Art Quarterly
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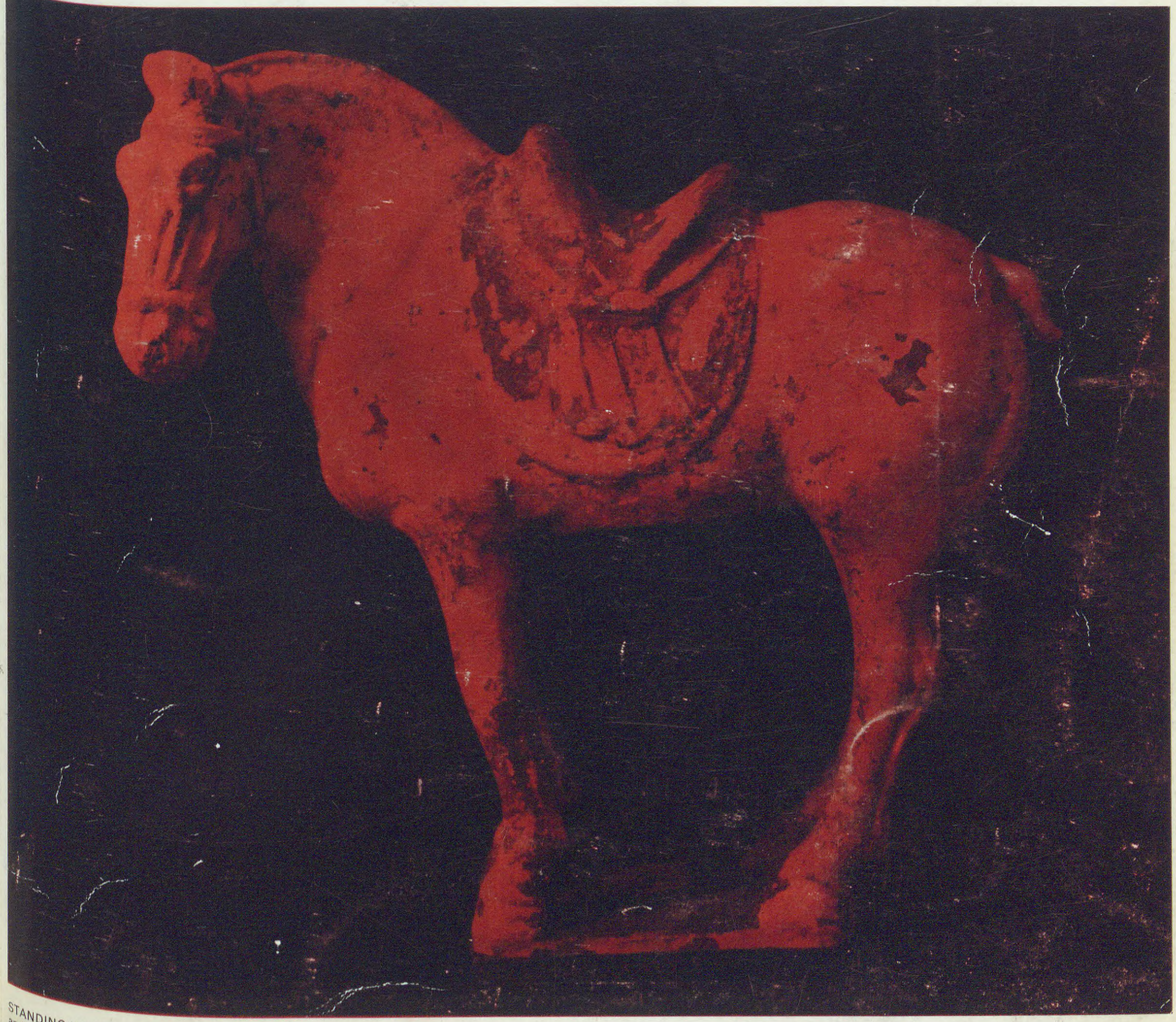
Volume 4 Number 3
December 1966
Price 3 Dollars

Leonard Cox
Collection
Venice Biennale
Connor and Milgate
Care of Paintings
Hugh Ramsay

ART AND AUSTRALIA



STANDING HORSE, pottery, mortuary ware originally decorated in red and white unfired pigments, T'ang Dynasty (618–907) 11½ in high.

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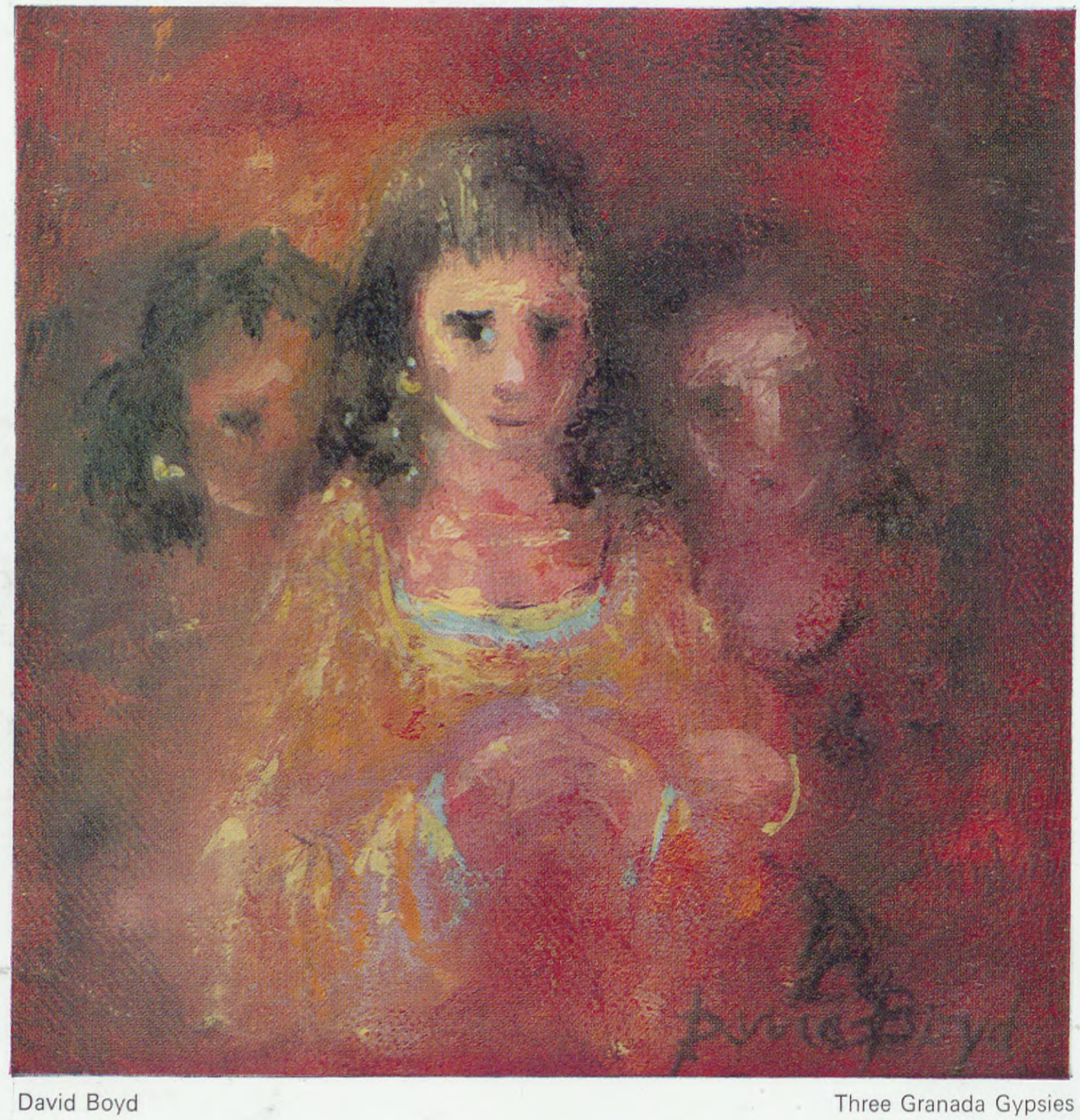
The Barry Stern Galleries



David Boyd

Three Granada Gypsies
$5\frac{1}{4}$in x $5\frac{1}{4}$in

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Gallery A

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PN75/

RODIN

and his contemporaries

Here is the greatness of Rodin in all his moods. The sentimental "The Kiss" with a surface as smooth as silk. "The Burghers of Calais" where the latent energy and tension of the sculpture seem to burst the outer shell. The controversial "Balzac" which "Seems to lay bare the rock face of humanity."

In these and many more works the passionate genius of Rodin is revealed. This is an exhibition you cannot afford to miss. Together with the sculptures and drawings of the master, this collection includes the works of Rodin's most celebrated disciples and contemporaries.

ARISTIDE MAILLOL, CHARLES DESPIAU, JULIO GONZALEZ, HONORÉ DAUMIER, JEAN-BAPTISTE CARPEAUX, VINCENZO GEMITO, AUGUSTE RENOIR, PABLO PICASSO AND ANTOINE BOURDELLE.

An exhibition of

True to the international connotations of its name, the Peter Stuyvesant Trust is bringing to Australia the best that the world has to offer in every field of artistic endeavour.

Inaugurated in 1963, the Trust's first triumph was the showing of the Peter Stuyvesant Collection of Art at the 1964 Adelaide Festival of Arts. The collection, comprising a group of modern abstract paintings under the title "Art in Industry" had been organised under the auspices of the European Foundation for Culture and the Nederlands Foundation of Art. This collection was hung in a modern cigarette factory near Amsterdam prior to its exhibition in Australia.

Balzac. Bronze, 1897

The trust was also associated with the Australian Broadcasting Commission and the British Council in bringing to Australia the famous London Symphony Orchestra which earned the warm praise of both critics and public alike in its season in Adelaide (again during the Festival of Arts), Sydney, Melbourne, Perth and Brisbane, before continuing its world tour via the U.S.A.

Now the Trust is proud to introduce the exciting exhibition, "Rodin and his Contemporaries," and will continue to bring to you recognised and outstanding art in the pursuit of greater cultural opportunity for all in Australia.

Rodin Collection official opening dates

☐ Queen Victoria Museum & Art Gallery, Launceston. 15th December-15th January, 1967. ☐ Tasmanian Museum & Art Gallery, Hobart. 23rd January-19th February, 1967. ☐ National Gallery of Victoria, Melbourne. 9th March-11th April, 1967. ☐ Geelong Art Gallery, Geelong. 18th April-4th May, 1967. ☐ Art Gallery, Hamilton. 9th May-19th May, 1967. ☐ Menzies Room, Library, National University, Canberra. 2nd June-2nd July, 1967. ☐ Art Gallery of New South Wales, Sydney. 19th July-13th August, 1967. ☐ Newcastle City Art Gallery & Cultural Centre, Newcastle. 24th August-24th September, 1967. ☐ Queensland Art Gallery, Brisbane, 5th October-29th October, 1967.

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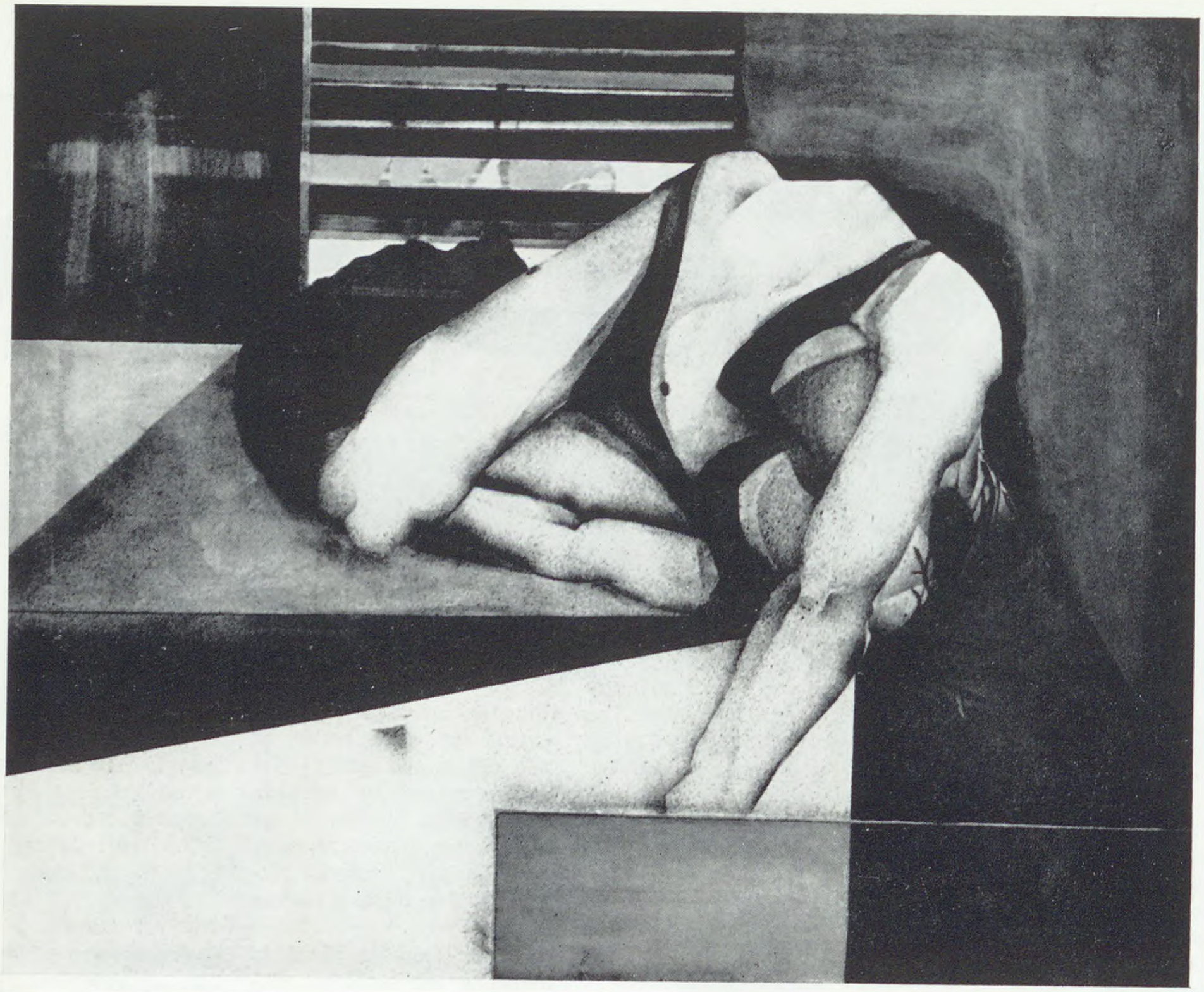


Photo by Geoff Hawkshaw

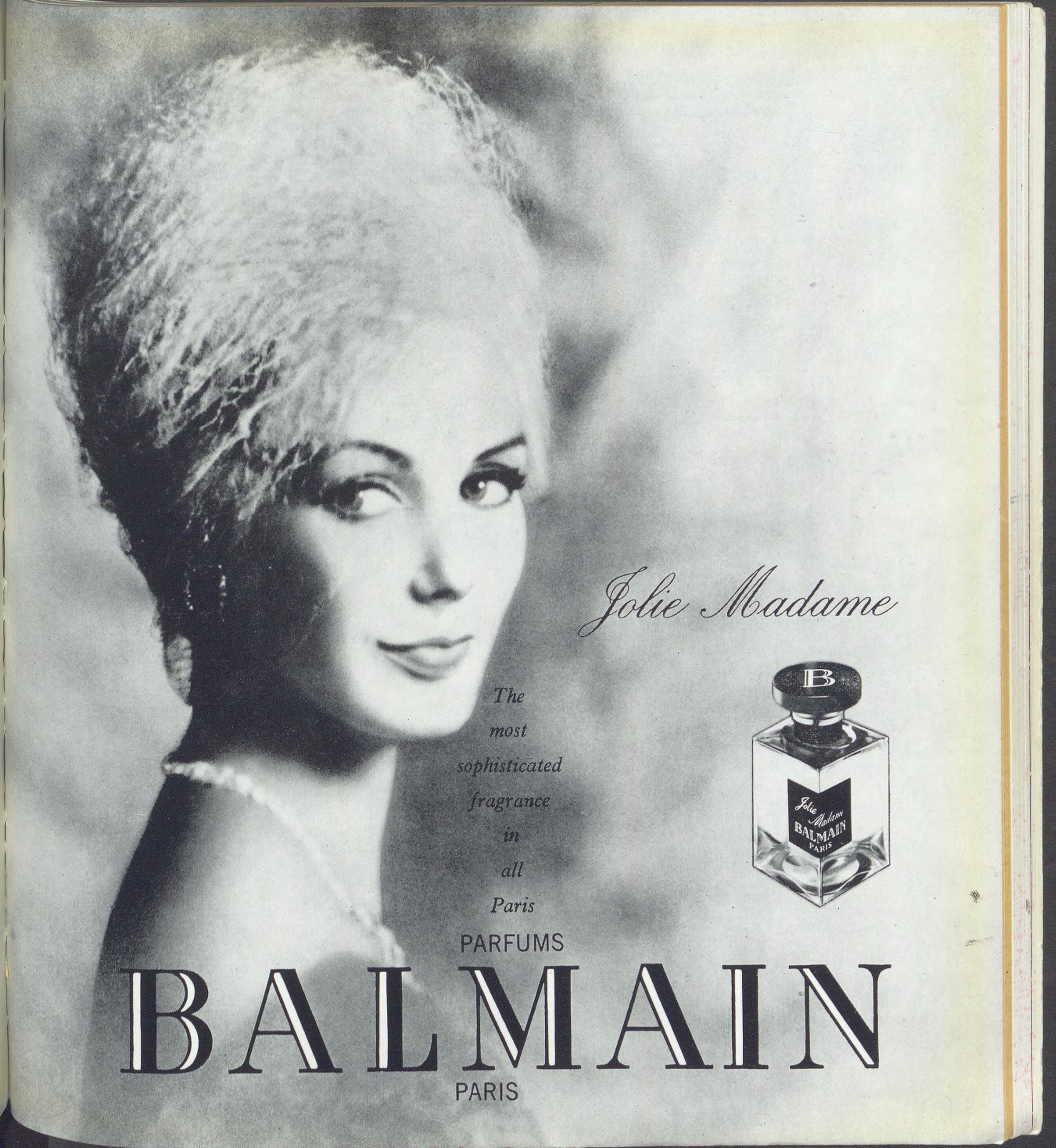
Robert Boynes 'Spread Broad 1966' 48x 60 (PVA)

Robert Boynes's work is always in stock at Bonython Art Gallery, Adelaide. He will be showing at Bonython Art Gallery, Sydney in February, 1967 and Australian Galleries, Melbourne in June, 1967.

BONYTHON ART GALLERY
88 Jerningham Street,
North Adelaide

Kym Bonython's
HUNGRY HORSE ART GALLERY
47 Windsor Street,
Paddington, Sydney

These galleries are affiliated with the Australian Galleries, Melbourne.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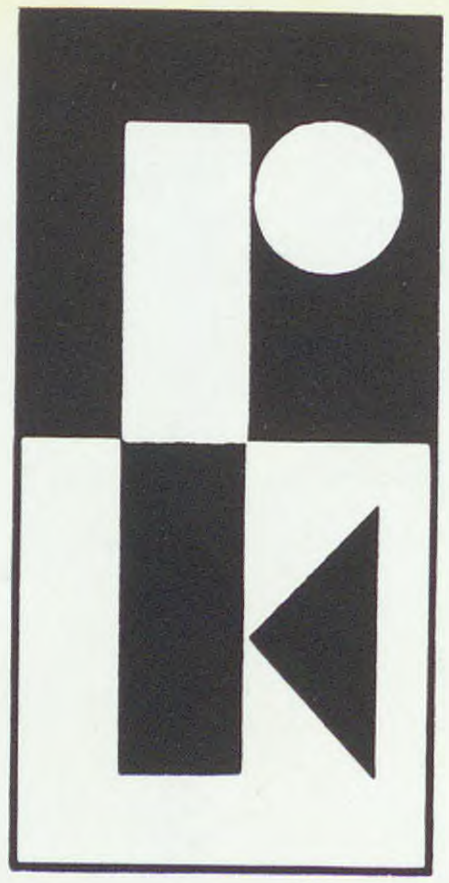

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ART AND AUSTRALIA

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Contents:

Exhibition Commentary

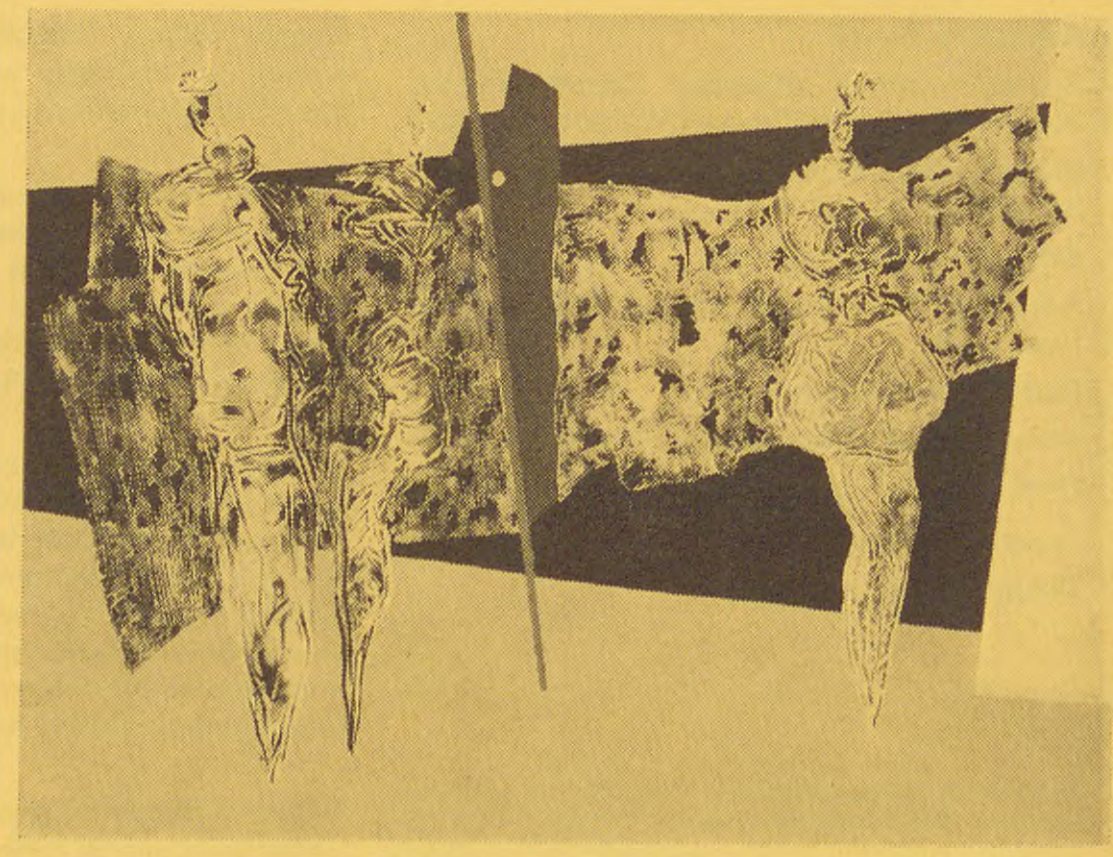
RON UPTON
DRAWING FOR
SCULPTURE (1966)
Strines Gallery, Melbourne

Strines, a new gallery in Melbourne, is more attractive than its name suggests, denoting perhaps that 'Strine' itself is to become an official language. The first exhibition by Ron Upton, with drawings for sculpture (to be shown later next year) is a good example of the work of the forward-looking artists in Melbourne this gallery plans to exhibit.

Maximilian Feuerring's new works and those he showed at the Sao Paulo Bienal displayed his usual formal and textural virtuosity and revealed more than ever, the metaphysical world behind the gem-like surfaces. Some had a tattered look as if of autumnal leaves, and forms were poised on the edges of abysses of matt or shiny black. At present his shapes are more staccato, discontinuous and thoroughly anti-classical. He juxtaposes incipient forms with a severe geometry that recalls the preoccupations, but not the influence, of a Winter or Baumeister.

bottom
MAXIMILIAN FEUERRING CARNIVAL (1966)
Oil on hardboard 36in x 48in
Gallery A, Sydney

below
GARETH JONES-ROBERTS
THE BETRAYAL (1966)
Oil on canvas 66in x 66in
Barry Stern Galleries, Sydney



bottom left
MAREA GAZZARD CERAMIC POT (1966)
Hand-built form in buff clays 27in high
Gallery A, Sydney

bottom right
NOEL COUNIHAN THE GOOD LIFE 1966
Oil on canvas 48in x 40in
Australian Galleries, Melbourne

below
BRETT WHITELEY HEADACHE (1966)
Mixed media on hardboard 37in x 30in
Australian Galleries, Melbourne

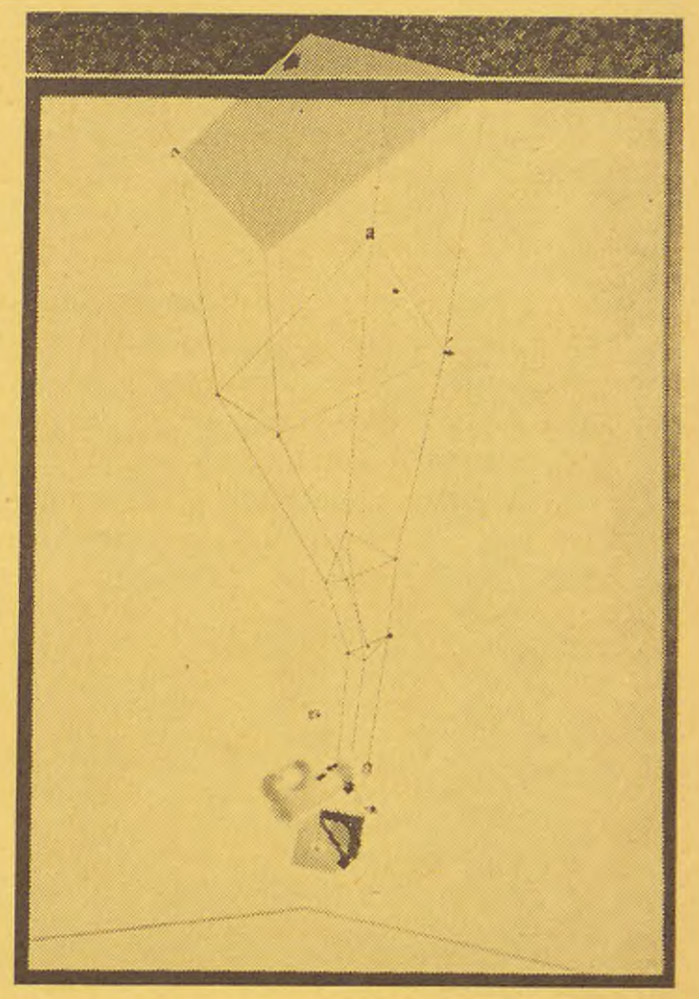
KEN REINHARD CUBE TUBE (1966)
Mixed media 33in x 23in
Kym Bonython's Hungry Horse Art Gallery, Sydney

Brett Whiteley has shown some recent Australian paintings and some of his Christie suite at the Australian Galleries, Melbourne. A fine draughtsman with an acute eye for strange revealing imbalances at his best, at times he is over-articulate to the point of verbosity.

Noel Counihan, preceding Whiteley at the same gallery, possesses none of his 'with-it' elan. Counihan, too, is a draughtsman but in an older more sombre tradition. The social comment is often rigid and over-stated, but some of his best paintings reveal more balance and compassion than in the past.

Amongst an array of formidable ceramics Marea Gazzard showed a number of robust helmet-heads, some featureless and some slit with cruel or ironic smiles, indicating her qualities as a sculptor-potter. There were spherical pieces decorated with flattened pellets and flattened oval pots with off-balance shoulders. All had a primordial solidity and a remarkably severe but benign presence.

In a display of crisp, clean, hygienic and Puritan precision, Ken Reinhard endowed the exact and lucid with a cool poetry : despite the severity, he doodles with arrows, numbers and transparent cubes and some parts are a tossed salad of geometrical shapes. Things are not so predestined as they seem and common signs are disposed both intuitively and with calculated effect.

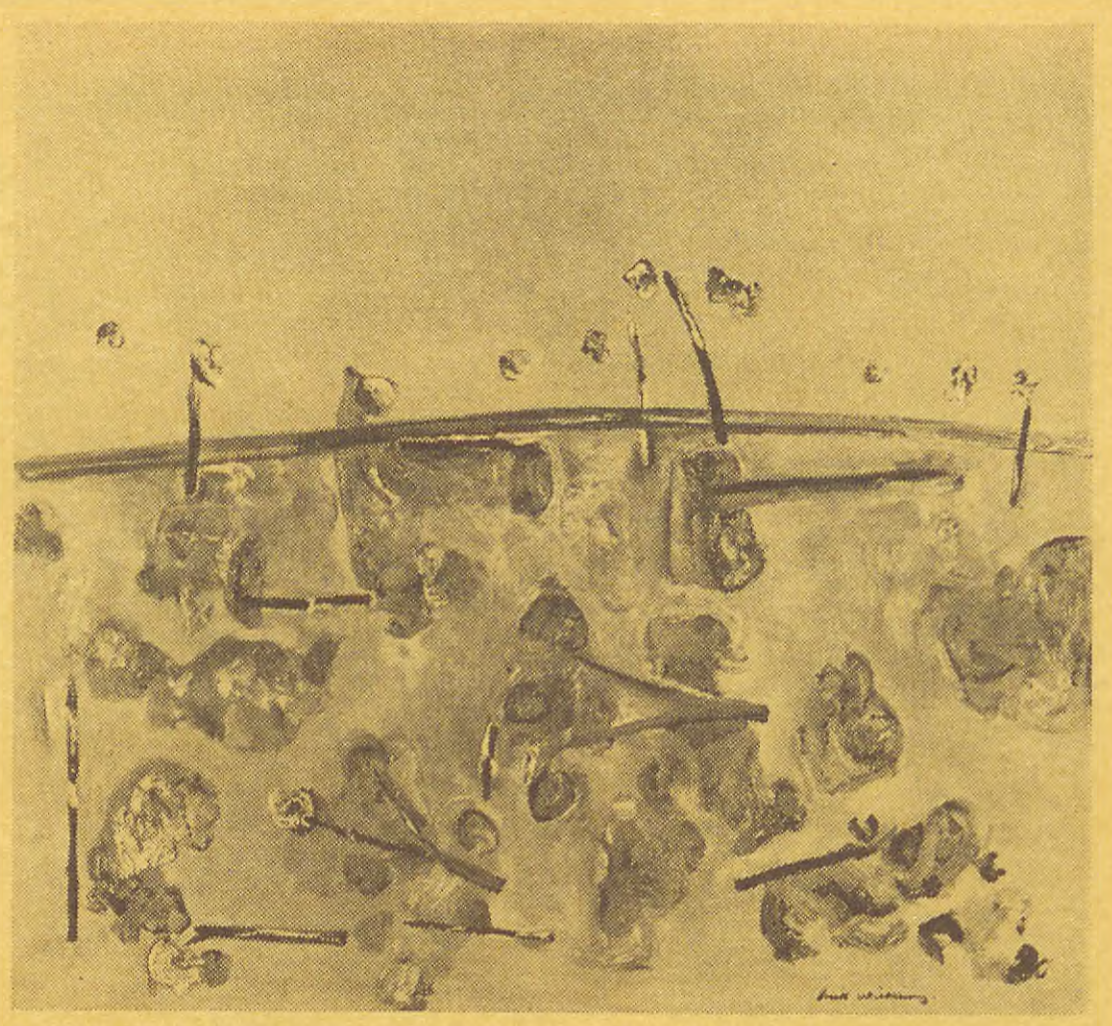


In a splended show that received the accolade, Fred Williams made a pictorial virtue of the drab monotony and and repetitiveness of the panoramic bush. In its last throes the foliage of chopped trees writhed in a gnarled yet luscious impasto and dotted the terrain with that casual precision that marks all his work. His paintings were less structurally emphatic and the forms achieved a new levitation.

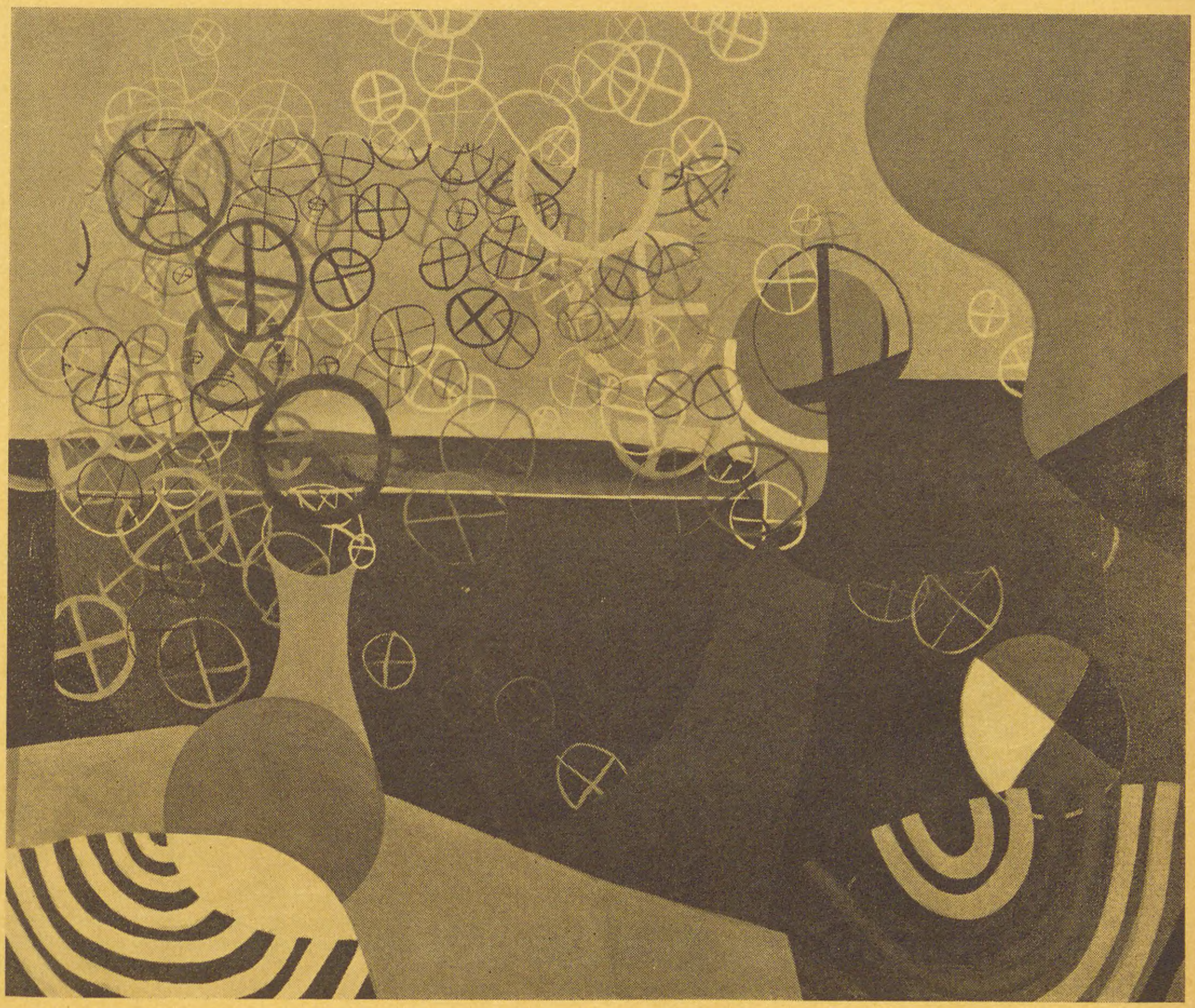
Gem-like impasto and romantic sobriety disappeared from Louis James's work to reveal people enjoying or enduring the sun on beaches or captured like fluttering butterflies on the footpaths of city streets. The flickering, palpitating movement was contrasted with rigid traffic signs and uniform areas of street. The painting illustrated was transitional; the black shadows looked like burnt holes and the stripes like the bars of a gaol with the comfortless sun as warder.

bottom
LOUIS JAMES WAITING IN THE SUN I 1966
Wax varnish on hardboard 48in x 48in
Kym Bonython's Hungry Horse Art Gallery, Sydney

below
FRED WILLIAMS CHOPPED TREES (1966)
Oil on canvas 53in x 60in
Rudy Komon Gallery, Sydney

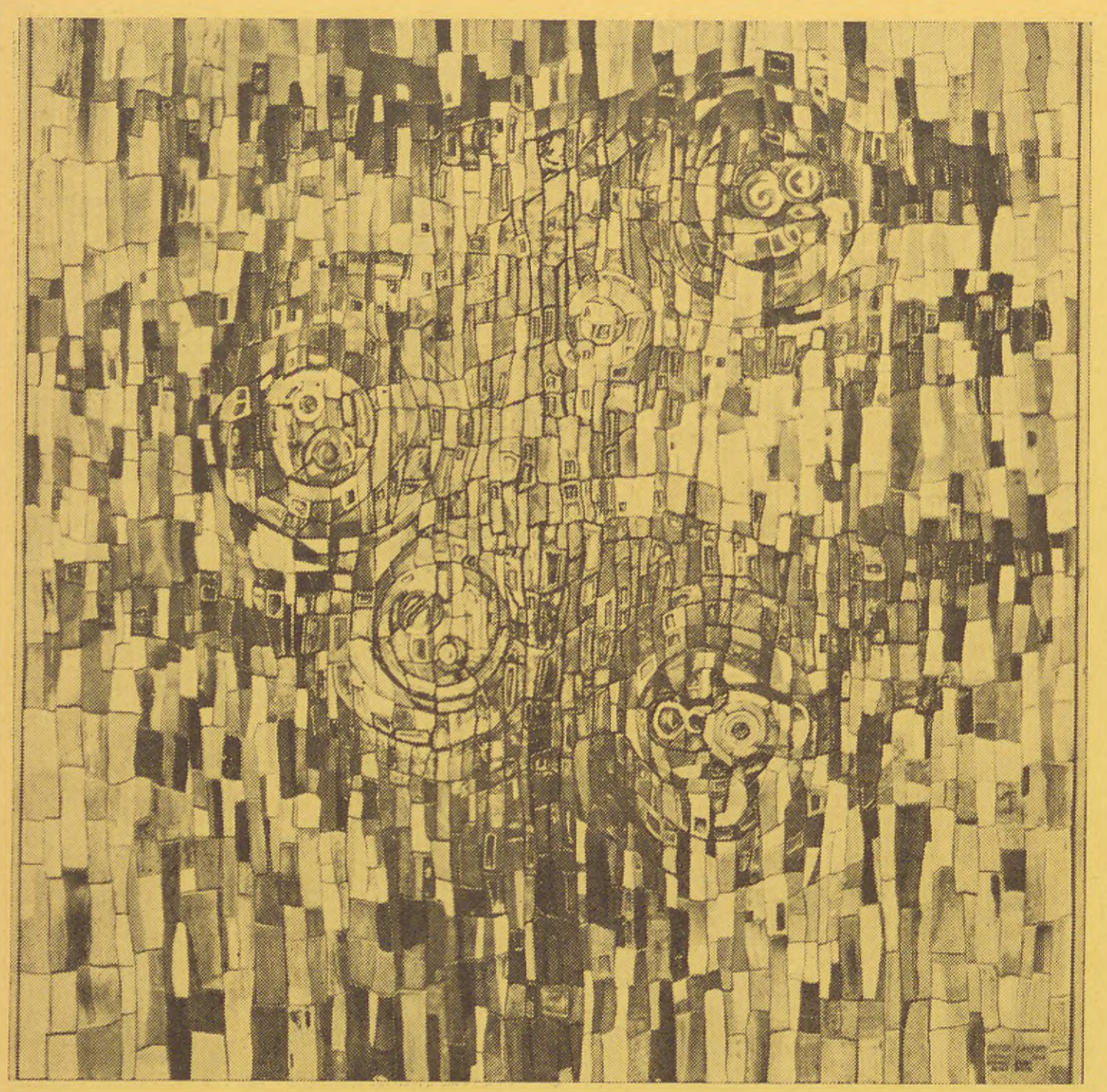


JAMES CLIFFORD COLD SILVER WHITE WIND (1966)
PVA on canvas 36in x 52in
Watters Gallery, Sydney



The crossed circles, rising like bubbles from gay waters, indicate the fresh outlook of this young painter, who uses stripes and large uniformly coloured areas in a distinctive manner. He is not over-emphatic or over-concerned with structure and his work is, consequently, inventive and fluent. It breathes easily. The colour is often daring.

PETER LAVERTY MOSAIC MURAL 1966



This mural, designed in Sydney by painter Peter Laverty for a new, multi-storeyed building at 145 Eagle Street, Brisbane, required a close liaison between the painter and the potters, Bernard Sahm and Derek Smith. The mosaic evolved from a series of scale designs for the colour, grout pattern and glass areas of its 1,600 tiles and 7 relief levels, to full-size cartoons which were used as templates for the cutting of the individual tiles. The 29 different stoneware glazes and 19 separate stained-glass colours used required four main kiln firings. After firing, the tiles were set out, stuck down and grouted on four 5ft x 5ft backing panels with the tiles covering the wall fixing points and panel edges being left loose. These were set in place when the mural was secured to the site wall. This commission is in a medium which is rarely seen on a large scale in Australia. This is surprising as the absolute permanence of both stoneware and glass as well as their obvious aesthetic qualities make them particularly suitable for use with architecture.

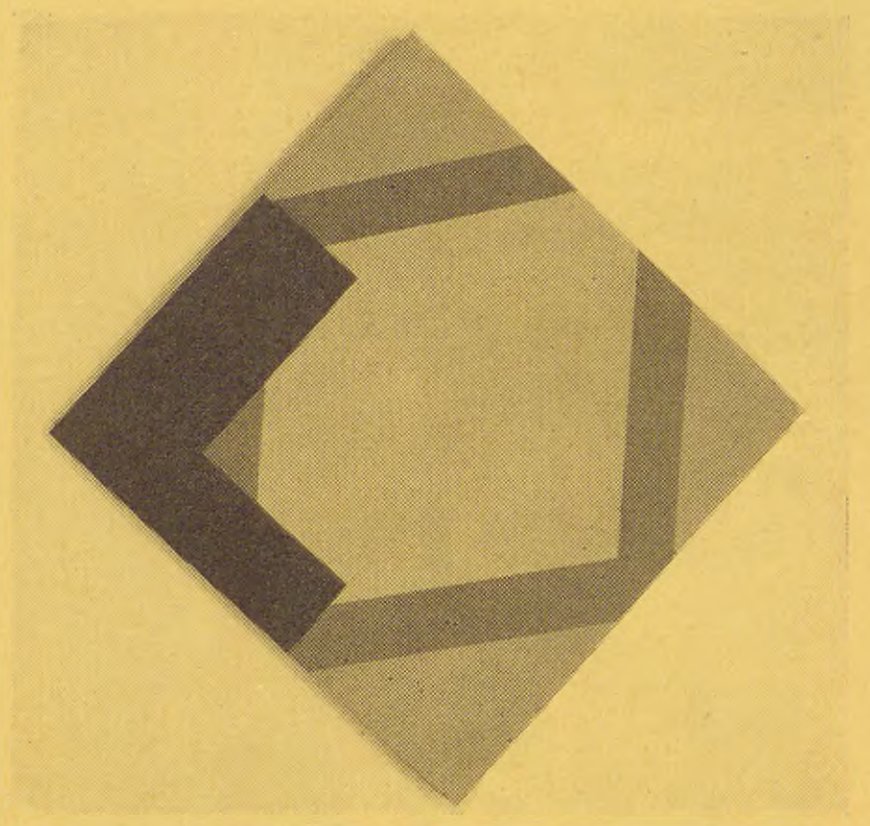
NANCY BORLASE INTO THE ABYSS (1966)
Oil on hardboard 39in x 36in
Macquarie Galleries, Sydney

Michael Brown was generally acidulously colourful in a 'respectable' show that had some kitchen-discard rococo sculpture of wire, plastic bottles, tins and painted metal. Some paintings recalled the piercingly sharp and lucid colour of nineteenth century Japanese woodblock prints; many flowed like melting kaleidoscopes and some were of comically isolated images like this head that has the floral measels; it is, of course, a send-up of the alleged power of both the isolated and the primitive image.

J. S. Christmann is one of a number of young painters who is making the term 'hard-edge' one to be argued about and re-defined. He raises geometrical shapes to the status of independent images.

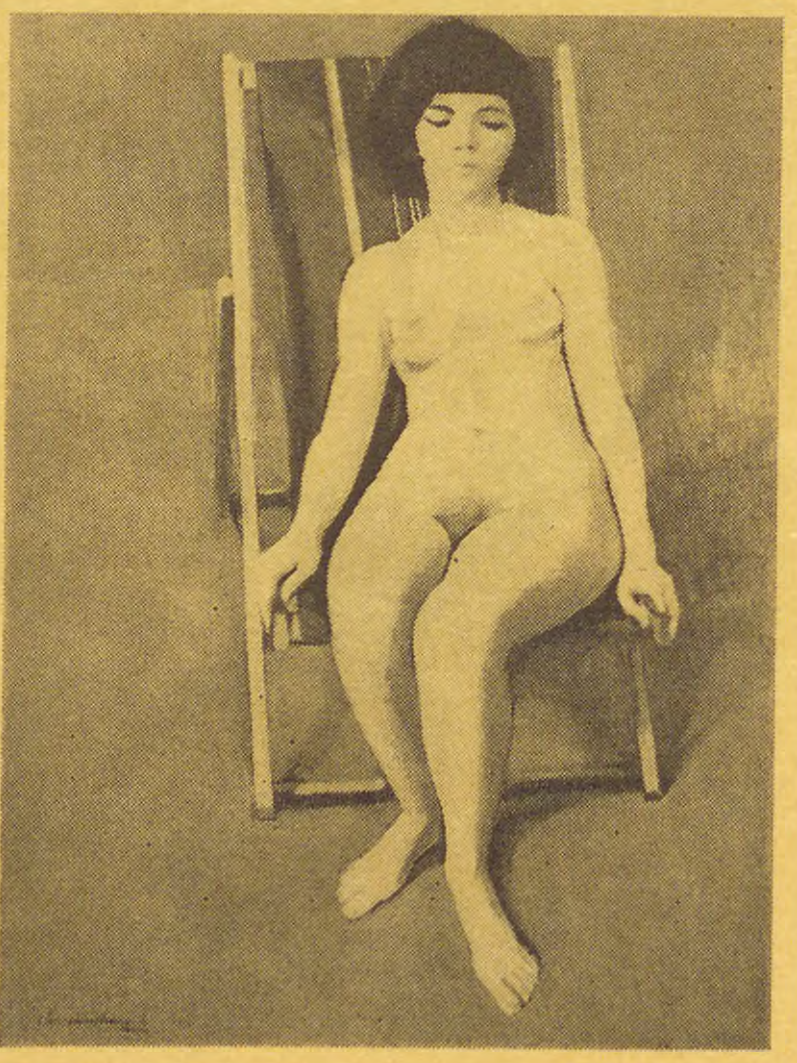
bottom
G. S. CHRISTMANN PAINTING (1966)
Oil over PVA 48in x 48in
Central Street Gallery, Sydney

below
MIKE BROWN PORTRAIT OF THE TURBULENT SOUL OF MISS COBIE VERBRUGGENHAUSEN (1966)
Acrylic on plywood 48in x 48in
Clune Galleries, Sydney



bottom
IAN ARMSTRONG DECKCHAIR 1966
Oil on canvas 40in x 32in
Australian Galleries, Melbourne

below
ROBIN WALLACE-CRABBE GIRL ON A DISHEVELLED BED (1966)
Oil on canvas 34in x 34in
Macquarie Galleries, Canberra



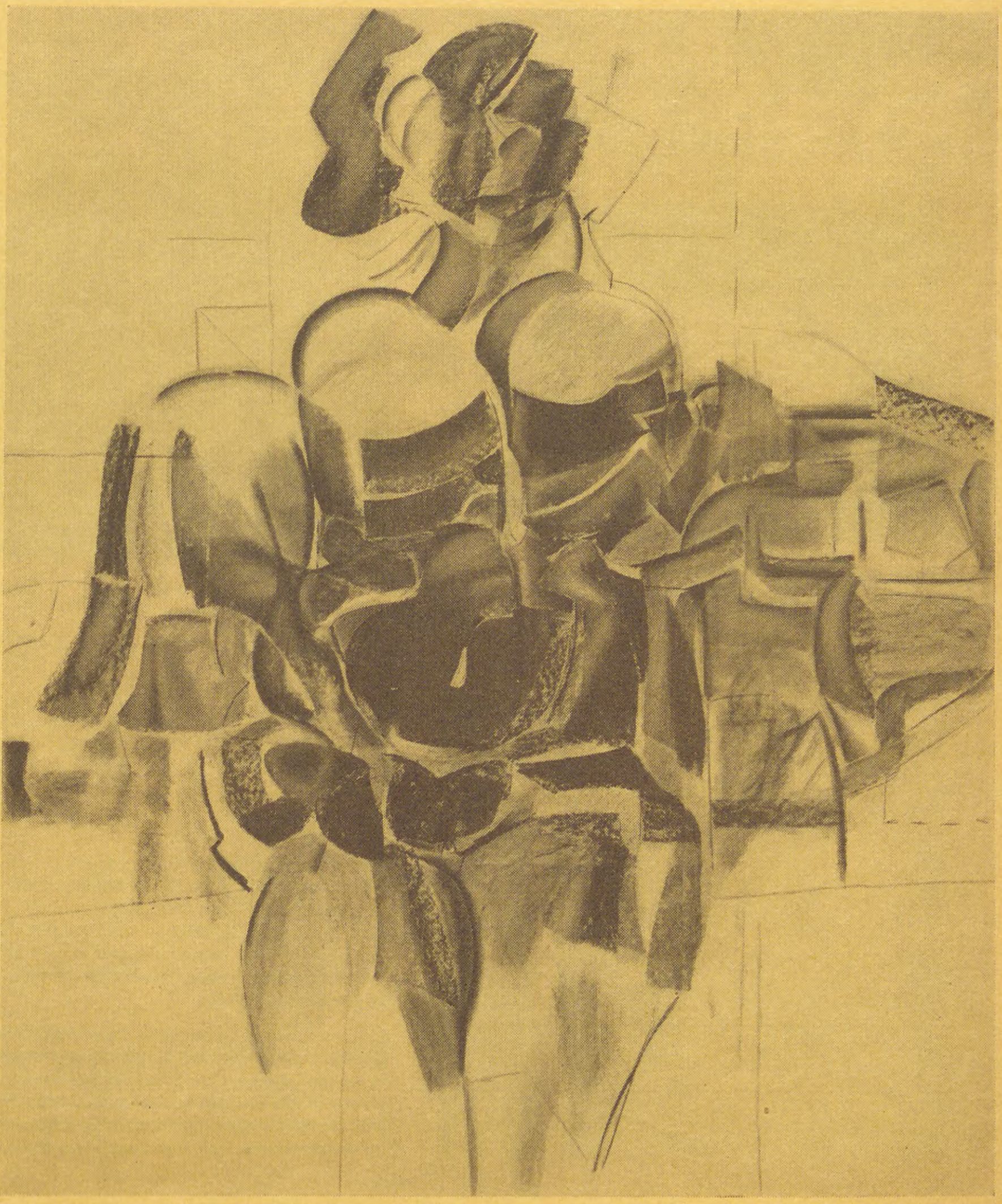
CAMERON SPARKS
Ink and wash 17in x 12in
Macquarie Galleries, Sydney

Robin Wallace-Crabbe liberates his uniformly coloured, silhouetted nudes to dance and cavort with lively ecstatic hedonism. Sometimes they appear in series like rows of photographs of varied poses. There are references to Matisse, but Wallace-Crabbe does not let their levity and levitation go too far, and he holds them captive with large flat areas. It is not usual for a Melburnian to treat the human form with such gaiety

William Wright, who showed at London's Traverse Gallery in 1965 and at Edinburgh in 1966, is a young Australian living in London. He is concerned with the analysis, fragmentation and re-unification of the human form and wants these processes to go on, as it were, simultaneously. His charcoals have a vivacious rhythm and energy that recall the English Vorticists and the Futurists, though he has none of

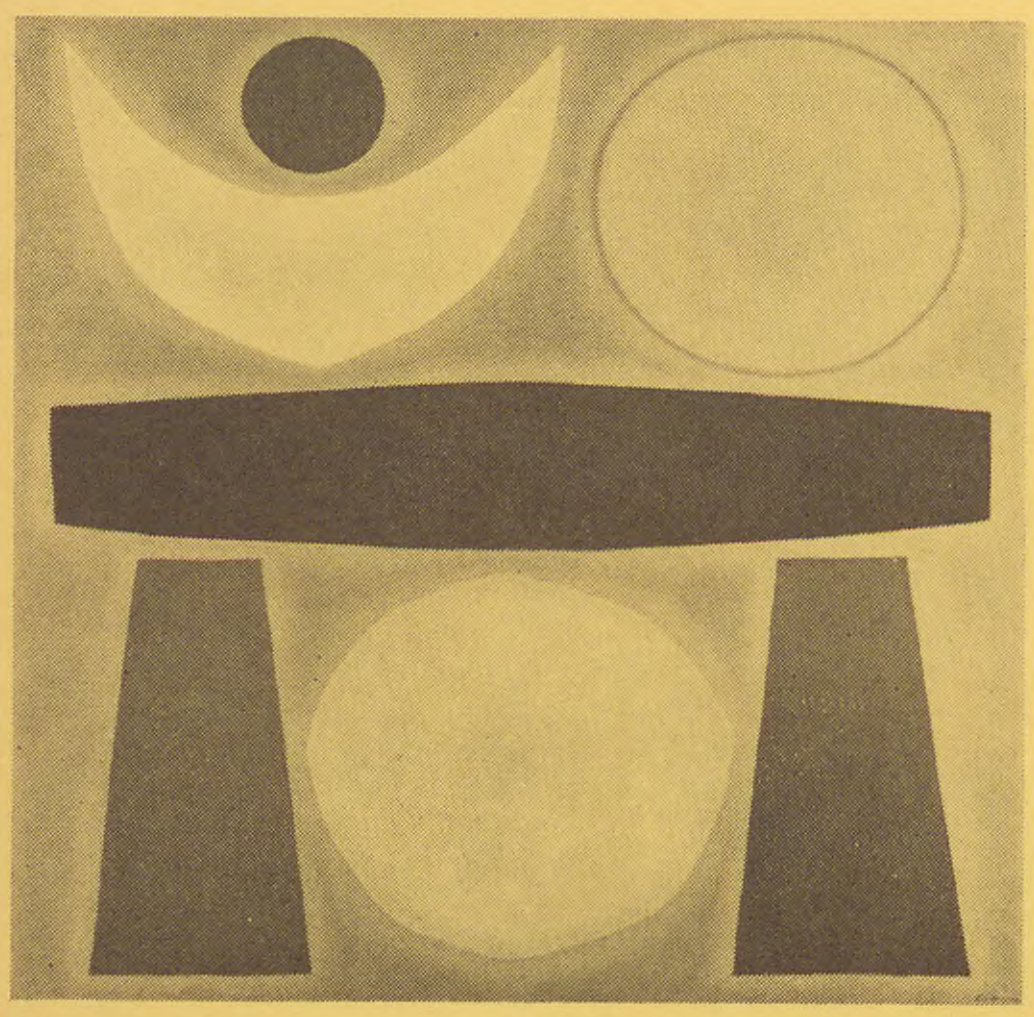
WILLIAM WRIGHT
FIGURE (1965–6)
Charcoal 48in x 40in
Traverse Gallery, London

Wyndham Lewis's over-emphasis, and the luminosity of the charcoal and the more placid areas render Wright's Futurism more contemplative. When he uses acrylics the veiled and overlapping areas of the charcoal disappear, but the same disintegrating amalgamating paradox in his work prevails. There is an energetic grace and variety of movement that, in comparison, reduce other analysts of form to rigor mortis.

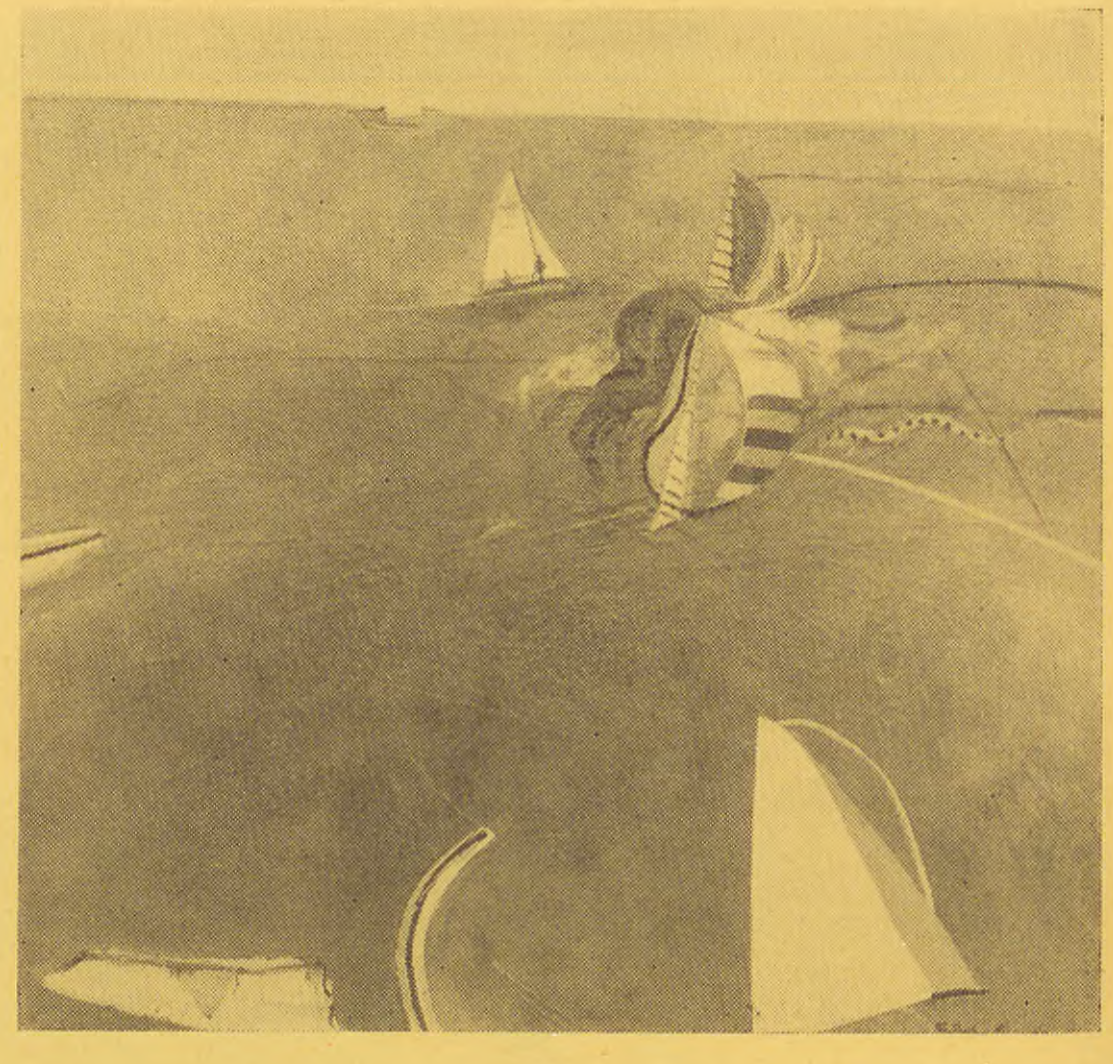


bottom
PETER WRIGHT MEKONG 1966
Acrylic and polymer vinyl on hardboard 50in x 48in
Gallery A, Sydney

below
JOHN COBURN TEMPLE II (1966)
Oil on canvas 68in x 74 in
Kym Bonython's Hungry Horse Art Gallery, Sydney



JOHN FIRTH-SMITH BLUE WATER and 5.0.5 1966
Collage on canvas 42in x 46in
Gallery A, Sydney



Giant hard-edge leaves like a botanist's heraldry, a splendid work in black and white of bird-foliage forms, and radiant discs in incandescent skies marked Coburn's show, that was one of assured maturity. Stonehenge, boulders and monumental forms are levitated with a calm gaiety; he is an undramatic, optimistic painter, intent on using commonplace signs as strange symbols of the feelings.

In a most successful first show Peter Wright made gay use of his justified debt to Miro and Kandinsky and reasserted the claims of whimsical shapes and unpredictable colour. Some titles were from the Vietnam conflict and perhaps they were to indicate the transforming qualities of rococo hedonism, for the show was a refreshing antithesis of the dour and profound.

Art Directory

EXHIBITIONS

Amendments to previously published information are denoted by italics.

Unless otherwise indicated exhibitions are by painters.

Brisbane, Queensland

DESIGN ARTS CENTRE, 167 Elizabeth Street Tel. 2 4540
January Mixed Show – artists, potters, sculptors and art workers
February as above but featuring Herbert Carstens
March as above but featuring Lori Sachs
Hours: Monday to Friday: 10 am – 4 pm

JOHNSTONE GALLERY, 6 Cintra Road, Bowen Hills Tel. 5 2217
Gallery will be closed during January, February and March 1967
Hours: Tuesday to Friday: 11 am – 6 pm
Saturday: 9.30 am – noon

KENNIGO STREET GALLERY, 118 Kennigo Street, Fortitude Valley Tel. 5 2172
February Thora Ungar and Ted Krumkalns
March Peter Abraham
Hours: Tuesday to Saturday: 10.30 am – 5.30 pm

MORETON GALLERIES, A.N.Z. House, 108 Edward Street Tel. 31 1298
January Gallery closed
6th February The Summer Exhibition (mixed)
Continuous exhibitions by Australian artists of traditional and contemporary approach
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9 am – 12.30 pm

QUEENSLAND ART GALLERY, Gregory Terrace Tel. 5 4974
Gallery collections
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
21st January – 19th February Archibald, Wynne and Sulman Exhibitions
March Acquisitions for 1966
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.)
January Gallery closed
15th February – 15th March Exhibition of 60 Drawings by G. W. Lambert, A.R.A., together with four of his earlier oils
Hours: Monday to Saturday: 9 am – 5 pm

BARRY STERN GALLERIES, 28 Glenmore Road, Paddington Tel. 31 7676
25th January Texture Survey
15th February John Dallwitz
8th March $50 and under
29th March Mike Kitching
19th April Gordon Samstag
Hours: Monday to Friday: 11.30 am – 6 pm
Saturday: 10 am – 5 pm

CENTRAL STREET GALLERY, Central Street, Tel. 26 3116
January Works on Paper
February Michael Johnson
March Josef Albers
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 10 am – 1 pm

CLUNE GALLERIES, 59 Macleay Street, Potts Point Tel. 35 2355
This Gallery will close in December 1966 and will reopen in January 1967 at 171 Macquarie Street, Sydney
Hours: Monday to Friday: 10 am – 5.30 pm

DARLINGHURST GALLERIES, 162 Crown Street, Darlinghurst Tel. 31 6252
January Gallery closed
February – March Exhibition of 100 Drawings by Sydney Painters
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. 2 0664 Ext. 2109
January Exhibition of Paintings, Sculpture, Furniture and Objects
February Exhibition of Drawings
March Peter Rushforth – pottery
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 9 am – 11.45 am

EL DORADO GALLERY, El Dorado House, 373 Pitt Street (between Bathurst and Liverpool Streets) Tel. 61 7476
January Selected Collection – paintings, prints and drawings
7th – 20th February Carole Symonds
March Easter Show
Hours: Monday to Friday: 10 am – 5.30 pm
Saturday: 10 am – 2 pm

'FARMER'S' BLAXLAND GALLERY, Pitt Street, Tel.2 0150 Ext. 390
18th – 31st January Bob Dickerson
15th – 28th February Children's Vynol Paint Competition
15th – 29th March The Young Contemporaries
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9 am – noon

GALLERY A, 21 Gipps Street, Paddington Tel. 31 9720
2nd – 11th March John Bell
16th – 25th March Janet Alderson
Hours: Monday to Friday: 10 am – 6 pm
Saturday: 10 am – 2 pm

KYM BONYTHON'S HUNGRY HORSE ART GALLERY, 47 Windsor Street, Paddington Tel. 31 5087
30th January Robert Boynes
20th February Marlborough Gallery's Prints
13th March Geoffrey Dance
3rd April William Gear
Hours: Tuesday to Sunday: 11 am – 6 pm

MACQUARIE GALLERIES, 40 King Street Tel. 29 5787
18th – 30th January Salvatore Zofrea (Main Gallery) Ursula Laverty – prints (Print Room)
1st – 13th February Eva Keky
15th – 27th February George Lawrence (Main Gallery) Peter Sparks (Print Room)
1st – 13th March Col Levy – pottery
15th March – 3rd April C.A.S. Autumn Exhibition
Hours: Monday to Friday: 10 am – 5 pm
Wednesday: to 7 pm

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra Tel. 32 2533
January Norma Redpath – sculpture
February Soo Pieng
March Desiderius Orban
Hours: Monday to Friday: 10 am – 5 pm
Saturday by appointment

WATTERS GALLERY, 397 Liverpool Street, Darlinghurst Tel. 31 2556
1st – 18th February Vivienne Binns
22nd February – 11th March Robert Williams
15th March – 1st April John Peart
Hours: Tuesday to Saturday: 10 am – 5 pm
Wednesday: to 9 pm

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby Tel. 95 6540
1st – 16th January Gallery closed
16th – 31st January Children's Annual Exhibition

4th – 18th February Teaching Artists of the Workshop
26th February – 11th March Judy Varley and Suzanne Gabriel – pottery
Hours: Monday to Friday: 10 am – 4 pm and 7 pm – 9.30 pm
Saturday: 10 am – 4 pm

Newcastle, New South Wales

NEWCASTLE CITY ART GALLERY, Cultural Centre, Laman Street Tel. 2 3263
18th January – 19th February Acquisitions 1966
1st March – 2nd April Early Australian Prints and Watercolours
Hours: Monday to Friday: 11 am – 5 pm
Saturday: 9 am – noon
Sunday: 2 pm – 5 pm

VON BERTOUCH GALLERIES, 50 Laman Street Tel. 2 3584
10th – 28th February Shay Docking
3rd – 21st March John Coburn
24th March – 4th April Irvine Homer
7th – 25th April Michael Kitching
Hours: Friday to Tuesday: 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
10th – 15th February Canberra Painters
1st – 5th March Brian Dunlop
28th March – 1st April Helge Larsen and Darani Lewers – jewellery

NUNDAH GALLERY, 4 MacArthur Avenue, O'Connor Tel. 4 3135
January Gallery closed
9th – 19th February Uldis Abolis
23rd February – 5th March W. Wiebenga; Udo Selbach – prints
Hours: Monday to Friday: 11 am – 5 pm
Saturday and Sunday: 2 pm – 5 pm

Victoria

ARGUS GALLERY, 290 Latrobe Street, Melbourne Tel. 329 6718
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
3rd January – 18th February Collection of work by Melbourne artists
20th February – 4th March James Parker
6th – 18th March Exhibition arranged by Australia-China Society
Hours: Monday to Friday: 10 am – 5 pm

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood Tel. 41 4303
January Gallery closed
7th – 17th February Jamie Boyd
28th February – 10th March Guy Boyd – sculpture
21st March – 7th April David Armfield (South Gallery); John Mason – nail reliefs (North Gallery)
Hours: Monday to Friday: 10 am – 5.30 pm

COOMBE DOWN GALLERIES, Barrabool Road, Highton, Geelong Tel. Ceres 230
26th February Kenneth Paul and John Witcombe – paintings and engravings
26th March Dunmouchin Potters Group
Hours: Saturday to Thursday: 10 am – 5.30 pm

CROSSLEY GALLERY, 4 Crossley Street off 50 Bourke Street, Melbourne Tel. 32 1811
Original Graphics by leading Australian, Japanese and European artists
Hours: Monday to Friday: noon – 5 pm
Saturday: 10 am – 2 pm

GALLERY A, 275 Toorak Road, South Yarra Tel. 24 4201
27th February – 11th March Janet Dawson
13th – 25th March Peter Powditch
Hours: Monday to Friday: 10 am – 6 pm
Saturday: 10 am – 2 pm

GALLERY 99, 99 Cardigan Street, Carlton Tel. 34 5319
Hours: Tuesday to Sunday: 2 pm – 6 pm

KATRINA GALLERIES, 485 Centre Road, Bentleigh Tel. 97 6715
January Landscape in Watercolour
February Lotte Porges
March Alex Hogan
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
January Gallery closed
26th February – 9th March Exhibition of paintings and sculpture
10th – 23rd March Arch Cuthbertson
24th – 28th March Closed over Easter
30th March – 13th April Bernhard Rust
Hours: Monday to Friday: noon – 6 pm
Sunday: 2 pm – 6 pm

NATIONAL GALLERY OF VICTORIA, Swanston Street, Melbourne Tel. 32 4811
To 22nd January Felton Bequest 1965–6
To 13th January McCaughey Prize
9th March – 11th April Rodin and His Contemporaries
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
Hours: Tuesday to Friday: noon – 6 pm
Sunday: 2 pm – 5 pm

SOUTH YARRA GALLERY, 10 William Street South Yarra Tel. 24 4040
Kenneth Rowell
Louis James
Paul Jones
Gareth Jones-Roberts
John Olsen
Hours: Monday to Friday: 10 am – 5 pm

VICTORIAN ARTISTS SOCIETY, 430 Albert Street, East Melbourne Tel. 32 3454
6th – 13th March Art Bargain Sale
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
6th February William Gear
27th February Arthur Evan Read
20th March Sydney Ball
10th April John Perceval
Hours: Tuesday to Saturday: 11 am – 6 pm

HAHNDORF GALLERY, Princes Highway, Hahndorf Tel. 88 7250
1st – 31st January S.A. Artists
1st – 28th February Australian Artists
1st – 31st March Pottery and Australian Artists
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
19th January – 12th February J. J. Hilder Anniversary Exhibition

Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm
Closed Christmas Day

NORTH ADELAIDE GALLERIES, Decca's Place, 93 Melbourne Street, North Adelaide Tel. 6 9438
Hours: Monday to Friday: 11 am – 6 pm
Saturday: 10 am – noon
Sunday: 2 pm – 5 pm

THE OSBORNE ART GALLERY, 13 Leigh Street, Adelaide Tel. 51 2327
Mixed Exhibition of Overseas, Interstate and Local Artists – paintings, ceramics and sculpture
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9 am – 11.30 am

WHITE STUDIO EXHIBITION GALLERY, Beaumont Common, Beaumont Tel. 79 2783
Hours: Tuesday to Saturday: 10 am – 5 pm

Western Australia

CLAUDE HOTCHIN ART GALLERY, BOANS LTD., Murray Street, Perth Tel. 23 0121
Hours: Monday to Friday: 9 am – 5.30 pm
Saturday: 9 am – noon

SKINNER GALLERIES, 31 Malcolm Street, Perth Tel. 21 7628
31st January Elwyn Lynn – Festival of Perth
February – March Festival Invitation Art Prize
Judge: Patrick Heron
Hours: Monday to Friday: 11 am – 5 pm
Sunday: 2.30 pm – 5 pm

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth Tel. 28 2825
January Homage to Kathleen O'Connor
February Watercolour Paintings by J. J. Hilder; Dolls from Japan
Hours: Monday to Friday: 10.30 am – 5 pm
Saturday: 9.30 – 5 pm
Sunday: 2 pm – 5 pm

Tasmania

TASMANIAN MUSEUM AND ART GALLERY, 5 Argyle Street, Hobart Tel. 2 2696
23rd January – 19th February Rodin and His Contemporaries
15th – 28th February Contemporary Art Society
March Works from the Tasmanian Art Gallery Collection – Historical and Contemporary
Hours: Daily: 11 am – 5 pm

MARY JOLLIFFE ART GALLERY, 139–141 St John Street, Launceston Tel. 2 5219
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 9.30 am – 11.30 am

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

Auckland, New Zealand

AUCKLAND CITY ART GALLERY, Wellesley Street East Tel. 21 796
January Contemporary New Zealand Painting 1966 and New Print Acquisitions
February – March New Zealand and Pacific Prints
Hours: Monday: noon – 4.30 pm
Tuesday to Saturday: 10 am – 4.30 pm
Sunday: 2 pm – 4.30 pm

BARRY LETT GALLERIES, 41 Victoria Street West Tel. 21 458
16th January – 27th Feburary Paintings from stock
30th January – 11th February Preview 1967
13th – 24th February Merlene Young
13th – 24th March Michael Illingworth
27th March – 8th April Ralph Hotere
10th – 22nd April Patrick Hanly
Hours: Monday to Thursday: 10 am – 5.30 pm
Friday: 10 am – 9 pm

JOHN CORDY GALLERY, 14 Customs Street East Tel. 43 356
Permanent display New Zealand paintings, Maori artefacts, European paintings and works of art
Hours: Monday to Friday: 9 am – 5.30 pm

JOHN LEECH GALLERY, 10 Lorne Street Tel. 45 081
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
16th – 27th January Art and Liturgy – living New Zealand arts and crafts, religious paintings, sculpture, silversmithing
30th January – 11th February Adrian Cotter – pottery and prints
6th – 18th March Ray Hamon – Waiomu drawings
27th March – 8th April Jan Nigro
Hours: Monday to Thursday: 10 am – 5.30 pm
Friday: 10 am – 9 pm

COMPETITIONS AND PRIZES

New South Wales

BATHURST CARILLON CITY FESTIVAL ART PRIZE: Both acquisitive, oil, $400: watercolour or other media than oil, $100. Judge: Wallace Thornton. Closing date: 15th September, 1967. Particulars from: Miss Suzanne Palmer, Marsden School, Bathurst.

CHELTENHAM GIRLS' HIGH SCHOOL PARENTS' & CITIZENS' ASSOCIATION 2nd ART EXHIBITION 1967: Oil or PVA, traditional, $150; watercolour, traditional, $150; oil or PVA modern, $100; watercolour, modern, $100; other media than above $50., Closing date: 21st April, 1967. Particulars from: V. C. Watch, 2 Kells Road, Ryde.

CURRABUBULA RED CROSS ART EXHIBITION: Oil, traditional, $100. Judge: Elaine Haxton. Oil, contemporary, $100. Judge: Strom Gould. Any medium other than oil, $50; still life, $40; portrait, $30. Closing date: 1st February, 1967. Particulars from: Mrs E. G. Cooke, Coomarang, Currabubula.

MAITLAND PRIZE 1967: All sections by artist resident in Australia. Acquisitive, drawing or painting, $500; non-acquisitive, print $50. Closing date: 16th January, 1967. Particulars from: Secretary, Showground, Melbourne Street, Maitland.

ORANGE FESTIVAL OF ARTS ART PRIZE: Both acquisitive, any media, traditional, $400; any media, abstract, $400. Judges: Elwyn Lynn and Ken Unsworth. Closing date: 6th February, 1967. Particulars from: J. Rumble, 2 Park Lane, Orange.

ROYAL EASTER SHOW ART COMPETITIONS: Rural Bank Art Prize, rural traditional, 1st $1,000, 2nd $300, 3rd $100. Judge: Daryl Lindsay. Sir Charles Lloyd Jones Memorial Art Prize for Portraiture, $1,000. Judge: Robert Haines. Commercial Banking Company of Sydney Limited Art Prize, 1st $300, 2nd $150, 3rd $50. Judge: Frank McNamara. Associated National Insurance Art Prize, abstract or modern oil, 1st $300, 2nd $150, 3rd $50. Judge: David Thomas. Farmer & Company Limited Sculpture Prize $500. Judges: Alan Ingham, Darani Lewers. Warwick Fairfax Human Image Prize, $500. Judge: William Dobell. Closing date: 10th February, 1967. Particulars from: Royal Agricultural Society of New South Wales, Box 471, G.P.O., Sydney.

SCONE ART PRIZE: A painting or paintings to the value of $500 will be purchased from

PRIZEWINNERS

the Exhibition upon the advice of an adjudicator to be appointed. Particulars from: Mrs D. E. Barton, P.O. Box 104, Scone.

Victoria

BENDIGO ART PRIZE 1966: Both acquisitive, oil, $300; watercolour, $75. Closing date: 28th October, 1966. Particulars from: B. S. Andrew, Hon. Secretary, Bendigo Art Society, Bendigo.

MILDURA PRIZE FOR SCULPTURE 1967: Judges: Donald Brook, Thomas McCullough, Laurie Thomas. Closing date: 3rd February, 1967.

NATIONAL GALLERY SOCIETY OF VICTORIA DRAWING PRIZE: Folio of drawings by artists between the ages of 16 and 25 years at 31st December, 1966, $200. Judge: Fred Williams. Closing date: 11th November, 1966. Particulars from: National Gallery Society of Victoria, National Gallery of Victoria, Swanston Street, Melbourne.

PORTLAND PRIZE: Closing date 24th February, 1967. Particulars from: C. E. Woolcock, 36 Townsend Street, Portland.

ROTARY CLUB OF CAMBERWELL ART PRIZE: Both acquisitive, traditional, $700; watercolour traditional, $500. Closing date: April, 1967. Particulars from: Secretary, Rotary Club of Camberwell, 2 Kenilworth Street, Balwin, E.8.

SHEPPARTON ANDREW FAIRLEY ART PRIZE 1967: Acquisitive, oil or similar medium, $1,000. Judge: Charles Bush. Closing date: 17th February, 1967. Particulars from: Town Clerk, Civic Centre, Shepparton.

South Australia

MAUDE VIZARD WHOLAHAN COMPETITION 1967: All acquisitive, landscape or seascape painted mainly or entirely in oil or some like medium or polyvinyl acetate, $1,000; watercolour, $300; original print, $60. Closing date: 2nd June, 1967. Particulars from: Royal South Australian Society of Arts, Institute Building, North Terrace, Adelaide.

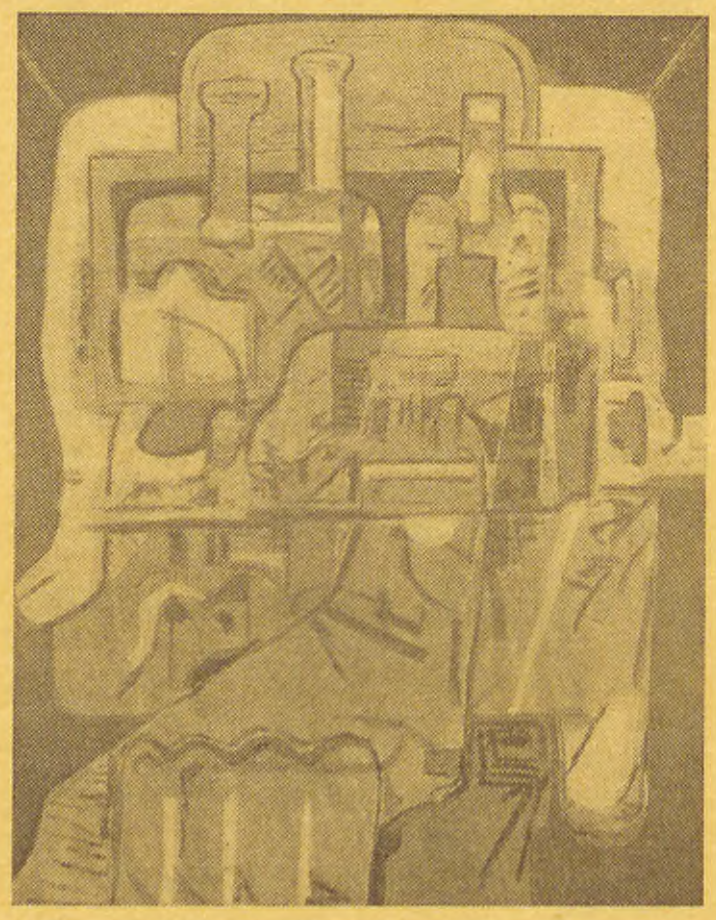
MELROSE PRIZE 1967: Portrait, single figure or figure composition, $500. Judges: Elliott Aldridge, Robert Campbell, James Fairfax. Closing date: 31st March, 1967. Particulars from: National Gallery, North Terrace, Adelaide.

Western Australia

BUNBURY ART PRIZE: All acquisitive, oil, single figure or figure composition, $200; watercolour, $84; drawing, $50. Particulars from: Miss Lorraine Ytting, 187 Spencer Street, Bunbury.

HELENA RUBINSTEIN MEMORIAL AWARD, 1966: Best portrait, $615. Closing date: 19th June, 1967. Particulars from: Boans, Box C105, G.P.O., Perth.

PERTH PRIZE FOR DRAWING: Open, $420; under 25 years of age, $147. Closing date: July, 1967. Particulars from: Mrs T. R. B. Courtney, Hon. Secretary, Art Gallery Society of Western Australia, Western Australian Art Gallery, Beaufort Street, Perth.



JAN SENBERGS HEAD COUNTER (1966)
Serigraph 35in x 28in
Rudy Komon Gallery, Sydney

Queensland

CAIRNS ART SOCIETY CONTEST:
Peter Stuyvesant Award: Colin Tress
Traditional: Irene Amos
Non-traditional: Ngunu Preston

H. C. RICHARDS MEMORIAL PRIZE:
Col Jordan

REDCLIFFE ART CONTEST:
Judges: Margaret Olley, Kathleen Shillam, George Wilson-Cooper
Oil representational: Elizabeth Cummings, Colin Williams (equal)
Oil non-representational: Kenith Willes
Watercolour: Francis K. de Silva
Children's activities: Harold Lane

ROYAL NATIONAL AGRICULTURAL AND INDUSTRIAL ASSOCIATION OF QUEENSLAND:
Traditional oil: M. Sherlock
Portrait in oil: Maximilian Feuerring
Traditional watercolour: G. W. Cooper
Second: D. Kemshead
Watercolour any style: R. Jago

SPRINGBROOK ART PRIZE:
Any media: Anne Graham
Ceramics: Diane Peach

New South Wales

ASHFIELD ART PRIZE:
Judges: Douglas Dundas, William Salmon, David Strachan
Traditional oil: Colin Williams
Non-traditional oil: Margaret Woodward and P. Boileau (equal)
Traditional watercolour: U. Abolins
Contemporary Watercolour: Patricia Englund

ALBURY ART PRIZE:
Oil: George Johnson
Watercolour: Franz M. Kempf
Monochrome: Graeme Sturgeon

BERRIMA DISTRICT ART SOCIETY AWARDS:
Any media: Mike Kitching
Watercolour, print or drawing: Peter Laverty

BLAKE PRIZE FOR RELIGIOUS ART:
Blake Prize: Rodney Milgate
D'arcy Morris Memorial Prize: Ken Reinhard

BRITANNICA AUSTRALIA AWARD FOR ART:
Ursula Hoff

CURRABUBULA RED CROSS ART EXHIBITION:
Oil traditional: Dorothy Clemens
Oil contemporary: Harry Frost
Any other medium: Harry Frost
Still Life: Cameron Sparks
Religious: Roland Gruyp

DRUMMOYNE ART PRIZE:
Oil traditional: Frank Spears
Watercolour traditional: Frank McNamara
Any medium non-traditional: Henry Salkauskas
Graphic: J. Mackin

ENGLISH SPEAKING UNION TRAVELLING ART SCHOLARSHIP:
Judges: Lindsay Churchland, David Strachan, J. A. Tuckson
Winner: T. P. O'Donnell
Special Award: Leonard Matkevich

GRAFTON JACARANDA ART EXHIBITION PRIZES:
Any medium traditional: Phyl Waterhouse
Any medium contemporary: Tom Green

JOHN McCAUGHEY PRIZE 1965:
Judges: Trustees of the Art Gallery of New South Wales
Winner: Ian Fairweather

MIRROR WARATAH FESTIVAL ART COMPETITION 1966:
Invitation Prize: Judges: Kym Bonython, Elwyn Lynn, J. A. Tuckson
Winners: Robert Dickerson, Dick Watkins (equal)
Traditional: Judges: David Strachan, Brian Stratton, Alan Thompson
Winner: Colin Williams
Contemporary: Judges: Earle Backen, Weaver Hawkins, Stan de Teliga
Winner: Ronald Lambert
Sculpture: Judges: Herbert Flugelman, Bim Hilder, Laurie Ware
Winners: Ian Shaw, Stephen Skillitzi, Lyn Woodger
Pottery: Judges: Mollie Douglas, Ivan McMeekin, Margaret Tuckson
Winner: Stephen Skillitzi

MOSMAN ART PRIZE 1966:
Oil or other modern media: Ken Reinhard
Watercolour: Eva Kubbos
Print: Elizabeth Rooney

MUDGEE SECOND ANNUAL ART EXHIBITION:
Oil: Ronald Lambert
Watercolour: Malcolm Park

N.S.W. CHAPTER OF THE ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS ARCHITECTURE AWARDS:
Civic Design Award: Gladesville Bridge and its approaches – architects for the Department of Main Roads: G. Maunsell & Partners; The Civic Engineering Department of the University of Sydney; Societe Technique pour L'Utilisation de la Precontrainte; Fowell, Mansfield & MacLurcan.
Sulman: Tocal Agricultural College – architects Ian MacKay and Phillip Cox
Blacket Award: Tocal Agricultural College

ROBIN HOOD COMMITTEE ELEVENTH ANNUAL ART CONTEST:
Oil: Elwyn Lynn
Watercolour: Henry Salkauskas

ROY H. TAFFS CONTEMPORARY ART SOCIETY AWARD:
Judges: James Gleeson, John Reed, Lucy Swanton
Winner: Dick Watkins

RYDE ART AWARD:
Judge Traditional Section: Alan Hensen
Oil traditional: Gwen Farrar and Brian Stratton (equal)
Watercolour traditional: Margaret Coen
Judge Modern Section: Peter Laverty
Oil modern: Henry Salkauskas
Watercolour modern: Henry Salkauskas

TRANSFIELD ART PRIZE:
Norma Redpath

W. D. & H. O. WILLS ART PRIZE:
Fred Williams

Victoria

BENDIGO ART PRIZE:
Judge: Brian Finemore
Oil: Dorothy Braund
Watercolour: Julian Smith

ELTHAM ART AWARD:
Painting: Robert Hunter
Sculpture: Matcham Skipper
Open award: Norma Jones-Roberts

GEELONG ART GALLERY ASSOCIATION COMPETITION:
Corio Five Star Whisky Prize:
Judge: Laurie Thomas
Winner: John Molvig

LATROBE VALLEY ART COMPETITION:
Judge: G. Binnis
Winner: R. Bishop

POTTERS COTTAGE PRIZES:
H. R. Hughan and Peter Rushforth

South Australia

NAMATJIRA MEMORIAL ART PRIZE 1966:
Judge: Claude Hotchin
Winner: Carolyn Edwards
Founder's Award: Robert Landt

RECENT GALLERY PRICES

ASPDEN, David: Karma, liquitex on canvas, 70 x 38, $400 (Watters)
BORLASE, Nancy: Tied Up, oil, 36 x 46, $200 (Macquarie)
CONNOR, Kevin: Nude in Yellow, oil, 24 x 24, $200 (Macquarie)
DAWS, Lawrence: The Dark Rider, $750 (South Yarra)
FIRTH-SMITH, John: Sale at Flint and Steel, oil on canvas, 39 x 45, $200 (Gallery A)
GLEESON, James: Hercules in the Shirt of Nesus, oil, 6 x 9, $120 (Macquarie, Canberra)
GRECO, Emilio: Large Crouching Figure, cement, 51in high, $11,710 (David Jones)
HAXTON, Elaine: Autumn, oil, 31 x 27, $300 (Darlinghurst)
HOOD, Kenneth: Bathers I, oil, $440 (Johnstone)
KAHAN, Louis: Nude, thread, $90 (Nundah)
KING, Inge: The Great Gate, welded steel, $1,000 (Sculpture Centre, Canberra)
LAMBERT, Ron: Vernacular Architecture – the Doggone, oil on canvas, 48 x 33, $252 (Barry Stern)
LYLE, Max: Running Figure, painted metal, $180 (Sculpture Centre, Canberra)
MORIARTY, Mervyn: The Flower Hunters, 90 x 48, $315 (Design Arts Centre)
O'BRIEN, Justin: Interior with Still Life, oil, 24 x 30, $650 (Macquarie)
PARR, Lenton: Sculpture, welded steel, $200 (Sculpture Centre, Canberra)
PROCTOR, Thea: Nude on a Couch, watercolour, 12 x 14, $95 (Macquarie)
RICHMOND, Oliffe: Walking Man, bronze, $1,200 (Sculpture Centre, Canberra)
SHEPHERDSON, Gordon: The Sticker, 48 x 72, $160 (Design Arts Centre)
SUTTON, Phillip: Norfolk Landscape, 54 x 40, $800 (David Jones)
WAKELIN, Roland: Blues Point, 1933, oil, 24 x 35, $500 (Macquarie)

GALLERY ACQUISITIONS

Queensland Art Gallery

BLACKMAN, Charles: Dream Estuary, oil
BRAUER, Johannes: Seven etchings and woodcuts (Gift of the artist)
GRECO, Emilio: Bather Number 1, 1956, bronze; Reclining Nude Girl, 1961; Reclining Nude with Knees raised, 1964, drawings
JAPANESE: Vase, 18th century (Gift of Mr & Mrs H. A. Barker)
MARTENS, Conrad: View of Port Jackson from Brown's cottage, 1843, drawing; View of Johnson's Bay from Balmain Road, 1843
TULLOCH, D.: Five prints (goldfields 1851)

Art Gallery of New South Wales

BADJARAI: Mimi Spirits, aboriginal bark painting
CAMBIASO, Luca (Italian): Bacchanalian figures, drawing
CHINESE: Ceramics, six pieces
DAVIDSON, Constance [*nee* Blake] (British 19th century): Nine watercolours
DICKSON, Wendy: Costume design 'Atahuallpa', *The Royal Hunt of the Sun*, watercolour
ENGLUND, Patricia: Form, stoneware vase
ENGLUND, Ivan: The Unlimited, stoneware vase
ITALIAN, 16th century, Style of Lelio Orsi: Copy of part of Raphael's Expulsion of Heliodorus from the Temple, drawing
MALES, Miha: Fisherwoman from Istria, lithograph (Gift of Mr G. Karoly)
MARMOL, Ignacio (Spanish): Red with White Ball, oil
MILGATE, Rodney: Generation on Trial, oil
MILLER, Godfrey: Australian landscape study, study – horse, figure drawing – standing nude, study – bird, life drawing, life drawing, six drawings; Landscape, oil drawing
NGULEIWGULEI: Dancing Mimi, aboriginal bark painting
PIDGEON, William: William Dobell, oil
PRIMITIVE ART: Canoe shield, Massim area; Cult hook, Kanangabbi, New Guinea; Grave figure, Ambrym, New Hebrides (Melanesian)
SERGIO: The Prisoner, lithograph (Gift of Mr G. Karoly)
STREETON, Sir Arthur: Portrait of a Young Woman, oil

Newcastle City Art Gallery

BEESTON, Mary: Blue Gum, oil (Gift of the Art Gallery and Conservatorium Committee)
BUNNY, Rupert: Le Village, oil
COBURN, John: Dark Descent, oil
KUBBOS, Eva: Black Temple, ink
O'BRIEN, Justin: The Youth, oil (Gift of the Newcastle Soroptimists Club)
RAFT, Emanuel: Serigraph No 10 and No 12
SCOTT, Rona: Primordial Landscape, oil (Gift of the Art Gallery and Conservatorium Committee)
SELLBACH, Udo: To Chain and To Ignore from The Target is Man Series, and Head, all etchings
THAKE, Eric: The Habitat of the Dodo, linocut
WAKELIN, Roland: The White House, oil
WAKELIN, Roland: Landscape, oil (Gift of the Art Gallery and Conservatorium Committee)

National Gallery of Victoria

BALL, Sydney: Canto No. 21, oil on canvas
BELL, George: Toinette, oil on canvas on board
BILU, Asher: Yuga 11, oil on hardboard
BRODZKY, Horace: Two drawings
BRYANS, Lina: Bush, oil on canvas on card
CANDID, Pietro: Lamentation over the Dead Christ, oil on panel
CARPET: wool, Bokhara, Late 19th century
COSTUME AND ACCESSORIES: collection of 18th-20th century British and Australian
COUNIHAN, Noel: Wire, oil on hardboard
DEL VAGA, Pietro: The Holy Family, oil on panel
HAJIWARA, Hideo: Fantasy in White 1962, colour woodcut
HAVYATT, Richard: Untitled 1966, wash drawing
HICK, Jacqueline: Lazarus, oil on hardboard
HOKUSAI: Old Man and Girl with Samisen, ink drawing
ISOBE, Yukihasa: Work B2, 1961, colour lithograph
ITALIAN: Florentine School, sheet of drawings of 'Uomini Famosi', ink and wash drawing
JACKS, Robert: Timbrel & Harpsoothe, oil on canvas
KAY, Barry: 2 designs for costume, set – Don Quixote, gouache
KIDOKORO, Sho: Broken flag, colour woodcut
LAWLOR, Adrian: Self Portrait 1936, pencil drawing
MORI, Yoshitoshi: Kanjincho 1965, stencil print
SCHLANGENGLAS: German, Late 16th century
SCULPTURE – HEAD OF GUDEA: Diorite, Sumerian, c. 2080 B.C.
SHARAKU, Toshusai: Matsumoto Yonesaburo, colour woodcut
SPRAGUE, Ian: Bowl, stoneware
STOCKS, Norman: Chair, blackwood and hide
WALTON, George: Portrait of a Girl, 1886, oil on canvas
WHISTLER, James McNeill: Liverdun, etching

National Gallery of South Australia

BACHELIER, Jean J.: Still Life with Flowers and a Violin, oil
CHINESE: Bowl, porcellanous stoneware. Chun ware, Sung Dynasty, A.D. 960–1279
CHINESE: Dish, porcelain. Lung-ch'uan ware, 14th-15th century
CHINESE: Jar, stoneware with black glaze. Honan province, Sung Dynasty, A.D. 960–1279

WILLIAM FRATER STREET IN WINTER (c.1940)
Oil on cardboard 17in x 23in
Retrospective–National Gallery of Victoria

RECENT ART AUCTIONS

DELAROCHE, Paul A. H.: Sketches of Flowers watercolour
HANRAHAN, Barbara: The Three Sisters, etching
JAMES, Louis: Meeting Point, pen
JONES, Emma: Portrait of Joseph Lang, Unidentified Portrait of a Woman, both charcoal
MURRAY, Alexander: On the Torrens, watercolour
REES, Lloyd: Werri Creek, watercolour drawing

Western Australian Art Gallery

CONDER, Charles: Night in a Garden in Spain, oil
CRESS, Fred: Seated Nude in a Studio, drawing
FULLBROOK, Sam: Two Aeroplanes, oil
KEYS, Eileen: Desert, thrown ceramic
KUBBOS, Eva: Untitled, drawing
LAURENS, Henri: Femme Accroupie, Femme Couchee, drawings
MARINI, Marino: Piccolo Cavaliere, sculpture
MILLER, Godfrey: Male Nude, Bird, 4 Nude Studies, drawings
O'CONNOR, Kathleen: Canterbury Bells, Conversation in Luxembourg Gardens, oils
SMITH, Matthew: Still Life with Clay Figure, oil
SMITH, Richard: Buzz, oil
WILLIAMS, Fred: Fox Leaping, 1966, etching; Isobel Crawling, drawing
WROTH, Ian: Horse and Rider, drawing

Tasmanian Museum and Art Gallery, Hobart

HEYSEN, Sir Hans: Flinders Ranges, pencil drawing
LESUEUR, C. A.: Terre de Diemen/Armes et Ornemens, coloured engraving
LYCETT: Distant View of Hobart Town/Van Diemen's Land, from Bluffhead; View of Hobart Town, Van Diemen's Land, coloured aquatints
de SAINSON: Hobart Town/Vue du Cote des Caseines/Ile Van-Diemen, coloured lithograph
UNKNOWN ARTIST: Ando Cloisonne: Fish, cloisonne

James R. Lawson Pty. Ltd., Sydney
28th September, 1966

FRIEND, Donald: The Banaroons, pen and wash, 16 x 13, $50
GILL, S. T.: Explorer's Camp in S.A., 1846, watercolour, 12 x 9, $190
HART, Pro: Broken Hill Landscape, oil, 9 x 7, $115
HILDER, J. J.: Landscape, watercolour, 11 x 5, $120
JESSUP, Fred: Flower Study, watercolour, 10 x 8, $80
KMIT, Michael: Study of a Girl, oil, 14 x 18, $210
LINDSAY, Norman: The Captive, watercolour, 18 x 23, $220
WAKELIN, Roland: Sydney 1939, oil, 24 x 30, $180

Geoff K. Gray Pty. Ltd., Sydney
26th October, 1966

BRAQUE, Georges: L'Oiseau Multicolor, lithograph, $210
BUFFET, Bernard: Maison de Pecheurs en Bretagne, pen and ink and watercolour, 19 x 25, $2,520; Le Vase Blanc-Rideau Bleu, watercolour and wax, 25 x 19, $1,260
CHAGALL, Marc: Violoniste et Danseuses aux Tambourins, monotype, 12 x 16, $6,090
DRYSDALE, Russell: The Councillor's House and Abandoned Mineshaft, oil on board, 32 x 40, $10,185
COHEN, Alfred: Flowers, oil, on board, 32 x 24, $315
EPSTEIN, Sir Jacob: Betty Cecil, bronze, 22in high, $4,410
ERNI, Hans: Etude du Nu, brown chalk, 22 x 10, $189
HEYSEN, Sir Hans: Woodside Pastoral, watercolour, 19 x 25, $577.50
LAURENCIN, Marie: Bol de Fleurs, pencil and crayon, 7 x 5, $357
MARINI, Marino: Tete d'un Homme, bronze, 13in high, $1,365
NOLAN, Sidney: Leda and the Swan, oil on paper, 12 x 9, $682.50; Shakespeare Sonnet, oil on paper, 25 x 20, $1,995
PAOLOZZI, Eduardo: Marine Composition, lithograph, $52.50
PICASSO, Pablo: Banderilles, linocut, 6 x 9, $483
PIPER, John: Three Suffolk Towers, painted relief on canvas board, 36 x 48, $840; Birstan, Suffolk, gouache, 20 x 13, $420
RODIN, Auguste: La Tempete, bronze, 14in high, $3,570
ROUAULT, Georges: Au Pays de la Soif et de la Peur, lithograph, $168

ARCH CUTHBERTSON THREE FIGURES (1966)
Oil on hardboard 48in x 60in
Barry Stern Galleries, Sydney

SEPTIMUS POWER, H.: Pulling Hard, water-colour, 18 x 23, $126

TANNING, Dorothy: Deux Mots, 51 x 37, $252

VENARD, Claude: Deux Enfants dans le Jardin, 21 x 28, $619.50

James R. Lawson Pty. Ltd., Sydney
1st December, 1966

ELYARD, Samuel: Bear Island, watercolour, 15 x 7, $50

FEINT, Adrian: Floral Nocturne, oil, 21 x 24, $210

GARRETT, Tom: The Inlet, monotype, 15 x 10, $75

LINDSAY, Norman: Surf Riders, watercolour, 11 x 15, $100

MARTENS, Conrad: The Fertile Valley, water-colour, 21 x 15, $260

STREETON, Sir Arthur: Daphnis and Chloe, oil, 30 x 20, $230; The Markets – Melbourne, oil, 18 x 12, $250; Nude, oil, 9 x 7, $200; A verse from Omar, watercolour, 12 x 20, $150

FOR SALE OR WANTED

Entry $8.00 per inch

INFORMATION SOUGHT FOR DISSERTATION

TISSOT, J. J.: Location of paintings, prints, drawings and other documentation in Australia. Willard Misfeldt, Dept. of Art and Archaeology, Washington University, Saint Louis, Missouri, U.S.A.

Editorial

In this small world of today, where means of communication are so immediate and all-embracing, we hear of disasters, wherever they take place, almost as soon as they have occurred and, because of this widespread reportage, this familiarity with so many tragedies, we are inclined to become blasé and remain unmoved by such events. However, the deaths of one hundred and sixteen children, as well as adults, at Aberfan in Wales, stirred even the most hardened amongst us, not only because of the loss of child life but also because the tragedy could have been prevented. The horror of that catastrophe rather overshadowed the disastrous floods in Italy which followed soon after it.

The full extent of the devastation caused by these floods is at last becoming apparent to us and again the tragic loss of life and damage to private property is to be deplored; but the calamitous aspect of the catastrophe, now being realized, lies in the irreparable damage to the architectural monuments of the museum city of Florence, the loss of rare books, the ruination of irreplacable paintings and the destruction of valuable records of world-wide significance.

In two articles in the *Sydney Morning Herald* newspaper, Mr Robert Hughes, a former contributor to this magazine, has given a graphic account of the extent of that loss and of the efforts being made by volunteers from many parts of Italy and elsewhere to recover some of the priceless treasures from the mud and filth in which they are buried. Mr Hughes's descriptions have made us realize how much a part of the tragedy of Florence we all are.

Mrs Charmian Michahelles, an Australian who, with her husband, lives in Florence, has written to her cousin in Sydney:— '. . . the Arno looked as though it was literally devouring Florence – I thought there would be hundreds of dead, but luckily there were relatively few. To see Florence now is a heart-rending sight. A photograph cannot give you any idea of what it is like. Everything is covered with a yellowish mud, everything is soaking, wringing wet, there is a sickly stench, a ghastly clinging odour. Everyone is having strange dreams . . . My mother-in-law was working up to her eyes in mud, extricating precious documents at the Archivio di Stato. Amongst other things, she was pulling out more letters of Savanarola! Another thing she saw was a group of students helping to move paintings. They had thrown a board of wood across a particularly slushy puddle and were using it as a bridge. Suddenly one of them

Letters

decided to look and see what the board was – it was a Fra Filippo Lippi! The whole thing has been unbelievable. To get an idea of it you ought to see the documentary made by Franco Zeffirelli with Richard Burton'.

It now seems from the reports that all methods are being used in the vast and depressing task of salvage: from the careful and tedious work that can be done only by human hands to the employment of every available scientific means. Uppermost in the minds of those of us who are separated physically by so great a distance is the feeling of gratitude to the hundreds of scholars, students and others who gave immediate, spontaneous and practical help in the work of retrieving the treasures from the destructive and tenacious mud. Their contribution was made when time was of the essence – when minutes and hours, not days and weeks, were vital.

At least two funds have been established to offer relief help to the Italian Government but subscribers to this magazine may care to make donations more directly toward the restoration of art treasures. Mr Ronald Millen, who is a regular contributor to this magazine, lives in Florence and works as a restorer in the Uffizi. Any donations sent to *ART and Australia* will be acknowledged in the next number and forwarded to him for presentation to the most appropriate authorities for this purpose.

Sir,

Dr D'Arcy Ryan does well to draw our attention to the inadequacy of some critical discussion of what he calls 'Ethnic Art'. He is, of course, absolutely right to insist on the importance of understanding the cultural context for a full appreciation of the work under review; but I do not think that the theoretical foundations on which his arguments rely are entirely sound.

It does not appear that Dr Ryan has distinguished clearly enough between the appraisal of aesthetic objects in general, and of works of art, which constitute only a segment of the spectrum. Consequently, he is inclined to underestimate the extent to which a critic might make aesthetically sensitive and perceptive remarks about any object that comes to his attention, entirely without reference to the separate question whether this thing should or should not be regarded as a work of art. This question is, I think, much less important than is generally supposed, and I shall not challenge Dr Ryan's own intentionalistic definition. The objection to it, for present purposes, is not so much that it is inadequate or false as that it is irrelevant.

One of Dr Ryan's own excellent examples will serve to make all the points that matter. He complains that a critic once described as 'especially horrific' a New Guinea mask that would have been worn, in its society of origin, for comic relief. And he argues, as well, that remarks of this sort describe only 'the critic's own personal reactions' and are therefore culpably subjective.

But now let us suppose that this critic had described the mask (correctly, on Dr Ryan's view) as 'especially comical': how would his argument stand? The knowledgeable and perceptive fellow presumably understood the cultural background correctly and knew how to take the work. So far so good – but then, isn't it just as 'subjective' to be especially amused as to be horrified? It seems that Dr Ryan will admit only the specialist to his aesthetic appreciation game, and then only on condition that he shall not play anyway!

Something is evidently wrong with the criterion of objectivity; and I should like to suggest that it be thought of not in terms of the absence of emotion or feeling, but rather in terms of the contrast with idiosyncracy. The view that Chaplin is, or was, very amusing, seems to be impeccably objective; the view that he was a tedious bore is contrastingly idiosyncratic. The view that a certain mask of (let us say) unknown provenance is 'horrifying' may or may not be objective, we must look and see, and compare notes; we cannot argue *a priori* that it not objective.

A sensitive and well-informed critic ought, I believe, to say something like this: 'The such-and-such mask, which is especially horrifying, was as a matter of fact designed and worn in New Guinea for comic relief . . .'. It may be that in the process of coming to understand the ethnic context the critic will actually lose the capacity, still posessed by the greater part of his natural audience, to see the mask as horrifying; but so long as he has a foot in both camps he will have a view from the bridge, and nobody can legislate away his right to it. The critic Dr Ryan quotes did not necessarily fail to appraise the work properly because he was ignorant of a matter of fact, even though it is quite true that he might have appraised it differently had he been better informed. He is culpable as a critic, surely, if and only if the mask is not horrifying (and compare 'if . . . Chaplin is not funny' for the implied, loose, complex, objective criterion).

Dr Ryan writes '. . . there are no aesthetic absolutes that can be applied universally to evaluate the art of all cultures', and I thoroughly agree with him. What I cannot understand is why he should think that there are aesthetic absolutes that can be applied universally to evaluate the art of *any* culture.

Donald Brook

Sir,

In lampooning the efforts of art critics to cope with the Melanesian Exhibition at the Art Gallery of New South Wales, Dr D'Arcy Ryan (*ART and Australia*, September, 1966) proposes two definitions of art that are not only erroneous, but dangerous in their implications. The first is that art is the deliberate and skilful manipulation of a medium to communicate an idea or emotion; and the second is that art is the aesthetic embellishment of functional objects within a culturally determined stylistic framework. It is not clear whether these definitions are mutually exclusive as definitions ought to be. For example, surely some emotion- or idea-communicating art objects may be embellished. The second definition is particularly unsatisfactory: it repeats, in disguise, a term ('aesthetic') to be defined; it makes, by implication, a distinction between 'aesthetic' and 'embellished' that Dr Ryan hardly intends and throws in a vague metaphor ('framework') to add to the imprecision. Later, Dr Ryan combines the two definitions by saying that a successful art form occurs when the artist realizes his intentions (in conveying ideas or emotions or embellishing the

functional) in a way that is approved of by the taste-controlling members of his culture.
He certainly does not maintain his distinctions between two kinds of art; we need, too, to examine his notion of intentions and, later, his theory of taste-controlling groups. Since Wimsatt and Beardsley published their essay, *The Intentional Fallacy*, in 1946, rejecting the theory of the relevance of intentions in judgment of the completed art form, the theory of intentions has been so strenuously debated that one wonders about Dr Ryan's assurance. Two particular instances suggest that Dr Ryan is over-confident: repressed feelings often gain expression in a work of art without the author's intentions; further, the author's intentions (as in James's *The Turn of the Screw*) are not clear, but this cannot be taken necessarily to invalidate a work of art.
Without attempting to be at all conclusive on such issues, I might suggest that works of art are judged as finished products, not on their motives, origins or intentions. Knowledge of intentions may assist in interpretation, but to judge a work of art by what lies outside it (its origins or functions) is, in the last analysis, to make the qualities of the work of art, as art, irrelevant.
His notion of taste-controlling groups shares tautologies with his theory of communication: if he wants to say that art is what communicates or is what is approved of by a group whose approval denotes what is art, then he must distinguish between art that communicates and gains approval and things that communicate and gain approval, but which are not art.
What is more alarming than his logical gaffes is the implication of his theory of taste-controlling groups, for it gives approval to the judgments of nineteenth-century salons (stubbornly resisting Impressionism), and to taste controllers in contemporary China, Russia and Portugal. Sociologists of pluralist societies would be surprised at the monolithic, art-determining role assigned to taste controllers by Dr Ryan when much modern art constantly opposes prevailing taste. Does Dr Ryan suggest that there is a taste-controlling group for each of our cultures: *avant-garde*, respectable-modern, middle-brow, popular (deteriorated *avant-garde*) and what survives of genuine folk art?
Oddly enough, having set up a few rules, Dr Ryan demolishes them; he does this by abandoning the problems of art altogether. He says that aesthetic concepts are marginal amongst Melanesians and that if we remove the exotic qualities imposed by us on Melanesian art, then maybe we will cease to regard them as works of art at all. Dr Ryan has erected a 'No Trespass' sign for art critics gazing upon anthropological fields; the territory of aesthetics is open to all, but it has a tricky terrain and Dr Ryan will just have to watch his step a little, and his accuracy, for I don't think critics used the exhibitions as a 'springboard for their own fantasies' or indulged in the 'gushing nonsense'.
He should have written an article, as he suggests should be done, on the art of the Highlands of New Guinea, where he says, he helped make and wore a mask like the one in the exhibition that I found 'horrific'; he finds it funny as do the Highland natives. I must ask them about his art definitions.

Elwyn Lynn

Sir,

Re letters from Dr Brook and Mr Lynn

An adequate answer to either of these letters could start a controversy longer than *Blue Hills*. The best I can do here is to try to isolate major points of difference and perhaps to state more explicity my own position and some of its implications.
First, Dr Brook:
In his second paragraph, he skirts, but misses, the crucial point implicit in my argument: the distinction between *art* and *aesthetics*. Sunsets and seascapes are often considered beautiful . . . but they can never be art; the Albert Memorial or Bacon's paintings some tastes find repellent . . . but they are indisputably art. With this distinction in mind, I concentrated on Ethnic Art and tried to outline a few approaches that might be profitable. I avoided deliberately any commitment in the territory of aesthetics because, as Mr Lynn says, it has indeed 'a tricky terrain' (I suspect that the trickiest fact about 'aesthetics' is that there is no such thing, but that's another essay).
Now, let us get back to that horrifico-comical mask. I agree: a critic who called it 'amusing' would be just as subjective as the one who said it was 'horrific'. Dr Brook tries to validate one judgment rather than the other by an appeal to consensus in 'contrast with idiosyncrasy'. But the appeal to popular opinion in such cases is shaky indeed, for one must then ask, 'The opinion of what sorts of people?' and 'Of how many of them?' And even if one could establish some common emotional reaction, would it be worth much? Dr Brook's 'sensitive and well-informed critic' has, of course, every right to state that 'This mask, made originally for comic relief, actually gives me the horrors (or the giggles, or the chucks, or the heeby-jeebies)', as long as he and his readers realize that this is a statement about the critic, and not about the mask. I do not find such statements 'culpable': merely uninformative, uninteresting and irrelevant (and that, of course, is a statement about me).
Finally, Dr Brook accuses me of assuming aesthetic absolutes within one culture. I certainly haven't assumed them for ours! Indeed, the apparent absence of any coherent critical standards is the main weakness of contemporary Euro-American art, and it is this very fact that has allowed so many windy deserts of bull-dust to pass as 'art criticism'.
And so to Mr Lynn:
I felt that, despite our disagreements, Dr Brook at least understood what I was saying. Mr Lynn did not; but I suppose that's fair enough because I have the same trouble with his writing. However:
Paragraph 1. It was not a lampoon.
2. My definitions of art are not mutually exclusive and I see no reason why they 'ought to be'.
3. If one can say that, in decorating a functional object, an artist is communicating an idea, then my double definition could probably be reduced to one.
4. See above.
5. I know the Wimsatt and Beardsley essay, but am still over-confident enough to disagree with its conclusions and to think 'intention' is essential to art evaluation.
6. This is probably our major point of difference. To study a work of art 'as a finished product' and to disregard 'what lies outside it (its origins or functions)' implies the existence and recognition of agreed aesthetic standards: a proposition which, as I have already said, I find myself forced to reject for reasons too complex to summarize here.
7. Communication, artistic and non-artistic. Each culture-group decides what it will call 'art', and the criterion seems to be that of *appraisal*. For example, although telegrams communicate, we do not usually regard them as art; but as soon as we start to grade our approval of one telegram compared to another, then, however crudely, we are entering the field of art.
8. Taste-controlling groups. These are not my invention but part of that field of sociology concerned with the influence of the individual on small-group decision-making[1]; nor does pointing out their existence in all cultural groups imply approval. As a sociologist of pluralist societies, I am indeed surprised at Mr Lynn's monolithic misinterpretation of my

remarks. For heaven's sake! the taste-controllers aren't just institutions, they are certain members of the Establishment, some dealers, the leaders of art movements, collectors . . . and if Mr Lynn doesn't think he himself is one of them, what does he suppose he and his colleagues are up to?
9. I have already discussed the points raised here in my reply to Dr Brook.
10. ??!

D'Arcy Ryan

[1] See, e.g., E. Katz and P. Lazarsfeld, *Personal Influence: The Part Played by People in the Flow of Mass Communications.* (Glencoe, Illinois, 1955)

Book Reviews

Chinese Calligraphers and their Art by Ch'en Chih-Mai (Melbourne University Press, Melbourne, 1966, $12.00).

Chinese calligraphy might well seem a subject unlikely to interest an audience whose minds are set in the European tradition; for calligraphy is not considered a major art in the Western world, where little is known of the Chinese language and few can read its characters.
But Ch'en Chih-mai, the distinguished author of this work, thoroughly grounded in the culture of his Chinese homeland, thinks otherwise; for, knowing much of Western art and sophistications, he can, from this viewpoint, look back to his own culture and see much there that could appeal to the people of his second home. He contends that Chinese calligraphy can be enjoyed as a form of abstract art without knowledge of Chinese, and he likens it to Abstract Expressionism; perhaps its study could assist this, much as did the Japanese print Post-Impressionism.
The Chinese have preserved, and still use on occasions, their ancient scripts, even if many of their scholars cannot read the characters. They see in them an almost unrivalled beauty, and consider calligraphy their greatest art, equalled, perhaps, but rarely excelled, by painting. Dr Ch'en, therefore, leads us into this study by illustrating the scripts of the oracle bones, the Shang and Chou bronzes, and the stone drums of the 11th to the 3rd centuries B.C., when the characters were nearer to the original pictographs. Their scribes, however, remain anonymous.
In the time of the great unifier of China, and burner of its books, Shih Huang Ti, (Ch'in dynasty, 221–206 B.C.), his minister, Li Ssu codified the characters into an orderly formal script. A modification of this, *Li shu*, remained the official script of the Han dynasty (207 B.C.–219 A.D.); but during these four hundred years the development of the pointed brush made calligraphy possible and a series of changes took place. The formal script was slow to execute, so that a further formal script, *Chên shu*, the normal script of modern times, came into wide usage. But even this was too slow in execution for the purposes of scholars and scribes, so that its forms were modified into a running and cursive style, first of all *Ts'ao shu*, and later *Hsing shu*, the script most commonly used by the Chinese today.
Calligraphy no longer remained anonymous, and from this time we learn the names and histories of great calligraphers, to one of whom, Wang Hsi-chi of the Tsin dynasty (265–419 A.D.), an entire chapter is devoted. Other famous names follow, and his chosen series extends to the present day.
There is much of interest in this study of artists of the brush. Of necessity they were all virtuous; for is not fine calligraphy one of the five excellences? It is an interesting exploration of the Confucian mind, and its attitude to 'goodness'.
In a series of chapters the author emphasizes the predominance of the various styles in different dynastic periods; writes briefly of brushmanship, inkmanship, and the qualities of fine paper and silk; and analyses the Chinese conceptions of the validity of art, and the relation of calligraphy to painting, which he finds, with the exception of bamboo painting, not as close as is commonly believed.
To all interested in art, even without understanding Chinese, this will prove an excellent book in which calligraphy, in its various forms, is illustrated with many well-chosen examples. To those who have learned the order of the strokes, and know a few radicals and characters, it will be more so; and to those who have learned the art of the pointed brush and inkmanship, and have studied Chinese, it will be most valuable.
The Melbourne University Press is to be congratulated on a fine production, and on the unusual gift of imagination which gave it birth.

Leonard B. Cox

Robertson/Russell/Snowdon Private View (Nelson, London, 1965, $18.40)
Private View is subtitled 'The Lively World of British Art', and is distributed by Time-Life International. This, together with the fact that both John Russell and Lord Snowdon work for *The Sunday Times*, as art critic and artistic adviser respectively, is a possible explanation of why the book appears to be little more than an enlarged edition of *The Sunday Times* Colour Supplement.
However, a picture-book is always enjoyable and this is an extremely well-presented picture-book. The book is divided into four sections: The Breakthrough, The Senior Artists, Power and its Background and The New Generation. The 101 colour and 267 black and white photographs illustrate all these sections, covering a wide range of artists, dealers, critics, council administrators and representatives of the power structure of the British art scene. It is essentially the photography that does the reporting and Snowdon's photography makes it an extremely fine example of his ability in this field.
The opening section of the book, The Breakthrough 1945–65, appears unrelated to the following three sections in that it is in this section only that a serious attempt is made to analyse the reason for the emergence of British art in recent years to a position of international prominence.
One well-stated point in this section is the increase, both in quality and volume, of the literature available on contemporary art, with particular reference to the exhibition catalogue. After the war, the National Gallery in London began to produce extremely well-documented catalogues in place of the monograph which, by its nature, had been much less available to the public. Commercial galleries were quick to follow and the Marlborough gallery receives its just recognition for pioneering this field. The situation has now developed where the definitive work on an artist is often to be found in the catalogue of a commercial gallery. This situation has led the public to a position where they are much more capable of understanding art of an immediate contemporary nature than at any time previously. This aspect of art education, from both government and commercial sources, is one of the main reasons for the emergence of contemporary British art to its present position.
Within this section, however, there are some startling omissions and one can only conclude that we are witnessing art politics in the reading.

continued on page 234

the art collectors 5

Leonard B. Cox

Harley Preston

opposite
REARING CAPARISONED HORSE, pottery, mortuary ware decorated with unfired pigments, T'ang Dynasty (618–907) 11½in high

far right
right
BELT HOOK, bronze inlaid with silver and malachite, 6½in long
left
BELT HOOK, bronze inlaid with gold and turquoise, 7-1/16in long
Both late Chou or Han Dynasty (206 B.C.–220 A.D.)

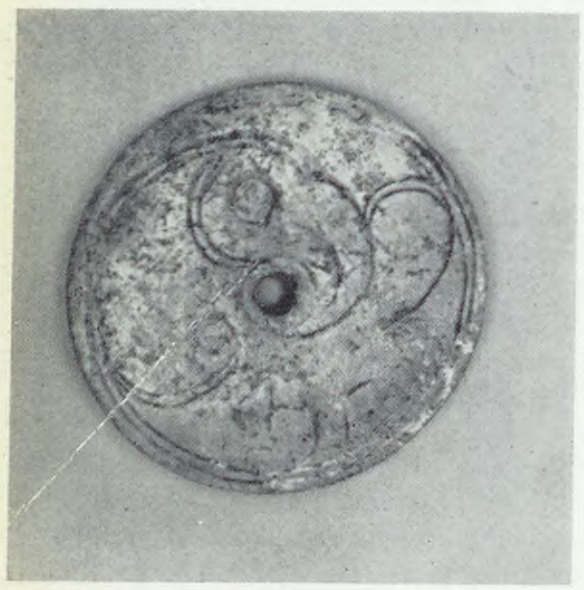
middle
POLE FINIAL, bronze, late Shang-Yin or early Chou Dynasty (c. 1025–249 B.C.) 4¼in high

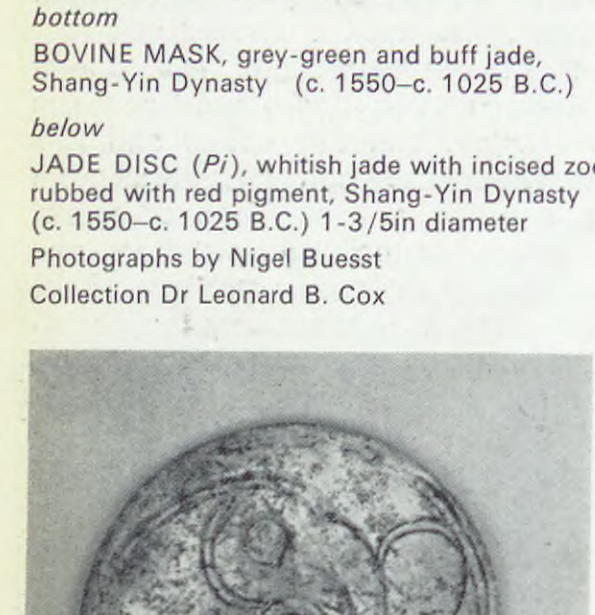
bottom
BOVINE MASK, grey-green and buff jade, Shang-Yin Dynasty (c. 1550–c. 1025 B.C.) 1-4/5in wide

below
JADE DISC (*Pi*), whitish jade with incised zoomorphic decoration rubbed with red pigment, Shang-Yin Dynasty (c. 1550–c. 1025 B.C.) 1-3/5in diameter

Photographs by Nigel Buesst
Collection Dr Leonard B. Cox

The medical fraternity of Victoria has incontestably yielded its fair share of enthusiastic collectors in a variety of fields. Dr Leonard B. Cox, an eminent Melbourne neurologist, has acquired for his charmingly unpretentious home in the Dandenong Ranges, the earlier sections of which were begun by his family in 1912, discreet and unobtrusive furnishings. These include a small group of drawings, engravings, etchings and woodcuts by old and modern masters, some samples of English eighteenth- and early nineteenth-century cabinet-making, Persian rugs, a few Australian paintings in naturalistic styles and a distinguished sequence of rare illustrated books and *de luxe* editions. All of these blend into a restrained general atmosphere of refined and scholarly seclusion against a picturesquely idyllic garden background which the Chinese painters and *literati* would have readily comprehended. It is, not surprisingly, as a collector of Oriental, primarily Chinese, art that Dr Cox has become best known.





His first purchase was not, however, Asian, for Dr Cox recollects an early and sudden incentive to acquisition when, a Captain in the Australian Imperial Forces stationed on Salisbury Plain in 1917, he was tempted by a tiny Battersea enamel box which he bought for a small sum on impulse from the window of a secondhand dealer in Salisbury Close. A fellow officer, a collector of Chinese and Korean decorative arts in a small way, prompted visits to English museums containing Oriental Antiquities, and thus stimulated what was to become the dominating enthusiasm of his collecting life.

From 1919 until 1937, at a time when tourists, missionaries, officials and business residents sometimes returned to Australia with Oriental objects, he purchased occasional pieces of Chinese art locally, relying for such acquisitions solely on his own instincts and his own eye. He had quickly realized, nevertheless, the absurdity of collecting without intensive study and a detailed knowledge of his subject – futile, that is, if any valid or rewarding collection were to evolve. Reinforcing his affection and excitement with the scholarly, intellectual and critical approach of a highly skilled profession, he has consistently read and researched widely in the area of Far Eastern archaeology, history and sociology to become, in time, the most notable authority on Chinese art in this country.

It is true, by and large, that collectors beget collections. A decisive turn in events occurred in 1937 when a friendship developed with H. W. Kent whose important collection, formed in Asia, was presented to the public in that year to become the nucleus of the National Gallery of Victoria's distinguished Department of Oriental Art. This was augmented from time to time by additional major purchases through the Felton Bequest, and subsequently Dr Cox was to succeed Kent as Honorary Curator (1956–65). Although he resigned in 1965 as Chairman of Trustees of the National Gallery of Victoria and as inaugural Chairman of the Building Committee for the new National Gallery, he still serves on both these Committees as well as being a member of the Felton Bequests Committee.

Just prior to the Second World War Dr Cox contacted R. L. Hobson of the British Museum who advised overseas purchase from a leading London dealer from whom Dr Cox obtained in 1938–9 some of his choicest and most prized pieces. His insistence was now – within the terms feasible for him – on quality above all things, that dimension without which a collection of any sort can never rise above an amusing frivolity or a compulsive pastime.

Dr Cox became a member of the Oriental Ceramic Society in England, and over the years encouraged local circles of interested persons, lecturing and writing articles of both a popular and a more learned nature. He had, moreover, begun learning a little Chinese – as far as time and local limitations permitted. In 1953 a Rockefeller Grant for medical research made possible a world trip, during the leisure moments of which he could examine or renew acquaintance with the great public collections of Asiatic art in England, Europe and America as well as handling and studying the stock of dealers and outstanding private collections such as those of the King of Sweden, Avery

below

BELT BUCKLE, bronze, Nomadic, probably from the Northern Caucasus and fourth century B.C., $3\frac{1}{4}$in x $3\frac{3}{4}$in

bottom

PLAQUE, bronze heavily gilt, late Chou or Han Dynasty (206 B.C.–220 A.D.), $3\frac{1}{2}$in wide

Photographs by Nigel Buesst

Collection Dr Leonard B. Cox

Brundage, Sir Percival David, Sir Alan Barlow, Sir Herbert Ingram, Sir Harry Garner, Mrs B. Z. Seligman, Mrs Alfred Clark, Mrs Walter Sedgwick and many others.

An almost inevitable ambition to visit the well-springs of this consistently great and fertile artistic tradition was realized when he was numbered amongst the members of a cultural delegation to China led by Professor C. P. Fitzgerald in 1956, while the following year he himself led a medical delegation, at the invitation once again of the Chinese Government. He was thus able to visit some of the great museums and archaeological or kiln sites to experience the modest excitement of picking up, *in situ*, fragments of several famous wares to add to his study collection of wasters, fragments and sherds.

The strongest area in the Cox Collection is, certainly, ceramic, but it would be unjustified to suggest that this is the exclusive ambience of its owner's interest and expertise. His possessions, owned in conjunction with his wife, and in several instances, his daughter, Mrs Barbara Wehner, embrace isolated examples of Far Eastern glass, lacquer, sculpture and painting. They were assembled first and foremost to provide a study collection for all Chinese art – in other words Dr Cox's proclivities are not primarily those of acquisitiveness, prestige, decoration, investment or even haphazard visual gratification, but are aligned to the highest level of connoisseurship – that directed towards intimate knowledge and deepening insight. His specimens span the millennia from the almost legendary Shang-Yin Dynasty (c. 1550–c. 1025 B.C.) until the Ch'ing or Manchu Dynasty (1644–1912) of which the major creations pre-date the death of the Ch'ien Lung Emperor in 1795. Although no great Chinese art is produced after that reign, interesting later items are owned by Dr Cox including a painting by the most renowned traditional painter of the present age, Ch'i Pai-shih (1863–1957).

Like all collectors, Dr Cox regrets many neglected purchases and notable lost opportunities from the palmy days of Chinese collecting when the great London Exhibition of 1935–6 awakened more than a small coterie to the miracles of supreme Chinese art in all aspects of its varied genius. Lacking the ability to acquire many great museum pieces and famous masterpieces which entered the leading private collections of the United Kingdom, Europe and, particularly, America, he has aimed at possessing small but characteristic specimens of as fine a quality as possible, omitting necessarily, if with regret, some of the greater rarities. The examples illustrated in this article reveal the rewards of such a policy despite the presence of several incontestably major items.

Such an example of a fine small piece is the T'ang wine cup with stippled glazes or the exquisite Sung Northern Celadon saucer carved with paired peonies – rare in this quality – which reminded the late Sir Percival David, with whom Dr Cox often corresponded, of a famous larger piece now in the David Foundation of London University.[1] Most revealing of all is the tiny shallow saucer dish of Imperial Ting ware. Although small and simple it is of superlative quality in every respect and shows this palace ware at its finest on a small scale – with its lustrous yet unctuous cream-white glaze, its superbly assured incised design of stylized, calligraphic lotus, offset by the customary bronze rim added to cover the rough edge caused by firing mouth downwards. Its condition is flawless and strikingly unworn – ultimately it is of even greater merit than the more immediately spectacular examples of Ting-yao in the National Gallery of Victoria.

The powerfully sculptural and awesome presences of the great masterpieces of Shang bronze casting have never been possible acquisitions for Dr Cox, but a small piece dating from this period or from the early Chou Dynasty (c. 1025–249 B.C.) is the bronze pole finial with its symbolic apotropaic *t'ao t'ieh* mask – a facial derivative terminating below the nose, surmounted by U-shaped horns with whorled designs.[2] Even a miniature piece projects a modicum of that aura of the ancient monumental ritual bronzes, of barbaric magic fused with serene and highly civilized majesty. Of the Shang period are two of the earliest examples in Dr Cox's small but instructive collection of archaic jades – another *t'ao t'ieh* mask of greenish-grey and buff jade, similar to pieces excavated at An-yang and a ritual disc or *pi*, symbolizing the heavens, in whitish jade – its highly stylized zoomorphic ornament (an elephant head?) incised and rubbed with reddish pigment.[3]

A less ceremonial feeling, more rococo and frankly redolent of 'luxury goods' imbues two fine and gracefully shaped belt-hooks of the later Chou Dynasty, one with silver and the remains of malachite inlay, the other with delicate inlays of gold and turquoise, abstracted, ultimately, from dragon forms. These may be seen alongside another Chou or Warring States Period (c. 481–221 B.C.) bronze, a gilded, elegantly decorative mask with sinuous linear scroll patterns; sumptuous and rather unfrightening, it would have borne originally a suspended ring to serve as a handle to a piece of furniture or burial equipment. A postscript to these pieces may be seen in the lively, forceful and supple stylization of animal forms in a highly desirable bronze plaque. This is a South Russian piece, perhaps contemporary with the end of the late Chou or Han Dynasty in China and seemingly half of a massive buckle; Osvald Siren has published a very similar piece in his own collection with the animal motif reversed, tempting one to consider it the other half.[4] Acquired from London in 1959, this is one of the last additions made to the collection.

One of the stronger sections is the series of twenty-three bronze mirrors, some purchased from dealers in England, Japan, Hong Kong and America, but three acquired locally before the Second World War as 'unidentified objects' for prices ranging from 75c to $3.50! Such mirrors fascinate with their repertoire of ornamental motifs on the

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[1] R. L. Hobson, *A Catalogue of the Chinese Pottery and Porcelain in the Collection of Sir Percival David, Bt., F.S.A.*, London 1934, pl. L.

[2] For a related pole top see S. H. Hansford, *The Seligman Collection of Oriental Art*, I, London 1957, A17 which is there dated to the Shang Dynasty.

[3] Collection: Dr K. T. Cheng; exhibited Oriental Ceramic Society: *Chinese Jades*, April-June 1948, cat. 27; cat. 29, Seligman Collection formerly owned by Professor Howard Hansford and from An-yang may be compared with the *t'ao t'ieh* mask.

[4] O. Siren, *Kinas Konst under Tre Artusenden*, Stockholm 1940–41, I, p. 86, fig. 57.

back, the face being polished originally to reflect for aristocratic, domestic or official use, for a variety of magical functions – protective, commemorative, celebratory, diagnostic or prognostic, as well as for ritual light-reflecting symbolism in burials, from the excavations of which many have been recovered. Of the mirrors in the Cox collection, covering the period from the fourth century B.C. to the ninth century A.D., only two may be reproduced. The earlier is a very fine specimen from the Warring States period with lustrous blackish patination revealing T-patterns against an elaborate ground of stalks, petals or leaves and comma designs. Bypassing some light, fragile and two-dimensional Ch'in mirrors (221–207 B.C.) with graceful dragon scrolls and some of the more massive Han mirrors (202 B.C.–220 A.D.) of complex inconography, one is shown from a very good group dating from the T'ang Dynasty (618–907 A.D.). Its complex and decorative design of assorted birds, animals and insects against a fruiting grape-vine indicates the assimilation of the ornament of Mediterranean, late Hellenistic culture, reaching China via Sassanian Persia, at this period greatly receptive to Western influences.

Our steps must be retraced in time, however, to mention one of the most important highlights of the collection – the large, forcefully direct jar of Yüeh ware, almost certainly from the Nine Rocks kiln (Chiu-yen), dating from the Han Dynasty and probably third century A.D. This massive example of quite highly vitrified porcellanous stoneware has a greyish body, a brownish-olive, slightly crackled glaze, and combed and impressed registers of ornament around the shoulder. The monster heads bearing rings are an instance of that persistent survival and translation of certain motifs and symbols throughout the range of Chinese art. The jar, once most probably lidded, marks the inception of the tradition of greenish glazed celadon wares, and is a notable rarity comparable with the much-illustrated specimen from the Ingram Collection at Oxford.[1] The extrovert, exuberantly rich art of T'ang China is further illustrated by the tiniest of a small group of ceramics chosen for the warmth of its stippled green, yellow, brown and white lead glazes low-fired on

above
BOWL, porcelain, one of a pair enamelled in green and yellow, mark and period of Yung Cheng (1723–35) Ch'ing Dynasty 5½in diameter

left
BEAKER SHAPED VASE, porcelain, decorated in underglaze blue, Ch'eng Hua mark, K'ang Hsi period (1662–1722) Ch'ing Dynasty 17in high

right
MIRROR BACK, bronze, Warring States Period (481–221 B.C.) fourth century B.C. 5¼in diameter

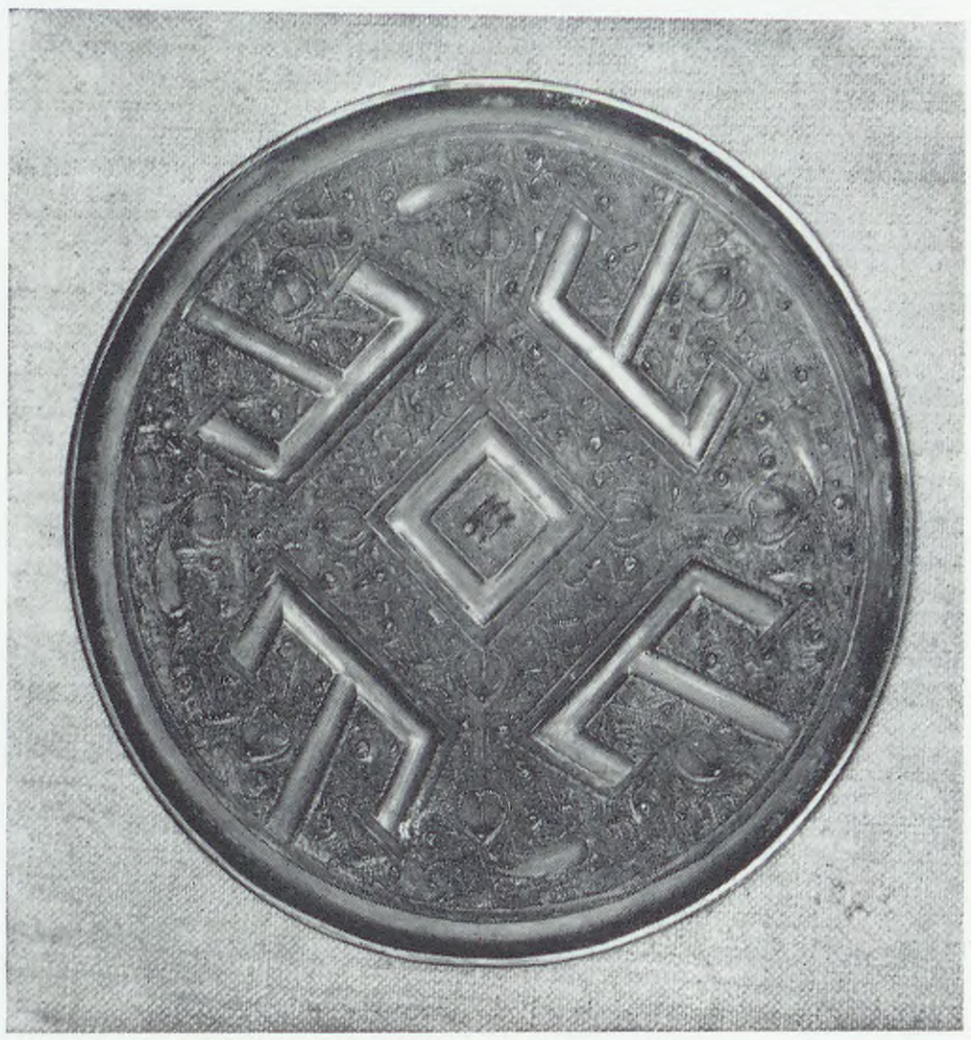
far right
MIRROR BACK, bronze, T'ang Dynasty (618–907) 6½in diameter

Photographs by Nigel Buesst

Collection Dr Leonard B. Cox

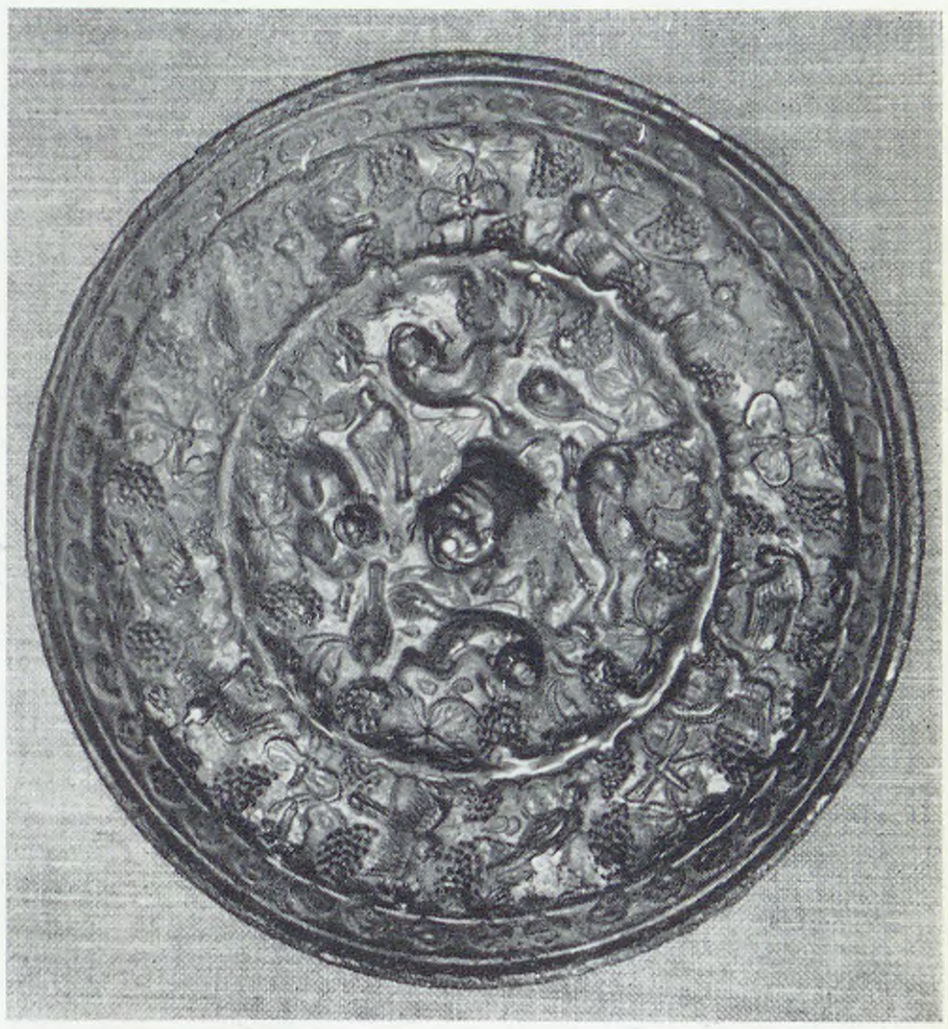
[1] B. Gray, *Early Chinese Pottery and Porcelain*, London 1953, p. 5, fig. 12; for a lidded specimen see Oriental Ceramic Society: *Pre-T'ang Wares*, April-June 1953, cat. 81.

a pinkish-buff pottery base. This wine-cup is a piece of mortuary ware, probably from a set, but reveals even less of a freely ceramic form than the great Yüeh jar which flows more obviously from the potter's fingers despite its impressed ornamental net design and clear bronze reminiscences. The cup is, indeed, closely based on a metal prototype from the Near East, and chased silver examples from T'ang China are found in this shape with small foot and ring handle. Wealthy and important officials and rulers of the T'ang Dynasty were buried with great cavalcades and whole communities of pottery figures symbolically equipped to provide for the needs of the after-life – humans of every possible degree and occupation and a full menagerie of animals. Most famous are the handsome and spirited Bactrian horses of which two examples are shown, both moulded in soft whitish pottery and decorated with remains of once brilliant unfired pigments; one stands in an almost introspective and quiescently obedient pose, but the other is more ferocious, almost untamed, caught as it bares its teeth and is about to rear in a great



display of energy and fettle. The intense observation and dramatic, almost startling naturalism of such mortuary figures has, since their excavation earlier this century (and their extensive reproduction with and without fraudulent intentions) found immediate widespread popularity and appeal amongst non-sinologists. While the facsimiles pall as interior decorators' clichés, the originals remain as great and desirable treasures.

Particularly dear to Dr Cox's heart – and perhaps his most cherished group of possessions – are the ceramics of the Sung Dynasty (960–1279A.D.). These are often nearly monochrome, perfectionist, sensitive, austere, refined, poetic and always classics of their kind. Pieces made for fastidious connoisseurs for whom pottery and porcelain ranked amongst the fine arts reveal, even when small, noble monumentality and atmosphere, frequently showing ceramic art reduced to an essential compound of form and colour, texture and glaze – decorated, sometimes luxuriantly, sometimes sparsely with sure hands, superb control and great feeling for the surface and shape of the ware. Of three fine Sung examples of the famous Lung-ch'üan celadon made in Chekiang, the most beautiful is the bowl moulded on the exterior with the symbolic lotus petals of Buddhist iconography. The smooth, rich and unctuous glaze of this heavily potted piece, in its subtle and hazy depths of greyish blue-green, well recalls the feel and colour of certain jades which it was, indeed, supposed to emulate. There are several later Chekiang celadons, a fine large dish of the early Ming period, and another piece also probably fourteenth century – the stem cup acquired in Japan for Mrs Cox (to whom all stem cups belong) – heavier and less subtle in its texture and tone than Sung ware, with a form itself characteristic of the Yüan and Ming Dynasties.



The pale olive glaze of the Northern Celadons, many of them manufactured around Honan, is usually thinner and drier or more glassy, but this delightful species excels above all in its incised, combed, carved or moulded decoration, occasionally Hellenistic and anthropomorphic, but more often floral as in the superbly stylized and perfectly co-ordinated *tondo* decoration of the small dish – a particularly perfect example. Some plain undecorated varieties are known and all show their descent from Yüeh ware of the late T'ang to early Sung periods. The Imperial Ting ware is represented by the outstanding, if scarcely photographable, small dish and by a splendid more yellowish bowl with elaborate impressed floral decoration. A rather more commonplace ware, always with its own refinement and delicacy, is

Ch'ing-pai – still occasionally referred to under its obsolete dealer's term *y'ing ch'ing* (shadow blue). This is a thinly potted, fragile white porcelain, sugary and translucent, made in quantity in Southern China over a long period – sometimes with a greenish, sometimes a thin icy blue glaze. Elegantly plain varieties apart, it often bears admirably free and rhythmic incised, combed or moulded designs, sharing both its techniques and ornamental motifs with its more aristocratic cousin, Ting ware and the Northern Celadons. Of three attractive examples, the deep round-sided bowl with segmental cavetto is shown, the base is incised with twin fish – symbols of connubial felicity – and the thinly potted body has a glaze of soft clear blue.[1]

The Northern Sung Chün ware, which seemingly traces its development back to late T'ang times, is usually a heavy porcellanous stoneware burning very dark where exposed through the thick, flocculent, often opalescent feldspathic glazes, which flow unevenly, ending in fat rolls of dense, richly coagulated colour – the basic tints are usually greyish blues or greens. Most opulent of Dr Cox's interesting and informative sequence is the *t'ing* or tripod incense burner – a very fine example of the suffusions of splashed crimson or purple which were sometimes deliberately obtained upon a plain lavender ground. The shape looks back remotely, as do so many Sung vase forms, to an archaic bronze original.

A yet more abandoned and emotional taste produced the carefree spontaneity of the coarse but dashing T'zu Chou wares made for centuries in famous kilns probably still functioning. The T'zu Chou-type example illustrated with its floral motifs freely brushed in thick dark brown pigment against a greyish slip originates in Korea, however, and dates within the Koryu Dynasty (936–1392) corresponding historically and aesthetically with the Sung. Other such *egorai* vases (somewhat related but more elaborate examples are in the British Museum and in Korea itself)[2] have a celadon glaze while in those such as this, the celadon has not been achieved and the ground remains a buff brown. Amongst a variety of other Korean pieces, including a sensitive bowl of moulded greyish celadon which once belonged to Bernard Hall,[3] mention should be made of the variation on the Chinese *mei p'ing* or plum-blosson vase – a high-shouldered form used to exhibit a flowering branch. This is given the exaggerated curvaceousness of later Koryu taste and is of a species called *mishima* by the Japanese, an almost putty-coloured celadon being inlaid with black and white clays to yield a subtle greenish- and greyish-brown harmony – impossible to reproduce. This reticent yet sombre piece, in some ways degenerate, has proved, over the years, a particular favourite of both Dr and Mrs Cox.

Of the many specimens of blue and white porcelain, the earliest is the small bowl from the Russell collection decorated in underglaze blue with a scrolling lotus design. The classic blue and white wares of the Hsüan Tê (1426–35) and the Ch'êng Hua (1465–87) reigns of the Ming Dynasty have regrettably proved impossible for Dr Cox to acquire, but this interesting small bowl has the 'heaped and piled' cobalt blue of the early fifteenth century if not quite its thick, faintly pitted glaze. It is, Dr Cox considers, a provincial rather than an Imperial piece possibly dating to the middle or even into the second half of the century, with the blue pigment much stronger on the exterior. Other examples document the progress of this archetypal technique, immensely popular and imitated throughout East and West, through the sixteenth, seventeenth and eighteenth centuries to the present day. One of the most impressively monumental later pieces is the splendid beaker-shaped vase with flaring trumpet mouth from the K'ang Hsi reign (1662–1722), the companion to one owned by the English dealer Peter Boode in 1938, although imported directly from China.[4] This is decorated by two different hands in brilliant washes of sapphire blue – for which this reign is especially noted, with scenes, perhaps from a Romance, divided by floral sprays. Again the form claims something of its authority from an archaic bronze beaker or *ku*.

Many of the finest wares of the Ming Dynasty (1368–1644) are extremely rare and highly expensive. This area is not the richest in the Cox collection although there is a small series of polychrome enamelled wares of the Wan Li reign (1573–1619) to accompany the blue and white. The piece illustrated is a crude but powerful export piece, a large dish of the so-called 'Swatow ware' decorated in green and red enamels and purchased in Australia. A smaller specimen illustrated by W. B. Honey[5] and dated by him to the seventeenth century shows a similar design which he identifies as an island landscape with pagodas and mountains, but in the piece illustrated the design has deteriorated even further into appealingly unsophisticated but cryptic patterning.

Amongst a good sequence of Ch'ing Dynasty monochromes should be mentioned an earlier piece, an example of the celebrated, almost infamous, *blanc de Chine*, a warm milky white porcelain from Tê-hua which is notoriously difficult to date and which is still manufactured in Fukien to flood the gift shops with Buddhistic figurines. An outstanding early example, the incense burner bears, like much Chinese porcelain, the classic reign mark of ch'êng Hua incised in the base. It is not, in all probability, of the period, but may be late Ming.[6] It shares with the globular vase bearing the underglaze blue seal mark of Ch'ien Lung (1736–95), and of the period, the animal head masks. This latter piece glazed in a pale clear celadon glaze, almost the so-called *clair de lune*, shows not only the motif of those mask and ring handles which we have noted on the Han Yüeh pot, but follows still in the same tradition of celadon ware, now of course interpreted with almost excessive polish and assured perfection

[1] This seems to be identical to the piece from the Hetherington Collection reproduced in R. L. Hobson, *Chinese Art*, London 1927, pl. XXIV.
[2] R. L. Hobson, British Museum: *Handbook to the Pottery and Porcelain of the Far East*, London 1937, fig. 203; Chewon Kim and G. St.G. M. Gompertz, *Korean Arts*, Korea 1961, II, No. 58.
[3] Somewhat similar in type to the example reproduced by W. B. Honey, *Corean Pottery*, London 1947, pl. 47a.
[4] Advertised in *The Antique Collector*, January 1937, also illustrated *ibid* August 1938.
[5] *The Ceramic Art of China*, London 1954, p. 127, pl. 114a.
[6] A very similar specimen in the Garner Collection is discussed by Soame Jenyns, *Ming Pottery and Porcelain*, London 1953, p. 146, pl. 116b.

which yet makes a subtly luminous piece to remind us of that sequence of skilled directors of the Imperial kilns at Ching-tê Chên who achieved, throughout the eighteenth century, supreme technical brilliance in potting and glazes.

The item selected to represent the K'ang Hsi *famille verte* enamelled porcelain with its palette dominated by shades of green, plus aubergine, iron red and underglaze or overglaze blue (and here a touch of gilt) is the least well preserved of Dr Cox's examples, but has been chosen for the quality of its design. This reveals the eternal Chinese love of natural beauty translated through sensibility and idealized in images of refined poetic concentration. Birds sit on a flowering magnolia branch flung in effortless, perfectly balanced asymmetry across the surface of the dish – even a porcelain decorator is heir to the discipline and finesse of classical painting – and contrasting with the intricate ornamental proliferation of the characteristic brocade borders.

Towards the end of the reign of the Emperor K'ang Hsi an opaque

left
JAR, porcellanous stoneware with brownish-olive glaze and impressed ornament, Yueh ware of Chiu-yen, Han Dynasty (206 B.C.–220 A.D.) third century A.D. 7½in high
left below
STEM CUP, porcellanous stoneware with a celadon glaze of Lung Ch'uan type, Ming Dynasty (1368–1644) probably fourteenth century 4½in high
below
SMALL DISH, porcelain, cream-glazed with incised decoration and metal-bound rim, Ting ware, Sung Dynasty (960–1279) 5-3/16in diameter
Photographs by Nigel Buesst
Collection Dr Leonard B. Cox

top left

BOWL, porcelain with incised decoration, Ch'ing Pai ware, Sung Dynasty (960–1279) 7⅜in diameter

top right

INCENSE VASE, porcellanous stoneware with thick feldspathic glaze, Chun ware, Sung Dynasty (960–1279) 3in high

middle left

BOWL, eggshell porcelain, decorated in *famille rose* enamels, Yung Cheng period (1723–35) Ch'ing Dynasty 5in diameter

middle right

BOWL, porcellanous stoneware with slightly crazed celadon glaze, Lung ch'uan ware, Sung Dynasty (960–1279) 6½in diameter

bottom left

SAUCER DISH, porcellanous stoneware with carved decoration and olive glaze, Northern Celadon, Sung Dynasty (960–1279) 4-7/8in diameter

bottom right

WINE CUP, pottery, mortuary ware decorated with stippled lead glazes, T'ang Dynasty (618–907) 2-3/16in high

opposite right

VASE (Mae-pyong), Korean, stoneware, *mishima* ware – inlaid celadon, Koryu Dynasty (936–1392) probably fourteenth century 10in high

opposite left

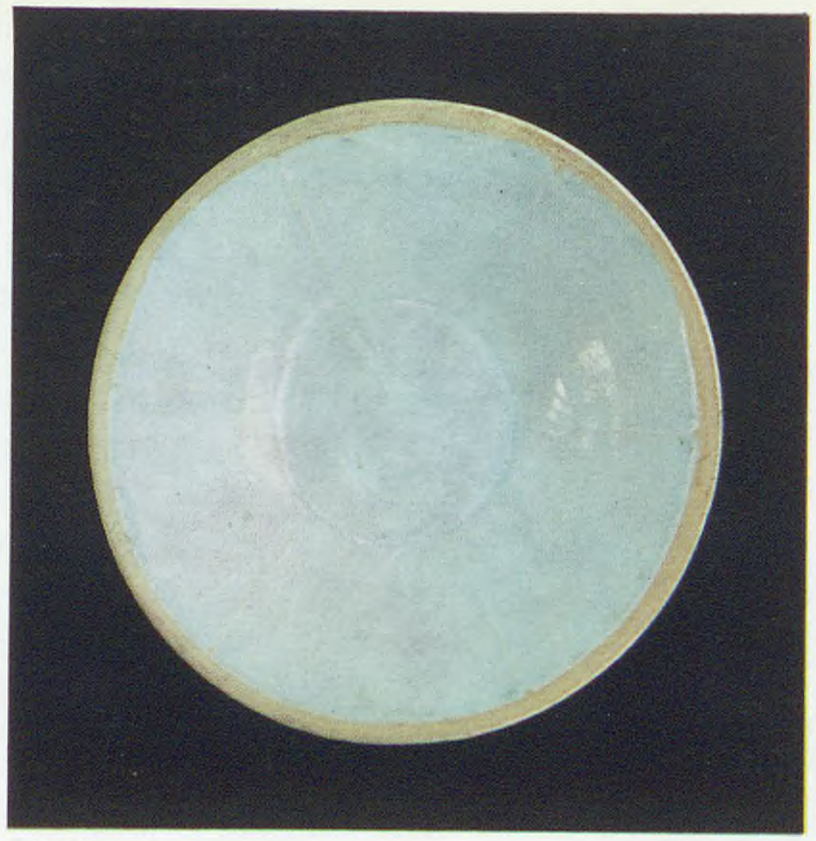
VASE (Mae-pyong), Korean, stoneware, *egorai* ware painted in dark brown pigment, Koryu Dynasty (936–1392) 9¼in high

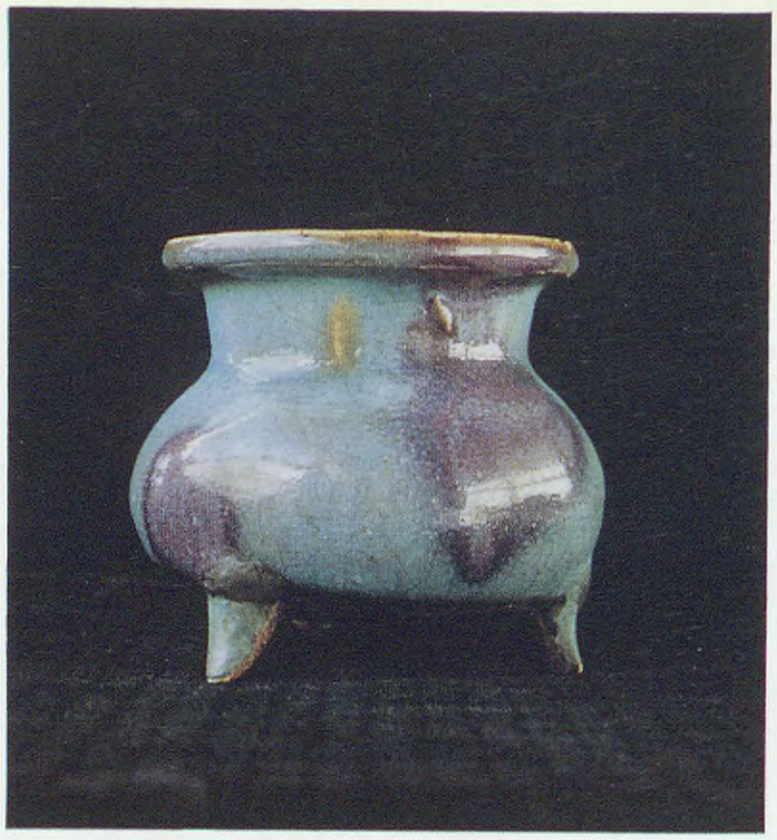
opposite below

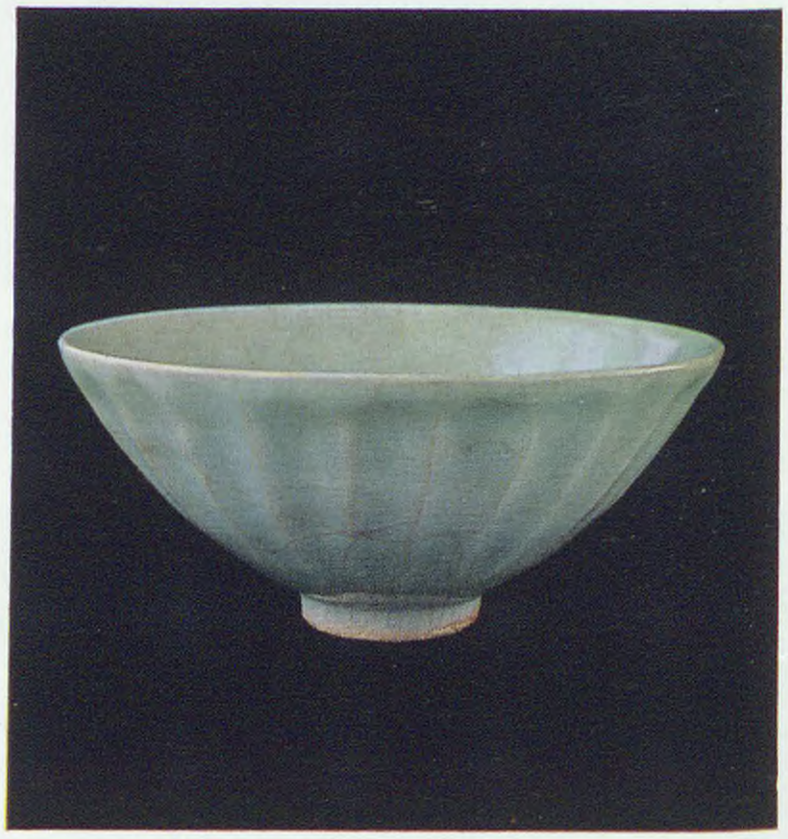
SMALL BOWL, porcelain, decorated in underglaze blue, Ming Dynasty (1368–1644) perhaps mid-fifteenth century 5½in diameter

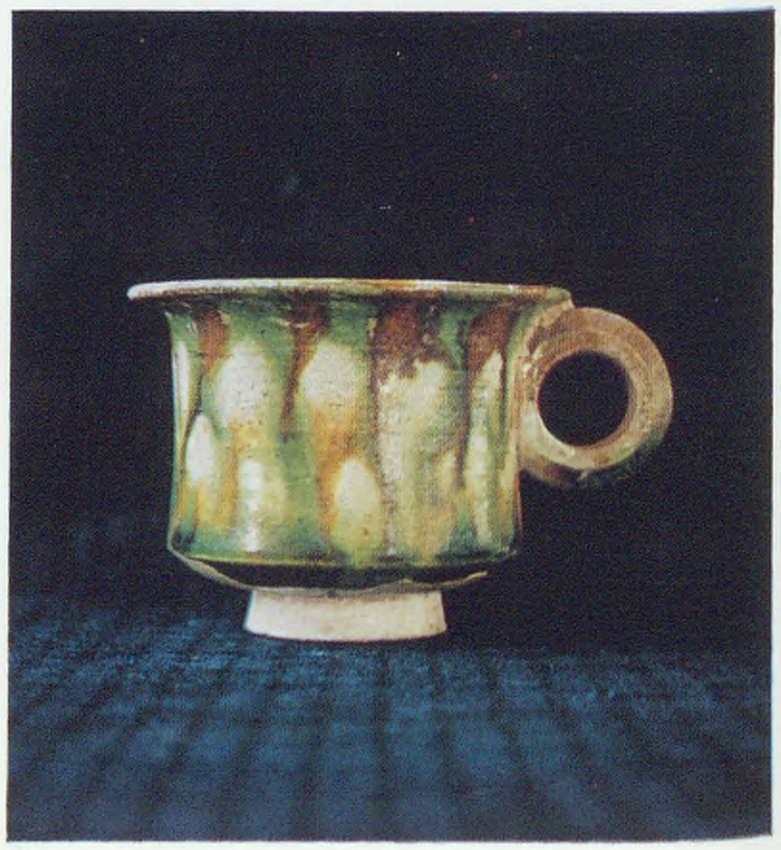
Photographs by Nigel Buesst

Collection Dr Leonard B. Cox









pink enamel (ultimately deriving from minute quantities of gold) filtered in from Europe to provide the basic key for the palette of the *famille rose* and to assist in naturalistic shading of forms in the Western manner, as is seen in the modelling of the sacred peaches of longevity pursued by a mischievous bewhiskered squirrel in the tiny eggshell porcelain vase. Here grey, brown and transparent green enamels are combined with pink fruit in a meandering design which cannot be fixed in one photograph as it entwines the vase – a toy, surely, for a scholar's table or cabinet – so that it must be turned in the hand. This exquisite miniature 'in the Chinese taste' – i.e. as distinct from the grosser *garnitures* of export *famille rose* beloved of Victorian interiors, has a poem enamelled on the reverse in sharp black calligraphy and three red seals. It dates from the Ch'ien Lung reign, and brings to mind the fabled Imperial *Ku-yüeh Hsuan* ware although not, of course, an example of it.

The *famille rose* bowl of translucent eggshell porcelain – another delicious *bibelot* – shows large pink peonies with subtly graduated tonings irregularly confined between ornamental borders similar to the small vase and has likewise on the reverse a poem enamelled in black with red seals. A seal in blue enamel reads 'Made at the Hall for the Cultivation of Harmony' a mark thought by Hobson to date from

the Yung Chêng reign (1723–35). Although a companion was one of the casualities of the collection, its owner has nevertheless, with a generosity quite unusual amongst ceramic collectors, often allowed friends and interested acquaintances to handle his fragile pieces, as they emerge Chinese style from their boxes. This privilege, impossible in a museum, has led to many being fired with something of the collector's intense love and understanding of Oriental art. Other collectors have been inspired initially by seeing the sort of works it is possible for private persons to possess – granting the essential desiderata of taste, knowledge and overseas purchase under increasingly restrictive conditions. Besides those who have visited his home, the entire holdings supplemented by pieces from other sources were viewed when exhibited in aid of the Melbourne University Centenary Appeal in 1955 under the auspices of its Department of Fine Arts. The present writer must acknowledge with gratitude the stimulus to closer study in this enchanted world through intimate contact with this collection, which is of great local importance due to its standards of quality and seriousness lacking in many Australian accumulations of *objets d'art*.

As an *envoi* to sum up such standards fittingly, one might cite the pair of Imperial dragon bowls enamelled in green and yellow with five-clawed dragons chasing flaming pearls and bearing the six-character mark of Yung Chêng in underglaze blue on the bases.[1] Similar specimens of such Ch'ing bichrome bowls exist in Australia but none rivals the superlative quality and brilliant condition of this pair which came to Dr Cox from the collection of Sir Keith Murdoch, but were owned before him by that ardent collector of Chinese art, Lord Kitchener.

Those in Australia possessing the true collector's instinct (accompanied by the essential financial corollary) have concentrated, often *faute de mieux*, on local art and crafts both of the present and the past century. Lively encouragement and great professional benefits have accrued to the more dedicated artists of higher local reputation as well as those of more moderate status. Nevertheless there is (with notable exceptions) a monotonous homogeneity, a repetitive and distinctly inbred appearance in Australian private collections, very few of which would be acceptable by international standards of connoisseurship. Recently some degree of endorsement has gathered for the present writer's questioning of the validity of the policies of most Australian art galleries in multiplying identically composed specialist collections, worthy as these may seem patriotically. Private collectors generally appear content to follow in the same well-worn paths; admittedly there is the great luxury, in the purchasing of Australian art, of having the material readily available and as easy to obtain as any other merchandise. While it is not necessarily dearer to buy overseas art of the past it is vastly more difficult. Cordial relations must be

Continued on page 234

[1] For another almost identical piece from the Constantinidi Collection see S. Jenyns, *Later Chinese Pottery and Porcelain*, London 1965, pl. LXIX, fig. 4.

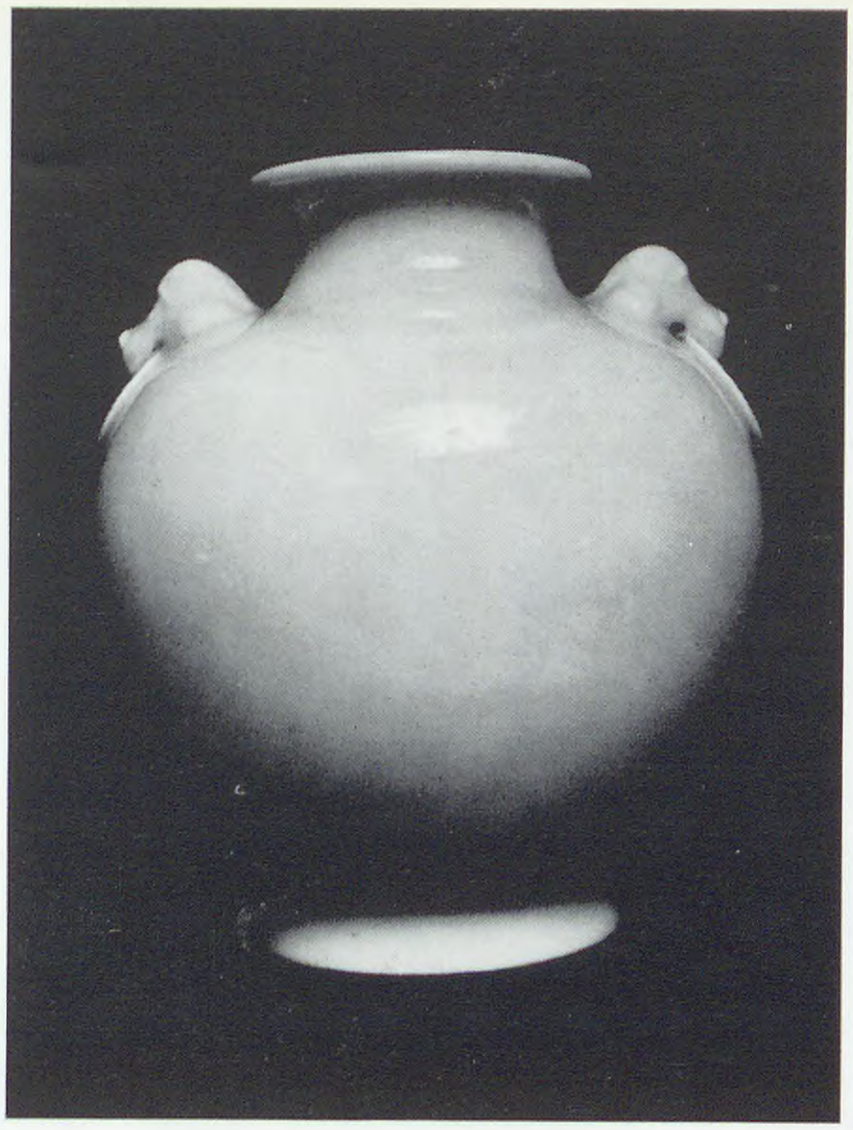
right
LARGE DISH, export procelain enamelled in green and red, 'Swatow ware', Ming Dynasty (1368–1644) probably seventeenth century 15in diameter

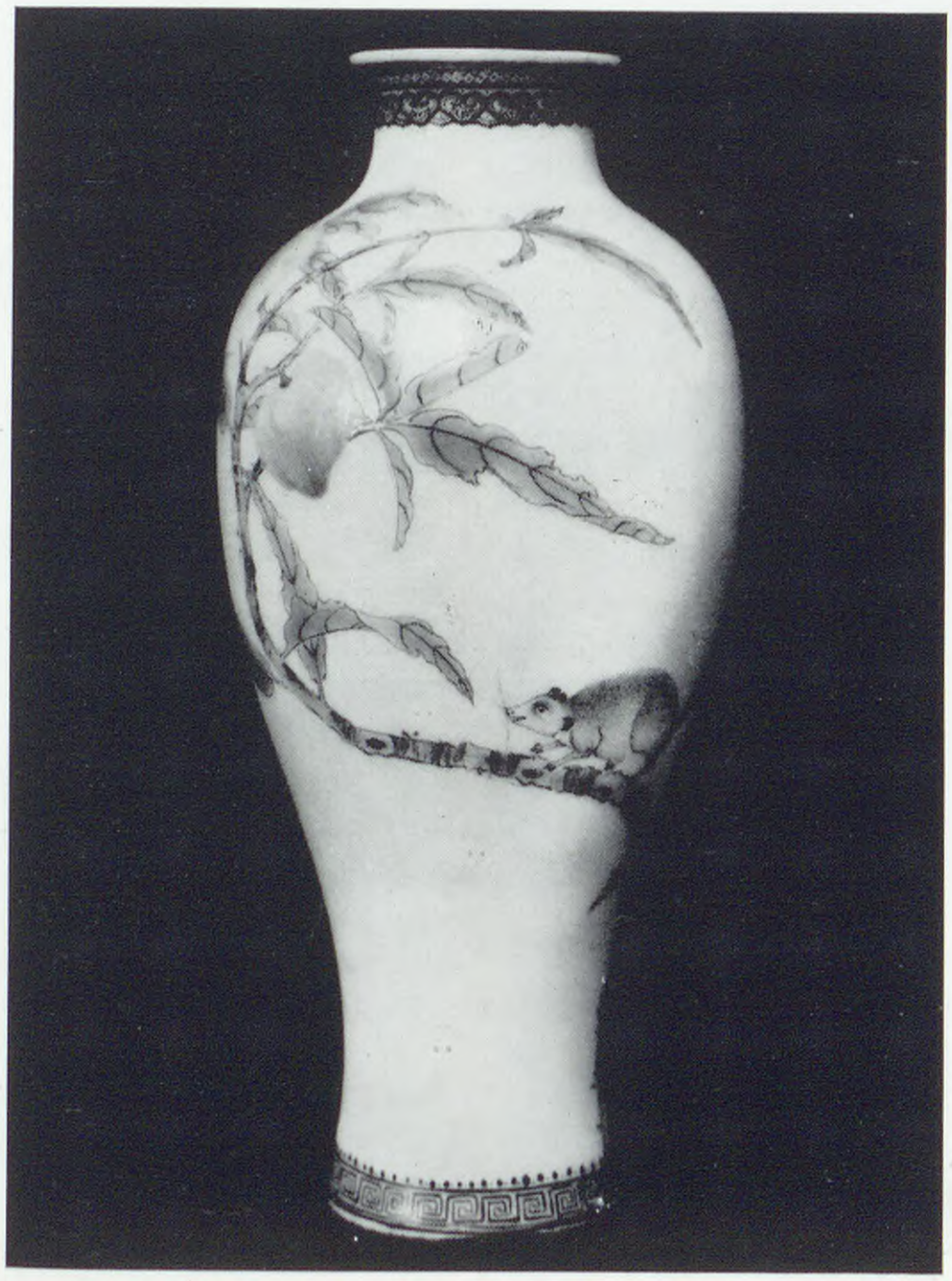
opposite top right
SHALLOW DISH, porcelain decorated in *famille verte* enamels, K'ang Hsi period (1662–1722) Ch'ing Dynasty 13½in diameter

opposite top left
GLOBULAR VASE, porcelain with pale celadon glaze, mark and period of Ch'ien Lung (1736–95) Ch'ing Dynasty 5¼in high

Photographs by Nigel Buesst

Collection Dr Leonard B. Cox





above
INCENSE BURNER, *blanc de Chine* porcelain from Te-hua, Ch'eng Hua mark, perhaps late Ming Dynasty (1368–1644) 6in diameter

left
MINIATURE VASE, eggshell porcelain decorated in *famille rose* enamels, Ch'ien Lung period (1736–95) Ch'ing Dynasty 5in high

Photographs by Nigel Buesst

Collection Dr Leonard B. Cox

Fun and Games in Venice

Ronald Millen

In the preview days before the official opening of the Thirty-Third International Biennale of Art, that sleepy-lagoon green garden at the far tip of Venice was stampeded into what seemed a setting for an all-out cut-throat industrial fair: Come Buy the Latest in Luna Park Art Toys! The trampling hordes (by invitation only) fitted the scene: very mini mini-skirts, all the sexes dressed in colours more strident than any painting, beards positively out. Champagne for breakfast from damask-covered tables loaded with exotic goodies, ladies and gentlemen and the like lined up tense-muscled ready to pounce for Free Lunch when the signal came. Mad scrambles for women's undies fluttering down like lilies among soap bubbles from an opening in a pressed-concrete roof. Heat and hotted-up zaniness.

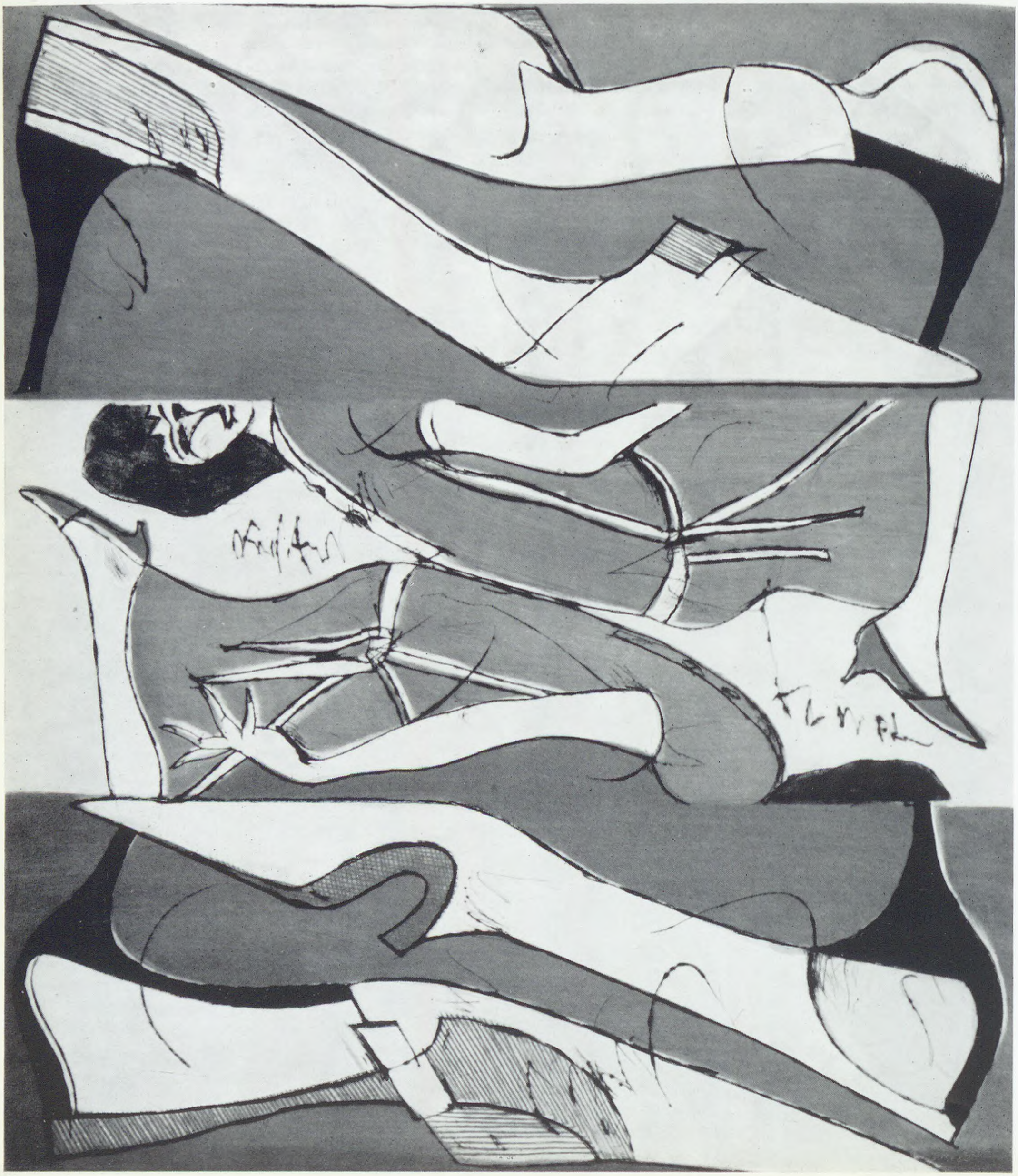
But underneath the fun and behind the ruthless horsetrading and pari mutuel betting there was some serious business too and even a few Thoughts for Today. Figuration – and that includes Pop – which at the last Biennale seemed headed for triumph appeared no longer to be 'in'. Big countries had classed it as Not for Export, little countries tucked it away in odd corners of their pavilions. Op still goes, in one or another of the various forms it has assumed. General impression: Luna Park, and even there there was confounded confusion.

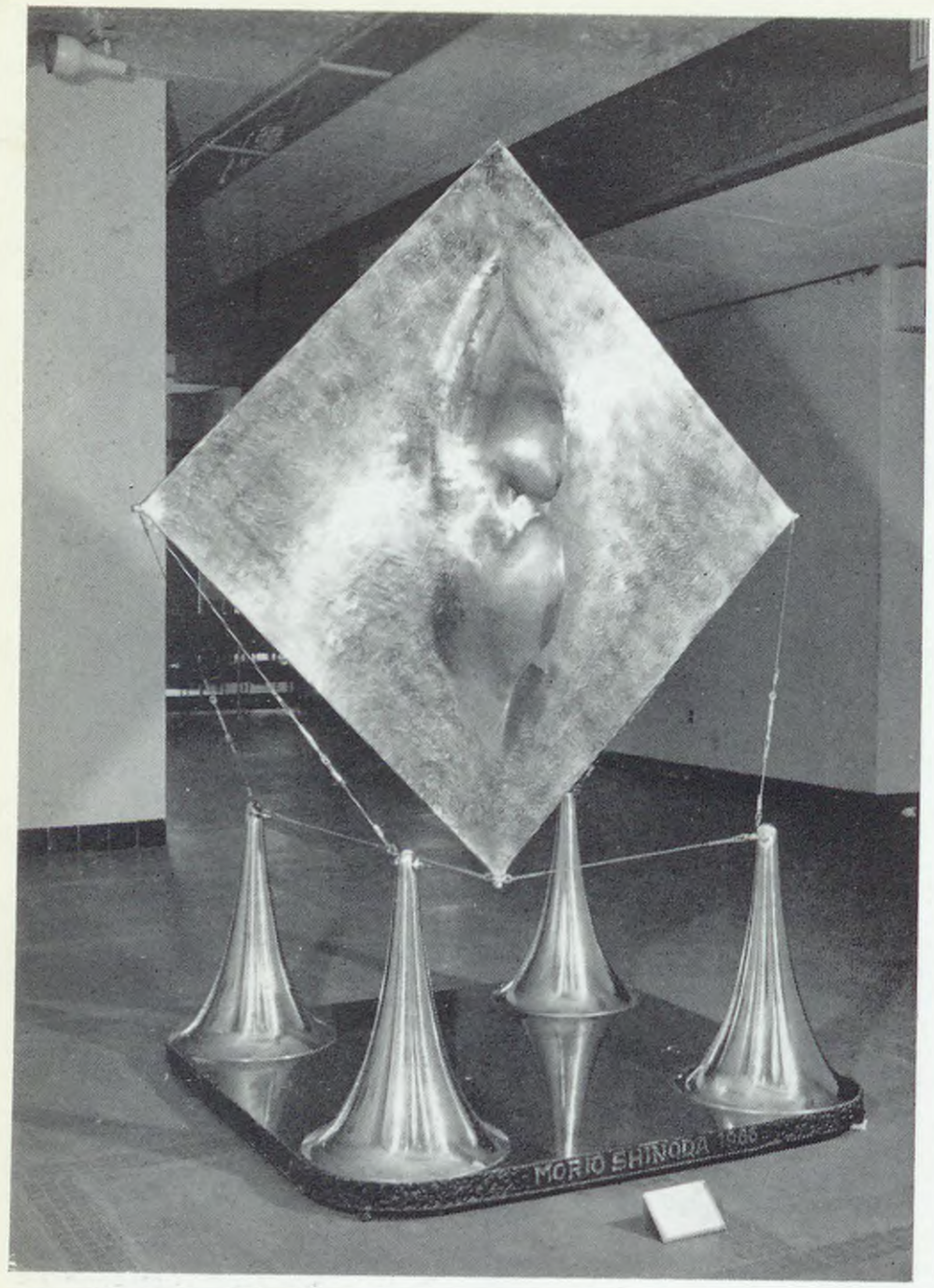
First prize in painting went to one Julio Le Parc who denied that he was a painter or even an artist (only the Jury did not believe him). He had an entire room to himself set up as an all-black Op Art Luna Park. Visitors were offered trick goggles of various pixy types which neither transformed nor enhanced the shapes of reality when looked through but merely blocked the view (which helped a little . . .). The stands were cheap black-painted wood contraptions of the sort window-dressers make for temporary display. They offered clumsy flimsy white paper rings jiggling back and forth while making silly noises along with assorted optical tricks both electronic and mechanical. Fun as it all may have seemed when the room was packed, there was in fact a singular lack of invention and imagination. Nothing delighted for any length of time since every gadget did what it was supposed to do over and over dumbly. But no matter. By the end of the first day the show was opened to the general public, most of the gadgets were ruined scraps and tatters. Their lifetime was as brief as Le Parc's unearned day of glory. The fact is, Le Parc's Op-Luna Park cannot even be considered an abstract equivalent of the travelling fun-fair automats of the turn of the century, though there was, indeed, a teeny whimsiness about it all that gave off a musty odour of Victoriana in spite of the slick black-and-whiteness.

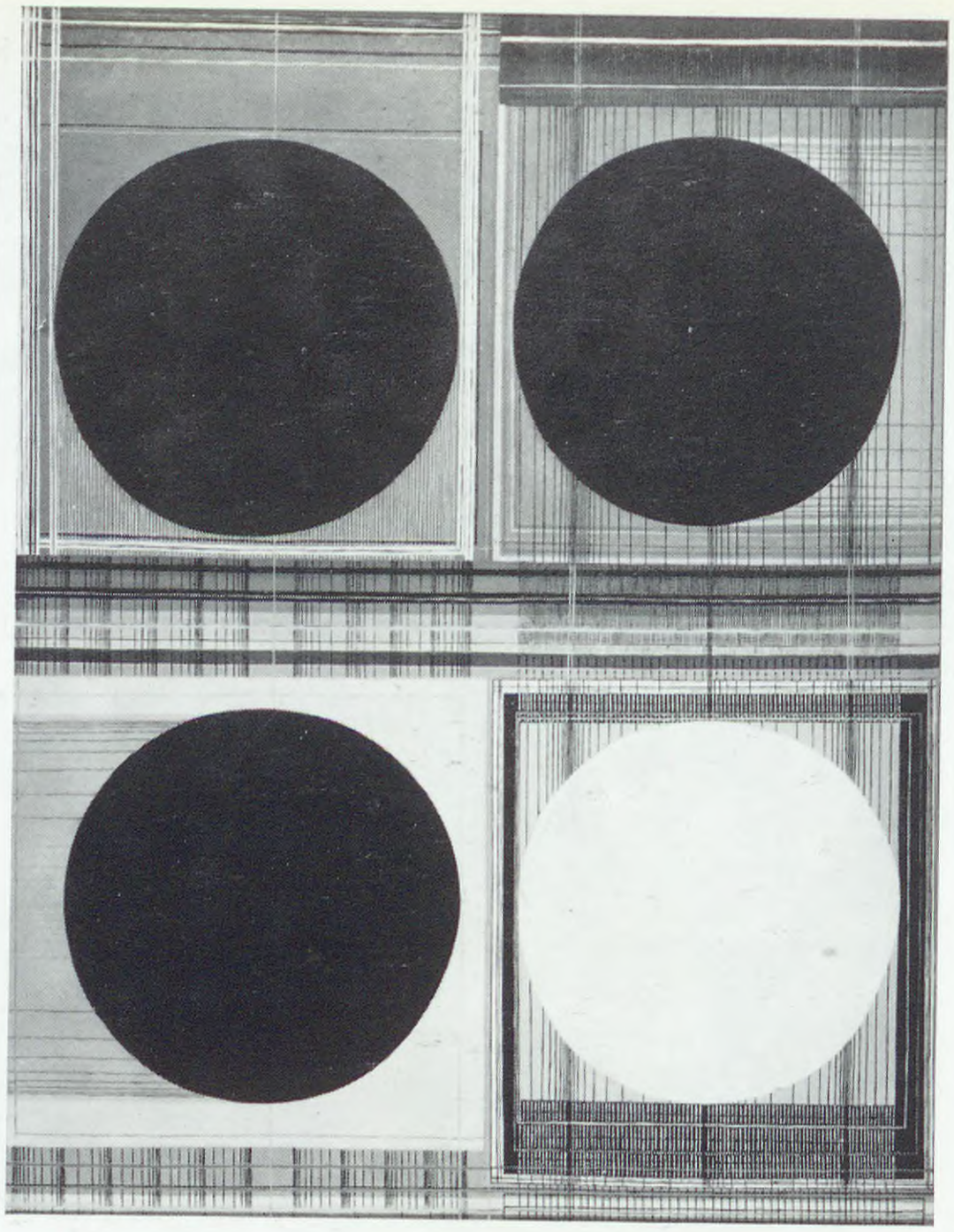
Le Parc is an Argentinean who has lived in Paris for most of his adult life, and that – no one denies – is why he got the prize. The Danish sculptor Robert Jacobson makes textured ploughshares in semi-abstract rustic folk style which is about as much related to modern sculpture as, say, Grieg in music is related to Webern. But he too lives in Paris, and so he shared first prize in sculpture with the *echt*-Frenchman Etienne Martin whose statues look like chewed chewing gum cast in dirty bronze, hard to tell from painted plaster. A David Bright Foundation prize went to Martial Raysse of Paris, of whom more below. These choices reflected – by universal agreement – no credit either on the International Jury which was packed with the French and their supporters, the Biennale Committee, or on France itself. It was in fact (as I and countless others were authoritatively informed) another case of French blackmail. France simply threatened to withdraw from the Biennale if it did not receive all the first prizes in some form or other. No one doubted that this was an outright political manoeuvre, an attempted slap at the United States whose Pop artists had walked off with top honours at the previous Biennale when France had demanded first prize for Bissière with his Faubourg Saint-Honoré style of the thirties, a style already dated when the attempt was made, after the last war, to impose him as a Big Name. These are, of course, the tactics of a loser: in July the world-famous Galerie Charpentier – *fons et origo* of the Ecole de Paris – closed its doors; last year Daniel Cordier's, the best gallery of Surrealist and experimental art, left Paris with a damning public statement as to its reasons; nowadays few major modern shows bother to include Paris in their itineraries; the abortive Paris Biennale is scarcely even mentioned abroad.

As for France's own pavilion, it was as dim and provincial as that of some of the smallest countries exhibiting: something borrowed (mainly from America), nothing new. Its star-turn prize-winner, Martial Raysse, is a dated and very clumsy exponent of Pop who makes the gestures appropriate to that out in-style with no understanding whatsoever of its purported inner purposes. Lots of mirrors (they're 'in'), Liz Taylor's lips lit up in neon, posters of film stars and travel resorts in lurid colours, and all of this with an embarrassing lack of aplomb or wit, revealing a personal vulgarity and banality which has nothing to do with the Pop materials he uses. The other artists France showed were forgotten before even viewed except for the small retrospective of the late Victor Brauner who was one of the leading exponents of a Slavic branch of Surrealism. His large double-

opposite
MASUO IKEDA PUBLICITE DE CENDRILLON 1965
Drypoint with colour 17in x 16in







above
MORIO SHINODA TENSION AND COMPRESSION 344 1966
Iron 67in x 43in x 43in
above right
TOSHINOBU ONOSATO THREE BLACK CIRCLES (1958)
Oil on canvas 64in x 52in

painting of two Ubu-Roi-like figures called *Force of Concentration of Mr K* shows one man covered with an ant-swarm of real plastic little kewpie dolls while the other is studded with pegs or corks. This dates from 1934 and never again did he achieve such 'force of concentration', such dark savage humour like that of Jarry's *Ubu Roi*. Afterwards there was always a clash between symbol and materials, one swamping the other in alternate periods.

In the Luna Park Age inaugurated this year, everything is 'funsy', reduced to nonentity, sterility, banality, a teenager's world where being 'way out' means wearing the same funsy T-shirt as all the other boys and girls: a new anarchy which comes from being well fed, a new materialistic conformism in which serious questions such as spiritual values can be sneered at safely. This is seen clearly in the Dutch pavilion entirely devoted to one man, Constant (no family name). He presents the new world as he imagines it in his personal myth and calls it New Babylon. The exhibit consists of perspex models of buildings and cities (called 'sculpture' in the catalogue), Klee-like line drawings, and paintings in the Expressionist style of Appel. It is a world of big-city Provos, Beatniks and Teds (he says so himself – he is a great writer of MANIFESTOS), a world which is to be only 'creation' and 'play' (a teenager's dimly-glimpsed notion of the Dutch philosopher Huizinga's *homo ludens*), a perfectly anarchistic and yet very intolerant world. Constant's glumly pretentious New World can be found all over this year's Biennale. It is merely the larger context, the setting, for the Luna Park gadgets 'in' for this brief fading season: a funsy world for kids where no grown-up constraints are tolerated, a world devoid of poetry, imagination, rapture, ecstasy, where Kafka's beetles do not crawl but Epstein's sing. The art of that world is well typified by Constant: everything in it is imitated, all the techniques, styles and materials borrowed from easily identifiable sources – let others invent, us kids'll play with *their* toys.

Another performer in the circus is the Austrian Curt Stenvert. His 'objects' are highly inventive in a literary way with a literary zany German kind of Surrealism, but his is definitely not a pictorial wit. He combines highly diverse objects in glass cases with some imagination and complexity. But on the negative side is a certain horrible whimsy very current in Germanic circles: large paper flowers, marguerites mainly, winsome window dummies collaged from head to toe and breast to breast with colour snips from slick-paper magazines. But one recognizes the advertisements and objects

JUAN GENOVES NUCLEAR ARTEFACTS 1966
Mixed media 47in x 43in

employed, and the result is a squirmy embarrassment. His ready-made material – photos, bird-cages, flimsy flippant frames – hinders the aesthetic effect more than it helps. The images are weakened by the failure of the teensy-weensy collage bits to coalesce into a bigger and grander image with a meaning of its own.

All this proves that the use of pre-existing materials is just as limiting as the realistic imitation of nature, something which has also proved true in *musique concrète* and electronic music. Stenvert represents an approach which in recent years has tried to set up a new category: non-art, which aims consciously at resembling nothing already known in the art of any time, place, manner, style, way or whatever. The aim itself is perfectly valid, but the concrete results neither shock nor amuse for the simple but sad reason that it has all been done before and much better – by the clever boys and girls who dress shop-windows. Le Parc, Stenvert and several others showing in the Biennale do, in fact, belong to another category of art, but it is not a new category: for centuries it has been known as 'decorative art' and its eyecatching novelties were turned out in stucco and paint for palaces in the seventeenth and eighteenth centuries, in iron and glass for railway stations (like St Pancras) in the nineteenth, in papier-maché and crépe paper for shop-windows in the twentieth. By its nature it is an art which can express nothing and has nothing to express. It is functional and can only be judged in terms of its function: does it enrich or amuse or attract, and if so do its seductions last beyond the first contact? What is more, it is not art but craft, since it can be duplicated by anyone and only the first clever idea need be original.

In some ways the exhibits in the British pavilion seem to belong to the same category. No doubt Bernard Cohen manipulates his paint with a certain delicacy, but the result is monotonous and unintriguing: a kind of continuous worm of dragged paint in one colour criss-crossing back and forth tirelessly all over the surface, sometimes culminating but most often simply going on and on like a rug or wallpaper. Richard Smith's shaped canvases and three-dimensional painted constructions are slick, hard-edged, neat, mechanical, but this seems to be all they communicate (Cézanne's apple communicated a good deal). The current rage in London, the sculptor Anthony Caro, sets up Disney-coloured metal beams, rods and sheets which look exactly that and in fact do not even define a space, let alone create a new spatial sense as he claims. This may be because they are in themselves inert, without thrust. A steel railway track gives more feeling of space and movement than any of Caro's too simple and too static combinations of industrial elements. While the American David Smith's metal cut-outs convey some sort of symbol, however unconscious, Caro's pieces are so retiring, so—let us admit it—undecoratively decorative as almost to pass unnoticed. This same genteelness (touted in London as the New Brashness) appeared in all British exhibits. Like a wine which loses its alcohol content in travelling, anything heady about these works does not seem to survive export.

Something more positive – something more like art – has been found by those countries which, for all that they are very much a part of the modern world, can still draw something peculiarly their own from their living native traditions, imagination, inventiveness, poetry even, while at the same time they exploit the most modern techniques and ideas. These are, above all, Japan and Spain.

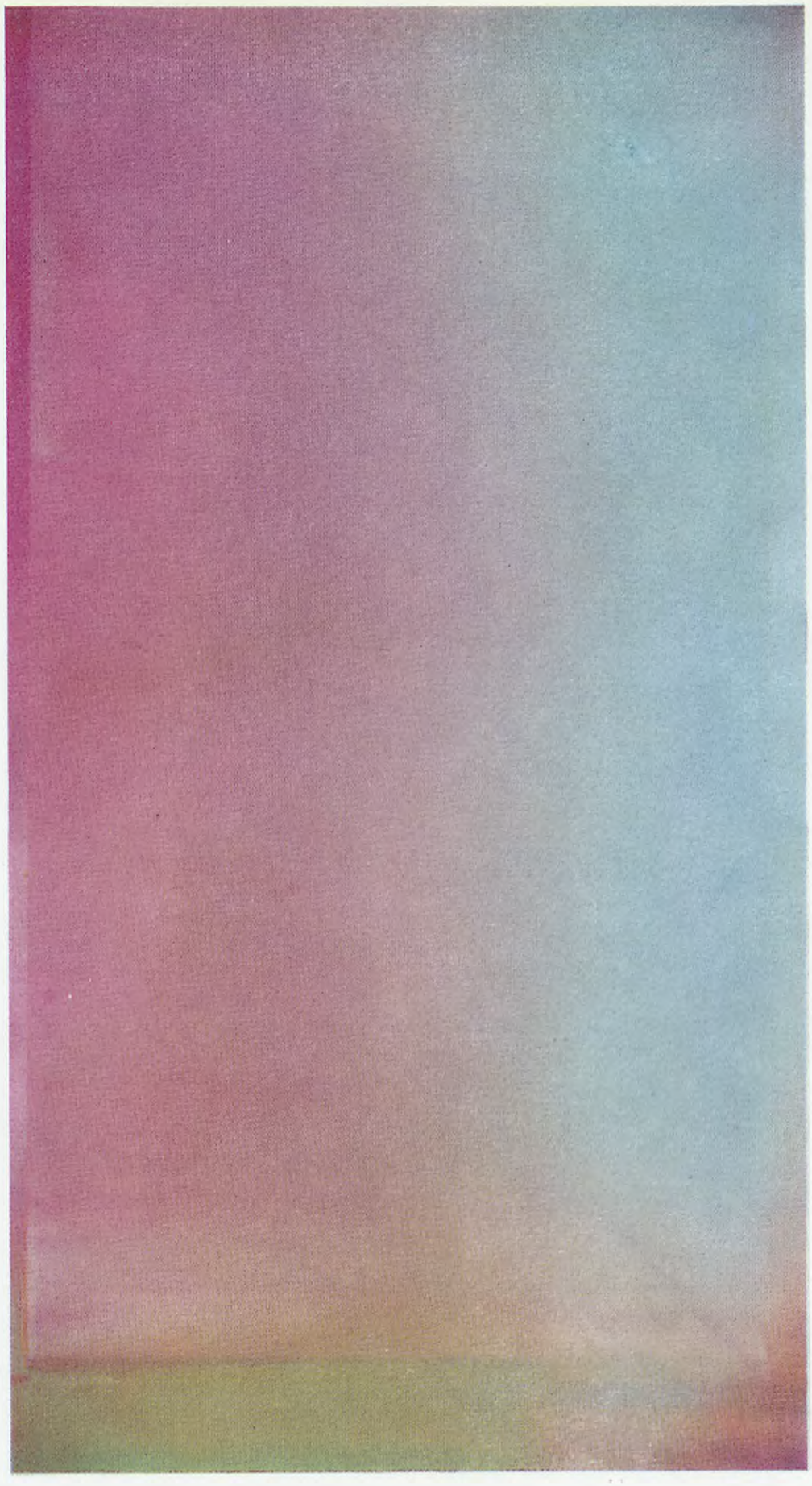
Japan was everyone's favourite in 1966. Their artists included Masuo Ikeda, a young man who does drypoints which are heightened by colour applied by rollers. His subjects are Pop symbols, but he transforms them into a very personal expression. Painted by Jim Dine, a shoe is a clumsily executed daub of a commercial shoe advertisement stuck any old place on a canvas; drawn by Ikeda, a shoe becomes an object communicating his biting wit, becomes an intelligent comment. In Ikeda's prints, banality becomes invention, the subject is deepened into something other than what it appears, heteroclite Pop objects come together to form a symbolic complete vibrating unit. Mordant, erotic, sometimes deliberately aiming to shock, Ikeda's pictures end up by amusing and delighting us with their sheer excellence as art.

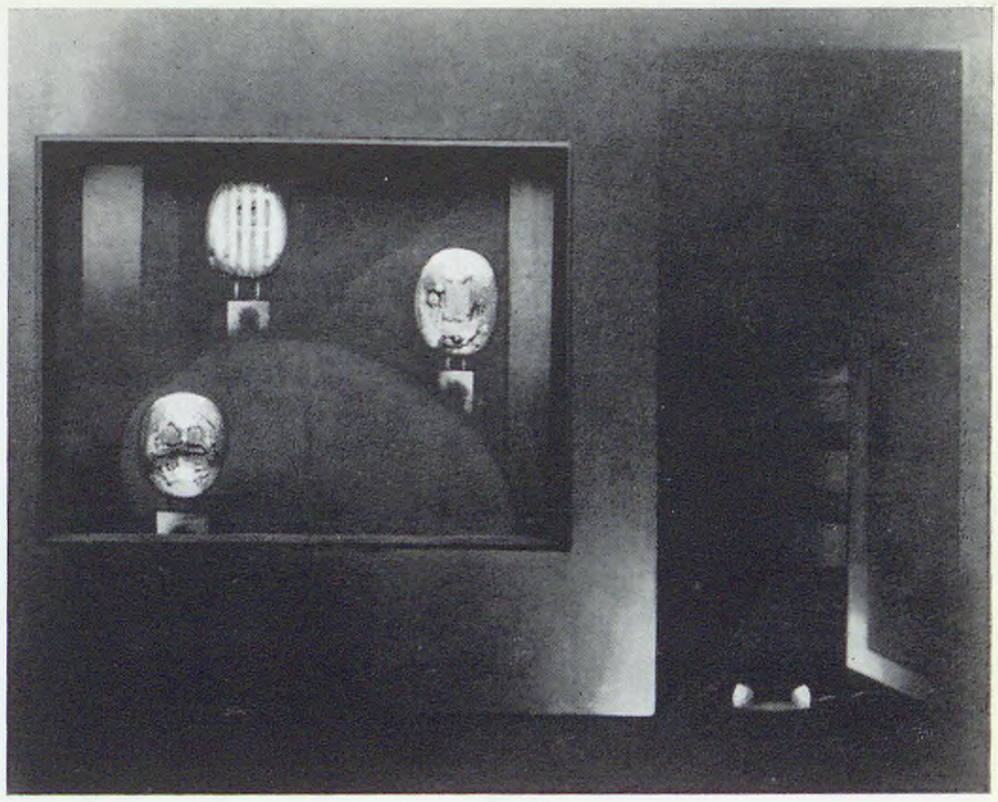
Another Japanese, Ay-O, is more wilfully Pop (he lives in New York). He turns out playthings some people find funny – a complete table service complete with food all completely painted in the same brilliant rainbow stripes. This is a gag, and funny only once. But he can also create an entire immense rainbow-striped polka-dotted wall from which protrude mysterious boxes. The enquiring finger inserted into holes in these boxes ends up either pricked or stained or smelly or, at best, the author of a rude noise which in some strange way is very much like the polka-dots themselves.

Of an older generation, Toshinobu Onosato seems to have been from the start preoccupied – obsessed even – with the circle. His pictures resemble in pattern and colour old Japanese textiles with overall designs. In his early works the circle was free and simple, enclosed in a square of contrasting colour bounded by rhythmic open and closed lines of black and variegated colours. At a later phase, the circles were set against a geometric-patterned background and were themselves made up of dashes or squares of contrasting colours and rhythms. In the most recent works, the canvas at first glance seems to be covered with nothing but tiny patterned textile-like squares, but on closer examination one sees that there is an extremely subtle break in colour which, mysteriously, creates a large circle.

Perhaps the least developed of the Japanese artists shown this year is the sculptor Morio Shinoda. He uses mostly flattish diamond forms in highly polished metal which are held in space by taut wires attached to a support of inverted trumpet forms resting on a base of the same metal. The flat diamond, however, is no mere industrial-style form but takes on an anthropomorphic character through two breast-like projections on one surface and a hunchback bulge on the other. The metal of the base is highly polished to reflect the highly polished inverted trumpets, but the diamond is slightly textured by chiselling, engraving or corroding.

This year as before, Spain made its usual big effort with no hope whatsoever of any prize in politics-dominated Italy, even though the note of Social Protest is stronger this year in its pavilion than in any

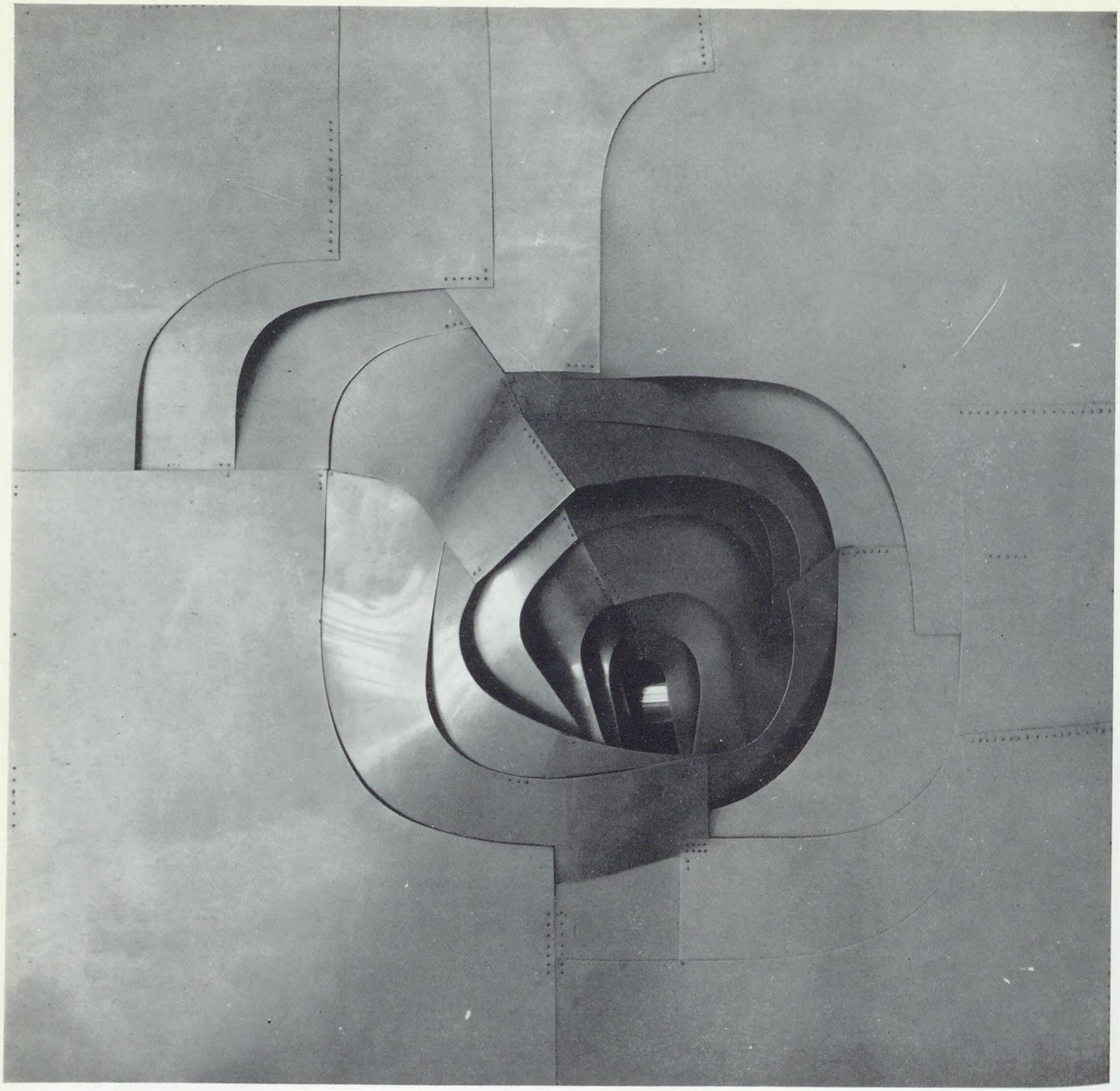




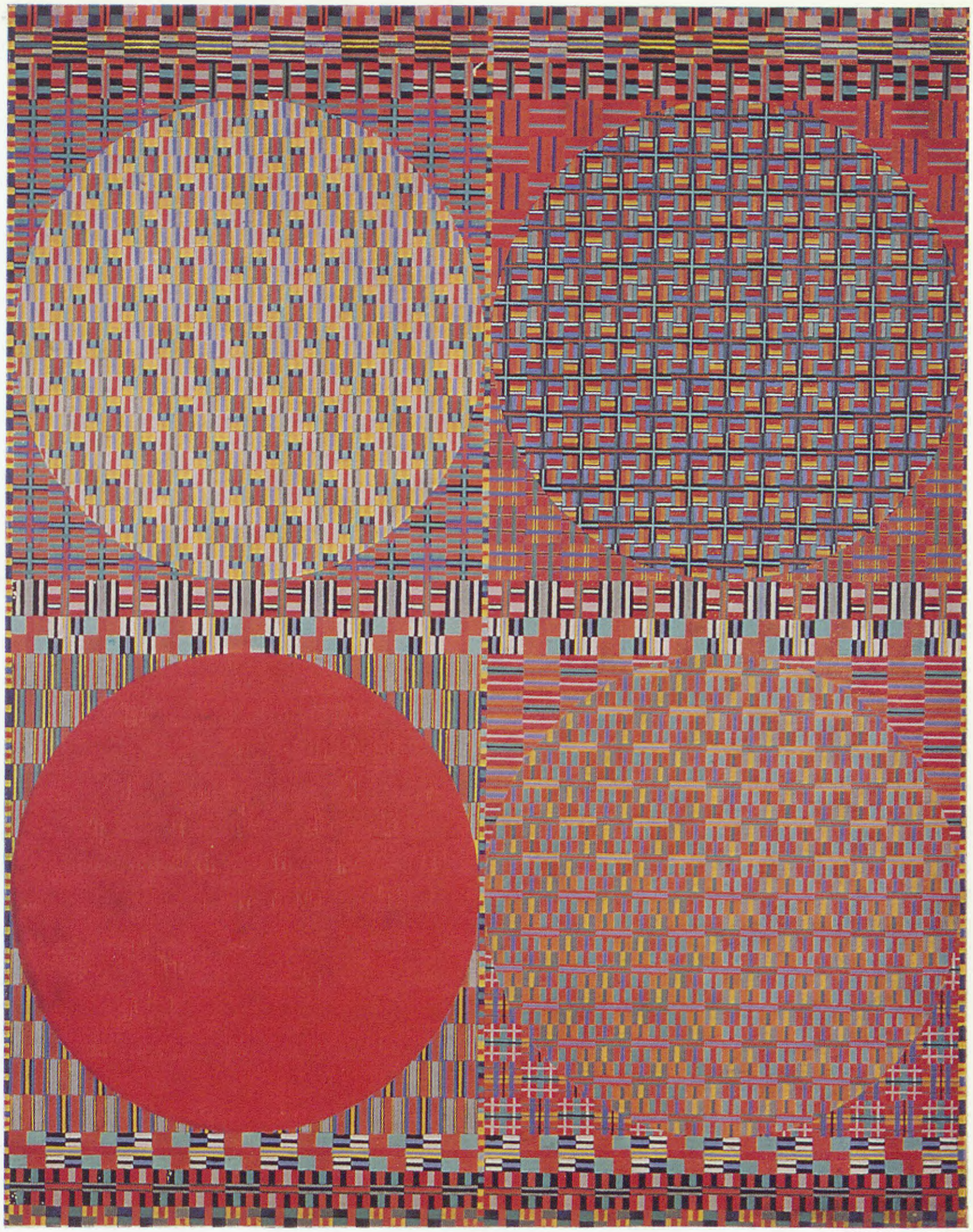
HELEN FRANKENTHALER MOUNTAINS AND SEA 1952
Oil on canvas 86in x 117in
Possession of the artist
Photograph courtesy of Minami Gallery, Tokyo

top
JUANA FRANCES MAN AND THE CITY (1966)
Mixed media 79in x 98in

left
JULES OLITSKI THIGH SMOKE. (1966)
Water base acrylic on canvas 167in x 92in
Possession of the artist
Photograph courtesy Andre Emmerich Gallery, New York



AMADEO GABINO LUNAR ARMATURE I (1966)
Brass and iron 79in x 79in



TOSHINOBU ONOSATO FOUR CIRCLES (1960)
Oil on canvas 91in x 73in
Museum of Modern Art, Nagaoka

other. It offered a generous – and democratic – selection of no less than twenty-five artists, certainly a more representative cross-section than that of any country except the host itself, and there was even an international touch in the inclusion of the Abstract-Expressionist painter Dimitri Perdikidis, a Greek living in Madrid. The hit of the pavilion was Juan Genovés. His moderate-size canvases have well-defined areas washed with grey or sepia and contained within black borders, and they look very much like stills from old movies with tiny figures scurrying ant-like in terror across vast open spaces, some collapsed and motionless and left for dead. The crowds run, disappear, return, collide, wait in queues at doors. Genovés says forthrightly that his style is influenced by the cinema, his content by the injustices of the world. It was vastly amusing to eavesdrop on the stunned comments of Italian left-wing 'intellectuals' who, of course, could not even imagine that the injustices attacked were precisely those of – for once – their side. There was also 'comment' in the Kafka-like paintings of Juana Francés: black backgrounds, sometimes flat, sometimes like boxes, form the mysterious world in which float, like moons, luminous blobs that might or might not be heads heavily encrusted with sand, along with pieces of tile, or bits of machinery or light-bulbs, or painted disconnected telephones lying yearningly on a floor, or window-frames and doors opening on black nothing.

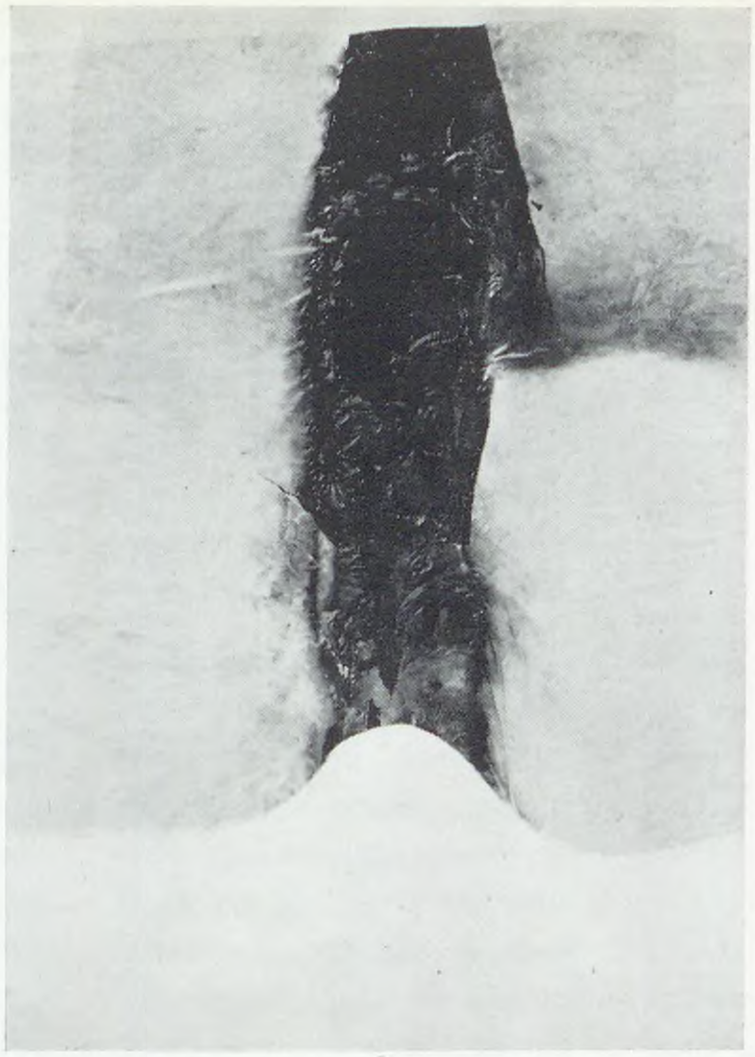
Another Spaniard, Amadeo Gabino, was by all odds one of the most interesting sculptors in the Biennale and far more poetic, sensitive, energetic and aware of what he is doing than either of the prize-winners in sculpture. His forms begin with a shallow rectangular box made up of laminae of aluminium alloy, stainless steel, iron or brass which, as they accumulate toward the centre, begin to separate irregularly and finally burst open like an uncoiled spring. His materials vary in colour: while exploiting the natural colour of polished metal, he sometimes colours some of the laminae black or profits from the contrasts of the natural gold, silver or white of the metals to catch light or create shadow as the laminae buckle and twist within their coils. Working in a completely abstract way with 'industrial' materials, Gabino nonetheless avoids the sterility so typical of industrially-influenced sculpture and, instead, creates impressive objects at one and the same time 'hard' and organic.

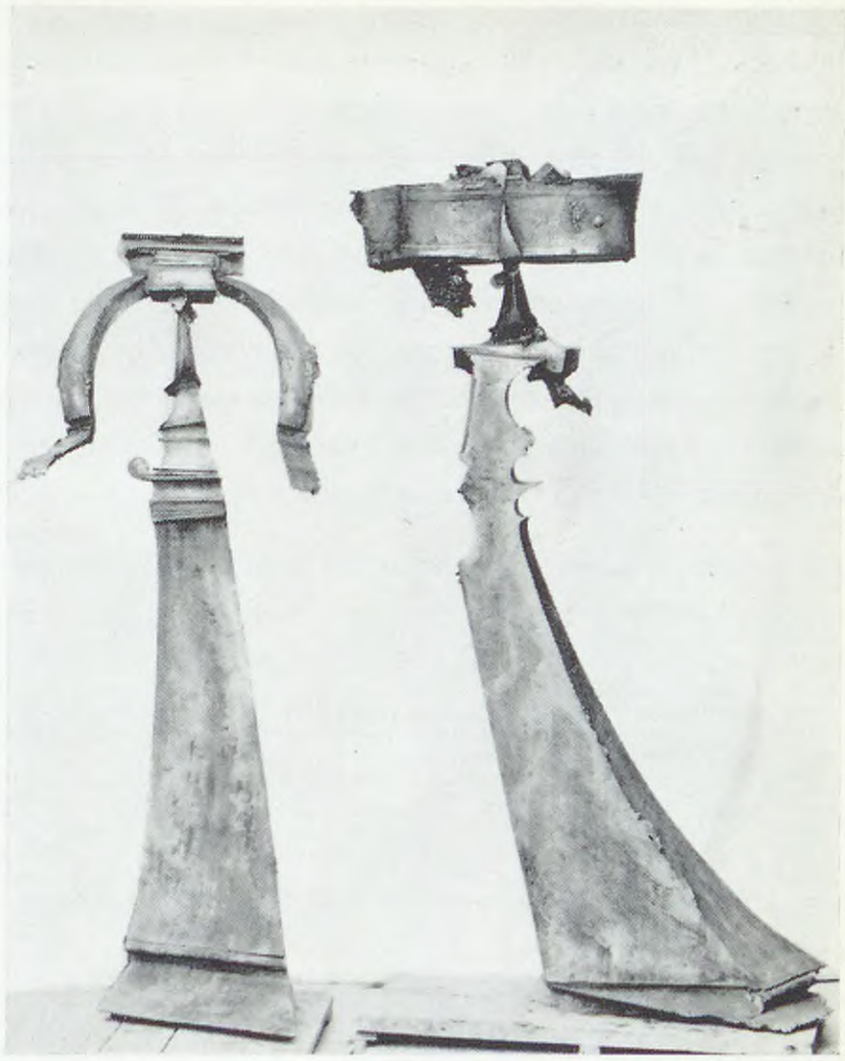
An entirely different sort of sculptor and the unrivalled darling of the Biennale (public acclaim this year was even farther than usual from that of the judges) was shown by Germany. Günter Haese's sculptures-cum-mobiles are so many Twittering Machines of the sort Klee dreamed up. Small, fragile, they are composed of copper wire, watch-springs and fine wire screen either flat or rolled into cylinders or balls or cups. Combined into groups, clusters or spirals, these elements balance delicately on stems of wire or hang poisedly in air, and the merest breath is enough to set them off shivering and shimmering (one feels that if only all the world would shut its noisy mouth one could hear these machines titter among themselves at the public delightedly tittering at them). Haese is no newcomer but has exhibited at the Museum of Modern Art, the Marlborough gallery and Documenta III. Virtually cheered by the public and by other artists (rumour had it that more visitors asked his prices than those of any other artist), the jury which had awarded prizes to two nondescript sculptors tossed him a minor crumb.

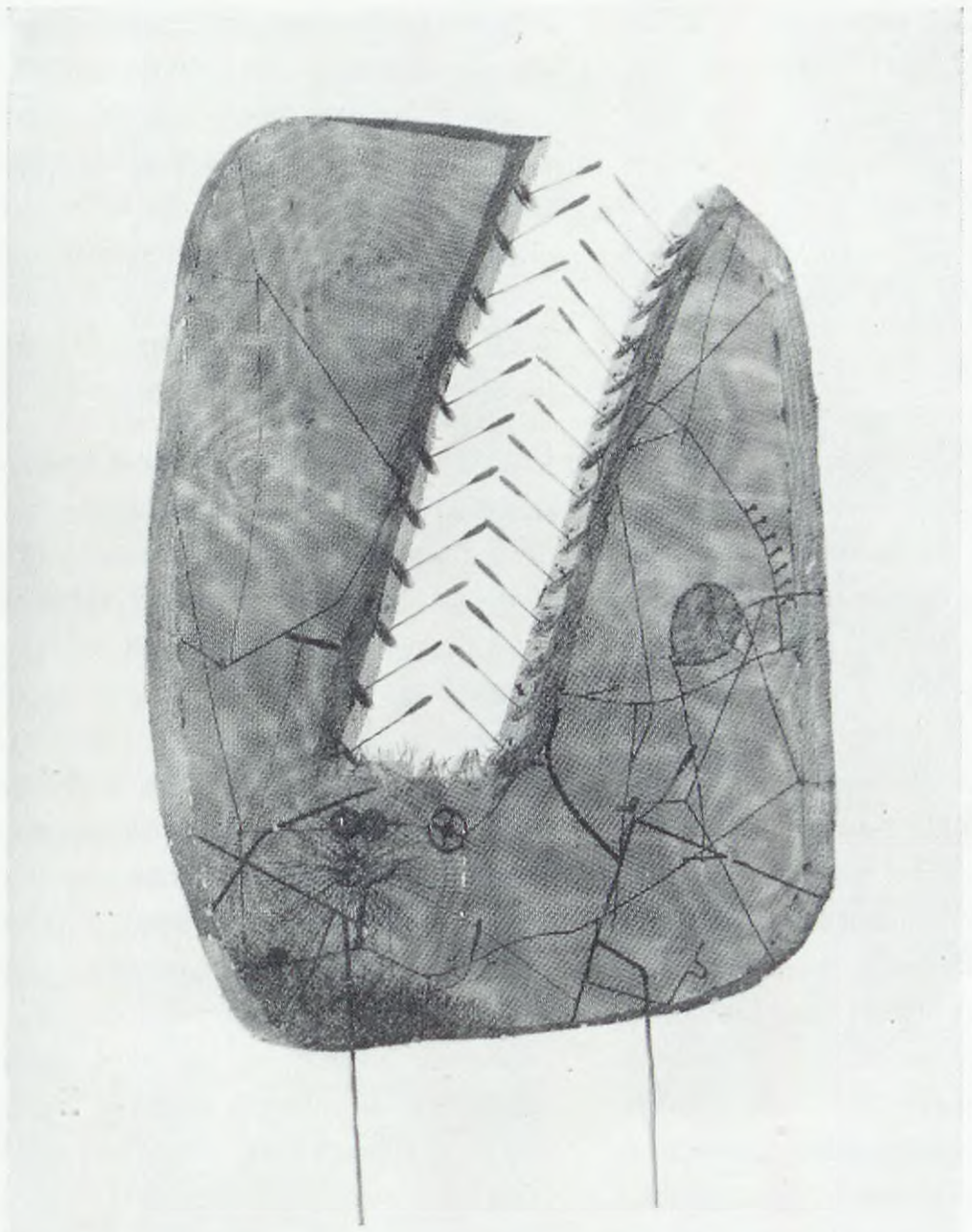
One of the few other pavilions of major interest was that of the United States, but its impact was far less than in previous years. The organizational disorganization to which it confessed openly was evident in the spotty choice of artists. For the Op crowd there were Ellsworth Kelly's flat panels sprayed in uniform colour which brought a touch of the antiseptic modern kitchen into the exhibit of art. If these monochrome plaques have had any impact at all, it seems to show up in the British pavilion's equally monotonous pieces by Richard Smith. Kelly's works are decoration only – anyone with a spray gun can duplicate them – but they are not decorative. To satisfy the Pop wing, Roy Lichtenstein showed more of his unfunny comic-strip pictures. This time, with heavy-handed humour he tried to debunk 'important' themes for which he obviously has a sneaking admiration: The Temple of Apollo, Picasso, Abstract Expressionism. Lacking wit, his banal imitations turn out to be what the French call *pompier* (the Victoria Station, almost any town hall, Bouguereau) and are more to be laughed at than with. Let's face it, the man is quite simply dull, and a mere few years since Pop popped on the world, his kind of Pop is as dated and old-fashioned but not as amusing as the quippy ads of the Age of Noel Coward.

Far above such sterile imitation is Jules Olitski (see *ART and Australia*, Vol. 3, No. 4). Using immensely high narrow panels, he covers them with a mist of brilliant colours, generally one central colour into which seep bright yellows, hazy blues or greens like a spray (they are, in fact, sprayed in). In one panel, a darkness passes over the surface like a camera shutter closing down on the light and leaving a gradation of colour from yellow to red. In another, there is a seepage of bright green with a thin line passing from yellow-green through red to green-blue. The style has much in common with Rothko's, but here there is something deeper in poetic meditation and withdrawal. Perhaps the real and most creative force in American art is its awareness of Asiatic art, especially that of Japan and China. Helen Frankenthaler shares it with Olitski, but her version is calligraphic (see the same issue of *ART and Australia*). Her earlier work revealed an awaremess of nature: mountains and sea, the flow of water. Basically she has always used blobby areas of colour in calligraphy on unprepared canvas. Her later paintings in acrylic use fewer colours and are more explosive, more like gouache than the earlier ones which resembled watercolour. Still there is a sense of nature, but where the early works concentrated on the centre, here the forms explode away centrifugally. Perhaps what is still lacking is a real personal consciousness in the physical application of paint.

This year Italy reflects little of what is going on in the advanced centres. Its pavilion sprawls over the largest area of the gardens and is forever expanding into new and uglier sheds. Normally the host country offers a retrospective of some great international figure, but this time it stuck to its own smaller fry: a retrospective of Morandi,







HELEN FRANKENTHALER
FIVE COLOUR SPACE (1966)
Acrylic paint on canvas 114in x 75in

top
QUINTO GHERMANDI
TIMOTEO AND GRISELDA (1966)
Bronze, 69in high

top left
ALBERTO BURRI WHITE b 3 (1965)
Mixed media

left
GUNTER HAESE PANDORA'S VASE (1964)
Copper wire and mobile objects

Private collection, Adelebsen

a few rooms of Italian abstractionists from 1930 to 1940, a small selection of works by the Futurist, Boccioni. Morandi viewed *en masse* turns out to be a *petit maitre* : sensitive in still lifes and landscapes, he soon lost all spirit of adventure and settled for sensitive surfaces, pale luminous colours, subtle organization of areas, and bottles, bottles, bottles. Boccioni, who died fifty years ago aged only thirty-four, was a far more positive and explosive force. Much has dated, but in his late and best paintings the splintering of planes in space created violent movement and thereby escaped from the static repose of Cézanne and early Cubism whose colours he overturned to infuse the subject with cinematic movement.

The Italian abstract painters of the thirties are virtually unknown abroad. Exhibiting them now to an international public seems to be a dispassionate reply to the common notion that under Mussolini there was no experimental art. True, the Italians caught up rather late with early constructivism, reached no real conclusions, produced no great painting or painters. But sometimes in some artists something clicked as in Luigi Veronese for one, or in Bruno Munari who made exquisite constructions in wood with Surrealist overtones which he called *Useless Machines* (this was some twenty years before all sorts of artists turned to constructing useless objects). It was hard-edge work executed with fine craftsmanship. Munari is still alive, aged sixty-five, and in the main section of the Italian pavilion is showing current work, a polarized-light machine with four faces in which exquisite patterns of very subtle colours develop in movement from the polaroid splintering of the spectrum and are projected onto a perspex screen. Such use of projected light is frequent among younger artists, and not only the Italians. It is part of the Luna Park art-as-play approach but usually, and especially with Munari, done with a more imaginatively scientific basis and more satisfying aesthetic result.

Like most of the participating countries, Italy seems to have chosen a little more carefully this year even if it produced few truly outstanding personalities. Prophetically perhaps, the younger artists were the less interesting except for a sculptor, Augusto Perez, who works with double images as a symbol of the Narcissus-nature of modern man. Of the older artists, Burri was as always interesting. He shows large boards roughly painted white, parts of which are covered with stretched sheets of transparent plastic which are sometimes burned black and blackish brown and buckle and shrink away from the heat. Certain areas of the board left vacant when the burnt plastic shrank away are painted black like charring. When burnt, the plastic further loses its original identity by discolouring, turning milky, and here and there holes burst open from the heat. The result suggests, to be prudish, anal slopes. Unfortunately, Burri has always been indifferent to the durability of his media, and the latest works are not likely to stand up long. Also, often the concentration and 'rightness' collapse when viewed too close up. The striking image vanishes, there is no image left, only hessian, board, metal, burnt plastics, and indeed wherever the plastic has not really been manipulated it tends to fall into lifeless bulges which are and say no more than: plastic sack.

Burri's competitor in the International Sweepstakes, the hugely touted Lucio Fontana, was awarded the Commune of Venice prize to an outcry of general indignation from artists and public alike. Within an all-white square room he has had constructed an all-white oval room in which are ten exactly similar all-white canvases each of which has the same white slash. Even the most enlightened viewers shrugged and took the nearby passage. Much propaganda has been made about Fontana's Great Contribution to Modern Art. Unless that contribution is 'utter irresponsibility' I cannot think what it might be. I doubt that any significant artist owes anything to him, and least of all in recent years. He is not even the showman-charmer that the late Yves Klein of Paris was with his equally blank works which reached their apogee in 'Invisible Pictures' (frames framing air).

A surprise among the clumsy amateur or Brancusi-slick professional sculptors was Quinto Ghermandi, aged fifty, an artist of great vitality and humility, not afraid to move forward across a bridge which stretches back to the past. His images seem to derive from some remote archaeological source, and he creates forms which are images, which communicate. His pieces are large bronzes, rugged, imposing and yet graceful as in a recent group of three anthropomorphic figures called *Griselda*, *Timoteo* and *Teodoro Jonico*. What weaknesses his powerful sculptures may have are common, I think, to many works in bronze nowadays. Highly complicated textures are reduced to sameness, almost to pattern, by the process of casting (Paolozzi is a good example of this). Ghermandi's surfaces seem to cry for further work on the cast bronze: details need to be sharpened, the patina varied by acids or polishing, textures built up by chisel work. Ghermandi, like so many who work in bronze, seems to believe that what comes out of the casting is all, but surely casting need be only one phase in the complete work. Without some final perfecting of what is there, there is a feeling of incompleteness, of a lack of that immediacy we expect from sculpture nowadays.

In the miles of sticky heat that make up the Venice Biennale, one question nags the dizzied brain (and not that of your reviewer alone) : just where is it all heading ? Kinetic tricks, polarized light in movement, gags, gadgets, fun and games ? These are conspicuous because the crowd is relieved to find, faced with these exhibits, that here there is no need to think. But the fact is, no direction really stands out nor any single personality who might send art veering one way or another. At the last Biennale it all seemed so clear. Like it or not, American Pop Art appeared to be the thing. But this time the world seems to have closed in, the personal imagination and sense of poetry of a Johns or a Rauschenberg have been frozen over in an icy world of decorators' commercialism where sure-fire riders jockey for position and clowns try to catch the tune to dance to. Putting aside the rewarding exceptions, the more attention-getting artists seem to conform to an invisible motto at the Biennale gate (like that at the mouth of Dante's Hell) : Abandon All Sentiment Ye Who Enter Here. It's a funsy world and a hip world – and it's just as shallow, impersonal, conformist as a teenager. No room for heretics – but it's the heretics who push art along its way.

Kevin Connor and Rodney Milgate first London one-man exhibitions

Charles S. Spencer

Over forty oils by Rodney Milgate and as many paintings, plus drawings, by Kevin Connor spaciously displayed in the Commonwealth Institute made an impressive, but strangely disturbing duet.

Their highly disparate personalities and expressions are nevertheless linked by a humanist concern, rare in their English contemporaries. The average thirty-year-old painter or sculptor in England – at least those one sees in the commercial galleries – are clearly disenchanted with traditional media, nor do they wish to be involved, or to expose themselves, in committed emotional gestures. Cool man cool, is the password; hence the choice of garish, unnatural colour, man-made synthetic materials, scale and shapes which bear no relation to the human frame. The Pop-Art world is detached and facetious, suited to book illustration or shop-window display; Op Art and Kinetics make elegant playthings, incapable of recording a human emotion or transmitting experience.

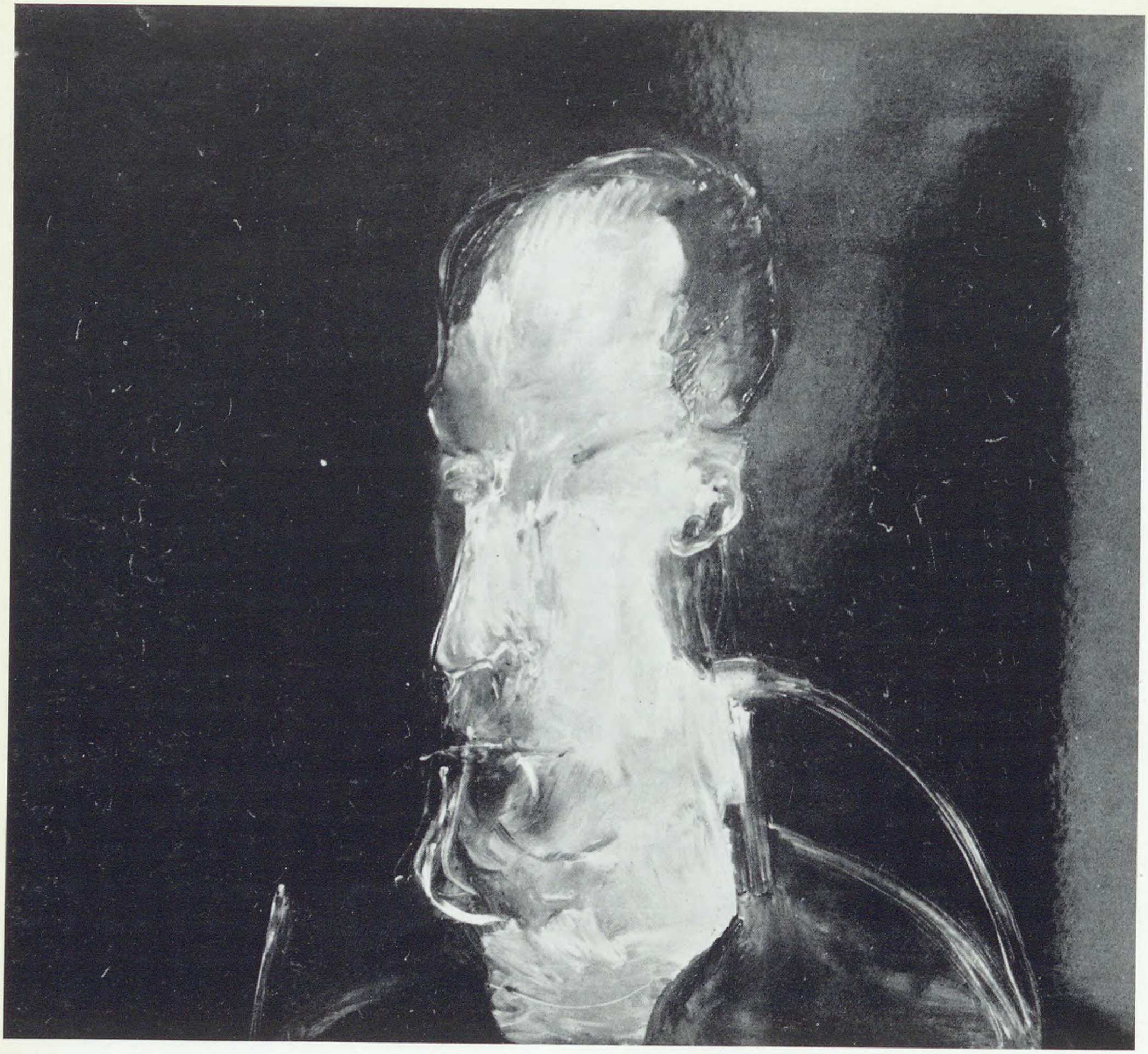
Clearly neither Connor nor Milgate seeks to hide his feelings or his search for personal equilibrium. There is no determination to camouflage the anxieties and nervousness of existence, the doubt which every statement of human relationship holds in store. This egocentric obsessive quality, which from Rembrandt onwards has been one of the hallmarks of Western art (in contrast to the ancient civilizations, or Greece or the Orient) seems no longer to dominate. Duchamp is a clue, perhaps more than Mondrian, for the Frenchman brought a mixture of cynicism and clinical analysis to art, mocking creativity and deriding the possessed artist who hammers away at a single image in order to reach truth by quarter-of-an-inch strides. The present generation has inherited this disbelief in the intuitive, god-like creativeness of man. If Duchamp proved that merely by choosing a toilet-pan he transformed the ready-made into a work of art, to what purpose should they learn traditional techniques or ache to transmit experience and idealism into a communicable form?

The mere fact that someone may point to Francis Bacon only emphasizes the oddness of his achievement. In England there are only the faintest echoes of his existence. That in Connor this influence is immediately recognizable indicates both the young Australian's difference from the London norm, and also, I am afraid, his limitations.

At first sight Connor makes a most powerful impression. His recent series of Unnamed Portraits, large, dramatic, anonymous personages in some stony tragedy, insist on our attention. But closer study and longer acquaintance yield little more than the first cursory glance – perhaps less! There is something filmic about these blurred faces; and what makes a striking momentary image on a screen hardly benefits from permanency. It is precisely this limitation one has gradually seen in Nolan. Connor, in some respects, represents an anthology of Australian manners. Not only is there Nolan's glazed, smudged heroes; one also notes Dobell's brutalized features, Tucker's tough sentimentality, Arthur Boyd's frightened figures in mysterious landscapes. It is all a little too predictable. Beneath these localized connections you can grope further back through Chagall, Ensor, the German Expressionists, Goya, Rembrandt – quite a lineage! An expressionist art demanding attention and sympathy, perhaps a little too insistently; a crying in the wilderness of the human jungle – if I can so mix my metaphors. Francis Bacon brings it off because his agony is convincing, not contrived, and he has virtually created a technique which bangs home his message and personality, without resource to cliché or imitation.

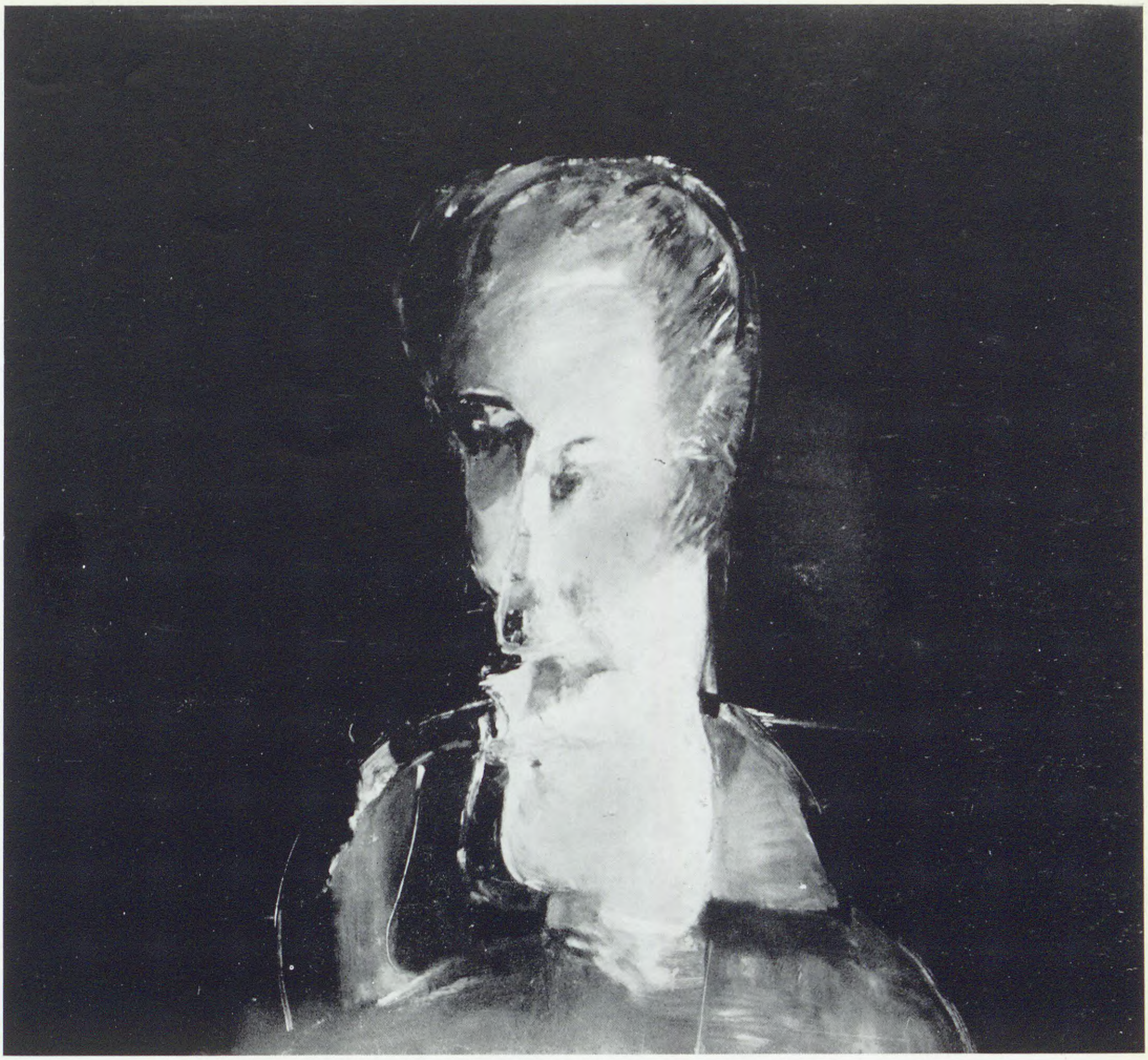
All this may be a bit hard on Connor who is still only thirty-four and possibly in the process of defining his art. But I cannot say that I find much consolation from this exhibition. The early paintings, portraits of Albert Foulkes and Sir Frank Kitto, or the two strange *Haymarket* landscapes, dated 1963, are much rougher in technique but far more personal. In them the colour has not been flattened out into sweetness; the heavy impasto is a little gross or vulgar, but far more vital. By the time one reaches the last group in the exhibition, the three *Thames Landscapes*, presumably painted during his European Harkness tour, there is little of this vivid stridency left. They are romantic pastiche in a Turneresque manner, decorative and pleasing but empty. Again the drawings make a useful contrast; free of the over-cooked colour, the playing with brush-strokes and glazes, these sombre images have the convincing immediacy found in the early works.

In contrast to Connor, Milgate at first impression is repetitiousness, with dull colour and a dry pedantry. But the more one looks the more one admires. The mere fact that the message is conversational rather than oratorical, introverted and poetic not journalistic, calls for an



KEVIN CONNOR UNNAMED PORTRAIT (1966)
Oil on hardboard 48in x 58in

Possession of the artist



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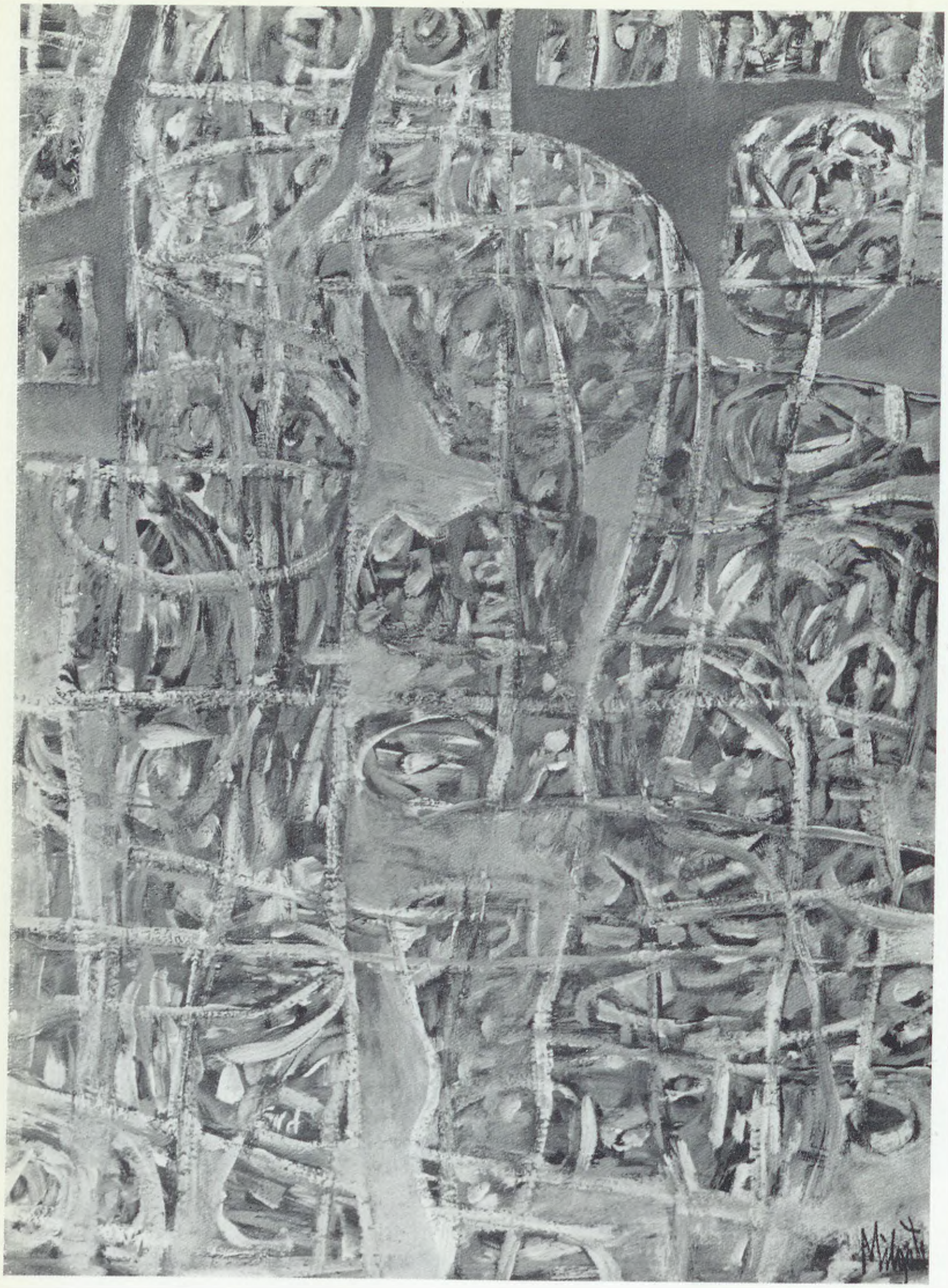


RODNEY MILGATE
RECOLLECTION, NEW GUINEA
(1964)
Oil 48in x 36in

Possession of the artist

opposite

RODNEY MILGATE RAPE (1964)
Oils (encaustic) 36in x 48in

Possession of the artist

equally serious response. Milgate has little in common with the Australian artists I listed earlier, or the Expressionist school. In his way he is equally intense, but more in the manner of Pollock or Tobey, or perhaps like Paul Klee. It is the search for a personal iconography, often perplexing to the outsider, tracing a dignified response to the complexities of life, communicated with a warmth and sympathy which has nothing to do with narrative ease.

The earlier paintings look like formal maze patterns; they have a strange claustrophobic atmosphere, without being menacing. This is not a threatening jungle, but rather an overgrown garden, and the paintings convey the message that the artist knows the way out. Works like *Resurrection for Soldiers* and *Hymn for Peace No. 1* offer clues; these titles indicate a religious basis to Milgate's philosophy and indeed the two compositions are clearly based on stained-glass windows. The first is divided into three panels, the second into two, in which stand figures, and the patterning of paint and colour is related to the stained-glass technique. This formality is echoed in later works like *Kingdom of Love* and *Animus*.

Milgate goes in for rather exotic, almost self-consciously mysterious titles, but these need not delay us. The important thing is that within the narrow range he has set himself he creates valid pictorial variations. The idea of a maze or labyrinth as a metaphor for man's existence is, of course, not new. Milgate works his theme almost like a weaver or tapestry-maker; the strands of colour are delicate, chosen and intertwined with shapes and rhythms into patterns which are always harmonious despite their complexity. It is a most skilful and painstaking exercise and the development of his work shows an increasing subtlety and control.

But how much further, one wonders, can he take it? Some development, some new depth is required to keep his message fresh, to sharpen an already fine technique. What is the special quality of Klee, Miro, Ernst or, to take a younger artist. Dubuffet? Theirs, too, is a poetic, metaphysical art, concerned with private images and textural subtleties. They somehow transform us from the superficial and transitionary to something fundamental and unchanging. Milgate has yet to explore on this level.

The Care of Paintings Part 1

William Boustead

The ownership of a painting, or for that matter any original work of art, entails a certain responsibility. It is the duty of every collector to keep a vigilant eye on his collection for any sign of deterioration. Only in this way will subtle deterioration be halted before it reaches a stage when major restoration becomes necessary.

To the layman the structure of a painting may appear to be of a complex nature, but if something is understood of its construction and materials, much can be done to keep it in good condition.

Paintings are much like people. Their structure is partly organic, they are susceptible to various maladies and many succumb to their environment. While some are sound constitutionally and show little signs of deterioration when subjected to rough handling and the stress and rigours of a changeable climate, others display congenital weaknesses in the first months of their lives. In common with human beings their ageing processes begin at birth.

Great improvements can be made to an ailing painting by a skilled and experienced restorer, but major restoration can be a very expensive process and, if extensive reparation is required, the painting is never quite the same again. To all appearances it might seem the same – often it is visually improved by over-retouching – but to the art conservator and the historian such treatment is tantamount to tampering with a priceless document.

When the canvas of a painting becomes torn through accidental damage or age, or when damp walls or a leaking roof have caused the paint to flake away, repairs must be made. In such cases major restoration is quite permissible as long as the painting is not over-retouched by the person engaged in the restoration.

In old paintings certain visual defects such as hairline cracks must be accepted. These vary in pattern and are merely signs of the passage of time like the lines on an ageing face. When a canvas deteriorates to such an extent that it cannot support the weight of paint it must be given additional support in the form of either canvas or modern wallboard. If the canvas is bonded to this support (with a non-aqueous adhesive and by a competent restorer) a new lease of life is assured. Casein or animal-glue adhesives must never be used. They are too sensitive to the fluctuations in humidity that set up violent internal stresses and rupture the paint-film, eventually causing cracking and loss of paint.

A cracked and brittle paint-film that shows signs of cleavage from the canvas and loss of paint should be impregnated with a wax-base adhesive and mounted on an additional support. The most effective way to carry this out is by using the vacuum-press technique which ensures that the adhesive completely penetrates through the weave of the canvas and completely seals the loose paint to the canvas. The wax adhesive also has the additional virtues of being moisture resistant and inert to the climatic fluctuations which create internal stress and cause so much damage.

Often paintings are marred by widely spaced cracks in the paint-film. This is due to a technical defect on the part of the artist who has used quick-drying paints over slow, or has incorporated a drying agent in

left

Watercolour by S. T. Gill showing water stains, yellowing of paper through oxidation and photochemical degradation, and spotting from mould growth

below

The same watercolour after restoration

below

E. PHILLIPS FOX THE FERRY (c. 1910)
Oil on canvas 45in x 60in

Art Gallery of New South Wales

Photograph by James Robinson

This painting requires constant attention to ensure its preservation. The unprimed canvas has absorbed most of the medium leaving a brittle paintfilm which flakes away when when subject to any movement

right

Damaged watercolour portrait by early Australian artist which shattered on slight impact

below right

The same watercolour after restoration. The only retouching resorted to was along the line of tear

his final paint layer. Very often a fancy paint medium has been used for the upper layers of paint which has eventually proved to be incompatible with the lower layers. If the fissures are wide enough a skilful restorer can do much to rectify this condition provided of course that he restricts his retouching to the actual blemish and does not encroach on the surrounding paint.

If mould growth is allowed to flourish on an oil painting it cannot be completely eradicated. Once the mycellium has penetrated into the paint structure the picture is never quite the same again. Reinfection is certain to occur as soon as conditions are favourable. The mould feeds upon the paint medium and receives additional nourishment from trace elements in the paint pigments. Craters develop on the paint-film which destory its texture and make retouching extremely difficult. It is futile to retouch over deeply imbedded mycellium and viable spores – the blight will only manifest itself again, often in a much more vigorous form.

The mould frequently originates in the canvas and the mycellium or thread-like offshoots thrust their way through microscopic cracks in the paint-film and continue their insidious process of destruction.

During humid weather the vigilant collector should look for tiny spots or clumps on the surface of his paintings, or black or yellow spots on the rear of the canvas. The white spots indicate the formation of mould colonies and should be removed immediately. This can be done by taking the painting into the open air and vigorously brushing down both canvas and paint-film. If the paint-film is mature, that is over a year old, a cotton-wool swab moistened with petroleum white spirit may be rubbed over the surface of the painting. This of course applies only to oil paint and not to gouache or watercolour. An hour of exposure to sunlight on a moderately warm day will do much to help kill any remaining spores. However, this beneficial effect from the ultra-violet rays of the sun will not create immunization. It will merely kill the viable spores on the surface. If the painting is returned to an environment favourable to the growth of mould – damp, darkness and conditions of high humidity – reinfection is certain to occur.

Glass as a protection for oil paintings should not be relied upon. Very often glass imposes additional hazards. Moisture condenses on the inside and encourages mould. It does provide a protective measure in rooms where open fires are used or where there is much smoking, such as club rooms, and in districts where the house-fly is prevalent it will assist in preventing the formation of fly specks which are extremely difficult to remove without endangering the paint-film.

If glass is used an air space must be left between the paint-film and the glass. This is most essential, not only to lessen the risk of mould infection but also to prevent the paint from sticking to the glass. When this space has been overlooked, much damage has been caused to paint-film as paint has lifted from the canvas when the glass has been removed for cleaning.

Glass should never be permitted to come into contact with a freshly painted picture. Oil paintings require oxygen to complete their natural

below

FREDERICK McCUBBIN ON THE WALLABY TRACK 1896
Oil on canvas 48in x 88in

Art Gallery of New South Wales

Photograph by James Robinson

This painting has been lined (that is mounted onto new linen canvas), retouched where paint has flaked away and deep cleaned to remove the old yellowed coating of copal varnish

right

Cracked painting with loose paint and considerable cleavage between paintfilm and canvas

below right

The same painting after restoration by vacuum impregnation process

Oil painting, damaged by fire, in course of restoration

drying process and direct contact with glass will only retard this chemical process and create premature deterioration. Within certain limits oil paintings should be permitted to breathe. Protecting the rear of the canvas with cardboard or wallboard is poor insurance against decay. Atmospheric pollution in the form of the products of incomplete combustion created by factories, power stations and internal combustion engines used by motor-cars and buses, contains sulphur dioxide and nitrogen dioxide amongst other impurities. These will penetrate this board just as effectively and disastrously as they will an unprotected canvas.

However, much can be done to protect the paint-film against these hazards. The use of a good picture-varnish will seal the paint-film off from destructive agents and provide a slick surface to which dust will not cling.

There are a number of excellent picture-varnishes on the market today which are easy to apply, easy to remove and, since their introduction twenty years ago, have shown no sign of the yellowing that was so characteristic of the old picture-varnishes. They are known as synthetic varnishes and are not to be confused with the old mastic, dammar and copal resins which made up the only protective films

formerly available. Copal varnish should never be used to varnish a painting. It becomes yellow and insoluble and is impossible to remove. Irrespective of the type of varnish to be used, the paint-film should be allowed at least twelve months to dry out before any varnishing is attempted.

It has become fashionable for a certain type of non-reflective glass to be used to protect the surface of paintings. This is not to be recommended. To prevent distortion this special glass must be in direct contact with the paint-film. Not only is this a danger to the painting but it can also be aesthetically displeasing because of its tendency to give some paintings the appearance of coloured reproductions. The same rules also apply to watercolours and delicate Oriental paintings and the conventional practice of using a window mount to separate the watercolour from the glass is still the best means of protection.

In recent years many modern watercolourists have objected to the use of glass on account of its shine and reflection. At the request of several leading watercolourists we have been carrying out experiments in the Conservation Department of the Art Gallery of New South Wales on various synthetic media in the hope that they will eliminate the need for glass as a protective measure.

Two formulae have shown reasonable promise. Sprayed on the paint surface of 'guinea pig' watercolours they have shown good resistance to handling and dirt and some resistance to moisture. Grease marks, lipstick, scribblings from certain ball-point pens were removed without much difficulty and the strength of the paper support appeared to be improved. However, we do not feel that this treatment will be universally accepted. Certainly we have no intention of using it on our own Collection until we are confident that no repercussions occur. We do not know enough yet about the behaviour of these compounds. The good art conservator always endeavours to do something that he can undo – in other words, his process should be reversible.

It must not be overlooked that the texture and the colour of the paper used in watercolours are just as much a part of the tonal values as the wash flowed over it. Any yellowing will break down these values and reduce the subtle half-tones. It is an unfortunate fact that many of our early Australian watercolours were executed on paper of inferior quality which oxidizes from a yellow to a brownish tone and is easily infected by mould growth.

If the deterioration of a painting is extreme, drastic measures must be taken to attempt a successful restoration, very much in the nature of the calculated risk so often encountered in major surgery. However, a skilled and experienced restorer can do much to restore the watercolour to something very near the condition it was in when it left the hands of the artist. We have been fortunate enough to be able to restore many such paintings that have been relegated to the category of 'written off'. In such cases the collector should not expect miracles from the restorer to whom he entrusts his painting. No matter how experienced and skilful the restorer may be there will be the odd failures. The collector must be prepared for this risk.

This portrait was marred by drying cracks. Quick drying paint over slow and the use of dryers caused this condition. The painting was successfully restored by carefully retouching the crevices left by receding paint

Two Portraits Re-examined

Patricia Gourlay

Hugh Ramsay (1877–1906) is remembered today as a follower rather than as a pioneer painter, yet his best portraits exhibit qualities we would not expect to find in the work of a mere slavish disciple or imitator.

To his training (1894–9) under L. Bernard Hall at the National Gallery School, Melbourne, is attributable Ramsay's adoption of a tonal method of painting, and it seems likely that it was Hall who aroused in him an admiration for the work of Velasquez, Whistler and Manet.

The influence of Hall, and perhaps also of Whistler, can be seen in *Jessie with Doll* (c. 1899), Ramsay's portrait of his youngest sister. The close, even brush work, careful finish, and faithful reproduction of textures are qualities to be found also in Hall's work. However, in spite of this care in the painting, the little girl seems very much alive, and a vivid impression is given of her personality.

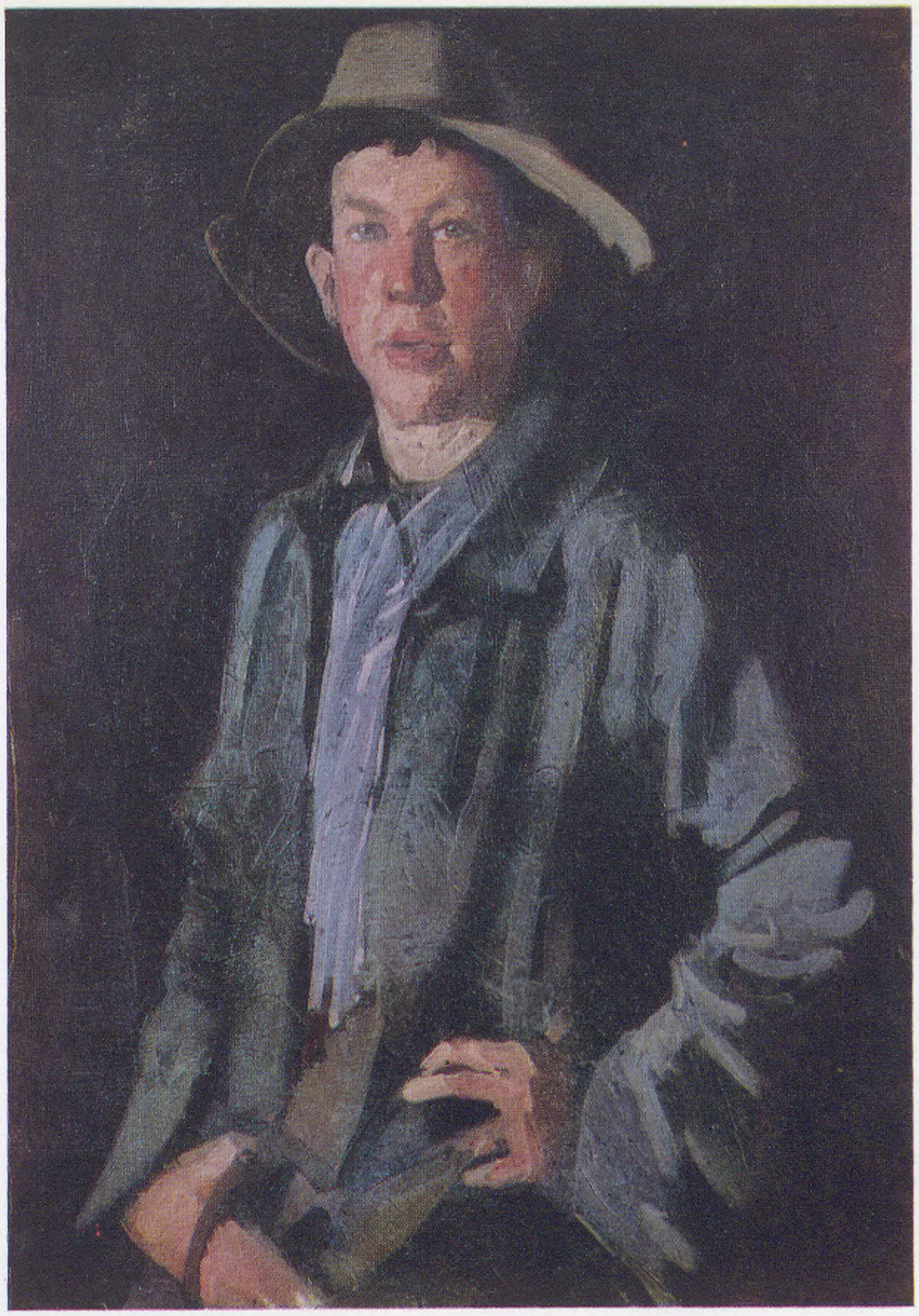
The pose is possibly a borrowing from Whistler (for instance from his *Symphony in White, No. 1*), but it seems entirely natural to the child; and there is an apparent artlessness in the placing of her figure on the canvas – in fact stretcher marks suggest that the canvas had to be extended at the top as an afterthought.

Neither Ramsay's brief association with the Melbourne School of Art – where E. Phillips Fox was introducing a number of Melbourne students to Impressionist concepts – nor the experience (1901–2) of working in Paris, seems to have brought about any marked change in his style; although he declared in a letter from Paris to a cousin that his views on art had been 'revolutionized'.

After his return to Melbourne, however, there is a noticeable change in Ramsay's brush work, well illustrated in *Tom* (c. 1903), the unfinished portrait of his youngest brother. Even in the painting of the more finished part of the portrait, the brush work is now more open and assured. The volumes of head and features have been blocked in with a masterly brevity, contributing to the impression of masculine solidity; and the vigour of the brush work imparts a vitality to the portrait often lacking in Ramsay's more finished work.

Possibly Ramsay had been encouraged in his use of a broader technique by the example of Sargent, whose work he had recently admired in London; and there is a suggestion of Sargent, too, in the use of the strong, direct side-lighting and of the somewhat flamboyant hand-on-hip motif in *Tom*. Most unSargentesque, however, is the uncompromising realism in the painting of the boy's features; while, in its sympathetic insight into character, Ramsay's portrait must vie with any work by the older master.

It is perhaps the combination of his technical mastery with his ability to see into and suggest character, well shown in *Tom*, that constitutes Ramsay's finest achievement.



HUGH RAMSAY TOM (c. 1903)
Oil on canvas 35in x 28in
National Gallery of Victoria

HUGH RAMSAY JESSIE WITH DOLL (c. 1899)
Oil on canvas 43in x 21in
Collection Mrs E. Fullerton

Photographs by Mark Strizic

Reviews continued from page 195

Sir Roland Penrose, for example, is given his just due as a collector of Surrealism and for his inspired direction of the Institute of Contemporary Arts. His influence in the art world, however, is hardly discussed and no mention is made of the fact that he was responsible for organizing the large exhibitions of Picasso, Ernst and Miro at the Tate. These exhibitions had a great affect on the younger generation discussed in the latter part of the book. Certainly the most startling situation is the way in which the authors discuss the influence of Lawrence Alloway. He is mentioned briefly only in connection with the I.C.A. but it was he who organized the exhibition 'Situation' in 1960 shown first at the R.B.A. gallery and the following year at the Marlborough gallery. This was the first time that a number of British painters who were working in a similar direction had exhibited a new type of painting, and the exhibition was instrumental in giving confidence to the younger generation who are now responsible for the breakthrough in British art.

In dealing with recent developments in British sculpture, which is the most important aspect of contemporary art in Britain and is the main reason for the emergence of London as an important art city, there is, I feel, a rather cynical omission, perhaps not so much an omission as the stating of two related facts in two different contexts, so as to strengthen a point of argument. I refer to the encouragement Anthony Caro received from Clement Greenberg when he visited Britain in 1959. Although this is mentioned in the section dealing with Caro, it is not mentioned in the context of the development of British sculpture under the influential teaching of Caro at St Martin's School. Indeed, the authors try to strengthen their point here by saying that both Greenberg and Harold Rosenberg, the extremely influential American critics, came to Britain in 1964 specifically to see the new British sculpture. No reference is made to Greenberg's encouragement and his subsequent assistance to Caro in 1960, after Caro had received a grant to study in America. Greenberg introduced Caro to Kenneth Noland and the development in a sculptural manner by Caro of certain of Noland's ideas is never mentioned. Caro himself has said many times that this situation was instrumental in formulating his ideas on contemporary sculpture very strongly influencing both his work and teaching.

The remaining sections of the book deal briefly with the established figures – Moore, Hepworth, Sutherland etcetera, and then give a fairly accurate summary of the younger painters and sculptors who have been responsible for Britain's artistic emergence. There are the usual omissions and this is understandable in a book of this scale but the general cross section is an accurate picturing of the various aspects of contemporary work being done in the country.

It is in these three sections that the basic flaw of the book is revealed. At no time is an attempt made to explain the art under discussion. The book has a quality rare in art book publication – it is superbly photographed. This is particularly true in regard to sculpture, always a very difficult subject to photograph. Because of its length in preparation, the book has grown in on itself and the basic idea has been lost. It abounds with in-jokes and comments related to the photographs of the artists and administrators, and to a large extent loses its meaning to the general public.

Despite the criticisms, which are inevitable in a book of this size, it remains the only well-photographed and comprehensive book of its kind and must be considered an essential purchase by all those interested in contemporary art.

Royston Harpur

The Rocks Sydney, drawings by Unk White, text by Olaf Ruhen.
(Rigby Ltd., Adelaide, 1966, $1.95)

According to the dust jacket this little book purports to record stages in the birth and infancy of a nation – referring, one assumes, to the buildings about to be demolished for the development of the East Rocks; but the illustrations, with one exception, are of late Victorian buildings similar to those of Paddington and other suburbs.

The text, unrelated to these drawings does not clarify the popular misconceptions about this area between Sydney Cove and Darling Harbour now known as the 'Rocks'. This term applied originally to the steep, inaccessible slopes whose huddled dwellings were demolished after Government resumption (due to plague) in 1908, and later to make way for the building of the Sydney Harbour Bridge. Lurid tales of their inhabitants would be more aptly illustrated by the photographs at the Government Printer's Office taken before 1908. To claim, as Mr Ruhen does, that settlement in New South Wales was long confined to this area, ignores the start of Parramatta in 1788 (and once outnumbering Sydney in population) and the settlement of the Hawkesbury district in 1793. What does give interest to the area are the old buildings which stand not in the east, but in the west – Argyle Place, Lower Fort Street etcetera. Their occupants, though less colourful than those of the true 'Rocks', did have their place in history. Judge Burton is mentioned, but not the fact that his delightful John Verge house still stands in Lower Fort Street next to that of Robert Campbell's son. The Hero of Waterloo was not renamed in 1815 – it was built in 1844, on hitherto vacant land, by George Payten. The latter had just finished putting up the Garrison Church to the design of Henry Ginn – its Gothic style preceded twenty years before by the Toll Gate of Greenway (who died not here, but near Maitland). These are examples of misleading errors in this slight book.

Rachel Roxburgh

continued from page 206

established with a reputable dealer or dealers, agent or adviser, a knowledge of the field is essential, unless frequent travel is possible photography must form the basis of selection (apart from multi-original works such as fine prints), and even after purchase a crippling sales tax is imposed on arrival. Nevertheless the rewards and satisfaction are great enough to encourage at least a handful of collectors to bring out the sort of things known locally only from the pages of art books.

No one disputes the right of such a collector who has paid large sums of money and made strenuous exertions to obtain his possessions the right to exclusive, private enjoyment, but few who bring these unique, otherwise unrepresented, items to the country are so constituted. Many are prepared to show them to serious students, or publicly in exhibitions or on loan to Museums into whose possession, in some cases, they may finally gravitate. Indeed, a number of Dr Cox's specimens – such as his early Yüeh piece – fill gaps in the Melbourne Collection, and have from time to time been offered on loan.

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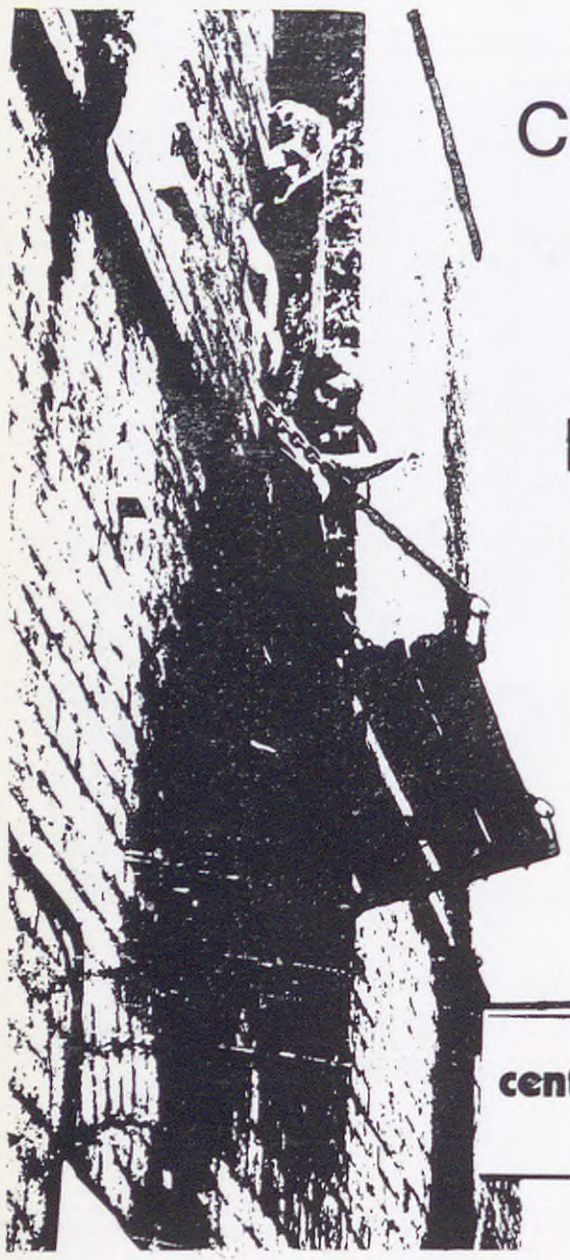

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Sydney Ball, Arthur Boyd, Rupert Bunny, John Coburn, Tom Gleghorn, Tom Green, Eva Kubbos, Rodney Milgate, Justin O'Brien, Lenton Parr, Emanual Raft, Brian Seidel, Udo Sellbach, Jan Senbergs, Roland Wakelin, Guy Warren, Fred Williams, Eric Wilson.

MARCH EXHIBITION Early Australian Prints and Watercolours

FORTHCOMING EXHIBITIONS

✻ January to June 1967

RAY COLES April
HERBERT FLUGELMAN June
ANNE GRAHAM Print Room—April
EVA KEKY February
URSULA LAVERTY Print Room—January
GEORGE LAWRENCE February
COL LEVY Pottery—March
ERICA McGILCHRIST May
MICHAEL SHANNON May
JEFFREY SMART June
PETER SPARKS Print Room—February
KEN WHISSON April
SALVATORE ZOFREA January
CONTEMPORARY ART SOCIETY
Autumn Exhibition—March

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