ART AND AUSTRALIA

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AM BYRNE LUBRA MINE AS IN 1886 (SILVER) (1962)
on hardboard 14 in x 22 in Collection Elwyn Lynn

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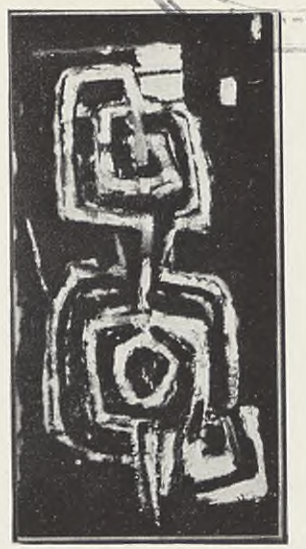

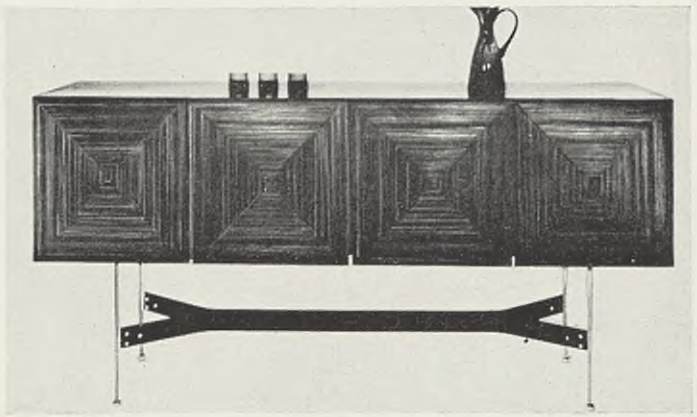

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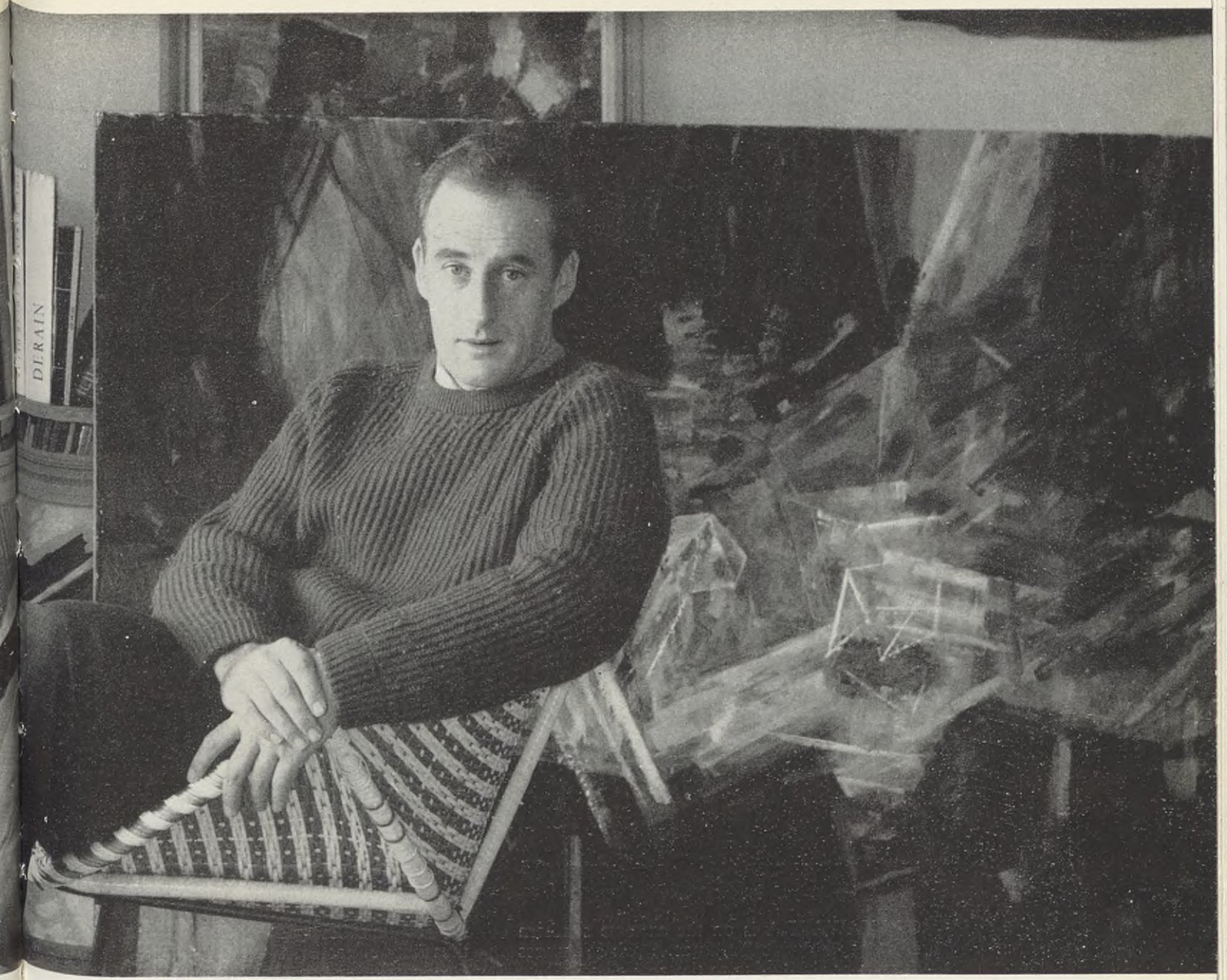

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CONTENTS

Naive Painters

John Olsen

'Only the marvellous is beautiful – only the beautiful is marvellous.' – André Breton.

In art, the word primitive is being overworked. The poor, weary hack-horse is being called upon to describe and categorize everything from child art, the art of early cultures, the art of psychotics, naive painting, to 13th century Italian art. Let us abandon the use of primitives in classifying the work of Sunday Painters and adopt the newly acquired French phrase *peintres naifs* – in English naive painters. Though certainly not naive in what they know about the vision of the wild eye, naive painters are in the main unskilled in their knowledge of sophisticated painting techniques and nearly always unable to grasp the meaning of the traditional mainstream. No matter how much the little Douanier Rousseau did his copies in the Louvre, his work always remained magically the same.

Whilst the schematic approach of children can be considered little more than teething problems, naive painters, for the greater part, achieve significance after they have lost their teeth, that is, in the evening of their lives. Indeed public notoriety and outside influences usually preclude young naive artists from maintaining their essential innocence. With the naive painter the *schema* is of a different order; his work is always the shadow of the time which meant most to him. Sam Byrne, the Broken Hill miner, always paints most convincingly of his days in Broken Hill, 1890 to 1900. His essays into the contemporary world contain little of the psychic depth, wit and humanity of his 'roaring days'. Perle Hessing (b. 1908) tells with great charm and purity of her remembered life in Prague and Central Europe with its overtones of Biblical and Jewish myth. Professor Tipper portrays a narrative of his life as a trick cyclist riding through the landscape on a penny-farthing, Irvine Homer of his days on the track. In naive painting this is one of the imperatives. For all their innocence of painting techniques and unawareness of space ('Space', says Perle Hessing, 'is where you want to put things') it is probably only in these respects that one can use the word naive. However, because of the vividness of their vision, the gap between knowing and not knowing techniques quickly closes. Through an ability to see the land and peoples of their dreams unhampered by formal problems, they have managed to open visual frontiers which have won them unceasing admiration from artists and public alike. Note the glorious innocence of Rousseau who said to Picasso at a party given to him by the *avant-garde* poets and painters of the time: 'You and I are the greatest painters alive, you in the Egyptian manner and I in the modern manner'.

The naive painter sometimes lives through his pictures in a time sequence – a sequence which is almost cinematic. Sam Byrne, describing to Elwyn Lynn the *Goanna Hunt* (the story of a goanna being chased by dogs in which we see, in one sequence, a terrified goanna clawing at a man's head which is bleeding profusely) says, raising an admonishing finger: 'But soon . . . he will fall down and the goanna will go away'. During his exhibition this kindly grey-haired little man, immensely proud of his show, took people around explaining incidents in his pictures – Broken Hill fights, the Salvation Army, Italian ice-cream vendors, boom town Silver City. Of the great rabbit plague he said, 'Oh how terrible it was, thousands would be surrounding the house when you got up'. He made no mention of formal problems – they do not exist. Sam Byrne is a junior Breughel: he delights in cherry reds, happy colours. His reds dance over the picture plane with glee and wonder – he has managed to entice into his web the scraggy-dog symmetry of the Australian landscape as few professional painters have been able to do. No Australian painter has portrayed, with such endearing simplicity and humanity, the world of the 1890's. Byrne's spatial abilities are equally unusual – objects in the foreground have more paint on them than objects in the background. The pictures then have a curious dolly-like appearance; but he will do this only to objects which he considers more important in the *schema*. In mining scenes he sometimes glues actual mounds of silver to the canvas. It is staggering to see how successfully he manages to do this – he is emphasizing that form is the shape of an idea. The power of these pictures is one more affirmation that the world of imagination is well on the way to the recognition it deserves.

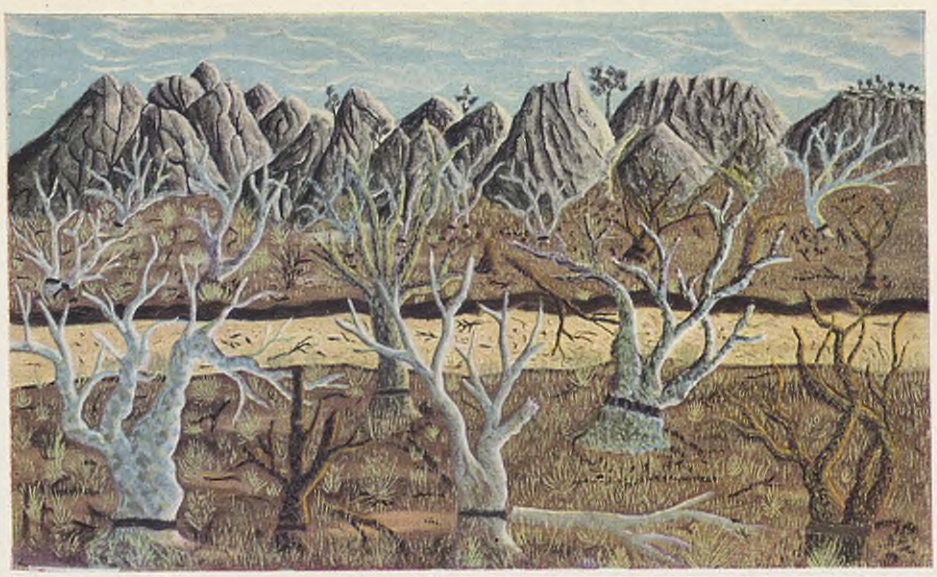
PERLE HESSING ADAM AND EVE 1963
Oil on hardboard 36in × 48in
Possession of the artist

Unlike psychotic art, naive painting is seldom obsessional; there is not a lonely monologue on an *idée fixe*. Again it is different from primitive culture with its fears and obsession with unknown forces. The naive artist is *petit bourgeois*, perfectly integrated to the whole, but never aristocratic. Primitive art is the people's, absorbing most of its mores.

Henri Bastin (b. 1896) is Belgian. He is an opal miner of itinerant address. He is a lone foxer – his world has a minimal use of human beings. He paints with a jeweller-like precision – pellucid stones are minutely examined and recorded in colours of mandarine, violet, emerald green, bright blue. His mind is much more enraptured with the exotic than Byrne's. He loves to be close to the object, to feel the difference in colour of different layers of bark. His pictures are of radiant stillness, a fixity in time. He is fond of portraying the disordered dottiness of Australian trees.

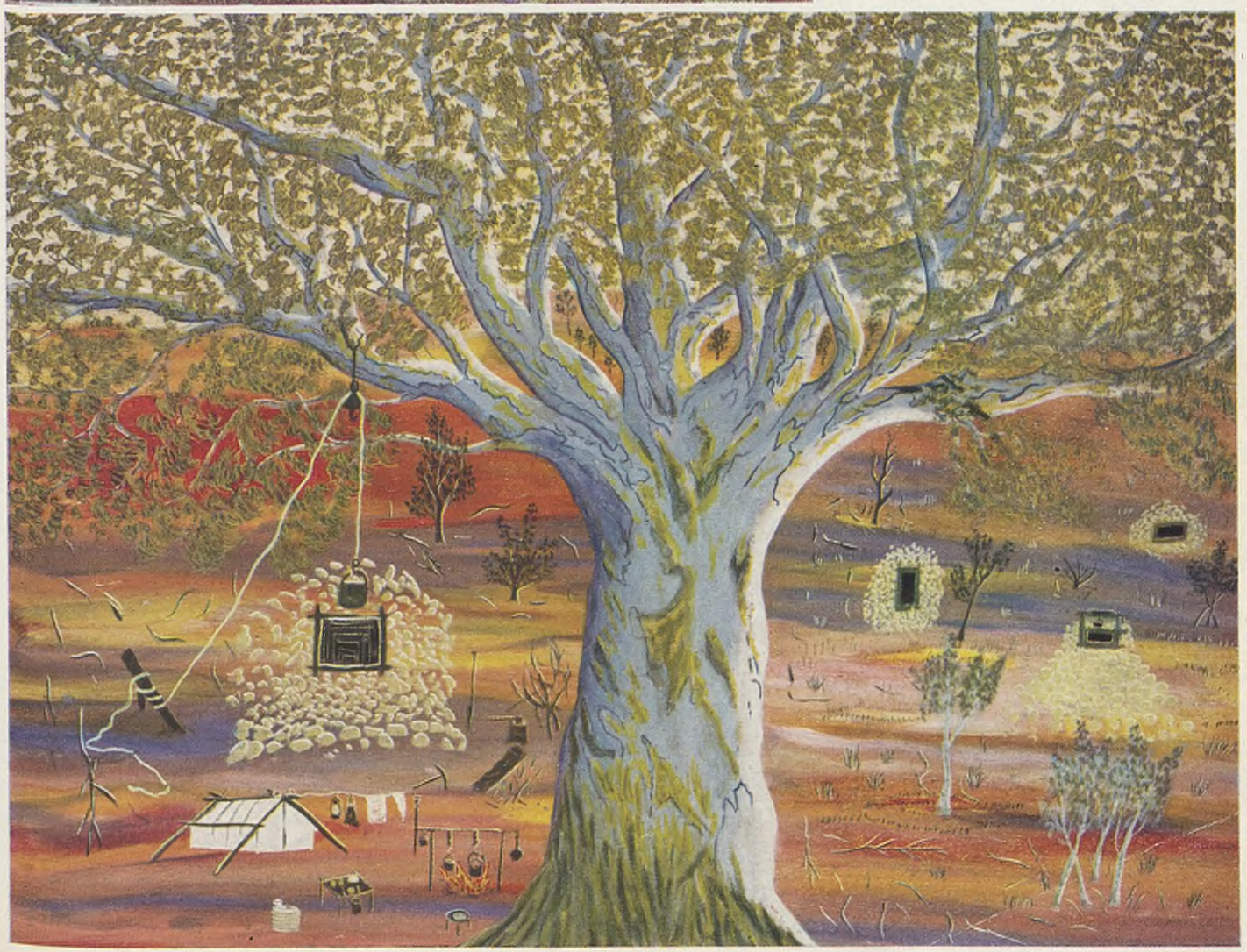
Perle Hessing is interesting in contrast. Though she has lived in Australia for nearly fifteen years her pictures reflect principally Central European origins. For this reason certain similarities to Chagall can be seen,

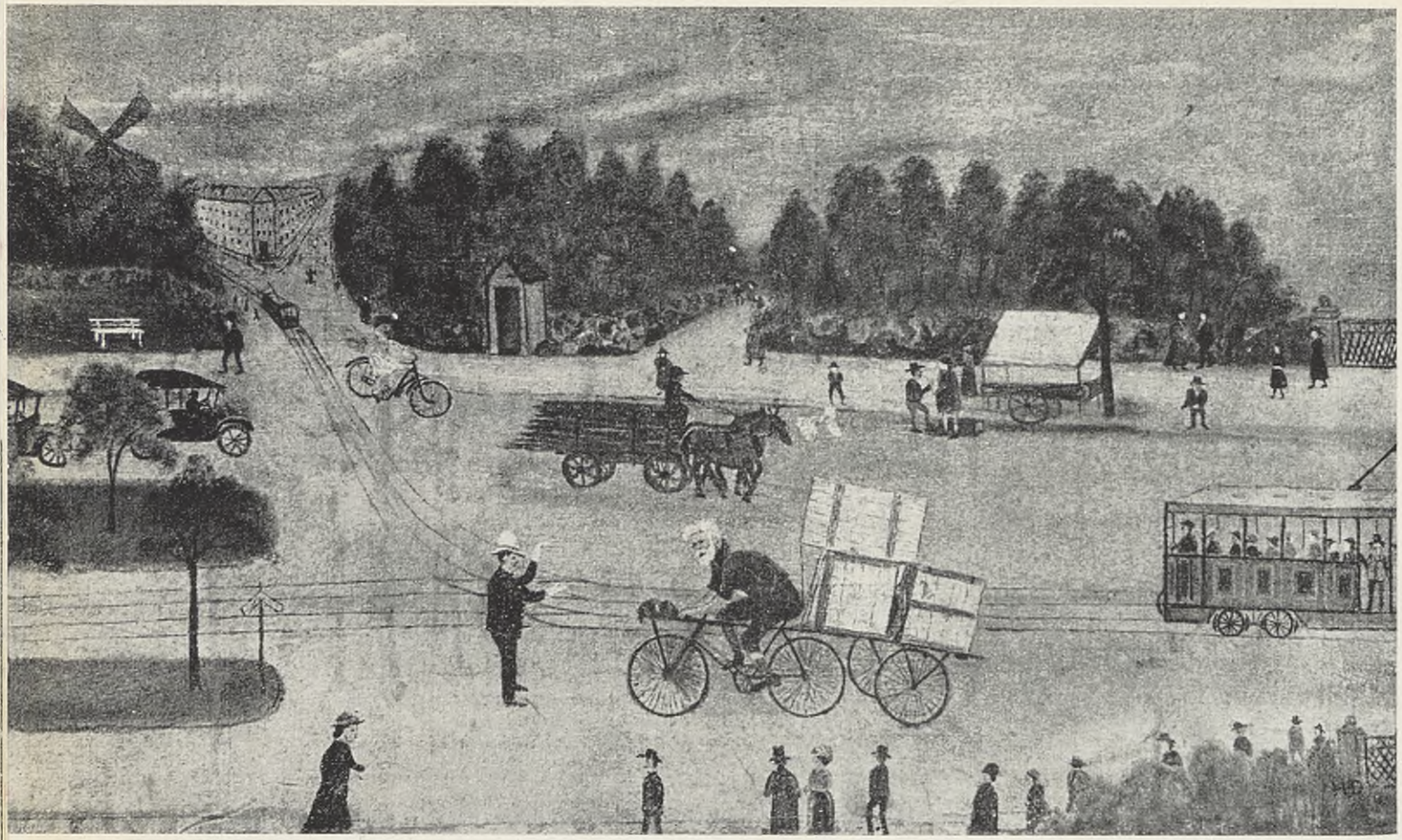
M. LISTER BRINGING IN THE BEYERS-HOLTERMANN NUGGET
Collection Donald Murray



HENRI BASTIN BABILLORA STATION,
FLINDERS RANGES – RINGBARK (1959)
Oil on hardboard 17in×27in
Collection Mrs J. J. Skinner

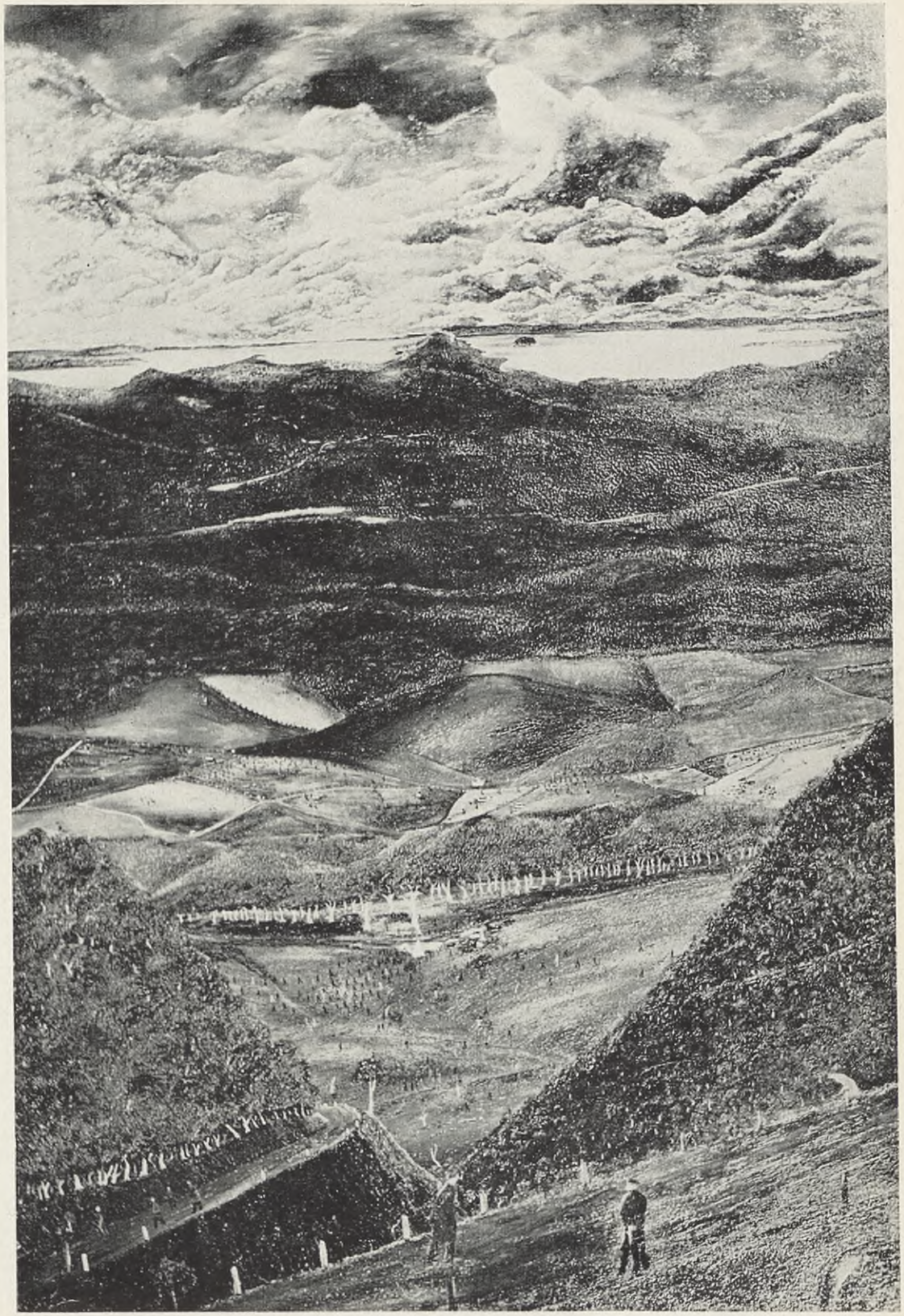
below
HENRI BASTIN MY OPAL MINE (1958)
Oil on paper 21in×28in
Collection Mr and Mrs Godfrey Turner





H. DEARING (PROFESSOR TIPPER) APPROACH TO PRINCES BRIDGE
Oil on canvas 18in × 29in
Collection Museum of Modern Art and Design of Australia

right
IRVINE HOMER MANHUNT NEAR MY HOME
Oil on hardboard 68in × 47in
Collection Newcastle City Art Gallery



left
SAM BYRNE SCENE EARLY DAYS SILVER CITY (1963)
Oil 22in×22in
Collection Rudy Komon Galleries

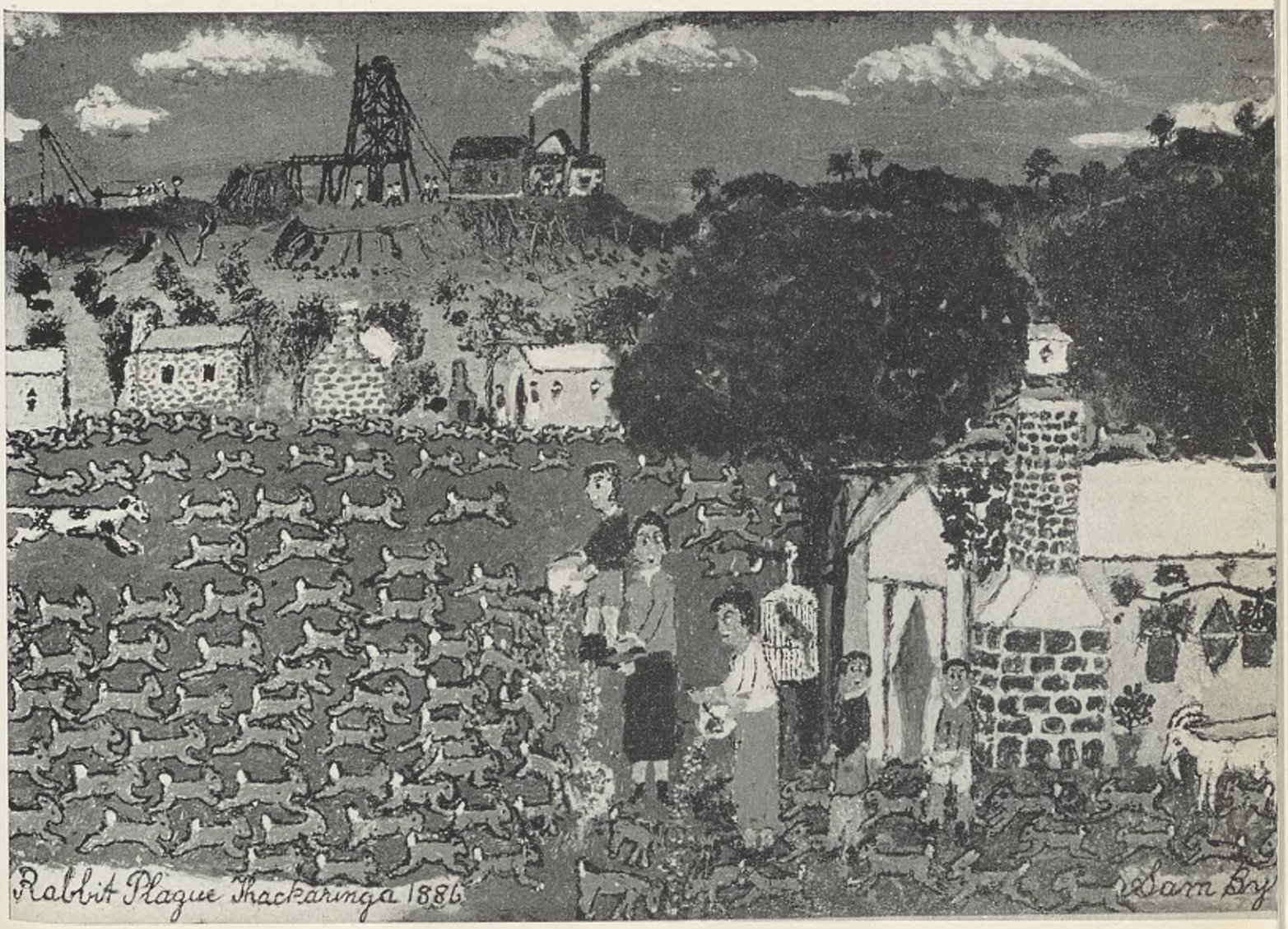
below
PERLE HESSING GOLEM (A PRAGUE LEGEND) NO. 1 1963
Oil on hardboard 26in×36in
Possession of the artist

attributable to the same fountain of inspiration, that is Jewish folklore, life in the ghetto, Adam and Eve. The timbre of the mid-European psyche lies heavily over her work. The village, the cobbler, the blacksmith are all leitmotives to her theme. Buildings may be bigger than people – figures may fly – logic is topsy-turvy in this upside down world but as Breton aptly writes 'the admirable thing about the fantastic is that it is no longer fantastic, there is only the real'. Her world is not the happy haptics of Byrne but a virginal interior one, containing milky white tenderness and purity where redolent light emerges from darkness.

A common fallacy seems to be that any untrained painter can produce images of visual value. Important naive painters, and also incidentally psychotic artists, are as rare as any other.

Unfortunately, through neglect and ignorance, Australia has probably lost a rich legacy of naive painting. The work of these people is too easily lost and expendable particularly in a community which places such a store on worldly success. Victorian Australia must have offered a richness of myth and superstition as Coles Funny Picture Book testifies, yet no significant work of the depression years has ever been revealed. It is due to artists that the work here mentioned has been preserved. Nolan and Tucker are linked with Professor Tipper, Leonard French with Sam Byrne, Dobell with Irvine Homer. Donald Friend was the next door neighbour of Mrs. Lister (who painted colonial Hill End) and Mrs. Hessing was encouraged by her son and Orban.

SAM BYRNE RABBIT PLAGUE THAKARINGA 1886 (1962)
Oil on hardboard 16in×23in
Collection Rudy Komon Galleries



Robert Klippel

Robert Hughes

1. ROBERT KLIPPEL MACHINE ORGANIC 1947–8
Plaster for bronze 28in high
Collection Mrs Donald Kinloch, Paris

Five years ago, it would have been unthinkable to propose that one of the two or three most gifted artists at work in Australia was a sculptor. Sculpture has always been the poor cousin at the feast of Australian painting. A visit to any Society of Sculptors show could confirm this. There were a few exceptions, like Clement Meadmore or, more tentatively, Stephen Walker; but on the whole, whether decorative or stodgy, derivative, banal, fake-monumental or manneristic, Australian sculpture was obviously a wet log turning in a backwater. Public taste did not help. The most-commissioned 'modern' sculptor in Australia, Tom Bass, was and is the exact equivalent of those pious Italian craftsmen who, during the reign of Queen Victoria, gave our capital cities their regiments of pedestalled, bronze-bellied aldermen. It is no exaggeration that, between 1788 and 1964, Australia has only managed to produce two sculptors* whose work would be noticed in an international context. One is Norma Redpath; the other, Robert Klippel.

Faced by their emergence, some local critics have hailed the advent of a sculptural renaissance. They are far too optimistic. No doubt there will be yet another renaissance next week; there always is, in Sydney; but the signs of one in sculpture are so few that both Klippel and Redpath seem to bulk larger than they really are, due to the flatness of the scrub around them. However, it is time to acknowledge that Klippel, in particular, is one of the small handful of outstanding figures in Australian art today. Indeed, it is arguable that he is the purest and most articulate abstract artist yet to work in Australia, with the possible exception of Ian Fairweather. For his work is wholly abstract. The language of its forms is not overlaid, glutted or confused by physical references; local abstract painters use landscape images as a refuge, but Klippel's imagination contains no hiding-places. Nor is it afflicted by the programmatic dryness which makes the exercises of painters like Crawford or Kemp so very dull. His work has an authority, an assurance, and above all, a sense of questing vitality, which I find more and more difficult to detect elsewhere in Australian art.

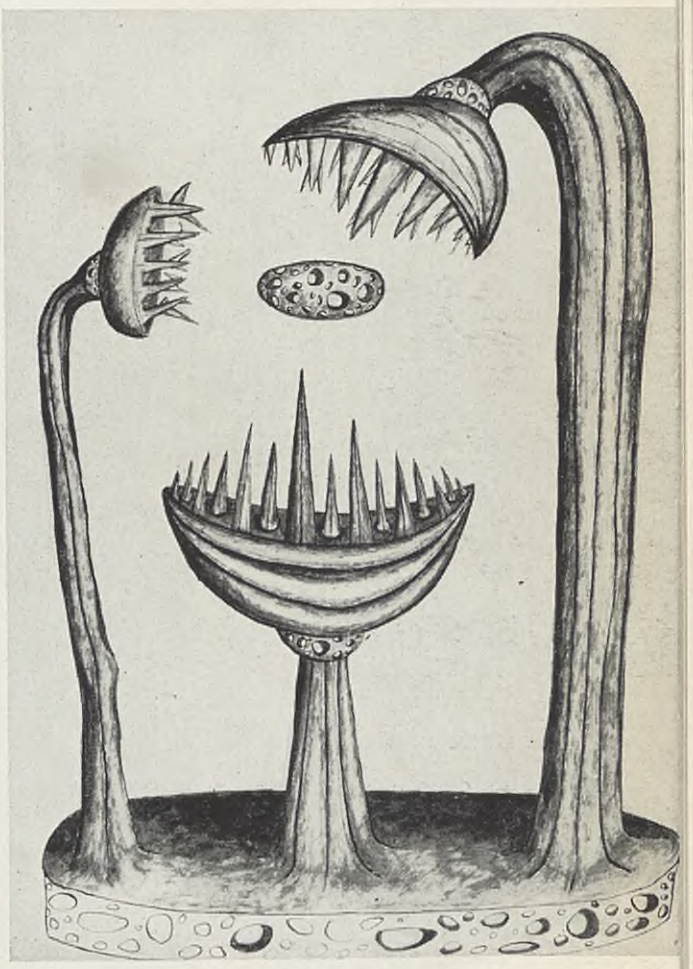
Klippel is, however, neglected by the public; his reputation appears to stop with the critics (though not even all of them) and a few painters. He is 'difficult': his sculpture is not amenable to the quick look, and, as one young lady who prided her taste remarked to me, 'it isn't even nice to touch'. His work has been attacked as an echo of Stankiewicz, Cesar, David Smith or Paolozzi – a quite false suggestion, as I shall presently show, but one which tends to stick in a critical climate where the chief joy lies in ignorantly assigning supposed influences. His refusal to compromise with patrons has caused every commission offered him since his return from the U.S.A. a year ago to fall through. Between 1950 and 1957, when he left for America, his Australian sales totalled one small sculpture, which Robert Shaw bought from *Direction I* in 1956. This is not the pattern of early success which the last three boom years have led the public to expect of talented artists. But Klippel is quite uninterested in promotional schemes. He is totally absorbed in his work. George Munster, in *Nation*, recently compared him to Franz Kafka: there is the same fascination with craft and technique, the same fixed gaze at the obscure channels of a river within, the same infrangible and rather humourless self-composure: there is even a physical likeness between these two dark, slightly built, brown-eyed, quiet, nervous men.

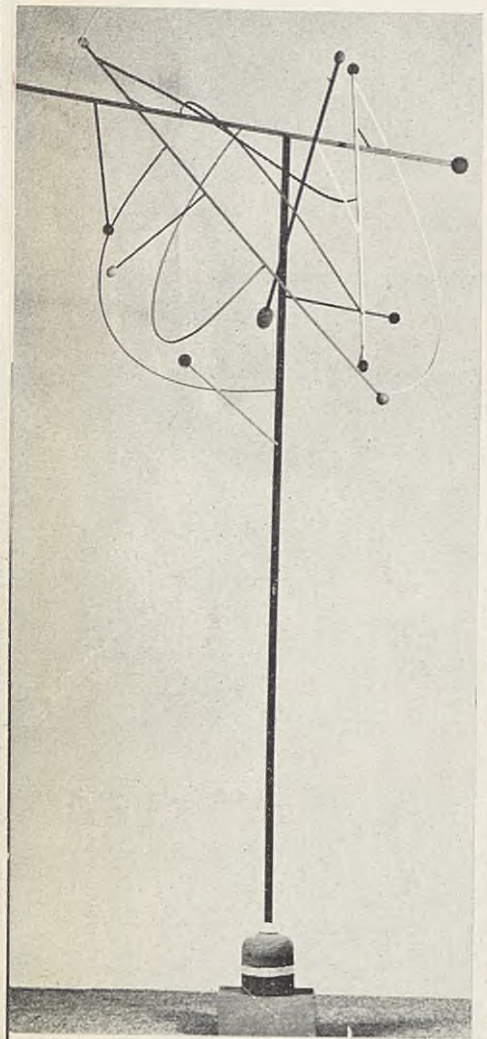
Klippel was born in Sydney in 1920. He was educated at Sydney Grammar School, and afterwards studied woolclassing at East Sydney Tech. Like many boys, he was fond of making models, ships and aircraft: but unlike most, he kept making them well into adulthood. On the outbreak of war in 1939 he joined the Royal Australian Navy, and served as a gunner on D.E.M.S. (Defensively Equipped Merchant Ships), on the oil-tanker run between Abadan and Australia. To reduce the extreme monotony of these voyages, Gunner Klippel made ship models and took a course in Pelmanism. One of the exercises was to write down his abilities and work out how best to use them. His only real skill, he decided, was model-making; so he applied for work as a modeller at the Gunnery

*Meadmore may be a third, but I have not seen his New York work.

2. ROBERT KLIPPEL MACHINE MONSTER 1948
Plaster for bronze 15in high
Collection Mrs Donald Kinloch, Paris

4. ROBERT KLIPPEL DRAWING FOR SCULPTURE 1949
Possession of the artist





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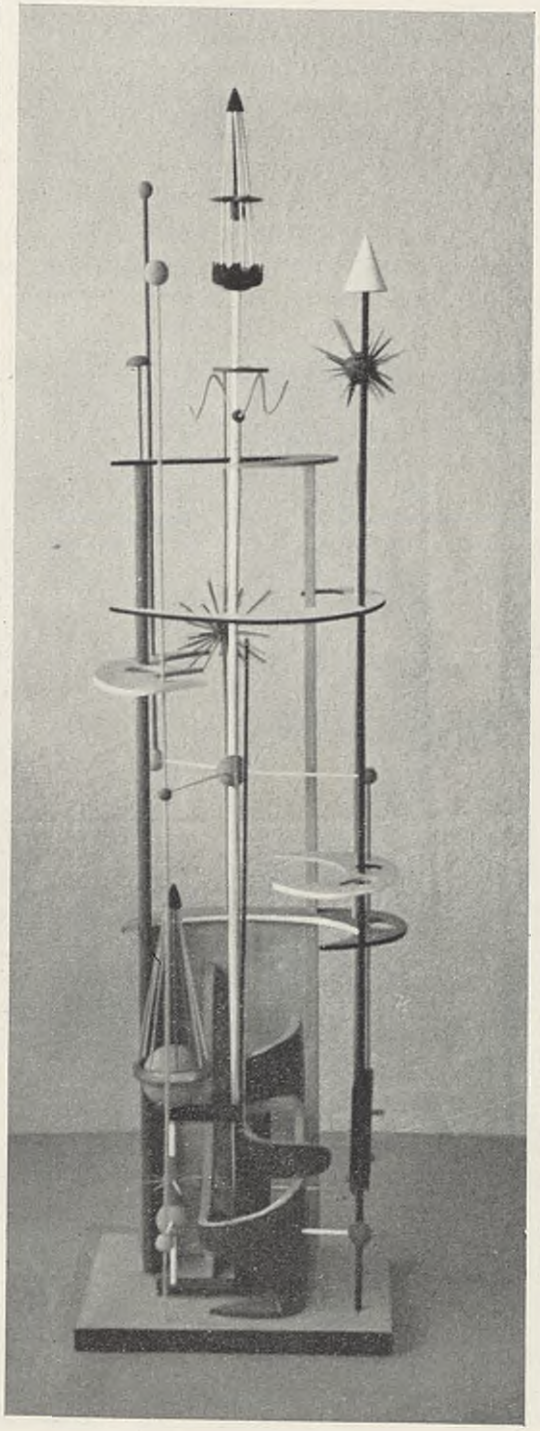
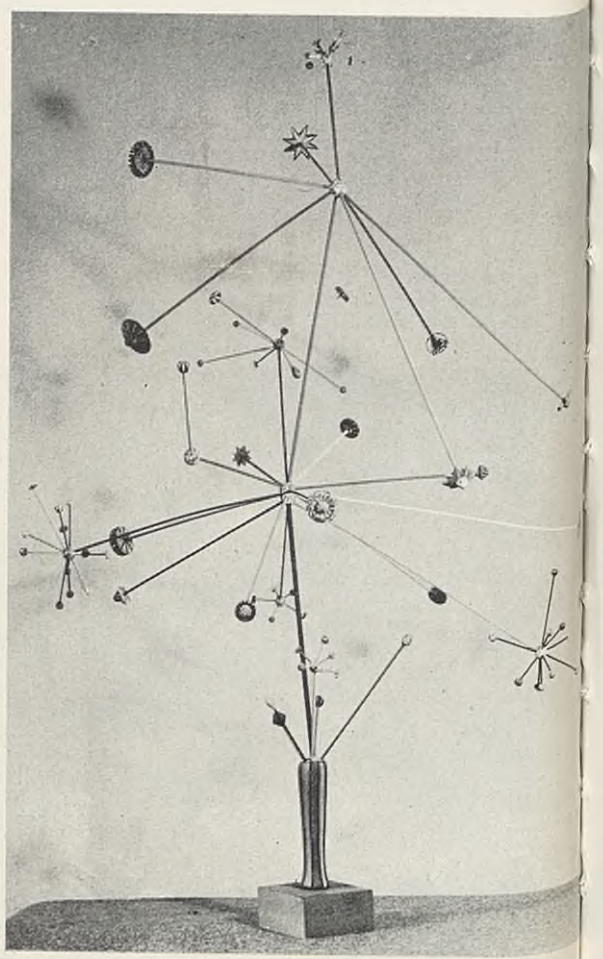
5. ROBERT KLIPPEL INNER STRUCTURE 1948
Painted wood 46in high
Collection George Mally, London

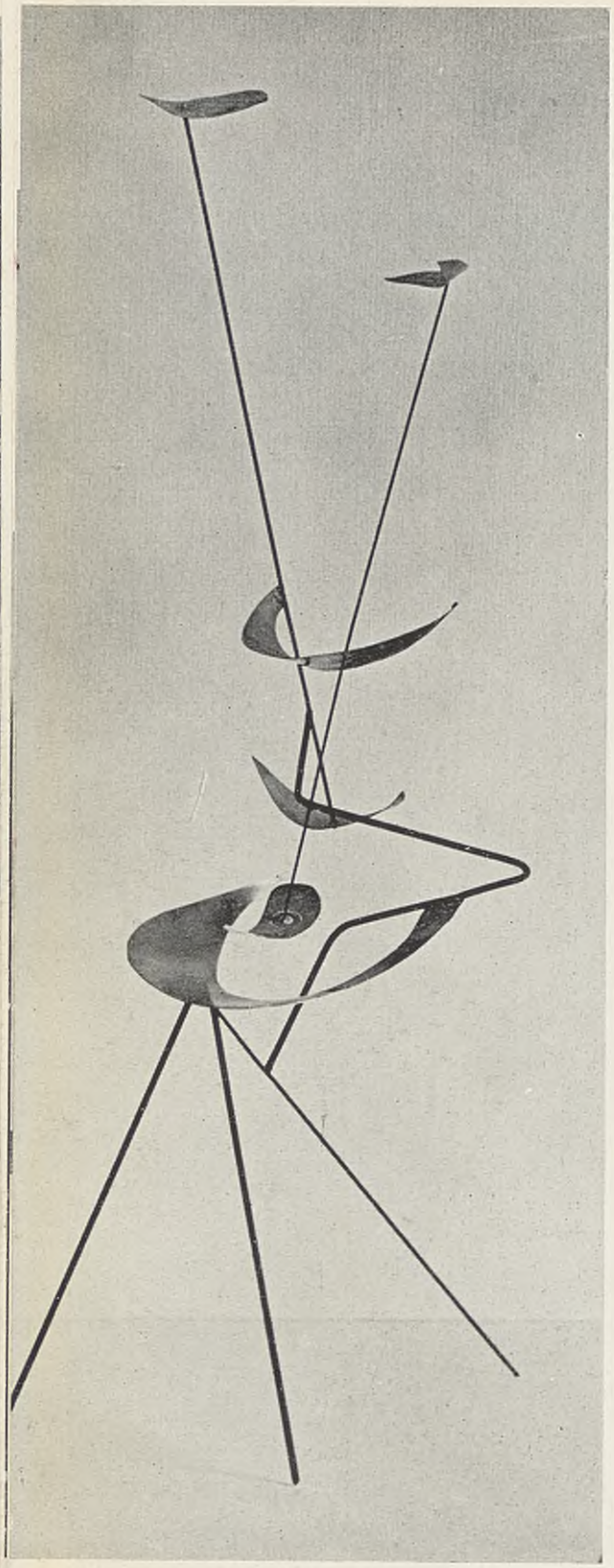




above
6. ROBERT KLIPPEL SPRING 1948
Painted wood 40in high
Destroyed

left
7. ROBERT KLIPPEL CONSTRUCTION 1952
Painted wood 48in high
Destroyed

right
3. ROBERT KLIPPEL ENTITIES SUSPENDED FROM A DETECTOR 1948
Wood 19in high
Possession of the artist



Instruction Centre in Sydney. He got the post. In 1943, he was at work on a model of a 17th century galleon, for which he needed a figurehead. With typical thoroughness, he studied woodcarving and then made the sphinx's head to a design by, of all people, Rosaleen Norton. Later, he copied the sculptural carvings illustrated in a textbook on woodwork, and though he thought of this merely as a craft-exercise it led him to study sculpture at East Sydney Tech, where he worked under Lyndon Dadswell. Even then, he had little interest in life-modelling. A few wood-carvings survive from this early phase of his work. They are formalized variations on the human figure, far more abstract than Dadswell's own work in 1945.

By 1947 Klippel felt that Tech training had run out of possibilities; he had nothing more to learn there, and its teaching methods restricted his growing interest in abstraction. He therefore left for England, and moved into a studio at the Abbey Art Centre, in a London suburb. James Gleeson, the Australian surrealist painter, lived there too. Klippel enrolled at the Slade, but found the academic disciplines there more galling than in Sydney. Day after day was meaninglessly spent taking measurements from the model with calipers and transferring them to the clay effigy. Klippel, enduring this for six months, rapidly shed his already waning interest in the human figure as a sculptural end-in-itself. (He met Paolozzi and Turnbull, the 'bad boys' of the Slade sculpture class, who befriended him – but Paolozzi, it should be noted, was not using junk forms then.) 'I was interested in primitive impulses', Klippel recalls. 'I had to move away from the figure towards a more autonomous image'.

The area of experience to which he felt drawn was that of the subconscious, of irrational and disjunctive imagery. The taproot of his mature work is, in fact, surrealism, though Klippel did not associate himself with any movements and was only brought into the circle of young French surrealists by a meeting with André Breton two years later.

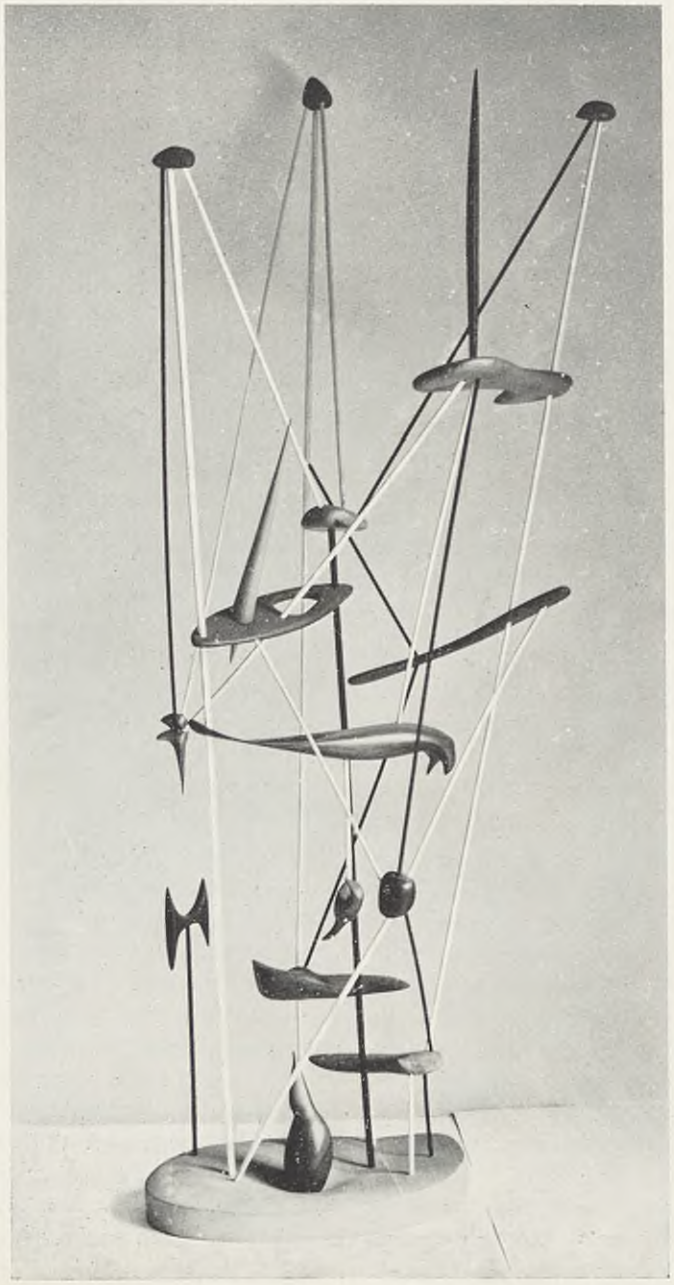
1947 to 1949 was an arduous time of research for Klippel. He had to find a vocabulary of form. His notebooks filled with thousands of schematic drawings, repeated over and over again until the relationship between one form and another revealed itself to him. He analysed the basic shapes used by various artists; in one notebook of 1947, there are several pages of tiny diagrams showing the recurrent forms in a suite of Picasso drawings of 1933. Klippel also studied the work of the sculptor Gaudier-Brzeska, whom he still considers the greatest sculptor of the century. 'The tradition of instinctive form died with him. Smith, Stankiewicz and Moore come nowhere near it. Especially, none of the English sculptors do. Gaudier [who died in 1915] would have been the Picasso of modern sculpture. I have always been much more interested in his work than in the sculptors of the other tradition, Michelangelo to Rodin. I admire them, of course, but I am concerned with primitive form.'

Klippel studied natural forms in the Natural History Museum. He became absorbed in the relationships between organic and mechanical shapes. Pages of drawings of diatomic organisms, which Klippel made in 1947, suggest mechanical parts – wheels, filters, cogs, gears. The next sheet of the book is filled with studies of the cross-sections of rolled steel joists. Plants, flowers, seed-pods, amoebas and other cellular structures were examined, drawn, reduced to their formal essence, studied and compared. Klippel's notes contain long passages of scribbled theory: reflections on the links between image and form, on the existence of abstract reality, on external and internal structure. They are awkwardly expressed, not meant to be read, but they give clear evidence of the tenacity Klippel brought to his work: few Australian artists involve themselves so deeply with ideas. Klippel's notebooks of 1947–9, in fact, recall another but more famous document: the *Pedagogical Sketchbook*, in which Klee attempted to work out an aesthetic of recurrent formal relationships.

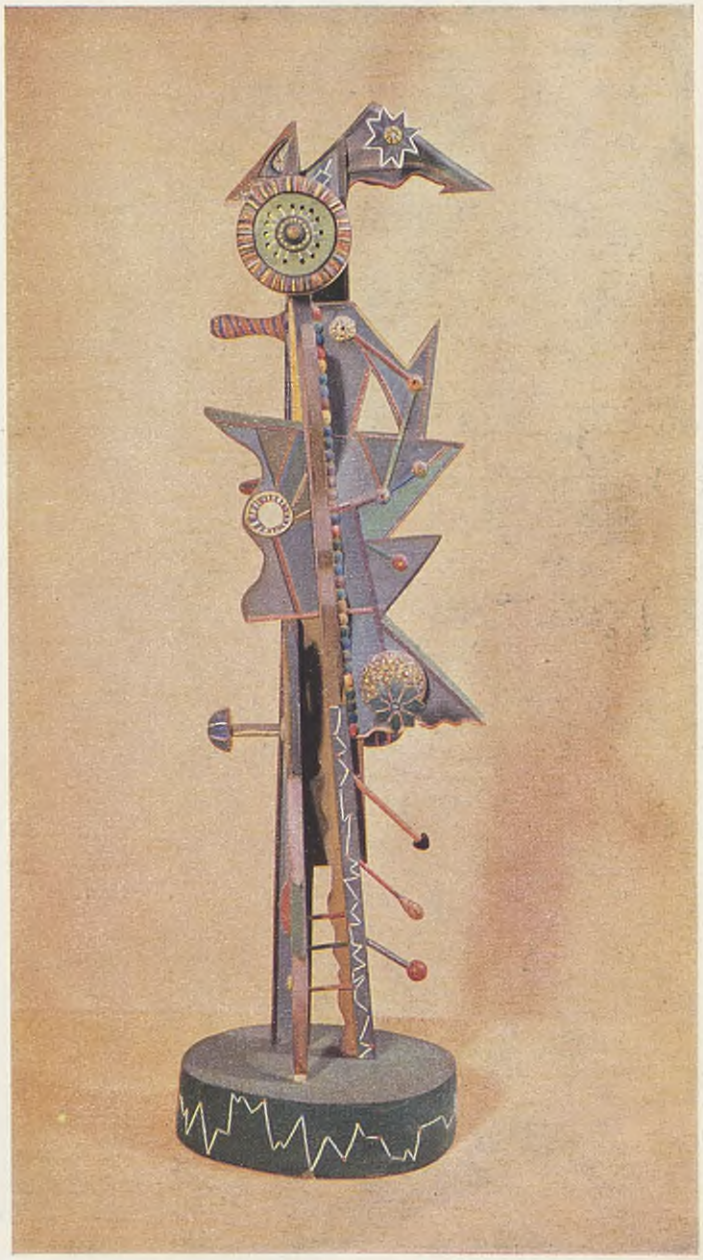
Klippel's analysis led to some remarkable sculptures between 1947 and 1948. *Machine Organic*, 1947–8 (Plate 1), a massive and sullen totem, indicates the extent to which Klippel fused the forms of nature with those of the machine. A complete metamorphosis has taken place. It is a harsh image, and one of amazing

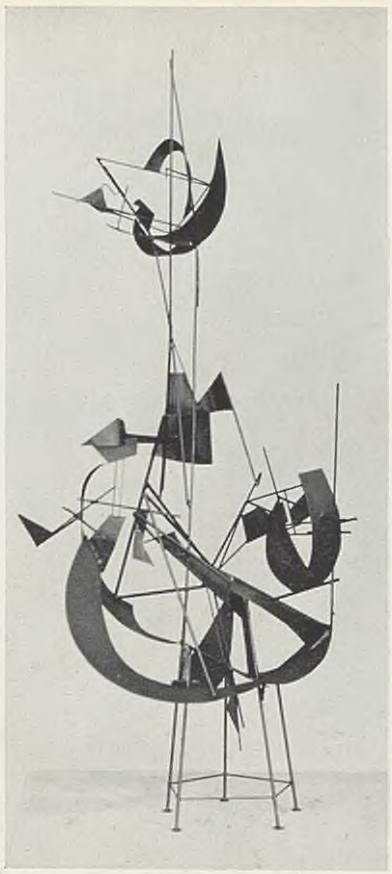
left
9. ROBERT KLIPPEL CONSTRUCTION (1956)
Steel wire and brass 14in high
Collection Mrs William Rose

below
8. ROBERT KLIPPEL CONSTRUCTION 1953
Various woods 40in high
Destroyed

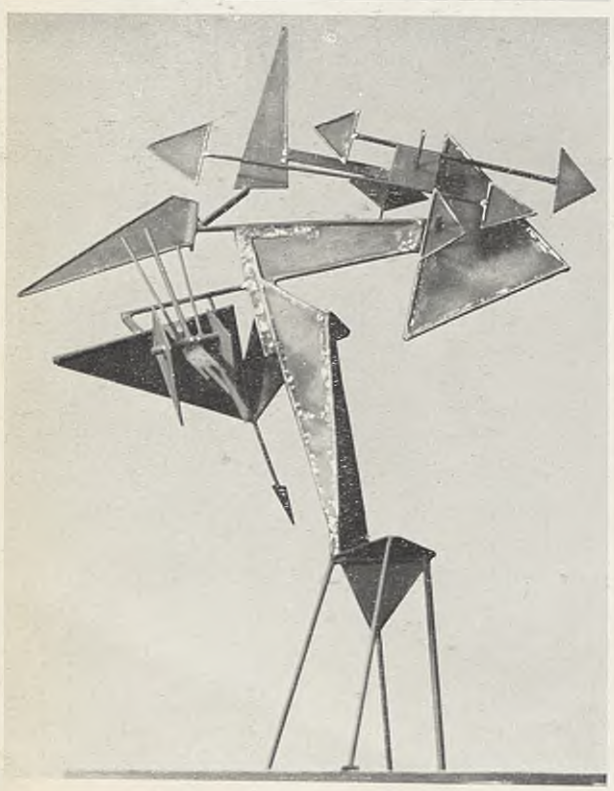


ROBERT KLIPPEL FEVER CHART 1948
Painted wood 27in high
Possession of the artist





11. ROBERT KLIPPEL CONSTRUCTION (1958)
Painted metal 29in high
Collection Robert Rosenwald, New York



10. ROBERT KLIPPEL CONSTRUCTION (1956)
Painted steel 24in high
Collection Mrs Nina Klippel, New York

complexity; its cavernous recesses and bulging, tortured contours took Klippel a full year to model in clay. The world of strain and menace suggested by *Machine Organic* exists in other sculptures of his at the time. *Machine Monster*, 1948 (Plate 2), is a terrible biomorph, lunging with hostility; its thrusting and bursting movements recall – irrelevantly, perhaps – the paintings of Orozco. The construction which James Gleeson titled *Entities Suspended from a Detector*, 1948 (Plate 3), resembles an instrument of war – a landmine detector, lurching along and feeling the ground with fastidious antennae. Klippel's early sculptures are filled by suggestions of despair. Even nature, they imply, is an infernal machine. Nowhere is this more apparent than in a drawing for a never-completed sculpture (Plate 4). According to Klippel, 'It is the most horrible thing I've ever drawn . . . it was going to be a really evil image.' The small form was to be kept suspended in mid-air, between the teeth and spines, by electrically induced magnetic fields.

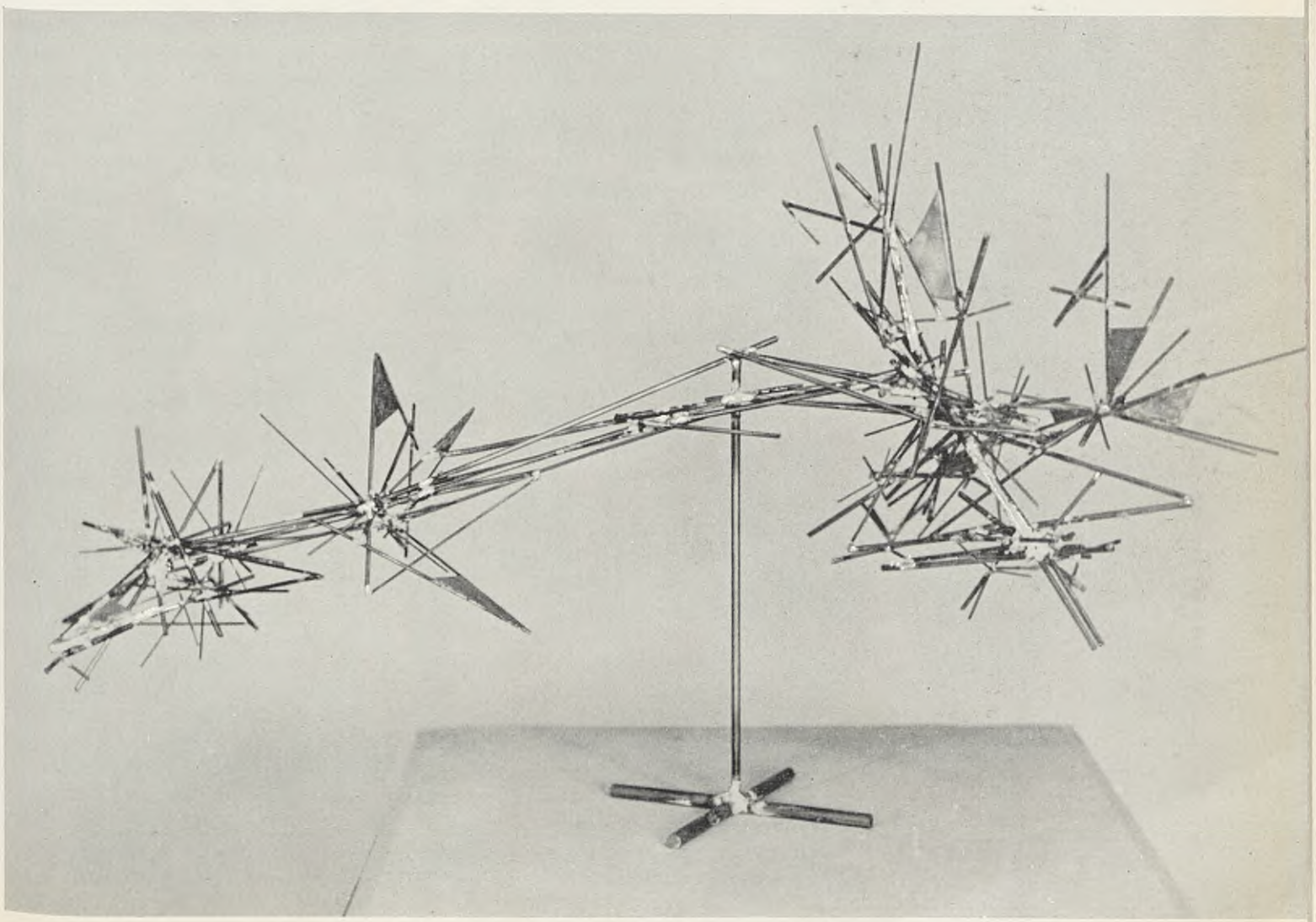
I have stressed the metaphorical aspect of Klippel's early work because it is the only area of his output to which a metaphorical intention can be assigned. From 1948 onwards, he moved into complete abstraction, and it is pointless to talk about his present junk sculptures in terms of wit or menace.

James Gleeson was excited by Klippel's work, hailing it as a 'new baroque'. (The notion that Klippel is a baroque artist has survived for sixteen years, though it is inapplicable to his junk assemblages and even less true of his linear constructions of 1948–57. Klippel denies any connection between baroque art and his machine-organic sculptures of 1948. 'The metamorphosis I wanted', he says, 'had nothing to do with baroque sculpture. There could be similarities of rhythm, but the idea is quite different.'). Klippel and Gleeson exhibited together at the London Gallery in 1948. Then they went to Paris, taking photographs of Klippel's London work. They met André Breton, and showed them to him. Breton liked the work, and introduced Klippel to a group of young painters, most of them surrealists, which included Marcel Jean and the then obscure Riopelle. They praised *Entities* as an outstanding surrealist image – this was news to Klippel, who had never thought of his work as part of the surrealist movement – and arranged a Klippel show at the Galerie Nina Dausset. It opened in June 1949. Klippel remained in Paris for eighteen months.

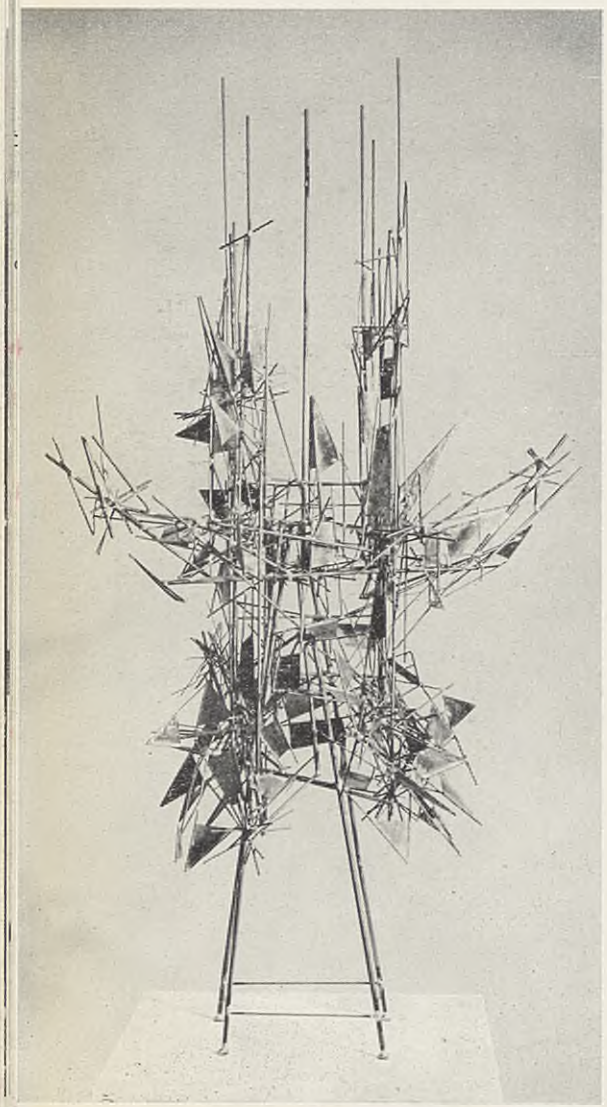
During 1948, Klippel had been working on sculptures with a different orientation from *Machine Organic* or *Entities Suspended from a Detector*. They bore the common title of *Inner Structures*. They were not carved or modelled, but directly assembled: light, open constructions of rods and balls, made of wood. Like the heavier surrealist works, they were painted, often in primary colours – red, yellow, blue, white, black. Masses were implied by their lines of interaction, stress and balance; the knobs where the lattices and triangles of line met acted as bones in a skeleton. These space-frames were always finely articulated (Plate 5), and often they were full of a delicious *joie de vivre*. *Spring* (Plate 6), bursts open with linear energy like a bloom unfurling itself. In Paris 'Everything had to be like a tree – breaking and expanding out'.

Klippel came back to Sydney in 1950 with some optimism. He had shown in Paris, he had a potentially good reputation there as a sculptor, and he felt at the height of his creative powers. He ran straight into the complacency and deadly narrowness of Sydney's art tastes. The immediate sympathy he had found with men like Breton, Riopelle and de Stael was replaced by a total indifference towards his work. Sculpture as abstract as this was beyond Australian scope. Nobody questioned the *diktats* handed down by Paul Haefliger and the Sydney Group. But this did not impede Klippel's development. His constructions became more complex and ambitious. Some of them (Plate 7) took on a detailed ambiguity, reminiscent of surrealist works like Giacometti's *The Palace at 4 A.M.* Painted wooden forms, biomorphic or geometric, hung in elaborate lattices. Few local artists, I imagine, could have solved an interplay of suggested space as brilliantly as Klippel did in an untitled sculpture of 1953, shown in plate 8. He began using clear and coloured plastics, which enabled him to modulate the sculptural space even more subtly with transparencies and suggested enclosures. Plastics,

12. ROBERT KLIPPEL CONSTRUCTION (1958)
Copper planes and steel rods 16in×28in
Collection Harold Rubin, New York



13. ROBERT KLIPPEL CONSTRUCTION (1957)
Copper planes and steel rods 54in high
Collection Mr and Mrs Genther, Chicago



moreover, could be heated and twisted into free forms, or used to fill in planes between the members of a linear space-frame. And so, as the emphasis of Klippel's work shifted from open linear cages with objects suspended in them to a system of spaces partially enclosed by rigid planes, he began to consider working in metal.

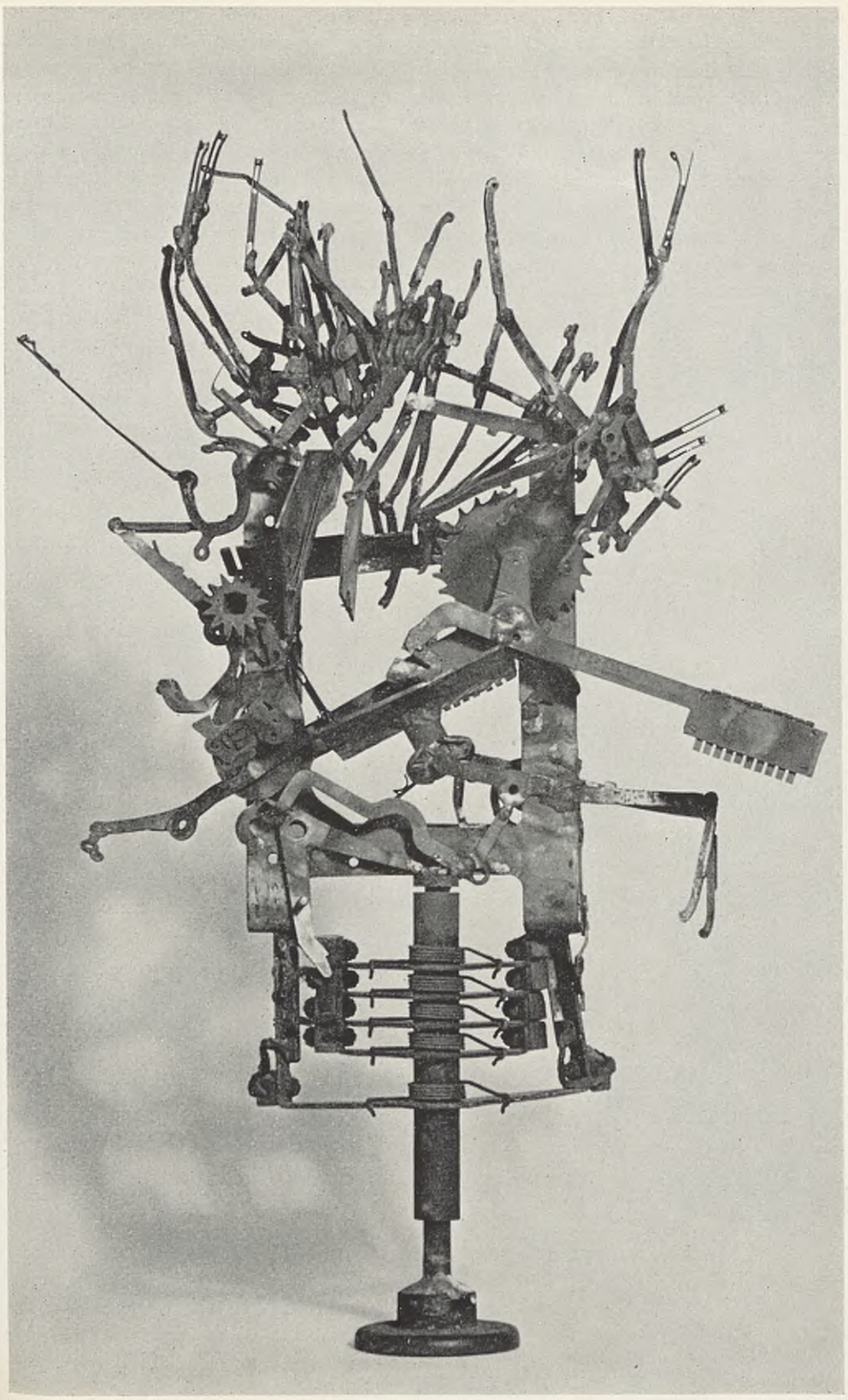
His first metal sculptures were made in 1953, and the new material had immediate effects on Klippel's style. For example, compare a small standing piece of 1954 (Plate 9) with the construction in Plate 7. The forms are lighter, more tremulous; they seem to hover unsupported in space, airily ready to take flight. Before, the component parts of each sculpture had been emphasized by the thickness of the wooden rods, and the colours in which they were painted. In these new metal constructions, the emphasis on the components dropped away; what mattered was the interplay of space itself, organized by the thinnest of planes, the slenderest of lines drawn in the air. This austere delicacy informs all the sculptures Klippel exhibited in the now celebrated abstract show at the Macquarie Galleries in 1956, *Direction I*.

By 1956, Klippel had become one of the central figures in a small group of *avant-garde* painters in Sydney; its other members were John Passmore, William Rose, John Olsen and Eric Smith. Their exhibition, *Direction I*, has been praised and blamed for introducing abstract expressionism to Sydney and thus to Australian art as a whole. A double irony is involved, since none of the painters knew anything much about 'ab-ex', and what little they did know came largely from a sculptor, Klippel. Nothing could be further from the impulses of the New York school of the 'fifties than the works exhibited in *Direction I*: from Klippel's wiry space-cages to Olsen's cool, rectilinear seaport paintings, from Passmore's harbourside scenes to Rose's complicated drawings, hardly a blot or a dribble was to be seen. But though *Direction I* was a show of constructions rather than gestures, it was Klippel who gave its members some knowledge of what was going on in Parisian *tachisme* through his friendship with Riopelle. He was a catalyst, a passionate arguer, a link with the world outside. One cannot assess the final extent of Klippel's influence on the new generation of abstract painters in Sydney, between his return from Paris and his departure for New York seven years later; but it was certainly large.

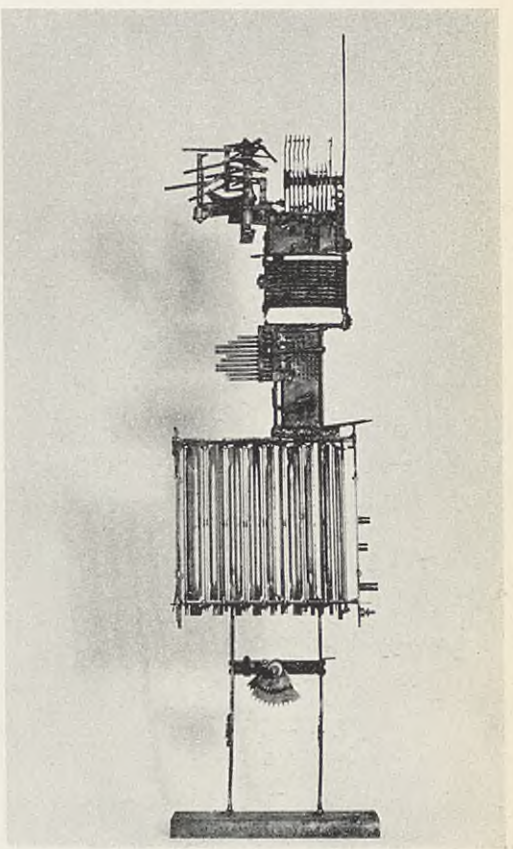
In one year, Sydney in 1956 to New York in 1957, Klippel's work developed spectacularly. Its rapid but entirely natural progress can be seen in Plates 10 to 13. The tensions of form are sharper; movements are accelerated, and the foci of energy proliferate. A marvellously agile sensibility is at work, attuned to the finest variation in the angle of a rod or the disposition of an implied space. Few linear sculptors anywhere in recent years can have shown such control of complex forms: the convolutions of a Lassaw, for instance, would appear absurdly gross beside the precision of Plates 12 or 13. It is worth noting that Klippel was able to solve one of the most tricky of all technical problems in sculpture, that of the base. The legs of his constructions are an integral part of the sculptural whole. They are not, like the stilts on which Lynn Chadwick's figures theatrically teeter, an afterthought.

But the grace and elegance of these constructions implied a potential mannerism. Some of them have the nervy *élan* of inbred racehorses. By 1960, Klippel's work was in danger of overrefinement. A group of wall-sculptures, made of ragged leaves of beaten and welded copper, seemed to flirt with rococo, conjuring up associations of plaques, swags and trophies. Klippel, who was now teaching at the Minneapolis School of Art, cast about for a solution and found it in junk.

But junk forms were not new to him. As early as 1948, he had collected wooden toys, broken them up, painted them, and incorporated them in his constructions. Moreover, from 1952 onwards he repeatedly used cut-out photographs of machinery and junk objects in *collage* studies for sculpture (Plate 14). At this time, American junk sculptors like Stankiewicz and Smith were obscure in New York and quite unknown outside America; Paolozzi was still casting modelled forms in bronze, and Klippel had seen none of César's work in Paris. The collages and drawings of 1952–6 are therefore strong evidence that Klippel's use of junk forms was

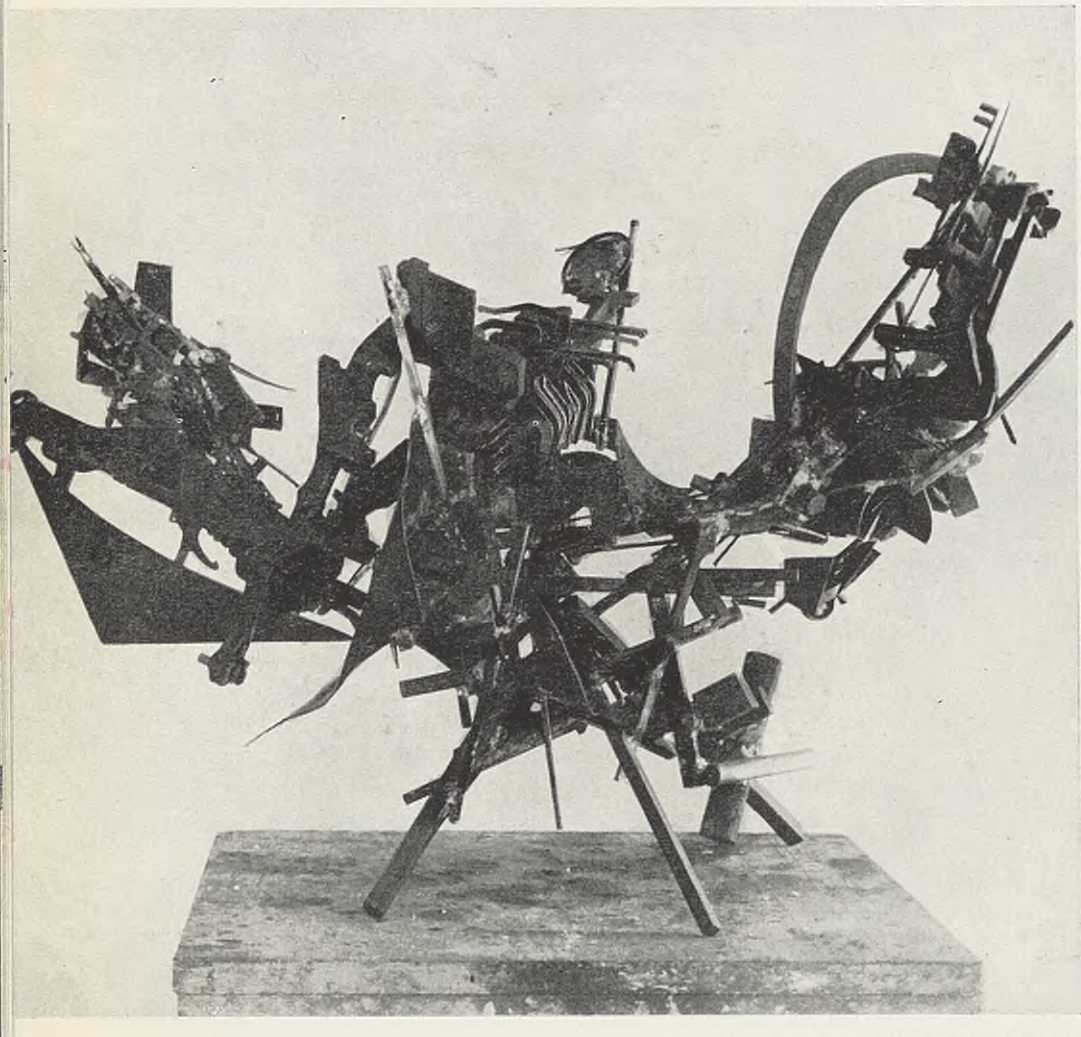


16. ROBERT KLIPPEL SCULPTURE (1963)
Junk metal 16in high
Collection Robert Hughes



17. ROBERT KLIPPEL SCULPTURE (1963)
Junk metal 28in high
Possession of the artist

wholly original. But, as he says, 'I missed the boat . . . I don't know why I didn't have the courage to carry the junk collages over into sculpture. It was such a natural thing to do . . .' In any case, Klippel uses his junk materials in a quite different way from Paolozzi, Stankiewicz or Smith. Paolozzi embeds his junk forms in a clay armature, and then casts the whole in bronze: the junk no longer retains its identity as material, but is assimilated into the texture of a new epidermis and a different material. Klippel works directly, welding, not casting, and the junk forms are the sculpture. But in his sculptures of 1961–2 (Plates 15, 16, 17) the material is subtly transformed. The junk parts – pieces of adding-machines, typewriter bars, magneto armatures, pinions, gears, wheels, escapement levers and pistons – retain their identity as material, but lose the implications of their original use. They become pure forms. Klippel tries to denude them of the romantic associations of the scrap-heap. 'I work in junk partly because I couldn't produce forms like that in other materials. Imagine trying to make them in bronze or wood!' Klippel's junk sculptures imply no commentary on the machine-age, dynamic obsolescence, or the terrors of technology. In order to restrain these associations from spilling into the work, he disciplines the random junk forms with made ones, cut from rod or sheet steel; thus the assemblage is directed and articulated by willed and rational shapes, a touch here and a push there. When, occasionally, the implied functions of the parts escape into the sculpture, they only counterpoint the formal coherence of the work as a whole. It should be clear that Klippel's procedure is radically different from Stankiewicz's, who strives to keep the social implications of his junk forms intact: his leering boilers and corroded, mask-like radiators are the romantic opposite of Klippel's involuted classicism.

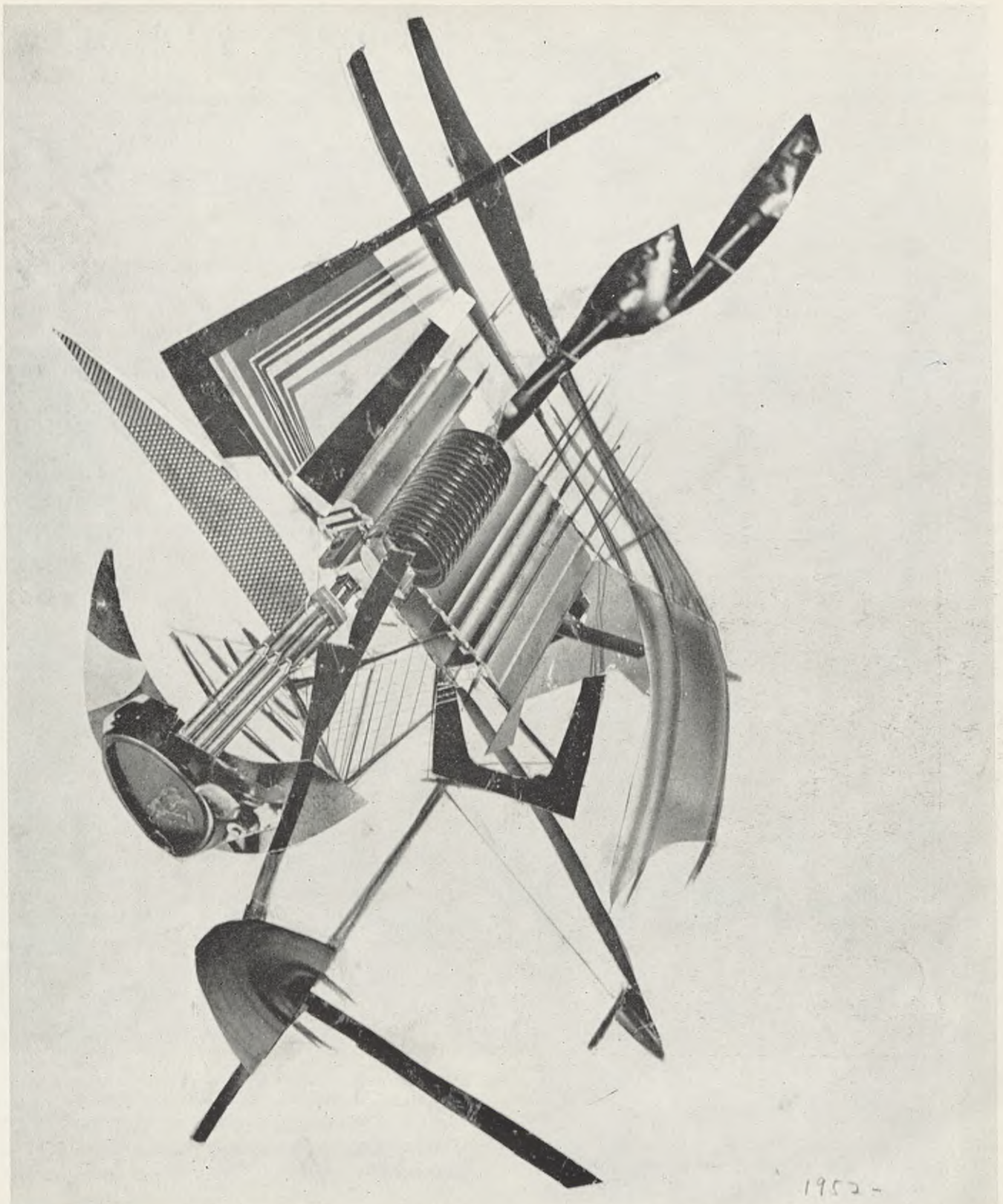


15. ROBERT KLIPPEL SCULPTURE (1961)
Junk metal 20in×25in
Collection Robert Hughes

right
14. ROBERT KLIPPEL JUNK COLLAGE 1952
Possession of the artist

Noble sculpture materials do not exist. As Elwyn Lynn pointed out, bronze, marble and wood, the traditional media of sculpture, are only thought noble because they have been ennobled: masterpieces have been made out of them. Equally, the precision and clarity of Klippel's imagination ennobles the junk he uses. Junk forms suit his working methods. He has always preferred to work direct, welding, soldering or gluing in preference to modelling or casting. His method is essentially spontaneous. Not one of the drawings in his studio is directly linked with a particular sculpture. Nor will he execute maquettes, since junk parts are not able to be scaled down.

Klippel's latest exhibitions, at Terry Clune's in Sydney, and jointly in Melbourne at Australian Galleries and Gallery A, consisted of small junk sculptures. They were less aggressive in size and scale than the junk sculptures of 1961, and represented his most recent work. They leant towards delicacy, rather than presence. It seems likely that Klippel, in the near future, will return to bigger and harsher junk forms. He spoke to me recently about projecting more brutal, assertive and irrationally romantic images. As I write, Klippel is negotiating for access to a large junkyard in Sydney, strewn with aeroplane engines, broken cranes, harvesters, boilers and cement mixers; he is thinking in terms of monumental sculptures, ten to thirty feet tall.


1952

Charles Conder

Ursula Hoff

CHARLES CONDER FISHERMAN'S BRIDGE 1888
Oil on board 10in×15in
Collection Imperial Chemical Industries of Australia and New Zealand Limited

The art of Charles Conder embodies some of the quintessential traits of the English 'nineties: without being part of any particular movement, Conder created in his later art a dream world which to many of his contemporaries seemed to evoke the very spirit of the '*fin de siècle*'.

In the Australian 'eighties Conder formed part of a movement; together

with Roberts and Streeton he developed the Impressionist vision. But even in these early years he cultivated a distinct personality of his own, which gave rise to the many stories so tellingly assembled by his biographers, and created an art which, at its best, excelled in a 'fine spirit of choice and delicate instinct of selection', often prophetic of his later style. Critics early recognized Conder's particular gift for poetic, sensuous colour; he also became known for his evocative titles, taken from the poetry of Herrick, Longfellow and Adam Lindsay Gordon. His pictorial themes contain gentle humorous touches, but his humour is often linked with nostalgia. In the *Departure of the SS Orient* the lady who raises her umbrella with one hand and hitches up her skirts with the other, the orange man who shelters under his load from the rain, are touches of wit which enliven the melancholic little crowd left behind on the rainy quay as the large steamer leaves its moorings for the journey 'home'.

Typical recurrent motifs appear in Conder's Australian pictures; coloured umbrellas, Japanese or European, set off the fair faces of many of his models; orchards in bloom become a frequent pre-occupation; the beach appears as a setting for elegant leisure. These motifs remain favourites alongside the *fetes galantes* of his *fin de siècle* period in England.

One of the crucial moments in Conder's career was his meeting with Tom Roberts who had come to Sydney, it appears, about February 1888. In April, Roberts and Conder could be seen painting together on Coogee Bay. *All on a Summer's Day*, dated April of the same year, shows an artist with an easel and an umbrella on the far side of the sand dunes; it is tempting to assume that this little figure is a semi-humorous reference to Tom Roberts. The picture, obviously of the same period as *That Fatal Colour*, is divided by a diagonal of the sand dune; distance and middle distance are kept in broadly handled tones; the red of the lady's umbrella becomes the focus of our attention and throws into relief the subdued tones of the landscape. The spacing is fastidious; trees and foreground grass are 'written down' in a most personal manner, inviting us to admire the artist's performance as well as its motif.

The little picture was exhibited in the following year as No 54 of the Melbourne Impressionist exhibition and was there acquired together with two other paintings by Conder by Dr Douglas Stewart. Many years later Mrs Stewart, as an old lady, still remembered the young Impressionists coming to their house in the 'eighties; her memory of Conder centred on a story, of which there are a number of versions: Dr Stewart had invited his artist friends to celebrate the unpacking and inauguration of a much prized red and green Japanese tea set. A special favourite, Conder was allowed to make the tea but when it was poured it became apparent that he had absentmindedly forgotten to empty out the sawdust from the pot.

The love of Japanese things was widespread in Australia at the time. Transmitted by the art of Whistler, it left its trace in the eccentric narrow format of many of Conder's paintings, in his predilection for Japanese umbrellas as an accessory and in the occasional figure cut across by the margin, or the stylized wisps of reeds and grass in the foreground, reminiscent of Japanese calligraphy.

Fisherman's Bridge, Double Bay was painted a month later, in May 1888 and is surely one of the most accomplished of Conder's Australian works. Its complex composition, based on diagonals and horizontals, is (in reverse) similar to that of the *Departure of the SS Orient* and related to *Mentone Baths*, the first painting to be made after Conder's arrival in Melbourne in November of the same year. The bridge and trees, acting as a kind of trellis behind which we sense further space and the brilliant

CHARLES CONDER THAT FATAL COLOUR (1888)
Oil on board 14in × 8in
Collection Mrs Frank Chartres

CHARLES CONDER
THE PINK DRESS (1889)
Oil on wood 9in × 6in
Collection the late
Dennis W. C. Moore

light of the infinite sky, is one of the most picturesque motifs in Conder's *oeuvre* and fulfills one of the chief demands he made on the modern artist, that is, 'to suggest' not 'to polish up'.

The doll-like figures of women with children, a touching reminder that Conder, despite his attendances at life class in Sydney, Melbourne and Paris never mastered draughtsmanship, lend a sense of scale and help to fill the empty foreground, the inevitable corollary of the Impressionists' concentration on the middle distance motif. Conder's problem was tilted at by a Melbourne critic of 1890 who referred to a picture 'across which a line would seem to have been drawn diagonally and while one portion of

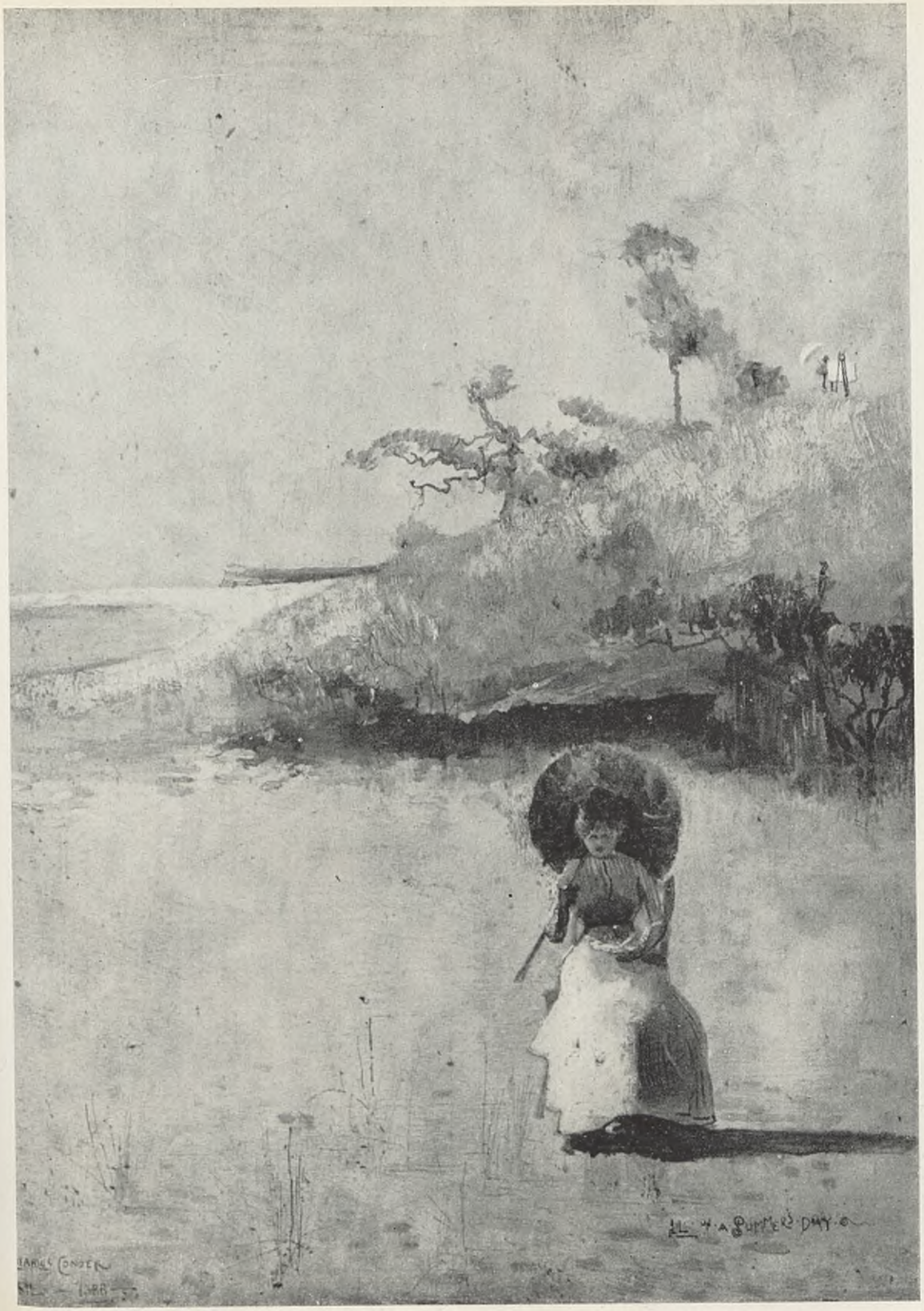
CHARLES CONDER DEPARTURE OF THE SS ORIENT
Oil on canvas 17in × 20in
Collection Art Gallery of NSW

the space thus subdivided is occupied by a charming landscape, the rest is to let, as it were'. Conder would have pleaded that he painted what he saw. It remained however a matter of his choice where he placed his snatches from nature. And it is noteworthy that in putting a frieze of motifs so close to the upper margin Conder created a composition similar to a work so obviously in the Japanese manner as Bonnard's decorative lithographs known as *The Screen*.

In November 1888 Conder came to Melbourne and joined Roberts and Streeton at the Eaglemont Camp at Heidelberg. A little sketch inscribed *Heidelberg* apparently gives us a glimpse into the old Davies homestead inhabited by the artists. The man sitting by the window resembles Roberts's portrait of young Streeton in the Art Gallery of New South Wales. It is harder to be sure about the standing man in the bowler hat though Roberts has been suggested.

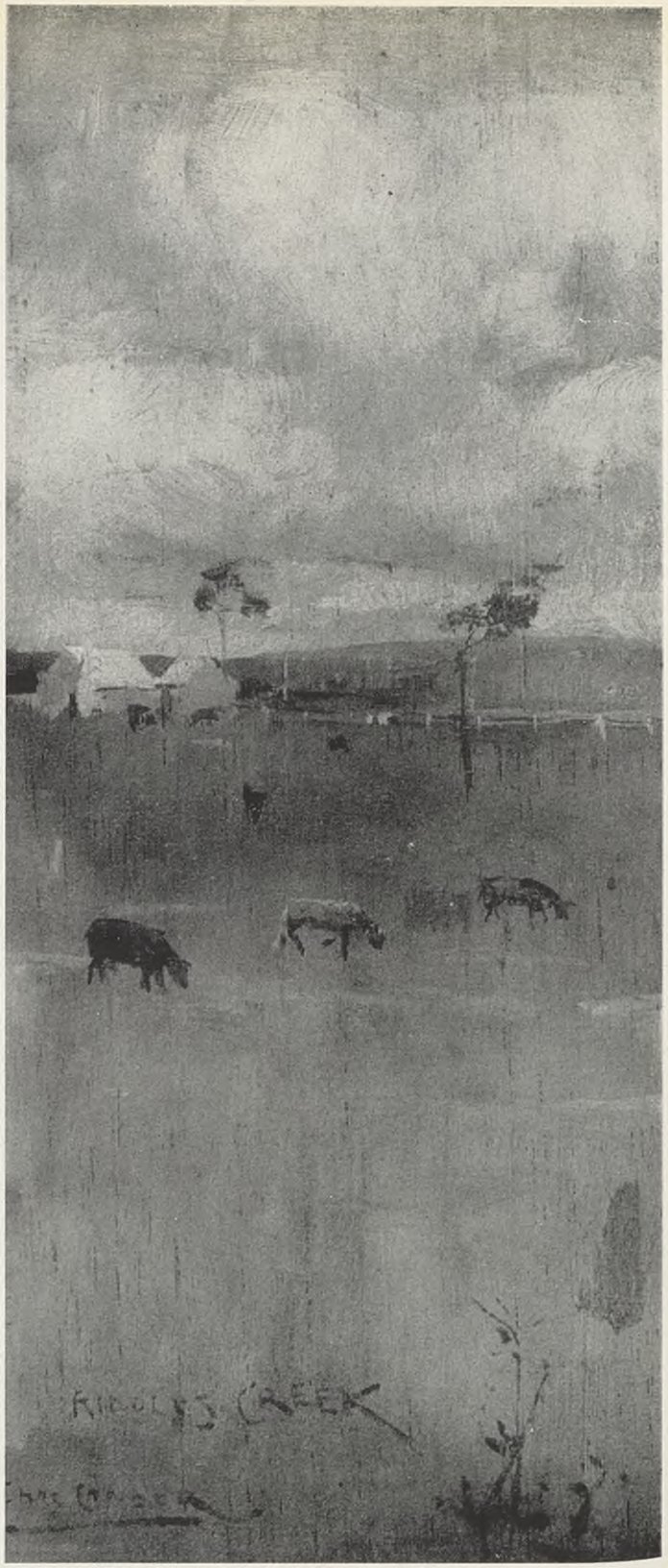
During this period, Conder became a close friend of the English novelists Dr and Mrs. Mannington Caffyn, at whose country house in Riddell Creek he stayed in August 1889 shortly before the Impressionist exhibition. The picture owned by Adrian Feint, inscribed 'Riddle's Creek Charles Conder' is a quick sketch, made late in the afternoon, against the light, recording the lengthening shadows of the gums and the shady mass of Mount Macedon, in rapid square touches of the bristle brush. Mrs. Buchanan's sketch, similarly impressionist, depicts a small farm and some sheep in the paler light of midday. Mrs Caffyn's pen portrait of Conder in her *fin de siècle* novel *A Yellow Aster* suggests that she appreciated his Impressionism less than his poetic imagination. This is supported by a fleeting glimpse of their relationship provided in the memoirs of Hugh

CHARLES CONDER HEIDELBERG,
INTERIOR WITH ARTHUR STREETON AND TOM ROBERTS (1889)
Oil on cardboard 5in × 9in
Collection Mr and Mrs Rudy Komon



CHARLES CONDER
ALL ON A SUMMER'S DAY 1888
Oil

CHARLES CONDER RIDDLES CREEK 1889
Oil 10in×5in
Collection Adrian Feint



CHARLES CONDER RIDDLES CREEK
Oil 9in×4in
Collection Mrs W. F. Buchanan

McCrae, where he describes how his father George Gordon McCrae took him on a visit to the Caffyns': 'The doctor himself . . . showed us the way to another room. In this other room sat Charles Conder, scraping down a corner bit of canvas, while Mrs Caffyn still kept her pose as a dryad'.

On April 26, 1890 Conder left Melbourne on the *Austral*, on his way to Paris. A few weeks before his departure he painted two pictures which he inscribed 'Chas Conder with his sincere thanks to Dr Maudsley March 1890'. Painted in return for medical attention, one of them depicted an orchard, the other a river scene suffused by the pink light of late afternoon and the stillness of a perfect autumn day. The upright format, a rebellion against the traditional use of the oblong shape for views from nature, is decoratively filled with riverbanks and boat in the middle distance and reeds in the foreground. The matter of reeds was much in the painter's mind at the time. In a letter vindicating their aims and methods written to the *Argus* on September 3, 1889 and signed: 'Tom Roberts, Chas Conder, Arthur Streeton' the artists countered the critics' demand for high finish by a demand for truth to nature and to the facts of vision: 'How much do we see in the clump of reeds or rushes across the river', ask the painters, 'how many individuals can we distinguish? . . . On examining our impressions of nature it is surprising how much in single mass objects "come" at any distance and how little we really see of detail'.

After leaving Australia Conder was not to continue this concern with truth to nature. In his English phase, he might have answered his critics with Oscar Wilde . . . 'What is the use of art criticism? Why cannot the artist be left alone to create a new world if he wishes it, or if not, to shadow forth the world which we already know, and of which, I fancy we would each one of us be wearied if Art with her fine spirit of choice and delicate instinct of selection, did not, as it were, purify it for us and give to it a momentary perfection?'

Information on Conder may be found in: Ursula Hoff, *Charles Conder, His Australian Years*, Melbourne, 1960 and previous literature; Bernard Smith, *Australian Painting*, Melbourne, 1962, pp 74–9, 94–8, 116–9, etc; Daniel Thomas, in *Art and Australia*, Vol. I, 1963, No 1, pp 40–1.

CHARLES CONDER LANDSCAPE WITH RIVER AND BOAT 1890
Oil 16in×7in
Collection Mrs H. F. Maudsley

Roy de Maistre

Ross Morrow and Kerry Dundas

below right
ROY DE MAISTRE SEATED FIGURE (1944)
Oil on canvas 48in×36in
Possession of the artist

Roy de Maistre must unquestionably rank as one of the most prominent and distinctive figures in Australian painting; and not the least remarkable representative of the thought and feeling of the present age. Honoured in 1960 with a retrospective exhibition at the Whitechapel Art Gallery, London, of his paintings and drawings from 1917, he holds in this leading art centre a reputation which is due to his enthusiastic and single-minded cultivation of his art.

A painter can take his place among the ranks of great painters only to the extent that he obeys the basic rules of his art. De Maistre faithfully adheres to the fundamental principle that an approach to painting is essentially European. Although resident in England he ignores the environmental light and Anglo-Saxon expression which suffocate a painter in this country and advances toward his work with a retentive memory of form and colour developed from early experiments in colour theory. The original colour charts still hang close to his easel.

The world of Roy de Maistre is firmly encompassed in his private domain, finely ordered in an immaculate studio where rests anything from Victorian curios to the glass guards of the candles that once illuminated his childhood at Sutton Forest, New South Wales. For thirty-five years he has lived at No 13 Eccleston Street, SW 1, a reconverted restaurant with an exterior of that dull grey so commonly the property of English vision. Behind this dreary facade works one of Australia's too-little-remembered innovators in paint.

Born at Bowral, on the 27th March 1894, the sixth of the eleven children of Etienne de Mestre (later changed to Maistre) and his wife Clara, daughter of Captain George Taylor, his early upbringing was spent at Mount Valdemar, a large Colonial-style house, formerly the country residence of the Governors of New South Wales. There his unconventional education was provided by the tutors retained for the large family. In 1913 he ventured to Sydney to study music at the Conservatorium and painting at the Royal Art Society under Datillo Rubbo. A friendship developed with Roland Wakelin and Norah Simpson. The latter had recently returned from London alive to the influence of post-impressionism and this stimulated de Maistre's ideas of research into the psychological effects of colour.

De Maistre suffered tuberculosis in 1916 and his period of convalescence proved a valuable time in crystallizing the nucleus of ideas set in motion by the works of Van Gogh, Cezanne and Gauguin. By 1918 painting had become his major object of expression. Strengthened by his knowledge of the forms of music the structure of his work became not only the immediate result of sight but also combined the musical system of harmonizing sound, based on a relationship of the colour key to notes of the scale. Titles such as *Rhythmic Composition in Yellow Green Minor* appear. This impact gained the admiration of fellow artists and subsequently in 1923 he was awarded the Travelling Scholarship of the Society of Artists of N.S.W., tenable for two years.

Anxious to embrace the movements of art in Europe from which distance

ROY DE MAISTRE
'MARIAGE' (1936)
Oil on canvas 60in × 45in
Possession of the artist

had divorced him, de Maistre went first to London, then to Paris, and finally resided at St. Jean de Luz for some time. During this period the manifestations of Cubism attracted him, although the introduction of this form into his work was not immediate. However, with patient progress the decisive effects in his painting could be seen as a more intimate awareness and a fuller vision of nature. Through contact with French art he endeavoured to blend the painter and the painting. He returned to Australia in 1926 and held his first one-man exhibition in Sydney the following year. Like many other innovators who feel they have something new to say, de Maistre chose to say it in a strange and unfamiliar way. He recalls the derision that his work received. Provoked by accusations of 'Have you gone Bolshie?' and exasperated by the sterile atmosphere, he departed Australia in 1928 convinced that the roots of painting lay in the artistic temperament, the intense vitality, of Europe.

De Maistre returned to London and two years later to St. Jean de Luz

below right
ROY DE MAISTRE SEATED FIGURE (1964)
Oil on canvas 45in×29in
Possession of the artist

below
ROY DE MAISTRE SIR ROBERT ADEAN (1963–4)
Oil on canvas 44in×32in
Private collection

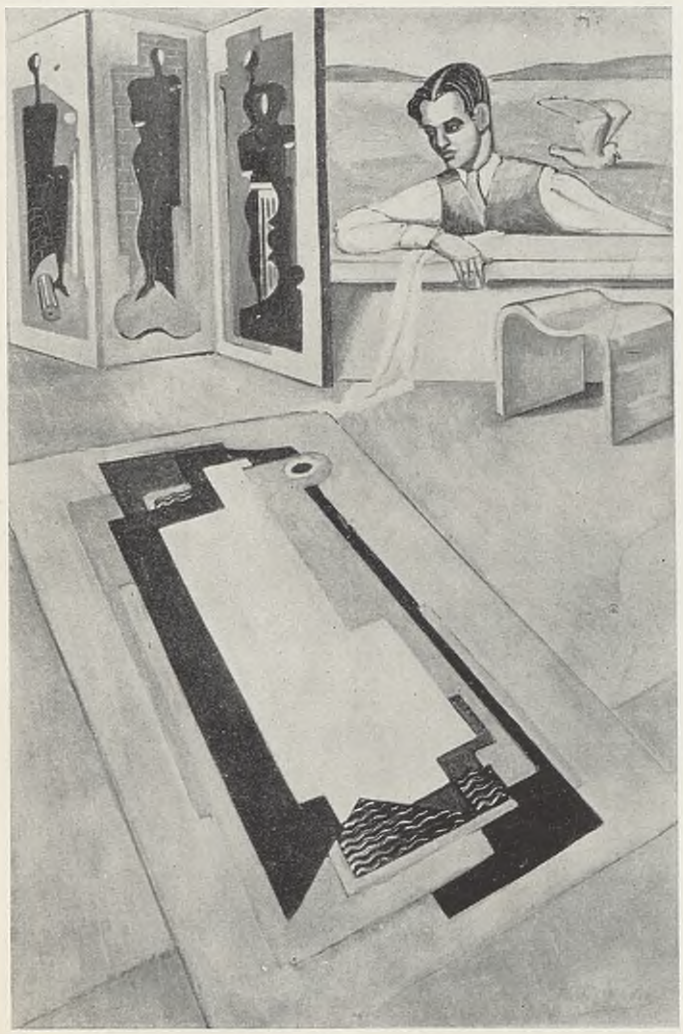
ROY DE MAISTRE
THE RESURRECTION (1950)
Oil on canvas 57in × 45in
Possession of the artist

and until the Second World War he divided his time between England and France. From 1939 to 1942 he did no painting. *Francis Bacon's Studio, 1935* illustrates the early association with this formidable painter (a friendship which still exists) who at the time was engaged in the designing of rugs; it was here in Bacon's studio that the work of de Maistre first attracted the attention of other painters. With the recommencement of painting he exhibited notably in 1943 at Leeds, and in 1947 at the City Art Gallery, Birmingham. From this period the direct and powerful assertion of Cubism is contained in his work. *Seated Figure* 1944 reveals less distinction between the objects themselves and the space in which they are set, heavier colours and rigid compositional schemes.

Undoubtedly the most dominant contribution to de Maistre's work in the 'fifties was his return to religious painting. These paintings, in their monumental form and intense spiritual quality, represent notably his most ambitious work. The *Pieta* of 1950 was acquired by the Tate Gallery in 1955; the City Art Gallery, Leicester, purchased an earlier version of *The Crucifixion* of 1942-3 and he was commissioned to paint the Stations of the Cross for Westminster Cathedral.

Today de Maistre has the creative spirit of a young man, a painter preoccupied with the animation of forms and colours. He rarely leaves his studio, preferring to work in seclusion. The portrait of Sir Robert Adean has beside it, in his studio, a series of six studies extending from a detailed realistic statement (each one gradually discarding everything not relevant to his intentions) to the final version. De Maistre said, 'I find one must continually repeat oneself to define the meaning, until the moments of contemplation and the moments of creation fuse together'. Looking at this broadly coloured, sinuously contoured and formally controlled picture I recalled his memorable remark, 'It's often necessary, for instance, to give the spectator an ugly left uppercut'.

Does he follow an interest in Australian painting? He answered, 'The most recent I attended, the Tate Gallery exhibition of Australian painting, shocked me to find the omissions of Bunny, Lambert and Gruner not to mention finding myself misrepresented with a picture of another painter's work. How does this neglect happen?' I also discovered from de Maistre (to my disgust) that *The Resurrection* of 1950, a painting of profound grandeur and nobility, was recommended to be bought by the



ROY DE MAISTRE IN HIS STUDIO

left
ROY DE MAISTRE FRANCIS BACON'S STUDIO (1935)
Oil on canvas 36in × 30in
Possession of the artist

Australian Government for the nation but political intervention caused the purchase to be deferred. Has this nation no respect for the work of those who establish a heritage of culture? Shall our children know nothing of people like de Maistre?

He showed me a blurred photograph of the house at Mount Valdemar, saying, 'I still dream of Sutton Forest, redecorating the house, erecting Georgian columns at the entrance, stretching new canvas over the iron window awnings' – whilst, in Australia, perhaps we slumber in ignorance of the great artistic measure of Roy de Maistre.

EDITORIAL

The success of the Third Adelaide Festival of Arts establishes it as the most important cultural event in Australia and promises for it a future of increasing value to this country as a whole. The founder, Professor John Bishop, the organizers and the people of Adelaide are to be congratulated not only for their vision in creating this festival but also for their enthusiasm in continuing it.

The National Gallery of South Australia, the Australian Broadcasting Commission and the Australian Elizabethan Theatre Trust have all played major roles.

Of the many exhibitions in the National Gallery in Adelaide, the Retrospective Exhibition of the work of Arthur Boyd was outstanding. Its impact upon people of diverse tastes was exciting to remark and the full stature of this impressive Australian painter could the better be measured because of it. This magazine is planning a monograph on Boyd for a future number.

In contrast to the Boyd Retrospective, which had been assembled with care and diligence, the portraits lent by Her Majesty the Queen were extremely disappointing. It seems unfortunate that Her Majesty's advisers should have made such a weak choice of paintings from one of the most notable collections in the world. Just one van Dyck from the superb series on King Charles I and his family would have been infinitely preferable to the six indifferent works shown. The other exhibitions will be seen in other state capitals in due course.

The Australian Elizabethan Theatre Trust, which is a target for much adverse criticism, is to be congratulated upon the support it gave to the Festival. Its production of a new ballet by an Australian, with sets and costumes by another Australian, gave the Festival an extra cachet. Its production of Shakespeare's *Henry V* in the tent, too, was vigorous both in concept and performance and spectacular both in appearance and action. This can hardly be said for the opera productions.

Having established the Festival and attracted a fairly assured audience from other states the organizers and their supporters, such as the Elizabethan Theatre Trust, may well give some thought to bringing to the next Festival one outstanding artistic production which will not visit other states. Had, for example, Fonteyn and Nureyev been engaged to appear only in Adelaide it may well have been that many more people from other states would have made the journey. After all, Adelaide people are flying to Melbourne to see the dancers there. Or perhaps the Glyndebourne Opera Company could be secured for a Festival season. Surely one of the main reasons why people go to festivals such as those at Edinburgh, both Stratfords, Salzburg and Bayreuth is that they may see certain performances either there, or not at all.

And Adelaide could well look to the organizers of these more established festivals for some help in planning. Booking arrangements for the Adelaide Festival are lamentably discouraging. What are called fringe activities, which include some of the most lively and stimulating events, were hardly advertised and almost enshrouded in mystery. To buy tickets for these, or to buy tickets during the Festival at all, required not only ingenuity but all the stamina and patience of youth. To attend performances at Festivals is hard work. One should not be irritated by inadequate, inconvenient, monopolistic booking arrangements.

Some people complained of the lack of experimental theatre. That there was any at all is due to the fringe enthusiasts. The organizers argue that this was not the purpose of the Festival. These differences of opinion will no doubt be discussed and a more even balance struck between the two approaches. Certainly the experimental should be given more authority and advertisement.

Most of all we must, wherever we live in Australia, encourage this Festival of the Arts in every way we can. Particularly we should plan to go to the next one and to persuade our friends, especially those overseas, to do likewise.

Adelaide is a gracious city ideal in size and design for a festival but its appearance was not enhanced, except for the Festival banners, by the decorations. These were neither fitting nor worthy. The weather wooed the visitors with continuous sunshine. The local people not only participated in the Festival for their own enjoyment but were generous hosts and welcomed their visitors with a warmth which could not be matched in the larger capitals. Add to this the assembling, in one fairly compact city, of people of the arts from all over Australia, evaluate if possible the interchange of their ideas and the stimulus they receive from meeting and talking with each other, and we find that this Festival in Adelaide has become something in Australia of which we can all be very proud.

LETTERS

Dear Sir,

As an interested reader of the views – serious and otherwise – now being presented in our little magazines and the daily press concerning the implementation of the Power Bequest and the difficulties that the will is causing the University of Sydney in its full interpretation, I read with interest Sir Herbert Read's article, 'Art in an Australian University', *ART and Australia*, November 1963 and the reply it evoked from Bernard Smith in *Meanjin Quarterly* 1/1964 under the title 'Sir Herbert Read and the Power Bequest'.

To adumbrate, in part, the two arguments: In six main points Sir Herbert gives his views on the interpretation of Dr Power's will and the establishment of a Faculty of Fine Arts in the University of Sydney.

1. He argues against pompous buildings for the project – a point already taken judging by the new faculty buildings to be seen at the University.

2. He would favour demonstrations rather than lectures.

3. He hopes that studio facilities will be made available to students of any faculty for free experimentation.

4. Exhibitions of contemporary art should be drawn from around the world, for appreciation, study and research.

5. There should be visiting artists and artists in residence as teaching aids.

6. There should be liaison with the other arts and collaboration for mutual benefit.

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Paris Seen II

Ronald Millen

There are two ways of looking at the Paris scene: in terms of the big groups and the big movements – as in the previous article in this series – or in terms of the big names, the stars. Here are some representative examples of the latter, chosen because each, in himself, sums up a major tendency today.

Bissière, now in his seventies, typifies that older generation whose real success dates from the end of the war when Paris had to exploit even minor talents in order to win back its prestige and markets in the face of competition from the foreign schools that had developed independently of the French during the war. Basically Bissière has never evolved and continues to exploit a very limited vocabulary. His paintings, apparently abstract, prove upon examination to be based on nature, but on a nature which is not always assimilated into painting and which has been reduced to a mere source of decorative elements. It is a shock to discover a village roof disguised in the interwoven carpet pattern of patches of blended colour. Bissière puts down two or three colours and then breaks down by adding white and intermixtures, spreading them over the canvas in one of two ways: a criss-cross stratification in which colours are over-lapped loosely in a blurred effect, or a vertical striation to which the same process is applied. All compositions float like islands in a loosely defined surrounding border. This creates a monotony of movement since the vibrations of colour in each painting are exactly the same. There is usually no dominant colour but only hue – a green hue, a pink hue – and the result of this, plus the compositional inertness and flabbiness, is an effeminate flaccidity which, in a single painting, seems sometimes rather poetic but, on the whole, lacks any kind of vitality. It is an art of manufacture, turning out pleasant variations on a single idea.

Such playing-it-safe with academic abstraction lays its dead hand on a great number of successful Paris painters: Estève, Bazaine, Le Moal, Tal Coat, Ubac and even the late legendary Jacques Villon. They all make a superficial exploitation of the most obvious aspects of Cézanne without having any of his construction, penetration and concentration. They take from Cézanne what is incidental but not what is essential. They deny the object but put nothing in its place.

Alechinsky is well known for his opposition to this facile modern academicism. His is an emotional painting whose roots lie in Slavic and Flemish Expressionism and in American action-painting. There is a certain desperation, indeed an excess of desperation, in the shapes that crowd his canvases. This ends up in a frantic and impatient covering of surfaces. On a ground of thickly built-up white paint, squiggles of pure colour – generally blue, sometimes red – crawl like a mass of worms. In between these monochromatic maggot-shapes are patches of colours of high hue and tone – sickly lemons, greens, violets – like those found so often in paintings by Slavic children. The urgency of the quivering, blurred line-shapes allows for only the crudest of paint texture, a statement which appears to be nothing more than a statement in and about paint.

But here and there are shapes suggestive of some grotesque animal or spook or bogey-man face. This is basically an art of emotionally-charged figuration and not an art which springs from denial of the image. The images here present are primal and primary visions of horror, the nightmare reduced to the very young child's limited repertory of fears: bogey-man and nasty beast. The same is true of Karel Appel and others of this school in whom this primitivism is even more uncouth and whose use of paint just as wilfully crude.

ROGER BISSIERE
AGONIE DES FEUILLES (1962)
Oil on canvas 44in × 30in
Collection Galerie Jeanne Bucher, Paris

It is only in Alechinsky's larger works that one finds some development and expansion of the initial germ with which he begins a painting. Out of some ill-defined spook-shape there comes a continuous whirling around that could continue indefinitely but in itself never succeeds in arresting the eye. The lighter the hue, the more continuous and unlimited are the bounds of the painting. Form is absent, there is no form, there is only subjective feeling given emotion extension. In only one recent painting, *Disparaitre*, is there a large central shape which disintegrates in the movement of the paint, and only in this canvas can one find something related to the form and structure indispensable to any art object: without these, there can be only a desperate personal expression, not art.

In Alechinsky there is a personal naivety scarcely more adult than primitive man's fear of his own chaos. This differs from Dubuffet's deliberate childlikeness in which there is both a childish element of *joie-de-vivre* – the fun of making something – and a highly sophisticated artist's wise understanding and use of the materials and limits of art. Dubuffet's paintings have a beginning, middle and end, Alechinsky's rarely do: they are all beginnings. In all the arts today there is a tendency to claim Kafka as legitimate ancestor in whose name anything goes as long as it is menacing and chaotic. But Kafka knew precisely what he was doing and how to do it for the maximum effect.

A younger painter who has come in for much attention recently, the Austrian Hundertwasser, derives his abstract art from German and Slavic Expressionism but also from the paintings of psychotics. Using painful reds and greens, he paints in tempera endless lines, circles, spirals in which are scattered child-images of choo-choo trains, skyscrapers and ocean liners to form a kind of crazy world full of what the French call *humeur noire*. Clever as he may be in embellishing his expensive catalogue covers with not-a-stitch-on photographs of himself, his carefully calculated psychotic art seems to be as self-limited as the circles which are present in every one of his paintings.

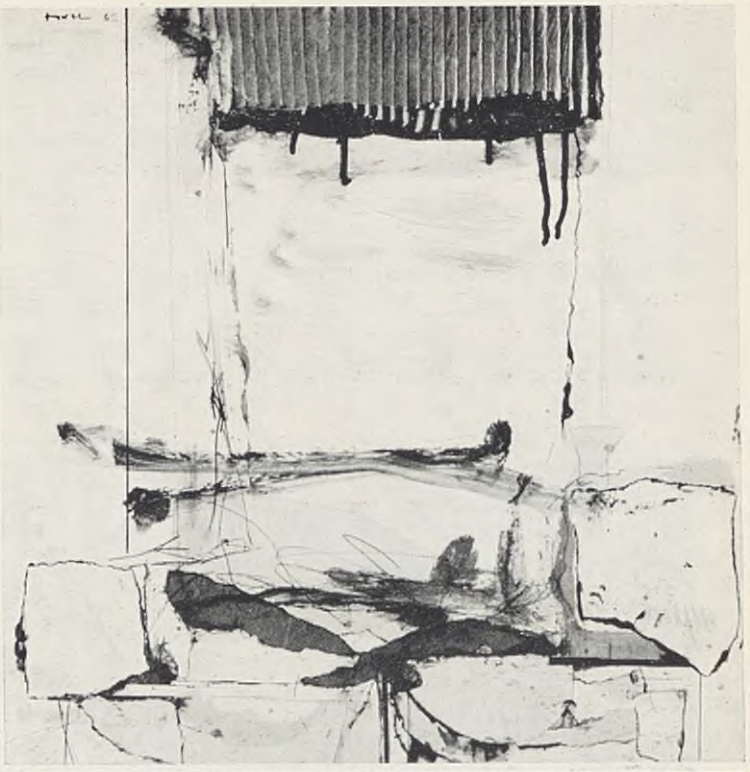
John Levee, a young American of rising reputation in France, has been

adopted by the Ecole de Paris as its own. His work has always been completely abstract, with carefully built-up heavy incrustations of paint, generally using rectangular forms juxtaposed. Now, after some years' residence in Paris, he seems to be developing a new idiom in an apparent effort to free himself from the Paris scourge of endless repetition. But Paris quite obviously has contributed nothing to this change except to provide the crisis from which he must escape.

He has turned to American sources, not French, and his new work – in collage with paint – shows the clear influence of his compatriots Sam Francis, Willem de Kooning and Conrad Marca-Relli. Levee has not as yet really assimilated the Francis influence in using the black, green, orange, yellow watery clusters of drips and blobs of Francis's current water-colour style. He also uses juxtaposed or overlapping torn paper in irregular and rectangular shapes, like Marca-Relli who, himself, employs tailor's lining-cloth in which the original function of the material is recalled in arm-hole and vest-front shapes which lend an anthropomorphic character to his abstract collages. De Kooning has shown Levee the way to fit together his shapes, the use of small strips of matt opaque colours, and a preoccupation with subtle texturing and concentration in compact, complex organization. One can admire Levee's courage in breaking out of what was obviously a stylistic straitjacket, however one may judge the present results, but the significance of this change lies in his turning not to any of the current standardized French styles but, instead, to sources from his native country.

All kinds of artists are gradually becoming aware of the dead-ends of current styles. One of those styles to have given everything it can, not only to painting but also to industrial design, is the austere 'pure' style of Mondrian. It is still practised by a few painters – in Paris by Vasarely, to whom an entire retrospective has been devoted, and by Mortensen, and in England by Victor Pasmore, who has had a most dull one-man show in the museum of the city of Paris. This influence is not only waning but even meeting active opposition, perhaps because of the lesson to be learned from the uninventive Mondrian-derived monotony of the new French shoddy-built skyscraper flats mushrooming everywhere and also perhaps because of the discovery of Art Nouveau in the monster 'Sources of the Twentieth Century' exhibition a few years ago.

Among the styles that many people presumed extinct is Figuration. The fact of the matter is, however, that for more than two years now everyone in Paris (and in Milan, Rome, Dusseldorf, Zurich, London and New York) has been anticipating, with dread or hope, the Resurrection.



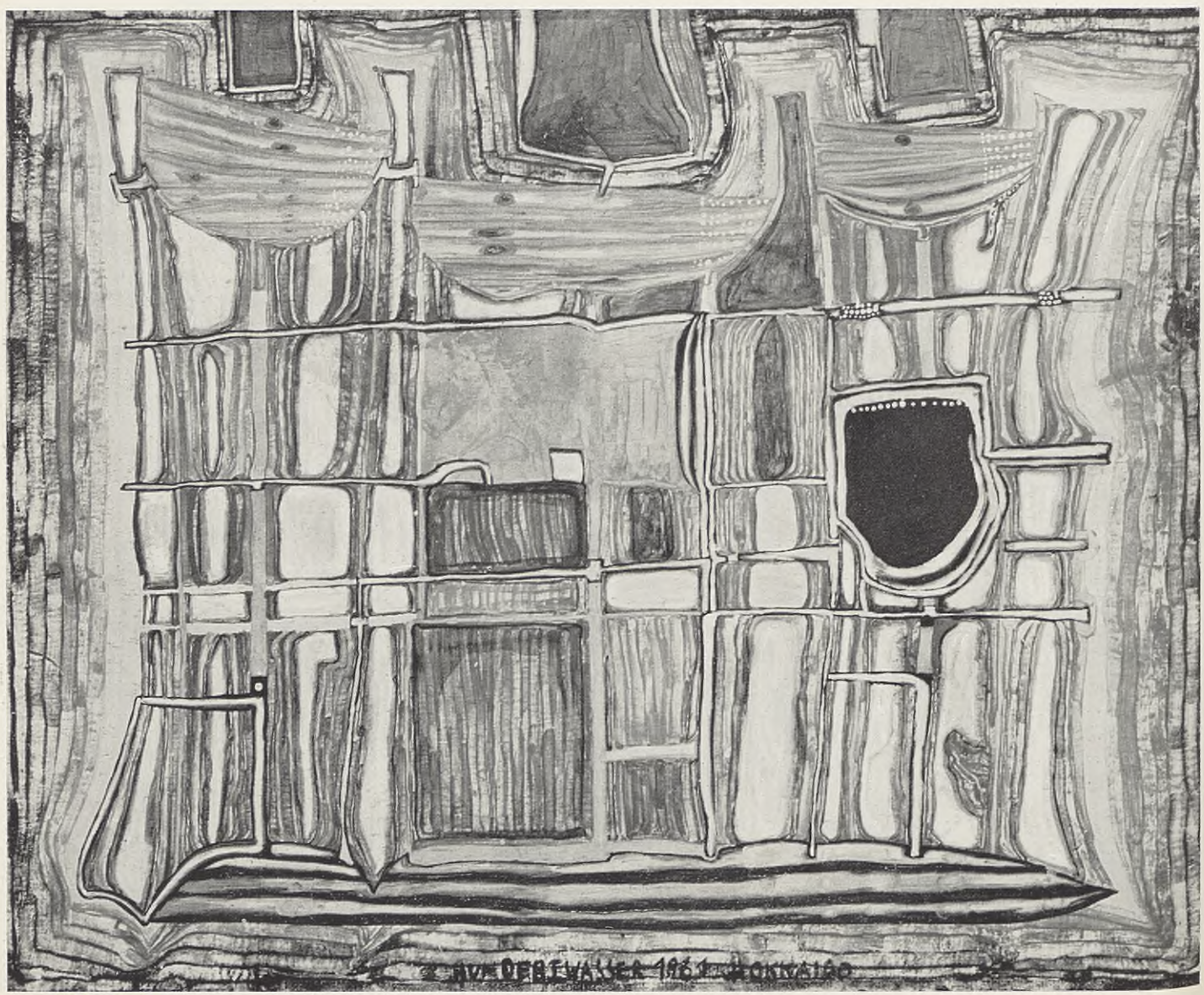
left
PIERRE ALECHINSKY DISPARAITRE (1959)
Oil 78in×110in
Collection J. Aberbach, New York

above right
JOHN LEVEE COMPOSITION 1962
Collage 22in×18in
Collection Galerie de France, Paris

right
LEONARDO CREMONINI MAN AND HORSE 1958–9
Oil on canvas 36in×32in
Possession of the artist

right
JOHN HULTBERG ANGEL IN THE CITY 1961
Oil on canvas 65in×100in
Collection Allentown Art Museum, James A. Michener Foundation

below
HUNDERTWASSER HOKKAIDO 1961
Oil on canvas 20in×25in
Galerie Karl Funker, Paris

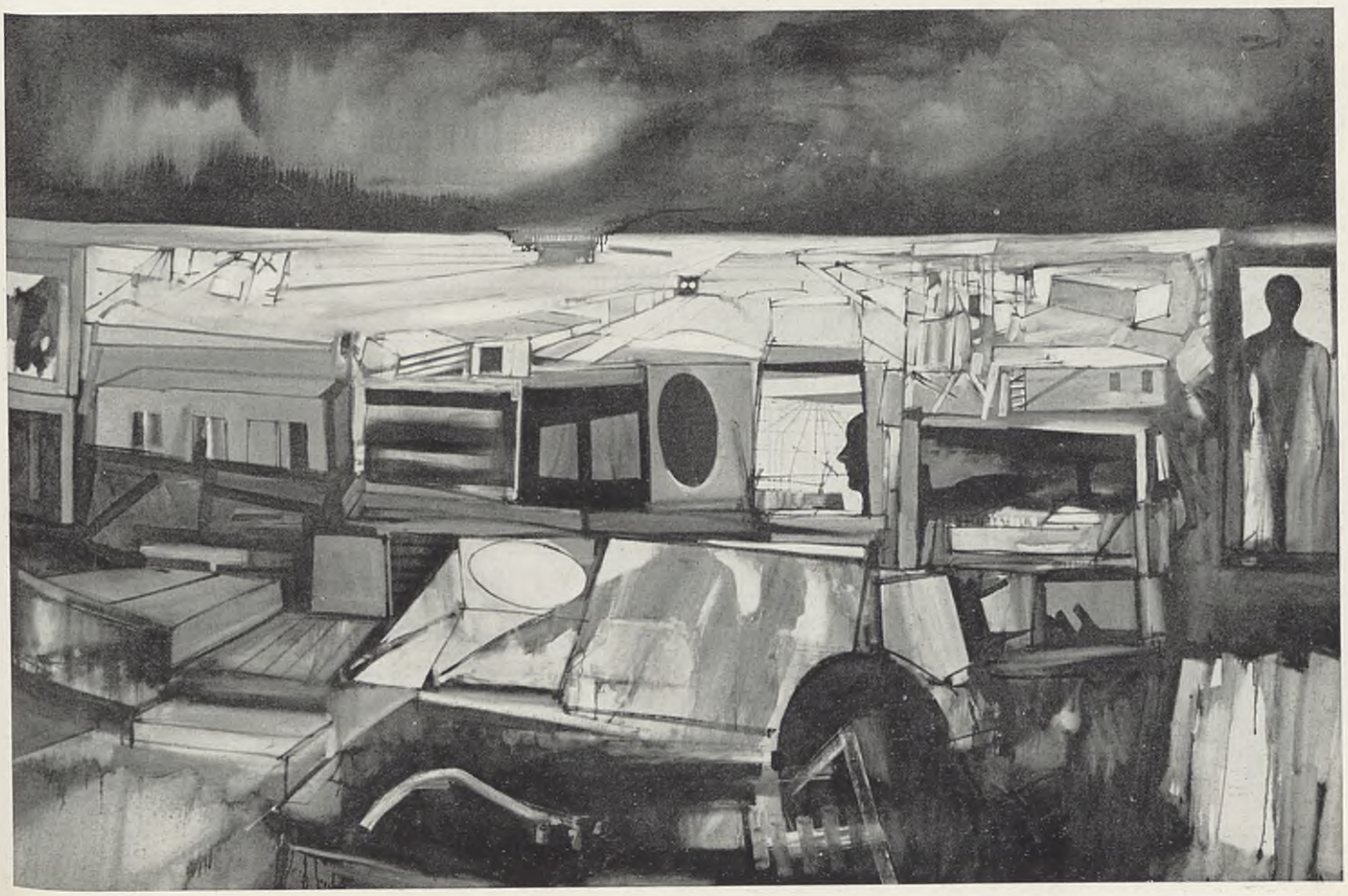


Now, no one can pretend that a return to figuration can be accomplished easily. Once a tradition has been broken, the pieces are hard to put together again. The most difficult of those pieces is the figure, the easiest the landscape. The present-day painter who wishes to apply to the figure the abstractionists' investigations in textural surface and physical-emotional intensification is confronted with a dual problem. The revolt of the Impressionists was against the Grand Style inherited from the Carracis via Ingres and Delacroix. Now it is the Abstract Expressionists – of all people! – who exploit the rhetorical gestures and theatrical bombast typical of the Big Subject. Since Courbet, the figurative tradition has been concerned with everyday things, and so the modern figurative artist, embarrassed by too literal depiction of the figure, and unwilling to renounce the perfectly valid gains made in modern techniques, feels obliged to fragment his image by textural breaking-up of the surface. embarrassed also by the ornate literary titles superimposed on abstract Expressionist paintings, the figurative artist shies away from the Big Subject and has not yet found a legitimate content that will have as much – or more – meaning than the non-subjective subject matter of the abstractionists. He seeks for expression but has not the courage to discover still viable means in the old masters, other than those few approved of by the moderns, nor has he yet been able to assimilate the new means.

Francis Bacon, who has been arousing interest in Paris as well as London, simply ignores these problems and finds a typical English way out: the invention of a literary world which is all too obviously self-limiting. He – like the Abstract Expressionists – can never express anything but horror.

Others seen in Paris, such as the Frenchmen Bernard Dufour and the Americans Dorothea Tanning and Balcombe Greene, are unable to liberate themselves from the traditional erotic and academic connotation of the female nude, and so disturb the surface, drown the figure in light, blur all contours; yet, underneath it all remains the slug-like nineteenth-century pretty-pretty nude. These people cannot think in new terms and dare not speak with the old.

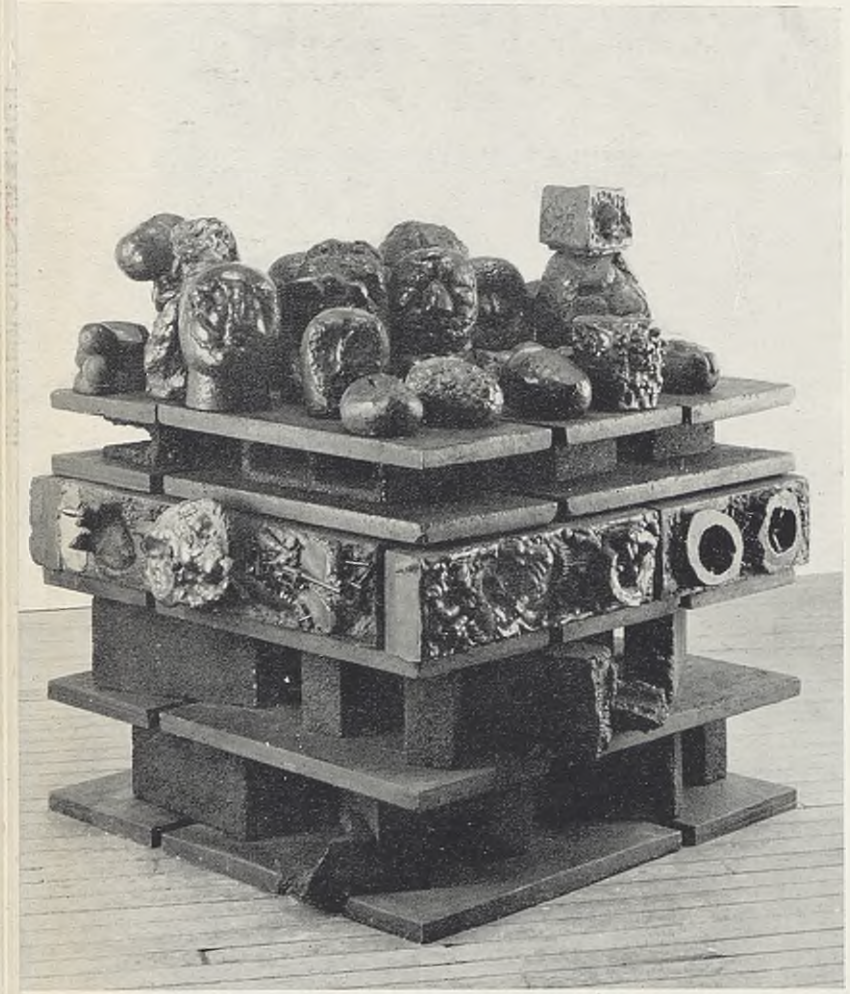
A few painters – not French – seem to be consciously coming to grips with the problem. A young Italian living in Paris, Cremonini, utilizes recent textural discoveries but subordinates them to a personal conception of the figure. He is preoccupied with carcasses of slaughtered animals, bone and rock forms, cacti, the play of light and shade in everyday street life, and lately he has come to explore the intimate human relationships



of early-morning life glimpsed in sweltering bedrooms with nude and half-dressed couples sprawling in attitudes totally unlike studio poses. By using thin paint for objects in light and thickish paint for those in shadow he creats a textural diversity: drippings and incrustations of overlaid colours contrast with large open areas. There is a human comment here: the all-pervasive feeling that living human flesh is the animal carcass – love all night, the meat-hook'll get you in the morning.

The American John Hultberg, who also now lives in Paris, works not from flesh and bone as does Cremonini but from the metal sensation of dreary, crowded urban life lost in the vast plains of his native country. Steel-grey hard forms that resemble shacks and hangars engulf vividly painted human figures who seem desperately alien, like angels in a man-made world. Using a direct technique of thin or running paint, he fractures objects to give a sense of great depth and space.

These symbols these figurative painters use are drawn from life and so are full of possibilities. Whether the painter's symbols are drawn from the outer world or from the subjective imagination, whether the painter is figurative or non-figurative, these things are not in themselves important. What counts is that the symbol be rich enough to breed other symbols: Alechinsky's squiggles breed only other squiggles, Bissière's cross-hatchings more cross-hatchings.



JEAN IPOUSTEGUY ROGER ET LE PEUPLE DES MORTS 1959–62
Cement
45in high
Collection Galerie Claude Bernard, Paris

As for sculpture, most of it in Paris today is beneath comment. However, one native Frenchman, Jean Ipousteguy, stands out for his genuine feeling for the monumental. His sculpture, in plaster, cement or bronze, is black or brown and massive and is of two types: a solid, ponderous stylization of the figure in which flesh is transmuted to metal, and a kind of ritual, sacrificial altar studded with nails, cones, bricks and rocks which take on the anthropomorphic character of spook-heads. Both types seem dense with symbolic overtones, an expectation of some black and terrible rite from which eroticism is not absent, though the forms themselves are rock-like and always reminiscent of the machine. Unlike the many sculptors who mechanically compress existing objects into some accidental form, Ipousteguy's work impresses one as sculpture, conceived as art and realized with the means of art and, finally, accomplishing the task of art: communication.

All this diversity finally proves, if nothing else, that Paris remains, for better or worse, the art capital of the world. But for how long? Commercial success there can be quick and easy, but artistic failure can be just as quick and easy, and just as fatal. Paris is no longer eager for the artist to inquire into himself. The French are a notoriously conservative people who resist innovation. Once innovation turns out to pay (Cézanne, Matisse, Braque, Picasso . . .) they will resist any new change. The French painters share this national trait, and many, if not most, of the radical revolutions in French art have been and are a direct result of foreign influence. This traditional resistance has today become fortified by the fact that painting is big business, and, just as much, a factor in national prestige in a political situation where Chauvinism bolsters up a lack of confidence in the future. Such Chauvinism, as we have seen, tends to claim as its own painters who were formed elsewhere and who owe to France nothing but their commercial success.

Why then do foreign artists continue to flock to Paris? Because Paris is still a great centrally-placed clearing-house to which the collectors of all countries turn, although even this is less and less true. Because sooner or later most new ideas get into the air there. Because living is still not too expensive and, what is more, it is easy to enter France, to stay, to get a work permit (far easier than it is for a Commonwealth citizen who wants ot work in London). Because no one interferes with anyone's private life and domestic arrangements. Because neither your banker nor your baker will snigger when he learns you are an artist; indeed, he is likely to turn out to be a painter himself, or, if you are lucky, a collector. Because, finally, precisely because of the present situation in the Paris art world, the French artist is forced to come to grips with himself: either he will succumb to the French pressures and become just another contemporary academician, or he will fight back and, in the end, find his own way to a living art which will owe nothing to his French residence except the positive protest that makes it live.

letters continued from page 43

Sir Herbert then writes about the staffing of such an institution and while he states that he is not opposed to the obvious and vital part the history of art has to play in such a faculty, he feels that 'it would be fatal to give the Faculty into the dead hands of historians, and all technicians (I mean the curators of the collections, cataloguers, restorers, etc.) should be kept in strict subordination to the main purpose of the Faculty'. The organic development of such an institution and its concern with the appreciation of and participation in a viable culture is not possible through the study of history alone. The Director of the Faculty would in consequence have to be a man (not necessarily a creative artist) capable of enthusing and organizing a wide range of cultural activities in the developing Australian context.

Bernard Smith begins a lengthy counter-argument to this succinct article by attacking Sir Herbert's interpretation as that of an 'alienation faddist' (that art is now divorced from life; the intellect from the imagination) and that Sir Herbert is using the occasion to instil in us his education through art 'mystique' rather than present 'a dispassionate and open-minded examination of the case'. We then have his explanation of the will (most of us could stress similar phrases or single words in this ambiguous document from our own point of view, conferred the honour and opportunity of establishing such a Faculty) along the lines that the Faculty must in fairness to the basic conceptions of universities and humanities be all embracing in its studies and research. He thinks that Sir Herbert rejects the disciplines of history and analytical criticism and by such narrow vision could therefore only establish an institute of art, not a university faculty.

At times the two writers are in some measure of agreement with their definitions of the term plastic arts, the place of an exhibition service in the Faculty, the extra-curricula activities for other interested university students (best organized by the students themselves?) and the qualities of the Director.

Bernard Smith finds little comfort in Sir Herbert's preference for demonstrations rather than lectures and is chilled by the thought of commentaries being given on the studio work of 'experimental mice' as they are viewed from an auditorium. There could be general agreement with this, for while most artists are prepared to show their original sketches and finished works, few would tolerate the clinical dissection of their central mystery.

Sir Herbert's failure to mention the importance of a Faculty Library (Bernard Smith's interpretation of 'to make available') leads the historian to his final attack. 'As Sir Herbert denigrates criticism so too he denigrates the value of history. "It would be fatal", he writes "to give the Faculty into the dead hands of historians." But the hand of the historian is not a dead hand; it is a living and shaping hand not unlike the hand of an artist.' Later, 'One speculates as to the reason why Sir Herbert should desire to rape and strangle Clio after she has been so extraordinarily generous to him and his concise *History of Modern Painting*, which has probably sold more copies than any other art history in recent history'.

This last outburst is unreasonable and it would appear that Dr Smith is unaware of Sir Herbert's views on the place of art in a university as published under that title in 'Education Through Art', Appendix E from a lecture given over thirty years ago in Edinburgh. In this article Sir Herbert warns against, and questions the value of the study of art as undertaken in German universities which would seem to be creating in the main 'art experts and museum curators . . . beyond the real needs of the community, and so passing into the world a graduate who has neither the social adaptability of the graduate with a general education, nor the utility of an economically justified professional scientist.' This is why Sir Herbert is wary of the dead hand of the historian – not because he denigrates history but because he denigrates narrow specialism. Further in his lecture he outlines some practical requirements of a university curriculum. 'The dominant motive of the course is to be the development of sensitiveness in relation to works of art. But a course must have coherence and direction. These could be provided either by a theory of art or by a history of art. *I think it is better to take the history of art as the underlying structure* [my italics] because any theory of art must be largely personal and indeed should be personal if it is to be inspiring, yet in this matter of aesthetic apprehension it is above all necessary to create in the student a form of activity rather than to inspire an attitude.' This then would give us the disciplines of history, analytical criticism and by implication (Bernard Smith's method) the vital library.

Later in the lecture Sir Herbert says, 'But the process must not end there. Art, just because it demands an intuitional apprehension, cannot be dismissed as history. It is a present activity, and I should regard my duties as but half done if, in teaching the enjoyment of the art of the past, I did not also lead my students to enjoy the art of the present day. Art today is a testimony to our culture, a witness to its positive qualities and to its limitations, just as the arts of the past are to the cultures of the past. We cannot fully participate in modern consciousness unless we can learn to appreciate the significant art of our own day. Just because people have not learned in their youth the habit of enjoyment, they tend to approach contemporary art with closed minds. They submit it to intellectual analysis when what it demands is intuitive sympathy. They have no pureness of heart and therefore they cannot share the artist's vision. That is a sad state, and it seems to me that it is one of the primary functions of a university like this [Edinburgh] which sends out its thousands of young men and women to be teachers and preceptors of their fellow-men to send them out with open minds and active sensibilities so that what they see they may enjoy. For what they seeing enjoy (id quod visum placet) that is art'.

While other readers of all three articles in their entirety would draw other conclusions I favour Sir Herbert's views not only because of their greater perception but also for their sympathetic appreciation of Dr Power's terms. The will, with all its ambiguity and embarrassment of riches, is a challenge, in its fullest interpretation and implementation, to the Senate of the University of Sydney and our own times. It is true that, because of inflation and the ever changing needs of society, not all the features of the bequest can be implemented initially. Nor, I think, would Dr Power have wished this to happen even if it were possible. Time and experience will bring the Faculty to fruition. An immediate attempt to share the moneys between buildings, equipment, staff, services and the

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Exhibition Commentary

Two shadows meet in shadow but their tense relationship is established by a flare of primary colours clashing like accusations and denials.

CHARLES BLACKMAN THE DRAMA 1963
Oil on canvas on hardboard 66in × 60in
Collection James Fairfax (*South Yarra*)

Stanislaus Rapotec's farewell exhibition before leaving for Europe burst upon us with a new lease of colour which gave mellowness to his thunderous forms and added a new dimension to his work.

STANISLAUS RAPOTEC EXPERIENCE IN NEWCASTLE 1964
PVA on hardboard 48in × 60in
Collection Newcastle City Art Gallery (*Hungry Horse*)

In Sydney, Henry Salkauskas is right at the forefront of the city's printmakers, being one of the pioneers of the present renaissance. Eclectic by vision, he has a rare sense of combining sharp black with dusty mid-tones reverberating against white backgrounds. In this show for the first time he exposed several oils which, in their stumbling awkwardness, were well below the standard of his excellent prints.

HENRY SALKAUSKAS RAINY ZONE 1964
Mixed media 40in × 30in
Collection Mungo MacCallum (*Hungry Horse*)

MICHAEL SHANNON
STUDY FOR A SLEEPING MAN (1964)
Oil on canvas 36in × 48in
Collection Mrs. N. Spatt (*South Yarra*)

One has grown to expect a high professional standard from Michael Shannon's shows. His show at the South Yarra Gallery was no exception. He is never involved emotionally with the subject, which is nothing more than pretext for hybrid mosaics of colour, used with a charming sense of decoration.

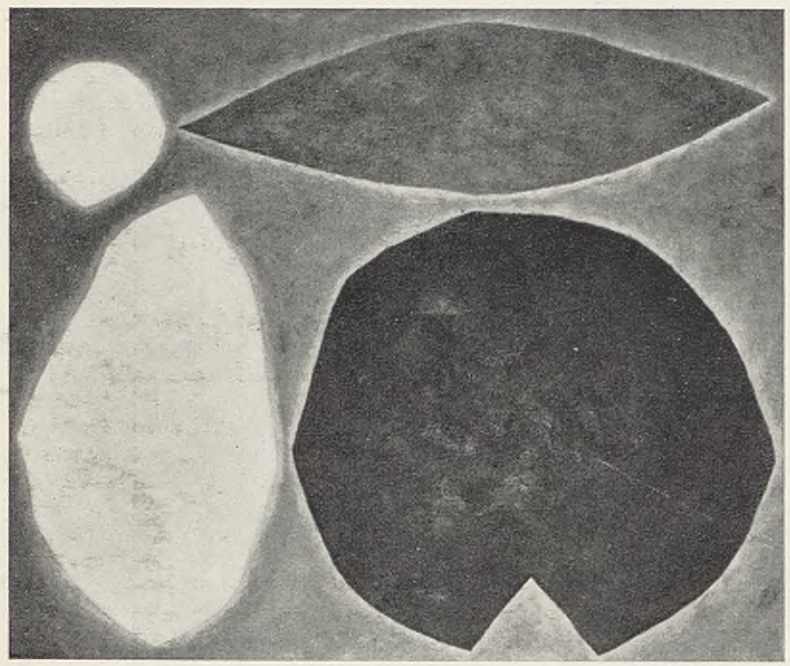
Playing in a minor fugue Donald Friend's sculptures of moulded copper, conceived with his usual wit and charm, provided an excellent complement for water in movement.

DONALD FRIEND THE EDUCATION OF HERCULES (1963)
Copper 30in high
Collection Mrs Warwick Fairfax (*Terry Clune Galleries*)

MITTY LEE BROWN GOOD MORNING
Oil on hardboard 34in × 24in
Collection Bendigo Art Gallery (*Terry Clune Galleries*)

Mitty Lee Brown expatriate Australian of some years had her first return show at the Terry Clune Galleries – a show of polish and refinement.

John Coburn is at his best when he is most simple and most meticulous. In these exquisitely balanced paintings the slightest change in colour, tone or shape would bring them tumbling down like a house of cards.



JOHN COBURN MYCENAE 1964
Oil on hardboard 54in × 46in
Possession of the artist (*Johnstone*)

Queenslander Ray Crooke is provincial in the real sense of the word. This allows him to paint with warm intimacy and understanding a world he knows well. Though his pictures have undoubted authority this provincialism does seem to preclude him from drawing with any real authority and his pictures are flacid and unexciting spatially – possibly because he has ignored developments in the world of art during the last sixty years.

RAY CROOKE GIRL'S HEAD (1963)
Drawing 17in × 23in
Collection G. Cooke (*Macquarie Galleries*)

Art Directory

Amendments to previously published information are denoted by italics.

EXHIBITIONS

Brisbane, Queensland

THE JOHNSTONE GALLERY, 6 Cintra Road, Bowen Hills
17th May Helge Larsen and Darani Lewers – jewellery
22nd May Mervyn Moriarty (Gallery F)
7th June Alan Waldron Collection
12th June Peter Kennedy (Gallery F)
21st June Robert Dickerson
26th June Max Hurley (Gallery F)
12th July James Gleeson
Hours: Tuesday to Saturday: 11 am – 6 pm

MORETON GALLERIES, A.M.P. Building, Edward Street
4th – 15th May John Borrack
18th – 29th May Rubery Bennett
1st – 12th June Frank de Silva
15th – 26th June Watercolours
29th June – 10th July Alaister Grey
13th – 24th July G. K. Townsend
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 2 pm – 5 pm

QUEENSLAND ART GALLERY, Gregory Terrace
5th June – 5th July Contemporary American Painting (James A. Michener Foundation Collection)
25th June – 26th July Oriental Rugs from the Victoria and Albert Museum
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
3rd – 24th June Eskimo carvings
5th June – 21st June Robert Le Gay Brereton Memorial Prize
10th – 28th June Australian Print Survey
14th July – 30th August Dobell retrospective
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
12th – 23rd May Watercolours: John Eldershaw and Max Angus
9th – 20th June 19th and 20th Century drawings
30th June – 11th July Ronald Steuart
Hours: Monday to Saturday: 9 am – 5 pm

THE BARRY STERN GALLERY, 28 Glenmore Road, Paddington
22nd April Brian McKay
6th May Sheila McDonald
3rd June Jean James – pottery; Peter and Julia Alexandroff – fabrics
17th June Mixed exhibition, Ben Collins – pottery
1st July Thora Ungar, Germaine Ligniere – little sculptures
15th July David Newbury
29th July Christine Herman, Alan Ingham – sculpture
Hours: Monday to Friday: 12 noon – 7 pm
Saturdays: 10 am – 5 pm

THE BLAXLAND GALLERY, Farmer & Company, George Street
6th – 16th May Owen Shaw
27th May – 5th June Architects' exhibition
17th – 26th June Anthony Underhill
13th – 18th July Roy H. Taffs – C.A.S. Fabric Design Award Prize
Hours: Monday to Friday: 9 am – 5 pm
Saturdays: 9 am to 12 noon

DAVID JONES ART GALLERY, Elizabeth Street
29th April Australian Arts Society
13th May Contemporary Art Society
10th June Antique Furniture and wood carving
22nd July W. D. & H. O. Wills (Aust.) Ltd. Prize
Hours: Monday to Friday: 9 am – 5.20 pm
Saturday: 8.40 am – 12 noon

DOMINION ART GALLERY, 192 Castlereagh Street
12th – 22nd May William Szumsky and Joseph Klimek
26th May – 5th June Reinis Zusters and Robert Dickerson
9th – 19th June Young Polish Contemporary artists
23rd June – 3rd July Michael Kmit (paintings from America)
7th – 17th July Avant-garde painters from China
21st July – 7th August Godfrey Miller retrospective
Hours: Monday to Friday: 9 am – 5.30 pm
Saturday: by appointment

HUNGRY HORSE GALLERY, 47 Windsor Street, Paddington
6th – 21st May New Guinea and Primitive art
27th May – 11th June Australian and Indonesian art
17th June – 2nd July Painters' sculpture
8th – 23rd July Sam Middleton
Hours: Monday to Saturday: 11am– 6.30pm

MACQUARIE GALLERIES, 19 Bligh Street, Sydney
3rd – 15th June Tom Green
17th – 29th June Geoffrey Brown
1st – 13th July Drawings and prints
15th – 27th July Jacqueline Hick
27th July – 3rd August Col Levy – pottery
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 10 am – 12 noon

THE RUDY KOMON GALLERY, 124 Jersey Road, Woollahra
13th – 30th May Fred Williams
3rd – 20th June Eric Smith
24th June – 4th July Jacob Vinc
Hours: Monday to Friday: 10 am – 5 pm
Saturday morning by appointment

TERRY CLUNE GALLERIES, 59 Macleay Street, Potts Point
13th May John Bell
10th June Strom Gould
Hours: Monday to Friday: 10 am – 5.30 pm

THE WALK GALLERY, Edgeworth David Avenue and Pacific Highway, Hornsby
5th – 16th May Tiiu Reissar
16th – 31st May Dutch paintings and Paul De Prat
June Children's exhibition organized by the Robin Hood Committee

Newcastle, New South Wales

NEWCASTLE CITY ART GALLERY, Laman Street
1st – 28th May Selections from the City Collection
4th – 30th June German Posters (Arts Council)
15th July – 2nd August: Contemporary American Painting (James A. Michener Collection)
Hours: Monday to Friday: 11 am – 5 pm
Saturday: 9 am – 12 noon
Sunday: 2 pm – 5 pm
Closed on Public Holidays

VON BERTOUCH GALLERIES, 50 Laman Street
3rd April Uldis Abolins
1st May Tom Gleghorn
22nd May Patricia Englund, Alex Leckie – pottery; Bill Marler – wooden bowls
12th June Eva Kubbos
26th June Young Paris Painters in collaboration with Galerie Philadelphie, Paris
10th July Best of the back room: Russell Drysdale, John Passmore, Margo Lewers, James Gleeson, George Lawrence, Emanuel Raft, Louis James, Desmond Digby, Elwyn Lynn, Joe Rose, Robert Dickerson, John Coburn
31st July Peter Sparks
4th August Judy Cassab
Hours: Friday to Tuesday inclusive: 12 noon – 7.30 pm (Closed Wednesday and Thursday)

Wollongong, New South Wales

CRANA GALLERY, 65 Keira Street
28th April Pottery by Wanda Garnsey, Ivan Englund, Patricia Englund, Alex Leckie, Jean Higgs, Fred Olsen
12th May Henry Radeloff
26th May William Peascod, Kevin Connor, Elwyn Lynn, Robert Grieve
9th June Jewellery by Reg and Pat Carter, Darani and Helge Larsen, and Tor Schwank
23rd June Joan Beck
7th July Metropolis 11: Robert Curtis, William Peascod, Enid Cryer
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
11th – 21st June David Guy Dunn
2nd – 12th July Pamela McFarlane
23rd July – 2nd August Joe Rose
Hours: Monday to Friday: 11 am – 6 pm
Saturday – Sunday: 2 pm – 5 pm

Melbourne, Victoria

ARGUS GALLERY, 290 Latrobe Street
16th March – 3rd April Mabel Hawkins and selected artists
6th – 17th April Clytie Lloyd-Jones and Ojars Bisenieks
20th April – 1st May Exotic art
4th – 15th May Owen Piggott; six Japanese printmakers
18th – 29th May Reg Parker – sculpture; Max Dimmack
1st – 12th June Robert Chew – scrolls; William Wiebenga
15th – 26th June John Buckley; Robert Baldessin – sculpture
29th June – 10th July J. S. Ostoja Kotkowski
13th – 17th July Sun Youth Art Show
27th July – 7th August Robin Wallace-Crabbe; Earle Backen
Hours: Monday to Friday: 10.30 am – 5 pm
Alternate Sundays: 10.30 am – 1 pm

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood
7th – 17th April Contemporary Chinese painting
May Albert Tucker
June Persian carpets
July Richard Crichton
August Leonard Hessing
Hours: Monday to Friday: 10 am – 5 pm

GALLERY 'A', 275 Toorak Road, South Yarra
21st May – 9th June Carl Plate
18th June – 10th July 3 Victorians at the Door
16th July – 7th August New Guinea Art

LEVESON STREET GALLERY, Corner Leveson and Victoria Streets, North Melbourne
17th – 29th May Leonas Urbonas
31st May – 12th June Helen Ogilvie
14th – 26th June Mary Macqueen and Edith Hall
12th – 24th July Mixed exhibition
26th July – 7th August William Drew
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)
8th – 31st October Kym Bonython Collection
6th – 28th November Modern Japanese Calligraphic painting
3rd – 21st December Beach houses and a beach motel
5th – 28th May Arthur Boyd Retrospective
29th May – 4th June Permanent collection
9th – 25th June John Coburn
30th June – 16th July PhotoVision
17th – 23rd July Permanent collection
28th July – 13th August Franz Kemp and Karin Shepers

NATIONAL GALLERY OF VICTORIA, Swanson Street
4th June – 5th July Australian Sculpture
June – July Everyday life scenes in print making and recent acquisitions
8th July – 5th August Eskimo art – small sculpture
16th July – 9th August Peter Stuyvesant Collection – 40 paintings and some photographs
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
26th May Sam Middleton

9th June David Boyd
23rd June Robert Haberfield
7th July Francis Lymburner
21st July John Perceval – paintings and ceramic angels
Hours: Monday to Friday: 10 am – 5 pm

Adelaide, South Australia

BONYTHON ART GALLERY, 88 Jerningham Street, North Adelaide
20th April – 8th May Sam Middleton (U.S.A.)
11th – 29th May Geoff Wilson
1st – 19th June Cedric Flower
22nd June – 3rd July Charles Reddington
6th – 17th July Lawrence Daws
20th July – 7th August Sepik River Art
Hours: Tuesday to Saturday: 11 am – 6 pm

NATIONAL GALLERY OF SOUTH AUSTRALIA, North Terrace
28th July – 30th August Australian sculpture
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
4th – 23rd May Rare maps and early Australiana and European prints from collection of Arthur H. Chard
23rd June – 11th July Watercolours, drawings and pastels by the late Athol Nicholas
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9 am – 11.30 am

WHITE STUDIO, 22 Gawler Place

ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS, Institute Building, North Terrace
12th – 22nd May Autumn exhibition
8th – 19th June Lisette Kohlhagen
22nd June – 3rd July J. P. Szczepanek
14th – 24th July Maude Vizard-Wholohan art prize exhibition
10th – 21st August A. Durham Rayner

Perth, Western Australia

SKINNER GALLERIES, 31 Malcolm Street
5th May Romola Clifton
19th May Perth Society of Artists
2nd June George Voudouris
22nd June Albert Tucker
July Maria Dent
27th July Brian McKay
Hours: Monday to Friday: 11 am – 5 pm
Saturday: 2.30 pm – 5 pm
Sunday: 2.30 pm – 5 pm

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street
4th June – 5th July Australian Painting Today
10th June – 12th July Design for the Home
7th August – 6th September Hans Erni

Launceston, Tasmania

THE GALLERY, Carrick
April – May Kenneth Jack
May – June Geoff Stocks
June – July Michael Shannon
July – August Tony Woods

MARY JOLLIFFE ART GALLERY, 118 St. John Street
May Contemporary Tasmanian Paintings
June Gallery Collection and Tasmanian Handcrafts
3rd – 18th July Exhibition of Prints
20th – 31st July Pottery by E. and M. Shaw

QUEEN VICTORIA MUSEUM AND ART GALLERY, Wellington Street
29th April – 17th May 8th Tasmanian Art Gallery Exhibition
13th – 31st May Archibald, Wynne and Sulman Prize Entries, 1964
27th May – 14th June Modern Japanese Calligraphic Painting
24th June – 19th July Australian and New Zealand Pottery

Hobart, Tasmania

LLOYD JONES ART GALLERY, 147 Collins Street
Mixed exhibitions of Tasmanian and mainland paintings, sculpture, etc.
Hours: Monday to Thursday: 10 am – 5 pm

THE BISTRO
April – May Karlis Mednis
May – June Michael Shannon
June – July Tony Woods
July – August Rob Cox – Dutch graphics

COMPETITIONS AND PRIZES

Queensland

H. C. RICHARDS MEMORIAL PRIZE: Painting, any subject, any medium, non-acquisitive, 250 gns; Judge: Sir Daryl Lindsay. Closing date: 1st October 1964. Particulars from: Queensland Art Gallery, Gregory Terrace, Brisbane, Queensland.

ROYAL NATIONAL ASSOCIATION EXHIBITIONS OF ART: Oil, rural traditional, £250; Judge: J. Wieneke. Portrait, oil, £100; Judge: J. Wieneke. Oil, industrial modern, £250; Judge: Ian Still. Watercolour, traditional pictorial, 1st £80, 2nd £20; Judge: Mrs. Ross McCowan. Watercolour, any subject, any style, £50; Judge: Mrs. Ross McCowan. Art for children, 5 prizes of £10 each; Judge: Mrs M. McNeil. Closing date: 9th June 1964. Particulars from: The Secretary, Royal National Agricultural and Industrial Association of Queensland, Primary Building, Creek Street, Brisbane, Queensland.

New South Wales

ROCKDALE 10th ANNUAL ART AWARD: Oil traditional, 100 gns; watercolour traditional, 70 gns; Judge: Eric Langker. Oil contemporary, 100 gns; watercolour contemporary, 70 gns; Judge: James Gleeson. Popular art prize, 20 gns; handicapped artists' section, 20 gns; St. George and Sutherland Shire Leader Painting Prize 10 gns. Sculpture, 30 gns; Judge: George Molnar. Entries classed as highly commended will be awarded a prize of 5 gns. Closing date: 11th July 1964. Particulars from: Town Clerk, Municipality of Rockdale, Town Hall, Princes Highway, Rockdale, NSW.

RYDE ART AWARD: Oil traditional £50; watercolour traditional £50; oil modern £50; watercolour modern £50; local artist £25. Closing date: 4th November 1964. Particulars from G. R. Cannon, 28a York Street, Epping.

TRANSFIELD ART PRIZE: Oil, any subject, maximum size 48in x 60in, £1,000; Judges: to be announced. Closing date: 17th August 1964. Particulars from: Transfield Pty. Ltd., 102 Arthur Street, North Sydney, NSW.

BERRIMA DISTRICT ART EXHIBITION AWARD: Traditional, any medium, £100; contemporary, any medium, £100; watercolour, £50; local section, £30; Judge: Douglas Dundas. Closing date: 23rd September 1964. Particulars from: Mrs Helen Kennedy, Hon. Sec., Berrima District Art Society, Robin Hill, Moss Vale, NSW.

GOULBURN LILAC TIME ART EXHIBITION: Paintings in any medium, style or subject, to the value of 160 gns will be purchased as selected by Fredric Bates. Closing date: 11th September 1964. Particulars from: Mrs Winifred Beamish, President, Goulburn Art Club, 8 Mount Street, Goulburn, NSW.

MUSWELLBROOK ART PRIZE: Drawing or painting, any medium, any subject, by artist resident in Australia, 200 gns, acquisitive; drawing or painting, any medium, any subject, by local resident, 25 gns, acquisitive; Judge: Daniel Thomas. Closing date: 7th July 1964. Particulars from: Town Clerk, Muswellbrook Municipal Council, P.O. Box 80, Muswellbrook, NSW.

SCONE ART PRIZE 1964: Open oil or watercolour painted within twelve months prior to competition, 150 gns (acquisitive); local 25 gns (acquisitive). Judge: Erik Langker. Closing date: August-September not yet decided. Particulars from: Mrs Pamela Holmes, Box 165, P.O., Scone.

Victoria

C.E.M.A. PORTLAND PRIZE: Oil, any subject, 60 gns. Painting, drawing, print in any other medium, 25 gns; Judge: to be announced. Closing date: September 1964. Particulars from: Collin E. Woolcock, 36 Townsend Street, Portland, Victoria.

South Australia

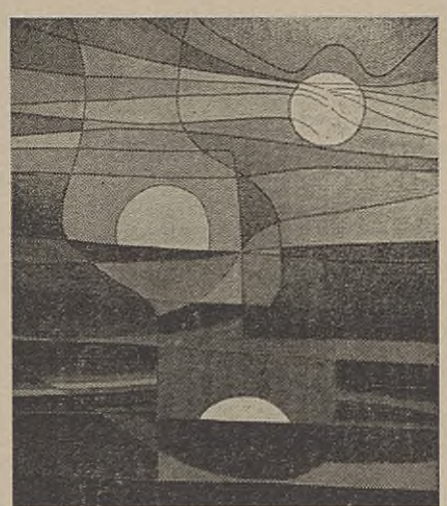
MAUD VIZARD-WHOLOHAN ART PRIZES 1964: Portrait or figure group painted mainly or entirely in oil medium or some like medium or polyvinyl acetate, £300; watercolour, any subject, £100. Print, any subject, £25; three Judges to be announced. Closing date: 3rd July 1964. Particulars from: Royal South Australian Society of Arts, Institute Building, North Terrace, Adelaide, South Australia.

Western Australia

CLAUDE HOTCHIN ART PRIZES, 1964: Oil, landscape or seascape, £100; watercolour, landscape or seascape, £50; Judges: to be announced. Western Australian artists only. Closing date: 1st August 1964. Particulars from: Claude Hotchin, Esq, 30 Ventnor Avenue, West Perth, Western Australia.

HELENA RUBINSTEIN PORTRAIT PRIZE PERTH, 1964: Portrait, any medium, 300 gns; Judge: Elwyn Lynn. Closing date: 2nd June 1964. Particulars from: The Claude Hotchin Art Gallery, Boans Ltd., Perth, or Helena Rubinstein Pty. Ltd. offices in all States.

6VA ART COMPETITION, 1964: Oil, any subject, 30 gns; watercolour, any subject, 20 gns, acquisitive. Open to artists resident within 100 miles of Albany, WA. Judges: to be announced. Closing date: June 1964. Particulars from: Albany Broadcasters Ltd., Albany, WA.



LEONARD CRAWFORD
MOONRISE AT SUNION (1963)
Argus Gallery

New South Wales

C.A.S. YOUNG CONTEMPORARIES AMPOL PRIZE
Judges: John Coburn, Nancy Borlase, J. A. Tuckson
John Firth Smith and Emmanuel Raft

CAMPBELLTOWN FESTIVAL OF FISHER'S GHOST ART EXHIBITION
Open Oil: Ron Lambert
Traditional: Elizabeth Street
Junior: John Williams

HUNTER'S HILL ART EXHIBITION 1964
Open Oil: William Salmon
Open Watercolour: Frank McNamara
Local Oil: Dorothy Atkins
Local Watercolour: J. Lindsay Sever
Sculpture: Roger Quinn
Ceramics thrown and hand-built: Ivan Englund

MANLY ART GALLERY COMPETITION 1964
Contemporary: Barry Gazzard
Traditional Oil: S. W. Hutchings
Traditional Watercolour: Brian Stratton
Local Section: Grace Paget Brook
Local Historical: Dorothy Oldham

NSW GOVERNMENT TRAVELLING ART SCHOLARSHIP AWARD, 1964
John Montefiore
2nd Ross E. Davis
3rd Ian van Wieringen

ROYAL EASTER SHOW ART COMPETITIONS
Rural Bank Art Prize, rural traditional: 1st D. Schlunke, 2nd L. Solomon, 3rd D. Pratt
Bank of NSW Art Prize, rural modern: F. Charvat; Sir Charles Lloyd Jones Memorial Art Prize, industrial traditional, Sali Herman; Miller's Brewery Art Prize, industrial modern: equal 1st Hector Gilliland and Emmanuel Raft; Farmer & Co. Ltd. Sculpture Prize: 1st Michael Nicholson, very highly commended, B. Parr; Warwick Fairfax Human Image Prize: 1st Rodney Milgate, highly commended, Strom Gould

RURAL BANK JOHN F. KENNEDY MEMORIAL ART PRIZE
Judges: William Dobell, James Gleeson

First: Emanuel Raft
Second: Ken Reinhard
Highly Commended: Frank Cozzarelli

BATHURST CARILLON CITY TENTH FESTIVAL ART PRIZE
Oil: Joe Rose
Watercolour: Henry Salkauskas
Local, any medium: Max Steinmann

GRAFTON JACARANDA ART EXHIBITION
First: Hector Gilliland
Second: Elwin Lynn

ORANGE BANJO PATERSON FESTIVAL PRIZE
Judge: Daniel Thomas
Abstract Section: 1st Richard Gray, 2nd Garth Dixon
Portrait or Still Life: 1st Ruth Pascoe, 2nd W. A. Schipp
Landscape: Max Steinmann

TUMUT FESTIVAL
Tumut Festival Prize: Charles Reddington
Tumut Art Society Prize: Lillian Sutherland
Tumut Shire Prize: Muriel Luders
The Pat Hayes Prize: Lyle Baker

Victoria

GEORGES INVITATION ART PRIZE 1964
1st Leonard French
2nd Carl Plate
Commendation Jan Senbergs

MAITLAND PRIZE, 1964
Open Oil: Charles Reddington
Local Section: Andrew J. Ferguson
Open Watercolour: Eva Kubbos

MILDURA PRIZES FOR SCULPTURE
Judges: Bill Hannon, Hal Missingham, E. van Hattum
Acquisitive: Vincas Jomantis
Monumental outdoor: Norma Redpath
Indoor: Robert Klippel

SOCIETY HISTORY

The Contemporary Art Society, which has branches in all states except Western Australia, was established in July 1938 in Melbourne, the immediate cause being the proposed establishment of an Australian Academy of Art. (The initial meeting of the Academy was held in Canberra in 1937 under the chairmanship of R. G. Menzies – it was established, but after a few years disappeared.) The first President of the C.A.S. was George Bell, Rupert Bunny the Artist Vice-President and John Reed the Lay Vice-President.

The Society's first exhibition was held in June 1939 at the National Gallery of Victoria, which, having given space to the Australian Academy, had to do likewise for the C.A.S. Amongst those who showed were Sidney Nolan, Albert Tucker, James Gleeson, Sali Herman, Russell Drysdale, Peter Purves Smith, Noel Counihan and David Strachan. William Dobell exhibited in the next year. At the Interstate Exhibition of 1941 in Melbourne James Gleeson and Eric Thake shared an anonymous prize of £50, and when their works were presented to the Trustees of the National Gallery they were accepted and, as John Reed notes with surprise, actually hung. (C.A.S. Broadsheet, October 1963.)

In the meantime Peter Bellew (now director of Art Publications for UNESCO, in Paris) visited Sydney in 1939 to form a local branch; Rah Fizelle was President and Peter Bellew, Frank Hinder, Haughton James and Charles Basset were on the committee. The first Sydney exhibition, held in David Jones's George Street store the next year, 1940, met with sharp criticism from the late Sir Lionel Lindsay who remarked that sixty-six of the one hundred and eighty-nine exhibitors had foreign names, and milder remarks from the late Sydney Ure Smith, who, however, was accused by Howard Ashton of leading the Society of Artists to the left.

Much of the impetus of the C.A.S. in Melbourne derived from its close association with *Angry Penguins*, edited by John Reed and Max Harris, the latter being partly instrumental in establishing a C.A.S. in Adelaide.

The Melbourne C.A.S. was closely associated with the Museum of Modern Art of Australia, but this year severed its connection.

The war, of course, impeded progress and not until the mid-'fifties, with a greater consciousness of what was happening in New York, did the N.S.W. Branch regain its initial force.

Interstate exhibitions are still held in each state. Formerly the one exhibition was circulated but now the bulk of the work comes from the state where the exhibition is held and is supplemented by works from the other states.

Recent activities of the N.S.W. Branch include the sending of Fifteen Abstract Painters to the New Vision Centre, London, in 1960 and twenty-three painters' works to the Sao Paulo Biennale in 1961, when the Commonwealth Art Advisory Board was unable to arrange participation. In 1963 there was organized The Young Painters' Exhibition (thirty and under) for members and non-members. This was repeated early in 1964. In 1962 and 1963 the C.A.S. had co-operated with Roy H. Taffs Pty. Ltd., Bruck Mills Ltd. and Tennyson Textiles in the Australian Fashion Fabric Design Award – in 1964 the eleven prizes total £1,500. In 1963 and 1964 the acquisitive Roy H. Taffs Award of £500 has been made at the Annual Interstate exhibition.

Membership is open to all those interested in the creation and/or promotion of the contemporary arts and the membership of some six hundred includes many laymen. On the third Tuesday of each month a public lecture, demonstration or seminar is held at the Adyar Hall, Bligh Street. An announcement of this is contained in the monthly Broadsheet, along with art news, irreverent comment, articles and abstracts of overseas attitudes.

Last year the N.S.W. Branch celebrated the foundation of the C.A.S. twenty-five years ago by the issue of a special Broadsheet, the holding of a large commemorative party and the showing of overseas works at its Interstate Exhibition. There is no need to list the eminent artists who have been members of the C.A.S.: its initials occur again and again in many biographies.

There may be need, however, to stress that the Society does not look back over the twenty-five years with nostalgia or complacency, for it sees its role as one of providing opportunities for the adventurous and experimental.

At present membership is two guineas a year and one guinea for students.

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establishment of a suitable collection would only dissipate the resources. Once Senate's proposals are known, and they become effective, it is to be hoped that other patrons of the arts will, in their munificence add to the Faculty by donating money, libraries and their own collections.

Dr Power studied medicine and practised art (as Bernard Smith observes, he must have been 'a cultivated man') and he may well have held similar views to those of Ruskin, the first Slade Professor at Oxford. In his inaugural lecture, nearly a century ago, Ruskin gave this romantic ideal as quoted by Sir Herbert in his Edinburgh address, 'The object of instruction [at a university] is not primarily attainment but discipline: and that a youth is sent to our universities not to be apprenticed to a trade, nor even always to be advanced in a profession but always to be made a gentleman and a scholar'.

Anthony King

Orange, N.S.W.

Sir,

In the long course of preparing the joint articles on Sepik art, involving as it did constant correspondence between myself in Melbourne, the editorial office in Sydney and myself and Professor Berndt in Perth, it is obvious that certain modifications to the order of the illustrative plates have taken place and certainly changes in the accompanying notes.

Consequently it is necessary for me to point out that the following corrections are pertinent:

1. Carved figure No. 1 was at no time acquired by Mrs. Ruth McNicoll. It was bought twenty-five years ago in a Melbourne junk shop by Mrs. Lina Bryans, in whose collections it now resides, as do numbers 4 and 14.
2. Where I speak of the glorious wit of the double features in number 5, please read number 12.
3. For plate 16 read 18.

Adrian Rawlins. April 1964

BOOK REVIEWS

Walter Burley Griffin by James Birrell (University of Queensland Press) 1963. 105/–.

Walter Burley Griffin was born in 1876, graduated from Architecture School in 1899 and worked in Chicago for thirteen years before being transported to Australia.

The description is adequate – he was brought here in 1913 reluctantly by the Government, amidst much squabbling, after he had won an international competition for the design of our national capital at Canberra the year before. He stayed for twenty three years and was treated like a convict for most of his stay, indeed, as a foreign convict who dared to tell us what to do. The Minister in charge of Canberra at the time, Archibald, even referred to him openly in the House as a Yankee Bounder.

James Birrell's biography carefully traces his early career in Chicago and his subsequent careers in Australia and India. He came to manhood in the middle of those uncertain transition years between old and new – an exciting time to be alive in Chicago when the Chicago School, under Sullivan and Adler, was creating a new architecture that was to influence the rest of the world. Frank Lloyd Wright was the most distinguished product of this School. He and Griffin had a close association in the early years of the century, working together.

It is to be expected with such a relationship that their work in Chicago would show great similarities. A great deal is made in this book of how much Griffin influenced the better known Wright. Of course he did; any two strong creative individuals working side by side could hardly fail to. I find the whole 'spot the influence game' rather boring especially when, as here, it is done in rather a partisan spirit. The collapse of such close relationships between creative people is apt, like marriages gone wrong, to cause excessive heat. Perhaps such people also tend to be paranoiac – they were certainly both a bit off-hand about one another in later years (Wright referred to Griffin as 'one of my draughtsmen who went to Australia'). The bitter suggestion by Marion Mahony (Griffin's wife) that his ideas on concrete masonry were deviously taken from Australia and given to Wright in the States sounds too far fetched to be worth repeating, even in quotes. Ideas like this tend to jump up independently in several places at once when the *Zeitgeist* favours them.

Even in Chicago, Griffin was to show the signs of his real brilliance and divergence from Wright. All his life Wright remained an architect pure and simple; Griffin on the other hand showed an early and intense interest in landscape architecture and town planning. His schemes for the layout of suburbs in Emery Hills and the Clarke subdivision in Grinell Iowa, in 1912, show amazing maturity with landscaped and contoured streets on an undulating site, unfortunately all too rare today.

Griffin's major work remains the design of Canberra. Despite persistent antagonism from official bureaucratic sources which eventually forced Griffin to resign, and then neglect and obloquy for the plan for over thirty years, the plan, as resuscitated since 1955, reveals Griffin as a planner of great skill and vision. His plan has remained sufficiently flexible to accommodate great changes, greatly increased traffic for instance, although ironically it was this very far-sighted flexibility that was continually being criticized by his opponents as a lack of definiteness which proved he did not know what he was about! The early 'temporary' siting of the railway station, never altered, has contributed to the present great structural weakness of the third point of Griffin's triangle, and the Russell offices do not go far to correct this weakness, as pointed out by Clarke and Heath in their recent article in this journal.

Birrell is rather caustic about other ways in which the Griffin Plan is being altered or developed – but although one agrees with him about some of these, it is hard to judge. Griffin himself would have been the first to propose change if circumstances required. At least we now have the first sympathetic handling of the Griffin Plan since its inception.

The history of the whole mess of lies and intrigue which surrounded the attempts to subvert the Griffin Plan, described here and elsewhere, makes very sorry reading. Griffin did not have a chance, it was all crushingly parochial.

Like Canberra, the Sydney suburb of Castlecrag bears witness to his skill as a landscape designer and the sensitivity with which he handled a beautiful and difficult site. Griffin said of his intentions at Castlecrag: 'People spend a lifetime trying to get a large piece of land, put a house on it and plant it like a park. Few can afford to reach their goal. What I want

to do is give everyone a chance to attain such a dream. I want Castlecrag to be built so that each individual can feel the whole of the landscape is his. No fences, no boundaries, no red roofs to spoil the Australian landscape; these are some of the features which will distinguish Castlecrag'. To supplement the native flora there he planted over a thousand gumtrees. All his life he took this overall environmental view. Very little of Griffin's architecture in Sydney remains. There are fifteen or so houses in Sydney, mainly in Castlecrag, and of course those great incinerators. I recently made a pilgrimage to look at them – time has not dealt kindly with them and most have been altered. James Birrell draws comparisons between his American houses and those of Wright's at the same time, and despite his claims to the contrary, I find the comparison to Griffin's disadvantage. When one drives around beautiful Chicago suburbs such as Oak Park and River Forest it becomes evident there truly was a Chicago or prairie school with many competent individual architects working within a similar style. Wright nevertheless stands out as being more assured and forceful at this time.

Griffin's major buildings in Australia, Newman College and the Capitol Theatre (being demolished), are both in Melbourne and these are fine, assured buildings in any company, as good as anything in the world perhaps, in their time. Griffin was a good architect and certainly ahead of his time in Australia in his concern for the whole environment. To claim him as the basis for an authentic Australian architecture does him a disservice, his influence was limited. He was an isolated phenomenon we did not absorb; even his erstwhile partner in Sydney could easily forget the lesson and put up a building as bad as Caltex House!

Griffin was in Australia during a difficult period of our national development – hard times for a sensitive architect who was not given enough opportunity to develop his talent. His life should stand as an inspiration alongside his limited work – he was dedicated and full of integrity. He fought back at all times, even going to the length of prosecutng people who cut down trees at Castlecrag. Griffin was an idealist; perhaps it was this that infuriated the Canberra officials so much. There is an excellent photograph of him in this book, on page 182, which reveals, as photographs sometimes do, the essence of the man. He was a simple, forthright, uncomplicated man who was loved by all those who knew him. The stories are indeed legion.

James Birrell's book has been well produced by the University of Queensland Press and deserves a place on the shelves of anyone interested in architecture. The usual criticism of most architectural books applies – there are insufficient plans to bear out the text and not enough good photographs. A useful addition to the next edition would be an itemized list of addresses of his buildings; there is no substitute for looking, even at the remains.

Donald Gazzard.

Old and New Australian Aboriginal Art, by Roman Black (Angus & Robertson) 1964. 50/–.

In putting this book together Mr Black's purpose has been, he says, to 'acquaint the general reader with Australian aboriginal art, old and new' (p xxi): 'old' (pp 3–115) includes both traditionally-oriented Aboriginal art and, in general, anything of this sort produced by Aborigines; 'new' (pp 121–66), the influence of the latter on 'white' Australian artists and craftsmen. Virtually all illustrations in the 'old' section have been published elsewhere, and his information about them is drawn from sources which are easily accessible: none of it is based on his own research, and he has paraphrased the descriptions of others. However, except for acknowledgements and the list of illustrations (where various photographs are referred to as being 'After . . . [so and so] . . .'), there are only seven specific footnote references. The Selected Bibliography is very selective indeed, and contains only sixteen references. Although personal names are occasionally noted, in most cases it is not easy for the reader to ascertain the actual source of any particular piece of information.

When so much of this material is already available, it seems to me that the first half of Mr Black's volume is wasted effort. If he had made a systematic and comprehensive survey of Aboriginal art as represented in Australian museums and art galleries, and had illustrated

ELAINE HAXTON THE KLONG (1964)
Oil on hardboard 30in × 42in
Macquarie Galleries

a selection of what he found; if he had gone to early or obscure sources (as, for example, in scientific journals and proceedings not generally available to the public): then a useful contribution could have been made. As it stands, Mr Black has nothing to say that others have not already said or illustrated. Beyond this, there is no attempt to consider aesthetic appreciation or interpretation, or to analyse art styles: there is no new angle. In fact this treatment of Aboriginal art is extremely inadequate.

What does make an impression on me is not so much the replication of material as what appears to be the *laissez-faire* attitude of those who, presumably, gave Mr Black permission to reproduce their photographs and quote extensively from their works – for example, McCarthy's *Australian Aboriginal Decorative Art* (1958) and Mountford's *Records of the American-Australian Scientific Expedition to Arnhem Land, I, Art, Myth and Symbolism* (1956). Mr Black also acknowledges the 'assistance and encouragement' of myself and my wife, among others: to the best of my recollection we have not met or corresponded with him. (Figs 38, 39, 40, 86, 87 and 91 all come from A. P. Elkin, R. and C. Berndt, *Art in Arnhem Land* (1950), and Fig 43 from R. and C. Berndt, *Arnhem Land, Its History and Its People* (1954): he acknowledges the publisher's permission to reproduce and quote from these two volumes.) I suppose this does not really matter much, or at least would not if it were a scientifically-oriented volume. But one is disturbed to find that all this information from others has been translated into 'Copyright 1964 Roman Black'!

There are, throughout the book, numerous inaccuracies which only first-hand experience or a fuller acquaintance with the relevant literature could have put right. The summary of art regions in Australia and types of rock engravings and paintings (pp 9–35) is taken mainly from Davidson, when we have the up-to-date general and popular booklet (fully illustrated) issued by the Australian Museum, Sydney (McCarthy's *Australian Aboriginal Rock Art*, 1958), not to mention other sources. The same is the case with the Wandjina paintings, where there are no references to Elkin, Petri, Kaberry, Worms, Love, Capell, McCarthy, etc. All *mimi* reproductions and/or re-drawings (some not too carefully done) come from Mountford (1956). As far as bark paintings are concerned, we meet here again those (see Fig 30–37), so well known to most of us (and, of course, no less appreciated), originally illustrated in Spencer's *Native Tribes of the Northern Territory of Australia* (1914) and *Wanderings in Wild Australia* (2 vols 1928): but no reference is made to these volumes (except to the second, on pp xviii-xix, where a list of quotations is given). Figs 45 to 53 are from photographs supplied by the Australian News and Information Bureau; most have been illustrated in Mountford (1956), except Fig 48, which I have not seen before. The photographs used for Fig 85, showing two carvings I collected at Yirrkalla in 1946–7, one now in the Department of Anthropology collection at the University of Western Australia and the other at the Institute of Anatomy, Canberra, were also supplied by that Bureau, which has never had my permission indiscriminately to distribute reproductions of these figures.

If the objects Mr Black depicts here had been re-photographed from different angles, or photographed better than they had been previously, I would have no criticism in this respect: but to reproduce them directly in this way seems indefensible.

The second part of the volume (pp 121–66) consists, very largely, of chatty and anecdotal narrative of how traditional Aboriginal art has influenced 'white' Australian artists. It focuses on these artists and craftsmen rather than on their work, although occasionally comparisons are drawn between 'old' and 'new'. Readers are exhorted (p 121*n*) to send along samples and photographs of their art to the author. 'Everywhere' Mr Black 'went in Sydney artists opened their hearts and studios to' him 'in a friendly and hospitable way'. 'They were also helpful and generous in supplying' him 'with information and with samples of applied aboriginal art and craft for' his book (p 121). One wonders how gratified these artists are with the result. There are a great number of irrelevant points – irrelevant to the topic of this book. I suppose it is pleasant to be reminded that Australians on the whole are so European-oriented, and nostalgic for what is regarded as their 'home land', that 'Many places in Australia are named after towns and districts in England' (p 122): Mr Black does not add that many, too, are of Aboriginal derivation. We are told of the 'feminine intuition' of the late Margaret Preston (p 123), and of what happened when Mr Black presented her with one of his 'own African-inspired coloured lino prints'; of the 'attractive and beautifully designed modern house and studio' (p 125) of D. Anand; of how fortunate it was 'that Bill Constable found time to write an introduction to' Mr Black's 'folio *Aboriginal Australiana*, a collection of colour lino cuts in which' he 'illustrated the art of the aborigines' (p 144), and so on. Irrritating as these diversions are, one must recognize that this part of Mr Black's volume represents the first serious attempt to bring together some of the results of the impact of traditional Aboriginal art on our 'white' Australian community. Granted that this is an incomplete catalogue of what is available in this direction, it is nevertheless an interesting one. But it is one which could with advantage have been tackled differently: it needs critical analysis and interpretation.

We are also given a glimpse of the work of Byram Mansell, '. . . a white man (who) paints like an aboriginal . . .' (p 134). But, of course, no one who knows anything of Aboriginal art will be deceived into believing that the result is anything more than a parody or travesty of Aboriginal art (for example, Figs 105, 106); the same applies, quite clearly, to Anand's example (Fig 101).

The linking of 'old' and 'new' Australian Aboriginal art in this sense is misleading. The new in Mr Black's terms is not really Aboriginal at all, even though the motifs, designs, or reproductions are derived from Aboriginal sources: it has lost its Aboriginal flavour in transmission from one culture to another, and new media are involved, too. Some of what is called old by Mr Black is actually old in the sense of being ancient, and some is no longer living art: but some genuine Aboriginal art is still a vital force to be reckoned with. There are magnificent examples of contemporary Arnhem Land bark paintings and carving (often, but not always, traditionally based), new in the fullest sense of the word. What is more, these Aboriginal artists are competing with Australian-European artists. The high prices paid for their bark paintings are evi-

dence of this. Then, in addition to the craft work produced by white Australians there is the vast quantity of tourist productions made by Australian Aborigines: there are certainly tawdry items among them, but there are also some of high aesthetic quality.

More generally, I was disturbed at the implications arising from this book of Mr Black's. Apart from the exploitation of scientific writing on Aboriginal art, there is also the exploitation of the work of Aboriginal artists: in the past this latter point has been of minor concern. Greater use of Aboriginal art (in one form or another) in the commercial world or elsewhere does little to help our understanding of Aboriginal life or its problems. It is useless to bluff ourselves on this score. Those who have taken up Aboriginal art for altruistic reasons are few: mostly its commercial potentialities are a major consideration, and the present situation is congenial for this. We still have in our midst outstanding Aboriginal artists who are continuing to work, more or less, in a traditional medium: they need to be encouraged and individually recognized as artists in their own right.

Ronald M. Berndt

The Architecture of Victorian Sydney, by Morton Herman (Angus & Robertson) 1964. 50/–.

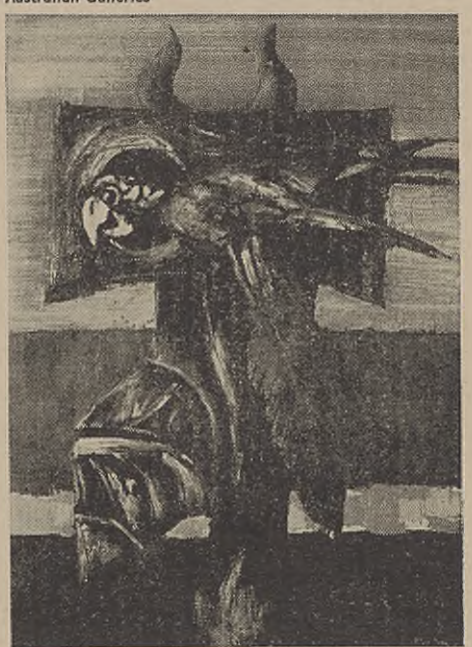
Morton Herman has always led the way in scholarly approach to Australian architectural history. His first book, *Early Australian Architects and Their Work*, did much to raise the awareness of colonial architecture from the merely sentimental level of 'lovely old buildings' to one of informed and critical appreciation. There had been for some time, however, a measure of public concern and interest in buildings of this early colonial period. But with the publication in 1956 of *The Architecture of Victorian Sydney*, Mr Herman was breaking new ground. It is doubtful if more than a handful of eccentrics had ever really looked at Sydney's Victorian buildings; indeed Victorian signified to many a state rather than a period of history. Herman's book was the first to point out the delights of design and craftsmanship in these buildings and their clear reflection of social history.

In 1956 Morton Herman was a voice crying in the wilderness, as voices that bid us stop and look tend to be. Sydney was a predominantly Victorian city and yet already the wholesale demolition of its Victorian buildings seemed likely to begin – without there being any record, or any reassessment of its extraordinarily varied architecture. It was this that prompted the author to compile his collection of fine photographs and drawings, to group them approximately into decades, and to preface each group with a brief outline of the times and the architect's working in them. The selection of buildings is necessarily limited but the significant ones are all there. The author's enthusiasm was both informed and infectious and the reader was sent out well equipped to enjoy the whole range of Victorian Sydney for himself. This, the second edition, has a few minor revisions to the text and the layout benefits from the smaller page size. The two major and most welcome changes are the addition of an index and a considerable reduction in price. This latter happily coincides with a growing interest in Victoriana and will bring the book within the range of many more readers. It is disappointing though to find the same irritating shortcomings in this edition as in the first. For example, if documentary evidence of date and architect has not been found or even sought, it should be noted. As it is one is left uncertain. The handsome Treasury Building in Macquarie Street, part of which has a full page illustration in the chapter dealing with the 1880s, is a case in point. There is no information in the caption and no reference to the building in the text. It would also be useful to have a reference from the photographs back to the text when this, as it usually does, contains further information. Obviously many buildings, particularly of a private character, cannot be given a precise date; the simple device of giving the decade on each page would save a good deal of tedious leafing back to chapter heads. Unfortunately the new format seems to have meant the omission of the original endpapers – maps of city and suburbs showing the location of buildings illustrated. These were most useful to those who followed up their reading with exploration.

One would be less conscious of these details if the book had not become the standard work of reference on Victorian architecture in Sydney. No one interested in the subject can afford to be without it.

John Fisher

ALBERT TUCKER PAN WITH PARROT 1964
Co-polymer 40in × 30in
Australian Galleries



MICHAEL TAYLOR MOTHER AND SON (1963)
Oil on canvas 63in × 55in
Macquarie Galleries

STATE GALLERY ACQUISITIONS

Queensland Art Gallery

BRYANT, Charles: Concarneau, oil
OLLEY, Margaret: Susan with Flowers, oil
RANSON, Nancy: Hiroshima Cenotaph, serigraph; Sudras, India, serigraph
ENGLISH: Oak press-cupboard, 17th century

Art Gallery of New South Wales

CORBOULD-ELLIS, Enid: Elsa Russell, 1920, miniature
DE MAISTRE, Roy: Pymble, 1928, oil
DURACK, Elizabeth: Hurricane Bore, Kildurk Station, N.T., oil on paper; Old Diggings, Cue, WA., pastel
FULLBROOK, Sam: Sandhills on the Darling, 1963, oil
GAZZARD, Marea: Vase, 1963, earthenware
GREY-SMITH, Guy: Vase, 1964, earthenware
KAWAI, Takeichi: Square bowl, 1963, stoneware
OOM, Karin: Blue Interior, 1963, oil
POWER, J. J. W.: Two cubist compositions with nautical elements, gouache
RAPOTEC, Stanislaus: Approaching Wilcannia, 1964, oil
RUSSELL, John: Waterfront, Portofino, 1920, watercolour
TAYLOR, Michael: Down the River, 1963, oil (Gift of the NSW Travelling Art Scholarship Committee)
THAKE, Eric: Archaeopteryx, 1941, oil
CHINESE: Dragon flask in underglaze blue and copper red, Chien Lung period, porcelain
CHINESE: Green dragon saucer dish, Cheng Te period, porcelain
NEW HEBRIDES: Carved figure, tree-fern
NEW GUINEA: Upper Sepik, carved figure, wood

National Gallery of Victoria

BLAKEBROUGH, Les: Squared bottle, stoneware
KING, Graham: Floating Tower, colour lithograph
MARSHALL, Miller: View of Sydney Harbour, watercolour
MUNAKATA, Shiko: Autumn Sky, woodcut
WILLIAMS, Fred: You-Yang Landscape, etching, drypoint and aquatint
WITHERS, Walter: Hal Waugh, watercolour; Road at Heidelberg, drawing

National Gallery of South Australia

APPELBEE, Leonard: Fish, watercolour
BOYD, Arthur: Persecuted Lovers, oil on hardboard
DICKERSON, Robert: Mother and Child, oil on hardboard
FICQUET, Etienne: Portrait of la Fontaine Rigault, engraving
FRIEND, Donald: The Pugilist, inks and wash on paper on board
GOWING, Lawrence: Miss C., oil on canvas
JACK, Kenneth: Landscape Near Coliban Reservoir, watercolour; Como, South Yarra, charcoal and wash; Newhaven Pier, pen
LEGROS, Alphonse: Cardinal Manning, No.2, lithograph
LONGSTAFF, Sir John: Self Portrait, oil on canvas
PLUSH, John Sadington: Mt Alexander Gold Diggings from Adelaide Hill, watercolour
ROBERTS, William: The Salute, oil on canvas
WILSON, Geoff: Blue Fire; Landscape of Past Windmills, silkscreens
ENGLISH: Secretaire bookcase, style Thomas Sheraton, of satinwood with mahogany cross banding and same inlay
ENGLISH: Long case clock, inlaid oak, brass face engraved 'Holliwell & Son, Derby', about 1775
ENGLISH: Mahogany tall boy, bow fronted, wooden handles, about 1795

The Tasmanian Museum and Art Gallery, Hobart

HALL, Edward: Illawarra Coastline, oil
HUNT, P. Ivor: The Young Lovers, watercolour
LINDSAY, Sir Daryl: Flowerpiece, oil
McDIVEN, Bryant: The Grey Wind, oil
NORTON, Frank: Chinatown Broome, oil
O'LOUGHLIN, Geoff: Sequence of Events, PVA

Western Australian Art Gallery

COUNIHAN, Noel: Two Youths, oil
FUKUI, Ryinosuka: Untitled Artist's Proof, Japanese lithograph
KUWAI: Japanese pottery
LYNN, Elwyn: Document, oil
SAHM, Bernard: Pottery
SAITO, Juichi: Woods; Blue Jay; Japanese lightographs
WEDDELL, Ronald: Positano Waterfront, gouache

Queen Victoria Museum and Art Gallery, Launceston

BOCK, Thomas: Portrait, Head of a Tasmanian Native, brush and wash
EIDERSHAW, J. R.: Cradle Mountain, watercolour

SAM ATYEO MARTINIQUE 1962
Gouache 26in×20in
Terry Clune Galleries

RECENT GALLERY PRICES

ALAND, John: Birth of a Dream, mixed media, 28 x 35, 40 gns (Johnstone)

BLACKMAN, Charles: Dream Image, oil, 54 x 60, 500 gns (South Yarra); Avonsleigh, Moonlit Landscape, oil, 36 x 48, 275 gns (Dominion); Little Augie, oil, 6 x 8, 125 gns (Berry Stern)

BOYD, David: The Abandoned Judge, oil, 30 x 22, 120 gns (Johnstone)

CASSAB, Judy: Tropical Rhythm, oil, 26 x 32, 120 gns (Rudy Komon)

COBURN, John: Daphni, oil, 54 x 46, 150 gns (Johnstone)

CROOKE, Ray: Island Women, oil, 36 x 45, 170 gns (Macquarie)

DAWS, Lawrence: Blue Pier, No. 3, oil, 48 x 36, 250 gns (Dominion)

EPSTEIN, Jacob: Peggy Jean, bronze, 8½in high, 1,750 gns (David Jones)

FAIRWEATHER, Ian: Bridge of Foochoo, oil on paper, 19 x 22, 350 gns (David Jones)

HAXTON, Elaine: The Nuns, oil, 23 x 30, 50 gns (Macquarie)

KAISER, Peter: Imp, ink and wash, 48 x 32, 120 gns (Macquarie)

MARCHAND, Jean: Isle de Cite, Paris, oil on board, 11 x 14, 175 gns (David Jones)

MARTENS, Conrad: Govett's Leap, oil, 24 x 16, 150 gns (Dominion)

MOLVIG, Jon: Nude and a Half, oil, 48 x 36, 200 gns (Rudy Komon)

NOLAN, Sidney: Elephant and Waterlilies, oil on hardboard, 48 x 60, 1,800 gns (Bonython); The Boats, St Kilda, 20 x 30, 650 gns (Barry Stern); Greek Landscape, oil, 10 x 12, 145 gns (Dominion)

PASSMORE, John: Jetty, Watson's Bay, oil, 12 x 18, 245 gns (Dominion)

ROBERTS, Tom: Threshing, oil, 9 x 6, 145 gns (Dominion)

RAPOTEC, Stanislaus: Experience in Newcastle, PVA on board, 63 x 76, 370 gns (Hungry Horse)

RODIN, Auguste: Jean de Fiennes, bronze, 18in high, 3,750 gns (David Jones)

VUILLARD, Edouard: Woman in Blue, oil on board, 23 x 17, 19,750 gns (David Jones)

ZUSTERS, Reinis: Pyrmont Waterfront, oil, 40 x 30, 130 gns (South Yarra)

RECENT ART AUCTIONS

Geoff K. Grey Pty. Ltd., Sydney 17th March, 1964

ASHTON, Sir Will: Afternoon, Gloucester, NSW, oil, 14 x 17, 45 gns; Southcoast Landscape, oil, 14 x 17 45 gns

BLACKMAN, Charles: The Blind Wife, oil on hardboard, 38 x 27, 110 gns

CONSTABLE, John: Stacked Corn, pencil, 7 x 5, 35 gns; Landscape near Salisbury, watercolour sketch, 20 gns

DOBELL, William: A Sandwich, ink sketch, 7 x 6, 21 gns

DRYSDALE, Russell: Aborigine Dancing, ink sketch, 12 x 8, 62½ gns; Portrait, ink sketch, 11 x 8, 46 gns

GLOVER, John: Falls of Trees, pencil sketch, 6 x 5, 9 gns

MOLVIG, Jon: Study of a Girl's Head, charcoal, 10 x 8, 20 gns

MOORE, Henry: Sketch for Sculpture, pen and watercolour, 5 x 5, 30 gns

MORIARTY, Mervyn: Evening Meal, oil on hardboard, 26 x 30, 15 gns; Study for a Night Mirage, oil on hardboard, 17 x 27, 12 gns

NOLAN, Sidney: Outback Hotel, oil on glass, 10 x 12, 90 gns

ORBAN, Desiderius: The Brick Kiln, pastel, 18 x 25, 20 gns

PIPER, John: Stow, the South Front, 1949, gouache, 7 x 5, 32½ gns

PRESTON, Margaret: Sturts Desert Pea, linocut, 7 x 10, 3 gns

ROWLANDSON, Thomas: The Catch, pen and ink sketch, 10 x 8, 12 gns

TURNER, J. M. W.: Falls of Arron, Scotland, watercolour, 7 x 5, 25 gns

VASSILIEFF, Danila: The Boutique, oil, 25 x 20, 20 gns

James R. Lawson Pty. Ltd., Sydney 5th March 1964

ASHTON, Sir Will: Gare d'Orsay – Paris, oil, 12 x 17, 75 gns

BOYD, Penleigh: Sydney Harbour, 1927, oil, 11 x 24, 165 gns

ELDERSHAW, John R.: Sirius Cove, watercolour, 11 x 15, 13 gns

FLINT, W. Russell: Argument, watercolour, 19 x 13, 300 gns

GLEESON, James: The Temptation of St Anthony, oil, 11 x 7, 40 gns; Landscape with Angels in Disguise, oil, 5 x 6, 25 gns

HEROSHIGE, (1818–1858): Two colour prints, Landscapes with Flowers, 9 gns

HANKE, Harold: Storm Clouds, Jamberoo, oil, 14 x 18, 55 gns

HILDER, J. J.: The Bathers, watercolour, 11 x 11, 120 gns; Cottage – Epping Nocturne, pencil drawing, 6 x 7, 10 gns

JOHNSON, Robert: The Bush Mill, oil, 21 x 26, 380 gns; Camden Landscape, 1929, oil, 15 x 18, 170 gns

LINDSAY, Norman: Rita, oil, 20 x 17, 270 gns; Conversation, oil, 21 x 17, 180 gns; Reflections, watercolour, 21 x 17, 65 gns; Slaves of the Princess, watercolour, 13 x 9, 90 gns

LINDSAY, Percy: The Hillside, oil, 7 x 9, 26 gns

LONG, Sydney: Narrabeen Landscape, oil, 16 x 21, 38 gns

OWEN, Gladys: Apsley Valley, watercolour, 11 x 15, 9 gns

SOLOMON, Lance: Solitude, oil, 11 x 13, 25 gns; Afternoon Light, oil, 9 gns

VEAL, Hayward: Plum Blossoms in Chinese Vase, oil, 12 x 15, 23 gns; Card Players, oil, 20 x 24, 25 gns

YOUNG, W. Blamire: Moonlight Revels, watercolour, 20 x 15, 75 gns

BRIAN McKAY
RECLINING FIGURE WITH FOUR MOONS 1964
Mixed media on hardboard 48in × 52in
Barry Stern Gallery

ART BOOKS

ART OF CHINA, KOREA AND JAPAN
by Peter C. Swann (Thames and Hudson) 1963
259 plates, 51 in colour 52/–

ARTS IN AUSTRALIAN SERIES
(Longmans, Green) 1963
The New Architecture, by Robin Boyd
36 plates 6/–
Early Colonial Architecture by Morton Herman
26 plates, 6 in colour 7/6

ARTS OF THE SOUTH PACIFIC
by Jean Guiart (Arts of Mankind, edited by Andre Malraux and Georges Salles) (Thames and Hudson) 1963
424 plates, 107 in colour; 5 maps £10/4/–

CRANACH (THE ELDER)
by E. Ruhmer (Phaidon) 1963
50 colour plates 46/–

DRAWINGS BY EDGAR DEGAS
by Jaroslav Pecirka (Peter Nevill) 1963
64 plates 72/–

EARLY ARTISTS OF AUSTRALIA
by Rex and Thea Rienits (Angus and Robertson) 1963
64 plates, 8 in colour £5/5/–

EXPRESSIONISM: A GENERATION IN REVOLT
by Bernard S. Myers (Thames and Hudson) 1963
237 plates, 24 in colour 52/–

GREAT GARDENS
by Peter Coats (Weidenfeld and Nicolson) 1963
390 plates, 40 in colour £5/19/–

GREAT PRIVATE COLLECTIONS
edited by Douglas Cooper (Weidenfeld and Nicolson) 1963
398 plates, 48 in colour £7/3/–

GREAT SEA-BATTLES
by Oliver Warner (Weidenfeld and Nicolson) 1963
394 plates, 44 in colour £7/3/–

HISTORY OF ART
by H. W. Janson (Prentice-Hall and Abrams) 1963
982 plates, 61 in colour £5/8/–

KOKOSCHKA
by Ludwig Goldscheider in collaboration with the artist (Phaidon) 1963
50 colour plates 46/–

LANGUAGE OF ART
by Rene Berger (Thames and Hudson) 1963
453 plates, 47 in colour £8/11/6

LAROUSSE ENCYCLOPAEDIA OF BYZANTINE AND MEDIAEVAL ART
General editor: Rene Huyghe (Paul Hamlyn) 1963
1,000 plates, 36 in colour 95/–

LEGENDS OF TROY IN ART AND LITERATURE
by Margaret R. Scherer (Phaidon) 1963
190 plates 60/9

LETTERS OF THE GREAT ARTISTS
edited by Richard Friedenthal (Thames and Hudson) 1963
2 vols. each with 150 plates, 51 in colour £5/14/6

MANNERISM
by Franzsepp Wurtenberger (Weidenfeld and Nicolson) 1963
232 plates, 32 in colour £8/11/6

MEDITATIONS ON A HOBBY HORSE, and other essays on the theory of art
by E. H. Gombrich (Phaidon) 1963
140 plates 60/9

MODERN SCULPTURE: ORIGINS AND EVOLUTION
by Jean Selz (Heinemann) 1963
223 plates, 16 in colour £8/11/6

PATRONS AND PAINTERS: A Study in the relations between Italian Art and Society in the Age of the Baroque
by Francis Haskell (Chatto and Windus) 1963
101 plates £6/7/–

THE ROCK PAINTINGS OF TASSILI
by Jean Dominique Lajoux (Thames and Hudson) 1963
164 plates, 23 in colour; 25 drawings, 4 maps £5/2/–

ROME AND HER EMPIRE
by Hans Kahler (Art of the World: Methuen) 1963
60 colour plates, 46 drawings 72/6

SELF-PORTRAITS FROM THE FIFTEENTH CENTURY TO THE PRESENT DAY
by Manuel Gasser (Weidenfeld and Nicolson) 1963
70 colour plates 85/3

SPANISH PAINTING
by Gotthard Jedlika (Thames and Hudson) 1963
129 plates, 9 in colour 86/3

TUTANKHAMEN
by Christiane Desroches-Noblecourt (*Connoisseur* and Michael Joseph) 1963
148 plates, 61 in colour 68/–

WALTER BURLEY GRIFFIN
by James Birrell (Queensland University Press) 1963 £5/5/–

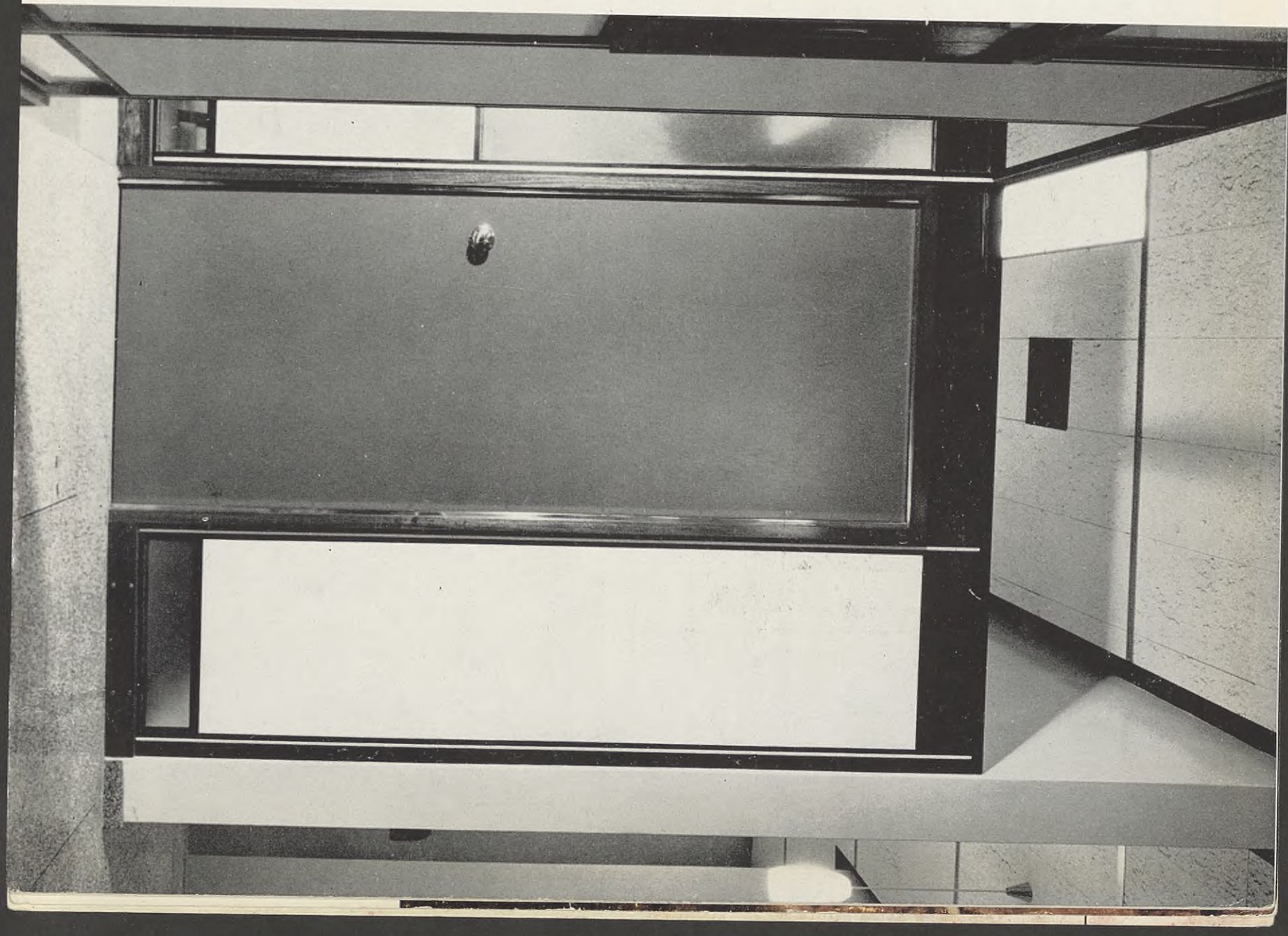
WORLD ARCHITECTURE
(varous authorities) (Paul Hamlyn) 1963
1,070 plates, 32 in colour £6/6/–

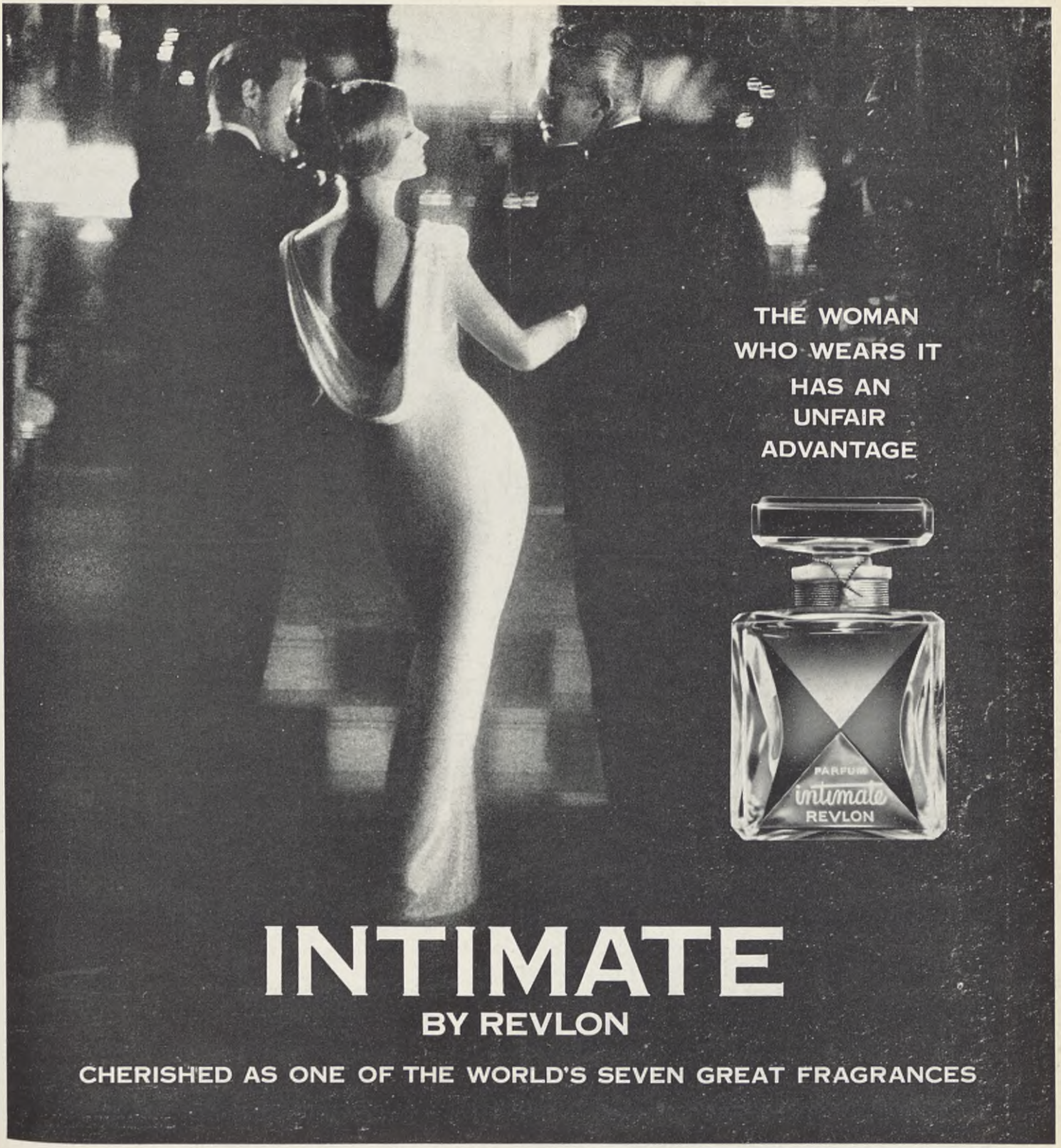
VANISHED CIVILIZATIONS
edited by Edward Bacon (Thames and Hudson) 1963
802 plates, 211 in colour; 52 maps and charts £11/7/–

ANTHONY UNDERHILL LOVERS 1963
Lithograph 19in×15in
Australian Galleries

KEVIN CONNOR WOOLLOOMOOLOO BAY 1964
Oil on hardboard 48in × 48in
Exhibited in the Macquarie Galleries Easter Exhibition
Purchased by the Western Australian Art Gallery

INTERIOR
HERMAN HAEGE BUILDING




THE WOMAN
WHO WEARS IT
HAS AN
UNFAIR
ADVANTAGE
PARFUM
intimate
REVLON
INTIMATE
BY REVLON
CHERISHED AS ONE OF THE WORLD'S SEVEN GREAT FRAGRANCES

Gallery A
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THE GALLERY A ART WORLD

Exhibitions And Sale
of paintings and sculpture by invited Australian and overseas artists.

Of original prints from the largest collection of lithographs, etchings, woodcuts and seriographs by modern artists.

Art School
our successful school caters for beginners and advanced students in both day and night classes.
Freed from the restricting academic approach, all who attend, benefit greatly in their drawing, painting and sculpture.

Print Workshop
this unit is producing top standard lithographic original prints by selected artists. Recently we completed an outstanding series of prints for the National Gallery Society of Victoria by the artists Williams, Olsen, French, Tucker and Hessing.

Art Appreciation
in conjunction with our school activity Mr. James Mollison conducts a series of lectures on the 1st Tuesday of each month
July 7th –
Art in an Age of Aristocrats
August 4th –
The Impressionists' World
September 1st –
Art and the Individual.

Extended Hours
The Gallery is open at night until 9.30 p.m. on Monday, Wednesday and Thursday.

The Contemporary Art Society

(N.S.W. Branch)

Membership of the Society is open to all those interested in the creation and promotion of the contemporary arts. Members have the opportunity to exhibit in at least two exhibitions a year. Representative works are shown at the C.A.S. interstate exhibitions in the other states.

A Young Painters' Exhibition will again be held in 1964. Open to members and non-members.

Lectures on the Contemporary Arts (reduced admittance fee for members) are given on the third Tuesday each month, 8 p.m., Adyar Hall, Bligh Street, Sydney. Members receive a monthly Broadsheet with news of competitions, prizes, exhibitions, monthly lecture, and articles that are informative, controversial and sometimes, it is said, irreverent. By joining you will help to promote and maintain an adventurous spirit in the arts. Membership fee is two guineas a year (one guines for students) payable to the Clerical Secretary, C/o Geo. Styles, 33 Rowe Street, Sydney.

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June–July 1964

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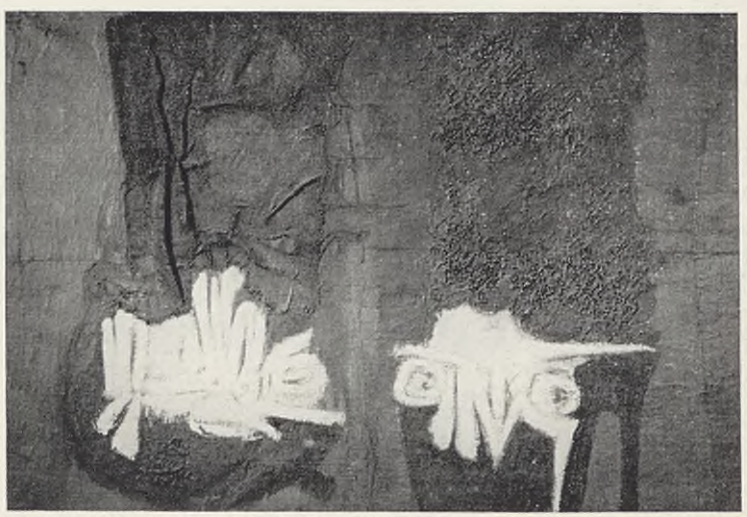

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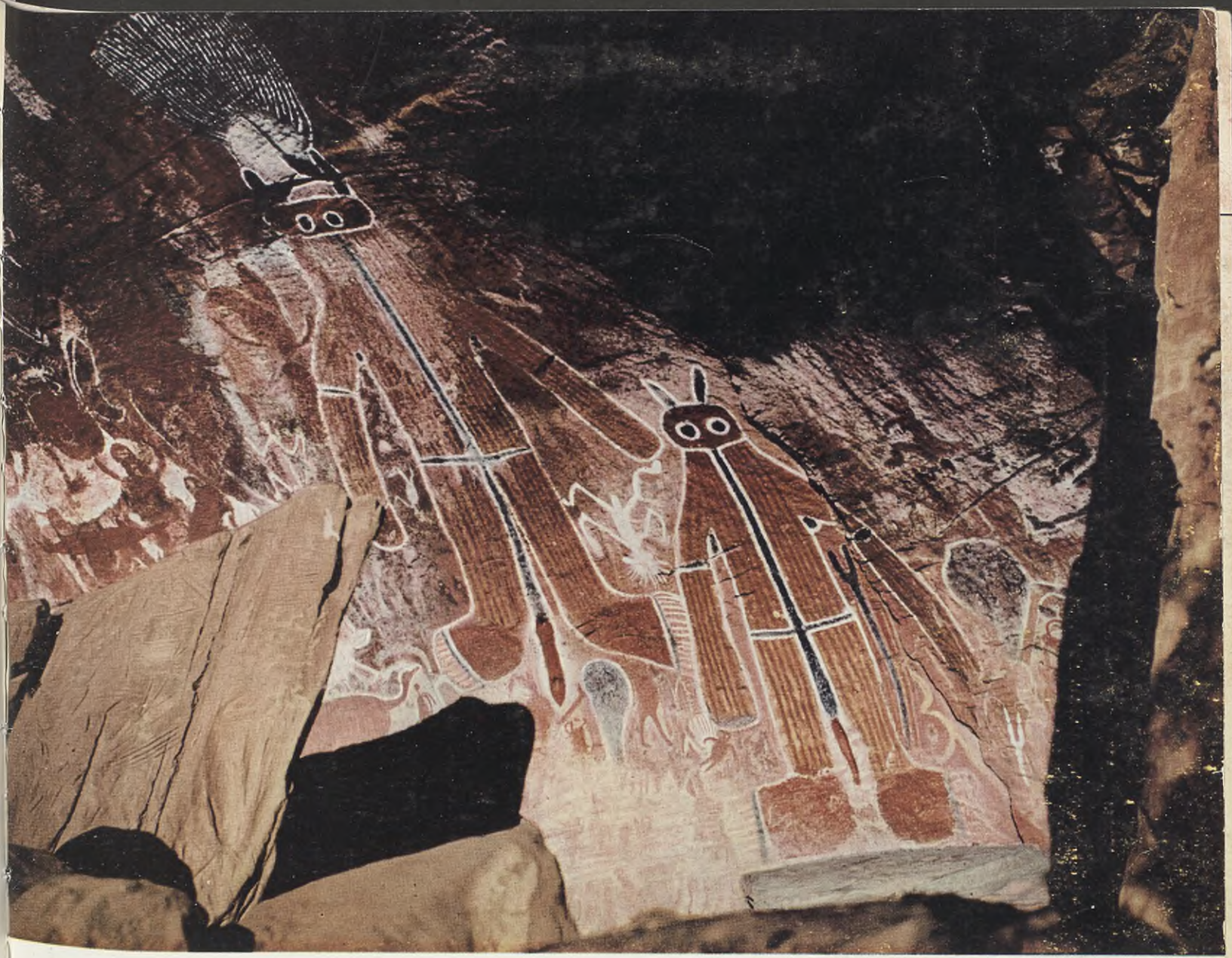

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