

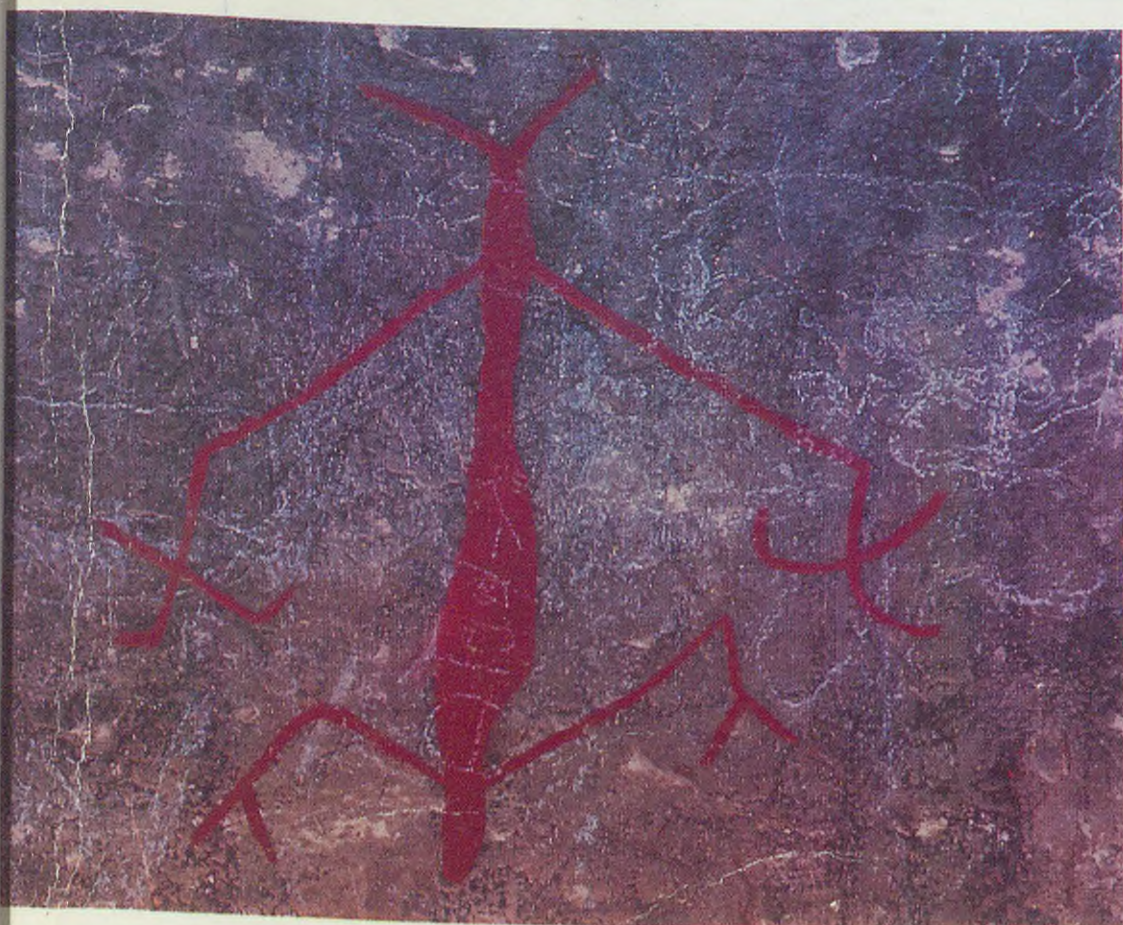
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June 1966
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Pop Art
J. J. Hilder

ART

AND AUSTRALIA

UNIVERSITY OF
12 JUL 1966



The Barry Stern Galleries



David Schlunke

Emus in Landscape

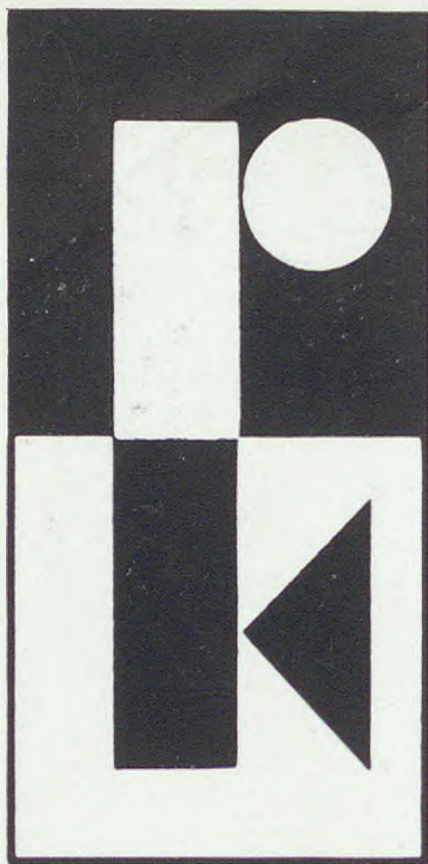
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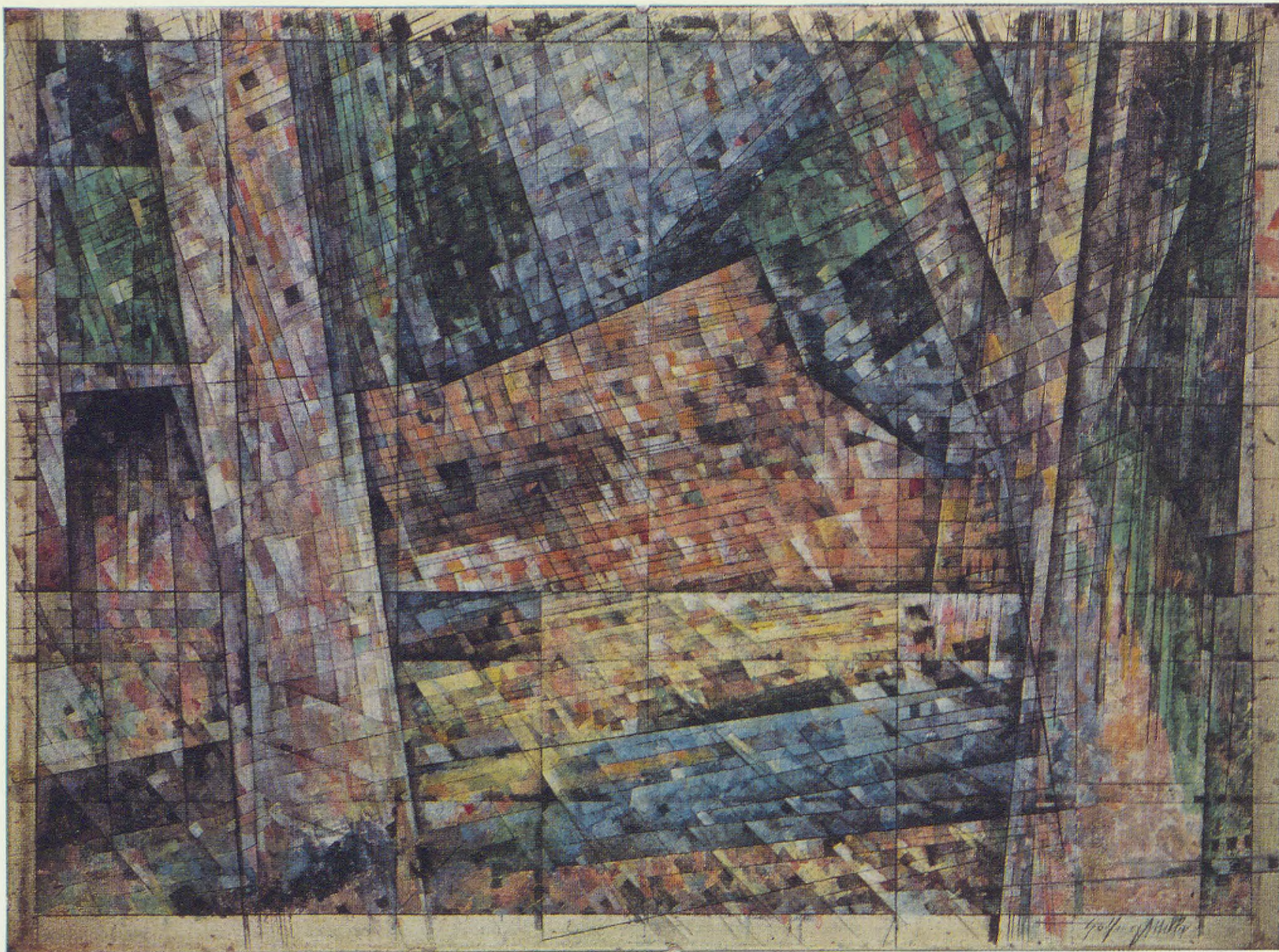


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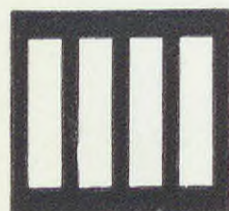
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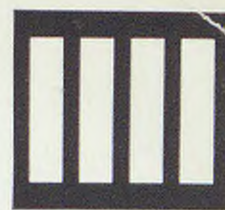
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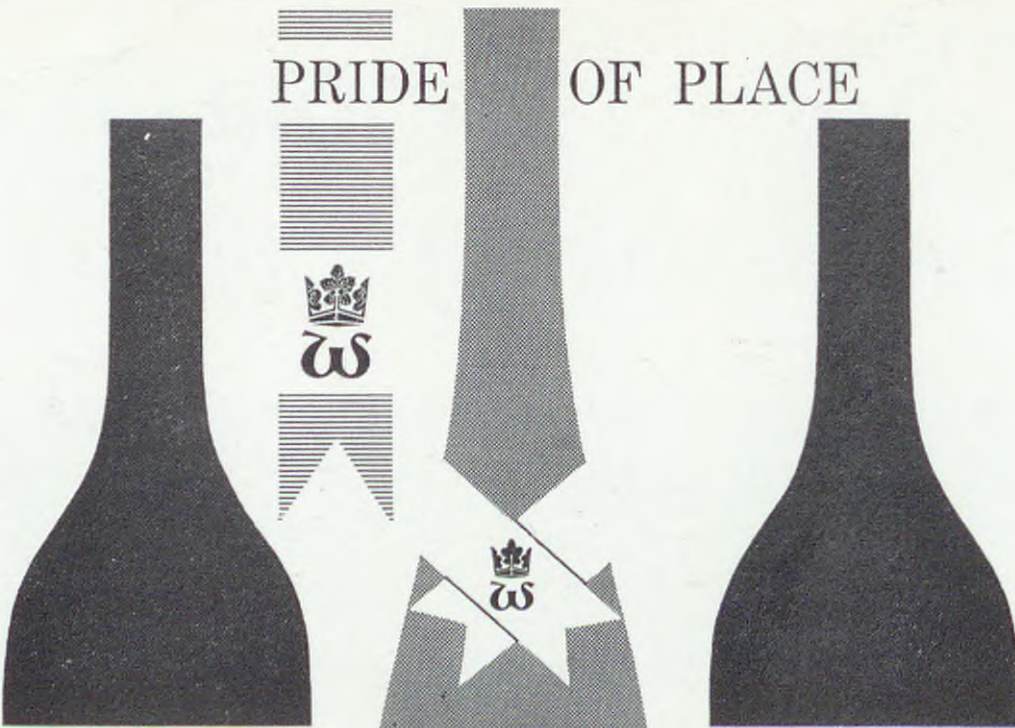


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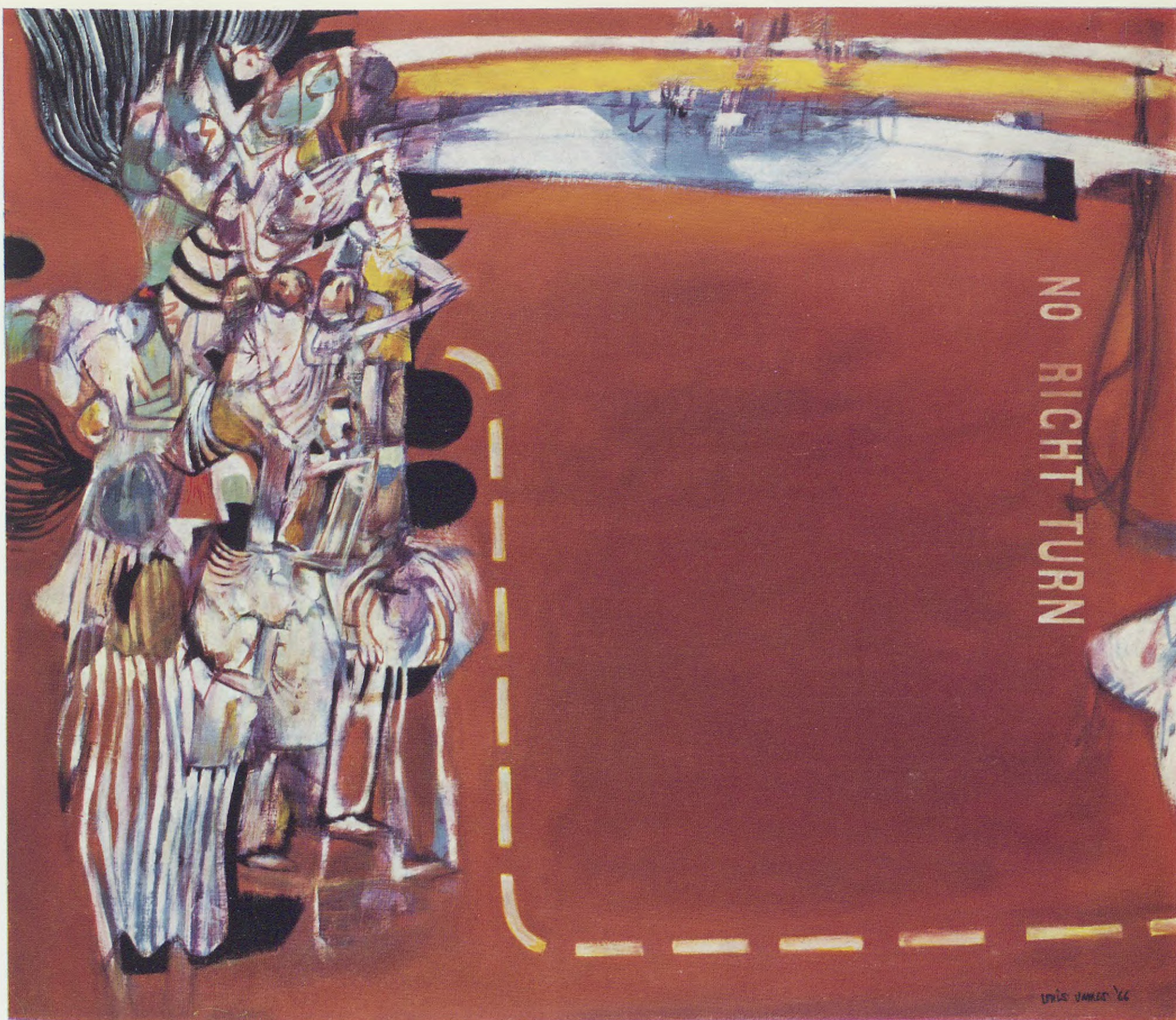


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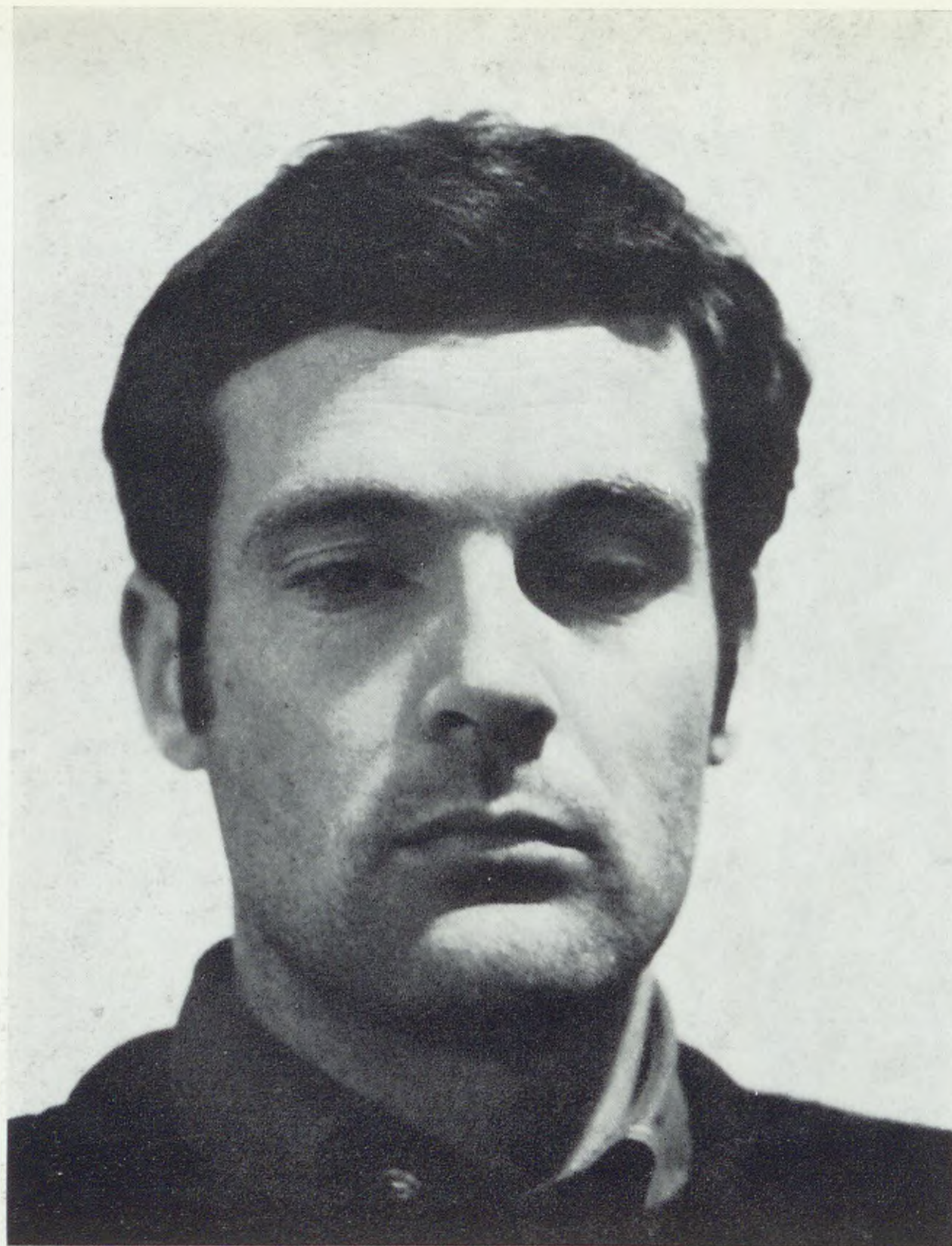
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12 JUL 1966

ART

AND AUSTRALIA

VOLUME 4

1

Art Quarterly
Published by Ure Smith, Sydney
Volume 4 Number 1 June 1966

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Mervyn Horton

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Wallace Thornton

Melbourne: John Brack, Ursula Hoff, Michael
Shannon

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Perth: Rose Skinner

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Contributors to this issue:

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presented in most public collections in
Australia and in a number of private collections
abroad as well as in this country. At present
working on a commission for the Australian
Exhibition for Expo 67 at Montreal, Canada.

D. G. O. Jones, LL.B.

Barrie Reid, Melbourne poet, critic and broad-
caster. Council member of the Museum of
Modern Art and Design of Australia from its
inception. Chief Cataloguer of the State
Library of Victoria.

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University of Auckland. Appointed to staff
of latter University for 1965. Selected paint-
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in 1965. Awarded a Queen Elizabeth II Arts
Council Scholarship in Art History for 1966.

Sandra McGrath, an American living in
Sydney for the last eight years. Graduate of
Vassar. Prominent collector, particularly of
more *avant-garde* paintings.

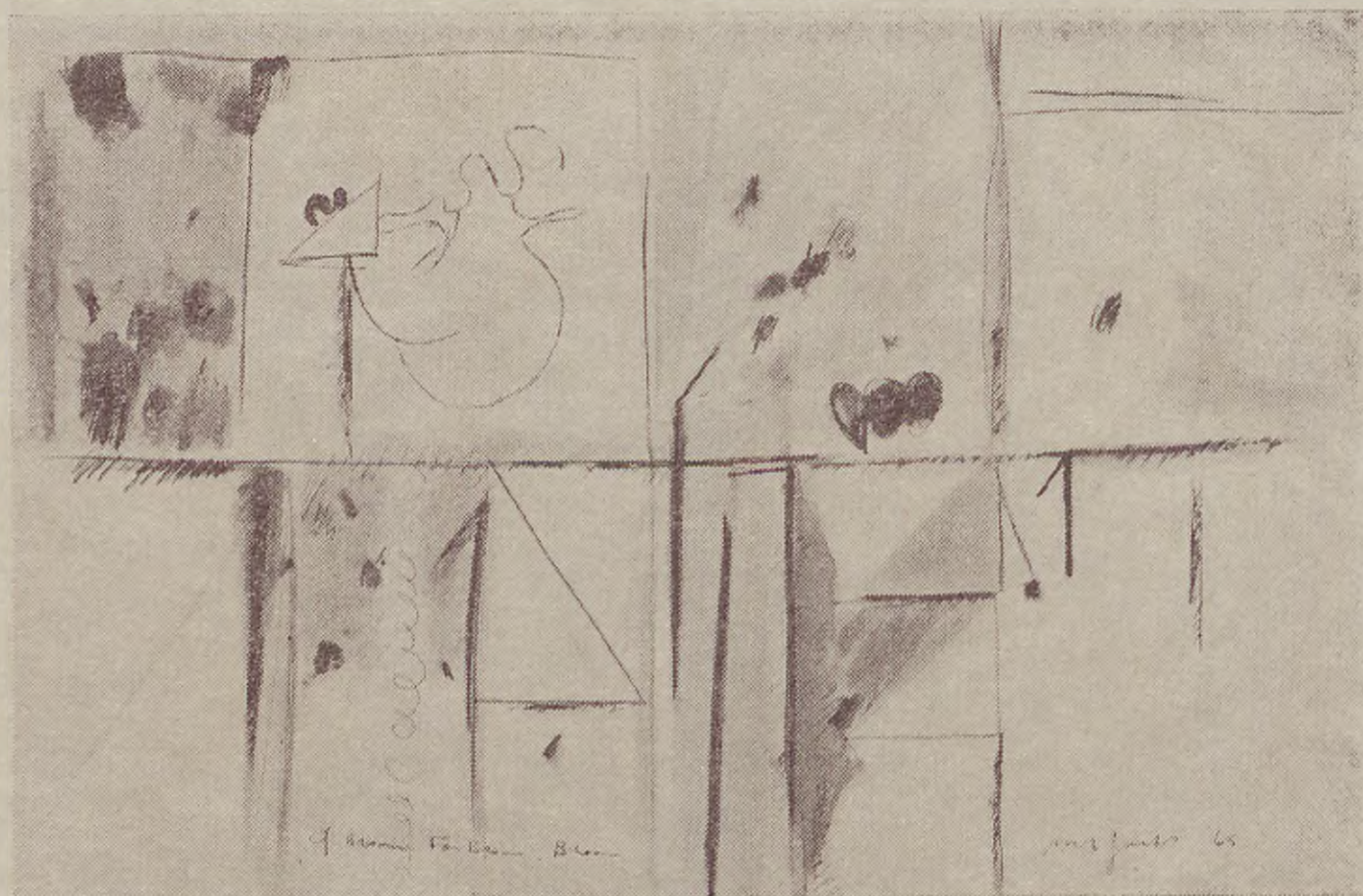
Lloyd Rees, a practising painter, represented
in the leading galleries of Australia. Awarded
a number of major prizes for painting and
drawing. President of the Society of Artists.
Lecturer in art at the University of Sydney.

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McGrath
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Exhibition Commentary

To judge from the show of thirteen young Melburnians at Sydney's Gallery A, figurative elements are now subordinated to a quest for a generative style. In general, it is a style of shallow space with a vigorous and/or intricate surface movement that brought some works close to Sydney's linear vitalism. This was especially so in the calligraphic hands and arabesques emerging from David Warren's soft shadows, and in the ease with which Anne Hall and Bob Jacks added grace notes to a basic, but unobtrusive, structure. Kossatz's satire, less theatrically presented than the reproduction indicates, has little of Melburnian declamation and much of Sydney's sophistication. As Bottom says: 'The wall is down that parted their houses'.



top

ROBERT JACKS
OF BLOOM FOR BLOOM BLOOM 1965
Mixed media on paper 23in x 36in
Gallery A, Sydney

bottom

DAVID WARREN MAGNA MATER 1965
Oil on canvas 73in x 69in
Gallery A, Sydney

below

ANNE HALL YOUNG GIRL 1966
Pastel 30in x 22in
Gallery A, Sydney



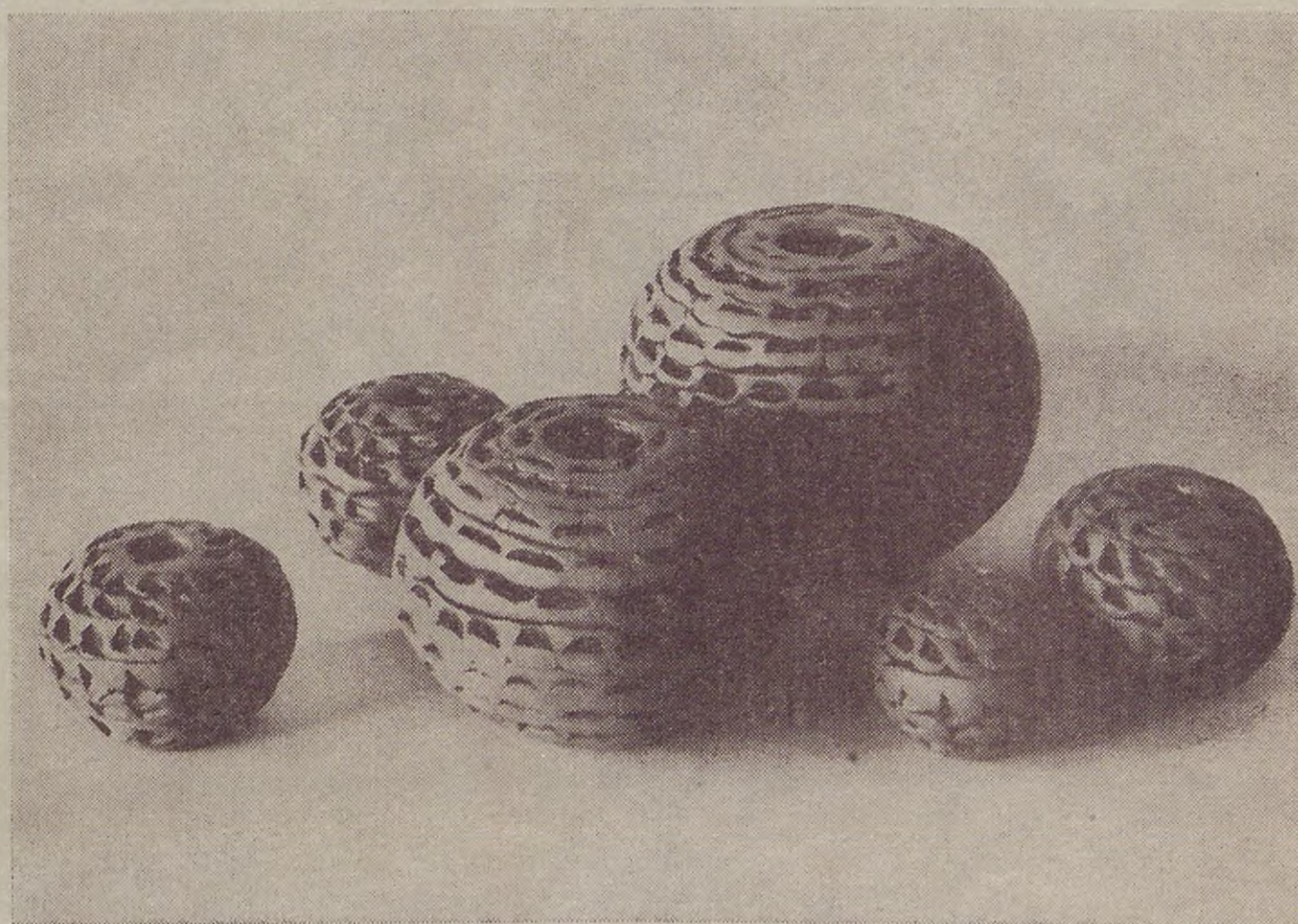
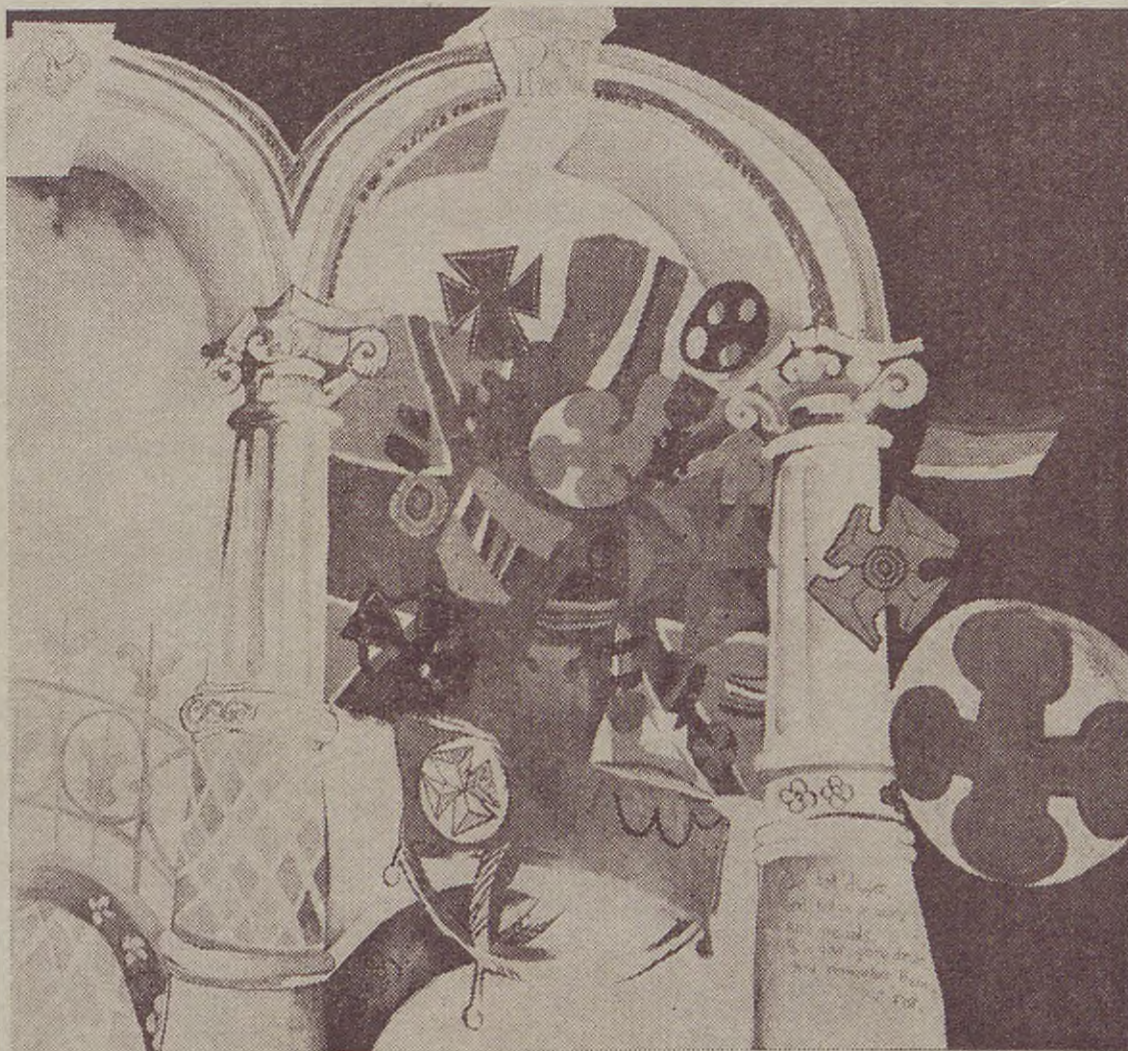
Over two hundred clay pieces marked Peter Travis's debut at the Adelaide Festival; he is a potter concerned with sculptural form and its enrichment by incised design, the design being more emphatic, as in these thumb pots where the form is more symmetrical. In these the thumb marks, which resemble index indentations in a stone-age thesaurus, are an exploitation of actual thumb marks made by pressing coils of clay together – the method he uses in all his spherical shapes.

below

LES KOSSATZ IT'S A PAPER SHRINE (1965)
Acrylic on canvas 66in x 72in
Gallery A, Sydney

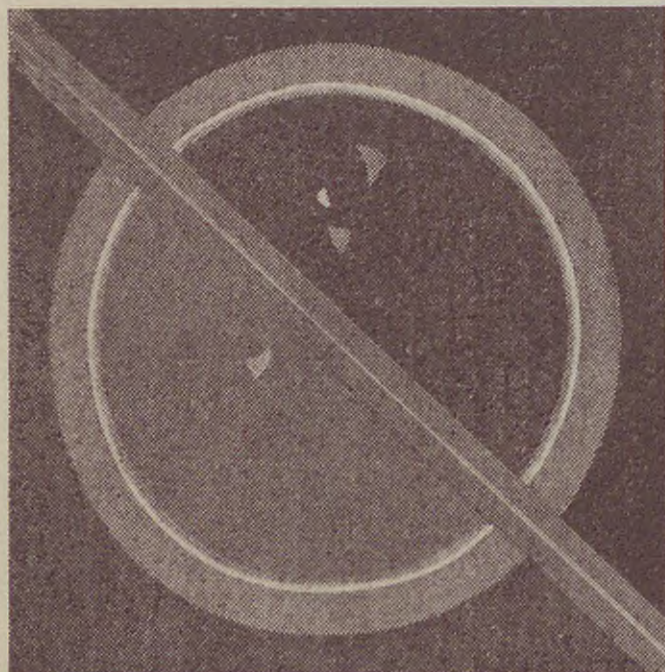
bottom

PETER TRAVIS SIX THUMB POTS (1966)
Coiled clay darkened with dry glaze 4in to 8in high
North Adelaide Galleries, Adelaide



below

DAVID ASPDEN BLUE AND GREEN DIVIDED
(1965)
Oil on canvas 60in x 60in
Watters Gallery, Sydney



David Aspden's show revealed how consummately he could anchor vast areas without rendering them immobile; in some, leaf forms invaded brilliant fields with hard-edge insistence. In the painting illustrated such forms were reduced within one of his eye-arresting target pieces, but one thought of poetry more than of Euclid.

Brian Seidel's paintings, shown during the Adelaide Festival, were mainly abstractions of a countryside, spacious, peaceful and across which blew a bracing breeze. A few smaller works were anxious, but *Headland* exemplified the prevailing lyrical colour and sophisticated poise.

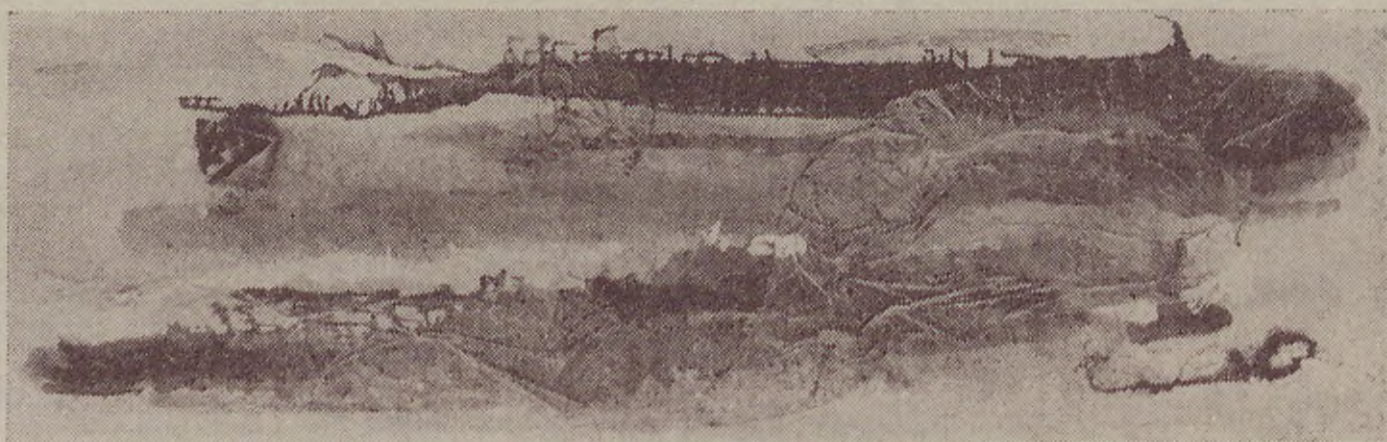
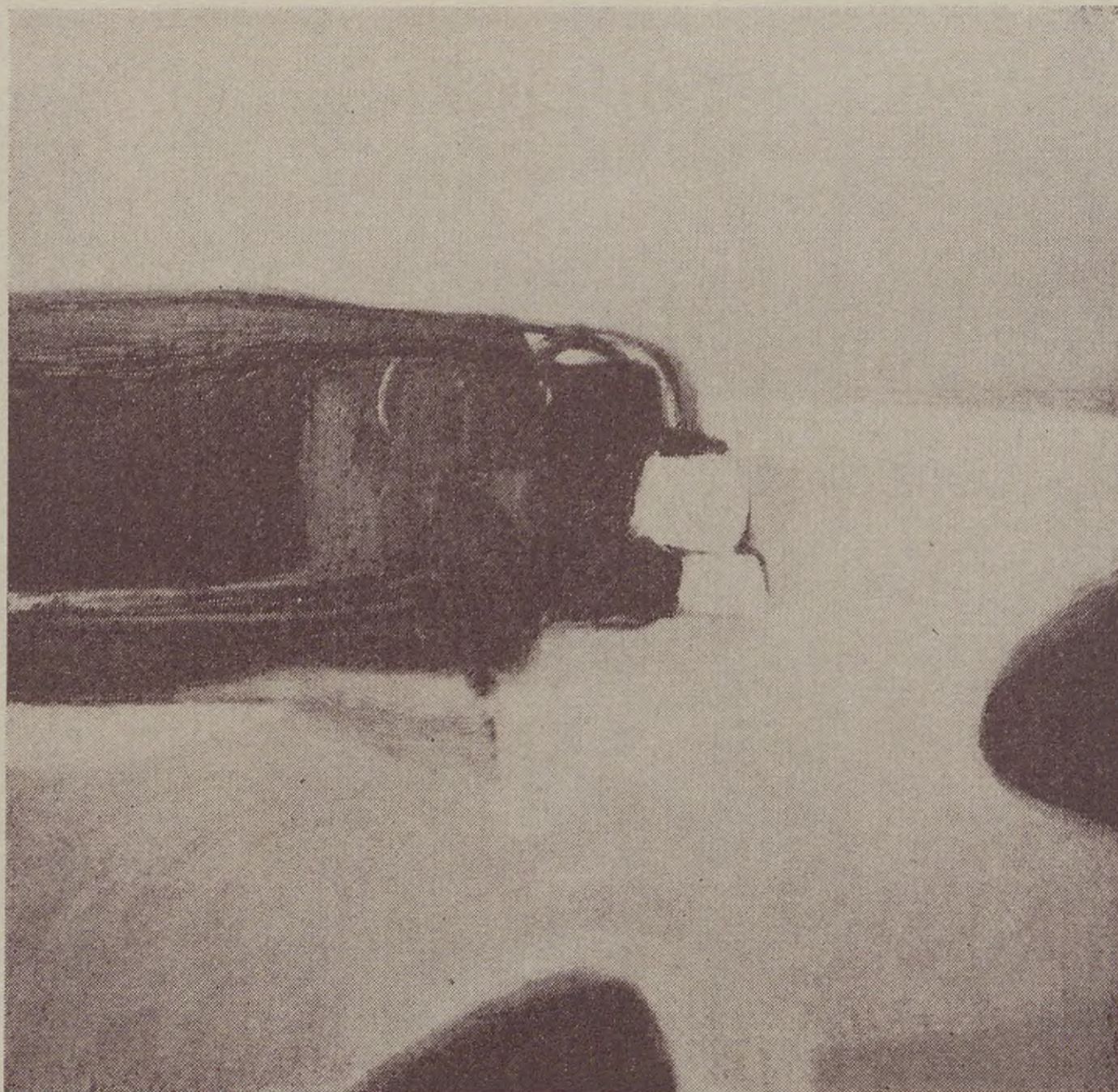
Samstag showed, during the Adelaide Festival, collages in fawns, whites, greys and browns, the last deriving mainly from jarrah wood. Snow seemed to have fallen on these fragile, pallid, ephemeral pieces composed of paper, wood and hessian. One had concealed lights; metaphorically so did the others.

below

BRIAN SEIDEL HEADLAND 1966
Oil and acrylic polymer tempera on canvas 50in x 48in
White Studio Gallery, Adelaide

bottom

GORDON SAMSTAG MULGA SWAMP 1966
Collage and mixed media 16in x 48in
Don Pedro Art Gallery, Stirling East, S.A.



below

JOHN PEART BLACK AND WHITE PAINTING

1966

Oil on hardboard 12in x 9in

Watters Gallery, Sydney



Amongst his works, John Peart had a series of varied calligraphic patterns, some allover (as in that illustrated), others delicately poised in open space. They had something of the imprisonment and release of space and the repose and tension of early cubism. Their nervous agitation was quite different from Ibata's ease, also illustrated.

Stanislaus Rapotec's awe before the cathedrals and rituals of Europe led him to soften his colour, restrain and refine his brush stroke and, in some cases, to modify his usual metamorphosis of form into an experience of it by including a more realistic calligraphy – such as these light Gothic traceries that reflect a less insistent style.

One of the Gensyo trio, the others being Radeloff and Yamauchi, Ibata showed in some works, as here, an emphatic, solid calligraphy, where the calm disposal of shapes had none of the tension one associates with western action painters. It was a serenely contemplative exhibition – one to be savoured.

below

STANISLAUS RAPOTEC AWED BY LINCOLN

CATHEDRAL 1965

PVA and pigments on hardboard 54in x 66in

Gallery A, Sydney

bottom

SHOTEI IBATA SHIMA—THE ISLAND

Sumi ink on hand-made paper 36in x 31in

Macquarie Galleries, Sydney



below

MARGO LEWERS ALL KINDS OF CREATURES
(1966)
Oil on hardboard 38in x 26in
Rudy Komon Gallery, Sydney



In her large exhibition at the Rudy Komon Gallery Margo Lewers, using more luscious pigment and gayer colours, celebrated a change from recent crumbly surfaces and a former stricter control; at present she chooses an indeterminate, accumulative approach, not so popular when many painters are now laying it on the line. She relishes ambiguity and waywardness.

The beating of St Francis was one of the few of Boyd's incandescent pastels remotely to suggest the drama of his more familiar works; for Boyd, St Francis, who casts a healing, comforting aura, is the Saint of pastellists who do not revere the symbolic and surreal imagination of a Redon who lurked in the far distance in some of this series.

A refreshing directness of approach and appreciation of formal solidity made this a notable drawing in Miss Boyle's one-man show. The child may bear the marks of Sydney's love of romanticism, but there is more empathy here than evocation of a mood.

below

ARTHUR BOYD
ST FRANCIS BEING BEATEN BY HIS FATHER
Pastel 19in x 25in
Kym Bonython's Hungry Horse Gallery, Sydney



bottom

KATHLEEN BOYLE CHILD (1966)
Drawing 25in x 17in
Dominion Galleries, Sydney



below

JOHN PERCEVAL
MOTHER PLAYING WITH ROMULUS AND REMUS
1966
Oil on canvas 20in x 24in
Clune Galleries, Sydney

bottom

ANDREW SIBLEY SPRING LADY (1966)
Mixed media on hardboard 48in x 52in
Rudy Komon Gallery, Sydney

Perceval's was an exuberant show and digging the humour of the many-dugged mother of Romulus and Remus was part of the *joie de vivre* that impressed viewers. The first show since his return on an Australian National University Fellowship, it released painterly panegyrics to an Australian Felix seen through luscious, swirling pigment.

Sibley made a productive return to Expressionism with dark parks, nocturnes, lonely nuns and wan and shadowed girls and with several side glances at rhythmical rearrangement, of which *Spring Lady* a pale, luminously coloured lyrical painting is typical, but not representative of the intensification of emotion found in the other works.



Art Directory

*Amendments to previously published information are denoted by italics.
Unless otherwise indicated exhibitions are by painters.*

EXHIBITIONS

Brisbane, Queensland

DESIGN ARTS CENTRE, 167 Elizabeth Street
Tel. 2 4540

Permanent show of paintings, sculpture, pottery, glassware and craft work.

Feature exhibits:

May Design for civic redevelopment

June Joy Roggenkamp

July Bruce Gardner

Hours: Monday to Friday: 10 am – 4 pm

JOHNSTONE GALLERY, 6 Cintra Road, Bowen Hills
Tel. 5 2217

13th February – 2nd March Robert Dickerson (Upper Galleries)

6th – 23rd March Neville Matthews (Upper Galleries); Louis Kahan – drawings (Gallery F)

27th March – 13th April Francis Lymburner (Gallery F)

28th April – 18th May John Aland (Upper Galleries); Hermia Boyd (Gallery F)

19th May – 8th June Lawrence Daws (Upper Galleries); Anne Graham (Gallery F)

9th – 29th June John Coburn (Upper Galleries); Gareth Jones Roberts (Gallery F)

30th June – 20th July Ray Crooke (Upper Galleries); Emanuel Raft – jewellery (Gallery F)

24th July – 10th August Donald Friend (Upper Galleries)

14th – 31st August Charles Blackman (Baillieu Myer Commission 1966) (Upper Galleries)

4th – 21st September Len Annois – pastels (Upper Galleries); Guy Grey-Smith (Gallery F)

25th September – 12th October Russell Drysdale – drawings (Upper Galleries); Margo Lewers (Gallery F)

Hours: Tuesday to Saturday: 11 am – 6 pm

MORETON GALLERIES, A.N.Z. Bank Building, 4th Floor, 108 Edward Street
Tel. 2 4192

QUEENSLAND ART GALLERY, Gregory Terrace
Tel. 5 4974

July – August Emilio Greco – sculptures, drawings and prints

27th September – 23rd October Charles Conder

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

27th July – 28th August Alcorso-Sekers Travelling Scholarship Award for Sculpture

7th – 25th September Eight New Zealand Artists

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

15th June William Peascod

29th June Mixed Exhibition; Peter Laycock – pottery

13th July David Boyd; Norma Sherriff – enamels

27th July Mixed Exhibition; Ross Manwaring – sculpture

10th August Mixed Exhibition

24th August Mixed Exhibition; Greg Irvine – sculpture

7th September Arch Cuthbertson; Cindy Smith – jewellery

21st September Mixed Exhibition; Nicholas Seffrin – sculpture

Hours: Monday to Friday: 11.30 am – 6 pm

Saturday: 10 am – 5 pm

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

27th June – 2nd July Art Book Exhibition

13th – 22nd July Fashion Fabric Design

10th – 20th August Survey 6

21st September – 1st October Cameroon Artefacts

Hours: Monday to Friday: 9 am – 5 pm

Saturday: 9 am – 12 noon

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

8th June Sam Fullbrook

6th July Drawings

1st August Granville Boys' High School

Hours: Monday to Friday: 10 am – 5.30 pm

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

7th – 19th June Landscape into Art

21st June – 3rd July Francis Lymburner – drawings

5th – 17th July Michael Kmit

19th – 31st July Godfrey Miller – drawings

2nd – 14th August William Drew

16th – 28th August John Gould

30th August – 11th September Hermia Boyd

13th – 25th September Owen Shaw

27th September – 9th October Elaine Haxton

Hours: Monday to Friday: 10 am – 6 pm

Saturday: 10 am – 5 pm

Sunday: 2 pm – 4 pm

DAVID JONES ART GALLERY, 7th Floor, Elizabeth Street
Tel. 20664

21st July – 13th August Fine and Decorative Art

24th August – 3rd September Helen Lempriere

7th – 17th September W.D. & H.O. Wills Art Prize

Hours: Monday to Friday: 9 am – 5 pm

Saturday: 9 am – 12 noon

DOMINION ART GALLERIES, 192 Castlereagh Street (near Park Street)
Tel. 61 2776

10th May Ian McKay – sculpture

24th May Autumn Exhibition

7th June 14 x 10 Exhibition (small paintings)

21st June Fay Bottrill

Hours: Monday to Friday: 9.30 am – 5.30 pm

Saturday by appointment

EL DORADO GALLERY, El Dorado House, 373 Pitt Street (between Bathurst and Liverpool Streets) Tel. 61 7476
Continuous exhibitions
Hours: Monday to Friday: 10 am – 5.30 pm
Saturday: 10 am – 2 pm

GALLERY A, 21 Gipps Street, Paddington Tel. 31 9720
12th – 28th May Janet Dawson (cancelled)
9th – 18th June Charles Reddington
23rd June – 9th July Peter Clarke
14th – 30th July Gareth Sansom
Hours: Monday to Friday: 10 am – 6 pm
Saturday by appointment

KYM BONYTHON'S HUNGRY HORSE ART GALLERY, 47 Windsor Street, Paddington Tel. 31 5087
11th – 29th July Jacqueline Hick
1st – 19th August Emanuel Raft
22nd August – 9th September Frank Hodgkinson
12th – 30th September John Coburn
Hours: Tuesday to Saturday: 11 am – 6 pm

MACQUARIE GALLERIES, 40 King Street Tel. 29 5787
18th – 30th May Karin Oom
1st – 13th June William Baxter; Robert Rossi – watercolour drawings (Print Room)
15th – 27th June Leonas Urbanas; R. Emerson Curtis – Building the Opera House – drawings (Print Room)
29th June – 11th July Ray Coles
13th – 25th July Ivan Englund – pottery
27th July – 8th August James Meldrum
10th – 22nd August Guy Grey-Smith
24th August – 5th September Colin Garland
7th – 19th September John Rigby
21st September – 3rd October Kevin Connor
Hours: Monday to Friday: 10 am – 5 pm;
Wednesday to 7 pm

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra Tel. 32 2533
19th May – 4th June Young Melbourne Artists – Jeff Bren, Ian Burn, Les Kossatz, John Leeson, Murray Walker
8th – 25th June Sam Byrne, Les Willis
29th June – 16th July Mervyn Moriarty
20th July – 6th August Graphics
10th August – 1st September Gil Jamieson
7th – 24th September Jan Senbergs
Hours: Monday to Friday: 10 am – 5 pm
Saturday by appointment

WATTERS GALLERY, 397 Liverpool Street, Darlinghurst Tel. 31 2556
22nd June – 9th July Bob Parr – sculpture
13th – 30th July Geoffrey Proud
3rd – 20th August Sydney Ball
24th August – 10th September Richard Larter
Hours: Tuesday to Saturday: 10 am – 5 pm
Wednesday to 9 pm

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby Tel. 95 6540
26th June – 9th July Kate McKenzie – ceramics

24th July – 20th August Adult Students
Annual Comprehensive Exhibition
25th September – 8th October Murray Overheu
Hours: Monday to Saturday: 10 am – 4 pm and
7 pm – 9.30 pm (except Saturday)

Newcastle, New South Wales

NEWCASTLE CITY ART GALLERY, Cultural Centre, Laman Street Tel. 2 3263
9th June – 3rd July J. J. Hilder
6th – 31st July Contemporary Australian Drawings
3rd – 28th August Swiss Posters
30th August – 2nd October Early Australian Prints and Watercolours; Design for Living
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
15th July – 2nd August Max Hurley
5th – 16th August Joan Beck
19th August – 6th September Thomas Gleg-horn
9th – 20th September Rona Scott
23rd September – 11th October Michael Kmit
Hours: Friday to Tuesday: 12 noon – 6 pm

Wollongong, New South Wales

CRANA GALLERY, 192 Brokers Road, Fairy Meadow Tel. 84 4650
Hours: Monday to Friday: 11 am – 6 pm
Saturday: 2.30 pm – 5.30 pm

Canberra, A.C.T.

MACQUARIE GALLERIES CANBERRA, Theatre Centre Gallery, Civic Square. Manager: Mrs Anna Simons, 4 Coral Place, Campbell Tel. 4 5198
2nd – 7th May Margo Lewers
13th – 17th May Aubusson Tapestries
4th – 9th July Naive Painters
1st – 6th August Guy Warren
29th August – 3rd September Gensyo Group of Japan and pottery
26th September – 1st October Cameron Sparks

Victoria

ARGUS GALLERY, 290 Latrobe Street, Melbourne Tel. 329 6718
26th April – 6th May One and One – Museum of Modern Art and National Gallery combined exhibition
9th – 20th May Michael Dulics
June Michael Smither
John Robinson
Hours: Monday to Friday: 10.30 am – 5.30 pm
Saturday: 10.30 am – 1 pm

ATHENAEUM GALLERY, 188 Collins Street, Melbourne Tel. 63 3100
11th – 23rd July John Flexmore
25th July – 6th August Aileen Dent
8th – 20th August Nellie and Herbert Hennessy
22nd August – 3rd September Wesley Pen-berthy

5th – 17th September Ambrose Griffin
19th September – 1st October Malvern Artists' Society
Hours: 10 am – 5 pm

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood Tel. 41 4303
Early April John Stockdale
Early July Pro Hart (North Gallery); Geoff O'Loughlin (South Gallery)
Late July-August Richard Crighton
Mid August Geoffrey Dance
Early September Noel Counihan
Late September Brett Whiteley
Hours: Monday to Friday: 10 am – 5 pm

COOMBE DOWN GALLERIES, Barrabool Road, Highton Tel. Ceres 230
12th – 26th February Geraldine Burrowes
12th – 27th March Peter Krongaard and Ernst Nusser – coppercraft and batiks
2nd – 16th April Allan Lowe – pottery
30th April – 15th May Glenis Morley – copper-craft
28th May – 13th June Ian Sprague – pottery
18th June – 3rd July Joyce Thompson
16th – 31st July Stuart Barry – pottery
6th – 21st August John Buckley

GALLERY A, 275 Toorak Road, South Yarra Tel. 24 4201
2nd – 19th May Michael Shannon
23rd May – 2nd June Robert Klippel
6th – 16th June Survey of Victorian Print-makers
20th – 30th June Gareth Sansom
1st – 14th July The Nude in Australian Art
18th – 28th July James Doolin
1st – 11th August Drawings by Four Young Painters
15th – 25th August Prints from Abroad
29th August – 22nd September Robert Jacks
12th – 22nd September Mirka Mora
Hours: Monday to Friday: 9 am – 5.30 pm

KATRINA GALLERIES, 485 Centre Road, Bentleigh Tel. 97 6715
July Constance Evans
August John Balmain
September David Bell
Hours: Monday to Friday: 10 am – 6 pm
Saturday: 9 am – noon. 3 pm – 4 pm

LEVESON STREET GALLERY, Corner Leveson and Victoria Streets, North Melbourne Tel. 30 4558
26th June – 7th July Frank Werther
10th – 21st July Louis Kahan – drawings
24th July – 4th August Murray Walker
7th – 18th August Douglas Watson
21st August – 1st September Tony Austin and Mixed Exhibition of paintings and sculpture
4th – 15th September Lance Solomon; Charles Meere
18th – 29th September Julian Smith
Hours: Monday to Friday: noon – 6 pm
Sunday: 2 pm – 6 pm
Closed Saturday

NATIONAL GALLERY OF VICTORIA, Swanston Street, Melbourne Tel. 32 4811
 1st June – 16th August William Frater
 22nd June – 3rd August Felton Bequest 1965–6
 9th August – 4th September Charles Conder
 9th September – 23rd October Marc Chagall
 22nd September – 23rd October Hilder Anniversary Exhibition
 Hours: Monday: noon – 5 pm
 Tuesday to Saturday: 10 am – 5 pm
 Sunday: 2 pm – 5 pm

PRINCES HILL GALLERY, Neill and Canning Streets, Carlton Tel. 34 5583
 12th April Liz Olah – paintings and sculpture
 24th April Artists' Workshop – 12 craftworkers
 9th May Wladislav Dutkiewicz
 31st May Peter Glass
 July Alan Foulkes
 Hours: Monday to Friday: noon – 6 pm

SOUTH YARRA GALLERY, 10 William Street, South Yarra Tel. 24 4040
 5th July Sydney Ball
 19th July Asher Bilu
 2nd August John Perceval
 23rd August Group Exhibition
 6th September Michael Kitching
 20th September Stanislaus Rapotec
 Hours: Monday to Friday: 9.30 am – 5.30 pm

VICTORIAN ARTISTS SOCIETY, 430 Albert Street, East Melbourne Tel. 32 3454
 5th – 17th June Gordon Hughes
 21st June – 1st July Special Exhibition
 19th – 29th July Special Exhibition 30 Minus
 Hours: Monday to Friday: 10 am – 5 pm
 Saturday and Sunday: 2 pm – 5 pm

South Australia

BONYTHON ART GALLERY, 88 Jerningham Street, North Adelaide Tel. 6 8672
 27th June – 14th July Tony Woods
 18th July – 4th August Ken Reinhard
 8th – 25th August Louis James
 29th August – 15th September Ray Crooke
 19th September – 6th October Len Annois
 Hours: Tuesday to Saturday: 11 am – 6 pm
 Sunday, Monday: Closed

HAHNDORF GALLERY, Princes Highway, Hahndorf Tel. 88 7250
 3rd – 17th July Margo Seagrim; Pat Barton
 24th July – 7th August South Australian Artists
 14th – 21st August Pottery and selected artists
 28th August – 11th September D. W. Ellis
 18th September – 2nd October Robert Bolton
 Hours: Monday to Saturday: 10 am – 5 pm
 Sunday: 1.30 pm – 5.30 pm

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

NORTH ADELAIDE GALLERIES, Deccas Place, 93 Melbourne Street, North Adelaide Tel. 6 8440
 3rd – 22nd July Vytas Kapociunas
 24th July – 12th August Roger Drennand; James Aldridge
 4th August – 2nd September Neil Douglas
 4th – 23rd September Mixed Exhibition
 25th September – 14th October Ron Anderson
 Hours: Monday to Friday: 11 am – 6 pm
 Saturday: 10 am – noon
 Other times by appointment

OSBORNE ART GALLERY, 13 Leigh Street, Adelaide Tel. 51 2327
 July Mixed Exhibition – paintings and sculpture
 2nd – 16th August Joan Branson
 30th August – 13th September Magdeleine Mocquot – drawings and etchings
 Hours: Monday to Friday: 9 am – 5 pm
 Saturday: 9 am – 11.30 am

WHITE STUDIO EXHIBITION GALLERY, Beaumont Common, Beaumont Tel. 79 2783
 12th – 29th July Jan Riske
 Hours: Tuesday to Saturday: 10 am – 5 pm

Western Australia

BOAN'S CLAUDE HOTCHIN ART GALLERY, Murray Street, Perth Tel. 23 0121
 27th June – 8th July Helena Rubinstein Portrait Prize
 1st – 12th August John Kluyt
 5th – 24th September Claude Hotchin Art Prizes
 Hours: Monday to Friday: 9 am – 5.30 pm
 Saturday: 9 am – noon

SKINNER GALLERIES, 31 Malcolm Street, Perth Tel. 21 7628
 July Allan Baker, Perth Society of Artists
 August Brian McKay
 September Mixed Exhibition
 Hours: Monday to Friday: 10 am – 5 pm
 Sunday: 2.30 pm – 5 pm

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth Tel. 28 2825
 9th – 29th August Perth Prize for Drawing Exhibition
 1st – 18th September Graphic Exhibition – Technical Training Year
 September Kenneth Armitage
 September Rodin and His Contemporaries
 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 GALLERY, 5 Argyle Street Tel. 2 2696
 July J. J. Hilder Retrospective Exhibition
 August Special exhibition of purchases from the 10th Tasmanian Art Gallery Annual Exhibition; Medieval Pottery Exhibition

September Contemporary Polish Painting; Tasmanian Group of Painters Exhibition
 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. 25219
 Hours: Monday to Friday: 9 am – 5 pm and 7 pm – 9 pm

QUEEN VICTORIA MUSEUM AND ART GALLERY, Wellington Street

THE GALLERY, Carrick Tel. 93 6162
 Hours: open daily

Auckland, New Zealand

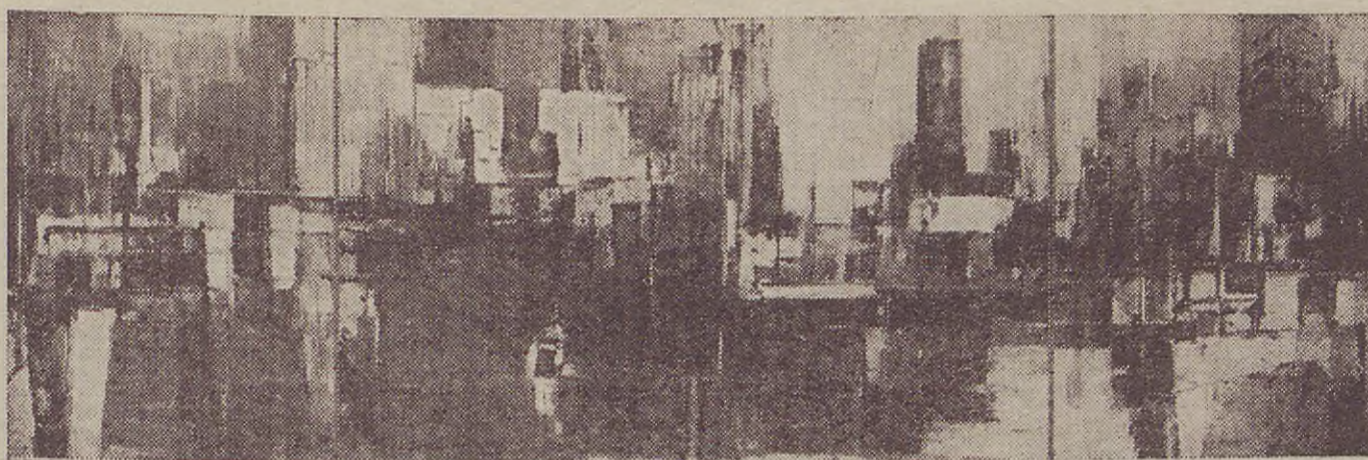
AUCKLAND CITY ART GALLERY, Wellesley Street West Tel. 21 796
 July New Zealand Pacific Prints
 August 20th Century New Zealand Prints
 31st August – 21st September Contemporary British Painting
 September Landscape Prints and Drawings
 Hours: Monday: noon – 4.30 pm
 Tuesday-Thursday: 10 am – 4.30 pm
 Friday: 10 am – 8.30 pm
 Saturday: 10 am – 4.30 pm
 Sunday: 2 pm – 4.30 pm

BARRY LETT GALLERIES, 41 Victoria Street West Tel. 21 458
 13th – 25th June Ted Kindleysides – bronzes
 27th June – 9th July Midd 66
 11th – 23rd July Robert Ellis
 8th – 20th August Patrick Hanly
 22nd August – 3rd September 6 20–20 Artists – an exhibition of recent Christchurch paintings
 5th – 19th September Group Show

JOHN CORDY GALLERY, 14 Customs Street East Tel. 43 356
 September Rita Angas
 Hours: Monday to Friday: 9 am – 5.30 pm

JOHN LEECH GALLERY, 10 Lorne Street Tel. 45 081
 July Northland Painters – Natalie Findlay, Jillian Keenan, Joan Lindsay, Muriel Fisher, Bess Langstone
 August John Ritchie
 September R. B. Watson
 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. 45 440
 27th June – 9th July Alison Pickmere
 11th – 23rd July Wilfred Wright – pottery
 25th July – 6th August Ted Smyth
 8th – 20th August Warren Tippet – pottery
 22nd August – 3rd September Philip Trusttum
 5th – 17th September Pauline Thompson and Jeff Macklin
 19th September – 1st October Margot Philips
 Hours: Monday to Thursday: 10 am – 5.30 pm
 Friday: 10 am – 9 pm



top

REINIS ZUSTERS REBIRTH OF SYDNEY (1965)
Oil on board 34in x 106in
Darlinghurst Galleries, Sydney

bottom

JEAN BELLETTE SIERRA AT MALLORCA (1965)
Oil on hardboard 22in x 48in
Darlinghurst Galleries, Sydney

Zusters, whose methods derive as deviously as do Miss Bellette's from Cézanne, gave his works more depth and yet sustained the fracturing of light, objects and water with a subtle and comprehensive rhythm.

In her second Australian show since leaving for abroad, Jean Bellette exhibited but one of her Poussin-and-romantic-classical-themes-beneath-torn-skies. In most, the sky was impenetrable and implacable, the rocks and houses, bleached in colour and harmoniously impacted: all, even when uninhabited, evoked an ancient, myth-haunted land.

COMPETITIONS AND PRIZES

Queensland

H. C. RICHARDS MEMORIAL PRIZE: Painting, any subject, any medium, non-acquisitive, \$525. Judge: Hal Missingham. Closing date: 30th October, 1966. Particulars from: Queensland Art Gallery, Gregory Terrace, Brisbane.

REDCLIFFE ART CONTEST: Acquisitive, oil representational, \$700; oil non-representational, \$100; watercolour, \$105; oil or watercolour, children's activities, \$85. Closing date: 24th August, 1966. Particulars from: Miss A. Hosking, 15 Sorrento Street, Margate.

ROYAL NATIONAL AGRICULTURAL AND INDUSTRIAL ASSOCIATION OF QUEENSLAND: Oil, rural traditional, \$500. Judge: B. Johnstone. Portrait, oil, \$200. Judge: R. Churcher. Watercolour, traditional pictorial, 1st \$160; 2nd \$40. Judge: C. Gibbs. Watercolour, any style, \$100. Judge: Mrs. R. McCowan. Closing date: 14th June, 1966. Particulars from: The Secretary, Royal National Agricultural and Industrial Association of Queensland, G.P.O. Box 122b, Brisbane.

New South Wales

ARCHIBALD PRIZE: Portrait (oil or watercolour), approximately \$1,600. Closing date: 31st December, 1966. Judges: Trustees of the Art Gallery of NSW. Particulars from: Director, Art Gallery of NSW, Sydney.

BLAKE PRIZE FOR RELIGIOUS ART: Religious painting or drawing, \$1,000. Judges: Very Rev. Dr John Burnheim, Professor A. Cambitoglou, John Coburn, Rev. A. Dougan, James Gleeson. Darcy Morris Memorial Prize: \$100, same judges. Closing date: 14th September, 1966. Particulars from: The Hon. Secretary, Box 4484, GPO Sydney.

C.A.S. FASHION FABRIC DESIGN COMPETITION: The following have submitted three entries each: Ray Crooke, James Gleeson, Jacqueline Hick, Eva Kubbos, Neville Matthews, Joy Robinson, Henry Salkauskas, V. Spogis, Leonas Urbonas, Guy Warren.

DRUMMOYNE ART PRIZE: oil traditional, \$100; watercolour traditional, \$100. Judge: Erik Langker; any medium non-traditional, \$100; graphic, \$50. Judge: Thomas Gleghorn. Closing date: 26th August, 1966. Particulars from: Acting Hon. Secretary, 16 Grosvenor Court, 12 Tranmere Street, Drummoyne.

MIRROR-WARATAH FESTIVAL ART COMPETITION: Invitation prize, \$2,000; any medium traditional, \$200; any medium contemporary, \$200; sculpture, \$200; pottery \$100. Closing date: 29th July, 1966. Particulars from: Sydney Committee, Box 266, P.O., Clarence Street, Sydney.

ROBIN HOOD COMMITTEE ELEVENTH ANNUAL ART CONTEST: Open oil, \$200; watercolour, \$100. Judges: R. Millar, L. Thomas, W. Thornton. Closing date: 8th August. Particulars from: Mrs Joy Alston, 439 Riley Street, Surry Hills.

ROCKDALE ART AWARD: Oil traditional, \$175; watercolour traditional, \$100. Judge: David Strachan; oil contemporary, \$175; watercolour contemporary, \$100. Judge: John Coburn. Sculpture, \$60. Closing date: 16th July, 1966. Particulars from Town Clerk, Municipality of Rockdale, Town Hall, Rockdale.

RYDE ART AWARD: All acquisitive. Oil traditional, \$100; watercolour traditional, \$100; oil modern, \$100; watercolour modern, \$100. Closing date: early November. Particulars from: Mrs Jess Hinder, 22 Chester Street, Epping.

SIR JOHN SULMAN PRIZE: Genre painting, approximately \$400. Judge to be nominated by Trustees. Closing date: 31st December, 1966. Particulars from: Director, Art Gallery of NSW.

WYNNE PRIZE: Landscape (oil or watercolour) or figure sculpture (any medium), \$400. Also special Trustees Watercolour Prize if winning entry is not a watercolour, \$200. Judges: Trustees of the Art Gallery of NSW. Closing date: 31st December, 1966. Particulars from: Director, Art Gallery of NSW

ALBURY ART SOCIETY PRIZE: All acquisitive. Oil, \$400; watercolour, \$100; monochrome, \$30. Closing date: early September 1966. Particulars from: Mrs M. C. Goddard, P.O. Box 437, Albury.

GOULBURN LILAC TIME ART EXHIBITION 1966: Purchase or purchases to the value of approximately \$315. Closing date: mid-September, 1966. Particulars from: Mrs W. Beamish, 1 Godfrey Street, Goulburn.

GRAFTON JACARANDA ART EXHIBITION PRIZES: Both acquisitive. Any medium traditional, \$225; any medium contemporary, \$225. Judge: George Lawrence. Closing date: 10th October, 1966. Particulars from: P. C. Sanders, P.O. Box 62, Grafton.

GRENFELL HENRY LAWSON FESTIVAL ART EXHIBITION: Best work, any medium, \$200 and statuette. Judges: Peter and Ursula Laverty. Closing date: 14th May 1966. Particulars from: Hon. Sec., P.O. Box 73, Grenfell.

MUSWELLBROOK ART PRIZE: Both acquisitive. Drawing or painting, any subject, any medium, \$500; drawing, any subject, any medium, \$50. Judge: Desiderius Orban. Closing date: 12th July, 1966. Particulars from: Town Clerk, P.O. Box 122, Muswellbrook.

MUDGEE SECOND ANNUAL ART EXHIBITION: Oil, \$200; watercolour or other medium,

\$50. Judge: Stanislaus Rapotec. Closing date: 12th September, 1966. Particulars from: Secretary, Mudgee Fine Arts Society, P.O. Box 5, Mudgee.

ORANGE FESTIVAL OF THE ARTS PRIZE 1967: Acquisitive. Any medium, naturalistic or abstract. Particulars from: Competition Secretary, Box 583, P.O., Orange.

South Australia

MAUDE VIZARD-WHOLOHAN ART PRIZES: All acquisitive. Oil or some like medium or PVA portrait or figure composition, \$600; watercolour, \$200; original print, \$50. Judges: Robert Campbell, Stewart Game, Geoffrey Shedley. Closing date: 17th June, 1966. Particulars from Hon. Sec. Royal South Australian Society of Arts, Institute Building, North Terrace, Adelaide.

HELENA RUBINSTEIN PORTRAIT PRIZE: Any medium portrait, \$630. Judge: Eric Westbrook. Closing date: 20th June, 1966. Particulars from: Boans Ltd., Perth, W.A.

PRIZEWINNERS

Queensland

PEACE THROUGH PRAYER ART CONTEST
Oil: Brian Williams
Watercolour: Peter Abraham

New South Wales

CHELTENHAM GIRLS' HIGH SCHOOL P. & C. ASSOCIATION ART EXHIBITION
Judges: John Coburn, Peter Laverty, David Strachan
Oil traditional: Edward Hall
Watercolour traditional: John Santry
Oil modern: Robert Curtis
Watercolour modern: Ken Reinhard
Other Media: Earle Backen

C. A. S. YOUNG CONTEMPORARIES AWARD:
Group A: Mike Brown
Group B: Robert Williams

HELENA RUBINSTEIN TRAVELLING ART SCHOLARSHIP:
Jan Senbergs

HUNTER'S HILL ART EXHIBITION:
Oil traditional: C. Williams
Oil non-traditional: Margaret Woodward
Watercolour traditional: John Santry
Watercolour non-traditional: Eva Kubos
Ceramics (thrown): Patricia Englund
Ceramics (hand-built): June Lord
Sculpture: Bob Parr

INTERNATIONAL CO-OPERATION ART AWARD:
Judges: John Henshaw, Lloyd Rees, Laurie Thomas
Roland Wakelin

NSW GOVERNMENT TRAVELLING ART SCHOLARSHIP:

Judges: John Brack, Erik Langker, Lloyd Rees
Richard Dunn

ROYAL EASTER SHOW ART COMPETITIONS:
Judge rural traditional: William Dargie
1st: Charles Bush, 2nd: Graeme Inson, 3rd: Valmai Pratten.

Judge portraiture: Robert Haines
Judy Cassab

Judge watercolour traditional: Lorna Nimmo
1st: Frank de Silva, 2nd: John Santry, 3rd: Claudi Forbes-Woodgate
Judges sculpture: Donald Brook, B. Hilder
Michael Kitching.
Judges Human Image Prize: William Dobell, Wallace Thornton
Gareth Jones Roberts

BATHURST CARILLON CITY TWELFTH FESTIVAL ART PRIZE:
Oil: Maximilian Feuerring
Watercolour: Jack McDonough

CAMPBELLTOWN FESTIVAL OF FISHER'S GHOST ART COMPETITION:
Judge open oil: Tom Green
Peter Laverty
Judge Australian landscape: Edward Hall
Colin Williams

GRAFTON JACARANDA ART EXHIBITION 1965:
Fred Bates and Peter Laverty selected for purchase paintings by Hector Gilliland, Laurie Paul, Douglas Pratt and Frank H. Spears.

MAITLAND PRIZE:
Painting or drawing: John Coburn
Watercolour: Nancy Clifton
Print: Earle Backen

Victoria

BALLARAT FINE ART GALLERY PRIZE:
Judge: William Frater
Oil: Lena Bryans
Watercolour: Arch Cuthbertson

C.A.S. (VICTORIA) EXHIBITION PRIZE:
Judge: Gordon Thomson
I.C.I. Prize: Gareth Jones Roberts

GEORGES INVITATION ART PRIZE:
Judges: John Brack, Alan McCulloch, Brian Seidal, Alan Warren
1st: Fred Williams
2nd: Louis James
Young Painter: Richard Havyatt

PORTLAND C.E.M.A. PRIZE:
Judge: John Ashworth
Oil: Yvonne Cohen
Any other medium: Lesbia Thorpe

Western Australia

HELENA RUBINSTEIN PORTRAIT PRIZE:
Judge: Kym Bonython
Judy Cassab

BUNBURY ART PRIZE:

Judge: Frank Norton

Oil representational landscape: Edith McNamara

Watercolour: Ivor Hunt, Maurice Kennedy

Drawing: Lynn Collings

T. E. WARDLE INVITATION ART PRIZE:

Lawrence Daws, Robert Juniper

**GALLERY
ACQUISITIONS****Queensland Art Gallery**

BLAKEBOROUGH, Les: Sun and Moon, bowl

BRUCE, Charles: Two stoneware vases

GAZZARD, Marea: Floor pot, hand-made ceramic

LAMBERT, George: The Mother, oil (Gift of S. H. Ervin)

LINDSAY, Sir Daryl: Ballet Practice, Borovansky's, oil (Gift of S. H. Ervin); Under the Apple Tree, oil

McCONNELL, Carl: Stoneware bowl

MEERE, Charles: Mixed Fruit, oil

Art Gallery of New South Wales

ALDERSON, Janet: Painting with paper collage, oil

BATES, Fred: Summer at Lightning Ridge, watercolour

BOLUS, Michael (British): Metal Sculpture, sculpture

BRUNSDEN, John (British): Welsh Valley, colour etching

BUNNY, Rupert: Study for Summer, oil

CALVERT, Edward (British): Eleven prints

CHAGALL, Marc (French): Paysage bleu, lithograph

CHINESE: Ceramics, five pieces

COUTU: Red Monolith, colour etching

CURRELL, A. (British): Memories of the Levant, colour etching

DALI, Salvadore (Spanish): Milky Way, colour etching

DAWS, Lawrence: Faces of Violence III, oil; Incident at Anakie, set of six serigraphs

DICKSON, M.: Speed of Darkness; Excavations in the Abyss; Prelude; Aftermath, oils

ESTEVE, Maurice (French): Paysage Vertical, lithograph

EVANS, Merlyn (British): Horizontal Composition; Stone Axe Found in Scotland, drawings

FIZELLE, Rah: Emily, oil

GAINSBOROUGH, Thomas (British): Mrs Henry Burrough, oil

GAUGUIN, Paul (French): L'enlèvement d'Europe, woodcut

GREEN, Tom: Passing Animals, serigraph

HULBERT, Thelma (British): Rock under Water, watercolour

JACK, Kenneth: River Flats, serigraph; Richmond Bridge, lithograph

JOHN, Augustus (British): Portrait of Epstein, etching

KEENE, Charles (British): Old Man in a Chair, etching

KEMPF, Franz: Golem of Prague, serigraph

KRAGULY, Radoram (Hungarian): Leaf in Space, colour etching

LEGER, Fernand (French): The Bicycle, oil (Gift of Mrs H. V. Evatt)

LEVERETT, David (British): Parts of Me, oil

LURCAT, Jean (French): Solaire, tapestry

MacNAMARA, Frank: Lithosphere, water-colour

O'CONNOR, Kathleen: Nursemaids in Luxembourg Gardens, oil

PARTRIDGE, D. (British): Cratered configuration, sculpture

PICASSO, Pablo (Spanish): Nude Covering Herself with Flowers, etching

PINS, Judith: Icarus, monotype (Gift of Dr George Berger)

REYNOLDS, Sir Joshua (British): Sir Archer Croft, oil

RICHMOND, Oliffe: Figure, Head, lithographs

RUSSELL, John: Mon Ami Polyte, oil

SEGONZAC, Andre Denoyer de (French): Woman in a Wood, etching

SENBEGGS, Jan: The Main Body, serigraph

SMITH, M: Drawing of the Opera House, drawing

STARTUP, Peter (British): Wood Sculpture, sculpture

STROZZI, Bernardo (Italian): Release of St Peter, oil

STURGESS, John (British): Primeval Head, colour etching

THAKE, Eric: Still life on the Lease; Cold Iron; Crucifixion; Birdwatching, linocuts

TILSON, Joe (British): Geometry; The $\frac{1}{2}$ Ziggurat; Three Wrist Watches, serigraphs

VASARELY, Victor (Hungarian): Oeta, serigraph

WHITELEY, Brett: Zoo series, set of seven serigraphs

WRASNISCA (Polish): Linocut (Gift of G. Karoly)

ZUSTERS, Reinis: Rocks Condemned, oil

Newcastle City Art Gallery, NSW

GREEN, Tom: Low Tide, oil; Dusk, serigraph

KEMP, Roger: Cruciform, colour lithograph

KEMPF, Franz: The wars of Gog, serigraph

KLIPPEL, Robert: Structures in a landscape, lithograph

LANCELEY, Colin: Friendly Mechanism, colour lithograph

LYCETT, Joseph: Newcastle, New South Wales, 1824; Parramatta, New South Wales, 1824; Mount Dromedary, Van Diemen's Land, 1824, all aquatints and etchings; North View of Sydney, New South Wales, lithograph (Gifts of Mrs P. Rowlett)

NOLAN, Sidney: Leda and the Swan, No 3, lithograph

SCHEPERS, Karin: Figure, colour aquatint and etching

SEIDEL, Brian: The Willochra Plain - Summer, oil

WILSON, Eric: The Artist's Mother, oil (Gift of Jean Appleton)

National Gallery of Victoria

BELL, George: Lady in a Deck-chair, oil on canvas

CONDER, Charles: Faust and Mephistopheles, drawing

ENGLISH: Box, walnut veneer, early 18th century

ENGLISH: Canterbury, rosewood, early 19th century

ENGLISH: Four decanters in leather-covered iron frame, early 19th century

ENGLISH: Long case clock, walnut veneer, by Richard Eva, c. 1785

ENGLISH: Pair of candlesticks, Sheffield plate, by John Hoyland and Company, c. 1764

ENGLISH: Urn Stand, cedar, early 19th century

FRANCIS, Caroline: Triptych, silver and enamel

KLIPPEL, Robert: Sculpture

PASSMORE, John: Harbourside, oil on hard-board

PRESTON, Reg: Casserole, earthenware

SUTHERLAND, Jane: Self-portrait, oil on panel

SUTHERLAND, Ruth: Girl in a Hammock, oil on panel

THAKE, Eric: Bird Watching, linocut

VALLOTTON, Felix: Le Suicide, woodcut

National Gallery of South Australia

BACKEN, Earle: Dust Storm, etching

BOYNES, Robert: Solemn Sea Piece, oil

CHEVALIER, Nicholas: Mountain Landscape, oil

CHINESE or JAPANESE: Oriental cabinet, c. 1900, oriental hardwood

ENGLISH: Bow-fronted mahogany chest of drawers

ENGLISH: Bullet-shooting cross bow and a collection of arms and armour

ENGLISH: Ladle, George III, dated 1811-12

GILL, S. T.: Landscape, watercolour

GRECO, EMILIO: Nude Girl Leaning Right with Arms Raised, pen; Giuliana, 1964, lithograph

GREGORY, Geo. Fred.: The S.S. Marlook (The Adelaide Steamship Company 1858) water-colour

JACK, Kenneth: Farina, watercolour; Billabong with Sunken Paddle Steamer, coloured linocut

KEMPF, Franz: The Golem of Prague, serigraph

KING, Graeme: Tribal Image, lithograph

LEE, F. R.: Landscape, oil

LINDSAY, Sir Lionel: The Mill Bridge, Bridge-water, etching

3 lockets

NIXON, F. R.: The South Australian Company's Mill on the Torrens, 1845; Klemzig (German Village on the Torrens) 1845; Port Adelaide in 1845 (Mt Lofty in the distance); Frome Bridge, River Torrens, 1845; Government House and part of North Terrace, east view; Phillip's in the Distance, the City Mill, south view, 1845; St John's Church, 1845; Government Offices, south view, 1845; The Plains from Glen Osmond Mine, 1845; Hindley Street, looking west, 1845; Hindley Street, Adelaide in 1845; City of Adelaide from the north-west, 1845 (Mt Lofty in the distance) all etchings

SAMPLER, needlework by Susanna Savage, aged 11 years, July 16, 1822

SCHRAMM, Alexander: Landscape, water-colour

SMITH, Joshua: David Hartwell, pencil

STIPNICKS, Margarita: The Two Girls; Still Life, oils
 TUCKER, Albert: Brolga in Flight, oil
 UNKNOWN ARTIST: Richard Henry Quatermaine Simons, Benjamin Quatermaine Simons, watercolours
 WAKELIN, Roland: Landscape, oil
 WILSON, Geoff: Moon Radar in a Gale, ink and wash

The Western Australian Art Gallery

ADAMS, Tate: Head II, monotype
 ANNOIS, Len: Rain in the Desert, watercolour
 BONINGTON, R. P.: Eglise de Saint-Gervais et Saint-Protas, Gisore, lithograph
 BONNARD, Pierre: Le Pont des Arts, 1899, lithograph
 BUFFET, Bernard: Untitled, etching
 COBURN, John: Vibration, oil on canvas
 DAWS, Lawrence: Incident at Anakie IV, oil on board
 ENGLISH: Wedgewood jug, 19th century, Ormolu chiming clock, 19th century (Gifts of Hal James)
 LAUTREC, Toulouse: Les Vieux Messieurs, Eros Vanne, lithographs
 LOWE, Allan: Bottle with Stopper, ceramic
 PASMORE, Victor: Hanging Construction in White, Black, Brown and Olive painted wood and plastic, construction
 WATSON, James: Thistles, monotype

The Tasmanian Museum and Art Gallery, Hobart

ARMFIELD, David: Burnt Forest
 BECK, Joan: Gethsemane
 CASSAB, Judy: Chariots
 CROOKE, Ray: Village Rabaul
 FERGUSON, William: Coastal Ceremony
 LYNN, Elwyn: Enclosed
 TUCKER, Albert: Gamblers

RECENT GALLERY PRICES

BALL, Sydney: Canto IX, oil, 42 x 48, \$200 (Hungry Horse)
 BANNON, Charles: Homestead in the Pinkertons, oil, 24 x 36, \$165 (Darlinghurst)
 BELLETTE, Jean: Alcudia, oil, 38 x 64, \$1,100 (Darlinghurst)
 BLACKMAN, Charles: Alice Amongst Flowers, oil, 36 x 48, \$1,800 (Clune); The Impass, oil, 72 x 78, \$1,900 (South Yarra)
 BOYNES, Robert: A Study in Red, oil, 30 x 42, \$85 (Bonython)
 CANT, James: The Cedar Tree, \$1,200 (Hahndorf)
 CHAGALL, Marc: Avenue de la Victoire, Nice, lithograph, 30 x 24, \$440 (Clune)
 DAWS, Lawrence: The Green Sapphire, oil, 68 x 65, \$900 (Johnstone)
 DICKERSON, Robert: Child Thinking, oil, \$200 (von Bertouch)
 DOBELL, William: Woman at Window, 1936, oil, 6 x 8, \$4,000 (Clune)

FRIEND, Donald: Figure, ink and watercolour on paper, 30 x 24, \$315 (Clune)
 GAUDIER-BRZESKA, Henri: Monkey, pencil drawing, 12 x 10, \$315 (Clune)
 HESTER, Joy: Drawing, 20 x 25, \$330 (Strines)
 HICK, Jacqueline: Plundered Landscape (I), oil, \$350 (Osborne)
 JAMIESON, Gil: Painting, 48 x 55, \$630 (Strines)
 JONES, Paul: Mendi, oil, 34 x 25, \$500 (Clune)
 JONES ROBERTS, Gareth: Still Life, oil, 18 x 24, \$210 (Stern)
 KING, Grahame: Mirage, lithograph, 26 x 18, \$40 (Leveson Street)
 LAMBERT, Ron: Epsilon, drawing, 40 x 25, \$40 (Blaxland)
 LE CORBUSIER: Traces de Pas, Aubusson Tapestry, 87 x 116, \$8,810 (Lasalle)
 MARTENS, Conrad: View Towards Rushcutters Bay 1846, oil, 15 x 20, \$5,000 (Clune)
 MILGATE, Rodney: Death of the King, oil, 36 x 48, \$300 (Macquarie)
 O'BRIEN, Justin: Portrait of a Boy, oil, \$420 (Osborne)
 O'CONNOR, Kate: Pink Nurse, Luxembourg Gardens, oil, \$200 (Osborne)
 OGBURN, John: The Play, oil, 78 x 89, \$800 (Darlinghurst)
 OOM, Karin: Around the Streets, oil, 36 x 30, \$80 (Macquarie)
 PASSMORE, John: The Bathers, oil, 25 x 30, \$2,624.50 (Clune)
 PERCEVAL, John: Williamstown, oil, 36 x 48, \$1,575 (Stern); Angel Lady Standing on her Head, ceramic, 18in high, \$2,000 (Clune)
 PICASSO, Pablo: Les Saltimbanques, 1905, etching, 15 x 20, \$2,688 (Clune)
 REES, Lloyd: Werri Creek II, wash drawing, 16 x 19, \$115 (Macquarie)
 SHARP, Martin: Winged Victory, sculpture-assemblage, 72in high, \$400 (Clune)
 UPTON, Ron: Indoor Sculpture, 24in high, \$90 (Strines)
 WHITELEY, Brett: Giraffe, oil, 73 x 49, \$1,785 (South Yarra)

RECENT ART AUCTIONS

James R. Lawson Pty. Ltd., Sydney 23rd February, 1966

BELL, John: Figure Study, pen drawing, 10 x 7, \$21
 FRIEND, Donald: Watea's House, New Guinea, pen and wash, \$75
 GILL, S. T.: Night Concert, Ballarat, wash, 10 x 14, \$260
 GOULD, William Barlow: Still Life - Pheasant and Snipe, 11 x 9, \$120
 GRUNER, Elioth: Tamarama, Sydney, pencil and chalk, 10 x 7, \$100
 LAMBERT, G. W.: Landscape with Lady, watercolour, 11 x 10, \$90; Hyde Park, Sydney, pen drawing, 9 x 7, \$70

MARTENS, Conrad: Port Famine, Straits of Magellan, oil, 8 x 10, \$240; Mountain Landscape with Figure, oil, 9 x 13, \$120; Mountain Landscape, oil, 36 x 25, \$400; Penrith Road, watercolour, 6 x 8, \$500; Farm Near Bowral, watercolour, 7 x 11, \$470; View Near Windsor, pencil, 7 x 11, \$85
 ROWLANDSON, Thomas: A Growing Family, pen and watercolour, 6 x 10, \$210; Slugs in a Sawpit, pen and watercolour, 10 x 13, \$200; The Market Sellers, pen and watercolour, 5 x 7, \$150
 PROUT, Samuel: Madrid Brewery, pen and watercolour, 14 x 18, \$130
 PROUT, J. Skinner: Brady's Bay, Port Arthur, Tasmania, watercolour, 10 x 14, \$260; Mt. Ida, Lake St. Clair, Tasmania, watercolour, 10 x 15, \$320
 STREETON, Sir Arthur: Blue Mountain Landscape, watercolour, 9 x 11, \$190

James R. Lawson Pty. Ltd., Sydney 22nd March, 1966

ASHTON, Julian: Moonlit Seascape, oil, 40 x 30, \$85
 ASHTON, Sir Will: The River Seine, Paris, oil, 18 x 15, \$290
 COSSINGTON SMITH, Grace: Flowerpiece, oil, 17 x 21, \$50
 GLEESON, James: Environment for an Oracle, oil, 10 x 7, \$80
 GRUNER, Elioth: Summer Landscape, oil, \$650; landscape, oil, \$190
 HEYSEN, Sir Hans: Ambleside Landscape, watercolour, \$310; Landscape, watercolour \$260
 HILDER, J. J.: The Clay Pit, watercolour, 15 x 5 \$550; Old Cottage, watercolour, \$500
 JUNIPER, Robert: Landscape, oil, \$140
 LINDSAY, Sir Daryl: Farm Building, watercolour, \$30
 LONG, Sid: Pastoral, watercolour, 12 x 14, \$66
 MOORE, John D.: Coast Scene, \$18
 OSTOYA KOTKOWSKI, S.: Composition, \$110
 ROBERTS, Tom: Bowl of Flowers, 13 x 17, \$280
 STREETON, Sir Arthur: Harbour Scene, oil, \$2,000; The Olive Tree, oil, \$1,500, Grand Canal - Venice, oil, \$400
 URE SMITH, Sydney: The Stables, watercolour, \$41
 VEAL, Hayward: Ranunculi, oil, 12 x 14, \$60

Geoff K. Gray Pty. Ltd., Sydney 20th April, 1966

APPEL, Karel: Head, oil, 18 x 22, \$315
 BRAQUE, Georges: Les Etoiles, coloured lithograph, 19 x 25, \$157.50; Oiseau Jaune, coloured lithograph, 21 x 30, \$252
 CALDER, Alexander: Strange Landscape, gouache, 42 x 29, \$945; Worms and Suns, gouache, 29 x 21, \$577.50

Editorial

CHAGALL, Marc: Lovers in the Lilac Tree, watercolour, 10 x 13, \$7,770; Young Lovers, oil, 20 x 16, \$10,500; Screen, lithograph in four sections each 57 x 18, \$1,680; Jerusalem Windows, coloured lithograph, 20 x 17, \$630; Solomon Proclaimed King of Israel, hand-coloured etching, \$273

COHEN, Alfred: Somewhere near the North Foreland, oil, 10 x 8, \$210

DENIS, Maurice: Femmes sur la Plage, oil, 19 x 23, \$840

DERAIN, Andre: Head and Shoulders of a Woman, sanguine drawing, 24 x 18, \$630

DUBUFFET, Jean: The Goat, mixed media, 9 x 13, \$1,365

DUFY, Raoul: St Paul's and the Thames, watercolour, 19 x 24, \$7,560; Regatta in Cannes, pencil and watercolour, 15 x 20, \$1,895; Landscape, pencil drawing, 20 x 26, \$1,262

EPSTEIN, Jacob: Sixth Portrait of Kathleen, bronze, 27in high, \$8,825; Princesse de Braganza, bronze, 24in high, \$6,300

GIACOMETTI, Albert: La Rue, coloured lithograph, 29 x 21, \$273

GONTCHAROVA, Nathalie: Still Life with Flowers, oil, 32 x 23, \$997.50

GRECO, Emilio: Seated Woman, ink drawing, 20 x 15, \$273

GROSZ, George: The Couple, watercolour, 23 x 18, \$1,260

HILLIER, Tristram: Landscape with Figures, oil on canvas, 24 x 29, \$367.50

KADAR, Bela: A Street Seen from an Open Window, gouache, 18 x 13, \$325.50

KOKOSCHKA, Oscar: The Magic Form, lithograph, 23 x 17, \$273

LAURENCIN, Marie: Jeune Femme au Chapeau, watercolour, 10 x 6, \$1,050

LEBOURG, Albert: Avenue After a Storm, Paris, oil, 22 x 18, \$4,200

MIRO, Joan: La Rosee Matinale au Clair de Lune, coloured etching, 22 x 26, \$252

MOORE, Henry: Three Reclining Figures, watercolour, 12 x 8, \$840

PICASSO, Pablo: Tete d'une Femme, coloured crayon and gouache, 26 x 20, \$14,700; Sculptor Working from a Model, combined technique, 10 x 8, \$420; Trois Femmes, linocut, 21 x 25, \$735; Interior Rouge, coloured etching, 26 x 20, \$399

PIPER, John: Rome, watercolour, 14 x 21, \$1,155

ROUAULT, Georges: Clowns, coloured lithograph, 23 x 18, \$252

UTRILLO, Maurice: Le Moulin a Montmartre, oil, 13 x 18, \$11,760

It is now several months since the conclusion of the Fourth Adelaide Festival of Arts, and some assessment of its success in relation to the previous Festivals should be made and serious consideration be given to ways and means of improving future festivals.

The Adelaide Festival cannot be compared with any of the other so-called festivals in this country except perhaps the Festival of Perth, for it would be an affront to those responsible for it to link it with the Waratah in Sydney or the Moomba in Melbourne.

Fortunately the founders of the Adelaide Festival, and particularly the late John Bishop, had the vision to inaugurate it with a programme devoted to the arts, both performing and plastic. That and subsequent programmes have established it as the major cultural event in the country.

Perhaps the most significant aspect of Adelaide Festivals has been their success in attracting so many personalities in the Australian artistic community to one city. Adelaide's comparative compactness has provided the opportunity for these people to meet with ease and exchange ideas. In a country of such great distances and straggling cities this happens all too infrequently.

The weakness in the Festivals has been the number of the theatre and concert programmes that are scheduled for subsequent performance in the capital cities of other States. This gives little impetus to the average concert or theatre patron to make an interstate visit.

On the other hand, two important art exhibitions at the last Festival, not to be shown

elsewhere in Australia, were in themselves responsible for the presence at the Festival of some visitors. The one, the Mertz Collection, assembled within a relatively short period of time and planned for exhibition on circuit in the United States of America, is remarkable for the examples of the work of the younger, or less-established painters. Paintings by the more well-known artists were probably difficult to acquire in the limited time Mr Mertz allowed himself and, in some cases, the works on view hardly did justice to the artists concerned. An exception to this was the superb John Passmore and the collection was fortunate to have a Godfrey Miller, a painter whose work was almost unprocurable during his lifetime and supposedly available only to friends of the painter after his death.

Mr Mertz will introduce to the Americans a number of Australian painters of whom they have not already heard and we should applaud his project.

The other exhibition was the Lawrence Daws Retrospective – not as memorable or exciting in impact as the Arthur Boyd of two years ago but rewarding enough. Daws is a painter whose work has not been highly enough evaluated here and more collectors should be stimulated, after seeing the quality of this exhibition, to acquire one of his paintings.

Much publicity has been given to the need for a Festival Hall in Adelaide. Anybody who has suffered some of the uncomfortable, untiered seats in badly ventilated and acoustically disastrous halls will give full support to those who advocate Government and Council expenditure on such an undertaking. It is insulting to artists to invite them to perform under unsympathetic conditions and it is hardly fair to take money from the public for seats from which they can neither see nor hear properly. But this complaint must be



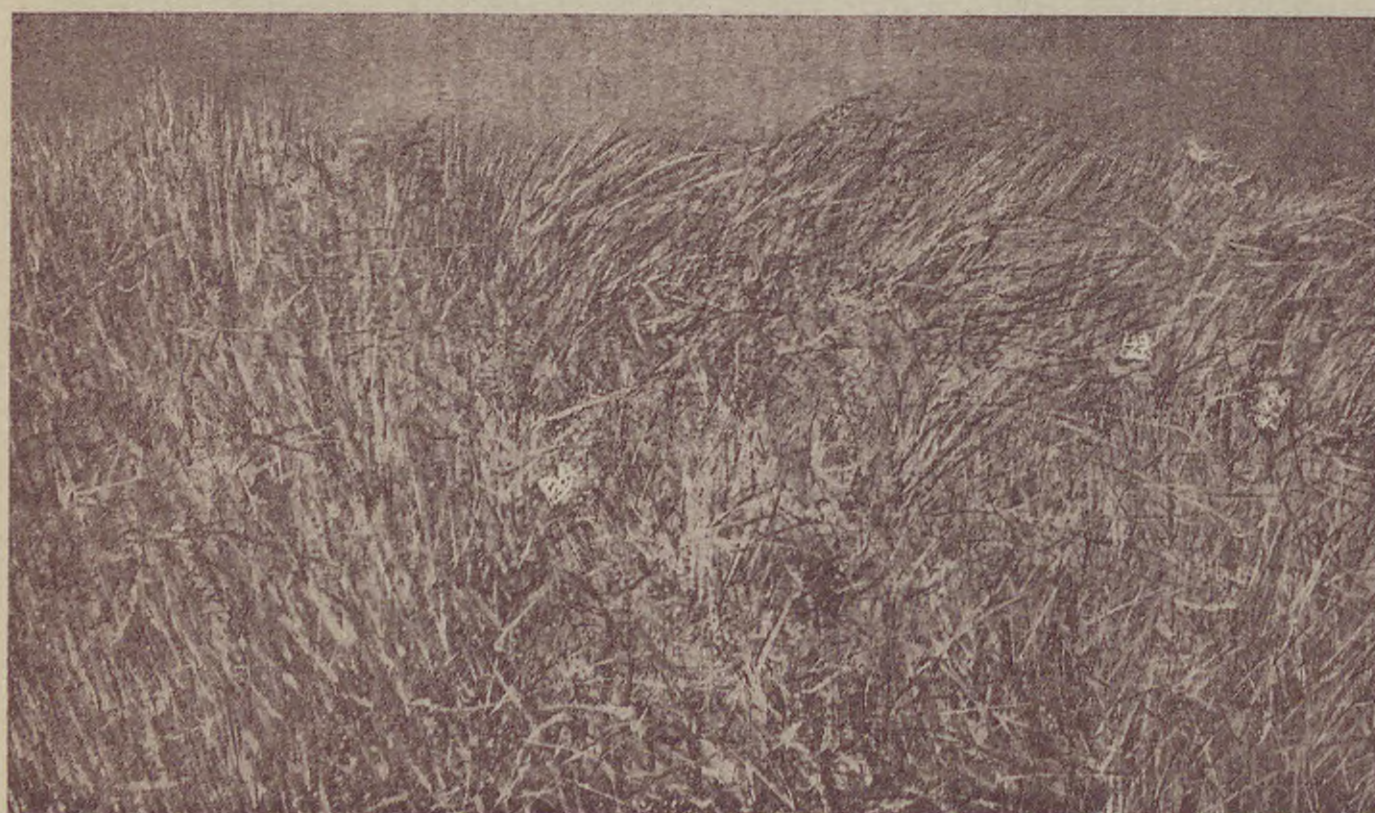
above: LAWRENCE DAWS
THE GREEN SAPPHIRE (1965)

right: EMILIO GRECO
LARGE CROUCHING FIGURE 1961 Cement
Adelaide Festival of Arts 1966
Photographs by Colin Ballantyne



Adelaide Festival of Arts 1966

Photographs by Colin Ballantyne



kept in perspective. Festivals in other parts of the world were originally started with fewer facilities than those of Adelaide. If a Festival Hall is to be built, and we sincerely hope it will, should it not take the form of a modern, comfortable and well-equipped theatre rather than a hall designed essentially for music. The Adelaide Town Hall is satisfactory for most concerts—the Bonython and Elder Halls are absurd choices for theatre.

However tolerant we may feel about the difficulties of housing the Festival, no such allowance should be made for the appalling booking arrangements. Much more decentralization should be planned and, during the Festival, it should be possible for visitors to purchase or exchange tickets without giving up hours of valuable time to stand in queues, being forced to organize their complete day around very limited box office hours and to suffer excessive rudeness from the employees of commercial booking offices handling the tickets.

Whilst congratulating the organizing committee on a successful Fourth Adelaide Festival of Arts, we would suggest that, before planning begins for the next Festival, every effort be made to engage an experienced artistic director who should be given full control of the cultural activities; and we would recommend, too, that arty-crafty fringe activities be discouraged.

The Adelaide Festival is important not only to Adelaide but to the whole of Australia and Australians. It is the only existing festival in this country that can hope to attract international attention or even an Australia-wide audience. It must not only be kept alive but also improved until it reaches the stature of an Edinburgh or Salzburg, with audiences guaranteed from one Festival to the next; and the city fathers must realize that money spent in raising the standard of the Festival will be recouped by larger audiences, particularly from outside their own State.

above

STANLEY SPENCER PUNT MEETING (c. 1953)
Private collection, Adelaide

left

JAMES CANT DRY GRASSES 1964
Collection Harold Mertz

Book Reviews

The Art of Hans Heysen by David Dridan (Rigby Ltd., 1966. \$15.00).

Few Australian artists have pursued their themes with greater consistency and integrity than Hans Heysen. For over sixty years he has paid homage to Nature in drawings, watercolours and oils.

Arriving in Australia from Germany at the age of six, he early identified himself with the Australian scene which, in various forms, he has depicted with such veracity.

Though his work has been much reproduced, the present volume is an attempt to convey a rounded picture of the work of the artist's lifetime. All phases and aspects of Heysen's varied interests are covered by seventy-two large full-page reproductions, of which thirty-two are in colour. The well-known gums and the masterly watercolours of the Flinders Range are supplemented by a variety of subjects—turkeys, quarry, flower-pieces and studies of farm workers, both animal and man.

One could wish therefore that the laudable intentions of the editor and publishers had been more perfectly realized, particularly in so far as layout and quality of reproduction are concerned. On the visual side the book is a regrettable series of both near and wide misses in judgment. The key is set by the ill-chosen colour surrounding the reproduction on the dust jacket. Inside, good type faces have been used in ill-assorted juxtaposition. Most unfortunate of all is the total effect of the colour plates and their unhappy margins, all too reminiscent of the grocer's calendar.

Where well-balanced colour reproduction has been achieved, as in *Balhannah Landscape* and in the great *Land of the Oratunga*, one comes much nearer to sensing the real spirit of Heysen's work.

The drawings sit more comfortably on the page than do the colour reproductions, but here the rich contrasts of Heysen's fine charcoal drawings are reduced to a monotonous foggy grey, devoid of those deep velvety darks and sparkling lights so characteristic of the originals.

David Dridan's appreciative and sympathetic survey presents many interesting facts concerning the artist's early days and subsequent development. Those of us who remember the impact of the first showing of watercolours from the Flinders Range can appreciate the story of how Heysen on his first visit to this strange landscape felt unable to meet its tremendous challenge. Observation, meditation and a second visit were necessary before he could come to terms with it. His triumph over the problems posed by this unique landscape is now a matter of history.

For those who are not too fastidious *The Art of Hans Heysen* will doubtless prove very popular. The more discerning will regret that better production had not strengthened the tribute to the artist, now in his eighty-ninth year.

Douglas Dundas

The Arts in Australia Series (Longmans, Green & Co. Limited, 1965. 85 cents each).

Australian Landscape Painting by John Reed. *Printmaking* by Brian Seidel.

I have always had mixed feelings about this series. The need is there, certainly, and it is admirable that Longmans have recognized and tried to meet it. They obviously wanted to create a series which could be reasonably comprehensive, while at the same time economical. Do the resulting volumes adequately meet the need? I feel that a wire-stapled booklet with thirty-two fairly small pages of illustrations and text gives each author little scope to develop even a reasonably restricted subject.

John Reed has partly overcome this handicap by his compressed and very readable—almost racy—style. Even so, condensation leads him into a few inconsistencies and debatable generalizations. These and the choice of illustrations give apparently unintended emphases which could mislead the broad public to whom the series seems directed.

This is unfortunate, for the text is written with obvious enthusiasm and occasional illuminating insights—particularly into work by contemporary Melbourne painters. I suppose it was inevitable that there should be an emphasis on Melbourne. For one thing, the booklet is based on an exhibition heavily weighted with Melbourne artists, even allowing for their acknowledged pre-occupation with landscape compared with other Australian painters. For another thing, John Reed's known advocacy of Nolan's work is an aspect of his general Melbourne orientation, which is only partly due to his residence there. Enough space to develop his theme to the full would have given him the opportunity to present his own preferences in perspective. Then he might have discussed also the extent to which works by contemporaries such as Daws, Rapotec, Olsen and Passmore can be considered as landscape. Paintings by these artists are reproduced without any sustained attempt to relate their contemporary idioms to the traditional conception of landscape. A discussion on this theme could have added greater interest and significance to the well-worn subject of landscape painting in Australia.

Earlier in the series each volume was conceived as a brief introduction followed by illustrations with potted biographies of the artists. The landscape volume has avoided this approach, with its obvious limitations, in favour of continuous text and illustrations. In writing on printmaking Brian Seidel is forced by this more difficult and complex subject to present his material in a frag-

mentary form, falling back on the earlier conception. Once again the subject needs more space. In five pages of introduction Mr Seidel gives an over-condensed chronological account of Australian printmaking, with little chance of more than summary evaluation and classification of artists and their work. As the author gives more attention to the modern period and is apparently happier when dealing with contemporary artists he would probably have been wise to limit his subject to contemporary printmaking, making better use of his space through dealing in greater detail with a more restricted topic.

This volume will be useful mainly for visual and biographical reference in a relatively neglected field, now going through a minor renaissance. The brief notes on print techniques should be useful to students, especially as each reproduction is well annotated, with the medium identified.

The standard of reproduction is merely adequate in both booklets but the *Printmaking* volume is distinguished by the layout and typography of the author. Though somewhat idiosyncratic this is a telling improvement on the apparently undesigned earlier volumes, and indicates the need for an overall designer for the series. In fact there is evidence that the series also lacks an experienced editor: a guiding spirit to help shape not only the individual contributions, but the series as a whole. One of his first tasks should be to persuade his publisher to give authors the space to do justice to their material.

Robert Smith

Annual Bulletin of the National Gallery of Victoria, Vol. VII, 1965, \$1.00.

As the National Gallery of Victoria holds Australia's only really major public art collection, it is to be expected that the *Bulletin* of the National Gallery should be a major outlet for serious art scholarship. Since the decision six years ago to publish annually rather than quarterly, the *Bulletin* has become more substantial. The increase in size has made it possible to publish articles of greater length than was practicable in the old *Quarterly Bulletin*, and this has itself raised the critical level.

Contributors to this 1965 issue present a diversity of material, including discussion of some newly-acquired modern and ancient works. These are themselves diverse, and receive appropriately varied treatment. In dealing with *The Inferno*, painted by Wyndham Lewis in 1937, John Brack very effectively puts the picture into a context of English painting and of the artist's own tragicomic polemics. *The Inferno* was acquired through the Felton Bequest, which was also responsible for the accession to the collection of Greek vases of a rare neck-amphora of Sicilian red-figured ware. Professor Trendall describes the origins of this recently-discovered pottery and expounds its characteristics through analysis of the Gallery's piece, relating it to other examples. National Gallery Director

Eric Westbrook gives an enthusiastic exegesis of another Felton work, Michael Andrews's painting *All Night Long*. This is a large triptych blending realism with Pop Art in a series of related images to create a compelling montage effect, likened by Mr Westbrook to the screen's *La Dolce Vita*.

In 'An Icon of Saint Nicholas' W. Culican traces the Santa Claus legend to Russia, and its iconographic tradition from there to Rumania, where this icon originated. Also included in the *Bulletin* is a note on Blake's *Anteus* by Franz Philipp, a record of recent acquisitions, and news of Gallery Society activities.

These contributions are all of value and interest, but perhaps the importance of the *Bulletin* would be enhanced by a more intensive treatment of some individual works, in contrast with its present relatively extensive scope. It should be possible to sustain a reasonable balance between the two approaches, keeping broad appeal while giving a deeper understanding of the Gallery and its collection.

Robert Smith

Melbourne has for many years been fruitful in producing some dark and angry prophets. In Douglas Stubb's first one-man show this spirit of animism and a personal imagery is tempered with simple social commentary. *Social Studies*, reproduced here, is one of the most successful works in this exhibition by a comparatively unknown artist.

DOUGLAS STUBBS *SOCIAL STUDIES*
Oil on hardboard 48in x 42in
Toorak Gallery, Melbourne



Letters

Sir,

In his articles on the Baroque (*ART and Australia* Vol. 3, No. 3, 1965, No. 4, 1966), Mr Millen includes among his illustrations two paintings owned by the National Gallery of Victoria, having seemingly found nothing in this collection relevant to his theme except the *Crossing of the Red Sea* by Poussin and *S. Lawrence Distributing the Treasures of the Church to the Poor* from the School of Strozzi. At the end of his second article he makes some stringent criticisms of the purchasing policies of local art galleries. If these criticisms are meant to include the National Gallery of Victoria, they are demonstrably based on insufficient evidence.

Before Mr Millen sat in judgment he might have had a look at the *Catalogue of European Paintings before 1800* published by the Trustees of the National Gallery of Victoria in 1961 in which 180 old-master paintings are listed, many from the 17th century and falling within the *ambiente* of what Mr Millen loosely describes as Baroque. Another source of information on the contents of the Melbourne Gallery is the *Annual Bulletin N.G.V.* 1959-66 (which was preceded by the *Quarterly Bulletin*, beginning in 1946) and particularly an article on A. J. L. McDonnell as *Adviser to the Felton Bequest and its Purchasing Policy During the Post War Period*. (ibid. Vol. VI, 1964, 2-6).

Among the masters belonging to the period of the Baroque the following may be found in our collection: *Italian*: Castiglione, Carracci, Giordano, Maratta, Renieri, Ricci, Rosa, Strozzi, Trevisani, Turchi; *Spanish*: Murillo; *French*: Claude, Poussin, Rigaud; *Flemish*: Rubens, van Dyck, Teniers; *Dutch*: Berckheyde, Cuyp, de Gelder, de Heem, E. v. Heemskerck, Hobbema, Kalf, Rembrandt, J. Ruysdael, S. Ruisdael, Steen, Terborch, Wouvermann and others. Rembrandt is represented not only by three oil paintings, but by two drawings and about 180 etchings; two oil paintings represent van Dyck, as well as one drawing and the 200-odd subjects of his *Iconography*. Claude, J. B. Castiglione, Annibale Caracci, Maratta are represented by drawings. The Dutch 17th-century paintings here are particularly fine.

Mr Millen agrees that Australian galleries must have collections of Australian art but, he continues, *is it truly necessary that what funds are left should be squandered on dreary daubs by scarcely known English painters?* A look at the acquisitions lists in *ART and Australia* and in the *Annual Bulletin N.G.V.* makes it obvious that the purchasing policy of at least the Melbourne Gallery covers a wide field.

Since the war, important works from the pre-Christian era, such as the Luristan Bull Jug;

c. 1000 B.C. Greek Black and Red figure vases dating from the 7th to the 4th century B.C. respectively; Indian sculpture and Chinese painting dating variously from centuries B.C. or A.D. have been acquired as well as major works from the Byzantine, Renaissance, Baroque and Rococo periods, to talk in terms of old master acquisitions only.

The reader of Mr Millen's article is made to feel that the absence from our collection of the work of Caravaggio, Gaulli, Bernini, Guercino and other southern baroque masters is due to a lack of appreciation among Australian art authorities. Yet he does understand that many of the top names are priced at present beyond the purchasing power of local galleries. When Mr Millen writes *and the hope of Australia, if it is to build a culture commensurate with the potentials of a new continent is to start now, to acquire art, good art, of the great periods of the past, and that means because of its availability and time-liness, especially baroque art*, one can heartily agree, but in the meantime, may I suggest that *ART and Australia* devote some of its pages to illustrating the *good art of the periods of the past* that is already here?

Ursula Hoff

Editor's note: Illustrations in the magazine are usually related to an article. Articles about painting in Australia are generally concerned with Australian paintings, either past or present.

Sir,

Dr Hoff, for whom I yield to none in respect and, indeed, admiration, has perhaps read and commented on my article a little hastily, and she has isolated her gallery from the overall picture and made a rule of what is, all things told, a minor exception.

First of all, in selecting photographs to illustrate a general survey of Baroque art my single criterion was that of any serious writer who believes in what he has to say: the excellence of the painting concerned and its relevance to the points being made. Two were chosen from the collection of the National Gallery of Victoria as a courtesy to that Gallery, although one of the two pictures was taken *faute de mieux* because it is only one of many copies of the same picture of which one was recently on the market in Italy and a fine one has now turned up for sale here. It should have been clear that the article was not intended as one more essay in flag-waving but rather as an introduction and a caution. The Victorian collection is known to me, and its current catalogue is available abroad. Admirable as the collection is in certain respects, surely such a scholar as Dr Hoff would not pretend that a Murillo—that painter whose fame is due entirely to the most blatant bad taste of the Victorian era—represents in any way whatsoever the great Spanish art of his time. And it is true that authentic Caravaggios and Berninis are scarcely to be found, but an entire and unique set of panels by Francesco Maffei of Vicenza could have been bought

last year for less than 2000 pounds English; there is a superb though somewhat damaged Cavallino for sale at the moment to say nothing of other outstanding works of that and other periods of the mainstream of world art: to the best of my knowledge they are not being bid for by Australian galleries. My point, I should have thought, was perfectly clear: when master paintings were easily obtainable, Australians had not yet developed any sort of connoisseurship and couldn't have cared less; therefore art of the Baroque and other great styles not then *a la mode* were not bought; now that good art is everywhere in demand, the Australian galleries should buy top-notch works while they are still on the market; these should be bought because they are fine examples and not merely to have another famous name in the catalogue; obviously no single gallery constituted as recently as those in Australia can achieve the overall representation and excellence of, say, the Louvre or the Uffizi and it would be foolish even to dream of it; but any gallery *can* and *should* purchase wisely and for the future; this, I maintain – and I suspect that Dr Hoff agrees – is not yet being done by the Australian galleries in general. These are the key points in my article, and it seems to me that they are clear.

What are the facts? If one can take the quarterly lists of acquisitions published in this journal as reliable – and there is no reason not to that I can see – the showing rather contradicts Dr Hoff's optimistic picture of the state of things. Among the 1,584 (my rough tally) art works in all media by living or dead Australian artists, Asiatic and Australasian pieces, *objets d'art* and furniture of sundry sorts, pen-and-ink sketches of travel scenes and assorted engravings and lithos acquired during the period covered by the first eleven issues of this journal, I do not need the fingers of both hands to count the actual paintings – oil or tempera on canvas or panel – done before 1800 which were acquired by purchase and not by gift (and there were too few of those!). Of these, only one – I repeat, one – the Lanfranco, is by a major European artist and is not a portrait (the eternal plague of Anglo-Australian 'connoisseurship' is the portrait where lack of artistic distinction can be overlooked because of the historical interest or the prettiness of the subject). I wonder how Dr Hoff accounts for this. Furthermore, drawings and engravings by famous and not so famous artists of the past have been acquired in great numbers but, setting aside something as unique as a Michelangelo or Leonardo drawing, no quantity, however considerable, of such works can ever make up for a single good painting by a major artist. As for the acquisitions of sculpture by European masters of the past and present. . . . This, I must regretfully say to Dr Hoff, is *not* a very flattering record nor is it full of promise for the future. Surely Dr Hoff agrees that young Australians, whether aspiring to be professional artists

or simply young people in search of culture, cannot be said to be provided with any sort of base by the present holdings and current acquisitions, and she must surely be aware of one of the reasons why serious Australians leave home. Certainly no one can conceivably maintain that Australian museums, singly or even as a whole, have even passable collections of Oriental, Classical, Medieval, Renaissance, Baroque, Rococo, Nineteenth-century, Impressionist, Expressionist, Cubist or contemporary art. Let us not be confused into taking scattered bits (often second-rate pieces which have to be labelled 'School of', 'Attributed to', 'Follower of', 'Copy of') found here and there across a continent as a representation of world art. As Korzybski put it, the wish is not the fact.

Finally, Dr Hoff seems to have overlooked the point I was trying to get across or perhaps I failed in my aim. Put succinctly, my article was intended to give support to such intelligent leaders of the art community as Dr Hoff herself in what must often be a disheartening struggle to obtain from Government or private sources the funds with which to buy worthwhile paintings; it also aimed at providing her and her colleagues with a bit of ammunition for their discussions with trustees (if these are not problems in Australia, then either I have been misinformed or the Millennium has come, in which case the immigration authorities would do well to prepare for a vast and sudden influx of gallery directors from all parts of the globe, iron-curtained or free). Dr Hoff's loyalty to her colleagues in other Australian galleries is commendable, but I cannot believe that with her admirable erudition and wide experience she can honestly wish to defend the acquisition policies – or lack of policies – now in force.

One last point: At the end of her letter Dr Hoff makes a suggestion about the use to which ART and Australia should put its pages. I could not possibly agree more or I wouldn't have written the article about which we are fussing, but I must remind her that my two-part article is the first ever to be published here on European art of the past and is, hopefully, only a prelude to more to come. But surely she cannot wish to confine illustration and discussion to those few works presently in Australia: without some poor glimmer, even in the inadequate form of photographs, of what exists abroad, how can Dr Hoff hope to stimulate desire for acquisition of such art in Australia? Or, if not acquisition, at least a series of thoroughly comprehensive major loan exhibitions of great art of a range and quality which no one can pretend exists at present on our continent? Articles on art need the best illustrations available, not just those in local galleries. I haven't heard lately of any works by Phidias or Leonardo da Vinci which could be acquired by Australia – are they to be forever taboo in these pages? Fie! The logical corollary to such a proposition would be to limit music heard in Australia to

Roy Agnew and those compositions by Bach, Beethoven and Boulez of which manuscripts are owned by Australians, to confine actors to those plays by Euripides, Shakespeare, Noel Coward and Eugene Ionesco to be found in first editions in Australian libraries. In any case, I am assured by the Editor that the second word in the title of this quarterly remains AND, not IN.

Lest any one think that Dr Hoff and I are on opposite sides of any fence whatsoever, I wish to profit from this occasion to thank her for taking up the challenge I tried to throw down. Now that she has picked up the gauntlet, I hope there will be space enough in these pages for all the replies from the other State galleries we should all like to hear from.

Ronald Millen
Florence, Italy

Sir,

I was interested in Dr Flak's erudite comment on my article in the last issue which unfortunately reached me too late to permit a reply in the same pages. If I understand at all what he is trying to say, I can only answer that, unlike Dr Flak, scholars everywhere consider that *both* Mannerism and Baroque (like 'Renaissance' and 'Medieval') are far more complex and debatable questions than my interpellant seems to imagine, and that he must surely have read the article carefully enough (e.g., 'the scattering of artists so sketchily characterized here' p. 277; 'bird's-eye survey.' p. 278) to have gathered that what I was writing was a broad introduction to an art-style for readers who have, at the most, a dozen or so examples of it – not all first-rate – scattered across a continent, not

MICHAEL ALLEN SHAW
GIRL WITH BACK TO WALL (1966)
Oil on canvas 50in x 40in
Watters Gallery, Sydney

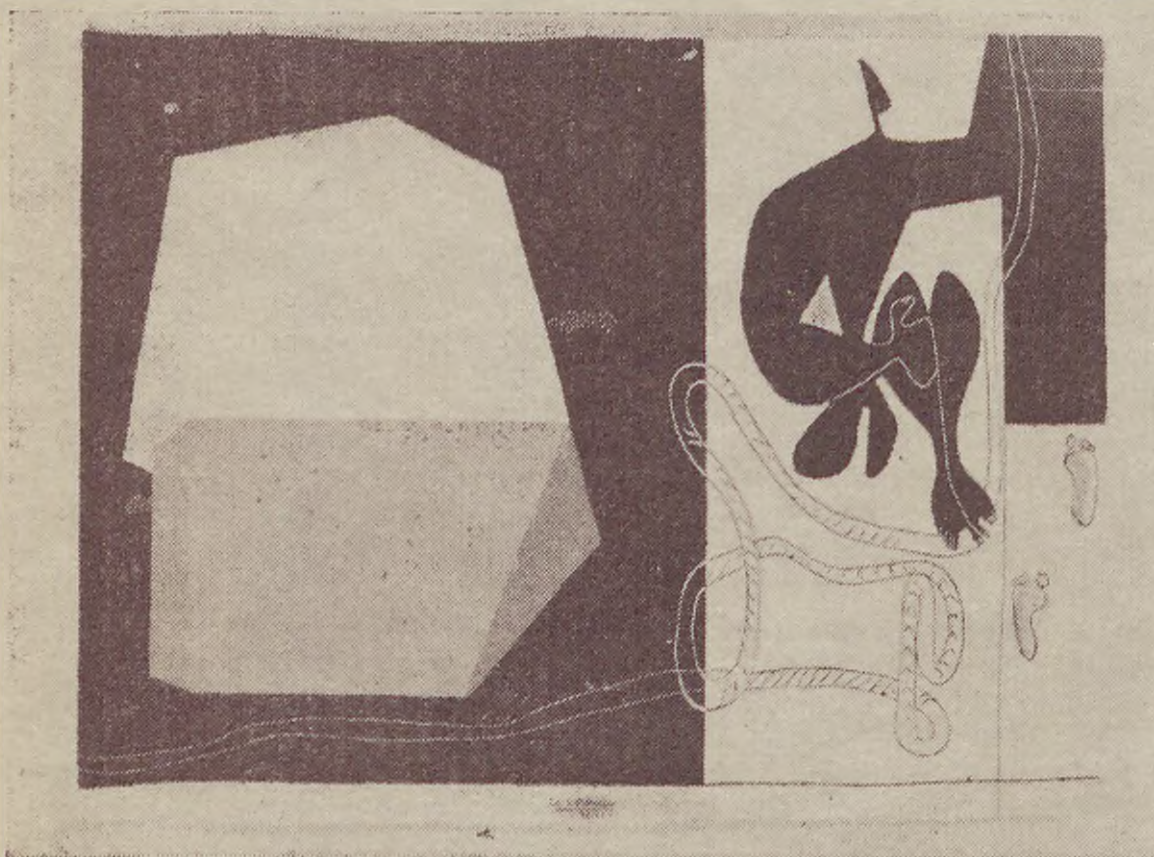


LE CORBUSIER TRACES DE PAS
Aubusson tapestry 87in x 116in
Galleries Lasalle, Sydney

bottom

ROBERT GRIEVE SEA THEME (1966)
Mixed media 48in x 54in
Leveson Street Gallery, Melbourne

In his recent Melbourne exhibition Robert Grieve has shown more assurance. The combination of media – collage, used with oils and acrylics – and colour has been used with more freedom than in some of his earlier and more self-consciously 'oriental' paintings.



an analytical-historical exposition for scholars. That certain of the points Dr Flak raises, if I understand him, are far from convincing is evidenced by the happily continuing controversies in the English, American, French, German, Italian, Spanish and Dutch literature with which he is no doubt acquainted. No art style – not Poussin's, not Dubuffet's – arises by itself, and on the rather academic question of the dating of the Baroque and especially on Rubens's role (certainly not points to argue in these pages) I can only urge him to read again p. 206, column 1, last paragraph.

It is, in any event, reassuring to me that my interest in this highly provocative period of art is shared by other Australians and that my article has already given rise to stimulating discussion of both its obvious point – the value of that art – and of its, shall we say, Hidden Persuader: the unsatisfactory state of Australian public galleries.

Ronald Millen

Sir,

I would like to take this opportunity to offer my congratulations to you and your highly interesting and well written quarterly. Not only do our staff and our visitors to the library enjoy your searching commentary on what is happening in Australia but we have found it of considerable help in the cataloguing of our collection of contemporary Australian art, in fact, I am sure this is one of the few Museums which has a collection including some of your more celebrated artists. This collection has been a great success and has frequently been loaned to other educational institutions throughout the country.

F. M. Hinkhouse
Director,
Phoenix Art Museum,
Arizona, USA.

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WANTED TO PURCHASE the following numbers of *Art in Australia*: February, May 1939; January, February, September, October, November, December 1941; No. 10 in series I–II. Reply care of *ART and Australia*, in writing.

Margaret Carnegie

The bulk of the Carnegie collection has been formed during the last six years. That is not to say that Mrs Douglas Carnegie had not purchased paintings before 1960, but it was in a much smaller way. However, in the late fifties more money was available for her to begin collecting in earnest; her family were growing up and the property at Holbrook was well established. Also that was a fortunate time for a collector. The arts were flourishing and many young painters were beginning to produce interesting and individual work.

During the last six years Mrs Carnegie has acquired approximately four hundred works of art, the best of them being paintings and drawings. In fact there was a time when almost any painter who exhibited in Sydney and Melbourne could count on a sale to Margaret Carnegie as a foregone conclusion.

Recently there has been a change in emphasis, and paintings are no longer being purchased with the frequency (so happy for the painter) that they once were.

During the last decade we have seen an art boom in Australia as there has been elsewhere. General affluence has led to enormous increases in prices. Only a millionaire could now afford to purchase paintings with the frequency that Mrs Carnegie once did.

Also there is, naturally, the problem of space. The Carnegie collection is hanging in two houses, neither of them small. Even so, at Kildrummie (which is discussed in this issue: the paintings at Murphy Street in Melbourne will be considered in a later article) the overflow is beginning to occupy considerable space in another building.

When Mrs Carnegie began collecting it is doubtful that she herself realized how large and important her collection was to become. Unlike some other collections in Australia the fact that it was formed so quickly has been, in some ways, an advantage. It is very much a creation of its period, though at present some of her energies are directed to 'filling the gaps'.

In fact the collection as it now stands is in the process of being re-assessed and in the next ten years so many changes may be made as to alter its character completely. Mrs Carnegie has created a monument and her ideas and interest are directed in some degree towards its future. It is ironic that all good private collections become in the end public property in one way or another. What was once a private hobby is well on its way to becoming an institution. For the collector in this position it means a change in attitude and different responsibilities.

The Collection at Kildrummie

Douglas Carnegie is a breeder of Poll Hereford Stud Bulls and acquired the property now called Kildrummie near Holbrook, New South Wales, in 1944. He also breeds race-horses as a side-line, being a keen follower of horse-racing. The homestead at Kildrummie was built in 1950 and is one of the few modern houses in this country to be constructed of *pise*: stiff wet clay rammed between boards which are removed as it hardens. The walls are, of course, very thick, and painted white. The house is long and low with large windows which overlook the lawns, shrubs and trees which, in their turn, give

way to the open rolling country. The house belongs to the landscape so well it is difficult to realize how new it is.

In summer, when I went there to look at the collection, the air was still and dry with a haze shimmering before the distant trees and blue hills. The cattle drowsed and the only movement was the dust cloud following the car. The grey roof and white walls sheltered by creepers and trees make the house cool and inviting.

In the dim green light of the screened porch one can see Sepik carvings looming and threatening and, beyond, into the interior of the house. Comfortable loose-covered low couches and chairs blend with antiques and rugs on the polished floor. Bookshelves and low tables are strewn with papers and magazines – *The Pastoral Review*, *Art International*, *ART and Australia*, copies of *Vogue*, *Queen* and *Realites* jostle with each other for attention. The walls are covered with paintings from floor to ceiling.

Throughout the house, in the kitchen, bathrooms, bedrooms and passages, every available space is filled with a painting or drawing, too many and too varied to mention individually. Certain large works are noticed immediately but, at the same time, some of the most interesting paintings are small examples of an artist's work. Lymburner, Kmit, Henri Bastin and Fullbrook reveal lyrical and personal charms; even Olsen – an artist who rejoices in large-scale works – is represented by a modest, less bombastic painting.

A drawing of jockeys by John Brack is, one feels, more genuinely appreciated than his ambitious attempt to elucidate the elusive in John Perceval.

If there is a bias towards the personal and sometimes unusual aspects of many painters, there is also a tendency towards figurative paintings in general. There is, however, a fine austere Peascod, two burnished Elwyn Lynns and an Asher Bilu. Mike Kitching pays indecisive homage in the dining-room to two powerful paintings by Len French. The circular *Creation* in the ceiling dominates the room. *Aboriginal Woman* by Sam Fullbrook in the same room is lost in this Celtic and Aztec splendour of golds and bronzes.

In the sitting-room *Old Larsen*¹ by Russell Drysdale makes his heroic stand. The illustrative elements are free from sentimentality and that portrait (if that is what it is) is painted with the assurance and bravura of Drysdale at his best. This is one of the few jointly owned pictures of Mr and Mrs Carnegie, purchased in 1953 with the winnings from an afternoon at the Races. A prophetic dream the night before (that a jockey named Cook would win four races) helped Douglas Carnegie to his surprising but successful betting. He returned the compliment by naming one of his race-horses Old Larsen after this painting.

Also in the sitting-room is a sympathetic portrait of Douglas Carnegie by Clifton Pugh.

Three paintings dominate the north wall of the sitting-room. *Red Landscape* by Fred Williams is more romantic than some earlier and

more formal landscapes. The absence of a horizon, however, achieves a formal unity by virtue of omission.

Nolan's *Figures in a Tree*² is a fine example of his later work before he became a globe-trotter. An early *Luna Park* painted about 1943 by Nolan is a much less successful attempt to create an atmospheric abstraction of a subject than is the Williams.

Burning Off is undoubtedly one of the finest landscapes Arthur Boyd has painted. On the back of an early landscape in another room exhibited at Westminster Art Gallery, Melbourne, in the late thirties is a note of explanation by R. F. Fitzgerald: *Young Gums by Arthur Boyd Son of the famous potter Merrick Boyd whose bust of Melba in the National Art Gallery – Vic stands supreme. His uncle Penleigh Boyd whose work in Paintings are represented in all Major Galleries of Australia and abroad – taught young Arthur Boyd. His future history has yet to be written.*

Both at Kildrummie and in the Melbourne house there are good examples of John Passmore's work painted at a time when the figurative element was only beginning to be lost in abstraction. Totally different, yet hanging on the same wall, is a nude in a landscape³ by Godfrey Miller – possibly unfinished (he regarded nearly all of his paintings as unfinished). One wonders if the austere monochromes would have remained if he had possessed it for another five years.

A monochromatic Len Crawford (*St Francis*)⁴ dominates the study with a wall of designs for *Oedipus Rex* by Desmond Digby. Other pictures spring to mind – Lloyd Rees's rich and sombre landscape, a small, stylish *Crucifixion* by Roy de Maistre and a large illustrative homage to outbackery by John Bell.

Some of the larger paintings are housed in the handsome Bull Shed now enhanced with a copper door designed by Gareth Jones Roberts. The fat, sleek, cud-chewing bulls are lavished with attention both physical and artistic – Partos, Connor, Reddington, Bilu, Dalwitz, Looby, the Mikes Kitching and Brown, and many others are hung in this bovine palace.

It is not ideal for humans, at any rate, to see paintings in this fashion. This is the problem with growing collections. Paintings should be lived with; they enrich our daily lives and it is preferable that they should not be arranged perfectly in a cold, elegant but infrequently visited gallery.

At Kildrummie, whether they are in the kitchen or the lavatory, outside in the courtyard (where the Melville Island grave posts are) or in the sheds, the works of art are part of the working life of the property. They can catch us unawares in passing and in the process of day-to-day living are appreciated, nurtured and loved.

¹ Colourplate, Geoffrey Dutton, *Russell Drysdale*, Thames & Hudson, London, 1964.

² Illustrated, Colin MacInnes, *Sidney Nolan*, Thames & Hudson, London, 1961.

³ Illustrated, John Henshaw, *Godfrey Miller*, Darlinghurst Galleries, Sydney, 1966.

⁴ Illustrated *ART and Australia*, Vol. 3, p. 59.



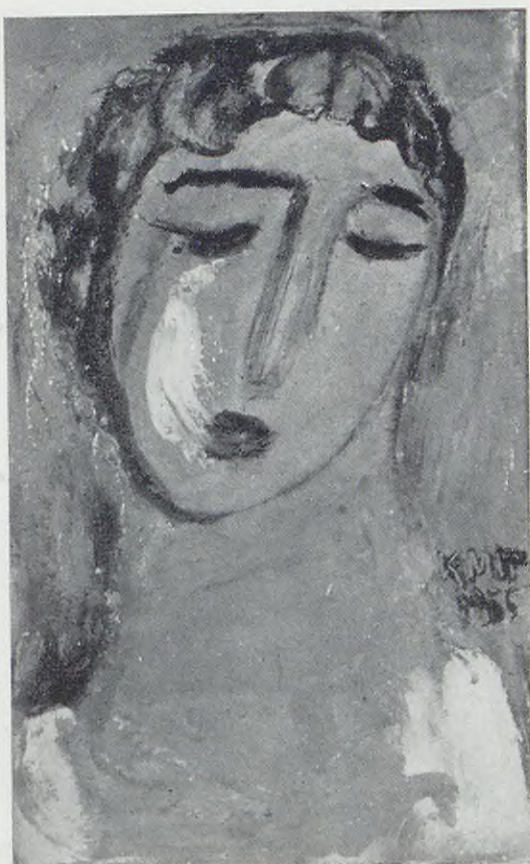
Collection Mrs Douglas Carnegie
Entrance porch, Kildrummie,
Holbrook, NSW
with Sepik basketry masks,
shields and other objects

right

MICHAEL KMIT
HEAD OF A GIRL 1955
Oil on paper 12in x 8in

far right

FRANCIS LYMBURNER
HEAD OF CLOWN (c. 1945)
Oil on canvas 12in x 11in
Photographs by Mark Strizic





above
CLIFTON PUGH PORTRAIT OF DOUGLAS
CARNEGIE 1960
Oil on hardboard 53in x 35in

above right
ELWYN LYNN LASCAUX (1963)
Mixed media on canvas 40in x 30in

right
JOHN BRACK THREE JOCKEYS 1956
Pen and wash on paper 13in x 20in

far right
Dining-room, Kildrummie

left
LEONARD FRENCH MOMENT OF DARKNESS
(1960)
Enamel on hessian-covered hardboard 54in x 48in

centre
JOHN PASSMORE ABSTRACT (1955)
Gouache on newspaper

right
ASHER BILU UNTITLED 1962
Mixed media on hardboard 54in x 74in

ceiling
LEONARD FRENCH THE CREATION (1960)
Enamel on hessian-covered hardboard 78in diameter
Photographs by Mark Strizic
Collection Mrs Douglas Carnegie

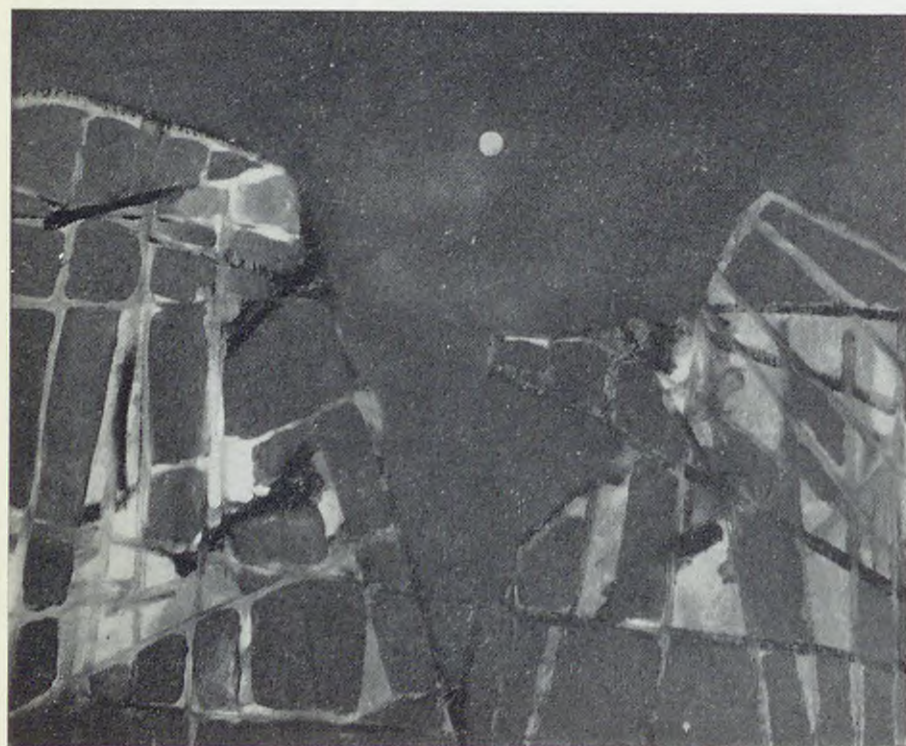






right
SIDNEY NOLAN
STUDY FOR KATE KELLY AND SERGEANT
FITZGERALD (1946)
Oil on hardboard 24in x 30in

below
SIDNEY NOLAN LUNA PARK (1943-4)
Oil on hardboard 24in x 30in
Photographs by Mark Strizic
Collection Mrs Douglas Carnegie



DESMOND DIGBY
COSTUME DESIGN HIGH PRIEST OEDIPUS
(1960)
Ink on scraper board 9in x 6in

left
LLOYD REES THE WINE-DARK SEA 1962
Oil on canvas 34in x 42in





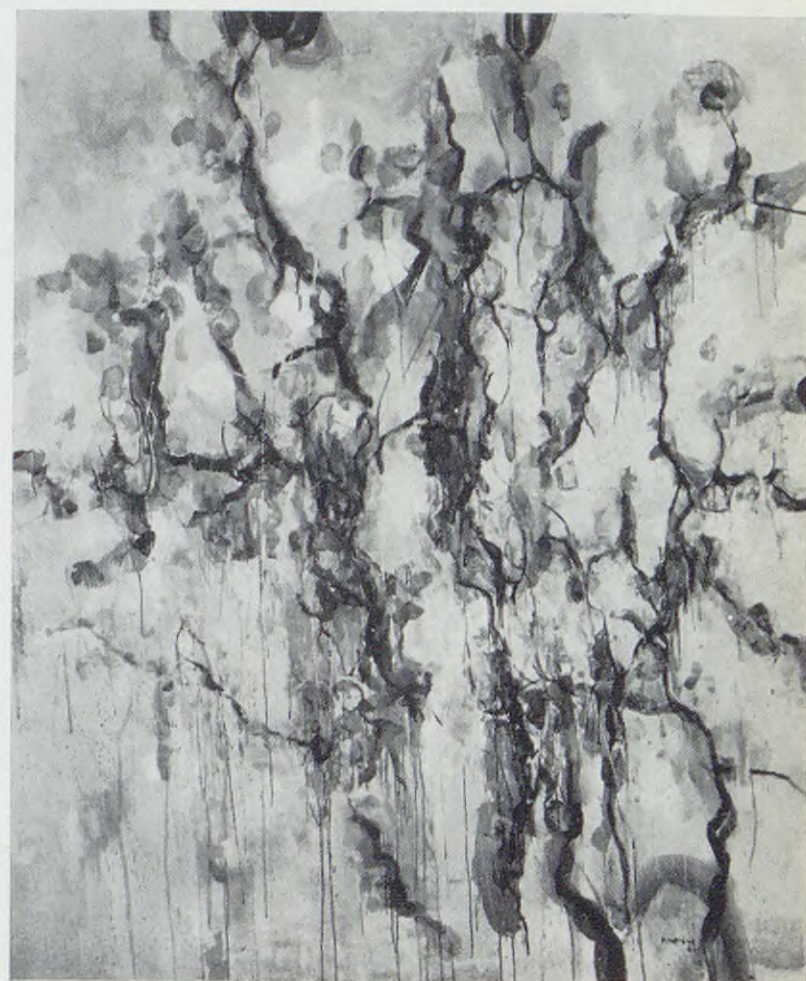
KEVIN CONNOR SYDNEY STREET (1961)
Oil on hardboard 36in x 48in

left

JOY HESTER THE LOVERS (c. 1958)
Wash and enamel on paper 40in x 25in

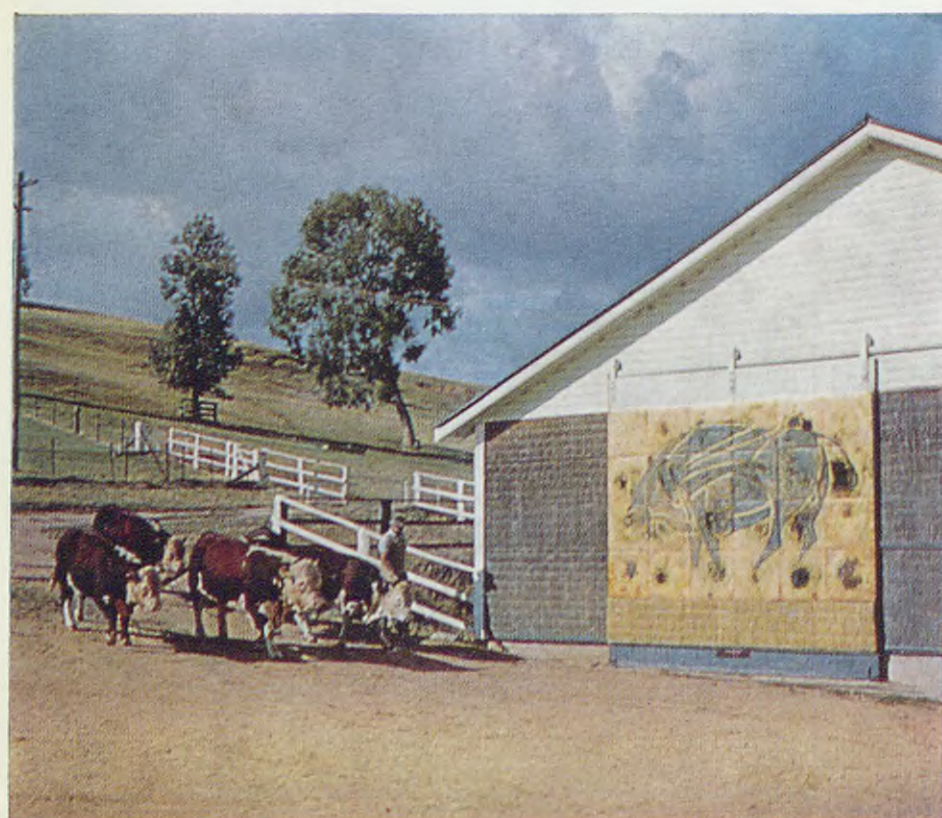
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ROBERT GRIEVE SPRING AT ENGADINE 1963
Oil on hardboard 20in x 41in
Photographs by Mark Strizic
Collection Mrs Douglas Carnegie





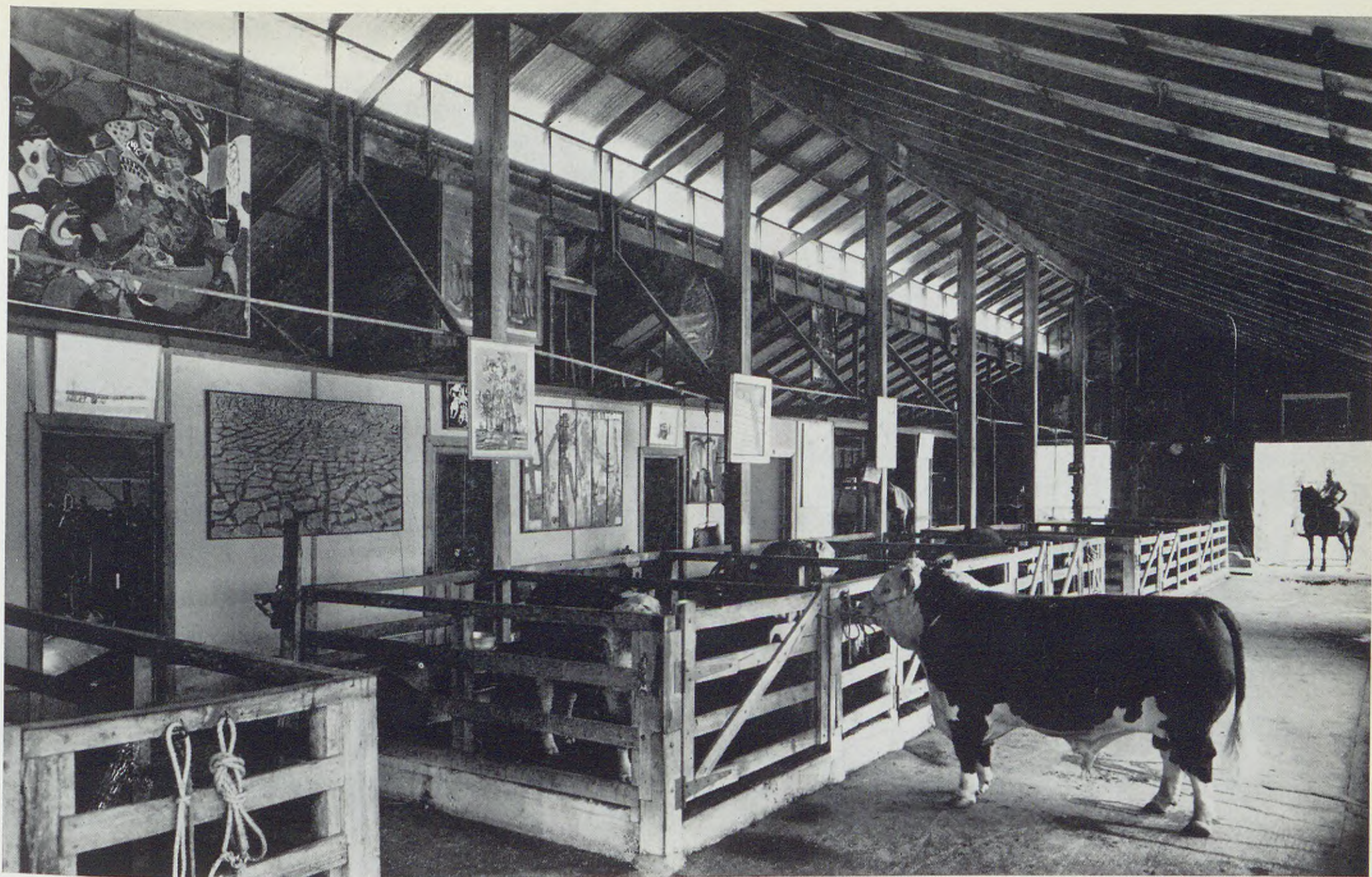
above
Drawing-room at Kildrummie



left to right
WILLIAM PEASCOD LANDSCAPE THEME NO. 7 1965
Acrylic on hardboard 54in x 48in
GODFREY MILLER NUDE AND MOON SERIES
Oil on canvas 24in x 42in
MICHAEL SHANNON THE RAILWAY BRIDGE 1960
Oil on canvas, 30in x 34in
CHARLES BLACKMAN UNTITLED
Enamel on paper on board 39in x 28in
SIDNEY NOLAN FIGURES IN TREE 1957
Polyvinyl acetate on hardboard 59in x 47in
ARTHUR BOYD BURNING OFF (1957)
Oil on hardboard 36in x 48in
FRED WILLIAMS RED LANDSCAPE (1965)
Oil on canvas 60in x 72in
Collection Mrs Douglas Carnegie

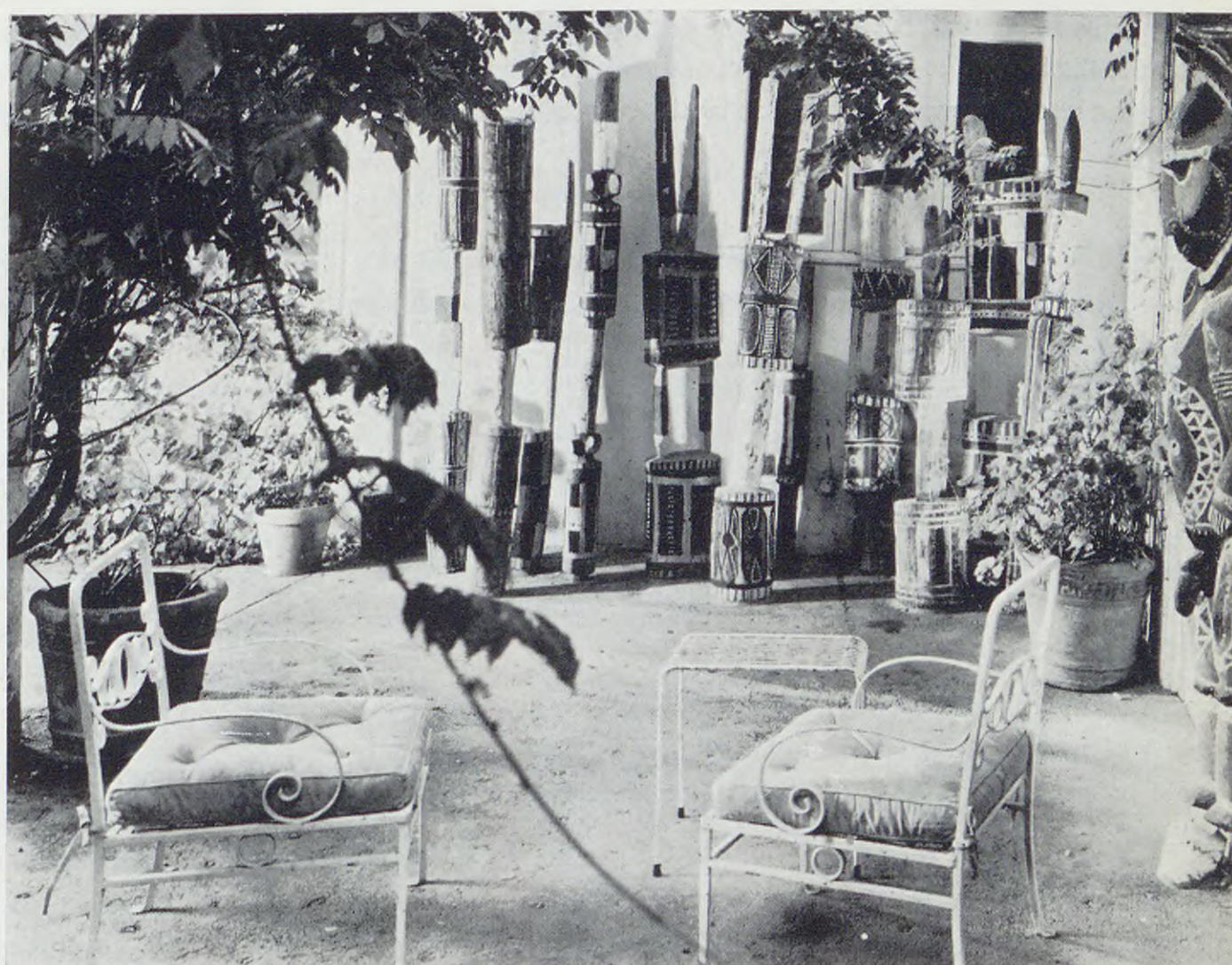
Bull Shed at Kildrummie
GARETH JONES ROBERTS MURAL 1964
Enamel on copper 96in x 144in

Photographs by Mark Strizic



above
Interior of Bull Shed at Kildrummie

right
Courtyard at Kildrummie showing
Melville Island Grave Posts
Photographs by Mark Strizic
Collection Mrs Douglas Carnegie



Copyright in Australia

David Jones

Copyright, a much misunderstood branch of the law, is the legal expression of the principle that a person responsible for the creation of original work is, until such time as he disposes of his right, to be entitled to the benefit, such as it may be, of the circulation, or for that matter, the restraint on the circulation of that work for a statutorily limited period.

Historical

What is now known as Copyright was historically introduced as a form of restrictive trade monopoly. Probably the earliest example of the type of legislation out of which grew the modern and less obviously monopolistic Law of Copyright is a Statute of Henry VIII's passed in 1543 to stem the flood of foreign books into England which resulted from the passing of the Importation of Books by Aliens Act by Richard III in 1483. This Tudor Act was supposedly for the benefit of English printers and binders but no doubt it was inspired in part by the congenital British reluctance to tolerate the introduction of foreign matter.

Some centuries passed, however, before artistic work was made the subject of copyright legislation although the Common Law made certain provisions for limited protection but these have since been abolished.

In 1734, possibly due to the tremendous increase in popularity of engraving as a method of pictorial reproduction but certainly due to

the influence of Hogarth, Parliament passed the Engraving Copyright Act which, however, only extended to the case of engravers who were also the authors of the original work as Hogarth himself was. This Act was later amended in 1766 to cover the case of engravers who reproduced the work of others.

Sculpture followed engraving as the subject of Copyright legislation in 1814 but it was not until 1862 that an Act was passed that dealt with the work of artists generally. This was called the Fine Arts Copyright Act. This Act was overhauled in 1911 with the passing in England of the Copyright Act which was adopted in its entirety by the Commonwealth of Australia the following year.

This Act has been superseded in England by the Copyright Act 1956 which is rather more up-to-date than ours in that it acknowledges the existence of the cinema and even television; however it made little material difference to the provisions that refer to artistic work. From here on this essay is confined to the subject of the law of copyright as it applies in Australia and 'the Act' where referred to may be taken to mean the Copyright Act 1912.

Ownership of the Copyright

The Act defines artistic work as 'painting, drawing, sculpture and artistic craftsmanship, architectural works and engravings and photographs', a definition which, by Bernard Berenson's standards or even the reader's, may leave something to be desired, but aesthetic elegance

has ever to be abandoned for the sake of legal clarity and the definition is at least comprehensive.

The owner of the copyright in a work of art of one of the above genres is entitled to the sole right to produce or reproduce the work, or any part of it in any form whatever and, if it is not published, to publish it, or to authorize any of these acts.

Now, contrary to a popular but misguided opinion held by art collectors and others, the purchaser is not, repeat *not*, the first owner of the copyright in the work except in certain special circumstances to be mentioned later.

The Act provides that the author of the work is to be the first owner of the copyright in it and the term of his copyright is the period of his life and fifty years after his death, except that, twenty-five years after his death, anyone, on giving due notice to the current owner of the copyright and paying him royalties calculated at a rate of ten per centum on all copies of the work sold, will not be in breach of the copyright.

If the author of the work is the original owner of the copyright, as he normally is, he may, of course, give his permission to anyone to use copyright material or he may, in writing, assign to another the benefit of that right, but such an assignment will only operate to transfer it for a period up to twenty-five years after the author's death after which time it will revert to his legal personal representatives, presumably so that the artist's dependants may be kept off the streets.

The first proviso to the general rule arises in the case of commissioned work where an engraving, photograph or portrait is commissioned and the artist does not reserve the copyright. It is interesting to notice that the case of a portrait-statue or bust is not covered in as many words, perhaps because the rush on this form of immortality had died down in 1912, but the same rules would apply to such things as to a portrait.

The second proviso covers the case where artistic work is produced by an employee whose terms of employment require the production of such work. Advertising or newspaper drawings are two obvious cases in point.

Thirdly, the author of the work will not be the owner of the copyright in it if, at the time of his disposal of it, he assigns his legal rights away in writing or makes them the subject of some other written agreement by which he relinquishes them to the person who acquires the work.

Publication

Whole articles on the question of publication for the purposes of the Act could be written for this is one of the most difficult and complex aspects of the subject. I do not propose to give more than the briefest summary here of the major points because anything more would involve a rather dull exposition on International Law and the inclusion of tedious lists of signatories to the relevant conventions.

It is important to know, however, that the Act only applies to work published in Her Majesty's Dominions, or to unpublished work where

at the time of making it the author is resident in one of Her Majesty's Dominions, that is, 'One of Her Majesty's Dominions' to which the Act is expressed to extend. Now in the first place, as we all know, Her Majesty's Dominions tend to change from time to time and secondly the operation of the Act may be extended to other countries by Orders in Council. It is vital therefore in considering questions of reciprocal International Copyright to be certain of the scope of the Act at the particular time.

Leaving aside these political and geographical considerations, publication for the purposes of the Act would appear to mean circulation of reproductions of the work to the public or, in the case of an artistic work, the sale of the original piece of work. A public exhibition of artistic work is not a publication of that work as far as the law is concerned unless followed by its sale and, where the original is not sold but copies are prepared for sale to the public then there must be circulation of more than one copy of the work, enough in fact to establish the bona fides of the circulation. The same applies to the case of sculpture but in this case it seems that a circulation of drawings or photographs and so on of the work is not publication and for this purpose there must be made available to the public a number of three-dimensional copies.

As I have remarked, it is a difficult and complex subject but it does not apply to artistic work nearly so much as to literary and musical work where the fact of publication is vital to obtain copyright in other countries.

Infringement

Infringement of copyright is the interference with its owner's rights, which have been set out above. It means, baldly speaking, that if you are not the owner of the copyright, by right or assignment, in a work of art, also defined above, then you may not copy it or bits of it in any way in which the original can be recognized even if cunningly disguised, nor may you sell, hire out, import for sale or exhibit for money any infringing copy.

As with all rules there are exceptions and these, in the case of artistic work, are fairly straightforward.

It is not a breach of copyright to use material for private study, research, criticism, review or newspaper summary provided that the use is fair to the author of the work and in the public interest and that a proper acknowledgement is made. For this purpose it is not necessary to obtain the permission of the owner of the copyright or of the piece of work although there are many cases when it would be diplomatic or at least polite to do so.

It is not a breach of copyright for an artist who has created a work, the copyright of which for some reason he does not own, to use sketches, moulds or ideas employed in that work for the purpose of creating another provided that the second does not imitate the main design of the first.

It is not a breach of copyright to make copies of artistic work that is permanently situated in a public place. The principle behind this is,

I suppose, that the copyright in such things belongs to the public and any individual may do what he likes with his share.

In the light of what has been said about infringement so far and to come to concrete examples, it is an infringement of copyright to put reproductions of your Roseleen Norton on your Christmas cards but it is not if you take slides of it to illustrate your lecture on 'The Panther in Art' or use it to illustrate your penetrating analysis of 'The Demoniacs and their Work' which you propose to write for a magazine such as *ART and Australia*.

The owner of the copyright may, as I have said, give his permission to reproduce a work but if he does not and it does not come within one of the above exceptions then there is nothing that may be done about it until twenty-five years after his death.

It should be noted at this point that it is not necessary for the owner of the copyright to prove any actual damage in an action for infringement.

There is no copyright in an idea, bright and original though it may be. Provided that one work has been conceived and produced independently of another with which it is identical or nearly identical there will be no infringement. On the other hand it is not necessary that an infringing copy should be executed in the same medium as the original. A stage set may be an infringing copy of an etching and a float in the Waratah procession an infringing copy of a work of sculpture.

Artistic merit, by whatever critical standards from time to time prevail, is of no importance provided that the work is original. The work of the pavement artist or Sunday painter is, as far as the law is concerned, as sacrosanct as the most creative canvas of Fairweather.

One of the ways in which copyright may be innocently but nevertheless quite effectively infringed is by the alteration or destruction of any part of the original material without the consent of the owner. That is to say that the owner of the copyright, where he is the artist, is entitled to the preservation of his work in its entirety, 'warts and all' as it were, and the dissatisfied purchaser is not entitled to eliminate portions of the whole work of which, perhaps, he does not approve. Nor for that matter may a work of art be divided and the parts disposed of separately.

The law, in these instances, or indeed in respect of any part of the Law of Copyright, is not undertaking the function of an indulgent patron of the arts but is guided by a fundamentally mercenary and basically practical function of preserving for the owner of the copyright his financial interest in his property. As far as the law is concerned, a work of art is no different from any other item of property and proprietary interest in an artistic masterpiece is to be protected with the same impartial indifference as property in a pig.

It is to be noted that persons who take a high-minded attitude about the law's Philistinism are generally among the first to invoke its assistance in moments of emergency.

Conclusion

I have endeavoured to set out the principal headings of the subject of copyright in relation to works of art in this country but this article does not attempt to be definitive. There are innumerable aspects of the law that are not illustrated by legal authority. This may well be because many people do not want to go to the trouble of prosecuting for infringement of copyright or perhaps because so many infringements never come to the notice of the owner of the copyright.

Whatever the reason, however, the law is there, crouched ready to pounce, and anyone in doubt as to his rights in relation to a particular problem of copyright would be well advised to make certain that the law is on his side before taking the risk of an action for infringement that could prove irritating, inconvenient and exorbitant.

Joy Hester Draughtsman of Identity

Barrie Reid

To say that Joy Hester was a unique artist is not to enthuse but to define. Her work is sharply distinguished from that of the group of artists – Albert Tucker, Sidney Nolan, John Perceval, Danila Vassilieff and Arthur Boyd – who were her friends and with whom she exhibited in the annual Contemporary Art Society exhibitions from 1939 onwards. Her work discloses no patent influences, draws from no discernable tradition. It is unusual also in that, while being very highly regarded by a number of younger artists, it has had no obvious effect on their work. It is true that, very recently, connections have been made between Blackman's girls with flowers and with some drawings of George Baldessin, but, to my mind at least, these claims are questionable. There is more relevance in a reference to her influence on the paintings of her friend Ken Whisson.

There are other senses, also, in which her work is unique. It is restricted to one medium and one method. There are in fact a few small oils, but it is her 'drawings' which advance her claim to be considered an important artist. We speak of these works as 'drawings', as did the artist herself, but the majority of them have closer affinities to painting than to linear expression pure and simple. Most of her work was done with Chinese brushes and Chinese inks on paper. It is these Chinese inks that, brushed in quickly with sure control, provide the variety of tone which, to me, is as important a characteristic of her work as the undoubted calligraphy; and these tonal qualities, as well as the sensuous flow of the inks, are surely plastic. Definitions of this kind – painting or drawing – are not important. We can pass them over, while noting that a similar problem exists in the totally different world of Chinese art.

To the basic Chinese blacks, so often brushed and not drawn, she sometimes added other water-based pigments, particularly certain whites and also, more rarely, touches of colour: sky blue, yellow, and, in her later drawings, reds and browns. Often her surfaces were not as smooth as they appear in reproduction. She was, if you like, a

black-and-white artist if this term can be extended from its usual connotations.

To understand why Joy Hester restricted herself to a formal range as exacting as that of the sonnet is to ask questions about the fundamental nature of her art and, thus, questions, to which only partial answers can be made, about the nature and intentions of the artist.

It may be possible to describe these unique works without reference to the personality of Joy Hester and to the facts of her life, but, more so than with many artists, such an attempt would fail. The reasons for this will emerge if we consider her story. It is a story easily sentimentalized, easily turned into yet another of those legends obscuring the work of some of her contemporaries. In telling it one has to make an effort not to overstress the special qualities which are undoubtedly present. As much through her living as through her work Joy Hester made a remarkable impression on those who knew her. She formed an especially close friendship with Sunday and John Reed, who shared so many of the major passages of her life, from when she was a young girl of eighteen until her death at the age of forty. Younger painters, such as Laurence Hope, Fred Williams and Charles Blackman, were her friends and exchanged their work with hers. The poet Max Harris was a friend, particularly in the early years, and wrote a chapter on her work in a manuscript, *Australian Romantic Painters* (written c. 1946) which, unfortunately, was never published.

Joy Hester was born in Melbourne on the 21st August, 1920. Her father was a bank manager. The family lived at Elwood and it was near here that Joy went to school at St Michael's Church of England Grammar. An aunt, Rhoda Hester, was an art teacher at the Methodist Ladies' College and, on seeing Joy's drawings, encouraged her to enrol at the National Gallery Art School. She was seventeen. It was at this time that she met Albert Tucker and formed her enduring

friendship with Sunday Reed. John Reed and Albert Tucker were leading figures, with George Bell, in establishing the Contemporary Art Society in 1938. Joy was a foundation member. The story of those years of the modern movement in its first unmistakable expression has yet to be written. It is hoped that John Reed will do this. It is sufficient here to say that those artists of the early C.A.S., now so well known, were then engaged in a total struggle not only to have their art seen but to have their very existence as artists taken seriously. In all these early struggles, in the polemic, the endless conversations, exciting and fruitful, Joy Hester played a full part. Albert Tucker, whom she married in 1942, made perhaps the fullest contribution to these polemics and debates on the nature of art and on the responsibilities of the artist. Living with him, Joy could not but be part of all that was most alive in the Melbourne art world. But she herself was no theoretician, no village explainer. Her loyalties were clear, but cerebration and the prompt intellectualization of experience was not her style. She had an intelligence which could be particularly lucid, but she mistrusted basing her life on explicit (therefore limited) concepts, even the concept of being an artist. With this quick and disabused intelligence there was always a devastatingly down-to-earth sense of fun, an Australian 'come off it' distrust of the studied, and, more important than these, an awareness of, even fascination with, the mysterious forces which prompt our lives. This attention to the mysteries of personality was to become more acute as she got older. This and her involvement with the everyday were the blacks and whites of her being. She was, it should be added, a very beautiful woman and this, in itself, must have had its own effect on her life and relationships.

She exhibited annually in all the early C.A.S. shows. Her marriage and the birth of her first son, Sweeney, took place and she did not have time to arrange an exhibition of her own until later. There are drawings from all years, 1938 to 1960, but her work has two distinct peaks: 1947-9 and 1956-8. She had three one-man exhibitions during her lifetime: at the Melbourne Book Club Gallery in 1951, where she also showed on the walls her poems written in her beautiful and very individual script; at Mirka's, Exhibition Street, in 1953; and at the Gallery of Contemporary Art, later the Museum of Modern Art, in 1956. The full revelation of her later work did not come, however, until the Commemorative Exhibition given by the Museum of Modern Art in Melbourne in September, 1963. Catalogues exist for all of these exhibitions, except the 1953 one, and, with the introductions in each written by John Reed, are the only printed sources for a study of her work. Reviewers, while sometimes not antagonistic to the drawings, consistently undervalued them and the exhibitions were completely by-passed by the so-called discriminating collectors for which Melbourne is famous or infamous.

Art was an integral and natural part of her life but in no sense was her life shaped to meet any imposed idea of being an artist. For many artists the fundamental and shaping experience is that of being artists, and their inspiration comes from the special nature of the artist's role and from art itself, their own and others; but with Joy

Hester art existed as an equal in a democracy of love, friendship and children — a democracy where ordinary work, reading, enjoying whatever life had to offer, were granted equal attention with poetry and drawing. One of the main reasons she preferred the medium that she made her own was that it could be taken up, not unobtrusively, but certainly without fuss or special circumstance. The idea of 'the studio' would have amused her. This led to some under-valuing of her work in those days. She accepted this attitude on the part of some of our friends, not with irony exactly, but with a deeply feminine amusement. She never cared for the public persona, the mask, that 'being an artist' *per se* imposes. She drew very easily, with total, relaxed concentration, kneeling on the floor or sitting on a sofa with a book or board supporting the drawing paper. A drawing would be completed, usually at one time, just as one writes a letter; if it did not work it would be quickly discarded. There were periods of drawing very intensively when all the preoccupations, which commanded her every day in the intervening periods, would find swift and final expression.

Her marriage to Albert Tucker ended and, later, she married again. This second marriage, to the painter and poet Gray Smith, brought her great happiness and strength, strength she needed to draw on almost immediately. In 1946-7 she became ill with Hodgkin's disease. She was given only two or three years to live, and the fact that her death was imminent surely affected her every moment from then on. In some way which is difficult to explain, true to her colours, she refused to conceptualize this experience, to become an 'invalid' or 'a person with a fatal illness'. Those who knew her did not expect her to do otherwise but, on reflection, it is remarkable that for so long her personality and its expression remained the same. She continued to give no quarter and to ask for no special considerations. Advised that to have children might hasten the progress of the disease she yet had two more children, Peregrine and Fern. The disease, which is a cellular malfunctioning in the lymphatic glands, often caused her excessive pain; the treatment itself — bombardment with high-level X-rays in a lead-lined room — was dreadful. She went on living far past the prescribed time and this has been described in medical research reports as most unusual. When she died on December 4th, 1960, she had lived with Hodgkin's disease for thirteen years, for most of that time bringing up her children and helping her husband on their land successively at Hurstbridge, Avonsleigh and Upwey. There were long periods of 'remission' with the poignant hope that the disease would not return. The first remission after her second marriage lasted for seven or eight years and in this time she made many drawings. (Did she herself produce this medical miracle?) But, during the last five or six years, the periods of remission were much less and there was great suffering.

I have laboured these facts of the artist's life, her involvement with people, her loves, the experiences of childbirth and the sense of death becoming domesticated, because it is these things which formed her vision. Her drawings are stills from a film drama which she lived.



JOY HESTER DRAWING FROM THE LOVE SERIES (1949)
Chinese ink 15in x 14in
Private Collection, Melbourne

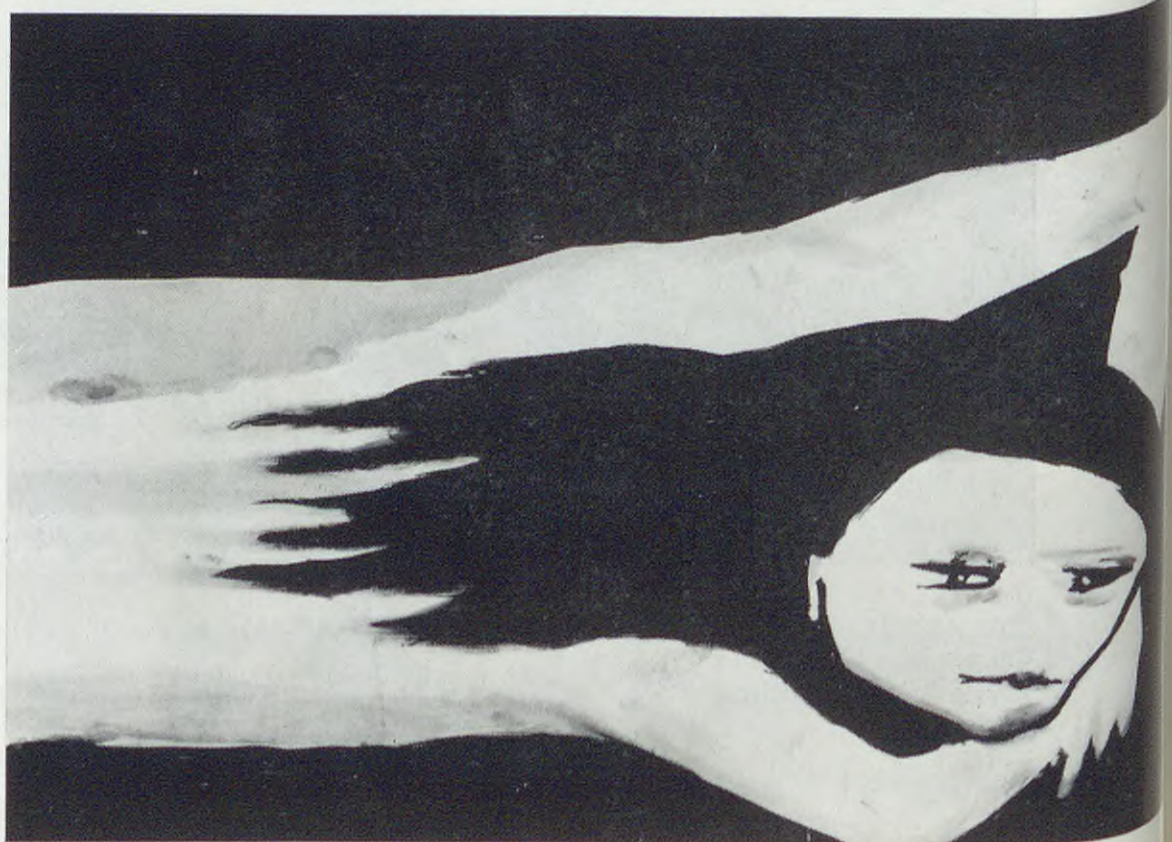
These stills are invariably revelations of aspects of human identity. It seemed to her, at the time of the 1947–9 drawings, that human identity was most unmasked and vulnerable, most exposed, when totally given to powerful emotion, usually emotions either of pain or of love. Many of the drawings deal with childbirth or with lovers at the moment of the purest expression of their love. At this time she was concerned also with the appearance of faces asleep, some in sound sleep, some in dream, some in nightmare: times when the masks of consciousness have fallen away. There are a series of remarkable drawings outside these categories. They are very hard to describe though very simple when seen. They show the face of a child, but a child caught in a vision, a child waiting, pressing to be born. Some who have seen these drawings find them very disturbing, even ugly. To me, they are among her greatest achievements. Plastically, they are very powerful images, with a power out of all proportion to the small area they cover (approximately 12 in x 9 in). It seems to me that no other Australian artist has articulated a small space with such extraordinary power and with such complete originality of visual resource. The brushed lines are huge and dominating, adequate to the great drama of longing and to the pressure of becoming which they seek to evoke. Within this almost brutal brushwork are the subtlest grey washes adding a clear tenderness.

In her later drawings the autobiographical element is less seen and characters now appear more frequently, men and women of many kinds, all united in being revealed stripped of all pretence. These later drawings are usually much larger and, while the best of them have all the uncompromising hallucinatory quality of her earlier work, there are others where the visual elements tend to the 'pretty'. Though never conventional, they are, in some measure, more easily accepted by those looking for reminders of what they already recognize.

In all drawings, both early and late, a central significance is given to the eyes of her subjects. This of course, in such an artist, concerned with the revelation of identity, is as it should be.

When it is known that Joy Hester was also a poet, whose work one day will be given the attention it deserves, it becomes all too easy to say that the sources of her inspiration were 'literary' and that the appeal of her work is to a 'literary' sensibility. Nothing could be more trivial, if this is meant in a derogatory sense. Art criticism has too often taken such terms for granted, without applying either philosophical, psychological or semantic analysis to them. Human relationships and human revelations, which provided Joy Hester's subjects, inevitably draw upon a verbal component in our understanding of them. Words, in some senses, are images and the relationship between what is thought (and thought so often involves words) and what is seen is too complex for the term literary to be used to condemn a visual image.

Words were important to Joy Hester. She was quite capable of deciding whether her expression should be by means of a poem or a drawing. She read widely and, in addition to the Bible, some books, particularly works by Sartre, and also by Alain Fournier, Julien Green, Eliot and Pound, possessed her almost obsessively. *It is no good to*





above

JOY HESTER
A CHILDBIRTH DRAWING FROM THE
SLEEP SERIES (1948)
Chinese ink 8in x 12in
Private Collection, Melbourne

far right

JOY HESTER
WOMAN IN HAT 1956
Chinese ink 29in x 19in
Collection National Gallery of Victoria

right

JOY HESTER FLEUR 1956
Chinese ink 30in x 20in
Collection Dr John Starr

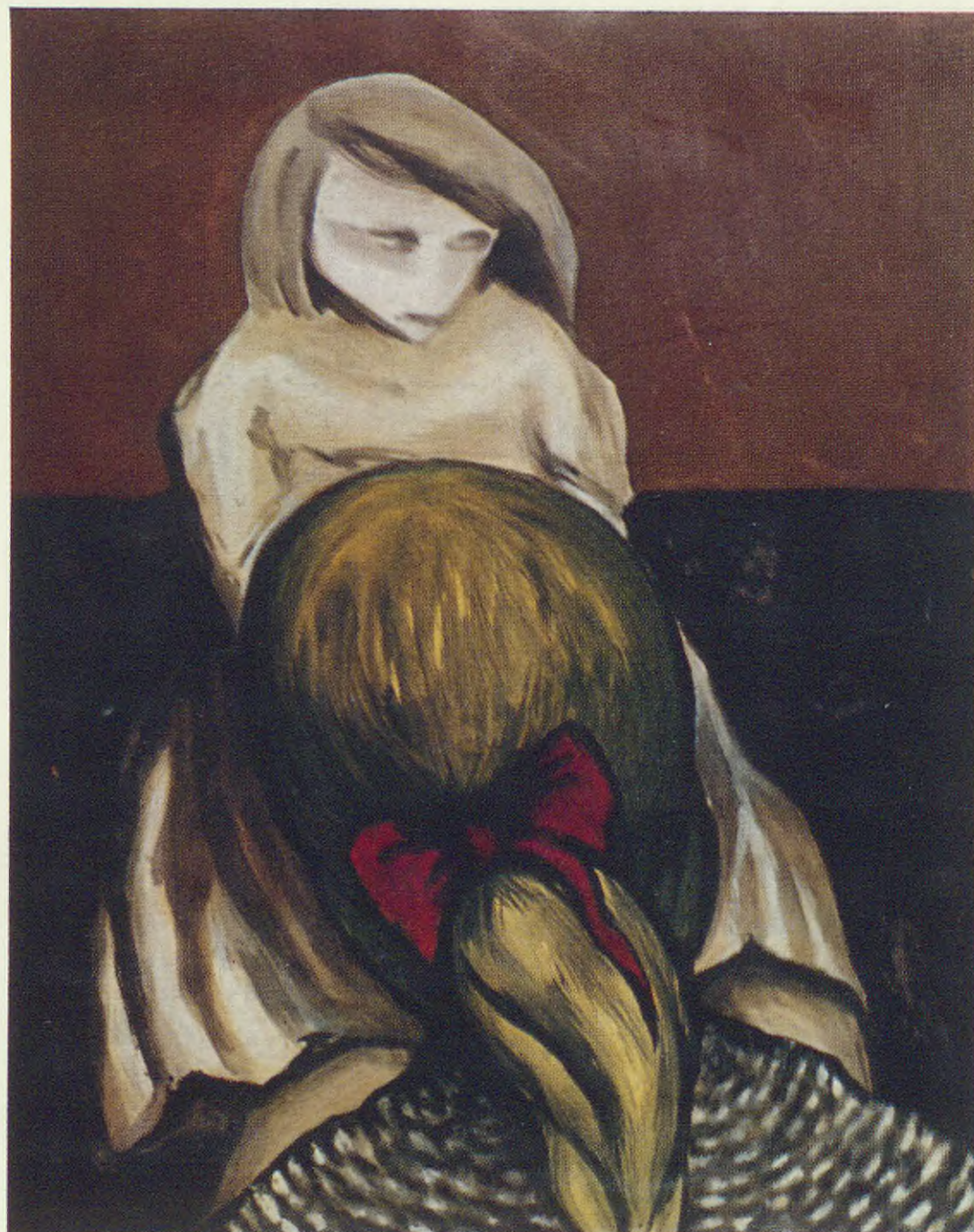
left

JOY HESTER DRAWING FROM THE FACES
SERIES (1947-8)
Chinese ink 12in x 10in
Private Collection, Melbourne

bottom left

JOY HESTER GIRL (1957)
Chinese ink 19in x 28in
Collection Mrs Robert Dulieu





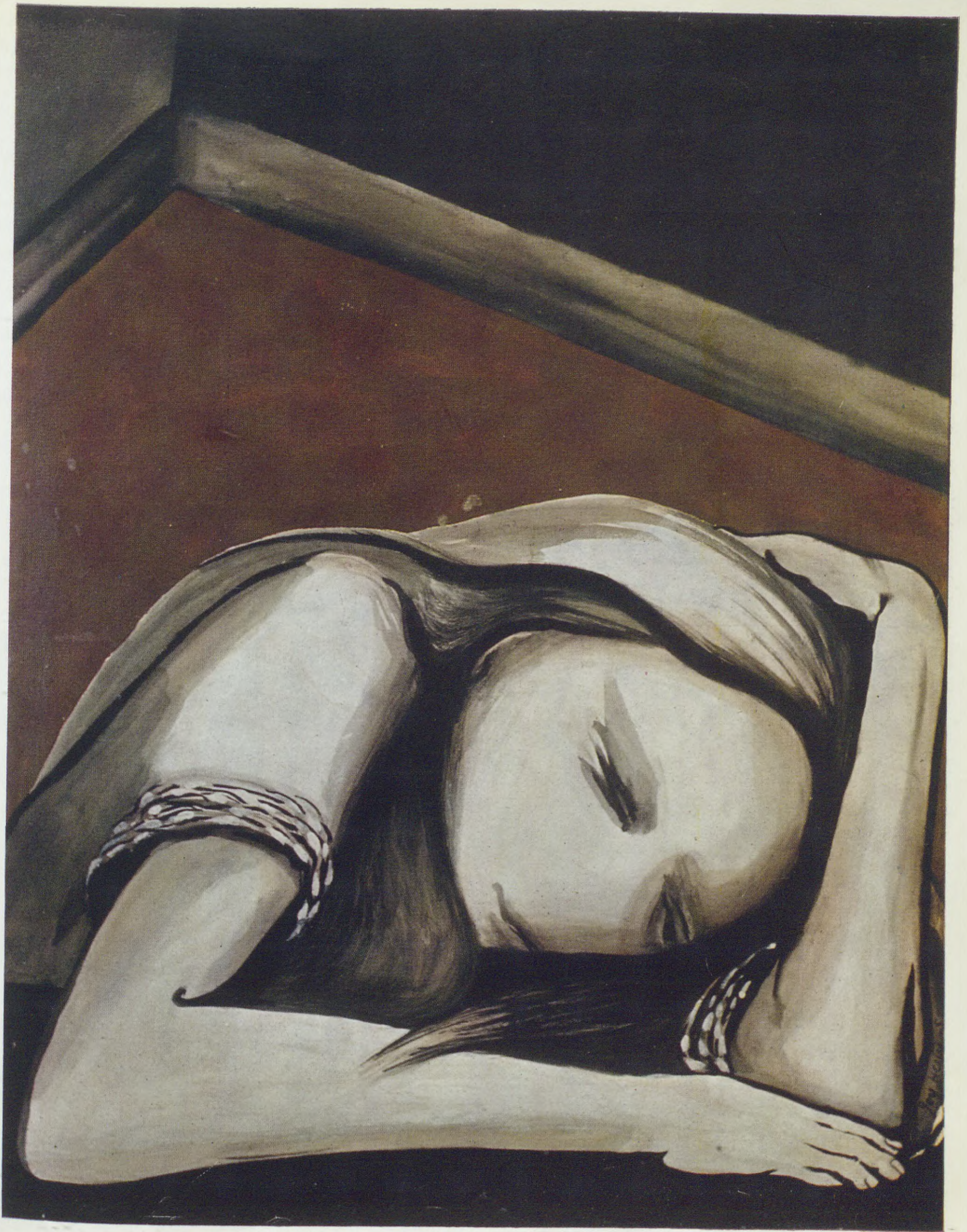
JOY HESTER TWO GIRLS IN A STREET 1957
Chinese ink and watercolour 48in x 20in
Collection Mrs Robert Dulieu



JOY HESTER FACE (1947-8)
Chinese ink and watercolour 12in x 10in
Private Collection, Melbourne

right

JOY HESTER GIRL IN CORNER 1956
Chinese ink and watercolour 25in x 20in
Collection Sweeney Reed





JOY HESTER WOMAN AND SEA (1956)
Chinese ink 22in x 15in
Collection Mrs Robert Dulieu

below

JOY HESTER GIRL WITH HEN 1956
Chinese ink and watercolour 24in x 17in
Private Collection, Melbourne

right

JOY HESTER FACE (GETHSEMANE) (1947-8)
Chinese ink and watercolour 11in x 15in
Private Collection, Melbourne

bottom right

JOY HESTER BOY WITH YELLOW BIRD 1957
Ink and watercolour 15in x 22in
Collection Mrs Robert Dulieu



read a book, to enjoy it and then have, reluctantly, to return it to its owner. It's like parting with one's own experience.¹ Nothing from literature affected her more deeply than that masterpiece, the short story *L'Enfant de la Haute Mer* by Jules Supervielle. Her response to this is worth examination as it effectively disposes of the superficial view of her work as illustration. Throughout her life Joy drew the figure of a young girl. Both one of the earliest surviving drawings and her very last drawing, made just before her death, show this same image, this emblem of pure experience. When she read Supervielle's story she found her small girl. Her response was immediate: . . . *a strange and lovely thing which has presented itself to me as a series of pictures almost in colour – so that now I no longer remember the story but the visual impression, and yet it is not descriptive in that sense at all.*

She shared a love for films with Albert Tucker and managed to find most of the best films of the time, and, in particular Sartre's *Les Jeux Sont Faits*, most of Cocteau's films and, especially, those by Orson Welles. Some drawings may derive from this strong interest. There is, for example, a drawing which is, most likely, Orson as Citizen Kane. Similarly, she was interested in photographs, particularly old photographs of Australian pioneers. *I am excited by the funny old photos you sent me. We have learnt to stand on our own feet differently – I mean that as it is said – they all, every old photo I have seen – seem to stand in that funny way. Perhaps it was their moustaches that made their balance look different!*

With her marriage to Gray Smith, and their life together in the country near Melbourne, there is an increasing identification with the land and with country people. This challenge of placing a very sophisticated post-romantic sensibility within the Australian historical tradition was one she shared with her husband. She made, easily it appears, common ground with her hill-farmer neighbours. She loved the ordinary in a very fierce way, almost possessively, as perhaps only an extraordinary person can. She now made drawings out of her landscape: faces of course, but faces which seem to me to personify her landscape. This Australian quality in her faces, their half-finished, sometimes fragmentary personalities, should be given increasing attention. *I think – about people who go to another land – that it seems an awfully long way to go to realize 'the end is where we start from' – both inside and out – but then, I am quite reactionary about Aussies travelling. Why, we've only been here a hundred years. What can be added by going before we are here? – that is not right, for we are here, but only just here. If we don't hold what we have we may never find it again, so delicate a thing it is, yet it gives the appearance of being overpowerful on close examination – and I think frightens people off when they realize the smallness of its actual presence – and from within? I don't think a change of location can answer our questions.*

The other element that haunts her drawings is the passing of time, or, rather, people's awareness of time passing and the dissolution of experience. We have seen how the special circumstances of her life contributed a rare intensity to her vision of people and time. Somehow,

one never really runs away, or I never have, and I find that the faster I go the more catches up with me . . . all the while time stands, to me, still – straight up and down like a great white sheet.

On this sheet she outlined her apprehensions of identity. Perhaps it mattered little to her that, except upon her close friends, these marks made so small an impression. During her lifetime no article was written on her work, no art book included her, no State Gallery bought her work. I remember requesting an art official to visit an exhibition of hers but no one came. The devotion of her husband, Gray Smith, her family and her friends seemed sufficient, yet she knew that she had created an original language and that what it said was important. She went on drawing, faithful not to life as seen in some abstract and final concept but to her own insight into the darks and lights, limited, mutable, human, and revealed now as so enhancing our own sense of things. This was no ordinary awareness, no ordinary communication. To receive these drawings as searchingly as they were given is to clear our minds of all superstitions about art.

¹ All quotations (in italics) are from letters from Joy Hester to the author.



New Zealand Rock-shelter Art

M. R. Dunn

Despite the present-day widespread knowledge and interest in cave-painting of prehistoric times, a disinterest in and unawareness of New Zealand's considerable heritage of rock-shelter art still prevails amongst artists and admirers of the visual arts. The prime reason for this is ignorance, not only of the aesthetic value of these local works but also of their validity as speaking images. New Zealand is particularly rich in rock drawing, painting and carving but, unfortunately, it is almost equally rich in purblind, ignorant people who are all too ready to deface and destroy these works for their own misguided and thoughtless amusement.

For those interested, however, turning from the sharp focus of documented art history to the blurred outline of New Zealand pre-history is at least an invigorating adventure. It may even be a disconcerting one, requiring a genuine receptivity to visual forms in an uncharted wilderness of new and strange imagery.

The rock art of New Zealand is even more remote and inaccessible than the decorative arts of the classic Maori. A casual glance reveals that the spare, angular designs peculiar to these works contrast sharply with the elaboration associated with Maori art. Perhaps their closest parallel is with the simplified frigate-bird designs found on Solomon Island *kap-kaps*. Indeed, recent research by American archaeologists suggests a mingling of Melanesian and Polynesian

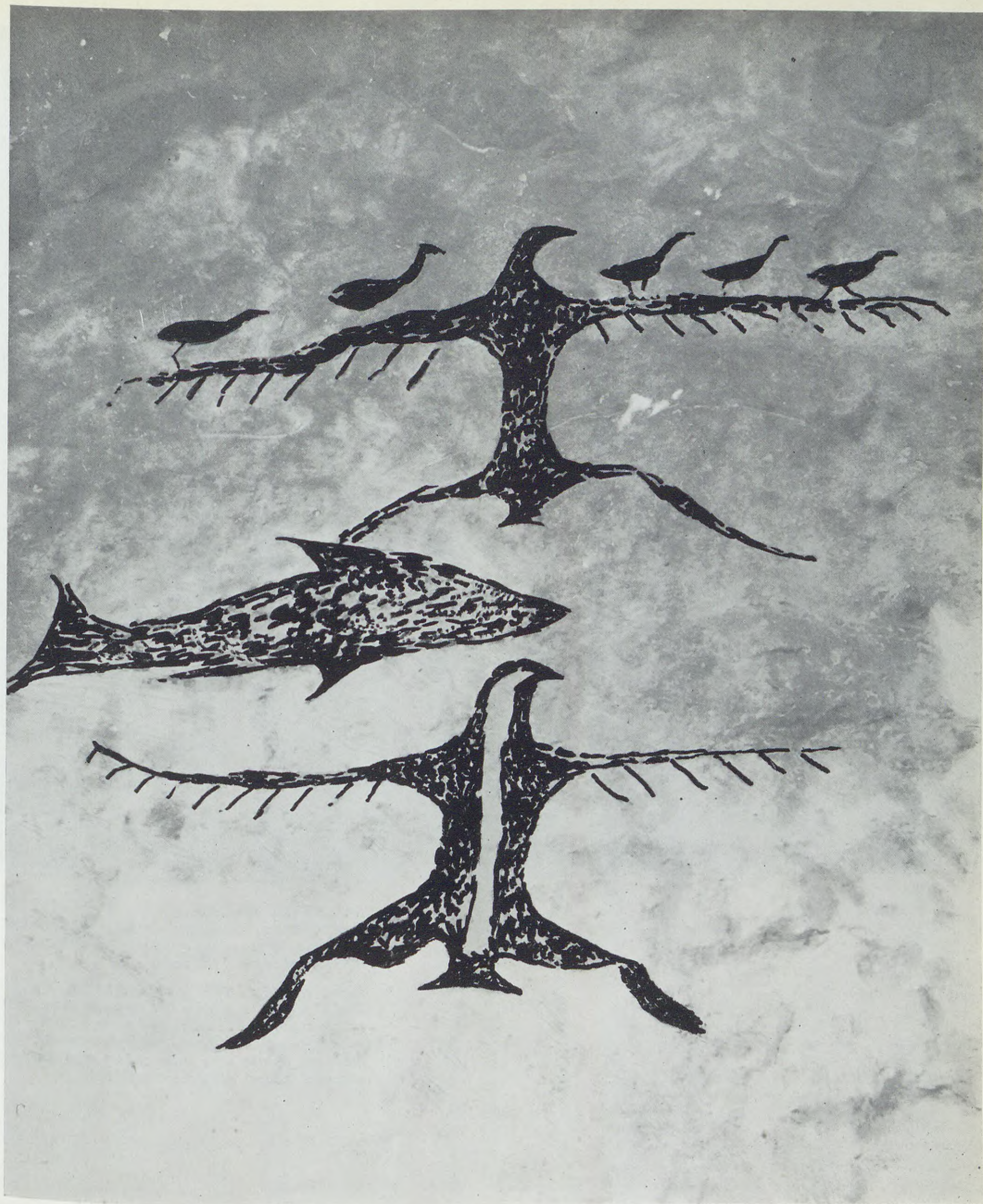
cultural elements in the early phases of settlement on the Marquesas Islands. This group of islands was a probable centre of migrations for East Polynesia. We have here an explanation for the occurrence of Melanesian motifs, such as the dorsal view of the lizard in Polynesian pictographs in both Hawaii and New Zealand.

Admittedly while art forms are maturing and undergoing changes in isolation, the transference of basic motifs often persists. This is particularly true of rock art. It is not unusual to discover a now archaic motif produced in conformity with an old practice. An example is the retention of crocodile images in New Zealand rock drawing, despite the fact that the crocodile never existed in that country. The historical value of this trait is obvious. Equally useful is the depiction of an extinct bird or animal, especially if an early culture

Right: FRENCHMANS GULLY

This group is notable for the occurrence of the combination of human and bird forms. Such an association is widely found outside New Zealand, elsewhere in the Pacific and in North America. However, this is one of the very few instances of its appearance in New Zealand rock art. It could possibly have had some localized meaning in this area where many shelters have magnificent portrayals of eagles. The fish form which has been superimposed proves that the total arrangement was not composed but is rather the result of chance juxtaposition.

Photographs: Michael Dunn





KAINGOROA FOREST

Near the town of Murupara. Detail. Incised carving. Of particular interest is the use of the spiral motif as a decoration on the sides of some of the canoes.

*Right: WHITE CLIFFS, WAITAKI RIVER, NORTH OTAGO
One of several large frieze-like drawings executed in Kokowai usually regarded as a mixture of red iron oxide – haematite – with shark oil. Local legend suggests these drawings are of a great age. Nearby are a series of post-missionary drawings executed in black of men on horseback.*



Photographs: Michael Dunn

had been dependent upon the creature for the supply of food and ornaments.

In New Zealand rock art we find, on the one hand, motifs with no overseas prototype, such as that of the extinct moa; and, on the other, the persistence of geometric patterns of chevrons and concentric circles, of bird, fish and humanoid forms, all of which are found in the Marquesas and appear to have spread, more or less complete, to the extremities of East Polynesia in Hawaii, Easter Island and New Zealand. It is a striking fact that the Maori inhabitants of New Zealand retained little knowledge of rock art in their legends. Our earliest records of Maori tradition, in the second half of the nineteenth century, were told that the South Island drawings had been executed by an earlier people, the partly mythical Waitaha. H. Beattie records in his *Traditions and Legends* that 'it was the people who came with Rakaihautu and his descendents who executed on sheltered cliff faces the paintings around the origin of which so much surmise has centred'. Rakaihautu would appear to have been a legendary figure symbolizing the first South Island chief of the Waitaha tribe, who reached the South Island probably about 1377 AD. Dr Duff believes that the Waitaha were 'the last important carriers of moa-hunter culture' in the South Island. These people were defeated and absorbed by the Ngatimamoe who came from the north in the early 1500s. With the arrival of the Ngai-Tahu a little over a century later, full classic Maori culture reached the area.

In the North Island a similar mystery prevails. Most of the shelters were discovered by white settlers in the process of clearing bush, planting forests or building dams. Typical is the shelter located in what is now the Kaingoroa State Forest. Despite the fact that it was only seven miles from the village of the Ngati-Manawa tribe, that tribe was apparently unaware that the shelter existed. Similarly, the beautiful carved designs at Kohi Gorge and the canoe carvings near Arapuni Dam would appear to be devoid of documentation.

J. W. Downes, however, records an informative account about a chief, Te Whataharo, of the Ngati-kahu-nguna tribe who 'cut out a cave in order to preserve the *tuhituhi* (writing) that was brought from Irihia (homeland) by Uriwhenua and his brothers. Tamatea brought this writing with him on a painted stone called *komakonui* and the signs were copied on the walls of the cave'. This story reveals the sacred value of the designs, which were of sufficient importance to be brought at great effort to the new land. It also suggests the connection between the designs and the development of writing; probably, however, only crude ideograms.

From the paucity of information in these accounts it seems safe to conclude that the bulk of the rock art is older than the memory of the tribes who were inhabiting the country in the early nineteenth century. Support for this notion rests largely upon the faded, red outlines of three moas at Craigmore in South Canterbury. The moa was the basis of the earliest cultural phase in New Zealand pre-history. It seems to have rapidly become extinct and was probably exceedingly rare by 1400. Some doubt has been cast on the validity of such an early date for the moa drawings, but it is largely unfounded.

In recent times a piece of red drawing-material used for making designs in the Waitaki Gorge was excavated in a shelter from a level containing cooked moa bones. This provides a convincing piece of evidence to support an early date for the first South Island drawings.

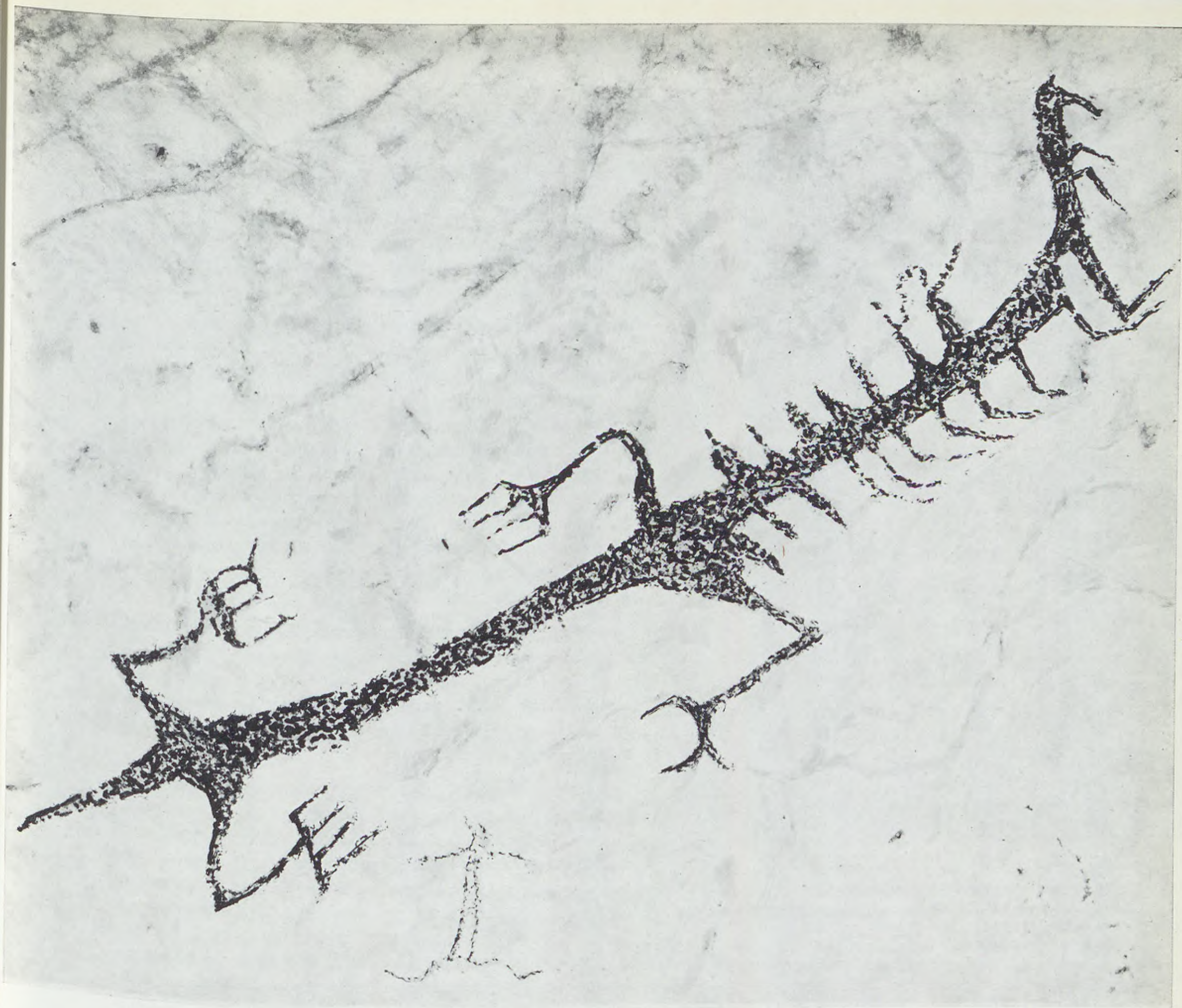
Most of the drawings are found along major river routes. In the case of the Waitaki drawings it seems certain that moa-hunters used the river gorge as a means of reaching the Mackenzie plains, once a rich source of the bird. They could then descend rapidly on a light *mokihi* raft down the river to the moa-hunter camp at the river's mouth. A rock drawing in South Canterbury does in fact represent such a vessel. In later times the same route was used by tribes seeking the coveted *pounamu* (greenstone) that was found at the end of a tortuous journey to the West Coast involving the crossing of the Alps.

It is not sufficient to think of these drawings merely as decoration for the walls of a shelter. Incised stones from Rakotu were described as '*tapu* places at which rites were performed' amongst the Taranaki Maoris. The use of red ochre at drawing and painting sites also suggests ritualistic association. Red was held as a sacred colour amongst the primitive peoples of America and Australia. In New Zealand it was highly *tapu*. The colour was used to paint the bones of the dead, and in drawings of lizards which represent Whiro, the god of death. It was always used symbolically.

Widespread amongst the natives of the Pacific was the fear of the water-monster which lurked in deep pools in rivers and haunted lakes. In Washington, North America, 'lakes were also supposed to be haunted by water-monsters and were to be avoided'. This belief persisted amongst the Maoris well past the European 'contact' period. Here the monster was to be found in deep river pools, or caves at the sides of rivers and could also be found inland at suitable lairs. Dr Skinner recounts a trip on the Waitara River during which his native steersman was terrified of 'the steep bush-covered bank under which lurked the mythical water-monster, to disturb which would mean disaster'. This monster was called *taniwha* in New Zealand and was always akin to a crocodile with its long tail and pronounced man-eating jaws. It was obviously a memory from the early migrations through Indonesia.

In the speculation about moas and *taniwhas* the preponderance of drawings devoted to fish, bird, and animal forms is often forgotten. These latter designs are basic to hunting cultures all over the world. The Craigmore drawings do, however, reveal an interest in bird forms – the forms of eagles and combinations of eagles and men – to produce the bird-man type of design. Possibly there may have been a localized cult in which this symbol was meaningful in a ritualistic sense. It does not appear elsewhere in the known sites.

Mention must be made, too, of a number of very late drawings made in the 'contact' period of the early nineteenth century, when the teaching of missionaries had enabled the natives to draw Roman capital letters, spelling out Maori names. By a strange trick of fortune



Photographs: Michael Dunn

DOGS HEAD ROCK, SOUTH CANTERBURY
One of several insect-like monsters drawn in this shelter at Dogs Head Rock in South Canterbury. Notice the combination of dorsal and lateral views in the design which shows something of the search for characteristic angles so well known in Egyptian art. Again there is use of the rake symbol for the extremities.



Top: OPIHI

A depiction of the native mokihi raft made out of flax stalks. Both figures reveal the hollow central construction which so often forms the basis of the South Canterbury designs. It seems to be a constructional device, possibly to aid the artist. Vessels such as these were frequently used on inland waterways for quick transport.

Below: OPIHI

One of several of these animal forms, that appear to be of purely fantastic origin. The basic shape reveals a hollow central axis in the design. This treatment is common along the Opihi and seems to be a deliberate stylistic device with no relation to naturalism in the sense of Australian aboriginal x-ray drawings.

Right: CRAIGMORE, SOUTH CANTERBURY

The rock artists seem often to have made the equivalent of a preliminary sketch. This design of an eagle in flight is adjacent to a more sketchy outline treatment of the same motif. There are several remarkable drawings of the eagle in South Canterbury and also in North Otago. One of these is ornamented with concentric circle patterns possibly suggesting a ritualistic practice.

Photographs: Michael Dunn

these letters had a great deal in common with the rock-art forms and, despite the prosaic content of the words, these later drawings, in their great aesthetic understanding, quietly mock the literacy of the white man.

It is not possible to give a complete picture of rock-shelter art in New Zealand since the necessary field-work has not been carried out. Sufficient sites, however, have been located to prove that this activity was widespread over both of the two major islands. One area in particular, found around the Opihi River in South Canterbury, within a fifty-mile radius of the port of Timaru, seems to be especially rich both in the number and type of drawings.

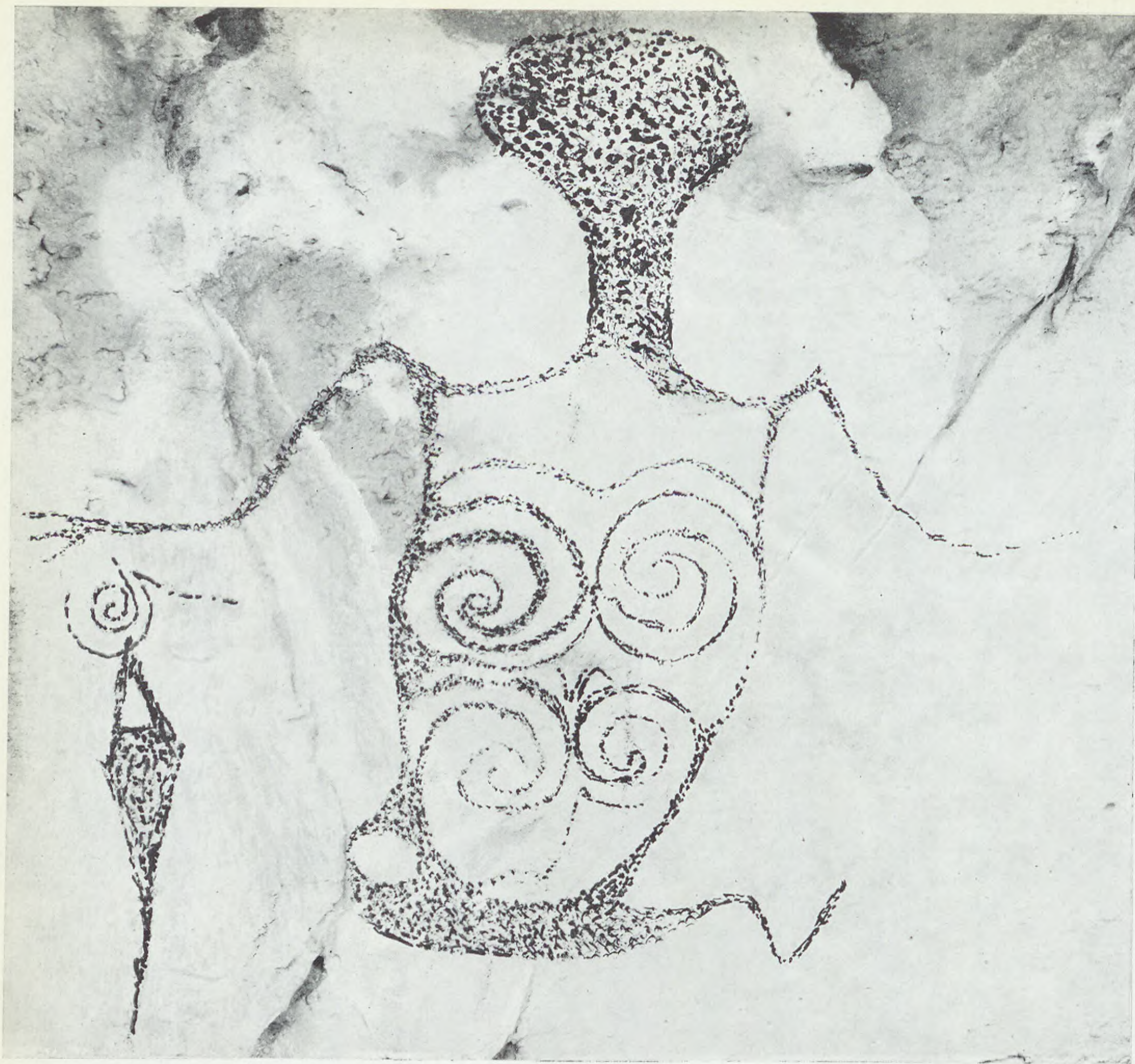
This country is noted for its large outcrops of limestone, which rise in rough corrugations on both sides of the Opihi and follow the sides of the many gullies and watersheds of the region. The action of water and weather have worked marvels of intricate lacework upon the exposed surfaces of the stone, while the river has cut heavily into the lower areas to form many massive overhangs. It is these overhangs that provide the most common situation for the drawings. Drawings can be found on almost any flat surface of these shelters provided that the area is easily accessible. Apart from these shelters, drawings are also situated on exposed faces of the limestone, or located on solitary, large outcrops, especially where the stone takes on a particularly suggestive form.

It is necessary to mention the strangeness of the atmosphere in these regions, where the unearthly forms of the stone sculpt a new landscape in which man finds an almost surrealistic relationship with primeval forces, and the affirmation of the rock drawing becomes important as the one tangible sign of humanity and the one concession to human scale.

In technique the Opihi drawings are extremely simple and direct. Three colours are used: red, black and white. The red is probably produced by the mixture of red ochre with a resinous base to form a stable pigment, and in a similar way charcoal is used to produce the black. It is the white-yellow colour that departs from this technique, for it appears to be the product of scraping the surface of the limestone and thus exposing a new surface of a lighter shade. In application the colours have been boldly drawn over the porous surface of the stone leaving noticeable cavities where the pigment has made contact with the outer surface but failed to penetrate to the depth of the many small marks on the limestone wall. This produces a texture which is distinctive and peculiar to these drawings. Generally, the colours are used separately but sometimes a site is found where the artist has explored the possibilities of combining black and white or red and white.

Outside the South Canterbury area, drawing sites are known at Duntroon and Tokaroa in North Otago and along the Waitaki River. Recent hydro-electric power schemes have taken toll of several sites at Shepherds Creek on this river and extremely poor and crude methods were used to 'save' the drawings. The shattered remains of rock lie as a difficult jigsaw puzzle for museum staffs to reconstruct.

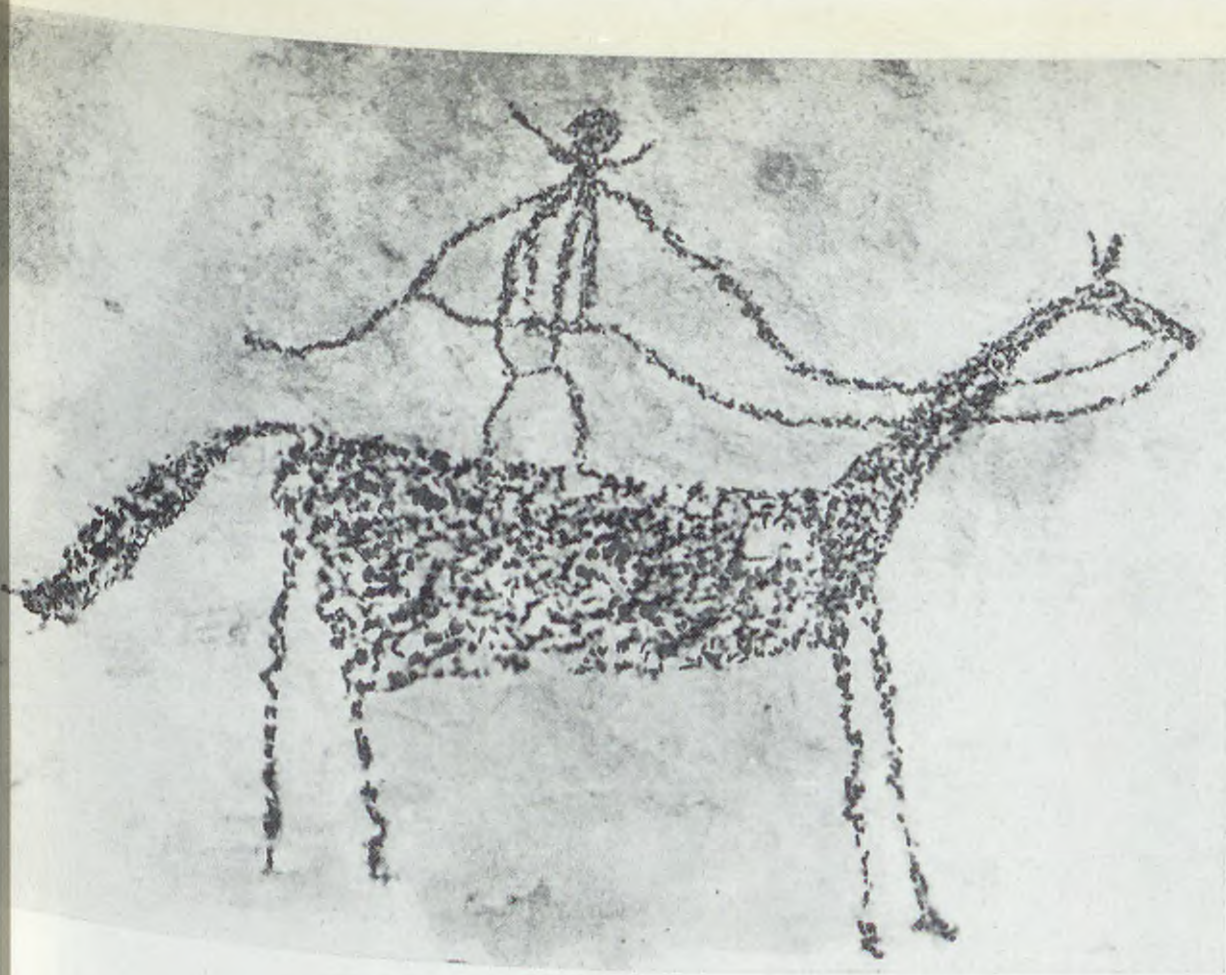




MAREPHENUA RIVER

A figure from the Marephenua River in North Otago. Remarkable for the spiral patterns depicted on the torso, this design suggests a late date because of the employment of the fully developed double spiral. Spirals were common on humanoid forms, but this is a unique example of organized spiral design. In fact it suggests a tattoo.

Photographs: Michael Dunn



DUNTROON, NORTH OTAGO

A late drawing in black that shows the curious tendency of the rock artists to reduce the size of the human figure to diminutive proportions when it is drawn in relation to an animal form. The result here is a touch of real humour, perhaps engendered by genuine wonder in the face of such a strange creature. The horse was previously unknown to the Maori.

A further heavy loss was suffered when the drawings at Weka Pass in North Canterbury were freshened up with house paint by someone whose heavy hand matched his insensitive eye. One site in the South Island still worth mentioning is found inland from Kaikoura at the Monkey Face. A great number of incised images extend across the rock and form valid and sensitive designs.

In the North Island less work has been carried out to locate sites and it is possible that a number of important finds can still be made. Most of the works already known lie in the central area of the island in a radius from Lake Taupo. Of special interest is the importance of the canoe as a major motif in these works. At a large site (now surrounded by a State forestry project) not far from the small town of Murupara the whole shelter is incised with depictions of canoes. These are recognizable as *wakataua*, the large decorated war canoe of the Maori. The spiral motif figures as a decoration on these canoes and provides a link with South Island drawings and also of course with classic Maori carving. The recent noteworthy excavation of the drawings at Lake Tarawera carried out by the Historic Places Trust has revealed works buried by the eruption of Tarawera in 1889. These are again canoes executed in red *kokowai* painted, apparently at random, on an outcrop of volcanic rock by the edge of the lake. Superimposition is noticeable here as well as a schematized and consistent imagery which, disdaining descriptive details, functions with a communicative symbolism.

Remains of drawings, now partly hidden by the variable levels of the lakes, can be found at Lake Rotoehu and Lake Okataina. Further sites in the area are located along the Waikato River and fall victim of hydro-electric power projects or the variable course of the river. Lack of interest has resulted in loss of local knowledge of the exact whereabouts of drawings discovered during the construction of the Arapuni Dam in the late 1920s. The crude methods employed in the removal of drawings before the waters of hydro-electric projects cover them has resulted in the heap of fragments on the floor of the Auckland Museum which were once the Waipapa drawings. Even the fact that the Museum now holds these pitiful remains is no guarantee of their preservation. Ten drawings selected from the Duntroon area by Dr Elmore and deposited with the Auckland Museum in the 1920s have, with only one exception, subsequently disappeared.

A short history of rock-shelter exploration and recording would reveal such a wealth of stupidity and wanton destruction that the occasional noteworthy act has been rendered futile. Retouching of drawings has been extensive, as has the defacing of sites by people interested in carving their names and addresses. At one important South Canterbury site, near the Raincliff Bridge, a whole area of important early drawings has been permanently erased in this fashion.

Despite these ravages and the continuing loss to fertilizer plants and other bastions of progress, these drawings and carvings, with their clarity, directness and inherent simplicity, still have much to offer the artist.



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Captions to Cover illustrations

Top left: WEKA PASS

This drawing has the appearance of a pendant, shown by the totally enclosed design and the connecting link for a suspending chord. Clearly recognizable is the lizard motif which had great meaning to the Maoris as a representation of Whiro, the god connected with the realm of the dead.

Bottom left: WEKA PASS

This design lies at the dividing line between figures of humanoid type and those that by their multitudinous projections must be classed as essentially insect-like forms. The nervous movement of these designs has led observers to regard the figures as partaking in some kind of dance.

Top right: ALBURY PARK, SOUTH CANTERBURY

One of several small designs drawn in black on an isolated boulder which lies beneath a line of limestone bluffs near the Tengawai River. The design is apparently non-representational and reveals the 'hollowed centre' characteristic of this group of drawings. Adjacent to it is a realistic depiction of an eagle and the native dog.

Bottom right: WEKA PASS

Reversals of natural proportion are common in conceptual art throughout the world; in such cases the most important figure becomes the largest, as is shown here, where the human figure is dwarfed by two fantastic animal forms. The balanced composition of this group is a relatively rare feature of New Zealand rock art, where figures usually seem to be placed somewhat at random on the shelter walls.

WEKA PASS, NORTH CANTERBURY

One group from many designs drawn along the walls and roof of a shelter 65 feet long, located in North Canterbury. The designs of this shelter were recorded, and interpreted in a Victorian fashion by Sir Julius von Haast in 1876. In the central black figure is found a characteristic rock-art motif, one that occurs widely in the Pacific, for example at Pitcairn Island, Hawaii and New Guinea.

Photographs: Michael Dunn



Times Square is Pop Art

Sandra McGrath

The whole must be more than the sum of the parts. The problem of Pop Art is a question of transcendence or transference. The familiar object or shape has its own meaning, so how can the parts transcend their own reference? An entire school has this at the base of its aesthetics.

When the artist is using familiar objects as his materials to create a new dimension of expression, he is faced by a conditioned reflex of associations from the viewer. This can be used to the artist's advantage or disadvantage. Someone at a gallery told Jasper Johns that, until he saw his painting of it, he had never seen the American flag. The extent to which the artist can negate these conditioned responses and elicit new ones is partly the measure of his success. Variety and multiplicity of components is another characteristic of this school of art. In a painting by Robert Rauschenberg¹ we find on the same canvas a rough block of wood, the face of a grandfather clock turned sideways, pieces of material and a man's long-sleeved shirt. The degree to which unity is induced from this variety and dissepapateness is also a measure of its success. It is more difficult to justify pure multiplicity as in the case of Andy Warhol's Campbell Soup Cans or the pure enlargement of a soap box. I feel that in both these cases enlargement and multiplicity have become ends in themselves. No artistic metamorphosis has occurred: 'a rose is a rose is a rose'.

The Pop School originated in America and perhaps only America could have produced it. Times Square is Pop Art. Materialism is the mother of Pop Art and Americans are a visually stimulated nation. The mass media of advertising and television, neon signs and billboards, have created a public whose vision is synthetic and at the

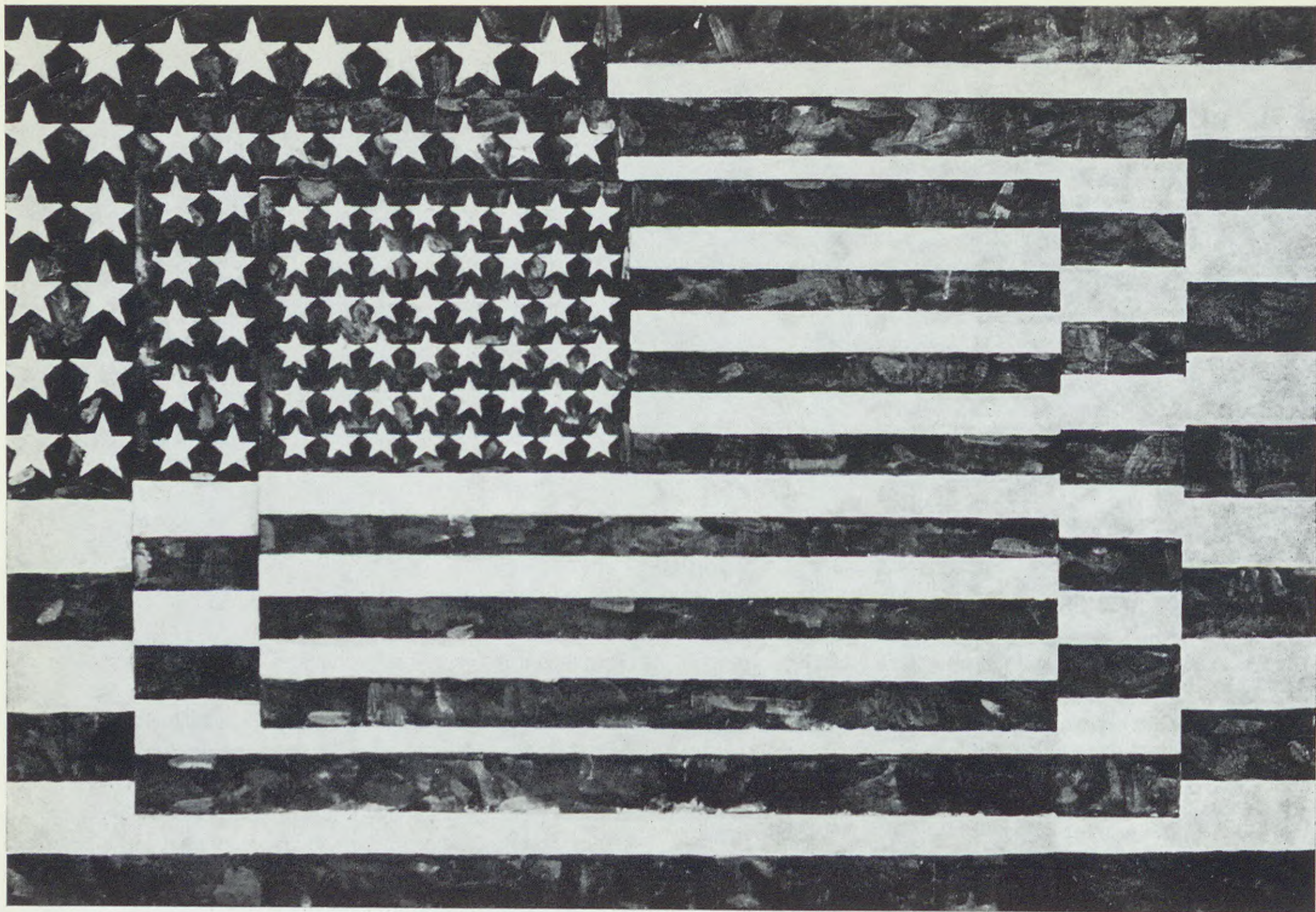
same time a fantasy. Any person who goes into a large American supermarket has in fact fallen down the same hole as Alice. As the symbols have become more pervasive, the individuals themselves in the face of the demi-gods of advertising have become more depersonalized, bland and conformist. The American Man has retreated behind a mask of conformity in the face of the Ipana smile and the Marlboro Man. Caught in the gulf between what the mass media depict life as being, and what he finds it to be, he has shrunk into a paralyzing conformity of thought and attitude.

If the individual has become lost in the morass of materialism, however, his world has become brighter and at the same time expendable. Any glance through a magazine will convince the reader that the objects to buy, the food to eat, the clothes to wear have never looked more exciting and enticing. A colourful paradise is created for the consumer. Everything must be convenient, easy and disposable. Everything must be ready to eat, ready to wear, ready to take home. It is a world of instant food, minute car wash, dial a prayer and the pressure-pack.

The packaging and displaying of all consumer goods entertains some of the best imaginations in America; and so cleverly and thoughtfully has this been done that the consumer has ceased to judge the product, he judges the package. All is throw-away, from cigarette lighters to T.V. dinners. The Frenchman Albin Chalandon in the June 1965 issue of *Realites* noted of Americans: 'A love of innovation is the main characteristic that distinguishes the American from the Frenchman. The American instinctively favours anything new – in fact this has become a form of American conformity. In America the newest is the best; for us the best is what has lasted longest.'

The exponents of Pop are many and already well known: Jasper Johns's American Flags, Andy Warhol's Brillo boxes, Claes Olden-

TIMES SQUARE AT NIGHT
from *New York* by Andreas Feininger and Kate Simon, Thames and Hudson,
1964. Courtesy of the publishers.



JASPER JOHNS THREE FLAGS (1958)
Collection Mr and Mrs Burton, Connecticut, USA

opposite
Photographs of New York by David Moore

berg's² combinations of the real and the plastic (a real stove on which is plastic food), Tom Wesselman's large painted nudes in real tile-chromium fixtured bathrooms, George Segal's plaster casts of figures (a white plastic figure in a real chair). In addition to these James Rosenquist and Robert Rauchenberg figure in this school.

What are they trying to say? Is it an art of social protest? Is it Swiftian? Or is it expressing a joy in the world around us, the tactile world of objects, of everyday things? Pop artists maintain that their aim is one of pure statement, not interpretation. This has the spectre of existentialism in it. Sartre says that existence asserts itself as an absolute which must seek its justification within itself and not suppress itself. If we apply this statement to Pop Art and add that if the objects or materials used can be preserved and still transcend their meaning, then they have resolved themselves into an absolute that is art: the object is not absolute, the idea is. The idea strives for something that is beyond the bounds of experience; if the artist can remove us from the empirical and leave us free from the association, we are in the realm of the idea and the imagination.

Objects can be reduced to three categories: aesthetic, functional and decorative. A piece of sculpture is aesthetic; a screwdriver is functional; a string of beads is decorative. Some objects share all three of these properties (a fountain), most only one or two. But the Pop artist has decided to take any and all objects and put them into an aesthetic framework. This produces a situation where the objects, not singly but as a complex unit or in the individual unit, have to create an idea. The idea is released through the conception of the unit, and when this release or metamorphosis occurs, it seems all the more powerful because of the very mass of the objects or object themselves. Kant, who said that an object of experience is that which is sensuously perceived and endowed with a spatial and temporal order just cannot be altered by an act of will, would have to add another category, the will of the artist to impose an idea on the object.

This is a new concept in art. It is an everyday art, a popular art in the true sense of the word. The very nature of it is anti-spiritual. It is materialism become art. It is an art expressing the world of the consumer. The new reality. The reality reflecting the reality.

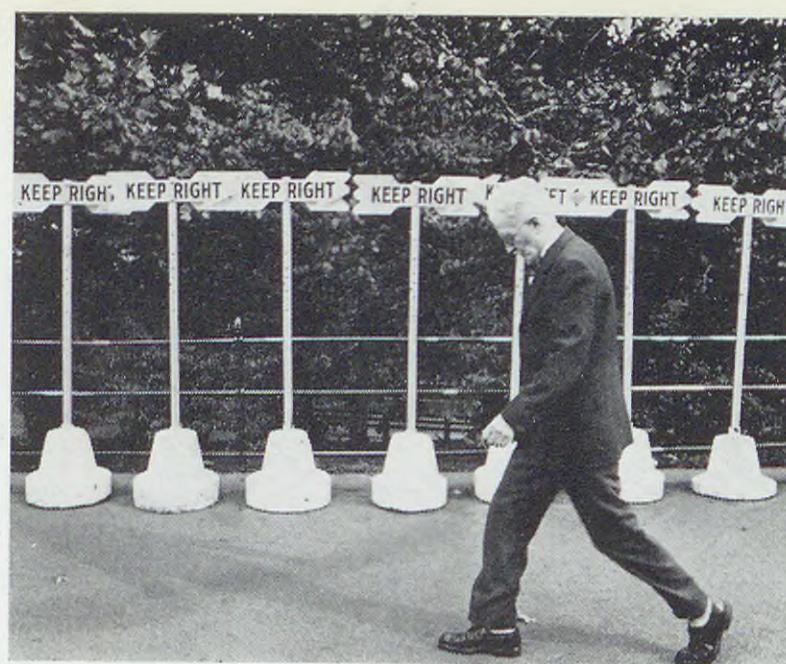
The lives of most Americans have become so inter-meshed with acts of consumption that they tend to gain feelings of significance from these acts of consumption rather than from meditations, achievements, inquiries, personal worth and service to others.

(Vance Packard, *The Waste Makers*)

Pop Art is an expression of our way of life, our values and the end to which materialism has led us. It is a valid and significant reflection of the mid-twentieth century.

¹ Illustrated *ART and Australia*, Vol. II, p. 287.

² Illustrated *ART and Australia*, Vol. II, p. 287 and Vol. III, p. 199.



To understand the extraordinary interest which surrounded the name and work of J. J. Hilder, particularly in the period of World War I and for a decade or so afterwards, it might be helpful to study the circumstances of his short and tragic life and the background against which he lived and worked.

The bare facts of his biography are quickly told. He was born in Toowoomba, Queensland, in 1881 and received his main education at the Brisbane Grammar School – one of Queensland's prestige schools. From there he joined the Bank of New South Wales in 1897, a fact which, in those days, indicated a considerable scholastic attainment. Queensland at that time lacked a university. Students of matriculation standard were available for banks and similar institutions and some banks, the 'Wales' amongst them, insisted on these high educational standards.

After a few years in Queensland branches Hilder was transferred to Goulburn in New South Wales and later to Bega, where, some time prior to 1904, it was discovered that he was suffering from tuberculosis. This of course had a profound and ultimately a tragic effect upon his life and, but for the stimulating interest in his art which was already blossoming into fulfilment, it is doubtful whether he would have lived for another twelve years.

From 1904 he had a period in Sydney, joined the Julian Ashton School and gained tremendous help from the artistic associations so forged, particularly from the friendship and guiding hand of Julian Ashton himself. In 1907 he joined the Society of Artists and exhibited a panel of twenty-one watercolours which met with outstanding success, all being sold, but, what is more important, they were acclaimed by his fellow artists as the works of an Australian master painter.

This success, plus the saddening realization that his illness was deepening, led to his resignation from the bank in 1908 and from then onwards he lived upon the proceeds from his work. However, the finest years of his life were still before him.

He married in 1909 and produced two sons, Bim and Brett, both destined to earn distinction in their respective fields.

Considering the nature of Hilder's work, the limited range of both medium and subject matter, the general smallness of scale, a young artist of our time (a time of huge paintings and manifold expressions), might well wonder how so gentle a watercolourist as Hilder could leave so firm an imprint upon a whole generation.

Perhaps a personal impression of the Sydney of the period will help to answer this question.

In 1917 I came to Sydney at the invitation of Sydney Ure Smith to join his studios, known as the Smith & Julius Studios at 24 Bond Street. Hilder had been dead little more than a year and the first Hilder book and the first copy of the periodical, *Art in Australia*, had already been published.

In 1916 a comprehensive loan exhibition of Hilder's work had been held with almost sensational success and, at this exhibition, the entire issue of the Hilder book had been sold out.

This little book edited by Sydney Ure Smith and Bertram Stevens was issued primarily to provide financial assistance for Mrs Hilder, but it also proved to be a milestone in Australian publication history being, to the best of my knowledge, the first art book in colour produced in this country and certainly the first with any pretensions to world standards. Indeed it can be said that the high standard of its colour printing had a definite bearing upon the creation of *Art in Australia*, the journal which was to mark an epoch in the history of Australian art. The origin of this famous journal, as told to me at the time, is as follows: Sydney Ure Smith lay ill with influenza at his Mosman home and doubtless his physical inaction gave even greater play to his ever active mind. At all events the idea of *Art in Australia* came to him like a flash, Bertram Stevens was sent for and before the day had ended

the form of the future art journal had taken shape. Much organization and the financial help of enlightened friends led to early publication.

Naturally, with so much creative activity and excitement, the Smith & Julius Studios of that era was an exciting organization to be associated with. Besides the three partners (Sydney Ure Smith, Harry Julius and Albert Collins), its staff included Roland Wakelin, Percy Leason, Muir Auld, Frank Payne, James Adam, Alec Sass (all practising artists), Percy Pickles and Eric Roberts (gifted letterers) and young artists such as Syd Miller and Lance Driffield, a Miss Helen Blaxland and Rema Beck (daughter of Louis Beck the writer). Later on other young artists such as John Passmore, George Lawrence, Donald Gunn and Will Mahoney were to join.

The range and number of visitors to the Studios covered almost all fields of Australian cultural life and included such figures as the Lindsays, Heysen, Gruner, Meldrum (to mention a few of the artists),

Brennan, McRae, Gellert (writers), Hardy Wilson and Dods (architects) and indeed Melba. The list could go on, but my memory is not equal to the task. Suffice it to say that nearly all distinguished figures in the arts, local, Australia-wide, or from overseas, came to look upon 24 Bond Street as an unofficial centre of Australian art.

Many of the artists who foregathered at Bond Street were members of the Society of Artists which was then led by Julian Ashton as President, but when Sydney Ure Smith assumed the Presidency his great prestige as Editor of *Art in Australia* quickly added to the fortunes and influence of the Society which then entered upon its period of greatest development. It became generally accepted as the *avant-garde* Society of Australia whilst the Royal Art Society continued to be the guardian of academic standards. Sydney was large enough to support two such Societies but not large enough to support the splinter groups and individualism which are such a feature of the art world of today. The two Societies 'divided the town' as it were. It was a struggle and an honour for young artists to be accepted by either Society and public and press support was

J. J. HILDER THE DEVIATION 1913
Watercolour 20in x 28in
Collection Mr and Mrs John S. Hope



massive and enthusiastic, far beyond what any present-day group exhibitions can command. However, Sydney was artistically isolated – as was the whole of Australia – isolated not only from physical contact with the outside world, but from world movements and ideas; and the flood of publications which was to bring knowledge of these movements had still to come. Yet by a strange paradox this isolation was a source of strength – it forced the Australian artist to come to grips with his own environment and to evolve the idioms essential to his needs. And this is what artists such as Streeton, Gruner and Hilder achieved.

Streeton, for instance, had some knowledge of the purposes of French Impressionism (brought to him by Tom Roberts) but he had little understanding of their methods. 'I see skies smooth and I paint them smooth' was his answer to the entire principle of 'broken colour'.

Hilder had some knowledge of the work of Corot from the indifferent reproductions of his later romantic pictures of fluffy trees (even the Melbourne original, the only original Corot he ever saw, belongs to this category).

The austere constructive Corots of earlier years, the inspiration of many an artist (including Cézanne) were doubtless unknown to Hilder as they were not suitable subjects for the popular art books of the day. Corot's influence, therefore, did little more than introduce Hilder into a range of subjects for which he had to devise his own mode of expression – there being little in previous watercolour painting in Australia to help him with his problem – though in his larger works there are indications of the influence of Sydney Long.

No one at all sensitive to artistic influences could have lived through the twenties in Sydney, Melbourne and other Australian centres without being impressed by this intensity of local feeling – this focus upon an almost rare Australianism which was shared by writers and artists alike. It was, as indicated earlier in this article, a result of our physical and mental isolation – an isolation that made of Australian art a limited expression, a minor one perhaps, in a world sense but within its limitations a valid one.

Therein doubtless lies the secret of Hilder's success. He had to discover for himself the beauties of his country and he had to discover within himself the means of expressing this beauty; and because he succeeded in this and because his vision was a simple one, he touched the hearts of his fellow Australians to a degree hitherto unknown in the history of Australian painting.

Readers whose memories do not go back to the years of World War I and those immediately following it might well wonder how so lyrical a talent could flourish against so sombre a background or indeed that there should be so much artistic and general activity in a country at war or coping with the problems of a post-war period. The truth is that, apart from the dreadful casualty lists and the sorrows and sufferings associated with them, civilian life went on in Australia almost unimpeded. Ration books and such restricting elements were

unknown and an extraordinary casualness at times was in evidence. I recall, for instance, that in 1917 a German band used to perform one morning each week at the corner of Bond and Pitt Streets.

Our artists, whose vision in nearly all cases was outgoing and seldom introspective, seeing no evidence of war around them, continued to work in their accustomed manner and the average citizen was happy enough to turn from thoughts of war to contemplate the lyrical beauty of a Gruner or a Hilder.

The Dada Movement and other evidences of a disillusionment bred of war experiences were still a long way from these shores. Indeed, World War II was almost upon us before anything akin to mid-European Expressionism gained a footing in this country.

In the early twenties Wakelin and de Maistre were voices crying in the wilderness, trying to make Australia aware of the fact that French Impressionism was already a generation past and that new and more constructive movements had taken its place.

It can be conceded, therefore, that Hilder's work was to himself and to his admirers a form of escapism from thoughts of war and its aftermath. And why not? It is a perfectly valid reaction and history is studded with examples of it. The French Impressionists were physically handicapped by the Franco-Prussian War but there is no evidence that the war changed the direction of outlook, nor does Bonnard's work give evidence of the horrors of two world wars.

In Hilder's case we do not know what were his thoughts about the happenings in Europe but we do know that his tragedy lay within himself. Doomed as he was to an early death, he chose in his work to give out a message of joy and beauty rather than one of gloom and suffering, even as Keats and Watteau, victims of the same illness, had done before him.

Of Hilder's influence on Australian art it is perhaps too early to make a prediction. He has already had his imitators – they abounded in the years immediately following his death. This was natural enough in view of the success of his work and the ease with which a semblance of his vague style could be achieved. But all his imitators failed to catch the true spirit of his work, his emotional use of colour and the subtlety of his edges.

So rife did this imitation become that when Lambert returned to Australia in the early twenties he justly referred to it as the 'blotting-paper school of Australian painting'. This must not be held against Hilder himself any more than we should blame Renoir for the sentimental derivations from his work that we see in shop windows today.

Personally, I do not believe that another Hilder will arise nor do I think the conditions of today or those likely to apply in the future will call for a talent and outlook such as his.

He belongs to an Australia that is past, an Australia of leisure and long golden days. He gave expression to all this – a limited expression if you will, but an authentic one stated in pure artistic terms and, because of this, I believe his influence will live on into the future.

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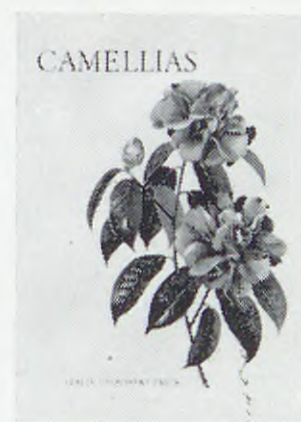
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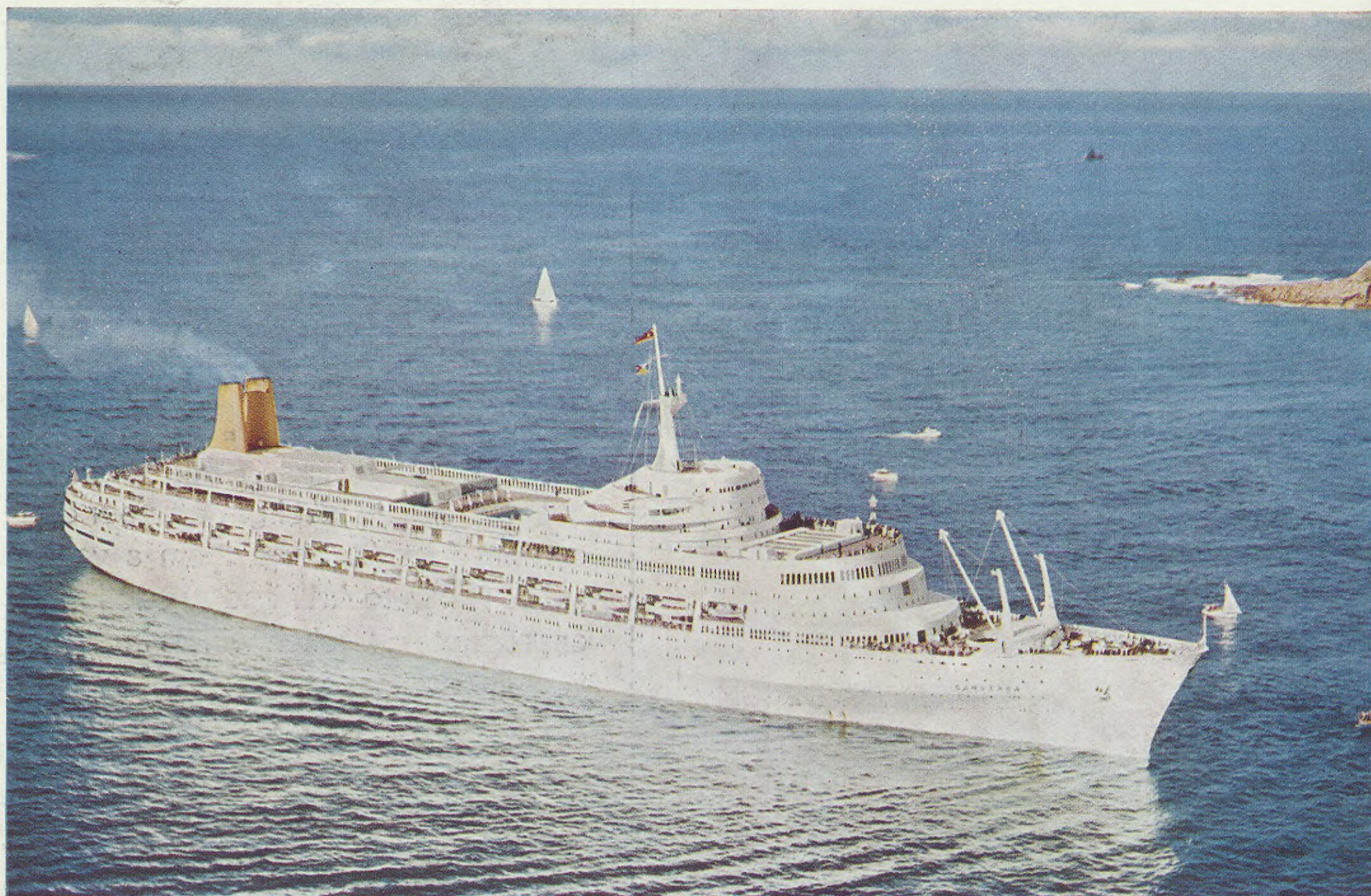
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