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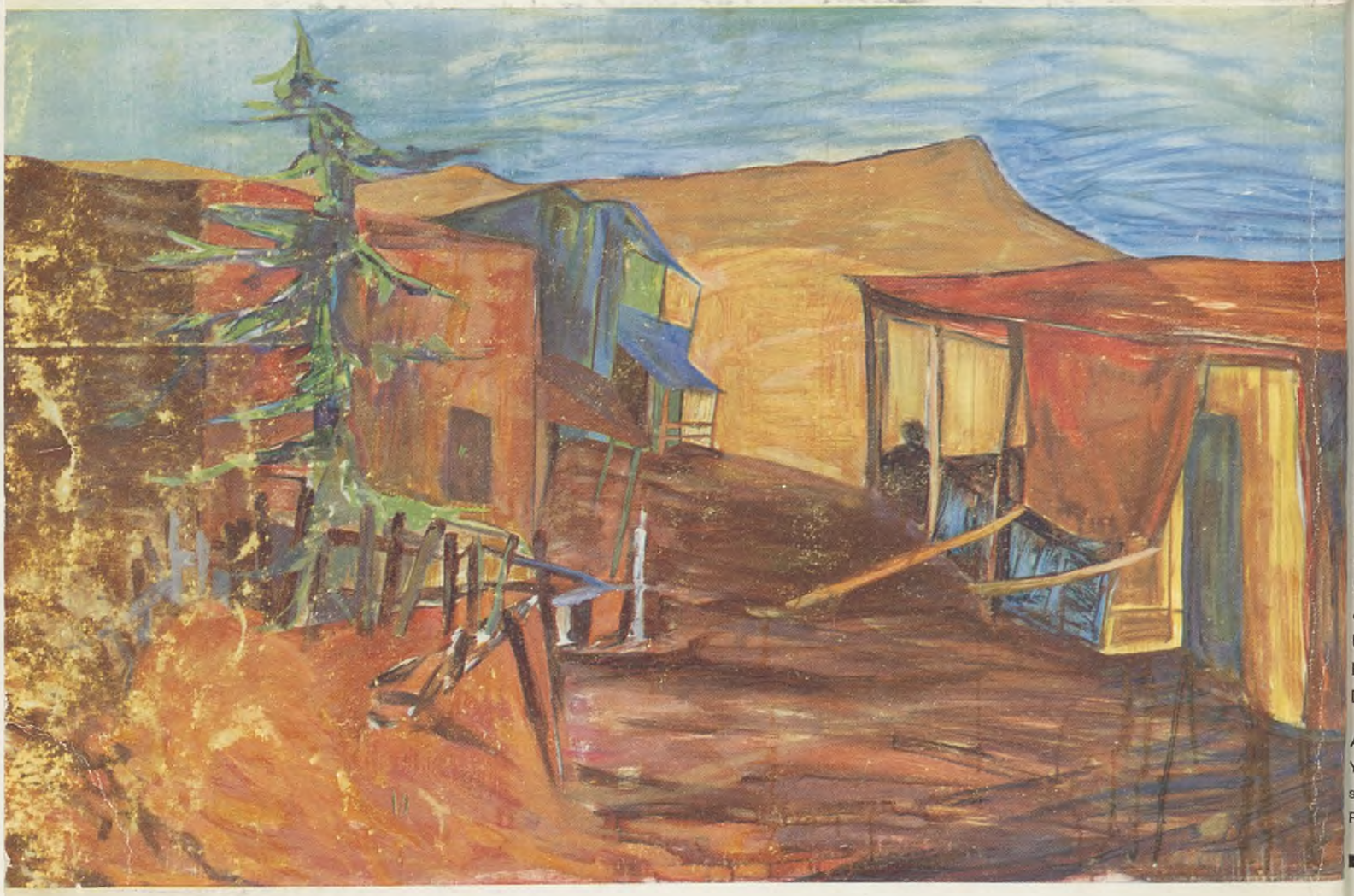

Hans Schuster Gold-mining town Oil 1963 27in x 45¼in

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The Evangelist John Mark by Michael Kmit
Carnival by John Bell
Drawings by Russell Drysdale and Donald Friend

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ART AND AUSTRALIA

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WILLIAM DOBELL HELENA RUBINSTEIN
Oil 14¾in x 18¾in
Collection J. Landau

PAINTING IN AUSTRALIA SINCE 1945

James Gleeson

Art flows: and within our Western society since the eighteenth century it is held to be strange if the current does not change its course or its velocity with each new generation.

One of the factors that distinguishes the European approach from all others is this constant search for new forms, this continuous development of new concepts and the unending struggle to arrive at new goals. This dynamic and restless attitude is basic to our way of life. It is the source of all our social revolutions, it generates the energy that produces the changes in our way of living and thinking and it provides the mental climate in which our arts are nourished.

Australia inherited this tradition: for us, as for the Western world, change is a way of development. At first our painting reflected the trends of European art, though all through the nineteenth century the artist struggled to adapt the alien idioms to a startlingly different environment. Only since the end of the last war has there been a change that seems to have been initiated by forces within our own national awareness rather than by pressures from outside.

That does not mean that Paris and New York have not left their mark on our most recent painting. Their influence is still apparent: but for the first time there is a conviction that Australia is contributing as an equal partner and that the result of the partnership is a unique and exciting form of art. The nature of this contribution can hardly be understood unless it is seen as the most recent result of a chain of causes and effects that reach well back into the past.

In the sixty-odd years of this century it is possible to isolate four distinct phases, each with specific characteristics and each exercising a decisive influence on its successor, though sometimes this influence was effected negatively by way of antagonism, rather than sympathy.

From the beginning of the century to the end of the first World War, Academism held the field. The precepts of the Royal Academy and the academic residue of the Impressionist Movement contended for the upper hand. No one would guess from the work of Streeton, Lambert, Ramsay, Bunny, Meldrum, Heysen or Gruner that they painted in a world that knew the canvases of Cézanne, Van Gogh or Gauguin, or that Picasso and Matisse were younger contemporaries.

The two decades between the wars produced a new phase. In Sydney the contemporary group was formed in the early twenties, and for the first time paintings began to react to the impact of Cézanne and the Post-Impressionists. Roland Wakelin, Grace Cossington Smith, Roi de Mestre, Thea Proctor and Margaret Preston were among those who developed styles that had some basis in this new awareness.

By the late twenties and early thirties Cubism and Abstraction had found their champions in Rah Fizelle, Ralph Balson, Grace Crowley, Eric Wilson and Frank Hinder.

In Melbourne about 1925 the teaching of George Bell and the work of Arnold Shore and William Frater brought the first hint of the artistic revolution that had been going on in Europe for more than forty years, but it was not until the eve of the second World War that the forces of Modernism began to gather strength.

The eventual triumph for this approach to art was no doubt inevitable since it was a direct manifestation of the pervading spirit of the time and was firmly based in concepts of reality that were everywhere being recognized as valid. By its very nature it was destined to become an international idiom of expression. Nevertheless, it is interesting to observe the processes by which the triumph was accomplished. No doubt the time was ripe and what happened was bound to happen. After all, the same transitions were going on in countries all over the world. The instruments of change might vary from place to place, but the changes still occurred. In Australia there were several factors that would seem to be the cause of the change yet were in fact merely instruments of the inevitable. If one of these factors had been missing the change would still have occurred though its birth might have been delayed until some more propitious set of circumstances provided an opportunity.

The disturbances of the thirties in Europe resulted in a number of talented painters settling in Australia. Of these European-trained painters Desiderius Orban and Sali Herman made the most positive contributions.

As the war loomed, an important group of Australian painters who had been studying and working abroad returned home. Such painters as William Dobell and Eric Wilson brought with them a whole new set of values by which a work of art should be measured.

A series of stimulating art exhibitions began with the Aleyne Zander Collection of Modern British Painting in 1933 and culminated in the impressive Melbourne Herald exhibition of 1938 that introduced Australians to originals by Cézanne, Van Gogh, Gauguin, Matisse, Picasso, Braque, Léger and Dali, among others.

By 1938 there were enough experimental painters to form a Contemporary Art Society in Melbourne and in the following year the Sydney branch was established.

This period also saw the beginnings of a flow of illustrated art books, magazines and reproductions; a flow that was halted by the war but which turned into a flood in the post-war years.

Again the enlightening criticism of Paul Haefliger helped to establish new standards and form opinions.

The stage was therefore set for the first group of artists who concern us here – those who received their training before the war but whose style only reached its full maturity after 1945.

William Dobell is an exception in so far as he painted some of his finest paintings before and during the war. Certainly it was during the war years that his influence on younger painters was at its strongest; but since then he has created a series of memorable portraits and landscapes that are amongst the finest works of the post-war period.

Dobell seems to have been endowed by nature with two remarkable gifts – the ability to discern the inner character hidden behind the appearance of his sitter, and a sense of style that has grown out of his love of paint and which allows him to adapt the manner of his painting to the personality it is to project. According to the subject his painting can be blunt, forthright, staccato, elusive, vague, insinuating, monumental, intimate, loose, firm, excited, relaxed, piecemeal or all of a piece. In fact his style is so malleable and so attuned to the needs of the moment that one can almost discern the character of the sitter from the way a sleeve is painted. The paint speaks for itself.

But this stylistic virtuosity holds dangers for the artist. There have been times when Dobell has allowed stylishness to overwhelm the

personality he is portraying. At such times it seems as though he is merely using his sitter as an excuse for a display of fine painting. Something of the character comes through, but our reactions are dominated by the paint rather than the personality.

Fundamentally Dobell's art is pointed towards the past. Despite its quality he is out of tune with the spirit of the mid-twentieth century. Goya, Daumier, Rowlandson, Turner and Renoir are his real teachers, and his feeling for character lies closer to Dickens than it does to the more clinical psycho-analytical studies of the post-Freudian era. Nevertheless, he is a superb portrait painter by any standard, and in Australia he is unique.

Russell Drysdale and Sidney Nolan both won reputations for themselves before the war ended. But it is only since then that they have developed the maturity that has made them international figures. They are alike only in so far as they explore similar territory and cling to the figurative tradition in doing so. They both seek to establish a vocabulary of forms that will evoke the spirit of the place rather than describe its appearance in an objective way. Yet because they are dissimilar in temperament and outlook they approach the problems from diametrically opposite starting points.

Drysdale is a humanist and he has developed his style on a groundwork of European traditions. He has taken what he wanted from what the past had to offer, modifying it and adapting it until he has forged a style capable of revealing the depth and breadth of his feeling for the country and its people.

Nolan inherited nothing. He paints with his instincts and he is guided by a sense of poetry that rarely leads him astray. Nolan's technical equipment would seem thin and meagre in less impassioned or more cautious hands. It achieves power and authority because it is charged with conviction, and it achieves fluency and precision because the artist knows from experience that he can put an implicit faith in his instincts. But Nolan's greatest asset as an artist is a kind of poetic insight that takes him straight to the essence of things. He sees the world as though he was being perennially delivered from blindness, and in the intoxication of seeing for the first time sees more deeply than the rest of us, whose eyes have been drugged into insensitivity by constant use. This virginity of vision is fascinating and refreshing. Perhaps we recognize in it something we had lost and forgotten, yet subconsciously longed for.

Drysdale and Nolan were not alone in their attempts to extract the meaning from the Australian outback. Arthur Boyd has painted some extremely subtle landscapes, closely observed, and tenderly resolved in paint, full of sympathy and affection, yet curiously superficial in their final effect. They rarely go beyond the skin of the landscape. Boyd is in love with the look of the country rather than the feel of it.

It is not that he lacks perception. He is fully aware of a vaguely threatening genius loci and he has developed this awareness in a highly subjective series of Chagall-like fantasies and pseudo-myths. While the power of these statements is undeniable they again create a disturbing sense of artificiality because everything in them is overstated and overdramatized. They engender a feeling of rhetoric rather than revelation.

More recently still, two other painters have begun to tackle the same problems – Albert Tucker and Clifton Pugh.

Tucker lacks the freshness and clarity of Nolan's vision, but in a way he sees further. Introspection takes the place of intuition, and from the landscape and its people he has hewn a set of sharp and bitter symbols to signify a physical wasteland that is a spiritual desert as well. For all their flavour for a particular place they are in fact anguished comments on the world at large.

Chronologically, Clifton Pugh belongs to the second wave of painters. He did not begin to exhibit until 1955. But the forces that motivate his work link him to the figurative painters of the immediate post-war years. Though he has painted a number of compelling and beautifully organized portraits it is his paintings of birds and animals that have created the strongest impact. Lyricism and terror, beauty and beastliness are blended together in a series of stark and impressive images.

Although the actors in these savage dramas are cats, crows, eagles, owls, hawks, foxes, and dingoes, one is conscious of the fact that man himself has not escaped the artist's censure. He is not absolved by absence; he is condemned in absentia, by analogy. Consciously or unconsciously these dramas of the bush and swamp are comments on the human situation. They warn us to be careful. His pictures carry the implication that the verities of animal existence are not confined to the lower animals alone.

The feeling of tragedy and anguish stirred up by the symbols used by Pugh and Tucker are, strangely enough, not characteristic of the first years after the war. As though in reaction to the dark shadow of conflict, the late forties and early fifties were largely dominated by painters who rejoiced in a new-found freedom.

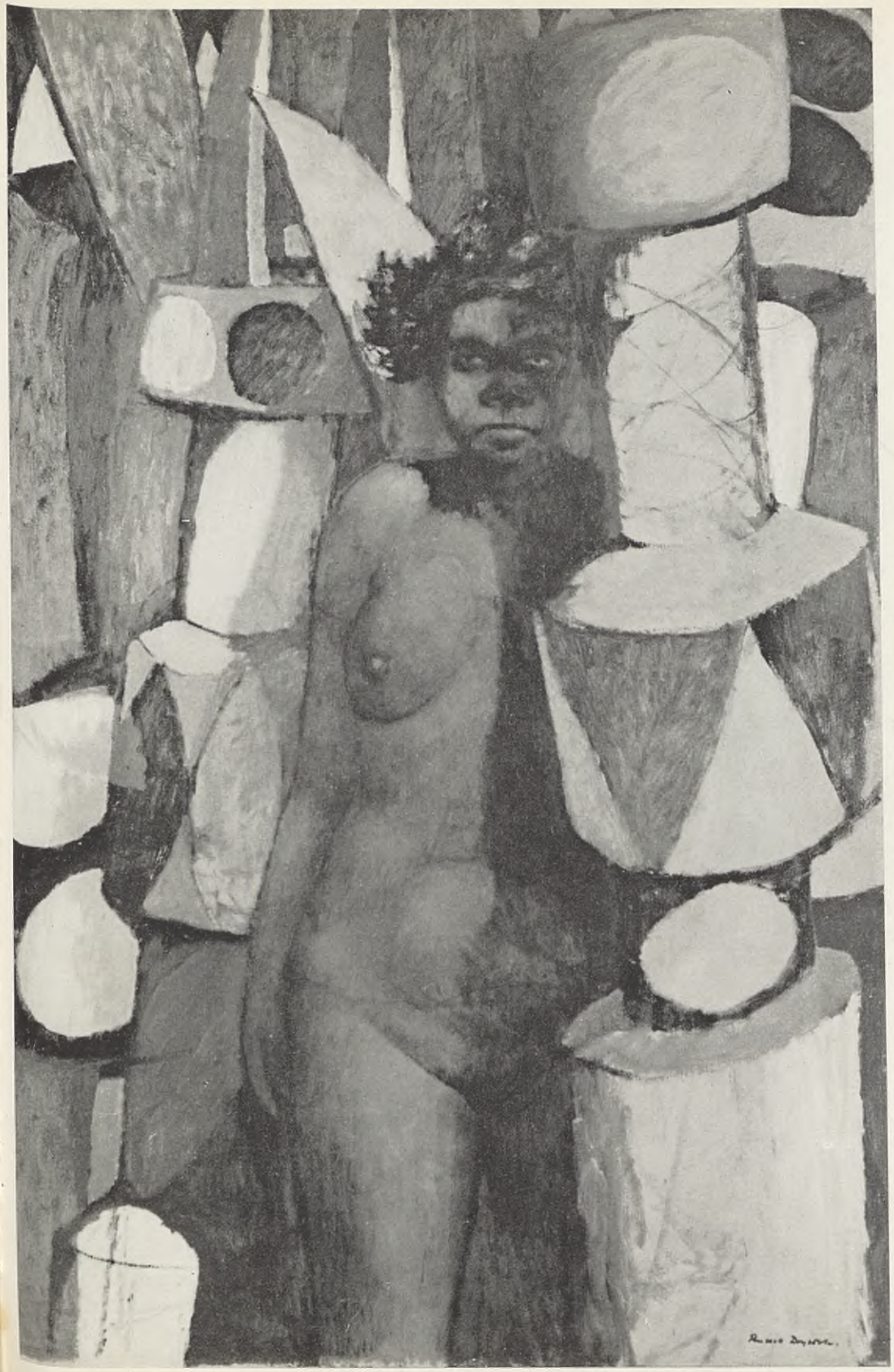
Nolan's wasteland is painted with the pristine crispness of an early Perugino. He is enchanted with the desolation, not because it is a mirror of his soul, but because it comes to his eye with the freshness of a surprise, full of strange beauties and challenging forms.

Drysdale, it is true, saw the desert in a more sombre light. For him it represents a testing ground for man's eternal duel with nature. But Drysdale never doubted that man would win. His faith endows the protagonist with an enormous dignity. He may seem to be defeated by drought or loneliness or neglect, yet his spirit is not broken.

There is nothing in the painting of the late forties to compare with the feeling of strain, tension and nervousness of the late fifties. To a large extent the tone was set by the gaily irreverent paintings of Donald Friend and Cedric Flower, the Chopinesque romanticism of Francis Lymburner, the more sober romanticism of Desiderius Orban, the pictorial devotions of Justin O'Brien and the sparkling optimism of Sali Herman.

None of these painters have since seen any reason to change their approach in a fundamental way, but today they are surrounded by a rising tide of younger painters who view the world with less equanimity, and whose paintings express the doubts and uncertainties of a period that may justly be called one of the most critical in human history. Most of them are still painting as well or better than they did fifteen years ago.

Friend is a craftsman with few equals. With a fascinating sleight of hand he synchronizes the observed fact with the ideals of decoration so that they merge into a single quality. It is as though he sees reality as a form of decoration and it is certain that he finds in decoration a way of



RUSSELL DRYSDALE MANGULA
Oil on canvas 72in x 48in (1961)
Collection Art Gallery of NSW

SIDNEY NOLAN LEDA AND THE SWAN (1958)
Polyvinyl acetate on board 48in x 60in
Collection Art Gallery of NSW

understanding the meaning of his visual experiences. His light and subtle line never slackens its grasp of the form, yet it is always moving towards a richer generalization based on the demands of decoration.

Paradoxically, O'Brien has developed a new expressiveness by forcing himself into an ever tightening economy of means.

Yet behind the very real delight created by their paintings, one feels that one is looking at period-pieces – fine, beautiful and out of touch.

Not all of the painters of the forties have remained untouched. Eric Smith and John Passmore have reacted violently to the changing Zeitgeist, and the distress that caused the transition has often been apparent in their work.

Both began as figurative painters – Smith taking much of his inspiration from Rouault, and, like his master, orientating his art towards the expression of religious emotions; Passmore starting along the pathway blazed by Cézanne and hoping to find some sort of explanation for existence in the harmonies he could wring from Nature. Both were working at high artistic altitudes where footholds are scarce and

there are no signposts. Both hoped to surprise the answers they needed from the language of the human body, and for a while it seemed as though the answers were forthcoming. They painted some of their finest pictures on the basis of the body's eloquence.

Eventually, however, their search led them to Abstract Expressionism. Given the nature of their pursuit, such a course was inevitable, for Abstract Expressionism is at once the most personal and the most universal of the Visible Voices of Art. To those who know how to approach it, it yields and takes the imprint of their personality so that when it speaks, it speaks with the voice of that particular artist. Yet there is no mistaking an abstract by Smith for one by Passmore. Though they speak in different voices, they both say things that are true of our time. Something fretful and anxious whispers through their later work like an unquiet spirit. In searching for a personal answer they are holding out to us a murmuring shell in which we hear our own queries, and occasionally catch a hint of some half-understood answer.

Ian Fairweather and Godfrey Miller occupy positions of lonely eminence. Neither is young and both have spent many years developing highly individualistic styles so that they might express their personal opinions on the nature of experience. They share nothing in common beyond the fact that they are both unique.

Many strands meet in the fabric of Ian Fairweather's painting. Balanced in him are the instincts of the image-maker and those of the iconoclast, so that his pictures move from a figurative approach to pure abstraction and back again in an oscillation that reveals a dichotomy of the spirit. It has its rewards in the extraordinary sense of tension. A preoccupation with Chinese calligraphy provides another dominant strand. Fairweather's lines move with the sensuous rhythm of an oriental dance; yet opposed to their richness is an austerity of colour that sets up another set of tensions.

He can evoke a world of subtly fluctuating colour values with a palette almost entirely restricted to a range of earthy browns and greys that lie anywhere between black and white and are cooled or warmed with suggestions of blue or rose. With such limited means he conjures up organizations of colour that rival the lustre of a grey pearl. Films as pale as moonlight are drawn over darker grounds, turning them into transparent ghosts of colour, delicate and equivocal.

Yet Fairweather never falls into the trap of formlessness that is always ready to close on such fine-drawn sensitivity. His designs are bold, his accents firm and vigorous, and he knows how to enclose passages of mooning introspection between brackets of firm assertive statement. The exquisite refinement of his style is given backbone by a remarkable boldness of conception. He has dared to attempt the fusion of many disparate elements, perhaps the most difficult of which is the bringing together of oriental and occidental attitudes in sympathetic union. Only an artist of the rarest sensibility, the most powerful vision and the greatest resources could succeed in such an endeavour.

Miller is equally successful in the world he has chosen to explore. He is a perfectionist who has probably brought less than forty paintings to a point that will allow him to regard them as finished. In an age of swift execution and vast output, this Vermeer-like attitude is rare.

The real purpose of Miller's work is to come to an understanding of

ARTHUR BOYD BRIDE IN THE CAVE (1958)
Oil on hardboard 35in x 47¼in
Collection Dr. Darryl Smythe

IAN FAIRWEATHER MONASTERY (1961)
Plastic paint on cardboard 56¼in x 72⅛in
Collection Wallace Thornton

the nature of forms. Painting is simply the means by which this end is to be attained.

Still lifes, often with musical instruments, figures and landscapes – these are the ostensible subjects of his paintings, but the latent theme is the search for permanent values.

The momentary, the incidental and the fortuitous do not appeal to him; nor is he concerned with the expression of personal emotional reactions to an experience. Individual experiences are unimportant, but from the sum of his experiences he is attempting to extract some meaning that will abide and give a centre to existence.

When he looks at the patterns of nature that are accessible to the senses he is aware of unseen forces. All things, he seems to say, are held in their appointed places by the balance of opposing forces. The apparent form of an object is the point of equilibrium between chaos and the true nature of things. The accoutrements of existence that are the objects of our material experience are simply points of rest between opposing tendencies.

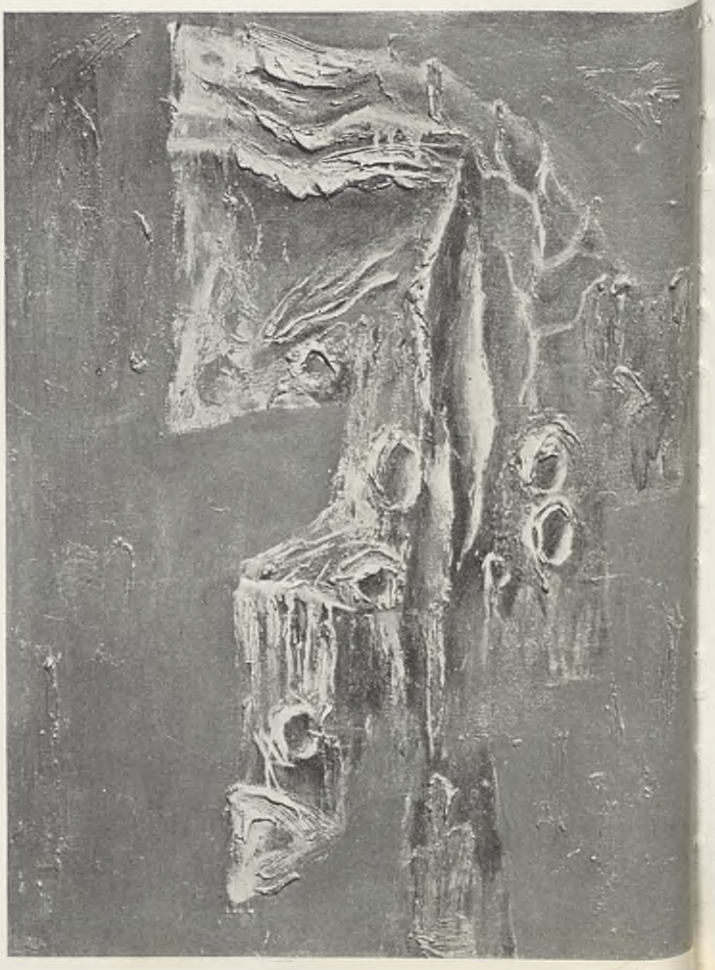
To fly apart, to come together – these are the two polarities that Miller works with. Hence in his paintings we sense a double process at work. At one moment it would appear that the forms are about to disintegrate into the component elements of matter, or again, from another viewpoint, it would seem that the artist has acted as a field of attraction, drawing a presentment of form out of the universal chaos.

Of the older generation of painters only Ralph Balson remains to be discussed. Beginning as an abstract painter of the severely geometric school his work has recently undergone a complete change. The shadows of rhythms flow through his later paintings unimpeded by the confines of the picture. It is as though the movement began before the picture started and will not end with the final brush stroke. The painting begins, as it were, in mid-sentence and does not end on a full stop, thus creating a sense of timeless flow. The past is featureless, the future is unborn, yet both are present in the moment. Broken forms cloud the surface and are at once the debris of the past and the raw material of the future. Absolutely nothing happens in a Balson painting. There is no drama, no climax, no crisis; not even a focal point. The paint does not gesture or perform, or convey any message for which the mind could find precise words. All the accepted formulae of design are disregarded.

It is true that the fragments of colour are held together in a tenuous sort of tension. Subtle displacements here and there carry hints of force and movement, but they are faint and uncertain like a field of iron filings stirring tentatively to the pull of a distant magnet.

He is a metaphysician through paint, not a metaphysician who paints. It is the painterly qualities of these works that animate them and endow the point of view with artistic validity.

ALBERT TUCKER ANTIPODEAN HEAD II 1959
Polyvinyl acetate and oil on hardboard 48in x 40in
Collection Art Gallery of NSW



The second wave of artists to be considered is made up of the younger men who received their training after the war and who are only now reaching maturity. However, this group also includes a number of artists who were trained before the war but for one reason or another did not develop a distinct artistic individuality until the nineteen fifties.

In a very precise way the years of the war formed a watershed so that the intellectual and emotional climate of the postwar years is quite different from the prevailing spirit of the years between the wars.

Those who studied art in the schools of this country during the thirties will remember the sense of isolation that accompanied their efforts. Paucity of books and reproductions and a general indifference to the ideas that were making themselves felt in Europe tended to create the feeling that they were working in a cultural vacuum.

Those who studied after the war did so in an atmosphere alive with interest in current movements. They were stimulated by the phenomenal increase in periodicals, books and reproductions illustrating and discussing these movements.

The old feeling of isolation had gone for good and a wider general interest on the part of the public served as a spur to the younger artists' efforts. In this fertile atmosphere it is hardly surprising that an unparalleled flowering should have occurred. For the first time the Australian artist was able to feel that he was working at no real disadvantage because he happened to be living in Australia. In fact, it soon became clear that familiarity with international idioms has had the paradoxial effect of turning the artists' attention to the expression of qualities that are characteristically Australian.

Because he now feels himself to be a genuine part of the mainstream of art, he can turn his attention to the local scene without fear of being considered parochial.

Two major tendencies have become apparent in recent years, and interestingly enough each is centred in one of the two largest cities, Sydney and Melbourne.

It may seem strange that regional differences can still develop in a country united by a common way of life and at a time when easy communications tend to establish common factors in every level of experience. Yet a very real difference appears to exist; not, perhaps, in fundamentals, but in the means used to arrive at the same end.

Broadly speaking, the Melbourne painters use a more figurative approach than their Sydney counterparts. Few of them have found it necessary to adopt the international idioms of abstract art. Concern for the visible appearance of things provides the core of the approach, but this incipient naturalism is modified by the desire to express an emotional response. A strong element of Primitivism can be discerned in many of these works. It is as though in an effort to come to grips with the essential nature of this strange continent they felt compelled to renounce the more sophisticated and polished forms of the European tradition and to turn to less complicated modes of expression. Something rugged and intractable in the landscape seems to demand an attack that is not over-concerned with niceties of style or elegancies of finish. The paint is often as rough, lively and rewarding as a bush walk.

Nolan, Tucker and Pugh have these characteristics; and so, too, do Arthur and David Boyd, John Perceval, Charles Blackman, John Brack and Roger Kemp, in spite of their enormous differences.

DONALD FRIEND IN THE ROCK TEMPLE (1960)
Gouache 27½in x 40in
Collection J. L. Stephen Mansfield

Few artists have attempted to probe the delicate world of human relationships with such broad weapons as Blackman uses. He takes a spade to uncover the most sensitive nerves, or an axe to chop his way into the mysteries of loneliness and love.

Brack is angular and acidulous; a social critic disaffected from his fellow man, whom he sees as a robot with the face of an African mask. He will allow his nudes no greater attractiveness than that belonging to a collection of knives and forks. This displeasure with the sensuous gives his paintings a sharp, dry quality, as though even the paint itself was being castigated.

Kemp is a mystic, intent upon exploring his experience in terms of paint. But he also uses the medium broadly, even roughly, and his forms often carry an overtone of primitive carving.

Every generalization has its exceptions, however, and in this case one of the exceptions is probably the most exciting and original of the younger Melbourne painters, Leonard French.

French fits into no precise category. At first glance his paintings seem to be abstracts based, like those of Léger, on the forms and rhythms of machinery. A second glance assures us that the similarities are entirely superficial. If the paintings have the appearance of abstracts it is because he is tempering passionate convictions in the coolness of geometry. Because the square and the circle are absolute forms, he uses them as building blocks to make symbols that will embody intuitions arising

ERIC SMITH CRUCIFIXION (1961)
Oil 84in x 60in
Collection James Fairfax

from those deeps of experience where the spirit moves. They are as gorgeous as medieval heraldry. Gold blazes from the involved darkness like an assurance, like a trumpet announcing a triumph.

Few painters in Australia impose so rigid a discipline on themselves, yet few communicate their intentions with such vitality.

The other significant exception among Melbourne painters is Peter Upward.

There is a certain kind of dancing in which the conscious mind surrenders its vigilance and the body becomes a vehicle for the transmission of emotion. In such a condition the dancer does not interpret the fixed patterns of a choreographer's conception, but allows the feeling of the moment to charge his muscles with energy that finds release in spontaneous action. The resultive action thus bears an intimate relationship with the mood or mental state of the moment. Peter Upward's paintings are like the movements of such a dancer. The action that leaves the surface marked with paint cannot be predetermined or subjected to rigid controls. It is essentially unpremeditated.

Much of what happens to the paint in its projection onto the surface can be regarded as accident. Yet such accidents often reveal more than can be achieved by deliberate intention to reveal. It is only accidental in the sense that not every detail of the effect is the result of conscious intention, though, if Freud is right, they provide a key to subconscious intentions.

At any rate, the artist's decision to accept the results as a valid expression of his attitude stamps it with the seal of his aesthetic approval, so we are entitled to judge the result as though every part of it had been deliberately contrived.

Most of the younger painters of the Sydney School (if this is not too deliberate a word to use for a phenomenon that appears to have been spontaneous) have accepted the international idioms of the modern movement with more readiness than their Melbourne contemporaries.

It would be a mistake to interpret this acceptance of an international language as an abrogation of particular and national sympathies. After all, a style can only gain the broad currency of internationalism if it speaks with a fundamental tongue. In the modern world we are united by common problems and experience more than we are divided by those that are unique to ourselves, and it is the realization of this fact that leads young painters all over the world to use their creative energies to enrich the pictorial Esperanto we call Abstract Expressionism.

But even when an artist is looking outward to the general issues he cannot help but, Janus-like, look inwards to himself. So the most universal of his statements will bear the imprint of his individuality, and with it the traces of his environment and his heritage.

If Sydney painters are less consciously Australian they are no less certainly so. The characteristics of this country are as implicit in the abstracts of John Olsen as they are explicit in the landscapes of Nolan.

Olsen is undoubtedly an artist of impressive stature. Superficial criticism has accused him of painting like a child, and there is an element of truth in this observation. But Olsen is a mature adult who has been able to attain the candid, joyous freshness of a child's reaction only after years of arduous search and the basis of a thorough knowledge of

JOHN PASSMORE JUMPING HORSE-MACKEREL
Oil on hardboard 48in x 59in (1959)
Collection Art Gallery of NSW

LEONARD FRENCH IN THE BEGINNING (1960)
Enamel on hessian-covered hardboard 54in x 48in
Collection James Fairfax

art. He has searched for, and found, the simplest and most direct way of expressing his emotional reactions to experience. He has found this way through the paintings of children, but he uses this weapon with a power, persistence and penetration that is quite outside the capacity of a child. There is an electric vitality in the way he handles paint. He draws with paint as fluently as one would sign a signature, and the results are as revealing of identity as a fingerprint, as uninhibited as a frank confession. The innocence of his means is a brilliant deception, for we are led by the guileless lines into the deepest thickets of mystery where reality and illusion are seen as aspects of the same thing. The eye is trapped in a maze, turning and returning through a tangle of ambiguous signs that sometimes seem propitious and at other times seem to threaten us with an unnameable terror. And all the time we are conscious of experiencing a rhythm that for all its strange jerkiness and seeming irresolution, is reaching into recesses of the mind as a new and thrilling experience.

Leonard Hessing, Frank Hodgkinson, Carl Plate, Thomas Gleghorn and Stanislaus Rapotec have all found it possible to be most completely themselves working within the framework of Abstract Expressionism.

Few artists use paint more enticingly than Leonard Hessing. He is head over heels in love with paint – with its mysteries, its potentialities and its actuality; and from this love affair have come some of the most beautifully painted surfaces of recent years.

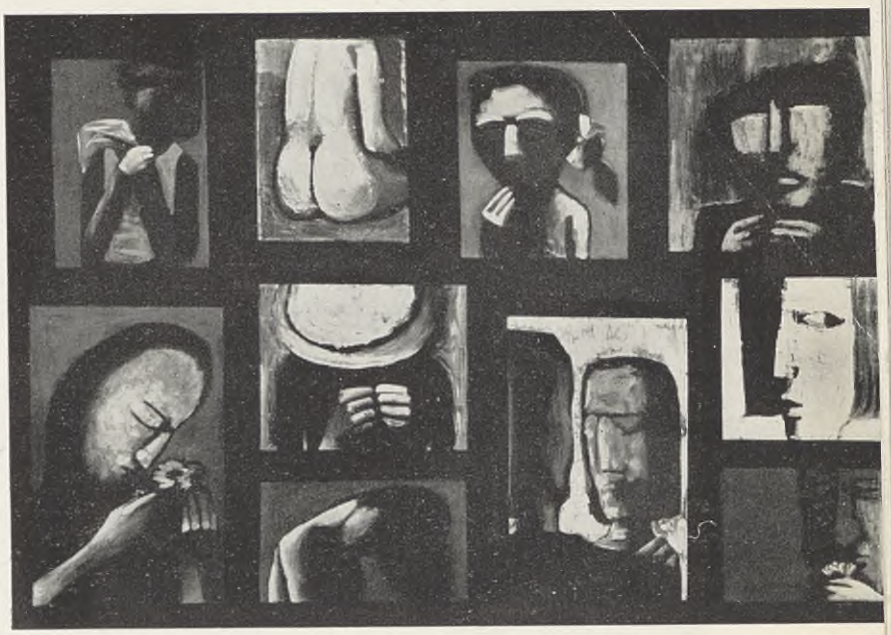
Frank Hodgkinson has recently developed a new sensitivity. The wildness and excess that sometimes marred his earlier work has been brought under control without loss of vitality. He is beginning to emerge as a poet in paint rather than an angry young orator full of

gestures but somewhat empty of meaning. His vision is intimate rather than heroic.

Carl Plate was able to make his most powerful statements only after he had abandoned all links with visual reality. After the war he developed a calligraphic style to catch the movements of birds and animals. His present abstracts undoubtedly benefit from the discipline imposed by his keen observation of nature, but they go far beyond the particular instance towards a generalization that attempts, often with success, to distil the essence of many experiences. He is no longer concerned with a specific movement but is preoccupied by the meaning of movement and stillness, of action and equilibrium, of tension and release.

On another level, tension is the theme of most of the paintings by Stanislaus Rapotec. He is fascinated by tension itself and his aim as a painter is to depict the condition as graphically as possible. He has no intention of resolving the tensions into a state of harmony; it is the torment of opposing forces that fascinates him. Violent, disturbing and dynamic, always narrow in their range and often oppressive in their effect, Rapotec's paintings nevertheless present a striking image of a very characteristic aspect of the modern world.

More perhaps than any other Abstract Expressionist, except John Olsen, Thomas Gleghorn concentrates his energies on an attempt to



CHARLES BLACKMAN SUITE No. 2 (1960)
Oil and polyvinyl acetate on hardboard 48in x 72in
Collection Art Gallery of NSW

PETER UPWARD SURRY HILLS GREEN (1960)
Polyvinyl acetate on hardboard 65in x 48in
Collection Rudy Komon Gallery

opposite top

GODFREY MILLER NUDE & THE MOON (1957-9)
Oil on canvas 24¼in x 41in
Collection Art Gallery of NSW

opposite bottom

WILLIAM ROSE PAINTING 1961
Oil 72in x 48in
Collection Miss Betty O'Neill

LEONARD HESSING OLIVE PRECINCT (1962)
Synthetic enamels on hardboard 48in x 54in
Collection Miss Lucy Swanton

JOHN OLSEN SPRING IN THE YOU BEAUT COUNTRY (1962)
Oil on hardboard 72in x 48in
Collection Rudy Komon

CARL PLATE GRAPH SEGMENTS No. 1 (1961)
Polyvinyl acetate on hardboard 48in x 144in
Possession of the Artist

FRANK HODGKINSON THE SUN IS DARK (1962)
Oil 48in x 36in
Possession of the Artist

translate the idiosyncratic into the universal. As sensitive to the genius loci as Nolan, Boyd or Pugh, yet determined to work within the framework of the international idiom, Gleghorn is perfecting a style of abstraction that rings with overtones of impressionism.

There are others too, who are adding new facets to the richly developing complex of Australian art.

Daryl Hill catches a mysterious lyricism of great beauty in his paintings. Like will-o'-the-wisps, his shapes evoke a recognition that trembles on the tip of the mind then eludes us just as we think we have grasped it.

John Coburn's simplified forms are as slow-moving and monumental as a largo by Handel, but there are signs that he has come to feel constrained by his self-imposed restrictions and that he is now searching for a less rigid style.

William Rose's paintings are also in danger of self-strangulation. The extremely confined area of experience the artist allows himself is hardly enough to sustain a life-time's activity in art, though his paintings like blueprints for a dream-city have undeniable charm.

Gerard Havekes, Margo Lewers, Michael Kmit, Hector Gilliland and Judy Cassab have all made important contributions to the abstract movement, and Brett Whiteley, still in his early twenties, seems destined to play an important part in the coming decade.

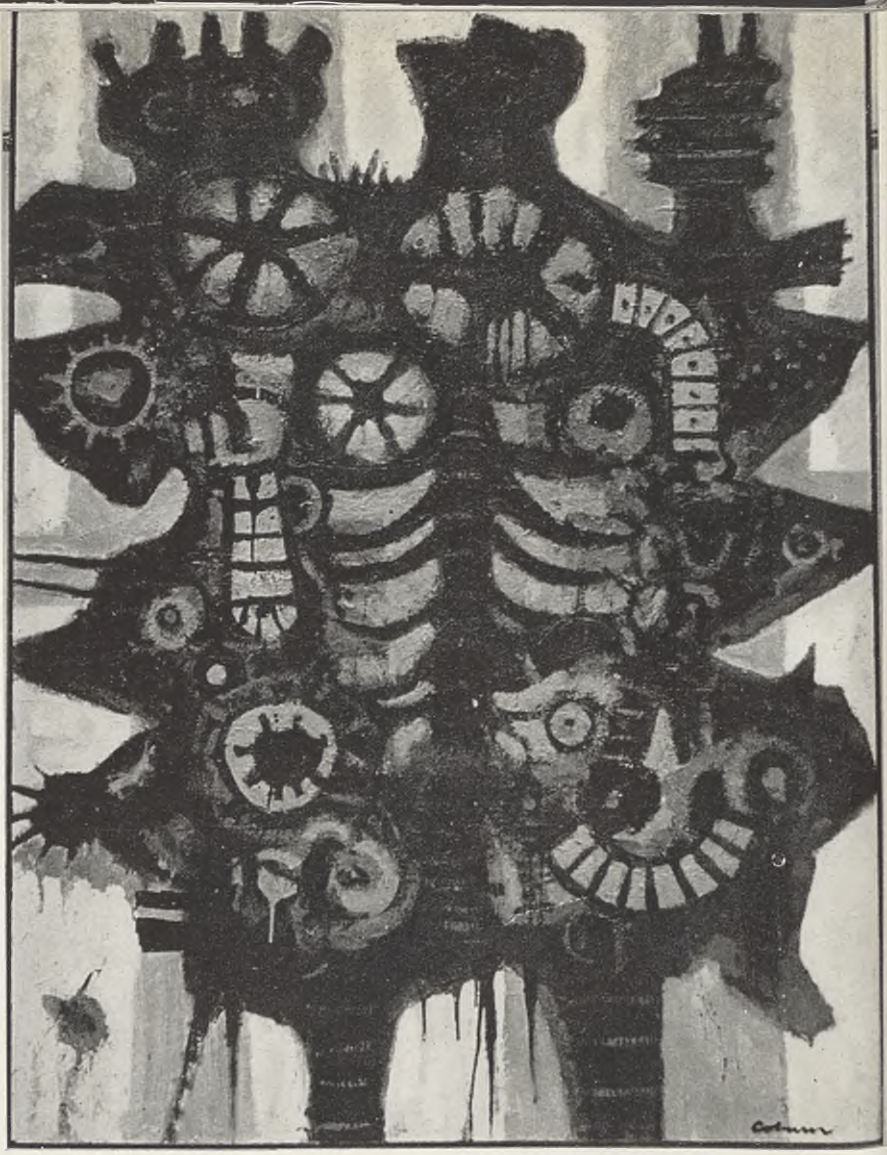
However, not all of Sydney's painters are abstractionists. Robert Dickerson, Jeffrey Smart and David Strachan pursue quite independent

STANISLAUS RAPOTEC EXPERIENCE IN THE FAR WEST 1961
Polyvinyl acetate on hardboard 54in x 72in
National Collection, Canberra

top right

ROBERT JUNIPER MERREDIN LANDSCAPE (1962)
Oil 36in x 48in
Collection Skinner Galleries

THOMAS GLEGHORN PATH OF WHITE DOVE (1961)
Oil on hardboard 108in x 72in
Collection Rudy Komon



JOHN COBURN PROPHET (1961)
Oil 74in x 54in
Collection Rudy Komon Gallery

courses. Dickerson is the poet of a single mood – the despair that follows loneliness like a shadow. He is a realist reaching for the realities that most of us prefer to ignore. Not that his characters are real people. They are actors wearing masks that trap emotion at the zenith of its expressiveness. His is the world of Alban Berg's 'Wozzeck' where the sordid is only redeemed by the artist's compassion.

The essence of Jeffrey Smart's figurative paintings lies in his ability to sense the special kind of magic that arises from unexpected relationships. His eye revels in the incongruities that occur as a constant element in our daily experiences. Most of us skate over these experiences without savouring their strange beauties; but Smart is a connoisseur of the extraordinary and the unexpected. His approach is cool, measured, reserved, leisurely. He never pounces on an experience in the heat of the moment but waits for it to cool into clear static forms that are all the more effective for being so precise.

David Strachan's approach is also cool and reticent but unlike Smart his romanticism owes little to surrealism and stems directly from the nineteenth-century romantic tradition.

By no means all of the vital artistic activity is centred on Melbourne or Sydney. Adelaide's Lawrence Daws, and Fred Williams, Robert Juniper and Guy Grey-Smith in Perth, and John Molvig and Andrew Sibley in Brisbane have original and exciting points of view to express.

The drama and echoing poetry of Daws' style has no parallel elsewhere in Australia. Juniper's oriental delicacy and Molvig's tormented expressionism are poles apart, yet both are valid and exciting. Variety is, in fact, the keynote of the present situation and from such diversity it is difficult to sift out a sufficient number of constant elements to justify a claim that a specifically Australian School of Art now exists. Yet there is a growing conviction, both in Australia and abroad, that such a distinctive school does, in fact, exist.

ANDREW SIBLEY THE BATHERS (1962)
Oil on hardboard 48in x 36in
Collection Transfield Pty Ltd

LAWRENCE DAWS PRECESSION (1959)
Oil on canvas over hardboard 38in x 51in
Collection Dr Darryl Smythe

It is wise to exercise caution in attempting to define the characteristics of such a young, tentative and still proliferating development, but a few qualities emerge with a persistence that seems to imply the presence of something other than mere chance. Overseas critics have remarked on the vigour of modern Australian painting and the negative aspect of this observation is, of course, a lack of finesse and polish. Toughness and directness are valued above suavity or complexity. We are inclined to regard a scrupulous attention to detail as a weakness. We are prone to strike out for the general effect and to consider the elaboration of subsidiary qualities as unnecessary, we do not seem to have any instinct for the proper limits of painting that gives French painting its unfailing sense of rightness; though this may be because in coming to terms with our own unique circumstances we have had to subject our painting to pressures that the European artist would have found unnecessary in his own country.

Continued on page 48

SCULPTURE IN AUSTRALIA SINCE 1945

Lenton Parr

Sculpture in Australia is a rather exotic plant. Since the earliest days the work of migrant Europeans, and of native Australians who studied in Europe, it has continued to sustain itself on European (and lately American) fertility. In this respect sculpture is not peculiar amongst the arts; but sculpture, and probably architecture, has the shallowest roots in this country.

The reasons are not hard to discover. It is important firstly to recognize that for a long time sculpture has been a divided art. One division we may call public sculpture and the other private. By public I mean in general works produced on commission for monuments, architectural settings, fountains and the like; and by private, those works produced by artists solely as a means of personal expression and development. In our age this is a valid distinction anywhere in the world, although in the more enlightened communities public sculpture is most likely the result of public endorsement and appreciation of the artists' private goals.

It is an important distinction because sculpture, again like architecture, is a costly art to practise and usually needs the scope of a monumental scale. And even if an individual sculptor prefers to work on a small scale his expenses are still higher and his production slower than those of other fine artists. It is rarely realized, even by people who should know, that it is almost impossible for the average sculptor to work on a large scale without being paid for it. Again, the nature of his materials makes him the least mobile of artists. These considerations explain to some extent why the story of sculpture in Australia consists essentially of the histories of various individuals; why there were no schools of style or common intention as there were and are still in painting. Neither communal camping trips nor shoe-string art schools are feasible for sculptors.

During the early years of this century, when movements in painting were flourishing with the patronage of collectors and art galleries, when black-and-white artists working for the national weeklies were creating an Australian style in illustration, the private work of sculptors, the studio-sized pieces, were rarely sought. The few sculptors who could expect a financial reward were those working on public commissions and this generally meant compromise – accommodation of intentions other than the artist's own. To a great extent this is still the position today.

Of course this would all be by the way if it were not essentially in private work that the profound spiritual dynamics of an art are set in motion, precisely here that the roots are sent down. If, as I believe, nothing approaching an Australian sculpture yet exists, it is because in its most vital form it remains the unrewarded part-time activity of a very few people. Sculpture in exhibitions is notoriously unsaleable.

ROBERT KLIPPEL SCULPTURE (1959)
Steel 28¾in high
Collection Mervyn Horton

Few parallels exist between sculpture and painting. Sculpture, as I have suggested, has closer ties with architecture. During the depression years of the thirties painting schools sprang up everywhere while architecture and sculpture declined. Artists fell into the habit of calling sculpture the Cinderella of the arts and this defeatism endured for a long time. The war was an almost total hiatus.

When the war was over and increasing prosperity revived architecture it might have been supposed that sculpture, of the public kind at least, would also revive. But in fact the new buildings, assuming the functionalist severity of the international style, explicitly rejected decoration and few sculptors, architects, or clients could imagine sculpture in a more organic relation to a building than the word 'decoration' implied.

In 1955 I heard one of Melbourne's best architects address a group of sculptors and, in most vehement terms, express his conviction that a building must itself be conceived as a sculptural expression and that sculpture, architectural sculpture at least, was an anachronism. This was an extreme view, but the attitude which engendered it was fairly general and engendered, too, a feeling even among the well disposed, that at best sculpture was an unnecessary luxury.

In more recent years there has been a change in this attitude and a new building now is likely to bear or contain some kind of sculpture. True, in many cases the sculptures are permitted only a superficial and uneasy relationship with the buildings. An organic interdependence is still rare but nevertheless happens often enough to prove that this ideal can be achieved and may be in time.

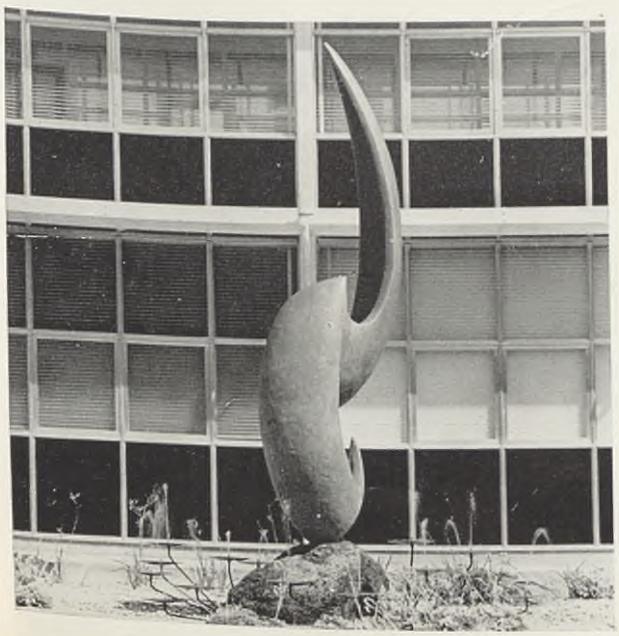
There were several reaons for this altered attitude. It is probably true to say that the most important was that sculpture became more and more generally used in this way overseas, but it is only fair to add that many architects retained or acquired a genuine appreciation of sculpture and did their best to encourage clients to commission it. A very important factor was the determination to be heard of the sculptors themselves.

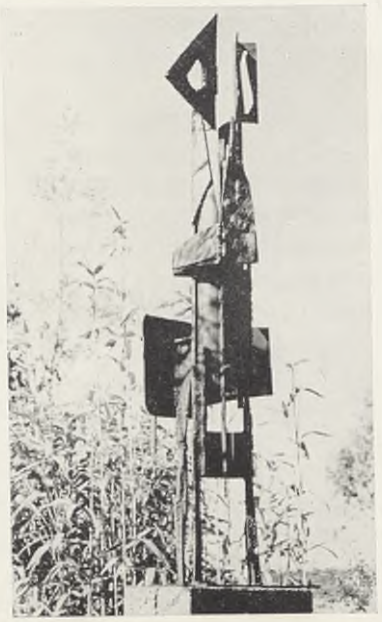
In Sydney there was a united effort to create public interest through the newly formed Society of Sculptors and Associates. Exhibitions, workshop demonstrations, and a direct approach to business interests brought gratifying results, a few commissions followed, then more, and then many more. Lyndon Dadswell, who had been teaching sculpture at the East Sydney Technical College since the death of Rayner Hoff in 1937, played an important part in this as did Gerald Lewers and Anita Aarons. Solid support came from a number of young men who studied at East Sydney under the Commonwealth Reconstruction Training Scheme. The energetic efforts of the Society brought opportunities for its members but the Society itself seems to have suffered as a result of individual successes.

As a teacher and an artist Lyndon Dadswell has had great influence. His enthusiasm and energy survive several changes of style. Always receptive to influence himself he has moved toward abstraction lately, and a recent visit to the U.S.A. has resulted in some radical innovations in his teaching at East Sydney. Privately he is a very busy practising sculptor.

The accidental death last year of Gerald Lewers was a great loss to Australian sculpture. He was a fine artist and died at the height of his powers. He first attracted attention with carvings of formalized animals birds and figures. He also made, I remember, an original and very interesting study of natural forms displaced by movement. Later his work, like Dadswell's, became more abstract and he produced a number of fountains and other public sculptures that established his high reputation.

One of the ex-C.R.T.S. students who began work after the war is Tom Bass. Bass is a fine craftsman whose skills extend to large scale bronze-casting by an electrolytic process. He and an assistant are





left
TEISUTIS ZIKARAS FOUNTAIN
Eta Foods Pty. Ltd. Braybrook, Victoria (1960)
Cast Aluminium 11ft high

right
INGE KING GOTHIC FIGURES (1961)
Steel 6ft 7in high
Collection University of Western Australia, Perth

G. F. LEWERS FOUNTAIN I.C.I. House Melbourne (1956)
Copper 13½ft wide

CLEMENT MEADMORE DUOLITH II (1962)
Steel 36in high Hilton Hotel, Hong Kong

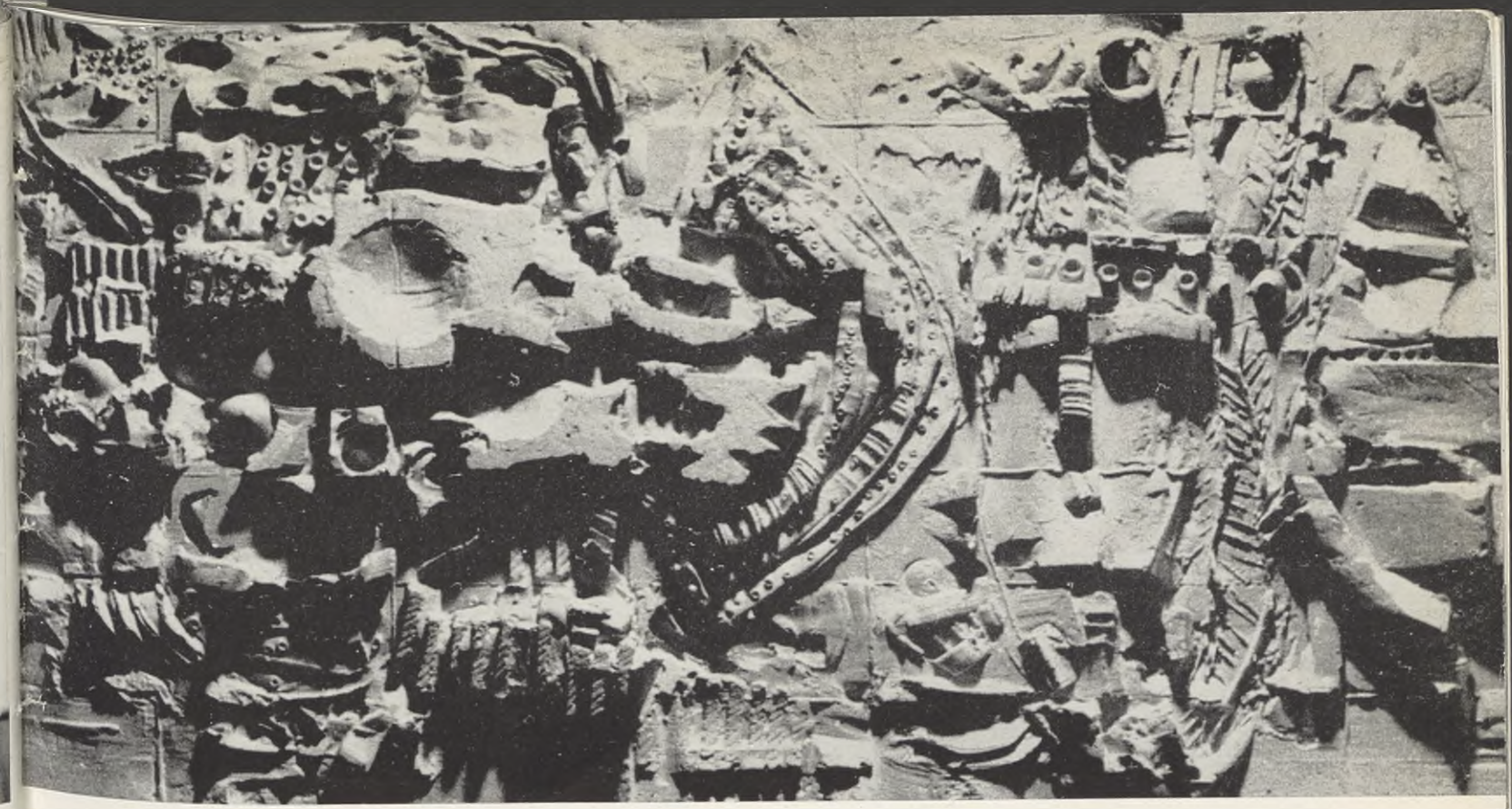
LYNDON DADSWELL NATIVE (THE WILD-FLOWER STATE)
Commonwealth Bank of Australia Perth (1961)
Copper sheet-panel beaten and welded 10ft x 6ft x 1½ft

constantly at work on his commissioned sculptures. He firmly believes that public sculpture should be aimed at a popular level of taste and this probably preserves him from the soul-searching that takes place in others. His work usually has a simple allegorical message reinforced by sound formal design. He is perhaps less happy without a literary programme.

In the years since 1945 Dadswell, Lewers and Bass created most of the large commissioned sculptures in New South Wales and indeed in the whole of Australia. However the strong, lyrical work of Margel Hinder proves her the most accomplished sculptor working here. Her early constructivist style which won acknowledgement in the international Unknown Political Prisoner competition a few years ago has lately given place to her own gentle brand of expressionism, but the truly sculptural grasp of space is as authoritative as before. She has won a number of competitions, including the Blake prize for religious sculpture, and is commissioned quite frequently.

Paul Beadle, now a professor of Fine Art at Auckland University, and Frank Lumb, a sincere and skilful artist, have both had influence as teachers at East Sydney. Douglas Annand has explored the decorative possibilities of sculptural mediums to good effect and is probably the best known of a number of sculptor-designers.

Alan Ingham, Owen Broughton, Vincent Arnall, Robert Klippel,



LEONARD HESSING AND MICHAEL NICHOLSON
WINNING ENTRY FOR PROPOSED MURALS FOR COMMONWEALTH OFFICES SYDNEY (1962)
Reinforced pre-cast white concrete

and Maurice Lowe are among other sculptors who have begun work since 1945. Of these Klippel and Lowe are now in the U.S.A. Ingham is gaining an increasing reputation for architectural work.

Among these younger men the artist most resolutely following a personal vision is Clement Meadmore. He recently arrived in Sydney from Melbourne where, after some tentative experiments with welded forms, he evolved an austere and lucid language of his own. In Sydney this has developed the power of something approaching great art.

In Melbourne the pattern of events since 1945 has been quite different. It is curious to note how few of the European sculptors who migrated to Australia have established themselves in Sydney, while so many have settled, and to various degrees prospered, in Melbourne. It was principally due to these new arrivals that contemporary work began to dominate exhibitions in that city toward the end of the last decade: Clifford Last from England, Teisutis Zikaras and Vincas Jomantas from Lithuania, Inge King and Herman Hohaus from Germany, Carl Duldig from Austria, Julius Kane from Hungary whence Andor Meszaros had preceded him by many years.

Until recently there has been little of the concerted effort that helped to establish the Sydney sculptors. The Victorian Sculptors' Society was re-constituted in 1948 but remained to a great degree conservative in outlook. In 1958 largely due to the enthusiastic efforts of Anita Aarons, recently arrived from Sydney with triumphs in that city fresh in mind, the V.S.S. arranged a large exhibition which attracted attention and about the same time began its continuing practice of sending a small travelling exhibition to country centres. Probably its most important function is simply to be a point of contact between members. A promising start to a project to foster local interest and patronage was made in August 1962 when a meeting of sculptors, architects and others was arranged by the trustees of the National Gallery of Victoria. Another enterprise with similar aims and a practical programme is being promoted with some success by a group of contemporary sculptors.

Those concerned with erecting buildings in post-war Melbourne have been slower than their Sydney counterparts to commission sculpture. A more reactionary temper is perhaps chiefly responsible.

In 1958 George Allen whose unassuming and dignified work has been known for many years, made, at the request of the architect, a simple free-form stone carving for the forecourt of a city building. Labelled 'The Thing' by an irresponsible newspaper columnist it became a nine days' wonder with letters to the press, newspaper cartoons, and a scandalized repudiation of responsibility by the owner of the building. It was finally ignominiously dumped in a quarry. Sculpture continued to be commissioned, of course, but the incident tended to confirm the

suspicion of many that sculpture was not only an unnecessary frill but downright dangerous as well. This wariness persists.

Two or three years ago the City Development Association began a campaign to erect fountains at various places in the city and architects were engaged to design one for a site near the Yarra and another in the Fitzroy Gardens. When they were erected even the most indulgent critics found little in either to praise and plans for other projected fountains seem to have been quietly dropped. Melbourne's best fountain is still Gerald Lewers' one for I.C.I. House, but it would be in at least worthy company if a Melbourne sculptor (say Vincas Jomantas or Teisutis Zikaras) was given an equal opportunity. Zikaras' fountain for a factory in Footscray has originality and grace.

A very small number of Melbourne sculptors live on the proceeds of their work. Ray Ewers, who at one time attracted admiration for some designs for monumental projects, worked as assistant to Leslie Bowles until Bowles died a few years ago. He has continued to work in an official academic style which puts him outside the current of significant development but assures him constantly of official commissions. Andor Meszaros and Stanley Hammond, both, in their respective fashions, exponents of a conservative realist tradition, are also constantly employed.

In Melbourne most young sculptors study at the Royal Melbourne Institute of Technology with George Allen. Max Lyle is one of these who has since developed a personal direction, and Norma Redpath is another. I studied there myself before going abroad. Redpath is a fine carver who has had several successes in competitions and with commissioned work. She recently returned from a second visit to Italy where she has been studying bronzeworking techniques.

Clifford Last has followed his own vein of abstraction with confidence and modest success since settling here in 1946. The recent death of Julius Kane robbed Melbourne of a considerable artist. In his work he was more ready than most to take chances and refuse concessions to popular taste. His style was an intensely personal one, expressionist and often both evocative and disturbing.

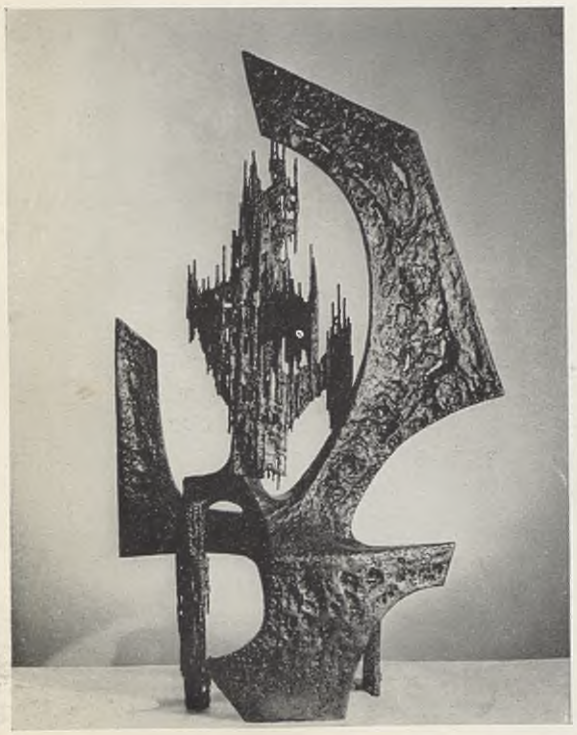
A quite different intention has brought the recent work of Vincas Jomantas to a high pitch of refinement. I know of no sculpture anywhere with more poise. A hardworking artist, Inge King has been quick to see possibilities for personal expression in several current idioms. Lately she has produced a number of large and vigorous welded sculptures.

Arthur and David Boyd have both produced good ceramic sculptures, as has John Perceval whose witty angels are deservedly popular. The older generation of sculptors now contributes less, as might be expected, but until recently Ola Cohn and Tina Wentcher were showing characteristically pleasant work. Victor Greenhalgh occasionally produces one of his fine portrait heads.

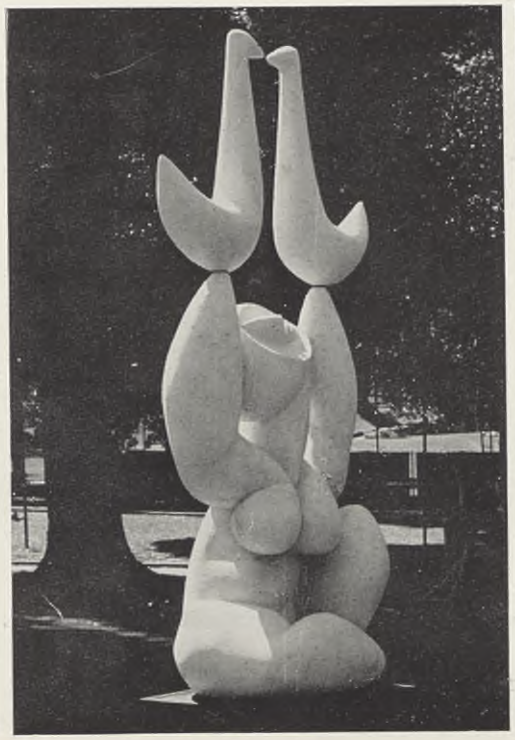
In the other states activity has been on a more modest scale. Queensland's Daphne Mayo established her reputation before the war and has continued to work in a sensitive and dignified academic style. The two Brisbane artists Kathleen and Leonard Shillam have a wider than local reputation.

Adelaide has seen some interesting work by the Dutch-born artist

MARGEL HINDER SCULPTURE MODEL
RESERVE BANK OF AUSTRALIA, SYDNEY, 1962
Stainless steel structure, copper sheathed, finished height 25½ ft



VINCAS JOMANTAS GIRL WITH BIRD (1958)
Plaster 6ft high
Collection Leonard French



STEPHEN WALKER ANIMAL HEADED FORMS (1962)
Brass sheathed huon pine 6ft high
Possession of the Artist

GORDON ANDREWS (1960)
Pre-cast fibrous plaster suspended ceiling
NSW Government Tourist Bureau, Sydney

Berend van der Struik, and in a more traditional style John Dowie has carved a memorial group at Adelaide airport and various other works.

Margaret Priest is the only considerable sculptor working in Western Australia. She came from Scotland in 1949 and has been commissioned for several sculptures in Perth.

The Tasmanian Stephen Walker has had two trips abroad and has his eyes set on wider horizons than his native state affords. He has produced a number of commissioned works in a sophisticated idiom. Alan Gelston finds church sculpture congenial and is professionally established in this field. Olliffe Richmond is a Tasmanian who studied in Sydney with Dadswell. He now lives in London and is one of several Australian sculptors who have worked with Henry Moore.

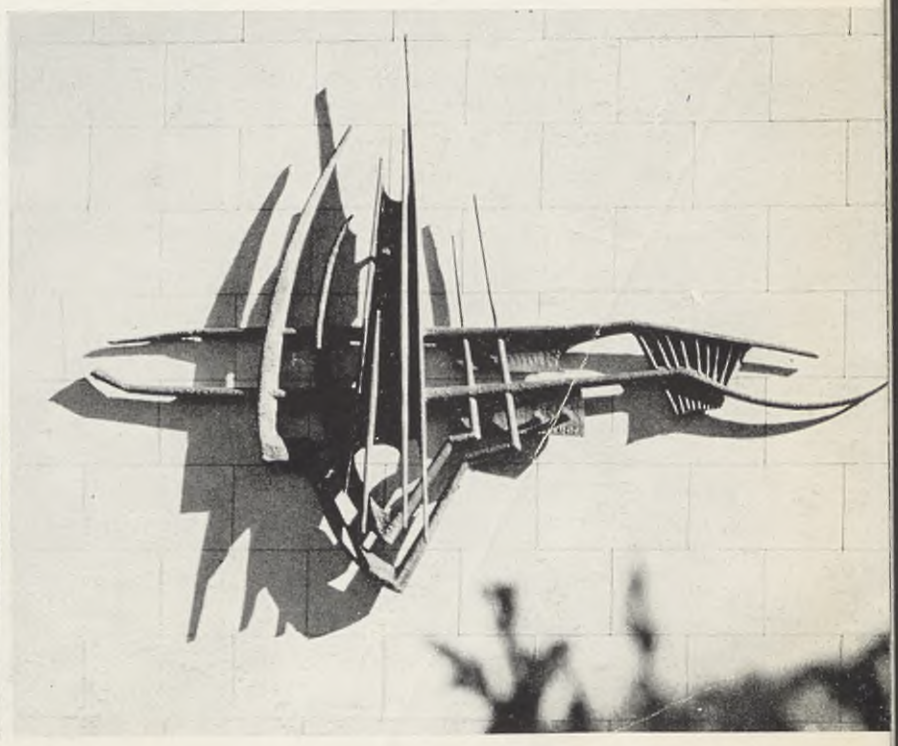
Generally speaking then, the years since 1945 have seen a great increase in the number of sculptors at work and in the number of works being commissioned from them. It is also the period in which the language of Moore, Hepworth, Gabo, Gonzalez, and other overseas sculptors replaced that of Epstein, Milles, Maillol, and more academic voices. We now have a respectable number of able and original creative artists. We still lack the density of cultural relationships in which a genuinely novel Australian style can spontaneously arise and spread. This may come.

There is a great need for the various public art galleries to do common justice to local sculptors. To buy the art works of other countries is a legitimate form of cultural parasitism, but it should be accompanied by a sense of responsibility to local artists. Some do what

Continued on page 48

TOM BASS CANBERRA ETHOS Civic Square Canberra (1961)
Electrolytic copper stands 19ft high
Commissioned by National Capital Development Commission

LENTON PARR WALL SCULPTURE Burwood Teachers' College Victoria
Welded copper 6ft x 8ft (1963)



JOURNEY TO GALLERY HILL

Russell Drysdale

This article by Russell Drysdale is from a journal which he kept while on an expedition to the North West of Australia and which formed the source of the book 'Journey Among Men' in which Professor Jock Marshall collaborated.

Guragnara woman wearing a headdress, with long projections from her ears.

It's nearly four hundred miles from Broome to Port Hedland, along the Eighty Mile and across the Pardoo Sands. People run over that tract today without much thought and are prepared to reckon it as just four hundred miles of dust, glare and boredom. Fear of the Pardoo no longer exists for the old track has disappeared and a wide gravel road ensures monotony instead of adventure. I've done it often enough in the past but I still shiver when I cross the De Grey and remember the agony of Warburton's terrible journey in 1873. From Port Hedland the track to Woodstock runs south a hundred miles. It is best to leave the Port in the afternoon and take it easy, as you must, on that thick, sand-strewn trail. When the heat goes out of the day you can unscrew the puckers about your eyes and look over a landscape that is rich in colour, blonde with spinifex and very old in time. Inscrutable, flat and red it has the feel of primitive man. Geologically there has been little change over thousands of years. Time enough for man to first encounter and adapt himself to this quiet and unrelenting land; time indeed for earlier forms of life to come and go.

As the sun strikes down in the west in the late afternoon the granite begins to appear, first broken outcrops, then tumbled pyres and later great edifices of weather-wrought stone that glow deep and red, as though the heat of day like a dying fire has given way to ruddy coals. In the clear, cool light of the evening each scrubby tree and balanced rock stands sharp and stark. The roos that come loping out from the rocks to graze, prop back motionless on their tails at one's approach, briskets startling white and small fore paws held out defensively. Across the sky the rushing, undulating flight of parrots is a streaming banner of colour.

Woodstock Station homestead was originally built as a pub to accommodate the needs of miners during the gold years of the '80's. At Woodstock when you wake in the morning the white light of the sky is almost blinding. It dissolves the horizon into a shimmering heat-haze so that one does not look but rather glances from side to side in a futile endeavour to escape the glare. When I last saw Woodstock it was the C.S.I.R.O. Kangaroo Experiment Station. As a sheep run it had been abandoned some years previously. There was trouble with the blacks in the early days of settlement. The white penetration of pioneer pastoralists and miners not only wrested from the tribes their hunting grounds but invaded their sacred places. There is no close settlement. Station runs are large and homesteads far apart. The only miners are odd prospectors. The natives have long been detribalized and these descendants of a once vigorous people have no knowledge of former cultures. Employed as station hands or migrated out of their territory, they are, today, a people without an indigenous culture and dependent upon the white population for sustenance. It is an inevitable but sad decay.

A few miles from Woodstock on the back track to Marble Bar the granite pile of Gallery Hill stands like a monument on the plain. It is not a hill in the ordinary sense of the word, nor are its neighbours that share the plain of similar structure. They are conical in shape and perhaps two hundred feet high, but the flat contrast of the plain appears to give them greater height. They are composed entirely of massive granite boulders piled one upon another. Viewed from a distance in the distortion of the heated air, they look like desiccated pyramids. Standing beneath them one is dwarfed by the immense size of the rocks. Some of these boulders are the size of houses. The natural forces of wind and weather over an infinite period of time have carved curious and bizarre forms. Some are great slabs that lean together and form narrow caves within themselves. Others, ponderous masses, balance delicately. Such great stones whose balance has been disturbed by the remorseless action of weathering, lie split about the base. The patination of the stone is russet red in colour that here and there turns to a dull purple. The plain about these granite outcrops is covered in a sparse growth of spinifex. Here and there small, stunted trees stand lonely in the heat. Where small pockets of windblown soil have gathered in niches in the rocks spinifex has taken root. This is a strange landscape. It changes dramatically with the differing light of day. Though the drama of the change floods over all there is a corresponding subtlety within its many parts that is infinitely varied. The full glare of the midday sun beats back from the rock with an intensity that is painful, while the shadows cast in the lee of the stones are black as onyx. If you walk within these shadows, the pitch black melts into warm reflections of muted colour over the granular surface of the stone. The rock glows in soft tones that change from ochre into madder and from madder into blue. An occasional streak of yellow or livid vermilion bursts like a flame.

When the evening light spreads across the plain the great piles of gigantic rocks become a deep rose red. The stark shadows of noonday fade and soften. A curious ethereal quality envelops the whole structure of the piles. The background of the plain dissolves and the sky, no longer distorted with heat, deepens to clear, translucent blue. For brief, incredible moments the twilight holds the pinnacles suspended and suffused in a dying fire. Quite suddenly they are gone and it is night. There is no wind and the silence is absolute.

To people of the stone age these rocks must have appeared as the symbols of eternity, of life beyond life. It is on the hard red surface of the granite that they hammered with stone tools their vision of their creation. There are hundreds of inscriptions. They decorate the rocks from lower to upper levels. Though all the rock piles on the plain bear similar engravings, Gallery Hill bears them in profusion. These unique and remote carvings are of comparatively recent discovery as far as the outside world is concerned. They were first photographed, drawn and recorded by D. C. Fox in 1938. They were next recorded by members of the Frobenius Expedition to North West Australia in 1938–9. In 1952 Father E. A. Worms, S.A.C., visited the area and studied them. Father Worms in 1954 published an extremely interesting and informative paper on these petroglyphs. At the present time there is intensive study of this culture, and its relation to adjacent cultures.

From east of Marble Bar and west to Abydos, Woodstock and the upper Yule River, then north to Port Hedland and Depuch Island there are many recordings of rock engravings. On the limestone, spinifex-covered plain a mile or two east of Port Hedland there is a wealth of engravings scratched into the rock floor. The granite boulders of Depuch Island are decorated with a great number of hammered petroglyphs, some very extensive in size. But at Woodstock, and neighbouring

An animated composition of men and women, believed to illustrate the final rite, called Guragnara, of the Kunapipi saga.

A delicately posed, slender figure of a Guragnara woman.

Abydos, there is a significant difference. In this region there are two differing types of symbolism which suggest an earlier and later culture. This later phase, or culture, which appears upon the rocks at Woodstock exhibits an extraordinary vitality.

Among the hundreds of inscriptions at Gallery Hill appear various animals of the chase such as kangaroos, emus and echidnas. There are also symbolic representations of the sacred Rainbow Snake. But the astonishing majority depict human figures most of which are endowed with sexual and erotic symbols. Some depict actual birth, and some the act of coitus. In fact the coming into being of life. These figures are adorned with a variety of head-dresses, and the bodies of the figures are often pecked with patterns that resemble the ornamentation of paint. The manner of distortion and the elegance of line with which so many of the images are composed is not only remarkable in the imagination of their conception, but for the way in which they were made. One instinctively feels that the laborious method of hammering and pecking the extremely hard granite boulders would inhibit the artists to a severe formalism. Instead they display the exultant freedom of a drawing swept in with chalk or charcoal. They convey a state of excitement and movement that is sophisticated and arresting. It is possible that the artist with a hammerstone did in fact peck over a drawn outline, but any trace of a medium used in such a preliminary drawing has long since disappeared. These rock engravings extend from the lower levels to the upper rocks. On the lower rocks appear the petroglyphs that seem to be of older origin. Less well defined they differ in conception. Although they represent human figures they bear no elaborate coiffures and their distortion employs differing devices. The figures appear stolid, rather monumental and unadorned in contrast to the sinuous appearance of the more ebullient forms. They look, in fact, archaic. They have a rather blurred look, as though weathered, that gives an impression of great age. Over some of these earlier forms are hammered the images of what one may suppose to be the later phase. There seems no way in which to date these inscriptions. That Gallery Hill has been the scene of symbolic ritual for a long period one can have no doubt. But whether that period consists of some hundreds of years or reaches back beyond a thousand years, no one can say. It is thought that the cult of the later period was still practised at the time of white penetration, and that it may have had its origins southwestward in the desert regions. But such speculation may be resolved by specialized research. At present it is impossible to define the rate of growth of patination on the rocks. Study of exfoliation may give some clue. The faet that there are examples of petroglyphs drawn head downwards and disappearing beneath boulders, indicates that weathering has caused some of the higher rocks to become unseated and roll down the slope. Other engravings are divided where the rock has split in two, but it would be difficult to attempt to assess the age of the work from these sources. All that can

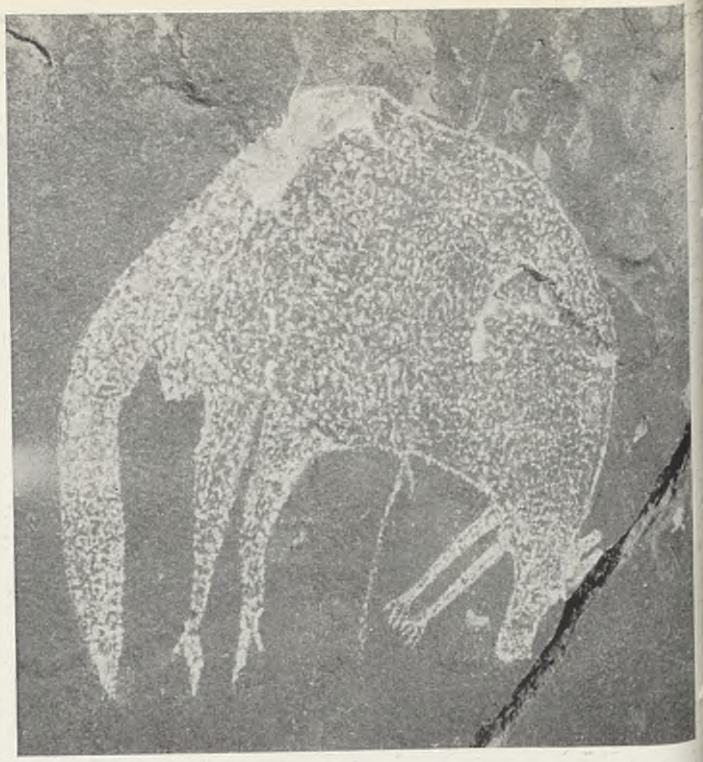
be said with certainty is that these towers of stone have witnessed for a very long time the rites and practices of stone-age man. The ancient form of the surrounding land, the isolation of these rocks and their human association moves the imagination. The suggestion that the strange, dark rites practised at Gallery Hill came from the central desert like a hot and savage wind, bearing the seeds of creation that, planted in the mind of man, caused him to score upon the rocks the record of his own procreation, is exciting in the poetry of its conception. In the markings on the rocks is the feeling of the beginning of man. A hunter with weapons of stone and fire-hardened wood. A man who knew nothing of agriculture. A nomad whose survival depended on his intimate knowledge of the habits of the animals of his world. Their capture was vital to his existence in an environment in which the margin between life and death was appallingly narrow. In all probability he would have looked very much like the quiet, shy desert nomad of today. People who, decimated in numbers, still roam in small family groups the great desert areas of the central west. To a civilized eye it is a land that appears utterly devoid of sustenance. Adaptation to his surroundings must have taken thousands of years. His extraordinary powers of observation, the acute development of his senses, his apparently uncanny knowledge of natural lore, would begin from the moment of his infancy and appear instinctive in maturity. In the late light of day when the desert wind drops and there is no sound on the open plain, you can come very near to these people in your mind. It isn't hard to see them gathered about the rocks of Gallery Hill, rocks that gather water in caches in the time of the rains and shade it from evaporation. Naked and bearded, dark skins shining in the sun from the fat of game rubbed into them, or painted with ochre and pipe clay in totemic designs. Their hair elaborately adorned in strange, sweeping head-dresses, armed with long hardwood spears and axes of stone. The smoke of cooking fires pungent in the air. The shouting of children and the yelping of dogs. A time of the gathering of the clans. The season of tribal ceremonies, of the initiation of the young men, when the mysteries of life are revealed in song and mime. It is the time of year when the cult of Guranara is enacted. The rites of Mangula, the sacred Woman, and D'janba her consort. The time of the ceremonial exchange of wives and the making of the records on the rocks. You can see them there. The old men, the wise ones and the mature, squatting or standing high on the rocky pinnacles, pounding and hammering the hard granite, sweat running down the ochre of their foreheads and sliding over the muscles of their backs. As darkness gathers on the plain the fires burn brighter and the figures of dancers, half obscured in dark and dust, move in and ont of the light. Hard, flat slapping of sticks on bare earth, the stuttering resonance of drone pipes and the high wild wailing that drains away in the night wind. Above them in the firelight the great rocks with the shadows of the dancers joining the figures in the stone. The imagery of emergence and re-emergence. In the time of the dream there is the beginning. In life there is the memory of the dream. In death the world

of the dream. Here in the half light the mind slips quietly into that world, D'janba's world of desert rites and emblems. A world that is thousands of years away in a time when men were only hunters and the earth had never been tilled. Though D'janba's world existed long before the dawn of history he had discovered art, the imagery of poetry and the shadowy existence of a spiritual world. Locked in a continent since the last Ice Age, the followers of D'janba have been bypassed by the evolution of civilization. Roaming in a great land mass without the pressure necessary to further development they were possessed of all the faculties of imagination that have evolved man into his present state of civilization.

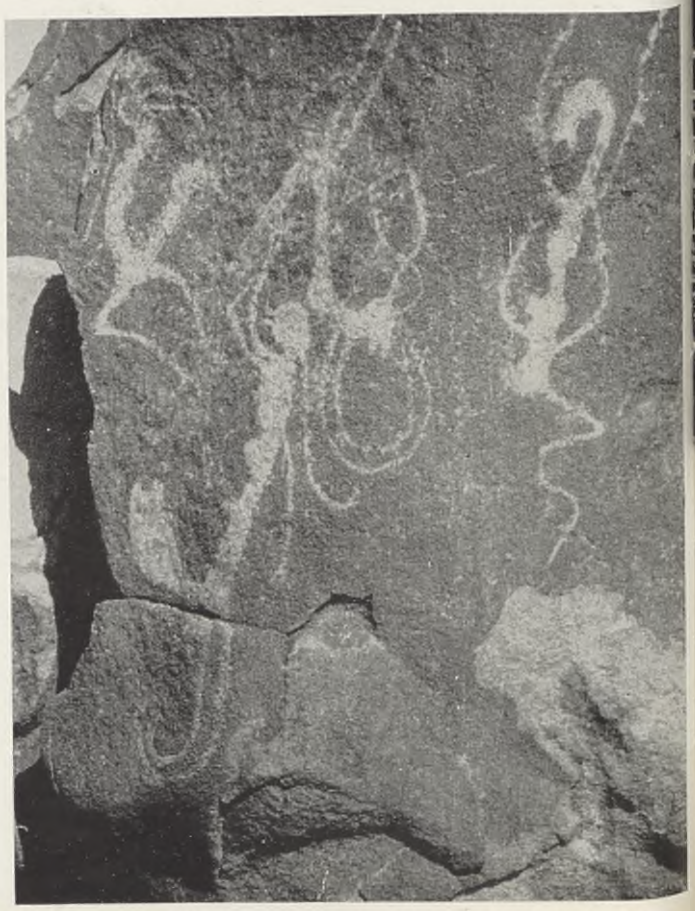
It is conceivable that, while the builders of Chartres were raising their sublime cathedral, these early men were engraving their vision of the creation with knapped stone and heavy blows upon the enduring rocks of a cathedral elevated by the elements from the face of the earth. A vision open to the wide light of the sky, the singing winds of the desert, and the sparse and cooling rain. A massive edifice whose fissures and caves provide shelter for the wild creatures of the plains. D'janba could not wish a more *stupendous* monument.

Less than a century ago this place knew only the seasonal roamings of the aboriginal. The short clamour of gold strikes and the penetration of land seekers petered out into the present tenuous hold of run down pastoral properties. This is the country known as the Pilbara. A little mining, woolgrowing in precarious conditions with diminishing returns, there was not much to recommend it to the investor. Until quite recently it held no promise of worthwhile general development. Today the picture of the Pilbara seems to have changed completely. Widespread surveys by geologists and mining engineers are reputed to have revealed enormous deposits of iron ore. With modern techniques, methods of extraction and bulk handling these great deposits discovered within the boundaries of the Pilbara may soon transform this once quiet place. Already there is talk of foreign capital to develop the area. There is talk also of railway construction, of deepwater ports, in fact all the paraphernalia of heavy industry. Depuch Island lies a short distance to the west of Port Hedland. It, like Gallery Hill, is composed of great granite boulders, and like Gallery Hill, the rocks are incised with hundreds of petroglyphs of a different culture. Some of these petroglyphs are of great size. Depuch Island is a museum of the work of early man. It is also a convenient quarry for stone to build breakwaters and harbour-works. The fact that these monuments have endured the years, because of their isolation from the ravages of civilized man, may mean their undoing. To the general public they are unknown. Scientists of our museums and universities are well aware of them, and they are known abroad to anthropologists and archaeologists. Even to a public

Continued on page 48



A speared kangaroo. The figure was first pecked in outline, then the interior pecked with a hammerstone or other implement. Layer after layer of this pecking was done in the better finished figures.



Slim figures of Guragnara men. The one on the right is upside down.

IAN FAIRWEATHER EPIPHANY (1962)
Synthetic resin on composition board 55⅝in x 80⅛in
Collection Queensland Art Gallery

front cover

IAN FAIRWEATHER ABSTRACT (1960)
Oil 27¼in x 35⅛in
Collection Mervyn Horton

IAN FAIRWEATHER

Laurie Thomas

IAN FAIRWEATHER FIGURE IN A STREAM FROM THE JUNGLE (1938)
Oil on paper on board 36½in x 49in
Collection Bruce Benjamin

Like stepping through a dawn

Or a maze of baskets, being one of the baskets, in a marketplace

full of boys and bullocks

Or through the light and dark of water and bridge and temples and

boats with the sky blazing and the river returning in dizzle dazzle

lines leaping and sizzling blue and red

Or through a fog

Or a dream

Or the dappled kaleidescope of a near and distant world caught but

not held, only seen, participated in, felt in the veins

Figures grown out of and part of the pattern of jungle or market or

village or bush, transformed into stillness, with their own colours,

trapped in a web of light

Or a web of paint

Or of the mind

The mystery of all things seen

Seen as one.

Stream, and figures bathing in it, leaves lopping, trees leaning

before and behind the eye, light through the leaves and the trees,

on the stream and back from it, through the shadows and the head

and back again, light and shadow and shape and humankind drawn into one web

A sort of panethism of vision

Nothing more important than anything else and all made one with the

greys and greens and blues and colours of the earth, paint out of

the tube, out of the mind and the hand and the heart feeling and

seeing everything and nothing with distinction and with wideness as well as joy.

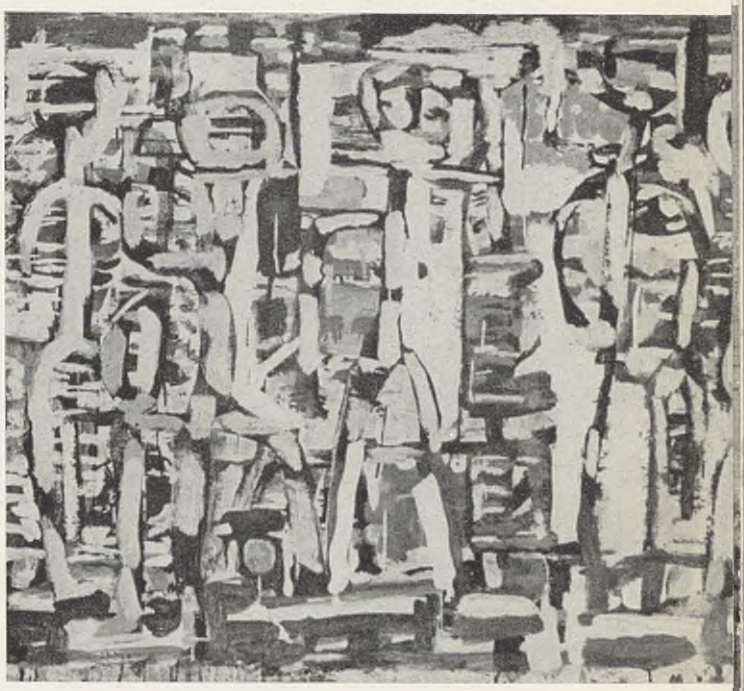
Sun on the sea freckles the retina with shivering shadows and

blazes of white spotted and pinked with grey and made into a mesh

of drowning light.

A fine line begins and firms, rounding the corners of forms,

disappearing, reappearing, edging a shape, crowning a discovery,



IAN FAIRWEATHER FIVE FIGURES (1961)
Gouache 30in x 36in
Collection Robert Shaw

blazing its own trail but bent like steel and flesh, fashioned

out of the curving hand.

It is tense with known shapes and unheld horizons

It dips and moves

A Javanese girl holding a bottle.

But then the slats of sunlight, the louvres of the sky, the glint

and the glaze from outside and inside, the pattern of cloth, table,

wall, ceiling, figure and fold, meet and mingle while the brush

drags in vertical strokes concealing and revealing figure and form,

until the line and the shape and the shadow and light are transfigured

into paint, made an ikon of colour, dark with the mind's eye and

deft with the bright brush.

The line emerges and disappears. Shapes emerge and disappear.

Sometimes the drawing disappears so much that the sense of it is

the sense of drawing remembered but it is lying there always like

the edge of petals which have flowered far beyond the bud and the

bud is now only a memory, or like electric cables singing out of

sight but enforcing their presence

Drawing so good that it can be forgotten, and the spaces between

congregate to form new found lands, images not put together before,

undiscovered countries of the eye and the mind

Visual creations, not descriptions of himself, poised in the

stillness which lies at the heart of all fine works of art, like

a Chinese vase, where the two things meet, line and space and the space is colour.

Earths, greys, greens, blues, chocolate browns, the colours of the

land, where the two things meet, vision and the visual.

Landscapes of the dreaming mind, born of the spirit and the earth,

of the spiritual earth, of the earth spirit, where the two things meet

Arrived at by chanting, like bark paintings.

He paints what he sees.

But what he sees nobody else had seen until now

IAN FAIRWEATHER KNEELING FIGURES (1952)
Gouache on paper 26in x 20in
Collection Miss Guelda Pyke

opposite top

IAN FAIRWEATHER NATIVE GROUP (1934)
Oil and pencil 14⅜in x 19⅞in
Collection George Bell

opposite bottom

IAN FAIRWEATHER LUTE PLAYER (1949)
Gouache 24in x 30in
Collection Robert Shaw

IAN FAIRWEATHER KALIGHAT (1950)
Gouache 21in x 23in
From the Lucy Swanton Gift Collection, University of Sydney

top left

IAN FAIRWEATHER SIRIUS (1955)
Gouache — 19in x 14in
Collection Miss Lucy Swanton

top right

IAN FAIRWEATHER, WOMAN AT WINDOW (1956)
Gouache on board 21½ x 14½in
Collection Mrs Godfrey Turner

opposite top

IAN FAIRWEATHER HILLSIDE, CHINA (about 1949)
Gouache 14in x 20in
Collection Miss Guelda Pyke

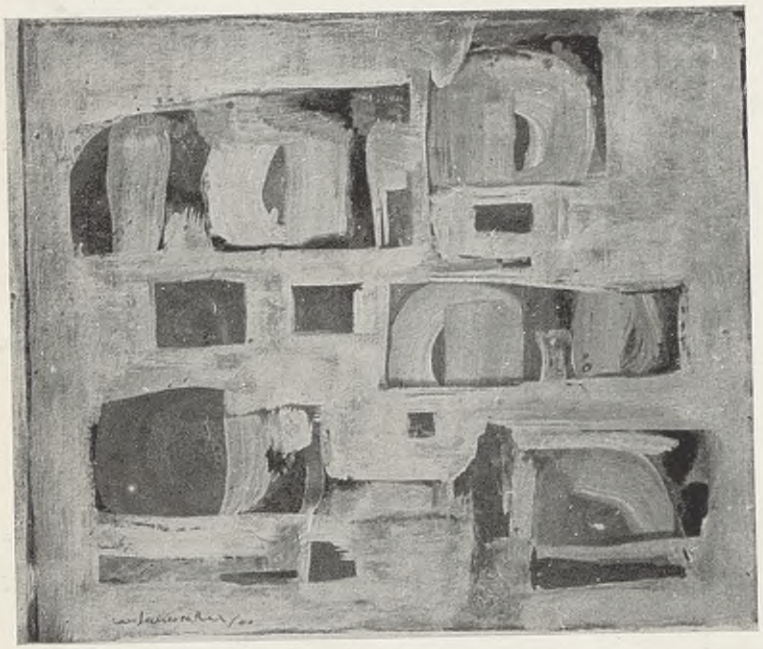
bottom left

IAN FAIRWEATHER THE BRIDGE (1949)
Gouache 14in x 18in
Collection National Gallery of Victoria

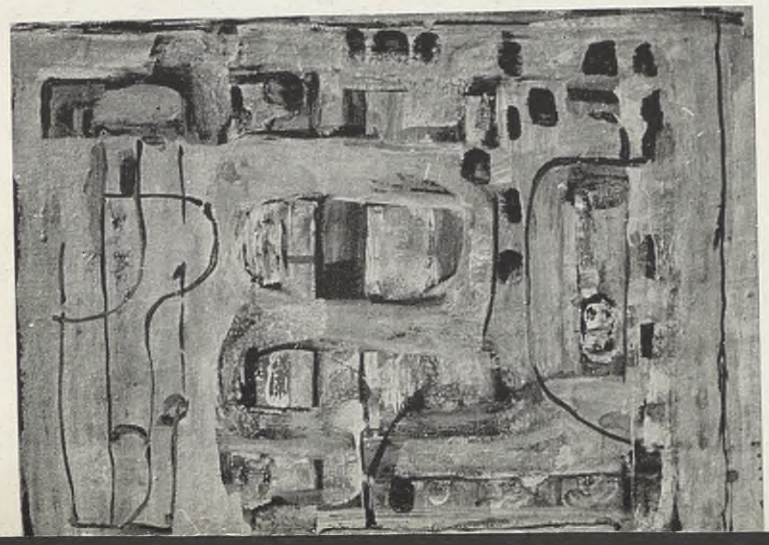
bottom right

IAN FAIRWEATHER LANDSCAPE (1954)
Gouache 14½ x 21½in
Collection Miss Madge Watson

IAN FAIRWEATHER BUFFALO RIDE (1959)
Gouache 34½in x 45in
Collection Douglas Watson



IAN FAIRWEATHER ABSTRACT (1960)
Gouache 27in x 33in
Collection Robert Shaw



IAN FAIRWEATHER ABSTRACT (1960)
Paint on board 27⅓in x 36in
Collection Mrs Godfrey Turner

S. T. GILL (1818-80) SUBSCRIPTION BALL, BALLARAT, 1854
Inscribed S.T.G. Subscription Ball, Ballarat 1854. Ticket to admit Lady & Gentleman £3.0.0.
Watercolour 9½in x 14in
Collection Dixson Gallery, Sydney

OUT OF THE PAST

Daniel Thomas

S. T. Gill's little watercolour of a subscription ball at Ballarat during the height of the gold rush period has become his best known picture. It has been borrowed for the three major historical exhibitions of Australian art: during World War II it circulated to twenty-nine cities in Canada and the U.S.A., all the Australian state galleries saw it in the Jubilee Exhibition of 1951, and this year it has gone to the Tate Gallery in London, and to Canada again.

Certainly Gill is, above all, the artist of the goldfields, but he had lived in Adelaide for twelve years before the gold rush brought him to Victoria in 1851, and later there were visits to Sydney.

He was practical and businesslike. He arrived in Australia aged twenty-one with experience in a 'Profile Gallery' in London behind him; in Adelaide he advertised his willingness to provide correct likenesses of men and women, horses, dogs, etc., local scenery, and residences.

If he were living today he might have become a superior photographer, publishing camera studies of towns and cities (Gill's views were published as albums of lithographs), accompanying scientific expeditions (Gill went with the explorer Horrocks), even supplying commercial artwork (Gill's drawings were engraved as pictorial letterheads – 'souvenirs from the goldfields'). The essential point is that, like the best photography, Gill's reportage is heightened to the condition of contemporary history. He is surely aware of the lasting significance of his most immediate records.

CONRAD MARTENS
SYDNEY HARBOUR FROM ROSE BAY, 1838
Watercolour 22in x 26in
Collection The Dixson Gallery, Sydney

Besides this, Gill was at times a most sensitive performer in watercolour – the searching inspection of his work in the short ballad film made by Eltham Films was a revelation. And most of all one can enjoy his Regency bounce, his Rowlandsonian gusto, in the generally solemn Australian art scene, especially compared with William Strutt, the other leading Melbourne painter of the fifties, who dwelt so fondly on bushfire and drought. Gill liked people, when most Australian artists have preferred landscapes. There is not an unkind note anywhere in his work, and it is melancholy to learn that after some years of heavy drinking he died in complete poverty.

Conrad Martens was the first painter in Australia to make some sort of living by his art. When he landed in Sydney in 1835, after a year in South America as artist on board the *Beagle* with Charles Darwin, he probably intended, like other visitors, to remain only a short time.

However, Sydney was then a flourishing, and very beautiful, little town. Martens stayed, to marry and to die. He gave lessons, he supplied watercolour portraits of villas and country houses, and views of the settlement for the gentry of New South Wales to send home to England. These pictures were intended to give information.

An early example like the 'Sydney Harbour from Rose Bay', painted only three years after his arrival, shows botanical specimens of the native grass-tree and eucalyptus, and geological specimens of sandstone ledges. Aborigines and Europeans are shown peacefully using the waterfront together. In the left background, on Point Piper, gracious living is indicated by the elegant architecture of Henrietta Villa. In the remote distance St. James's Church and the three blocks of the Rum Hospital loom over-large to demonstrate the growth of the city. Busy shipping on the right signifies maritime progress.

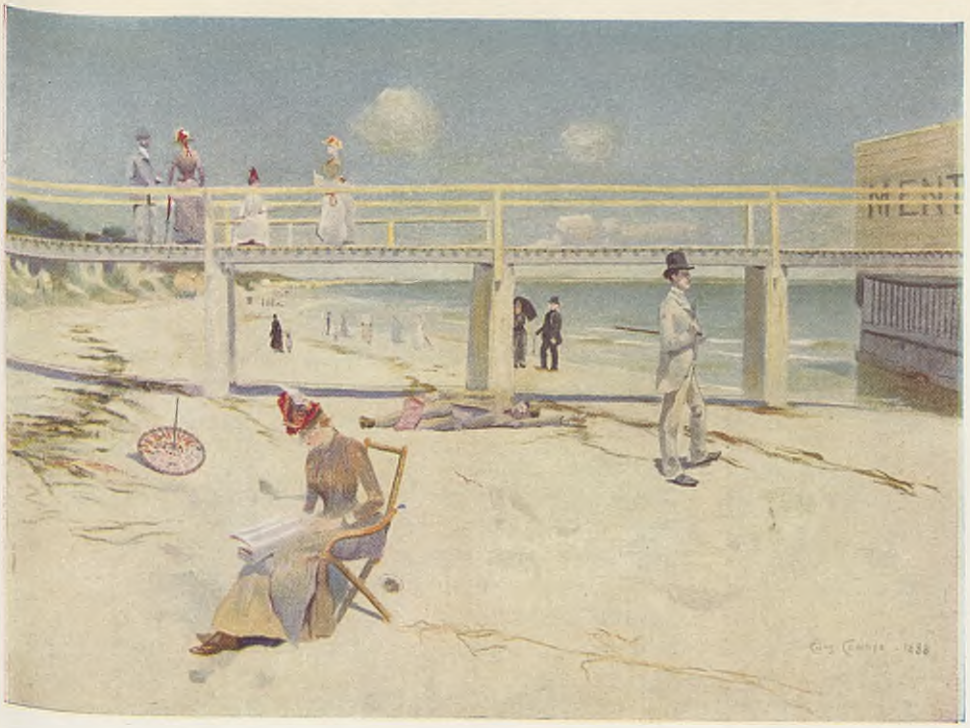
Martens's later work is not so specifically informative. It becomes a more purely romantic response to the enchantments of Sydney Harbour and to effects of storm and sunshine. But all his work is distinguished by a sense of atmospheric space.

In England Copley Fielding had been his teacher. Behind Fielding there is Turner, and behind him Claude Lorrain, the ultimate source for the English school of picturesque landscape. Recent, nationalistic generations, obsessed with landscape to the neglect of our figure painting, have condemned Martens for making his Australian landscapes look like English ones. Such condemnation disregards his careful attention to accurate detail; and it forgets that realism was not then part of any normal artistic programme. His pictures do not make Australia look like England, nor do pictures of English subjects by artists of this school actually resemble real English landscapes. Both follow the same picturesque formula; one can say that Martens's pictures resemble English pictures, but not that they resemble any English reality.

Charles Conder's 'A Holiday at Mentone' is one of the most delightful pictures from the years when Australian painting first developed an excited awareness of its possibilities.

It was painted in 1888, precisely one hundred years after the foundation of Australia. During the first hundred years there were various individuals with much to contribute, but not until the 1880s was there a group of artists all strongly committed to the idea of a uniquely Australian art.

The national self-consciousness of the Australian centenary year would have helped form their attitudes; the economic boom of the eighties would have added self-confidence to this first generation of consciously Australian artists.



CHARLES CONDER (1868-1909)
A HOLIDAY AT MENTONE 1888
Oil on canvas 17¼in x 23in
Collection Mr & Mrs M. S. Atwill

Roberts, Streeton and Conder are the three painters invariably linked to typify the period. If Roberts and Conder were both English-born, yet they, like Streeton, grew up here. All the significant earlier painters had formed their art before their arrival in the country; these three were the first to show a passionate infatuation with Australia.

They were also excited about the new method of painting that Tom Roberts had brought back in 1885 from a study trip to Europe. Although at times these Australians called themselves impressionists the word did not then mean quite what it does today. It meant open air painting, it meant absolute tonal accuracy in rendering things seen in terms of colour, it meant Whistler as much as any French artist; it did not necessarily mean scientific colour analysis. It might have meant a preference for unpretentious subject-matter, city streets and suburban beaches, instead of the grandiose mountain scenery of the previous decade, or the heroic national subjects that Roberts and Streeton themselves produced a little later.

Their small landscapes, blonde and sparkling, seem to be the first which demonstrate an enjoyment of the heat, of the peculiarly intense sunlight. Roberts's 'Bourke Street, Melbourne' painted in the summer of 1885–6, would be the very first such picture.

Conder had been sent to Sydney from London at the age of fifteen to prevent him from becoming an artist. In April 1888 he was nineteen, and had met Roberts, who was twelve years older; together they painted views of Coogee Bay (Roberts's is in the Art Gallery of New South Wales). Later in the year Conder followed Roberts to Melbourne, and in October and November they were painting together again at Mentone, fifteen miles down the bay from Melbourne.

By then Conder had just turned twenty. A month before his birthday his 'Departure of the S.S. *Orient* from Circular Quay' was bought by the National Art Gallery of New South Wales. Australia could hardly expect to retain so precocious a painter, and in 1890 he departed for London and Montmartre. Nevertheless his two years of active work in Australia produced some of the most precious documents in the history of our art.

'A Holiday at Mentone' is perhaps the boldest of all his paintings. Roberts of course remains the paramount influence, but Conder's own personal sense of the decorative is very evident. Indeed his pattern-making is pushed almost to absurdity – here is a young painter larking – in the horizontal toy soldier of a figure, rigidly parallel with the bridge and its shadow. This decorative quality surely indicates an awareness of Whistler, perhaps even of the newly fashionable Japanese print itself, for the bridge to the swimming baths could be related to equally boldly stated bridges in Hokusai and Hiroshige. The parasol on the sand is one sign at least of the period's widespread fashion for things Japanese.

Although this carefully ordered picture is not, like Seurat's great bourgeois holiday, a reaction against the formlessness of true impressionism, yet 'A Holiday at Mentone' is, in its small way, and two years later in date, Australia's 'Grande Jatte'.

Geoffrey Dutton's book *Paintings of S. T. Gill* (Rigby, Adelaide, 1962) mostly illustrates early work from the Adelaide years, but the introduction gives a good account of the artist's life and work.

Lionel Lindsay's *Conrad Martens* (1920) has a great many excellent illustrations. Bernard Smith's *European Vision and the South Pacific* (O.U.P., 1960) has useful information. An undergraduate thesis by Miss Jocelyn Gray is in the Department of Fine Arts, University of Melbourne.

Dr. Ursula Hoff's book *Charles Conder. His Australian Years*, published in 1960 by the National Gallery Society of Victoria, is the best source of information.

E. PHILLIPS FOX (1865-1915) THE ART STUDENTS 1895
Oil on canvas 72in x 45in
Collection Art Gallery of NSW

'The Art Students' by Emanuel Phillips Fox shows some of the artist's own pupils at work. Fox was born in Melbourne, studied at the National Gallery School there, and, more to the point, in Paris. In 1892, aged twenty-seven, he returned to Melbourne from five years in Paris. The following year, with Tudor St. George Tucker, another Paris-trained artist, he established the Melbourne Art School.

It became the leading private art school in the city, but although Hugh Ramsay and some other men are briefly recorded as students, the majority were women. Christine Asquith Baker is the name of one woman appearing in this painting, but which of them is not known. The only pupil to show Fox's influence and to achieve some reputation as a painter was Violet Teague, though another, Ina Gregory, wrote a novel called *Blue Wings* which describes their happy days at his summer school held at Charterisville, an old stone house near Heidelberg.

His limited influence is to be regretted, for the influence of Bernard Hall's National Gallery School directed Melbourne to the academic tonalism of Munich for many years.

Fox seems to have been a gentle personality. Violet Teague wrote of 'his kindliness, his humility towards his own work, his enthusiasm for the most subtle colour harmonies. He made his school pre-eminently a colour school.' Later indeed when Fox returned to Paris his colour became very bold, but even in the low-keyed earlier paintings like 'The Art Students' the colour sings, and the paint texture is affectionate and lively. He must have been the one painter then in Australia to have a real understanding of French impressionism.

'The Art Students' moreover would be one of the few big pictures from the period to be counted a success, and one of the few figure groups whose composition does not creak. It is a natural, unposed, informal grouping, none of the figures show any awareness of the spectator, some are cut off at the edge of the canvas. This is impressionist composition such as Degas would use. Some of Conder's tiny pictures had already used these devices, but in Australia the scale and the authority of 'The Art Students' must have been unique in its time.

There is a problem concerning its date. It was exhibited in 1895 at the Victorian Artists' Society in Melbourne. In 1962, after the photograph used here was taken, the smudge of paint below the signature was removed to reveal the date 95. Another dark area of added paint behind the woman in the centre background has also been removed.

It is possible that the artist himself made these additions, for the picture remained in his possession until his death, and in his widow's until it was bought in 1943 by the Art Gallery of New South Wales. A date may be painted over if an artist makes major alterations, but there is no sign of this. Possibly as it continued to be exhibited but not sold, he wished to remove attention from the fact that it was no longer a new picture.

The very subtlety of the painting must have contributed to its early neglect. It now seems one of the most important examples of Australian impressionism.

Information on Fox will be found in William Moore's *The Story of Australian Art* (1934), and Bernard Smith's *Australian Painting 1788–1960* (O.U.P., 1962). An undergraduate thesis on him by Miss Heather Leembruggen is in the Department of Fine Arts, University of Melbourne.

HANGA

R. G. Robertson

SHIKO MANAKATA SEA SHELL (1956) 16¼in x 12¼in

The usual Western concept of Japanese art is one of sensitive ink painting, calligraphy, Buddhist sculpture and the elegant wood block prints known as Ukiyo-e. The Japanese would concur with but one important exception – the wood block print. There were and still are those who consider the print artist as being incapable of the conception and inspiration of the art forms which are acknowledged as being classical. Historically and contemporarily speaking, this assumption is unfounded, as is shown by the recognition that the Japanese print artists have received abroad.

For those who are familiar only with the traditional print with its emphasis on the 'portrait' or upon the 'views of Japan', it may come as a surprise to discover that the contemporary Japanese prints are completely unlike Ukiyo-e. There are more fundamental differences besides those made by changes of environment and time. The Ukiyo-e artist was only a part of the process or division of labour by three parties: the artist who composed the block design, the engraver who carved the wood block and the printer who made the final copy. Furthermore, there were the often dictatorial publishers who could criticize and advise at any stage of the print. Government officials who imposed censorship and rules regarding subject matter and the use of printing media served only to augment those limitations already placed upon the artist. The printmaker of today, fortunately, has no such limitations imposed upon him.

Because of the commercial purposes of Ukiyo-e to advertise Kabuki and the pleasures of the Yoshiwara District and to serve as entertainment for the rising middle class, the print had been considered common and of little significance in Japanese Fine Art expression. This lack of prestige was well evidenced in the manner by which – to the later regrets of Japanese collectors – the prints were casually used and randomly exported. For example Van Gogh, who was impressed by the compositions of Ukiyo-e, discovered that a canister of Japanese green tea he had purchased was wrapped in one of these prints. In contrast to the neglect that the Ukiyo-e suffered as an art expression in their own country, they were given unexpected praise in Europe and served to contribute to the development of Impressionism. Whistler especially was influenced by the Japanese approach to spatial divisions. Conversely, just when Western artists were breaking with the traditions of representationalism, the Japanese artists were impressed by the specious aspects of Western realism and exchanged their own artistic ideals for a facility to copy nature.

With the opening of Japan to the West, a new outlook was initiated and the art forms that the Edo Period had given rise to became obsolete. In this sense, contemporary Japanese prints are not directly descended from the Ukiyo-e but represent a movement formed at the beginning of this century when those Japanese artists who had studied European oil painting turned back to their own country for an expression with which they could more honestly identify themselves. Thus, the 'Sosaku Hanga', literally translated as 'individual creative work' so as to distinguish it from the Ukiyo-e form, developed.

In spite of the limitations and formal aspect of the Ukiyo-e, there is in this art form a valuable heritage of tools, techniques and media. The method of wood engraving as evolved in the West was one which

utilized the end grain of the wood block. This type of hard, smooth surface showed no character of wood in the final print. The Ukiyo-e artist also bypassed the textural qualities of wood, but the Hanga artist in following the Ukiyo-e method of using the length of the grain became aware of its aesthetic qualities. With sensitive handling and understanding, the wood became an honest and integral part of the print and no longer functioned merely as a means of transferring a drawing to the paper. In preparing the block for printing, rather than apply coloured ink with a roller as has been common in Western techniques, the Ukiyo-e printer applied a water-soluble colour to the block with a variety of brushes. The paper was then placed face down on the prepared surface of the block. Using a *baren*, a type of round flexible pad made from bamboo materials, the printer then bore down, rubbing in a circular motion so as to impress the colour from the block into the paper. This method gave much control over the finished quality of the print. The contemporary creative printer, though utilizing the techniques of the Ukiyo-e master, is directly involved with his media at each phase of designing, carving and printing, and has consequently made the print a personal expression.

Notable among the first Hanga artists sensitive to the movements of modern art were Yamamoto and Onchi. Kanae Yamamoto (1882–1946), the pioneer of the modern Japanese print, was very much influenced by the West and especially by the art of Van Gogh. In spite of his experiences as a wood engraver in the Western manner, Yamamoto chose to work with the long grain of the wood and by the creative use of traditional tools and techniques he was first to introduce the character of the wood and tool into his prints. His first print was called a *toga* (knife) picture as it was not until several years later that the word Hanga was created. Yamamoto pushed the traditional concepts much further, carving out the negative areas of the wood block to create not only line but mass as well in a way that was to encourage the more plastic use of the medium in the work of the artists that followed.

Just as Yamamoto was creative in his composition and handling of traditional tools, Koshiro Onchi (1891–1955) was creative in his use of new printing media. Moving away from conventional media, Onchi began to add natural forms to his blocks. He printed directly from leaves, interestingly shaped and textured wood forms, fins of fish, string, paper, indeed any object that satisfied his aesthetic sensibilities, creating the abstract constructions and improvizations which remain as his greatest contribution.

Unichi Hiratsuka (1895–) could be thought of as a 'contemporary traditionalist'. Although he admits to admiring the early masters of Ukiyo-e, he has evolved his own style and has worked within its original concept for over fifty-five years. His subject-matter is frankly Japanese and his technique is to use a single carved block to which he applies black *sumi* ink. Although Hiratsuka's earlier work was cut with a precise, clean edge, he now prefers a more irregular form. He feels that this jagged edge creates a more plastic quality which permits the black and white to give-and-take imparting life to the print. Hiratsuka has been active as an artist and teacher in the growth of the Hanga movement and has accomplished much to stimulate its acceptance as a serious art form.

Shiko Munakata (1903–) was a student of Hiratsuka, and like Hiratsuka works primarily in black and white. Influenced by the historical and religious heritages of Japan, his prints, which are executed with a passion and rapidity that seems unbelievable, follow the Zen concept of allowing the tool 'to walk alone'. This can be interpreted as to be unconscious of creative effort and energy, to acquire such understanding of technique and skill that the mind is no longer aware of them, and to use tools as an extension of intuition and not of intellectual consideration and compromise. Munakata seldom uses colour but when he does it is brushed onto the back of the paper and allowed to seep through and be dominated by the printed black lines and shapes. Preferring to describe his work as 'board picture' rather than as 'print picture', Munakata is in spirit a part of the strong folkcraft movement now current in Japan. As a result of his contact with *Mingei Kai* (Folkcraft Association), he was among the first of the Hanga artists to achieve a measure of critical and popular success in Japan.

A contemporary of Munakata and Hiratsuka, Gen Yamaguchi (1903–), has developed more within the philosophy and technique of Onchi. He prints the shapes of the wood and materials as they are

UMETARO AZECHI FIGURE OF THE SNOW LINE (1959) 26¾in x 18in

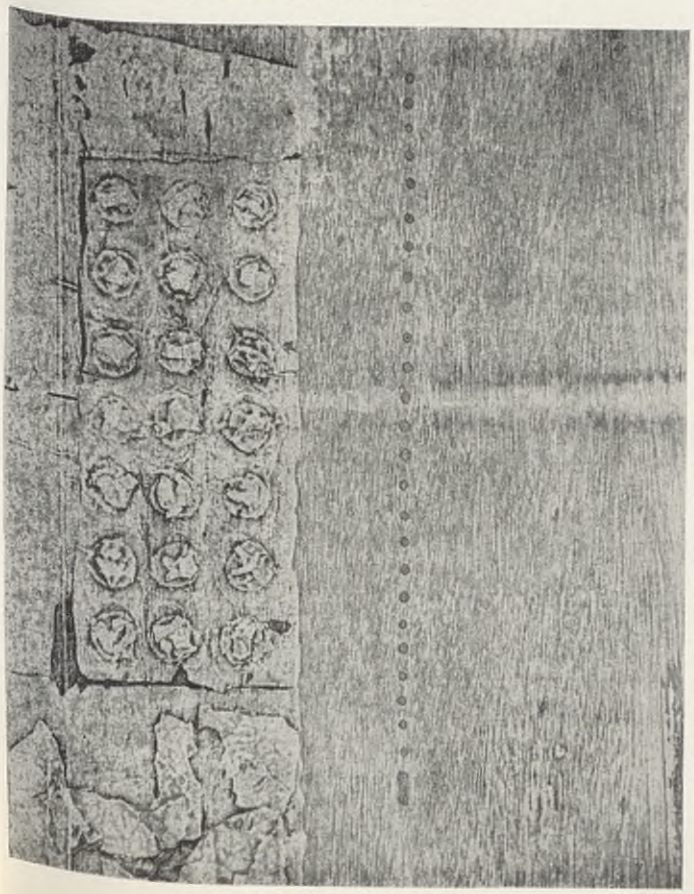
found. Yamaguchi does not create textures as much as he endeavours to discover the aesthetic qualities in the existing forms. While other artists carve and create upon the wood the forms with which to express their feeling, Yamaguchi allows the character of the wood and other media each to have its own life. He is, by way of allegory, the vehicle through which the wood can speak rather than the wood being the vehicle by which the artist can speak.

Umetaro Azechi (1902–), working within a limited subject area, is contributing his infinite variations on a single theme. His only formal education in art was when as a young man he had studied through a correspondence course in 'Western Art' and so he considers himself self-taught and has developed a style and subject matter that is uniquely his own. Although his earliest works are quite representational, they nevertheless reveal Azechi's concern with the solitary figure in an almost unconfined space. Each print is motivated by tangible content. This conception is true not only for the later work but also for his most recent experiments with abstraction, in which he has utilized the elements of his earlier works of the snow country and mountaineers from which he has drawn his inspiration.

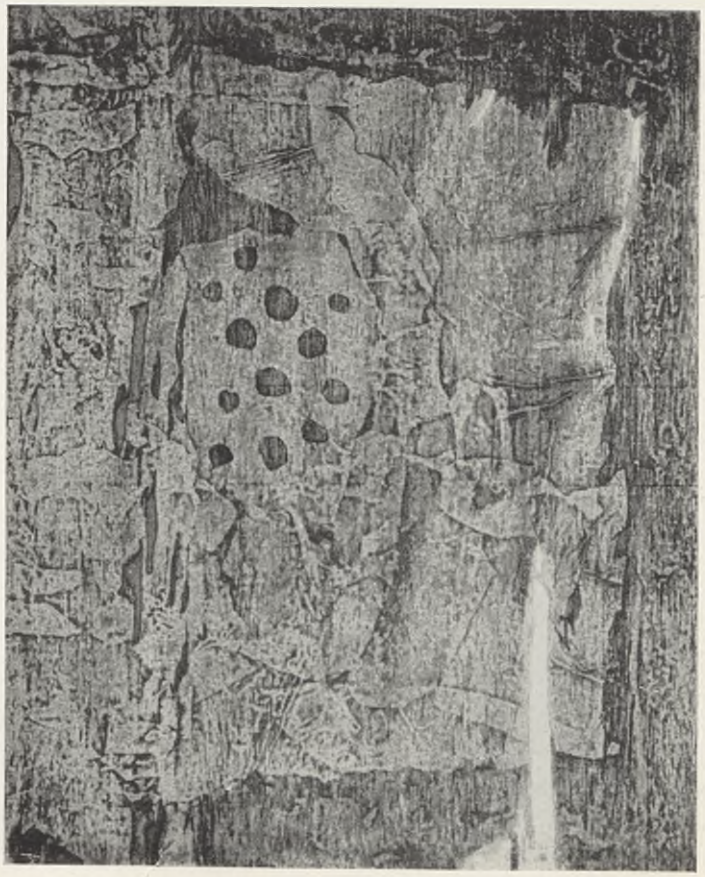
Kiyoshi Saito (1907–) is numbered among the first successful wood block printers. Influenced in concept by Onchi, Saito, a former oil painter, has developed his own technique of wood cutting. His subject-matter is that of Japan, both contemporary and traditional, with *shoji*, rock gardens and Buddhist sculptures. This is not because, like Munakata, he feels that he must be Japanese; it is rather that he is an artist who interprets the physical world that is around him transforming it into the flat, highly textured tonal planes that are characteristic of his work. It is interesting to note that it was through Gauguin that Saito learned to appreciate some forms of Ukiyo-e and because of Mondrian that he developed his strong interest in the traditional Japanese architecture which relates in structural design with the spatial solutions of Mondrian. There appears to be a new direction developing in Saito's work as seen in the recent Japan Print Association Exhibition. The prints are of a subject familiar in his work, that of the Haniwa, an ancient sculptural pottery; however, the forms seem more plastic and subtly integrated than the crisp, well defined forms he has used.

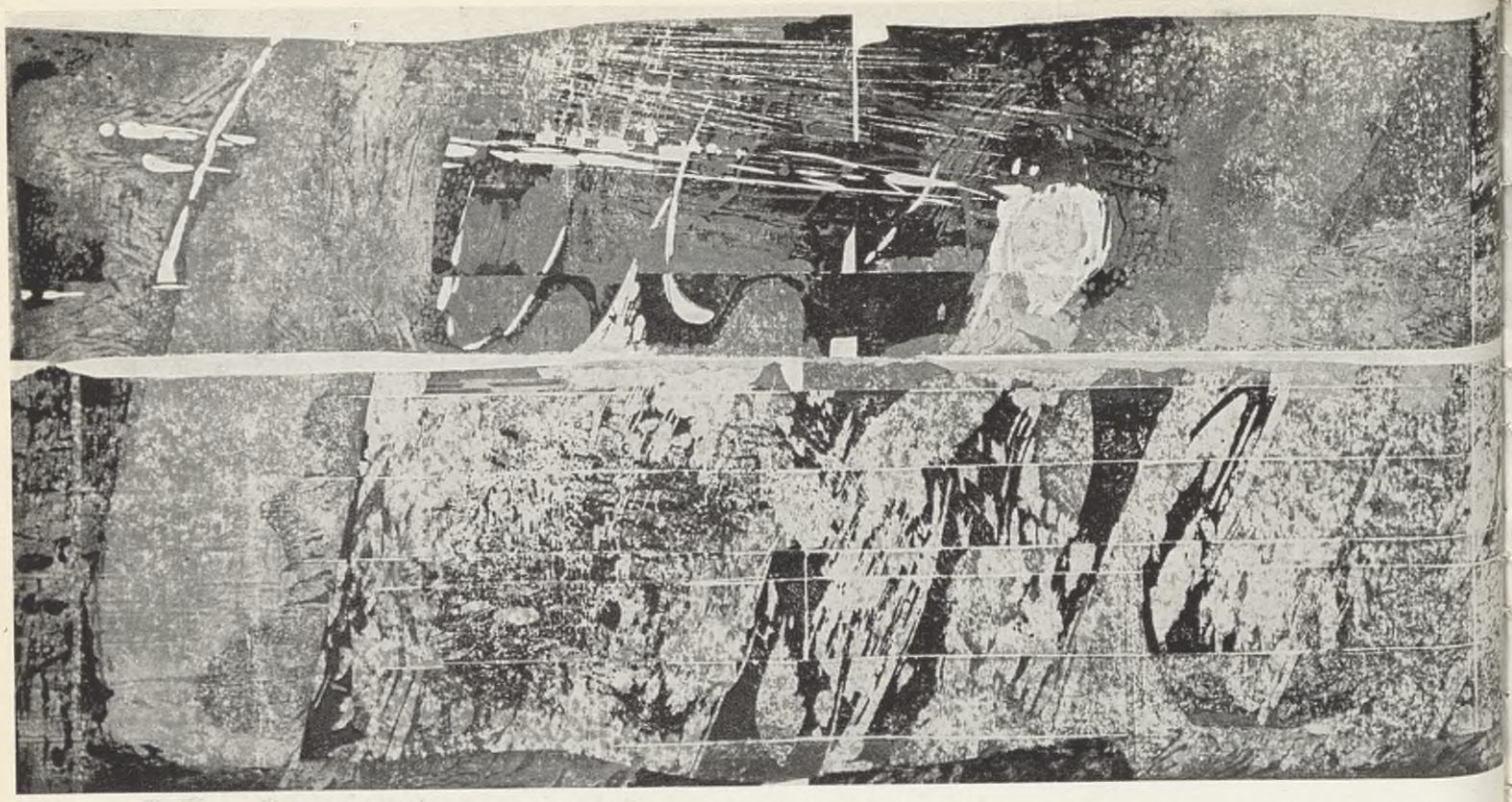
The Yoshida family is prominent in the Hanga movement not only because they are by family tradition artists and printmakers but because they have evolved with the times. The grandfather, Kosaburo Yoshida, was among the first of the Japanese artists to study with a European painter. The father, Hiroshi Yoshida, was adept at both oils and the wood block print, which he produced in traditional fashion. The mother, Fujio Yoshida, after raising her family, has now started serious work upon her prints. The sons, Toshi Yoshida and Hodaka and

HIROYUKI TAHIMA BENIBE (1961) 19¾in x 15in



HIROYUKI TAJIMA RETSUDAMN (1961) 16½in x 13¾in





SHO KIDOKORO BROKEN FLAG (1962) 19in x 38in

his wife Chizuko, all work within the tradition of the Yoshida family.

Hodaka Yoshida (1926–), the youngest of the family group, is producing the most impressive prints at this time. While his earlier work was that of simple planes and direct carving in a fairly representational manner, his latest work is abstract in content and contains a violent line-movement, strong colour and deep rhythms. He does not limit himself to the traditional method of rubbing the paper from the back with the Japanese *baren*; as well, he stamps forms on the face of his print in a flexible, rapid technique that adds spontaneity to his work. Willing to experiment not only with media but also ideas, Hodaka Yoshida is considered to be a leader among those of the Hanga group who are working with an expression that is international.

Hideo Hagiwara (1913–), is an innovator who differs in that he uses the block itself as the object of his creative expression. At first an oil painter, he began experimenting with the wood block during a long illness that prohibited his use of oils. Alert and sensitive, he is moving in a dimension that goes beyond the surface of the paper. Though comparatively new in the Hanga group, Hagiwara through his unceasing experimentation and study of the media and its physical and chemical properties has evolved techniques that have added immeasurably to printmaking as a plastic, flexible, sensitive means of expression. His control of the medium is evident in his ability to repeat the rich colours, forms and textures of the *baren* swirl line. Hagiwara usually does his work in a 'Series' or as 'Variations' based upon a particular mood, idea or concept from literary or philosophical sources.

Tadashi Nakayama (1932–), though young, is working with the traditional materials and techniques to form designs of a very contemporary nature. He uses difficult-to-manage silver or gold foil as part of his exuberant and decorative motif. Printing his colour over and around the foil, Nakayama allows it to come through and enrich the textural quality of the print. His recent work consists of horses and the wind with a moon or sun form appropriately juxtaposed. His use of rich areas of gold, silver and the stylized horses are reminiscent of the ancient Chinese art that can be seen in museums.

These are some but by no means all of the artists who are developing and establishing Hanga as a contemporary fine art. Some of the artists mentioned belong to the beginning of its history, others to the current development. To remain vital, Hanga, as any other art form, must evolve and grow to keep pace with the changing media of expression. New directions and means of expression are constantly being developed. Among those exemplifying the new in the Hanga movement are Kidokoro, Sato and Tajima.

Yoshimi Kidokoro (1934–), whose work is involved and highly textured, uses basic wood forms detailed with variegated textures and rhythms superimposed over and with each other. Working with traditional methods, he is developing an individual expression and personal use of the media in a more plastic, expressionistic manner that indicates the increasing concern for the technical aspects of the work. His fluid use of the wood block medium characterizes his abstractions, which are almost painterly in feeling.

Hiromu Sato (1923–) uses the wood surface almost as if it were a canvas. The forms and textures painted on the block, which has a minimum use of carving, produce a relief effect. This effect when printed in colour gives dimension to his work. His unconventional technique, spontaneous and abstract, is moving in a direction that should prove rewarding.

Hiroyuki Tajima (1915–), a craftsman and artist skilled in fabric dyeing and batik, has recently turned to Hanga. The rich, velvety colour he achieves is no doubt a result of his former experience with fabrics. His style is abstract with shapes and textures made by carving the wood and using natural grain textures as well as utilizing a technique (rather similar to that of Sato) whereby he applies synthetic resin compounds to the surface of the block to build up a relief surface. He uses the same resin compounds as a medium for the pigments he applies to the block. These pigments are usually put on with a roller. In addition to these colours, he also uses dye substances that react directly upon the paper sometimes producing an unusual iridescent quality. The forms and colours though abstracted are reminiscent of the special colour and textures seen in the old Buddhist temple architecture, and are indicative of Tajima's awareness of things Japanese. His work is evocative and has a quiet strength.

Though the emphasis on the preceding artists has primarily been concerned with technical innovation, the works illustrated prove that the content of the prints is equally original. Probably the most important conclusion drawn from the activities of the Hanga movement is the realization that the surface of the wood block or printing vehicle is being treated directly, spontaneously with sensitivity and understanding. Printing is no longer just a means of transferring a completed work to the block for reproduction. The print has come into its own as a plastic means of expression and is being sustained by 'an appetite for the new' that has become a professional requirement.

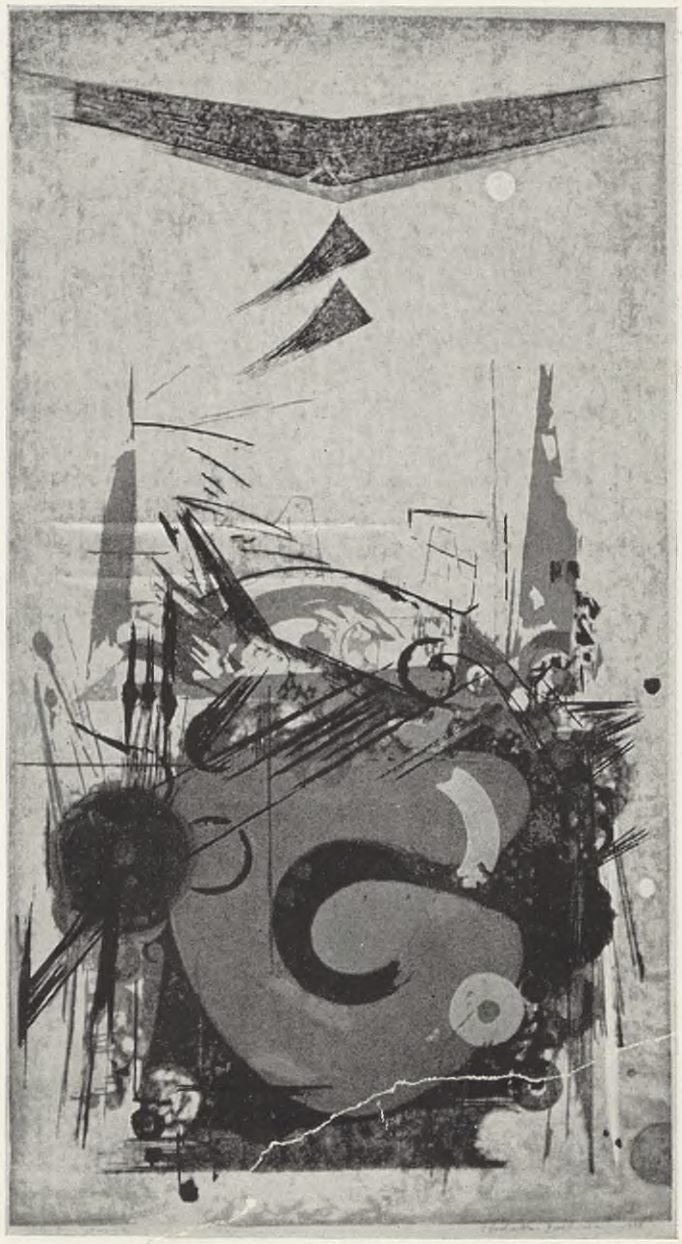
Any discussion of the contemporary Hanga movement would be incomplete without the mention of Yuji Abe, by profession a restorer and maker of *Kakemono*, whose Yoseido Gallery in downtown Tokyo has been a centre for the print artist and the contemporary print collector. During the past fifteen years Abe has been instrumental in helping individual artists exhibit at the Gallery and in print exhibitions the world over. That the Japanese print has come into its own can in part be attributed to the assistance and encouragement that Abe has given to those artists he has felt measured up to the high standards he is constantly seeking.

In evaluating the most recent trends of the Hanga artist, Abe is concerned that the quest for technique may become unduly important. As can happen in any art expression, there is an inherent danger in the search for the 'new' becoming merely a search for new surfaces whereby technical virtuosity becomes an end in itself. Conversely, the sensitive artist will find his efforts nullified unless he has the skill and craft combined with full understanding of his medium with which to visualize his expression.

Perhaps of interest is the fact that although the contemporary Japanese print is recognized by people of other countries, it still suffers some of the same stigma that affected the Ukiyo-e in Japan itself; though lately, according to Abe, an awareness is developing and the Japanese are beginning to appreciate their new art. It would indeed be ironic if the Japanese museums and collectors had to purchase examples of their Hanga from Western sources, as was the case in the re-purchasing of the Ukiyo-e prints.

Unquestionably there is now a renaissance of printmaking. The print is becoming a potent rival of painting, which a short time ago it only supplemented. This growth is shown in the many international print exhibitions and also by the fact that prints have received recognition and prizes as equals in mixed exhibitions. Moreover, an increasing number of people is becoming actively interested in art. Not

HODAKA YOSHIDA GIFT B (RED) 1962 29¾ in x 15¾ in



only do these people want to see works of art, they also want to own them. Since most painting of significance is usually too imposing or large and costly for the home, and reproductions even though good are not entirely satisfactory, more people are turning to creative prints as a solution to their need for original art on a scale they can comfortably live with.

The Japanese printmakers – those using the traditional wood-block media – are now recognized as leaders in the print movement. The yearly increase of artists and art students from all parts of the world who come to Japan to study with the various Hanga artists is indicative of the quality of work they have created. Although the styles of the contemporary Japanese prints are more or less a reflection of modern Western art, close observation will reveal that the technique, composition and construction of colour planes generally express the poetic sensitivity so characteristic of Japanese culture.

PAINTING IN AUSTRALIA SINCE 1945 (*continued*)

The twin spirits of adventure and curiosity are not peculiar to the art of this country; they are fundamental characteristics of twentieth-century art as a whole. Indeed, in a broad sense, they provide a core to the entire European tradition.

What we are contributing is a certain toughness of mind, of the landscape and the life of the people in it; a toughness made resilient by optimism, sharpened to astringency by a fear of emotional excess, yet avoiding cynicism by an unquenchable faith in the future.

SCULPTURE IN AUSTRALIA SINCE 1945 (*continued*)

they can. The Western Australian Art Gallery shows up well in this respect as does the small Mildura Gallery in Victoria which in 1961 conducted the most important exhibition of Australian sculpture yet seen here.

There is a great need for informed appreciation. For the sculptor, compromise is too often the price of material success. This temptation would not exist if those in a position to employ artists realized that the special genius of art in our age is for formal invention, that this is the contemporary symbolic language which writes the signature of our time on the future. The allegorical literary language of the nineteenth century had its own historical relevance, but its inadequacy for our world is readily apparent. Its forms are empty and soon stale. A few years ago this hopeless resource provided representations of gear wheels, wheat sheaves, zig-zag radio waves, and chemical retorts. Now it consists largely of figures reaching for the sun. No matter how capably done, this is writing in a dead language.

It is time we tried to heal the division I have described. Public art should be the revelation of the private truth. We need sculpture for its own sake and not for what ends it can be made to serve. In Hertfordshire I visited a school where, in accordance with a general policy, a tiny fraction of the cost of building the school had been spent on furnishing it with a piece of original sculpture. The focus of sensibility that this provided was a fabulous return for so small an investment. Australia badly needs this kind of wisdom. The aesthetic response of the man-in-the-street is ultimately a product of the street. Our function is neither to cajole nor talk down to him. It is simply to provide the best possible street.

JOURNEY TO GALLERY HILL (*continued*)

interested in the preservation of art they are unknown. They have never received the publicity of the Arnhem cave paintings and they have been reproduced only in obscure journals or scientific papers. Work on their interpretation is still in progress. But they are valuable national possessions. They must not be allowed to disappear. As a nation we have a sorry record of destruction. Where we can allow despoliation in our midst, as has occurred in Sydney on public land at Kurnell, how much easier it will be to ruin forever that which is far removed from populated centres. If Depuch, or Gallery Hill, or Abydos existed in Europe or any other civilized part of the globe, they would be preserved with as much respect as the Caves of Lascaux and Altamira.

The old track from Woodstock winds out over the plain towards the low ridges in the east. A hundred miles beyond lie the shattered hills of Marble Bar. As the track pulls out it runs close in by Gallery Hill. On the harsh, bright morning that I left the old stone building of Woodstock Station and drove along the trail to the Bar, I pulled up a little way past Gallery Hill. The brilliant light of the noonday sun struck down on the surface of the rock. The shadows were once more impenetrable. There was a small breeze blowing and in the distance willy-willies shot dust and the meagre debris of the plain aloft. My last memory was the sight of a strange figure high upon a great rock. The mark of a man, long lost, upon a landscape.

THE ART WORLD

News comes from England that Thomas Gleghorn, travelling on the 1961 Helena Rubinstein Travelling Art Scholarship, held his first one-man show in Europe at the Stone Gallery in Newcastle-upon-Tyne. Of the ninety-eight paintings and drawings exhibited, all but six sold, and the Manchester and the Middlesbrough Galleries were amongst the purchasers. The Guardian reviewer wrote of him: 'One of the most significant of that fourth generation of Australian painters who have already discarded their narrow national bonds to emerge as painters of international significance'.

Clement Meadmore has returned to America after a short term as Art Editor for Vogue Australia and Vogue New Zealand and during his earlier visit worked with Alexander Liberman, the well known art director and geometric abstract painter. In New York he met Barnett Newman who was so impressed with his sculpture that he recommended Meadmore to the Alan Stone Gallery. Later in the year this gallery will show some of Meadmore's sculpture. William de Kooning and Barnett Newman are amongst those who exhibit there.

ART DIRECTORY

EXHIBITIONS

Brisbane, Queensland

THE DOUGLAS GALLERIES, 122 Wharf Street
10th February – 2nd March Group exhibition
3rd March – 6th April To be arranged
7th April – 4th May Jose Guevara
5th May – 1st June Carl McConnell – pottery
2nd June – 6th July Lawrie Hope

THE JOHNSTONE GALLERY, 6 Cintra Road, Bowen Hills
17th February – 7th March Cedric Flower
10th March – 28th March Strom Gould

CHARLES BLACKMAN DARK VISAGE (1962)
Drawing 19in × 14½in
Collection The Johnstone Gallery

31st March – 18th April Charles Blackman
21st April – 9th May Guy Grey-Smith
12th – 30th May Ray Crooke
2nd – 20th June Neville Mathews

MORETON GALLERIES, Basement A.M.P. Chambers, Edward Street
18th – 29th March Sir Lionel Lindsay – watercolours, etchings and woodcuts
1st – 19th April Easter exhibition – mixed
22nd April – 3rd May Max Ragless
6th – 17th May Vida Lahey
20th – 31st May William Drew
3rd – 14th June Arthur Murch

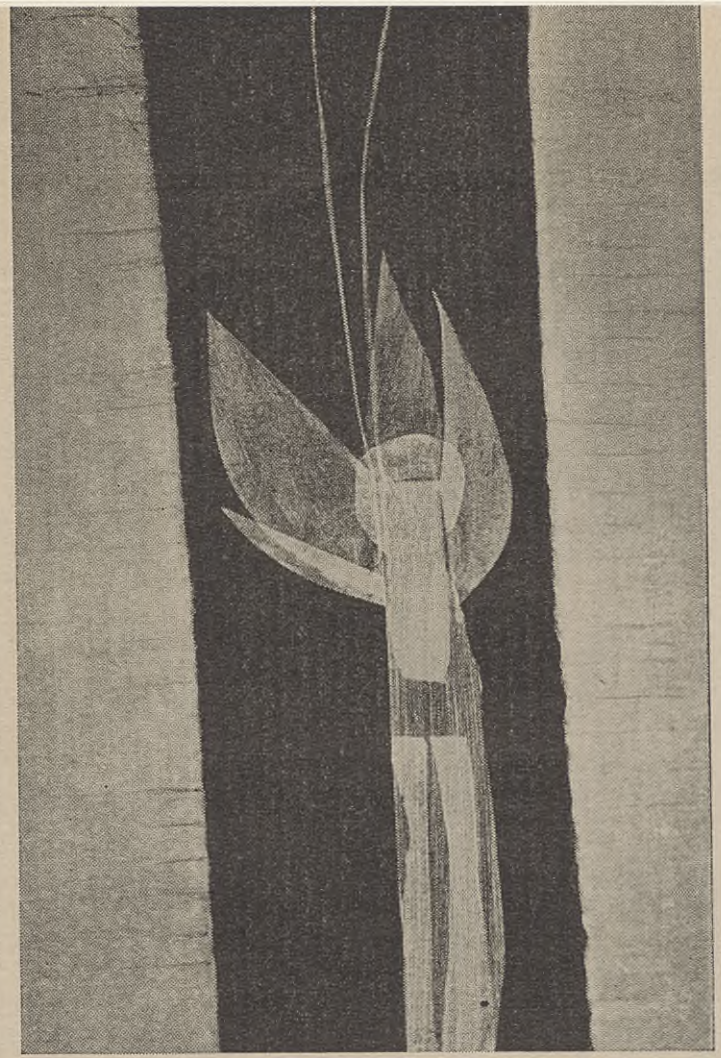
QUEENSLAND ART GALLERY, Gregory Terrace
7th February – 10th March Rebels and Precursors – aspects of painting in Melbourne 1937–47
March – June Main Gallery Collections

Sydney, New South Wales

ART GALLERY OF NEW SOUTH WALES, Domain Road
19th January – 17th February Archibald, Wynne and Sulman competitions
10th April – 12th May Acquisitions 1962
6th – 16th June Robert Le Gay Brereton Memorial Prize Exhibition
15th February – 24th March Prints from the Hal Missingham Collection
June Old Master Drawings from the Collection

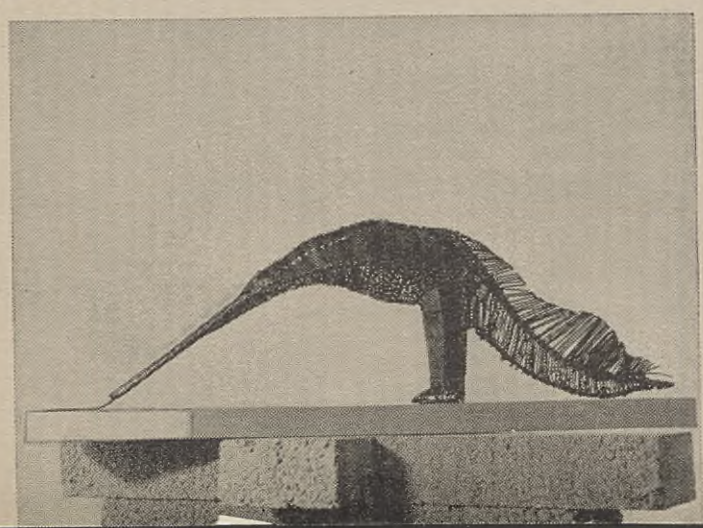
THE BARRY STERN GALLERY, 28 Glenmore Road, Paddington
16th January Dennis Grafton
30th January Silver Collings
13th February Jose Guevara
27th February Adrian Linden
13th March Hans Schuster
27th March David Newbury
10th April Mervyn Moriarty
24th April Elizabeth Bell
8th May Gareth Jones Roberts
22nd May Arch Cuthbertson
5th June Royce Sutcliffe
19th June Joan Branson
3rd July Moya Dyring

THE BLAXLAND GALLERY, Farmer & Company, George Street
13th – 23rd February Shay Docking
1st – 20th March Aboriginal Art
17th – 27th April Young Painters
15th – 25th May William Peascod
5th – 14th June Survey III – Group
26th June – 5th July Australian Fashion Fabric Design Award



ROBERT HUGHES NIGHT FLOWER (1962)
Collage 36in × 24in
Collection Major H. Rubin
Hungry Horse Gallery

SILVER COLLINGS ANT EATER (1963)
Welded metal 39in long
Collection Art Gallery of NSW
Barry Stern Gallery



DAVID JONES' ART GALLERY, Elizabeth Street
6th – 18th February Raimund Carl Gumpertz – paintings and drawings
6th – 18th March Contemporary Art Society – Autumn Exhibition 1963
25th March – 6th April David Jones' Fine Arts Exhibition
10th – 22nd April Italian Exhibition
1st – 13th May Australian Art Society 38th Annual Exhibition
2nd – 8th June Scale Models of Leonardo da Vinci's Inventions

THE DOMINION GALLERY, 192 Castlereagh Street
Main Gallery
16th – 25th January Art in decor (Sekers silk)
12th February – 1st March Peter Burns
5th – 22nd March Mixed contemporary figurative painters
26th March – 5th April Chinese contemporary paintings
9th – 26th April Contemporary figurative painters
30th April – 17th May Contemporary abstract painters
Preview Gallery
12th February – 1st March Jane King
15th – 22nd March Sadana
26th March – 5th April D. Harrison
9th – 26th April W. Williams
30th April – 17th May Jon B. Fraser
21st – 31st May Michael Kitching
4th – 14th June Doreen Gadsby

HUNGRY HORSE GALLERY, 47 Windsor Street, Paddington
6th – 29th February Robert Hughes
5th – 26th March Frank Hodgkinson
29th March – 13th April Jan Van Wieringen and John Firth Smith
16th April – 10th May Charles Reddington
14th May – 7th June William Rose
11th June – 5th July John Coburn

MACQUARIE GALLERIES, 19 Bligh Street
13th – 25th February Peter Kaiser
27th February – 11th March Louis James
13th – 25th March Five figurative painters – Crooke, Flower, Friend, Jessup, Strachan
27th March – 8th April David Rose – paintings and prints
10th – 22nd April Easter exhibition
24th April – 6th May Lloyd Rees – Tuscan drawings
8th – 20th May Kenneth Hood – paintings
22nd May – 3rd June Ray Coles – paintings and drawings
6th – 17th June Ian Fairweather
19th June – 1st July Earle Backen

NEWMANS GALLERY, 212 Castlereagh Street
15th – 22nd March Eastern Miniature Art, Chinese snuff bottles, Japanese Netsukes, Tsubas in various metals, Inros in lacquer and wood, Original Japanese colour prints

THE RUDY KOMON GALLERY, 124 Jersey Road, Woollahra
6th February – 9th March Eric Smith
13th March – 15th April Desiderius Orban
10th April – 10th May Brett Whiteley
15th May – 7th June Leonard French
12th June – 28th June Modern English Prints

TERRY CLUNE GALLERIES, 59 Macleay Street, Potts Point
6th February Robert Dickerson
6th March John Olsen
10th April Elwyn Lynn

Terry Clune Galleries (continued)
8th May Melanesian Art
5th June Arthur Boyd

Newcastle, New South Wales

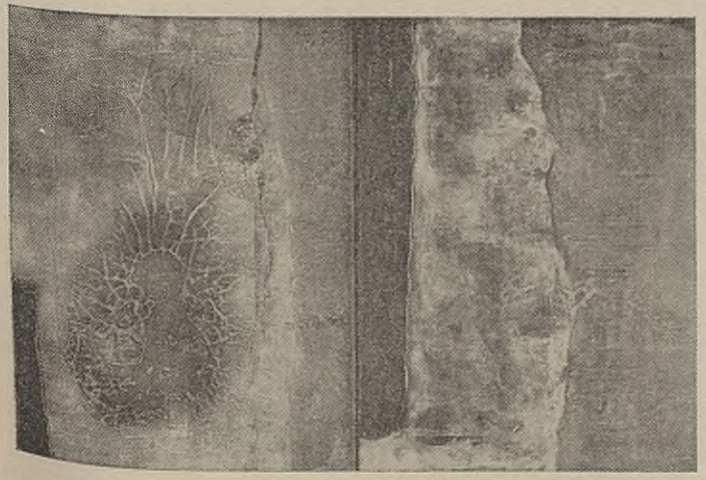
NEWCASTLE CITY ART GALLERY, Laman Street
7th – 24th February Selections from Newcastle City Collection including Brack, Counihan, K. Conner, Daws, De Teliga, Dickerson, Dobell, Gilliland, W. Hawkins, Kmit, Molvig, Peascod, Olsen, Last, Rigby and Tanner
1st – 31st March Modern Japanese Prints
2nd April – 30th June Selections from Newcastle City Collection – Boyd, Cant, Drysdale, S. Docking, Gleghorn, Hughes, James, Lawrence, Nolan, Orban, Shannon, Sibley, Wakelin
24th April – 12th May Henry Moore (British Council)

VON BERTOUCH GALLERIES, 50 Laman Street
9th February Major artists associated with Newcastle – Beadle, Dobell, Gleghorn, Olsen, Molvig, Morrow, Passmore, Rose
26th February Nancy Borlase
15th March John Montefiore
29th March John Ogburn
12th April Potters – Bernard Sahm, Molly Douglas, Wanda Garnsey, Peter Rushforth, Col Levy, Ivan Englund, Patricia Englund
26th April Shay Docking
10th May Stan de Teliga
24th May Desmond Digby
7th June Guy Warren
21st June Elwyn Lynn

Melbourne, Victoria

ARGUS GALLERY, 290 Latrobe Street
11th – 22nd February Mark Strizic – photography, David Rose – paintings and prints
25th February – 8th March Contemporary Art Society of Australia – Interstate Exhibition
11th – 22nd March Elaine Haxton – paintings and drawings
25th March – 5th April Arch Cuthbertson – paintings, Frank Werther – paintings
8th – 26th April Florence Martin – paintings

PETER KAISER LA BELLE ET LA BETE (1962)
Oil on canvas 45¾in×70in Possession of the Artist
Macquarie Galleries



JOHN OLSEN HALF-PAST SIX AT THE FITZROY (1963)
Oil on canvas 54in×72in Collection Daniel Thomas
Terry Clune Galleries

29th April – 10th May Lesbia Thorpe – prints, Anthony Harrison – pottery, David Newbury – paintings
13th – 24th May Robin Wallace-Crabbe, Gareth Sansom
27th May – 7th June Edward Greenwood, Primitive Art
10th – 21st June Three sculptors

THE AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood
19th February Louis Kahan
19th March Arthur Boyd
30th April Robert Dickerson
14th – 24th May Jack and Mary Courier
11th – 28th June Robert Hughes

GALLERY 'A', 275 Toorak Road, South Yarra
January – February Group Show – Australian paintings, sculpture and prints
7th – 28th March Romas Viesulas (U.S.A.) – Graphic Art
4th – 18th April Leon Golub (Chicago – Paris) – drawings from Colossi series
25th April – 16th May Ian McNeilage (Melbourne) – silk screen prints
23rd May – June Nono Reinhold and Jeremy Gentilli – Paris graphic art

LEVESON STREET GALLERY, Leveson Street, North Melbourne
24th February – 8th March Ronald Millar
10th – 19th March Selected Australian Artists
24th March – 5th April 'Norway Designs'
7th – 19th April Selected Australian Artists – Religious theme
21st April – 3rd May Max Sherlock
5th – 17th May Guelda Pyke
19th – 31st May Ernest Smith
2nd – 14th June Arts and Crafts of Practising Teachers

MUSEUM OF MODERN ART OF AUSTRALIA, Tavistock Place, 376 Flinders Street
February – May Contemporary Italian Painting (in conjunction with the Italian Government), Western Australian Painting today, Photo-Vision

NATIONAL GALLERY OF VICTORIA, Swanston Street
14th January – 24th February State Public Offices Architectural Competition
18th February – 24th March Decorating the Dance
4th – 31st March Georgiana Houghton – paintings
8th April – 12th May Polish Posters
14th May – 11th June Miscellany of Monuments Manhattan to Melbourne
22nd May – 14th May Domestic Design
3rd May – 2nd June Paintings from the Power Bequest
18th April – 2nd June Norman MacGeorge

SOUTH YARRA GALLERY, 10 William Street, South Yarra
New Gallery opens 14th May Group show including Reddington, Laycock, Kaiser, Williams, Sibley, Olsen, Stephen Walker
28th May Antonio Rodrigues – Brazilian Sculpture
11th June James Cant
25th June John Aland, Neville Matthews, Mervyn Moriarty

Adelaide, South Australia

BONYTHON ART GALLERY, 88 Jerningham Street, North Adelaide
4th February Mervyn Moriarty
18th February Max Lyle – sculpture
4th March Kevin Connor
18th March Donald Laycock
1st April Margaret Olley
22nd April Four young South Australian artists
6th May Lawrence Daws
24th May Modern Italian
17th June Inge King – sculpture

NATIONAL GALLERY OF SOUTH AUSTRALIA, North Terrace
20th February – 24th March Royal visit exhibition of Australian Painting
6th March – 7th April Selected entries for Archibald, Wynne and Sulman Competitions
4th April – 5th May Recent British Sculpture
17th May – 14th June Melrose competition paintings

OSBORNE ART GALLERY, 13 Leigh Street
From February to June A changing, continuous, mixed exhibition of works by overseas, interstate and local artists, interspersed with one-man shows

ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS, Institute Building, North Terrace
18th February – 8th March Royal Autumn Exhibition
23rd March – 5th April Adam Kriegel
7th – 17th May Associates and Lay Members Exhibition
1st – 14th June Rex Battarbee
15th – 28th June Gordon Samstag

Perth, Western Australia

SKINNER GALLERY, 31 Malcolm Street
January Clement Meadmore
February Fred Jessup
March Closed
April Moya Dyring
May Margaret Olley
June James Gleeson, Fine Arts of Thailand

Hobart, Tasmania

TASMANIAN MUSEUM AND ART GALLERY
January English watercolours and convict artists of Tasmania
February Tasmanian and Victorian artists
March Tasmanian Historical paintings
April – May Seventh Tasmanian Art Gallery Exhibition
May Art Society of Tasmania
May – June British Sculpture

DONALD LAYCOCK THE ASSYRIAN (1962)
Oil on canvas over board 72in × 48in
Possession of the Artist
Bonython Art Gallery

HENRY MOORE RECLINING FIGURE (1950)

Bronze (wood base) 17in long, manquette for reclining figure (1951) 72in long. Collection Fine Arts Department of the British Council, London.

Part of a British Council Travelling Exhibition which includes four bronzes and several photographs of Henry Moore's work, taken by the sculptor himself. This Exhibition opened in Newcastle, NSW

Launceston, Tasmania

QUEEN VICTORIA MUSEUM AND ART GALLERY
Wellington Street

January and February Selections of the Gallery Collection
4th – 17th March Launceston Technical College Art School Exhibition 1963
21st March – 7th April Launceston Art Society Annual Exhibition
12th – 30th June Photovision 1963

RECENT ART AUCTIONS

James R. Lawson Pty. Ltd., Sydney

The Norman Schureck Collection, 27th and 28th March 1962

ASHTON, Sir Will: Bridge over the River Wye at Monmouth, oil, 10×13½, 105 gns; A Grey Day, oil, 12×15, 27 gns

BALSON, Ralph: Abstract No. 10, oil, 33¼×42½, 110 gns; Abstract No. 3, oil, 20×24, 40 gns

BOYD, Penleigh: Winter Afternoon, oil, 8¼×11½, 26 gns

BUNNY, Rupert: The Torn Dress, oil, 17×29, 95 gns; Figure Group, oil, 13½×17¼ ,220 gns; Figure Group, oil, 31×25, 85 gns

CONDER, Charles: On the Road to Kurrajong at Richmond, oil, 5½×5, 110 gns

DOBELL, William: The Lace Maker, oil, 11½×9¼, 1050 gns; The Red Carnation, oil, 9×7, 1250 gns; Russian Incident, oil, 5¾×7½, 825 gns; The Cockney Mother, oil, 18¾×7½, 3000 gns; My Lady Waits, oil, 9×7, 1700 gns; Dame Mary Gilmore, oil, 17¼×10¼, 2100 gns; Portrait of Norman Schureck, oil, 9½×10¼, 3000 gns; Mother and Children, oil, 6¼×7, 1150 gns; Bridge Across the Thames, Film Crowd Workers, oils, pair, 13×16, 1995 gns; Wangi Boy, oil, 20½×16¾, 4000 gns; Sketch for Wangi Boy, oil, 10½×8½, 850 gns; Another Sketch for Wangi Boy, oil, 6¼×5, 750 gns; Sketch for The Dirt Cart, oil, 13×9¼, 625 gns; Child Dressing, oil, 17×8¾, 800 gns; Festival, oil, 7½×5¾, 425 gns; Old Lady, oil, 7½×5¾, 475 gns; Woman Seated, oil, 10½×7¼, 675 gns; Falstaff, oil, 15×15½, 1700 gns; Study for Woman in Restaurant, oil, 6¼×5, 4500 gns; New Guinea Dancers, oil, 6×11½, 650 gns; Storm, oil, 7×8, 525 gns; The Red Gate, oil, 12½×13¼, 1000 gns; Native Girls, oil, 9¾×7½, 1200 gns; Kensington Gardens – London, oil, 6½×8, 1500 gns; The Encampment, oil, 8×8¾, 625 gns; The Berry Picker, oil, 12×15, 2000 gns; In the Park, oil, 8½×11½, 1200 gns; The Life Boat, oil, 7×9¼, 500 gns; Falstaff, oil, 14×11, 3200 gns; Mother and Child, oil, 11¾×8¾, 300 gns; Summer Composition at Slade School, oil, 15⅝×12½, 1100 gns; Lakeside with Motor Boat, oil, 7×11½, 1500 gns; Allegory, oil, 7¾×8½, 1100 gns; Bridge Across the Thames, oil, 13×16, 600 gns

FOX, E. Phillips: Den Le Bois, oil, 10½×13, 23 gns

FRIEND, Donald: Mother and Child, oil, 25×19, 215 gns

GRUNER, Elioth: The Valley, oil, 28×34, 410 gns

HERMAN, Sali: Still Life, 1946, oil, 15½×17½, 60 gns

HEYSEN, Sir Hans: In the Flinders Ranges, 1940, oil, 17¼×27½, 1000 gns

KMIT, Michael: Pomona, oil, 29¼×17¼, 290 gns; Boy and Glass, oil, 18¼×14½, 220 gns; The Concert, oil, 20¼×15½, 120 gns; Epitome, oil, 22½×17½, 300 gns

LAMBERT, George W.: The Swineherd, oil, 9¾×7½, 280 gns; Dawne, oil, 28¾×23, 550 gns; The Huntsman, oil, 16×20, 200 gns

LINDSAY Sir Daryl: Rogusa – Dalmatia, watercolour, 10¼×14, 25 gns; The Wooden Bridge, Watercolour, 10×13½, 24 gns; Spanish Dancers, colour drawing, 13½×11, 34 gns; On the Slips, watercolour, 10¼×14, 26 gns

LINDSAY, Norman: The Revel, pen drawing, 11½×13½, 30 gns

MARTENS, Conrad: Mountain and Glade, oil, 8½×11½, 260 gns

McINNES, W. B.: Gums, oil, 9¼×6½, 22 gns; Reflections, oil, 13¼×9½, 26 gns

MINNS, B. E.: The Beach – Durban, watercolour, 6×12, 35 gns

ORBAN, Desiderius: Still Life with Flowers, watercolour, 17¾×21½, 115 gns; Portrait, watercolour, 23½×19, 25 gns; Abstract – Still Life, pastel, 19×25, 45 gns

PASSMORE, John: Abstract, oil, 15¾×12½, 45 gns; Abstract, oil, 15¼×11¼, 65 gns; Abstract, oil, 15½×10½, 55 gns; Saturday Fish No. 1, oil, 12×33, 310 gns; Abstract, oil, 15½×11¾, 65 gns; Abstract, oil, 13×12, 26 gns; Abstract, oil, 15½×12, 26 gns; Sand Fight No. 6, 1953, oil, 24½×30, 260 gns; Abstract, oil, 14¾×10, 45 gns; Abstract, oil, 16½×15½, 65 gns; Abstract, oil, 15½×9½, 46 gns; Abstract, oil, 15×10½, 90 gns; Abstract, oil, 15¾×11¾, 39 gns

PROUT, J. Skinner: Camden Church, watercolour, 13×19, 150 gns

PUGH, Clifton: Cranes in Marshland, oil, 7¾×9½, 85 gns

REES, Lloyd: Autumn Landscape – Orange, oil, 12×15, 34 gns

ROBERTS, Tom: The Gate, oil, 13×17, 600 gns; A Rainy Evening, oil, 11½×7½, 110 gns; London Street Scene, watercolour, 5¼×3½, 85 gns

STREETON, Sir Arthur: Clouds over Olinda, oil, 19¼×23¼, 625 gns; Top of the Ranges, oil, 17¼×13½, 600 gns; Gordale Scar, oil, 29×29, 550 gns; Landscape with Trees, oil, 21½×3¼, 70 gns; Reclining Nude, oil, 20×24, 430 gns; The Artist's Garden, oil, 26×33, 500 gns; Cairo Street Scene, oil, 21¾×12¼, 260 gns; Dame's Delight – Oxford, oil, 11½×9½, 160 gns; Still Life, oil, 17½×11½, 100 gns; The Hay Stack, oil, 12¼×14½, 410 gns; Rhododendrons, oil, 25×30, 340 gns; The River, London, watercolour, 17×9¼, 95 gns

TRISTAM, J. W.: The Water Hole, watercolour, 12¼×12, 26 gns

URE SMITH, Sydney: Landscape, coloured drawing, 11×9, 27 gns

WITHERS, Walter: Landscape with Figures 1894, oil, 7½×11½, 62 gns

YOUNG, W. Blamire: The Broken Fence, watercolour, 5¼×9¼, 25 gns; Rock Formations, watercolour, 6×8½, 40 gns; Deep in Thought, watercolour, 25×13½, 60 gns

Leonard Joel Pty. Ltd., Melbourne

Collection of Australian Pictures including the Moffatt-Pender Collection, 31st August, 1962

ASHTON, Sir Will: Breakers, oil, 12×17, 60 gns; Venice, oil, 16×21, 50 gns

BELL, George: The Abbey Castleacre, Norfolk, oil, 25×30, 37½ gns

BOYD, Penleigh: Beach Scene, oil, 14×17, 110 gns; Mine and Wattle, Warrandyte, oil, 32×52, 140 gns; Boyd Farm at Yarra Glen, oil, 9×12, 60 gns

BUNNY, Rupert: Maid of Britanny, oil, 29×24, 60 gns; Reclining Figure, oil, 20×30, 145 gns; The Placid Look, oil, 21×19, 90 gns

BUVELOT, Louis: Near Bridge at High Street Windsor, watercolour and pencil, 10×12, 22½ gns

DAVIES, David: Roses, watercolour, 14×16, 90 gns; The Lane to the Village, watercolour, 11×9, 47½ gns

HEYSEN, Sir Hans: The Flinders Range, watercolour, 12×15, 320 gns; Morning Sunlight, watercolour, 11×15, 170 gns; Summer Light, watercolour, 11×13, 120 gns; Pastoral, watercolour, 10×14, 170 gns; Railway Yards and Station, Adelaide, watercolour, 20×18, 85 gns; Gums by Moonlight, watercolour, 14×10, 125 gns; Summer Rest, watercolour, 15×12, 220 gns; Akubra Range, Central Australia, charcoal and colour, 12×16, 55 gns; Saplings at Waterpool, watercolour, 11×8, 50 gns

LAMBERT, George: Airman Ronald D. Simpson, oil, 36×28, 50 gns

LONG, Sydney: Land and Sea, oil, 13×19, 32½ gns

LINDSAY, Norman: Tales of a Traveller, watercolour, 10×11, 260 gns; Figures by Waterfall, watercolour, 24×18, 57½ gns; Secluded Bathing Pool, watercolour, 15×15, 50 gns

McINNES, W. B.: Near Whittlesea, oil, 6×24, 150 gns; Floral, oil, 16×20, 50 gns; Moroccan Faithful, Sel Abbis, oil, 12×17, 47½ gns

McCUBBIN, Fred: Childhood Fancies, oil, 27×53, 190 gns; Trees in Landscape, Macedon, oil, 10×14, 110 gns

MELDRUM, Max: Pont de Girenelle, Paris, oil, 13×16, 100 gns

STREETON, Sir Arthur: Autumn Evening, oil, 19×23, 475 gns; Melbourne from Toorak, oil, 8×27, 550 gns; Bowl of Grapes, oil, 19×23, 81 gns; Blossoms, Box Hill, oil, 17×25, 2400 gns; Sydney Harbour, oil, 4½×27, 250 gns; Silvan Dam, oil, 43×33, 1250 gns; On top of the Ranges, oil, 20×30, 450 gns; Cairo, oil, 20×23, 424 gns; The Rainbow, oil, 18×22, 725 gns; Government House, Melbourne, watercolour, 8×21, 120 gns; Garden and Figures, oil, 31×41, 1450 gns; Australia Felix, oil, 7×9, 150 gns; Storm over Macedon, oil, 32×44, 1142 gns; Sunset, Mt. Dandenong, oil, 19×29, 280 gns; Nightfall on the Murray, oil, 24×24, 190 gns; The Three Trees, oil, 29×21, 1300 gns; South Yarra, watercolour, 8×19, 71½ gns; Eve, St. Agnes, oil, 30×25, 150 gns; Macedon, oil, 25×30, 650 gns; Kelso Bridge, oil, 13×17, 600 gns; Passing Shower, oil, 13×14, 270 gns

WITHERS, Walter: Landscape, watercolour, 9×12, 18 gns; Moonrise, oil, 14×20, 140 gns; Eltham Road, watercolour, 11×18, 50 gns

YOUNG, W. Blamire: At the Cross Roads, watercolour, 10×13, 50 gns; The Old Stonecrusher Quarry, Richmond, watercolour, 11×11, 27½ gns

James R. Lawson Pty. Ltd., Sydney

16th, 17th and 18th October, 1962

ASHTON, Sir Will: Morning – Berry's Bay, oil, 40 gns; Paris, oil, 30 gns

BELL, John: Figures in a Hall, oil, 25 gns

COSSINGTON-SMITH, Grace: The Road, watercolour, 10 gns

HEYSEN, Sir Hans: In October – Charlestown S.A., watercolour, 55 gns; Waterfront with Sailing Ships, watercolour, 28 gns

LONG, Sydney: Narrabeen Lake, oil, 18 gns

PASSMORE, John: Apple Tree – Sunset, oil, 100 gns

YOUNG, W. Blamire: The Broken Fence, watercolour, 25 gns

Geoff. K. Gray Pty. Ltd., Sydney

Including the Voss Smith Collection of Melbourne, 14th and 15th November 1962

ANNOIS, Len: The Road To Hawker – Flinders Range, 18×12, 40 gns

BELL, George: Flower Piece, 1957, oil, 24×17¾, 60 gns

BOYD, Arthur: Wimmera Lady, 1953, oil, 23½×31½, 225 gns; Peasant in the Snow, oil, 24×36, 425 gns; Windmill, 6×8, 170 gns

BRACK, John: Sweet William, 11×15, 130 gns

BUNNY, Rupert: Ink Drawing, 11×8, 13 gns; Oil Study, 9×7, 32 gns; Provence, 25×20, 140 gns

BUVELOT, Louis: Macedon, 1872, pencil, 14×10, 22 gns

CONDER, Charles: Cliffs and Sea, oil, 16×24, 45 gns

COSSINGTON-SMITH, Grace: Bush in Kuringai-Chase, 19×14, 25 gns

DAWS, Lawrence M.: Mining Town Blacks, 31×19, 180 gns

DIGBY, Desmond: Waiting Clowns, 9×4, 52 gns

DOBELL, William: Scene at Koki, oil, 6½×10, 800 gns; View from the Terrace, Wangi-Wangi, 1958, watercolour, 5¼×7, 475 gns; Study for the Dead Landlord, oil, 11½×14½, 1000 gns

DREW, William: Girl in Flower Shop, 14×17, 50 gns; Street Fruit Stall, 1956, 19×15, 22 gns

DRYSDALE, Russell: Flying Boats, 1947, watercolour, 35½×26, 300 gns; Study for Bushfire, 1944, inks, 8¼×9¾, 160 gns; Ink drawing, 35 gns; Ink drawing, 35 gns; Ink drawing, 50 gns; Ink drawing, 50 gns; The Road to Hall's Creek, 1959, ink/watercolour, 8¾×12½, 95 gns

DRYSDALE, Russell: Stockman, 75 gns

FLOWER, Cedric: Parisian Scene, 9×7, 32 gns; Coronation Day, watercolour, 12×16, 20 gns; Piazza San Marco, 13×20, 50 gns

FOX, E. Phillips: Harbourside, Provence, oil, 13½×17½, 220 gns

FRIEND, Donald: Cingalese Youth, 19×10, 87 gns; Ischian Winter, oil, 12×17, 80 gns; Street Scene, 32 gns; The Verandah, oil, 15×19, 125 gns; The Old Tree, watercolour, 12×19, 40 gns; Anita, 18×12, 65 gns

GLEGHORN, Thomas: Migrant Birds, 12×19, 40 gns

HERMAN, Sali: Terraced Houses, 12×15, 220 gns; Ducks, drawing, 10×14, 25 gns; The Rotunda, Adelaide, 19×23, 200 gns; Coober Pedy, oil, 20×27, 440 gns; Paris Roof Tops, oil, 18×24, 250 gns; Children Playing Ball, 19×31, 280 gns

JONES, Paul: Red and Yellow Roses, 14×10, 45 gns
KINGSTON, Amie: The Fish and Dog, 11×7, 21 gns
LEWERS, Gerald: Mother and Child, Riverstone Sculpture, 17 ins high, 47 gns
MURCH, Arthur: On the Beach, 12×16, 30 gns
McDONALD, Dawson: The Surfers, 14×16, 90 gns; Saturday Afternoon, 25×29, 610 gns; Carts, 11×14, 22 gns; The Bird Fancier, 20×16, 100 gns
NOLAN, Sidney: Luna Park Memory, 1939, ripolin, 23½×28½, 400 gns; Landscape with Bird; ripolin, 47¾×24, 800 gns; Dehydrated Boy, ripolin, 28½×24, 500 gns; St. Kilda Pier, 1939, ripolin, 22½×33, 575 gns; Australian Landfall, 1939, ripolin, 24½×29, 550 gns; The Butcher's Hut, ripolin, 36×48, 650 gns
O'BRIEN, Justin: Flower Study, 23×17, 80 gns; Three Boys, 31×16, 135 gns
PERCEVAL, John: Tugboat, 1957, oil and enamel, 29¾×41¾, 425 gns; The Back Verandah, 32×39, 225 gns; Neil Douglas' Garden, 1958, oil, 12¾×18¼, 140 gns
PUGH, Clifton: Wading Bird In Marsh, 5×9, 75 gns; Acacia and Bush, 26×35, 230 gns; Emus Resting, 27×35, 190 gns
RAPOTEC, S.: Abstract, 47×35, 85 gns
REES, Lloyd: Gerringong, 1957, 12×17, 35 gns; Autumn Landscape, Bathurst, 23×33, 155 gns
ROBERTS, Tom: Carnations, oil, 11¾×15½, 170 gns
SAINTHILL, Loudon: Esplanade, 10×14, 55 gns
STREETON, Sir Arthur: South Head, Port Jackson, 1898, watercolour, 17×7¼, 150 gns
TUCKER, Albert: On the Bogong High Plains, 1956, oil, 37¼×50½, 225 gns
WATERHOUSE, Phyl: Port Melbourne From Middle Park Beach, 7×16, 15 gns; St. Kilda, 6×8, 10 gns
WEINHOLT, Anne: Roses, 15×18, 30 gns
WILLIAMS, Fred: Seascape, 5×9, 22 gns; Seascape, Dieppe, 8×5, 25 gns
WILSON, Eric: Still Life, 1938, oil, 26½×20½, 100 gns

James R. Lawson Pty. Ltd., Sydney
19th, 20th and 21st February 1963
ASHTON, Sir Will: The Stone Bridge, watercolour, 9½×13½, 17 gns
DE MESTRE, Roi: Waterfront Houses, oil, 14×18, 31 gns; Poinsettias, oil, 17½×14½, 21 gns
LINDSAY, Percy: Early Morning, Neutral Bay, oil, 6×9, 15 gns; Upper Reaches of the Hawkesbury, oil, 4½×8½, 32 gns
LONG, Sydney: St. James' Church, Queen's Square, oil, 19×25, 26 gns; The Farm on the Hill, oil, 17×23, 29 gns; White Gums, oil, 11½×14½, 15 gns; Deep Creek – Narrabeen, oil (unsigned), 20 gns; Grey Evening – Narrabeen, oil, 14×19, 56 gns
MAHONEY, Frank P.: City Visitors, Watercolour, 5 gns
MINNS, B. E.: St. Mary's Cathedral, watercolour, 13×18, 30 gns
STREETON, Sir Arthur: Heidelberg, oil, 150 gns
WITHERS, Walter: Harvest Time, watercolour, 12×18, 13 gns

Geoff K. Gray Pty. Ltd., Sydney
Paintings from the Russell Walker Collection, 20th March, 1963
ASHTON, Sir Will: Paris Street Scene, oil, 17½×14½, 50 gns
BELLETTE, Jean: The Oracle, oil, 18×23, 275 gns
BLACKMAN, Charles: Bouquet, gouache, 26×22, 150 gns
BRACK, John: Knives and Forks, oil, 8½×12, 70 gns
BUSH, Charles: The Rusty Plough, oil, 7½×9½, 57 gns
CASSAB, Judy: Alice Springs, 1959, oil, 19½×25½, 55 gns; Desert, Mount Olga, oil, 26×22, 75 gns
COSSINGTON-SMITH, Grace: Landscape, oil, 8×10, 21 gns
CROOKE, Ray: Torres Islanders, oil, 27×36, 190 gns; Out Station, Cape York, oil, 11½×17, 70 gns
DICKERSON, Robert: Study of a Child, charcoal, 50 gns; Child Study, charcoal, 27×19, 40 gns
DOBELL, William: Sketch for Wangi, 400 gns; Preliminary Sketch for Beach Scene, Wangi, 3¾×6¼, 65 gns; Columbine, pencil, 8¼×6½, 300 gns; Donkey and Cabbage Cart, oil, 7¼×9¾, 1100 gns.
DRYSDALE, Russell: The Machine Gun Post, ink, 5¼×7¾, 50 gns; The Art Student, ink, 14×9¼, 85 gns
FLOWER, Cedric: The March Past, oil, 9½×9½, 40 gns
FULBROOK, Sam: Today's News, oil, 15×11½, 27 gns
FRIEND, Donald: Colin '46, ink/wash drawing, 14½×10½, 45 gns; Figureheads at Greenwich, ink/wash drawing, 17½×12, 42 gns; Cingalese Cocktail, pen and wash, 27½×20, 110 gns
GLEGHORN, Thomas: Day of Rain, oil, 72×52, 130 gns; Miracle of Red Dust, oil, 23½×35½, 100 gns
GREY-SMITH, Guy: Man Pruning Tree, oil, 18×21, 57 gns
HERMAN, Sali: Portrait of a Boy, oil, 22×15, 150 gns
HEYSEN, Sir Hans: Pair of Landscapes, watercolour, 5½×9, 120 gns
HUGHES, Robert: Summer Snow, oil, 21×17½, 40 gns
JESSUP, Fred: The Gap, '47, oil, 14½×20, 60 gns
LAWRENCE, George: Street Corner Meeting, oil, 21×14, 87 gns
LINDSAY, Norman: The Bathers 1918, watercolour, 14×10½, 75 gns
LYMBURNER, Francis: Dancers three, oil, 8×6½, 67 gns
MOLVIG, Jon: Ballad of the Snake, oil, 36×48, 90 gns
MONTEFIORE, John: Seasons, oil, 19½×15, 17 gns; La Danse Classique, oil, 17¼×17¼, 37 gns
PERCEVAL, John: After the Bushfire, 1957, oil, 36×24, 160 gns
PLATE, Carl: Birds, watercolour, 10×14, 27 gns; Abstract Study, oil, 19×24¾, 32 gns
PUGH, Clifton: Wading Birds, oil, 5¾×9¾, 200 gns
REES, Lloyd: South Coast, N.S.W., oil, 19½×24, 120 gns
SIBLEY, Andrew: Houses Near Longreach, oil, 24×30, 100 gns
SMITH, Eric: The Hateful Earth, oil, 68×48, 170 gns
STREETON, Sir Arthur: Bridge of Sighs, Venice, oil, 340 gns
WATERHOUSE, Phyl: Misty Landscape, wash and pastel, 10×24, 35 gns; Australian Landscape, oil, 10×12, 40 gns

ARCHITECTURAL AWARDS

Queensland

GREAT HALL FOR THE UNIVERSITY OF QUEENSLAND
First prize Stuart McIntosh, second prize Bunning and Madden, third prize Demaine, Russell, Trundle, Armstrong and Orton, Melbourne

Western Australia

PERTH GOVERNMENT OFFICES First prize awarded to Messrs. Finn, Van Mens & Maidment of Perth

RESERVE BANK OF AUSTRALIA IN CANBERRA First prize awarded to Messrs. Howlett & Bailey of Perth

COMPETITIONS AND PRIZES

Queensland

L. J. HARVEY PRIZE: Drawing – conditions undecided. Particulars from: Director, Queensland Art Gallery, Brisbane

H. C. RICHARDS MEMORIAL PRIZE 1963: Painting – conditions undecided. Particulars from: The Director, Queensland Art Gallery, Brisbane

1963 JOHNSONIAN CLUB ART PRIZE: Painting, Australian subject any medium 100 gns.; watercolour 30 gns. Closing date: 25th March 1963. Particulars from: Kelvin House, Adelaide Street, Brisbane

ROYAL NATIONAL AGRICULTURAL AND INDUSTRIAL ASSOCIATION OF QUEENSLAND: Oil rural traditional £250; oil rural modern £100; oil industrial traditional £100; oil industrial modern £250; watercolour £50. Closing date: 11th June 1963. Particulars from: Royal National Agricultural and Industrial Association of Queensland, G.P.O. Box 122B Brisbane

REDCLIFFE ART CONTEST: Oil representational 100 gns.; oil non-representational 100 gns.; watercolour £50 gns. Closing date: August 1963. Particulars from Miss A. Hosking, 15 Sorrento Street, Margate, Queensland

TULLY ART FESTIVAL: Oil landscape, seascape or street scene £25; oil still life £25. Closing date: 11th July 1963. Particulars from: Tully Art Festival Competition, c/o Church of England, Tully, North Queensland

New South Wales

ARCHIBALD PRIZE: Portrait (oil or watercolour). Approx. £800. Closing date: Tuesday 31st December 1963. Particulars from: Director, Art Gallery of N.S.W., Sydney

BLAKE PRIZE FOR RELIGIOUS ART: £500. Closing date: 25th September 1963. Particulars from: The Blake Society, Box 4484 G.P.O. Sydney

CAMPBELLTOWN FESTIVAL OF FISHER'S GHOST: Oil £90; watercolour £40. Also local and junior sections. Closing date: 13th February 1963. Particulars from: Mrs. J. Pender, 8 Rosalind Crescent, Campbelltown, NSW

C. A. S. YOUNG CONTEMPORARIES ART SOCIETY AWARD: Members and non-members. Group A: 23 and under, group B, 24–30 inclusive. Two prizes of £100 each. Closing date: 4th April 1963. Particulars from C. A. S., 33 Rowe Street, Sydney

C.A.S. FASHION FABRIC DESIGN COMPETITION: First prize £800; second prize £200; third prize £100; fourth prize £80; fifth prize £50; six prizes of £45. Closing date: 23rd November 1963. Particulars from: C.A.S., 33 Rowe Street, Sydney

DRUMMOYNE ART PRIZE: Not arranged for 1963. Particulars from: Town Clerk, Municipality of Drummoyne, Town Hall, Lyons Road, Drummoyne, NSW

GRACE ART PRIZE: Any medium: two prizes £500 and £100. Closing date: Forms in by 26th July 1963. Particulars from: Secretary, North Side Arts Festival, 163 Crown Street, East Sydney

HUNTER'S HILL 1963 ART EXHIBITION: Open oil 75 gns; open watercolour 50 gns; local oil 25 gns; local watercolour 25 gns; sculpture 30 gns; ceramics (thrown) 10 gns; ceramics (hand built) 10 gns. Closing date: Undecided. Particulars from: The Town Clerk, Municipality of Hunter's Hill, Alexandra Street, Hunter's Hill, NSW

JOURNALISTS CLUB PRIZE: Not for painting in 1963

MANLY ART GALLERY ART COMPETITION 1963: Not yet arranged. 100 gns acquisitive, oil; watercolour 50 gns. Particulars from: The Town Clerk, P.O. Box 82, Manly, NSW

MIRROR-WARATAH FESTIVAL ART COMPETITION 1963: An open air art competition as part of the Sydney Waratah Spring Festival. Contemporary and traditional, oil, watercolour and graphic. Prize money not settled. Closing date: 1st August 1963. Particulars from: Mirror-Waratah Festival Art Competition, 251 George Street, Sydney

MOSMAN ART PRIZE: Oil £100; watercolour £40; graphic £35. Closing date: Approx. 9th September. Particulars from: Town Clerk, Mosman Municipal Council, Military Road, Mosman, Sydney

NEWCASTLE HOTEL PRIZE: Different category each year. Details from the publican, Jim Buckley, Newcastle Hotel, 205 George Street, Sydney. Usually £100

NSW GOVERNMENT TRAVELLING ART SCHOLARSHIP: None in 1963 – awarded every two years. Open to residents of NSW for three consecutive years. £500 per annum, tenable for three years. Particulars from: Mr. Enderby, Department of Education, Bridge Street, Sydney

ROBERT LE GAY BRERETON MEMORIAL PRIZE: Drawing studies by an ART STUDENT, approx. £70. Closing date: 31st May 1963. Particulars from: The Director, Art Gallery of NSW, Sydney

ROBIN HOOD COMMITTEE EIGHTH ART CONTEST: Oil £100; watercolour or gouache £30; other local sections. Closing date: 13th August 1963. Particulars from: Mrs Joy Alston, 10 Kenton Court, Eric Road, Artarmon

ROCKDALE ART AWARD: Contemporary and traditional sections, oil 80 gns each section; watercolour 50 gns each section. Sculpture 30 gns. Closing date: 13th July 1963. Particulars from: Town Clerk, Town Hall, Rockdale

ROYAL EASTER SHOW ART COMPETITIONS: RURAL BANK ART PRIZE Rural traditional 1st £500, 2nd £150, 3rd £50. WOOLWORTHS LTD ART PRIZE rural modern £500. JAMES N. KIRBY PTY LTD ART PRIZE industrial traditional £500. FARMER & CO. sculpture prize £250. THE FAIRFAX HUMAN IMAGE painting or sculpture £250. SIR CHARLES LLOYD JONES MEMORIAL ART PRIZE industrial modern £500. Closing date: 13th March 1963. Particulars from: Royal Agricultural Society of NSW, 33 Macquarie Place, Sydney

ROY H. TAFFS CONTEMPORARY ART SOCIETY AWARD: Open to C.A.S. members only, £500. Closing date: 14th October, 1963. Particulars from: C.A.S., c/o George Styles, 33 Rowe Street, Sydney

RYDE ART AWARD: Contemporary and traditional sections. Oil £50; watercolour £50. Also local. Closing date: November. Particulars from: Miss Jess Hinder, Exhibition Manager, 22 Chester Street, Epping

SULMAN PRIZE: Subject painting, approx. £200. Closing date: 31st December 1963. Particulars from: Director, Art Gallery of NSW, Sydney

TRANSFIELD ART PRIZE: Modern still life £1000. Closing date: August 1963. Particulars from: Transfield Pty Ltd, Transfield House, Arthur Street, North Sydney, NSW

W. D. & H. O. WILLS (AUST) LTD PRIZE: Any subject, any medium 500 gns. Closing date: 17th July 1963. Particulars from: W. D. & H. O. Wills (Aust) Ltd, Box 511 G.P.O. Sydney

WYNNE PRIZE: Landscape (oil or watercolour) or figure sculpture (any medium) £200. Also special Trustees Watercolour Prize of £100 if the winning entry is not a watercolour. Closing date: 31st December 1963. Particulars from: Director, Art Gallery of NSW, Sydney

BATHURST, CARILLON CITY FESTIVAL ART PRIZE: Oil 200 gns; watercolour or other media 50 gns; also local sections. Closing date: February 1963. Particulars from: Hon Secretary, Festival of Arts Prize, The Scotts School, Bathurst

BERRIMA DISTRICT ART SOCIETY AWARDS: Any medium 100 gns; watercolour 50 gns; non-acquisitive. A contemporary work 100 gns; also local section, acquisitive. Closing date: October 1963. Particulars from: Mrs. A. V. J. Parry, 77 Bowral Street, Bowral

GOULBURN LILAC TIME ART AWARD 1963: Any medium £200. Closing date: 17th September 1963. Particulars from: Goulburn Art Club, 8 Mount Street, Goulburn

GRAFTON JACARANDA FESTIVAL ART AWARD: Purchase exhibition, up to 250 gns, contemporary and traditional sections. Closing date: 15th October 1963. Particulars from: Jacaranda Art Exhibition, c/o University Regional Office, P.O. Box 246, Grafton

GRENFELL HENRY LAWSON FESTIVAL ART EXHIBITION: Oil £20; watercolour £20. Closing date: 4th May 1963. Particulars from: Honorary Secretary, The Grenfell Henry Lawson Festival Committee, Grenfell

MAITLAND PRIZE 1963: Drawing or painting 100 gns; also local. Closing date: 7th January 1963. Particulars from: Secretary, Maitland Prize, P.O. Box 37 Maitland

MUSWELLBROOK ART PRIZE: Any medium 150 gns; any medium traditional 50 gns; also local section. Closing date: July 1963. Particulars from: Town Clerk, P.O. Box 80, Muswellbrook

ORANGE BANJO PATERSON FESTIVAL PRIZE: Painting £50. Particulars from: Banjo Paterson Festival Committee, Orange

TAMWORTH ART SOCIETY ART EXHIBITION 1963: Not yet arranged. Closing date: November 1963. Particulars from: Mrs B. Frost, 145 Denison Street, Tamworth

TAREE ART EXHIBITION: Oil £100; watercolour £40; black and white £25. Local section £10. Closing date: 2nd August 1963. Particulars from: Town Clerk, Box 90, P.O. Taree

TUMUT FESTIVAL PRIZE: Any medium 100 gns; any medium traditional 100 gns; local prize 25 gns. Closing date: 3rd April 1963. Particulars from: Mrs E. Simmonds, Richmond, near Tumut

WAGGA WAGGA ART PRIZE: Suspended this year. Particulars from: Exhibition Secretary, P.O. Box 264, Wagga Wagga

WELLINGTON TOURIST FESTIVAL ART PRIZE: Undecided for 1963. Particulars from: Wellington Tourist Festival Art Prize, Box 62 P.O. Wellington, NSW

GREATER WOLLONGONG ART COMPETITION: Undecided for 1963. Particulars from: Town Clerk, Council Chambers, Wollongong

Victoria

GEORGES INVITATION ART PRIZE: 1st £750, 2nd £250, Commendation £50. Figurative. Closing date: 19th April 1963. Particulars from: The Sales Manager, Georges Ltd., Collins Street, Melbourne

JOHN McCAUGHEY ANNUAL ART PRIZE 1963: Will be held 1963, but conditions undecided. Particulars from: National Gallery Society of Victoria, Melbourne

BENDIGO ART PRIZE: Oil 100 gns; watercolour 40 gns. Closing date: November 1963. Particulars from: Hon Secretary, Bendigo Art Gallery, Bendigo, Victoria

GEELONG ADVERTISER PRIZE: Conditions undecided. Particulars from: A. R. David, Esq, Geelong Art Gallery Association, Commonwealth Bank Buildings, Moorabool and Malop Streets, Geelong, Victoria

PORTLAND PRIZE: Oil painting 60 gns; watercolour, drawing or print 20 gns. Closing date: 16th March 1963. Particulars from: C.E.M.A., Portland, Victoria

South Australia

ADELAIDE FESTIVAL OF ARTS DESIGN AWARD: Poster design for 1964 festival £150. Closing date: 30th March 1963. Particulars from: Adelaide Festival of Arts, Box 392, G.P.O., Adelaide

MAUDE VIZARD-WHOLOHAN ART PRIZE 1963: Sculpture £500; landscape or seascape in oils £300; watercolour any subject £100; print any subject £25. Closing date: 28th June 1963. Particulars from: Secretary, Royal South Australian Society of Arts, Institute Building, North Terrace, Adelaide, SA

ROYAL ADELAIDE EXHIBITION: Painting for an Australian Trade Ship – Pope Washing Machine valued at £205. Oil painting £150 and £75; watercolour £50 and £25; print £25 and £15; sculpture modelling or carving £100 and £50; pottery £20 and £10. Closing date: 31st December 1962. Particulars from: Royal Adelaide Exhibition 1963, Pirie Street, Adelaide

MELROSE PRIZE: Portrait £150. Closing date: 1st May 1963. Particulars from: The Director, National Art Gallery of South Australia, Adelaide

Western Australia

PERTH PRIZE FOR CONTEMPORARY ART: Oil £500; other media £100; under 25 £100; local section £210. Closing date: 12th January 1963. Particulars from: Hon Secretary, Art Gallery Society of Western Australia, c/o Western Australian Art Gallery, Perth

CLAUDE HOTCHIN ART PRIZE: Oil £100; watercolour £50. Closing date: 10th August 1963. Particulars from: Claude Hotchin Esq., 30 Ventnor Avenue, West Perth

HELENA RUBINSTEIN PORTRAIT PRIZE: Painting, portrait, 300 gns. Closing date: 3rd June 1963. Particulars from: The Claude Hotchin Art Gallery, Boans Ltd, Perth

BUNBURY ART PRIZE: Conditions to be decided June 1963. Particulars from: Hon. Sec., Bunbury Art Gallery Committee, 5 George Street, Bunbury

PRIZEWINNERS 1962

Queensland

JOHNSONIAN CLUB ART PRIZE
Oil: Mervyn Moriarty
Watercolour: Thomas Pilgrim

QUEENSLAND ART GALLERY
H. C. Richards Memorial Prize: Margo Lewers
L. J. Harvey Prize (drawing): Tom Gleghorn

REDCLIFFE ART CONTEST
Representational Oil: Margaret Olley
Non-representational Oil: John Aland
Watercolour: Joy Roggenkamp

ROYAL NATIONAL AGRICULTURAL AND INDUSTRIAL ASSOCIATION OF QUEENSLAND
Rural – Traditional: J. Rigby
Rural – Modern: R. Churcher
Industrial – Traditional: J. Santry
Industrial – Modern: J. Aland
Any Subject: D. G. Fowler

TULLY ART FESTIVAL
Landscape: Dorothy Jones
Still Life: Brenda Jago

New South Wales

ARCHIBALD: Louis Kahan

BLAKE
Blake Prize: Eric Smith
Darcy Morris Prize: Justin O'Brien

DRUMMOYNE ART PRIZE
Open Oil: Molly G. Johnson
Open Watercolour: Lionel H. Taprell

HELENA RUBINSTEIN SCHOLARSHIP: Eric Smith

HUNTERS HILL ART EXHIBITION
Open Oil: Guy Warren
Open Watercolour: Enid Cambridge
Sculpture: May Barrie
Ceramics (thrown): Bernard Sahm
Ceramics (hand-built): Marion Moorehead

MANLY ART GALLERY ART COMPETITION
Oil: James R. Jackson
Watercolour: G. Marwood

MIRROR-WARATAH FESTIVAL
Grand Prize: Kevin Connor
Oil Traditional: Frank H. Spears
Oil Contemporary: Guy Warren
Watercolour Traditional: Beryl Mallinson
Watercolour Contemporary: Henry Salkauskas

MOSMAN ART PRIZE
Oil: James Phillips
Watercolour: Uldis Abolins
Other Media: Peter Laverty

NEWCASTLE HOTEL PRIZE
Sali Herman

NEW SOUTH WALES GOVERNMENT TRAVELLING ART SCHOLARSHIP
Robin Norling

ROBERT LE GAY BRERETON MEMORIAL PRIZE
Paul Delprat

ROBIN HOOD COMMITTEE
Oil: Guy Grey-Smith
Watercolour: Henry Salkauskas

ROCKDALE ART AWARD
Traditional Oil: Reinis Zusters
Contemporary Oil: Margo Lewers
Traditional Watercolour: Brian Stratton
Contemporary Watercolour: Guy Warren

ROYAL EASTER SHOW
Rural Bank Prize: Lance Solomon
A. E. Armstrong Art Prize: Leonard Hessing
Woolworths Ltd Art Prize: James Phillips
Sir Charles Lloyd Jones Memorial Prize: Eric Smith

ROY H. TAFFS C.A.S. AWARD
Leonard Hessing

RYDE ART AWARD
Traditional Oil: May Neil
Modern Oil: David Rose
Traditional Watercolour: Dora Toovey
Modern Watercolour: Henry Salkauskas

SULMAN PRIZE
John Rigby

TRANSFIELD ART PRIZE
Andrew Sibley

W. D. & H. O. WILLS
Frank Hodgkinson

WYNNE PRIZE
Sali Herman

TRUSTEES WATERCOLOUR PRIZE
Joy Roggenkamp

BATHURST CARILLON CITY FESTIVAL ART PRIZES
Oil: Bettina McMahon
Watercolour: Strom Gould

BERRIMA DISTRICT ART SOCIETY AWARD
Any Medium: Rhys Williams
Watercolour: G. K. Townshend

GOULBURN LILAC TIME ART AWARD
Oil: Albert Rydge
Watercolour: Brian Stratton

GRAFTON JACARANDA FESTIVAL ART AWARD
James R. Jackson

GRENFELL HENRY LAWSON FESTIVAL OF ART
Oil: Hella Gergens
Watercolour: Hector Gilliland

MAITLAND PRIZE
Sali Herman

MUSWELLBROOK ART PRIZE
John Ogburn

ORANGE BANJO PATERSON FESTIVAL PRIZE
David Cinis

TAMWORTH ART SOCIETY ART EXHIBITION
Tamworth Prize: John Coburn
Myer Watercolour Prize: Henry Salkauskas

TUMUT FESTIVAL PRIZE
Tumut Shire Prize: L. Hamilton
Arts Committee Prize: F. Bates
The Tumut Festival Prize: M. Feuerring

WAGGA WAGGA ART PRIZE
Wagga Wagga Art Society Prize: Elwyn Lynn
Watercolour Art Prize: Jean Isherwood

WELLINGTON TOURIST FESTIVAL ART PRIZE
Oil: Margo Lewers
Watercolour: Jean Isherwood

GREATER WOLLONGONG ART COMPETITION
Open oil: Robert Grieve
Industrial oil: William Peascod
Open watercolour: Henry Salkauskas

YOUNG CHERRY FESTIVAL ART PRIZE
Open oil: Hector Gilliland
Religious, any medium: Hal Boyer

Victoria

BENDIGO ART PRIZE
Oil: Dawson McDonald
Watercolour: Alister Gray

GEELONG ART GALLERY ASSOCIATION PRIZE
Geelong Advertiser Prize: A. W. Harding
F. E. Richardson Prize: Ernest Smith
Mayor of Geelong Prize: Daryl Carnahan

C.E.M.A. PORTLAND PRIZE
Painting: Frank Werther
Drawing or Print: Robert Grieve

South Australia

MAUDE VIZARD-WHOLOHAN ART PRIZE
Oil: Jacqueline Hick
Watercolour: Len Annois
Print: Eileen Mayo

Western Australia

CLAUDE HOTCHIN ART PRIZE
Oil: S. A. Smith
Watercolour: Leach Barker

HELENA RUBINSTEIN PORTRAIT PRIZE
Margaret Olley

PERTH PRIZE FOR CONTEMPORARY ART
Oil: Jon Molvig
Best W.A. Entry: Guy Grey-Smith
Watercolour: Henry Salkauskas
Best Under 25: H. Wachtell

Tasmania

DEVONPORT ART COMPETITION (Lyons Club)
Oil: Elsa Krist
Watercolour: Patricia Giles

RECENT AUSTRALIAN ART BOOKS

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Australian Painting: Colonial, Impressionist and Contemporary with commentaries by Clive Turnbull. Elizabeth Young and Daniel Thomas (Cheshire) 1962 24 colour plates £2.10.0

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STATE GALLERY ACQUISITIONS

Queensland Art Gallery

EMILE ANTOINE-BOURDELLE: MADAME BOURDELLE, bronze
JOHN COBURN: BURNING BUSH I, Polyvinyl acetate on hardboard
Presented by the Art Gallery Society
CHARLES DESPIAU: JEUNE GREC, bronze
DAVID DRIDEN: ABOVE GOYDER'S LINE, oil
HANS HEYSEN: THE THREE SISTERS OF AROONA, charcoal and wash
ARTHUR STREETON: STUDY FOR CHEPSTOW CASTLE, watercolour

Art Gallery of New South Wales

RUSSELL DRYSDALE: CRUCIFIXION (1946), oil
Presented in memory of Hugh Alexander McClure Smith, C.V.O. by his wife and daughter
LOUIS KAHAN: PORTRAIT OF PATRICK WHITE 1962, oil
Awarded Archibald Prize for portraiture
JOHN RIGBY: CHILDREN DANCING 1962, oil
Awarded Sulman Prize for genre painting 1962
RAY CROOKE: NORMANTON, NORTH QUEENSLAND (1962) oil
CHARLES MEERE: BRICKWORKS AT BEXHILL, LISMORE 1958, oil
FRANK HODGKINSON: THE NIGHT IS A TREE OF PAIN 1963, oil
ARTHUR BOYD: FIGURE WASHING (1962), oil
ROBERT KLIPPEL: STEEL AND BRONZE SCULPTURE (1961)
SILVER COLLINGS: ANT EATER, steel
JOY ROGGENKAMP: YACHTS AT ANCHOR 1962, watercolour
Awarded Trustees Watercolour Prize in the Wynne Competition
ERIC SMITH: LAND IMAGES 1963, watercolour
TWO ARNHEM LAND BARK PAINTINGS
LLOYD REES: TUSCAN DRAWING 1959, drawing
RAY COLES: MEMORY OF LAST TIME 1962, drawing
WILL DYSON: FOUR SATIRICAL ETCHINGS 1928
TATE ADAMS: TWO COLOUR LINO CUTS 1962
SIR LIONEL LINDSAY: THIRTY-THREE BOOKPLATES ENGRAVED ON WOOD OR ETCHED
Gift of Mr Peter Lindsay, the artist's son
CHARLES MERYON (French): LE MINISTERE DE LA MARINE LA POMPE, NOTRE DAME, PARIS, etchings
REMBRANDT (Dutch): CHRIST PREACHING (La Petite Tombe), WOMAN BATHING HER FEET AT A BROOK, THE CARD-PLAYER, etchings
ALBRECHT DURER (German): ADORATION OF THE MAGI, woodcut: SAINT EUSTACE, THE SMALL HORSE, COAT OF ARMS WITH A SKULL, engravings
ALAN DAVIE (British): SLEEP, MY ANGEL 1962, lithograph
CERI RICHARDS (British): LA CATHEDRALE ENGLOUTIE No. 3 1959, lithograph
JACQUES CALLOT 1592–1695: THE MISERIES OF WAR 1633, set of 18 etchings

National Gallery of Victoria

HYACINTHE RIGAUD: STUDY FOR 'THE PORTRAIT OF A GENTLEMAN IN ACADEMIC ROBES', red chalk drawing
NOEL COUNIHAN: AN AMERICAN ARTIST, linocut
NANCY CLIFTON: PORTRAIT OF A YOUNG MAN, woodcut
BARBARA BRASH: SURFACES No. I, mixed media, print
GRAHAM KING: RAIN SPIRIT No. 1, lithograph
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Gift of the Artist
SIR HANS HEYSEN: STUDY FOR 'APPROACHING STORM WITH BUSH FIRE HAZE', charcoal
Gift of the Artist
JOHN BRACK: PORTRAIT OF FRED WILLIAMS, oil
LAWRENCE DAWS: MANDALA CAPRICORNIA II, watercolour
EVAN UGLOW: SEATED GIRL, oil
W. R. SICKERT: MORNINGTON CRESCENT, oil
ANTON GRAFF: PORTRAIT OF BARONESS VECCHI, oil

SOME ART SCHOOLS

Queensland

Central Technical College
Jon Molvig, 18 Hartley Street, Spring Hill
Andrew Sibley, 234 Petrie Terrace, Brisbane
Mrs. Bronwyn Yeates, 26 Terrace Street, Spring Hill

New South Wales

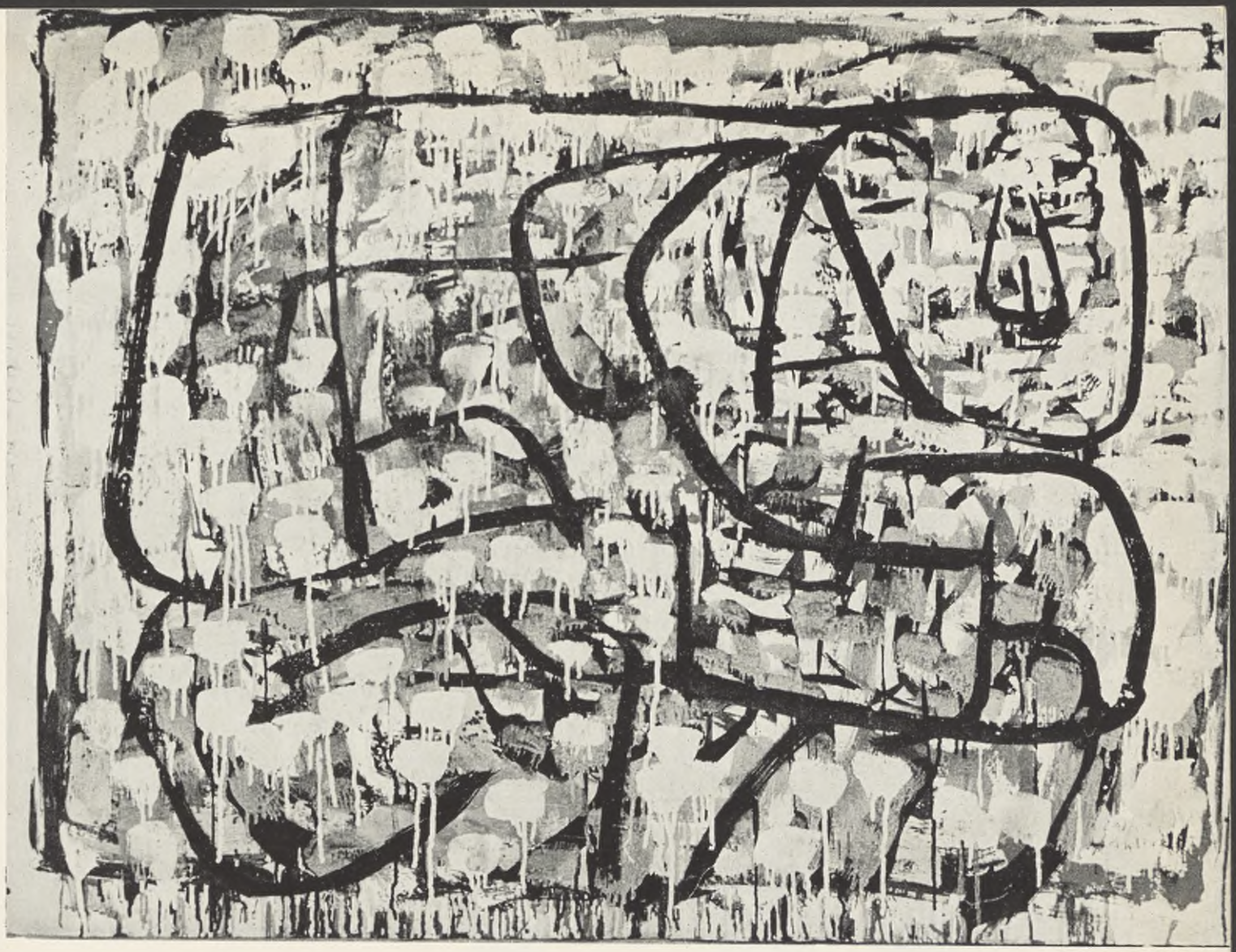
Julian Ashton's School, Mining Museum, George Street North, Sydney. Tel. 27 1641
Joy Ewart Painting Studio, 33 Laurel Street, Willoughby. Tel. 41 4612
National Art School, East Sydney Technical College, Forbes Street, Darlinghurst. Tel. 31 8225/6
Orban Art School, 2 Henrietta Street, Circular Quay, Sydney. Tel. 27 2986

Victoria

National Gallery of Victoria Art School, Swanston Street. Tel. FB 2991
Caulfield Technical College Art School, Dandenong Road, Caulfield East. Tel. UL 1048
Ronald Greenaway, 18 Atkins Avenue, Glen Iris. Tel. 29 3873
Prahran Technical College Art School, 134 High Street, Prahran. Tel. 6861
Royal Melbourne Institute of Technology Art School, 124 Latrobe Street. Tel. 34 0234
Swinburne Technical College Art School, John Street, Hawthorn. Tel. WA 1346

South Australia

South Australian School of Art, North Terrace



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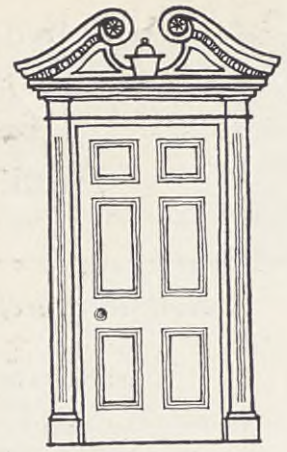

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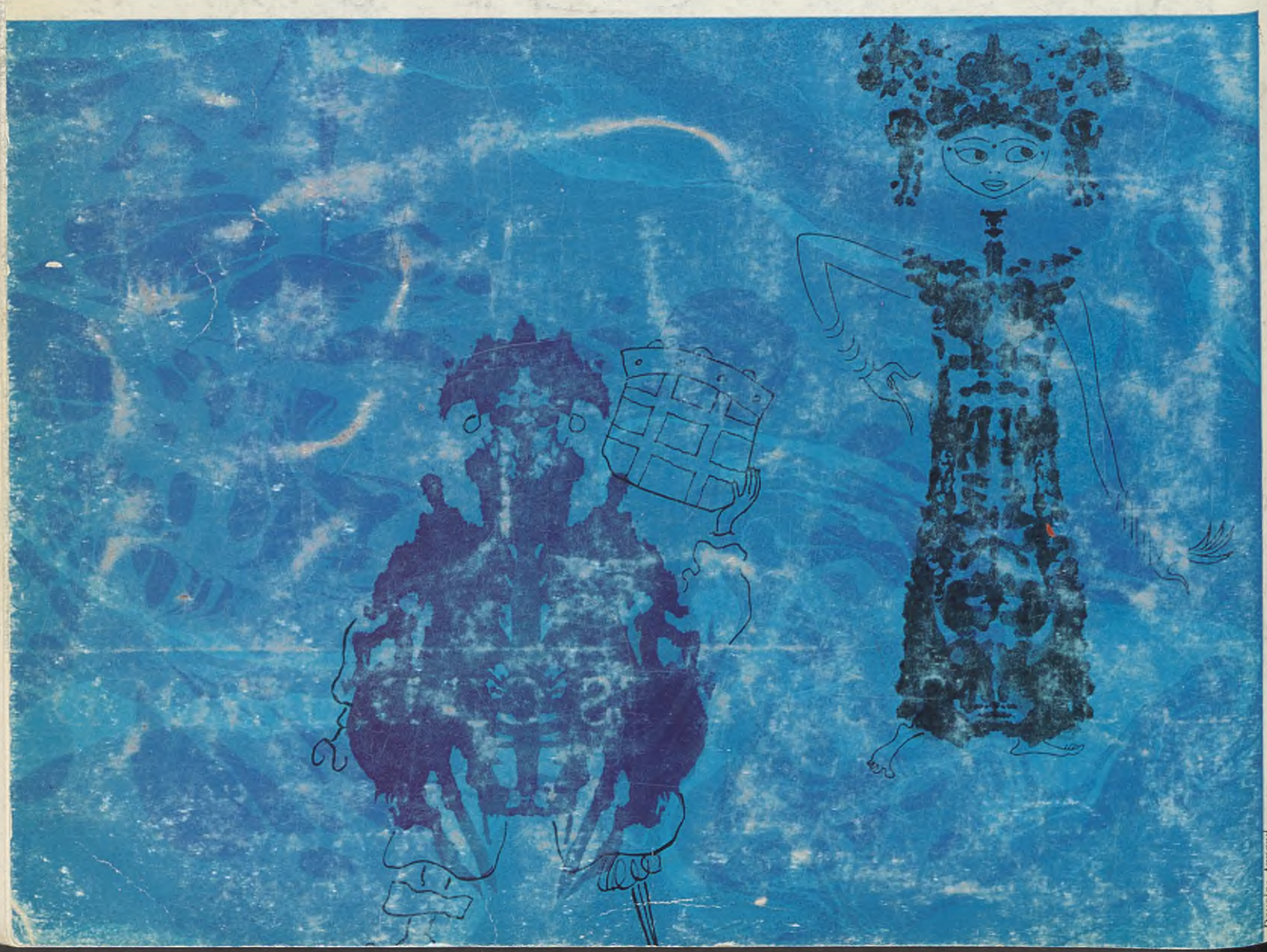

Douglas Annand