

# ART

## AND AUSTRALIA

A URE SMITH PUBLICATION

September 1965

VOL 3 NO 2

Arthur Boyd  
John Glover  
Rah Fizelle  
Sidney Nolan  
New Zealand Sculpture  
New York Sculpture



ARTHUR BOYD MINING TOWN (1946-7)  
Oil and tempera on board 33in x 43in Collection Mr and Mrs Tristan Buesst

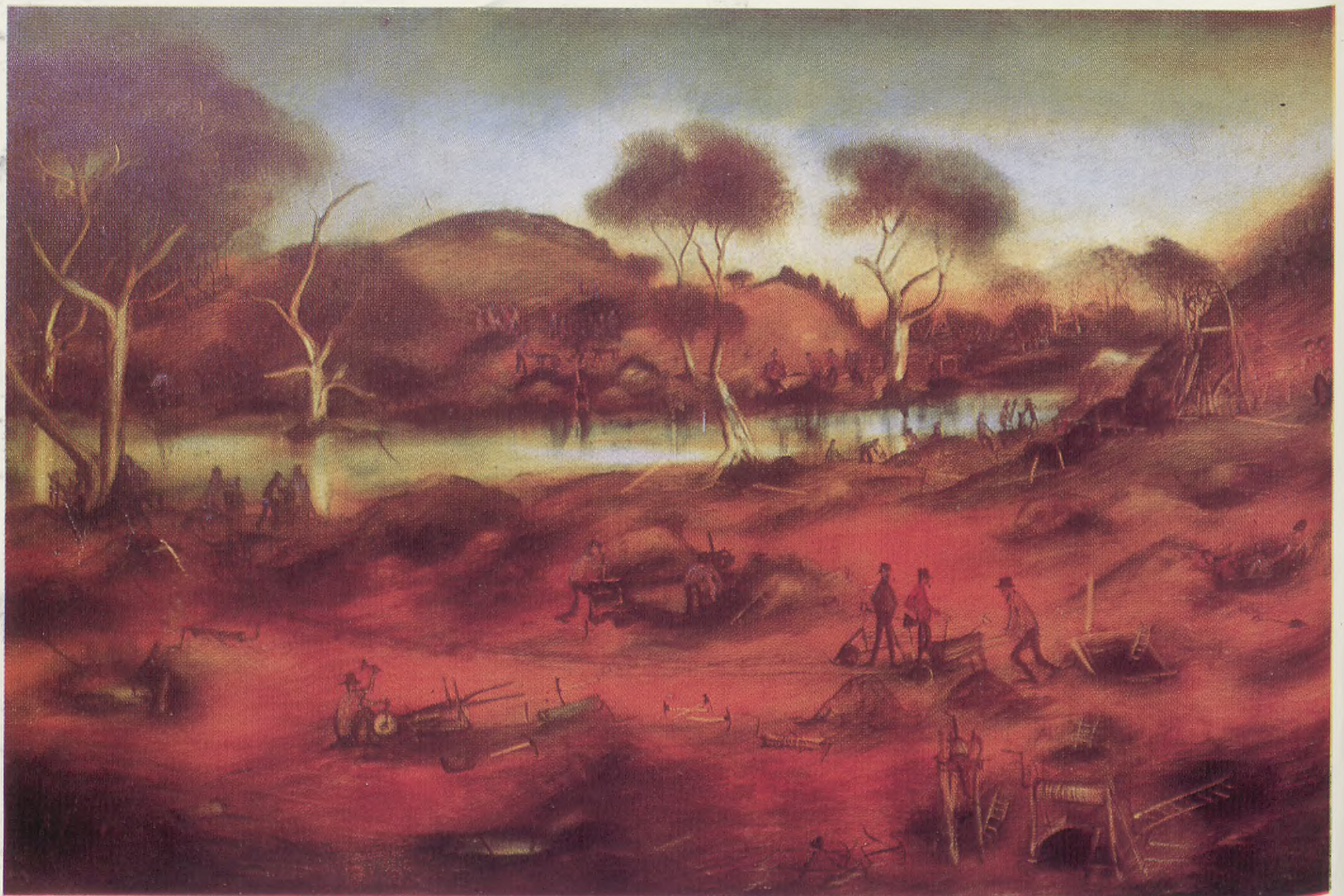
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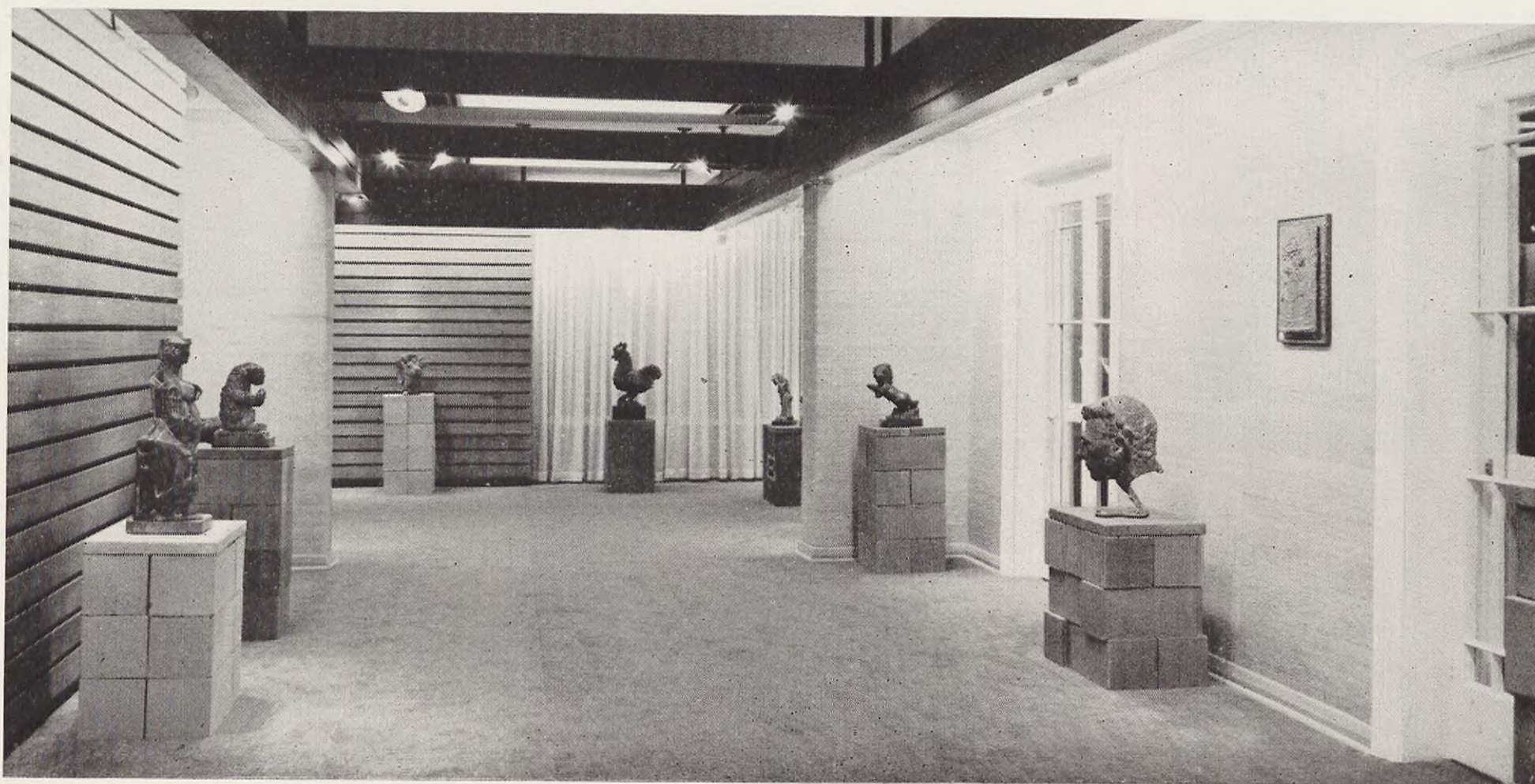
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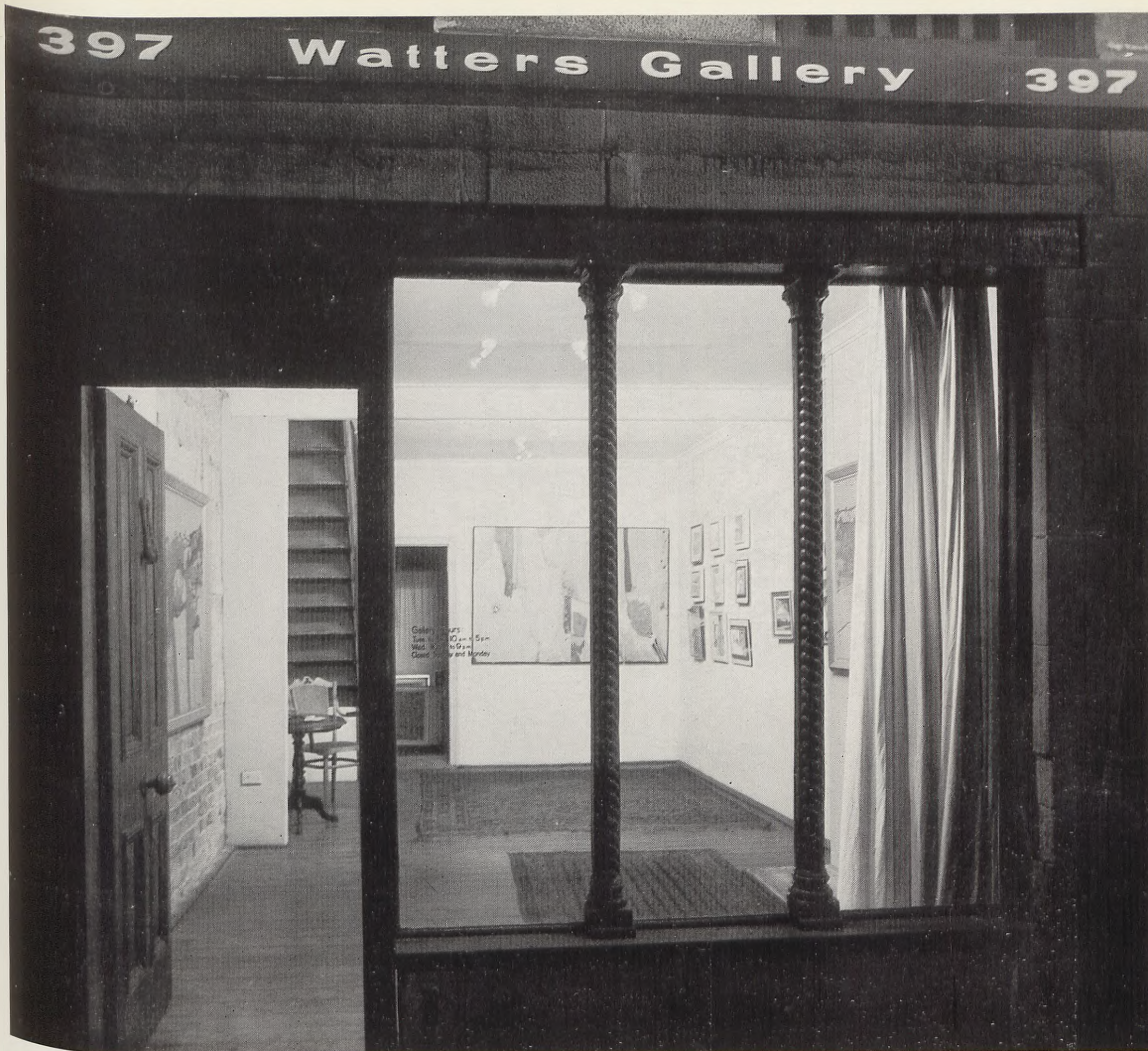
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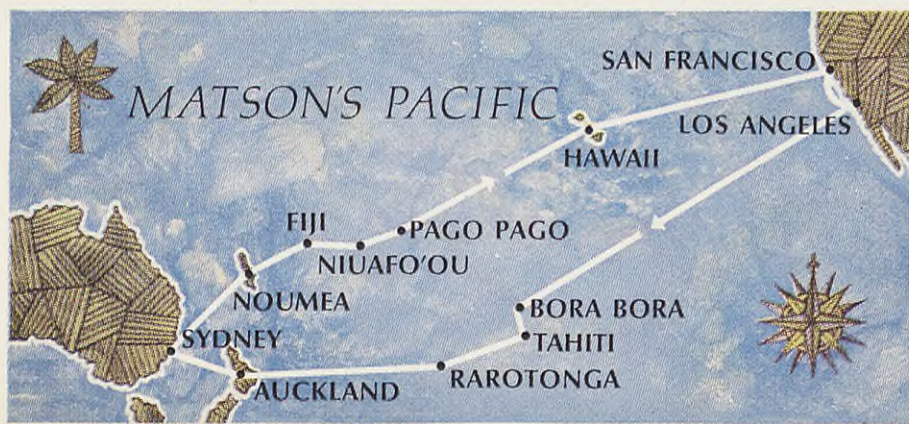
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# ART AND AUSTRALIA



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SIDNEY NOLAN DISGUISE (1965)  
Mixed media on hardboard 48in x 60in  
Collection The Mertz Foundation, New York





# Myth and Hero in the Paintings of Sidney Nolan

*Charles S. Spencer*

Sidney Nolan's most recent exhibition at the Marlborough Gallery, London, held in May 1965, consisting of paintings done in the last two years, covered familiar ground.<sup>1</sup> Ned Kelly rode again, so to speak, in a new series of studies and there was a painting of Burke and Wills. A group of canvases based on Nolan's recent visit to Antarctica reflected his constant search for new visual experience and there were his interesting interpretations of Shakespeare's sonnets representing deep-rooted literary comprehension.

Shortly before this exhibition I visited Sidney Nolan in his Thames-side studio. His slight, boyish figure belies his years and his graceful, sensitive articulateness gives the impression of youthful curiosity. He had just completed the Shakespearean studies, which developed out of his work for last year's Shakespeare Exhibition and reading the sonnets for the first time. He accepted that these famous poems were the personal record of a dual love affair and his paintings, he said, were based on the last two lines of each verse which to him represented 'the moment of truth when the poet and his subject look frankly at each other'.

The faces in these studies, I thought, were curiously Australian. He agreed that the image of Shakespeare himself 'looked like a swagman' and explained that this connection resulted from a recent visit to Australia when he found himself fascinated by the faces of his countrymen. 'When I lived in Australia,' he remarked, 'I always thought the most interesting faces were Italian. But on this visit, when I travelled across the country with Drysdale, I was fascinated by the truly Australian faces. I found myself looking at them for the first time and I wanted to paint them – not masked, as I had painted Ned Kelly.' These studies in fact inspired the latest series by Nolan, that of Gallipoli. 'Gallipoli', he explained, 'is the great modern Australian legend, the nearest



SIDNEY NOLAN VOLCANIC RIDGE (1965)  
Oil on hardboard 48in x 48in  
Collection Marlborough Fine Art, London

<sup>1</sup>At this time an exhibition of paintings from the same series was being held at David Jones' Art Gallery, Sydney.



SIDNEY NOLAN RIVER BANK (1965)  
Oil on hardboard 60in x 48in  
Possession of the artist



thing to a deeply felt, common, religious experience shared by Australians – even today.'

This led to one of the principal points I wished to discuss – his almost obsessive need for myth or legend, or a hero, as a stimulus. His involvement with Ned Kelly, Burke and Wills, the tragic Mrs Fraser, is too well known for further discussion here. Since settling in Europe he has sought other legends – *Leda and the Swan*, or the enigma of Rimbaud which inspired the series entitled *African Journey*. When I asked my question he pointed to the view before us – 'I couldn't paint just by looking out of the window at the Thames, or at any other landscape. You know I looked at the Australian bush for seven years, but waited until I found a reason for painting it, Ned Kelly!'

He agreed that as a painter – and one must recall his early years as a poet – he feels the need to comment on human experience. He defined his aim as 'a reconciliation between experience and ideals' – an attitude he also described as very Australian. When I asked what was the quality of Australian-ness he said, 'It's very different from being an European or American. There is a certain innocence about being an Australian. It is being part of a dream which hasn't yet been shattered.' This freshness, the unexplored quality of Australian experience, he compared with the decadence and pessimism of Europe and America.

We then moved on to the concept of hero. To him the idea of a hero relates to a human ideal, something present in the mythology of all virile societies. The loss of this ideal was a sign of decadence. 'I'm reluctant to drop the concept of a hero figure. If I lost this I would be discarding something very Australian. Without the hero you end up with anonymity.'

Another preoccupation of Nolan is the modern loss of community. He referred to the Australian aboriginal who continues to paint in traditional forms made invalid through the loss of the traditional context. The artist required some kind of community – he could not exist in isolation. 'My framework is Australia, all the more powerful since I left Australia ten years ago. It is the central force in my work, no matter what subject concerns me at the time. It is something I share with my generation.'

I was also interested to know how his remarkable success has affected him as a man and an artist. Success, he said, was merely another form of education: 'It brings one face to face with oneself, isolates one so that one has to decide where one's responsibilities lie. Young artists need the approval of the public. With success, the artist has to guard himself against the public.' The recklessness natural to youth could not extend into middle age: 'I now realize there is a time





SIDNEY NOLAN ANTARCTIC EXPLORERS (1965)  
Oil on hardboard 48in x 60in  
Possession of the artist



opposite

SIDNEY NOLAN SHAKESPEARE SONNET No. 30 (1965)

Oil on paper 25in x 20in

Collection Marlborough Fine Art, London

SIDNEY NOLAN SHAKESPEARE SONNET No. 53 (1965)

Oil on paper 25in x 20in

Collection Marlborough Fine Art, London



limit for what I want to do. There are areas – spiritual as well as technical – that I have not yet explored. What an artist really wants is to say something that will one day mean something important. This is quite different from momentary success – it is a deeper need, more like the maternal feeling for children. And because you don't know when it might happen you have to chase it incessantly. It is this quest that links all artists together. We are forced to compete with each other, but we are really pledged together, like some kind of holy community. We know that the competition has nothing to do with what drives us on. If you're an athlete you've got to win as elegantly as you can. To artists the winning is subsidiary; you're called on to win, that is the art game, but it's an irresponsible and dangerous activity.'

This humility, with his reverence for the great artist-saints of the past – Rembrandt, Van Gogh and Cezanne – and the deep attachment to his Australian roots, are the two main strains of Nolan's maturity. He spoke with warmth and affection of his youthful colleagues, Arthur Boyd and Albert Tucker, of the 'solid affectionate working-class family which has stood me in good stead'.

Of his artistic development he said, 'When I was very young I believed in modern art, in its buoyant freshness. I thought it was greater than the art of the past – optimistic, fertile. I feel the reverse now; I see a kind of cannibalism, devouring both old forms and itself'. He and his contemporaries, he explained, had been cut off by the war. 'Instead of going to Paris, we were forced, so to speak, to drop the idea of becoming modern artists. Instead of working outside our natural environment we had to look inside ourselves and our society. I don't regret it.'







# John Glover

*John Olsen*

opposite

JOHN GLOVER PAGE FROM SKETCHBOOK

Pen and wash 8in x 12in

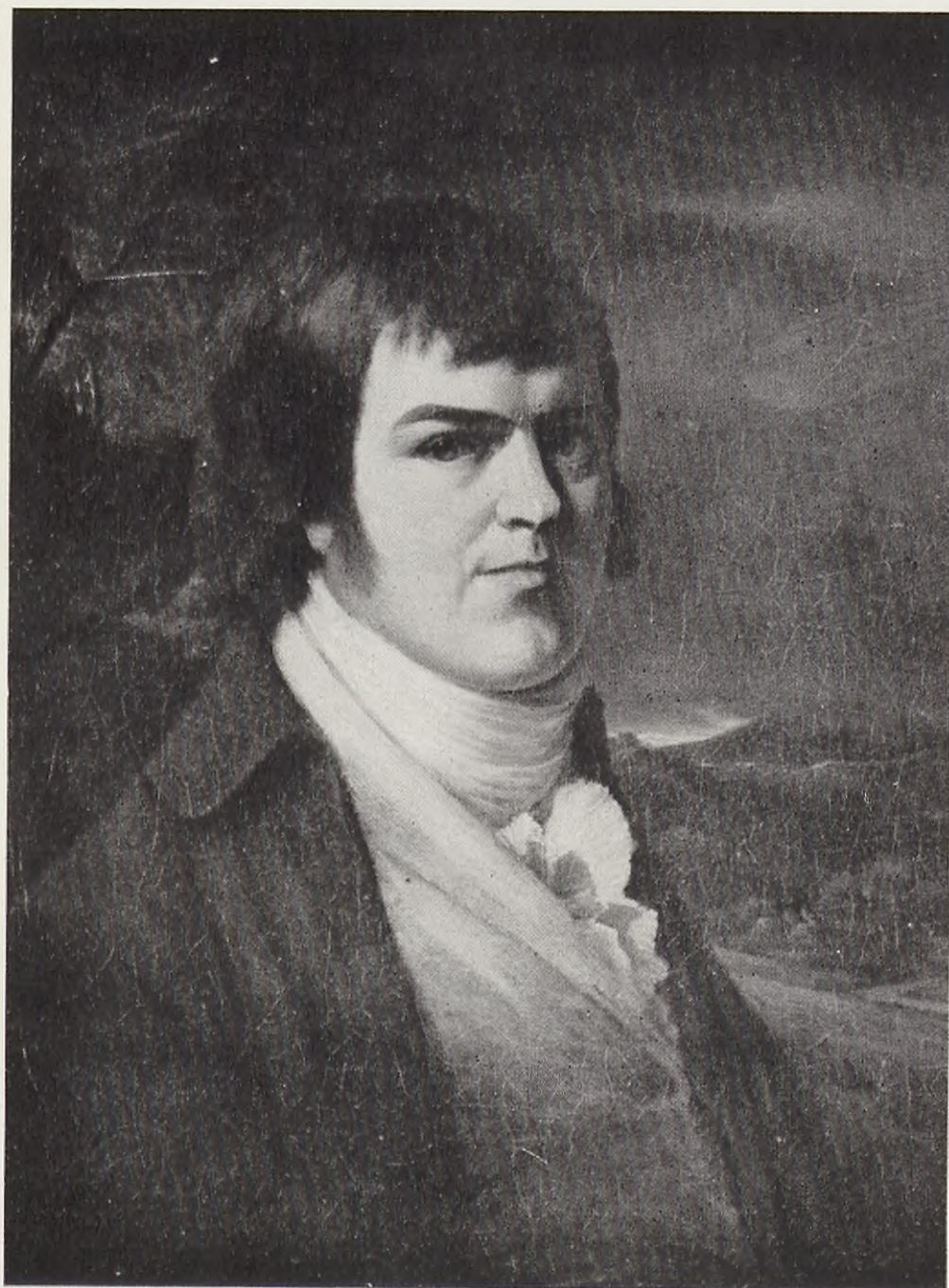
Collection Mrs M. M. Pitt and Mrs L. M. Taylor on loan to the Queen Victoria Museum and Art Gallery, Launceston

below

JOHN GLOVER SELF PORTRAIT

Oil 20in x 26in

Collection Queen Victoria Museum and Art Gallery



Of all the early colonial artists who worked in Australia, John Glover had the greatest prior reputation in England. The reasons for his unexpected departure for Australia in 1830 at the age of sixty-three will always remain obscure, but, contrary to the popular myth that the antipodes became the graveyard of creative talent, Australia released in Glover a surge of a new and exciting vision that makes him one of the most interesting colonial artists of his time.

Much of Glover's English work, despite one's admiration for his skill and virtuosity, can be considered little more than a mirror of prevailing fashion in the late eighteenth century. He is a middle-of-the-stream artist, an artist who could sense the winds of fashion. Much of his enormous output is elegiac in character, descriptive of popular scenes such as *Roslin Chapel with Castle or Falls of Conway* – painted before photography answered a social need – the vision ruffles nobody. If topographical painting can be a refuge for mediocrity it also could be the starting-point for many eighteenth- and nineteenth-century artists of some importance: even the great James Turner had begun in this manner. Glover's confrontation with the Australian landscape was as emphatic as it was dramatic, for the strange symmetry of this new-found country demanded a complete overhaul of his acquired academic practices. Whereas the surfeit of English tradition could pamper him, the cultureless void of Australia returned him to a poetic innocence, to a naivety of truth, to a new circumstance that he had not met before.

Glover's is an isolated vision in the matrix of the Australian sensibility. He is a lonely figure and his vision has had little influence on the Australian studio. True though it is that his revealing of the trees insistently spot-dotting the landscape can find its parallel in the work of Fred Williams today,<sup>1</sup> this is a coincidence of truth and preoccupation rather than of style. His interpretation of Tasmania as a new Arcadia was possible in verdant Tasmania only by the exclusion of the harsh realities that the colony had already presented, and was still to present. His world is patriarchal, snug, secure and entirely inbuilt to the eternal permanence of the valley of Patterdale; it runs contrary to the disillusionment that was felt by those on the mainland, where the general feeling of the colonists was summarized in Barron Field's poem of 1820:

Kangaroo, Kangaroo,  
Thou spirit of Australia  
That redeems from utter failure,  
From perfect desolation  
And warrants the creation  
Of the fifth part of the earth  
Which would seem an afterbirth.

<sup>1</sup>ART and Australia, Vol. 2, No. 3, December 1964.





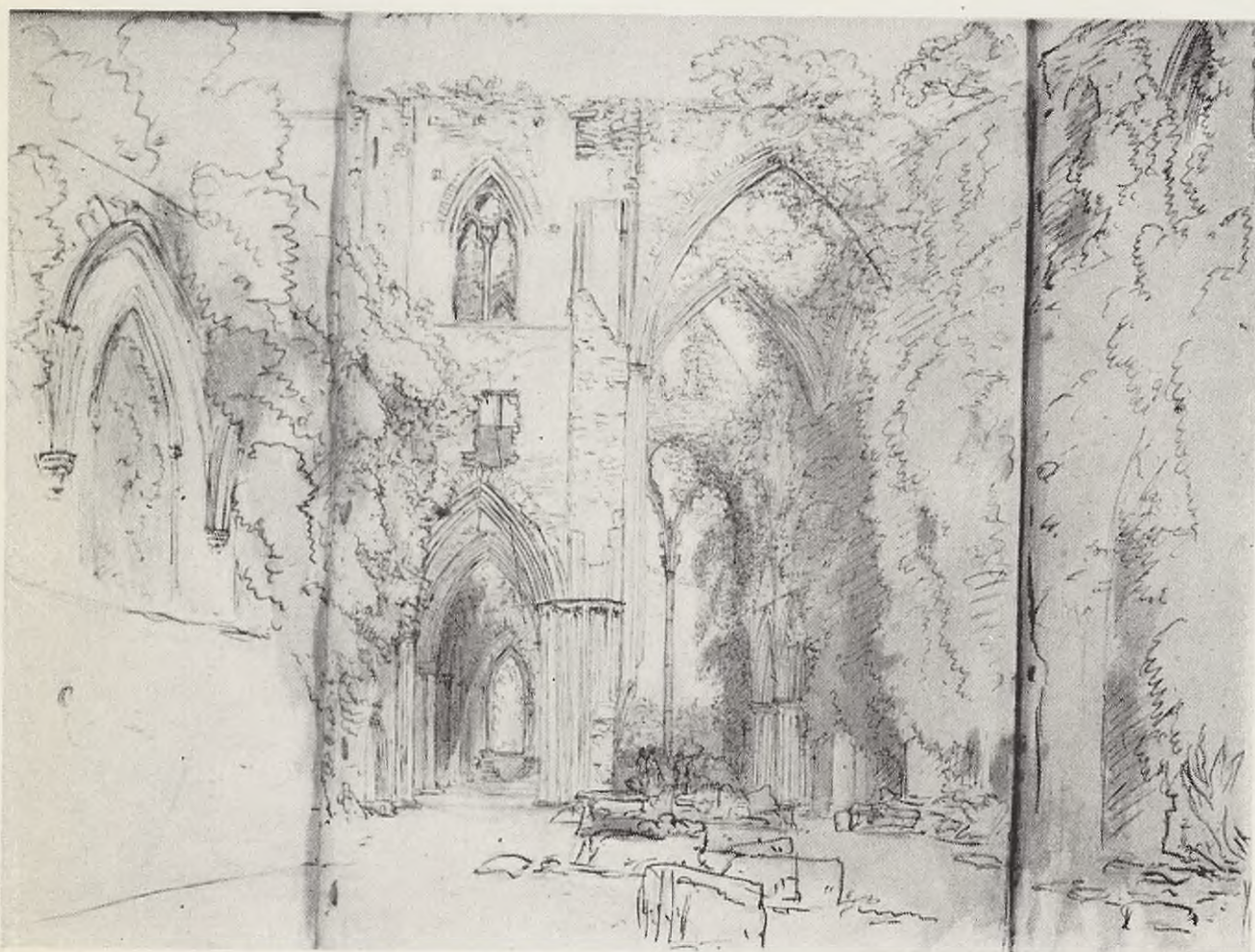
Fair scenes, ye lend a pleasure long unknown  
 To him who pines weary on his way —  
 The farewell tear, which now he turns to pay,  
 Shall thank you; — and whenever of pleasures flown  
 His heart some long-lost image would renew,  
 Delightful haunts! he will remember you.



opposite above  
 JOHN GLOVER AUSTRALIAN LANDSCAPE WITH CATTLE  
 Oil on canvas 30in x 45in  
 Nan Kivell Collection, in the National Library of Australia, Canberra

opposite below  
 JOHN GLOVER HOBART TOWN FROM THE GARDEN WHERE I LIVE. 1832 (1832)  
 Oil 29in x 59in  
 Collection Dixson Galleries, Public Library of NSW  
 Reproduced with the permission of the Trustees of the Public Library of New South Wales from the original in the Dixson Galleries

below  
 JOHN GLOVER TINTERN ABBEY  
 Pen and wash 12in x 16in  
 Collection Mrs M. M. Pitt and Mrs L. M. Taylor on loan to the Queen Victoria Museum and Art Gallery, Launceston



Perhaps if Glover had come to Australia as a younger man his ideas might have changed, but he came in the twilight of his years and his natural inclination had always been towards the Virgilian landscape. All too soon the idea of Arcadia was smashed – the overbearing tide of realities saw to that, emphasized by the discoveries of Sturt, McDouall Stuart, Eyre and Leichhardt. If Paradise were to be found it would certainly have to be worked and fought for. Sidney Long's belated attempt to introduce an Australian Pan is merely humorous. The spiritual urge was frontierism with vistas of something unknown. Australia was not secure or benevolent: it was hostile, aloof and waiting. One can now see the historical necessity of Streeton, Roberts and McCubbin.

To understand Glover it is important to dwell at length on his early years. The youngest of three children, he was born in 1767 at Houghton-on-the-Hill, a small village near Leicester. His father was a poor but industrious farmer. At a very early age the young Glover demonstrated a natural talent for art. His background accounts for his great affection for the land. It is said that he had an extraordinary influence over birds; some that he had tamed and allowed to fly away would come back from the woods at his call. Glover's inherited world was the vigorous rusticity of Georgian England, at a time before yeoman and peasant were uprooted from their cherished traditions by the Industrial Revolution. It was the England of pastoral Christianity exemplified in Goldsmith's *The Vicar of Wakefield*.

Romney, Rowlandson and Stubbs were painting. Reynolds was institutionalizing English art and extolling the paragons of absolute beauty in Greek art. Wordsworth was born in 1770 (three years after Glover). In 1775, Turner, Jane Austen and Charles Lamb were born, and Boswell was just finishing his *Journals*. The favourites of the English studio were Claude, Giorgione, Bellini and Salvator. The English sensibility could also succour itself in the charms of the pastoral life with the soft primitivism of Virgil. The English Arcadia was the village pump, nostalgic glances at Gothic and medieval ruins, and grey-green oaks clustered together with the precision of a parkland. Arcadia, longingly yearned for, was reinforced for John Glover by his interest in Gray and the ecclesiastical poets Langhorne and Bowles (whom he probably knew); on a drawing of a barge on a river with a typical Glover ruined castle in the middle distance he has a verse from Langhorne's *Vision of Fancy* that expresses very well his natural inclinations at that time:

Life's morning landscape gilt with orient light,  
 Where hope and joy, and fancy hold their reign  
 The groves green wore the blue stream sparkling bright,  
 The blythe hours dancing round Hyperion's wain.







By the time he was nineteen Glover had developed some dexterity as a calligrapher. He took a job at the free school at Appleby and it was there that he began his life as a professional painter. His marriage took place at this time. He made several visits to London and had lessons from William Payne, a popular water-colourist, whose techniques he followed nearly all his life. In 1794 he went to Lichfield and set up as a drawing master. Success came at once and he was soon earning two guineas an hour for his classes. The felicitous Glover was quick to absorb the artistic climate of his time. Though never an innovator and having no interest in the post-French Revolution school of the Romantics, he was soon a fluent and skilful academic painter. In 1795 he exhibited in the Royal Academy three landscapes that were widely admired. Some considered him a rival to Turner.

Painting in general and watercolour in particular were enjoying a great vogue in England and, because of his success in London, Glover decided with some reluctance to leave Lichfield. He settled in London in 1805 and was immediately successful. He became a foundation member of the Royal Watercolour Society and in their first exhibition showed twenty-three works which 'at once raised his reputation to the greatest heights'. In London society every conversation turned to the Watercolour Society's exhibition, and in two years the art of watercolour 'had reached its highest summit of excellence'. England seemed proud of those talents that had created a new style of painting. John Farrington wrote in his diary of 1805: 'Glover is said to have sold drawings since he came to town for the amount of 700 gns and he is said to receive 5 guineas a lesson for his classes'.

The Watercolour Society continued to flourish and Glover was one of the principal exhibitors. In 1807 he became president, but his presidency was short-lived. A quarrel had developed in the society. After the economic boom had come a slump and the pinch of the Napoleonic wars was being felt. It was suggested that the society should include oils and that the profits of the society should be shared. Glover objected, perhaps because of his own personal success or perhaps because he wanted to become a candidate for the Royal Academy. However, his fortunes were changing. He had no success at the Academy, neither was he popular there. Academicians referred to his output as the 'Annual Manufactory', for though he was enormously industrious he was also dull and repetitive. He was aesthetically opposed to the new generation. His landscapes depicted a world caught in the shackles of an idea, classic and antique; his emotional tone was elegiac and semi-melancholy. The Romantics, by contrast, were ardent and full of the zest of discovery; theirs was an expanding, dynamic world. Glover was able to grasp, in the vision of Wordsworth and Constable, that clouds, rivers, or trees bathed in a dance of light could contain a corner of the divine, but he differed

from them in their conception of man as a dynamic factor in a fluxing organic world in which themes of distress such as crashing avalanches, blinding rain and fire could inspire them. For Glover, nature was passive and nostalgic; repose and weighty structure were paramount. His sunsets are forever sunsets burnished with golden light (a skill for which he was much revered). A drawing with a poem written by Glover best demonstrates this point of view:

Evening so slow thy placid shades descend  
Veiling with gentlest hush the landscape still.  
Here with pensive peace could I abide  
Far from the stormy world's tumultuous roar,  
To muse upon the banks of eventide.

The staginess of Claude's paintings fascinated Glover. He owned several of them and he copied a large Claude in the Louvre. Salvator, with his romantic landscapes, also impressed him.

In 1814, with peace restored, Glover went to Paris to study the vast collection that Napoleon had assembled from different countries. He exhibited a large landscape at the Salon of Louis XVIII, who was so impressed that he ordered a gold medal to be struck in its honour. The presentation of the award was prevented by the return of Napoleon, who, however, admired the landscape so much that he sent it with the medal to England, whither Glover had fled.

At about this time Glover bought a property at Patterdale that had once belonged to Wordsworth, but after two years he sold it in order to buy a Claude and again returned to London. In 1830 he unexpectedly sold his property and paintings and departed for Tasmania with his family and £60,000.

Upon his arrival in Australia he obtained a tract of land in a valley near Launceston adjoining the River Nile, which he called Patterdale. Here he lived a patriarchal existence, sheep-farming with his family. Of more importance is the fact that he found that his old painting formulas were of little avail in this strange land where no manicured parkland existed. Instead the landscape appeared to sprawl, it seemed wider and its unruly way of arranging itself was different. He began to portray it with great honesty. It has been incorrectly stated that early colonial painters interpreted the Australian landscape through English eyes. Glover was certainly one who did not. He portrayed the 'untidy' hills, spot-dotted with trees, dung-coloured and rough and extremely varied in proportion. He may have thought that Gainsborough had been correct when he said that the ideal can only truly be found naturally in Italy. Moreover, he found that the dark foreground of Claude was not always valuable, because the light of Patterdale valley demanded a more drenching overall light for both foreground and background. This is a different Arcadia, with new themes



to it – the ‘noble savage’ with childlike innocence dancing and pursuing the hunt. Glover’s work in the very evening of his life took this dramatic turn; he became more hesitant, almost primitive – compare his Hobart drawings with his earlier ones. New details demand more analysis from him and, with great advantage, he loses much of his sense of simplification. Glover becomes like a Stanley Spencer whose flowers are painted with biological fidelity. It speaks well for his essential courage and honesty that he made such a transformation in old age. He continued to paint until his death in 1849, and sent many paintings back to Europe.

To visit the valley of Patterdale, the home of one of Tasmania’s greatest artists, is sad and pathetic. The noble stone house where he painted many of his finest pictures is all but a ruin. It is lived in, but a wall has fallen in and been filled crudely with fibro-cement. Gone, too, is the glorious garden. The orchard remains – black and moss-spotted, bare of a leaf and ring-barked. Wood, litter and washing-lines surround the

house. To the question whether this was the house of John Glover comes the reply: ‘I don’t know him – perhaps he lives up the road a bit’. However, to stand at Glover’s favourite hour – sunset – and look at the valley cradling the evening light is to feel the quiet, dignified hush of Glover’s spirit. Deddington, where Glover is buried, fares little better: the chapel has been looted by vandals, and the gravestone bearing the simple inscription ‘John Glover’ has tilted out of its place.

JOHN GLOVER BEN LOMOND, TASMANIA, WITH HUNTING PARTY  
Oil on canvas 30in x 46in  
Nan Kivell Collection, in the National Library of Australia, Canberra





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# EDITORIAL

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An awakening amongst the present day general public seems to be taking place regarding the value of original drawings and, more particularly, prints. This new assessment and interest may be due partly to the excessive size of many contemporary paintings in relation to the modern dwelling and to the consequent increase in their prices but it is more directly due to a growing awareness amongst contemporary artists themselves of the possibilities of printmaking as a creative medium and they are achieving unexpected and exciting results. Galleries, both state and private, have been allotting an increasing amount of space to exhibitions of the graphic arts.

In the recent exhibition of the Sydney Printmakers at the Blaxland Galleries work of a high standard was shown by students of both the National Art School and the Workshop Arts Centre, as well as the very competent work of established printmakers.

Some artists, and the names of Earle Backen, Elizabeth Rooney and Sue Buckley immediately come to mind, have for some years concentrated most of their energies on printmaking and have achieved a craft proficiency of international standard whilst retaining an individuality of expression and Henry Salkauskas and Eva Kubbos must be linked with them although the latter two have given as much attention to watercolour. Other artists, particularly in Melbourne, like Eric Thake, Noel Counihan, Charles Blackman, Arthur Boyd and Fred Williams were involved in various forms of graphic art in the thirties, forties or fifties.

In 1963 the National Gallery Society of Victoria successfully launched a series of lithographic prints by prominent artists and had immediate response from buyers. These were made in the workshop of Gallery A and this workshop has commissioned other contemporary painters, many of whom had not previously engaged in lithography, to publish editions. Prints by Drysdale, Hessing, Olsen, Klippel and Lanceley are now available and this month Donald Friend makes his first.

In Number 4 of Volume 1 of this magazine James Mollison wrote about printmaking in Australia and reference to this article will help visitors to the many current exhibitions of prints to a better appreciation of the medium.

Except by a few keen collectors and by artists themselves, drawings have been regarded rather as dull, poor relations of paintings and the very fine libraries of drawings, some by notable old masters, in state galleries, particularly in Melbourne, have attracted less attention from visitors than have unimportant paintings under the same roofs. But this attitude to drawings is changing and, as some evidence of a revival in interest, the Perth Art Prize in 1965 was given for drawing. Dr Ursula Hoff, Curator of Prints and Drawings at the National Gallery of Victoria, was invited to judge the competition. In this number she writes of the controversy in Perth about the definition of drawing. Even this controversy reflects a wider and more intelligent approach to the art of drawing.

At a time when more and more original works of art are taking their place in Australian houses people with limited financial resources who wish to begin collections should look to the print and drawing exhibitions for opportunity.

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## LETTERS

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Sir,

*Art Writing and The Rubinstein*

Mr Elwyn Lynn's letter (*ART and Australia*, June, 1965) in response to my article, 'Art writing and the Rubinstein' (*ART and Australia*, March, 1965), lacks little in cleverness; what it does lack is common sense, a notable deficiency in the type of art writing referred to in the article. In adroitly side-stepping the main issue Mr Lynn offers no explanation as to why a scholarship whose terms and conditions asked entrants to submit 'oil paintings' was awarded for an entry of scrap-iron assemblages. My criticism of this nonsensical interpretation of oil painting is questioned by Mr Lynn because I hadn't seen the exhibition at the time. Is it then necessary to see the Eiffel Tower in order to know that it isn't made out of milk? Should

the Olympic Games prize for the twenty-five mile walk be given to the athlete who wins the high jump? Why then should free-standing objects made of iron and other scrap materials be judged as oil paintings? It is no less a matter of commonsense to believe that seven full pages (including colour illustrations) which focus attention on particular types of art, in the only art magazine in Australia, are likely to effect the status of such types, even in the eyes of the judges of national art competitions. To think otherwise, surely, is to think irresponsibly. As for Mr Lynn's attempted defence of Rosenblum's altogether unpalatable 'palpable pigment . . . paradoxically dematerialised', it need only be said that it lands him, frothing and feathering at the edges, in the same putrescent quagmire of obfuscation which he deludes himself into believing is nothing but cool, clear water.

Alan McCulloch

Sir,

I was not concerned about the Rubinstein Award's going to junk instead of painting, but with (a) what I thought, and still think, an inaccurate view of American, Mr Hughes's and my writing and (b) Mr Alan McCulloch's prejudices.

Elwyn Lynn

The correspondence resulting from the articles about the Rubinstein Scholarship is now closed. *Editor.*

Dear Sir,

The article on John Russell by Mr D. Finley which you published in June this year has some inaccuracies and omissions which should be corrected.

There is one which can only be called reprehensible, that is the omission of all mention of John Russell's second wife – beyond the fact that he had married Caroline de Witt Merrill an American singer. Anyone reading the article could only think she was a nonentity and that his first wife, the beautiful Marianne who posed for Rodin, was the only woman who mattered in his life.

Yet all his paintings after his second marriage carry the inscription 'To Felize from J.P.R.'. By her, too, he had a son, Hereward, who was a

*continued page 148*



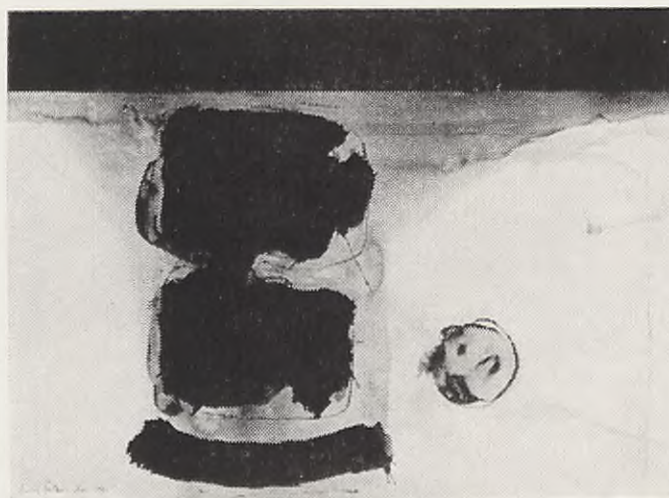
# PERTH ART PRIZE

By Ursula Hoff

The organizers of the Perth Art Prize, generously donated by the Western Australian Newspapers Ltd. and by the Swan Brewery Co. Ltd. (Junior Prize), made the remarkably courageous decision this year of nominating drawing as the field of award. The motive was undoubtedly the recognition that with rising values the sum of £210 available was not likely to attract worthwhile entries of paintings. For drawings this is a generous prize and nearly two hundred entries, many from well-known artists from all states, were received; the level was good yet one feels that artists did not take up the challenge readily enough. Several had sent work done many years before; too many works were exhibition pieces, made for the occasion. Prizes of course put the artist in a dilemma; can a working drawing, indicating the growth of an idea, with alterations and imperfections, compete with a carefully executed 'finished' drawing? The answer is surely that quality must be the deciding factor.

Drawing at present is a problematical art. The Masters of the Renaissance had developed a grammar of drawing which, with variations, had remained a standard and a vital force, the echo of which is still felt in the School of Paris in the masterly handling of this medium by Modigliani, Matisse and Picasso. But many trends in twentieth century art rely entirely on colour and there are many among the younger Australian painters who do not draw and regard drawing as an irksome imposition of the art schools which stands between them and their ultimate aim of painting. It is noticeable to those curating the often excellent drawing collections of the State Galleries how little use is being made of them by Gallery visitors. The

HENRY SALKAUSKAS DRAWING 1965  
22in x 30in  
Possession of the Artist



exhibition 'The Art of Drawing', assembled from the holdings of the National Gallery of Victoria and circulating the interstate Galleries this year, came as a surprise to many and obviously provided the 'frisson' of novelty. What drawing means to the contemporary artist is well illustrated by the comment of Hector Gilliland, quoted by Elwyn Lynn in his *Contemporary Drawing*: 'A seismograph is a drawing – and a cardiogram too. The tree draws its growth and the spider its web. When I draw, I need to begin with a sensuous awareness of physical activity'.

The Perth entries which I had the honour of judging, divided themselves into three main groups: realistic, formalized representational and abstract.

Inevitably the judging produced certain tensions. The question 'what is a drawing' caused discussion. Henry Salkauskas whose title was *Drawing* had used brush and wash. The temptation is to define a drawing merely as an expression in line. I awarded the first prize to Salkauskas because his was the strongest work there; the use of pure wash and brush has been sanctioned even by such old masters as Claude Lorraine. Drawing may be linear, it may also be painterly.

The award of the Perth Art Prize to drawing undoubtedly raises the status of this art form in this country. But more is needed. Few collectors buy drawings at the present time, preferring to acquire works that can hang on the wall and impress with the effect of strong colour. Prizes are a pointer but patronage has to follow if drawing is to acquire a permanent place among contemporary Australian art forms.

## BOOKS

*Donald Friend* by Robert Hughes (Edwards and Shaw, 1965. £4/16/-).

If Henri Rousseau had been a draughtsman, a wit, and a subtle colourist he would not, of course, have been the simple old Douanier – he might have been someone like Donald Friend. I suppose art critics would laugh this out of court. Robert Hughes remarks that Friend 'has always had a Rousseau-like bent', but he is talking about Jean-Jacques, not Henri. He says that Friend is happiest among noble savages, whether Nigerians or Thursday Islanders, but ends up by likening Friend's work in some ways to that of the Mannerists, those 16th Century painters who asserted the primacy of the human figure.

This is getting to sound less and less like the Douanier, but I am encouraged in my perversity by at least three of the paintings reproduced in this splendid book – *Explorer Surprising A Rare Bird*, *Bird Charmer's Hut* and *Yulgilbar Castle*. Mr Hughes refers in his sympathetic but judicial text to Friend's flexibility: 'Like a lizard, he can shed his tail as soon as any Establishment grabs it, and grow another at once.' In one such tail Donald Friend employs simple and haunting imagery somewhat reminiscent of Henri Rousseau, and for my taste this is the best of all his tails.

Compare *Bird Charmer's Hut* with Rousseau's *Sleeping Gypsy* or *The Snake Charmer*. It lacks the serenity of Rousseau, but has the same dreamlike quality as the other two paintings. The native Bird Charmer sits in the doorway of his hut, his face obscured by the thatch roof; stylized birds of paradise hover overhead, and around the corner of the hut stalks a large bird shaped and coloured like a Sepik wood carving. We are free to make of this painting what we

*continued page 149*



# New Zealand Sculpture

P. A. Tomory

ALISON DUFF HEAD OF HILLARY (1959)  
Cement 15in x 13in - life size  
Collection Auckland City Art Gallery



Until the European settlement, sculpture was the major art in New Zealand. After the European settlement, it declined rapidly amongst both Maoris and Europeans until ten years ago, when interest was revived and today one may look with some optimism at what is being done.

Sculpture has always been subject to sudden crescendos and to equally sudden diminuendos. In the history of European sculpture, except for the icy neo-classic figures of Canova, there was no major sculpture from Bernini to Rodin. Sculpture more than any other great art has retained the primitive quality of magic: without this potency it relapses into the decorative. This is quite clearly revealed by a study of Maori carving. Robbed of its religio-magical pulse by the European intrusion, it lost its virility somewhere in the form-destroying meander of the curvilinear pattern. European influence is not the whole answer, since such an isolated culture as that of the Maori could hardly have sustained its art at a high level for centuries. The ethnologists, however, refer to the pre-European period as 'Classic', without distinguishing between the work of one century and another. Moreover, they have always advanced the quite nonsensical theory that in some way the use of steel tools enervated Maori art. One might as well dismiss Hellenistic sculpture for its use of the deep drill or, in their own field, the lost-wax bronzes of Benin and Ife.

Iconoclasm by canonization was a policy of the early Christian church: thus Saint Dionysus lost his Bacchic spell. Similarly, the Australasian European dealt with the pagan in his midst, rendering his gods into motifs for the tourist trade and ensuring continuity of supply by urging him to preserve his ancient crafts. Well-meaning officials at the turn of the century also actively discouraged the Maori carver from absorbing European influences. The exciting possibilities of such a marriage were annulled and only a few remnants survive to remind us of what might have been. Instead, native pundits during the stagnant decade of the twenties, when New Zealand was culturally directionless, urged the European to make use of the riches of the native culture. Poverty-stricken banalities were mainly the result of insensate looting rather than thoughtful borrowing. In the thirties, New Zealanders set about constructing their own culture. The painful attempt at an artistic *rapprochement* between the two races ended and today the creative Maori is generally a painter rather than a sculptor. This introduction is intended to make quite clear that our contemporary sculptors show no trace of Maori art in their work.

Sculpture of a kind did appear in the twenties and thirties and the fact that there are certain public monuments in New Zealand was caused by the demand for memorials to the dead of the First World War. However, many of these monuments were imported. Works by Trethewey and Gross are familiar





*above*  
 RUSSELL CLARK VERTICAL FORMS (1964) Maquette  
 Cast cement 7ft 6in high when finished  
 Commissioned by Arts Council – maquette in possession of the artist

*left*  
 MOLLY MACALISTER FIGURE (1964-5) Maquette  
 Cast cement – finished work in bronze 14in high 10ft when finished  
 Possession of the artist





PAUL BEADLE CHESS PIECE (Bishop) (1965)  
Bronze 5¼in high 1½in wide 1½in deep  
Possession of the artist

landmarks in Wellington and Auckland. But if sculpture was not a dead art it was by no means a lively one. Perhaps the most pleasant and rewarding sculptural milieu was to be found amongst the neo-classical maidens surrounding the lily-pond in the winter garden of the Auckland Domain.

It is true to say, as far as sculpture is concerned, that the first step forward into twentieth-century forms came at the end of the Second World War. One might liken this step to the first pace of an enfeebled invalid. From the published evidence (*Year Book of the Arts in New Zealand 1945-50*), and there is little of it, one can see the gropings after a contemporary idiom. The main influence was English – Eric Gill, Leon Underwood and Jacob Epstein. Mention may be made of R. N. Field's terracotta *Madonna and Child* (1949), W. R. Allan's green Hornton stone *Seated Figure* (1950), Margaret Garland's terracotta *Girl's Head* (1950) and Molly Macalister's plaster portrait *Digby Nelson* (1947). It is the latter artist who produced the two strongest works of this period – the kauri wood *Mask* (1949) and an earlier *Head* in jarrah wood (1945).

The media reveal the poverty of good natural material in New Zealand, which, due to its young geology, provides nothing in stone between soft limestone and hard basalt. The two marbles, Coromandel and Takaka are scarce and not particularly tractable. The native woods like totara (the traditional Maori medium) and kauri are prone to splitting unless they are exceptionally well seasoned, which the Maori accomplished by sinking his works in swamps. Bronze founding was rare, although Richard Gross made some small castings. Thus the sculptor faced the dismal prospect of painted plaster, fired clay, cast cement or, at best, wood on a small scale.

It is not surprising, therefore, that Alan Ingham's construction of a small bronze foundry on his return to New Zealand in the early fifties should have quickened the sculptural blood. Ingham, of course, had worked with Henry Moore and a small bronze of a woman in the Auckland Art Gallery is a testimony of his impact. It was the first contact that Auckland sculptors had experienced, even indirectly, with a great sculptor – Henry Moore. Ingham did not stay long in New Zealand but soon went to Australia. It would be wrong to say that there were any great results, but at least some confidence was injected. Then came a booster shot with the Moore exhibition of 1956, not only for the sculptors but for the New Zealand public which was dragged screaming into the twentieth century. There were, at the same time, murmurs of approval. It is perhaps from the next year that one should date the present movement, since the three-man show of Molly Macalister, Alison Duff and Anne Severs in the Auckland Art Gallery was one of the first of its kind. It was also consistently high in quality. Anne Severs was a new arrival from England but she had worked with Marini in Milan. This was a significant association, since both Molly



Macalister and the young sculptor Greer Twiss found the Manzu-Marini-Greco combination a sympathetic influence.

The last five years then have shown both an increase in individual quality and also of productivity. No small part has been played by a number of commissions from both public and private sources, the State, the New Zealand Arts Council, local authorities, schools and industry, which has extended the sculptors and raised their work to the proper scale of the monumental.

GREER TWISS GROUP OF ATHLETES (1964)

Bronze 14in x 24in

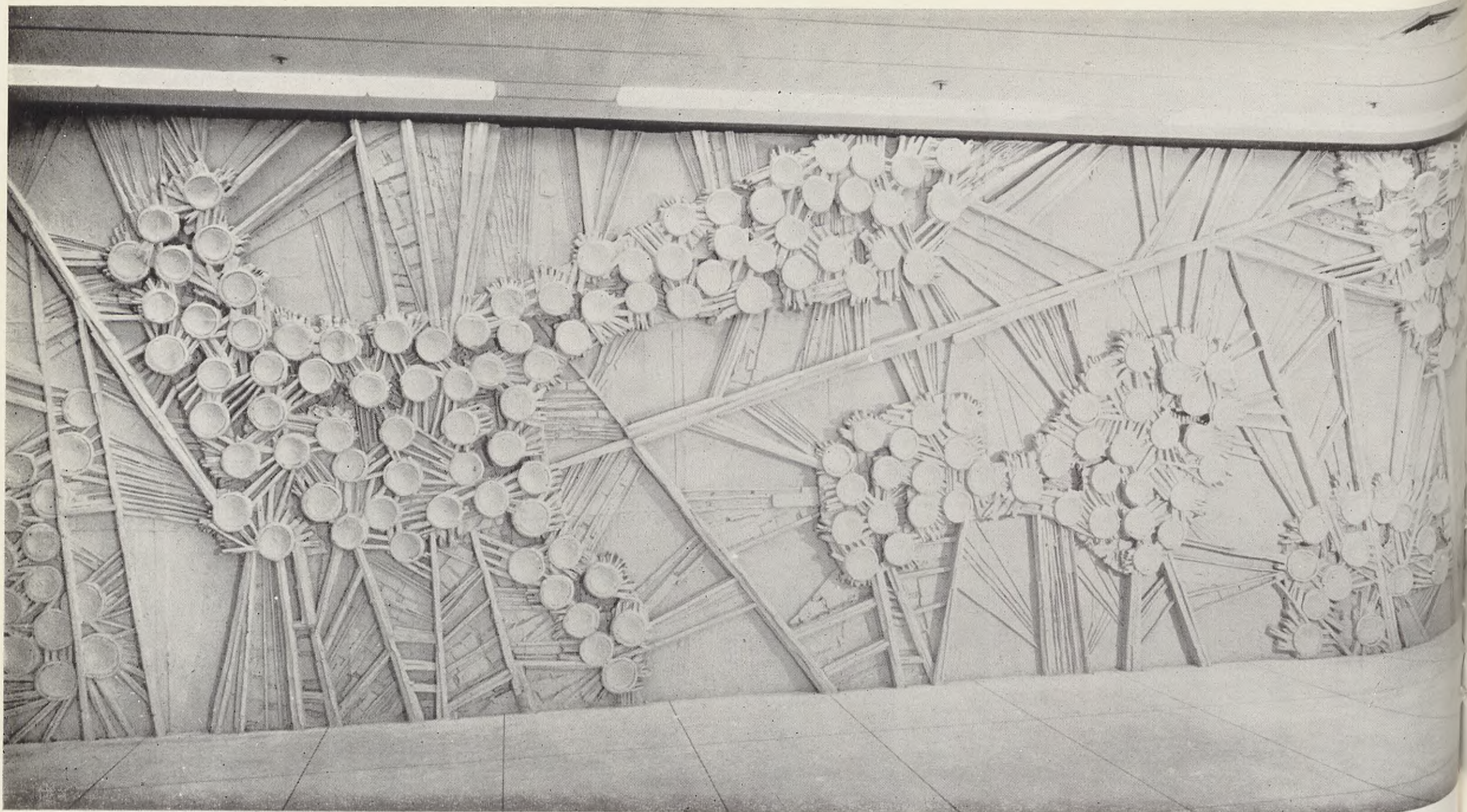
Collection Auckland City Art Gallery

Most of the sculptors live in Auckland, the visual arts centre of New Zealand. Apart from Russell Clark and Tom Taylor in Christchurch, there is little important activity elsewhere. Amongst others working in Auckland are Molly Macalister, Alison Duff, Anne Severs, Paul Beadle, Jim (W. R.) Allen, Lyndon Smith and Greer Twiss.

Molly Macalister (born 1920), has preserved a consistency of attitude to her work over the last twenty years. The Italian term *attualita* describes this attitude perfectly. For all her works have 'presence'; they exist as things in their own right rather than representations of something else. This is, of course, a quality which belongs to any good work of art, but she contrives this without any great arbitrariness in the forms. One can see this in the jarrah-wood head already mentioned,







JIM ALLEN MICROSTRUCTURE OF NATURALLY OCCURRING CRYSTALS (1964)  
Concrete 10ft 6in x 36ft  
Collection Imperial Chemical Industries



in a child's head (I. V. Porsolt, Auckland), in the seated *Maori Youth* (Victoria University, Wellington), in *The Bird-watcher* (C. McCahon, Auckland) and in the maquettes for an Auckland City Council Commission. Initially she worked in wood, then in cast cement and now in bronze. The Italian influence emerges in her later work, but it does not obtrude since her own innate humanism overlays it.

What it has done, perhaps, is that it has reinforced her forms which, when she was working in wood, tended towards the decorative as did some of Barbara Hepworth's early works in wood. The inherent decorativeness of wood grain has to be held in check. Certainly, Molly Macalister has never had much difficulty in investing her work with a monumental character, a capacity which not every sculptor possesses.

One can recognize this at once in the recent work of Paul Beadle (born 1917). Well known as a medallist he is, through this, more successful on a small scale. Currently he is working on a series of chess-men which, some three inches high, convey that intimate monumentality one observes in small renaissance bronzes. His influences are truly twentieth century in their disparity, West African solid bronze figurines, Romanesque and Gothic work. Above all there is in Beadle's work the medieval concept of the intrinsic worth of material and craftsmanship.

On the other hand, Jim Allen (born 1922) has been more open to the four winds of contemporary ideas. He is perhaps the only sculptor who has worked in the non-figurative field, for instance in the work illustrated, for ICI, Wellington, and an earlier architectural form (Auckland Art Gallery). Basically he has been concerned with organic structure and movement in both figurative and non-figurative forms. In a youthful work, *Polynesia* (1948), this is already apparent. This concern is the only unifying factor in his style, for influences on his work are manifold and each fresh project is given an equally fresh conception. This is certainly not unusual amongst artists of this century. Perhaps the variety of his commissions has also contributed to this diversity of approach, a Stations of the Cross series for the Futuna Chapel, Wellington, a Maori figure for Opotiki, the ICI work and recently a project for Pajuranga, near Auckland. Technically inventive, he has worked in stone, wood, welded metal and bronze with a craftsman's perception of their qualities. Allen is at his best in non-figurative forms, for some of the representational works are weakened by rhetoric. Epstein himself was never proof against this kind of over-statement nor, for that matter, was Hepworth.

The most eclectic of all our New Zealand sculptors is Russell Clark (born 1905), but if the influence of the moment is too readily discernible, Clark often manages to override this criticism of the form by his handling of the material, for

instance his Zorhabesque Maori head in Takaka marble (C. Brash, Dunedin) and the maquette illustrated, Chadwick in derivation, for a commission from the Queen Elizabeth II Arts Council. Clark has had much experience with commissions – Anchor stone forms (Bledisloe Building, Auckland), Abstracted ear form (Timaru Telephone Exchange), a family group (Hay's Supermarket, Christchurch) and recently a work for the Shell Building, Wellington.

Various in another way is the work of Alison Duff (born 1914). I have described her elsewhere as having 'an inherent regional perception'; by this is meant an unselfconscious grasp of local vernacular forms and conceptions. 'The search for identity' in New Zealand often gives rise to the over-conscious statement as it has done likewise in Australian art. There is no conscious searching in the *Head of Hillary* nor in her *Bus Shelter People*, the welded rod and plate bird forms, or in the bust of the writer Frank Sargeson recently commissioned by the Arts Council (Auckland Public Library), even though the latter appears a little out of scale. Perhaps the only hazard Alison Duff faces with these intuited images is an occasional loss of focus or precision in giving them form.

Greer Twiss (born 1937), the youngest of the Auckland group, provided the most exciting sculpture exhibition in 1964. Trained at the School of Fine Arts, Auckland, he did not take overlong to find a personal style. From his student days he had always been interested in the Italian sculptors but, if he has retained their humanist attitude, he has lost any formal attachment to them. About 1962 he exhibited some figures of singers, anonymously cloaked, with small large-mouthed heads, an odd combination of Bacon and Chadwick. They were not wholly successful, but it was from these that the 1964 bronze athletes were, in part, derived. From the static figure he moved to the violently animated one of the runner and jumper and the major opus of last year's work is illustrated. This group of runners bursting on the tape is, sculpturally, beautifully articulated as regards the individual figure and as a group. By accentuating the distortions effected by wind pressure and muscular exertion he has created a forceful and even frightening image of the animal courage of the long-distance runner. The 1964 Ikon Gallery exhibition was followed by another this year at John Cordy's Gallery. This was more varied in subject. Twiss explored, principally, protest-marcher groups. These were, with exceptions, less successful, partly due to speed of execution prior to a trip to Europe. Casting faults (he does all his own casting) created some formal incoherencies. However, in Twiss this country has gained a sculptor of exceptional quality and promise.

There is no reason at all why sculpture in New Zealand should not continue to develop and perhaps regain something of its past supremacy.



# Arthur Boyd

*James Mollison*

ARTHUR BOYD THE WHALE PUTTING JONAH IN ITS MOUTH (1950)  
Ceramic tile 13in x 16in  
Collection National Gallery of Victoria



With most artists, a knowledge of their familial background does not add anything to our appreciation or understanding of their work. This is because artists are generally exceptional in their families and the concerns of even their closest kin neither greatly interest nor influence them. This is not so with Arthur Boyd. He is a member of a family that has established a world of its own. The Boyd family world is known as one of close and intense relationships, all of its members being embedded in an atmosphere of family love, trust and loyalty. Their Celtic background, history and tradi-

tions in Australia, and the experiences of individual family members give pertinence to a labyrinth of allusions and private agreements among them. The thing however that makes the Boyd family unique is that within it there is a permeating aesthetic attitude to life that provides an inherent basis for mutual understanding.

In their outlook and attitude the Boyds are essentially patrician. With them this is in no way a forbidding quality, for their appreciation of the personalities and talents of other people is evident to all those who have spent time with them. For four generations the Boyds have subscribed to the importance of painting, sculpture, pottery, music, and writing and have allowed little else to make impact upon their attentions or time.

Arthur Boyd's grandparents, Arthur Merric Boyd (1862 - 1940) and Emma Minnie Boyd, were both well-known painters in their day and had their work hung in exhibitions at the Royal Academy, London. Their sketch books, in the possession of the family, contain drawings of such beauty that they can stand favourably beside those of Tom Roberts.

Three of their sons have had notable careers in the arts. Arthur Boyd's father, William Merric Boyd (1888-1959) was the first artist-potter to work in Australia; Theodore Penleigh Boyd (1890-1923, father of the architect Robin Boyd) was a painter of lyrical atmospheric landscapes that owed something of their style to *art nouveau*; Martin Boyd is a distinguished contemporary novelist.

Having been brought up in an atmosphere of intense creativity, Arthur Boyd at the age of fourteen (he was born in 1920) decided that he, too, would be a painter, and for a year went along to night classes at the Art School of the National Gallery of Victoria. When he was sixteen he went to live with his grandfather Arthur Merric Boyd at Rosebud on the Mornington Peninsula near Melbourne. He studied with him and painted full time.

In the series of paintings of sheep grazing, painted at Rosebud, Arthur Boyd shows himself remarkably able to capture an aspect of the appearance and, particularly, the curious winter light of the landscape near there. He does this without any of the hesitation or self-consciousness that might be expected from so young a man. In these pictures and in the small landscape of 1938 in the collection of Dr and Mrs John Summons, Melbourne, Boyd remembers the arrangement, scale, tonality and colour of the paintings of his uncle, Penleigh Boyd.

*Sheep Grazing* is an early example of one category of Arthur Boyd's paintings. These are of landscapes re-presented as they actually look. In them the artist indulges himself by recording with consciously beautiful technique, all of the scenic details



he sees or else, painting in his studio, can recall. These paintings are born out of love for the landscape and joy that it can be stated so pleasingly.

However, even in some of the most agreeable of these landscapes Boyd includes details that surprise us. Certain birds or beasts, tree or plant forms tell of the artist's mind impinging on what his eye sees. Sometimes these serve to make the pictures more magically convincing. When they are treated with expressionist distortion the pictures become haunting. The existence of disturbing elements in the landscapes leads us to the second group of his paintings, the obsessional subject paintings and allegories which are the most important of his works.

Considering the influence of his father, William Merric Boyd, it is not surprising that strange, allegorical subject matter evolved. Indeed this appears in the work of all Merric Boyd's children. Merric was a man of lofty character, unable or unwilling to recognize that all men were not gently bred. His world was structured by his imagination and his intense religious mysticism, and was peopled by his family, and angels and biblical characters. Though his children were not likewise possessed, they appreciated the reality of the world of their father. Merric Boyd loved to entertain a young audience, and could be stimulated by them to tell tales about angels walking in the street or appearing in trees. For Merric Boyd his art – pottery, painting or drawing – was an act of religious praise.

As a young boy, Arthur Boyd built a kiln in which he fired the small clay animals that he modelled. These, curiously, belong to the same category of beasties that Merric Boyd was to draw later. It is as if their work were governed genetically. The difference between the inventions of Merric Boyd and those of his son is that which exists between gentleness and conflict. While Arthur Boyd can induce a sense of calm and harmony, his restless mind does not always allow him to do so. Violence is often uppermost, expressed through his drawing, colour, technique of using paint and way of wealing forms with light.

Arthur's mother, Doris Boyd, was also a painter and potter. She was the daughter of a writer and herself a woman with literary inclinations. She had a marvellous feeling for words and used them expressively. Her children formed part of the audience at evenings given over to the reading aloud of poetry and prose of various authors, in the Brown Room, the family's large living room. From 1935 to 1950 Max Nicholson, a lecturer in English at the University of Melbourne, was an important visitor in the Boyd household. He read to them from his wide knowledge of literature and they discussed what had been read. His exciting skill for communicating ideas made him the most important literary influence on Arthur

bottom

ARTHUR BOYD THE GARGOYLES 1944  
Oil on muslin on cardboard 20in x 25in  
Possession of the artist

below

ARTHUR BOYD SHEEP GRAZING (1937)  
Oil on canvas on hardboard 44in x 42in  
Possession of the artist





Photograph by Mark Strizic



ARTHUR BOYD FIGURE CROSSING A RIVER (1962)  
Oil and tempera on board 48in x 60in  
Collection Kym Bonython



Photograph by Mark Strizic

pges 115 + 116 have  
been requested for replacement  
by staff member

12/19/89



January 44  
A Boyd

ARTHUR BOYD THE BEACH 1944  
Oil on muslin on cardboard 25in x 30in  
Possession of the artist



bottom

ARTHUR BOYD THE MOCKERS (1945-6)  
Oil on canvas 34in x 41in  
Collection Art Gallery of NSW

below

ARTHUR BOYD ANGEL SPYING ON ADAM AND EVE (1948)  
Oil and tempera on board 34in x 48in  
Collection Bryan Robertson



Boyd at this period. At the 'Brown Room evenings', Arthur Boyd took little part in the discussion of language or literary devices used, but was fascinated by the essential ideas that the words conveyed.

Another significant literary influence on Arthur Boyd was the Bible. Doris Boyd told her children Bible stories and read to them from the Bible from the time they could first listen to her. Her stress was always on the simple humanity of the stories. With his knowledge of the Bible so gained it was inevitable that paintings with Biblical subject matter should be made. As in the landscapes, so in the Biblical painting we find moods that range from innocence to experience. An Angel might tenderly watch the endearments of Adam and Eve, else mockers hurl insults at God. The visual qualities of which Boyd is always conscious restrain us from wishing to give a purely literary interpretation to his works.

While Boyd's subject pictures group into series, they in no sense constitute a continuing narrative. He even avoids painting pictures that might be considered climactic in any series. Rather through a number of paintings he tries to express all the connotations of an idea of which he is aware.

Doris Boyd, unlike her husband, strove to help the young painters and writers who centred upon her house. She fostered their devotion to their cause and by demonstrating her absolute faith in their integrity encouraged them to strike out at a time when there was absolutely no commercial prospect for their art.

Arthur Boyd's painting developed while a battle raged in Melbourne between the protagonists of 'art' and 'modern art'. Up to 1939 little had been exhibited in Australia that had not been paralleled either in outlook or execution in English art of this century or French art of the last. Then Melbourne became violently aware of the clash between the die-hard traditionalists and the painters who thought of and called themselves the modern movement.

The first public fuss had in fact occurred in 1937 following the proposed formation of an Academy of Art in Australia. The function of this body was seen as the setting of standards and the raising of public taste by directing attention to good work. That is, academic work. Derisive comments about the modern movement sparked off what Barrie Reid has called 'a magnificent series of journalistic tornadoes'. These letters to the press, re-printed in Adrian Lawlor's *Arquebus* of 1937, document the point when Australian art lovers realized that many of the best artists of this century have cared little for the traditions of the last.

The Contemporary Art Society was formed in 1939 to combat the Academy of Art in Australia. Boyd was perhaps too young, but was certainly disinclined to take part in these art politics





ARTHUR BOYD THE HUNTER 1944  
 Oil on cardboard 24in x 29in  
 Possession of the artist



Photograph by Mark Strizic



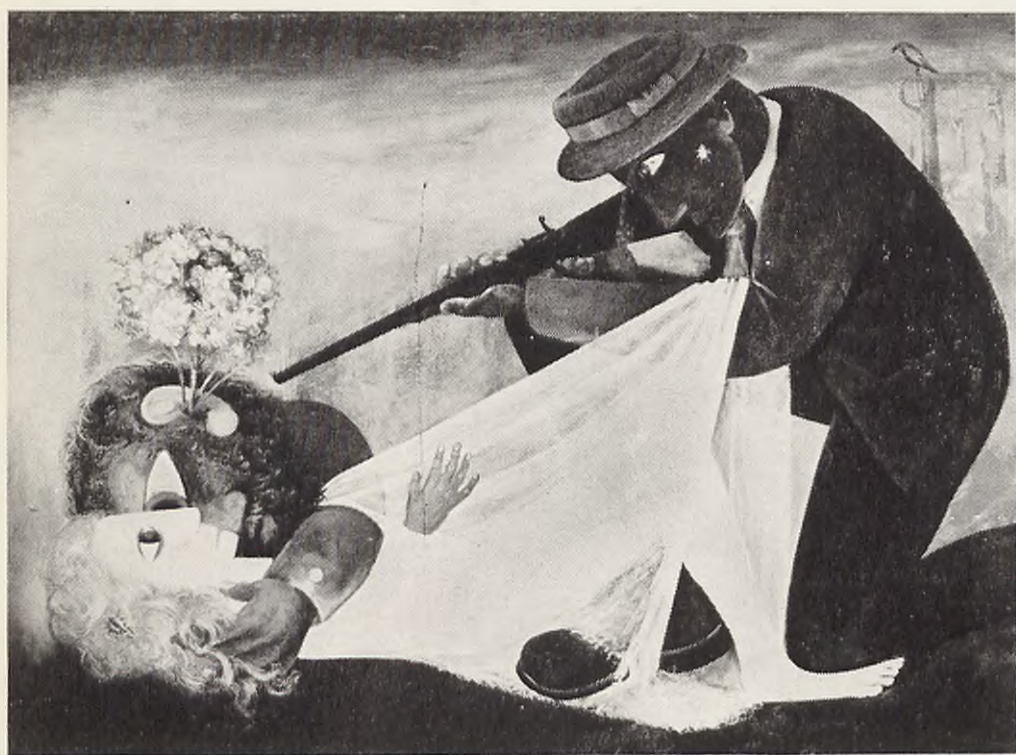
ARTHUR BOYD JACOB'S DREAM (1946)  
Oil and tempera on hardboard 40in x 48in  
Collection Mr and Mrs Gerd Buchdahl





ARTHUR BOYD BURNT WHEAT STUBBLE (1949)  
Tempera on board 29in x 48in  
Collection Ross Grey Smith





above right  
ARTHUR BOYD BRIDE WITH LOVER (1960)  
Oil and tempera on board 48in x 60in  
Collection Dr Alan Wynn

above  
ARTHUR BOYD PERSECUTED LOVERS (1957)  
Oil and tempera on board 54in x 72in  
Collection National Gallery of South Australia



ARTHUR BOYD OLD MINING COUNTRY (1952)  
Tempera on board 33in x 43in  
Collection Ross Grey Smith



but he must have felt, as did other young artists who witnessed the conflict, incited to create. The C.A.S. exhibitions in Melbourne at this time contained much good work and, in that they always created a fuss, they were a celebration for the young artists who took part in them.

Melbourne painters of the day saw beyond the parochial limits of their city, and beyond the limits of the colour reproductions of paintings then available, through the minds, conversation and work of two European-born painters who were notable and active in their midst. Yosul Bergner and Danila Vassilieff were heirs in painting to traditions previously ignored by Australian artists. The indirect encouragement of their work and their first-hand awareness of the values of Expressionism and many kinds of old-master paintings confirmed for artists such as Nolan, Tucker, Boyd and Perceval the direction their pictures were beginning to take. The technical finish of a picture was seen to be unimportant beside the impact on the emotions it made. In the best paintings made at this time the sense of surprise experienced by the artist as picture evolved communicates to the spectator. These are, beyond all else, paintings of artists excited by their own creativity.

What Boyd's pictures of the early forties are literally about is obscure. The imagery is irrational, surreal. Surrealist painting

was seen in quantity for the first time in Australia at the second exhibition of the Contemporary Art Society at the National Gallery of Victoria in October 1940. The newspapers of the day expounded surrealism for their readers, considering it excusable in relation to the social environment that had proved favourable to its growth. These were war years.

Arthur Boyd, drafted into the army, was bitterly unhappy. He is a deeply humanitarian man, and while believing with all his being that oppressors should be fought he was appalled at the idea of being trained for war. Many aspects of his personality were denied by his army years, his intelligence, independence, charity. The paintings of the war years include a few that rise to peaks of joy but generally they seem to have been born of anger or despair.

Arthur Boyd's work from the forties until very recently has developed so consistently that it is reasonable to see all of this as the work of the artist's early period.

It can be sensed in the recent paintings, and more particularly in recent etchings of the *Lovers* series, that Boyd is entering another phase of his development. He is now a man in his middle age and his work bears both the impress of his discoveries to date and the renewal that comes as a man explores again the directions that he knew as a young adult.

ARTHUR BOYD NUDE WITH BEAST (1953)  
Etching and aquatint 10in x 11in  
Collection National Gallery of Victoria





# New York Scene I Sculpture

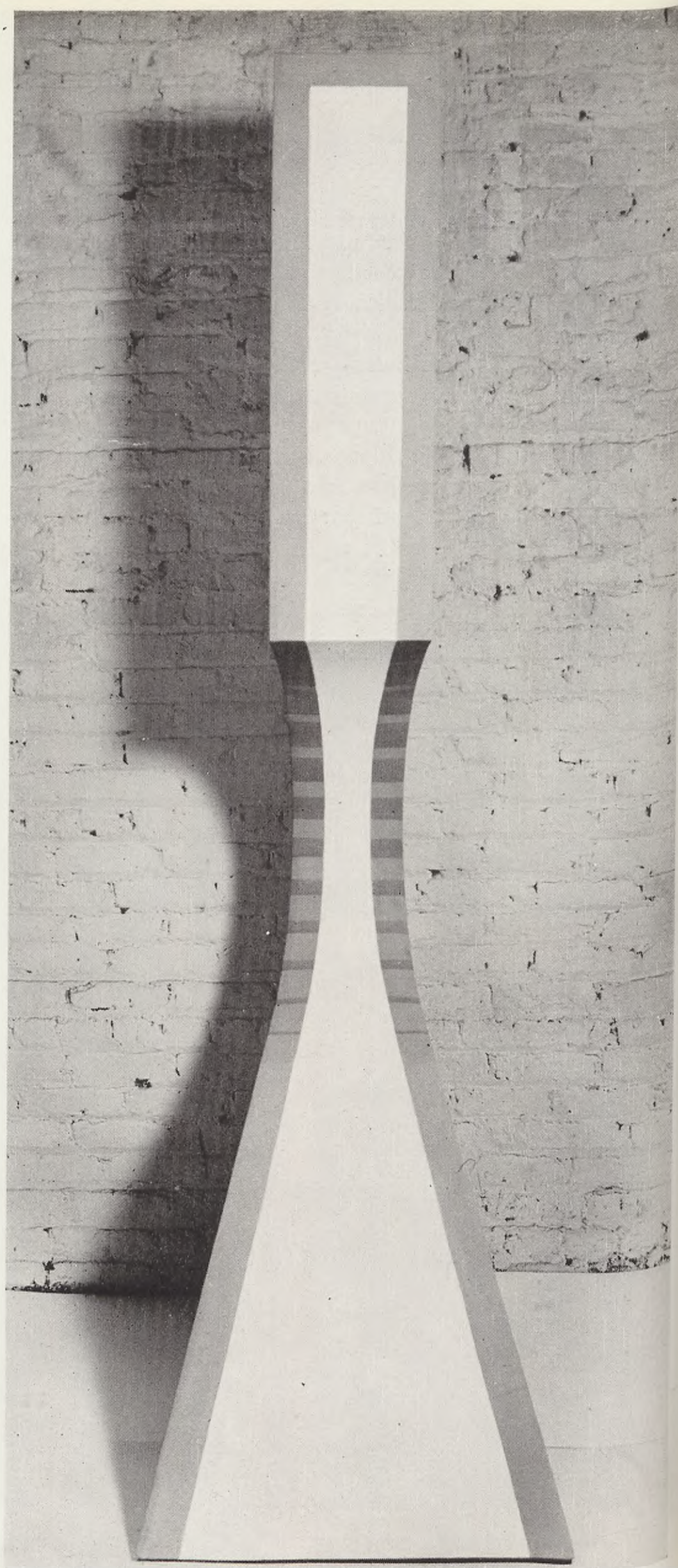
*Clement Meadmore*

*far right*  
GEORGE SUGARMAN THE SHAPE OF CHANGE (1964)  
Laminated wood polychromed 6ft high  
Collection Arnold H. Maremont

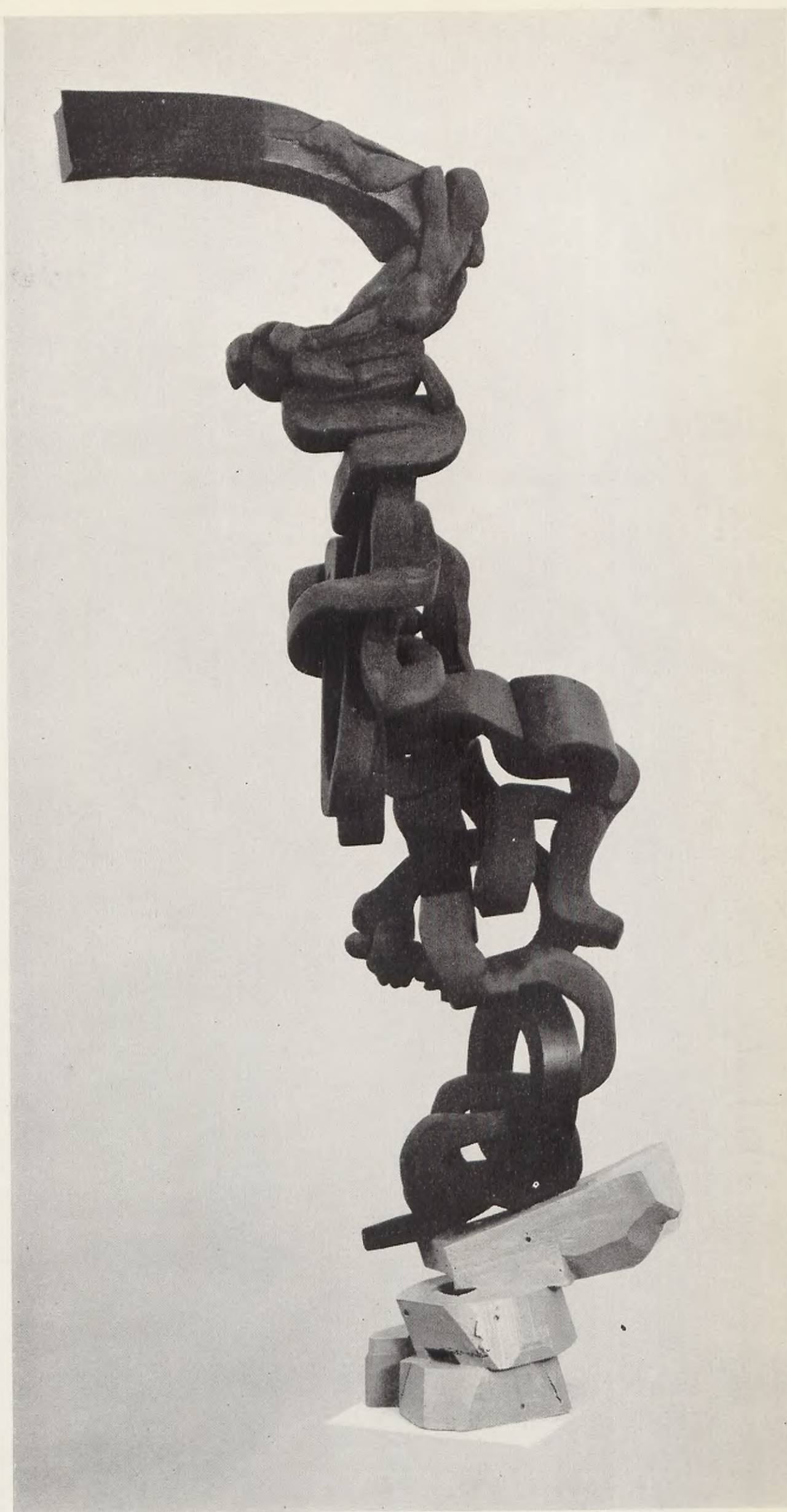
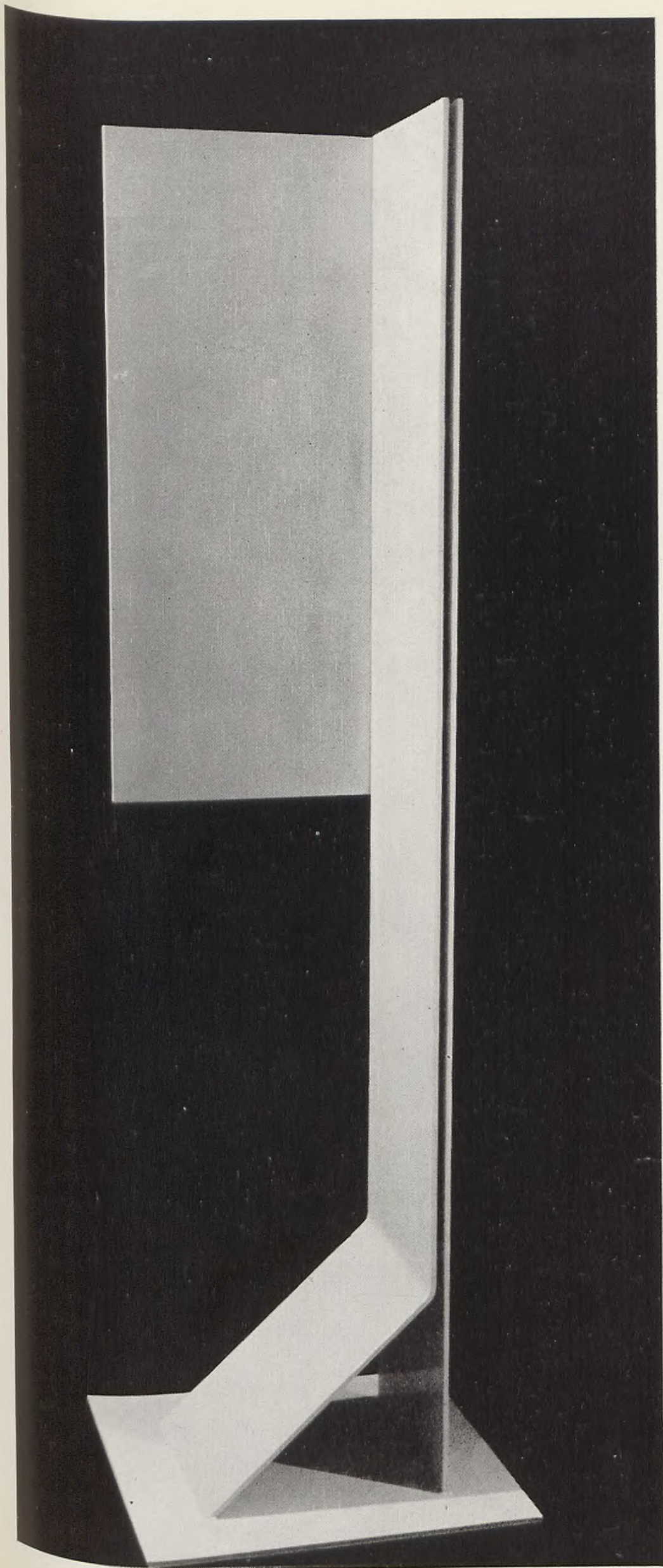
*middle right*  
ROBERT MURRAY CHIEF (1964)  
Steel painted yellow 7ft high

*right*  
RICHARD SMITH UNTITLED (1964)  
Acrylic on canvas and wood 80in x 31in x 48in

This is the first of a series in which I will try to convey some of the directions, influences, arguments and attitudes prevailing in New York. Each instalment will concentrate on one area and try to analyse common attitudes which constitute that direction as well as the differences between the individual artists. In such a well populated art centre several groupings are possible so that the same artists may be referred to in different articles for different reasons. Also mentioned will be artists and movements from the past who are influencing the present scene, and European artists exhibiting here who have an impact on local artists. Due to wartime deaths of young European artists and migration to the United States of important older Europeans, New York has become by far the

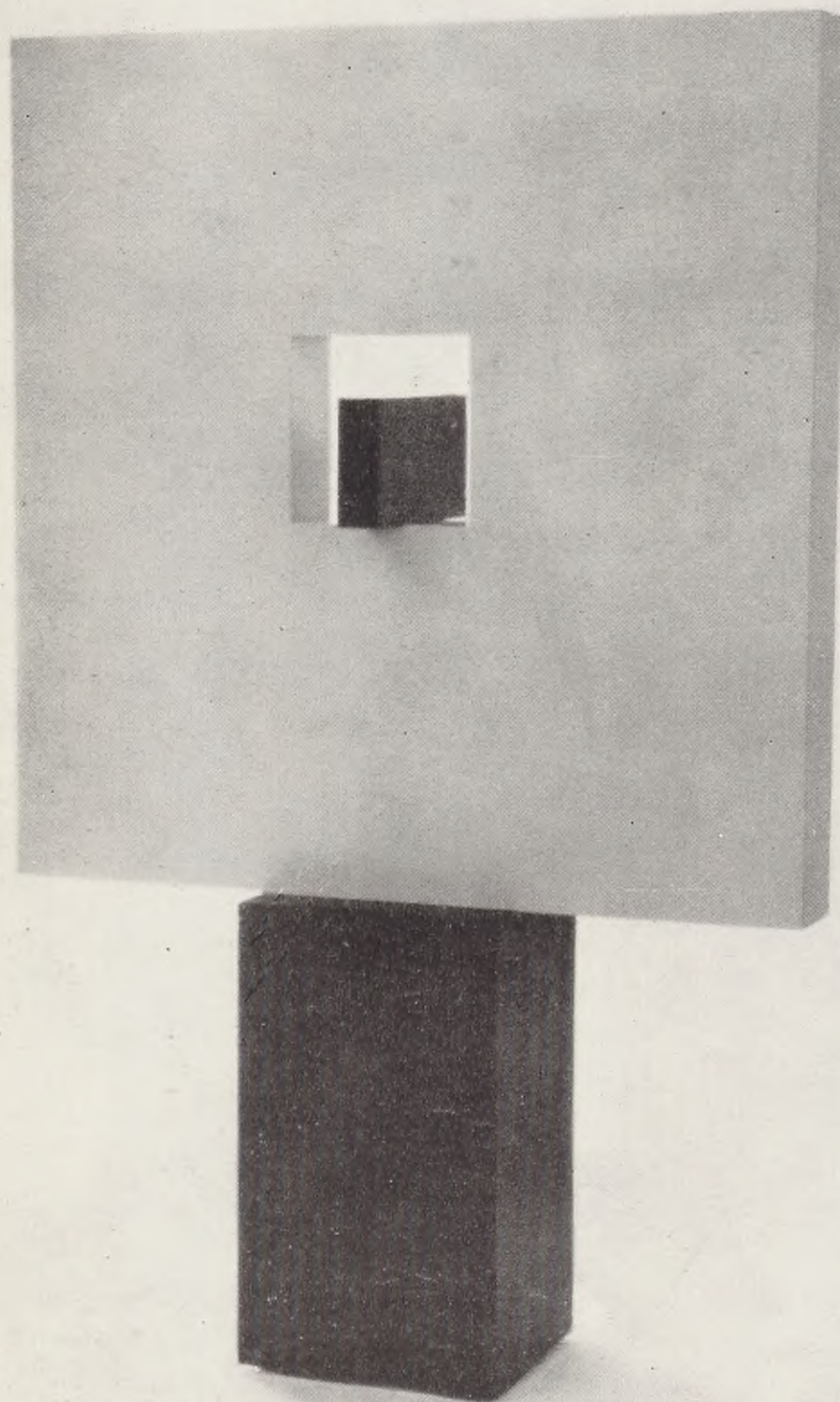








BURGOYNE DILLER  
Formica construction



most influential art centre in the world. Until recently this has meant a one-way flow of influences and a very lukewarm reception here for the much publicized early post-war European art heroes. Recently, however, young groups of cool post-Abstract Expressionist and kinetic painters and sculptors from Europe have begun to make their presence felt here in various exhibits such as the recent Museum of Modern Art show *The Responsive Eye*, the Olivetti touring kinetic exhibit, and Richard Feigen's English imports. Due to the small number of sculptors (compared to painters) I have lumped them all together for this first instalment.

Several new attitudes are apparent in sculpture, the most important of which are an anti-constructivist approach to pure geometric forms, an interest in combining incompatible forms and techniques, a new attitude to materials and new interest in applied colour.

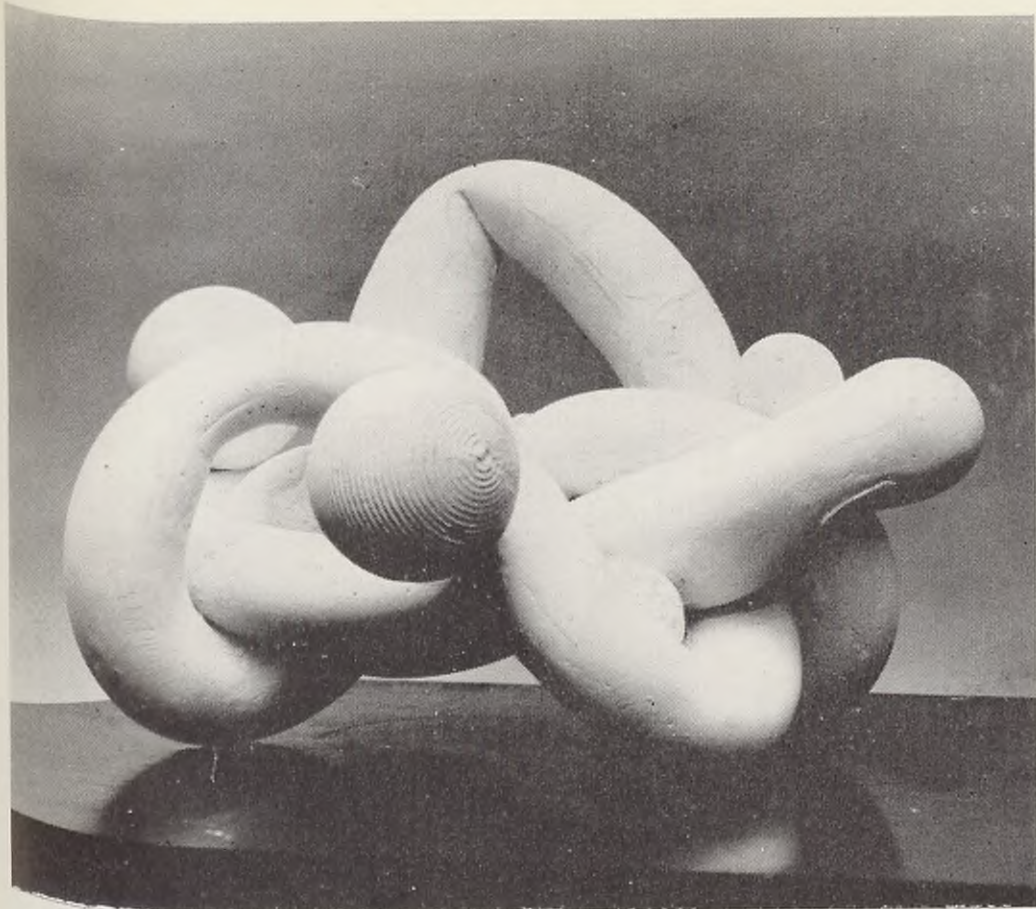
#### *Anti-constructivist Geometry*

Probably the most persistently influential of the New York School of painting is Barnett Newman who incidentally is still producing surprising new canvases. Having devised an anti-relational, anti-geometric, anti-compositional style, he can now be regarded as father to a whole host of younger painters and sculptors who use spontaneous or symmetrical arrangements of rectangles chosen purely for their neutral capacity to define areas and volumes. David Smith (who died this year) joined precisely constructed rectangular stainless steel prisms in rising, exploding arrangements of astounding spontaneity and freshness. Burgoyne Diller (who also died recently) produced a series of coloured plastic pieces in which a small rectangular plane penetrates a much larger pierced plane, the smaller one making up in intensity for what it lacks in size. Lyman Kipp has recently begun a series of simple painted plywood symmetrical constructions of interlocked rectangular forms which show a sneering disregard for proportion or conventional composition. Robert Morris seems to go even further in denying all previous attitudes about the minimum requirements of sculpture and produces simple unexpressive box forms which do little more than make minor modifications to the architectural form of the spaces which they occupy. They are all painted a light grey which only increases their unobtrusiveness. Ann Truitt creates equally bland boxes and then paints each one two or three colours, of which more later. The younger sculptors mentioned (Kipp, Morris and Truitt and Murray (discussed under colour)) have all been affected in various ways by Newman.

#### *Incompatibility*

Unexpected juxtapositions become a major issue in the cases of Sugarman, Rauschenberg and Marisol. Sugarman takes three or more forms in as many styles, further differentiates them with separate colours on each and then links them into

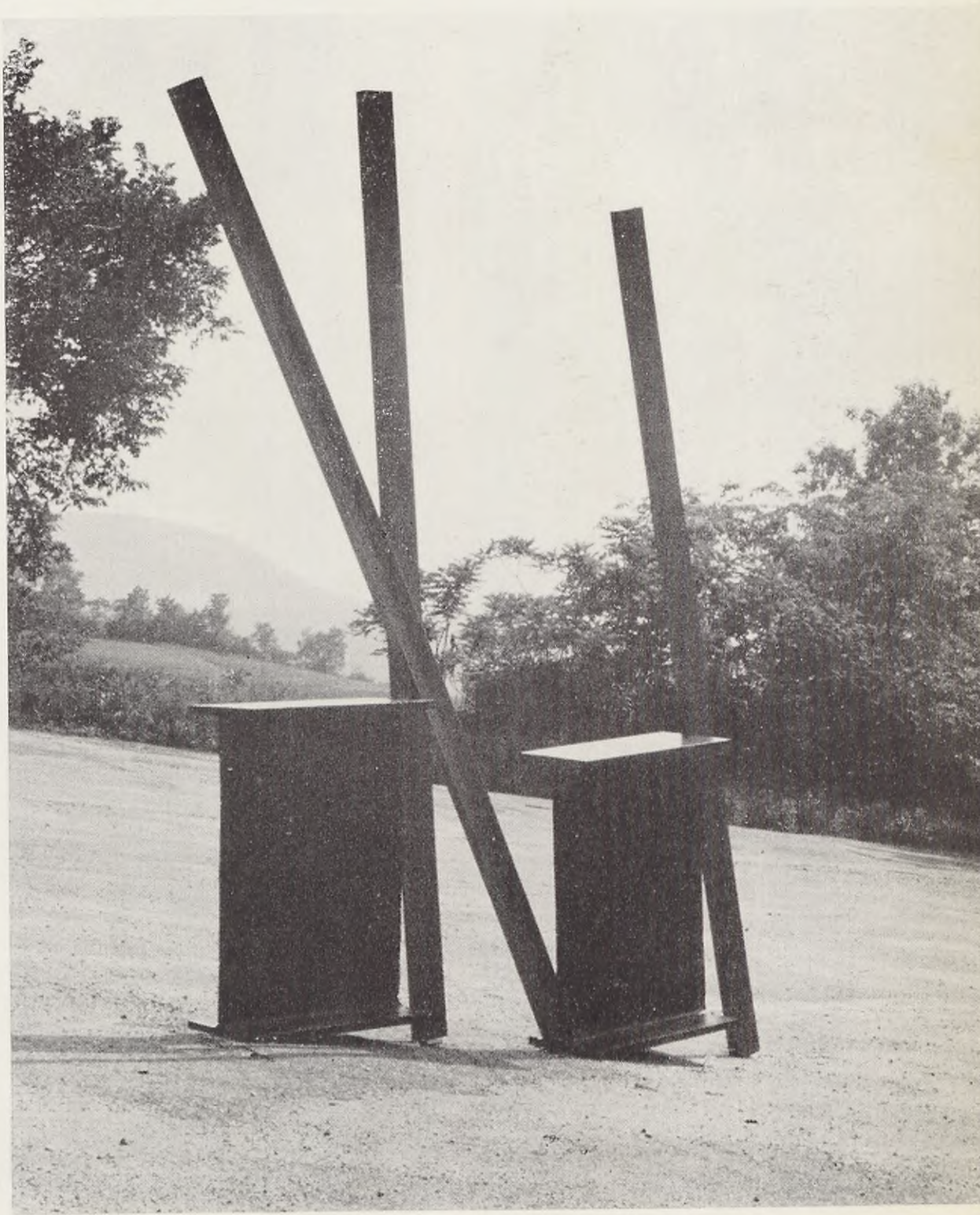
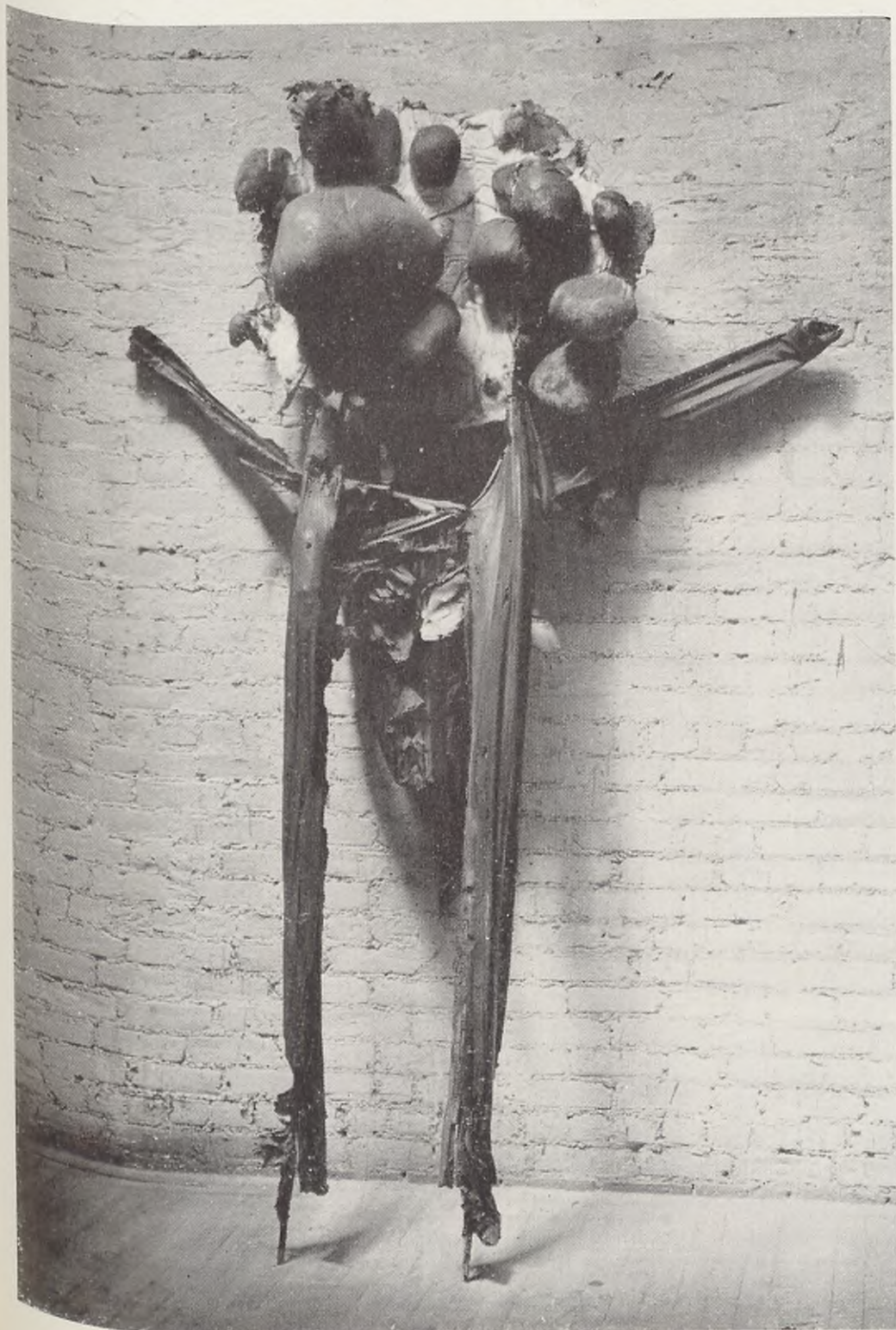




*left*  
PETER AGOSTINI SQUIGGLE 1 (1964)  
Plaster 9in x 13in

*below left*  
ROBERT MALLARY THE JUGGLER (1962)  
Polyester with fabric and welded steel 80in high

*below*  
ANTHONY CARO PROSPECT (1964)  
Steel painted red 9ft x 8ft x 1ft  
Collection Edwin Janss





DAVID SMITH CUBI V (1963)  
Stainless steel 20ft 4in high



one configuration. His claim that the parts go together because he put them together still sticks in my throat. Rauschenberg recently exhibited a group of noisy electronic sculptures assembled from larger, more intact pieces of junk than I have seen used before. All broadcast the results of their continuously mechanically twiddled radio dials. Marisol creates human images each part of which is in a different technique; some sculpture, some painting, some drawing.

#### *New Attitude to Materials*

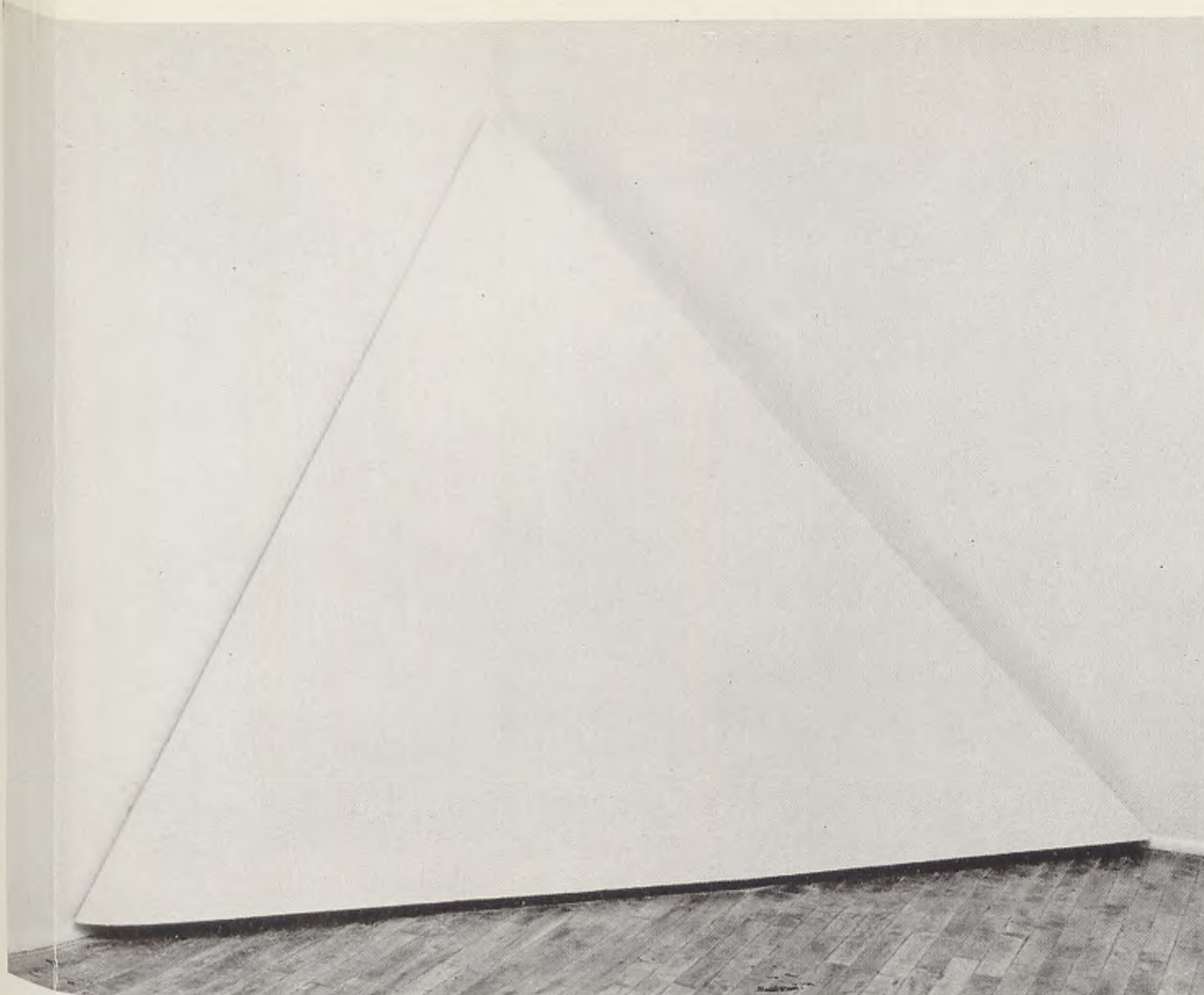
Plaster and cloth are used as a sign for, or guarantee of, spontaneity by Segal, Agostini and Mallory in much the same way as the splashy brush-stroke was used during the Abstract Expressionist period. This is quite different from the old Henry Moore truth-to-materials idea.

#### *Applied Colour*

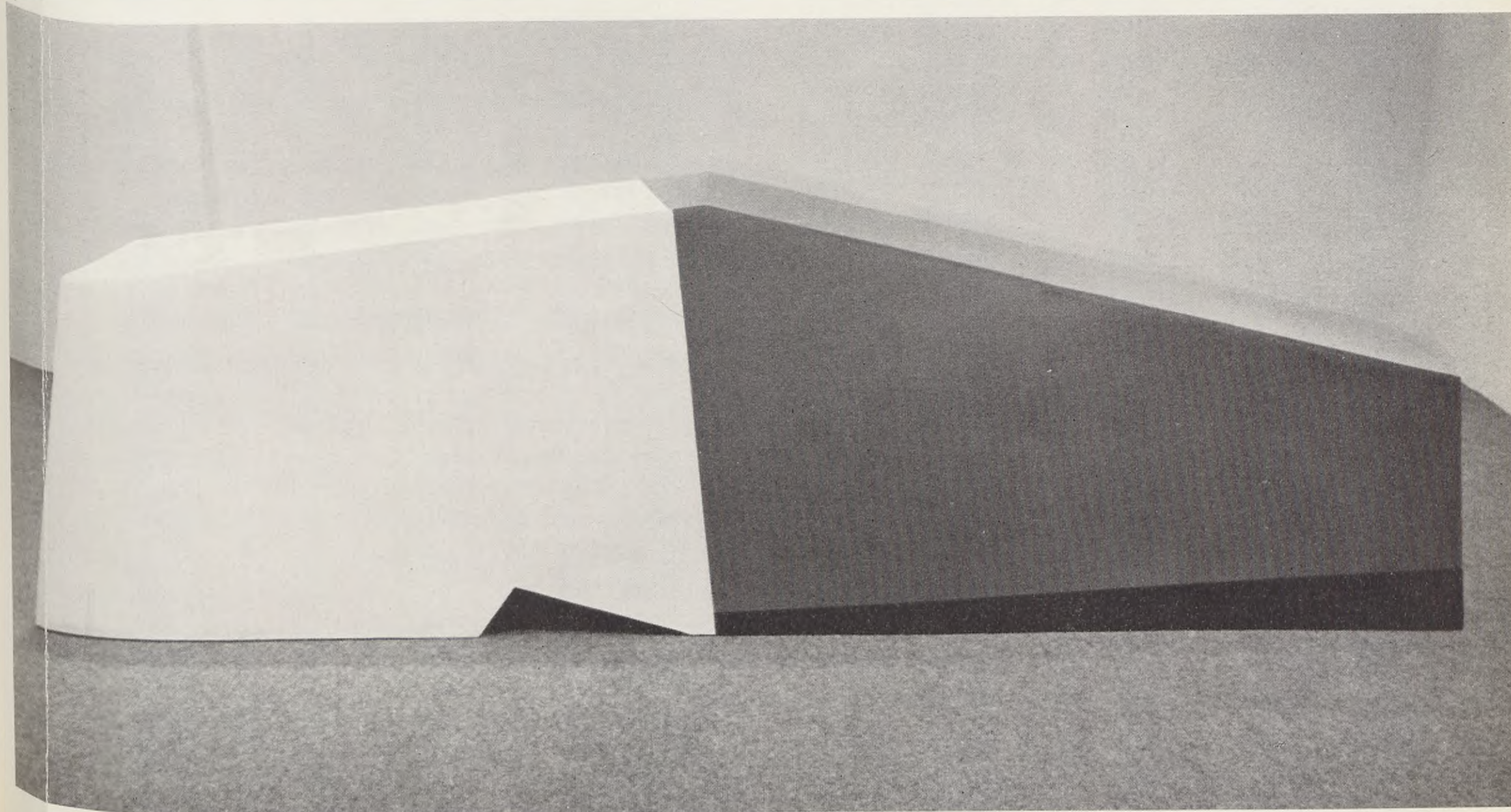
Canadian sculptor, Robert Murray (now living in New York), and Anthony Caro, visiting exhibitor from England, both paint each sculpture one colour all over to enhance its mood and eliminate any inherent expressiveness of their materials. They both take the choice of a colour very seriously. Murray usually combines two related forms in a tight embrace which is far more interesting than the individual forms. Anthony Caro uses structural steel elements in a most unstructural way and paints them in highly unstructural colours, all to force their recognition as gestures. Diller, Sugarman and Kipp use colour to emphasize the expressive character of each element of a piece. Ann Truitt reduces the interest of her forms to a point where the colours she applies to them become their main feature. She seems to be trying to see how far sculpture can rely on colour without becoming painting in much the same way that the painters using shaped canvases are only just managing to avoid sculpture. Playing baseball with a cricket bat is hardly cricket but the question is whether it is still baseball. Certainly some artists like Marisol fall into a sort of no-man's-land and are therefore beyond known standards of criticism and perhaps even fields of influence.

English painter, Richard Smith, the hero of the shaped-canvas school, and Ann Truitt each play on the extreme edge of their respective fields, and only time will tell just where those edges are actually situated. Perhaps there is considerable space between the presently acknowledged boundaries of the two fields which may be usefully eaten into without too much danger of overlapping. This is a different concept from the old idea of breaking down the (single) barrier between painting and sculpture and suggests a new sophistication and historic awareness worth watching. On the sculpture side a whole slew of young English sculptors following in the wake of Anthony Caro, but with much more dependence on colour, may be very influential here if Richard Feigen succeeds in his Castelli-like promotion of them in New York.





ROBERT MORRIS UNTITLED (1964)  
Plywood 6ft 6in x 9ft



ANNE TRUITT SEA GARDEN (1964)  
Painted aluminium 96in x 33in



# Rah Fizelle

*Frank Hinder*

The work of Rah Fizelle spans the period from 1922 to approximately 1960. Energetic, forthright, brusque, his work as an artist can be seen, but the intangible work of the teacher and advocate has been absorbed in the more tolerant understanding and acceptance of the work of today.

Interested in people and fond of company, 'Fizz', as he was known to his friends, could be most scathing to those whom he did not like or respect. To them he was known as 'Rough-as-ell'. To a certain extent his brusqueness was a protection. Living in Sydney's Lower George Street, interruptions were apt to be frequent. One can sympathize with the lady, who, mistaking his door, was greeted through the crack with 'Who? Never heard of them. I'm Gabriel - God lives upstairs'. Slam! And back to work.

He was born at Goulburn in 1891 and from an early age, encouraged by his school teacher, he drew and painted from nature.

In 1919, following his demobilization from the army (with a badly damaged left arm and the after-effects of gas) he entered the Sydney Teachers' College, and in 1921 was awarded a Special Scholarship for Art Training as a day student at Julian Ashton's art school.

From 1922 to 1926 he was art teacher at the Darlington Demonstration School and, demonstrating in metropolitan schools, introduced the then revolutionary creative approach of 'expression', as opposed to the 'draw-the-banana' method.

During this period he worked out-of-doors whenever possible. He exhibited regularly with the Society of Artists, was elected a member of the Water Colour Institute, and also about this time became interested in Cubism.

In 1927 he went abroad to study, first attending the Regent Street Polytechnic in London, and then transferring to the Westminster Art School under Bernard Meninsky, Walter Bayes and Frank Medworth who later became head of the Art School at East Sydney. Leaving England for Spain - 'Velasquez and warmth' - he was overpowered by El Greco and Titian, and for the next three years roamed Spain, Majorca, France and Italy - museums, churches, palaces, Etruscan tombs - with an increasing interest in archaeology. He exhibited at the Royal Academy (from which his painting *Winter's Day* was bought by the Edinburgh Art Gallery) and at the Paris Salon.

Returning to Australia in 1931, he held one-man exhibitions in Sydney and Melbourne. Blamire Young, Art Critic for the Melbourne Herald, amongst other favourable comments, said that '(His work) . . . has a marked individuality about it that is entirely personal, and different to any other method of watercolour painting we are familiar with in Australia'. Two works from this period are in the Art Gallery of New South Wales, *Snow in Umbria* and *Pieve di Cadore*. (The latter was exhibited in the Paris Salon in 1930.)

It would seem that whilst overseas his interest was more with the past than the post-cubist period, but on his return contact with Grace Crowley, Dorrit Black and others gave added impetus to his work. He said that he 'never really understood Cubism', but its structural basis, combined with his study of the Renaissance, is evident in most of his painting.

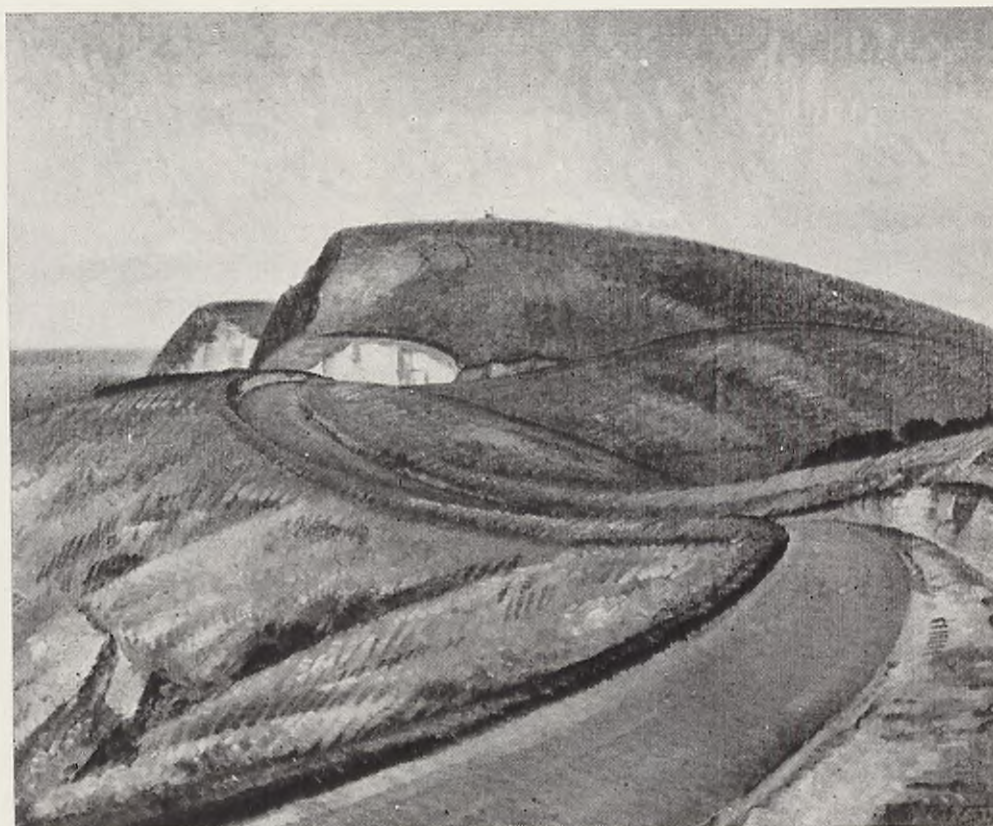
From 1932 to 1937, Fizelle and Grace Crowley conducted an art school<sup>1</sup> at 215a George Street, his studio and living quarters. Student interest was limited, for Contemporary was still a term of abuse, but those who attended found something which could not be acquired elsewhere in Sydney. Day classes were reluctantly stopped in 1937 for, typically, knowing that most of the students were hard-up, neither Fizelle nor Grace

<sup>1</sup>See *ART and Australia* Vol. 2, No. 4, p. 250.





RAH FIZELLE *STEPS* (1958)  
Oil 34in x 24in  
Collection Sydney Teachers' College



RAH FIZELLE *CLIFFS AT NEWPORT - NSW* (c.1932)  
Oil on canvas 15in x 18in  
Collection Art Gallery of NSW

Crowley liked to press for their fee and models had to be paid. In writing of the school some years later he mentioned that 'Students were not numerous, but the influence was evil enough to stimulate orthodox opposition'.

The evening sketch club remained, and the studio became a centre at night and during week-ends, for then, as today, most artists were night-and-week-end painters. Miss Eleanore Lange gave many of her memorable art lectures at the studio, and for some years it was used by the committee of the Water Colour Institute for their meetings. As a long-standing committee member and one-time president of this body he was most active in endeavouring to broaden its outlook and imbuing it with enthusiasm.

In 1938 he returned to the Education Department as an Art Teacher, and served at Balgowlah and Redfern State schools before his appointment to the Sydney Teachers' College as Lecturer in Art. Whilst at Balgowlah he did much to establish a library for the children of the district, and repeated the venture at Redfern. He was also responsible for the forming of a sewing circle to make clothes for less fortunate children.

About this time he selected, framed and hung an exhibition of children's art from work done by the six- to ten-year-olds in his school classes. This exhibition at the Grosvenor Galleries was probably the first of its kind in Sydney and aroused enormous interest. An editorial in the *Daily Telegraph* news-

paper called attention to the success of the show and the influence of an understanding teacher. In an interview in 1945 he said 'I am particularly interested in art education, and in an outlook which adapts itself to the natural tendencies of the child, rather than imposing an adult vision which belongs to the immediate past'. I am afraid that in New South Wales the 'imposition of an adult vision' is with us again!

He had a genuine sympathy and understanding for children (with them he was never impatient), an infectious enthusiasm and a belief in the work he was doing.

The formation of the N.S.W. Branch of the Contemporary Art Society made more demands on his studio. He was first president and his common sense and tact at many stormy committee meetings held the Society together in its formative and difficult years.

Always interested in pottery, Fizelle experimented with terracotta, making use of the flow and rhythm suggested by the working of the material and firing a series of small semi-abstract figures. This interest was passed on to students at the Teachers' College, in the hope that, by degrees, it would become more generally accepted in the schools.

About the mid-forties he produced a number of wood-carvings, working mostly in teak salvaged from the old training ship H.M.A.S. *Tingara*. One of these carvings is in the



Art Gallery of New South Wales. Unfortunately, his damaged left arm could not stand the strain and he was forced to stop this aspect of his work.

Although in his oil paintings he made no attempt to break new ground in the handling of the medium, a series of semi-abstract works, painted roughly between 1935 and 1950, show the change from solid forms to a more two-dimensional geometric design. As in most of his work a deliberately limited palette is used. In those days 'truth to material' was much to the fore and, combined with 'significant form', at least gave a lead in the breakaway from the imitation of actual materials and shapes ('look-and-put' as Fizelle termed it) to an awareness of the qualities inherent in the medium.

The watercolours of this period likewise became more two-dimensional in design. To work on a full sheet (about 32in x 22in) required the precision and confidence which he possessed, and the broad, apparently spontaneous washes show an increasing interest in the accidental – never exploited as we know it today but suggesting possibilities for the future. It is interesting to see that the watercolours he painted after his period of carving became more representational – eroded rocks in the bush which seem to relate to the almost completely abstract forms of his later sculpture.

Many drawings remain in his studio. Bernard Smith in *Place, Taste and Tradition* says 'There is a mathematical finality in the construction of his pencil drawings'. I think this statement would more aptly apply to his work in oils. His drawings, whilst apparently geometric in their construction, were in the main more free and spontaneous.

Of his work Fizelle wrote 'I have always painted more or less in the visual aspect of nature. Landscape and figures have been stylized, composition has been organized with a subjective attitude towards nature. In two of my more recent works – *Receding Light*, in the Sydney Art Gallery, and *Steps*, in the Sydney Teachers' College, the work is almost non-objective, but each possesses an undercurrent of expressionism in a very subjective degree. I have also done purely abstract work, but its interest is not fulfilled'.

Probably if his interests had not been so wide his work as a painter would have exerted a greater influence in the field which he pioneered, but those who knew him and benefited from his activities can be profoundly grateful for his influence as teacher, advocate and artist.

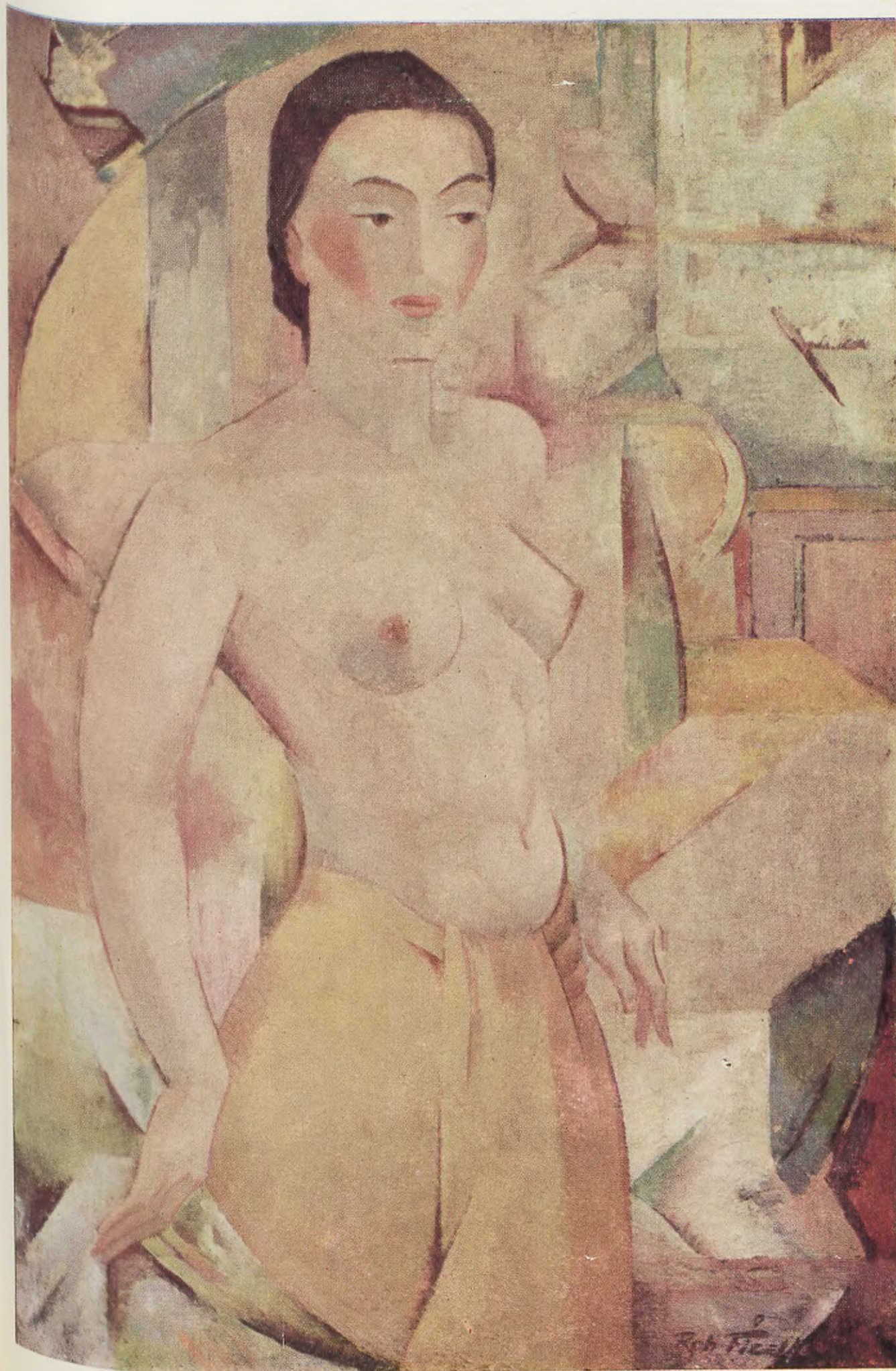
From 1960 increasing bad health denied him the energy to paint and he died on 24th October, 1964.





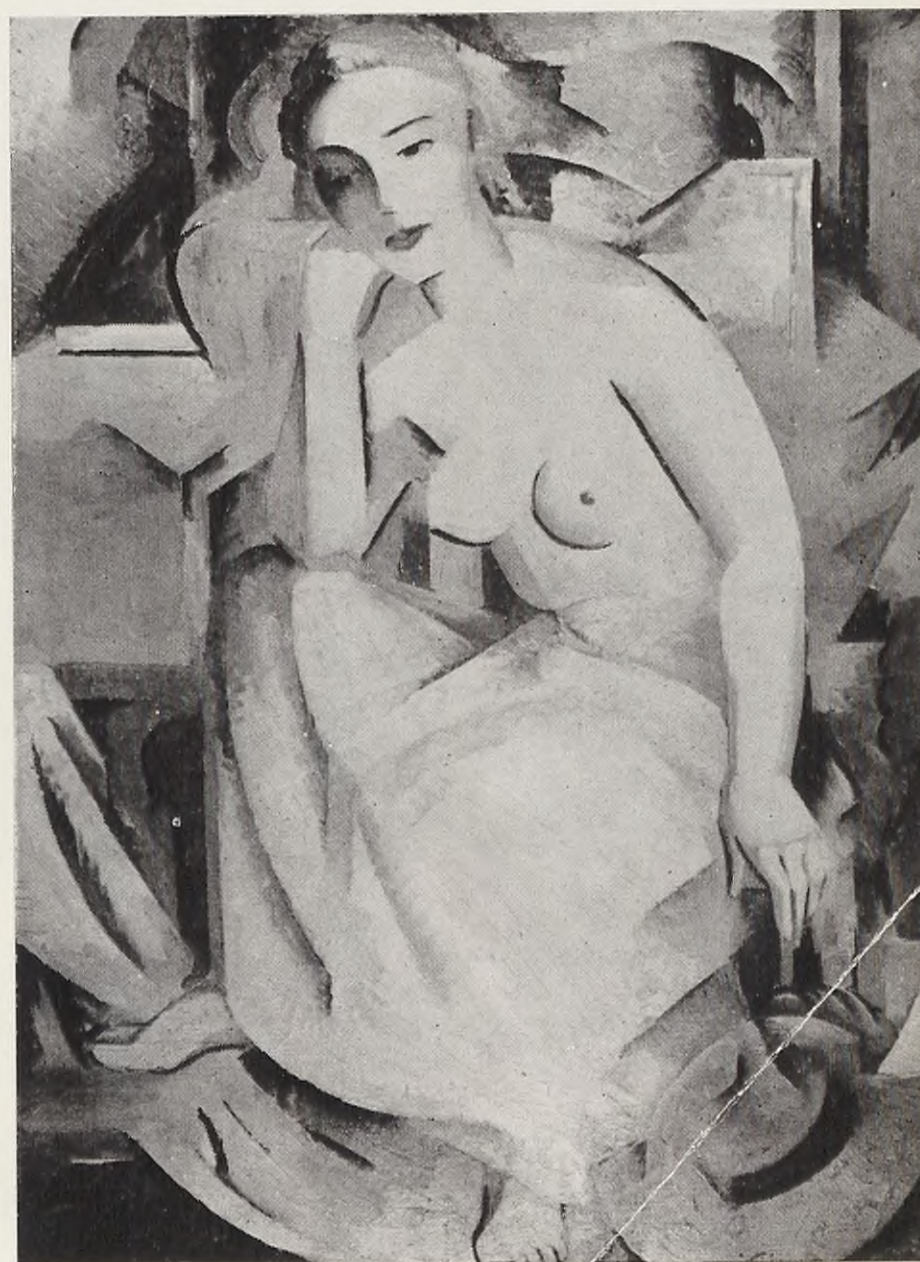
left  
 RAH FIZELLE SNOW IN UMBRIA (1930)  
 Watercolour 13in x 17in  
 Collection Art Gallery of NSW

below  
 RAH FIZELLE MORNING (1941)  
 Oil on canvas 39in x 26in  
 Collection Art Gallery of NSW



right  
 RAH FIZELLE WOOD SCULPTURE  
 Wood 18in high  
 Collection Mrs Michael Fizelle

below right  
 RAH FIZELLE SEATED FIGURE (c.1940)  
 Oil on canvas 40in x 30in  
 Collection Art Gallery of NSW





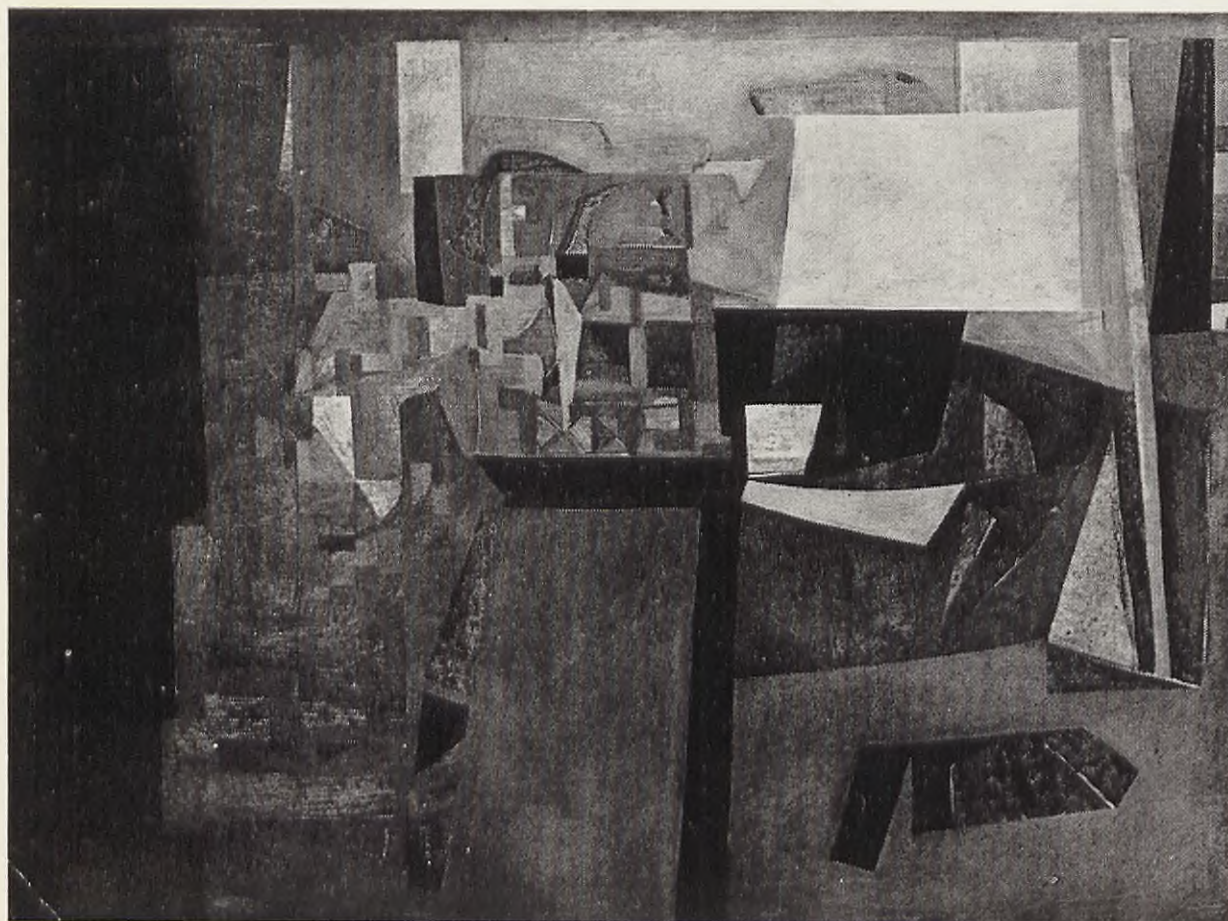
# Exhibition Commentary

An exhibition of paintings painted in 1956 by Paul Haeffliger was held in the Darlinghurst Gallery in Sydney.

Haeffliger is best remembered as a discriminating and influential art critic but these paintings, many of which could hang happily in an exhibition of contemporary work, stress his quality as a practising artist

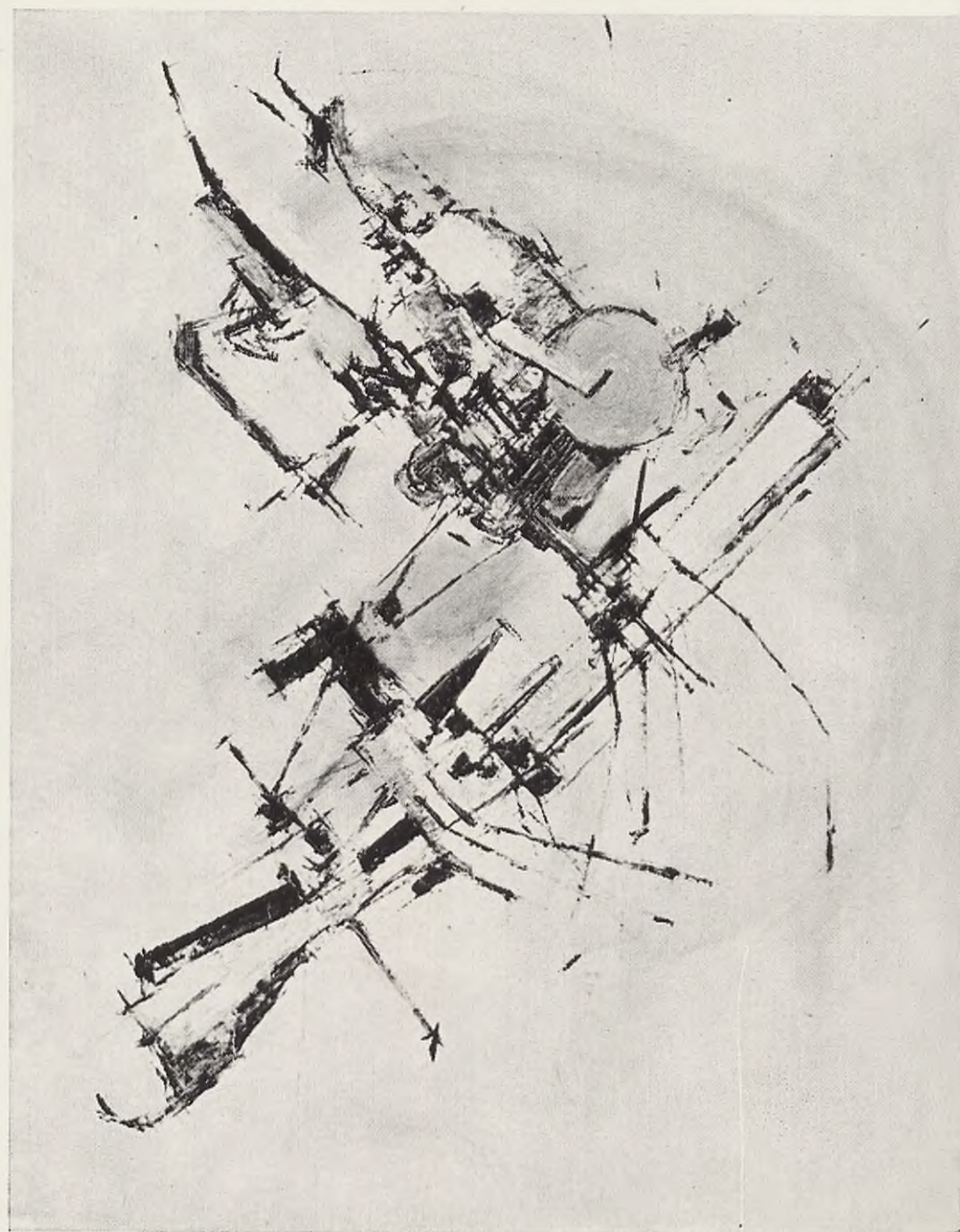
With his *Painting No. 1* at the Hungry Horse Art Gallery, William Rose has removed his diagram of mechanical movement from the ideal space he has hitherto favoured and set it in a space that carries overtones of atmosphere and actuality. The action takes on an illusion of reality as though the machine had escaped from the drawing board and begun the function in three-dimensional space.

Charles Reddington's style has changed. His colour is still strong and full, but he has developed a taste for brassy chords and shrill discords that have no parallel in the dreamy sensuous harmonies of his earlier work. The soft, amorphous forms have been replaced by a sharp linearity. Veiled hints at rolling landscapes and fantasies of human anatomy have been replaced by much more direct references to inanimate objects like pieces of furniture and musical instruments.

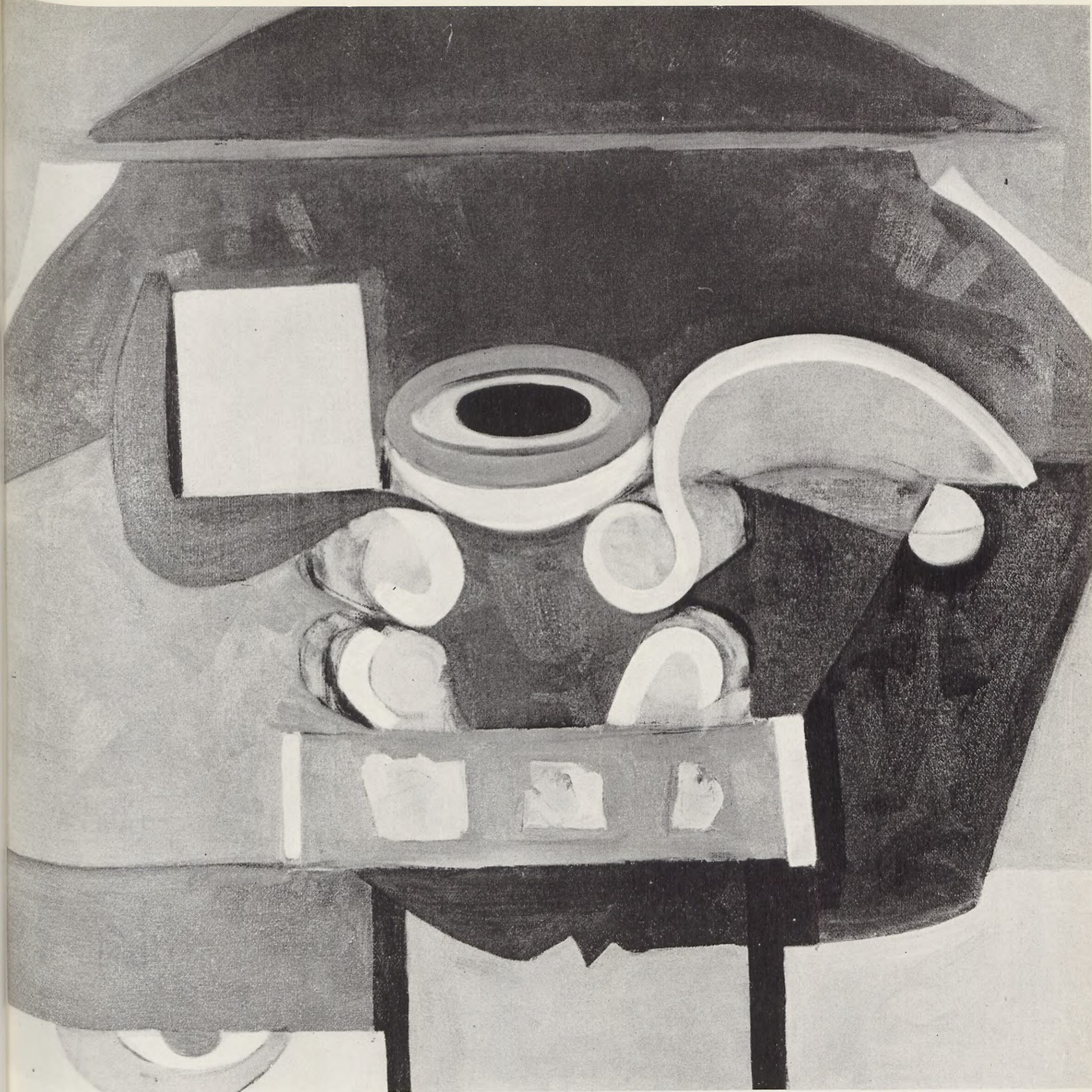


PAUL HAEFLIGER SCENES FROM CHILDHOOD NO. 2 1956  
Oil on hardboard 36in x 48in  
Collection David Strachan  
Darlinghurst Galleries

right  
WILLIAM ROSE PAINTING NO. 1 1964  
Oil on hardboard 54in x 42in  
Collection Miss Betty O'Neill  
Hungry Horse Art Gallery







CHARLES REDDINGTON RECKONING BY ASTROLABE 1965  
Oil on canvas 36in x 36in  
Collection Gallery A



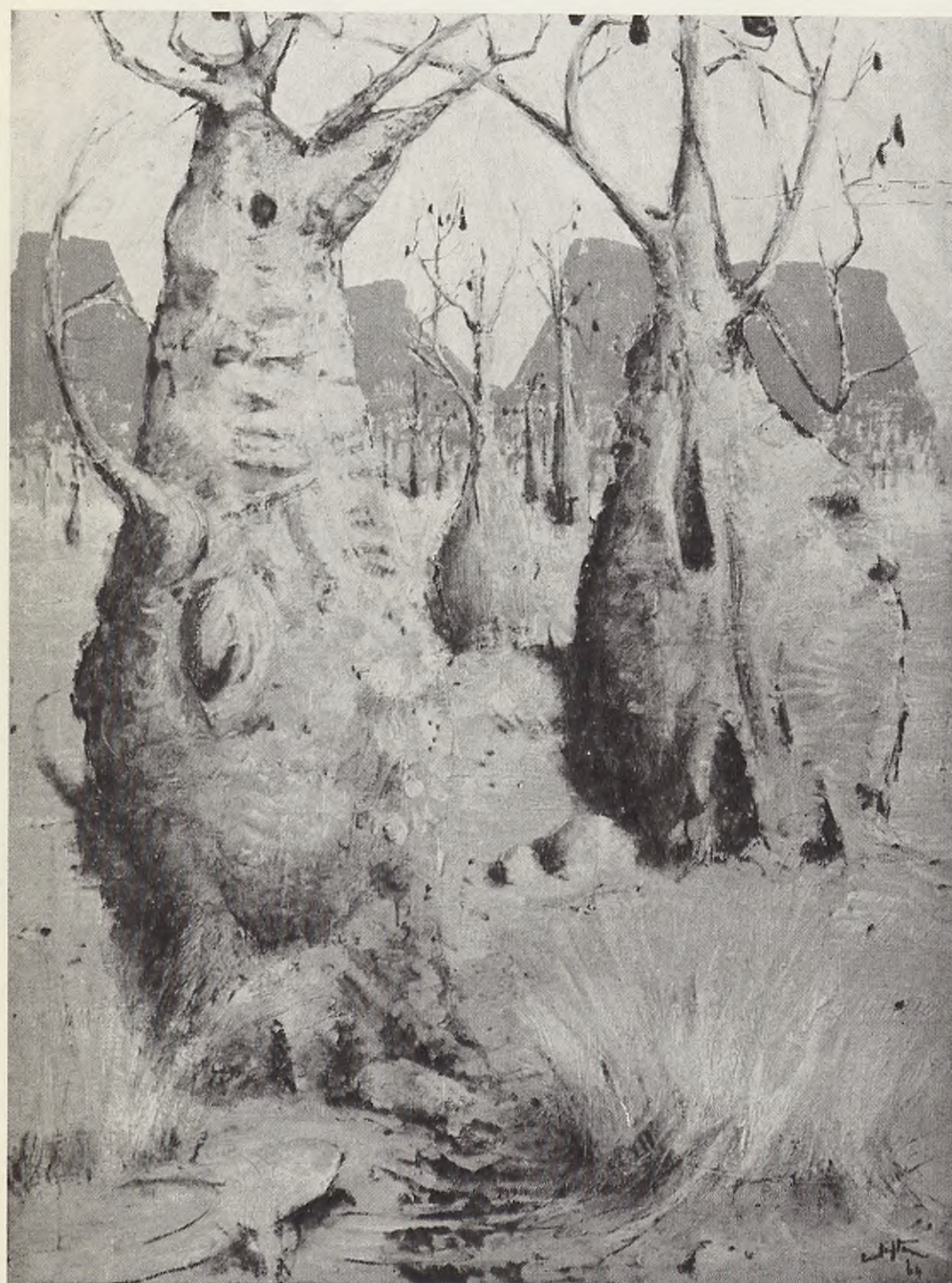
The strength of Clifton Pugh's painting in the past stemmed from a careful aligning of pure pictorial transcription with the sincere love for the Australian flora and fauna. The drama of a dying bird in spiky bushland has in his latest one man show at the Rudy Komon Gallery been replaced by the angst of St. Francis set in the arid desert of the Kimberleys. The earlier involvement with the complexities of paint seemed to clarify his vision instead of clouding it, as the ill-digested tendency toward a firmer architectural structure seemed to do in the figure studies.

Using a more broken touch, Kenneth Hood reaches towards a greater freedom in interpreting his elegantly composed landscapes and still lifes. The Firmness of his composition remains unchanged but the actual painting is accomplished with more fluid gestures.

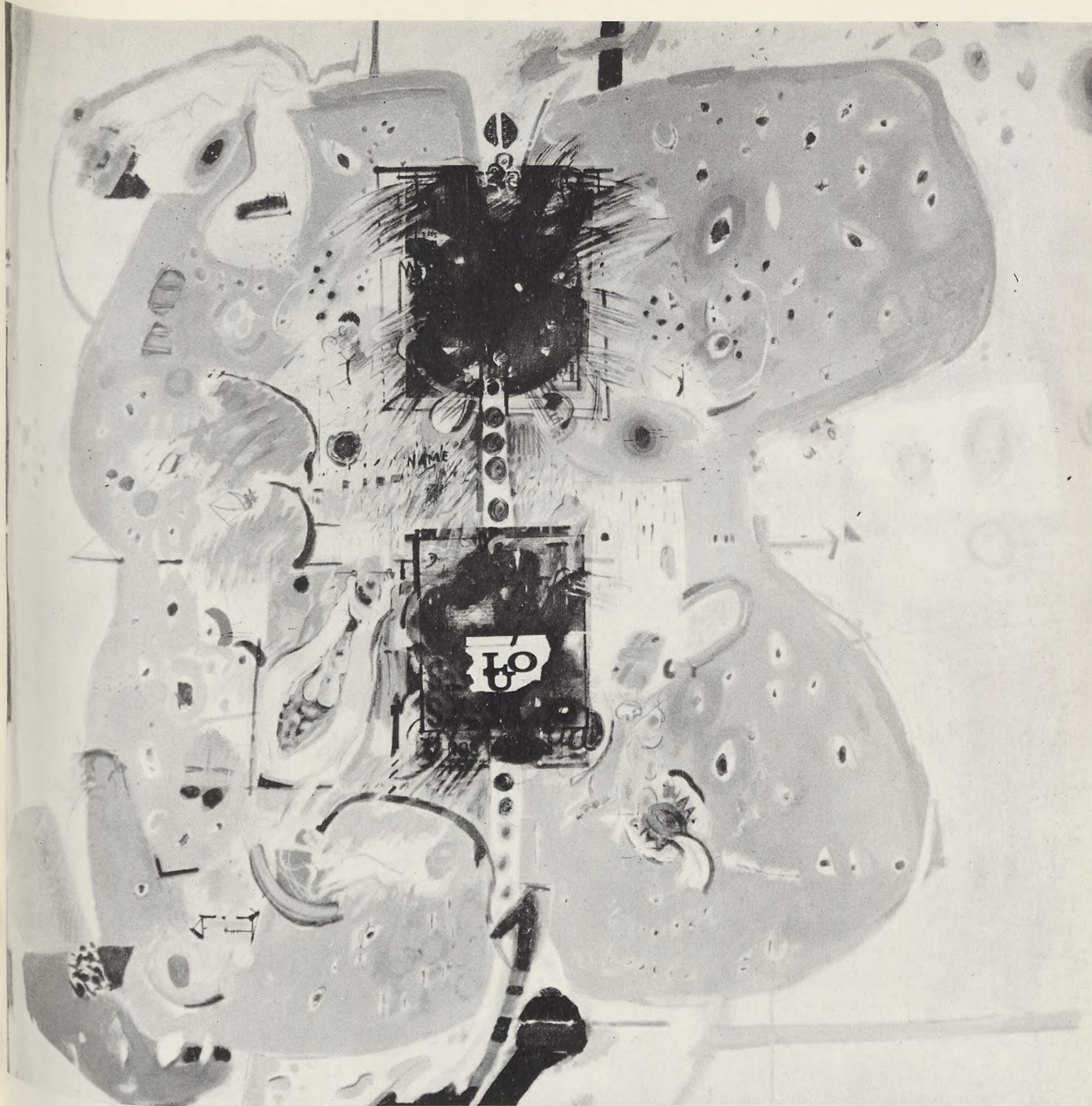
Most of Leonard Hessing's later paintings refer, in more or less abstract terms, to erotic experience – a field which other artists like Brett Whiteley and Charles Reddington have also translated into art. Hessing's impeccable taste leaves the emphasis on art rather than sex. His recent exhibition at Gallery A was a virtuoso performance by a born painter for whom painting is as natural an activity as breathing.

right  
KENNETH HOOD WINDOW AND STILL LIFE (1965)  
Oil on board 42in x 36in  
Possession of the artist  
Macquarie Galleries

below  
CLIFTON PUGH BOAB TREES 1964  
Oil on hardboard 48in x 36in  
Collection Mr and Mrs Bede Tancred  
Rudy Komon Gallery







LEONARD HESSING  
 THINGS PRODUCED EVER RETURN INTO THE NAME (1965)  
 Oil and collage on canvas 72in x 72in  
 Collection Gallery A







Louis James at the Clune Galleries

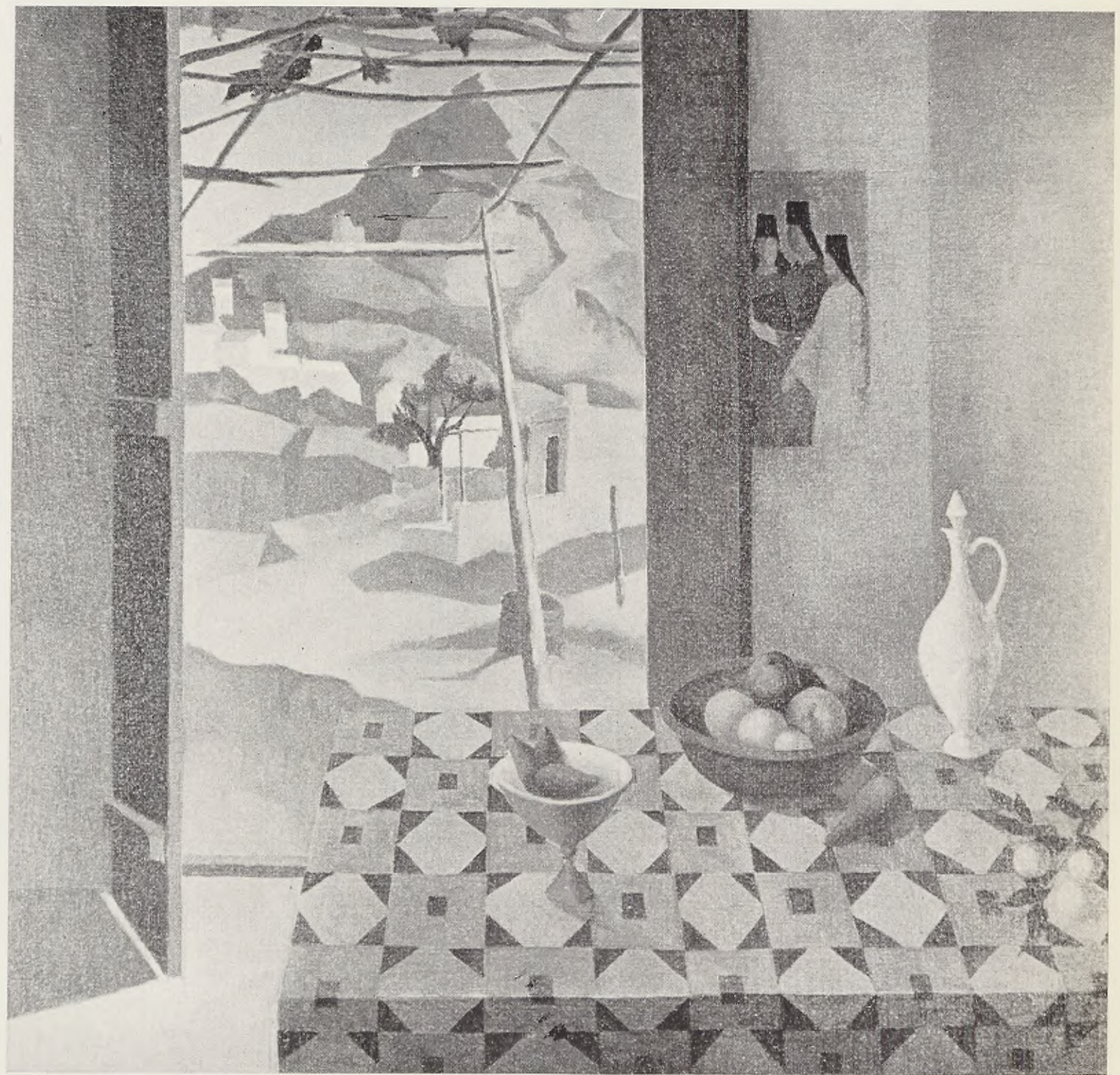
It is always interesting to reflect on the Australianness, if any, of an expatriate painter. In James's case it is the refusal to embrace shallow avantgardisms as well as a richly decorative sense of paint itself. His pulsating *matiere* yields nostalgic images akin to the melody of an old-fashioned tango dance. The concept of life experienced in these recent works, however, seems to need the multi-level twist (irony?) so essential to the poker-faced actuality demanded by our contemporary public in order to justify the overindulgent use of colour and texture.

The man of enjoyment is there but the critic is not to be found.

Recently returned from Greece where he has refreshed himself at the original source of his artistic inspiration, Justin O'Brien's paintings at the Macquarie Galleries have an added richness of colour and a more Byzantine formality of design than ever before.

right  
JUSTIN O'BRIEN INTERIOR WITH STILL LIFE (1965)  
Oil on canvas 22in x 24in  
Collection Kerry Fitzgerald  
Macquarie Galleries

opposite  
LOUIS JAMES DAWN LANDSCAPE 1965  
Oil on canvas 40in x 40in  
Possession of the artist  
Clune Galleries





Shoji Hamada, considered by many to be Japan's greatest potter, at 73 is seemingly at the height of his creative power. Visiting Sydney for one week, he lectured, demonstrated, made pots and attended openings of exhibitions of his work at David Jones' Art Gallery and the Art Gallery of New South Wales. The main exhibition at David Jones, a group of fifty stoneware pots, manifested the artist's fifty years of discipline in the medium of clay, glaze and fire. Unpretentious and unassuming, Hamada's pots speak his philosophy of beauty in the utilitarian. Showing influences of the great traditions of the East, particularly the Mingei or Folk Craft Pottery, yet remaining personal and distinctive, this small exhibition breathed life and vitality and was an object lesson in simplicity and order.



SHOJI HAMADA SQUARE DISH  
Press moulded, opaque glaze with iron brush painting 10½in x 10½in  
Collection Robert Haines  
David Jones' Gallery

right  
DISH MING 15th CENTURY, PROBABLY HSUAN TE  
Porcelain decorated in underglaze blue 16½in diameter  
Collection Kenneth Myer  
Art Gallery of NSW



Visitors to the Art Gallery of New South Wales in August had the privilege of seeing a fine and a rare collection of Chinese ceramics beautifully and sympathetically mounted.



# 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

21st September - 6th October Ken Reinhard (Gallery F)

12th - 27th October John Rigby

2nd - 17th November Len Annois

23rd November - 1st December Milton Moon - ceramics

7th - 24th December Mixed Exhibition; Ninette Dutton - enamels

Hours: Tuesday to Saturday: 11 am - 6 pm

MORETON GALLERIES, A.M.P. Building, Edward Street Tel. 2 4192

4th - 15th October Sam Fullbrook

18th - 29th October John Santry

1st - 12th November Robert Campbell

15th - 26th November William Drew

December Christmas Show

Hours: Monday to Friday: 9 am - 5 pm

Saturday: 9 am - 12 noon

QUEENSLAND ART GALLERY, Gregory Terrace Tel. 5 4974

21st October - 21st November Selected entries from the H. C. Richards Memorial Competition

and the L. J. Harvey Memorial Competition

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

30th June - 14th July Frank Lloyd Wright photographic exhibit

4th - 8th August Young Australian Artists shown by Commonwealth of Australia in Japan

6th - 24th October Five Melbourne Sculptors: Centre 5

13th October - 10th November Abstract

Watercolours by 14 Americans

10th November - 5th December German Prints of Today

Hours: Monday to Saturday: 10 am - 5 pm

Sunday: 2 pm - 5 pm

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon Tel. 42 0321

(Artlovers Pty. Ltd.)

Continuous mixed exhibition

Hours: Monday to Saturday: 9 am - 5 pm

BARRY STERN GALLERIES, 28 Glenmore Road, Paddington Tel. 31 7676

4th August Robert Owen; 6 Adelaide Jewellers

18th August Brian Dunlop; Anton Murre - sculpture

1st September Wolfgang Degenhardt

15th September Arch Cuthbertson

29th September Gareth Jones Roberts

13th October Mixed Exhibition; Ivan Englund - pottery

27th October Pro Hart; John Gilbert - pottery

10th November Joan Branson; Dulcie Trudgeon - pottery

24th November Leslie Pockley

8th December Mike Kitching; Verlie Just - jewellery

Hours: Monday to Friday: 12 noon - 7 pm

Saturdays: 10 am - 5 pm

BLAXLAND GALLERY, Farmer & Company, George Street Tel. 2 0150

4th - 9th October Waratah Poster Competition

13th - 26th October Contemporary Art Society and Taffs Prize

12th - 23rd November Christmas Exhibition, 15 gns and under

Hours: Monday to Friday: 9 am - 5 pm

Saturday: 9 am - 12 noon

CLUNE GALLERIES, 59 Macleay Street, Potts Point Tel. 35 2355

3rd - 15th August The Boys of Granville Boys' High School

14th July - 15th August John Bell

18th August - 10th September International collection of lithographs - USA, Australia, Japan, Spain

15th September - 1st October Hispano-Philippine carved antique religious figures

6th October - 5th November Elwyn Lynn

10th November - 3rd December French collection

8th - 24th December Martin Sharp

Hours: Monday to Friday: 10 am - 5.30 pm

DARLINGHURST GALLERIES, 162 Crown Street, Darlinghurst Tel. 31 6252

24th August - 16th September Paul Haeffiger

17th - 19th September The Private Collector

21st September - 16th October Margaret Olley

19th October - 13th November Ray Crooke

16th November - 11th December David Strachan

18th - 27th November Heather Dorrough

Hours: Tuesday to Friday: 10 am - 7 pm

Saturday: 10 am - 5 pm

Sunday: 2 pm - 4 pm

Closed on Monday

DAVID JONES ART GALLERY, Elizabeth Street Tel. 2 0664 Ext. 2109

25th August - 11th September *Thai and Khmer Sculpture*

22nd September - 9th October Antique and modern furniture

20th - 30th October Transfield Prize

3rd - 13th November Leonard French

23rd November - 24th December Spanish and Spanish inspired sculpture and furniture

Hours: Monday to Friday: 9 am - 5 pm

Saturday: 9 am - 12 noon

DOMINION ART GALLERIES, 192 Castle-reagh Street, (near Park Street) Tel. 61 2776

12th October Arthur Boyd - pastels

26th October Guy Boyd - sculpture

9th November Geoffrey Hooper

23rd November 10in x 14in Show

7th December Christmas Exhibition

Hours: Monday to Friday: 9.30 am - 5.30 pm

Saturday: by appointment

GALLERY A, 21 Gipps Street, Paddington Tel. 31 9720

12th August - 11th September Charles Reddington

17th September - 13th October Robert Klippel

15th - 27th October Paul Partos

29th October - 10th November David Warren

12th - 24th November Mike Brown

26th November - 8th December Drawings and Watercolours

10th December - 29th January Group Show

Hours: Monday to Friday: 10 am - 6 pm

Saturday: 10 am - 2 pm

HUNGRY HORSE ART GALLERY, 47 Windsor Street, Paddington Tel. 31 5087

7th June - 7th July Jutta Feddersen - hand woven fabrics and rugs (Lower Gallery)

12th - 23rd July Ninette Dutton - enamels



26th July – 3rd September Mixed Exhibition  
 6th September – 24th September Emanuel Raft – jewellery  
 27th September – 15th October Irwin Fabian – assembled found objects  
 18th October – 5th November John Stockdale and Emanuel Raft  
 8th – 26th November Carl Plate  
 29th November – 24th December Mixed Exhibition – pottery  
 Hours: Monday to Saturday: 11 am – 6.30 pm  
 LITTLE GALLERY, 19-23 Bligh Street Tel. 28 9236  
 29th June – 12th July Nicholas Heiderich – pottery  
 10th – 23rd August Eve Birrell  
 24th August – 6th September Ruth Faerber  
 7th – 20th September Edith Holmes  
 5th – 18th October Rae Richards  
 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 October Guy Warren  
 27th October – 8th November Michael Shannon  
 10th – 22nd November Ray Crooke  
 24th November – 6th December William Salmon; David Strachan  
 8th – 23rd December Christmas Exhibition  
 Hours: Monday to Friday: 10 am – 5 pm  
 Saturday: 10 am – 12 noon  
 RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra Tel. 32 2533  
 22nd September – 9th October Gordon Shepherdson  
 13th – 30th October Eric Smith  
 3rd – 20th November George Baldessin  
 24th November – 11th December Douglas Watson  
 15th – 31st December Christmas Show  
 Hours: Monday to Friday: 10 am – 5 pm  
 Saturday morning by appointment  
 WATTERS GALLERY, 397 Liverpool Street, Darlinghurst Tel. 31 2556  
 1st – 18th September Richard Larter  
 13th – 30th October Mixed Show – drawings  
 3rd – 20th November James Clifford  
 24th November – 11th December Mixed Show  
 Hours: Tuesday to Saturday: 10 am – 5 pm  
 Wednesdays: 10 am – 9 pm  
 Closed Sunday and Monday  
 WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby Tel. 95-6540  
 17th – 30th October Young People's Exhibition  
 7th – 20th November Three Sculptors  
 28th November – 11th December Children's Exhibition  
 Hours: Monday to Thursday: 10 am – 3 pm and 7 pm – 9.30 pm  
 Saturdays: 10 am – 5 pm

## Newcastle, New South Wales

NEWCASTLE CITY ART GALLERY, Cultural Centre, Laman Street  
 5th – 31st October Selections from the City Collection  
 2nd – 28th November English Medieval Pottery  
 16th December – 8th January Contemporary German Graphic Art  
 Hours: Monday to Friday: 11 am – 5 pm  
 Saturday: 9 am – 12 noon  
 Sunday: 2 pm – 5 pm  
 VON BERTOUCHE GALLERIES, 50 Laman Street Tel. 2 3584  
 9th July Landscapes  
 17th – 28th September James Gleeson  
 1st – 12th October Guy Warren  
 15th – 26th October Judy Hepper  
 29th October – 16th November Molly Douglas, Peter Rushforth, Bernard Sahm, Derek Smith – pottery  
 19th November – 7th December Collectors Choice, 15 gns and under  
 10th – 21st December Fabrics and Jewellery  
 22nd December – 11th February Gallery closed  
 Hours: Friday to Tuesday: 12 noon – 6 pm

## Wollongong, N.S.W.

CRANA GALLERY, 192 Brokers Road, Mount Pleasant Tel. 84 4650  
 3rd October Hans Schuster  
 24th October Andrew Schlecht; Gino Sanguineti – sculpture  
 7th November Elwyn Lynn  
 21st November Mixed exhibition – pottery  
 5th December Christmas Show – paintings, fabrics, jewellery  
 Hours: Monday to Friday: 11 am – 6 pm  
 Saturday: 2.30 pm – 5.30 pm

## Canberra, A.C.T.

GALLERY A, Town House, Rudd Street Tel. 49 6628  
 7th October Naive Painters of Australia  
 4th November Donald Friend  
 3rd December Janet Dawson and Robert Klippel  
 MACQUARIE GALLERIES CANBERRA, Theatre Centre Gallery, Civic Square  
 12th – 16th October Desmond Digby  
 5th – 10th November Les Blakebrough – pottery  
 7th – 11th December Lloyd Rees  
 STUDIO NUNDAH, 4 MacArthur Avenue, O'Connor Tel. 4 3135 or 81 3760  
 Temporarily at 7 Tivey Place, Hughes  
 7th – 24th October Franz Knorr – sculpture  
 28th October – 7th November David Guy Dunn  
 December Leonard Long

Hours: Monday to Friday: 11 am – 5 pm  
 Saturday and Sunday 2 pm – 5 pm

## Melbourne, Victoria

ARGUS GALLERY, 290 Latrobe Street Tel. 34 6850  
 30th August Fred Coventry; Leva Pocius – sculpture  
 27th September – 8th October William Peascod; Chinese ceramics and rubbings  
 11th – 22nd October Wine and Brandy Makers Prize Exhibition  
 25th October – 25th November Lorraine White; Robert Grieve; Robert Grieve and Mark Strizic – photographs  
 8th – 19th November Douglas Ram Samuj – textiles; John Gilbert – pottery  
 22nd November – 3rd December Jenny Allen – fabrics and appliques  
 6th – 17th December Mixed Show – pottery  
 Hours: Monday to Friday: 10.30 am – 5.30 pm  
 Alternate Saturdays: 10.30 am – 1 pm  
 ATHENAEUM GALLERY, 188 Collins Street  
 27th September – 9th October Twenty Melbourne Painters Society  
 11th – 23rd October Melbourne Society of Women Painters  
 25th October – 6th November John A. Gardner  
 8th – 20th November Holly Group  
 22nd November – 4th December Dick Ovenden  
 6th – 18th December Sam Fullbrook  
 Hours: 10 am – 5 pm  
 AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood Tel. 41 4303  
 October Ian Armstrong – portraits (South Gallery); Geoffrey Gordon – silver gilt ware (North Gallery)  
 Early November Francis Lymburner  
 Late November Robert Dickerson  
 December Raymond Wallis  
 Hours: Monday to Friday: 10 am – 5 pm  
 GALLERY A, 275 Toorak Road, South Yarra Tel. 24 4201  
 26th July – 11th August Peter Clarke  
 16th – 27th August Collector's Choice – antiques  
 30th August – 17th September Paul Partos  
 20th September – 15th October Donald Friend  
 18th October – 5th November Charles Reddington  
 8th – 26th November Robert Klippel  
 29th November – 22nd December Young Painters and Sculptors  
 Hours: Monday to Friday: 10 am – 5.30 pm – at other times by appointment  
 HASSALL'S ROADSIDE GALLERY, Main Road, Eltham Tel. 439 9037  
 Hours: Tuesday to Sunday: 1 pm – 5 pm  
 KATRINA GALLERIES, 485 Centre Road, Bentleigh Tel. 97 6715





The W. D. & H. O. Wills Prize was won this year by Ian Fairweather with one of his finest paintings to date. This success followed soon after the loan exhibition of his paintings since 1934 which circulated amongst the State galleries. This year, too, saw his Drunken Buddha Exhibition of paintings used to illustrate his translation of the Chinese novel of this name.

IAN FAIRWEATHER THE LAST SUPPER (1958)  
Gouache 38in x 88in  
Collection Daniel Thomas

Hours: Monday to Friday: 9 am - 6 pm  
Saturday: 9 am - 12 noon: 2 pm - 4 pm  
LEVESON STREET GALLERY, Corner  
Leveson and Victoria Streets, North Melbourne  
Tel. 30 4558  
15th August John Serle  
29th August Les Willis  
12th September Godfrey Miller - 40 drawings  
26th September Leslie Sands and Carlyne  
Blencowe  
10th October Pino Conte - sculpture  
31st October Phyl Waterhouse  
28th November Celia Rosser; Mixed Exhibi-  
tion Australian artists  
Hours: Monday to Friday: 12 noon - 6 pm  
Saturday: Closed  
Sunday: 2 pm - 6 pm  
MUSEUM OF MODERN ART AND  
DESIGN OF AUSTRALIA, 190 Flinders  
Street (Ball and Welch) Tel. 63 9645  
Hours: Monday to Friday: 10 am - 5.30 pm  
Saturday: 10 am - 12 noon  
NATIONAL GALLERY OF VICTORIA,  
Swanston Street Tel. 32 4811  
26th July Japanese Arts and Crafts  
6th August - 7th September 10 New Zealand  
Artists  
2nd August - 22nd September Blake's Dante  
Illustrations  
10th August - 5th September Recent Aus-  
tralian Sculpture

9th September - 10th October Ian Fairweather  
16th September - 24th October Jacques  
Lipchitz  
7th - 30th October German Graphic Arts  
1st November - 5th December Emilio Greco  
12th December - 16th January Abstract  
American Watercolours  
Hours: Monday: 12 noon - 5 pm  
Tuesday to Saturday: 10 am - 5 pm  
Sunday: 2 pm - 5 pm  
SOUTH YARRA GALLERY, 10 William  
Street, South Yarra Tel. 24 4040  
19th - 29th October Sheila McDonald  
2nd - 12th November Edwin Tanner  
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  
2nd - 15th October Laszlo Hedegus (North  
and South Galleries)  
16th - 29th October Gordon Sperring (North  
Gallery); Nora Foy (South Gallery)  
9th - 19th November Victorian Artists Society  
Special Exhibition  
22nd November - 3rd December Memorial  
Exhibition late George Mansell  
Hours: 10 am - 5 pm  
Sunday: 3 pm - 5 pm

### *Adelaide, South Australia*

BONYTHON ART GALLERY, 88 Jerning-  
ham Street, North Adelaide Tel. 6 8672  
13th - 30th September John Dallwitz  
4th - 21st October Jacqueline Hick  
25th October - 11th November Alan Wood  
6th - 24th December Louis James  
Hours: Tuesday to Saturday: 11 am - 6 pm  
Sunday, Monday: Closed  
HAHNDORF GALLERY, Princes Highway,  
Hahndorf.  
17th - 31st October Miriam Feneley - paint-  
ings and pottery  
7th - 21st November Malcolm Carbins  
28th November - 12th December Nyorie  
Bungie  
19th - 24th December Christmas Exhibition  
25th - 31st December South Australian Artists  
Hours: Monday to Saturday: 10 am - 5 pm  
Sunday: 1.30 pm - 5.30 pm  
NATIONAL GALLERY OF SOUTH AUS-  
TRALIA, North Terrace Tel. 23 8911  
August Australian Little Pictures  
15th October - 14th November The Art of  
Drawing  
22nd October - 21st November Fairweather  
Retrospective Exhibition  
Hours: Monday to Saturday: 10 am - 5 pm  
Sunday: 2 pm - 5 pm



NORTH ADELAIDE GALLERIES, 266 Melbourne Street, North Adelaide Tel. 6 9438  
30th August – 1st October Mixed Interstate Exhibition

4th – 22nd October Charles Bannon

25th October – 12th November Mixed Exhibition; Max Sherlock

15th November – 3rd December Geoff Wilson

6th – 22nd December 10×8 Exhibition

Hours: Monday to Friday: 11 am – 6 pm

Saturday: 10 am – 12 noon

Other times by appointment.

OSBORNE ART GALLERY, 13 Leigh Street Tel. 51 2327

12th – 26th October Karlis F. Mednis

8th – 17th November Australian and Overseas Prints

6th December 10 Guineas and under

Hours: Monday to Friday: 9 am – 5 pm

Saturday: 9 am – 11.30 am

ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS, Institute Building, North Terrace  
30th October – 5th November Adelaide Camera Club

6th – 12th November Studio Potters

16th – 26th November Royal South Australian Society of Arts Associates' and Lay Members' Exhibition

29th November – 10th December Group Exhibition 'Hexacon'

WHITE STUDIO EXHIBITION GALLERY  
Beaumont Common, Beaumont Tel. 79 2783

### *Perth, Western Australia*

BOAN'S CLAUDE HOTCHIN ART GALLERY, Murray Street

11th – 22nd October Ailsa Small

25th – 29th October Edith McNamara

1st – 12th November Robin Hood Committee

15th – 26th November W.A. Society of Artists  
29th November – 10th December Dino Sarbello

SKINNER GALLERIES, 31 Malcolm Street Tel. 21 9800

August Frank Hodgkinson

September Robert Juniper and George Haynes; Elaine Wreford

October Hermia Boyd – paintings on glass

November Lawrence Daws – gouaches

Hours: Monday to Friday: 11 am – 5 pm

Saturday and Sunday: 2.30 pm – 5 pm

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street Tel. 28 2825

July *Design in Steel; Steel Index*

July – August *German Prints*

August – September *Survey I – The Years Pre 1910; Redon Lithographs; The Art of Drawing*  
October *Survey I – The Years Pre 1910; Western Australian Schools' Art Exhibition*  
November *Australian Contemporary Painting*

November – December *Survey II The Years 1910–1940*

December *Fairweather Retrospective Exhibition*

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

### *Hobart, Tasmania*

LLOYD JONES ART GALLERY, 147 Collins Street

October Mollie Maxwell

November Coburn Craig; Elspeth Vaughan and Harry Buckie

December Mixed Exhibition

Hours: Monday to Friday: 10.30 am – 5 pm

TASMANIAN MUSEUM AND ART GALLERY, Argyle Street Tel. 2 6038

September – October German Graphic Art

8th – 22nd October Kenneth Armitage Exhibition; The Art of Writing

November: Gallery Collection

December The Art of Drawing

20th December – 17th January Australian Little Pictures

Hours: Monday to Friday: 11 am – 5 pm

Saturday: 11 am – 4 pm

Sunday: 2.30 pm – 4.30 pm

### *Launceston, Tasmania*

MARY JOLIFFE ART GALLERY, 118 St. John Street Tel. 2 5219

Hours: Monday to Friday: 9 am – 5.30 pm and 7 pm – 9 pm

QUEEN VICTORIA MUSEUM AND ART GALLERY, Wellington Street

15th September – 3rd October Kenneth Armitage Exhibition

6th – 31st October Urban Woman

18th – 22nd October Rehendar Exhibition

2nd – 21st November The Art of Writing

24th November – 12th December Australian Little Pictures

THE GALLERY, Carrick

Hours: Open daily

### *Auckland, New Zealand*

BARRY LETT GALLERIES, 41 Victoria Street West Tel. 21 458

23rd August – 3rd September Paul Tangata

6th – 17th September Gallery Artist Prints

20th September – 1st October John Perry; Ross Ritchie

4th – 15th October Teuane Tibbo

18th – 29th October Robert Ellis

15th – 26th November M. T. Woollaston

29th November – 10th December Don Binney

13th – 24th December Weaving and Pottery

Hours: Monday to Thursday: 10 am – 5.30 pm



DESMOND DIGBY  
HOT FOR RANDWICK (1965)  
Oil on hardboard 34in×18in  
Macquarie Galleries

Fridays: 10 am – 9 pm

Otherwise by appointment

CITY ART GALLERY, Wellesley Street East Tel. 21 796

5th – 26th September Contemporary Italian Sculpture; Durer engravings and woodcuts

October Rouault 'Miserere' from the collection

November Contemporary New Zealand Painting 1965; Jaques Callot

December Nativity prints from the collection

Hours: Tuesday to Saturday: 10 am – 4 pm

Friday: 10 am – 8.30 pm

Sunday: 2 pm – 4.30 pm

Monday: 12 noon – 4.30 pm

JOHN CORDY LIMITED, 14 Customs Street East Tel. 43 356

Hours: Monday to Friday: 9 am – 5.30 pm

JOHN LEECH GALLERY, 10 Lorne Street Tel. 45 081

September Len Castle – studio pottery

October Garth Tapper – Drawings

November George Butler

Hours: Monday to Thursday: 9 am – 5.30 pm

Friday: 9 am – 9 pm



NEW VISION GALLERY, 8 His Majesty's  
Arcade, Queen Street Tel. 42 505  
30th August - 10th September Doreen  
Blumhardt - pottery; Alison Bond - Pickmere  
etchings  
13th - 24th September William Jones  
27th September - 8th October Ruth Coyle  
11th - 22nd October Barry Brickell - pottery  
25th October - 5th November Eric Lee  
Johnson  
8th - 19th November Group Show painting  
and sculpture  
22nd November - 10th December New  
Zealand Printmakers  
Hours: Monday to Thursday: 9 am - 5.30 pm  
Friday: 9 am - 9 pm

## COMPETITIONS AND PRIZES

### Queensland

CAIRNS ART SOCIETY CONTEST: Any  
subject, any medium. First, £60; second, £25.  
Judge: Noel Wood. Closing date: 7th October.  
Particulars from: Cairns Art Society, P.O.  
Box 116, Cairns, North Queensland

### New South Wales

ALCORSO-KALDOR SCHOLARSHIP:  
Sculpture, 2 works, any medium, maximum  
height 7ft, £1,000. Closing date: July, 1966.  
Particulars from: Sekers Silk Pty. Ltd.,  
245-7 Castlereagh Street, Sydney

C.A.S. AUSTRALIAN FASHION FABRIC  
DESIGN AWARD: The 1966 Competition will  
be by invitation only

GALLAHER PORTRAIT PRIZE. Best por-  
trait in the manner of our time, £1,500. Judges:  
Weaver Hawkins, Lloyd Rees, Gordon Thom-  
son. Closing date: 17th November, 1965.  
Particulars from: General Public Relations  
Pty. Ltd., 102 Arthur Street, North Sydney

GOYA ART AWARD: Any medium including  
sculpture for artists 21 and under, State finalists  
25 gns; National winner 100 gns. Closing date:  
21st June, 1965. Particulars from: Goya Art  
Award, Eric White Associates, 15 Grosvenor  
Street, Sydney

HELENA RUBINSTEIN TRAVELLING  
ART SCHOLARSHIP: No competition held  
in 1965. Judges 1966: Kym Bonython, Hal  
Missingham, James Mollison

The following people have accepted the in-  
vitation to participate in the scholarship for  
1966: John Firth-Smith, Dale Hickey, Neville  
Matthews, Rodney Milgate, Emanuel Raft,  
Jan Senbergs, Michael Taylor, Tony Woods  
HUNTER'S HILL MUNICIPAL ART EX-  
HIBITION 1966: Oil traditional, \$200; oil  
contemporary, \$200; watercolour traditional,  
\$100; watercolour contemporary, \$100;

ceramics (hand built), \$20; ceramics (thrown),  
\$20; sculpture, \$60. Particulars from: Town  
Clerk, Box 21, P.O., Hunter's Hill

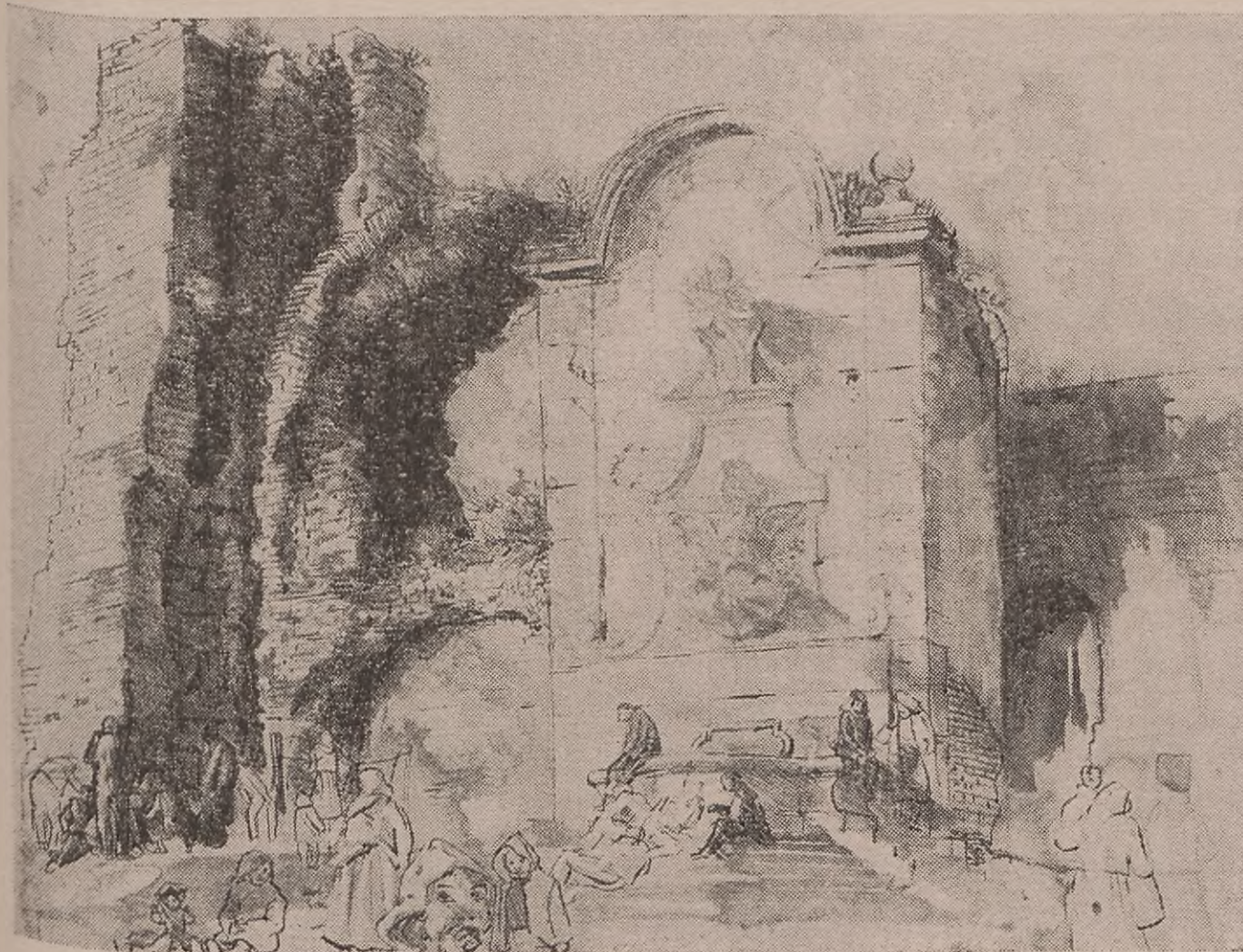
N.S.W. GOVERNMENT TRAVELLING  
ART SCHOLARSHIP: Open to British sub-  
jects resident in NSW for three consecutive  
years who are not more than 30 years of age  
on 1st April 1966, £500 per annum, tenable for  
three years. Closing date: 19th January, 1966.  
Particulars from: Secretary, NSW Travelling  
Art Scholarship Committee, Department of  
Education, Box 5268, G.P.O., Sydney

RYDE ART AWARD: All acquisitive, tradi-  
tional oil, £50; traditional watercolour, £50;  
modern oil, £50; modern watercolour, £50.  
Judge, traditional: Frederic Bates. Judge,  
modern: Peter Laverty. Closing date: 1st  
November, 1965. Particulars from Mrs Jess  
Hinder, 22 Chester Street, Epping

SYDNEY TRADE FAIR ART AWARD:  
Acquisitive, painting or art object, any subject  
any medium expressing adventurous or forward  
looking theme by artists up to 35 years of age,  
500 gns. Judges: James Gleeson, Barry Stern,  
Maurice West. Closing date: 11th October,  
1965. Particulars from: Promotions Depart-  
ment, Sydney Trade Fair, Box 4180, G.P.O.,  
Sydney

ARMIDALE SECOND BIENNIAL ART  
COMPETITION: All acquisitive, traditional  
any medium, 150 gns; contemporary any  
medium, 150 gns; medical practitioners prize  
for watercolour, £50. Judge: Hal Missingham.  
Closing date: 23rd October, 1965. Particulars

BRIAN DUNLOP THE MONUMENT (1964)  
Drawing 13in x 18in  
Collection Kerry Fitzgerald  
Barry Stern Galleries





from: Mrs E. K. D. Cotsell, Lynches Road, Armidale

**BERRIMA DISTRICT ART SOCIETY AWARDS:** Any subject any medium, 250 gns; watercolour, print or drawing, 50 gns. Judge: Daniel Thomas. Closing date: 22nd September, 1965. Particulars from: Mrs Mavis Seale, Centennial Road, Bowral

**GREATER WOLLONGONG ART COMPETITION 1965:** All acquisitive, painting, any medium, £150; watercolour, £50; sculpture any medium, £50; drawing, any medium, £30; pottery, £30. Judge: Tony Tuckson. Closing date: 24th September, 1965. Particulars from: Town Clerk, Town Hall, Wollongong

**KEMPSEY FESTIVAL OF SPRING ART COMPETITION 1965:** Pan American Airways Trophy: any style any medium, £25. Judge: Jon Fraser. Closing date: 24th September, 1965. Particulars from: Mrs. C. R. Jarvis, 72 Rudder Street, Kempsey

**MAITLAND PRIZE 1966:** Acquisitive, painting or drawing by artist resident in Australia, \$500; watercolour by artist resident in Australia, \$60; acquisitive, print by artist resident in Australia, \$50. Judge: Brian Finemore. Closing date: 17th January, 1966. Particulars from: Secretary, P.O. Box 37, Maitland

**SCONE ART PRIZE:** Both acquisitive, any medium, 75 gns; watercolour, 25 gns. Judge: Alan Baker. Closing date: 28th August, 1965. Particulars from: Mrs D. B. Warden, P.O. Box, Scone

### Victoria

**BALLARAT FINE ART GALLERY PRIZE:** Both acquisitive, Crouch Prize for oils or sculpture, £200; Crouch Prize for watercolour, 50 gns. Closing date: 10th March, 1966. Particulars from: The Ballarat Fine Art Public Gallery Association, Lydiard Street, Ballarat

**BENDIGO ART PRIZE 1965:** Both acquisitive, oil, 150 gns; watercolour, 40 gns. Particulars from: Bendigo Art Gallery, View Street, Bendigo.

**GEE LONG ART GALLERY ASSOCIATION COMPETITION:** Judge: watercolour and prints, Len Annois

**JOHN McCAUGHEY ART PRIZE 1965:** Acquisitive, oil or water-based painting of Australian scene or way of life by Australian or Australian resident artist under 32 years old. Selectors: Arnold Hancock, John Reed, Eric Westbrook. Judge: Bernard Smith. Closing date: 8th October, 1965. Particulars from: National Gallery Society of Victoria, C/- National Gallery of Victoria, Swanston Street, Melbourne

**POTTERS COTTAGE PRIZE:** Two prizes of 50 gns each for two best pots submitted. Judge: Kenneth Hood. Closing date: 9th Oc-



ROBERT SING (14 years) STRUNG GAME (1965)  
Thread assemblage on painted board 30in x 36in  
Clune Galleries  
Collection Granville Boys' High School

## PRIZEWINNERS

### Queensland

**JOHNSONIAN 1965 ART COMPETITION**  
H. H. Power

**REDCLIFFE ART CONTEST**  
Judges: Caroline Barker, A. F. Rowland, Kathleen Shillam

Oil representational: Margaret Olley

Oil non-representational: Don Ross

Watercolour: C. G. Gibbs

Oil or watercolour of children's activities: Harold Lane

**ROYAL NATIONAL AGRICULTURAL AND INDUSTRIAL ASSOCIATION OF QUEENSLAND**

Oil, rural traditional: H. Lane

Portrait, oil: Maximilian Feuerring

Oil, industrial modern: J. Aland

Watercolour, traditional pictorial: R. A. Mountcastle

Watercolour, any subject: R. A. Mountcastle and W. Robinson equal

**SPRINGBROOK ART PRIZE**

Judge: Ray Churcher

Oil or other media: Laurie Paul

Watercolour: Irene Amos

Ceramics Prize

Judge: Milton Moon

Ave Pryor

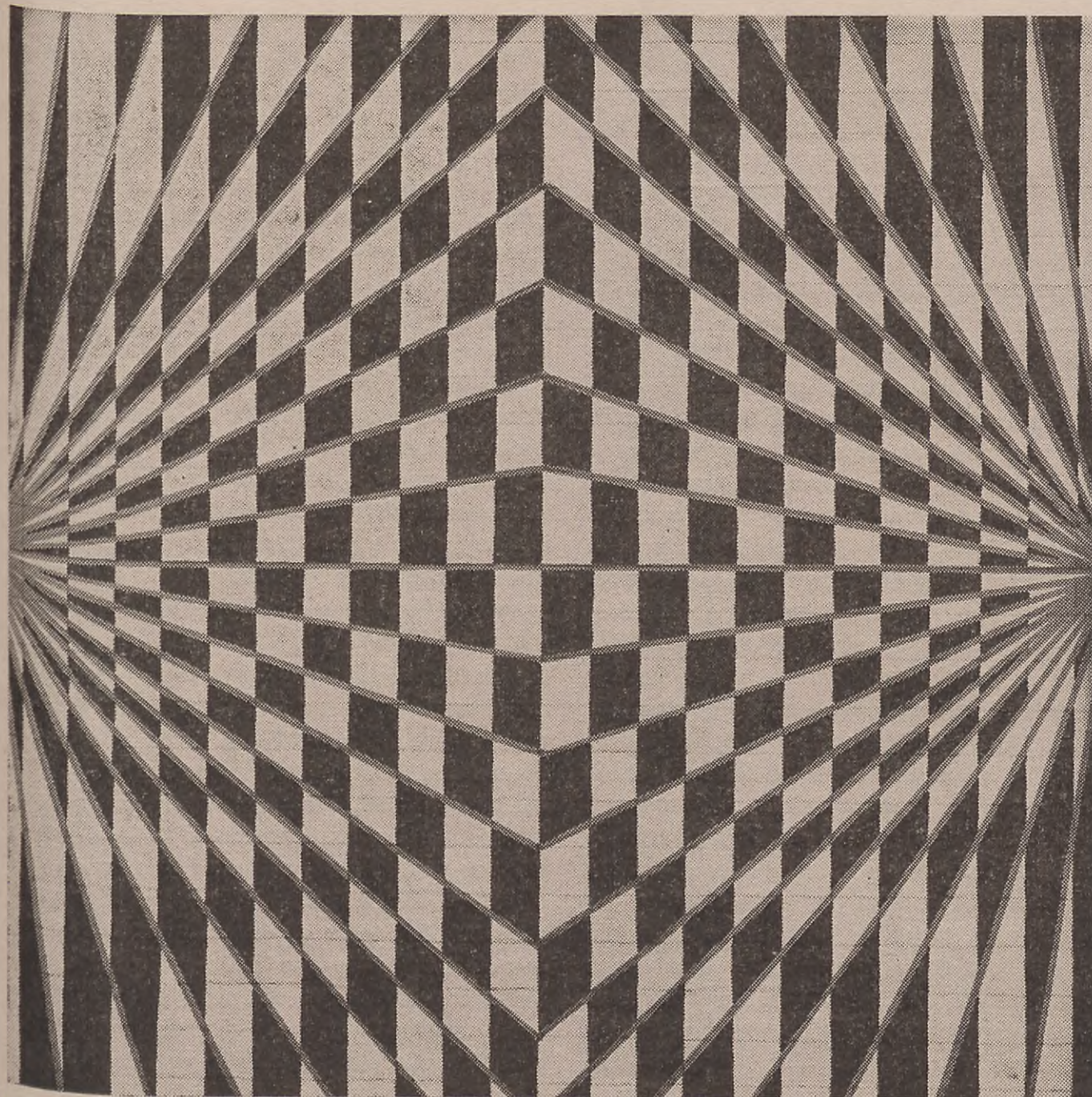
tober, 1965. Particulars from: Potters Cottage, Warrandyte

**SALE FESTIVAL ART PRIZE 1965:** Shell Oil Company Prize, acquisitive, oil, £50; Raymond Motors Prize, watercolour, £25. Judge: Brian Finemore. Closing date: 15th September, 1965. Particulars from: Mrs W. E. Jennings, 65 Cunningham Street, Sale

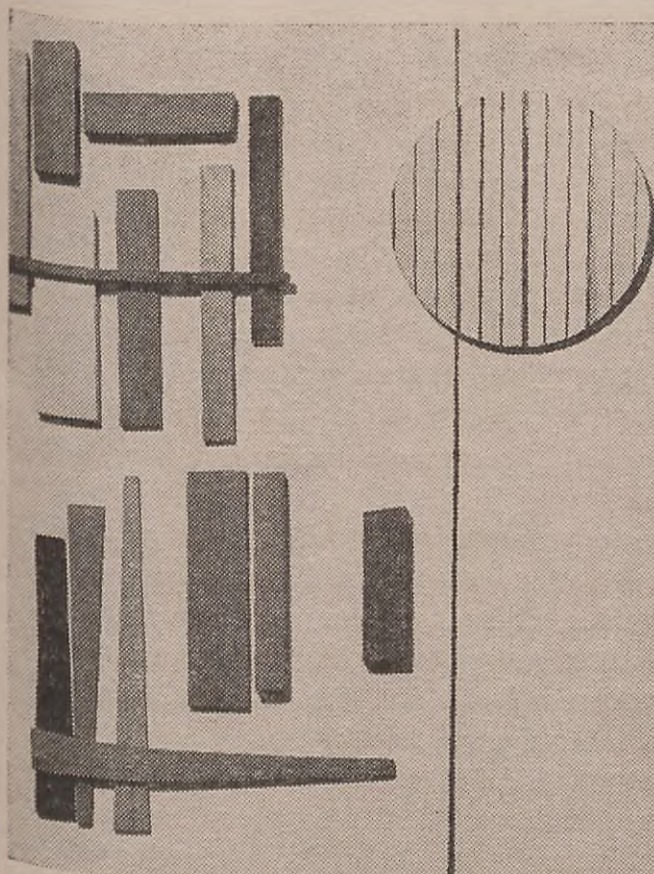
### South Australia

**THE NAMATJIRA PRIZE:** Acquisitive, traditional landscape by artists 15-25 years, 100 gns. Closing date: 2nd October, 1965. Particulars from: Miss Joyce Batty, C/- Hodder & Stoughton, 425 Little Collins Street, Melbourne





MICHAEL MYERS (15 years)  
THE OBVIOUS GREEN CIRCLE (1965)  
Mixed media on hardboard 24in x 24in  
Clune Galleries Collection Granville Boys' High School



COLIN PURDIN (15 years) LIGHT REFRACTED (1965)  
Wood and cardboard assemblage 25in x 19in  
Clune Galleries  
Collection Granville Boys' High School

An exhibition of paintings by  
pupils of Granville Boys' High School  
showed a surprising familiarity  
with the latest trends in overseas painting  
while retaining individuality and  
expressing creativity.

## TOOWOOMBA ART SOCIETY ART COMPETITION

Best oil: Alan Martin

Best watercolour: Francis De Silva

Best Queensland, any medium. Margaret Olley

## New South Wales

### BRITANNICA AUSTRALIA AWARD FOR ART

Russell Drysdale

### C.A.S AUSTRALIAN FASHION FABRIC DESIGN AWARD

Judges: Walter Bunning, E. L. Byren, John Coburn, Betty Keep, Werner Rares

1st: Leonas Urbonas

Highly commended: Vaclova Ratas

Silver Medallion: Eva Kubbos

Bronze Medallions: James Gleeson, Stan de Teliga, Daryl Hill (2), V. Spogis, Michael Doyle, Henry Salkauskas, Ken Reinhard

### C.A.S. YOUNG CONTEMPORARIES EXHIBITION, SYDNEY MORNING HERALD ART PRIZES

Michael Kitching

Stephen Earle

### DRUMMOYNE ART PRIZE

Judges: Frederic Bates, Frank Spears, Guy Warren

Oil: May Neill

Watercolour: Leba Bovard

### GOYA ART AWARD

Judges: Marc Clarke, Lindsay Edwards, Margaret Garlick, Erica McGilchrist, Eric Westbrook

Ian Milton

### NORTHSIDE ARTS FESTIVAL, GRACE ART PRIZE

Judges modern: Weaver Hawkins, Henry Salkauskas

First: Tom Gleghorn

Second: Andrew Sibley

Judges traditional: Lloyd Rees, Albert Ridge

First: Edward Hall

Second: Dora Toovey

Judge, Calder Memorial Prize for Watercolour:

Erik Langker

First: Geoffrey Townsend

Second: Brian Stratton

### ROBIN HOOD COMMITTEE TENTH ANNUAL ART CONTEST

Oil: Guy Warren

Watercolour: Eva Kubbos

### ROCKDALE ART AWARD

Traditional oil: Jean Isherwood

Traditional watercolour: Leba Bovard

Contemporary Oil: Michael Shaw

Contemporary watercolour: Eva Kubbos

Sculpture: Anton Murre

### W. D. & H. O. WILLS (AUST.) LTD. PRIZE

Ian Fairweather



## ALBURY ART SOCIETY PRIZE

Judge: Ursula Hoff

Oil: Gareth Jones Roberts

Watercolour: Isobel Huntington

Monochrome: Frederick Cress

## MUSWELLBROOK ART PRIZE 1965:

Judge: Hal Missingham

Drawing or painting: William Peascod

Drawing: Imre Szigeti

## South Australia

### MAUDE VIZARD-WHOLOHAN ART PRIZES 1965

Judges: Robert Campbell, Stewart Game, John Goodchild

Oil: D. Roberts

Watercolour: B. Seidel

Print: P. Medlen

Sculpture: E. Baneth

## LETTERS

*continued from 106*

gifted actor and toured with Sir John Gielgud and Sir Ralph Richardson. On being called up in 1939 he was sent with a detachment of troops to Borneo and disappeared.

After John Russell married for the second time he and Felize, his wife, lived for more than ten years in peasant houses in France, Switzerland and the Italian Riviera in primitive and uncomfortable conditions. There was much of the gipsy in John Russell as in many artists. Mrs Russell was the daughter of a prosperous Long Island doctor who had been able to send his daughter, Felize, to study singing in Italy and Mrs Russell told me she had never lived in such places and that the house John Russell subsequently bought at Watson's Bay was her first real home after her marriage to him. She put up with the life he liked for she knew he was a good painter not from any knowledge of painting or aesthetic sense, but because of the opinions of good artists. When she went to New Zealand to settle Seward, one of John Russell's sons by his first marriage, on a farm she did really hard work there for two years.

The house at Watson's Bay, which had probably been a fisherman's house, was at the water's edge with a large wharf in front on which John Russell built a studio. The house faced due west and had a row of windows facing in that direction. John Russell always chose everything for the house but kept putting off choosing curtains while the summer sun blazed in. Finally, in desperation, Mrs Russell went into town and bought some material. When it was delivered he sent it straight back. Later he chose material and a roll arrived large enough for twice as many windows. When Mrs Russell wanted to make them he said 'Why

shut out God's good sunlight?' and they were never made.

When women wore dresses like sacks in the twenties Russell made his wife wear tight-fitting dresses, the kind Marianne wore thirty years before. She felt hot, uncomfortable and conspicuous. At last his sister-in-law spoke firmly to him and told him how unhappy his wife was in these clothes. Yet this gentle and unselfish woman who made John Russell's last years happy, has been ignored in this article.

The first inaccurate statement in Mr Finley's article is that 'His contact with his relatives in Sydney did not encourage him to remain there'. On the contrary, after his brief sojourn in New Zealand he returned to Sydney and remained there until he died and his relationships with all his relatives were warm and affectionate. His spontaneous generosity and his eagerness to help less fortunate relatives was outstanding. His love of family was pronounced and he had said in earlier years that he would return to end his days in his beloved Sydney. Mr Finley appears to minimize John Russell's love for his native land. Of France 'This is the country I truly love. I leave my soul here', John Russell's remark to Jeanne which he quotes. All artists who have lived in France love the country - as for his soul he may have left it there, but he did not want to make a permanent and final home in France. He chose Australia for his body. The ten years he spent in Sydney were extremely happy ones in spite of the lack of appreciation from artists and art authorities whose attitude was reactionary. I tried to get his work reproduced in colour but only met with chilling rebuffs.

I never owned one of his paintings during his lifetime. Recognizing their real worth and knowing John Russell's generosity I could not say to him that I would like to buy them because he would have given me one and to praise his work very much would have had the same effect. It would have appeared to be like asking for one. About seven years ago I asked Alain Russell to give a picture to the Sydney Art Gallery and he sent out two - one for the Gallery and one for me, as I had none. I subsequently gave my painting to the Art Gallery also. But for these efforts of mine John Russell would not be represented in the Art Gallery of his birthplace where, considering his final return to Sydney to live, it is obvious he would have wished his work to be.

*Thea Proctor*

Sir,

'Pray write me a report, in words of one syllable, on one sheet of paper'. The implication of my quotation should be well known but obviously isn't when we read some of the critical outpourings of our art writers. How-

ever, as a harmonious contrast, John Ogburn's essay on Desiderius Orban in your June issue was, in every respect, just as the quotation required. It also re-echoes Orban's own *The Layman's Guide to Creative Art* which is a masterly discussion on art using a carefully limited and perfectly clear vocabulary.

It is probably a pipe dream to expect a more straightforward approach by our writers and critics, as it does require the precision of thought and knowledge that comes from the confidence of knowing one's subject.

The article and Orban's book both raise the age-old discussion of figuration versus abstraction, as we can see both in the early and later works of Orban, but with the same basic intent. Doesn't this mean that abstraction is not necessarily non-figurative when we compare the *Little Nude* of 1911 with *Lines of Thought* of 1964.

It would seem for a long time now that the creation of space on a picture plane by the use of line, tone and colour in a manner appropriate to each of these element's own attributes is really abstract painting, irrespective of whether the artist chooses to include figuration or not. Thus the use of line to denote direction, measure areas (shapes) or distances; the use of tone to extend this direction and measurement into the realm of weight and balance; and the use of colour to further extend the created space with those indefinable qualities of colours, usually called hue and chroma, are the essence of the abstract approach.

To re-emphasize, colour contains its own qualities plus the attributes of tone and line; tone contains its own attributes plus those of line; while line contains only the foundation elements of direction and measurement. Any artist who continues to employ the attributes of these three elements in their purest sense in a sincere effort to create space on and in the picture plane, with a figurative subject or not, must be painting in an abstract manner.

Once this becomes a realization, the stylized similarity of any one artist's works, so desperately sought by art critics as a sign that the artist 'has found himself', becomes a false statistic. This may suit a particular personality whereas complete variety of output may be another's forte. In fact, the latter may be closer to the true answer when we examine the output of the hierarchy of the world's artists. This leads me a little to your June editorial letters and Mr Thomas's publication of the Introduction to Exhibition 1 and two statements therein. The first being that modern 'composition is based on colour laws, instead of linear or atmospheric perspective'. I am sure we have not seen an artist who can use colour without



reference to its tonal requirements (atmospheric perspective) or the area it demands of the picture space (measurement-linear direction-perspective) and succeed in the creation of space and art.

The second statement concerns 'the replacement of the vanishing point by the pictorial plane'. The vanishing point, I feel, has not been replaced but it certainly has been moved, and more have been added both behind, on and in front of the picture plane. Also they have been moved horizontally and vertically on the picture plane. How else can artists have achieved the wealth of space which shows us the many sides and views of objects in any one picture. To sight examples, we have Orban's *Lines of Thought* or in the March issue, Balson's *Non-Objective Abstract 1964* and *Painting 1958*. Literally every inch of these picture spaces has its own vanishing point obtained by the combined use of line tone and colour in a kind of space-making which could be called textural perspective. In a figurative sense this has been realized by Matisse and say, Bratby. Then on we could go to actual depth in collage, assemblage and sculpture.

Brian Langevad

## BOOKS

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will. My own response is fairly literal; the painting reminds me of something I once read about Luigi D'Albertis, the Italian naturalist who discovered several new birds of paradise in New Guinea last century. After his return to Rome, D'Albertis appeased his yearning for New Guinea by making occasional excursions into the Pontine Marshes, where he built himself a stilted house of cane and reeds. Looking at the Bird Charmer's hut I can see D'Albertis sitting in the doorway of that pseudo-Papuan hut on a sweltering summer's evening and remembering the flash of blue and gold plumage long ago.

Even without such a specific response, this painting would surely evoke a generalized feeling of mystery and wonder. *Yulgilbar Castle* does this rather more ominously.

I have probably said too much about Rousseau, for naivety is only one of Friend's many tails, and perhaps it is questionable whether one can possess draughtsmanship and urbanity, as Friend does, yet also preserve a touch of Rousseau.

The fifteen colour plates and thirty-one monochrome reproductions in this book cover the full versatility of Friend's work (drawings of the nude, portraits, landscapes, sculpture), and the text traces the full restless course of his life (grazier's child, art student in Sydney and

London, palace guest of the Ogoga of Ikerre in Nigeria, disgruntled soldier, resident of Merioola, guest of the Sailor family on Thursday Island, traveller in Italy, and five years-long resident of Ceylon).

Friend has always been a prolific painter, and he seems incapable of painting a picture which is not harmonious and decorative. He paints with facility, and consequently runs the risk of being thought facile. 'In some ways,' writes Mr Hughes, 'he is an unambitious and too contented painter, a fat-cat. The course of his work is made up of refinements, rather than flashes of invention. He is enormously productive. His hand runs away with him, diffusing his output. He is totally fluent, and it must be twenty years (sculpture apart) since he has had to grit his way through a medium which resisted him. As a result, he has become rather unfairly regarded as the last of the journeyman painters, the master craftsman who can produce any effect his audience wants . . . Nature, heredity, training and experience have endowed Friend with enough talent for six minor painters, without making a major artist of him'.

Beneath the glittering surface of Friend's fluency, Mr Hughes discerns two major achievements. He regards Friend as one of the two finest draughtsmen of the nude in the history of Australian art (the other was Godfrey Miller), and considers that in his figure paintings Friend has succeeded in blending two ideas which are normally thought to be incompatible: 'the nude as object of sensual desire, and the male nude as an image in the Renaissance category of the *uomo di virtu*. To achieve this combination without vulgarising his imagery or revolting his audience is Friend's triumph of sensibility,' writes Mr Hughes, 'and I can think of no other

painter in the twentieth century who had done it with such force and - I use the word advisedly - nobility'.

Well, I don't know about that. What *did* give me a kind of sensual desire, however, was the superb technical quality of the book. There are some curious omissions in the choice of reproductions (of the twelve works listed in an appendix as 'Major works, Commissioned murals and paintings to which the artist attaches special importance', only two are represented here), and one could wish for more examples of Friend's earlier work. But the typography, layout, paper and colour are all joys to the senses.

Gavin Souter

## RECENT ART AUCTIONS

*James R. Lawson Pty. Ltd., Sydney*  
1st September, 1965

ASHTON, Sir Will: Springtime - The Seine - Paris, watercolour, 18 x 14, 26 gns

BOUCHER, Francois: The Baptism of Christ by John the Baptist, drawing, 22 x 12, 42 gns

CARTER, Norman: Saturday Morning, oil, 16 x 12, 25 gns

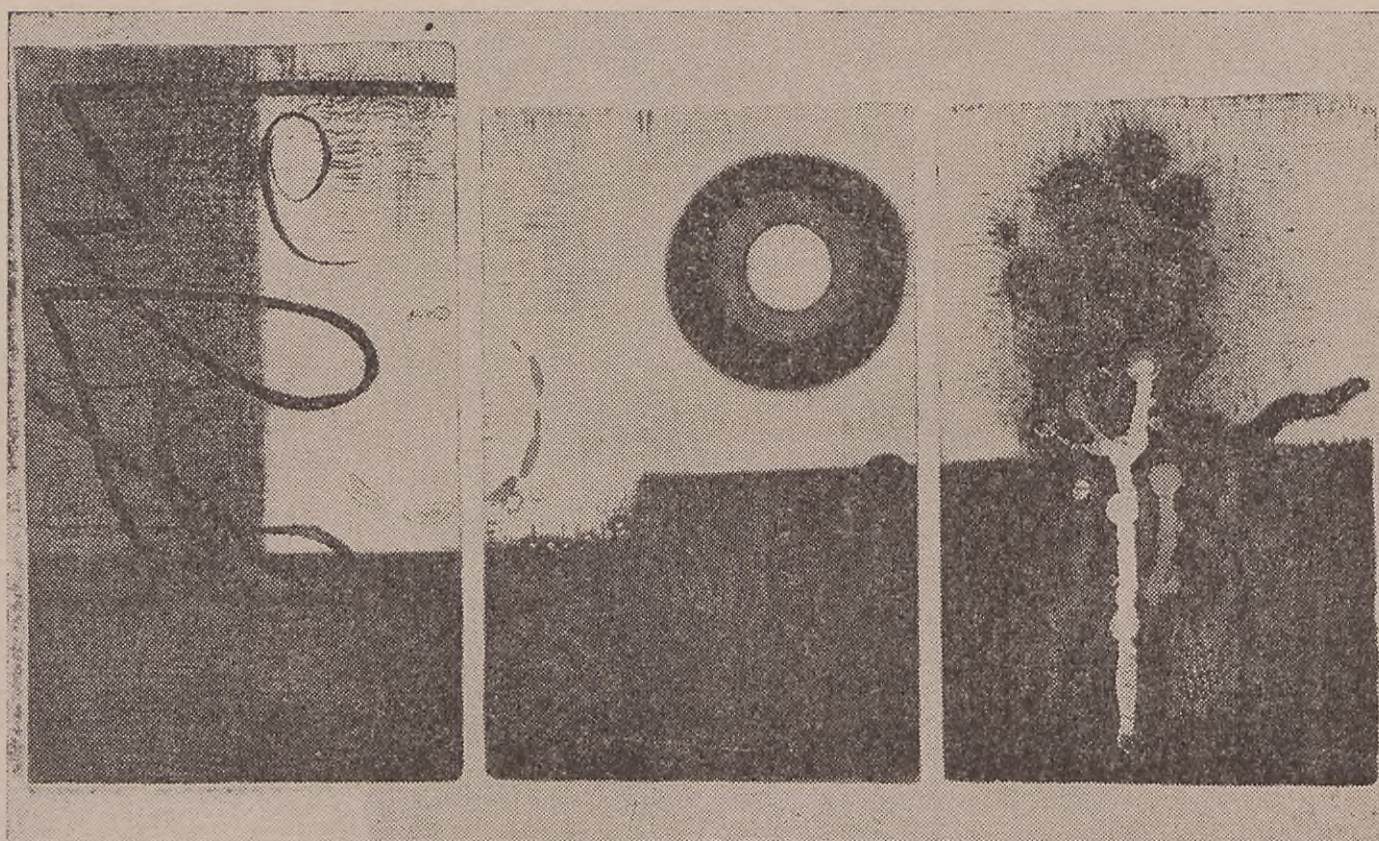
ELYARD, Samuel: Looking towards Fort Denison from Darlinghurst, 1862, watercolour, 21 x 13, 16 gns

HALIL TIKVESA TRIPTYCH (1964)

Deep print 10in x 16in

Rudy Komon Gallery

Collection Lady Vernon





GARLING, F.: The Hornby Light Looking North, watercolour, 12×8, 22 gns; The Hornby Light Looking East, watercolour, 14×8, 41 gns

GRUNER, Elioth: Landscape and River - Evening, oil, 16×12, 40 gns

LAMBERT, George: The Bushranger, wash drawing, 26 gns

LINDSAY, Sir Lionel: The Backyard, watercolour, 9×12, 12 gns

MAHONEY, Frank: The Discovery of King, watercolour, 13×22, 11 gns

MONTEFIORI, John: Three Nudes, Oil, 28×29, 48 gns; Song in Repose, oil, 23×20, 25 gns

SOLOMON, Lance: Sketch - Liverpool, watercolour, 5 gns

TRISTRAM, J. W.: The Headland, 1936, watercolour, 14×10, 13 gns

WHISTLER, James McNeil: Venus, 1859, etching, 21 gns

## STATE GALLERY ACQUISITIONS

### *Queensland Art Gallery*

ASHTON, Sir Will: On the Seine, oil

CUMMINGS, Elisabeth: June, oil

DAVIES, David: Landscape, oil

DAWSON, Janet: Stencil No. 3, stencil

HICK, Jacqueline: Processional, oil; Dog Rest, oil

LAMBERT, George: Artist and his Wife, oil

STREETON, Sir Arthur: Liverpool, watercolour

TUCKER, Albert: Gippsland Gully, oil sketch

YOSHIDA, Hodaka: Offering, Blue, print

### *Art Gallery of New South Wales*

AUSTRALIAN ABORIGINAL: Snake and Goanna, bark painting

BALSON, Ralph: Girl in Pink 1937, Abstraction 1951 (Gifts of W. Balson), Painting 1941, Abstract 1950, oils; Pastel 1959, pastel

BONDO, Soichi (Japanese): Memorial to the Barometer Seller, 1964, aquatint

BUNNY, Rupert: Five drawings of female nudes (Gift of Sir Daryl Lindsay)

CLINT, Alfred T.: The Pacific Jewel, 1914, watercolour fan design; Fan, 1919, painted silk, ivory sticks (Gifts of Florence Rodway)

CROWLEY, Grace: Portrait of Lucie Beynis (1929), oil

FINCH, Raymond (English): Stoneware bottle (Gift of Brig. R. S. Steed)

FIZELLE, Rah: Cliffs at Newport (c. 1932), Seated Figure (c. 1940), oils; Portrait Study of Ellen Rubbo, Life Study, Head Study, drawings

HINDER, Frank: The Bastard Country, set design (1959), watercolour; The Shifting Heart, proposed and final set designs (1957), pastels

JAMES, R. Haughton: The Homestead (1965), oil

KANAMORI, Yoshio (Japanese): Mountain Lake No. 10, woodcut

KATAYAMA, Mika (Japanese): Tokai, Hiroba, etchings

KEMPF, Franz: Mediaeval Night, 1965, aquatint

KOMATSU, Shozo (Japanese): Damin no zu, 1965, etching

LISTER, Matilda: The Bushrangers, oil (Gift of Russell Drysdale)

MATHEASY (Hungarian): The Chemist, woodcut. (Gift of the Rumanian Institute for Cultural Relations with Foreign Countries.)

MICODIM, Ileana (Hungarian): Composition, Site No. 3, 1963, lithograph (Gift of the Rumanian Institute for Cultural Relations with Foreign Countries)

MIYASHITA, Tokio (Japanese): Work A, etching

NEW BRITAIN: Painted bark dance shield, Baining Tribe

NEW GUINEA: Wooden face shield, from Papua; pottery head, ridge ornament, Sepik region; basketry mask, Southern Maprik region  
OLSEN, John: Joie de Vivre, 1964-5 tapestry (Florence Turner Blake Fund)

PAOLOZZI, Eduardo (British): Four Images from Film, screenprint

PROUT, J. Skinner: The Tank Stream, Sydney, watercolour

RICHARDS, Ceri (British): La Cathedrale Engloutie II, 1959, lithograph

SAITO, Juichi (Japanese): Landscape A, 1962, aquatint

SHIRAI, Akiko (Japanese): Etalage, 1964, etching

SCHEPERS, Karin: Figure, 1962, aquatint

TAJIMA, Hiroyuki (Japanese): Red Shrine, 1965; Blue Wall, 1965, woodcuts

TEMPESTA, Antonio (Italian): The Great Stag and Boar Hunt, 1590, engraving

VASSILIEFF, Danila: Children in a Carlton Street, 1938, oil (Gift of Lucy Swanton)

### *National Gallery of Victoria*

BLACKMAN, Charles: Boys in a Haystack, pen drawing

BOYD, Guy: Europa and the Bull, sculpture, oxidized silver

DICKERSON, Robert: Head Study, charcoal drawing

INDIAN (Kashmiri) School: The Bhagavatgita, illuminated manuscript

KUNISADA, Toyokuni: Four colour woodcuts

LYNN, Elwyn: Ebb Tide, collage

McGILCHRIST, Erica: The Embrace, oil on hardboard

MAUDSLEY, Helen: Composition 1965: watercolour

MILLER, Godfrey: Ten drawings

NEW GUINEA: Basketry robe, Lower Sepik River area

OLSEN, John: Joie de Vivre, tapestry

PARR, Bob: Bird, sculpture, braxed sheet copper

PERSIAN: Bottle, glass, Gurgan, 12th century

ROSE, William: Abstract Composition, pen drawing

SANSOM, Gareth: He Sees Himself, oil on hardboard

STOKES, Constance: Reclining Nude 1965, pen, ink and sanguine drawing

SZIGETI, Imre: The Cabbalists, pen drawing

### *National Gallery of South Australia*

ALLEGRI, Francesco: Allegorical Sketch, pen and ink wash

BANETH, Erica: Embracing Forms, wood

BEAUMONT, Sir George: Landscape near Ashburnham, black chalk

BERGON, Antoine: Botanical Studies, pencil and chalks



BUFFET, Bernard: Le Voile de Veronique, drypoint  
 BUVELOT, Louis: Mr Kerrs Station, Coleraine, 1867, pencil  
 DAWS, Lawrence: Coober Pedy; Territory Landscape, monotypes  
 DRYSDALE, Russell: Figure in a Landscape, lithograph; Lubra, pen and wash  
 ELLIS, Robert: Blue Landscape with City, gouache  
 ENGLISH: Pair glass candle shields, c. 1830  
 ENGLISH: Porcelain dessert dish. Worcester. Dr Wall Period, 1752-83  
 ENGLISH: Soft-paste porcelain plate. Chelsea  
 ENGLISH: Tea-cup and saucer, soft-paste, handleless, c. 1780  
 GALLIARI, Giovanni: Interior of Farm Buildings, pen and wash  
 GERMAN: Pair porcelain chocolate cups, saucers, and lids, c. 1810  
 GILBERT, John: Large crock  
 GIMIGNANI, L.: Conversion of St. Paul, pen and brown wash  
 GRIEVE, Robert: Grampians Waterfall, lithograph  
 HANRAHAN, Barbara: Sun and Stars, mixed intaglio  
 HIROSHIGE; Imamiya Tokaebisu, 1834, coloured woodcut  
 HUBERT, J. B. Louis: Design for Fountain, pen, crayon and wash  
 KOBELL, Franz: Ideal Landscape, pen and wash  
 KRETSCHMER, Robert: Lemurs, pencil and watercolour wash; Kangaroo, pencil and body colour  
 LANFRANCO, Giovanni: Madonna and Child, oil on canvas  
 LEASON, Percy: The Burglar Boom, cartoon; The Franco Prussian, both pencil, pen brush and ink  
 LEVER, Hayley: Fishing Boats, oil on canvas  
 LOW, David: The Labour Movement; Coming Together; The Hughes Peace Conference, all pencil, pen brush and ink  
 MEDLEN, Peter: Australian Profile, photo-media  
 PELLEGRINI, Giovanni: Study for a Lunette, pen and wash  
 PIPPI, Giulio, psyd n Romano: Study of Figures, pen and wash  
 PLATZER, Joseph: Vaulted Entrance Hall, stage design, pen and wash  
 ROBERTS, Doug: Yaccas after Fire, pigment and PVA on canvas  
 SEIDEL, Brian: Fog across the Road, water-colour  
 SUEUR, Eustache le: Figure Study, black and white chalk  
 UNKNOWN ARTIST: Study of Heads, red chalk

UNKNOWN ARTIST: Allegorical Sketch, pen and wash  
 UNKNOWN ARTIST: Death and a Saint, pen with brown-grey wash  
 UNKNOWN DUTCH ARTIST: Sunrise, pen and wash  
 UNKNOWN SCULPTOR: St. Peter, wood  
 UNKNOWN SCULPTOR: Moses, wood  
 UNKNOWN SCULPTOR: Torso of Uma, wood

WAINSWRIGHT, Thomas G.: Frederick Geo. Brodribb, crayon and white body

*Western Australian Art Gallery*

AYRES, Gillian: Circles on Dark Blue Ground, gouache and oil

ROBERT OWEN FIGURE NO. 4 (1965)  
 Oil on paper on board 20in x 13in  
 Barry Stern Galleries





DAVIE, Alan: Lithograph  
 McCONNELL, Carl: Large Bowl, ceramic  
 MODIGLIANI, Portrait of a Woman, drawing  
 MOON, Milton: Flat Bowl, ceramic  
 PAOLOZZI, Eduardo: Metallisation of a Dream, silk screen  
 ROTHENSTEIN, Michael: Farm, block print  
 SCOTT, William: Benbecula, 1962, lithograph  
 WILLIAMS, Fred: Landscape, oil

### *Tasmanian Museum and Art Gallery, Hobart*

BOCK, Thomas: 1 Sketch Book; The Observatory, Domain; Miniature of a Man; Miniature of a Woman; Miniature of a Young Man; Sketch of a Woman; Sketch of a Woman Reading; Sketch - Child's Head; Sketch - Nose and Mouth; Sketch - Hands; Sketch - Shed; Colour Chart  
 DOWIE, John S.: The Little Christmas Concert  
 DRYSDALE, Russell: Figures in a Landscape; Old Dan, lithographs  
 HAXTON, Elaine: Perambulators, New Guinea  
 HELE, Ivor: Horses  
 JACK, Kenneth: Dry Creek Crossing  
 JACKSON, James R.: Western Port Landscape  
 NAMATJIRA, Albert: Landscape  
 OLLEY, Margaret: Still Life with Alamanders  
 PALMER, Miss (daughter of Dean Palmer): Rural Dean Phillip Palmer, M.A.; Old Trinity Parsonage, Davenport Street, Hobart  
 RIEBE, Anton: Morning at Myponga, S.A.  
 RIGBY, John: Patio  
 DE TELIGA, Stan: Over the Falls 3  
 UNKNOWN: Harriet Palmer (nee Owen) — wife of Dean Palmer  
 UNKNOWN: The Old Mill and St. David's Church from Byron Street  
 UNKNOWN: Discussion Litteraire  
 UNKNOWN: Seven Miniatures of Perry Family  
 UNKNOWN: Lieut. Bowen (2)

### *Queen Victoria Museum and Art Gallery, Launceston*

BOYD, Arthur: Apollo and Daphne, etching and aquatint  
 DRYSDALE, Russell: Aborigines, lithograph  
 HESSING, Leonard: The Jungle, coloured lithograph  
 KEKY, Eve: Bird with Trees, etching  
 KING, Graeme: Gothic Tracery, coloured lithograph  
 LANCELEY, Colin: The Glass of Hieronymus Bosch, coloured lithograph  
 REDDINGTON, Charles: Morning Knight, coloured lithograph  
 WILLIAMS, Fred: You Yang Landscape (or Kallista), pastel and gouache

## RECENT GALLERY PRICES

BELL, John: Nude with Flowers, gouache, 31×23, 80 gns (Clune)  
 BOYD, Arthur: Bird Rising from Pool, oil on hardboard, 24×30, 800 gns (Clune)  
 COBURN, John: Tree of Life, PVA on hardboard, 58×48, 250 gns (Hungry Horse)  
 CONNOR, Kevin: Pittwater Landscape, oil on hardboard, 36×36, 125 gns (Macquarie, Canberra); Portrait of Sydney, 54×84, 400 gns (Bonython)  
 CROOKE, Ray: Figures at Window, oil on hardboard, 18×22, 250 gns (Barry Stern); Near Townsville, oil on hardboard, 9×12, 50 gns (Macquarie, Canberra)  
 DAVE, Shanti: Fragment, beeswax and oil on canvas, 175 gns (Hungry Horse)  
 DICKERSON, Robert: Standing Boy, oil, 10×14, 95 gns (Dominion)  
 DIGBY, Desmond: The Captain, oil on hardboard, 11×8, 25 gns (Macquarie)  
 DOBELL, William: Cows in Landscape, oil on hardboard, 3×8, 2,000 gns (Barry Stern)  
 DRYSDALE, Russell: Standing Woman, brown ink drawing, 60 gns (Darlinghurst)  
 DUNLOP, Brian: Portrait of Keith Looby, oil on paper, 8×6, 30 gns (Barry Stern)  
 FAIRWEATHER, Ian: Tortoise and Temple Gong, cardboard laid down on a panel, 57×75, 1,600 gns (David Jones)  
 FEUERRING, Maximilian: Glory, oil on hardboard, 36×48, 400 gns (Watters)  
 FLOWER, Cedric: Venice, oil, 11×15, 95 gns (Dominion)  
 FLUKE, Roy: Bordered Garden, oil on hardboard, 22×30, 16 gns (Macquarie)  
 GLEGHORN, Thomas: Cinco della Tarde, 42×42, 300 gns (Dominion)  
 HAEFLIGER, Paul: Scenes from Childhood, oil on hardboard, 36×48, 150 gns (Darlinghurst)  
 HALL, Edward: Bush Kitchen, oil on hardboard, 24×20, 45 gns (Macquarie)  
 HART, Pro: Landscape with Mine Shaft, oil on hardboard, 14×20, 100 gns (Barry Stern)  
 HERMAN, Sali: Sheep Yard, oil on canvas, 16×20, 750 gns (Barry Stern)  
 HICK, Jacqueline: Mourner, 53×23, 225 gns (Bonython)  
 HODGKINSON, Frank: gouache, 36×48, 220 gns (Hungry Horse)  
 HOOD, Kenneth: Pink, Orange and Yellow Still Life, oil on hardboard, 30×35, 90 gns (Macquarie)  
 JONES ROBERTS, Gareth: Figures in Landscape, oil on hardboard, 4×4, 35 gns (Barry Stern)  
 LAMBERT, George: Artist and Wife, oil on canvas, 650 gns (Artlovers)

LAWRENCE, George: Fishing Boats, Tweed Heads, oil on hardboard, 20×24, 95 gns (Macquarie, Canberra)  
 McDONALD, Sheila: Tribal Gathering, oils and collage on board, 36×48, 125 gns (Watters)  
 NOLAN, Sidney: River-Bank, Mixed media on hardboard, 48×60, 2,000 gns (David Jones); Inland Landscape, oil on glass, 8×10, 500 gns (Barry Stern)  
 O'BRIEN, Justin: Good Friday, Skyros II, oil on hardboard, 20×14, 150 gns (Macquarie)  
 OWEN, Robert: Landscape, oil on canvas, 27×33, 45 gns (Barry Stern)  
 PARAMOR, Wendy: Biridja I, oils and collage on board, 48×72, 145 gns (Watters)  
 PEASCOD, William: Landscape Theme, oil, 42×54, 150 gns (Dominion)  
 PERCEVAL, John: Children in Chestnut Tree, acrylic on hardboard, 20×25, 250 gns (Clune)  
 PLATE, Carl: Within and Without, PVA on hardboard, 70×48, 375 gns (Hungry Horse)  
 RAFT, Emanuel: Fragments in Time, PVA on canvas, 70×70, 250 gns (Hungry Horse)  
 RODIN, Auguste: Seated Nude, pencil and watercolour, 9×8, 500 gns (David Jones)  
 ROSE, William: Painting No. 1, PVA on hardboard, 42×52, 250 gns (Hungry Horse)  
 SMITH, Matthew: Still Life with Fruit Bowl and Figure, oil on canvas, 39×32, 2,750 gns (David Jones)  
 SOLOMON, Lance: Hazy Day, oil on board, 30×36, 200 gns (Artlovers)  
 SPYROPOULOS: Epistroph, oil on canvas, 46×35, 530 gns (David Jones)  
 STOCKDALE, John: Connected Perspectives, oil on canvas, 30×48, 100 gns (Hungry Horse)  
 DE TELIGA, Stan: On the Corner, oil on hardboard, 48×42, 160 gns (Macquarie)  
 TUCKER, Albert: Ibis, 11×15, 165 gns (Dominion)  
 WALKER, Stephen: Hero Figure, copper sculpture, 26×22, 175 gns (Clune)  
 WHITELEY, Brett: Bathroom, drawing, 21×28, 90 gns (Bonython)  
 WILLIAMS, Fred: Saplings, oil on hardboard, 48×30, 300 gns (Barry Stern)  
 ZUSTERS, Reinis: Sydney Panorama, oil, 36×48, 235 gns (Dominion)



MADONNA AND CHILD  
wood, with traces of  
polychrome.  
French, 15th Century

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(N.S.W. Branch)

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

A Young Contemporaries Exhibition will again be held in 1966. Open to members and non-members.

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




At left is a reduced-size reproduction of one of Max Dupain's illustrations from *Georgian Architecture in Australia* (Ure Smith, third impression, 1965), for which all the engravings were made by

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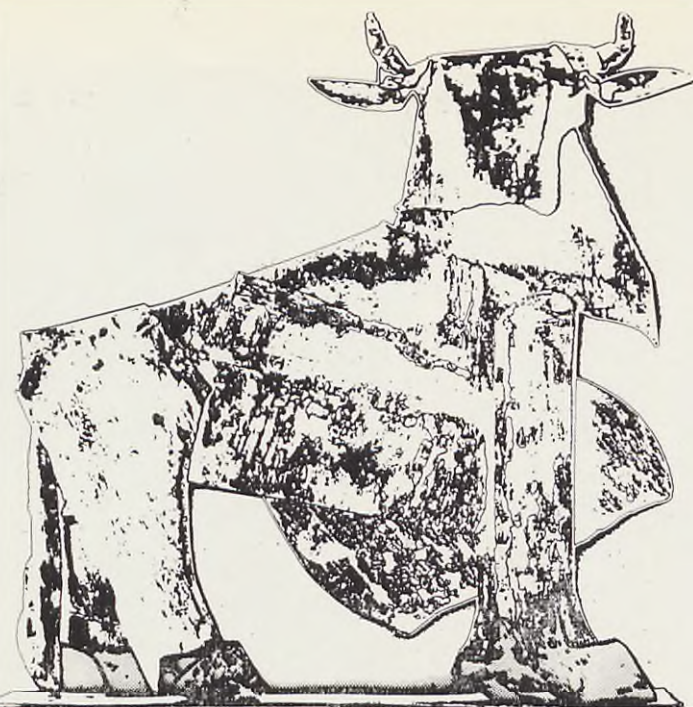


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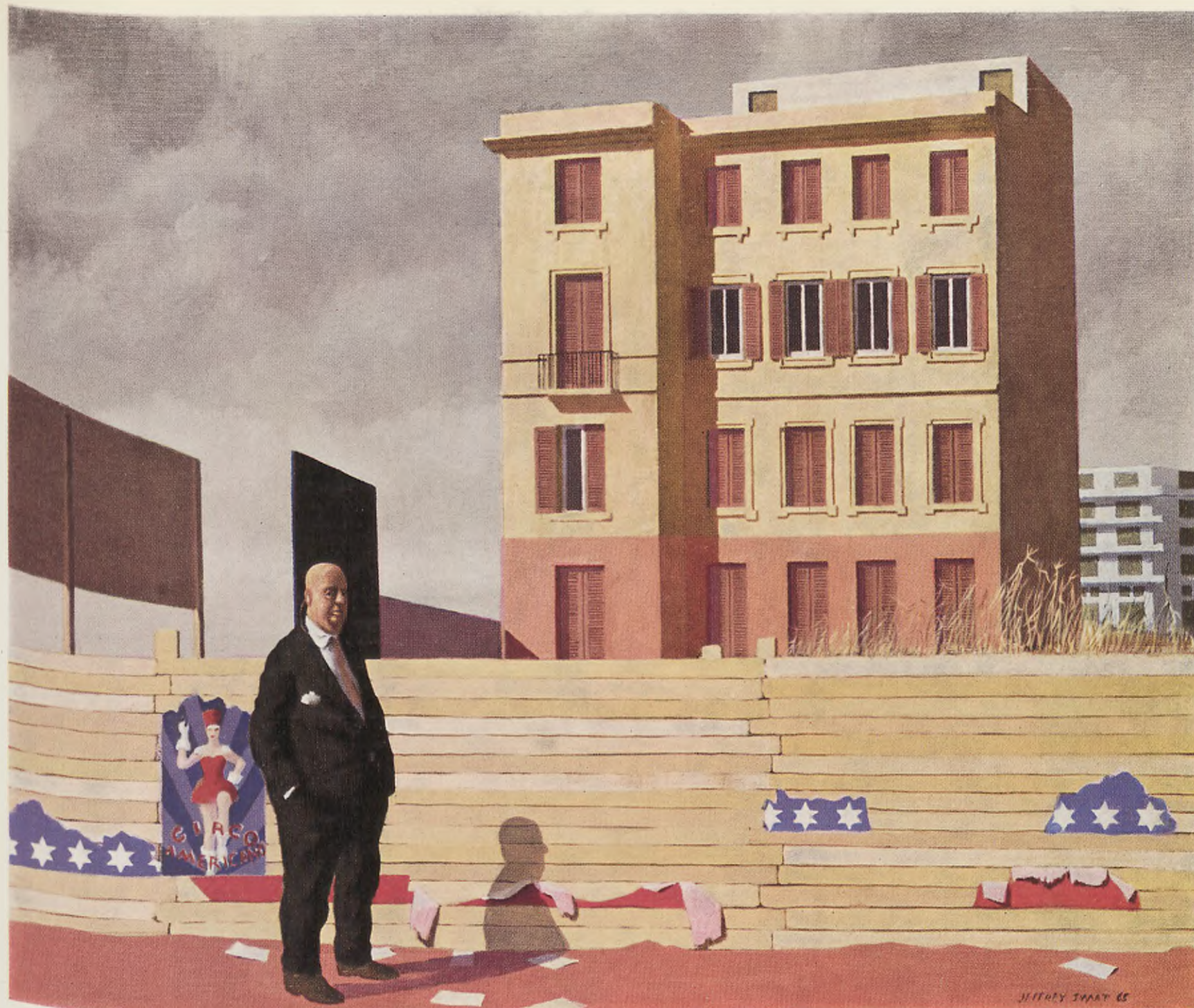
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