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BRETT WHITELEY

**Catalogue Raisonné:
1955–1992**

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'I hardly ever see my paintings around. I don't have the faintest idea where half my life's work is. Sometimes that worries me. We should have a museum specifically built for retrospectives. It would be ten feet wide and a mile long, like a railway tunnel, and you could walk down someone's life chronologically.' —Brett Whiteley¹



'Brett Whiteley's lament perfectly describes the purpose of this catalogue raisonné — which is to document chronologically the drawings, prints, paintings, ceramics and sculpture (in other words, the complete oeuvre) of one of Australia's most celebrated artists.'

—Kathie Sutherland, author and compiler of *Brett Whiteley: Catalogue Raisonné: 1955–1992*

1. Krausmann, Rudi, 'Brett Whiteley: painting the infliction of life (interview) extracts from the artist's diary', in *Aspect: Art and Literature*, Sydney, Summer 1975–76, p. 6.



The Cat, 1980, offset lithograph, image 84.5 × 82.0; sheet 116.0 × 91.2 cm, edition: 100.

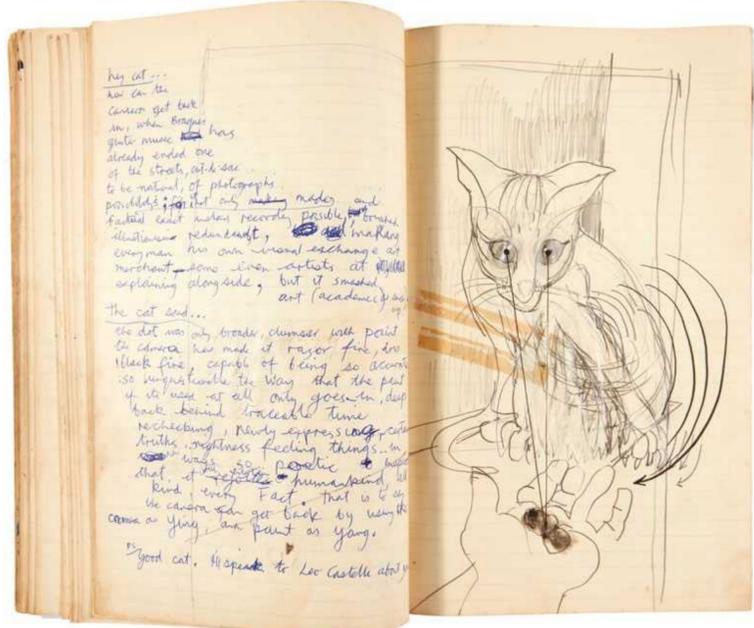
This monumental seven-volume collection chronicles a lifetime of work in exhaustive detail. Compiled by art historian Kathie Sutherland over seven years, the set of cloth-bound books is presented in a deluxe, elegantly finished slipcase and presents more than 4600 artworks, including hundreds of never-before-published works.

Weighing 21 kilograms and totalling 2400 pages, *Brett Whiteley: Catalogue Raisonné: 1955–1992* is an unprecedented publishing event that confirms Whiteley's enduring significance as a visionary force of Australian art.

We are now inviting you to be part of this never-to-be-repeated opportunity to secure your allocated edition of *Brett Whiteley: Catalogue Raisonné: 1955–1992*.

This print release is limited to 1000 sets, with each individual set foiled with a unique edition number in the series. Some people are putting their hands up for two sets: one to use and one to put away!

The authoritative document on Whiteley, this title is highly collectable as an outstanding addition to your library today, or as a unique investment for the future. Expertly designed, and made to the highest production specifications, *Brett Whiteley: Catalogue Raisonné* is an art object in itself.



Lavender Bay with Palms, 1974, oil on canvas, 203.0 x 182.0 cm.
Image: courtesy TarraWarra Museum of Art.

Volume I–IV

Paintings & Drawings 1955–1992

Volumes I–IV contain Whiteley's paintings and drawings from 1955 to 1992.

Comprising the majority of his output, painting and drawing are at the very core of Whiteley's practice. Immediate and charged with intensity and lyricism, these are the mediums through which Whiteley arrived at some of his greatest artistic achievements and innovations.

Divided across these four of the seven volumes, Volume I contains paintings and drawings from 1955 to 1969, Volume III holds the works of Whiteley's prolific '70s period, and Volume IV holds those artworks from 1980 to 1992.





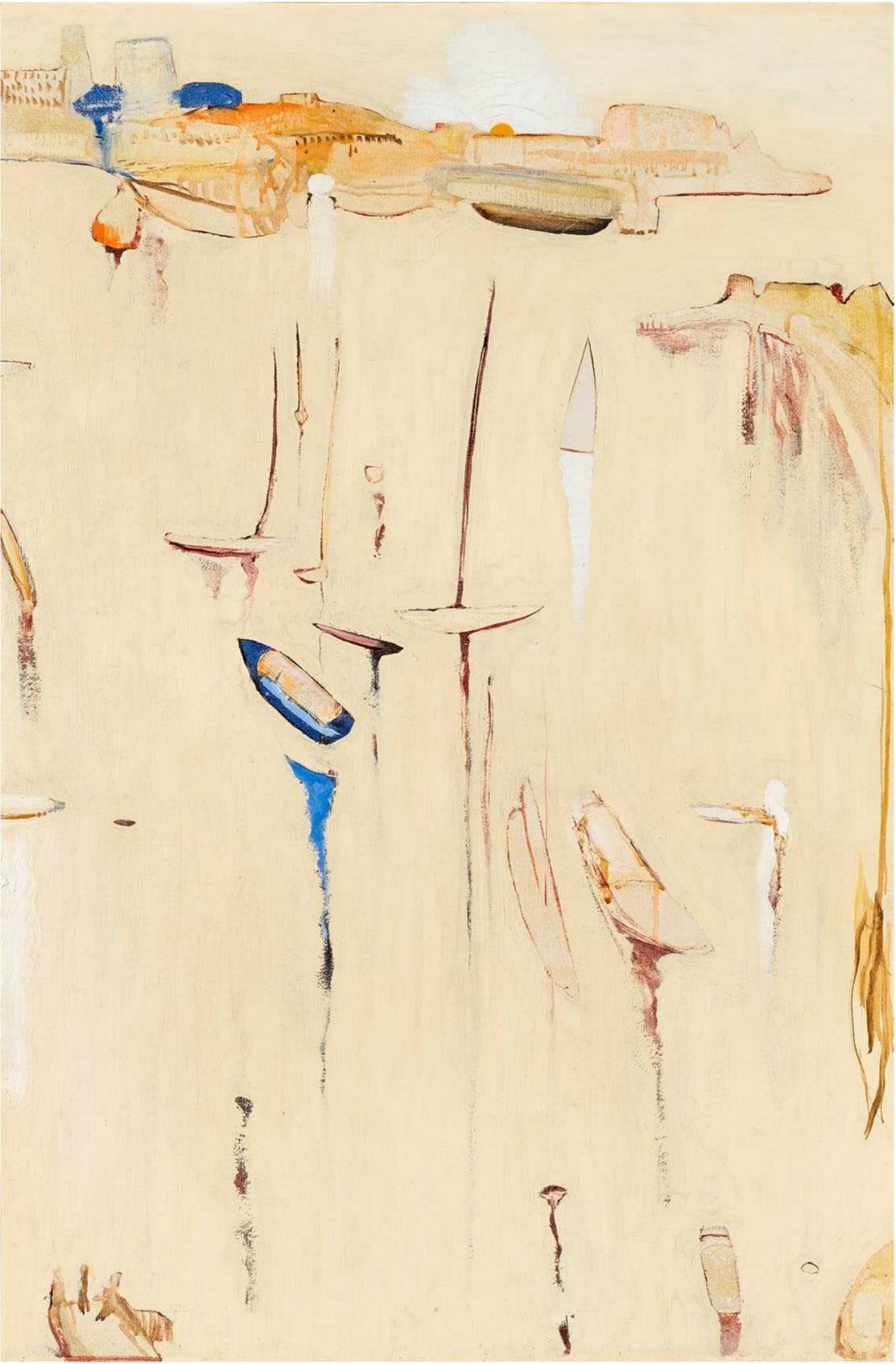
66.70 *Portrait of Arthur Rimbaud*
1970-71
oil, gold leaf, synthetic polymer paint, mummified lacquered cat's head and collage on six wooden panels
203.3 x 518.1 cm
Collection: Queensland Art Gallery
Image courtesy Queensland Art Gallery



78.70 *Australia*
1970-74
oil, charcoal, dried reed, eucalypt branch, rubber snake, taxidermed Scaly-breasted Lorikeet, collage and plaster on plywood
203.0 x 324.5 cm
Collection: TerraWerra Museum of Art
Image courtesy Sotheby's Australia



79.70 *Opera House*
1970; 1982
oil, canvas, cardboard, collage, ink and shell on board
203.0 x 244.0 cm
Private collection



Dawn, Lavender Bay Series, 1974,
oil on canvas, 91.2 x 60.5 cm.



Volume II

The American Dream & Alchemy

Volume II, a showcase of the set, unfolds into separate concertina prints of two of Whiteley's most epic creations: *The American Dream* (1968–9) and *Alchemy* (1972–3). Extending metres from each cover, this foldout volume is a celebration of Whiteley's prodigious talent and vast imagination.

Volume V

Prints & Posters

Harking back to Whiteley's beginnings as a commercial artist at Lintas Advertising Agency in Sydney, the graphic arts proved to be a vital and lasting aspect of his artistic practice. The prints and posters collected in Volume V illuminate a graphic intensity and intuitive sense of composition that suffuse Whiteley's entire oeuvre.

Figure on an Orange Background, 1961,
colour screenprint, image 68.0 × 52.0 cm;
sheet 80.5 × 57.5 cm, edition: 75.





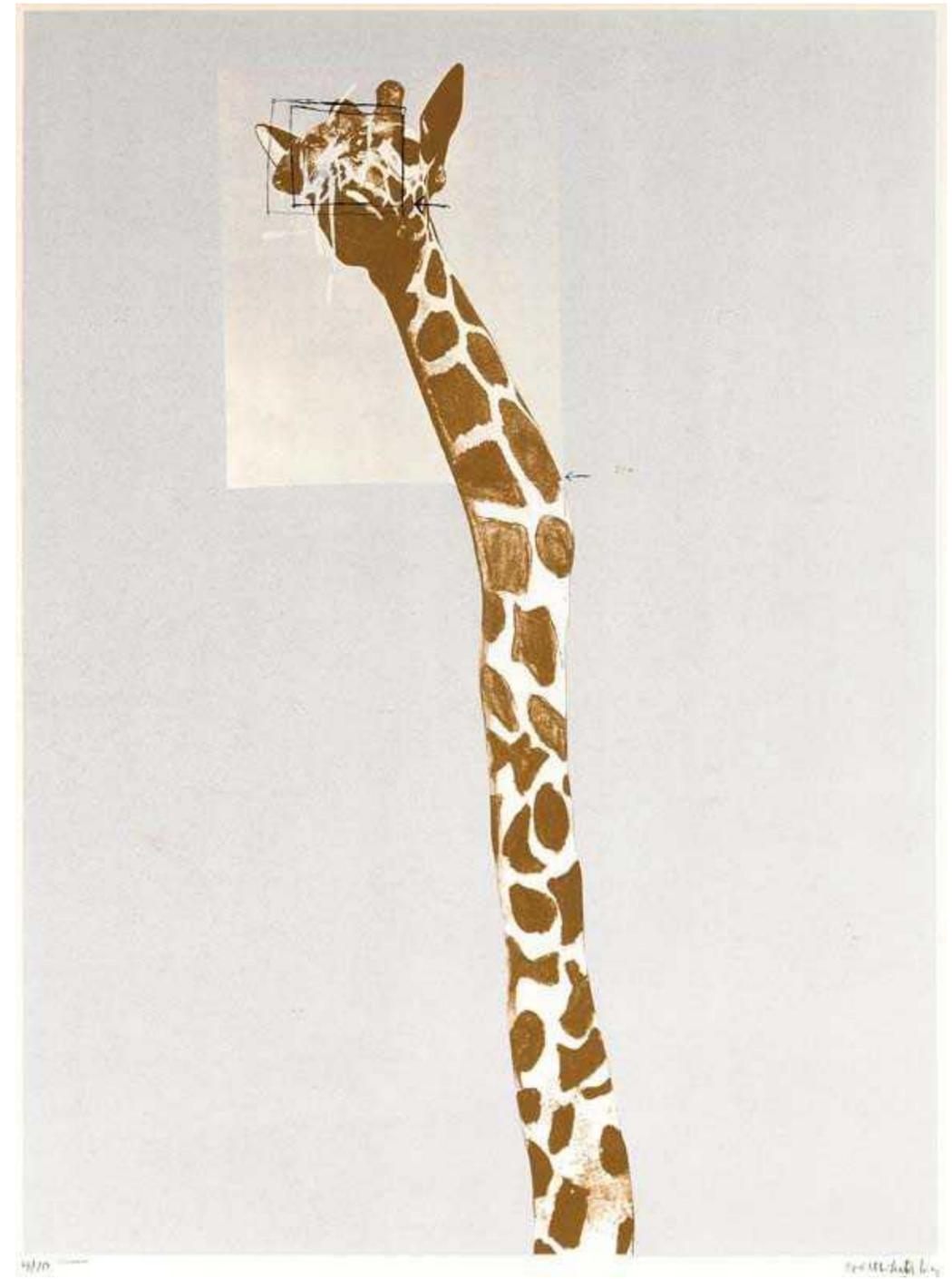
72P
Flowers on the Table
 1977
 lithograph
 L. 71.1 x 50.6 cm
 S. 26.5 x 27.5 cm
 edition: 75
 Image courtesy Deutscher and Hackett

Catalogue of Works, p.116



73P
View of the Garden
 1977
 lithograph
 L. 47.0 x 47.0 cm
 S. 26.5 x 27.5 cm
 edition: 75
 Image courtesy Mossgreen Auctions

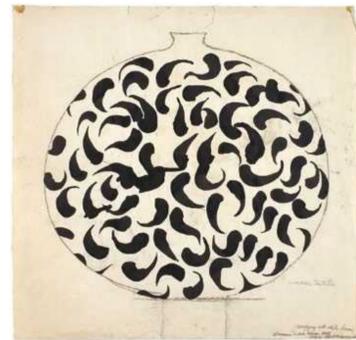
Catalogue of Works, p.116



Giraffe, 1965, (from *Regent's Park Zoo* series – No. 5),
 screenprint, image 76.5 x 56.0 cm; sheet 99.0 x 68.0 cm,
 edition: 70.



Persian
1985
earthenware vase
thrown by John K. Dellow
height 53.2 cm
Whiteley Estate; (BWS717)
Image courtesy Art Gallery of New South Wales



Whiteley painting *Persian*, ceramic vase
1985
Photograph © John K Dellow

Design for vase (blue and white)
1965
pencil, charcoal, ink on cream paper
56.0 x 57.2 cm
Whiteley Estate; (BWS717)
Image courtesy Art Gallery of New South Wales

Volume VI

Ceramics & Sculptures

Lesser known but of great importance, the ceramics and sculptures that comprise Volume VI are a delight to discover. Here, Whiteley's mastery of form is animate in three dimensions. Through a diverse range of materials – clay, bronze, found materials and wood – Whiteley exhibits his gift for apprehending and translating the sensuous natural world to which he was so attuned.



Pillow 1 (white)
1976, cast 1983–84
painted bronze on carved wood base
96.0 x 85.0 x 22.0 cm (pH154) 125.0 x 85.0 x 44.0 cm (overall)
Private collection
Image courtesy Whiteley, Australia

Pillow 2 (painted)
1976
bronze
96.0 x 85.0 x 22.0 cm (pH154)

"Her", 1976, carved mangrove wood, stone, height 213.3 cm sculpture; 220.0 cm overall.



Self-portrait in the Studio, 1976, oil, collage and hair on canvas,
200.5 x 259.0 cm. Image: courtesy Art Gallery of New South
Wales.

Volume VII

Persistent Themes & Catalogue of Works

This conclusion to the set holds the cataloguing text, an exhibition history, an artist's biography, a bibliography and an index of persistent themes that lend insightful form to the expanse of Whiteley's rich and varied oeuvre.

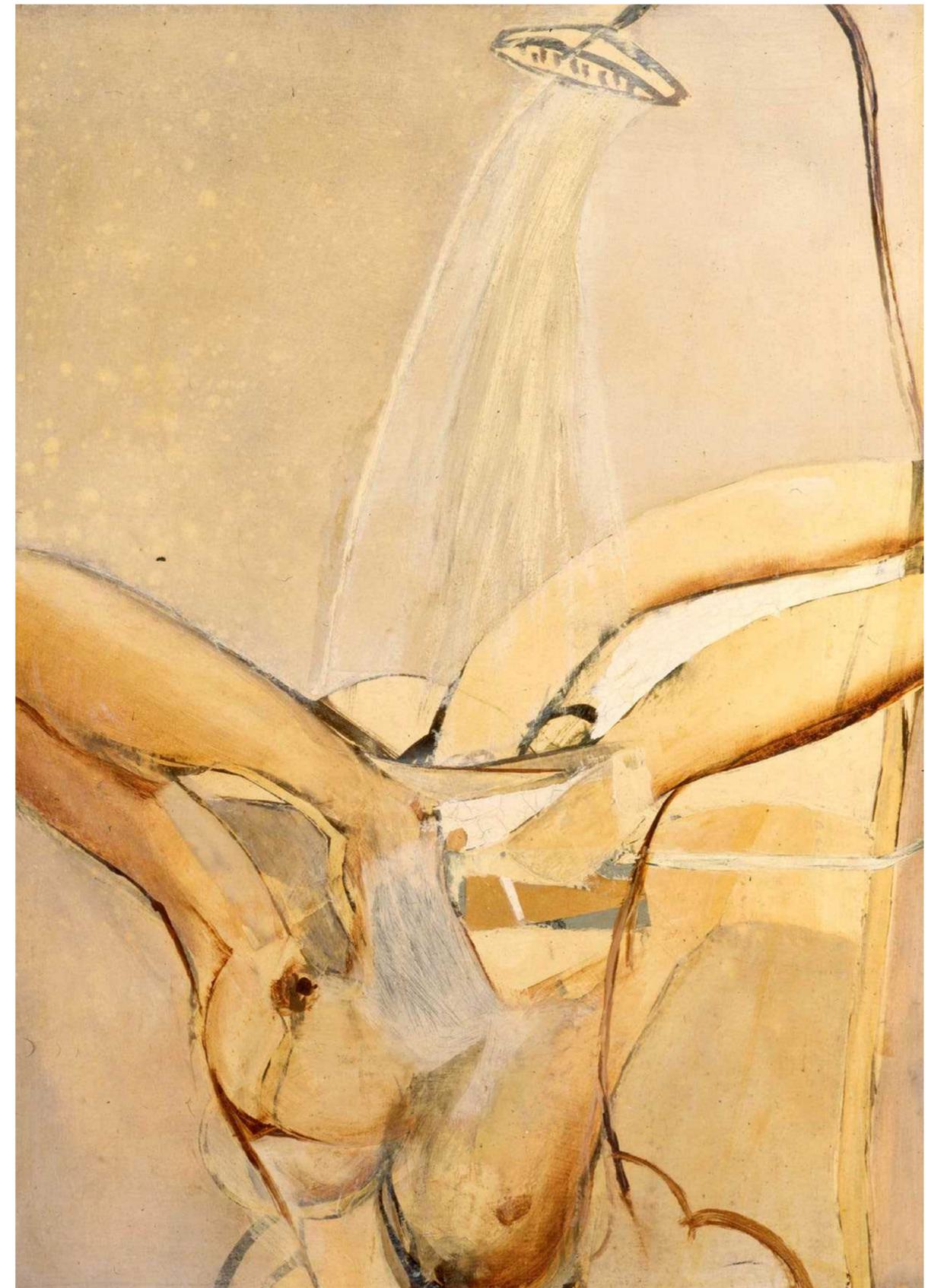
In addition, Kathie Sutherland has written an illuminating introduction to the *Catalogue Raisonné* as well as two essays on Whiteley's body of work: 'The Nude: The Bathroom, the Bedroom and the Beach' and 'Variations on a Landscape Theme'.

A celebration of the nude is the most persistent theme in the Whiteley oeuvre and the one at its heart. Obsessed and possessed by the voluptuous curves of the female body, Whiteley captured its form in hundreds of superb drawings, paintings, prints, ceramics and sculpture creating a body of work that established his reputation as the pre-eminent Australian artist of the genre.

Broadly speaking, Whiteley's nudes – whether standing, reclining or seated – fall into three categories: nude in the bathroom, nude in the bedroom, and nude at the beach and ideas for each of these interpretations can be regarded as firmly rooted in his early nudes and bathers of the 1960s.

— from 'The Nude: The Bathroom, the Bedroom and the Beach'

Wendy under the Shower, London, 1962, oil and tempera on board, 74.5 × 54.5 cm.





A love of country and a reverence for nature were integral to Whiteley's make-up. Throughout his life, he always painted landscape, both urban and rural. His early Sydney works of the 1950s show the influence of many local and international painters – Russell Drysdale, William Dobell, Sali Herman, William Scott and particularly Lloyd Rees, to name but a few. In the 1960s he developed a landscape style out of the sensuous semi-abstractions painted in Italy and England. But it was not until the early 1970s, with a wealth of experience behind him, that Whiteley forged a style and repertoire of images that expressed his unique and unforgettable vision of the Australian landscape.

— from 'Variations on a Landscape Theme'



Kathie Sutherland is an art historian, curator and adviser. She has lectured extensively in England and Australia, and has held senior executive positions with Sotheby's and Christie's. In 2010 her book *Brett Whiteley: A Sensual Line 1957–67* was published by Macmillan.

Brett Whiteley: Catalogue Raisonné is the culmination of seven years of work driven by the scholarly and industry expertise that have made Sutherland a globally recognised authority on the work of Brett Whiteley.

From the author:

For Whiteley, sketching was as normal as breathing – and, as a result, his output of drawings was prolific. A fascinating cast of characters (family and friends, fellow artists, musicians, writers, lovers and the occasional drug dealer) emerges from these sketches which he made at every opportunity, whether on a ferry, train or plane, in a cab, dining, at a concert, making love or taking drugs. Every aspect of his daily life was acutely observed and recorded in hundreds of drawings that, when seen together, form a diary of people, places and events.

This catalogue raisonné is a visual biography that invites the 'viewer' to stroll through each year of the artist's creative life, beginning with the early works of the 1950s and concluding with drawings and paintings completed in 1992, the year of Whiteley's untimely death. It is intended to give the body of work a cohesion that was not previously possible and to enable an insightful overview of the strengths and weaknesses of the oeuvre.

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