ART AND AUSTRALIA

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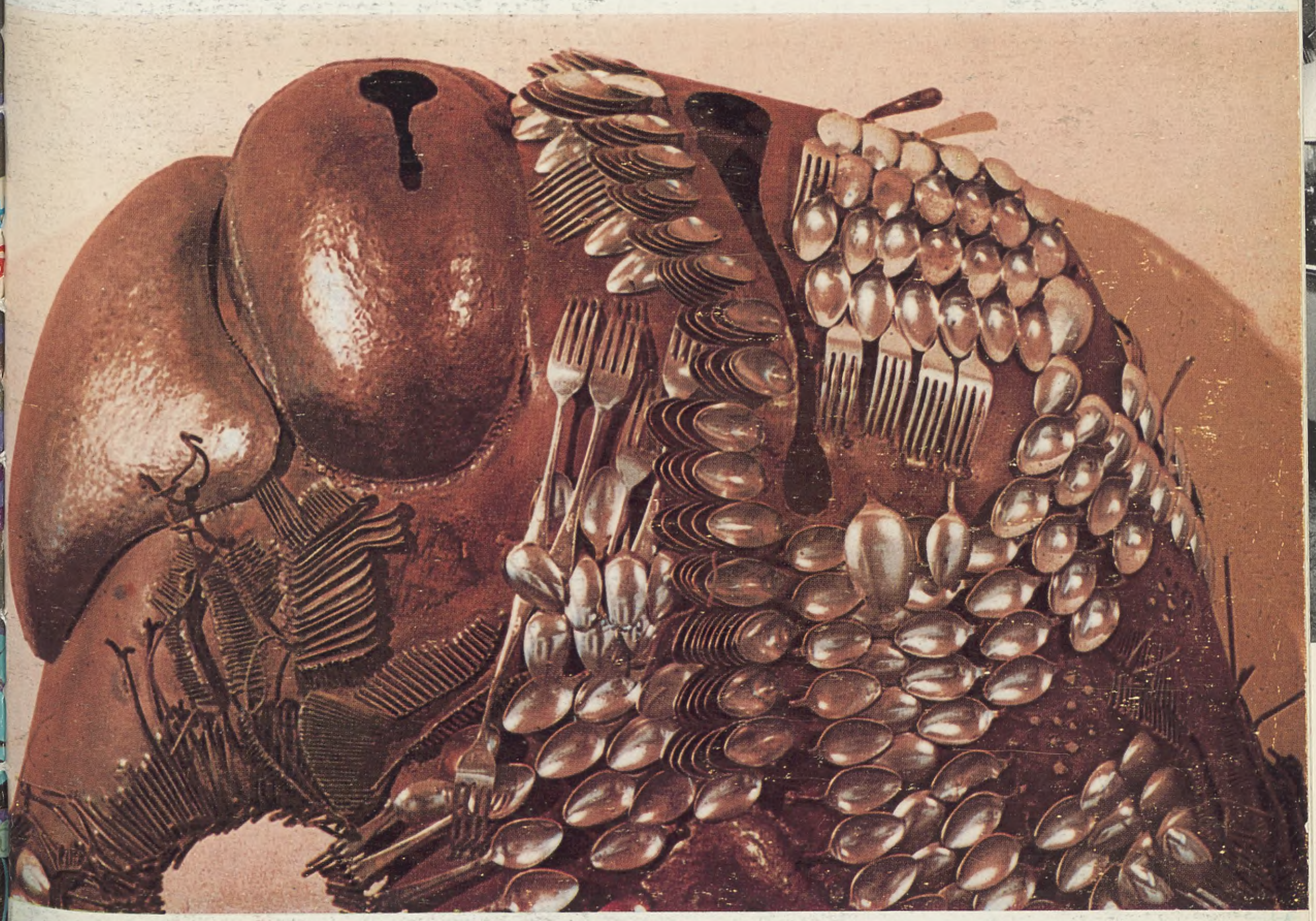

AKANISHI NATSUYUKI Inner Tactile Sense, Natal (detail) (1960-61)
poons, forks, sheet steel

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contemporary art/sali herman

The cliffs of Potts Point overhang the wharves of Woolloomooloo and the view of the city from here is little changed today, except for Sydney's great new skyscrapers. Ships small and large still berth below the railings as they did when Sali Herman had a studio in one of the old houses and painted this picture.

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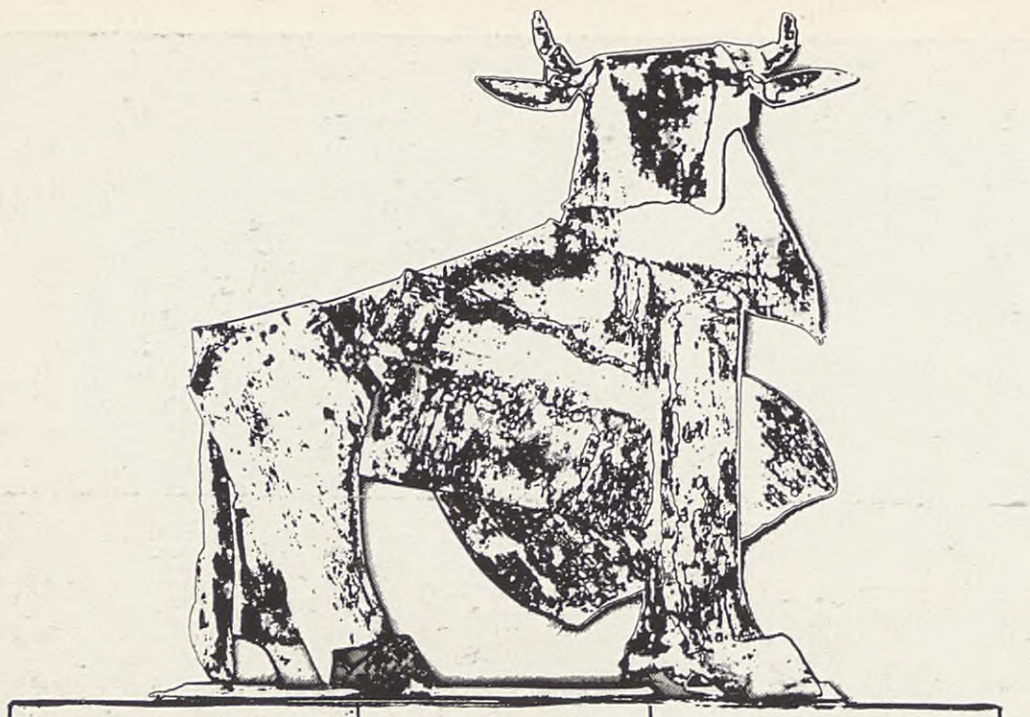

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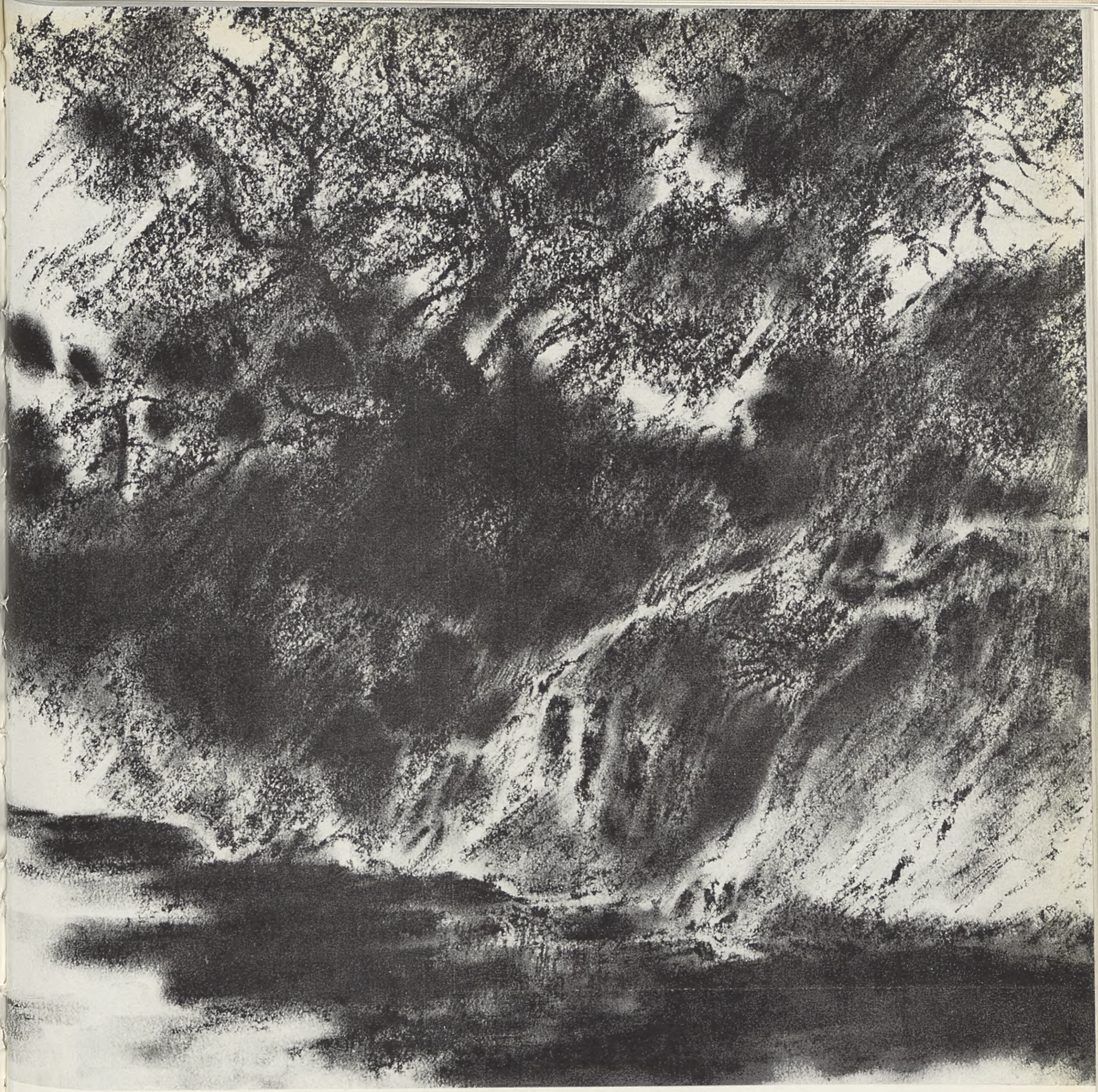
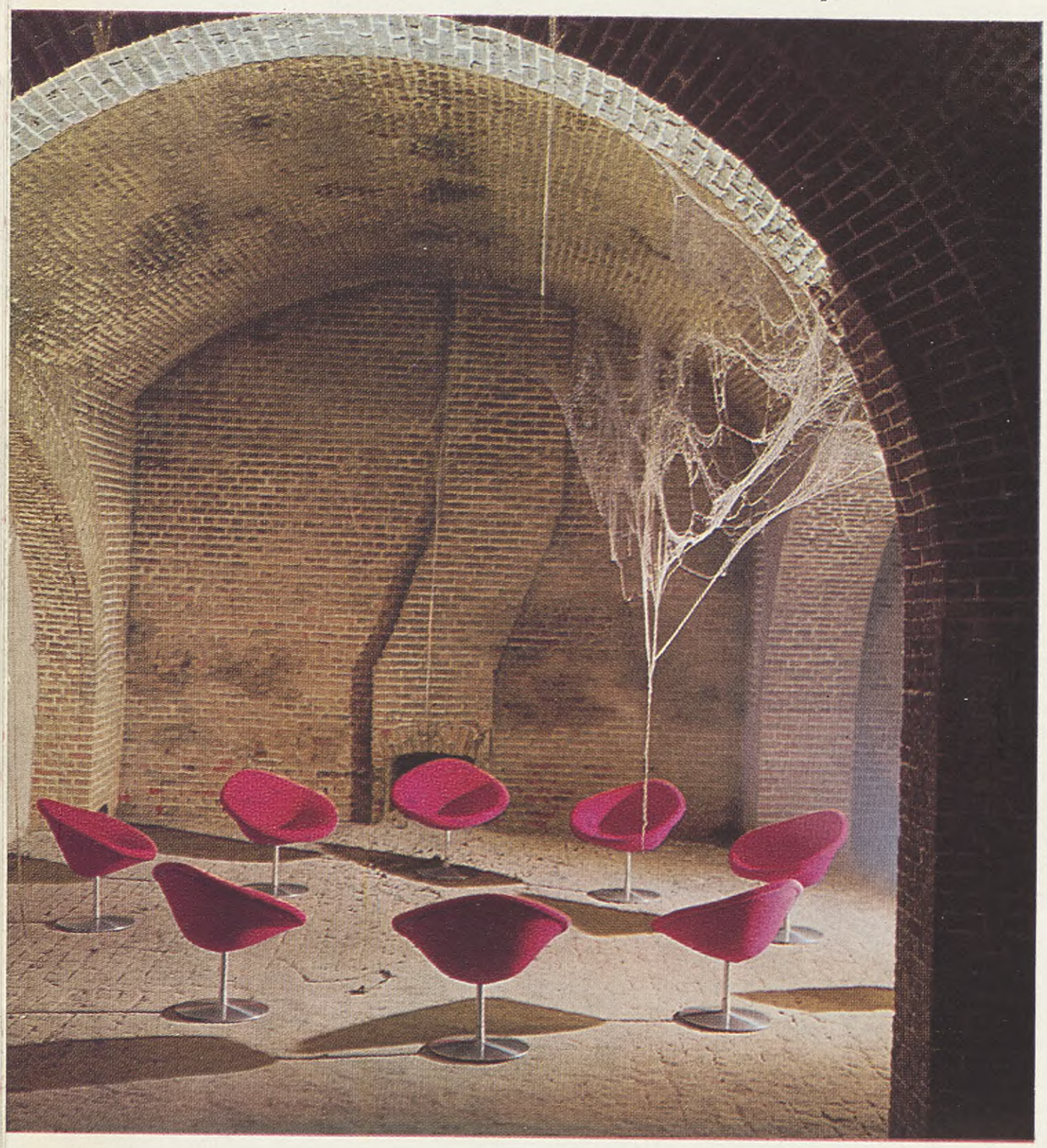


DAVID BLACKBURN
Landscape with River and Trees—black chalk

dreams...



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Daniel Thomas

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below
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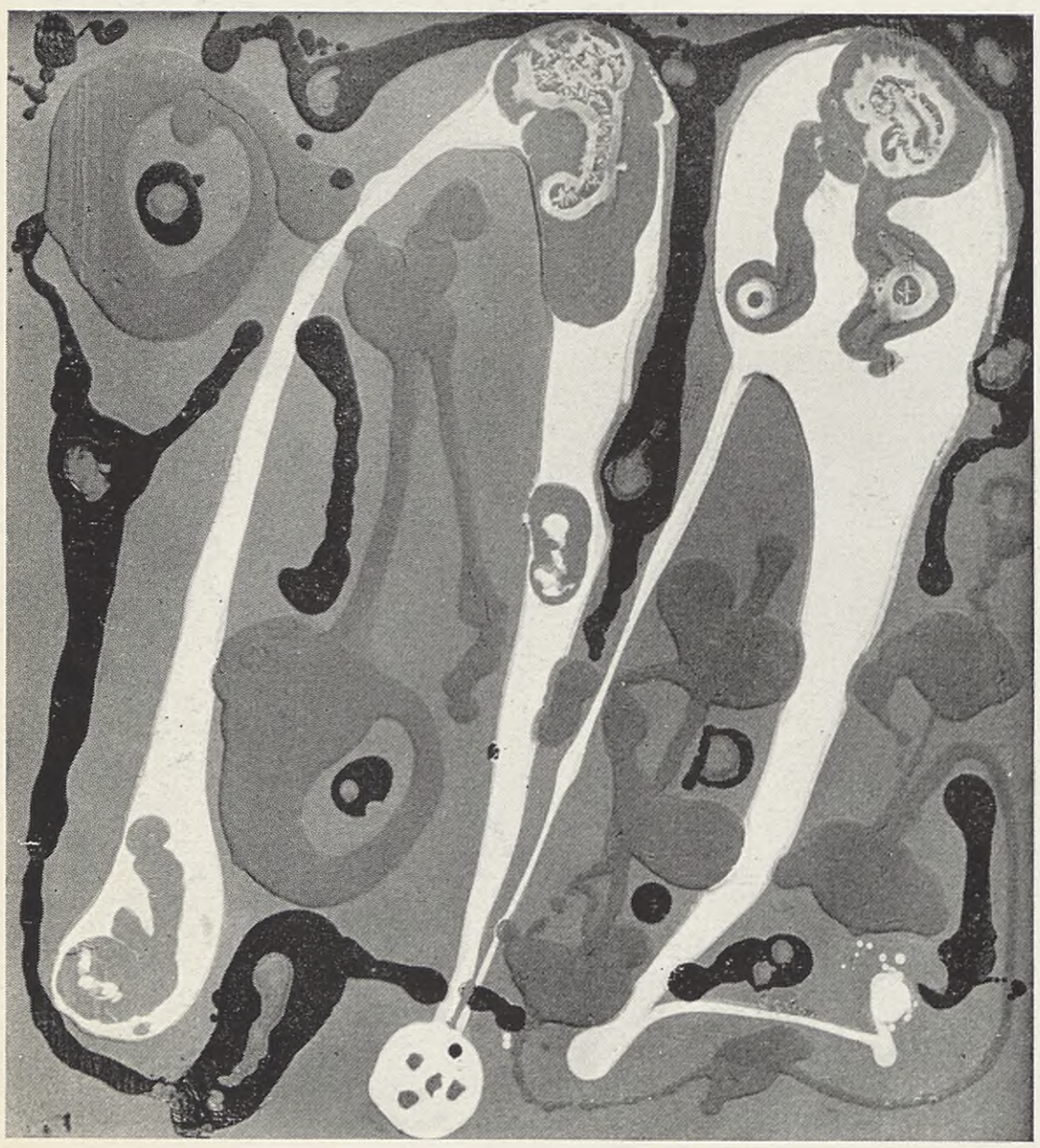
Synthetic enamel on hardboard 26in × 24in
Collection Estate late Ralph Balson



A painting by Ralph Balson sent to the Whitechapel exhibition in 1961 made a special and unexpected friend; when John Betjeman visited Australia later that year Balson was the one artist whom he particularly asked to meet. I suspect Betjeman might have fallen in love not so much with Balson's painting as with his photograph – published in the Whitechapel exhibition catalogue – for it shows him as an elderly Mr. Pooter, blinking resignedly at the press camera, suffering its indignity, while all the other portrait photographs in that fascinating rogue's gallery show younger artists experienced at hamming it for photographers, at acting their role as an artist. Of course when Betjeman visited Balson's studio he greatly appreciated the paintings, but he certainly sensed the value of the man who has so gently and so seriously cherished the mysterious gift of art, and had submitted so tactfully to its delicate imprisonment.

At any rate my own brief meeting with Balson revealed (besides shy charm) a man of striking serenity and immense pleasure and pride in his own paintings. It was at one of his exhibitions, and he seemed like a gardener whose flowers had all done their best. That is he was not exhibiting himself in any way, no expressionism, no painting to release his own emotions or to illustrate his own soul – he would have thought himself too unimportant to be a subject for art. Nor was he offering information about visual appearances, nor his view of them. Like a gardener he was merely assisting at the birth of autonomous objects which might be beautiful and which certainly bore witness to the fact of creativity.

Balson died on August 27th 1964 aged seventy-four. A few days later his last painting, *Non-objective Abstract*, appeared before the public in the Transfield Prize exhibition at David Jones's Gallery in Sydney and as so often happens once an artist is dead the painting suddenly looked very good indeed.

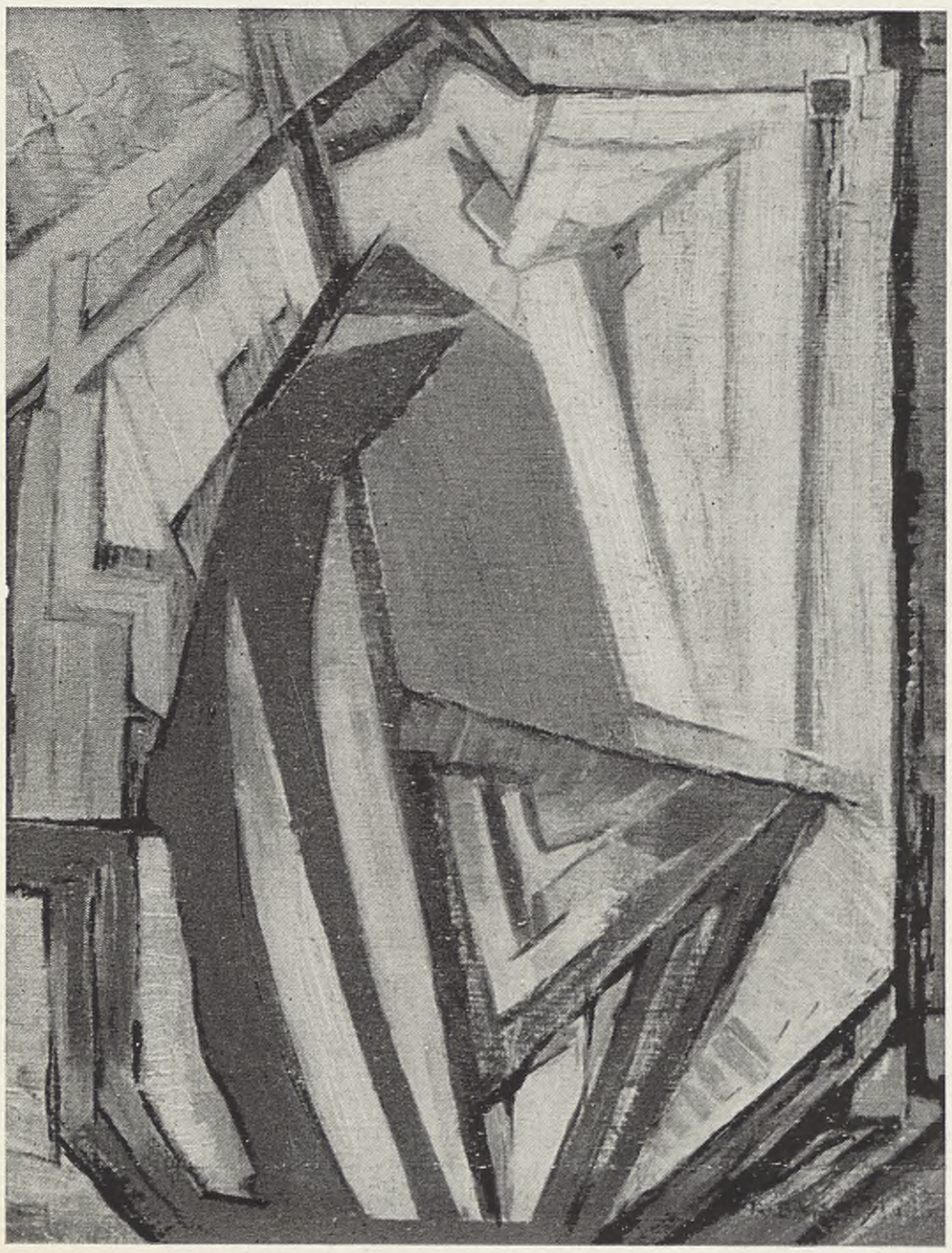
Now it was not sentimental illusion that made it look so good. Going through the contents of his studio a few months later it became clear that this was one of his very best, though strangely isolated, recapitulating and enriching a style which he had otherwise abandoned five years earlier. That style of painterly abstraction began in 1956, lasted until 1959 or 1960, and is the climax of his career. Its birth coincided neatly with the liberation of turning sixty-five, receiving the old-age pension, and at last becoming a full-time instead of a weekend painter. It was followed by a more experimental period of poured enamel paints, his brushes largely discarded until that last painting, the *Non-objective Abstract*.

However, Balson's previous fifteen years of geometric abstraction have been better known, though scarcely well known. Art students might have known them, for he gave classes in abstract painting two hours a week from 1949 to 1959 at the art school of the East Sydney Technical College. His painterly phase

Photograph James Robinson

began about the same time that romantic abstraction became widely fashionable in Sydney, and so Balson's art became less conspicuous than before, though Bryan Robertson's choice of a major work for his Whitechapel exhibition perhaps demonstrates how quality in painting can reveal itself more easily to a fresh foreign eye than to a native one. Balson's name was never much circulated in Sydney newspapers, or in pub or dinner-party conversations, and thus the paintings retreated into a degree of invisibility for a Sydney eye; for an outsider all the local names were equally unknown and their paintings could be judged on more equal terms.

Before the painterly phase, rather isolated, Balson and Frank Hinder, Grace Crowley, Rah Fizelle and a few others had maintained an alternative set of values independent of the School of Paris romanticism which dominated Sydney in the forties, and those few people who were aware of local art history were well aware of him if the art market was not. For example the very select exhibition, Twelve Australian Artists, 1953, the first official exhibition sent to England for thirty years, included Balson. Yet nobody could have painted with less concern for either the art market or art history. The most moving lesson offered by his studio contents was the modest self-absorption of the paintings; not one looked as if it were painted for effect.



The absence of this corrupting pressure may be a special advantage for men with some other trade distinct from their art – he was a self-employed house-painter all his working life – and whose art is reserved for weekends and for the happy retirement of old age.

Balson was born in England on August 12th 1890 at Bothenhampton near Bridport, Dorset. He has said he came to Australia in 1913. In his studio there was a small painting inscribed on the back *First oil, June 1922* (it is rather post-impressionist and solid, like a Wakelin of 1915) but there were also two small pastels similarly inscribed '1919' (they are meticulous copies after paintings by Netscher and Rembrandt). In either case he came late to painting, at the age of about thirty. His main formal training was several years of night classes under Julian Ashton and Henry Gibbons at Julian Ashton's Art School. Grace Crowley remembers pastels in about 1923, mostly landscapes, never done on the spot like all the other students, but done at weekends from memory of what was seen travelling to work: she was impressed by their excellent colour and their independence of all the other students.

Some few small landscapes and figure subjects survived in his studio at his death. The only one which bears a date, 1928, is a soft grey impressionist work. Another of a family seated at a breakfast table he had identified to Grace Crowley as shown at the Modern Art Centre[1] about 1932 (not in a one-man show as stated by Bernard Smith – Balson's first one-man show was at Anthony Hordern's nine years later); it is more linear and it confines itself to a soft pink. Other pictures can be grouped around these two, indeed the grey ones are often found on the backs of the pink ones. None are very individual, though they have a genuine air, partly due to their groping clumsiness. And already they show two constants; the characteristic 'pastel' colours in which he almost always worked best, and something of the flame-like vibrancy which distinguishes his late work – this vitality and movement he greatly admired in impressionism, especially the pulsating webs of Monet, and later in El Greco.

The subjects of these early pictures are still taken from the landscape of suburban Sydney or, like the breakfast scene of his wife and children, from the family circle at 4 Wark Avenue, Maroubra, where he lived.

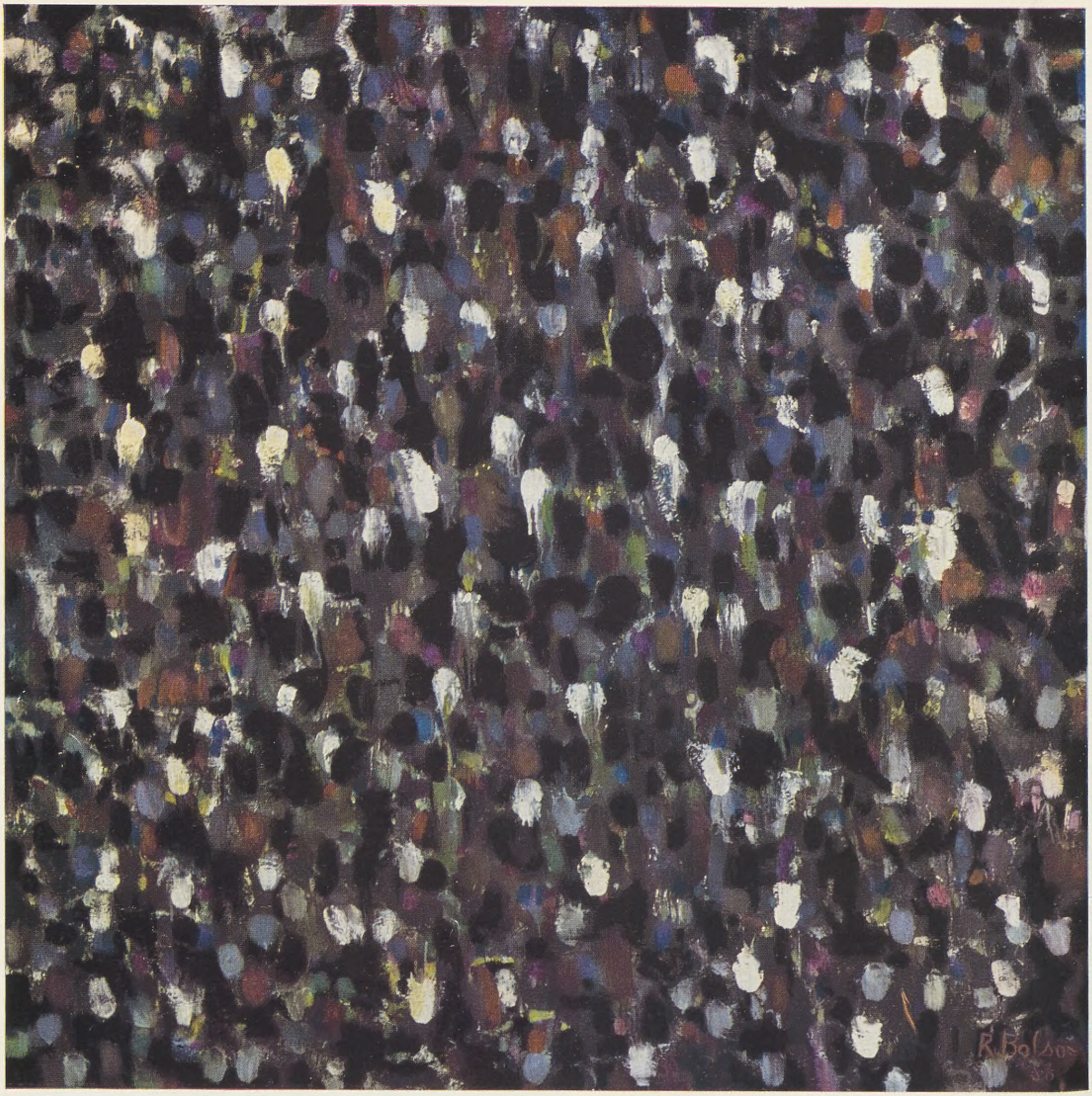
About 1934 Balson became much more closely involved with modern art. He joined Frank Hinder, Grace Crowley and Rah

[1]Moore, 1934, says 'It was through the Centre that Balson's work became known'. Founded by Dorrit Black at 56 Margaret Street, it probably began 1932, certainly existed 1933, probably died the same year. Grace Crowley joined Dorrit Black in the latter part of its life.

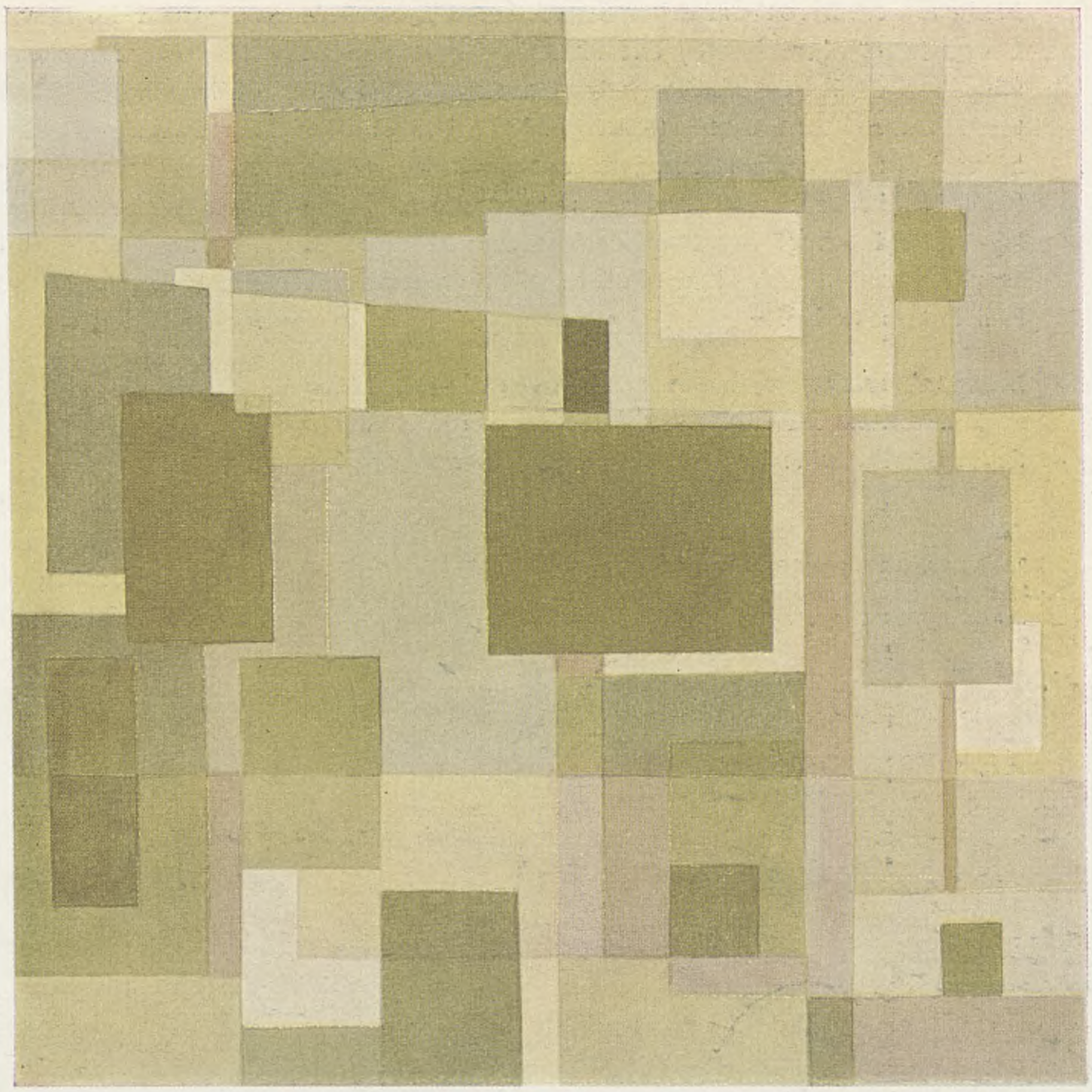
opposite
RALPH BALSON SEMI-ABSTRACT, WOMAN IN GREEN
Oil on canvas board 25in × 19in
Collection Estate late Ralph Balson

left
RALPH BALSON GIRL IN PINK
1937
Oil on pulpboard 27in × 21in
Collection Estate late Ralph Balson

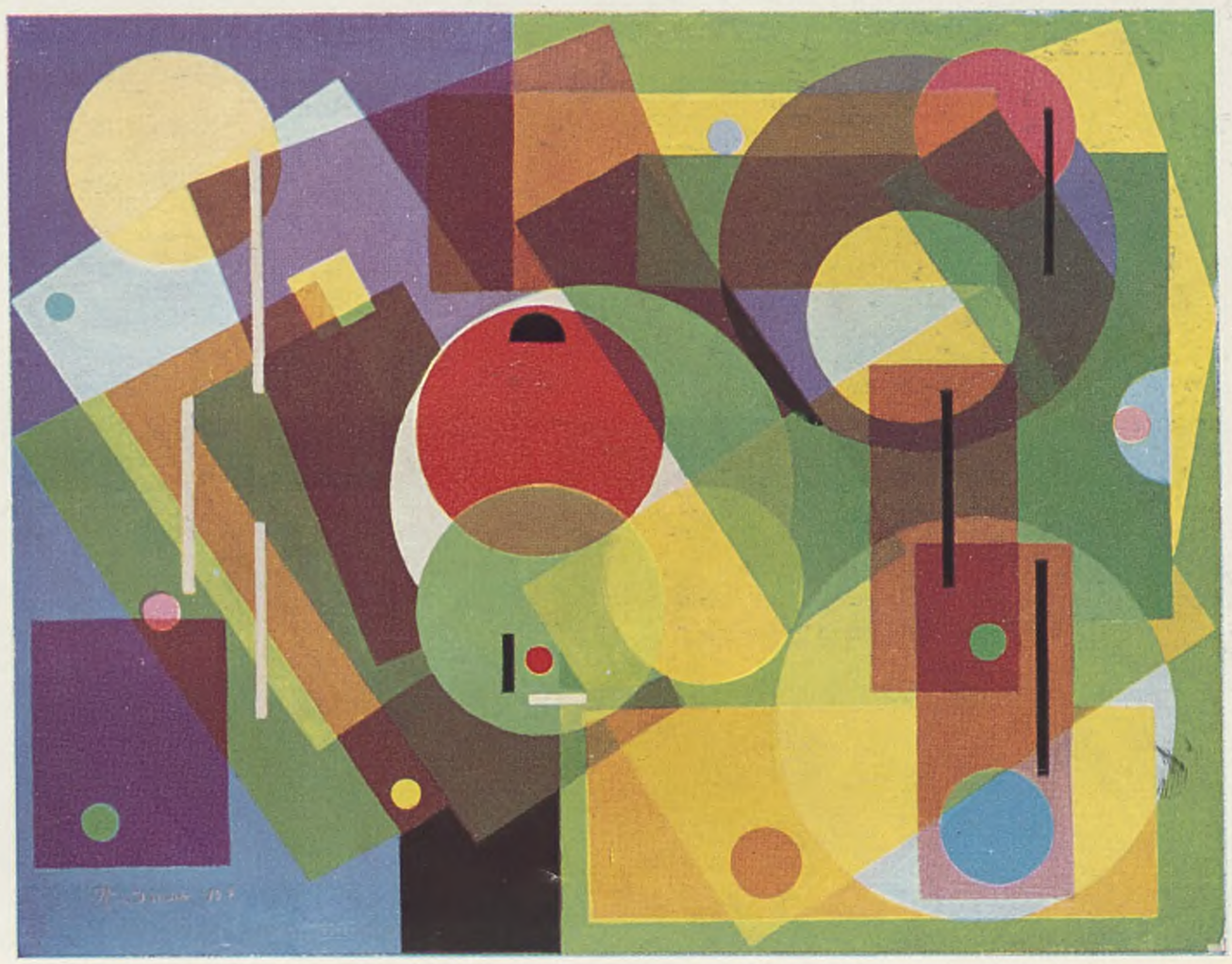
Photograph James Robinson



RALPH BALSON PAINTING 1958
Synthetic enamel on hardboard 53in × 53in
Collection Estate late Ralph Balson



RALPH BALSON CONSTRUCTIVE PAINTING 1950
Oil on hardboard 48in × 48in
Collection Miss Grace Crowley



RALPH BALSON CONSTRUCTIVE PAINTING 1945
Oil on pulpboard 33in × 43in
Collection Estate late Ralph Balson

Photographs James Robinson

Fizelle to work from the model on Saturday mornings at 215a George Street where Crowley and Fizelle had started an art school in 1933. All three had recently been abroad, Hinder to the U.S.A., and the other two to Europe. From Miss Crowley he heard about Lhote and Gleizes, under whom she had studied (and with whom she says Balson was 'not very patient'); from Hinder he heard of Jay Hambidge's theory of Dynamic Symmetry, and, though without interest, of the Guggenheim's Kandinsky collection.

Before this, and always, he was an avid reader of all books and magazines available on art. Among his or Grace Crowley's books there are well-thumbed copies of Jay Hambidge's magazine *The Diagonal* 1919, Carl Einstein's twentieth-century volume, of 1928, in the *Propylaen-Kunstgeschichte*, the *Abstraction-Creation Cahier No. 2* 1933, edited by Herbin, the Museum of Modern Art *Cubism and Abstract Art* 1936, Moholy-Nagy's *The New Vision* 1939 (bought by Balson in 1941), and many others. The most thumbed is Mondrian's *Plastic Art and Pure Plastic Art* 1947, and later, April 1955, when providing documentation for Michel Seuphor he wrote 'the greatest single influence has been Mondrian. I believe him to have been the only really abstract painter. Though recently I have become interested in the men of New York'. (This was early for Sydney to be aware of the New York School).

I emphasize this reading because most people in Sydney assume he learnt everything from Grace Crowley. After a few years the Fizelle and Crowley school closed, and when Grace Crowley realized how much the Saturday mornings had meant to Balson

RALPH BALSON PAINTING NO. 19 1957
Synthetic enamel on hardboard 27in × 36in
Collection Art Gallery of NSW

she impulsively offered to continue them for him in her own flat at 227 George Street. They became close friends, he painted there for the rest of his life, and shortly he was leading her into abstraction.

For a little while Frank Hinder continued with them at 227 George Street and this is when Balson painted the earliest picture illustrated here, the *Girl in Pink* dated 1937. Its very beautiful and delicate colour is Balson's own; the rather strange shapes probably reflect an interest in Dynamic Symmetry, a theory not of the symmetrical but rather of asymmetrical balance, with 'dynamic' the key word and 'static' the dirty word. Already in the year it was painted a group exhibition was being planned, 'in disgust at the general banality of current exhibitions . . . They hope to interest the public and more progressive artists in certain problems which have arisen from the researches of scientists and philosophers, and which await the co-operation of the artist to be given visual form'. (Frank Hinder letter 1937).

In fact the exhibition did not eventuate until August 1939, at David Jones in Market Street. It was called Exhibition I and included several paintings each by Balson, Crowley, Fizelle, Hinder, and one by Frank Medworth, and sculptures by Gerald Lewers, Margel Hinder and Eleonore Lange. (Dadswell, though in the catalogue, did not exhibit).

Historically it was a most important event. It closely followed the inaugural exhibition, in Melbourne, of the Contemporary Art Society of Australia, and likewise was opened by Dr. H. V. Evatt. No further exhibitions were held by this group for it coincided with the outbreak of war and the Contemporary Art Society came to Sydney the following year, but it was the first group statement in Sydney of principles more modern than Post-Impressionism.

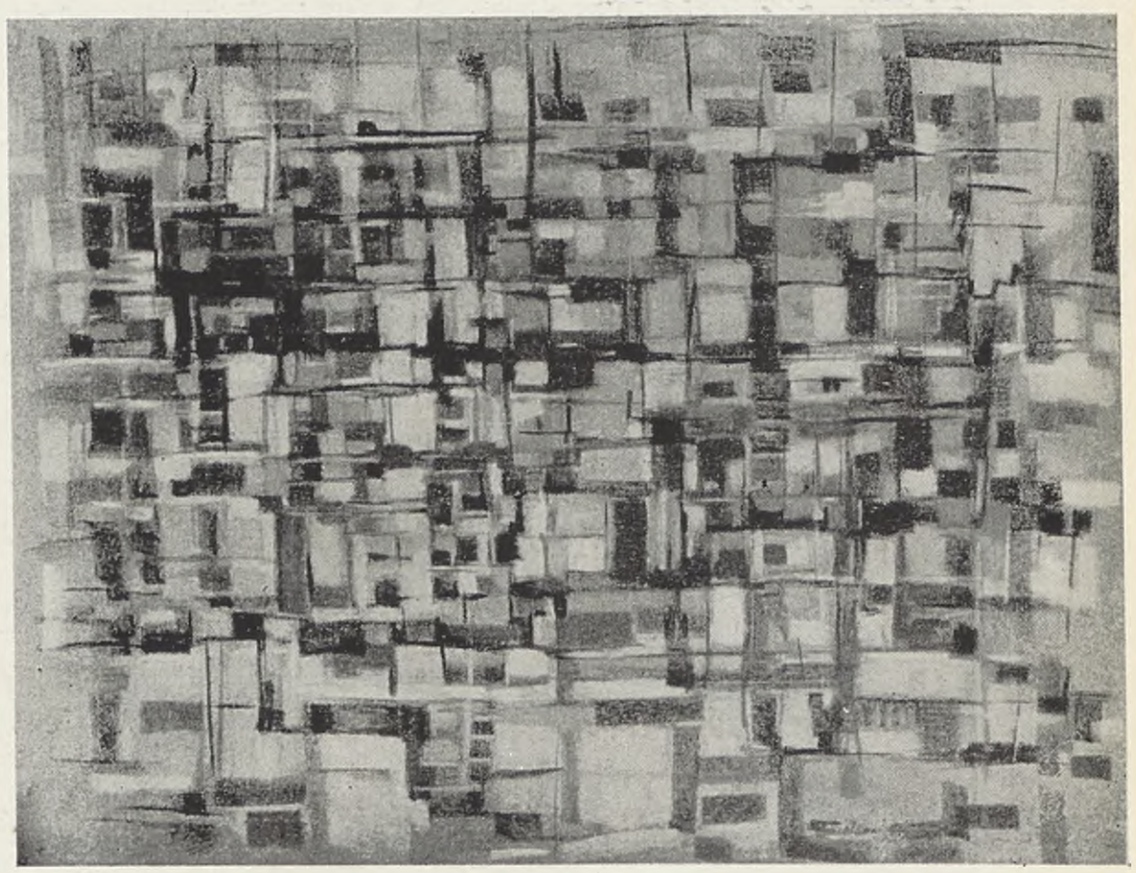
Eleonore Lange, an energetic champion of modern art in the thirties, and also a great admirer of William Blake, had largely instigated the group, and had done most of the talking at their discussions for several years. She wrote a foreword to the exhibition, but it is not to be found in any of the surviving catalogues, so at present its aims cannot be defined any more closely than offering a unified, visually coherent statement to the public of work by artists who were aware of contemporary science and philosophy.

Balson's *Girl in Pink*, *Portrait of Grace Crowley*, and *Semi-abstraction, Woman in Green* were all in Exhibition I, the last being his nearest approach to abstraction. He was still painting from the model and, except for one non-objective work by Hinder, the whole exhibition seems to have been semi-figurative. Perhaps the distortion, or rather the disintegration and redisposition of natural forms, is what always upsets the ignorant. There was quite an uproar in the newspapers about 'freak art', 'poached egg art', 'blotto damsels', led by Howard Ashton, critic for the *Sun*, who was firmly against 'Scientific theory' and was particularly upset by the 'colour phenomenae' and the 'third or more dimensions' evidently mentioned in the foreword. An even greater uproar was caused by the surrealism and the expressionism in Sydney's first Contemporary Art Society exhibition the following year.

Yet when in July 1941 Balson produced a whole one-man show of completely abstract paintings there was no outrage whatsoever; presumably because they contained nothing to affront the human form. *The Bulletin* was condescending about 'some very pretty designs for patchwork quilts', while the only other notice, in the *Sydney Morning Herald*, was respectful. Though suggesting that the formula could lead to a restricted dead end, to sterility, it was conceded, noncommittally, 'that he has created some really capable and interesting works. Too few of our painters can truly claim this distinction'.

Although this was the first non-figurative one-man show in Australia and is thus another landmark in Australian art history it must be confessed there is little cause for aesthetic enthusiasm[1]. Interestingly the whole exhibition survives intact, since at a time when Japanese bombing was feared all his and Grace Crowley's paintings were crated and sent from George Street to Maroubra where they remained for twenty years, safe from being painted over, as was much of the geometric work.

[1]Besides the example illustrated here another is published, without comment, in Peter Bellew's *Art in Australia* September 1941.



RALPH BALSON PASTEL NO. 22 1951
Pastel on grey paper 18in × 24in
Collection Estate late Ralph Balson

Photographs James Robinson

opposite above
RALPH BALSON PAINTING NO. 14 1941
Oil on pulpboard 18in × 31in
Collection Estate late Ralph Balson

opposite below
RALPH BALSON PAINTING 1951
Oil on hardboard 24in × 30in
Collection Estate late Ralph Balson

left
RALPH BALSON PORTRAIT OF GRACE CROWLEY 1939
Oil on canvas on board 42in × 25in
Collection Miss Grace Crowley

The 1941 paintings were untitled but like nearly all work for the next fifteen years he would have thought of them as Constructive Paintings. What he meant by this is reported in Badham's book of 1949[1]: 'He feels he is on the way to a new expression of reality apposite to modern conditions through constructed relationships of colour and shape. The spread of books, prints, and the victory over space made possible by the radio, Balson believes, will mean in time that the old individual egos will be submerged in a kind of universal ego. He believes, too, that the source of true design is to be found in cosmic laws and that this truth offers a better basis for progress than any other'.

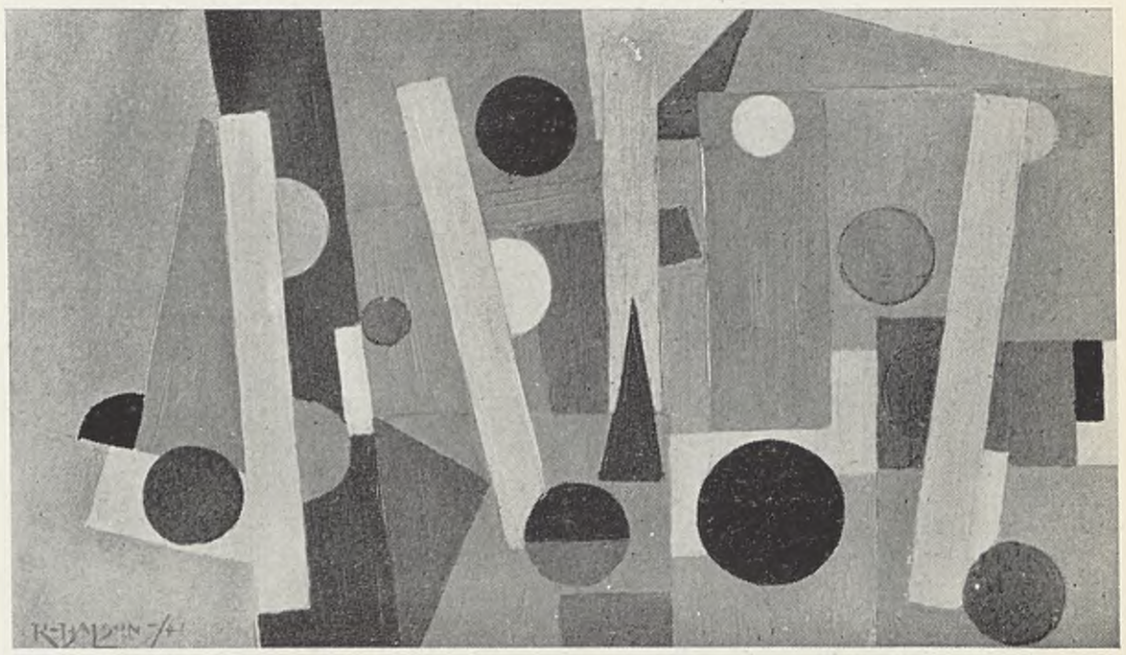
There is nothing here that is not found in Mondrian, whose art was an intuitive means, as exact as mathematics, for representing the fundamental characteristics of the cosmos. It is a humble world-view, one where art is not centred on the individual, nor to be used for expressing his inner self, nor for asserting the uniqueness of each man. Just the opposite. It demonstrates the unity of all things, the interdependence of all matter. At the same time the paintings themselves are granted an independent existence of their own, parallel with the measure of independent existence granted to man: the paintings are not to lean upon the sentiments and associations of illustrative subject matter.

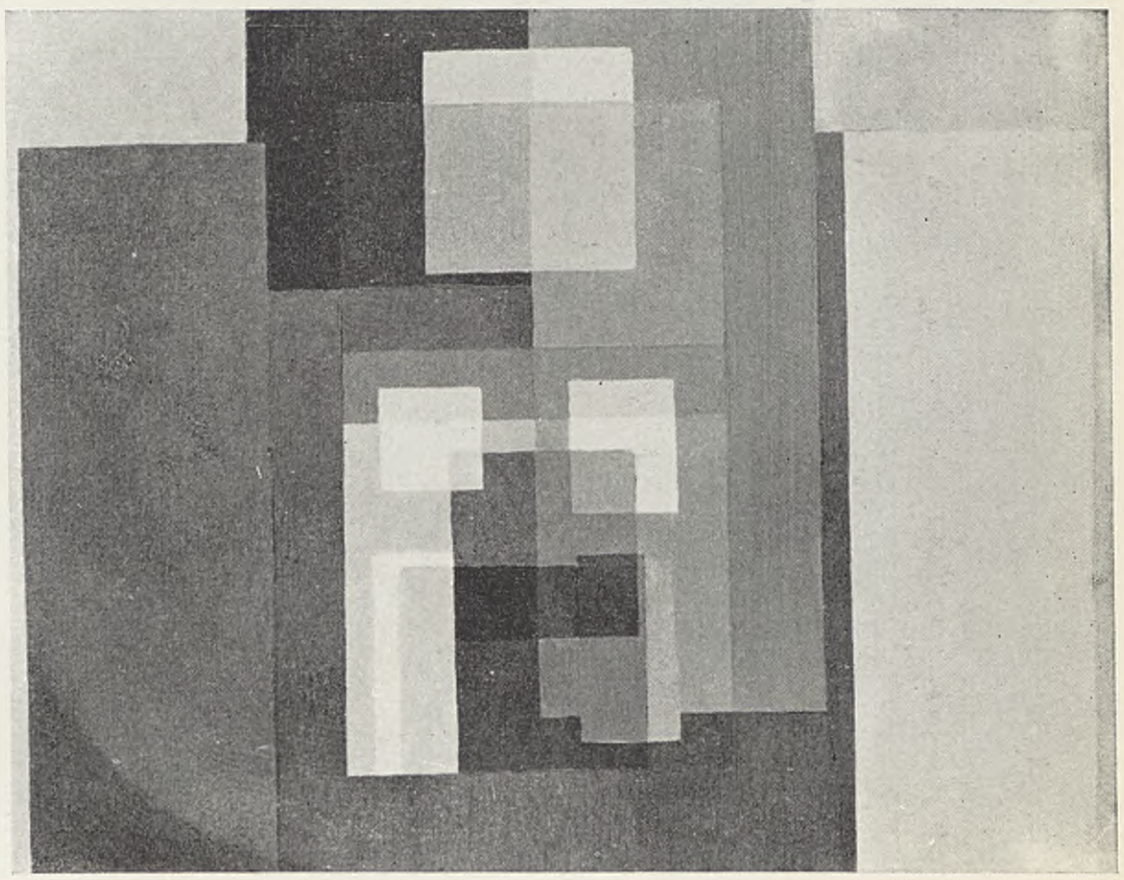
The quality of Balson's constructive paintings improved. None can be identified from the Constructive Paintings Exhibition at the Macquarie Galleries in May 1944. (Hinder, Crowley and Gerald Ryan also participated; Ewart Collings had been unable to exhibit). The *Herald* critic speaks of 'harsh colour notes', and there are occasions when systematic application of colour theory in the geometric paintings seems to conflict with his intuitive sense of more subtle colour. The 1945 picture illustrated here is an intelligent application of his beliefs but we may consider the 1950 example more personal.

In the appendix to this article his exhibited work can be followed through all the abstract groups shows held in Sydney until the mid-fifties and in several art societies. One stimulus seems to have been the return of the sculptor Robert Klippel from abroad in 1950. Balson and Crowley were the only artists with whom Klippel had much sympathy at the time, and there was a Balson-Klippel two-man show in 1952. Of the two pastels illustrated here, both of which could have been in the exhibition, No. 22 is remarkably like Klippel's drawings of the same date, and at this period the pastels prefigure the freedom of the painterly oils.

A small oil by Riopelle which Klippel lent to Balson for a few months in about 1951 was firmly disapproved, doubtless for its subjectivity as well as for its relative incoherence and, however tempting to see a belated influence from it in the first painterly oils of 1957, the two artists are really very unlike. There is nothing automatic in Balson's technique at this time; the dabs of paint are distributed with much care; they are given additional touches of related colour for extra vibrancy; above all the dabs and spots invariably coalesce in a central area of heightened concentration and activity, while the edges are allowed a certain dissipation. Paul Haefliger in the *Sydney Morning Herald* in fact found the 1957 pictures too tidy and methodical and neat. He also found them as English as Turner, and Balson's pale colour indeed is rather English.

One would like to know who were the 'men of New York' Balson meant in his letter of April 1955 to Michel Seuphor. Pictures of that and the following year are transitional, still geometric, though the rectangles have become small and





[1]Badham names Balson and Crowley as the only two Australian painters 'now entirely directed to abstract design'.

numerous without much overlapping, and they begin to operate in much greater spatial depth, like the fully realized works of 1957. It was the 'pigment action' which interested him in the New Yorkers (translated into Seuphor's *Dictionary of Abstract Painting* as 'action coloriste', and retranslated for the English edition as 'colourist technique'); 'it seems to offer a limitless solution to the truly abstract. It seems that today painting must dig deeper and deeper into the mystery and rhythm of the spectrum [spectral in the Dictionary] and that means existence of life itself'. Two final assertions of Balson were not used by Seuphor: 'Not the ages old form, but the forces beyond the structure. Abstract yes, abstract from the surface but more truly real with life'.

A year later there is another statement, printed by October 1956 in the Pacific Loan Exhibition catalogue:

'As one grows older one contemplates more and more, and maybe the ultimate goal of all the arts is the ineffable. With words James Joyce surely reached that condition in *Finnegan's Wake*, while in painting the Chinese came closest to it. I want my forms and colours to have the density and at the same time the fluidity of Joyce's words'.

These statements are very precious, especially in the original texts. They are difficult—but they are obviously deeply considered, and all that have been found are collected here.

At this stage he has not mentioned relativity, though his first book on Einstein was bought in 1948. Another came in 1955, with Hoyle's *Frontiers of Astronomy*, and in 1959 there were more books on Einstein, plus *The Atom and the Energy Revolution* and similar books.

He had also incorporated the theory of evolution into his vision of constant flux, from an essay *The Death of Adam* 1959 on 'the decline of static creationism'.

In January 1960, aged sixty-nine, he filled Farmer's Blaxland Gallery with what was recognized by Wallace Thornton in the *Sydney Morning Herald* as a major exhibition, not greatly different from the previous one but grander, denser and more concentrated. It was the fruit of four years' full-time painting since his retirement, and he was happily looking forward to his first visit to Europe and America.

When he answered the Art Gallery of New South Wales questionnaire about the painting[1] it had bought he produced his longest known statement:

'I have long held the belief that the arts of man are his expression in terms of a particular medium of his concept of the universe, and now that I am in England and seeing it spread out before me, the pattern becomes logical and convincing.

'The Egyptians with their externalness and immobility, the primitives with their abject surrender to spirituality, a Divinity. The Renaissance and the emergence of man as a supreme being, God's equal. Michelangelo, Tintoretto. Thence along to the Impressionists, Turner, Seurat, Monet, their rejection of man and a groping towards an understanding of the source of life—light and its division into a spectrum.

'Along with this, and also helping to set the pattern of living is the work of the astronomers and physicists, Copernicus, Newton. The primitive astronomers with their flat world and their creation of myths and Gods.

'To Newton with his mechanistic concept of the absolute, absolute bodies in absolute space, moving in absolute time and created by an absolute God. (The Industrial Age).

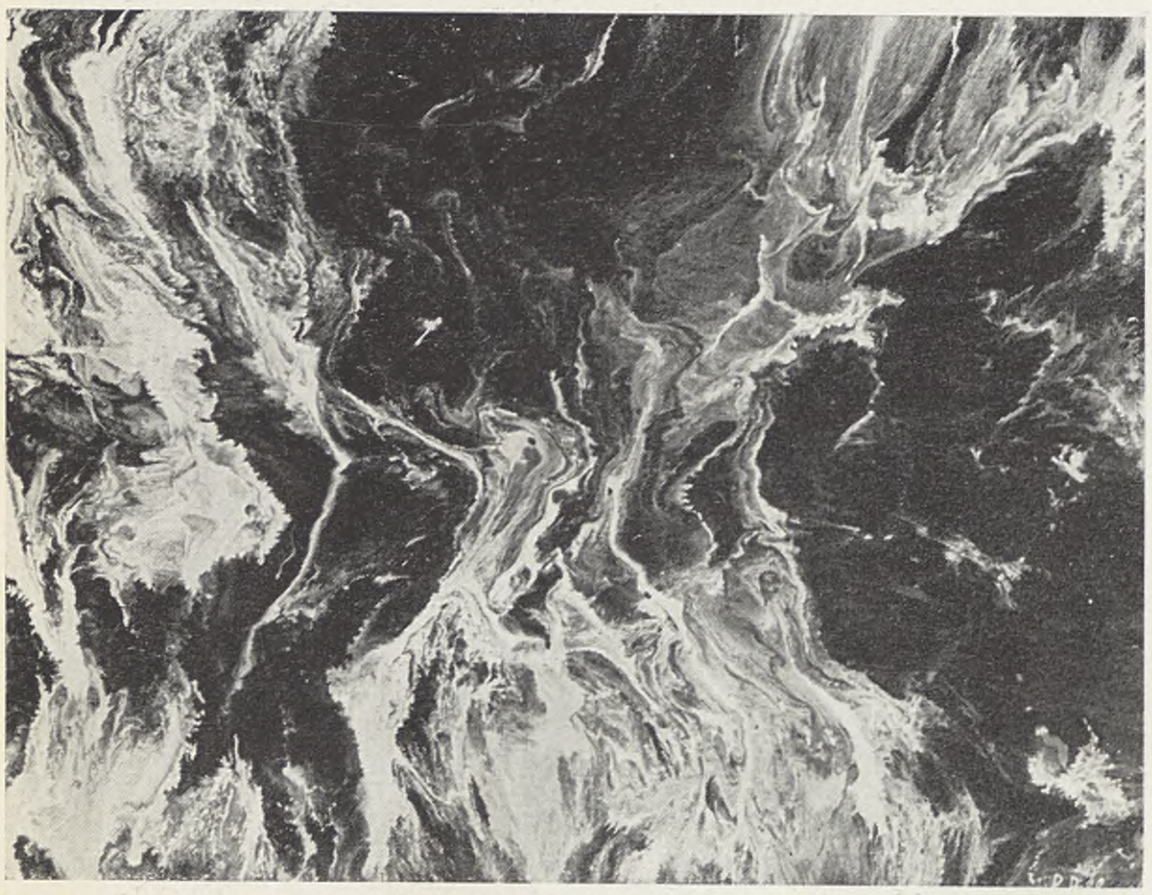
'As I see it, it is man's comprehension and understanding that alters, his striving to bring the universe within the range of his sense perception.

'The next tremendous step is the concept of Einstein, the concept of relativity, the destruction of the absolute, the static. A mathematical abstract concept, its parallel in painting Cubism, with its breaking up of form.

'The concept of relativity, the vision of it I get as a painter fascinates me. A Universe without beginning, without end. A continuous creating, destroying, and expanding movement, its one constant the speed of light. (The Space Age).

'Gravitation, matter, space, time. Einstein through mathematics sought to reach a unified field, a field of interactions, an electromagnetic field.

'I can realize that the energy, the atoms that reach us from the sun is the source, the rhythm of existence, and the very narrow band, the spectrum, is all we can ever hope to have to try and reach a small amount of the rhythm and relativity of the universe with the substance of paint.'



RALPH BALSON PAINTING NO. 32 1961
Synthetic enamel on hardboard 34in × 43in
Collection Art Gallery of NSW

[1]The one which later went to the Whitechapel Exhibition. Colour plate in J.D. Pringle's *Australian Painting Today* 1963.

More than enough to keep any museum curator happy for weeks, yet the sweet man added: 'I don't know whether I have been too economical with this. If you wish me to elaborate it let me know'.

Nobody would accept that paint can really be equivalent to light, that is to the spectrum, but otherwise the paintings of 1956–9 can readily be interpreted as equivalents for an infinite fluctuating electromagnetic field of energy, which controls the rhythms of the universe.

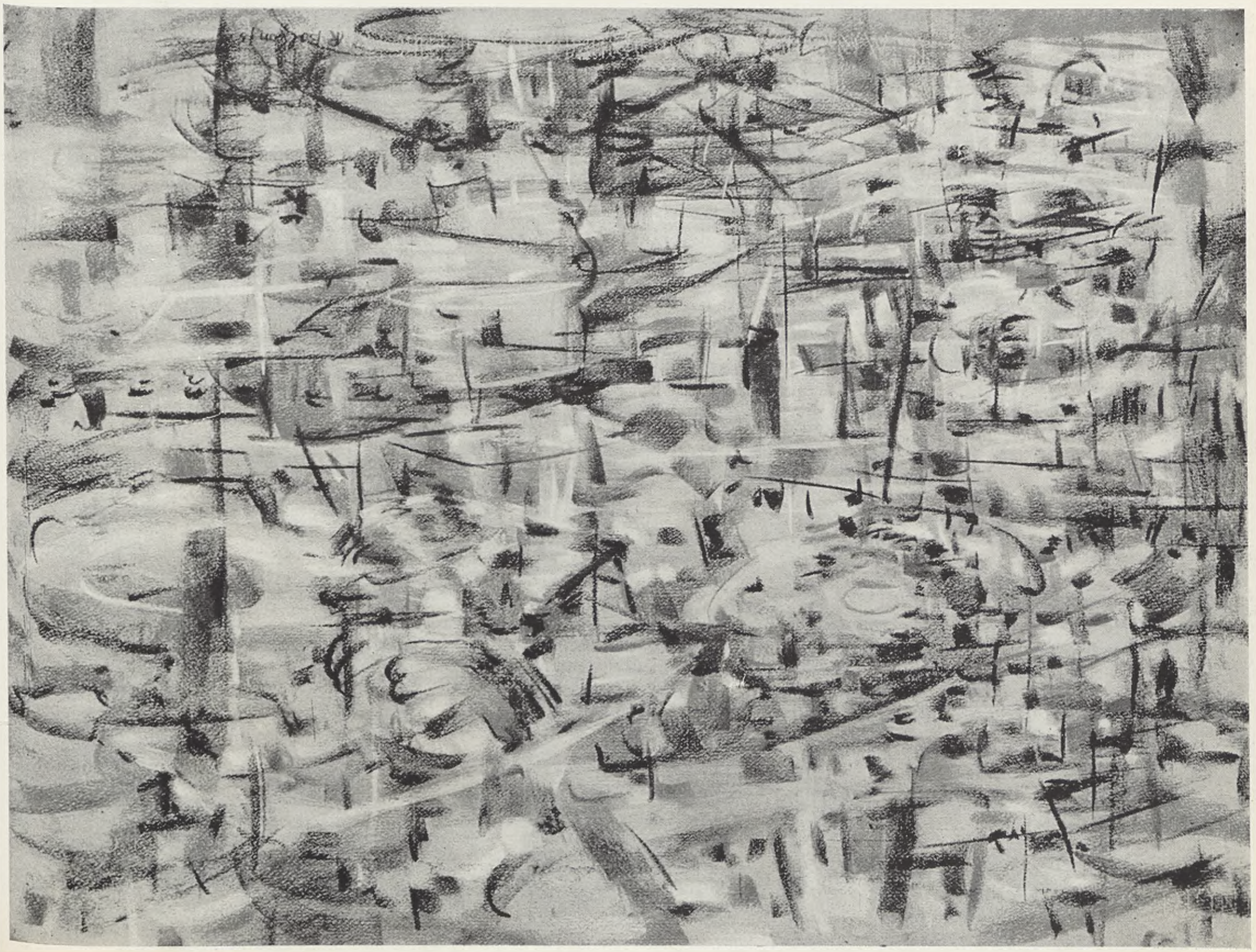
When he went abroad Balson's art changed markedly. Much of 1960 was spent painting, either in Devon or at Chateau de Ravenal, Oise, for a November exhibition in Paris at the Galerie Creuze's Salle Messine. A painting from that exhibition is illustrated here.

Back in Sydney in 1961 he continued with this semi-automatic pouring technique, only instead of trailed paint it was now allowed to mingle. In reply to the next inquiry about a purchase for the Art Gallery of New South Wales (illustrated here) we find rather surprisingly that:

'Its motivation is somewhat related to a current movement in Europe known as matter painting, practised chiefly by Burri, Tapies, Dubuffet and an increasing number of others [Balson

continued on page 290

RALPH BALSON PAINTING NO. 21 1952
Pastel on pink paper 19in×24in
Collection Estate late Ralph Balson



Impressions of Japanese Contemporary Painting

Robert Grieve

A. WAKITA COMPOSITION
Oil on canvas 42in × 30in
Possession of the artist

This article on contemporary Japanese painting is based on impressions I received during two visits to Japan, in 1962 and again in 1964. I have mainly confined myself to artists who are actually living in Japan and have excluded those living overseas whose paintings I did not see, although this may omit some of the most interesting. There is a strong desire among many Japanese artists to travel and live overseas and a large number have done this – particularly in France and the United States.

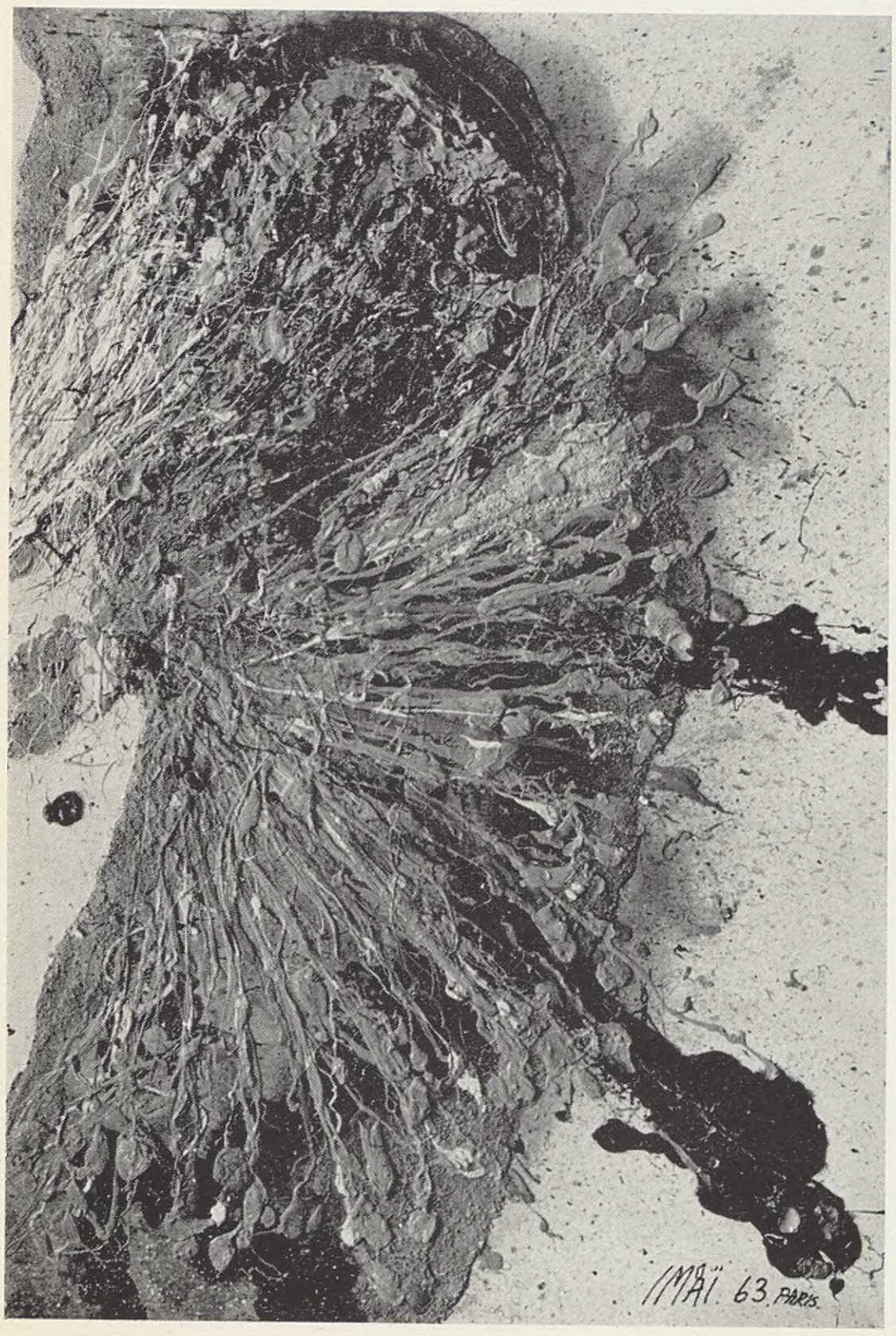
Gathering information about contemporary Japanese painting presents certain inherent difficulties for the Westerner but not because of the lack of information. There are at least six monthly magazines devoted entirely or mainly to painting as well as books on individual painters – but these are all in Japanese. The catalogues for most art exhibitions are also entirely in Japanese so that even the name of an interesting painter is hard to discover. Generally speaking, to see contemporary painting one must rely on the numerous art exhibitions held in Tokyo and the backroom collections of some of the galleries. There is no public collection which will give one an adequate picture of modern Japanese painting – the nearest approach is the National Museum of Modern Art, in Tokyo, but the permanent collection is often not on show. It lacks, too, paintings by the more interesting of the younger contemporary painters and features painters of the older generation – a kind of bias towards the Establishment. During the Olympic Games there were several exhibitions which gave a good picture of earlier painting, but none which adequately surveyed the contemporary field. The Tokyo Gallery, the Minami Gallery and the Nihonbashi Gallery show the better contemporary painting. Tokyo is the painting centre of Japan. A large proportion of the painters live there and most of the private galleries are also in Tokyo. There are more than fifty of the latter besides those in the big department stores – at least two galleries per store. As most exhibitions in the stores last for a week rather than a fortnight one can get some idea of the amount of painting being done in Japan. The larger cities like Kyoto and Nagoya also have private galleries, but fewer than Tokyo. One of the most interesting is the Gutai Pinacotheka in Osaka. In spite of the vast number of painters in Tokyo (few professional, many semi-professional) there are a few impressive painters with something to say, a vast number of competent but dull painters and the rest just bad. This assessment is reached after looking at the many enormous group exhibitions held during the autumn at the Metropolitan Art Museum at Ueno Park in Tokyo.

In Japan, of course, Western style painting is only one of the visual art forms. In addition there are printmaking – particularly wood block and etching – calligraphy, pottery and Nihonga, the traditional Japanese technique of painting. Nihonga is a powdered pigment and glue medium rather like gouache or tempera in its effects, and it is generally used to produce rather

T. SEINO PANSE.B.
Oil on canvas 40in x 30in
Possession of the artist

flat and decorative paintings. The introduction of Western style painting using oils and canvas has not replaced this medium and there are many exhibitions of Nihonga. Most of the work in this medium is dull and academic. In contrast the work of some of the modern calligraphers is much more interesting. There is a trend towards more abstract calligraphy influenced by modern Western painting. It is, however, in printmaking that most interesting Japanese artists have worked in recent years. Hagiwara (reputed to have been a very bad painter) is notable for wood blocks; Sugai for lithography and Masuo Ikeda for etching. But if one can generalize from this year's Print Biennale in Tokyo even the printmakers seemed to be marking time and a little tired, and the work, except for that of Ikeda, was disappointing.

Western style painting in Japan began several decades ago with the early Meiji period and is not a recent development. Wealthy families sent sons to Paris to study painting during the Post-Impressionist period and their paintings show this influence. Matisse, more for his colour and decorative qualities than his subtle spatial relationships, had a particular influence. The work is of only local interest like pre-war Australian painting but some painters such as Sotaso Yasui, Ryuzaburo Umehara and Zenzaburo Kojima produced fine Matisse-like paintings. In the post-war years there has been a strong movement towards abstraction and the tendency for Japanese art to remain in fairly definite categories (printmakers not painting, for example) has tended to break down. The younger painters' willingness to experiment, has resulted in a stimulating quality about some of their work.



Japan is in fact far less isolated from contemporary American and European art than is Australia. A few months ago a Picasso exhibition was held and recently a very complete exhibition by Gustave Moreau and others by Sam Francis and Sonderborg.

The mainstreams in post-war Japanese painting seem to be abstraction, including in some cases influences from calligraphy; the persistence of figurative and genre painting (a strong tradition in Japan); the newer developments in pop art and what one can call far-out art.

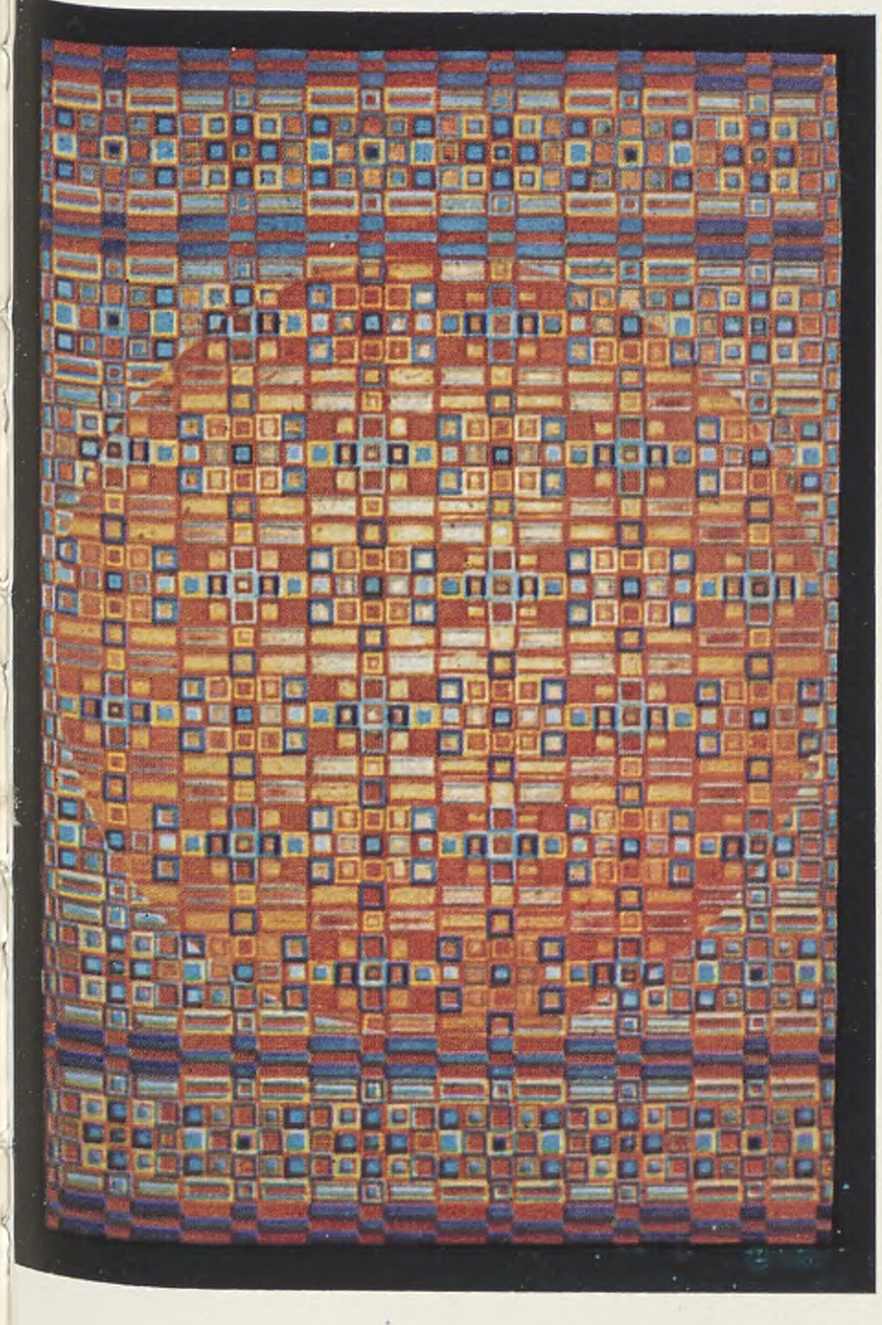
Japan has produced several impressive abstract painters and there are certain reasons for this. They usually seem to control spatial relationship better than the realistic painters whose works tend often to be two dimensional – there is no Japanese equivalent to Rembrandt. In many Japanese abstracts there is an assurance in the handling of textures which often gives the paintings a particular Japanese flavour. This is not surprising as they also use a variety of exciting textures in their architecture and gardens. In Japanese abstract paintings there are generally no dead passages – the picture works all over, whereas in many American abstracts the idea might be interesting but there are often dead or fumbled areas. There is, too, an assured and confident use of colour – often a narrow range of colours – which has been one of the characteristics of Japanese art from early times. Some of the painters appear to have been influenced by Tapies and the Spanish school although they generally use stronger and brighter colours, while others show influences of abstract expressionism.

One of the most interesting of the abstract painters is Yoshishige Saito. He has an assured control of colour and an ability to produce the right kind of line. In contrast to most Japanese painters who use canvas on stretchers he uses wood or masonite and cuts and scratches into the surface, but with the right line in the right place. Two interesting painters of the older generation are Kenzo Okada and Takio Yamaguchi, rather two-dimensional and hard edged. In the works of Souchiro Tomioka, although

opposite
T. IMAI COMPOSITION 1963
72in × 36in
Minami Gallery, Tokyo

below
ONOSATO COMPOSITION
Oil on canvas 72in × 36in
Minami Gallery, Tokyo

below right
S. IZUMI COMPOSITION

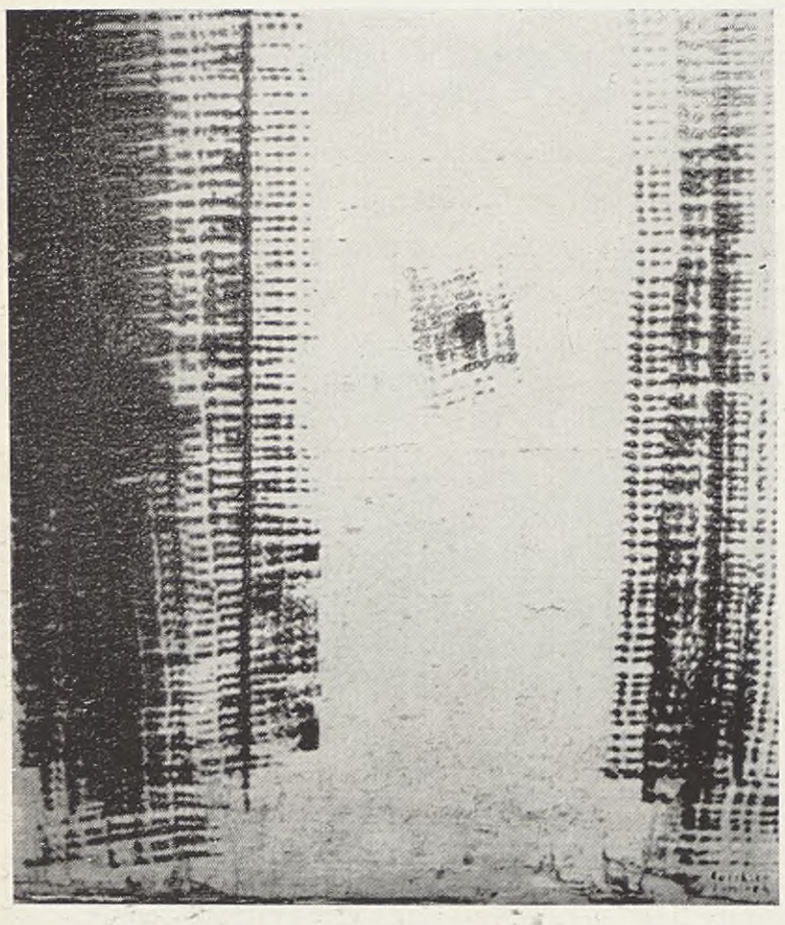


Photographs Robert Grieve

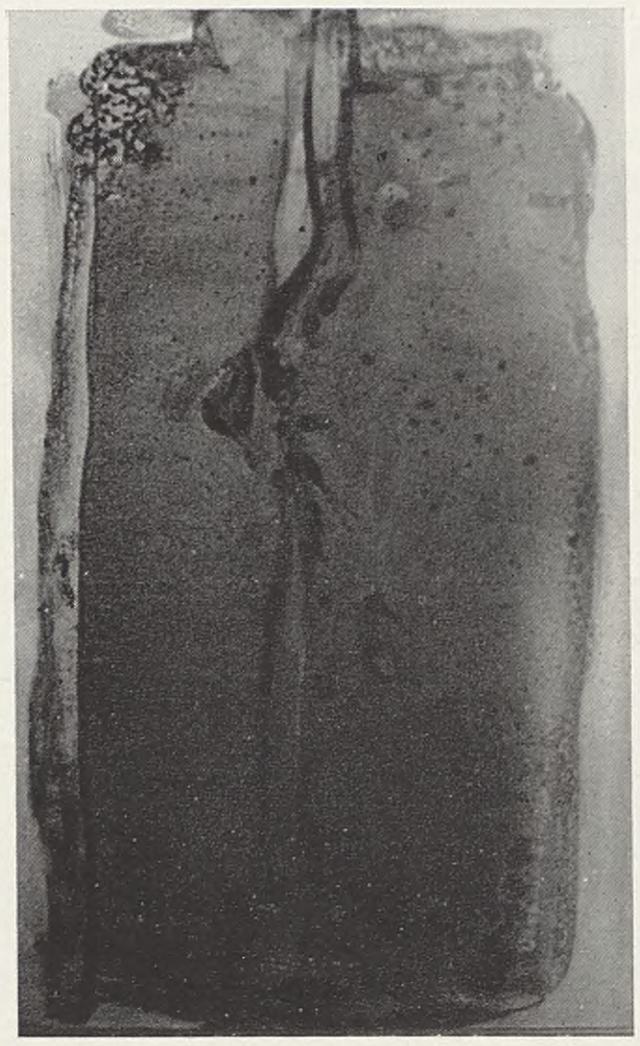
he is a non-objective painter, there is a flavour of Zen calligraphy through his use of empty space and his sensitive abstract calligraphy. This is rather in contrast to many Japanese painters who are more likely to go to the extreme of overworking the surface. The paintings of T. Imai, an abstract expressionist, are inclined to have this fault, but there is a certain rather heavy-handed opulence in his large canvases. Different again are the works of Jasaki Maeda who paints curious and disturbing biological-like abstractions suggesting cell tissue and protoplasm. A painter who is difficult to classify, a kind of oriental Mondrian, is Onosata, whose richly coloured variations on circles and squares remind one of some recent European painters who rely on optical effects; but he has been doing this for several years. The influence of calligraphy come through strongly in the work of Sugai and perhaps even more in the paintings of S. Rumi and J. Suzuki. They use bold and assured shapes on plain backgrounds.

Japan has a long tradition of figurative and genre motifs in Ukiyoye paintings and prints, and Nihonga, and this persists. Many painters using this medium and working on these themes are academic in outlook but the work of some has vitality and freshness. One of the more interesting of the older painters is Saburo Aso – he works in a narrow depth using a rather Roman-like palette of earth pinks, reds and ochres and his figures have the appearance of emerging from some ancient wall. A rather similar painter is A. Wakita. Two younger painters of note are Y. Tsunaya and S. Osawa. Tsunaya's paintings recall some of the modern American painters' treatment of the figure – the

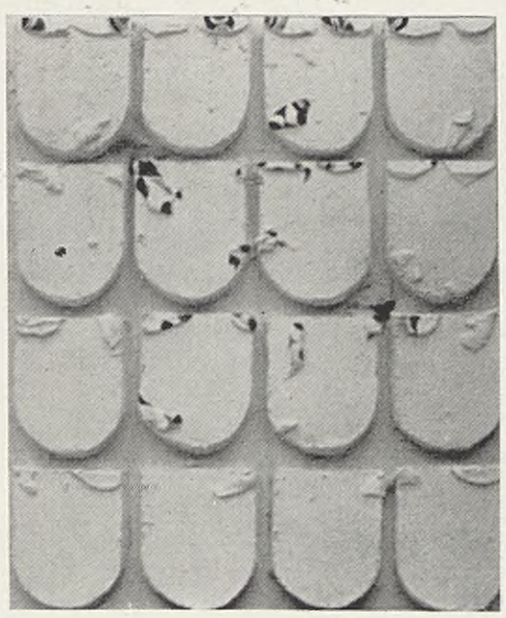
S. TOMIOKA COMPOSITION
Oil on canvas 30in × 24in
Nihonbashi Gallery, Tokyo



S. NASAKA COMPOSITION
Synthetic on board 30in × 18in
Gutai Gallery, Osaka



J. SUZUKI COMPOSITION 1962
Drawing on paper 24in × 20in
Nihonbashi Gallery, Tokyo



Y. ISOBE MEDALION
Plaster on board 36in × 24in

K. NOMIYAMA LANDSCAPE
Oil on canvas 30in × 42in

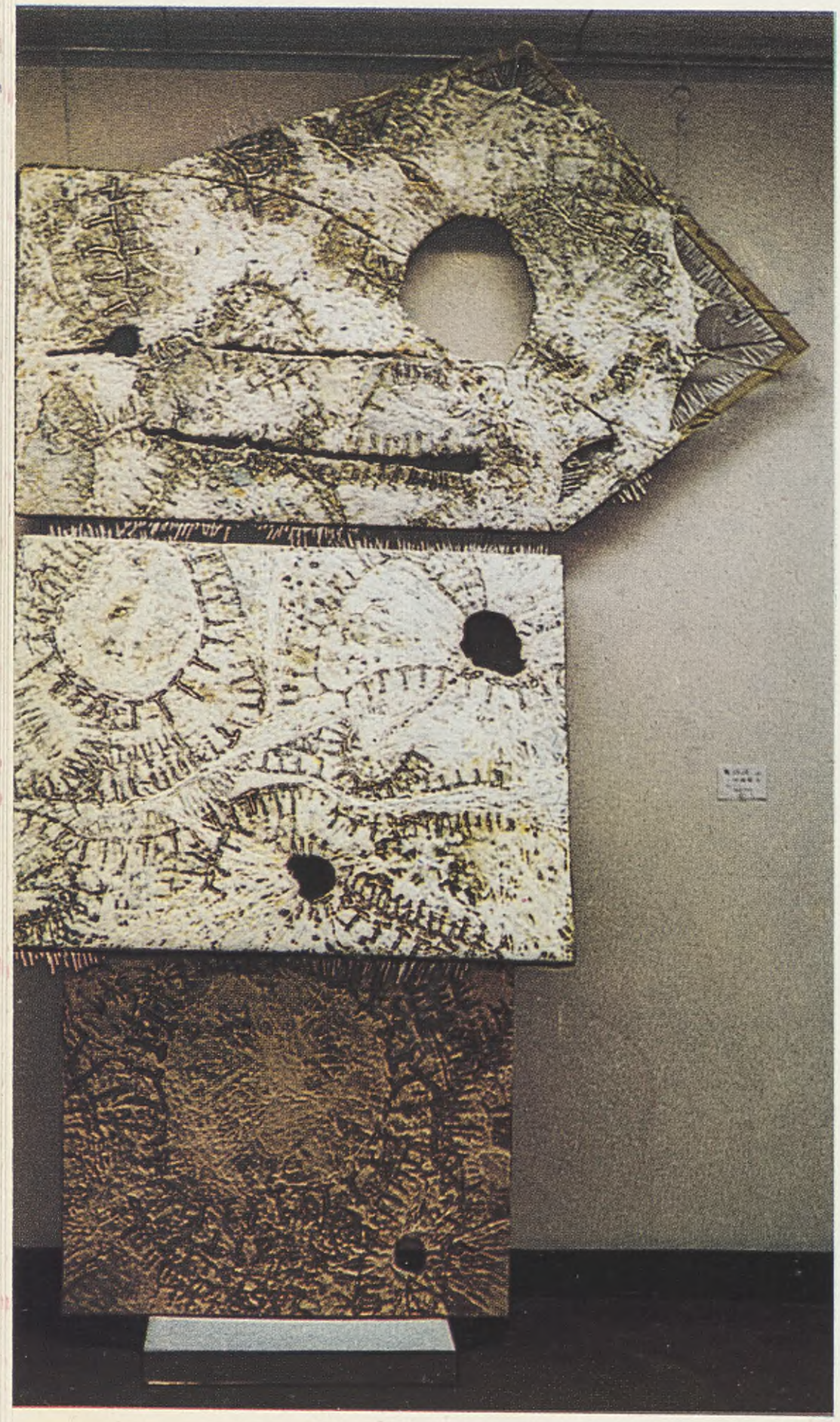
MASUO IKEDA ADAM AND EVE
Etching 18in × 11in
Nihonbashi Gallery, Tokyo

Y. SAITO COMPOSITION
Synthetics on hardboard 30in × 36in
Tokyo Gallery, Tokyo

MATSUTANI COMPOSITION
PVA and acrylics 30in × 24in
Gutai Gallery, Osaka

Photographs Robert Grieve

NATSUYAKI NATANASHI RHYME '59_– R
Canvas painted and cut out 96in × 48in



USAKU ARAKAWA
EINSTEIN AND CRYSTAL CLOCK

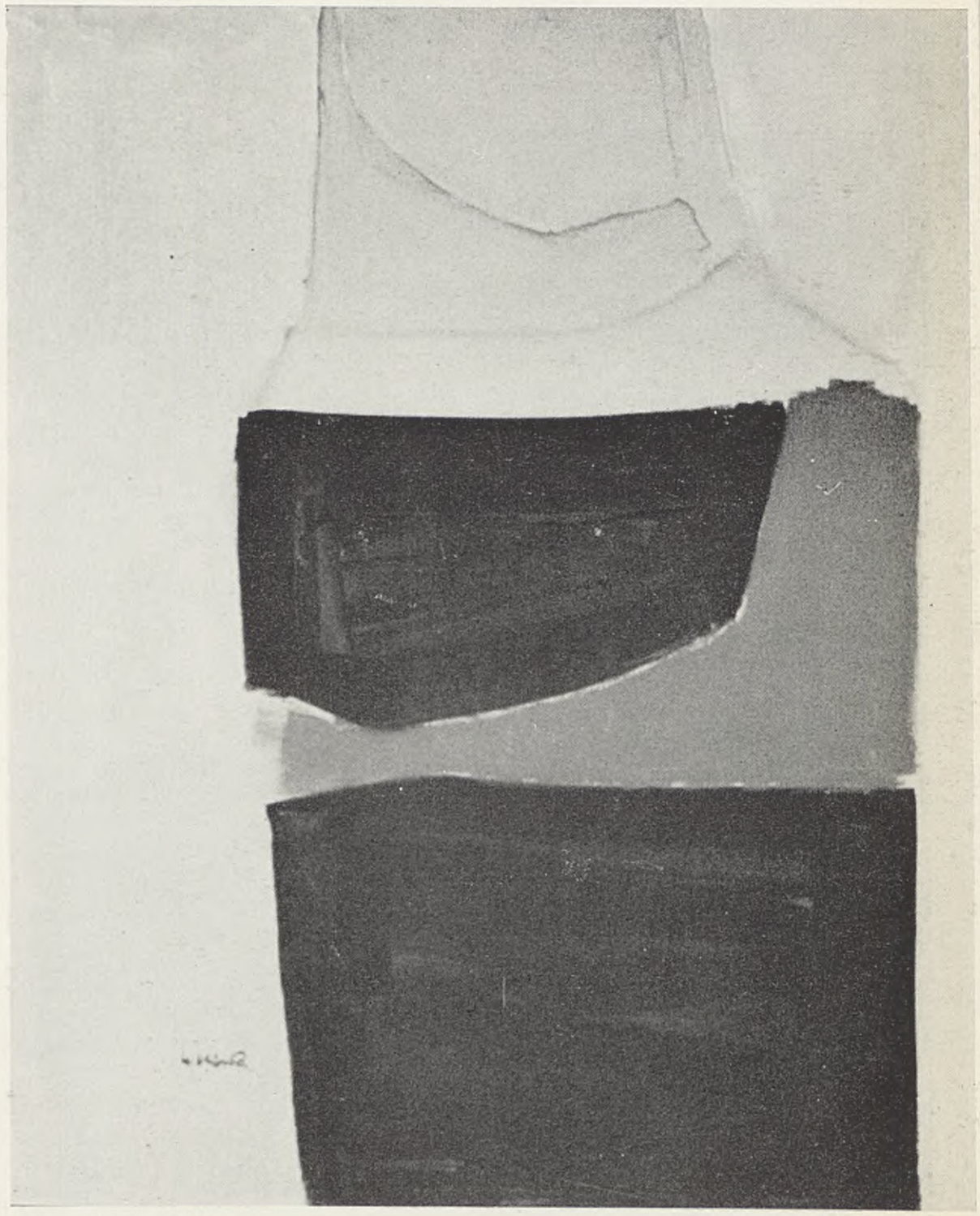
figure in isolation. Osawa has the flavour of a figurative De Stael in his broad and well controlled simplifications. One would have to place the work of Masuo Ikeda in the figurative field and, although he is primarily an etcher rather than a painter, I have included him because I think he is in many ways one of the most interesting of Japanese contemporary artists in any medium. He has a straightforward etching technique using colours in broad areas faintly reminiscent of Miró, but with more restraint and quality in colour. He also has a very high degree of sensitivity to line – in the variety and quality of line that he uses. In its visual sophistication and erotic qualities there is something of the flavour of the erotic Ukiyoye prints and paintings of over one hundred years ago. Japan has a very rich cultural heritage for her present-day artists to draw on. As in Australia, many painters work in the semi-abstract field using landscape motifs. Among the better ones is Nomiyama, who works in a narrow range of colours – earth violets, umbers and greys – and his dynamic forms convey something of the push and thrust of his landscape motifs. T. Seino successfully bases his paintings on the exotic costumes of Japanese folk dancers.

In Japanese pop art and in the experiments in the borderland between painting and sculpture there is an indigenous flavour which results in an elegance and polish that is not always seen in the American counterparts. Two of the leaders in this field are Yukihisa Isobe and Kikuhata, who combine pop art with optical effects.

Many people go to exhibitions in Japan but comparatively few buy contemporary painting. It is not surprising that a large number of contemporary painters live abroad and many more would do so if they could. It can be very difficult for a young painter to have his work considered purely on its merits and the climb up the ladder can be long and arduous with patronage an important factor. Private patronage is more usual than government patronage even if it is erratic. Although Western style paintings are seldom hung in Japanese style buildings or rooms they are hung very frequently in such places as coffee lounges, bars, office buildings and other Western style areas, much more so than they are in Australia.

One of the most interesting manifestations of contemporary art that I saw was the Gutai Pinacotheka – a most exciting gallery rather surprisingly situated in the grey industrial and commercial city of Osaka. A large old Japanese storehouse which looked rather like a concrete blockhouse from the outside has been converted into a most elegant gallery. It is an interesting example of patronage as the sponsor Jiro Yashihara, the director of an export firm, is a very competent abstract painter himself and has a group of twenty painters of forward outlook, both professional and amateur, associated with the gallery. I found this most stimulating. I did not find anything quite like it elsewhere in Japan nor can I think of any equivalent in Australia. Some of the painters whose work I noted apart from Yashihara were Senkichiro Nasaka, Matsutani, Tsuruke Yanasaki, Satoshi Tai and Yuko Nasaka.

Present-day Japan is a country of great artistic activity and experimentation in all fields of art, perhaps because of the mental strait-jacket that gripped it in the decade of pre-war and wartime Japan. We can expect to hear more of Japanese painting in the international scene.

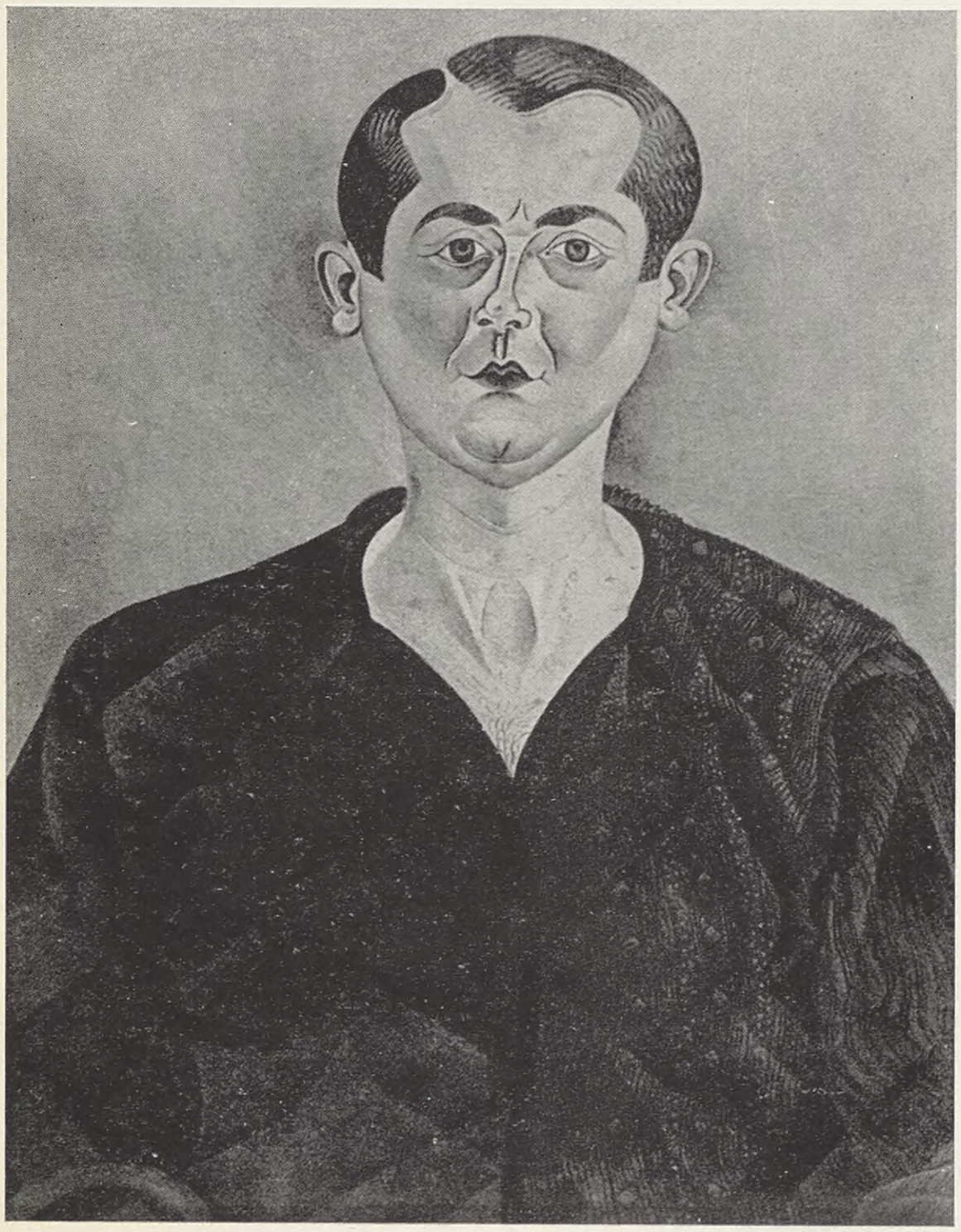


S. OSAWA STANDING FIGURES
Oil on canvas 36in × 30in
Possession of the artist

Miro's Art in two Major Exhibitions in London

Charles S. Spencer

JOAN MIRO SELF PORTRAIT
Oil 29in × 24in
Collection Pablo Picasso



The long awaited Miró season reached London in August last. No one could have been disappointed by the gaiety and inventive fertility of the Spanish master, although some doubts were raised as to his precise place in the modern firmament.

The Tate Gallery mounted a huge retrospective exhibition of paintings, drawings, collages and ceramics, from 1912 to 1964. At the Institute of Contemporary Arts we were given 'Thirty Years of His Graphic Art'. Rarely can the work of a living artist have been so assiduously assembled in one town. Both exhibitions were the inspiration of Roland Penrose, the distinguished British collector and an early surrealist painter.

Miró has been called a painter's painter. Without doubt he is one of the seminal influences in modern painting, only a little behind his fellow Spaniard Picasso, or Klee, Kandinsky and Mondrian. He has always been too personal and eccentric for direct influence or imitation, but his personal attitude to the role of the artist and his sure intuition for imaginary forms somehow relating to human experience mark him as an original poet.

Miró is now seventy-one years old, twelve years younger than Picasso. They both come from Barcelona (Picasso was actually born in Malaga), a city far more cosmopolitan and European than the rest of Spain. Most Spanish artists have a strong linear quality and indulge in elements of fantasy which sometimes amount to surrealism, not untouched by a delightful, child-like sense of humour. These qualities are to be found in Miró and Picasso; in the remarkable architect Gaudi, Salvador Dali and Juan Gris; also in medieval Catalan art and the far more ancient cave paintings of Spain. These two latter sources have been direct influences in Miró's work.

After studying in Barcelona, Miró left for Paris in 1919 where he made contact with Picasso and the Surrealists. But he never gave up residence in Spain. He left during the Civil War and returned in 1946. Now he lives on the island of Palma de Mallorca. There is a curious dichotomy between Miró's personality and his work. In appearance and manner he is typically Spanish – sober, courteous, meticulous and not given to speech. His work (equally Spanish in its way) is fantastic, highly coloured, extrovert, fun, delightful and communicative.

Comparisons with Picasso are inevitable. Whilst in personality and in their private lives they could not be more different, there are a number of stylistic similarities. They are both involved in sexual, even erotic imagery; they take apart, so to speak, the female form and exaggerate elements. But whereas everything Picasso does is marked by passion and violence, these forces hardly appear in Miró and, when they do, they lack conviction.

In the early work of Miró there is hardly a glimmer of the personality and technical elegance to come. The paintings of his youth are heavy and laborious.

right
JOAN MIRO WOMAN (1962)
64in × 25in
Ceramic and wood
Collection Aime Maeght Paris

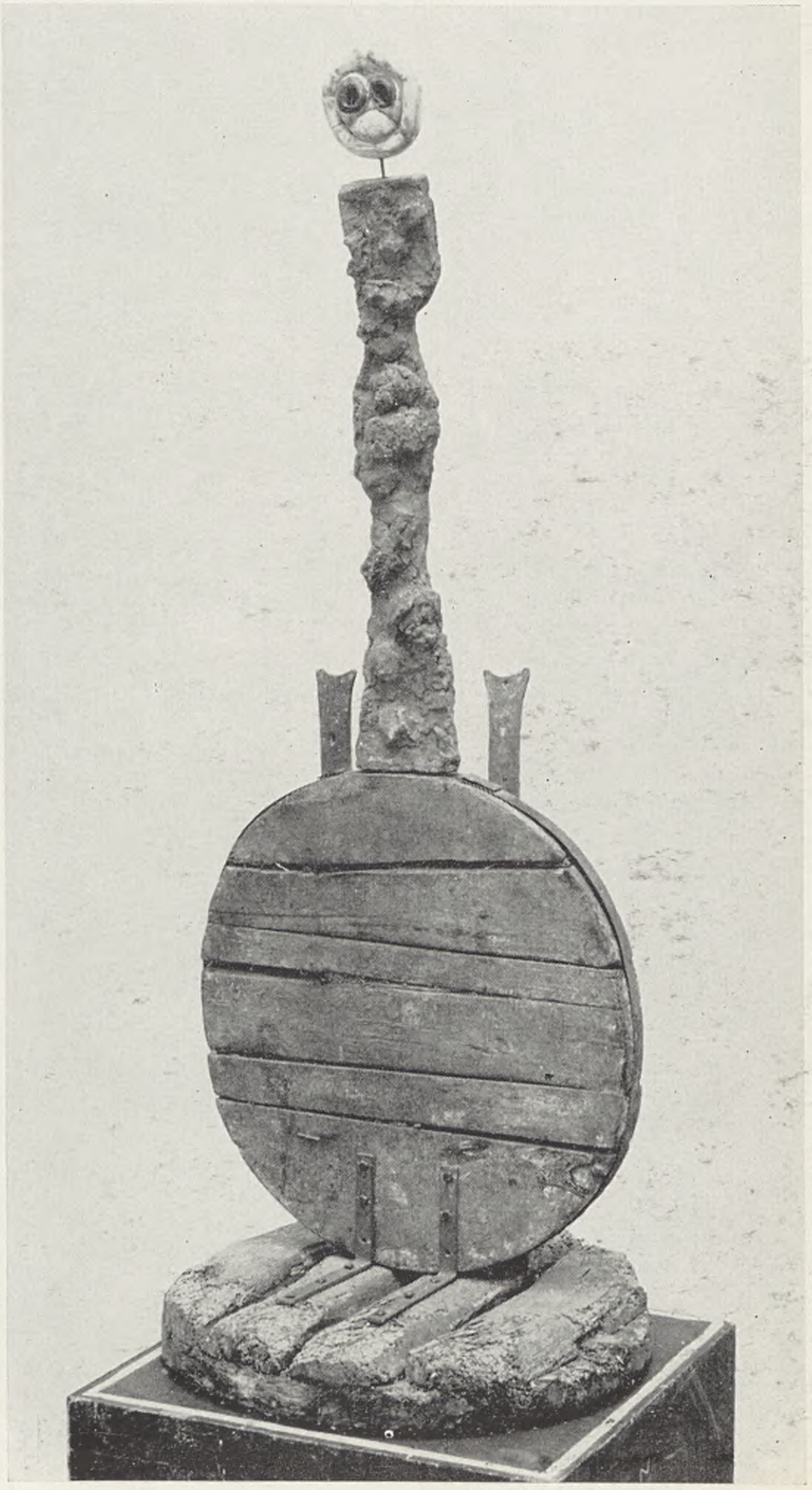
below
JOAN MIRO HEAD OF A WOMAN (1938)
Oil 18in × 26in
Collection Mr and Mrs Donald Winston

The Cubist period, which followed his move to Paris, sits somewhat uneasily on Miró. The forms are hard and the colour dull. The most famous painting of these years is *The Farm*, purchased from the artist by Ernest Hemingway. Mr. Penrose refers to it as 'a resumé of the whole of his formative period'. I cannot go all the way in regarding it as an 'early masterpiece'. In the middle and late twenties there were the first signs of Miró's mature style. *Maternity* (1924) and *Harlequin's Carnival* (1924–5) are Bosch-like fantasies but without the Flemish Master's power to disturb. The imagery is faintly Disney-ish, full of elegant invention. Surrealism is much in evidence, although not of the meticulous, realistic kind. A sense of space begins to manifest itself in a large white painting with an irregular blob of blue. At this time he begins to add words and letters to his calligraphy.

A little later the imagery becomes coarsened. In an outburst of Dadaist revolt Miró declared his aim to 'assassinate painting' and he started to make collages of cut shapes, wire and diverse materials; some involved locks, chains, fragments of wood, postcards. Works of this period show increasing signs of violence.

Later in the thirties, when he was working in Barcelona, came the first evidence of his special quality. The forms, whilst still vaguely surrealistic, are meticulously linear, painted in brilliant colours. The squiggles and lines and blobs interlock. Here are the rock paintings brought up to date and with a reality which belies explanation. In some of his images can be detected the origins of the work of younger painters such as Debuffet, Lucebert, Asger Jorn and Appel.

We then pass on to another period of violence, now more



JOAN MIRO WOMAN IN THE NIGHT (1940)
Gouache on paper
18in × 15in
Collection Mrs Marce Duchamp

JOAN MIRO FARM 1921–22
Oil 48in × 55in
Collection Mrs Ernest Hemingway

Picasso-esque in imagery, but still unconvincing. When Miró pushes his forms too far and crowds the canvas with large images and harsh colour, he loses the essential delicacy necessary to his art. A group of small gouaches entitled *Constellations* are a preview to his eventual magnificence. The fertility of the invention, the delight of each separate shape and the brilliance with which they are related, all in superb colour, mark a period of great importance. In the forties and fifties he painted a series of masterpieces and, after another short relapse, a group entitled *Mural Paintings for a Temple*, large monochrome compositions in yellow, green and red, where the space is broken only by an occasional line or dot. They are works of great serenity. There were a number of recent ceramic sculptures in the exhibition, delightful, often witty, but not among his finest creations. If I have been a little disappointed in these exhibitions it is because Miró's career has in general been uncritically overpraised by his admirers. I, too, am amongst the admirers when he is at his best, but there have been stretches of unequal creativity in his career.

JOAN MIRO THE FARMER'S MEAL
Cardboard 30in × 42in
Collection Mr and Mrs T. C. Adler

EDITORIAL

When publication of this quarterly was first announced and subscribers were sought, it was suggested in the introductory brochure that the magazine would be, amongst other things, controversial. Some critics thought that the first numbers did not fulfil this promise. In succeeding numbers more opposing views have been published until, in the last number, an article attacking the Helena Rubinstein Travelling Art Scholarship and the judging of it, written by a visiting American painter, was published. This is answered in the current number in a letter from the Director of the Art Gallery of New South Wales; and a short article by a leading Australian art critic puts forward strongly divergent views about the recent awards in both the Rubinstein Competition and the Blake Prize for Religious Art.

Competitions generally, and the Archibald Prize and Helena Rubinstein Scholarship in particular, are always the cause of much argument and disagreement. *ART and Australia* offers an open forum for discussion on these and all matters relating to art and gives contributors and readers the opportunity of airing viewpoints and bringing before an intelligently interested public ideas which may be beneficially implemented or which at least encourage the critical scrutiny of existing practices and proposed schemes.

The magazine is not necessarily in agreement with all the material it publishes; it seeks to initiate discussion on a serious level about matters which concern or should concern the private individual and to offer another platform for the exchange of ideas about such important public controversies as have arisen over the use of the Power Bequest, competitions and the future of our major art schools and their relationship to the public.

In this number an article written by an American art historian about an established school of fine arts in New Zealand should be of particular interest both to the University of Sydney and to the National Art School in Sydney and to all our readers who are concerned about the teaching of the arts in this country.

LETTERS

Sir,

Helena Rubinstein Scholarship

It is somewhat surprising to read in a responsible art magazine an article by a painter-sculptor-critic airing his abusive journalese at the expense of the Helena Rubinstein Travelling Art Scholarship and those artists who have been fortunate in winning it.

Mr Cozzarelli in his article immediately assails these artists as hacks, and goes on to make the wildest statements about previous winners. 'Passmore? He'll never come back.' Passmore not only is back but has been so for some time and very much an admired force in the painting world. He was also one of the judges in the Rubinstein Award for 1963. 'Gleghorn, he need not have gone'. What is this supposed to mean? That Gleghorn was too poor a talent to be awarded the prize? That his paintings since his return have remained the same or deteriorated? In fact, responsible critical opinion agrees that Gleghorn's painting has not only markedly changed, but has increased in stature. He goes on to rate Smith, Blackman and Hodgkinson as 'lightweights also'. Hodgkinson and Blackman are overseas, Hodgkinson in Spain, Blackman in London, where they have received favourable recognition in a highly competitive field.

After a slap at the judges, he enthuses over the works of Colin Lanceley, winner of the award for 1964. But who picked the winner? Not Mr Cozzarelli, but the very judges whom he berates as stupid by their choice of competitors (and winners) of previous competitions.

His analysis of Lanceley's painting puts the works submitted for the award as brutal and crude. They are in fact neither. In point of fact they are extremely elegant and fastidious in their choice of material and the craftsmanship by which disparate objects are joined to make a very orderly and significant contribution to the art of assemblage.

Mr Cozzarelli is not in agreement either with the way in which the exhibition was hung, taking particular umbrage that the quiet paintings of Rod Milgate were hung on the wall opposite the Lanceley's. As one of the three gallery officers responsible for the arrangement may I say that the greatest care and thought is given to the placing of each artist's panel of five entries and that almost always paintings are moved many times before a solution is arrived at where we are satisfied that it is the best possible. When you stood facing the Lanceley's the Milgate paintings were directly back of you, and forty feet away, so that you would need either eyes in the back of your head or a rubber neck to ever see them in opposition. Any other position in the room would have made both artists' entries visible together – and this we did our best to avoid.

The whole article is bent on showing how extraordinarily clever the writer can be, especially at the expense of serious artists and promoters. What I think we might expect in *ART and Australia* is far more scholarly authoritative comment and analysis and much less less self-glorification by artistic knockers.

The Helena Rubinstein Scholarship, in the eight years since its inception, has risen in the esteem of artists and public alike and has certainly proved of great benefit to the artists who have won it.

Hal Missingham
Director,
Art Gallery of New South Wales

JOY EWART
Artist and Teacher

The establishment of an arts centre where creative teaching would foster original thinking was an idea long visualized by Joy Ewart, and it finally came into being upon her return to Australia in 1960 after a period spent as a Fulbright scholar at the University of Tulane in New Orleans. A disused factory in Willoughby, an inner suburb of Sydney, N.S.W., has been transformed by a group of fellow artists, pupils, and friends, working under Joy Ewart's inspiring leadership, into a vital arts centre. Classes are held in drawing, painting, fine printmaking, sculpture, and ceramics; discussion groups and seminars take place; and children find opportunities for creative expression.

Joy Ewart's untimely death in July last year was an irreparable loss. She will long be re-

membered as an artist for her own work, always vigorous and original, which inspired much discussion during the forties when it was most frequently exhibited. In her role as teacher she was outstanding. She had vision, imagination, and the power to divine creative ability in even the most diffident and unpromising of pupils and to set it free to work. She strove at all times to awaken a critical awareness in her students, and the constantly expressed aim of all her endeavours as a teacher was for 'aesthetic growth through creative thought and action'.

As artists must expend their energy constantly in the creation of their work, so teachers must give continually from some ever-renewed source in themselves. Joy Ewart was both and to all those who knew her the wonder was that so much strength could derive from so physically frail a person. In her last years her energy was conserved for teaching at the expense of her own painting. She struggled always against ill-health, and yet accepted with eagerness responsibilities that most people would have set aside. And she taught with what can best be described as radiant energy. The physical difficulties in her first studio workshop (an old stable) were immense. Yet there she taught, organized exhibitions, arranged meetings and discussions, and put forward the idea of wider expansion. There also she initiated the first printmaking workshop in New South Wales.

As Honorary Director of the Workshop Arts Centre, she imparted something of the urgency she must have felt to those working with her, and the Centre was already functioning with marked success at the time of her death and interesting a wide body of professional artists and others concerned with the arts and education. It continues to develop, embracing the principles she established and adhering to that high professional standard upon which she insisted. There are now approximately twenty teaching artists. Many children and young people are participants at special classes, for Joy Ewart, perhaps more than anyone else in Australia, has excited children towards an interest and joy in art.

The value of such an enterprise to the community at large cannot be over-estimated. A library, now being established, will be known as the Joy Ewart Remembrance Library, and the two scholarships awarded yearly to young people will be honoured with her name.
The Workshop in itself is a fitting memorial to Joy Ewart's achievements as a teacher, and all who knew her will feel it singularly appropriate that it is a memorial with an organic, continuing life of its own.

Rosemary Dobson

BOOKS

The Blackets – An Era of Australian Architecture by Morton Herman (Angus and Robertson, £4/4/–).
This book is mainly concerned with the work of Edmund Blacket but takes its dynastic title because the work of his sons Cyril and Arthur, and one of their sons, is included as a final chapter. Their inclusion is hardly justified by their work which does not seem, at the most charitable, to be anything but mediocre.
Of Edmund Blacket the claim is made in the preface that 'He was certainly the most prolific and perhaps the best Architect Australia has produced'. Prolific he certainly was; arriving in Sydney at the end of 1842 he practised until he died in February 1883 and during this time built fifty-eight churches (including four cathedrals) the main buildings at Sydney University and innumerable city commercial buildings and houses. These forty years spanned the first great growth period engendered by the discovery of gold and the formation of new states. Blacket rode this wave of expansion.
He emigrated because of parental disapproval of his marriage but arrived with some capital and introductions to the most influential people so that, within two months of landing, he had several jobs going and had produced the sketch plans for his first church at Patrick Plains (now Singleton). Within four or five years he was well established and most of his best churches – St. Mark's Darling Point, St. Philip's Church Hill, St. Paul's Redfern, the Cathedral at Bathurst and many others, had been started. His professional life never wavered and except for a five-year stint as Government Architect (after Mortimer Lewis in 1849) he produced a steady stream of buildings.
His only major non-ecclesiastical buildings, and perhaps his best, were the Great Hall and Main Buildings of the University of Sydney, started in 1854 and completed by 1860. After this date, his work became uneven in quality and at times floridly Victorian.
But what of the broader architectural scene into which Blacket can be fitted? To talk of Australia 'producing' him is completely misleading – he was not even especially stimulated by the new environment in which he found himself (unlike other architectural immigrants such as Griffin) and his buildings would not have been much different if he had stayed at home. Apparently Blacket must have mainly picked up his architectural and constructional knowledge while working as a surveyor in Yorkshire between 1837 and his leaving for Australia in 1842 as, before that date, he was working in the family drapery business. This period coincides exactly with the full flowering of the Gothic revival style in England. The best and the most vocal exponent of this style in England was A. W. Pugin who wrote *The True Principles of Pointed or Christian Architecture* in 1841. These were Pugin's most productive years and, as many of his churches were built in the Midlands, it is quite likely Blacket was familiar with them.
The Gothic Revival style acquired a special religious significance paralleling as it did the rise of the Evangelical movement – it became identified as Christian Architecture and with a reasonably widespread belief among devout people that Classic style architecture, being of pagan origin, supplied an unsuitable environment for Christian worship.
As a system of design, the Gothic Revival style could not be compared with that of the Classic orders – what it did was to popularize an emotional taste for Gothic forms without any real understanding of the lively sense of creation or the experimental boldness of the builders who originated them.
The Gothic Revival movement, in fact, had propogated a quite misleading idea of the architecture and art of the Middle Ages. Even the mellowing effect of a century of weathering has not made these imitative churches comparable in character or beauty with their medieval prototypes; we unfortunately lack the monuments that would make this immediately apparent. Blacket came to Australia when this

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Art writing and the Rubinstein —

A Picnic for the Popunjunks

Alan McCulloch

If you want to know what a Popunjunk is he is the young Australian relation of a tribe of American Indians sired by Paint out of Popaganda and dedicated from his earliest days (heaven spare the thought) to the promotion of a new era of 'Junkendstil'. In Australia, 1964 was a Popunjunk's picnic. But to start at the beginning, the Popunjunk was weaned in the happy hunting grounds created by the ephemeral art movements of the USA, the movements upon which the magazine writers have fastened to confound the world with some of the worst art writing ever perpetrated in the name of the English language. In American art magazine circles the classic simplicity of the great chroniclers and critics, from Vassari to Malraux, has been replaced largely by an adjectival proliferation of words designed not so much to express a truth as to gain the totally undeserved adulation of the faithful by enshrouding the subject in mystery.

Thus, to take a random example, in writing about the paintings of Maurice Louis which evoke a feeling of mystery by the use of vertical stripes of colour, Robert Rosenblum (*Art International* 5th December, 1963) gives us 'Impulsive, frothing streaks of color that recall brushwork with palpable pigment are paradoxically dematerialized'.

It might be unfair to spotlight this single mild example, but such writing is typical of the art writing which erupts with every change of gallery fashions.

Since I am an admirer of many aspects of American art activity including the commonsense writings of the *New York Times* critic John Canaday, the administration of the great public art galleries, the magnificent endowments, foundations and collections, not to mention the work of many of the artists, I mention this matter with regret and only to try and clarify a situation arising from the result of last year's Rubinstein Scholarship award in Sydney.

The award (which went to Colin Lanceley for an exhibit comprising mainly assemblage or junk art) was the culminating point of events which virtually began with several clever articles (see *ART and Australia*, November, 1963) written in the American manner on the subject of the various pop and junk manifestations.

The trouble was that when it came to the Rubinstein (which is much too valuable to be trifled with) the arts of pop and junk became confused with the art of painting. To add fuel to the fire, the confusion carried over to the Blake prize which went shortly afterwards to an assemblage picture by Michael Kitching.

Protagonists of the Rubinstein award had a lot to say at the time about 'impact'. Lanceley's ironmongery certainly did have impact, but would not exactly the same kind of impact have resulted from the inclusion of, say, an outmoded fire engine or threshing machine?

We have learned a lot from the *objet trouvé*, from junk and assemblage; but just how substantial are these as the basis of an emerging career in art?

I submit that they are a very bad basis and that the young artist who pins his faith on them might soon find himself, like a commercial advertising artist, at the mercy of a junk-heap reference file.

Samuel Beckett's *Malone*, prototype of the tramps who waited so wistfully for Godot, might have made the perfect junk artist because the junk-heap was Malone's natural habitat. From it he derived spiritual sustenance and from it, had he felt so inclined, he might have wrought junk art masterpieces. But who in his right mind would model himself on the example of Malone?

Returning to the subject of the depressed aspects of American art writing the anti-climax of the Rubinstein affair occurred not so much in the decision not to award the scholarship in 1965 as in the following extract from an American-inspired article (*ART and Australia*, December, 1964):

'In the past only the palpable painters were patted on the pate and kissed off with their prepaid tickets to oblivion'.

Which piece of gratuitous alliteration sums up exactly what I mean.

John Brack

Ursula Hoff

JOHN BRACK
REFLECTIONS IN THE WINDOW 1964
Oil on canvas 64in x 51in
Possession of the artist

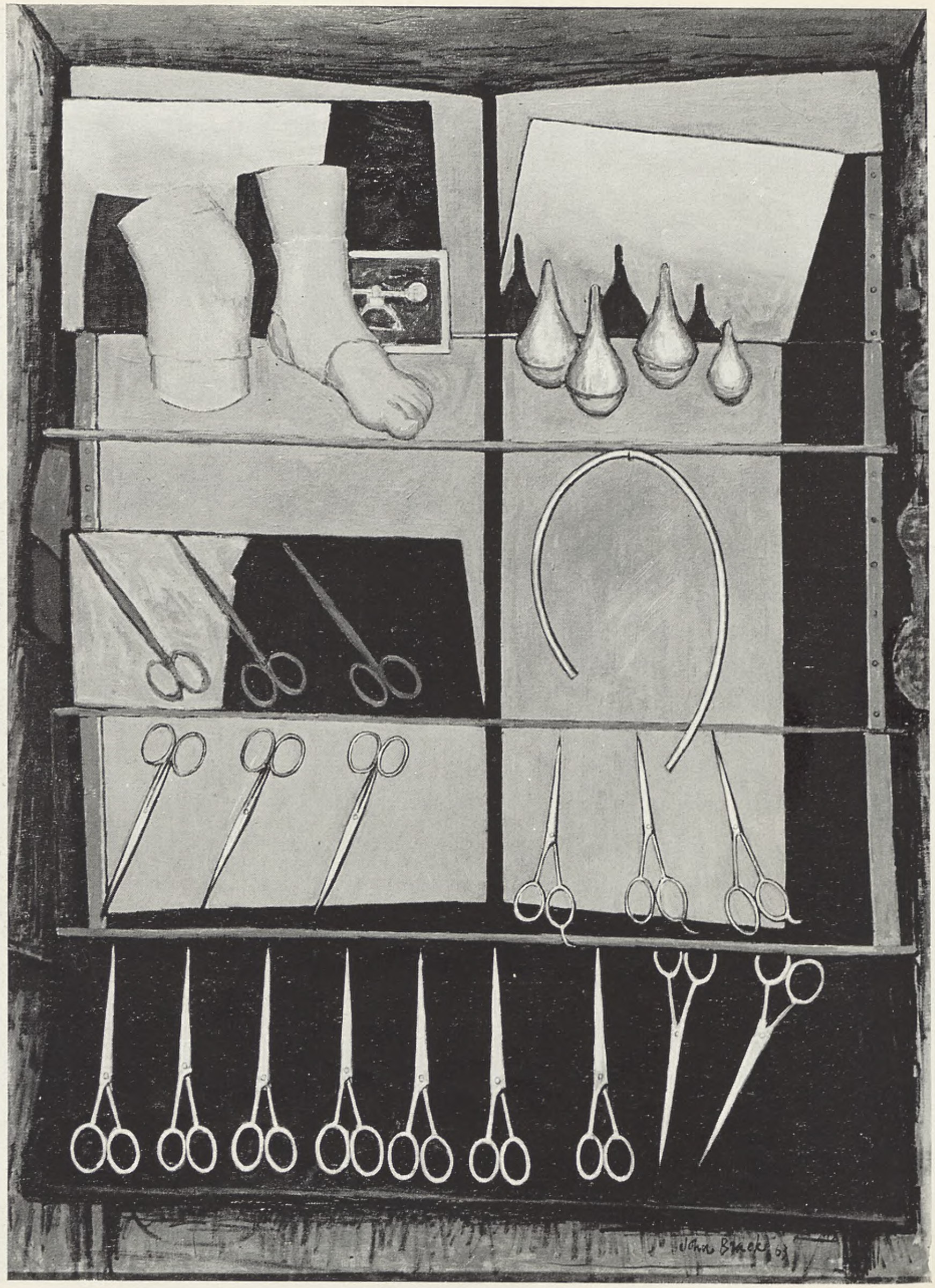
Photograph Mark Strizic

In an impressive series of new paintings John Brack has passed from his earlier sombre style to an efflorescence of luminous colour. Brack's early work had developed out of a careful consideration of the art of Georges Seurat. Seurat, retaining the subject matter of the Impressionists, the scene of the passing world and the concern with pure colours had fused this with a classical structure, an unimpressionist conception of space and with geometry and poetry. Brack's *Five o' Clock, Collins Street* (1955) revealed similar concerns; the title resembles one of Charles Conder's: *Collins Street at 5 p.m.*, shown in the Impressionist Exhibition in 1889, No. 149.

Brack's picture records a familiar scene but it is not an 'Impression'. The composition is dominated by intellectual considerations of formal organization. The space of the picture is curtailed—deep vistas, the infinity of the sky are excluded. It is most strikingly a partial view, with its row of heads set against the severe verticals and horizontals of the architecture beyond. The poetic colours of Seurat are abandoned for a deliberately drab harmony of browns and greys chosen perhaps with an awareness of Bernard Buffet's work. The lined, mask-like faces, shaped by suprapersonal forces, compelled along like automatons are victims of the dull routine of city life. John Brack established a considerable reputation with this kind of painting. It is hard now to look at a rush-hour crowd without being reminded of *Five o'Clock, Collins Street*. Other subjects such as *The Jockey and his Wife*, 1954, *The Car*, 1955, *The Bar*, 1955, display the same ironic detachment and severe brevity of means of expression. Bernard Smith in *Australian Painting*, 1962, described his art as a criticism of Society and critics have frequently stressed his satirical intentions.

The artist himself began to feel hampered by the limitation of the frontal approach. In a series of nudes (1957) he re-interpreted a traditional artform. The exact delineation of the subject still prevails but in *Dressing* a new tendency seems to announce itself: the pale figure whose head and shoulders are hidden in the yellow garment appears as a configuration of pure form and colour which expresses feeling not directly but symbolically.

During the next years Brack's search for a form free from the dictates of the realistic image took various shapes, one of which could be seen in the series of the wedding pictures exhibited at the Helena Rubinstein exhibition of 1960. The present sequence returns in many ways to subjects of the Collins Street period.



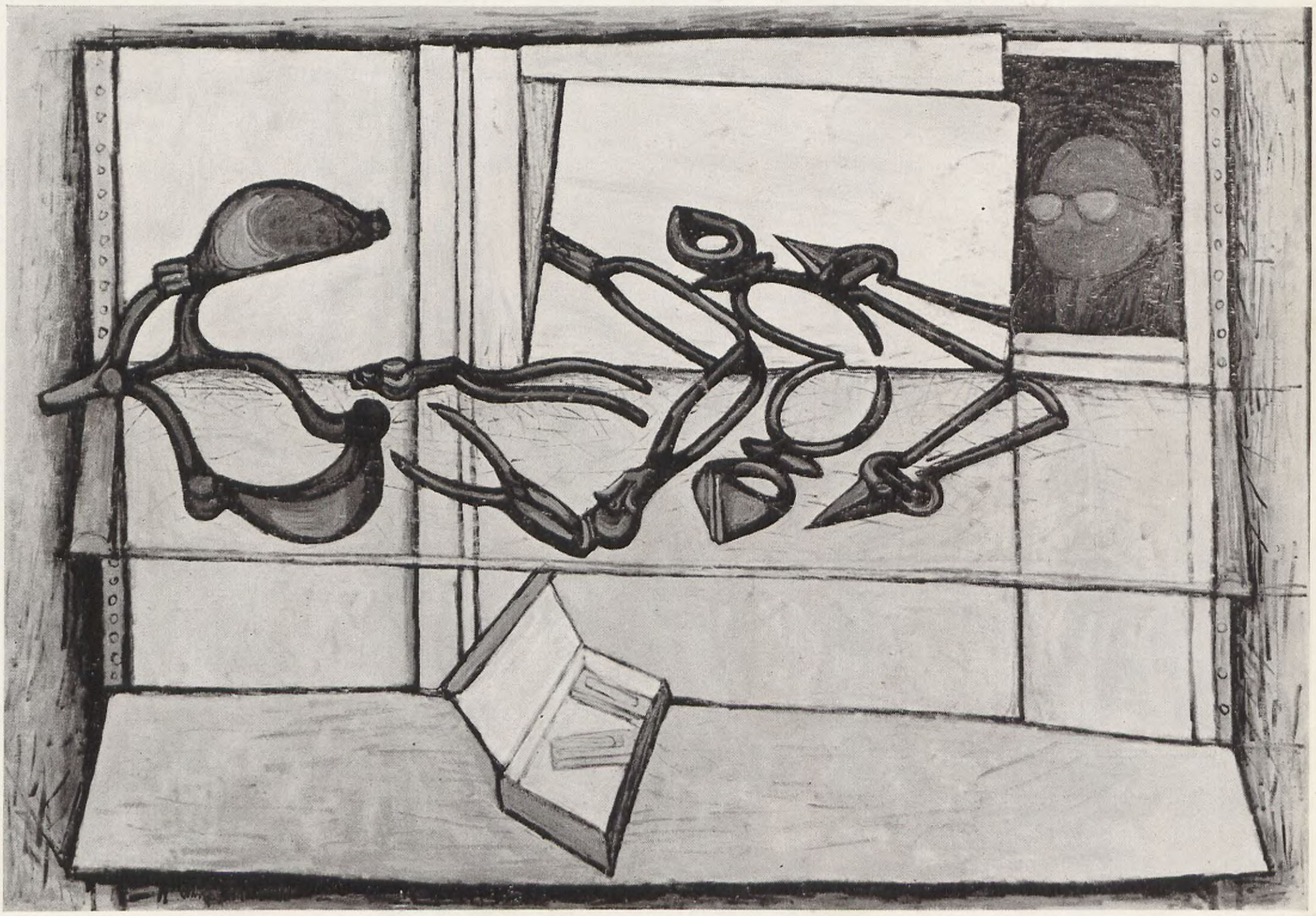
right
JOHN BRACK STILL LIFE WITH SURGICAL INSTRUMENTS 1963
Oil on canvas 51in × 38in
Possession of the artist

far right
JOHN BRACK STILL LIFE WITH VETERINARY INSTRUMENTS 1963
Oil on canvas 23in × 45in
Possession of the artist

Based on a shop interior it invites comparison both with *Men's Wear* (the interior of a tailor's shop 1953), and such still lifes as *Knives and Forks*, 1957. The motifs used are based on one of Melbourne's old-fashioned shops for surgical and veterinary supplies, built perhaps in the 1880s and with an Edwardian type of window display which seems to have changed little since its inception. In the paintings executed in 1963 and 1964–5 the total view of the shop has been broken into a number of fragments; individual shelves holding objects such as *Still Life with Veterinary Instruments* and *Still Life with Surgical Instruments* impose a severe order within a strictly limited space.

In *The Happy Boy*, the organization of colours assails the spectator before the representational detail is noted; a large red area occupies the centre, to left and right subordinate shapes appear in neutral tones. Accidental reflections in the glass of the shop window act as a kind of screen between the observer and the scene. The trussed figure precariously poised on an invalid chair, the radiant smile in circumstances of discomfiture, the still life consisting of ultraviolet lamps and corseted dummies contain an irony which operates on various levels: notions of window display, popular assumptions about ready remedies, connoisseurs' assumptions on subject matter suitable for a work of art are all drawn in question. The direct, satirical approach of *Five o'Clock, Collins Street* has given way to an oblique rendering which transfigures what it lampoons.

In many of the paintings here, devices of reflection in glass are used to unite the individual motifs with the wider world outside. In *Still Life with Surgical Instruments* the painter's face is cast back in a mirror on the upper left; the painter's feet are reflected in *Red Still Life With Legs*; the *Still Life with Purple Scissors* mirrors the image of people going past the shop outside; *Reflections in the Window* has a large shadowy image of the painter and a blaze of light is cast back by the window pane. The use of reflections for the creation of a freshly constituted pictorial image of reality calls up a passage of Vladimir Nabokov's novel *Pnin* where young Victor contemplates the reflections in an automobile for the purpose of devising a painting: 'In the chrome plating, in the glass of a sunrimmed headlamp, he



JOHN BRACK THE GREEN MAN 1964
Oil on canvas 38in x 51in
Possession of the artist

right
JOHN BRACK RED STILL LIFE WITH LEGS 1964
Oil on canvas 36in×17in
Possession of the artist

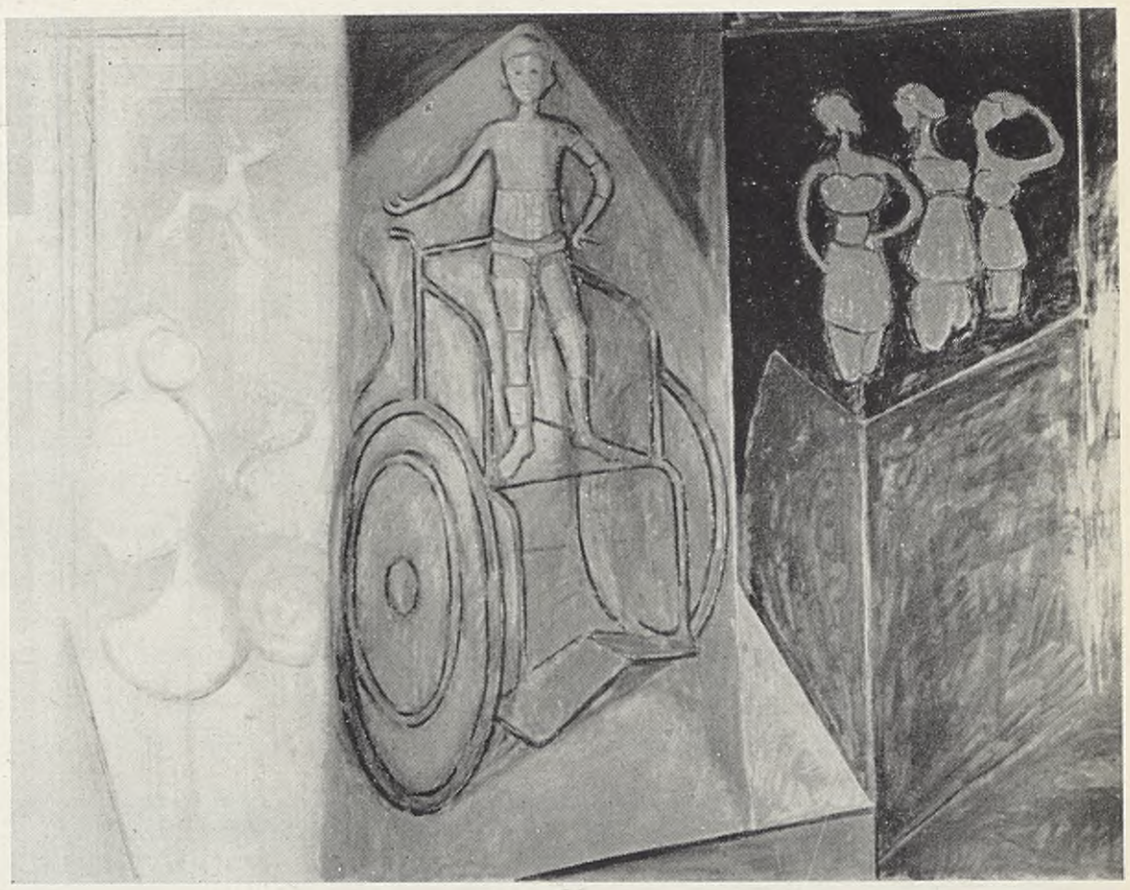
Photograph Mark Strizic

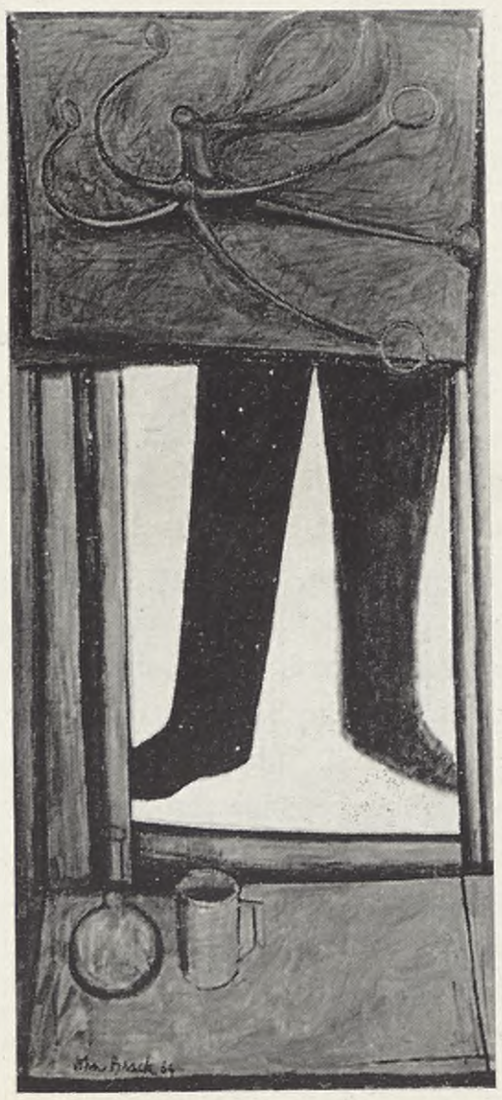
would see a view of the street and himself comparable to the microcosmic version of a room and that very special and very magical small convex mirror that, half a millenium ago, van Eyck and Petrus Christus and Memling used to paint into their detailed interiors. . .'. One may add Massys to Nabokov's list. The interior as being looked into from outside enclosing a small world which is connected by variously directed gazes by light and tell-tale reflections to the larger world of the spectator is also the world of John Brack's present series; like Massys's painting of the *Goldweigher and his Wife*, where the wife is distracted from her prayerbook by the sight of the glittering gold, Brack's pictures convey, however obliquely, a comment on the disparity between the separate worlds each of us inhabits.

Unlike the realist art of the past, however, twentieth century art uses a bare hint instead of full representation of its subject matter; the spectator's feelings are aroused by large shapes and colours which may perhaps be said (with Gauguin) to affect us as music does. Brack's colours are an expression of his anti-harmonious message: deep blues and greens are juxtaposed, unrelieved by balancing warm colours. On the brilliant orange floor of *Reflections in a Window* the black wheels of invalid chairs perform a sombre dance; light, usually associated with 'sky' and 'above', appears at the lowest part of the picture, pressed down by a spreading darkness. In such contradictions, inversions of the expected, Brack's art has affinities with that of the other 'Age of Anxiety', the Mannerist art of the 16th century.

below right
JOHN BRACK FIVE O'CLOCK, COLLINS STREET 1955
Oil on canvas 45in × 64in
Collection National Gallery of Victoria

below
JOHN BRACK THE HAPPY BOY 1964
Oil on canvas 51in × 64in
Possession of the artist





Shotgun Wedding in Venice

Ronald Millen

GIUSEPPE GUERRESCHI
GIRL AND SOLDIER—LIBERATION—1961 (1964)
Oil on canvas
Collection Diego Pella, Milan

Nothing could be more pleasant than an art exhibition in dark, cool gardens offering shelter from the sweltering Venetian dog-days. What else it offered is not so positive: there were too many artists who played it cool, out to get a carefully calculated success on the international art market. Nothing wrong with that, but why make it so obvious?

In organization, the Venice Biennale 1964 differed somewhat from its thirty-one predecessors. There was a central exhibition made up of selections from the leading modern art museums of the world showing what they considered the most significant works produced since 1950 – or at least the works they could afford to buy after 1950 if they had lacked the foresight to buy them before that beginning-of-the-boom date. All this is all to the good, but some museums, especially the Italian, were hard put to it to prove that they had collections of international stature, and the Scandinavians, Germans and Belgians failed to distinguish between what was significant and what was Scandinavian, German or Belgian. Another innovation was the fact that the United States for the first time participated officially with a full-scale contribution which overflowed the Biennale grounds into the ex-consulate. At the same time, and without official connection with the Biennale, there was a Dubuffet show in the Palazzo Grassi and an *exhibition* – in the French sense – by the trashiest gallery in Paris, Iris Clert's, in a boat moored off San Giorgio; but the latter was closed down by the police, who found the macroscopic details of nudes by a silly gentleman from Oklahoma, Harold Stevenson, rather too much beefsteak in a country suffering from rising food costs. As a matter of fact, many sensitive souls found the Biennale itself quite shocking, and the Patriarch of Venice forbade ecclesiastics to attend (though many continued to, for one reason or another).

Questions of national prestige and personal morality apart, the selections from museum collections, intended as a kind of retrospective of the past fourteen years, did not help certain established reputations. Soulages continues to turn out his dimly coloured turgid crossword puzzles which have grown too familiar to puzzle either public or artist. Hartung still works in drab colours and careful lines, although in one recent painting there are signs of a new sensitivity and a happily vague feeling for poetry: a maze of fine wavering scraped lines are slashed into by-lines of greater textural quality, all this on a dark background suggesting a certain mood. Manessier still tries to keep in the swim, but his struggle to combine abstraction with very subjective images now seems no more than trite. On the credit side, Max Ernst is as stimulating as ever, and there was a fine Corneille, not recent, with a concentrated paring-down of the image to a balance which felt right and which had pictorial shape and superb juxtaposition of dead and live colours and fluid textures. Willi Baumeister, whose influence is beginning to

be felt, had a collage of synthetic resins, delicate but virile, in which he surpassed Miró in the same kind of imagery.

As for the national pavilions showing current work, a vast amount of space was given to – or thrown away on – the hosts, the Italians themselves: acres of shoddy, flimsy work, commercial-minded and dilettante, exploiting all the latest tricks and formulas without real comprehension – children playing with their mud-pies or, if you will, *merde*-pies. Against this, a few Italians have reacted decisively. Among the older painters, Antonio Scordia, born in Argentina in 1918 but resident in Italy for years, controls paint and image, exploring an idea to its utmost possibilities, aware of the fact than an image – whether personal or mythological – must be clear to oneself and clear also to the viewer. He is intelligent in paint, with a sure sense of how to reveal colour through contrast and neutralization.

Giuseppe Guerreschi, born in 1929, who is a social-conscious painter, has spoken up against both Abstract Expressionism and Pop Art. He uses bright bold colours over a thick sandy ground, often imitating in paint the collage effect with heads or figures like newspaper photographs but done in paint. His subjects come from everyday life and always have a political bias which does not however, as with so many other painters, lessen his artistic achievement. In Italy today, where all forms of art are becoming political, Guerreschi's is one of the happier solutions.

Alik Cavaliere, a sculptor aged thirty-eight, is likewise opposed to the current style and is concerned with social and moral questions. Unlike run-of-the-mill social-conscious sculpture (we all know the type: *Prisoner of War*, *Victims of Greed*, *Revolt*) there is an irrationality, a mystery and poetry in Cavaliere's lyrical constructions in bronze where twigs and plants and thickets, withered or growing, have a hallucinatory realism with mystic overtones stressed in titles such as *Tellus herbas virgultaque primum sustulit* or *Time changes the Nature of all Things*.

Other artists of that generation with these same tendencies and worth watching are Gianfranco Ferroni and Giannetto Fieschi. Ferroni's forms have a nostalgic feeling with autumnal earth colours and fragmentary images. Fieschi's contribution was a large painting with an even larger title: *From the top of the Cross Antoine Laurence Lavoisier proves and proclaims the indestructibility of matter*. The title is not gratuitous. A light-clothed figure – Lavoisier (the French chemist executed in 1794) – is stretched on a cross, in each hand a head or skull held in pincers, while below, four vaguely geometrical figures loom like four Madame Defarges knitting before the gibbet. Here modern techniques are used in a dramatic, socially committed subject in an intelligent effort to solve the problem of making figuration meaningful. Successful or not, Fieschi is at least trying, which is more than can be said of many of his contemporaries.

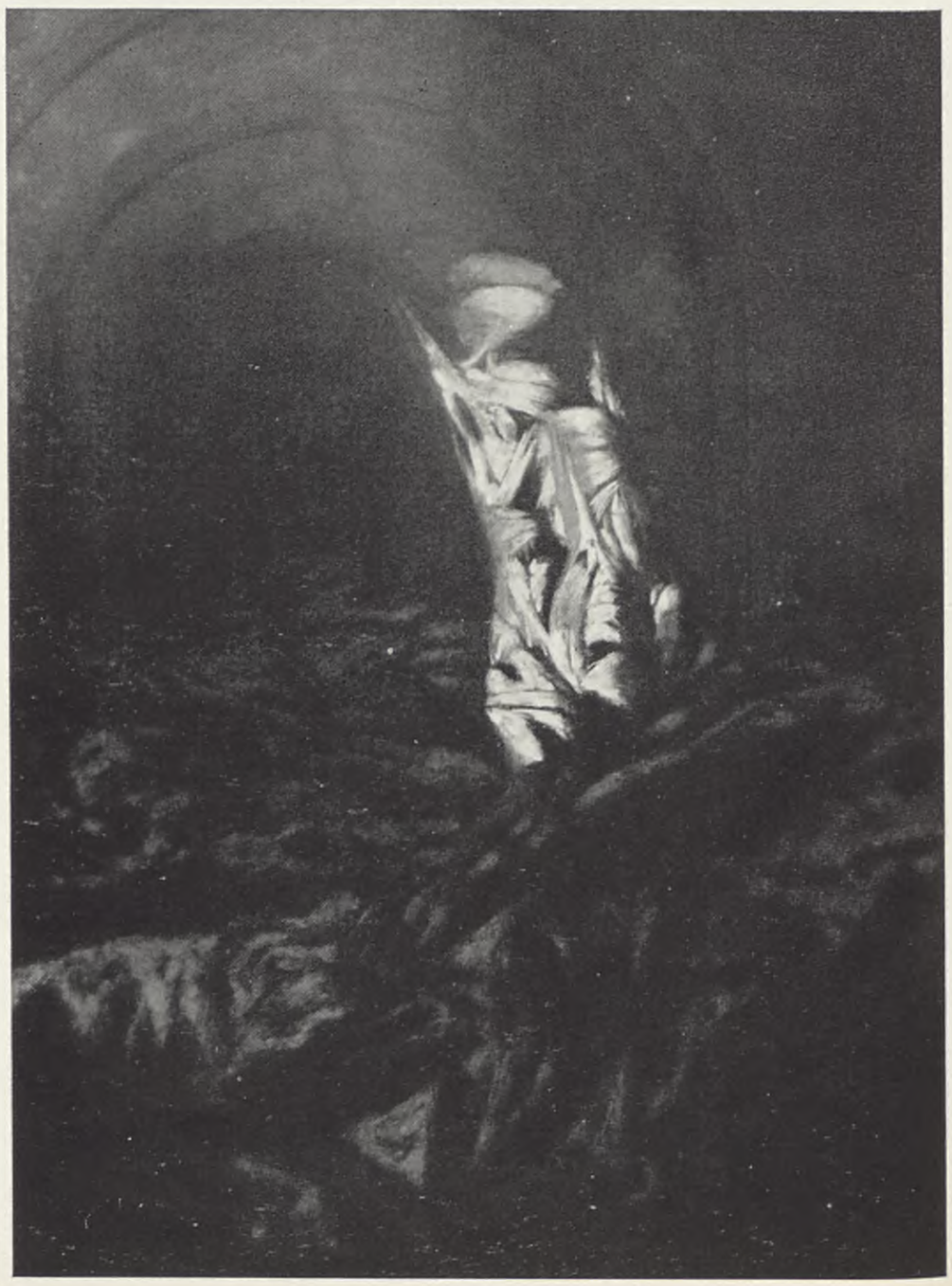
The Spanish pavilion, like the Italian, showed a variety of styles. The Spaniards do not seem as yet to be frozen into the repetition of formulas, perhaps because Spanish life still offers viable images to the artist. In the dull, hot earth colours typical of modern Spanish painting, José Jardiel (born in 1933) creates muffled, blunted figures more like bandaged shapes set in vacant drab cafés, stairs, streets – figures whose actions of fleeing, falling or obstinate immobility become nightmare actions, true *Caprichos*. Juan Barjola, despite being fourteen years older than Jardiel, has much in common with him although he is more realistic in his everyday scenes: figures in close relationship with each other, their forms swollen and dissolved in moody, turgid, low-keyed earth colours tinged with eroticism and morbidity. In sculpture, Miguel Berrocal (born in 1933) is precise, neat and healthy, with small forms fitted together like anthropomorphic dolls in iron which seems more than iron, at times as highly polished as lustre, at others dull and stained as the ore itself.

In general, the sculptors made a better showing than the painters. Zoltan Kemeny, a Hungarian born in 1907 and resident in Switzerland in whose pavilion he was shown, won the first prize for sculpture. Long familiar from Paris shows, he proved here to have greater range than suspected. His strength lies often in the immediacy of his materials: nails, bolts, copper sheet, iron clamps and oddments are the basic stuff, jointed and welded in repetition to forge movement which wavers in and out of as well as over the surface itself, often in high relief. These materials are directly jointed and welded but not cast, so that the work has an immediacy of material and texture lost in the work of sculptors like Arnoldo Pomodoro, César and Paolozzi who resort to casting in order to impose an arbitrary unity on their heteroclite materials, thereby deadening the surface to such an extent that one wonders why they bothered using texturally interesting materials in the first place. With Kemeny, a nail is a nail but is something more also, something to be worked with as much versatility as clay, something neutral as clay and as potentially rich in possibilities. This is not true of Arnoldo Pomodoro, for instance, whose eroded cuneiforms and polished balls, pillars and slabs take on, in casting, the monotony of mechanical reproductions. They seem incomplete as art works when divorced from architectural settings.

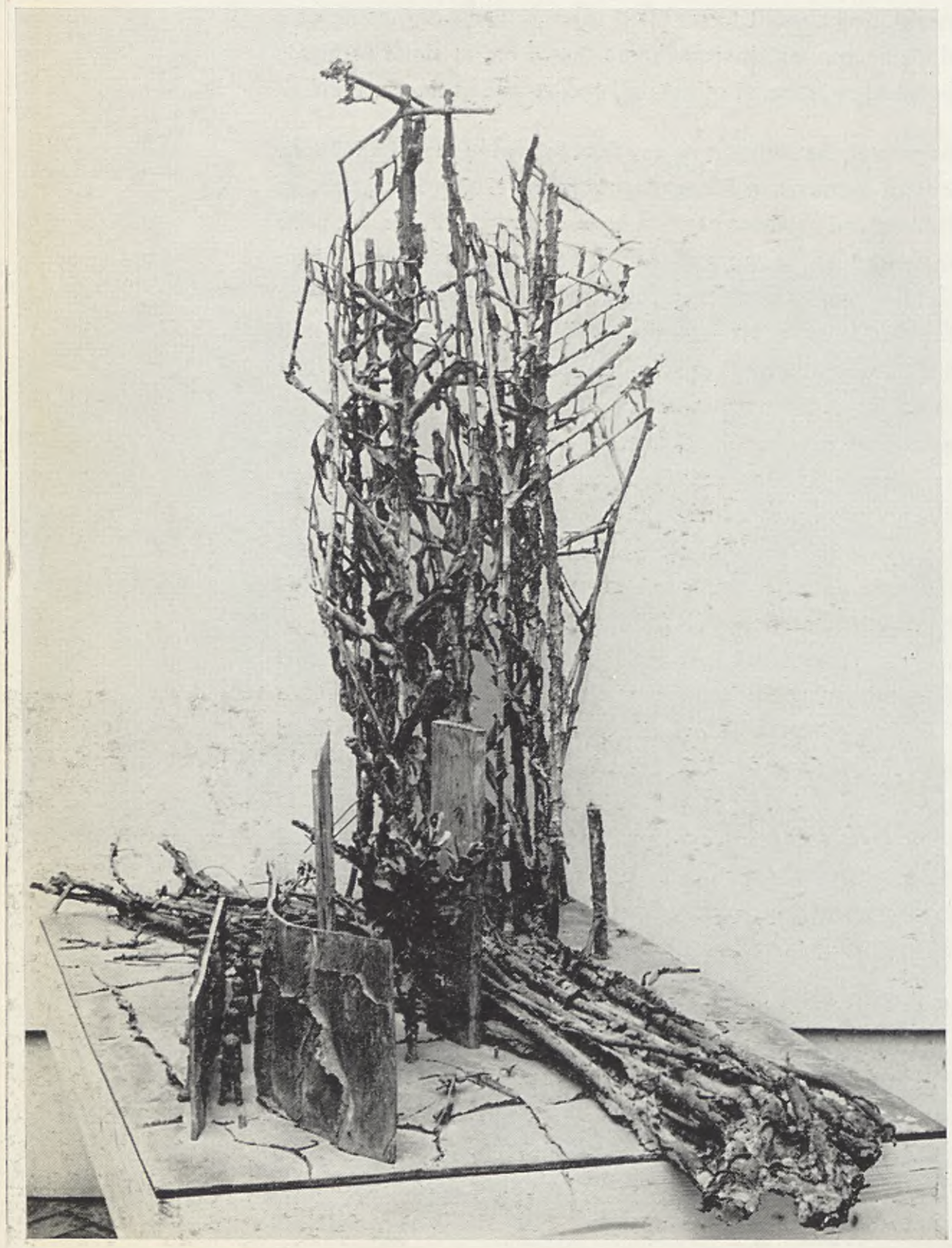
Another sculptor, Bernard Meadows, shown in the British pavilion, lacks this coming to grips with new materials and new conceptions. He repeats the familiar vocabulary of the Armitage school – zoological and human shapes in block forms with projecting appendages – but these have become just a little quaint. At an opposite pole to Kemeny and more imaginative than Meadows, Jean Ipoustéguy (see *ART and Australia*

right
ZOLTAN KEMENY VISUALIZATION OF THE INVISIBLE (1960)
Brass 60in × 106in
Private Collection, Paris

below right
JOSE JARDIEL THE SAME ENRAGED FRIGHT
130in × 175in



below
ALIK CAVALIERE TIME CHANGES THE NATURE OF THINGS (1964)
BRONZE



for May 1964) is not afraid to border on the factual and even the grandiose in a style which exploits the techniques of the abstractionists to convey meaning by a figurative imagination at one and the same time abstract and surrealist. In the Biennale he showed the possibilities inherent in small sculptures which are no more than sketches in bronze, solid jottings to be used later, perhaps, in larger works.

But of course the big news was the shotgun wedding of the Italian Biennale to American Pop Art. The shotgun in question was more like a twenty-one gun salute. However reluctant the bride may have been, her American groom made no bones about his own importance. In a preposterous introduction to the American handout, it was claimed that New York has replaced Paris as the international centre from which the art of the future will come. Nothing in the American pavilion or the Guggenheim Museum selection confirmed this. The position of Art Capital of The World seems still open. If New York's only credentials are its Pop Art, the job can be better filled by some other city.

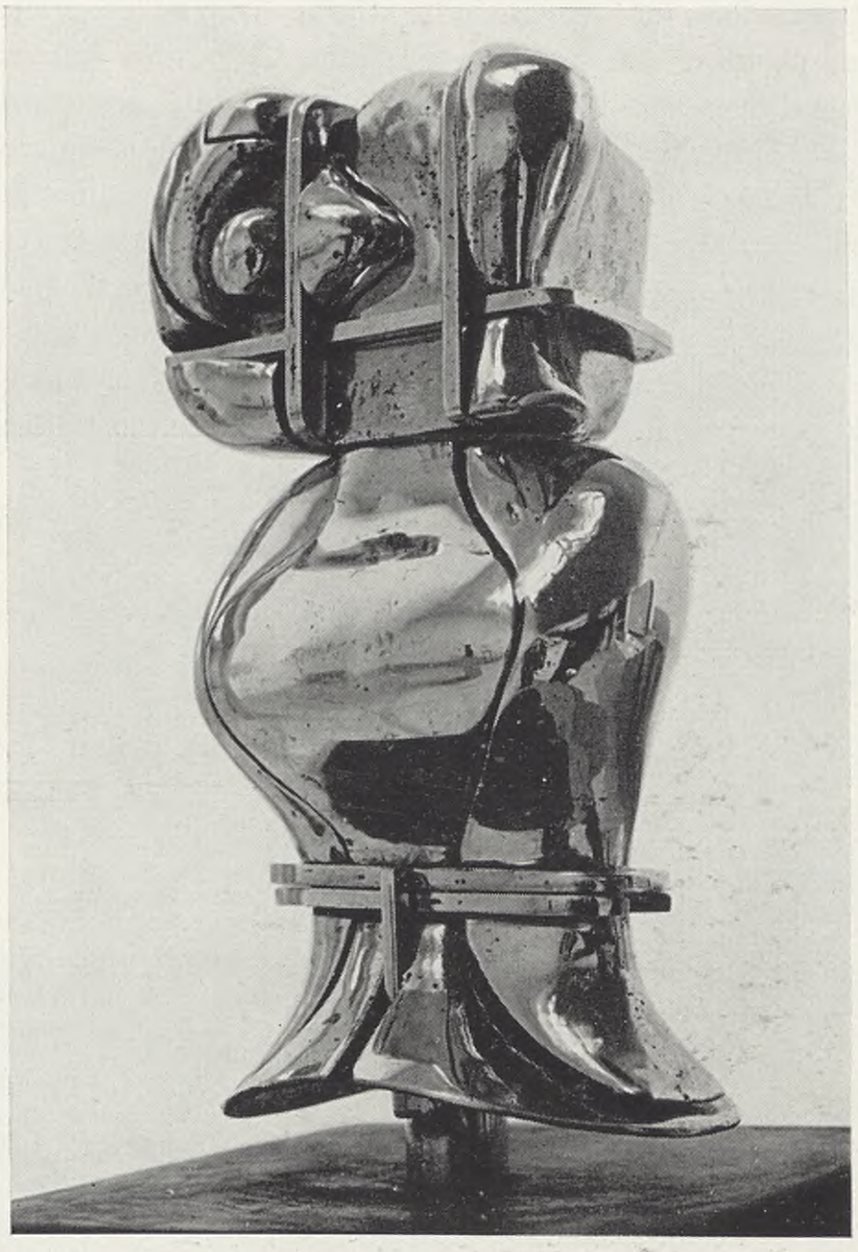
Pop Art has been hailed as the new Dada. Dada was funny once. Pop Art is not now, or at least no funnier than those would-be enlightened American students one runs into whose claim to sophistication consists of dumping four-letter words into adult gatherings: more embarrassing to the donor than to the receiver. The four-letter words of Oldenburg, Chamberlain and Dine are not even spelt well. Dine paints a shoe. It is badly drawn, badly painted, badly placed on a too-big canvas. Maybe it is supposed to be, as extravagantly pretended in certain circles, Twentieth-Century Folk Art. But it is badly drawn, badly painted, badly placed. Not anti-art then but non-art. Ionesco and Brecht and Beckett write anti-theatre, not non-theatre. Chamberlain claims to use new materials in a new way. Highly-coloured Duco metal sheets twisted into shapes are no more new than the stuff turned out for years now by Lucio Fontana, born in 1899 (Chamberlain was born in 1927). Oldenburg's *Soft Typewriter* cannot stand comparison with Dali's superbly painted soft pianos of thirty years ago. His gags are like the stories of the nineteenth-century American Nathaniel Hawthorne, *Twice-Told Tales*.

Jasper Johns is at least a painter, but he seems to be under the pressure of running with the hounds, adding extraneous objects, unrelated to his ideas and way of working, to his generally sensitive paintings. It all ends up no more funny than the high-jinks at American political conventions.

Robert Rauschenberg, who won the first prize in painting, is a more difficult case. His constructions are quite complex, using, as in *Charlene*, textiles, wood, glass, a light-globe switching on and off, brightly coloured rags, tinsel, old sunshades, Victorian prints and somebody's discarded singlet. When, as in this case, the construction material is opulent-looking, the result is significantly gaudy with something of the mood of a sideshow.

top
MIGUEL BERROCAL IMPRISONED WOMAN (1963)
Polished iron

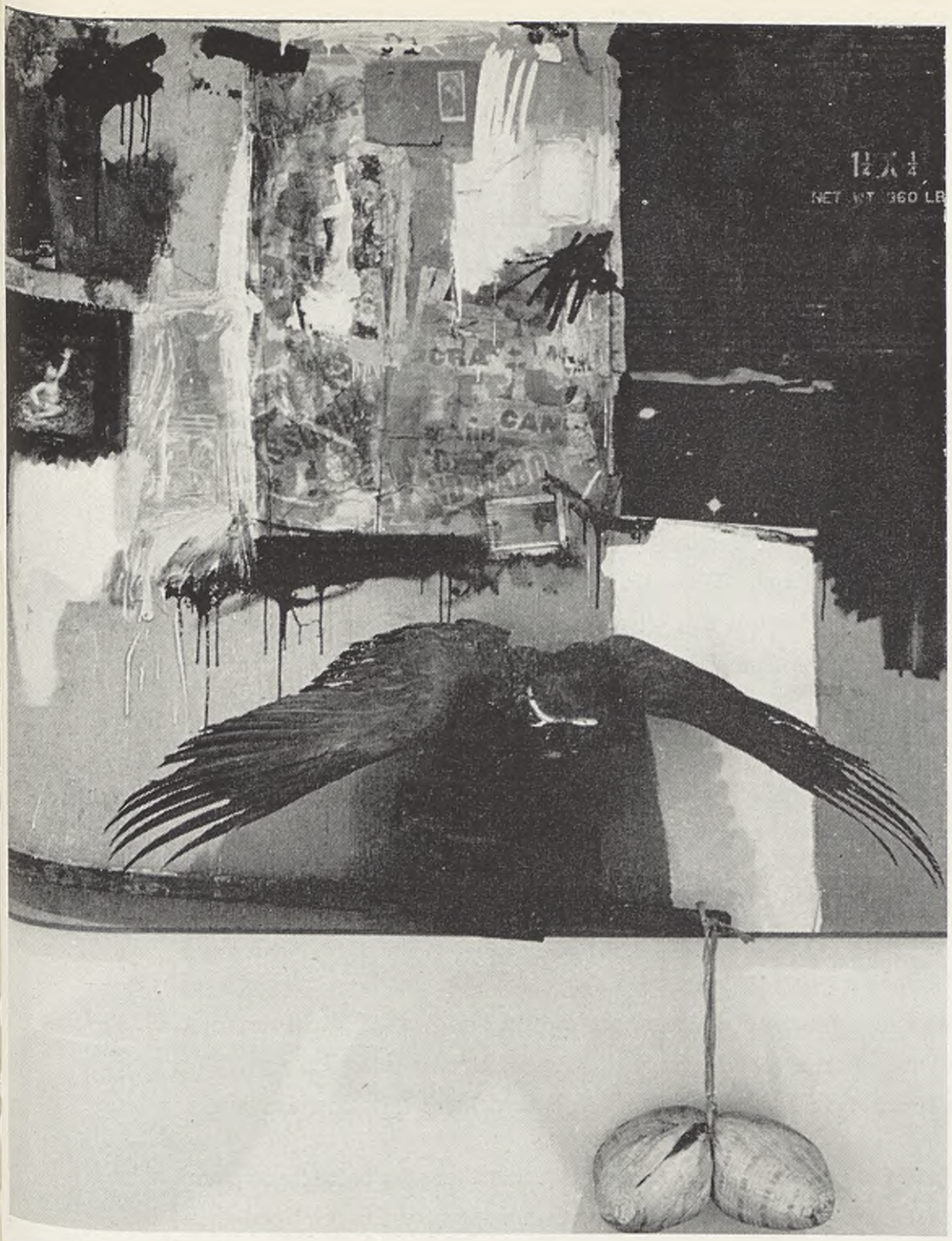
bottom
JUAN BARJOLA NOCTURNAL BEACH



Canyon – made up of a stuffed bird, a sheet of old tin, paint, prints, a sandbag, a stick – is possibly the most successful as a complete projection of a personal idea – although the idea itself is not communicated. It is not the odds and ends that are the barrier to viewing this as art but rather the lack of a coherent symbolism. Such a symbolism can only come from a mature personal culture, but over and over again one feels a lack of such culture in Rauschenberg (and more so in the others). When he uses prints and photos (Jackie Kennedy, the Sistine Chapel, the Rubens Venus, three male modern dancers in the Three Graces pose) one gets the squirmy feeling that these to Rauschenberg are significant, and precisely because he fails to integrate and assimilate them into his paintings, there they are and whatever meaning they may have lies in themselves rather than in the role they play in a work of art. Pop-art culture seems made up of paperback digests in which a little learning does not go a long way towards making art. Oldenburg, Chamberlain and Dine speak Madison-Avenuese, the slick know-it-all lingo of commercial TV and advertising. Rauschenberg, by contrast, is rather more like a half-baked undergraduate who has discovered a personal guru in some even less baked beatnik: 'This', he cries, 'is Culture'! It is not. Rauschenberg's redeeming grace is that, in appearance at least, he is less calculatingly commercial than his fellow-Poppers. Here and there, a touch of poetry seeps out of his assemblages of old junk. Old junk it is, and by its very nature is self-limiting to his art. His natural liking goes for Victoriana: things of the past that now are quaint, dredged up out of the dead-creeper-coiled dead mansions of the dead world of Tennessee Williams and Truman Capote (Rauschenberg is a Texan) and translated from Southern into New Yorkese.

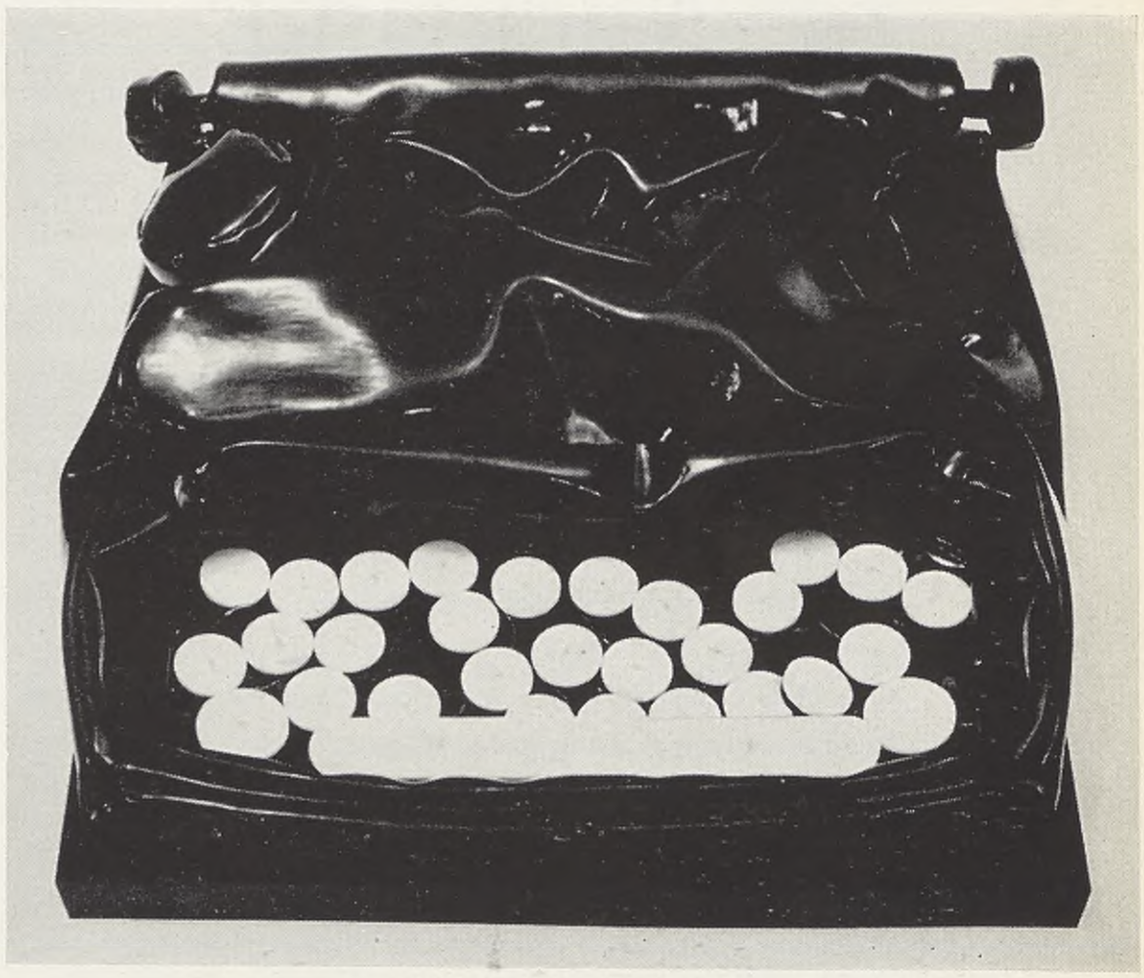
The American backers of Pop Art are claiming for it the status of a twentieth-century American folk art, the first true American art (poor Jackson Pollock, poor Sam Francis, poor De Kooning). Pop it may be, but folk and twentieth-century it is not. It has about as much relationship to folk art as Jayne Mansfield singing *I'll be comin' roun' the mountain* in a Hollywood super-spectacle: manufactured appeal with the easily graspable points put in everybody's grasp. It has about as much relationship to the twentieth century as Barry Goldwater: old-fashioned calendar pictures (*Christmas Day with the Old Folks*, *Baby's First Steps*, *The Country Doctor Visits*) mucked up to sell at framed-canvas prices. It has no value but only price, unless its value be that of the conversation piece in an age when con-

JASPER JOHNS DIVER (1962)
Oil on canvas with object 90in × 170in
Collection Mrs Vera G. List Byram, U.S.A.



left
ROBERT RAUSCHENBERG CANYON (1959)
Combine painting on canvas 86in × 70in × 23in
Galerie Sonnabend, Paris

below
CLAES OLDENBURG GHOST TYPEWRITER (MODEL) (1963)
Sidney Janis Gallery, New York



versation is something you make while the TV commercial drones.

On the basis of this Biennale, Pop Art turns out to be just one more aspect of a universal bewilderment over how to reinstate the subject while retaining the technical advantages of abstraction. It is neither exaggeration nor personal bias but a careful study of work being done everywhere that leads to the conclusion that Abstract Expressionism in itself is dead as a doornail. No other conclusion can be drawn from this year's Biennale. Committed abstractionists seem as confused and hostile in the face of the new figurative trends as the academy professors were some years back when faced with abstraction: the generations have moved on. For the moment, the quest for figuration is turning up some odd and even distressing hybrids, because proponents of the new trend as yet lack the courage to stake all on a swiftly turning roulette wheel: there is still a powerful propaganda machine pumping up the older trend but it shows signs of rust. In short, nothing in the Biennale left one with the feeling of a great discovery, of something completely achieved. It was the groping, sometimes clumsy efforts that made this exhibition interesting: half-legible signposts at a crossroad.

Whatever may be the faults of this every-two-years monster – and no one denies them – the Biennale still provides the major international cross-section of contemporary art and the most accessible. Nations as well as artists can make or lose reputations here. That is why it seems to me urgent for Australia to start preparing now an official group showing for the Biennale 1966. But it must also keep in mind the high level of selection indispensible for such an international exhibition. Such a selection must be made with complete objectivity and include only the best painting and sculpture being done by Australians without concern for local or personal hurt feelings. Art for export must be as carefully chosen as beef.

The Elam School of Fine Arts of The University of Auckland

Arthur M. Lawrence

Lecturer in Art History at the Elam School during academic years of 1963-4

Not everything that art can achieve can be passed on.

Quintillian.

As speculation on the topic of art in a university has been so keen of late the Editor has asked for some reflections on the more fascinating aspects of the relationship from the experiences of an already existing Faculty.

To begin with, why are there art schools and why is the State willing to support them? Basically the problem is this. The cultural epochs we most admire are rich in art works. We look about us, we know we are civilized, but cultured?—we are not so sure. We look for the art works of our own time in places where they would be expected—then the doubt sets in. It is a question that nags every humanist.

Schools are therefore established and supported in the hope that they may help make our cultural garden as green as the one over there. So a school must be involved with immediate here and now problems. To attempt to solve our problems only with the solutions of the past is a futile pursuit, for in any age major achievements were not accomplished simply by preserving or reinterpreting tradition. A vital culture always adds. The implementation of the consequences of this is the point of heat, and ultimately, we hope, light.

The University of Auckland was not anxious to take up this problem but, for reasons somewhat outside the scope of this article, the already existing Elam School of Fine Arts became attached to the University in 1950 as a 'special school', much like Architecture. It continued to grant only a diploma as the University did not think its programme worthy of a degree. As part of the next step to fuller integration with the University now under way, the Fine Arts curriculum is being developed to satisfy the requirements of the University's Academic Committee for the B.A. degree.

This step was not taken without a great deal of anguish. Unfortunately as little of the tradition of art theory and training was known during discussions, many irrelevant arguments based on too narrow a concept of art—the heritage of Classical and Renaissance culture—were brought out of the humanist armoury; all very interesting as such but so out of touch. The dead hand of the historian did indeed raise dust in those days.

More docile and liberal spirits were willing to listen, however, and to grant the freedom of action necessary for the School to have a bit of a run to find itself. For it is the basically sound structure of a near democracy in a university which lets it offer what no other institution can offer, and this makes its link with an art school not only workable but its last refuge of hope.[1]

The degree of that workability naturally depends on the goodwill of those involved, so that in the last analysis the formulated standards will be meaningful only if the university grants its appointees in the Faculty of Fine Arts the same degree of confidence it grants others. An attitude exists which has been summed up smartly by the Visual Arts Committee Report of Harvard University (1956):—'It is a curious paradox that, highly as the University esteems the work of art, it tends to take a dim view of the artist as an intellectual . . . one encounters the curious view that the artist, however great his art, does not genuinely understand it, neither how he produced it, nor its place in the culture and in history.'

[1]Such bootstrap lifting of standards when a school wishes to stand alone, as discussed by Joseph Bourke in *The Australian Artist* Vol. I Pt. 3, does not seem to work in a small society.

The humanist and the artist we must recognize cultivate somewhat different mentalities, and each must learn to know and respect the other. Basically the positions are this. The humanist on his side demands disciplines of analysis toward critical and interpretive ends, and an ability to classify and generalize in order to build up those schema so necessary for an order from which discerning values are deducted.

The artist would probably not object to any of this but *there he cannot stop*. He detects a lack of involvement in the humanist which he knows is deadly to his creative work. It needs intensity and he knows this embarrasses. He needs a developed perceptiveness and a cultivated sensibility, traits without which the arts die. But they are so frequently compromised out of existence or set aside for expediency that the artist begins to distrust the words of the humanist.

A period of difficulty centred over these very things recently when the Art School was given a shoddy building instead of a piece of architecture. That it was a betrayal was obvious but complaints fell upon ears as insensitive as those which heard the Greek poet's complaint of the temples of mud.

The most difficult problem the university faces is how to administer creativity, how to write prescriptions around it. The developed critical mind is necessary for some things but if the humanist is appalled when the mind moves beyond the realm of rules, then he will die as all rigidity dies.

This is not a new problem but one which Einstein saw in brilliant perspective when he wrote: 'Human nature always has tried to form for itself a simple and synoptic image of the surrounding world. In doing this it tries to construct a picture which will give some sort of tangible expression to what the human mind sees in nature. That is what the poet does, and the painter, and the speculative philosopher and the natural philosopher, each in his own way.'

That there is room for this at the University no one would deny, but no doubt as long as our society is in the state it is some will go it alone. We shall always have wild ones in a tradition that dates from the first icon made to shake us out of our complacency. That any in the line of this tradition could function successfully in any institution of society, at our present level of tolerance, one seriously doubts.

As mentioned earlier there has been the necessity to have the freedom to explore possibilities and methods to realize them. This leaves methods completely under (not in) command. We do not expect full *Academische Lehrfreiheit* but even with written prescriptions there is as much latitude as there is intellectual vigour.

The head of the School, Professor of the Faculty of Fine Arts, must be an able administrator but if the School is to be vital he must be involved with the artistic problems at hand, working his own way as well as allowing the vision of others room to coexist. The lecturers feel very fortunate in this with the present head. He shares the decision-making with his academic staff. They have a voice as loud as they wish, either to shout or to sing. There is the general framework of Drawing, Painting, Sculpture, Basic Design (which includes Graphics and Photography) and Art History. Within these subjects there is as much freedom to operate as the schedules allow, the lecturers themselves making the schedules; and by this is not meant a mere twisting of hours here and there. Long have they sought to find the near-ideal uninterrupted working time, all vastly difficult as the individual need varies so greatly. There have been attempts at the day, half day, and even fortnightly periods devoted to a subject, all more or less dictated by the project at hand. What is most important to stress, however, is that the lecturers have the freedom to manipulate the schedules to the real needs of the moment and not to the demands of some ideal institutional order.

Art History is somewhat more predetermined, especially in scheduling, by the needs of the Faculty of Arts which has approved Art History for Stage I. They wish eventually to develop and then incorporate the remaining two stages into their Faculty but agreement on prescriptions is difficult because aims are still too divergent.

As for staff there is a wish to gather vital artists yet only those who can handle that most delicate of communications, teaching, are acceptable. The Harvard Visual Arts Committee again warns:—'In too many cases, unfortunately, the artist-teacher gradually develops into something else: *the teacher who was formerly an artist* (my italics). Too often the initial appointment was fallacious. In the desire to find an artist who could "get along" with art historians, the department acquired a colleague who got along well enough but turned out to be neither much of an artist nor much of a teacher. Few artists are sufficiently dedicated to teaching to make a career of it. Over a long time, the danger is that the artist will produce less and less art while still preserving the attitude that his teaching is of secondary importance to it.'

The School is small, just over one hundred students, and therefore manageable in human terms and there exists a rich personal dialogue between the student and any lecturer he wishes to probe.

Students receive nothing from dormant lecturers for, without the staff-student relationship degenerating into a popularity contest, there must be meaningful contact. If lecturers are not in touch with the important intellectual and emotional problems

of the time then they probably will not have much more to say than 'learn the formulas'.

This is not to raise old controversies again; to learn to do any man's formula is as sterile as it has ever been. Yet there are certain areas of preoccupation in which major activity seem to centre. To be fruitful these are the areas the artist (as well as the scientist) must explore. One does not invent oneself out of one's own time, and indeed in this sense is art experimental.

In general there is no style or set of patterns taught, although some in the University think the School still pursues the contrivances of Parrhasios and Zeuxis, or worse still that it ought to. So while avoiding the formula—the how—it tries to find the why. With the History of Art there is a desire to break down the more rigid schema of the academic approach and to try to integrate the subject more with the studio work. This is very difficult and not just any well trained art historian will do, for here he must seek a new approach: not one which throws over the established disciplines but one which reaches the creative artist without falling into intellectual snobbery and the subsequent alienation.

There is also a feeling which is not limited to the historians, that students are generally quite ill-prepared for the work and its disciplines. There is a general intellectual indifference and conformism cultivated during secondary-school days, probably the worse period of schooling the New Zealand child undergoes. At this period they are so conditioned to need an institution that they are incapable of using the work freedom given them. They are also too cowed by previous experiences of authority to gain much from the open and free contact the School offers. Although it takes time for the students to grow into this situation we feel it is of the utmost importance for them to learn. From it they acquire work discipline and learn the special needs of the artist in controlling his own activity.

These problems, it must be admitted, are faced by those who have University Entrance as well as by those who do not. It should be added that we wish slowly to limit entrance generally to those with U.E. which will accompany a general improvement of art teaching standards in secondary school and the approval of art as a U.E. subject. Yet, and let this be emphasized, entrance may still be gained on grounds of demonstrable talent.

Many educational psychologists might wonder whether we do not allow too much and demand too little, for freedom is always relative to a set network and for that there is always a need for acquired formulas. While the general rule of behaviour is to repeat what has been learned and one knows that this is a very strong factor in any learning process, there is an elusive process whereby this is vitiated and it is one that we cherish mightily. How to cultivate it is our challenge.

continued from page 259

Ralph Balson

had seen and been interested in such work at the Salon de Mai of 1960], probably as a reaction against the American "Tachiste" painting. The matter, or substance used—iron, sacking, wood or cloth in the work of Burri, a thick putty in the work of Tapies, plaster, sand, etc., in the work of others, is allowed to remain as the work itself. The ironness of iron, the sackiness of sacking, the cracking and shrinking of putty as it dries, etc. The aesthetic quality is in the sensibility of the artist using it.

'In my painting the matter, the paint, was allowed to flow together to produce its own rhythm, its own structure—a natural paint structure.

'A rose is a rose because it's a rose. We don't try to make it a daffodil or a cabbage.

'Or do we?'

The picture is poured in black and white enamels only. His last one-man show in 1963 likewise confined itself largely to black and white, because, on the evidence of those poured in colour, he could no longer in this semi-automatic technique properly control his normally fastidious tonal relationships.

A similar poured picture of 1962 is illustrated in John Reed's *New Painting 1952–1962*, accompanied by his latest statement:

'I am a painter, I believe in painting, and the wonderful tradition of painting.

'Time has not erased the work of the old painters but has enhanced and enriched it.

'We do not paint like them because through the discoveries and the search for truth of the scientists, our way of living and thinking is different.

'Instead of the old world of absolute values, ours is a world of relativity, a world of ceaseless movement where reality is nothingness and nothingness reality. Instead of the determinate the principle of indeterminacy.

'Man is a lonely creature on his speck of matter, his only comforts are his works and the companionship of his fellow man.

'My painting is not associative either of England or Australia, or going for a walk or coming back from one. [Probably a reference to John Olsen's use of Klee's idea at this time].

'I try to find out what the substance of paint will give me, to make a Painting a Matter Painting.'

Although his willingness to allow the black paint something of its own independent way in his poured 'matter paintings' is anti-individualist and anti-subjective, as are all his previous constructive manners, one wonders whether the whole phase was not a byway in his art. An art of more controlled relationships and a delight in colour seem more natural to him, and better able to symbolize his vision of the universe.

Perhaps after four years he realized this himself, for the last painting before his death returned with greater resonance of movement and colour than ever before to his style of 1958–9.

Again it might have been a farewell to something that now came fairly easily, for this happy pilgrim was due to leave for a year in the U.S.A. a few weeks after his death.

Besides his pictures he leaves one other monument. In the mid-fifties Grace Crowley had bought a country house *High Hill* at Oxley Drive on the mountain above Mittagong—indeed after his wife's death Balson lived his last two years there in a garden hut. Its drawing room is by Balson the house-painter, the walls and ceilings, the architraves and panelling done in soft gay colours as a dancing constructivist interior.

He was an enemy of the static, which was dead, and a poet of a universal, shifting flux.

Appendix

Balson's exhibited work as traced in art society exhibitions from 1931 and in some major group exhibitions; all in Sydney unless otherwise stated.

1933. The Sydney Art School Retrospective, *The Kitchen*, *Peter*. 1934. Contemporary Group, *Nude*. 1939. 'Exhibition I', David Jones, *The Sisters*, *Holiday*, *Portrait*, *Girl in Pink*, *Madonna*, *Semi-Abstraction*, *Woman in Green*, *Composition* (with Crowley, Fizelle, F. Hinder, F. Medworth, M. Hinder, E. Lange, G. Lewers). 1941. One-man show, Anthony Horderns, 21 untitled paintings. 1942. Society of Artists, *Construction in Green*, *Construction in Transparent Planes*. 1944. 'Constructive Paintings', Macquarie Galleries, *Space Construction*, *Plane Construction*, *Discs and Slabs*, *Construction*, *Light Penetration*, *Constructive Elements* (with Crowley, F. Hinder, Gerald Ryan). 1946. Society of Artists, *Constructive Painting*. 1947. C.A.S. April, two *Constructive Paintings* C.A.S., November, two *Constructive Paintings*, one *Constructive Drawing*. 1948. 'Abstract Paintings, Drawings, Sculpture, Constructions', David Jones, Six *Constructive Paintings* (with 16 other artists including many like James Cant, and Eric Wilson, to whom the term abstract as in today's common usage as non-representational could not be applied). 1949. C.A.S., *Constructive* (*White Movement*) and two *Constructive Paintings*. 1950. Society of Artists, *Blue Picture*, *Red Picture*; C.A.S., three *Constructive Paintings*. 1951. 'Abstract Compositions', Macquarie Galleries, *Constructive Painting*. Two *Pastel Abstracts* (with 11 other artists). Society of Artists, two *Constructive Paintings*, *White Movement*. 1952. Two-man show Balson and Klippel, Macquarie Galleries Twelve *Abstract Paintings*, Ten *Pastels*; Society of Artists, three *Paintings*. 1953. 'Twelve Australian Artists', London and English tour, *Abstraction No. 1, 1950*, *Abstraction No. 2, 1951* Society of Artists, two *Paintings*. 1954. Society of Artists, two *Paintings*. 'Two Exhibitions': Hal Missingham Sketches, Abstractions, Macquarie Galleries, *Pastel*. 1956. 'Pacific Loan Exhibition', S.S. Orcades at Auckland, Honolulu, San Francisco, Vancouver, two *Paintings*. 1957. One-man show, David Jones, June, 38 untitled paintings. 1960. One-man show, Farmers, January, 36 *Paintings*, 11 *Pastels*. One-man show, Galerie Creuze, Paris, 30 November. 1961. 'Recent Australian Painting', Whitechapel Gallery, London, *Painting No. 9, 1959*. 1962. One-man show, David Jones, February, uncatalogued, untitled paintings, at least 32. 1963. One-man show, Macquarie Galleries, July, 17 *Paintings*. 1964. Transfield Prize, David Jones, *Non-objective Abstract*.

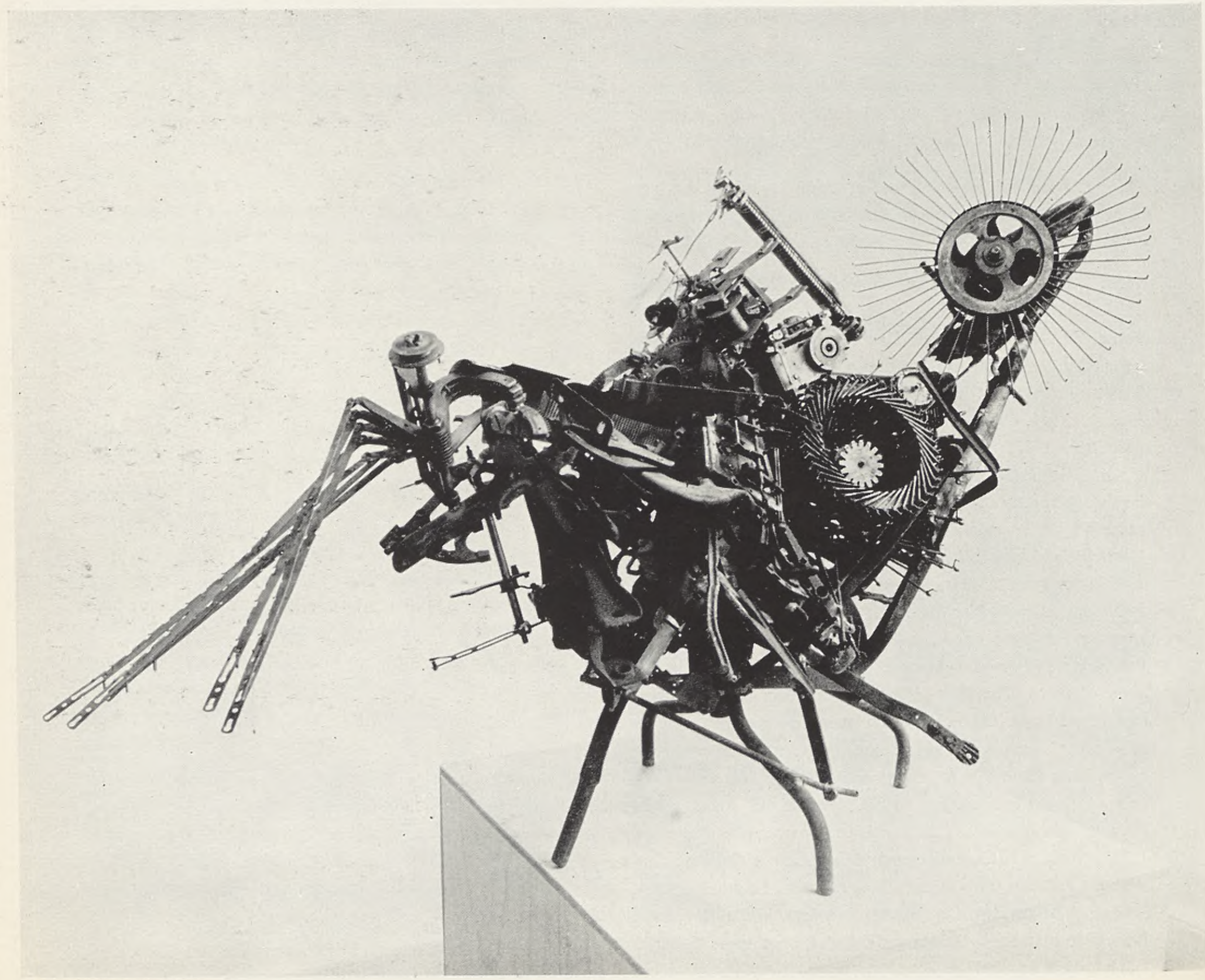
Erratum

In volume 2, Number 3 the painting *Hillside* by Fred Williams was credited to the Collection of Castlemaine Art Gallery instead of to Collection Louis Smith.

Exhibition Commentary

The inaugural exhibition of Gallery A, Sydney, was among the most vital seen in Sydney during 1964. The opening showed Lanceley, Klippel, Dawson and Olsen. Robert Klippel's large steel sculpture stood like an *eminence gris* in that exhibition. Bird – animal – and sunlight – it managed with consummate skill the difficult void between the utilitarian identity of the junk and the jump to an overall image.

ROBERT KLIPPEL METAL SCULPTURE
Welded Steel
Collection Mrs Rua Osborne



Brisbane painter, Shepherdson, one-time student of Sibley and Molvig, took the unlikely subject of the abattoirs for his first one-man exhibition at the Johnstone Gallery and produced broadly painted works full of power, originality and compassion.

GORDON SHEPHERDSON DOWN ON HIS KNEES (1964)
Oil and enamels on hardboard, 35in × 48in
Collection Queensland Art Gallery

TAIUN YANAGIDA IDEOGRAPHS
88in × 172in

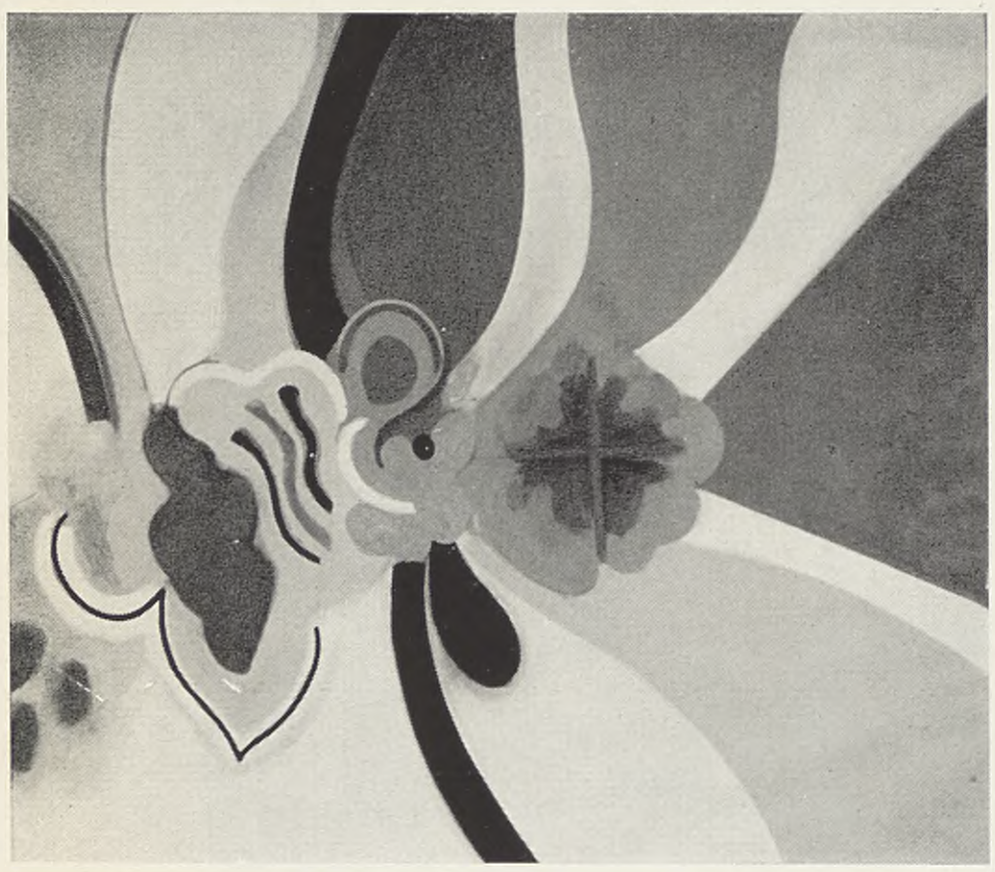
An exciting exhibition of traditional Japanese calligraphy was seen in Sydney and Melbourne during this summer. We in the West respond to calligraphy with a painter's eye enjoying its dynamic bravure of brush, and its subtle inflections of flowing ink but to many Japanese it is considered an art higher than painting.

ROBERT GRIEVE COMPOSITION 1964
Collage and PVA 12in × 15in
Possession of the artist

Robert Grieve, recently returned from a tour of Japan, tells us of the one-man exhibition he held at the Konohana Gallery, Tokyo. This illustration, taken from his show, conveys some of the excitements engendered by this confrontation with Japanese art.

Clarity, logic and a constant search for clearly articulated ideas was the hallmark in the exhibition of the young Melbourne painter, Janet Dawson, at Gallery A, Sydney, in December.
Miss Dawson is a delightful colourist. Her colour sings a song of radiant primary colours celebrating the blessing of light.

Robert Ellis, a New Zealand painter exhibited at the Rudy Koman Gallery in November. Due to harassing Custom's regulations, the work of New Zealand painters is rarely seen in this country. Ellis is an urban abstractionist, both in style and by poetic inclination.
His work was tense with occasional massed coagulations of spidery lines, suggesting formal constructions of cities and rivers. His show was marred by a too constant repetition of similar forms and themes.



JANET DAWSON ST. GEORGE AND THE DRAGON
Oil on canvas 66in × 78in
Collection Mrs J. Lewis

ROBERT ELLIS CITY OVER THE RIVER 1964
Oil on hardboard 60in × 48in

Art Directory

Amendments to previously published information are denoted by italics.

EXHIBITIONS

Brisbane, Queensland

THE JOHNSTONE GALLERY, 6 Cintra Road, Bowen Hills Tel. 5 2217
30th October – 29th November *Brian Seidel* (Gallery F)
15th November – 2nd December *Gordon Shepherdson*
21st February – 10th March Three Queensland Painters
23rd February – 13th March Virginia Cuppaidge – fabrics (Gallery F)
14th March – 31st March Marea Gazzard – ceramics
16th March – 3rd April Gareth Jones-Roberts (Gallery F)
4th April – 21st April Joy Roggenkamp
25th April – 12th May Louis James
27th April – 15th May Kenneth Jack (Gallery F)
16th May – 2nd June George Luke – Sculpture
6th – 23rd June Arthur Evan Read
8th – 26th June June Stephenson (Gallery F)
27th June – 14th July Rodney Milgate
29th June – 17th July Cedric Flower (Gallery F)
Hours: Tuesday to Saturday: 11 am – 6 pm
MORETON GALLERIES, A.M.P. Building, Edward Street Tel. 2 4192
1st – 12th March Prints
15th – 26th March Contermpoary Painting
29th March – 9th April Harold Lane
12th – 30th April Easter Exhibition
3rd – 14th May John Loxton
17th – 28th May Max Ragless
31st May – 11th June Drawings
14th – 25th June Arthur Murch
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9 am – 12 noon

QUEENSLAND ART GALLERY, Gregory Terrace Tel. 5 4974
March, April, May Gallery Collection
3rd June – 4th July Ian Fairweather Retrospective Exhibition
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 Tel. 28 9860
February Young Australian artists for Japan (cancelled)
17th March – 4th April Acquisitions for 1964
21st April – 23rd May Recent Australian Sculpture
7th June – 4th July The Art of Drawing
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
ARTARMON GALLERIES, 479 Pacific Highway, Artarmon Tel. 42 0321 (Artlovers Pty. Ltd.)
March, April, May, June, Continuous Mixed Exhibition
Hours: Monday to Saturday: 9 am – 5 pm
BARRY STERN GALLERIES, 28 Glenmore Road, Paddington Tel. 31 7676
3rd March 4 Melbourne Painters – Edith Wall, Mary McQueen, Val Albiston, Yvonne Cohen
17th March Ilse Tauber, Eileen Brooker, Blaz Kokor – pottery
31st March Mixed Exhibition David Shlunke, guest artist
14th April Mixed Exhibition
28th April Danilo Vassilieff; Ross Mainwaring – sculpture
12th May 4 Figurative Painters
26th May Junior Baines
9th June Mixed Exhibition and Eve Keky (Berlin, 1920)
23rd June David Newbury
Monday to Friday: 12 noon – 7 pm
Saturday: 10 am – 5 pm
THE BLAXLAND GALLERY, Farmer & Company, George Street Tel. 2 0150
17th – 27th February *John Yule*
10th – 20th March Hans Erni (Swiss)
28th April – 8th May Young Contemporaries Exhibition
19th – 29th May Mike Brown
9th – 18th June Owen Shaw
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9 am – 12 noon
CLUNE GALLERIES, 59 Macleay Street, Potts Point Tel. 35 2212
November European Collection
December Dobell, Drysdale, Boyd and Nolan
March John Olsen – paintings and tapestry
April Charles Blackman
May – June Chagal – lithographs
Hours: Monday to Saturday: 10 am – 5.30 pm
DARLINGHURST GALLERIES, 162 Crown Street, Darlinghurst Tel. 31 6252
16th February – 27th March Godfrey Miller; Edward May and Norman Kay
30th March – 24th April Sali Herman
27th April – 22nd May Donald Friend
25th May – 12th June Elizabeth Cummings
Hours: Monday to Friday: 10 am – 6 pm
Saturday: 10 am – 5 pm
Sunday: 2 pm – 4 pm
DAVID JONES ART GALLERY, Elizabeth Street Tel. 2 0664 Ext. 2109
10th – 27th March Jannis Spyropoulos (Greek)
7th – 24th April Fine and Decorative Art – furniture, sculpture and objects
5th – 22nd May Sidney Nolan
2nd – 26th June Rodin – sculpture and drawings
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9 am – 12 noon
DOMINION ART GALLERIES, 192 Castlereagh Street Tel. 61 2776
9th March Dominion Preview 1965
23rd March Mario Telese
30th March Fred Sulser
6th April Albert Tucker
20th April Michael Kmit
4th May Bettina McMahon
18th May Michael Allen Shaw
1st June Francis Lymburner
15th June C.A.S. Autumn Exhibition
Hours: Monday to Friday: 9.30 am – 5.30 pm
Saturday: by appointment
GALLERY A, 21 Gipps Street, Paddington Tel. 31 9720
1st February – 23rd March Group Show – Janet Dawson, Leonard Hessing, Robert

Klippel, Colin Lanceley, Charles Reddington and Sepik River Art
26th March – 22nd April Colin Lanceley
23rd April – 27th May Leonard Hessing
Hours: Monday to Friday: 10 am – 6 pm
Saturday: 10 am – 2 pm
HUNGRY HORSE ART GALLERY, 47 Windsor Street, Paddington Tel. 31 5087
10th – 26th November *Pierre Van Soest* (*Lower Gallery*) (cancelled)
23rd February – 11th March John Stockdale
16th March – 1st April John Coburn
22nd March – 1st April Corrine van Hattum – jewellery
6th – 22nd April Robin Welch – pottery
Hours: Monday to Saturday: 11 am – 6.30 pm
LITTLE GALLERY, 19–23 Bligh Street Tel. 28 9236
23rd February – 8th March Tom Twinber (U.S.A.)
9th – 22nd March Beatrice Kelly
23rd March – 5th April Crecy
6th – 15th April Lorna Trendiville
20th April – 3rd May Elizabeth Durack – drawings
4th – 17th May Lesbia Thorpe – graphics
18th – 31st May Dzems Krivs
1st – 14th June Roy Hutchinson
29th June – 12th July Nickolas Heiderich – pottery
Hours: Monday to Friday: 10 am – 5.30 pm
Saturday: 9.30 am – 12 noon
MACQUARIE GALLERIES, 19 Bligh Street Tel. 28 3412
13th – 25th January Douglas Ram *Samuj*
27th January – 8th February *Ken Whisson*
10th – 22nd February *100 Gravures de Paris*
24th February – 8th March *Cameron Sparks*
10th – 22nd March Rodney Milgate
24th March – 5th April Kevin Connor
7th – 26th April Easter Exhibition
28th April – 10th May Alex Leckie
12th – 24th May Ian Fairweather
26th May – 7th June Edward Hall
9th – 21st June Stan de Teliga
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 10 am – 12 noon
RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra Tel. 32 2533
March Leonard French
April Lawrence Dawes; Unk White
May Bob Dickerson; Tate Adams
June Young Melbourne Artists
Hours: Monday to Friday: 10 am – 5 pm
Saturday morning by appointment
WALK GALLERY, Corner Pacific Highway and Edgeworth David Avenue, Hornsby, Tel. 47 3972
29th March – 10th April David Bell
19th April – 1st May Molly Johnson; Ted Singer
22nd May – 5th June Serge de Turville (French)
20th – 30th June Group Show – pottery (to benefit U.N. International Co-operation Year Art Award)
Hours: Tuesday to Friday: 9.30 am – 3.30 pm
Saturday: 9 am – 4 pm
WATTERS GALLERY, 397 Liverpool Street, Darlinghurst Tel. 31 2556
24th February – 13th March Dick Watkins
17th March – 3rd April Ann Thomson
7th – 24th April Bill Marler – carved wooden bowls
28th April – 15th May John Peart, Robert Williams
19th May – 5th June Maximilian Feuerring
9th – 26th June David Aspden
Hours: Tuesday to Saturday: 10 am – 5 pm
Wednesday: 10 am – 9 pm
Closed Sunday and Monday
WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby Tel. 95 6540
14th – 27th February Gordon McAuslan
7th – 20th March Roy Fluke
1st – 10th April Joy Ewart Scholarship Competition
25th April – 8th May Laurence Ware – sculpture
6th – 19th June Kim Oom
Hours: Monday to Thursday: 10 am – 3 pm and 7 pm – 9.30 pm
Saturday: 10 am – 5 pm

Newcastle, New South Wales

NEWCASTLE CITY ART GALLERY, Cultural Centre, Laman Street
19th February – 14th March Australian Print Survey
22nd March – 24th April London Transport Posters
10th – 30th May Art of Drawing
4th – 30th June Selections from City Collection
Hours: Monday to Friday: 11 am – 5 pm
Saturday: 9 am – 12 noon
Sunday: 2 pm – 5 pm
VON BERTOUCH GALLERIES, 50 Laman Street Tel. 2 3584
12th February – 2nd March Irvine Homer Retrospective
5th – 16th March Francis Lymburner – drawings
19th – 30th March Ken Reinhard
2nd – 20th April Maximilian Feuerring
23rd April – 4th May Mary Beeston
7th – 18th May – closed
21st May – 1st June Desmond Digby
4th – 22nd June Studio Pottery
25th June – 6th July James Gleeson
Hours: Friday to Tuesday: 12 noon – 6 pm

Wollongong, N.S.W.

CRANA GALLERY, 192 Brokers Road, Mount Pleasant Tel. 8 1533
Hours: Monday to Friday: 11 am – 6 pm
Saturday: 2.30 pm – 5.30 pm

Canberra, A.C.T.

STUDIO NUNDAH, 4 MacArthur Avenue, O'Connor Tel. 4 3135
10th – 20th February Peter Jong Cheng Wah Paintings and batiks
25thFebruary – 13th March Dorothy Braund
18th – 27th March Paintings and jewellery
22nd – 25th April Indian craft
13th – 23rd May Erica McGilchrist
27th May – 10th June Sam Fullbrook
17th – 29th June David Schlunke
Hours: Monday to Friday: 11 am – 5.30 pm
Saturday: 2 pm – 5 pm

Melbourne, Victoria

ARGUS GALLERY, 290 Latrobe Street Tel. 34 6850
5th – 16th October *David Keys*, Peter Laycock – pottery
30th November – 18th December Christmas Exhibition – *6 Young Printmakers*
15th – 27th February Peter Freeman; Ron Upton – sculpture
1st – 13th March Shay Docking and Japanese pottery
15th – 27th March Vincent Basile; Jean McManus

29th March – 10th April Modern imported furniture – Alexander
12th – 30th April Contemporary Art Society Exhibition
3rd – 14th May Bernard Hesling – enamels; Ian Horn, Michael Winters
17th – 28th May R. Haughton James
31st May – 11th June Ladislaw Kardos; Edward Middleditch
Hours: Monday to Friday: 10.30 am – 5.30 pm
Alternate Saturdays: 10.30 am – 1 pm

ATHENAEUM GALLERY, 188 Collins Street
1st – 13th March Pat Dowsing Smith
15th – 27th March Myrniong Art Group
26th April – 8th May John Parry
10th – 22nd May Council of Adult Education – 'Art from the Country'
24th May – 5th June Audrey Snell
21st June – 3rd July Gordon Speary
Hours: 10 am – 5 pm

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood Tel. 41 4303
Early March Udo Sellbach
Late March – April Ian Sime
Late April Kevin Connor
Late May North Gallery Geoffrey Gordon – silver; South Gallery Geoffrey Hooper
Mid June Barbara Brash
Hours: Monday to Friday: 10 am – 5 pm

GALLERY 'A', 275 Toorak Road, South Yarra Tel. 24 4201
4th – 26th February Janet Dawson, Leonard Hessing, Colin Lanceley, John Olsen, Robert Klippel, Charles Reddington
1st – 26th March Survey Exhibition of Naive Painters
29th March – 29th April John Brack
3rd – 21st May Watercolours and drawings by contemporary artists
24th May – 14th June Twelve Printmakers

KATRINA GALLERIES, 485 Centre Road, Bentleigh Tel. 97 6715
March Rade Miljkovic
April Potters and painters
May John Balmain
June Australian Wildflowers and Pottery
Hours: Monday to Friday: 9 am – 6 pm
Saturday: 9 am – 12 noon: 2 pm – 4 pm

LEVESON STREET GALLERY, Corner Victoria and Leveson Streets, North Melbourne Tel. 30 4558
28th February – 11th March Mixed Exhibition – painting and sculpture
14th – 25th March Max Sherlock
28th March – 8th April Henry Bell
11th – 22nd April The Canterbury Fellowship Exhibition of Religious Paintings and Sculpture
25th April – 6th May Gordon Samstag
9th – 20th May Ernest Smith
6th June – 17th June Charles Bush
Hours: Monday to Friday: 12 noon – 6 pm
Saturday: Closed
Sunday: 2 pm – 6 pm

MUSEUM OF MODERN ART AND DESIGN OF AUSTRALIA, 180 Flinders Street (Ball and Welch) Tel. 63 9645
16th March – 1st April Design – '65 – Design in Consumer Goods
13th – 29th April Ken Reinhard
4th – 20th May Selections from Permanent Collection
Hours: Monday to Friday: 10 am – 5.30 pm
Saturday: 10 am – 12 noon

NATIONAL GALLERY OF VICTORIA, Swanston Street Tel. 32 4811
4th March – 11th April Survey: Crawford, French, Johnson, Kemp, Senbergs
18th April – 23rd May Primitive Art: Melanesia
Hours: Monday: 12 noon – 5 pm
Tuesday – Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm

SOUTH YARRA GALLERY, 10 William Street, South Yarra Tel. 24 4040
16th February Annual Group Show – Arthur Boyd, Thomas Gleghorn, Charles Blackman, William Dobell, Russell Drysdale, Donald Laycock, James Gleeson, Sali Herman
9th March Asher Bilu
23rd March Rosemary Ryan; Gus McLaren
6th April Len Annois
20th April John Olsen
11th May Bob Dickerson
Hours: 10 am – 5 pm

TOORAK GALLERY, 277 Toorak Road, South Yarra Tel. 24 6592
Hours: Tuesday to Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm

VICTORIAN ARTISTS SOCIETY, 430 Albert Street, East Melbourne
1st – 8th March Victorian Artists Society – Art Bargain Sale
27th March – 2nd April Australian Medical Association Art Group
3rd – 15th May Autumn Exhibition (including E. T. Cato Award) Victorian Artists Society
22nd June – 2nd July Special Exhibition – Yarra Victorian Artists Society
Hours: 10 am – 5 pm
Sunday: 3 pm – 5 pm

Adelaide, South Australia

BONYTHON ART GALLERY, 88 Jerningham Street, North Adelaide Tel. 68672
21st January – 4th February Robert Ellis (New Zealand)
8th – 26th February London Acquisitions Show
1st – 18th March Pro Hart
22nd March – 8th April Max Lyle – sculpture
12th – 29th April Michael Shannon
3rd – 20th May Chagal, Picasso, Miro, etc. – lithographs, prints
24th May – 10th June Richard Crichton
14th June – 1st July Kevin Connor
Hours: Tuesday to Saturday: 11 am – 6 pm
Sunday, Monday: Closed

HAHNDORF GALLERY, Princes Highway, Hahndorf
7th – 21st February Ernest Smith
22nd – 28th February South Australian artists
7th – 21st March Barbara Leslie
4th – 18th April Meron Williams and Ronald Anderson
2nd – 16th May Anthony Chapman and Shirley Megson
30th May – 13th June B. Vinall, J. Lethbridge and L. Collins
14th – 30th June South Australian artists
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 1.30 pm – 5.30 pm

NATIONAL GALLERY OF SOUTH AUSTRALIA, North Terrace Tel. 23 8911
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm

OSBORNE ART GALLERY, 13 Leigh Street Tel. 51 2327
March Francis Roy Thompson
April Kathleen O'Connor
May – June Interstate, overseas and local artists
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9 am – 11.30 am

ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS, Institute Building, North Terrace
WHITE STUDIO, 22 Gawler Place Tel. 87525

Perth, Western Australia

BOAN'S CLAUDE HOTCHIN ART GALLERY, Murray Street
2nd – 12th February 50 Maltese paintings (sponsored by the Robin Hood Society, N.S.W.)
15th – 26th February Aboriginal Art – bark paintings and carvings
8th – 19th March John Kluyt
31st May – 11th June Ann Creed
SKINNER GALLERIES, 31 Malcolm Street Tel. 21 9800
Hours: Monday to Friday: 11 am – 5 pm
Saturday and Sunday: 2.30 pm – 5 pm
WESTERN AUSTRALIAN ART GALERY, Beaufort Street Tel. 28 2825
March – Paintings from the Gallery's Collection
April – June 'Survey I – The Years 1895 to 1910'
Hours: Monday to Friday: 10.30 am – 5 pm
Saturday: 9.30 am – 5 pm
Sunday: 2 pm – 5 pm
Wednesday evening during period of touring exhibitions: 7.30 pm – 10 pm

Launceston, Tasmania

MARY JOLIFFE ART GALLERY, 118 St. John Street Tel. 25219
Hours: Monday to Friday: 9 am – 5.30 pm and 7 pm – 9 pm
Saturday: 9 am – 11.30 am
QUEEN VICTORIA MUSEUM AND ART GALLERY, Wellington Street
11th – 21st March Launceston Technical College Art School Exhibition
25th March – 11th April Annual Exhibition of Launceston Art Society
14th April – 1st May Margaret Stones – watercolours of Tasmania Plants
May Tenth Tasmanian Gallery Exhibition
THE GALLERY, Carrick
Hours: open daily

Hobart, Tasmania

LLOYD JONES ART GALLERY, 147 Collins Street
March Colin Parker
April Leonard Long
Hours: Monday to Friday: 10.30 am – 5 pm
TASMANIAN MUSEUM AND ART GALLERY, Argyle Street Tel. 26038
February Historical paintings of early Tasmania, French and English prints
March – April Ninth Tasmanian Art Gallery Exhibition
April Art Society of Tasmania
Hours: Monday to Friday: 11 am – 5 pm
Saturday: 11 am – 4 pm
Sunday: 2.30 pm – 4.30 pm

COMPETITIONS AND PRIZES

Queensland

H. C. RICHARDS MEMORIAL PRIZE: Painting, any subject, any medium, non-acquisitive, 250 gns. Closing date: 30th October 1965.
JOHNSONIAN 1965 ART COMPETITION: Any medium, landscape, seascape or portrait: acquisitive, 120 gns. Judges: Margaret Olley, E. J. Hayes, John Rigby. Closing date: 14th June 1965. Particulars from: Hon. Secretary, Johnsonian Club, Kelvin House, Adelaide Street, Brisbane.
L. J. HARVEY MEMORIAL PRIZE: Drawing, any medium, acquisitive, £25. Closing date: 30th October 1965.
TOOWOOMBA ART SOCIETY ART COMPETITION: Best oil, acquisitive, 250 gns; best watercolour, acquisitive, 100 gns; best Queensland artist, any medium, acquisitive, 100 gns. Judge: William Dargie. Closing date: 19th February 1965. Particulars from: A. J. Rumsey, 75 Bridge Street, Toowoomba.
TULLY ART FESTIVAL: any subject, any medium, 60 gns. Closing date 17th June 1965. Particulars from: K. Jackson, Box 329, Tully.
ARCHIBALD PRIZE: portrait (oil or watercolour), approximately £800. Judges: Trustees of the Art Gallery of NSW. Closing date: 31st December 1965. Particulars from: Director, Art Gallery of NSW, Sydney.
C.A.S. YOUNG CONTEMPORARIES ART SOCIETY AWARD: members or non-members. Group A, 24–30 inclusive, Group B, 23 years and under. Judges: Thomas Gleghorn, Elwyn Lynn, Daniel Thomas. Closing date: 15th April 1965. Particulars from. C.A.S., 33 Rowe Street, Sydney.
HUNTER'S HILL 1965 ART EXHIBITION: open oil any subject, 100 gns; open watercolour any subject, 50 gns; local oil, 25 gns; local watercolour, 25 gns. Judges: Maximilian Feuerring, Nora Heysen, John Santry. Sculpture, 30 gns. Judge: Tom Bass. Ceramics, hand-built, 10 gns. Judge: Les Blakebrough. Ceramics, thrown; 10 gns. Judge: V. Andrews. Closing date: 12th March 1965. Particulars from: Town Clerk, Municipality of Hunter's Hill, Box 21, P.O., Hunter's Hill.
INTERNATIONAL CO-OPERATION ART AWARD: medallion and monetary award to a painter or sculptor who has made an outstanding contribution to Australian art. Particulars from Australian Congress for International Co-operation and Disarmament, P.O. Box, 247 Haymarket, Sydney.
PORTIA GEACH MEMORIAL AWARD: Portrait by female artist resident in Australia, £1,000. Judges: Any two of the Trustees of the Art Gallery of N.S.W. and Thelma Boulton. Closing date: 31st August 1965. Particulars from Portia Geach Memorial Award, C/– Permanent Trustee Company of NSW Ltd., 23–25 O'Connell Street, Sydney.
ROBERT LE GAY BRERETON MEMORIAL PRIZE: drawing studies by an art student, approximately £70. Three judges – Society of Artists, Royal Art Society, Watercolour Institute. Closing date: 31st May 1965. Particulars from Art Gallery of NSW, Sydney.
ROBIN HOOD COMMITTEE TENTH ANNUAL ART CONTEST: open section, £400; best oil, £200; best watercolour or gouache, £100. Judges: Douglas Dundas, John Reed, Rose Skinner. Closing date: 3rd August 1965. Particulars from: Mrs. Joy Alston, 10 Kenton Court, Eric Road, Artarmon.
ROYAL EASTER SHOW ART COMPETITIONS: Rural Bank Art Prize, rural traditional, 1st £500, 2nd £150, 3rd £50. Judges: Alan Baker, R. Emerson Curtis, Douglas Pratt. R. F. Swan Art Prize, outdoor subject, modern, £250. Judges: Weaver Hawkins, Laurie Thomas, J.. A. Tuckson. Sir Charles Lloyd Jones Memorial Art Prize; industrial traditional. Judges: Robert Haines, David Strachan, Daniel Thomas. Bank of NSW Art Prize:

industrial modern, £500, Judges: George Duncan, Thomas Gleghorn, Frank Hinder. Commercial Banking Company of Sydney Art Prize: watercolour traditional, 1st £150, 2nd £75, 3rd £25. Judges Erik Langker, Hal Missingham. Farmer and Company Limited Sculpture Prize: £250. Judges: Lyndon Dadswell, Alan Ingham. Warwick Fairfax Human Image Prize; £250. Judges: William Dobell, Wallace Thornton. Closing date for all prizes: 5th March 1965. Particulars from: Royal Agricultural Society of N.S.W., Box 4317, G.P.O., Sydney.

SULMAN PRIZE: Subject painting, approximately £250. Judge: Hal. Missingham. Closing date: 31st December 1965. Particulars from Director Art Gallery of NSW, Sydney.

WYNNE PRIZE: figure sculpture or Australian landscape painting, £200. Judges: Trustees of Art Gallery of NSW. Closing date 31st December 1965. Particulars from Director Art Gallery of NSW, Sydney.

BATHURST SESQUI-CENTENARY ART PRIZE: oil, 350 gns; other media, 50 gns; (both acquisitive) Judge: Desiderius Orban. Closing date: 22nd February 1965. Particulars from Hon. Secretary, The Scot's School, Bathurst.

BERRIMA DISTRICT ART SOCIETY AWARDS: traditional, £100; contemporary, £100; watercolour, £50; (all acquisitive). Judge: Daniel Thomas. Closing date: September 1965. Particulars from Mrs M. Teale, Centennial Road, Bowral.

CAMPBELLTOWN FESTIVAL OF FISHER'S GHOST ART COMPETITION: open oil or PVA, £100. Judge: Ron Lambert. Australian landscape non-abstract (acquisitive), £50. Alan Baker. Closing date: 20th February 1965. Particulars from Secretary, Festival Committee, 8 Rosalind Crescent, Campbelltown.

GRAFTON JACARANDA ART EXHIBITION: purchase or purchases to the value of approximately 250 gns. Closing date: October 1965. Particulars from Hon. Secretary, P.O. Box 62, Grafton.

TUMUT ART SHOW: open, 200 gns; traditional scene within the Shire (acquisitive), 50 gns. Judge: J. A. Tuckson. Closing date: 20th April 1965. Particulars from Mrs M. Symmonds, Richmond Street, Tumut.

Victoria

CONTEMPORARY ART SOCIETY (VICTORIA) EXHIBITION PRIZE: Sidney Meyer Charity Trust Prize for Painting, £500. Judge: Eric Westbrook. Closing date: 2nd April 1965. Particulars from Secretary, C.A.S., 18 Brinsley Road, Camberwell, SE6, Victoria.

Western Australia

CLAUDE HOTCHIN ART PRIZES: oil, £100; watercolour, £50 (acquisitive) open to West Australian residents only. Judges: J. A. B. Campbell, Charles Hamilton, Claude Hotchin, Thomas Sten, Malcolm Uren. Closing date: 20th September 1965. Particulars from: Claude Hotchin, 4 Statham Street, Glen Forrest, W.A.

PRIZEWINNERS

Queensland

CAIRNS ART SOCIETY EXHIBITION
Judge: Ray Crooke
Carol Ann Tanner

TULLY ART FESTIVAL
Judge: Laurie Thomas
Val Kum Guen
Dorothy Jones

New South Wales

ARCHIBALD PRIZE
Judges: Trustees of Art Gallery of NSW
Not awarded

DRUMMOYNE ART PRIZE
Judge: John Coburn, Douglas Dundas
Ken Reinhard

MANLY ART GALLERY ART COMPETITION
Judge: Laurie Thomas
Traditional: Jean Isherwood
Contemporary: Ted Singer
Watercolour: Janna Bruce

RYDE ART AWARD
Judge: oil traditional: Alan Grieve
Garrett Kingsley
Judge watercolour traditional: Alan Grieve
Brian Stratton
Judge G. R. Cannon Award: Alan Grieve
Beryl Mallinson
Judge oil modern: Thomas Gleghorn
Ken Reinhard
Judge watercolour modern: Thomas Gleghorn
Henry Salkauskas

SULMAN PRIZE
Judge: Hal Missingham
Ken Reinhard

WYNNE PRIZE
Judges: Trustees of Art Gallery of NSW
Sam Fullbrook and David Strachan
Trustees watercolour prize: Len Annois

ALBURY ART SOCIETY PRIZE
Judge: Louis Kahan
Oil: Roger Kemp (First)
Mary Beeston
Religious Subject: Lillian Sutherland (First)
Weaver Hawkins
Watercolour: Karlis Mednis

BEGA VALLEY CALTEX PRIZE COMPETITION:
Judge: Brian Stratton
Mollie Flaxman

BERRIMA DISTRICT ART SOCIETY AWARD
Judge: Douglas Dundas
Traditional: John Santry
Contemporary: Hector Gilliland
Watercolour: Brian Stratton

BLUE MOUNTAINS PRIZE
Judges: Alan Baker, Joshua Smith
Principal Prize: H. A. Hanke
Watercolour: Brian Stratton
Figure Subject: Reg Campbell

GOULBURN LILAC TIME ART EXHIBITION
Selector for purchase: Frederic Bates
Jean Isherwood, Claudia Forbes-Woodgate, Margaret Coen, Joy McKenzie

GRAFTON JACARANDA ART EXHIBITION
Selector for purchase: Douglas Pratt
Kenneth Green, Barry Chamberlain, Jack Schafer, Irene Amos

GREATER WOLLONGONG ART COMPETITION
Judge: Thomas Gleghorn
Open oil: Louis James

Watercolour: Henry Salkauskas
Drawing: Eva Kubbos

MAITLAND PRIZE 1965
Judge: Wallace Thornton
Any medium: Hector Gilliland
Watercolour: Peter Laverty

SCONE ART PRIZE
Judge: Erik Langker
Douglas Pratt

WELLINGTON TOURIST FESTIVAL ART PRIZE
Judge: David Strachan
Oil: Garth Dixon
Watercolour: Hector Gilliland

YOUNG CHERRY FESTIVAL ART PRIZE
Judge: Sali Herman
Open: S. F. Bisietta
Figure composition: Wendy Paramor

Victoria

C.A.S. (VICTORIA)
Judge All Sections: John Brack
C.A.S. Victoria Award
Robert Grieve
W. & G. Dean & Co. Award
Ronald Greenaway
Norman Bros Award
Erica McGilchrist
Rowney Award
Brian Kewley

GEORGES INVITATION ART PRIZE 1965
Judges: Elwyn Lynn, Alan McCulloch, Bernard Smith, Leonard French, John Olsen
First: Roger Kemp
Second: Jean Bellette
Young Painter: Richard Crichton

BENDIGO ART PRIZE
Judges: Victor Greenhalgh and local committee
Oil: John Henshaw
Watercolour: Robert Grieve

PORTLAND PRIZE
Judge: Brian Finemore
Oil: Nancy Malseed
Other medium: Mary MacQueen

Western Australia

T. E. WARDLE INVITATION ART PRIZE
Judge: John Russell
Brett Whiteley

BOOK REVIEWS

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architectural style was at its height in England. In the absence of much competition, he developed the ideas brought with him rapidly until the University Buildings were completed in 1860 and then seemed gradually to go to pieces. In England, the Gothic Revival movement merged into the William Morris movement and that high quality Victorian Architecture that was the first base once removed, for the modern movement in that country. Without architectural stimulus of this sort Blacket was simply overwhelmed by the triumphant Victorian materialism of post gold-rush Australia, the period Robin Boyd called Boom Style. His son returned from formal architectural training in England in 1880, but unfortunately brought no new ideas with him. Even in the first instance, architects of genuine ability like Blacket were hampered by loyalty to a dead style – with lesser men it revealed all the more the feebleness of an architectural movement based on copyism.

The claim that he was 'perhaps the best architect Australia had produced' is arguable. Certainly better than average and sometimes better than that, he was inevitably reduced by the second-hand nature of the style he worked within. (I am ignoring for the sake of convenience Blacket's 'Classic' style buildings which lack any conviction at all.) His best buildings show a handling of space and proportions that has the real stuff of architecture about them in spite of his stylistic preoccupations. Blacket was certainly fortunate to be here at that prosperous moment of expansion that gave him such opportunities. In the preface the inevitable comparison is made with Greenway. Greenway predated Blacket by 20 years, and was only in practice for a short period, but the nine or ten buildings of his still remaining live with a first-hand feeling that Blacket's buildings do not have. One wishes that a quirk of history had given Greenway Blacket's opportunities!

One realizes after reading this book (as with Jim Birrell's recent book on Griffin) just how ignorant of the facts we have been. I certainly did not know how many of the suburban churches one passes in the daily round were designed by Blacket. Morton Herman's careful accounting of the influence of his assistants and that of his son, who often added to Blacket's churches spires, porches, etc., of a different design from those originally intended, will certainly set the record straight. There is one assertion, however, regarding St. Peter's, Watsons Bay (1864) that seems to need correction. Of this delightful small church above the Gap the book claims 'Blacket made many attempts at its design before arriving at the final scheme with a quite unexpected gallery at the West End'. The Gallery certainly looks like an unexpected afterthought and rather awkward; but a plate on the gallery fixes its date as 1939. A parochial history written on the occasion of the centenary of the Church last year corroborates this date and elaborates that the gallery was decided upon by a public meeting in 1939 as a memorial, was designed by a Colonel Hurst, and completed the same year. Perhaps Mr Herman has evidence, not mentioned, that this gallery was always intended by Blacket, and is shown in the original drawings?

We must be grateful to Morton Herman for this book. It has obviously been carefully researched (aided by Blacket's habit of keeping painstaking diaries) and uncovers much of interest not only about the buildings but also about the building procedures and methods of the times.

But it is rather a parish-pump book abounding in chatty anecdotes about the aboriginal pronunciation of Wollombi or the irrelevant fate of the Confederate warship *Shenandoah* which visited Melbourne during the American Civil War and like all parish histories, most of it is uninteresting to anyone not fascinated by the trivia of the local scene. What this book does not do at all convincingly is to portray the wider social and historical scene in Australia at the time, nor does it evaluate this parochial architecture in a wider perspective or explore the architectural scene from which Blacket came. It could perhaps be argued that this was not the author's intention and if this is so, then it should have been pruned to a monograph. Our full gratitude to Mr. Herman for doing it must be tempered by a realization that, by wider standards, it would not really pass muster.

Donald Gazzard

Russell Drysdale by Geoffrey Dutton (Thames & Hudson) 1964 £7/7/–. A reviewer should, if possible, make his critical position clear if he is to be fair both to the public and to those whose work he is considering. I start therefore by stating that I was forty before I was really aware that Australian art existed and that during more than half of those forty years my major concern was with British art. These circumstances undoubtedly impose some limitations on my commenting on the work of certain Australian artists, but I feel that they permit me to write with a clear conscience about a book devoted to Russell Drysdale for he is, in my view, a painter of a particularly English type. It is not merely that he was born in Bognor Regis (a seaside town of an especially Betjemanesque character) and later spent some important periods of his life in England, or that if he were transported to a pub in Sussex or Kent he would fit the role of the local land-owner, or the gentleman down from London, but that his salient characteristics as a painter are those typical of the English. He is, for example, really comfortable only when working on a small scale. Mr Dutton is surely wrong when he regrets that Drysdale has not been offered 'the walls of a palace, a church or an academy' to paint on. For, if he were, he would, I believe, be embarrassed in every sense of the word. The comparative failure of many of the 1963 aboriginal subjects can be accounted for by the fact that in them perhaps feeling that he should compete with the enormous slabs of masonite covered by many of his younger colleagues, he worked outside his natural scale so that the drawing became mechanical and the paint surface contrived and meagre. Again, like those of the majority of British artists, Drysdale's paintings are essentially linear and as one saw demonstrated in the Qantas film devoted to him, he works in the linear painter's way by drawing a shape and then filling it in. There is, of course, nothing to be ashamed of in either of these characteristics nor in the more important fact that Drysdale is a superb illustrator. Since Roger Fry, to say this about a painter has been to insult him but as Walter Sickert – a better critic as well as a better painter than Fry – pointed out, all great painting is illustration. On their part the English have produced a peculiarly poetic form of illustration from the Middle Ages, through Hogarth, Blake and the Pre-Raphaelites to Francis Bacon, and Drysdale is of this honourable host. Finally, it is significant that after shedding a French mantle which he never wore comfortably the major influences on him were Augustus John and, in spite of his and Mr Dutton's protests, Henry Moore and Graham Sutherland.

I find that in identifying these characteristics I have already said more about the painter than about the book devoted to him. But on consideration, this seems justified for, valuable as Mr Dutton's introduction is, it is Drysdale's pictures and his recorded conversations with Mr Dutton that make the book desirable to own. Mr Dutton provides a literate, sensible and, as far as this reviewer can judge, factuallly accurate essay in which he handles with commendable sensitivity and tact the darker side of the artist's life. But from time to time one catches a slightly hysterical note, especially when the writer is concerned with Mr Drysdale's love and understanding of Australia and its people. To an Englishman this seems rather unnecessary. The subjects the artist has chosen are Australian because he lives in and obviously enjoys living in this country. But it is reasonable to suggest that if his personal circumstances had been just a little different he might have received early encouragement from Sir Kenneth Clark rather than Sir Daryl Lindsay and then surely he could have devoted his particular sensibility to people and places in Central London or Lancashire rather than in Central Australia. If this had happened I cannot believe that he would not have been the fine painter that he is. In fact at the end of Mr Dutton's struggles with a shadowy but ever-present adversary who is for some reason presumed to be anti-Australian, he reaches a position of stalemateship. In itself this would be hardly worth commenting on but for the effect of this kind of performance on the artist. No painter is unaffected by what is written about him and a serious danger to Drysdale as an artist are probably those people who are the best friends of Drysdale as a man. These are the people who take him for journeys among men and for whom he produces his coarsest and most sentimental work – especially the flaccid drawings of 'blokes in bars' and 'real characters'. In these he is the folksy artist that some of his friends like to cast him as and, significantly, Mr Dutton quotes with relish Sir Daryl Lindsay saying to Drysdale when they were together among a large group of artists: 'You know, you and I are the only blokes here who would be able to cope with a mob of bullocks.' This is as interesting as it would be to claim for another painter that he was a successful racing cyclist – but in the end a painter's real business is with paintings and not with bullocks or bicycles. Drysdale is, in fact, a highly intelligent and competent professional painter whose work derives in great part from a wide and deep knowledge of the history of art. He does not have Nolan's extraordinary ability to create memorable images with a flick of the wrist. His images are arrived at by a more deliberate process of trial and error. But when they are achieved they remain smouldering in the mind. Drysdale is, as Mr Dutton points out so well when he relaxes his defensive posture, a painter who has created a body of work which will stand the scrutiny over many years of those who love painting and not just bright ideas. In his best pictures the forms are clearly constructed and logically related and drawing and image move together in one act of discovery. He is also a fine and personal colourist and to have a personal colour sense is far rarer than the ability to handle pigment or to draw in an individual way. The work of very few painters can be recognized at a distance by its colour alone, but Drysdale is one of these few. It is all the more sad then that in the copy under review the colour plates are not of the best standard. No small reproduction can be absolutely accurate, but one should be able to expect that the variation from the original be not blatant. Nor should one expect from a European printer black and white illustrations which are overinked and murky. From the evidence of *ART and Australia* and other recent Australian publications better work could have been produced here.

But with these qualifications this, as has been said, is a desirable book to own for the privilege of having a reminder of Drysdale's achievement always on hand to enjoy.

Eric Westbrook

NEW COLOUR REPRODUCTIONS

It is rather extraordinary to find that until the recent publication by Artists of Australia Pty. Ltd. of twenty-one colour reproductions of paintings by ten well-known contemporary Australian artists, there had been almost nothing available. The state galleries had a few Dobells, Drysdales and Boyds, smallish in size and middling in quality. Legend Press, of Sydney, has long had high quality, good sized and attractive reproductions that no doubt sell well to impulse buyers in department stores, but they are seldom of paintings by the famous – unless they are dead. Their three favourite artists are Gruner, Robert Johnson and Albert Namatjira. There are two good but semi-secret series that did not reach the normal outlets: *Pix* magazine since 1962 has issued two Drysdales, two Dobells and a Tom Roberts; and in 1964 the Viscount cigarette company in conjunction with a woman's magazine issued a group of seven, namely Boyd, Drysdale, Nolan, Olsen, Fred Williams, Wigley and Tucker. Nolan had been completely unavailable, except for the single Viscount one, until this new Artists of Australia series, which has four each by Dobell, Drysdale and Nolan, three by Boyd, and one each by Blackman, Daws, French, Miller, Pugh and Tucker.

The quality of reproduction is as good as could be wished (so are the publications of Legend Press, *Pix* and Viscount), and this excellence can be taken for granted as long as owners remain willing to part with their originals for the long visit to the printers that is necessary for such good results.

Only two large paintings suffer and this is from size reduction, not inaccurate colour. Nolan's *Rain Forest* and Daws's *Mandala IV* are both meant to engulf or envelop the spectator, but when six feet become twenty-one inches (the average maximum dimension for the series) the Nolan becomes meaningless and the Daws, which is a large abstract sign hovering over a red desert, becomes bijou. One of the Boyds, *Figure Crossing a River, 1962*, is large, but perhaps has gained from reduction, as have the Dobell *Elaine Haxton* and the Blackman *Presentation.*

What about Mr Dutton's choice? For behind Artists of Australia Pty. Ltd. is Mr Geoffrey Dutton of Adelaide. The choice of artists is logical enough, if a little conservative – Daws and French are the only ones that approach abstraction – but this may be prudent, business-wise, on their first appearance. The more adventurous Viscount group includes Olsen and Williams who should figure in any proper contemporary survey; but then it also includes Wigley, and Mr Dutton has committed no similar mistake. Fairweather remains conspicuously unpublished, but is listed for Artists of Australia's next series.

The choice of pictures to represent each artist is mostly admirable. Tucker, however, is best when ugliest, the gentle *Ibis in Swamp* being hardly typical, while Dobell should have been represented by a New Guinea subject instead of *Margaret Olley* overfamiliar and already available (though less accurately) from another publisher. *Chez Walter*, identical in size with Dobell's original, is perhaps the outstanding achievement. But a series which publishes Drysdale's *The Cricketers*, Nolan's *Pretty Polly Mine* and *Burke and Wills leaving Melbourne* or Godfrey Miller's *Unity in Blue* deserves all our gratitude.

The seriousness and responsibility of the publisher is confirmed by the sensible notes printed on the back of each reproduction.

Prices; 59/6 each, except for Leonard French's *In the Beginning* which is 79/6 presumably for the gold.

Daniel Thomas

RECENT GALLERY PRICES

AIZPIRI, Paul: Bouquet au fond bleu, oil 18 x 12, 280 gns (Clune)

BLACKBURN, David: Winter Evening – Yorkshire, oil pastel, 7 x 13, 22 gns (Watters)

BLACKMAN, Charles: Dream, charcoal, 18 x 26, 75 gns (Dominion)

BOYD, Arthur: Thicket, oil, 20 x 30, 550 gns (Dominion)

BRAQUE, Georges: Fleurs, lithograph, 19 x 11, 210 gns (Clune); Oiseaux noirs sur fond bleu, lithograph, 16 x 20, 225 gns (Clune)

BUFFET, Bernard: Roses sur fond jaune, oil, 20 x 25, 2,250 gns (Clune)

BUNNY, Rupert: On the Terrace, oil, 22 x 27, 140 gns (Macquarie)

CAVAILLES, Jules: Matinee a Cannes, oil, 31 x 25, 650 gns (Clune)

CHAGALL, Marc: La Baie des Anges, lithograph, 27 x 20, 250 gns (Clune)

CONNOR, Kevin: Figure in a Haymarket Landscape, oil, 29 x 40, 110 gns (Macquarie)

DALI, Salvador: Place de la Concorde, lithograph, 20 x 27, 175 gns (Clune)

DICKERSON, Robert: Girl with Cat, oil, 24 x 36, 150 gns (Dominion)

DOBELL, William: Sketch for 'The Cypriot', watercolour, 5 x 5, 800 gns (Clune)

DOM ROBERT: Pavane de Novembre, woollen tapestry, 78 x 116, 3,450 gns (Clune and South Yarra)

DRYSDALE, Russell: Portrait of Lynn, oil, 25 x 20, 3,150 gns (Clune); Aboriginal stockmen, oil, 25 x 20, 3,000 gns (Clune)

ELLIS, Robert: City and River with Yellow Sky, oil, 48 x 36, 140 gns (Komon)

EVE, Jean: Henggart l'hiver, oil, 18 x 21, 275 gns (Clune)

FAIRWEATHER, Ian: Peking, oil, 15 x 15, 400 gns (Clune)

FLOWER, Cedric: Sydney Cove with Two Ships at Anchor – 1812, oil on hardboard, 14 x 23, 85 gns (Macquarie)

FRIEND, Donald: Three Negroes, mixed media, 22 x 30, 125 gns (Barry Stern); The Boy in Green Cloisters, pen and wash, 12 x 18, 50 gns (Watters)

HART, Pro: Emus, oil, 24 x 30, 85 gns (Barry Stern)

HEYSEN, Sir Hans: Draft Horses, watercolour, 14 x 18, 225 gns (Clune)

JAMES, Louis: Suspended City, oil, 24 x 20, 65 gns (Barry Stern)

GUY BOYD EUROPA (1964)
Metal sculpture with oxidized silver
14in high
Australian Galleries

KISLING, Moise: Paysage de Provence, oil, 20 x 25, 2,100 gns. (Clune)

KLEE, Paul: Abstract, watercolour 16 x 22, 2,500 gns (Dominion)

KMIT, Michael: The Cello Player, oil, 30 x 42, 275 gns (Dominion)

LEWERS, Margot: Scant Vegetation, PVA on hardboard, 30 x 22, 125 gns (Watters)

LOOBY, Keith: The Meaning of Life, oil, 32 x 46, 100 gns (Barry Stern)

LYNN, Elwyn: Eruption of a Volcano, oil, 36 x 48, 100 gns (Dominion)

MIRO, Joan: Femme et volcan, etching and crayon, 16 x 11, 375 gns (Clune)

NOLAN, Sidney: Eroded Gap, ripolin on hardboard, 29 x 35, 900 gns (Macquarie)

PEASCOD, William: Landscape, oil, 24 x 36, 65 gns (Barry Stern)

PERCEVAL, John: Angel, ceramic, 24in diameter, 300 gns (Clune)

PICASSO, Pablo: L'Etreinte, lithograph, 24 x 27, 375 gns (Clune)

PISSARRO, Camile: Scene de Campagne avec Maisons, watercolour, 5 x 6, 940 gns (David Jones)

PRESTON, Margaret: Basket of Flowers, oil, 18 x 19, 150 gns (Macquarie)

REES, Lloyd: Village of North Ryde, oil, 15 x 19, 80 gns (Macquarie)

ROTHENSTEIN, William: Portrait of a Boy, pastel, 9 x 14, 125 gns (Clune)

ROUAULT, GEORGES: L'Ecuyere, aquatint, 13 x 10, 275 gns

SIBLEY, Andrew: Innisfail, oil, 36 x 48, 185 gns (Barry Stern)

SICKERT, Walter: The Bridle Path, Pulteney Bridge, Bath, oil on board, 14 x 10, 1,350 gns (David Jones)

SIGNAC, Paul: Venice, watercolour, 8 x 12, 1,900 gns (Clune)

SHAW, Michael: Elke Six, oil, 24 x 36, 65 gns (Watters)

SMITH, Eric: Flowers, 1954, oil, 24 x 20, 125 gns (Macquarie)

SUTHERLAND, Graham: Miserere, pen and gouache, 7 x 5, 460 gns (David Jones)

TUCKER, Albert: Brolga in Bush, oil, 30 x 42, 550 gns (Dominion)

VENARD, Claude: Poisson bleu, 38 x 38, 900 gns (Clune)

WAKELIN, Roland, Still Life with Green Bottle, oil, 16 x 20, 75 gns (Macquarie)

STATE GALLERY ACQUISITIONS

IRVINE HOMER AFTER THE PLAINS FIRE 1964
Oil
23in x 34in
von Bertouch Galleries

Queensland Art Gallery

CONNARD, Philip, R. A.: The Smallholder, oil
SHEPHERDSON, Gordon: On His Knees, oil

Art Gallery of New South Wales

AUSTRALIAN ABORIGINAL: Crocodile and Hunter, bark painting from Oenpelli, by Jeraminmin; War and Peace, bark painting from Yirrkala. Gift of the late Dr Stuart Scougall
COSTA RICA: Stone slab figure, Palmar style (1000 AD)
COVENTRY, F. H.: The Invalid (1928), engraving
DOUGLAS, Anne: Bowl (1964), stoneware
DOUGLAS, Mollie: Covered jar (1964), stoneware
GARNSEY, Wanda: Plate (1963), stoneware
HANRAHAN, Barbara: The General and Mata Hari, 1964, etching
HOOD, Kenneth: Figure in Garden I, 1964, oil
JOHNSON, George: Variations, 1964, oil and collage
McCONNELL, Carl: Bowl (1964), stoneware
McGRATH, Raymond: Babette s'en va (1928), wood engraving
MEXICO: Pottery figure, Remojadas style, from Veracruz (c, 1600 AD)
MILLER, Godfrey: Figure Group (c. 1951–63), oil
MUNCH, Edvard (Norwegian): Portrait of a Girl in a Hat (1920), lithograph
NEW GUINEA: Basketry mask, from Sepik River
NEW GUINEA: Two earthenware pots from Porabada, Papua. Gift of Lt. Commander M. W. Varley
RUSHFORTH, Peter: Bottle jar (1964), stoneware
STRACHAN, David: Paul's House, 1962, oil
WELCH, Robin: Jar (1964), stoneware

National Gallery of Victoria

ADAMS, Tate: Clown, colour linocut
BRYANS, Lina: Portrait of Adrian Lawlor, pastel
CHINESE: Chou Dynasty (1222–256 BC), Ting (food vessel) bronze

CHINESE: Dish, Famille Verte porcelain, K'ang Hsi Period (1662–1722)
CHINESE: Scroll painting (12 scrolls), Yuan Yao, 1775
DOUGLAS, Anne: Covered bowl, stoneware
EGYPTIAN (Coptic) Tunic and collection of textile fragments, 4th–9th century AD
FRATER, William: Mt Bogong, 1963, oil on canvas
GLEGHORN, Thomas: Pittwater, wash drawing
GONZALES-TORNERO, S.: Migration, relief etching
HASEGAWA, Shoichi: Derriere La Scene, colour etching
HEEMSKERK, Egbert van: Family Group and Landscape, oil on canvas
KEMPFF, Franz: Hassidic Legend 1, 1964, etching and aquatint; Dark Legende, 1964, silkscreen print
KHMER, torso of Uma, sandstone, 11th century; head, sandstone, 11th century; head sandstone, 11th century
McMEEKIN, Ivan: Vase, stoneware
MANTEGNA, Andrea (School of): The Descent into Hell, engraving
MOON, Milton: Platter, stoneware
PERSIA, Ornithomorphic feeding cup, earthenware, 1000–800 BC
POLLEN The, Collection of Lace and Early Textiles
REDPATH, Norma: Dawn Sentinal, bronze
RIBERA, Jusepe de: Don Juan of Austria, etching
RUSHFORTH, Peter: Covered jar, stoneware
SAHM, Bernard: Store jar, stoneware
SIBLEY, Andrew: Carnival Family, brush drawing; Jenny, charcoal drawing
THAKE, Eric: Five linocuts
TUCKSON, Margaret: Covered jar, earthenware
WALKER, Stephen: Rain Forest, bronze
WELCH, Robin: Bowl, stoneware

National Gallery of South Australia

ADAMS, Norman: Little Loch Broom, watercolour
BASSANO, Leandro: Figure composition, pen and ink
BRUEGHEL, After: The Great Fair at Hoboken, etching
BREUGHEL, Pieter and BOL, Hans: The Seasons, set of four etchings
CANALETTO: Tower of Malghera, etching
CARRACCI, Annibale (attributed to): Ecstacy of a Saint, pen and ink
CHALLE, Michelange: Classical Park Landscape: black and white chalk
FLORENTINE, unknown artist: Rebecca at the Well, pen and wash
GANDOLFI, Gaetano; Studies of heads, pen and ink
GELLEE, Claude: Shepherd and Shepherdess Talking, etching
GENOESE, unknown artist: Angels Carrying the Cross, pen and black chalk
GRANT, Keith: Fjord, watercolour; View from My Window, Hardstad, watercolour
HAYMAN, Patrick: The Return of Ulysses to Penelope, oil; The Japanese at Port Arthur, tempera and oil
HOLMAN HUNT, W.: The Risen Christ With the Two Marys in the Garden of Joseph of Aramathea, oil
ITALIAN, unknown artist: A Triumphal Char with the Ten Deadly Sins, pen and ink
MARATTI, Carlo: Portrait – Oval Shape Surrounded by Putti, red chalk
MILANESE, unknown artist: Study of a child, black chalk and white wash
PUPINI, Biagio: Descent from the Cross; pen and red chalk
SIAMESE, Head of Buddha, stone
THAI, Head of Buddha, bronze
TIEPOLO, G. B.: The Satyr and his Family, etching
VAN DE VELDE, Jan: The Elements, set of four etchings; The Months, set of twelve etchings and title

Western Australian Art Gallery

CAMPBELL, Annie J.: Kalgoorlie, 1897, monochrome
DAWS, Lawrence: Hills of My Childhood III, oil
HODGKINSON, Frank: Summer Was, oil
JUNIPER, Robert: Landscape, oil
KOTAI, Francis: ceramic pot
NAMATJIRA, Albert: Ghost Gum Scene near Gosse Range, watercolour
PALMER, Samuel: The Early Ploughman, etching

Queen Victoria Museum and Art Gallery, Launceston

DAWSON, Janet: Vers L'Ombre, lithograph
DOUGLAS, Mollie: Storage jar with lid, stoneware
ENGLUND, Ivan: Dish, stoneware
FORREST, Haughton; View of Hobart, oil
GILES, Patricia: Young Bracken Fern, watercolour
GILLILAND, Hector: Charcoal wash drawing
GRIEVE, Robert: The Grampians Landscape, watercolour
LEVY, Col: storage jar with lid, stoneware
WHITELEY, Brett: Figure on Orange Background, colour serigraph
WILLIAMS, Fred: My Godson, etching and aquatint and engraving

Geoff K. Gray Pty. Ltd.,
Sydney
24th November, 1964

BELL, John: The Choirmaster, oil on board, 30 x 20, 11 gns
CUTHBERTSON, Arch: Mining Landscape, oil on hardboard, 48 x 33, 24 gns
FRIEND, Donald: Carrying Baskets, Ceylon, pen and wash, 20 x 26, 43 gns; Lakatoi Migration, pen and watercolour, 24 x 30, 33 gns
HAXTON, Elaine: Water Buffaloes, tempera on newspaper, 25 x 30, 40 gns
JACK, Kenneth: Ocean Inlet, oil on hardboard, 24 x 35, 15 gns
LEGER, Fernand: Composition with two figures, signed lithograph, 17 x 22, 50 gns
LYMBURNER, Francis: People on a Ferry, pen and Wash, 7 x 9, 9½ gns
MOLVIG, Jon: Earth Growth, oil on canvas, 25 x 25, 55 gns
MOORE, Henry: Figures in a Garden, chalk sketch, 11 x 8, 19 gns
NOLAN, Sidney: The Bridge, oil on glass, 8 x 6, 125 gns

James R. Lawson Pty. Ltd.,
Sydney
3rd December, 1964

ELDERSHAW, John: Autumn Landscape, watercolour, 14 x 10, 13 gns
GARRETT, Tom: Afternoon, oil on paper, 15 x 11, 15 gns; Study of Trees, watercolour, 13 x 10, 16 gns
GLEGHORN, Thomas: Sofala and Hill End, pair watercolours, 11 gns each
HARDY WILSON, W: The Old Church, watercolour, 15 x 12, 39 gns
HERBERT, Harold: Landscape and River, watercolour, 14 x 11, 35 gns
LINDSAY, Sir Daryl: Melbourne Skyline, watercolour, 14 x 10, 14 gns
LINDSAY, Norman: The Sirens, watercolour, 13 x 19, 51 gns; Phyllis, oil, 12 x 16, 40 gns
LONG, Sid: Flamingoes, watercolour, 22 x 12, 18 gns
LYMBURNER, Francis: Harbour Scene, watercolour, 14 gns
MEDWORTH, Frank: The Cafe, oil, 30 x 21, 22gns
de MESTRE, Roi: Still Life, oil, 17 x 21, 27 gns
ROWELL, John: A Hillside Gum, oil, 20 x 15, 25 gns
STREETON, Sir Arthur: White Peach Blossom, oil, 17 x 20, 300 gns
TOWNSHEND, G. K.: Landscape – Dee Why, watercolour, 17 x 13, 13 gns

CHARLES BLACKMAN REGENTS PARK
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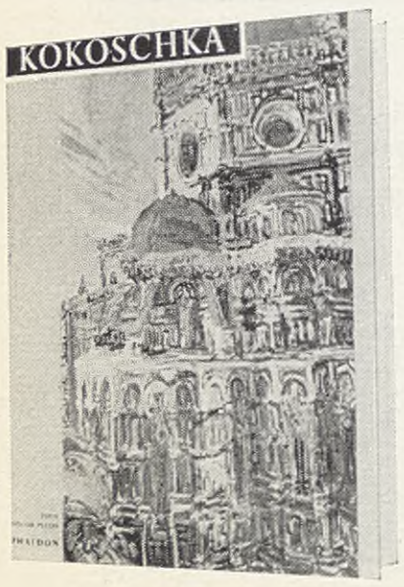

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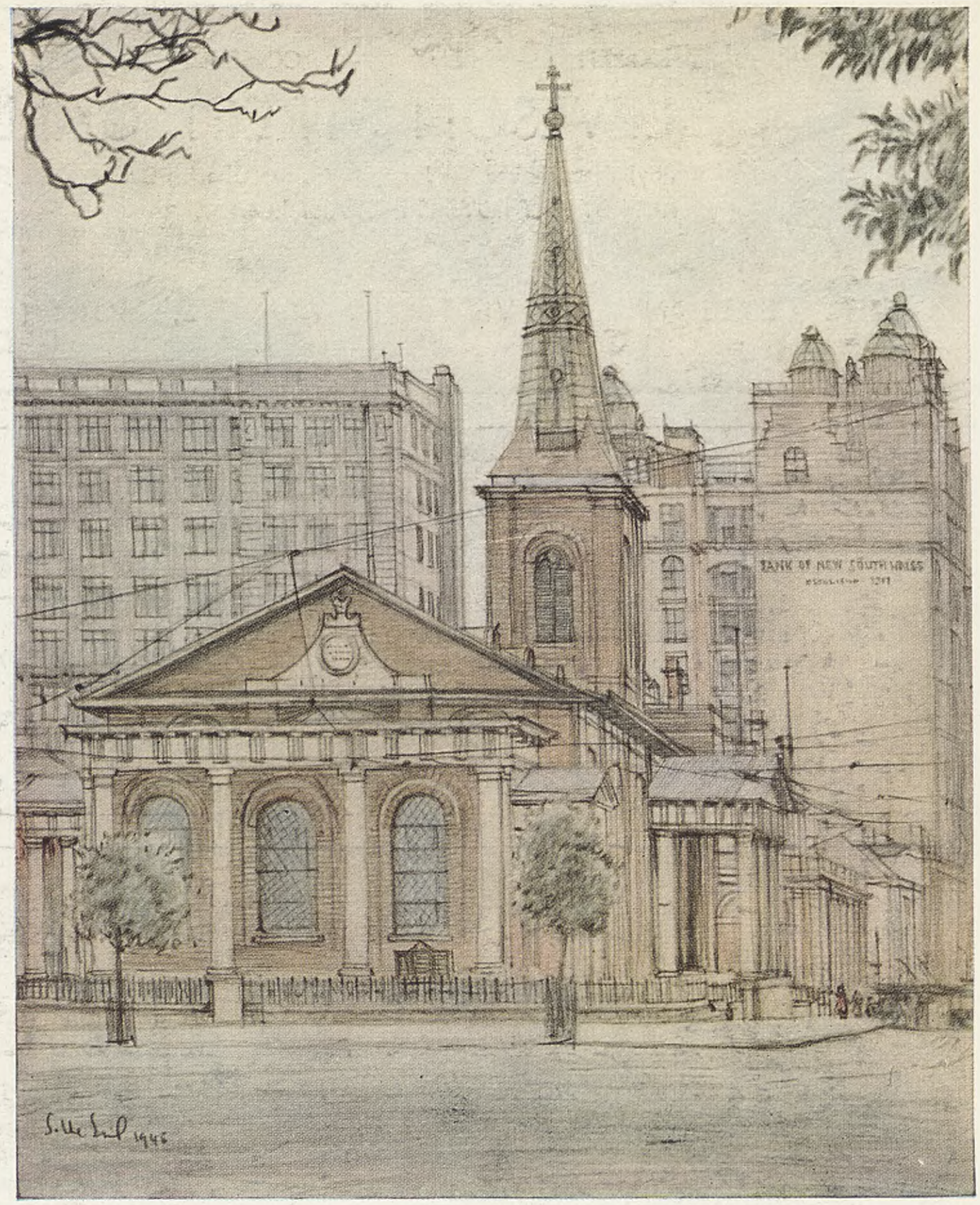

One of Francis Greenway's best-known and most beautiful buildings is St. James's Church abutting Hyde Park, Sydney. When the new law courts are built and the old ones demolished the full beauty of this church, standing on an island of parkland, will be seen. One of the greatest admirers of Greenway's architecture was Sydney Ure Smith whose wash drawings of early buildings are such sympathetic portrayals.

Abraham and Moses (1964)
Encaustic on hardboard
48in×36in
Rodney Milgate
A painting from his exhibition
held at the Macquarie
Galleries March, 1965.

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