MARGARET DREDGE

– Retrospective 1960 to 2001

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SHOALHAVEN CITY ARTS CENTRE

12 Berry Street, Nowra

Front and back cover image: Words 2001

Published by: Shoalhaven City Arts Centre, 12 Berry Street, Nowra 2541

Author: Max Dingle and Rhonda Dredge

Design: Colleen Duncan, Holly Hill Graphics, Bomaderry
Printing: Ulladulla Printing Service, Ulladulla

ISBN: 978-0-646-57900-9

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INTRODUCTION

Margaret Dredge died in September 2001 leaving an artistic legacy of paintings, etchings and works on paper that, in the main, had never been publicly exhibited. This was because she withdrew from entering work in exhibitions just when her art was being critically acclaimed. The exhibition includes examples of her paintings from works included in her first solo exhibition, 1964 at Peter Burrows Gallery through to the last two completed works from her studio.

The exhibition also puts in context the sixteen works (1964 to 1997), fourteen included here, held in the M G Dingle & G B Hughes Collection. A strength of this collection of over 200 works, is its holdings of art by Australian women abstractionists. Margaret Dredge's art is at the core of this feature. In a 5 July 2008 deed of agreement the collection was bequested to and accepted by the Shoalhaven City Council to become a part of the Shoalhaven Regional Gallery Collection.

Max Dingle

Margaret Dredge: 1928 – 2001

MAX DINGLE

"The greatest adventure lies in the impluses of the mind and the struggle to make something live out of it." Margaret Dredge

Margaret Dredge, painter and printmaker, was born Margaret Vickery in 1928 in Murrumbeena, Victoria. Her mother died during childbirth in 1930 and Margaret was raised by her widowed father, William, a Gallipoli veteran. Between 1930 and 1940 they boarded in seventeen different households from Albert Park to South Yarra, mainly with elderly widows, before eventually settling in Sandringham. Margaret attended Sandringham State School until the age of twelve, then moved to the Methodist Ladies College in Kew, where she remained until the completion of her leaving certificate.

Even as a teenager Margaret was interested in studying art, and wanted to study at the National Gallery (of Victoria) School. An intelligent young woman who longed to expand her knowledge of art and culture, a trait that motivated her all her life. But her father insisted that academic studies were needed to increase the chances of secretarial work. This eventually led to her employment at the Commonwealth Bank where she met a young banker, Peter Dredge. Peter and Margaret married in 1950.

Margaret Dredge's initial art training was with Inez Hutchinson in the mid 1950s. Dredge's early paintings were figurative and still life works, but her output soon led into abstraction, which was to become the focus of her artistic development.

The early abstractions provide a glimpse of the potential being harnessed in Dredge's coming great adventure.

In 1958 she joined the Beaumaris Art Group and began exhibiting in their group exhibitions. Soon after (1961) she joined the Contemporary Artists Society (CAS) and the Melbourne Contemporary Artists (MCA). At this time, as well as painting consistently, she became increasingly involved in the art world, becoming a Council Member of

CAS, teaching at Beaumaris, holding life classes at her home and visiting galleries and exhibition openings, expanding her circles of friendship, knowledge of art and involvement in the intellectual and cultural life of Melbourne.

In the 1950 – 60's the exhibition and commercial gallery scene was different to today, it was not easy for artists to show their work, especially solo exhibitions. Most artists depended on the art societies, entering work, where they could, into the various art prizes or arranging their own spaces to exhibit their art.

In one way Dredge was no different in that she showed regularly at the Beaumaris and Contemporary Art Society exhibitions and entered art prizes. However her talent was recognised and the fact was that while 1961-79 was an intense period of exhibition for Dredge, with numerous group exhibitions she also had five solo shows. Her first solo exhibition was held at Peter Burrows Gallery in Queens Road, Melbourne, in 1964 and another at the Three Sisters Gallery in Brighton during the same year.

It was at this time that architect, Gavin Hughes, who was working for Peter Burrows, was introduced to Margaret, they discovered an intellectual rapport. To quote Gavin, " Margaret had just finished a red painting ("Abstract" later named Death of Patroclus) which was drying outside the back door..... I bought it. Margaret bought the painting to my flat in South Yarra and started to borrow my books, (Lawrence) Durrell, (Albert) Camus, (Jean-Paul) Sartre, books on architecture and art – Paul Klee, Mondrian, Albers and listened to my recordings of Miles Davis, Gerry Mulligan and the Modern Jazz Quartet, but showed a preference for Vivaldi." They also went to numerous exhibition openings, concerts at the Music Bowl, films, "cheap Italian bistros in Toorak" and sought out houses and other architectural works by Peter McIntyre, Boyd and Grounds. Dredge's cultural and intellectual horizons continued to expand.

In 1965 with group exhibitions and two solo exhibitions to her credit, a solo exhibition at the Argus Gallery bought her name to critical attention, with mentions during the year by Alan McCulloch in The Herald and a review of the exhibition by Bernard Smith in The Age, who noted that the paintings are "always well made and often possess a commanding presence".

As previously noted art prizes were an important outlet for artists of the period to exhibit their work and Margaret Dredge was a regular entrant. She was commended in the 1970 Inez Hutchison Award; was the co-winner in the 1976 Shire of Flinders Art Award; and was awarded the Tasmanian Museum and Art Gallery 21st Exhibition Acquisitive prize of 1978. Major institutions also acquired work by Dredge, including Art Bank, Commonwealth Bank and Ballarat Fine Art Gallery.

Dredge's next solo exhibition in 1967 at Pinacotheca in St Kilda, attracted the praise of Harry Blake in The Sun with the observation that the artist " has been painting for eight years and has already achieved a status many strive for all their lives. Her work has the painterly quality of an outstanding talent, but this is not the beginning or end of her appeal. There is a symbolism and presence of colour and design that talks to the viewer in a confidential sotto voce. It is indicative of her power to impart her message that she has no need to shout".

Her work continued to attract positive reviews – A.

Galbally's review, in The Age, of the 1970 Inez Hutchison award noted that "Margaret Dredge's Nuns at Dawn..... impresses as a taut spatial structure firmly controlled by a sophisticated understanding of the possibilities of line and plane."

Dredge had grown and developed as an artist and, as all artists do, had experimented and been influenced by trends and particular artists. Her art had changed from expressionistic abstractions developed in the early 1960's to an exploration of post-painterly abstraction and the Minimalism trends occurring internationally, especially in the USA, trends generally held to be a reaction to abstract expressionism, a bid to rid art of any sign of the self, a very pure form of art that does not represent anything but what it is, through order, simplicity and harmony. The dictum was that the artist should exclude self expression, should exclude 'the pictorial, illusionistic and fictive in favor of the literal' and favour the 'geometric, forms purged of metaphor, equality of parts, repetition, neutral surfaces, and industrial materials'.

Dredge did achieve works of "pure" post-painterly abstraction, and in the process demonstrated that this style was well within her artistic capabilities and received critical acclaim. However she did not express personal satisfaction in this style, writing" I find the greatest beauty in the line placed perfectly, just where a line should be, not one fraction out of place. I have never quite managed to do this to my satisfaction.", and that one particular work would "end up a reasonably pleasant wall decoration in the fashionable vein."

She had also studied the science of colour and noted "with pure colour, I must use it less hesitantly. If it is red, then it must be blood red. It was a mistake to use these decorator colours. I must somehow sour it all up." In the 1970s Dredge also spoke of her desire to express "the human, apart from the designer of pretty patterns of perfection."

By 1973 Dredge changed from using oils to acrylics and also started re-introducing self expressive language into her painting. It was also following the period of post-painterly abstraction that Dredge virtually withdrew from exhibiting publicly. She continued working over the next twenty-two years, but only participated in group shows five times between 1980 and 1992 and not at all between 1992 and 2001.

Of her last solo exhibition, thirteen major works at Gryphon Gallery in 1979, Graeme Sturgeon wrote : "The variations in approach from one picture to the next in Dredge's work indicate that for her each new painting is a fresh problem demanding new solutions." and also noted that "With this exhibition, Margaret Dredge has assumed a place among the top dozen women working in Melbourne" (The Australian, 3 April 1979). While pleased with the critical reception the exhibition received, Dredge was slightly annoyed at the latter comment and noted that gender has no relationship with good or bad art or artists. This was not the first time that critical comment had been gender biased. In the 1967 review of her solo exhibition at Pinacotheca, Patrick McCaughey had said her paintings "exhibit the pleasures of good feminist art." Such biases, while annoying, were symptomatic of attitudes at the time.

The reasons for the artist's withdrawal were many, including the increasing commercial pressure to produce more of the same style of work. Meaghan Wilson-Anastasios in her 2004 thesis, "Driven to Abstraction:

Margaret Dredge and the making and marketing of Post-painterly Abstraction", argues that Dredge's withdrawal can be seen as a reaction against the assimilation of post-painterly abstraction into Australian art, which had been heralded by 'The Field' exhibition at the National Gallery of Victoria in 1968.

Wilson-Anastasios also argued that, based on catalogues held in the artist's archives and perceived similarities, that up until the mid 1980's, Dredge's paintings were strongly influenced by particular artists. After which "the works from 1985 onwards appear effortless, and attest to the enthusiasm and zeal of a painter who has finally discovered her voice."

As previously noted Dredge was a growing and developing artist and did take note of what was happening in the art world around her but while there are similarities of image making within, say *Flaggy Creek and Mount B* 1985 to Peter Booth's *Painting* 1978 (in National Gallery of Australia collection) I do think that *Flaggy Creek* ... has more in common with and can be seen as a development of, the paintings Dredge produced over the previous two years and is a precursor to her mature style.

Christopher Heathcote in his introduction to the 2003 ICON Museum of Art exhibition *Margaret Dredge : An Abstract*, noted that it is better to assess, not "by what the artist has in common with major names, but what qualities seem uniquely to be their own. There certainly are intermittent visual allusions to the output of assorted contemporary abstractionists (including Peter Booth, Sydney Ball, Fred Cress, John Robinson, Ron Lambert, Peter Clarke, Victor Majzner, Marion Borgelt) in Margaret Dredge's works, but she organises marks and deploys forms differently. Looking at her late works, really absorbing them, the most insistent quality is turbulence that we find nowhere else. Every centimetre of her highly energised compositions is laden with dash, movement and an unremitting restlessness, what is best described as a heavy traffic of paint strokes. .....Works such as *Dense Landscape, Night Thief* and *Let Down, Put Down, Break Down* (all painted in 1985) contain symbolic imagery of a sort, that is to say, we seem to be able to make out in them schematic landscapes in which stand assorted emblematic objects, everything being rendered in a hazy, flickering manner where nothing is clearly indicated. The aspirations are to make intensely meaningful works by using evocative visual metaphors, although because the symbols are personal such works remain impenetrable to outsiders—one needed to know the artist to understand the visual clues. .....

This is most pronounced in the canvases of 1983-84 (*Kevin*, *Avenger* and two *Untitled*) where the dominant, shard-like shapes are each filled with quite differently handled passages of paint—it is as if slices of abstractions by Jack Tworkov and Philip Guston, Renato Birolli and Jean Fautrier, Stanislaus Rapotec and Tony Tuckson have been collaged together. More is going on here than a performance in artistic allusion. Up close, there is much to enjoy in the tasty handling of the pigment, Dredge using brushes, paint knives and scrapers in a stylish manner."

Dredge continued to develop her art, but now only exhibited infrequently in four group exhibitions between 1981 -1992, two of which were of etchings. The artist studied etching, along with Maggie May, Geoffrie Goldie and John Spooner, under Bill Young in 1979 and the early

1980s, a medium which she mastered over the period. A fine example is *Nomadic Journey* 1981, in which the sumptuous blackness together with the strength and placement of the linear forms and diagonals contrasting with the fine markings and grey graduations created by the artist working on two large plates makes this etching a technical and artistic masterpiece.

After shifting house from Sandringham to Richmond and having a new studio built in 1982 Dredge returned to painting and from 1983, free of commercial pressures, she developed her overall abstractions and "made a very private but nonetheless significant stand in support of the artist's right to determine the direction and reception of their art."

There is a clear line of development, in a style characterised by agitation and turbulence. *Untitled (Grey & Black)* 1985 is work that feels like contemporary dance performed to a jazz score that has been choreographed to canvas, a cathartic release of emotion through mark making and pushing paint into jagged, jarring forms. While the 1991 painting *Untitled (Black & Brown)* has similar tendencies, though they might now be a greatly magnified small section of a painting from some years previous. The black tries to dominate but the brown fights back and the blue subliminally subverts.

The paint is applied thickly, by brush, palette knife and hand forming a sumptuous feast of mark making, such an uneasy vision that the eye finds difficulty finding rest in any particular place, constantly driven to explore a complex web.

Through the nineties the mark making is developing a lyric, almost calligraphic style. Less dense, a softer approach, as if the artist has expended the initial exuberance of first finding her exclusive and personal freedom and is now starting to examine in detail the layers of meaning and emotion embedded in the act of painting.

By the end of the decade Dredge had developed her love of painting into a lyricism that was articulate and emotionally moving.

No's Doorway 1997, *Vale PJD* 2001 and *Words* 2001 are works by an artist at the peak of her powers, masterpieces of articulate and mature painting, that leave us with the sense that when she died in September 2001, Margaret Dredge left a legacy of great works of art and the knowledge that these were only an indicator of even greater potential.

The practice of Margaret Dredge

RHONDA DREDGE

Margaret Dredge was a non-figurative painter. She developed her own system of applying paint. Each work was an exercise in internal logic. Some artists paint a suite of works at the one time, allowing the rhythm of abstraction to sweep between their canvasses. This creates a visual illusion of openness and space. Margaret tackled one work at a time, building it out of the poetics that emerged from the mark-making or, in her post-painterly abstraction period, the lack of discernible brush strokes. Her paintings are dense individual meditations on the process of creating order out of chaos.

Margaret was a modernist through and through. Her bookcase was full of accounts of the great experiments in literature and art that sought to capture subjective space. While the history of painting makes some allowance for the sensibility of the hand holding the brush, modernism gave permission to artists to delve into the hidden order of their practice. Even the constraints of post-painterly abstraction, which she mastered in the 1960s, encouraged practitioners to refine the relationships between colours and form at a fundamental level. The formalist criteria of the genre - flat areas of pure colour – suited her flare for design.

Painting of the style executed by Margaret is solipsistic. This is not to deny influences nor the fact that all artists are engaging in a dialogue with other practitioners but to suggest that the artist's own digestion of the internal environment of his or her work is the driving factor. One of her later three-metre square canvasses could be compared in complexity to a philosophical discourse on truth. There are marks that represent phenomenological moments, others that connect them into a greater narrative, and yet others that challenge just as an antagonist might in a dialectical manoeuvre. All is kept within bounds by the individual work, a record of a struggle over a period of months.

In the re-mix culture that now dominates art practice, a similar dialectic is simulated. Music and images are sampled then reorganised to create fresh takes on old themes. Brave juxtapositions break up hackneyed ideas. Form gives way to absence or simulations of simulations. Order becomes chaos and vice versa. Meaning is trashed. The game of art continues, forever cruising. Margaret tapped into this undercurrent and it was a measure of her resistance that she refused to be pinned down on her approach. Her marks were her own yet she managed to maintain visual drama by never letting them coagulate or form cosy little scenes.

When in doubt be bold, was her motto. If you're going to use red, make sure it bloody well is red, she said. Her paintings were made to command spaces not to fit into niches between furniture. They defy categorisation. That is their modus operandi. Many leading art writers attempted to capture her work in words. Her exhibitions in the 1960s were reviewed by Bernard Smith, Patrick

McCaughey and Graeme Sturgeon. Ken Scarlett wrote about them in the 1970s and Christopher Heathcote and Meaghan Wilson-Anastasios in the 2000s. Perhaps the best commentary appeared in *The Australian*, when Graeme Sturgeon observed that 'the variations in approach from one picture to the next in Dredge's work indicate that for her each new painting is a fresh problem demanding new solutions'.

Some writers argue that post-painterly abstraction called for the production of thematically neutral artworks through de-personalized manufacturing processes. The paintings they produced were intended to offer audiences the opportunity to interact with the visual qualities of two-dimensional art that was emancipated from any allusion to the artists' intentions. These kinds of commentaries are made from a point of view which valorises consumer responses. From a practitioner's perspective there was a lot going on - experiments with the way colours butted up next to each other, judgments about positive and negative space, decisions about glazing. These discursive elements are part of the subjective environment. It's a mistake to say that because a painter moves into more dynamic mark-making that she is an expressionist. Level-headed design is just another form of expression.

Old dichotomies have been swept aside in contemporary responses to art which read work rather than pigeonhole it. A work that depicts a stevedore directing traffic onto a ferry might be as much about self-presence as vigorous painterly gestures or non-figurative splats. Emotions are not just those that declare themselves in runny or thick paint. Caution, care, entanglement, admiration are just a few of the more complex inner states that may be depicted pictorially or non-figuratively. Margaret's titles suggest that she was well aware of the power of language to break viewers out of hackneyed responses – *Lost Poet*, *Tidal*, *Dense Landscape*, *Loss*, *Missing*, *Attack*, *October Disarmed*, *Boardwalk*, *No's Doorway*, to mention a few.

There is no such thing as a retrospective. It can never sum up the life of a painter. Margaret's fellow artists, friends and family were the beneficiaries of her unflinching commitment to painting. The hot-headed exchange of ideas at her table, the refusal to interpret her own work for the benefit of others, her resistance to gendered projections and her belief in the underlying process of art-making were the dynamic components of her oeuvre. It's a mistake to say that artists should be silent about their work. Language is just another layer of poetics. It was the heavy-handed attempts at imposing meaning and the clumsy autobiographical explanations that got her down. She was a great admirer of French writers, particularly Perec who wrote an entire novel without the letter e. The reason he chose to omit the most common letter in French is the logic embedded within the work at a structural level.

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Birthplace Reclaimed 1982
Kevin 1982

MOSAIC

Untitled (coffee table) 1971

WITH THANKS TO :

The Estate of the late Margaret Ann Dredge

The M G Dingle and G B Hughes Collection

Carl Andrew Collection

***Death of Patroclus* 1964**

***Ajax* 1964**

***St Joan* 1964**

***Untitled (Black & White)* 1967**

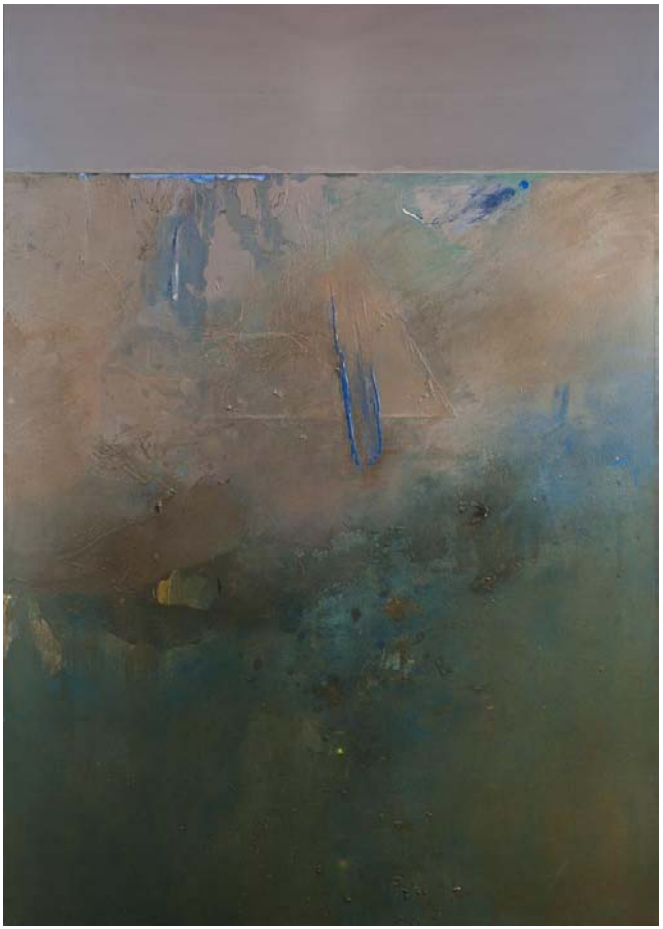
Seventh Rib 1968

***The Huntress* 1969**

Untitled (Orange & Blue) 1970

Untitled (Blue & Black) **1974**

***Untitled (Blue & Grey)* C.1975**



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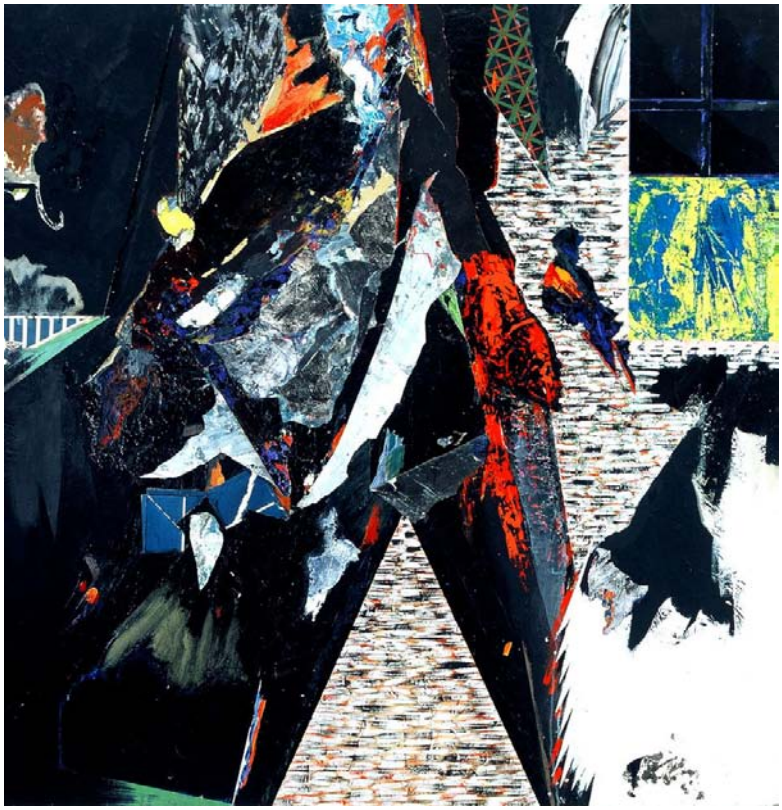

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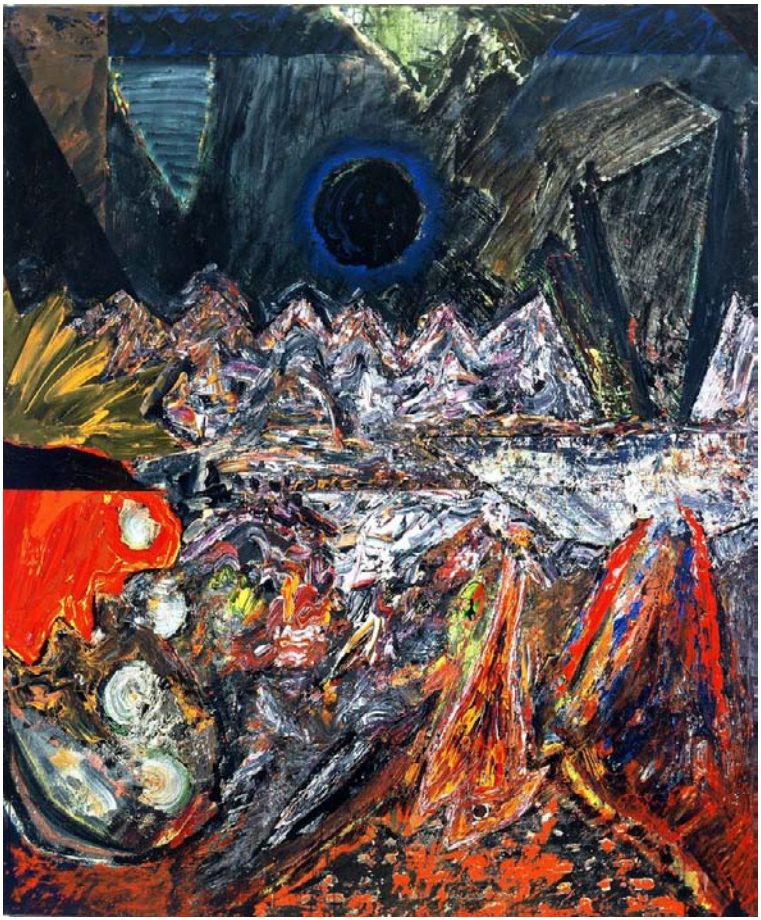

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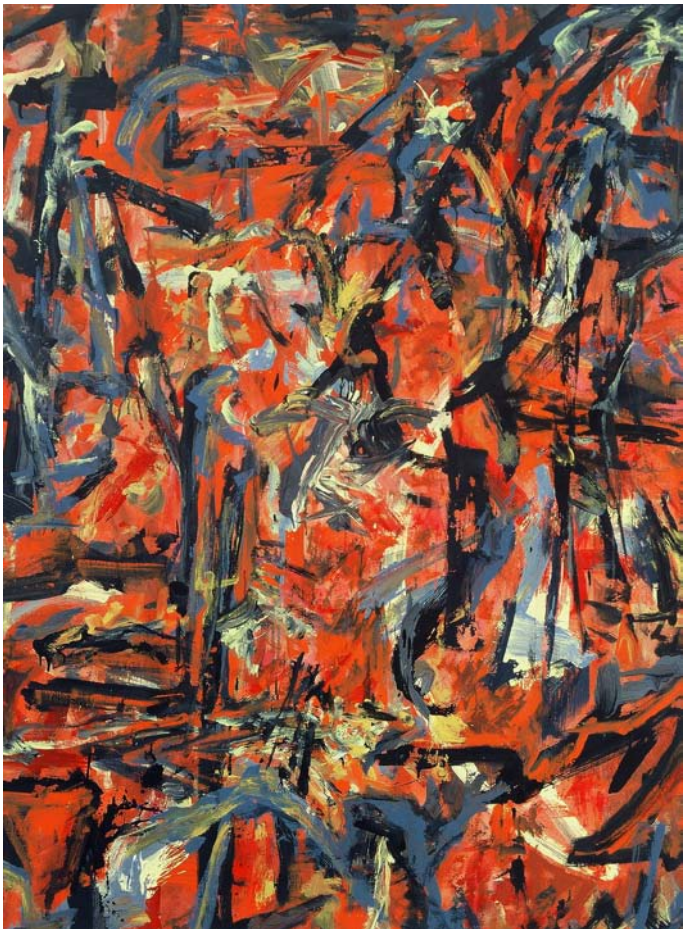

Untitled (Red & Grey) **1993**

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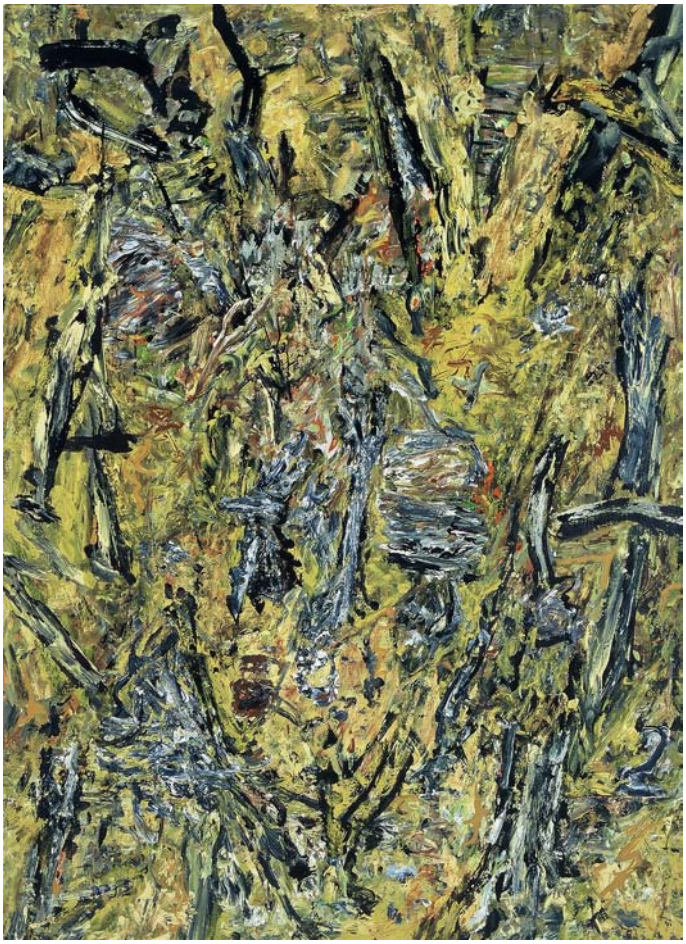


Untitled (Black Grey Yellow) **1997**

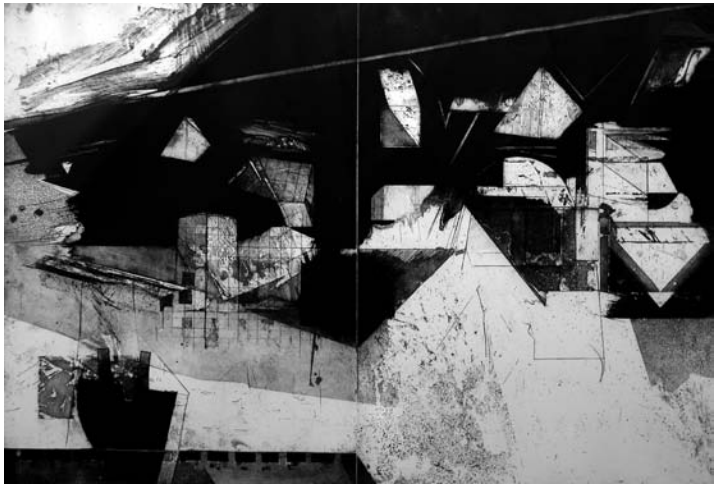
***No's Doorway* 1997**

***PJD Vale* 2001**

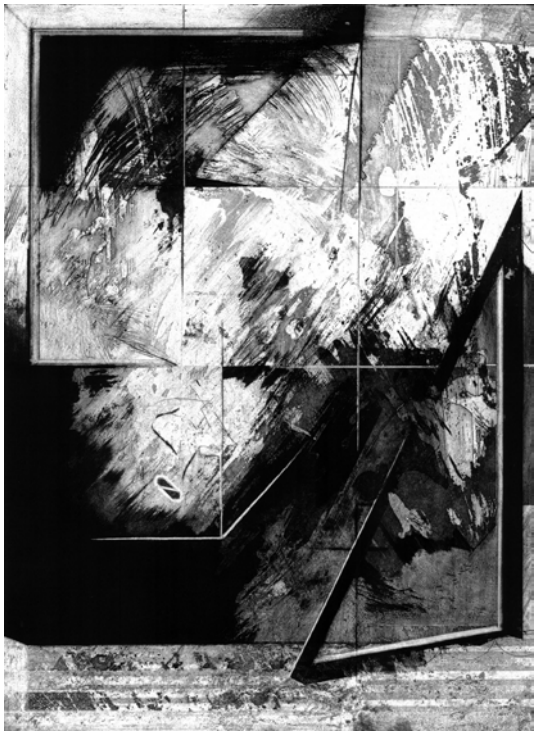
***Words* 2001**

MARGARET DREDGE – ETCHINGS 1979 TO 1982

Untitled **1979**

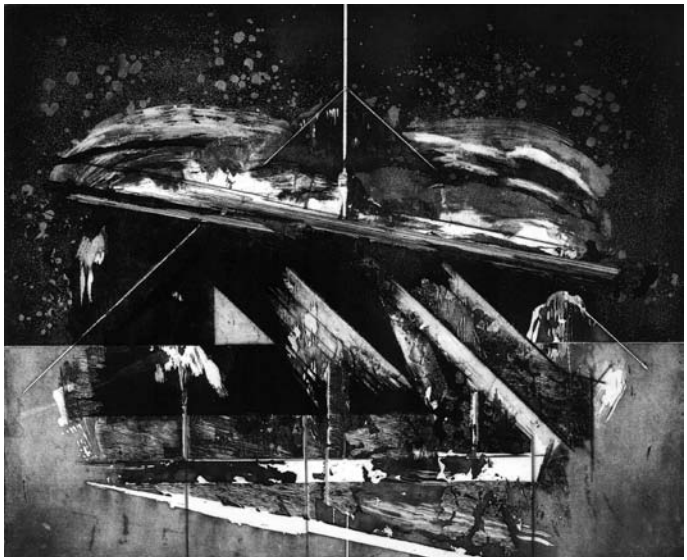


Nomadic Journey **1981**

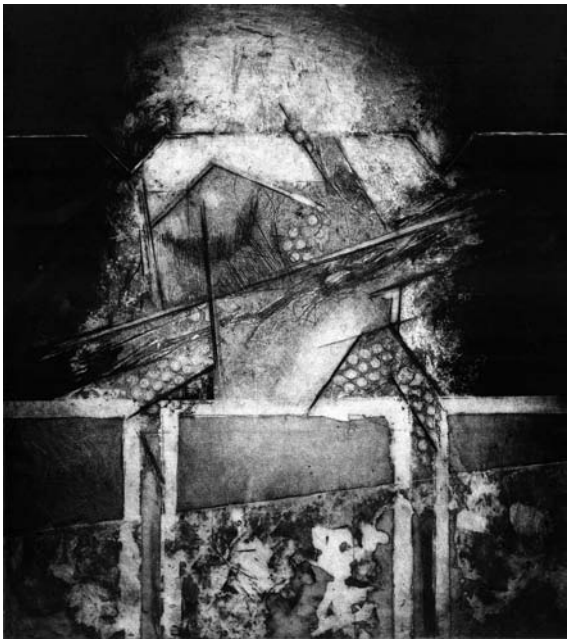


Homonculus through the looking glass **1982**

Shadow at the Door **1982**

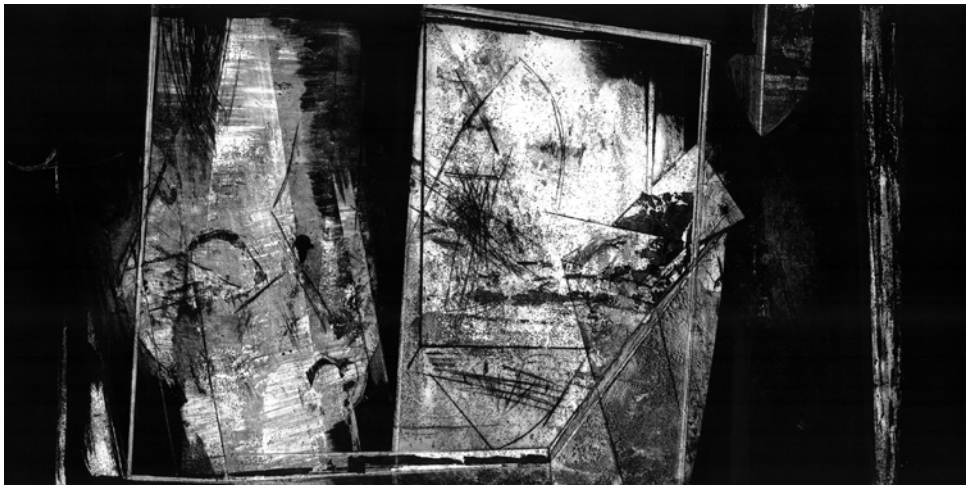


Flaggy Creek & Mount B 1981



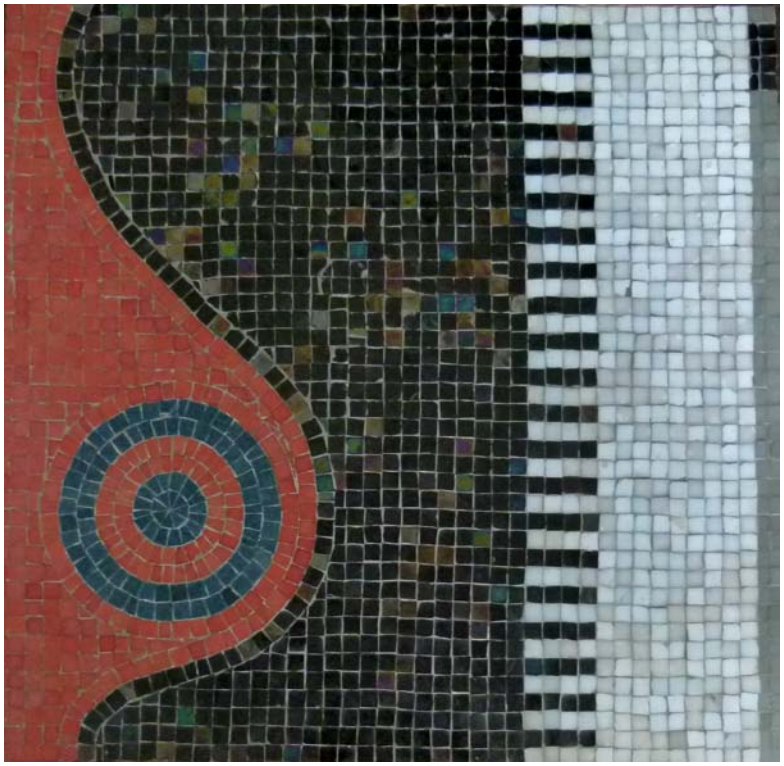
Lost Poet 1981

Birthplace Reclaimed **1982**



No's Doorway **1982**

MOSAIC



***Untitled (mosaic)* 1970**

glass tiles on board 93 x 90 cm

MARGARET DREDGE – LIFE CHRONOLOGY

1928

- Margaret Anne Vickery born 27 January to William Arthur Vickery and Annie Ashby
- First house Kangaroo Road, Murrumbeena
- Father is a veteran from Gallipoli and the First World War and carries permanent injuries from several battles

1930

- Mother and second child die during childbirth

1930 – 1940

- With father boarded in 17 different households from Albert Park to South Yarra and eventually to Sandringham. Mainly boarding with elderly widows
- Attended Sandringham State School in primary years
- Led a fairly introverted childhood spent reading and observing an interior world
- Father was a self employed accountant with an office in Flinders Lane who came through the Depression in reasonable financial shape

1940 - 1945

- At 12 years old began attending Methodist Ladies College in Kew and remained until completion of her Leaving Certificate
- Commuted each day from Sandringham via the No 69 tram, ie along the school belt
- At the age of 12 expressed an interest in becoming a painter
- Read Dickens and immersed herself in many books

1945 - 1948

- Wanted to study at the National Gallery School but father refused, citing various reasons, but mainly insisting that she study Maths and Latin to increase her chances of finding secretarial work
- Told her father that she wanted to become a lawyer or nothing, and eventually opting for nothing
- Began working as a secretary, including typing and other duties
- Worked in the Commonwealth Bank where she met a young banker, Peter Dredge

1948 - 1950

- Lived and worked as a secretary in Sydney for 6 months, staying with her Aunty Lil
- Returned to Melbourne to help look after her ailing father

1950 - 1955

- Married Peter Dredge on 19 April 1950 and honeymooned in Surfers Paradise
- Gave birth to Rhonda Margaret on 17 October 1951.
- Living in Codrington Street, Sandringham
- Built a house in 1953 on the Dredge family farm tennis court in Tulip Street, between Sandringham and Cheltenham. Wanted to engage Robin Boyd to design the house, but Peter disagreed, instead settling on an Age Small Home design
- Gave birth to Lesley Susan on 14 February 1954

1955 - 1960

- Began studying painting with Inez Hutchinson
- Early paintings were figurative, still life leading into abstraction
- Joined Beaumaris Art Group in approx 1958
- Gave birth to Peter Graeme on 14 February 1959

1960 - 1965

- Began to exhibit in group shows at Beaumaris Art Group, Contemporary Artists Society and Melbourne Contemporary Artists
- Joined CAS and MCA in 1961 becoming council member of CAS
- Began to teach at Beaumaris Art Group and held life classes at own home
- Painting actively and visiting galleries
- Meets Gavin Hughes and finds intellectual rapport through literature of Sartre, Camus, Lawrence Durrell as well as music of Miles Davis, Gerry Mulligan and Vivaldi and architecture of Grounds, Boyd & McIntyre.
- First one woman show at Peter Burrowes Gallery in 1964
- Second one woman show at Three Sisters Gallery in 1964

MARGARET DREDGE – LIFE CHRONOLOGY

1965 – 1970

- One woman show at Argus Gallery in 1965
- Political attitudes begin to change due to the Vietnam War. Always a slight conservative, she moved to the centre/left joining Gordon Barton's Australia Party.
- Joined Save Our Sons movement with Jean McLean and Joan Coxsedge and actively demonstrated against the war
- Became increasingly supportive of socio-political-gender issues eg Abortion Law Reform
- Political stance characterised as socially progressive and economically conservative
- Major one woman show at Pinacoteca Gallery in 1967
- Began withdrawal from the organised art world, resigning from CAS in 1969
- Began working full time as a secretary to supplement family income and finance childrens' education. Worked full time through to the early- mid seventies
- Reading Australian poetry and becoming an inveterate letter writer (published in the Age slamming an anti Germaine Greer review and defending the artist against malicious criticism, especially by Patrick McCaughey)
- Mixing with the local art scene around Sandringham and Beaumaris. Learning ceramics with Bobby Langley.
- Assisting Anne Graham with commercial commissions, mainly mosaic murals

1970 – 1975

- Difficult period of life beginning. Teenage children, working full time, financial pressures, ailing father now living at home, marriage more difficult.
- Becoming interested in psychology/psychiatry through acquaintances and analysis of her own life story
- Father died in 1975. Forced to come back early from rare holiday.

1975 – 1980

- First trip overseas to Indonesia and Bali in 1976/1977. Some paintings from this era influenced by landscape around Jakarta eg Merapi
- Began assisting Ken Scarlett with his book Australian Sculptors
- Preparing for her one woman show at Gryphon Gallery in 1979

1980 – 1985

- Sold house in Sandringham and moved to Richmond, thereby lacking studio space
- Began etching classes with Bill Young. Maggie May, Geoffrie Goldie and John Spooner also in the class.
- Builds studio in Richmond in 1982.
- From 1983 painting style dramatically changes, experimental appropriation phase

1985 – 1990

- Suffers first heart attack in the late 80s and lives with angina problems for the rest of her life
- From living in the inner suburbs, exposure to galleries is increased and made more accessible
- Painting more prolifically, style progressively moving toward all over abstraction

1990 – 1995

- Travels overseas to North America and Europe in 1990
- Completes remarkably consistent series of paintings of identical size and also characterised by an all over painterly abstraction

1995 – 2000

- Painting style becoming more lyrical, even 'calligraphic'
- Stops painting in 1997 due to incapacitation from heart drugs

2000 and beyond

- Husband dies in March 2000
- Completes two paintings and starts another two
- Dies September 3 2001

MARGARET DREDGE – EXHIBITIONS

1961 Eastside Gallery East Melbourne 16 April C.A.S. (Vic) - Group
Eastside Gallery East Melbourne August Beaumaris Art Group - Group
Argus Gallery Melbourne 21 Aug Melbourne Contemporary Artists – Group
Argus Gallery, Melbourne 6 Nov C.A.S. (Vic) - Group

1962 Ballarat Fine Art Gallery 21 March Crouch Prize Exhibition – Group
Argus Gallery Melbourne 13 Aug Melbourne Contemporary Artists – Group
Argus Gallery Melbourne 25 Feb C.A.S. (Vic) Annual Interstate Exhib. - Group

1963 Argus Gallery Melbourne 12 Aug Melbourne Contemporary Artists – Group
Leveson Street Gallery Melbourne

1964 Argus Gallery Melbourne 29 Feb C.A.S. (Vic) Annual Interstate Exhib. - Group
Peter Burrows Gallery Queens Rd Melbourne 14 March – First Solo
Argus Gallery Melbourne 24 Aug Melbourne Contemporary Artists – Group
Three Sisters Gallery Brighton – Solo
Peter Burrows Gallery Melbourne March - Group
Argus Gallery Melbourne 12 April C.A.S. (Vic) - Group
Argus Gallery, Melbourne 19 July – Solo
Argus Gallery Melbourne 16 Aug Melbourne Contemporary Artists – Group
Eltham Art Show
Argus Gallery Melbourne C.A.S. (Vic) – Group
Beaumaris Art Gallery 29 April Inez Hutchison Prize – Group
Geelong Art Gallery Corio Prize – Group*
Argus Gallery Melbourne 27 May C.A.S. (Vic) Annual Interstate Exhib. – Group
Pinacotheca Gallery St Kilda 24 Sept – Solo

1968 Argus Gallery Melbourne 27 May C.A.S. (Vic) Annual Interstate Exhib. – Group
Mildura Art Centre 21 Oct C.A.S. (Vic) – Group
Farmers Blaxland Gallery Sydney 6 Nov C.A.S. (NSW) Annual Interstate Exhib – Group.
Toorak Gallery Melbourne 17 Nov C.A.S. (Vic) "The Australian Environment" – Group.

1969 Toorak Gallery Melbourne 22 June C.A.S. (Vic) Annual Interstate Exhib – Group.

1975 Clive Parry Gallery Beaumaris May / June Opening exhibition – Group
Clive Parry Gallery Beaumaris 8 June Inez Hutchison Prize – Group
Tasmanian Museum & Art Gallery 19th Invitation – Group.

1975 Mildura Art Centre Feb "Mask Show" (sculpture) – Group.
Shire of Flinders 14 May Art Award – Group.
Swan Hill 15 May Pioneer Art Award – Group.

MARGARET DREDGE – EXHIBITIONS

Clive Parry Gallery Beaumaris 6 June Inez Hutchison Prize - Group
1977 Clive Parry Gallery Beaumaris 22 Feb Mixed Show - Group
Gold Coast City 19 Nov Art Prize - Group
1978 Tasmanian Museum & Art Gallery 21st Invitation – Group
1979 Gryphon Gallery 26 March - Solo
1980 Profile Gallery Print Exhibition - Group
1981 Warrnambool Art Gallery Henri Worland Memorial Print Award - Group
1982 Gryphon Gallery 29 March "Personal Directions" - Group
1992 Charles Nodrum Richmond December "Outside/ Inside" – Group
2003 Deakin University ICON Museum of Art *Margaret Dredge : An Abstract*, 8 October - 15 November – Solo
2005 Span Gallery - Solo
2009 Shoalhaven City Arts Centre *Personal Journeys 40 years of Australian Women's Abstract Art* – Group
2010 Shoalhaven City Arts Centre *Black is the Colour* … – Group
2012 Shoalhaven City Arts Centre *LESS IS MORE: More or Less* – Group

PRIZES, AWARDS, SCHOLARSHIPS, RESIDENCIES

1966 Inez Hutchison Prize - Commended
1975 Inez Hutchison Prize - Commended
1975 Shire of Flinders Art Award - Co-winner
1978 Tasmanian Museum & Art Gallery - Purchase

COLLECTIONS – PUBLIC

Artbank
Ballarat Fine Art Gallery
Council of Adult Education
Deakin University
Geelong Art Gallery
Ian Potter Collection, University of Melbourne
McClelland Gallery
Monash University
Shire of Flinders
Shoalhaven Regional Gallery – M G Dingle & G B Hughes Collection Bequest
Tasmanian Museum & Art Gallery

COLLECTIONS PRIVATE

Commonwealth Banking Corporation
Numerous personal private collections

MARGARET DREDGE – BIBLIOGRAPHY

1961

- *A Young Painters Exhibition.* Arnold Shore, *The Age*, April 1961
- *Surrounded by her Pictures.* Moorabbin News, Sept 20 1961

1965

- Gallery Surveys for Moomba Week. Bernard Smith, *The Age*, March 1965
- *Amateurish Approach.* Alan McCulloch, *The Herald*, Mar 3, 1965
- Bernard Smith Review of Argus Exhibition July 1965 *The Age*

1967

- *Stimulating week in the art world.* Alan Warren, *The Sun*, May 10, 1967
- *Landscape Revolution.* Alan McCulloch, *The Herald*, Sept 27, 1967
- *A Painter Apart.* Patrick McCaughey, *The Age*, Sept 27, 1967
- *Margaret Dredge exhibition an eye-catcher.* Harry Blake, *The Sun*, Oct 5, 1967

1968

- Contemporary Art and Criticism. Letter to *The Age*, June 8, 1968

1970

- *Journey to take.* Ann Galbally, *The Age*, May 6, 1970

1976

- *Art.* Alan McCulloch, *The Herald*, June 10, 1976

1979

- *Women on show.* Graeme Sturgeon, *The Australian*, April 3, 1979
- *Art with Alan McCulloch*, *The Herald*, Mar 29, 1979
- *Power and beauty.* John Fraser, *The Sun*, April 4, 1979
- *Some Australian Artists*. Photographs by Richard Beck and Hal Missingham. Exhibition, April 1979

1982

- *Understanding Color.* Ronald Millar, *The Herald*, April 8, 1982
- *Encyclopedia of Australian Art.* Alan McCulloch.

1989

- *Pinacotheca 1967-1973.* Jonathon Sweet. Prendergast Publishers.

1990

- *Artists & Galleries of Australia* Max Germaine Craftsman House ISBN976-8097-02-7

2003

- *Margaret Dredge: An Abstract* Christopher Heathcote Deacon Uni ISBN 0-7300-2598-5
- *Remembering Margaret Dredge* Megan Backhouse *The Age* 18 Oct

2004

- *Driven to Abstraction: Margaret Dredge & the making & marketing of Post-painterly Abstraction* Uni of Melbourne thesis by Meaghan Wilson-Anastasios

2005

- *Dredge painted the blues* Chris Beck *The Age* 23 July

2006

- *New McCulloch's Encyclopedia of Australian Art.* Susan McCulloch. ISBN 0-522-85317-X

2009

- *Personal Journeys: 40 years of Australian Women's Abstract Art* by Max Dingle ISBN 978-0-646-50832-0

2010

- Dictionary of Australian Artists Online: http://www.daao.org.au/main/read/8681 Margaret Dredge biography by Max Dingle
- *Art = Life* by Colleen Duncan *South Coast Style* Winter 2010 ISSN 1449-8359
- *Black is the Colour...* by Max Dingle ISBN 978-0-646-52904-2
- *Black is the Colour...* by Peter Anderson *Australian Art Review* Issue 24 ISSN 1447-8587

2012

- *Less is More : More or Less* by Max Dingle ISBN 978-0-646-57149-2

MARGARET DREDGE: SURVEY AND PROVENANCE OF KNOWN PAINTINGS AND OTHER WORKS – 1950 TO 2001

Self Portrait 1950s
915 x 1200 approx
oil on board
Collection unknown

Untitled 1950s
915 x 620 oil on board
Collection Unknown

Untitled 1950s
915 x 620 oil on board
Collection Unknown

Untitled 1950s
610 x 1220 oil on board
Collection Unknown

Untitled 1950s
915 x 1220
oil on board
Collection Unknown

Untitled 1961
620 x 915
oil on board
Collection Unknown

Untitled 1961
1220 x 915
oil on board
Collection Unknown

Aximanders Universe 1961
915 x 1220
oil on board
Collection Unknown

Untitled 1962
915 x 1220
oil on board
Collection Unknown

Untitled 1962
1220 x 610 oil on board
Collection Unknown

Untitled 1962
1220 x 610 oil on board
Collection Unknown

Untitled 1963 610 x 710
oil on canvas.
Monash University
Collection

Untitled 1964
1220 x 915 oil on board.
Exhibited Argus Gallery
1965. Collection Unknown

Untitled 1964 1220 x 915
oil on board. Exhibited
Argus Gallery 1965.
Collection Unknown

Untitled 1964
610 x 915
oil on board. Exhibited
Argus Gallery 1965.
Collection Unknown

Death of Patroclus 1964 930 x 1240 oil on board. Exhibited Argus Gallery 1965, Shoalhaven Arts Centre 2009. Purchased from artist by M G Dingle & G B Hughes Collection 1964.

Toltec Sun 1964 1220 x 915
oil on board. Exhibited
Contemporary Artists Society
Exhibition Argus Gallery
1964. Private Collection.

Ajax 1964 765 x 1140 oil
on board. Exhibited Argus
Gallery 1965, Shoalhaven
Arts Centre 2009 Purchased
by John Nathan 1965.
Acquired by M G Dingle & G
B Hughes Collection 2001.

St Joan 1964
1220 x 1830 oil on board.
Exhibited Argus Gallery
1965 Acquired by M G
Dingle & G B Hughes
Collection 1965.

Polyphemus 1964
1220 x 1830
oil on board Exhibited
Argus Gallery 1965.
Collection Unknown

Summer the Moonlight 1964
915 x 610 oil on board.
Exhibited Argus Gallery
1965. Collection Unknown

The Hollow Ships 1964
1220 x 915 oil on board .
Exhibited Argus Gallery
1965. Collection Mr
Alan Cross. Sold at Joels
Auctions 1989.

Untitled 1964 – 65
450 x 1220
oil on board.
Exhibited Argus Gallery
1965
Collection Unknown

Untitled 1964 -65
915 x 610 oil on board .
Exhibited Argus Gallery
1965
Collection Unknown

Untitled 1964 – 65
1525 x 915 oil on board.
Exhibited Argus
Gallery 1965
Collection Unknown

Untitled 1965
910 x 1220 oil on board .
Exhibited Argus
Gallery 1965
Collection Unknown.

Untitled 1965
450 x 450 oil on board .
Exhibited Argus
Gallery 1965
Collection Unknown

Untitled 1965
915 x 1220
oil on board. Exhibited
Argus Gallery 1965.
Collection Unknown

Untitled 1965
450 x 1220
oil on board .
Exhibited Argus
Gallery 1965
Collection Unknown

Forward March 1966
915 x 915 oil on board
Exhibited Pinoctheca
Gallery 1967 Acquired by
M G Dingle & G B Hughes
Collection 1967.

El 1966 1220 x 1220 oil on
board. Exhibited possibly
Pinoctheca Gallery 1967.
Collection Unknown

Untitled 1967 1220 x 1220
oil on board. Exhibited
possibly Pinoctheca Gallery
1967. Collection Unknown

Untitled 1967 – 68
915 x 1220
oil on board.
Collection Unknown

Untitled 1967 480 x 700
oil on board . Exhibited
Shoalhaven City Arts
Centre 2010. Acquired by
M G Dingle & G B Hughes
Collection 1966

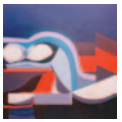
Seventh Rib 1968
915 x 1220
oil on board. Exhibited
Argus Gallery 1965.
Private Collection

Untitled 1968
1220 x 1220
oil on board.
Collection Unknown

Untitled 1968
1525 x 915
oil on board.
Collection unknown

Untitled 1968
1525 x 915 oil on board.
Collection unknown

Prisoner 1969
915 x 1220
oil on board.
Collection Unknown



The Huntress 1969
1220 x 1220
oil on board.
Private Collection

Untitled 1970
1220 x 915 oil on board.
Unknown Collection

Nuns at Dawn 1970
915 x 1220 oil on board.
Exhibited Beaumaris
Art Group Studio –
Commended Inez
Hutchison Award. 1970.
Private Collection

Untitled 1970
610 x 1220
oil on board.
Unknown Collection

Untitled 1970
1220 x 1220
oil on board.
Unknown Collection –
possibly destroyed

Untitled 1970
450 x 1830
oil on board.
Acquired from artist for
M G Dingle & G B Hughes
Collection 1970

Kite 1970
610 x 610 diagonal acrylic
on canvas.
Collection – Artist's Estate

Untitled 1971
610 x 610 diagonal
oil on board.
Private Collection

Everest 1971
610 x 610
oil on board (damaged) .
Collection – Artist's Estate

Untitled (coffee table) 1971
930 x 900 mosaic on
board. Made by artist for
M G Dingle & G B Hughes
Collection 1971

Surfers' Paradigm 1971
610 x 1220
oil on board.
Unknown Collection.

Emergence 1971
1220 x 1220 oil on board.
Unknown Collection.
Boston Consulting from
Charles Nodrum Gallery
1987. Joels Auction 1988.

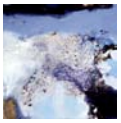
Los Angeles 1971
915 x 1525
oil on board. Exhibited
Commonwealth Bank 1971.
Unknown Collection

Untitled 1973
610 x 610
acrylic on canvas.
Collection - Artist's Estate

Untitled 1973
1220 x 915 acrylic on
canvas.
Private Collection.

Untitled 1973
450 x 610
acrylic on canvas.
Collection – Artist's Estate

Leith 1973
16 x 22 x 16
painted stoneware.
M G Dingle & G B Hughes
Collection



Untitled 1974
1220 x 1220
acrylic on canvas.
Private Collection

Untitled 1974
915 x 915
acrylic on canvas.
Unknown Collection

Untitled 1974
915 x 915
crylic on canvas.
Destroyed.

Untitled 1974
1525 x 1525
acrylic on canvas.
Unknown Collection

Untitled 1974
915 x 915
acrylic on canvas.
Unknown Collection

Untitled 1975 10
220 x 1220
acrylic on canvas.
Private Collection

Untitled 1975
915 x 915 acrylic on canvas.
Exhibited 19th Tasmanian
Museum & Art Gallery 1975.
Destroyed.

Untitled 1975
450 x 610
acrylic on canvas.
Private Collection

Rift 1975
1525 x 1525 acrylic on canvas.
Exhibited Shire of Flinders Art
Award – Acquisitive Award
Co-winner. Shire of Flinders
Collection.

Untitled C.1975
760 x 910
acrylic on canvas.
Collection – Artist's Estate

Untitled C.1975
910 x 1220 acrylic on canvas.
Exhibited Shoalhaven Arts
Centre 2009. Acquired from
the artist for M G Dingle & G
B Hughes Collection C.1975.

Untitled 1976
1050 x 1525
acrylic on canvas.
Mr C Andrew Collection

No Estate 1977
2130 x 1680 acrylic on canvas. Exhibited Gryphon Gallery 1979. Ian Potter Collection, University of Melbourne .

Bay Eclipse 1977
1220 x 1675
acrylic on canvas.
Exhibited Clive Parry Galleries 1977. McClelland Art Gallery Collection

Birthplace Reclaimed 1978
1350 x 1350 acrylic on canvas. Exhibited Gryphon Gallery 1979. Collection Artist's Estate

Dark Ping 1978
1220 x 1220 acrylic on canvas. Exhibited Gryphon Gallery 1979. Private Collection

Rain Light Interior 1978 1070 x 1520 acrylic on canvas. Exhibited Gryphon Gallery 1979. Collection Artist's Estate

Eyre 1978
1100 x 1100 acrylic on canvas. Exhibited Gryphon Gallery 1979. Unknown Collection

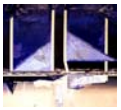
Light Play 1979
1520 x 1520 acrylic on canvas. Exhibited Gryphon Gallery 1979.
Private Collection

Tidal 1979
1220 x 1220 acrylic on canvas. Exhibited Gryphon Gallery 1979.
Private Collection

Preview 1979 1220 x 1220 acrylic on canvas. Exhibited Gryphon Gallery 1979. Collection Artist's Estate

River and the Apple 1979 1350 x 1525 acrylic on canvas. Exhibited Gryphon Gallery 1979. Collection – Artist's Estate

Lost Poet 1979 1220 x 1220 acrylic on canvas. Exhibited Gryphon Gallery 1979. Collection – Artist's Estate

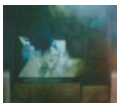


Made Nitri 1979
1830 x 1680 acrylic on canvas. Exhibited Gryphon Gallery 1979. Unknown Collection

Merapi 1979 1520 x 2130 acrylic on canvas. Exhibited Gryphon Gallery 1979. Private Collection

Nomadic Journey 1979
1110 x 1110 acrylic on canvas. Exhibited Gryphon Gallery 1979. Artbank Collection 1981. Ballarat Fine Art Collection 1997

Gate of the Night Eclipse
1980 1670 x 1520
acrylic on canvas.
Collection – Artist's Estate



Homonculus through the Looking Glass 1980
1830 x 2135 acrylic on canvas.
Collection – Artist's Estate

Kevin 1983 1525 x 1525
acrylic on canvas.
Collection – Artist's Estate

Untitled C.1983
1525 x 1525
acrylic on canvas.
Collection – Artist's Estate

Untitled 1983
1525 x 1525
acrylic on canvas.
Geelong Museum & Art Gallery Collection.

Avenger 1984
1820 x 1520
acrylic on canvas.
Collection – Artist's Estate

Mort un Reve C.1984
1370 x 1660
acrylic on canvas.
Collection – Artist's Estate

Untitled 1985
825 x 1820
acrylic on canvas.
Collection – Artist's Estate

Untitled C.1985
915 x 1215
acrylic on canvas.
Collection – Artist's Estate

Let Down, Put Down, Break Down 1985 1360 x 1830 acrylic on canvas. Exhibited Span Gallery 2005.
Collection – Artist's Estate

Night Thief 1985 1215 x 1215
acrylic on canvas.
Collection – Artist's Estate

Untitled 1985 610 x 1520
acrylic on canvas. Exhibited Span Gallery 2005. Acquired M G Dingle & G B Hughes Collection 2005.

Flaggy Creek and Mount B
1985 1070 x 1350
acrylic on canvas.
Collection – Artist's Estate

Dense Landscape 1985
760 x 610 acrylic on canvas.
Exhibited Icon Museum of Art 2003, Span Gallery 2005.
Collection – Artist's Estate

Gentle Landscape 1985
760 x 760 acrylic on canvas.
Exhibited Icon Museum of Art 2003, Span Gallery 2005.
Collection – Artist's Estate

Untitled 1985
760 x 760 acrylic on canvas.
Exhibited Span Gallery 2005.
Collection – Artist's Estate

Untitled 1985
760 x 910
acrylic on canvas.
Collection – Artist's Estate

Untitled 1986 760 x
1520 acrylic on canvas.
Collection – Artist's Estate

So 1986 1220 x 1520
acrylic on canvas.
Collection – Artist's Estate

Because 1986 1220 x 1525
acrylic on canvas.
Exhibited Span Gallery 2005.
Collection – Artist's Estate

Airport 1986
610 x 915 acrylic on canvas.
Collection – Artist's Estate

Jugular 1986
760 x 760 acrylic on canvas.
Collection – Artist's Estate

Loss 1986
1220 x 1520 acrylic on canvas.
Collection – Artist's Estate

Missing 1987 1220 x 1520
acrylic on canvas. Exhibited Icon Museum of Art 2003, Span Gallery 2005. Collection – Artist's Estate

Nomadic Journey 3 1987
1220 x 1220
acrylic on canvas.
Private Collection

Untitled 1987
1220 x 1520 acrylic on canvas.
Collection – Artist's Estate

Untitled 1987 760 x
1525 acrylic on canvas.
Collection – Artist's Estate

Crabby 1987
1820 x 1680
acrylic on canvas.
Collection – Artist's Estate

Attack 1988 1525 x 1220
acrylic on canvas. Exhibited Icon Museum of Art
2003, Span Gallery 2005.
Collection – Artist's Estate

Brave Horatius 1989
1220 x 1070 acrylic on canvas. Exhibited Span Gallery 2005.
Collection – Artist's Estate

Life Sentence 1989
1525 x 1220
acrylic on canvas.
Collection – Artist's Estate

Lost to Adelaide 1989
1520 x 1220
acrylic on canvas.
Collection – Artist's Estate

Oak 1989 270 x 300 acrylic
on canvas.
Private Collection

October Disarmed 1989
1065 x 1220
acrylic on canvas.
Collection – Artist's Estate

So What 1989
1220 x 1060
acrylic on canvas.
Collection – Artist's Estate

Meat 1990
1065 x 1215
acrylic on canvas. Exhibited Span Gallery 2005.
Collection – Artist's Estate

Icarus 1990
400 x 500
acrylic on plywood.
Collection – Artist's Estate

River 1990
1220 x 1670
acrylic on canvas.
Collection – Artist's Estate

Untitled 1991
1220 x 1820
acrylic on canvas.
Acquired M G Dingle & G B Hughes Collection 2011

Hands On 1991
1065 x 1215
acrylic on canvas.
Collection – Artist's Estate

Heart to Heart (in for the kill)
1991 1220 x 1820
acrylic on canvas.
Collection – Artist's Estate

Mexican Martyr 1992
1220 x 1675
acrylic on canvas.
Collection – Artist's Estate

Battleground 1992
1525 x 1830
acrylic on canvas. Exhibited
Span Gallery 2005.
Collection – Artist's Estate

Boardwalk 1992
1220 x 1820
acrylic on canvas. Exhibited
Icon Museum of Art
2003, Span Gallery 2005.
Collection – Artist's Estate

Sainte Chapelle 1992
1220 x 1670
acrylic on canvas. Exhibited
Span Gallery 2005.
Collection – Artist's Estate

Gossip 1992
1220 x 1370
acrylic on canvas.
Collection – Artist's Estate

Gippsomania 1993
1210 x 1670
acrylic on canvas. Exhibited
Icon Museum of Art
2003. McCelland Gallery
Collection.

The mask cried to me 1993
1210 x 1670
acrylic on canvas. Exhibited
Icon Museum of Art
2003, Span Gallery 2005.
Collection – Artist's Estate

Bend 1993
1520 x 1820
acrylic on canvas.
Collection – Artist's Estate

Blood Brother 1993
1220 x 1650
acrylic on canvas.
Collection – Artist's Estate

Untitled 1993
1220 x 1670
acrylic on canvas. Exhibited
Icon Museum of Art
2003, Span Gallery 2005.
Collection – Artist's Estate

Untitled 1995
1525 x 1670
acrylic on canvas.
Collection – Artist's Estate

Korea 1996
1220 x 1220
acrylic on canvas. Exhibited
Icon Museum of Art 2003.
Deakin University Collection.

Untitled 1997
1220 x 1670 acrylic on canvas.
Exhibited Icon Museum of
Art 2003, Span Gallery 2005.
Collection – Artist's Estate

No's Doorway 1997
1220 x 1525 acrylic on canvas.
Exhibited Icon Museum of
Art 2003, Span Gallery 2005.
Acquired M G Dingle & G B
Hughes Collection 2011

Words 2001
1200 x 1650
acrylic on canvas. Exhibited
Icon Museum of Art
2003, Span Gallery 2005.
Collection – Artist's Estate

PJD Vale 2001
1220 x 1650
acrylic on canvas. Exhibited
Icon Museum of Art
2003, Span Gallery 2005.
Collection – Artist's Estate

ETCHINGS, WORKS ON PAPER AND SCULPTURE

Also in the artists estate are various numbers of prints, though not the full editions, taken from 16 original plates plus the plates themselves. There are an un-catalogued number of works on paper. Sculpture may/does exist in private collections.

ISBN 978-0-646-57900-9

SHOALHAVEN CITY ARTS CENTRE

www.shoalhavenartscentre.com.au