

# ART

## AND AUSTRALIA



FAIRFAX SMITH PUBLICATION

December 1965

VOL 3 NO 3

James Fairfax Collection

Gallery Developments

Pottery

Baroque

Commonwealth Festival

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RETFORD PARK, BOWRAL, NSW Photograph by Max Dupain

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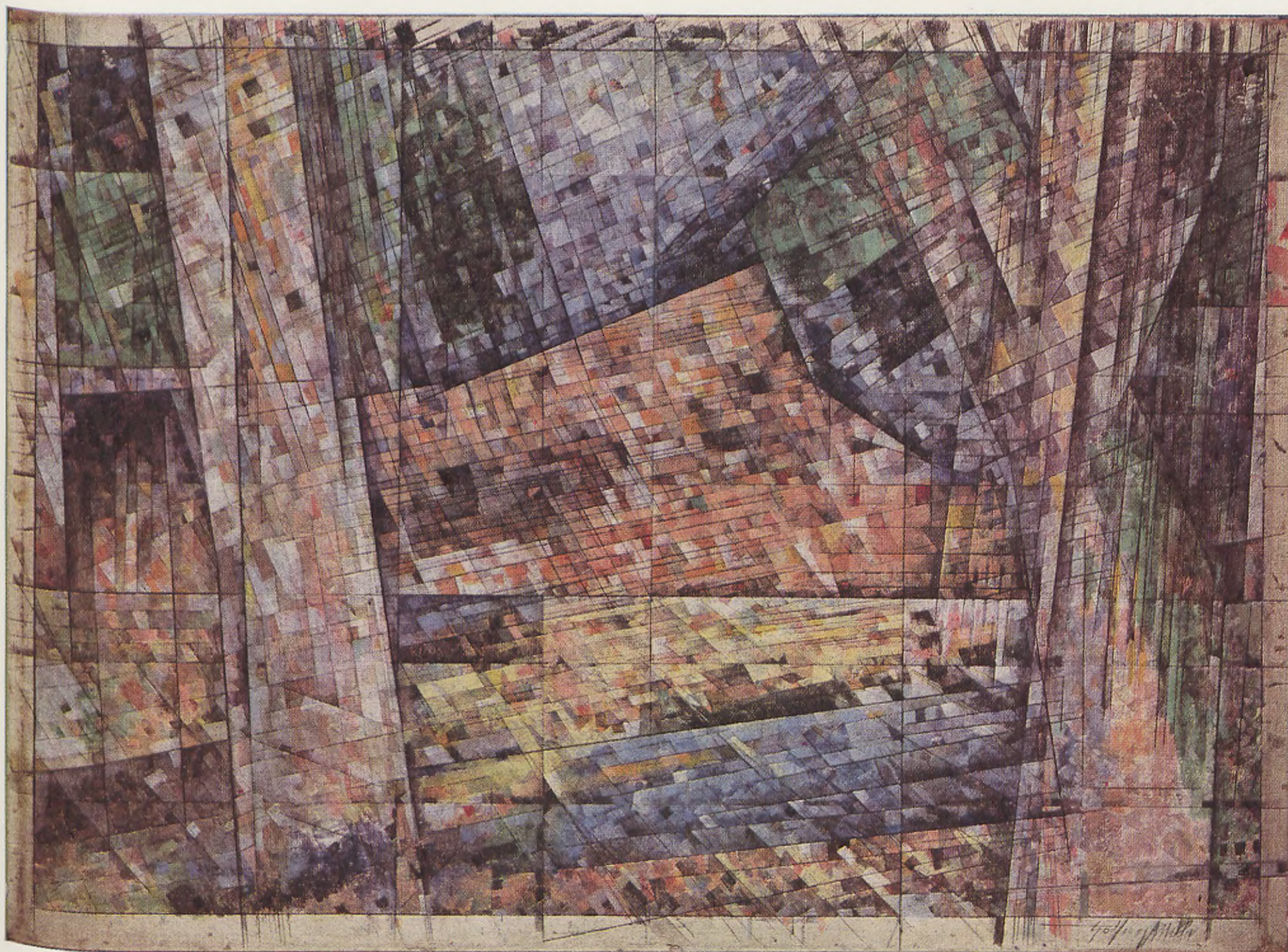


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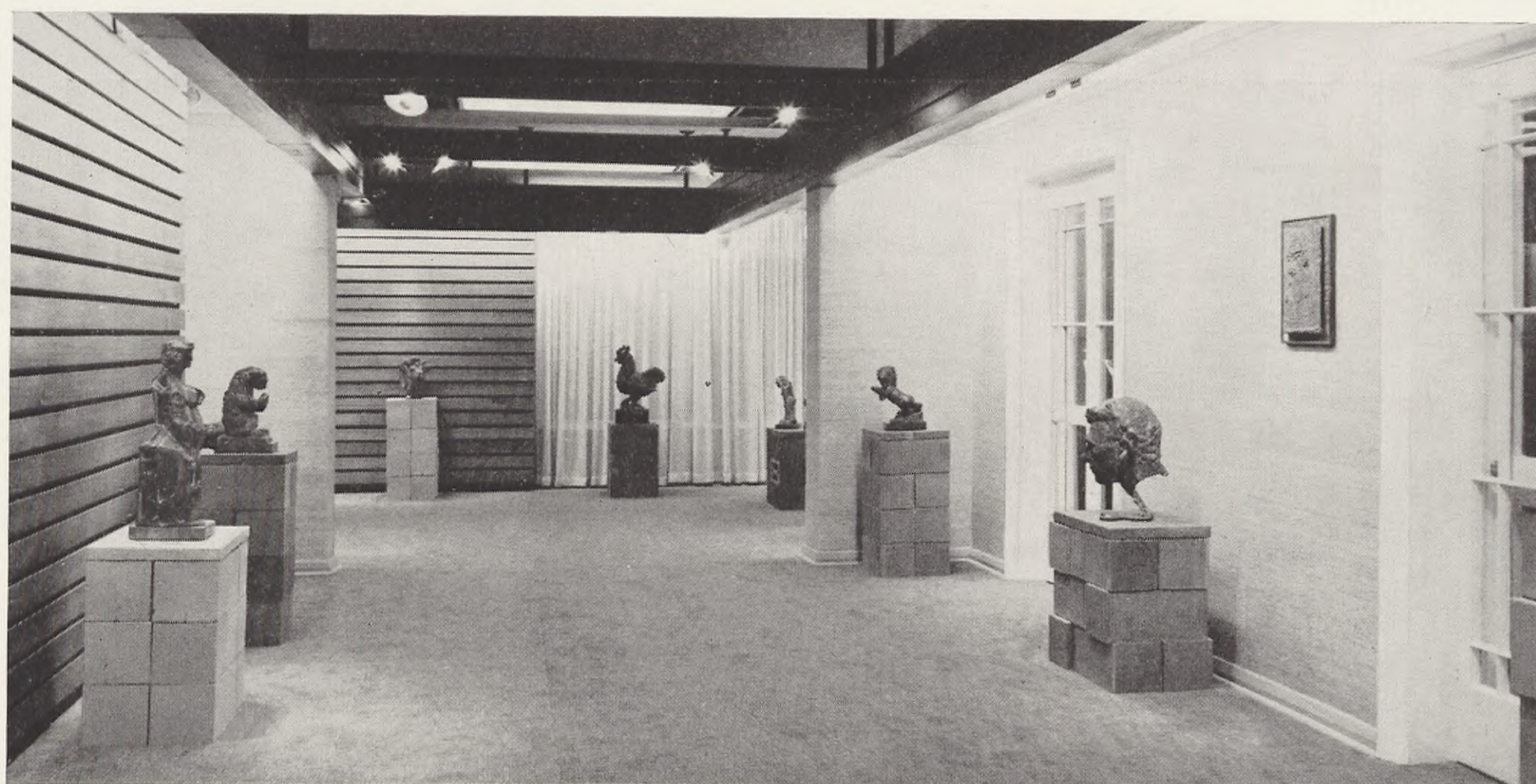
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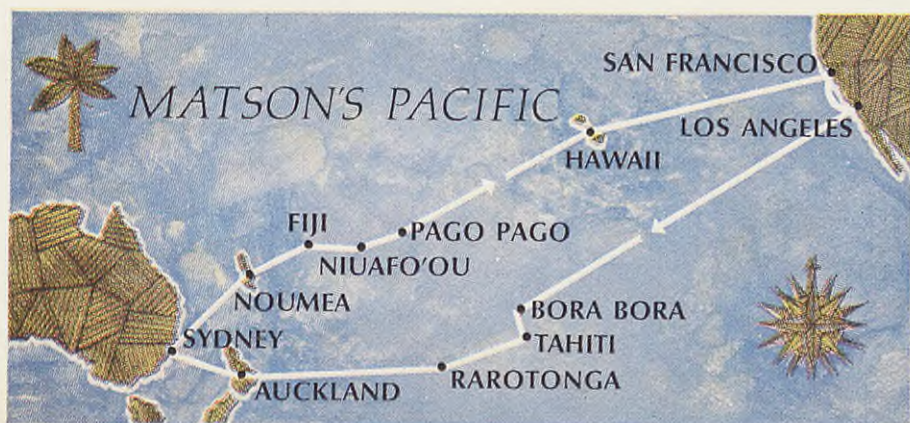
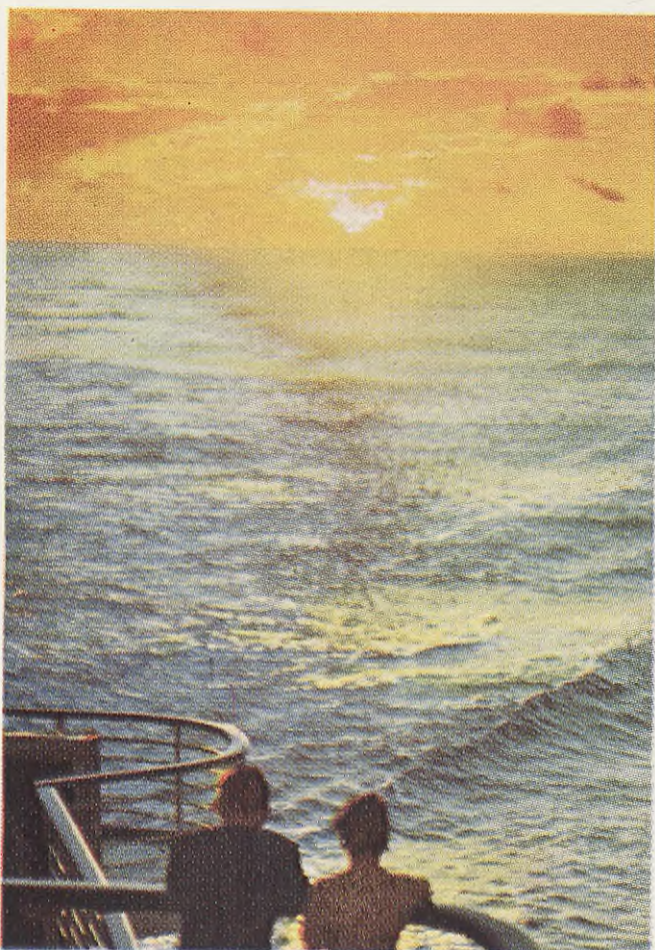
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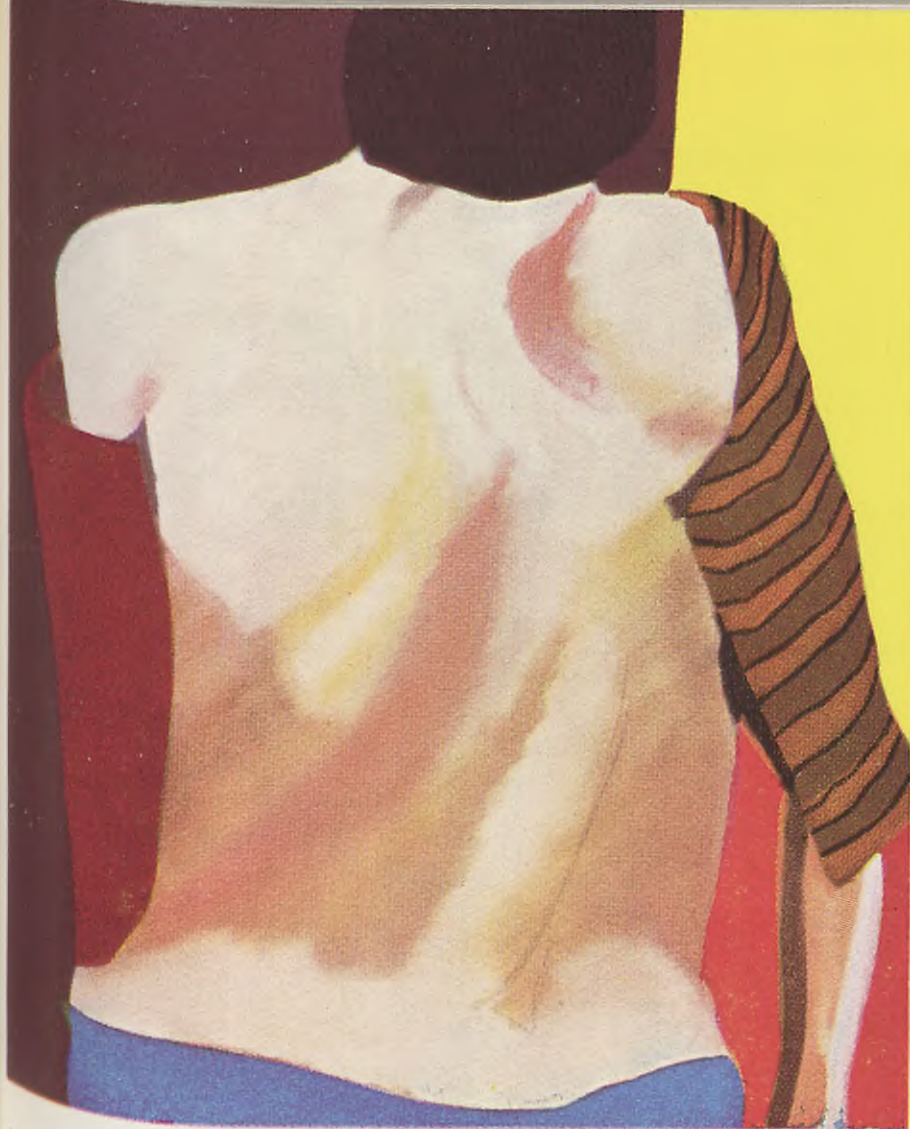
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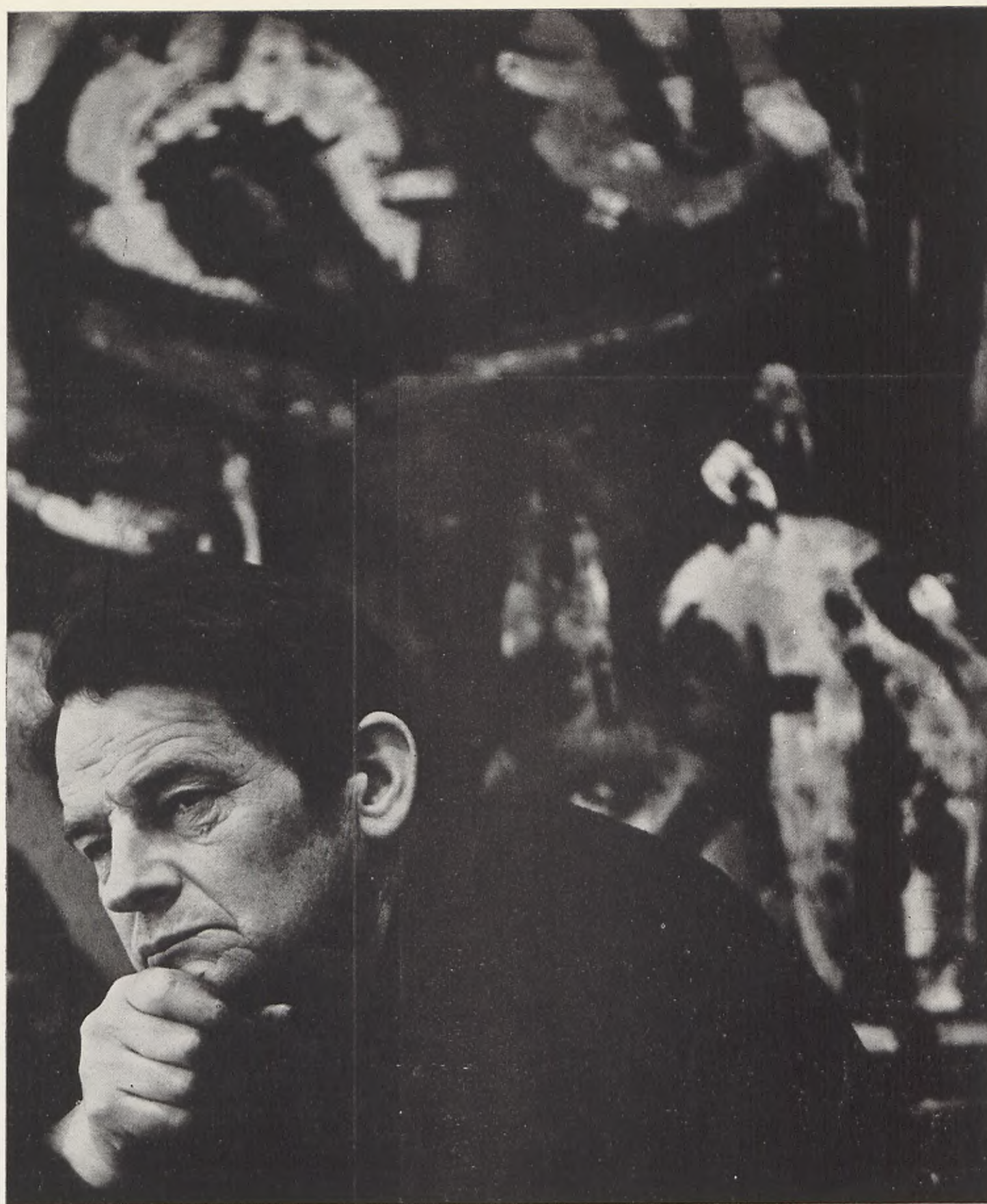
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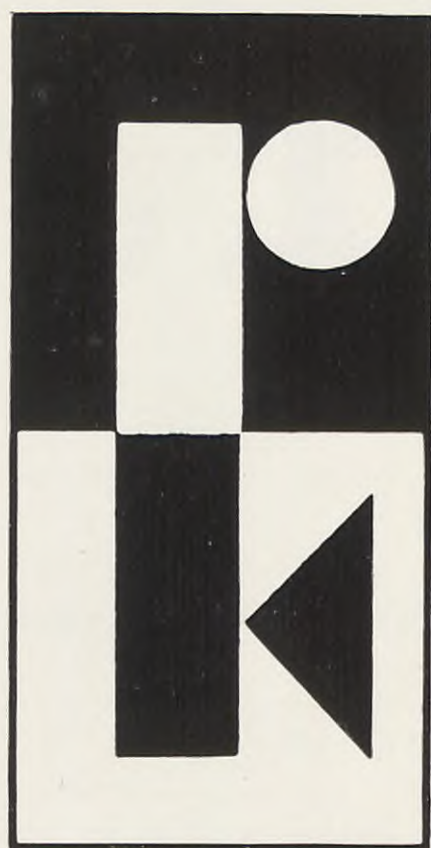
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# ART AND AUSTRALIA



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Address all correspondence to the editor of Art and Australia, 166 Phillip Street, Sydney. Telephone 28 8711

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## CONTRIBUTORS TO THIS ISSUE:

Peter Rushforth, Head Teacher of Ceramics, National Art School, President of the Potters Society of NSW, Studio Potter.

James Gleeson, Australian painter and art critic for the Sydney *Sun* and *Sun-Herald* newspapers, author of *William Dobell*.

Douglas Alexandra, a partner of the firm of Berg and Alexandra, Architects and Town Planners of Melbourne, was responsible for the design of the Hamilton, Shepparton and Mildura Galleries.

Kurt von Meier, BA, Assistant Professor at the University of California, Los Angeles, Assistant Director there of the Art Galleries, former Senior Lecturer in the History and Theory of the Fine Arts at the University of Auckland.

Carl Belz, BA, MFA, PhD (Princeton), Assistant Professor and Director of the Art Gallery at Mills College in Oakland, California.

Charles Spencer, member of International Association of Art Critics, London correspondent Continental Editor of *New York Times* regular contributor to *Studio International*, *Arts Review*, *Art Gallery* (USA), *Quodrum* (Belgium), *Canadian Art* etc.

Ronald Millen, Australian painter living in Europe, art historian, works in restoration at the Uffizi laboratories in Florence, currently writing a book on symbolism in Baroque art.



## the art collectors 3

# James O. Fairfax

*James Gleeson*

opposite

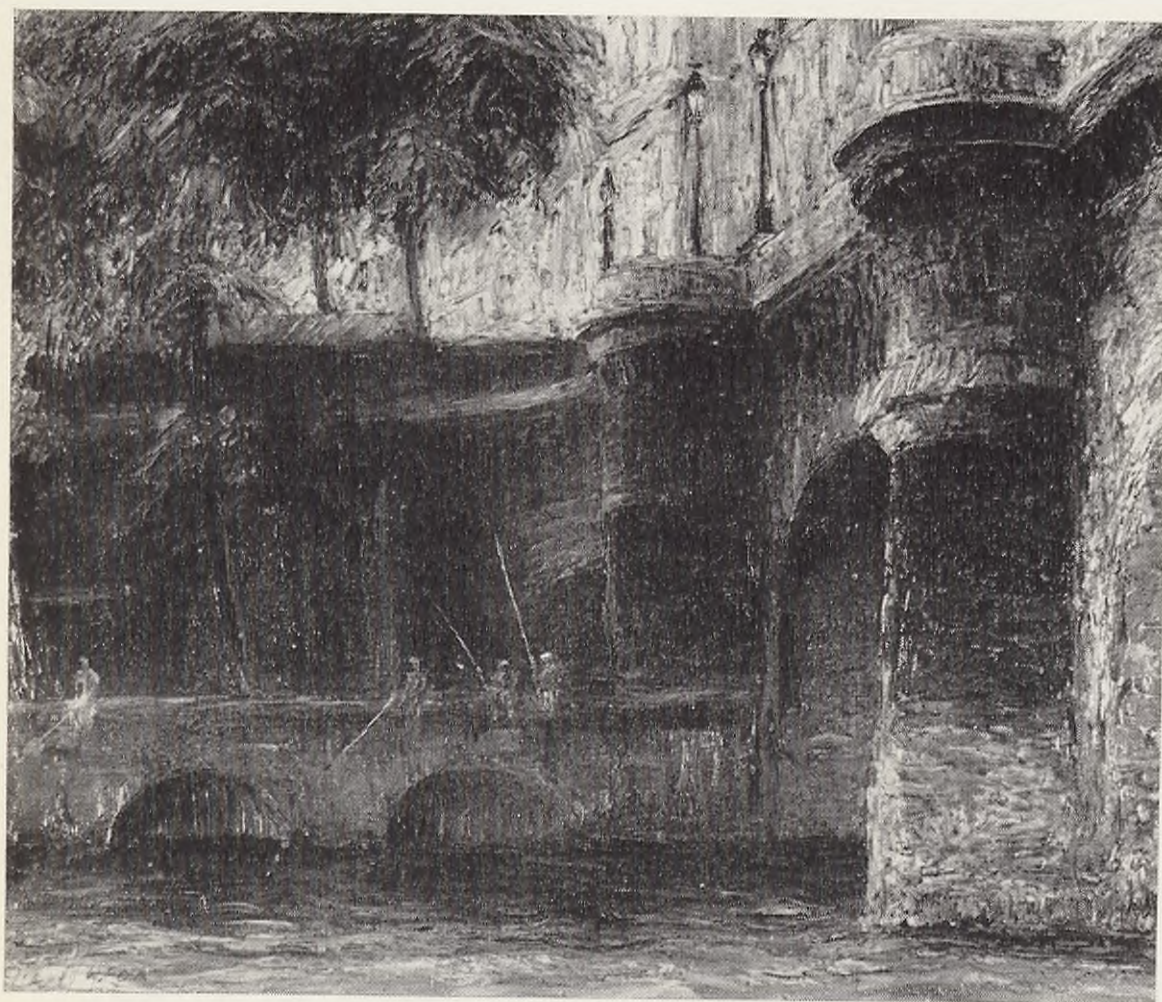
DONALD FRIEND MURALS

left THE FOUR ELEMENTS, right HISTORY OF THE FAIRFAX FAMILY  
Dining-room, Retford Park, Bowral, NSW

ERIC WILSON PONT NEUF

Oil on canvas 19in x 23in

Collection James Fairfax



What sort of art collection is that now in the process of being formed by James Fairfax?

It is, first of all, a young collection. James Fairfax is still a young man and he has been collecting for a comparatively short time, though he undoubtedly inherited his taste for collecting works of art from his father, Warwick Fairfax, whose own collection is one of the most interesting in the country.

Almost certainly this youthful collection as it stands today is but a promise of what it will become, for there is no indication that James Fairfax is merely collecting to decorate his houses. He is a born collector. The passion for collecting is in his blood and will not stop when his walls are fully furnished with paintings and his rooms sufficiently enriched with fine furniture and fascinating objects. Assuredly it will grow to many times its present size, for the collector is young and more than adequately endowed with those prerequisites of art collecting – taste and wealth.

Yet the collection is already large in scale and wide in scope. Three houses, one of them a large Victorian mansion, barely provide adequate space to house it, and it includes exceptional examples of antique furniture, glass, silver, porcelain, Thai and Pre-Columbian sculpture, bronze busts by Rodin and Epstein and, most importantly, a superb collection of contemporary Australian paintings.

It is certainly not the sort of private collection that aims at aping a public collection. Private collections of such catholicity that they might have been formed by a committee or a Board of Trustees are invariably suspect unless they are being formed, like the Mertz Collection, as a public endowment. Impartiality in truly private collections rouses a suspicion that the collector loves collecting more than he loves art.

The James Fairfax Collection covers a broad segment of the artistic activities of this country, but it is still only a segment, and the exclusions as much as the inclusions reflect the personal taste of the collector. He has made only one concession to the vogue for pop-assemblage. A large Colin Lanceley stands somewhat awkwardly in the billiard-room at Retford Park like a guest uncertain of his welcome. So far, no hard-edged abstracts or Op paintings have shouted their way into the select company of figurative or Abstract-Expressionist paintings on the walls of his various houses.

This survey will concern itself only with the works of art at Retford Park, near Bowral. The contents of his Darling Point apartment and his beach house will be discussed in a subsequent issue of *ART and Australia*.

Earliest of the paintings and drawings at Retford Park are two Rupert Bunnys and a Hardy Wilson dating from before the First World War, but the great Victorian house, now





Photograph by Max Dupain



*right*  
IAN FAIRWEATHER MEETING DONKEY  
PVA on cardboard 34in x 46in  
Entrance hall, Retford Park, Bowral, NSW



*above*  
FRANCIS LYMBURNER BEACH SCENE (c.1941)  
Oil on canvas 24in x 30in

*right*  
MICHAEL KMIT TWO BOYS  
Oil on hardboard 26in x 28in





painted pink and white like the villa of some ex-king at Estoril, forms a gracious setting for three Charles Blackmans, four Russell Drysdales, five Ian Fairweathers, five Donald Friends – including too vast murals especially commissioned for the dining-room – four Francis Lyburners, three Godfrey Millers, five John Passmores, two Eric Wilsons, two Frank Hodgkinsons and important single examples of the work of Stanislaus Rapotec, Robert Dickerson, William Dobell, Anthony Underhill, Brett Whiteley, Sidney Nolan, Carl Plate, Colin Lanceley, Mitty Lee Brown, Michael Kmit, Leonard Hessing, Sali Herman and John Olsen.

Only two European painters are represented, and those by lithographs. There are two glowing studies for stained-glass windows by Marc Chagall and a powerful Head of Christ, as imprinted on the handkerchief of St. Veronica, by Georges Rouault.

Once, in a television programme surveying his collection, James Fairfax explained why he had bought so few European paintings. He maintained that in order to collect contemporary painting intelligently and well one must live in the country in which it is produced and have an intimate knowledge of what is going on and, although he visited Europe for short periods every year, this did not allow sufficient time for him to build up the sort of knowledge that would permit him to buy with confidence. So, very wisely, he has preferred to concentrate on the field he knows as part of his daily life.

What makes anyone want to collect works of art?

It is not enough to say that the work satisfies a hunger for beauty – we can satisfy that hunger quite as well in a public museum. The pleasure we derive from ownership contains elements other than the purely aesthetic response to the work itself.

True, if you enjoy a painting and it happens to hang on your own wall, you can enjoy it whenever you want to, without having to make a journey in order to do so, but the joy of owning something beautiful is a special kind of pleasure. In a subtle way the bond between the work of art and its owner is different from the bond established by a mere spectator. The former involves a sense of permanence, like a marriage; the latter may be nothing more than a casual liaison.

This absorption of the work into the fabric of one's daily life is one of the keenest rewards of ownership.

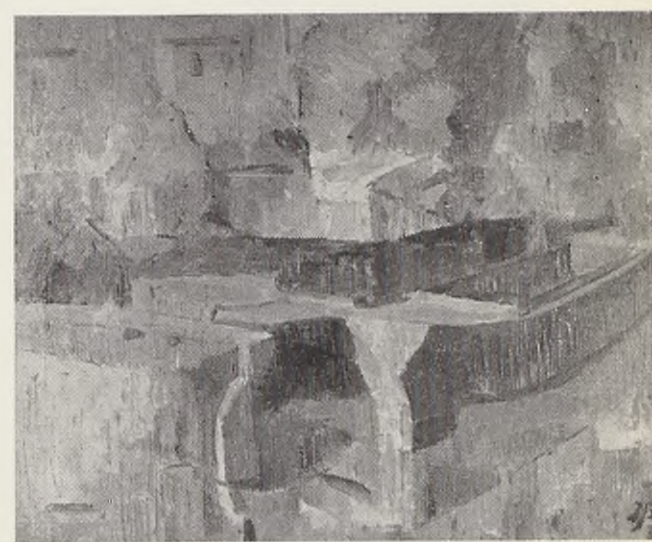
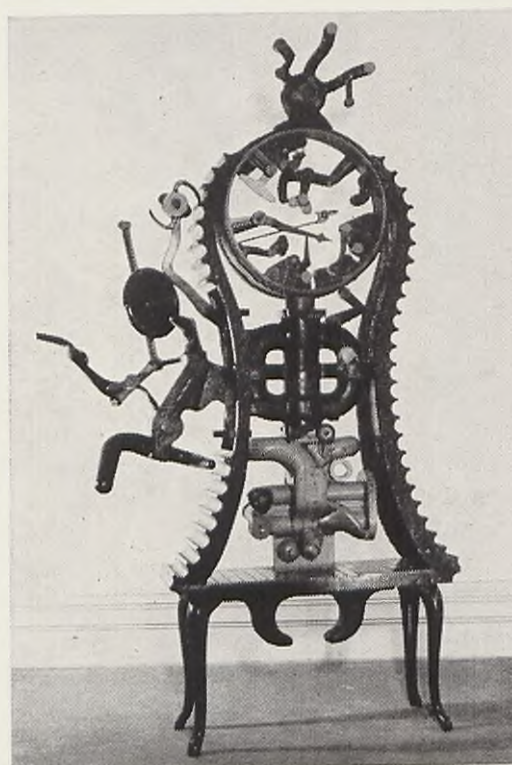
There are other, baser, motives for buying works of art. To own a much admired painting and thereby excite envy in the covetous is one of the less attractive incitements to art collecting. The field of art collecting is undoubtedly ideally suited to the game of one-upmanship, and many collectors are avid players. Some may use paintings as rungs in the ladder of social prestige. The finer the collection the higher

Collection James Fairfax

right  
RUSSELL DRYSDALE  
PORTRAIT OF DONALD FRIEND 1945  
Oil on canvas 20in x 16in



below  
COLIN LANCELEY ATLAS  
Wood assemblage 95in x 58in



above  
JOHN PASSMORE  
CANAL BARGES, BRUGES 1939  
Oil on canvas 16in x 20in

left  
IAN FAIRWEATHER  
CHINESE LANDSCAPE  
Gouache on paper 16in x 17in





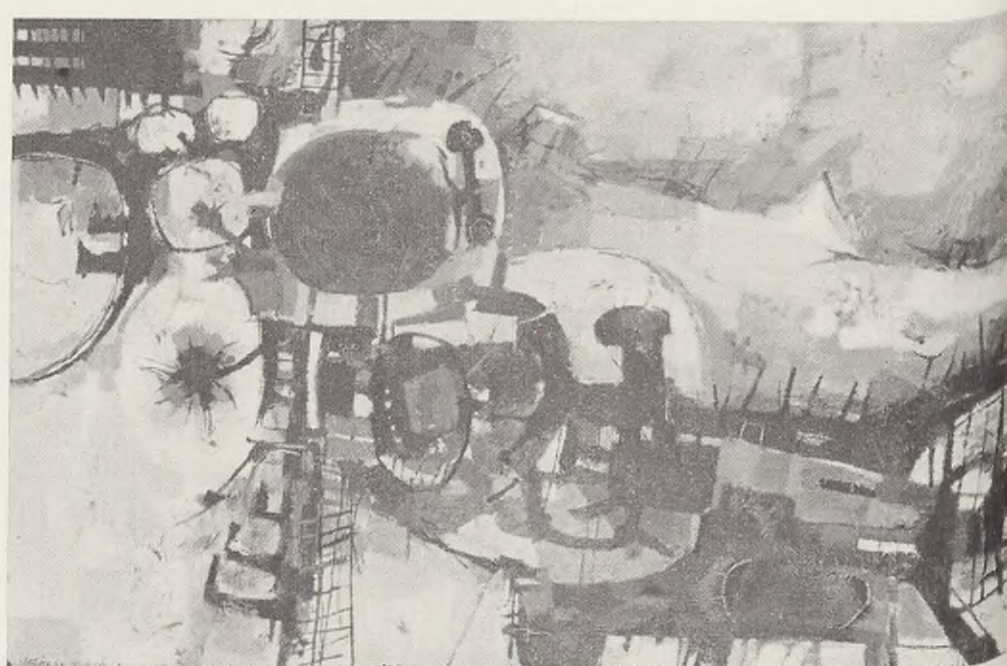
JOHN PASSMORE BATHERS  
Oil on canvas 22in x 26in



Max Dupain

*below*  
JOHN PASSMORE WATERS EDGE  
Oil on harboard 36in x 48in

*bottom*  
LEONARD HESSING INDUSTRIAL LANDSCAPE 1960  
Oil on canvas 33in x 51in





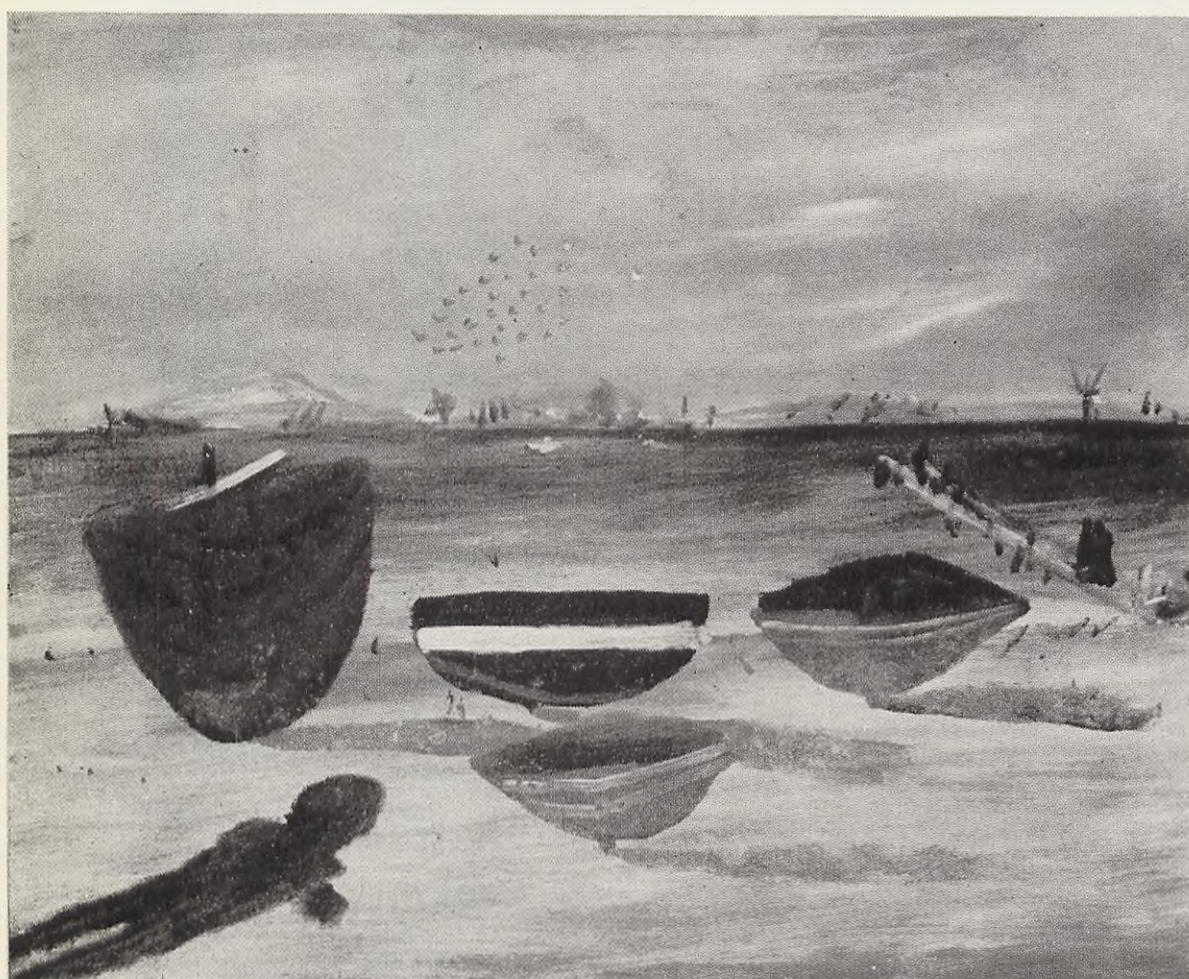
RUSSEL DRYSDALE THE COUNTRY WOMAN  
Oil on canvas 30in x 23in  
Sitting-room, Retford Park, Bowral, NSW



Max Dupain



right  
GODFREY MILLER MADONNA NO. 4 (1959-63)  
Oil on canvas 14in x 10in



above  
SIDNEY NOLAN ST. KILDA BEACH  
Enamel on hardboard 25in x 20in

right  
FRANK HODGKINSON LONG AGO SUMMER  
PVA on hardboard 72in x 48in





one mounts; and there is the sweet dividend of being considered a man of taste, of refined judgment and expert knowledge. Others are lured by the hope of financial gain. They hope to pick a winner and have their modest bet returned a hundredfold. Still others use ownership as an outward sign of power. The motives are many and may be tangled together as inextricably as the knot so sharply unknotted by Alexander at Gordium.

Who can say what elements are involved in the formation of the James Fairfax Collection? To probe this question too closely is to turn the collection into an instrument for psychoanalysis – and that is certainly not the purpose of this article. However, it can safely be said that James Fairfax stands in no apparent need of these less attractive props afforded by an art collection and it is highly unlikely that they played any significant part in its formation. His motives are all honourably aesthetic.

The Retford Park section cannot really stand as a microcosm of the whole collection. All the Dobells, with the exception of one pencil drawing, are at Darling Point, and the list does not include many important artists like Leonard French, Eric Smith or Clifton Pugh, who are brilliantly represented in his other establishments.

Nevertheless the list is impressive and the impact of the actual paintings is tremendous for, almost without exception, each is an important example of the artist's oeuvre.

Dobell's pencil sketch, for instance, may not rank with the other Dobells in the Fairfax Collection, but it is a work of great interest for it is the sketch from which he later developed his famous *Cockney Mother and Child*. The drawing shows the mother and child in much the same position as in the painting, but when Dobell came to paint the final version he eliminated the figure of the father and concentrated his full attention on the mother and child. The drawing is brilliantly observed, concise and fluid, but it has the additional interest of allowing us to see how Dobell developed his material. It is the briskly recorded moment from which one of his most captivating London paintings was to grow – not by a process of expansion or elaboration, but by a process of contraction, elimination and concentration.

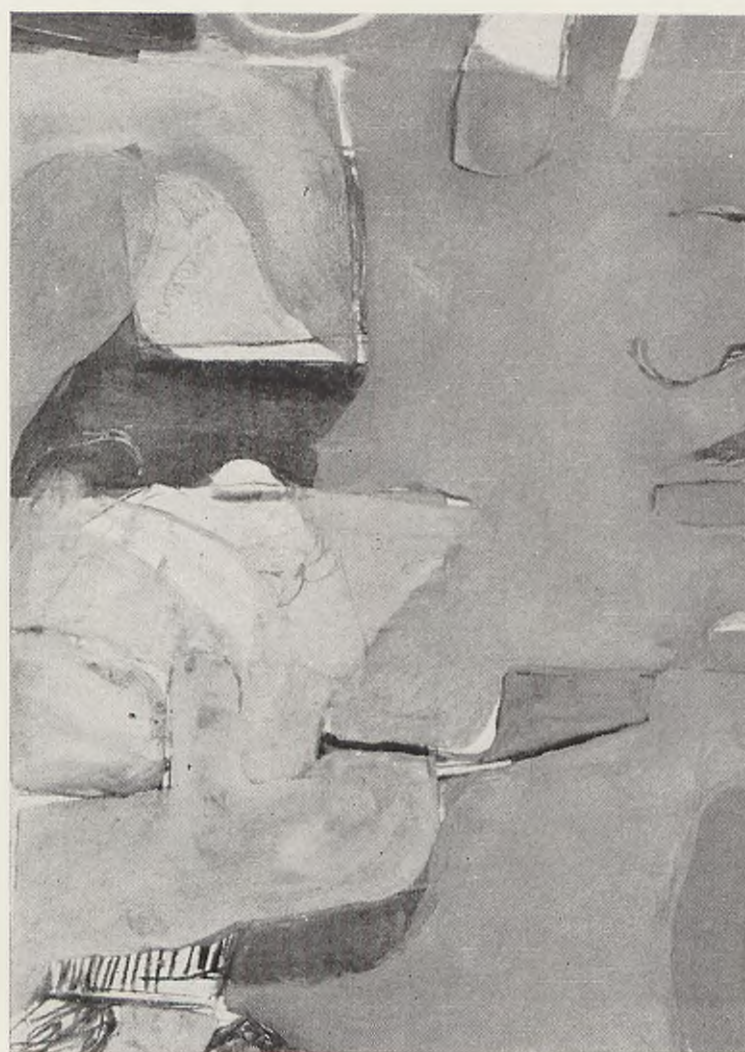
In this same small upstairs sitting-room, which forms an antechamber to the main bedroom, there are two delightful drawings in ink and wash by Francis Lyburner; two of Godfrey Miller's spidery pencil analyses of the distribution of weight in a seated and reclining nude; the Rouault lithograph and a 1904 watercolour of a country churchyard by Hardy Wilson.

It would be impracticable to take each room separately and describe its contents, for the arrangement is constantly changing as new acquisitions come into the house.

Collection James Fairfax

below  
RUPERT BUNNY AT THE PUMP (c.1912)  
Oil on canvas 24in x 28in

bottom  
BRETT WHITELEY LANDSCAPE 1962  
Gouache on paper 28in x 20in





RUSSELL DRYSDALE MOTHER AND CHILD 1963  
Oil on canvas 30in x 50in

CHARLES BLACKMAN THE DRAMA 1963  
Oil on canvas 54in x 48in

IAN FAIRWEATHER TORTOISE AND TEMPLE GONG (1965)  
PVA on cardboard 57in x 75 in  
Entrance hall, Retford Park, Bowral, NSW



Max Dupain



Collection James Fairfax



far left  
ROBERT DICKERSON CHILD WITH A BOWL  
Charcoal on paper 30in x 22in

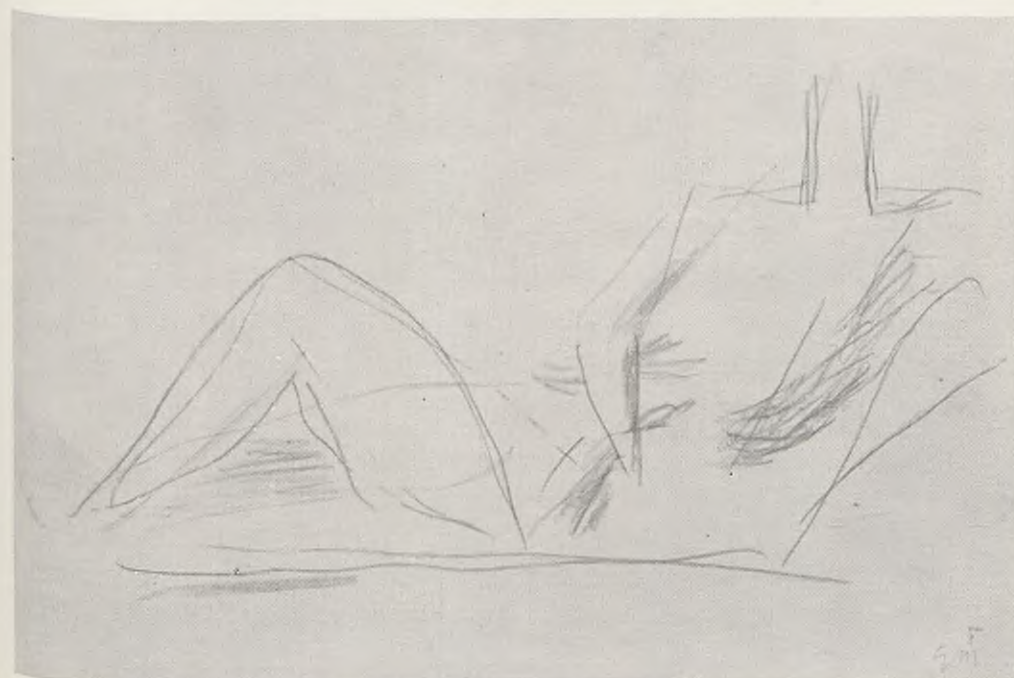
left  
WILLIAM DOBELL COCKNEY FAMILY  
Pencil on paper 14in x 9in



above  
JOHN PASSMORE BEACH SCENE  
Blue ink and wash on paper 16in x 20in

above left  
FRANCIS LYMBURNER GNU  
Ink on paper 8in x 10in

left  
GODFREY MILLER RECLINING FIGURE  
Pencil on paper 10in x 15in





Rapotec's large *Experience in the Far West No. 2* used to loose its loud blue thunder through the entrance hall until the addition of Ian Fairweather's Wills-Prize-winning *Tortoise and Temple Gong* sent ripples of change throughout the building.

Perhaps the heart of the Retford Park collection lies in its Fairweathers, Passmores, Friends, Drysdales and Blackmans.

The five John Passmores form a miniature retrospective exhibition of their own. It begins with the 1939 painting of *Canal Barges, Bruges*; includes one of his finest studies of *Bathers* in the style he developed from Cézanne; one of the most spirited blue ink-and-wash drawings that made 1956 a vintage year for Passmores; and ends with two late abstracts of which *Water's Edge* may well be his masterpiece in this manner of painting.

It was about 1956 that Passmore began to make the final effort to leave the figurative motives that had previously nourished his art and to move into Abstract Expressionism, and his last figurative works have the splendour and brilliance of a sunset. He never drew the figure with such an electric line as when he was about to take leave of it. The pending separation seemed to have sharpened his perceptions – or perhaps it was the other way around! Perhaps, having reached this stage, there was nowhere else for him to go but in a new direction. At any rate the Passmores form one of the great blocks on which the edifice of the collection rests.

Another is formed by the five Fairweathers. They do not cover such a span of time as the Passmores though there is one early *Chinese Landscape* that could date from the 1930's. The other four were all painted in the last five or six years. With Fairweather, however, a wide sampling of his creative years is not strictly necessary in order to understand the nature of his art. As the recent Retrospective Exhibition showed, his style changed less than most. The Fairweather of thirty years ago was basically the same as the Fairweather of today. All that had changed was the depth and power of his interpretation. No doubt, *Tortoise and Temple Gong* is the masterpiece here, for it ranks with *Monastery* and *Epiphany* as the three towering peaks of the Fairweather Alps.

Close familiarity with Fairweather's paintings will reveal minute fluctuations of quality. A few are rather less good than most; a few are rather better than most; but the difference between the quality of the worst and the best is slighter than in the paintings of almost any other artist. He is extraordinarily consistent, especially for an artist who is by no means unprolific.

All the Fairweathers at Retford Park have been admirably chosen but the *Tortoise and Temple Gong* is one of those major achievements that sometimes occur when the artist chooses to extend himself to his fullest capacity. It is fully symphonic

in scale and structure, in a way that *The Rocking Horse, Interior* and *Meeting Donkey* are not.

Above the fireplace in the main sitting-room, in a setting of carved wooden garlands and panels brought from England, is one of Russell Drysdale's masterpieces. There are four Drysdales at Retford Park – a small but characteristic ink-and-wash drawing hangs in a downstairs corridor; in the entrance hall there is a fine late *Mother and Child* glowing with a Venetian splendour that rivals the burning logs and pine cones it hangs above; the sitting-room contains an early portrait of Donald Friend and, finest and noblest of all, the superb *Country Woman* in its setting of sumptuously carved but unvarnished wood.

So far, because he has three houses in which to place his acquisitions, James Fairfax has been able to give due consideration to their hanging. He still has ample room for manoeuvring, and each painting is fitted into a sympathetic context as though the rooms had been designed around them. He has not yet reached the stage at which available space is the sole factor in determining where a picture will be placed. In more crowded collections, pictures have to take their chance in the jostle for wall-space, and a quiet painting is often lost beneath the obtrusive thrust of more clamorous works. This is a problem James Fairfax will have to face one day, but now there is still breathing-space for each painting and object. The paintings have been collected for their own sake, but they have been placed in a setting that allows each of them to make its maximum effect while yet playing an effective part in the overall harmony of the room.

The sitting-room in which the *Country Woman* holds pride of place is a perfect example of the harmony that can be achieved by bringing together many different kinds of work. An 18th-century red lacquer commode would seem an unlikely support for the two Pre-Columbian terra-cotta figurines of a King and Queen; and what have either to do with Passmore's Cezannesque *Bathers* hanging above? Yet they combine in a subtle harmony that allows each its full measure of independence. Across the room hangs Drysdale's portrait of Donald Friend; along one wall rises a carved wooden facade that puts one in mind of a scale model for a Late-Renaissance project in cathedral building – it is a bookcase and, here and there among the books, on illuminated shelves, are more Pre-Columbian terra-cottas and Thai bronzes; in one corner there is a small Passmore abstract and in another, one of Sali Herman's most beautiful studies of Potts Point painted within a few dozen yards of where he lived for so many years.

All these are treasures, but the eye returns again and again to the *Country Woman* above the fireplace – for this is Drysdale at his best, and the fine grain of the pale carved wood is





Collection James Fairfax

SALI HERMAN POTTS POINT 1957  
Oil on canvas 20in x 28in



above  
Bedroom at Retford Park, Bowral, NSW

left  
CHARLES BLACKMAN  
GIRL WITH VASE OF FLOWERS  
Oil on canvas 54in x 60in



right  
ANTHONY UNDERHILL FIGURE 1964  
Oil on canvas 48in x 60in



below  
left - Thai terra-cotta head of the Dvaravati period  
8th-10th Century AD  
right - Pre-Columbian pottery funerary object  
in the form of a cow



right  
STANISLAUS RAPOTEC  
EXPERIENCE IN THE FAR WEST NO. 2 1964  
PVA on harboard 48in x 72in





wholly in sympathy with it. In this portrait, Drysdale's palette is rather paler than is usual with him. It is as though the calm and monumental figure was covered with a film of fine beige dust, the inevitable, omnipresent dust of the out-back that reduces every colour with a dry admixture of bone-grey, beige or rust. Except that she was painted long before Patrick White wrote his novel, this quiet woman could be a portrait of Mrs. Godbold from the *Riders in the Chariot*. Her calmness is the patience of trust. Life has dealt roughly with her but she is without bitterness. Words would not come easily to her for she has schooled her mind to quietness like someone inwardly listening – as though God murmured in her ear like the ocean in a sea-shell. Drysdale has never painted a more penetrating study of a human being than this anonymous woman. She stands with *The Drover's Wife*, *Joe, Old Larsen* and a few others as portraits that transcend the individual and become symbols of a certain condition of humanity.

The dining-room is dominated by two huge murals by Donald Friend; brilliantly drawn, sparkling in colour, gaily decorative and crackling with a wicked pungent wit. Above the fireplace is a lighthearted history of the Fairfax family while the larger and more complex panel of *The Four Elements* is a gaily acidic diagram of Sydney, including an astringent catalogue of some of its more prominent citizens. Typically Donaldian, it spares no one's feelings though the satire is sweetened by the gorgeousness of the decoration and the cleverness of the design.

Across the staircase a vast and sombre Frank Hodgkinson confronts an even larger and infinitely gayer painting by John Olsen.

Hodgkinson's *Long Ago Summer*, with its dry rough textures and big static areas of reduced colour, is a complete contrast to the quicksilver movements and fiesta colours of Olsen's *We are all but toys of the mind*.

Charles Blackman is well represented by two excellent oil-paintings and a collage; the only Nolan at present at Retford Park is an early one of *St. Kilda Beach*; the Brett Whiteley gouache has all his characteristic suavity and virtuosity; and there are first-rate works by Carl Plate, Francis Lymburner, Anthony Underhill, Leonard Hessing, Michael Kmit, Eric Wilson, Rupert Bunny and Robert Dickerson.

Such is the collection at Retford Park as it stands today.

Its limits of interest are clearly defined. There are few works to represent the earlier schools of Australian Painting; fewer still to mark the emergence of the latest generation. It is concentrated on those painters who emerged and came to maturity in the years since the Second World War.

Within that field it has few equals and no superiors.

CARL PLATE CONTRADICTION OF RECOVERY 1960  
PVA on hardboard 36in x 24in  
Collection James Fairfax





# Some recent developments in the art gallery movement

*Douglas Alexandra*

*The cultural explosion of the last few years is the beginning, not the end, of something profound, colourful, and exciting. Nothing short of war or economic collapse can halt this profession. For in that super-industrial civilization of tomorrow, with its vast silent, cybernetic intricacies and its liberating quantities of time for the individual, art will be not a fringe benefit for the few, but an indispensable part of life for the many. It will move from the edge to the nucleus of national life. Alvin Toffler, The Culture Consumers.*

## *The Growth of Art Galleries*

In recent years, throughout many countries of the world, patronage of the arts has become so extensive that the term 'cultural boom' has been used to describe it. This patronage, no longer by an *elite* but by the masses, is growing rapidly. Increasing income, leisure and education are creating the climate for the greater enjoyment of culture. The rise of the mass patronage of the arts has been compared with the rise of mass literacy in the eighteenth century in England. This was one of the great advances of mankind in its history. Time alone will measure the depth of influence of art on the society of the twentieth century. One of the immediate effects of the developing interests of modern man in the arts is that it has led to a wave of building, catering for the community on a scale never before attempted. The indications are that this will continue for some considerable time.

Buildings such as art galleries, theatres, libraries, and museums to cater for art, drama, opera, ballet, music, literature and their related activities have been built and are being planned. Because of their availability they are being used by all members of society to an increasingly greater degree. Records reveal a steadily increasing attendance at the programmes and use of the facilities made available by these institutions.

Prominent in the upsurge of the present activity of buildings for culture have been art galleries. Philip Johnson, the noted

American architect of a number of new galleries, has stated that these are 'as important in our urban scene as churches or city halls. Art galleries are one of the great popular needs of today.' In many cases they have come to be the cultural centres of the communities in which they are located.

Even though the rate of growth has been dramatic in itself, so too have the activities on which the art galleries are engaged: travelling exhibitions made available by cultural foundations from countries around the world, retrospective exhibitions of the works of local and national artists, lectures and seminars on art, film, music and social evenings, to name only a few of the events that are arranged by gallery directors and their staffs.

Although the majority of building has occurred in post-war Europe and the United States of America the upsurge in this country has started as a ripple and promises to grow into a wave. The last decade has seen the advent of many small commercial galleries in the capital cities. With few exceptions these have all been successful. They have been instrumental in promoting a healthy relationship between artists and the art-buying public. Their prosperity has led to some interesting architectural results. The Skinner Gallery in Perth and the remodelling of the Rudy Komon Gallery in Sydney are among the more notable of these.

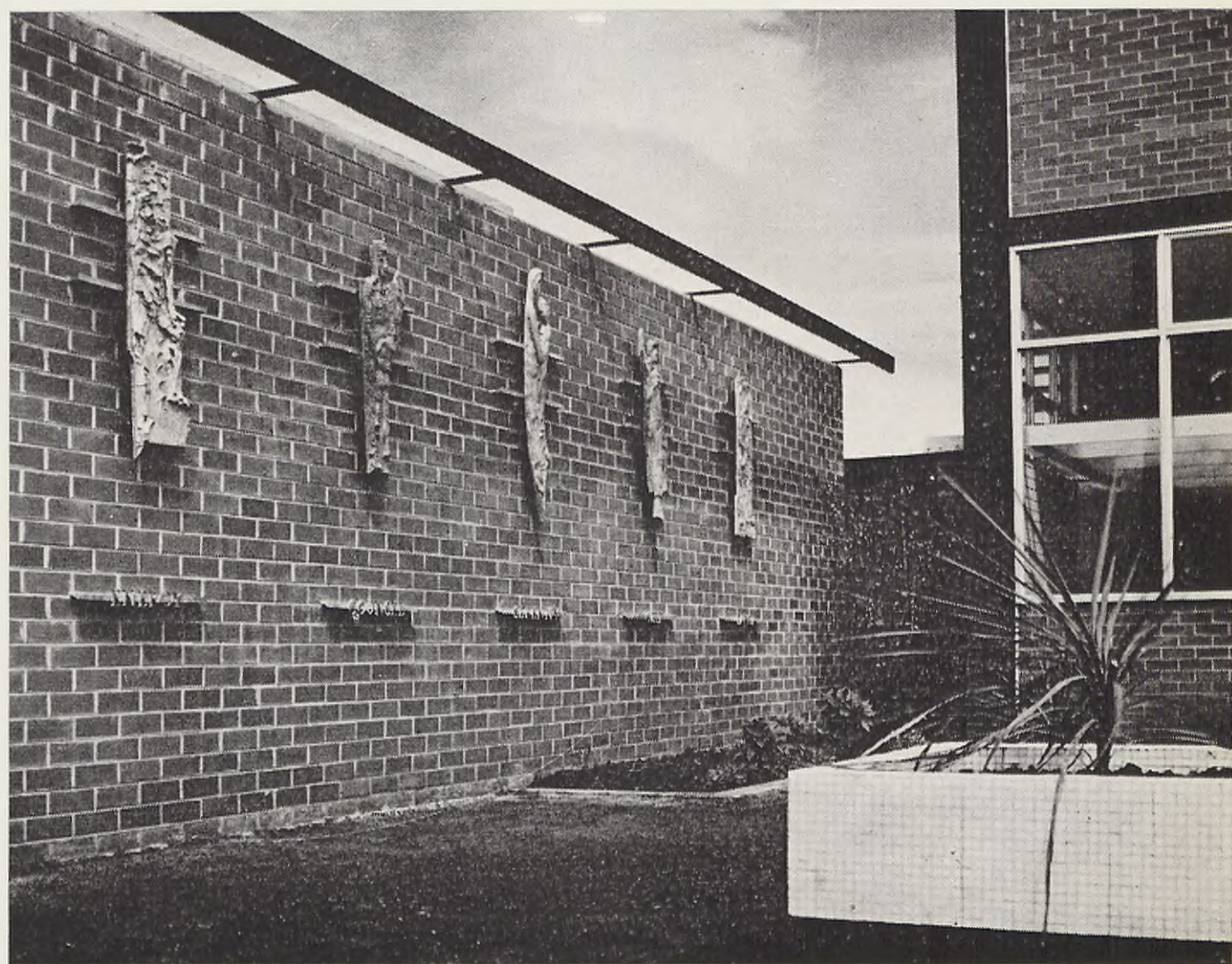
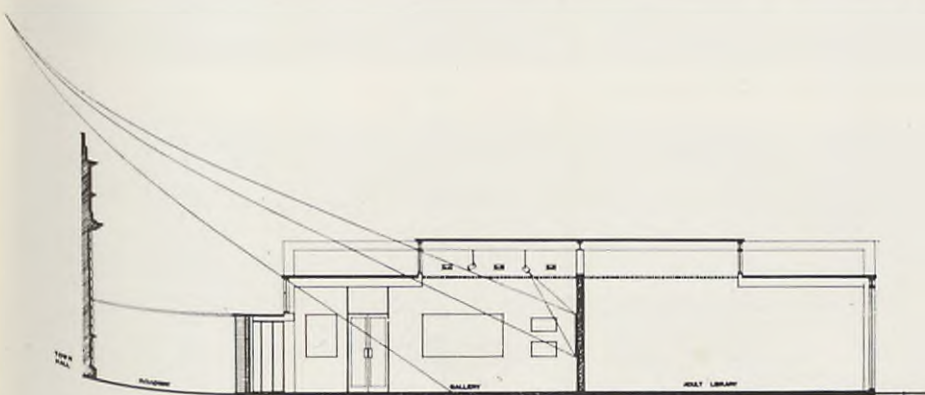
## *Public Galleries in Victoria*

It is in the sphere of the non-profit-making public galleries that the significant architectural developments have occurred. The biggest of these is the seven-million-pounds Melbourne Cultural Centre in St. Kilda Road, now about to embark on its final construction stage.

Of the smaller public galleries those that have created interest have been built or are being built for the provincial cities of Victoria at Hamilton, Shepparton and Mildura. The fact that the Government has assisted with capital and maintenance grants has resulted in this State having a well developed gallery network.

There are ten provincial public art galleries, about half of which owe their origin to the colonization period of Victoria's foundation. The remainder have been established more recently and are, to a large degree, a result of the activities of the Victorian Public Galleries Group. This originated in 1957 when the representatives of seven provincial galleries – Ballarat, Bendigo, Castlemaine, Geelong, Mildura, Shepparton and Warrnambool – met as a group which later became constituted as the Victorian Public Galleries Group. Mr. Don Webb, the chairman, set out its objectives clearly and concisely when he stated that its primary aim is – 'to promote and further the interests of the Public Art Galleries in presenting the arts to the public in the State of Victoria. Whilst preserving autonomy and individuality the member galleries seek to speak through the Group with a mutual voice in the interest





top and top right  
The Rudy Komon Gallery, recently remodelled by  
architect Neville Gruzman

above  
Cross-section plan of the Hamilton Art Gallery  
Architect Douglas Alexandra

right  
Forecourt Hamilton Art Gallery



of the Public Art Galleries on all matters of State-wide concern and of mutual aid'. Since its formation its achievements in the interests of the movement have been remarkable. It has succeeded in obtaining an annual maintenance grant from the Government to the galleries of the Group and also capital grants for new buildings in excess of £200,000 on a pound for pound contribution basis with local councils. Group membership has grown from seven to ten. There are five other prospective members who are expected to meet entry qualifications within five to ten years.

The National Gallery actively assists the Group in an advisory capacity on matters of administration, appointment of qualified directors and technical information. It also makes available temporary exhibitions.

The first of the new galleries to come into existence opened in 1962 at Hamilton, principal town of the prosperous Western District. This gallery with its associated regional library owes its origin to the late Herbert B. Shaw, a grazier who devoted a lifetime interest to the acquisition of works of art. This collection contained oil paintings, watercolours, sculptures (many of the oriental pieces are regarded as being the best of their kind in Australia), ceramics, pottery, glassware and jewellery. Mr Shaw bequeathed the collection to the Hamilton Council on the condition that it was suitably housed. They decided to erect a new building containing an art gallery, a regional library and an auditorium to seat one hundred and fifty people adjacent to the existing town hall. Since its opening the gallery, under the energetic and imaginative direction of Mr John Ashworth, has proved most successful. It is used by the many children from the schools in the district, the townspeople and the families from the surrounding station properties. The patronage and use has exceeded anything reasonably forecast and it is generally acknowledged that the town has been culturally and socially enriched by this development.

The example of Hamilton became the inspiration for other councils who were anxious to improve their cities. The next gallery of note was at Shepparton in north-eastern Victoria, the centre of the rich Goulburn Valley fruit-growing area. Here the Municipal Council planned a civic centre to be erected on a five-acre site in a bushland setting on the banks of the river. The scheme included a new town hall, municipal offices and an art gallery, the latter designed as the central building of the complex. Work was begun in 1962 and the buildings were opened to the public in February of this year. The Shepparton gallery is the largest erected in a provincial city of Australia in the post-war era and contains galleries of contemporary and Australian art – this includes work from Buvelot to Hans Heysen – a temporary-exhibition lounge and a little theatre seating two hundred people. Finance was made possible by means of a State Government grant of £50,000.

Sir Andrew Fairley, Chairman of the Shepparton Preserving Company, made a gift of £25,000 on behalf of the company and a similar amount was made available by the City Council.

For the opening show the National Gallery mounted the most valuable collection of paintings that it has allowed to be sent from its archives in its long history. The public acclamation to that exhibition, and to the gallery, endorsed the success of the venture.

Mildura in far north-western Victoria on the banks of the wide Murray River is the scene of the third new gallery project. The City Council is providing an Arts Centre consisting of a natural history museum, a drama theatre and a new art gallery. The historic Chaffey homestead, *Rio Vista*, is being converted to the natural history museum. This was formerly used as an art gallery directed by Ernest Van Hattum until his recent retirement. The drama theatre to seat four hundred and fifty people will have a complete stage-house including fly gallery. The gallery again is the central building of the group. Mr T. McCullough, the new director, will have the control of these related departments and it is expected to be in full operation by mid-1966.

The tri-annual Australia-wide Mildura Prize for Sculpture competition pioneered by that city in 1961 and staged in the gardens of *Rio Vista* will in future be located in the new fore-court formed by the grouping of the three buildings.

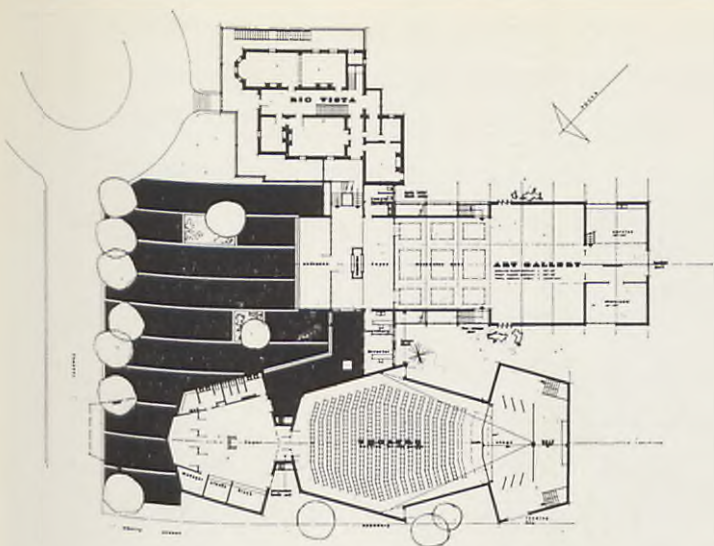
The citizens of Mildura contributed by public subscription £35,000, the Government £50,000 and the City Council £115,000 of the overall cost of £200,000. Public contribution for this purpose has been popular in the United States of America for some time and the Government has encouraged this by allowing tax deductions.

Extensions are being planned for Geelong and Bendigo and new buildings are proposed for Frankston, Sale, Horsham and elsewhere.

The modern art gallery is an involved piece of architectural design representing problems unique for its own sphere. The best methods of lighting – natural and/or artificial – display techniques, circulation, storage and administration are to a large degree still conjectural. As opposed to other building types there are few criteria and standards. A seminar held in Canberra in 1962 and attended by gallery directors, trustees, artists, architects and others discussed these aspects at length. The conclusions drawn, whilst useful, were only of the most general type. The experience being built up in this country and overseas is providing data for the planning of future galleries. With the application of this data many new and improved solutions will eventuate.

The cultural buildings of the present and those planned for the future have shown that society has come to recognize the importance of art as an integral part of its everyday life.



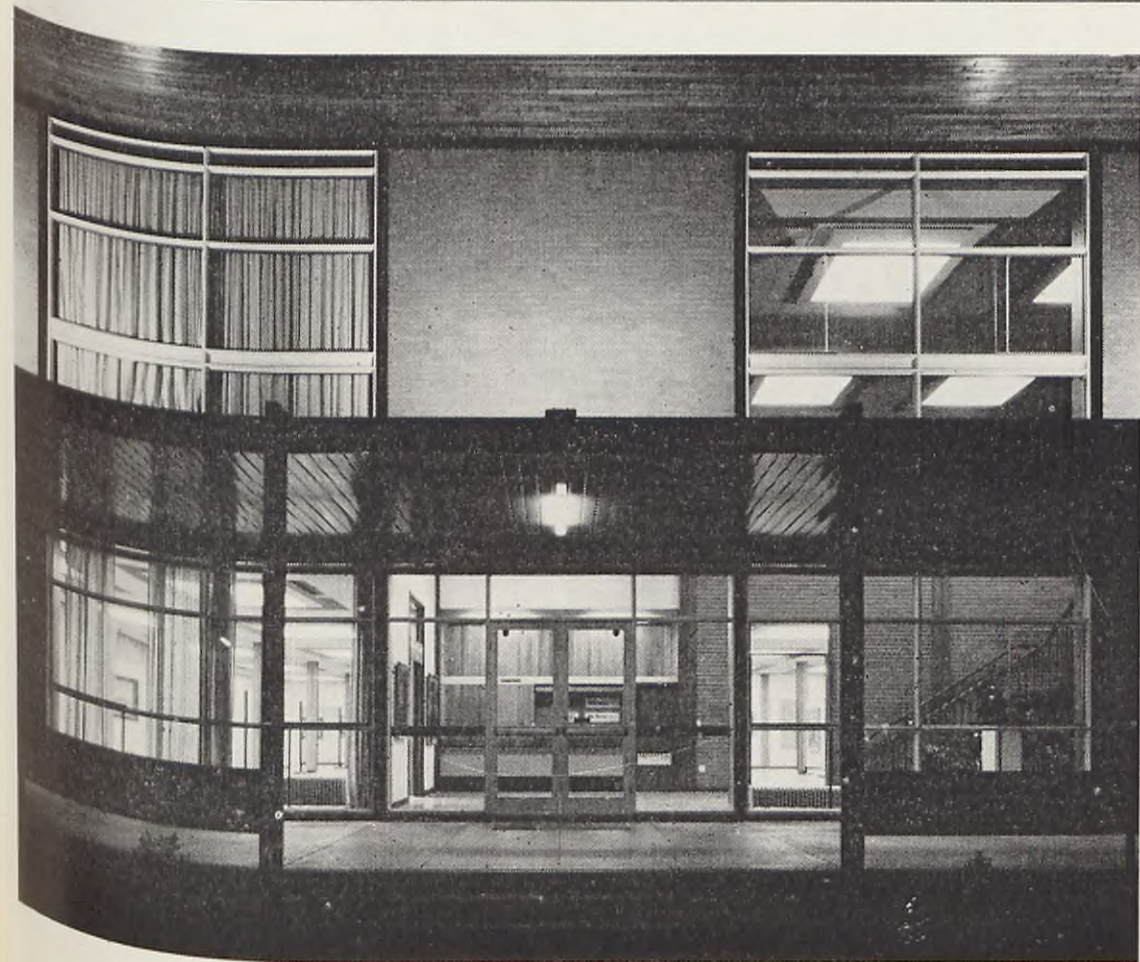
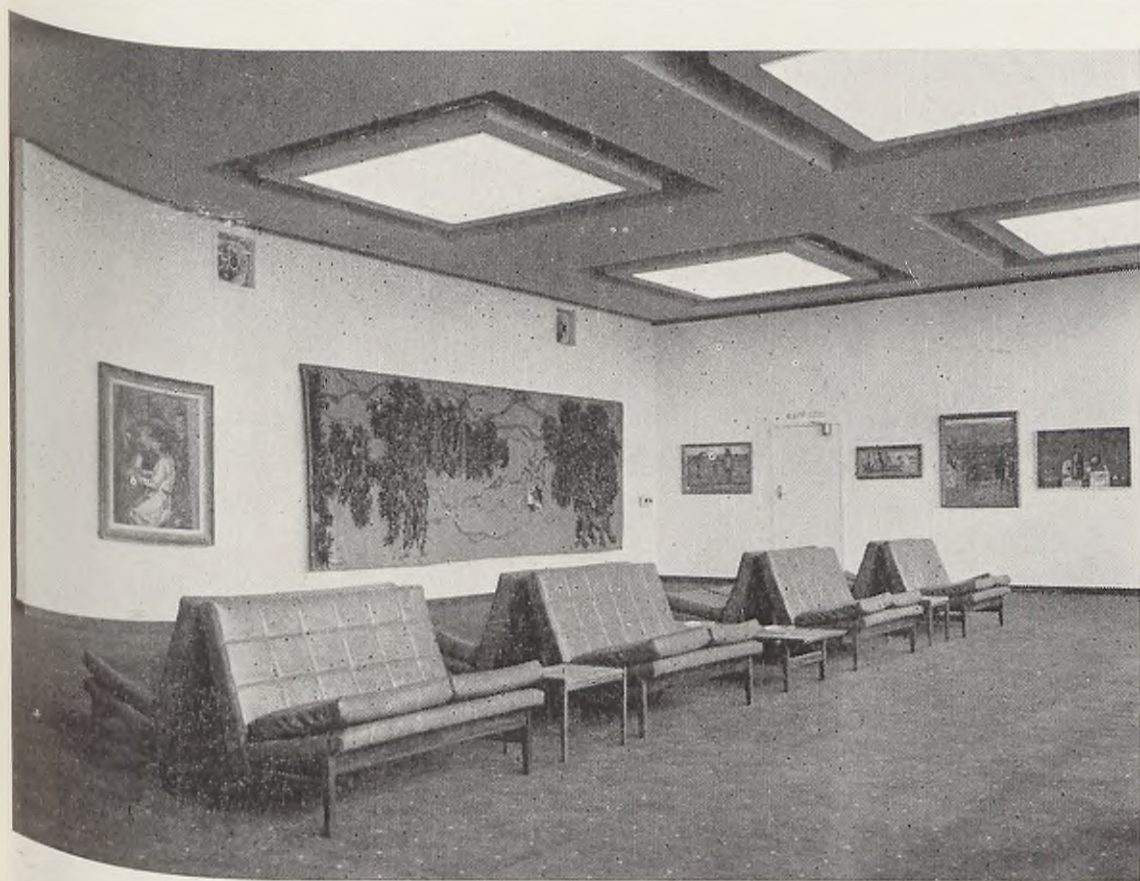


left  
Ground plan of the Mildura Art Gallery and Cultural Centre

below left  
Temporary-exhibition Lounge, First Floor, Art Gallery,  
Shepparton Civic Centre

bottom left  
Entry to Municipal Offices, Shepparton Civic Centre

below  
The Skinner Galleries, Perth





# Pottery in Australia

*Peter Rushforth*

In Australia, as in other parts of the world, the number of potters working as individual craftsmen has increased considerably in recent years. Although a seeming paradox in a world moving at an ever-increasing rate into new phases of technology, it would appear that there exists a renaissance of crafts. Perhaps the fog of standardization which has come in the wake of computers and the assembly line has awakened an instinctive search for work that has meaning and value in a human and art sense. Whatever the reason, the fact remains that kilns and small workshops are being erected at an astonishing rate throughout Australia.

What is the standard of work emerging from these workshops? And how does it compare on the international scene? These are questions best answered by an informed critic, but the background that has led up to this development can no doubt be seen clearly by a practising potter.



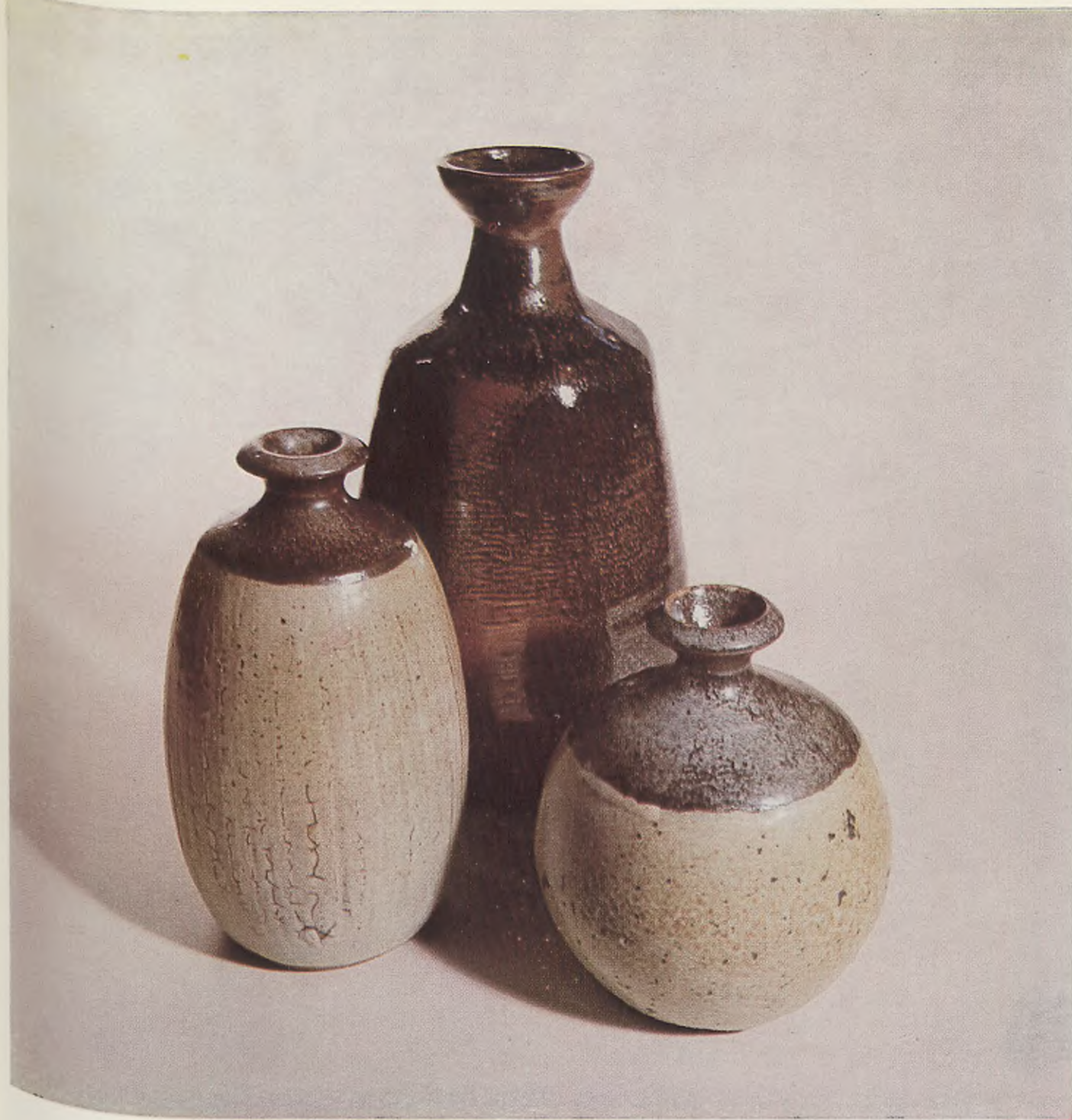
Except for some isolated cases we have barely reached a second generation of potters, yet already styles and approaches to work have changed. The first period in the 1930's saw potters working in earthenware using brightly coloured glazes. The obstacles that confronted the potter at that time were lack of handcraft traditions from which to draw on technically and the absence of any set of values as to what constituted a good pot. This country had no pockets of peasant craftsmen by-passed by the industrial revolution to keep alive the workshop techniques of producing earthenware and stoneware. Nor had the Australian potter inherited a philosophy that, as in Japan, unquestionably looks for and expects beauty in everyday objects.

In the 1950's distinct changes could be seen in the type of pottery being produced by the Australian potter. A large number of people had become interested in ceramics and the influence of Bernard Leach had contributed to a more serious approach to pottery and a realization that worthwhile standards could not be reached without long and arduous training. Leach's emphasis of the qualities of the superb Sung pots and Medieval pots of England resulted in potters producing pots that were neo-Sung, but it had the healthy effect of awakening potters to the aesthetic possibilities of unadorned stoneware. Since then many potters have forsaken the medium of earthenware, but it cannot be claimed that any one medium is better than another. In the hands of a creative craftsman each medium offers an exciting means of expression.

There has been a reaction in recent years against controlled forms of a classical nature with refined materials and a smooth finish. This has been brought about by a greater knowledge and contact with cultural streams ranging from the Neolithic to the profound and esoteric concepts of the Zen Buddhists, who see in pottery a vehicle for artistic expression.

Despite the diversity of styles and techniques being developed, there is a common factor of robustness and generally an unpretentious quality that links much of the work together. The attitude that seeks usefulness in pottery still outweighs the *avant-garde* approach, which abandons function in favour of freely modelled sculptural forms, where clay has been used as a means of exploiting textures, patterns, rhythms, tensions and any fortuitous happening in the kiln which may give some vitality to the form. This style, current in the United States, has produced work of a lively nature but it has also produced, according to Rhodes, the American potter, the worst pots of all time, pots which he considers clumsy, inept, useless and repulsive both in form and colour. In comparison Australian pots are certainly less venturesome but, it could be safely said, they are also less gimmicky. However, in some Australian work there appears a colour element indicative of our terrain; this could be helped by the presence of iron particles dispersed





above  
PETER RUSHFORTH  
BLOSSOM JARS  
Stoneware, dolomite and basalt  
glazes, largest 13in high

far right  
BERNARD SAHM CANDLESTICK  
Stoneware, oatmeal glaze, 24in high  
Collection David Mustard

right  
MOLLIE DOUGLAS  
POT WITH LID  
Stoneware, rust iron glaze, 7in high  
Possession of the artist

opposite  
LES BLAKEBROUGH  
STONEWARE COVERED POT (1964)  
Stoneware, iron glaze, 14in high  
Possession of the artist

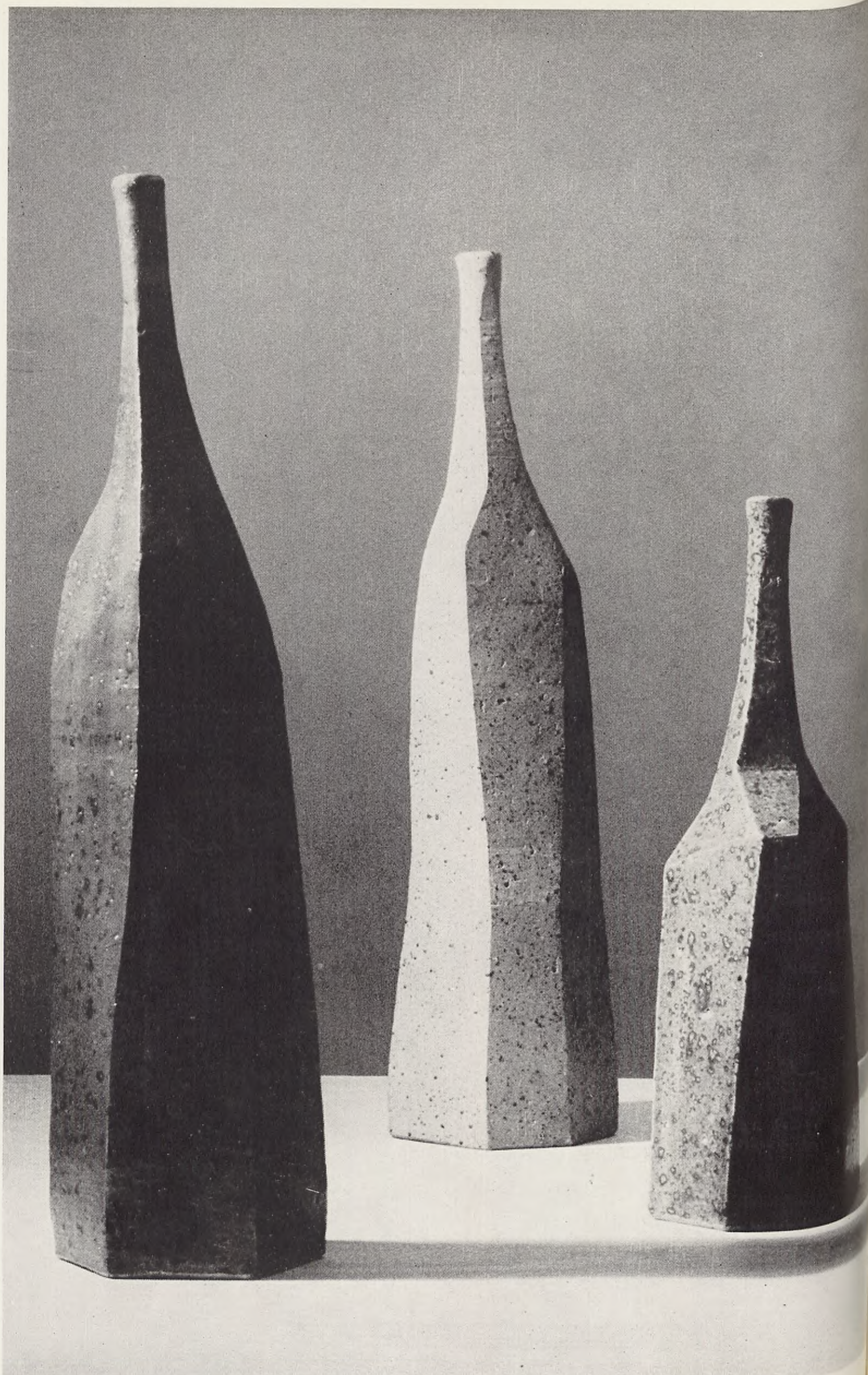
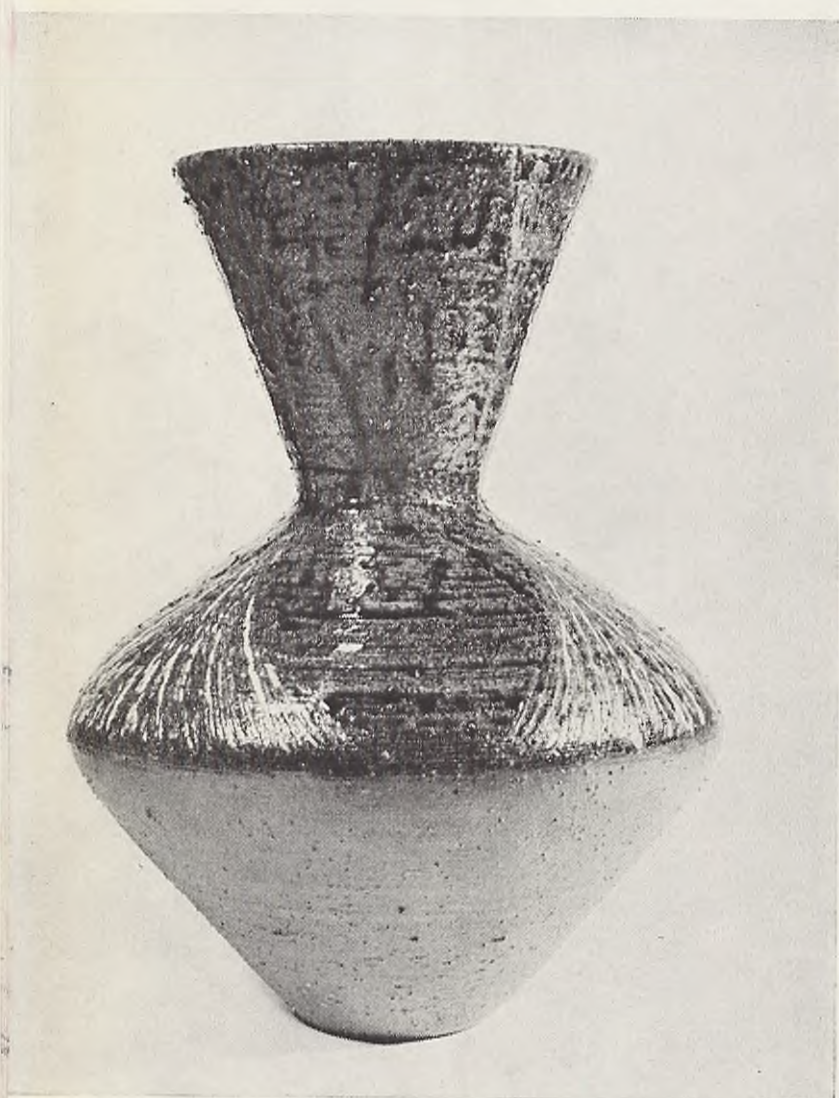




COL LEVY BULK WINE BOTTLES (1964)  
 Reduced stoneware; (left) rust coloured glaze,  
 (middle) unglazed grey body, (right) yellow-  
 brown glaze. Approximately 30in high  
 Possession of the artist

DEREK SMITH JAR (1964)  
 Stoneware, ash glaze, 15in high  
 Collection Peter Rushworth

JOHN KNIGHT COFFEE SET (1965)  
 Earthenware, coffee pot 8½in, mug 4in  
 Collection Michele Knight







through many of the clay deposits but generally the warm colours have been deliberately sought by the potter. The tendency of many potters to exploit local materials has meant the avoidance of standardization, but the claim that our materials are producing unique qualities is difficult to substantiate, for quartz, basalt, granite, limestone and kaolin – materials from which the potter derives his glazes and clay bodies – have common qualities the world over.

In the past few years Australian potters have had their work exhibited in Japan, Europe and America and a number of potters from here have visited overseas countries to study and work with potters. This liaison with potters of other countries has undoubtedly given local craftsmen a wider vision and freed them of parochial attitudes. Our diminishing isolation has resulted in some of the world's leading potters visiting this country and New Zealand to lecture and demonstrate the craft.

In 1956 Bernard Leach lectured to large audiences in Sydney and later Takeichi Kawai, a famous Japanese potter, exhibited and demonstrated in Melbourne and Sydney. This year Shoji Hamada, acclaimed as Japan's greatest potter, lectured and demonstrated to large audiences at the University of New South Wales and the National Art School, Sydney.

Hamada preached the philosophy of beauty, function and the importance of natural qualities in pots – his has no doubt been the strongest of all Japanese influences.

It is clear that considerable activity is taking place in this country in the field of ceramics. However, it could be asked whether this activity can affect design in the community. There is certainly a growing awareness amongst the public of better design in pottery and the demand for well designed hand pots far exceeds the supply. Australian pots are now appearing in craft shops alongside work from Scandinavia, Japan and England, and in the past twelve months in Sydney exhibitions featuring some aspects of ceramics were held on an average of nearly one a fortnight. Work in these exhibitions ranged from ceramic murals and highly individual pieces to functional pots. Generally the response to these exhibitions was encouraging and in particular, architects, conscious of the need for design in every aspect of living, have readily supported local development in craft.

Despite all these factors it would be optimistic to say that the studio-potter is other than the Cinderella of the arts.

left  
PATRICIA ENGLUND BOTTLE  
(1965)  
Stoneware, ash glaze, 9in high  
Possession of the artist

above left  
ROBIN WELCH ROUND FLANGED FORM (1964)  
Stoneware 11½in high  
Collection Art Gallery of NSW

above right  
CARL McCONNEL JAR  
Stoneware, wood-fired kiln 14in high

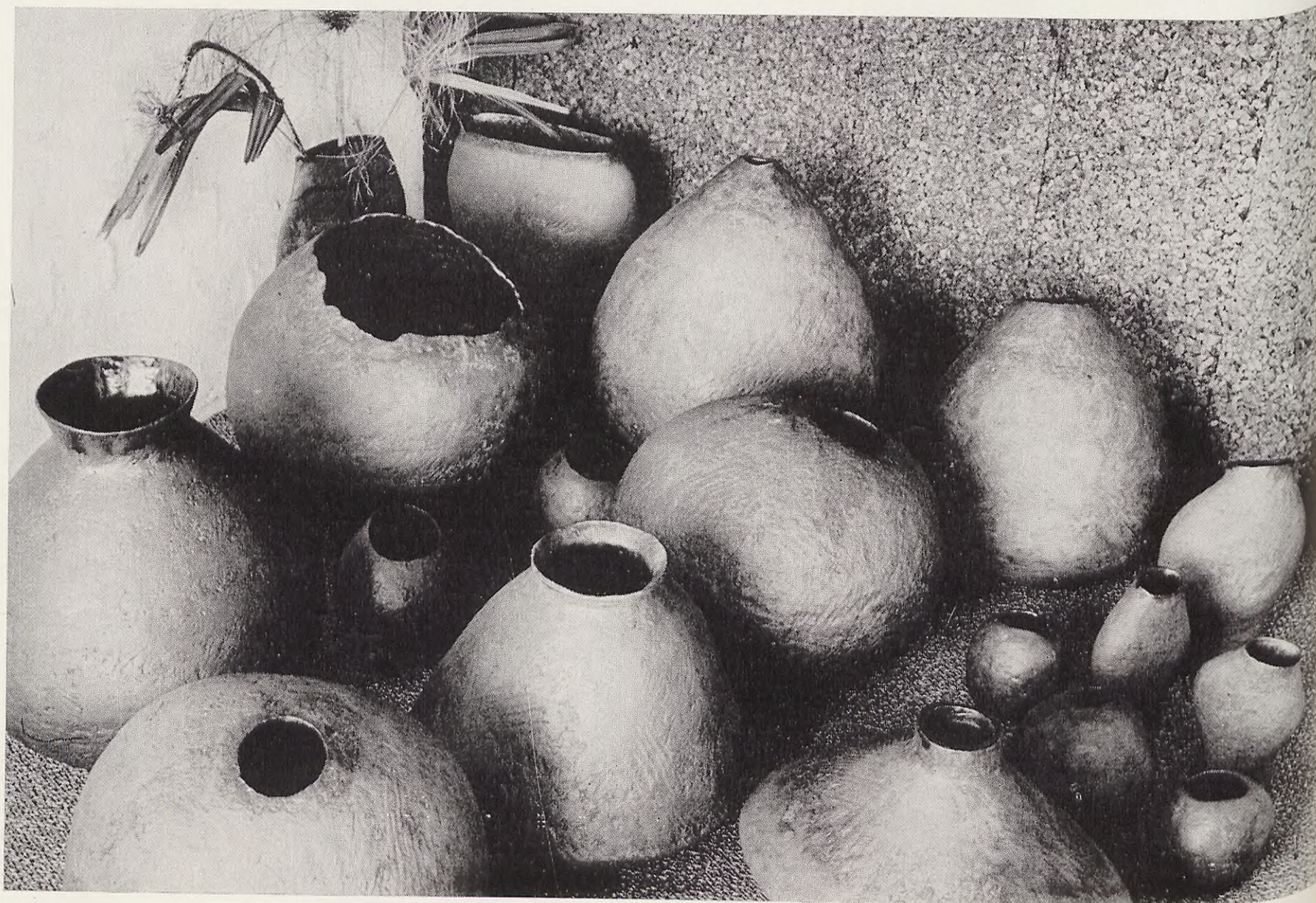
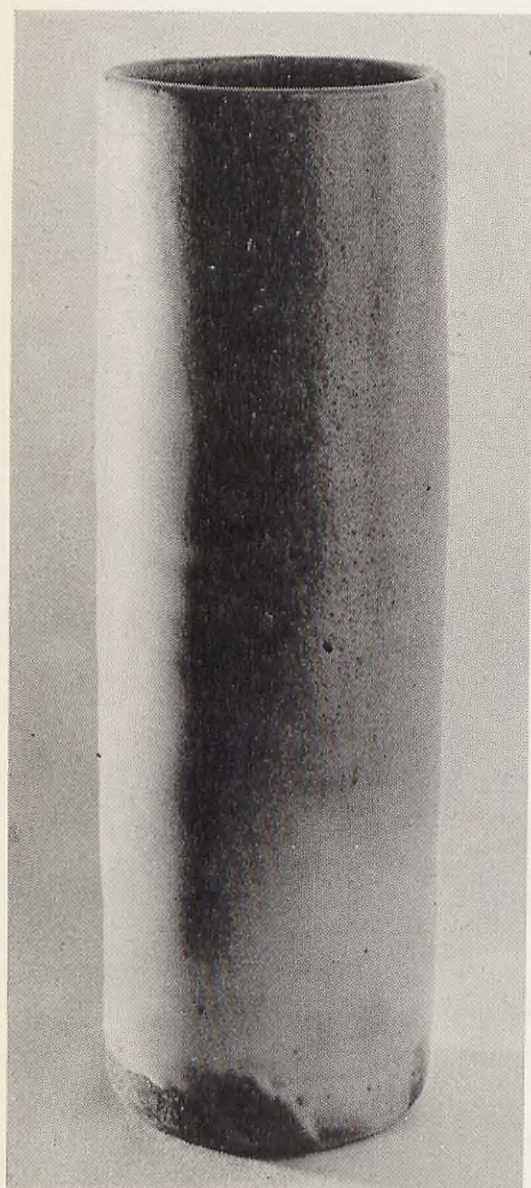


*right*  
H. R. HUGHAN VASE (1963)  
Stoneware 12in high  
Collection Dr Martin

*far right*  
IVAN ENGLUND BOTTLE (1965)  
Stoneware, Kiama volcanic rock glaze,  
15in high  
Possession of the artist

*below*  
IVAN McMEEKIN VASE (1963)  
Stoneware, feldspathic glaze,  
11 $\frac{3}{4}$ in. high  
Collection Art Gallery of N.S.W.

*below right*  
MAREA GAZZARD  
HAND BUILT CERAMICS (1964)  
High-fired earthenware  
5in to 27in high  
Collection various owners





Progress that has been made has emerged from enthusiastic and dedicated amateurs unsupported by scholarships or endowments and only recently supported by full-time courses. Now a small group of professional potters exists, together with literally thousands of people who are potting as a creative activity in their leisure time.

Prominent amongst potters who have pioneered pottery are Merric Boyd and Robert Hughan, both of Victoria. Boyd worked in earthenware with emphasis on decoration and colour, whilst Hughan, the first potter in this country to produce stoneware glazes in the manner of the Eastern potters, has placed greater emphasis on glaze and form. The Celadon and Temmoku glazes he has produced are indisputably of a quality that is comparable to those from famous overseas kilns. Most other potters in Victoria, with the exception of the English potter Robin Welch, are producing earthenware.

In New South Wales, Ivan McMeekin, after his training with the English potter, Cardew, founded the Sturt Pottery at Mittagong. McMeekin, believing strongly in a sound tradition and workshop training, has been producing beautiful stoneware glazes from local igneous rocks. The Sturt pottery, now carried on by Les Blakeborough, has become a thriving craft centre, producing work of a high professional order. Other potters who have drawn from either an English or an Eastern tradition are Ivan and Patricia Englund, Carl McConnell, Mollie Douglas and Wanda Garnsey. In contrast, Milton Moon, Alec Leckie, Col Levy, Derek Smith, Bernard Sahn and Marea Gazzard, whilst differing greatly in styles, produce work of a more individual nature, which could come under the term 'international style'. To these names could be added a long list of potters who are developing their work in various parts of Australia and, amongst the younger potters now training, there are undoubtedly many who will soon challenge the established names in pottery.

It is clear however that, of the many influences impinging on the Australian consciousness, two antithetical philosophies are dominant. From Japan comes the tradition of potters being also poets and philosophers, their work symbolizing the concepts of *wabi* and *shibui*. Dr Suzuki conveys the idea of *wabi* as 'A solitary branch of the plum in bloom among the snow-covered woods'. It is simplicity in all things, and the absence of visible skill. Likewise the concept of *shibui*, which expresses restraint, astringency and naturalness. Opposing this attitude of non-attachment and quietness is the American influence of individualism and experimentation. The virtues of both attitudes are fraught with dangers – the stratification of beauty into a canon of good taste on one hand and, on the other, the over-stressing of individualism with its resultant paucity of work due to too early weaning from tradition.

If progress were measured by enthusiasm the Australian potters could be assured of success, but it does not necessarily

follow that activity alone will produce art qualities. It is apparent that the flood of information on cultures past and present which has come with various media of communication, is proving a bewitching siren to the young craftsman. To avoid eclecticism and a hotch-potch of unrelated styles the local potter must seek new paths that will produce work that fulfils a need in our own society. The fact that Scandinavian countries and Japan have to some extent achieved this state is due not only to a local tradition but to the deliberate policy of groups of craftsmen who in many cases have had liberal support from their governments.

In these countries high tertiary training is available in ceramics and first-class galleries and design centres have contributed to a raising of standards. Only the future can tell whether we shall achieve similar conditions in this country.

below  
MILTON MOON VASE (1962)  
Stoneware 11in high  
Collection Art Gallery of NSW



below  
WANDA GARNSEY TEAPOT (1964)  
Stoneware, celadon glaze, 8in high  
Collection Dr L. W. M. Middleton



bottom  
ALEX LECKIE  
BIRD FORM (WINE BOTTLE) (1964)  
Stoneware 22in high



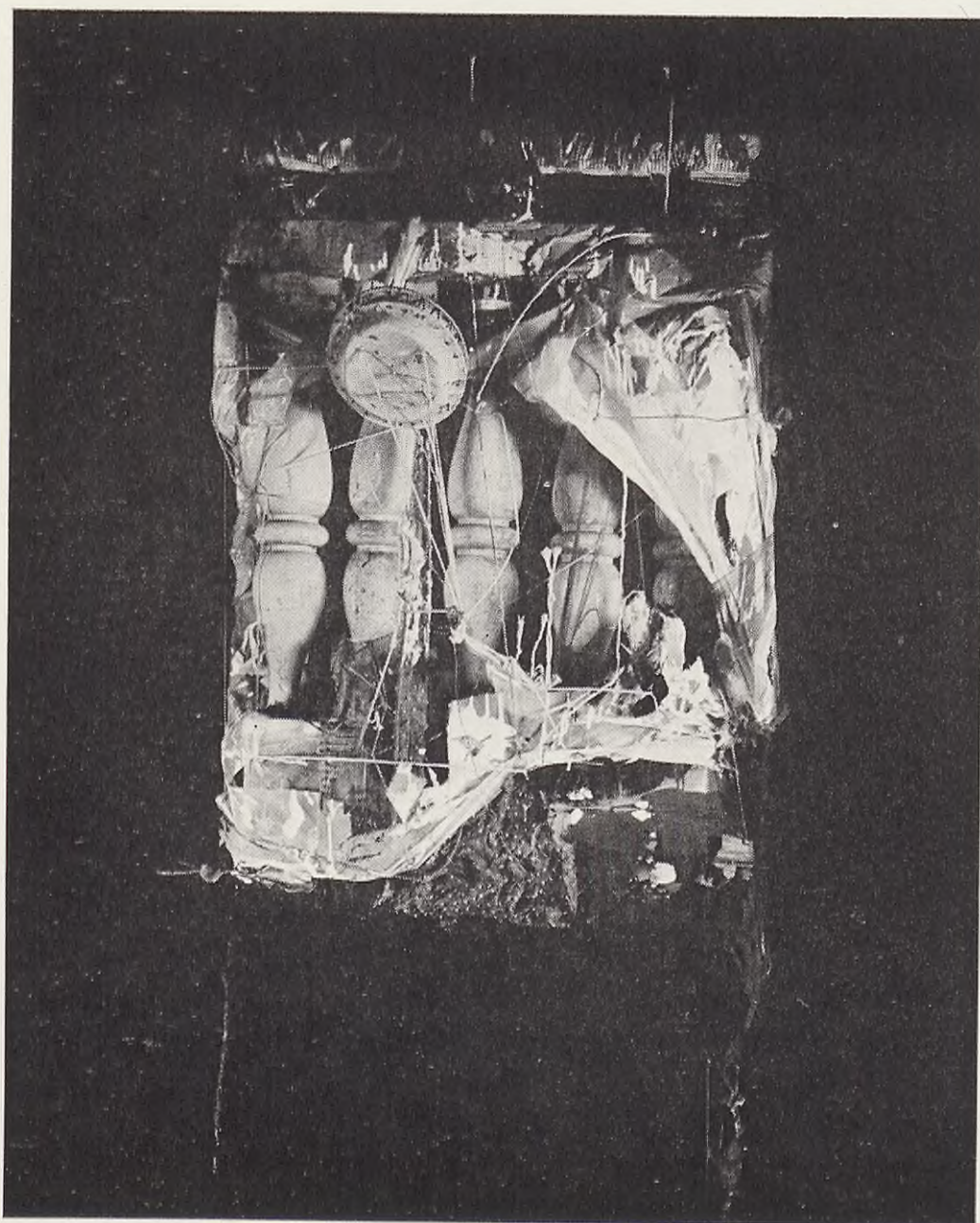


# Funksville: The West Coast Scene

*Carl Belz and Kurt von Meier*

Funksville happens to be where the action is, the boss-swinging scene on the West Coast of the U.S.A. Curious celebrity visitors arrive daily from out of the mystic wastes of Manhattan, along with swarms of those who have come to California to wheel and deal, to dig the scene, and to die. But both the newcomers and the natives seem to be perplexed and fascinated by the new booms and baubles of the world of art.

In America, since the famous Armory Show of 1913, the real centre of artistic activity has been New York City. Earlier in the century much of the effort toward defining a national style took the form of a reaction against European painting and sculpture, such as most artists in America saw for the first time in 1913. The New York centred, basically



East Coast concentrated sense of culture persisted more or less unquestioned until the years following the Second World War. But then came a new awareness of the world with the development of Abstract Expressionism, the first movement of truly international significance which must be regarded historically as an essentially American phenomenon.

The big move Westward began a century earlier with the great gold rush. It continued in several waves, the last being with the gilt rush to Hollywood during the 1920s, with the Depression migrations that Steinbeck records in *The Grapes of Wrath*, and with the giant influx of workers for aircraft factories and shipyards during the 1940s. The last two decades have seen this surge continue and increase, although recently a lighter spirit has come to typify these occidental migrations – even leading to an overflow of Yanks in the Antipodes in search of sun and surf.

Definite signs of the real and permanent shift in taste in America, however, were perhaps first demonstrated unequivocally by the arrival of the Big Leagues on the West Coast. With the former Brooklyn Dodgers in Los Angeles, and the erstwhile New York Giants in San Francisco, the subsequent emergence of these two cities as focal points for the development of a West Coast style in both the fine and the popular arts might easily have been foreseen. It is not true that art began anew, springing from nothing, in California; but neither is it accurate to regard the West Coast works as merely transplanted products from the art hothouses of New York or London.

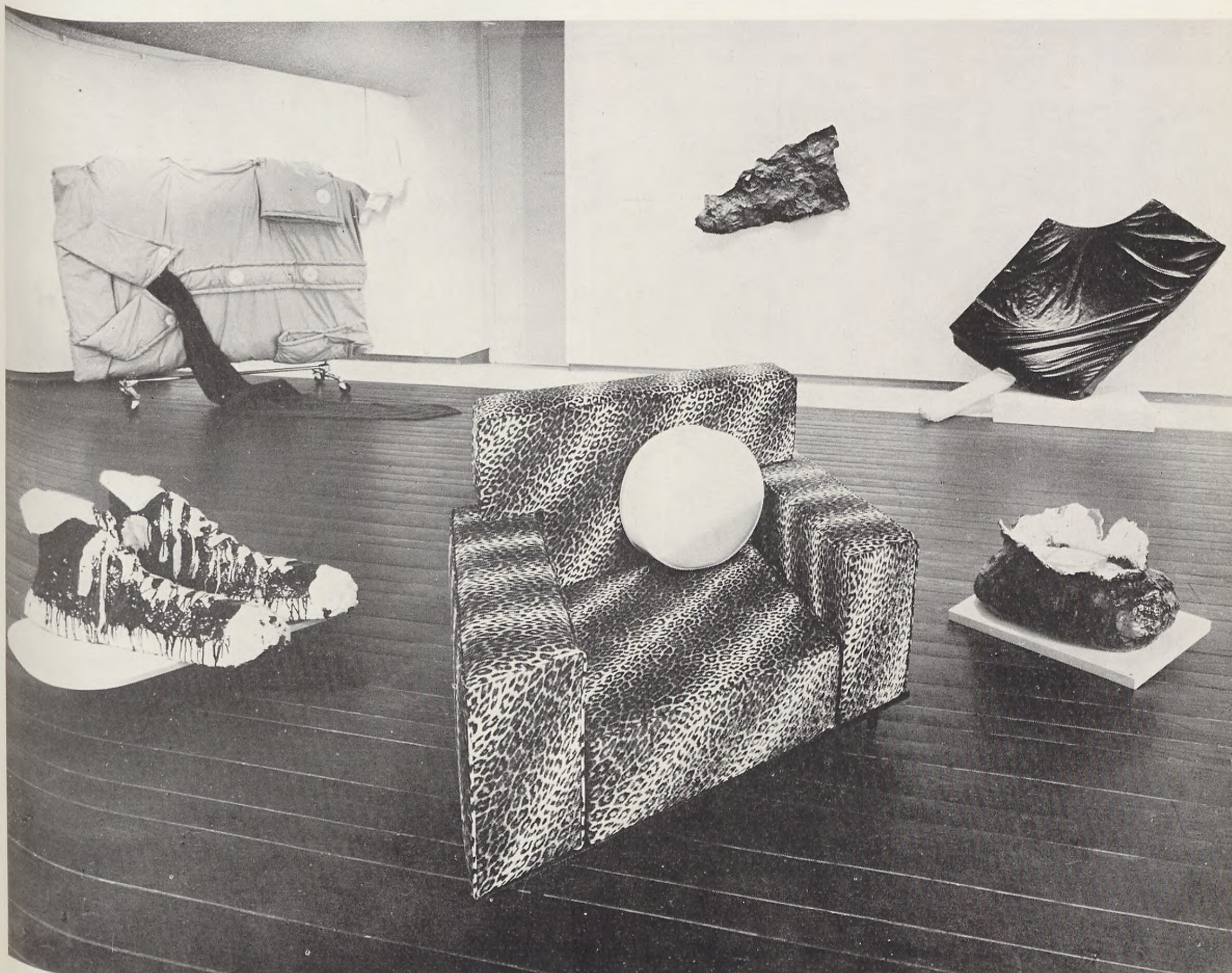
Following Abstract Expression on the New York scene came a rich succession of movements, groups, and individual artists. These have all stimulated a new critical terminology that has become part of our contemporary artistic vocabulary: from Twist and Pop, to Frug and Op, to Camp. With the greater publicity and increased popular attention directed toward the fine arts (as well as toward some of those not so fine), none of these terms or styles has, since the beginnings of Abstract Expressionism, persisted as an essentially New York Phenomenon. Rather, they have spread across the country – indeed, internationally – and have often appeared simultaneously elsewhere, so that there have begun to emerge new and subtle stylistic differences between both works of art and centres of artistic activity. Particularly fascinating in America is the distinction between the East and West Coasts.

One crucial aspect of the complex and delicate business of analysing the differences between art centred in New York and that emanating from Los Angeles or San Francisco involves the stance of the artist – the attitudes he manifests about the making of the work of art. There seems to be a consistent distinction between, on the one hand, New York artists such as Andy Warhol, Roy Lichtenstein (at least in his earlier work), and Claes Oldenburg – and on the other



*opposite*  
BRUCE CONNER BOMB 1959  
Hanging assemblage 10in x 36in x 24in  
Ferus Gallery, Los Angeles

*below*  
CLAES OLDENBURG EXHIBITION INSTALLATION  
Dwan Gallery, Los Angeles

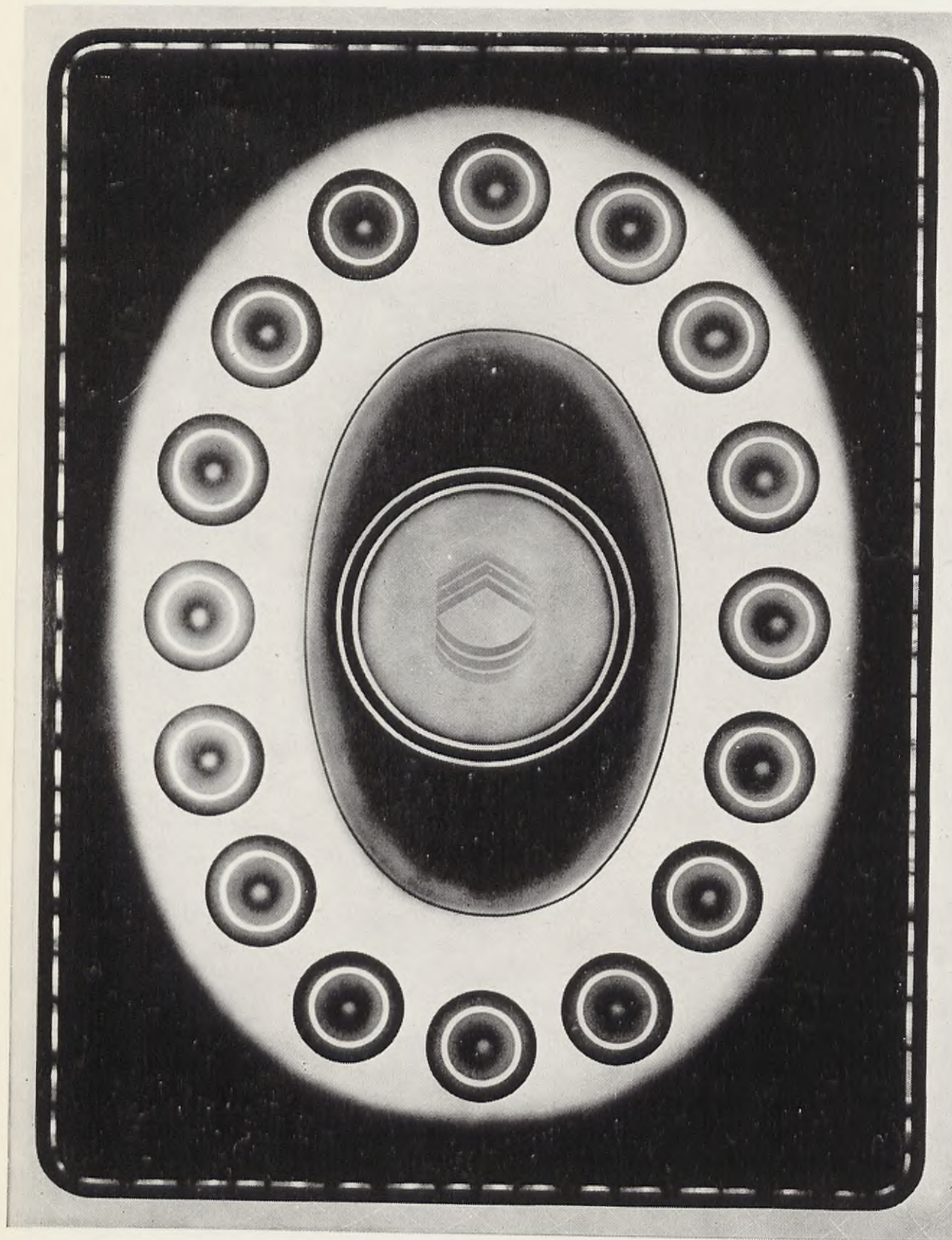
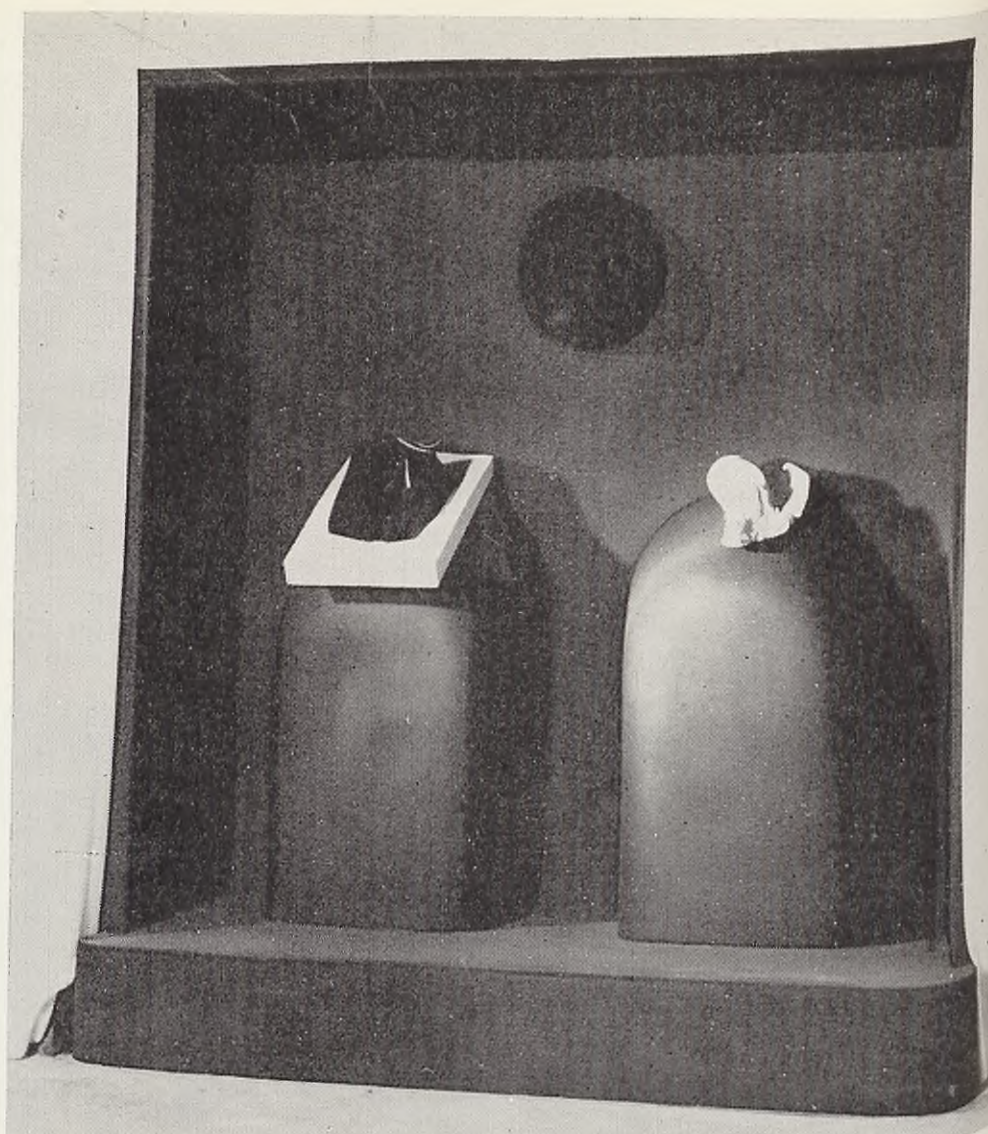




*right*  
 HAROLD PARIS ROOM ONE - NICHE DETAIL (1964)  
 Mixed media  
 Possession of the artist

*below right*  
 PETER VOULKOS STONEWARE VASE (1960)  
 Ceramic 30in high  
 Possession of the artist

*below*  
 BILLY AL BENGSTON THE MILD ONE (1963)  
 Oil lacquer on hardboard 63in x 49in  
 Ferus Gallery, Los Angeles





hand, West Coast artists such as Wayne Thiebaud, Mel Ramos, Harold Paris, and Peter Voulkos. Admittedly, the self-consciously casual, *degagé* attitude so popular on the New York Camp scene during the last few years is reflected elsewhere – particularly by the West Coast Cool School painters such as Billy Al Bengston and Joe Goode, or the sculptors Larry Bell and Tony de Lap. But even here the artist's stance of disinvolvement seems to be tempered by a typically West Coast hang-up on the work of art, in itself, as the object of great and concentrated concern: the 'Fetish Finish' syndrome (to quote Nicholas Wilder, the bright young Los Angeles dealer).

Camp, as a concept, first broke into the big-time of cocktail party topicality following the publication of an article written by Susan Sontag (*Partisan Review*, Fall, 1964). Camp also gained in semantic currency with the emergence of Pop Art, although originally it was a term largely restricted to the jargon of the homosexual underground. Perhaps from its origins, the spirit of Camp has retained a sort of aggressive asexuality; as such, it contributes to both the Great Sexual Revolution and the Great Role Reversal by minimizing distinctions between sexes, and by forcing a more open and frank consideration of all questions concerned generally with sex.

In contrast to Camp, however, the key to West Coast style is Funk – a distinct, if not antithetical, stylistic quality. Funk has yet to achieve the critical vogue of Camp, despite its significance for West Coast artists themselves. The Funk sensibility is still 'unofficial', although this may be explained simply as another example of the less verbal approach to art encountered almost anywhere west of the Hudson River. But Funk hangs around and, when it does come through occasionally, everyone who swings seems to see it and to know it.

One of the reasons why neither the term Funk nor the phenomenon itself has yet been accredited a real importance is the sheer difficulty of talking or writing clearly about Funk. 'Like, if you gotta ask, man, you ain't never gonna find out what it is.' Etymologically, Funk – as an aesthetic quality or response – was apparently used first in the Negro jazz vocabulary; and, like most such terms, possesses strong sexual connotations, originally evolving from Negro slang. As with Camp, Funk involves anti-taste; but, while Camp cultivates 'good' bad taste in a way that is often precious and even *recherche*, Funk is concerned more with the essence than with the pose, and can even be 'bad' bad taste if the Funk is mean enough. In terms of aesthetic analysis, one of Funk's principal characteristics is non-formality: the absence of consciously formal or arty concerns. No value is attributed to elegance or refinement as such (although Funky dancing or sculpture, for example, may well be both). Funk implies

the raucous and the slightly obscene, the sense of guts and immediacy, the undeniable, the swinging, and the dirty – perhaps both physically and ethically, either by inflection or innuendo: the blackbird farting, or just after.

In its historical use, Funk might be associated with the qualities of early Cannonball Adderly, in pieces such as *This Here* and *Blue Funk*, combining simple, 'churchy' chordal structure with a driving straight beat; or in the songs of Mose Allison. Many similar aesthetic responses are elicited by Funky painting and sculpture. Wally Hedrick and William Wiley are painters whose work often displays raw Funky qualities alongside the Cool Funk found in Bengston. Funk is found in the work of sculptors Edward Kienholz, Harold Paris, Arlo Acton, Robert Hudson, Jean Linder, and in the ceramics of Peter Voulkos and Charles McKee.

It should be pointed out that Funk is not a style or manner that can be self-consciously assumed, nor does it have anything necessarily to do with artistic merit. Funk is not always a particularly desirable quality for which the artist might willingly take credit; but it does always possess the un-

*continued page 232*

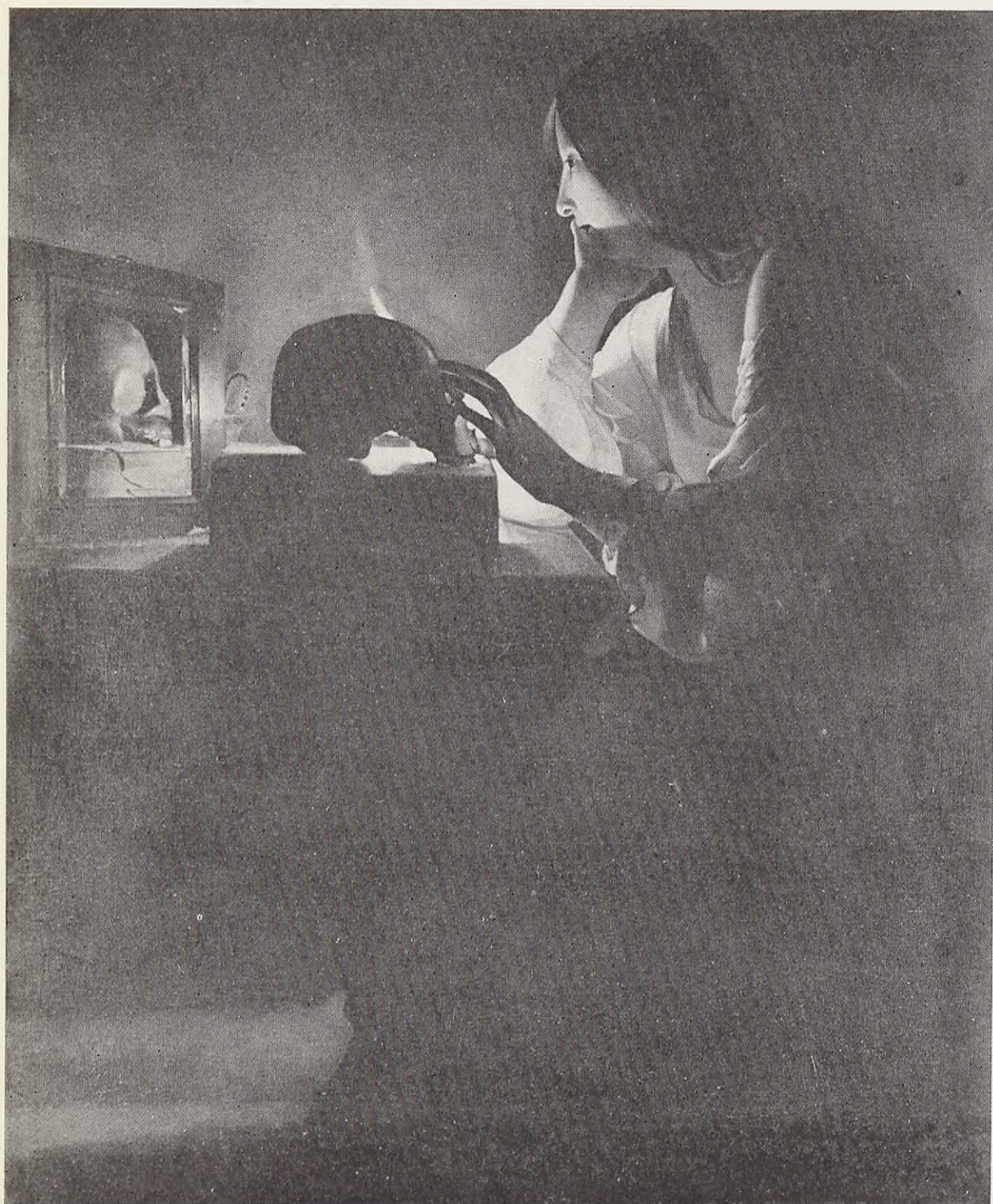


MARK DI SUVERO PRE-COLUMBIAN (1965)  
Mixed media 9ft x 9ft  
Dwan Gallery, Los Angeles



# Candlelight and Triumphs: Baroque I

*Ronald Millen*



More nonsense has been spoken and written about the Baroque than about any other period in art. This is more true of Baroque painting than of Baroque sculpture. The terrifying achievements of that sculpture are so extraordinary as to leave even the most uninformed viewer thunderstruck. Baroque painting is another cup of tea – or vast ocean. Its basis and appeal are at one and the same time more emotionally instinctive and more intellectual. The viewer in quest of the immediate satisfaction afforded by Renaissance art draws back at the challenge of Baroque painting. Anyone in search of the 'self-expression' that is both advantage and handicap in modern art senses dimly that something of it is present in the painting of the seventeenth and early eighteenth centuries. It is this that makes Baroque an art of intense current interest. In less than two decades, Baroque art has become a matter of concern and inspiration, rather like T. S. Eliot's 'discovery' of John Donne and the Metaphysicals or the recently re-awakened delight in the music of Monteverdi, Schuetz, Buxtehude and Biber. This is because the art of that time, like its literature and music, has something to say and something to teach to art today.

It has been suggested that what makes recent American painting convincing is the rhetorical element. By this is certainly meant the bold gesture, the sense of something serious to communicate, and the will to communicate it to something broader than a circle of chums. The Baroque artist, like artists today, turned for release to the big, often gigantic, canvas and to a transformation of both subject and materials into something over and beyond themselves. When an Impressionist painter depicted a woman, she was, by intention no more than an object providing the excuse for a study in the effects of light on colour. This began the breakdown of the relationship between subject and means, which has plagued painting ever since and is the central problem today. Even the Expressionist attempt to infuse the object depicted with the 'I' of the painter could not stem this headlong drive into irresponsibility where a painting has no meaning except as paint, and therefore has no standards. Among others, certain American and Italian painters today seem to be seeking the way back to meaning in art, but the means chosen are inappropriate or inadequate to the meaning they wish to convey. Obviously none of them is willing to depict a woman as a woman and no more. They seek instead to bring to the image a quality that, for want of a better word, can be called metaphysical, something over and beyond the fact, which

GEORGES DE LA TOUR PENITENT MAGDALEN  
Collection Pierre Fabius, Paris

*opposite*  
GIOVANNI BATTISTA GAULI, called BACCICCO  
GLORIFICATION OF THE NAME OF JESUS (1672-83)  
Ceiling fresco, Church of the Gesu, Rome







Photograph by Mark Strizic







*opposite*  
SCHOOL OF BERNARDO STROZZI  
ST LAWRENCE DISTRIBUTING THE TREASURES OF THE CHURCH TO THE POOR  
Collection National Gallery of Victoria

*left*  
GIANLORENZO BERNINI ECSTASY OF SAINT THERESA 1645-52  
Cornaro Chapel, Santa Maria della Vittoria, Rome

*below*  
PETER PAUL RUBENS THE CONSEQUENCES OF WAR (c. 1638)  
Collection Galleria Palatina, Florence





lends it a grandness if not a grandeur. Impressionism and its heirs, Cubism and Abstraction, debased the subject; Pop Art debases the means. In both cases the failure comes from unwillingness to accept responsibility.

Not estranged from their environment as artists are today, Baroque artists accepted this responsibility as a matter of course and expressed it with a world of contrasts: flights of imagination and realism; personal mysticism as well as universal dogma; moral idealism but also picaresque, dizzy virtuosity in technique combined with the most complicated intellectual symbolism.

For a long time Baroque, like Mannerism, was a dirty word (the always-backward French still describe behaviour they do not approve of as 'baroque'). This was true as long as criticism and history were dominated first by the dead hand of the French Academy and then by the fusty Ruskins and their heirs, the Berensons. Today we know better. Baroque is St. Peter's in Rome with its colonnade vast enough to embrace a world, and St. Paul's in London. Versailles is Baroque (French Classicism is no more than a bourgeois penny-pinching variation on the real thing) and so is Blenheim Palace. Baroque includes the infinite peace of Vermeer and Le Nain and the whirlwind drive of Bernini and Rubens, the pomp of Van Dyke and the intimacy of Georges de La Tour, the never-never land of the Carraccis' mythologies and the down-to-earth Madonnas of Caravaggio, the largest canvas ever painted (Guercino's *Saint Petronilla* in Rome) and the vast landscapes Elsheimer compressed into a tiny space, the charm of Dutch still-lives and the Dutch anguish of Rembrandt. It is, in short, a phase of history covering the seventeenth and part of the eighteenth centuries, and those were the most complex and diversified of centuries. Strife-torn, problem-ridden, like the twentieth century they set new problems for artists.

Baroque is a strict historical designation like Mannerism, Romanticism, Impressionism, Cubism and the other decisive movements. In its broadest use it means the period of the reaction against the rigidity of the late academic phase of Mannerism. It began with the Carraccis and Caravaggio and soon came to embrace all of Europe and all of the arts, fine and applied. It ended when its arteries hardened into Classical Academicism under French influence at the end of the century. It had a brief reprieve with Rococo, with Guardi, Watteau and Tiepolo, but by then its feeling was shallower, its energy tamed, and there was not enough blood to keep the heart pumping.

Strictly speaking, the movement began in Rome around 1630 with the triumvirs Bernini, Pietro de Cortona and Borromini, but Rubens counted for much in launching the new attack.

There was a release of energy after Mannerism's crises, pessimism and soul-seeking that had begun with Raphael's Stanze and Michelangelo's Sistine Chapel. Mannerism had added depth of feeling and audacity in experiment to the canons of the Renaissance. In the first years of the new century artists could look back with some objectivity on the standards set up by Raphael, Michelangelo and Titian, which had oppressed their predecessors from Pontormo and Rosso all the way up to Tintoretto and El Greco (Vasari had stated flatly that it was not possible to go beyond the Titans). Those lessons, they felt, could be used and not rejected (a lesson for today!) but to them they added what was lacking or merely implicit in previous art: movement of forms; mass and its expansion in space; control and balance of apparent confusion and complication; command over the old materials and brilliant exploitation of the new; firm grasp of symbols and subjects, both new and old; and the invention of new ideas at times so extravagant as to verge on the surreal but always combined with the techniques appropriate to their expression. The key word in all of these is: control.

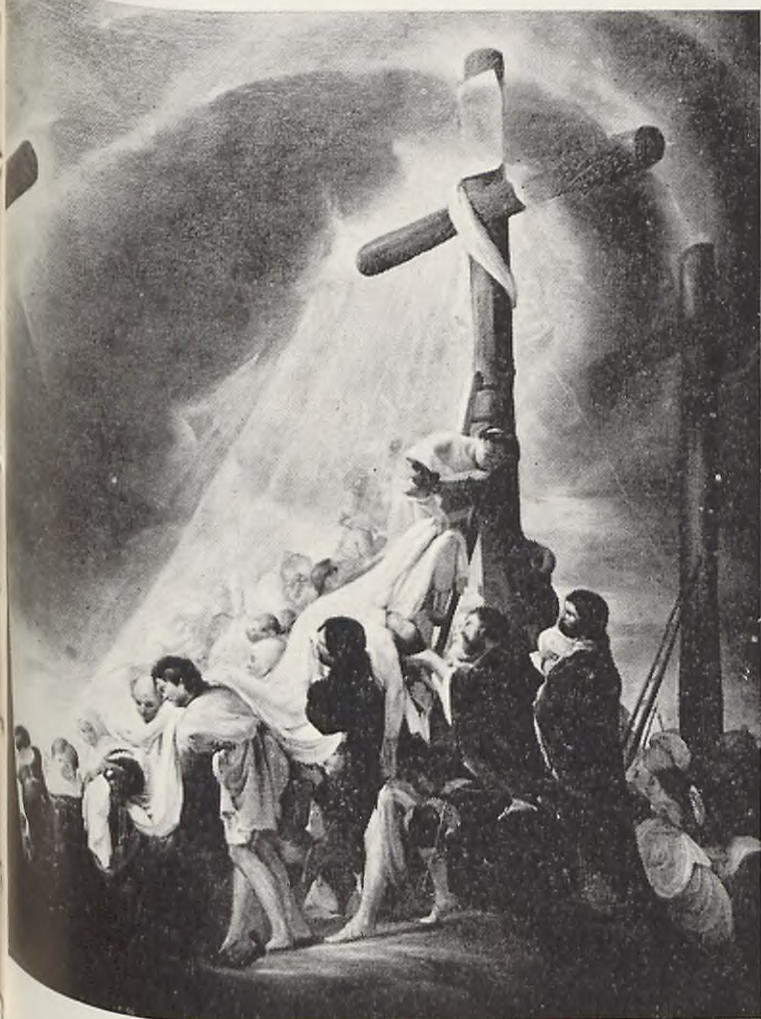
It is in its contradictions that Baroque art is most related to art of our time. The root of those contradictions is, on the one hand, concentration and constriction, on the other, expansion: microscope and telescope, the immediate environment and the new worlds across the seas and in the heavens, the assertion of the individual middle-class personality and the rise of great states with absolute power. This is directly meaningful in the art itself. The scientific achievements of a Leeuwenhoek and a Galileo and the new knowledge acquired in foreign exploration were matched by the immense first-hand erudition of a Rubens and a Bernini and the deep-going investigations of a Vermeer.

Man, with his new-found personality, turned in on himself, constricting his space, making a world of his domestic room. His *Lebensraum* is the boundaries of a room, as in Vermeer, or no more than a circle of candlelight, as in de La Tour, whose repentant Magdalen (Paris, Fabius Collection) turns inward and is lost to the outer world. Her physical world is no more than concentrated light, the light of God, reflected on whatever can reflect it: mirror, book, skull, skin, light-toned cloth . . . but the light of God is lost in what will not absorb or reflect or be penetrated. Here subject, symbol, form, light and colour combine perfectly and as if inevitably to form a unity with no loose ends, nothing unachieved. This same concentration, in various measures, appears in Caravaggio, Rembrandt, Vermeer, Zurbaran, Cavallino, and Dutch genre painting.

But man lived also in an open and expanding universe where in war, politics, religion, exploration and science he accomplished great exploits. Boundaries were burst apart,



below  
PAULUS BOR DESCENT FROM THE CROSS  
Collection Centraal Museum, Utrecht



left  
DOMENICO FETI SAINT MARGARET  
Collection Galleria Palatina, Florence

below  
GIOVANNI FRANCESCO BARBIERI,  
called GUERCINO  
Erminia and Tancred  
Collection Palazzo Doria, Rome





first of all in the immense explosive ceiling fresco by Pietro da Cortona, glorifying the Papacy and the Barberini family in their palace in Rome. Swooping over a vast hall, with highly involved symbolism and a structure that exploits forms and counter-forms with utmost virtuosity, it soars upwards and outwards from its centre. In later frescoes (Il Baciccio's *Glorification of the Name of Jesus* in the Gesu in Rome) the centrifugal movement is so strong that the fresco pours out across the gilded plaster ceiling and spills down the walls to the window frames; materials are all engulfed in *trompe-l'oeil*: a painted angel reaches a stuccoed arm and leg across the border of the ceiling fresco, and the eye has difficulty in making out from below what is two-dimensional and what three (the great grand-daddy of the Rauschenbergs!). Despite such profusion, and in spite of the older commentators whose tidy academic minds found this art chaotic, there is always rigorous intellectual control of both the single elements and their combination. No matter how complex and, at first glance, how wild a Baroque painting or church may seem, closer inspection always reveals careful symmetry, subtle balance and unity. Even in these vast triumphant frescoes, everything works together to create a single impression: symbols of triumph and ecstasy, tornado movements, and radiant light.

In the expansive universe, light is used to open up space whereas, in the constricted room, it closes it down. Far more intense than the even daylight of Renaissance painting, Baroque light exploits a vaster range of tonality with greater contrasts. Colour, unlike the Renaissance approach, is broken up in brush-strokes to create, at one and the same time, luminosity and movement, as in the Rubens *Consequences of War* (Florence, Galleria Pitti). Baroque use of colour is more related to Expressionist and anti-formal art of today than to that of the past century. It is for this reason that Kokoschka, whose colour is always related to movement, boasts that he is a traditional descendant of Austrian Baroque. It often seems to exist for itself, but it is there as the expression of a psychological state, a symbol, or a narrative idea. In its day, this kind of painting was called *macchia* – stain, splash, in short, the basis of Tachisme today.

These were universal principles not restricted to painting. All arts existed in a synthesis; Lope de Vega hailed the poet Marini as 'great painter in sounds' and Rubens as 'great poet of the eyes'. Bernini's *Saint Theresa in Ecstasy* uses different coloured marbles, stucco, gilding, and light from a hidden source in the chapel to create a hitherto unknown psychological expression. The marble swirls like paint, the angel is suspended as no statue should be, the light is planned so as to fall on certain areas at certain times of the day. Bernini's 'mixed medium' was conceived in order to snatch from time a flashing momentary psychological state, something

impossible to sculptors before him – and since. His respect for his material is as serious as Henry Moore's, but he does not allow it to dictate the end-product. Stone becomes a medium for expression both spontaneous and eternal.

This same psychology appears in portraits. Enhanced realism goes along with symbolic expression of the sitter's status in society and his inner character. Again this is achieved by a new use of materials, as in Bernini's sculptured bust of Francis I d'Este where a variety of textures – lace, armour, swirling drapery and cascading hair – combine to reveal the regal pomp of the sitter's person and position. Rembrandt, Velasquez, Hals and Van Dyke all exploited paint similarly to enhance the psychology of their portraits.

To the modern artist, this concern with materials is familiar. He too is concerned with using paint as paint, whether like Rembrandt and Strozzi with their heavy-loaded pigment and emphatic brushwork (Pollock, Alechinsky, Riopelle, De Kooning, Appel) or the richly charged dash of Rubens's paint (a lesson still unlearned) or the liquid flow of a Carreno or a Domenico Feti (Larry Rivers, Rothko). In our time the way a painter lays on his paint has become his trademark and too often little more than such an exterior sign, but the shorthand of Velasquez, which drives directly to the point as in *Las Meninas*, or the ruthless elimination in the last works of Franz Hals, the *Governors* and the *Governesses*, are just as immediately recognizable and personal, but they are means to an end, and the end is significant.

It is no accident that in recent years there has been a marked interest in the Baroque in both Europe and the United States, where museum acquisitions and major exhibitions have followed each other without pause. A Rauschenberg or a Francis Bacon could not have developed without the rediscovery of Baroque art. What is less known is the impact it has had on modern art for much over a century. Delacroix's 'revolution' was no more than a conscious return to Rubens. Cezanne in his early years aspired to be Baroque, and in his maturity his model was the perfect classicizing-Baroque Poussin who (along with Piero della Francesca) also inspired Seurat. Those artists of the past, like Europeans and Americans today, had every opportunity to become familiar with art of the seventeenth and eighteenth centuries. Australian artists, far from the centre of things past and present, can only depend for this major area of art, as for others, on the unsatisfactory second-hand experience of art books and on Australia's museums.

The next article in this series will discuss in detail individual artists and their meaning for today, and will also look into the question of what Australia's museums have not done and can still do.



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# EDITORIAL

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During the last ten years Australia has witnessed an art boom – generally speaking in the best sense of the phrase. Not only have more paintings been bought, more painters promoted and encouraged and more galleries opened, but people are almost as aware of trends in painting as they are of Home Decorating. Moreover, collections of works by Australian artists have been exhibited overseas – and favourably noticed in many cases. It is therefore a tragedy and a disappointment that, in these times of great expenditure upon and interest in the graphic arts, the Museum of Modern Art and Design of Australia is foundering through lack of funds and a project of vision and courage is about to sink.

The organization known as the Museum of Modern Art and Design of Australia was founded in March, 1958. The project was initiated by the Contemporary Art Society of Australia (Victorian Branch) which made an approach to a leading Victorian business man, Mr Kurt Geiger, to launch the idea. A Committee was established, with Mr Geiger in the Chair, and comprising, as well, a number of other business and professional men and others who were active in the field of modern art. This Committee became the first Council and it appointed Mr John Reed as Director.

As the Council had no foundation or government grant, finance was sought through subscriptions, donations, fund-raising activities, commission and so on. The Council would have had every right, once the organization had been properly established, to expect financial help from the Government – but none was forthcoming.

To form the nucleus of a permanent collection, the Director and Mrs Reed gave the bulk of their very important private collection to the Museum, including many works by Sidney Nolan and works by Charles Blackman, Arthur Boyd, Ian Fairweather, James Gleeson, Joy Hester and Danila Vassilieff. Amongst these were early paintings of particular importance and interest. It was intended that this should

be added to, as funds allowed, so that the museum would ultimately have a permanent collection of Australian contemporary painting perhaps equal in importance to this country as is that of the Museum of Modern Art in New York to the United States.

At the insistence of the Chairman and the Museum's solicitor, the gift from Mr and Mrs Reed was made on condition that their paintings would be returned to them if the museum ceased to function. Under such circumstances, too, the remainder of the Museum's collection would be donated to a public gallery or galleries.

In 1961, Mr Geiger resigned from chairmanship of the Council and the Hon. Mrs Simon Warrender took his place and still occupies this position. She, too, has worked untiringly to try to arouse sufficient interest and financial support to enable the Museum to continue operating.

The Museum's record is one of a surprisingly wide coverage, particularly as it has always been handicapped by lack of funds. Apart from mounting many important painting exhibitions ranging from the first showing of Gil Jamieson's work to a Dobell exhibition and a full retrospective of Arthur Boyd, it has directed the public's attention to many other fields including industrial design (a subject about which most people are deplorably uninformed), architecture, photography, ceramics, and ballet costume.

Although the Museum is centred in Melbourne it did not restrict its activities to Victoria and many of its exhibitions have toured all States. French, American, Italian and Japanese exhibitions were also shown, the last two throughout Australia.

It is clear from this record that the Museum is a complex organization and that the Director has of necessity been dedicated to its well-being. It is equally clear that if it is allowed to disband it is unlikely that a similar project will be risked in this country for many years. Perhaps it is still possible to keep it alive but only if governments, councils, business houses and private individuals can be persuaded to mount it on a firm financial footing worthy of the vision of its former director, its councillors and others responsible for its beginning.

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# LETTERS

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*To the Editor*

*John Peter Russell*

Dear Sir,

I do so admire Miss Thea Proctor, a Goddess of my youth (Thea Proctor – 'Goddess of Protection', vide, Moore). As an artist and as a person I still admire her and it is quite beyond my capacity to contradict such a gracious lady.

May I be permitted to observe, however, that she is a little astray when it comes to John Peter Russell.

As a relation of the artist she had the advantage of personal contact; also, I presume, she had met his second wife.

The little knowledge I have of Russell has been acquired at second and sometimes at third hand.

As far as the inaccuracies in my article are concerned, may I take them in the order in which she sets them out.

First of all I concentrated in my article on the earlier and more important phases of Russell's life. Secondly, I had very little space to set out all the information I had accumulated during the past four years. Another time I may have an opportunity of dilating on the later period covered by the second marriage, although the fact is that J.P.R.'s output dwindled pathetically after he settled in Watson's Bay and I can quote a letter from 'Makins' in which she complains that he was preoccupied with additions and improvements to his house – which efforts eventually killed him – to the complete exclusion of his painting.

I did not refer to the second wife as 'Felize' as this was not her name, but Russell's own pet name for her. 'Makins' was the name by which the family knew her and with which she signed her letters to her son and step-sons and their families. All this has very little relevance to Russell's art.

I spared the readers the details of Russell's treatment of his second wife, who was deaf following an accident on the operatic stage in

*continued page 227*

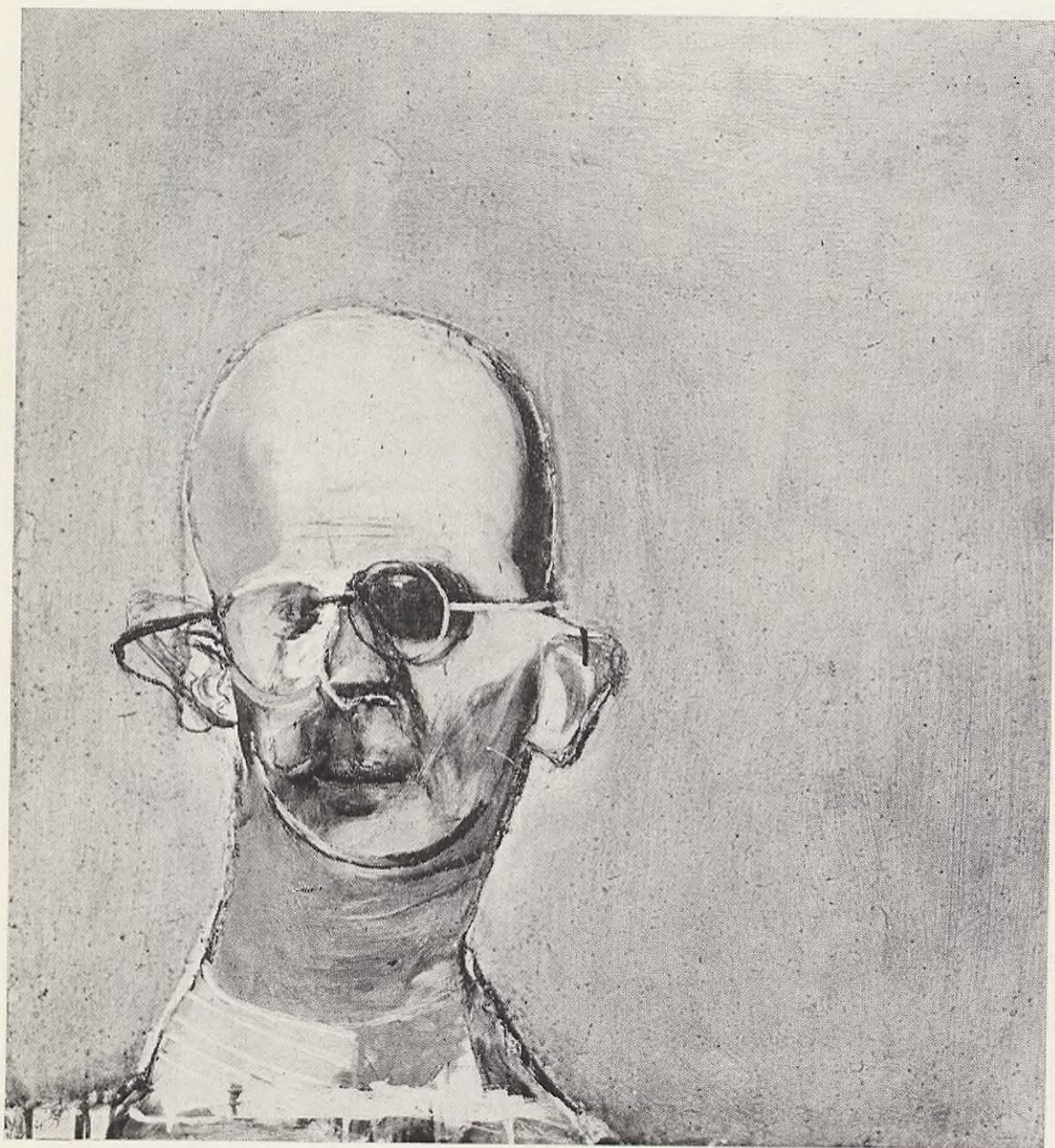


# First Commonwealth Arts Festival

## Australian Artists in London

*Charles S. Spencer*

The first Commonwealth Arts Festival, the ambitious series of events, performances and exhibitions held in London in September, had a mixed reception. It has been described as a 'pseudo-event', in other words a made-up affair with no recognizable unity or purpose. To some extent that criticism is valid; it is stupid to suggest that the arts of, say, India and Canada have much in common, or that they lie together easily because the two countries are part of a voluntary group



called the British Commonwealth. On the other hand the mere fact that the Commonwealth exists, with the historic and sentimental ties that link its components with England, is a reasonable basis for bringing together the richly diverse arts of so many different countries and cultures.

Heaven knows that the British are sufficiently chauvinistic and self-contained that injections of foreign cultures can do nothing but good. And furthermore, we seem to be under the delusion that in the visual arts, in particular, we are doing important, revolutionary things, so that comparison with foreign activities is of the greatest value.

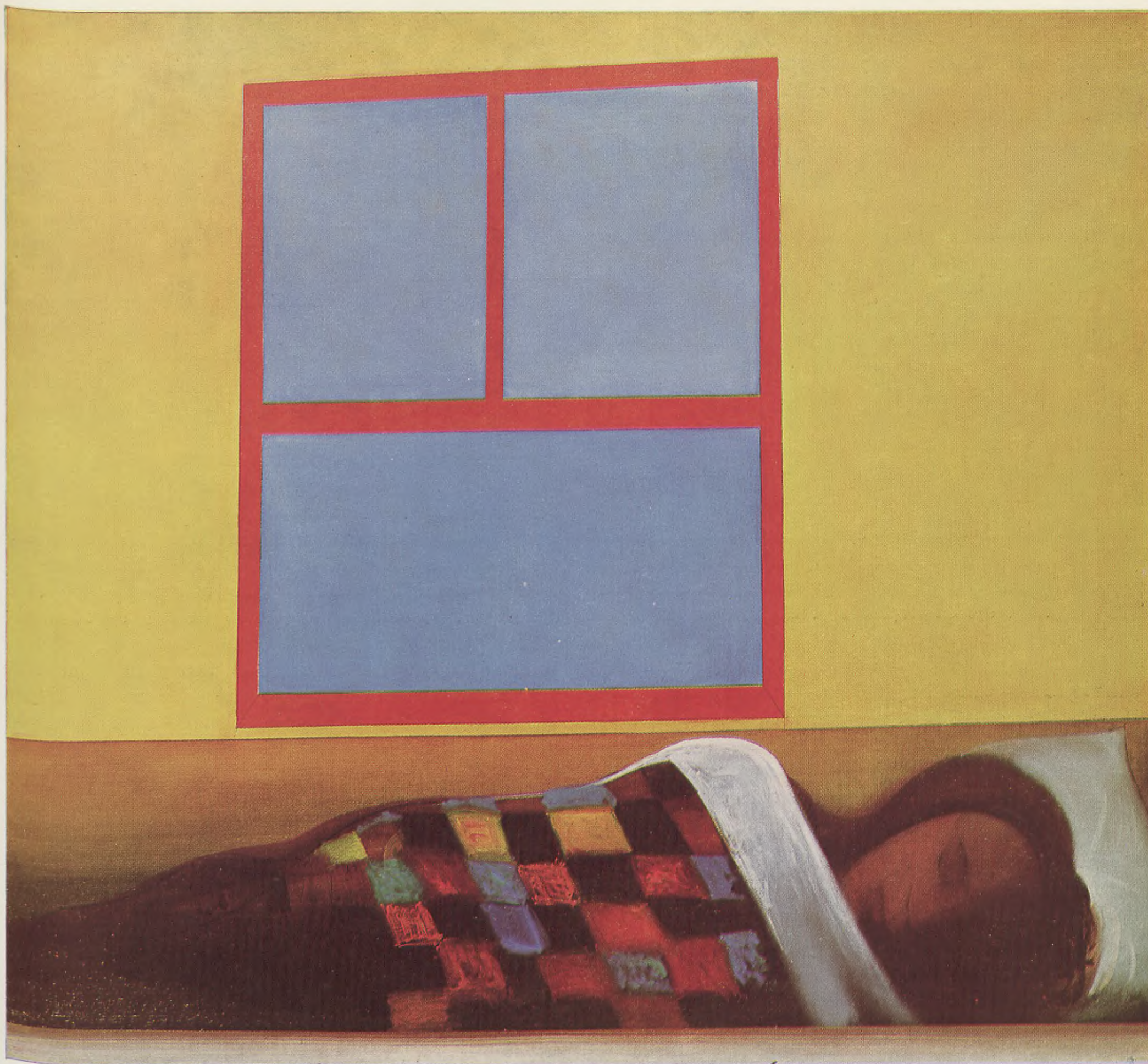
British art galleries tend to show local work; regular exhibitions of modern Americans are held, particularly because the American market is so important to local dealers and good relations with galleries and publicists in the United States are valuable for promoting native talents. We see very little of the exciting experiments taking place in France, Spain or Italy; one gallery, Signals, devoted to Kinets and Op Art, has made a niche for itself in promoting art from South America. It is not uncommon that a painter or sculptor who has deservedly earned a big reputation abroad is hardly known in London, except possibly by name – for instance the Spaniards Chillida and Tapiés. Even the public bodies – the Arts Council, the Tate Gallery and so on – concentrate on established moderns rather than on current efforts, so that a contemporary master is decidedly middle-aged, if not senile, before he can expect any measure of recognition in England.

The Commonwealth Festival has been sufficiently successful, and has also sufficiently impressed the politicians with its potential propaganda value, to be fairly assured of a future. It is to be hoped, however, that, having almost recovered from the boy-scout excitement over primitive arts, it will in future concentrate on contemporary efforts and the relationship of present-day artistic expression to the dynamic expansion of social and economic life in the Commonwealth – in the more settled countries as well as in the newly emergent African states.

The visual arts, it must be said, made an impact – possibly because examples of quality in this field are more easily and economically transported than are drama or dance companies. Of course the public outcry against the possibility of some luscious African maidens dancing bare-breasted beneath Nelson's one embarrassed (?) eye in Trafalgar Square was of the greatest publicity value to the whole Festival and dance groups from Africa, Canada and Australia won decent applause. There was, however, very little theatrical activity of exceptional merit.

So far as the visual arts are concerned Australia, as might be expected, excelled. No other Commonwealth country has made so profoundly individual an impression through its





CHARLES BLACKMAN THE SLEEPING CHILD 1965  
 Oil on canvas 60in x 66in  
 Possession of the artist

opposite  
 BRETT WHITELEY HEAD OF CHRISTIE (1964)  
 Oil on board 24in x 24in



contemporary painters. Canada may well have as able and interesting a group of living artists, but of these only Rippelle, with his close Parisian connections, is well known, whilst most of the others are assumed to be virtually part of the modern American school. Their work is very little seen in London and few of them have chosen to reside in England.

In all fairness, I think it can be said that if the Australian painters had not emigrated virtually *en masse* to England their work, too, would be little known or appreciated there. They have had, so to speak, to bring their wares to the market, and interestingly enough they have found that the gaining of a reputation and a body of collectors in the mother-country has earned them like rewards at home. This, I might add, is a common experience, not only with Commonwealth artists. Many foreign painters and sculptors seek exhibitions in London, not solely in the hope of sales, but also because they are convinced that the mere fact of exhibiting there and the possibility of a few good notices, enhances their reputations abroad.

The case is amply borne out by William Dobell and Russell Drysdale. As names they are firmly established among the *cognoscenti* who have followed the careers of British-based Australians or the development of the modern movement down-under. But being residents in Australia, and their work having been seen mainly in large mixed exhibitions, Dobell and Drysdale – particularly the latter – tend to be somewhat legendary figures. Thus their exhibitions – Dobell at the Qantas Gallery and Drysdale at the Leicester Gallery – during the Commonwealth Festival afforded a timely and useful enlargement of our knowledge of Australian art.

The significance of the galleries cannot be ignored in a general summing up of their positions both in Australian art and in the London assessment of it. Qantas, as is well known, is the headquarters of the Australian international air line, where an extensive basement offers fine exhibition facilities. But, it is neither an official nor a commercial gallery, and my guess is that those with appropriate facilities were not interested in mounting a Dobell show at this time. Drysdale first showed in London at the Leicester Gallery in 1950, and his last exhibition was held there in 1958. The Leicester is one of the most respected older galleries in London, but with a conservative character. Few of the newer, more 'with-it' galleries would have exhibited Drysdale's work. (I assume that the reader will realize that I am stating facts, at this stage, not expressing value judgments.)

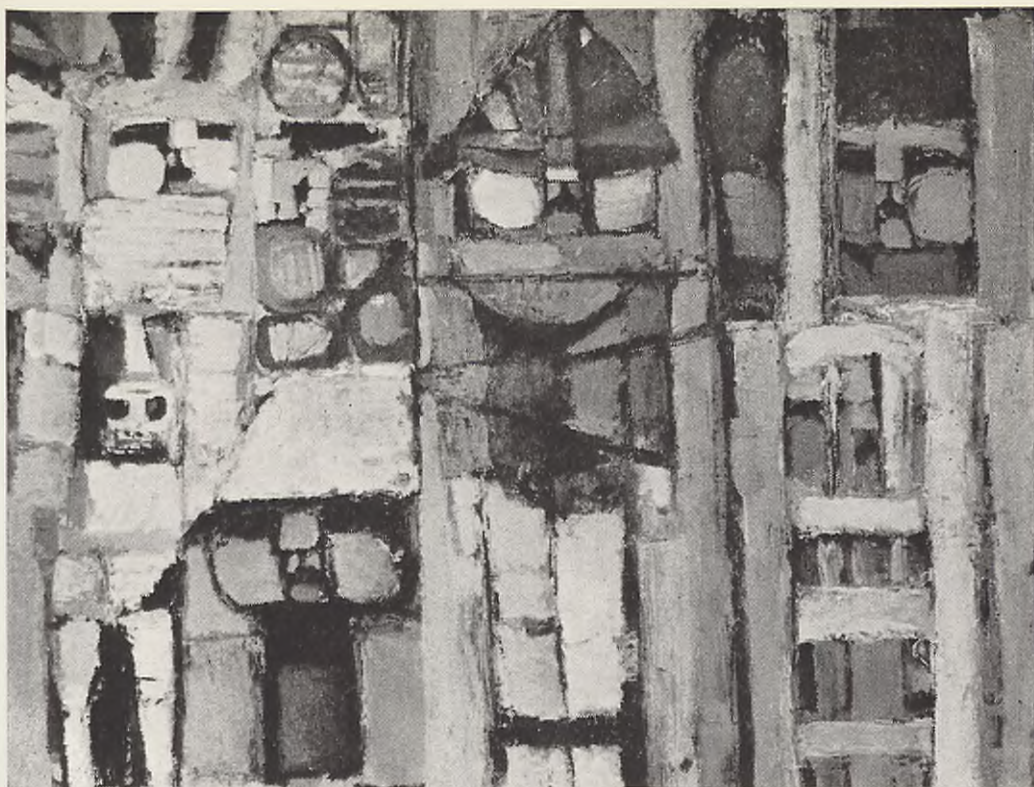
The Dobell show was retrospective from 1932 until 1963 – thirty-seven paintings, mostly on loan from private collectors in Australia, and from some public collections. Drysdale showed twenty-four oils, largely on loan, and a batch of sixty-three drawings. None of these were dated, but they

clearly covered the activity of a number of years. Drysdale is fifty-three and Dobell sixty-six years of age; in Australia they are rightly regarded as two of the father figures of modern Australian art, and revered as such. Without any shadow of doubt they both – particularly Drysdale – revealed the inherent character of the country and its inhabitants to their fellow-citizens and more importantly to the younger artists. They extracted from these peculiarly native qualities pictorial and poetic elements that lifted their work beyond the merely illustrative or anecdotal. But, in my view, they remain essentially bound by their location. It may seem a harsh word to use, but by this definition they are provincial – in the way, say, that Breughel or Goya, also painters of the appearance and customs of their fellow citizens, are not. These great painters used and lifted everyday scenes and the physiognomy of an ordinary neighbour to a level of great universality. It cannot be maintained that Drysdale and Dobell do this. Why? It is too difficult and complex to analyse here, but I was struck in both exhibitions by an element I can only describe as 'vulgarity'. It's an awful word to use, because it is wrong to imply that great art should be refined or la-di-da. In this sense I mean that in trying to depict the peculiar quality of Australia, and particularly of Australians, they have chosen to illustrate, even exaggerate, the romantic, picaresque, care-free, cockney quality of 'don't care,' or vulgarity, for which Australia is well known. There is an element of falsification – not of fact, since that is relatively unimportant in art – but in the sense of making the viewer accept this total vision. Thus Dobell's bucolic, 18th-century-like, oversize sitters are somehow too good to be true, and the theatrical element in their characters has been exaggerated at the expense of believable human traits. So in the Drysdale landscapes, impressive though they are; they too are theatrical, dressed up, even dolled up, and the isolated figures are somehow symbols of misery, not human beings in real despair.

Looking at these paintings, at the overpowering effect of their theatrical qualities, and realizing what pressures the personalities and work of Drysdale and Dobell must have had on the younger generation, I am not surprised that so many of them left Australia – not merely in search of fame and fortune, though that was no doubt a spur, but as an escape from the limiting provincialism to which I have referred. Intuitively they must have realized that they needed to escape from the complex pressures of Australian life and art if they were to be accepted in the mainstream of contemporary expression, and more importantly, if they were to enlarge their vision somehow to universal proportions.

Sidney Nolan has apparently done that and, to only a slightly lesser degree, Arthur Boyd. Unfortunately neither was afforded an exhibition in London during the Commonwealth



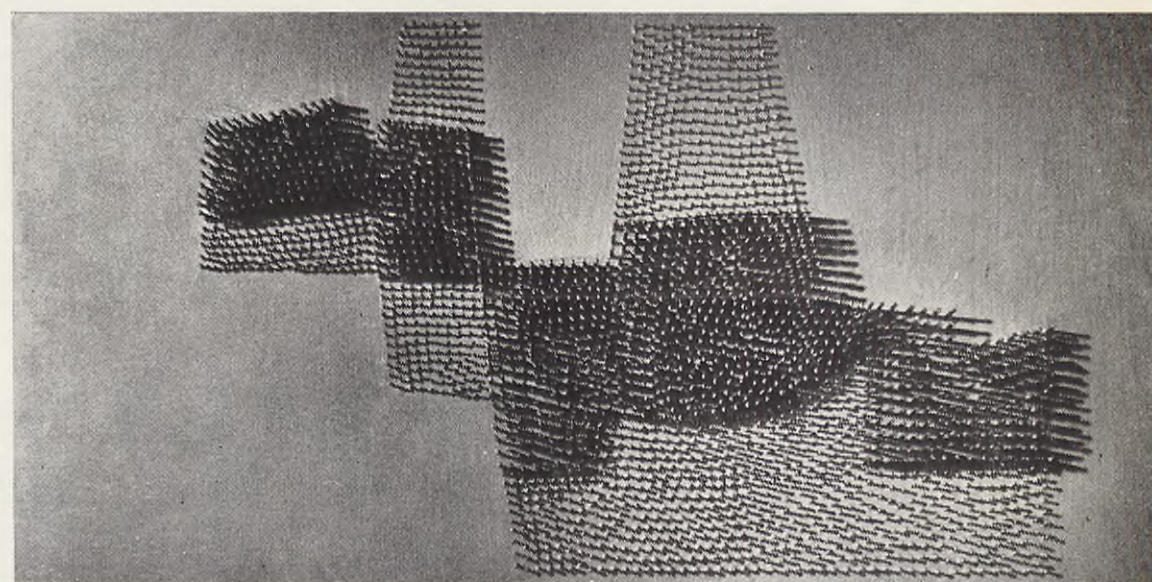


*left*  
KLAUS FRIEDEBERGER CHILDREN PLAYING (1962)  
Oil on canvas 66in x 84in

*below left*  
RUSSELL DRYSDALE MOTHER AND CHILD  
Oil on canvas 36in x 28in

*below right*  
NIGEL KENT PLATEAU IV (1963)  
Relief 15in x 30in

*bottom right*  
WILLIAM DOBELL MARGARET OLLEY 1948  
Oil on hardboard 46in x 36in  
Collection Art Gallery of NSW





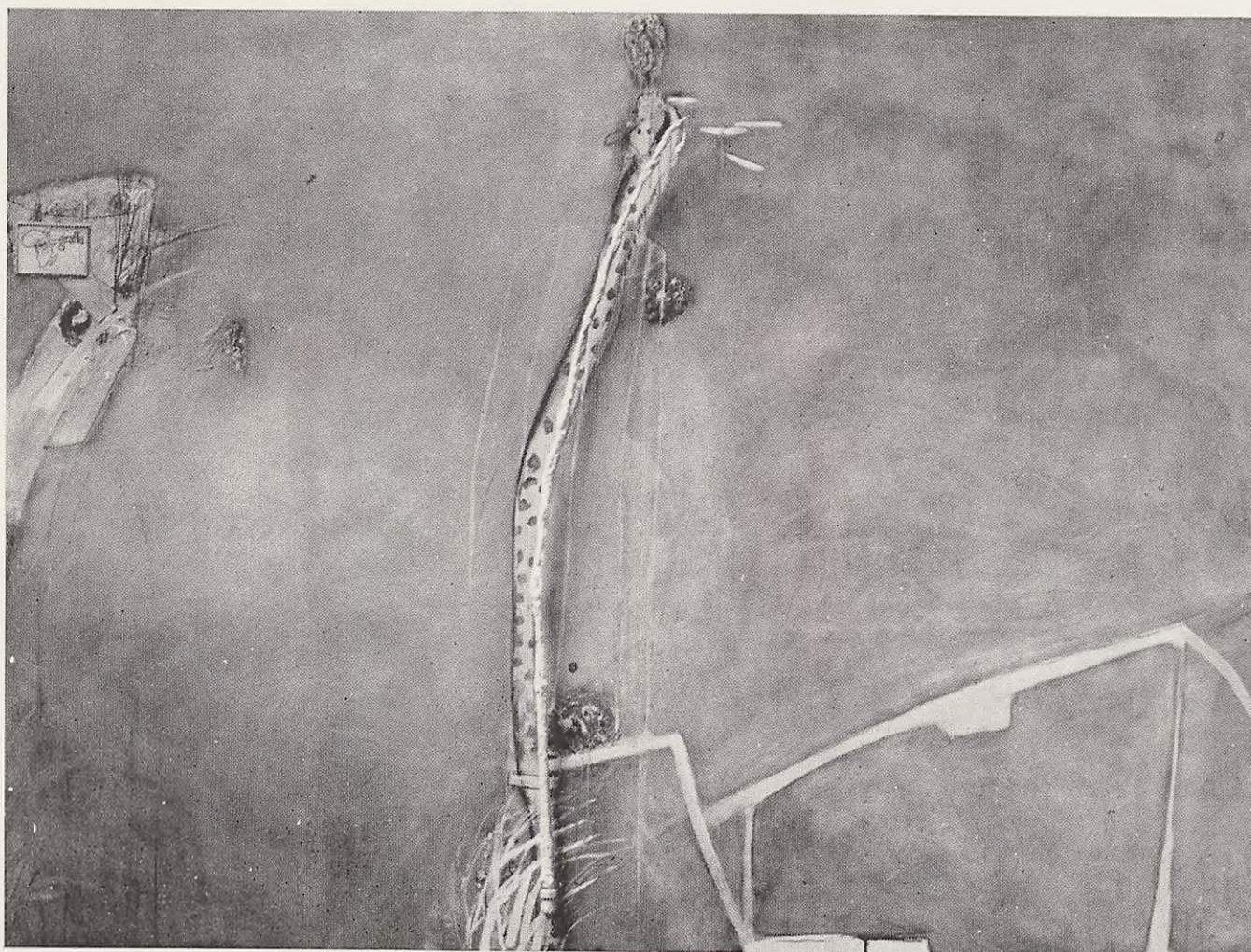


above  
 RUSSELL DRYSDALE WALKABOUT  
 Oil on canvas 30in x 50in  
 Collection John Galvin

right  
 BRETT WHITELEY 2 GIRAFFES  
 NO. 1 (1965)  
 Oil on board with plaster giraffe to be  
 cast in brass and painted 72in x 96in

opposite right  
 BRETT WHITELEY  
 CHRISTIE AND HECTORINA MCLENNON  
 (1964 - unfinished)  
 Oil on canvas with object 64in x 84in

opposite left  
 OLIFFE RICHMOND  
 WALKING FIGURE 1963  
 Bronze 39in high

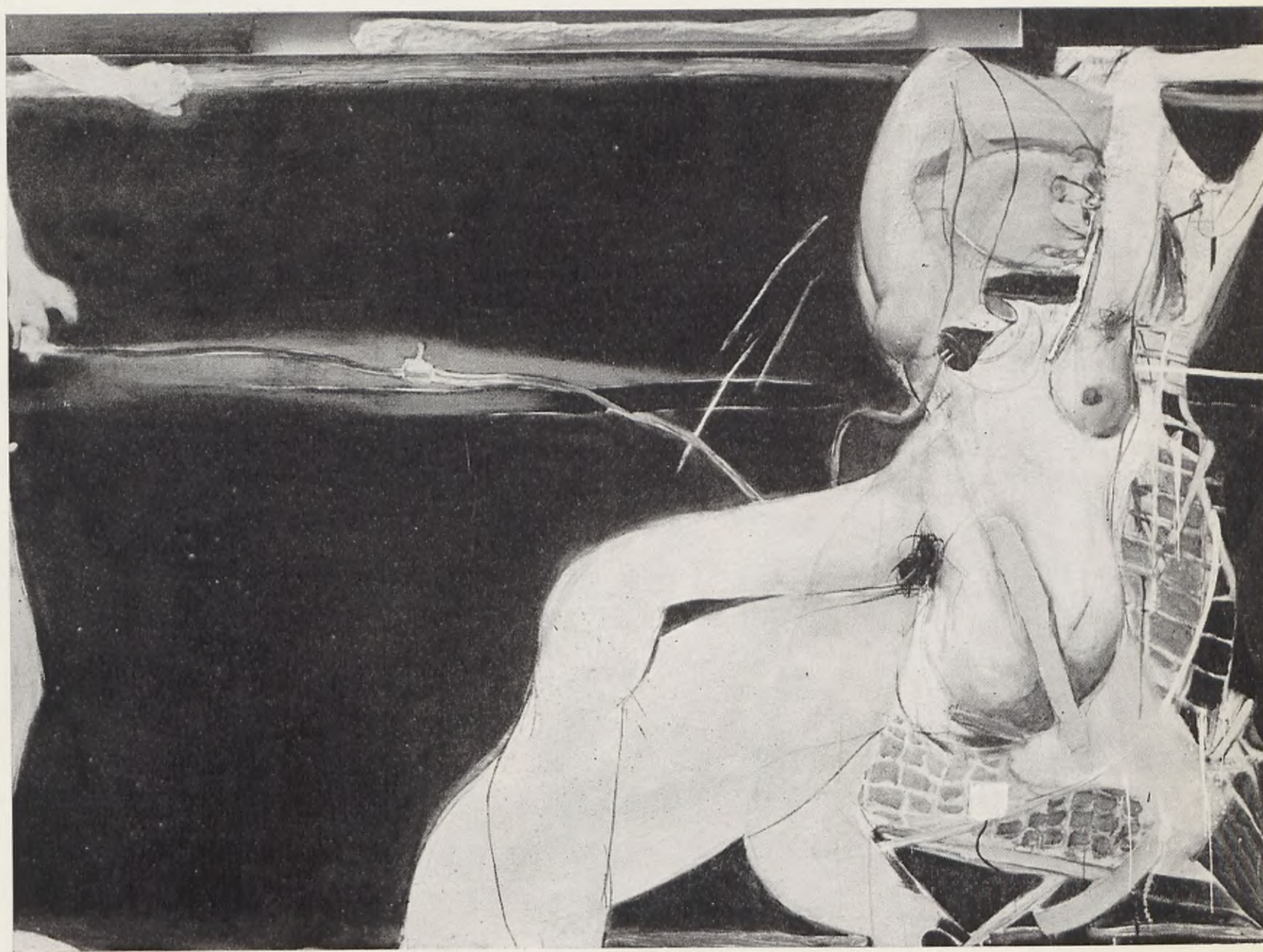




Festival, although Boyd was included in a major five-man show at Glasgow. Paradoxical though it may seem, Boyd, whose imagery has hardly changed since his Australian days, appears to me to have enlarged his artistic quality to a greater degree than Nolan, who has until recently consciously attempted to escape from locality. Thus we have had wanderings through the Legend of Leda and the Swan, Rimbaud in Australia, Shakespeare's Sonnets and Antarctica. Only with his return to the Australian connotation of Gallipoli does he seem to be involved in a subject worthy of his talent.

Apart from two major one-man exhibitions, to which I shall refer, there has been a quantity of art by Australians (I consciously avoid Australian Art) in recent months. Kenneth Rowell and Arthur Boyd, in a Commonwealth Print Show; the now well-known actor Keith Michell, a former art student, with some Aboriginal scenes at the Whibley Gallery, painted during a recent tour of the country; and at the Hamilton Gallery a Commonwealth mixed bag that included Klaus Friedeberger, Anthony Underhill, Frank Hodgkinson, Nigel Kent and the sculptor Oliffe Richmond, who was later afforded a full one-man display of his gaunt, armless bronze torsos. A former assistant to Henry Moore, Richmond is part of a distinct post-war British sculptural trend, which

favours romantic, tortured metaphors of human experiences. But to come to the two major shows. Charles Blackman's exhibition of recent paintings at the Zwemmer Gallery came as a surprise and conveyed a feeling of achievement. Here was evidence of the escape from locality and provincialism in an entirely convincing manner. Not that Blackman has adopted some *avant-garde*, 'with-it' manner to prove that he, or Australians, can be as daring as anyone else; nor has he tried to shock. His work is still figurative, and indeed leans very heavily on past manners – without any pretentious assessment, one can see traces of Seurat in the carefully outlined figures, or of Brancusi in the sculptured shapes, even of Cubism and later Mondrian. All that is irrelevant. In his search for poetic image Blackman has come up with something original, if modest; something highly personal and ideally suited to his personality and gifts. It is the image of a young girl, a blurred figure seen in half-light, outlined in a window, or a telephone box, anonymous yet movingly human, inhabiting a lonely, isolated world. The latter element is not too far from Drysdale's landscapes, yet Blackman does not need to locate his figures in a known, indeed in an Australian background. The atmosphere of these paintings is tender and fragile, a quietness close to tears, a subtle, complex, dreamlike state, amorphous, inexplicable, but





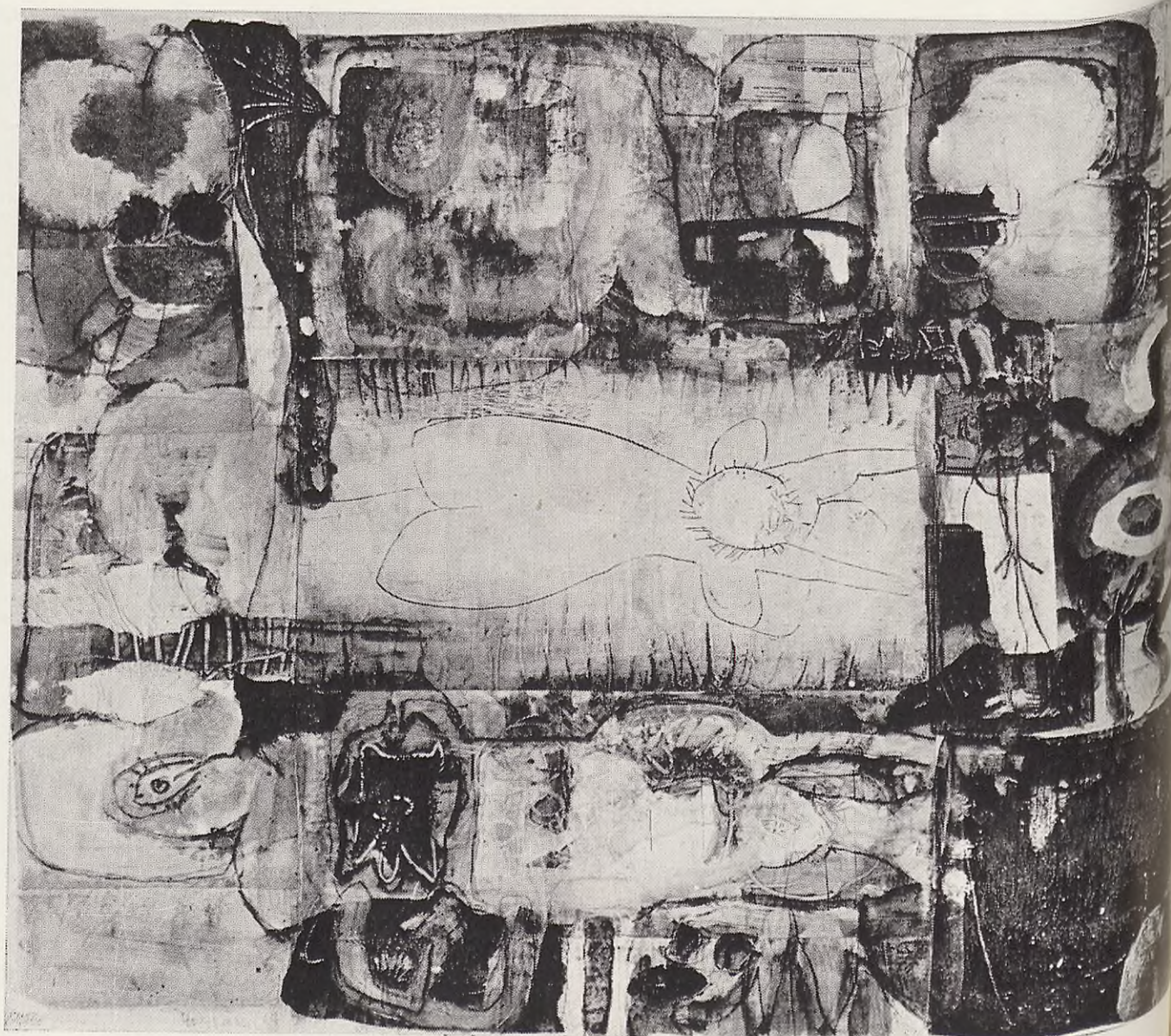
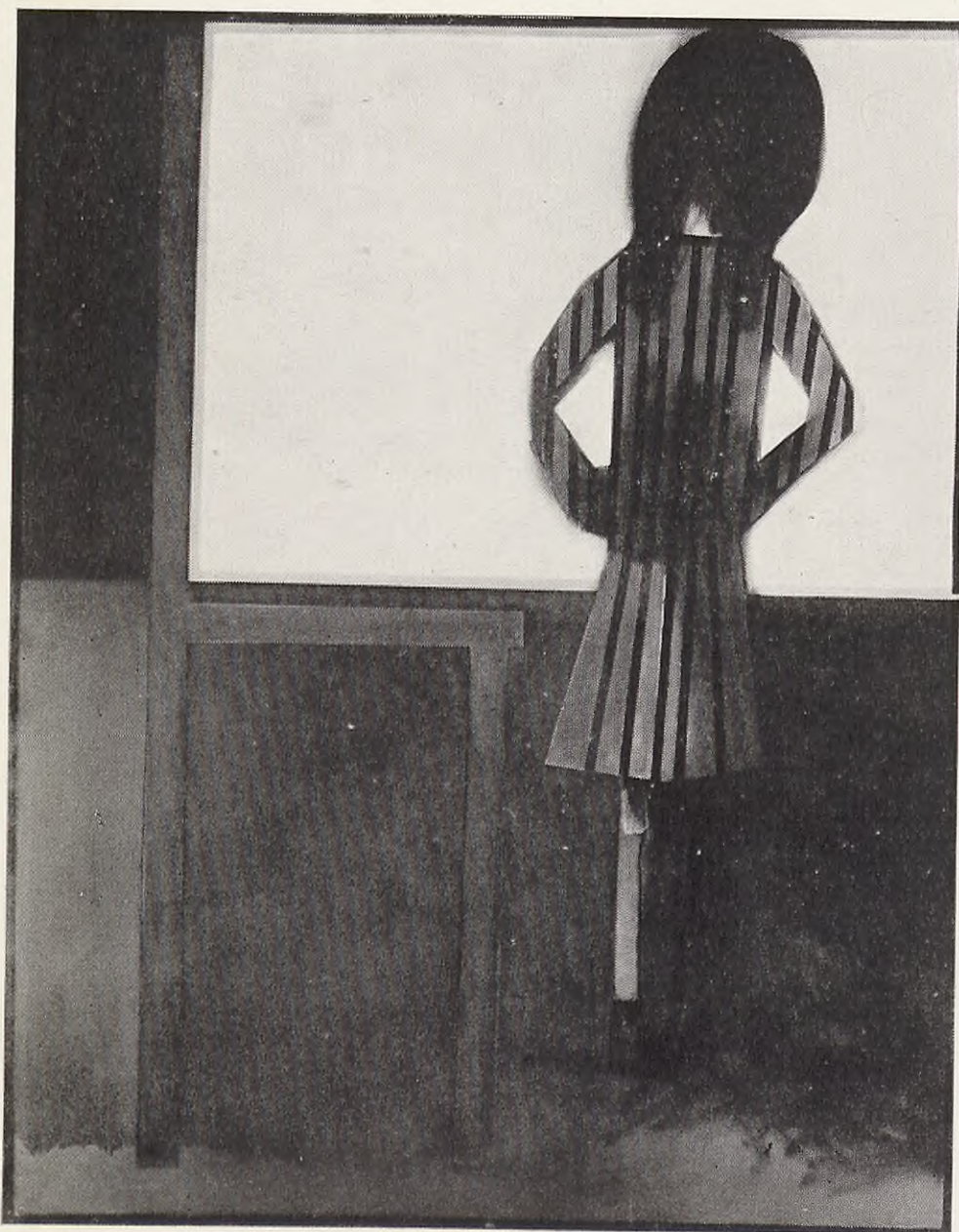
somehow to do with reality. It is a painter attempting what words cannot encompass, using his medium to its true value, and I might add, in Blackman's case, with superb technical skill. Let me make it clear: I make no claim that these are masterpieces, but it seems to me that Blackman has expressed himself with deep seriousness, conviction and poetry, and in the process has used his Australianness in a wider range.

Brett Whiteley, perhaps basically a more naturally gifted painter, and indeed one who at the age of twenty-six has earned a fantastic reputation, does not convince on this level. His latest show at the Marlborough New London Gallery is in a sense an almost hysterical effort to rid himself of provincialism. He achieved his initial success as a painter of near-abstract, tautly composed landscapes, which had all the energy, toughness, directness and masculine elegance of the Australian character. Now, as John Russell of *The Sunday Times* put it, he has been 'raiding idioms from all over . . . Whiteley here is following the classic Australian practice of seeing how great, and how macabre, a hash of life Europeans can make'. In this show Whiteley's subjects are animals at the Zoo and the Christie murders, a grisly series of recent events which by chance took place close to the painter's new studio. Among the borrowed idioms none is more potent or disastrous than that of Francis Bacon. Some artists arrive at

their manner through so personal, and indeed so torturous an experience – e.g. Rembrandt, Goya, Van Gogh, to name only the most obvious – that imitation borders on parody. Whiteley, with his youthful bounce, charm, bluntness, normality and balance, simply could not have followed the same road or reached the same end as Bacon. He is like a clean-living Australian-born saying, 'Look, I can be as neurotic or unbalanced as you'. Well, he cannot. Technically he is at the height of his gifts; he can hardly make a mark that is not a joy to look at; the sheer elegance of his forms and the beauty of his colour remind one of Nolan. But not these squashed-in faces and scenes of debauchery. Sensuousness, yes; the human form elevated to erotic dream images. But Whiteley is young; he still commands great respect and like Blackman will one day find the vessel into which to pour his gifts.

below left  
CHARLES BLACKMAN WINDOW-GAZER (1965)  
Oil 72in x 54in

below right  
FRANK HODGKINSON COMPOSITE GOUACHE 1964  
Gouache 40in x 49in





# Exhibition Commentary

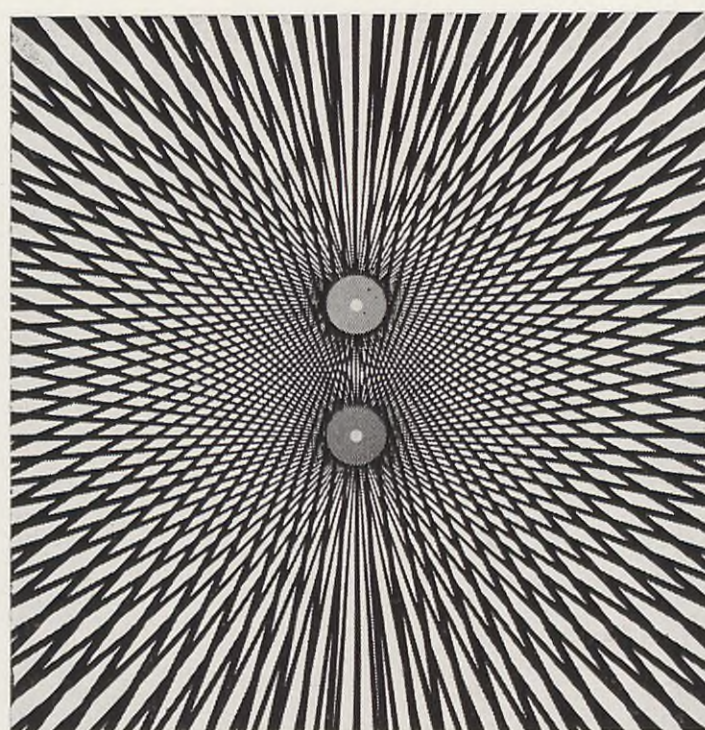
Guy Warren is quite unique in the monistic delight he can convey in combining trees, the heavens, foliage, cliff and rock into abstractions and semi-abstractions of a self-sufficient, quiet lyricism. He has developed an English 'landscape-vegetative' abstraction of reticent distinction.

With his characteristic scientific exactitude Ostoja espoused optical art, employing in some works a specially treated paper that produced a radiance and suffused ecstasy, not so evident in works such as this. The one illustrated depends more on the usual features of Op Art – optical illusions, after-images and retinal flicker and a determination to make your eye travel the way the artist demands.

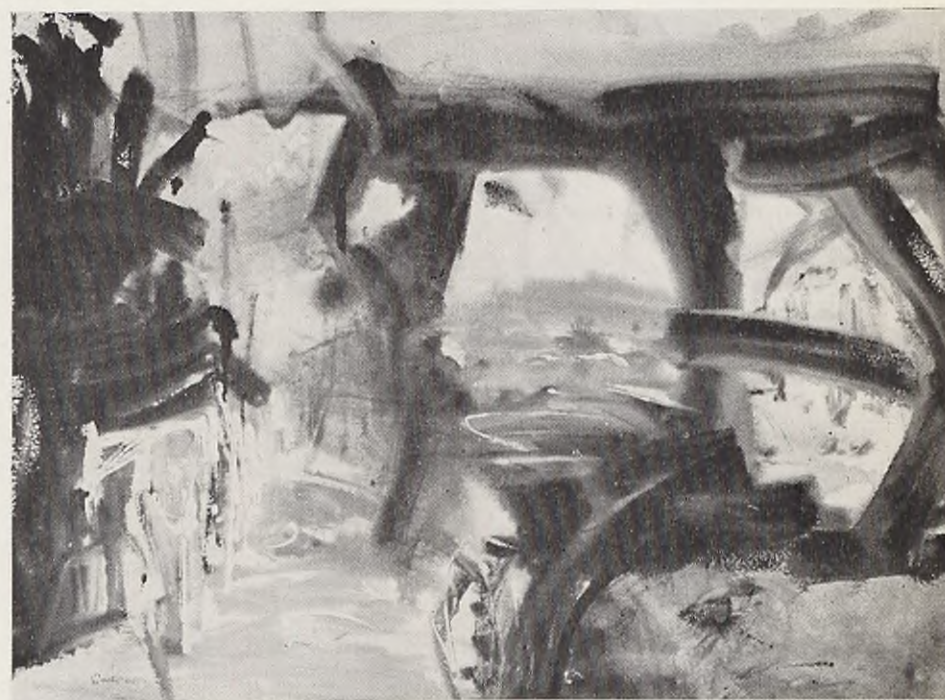
Robert Curtis is abandoning his powdery, veiled Abstract-Impressionist surfaces for works of purer and more intense colour and a linear gesture at once freer, more assured, more probing and more concerned with creating a greater sense of movement in depth: what once resembled thick foliage or tightly packed bouquets now resembles – if we must have realistic correlatives – boughs, vines and tendrils.



GUY WARREN  
INTO THE TREES (1965)  
PVA and oil on hardboard 48in x 48in  
Macquarie Galleries



top  
J. S. OSTOJA-KOTKOWSKI  
BIFOCAL (1965)  
Reflective materials collage on wood panel  
48in x 48in  
Possession of the artist  
South Yarra Gallery



above  
ROBERT CURTIS PASTORAL II 1965  
Gouache 22 in x 30in  
Macquarie Galleries

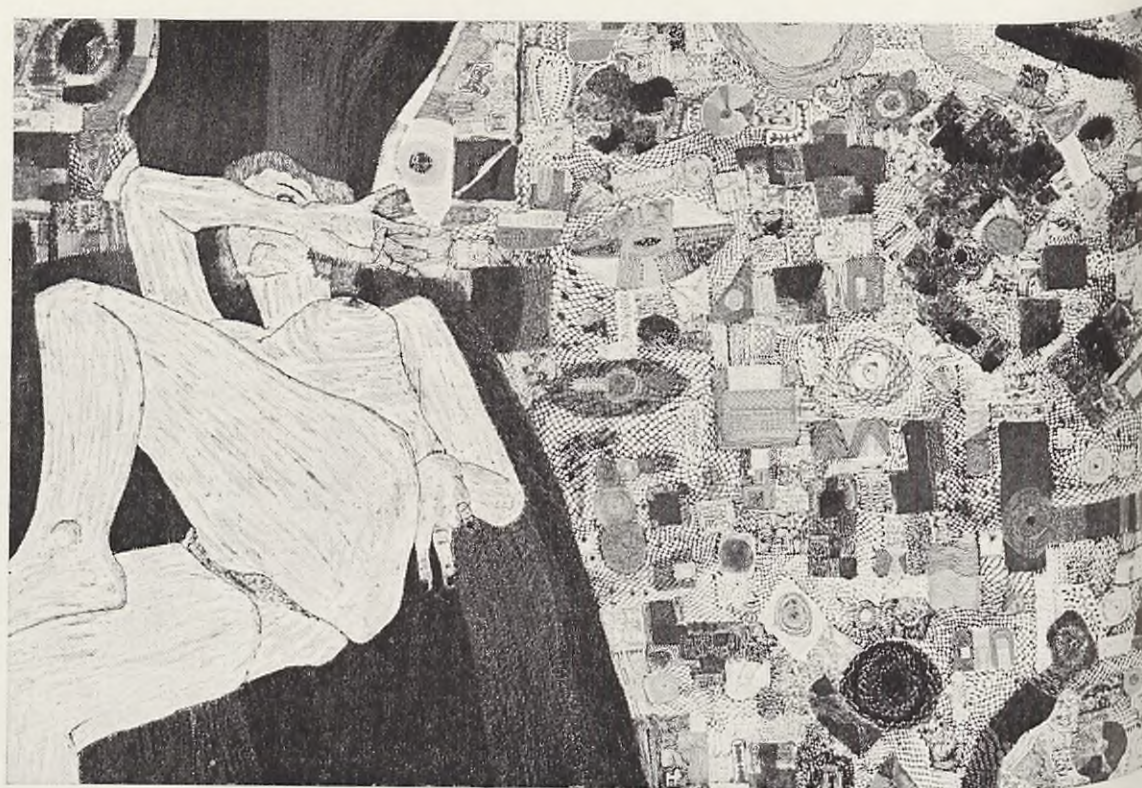


It seems that Eric Smith returned to portraiture to anchor his drifting and whirling brush-stroke; generally he painted his sitters somewhat in their own styles of creation – John Olsen was depicted as a wayward linear boy; Neville Gruzman, the architect, emerged as a lively structure from a chaos of Abstract Impressionism; and Hector Gilliland's portrait combined his early love of Cezanne and his later concern with Abstract Expressionism. Here the thin elegance of John Lane vibrates through a fragile veil of brush-strokes. The reproduction might look like a Giacometti but Smith's flickering colour is far removed from the grey webs in which Giacometti entangles a sitter.



Here Richard Larter has combined his nude (elsewhere they teasingly strip, or lie and crouch in debilitated postures) with the thin tracteries that are sometimes used to compose whole paintings. The cheesy nudes are the antithesis of the voluptuous and peachily Renoirish. The fine arabesques resemble nets, aboriginal designs and sometimes a sea of erotic ocean creatures and amphibious vampires.

Adulation for what is turbulent in Picasso and a typical Melburnian predilection for north European expressionism produced, in Paul Partos's exhibitions in Melbourne and Sydney, a set of vibrant canvases of an authority, vigour and tightly packed intensity rare in young painters. His debut, blessed by Picasso and de Kooning, was most auspicious; he harnesses their expressive power to his own saturated and violent colour.

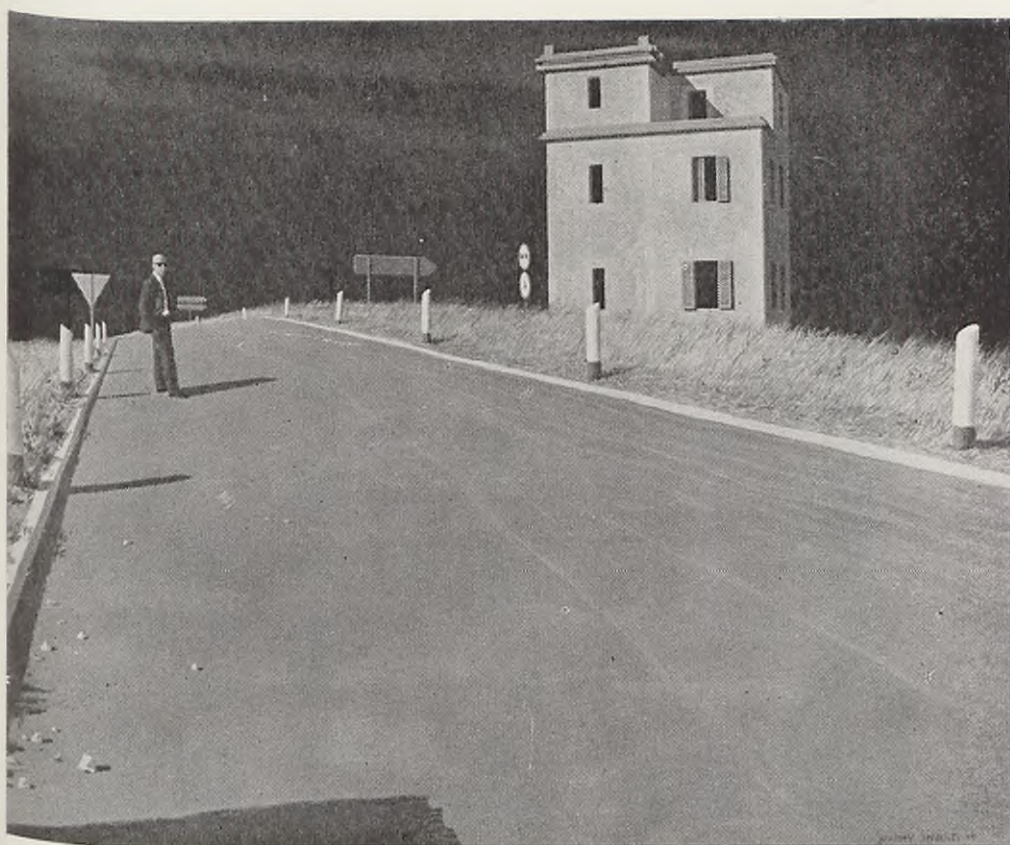




Now working in Italy, Jeffrey Smart sent back a set of works that confirmed his reputation as a locally unequalled purveyor of the ennui, disquiet and menace of urban life; there is no traffic, the guide posts are symbolically lopped (but with a pointless precision), the signs cannot be read, the sky lours, Smart waits for Godot and casts whose shadow? He makes cautionary tales of the commonplace.

This wheel turns up something new in Australian abstraction, for John Dallwitz takes up a position similar to that of Al Held of New York, who uses an expressive geometry that is not hard-edge, optically precise or concerned with Mondrian's austere arrangements. An awkwardness, a striving and imperfect balance produces a work of tense pressure.

One of a set of works shown through October in New York, this indicates a more open and varied use of space in Joe Rose's semi-abstractions which have, until recently, been characterized by an almost monochromatic, sombre romanticism.



far left  
ERIC SMITH JOHN LANE 1965  
Oil on hardboard 72in x 48in  
Collection John Lane  
Rudy Komon Gallery

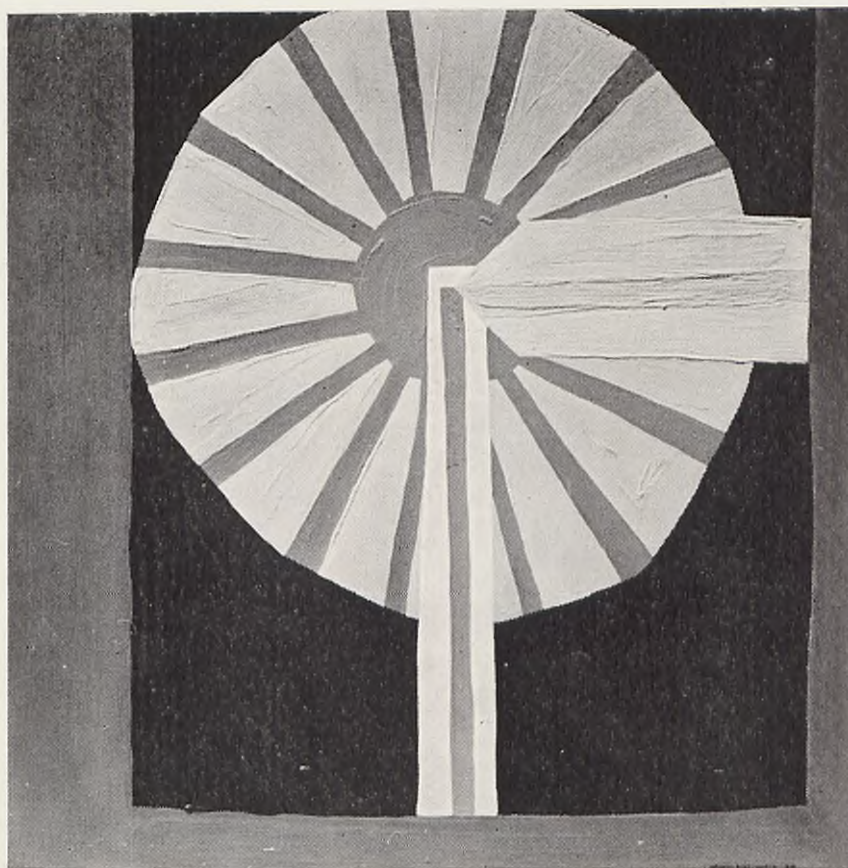
opposite above  
RICHARD LARTER  
DITHYRAMBIC PAINTING NO. 7 1965  
Synthetic enamel on hardboard 48in x 72in  
Watters Gallery

opposite below  
PAUL PARTOS CHILDREN AT PLAY 1965  
Oil 48in x 48in  
Collection R. Wallace  
Gallery A, Melbourne

above  
JEFFREY SMART SELF PORTRAIT 1964  
Oil on hardboard 26in x 32in  
Macquarie Galleries

above, right  
JOHN DALLWITZ WINDMILL I 1965  
PVA on hardboard 24in x 24in  
Possession of the artist  
Bonython Art Gallery

right  
JOE ROSE THREE FACELESS MEN (1965)  
Ink and wash 18in x 24in  
Possession of the artist  
Qantas Gallery, New York





below right  
MICHAEL SHANNON SUBURBAN GOTHICK (1965)  
Oil on canvas 48in x 36in  
Macquarie Galleries

below left  
ELWYN LYNN DUSK (1965)  
Mixed media 24in x 30in  
Collection Douglas Watson  
Clune Galleries

left  
JOY EWART GIRL READING  
Oil 27in x 18in  
Workshop Arts Centre



From her posthumous retrospective, this painting exemplifies the devotion with which Joy Ewart created an hermetic and serene atmosphere and a pictorial cohesion by working over the whole surface with a rich, broken impasto, at once subtle and emphatic. The encrustation and accumulation of rich pigment enhances the air of sweet content and reminds one of the refuges that medieval gardens were.

In his recent exhibition of paintings Elwyn Lynn's involvement with textures and tensions achieved an even greater authority and individuality together with a new warmth, whilst his collages displayed a combination of elegance linked with craftsmanship that made them seem almost alien in the local scene.

Not typical of his matt, frontal works, where the background of a head can be flatly solid, this work revealed an unusual facet of Michael Shannon's art with its greater fragility and tender withdrawal, that suited this Victorian Gothic survivor – no doubt found near the harsh suburban streets that call for his usual unrelenting treatment.





# Art Directory

*Amendments to previously published information are denoted by italics.*

## EXHIBITIONS

*Unless otherwise indicated exhibitions are by painters*

### Brisbane, Queensland

THE JOHNSTONE GALLERY, 6 Cintra Road, Bowen Hills Tel. 5 2217  
12th - 27th October *Len Annois*  
2nd - 17th November *John Rigby*  
7th - 24th December *Ninette Dutton - enamels; Laurence Hope; Drawings by Six Queensland Artists (Gallery F)*  
15th February - 2nd March *Robert Dickerson*  
8th - 23rd March *Neville Matthews*  
Louis Kahan (Gallery F)  
29th March - 13th April *John Coburn*  
Francis Lymburner (Gallery F)  
Hours: Tuesday to Saturday: 11 am - 6 pm  
MORETON GALLERIES, A.M.P. Building, Edward Street Tel. 2 4192  
Closed until new premises are arranged when re-opening exhibition will be announced in this magazine.  
QUEENSLAND ART GALLERY, Gregory Terrace Tel. 5 4974  
January Permanent collection  
31st January - 28th February *Australian Little Pictures*  
March Permanent collection  
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  
22nd January - 20th February *Archibald, Wynne and Sulman competitions for 1965*  
March *Acquisitions for 1965*  
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: drawings and paintings by Australian artists  
Hours: Monday to Saturday: 9 am - 5 pm  
BARRY STERN GALLERIES, 28 Glenmore Road, Paddington Tel. 31 7676  
26th January *Peter Burns*

9th February *Mixed Exhibition*  
23rd February *David Schlunke*  
9th March *Mixed Exhibition*  
23rd March *John Dallwitz*  
Hours: Monday to Friday: 12 noon - 7 pm  
Saturday: 10 am - 5 pm  
BLAXLAND GALLERY, Farmer & Company, George Street Tel. 2 0150  
26th January - 5th February *Jan Riske*  
9th - 18th February *Sam Fullbrook*  
25th February - 2nd March *Amateurs in Art*  
16th - 26th March *Ron Lambert*  
Hours: Monday to Friday: 9 am - 5 pm  
Saturday: 9 am - 12 noon

CLUNE GALLERIES, 59 Macleay Street, Potts Point Tel. 35 2355  
January Closed  
8th February *Graphics - Arthur Boyd, David Hockney, Brett Whiteley*  
March *Ian Van Wierengen*  
Hours: Monday to Friday: 10 am - 5.30 pm  
DARLINGHURST GALLERIES, 162 Crown Street, Darlinghurst Tel. 31 6252  
January Closed  
1st - 20th February *Ken Reinhard*  
22nd February - 13th March *Renis Zuster*  
22nd March - 10th April *Five New Zealand Painters*  
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  
27th October - 6th November *Transfield Art Prize*  
15th - 27th November *Leonard French*  
6th - 24th December *Christmas Exhibition of Christian Carvings*  
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  
15th January *Dominion Preview 1966*  
1st February *Guy Boyd - sculpture*  
February *Frank Cullen*  
15th March *Contemporary Art Society - Autumn Show*  
March *Bob Parr - sculpture*  
Hours: Monday to Friday: 9.30 am - 5.30 pm  
Saturday by appointment  
GALLERY A, 21 Gipps Street, Paddington Tel. 31 9720  
13th - 23rd October *Paul Partos*  
27th - 11th November *William Rose*  
26th November - 22nd December *Robert Klippel*  
23rd December - 7th February *Group Show*  
14th February - 7th March *OP ART Survey*  
Hours: Monday to Friday: 10 am - 6 pm  
Saturday: 10 am - 2 pm

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

24th January *Mixed Exhibition*  
14th February *Arthur Boyd - pastels*  
7th March *Brett Whiteley - Zoo and Christie paintings*  
28th March *Stanislaus Rapotec*  
Hours: Monday to Saturday: 11 am - 6.30 pm  
LITTLE GALLERY, 19-23 Bligh Street Tel. 28 9236

10th - 23rd August *Edith Birrell*  
5th - 18th October *Mixed Show*  
25th October - 6th November *'Captive Nations Week' Exhibition*  
9th - 22nd November *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  
24th November - 6th December *William Salmon, David Strachan, Lloyd Rees*  
23rd December - Closing at present address  
February, 1966 - Reopening in new premises  
Late February *Les Blakeborough - pottery; Gensyo Group - Japan*  
Hours: Monday to Friday: 10 am - 5 pm  
Saturday: 10 am - 12 noon  
RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra Tel. 32 2533

January *Fred Williams*  
February *Brisbane Painters*  
March *Thomas Gleghorn*  
Hours: Monday to Friday: 10 am - 5 pm  
Saturday morning by appointment  
WATTERS GALLERY, 397 Liverpool Street, Darlinghurst Tel. 31 2556  
3rd - 20th November *James Clifford, John Peart, Geoff Proud, Robert Williams*  
2nd - 19th February *John Peart, Geoff De Groen*  
23rd February - 12th March *Gary Shead*  
16th March - 2nd April *Michael Allen Shaw*  
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  
January No exhibition  
5th - 19th February *Teaching Artists of the Centre*  
27th February - 12th March *Printmaking Students 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 Tel. 2 3263  
17th November - 17th December *Abstract Watercolours by 14 Americans*



16th December - 9th January *German Prints of Today*

13th January - 13th February *Recent Acquisitions 1965*

16th February - 13th March *Kenneth Armitage*

7th - 27th March *Australian Little Pictures*

29th March - 24th April *Durer Woodcuts of the Passion*

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. 23584

10th - 21st December *Douglas Ram Samuj - hand-printed fabrics*

22nd December - 10th February *Closed*

11th February *Margaret Olley*

25th February *Robert Dickerson*

8th - 31st March *Closed*

Hours: Friday to Tuesday: 12 noon - 6 pm

### Wollongong, New South Wales

CRANA GALLERY, 192 Brokers Road, Fairy Meadow Tel. 84 4650

3rd March *Brian Kewley*

17th March *Mixed Exhibition*

31st March *Joy Morrison*

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 - 6th November *Drawing and Watercolour Survey*

6th November - 1st December *Group Show*

20th January - 11th February *Melbourne Painters*

13th February - 17th March *Janet Dawson and Robert Klippel*

Hours: Monday to Friday: 12 noon - 5.30 pm

MACQUARIE GALLERIES CANBERRA, Theatre Centre Gallery, Civic Square

Manager: Mrs. Anna Simons, 4 Coral Place, Campbell Tel. 4 5198

21st - 22nd December *Douglas Ram Samuj - hand printed fabrics*

January *Gallery closed*

14th - 19th February *Canberra Local Painters*

14th - 19th March *Thomas Gleghorn*

STUDIO NUNDAH, 4 MacArthur Avenue, O'Connor Tel. 4 3135

Monday to Friday: 11 am - 5 pm

Saturday and Sunday: 2 pm - 5 pm

### Melbourne, Victoria

ARGUS GALLERY, 290 Latrobe Street Tel. 329 6718

22nd November - 3rd December *Ray Thorburn; Jenny Allen - fabrics and appliques*

Hours: Monday to Friday: 10.30 am - 5.30 pm  
Alternate Saturdays: 10.30 am - 1 pm

ATHENAEUM GALLERY, 188 Collins Street Tel. 63 3100

6th - 18th December *Alastair Gray*

4th January - 4th March *representative collection of Victorian artists*

7th - 19th March *Alan Inman*

21st March - 2nd April *Myrniong Art Group*

Hours: 10 am - 5 pm

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood Tel. 41 4303

October *Geoffery Gordon (cancelled)*

January *Gallery closed*

Mid-February *David Armfield (North Gal-*

*lery); George Luke - sculpture (South Gallery)*

Early March *Dawson McDonald (North Gallery); Joy Roggenkamp (South Gallery)*

Hours: Monday to Friday: 10 am - 5 pm

GALLERY A, 275 Toorak Road, South Yarra Tel. 24 4201

8th November - 22nd December *Australian Painting*

24th January - 11th February *Group Show*

14th February - 11th March *Roger Kemp*

14th March - 8th April *Robert Klippel*

Hours: Monday to Friday: 10 am - 5.30 pm -  
at other times by appointment

HASSALL'S ROADSIDE GALLERY, Main Road, Eltham Tel. 439 9037

*Painting, sculpture, pottery, jewellery*

Hours: Tuesday to Sunday inclusive: 1 pm -  
5 pm weather permitting

LEVESON STREET GALLERY, Corner Leveson and Victoria Streets, North Melbourne Tel. 30 4558

31st October *Grey Smith*

14th November *Phyl Waterhouse*

28th November *Celia Rosser: Maurine Grose*

December - January *Closed*

20th February - 4th March *Opening Exhibition - paintings and sculpture*

6th - 18th March *Fred Cress - Artist and Model series*

Hours: Monday to Friday: 12 noon - 6 pm

Saturday: *Closed*

Sunday: 2 pm - 6 pm

NATIONAL GALLERY OF VICTORIA, Swanston Street Tel. 32 4811

28th October - 21st November *McCaughey Prize*

8th November - 9th January *Jacques Lipchitz*

8th November - 2nd January *Contemporary American Printmaking*

16th - 30th December *Travelling Scholarship Painting Prize*

10th January - 10th February *Abstract Watercolours by 14 Americans*

18th January - 25th February *Emilio Greco*

4th March - 25th April *Survey*

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

15th February *Group Exhibition of Australian paintings with Eighteenth Century French Furniture*

8th March *Mike Kitching*

29th March *Charles Blackman - paintings, drawings and Gouache*

19th April *Jeffrey Smart*

Hours: 10 am - 5 pm

VICTORIAN ARTISTS SOCIETY, 430 Albert Street, East Melbourne Tel. 32 3454

28th February - 7th March *Art Bargain Sale*

Hours: 10 am - 5 pm

Sunday: 3 pm - 5 pm

### Adelaide, South Australia

BONYTHON ART GALLERY, 88 Jerningham Street, North Adelaide Tel. 6 8672

15th November - 2nd December *Sidney Nolan*

6th - 24th December *Guy Boyd*

18th - 27th January *Mixed Exhibition*

31st January - 17th February *Brett Whiteley*

21st February - 10th March *Jamie Boyd*

13th March - 1st April *Albert Tucker*

Hours: Tuesday to Saturday: 11 am - 6 pm

Sunday, Monday: *Closed*

HAHNDORF GALLERY, Princes Highway Hahndorf Tel. 88 7250

17th - 31st October *Mixed Exhibition by S.A. artists*

28th November - 12th December *May Howe, Betty Guest, Lorna Schlank*

19th - 24th December *Esme Daly*

1st - 31st January *Thelma Fisher - pottery*

1st - 28th February *Selected Exhibition*

1st - 9th March *General Exhibition*

10th - 26th March *James Cant*

27th - 31st March *Australian Artists*

Hours: Monday to Saturday: 10 am - 5 pm

Sunday: 1.30 pm - 5.30 pm

NATIONAL GALLERY OF SOUTH AUSTRALIA, North Terrace Tel. 23 8911

26th November - 19th December *Eight New Zealand Artists*

12th March - 10th April 1966 *Adelaide Festival of Arts Special Exhibition - Stanley Spencer (1891-1959); Helena Rubinstein*

*Scholarship; The Mertz Collection of Australian Painting; Lawrence Daws Retrospective; Primitive Melanesian Art*

Hours: Monday to Saturday: 10 am - 5 pm

Sunday: 2 pm - 5 pm

NORTH ADELAIDE GALLERIES, 266 Melbourne Street, North Adelaide Tel. 69438

31st January - 18th February *Jack Courier and Mixed Exhibition*

21st February - 5th March *Mixed Exhibition*



7th March - 2nd April Margarita Stipnieks  
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

January, February, March Mixed exhibitions  
of painting and sculpture by overseas, interstate  
and local artists

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

ROYAL SOUTH AUSTRALIAN SOCIETY  
OF ARTS, Institute Building, North Terrace  
WHITE STUDIO EXHIBITION GALLERY,  
The Common, Beaumont Tel. 79 2783

19th October - 3rd November Robin Welch -  
ceramics

9th - 20th November William Peascod

23rd November - 4th December Finnish  
Glassware

7th - 24th December Christmas Show of  
Small Paintings

13th - 21st March Brian Seidel

Hours: Tuesday to Saturday inclusive: 10 am -  
5 pm

### *Perth, Western Australia*

BOAN'S CLAUDE HOTCHIN ART GAL-  
LERY, Murray Street Tel. 23 0121

15th - 26th November W.A. Society of Arts  
29th November - 10th December Dino  
Sorbello

7th - 18th February Festival of Perth - Ex-  
hibition of 50 paintings from the Esso Standard  
Oil Collection

Hours: Monday to Friday: 9 am - 5.30 pm

Saturday: 9 am - 12 noon

SKINNER GALLERIES, 31 Malcolm Street  
Tel. 21 9800

November Lawrence Daws

January Gallery closed

February Charles Blackman - Festival of  
Perth

February - March Wardle Invitation Art Prize

Hours: Monday to Friday: 11 am - 5 pm

Sunday: 2.30 pm - 5 pm

WESTERN AUSTRALIAN ART GAL-  
LERY, Beaufort Street Tel. 28 2825

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*

TASMANIAN MUSEUM AND ART GAL-  
LERY, Argyle Street Tel. 2 6038

February Fairweather Retrospective Exhi-  
bition; Contemporary Art Society, Tasmanian  
Branch

February - March Abstract Watercolours by  
14 Americans

March - April Tasmanian Art Gallery Ex-  
hibition

Hours: Monday to Friday: 11 am - 5 pm

Saturday: 11 am - 4 pm

Sunday: 2.30 pm - 4.30 pm

### *Launceston, Tasmania*

MARY JOLLIFFE ART 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

THE GALLERY, Carrick Tel. 93 6162

January Tasmanian Landscape by Tasmanian  
Top Artists

February Rare Old Tasmanian Prints (De  
Sainsson, Lycett, Skinner Prout, Le Breton,  
etc.)

March Paul and Jenny Boam

Hours: Open daily

### *Auckland, New Zealand*

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

1st - 13th November Michael Illingworth

29th November - 10th December Group  
Sculpture

December - January Closed

24th January - 4th February Preview 66

7th - 18th February Tim Garrity

7th - 18th March Contemporary jewellery

21st March - 1st April Milan Mrkusich

Hours: Monday to Thursday: 10 am - 5.30 pm

Fridays: 10 am - 9 pm

Otherwise by appointment

CITY ART GALLERY, Wellesley Street East  
Tel. 21 796

January Political Cartoons; Contemporary  
New Zealand Painting 1965

February Typography in Auckland

20th February - 31st March Oceanic Art

March Thomas Rowlandson - drawings

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

November Herbert Tornquist, Guy Huze

March Graphics - a selection from Editions  
Alecto London

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

25th October - 5th November Malcolm  
Hooper

8th - 19th November Pauline Thomson

5th - 23rd December New Zealand Crafts  
Exhibition

January Group Show - N.Z. Painting and  
Sculpture

7th - 19th February Stan and Noel Palmer -  
paintings and graphics

7th - 19th March Gordon Walters

21st March - 2nd April Eric Lee-Johnson  
(Waihi)

Hours: Monday to Thursday: 9 am - 5.30 pm

Friday: 9 am - 9 pm

## COMPETITIONS AND PRIZES

### *Queensland*

PEACE THROUGH PRAYER ART CON-  
TEST: Representational oil, 'peace through  
prayer' theme, \$500; representational water-  
colour, same theme \$250. Judges: Dean W. P.  
Baddeley, Cyril G. Gibbs, Arthur F. Rowland.  
Closing date: 3rd February 1966. Particulars  
from: R. F. Bergin, Box 1579V, G.P.O.,  
Brisbane.

H. C. RICHARDS MEMORIAL PRIZE:  
Painting any subject, any medium, 250 gns.  
Particulars from: Queensland Art Gallery,  
Gregory Terrace Brisbane.

REDCLIFFE ART CONTEST: Closing date:  
18th August, 1966. Particulars from: Miss A.  
Hosking, 15 Sorrento Street, Margate.

### *New South Wales*

HUNTER'S HILL MUNICIPAL ART EX-  
HIBITION, 1966. Judges: Douglas Dundas,  
Lloyd Rees, David Strachan. Closing date:  
11th March, 1966.

ROBERT LE GAY BRERETON MEM-  
ORIAL PRIZE: Drawing studies by an art  
student, £100. Three judges, one each from  
Society of Artists, Royal Art Society, Aus-  
tralian Watercolour Institute. Closing date:  
31st May, 1966. Particulars from: Art Gallery  
of NSW, Art Gallery Road, Sydney.

ROYAL EASTER SHOW ART COMPETI-  
TIONS. Rural Bank Art Prize, rural tradi-  
tional, 1st £500, 2nd £150, 3rd £50. Sir Charles  
Lloyd Jones Memorial Art Prize, portrait in  
oil or synthetic media, £500. Judge: Robert  
Haines. Commercial Banking Company of  
Sydney Ltd Art Prize, traditional watercolour,  
1st £150, 2nd £75, 3rd £25. Judge: Lorna  
Nimmo. Farmer and Co. Ltd. Sculpture Prize,  
£250. Judges: Donald Brook, B. Hilder.  
Warwick Fairfax Human Image Prize, £250.  
Judges: William Dobell, Wallace Thornton.  
Closing date: 25th February, 1966. Particulars



from: Royal Agricultural Society of N.S.W., Box 4317, G.P.O., Sydney.

**BERRIMA DISTRICT ART SOCIETY AWARDS:** Not yet arranged for 1966 (October). Particulars from Mrs. M. Seale, Centennial Road, Bowral (Tel. Bow 909).

**CAMPBELLTOWN FESTIVAL OF FISHER'S GHOST ART COMPETITION:** All acquisitive, oil or PVA, any subject £100 (\$200). Judge: Tom Green; Australian landscape, any medium, not abstract, £50 (\$100). Judge: Edward Hall. Campbelltown landscape, any medium, £21 (\$42). Judge: Edward Hall. Closing date: 15th February, 1966. Particulars from: Major R. M. McMillan, Civic Centre, Campbelltown.

**GRENFELL HENRY LAWSON FESTIVAL ART EXHIBITION:** Best work, any medium, £100 and Statuette. Closing date: 1st May, 1966. Particulars from: Hon. Secretary, P.O. Box 73, Grenfell.

### *Western Australia*

**BUNBURY ART PRIZE:** Oil representational, landscape, £100; watercolour, 40 gns., drawing £20. Closing date: 4th February, 1966. Particulars from: Mrs. J. Bayliss, 4 Prosser Street, Bunbury.

**T. E. WARDLE INVITATION ART PRIZE:** Any subject, any medium £500 (\$1,000). Judge: Robert Melville. Closing date: 7th February, 1966. Particulars from: Skinner Galleries, 31 Malcolm Street, Perth.

## **PRIZEWINNERS**

### *Queensland*

**CAIRNS ART SOCIETY CONTEST**

First: Mary E. Wyatt

Second: Noel C. Risley

**H. C. RICHARDS MEMORIAL PRIZE**

Asher Bilu

**L. J. HARVEY MEMORIAL PRIZE**

John Aland

### *New South Wales*

**BLAKE PRIZE FOR RELIGIOUS ART**

Blake Prize: Asher Bilu

Darcy Morris Memorial Prize: Gareth Jones Roberts

**LAKE KIPPAX SCULPTURE COMPETITION**

Judges: Douglas Annand, Arthur Baldwinson, Tom Bass, Lyndon Dadswell, Robert Woodward

First: Stephen Walker

Second: P. H. Wilkins

**MIRROR-WARATAH FESTIVAL ART COMPETITION**

Invitation Section

Judges: Elwyn Lynn, Lloyd Rees, J. A. Tuckson

Sydney Ball

Traditional

Judges: David Strachan, Brian Stratton, Alan Thompson

J. T. Makin

Contemporary

Judges: Stan De Teliga, Peter Laverty, Daniel Thomas

M. Gregory

Highly commended special prize: G. S. Rudder, A. Zakarauskas

Sculpture

Judges: Arthur Baldwinson, Herbert Flugelman, Bim Hilder

L. A. Ware

Pottery

Judges: Mollie Douglas, Ivan McMeekin, Margaret Tuckson

First: Ivan Englund

Second: Patricia Englund

Third: S. T. Schilizzi

**MOSMAN ART PRIZE**

Oil: Guy Warren

Watercolour: Henry Salkuaskas

Other Media: Earle Backen

**PARRAMATTA ART PRIZE**

Judge: Barry Stern

Traditional landscape: Jean Isherwood

Historical: Allan Newton

Watercolour: Alison Faulkner

Contemporary: Joe Rose

**PORTIA GEACH MEMORIAL AWARD**

Judges: Thelma Boulton, Walter Bunning, Douglas Dundas

Jean Appleton

**ROY H. TAFFS CONTEMPORARY ART SOCIETY AWARD**

Judge: J. A. Tuckson

Eric Smith

**SYDNEY TRADE FAIR ART AWARD**

Ken Reinhard

**TRANSFIELD ART PRIZE**

Roger Kemp

**BERRIMA DISTRICT ART EXHIBITION AWARD**

Any Medium: Richard Larter

Watercolour: Imre Szigeti

**BLUE MOUNTAINS ART COMPETITION**

Judge: Raymond de Cusack

Oil: Douglas Pratt

Portrait: Nan Paterson

Watercolour: Brian Stratton

**CAMPBELLTOWN FESTIVAL OF FISHER'S GHOST ART COMPETITION**

Open oil: Tom Green

Australian landscape: Frank H. Spears

Junior Section: Ian Fletcher and Jeffrey Cook

**GOULBURN LILAC TIME ART EXHIBITION**

Paintings were purchased under recommendation of Alan D. Baker by Winifred Beamish, H. A. Hanke and G. K. Townsend

**GREATER WOLLONGONG ART COMPETITION**

Painting: David Aspden

Watercolour: Patricia Englund

Sculpture: Robert Parr

Drawing: Eva Kubbos

Pottery: James Hall

**GRENFELL HENRY LAWSON FESTIVAL ART EXHIBITION**

David Strachan

**ORANGE ART GROUP EXHIBITION AND ART PRIZE**

Judge: J. McDonogh

Landscape traditional: Rick Hedley

Portrait: Ann Dalton

Abstract: Rick Hedley

**SCONE ART PRIZE 1965**

Any medium: Colin Parker

Watercolour: Brian Stratton

**N.S.W. CHAPTER OF THE ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS ARCHITECTURE AWARDS**

Civic Design Award: El Alamein Fountain, Kings Cross – architects Woodward, Taranto and Wallace

Sulman: St John's Village, Glebe – architects Hely Bell & Horne; Goldstein Hall, University of N.S.W. – architect Government Architect; designing architect Peter Hall (equal)

Wilkinson: Peter Johnson house, Chatswood – architect McConnell, Smith & Johnson

Blacket: Technical College, Taree – architect Government Architect; designing architect Michael Dysart

### *Victoria*

**BENDIGO ART PRIZE 1965**

Judge: Brian Finemore

Oil: Margaret Olley

Watercolour: Louis Kahan

**CONTEMPORARY ART SOCIETY (VICTORIA) EXHIBITION PRIZE**

Dean Prize: Bruce Tolley

**GEELONG ART GALLERY ASSOCIATION COMPETITION**

Corio Five Star Whisky Prize: Louis James

**POTTERS COTTAGE PRIZE**

Les Blakebrough and Robin Welch

**WINEMAKERS' ART PRIZE 1965**

Michael Shannon and Andrew Sibley

## **RECENT ART AUCTIONS**

*James R. Lawson Pty.Ltd., Sydney*  
27th October, 1965

CONSTABLE, William: Ballet Figure, watercolour, 9 x 6, 13 gns

DATILLO RUBBO, Cav. A.: Old Peter, watercolour, 13 x 20, 22 gns



DOBELL, William: Portrait of Fred Coventry, oil, 20 x 24, 1,400 gns; Girl with Flower, oil, 3 x 2, 925 gns; Workshop - Nondugal, watercolour sketch, 6 x 4, 250 gns; Near Wangi, watercolour study, 7 x 5, 300 gns; Port Moresby, pen and ink sketch, 7 x 5, 75 gns  
 FRIEND, Donald: Leiba, oil, 8 x 11, 110 gns  
 GRUNER, Elioth: Mount Keira, watercolour, 9 x 9, 45 gns  
 HEYSEN, Sir Hans: The Stream, watercolour, 13 x 11, 100 gns; Landscape, pencil drawing, 8 x 7, 16 gns  
 HILDER, J. J.: Little Landscape - Botany, watercolour, 8 x 4, 65 gns; The Creek Bed, pencil drawing, 7 x 7, 12 gns

WENDY PARAMOR DONNA NEGRA (1965)  
 Oil on paper on hardboard 41in x 49in  
 Collection Elwyn Lynn  
 Watters Gallery

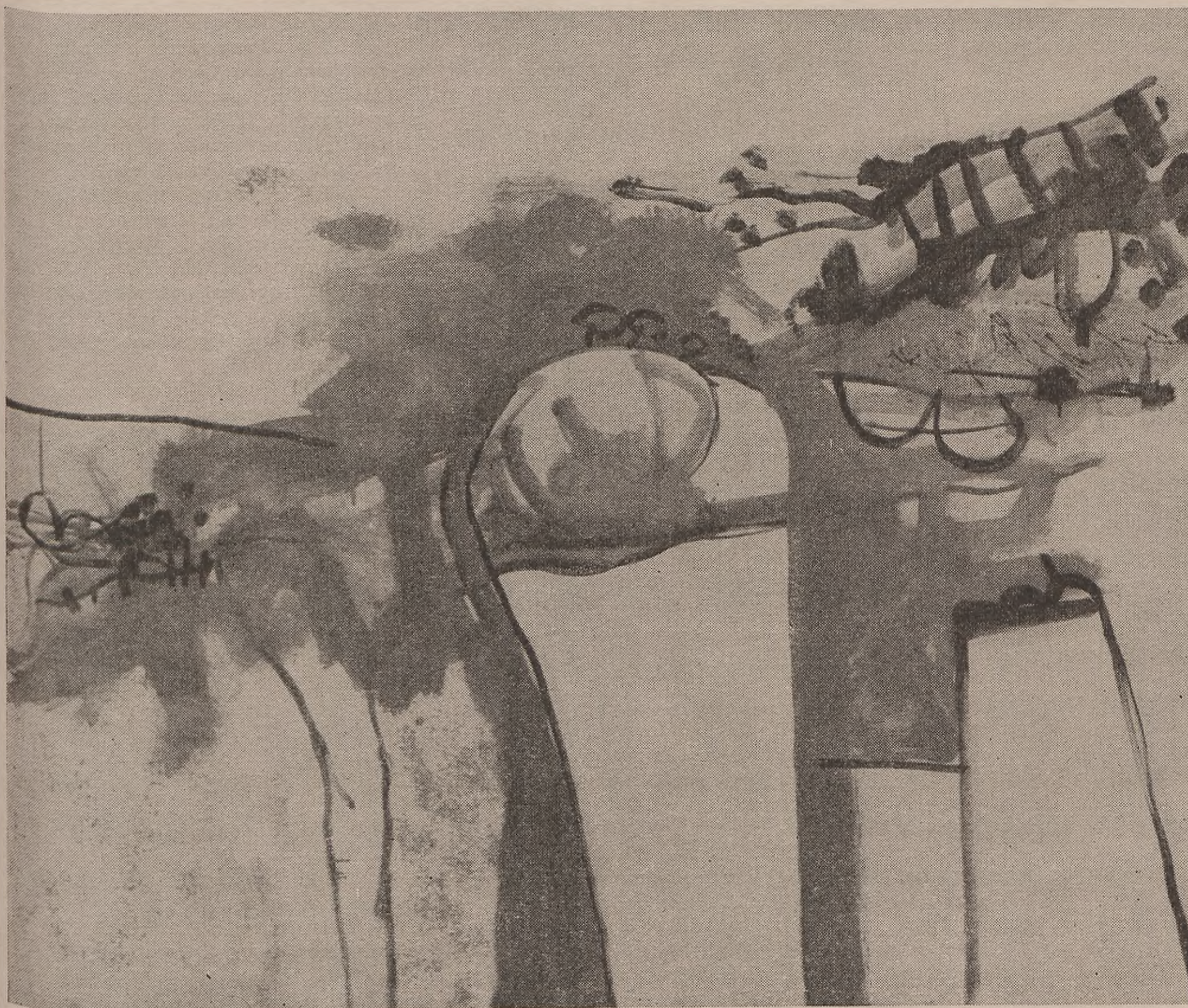
JACKSON, James R.: Sydney Harbour, oil, 12 x 12, 45 gns  
 LINDSAY, Norman: Panurge and the Ladies of Paris, watercolour, 12 x 16, 75 gns.  
 LONG, Sid: Pastoral, watercolour, 20 x 13, 26 gns  
 MAHONY, Frank P.: Morning, watercolour, 10 x 8, 20 gns  
 MURCH, Arthur: Still Life, oil, 15 x 12, 13 gns  
 ROBERTS, Tom: Landscape, oil, 15 x 9, 200 gns  
 SOLOMON, Lance: Dora Creek, watercolour (small) 6 gns  
 STREETON, Sir Arthur: Bradley's Head - Sydney Harbour, oil, 26 x 7, 400 gns; Still Life - Stocks, oil, 33 x 21, 300 gns; Romance, oil, 30 x 20, 300 gns; Melbourne from One Tree Hill, oil, 30 x 20, 600 gns, Corfe Castle, oil, 18 x 14, 190 gns

URE SMITH, Sydney: Rushcutter's Bay, coloured drawing, 11 x 10, 16 gns; Street Scene, coloured drawing, 8 x 6, 16 gns

## STATE GALLERY ACQUISITIONS

### *Queensland Art Gallery*

BOLOGNA, Giovanni: Flagellation of Christ, sculpture in red wax  
 de SILVA, Frank: Michelle, drawing  
 ELDERSHAW, John: The Millet Field; The Range Farm, oils  
 MILLER, Godfrey: Still Life, oil  
 REES, Lloyd: Upper Hastings River NSW, oil  
 SHILLAM, Kathleen: Bull, sculpture in copper and polyester resin  
 SHILLAM, Leonard: Lyre Bird, sculpture in welded iron





SMITH, Sir Matthew: Still life, watercolour drawing  
SZIGETI, Imre: By the rivers of Babylon, drawing

### *Art Gallery of New South Wales*

ALLEN, Joyce: Shape of Time, 1965, watercolour  
BINDER, Pearl (British): Immigrants, 1960; Hong Kong Harbour, 1965, lithographs  
BREINDEL, Margaret: The Chorus, 1962; All Men Kill the thing they love, 1963, woodcuts  
BRITISH: Pewter. West Country measure, c. 1790; tappit hen mutchkin measure, c. 1740; capstan salt, English, c. 1695; pair of salts, English  
CHINESE: Porcelain bowl, blue and white, K'ang-hsi; stem cup, mazarine blue monochrome, Yung-cheng; vase, copper red monochrome, Ch'ien-lung  
EWART, Joy: Self-Portrait, 1963, pen drawing (Gift of the Workshop Arts Centre)  
GARLING, Frederick: The Nereid, watercolour  
GLEGHORN, Thomas: Lia-Fail, 1965, oil  
LEVY, Col.: Stoneware bottle vase, 1964  
LYMBURNER, Francis: Berlin Girl, 1962, brush drawing  
MEERE, Charles: Australian Beach Pattern, 1940, oil  
NOLAN, Sidney: Explorer and Pony, 1964, oil  
PEASCOD, William: Scar Theme XI, 1965, oil  
PERSIAN: Nine pottery bowls, one bottle and one lamp, 9th/10th and 12th/13th centuries  
POURBUS, Frans, the elder (Flemish): Portrait of a minister of religion, 1563, oil (Gift of the Netherlands Insurance Co. to commemorate the inauguration of Associated National House, Sydney)  
TENNIEL, John (British): Political drawing for *Punch*, 1892, pen  
WARREN, Guy: Mungo Brush, 1965, watercolour  
WILLIAMS, Fred: Landscape Drawing No. 3, 1963, chalk

### *National Gallery of Victoria*

ASHTON, Julian: Two watercolours of Sydney scenes  
BOYD, Arthur: St. Clare Offering Marzipan to St. Francis, pastel: two designs for ballet *Elektra*, etchings  
HESTER, Joy: Head of a Woman with Hat, wash drawing  
HOCKNEY, David: Marriage of Styles No. 2, oil on canvas  
OSTOJA-KOTOWSKI, J. S.: Enclosed spheres, collage  
STONES, Margaret: Three botanical brush drawings  
VON GUERARD, Eugene: View of the Snowy Bluff, oil on canvas

### *National Gallery of South Australia*

BERGNER, Yosl: Paper Hat with Train, lithograph, handcoloured  
BOUCLET, S. F.: Carte d'une Partie de la Terre Napoleon 3 me Feuille, 1803, Carte d'une Partie de la Terre Napoleon 4 me Feuille, 1803, Carte de l'Ile Decres 1803, Carte d'une Partie de la Terre Napoleon 2 me Feuille, engravings  
CHINESE: Horse, a kakemono painting, Yung Lo Period, Ming Dynasty  
Collection of 19 bookplates  
Gold watch, gold chain and locket all belonging to George Tinline  
KAPOCIUNAS, Vytas: Man Reading, oil and collage  
ORME, William: The Ceremony of Lord Nelson's Internment, St. Paul's, 1806; The Funeral Procession of Lord Viscount Nelson, 1806; Lord Nelson's Funeral Procession by Water from Greenwich Hospital to White Hall, 1806, coloured engravings  
PIERRE, J. B. M.: Bacchanale, oil on canvas  
PINS, Jacob: Girl with Turban, woodcut  
Sketch book (82 sketches, 1 pencil, 7 watercolour, rest pen and ink by S. T. Gill and possibly his father The Rev. Samuel Gill)  
UNKNOWN ARTIST: Crucifixion, oil on panel  
WHITELEY, Brett: Untitled White Painting, 1962, oil and collage on board  
WYLD, James: Map of South Australia, engraving

### *Western Australian Art Gallery*

KEMPF, Franz: Dark Changes, aquatint; Garden of Bomarzi, colatint  
LAURENS, Henri: La Femme couchee aux bras leves, bronze; Femme a l'oiseau, terracotta; Jeune Fille, 1915, collage  
MATISSE, Henri: Portrait of Dr. Leriche, lithograph  
REDPATH, Norma: Relief Fragment, 1964, sculpture, bronze  
SMITH, Mervyn: Opera House, Sydney, drawing

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

BENTLEY, Charles: Mont St. Michael 1846  
CATALINI, Count T.: South West View of Macquarie Harbour 1824; View of the Gates and Residence of the Pilot of Macquarie Harbour 1824  
MACQUEEN, Kenneth: Seashore Days  
PIGUENIT, W. C.: Tasmanian Landscape  
PROUT, Samuel: Hotel de Ville, Ghent  
SERRES, John T.: Looking towards Limehouse 1790  
TURNER, J. M. W.: Roman Aqueduct near Caserta

TURNER, William of Oxford: Glen Dhu Rosshire  
WEBBER, John: Near Matlock Church Derbyshire

## **RECENT GALLERY PRICES**

ASPDEN, David: Figure on Blue Ground, oil on hardboard, 42 x 42, £80 (Watters)  
BOYD, Arthur: Wimmera Landscape, 36 x 48, oil, 1,000 gns (Barry Stern); The Hunter, oil, 24 x 30, 750 gns (Dominion)  
CLIFFORD, James: Painting, PVA on canvas board, 30 x 42, £50 (Watters)  
CONDER, Charles: Nocturne, oil, 14 x 24, 500 gns (Dominion)  
CROOKE, Ray: Main Street, 36 x 24, oil, 200 gns (Darlinghurst)  
CURTIS, Robert: Pastoral II, watercolour, 21 x 30, 30 gns (Macquarie)  
EWART, Joy: Afternoon in the Garden, oil, 70 gns (Workshop Art Centre)  
FAIRWEATHER, Ian: The Basketball Game, oil on paper, 14 x 20, 350 gns (Barry Stern)  
FRENCH, Leonard: untitled, enamel on hardboard, 7 x 10, 275 gns (Dominion)  
GLEGHORN, Thomas: Summer 1965, mixed media, 48 x 48, 300 gns (Dominion)  
HAXTON, Elaine: The Flower Bridge, oil, 20 x 24, 45 gns (Macquarie)  
HILDER, J. J.: Pastoral, watercolour, 10 x 12, 400 gns (Dominion)  
JOHNSON, George: Earth Concept, 200 gns (Argus)  
JORDAN, Col: Study, oil on canvas on board, 24 x 18, £25 (Watters)  
LARTER, Richard: Stripperama No. 4, 36 x 48, 75 gns (Watters)  
LYMBURNER, Francis: Male Model, oil, 195 gns (Australian)  
LYNN, Elwyn: Wandering Islands, mixed media, 36 x 44, 120 gns (Clune)  
NOLAN, Sidney: oil on hardboard, 48 x 60, 5,000 gns (Barry Stern)  
OLLEY, Margaret: Mandarins No. 2, oil on hardboard, 20 x 34, 75 gns (Darlinghurst)  
PASSMORE, John: Brown Construction, oil, 26 x 24, 550 gns (Dominion)  
PEART, John: The Aspects Regard One Another, oil 72 x 156, £150 (Watters)  
PERCEVAL, John: Angel and Guitar, Ceramic, 900 gns (Barry Stern)  
PROUD, Geoffrey: Oliver, oil on glass, 30 x 27, £50 (Watters)  
REES, Lloyd: Evening Stillness, oil, 25 x 30, 250 gns (Macquarie)  
SALMON, William: Leaf Dance, oil, 33 x 24, 80 gns (Macquarie)  
SHANNON, Michael: Young Man Smoking, oil, 24 x 30, 160 gns (Macquarie)



SHAW, Michael Allen: Torso, oil on canvas, 30×25, £65 (Watters)  
 SHEPHERDSON, Gordon: Head on the Ground, oil, 48×33, 75 gns (Komon)  
 SMART, Jeffrey: Outskirts, Athens, oil on hardboard, 26×32, 175 gns (Macquarie)  
 SMITH, Eric: Ivory Flux, oil on hardboard, 62×66, 750 gns (Komon)  
 STRACHAN, David: Everlastings, oil, 39×19, 200 gns (Darlinghurst)  
 TUCKER, Albert: Faun and Parrot, oil, 48×36, 875 gns (Dominion)  
 WARREN, Guy: Coast Observed, oil on hardboard, 30×40, 90 gns (Macquarie)  
 WATERHOUSE, Phyl: Dark Figure, 75 gns (Leveson Street)  
 WILLIAMS, Robert: Monolith I, gouache, 30×21, £30 (Watters)

## LETTERS

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Italy. He was undoubtedly fond of her, but treated her as a child. His financial arrangements for her (the interest from a small capital sum) were such as to reduce her to penury in later life. Russell had very little knowledge of the value of money as he had never had to worry about it for himself.

After his brief visit to Sydney he went to New Zealand for two years where he produced dozens of watercolours of slight interest. The frigid atmosphere of the Art world of Sydney, especially as exemplified by the Trustees of the Sydney Art Gallery (which Miss Proctor knew only too well) was enough to make J.P.R. decide to sell by auction in Paris before he left for Australia the ten van Gogh drawings, one oil and several valuable impressionist canvases and the van Gogh letters. In my article in the June issue of *ART and Australia* on page 42, I referred to Rodin's mention of a head which he wished to borrow 'before (Russell) sent it to Sydney, a great honour for me'.

My personal opinion is that Russell intended to return to his beloved France as soon as a ship could carry him (otherwise why did he leave about 400 works with his daughter in Paris – I have a copy of the list in my possession), but his absorption in his daily life in his Watson's Bay nirvana caused a tragic postponement.

Finally, Alain Russell's reluctance to part with his only two oils and his 75 watercolours and a similar batch belonging to his son, sent by Makins from America as a gift before she died, is understandable and avarice played no part in it.

Miss Proctor has campaigned nobly for recognition of Russell during her lifetime. With undue immodesty may I say that without my unpaid efforts (except for the generous interest of the Commonwealth Government and my salary),

the National Collection and several State Galleries would not now have in their possession some ten works by Russell. I am also in the position to secure others (at a price) and at least London (at Wildenstein's) and Glasgow (at the Art Gallery) have had an opportunity of seeing and judging for themselves a splendid collection of Russell's art – even though perhaps it did not include some of his best works.

Donald Finley

## BOOKS

*Australian Art Monographs: Charles Blackman* by Ray Mathew (Georgian House, 1965. £2/2/-).

This book, the fourth in the series of monographs on Australian painters published by Georgian House, was unluckily delayed in the printing. This means that, although Blackman's 1963 paintings are well represented among the reproductions, we have nothing here of his important work over the past two years, culminating in the recent exhibition at the Zwemmer Gallery. This exhibition led T. G. Rosenthal to comment enthusiastically on Blackman's 'almost classical quality of grand design and composition' and to speak of the 'sheer sensual beauty and intellectual excitement' of the exhibition as a whole. But the book does give a good summary view of Blackman's development in vision and concentration over the years since 1952 (*Staircase and Embrace*), and of a progressive discovery first of subject, then of certainty of means, and finally of masterly capacity to transcend both subject and means in such a painting as *Face to Face* (1963), where shapes and colours fuse into a complete and absolute transmission of feeling.

Ray Mathew begins his sensitive introductory article with a definition of Blackman's real difference from other so-called 'literary' painters like Nolan and Boyd. Mathew locates this difference in Blackman's relative detachment from his own apparently lyrical and personal subjects; the way in which he first feels, then purifies his feeling, so that what is left is personal yet universal. These pictures are of moments, sometimes of dream-images, but there is nothing about them of snapshot or of narrative, nothing that localizes or explains; they are wholly self-contained, yet anyone can share them. This is the special quality, of course, of lyric poetry, and some of the paintings even spring from poetry (Neilson's in particular); but of course, as Mathew emphasizes, the word literary does not really apply to them at all. They attract, I should think, plenty of comment

that is literary, but this is because they communicate through and arouse feeling that seems to demand some kind of explanation in the responder. Their existence, however, is solely that of paintings – that is, however much you talk of them or even try to expound them, they remain entirely themselves; words do not touch them. They may be a cause of poetry in others, yet their source is not in words but in perceptions.

Nevertheless, it is an important fact that they do arouse a kind of need in others to describe their reactions, to set off on their own attempts to verbalize the picture. Mathew's preface is a good example of this; it is a sensitive response, even though in the end, of course, the pictures remain quite outside it. One cannot talk about good pictures as though they lived inside a frame; and these paintings start up a process in the viewer, their relationships are not solely internal. Mathew, looking at the picture *Migrant Mother*, responds immediately in terms of feeling: 'It is a kind picture; it is also cruel'. This kind of statement, which one could not imagine making when confronted, for instance, with Boyd's *Bride Drinking from a Pool* or one of Nolan's Leda series, does indicate a quality of Blackman's painting: that it is concerned not with visualizing ideas, or making ideas out of the visual, but with something closer to the heart of the matter – with the translation of feeling-experience, through memory and felt significance, into expressive form.

In fact, during his time in London since 1960, Blackman has been singularly persistent in jumping on no band-wagons, going in for no gimmicks (not even that of being an Australian), and being, if not unimpressed, quite unoverwhelmed by what he has seen and done. Compare, for instance, the two paintings *Schoolgirl with Rooftops*, painted in 1953, and *The Chequered Dress* of 1963. The technical resources, the realization, and the interest in shape and contrast, have of course widened and deepened very far over the ten-year interval; but the painter is recognizably the same painter, and so are the preoccupations. What has changed is the use of colour (though these paintings are unfortunately reproduced in black and white), the organization of space and movement, and the capacity to deal with problems; the movement is away from romanticism, but not towards analysis.

On the evidence of the pictures reproduced in this book, Blackman has used his time overseas to meditate on experience, method and technique, but not to change his basic view of things. This is as it ought to be since, even here in Australia, his vision was never parochial; once he knew what he wanted to paint, the question was rather how he should paint it. As one critic has said, it is in a sense an



accident that he is an Australian; his themes have always been universal. There are eight colour-reproductions and thirty black-and-white photographs here, and most of the latter are of oils or enamels. It might perhaps have been a good idea to use more

photographs of drawings, since, as Mathew points out, Blackman draws a great deal, and the quality of his black-and-white work (*Woman Patting a Cat* is an example) comes through much more clearly in photographs than does that of his painting. He relies a great

In a most intriguing exhibition, Miss Paramor, combined human forms with the earth, rock and skies with an easy, lyrical amplitude of gesture, that makes her earlier more tightly patterned abstractions look like restrictive practices legislation. It is not so much Olsen's linearism that she displays, but Sydney's vitalism.

Leonas Urbonas is a romantic abstractionist whose work frequently depends on traditional chiaroscuro rather than on the freer, spontaneous gesture involved here; he is, in fact, more effective when immediacy replaces a deliberation in technique and attitude.

LEONAS URBONAS *PASSING* 1965  
Oil on board 29in x 24in  
Possession of the artist  
Macquarie Galleries



deal on chiaroscuro, and many lovely passages of painting are necessarily obscured in the photographs. The painting, *Baby in a Red Chair*, is an example I can quote offhand (since it is temporarily in my possession), where the painting in the baby's head is probably the most impressive part of the work; even the best photograph of any of Blackman's paintings cannot give the particular quality of tender luminosity that his handling of paint at key points can impart to the whole picture. Nevertheless, the book as a whole is most valuable, since the reproductions are well chosen and representative of a remarkable development over the years since *Staircase and Embrace*. After the collapse of most of the interest in Australian painting as a novelty, Blackman is now acknowledged as a splendidly impressive painter in his own right; this book tells us something of how he reached his present high position.

Judith Wright

*Sydney Sketchbook* by Tess van Sommers and Unk White (Rigby, Adelaide, 1965, 18/6d).

This little picture book contains twenty-nine pen drawings, by Unk White, of Sydney's architectural monuments and other historic buildings. The earliest is the Old Mint, originally part of the Rum Hospital (c. 1810-1816), the newest the Art Gallery of New South Wales (facade 1897-1909).

Opposite each illustration is a brief account of the building by Tess van Sommers.

Her comments are better than Mr. White's drawings.

His light, nervous hatchings would be happiest with *art nouveau* buildings, of which there are none except a glimpse of the Conservatorium's roof. They suit the mood of Gothic Revival moderately well; but precise Regency or weighty Victorian Italianate, which are the majority, are ill-served by his fairyland style. Definite information about mouldings, bargeboards, windows or balustrades is rather avoided; the relations between the parts of the buildings are muffled.

Details are preferred to complete buildings, which is fair enough, except that sometimes the later additions are emphasized at the expense of the original architect's work - for example the west front of St. Mary's instead of Wardell's splendid chancel, or the Gothic Revival spire on Greenway's St. James.

Miss van Sommers on the other hand gives a number of useful building histories not easily found elsewhere, especially those from the Victorian period. And there is no nonsense about Cadman's Cottage: 'Though handsome buildings of historic interest have already been swept away there is likely to be an outcry if this hovel [of negligible historical interest] is



not preserved. . . . It illustrates the dilemma of a community awakening almost too late to its duty toward the past'.

A misprint: 1871 not 1817 for the foundation of the N.S.W. Academy of Art, out of which grew the Art Gallery of N.S.W.

Omissions: nothing serious, but since Late Victorian and Edwardian were being included some variety would have been added by the Town Hall ('French Renaissance'), the Queen Victoria Markets (Romanesque Revival) and the beautiful tower at Central Station ('Spanish' no doubt; via the Imperial Institute).

Daniel Thomas

*Desk Diary 1966* compiled from House Inspections run by the Women's Committee of the National Trust of Australia (N.S.W.), 40 illustrations. Price £1/1/-. Available National Trust Office, 115 Pitt Street, Sydney.

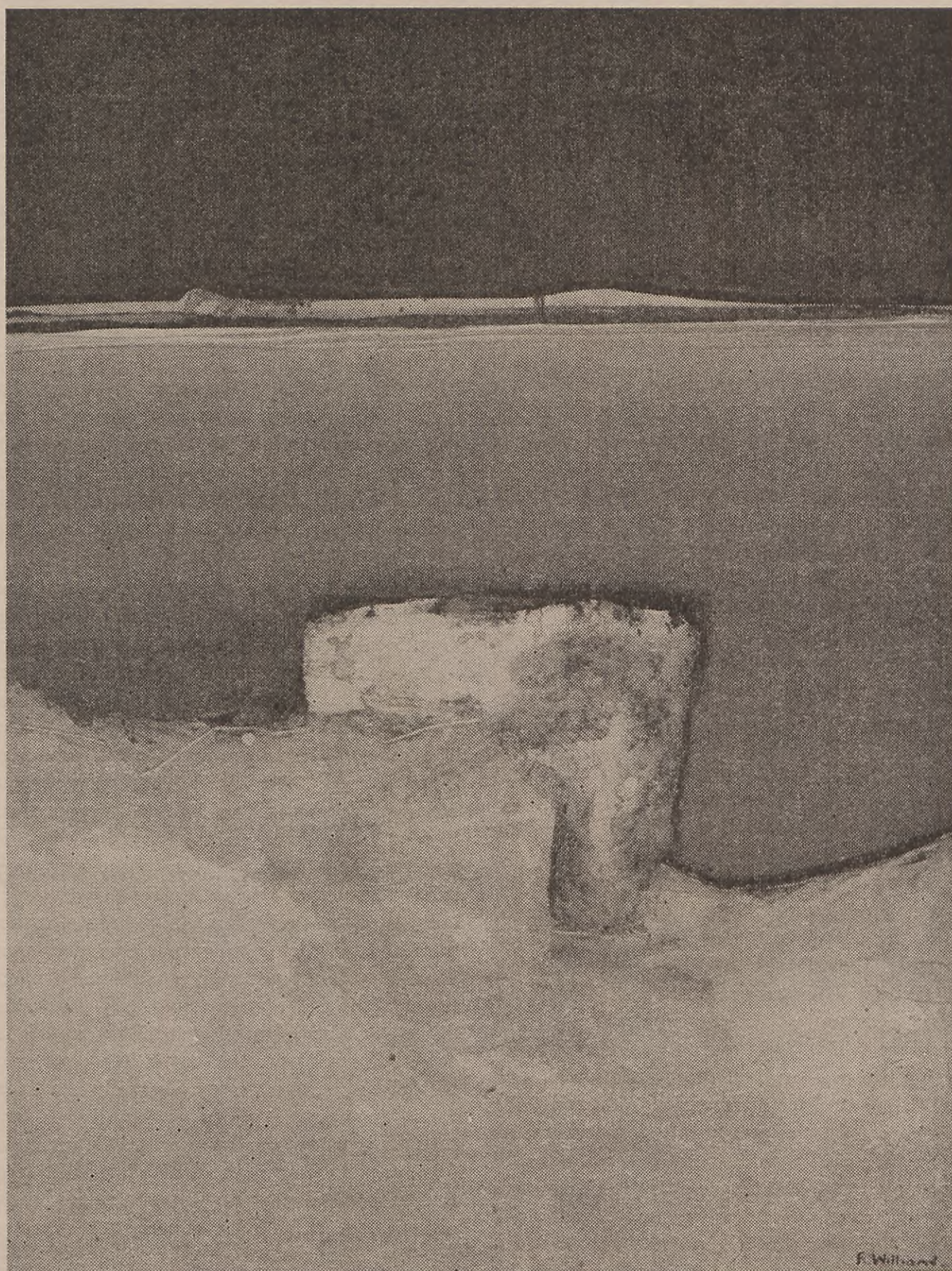
This charmingly designed book is a testimony to the beneficial influence of the National Trust which has stimulated a discerning love for Australia's architectural heritage. Pat Stuart's picturesque photographs, well reproduced in litho-offset, introduce us to some forty houses in New South Wales, which seem to date in the main from around 1830 to the eighteen nineties. The illustrations contain houses of a certain architectural grandeur such as *Camden Park* and *Macquarie Field House*, an original slabhut (*Belltrees*, Scone), cast-iron verandahs of city terrace houses and such charming early 'colonial' houses as *Denfield*, *Campbelltown* and others. One regrets the absence of interiors. Rachel Roxburgh's informative captions judiciously mix architectural description, history and anecdote.

*Desk Diary 1966* produced by the National Gallery Society of Victoria in conjunction with the National Bank of Australasia Ltd.; 112 pp. cover boards; 53 full page illustrations, 53 small illustrations. Price £1/10/0. Obtainable from the office of the National Gallery Society, National Gallery of Victoria, Swanston Street, Melbourne.

The National Gallery Society of Victoria has established quite a record of publishing. In 1960 they brought out *Charles Conder, His Australian Years* by Ursula Hoff; in 1964 and 1965 *Desk Diaries* appeared with illustrations from works in the National Gallery. The Society has given generous support to the *Annual Bulletin* brought out by the Trustees of the National Gallery since 1959, a journal which has given local art historians a place to publish their researches into Gallery material. Since 1963 the Society has sponsored limited editions of ten colour lithographs, made available to members only. Russell Drysdale, Leonard French, Donald Friend, Leonard Hessing, Roger Kemp,

Bleak horizons, dun colour, a science-fiction illusion that it is happening on another planet informs the work of this young painter. His is a subtle texture, resembling weathered, ancient paper; he lies on the evocation of literary associations, but more recent work is concerned less with such 'reading' and more with the expressive juxtaposition of shapes.

ROBERT WILLIAMS SYMBOL (1965)  
PVA and collage on cardboard 36in x 20in  
Collection Dr and Mrs M Coppleson  
Watters Gallery





Colin Lanceley, John Olsen, Charles Reddington, Albert Tucker and Fred Williams took part in this scheme. Next year the Society proposes to engage in limited editions of etchings by five artists to be chosen.

This year again a selection of works from the National Gallery of Victoria has been used for a *Desk Diary*, which is as attractive as it is practical. Details from paintings, sculpture, engravings and works of decorative art, superbly photographed by Nigel Buesst, reveal unexpected and striking aspects of familiar works. Laid out with care by Ann Graham, and extremely well printed by the Aldine Press, this diary is an encouraging example of fine Australian book production. The works have been chosen to illustrate the somewhat coy theme 'Beauty and the Beast' which is explained in an introduction by Eric Westbrook and in short comments to the plates by Paul Hirsch. There is ample room for notes but these may be cut off after use and the diary transformed into a picturebook.

Ursula Hoff

*The Arts in Australia Series* (Longmans, Green & Co.).

*Ballet in Australia* by Peggy van Praagh, 1965, 8/6d.

*Theatre* by Frank R. Harvey, 1965, 8/6d.

These two additions to *The Arts in Australia Series* are copiously illustrated and have a pleasing artistry in their design and lay-out and a clarity in their reproductions. Other books in the series have dealt with architecture, pottery, painting, aboriginal art and commercial art. Both of the recent additions are concerned with the performing arts.

*Ballet in Australia* fills a need long felt by ballet enthusiasts for a concise and factual collection of data and dates with accompanying photographs that traces the chronology of the ballet in this country. Unfortunately the book has a superficiality about it suggesting that time had been lacking to its author and she has hardly suggested a deep-rooted understanding of the struggle for growth by Australian dance and dancers. However, it holds interest from the initial photographs of Adeline Genée (1913) and Anna Pavlova (1926) through to the final ones of Dame Margot Fonteyn and Rudolf Nureyev in *Giselle* and *Swan Lake*. The thirty-two pages are rich in personalities and productions which, like fireflies, glow and vanish into memory – and yet this past remains with us. Miss van Praagh correctly asserts that the advances in technique and artistry which the present generation of dancers display are based upon contact with and the example of overseas visiting artists, particularly those who remained here. However, it does seem that Miss van Praagh's statement about the Australian Ballet

Company on page 13 – 'a style of its own is now emerging' – merely reflects the wishful thinking of all of us.

As a result of this book's assessment of ballet in this country we, as an audience, can more easily assess for ourselves the status of present day classical ballet. But there are some odd oversights. One is the lack of reference to the valuable contribution to Australian dance made by the Walter Gore season when he showed us the neo-classicism of his *Antonia* plus the excellent *Giselle*. The second omission is the lack of even a nod toward the smaller experimental groups such as Ballet Australia and the Arts Council of Australia which have long been champions of ballet for country centres and have created and toured several professional companies. According to the author's emphases the word ballet precludes, if possible, all but the *dance d'école* but, since she allows one or two exceptions to creep into her book, then the important Gertrud Bodenweiser era should not have been ignored. This book leaves one with the impression that no stirrings such as those which created the Ballet Rambert or the recent *avant-garde* Western Ballet in England are occurring or have ever occurred in Australia.

Within the size and scope of his booklet, *Theatre*, Mr Harvey has given a thoughtful, lucid and balanced dissertation on the past efforts, present work, plans and future hopes for legitimate theatre in Australia. It stresses the value and indeed the need for the experimental. However slight these stirrings may be, they are important.

Mr Harvey stresses creative elements and efforts. The coverage of his research is Australia-wide and he can pick the gems, however small, from the huge lode of ore that is Australian theatre. His survey ranges from the Adelaide Festival of Arts, the Union Theatre in Melbourne and the Elizabethan Theatre Trust's NIDA at The University of New South Wales to J. C. Williamson, the Ensemble and Independent Theatres in Sydney and the Tree Theatre of the Queensland University. Such musicals as *The Sentimental Bloke* and *Lola Montez* rate a mention and the author goes even so far as to include the Aboriginal Theatre performances by forty-five Arnhem Land aboriginal dance-actors. His book indicates an awareness of Australian playwrights and their problems but seems less concerned with directors. Mr Harvey obviously has hopes for a renaissance of Australian drama and says 'It is quite possible that it will yet come from outside Australia'. He also has high hopes for the Old Tote Theatre as a lead in the direction of truly lively experimental theatre.

Beth Dean

## FOURTH ADELAIDE FESTIVAL OF ARTS

By Elizabeth Young

The long list of exhibitions planned for the Fourth Adelaide Festival of Arts in March, 1966 promises that the visual arts in 1966 will provide as in previous Festivals a bounteous and more than satisfying feast. Adelaide will practically burst at the seams with exhibitions – forty large and small were mounted in 1964 in the Festival fortnight. All available galleries, all practicable exhibition spaces are booked up for shows of infinite variety and exhibitions will even flow over into the tree-lined streets and gardens.

The core of interest, will, of course, be the National Gallery of South Australia – where six special exhibitions will be shown – and negotiations are in train for a seventh (forty-five top flight Turner watercolours from the British Museum). The arranged exhibitions are Sir Stanley Spencer, The Mertz Collection of Australian Paintings, Lawrence Daws Retrospective, Primitive Melanesian Art, the Helena Rubenstein Award Collection, and Emilio Greco. Most of these will be shown in Adelaide only; they will be opened on Saturday, March 12th and will remain for a month. While the emphasis is on Australian Contemporary painting the exhibitions from overseas provide stimulating contrast. The small retrospective exhibition of the work of Sir Stanley Spencer (1891–1959) includes key paintings by the intense mystic of Cookham, lent by the Tate and various English provincial galleries, as well as from public and private collections in Australia. Primitive Melanesian Art comes from the British Museum, the finest collection in the world, and comprises twenty-five items – carved figures, doorboards, ornaments and bowls. The Emilio Greco Exhibition, which has been arranged by the Italian Embassy, presents a full profile of the contemporary Italian master's achievement, twenty-one sculptures, sixty drawings and fourteen prints.

Focus is essentially on Australian Contemporary Art and the Mertz Collection of approximately one hundred and thirty works is unique in that it has been personally selected by well-known South Australian connoisseur Mr Kym Bonython for Mr Harold Mertz, and that this will be its only showing in Australia before going on a tour of American centres and finally being established as a permanent Australian representation in New York. Supplementing this is the work of the eight invited contestants, young artists of promise, in the Helena Rubenstein Travelling Art Scholarship Exhibition which is being hung and judged in



Adelaide for the first time. The judges are Mr Hal Missingham, Director Art Gallery of N.S.W., Mr Kym Bonython and Mr James Mollison of Melbourne.

South Australian Lawrence Daws, at thirty-eight, is one of the youngest artists to be honoured by a retrospective exhibition. The eighty works (1951-65), selected from overseas and Australian public and private collections, evidence the maturity and steady purpose of this distinguished artist's painting.

The grand old man of South Australian art, Sir Hans Heysen, still at work in the peace of his Ambleside studio among the pines and gums, will also be represented by a retrospective exhibition, at John Martin's Gallery. This will cover sixty years (1901-1961) in one hundred oils, watercolours and drawings, selected from Australia-wide national and private collections and the artist's studio. A Sir Hans Heysen book, with thirty-two colour and forty black and white reproductions, and an introduction and annotations by David Dridan, will be released by Rigby's to mark the occasion.

Other South Australian artists who will mount important one-man exhibitions are James Cant, distinguished in the Australian contemporary scene for his personal romantic realist approach to landscape, at the Hahndorf Gallery, Brian Seidel, one of the most interesting younger painters and printmakers, at the White Studio Gallery, Beaumont, and at the North Adelaide Galleries Latvian born and trained Margarita Stipnieks, who in the past fifteen years has become noted for her luscious handling of paint particularly in figure compositions and still life. The significant contribution of the numerous emigrant artists in Adelaide will be shown in an extensive Commonwealth organized exhibition of painting and sculpture at Miller Anderson's Gallery. Other outstanding exhibitions listed are Albert Tucker at the Bonython Art Gallery; South Australian Art Today, an invitation exhibition at the Royal South Australian Society of Arts Gallery; Modern Australian Printmakers, selected by Dr Ursula Hoff of Melbourne, at the Contemporary Art Society Gallery, Parkside; Medieval English Pottery from the Guildhall, London, an exhibition arranged by the British Council, at the South Australian Museum; French Craftsmanship Through the Centuries at David Jones' Gallery; The Institute of Architects Exhibition at the Myer Emporium Gallery; International Photography at Freemasons Hall; Painters of Australia at the Osborne Art Gallery; vitreous enamels by Bernard Hesling will be at the Village Art Centre; South Australian Sculptors at the E.S. & A. Bank, Grenfell Street; at the S.A. School of Arts in the Gallery and Sculpture Courtyard student work selected from various



top  
LAWRENCE DAWS MANDALA V 1962  
Oil on canvas 54in x 54in  
Collection Mrs Lawrence Daws

above  
ELAINE HAXTON THE FLOWER BRIDGE 1965  
Oil on hardboard 19in x 23in  
Macquarie Galleries

right  
EDITH HOLMES LACE CURTAIN  
Oil on board 32in x 24in Little Gallery



departments. Illuminated transparencies will glow in Prince Henry Gardens, North Terrace, and various amateur groups will hold their annual open-air exhibitions.

#### Erratum

On p. 100 Vol. III No. 2 James Turner should have read J. M. W. Turner.



*continued from 201*

deniable sense of power and inevitability that appears in the best work of these artists. The art of Bruce Conner, for example, is pure Funk. Before San Francisco became inhospitable, Conner created Funk masterpieces there from old photographs, soiled lace, and broken, rotting pieces of furniture; but such materials are not handled exquisitely like Kurt Schwitters's Merz ingredients, nor are their individual properties blended into tasteful and witty arrangements like a Cubist collage. Funk is not concerned with the arty transformation of junk, yet it does (and perhaps must) capture more than one particular image. The non-formal concern of Funk is seen in work like the large-scale and powerful mixed media sculpture of Mark di Suvero, as well as in Conner's assemblages.

Through Conner's constructions and films, and the work of other counter-pilgrims to the East Coast such as di Suvero, the Funk element, in an important way, has begun to pervade the New York Scene. It can be seen also in some of Oldenburg's work, and in the recent sculpture by Rauschenberg again demonstrating that little of cultural significance, no matter how underground, can long remain isolated or regional today before it is stitched into the great crazy quilt of the new American style.

On the West Coast itself, however, there are subtle distinctions to be made in describing the nature and distribution of Funk. The San Francisco area (including Berkeley and Oakland, and extending as far as Davis) probably produces more Funky work, wittingly or not, than does Southern California. Yet the combined qualities of the social, the publicity, and the commercial scenes in Los Angeles – audacious, gross, and bizarre – are functionally Funkier than those in the northern part of the State. These differences are also reflected in other attitudes of the artists, and help to account for a real sense of contrast or competition between San Francisco and Los Angeles, which crops up whenever the subject of the West Coast art world is raised.

The northern, San Francisco-oriented artist is a lone wolf, partly by instinct, and partly by circumstance. Most painters and sculptors live there for personal reasons, and not because they can make a living there by selling work, which they cannot. The activity of teaching, whether based on a dedicated or on a meal-ticket approach, does create a sort of social scene that spreads from one studio or institution to another. Nothing like the old Cedar Bar's open and personal environment exists on the West Coast. With the Abstract Expressionists, the scene there constituted not only a social situation, but also a reality directly and integrally related to their art. The intense and increasing gallery and museum activity in Southern California helps more artists to sell there, and to live by their art alone; consequently, they seem to be more

hung-up on implications of the big-time publicity structure, and thus also more sensitive to what is happening on the contemporary New York scene. Conversely, artists from the East Coast are beginning to appear more and more in Los Angeles galleries, as the Cool stance also reflects the *degagé* attitude so prevalent in New York.

Cool or Funky, however, West Coast artists are seldom communicative or articulate about their work. In Southern California they might ride motorcycles, or all go down to the beach together, and in San Francisco they might even visit each other's studios for Dago red – but no one talks about the art.

Contrasts and comparisons between Los Angeles and San Francisco can be made on most levels of culture (popular or fine), and suggest parallels like New York and Boston, or Melbourne and Sydney. In fact, it may well be that a careful analysis of the differences between the style of play exhibited by the Dodgers and the Giants will someday disclose significant truths for the scholar about the art of the respective Californian cities. The Los Angeles image is a crazy mixture of smog with surfers, a city with neither centre nor skyline, where 'all that glitters is sold as gold'. While fast, tough Los Angeles swings, sedate San Francisco swirls in its own *temps perdu* – and an artist who wants to make it thinks first of the 'thirteen suburbs in search of a city', with its big money and concentration of cultural power, vitality, and vigour.

The distinctions between San Francisco and Los Angeles are gradually becoming minimized following a general pattern also manifested in other areas of culture. Similarly, the distinctions between East and West Coasts have now become much less indications of completely different regional approaches than clues for new and subtler stylistic observations.

The cultural revolution which has gathered momentum throughout the world in the last twenty years has its recent historical origin and contemporary centre in America. This whole revolution is typified by a consistent process of levelling, in which the formerly disparate regional characteristics in various countries have begun to coalesce into more homogeneous national styles. At the same time, and largely influenced by the cultural development in America, a parallel change is apparent in the configuration of both the fine and the popular arts on the international scale. The pop tunes, billboard art, and T.V. commercials are all coming in for their share of serious critical study. Camp and Cool art is becoming a favorite concern of magazines like *Vogue* and *Harper's Bazaar*. Funk, however, sits there and steams – ready to explode before any Funksville city limits can be staked out in California. And starting out for Funksville from any part of the world, man, you don't need a map to get there.



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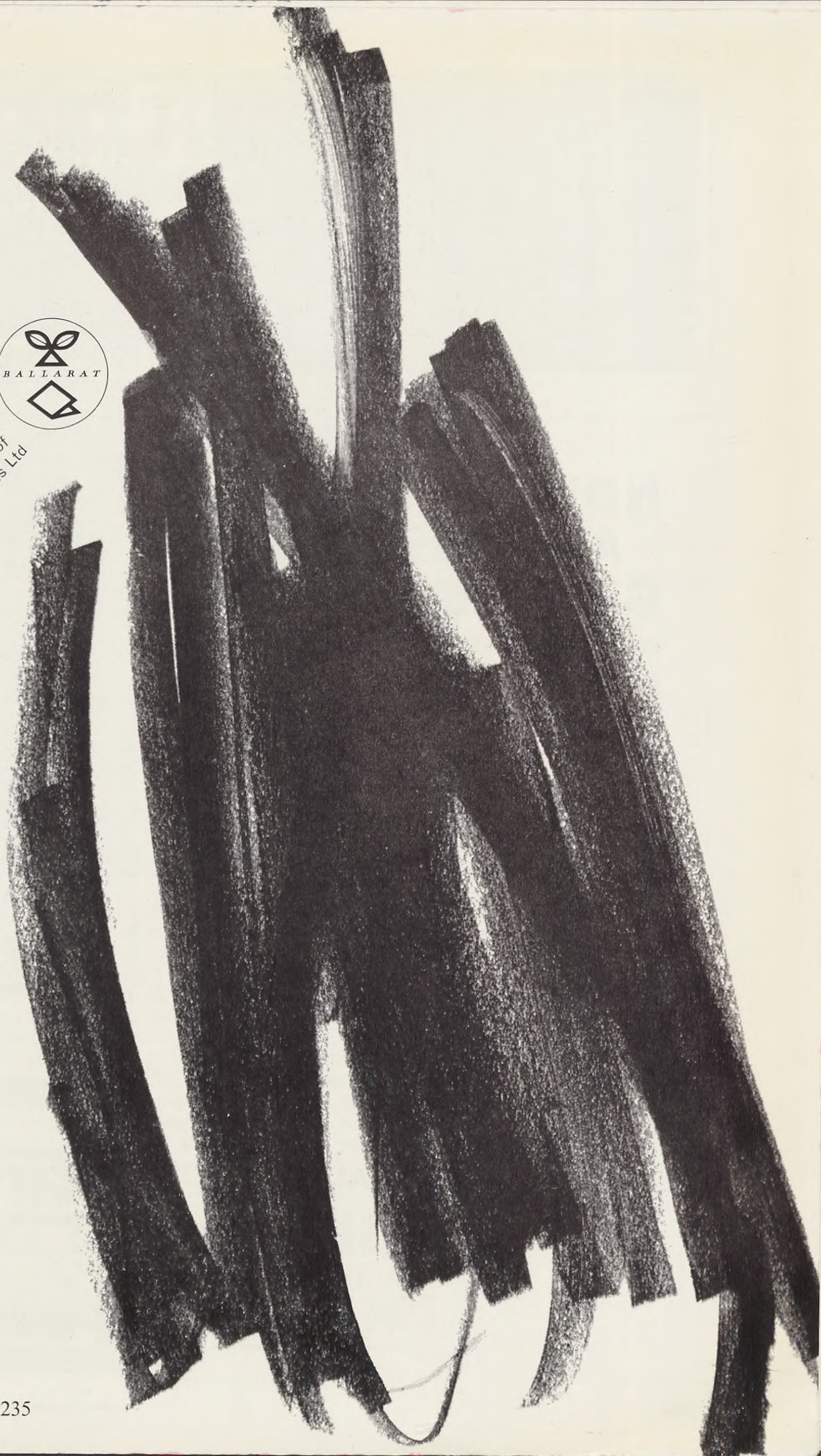
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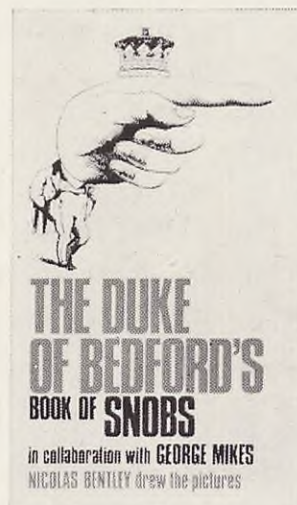
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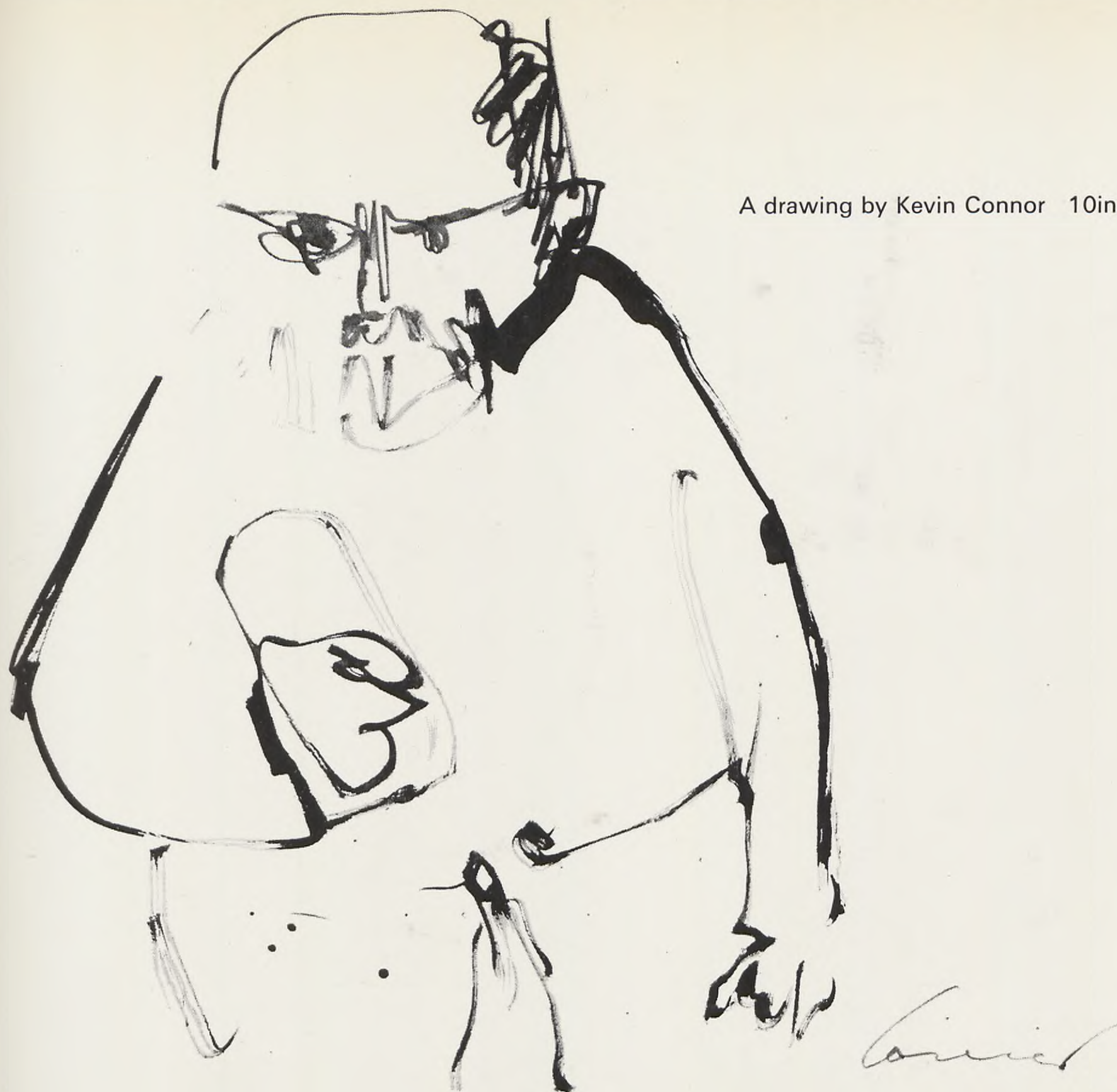


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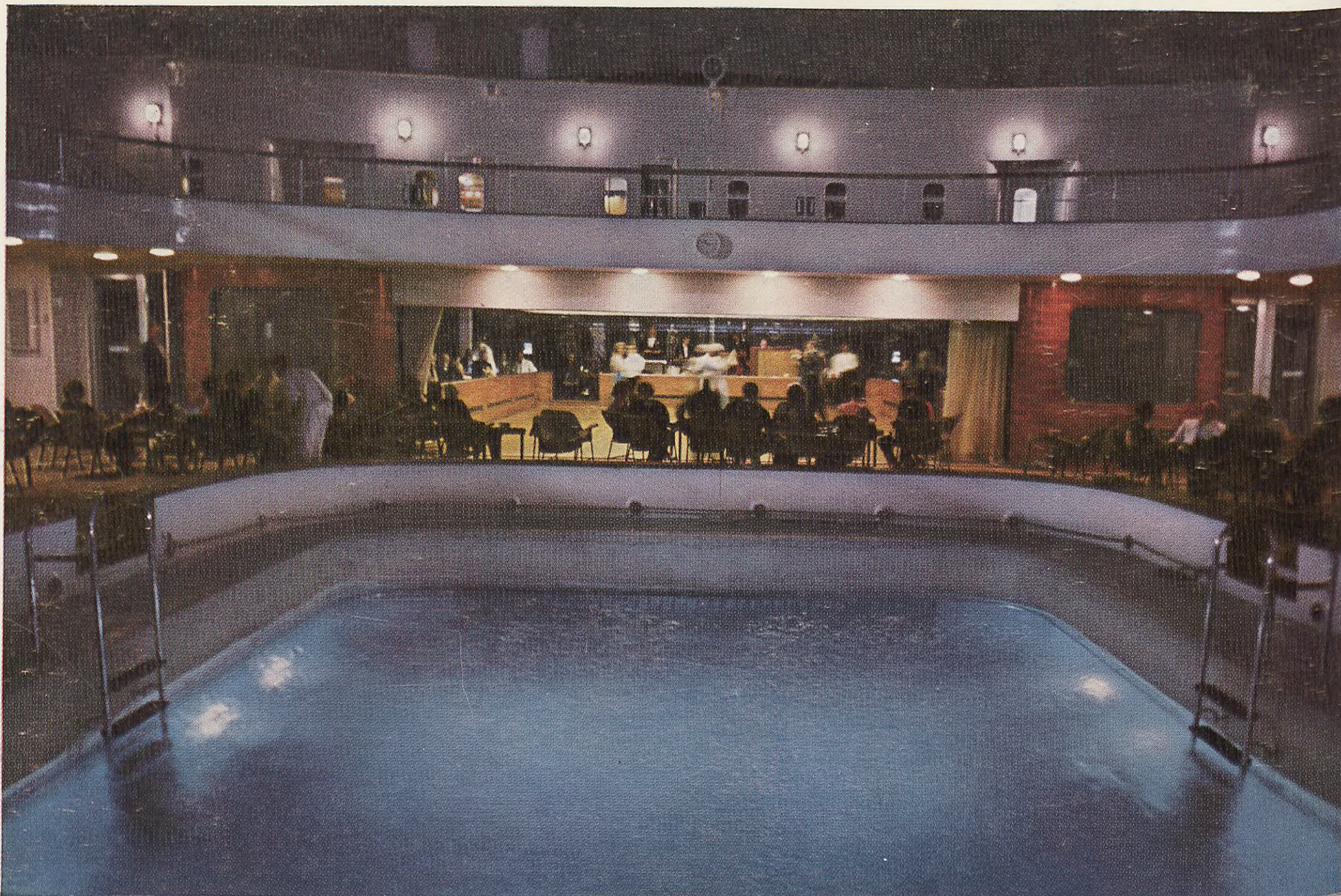
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