

ART

AND AUSTRALIA



URE SMITH PUBLICATION
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Bonython Collection
Printmakers
Sepik Art
Albert Tucker
Tom Roberts
Recent Exhibitions

Art Directory: exhibitions, competitions,
prizes, auction prices, gallery prices,
book reviews, recent art books,
State gallery acquisitions



ARTHUR BOYD PLOUGHED FIELD WIMMERA (1953)
on board 31 in x 47 in Collection Kym Bonython

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the art collectors 1

Kym Bonython

Max Harris



JOHN BRACK PORTRAIT 1963
Oil 36in x 32in
Collection Kym Bonython

ART and Australia February 1964

Kym Bonython was born with a prodigious silver spoon in his mouth. His grandfather, Sir John Langdon Bonython left, according to the Australian Encyclopaedia, 'probably the largest estate ever by an Australian'. Starting as an *Advertiser* printer's devil at the age of sixteen, he became part-owner of that august journal by the time he was thirty-one, and thereafter he became sole editor and sole proprietor for thirty-five years.

Sir Langdon interested himself in education, just about maintaining the South Australian School of Mines and Industries, donating £50,000 to Adelaide University for its Great Hall and £20,000 to endow a Chair of Law.

The progeny surviving Sir Langdon's death in 1939 consisted of a son, Sir John Lavington Bonython, and three daughters. Kym Bonython is a son of Sir Lavington.

There is a curious thing to be remarked about the Bonythons in their relationship to Adelaide's notorious social Establishmentarianism. Possibly because of their Cornish-teutonic origins (grandmother Bonython was *née* Marie Louise Friedrike Balthasar) they have not figured largely as Adelaide Club types.

The family have tended to inherit socio-cultural interests which have consumed their time and attention. John Bonython Jnr. is a leading figure in the losing battle to preserve South Australian colonial architecture. Kym's mother, Lady Bonython, has supported the life of the arts in South Australia, music particularly, with decades of modest dedication.

And Kym has built up a notable collection of modern Australian paintings.

The psychology of the art collector is an interesting phenomenon. Why do people collect? What kind of taste and sensibility does art collecting call for? What kind of gratification does it afford those people wealthy enough to indulge it?

Kym Bonython provides an interesting and subtle study in the psychology

LAWRENCE DAWS MANDALA I 1962
Oil 54in x 54in
Collection Kym Bonython





top left
LENTON PARR CONFIGURATION (1961)
Welded steel 6ft high
Collection Kym Bonython

below left
LEONARD FRENCH WOMAN AND BIRD 1960
Enamel on hessian-covered hardboard 29in x 22in
Collection Kym Bonython

centre, left
FRED WILLIAMS SAPLING FOREST (1963)
Tempera and oil on hardboard 47in x 33in
Collection Kym Bonython

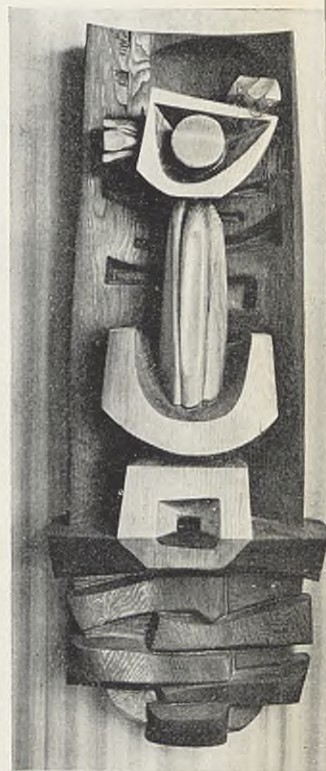
centre, right
SIDNEY NOLAN BURKE AND WILLS LEAVING MELBOURNE 1950
Ripolin on hardboard 48in x 60in
Collection Kym Bonython

far right
VINCAS JOMANTAS THE JUDGE 1962
Wood 4ft 6in
Collection Kym Bonython

logy of the collector, for there is so much contradictoriness in his interests and in his character that it is quite a muscular intellectual exercise to sort out the motivations.

Everything probably stems from habits of mind that have set hard from childhood and adolescence. In pre-war school years, as I remember, our hero had two passionate fixations, jazz-drumming and wrestling. His personal study in the family mansion was an altar on which he offered up noisy sacrifices to the deity of Gene Krupa. Rituals were performed before sacred relics of the saints of skins. A jazzy drum-set provided the centre-piece. The record collection was breathtaking to any fellow teen-ager. His other interest found him attending the wrestling at the City Baths where young Kym drank in the bloodthirsty war dance of Hori Tiki, the most colourful matman of the day, and howled at the evil gougings of Tiger Higgins, badman *par excellence*.

These interests seemed to be lonely interests. There was an apartness about young Bonython which was not expressive of an anti-social



character so much as an obsessive private reality which made his contact with people highly tenuous and not greatly meaningful. Even now, in his forties, his mind works in this disconcerting way. In conversation his thoughts can be triggered off by some consideration or other, and Bonython is off into some world of his own, leaving only his blank physical presence in the area of the conversation. He seems to need people to share in the high-powered procession of his interests, but not the intimate personality interchanges that characterize personal friendships. He is not an anti-intellectual, but rather a non-intellectual. He retreats a million miles in the face of conceptual discussions of art.

All this suggests a childhood in which toys were more important than organized games, things loomed larger than people. And one suspects that this is the psychological pattern of most dedicated collectors. The survival of the isolated boy in the man explains some rather comic injunctions of activity which characterize Bonython's hustling daily life. His mania for racing cars led him to establish a highly organized and expertly managed speedway at Rowley Park. Here his entrepreneurial

talents have led him to become known as the Cecil B. de Mille of Bowden, as well as an omnipresent racing participant.

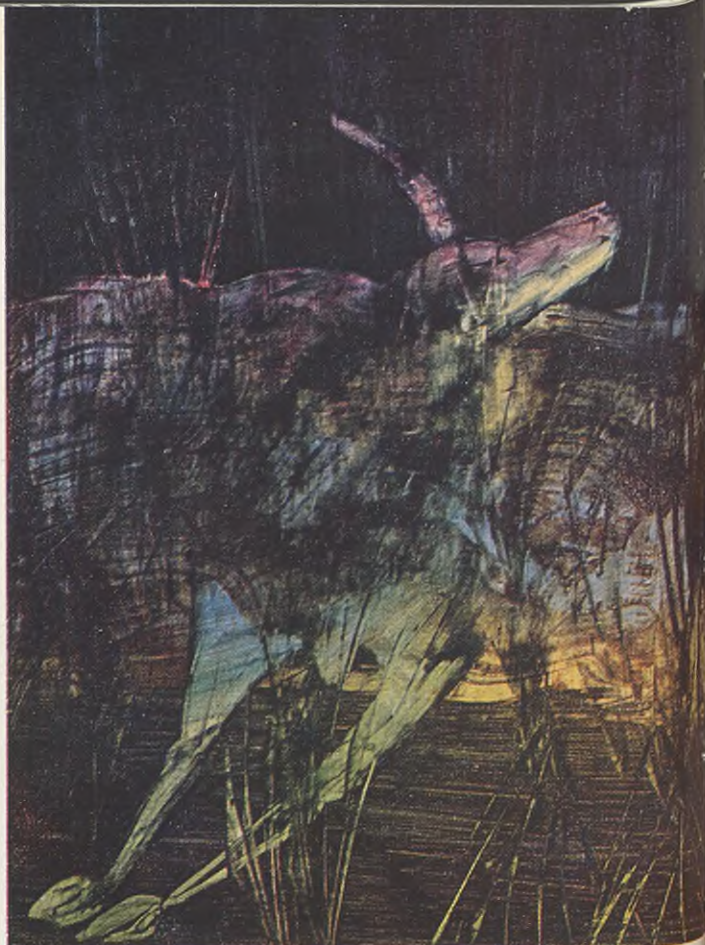
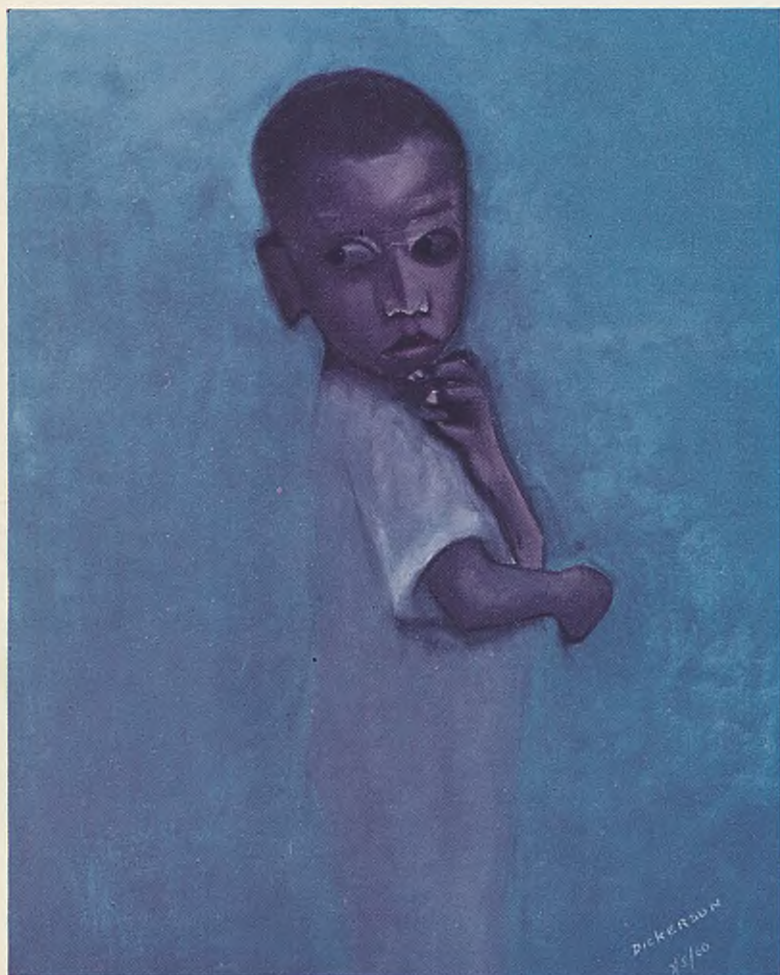
His jazz collecting instinct survived the years, and this interest is of such long standing that his knowledge of the subject is probably far more comprehensive and inclusive than his knowledge of art. Again, the involvement is not passive, and Bonython is often joined with Ken Brodziak and Aztec Services in the promotion of such admirable entertainment as the Dave Brubeck tours.

The man's indulgence of the boy's hobbies extends out to weird and wonderful novelties like a one-man submarine for pottering around the Adelaide beaches. By contrast his underwater photography and skin-diving seem commonplace indulgences.

In the face of this kind of diagnosis the Kym Bonython art collections would seem a pretty trite phenomenon, the man of the world's equivalent of the boy's stamp collection as it were.

Yet this is precisely where the collection itself is surprising, and

ROBERT DICKERSON PORTRAIT OF A BOY 1960
Oil on hardboard 44in x 35in
Collection Kym Bonython



SIDNEY NOLAN ANIMAL IN SWAMP (1958)

PVA on hardboard 59in x 48in
Collection Kym Bonython

CHARLES BLACKMAN RAINY AFTERNOON 1959

Oil on hardboard 24in x 24in
Collection Kym Bonython

left

CHARLES REDDINGTON ANIMAS 1963

Oil 61in x 50in
Collection Kym Bonython

right

JON MOLVIG NUDE (1959)

Oil on board 48in x 48in
Collection Kym Bonython



Bonython a more complex character than his background might suggest. Bonython's collection does not represent the acquisitions of the opulent dilettante any more than his speedway represents amateur sport. It seems an inherited characteristic of the Bonythons that dilettantism is not one of the vices they have ever cared to indulge. Kym does not potter about buying canvases as an ostentatious gesture at the sherry dings that launch exhibitions. There is a Cornish thoroughness and cageyness in his approach to paintings and painters, an admirable professionalism which shows a complete attunement to the artist's work and its significant development. He will wait for the right moment and the right exhibitions, and travel wherever he needs to be, to acquire the particular work he wants. He buys direct from the artist as regularly

as he buys from exhibitions. He does not engage in a welter of over-buying from which he eventually builds up his permanent collection. He does not leap into the swim immediately and automatically the moment a painter achieves a modicum of modishness. There is shrewdness and discrimination in his approach to collecting, so much so that it might well be correct to suggest that Bonython is the most professional collector in Australia. There is nothing either remarkable or commendable in a wealthy collector owning a great mass of pictures; the great redeeming quality in the Bonython collection is that it reflects a knowledgeable and skilled approach to the game. In short Bonython is a pro operating in the same line of country as Laurie Thomas and Eric Westbrook.



above
RUSSELL DRYSDALE THE DROVER'S WIFE (c1945)
Oil 20in x 24in
Collection Kym Bonython

right
ALBERT TUCKER ANTIPODEAN HEAD 1958
PVA on hardboard 48in x 36in
Collection Kym Bonython

far right
BRETT WHITELEY SUMMER AT SIGEAN (1962)
Oil, tempera and collage on hardboard 88in x 180in
Collection Kym Bonython



The Collection

The list of major acquisitions in the collection (see page 230) gives an idea of the representational strength of Bonython's buying. It could well be a list of contents for Pringle's *Australian Painting Today* or for the modern section of *Antipodean Vision*. In the actual collection itself, which is housed in a special gallery built on to Bonython's house at Grange, South Australia, the most provincial-minded visitor would be hard put to find any signs of special bias, albeit towards a geographical clique of painters or towards any specific style of modernism. The balance between the rebels of the 'forties, the individualists, and the abstract expressionists, is impeccable. Certainly there is scarcely a State

Gallery which can boast the same catholicity and comprehensiveness in its presentation of the Australian moderns.

It can also be deduced from the purchase dates that this is not an example of 'peak of the wave' collecting. Bonython has, for the most part, moved into the field early, not only before prices have rocketed but before the artists have had any great chance to lose the salt and savour of authentic painting motivations (the judicious selection of Nolans illustrates this point).

Since the collection aims to be representative of the whole historic climate of Australian modernism, it cannot be criticized for not being something else. Therefore it is possible to say, without making any

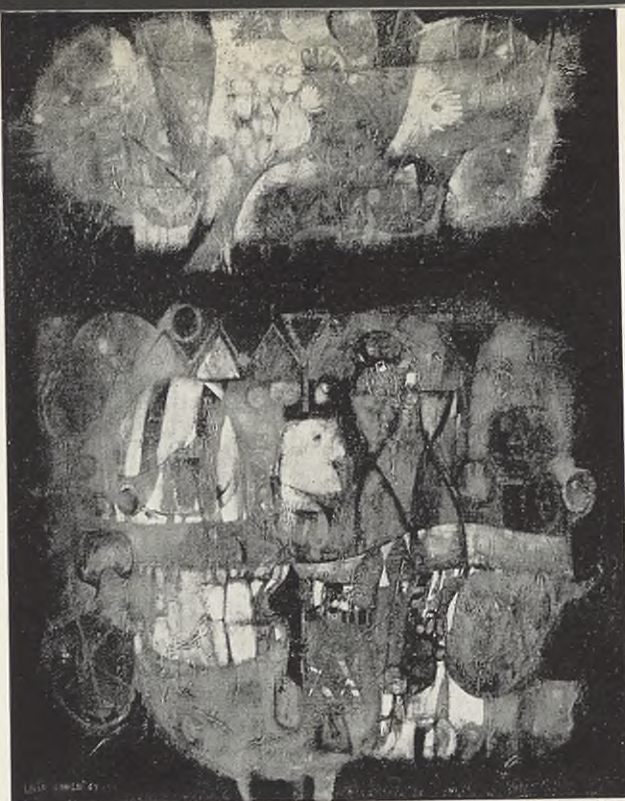
is a defect which shows up in the Bonython collection in odd and symptomatic gaps. Two painters of the 'forties Bonython seems quite content to do without because they are only belatedly being accepted into the canon of important painters. In their lifetimes Danila Vassilieff and Joy Hester eschewed the self-projective gestures. They are perhaps the only two major moderns who remain to be appraised and located within the canon of history. There is something of significance in the fact that works by both artists could easily be acquired in the past two decades, and both are absent from Bonython's collection. Against this it has to be conceded that Bonython has matched it with John Reed in his appreciation of and nose for the Australian primitives, long before inevitable fashionability comes their way.



invidious point from the observation, that Bonython's buying is not of the inspirational, pioneering, creative kind. Bonython does not pretend to possess the unusual visionary capacity of a John Reed, the collector of instinctive sensibility who senses creative potential at the formative moments and who thus becomes part of the history of painting itself. Bonython's gallery is a precise mirror of modernism and not a workshop of art in evolution. In one sense this disengaged attitude is necessary these days when young artists of dubious merit are launched by the galleries with all the surrounding trappings of modern PR techniques. A collector is wise to avoid being a victim of the gimmicks of the market place. But too careful an observance of the established canons

In despite of such faint considerations, the Bonython collection remains a shining example of non-dilettantism: it is for this reason that it attracts a surprising amount of public attention. It is easier, as the old adage declares, for a rich man to pass into the board room of National Galleries than to enter the inner sanctums of art itself. While frankly enjoying his various notoriety Bonython has steered clear of art politics, administration, and public influence. His eye is always on the painting itself. There is as much a moral to be learned from his attitude to collecting as there is pleasure to be gained from contemplating the array of works themselves.

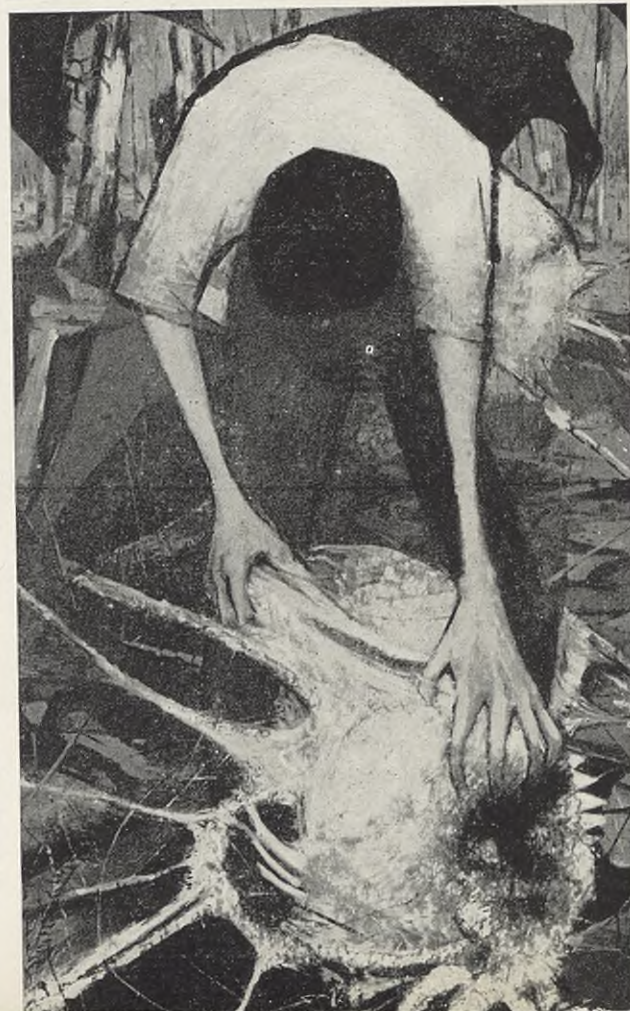
Date	Artist	Title
1949	Gleeson	Spain
1950	Rees	Sunset on Omega Hills
1951	Nolan	Burke & Wills at Cooper's Creek
1952	Nolan	Burke & Wills Leaving Melbourne
1952	Drysdale	Drover's Wife & Margaret Olley
1953	Blackman	Reverie
1954	A. Boyd	Three Wimmera Landscapes
1954	Passmore	Beach Fight
1957	Pugh	Collecting Dead Wool
1958	Dickerson	Escalator
1958	A. Boyd	Half Caste Child
1958	Gleghorn	Vertical Landscape, Nullabor
1958	Hodgkinson	Abstract Painting
1958	Dickerson	Race Course Tout
1959	Fairweather	Pool
1959	Lawson	Bushwalk
1960	Molvig	Nude & Double Portrait
1961	Tucker	Antipodean Head
1961	Tanner	Chinese
1962	Reddington	Cronos
1963	Laycock	Assyrian
1963	James	Anniversary Idyll
1963	Whiteley	Summer at Sigeon & Woman in Bath
1963	Daws	Mandala I



JOHN PERCEVAL
WILLIAMSTOWN LANDSCAPE 1956
Oil on hardboard 36in x 48in
Collection Kym Bonython

top LOUIS JAMES
ANNIVERSARY IDYLL 1963
Oil 50in x 40in
Collection Kym Bonython

below CLIFTON PUGH
COLLECTING DEAD WOOL 1957
Oil and enamel on hardboard 49in x 30in
Collection Kym Bonython



Printmaking in Australia

James Mollison

ERIC THAKE THE PLUME HUNTER 1951
Linocut 8in x 6in
Collection National Gallery of Victoria



Most people have little if any knowledge of the graphic arts and generally confuse original prints with mechanically made reproductions of paintings. An artist making a print draws on to a lithographic stone; etches the surface of a metal plate; carves into a block of linoleum or prepares a silkscreen for a serigraph; and it is not until an impression is taken from one of these that a work of art exists.

There can only be one original of a painting, but prints belong to a category of works of art that exist in multi-originals for they are published in editions, each print of which is identical with the rest and a complete expression of the artist's intention. The artist signs each print and numbers it to tell us the size of the edition and the occurrence of each print in it from the first printed to the last. The number of prints that will comprise an edition is decided by the artist, though at times the medium he uses will itself impose a limit on the number of impressions it is possible to take. For instance the surface of an etched copper plate wears a little each time a print is made from it, and the artist will close the edition immediately he is dissatisfied with the impression it gives. A prepared silkscreen, lino block or lithographic plate could yield a very large edition if it were printed carefully, but while Australian artists have to do their own printing, the time and effort that this involves limits numbers. In Europe an artist, after approving the proof impressions of his print, has the edition printed for him. Collectors of contemporary Australian prints are few and as many artists still retain most of the prints they have made there is small reason for them to print big editions. Unfortunately the smaller the edition of prints, the more each of these must cost, for an artist expects to receive from the sale of a complete edition as much as he would get for a painting of equal importance.

It would seem that outside the boom years of the 'twenties, when etchings for decoration were a rage in Australia, as elsewhere, the lack of demand for prints has made artists, concerned with earning their living, regard printmaking as a luxury activity. Despite this fact there has been continuous printmaking activity in Australia since 1900, particularly in South Australia, Victoria and New South Wales, as the State Gallery collections reflect. Facilities, though limited, have been available in those states and established printmakers have always been willing to teach others their methods.

The first Australian prints that successfully broke away from English print traditions were the woodcuts and linocuts that Margaret Preston began to make during the 'twenties. These ingenuous decorative works, some of which were illustrated in the previous issue of *Art and Australia*, angered the printmakers of the day. They considered that their patient craft had been flaunted by an artist whose first concern was with the joyful image her press produced. Argument between the craftsman-printmaker who sets great store by skill, and the painter-printmaker whose work usually lacks technical brilliance but often contains the better image, still persists. We are grateful that Preston did not yield to carping about her technique and realize now that, factions apart, rivalry between groups is stimulating to both. The artist who cares nothing for orthodoxy invents new ways of using his medium; the craftsman-

printmaker sets standards of excellence in craft that the painter-printmaker must aspire to. Margaret Preston worked excitedly into the post-war period, taking prints from linoleum, wood blocks, masonite and plywood, and in any survey she must be considered one of our major printmakers.

There are however, two others who reached prominence as printmakers in the post-war years. It was Preston's example that encouraged the first of these, Eric Thake, to proceed with the production of his linocuts. Some unpublished, unexhibited prints he produced in Melbourne from 1932 seem to be the most abstract works produced in that city up to this time. Thake works with meticulous care and gives loving attention to the quality of the line he uses. He simplifies shapes and arranges patterns, black on white and white against black, in subjects that reflect his dry humour and delight in the absurd. *The Plume Hunter*, the artist's personal Christmas card in 1951, followed a series of drawings made in that year of bottled museum specimens.

Noel Counihan made his first linocuts in about 1931, attracted by the novelty of the medium and the long association graphic art has had with the expression of critical and revolutionary points of view. With the publication of a portfolio of linocuts, *The Miners*, in 1947, Noel

Counihan emerged as the third major printmaker of the 'forties. The strong social conscience of this artist dictates the subject matter of his work, but it is his awareness of the possibilities and limitations of linoleum as a print medium that gives his prints their quality. The surface of the lino is gouged, surely and without apparent hesitation, then inked and printed; the resulting print is one in which form and content are inseparable.

Margaret Preston continued to make her prints into the 'fifties. Thake and Counihan remain active printmakers today.

In 1945, exhibitions of prints by Australian artists were rare, those prints that were shown were usually exhibited among the watercolours and drawings at mixed exhibitions. It was not even common for exhibitions of prints made overseas to be shown here.

The present situation is radically different. At no time in Australia has there been such development in the graphic arts. More artists now recognize the discipline of printmaking as a major art activity. Artists no longer have to wonder where they should show prints once they have made them. The Sydney Printmakers' Society was formed in 1960 and the following year a similar group was started in Adelaide. These groups promote the exhibition of prints. Since 1954, in Melbourne



In the narrow seam 1947

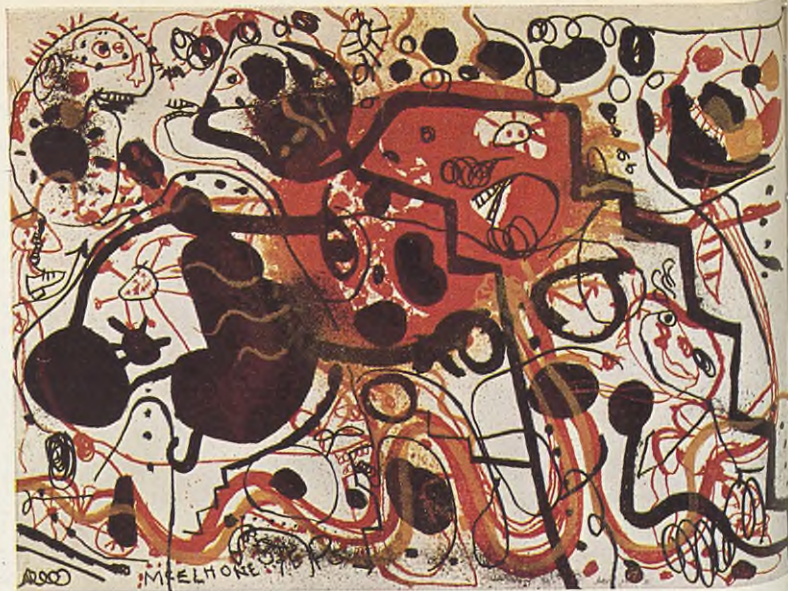
Noel Counihan 47

NOEL COUNIHAN IN THE NARROW SEAM 1947 Linocut 5in x 9in
Collection National Gallery of Victoria

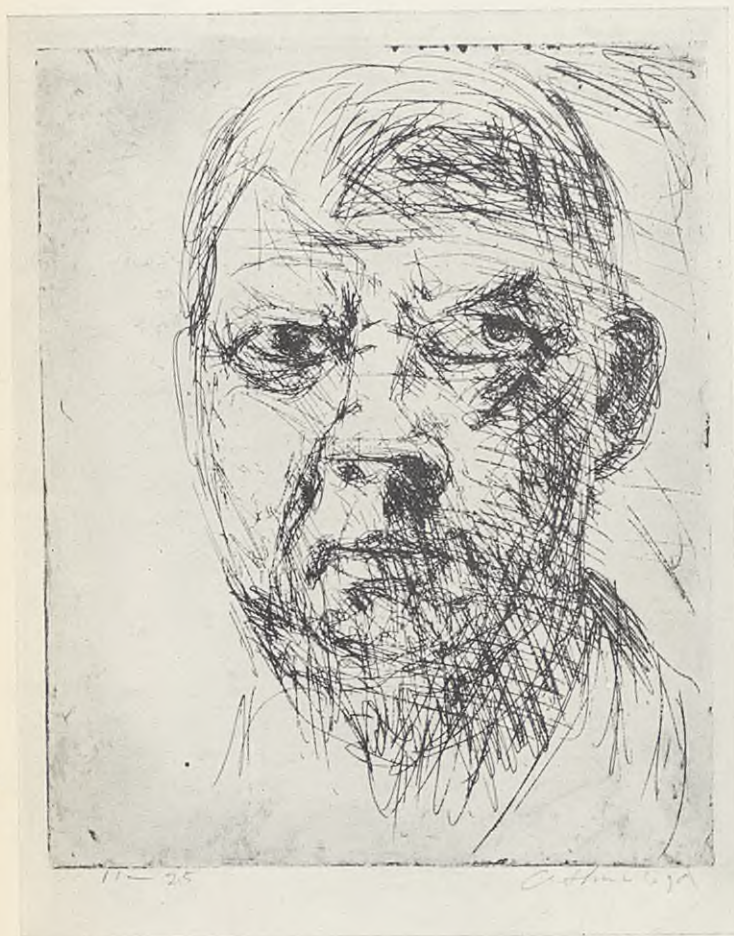


HENRY SALKAUSKAS
HARVEST 3 1959
Linocut 2 blocks 18in x 14in
Collection National Gallery of
Victoria

right
JOHN OLSEN McELHONE STEPS 1963
Lithograph on zinc 3 plates 22in x 30in
Possession of the artist



below
ARTHUR BOYD SELF PORTRAIT (1962)
Etching on copper 12in x 10in
Collection National Gallery of Victoria



EARLE BACKEN DARK FORMS (1963)
Colour etching on copper plate 19in x 13in
Possession of the artist



there have been so many fluid groups of printmakers that it is difficult to trace the members of them all. In recent years many print exhibitions have been imported from abroad.

Today artists working at lithography and etching demand extensive facilities. These processes are not easy to master without skilled instruction; instruction that could, before 1945, only be had in Europe is now available in Australian schools and in studios from printmakers who have been completely trained overseas. Some artists, anxious to work without distraction, have set up their own presses to escape the strain of sharing equipment.

Many artists are making big paintings and sculpture and as a comparable development they tend to make big prints as well. Now, more often than we see a print intended to be taken out of a folio and studied at arm's length, we see an image which, while the artists in composing it respected the limitations of the print medium, needs the isolation of a wall to set it off. Witness the print by John Olsen illustrated here. As is the case elsewhere in the world today, there is a preference by Australian printmakers and public for prints in colour. The print as an object for private contemplation has lost favour and the interest of the collector is no longer that of a person fascinated by craft and style as it once was. More people interested in acquiring modestly priced, yet original works of art for their walls, support printmakers. A beautifully mounted exhibition that illustrates the new importance of the original print here, is the Australian Print Survey 1963/4, prepared by the Art Gallery of New South Wales and accompanied by an ably documented catalogue. This exhibition began a fourteen months' tour of the State Galleries in October 1963. It offers a cross-section of the best work done since 1940 and if we follow this exhibition we can trace the recent history of printmaking here.

We see that the early delight of Margaret Preston for innovation is no longer an unusual attitude, for in this exhibition it is apparent that the artists have searched not only for the print medium that suits them, but also for a personal way of working with the medium. The first odd techniques used in Australia to coax prints from a metal plate were those adopted by Jacqueline Hick in Adelaide in 1943. The war years were difficult for printmakers. Materials, particularly metal plates and ink, were difficult to obtain. Artists had to improvise and follow recipes to make their own etching grounds and ink. At this time Jacqueline Hick was learning etching at the South Australian School of Arts and Crafts. Having concocted and used the traditional grounds that protect parts of the metal plate while acid etches lines and tones into the rest of it, she then experimented and drew through such untraditional grounds as grease, candle wax and crayon, interested to see how lines and tones would print when etched through them. She surprised those who saw her work because at this time spontaneous experimental work was most unusual. Following a successful exhibition in Adelaide in 1944, she exhibited her etchings in Melbourne in 1945.

The Print Survey Exhibition includes work by Charles Blackman, Arthur Boyd, Tate Adams, Barbara Brash and Mary McQueen, all of whom made prints in a pioneering class at the Art School of the Mel-

bourne Technical College. Following the appointment of Mr. Harold Freedman, the cheerless classes that had existed there in etching, engraving and lithography were fused. In 1951 artists were invited to use the school under his charge one evening a week, with the services of teachers and a technical instructor in lithography provided. During the years until 1961 when this class was discontinued most artists in Melbourne looked in. Many of them made a few prints. The lithographs of Charles Blackman were made during the earliest years of work by this fluid group. These years were described as having been exciting, when a number of artists, all friends, each with a strong sense of knowing where he was going, worked together. Later years never produced the same atmosphere. Perhaps because of the attendance of lesser artists lacking confidence in themselves, the evenings became social occasions.

All of Charles Blackman's lithographs were produced in 1953. The earliest of these are related to the charcoal drawings he was making at this time. The *Boy with an Aeroplane*, illustrated here, is a development from these, using as it does, lines of litho crayon and brush, with areas of tone from the crayon and wash. Arthur Boyd attended for some months in the same year and produced lithographs which he has never exhibited and which have an interesting relation to his recent etchings and figure paintings. Tate Adams, a foundation member of the class, made lithographs and linocuts. In 1951 Barbara Brash, at first mystified and then fascinated by the processes involved, began to evolve the beguiling and elaborate techniques she uses today. Her silkscreen print in the exhibition is a typical work, charming and engaging in colour.

The Print Survey 1963-4 is the first officially sponsored travelling exhibition but it is not the first exhibition to travel interstate. An exhibition of prints made at Melbourne Technical College, held in Melbourne in 1954, travelled to Brisbane in the same year. Successive exhibitions of Melbourne work were held there and interstate 1955-6. In 1960, some printmakers, having built up a collection of work, again decided to organize a touring exhibition. This was called Melbourne Prints 1960, and comprised sixty prints by thirteen artists including Christine Aldor, Barbara Brash, Noel Counihan, Robert Grieve and Mary McQueen. The prints exhibited in this show were very uneven in quality, yet as a touring exhibition it was an Australian first, for it remained intact in its travels to five states.

The Melbourne Technical College was not the only one in Melbourne to encourage graphic art. John Brack worked at Swinburne in 1954-6, and in 1956-7 Robert Grieve having learnt lithography in England, was appointed an instructor there and encouraged artists visiting the school to make their first lithographs. Len French, after making his first prints at the Melbourne Technical College artists' class, moved away and his extensive but unexhibited lithographs were mostly made at the Melbourne School of Printing and Graphic Art when he was a teacher there in 1956-8. It was here too where his elaborate, technically inventive and most personal serigraphs were made.

It is very largely the work of a group of new Australian printmakers that gives the Print Survey Exhibition the flavour that makes it so different from that which a corresponding exhibition of paintings

would have. These men and women born and trained in Northern Europe are heir to the German Expressionist graphic art tradition. Henry Salkauskas, Eva Kubbos and Vaclovas Ratas each have in common a vigorous, bold style. Their prints are printed from blocks in which the texture of the material speaks through the boldness of the drawing and cutting. They work with a roughness deliberately induced and make us conscious of the technical manipulation of the tools used.

Henry Salkauskas, the most brilliant printmaker in Sydney, contributes prints that are arresting in impact and so true to the nature of the medium that he uses that they could not be conceived other than as prints from lino—gouged, scratched, cut away. The patterning sometimes reads black, sometimes white, often as a dancing combination of these two. In 1961, he began to make serigraphs. A serigraph is printed from a silkscreen upon which a drawing has been made in varnish or glue that blocks the weave of the silk and prevents ink from printing

through on to a sheet of paper placed beneath it. Some of the serigraphs Salkauskas has made look as if they have been printed through a re-used screen or one blocked accidentally. Yet they hold your attention compulsively. Eva Kubbos practises a more decorative abstraction and a serigraph of black, intense blue and white is perhaps the best colour print in the show. Ratas since 1959 has made prints from carved plaster that fall somewhat short of his earlier Germanic woodcuts and wood engravings.

A second point of influence by members of this German trained group is in Adelaide where Udo Sellbach taught, and Karen Schepers teaches, at the South Australian School of Art. With its highly trained staff, fine equipment, and high standards this school should remain the pre-eminent training ground for printmakers in this country.

The inclusion in the Australian Print Survey of three prints each by Fred Williams and Earle Backen when other artists have at most two, indicates the importance of this pair. Backen studied engraving during 1956–7 and 1959 at the Atelier 17 in Paris. This centre founded by S. W. Hayter for research in printmaking has a formidable international reputation. In Paris a brilliant pupil, Backen has made artists in Australia aware of the technical innovations of Atelier 17 by his example since his return. He has had this influence but it does not explain his importance. Having studied engraving because he wanted a change of medium he found it a complete means of expression. After the struggle to mark the plate, Backen speaks of the excitement of seeing the design realized after the inked plate passes through the press. His prints are exciting. He uses effects in relief to which no illustration can do justice, a pyrotechnic dazzle of colour, or as here, in *Dark Forms*, works with restrained virtuosity.

Fred Williams studied etching in London during 1954–6. He used the artists' class at the Melbourne Technical College upon his return in 1957. His are the most important prints Melbourne has produced. A search for ultimate expression takes his work through as many as thirty states, i.e. progressive proofings after re-work on the plate, before the final edition is printed. The proofs show us the gentle stages by which his etchings progress. The greater portion of Williams's graphic works comprises figure subjects, but a fuller understanding of the development of his recent paintings follows after his landscape etchings are seen. Etchings and paintings are interdependent.

Williams is the corner stone of the group, whose exhibition, Prints 63, toured Australia last year. They are heir to the Melbourne College tradition of inviting artists to use the print studio. After the night artists' classes were stopped in 1961 a new group formed. This included Tate Adams, senior lecture in printmaking, Barbara Brash, Graham King, Jan Senbergs and Janet Dawson. Forsaking the wood engravings with which he made his early reputation, Adams now puts his greatest energy into making linocuts. These are large prints in colour made from a number of carefully cut blocks. Graham King is a lithographer by profession whose early experiments with many print media have enabled him to evolve a lucid style of his own. Jan Senbergs studied at the Mel-





far left
 CHARLES BLACKMAN BOY WITH AN AEROPLANE (1953)
 Lithograph on zinc 10in x 8in
 Collection James Mollison

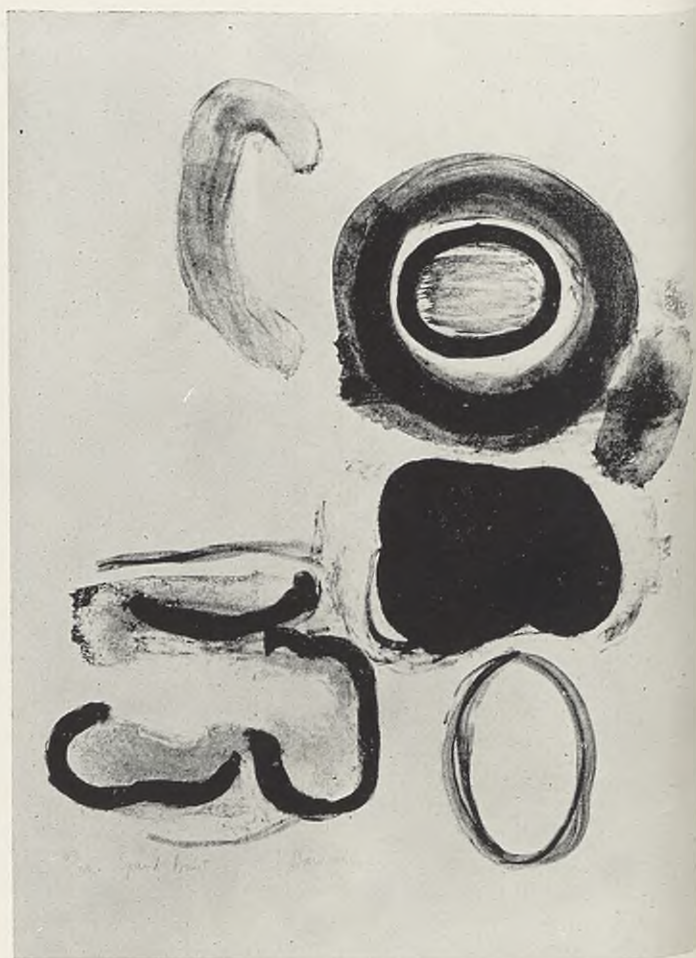
above
 FRED WILLIAMS YOU YANG POND (1963)
 Aquatint, engraving, etching and dry-point on copper plate 9in x 11in
 Collection James Mollison

bourne School of Printing and Graphic Arts in 1956-60, and has since worked at the production of commercial silkscreen posters. His familiarity with all aspects of silk screening gives him the freedom to compose his prints by printing through successive screens in a most personal manner. In his prints he eschews lavish colour – his work is serious and evolving. Janet Dawson in 1960 joined the Atelier Patris in Paris where she printed lithographs for School of Paris painters such as Sugai and Corneille. The stencil prints she has made since her return to Melbourne in 1961 have not been as confident as the lithographs she made in Paris. Her presence is felt more as manager of Gallery A in Melbourne, which holds the largest collection of prints for sale in Australia and also has a workshop in which serious artists can make lithographs. A place somewhat similar to this one opened last year in Sydney at Joy Ewart's workshop arts centre where lithographic presses have been installed and journeyman printers are available to do the heavy work.

In 1963, the Council of the National Gallery Society of Victoria made

fine use of the Gallery A workshop when it decided to promote the sale of prints by commissioning artists to make editions for them. Fred Williams, John Olsen, Albert Tucker and Len French agreed to use the facilities of Gallery A, to publish editions of fifty prints. The National Gallery Society, to finance the venture, pre-sold at fifty pounds each, twenty-five folios of five prints.

At a time when a burst of creative activity in the field reassures us about the future of the original print here, we appreciate how useful it would be to have an Australian Printmakers' Society. Failing this there should be a repetition of Survey 1963-4 next year. Either of these could then inform an interstate public of the activities of such little known printmakers as Guy Grey Smith in Perth, Geoffrey Brown in Adelaide or Eve Kely in Sydney or allow a wider audience to watch the development of Charles Reddington. More people coming to enjoy and value prints should have opportunity to view the current production of Australian Printmakers.



JANET DAWSON GRAND BRUIT 1960
Lithograph on stone 26in x 27in
Possession of the artist

left
CHARLES REDDINGTON PLAY MAN PLAY 1961
Serigraph, 5 screens 24in x 27in
Collection James Mollison

Editorial

Book Reviews

Australians, other than those of Victoria and especially those of New South Wales are apt to say, when speaking of State Gallery collections, 'But they' (meaning the Victorian Gallery) 'have the Felton Bequest.' This is said in a hopeless and at the same time slightly derogatory tone suggesting that such a miracle could never be repeated and that there was something slightly indecent about it anyhow. By non-Victorians the Felton Bequest is regarded rather as the outback aborigines regard the white man's Government, the great provider for the chosen ones, an attitude not unrelated to the Cargo cults.

In fact, according to 'The Felton Bequest' by Sir Daryl Lindsay, reviewed in this journal, Alfred Felton, when he died in 1904 left a net estate of less than four hundred thousand pounds capital and only half the income from this sum was for the benefit of the National Gallery of Victoria. By careful investment this fund has grown to nearly two million pounds.

It is not fanciful to hope that a group of companies or individuals in other states could establish similar funds for the benefit of other state galleries. This should certainly be possible in New South Wales. But a change of attitude is necessary. Too many people look to the state to provide, out of taxation, all the money needed for the purchase of works of art to augment state collections. In other countries and particularly in the United States of America, many galleries are merely built and manned by public moneys – the collections they house are provided by private gift or loan.

The first sign of a new approach appears with the Viscount Collection. Instead of providing another art prize, and so many of the over-abundant prizes in Australia today attract only mediocre work, the Viscount Company commissioned seven paintings depicting the Australian scene which will finally be given one to each of the State Galleries. Although all the paintings may not be good, four of them fully justify the commission.

This gesture may mark the beginning of a changed attitude and induce other companies and individuals to support the local galleries in similar manner or preferably encourage them to begin funds for the benefit of their local gallery similar to the Felton Bequest.

The Felton Bequest, An Historical Record 1904–1959, compiled by Daryl Lindsay (Oxford University Press) 1963. 42/–.

The Felton Bequest was given to foster the love of art in Australia, and to assist a wide range of charities. The present capital value of nearly £2,000,000 has grown from the original endowment of about £384,000 which Alfred Felton, a successful businessman, left for the benefit of the people of Victoria.

Half of the income from this fund, totalling over a million and a quarter pounds in fifty-five years, has been used to purchase works of art that should 'have an artistic and educational value and be calculated to raise and improve the public taste'. These works of art now enhance the collection in the National Gallery of Victoria. A similar amount has been distributed to charities which the author of the work under review summarizes in two pages, for his main purpose has been to record the history of the administration, effect, and significance of the Art Bequest. He has added his own suggestions for the future and many personal reflections.

Sir Daryl Lindsay has, of course, been directly involved: both as a Director of the National Gallery and as a friend and acquaintance of all but one of the Felton overseas advisers since 1916. His book gains its great vitality and interest from these factors: it is at once informed by inside information and animated by sincere bias, and the author's views are expressed with such candour that his writing is stimulating and controversial.

Writing about one's intimate concerns, however, has its drawbacks as well as its advantages. Direct involvement makes detachment difficult, and, especially when the degree of participation has involved policy-making, the selection of facts almost invariably fails to reveal as much of the story as readers and future historians will feel desirable. It remains, nevertheless, a major responsibility to support one's opinions with accurate and significant evidence from the available material which may, in the future, be lost.

In these respects the present work invites comparison with a previous book by Basil Burdett, *The Felton Bequests, An Historical Record 1904–1933*.

Both authors introduce their theme with a

succinct, biographical account of Alfred Felton. Burdett's is impersonal and objective. Lindsay's is an attempt to create an effective character who, nevertheless, remains shadowy. Using new evidence from Felton's diary, letters, and personal ledger, he allows the man to speak from the past: 'How keen is the relish of him who likes to know that he has a hand in controlling the destinies of his land and people'.

This is a lively method that guides the reader's imagination to the author's conclusion, but in the discussion of the will and estate Lindsay has, of necessity, to repeat much of the earlier material in an impersonal manner. One suspects that checking the accuracy of some of the figures may have been skimmed. For instance: '£1,237,000 has been distributed to charities' (p. 15) yet three pages later a total of £1,216,000 is recorded. Several other figures, too, vary from former publications although no reasons are given.

But the core of the text is the author's new, critical assessment of the significance of the bequest, and his analysis of the birth pangs and growth of Felton's brain child; the irritations of its foster parents; and the status of its achievements up to 1959. With such a rich child to bring up, this account is of the more interest because of Sir Daryl's inside information, revealing as it does clashes of personalities, and many nuances concerning the administration of the bequest and international art-politics.

Of the early years he feels that 'the opportunity to acquire fine things was there, but it was missed through lack of informed direction, and the buying generally was of the haphazard nature of the past'. This is an interesting opinion which seems an inadequate evaluation of the activities under Bernard Hall's directorship. This reviewer feels there is inadequate support for this comment. Burdett records, for example, that schedules – and they are hardly haphazard – were prepared to assist overseas advisers to the bequest in 1908, 1919, and 1931. Similar in type, though different in character, they would make interesting comparisons with the author's own suggestions of 1944 which are appended at the end of this volume.

Such revelations that 'important examples of the French Impressionists' were recommended by Sir Sidney Colvin about 1914 but rejected in Melbourne will greatly interest readers: but how much more effective the account would be if the particular works were named, or, better still, illustrated in the appendix of plates at the end of the book.

Yet for the majority of readers Lindsay's outspoken account of his own directorship from 1941 to 1956 will prove of absorbing interest.

(Continued page 277)

SEPIK ART



1



2



3



4



4A



6



7

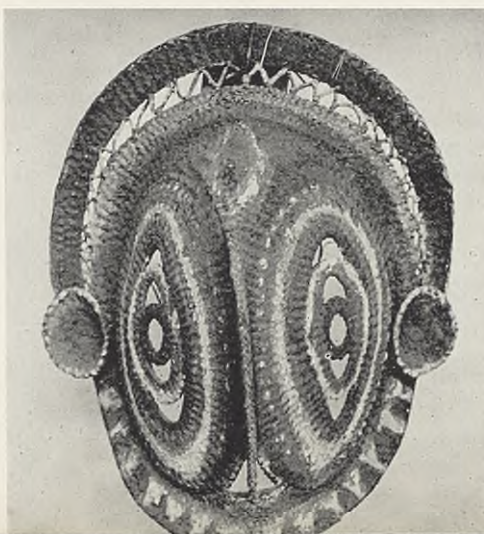
No 1. Carved wooden figure of characteristic Sepik style. Ancestral being. See for comparison Linton and Wingert (1946: 113), and Fuhrmann (1922: 59, 60, 63, 104); there are numerous variations on this theme. Attachments to ears and arms. Acquired by Mrs Ruth McNicoll.

No 2. Ancestral figure: note attachments and bark cloth binding. This figure bears a close resemblance to one illustrated in Linton and Wingert (1946: 109). Australian Institute of Anatomy, Canberra.

No 3. Painting on a palm frond from a tamberan house. Such intricate painted designs on triangles of bark, for instance, were raised at yam festivals among the Mundugumor (Mead, 1935: 172). They were also used in the construction of tamberan houses. Highly stylized human face. Stephen Kellner collection.

No 4. Carved figure: note cowrie eyes and protruding tongue (see Nos 10 and 14); scale design on trunk. Possibly phallic.

No 5. Wicker-work yam mask from the Abelam. See Mead (1938: 200), Gardi (1958: 140, 142) and Buhler (1962: 93). Australian Institute of Anatomy, Canberra.



No 4A. This is the other side of No 4, with a carved male figure in relief. Significance unknown, but possibly a model of a carved house post: see Bateson (1958: Plate VIII), where a carved post supports the floor of a house and represents a windjambu, or wood spirit. Also compare 4A with an illustration in Buhler (1962: 74) showing a wooden post from a cult house at Masanei, middle Korewori, middle Sepik. On the other hand, it resembles illustrations in Fuhrmann (1922: 72-75, 96, 103) of 'bruising clubs' and trumpets. Acquired by Mrs Ruth McNicoll.

No 6. Wooden mask. Whiten face, elongated and shell-inlaid eyes and extended phallic nose protruding over chin, ending as a snake's head. Obtained from the Chambri Lake area, middle Sepik. Possibly mwai mask, latmul (see Bateson, 1958: 163). Acquired by Mrs Ruth McNicoll.

No 7. Long-nosed wooden mask. See Gardi (1958: opp p 66) for comparison. Collected in the Murik Lakes region, near Karau, lower Sepik river. Acquired by Mrs Ruth McNicoll.

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An anthropological view

Ronald M. Berndt

The Sepik, Kaiserin-Augusta as it was called during the German régime, together with all its tributaries makes up one of the most important river complexes in New Guinea. It is navigable by small craft for more than 500 miles. Much of its immediate environment is swamp and kunai grass, fairly sparsely inhabited: Elkin (1953: 86-91) estimates a population of approximately 36,000 from Wogamush to the Sepik mouth.

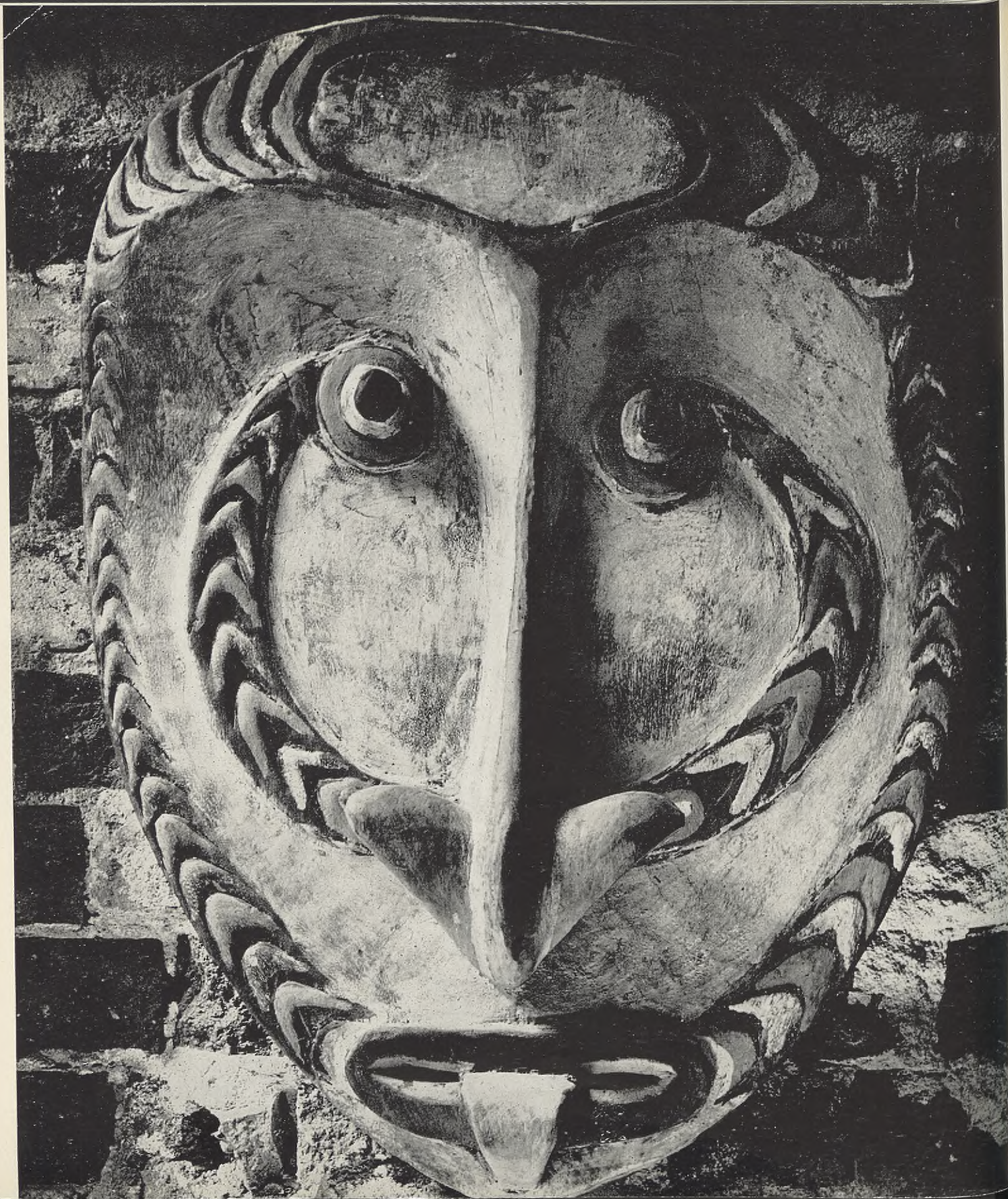
What is more, this whole region is one of the most aesthetically exciting in New Guinea. Among the best known of its peoples are the Abelam (Kaberry, 1941-2), Arapesh (Mead, 1935, 1938), Banaró (Thurnwald, 1916), Iatmul (Bateson, 1958), Kwoma (Whiting, 1941: Reed, 1943), Mundugumor (Mead, 1935), and Tchambuli (Mead, 1935). Their material culture is, overall, rich and diverse, covering quite a wide range of objects. Among other things, there are carved human figures, stools, head-rests, slit-gongs, shields, elaborate wooden hooks used to hang personal possessions out of reach of rats, carved prows, modelled skulls, pottery, bowls, roof ornaments, house posts, painted house fronts, masks, emblems, bark paintings, as well as wicker and feather work. More important than range and quantity, however, is the question of style. It is often possible to correlate a specific style with a particular culture, or a particular group of people, but on the Sepik this is rendered much more difficult by the traditional practice of trading both masks, for example, and their accompanying rituals, including songs and dances. This, as Margaret Mead has noted, is a feature of the region. She mentions several examples: here are two.

'Murik and related villages near the mouth of the Sepik, are said by the Arapesh to specialize in the purchase and re-sale of these masked dances . . .' (1938: 175).

'Among the Mundugumor it was customary for individuals to purchase such tumbuan [that is, masks, etc.: see below] and to absorb them into the pattern of tambaran [sacred houses: see below also] objects owned by family lines. The



No 8. Said to be a hunting charm from Yi'pon village, on the middle Karawari (or Korewori) river (Sepik region). Buhler (1962: 84) illustrates two similar designs of board-like cult human figures from the southern border area of the Sepik lowlands. One of these is from Amanggabi, on the upper Korewori. Stephen Kellner collection.



No 14. Mask hanging against brick wall, with protruding tongue (see No 10). From Kanganaman, Middle Sepik. Coloured in white, orange and black. Acquired by Mrs Ruth McNicoll.

No 15. Carving from tambran house, North Maprik. At the top are two hornbills; below, two lizards and a human figure, with three further birds at each side. The figure resembles in style those illustrated in Nos 16 and 16A. Australian Institute of Anatomy, Canberra.

No 16. Female ancestral cult figure, North Maprik. This figure and No 16A are similar to those illustrated in Linton and Wingert (1946: 106) for the Abelam; or in Gardi (1958: 120, 122, 138) from Ulupu, North Maprik; or, again, in Frazer (1962: No 139, p 235), showing ancestral figures on a men's sacred house of the Abelam. Australian Institute of Anatomy, Canberra.

No 16A. Male ancestral cult figure, North Maprik. See No 16. The feet of this figure stand on a crescent-shaped base, which is used as a hook. See Adam (1954: 136-9), and Linton and Wingert (1946: 103). Australian Institute of Anatomy, Canberra.

art of making the tumbuan was acquired with the original model. In the diffusion of these objects, the selling group may do some conscious sorting: for example, the Dakuar people took certain elements out of the Shene dance before they sold it to the inland village of Kobelen; the Tchambuli people sold a four-fold masked dance to Mentchuat without the associated four-fold division, because they claimed that the Mentchuat people were incapable of understanding its intricacy . . . (1938: 176).

This constant movement of objects was helped along, at times, by the interchange of skilled workers. Mead mentions Abelam artists being employed by the Plains Arapesh to paint the

expansive facades of their sacred tambran houses, while the Tchambuli imported large wooden faces, possibly not unlike Plates Nos 11 and 14, to decorate their houses.

Linton and Wingert (1946: 105) speak of intermingling styles, but Buhler (1962: 103-14) suggests that there are ' . . . at least six groups of styles . . . and each has distinct local varieties, many of which could also be considered independent style provinces' (*ibid.*: 106). A close examination of the relevant anthropological literature and of the numerous Sepik objects in Australian and overseas museum collections, especially where reasonably accurate information is provided on place of origin,



No 9. Mask carved from pith-wood, against a background of bark cloth. The mask itself is painted in black and red on a white field; size, 13 in. from top to bottom. Compare with illustration in Buhler (1962: 68) of a clan mask from Kararau on the middle Sepik. The broad nose 'with flaring nostrils' is typical of this area, as in No 10. Also compare with Frazer (1962: No 60 of p 121) for the Yuat River, Sepik. Australian Museum, Sydney.

No 10. A pith-wood mask with fibre fringes at ears: it is decorated with a series of red lines on a white field; size, 13 in. from top to bottom. See above (No 9). This specimen also resembles those in Fuhrmann (1922: 92, 93). It will be noted that No 10 and No 14 have protruding tongues: Buhler (1962: 72) depicts this style for Kararau, mid-Sepik. Australian Museum, Sydney.

No 11. A pith-wood mask against a net-bag background. Colouring is black on a yellow field, with a white border broken by points. This style closely resembles that of the Purari Delta, or Papuan Gulf (see Newton, 1961 and Linton and Wingert, 1946). Australian Museum, Sydney.

No 12. A four-headed ritual object, or prow decoration, which was bought at Malawe, Upper Sepik river. Acquired by Mrs Ruth McNicoll.

No 13. A modelled clay head said to have been used as a tray stand. Painted in black and in white ochre, it is 13 in high and comes from Angoram (also Iatmul). Stephen Kellner collection.



would go far toward settling this question. Nevertheless, most Sepik cultures show a basic similarity, not least as regards religion. There are local differences, but, broadly, aesthetic activity is focused on male initiation and on ritual relating to the increase of certain crops, particularly yams. The exceptions relate mainly to mortuary ritual. But all of this is centred on the *tamberan* houses. *Tamberan* is a pidgin English word, meaning 'ghosts of the dead'; the ceremonies and rituals are associated not only with these but also with what are called in pidgin *marsalai*, mostly non-human, shape-changing spirits.

The *tamberan* houses vary in type and significance throughout the Sepik. Generally they are, according to Mead (1938: 171), of three kinds: (1) those used for ritual purposes only, (2) those which combine the features of a men's club with ritual, and (3) those which are built for a specific ceremony and later are allowed to revert to dwelling houses. They are imposing structures. Mead (1938: 231-2) says that those of the Plains Arapesh have across the front, at a height of about 30 feet, a wooden panel carved in high relief with a series of human heads, alternating with female figures showing exaggerated genitalia. The Tchambuli (Mead, 1935: 238-9), on the other hand, have on the gable ends of their houses huge faces carved in low relief and painted in red and white. When a new one is built, wicker-work male and female birds are put on the steeple tips, replaced later by carved wooden birds whose wings spring from the hollow figure of a man. The facades of the houses, protected by overhanging eaves, are painted with vivid designs and within are stored the sacred objects, ritual carvings, masks, slit-gongs and so on.

Masks are used in many of these rites and ceremonies. The pidgin word *tumbuan* can refer to the masks themselves, to their associated rituals, and to the masked dancers. Along with the carved human figures and the modelled skulls, they are perhaps the most outstanding art-objects of the Sepik. There are two varieties. One is the woven rattan or wicker-work kind, which covers the head and shoulders of a dancer (see Plate No 5). Such constructions are found on both sides of the Sepik and are widely distributed from Washkuk to Nugum.



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The Tchambuli, particularly, have many different styles, while the Abelam have bird-face masks associated with their yam festivals. The other type is made of wood. Genuine specimens usually have round the rim a series of holes, to which are attached various materials. In fact, nearly all the human figures, but especially the masks, have such attachments in the 'live' situation when they are actually in use. Those in art galleries and museums, as Mead (1938: 201) has said, do not as a rule convey 'the gaiety and splendour of New Guinea material culture because they must always lack these perishable decorations, a great proportion of which are made from flowers and coloured leaves and fruits'. It is the social and cultural context which gives meaning and vitality to Sepik art. Certainly the various items involved were made to be looked at and appreciated, as well as used in a more pragmatic sense. The Sepik artist, as an artist, undoubtedly finds pleasure in what he produces, and gratification if his work is regarded as aesthetically pleasing. It is important to him that it should stimulate the right responses in the right people, and in this respect he does not differ radically from the average artist in our own Western European-type society. But the Sepik artist is concerned also with a more specific or more clearly defined field of relevance. What he creates must take its place in a wider-than-personal aesthetic framework, of myth, song, music, dance and dramatic performance – in short, within the framework of magico-religious ritual. What he makes must be used: and what he makes, too, depends not simply on his own individual inclination but on his traditional heritage. What he carves or paints, and how he does this, is circumscribed. The objects he prepares are used on traditionally-defined occasions or for traditionally-defined purposes. How he carries out his task at the practical level is largely a question of style; although some variation is quite in order it is necessarily restricted in range, if only because matters of social identification are involved. In Linton and Wingert's words (1946: 109), 'Imagination ordered but not restricted by feeling for form makes the art of the Sepik River an ideal instrument for its main purpose – the release of magic power'. There is varia-

No 18. Wooden mask, fringed with shells, fibre and feathers; elongated nose, and pig tusks protruding from nostrils and forehead. This specimen should be compared with a text figure in Buhler (1962: 67) from Kanduonum (Kanduomon), on the lower Sepik. Barry Stern Gallery.

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No 17. Carved ancestral figure, possibly wearing a mask. It is said to be of a pregnant woman, but more probably is slightly hunched in the manner of a stool-figure. Middle Sepik. Figures of this type are shown in Fuhmann (1922: 104) and Frazer (1962: 170-1). If this is not a stool-figure, it would have been used in initiation ceremonies (see main text). Stephen Kellner collection.

No 19. Bark painting, or house shield, from a lower Sepik village. In white, black, grey and yellow ochre. Possibly a sheet of sago bark originally intended as part of a house front, or as a display board during the yam feast among the Mundugumor and Abelam. After use it would be stored in the rafters of the house of the feast-giver (see Mead, 1938: 189). Acquired by Mrs Ruth McNicoll.

19



tion, and what appears to be (as Buhler, 1962: 106, notes too) a 'surprisingly wide latitude of freedom employed in design . . .' And we might expect this to be so where professional artists are concerned – whether selection rests on an 'accident of birth', so that among the Mundugumor a boy born with the 'umbilical cord twisted around [his] throat' is destined to become an artist, or whether the net is flung so widely that, as among the Tchambuli, 'every man is an artist'. (Mead, 1935: 172, 245). The objects produced by Sepik artists, then, are part and parcel of ceremony and ritual, of magico-religious significance. Let us glance at a few examples from anthropologists who have been concerned with such things in their social context, in circumstances where they have living and undisputed significance. Whiting (1941: 54, 90-1, 131) writes of the yam festivals among the Kwoma. 'Despite a child's awe of these meetings of the yam cult, he senses the excitement which prevails in the whole subtribe before a ceremony takes place and eagerly looks forward to the time when he will be old enough to attend them. He hears his father, uncles, and older brothers talk excitedly about the coming event, he sees them carefully paint their faces, comb their hair, don their best ornaments, and depart for the house tamberan.'

Later, the boy is taken by his sponsor to the tamberan. They stand before a screen while men play the flutes, sing, and beat the slit-gongs. Then they enter through an opening in the screen and look at the sacred altar, on which rests a carved stylized human head. A yam is given to the boy who, as he eats, dances within the circle of initiated men. 'At the beginning of each ritual the participants examine the carved wooden figures on the altar and comment on their excellence, those who have made them standing by to receive the praise. Men who are adept at carving may expend considerable time and effort fashioning and painting the formalized wooden heads and figures which are supposed to represent the marsalai of the cult, in order to have them so displayed.'

As Whiting says, along with its ritual significance as part of the age-grading sequence for boys and as a means of obtaining spirit support to ensure the increase of yams, this cult provides ample scope for artistic expression.

Mead (1935: 212-3) gives a further example from the Mundugumor.

'The actual experience of seeing one of the sacred figures or masks is a dignified and awe-inspiring one . . . Initiates are solemnly led into the presence of the sacred figures, which have been disposed to the best advantage in a nearly dark house . . . To enter and see the sacred flutes with their tall, thin shell-encrusted standards surmounted by a manikin figure with a huge head, wearing a diadem of shell and hundreds of graceful and valuable decorations from the midst of which its mother-of-pearl eyes gleam - this is an experience of major importance.'

Among the Iatmul, according to Bateson (1958: 128), in the *tamberan* house 'men put on their masks and their ornaments in its privacy and thence sally forth to dance and perform before the women who are assembled on the banks at the sides of the dancing ground.'

The Iatmul masks called *mwai* (similar to the specimen in Plate No 6) refer to mythical beings, and are used by dancers in the *tagai*, junior ceremonial house. This particular ceremony is closely associated with the more important *wagan* dances. *Wagan* are spirit beings mythically connected with water, their voices represented by the sound of beaten slit-gongs. A *mwai* mask has an extended nose, terminating in a snake's head. This exaggeration of the nose, a characteristic of Iatmul art, symbolizes local standards of physical beauty. It is also phallic, a symbol of masculinity. The nose may be lengthened to join the penis or navel, or it may be unattached, ending in a bird. (See Bateson, 1958: 10, 163, Plates XII, XXVIII.) Among the Iatmul, too, are the *mbwatnggowi* figures which represent clan ancestral beings and are associated with fertility. A portrait-skull, modelled in clay and resin on the basis of a real skull, is set up as the head of a figure, and this is elaborately decorated. The relevant ceremony is an initiatory secret. Bateson (*ibid.*: Plate XXVII) says,

'The dance takes place at night behind a screen of totemic banana leaves. The men lift up the dolls by the poles on which they are constructed, raising them high above the screen so that the women, standing as an audience, see the figures as Jack-in-the-boxes.'

Figures are used at *mintshanggu* mortuary

ceremonies; so are the portrait-skulls, which are finally buried. And among the Tchambuli (Mead, 1935: 245), during the rituals of death, masks and heads modelled in clay decorate the grave.

In its traditional setting, most Sepik art was obviously mature and highly sophisticated. There is no question here of primitive, in the sense of crude or under-developed or undeveloped art. The role of the professional artist was clearly established, and his position among some Sepik peoples was more secure, more generally accepted, than in our own kind of society. That art was a business, as it is with us, was also explicitly recognized, and it was possibly because of the intergroup ramifications of artistic economics that art flourished better in this region than in many other parts of New Guinea.

In Sepik art we find, too, a high degree of naturalism, in some cases combined with, in others separated from, extreme stylization. The model portrait skulls, along with some representations of animals, birds, reptiles and so forth, are outstandingly naturalistic. Ancestral figures, those relevant to the *tamberan* ghosts, were usually carved and constructed in a conventionalized way. This treatment, often extremely exaggerated (for example, see the figure in Plate No 1), is a matter of style where form symbolises specific cultural emphases. Where masks are concerned there is still stylization, and most certainly symbolism; but over and above this there is a deliberate attempt to achieve the grotesque, such as does not occur with ancestral figures. This has been possible because they usually represent not only beneficent but also malignant qualities of the *marsalai*, each individually named.

Even in 1943 Reed (254-5) could observe: 'the artistic quality of the products has declined markedly'. European contact has affected all aspects of traditional life in this region and especially religion and magic, including the *tamberan* house, and the objects associated with it have suffered accordingly. The basic values of indigenous Sepik society have been under attack for some time, even in what might be regarded as inaccessible areas. Elkin (1953: 87) has noted the 'iconoclastic methods' of 'one or other of the missions', adding that

magazine pictures have been pasted on the fronts of *tamberan* houses. With the tightening of Administration control, and the suppression of some traditional practices, the Sepik people's interests are shifting in other directions. It is true that there is still much art on the Sepik, and still many artists, professional and otherwise. A wide range of objects is still being produced, some for local use, although many are sold directly to visiting Europeans. The current interest in New Guinea art could lead to a renaissance. Conversely, and more probably, it may accelerate the decline. Art as a central feature of the life of the Sepik people, as it was for their neighbours in one way or another, is becoming a thing of the past - just as has happened, despite repeated revivals, in

No 20. Wooden mask with a border of plaited rattan, the whole covered with a thick layer of soft, black gum-cement inlaid with cowries, nassa, cone and other shells. The enlarged nose is also inlaid with shells and from the nostrils hang pig tusks. Sago-palm fibres decorate the outer edges. Size, 13 in from top to bottom. See also No 18. This mask resembles in style one illustrated by Gardi (1958: opp p 58) from the middle Sepik, referring to a ceremonial stool figure. Australian Museum, Sydney.

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No 21. A prow decoration from a war canoe, having a central mask, with an outer fringing of cassowary feathers. Upper Sepik. 24 in x 25 in. Stephen Kellner collection.

No 22. A tamberan house ancestral cult figure which would hang from the rafters, thus serving as a hook (see feet): a variation of the crescent base seen in Plate 16A. There is no reference to the exact locality from which it came, beyond the general term Sepik. 36 in high. Stephen Kellner collection.

No 23. A painting on bark said to depict a mythical bird-man. Possibly from a cult house, it is painted in red, white, and black ochre and is 36 in x 23 in. It comes from the 'Washmuck' (possibly Washkuk) area. Such paintings are used not only in tamberan house decoration, but also in festivals. Stephen Kellner Collection.

Western European society. Here on the Sepik as in our own situation, the change from social to individual significance in art, like the shift from predominantly religious art to predominantly secular, is part of the penalty we must apparently pay for living in an industrialized and complex society with all the advantages, and disadvantages, of machine technology, mass production, and heterogeneity in aesthetic taste as well as in basic values and beliefs.

An aesthetic view

Adrian Rawlins

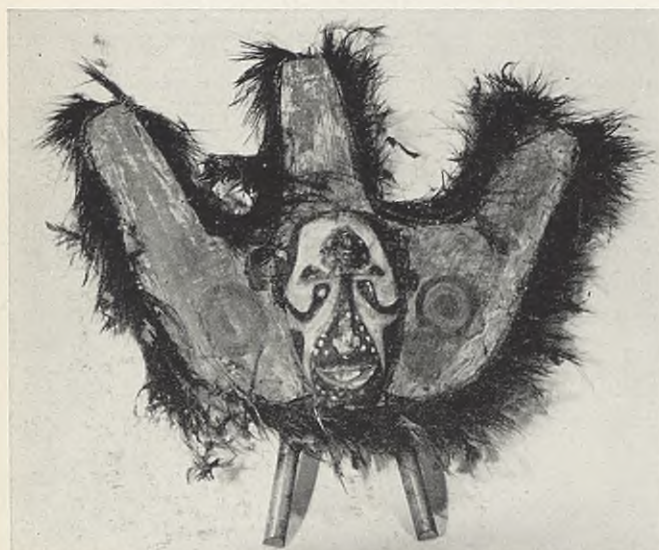
There is art and there is attempted art: this seems to be generally accepted, but which is

which is harder to say. One thing is sure: the mere physical fact of a paint surface enclosed within a certain area does not constitute a work of art and no amount of critical ineptitude or timidity will change that irrefutable law. Art is a qualitative concern, you cannot be democratic about it: either an image has the evocative power of art or it has not; that is the power to evoke a movement of light in the vast, dark repository of Unconscious Knowledge common to us all. Art is distinguished from the other stuff in that it demands from artist and beholder alike a multi-level engagement. From its maker the work demands the utmost concentration and integration of physical and psychological being: from the beholder it demands . . . trust, faith, 'openendedness' – to use Margaret Mead's excellent term for the truest sort of learning – and a sort of willingness to be instructed as well as pleased.

The best teacher of art is a gallery full of paintings. No prior theoretical study can instruct properly. Study in an attempt to understand art misses the point: before you can understand you must be conscious – and this requires faith, not analysis. For, after all, one learns humanities and studies sciences; and art is concerned with a sort of wisdom, not knowledge.

These sorts of things need not be said, of course, except when thinking of art in relation to the whole community – and this is the first train of thought suggested by Sepik art, which comes from a milieu where no conflict exists between an artist's sense of his function and the community's. In our tradition, if we be honest, we must acknowledge a popular misconception about art – that art is basically skill in representation – which creates an unbridgeable gulf between the artist's world and the layman's. This misconception stems from an inability to distinguish between the work of *homo faber* and *homo sapiens* (the artist's concurrent but not identical roles) in the specific work and in art in general. No such confusion exists for the Sepik artist, nor for his public.

There the artist's concern with image-building is readily acknowledged and his skill in rendering his image is not confused with his genius for containing and revivifying the prescribed forms of his sacred calling. In our art the



archetypal talisman occurs as it were secretly, the public face of our art is the unique personal style. But the personal style would have no relevance, and in fact passes into nothingness, if the archetypal reaction is not evoked.

For us then, the archetypal level of significance is hoped for but not prescribed; to the Sepik it is the other way round, and the aesthetic is incidental. However, because this creates a perfectly integrated relationship between artist and people, the art of the Sepik is by no means primitive: the forms devised through the long evolution of this art – at their best – are in no way qualitatively inferior to our own, simply different. It is just possible they could be better.

Function is important to the Sepik. Art is not to be owned, admired or enjoyed so much as to be used, as he uses his hand: to defend himself, to kill, to love, to assist his fellow. The form of an ancestor figure, the markings on a shield, the shape of a clam mask are as much a part of his personal and collective identity as the shape and texture of his mother's breast, the differentiation between male and female. Totems would seem to be made to celebrate the Known (the continuation of life through reproduction – note particularly the glorious wit of the double features in plates 5 and 5a) and to afford salvation from the Unknown (the gods, nature, man's puny destiny). Here are not merely the grassroots of our art and certainly not the crude fashionings of inarticulates; but – as Picasso and two generations of artists have already acknowledged – a sublime wedding of primitive vitalism with metaphysical sophistication and a mature understanding of the essential nature of imagery. One instance of this – the artist's ability to select from material at hand the exact means to satisfy his imagistic concept (Plate 16) – reveals a degree of sophistication no less articulate than that of a Picasso collage, or an assembler's.

Because these artefacts were talismans, their form was motivated by a desire to contain magic properties. As the efficacy of these properties was judged by the people who sought to use them, the form finally accepted would naturally be the one which best presented that conjunction of mystery, fear and the neverthe-

less-containable, perhaps conquerable, which we call the sublime – and what less should serve the imperative function of salvation? This is why the best of these images now attract our attention, some sixty years after they rightly should have been afforded general recognition and on the brink of their extinction. They are certainly truer than whole boatloads of sensitive (read decorative) European rubbish – and many (particularly plates 11 and 14) make even Picasso's derivative images appear feeble in comparison.

The two most efficacious techniques employed by the Sepiks seem to be the use of double images and didactic rhythms. In plates 4, 4a 6 and 7 we find images as powerful and true as the highest reaches of Gothic transcendentalism. The terror of the Unknown is particularized in the god-figure, which is both man and snake (4 and 7); the awe-fullness of the god is stated in firm rhythmic equipoise; the frailty of man (the naturalistic features of the second mask and the small figure emerging from the god in 4a) by a lax, nervous rhythm and softer, less austere moulding.

This dual imagery is not equivocal nor clumsy but, to use Robert Hughes's excellent term, is a metamorphic imagery containing – to my mind, at any rate – a well-planted (if not actually flowering) seed of a Bergsonian understanding of reality and possessing a quality of constant becoming trapped in transcendent equipoise as sublime as the best ikons.

The telling rhythms of these objects, even in life-enjoying markings (plates 3, 8) are as idealized as Michelangelo's, but without the vulgar complexity of his showy and megalomaniac anthropomorphism.

It is, I feel, required of every individual who dares claim to be conscious to know these artefacts, to see with what subtlety and economy the traditional form is relaxed by gentle variation to sustain imagistic liveliness (plate 19 particularly). But the most important lesson we can take from this art is not so much the obvious one that the most powerfully communicated intuition is housed in the most economic image; it is rather the idea that art does not serve selfish ends. In a time when too many artists – or, to be more precise, would-be artists – seem to think that their only

No 24. A portrait head modelled in clay and resin on the basis of an actual skull (see main text). The latmul, along with some other Sepik tribes, were renowned for such outstanding artistry. This specimen has cowrie eyes and human hair, and has been painted. See Fuhrmann (1922: 84, 85), Linton and Wingert (1946: 115), Adam (1954: Plate 16) and Bateson (1958: Plates XXV, XXVII). Stephen Kellner collection.



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obligation is to attest to their own superiority from the mass-mess, it is necessary to affirm that, however vigorously the unconcerned mass may ignore his efforts, or the ill-informed 'art lovers' misinterpret them, the artist's primal obligation is to the species which shall survive these present days. In finding his own salvation through the meaning his work gives his life, the artist must always endeavour to produce talismans for all men's salvation.

Albert Tucker

Robert Hughes

ALBERT TUCKER TATTOOED HEAD 1957
Oil 24in x 32in
Possession of the artist



Albert Tucker is a difficult man; sophisticated, brutally shrewd, obsessed with reputation, ironical, intelligent. He has a flair for making enemies. Diplomacy is beyond him. He has none of Nolan's easy charm; talking with him is not a flow, but a string of gritty encounters. His reactions always happen in the open, an exposure which seems to caricature them; in a curious way, he is the victim of his own abrasive honesty, a man with no mask. 'Why should I try to get on with people?' he once asked me. 'I don't like people! Most of them are destructive bastards!' His misanthropy would not sit well on a younger man - Tucker will be fifty this year - or a less intelligent one. But it suits Tucker, whose alarming facade, like the frilled lizard's, protects his vulnerable spots; he wants to be left alone by a society whose teeth, he believes, are septic. Solitude lets Tucker function as an artist. So much of his life has been spent in improvising defences that withdrawal, by now, is instinctive. His hoarding of status is part of this, of course; it constructs a *persona* behind which he can work. Arthur Streeton, when he returned from England in 1907 and set up shop as a Grand Old Man, contemplated writing a history of Australian art 'to put everyone in his proper place'. Fifty-three years later, there was a like idea in the air when Tucker came back to Australia and got to work on the uncertain structure of its art reputations. 'I've left a trail of blood all over Europe, and now I'm going to get my birthright.'

The success of Tucker's assault on Australian sensibility in 1960 seems all the greater when you reflect that he had been away since 1947, and that his work was quite new to local critics. He was known only for winning the 1958 Women's Weekly Prize; one or two critics recalled that he had been a member of the small expressionist group in Melbourne during the 'forties, a phase of Australian art then much neglected. The spectre of his overseas reputation hovered behind the paintings' impact, for, at the time, Tucker, Nolan and de Maistre were the only Australian painters whose work was at all known in Europe. But the journalists have exaggerated Tucker's international standing. 'He has a

ALBERT TUCKER IMAGE OF MODERN EVIL 1945
Oil 25in x 21in
Possession of the artist



ALBERT TUCKER ANTIPODEAN HEAD 1957
PVA on hardboard 19in x 27in
Possession of the artist



big name in America', wrote John Hetherington in *The Age*. This is untrue, since Tucker had but one show in New York and returned to Australia before he had a chance to be well-known in America; to be represented in the Guggenheim and the Museum of Modern Art does not guarantee a major reputation in the USA any more than Blackman's presence in the Musée d'Art Moderne puts him in the forefront of the School of Paris.

Tucker's pessimistic, guarded world-view explains why he has become a loner in Australian art, having little to do with other painters and drawing nothing from local movements. (Like Nolan and Molvig, he refused to join the Antipodean group in 1959.) His belief in a universe which is hostile normally and at best indifferent, ruled by inscrutable forces of nature and unredeemed by moral comfort, confronting its creatures at every moment with the gross poles of survival or extinction, has determined the form and content of Tucker's images throughout his painting life. The victim in Poe's *The Pit and the Pendulum* had to choose between 'death with its direct physical agonies, or death with its most hideous moral horrors'. The tormented images in Tucker's early work choose the moral horrors.

Of Yeats, it was said that 'Mad Ireland hurt him into poetry'. Mad Australia stung Tucker into art. The mood which permeated the Melbourne avant-garde in the late 'thirties and throughout the war would be inconceivable in the lush meadows of the 'sixties. 'The artist today', wrote a young Australian critic, J. M. Keon, in 1941, 'has to accept the idea of an interregnum of chaos, and be a law unto himself. I mean that he must evolve his own laws out of himself and his experience . . . We have to strip ourselves of predisposition and mechanical acceptance, and present ourselves in all the nervous and naked avidity of our stripped senses to the incessant waves of shock which will pour from the new, breaking life. Then . . . we can open ourselves to the subconscious, not of the nightmare, but of the daydream, and out of that we will evolve a new art, a new consciousness'.

Marinetti and Mayakovsky said that before Keon, but nobody in Australia had. He was speaking for a group of young painters who had grown up during the Depression. They were poor, and their struggles were made harsher by their commitment to avant-garde ideas which they could only sense at long range. Tucker, born in 1914, was the son of an undergear repairer in the Melbourne railways; Nolan, Boyd, Perceval and Bergner came from equally humble origins. The most articulate of them had next to no formal education past secondary school. But GPS schooling and a University degree were the accepted proofs of intellectual status; thus, raised outside an academic framework and self-taught even as a painter, it was natural that Tucker, like Nolan, embraced a theory of art which rejected the dominance of conscious intellect. The patron saint of Melbourne painting in the 'forties was Herbert Read, whose theories of unconscious creativity and of art as a revolutionary act affected Tucker's work profoundly. (There has, I think, never been a more revolutionary movement in Australian art than Melbourne painting in the 'forties. It was not merely an aesthetic revolution, but a revolt of ideas: the social extensions of Tucker's,

Nolan's, Boyd's and Vassiliev's imagery went deep into their times.)

The public ignored the Melbourne painters, whose one source of support was John Reed. Only one critic, Basil Burdett, occasionally took notice of them – but he had no time for Nolan. Their contact with their European style-sources was nominal; it came from reproductions, the shrunken heads of art. Thus Bergner, who had actually lived in Europe, could and did influence painters ten years his senior, like Tucker and Counihan.

Here, once more, is one of the leitmotives of Australian art. The painters had to reconstruct from mere fragments a cultural pattern which already existed overseas. They cannot claim to have succeeded. Much Melbourne expressionism in the 'forties was unskilled painting, done by immature men, and not very inventive. It was crude, but not always because of an intentional crudity of image. Though it jolted Australian art from its pastoral complacency, its uneasy declamations were as often aesthetic propaganda as works of art. Yet what an expansion took place! Commitment returned to painting; such vitality in a group had not been seen since the Heidelberg school, and the paintings of Nolan, Boyd, Vassiliev and Tucker acquired a dimension of ideas never seen in Australia before. Their forms were sometimes imitative, but they were dictated by impulses identical to those which moved the European painters at their source: Tucker, it appears, went through the same *Angst* in a corrupt environment that Grosz and Kirchner did.

By 1938, there were tensions within the Melbourne avant-garde. Tucker's early work, for example, reacts against classical post-impressionism. Bell, Frater, Shore and their disciples were concerned with the internal poetics of painting; their subjects were neutral, purged of all emotional overtones that did not stem from 'significant form'. The last thing young Tucker wanted was a neutral subject. Art, to him, was a weapon of protest. (In fact, Bell's objections to what Tucker afterwards called 'psycho-expressionism' laid the seed for the factional splits in the Contemporary Art Society in 1939–41.) By 1937, Tucker's work bore some kinship with German expressionism, with hatched brushmarks, harsh contrasts of red and green, and violent tonal shifts. In 1939, Tucker found some prints of German expressionist paintings in the Fine Arts room at the Melbourne Library. The fragmentation of these images gave his own sullen, anarchic violence a fit form. He painted a number of small, vehement canvases, the first of which was *City Lane*, 1939. Other landscapes, self-portraits and interior studies followed; the colour is uniformly acid, the mood bleak.

At the time, these were obscure experiments. Anxious to make his message more public, Tucker took up social realism in 1940. In art, the Noble Worker can be as stylized a fiction as the Noble Savage, but Tucker's work lacked the programmatic air of Counihan's or Bergner's. His personages were the victims of a general moral decay, not of specific political forces. This displeased both the Left and the Right – Trotskyite anarchists tend to – and Tucker and Counihan tussled acrimoniously across the issues of *Angry Penguins*. 'Intellectuals of the world unite!' snapped Tucker in *Angry Penguins* in 1943, 'you have nothing to lose but your brains!'.

ALBERT TUCKER GAMBLERS AND PARROTS 1960
PVA on hardboard 36in x 48in
Collection Alan Boxer



He studied Eliot's poetry, especially *The Wasteland*:

And I, Tiresias, have foresuffered all
Enacted on this same divan or bed,
I who have sat by Thebes below the wall,
And walked among the lowest of the dead.

Blind Tiresias could prophesy but not act. Tucker was trapped in a hostile environment, able neither to change it nor to get out; this knowledge lent his social-realist paintings an obsessive, sealed atmosphere of evil and despair, which glares through the crude paint and the sometimes naive or literary imagery. *We Are the Dead Men*, 1940, a strained allegory (note the title, taken from Eliot's *The Hollow Men*), depicts a bourgeois wedding-party confronted by a fiddle-playing skeleton in a trench-coat. Despair is piercingly suggested in the skeletal figures of *Children of Athens* and *Spring in Fitzroy*, 1941, a seated figure in work-pants and singlet staring vacantly into the drab street.

Tucker's art oscillated between expressionism and social realism for some years. He took part in that quaint contribution to the war effort on the Home Front, the Anti-Fascist Exhibition in Melbourne in 1942. (Alas, we do not know how many Melbournites were inflamed to shoot Nazis by *Children of Athens* or Nolan's *Dream of the Latrine-Sitter*.) But by now, an important development in Tucker's work was at hand.

This was the series *Images of Modern Evil*, some thirty-five related paintings done between 1943 and 1946. (Later, they were retitled *Night Images*.) With Nolan's 1947 Kelly series and Drysdale's outback paintings of 1941-5, they are among the seminal achievements of the early years of modern painting in Australia. Crudely wrought by comparison to Nolan's paintings or Drysdale's, their unique value lay in their implications and their symbolic technique.*

By 1941 the war was in full swing and Australian troops were in action, whilst their home cities were gripped by the usual hysterias. Army uniforms became erotic images, which they never are in peace, and part-time prostitutes nicknamed the 'Victory Girls' went looking for heroes. One of the figures in Tucker's *Pickup in the Dark*, 1941, threw a crescent-shaped shadow under a streetlamp; the transferred sexual content of this crescent-form now became apparent in the curved, red, distorted mouths of his *Victory Girls*, 1943. Soon, Tucker was using this crescent-mouth as an independent sign. It gave its surroundings charged overtones of evil, and thus transformed them; as an associative image, it so obsessed Tucker that he found none of his paintings would work without it. This was the first appearance in Australia of a true iconographic form, insistently recurring within and animating a group of paintings. Tucker's red crescent, in this respect, anticipates Nolan's Kelly helmet by four years. From it, the *Images of Modern Evil* were born.

The *Images of Modern Evil* were all set in familiar places – the beach and promenade of St. Kilda, a cast-iron balcony in Jolimont. Against these backgrounds Tucker set repulsive *personae*, parodies of the human

figure, with the red crescent hovering above them or growing on a stalk from their bodies. One such picture is set on the St. Kilda tram-lines; a tram clanks along, its yellow light glaring down on a stack of these lumpish humanoids, piled in grotesque embraces under the green iron of a street light. The colour itself is a concretion of noise. The surrealist overtones – a fantastic image in an everyday streetscape – are obvious, and it is worth noting that Tucker was the first Australian painter to use surrealism as a form of direct social commentary.



ALBERT TUCKER MACRO OF PLACE PIGALLE 1949
Oil on cardboard 30in x 25in
Possession of the artist

*I have written about these paintings in some detail elsewhere. See 'Irrational Imagery', *ART and Australia*, December 1963 (vol. 1/iii); also a review of 'Rebels and Precursors', *Meanjin*, 3/1963.

ALBERT TUCKER SPRING IN FITZROY 1941
Oil on cardboard 22in x 17in
Possession of the artist



Despite his disagreements with George Bell, Tucker was inevitably influenced by his upholding of Cezanne and Modigliani. Cezanne led him to cubism, and *Portrait*, 1941, was one of his first clumsy exercises in this idiom to which he returned, sporadically, until 1948; it also introduced one of Tucker's chief symbols of evil, the flared nostril. Picasso appears again in Tucker's paintings about Leonski, the G.I. sex-murderer: fat, rhythmically-drawn limbs, drums, the American flag, a hand crushing a dove. ('She twittered like a bird', Leonski said of his last victim when the military police got him.)

In 1942, aged twenty-seven, Tucker joined the army. He saw no active service and instead was sent to a training-camp at Wangaratta, in north-eastern Victoria. He was assigned to make detailed drawings of wounds in the military hospital there. These disfigurements affected his later paintings – especially the 'Antipodean Heads', whose fissures and craters resemble the contours of a gas-burn or the lips of a bayonet-gash. *Cratered Head*, 1958, came from a submerged memory, sixteen years old, of a man whose nose had been sliced away by shrapnel.

It is impossible to find one light-hearted or even sensuous painting from Tucker's early years. He was obsessed by the moral collapse of mankind in war, and after the *Images of Modern Evil* finished in 1946 he refused to let go of his *idée fixe*. He next painted portraits of criminals and madmen, from newspaper photos. One was a youth who killed his mother, cut her up and cremated her in the livingroom grate; another, a sadist who kicked a dog to death in a city street. Tucker's *Portrait of a Sadist* freezes a moment of life with the utmost immediacy; it is one of the unrecognized masterpieces of Australian portraiture, with its dramatic shadows, expressive drawing and relentless 'grip'. It uses the man's face as a psychological chart where the motives of his act and the social pressures behind them are traced.

This was no posed morbidity, for Tucker sensed a link between the madman's will to absolute action and his own idea of the artist as an autonomous sensibility. Both men are free because, and only as long as, their private fantasy-worlds do not touch their environment until they explode into action. When Tucker left Australia in 1947, the environment he hated had temporarily beaten him. His one aim was to get rid of his origins. 'I am a refugee from Australian culture', he said on the wharf.

Tucker left for Japan, with the American writer Harry Roskolenko, who had also written for *Angry Penguins*. Six months later, he briefly revisited Australia; then he left for London and, early in 1948, moved to Paris.

Between Japan and Paris, due to the strains of resettlement, he did little work. The transition paintings are dull, but one of them, *The Footballer*, 1947, shows the expiry of his red crescent: a surreal form, half goalpost, half figure, is slitted by small red gashes: the mouth-form has merged into the fissure, later to play a large part in his mature imagery. But he did not develop it then. In Paris, he returned to his interest in cubism, though no real cubist analysis went on. His brush ravished its subjects expressionistically, and loaded them with harsh colour, which fell abnormally low through soiled reds and purples, jumping suddenly

to a raucous yellow or a pink. Most of his 1948-50 subjects were prostitutes and their pimps; sexual evil obsessed him in the Place Pigalle as on St. Kilda Beach.

Dubuffet influenced him a great deal, as *Macro of Place Pigalle*, 1950 (*Macro* is the French for ponce), shows. In this painting, he stumbled on the form which led to the Antipodean Heads. The head is rapidly drawn, with an exaggerated nose and chin; its contour may be traced back to the red crescent in the *Images of Modern Evil* through certain earlier pictures of Paris whores. He worked on this shape for a year, then in 1951 moved to Germany, settling in a village outside Frankfurt. Here he produced one of his summing-up paintings, *Head of a Man*: a dark profile, ravaged by scars and fissures, which directly anticipates the Antipodean Head. But the cold bombed cities of Germany depressed him, and in the winter of '51 he returned to Paris, built a caravan and migrated to Italy, where he settled in the Ligurian village of Noli.



ALBERT TUCKER VICTORY GIRLS 1943
Oil on cardboard 25in x 23in
Possession of the artist



ALBERT TUCKER CITY LANE 1939
Oil on cardboard 18in x 13in
Possession of the artist



Life there was relatively easy, after the breadline tensions of Paris. Tucker's paintings changed with the landscape, acquiring a new plasticity and sensuality, and they began to reflect the Christianity of the local peasants – 'a warm bath of religion', as Tucker described it, the Virgin mingled with submerged pagan cults of the Earth Mother. Thus pictures like *Job*, *Entombment*, *Judas Iscariot*, and a curious *Betrayal* with Caiaphas's men dressed as French police. In 1953 he moved to Frascati, outside Rome, where his imagery shifted once more: this time, closer in spirit to the *Images of Modern Evil*, it included uniforms, street-signs, traffic-lights, zebra crossings and the like. These stamped-out objects, faceless imperatives, resembled city totems; in a brown wasteland of streets, Tucker's figures fought and copulated, hacking at one another among the mechanical hieroglyphs of a city at night. Appropriately, the heads became more abstract and began to acquire their present form.

The problem was to find the right environment for the Antipodean Head; an image of place with which it could fruitfully interact. It was an iconographic form, but in embryo; it needed both to irradiate its surroundings with metaphysical properties and at the same time to sum up their inner nature, just as the red crescent had done in the streets of St Kilda. Tucker, who has always lacked the intuitive sense of rightness in image that other local painters like Nolan or Olsen effortlessly possess, laboriously tried out a number of these contexts during the next four years. None of them worked. There was always an air of contrivance. But meanwhile he met Burri in Rome, and began to work with heavy pastes of polyvinyl acetate mixed with sand and raw pigment. Instead of painting fissures and wounds into the heads of his *personae*, he now modelled them directly, giving them an intense physical 'presence'. This hyper-naturalistic technique ('A brilliant illusionist', one critic said of Tucker's work in New York) became central to his work, and, in 1957, he produced a small purplish-brown head, silhouetted against a flat plain of Australian saltbush – an unconscious recollection which liberated the image at last. For the first time, Tucker had arrived, via surrealism, into the rich field of metamorphic imagery. The head was itself a landscape. Tucker's old environment had come home to roost, after ten years of rejection. Knowledge of this lay behind a number of satirical paintings he later showed at the Imperial Institute, in London. With titles like *Saturday Night In The Wombat Ranges*, they showed mutton-chop-whiskered bushrangers, bristling with muskets and armour, peeping timidly over rocks. They were a mild jab at Nolan and a side-crack at 'the European yearnings of Australians'; equally, they satirized his own ten years' failure to get rid of his origins.

After this, his work developed along a strictly defined path, with little variation of form, hardly any change of subject (except for some thick Turner-esque studies of light on the Thames, and some paintings of neon-lights in Times Square), and a slow expansion of imagery. His central

image remained the Antipodean Head, though there were also landscapes, built up from slabs of hard paste, craggy and remote as the far side of the moon: suggestions, intensified to the point of melodrama, of the antiquity of inland Australia. Five principal symbols recur in conjunction with his head-form.

The first of these, and the longest-used, was a light-globe in an open shade. Tucker first used it around 1943, in *The Vaudevillian*; later it underwent changes, the shade appearing once as the wings of a bird descending on a group of figures in an ironical parody of the Pentecostal dove. (This endless testing and conjunction of images, one against the other, is characteristic of Tucker's imagination: he builds his pictures out of pre-cut units.) Parallel with this run his two chief conflict-images: a gun, which is a phallic symbol as well, and playing-cards, brilliantly employed in *Gamblers and Parrots*, 1958. (The constant thread in Tucker's work is its preoccupation with violence, conflict and rebellion.) Then there are the fissures, whose origins I have already discussed, and the parrots, in red and green plumage: no Rosella sauce bottle birds these, but tiny winged piranhas which slash with horny beaks at the impassive face of an explorer. Recently, with less success, he has taken to perching a large magpie on his Antipodean Heads and explorers, but this is not a developed image at all: there is a meaningless tension between naturalistic and stylized forms in the same picture, and this can lead to such painful gaffes – for a man of Tucker's sensibility – as his painting of an explorer in a rainforest with magpie and gun, recently acquired for the Viscount collection.

Tucker's is a heavy-handed art. It is not inherently sentimental, but the excess of its violence can generate its own sentimentality, acid and brutish. He enjoys no *petites sensations*, drops no hints and withholds few implications. But at their best his paintings are lit by the harsh glow of a genuine, and profound, humanism. It is quite unlike Renaissance humanism, which found the glory of man in his perfect form and noble intellect. Tucker celebrates man's minimum function: to survive. His figures go through cataclysms and come out ravaged, but they do come out. This idea is typical of our century – its literary parallel is Golding's novels, suffused by the dangerous exhilaration of starting from scratch – and it runs like a dark vein through postwar Australian art. Tucker's early work, struggling against an invidious social environment, was tinged with self-pity; this is now transcended on the more basic plane of physical battle. By stripping the accidents of time from his images and retaining the essence of place – while avoiding, except rarely, a posed Aussieness – Tucker has given his work a special kind of universality. Local critics tend to assume that you can tell a revolutionary figure by the number of his followers. Tucker has no followers except, in off moments, himself. But his place in the history of the local avant-garde is certain and prominent. Our culture needs more painters on the dark side of experience, men who can spend thirty years insisting, against all decorum, that art is not all sweetness and light, that painting is not part of the background hum of gracious living and received ideas: that art can be an erratic yell, an irrational fear, a ritual in the dark, an exorcism, a dirge for lost innocence, or a supplication to a dead god.

Tom Roberts

Virginia Spate

TOM ROBERTS ADAGIO (1899)
Oil on board 10in x 20in
Collection Art Gallery of NSW



Two terms are commonly used to characterize Tom Roberts's paintings: 'realist' and 'impressionist'. In Roberts's case these terms, unless much qualified, are almost meaningless. They have, however, been used for so long that they have formed the familiar vicious circle of art-criticism – in which the spectator approaches a work expecting to see what he has been told he will see – and he sees precisely that. Seeing what one expects to see in a work is all very well, but it does tend to stop one from the shock and delight of venturing further into the reality of the painting. Thus one has come to see Roberts's paintings of shearers as realistic studies rather than as heroic types; one sees as 'impressionist', works which were carefully composed and even, at times, painted in the studio from studies; finally, one tends to forget those works which one thinks of as atypical.

'Realism' is generally interpreted as the attempt to depict the actualities of contemporary life. This depiction is not so much concerned with relating a specific story as with giving a general comment on the human condition expressed in more or less objective visual terms.

'Impressionism' (in its widest sense) is conceived as the rendering of the transient effects of nature with the greatest possible immediacy and objectivity. The Impressionist was particularly interested in effects of light (which was expressed in terms of colour) and he believed the painting should be executed directly from the subject, which should be seen under the one effect of light. Theoretically, the form of the painting should be determined by the form of the thing depicted, not by any abstract compositional principle.

Neither of these concepts applies to more than a segment of Roberts's work. His 'realism' and his 'impressionism' were of a particular kind whose nature can best be approached through a brief glance at the conditions under which they evolved.

In Australia, Roberts studied for at least five years under academic teachers; in London, he spent a further three years (1881–4) in the Academy Schools; most of his friends, in England and Australia, were academic painters; the Australian exhibitions were dominated by academic work – and to exhibit at the Royal Academy remained Roberts's life-long ambition. Although his art did, of course, move away from the academic, this training and milieu inevitably influenced what he saw as meaningful in impressionism and realism. Leaving aside the debatable question of whether Roberts ever saw any painting by the central group of French Impressionists (as I believe he did) the significance of Continental Impressionism in his development has been over-emphasized. This is indicated by a comparison of his work before and after the meeting in Spain with Barau and Casas, which has been interpreted as a turning point in his career. However, neither of the two painters was an impressionist and Roberts's work was not significantly influenced by them. More important was the fact that *plein-airisme* and qualified forms of impressionism were beginning to influence the younger generation of English painters, Roberts's fellow-students. The vast majority, however, were moved by the aestheticized impressionism of Whistler or – more generally – by the so-called impressionism of Bastien-Lepage. Similarly in the *plein-air* 'colonies' which developed in England at the same time, painters were less concerned with the study of nature *per se* than with its use as an appropriate and convincing setting for the traditional pictorial narrative: the painting was to give the appearance of nature, but nature was not the primary subject as it was with the Barbizons and the Impressionists.

Contemporary life had been depicted in England throughout the nineteenth century and by the 1880's it was becoming generally recognized as a fitting subject for art. Rarely, however, can this tendency be called 'realism'. In both France and England the largest artist group was one whose painting had been conditioned by the fact that there were really only two significant places to exhibit – the Paris Salon and the London Academy. In these vast exhibitions the taste of a comfortable bourgeoisie played a decisive part. To them, the painting of anecdote was more acceptable than more basic comments on human existence; if the painter of contemporary life ventured to depict it without the help of an appealing story, he then tended to idealize or to prettify the things he depicted. The distinction between this and realistic painting can best be



TOM ROBERTS A SUMMER
MORNING'S TIFF (1886)

Oil on canvas on hardboard
30in x 20in

Collection Ballarat Fine Art Gallery
Victoria

seen in specific works. *Hard Times* by Herkomer (an Englishman rather older than Roberts) depicts a destitute young family seated by the roadside with all their pitifully few possessions. Like a scene from a serial story the painting is not self-sufficient: it begs the questions: what has happened? what will happen? By contrast, Courbet's *Stone Breakers* reveals the whole content in one image. In Herkomer's painting, the family (with the same impenetrable veneer as the Hollywood heroine) whilst tattered and forlorn still remains both respectably clean and attractive; Courbet's figures are depicted with impersonal objectivity; they make no vicarious claim on our sympathies and consequently we consider the painting itself and the situation itself.

Roberts came closer to the nature of Courbet's realism than many of his English contemporaries; he was more concerned than most with the investigation of nature itself. Nevertheless, I think he was basically more an idealizing or an anecdotal painter than a realist. Moreover, his academic training did contribute significantly to one basic characteristic of his art – a characteristic which one might define as relativity of style. His work has many modes of expression which – whilst yet remaining personal – vary according to his subject matter. They range from the academic as seen in his formal portraits, his anecdotal and outback paintings, to the free impressionism of his landscapes and portraits of his friends. If one compares this variety with Monet's consistency of style (in which everything from water or trees to the facades of cathedrals is dissolved in tissues of colour) one can see that Roberts was less concerned with pictorial and visual investigations than with the idea to be expressed; the one thing which Roberts tried to give all his works was the effect of visual immediacy.

The ideas Roberts attempted to express were similarly unlimited by programme. His paintings of contemporary life, for instance, reflect his own ease, his own experience (as a socially acceptable Bohemian) of the fluidity of Australian society. He was a radical painter whose 'studio afternoons' were social events, an adventurer who camped at Heidelberg at weekends whilst being on visiting terms with the best of Melbourne's society during the week . . . His paintings range from informal beach scenes, through romantic anecdote, to the city-dweller's dream of the heroic life of the outback. He had the optimism of Banjo Paterson, not the tragic vision of Lawson of man entrapped by his social circumstances. In his pastoral paintings there is no hint of the contemporary crisis in the industry, of arduous labour; in his paintings of the city, not a suggestion of the miseries of the 1890's.

These remarks are intended as a background for the illustration of a few of Roberts's less well-known works.

The first, *Coming South* (1885/6) depicts the deck of the ship on which Roberts returned from England. It is carefully composed, meticulously defined; this and its lack of atmospheric unity indicate that it was probably not painted 'on the spot', although Roberts seems to have attempted to give this impression. It is at once one of Roberts's least impressionistic and most realistic works.

In *Twenty Minutes Past Three* (1886), in strong contrast to the slightly

earlier *Bourke Street*, the study of light is not only subordinate to the linear structure of the painting but becomes also merely an illustrative element in an anecdote in which a woman confronts her errant husband. In this context, the *Summer Morning Tiff* of the same year assumes another character than that of 'an investigation of Australian light' – it is, in fact, a carefully composed romantic episode. The same is true of the *Reconciliation* of 1887. Roberts emphasized this narrative content by including verses in the exhibition catalogue. The following extract gives a sufficient idea of the sentiment behind *Reconciliation* . . .

" 'Tis a glimpse of Eden's raptures,
'Tis a glimpse of Eden's bliss,
When all bitter thoughts will vanish
At a touch and with a kiss" . . .

At the same time Roberts was painting his charming beach scenes and evening landscapes in which the increasing romanticism, the increasing strength of feeling for 'things Australian' reveals the roots of the sentiment underlying the pastoral paintings.

In late 1888, Roberts probably began painting the first of these, *Shearing the Rams*; he was also painting '9x5's' (exhibited August 1889) and his main work for the May exhibition of the V.A.S., *One not easily jealous, but, being moved, perplexed in the extreme* (Othello). The conjunction of the three indicates the inadequacy of the terms used to characterize Roberts's paintings. *Jealousy*, composed according to academic principles and painted in two different settings, violates not only the impressionist emphasis on unity of light but the realist emphasis on unity of action. The scene depicted requires speculation on both past and future to clarify its meaning in a way that Manet's *Bar at the Folies Bergère*, for example, does not.

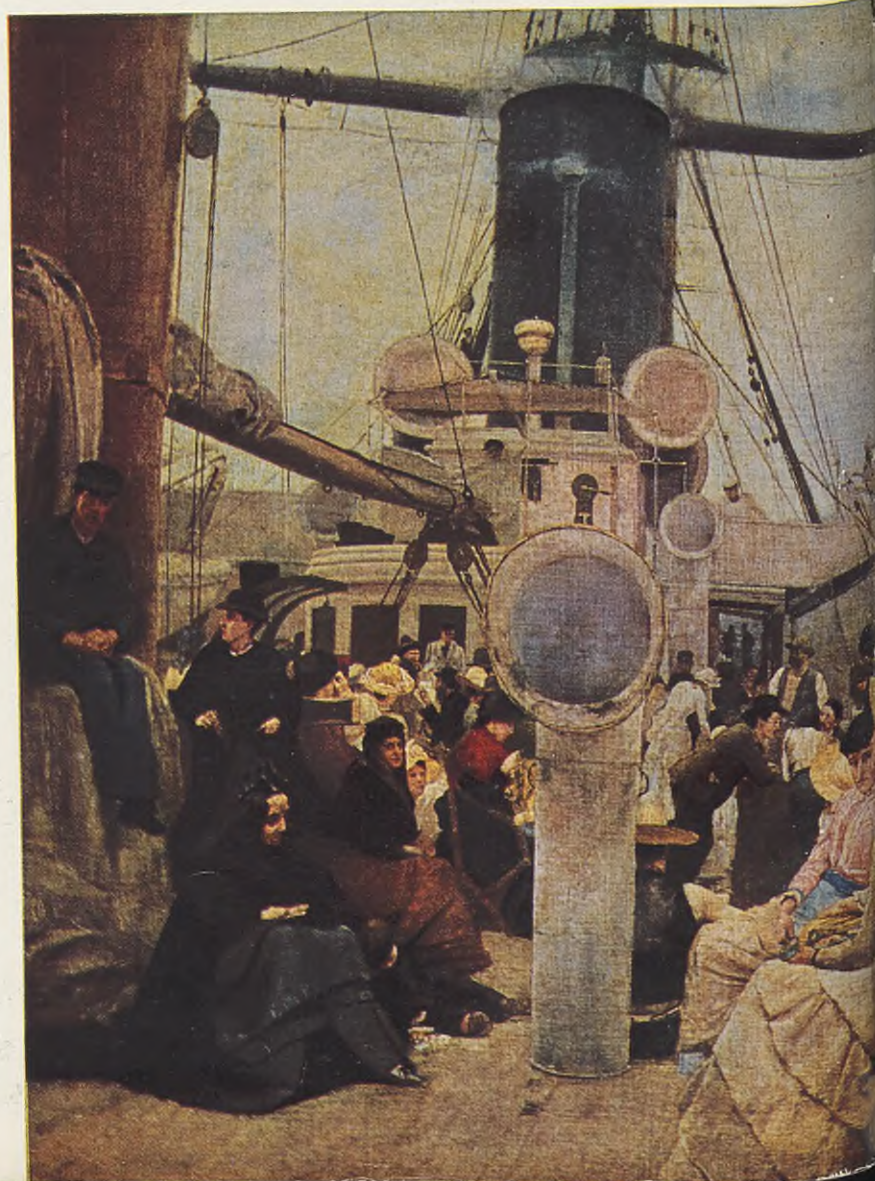
The influence of this concept of narrative continuity can be seen even in the case of some of the '9x5's' – as in the one illustrated here. (It is, in fact, surprising that the '9x5' Exhibition itself which one might have expected to be programmatically one of the 'purest' of Roberts's ventures, has almost as wide a stylistic and conceptual variety as has his work as a whole.)

In the outback paintings, Roberts moved away from anecdotal painting but also from the actualities of contemporary life. He set out not to embody life as it actually was but to symbolize in the one pictorial moment, firstly, all the aspects of that outback life which he thought of as 'typically Australian'; secondly, to express 'the spirit of strong masculine labour'. In short, he wished to raise the scene to the ideal. However potent this and other works have been in shaping our conception of what is typically Australian, to call them realistic is to distort their nature.

Roberts painted several of these pastoral pictures in the 1890's. They culminated in *Bailed Up* of 1895. This is a history-painting which, in no sense of the word, can be called realistic and whose bleached tonalities and elongated, insubstantial figures owe almost as much to contemporary stylistic tendencies, to the French muralists (like Puvis



TOM ROBERTS TWENTY MINUTES PAST THREE (1886)
Oil on canvas on hardboard 40in x 30in
Collection C. F. Morath



de Chavannes whom Roberts much admired), as to the study of Australian nature.

In the second half of the 'nineties, the place of the anecdotal and the pastoral paintings was taken by strange, poeticizing works. The enigmatic, inward-looking *Adagio*, for example, shows how far Roberts has come from the objectivity of works like *Summer Morning Tiff*. Although it still reveals unmistakably the hand of the same painter, one feels a new tension between his strong feeling for the actuality of the thing seen and his desire to express the 'new idealism' of the *fin-de-siècle*.

These, and many others of Roberts's works, have been disregarded not because they are less good paintings but because they do not fit into our stereotype of Roberts as the realist interpreter of Australian life, and hence into our stereotype of what is characteristically Australian. The freshness and quality of Roberts's painting resides largely in his own refusal to be limited by stereotypes, either formal or conceptual.

opposite top
TOM ROBERTS IMPRESSION 1888
Oil on cedar panel 4in x 7in
Collection National Gallery of Victoria

opposite bottom
TOM ROBERTS COMING SOUTH (1885/6)
Oil 25in x 20in
Collection L. P. Kendall

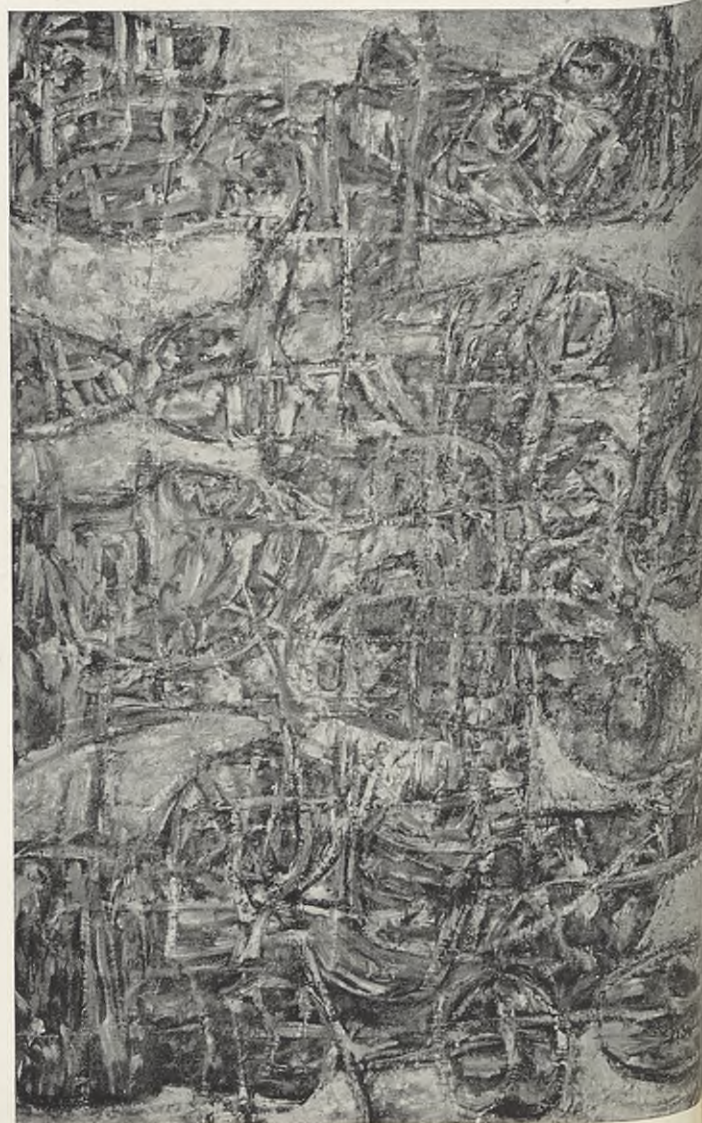
below
TOM ROBERTS ONE NOT EASILY JEALOUS, BUT, BEING MOVED, PERPLEXED IN THE EXTREME 1889
Oil on cotton on board 36in x 55in
Collection Art Gallery of NSW



Exhibition Commentary

Most of the private galleries having been closed for several weeks of the last three months, the period has been one of limited interest and the pre-Christmas mixed exhibitions, assembled with gifts in mind, are rarely remarkable for discoveries. Some primitive painters have enlivened the scene but they will be the subject of an article by John Olsen in the next number of this magazine. Pottery of considerable merit has been shown in several galleries and has attracted the attention of a widening audience and the work of the Japanese potter, Kawaii, now showing, will generously recompense for time given to viewing and handling it.

MILGATE has something in his nature that makes him urgently aware of the ineffable, the nameless otherness that is beyond anything that can be described by allusions to everyday experience. He emphasizes the idea of formlessness through the use of forms; he orders his paint so that it implies disorder; he selects and simplifies so as to suggest infinite complexity.



RODNEY MILGATE THE ASCENSION (1963)
Mixed media on hardboard 48in x 36in
Collection Wallace Thornton



left
JAMES GLEESON SYNAPTIC DISPLACEMENT (1963)
Oil 48in x 36in
Collection Patrick White

below
FRED WILLIAMS YOU YANG POND 1963
Oil on hardboard 46in x 52in
Viscount Collection



FRED WILLIAMS'S bronze abstract surfaces, polished over the format of Australian landscape, made his *You Yang Pond* an outstanding picture in the all-too-brief Viscount collection of Australian painting (showing in all states).

JAMES GLEESON creates an Aladdin's cave of jewelled *frottages* in which classic man struggles for light. His superb technical mastery was much in evidence at the South Yarra Galleries. Mostly realized on a small scale, many of these pictures require the scale and amplitude his theme suggests.

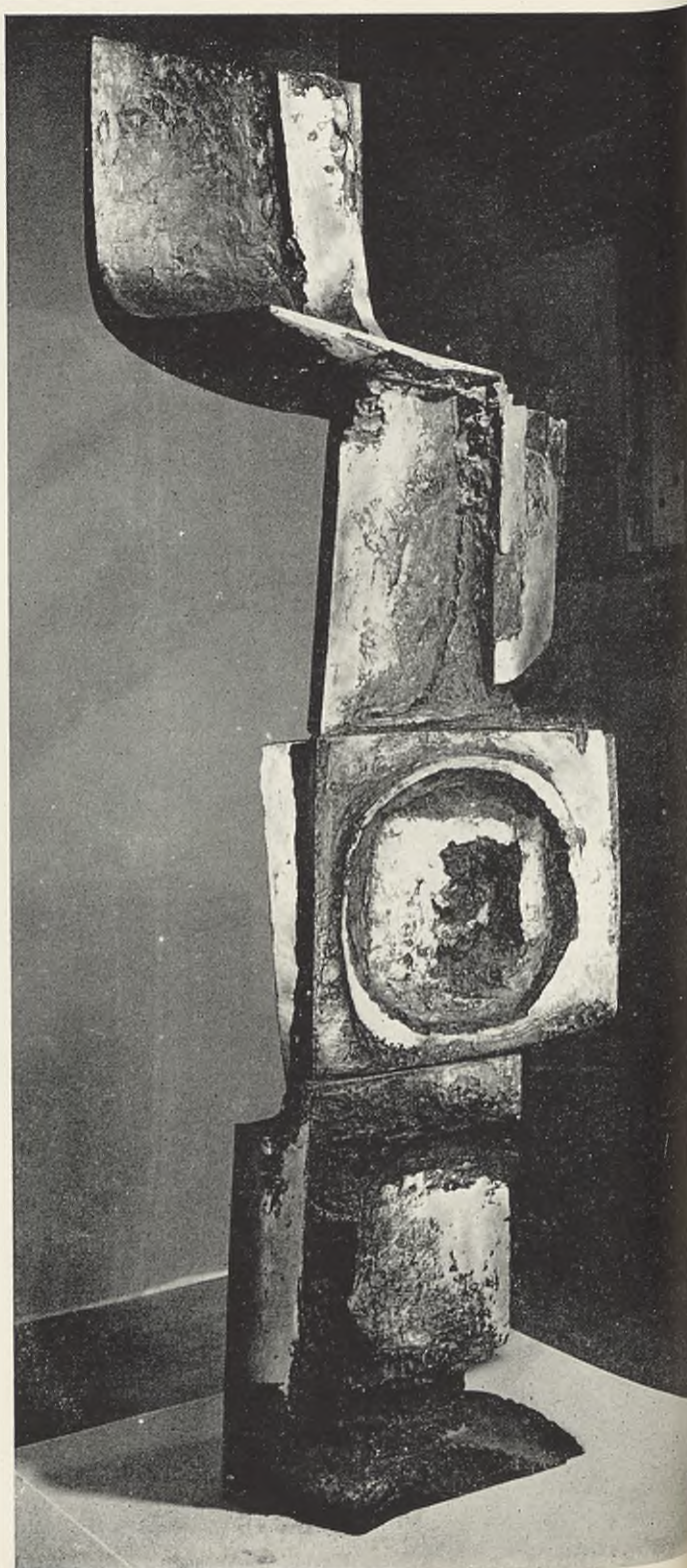
KEVIN CONNOR PORTRAIT OF AN OLD MAN 1963
Oil on hardboard 48in x 48in
Macquarie Galleries



CONNOR'S distortion drags us into the cells of bedlam – faces, figures, even the landscape itself twist, collapse and disintegrate like putty under pressure. For him man is a victim of circumstances. He is a malleable thing and as he is pursued by tragedy or by evil forces he yields and takes upon himself the impression of his torment.

NORMA REDPATH'S recent exhibition at Gallery A in Melbourne revealed the new style which she evolved during a period of work in an Italian foundry. Monumental pieces, built up from simple basic forms into fantasies of structure, echo the play of pressure, tension and balance in an ever varying combination of forms; contrasts of texture, achieved by partial polish of the surface, create an additional effect.

NORMA REDPATH DAWN SENTINEL
Welded steel 11ft high
Gallery A



Art Directory

Amendments to previously published information are denoted by italics.

NEW TO THE STATE GALLERIES

Sydney

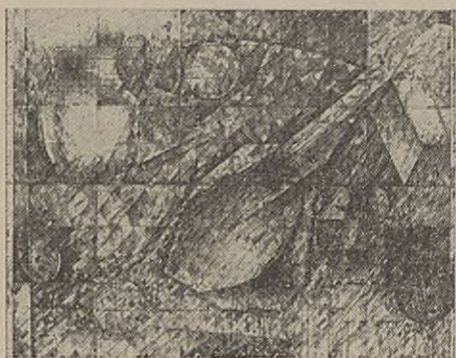
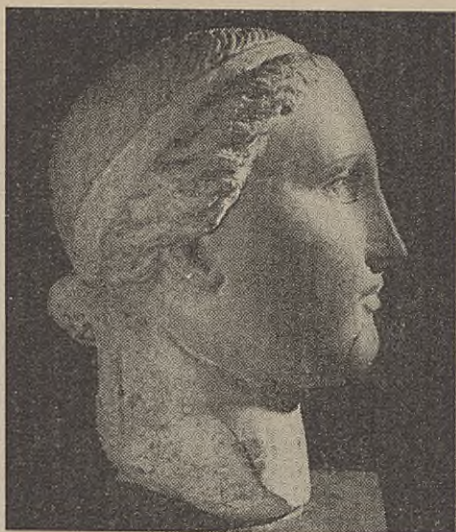
Over 2,000 years separate the two carved heads acquired by the Art Gallery this year. The earlier – a Graeco-Roman marble of the late Third Century B.C. was a gift of the Art Gallery Society. It is probably a head of Apollo and by a curious kink in the line of taste it looks somewhat later and rather more feminine than the severe archaic *Head of a Woman* by Ossip Zadkine – carved this century. The latter, hewn from stone and lightly tinted with colour, was the gift of Dr. and Mrs. H. V. Evatt.

Melbourne

Three examples taken from the exhibition in October in the National Gallery of Victoria of recent acquisitions made under the terms of the Felton Bequest demonstrates the wide range of interest characteristic of the Melbourne collection.

The *Indian Dancer under a Canopy of Foliage* is part of a series consisting of two other dancers and a female drummer, now belonging to the British Museum. The four figures which will be published in next year's Annual Bulletin of the National Gallery come late in the time sequence of Indian art which began in the Indus Valley period in 3,000 B.C. and which had its early classic period in the fourth to the second centuries B.C. The twelfth century A.D., to which the dancers belong, resembles the Rococo period in Western Art; its artists delight in ornate, decisively cut detail and in sinuous and intricate movement. The figures came originally from Belur in Mysore and were brought to England in the middle of the last century by the Governor-General of India, Lord Dalhousie.

The Iranian *Bull Jug* from Amlash of about 1,000 B.C. brings to mind the art of Henry Moore and Picasso. Yet the works from Amlash have only been known since 1958 and



the jug probably comes from Megalithic tombs in the Western Elburz mountains. Iranian jugs follow animal form; W. Culican in his article in this year's Annual Bulletin of the National Gallery of Victoria tells us that water birds, stags, horses also occur, and that bull jugs found in chieftains' tombs were 'bottles for fermented milk-liquor placed in the tombs to fortify or solace the dead'.

Godfrey's Miller's *Still Life with Musical Instruments* is the second painting by this distinguished Sydney painter to come into the Melbourne collection. Seen through a web of crystalline facets, colours and forms of objects seem to come into sight and to fade away. The artist draws our attention to the working area of the canvas by making the unfinished edge of his composition part of the pictorial effect, thus reinforcing the sense of illusion and imposed order created by the painting.



HEAD OF APOLLO: Greco-Roman 1st or 2nd century AD copy of a 3rd century BC original
Marble 12½in high
Collection Art Gallery of NSW

JUG IN THE FORM OF A BULL Persian c1,000 BC
Earthenware 12in high
Collection National Gallery of Victoria

GODFREY MILLER STILL LIFE WITH MUSICAL INSTRUMENTS
Oil 26in x 33in
Collection National Gallery of Victoria

OSSIP ZADKINE HEAD OF A WOMAN (1923-4)
Grey marble, eyes encrusted with blue and white marble, lips with red cement 18in high
Collection Art Gallery of NSW

SCULPTURE Indian 12th Century AD
Stone 25in high
Collection National Gallery of Victoria

EXHIBITIONS

Brisbane, Queensland

THE DOUGLAS GALLERIES, 122 Wharf Street

Hours: Tuesday to Saturday: 11 am - 6 pm
Sunday and Monday: closed

THE JOHNSTONE GALLERY, 6 Cintra Road, Bowen Hills

9th - 19th February Tom Wells

23rd February - 4th March Earle Backen

28th February - 18th March Arthur Boyd, Charles Blackman, Lawrence Daws

8th - 18th March Milton Moon (potter)

22nd March - 8th April John Coburn

12th - 29th April David Boyd

3rd - 13th May Shay Docking

17th - 27th May Helge and Darani Larsen (Jewellery)

Hours: Tuesday to Saturday: 11 am - 6 pm

MORETON GALLERIES, A.M.P. Building, Edward Street

3rd - 14th February Summer Exhibition - Lawrence, Fullbrook, Tucker, Rowell, Dargie, Crook, Olsen, Johnson, Ragless, Counihan, Aland, Buzacott, De Silva, Williams

2nd - 13th March James Wigley

16th March - 3rd April Easter Exhibition

6th - 17th April Peter Glass

20th April - 1st May Maximilian Feuerring

4th - 15th May John Borrock

18th - 29th May Rubery Bennett

Hours: Monday to Friday: 9 am - 5 pm
Saturday: 2 pm - 5 pm

QUEENSLAND ART GALLERY, Gregory Terrace

16th January - 16th February Australian and New Zealand Pottery

12th - 18th April British Week - special exhibits

7th - 28th May Eskimo art

Gallery collections at other times

Hours: Monday to Saturday: 10 am - 5 pm
Sunday: 2 pm - 5 pm

Sydney, New South Wales

ART GALLERY OF NEW SOUTH WALES, Art Gallery Road

18th January - 16th February Archibald, Wynne and Sulman Competitions

4th - 29th March Acquisitions for 1963

11th - 26th April NSW Government Traveling Art Scholarship

22nd April - 20th May American Painting: the James A. Michener Collection

13th May - 7th June Oriental Rugs from the Victoria and Albert Museum, London

Hours: 1st April - 30th September:

Monday to Saturday: 10 am - 4.30 pm

Sunday: 2 pm - 4.30 pm

1st October - 31st March:

Monday to Saturday: 10 am - 5 pm

Sunday: 2 pm - 5 pm

ARTLOVERS GALLERY, 479 Pacific Highway, Artarmon

March - April Collectors' items and contemporary paintings

5th - 16th May John Eldershaw and Max Angus - watercolours

Hours: Monday to Saturday: 9 am - 5 pm

THE BARRY STERN GALLERY, 28 Glenmore Road, Paddington

22nd January Anton Murre (sculptor)

4th March Joe Rose and Fred Olsen (potter)

18th March South Australian Graphic Society and Jennifer Purnell

8th April Peter Freeman and Erik Stegmon (jeweller)

22nd April Barry Gazzard and Norma Sherriff (sculptor)

6th May Sheila McDonald and Charles Swain (potter)

20th May Veda Arrowsmith and Ivan Englund (potter)

3rd June Lieberman, Kollwitz and other European graphic artists

Hours: Monday to Friday: 12 noon - 7 pm
Saturdays: 10 am - 5 pm

THE BLAXLAND GALLERY, Farmer & Company, George Street

5th - 14th February Three Young Painters: Sparks, Oon, Hill

26th February - 7th March Contemporary Indian Art

25th March - 6th April G. & H. Grey Smith - paintings and fabrics

1st - 9th April Viscount Collection

15th - 24th April Young Artists (C.A.S.)

6th - 15th May Architectural

27th May - 5th June Jan Riske

Hours: Monday to Friday: 9 am - 5 pm
Saturdays: 9 am to 12 noon

DAVID JONES ART GALLERY, Elizabeth Street

January (tentative) The Duke of Bedford's Collection from Woburn Abbey (cancelled)

February (late) Contemporary Art Society Autumn Exhibition (cancelled)

9th - 28th January Australian Paintings and Drawings

5th - 15th February John Cooper

8th - 18th April Fine and Decorative Arts

Hours: Monday to Friday: 9 am - 5.20 pm
Saturday: 8.40 a.m. - 12 noon

FINE ARTS GALLERY, Market Street

Hours: Monday to Friday: 8.30 am - 5.25 pm
Saturdays: 8.30 am - 12 noon

THE DOMINION ART GALLERIES, 192 Castlereagh Street

28th January - 7th February Mario Telese

11th - 21st February Francis Lymburner

25th February - 6th March Pottery - group show

10th - 20th March Geoff Hooper

24th March - 3rd April The Human Image, 1864 - 1964

7th - 17th April Reinis Zusters

21st April - 1st May Australian expatriates

Hours: Monday to Friday: 9 am - 5.30 pm
Saturday: by appointment

HUNGRY HORSE GALLERY, 47 Windsor Street, Paddington

4th - 19th March Henry Salkauskas

25th March - 16th April Stan Rapotec

22nd April - 14th May Robert Grieve

Hours: Monday to Saturday: 11 am - 6.30 pm

MACQUARIE GALLERIES, 19 Bligh Street

4th - 16th March Herbert Flugelman

18th March - 6th April Easter Exhibition

8th - 20th April Peter Kaiser

22nd April - 4th May Elaine Haxton

6th - 18th May John Rigby

20th May - 1st June Michael Taylor

Hours: Monday to Friday: 10 am - 5 pm
Saturday: 10 am - 12 noon

THE RUDY KOMON GALLERY, 124 Jersey Road, Woollahra

March Jon Molvig

15th April Judy Cassab

May Fred Williams

Hours: Monday to Friday: 10 am - 5 pm
Saturday morning by appointment

TERRY CLUNE GALLERIES, 59 Macleay Street, Potts Point

5th February John Ogburn

27th February - 5th March Amateurs in Art

11th March Sam Atyeo

15th April Donald Friend (sculpture) and Mitty Lee Brown
 13th May John Montefiore
 10th June Strom Gould
 Hours: Monday to Friday: 10 am – 5.30 pm

Newcastle, New South Wales

NEWCASTLE CITY ART GALLERY, Laman Street
 28th February – 22nd March Hans Erni (arranged by Swiss Embassy)
 6th – 31st March National section, Show Exhibition Paintings
 4th – 30th April Margaret Preston (lent by Art Gallery of NSW)
 28th March – 30th May Selections from the City Collection
 Hours: Monday to Friday: 11 am – 5 pm
 Saturday: 9 am – 12 noon
 Sunday: 2 pm – 5 pm
 Closed on Public Holidays

VON BERTOUCHE GALLERIES, 50 Laman Street
 6th March Perle Hessing, Irvine Homer
 20th March Margo Lewers
 3rd April Young Paris Painters, in collaboration with Galerie Philadelphie, Paris
 17th April Margaret Olley
 1st May Tom Gleghorn
 22nd May Studio pottery – Patricia Englund, Alex Leckie; wooden bowls – Bill Marler
 Hours: Friday to Tuesday inclusive: 12 noon – 7.30 pm
 (closed Wednesday and Thursday)

Wollongong, New South Wales

CRANA GALLERY, 65 Keira Street
 17th March Francis Lymburner
 Hours: Monday to Friday: 9 am – 5.30 pm
 Saturday: 9 am – 12 noon
 Other times by appointment

Canberra, A.C.T.

STUDIO NUNDAH, 4 Macarthur Avenue, O'Connor
 16th January Studio One Printmakers and Louis Koppers (sculptor)
 13th February Melbourne painters
 26th March Willy Probst
 30th April Phyl Waterhouse
 21st May Gareth Jones Roberts

Melbourne, Victoria

ARGUS GALLERY, 290 Latrobe Street
 15th – 28th February Takeichi Kawai (potter) and Shiko Munakata (wood block prints)
 29th February – 13th March C.A.S.
 16th March – 3rd April T. G. Wells and Ojars Bisniecks (monotypes)
 6th – 17th April Patsy Foard and William Delecca
 Hours: Monday to Friday: 10.30 am – 5 pm
 Alternate Sundays: 10.30 am – 1 pm

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood
 10th – 20th March Margaret Olley (south gallery)
 David Armfield (north gallery)
 7th – 17th April Anthony Underhill
 28th April – 15th May Albert Tucker
 26th May – 5th June Chinese paintings
 Hours: Monday to Friday: 10 am – 5 pm

GALLERY 'A', 275 Toorak Road, South Yarra
 January Group Exhibition – Young Painters
 13th February – 6th March Phillip Sutton
 12th March – 3rd April Prints by French, German and Dutch artists
 7th – 28th May Original German graphics, 1920–30

LEVESON STREET GALLERY, Corner Victoria and Leveson Streets, North Melbourne
 23rd February – 6th March Mixed exhibition – paintings and sculpture
 8th – 20th March Peggy Fauser and paintings from stock
 22nd March – 3rd April Religious exhibition, paintings and sculpture
 19th April Reginald Ross Williamson and paintings from stock
 3rd May Helen Ogilvie
 Hours: Monday to Friday: 12 noon – 6 pm
 Sunday: 2 pm – 6 pm Closed Saturday

MUSEUM OF MODERN ART AND DESIGN OF AUSTRALIA, 180 Flinders Street (Ball and Welch)
 20th – 29th August Sam Atyeo
 27th August – 17th September Young Minds
 3rd – 21st September Joy Hester
 11th – 20th February International Child Art

25th February – 12th March Survey Exhibition: Australian Painting 1963
 17th March – 2nd April Christian Chenard
 17th – 23rd April Introduction to Modern Indian Painting (in conjunction with Air-India)
 28th April – 14th May Photovision 1964
 19th May – 4th June Permanent Collection

NATIONAL GALLERY OF VICTORIA, Swanston Street
 11th February – 22nd March Contemporary English and European painting from the permanent collection
 28th February – 29th March Australian Painting Today
 February and March Art Nouveau and artists of the period
 3rd April – 3rd May Hans Erni
 April and May What Is an Original Print? Techniques and examples
 29th May – 28th June Gothic Art
 Hours: Mondays: 12 noon – 5 pm
 Tuesday to Saturday: 10 am – 5 pm
 Sunday: 2 pm – 5 pm

SOUTH YARRA GALLERY, 10 William Street, South Yarra
 3rd March Group Show including Dobell, Drysdale, Olsen, Arthur Boyd, Matthews, Milgate, Laycock, Nolan, Daryl Hill
 17th March Charles Blackman
 31st March Michael Shannon
 14th April Reinis Zusters
 28th April John Perceval
 12th May Colin Lanceley
 26th May Peter Kaiser
 Hours: Monday to Friday: 10 am – 5 pm

Adelaide, South Australia

BONYTHON ART GALLERY, 88 Jerningham Street, North Adelaide
 17th February Charles Reddington (cancelled)
 8th – 26th March Sidney Nolan
 31st March – 17th April Gareth Jones Roberts
 20th April – 15th May Sam Middleton
 18th – 29th May Geoff Wilson
 Hours: Tuesday to Saturday: 11 am – 6 pm

NATIONAL GALLERY OF SOUTH AUSTRALIA, North Terrace
 March – May Gallery collections

COMPETITIONS AND PRIZES

7th March - 5th April Nine special exhibitions for the 1964 Adelaide Festival of Arts: Six Royal Portraits, lent by Her Majesty the Queen; The James A. Michener Collection of Contemporary American Painting, with two works from the Guggenheim Museum, New York; Gothic Art (Victoria and Albert Museum, London); The Peter Stuyvesant Collection; Retrospective Exhibition of the work of Arthur Boyd; Famous Australians by Famous Australian Artists; Eskimo Art; Contemporary American Graphic Art; Selected entries for the Archibald, Wynne and Sulman Competitions

16th April - 17th May Australian Painting Today

15th May - 14th June Hans Erni

Hours: Monday to Saturday: 10 am - 5 pm,
7 pm - 9.30 pm

Sunday: 2 pm - 5 pm

OSBORNE ART GALLERY 13 Leigh Street
13th - 27th August Francis Lyburner (cancelled)

1st - 15th October Ainslie Roberts (cancelled)
6th March 13 Australian Painters - Counihan, Crooke, Daws, David Dridan, Drysdale, Feint, Friend, Hick, Olley, Pugh, Ainslie Roberts, Francis Roy Thompson, Elaine Wreford

28th April Early Australiana, from the collection of Mr. Arthur Chard

Hours: Monday to Friday: 9 am - 5 pm
Saturday: 9 am - 11.30 pm

WHITE STUDIO, 22 Gawler Place

15th - 22nd November Douglas Ram Samui
Hand-printed fabrics

25th November - 7th December Scandinavian Arts and Crafts

8th - 21st March Alex Leckie - Stoneware pottery and sculpture

ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS, Institute Building, North Terrace

Perth, Western Australia

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street

March From the Gallery's Collection

17th April - 10th May Peter Stuyvesant Paintings (Lower gallery)

17th April - 10th May Gothic Art (Upper gallery)

17th April - 10th May Eskimo Prints (Print room)

27th April - 24th May Australian and New Zealand Pottery (Upper gallery)

19th - 30th May Henry Moore, Young British Painters, British Pottery (Lower gallery)

SKINNER GALLERY, 31 Malcolm Street

February Robert Juniper

March Albert Tucker

April Jacqueline Hick

May Geoffrey Allen and Perth Society of Artists

Hours: Monday to Friday: 11 am - 5 pm

Saturday: 11 am - 4 pm

Sunday: 2.30 pm - 4.30 pm

Launceston, Tasmania

MARY JOLLIFFE ART STUDIO, 118 St. John Street

March Royal Tour exhibition (Main gallery)
Coastal Art Group (Petite galerie)

April Four artists: Graham Cox, Mary Jolliffe, Monica Barnes, Leith Byard

May Contemporary paintings (Main gallery)
18th and 19th Century Prints and Paintings (Petite galerie)

QUEEN VICTORIA MUSEUM AND ART GALLERY, Wellington Street

17th February - 8th March C.A.S.

24th February - 18th March Henry Moore travelling exhibition

11th - 18th March Launceston Technical College Art School

9th - 26th April Launceston Art Society

April - May Gallery collection

Hours: Monday to Saturday: 10 am - 5 pm

Sunday: 2.30 pm - 4.30 pm

Hobart, Tasmania

TASMANIAN MUSEUM AND ART GALLERY

5th - 13th March Young British Painters

12th March - 7th April Eighth Tasmanian Art Gallery Exhibition

29th April - 17th May Art Society of Tasmania

29th May - 28th June Peter Stuyvesant Exhibition

Hours: Monday to Friday: 11 am - 5 pm

Saturday: 11 am - 4 pm

Sunday: 2.30 pm - 4.30 pm

Queensland

1964 JOHNSONIAN CLUB ART PRIZE: Painting, Australian subject, any medium 100 gns; watercolour 30 gns. Closing date: 25th May 1964. Judges: Vida Lahey, John Rigby, Don Winsen. Particulars from: The Hon. Secretary, Johnsonian Club, Kelvin House, Adelaide Street, Brisbane

TULLY ART FESTIVAL: Any subject, any medium, 60 gns. Judge: Laurie Thomas. Closing date: 14th May 1964. Particulars from: Secretary, Tully Art Festival, c/- Church of England, Tully, North Queensland

New South Wales

ARCHIBALD PRIZE: Portrait (oil or watercolour). Approx. £800. Closing date: Thursday, 31st December 1964. Particulars from: Director, Art Gallery of NSW, Sydney.

C.A.S. YOUNG CONTEMPORARIES: Sculpture and painting. Prize money not yet decided. Closing date: 2nd April 1964. Particulars from: Clerical Secretary, C.A.S., 33 Rowe Street, Sydney.

HELENA RUBINSTEIN TRAVELLING ART SCHOLARSHIP: The following people have accepted the invitation to participate in the Scholarship for 1964: Charles Reddington, Colin Lanceley, Edwin Tanner, Donald Laycock, William Peascod, Elwyn Lynn, Arthur Holzner, Dawn Sime, Rodney Milgate, Neville Mathews, David Kwiatkowski. Judges: Lucy Swanton, Mrs. Douglas Carnegie, Hal Missingham, Bernard Smith, Thomas Gleghorn.

HUNTER'S HILL ART EXHIBITION 1964: Open oil 75 gns; watercolour 50 gns. Local oil 25 gns; watercolour 25 gns. Judges: David Strachan, G. F. Lawrence, Douglas Dundas. Sculpture 30 gns. Judge: Lyndon Dadswell. Ceramics (thrown) 10 gns. Judge: Molly Douglas. Ceramics (hand built): 10 gns. Judge: Peter Rushforth. Closing date: 3rd April 1964. Particulars from: The Town Clerk, Municipality of Hunter's Hill, Box 21, P.O. Hunter's Hill.

ROBERT LE GAY BRERETON MEMORIAL PRIZE: Drawing studies by an art student, approx. £70. Closing date: 30th May 1964. Particulars from: The Director, Art Gallery of NSW, Sydney.

ROBIN HOOD COMMITTEE NINTH ANNUAL ART CONTEST: Total prize money 500 gns. Open oil £200; watercolour £100. Special prizes total £125. Judges: Laurie Thomas, and two to be decided. Closing date: 31st August 1964. Particulars from: Mrs. Joy Alston, 10 Kenton Court, Eric Road, Art-armon, NSW.

ROYAL EASTER SHOW ART COMPETITIONS: Rural Bank Art Prize, Rural traditional 1st £500, 2nd £150, 3rd £50. Judges: Erik Langker, L. R. Davies, Robert Johnson. Bank of NSW Art Prize, rural modern £500. Judges: Hal Missingham, Thomas Gleghorn, Frank Hinder. Sir Charles Lloyd Jones Memorial Art Prize, industrial traditional £500. Judges: Douglas Dundas, Robert Haines, Mervyn Horton. Miller's Brewery Art Prize, industrial modern £500. Judges: John Henshaw, David Strachan, Wallace Thornton. Farmer & Co. Ltd. Sculpture Prize, £250. Judges: Tom Bass, Lyndon Dadswell. Warwick Fairfax Human Image Prize, £250. Judges: William Dobell, James Gleeson. Closing Date for all prizes: 26th February 1964. Particulars from: The Royal Agricultural Society of NSW, 33 Macquarie Place, Sydney.

SULMAN PRIZE: Genre painting, approx. £200. Closing date: 31st December 1964. Particulars from: Director, Art Gallery of NSW, Sydney.

W. D. & H. O. WILLS (AUST.) LTD. PRIZE. Any subject, any medium 500 gns. Closing date: 15th July 1964. Particulars from W. D. & H. O. Wills (Aust.) Ltd., Box 511, G.P.O., Sydney.

WYNNE PRIZE: Australian 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 1964. Particulars from: Director, Art Gallery of NSW, Sydney.

CAMPBELLTOWN FESTIVAL OF FISHER'S GHOST ART EXHIBITION: Open oil or PVA, any subject £100 (non-acquisitive). Judge: Peter Laverty. Traditional, any medium, any subject £50 (acquisitive). Judge: Alfred J. Brown. Junior, any subject, any medium, 12 to 18 years £20 (acquisitive). Closing date:

12th February 1964. Particulars from: Mrs. J. Pender, 8 Rosalind Crescent, Campbelltown.

GRENFELL HENRY LAWSON FESTIVAL ART EXHIBITION: Oil £20; watercolour £20. Closing date: 1st May 1964. Particulars from: Hon. Secretary, Grenfell Henry Lawson Festival Committee, Grenfell.

TAREE ART EXHIBITION: Oil £100; watercolour £40; black and white £25. Local section £10. Closing date: 31st July 1964. Particulars from: Town Clerk, Box 90, P.O., Taree.

TUMUT FESTIVAL PRIZE: Any medium, any subject 200 gns.

Tumut Art Society Prize: Any medium, traditional 100 gns. Tumut Shire Prize: Any medium, scene within Tumut Shire 50 gns. The Pat Hayes Prize: Local artists only, any subject, any medium 25 gns. Judge: Daniel Thomas. Closing date: 27th March 1964. Particulars from: Mrs. N. Simmonds, Richmond Street, Tumut.

Victoria

GEORGES ANNUAL INVITATION ART PRIZE 1964: 1st £750; 2nd £250; commendation £50. Any subject. Judges: Alan McCulloch, Wallace Thornton, Gertrude Langer. Adviser to judging panel: James Johnson Sweeney, Director, Museum of Fine Arts, Houston, Texas. Open to public: 20th February - 14th March.

WINEMAKERS' ART PRIZE 1965: To depict some aspect of vineyard, winery or cellar activity in Australia. Oil or related media. 1st prize 1,000 gns, acquisitive. Closing date: September 1965. Judges: Eric Westbrook, Alan McCulloch. Particulars from: Wine and Brandy Producers' Association, 82 Elizabeth Street, Sydney; 230 East Terrace, Adelaide; 184 Albert Road, South Melbourne.

BALLARAT FINE ART GALLERY PRIZE: George Crouch Prize for oils or sculpture 200 gns (acquisitive). Minnie Crouch Prize for watercolours 50 gns (acquisitive). Judge: Robert Campbell. Particulars from: The Ballarat Fine Art Public Gallery, Ballarat.

BENDIGO ART PRIZE: Oil 100 gns; watercolour 40 gns. Closing date: November 1964.

Particulars from: Hon. Secretary, Bendigo Art Gallery, Bendigo, Victoria.

Western Australia

BUNBURY ART PRIZE: Conditions to be decided June 1964. Particulars from: Hon. Sec., Bunbury Art Gallery Committee, 4 Prosser Street, Bunbury.

CLAUDE HOTCHIN SEVENTEENTH ANNUAL ART PRIZE 1964: Oil £100; watercolour £50. Closing date: 1st August 1964. Particulars from: Claude Hotchin Esq., 30 Ventnor Avenue, West Perth.

PERTH PRIZE FOR CONTEMPORARY ART: To be held August 1964. Closing date and particulars to be decided. Particulars from: Hon. Secretary, Art Gallery Society of Western Australia, c/- Art Gallery, Beaufort Street, Perth.



LEONAS URBONAS SAGA 1964
Oil on hardboard 48in x 48in
Macquarie Galleries

PRIZEWINNERS 1963

Queensland

TULLY ART FESTIVAL PRIZE

Oil, landscape, seascape or street scene:

Mrs. M. Lyons

Oil, still life: Mrs. D. Jones

New South Wales

ARCHIBALD PRIZE

J. Carington Smith

C.A.S. YOUNG CONTEMPORARIES' ART SOCIETY AWARD

Judges: Leonard Hession, Elwyn Lynn, Stan de Teliga

Colin Lanceley

John Firth Smith

C.A.S. FASHION FABRIC DESIGN COMPETITION

1st: Veronica Noach; 2nd: Clement Meadmore; 3rd: Elizabeth Vercoe; 4th: John Coburn

DRUMMOYNE ART PRIZE

Open oil: Henry A. Hanke

Open watercolour: Brian Stratton

Local oil: Reginald C. Thornton

Local watercolour: Russell S. Jones

MOSMAN ART PRIZE 1963

Oil: Charles Reddington

Watercolour: Henry Salkauskas

Other media: David Rose

ROY H. TAFFS' CONTEMPORARY ART SOCIETY AWARD: 1963

Judge: Kym Bonython

Margo Lewers

RYDE ART AWARD

Judge, modern section: Guy Warren

Oil traditional: Dora Toovey

Watercolour traditional: Frederic Bates

Modern oil: Ron Lambert

Modern watercolour: Ken Reinhard

SIR JOHN SULMAN PRIZE

Roy Fluke

WYNNE PRIZE

Sam Fullbrook

Trustees' watercolour prize

Eva Kubbos

ALBURY ART SOCIETY PRIZE

Oil: Ernest Buckmaster

Oil, religious: D. N. Gallagher

Watercolour: Allan T. Bernaldo

Monochrome: Douglas Anderson

ARMIDALE ART SOCIETY COMPETITION

Any medium: William Peascod

Watercolour: Eva Kubbos

Local: Brenda Palma

BENDIGO ART PRIZE

Oil: R. Zusters

Watercolour: W. Delecca

ORANGE BANJO PATERSON ART PRIZE

1st Ruth Pascoe; 2nd W. A. Schipp

ORANGE WESTERN STORES ART PRIZE

Max Steinman

ORANGE CHERRY BLOSSOM ART PRIZE

1st Richard Gray; 2nd Garth Dixon

YOUNG CHERRY FESTIVAL ART PRIZE

Judges: Lloyd Rees (paintings) and Mollie Douglas (pottery)

Oil: Elwyn Lynn

Religious, any medium: John Coburn

Oil figure composition, Australian life: Carl Plate, John Santry (equal)

Local: William White

Ceramics: thrown, Wanda Garnsey, Joan McPherson; hand-built, Marjorie Addison, Lionel Young

GREATER WOLLONGONG ART COMPETITION

Open oil: Elwyn Lynn

Oil, industrial: Beryl Foster

Watercolour: Henry Salkauskas

Local: Oil, David Aspden; sculpture, Bob Parr; drawing, David Aspden

STATE GALLERY ACQUISITIONS

Queensland Art Gallery

DAWS, Lawrence: Mandala VI, oil

Oak sideboard, William and Mary

STEUART, Ronald: Banksia Tree Cobs, watercolour

Art Gallery of New South Wales

ABOLINS, Uldis: Red Earth, watercolour (1963)

Aboriginal bark painting (Gift of Dr. Stuart Scougall)

ANNOIS, Leonard: Casting the Hull; and The Foundry, Bradford Kendall's, both lithographs, 1943 (Gift of the artist)

BUCKLEY, Sue: Curtain of the Night (1963), watercolour

CANT, James: Two Trees, 1959; The Screen (1960), watercolours

CONNOR, Kevin: Man and Woman (1963); Haymarket Man (1963), drawings

DE MAISTRE, Roi: Figures Bathing (c. 1932); The Red Boat (1933); Procession (1936), oils; Seated Figure (1933), drawing (Gift of Miss Beryl le M. Garsia)

DOCKING, Shay: Echidna Country, 1963

EARLE, Stephen: Down the Lane and Up a Bit (1963), collage

GILLILAND, Hector: Charcoal drawing, 1960

HESSING, Leonard: Illusion of Place no 6; The Flight, 1961, oil

HOCKNEY, David (British): The Diploma, 1962, etching (Gift of Mr. Frank McDonald)

ISHII, Furo (Japanese): Bizenware Bowl (1963) (Gift of the artist)

MARTENS, Conrad (1801-78): Stalagmites, Burrangalong Cavern, oil

MILGATE, Rodney: The Resurrection, 1963, oil

MISSINGHAM, Hal: Erosion Pattern, 1963, watercolour

OLSEN, Frederick (American): Stoneware Bottle (1962)

PROCTOR, Thea: Reclining Nude (c. 1961), drawing (Gift of Mrs. Dora Sweetapple)

REDPATH, Norma: Horse, Bird and Sun, 1962, bronze (Gift of the Art Gallery Society)

RUSSELL, John: Portofino, 1920, watercolour (Gift of Miss Thea Proctor)

SAHM, Bernard: Stoneware Bottle (1963)

SIBLEY, Andrew: The Shire Hall, 1960, oil

SMITH, Eric: Flowers, 1955, oil (Gift of Miss Lucy Swanton)

SMITH, Grace Cossington: Landscape (c. 1925), oil

TOWNSHEND, G. K.: The New Curator (1963), watercolour (Marshall Fund)

WARREN, Guy: Estuary in Winter, Shoalhaven, 1963, oil

National Gallery of Victoria

- BOYD, Arthur: Two Costume Studies for *Electra*
DAWS, Lawrence: Mandala III, oil
DROUAIS, Francois Hubert: Madame Sophie de France (E. S. Miller Bequest)
FEUERRING, Maximilian: Beyond, mixed media
KANE, Julius: Wood sculpture

National Gallery of South Australia

- ADAMS, Tate: Maurya, linocut
BACKEN, Earle: Landscape with Fire, etching
BAILY, John: Moolooloo Hill, watercolour
BUNNY, Rupert: Landscape in Provence, oil
The Children of Mr. and Mrs. Peter Cumming, oil
COURIER, Jack: London Winter, lithograph
DAUMIER, Seven lithographs
FORAIN, J. L.: Avant le Repas a Emmaus, etching
KING, Grahame: Predatory Bird, lithograph
KUBBOS, Eva: Persuasion, woodcut
LATIMER, Murray: Souvenirs de Paris, drawing
LATIMER, Murray: The Kettle, oil
LATIMER, Murray: Lamplight, oil
SENBERGS, John: Study for 'Inside a Machine' No 1, screen print
Robe Town — Embarkation of His Excellency Sir James Ferguson, June 12, 1869, lithograph

The Western Australian Art Gallery

- FRENCH, Leonard: Cruciform in Landscape, study in mixed media
HUGHAN, H. R.: Stoneware Platter, approx. 17in diameter, ceramic
HUGHAN, H. R.: Stoneware Covered Jar, 9½in high, ceramic
JACK, Kenneth: Glasshouse Mountains, Queensland (2), 1962, litho
JACK, Kenneth: The Red Paddle Steamer, stencil
KOTKOWSKI, Ostojka: Hillside Quarry, oil
LINDSAY, Norman: Nude, oil
SIBLEY, Andrew John: The Nature Study Lesson, drawing
SIME, Dawn: Bird Descending, oil
SUTTON, Phillip: Katie in the Studio, oil

- TAYLOR, Howard: Bush Form, wood sculpture
WALKER, Stephen: Two Animals, metal sculpture
WIGLEY, James: Study, drawing
WILSON, Eric: Drawing Study for the Violin, pencil sketch
ZUSTERS, Reinis: Regrowth After Bushfire, oil

Tasmanian Museum and Art Gallery, Hobart

- BRADY, Mary: Old Houses, Windsor, 1962, oil
BUNNY, Rupert: Landscape, oil
CAMPBELL, Robert R.: Landscape, Longford, 1944; Beach Camp, Finke River, 1963, watercolours
CHAPMAN, T. E.: Capt. Baker's Residence, New Norfolk (c. 1830), pencil
DICKERSON, Robert: Man on the Beach (1962), oil
DURACK, Elizabeth: Grasslands (1962), enamel
GILES, Patricia: Reedy Shore, Pittwater, 1962, watercolour
GREENE, Anne A.: Le Petit Serge, oil
HELE, Ivor: Bedtime Story, 1951, oil
HILL, Samuel Prout: From Government House Gardens (c. 1845); Sullivan's Cove (c. 1845); Mt. Wellington from Macquarie St. (c. 1845); Mt. Wellington from Glenorchy (c. 1845); Coastal Scene (c. 1845), all watercolours
LEWERS, Margo: Waterfront, 1962, oil
LONGSTAFF, Sir John: Landscape, oil
NORTON, Frank: Sandbar and Dunes, 1962, oil
PLATE, Carl: Second Edge, 1961, oil
PROUT, J. Skinner: Landscape, watercolour
RAGLESS, Max: Pearling Luggers, Darwin, oil
ROBERTS, Tom: Glover Country, Tasmania, oil
RODWAY, Florence: The Mannequin, pastel
SIBLEY, Andrew: The Judgement, 1962, oil
UNKNOWN: Dr. Francis W. Dessailly (c. 1840), pastel; Mrs. Susannah Dessailly (c. 1840), pastel; Early Hobart, watercolour; Mt. Wellington, oil; Portrait of Mrs. Bedford, pastel
WAINEWRIGHT, T. G.: Rev. Dr. Bedford; Mr. and Mrs. Macquarie, 1830, watercolours

Queen Victoria Museum and Art Gallery, Launceston

- BOCK, Thomas: Portrait of John Thompson; Portrait of Emily Thompson, drawings
FORREST, J. Haughton: Mount Wellington, oil; The Thistle off Arau, oil
GLOVER, John: A Pond in Shrewsbury, watercolour; Mountain Scene in Cumberland, oil
HIGGS, Joshua: The Don Heads, watercolour



ENID CAMBRIDGE WHITE CHERRY AT DUSK 1963
Watercolour 14in x 21in
Macquarie Galleries

TO THE EDITOR

November 1963

Dear Sir,

I have read with much interest the persuasive article by Sir Herbert Read on the Power Bequest which you published in the previous issue. There is much in this article with which one must most heartily agree; Sir Herbert's emphatic reminder that a collection of works of art, to remain contemporary must also be expendable or eligible for transfer is most important. It is on the matter of staffing that his comments raise certain problems. He will not, it seems, have the academic historian, the traditional curator as the leading figures in the Power 'faculty'. Who then is to run the library, the museum, the teaching of 'ideas and theories' which are entailed in Dr. Power's bequest?

Sir Herbert's objections to traditional staffing seem to be rooted in the conviction that the Power Bequest is intended to serve the people of Australia, and not only a professional minority. But there is surely no contradiction between such an aim and the creation of a professional group in the accepted sense as the centre and nucleus from which a wider dissemination of knowledge and appreciation may be made. In Victoria there exists a bequest under which for the last sixty years works of art have been acquired, in the words of its donor Alfred Felton 'to raise or improve public taste'. But the acquisitions made under this Bequest have in the most successful instances been made on the advice of experts and the curating of the collection has been successful to the degree to which it has reached the professional standards accepted overseas.

Sir Herbert feels some history of art should be taught in connection with the Power Bequest; but he does not want such teaching to be given into the 'dead hand of the historian'. He agrees that artists should not burden themselves with anything but the creation of their art. Who then is to interpret the vast periods of art to the Australian audience? As any careful peruser of the publications of Phaidon Press and the books of Thames and Hudson knows, such popular books base themselves on expert research, carried out by many generations of art historians. With such a background to draw on, 'popular' dissemination of knowledge and understanding can be made on an adequate level. To apply the moral entailed in the modern art book to our problem of the Power Bequest: before such an institution can in an adequate way disperse knowledge about

art to the people of Australia it must create such knowledge within the small group of experts who run it. Such experts should not only be aware of overseas 'ideas and theories' but should actively participate in research which leads to ideas and theories. A teacher who teaches from his or her own research is infinitely more inspiring to his students than a teacher who has to rely on reading matter however well understood.

The Power Bequest administered on recognized academic lines could be a turning point in art scholarship in this country. Outside Victoria, very little art research is carried on anywhere. There is everywhere a dearth of facilities: despite some devoted efforts there is as yet no library in the country which is sufficiently well stocked to be of use as a serious research library in this field. There is an almost total absence of photographic archives on a scale suitable for research. Australian art historians and museum curators have far fewer opportunities for overseas travel than for example their American colleagues and cannot therefore undertake research programmes which depend on overseas sojourn for their completion. In art more than in most other fields this contact with the world outside is essential since the very subject of research, be it the art of Western Europe, of the United States or of the East, is divided from us by many hundreds of miles of water. In all these fields the Power Bequest could be a great force for progress and provide opportunities for Australian art research which lie outside the resources of present museums and university departments. The Power Bequest could create a nucleus of men and women working on the same level and to the same standards as their colleagues overseas, who could effectively transmit the 'latest ideas and theories in the plastic arts to the people of Australia'.

Ursula Hoff
Melbourne, Victoria

November 1963

Dear Sir,

I think it is unfortunate that over the last 100 years creative architectural criticism has declined and almost died. This generalization is sadly illustrated in Mr Mansfield's article on Australian architecture.

Encomiums are no substitute for careful analysis of motives and sound constructive criticism. There was no attempt, as in Mr. Gleeson's comparable article in the previous issue, to

assess the buildings, nor to distinguish between conceptual inspiration and its often inadequate realization.

I was glad to see Anzac House illustrated; but fine as it is, it is still an example of Italianate architecture of the 1920's. Even many of the so called 'cigar boxes' are not universally fine works, and how many curtain walls are efficient enough to ensure that their air conditioning works?

For example, consider the falsity of the western curtain wall of the Melbourne ICI Building, hung over a solid brick backing with its curiously ugly termination at the roof. Compare the north, west and south walls of this building too - one with sunshades, its neighbour blank, and the south without shading. Now undoubtedly this is logical, but aesthetically, that is architecturally, is it sound design to treat a three-dimensional object as if it were only made of two-dimensional faces? On the other hand the sensitive treatment of the service core and its external junctions and fenestration is one of the most pleasant I know. I mention this building, admittedly too tersely to do it justice, in order to show your readers that unless we can develop a vigorous school of architectural criticism we shall probably always fail to get the best out of ourselves.

Yours faithfully,
John James
Roseville, N.S.W.

October 1963

Dear Sir,

Mr. Stephen Mansfield's article *Architecture in Australia 1945-62* which appeared in your August issue, will neither enlighten the laity about the events of architecture in this country since the war nor précis for architects the significance of these events. Indeed, the eight pages of words and photographs following this title seem to have an incongruity only matched by Perceval's *Hargraves* ceramics that sprawl ponderously over it.

Fairly, Mr. Mansfield's task is a difficult one as any such article under such a title must fail to satisfy a reader out to know all. But surely its brevity is the very clue that suggests the limitations a writer must find for such an article. But Mr. Mansfield says little of the intent or extent of his article and one supposes, therefore, that he does not see these (imposed) shortcomings.

Only in recognizing this can the writer then make an insightful comment on the movement

architecture here has made in the last seventeen years. Surely this tale cannot be told with some available photos and the limited description of a few selected buildings. This is too easy a game to be played by one out to speak briefly on a lengthy subject. Indeed even the photos selected take us back only to 1952 and limit us to examples from Sydney, Melbourne and one from Brisbane, while South Australia and Tasmania do not even rate a mention in the text. If things are to be done this way local jealousy should at least be prevented.

But Mr. Mansfield's omissions are more serious than his written faults. Surely no such story on architecture is complete without some mention of that very important period 1945-50 which saw the rise and struggle of the then little known Contemporary Architect and his limited powers under antiquated local building codes and war-time building restrictions and permits. And then the great and often horrifying acceptance of 'modern' architecture, the anything-goes-and-most-things-went period; the destruction of certain styles (often historical) as appropriate for certain types of buildings. Finally the recent new schools, the organics (mostly in Sydney) and the new *brut*.

When we walk down the streets of our major cities today and see the increasing number of buildings being built often to replace fine old architecture I wonder if we can agree with Mr. Mansfield's final comment, 'In 1963, Australian architecture is showing abundant signs of maturity'.

John Railton
Fortitude Valley
Brisbane
Queensland

November 11th 1963

Dear Sir,

As an admirer of Australian art I feel this admiration can hardly be transmitted by such representation as is made at recent international exhibitions - for example, the third *Biennale de Jeunes* in Paris which I saw there last week. Unless our exhibit can be presented properly, its identity becomes so remote as to be lost. The standard of display is extremely high and the allocation of space for the succeeding session is made according to what sort of a show a country has made. In these vast halls of the world's art splendidly presented, a cargo of Australian art collected

on the invidious system of one picture per person per State, framed as they come, shipped over, hung up and hoped for the best, just does not stand up. It would be better if the organization were in the hands of one person - critic, gallery director of whosoever, a different one appointed for each occasion, and he to select, or even to commission, the artist of his choice, and then to see that the work is most advantageously presented and supervised. Perhaps one of the prize-giving enterprises in Australia could be interested in holding an under-thirty-five exhibition there, the winner to be given a lesser amount of direct prize money and the rest of the money devoted to sending a sizeable panel of his work over to such a *Biennale*. Living over here, one is aware of how little the State differences matter; it is a pity if the Sydney v. Melbourne school controversies are fanned up over and over again when the resulting flare-up illuminates nothing. Above all, one must eliminate the State system as a basis for selection of work for overseas representation.

Charles Blackman
London

It narrates not only one of the golden ages of acquisition of fine works of art, but also, with his comments on the lessons of the past and future buying policies, implies many of the controversial intricacies that face those confronted with the task of worthwhile art collecting on an international scale.

Posterity no doubt will be intrigued by the attitudes of the personalities involved and what the book reveals about the artistic ambitions and taste of mid twentieth-century Melbourne, rather than by the wealth of detail. It will surely feel indulged by the beautiful printing, distinguished type-face, and finely balanced layout of the text, but regret the poor quality and inadequate scale of the plates chosen to illustrate the range of Felton purchases over the years. That the majority are not specifically discussed will also cause regret.

Laurence Course

Early Colonial Architecture, by Morton Herman (Longmans, Green) 7/6. *The New Architecture*, by Robin Boyd (Longmans, Green) 6/-. (Both from *Arts in Australia* series.)

The number of books published recently on our early architecture, suggests that the movement largely started and sustained by Morton Herman's dedicated work over the years to preserve and restore these Colonial buildings may yet gain real support. This addition to the Longmans, Green series *The Arts in Australia*, has a short introduction setting the historical background. With twenty-six plates (six in colour), each accompanied by a description of the building and its architect, it is good value and deserves a wide distribution. There is no call for complacency however; the battle still has to be fought many times over, and Mr. Herman will agree that it need not stop at 1850. Robin Boyd's volume in the same series, *The New Architecture*, shows buildings designed in recent years mostly by younger architects, having some qualities which he feels are characteristically Australian, and which mark a new beginning. In a very perceptive essay, Boyd clearly describes the origins of this architecture and divides Australian buildings into three classes. The first and largest is the vernacular, not usually designed by architects, often based on magazine or movie ideas - Pop Architecture! The remaining small proportion of buildings can be classified as either professional or creative. Most good professional architecture is conservative with the architects rendering a good professional service to their clients. Some of course is not even good con-

servative, and is done by people Nikolaus Pevsner can only describe as 'criminal architects' – bad architecture is so permanent! The small group whom Boyd feels are creative architects are the basis for 'The New Architecture'.

The only quarrel one could have with this book after this clear introduction is the choice of illustrations which is obviously personal, difficult and open to argument. It is not so much what is included but what is not – particularly, if, as the *Architectural Review* claims, Sydney has the most flourishing school of Wrightians in the world. Would it not be reasonable to include some of their work in any survey?

That this is only the beginning of a new architecture is obvious – all of the buildings illustrated are single, isolated and freestanding – most are houses. There is not yet in Australia an example of a group of buildings with meaningful spaces between them, creating an environment one can walk through. All we have are these isolated jewels in Australian Ugliness surroundings.

Donald Gazzard

The Bauhaus: An Introductory Survey by L. Hirschfeld-Mack (Longmans, Green & Co.) 1963. 15/-.

Longmans, Green should be congratulated on their initiative in asking L. Hirschfeld-Mack to write this short illustrated account of the Bauhaus. The Bauhaus and its influence on art education, modern architecture and design is too well known to need any discussion in this short space. Mr. Hirschfeld-Mack was a distinguished member of the Bauhaus in the Weimar days. He left Germany in protest against National Socialism and then spent the greater part of his working life in Australia as head of the Art Department of Geelong Grammar School where he has pursued the Bauhaus ideal in his teaching.

It will be many years, probably, before the full picture of the Bauhaus and its achievement in all its ramifications will be pieced together by scholars. This book will prove a valuable reference to those who have not seen the original *Bauhausbuch* or the earlier Museum of Modern Art Publication, *The Bauhaus, 1919-1928* (New York 1938) now all unfortunately out of print. It is good to be brought up short by this work again and reminded of its message for education particularly, still too unheeded in this country.

Donald Gazzard

Early Artists of Australia, by Rex and Thea Rienits (Angus and Robertson) 1963. £5/5/-.

The Rienits's impeccable research will make this book the standard and authoritative work on the subject of colonial art, and a must for students. Limiting themselves to art before 1820 the authors tell a story of starvation and convict agony. The beginnings of art in Australia were certainly on a superficial level, wanted only for topographical description or botanical record. Apart from the young and brilliant William Westall few rose above this level – Westall had a refinement of composition, a sensitivity for space and detail which make him the finest painter of early colonial art.

One reads with compassion and horror of the ordeals of convict artist Thomas Watling, with interest of the quasi-talented Evans who was also an explorer, and with mild amusement of the naive William Lewin who believed he could maintain himself as a full time artist and finished being shopkeeper and magistrate.

It is unfortunate that the reproductions are limited and incomplete – it remains for another book to give us a more thorough pictorial record.

John Olsen

George Lawrence (Legend Press) 1963. 50/-

Lawrence is a better painter than this book allows you to believe. Far too many reproductions are devoted to pictures which are little beyond tourist attractions. *Aficionados* of the Northwood School (of which I am one) will be disappointed that there are not more examples from this period. The Northwood School, you will remember was a twilight-keyed, romantic movement that flourished in Sydney during the 'fifties. Trees hugging sombrely to northside headlands were united to urban landscapes by large lacing rhythms of smog-covered cove, bridge and peninsula.

If Lloyd Rees at times demonstrates Turner-like instincts in his love of vistas, Lawrence belongs more to an Impressionist order: never a draughtsman, he has a tonal sense of a very high order, using luscious scumbles of colour with great skill.

This book is rather a dedication by artists and friends to a kindly companionable painter. It is most irritating to see drawings mixed up with the text and the colour reproductions, making both unreadable.

John Olsen

Australian Painters: Forty Profiles by John Hetherington (Cheshire) 1963. 40/-

Nothing is as irritatingly tantalizing as reading biographical notes on artists. Take a recent example: 'Bob Dickerson b. 1924; at sixteen a professional fighter; joined RAAF at eighteen, after war stationed East Indies, started painting; largely self-taught; represented in most public galleries'. Hetherington's book will fill in many of these details. Written without any pretence to art appreciation, in fact emphasizing that he has taken special care to avoid 'artistic judgments', Hetherington's journalistic approach is, for Australia, a new kind of art writing which though confused in values, will be a special delight to the layman. Hetherington's attitude is in reverse to the more aloof language of art criticism – he prefers to interest the reader in the personality and experience of the profile painted, so that the reader will then be doubly fascinated when he sees their pictures. *Australian Painters* is studded with profiles, from traditional painters like Heyesen and Ashton to the bumpy road of modernism of Hodgkinson and French. Of particular interest are the profiles of those who fought to establish the modern school during the 'twenties – Frater, Wakelin and Shore. One can almost hear the fur flying. 'Burnt Sienna and rotten eggs' snorts Wakelin contemptuously of the painting of Roberts, Lambert and Meldrum. Norman Lindsay on the other hand, who has spent a lifetime portraying, with a twelve-year-old's tummy-thumping glee, rape, pirate battles and large erotic nudes, pontificates: 'There is no moral distinction between Marx, Hitler and Picasso'. A book that is full of contradiction and accusation, *Australian Painters* is a *bouillabaisse* of opinion. It is little wonder that author Hetherington writes at journey's end: 'I confess I did not realize beforehand how much bitterness and bigotry are generated by differences of opinion in artistic values: mention art and otherwise sane and temperate men become irrational as so many true believers trumpeting their own brand of spiritual faith'.

Australian Painters is a democratic book with a propensity for cliché stretched over the cracker-barrel. 'Big fella Dobell him all the same you mate, abstract fella Hodgkinson him not round twist, him no have long hair, him down to earth, him masculine'. The omission of Brack, Passmore, Miller, Friend and Williams for what I am sure are varied reasons makes this book incomplete.

John Olsen

RECENT ART AUCTIONS

James R. Lawson Pty. Ltd., Sydney *16th October 1963*

ANNAND, Douglas: Townsville, 1943, watercolour, 12 gns
 ASHTON, Howard: Across the Murray, oil, 10 gns
 ASHTON, Julian: H.M.S. Wallaroo and Royal Arthur, 1898, watercolour, 11 gns
 ASHTON, Sir Will: Venice, oil, 18x26, 120 gns
 AULD, J. Muir: The Old Gum, watercolour, 5 gns
 LINDSAY, Sir Lionel: The Old Cottage, watercolour, 18 gns
 LONG, Sidney: Canal, Bruges, 1917, watercolour, 28 gns
 MARTENS, Conrad: Sydney Harbour from Rushcutters' Bay, watercolour, 9x14, 220 gns
 McINNES, W. Beckwith: Summer Landscape with Cattle, oil, 70 gns
 MISSINGHAM, Hal: Hampshire Farm, watercolour, 14x20, 26 gns; Vader's House, Boorowa, watercolour, 14x20, 25 gns; Packing Shed, Broome, watercolour, 15x20, 25 gns
 PROCTOR, Thea: Harlequin, watercolour, 19 gns
 WAKELIN, Roland: A Secluded Bay, oil, 13 gns

James R. Lawson Pty. Ltd., Sydney *27th November 1963*

ASHTON, Sir Will: Venetian Scene, oil, 18x24, 80 gns; Springtime-Paris, oil, 14x17, 60 gns
 BELL, John: Children of Paddington, oil, 23x21, 55 gns
 COSSINGTON SMITH, Grace: The Road, oil, 19x22, 40 gns
 DE MAISTRE, Roi: Over the Reefs, oil, 14x17, 65 gns
 DICKERSON, Robert: Children in the Street, oil, 36x48, 190 gns; Cane Cutters - Cairns, oil, 35x47, 140 gns
 DOUTNEY, Charles: King's Cross, oil, 36x48, 90 gns; Redleaf Pool, oil, 24x26, 75 gns
 FEUERRING, Maximilian: Figures, wash drawing, 11x8, 23 gns
 FRENCH, Leonard: The Wreck, oil, 30x48, 160 gns
 FRIEND, Donald: Cargo Cult, gouache, 55 gns
 GLEGHORN, Thomas: Luminous Swamp, oil, 14x17, 38 gns
 GLEESON, James: Constellation, oil, 5x8, 70 gns; Perseus, oil, 4x5, 30 gns

HEYSEN, Sir Hans: Summer Day, 1912, watercolour, 8x10, 90 gns; Evening, 1930, charcoal drawing, 29 gns
 HILDER, J. J.: Trees, watercolour, 10x7, 115 gns
 JESSUP, Fred: Domain, oil, 11x14, 18 gns
 KMIT, Michael: Ikon, oil, 17x12, 70 gns
 LAWRENCE, George: Paris Courtyard, oil, 25x28, 95 gns
 LONG, Sidney: Narrabeen Lake, watercolour, 16x20, 40 gns
 MARTENS, Conrad: Blue Mountains, watercolour, 5x7, 90 gns
 MACQUEEN, Kenneth: Mount Corroy, watercolour, 12x16, 28 gns; The Homestead, watercolour, 12x15, 29 gns; Burning Off, watercolour, 15x18, 25 gns; Landscape with Clouds, 15x18, 25 gns
 MELDRUM, Max: Still Life - Poppies, oil, 14x11, 60 gns
 OLSEN, John: You Beaut Feeling, crayon, 21x25, 65 gns
 PASSMORE, John: Orange, oil, 29x22, 170 gns
 PIGUENIT, W. C.: Tasmanian Wood, oil, 26x19, 50 gns
 PUGH, Clifton: Shooting of a Dingo, oil, 27x36, 130 gns
 REES, Lloyd: Scene in Cornwall, oil, 12x15, 30 gns
 ROSE, William: Construction 4, oil, 14x19, 40 gns
 SIBLEY, Andrew: Nude, oil, 35x22, 24 gns
 SOLOMON, Lance: Rock Fisherman - Ocean Beach, Umina, oil, 14x18, 50 gns
 STREETON, Sir Arthur: Prince's Bridge Between the Lights, oil, 4x8½, 95 gns; Country Road with Tip Dray, oil, 23x20, 75 gns
 WATERHOUSE, Phyl: The Yarra - Melbourne, oil, 12x20, 50 gns; The Juggler, oil, 16x12, 70 gns
 WHITELEY, Brett: Contessa of Florence, oil, 15x12, 75 gns
 WITHERS, Walter: Harvest, watercolour, 12x16, 26 gns

James R. Lawson Pty. Ltd., Sydney *12th December 1963*

ASHTON, Sir Will: On the Way to the Citadel - Cairo, oil, 12x17, 220 gns; Golden Venice - The Grand Canal, oil, 19x25, 125 gns
 BUNNY, Rupert: The Orchard, oil, 6x9, 11 gns
 HILDER, J. J.: Excavation - Bay Road, oil,

7x7, 90 gns; The Bend in the Road, oil, 8x10, 105 gns
 HEYSEN, Sir Hans: Cloud Shadows in the Bunyeroo Valley, oil, 12x16, 100 gns; The Murray, 12x16, oil, 100 gns
 LAWRENCE, George: In the Park, oil, 22x30, 95 gns
 LONG, Sidney: Avoca, oil, 20x15, 40 gns; Collaroy, oil, 12x15, 25 gns; Landscape, oil, 12x12, 20 gns; Lake Avoca, oil, 16x20, 40 gns; Nocturne, oil, 10x14, 13 gns
 MARTENS, Conrad: Interior, Burrangalong Cave, oil, 16x22, 85 gns; View Towards Miller's Point, oil, 11x17, 280 gns
 OWEN, Gladys: Harnett St., Paddington, oil, 10x9, 6 gns
 WILSON, Hardy: Sherwood Colliery, oil, 13x11, 30 gns

Geoff. K. Gray Pty. Ltd., Sydney *30th October 1963*

BARTH, Bradi: The Present, 1962, oil on hardboard, 31x27, 575 gns; The Wise Men, 1962, oil on hardboard, 22x29, 475 gns
 BAUCHANT, André: Fleurs dans un Paysage, 1952, oil, 17x21, 250 gns
 BONAMY, Philippe: Paysage au Chateau, 1963, oil, 28x39, 590 gns
 BRAQUE, Georges: Bouquet, lithograph, 19x11, 375 gns
 BUFFET, Bernard: Fleurs dans un Vase, 1963, oil, 35x28, 2,500 gns; Nature Morte au Pichet, 1955, watercolour and ink, 26x20, 500 gns; L'Oeuf au Plat, 1955, watercolour and ink, 20x26, 650 gns; Nature Morte aux Fruits, 1963, oil, 28x35, 3,500 gns
 CARZOU, Jean: Portrait, 1962, oil, 28x22, 1,800 gns
 CHAGALL, Marc: Composition with Flowers, 1949, lithograph, 22x16, 500 gns; Composition in Blue, 1949, lithograph, 27x20, 475 gns; Crucifixion, 1949, lithograph, 15x23, 375 gns
 HAYDEN, Henri: Fruits, 1962, oil on hardboard, 12x17, 325 gns
 HILLIER, Tristram: Fishwives, 1938, oil, 23x35, 500 gns
 KELLY, Felix: The Jetty, 1959, oil and gouache, 5x7, 90 gns; 'The Earl of Aron', St. Agnes, Scilly Isles, oil on hardboard, 16x21, 160 gns
 KISLING, Moise: Paysage de Provence, oil, 15x21, 1,500 gns
 LAGAR, Celso: Circus Parade, 1951, oil on plywood, 17x21, 900 gns

LAURENCIN, Marie: Les Jeunes Filles, watercolour, 10x13, 800 gns; Jeune Fille au Ruban Jaune, oil, 16x13, 4,900 gns
 LURCAT, Jean: Le Coq sur la Table, tapestry, 60x50, 600 gns
 MACLET, Elisée: Le Moulin de la Galette, oil, 21x25, 500 gns
 MINTCHINE, Abraham: Musicien et Ange, 1928, watercolour and ink, 17x23, 350 gns
 PIPER, John: Landscape, North Wales, gouache, 14x20, 160 gns; English Landscape, gouache, 14x20, 160 gns
 RENOIR, Pierre-Auguste: Paysage de Provence, oil, 10x12, 7,500 gns
 RICHARDS, Ceri: Black with Blue Cipher, 1962, collage, 20x15, 120 gns
 SUTHERLAND, Graham: Thorns: Cruciform Motif, 1958, lithograph, 18x25, 160 gns
 VAUGHAN, Leith: Figure: April 23, 1961, oil pastel, 17x13, 140 gns
 VENARD, Claude: Printemps a la Vallée de Cherreuse, 1957, oil, 38x51, 1,700 gns
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 BOYD, David: Burke and Wills, oil, 48 x 60, 250 gns (Dominion)
 CAMBRIDGE, Enid: Clouds over the Ocean, watercolour, 17 x 21, 40 gns (Macquarie)
 CONNOR, Kevin: Portrait of an Old Man, oil, 48 x 48, 120 gns (Macquarie)
 COUNIHAN, Noel: A Bar in Fitzroy, oil, 34 x 36, 100 gns (Macquarie)
 DADSWELL, Lyndon: Sculpture 1, 250 gns (David Jones)
 DOBELL, William: Bondi Beach, oil, 23 x 27, 2,000 gns (Artlovers)
 FEUERRING, Maximilian: Nocturne, 48 x 36, oil, 200 gns (Leveson)
 GLEESON, James: The Death of Theseus, oil, 7 x 6, (South Yarra)
 HERMAN, Sali: Paddington Corner, oil, 20 x 30, 175 gns (Dominion)
 HEWITT, Charles: 1 to 5 Lower Fort Street, Dawes Point, pen drawing, 18 x 24, 45 gns (Stern)
 HICK, Jacqueline: Burial I, oil on board, 150 gns (Bonython)
 INGHAM, Alan: Spear Form, bronze, 85 gns (David Jones)

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 NICHOLSON, Michael: Construction 1, 1962, moulded mild steel, 25 gns (David Jones)
 NOLAN, Sidney: Bridge, oil on glass, 10 x 12, 200 gns (Macquarie)
 O'BRIEN, Justin: Three Troubadours, oil, 34 x 23, 200 gns (Macquarie)
 PEASCOD, William: Image of a Burnt Land, mixed media, 60 x 48, 80 gns (Douglas)
 POCKLEY, Lesley: Bottle Still Life, oil, 36 x 24, 65 gns (Stern)
 RAPOTEC, Stanislaus: Experience in Autumn, oil, 56 x 48, 275 gns (Hungry Horse)
 REDPATH, Norma: Dawn Sentinel, bronze, £2,500 (Gallery A)
 RIGBY, John: Bus Stop, oil on hardboard, 38 x 41, 125 gns (Johnstone)
 SALMON, William: Ringbarked, oil, 27 x 33, 75 gns (Macquarie)
 SHANNON, Michael: Red Rock Landscape, oil, 21 x 14, 75 gns (Macquarie)
 STRACHAN, David: French Kitchen Interior, oil, 26 x 32, 125 gns (Macquarie)
 WATKINS, Dick: Painting no 4, oil, 30 x 36, 60 gns (Stern)
 ZUSTERS, Reinis: Collector: oil, 30 x 24, 130 gns (Artlovers)

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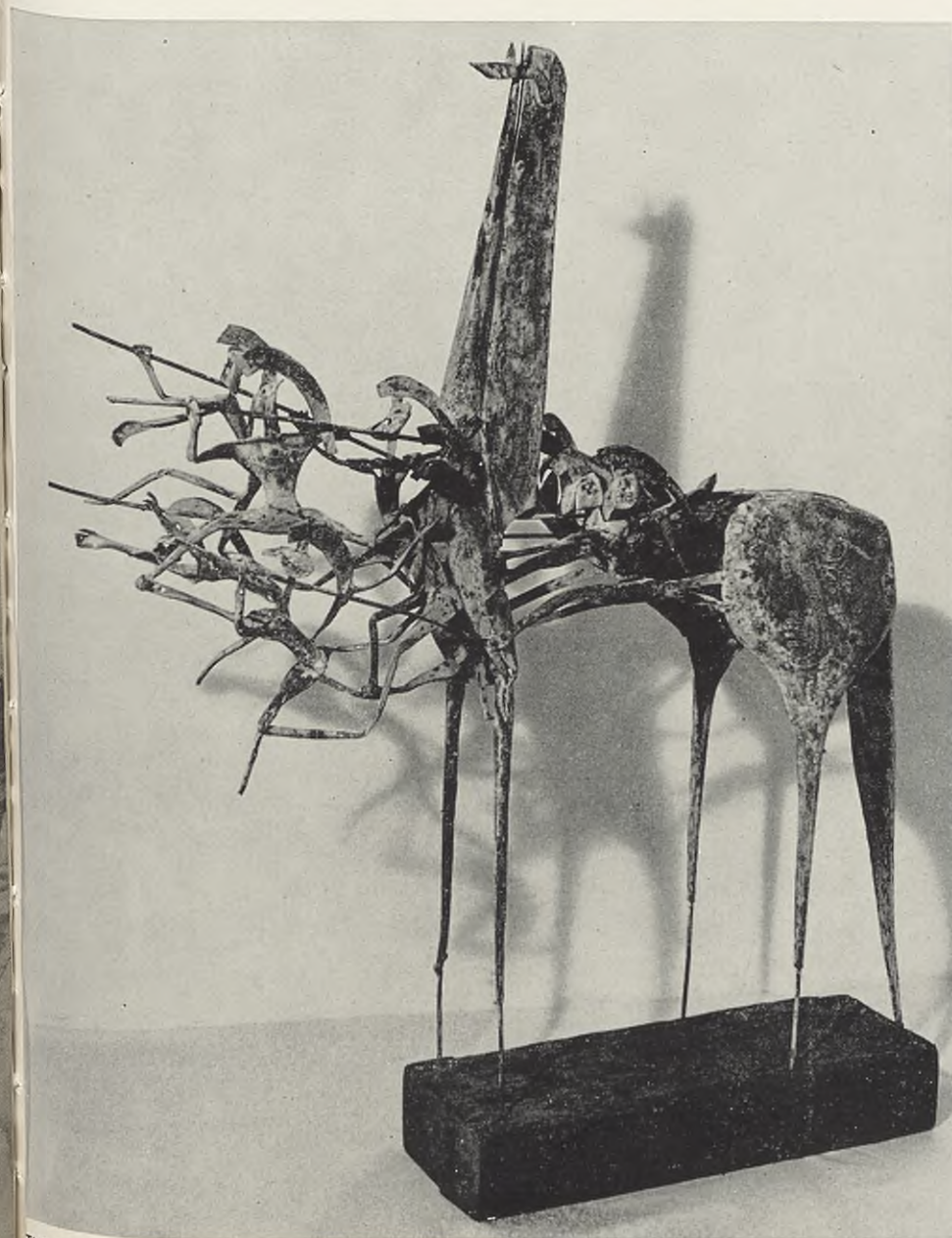


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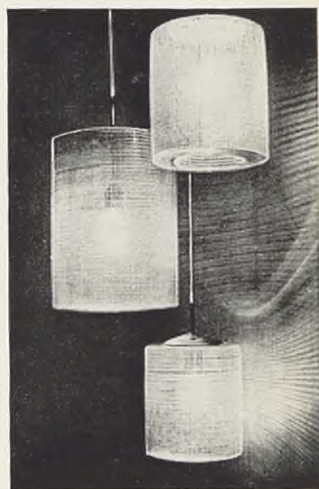
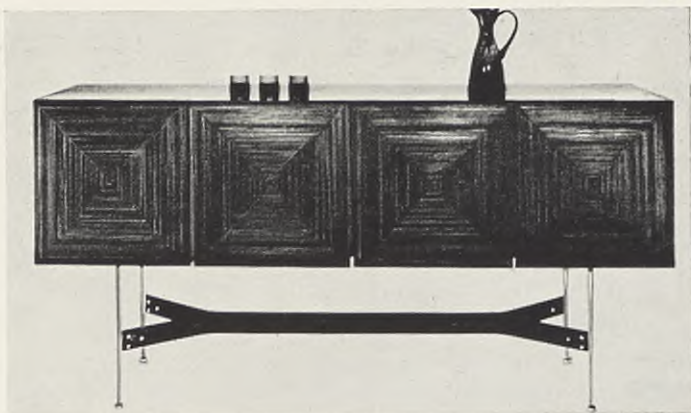
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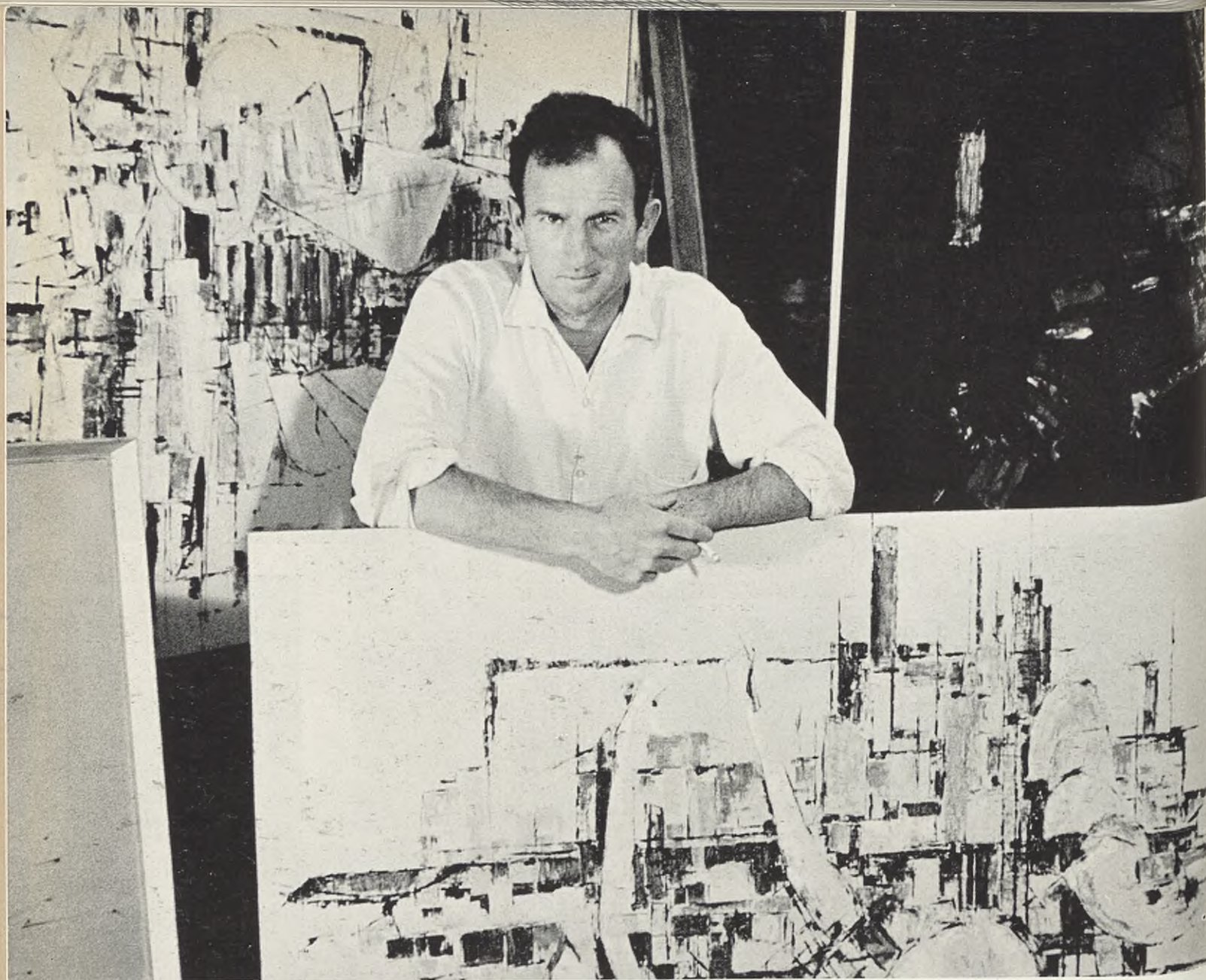
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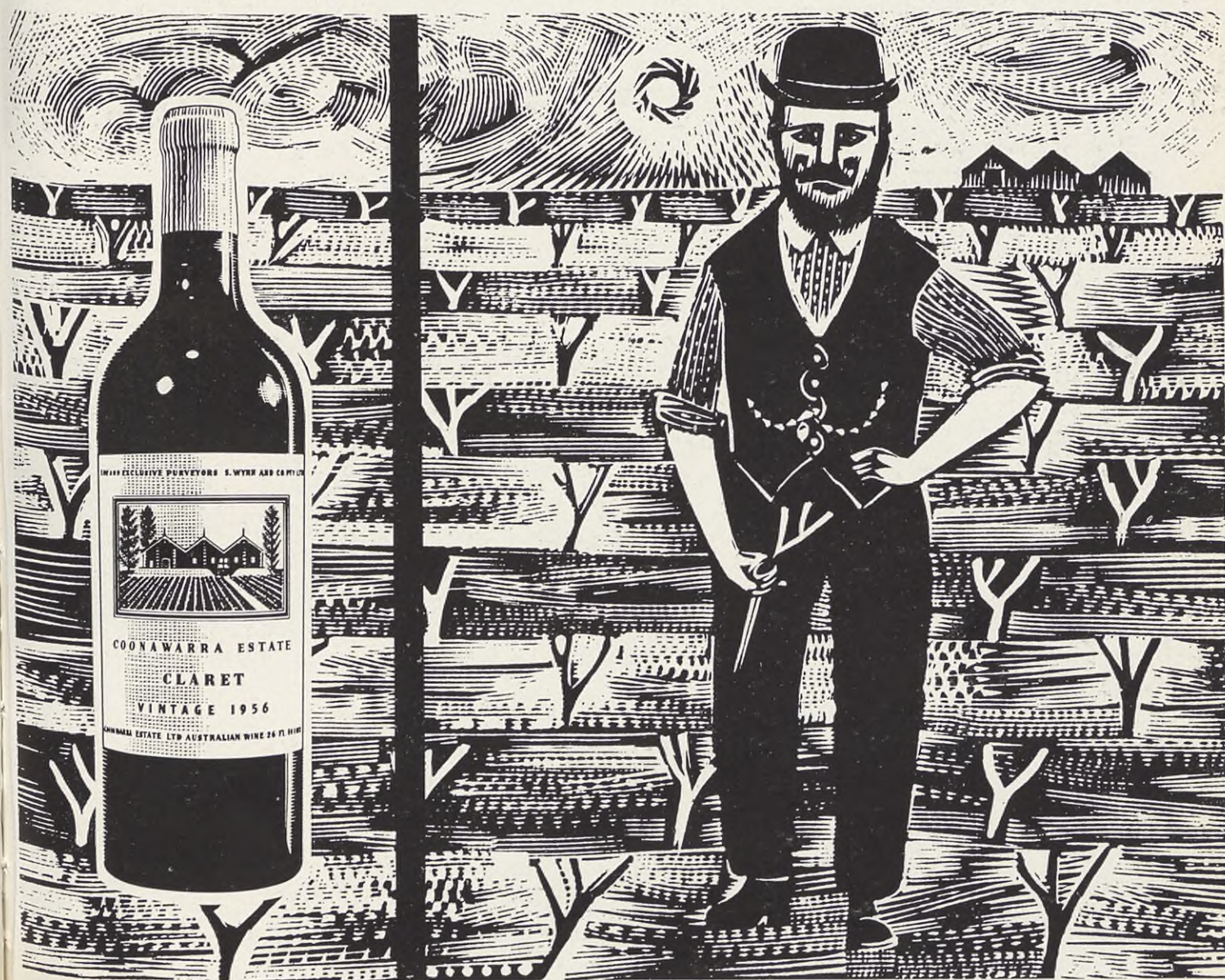
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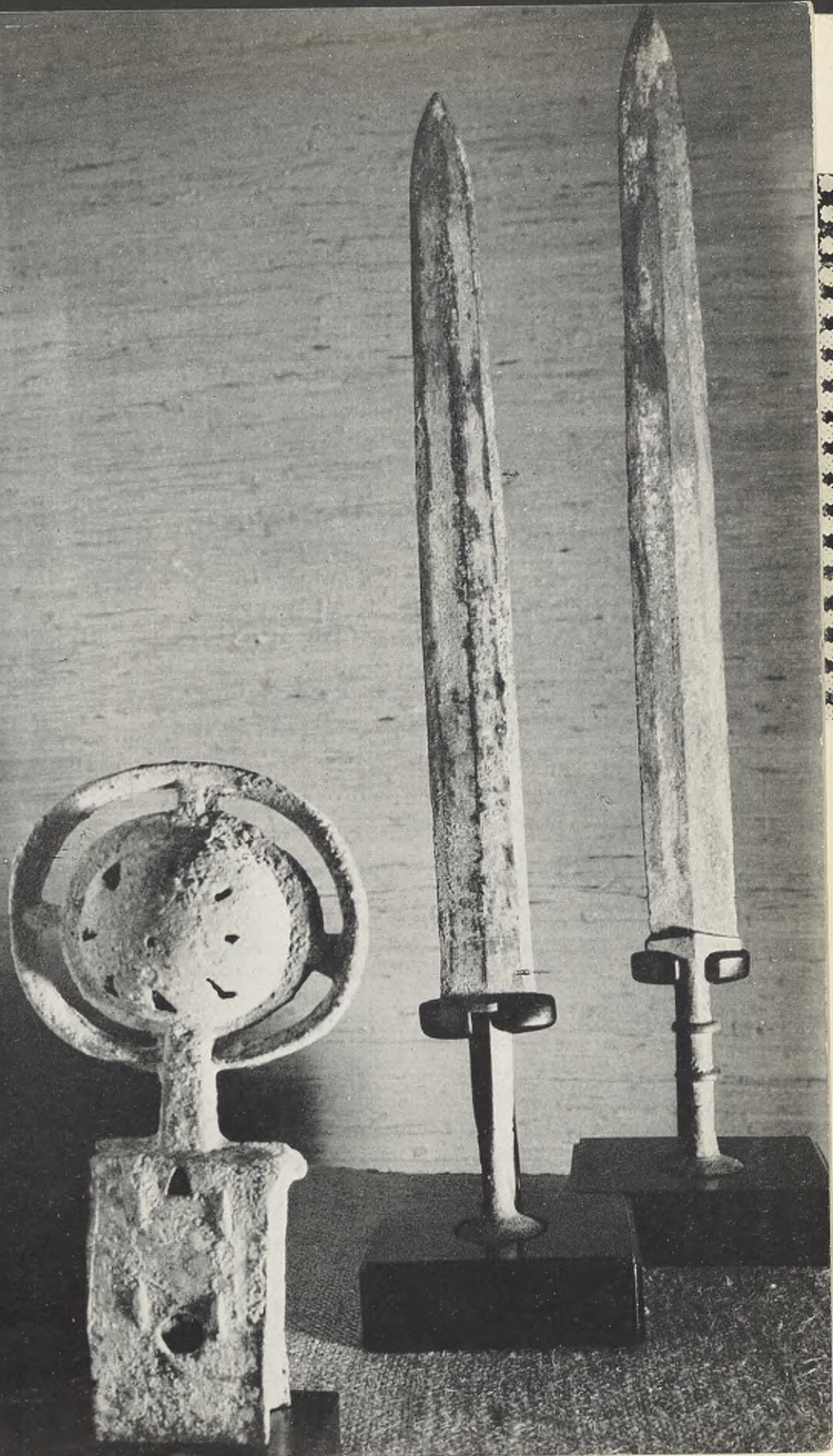
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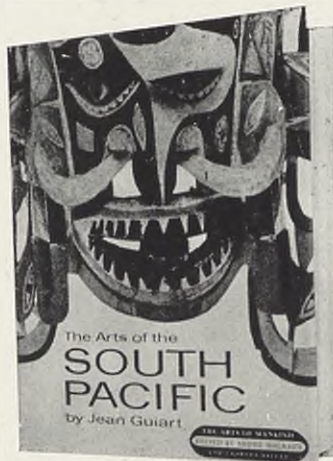
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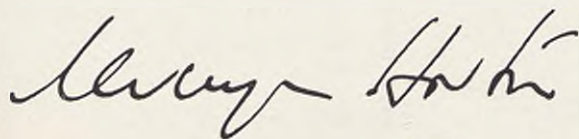
A message to foundation subscribers to ART AND AUSTRALIA

This fourth number of *ART and Australia* marks the end of our first year of publication, and on behalf of everyone associated with the production of the magazine I should like to thank those who have made it possible – the foundation subscribers.

It is not sufficient just to note the need for something, as so many people for many years noted the need for an Australian art quarterly. Now that such a quarterly has been launched it is not sufficient for interested readers merely to buy an occasional copy. Periodicals depend on the support of regular subscribers, and it has been gratifying to us to see the number of our own subscriptions rising steadily through the year to their present total of 1750. However, we are very anxious to increase this figure, and we ask readers who are not yet subscribers to begin with Volume 2. Also we now look to foundation subscribers to renew their subscriptions, which will enable us to begin our second year confident of their continued support, which is all-important to us. And may we suggest that subscriptions make good gifts for friends overseas, for *ART and Australia* reflects an interesting and exciting part of our cultural life.

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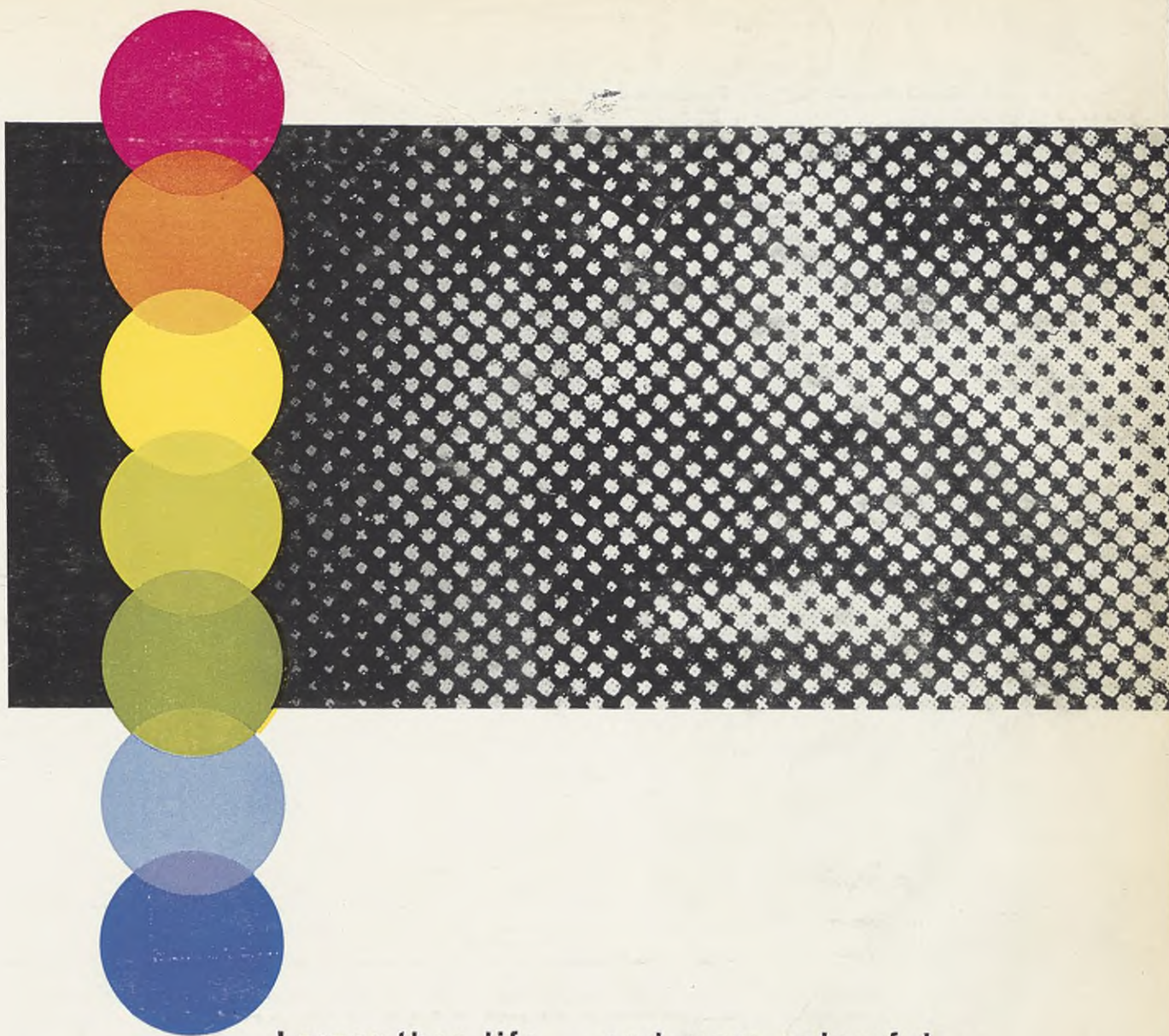
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