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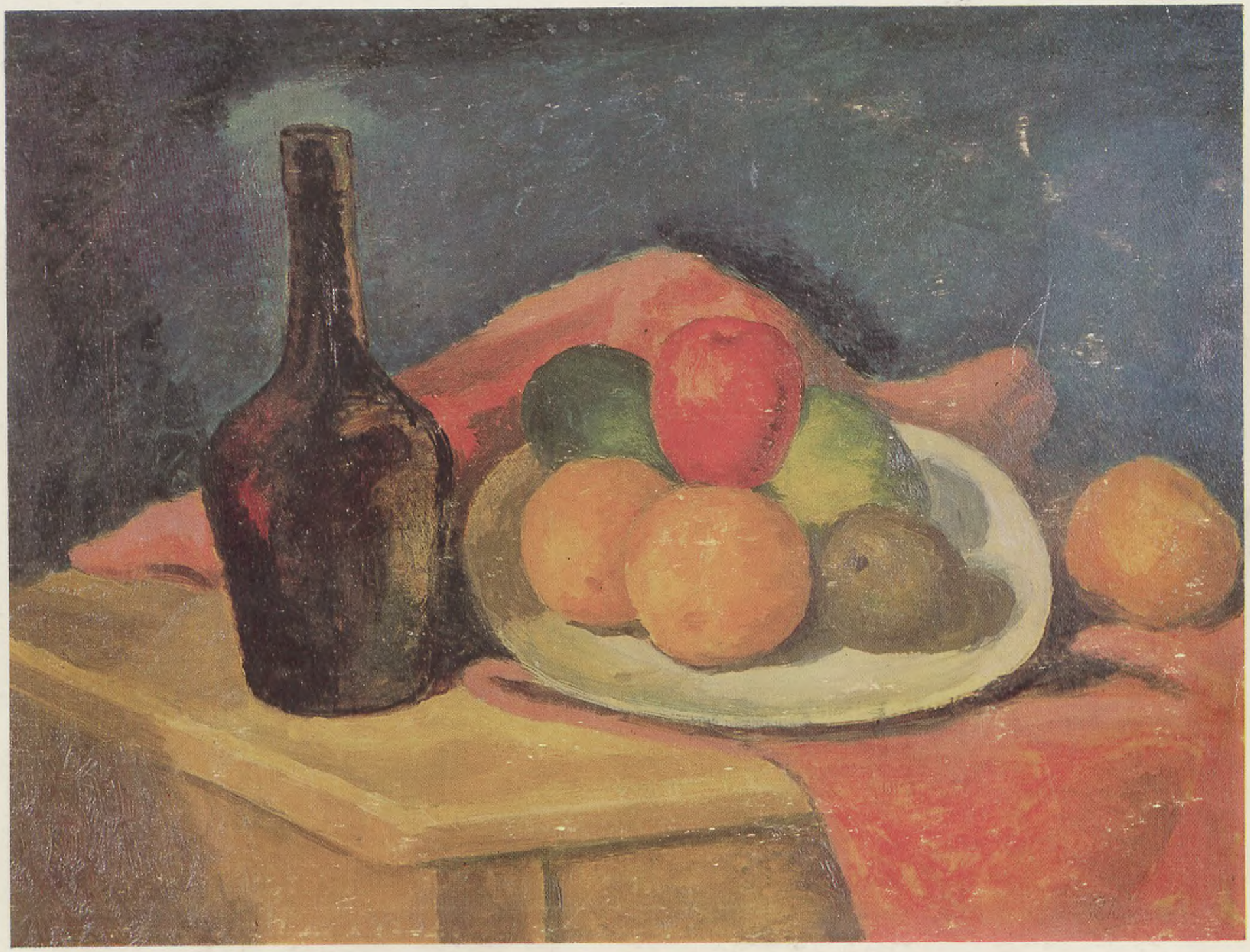
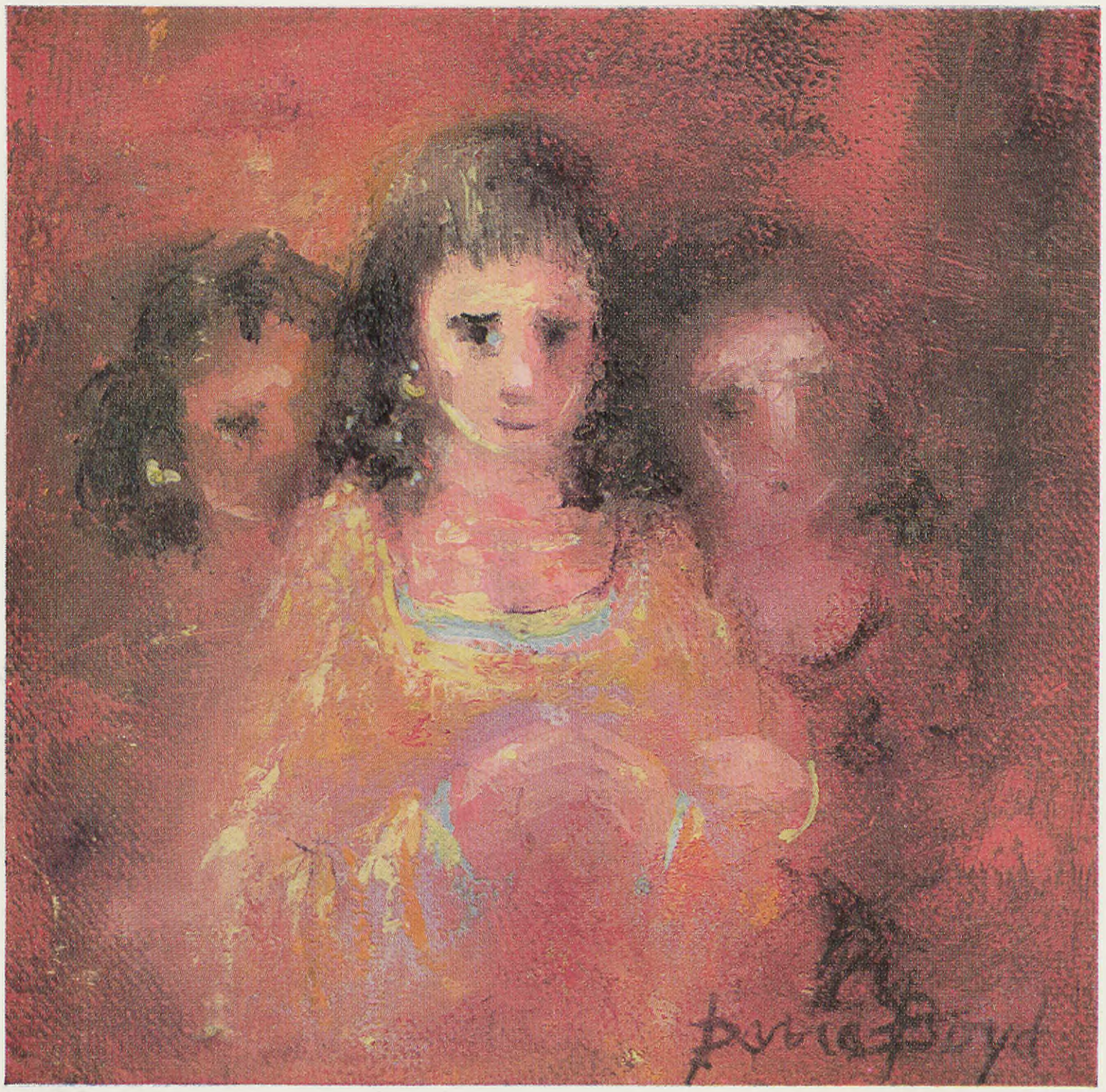
ART AND AUSTRALIA



ROLAND WAKELIN STILL LIFE WITH BLACK BOTTLE 1953
Oil on pulpboard 16in x 22in Possession of the artist
Photograph by James Robinson

Registered in Australia for transmission by post as a periodical

The Barry Stern Galleries



David Boyd

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

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28 GLENMORE ROAD, PADDINGTON. 31 7676

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CONRAD MARTENS 1801·1878

VIEW OF DARLINGHURST
WOOLLOOMOOLOO BAY ON LEFT
c 1843
OIL ON CANVAS
18½″ x 26″

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- Arthur Boyd
- John Coburn
- Frank Hodgkinson
- Michael Kitching
- Brett Whiteley
- Tom Gleghorn
- Richard Crichton
- Sidney Nolan
- Louis James
- Pro Hart
- Albert Tucker
- Emanuel Raft
- Jacqueline Hick
- Kenneth Reinhard
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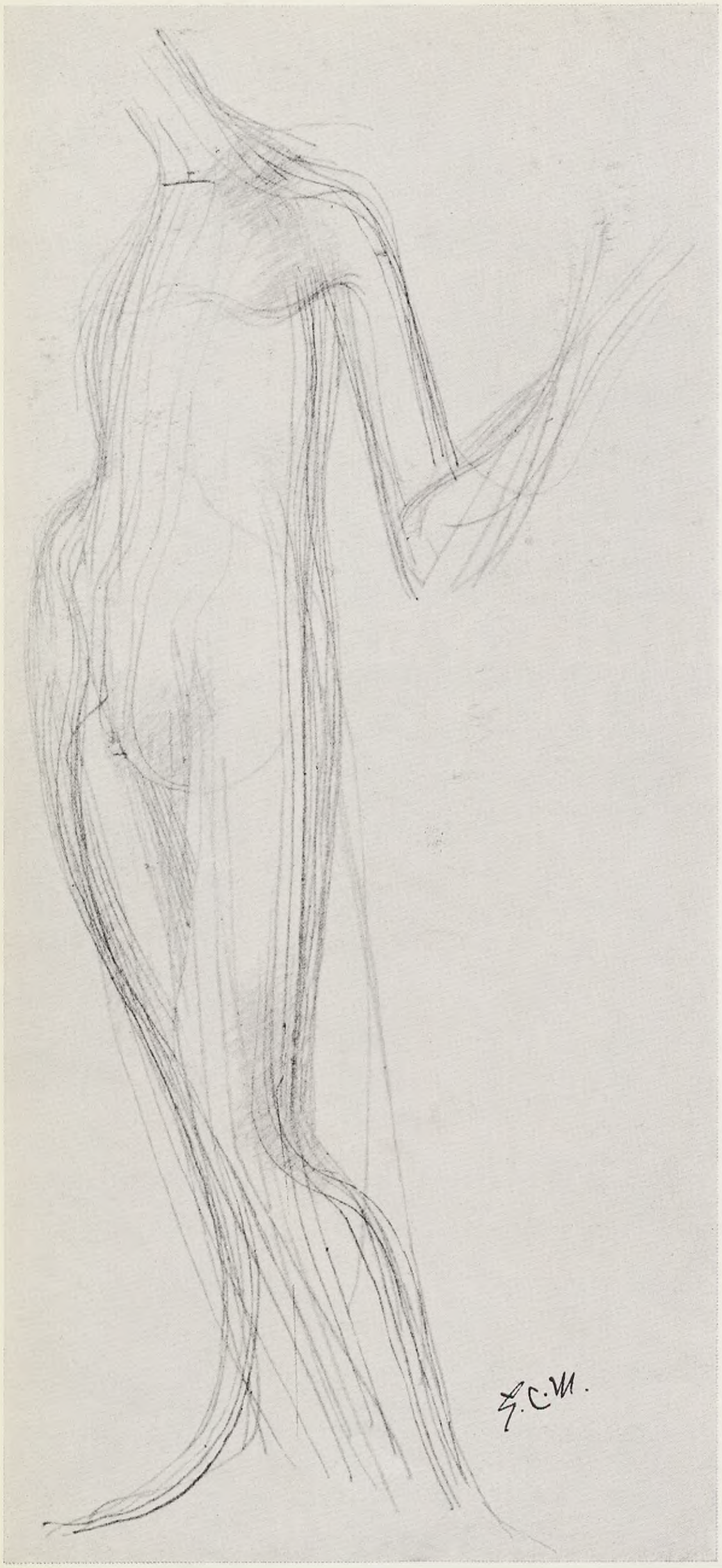
'Nice reproduction!
you are a
clean free shape
preserved
rather beautifully
(if I may say so)
on this
brilliant white
surface of
Ballarat
Superfine
Art'

'thank you –
I didn't mean
to show off!'



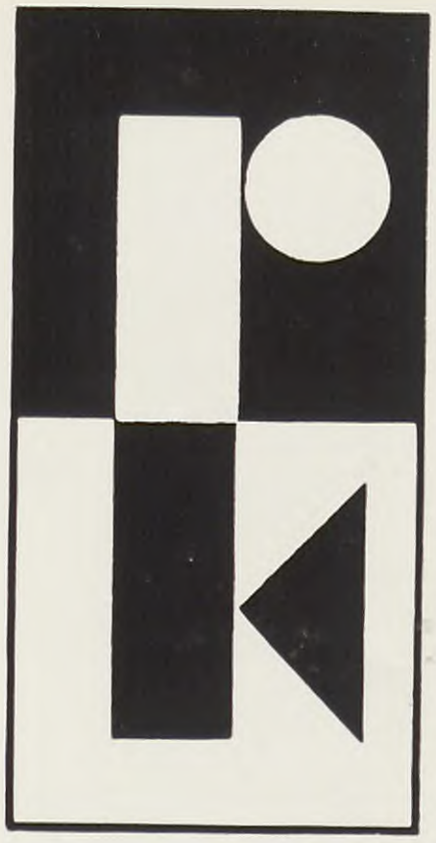
TOM ROBERTS GARDEN PORTRAIT *Detail*
Oil on wood panel 23½ in. x 11 in.

ERIC WILSON STREET IN PARIS
Oil on board 22 in. x 15 in.

Adviser on Australian Art for 30 years
JOHN BRACKENREG *Director*

Artarmon Galleries

479 Pacific Highway, Artarmon, N.S.W. Telephone 42-0321



RUDY KOMON GALLERY

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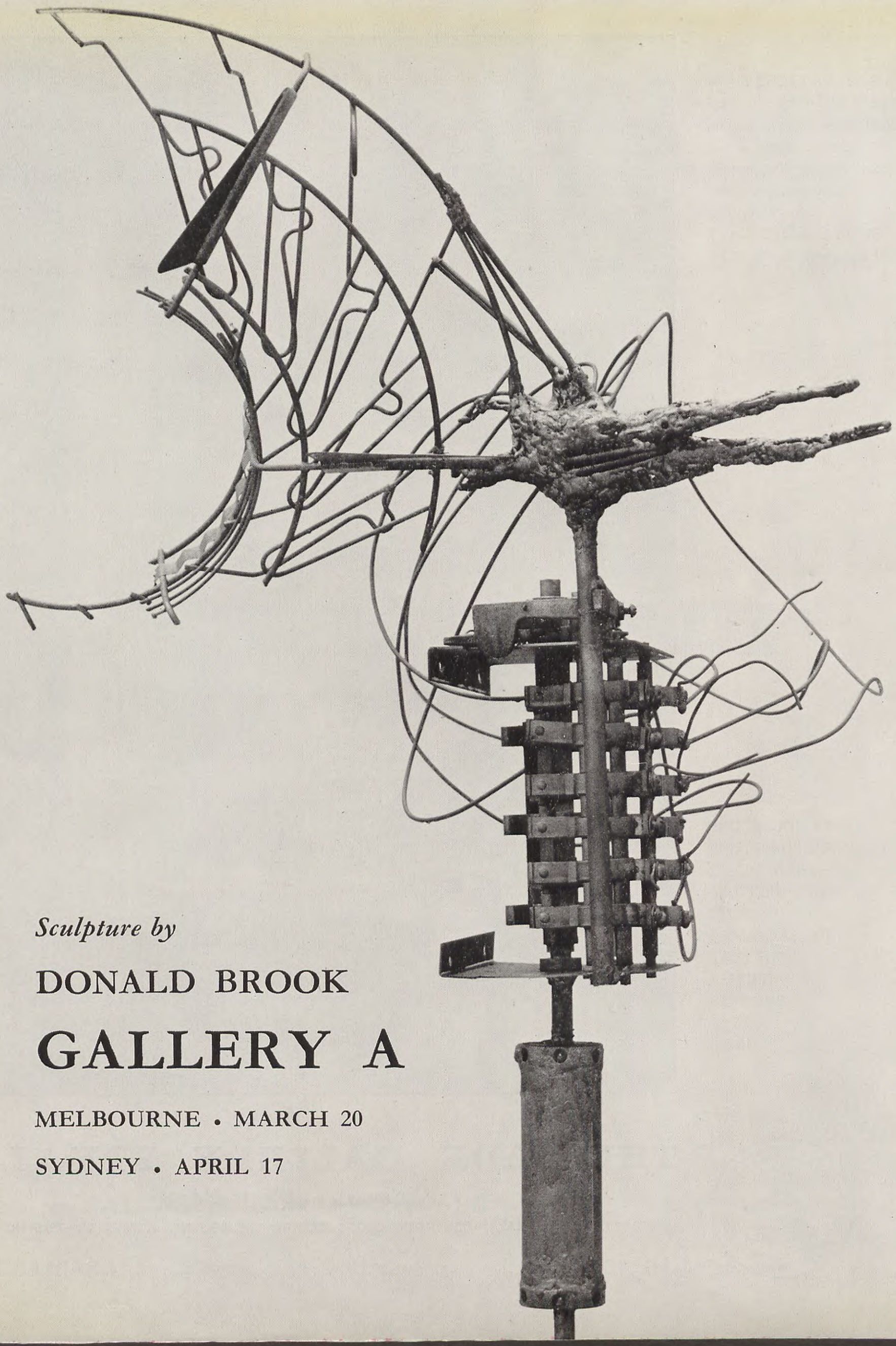
SIBLEY
SMITH
WILLIAMS

124 JERSEY ROAD WOOLLAHRA TELEPHONE: 32 2533

CARVED FIGURE OF A LEAPING CARP, in pale green jade, curling waves form the base, and a band of key fret pattern crosses the body. Period of Ch'ien Lung (1736–95) Height on carved stand, 10½".

KHMER SCULPTURE
LACQUER FURNITURE
GEORGIAN SILVER
SNUFF BOTTLES
PORCELAINS
LACQUERS
NETSUKE
IVORIES
BRONZES
JADES
INRO



Sculpture by

DONALD BROOK

GALLERY A

MELBOURNE • MARCH 20

SYDNEY • APRIL 17

ART AND AUSTRALIA

VOLUME 4

Art Quarterly
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Printed in Australia by Waite & Bull Pty Limited, Strawberry Hills, Sydney.

Contributors to this issue:

Ronald Millen Australian painter living in Europe, art historian, works in restoration at the Uffizi laboratories in Florence.

Douglas Dundas, painter and draftsman, Society of Artists Travelling Scholar 1927, teacher at National Art School for thirty-five years, Head from 1960–4, Vice-President Trustees Art Gallery of New South Wales, former President Society of Artists.

Virginia Gerrett, journalist, Features and Book Review Editor *The Canberra Times*. A former student of Roland Wakelin, she is now working on a biography of his life.

Roland Wakelin, a pioneer of contemporary painting in Australia, represented in all State galleries. Awarded Society of Artists Medal and International Co-operation Art Award. Lecturer and instructor in art University of Sydney.

Sir John Rothenstein, C.B.E., Ph.D., LL.D., Director of the Tate Gallery 1938–64; since 1964 Lord Rector of St Andrews University and Editor *The Masters*. His books include *Modern English Painters* and two recently published volumes of autobiography: *Summer's Lease* and *Brave Day, Hideous Night*.

Daniel Thomas is Curator, Art Gallery of New South Wales where there are large holdings of Australian art. He has organized several major exhibitions and contributed to many journals, books and encyclopedia. In 1966 he visited important collections of 19th- and 20th-century art in America and Europe on a Churchill Fellowship.

William Boustead, Conservator of the Art Gallery of New South Wales, is a Fellow of the International Institute for the Conservation of Art. He is consultant conservator to the Commonwealth Government, the Australian National Library and several interstate galleries and is a member of the I.C.O.M. working party investigating conservation problems.

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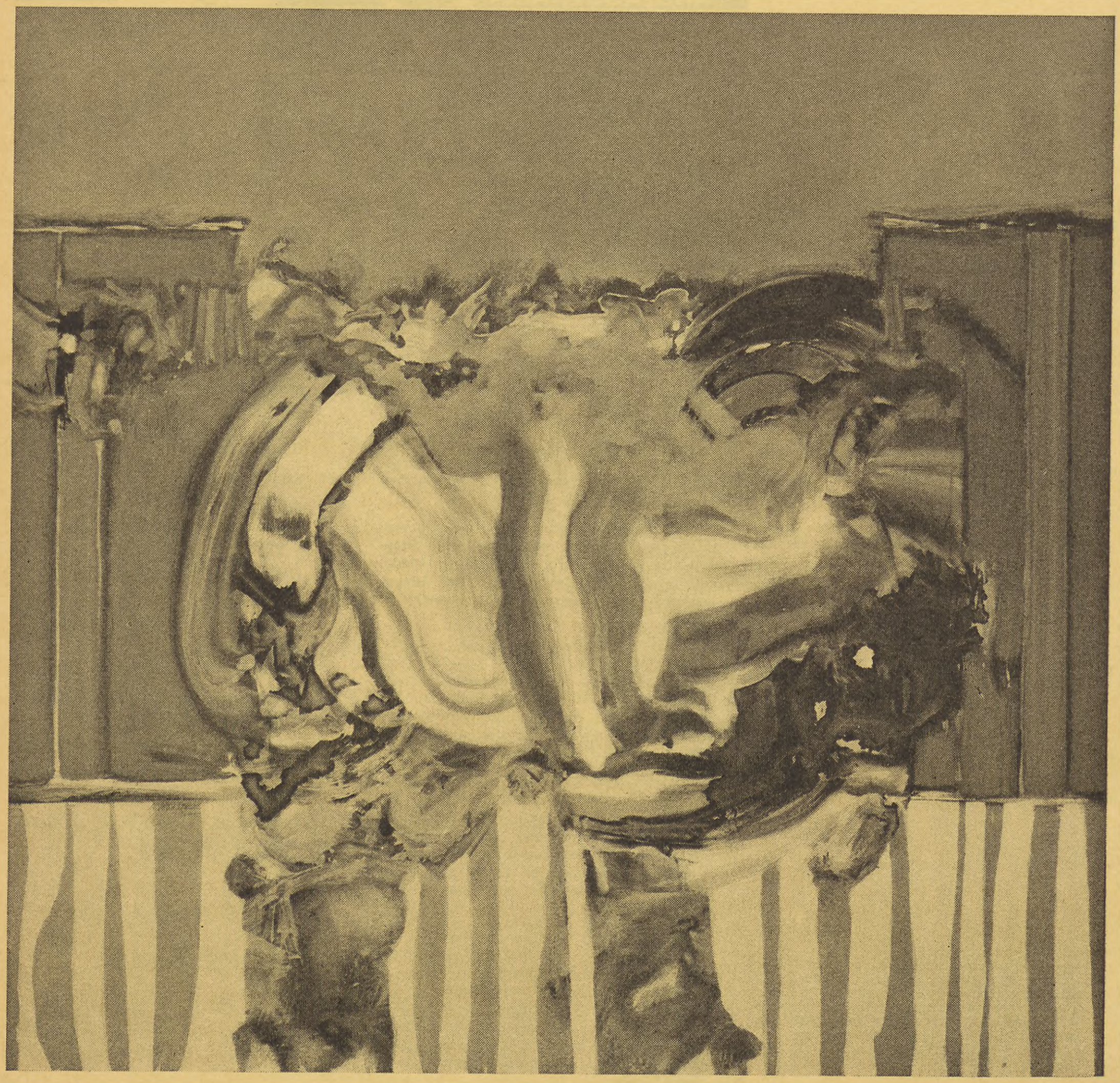
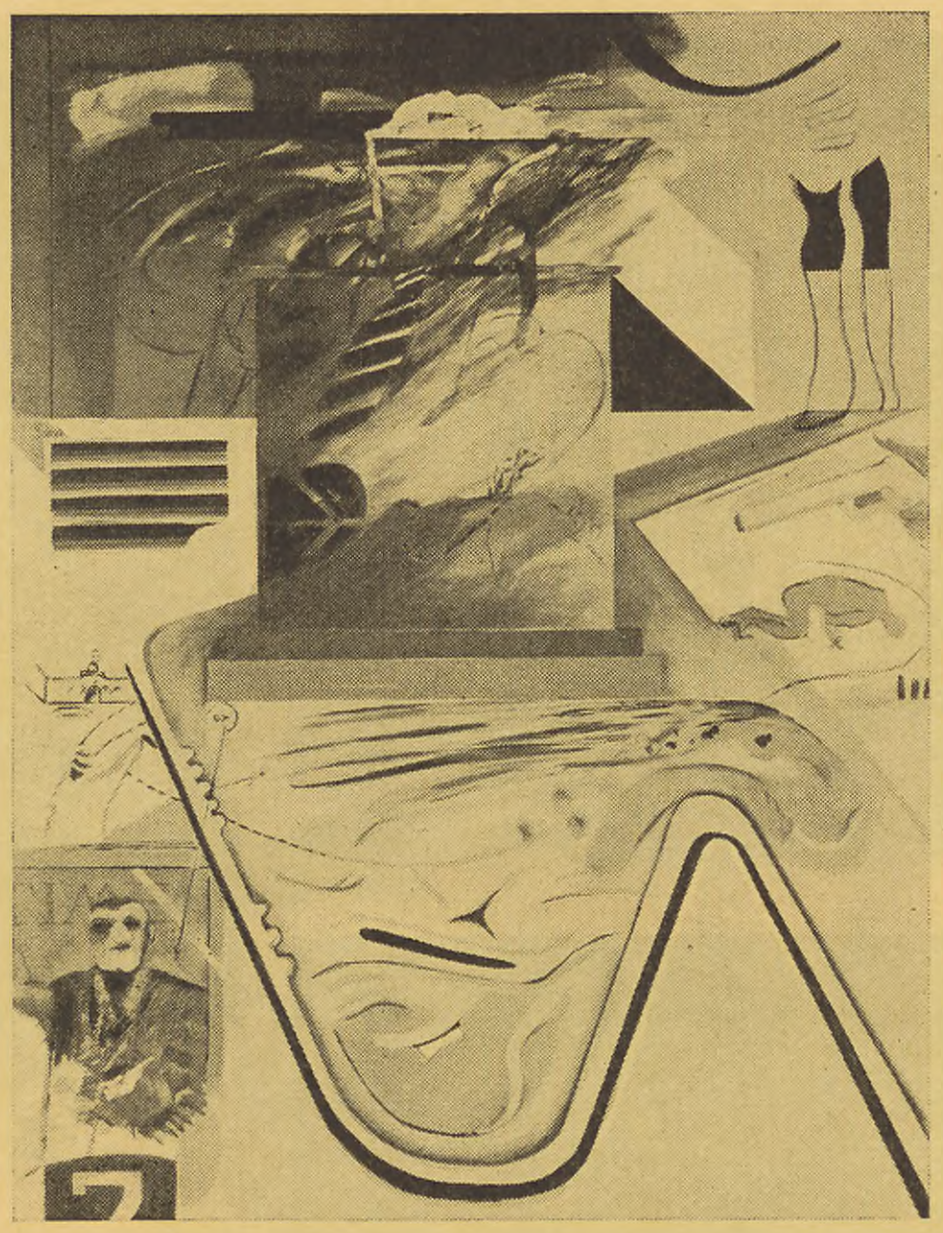
Exhibition Commentary



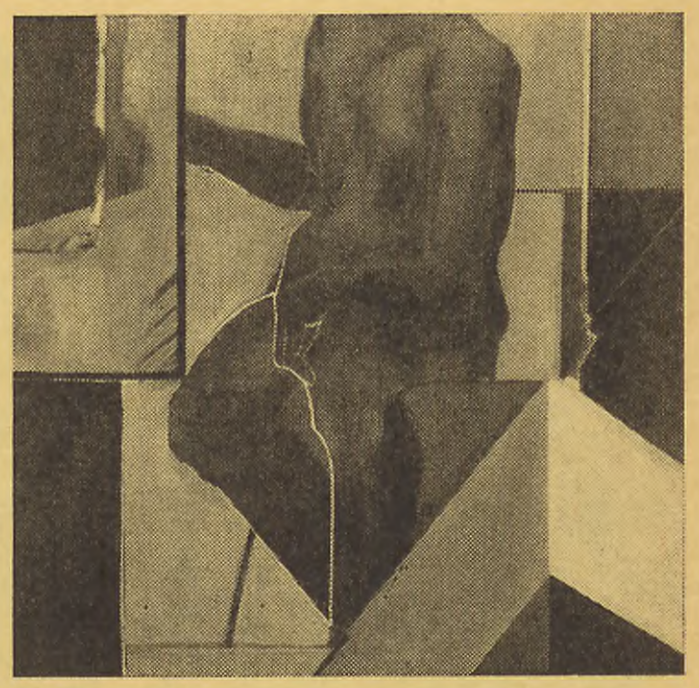
TOM GLEGHORN BLOOM (1966)
Resins on canvas 68in x 68in
Kym Bonython's Hungry Horse Gallery, Sydney

bottom
ROBERT OWEN HYDRA (1966)
Oil on canvas 40in x 36in
Barry Stern Galleries, Sydney

below
ROSS MORROW THE WILDERNESS (1966)
Oil on canvas 72in x 54in
Clune Galleries, Sydney



ROBERT BOYNES WHITE LEADING EDGE 1966
PVA on canvas 39in x 39in
Kym Bonython's Hungry Horse Gallery, Sydney



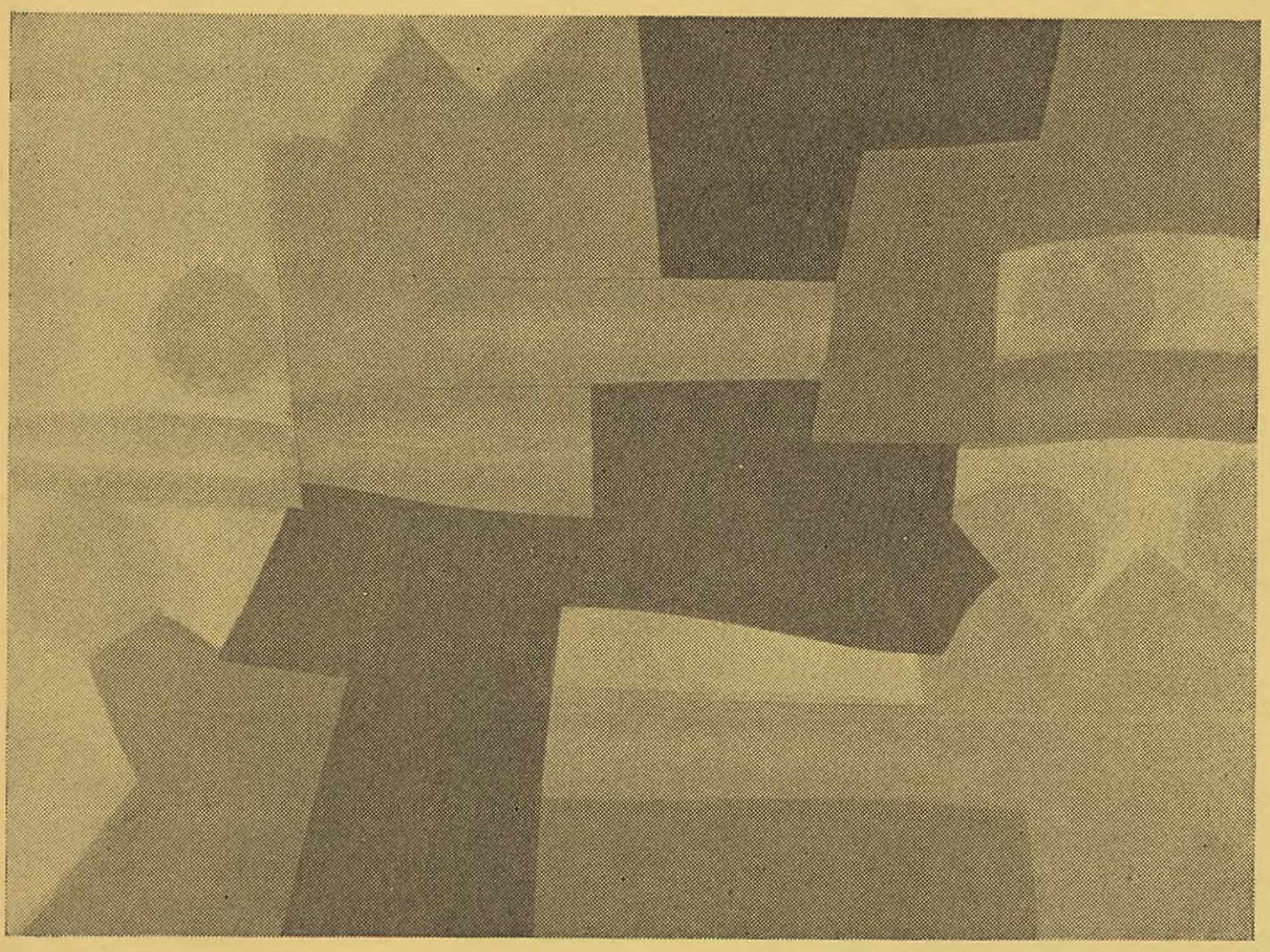
The multiple imagery of Dada and the light touch of English Pop were disposed with the fluency and unexpectedness of Ross Morrow's earlier action-painting. In adopting the view that our environment is full of irrationally juxtaposed imagery, he still retained what de Kooning calls 'the slipping glance' and, moreover, a spatial inventiveness missing from a lot of multiple-image painting.

Tom Gleghorn climaxed his first one-man show of large paintings with this quite ravishingly radiant work which amalgamated his predilection for action-painting's spontaneity with areas of serenity. It was, like its fellows, a daring work, with blazing amorphous centre enclosed by sharpest green; he emerged as a fluent, adventurous colourist.

In his second one-man show at Stern's, Robert Owen almost abandoned his interest in collages of holed and burnt hessian for simpler, more direct, abstracted forms that referred obliquely to biomorphic shapes and to the Greek landscape, amid the darker shadows of which he now seems to dwell.

below
STAN DE TELIGA BUSH GIRLS 8 (1966)
Oil on hardboard 30in x 48in
Macquarie Galleries, Canberra

bottom
WILLIAM WRIGHT FIGURE (1965)
Oil on canvas 44in x 60in
Rudy Komon Gallery, Sydney



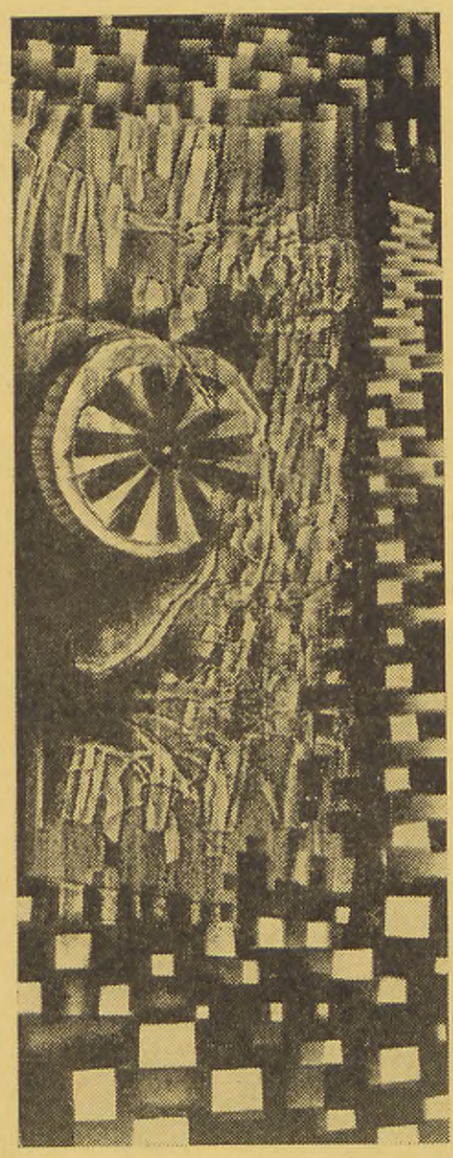
below
BRIAN DUNLOP THE WELL 2 (1966)
Pen and wash 27in x 18in
Macquarie Galleries, Canberra

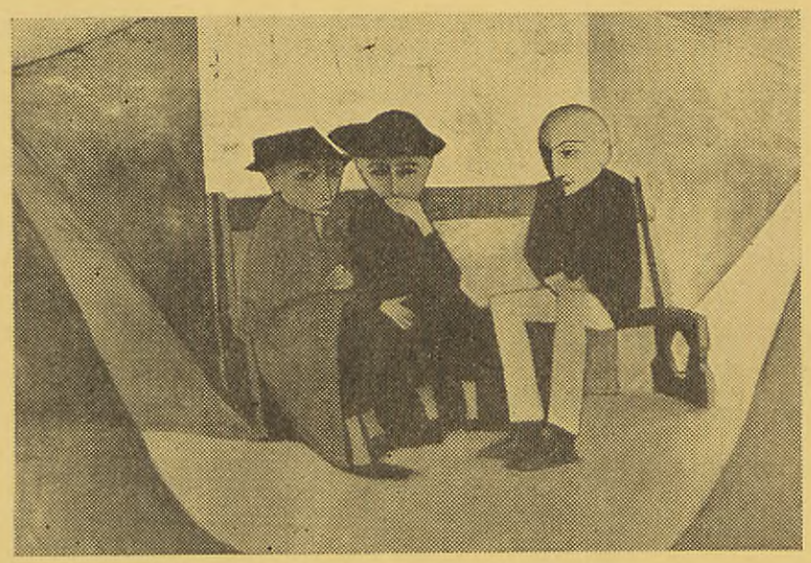
below
RAIMONDS RUMBA URANUS IN VIRGO (1966)
Conte on paper 33in x 13in
El Dorado Gallery, Sydney

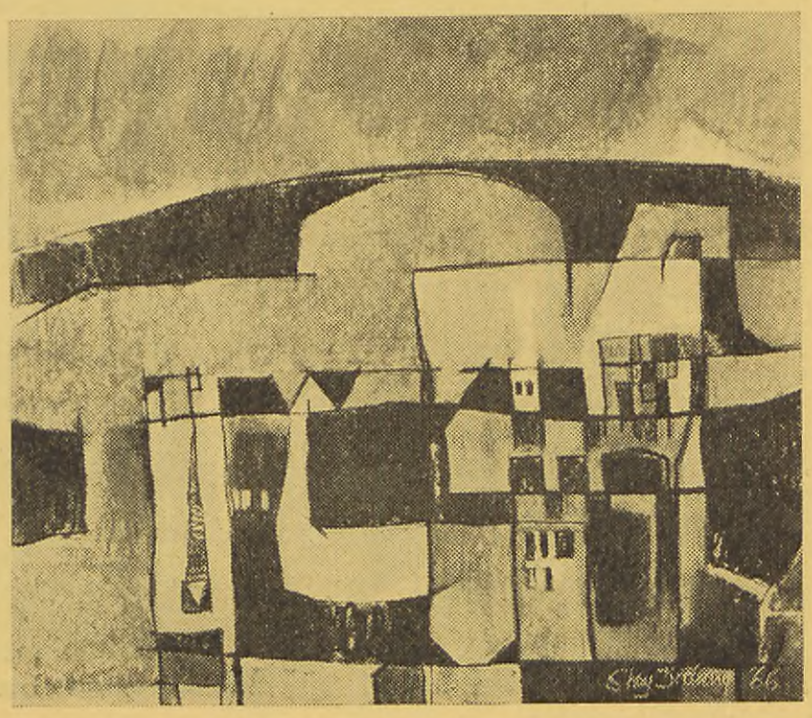
bottom
SHAY DOCKING HARBOUR'S EDGE AND BRIDGE 1966
Pastel on paper on hardboard 22in x 24in
Von Bertouch Galleries, Newcastle, N.S.W.

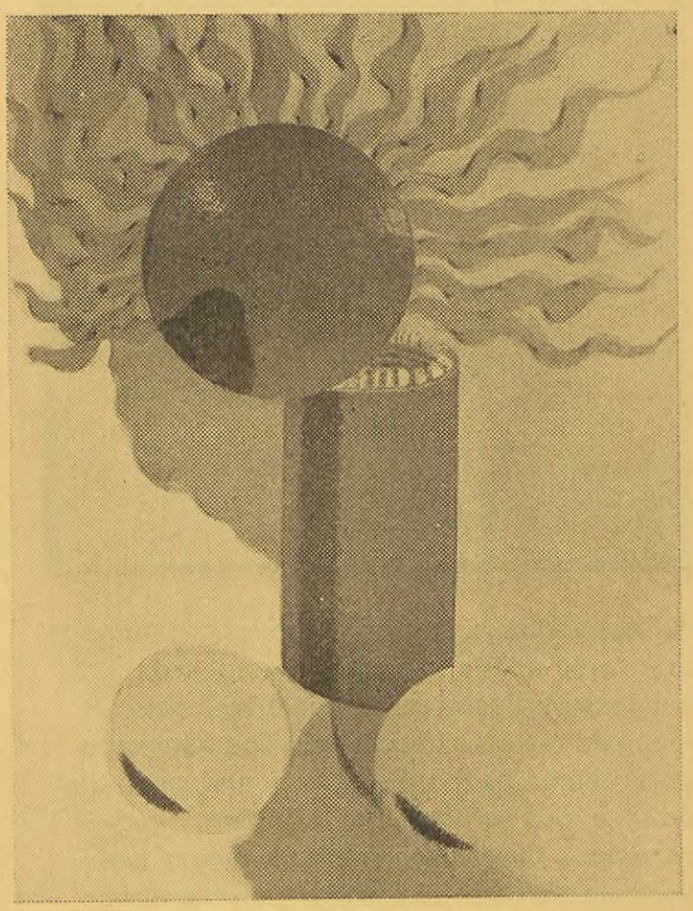
below
ROBERT DICKERSON STREET CORNER (1965)
Oil on hardboard 48in x 72in
Farmer's Blaxland Gallery, Sydney

below
VIVIENNE BINNS FRED (1967)
Oil on hardboard 48in x 36in
Watters Gallery, Sydney





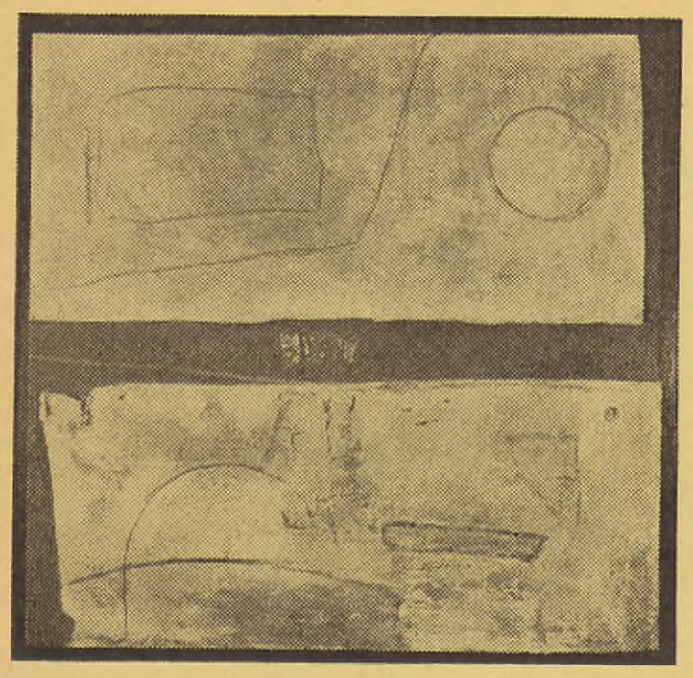




Shay Docking's pastels give an intriguing suggestion of insubstantiality to her solid forms, yet at the same time preserve the textured look of her thick, trowelled oils on similar subjects. She is in the cubist tradition of analysis of dynamic forms—Frank Hinder, Ralph Balson, Grace Crowley and Nancy Borlase are others—but uses cloisonné effects as emphatic grids and is more involved with shapes as emotional presences.

In a satirical show that savaged moral and aesthetic prejudices Miss Binns scattered débris, shattered wooden, cubist structures and both disguised and unmasked erotica. Some were skilful arrangements of hard-edge and commercial imagery and quite teasingly ambiguous. She can be as crude as a Harpy and as delicate as a Cordelia.

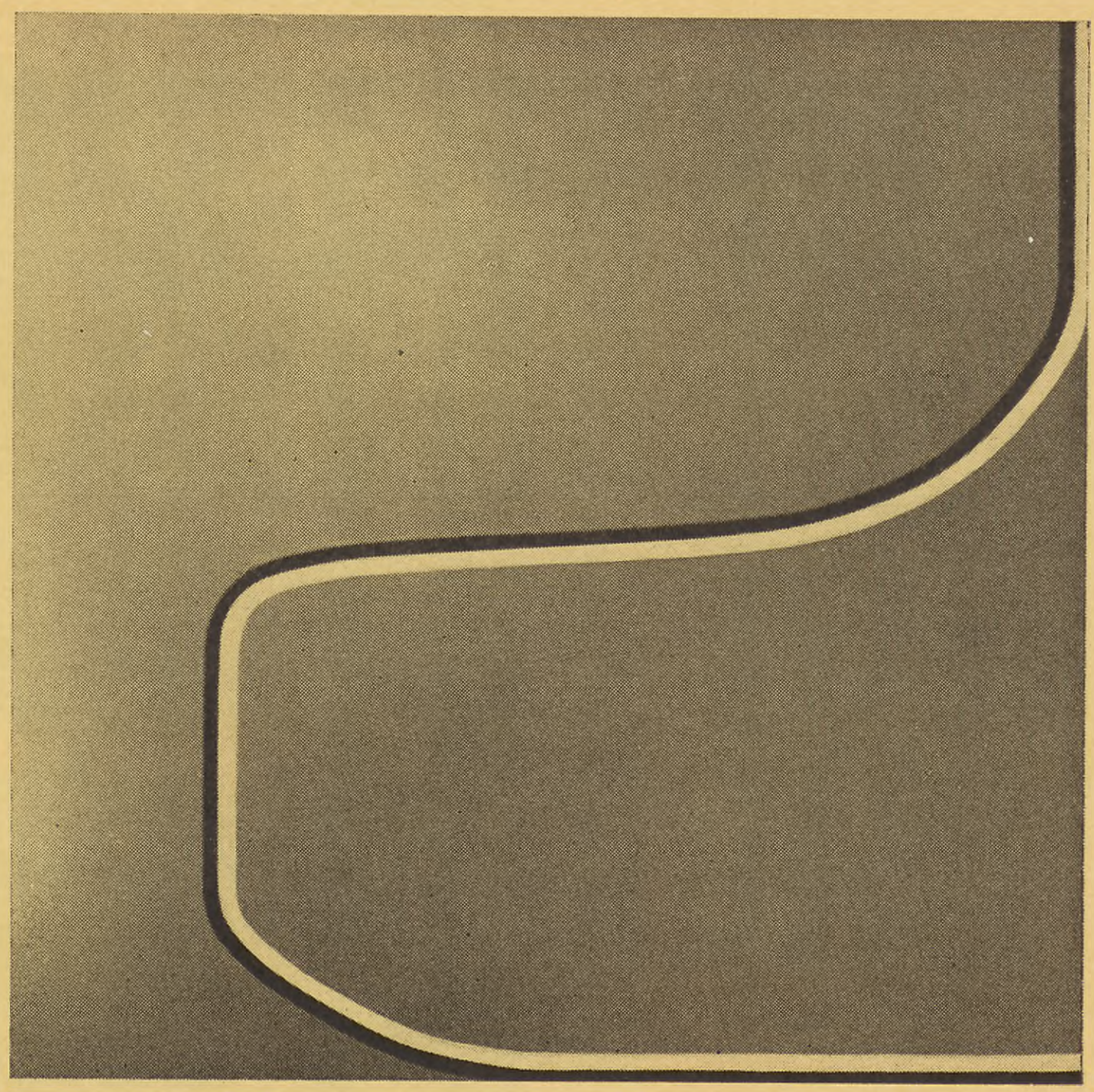
below
TERRY SELLERS TWO STONES AND ONE (1967)
Mixed media on hardboard 49in x 49in
El Dorado Gallery, Sydney

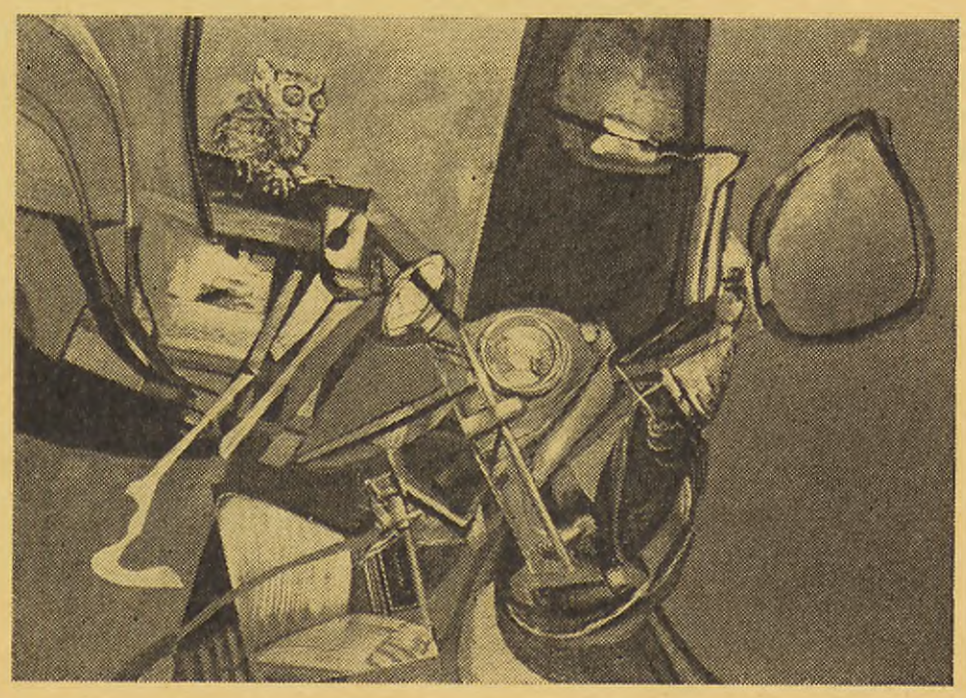


Robert Williams, in a bright series of paintings that owed a little to Bacon, juxtaposed collages of plushy car interiors with the mangled results of accidents. The wreckage was roamed by monkeys, mice and, as in this work, a loris (a nocturnal, climbing, quad-rumanous Cingalese mammal), whose wide eyes are no doubt a comment on the blind headlamps. The meaning was obscure but the inventive clarity of the forms was fine.

below
MICHAEL JOHNSON SOFALA (1965)
PVA on canvas 70in x 70in
Central Street Gallery, Sydney

bottom
ROBERT WILLIAMS YARDHEAP (1967)
Mixed media on paper on hardboard 22in x 30in
Watters Gallery, Sydney





Errata : The reproduction of a painting on Page 181 of Volume 4 was wrongly attributed to J. S. Christmann.
This painting was by Dick Watkins.

The painting by Alberto Burri on Page 217 of the same Volume was printed upside down.

The Editor apologizes to all concerned.

Art Directory

EXHIBITIONS

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

Queensland

DESIGN ARTS CENTRE, 167 Elizabeth Street, Brisbane Tel. 2 4540
April Lilian and Arthur Gunthorpe; Joan Dey – pottery
May and June to be announced
Hours: Monday to Friday: 10 am – 4 pm
Saturday: 9 am – 11.30 am

JOHN COOPER FINE ARTS, 3026 Pacific Highway, Surfers' Paradise, Gold Coast Tel. 91548
Continuous exhibitions by Australian artists
Hours: 10 am – 6 pm daily

JOHNSTONE GALLERY, 6 Cintra Road, Bowen Hills Tel. 5 2217
11th – 26th April Rodney Milgate; Bob Dickerson (Gallery F)
2nd – 17th May Pamela Macfarlane; Milton Moon – ceramics (Gallery F)
23rd May – 7th June Tom Gleghorn; Elaine Haxton – prints (Gallery F)
11th – 28th June Frances Lymburner
Hours: Tuesday to Friday: 10 am – 5 pm
Saturday: 10 am – 12.30 pm

KENNIGO STREET GALLERY, 118 Kennigo Street, Fortitude Valley Tel. 5 2172
Main Gallery Mervyn Moriarty
Sheila McDonald
Clifton Pugh
Annexe Laurie Paul
Margaret Lyons and Colin Tress
Sylvia Holmes
Rob Jago
Hours: Tuesday to Saturday: 10.30 am – 5.30 pm

MORETON GALLERIES, A.N.Z. House, 108 Edward Street, Brisbane Tel. 31 1298
Sam Fullbrook (Gallery M)
Max Ragless (Gallery M)
Arthur Murch (Gallery M)
Paintings, watercolours and drawings (Gallery M)
Continuous exhibitions in Galleries R and G of prints, paintings and watercolours
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9 am – 12.30 pm

QUEENSLAND ART GALLERY, Gregory Terrace, Brisbane Tel. 5 4974
6th – 30th April Aspects of New British Art
1st June – 2nd July Dolls from Japan
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
8th – 26th March Architecture without Architects
5th – 30th April Roland Wakelin Retrospective
17th May – 18th June Aspects of New British Art
8th – 25th June Robert Le Gay Brereton Memorial Prize
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.)
April Australian Artists: Drawings for Collectors
May Figurative Painters
June G. W. Lambert, A.R.A. – early oils from London and Paris
Hours: Monday to Saturday: 9 am – 5 pm

BARRY STERN GALLERIES, 28 Glenmore Road, Paddington Tel. 31 7676
10th May William Ferguson
31st May Mixed Exhibition
21st June Pro Hart
Hours: Monday to Friday: 11.30 am – 6 pm
Saturday: 11.30 am – 5 pm

CENTRAL STREET GALLERY, Central Street Tel. 26 3116
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 10 am – 1 pm

CLUNE GALLERIES, 171 Macquarie Street Tel. 28 9266
Mid-March Conrad Martens
Mid-April John Olsen
Mid-May Arthur Boyd
Hours: Monday to Friday: 10 am – 5.30 pm

DARLINGHURST GALLERIES, 162 Crown Street, Darlinghurst Tel. 31 6252
One-man Exhibitions until September as announced in the press

DAVID JONES ART GALLERY, 7th Floor, Elizabeth Street Tel. 2 0664 Ext. 2109
22nd February – 29th March *Oriental Exhibition*
5th – 22nd April Old and Modern European Drawings
8th – 20th May Silver by George Jensen
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9 am – 11.45 am

EL DORADO GALLERY, 373 Pitt Street (between Bathurst and Liverpool Streets) Tel. 61 7476
4th – 17th April A. Simkunas – drawings and prints
30th May – 12th June Dorothy Stoner
13th – 26th June Ieva Pocius – sculpture
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
19th – 29th April Native Art from the French Cameroons
17th – 27th May Engine 4 (Reinhard, Kitching, Ball, Jordan)
5th – 10th June Australian gemstones from the Lapidary Society of N.S.W.
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9 am – noon

GALLERY A, 21 Gipps Street, Paddington Tel. 31 9720
1st – 14th April Naive Painters
17th – 29th April Donald Brook – sculpture
1st – 13th May Janet Dawson
15th May – 10th June Direction I plus 10 years
12th – 24th June Ralph Balson
26th June – 8th July The Expatriates (works by Australian artists abroad)
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
13th – 30th March Easter Mixed Exhibition
3rd – 20th April William Gear
24th April – 11th May Max Lyle – sculpture
15th May – 1st June Elwyn Lynn
5th – 22nd June Michael Kitching – sculpture
26th June – 13th July Michael Tain
Hours: Tuesday to Saturday: 11 am – 6 pm

MACQUARIE GALLERIES, 40 King Street Tel. 29 5787
5th – 17th April Ken Whisson (Main Gallery); Kenneth Rowell – stage designs (Print Room)
19th April – 1st May Ray Coles
3rd – 15th May Michael Shannon
17th – 29th May Erica McGilchrist
31st May – 12th June Jeffrey Smart
14th – 26th June Herbert Flugelman
28th June – 10th July Les Blakebrough – pottery

Hours: Monday to Friday: 10 am – 5 pm
Wednesday until 7 pm
Saturday: 10 am – noon

RUDY KOMAN ART GALLERY, 124 Jersey Road, Woollahra Tel. 32 2533
April Desiderius Orban
May Henri Gaudier-Brzeska
June Charles Blackman
Hours: Monday to Friday: 10 am – 5 pm
Saturday morning by appointment

WATTERS GALLERY, 397 Liverpool Street, Darlinghurst Tel. 31 2556
5th – 22nd April Michael Taylor
26th April – 6th May Ilse Tauber
10th – 20th May Ron Upton
24th May – 3rd June Geoff de Groen; Rhonda Hamlyn
7th – 24th June David Aspden
Hours: Tuesday to Saturday: 10 am – 5 pm
Wednesday until 9 pm

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby Tel. 95 6540
16th – 29th April Shirley Crapp
7th – 19th May Elsa Russell
21st May – 2nd June Pam Crafoord and Jill Perini
4th – 17th June Ursula Laverty
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
30th March – 23rd April Tribute to Dr Roland Pope (foundation benefactor of the Gallery)
5th – 30th April from private collections
26th April – 21st May Presentations 1957–1967
3rd – 28th May The Great Exhibition of 1851
1st – 25th June Third Hunter Valley Review
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
28th April – 16th May Louis James
19th – 30th May Rae Richards – banners and painted furniture
2nd – 20th June Ken Reinhard
23rd June – 11th July Noel Counihan – drawings
Hours: Friday to Tuesday: noon – 6 pm

Canberra, A.C.T.

MACQUARIE GALLERIES CANBERRA, Theatre Centre Gallery, Civic Square, Manager: Mrs Anna Simons, 4 Coral Place, Campbell Tel. 4 5198
14th – 19th April Margaret Olley
15th – 20th May John Gilbert – pottery
23rd – 28th June Cedric Flower

NUNDAH GALLERY, 4 MacArthur Avenue, O'Connor Tel. 4 3135
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 April – 12th May Selection of Victorian Artists
15th – 27th May Council of Adult Education – 'Art from the Country'
12th – 24th June Helen Maudsley
Hours: Monday to Friday: 10 am – 5 pm

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood Tel. 41 4303, 41 4382
Mid-April James Wigley
Early May Tony Irving (South Gallery); William Gear (North Gallery)
Late May Tony Woods
Mid-June Robert Boynes (South Gallery); Nikolaus Seffrin – sculpture (North Gallery)
Hours: Monday to Friday: 10 am – 5.30 pm

COOMBE DOWN GALLERIES, Barrabool Road, Highton, Geelong Tel. Ceres 230
15th April – 6th May H. J. Orth and Opperman – bark pictures
13th May – 4th June P. Benson
10th June – 1st July Douglas Ram Samuj – hand-printed fabrics
Hours: Saturday to Thursday: 10 am – 5.30 pm

CROSSLEY GALLERY, 4 Crossley Street (off 50 Bourke Street), Melbourne Tel. 32 1811
April Robert Jacks
May Shoichi Hasegawa
June Jock Clutterbuck
Hours: Monday to Friday: noon – 5 pm
Saturday: 10 am – 2 pm

GALLERY A, 275 Toorak Road, South Yarra Tel. 24 4201
1st – 8th April Donald Brook – sculpture
10th – 22nd April Janet Alderson
24th April – 6th May Naive Painters
8th – 20th May Peter Wright
22nd May – 3rd June 'The Expatriates' (works by Australian artists abroad)
5th – 17th June Ralph Balson
Hours: Monday to Friday: 10 am – 6 pm
Saturday by appointment

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
April Tom Moffitt
May Pottery of Heiderich and Perceval
June Katrina Art Prize for Youth
Hours: Monday to Friday: 10 am – 6 pm
Saturday: 9 am – noon
Sunday by appointment

LEVESON STREET GALLERY, Corner Leveson and Victoria Streets, North Melbourne Tel. 30 4558
2nd – 13th April Bernhard Rust
16th – 27th April L. Scott Pendlebury
30th April – 11th May Max Sherlock
14th – 25th May Lesbia Thorpe – water-colours and prints
28th May – 8th June William Gleeson – paintings and stained glass
11th – 22nd June Douglas Ram Samuj – hand-printed fabrics
25th June – 6th July Bill Cook (London)
Hours: Monday to Friday: noon – 6 pm
Sunday: 2 pm – 6 pm

NATIONAL GALLERY OF VICTORIA, Swanston Street, Melbourne Tel. 32 4811
Hours: Monday: noon – 5 pm
Tuesdays to Saturdays: 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
Gareth Jones-Roberts
Louis James
Kenneth Rowell
Peter Travis
Paul Jones
John Olsen
Hours: Tuesday to Friday: 9.30 am – 5.30 pm
Saturday: 11 am – 2 pm

TOLARNO GALLERIES, 42 Fitzroy Street, St Kilda Tel. 94 0521
March Auguste Renoir – etchings and lithographs
April Geoffrey Proud
Hours: Tuesday to Sunday: noon – 10 pm

VICTORIAN ARTISTS SOCIETY, 430 Albert Street, East Melbourne Tel. 32 3454
30th April – 12th May Autumn Exhibition (including the E. T. Cato Prize)
Hours: Monday to Friday: 10 am – 5 pm
Saturday and Sunday: during exhibitions 2 pm – 5 pm

South Australia

BONYTHON ART GALLERY, 88 Jerningham Street, North Adelaide Tel. 6 8672
10th April Mixed Exhibition
1st May Fred Cress
22nd May Owen Broughton
12th June Geoffrey Dance
Hours: Tuesday to Saturday: 11 am – 6 pm

HAHNDORF GALLERY, Princes Highway, Hahndorf Tel. 88 7250
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
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm
Closed Christmas Day and Good Friday

NORTH ADELAIDE GALLERIES, Decca's Place, 93 Melbourne Street, North Adelaide
Tel. 6 9438
Hours: Tuesday to Friday: 11 am – 6 pm
Saturday: 10 am – 1 pm

OSBORNE ART GALLERY, 13 Leigh Street, Adelaide Tel. 51 2327
April William Drew
May – June Australian Artists
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9 am – 11.30 am

WHITE STUDIO EXHIBITION GALLERY, The Common, Beaumont Tel. 79 2783
April David Schlunke
May Arch Cuthbertson
June Jo Caddy
Hours: Tuesday to Saturday: 10 am – 5 pm
Sunday: 1 pm – 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
Gallery closed for exhibitions during April, May and June but open for back-room selling
Hours: Monday to Friday: 10 am – 5 pm
Sunday: 2.30 pm – 5 pm

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth Tel. 28 2825
Hours: Monday to Friday: 10.30 am – 5 pm
Saturday: 9.30 am – 5 pm
Sunday: 2 pm – 5 pm

Tasmania

TASMANIAN MUSEUM AND ART GALLERY
5 Argyle Street, Hobart Tel. 2 2696
11th April Tasmanian Art Gallery Exhibition
27th April Opening Day
5th April – 3rd May Japanese Dolls
Hours: Monday to Friday: 11 am – 5 pm
Saturday: 11 am – 4 pm
Sunday: 2.30 pm – 4.30 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
April – May Contemporary New Zealand Prints
May Marcel Duchamp: Sisler Collection
May David Low – drawings and political cartoons
June Landscape Prints and Drawings from the Permanent Collection
Hours: Monday: noon – 4.30 pm
Tuesday to Thursday: 10 am – 4.30 pm
Friday: 10 am – 8.30 pm
Saturday: 10 am – 4.30 pm
Sunday: 2 pm – 4.30 pm

BARRY LETT GALLERIES, 41 Victoria Street West Tel. 21 458
27th March – 7th April Ralph Hotere
10th – 21st April Suzanne Goldberg
8th – 19th May Don Peebles – paintings and reliefs (Auckland Festival Exhibition)
22nd May – 2nd June Paul Olds (Auckland Festival Exhibition)
5th – 16th June Group Exhibition: Ross Ritchie, Jeff Macklin, Pauline Thompson, Gordon Brown, John Parry
19th – 30th June Gretchen Albrecht
Hours: Monday to Thursday: 10 am – 5.30 pm
Friday: 10 am – 9 pm
Otherwise by appointment

JOHN CORDY GALLERY, 14 Customs Street East Tel. 43 356
Permanent display of antique and New Zealand paintings, artefacts and antiques
Hours: 9 am – 5.30 pm

JOHN LEECH GALLERY, 10 Lorne Street, Tel. 45 081
April John Weeks Retrospective
May Impressions of Japan David Barker
June John Papas
Hours: Monday to Thursday: 9 am – 5.30 pm
Friday: 9 am – 9 pm

NEW VISION GALLERY, 8 His Majesty's Arcade, Queen Street Tel. 45 440
27th March – 8th April Jan Nigro
17th – 29th April Harry and May Davis – pottery
8th – 20th May Rudy Gopas (Auckland Festival Exhibition)
22nd May – 3rd June Max McLellan (Auckland Festival Exhibition)
12th – 24th June Kees Hos – etchings and relief prints; Patricia Perrin – pottery
Hours: Monday to Thursday: 10 am – 5.30 pm
Friday: 10 am – 9 pm

PETER SPARKS SCOOTER UP THE STEPS 1967
Oil on hardboard 19in x 15in
Macquarie Galleries, Sydney

COMPETITIONS AND PRIZES

Queensland

H. C. RICHARDS MEMORIAL PRIZE: Any medium, $525. Closing date: October, 1967. Particulars from: Queensland Art Gallery, Gregory Terrace, Brisbane.

L. J. HARVEY MEMORIAL PRIZE: Acquisitive, drawing, $80. Closing date: October, 1967. Particulars from: Queensland Art Gallery, Gregory Terrace, Brisbane.

REDCLIFFE ART CONTEST: Oil representational, $700; oil non-representational, $100; watercolour, $105; oil or watercolour, children's activities, $85. Closing date: 23rd August, 1967. Particulars from: Miss A. Hosking, 15 Sorrento Street, Margate.

TOWNSVILLE ART AWARD: Any medium, $300; representational painting, any North Queensland subject, any medium, $100; J. C. Butler Watercolour Prize, $50. Closing date: 1st May, 1967. Particulars from: Mrs M. H. Davis, P.O. Box 1130, Townsville.

New South Wales

ALCORSO-SEKERS TRAVELLING SCHOLARSHIP: Sculpture, two works, maximum height 7ft, $2,000. Judge: Arnoldo Pomodoro. Closing date: 10th October, 1967. Particulars from: Any State Art Gallery.

BERRIMA DISTRICT ART SOCIETY AWARDS: Any medium, $500; watercolour, print or drawing, $100. Judge: Elwyn Lynn. Closing date: 20th September, 1967. Particulars from: Mrs M. Seale, Park Lodge, Centennial Road, Bowral.

C.A.S. YOUNG CONTEMPORARIES ART SOCIETY AWARD: Acquisitive, for artists 35 and under, $400. Judges: Daniel Thomas, Wallace Thornton. Closing date: 2nd March, 1967. Particulars from: Secretary, C.A.S., 7/40 Blues Point Road, McMahon's Point.

CURRABUBULA RED CROSS ART EXHIBITION: Oil traditional, $100. Judge: Elaine Haxton. Oil contemporary, $100. Judge: Strom Gould. Painting or drawing in any other medium, $50. Still Life, any medium, $40. Portrait, $20. Closing date: 22nd April, 1967. Particulars from: Mrs E. C. Cooke, Koomoorang, Currabubula.

GRENFELL HENRY LAWSON FESTIVAL ART COMPETITION: Best work, any medium, $200 and statuette. Judges: Peter and Ursula Laverty. Closing date: 14th May, 1967. Particulars from: Hon. Sec., P.O. Box 42, Grenfell.

HUNTER'S HILL ART COMPETITION: Oil traditional, $200; oil contemporary, $200; watercolour traditional, $100; watercolour contemporary, $100; sculpture, $60; ceramics (hand-built), $20; ceramics (thrown), $20. Closing date: 21st April, 1967. Particulars from: Town Clerk, P.O. Box 21, Hunter's Hill.

MANLY ART COMPETITION: All acquisitive, oil or some like medium traditional, $200; oil or some like medium contemporary, $200; watercolour or some like medium, $100. Judge: Roland Wakelin. Closing date: 10th March, 1967. Particulars from: Town Clerk, P.O. Box 82, Manly.

MUSWELLBROOK ART PRIZE: Both acquisitive, drawing or painting in any medium, $500; drawing in any medium, $50. Particulars from: Town Clerk, P.O. Box 122, Muswellbrook.

NORTH SIDE ARTS FESTIVAL, GRACE ART PRIZE: Any medium traditional, 1st $500, 2nd $100; any medium modern, 1st $500, 2nd $100; John Calder Memorial Award for Watercolours, 1st $100, 2nd $50. Closing date: 4th August, 1967. Particulars from: Executive Officer, 162 Crown Street, Darlinghurst.

PORTIA GEACH MEMORIAL AWARD: Portrait by female artist resident in Australia, $2,000. Closing date: 30th June, 1967. Particulars from: Permanent Trustee Company of N.S.W. Limited, 23–5 O'Connell Street, Sydney.

ROBERT LE GAY BRERETON MEMORIAL PRIZE: Drawing studies by an art student, approximately $140. Three judges: Society of Artists, Royal Art Society, Australian Watercolour Institute. Closing date: 31st May, 1967. Particulars from: Art Gallery of N.S.W., Art Gallery Road, Sydney.

SCONE ART PRIZE: Works to the value of $500 as selected by Douglas Dundas will be purchased. Closing date: 18th March, 1967. Particulars from: Scone Art Prize Committee, Scone.

TRANSFIELD ART PRIZE: Oil, $2,000. Closing date: 4th October. Particulars from: Ernest C. Marty, Transfield Pty. Ltd., 102 Arthur Street, North Sydney.

Victoria

BEAUMARIS ART GROUP INEZ HUTCHISON AWARD COMPETITION: Painting, $200. Closing date: 12th May, 1967. Particulars from: Hon. Sec., Reserve Road, Beaumaris.

GEORGES INVITATION ART PRIZE: 1st, $1,500; 2nd, $400; commendation, $100. Judges: Elwyn Lynn, Alan McCulloch, Bernard Smith. Closing date: 21st April, 1967. Particulars from: Gallery Co-ordinator, Georges Ltd., 162 Collins Street, Melbourne.

PRIZEWINNERS

New South Wales

ARCHIBALD PRIZE:
Jon Molvig

FLOTTA LAURO ART AWARDS:
Judges: Directors of the State Galleries of Australia
Painting: Guy Warren
Sculpture: Michael Kitching

GOULBURN LILAC TIME ART EXHIBITION 1967:
Paintings by Uldis Abolins, Frederick Bates, Alison Faulkner, Terry Gleeson were purchased under recommendation of Douglas Pratt

JOHN AND ELIZABETH NEWNHAM PRING MEMORIAL PRIZE:
Judges: Trustees of the Art Gallery of N.S.W.
Winner: Joy Roggenkamp
MAITLAND PRIZE:
Judge: John Stringer
Winner: Graeme Cohen

N.S.W. CHAPTER OF THE ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS ARCHECTURAL AWARDS:
Wilkinson Award:
Jury: John D. Fowell, W. I. Burrows, M. Gregory, Sydney Smith, Margo Lewers
Ski Lodge at Thredbo (Architects: Harry Seidler and Associates; builders: Civil and Civic Pty. Ltd.)

ORANGE FESTIVAL OF ARTS ART PRIZE:
Any media traditional: Jean Isherwood
Any media abstract: Henry Salkauskas

ROYAL AERONAUTICAL SOCIETY AUSTRALIAN DIVISION CENTENARY ART PRIZE:
Judges: Hal Missingham, William Pidgeon
Winner: Ben Hall

GALLERY ACQUISITIONS

ROYAL EASTER SHOW ART COMPETITIONS:
Rural traditional:
1st: David Schlunke; 2nd: Jean Isherwood; 3rd: Graeme Inson
Portraiture:
Graeme Inson
Watercolour:
1st: Frank de Silva; 2nd: James Phillips; 3rd: Brian Stratton
Abstract or modern oil:
1st: Col Jordan; 2nd: Sheila McDonald; 3rd: Franz Kempf
Sculpture:
Herbert Flugelman
Human Image Prize:
Thora Ungar

TRUSTEES WATERCOLOUR PRIZE:
Judges: Trustees of the Art Gallery of N.S.W.
Winner: Fred Williams

SIR JOHN SULMAN PRIZE:
Judge: Douglas Dundas
Winner: Louis James

WYNNE PRIZE:
Fred Williams

Victoria

GEELONG ART GALLERY ASSOCIATION COMPETITION:
F. E. Richardson Prize for Watercolour:
Judge: Graham King
Winner: Henry Salkauskas
Geelong Print Prize:
Judge: Graham King
Winner: Hertha Kluge-Pott

JOHN McCAUGHEY MEMORIAL PRIZE:
Judge: David Strachan
Winner: Anthony Irving

NATIONAL GALLERY SOCIETY OF VICTORIA DRAWING PRIZE:
Judge: Fred Williams
Winner: Jock Clutterbuck

PORTLAND PRIZE:
Judge: R. S. Thomas
Oil: Phyl Barnard
Watercolour: Stephen Spurrier

SHEPPARTON ANDREW FAIRLEY ART PRIZE:
Peter Clarke

Western Australia

FESTIVAL INVITATION ART PRIZE:
Judge: Patrick Heron
1st: Guy Warren
2nd: Sydney Ball

Queensland Art Gallery

JORDAN, Col: Paradox 12, oil
RAPOTEC, Stanislaus: Experience in Seville Cathedral, oil

Art Gallery of New South Wales

AUSTRALIAN ABORIGINAL: Birds, snake and fishes by Burandai; Tortoises, birds, catfish, from Milingimbi; Figures and birds by Narritjun, Yirrkala, Bark paintings
BRACK, John: Scissors; Wheelchair, etchings
BUSH, Jack (Canadian): Five serigraphs (Gift of Mr Clement Greenberg)
CHINESE: Pot, black earthenware, Neolithic; Dish, blue and white porcelain, 14th century
ENGLISH: Pitcher, earthenware, 14th century?; Footed dish, 1699, pewter
FAIRWEATHER, Ian: Two figures, gouache
FARDOULYS, James: Cattle Rustlers, Carnarvon Ranges, oil
GLEESON, James: The Sower, oil
JAMES, Louis: Zebra, drawing
JAPANESE: Dish, porcelain, Arita ware (Gift of Mr J. H. Myrtle)
JOMANTAS, Vincas: Sculpture in Wood, walnut
LANCELEY, Colin: The Miraculous Mandarin Suite; Homage to Bela Bartok, set of six screenprints with titleprint
LYNN, Elwyn: "1066", drawing with collage
NEW HEBRIDES: Male grade-symbol figure, carved tree-fern
PASMORE, Victor (British): Relief Construction in White, Black, Maroon and Ochre, painted wood
PRESTON, Margaret: Fruit and Bowl, gouache stencil (Gift of Annette Dupree)
PROCTOR, Thea: Girl in ballet costume; Portrait of Richard Smart, pencil drawings (Gift of Miss Gwendolen Griffiths)
RAE, David: Portrait of Esther Edmundsen, oil
ROBERTS, William (British): The Interval before Round Ten, oil (Gift of the Contemporary Art Society, London); Half-length male nude, pencil drawing (Gift of Mr Hal Missingham)
RUSSELL, John: Landscape sketch, oil; Sandro, pencil drawing
SLOAN, John (U.S.A.): Eleven etchings (Gift of Mrs John Sloan)
SMITH, Grace Cossington: Soldiers Marching; The Prince; Extravaganza; Rushing; Things on an Iron Tray on the Floor; The Lacquer Room; Interior with Wardrobe Mirror, oils; Road at Turramurra, watercolour; The Bridge Curve, coloured chalk drawing: Portrait of the artist's sister, pencil drawing
VON GUERARD, Eugen: Bush Landscape with Waterfall, 1862, oil
WATKINS, Dick: Turn, acrylic
WICKS, Arthur: Germinating Seed: Muscular Machine, serigraphs

Newcastle City Art Gallery

ASHTON, Julian: The Selection, oil
BLAKEBROUGH, Les: Floor Pot, stoneware
COBURN, John: Study for Festive Image, watercolour (Gift of the artist)
ENGLUND, Patricia: Pot, stoneware
FLOWER, Cedric: Sydney Terrace, oil
JAMES, Louis: Red Landscape, oil
PROCTOR, Thea: Bonnets, Shawls, Elegant Parasols, linocut
SCOTT-JONES, Madeleine: Bottle, stoneware
THAKE, Eric: Cocktail Hour I; Sleeping Hippopotamus 2, drawings
WILLIAMS, Fred: Landscape in Upwey, oil

National Gallery of Victoria

APPEL, Karel: Untitled composition, colour lithograph
AUSTRALIAN: Set of three candleholders, glass, 1966
AUSTRIAN: Madonna and Child, sculpture, limewood, c.1680–85
BLACKMAN, Charles: Four drawings
CHERET, Jules: Palais de Glace, 1894, colour lighograph poster
CHINESE: Belt Hook, bronze, Han Dynasty, 206 B.C.–220 A.D. Figure of Aryavalokitesvara, gilded brass (probably made in China c.18th century); Shawl, silk, 19th century Three Mirrors, bronze, Chou Dynasty, 1120–249 B.C.; Vase, stoneware, six dynasties, c.500 A.D.
CHODOWIECKI, Daniel: General Ziethen Asleep, etching
DAVIE, Allan: Zurich Improvisation XXXIII, colour lithograph
DUTCH: Five items glassware, c.1660–85
ENGLISH: Mirror, three panels, c.1695; Vase, opaque white glass, (Bristol), 1760–70
FRENCH: Tapestry, wool, (Paris), 1640–50
GERMAN: Goblet, glass 1718.
GOYA, Francisco: Los Desastre De La Guerra, bound book of 80 etchings and aquatints.
GRECO, Emilio: Crouching nude, lightograph; Bust of Iphigenia, sculpture, bronze
GREEK: Lion-headed Rhyton, sculpture, earthenware, 4th century B.C.
GRIFFIN, Murray: The Owl, colour linocut.
HEGEDUS, Laszlo: Seagulls, oil on hardboard
HERBERT, Harold: Country road with farmhouse, pencil drawing
HODGKINSON, Frank: Abstract, gouache.
HOKKEI, Totoya: Sea creatures, colour woodcut

RECENT GALLERY PRICES

ILLINGWORTH, Nelson: Bust of Henry Lawson, sculpture, plaster, bronze coloured
ISLAMIC: Seven pieces of pottery, 9th – 13th century
JACKS, Robert: Drawing, ink and chalk
KERALAN: Carved Frieze, four portions, 17th century
KEWLEY, Brian: Evening calm, Brighton, oil on hardboard
KLIPPEL, Robert: Structures in a landscape, lithograph
KOREAN: Chest, rosewood, brass fittings, late 19th – early 20th century
LAMBERT, George: Two pencil drawings
LAMI, Eugene: Four lighographs of military subjects
LARSEN, Helge and LEWERS, Darani: Tea-pot, jug and bowl, silver
LAST, Clifford: Sculpture, jarrah wood
LEVY, Colin: Bottle, stoneware
de MAISTRE, Roy: Seated woman, winding wool, ink drawing
NEPALESE: Sculpture, gilt bronze, late 18th century
PERSIAN: Two Horses, bronze, Amlash, 10th – 9th century B.C.
PRESTON, Margaret: Two woodcuts
PROCTOR, Thea: Four woodcuts
PROUT, John Skinner: Nine lithographs of Tasmania
RAMSAY, Hugh: Consolation, oil on canvas
RICHMOND, Oliffe: Two studies for sculpture, ink drawings
SHERINGHAM, George: Costume study, pencil drawing and watercolour
SMITH, Sir Matthew: Woman and Parrot, oil on canvas
THAKE, Eric: Two linocuts, one ink drawing
THOMAS, Winston: Sun, Moon, Mountain, Sky, gouache
UPTON, Ron: Cortical Blindness, photo-graphic collage
WHITELEY, Brett: Drawing of an Ape, charcoal drawing

National Gallery of South Australia

CAUCASIAN: Soumak Rug of the pileless type
DELACROIX, E.: Figure Study, black conte
GILL, S. T.: Looking north west from Depot Creek near Mt. Arden, watercolour
GRECO, Emilio: Nude Girl leaning right with arms raised, pen; Giuliane, lithograph
HART, Pro: Ghost Polo Players on the Campaspe River, PVA on hardboard
HILL, Charles: Family Group, Mrs Hill and children; Forrest and his Party, September 1874, oils
HUTSON, B.: Untitled, watercolour
JONGKIND, J. B.: Village Street, pencil
KSHAN: Rug
LAPRADE, P.: Girl with Lampshade, gouache
MacFARLANE, Pamela: The Royal Game; the Bath, gouaches
MARQUET, A.: Nude, pen
PERSIAN: Hunting Rug
REES, Lloyd: The Old Barn, pencil
RIEBE, Anton: Aldinga Landscape, oil; Myponga Landscape, watercolour
RODIN, A.: Nude, pencil and wash
WREFORD, Elaine: Possible Pool, Willunga, oil and PVA on hardboard

Tasmanian Museum and Art Gallery Hobart

BOCK, Thomas: Sir Eardley Wilmot, pencil drawing
DATTILO-RUBBO, A.; Queenscliff, oil
EPSTEIN, Jacob: Portrait of Katherine, bronze
TURNER, A. W. L.: Chimerique; Landscape, Sandy Bay; Shadows I, PVA and oil

EVA KEKY BOY WITH BIRD 1966
Oil on canvas 32in x 24in
Macquarie Galleries, Sydney

ASHTON, Julian: Dawes Pt., Circular Quay 1888, watercolour, 11 x 9, $200, (Darling-hurst)
BASTIN, Henri: Early Morning, Meekatharra, oil, 20 x 30, $300 (Macquarie, Canberra)
BELL, David: Untitled, PVA, 30 x 40, $100, (Katrina)
BINNS, Vivienne: Fred, oil, 48 x 36, $90 (Watters)
BONNARD, Pierre: Nu Assis, bronze, $4,800, (Clune)
BOYD, Arthur: Wimmera Landscape with Cockatoos, oil and tempera, $2,500, (Clune)
BOYNES, Robert: Exeunt to the Rear, PVA, 38 x 30, $225, (Hungry Horse)
BUNNY, Rupert: Nude, drawing, $48, (Darl-inghurst)
CASSAB, Judy: Untitled, PVA, 30 x 40, $200, (Katrina)
CHAGALL, Marc: The Banquet of Pan, litho-graph, $1,180 (Clune)
CLARKE, Peter: Saxta, texture, 12 x 15, $70, (Barry Stern)
COBURN, John: In Praise of the Sun, oil, $700, (Bonython)
CONNOR, Kevin: Nude in Yellow, oil, 24 x 24, $200, (Macquarie)
CROOKE, Ray: Island Woman; oil, 24 x 36, $350, (Australian)
CUTHBERTSON, Arch: Origins of Eden, oil, $200, (Leveson Street)
DICKERSON, Bob: The Subway, oil, 48 x 72, $1,000, (Farmer's Blaxland)
DUNLOP, Brian: Dead Tree, pen and gouache, 25 x 17, $95, (Macquarie, Canberra)
FAIRWEATHER, Ian: Roundabout, PVA, 39 x 29, $1,200, (Macquarie)
FRIEND, Donald: Two Boys, watercolour drawing, 30 x 21, $450, (Artarmon); The Athlete, pen and wash, $320, (Osborne)
FULLBROOK, Sam: Emu and Aeroplane, oil, 36 x 29, $550, (Skinner)
GLEGHORN, Tom: The First Two Trees in Centennial Park, resins, $1,000, (Hungry Horse)
GRECO, Emilio: Bather No. I, bronze, 85in high, $11,710 (David Jones); Head of a Young Girl, pen, 27 x 20, $395, (David Jones)
HAEFLIGER, Paul: Seated Girl, oil, 23 x 19, $130. (Artarmon)
HILDER, J. J.: Cooks River, 1906, water-colour, 7 x 12, $400, (Darlinghurst)
JOHNSON, Michael: Missing Letter, PVA, 67 x 75, $450, (Central Street)
JONES-ROBERTS, Gareth: Bather, 36 x 36, $385 (South Yarra)
JUNIPER, Robert: Granite Peak, oil, 66 x 66, $600, (Skinner); Ibis Fountain, copper, 23 x 16, $500, (Skinner)

RECENT ART AUCTIONS

KAHAN, Louis: Four Dancers, pen and wash, $200, (Osborne)
KUBBOS, Eva: Captivity, watercolour, $120, (El Dorado)
LAMBERT, George: Across the Black Soil Plains, oil sketch, 9 x 19, $600, (Artarmon)
LAST, Clifford: Family Group, sculpture, pine, $200, (Leveson Street)
MODIGLIANI, Amadeo: Femme au Chapeau, drawing, $6,000, (Clune)
NOLAN, Sidney: Central Australian Landscape, oil, 28 x 40, $5,000, (Artarmon)
O'BRIEN, Justin: Interior and Still Life – Skyros, oil, 32 x 22, $600, (Macquarie)
OWEN, Robert: Hydra, oil, 54 x 42, $200, (Barry Stern)
PRESTON, Margaret: Native Flowers, colour woodcut, 24 x 18, $250, (Darlinghurst)
REES, Lloyd: Australian Facade, oil, 60 x 40, $2,100 (Artarmon)
RODIN, Auguste: Grande Main de Pianiste, Bronze, 8 x 12 x 6, $3,200 (David Jones)
ROGGENKAMP, Joy: Kleinwater Plantation, watercolour, $100, (Design Art Centre)
SALKAUSKAS, Henry: Painting 2, gouache, $400, (El Dorado)
SAMSTAG, Gordon: Fear Shapes and Permanent Colours, texture, 36 x 72, $160, (Barry Stern)
de TELEGA, Stan: Up the Kydra II, oil, 67 x 48, $580, (Macquarie, Canberra)
THAKE, Eric: Goshawk, drawing, $100 (Leveson Street)
WHITELEY, Brett: The Cricket Match, oil, $3,000 (Bonython)
WILLIAMS, Fred: Landscape, gouache, 12 x 20, $350, (Barry Stern)
WILSON, Eric: Paris Street, oil, 23 x 15, $2,400 (Darlinghurst)
WRIGHT, William: Figure, oil on canvas, 60 x 40, $400, (Rudy Komon)

Geoff K. Gray Pty Ltd, Sydney
8th December, 1966

BELL, John: Three Figures, watercolour, 16 x 14, $35.70
CASSAB, Judy: Bowl of Flowers, crayon, 15 x 19, $31.50; Brown Abstract, oil, 28 x 36, $168
DICKERSON, Robert: Brother and Sister, oil, 24 x 36, $304.50; The Couple, charcoal, 22 x 30, $56.70
FRENCH, Leonard: Theos, $168
GLEESON, James: The Fall of Icarus, oil, 12 x 8, $73.50
HESSING, Leonard: Illusions, charcoal, 20 x 23, $46.20
HODGKINSON, Frank: Abstract Still Life, oil, 26 x 46, $105
JONES, Paul: Camellias Cho Cho San, watercolour, 12 x 16, $189
KMIT, Michael: The Beatles, oil, 13 x 17, $98.70
LAMBERT, George: Portrait of a Woman, oil, 12 x 15, $577.50
LEE BROWN, Mitty: Abstract, oil 36 x 48, $94.50
LYMBURNER, Francis: Prima Donna, oil, 17 x 11, $115.50
LYNN, Elwyn: Bird Bush, oil, 34 x 43, $52.50
de MAISTRE, Roy: Mirage, 28 x 20, $94.50
MOLVIG, Jon: Three Horses, watercolour, 30 x 19, $73.50
MONTEFIORE, John: The Artist and his Muse, oil 33 x 51, $21
MURCH, Arthur: Children Playing, oil, $98.70
OGBURN, John: Landscape, oil, 24 x 18, $52.50
PLATE, Carl: Study in Blue and Black, watercolour, 18 x 24, $27.30
SHARP, Martin: Collage, oil, 63 x 51, $63
STOCKS, Geoff: Portrait of a Boy, 48 x 54, $21
TUCKER, Albert: Landscape, oil, 14 x 22, $63

Geoff K. Gray Pty. Ltd., Sydney
22nd February, 1967

ASHTON, Julian: The Bridge, watercolour, 10 x 14, $100
ASHTON, Sir Will: La Porte Marie, oil, 12 x 18, $400; The Jetty, oil, 23 x 18, $120
BILU, Asher: Le Reve, oil, 48 x 31, $275
BLACKMAN, Charles: The Window, oil, 53 x 48, $600
BOUVELOT, Louis: Cape Schank, Vic., oil, 18 x 30, $100
BRACK, John: Nude, charcoal, 19 x 9, $100
CAMPBELL, Robert: Sailing on Sydney Harbour, oil, 7 x 13, $35
CHEVALIER, Nicholas: Early Landscape, watercolour, 5 x 11, $105
DANCE, Jeffrey: Father Maple Preaching on Jonah and the Whale, oil, 48 x 36, $140
DAVIES, David: Templestowe, Victoria, watercolour, 7 x 8, $110
DRYSDALE, Russell: The Log, ink drawing, 11 x 13, $900; Chinese Coolie, ink and wash, 12 x 6, $150
DUNLOP, Brian: Girl seated at Table, oil, 21 x 15, $40
FAIRWEATHER, Ian: Horses and Riders, gouache, 20 x 15, $950
FEINT, Adrian: Saturday Afternoon, Sydney Harbour, oil, 7 x 7, $85
FRIEND, Donald: View of Brisbane River, oil, 12 x 15, $475
GILL, S. T.: Coogee Bay South of Port Jackson, watercolour, 4 x 10, $210
GLOVER, John: Triptich, Miniature, pencil, $60
GRIEVE, Robert: Poem, oil, 16 x 12, $40
GRUNER, Elioth: Between the Showers, oil, 12 x 16, $525
HAUGHTON-JAMES: Landscape, oil, 36 x 28, $60
HEYSEN, Sir Hans: Bunyeroo, watercolour, 12 x 16, $525
HIRSCHFELD Mack, L.: People, monotype, 6 x 10, $65
IRVING, Tony: Seascape, oil, 12 x 40, $180
JOHNSON, George: Composition, watercolour, 11 x 15, $15
JOHNSON, Robert: Canimbla Valley, oil, 22 x 25, $875
JONES, Paul: Birds on Lagoon, oil, 9 x 21, $110
JONES-ROBERTS, Gareth: Landscape with Mine Shaft, oil, 10 x 14, $150
LAMBERT, George: On the River's Edge, oil, 23 x 20, $80; The Introduction, gouache, 6 x 8, $40
LONG, Syd: Tranquility, oil, 16 x 24, $250
McCUBBIN, Fred: Fishing on the Yarra Bank, oil, 10 x 13, $450
McGILCHRIST, Erica: Show Me Where the Flowers Grow, oil, 13 x 51, $100
McINNES, W. B.: Afternoon Shower, oil, 12 x 8, $40
MARTENS, Conrad: Unknown, watercolour, 11 x 10, $800
MOORE, John D.: Seascape, oil, 11 x 15, $80
NOLAN, Sidney: Volcanic Ridge, oil, 48 x 48, $4,000; Rock Formations, Central Australia, oil, 20 x 15, $500
OLSEN, John: A Sketch for You Beaut Country, gouache, 18 x 24, $170
OSTOJA-KOTKOWSKI, S.: Symphonic Poem, oil, 48 x 72, $250; Sunset, oil, 36 x 48, $350
PASSMORE, John: Abstract, oil, 18 x 22, $800

PERCEVAL, John: Goldmining, Gaffneys Creek, oil, 28 x 45, $1,000
PUGH, Clifton: Leda and Swan, oil, 54 x 35, $850
QUINN, James: House by the River, oil, 9 x 12, $40
SEIDEL, Brian: Winter Set, gouache, 27 x 27, $50
SENBERGS, Jan: Composition, oil, 36 x 48, $150
SMART, Jeffrey: The Gymnasium, oil, 25 x 30, $225
STREETON, Sir Arthur: Roses, oil, 30 x 20, $425; The Old Market Buildings, Melbourne, oil, 12 x 18, $250; Colleraine Scar, oil, 20 x 30, $200
TUCKER, Albert: The Bush, oil, 30 x 40, $1,100; Water Bird, oil, 12 x 16, $500
VASSILIEFF, Danila: Bush, oil, 19 x 21, $320
WILLIAMS, Fred: Bush, oil, 48 x 34, $650; Hillcrest, oil, 17 x 15, $425

James R. Lawson Pty. Ltd.
1st March, 1967

ASHTON, Sir Will: Christmas at Kandy, Ceylon, oil, 17 x 14, $140
BELLETTE, Jean: Four Nudes, oil, 24 x 18, $160; The Oracle, oil, 24 x 18, $310; Aboriginal Figures, oil, 23 x 29, $170
BUNNY, Rupert: Flowers in a Jug, oil, 15 x 18, $150; Landscape – Bandol – France, oil, 25 x 21, $400; Hollyhocks, oil, 14 x 17, $250; Spring Morning, oil, 25 x 21, $450; Overlooking the Gorge, oil, 26 x 21, $480; The Vineyard – South of France, oil 25 x 21, $490; Mountain Landscape, oil, 25 x 19, $310
FAIRWEATHER, Ian: The Family, gouache, 14 x 20, $1,750
FEINT, Adrian: Floral Nocturne, oil, 21 x 24, $240
FRENCH, Leonard: The Helmets, oil, 48 x 36, $1,800; The Serpent, oil, 50 x 28, $1,050
GRUNER, Elioth: Winter Sunlight, oil, 18 x 16, $6,100; Landscape, oil, 13 x 11, $420
HAXTON, Elaine: Young Girl with Flowers, gouache, 23 x 35, $130
JACKSON, James R.: Palm Beach, oil, 20 x 16, $220
LINDSAY, Norman: Peace and Poetry, oil, 11 x 14, $200
MURCH, Arthur: Coast Scene, oil, 17 x 18, $80
ROSE, Joe: Approaching Storm, watercolour, 20 x 14, $40
SMITH, G. Cossington: Oranges and Bottles, oil, 9 x 14, $60; Wild Grasses, oil, 9 x 11, $50; Wattle with Drapery, oil, 15 x 17, $100; Sofa in the Room, oil, 24 x 36, $90; Bush with Sea Beyond, oil, 19 x 16, $100; Bush, oil, 21 x 18, $125

MOYA DYRING – a tribute by David Strachan

The name of Moya Dyring would inevitably be mentioned when any group of people were talking of Paris or France; for it was Moya who helped not only Australian visitors but friends of friends and acquaintances to do and see what they wanted in Paris. It was Moya who made them feel warm and secure in foreign surroundings without losing the feeling of adventure of a foreign way of life. She was the sort of person who 'sparked off' life around her – when she was there everyone was happy. She showed people that life was there for the taking – to be enjoyed. At her place one met all types – one could hear people planning new trips; discussing new ideas; telling someone what they would really like to do; one heard offers of help and advice; people pooling their experience. She could knit a group together for she retained her childlike acceptance of things, a quality which has been destroyed or lost in most people. Moya was a catalyst; she never expected people to be shadows of their neighbours and so everyone became more themselves in her presence.

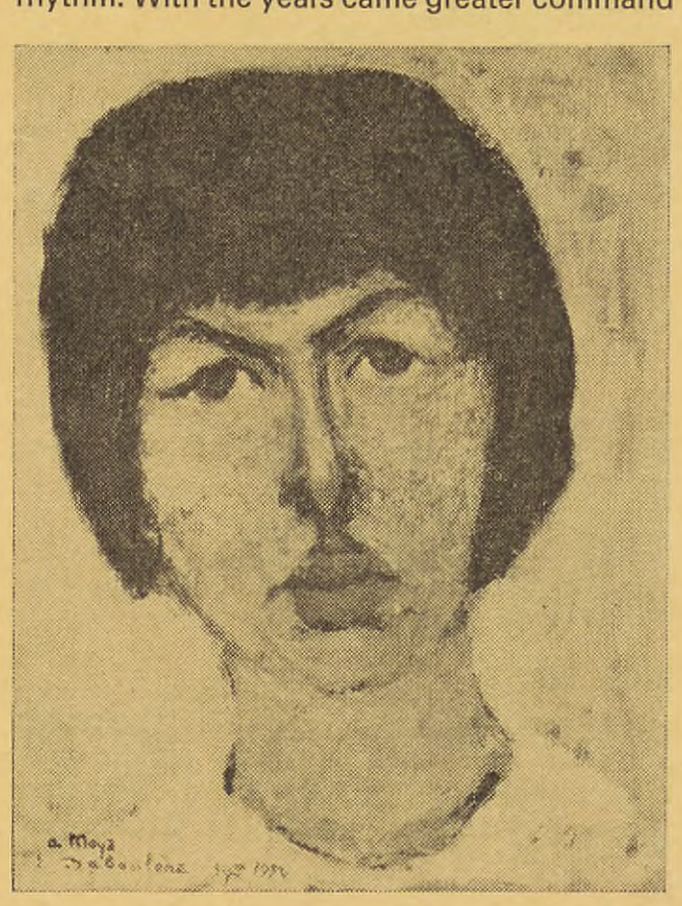
She was a person who could not live without her painting, but never placed her painting above everything else. It was, I think, necessary to her because it freed her of some of her energy and feelings for life around her which she could not express any other way; and it enabled her, having expressed these feelings, to live and be as everyone else. Painting for her was not an ivory tower in which to retire but another means through which she could share her experiences with a greater number.

Before she died in London on January 4 this year, friends of Moya travelled from France, from all over Europe and even from Australia to see her in hospital where she continued to give warmth and comfort to her friends and make plans for her own future.

Moya had the will to live without refusing anything life offers, which is the virtue we honour most in the world – she was in harmony with life.

THEA PROCTOR – an appreciation by Dorothy Dundas

Thea Proctor, doyen of women painters in Australia, died in Sydney in July, 1966, in her eighty-sixth year.
Unusually gifted as an artist and designer, she was not less remarkable for her great beauty, the poise and distinction of her bearing – an elegance which stemmed from self-discipline and made no concessions to advancing age or deteriorating standards of society.
Her presence evoked an epoch already vanished by the First World War. Yet to Sydney of the early twenties, stagnant and isolated, she was a crusader for new ideas and adventure in art. With George W. Lambert, she founded the Contemporary Group, an outlet for *avant-garde* painting of the period. In the upheavals of the art world of Sydney in the forties, she was in danger of becoming enshrined as the oracle of 'good taste' in art. Certainly, good taste was important to her, but however desirable a quality it may be in daily life, it is no mainspring of creative art. Thea was more than an arbiter of taste, tied as it is to time, place and fashion. She was alive, receptive, open to new experience until the day she died.
The genius of a Rembrandt is innocent of good taste; and, as a draughtsman, Thea understood the language of Rembrandt, of Altemira and Picasso. From early years, drawing was basic for her. Always a perfectionist, the struggle for graphic control at first perhaps curtailed her natural gifts of colour and rhythm. With the years came greater command



PORTRAIT OF MOYA DYRING
by Edouard Baboulene

PORTRAIT OF MISS THEA PROCTOR
by George W. Lambert

and new perceptions; renewals of impetus which preserved her work from congealing into a too static mould. It was near the end of her long life that her powers reached climax in a series of drawings of the utmost freedom and certainty.

The following is an excerpt from recent notes, found among her drawings after her death :— 'I have an intense feeling for line quite apart from anything it represents, so that I can appreciate Picasso's abstract drawings. I found it a most exciting experience to see Picasso in a film, *Le Mystere Picasso*, of Picasso at work, filling a shape with lines, watching each line as it fell naturally into the right place – creating a rhythm from the beginning. I have no feeling for much contemporary abstract painting because to me it is devoid of rhythm and line. In Picasso the form fills the shape of the canvas and flows round it.

'The first thing I look for in a picture is this rhythm of line. I see that contemporary art is a natural development of what went before – but I cannot imagine anything developing from it but only a revolt from it. I cannot imagine art being permanently detached from life, or the accumulated knowledge of centuries in Europe so painfully acquired just being wiped out or regarded as a curiosity in museums . . . .'

Thea Proctor was always concerned with the power of ideas, and their influence on younger artists. In her early seventies she planned to leave a sum for an annual award to encourage young draftsmen. Her unforseen longevity, richly productive as it was, robbed her of the financial means to implement the bequest.

Book Review

The Contemporary Artist in Japan by David Kung (Angus & Robertson, Sydney, 1966, $15.00).

Although in Japan a great deal is published in books and art magazines on the work of contemporary Japanese artists their work, excepting perhaps that of the printmakers, is not well known in Australia. In this joint Australian-Japanese publishing venture – the book is printed in Japan – Angus & Robertson have brought out an elegantly produced volume which should help to make their work better known. The artists included are the personal selection of the editor who spent four years in Japan and is now instructor in the History of Oriental Art at the University of Houston. He has the advantage in editing this book of being proficient in Japanese. Thirty-five artists are included, of which twenty-four are painters and the others are either calligraphers, printmakers or sculptors. Each artist is covered by a personal statement and a photograph, with a brief biography. There are two plates of each artist's work with some in colour. The quality of the reproduction is high – particularly for the twenty-four colour-plates. It was noticed that the plate on page 148, which is an etching, was incorrectly called a lithograph.

The statements by the artists make interesting reading and they are varied and well considered. It is one of the good things about this book that in contrast to several recent art publications, particularly of the expensive variety, the text is an important part of the book and well worth reading. The statement of the calligrapher Shiryu Morita is a fine statement of the Zen approach to art. It was interesting to read the statement of Masuo Ikeda – probably the most significant artist included in this book. Particularly his comment 'I hate to see art growing increasingly closer to the field of science and technology'.

The editor has, I think wisely, excluded the work of Japanese artists living and working overseas, hence the absence of certain better-known Japanese artists such as Kumi Sugai and Isamu Noguchi. However, many of Japan's most important contemporary painters are included even if two or three of them seem strange choice in a book on contemporary art. The absence of Hagiwara from the printmakers is surprising.

The book also contains an informative essay on the background of modern Japanese painting by Atsuo Imaizumi, the director of the National Museum of Modern Art in Kyoto, and an interview with an important critic, Shuzo Takiguchi. In his essay Imaizumi makes the statement that contemporary Japanese painting is perhaps the most diversified in the world. The varied styles and techniques included in this book show some of this diversity although there is a stronger *avant-garde* and experimental approach in contemporary Japanese art than the book conveys. In spite of this great diversity there are certain underlying qualities which give the work a Japanese flavour as exemplified in the elegant and assured line of many of the artists, particularly Yoshishige Saito and Soichiro Tomioka, and the combination of wit and fantasy with strong formal qualities in work of Masuo Ikeda and the sculpture of Shindo Tsuji. The title of one of his sculptures might show the different approach from contemporary Australian art: *The Square Eyes of a Typhoon and a Centipede*.

While the book does give an idea of contemporary painting in Japan, within the limitation of only two illustrations of each artist's work, it does less than justice to the other arts that are included. To cover these fields adequately one would need another three books. The inclusion of the work of only one calligrapher can give but the briefest of introductions to the exciting post-war changes which have taken place partly through the stimulus of abstract painting. There is also a much greater diversity and experiment in sculpture than can be conveyed with the inclusion of only six sculptors, particularly in the field of ceramic sculpture.

Given this limitation, the book is a fine introduction to contemporary Japanese art and, one hopes, the forerunner of other books which will deal more adequately with printmaking, sculpture and calligraphy, and be a little less expensive.

Robert Grieve

Editorial

During 1967 the Art Gallery of New South Wales is honouring two Australian painters with Retrospective Exhibitions. In April we shall have the opportunity of seeing a review of Roland Wakelin's work from 1915 until this year, when the painter reaches the age of eighty years. In September, the Sidney Nolan Retrospective will be held and that artist will revisit Australia for the occasion.

For its September issue this magazine has invited a number of authoritative people to write about Sidney Nolan and the various phases of his work. In this number we have articles about three painters whose names are frequently and justifiably linked: Grace Cossington Smith, Roy de Maistre and Roland Wakelin.

In an epoch when values in art are changing with an astonishing rapidity making it necessary for us to interest ourselves in one new art movement after another, from Abstract Expressionism to Pop, to Op, to Hard Edge, to motorized paintings, to electronic paintings and so on, it is hard to appreciate that the works of these three artists were, in the twenties and thirties, rejected and scorned by both critics and public. The reasons are explained, to some extent, in the following articles about them. These recreate the stultifying atmosphere of the art world in which these painters battled for acceptance of new ideas and the subsequent violent reactions aroused by their works.

A warning can be read from this glance at a not-too-distant period of art history in Australia. Many of us who now happily accept and enjoy the works of these three painters are still all too ready to dismiss, as outrageous and worthless, much of the output of experimental and adventurous painters today.

Art education, travel and the ready transmission of ideas by modern means of communication should encourage us to be more progressive in our outlook. Creative art is *per se* a changing and developing form of expression. It demands of us an open mind and we must give attention, time and thought to the study of contemporary painting and sculpture rather than make snap judgments about them, judgments that are so often invalid and open later to contradiction. Far more rubbish has been painted by the non-progressive imitative painters than by those who sought, as Wakelin did, to develop some creative idea.

It would be a useful exercise for visitors to the Wakelin Retrospective to compare his paintings of fifty and forty years ago with other works in the Gallery of the same period. It will be immediately clear that he was a painter with original thought, one of the few of the time who added something to the history of Australian art.

Australian Art at Expo 67

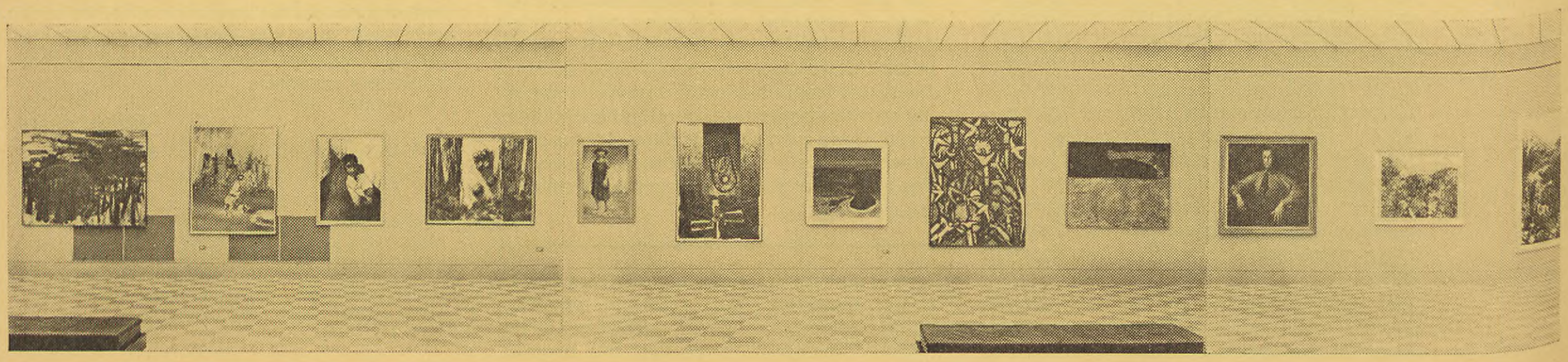
For the first time since the New York World Fair of 1939 Australia is participating in an international exposition. From April to October this year we will have a pavilion at Montreal's Expo 67.

Within the overall Exposition theme of Man in the World the Australian exhibit, designed by the Melbourne architect Robin Boyd, will develop four themes: Science (radio telescopes and medical research), National Development (Snowy Mountains scheme), Way of Life (Suburbia at its best), and The Arts.

These last will be mainly architecture and painting, but there will also be the now inevitable aboriginal art and, less expectedly, some sculpture in the form of two bronzes by Norma Redpath standing at the approach to the pavilion – by the kangaroo pit.

There will be twenty-two paintings, one each by twenty-two artists as listed below.

Half the pictures come from the Commonwealth Collection in Canberra, for the exhibition was collected by the Commonwealth Art Advisory Board. A few come from State galleries: five from Adelaide, one each from Melbourne and Brisbane. Cant's, Lynn's and Nolan's come from the artists themselves. They will probably make a handsome group, being mostly dark and sombre (any decorator knows that dark pictures are the most dignified, go best with mahogany or teak). Each artist seems to be represented with as good a picture as he could wish. None of the artists need cause us shame except perhaps David Boyd. Nevertheless one notes the absence of some of our best artists: Fairweather, Passmore, Miller, Balson. Their absence, and the absence of any young artists except Whiteley, might indicate a perfectly reasonable policy of Australiana only. After all New York in 1939



was very impressed with Margaret Preston's wildflower paintings, and Chicago in 1893 probably liked Julian Ashton's *The Prospector*, Tom Roberts's *Aboriginal Head*, and A. H. Fullwood's *Station Boundary*.

However, if Australiana was the aim Kemp and French should have been omitted, and some Dobell chosen other than the portrait of a London Cypriot. Again, while most of the abstract pictures included do lay claim to Australianism (*You Beaut Country, Experience in the Far West*) they will be apprehended by a foreigner more as specimens of last season's art style, namely Abstract Expressionism, than as statements about Australia.

Better perhaps to have eliminated the landscape-abstractionists and stayed frankly with the folk-lore, with artists like Nolan, who is virtually styleless, or Boyd whose style is remote from any recently fashionable movements.

Or if the Olsens and Rapotecs were wanted they could have kept company with some younger artists and shown that Australia has had a lively art world for ten years or so, as intelligent and experimental as the world of our radio astronomers and medical researchers. For nearly all the paintings in the exhibit are five or six years old (and the Drysdale is 1948, and the Dobell as old as 1940). They are good for their period, but since Montreal's galleries are almost entirely devoted to Op or to Colour Field painting we should have either contracted out of modern art altogether, or else added some present-day artists. Ball, Ostoja, Jordan, Watkins, Schlicht, Aspden or Dawson could have competed creditably enough.

However, we need not worry too much. Visitors will not be keying themselves up for a big art experience in any of the national pavilions. They will save that for the international masterpieces in the Art Pavilion near the Expo entrance.

Paintings for Expo 67: Arthur Boyd, *Persecuted Lovers*; David Boyd, *Truganini's Dream of Childhood*; Charles Blackman, *Girl in the Room*; James Cant, *The Cedar Tree*; John Coburn, *The Tower*; Lawrence Daws, *Coronation Ridge*; Robert Dickerson, *Mother and Child*; Sir William Dobell, *The Cypriot*; Russell Drysdale, *Woman in a Landscape*; Leonard French, *Rain of Fishes*; Leonard Hessing, *Festivities Anguished by Yellow*; Louis James, *King of the Gold Coast*; Roger Kemp, *Configuration*; Elwyn Lynn, *Freezing Terrain*; Sidney Nolan, *Near Glenrowan*; John Olsen, *Journey into the You Beaut Country*; John Perceval, *The Gorge*; Stanislaus Rapotec, *Experience in the Far West*; Albert Tucker, *Tree*; Guy Warren, *Estuary*; Brett Whiteley, *Warm Painting II*; Fred Williams, *Upwey Landscape*.

Florence Restoration Fund
(see Editorial Vol. IV No. 3)

Christopher Davis Antiques	$10.00
Marjorie Bell	2.00
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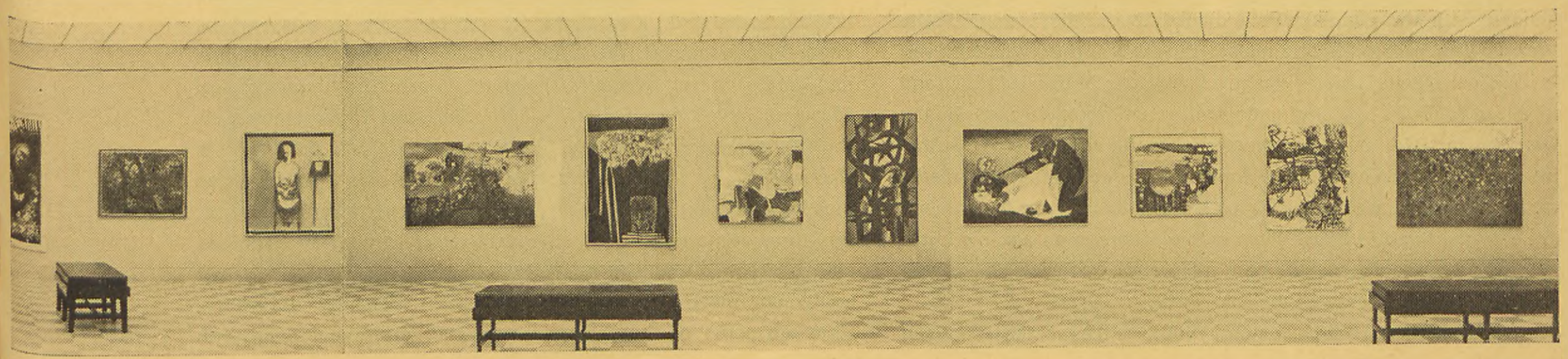


Florence

Ronald Millen

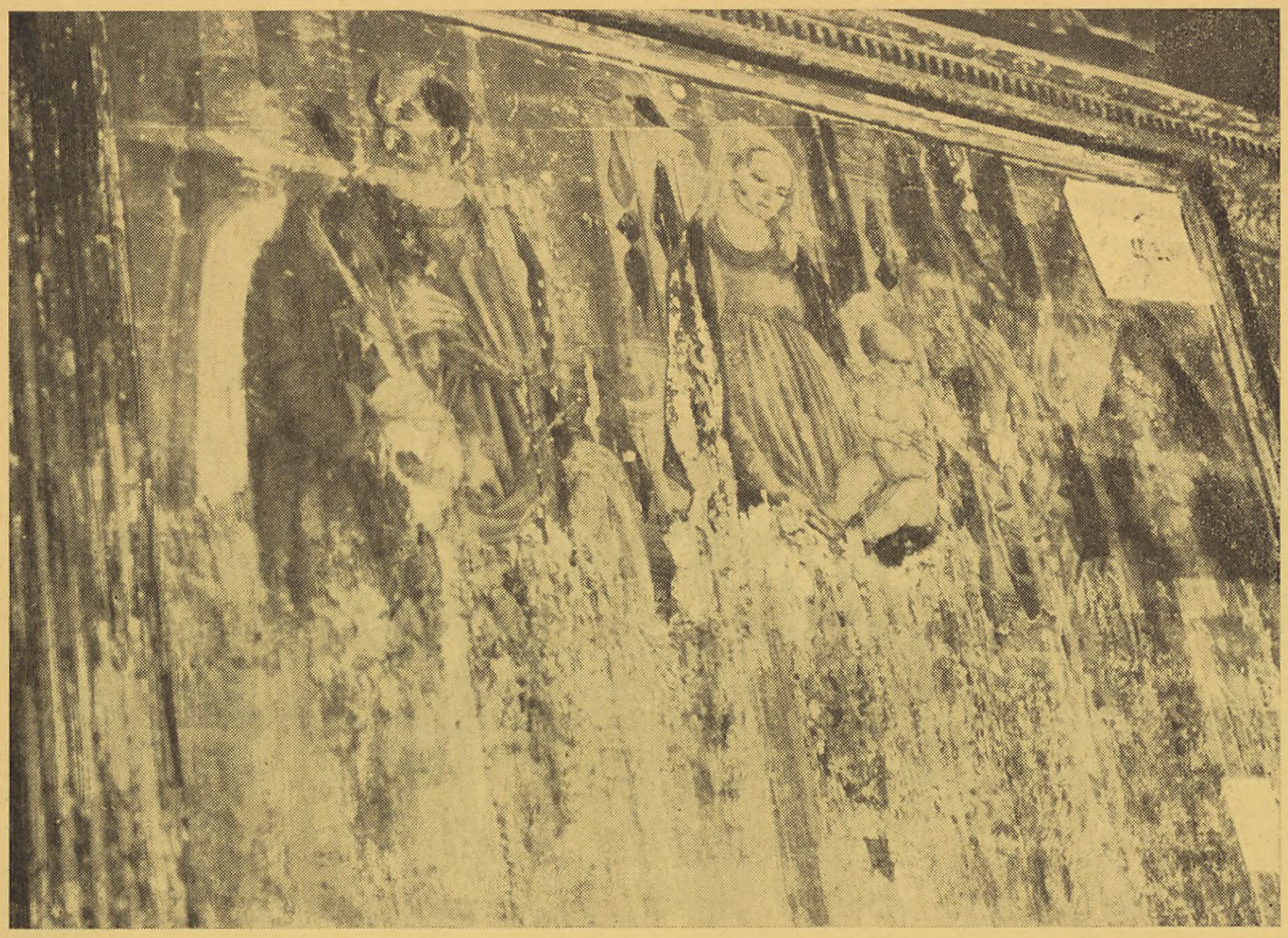
The rivers in Tuscany are like a treacherous pack of wolves; they sweep down suddenly from the hills through narrow valleys to fall on those scattered flocks of sheep that are cities. The Arno has always been the traitor-wolf within Florence's city walls, and autumn is its hungry season. Usually about the 4th of November (as in 1333, 1844 and 1966) it begins to rise crazily and, enraged, carries off some innocent work of art, gnaws at palaces and churches, leaves filth behind. After every such deluge there is always a little less that remains, there is always some gap here or there in the chain of art and history. The flood of 1333 swept away all the bridges but one – along with the people who crowded them (the present Ponte Vecchio was built in 1345 to replace the really Old Bridge destroyed in 1333); the Santa Trinita bridge was smashed in the flood of 1557 (and rebuilt in 1567–70 by Bartolomeo Ammannati, wrecked again by the Germans in 1944, and reconstructed after the war); the old Gothic interior of the basilica of Santa Croce was redecorated in Mannerist style by Giorgio Vasari in the 1560s, apparently to repair the damage done by the flood of a few years before. There is an age-old cycle of destruction and reconstruction in Florence, but each time a little more of the real essence of the city is lost.

The flood of 4th and 5th November, 1966 was the most disastrous in Florence's history. It covered most of the area once within the city walls, but also large parts of the flatlands upstream and downstream. Virtually no historical monument – church, palace, museum, outdoor statuary – was left untouched. The waters swept down on and across a completely unprepared city, abandoned to the depredations of the flood with no warning whatsoever. Human lives were lost – no one knows how many – and the lifeblood of a civilization drained. Not only art works were damaged or destroyed, but everything that has to do with the preservation of one of mankind's greatest cultures. The few pages of this magazine could not suffice to carry the entire list, but some slight idea of the toll can be given by a few of the better-known names: the Uffizi Galleries, the Bargello, the Horne and Bardini Museums, the Michelangelo house, the Archaeological Museum, Santa Croce, Santa Maria Novella, Santa Trinita, Ognissanti, the Cathedral and Baptistery, the State and Church Archives, the National Library, the Ponte Vecchio – these are only a few of those most familiar to tourists. Here are some figures: twenty-one museums, fifty-three or more churches, at least fifty-two libraries and archives, all the theatres and the opera house with all their scenery and equipment, most of the antique shops and craftsmen's workshops. Here are some of the things damaged or destroyed along with

below
Florence – the Arno in flood

bottom
Church of Santa Croce, interior, covered with mud
Photographs by Bencini

bottom right
Cloisters of Santa Maria Novella deep in slime
Photograph by Mattei



above
FRANCESCO BOTTICINI, attributed.
Ruined panel of
Madonna and four Saints
from Sant'Andrea a Brozzi

Photograph by Hartt

far left
Uffici Gallery, Roman marbles stained with oil in cellars

left
DOMENICO GHIRLANDAIO,
Saint Jerome, fresco,
Church of Ognissanti, showing damp creeping up the wall

Photographs by
Soprintendenza alle Gallerie

a sketchy explanation of what happened to them and what has been done to save them.

An enormous quantity of art objects in wood were seriously affected: panel paintings from the Gothic to the Baroque periods, carved reliefs, statues, church furniture and furnishings, early musical instruments, the precious small-scale models prepared by architects in the past. In every case, the wood swelled under direct contact with water or, if not directly touched by water, by exposure to unusually high humidity in the environment. This led to warping, buckling and splitting. In the case of paintings and gilded objects, the thin ground of plaster and glue dissolved or moved, with the result that the paint or gilding flaked or fell off. This was particularly disastrous in the case of the panel paintings in the Museum of Santa Croce, and especially with the great Crucifix by Giovanni Cimabue, one of the masterworks of European art. They were completely submerged for as much as a day and a half and, what is more, were battered by furniture swept around and around by the floodwaters. The Cimabue must be considered destroyed: seventy per cent at least of its paint has fallen away. Other panel paintings in the Museum of Santa Croce suffered greatly, and some may even be beyond repair. Among them are major altarpieces by Lorenzo di Niccolo di Pietro Gerini, Paolo Schiavo, Spinello Aretino, Ugolino dei Neri, Salviati, Bronzino, Cigoli, Allori, Vasari, Portelli, Andrea del Brescianino, and Bugiardini. This is only one instance, the loss to one small museum. There are something like two hundred and fifty panel paintings, many of world importance, now lying in the 'sick bay' of the Limonaia, the old Orangerie of the Boboli Gardens from which the lemon-trees have been ousted in favour of a very elaborate modern humidifying and air-conditioning plant designed to lower ever so slowly the water content of these fragile paintings. For many weeks, at the start, the humidity was maintained at around 93%, and it may be many, many months before it will finally be lowered to 30%, the crisis point at which the wood will be dry enough to warp and crack dangerously. Not until that point has been reached and passed successfully can any real restoration be begun. The installation was immensely expensive to set up and is equally expensive to keep in operation, but no other means could be conceived to save many of the world's great paintings. Somehow, funds must be found to keep it going. The alternative is to cancel out these pictures from the world repertory of art.

The problem is similar for wood sculpture, but in some respects more complicated. The most celebrated of Donatello's statues, the *Mary Magdalen* of the Baptistery, was immersed to half its height in muddy water and fuel oil. It has developed a dangerous longitudinal split (which may be an old split once repaired and now reopened), and the tension between the dry upper half and the sodden lower half may very well aggravate the damage. Inlaid panels and furniture may, in many cases, be beyond saving: as the wood base swelled, the tiny bits of marquetry simply popped off, and many were swept away in the water and mud. Fine veneers blistered and split grotesquely. Musical instruments, such as lutes and viols, collapsed into a dozen pieces like sliced melons. The architectural models in the Museo dell'Opera del Duomo and the Museo Bardini – among them Brunelleschi's project for the lantern of the cupola of the cathedral and the three-dimensional 'sketches' for the facades of various churches by Bernardo Buontalenti, Giambologna, Giovanni de'Medici and Gherardo Silvani – were split into fragments, their stucco decorations chipped off or dissolved in water, their paint rubbed off. All these things can, it is thought and hoped, be saved, but it will be a matter of much work, much time, much money.

One of the worst aspects of this new type of flood, unknown to happier times, was the release of thousands of gallons of crude fuel oil as cellars and reservoirs were burst open by the impact of the water. For human beings it created a stench and a fire hazard, for art objects a near-fatal poison. It coated walls to heights of as much as twenty feet or more, covered paintings, frescoes and statues, slopped its black scum over everything that got into its way. Porous materials such as stucco and marble simply drank it up. Among the sculpture so affected were the great ensemble of Mannerist statues in the courtyard of the Bargello as well as the Michelangelo *Bacchus* in the same museum, the marble choir enclosure by Baccio Bandinelli in the Duomo, the Piamontini *John the Baptist* and the Michelozzo relief in the Baptistery, the Benedetto da Rovezzano tomb in Santi Apostoli, the Desiderio da Settignano and Bernardo Rossellino tombs in Santa Croce. No solution has as yet been found for cleaning off stucco, such as the ensemble of statues in the Painters' Chapel in Santissima Annunziata where the problem is compounded by the fact that, exposed directly to water and then to humidity, the stucco is crumbling away. For marble, various methods have been tried with greater or lesser success, ranging from dusting thickly with talcum powder to swabbing with mild solvents. But, contrary to appearances, marble is highly porous, and there is often no way of knowing if oil has penetrated deeply and will reappear on the surface later as an ugly black stain.

All the rich store of frescoes was badly hit, but those that had been detached from their original walls and remounted on hardboard, in an attempt to preserve them better, have presented a distressing and unexpected problem most difficult to solve. When fuel oil spread over the surface of frescoes still attached to the original walls, it was relatively easy to wipe away. On detached frescoes, it penetrated deeply into the organic glues used to hold the paintings on their new mounts. Among the more famous frescoes subject to this oily blight are the cycle on episodes from Genesis by Paolo Uccello and followers in Santa Maria Novella, the great *Trinity* by Masaccio in the same church, the Domenico Veneziano *Saints Francis and John the Baptist* and the fragments by Orcagna of a *Last Judgment* in the Museum of Santa Croce. These are worked on, seem clean, and then the next day the stain burrows its way to the surface, and the whole difficult job must begin again. Now, after two-and-a-half months, damp creeping up walls from crypts and cellars is attacking the stability of frescoes on their original walls, and many will have to be removed if they are to be saved, among them the lovely pair of

Fathers of the Church by Botticelli and Ghirlandaio in Ognissanti, and this is a slow, risky and expensive undertaking.

At first there was little concern with paintings on canvas. It was thought sufficient to wash off the mud and oil and to relegate them to storerooms pending care at some unspecified time. Then suddenly it became apparent that a soaked, mud-stained canvas was a natural breeding ground for mould, and that mould devours the paint and leaves ugly reddish purple stains, even after it has been killed by chemical disinfectants. Many – too many – canvases were allowed to remain on the damp walls of churches for as much as two-and-a-half months. Only when their damage shrieked to the casual eye were they removed. Some three thousand canvases may be affected. The figure speaks for itself.

The Archaeological Museum, with its world-famous and unique collections of Etruscan antiquities, was ravaged by the flood. Mud and water poured in from the street and gurgled up from burst mains in the cellar (where the finds from the most recent diggings, as yet unphotographed and uncatalogued, were provisionally stored). Unbaked clay and terra cotta simply dissolved, glass shattered, stone smashed, metal was wrenched out of shape, and no one will ever know how many unique pieces were swept away into the drains. Now mould and bronze cancer have set in to complete the destruction. Buried under many feet of mud, the ground floor of the Museum has had to be sealed off. In the spring, when the mud will have dried, teams of experienced archaeologists from Italy and abroad will conduct diggings to bring to light for a second time objects once wrested from the earth. What these excavations and subsequent restorations will cost is beyond anyone's guess at present.

It is impossible to convey in words the immensity of the loss to libraries, archives, academies and cultural institutions. At the National Library, one of the half-dozen or so great libraries of the world, the river literally poured in, after demolishing the high bank in front of the building. Bent on destruction, it was offered a sitting target: a good deal of the most precious material was stored in cellars below river level, including Renaissance manuscripts and printed books, some of them the first printings of Greek and Latin classics, many the more notable for having handwritten marginal annotations by the great humanist scholars of the Renaissance. Added to this were entire series of scholarly journals, complete runs of newspapers going back to the Unification of Italy, and therefore indispensable to all studies in modern history, and even an impressive collection of posters in the Italian version (called *stile liberty* after the London department store, or *floreale*) of Art Nouveau. In the three hundred rooms and thirty-eight miles of shelves of the State Archives, which take up two-thirds of the Uffizi palace, millions of documents were affected, and to this number must be added those archives in the various churches and in the private palaces of the old families. If these are lost, even in part, no one will ever again be able to study thoroughly the history of Florence or even, in some respects, the development of modern civilization. They are the records of the Medici and all the other great leaders, of the guilds, of the making of masterworks of art and music and literature, of political changes, of every aspect of social and economic and religious life in one of the world's key centres of civilization. The collections of both old and new books are devastated in the Vieusseux Library in the Strozzi Palace, the great repository of Romantic literature in all modern languages as well as the haven for the countless English, American, French and German ladies resident in Florence who go there once a week to borrow the latest novels and have tea at Doney's next door. Devastated also are the libraries of almost every faculty in the University, and the museums of science, anthropology, botany along with their specialized libraries.

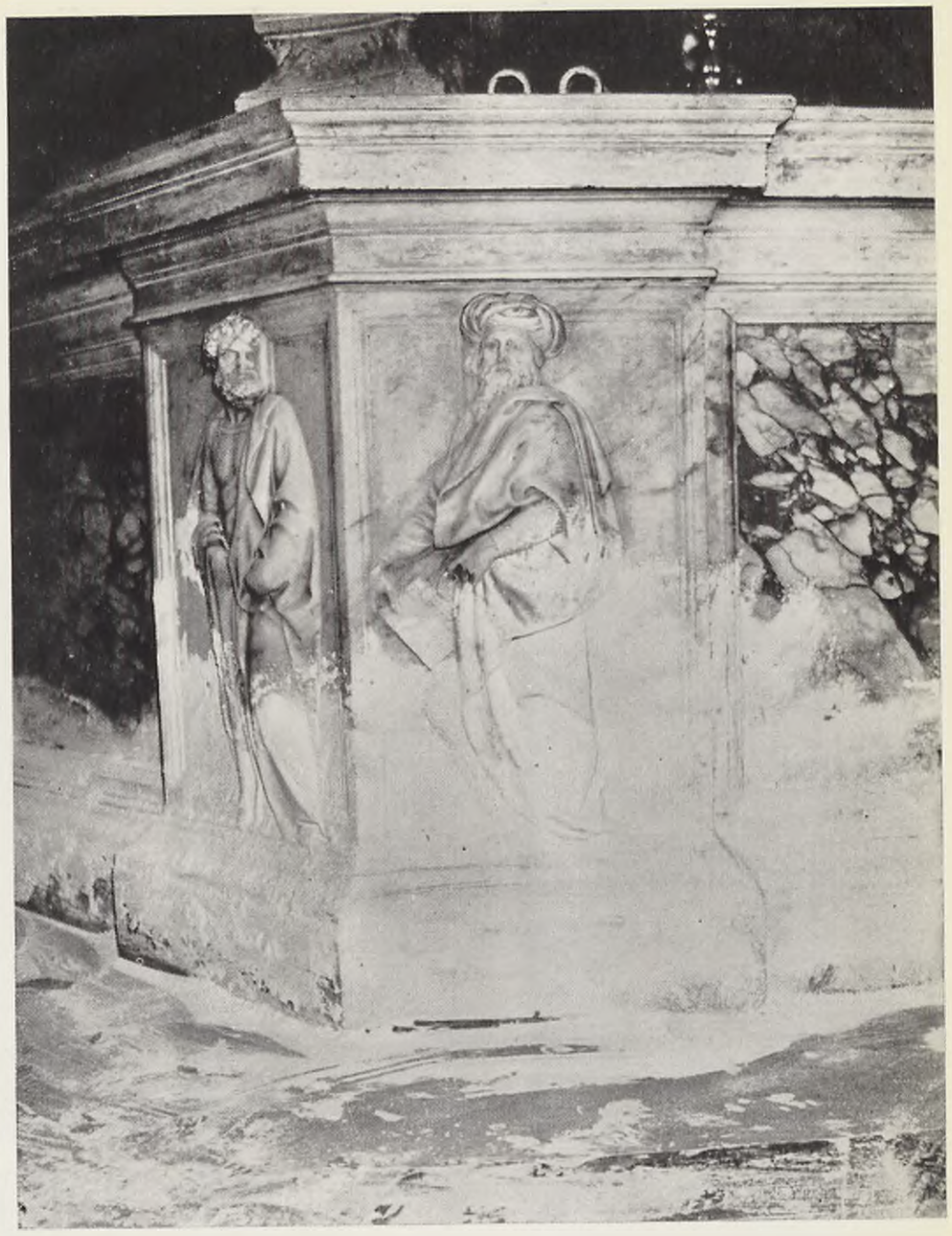
Nothing was spared. The splendid opera house, redone after the war, was flooded, its great lighting board smashed, its heating and air conditioning systems knocked out, its costumes and scenery (including sets by Kokoschka, Sironi, Severini) reduced to mud-soaked rags, its instruments and musical scores wrecked beyond saving. The far-from-splendid concert hall and theatre, the Pergola, already shaky, may have to be written off as a loss. The small repertory theatre likewise suffered, as did even the tiny hall used by the American Theatre Group which presents O'Neill, Shaw and Beckett *in versione originale* to the large American and English colony. Scarcely a record-shop or bookseller's was left with anything more than platters or bricks of mud that once were records or books, and most of the large publishers lost their printing-presses and all their reserve stocks of publications. The great antique dealers stood by helplessly as their collections were exported – by raging river – to Pisa. The small craftsmen who turn out all those leather purses, gilded trays, alabaster nut-dishes and the like that tourists come to Florence to buy were left without tools and shops.

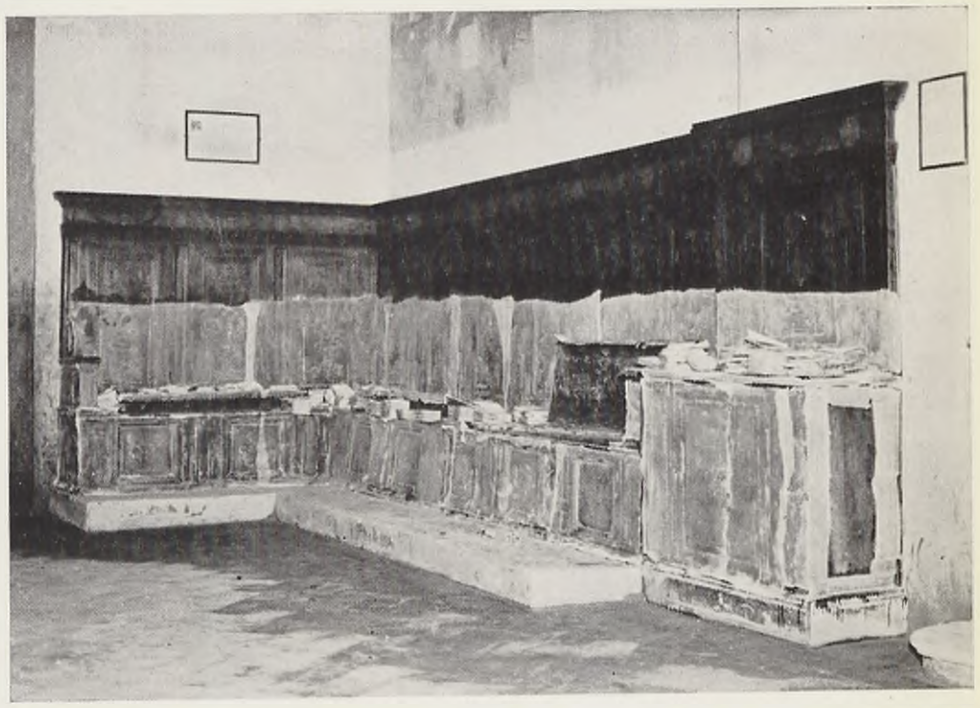
All this goes to make up a culture. A culture that for seven hundred years or more has attracted scholars and artists and just plain ladies and gentlemen from abroad. For a few weeks it seemed as if that culture had been wiped out forever. Yet, from the first, there was plenty of evidence that the world was determined that it should not die. In hundreds, volunteers presented themselves at museums and libraries and churches to help save anything that could be saved. It can stand as a symbol that the Italian students and professors and plain men-in-the-street who came to help were reinforced right from the outset by hundreds of foreigners – Americans, English, Australians, Germans, Dutch, Israeli. It is no exaggeration to say that the rescue operations could not have been carried out without that aid. It is also no exaggeration to say that the long-term restoration – which will take years and years of specialized technical work – cannot be carried out without aid from abroad.

The Italian Government cannot supply all the funds needed. Fully a third of Italy was under water, and Florence is only one city among many, although the most seriously hit, especially as regards art (the damage to art in Venice was, fortunately, minor). No government budget is elastic enough to take care of all the human and cultural

top
Water swirling around Baptistery, Florence

bottom
Cleaning mud off a 14th-century triptych

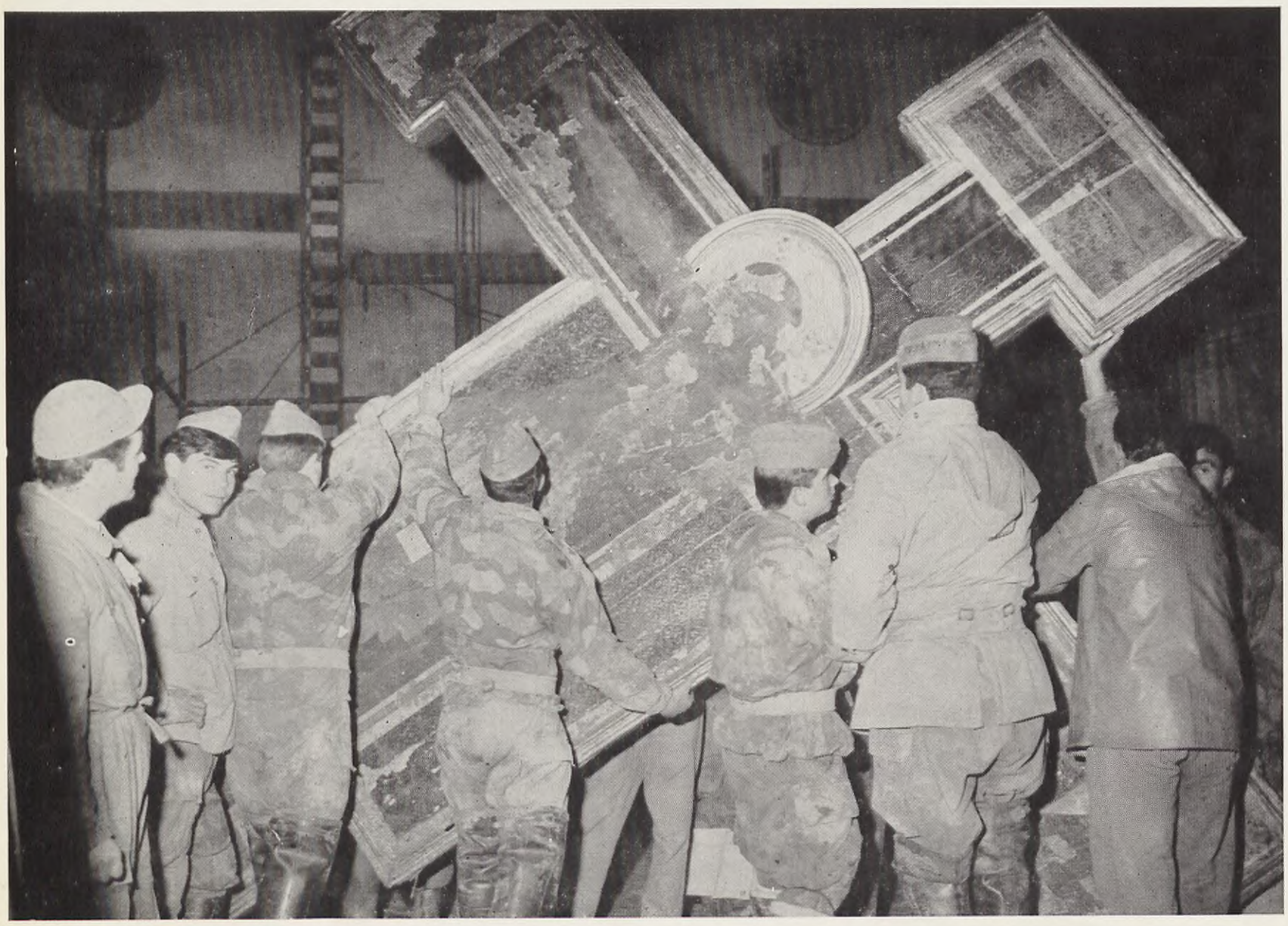




top
BACCIO BANDINELLI, marble altar enclosure of Duomo covered with talcum powder to remove oil stains

bottom
Inlaid wall benches protected by cheesecloth, Sacristy of Santa Croce

Photographs by Soprintendenza alle Gallerie



top
The artists' Chapel of Saint Luke, Santissima Annunziata

bottom
Carrying the ruined Cimabue Crucifix out of the Museum of Santa Croce

Photographs by Soprintendenza alle Gallerie

top
ANDREA PISANO, door of Bapistery showing cracked backing where panel of 'Caritas' fell off

Photograph by Bencini

bottom
Church of San Firenze surrounded by water

Photograph by Gieffe

needs that must be attended to immediately and for years to come. Specialized laboratories and services must be set up to salvage everything from glass vases to church facades. New modern equipment must be acquired, new experimental procedures tried out. Skilled specialists acquainted with modern techniques not in use in this tradition-bound centre will have to be brought in from outside – and paid. New buildings will have to be erected to house libraries and archives, or old ones drastically remodelled to accommodate them. A city will have to re-think and re-plan its basic structures in terms of the cultural heritage for whose preservation the world at large holds it responsible.

If I seem to stress here only the disaster to art and culture, and not the toll taken of human lives and fortunes, it is because the existence of Florence depends almost entirely, directly and indirectly, on the cultural treasures that have come down to it from the past. Without these, tourists would not come to this city which can offer them only art, not the kind of summer amusement found elsewhere. The basic industry of Florence is tourism, and even the butchers, bakers and candlestick-makers earn their daily bread from people who earn theirs from tourists. Their future, and that of their city, is unthinkable without visitors from abroad.

A visit to Florence with money in pocket or a contribution, large or small, to restore its art means dollars-and-cents corpuscles in the arteries of a very sick economic organism. In one of those odd reversals history has seen before, this is a case of art helping people. Florence can become a ghost city, living out its years among the ruins of great monuments, if help is not forthcoming in adequate measure right now and for a long time to come. Or it can go on to rebuild, as it has done so often after floods and wars, and become again a vital centre, finer perhaps for having lived through so dark a tragedy. It has already shown the will to do so. Its opera season opened with a delay of only two days over the original schedule, presenting an opera as out-of-the-way as Monteverdi's *Incoronazione di Poppea* to packed houses, though without scenery and with improvised lighting and borrowed instruments. Those museums that were at all safe to enter were re-opened on December 21st. The libraries and archives and university will soon again be in operation, though not at full capacity. What Florence asks now is that people of goodwill give to it the financial means which will enable it to do the hard jobs ahead. And it asks that not a single tourist be scared off from visiting it for fear of not getting his money's worth: by spring, all the hotels will have out their welcome mats, most of the museums and churches will be open with plenty to see and enjoy, the sanitary situation is already completely normal with no danger to even a hypochondriac, and there is plenty of food and comfort for everyone. For those who can come in person, there will be the added joy of knowing they have helped. For the others, the editors of this magazine have graciously offered to forward contributions to the proper authorities.

Roland Wakelin

The Painter

Douglas Dundas

For Roland Wakelin painting is an essential part of life. It is as necessary to him as eating and breathing. Throughout his adult life in the past sixty years he has been a prolific painter of landscape and still life, with occasional essays in genre and portraiture.

One of his earliest exhibited works was a large built-up composition, *The Fruit Seller of Farm Cove*, and it is pleasing to record that now, at eighty, he has returned to this form of picture construction, making notes on the waterfront at Double Bay and building up compositions in his nearby studio.

My first direct contact with the work of Roland Wakelin was in 1925 at the inaugural Macquarie Galleries Exhibition of his paintings executed in England and France in 1923 and 1924. They were different from other Australian paintings of the time – more rugged perhaps, certainly more intense – and aroused my interest immediately. This interest may have been further stimulated by the savage attack made on the Exhibition by Howard Ashton, then leader-writer and art critic of *The Sun*. In view of the enormous range of expression tolerated – not to say lauded – today, it might well be questioned why these frank and joyous paintings aroused so much hostility over forty years ago.

Wakelin was then in his later thirties and had been exhibiting for at least ten years (teenagers did not have opportunities for one-man exhibitions then). Three most important phases had preceded the paintings of 1923–4. First there had been a period of intensive study from life in the Royal Art Society's classes under Dattilo-Rubbo. It must always stand greatly to Rubbo's credit that he encouraged Wakelin and several of his associates in experiments based on whatever knowledge they had of Impressionism and Post-Impressionism.

The second phase, in 1919, grew out of Roy de Maistre's experiments with colour music, in which Wakelin enthusiastically joined. The theory was based on an analogy between the colours of the spectrum and the notes of the musical scale. The small paintings of this period are unique and quite beautiful. Before long, however, Wakelin decided that the theory lacked validity because of the equal values of both cool and warm colours in the spectrum. In other words there are two routes around the colour wheel as against one route along the musical scale.

In the third phase, colour considerations are subordinated to those of tonal values. Max Meldrum, lecturing in Sydney in 1921, had impressed his theories on a number of artists. Beneficial as Meldrum's dogma has been in the case of some painters, there is always the danger of its becoming an obsession. How fortunate it was for Wakelin that his sense of structure both in form and colour had been so well established before he came under an influence which in many instances had led to disregard of colour and of formal values!

Wakelin's English and Paris paintings of 1923–4 proudly proclaimed his debt to Cézanne, who was the great influence of his early years. It may help a little to account for their mixed reception if we take

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ROLAND WAKELIN
SEATED FIGURE 1916
Oil on cardboard 18in x 12in
Sarjeant Gallery,
Wanganui, New Zealand

top

ROLAND WAKELIN WILLESDEN GREEN 1922
Oil on pulpboard 7in x 6in
Collection Miss Rachel Roxburgh

bottom

ROLAND WAKELIN OLD BALMORAL 1920
Oil on pulpboard 10in x 12in
Collection Miss Marjorie D. Bell

Photographs by James Robinson

the work of the 1925–35 decade. They are firm in structure but freer in handling. It is *The Red Lamp* in particular which, with its rich tone and colour, presages the powerful work of the later thirties and forties.

Many Sydney artists had by now become aware of Wakelin's importance in the local scene. He was elected a member of the Society of Artists in 1934 and his long-standing adversary, Howard Ashton, resigned in protest.

Thanks largely to the persuasive campaigning of John Young, who had been his first patron, collectors were now seeking his work and none more judiciously than A. J. L. McDonnell, afterwards London adviser to Melbourne's Felton Bequest.

Not until the forties did the Australian State galleries begin to represent Wakelin adequately. Happily, recent times have seen an endeavour to remedy past omissions and by now many of the major works of the formative years are in public collections.

From 1940 onwards Wakelin has given free rein to his deep emotional response to the visual world. He commands the full orchestral range of tone and colour with complete assurance. Occasionally a deceptive slightness of execution masks the depth of understanding beneath the surface. On the other hand the compulsion to paint has sometimes resulted in works that lack inspiration. But the works of the sixties show the artist in full command of space, form, tone and colour. Far from showing any slackening of his powers they have a new vitality and intensity, a remarkable phenomenon in view of his years.

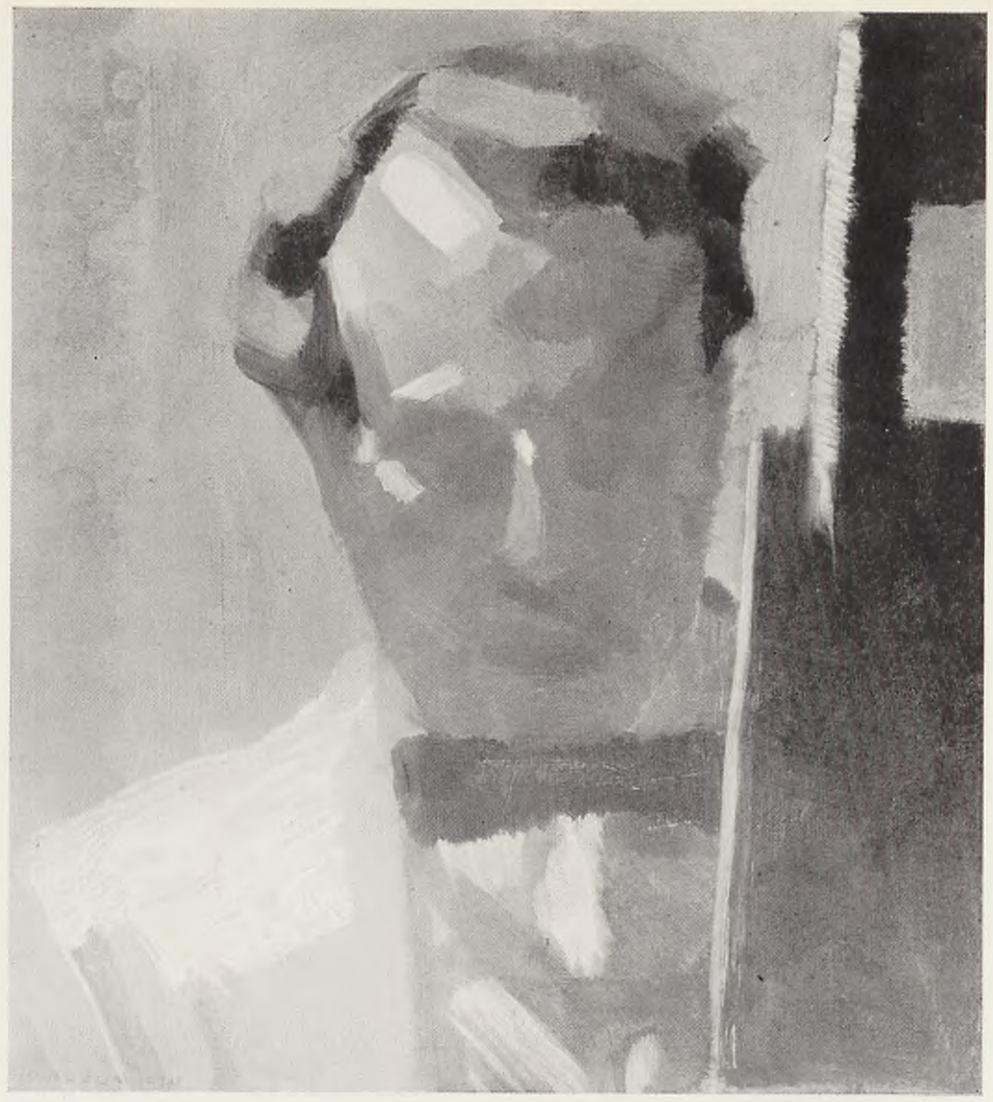
Wakelin has never been a conspicuously 'Australian' painter: by necessity an urban dweller he has had no apparent yearning for vast open spaces. Parched landscapes, rugged mountain ranges or gaunt aborigines do not come within his repertoire. Nor has he any concern with myths and legends. Bound for the greater part of his life to a weekly job, he has found his inspiration always ready at hand, in the kitchen, among the members of his family, in an aspect of the house next door, on the railway station and, most frequently, on the foreshores of Sydney Harbour.

The Man

Virginia Gerrett

The presentation in July 1966 by members of the International Co-operation Art Award Committee of a medallion to Roland Wakelin, the seventy-nine-year-old Sydney artist, in appreciation of his part in bringing contemporary art to Australia in the 1920s and 1930s could be said to have passed without more than a mild ripple on the surface of the rigidly controlled art world of Australia today.

If the last statement sounds odd, consider it. Today everyone is right – painter, critic and art dealer. The public is not forced to buy but is conditioned as to what it should buy. This was not so when Roland Wakelin came to Australia before the First World War. At that time the artists in this country were rejected if they were trying to



top
ROLAND WAKELIN SELF PORTRAIT 1920
Oil on pulpboard 12in x 10in
Macquarie Galleries, Sydney

bottom
ROLAND WAKELIN THE SKILLION, TERRIGAL 1926
Oil on cardboard 17in x 22in
Collection Miss Enid Cambridge
Photographs by James Robinson

break away from the strict representationalism of Victorian days; there were few dealers in today's sense of the word, and some of them were painters themselves; critics were vociferous, powerful and defenders of accepted forms, but, as a result of the onslaughts of perhaps half a dozen young painters who introduced to Australia the then current art trends in Europe, even they had eventually to change their tune.

Australians tend (with amused condescension) to minimize the work of their forebears that led to the establishment of present-day artistic values. In my youth we laughed at the 'monstrosities' of Victorian architecture forced on us by the early settlers and thought it over-decorated and over-sentimental. My generation was busy erecting the red-brick, red-tiled modern monsters that started off Robin Boyd's Australian ugliness.[1]

[1] *The Australian Ugliness* by Robin Boyd (Cheshire's Melbourne, 1961).

Roland Wakelin, who led the contemporary movement in the 1920s, was born in New Zealand in 1887 at Greytown in the Wairarapa Valley, some fifty miles from Wellington.

ROLAND WAKELIN THE RED HOUSE 1927
Oil on canvas on board 30in x 40in
Art Gallery of New South Wales

opposite

ROLAND WAKELIN PREPARATIONS FOR SAILING, DOUBLE BAY 1963
Oil on pulpboard 34in x 44in
Possession of the artist

right

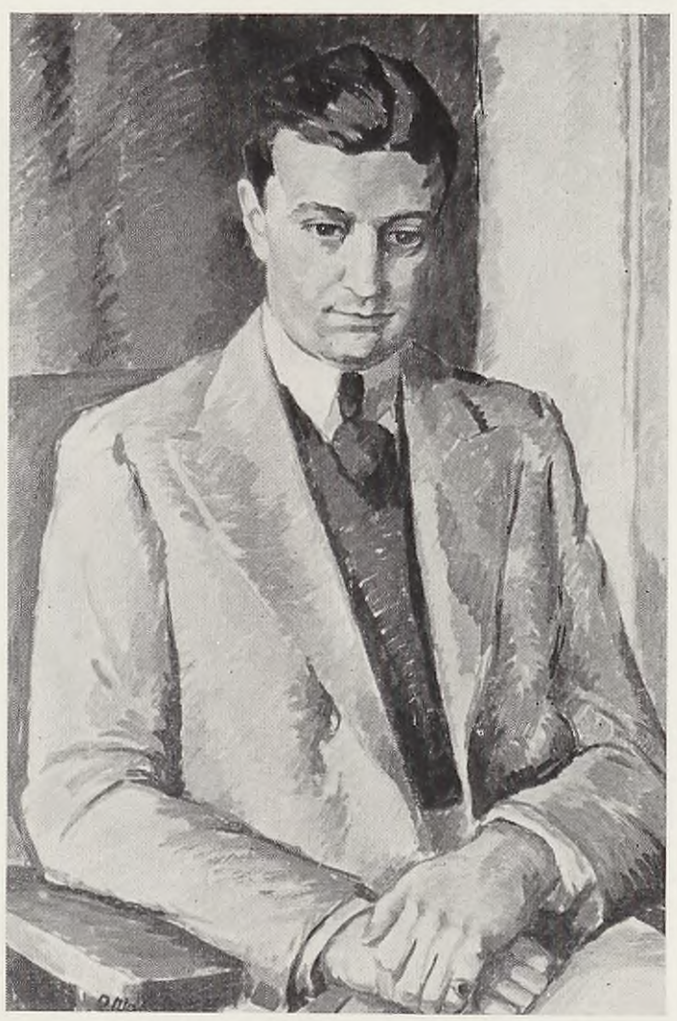
ROLAND WAKELIN NEAR SILVERSTREAM (New Zealand) 1947
Oil on paper on hardboard 17in x 22in
Collection Dr Ewan Murray-Will

below right

ROLAND WAKELIN PORTRAIT OF A. J. L. McDONNELL 1935
Oil on pulpboard 22in x 16in
Collection Sydney University Union

below

ROLAND WAKELIN STORMY SUNSET 1942
Oil on hardboard 21in x 17in
Collection Miss Grace Cossington Smith
Photographs by James Robinson



Wakelin senior was a building contractor and possibly the son's creative ability came from the father who made his own plan drawings. The boy may have been influenced, too, by a great-uncle (George Wakelin) who spent his spare time making wood carvings to decorate the garden of his house, Rose Cottage. Roland Wakelin chuckles when he recalls the name.

Among the assorted collection was a tremendous carving of *Ajax Defying the Lightning* mounted over the gateway and *Nude Woman*, placed alongside a fountain.

'There was a hell of a to-do in the village over that. The people were affronted by nudity in the garden in those Victorian days,' Roland Wakelin recalled, when I talked with him recently. 'He was a tremendously vital character, this uncle. He painted in watercolour – some quite pleasant stuff.'

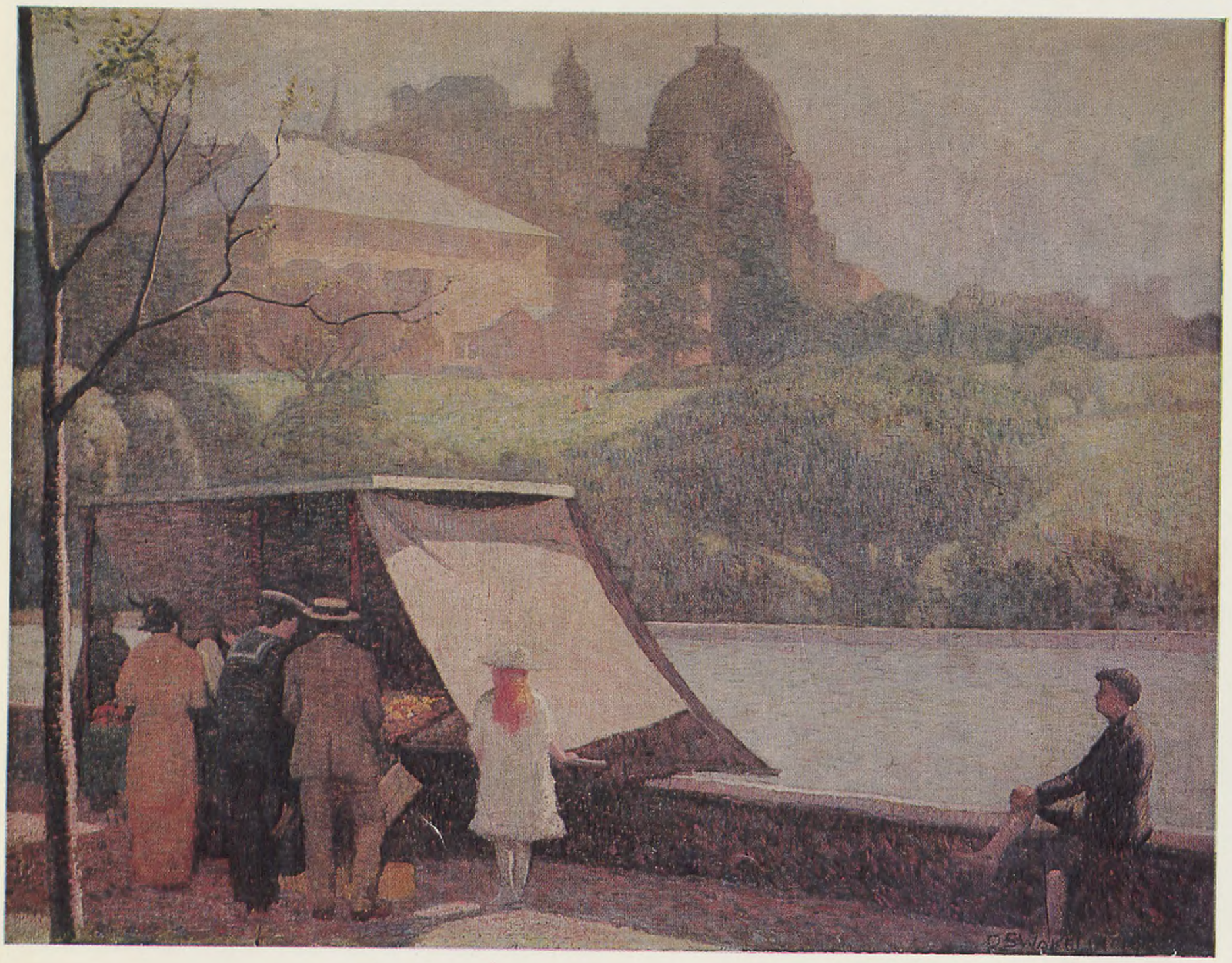
Roland Wakelin was the youngest of seven children, six boys and a girl. At the age of fourteen he won a scholarship to Wellington College and the family moved there from Greytown. He had been sketching and painting from early youth and he speaks with enthusiasm of his excitement when his two older brothers, Norman and Francis, who had begun work, bought him his first oil paints and canvases, about that time.

At Wellington College he passed the Civil Service entrance examination at the end of 1903 and began work in the Stamp Office in Wellington. At night and on Saturday he attended art classes at Wellington Technical School. Later, he and several of his painter friends ran a studio.

'Things were cheap then,' he recalls. 'We rented a house for a pound a week; there we had our own life classes most nights and on the week-ends. I suppose we ate well enough; certainly we managed to pay our sitters.' And so the foundation was laid for the career he planned before he was out of his teens.

right
ROLAND WAKELIN SYNCHROMY IN ORANGE MAJOR 1919
Oil on pulpboard 12in x 16in
Collection Mervyn Horton
Photograph by James Robinson

below
ROLAND WAKELIN THE FRUIT SELLER OF FARM COVE 1915
Oil on canvas 36in x 45in
National Collection, Canberra
Photograph by W. H. Pedersen



right

ROLAND WAKELIN INTERIOR 1928
Oil on pulpboard 17in x 22in
Collection Mrs J. H. McNeile

above

ROLAND WAKELIN MOUNT WELLINGTON, HOBART 1936
Oil on canvas 13in x 9in
Collection Miss Enid Cambridge

right

ROLAND WAKELIN ICELAND POPPIES 1940
Oil on hardboard 29in x 20in
Collection Miss Grace Cossington Smith
Photographs by James Robinson

His brother Frank by now was working and living in Sydney and as soon as Roland and Norman had saved the fare (£11.10s first class return) they visited Frank and the young men fell in love with Sydney. Roland determined that he would return as soon as possible – and for good. On December 13th, 1912, he arrived in Sydney and found work with the Land Tax Department. He had no wish to return to New Zealand. His parents had died in 1907 within a year of each other.

Soon after Wakelin reached Sydney he joined the Royal Art Society's classes where he formed a friendship with the watercolourist, Geoffrey Townshend.

In 1916 Wakelin joined the commercial art firm, Smith & Julius, whose principals were Sydney Ure Smith, Harry Julius, the newspaper cartoonist, and Albert Collins. There he worked alongside such talented artists of the day as Lloyd Rees and Percy Leason. He also met at that time Roy de Maistre and Grace Cossington Smith, two people who, with him, were to be the vanguard in the fight to lift Australian art out of the doldrums.

'Doldrums was a mild word. Painting then being done in Australia was incredibly dreary both in design and colour. We called it burnt sienna and rotten eggs. One would have thought that nobody had heard of the French Impressionists or any of the other new movements that were sweeping Europe.'

De Maistre introduced Wakelin to Adrian Verbrugghen, the son of the famous musician who was directing the New South Wales Conservatorium of Music at that time. Wakelin speaks affectionately of those days when Adrian, who played the 'cello, Muriel Buchanan, Kitty Robinson and other well-known instrumentalists would come to his house in Waverton on Sunday afternoons and make music there. He speaks, too, of splendid evenings when he and Roy de Maistre attended concerts in the Sydney Town Hall, with Verbrugghen conducting.

Shortly before leaving for England in 1921, with his wife and young son, Wakelin held two one-man exhibitions; from one he remembers he made only £60. On arrival in London the family's total wealth was £170.

Although he had expected to find plenty of evidence of the new movements in art in London, at first there was surprisingly little to be seen until a Van Gogh exhibition opened at the Leicester Galleries in December, 1923.

'It burst on me like an explosion. There was *The Zouave, Old Roulin the Postman, Corn Stooks.* It was a revelation; none of the few prints we had seen in Sydney could reproduce the vitality in the paint itself. It seemed to have a life of its own.'

Cézanne had died in 1906, and Wakelin missed the only London exhibition of the great French painter's work during the three years he was there, but shortly after Gauguin's death a collection of his work was shown and this was 'just as thrilling as the Van Gogh but in a completely different way'.

Soon after his arrival Wakelin joined an advertising agency and for some time worked as illustrator and scenario-writer for the first advertising films, which made their screen début at the old Stoll Theatre in Kingsway. One of the first big accounts was the London, Midland and Scottish Railway which meant trips around the country and chances to paint over the week-ends in places like Ireland, where he was sent to make sketches for film advertisements. He painted whenever he had spare time. He also made several trips to France.

Although he had found it difficult to get accustomed to the softer colours of the English countryside, suffused with a light so very different from that of Australia which creates strong contrasts, nevertheless it was in England that Roland Wakelin found out exactly where he was going. Today he says 'I would love to go back to London and paint'.

The Wakelin family returned to Australia in 1924 and Wakelin joined the O'Brien Advertising Agency as there was now no vacancy at Smith & Julius.

Working as a commercial artist was never satisfying for him. He does not consider that he was a good commercial artist. 'I lacked the slick touch; but most of the stuff I had to do was pretty dead and uninspired. Art in this field has improved a little lately here but it still pales by comparison with some of the beautiful posters I've seen in Europe – works of art in their own way. Australia produces very little, if anything, of that quality. There's no reason why posters shouldn't be artistic. Whether beautiful work sells better, I don't know, but it is certainly an ornament to the skyline rather than a crude blot against it.'

When the Depression came the artists on O'Brien's staff had to share what little work there was. This meant working one week in three. Artists still painted when they could afford materials but nobody bought – few could afford such luxuries as paintings. 'Those who had bought works of art as investments came a cropper,' says Wakelin, voicing the feeling all painters share.

Gradually with the help of painters like Thea Proctor, George Lambert and others, the Contemporary Group became established, its worth recognized and its members' work found a market. Roland Wakelin, in the forties, was one of the few contemporary artists to be represented in all the Australian State Art Galleries. When he retired from full-time commercial art he joined his old friend Lloyd Rees as a teacher of drawing in the School of Architecture at the University of Sydney.

He says, 'Cézanne was the major influence of my life; once I made the mistake of trying to paint as he did. Not for long, though. I wanted too much to be myself and all my life I've tried to be myself. If an artist – or anyone else for that matter – succeeds in being himself he has achieved something.'

Further data about Roland Wakelin's work may be culled from the Catalogue of his Retrospective at the Art Gallery of NSW.

ROLAND WAKELIN SHOWGROUND TOWERS FROM CENTENNIAL PARK (1956)
Oil on pulpboard 16in x 22in
Possession of the artist
Photograph by James Robinson

Recollections of a Post-Impressionist

Roland Wakelin

The 'Modern Movement' in painting, as it was then called, made its first appearance in Australia with the return from abroad of Norah Simpson in 1913. She had studied in London at the Westminster School under Charles Ginner, Harold Gillman and Spencer Gore. I had come over from New Zealand the previous year and was a student at the Royal Art Society's classes under Norman Carter and Dattilo-Rubbo. There we drew from the figure on four nights of the week and on Saturday afternoons there was Rubbo's painting class. We worked along more or less academic lines though Rubbo was an inspiring teacher with a vital and lovable personality always ready to encourage originality in his students. He showed us the paintings Simpson had brought back with her. Many of the students were inclined to scoff, but a few were impressed. Among these were Roy de Maistre, Grace Cossington Smith and myself.

Encouraged by Rubbo and by what Simpson had shown us, we embarked on our own explorations into the realms of form and colour. We had seen only small black and white reproductions of paintings by Cézanne, Gauguin and Van Gogh – full-colour prints of the Moderns did not reach Australia until some twelve years later – but nevertheless it was, I think, the new approach to colour which intrigued us most at that time. Our experiments in this field ranged from the pointillism of the Impressionists to the relationship of colour with music. It was here that we painted what must have been the first 'abstracts' in Australia. Unfortunately only one of these remains: de Maistre's *Rhythmic Composition in Yellow Green Minor*, now in the Art Gallery of New South Wales. Grace Cossington Smith and I submitted works for the 1915 Royal Art Society's Exhibition. She had painted *The Sock Knitter*[1], simple in its structural design and having a vitality in its colour pattern rarely, if ever, seen in those days. With youthful enthusiasm I had painted a four-foot by three-foot canvas: *The Fruit Seller of Farm Cove*, using only the three primaries and white and employing the stippling touch of the French Impres-

[1]Colourplate, Bernard Smith, *Australian Painting 1788–1960* (Oxford University Press, 1962).

sionists. To our amazement, both pictures were accepted and well hung in the Exhibition. 'Keep on like that and you will sell to the Gallery next year,' said Rubbo. He was a little premature. Forty-five years were to elapse before the picture I painted the following year was acquired by the Art Gallery of New South Wales. This was *Down the Hills to Berry's Bay*. A hostile atmosphere had arisen due, I think, to complaints from die-hards about Rubbo's liberal methods of teaching. A special meeting of the Royal Art Society's Council was called to deal with the matter, but Rubbo was not to be put down. The Berry's Bay picture, together with *The Reader* and two smaller pictures by Grace Cossington Smith, was accepted for the 1916 Exhibition, but not without a wordy battle between Rubbo and others on the Selection Committee during which he challenged one of them to a duel.

In 1918 I submitted *Boat Sheds* and again there was an uproar, but again due to Rubbo's persistence it was accepted. It was hung with two of my smaller works and *Candlelight* and *Reinforcements* by Grace Cossington Smith in, according to one critic, 'a corner for deliberate frightfulness'[1]. At the opening of this exhibition my wife observed a well-known painter standing in front of *Boat Sheds* and she heard him say to the lady accompanying him: 'What do you think of this bloody rubbish?'.

In 1917 I joined the firm of Smith & Julius, Illustrators, of 24 Bond Street, Sydney. Here important events were in progress. Sydney Ure Smith together with Bertram Stevens and, later, Leon Gellert was making history in the world of publishing. First came the Hilder book and then the quarterly, *Art in Australia*. The fine colour reproductions in these books were something new in Australia at that time and with the building up of the prestige of the Society of Artists under Ure Smith's presidency, 24 Bond Street could fairly have claimed to be the art centre of Australia. To the Studios came Lloyd Rees, Percy Leason, Alec Sass, J. Muir Auld and others. It was a stimulating atmosphere.

At this time I met John Young, who was about to establish a picture-framing business in Little George Street on the identical spot where now rises the tower of the Australia Square project. He was intensely interested in art and I suspect that his purpose in going into picture framing was to bring himself into closer contact with artists and their work. At one o'clock each day he would brew a jugful of strong coffee and we from Smith & Julius would scurry around to eat our sandwiches, drink the coffee and heatedly argue on art, religion, politics or whatever other subject cropped up. What a great friend and inspiration to young painters was John Young!

I had seen little of de Maistre up to 1918 but apparently he had been working on some ideas of his own. One Sunday morning he arrived with Adrian Verbrugghen in tow to demonstrate his theory of colour in relation to music. Here was another new idea and we went into it with great enthusiasm. We painted Synchromies in Red major, Nocturnes in Blue minor. De Maistre went so far as to declare he could whistle the tune of one of his pictures. Gayfield Shaw, who had a gallery in Penzance Chambers, Elizabeth Street, invited us to show our 'Colour Music' there. The show was held in August, 1919.

The art critic on *The Sun* at that time was Howard Ashton, son of Julian, founder of the Society of Artists. A friend of ours met Howard on the day the show was to open. 'I am going to smash it,' said he. 'Have you seen it?' asked our friend. 'No,' said Howard, 'but I'm going to smash it.' The midday poster of *The Sun* asked in six-inch letters 'IS IT ART?'. In the paper we read half a column of vituperation concluding with the crushing denunciation 'elaborate and pretentious bosh'.

That night de Maistre and I gave a lecture at Gayfield's Gallery with Sydney Ure Smith in the chair. The large audience might be described as generally hostile. Julian Ashton spoke against us but conceded that 'if this thing is of God it will live', but he made it clear that he did not think God would approve. Henri Verbrugghen in a snarling Belgian accent commented, 'This is supposed to be a picture of the Skillion at Terrigal. It looks as if someone's nose has been bleeding along the path.' Rubbo however spoke up for us: 'Australian soldiers are called Storm Troopers. Why should not Australian painters be Storm Painters?'.

In 1921 Max Meldrum visited Sydney and, with his persuasive eloquence, caused a diversion for a time, but nearly three years in London and Paris confirmed my admiration of the Moderns: Cézanne, Gauguin, Van Gogh, Seurat.

In April, 1925, Basil Burdett and John Young opened the Macquarie Galleries with a show of the work I had done abroad. Owing to the decidedly 'modern' tendency of the paintings the critics were not impressed, Howard Ashton going so far as to say: 'Paul Cézanne was a bourgeois soul who should have been a pork butcher but took to painting because he thought it would be easier'.

In the meantime Thea Proctor and George Lambert had returned after many years abroad and were amazed to find that young painters with fresh ideas were being ridiculed here. Accordingly, they invited several of us to show with them at the Grosvenor Galleries. So in 1926 the Contemporary Group came into being and held annual exhibitions for many years. We were accorded the usual adverse criticisms, one critic accusing me of having 'the Gladesville touch'[2].

One of our most ardent supporters was Mrs Ethel Anderson, the Australian writer and patron of modern art. In the dark days of the depression she gave up the whole of her Turramurra residence for a show of my work and a year later for a mixed show of 'Moderns'. She had a large circle of friends and attendances were good though sales were negligible.

By the mid-thirties, with the return of artists from abroad and the influx of colour reproductions of the moderns, a more tolerant attitude towards our work was noticeable.

[1]A progaganda term used to describe German atrocities during 1914–18 World War.

[2]Gladesville is a well-known mental hospital near Sydney.

ROY DE MAISTRE RHYTHMIC COMPOSITION IN YELLOW GREEN MINOR (1919)
Oil on pulpboard 34in x 56in
Art Gallery of New South Wales

Photograph by James Robinson

Roy de Maistre

John Rothenstein

There is no painter of comparable stature at work in Britain who is as little known to the general public as Roy de Maistre.

He occupies a singular position. Ever since it was first seen in London some thirty-six years ago in the South Kensington studio of his friend Francis Bacon, his work has been held in high respect by an ever increasing number of painters, mostly his juniors, and a number of writers. Although several further opportunities of seeing it have been afforded – notably at Temple Newsam, Leeds, in 1943, at the City Art Gallery, Birmingham, in 1946 and at the Whitechapel Gallery in 1960 – it has remained little noticed by the public, critics or collectors.

There are several reasons for the relative obscurity of de Maistre. He is by nature reticent and fastidious, preferring the cultivation of friendships and of civilized relations with those whom circumstance brings him in habitual contact to casual or fortuitous social relations; and for 'public relations' he has neither taste nor aptitude. A principal reason, however, for the slightness of his impact is that his art is not one which lends itself to easy comprehension. It is an austere, serious art, with a touch of remoteness about it and nothing at all of *bonhomie* or fashionable cliché. It falls into no convenient category. Certain kinds of abstract art – Abstract Expressionism, for instance, and the earlier self-sufficient constructions of forms and colours, which appeal to the eye alone – are now widely appreciated, but near-abstraction that derives from a wide range of human as distinct from purely visual experience, especially complex experience, is apt to disconcert. De Maistre is indeed a painter passionately preoccupied with forms and colours and their disposition – never for their own sakes, however, but always as the expressions of experiences or ideas deemed to transcend them.

There could be no easy road to an art so deeply considered and

ROY DE MAISTRE FLOWERPIECE 1918
Oil on canvas 24in x 18in
Collection Mrs Warwick Lindsay

Photograph by James Robinson

complex as that of de Maistre, but in his case the road was unusually tortuous and long. In one respect he was exceptional: a painter who was not primarily a visual being. He drew and painted from boyhood, but his earliest works appear to have been not expressions of things seen or imagined but expressions of his active analytical intellect. His most ardent interest, in any case, was in music, but even as a musician – he studied the violin and viola – his aspirations were executant rather than creative. He was at a further disadvantage in having been born and brought up in a region where the visual arts were of recent and sporadic growth.

* * *

LeRoy Leveson Laurent Joseph de Maistre was born on 27 March 1894, the sixth son of the eleven children of Etienne de Mestre[1], and his wife Clara, daughter of Captain George Taylor Rowe, at a house named Maryvale, at Bowral, New South Wales. He was brought up mainly at Mount Valdemar, a large colonial-style house near the village of Sutton Forest, formerly the country residence of the Governors of New South Wales. His upbringing was unusual: he attended no school but picked up what he could from the tutors and governesses who ministered to the needs of his large family. Until he was nineteen he led a contented life with his numerous brothers and sisters in the country, a life in which horses played a predominant part, for his father, in spite of his Tolstoyan appearance, was one of the great racing personalities of Australia, the winner of five Melbourne Cups. In 1913 Roy de Maistre went to Sydney to study music and painting, the latter at the Royal Art Society of New South Wales and subsequently at the Sydney Art School. It was in Sydney, through

[1] The family spelt their name thus; from the middle twenties the painter adopted the original form.

ROY DE MAISTRE
STILL LIFE (1953)

Oil on canvas 34in x 24in
Possession of the artist

Photograph by A. C. Cooper

his friendship with Norah Simpson, an ardent advocate of Post-Impressionism, who had studied at the Slade and who was on friendly terms with members of the Camden Town Group, especially with Ginner, that de Maistre (with other students) had his first contact with men familiar with the work and ideas of Van Gogh, Gauguin and Cézanne. Little news of movements subsequent to Impressionism had reached Australia, and this awareness of the ideas that were animating his contemporaries in Europe was exhilarating in its effects. But before de Maistre was able to make a serious beginning as a painter the First World War broke out, and he joined the Australian Army in 1916, only to be discharged after nine months as a sufferer from tuberculosis.

By the end of the war painting had supplanted music as de Maistre's chief preoccupation, and he exhibited for the first time in 1918 at The Royal Art Society, Sydney. The following year he held a small exhibition with Roland Wakelin, who shared many of his ideas, and he gave a lecture in Sydney in which he outlined his theory of analogy between the colours of the spectrum and the notes of the musical scale. The early paintings of de Maistre were mostly landscapes, schematic in colour and design. There is nothing about them to affront the conservative taste of today, but their intellectual character, manifest in their precisely calculated patterns and strong, clear colour-arrangement designed to emphasize harmonies and contrasts, represented so radical a departure from the prevailing Impressionism that they offered a challenge to which established opinion was quick to react. As a consequence, de Maistre was at once accorded a prominent place among the younger Australian artists. The following year he was represented in the National Gallery of New South Wales and all Sydney was presently talking about the picture which, had he wished, the painter could have expressed in musical terms. He stood, however, in urgent need of direct contact with the movement by the remote intimations of which his own art was being dominantly formed. Such contact was not long denied him, for in 1923 he was awarded the Travelling Scholarship of the Society of Artists of New South Wales, tenable for two years. He went first to London, then to Paris, visiting St. Jean de Luz, a place to which he became particularly attached. The principal painting that he brought back with him, *Fisherman's Harbour, St. Jean de Luz*, a sober work, deliberate both in design and execution, has close affinities with the products of the Camden Town School. The sobriety of this and the other paintings of this time – unadventurous expressions of an adventurous mind – are characteristic of his stability and his fastidiousness: eager though he was to learn all that the formative movements in Europe, especially Cubism, had to teach him, it would have accorded ill with the dignity of his character had his work displayed any of the superficial marks of conversion. It expressed, however, a fuller and warmer view of nature than his earlier Australian work.

De Maistre's years abroad convinced him that Europe was the place most favourable to the deepening of his faculties, and the hostility which his work provoked hastened his decision to leave Australia. In 1928 he returned to London and a year later to St. Jean de Luz, dividing his time, until the Second World War, between England and France.

Departure from Australia marked a decisive end to a chapter in the life of de Maistre – a chapter longer and more important than most of his English friends are aware. His patronymic and his work, his personality and his experience, are so unequivocally European that it is relevant to recall that his family were very much a part of New South Wales and that he himself as a young man was fully and happily an Australian. He spoke French no better than average, and his father had abandoned his hereditary religion. Not many who know him now suspect that in the most significant sense, aristocrat though he is, he is a self-made man. His establishment in Europe, his personality as an artist, are the consequences of acts of faith and will; so, too, is his membership of the Catholic Church. Like his art, his religion is not something inherited or supinely accepted, but something won through intense personal conviction.

During the years between his final departure from Australia and his permanent establishment in London he opened out and found his place in that abstract tradition which derived, by way of Cubism, from Cézanne to Seurat – an intellectual tradition based upon structure and tending to be rectilinear and geometric. Many of those who have belonged to this tradition have been primarily draughtsmen for whom colour is subordinate to design. The design of de Maistre is always sharp and clear, but his impassioned interest in colour did not permit it to play a subordinate part. Like Cézanne, he has aimed at a way of painting in which design and colour should become one.

When I alluded to de Maistre's having opened out, I intended to convey that his nature as a painter deepened and broadened, and that he became more perceptively aware of himself and of surrounding life. The phrase serves to indicate the development of the man, but not of his work, for this did not broaden out: it became, on the contrary, more sharply focused, more concentrated. The process, no doubt a manifestation of the natural evolution of his mind, was hastened by his English domicile. In Australia and the South of France he loved to walk abroad in the strong light, and the social climate fostered in him an expansive disposition. As a painter he habitually makes decisions between clearly defined alternatives, and the prevailing English grey softens the sharp edges of things and blurs distinctions. So in London he stays mostly indoors. The result is that he looks with fascinated intensity about the studio which contains, like Courbet's, a repertory of his past life; and this scrutiny, searching yet affectionate, has made him a kind of *intimiste*. Carafe, fruit-dish, lampshade, electric fan and potted hyacinth, each the object of contemplation, have been combined in lucid, close-knit arrangements expressive of the painter's relation to his surroundings. There are about them none of the cosy overtones that mark the work of most *intimistes*, no attempted creation of a 'little world of Roy de Maistre'. On the contrary there are, even in the gentlest, intimations of energy, of harshness. If the world of de Maistre is not a 'little world', it is

ROY DE MAISTRE THE BEACH, ST JEAN DE LUZ (c.1932)
Oil on canvas 14in x 17in
Collection Mrs Warwick Lindsay
Photograph by James Robinson

ROY DE MAISTRE SEATED FIGURE (1944)
Oil on canvas 54in x 44in
Collection Mrs Gibson

ROY DE MAISTRE MOTHER AND CHILD (1944)
Oil on canvas 54in x 44in
Possession of the artist
Photographs by A. C. Cooper

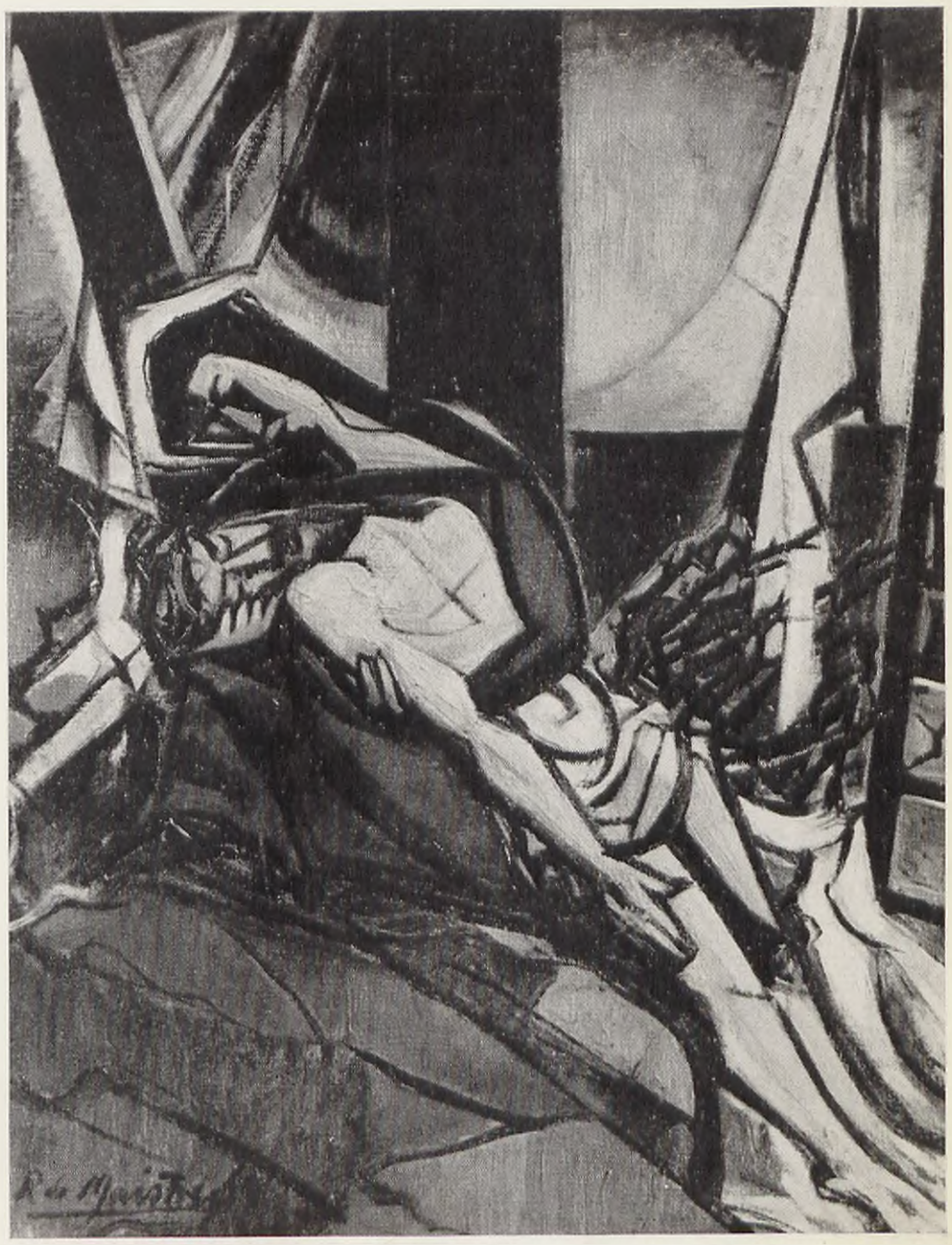
governed by a strict sense of proportion which would be offended were the petals of a hyacinth more significant than the features of Our Lady mourning over her dead Son. Intimism is but one facet – although a large and characteristic one – of the art of de Maistre. Religious subjects are a constant preoccupation with him, but today serious religious painting recommends itself even less to religious bodies than it does to the public at large.

'The painter is always in search of a peg on which to hang his creative urge,' I remember his saying. 'It isn't so much that he is attracted by certain subjects, but simply that he recognizes them as occasions for the exercise of this urge.' This, however, is not the same as maintaining, as a whole school of painters and critics maintains, that, for the painter's purpose, a pumpkin is as good as a human head. De Maistre is moved, not merely as an eye but as a whole man, by the subjects he chooses. He is moved by the images of the Crucifixion and of Mary mourning over the dead Christ not because these are dramatic 'subjects' or dramatic symbols, still less simply shapes, but because he believes in the truth of what they represent. Even his carafe and fruit-dish are old friends, for whose characteristics he has a sharply analytic affection. Whatever the subject of his choice, his treatment of it – if circumstances permit it to take its full arduous course – is often the same. He begins by making – usually at high speed – a realistic representation, usually in charcoal, from which he proceeds gradually, through a series of further studies, to his final, often more or less abstract, design. *Seated Figure*, of 1954, neither realistic nor abstract, is a figure caught half-way. In the process he discards everything his past experience of the particular thing has taught him. His final versions, however abstract they may appear, are deeply rooted in some total human experience. These series, in which he dwells with an almost obsessive persistence upon a given image, sometimes take years to complete. One of them, for instance, began in 1937 with a realistic half-length portrait of a seated woman. The second version, made eight years later, shows the subject's face (serene in the first) twisted with inner disquietude. In the third, made after two years, the figure is shown less tortured and with a child, symbol, perhaps, of some satisfying work the subject had undertaken. The fourth, made the following year, represents, simply, a room where women had sat, the place where a female drama had been enacted; in the fifth, of the same year, the empty room had become more agitated and dramatic; and in the sixth and last the figure has again intruded, once more serene and impersonal.

De Maistre's is an art which abounds in enchanting by-products – small flower pieces, still lifes and the like – but in essence it is the expression of a nature deep, little given to compromise, and harsh. 'In one's life one ought to be gentle and forbearing,' he once said to me, 'but in one's art one should conduct oneself quite differently. It's often necessary, for instance, to give the spectator an ugly left uppercut.'

A fuller account of the work of Roy de Maistre is to be found in Volume II of *Modern English Painters*, (Eyre and Spottiswood) by Sir John Rothenstein.

ROY DE MAISTRE PIETA (1950)
Oil on canvas 64in x 45in
Tate Gallery, London



top GRACE COSSINGTON SMITH STRIKE (c.1917)
Oil on pulpboard 9in x 7in Possession of the artist

bottom GRACE COSSINGTON SMITH THE EASTERN ROAD, TURRAMURRA (c.1927) Watercolour Collection Mervyn Horton

Photographs by James Robinson

top GRACE COSSINGTON SMITH CABBAGE GARDEN (c.1919)
Oil on pulpboard 8in x 7in Collection Daniel Thomas

bottom GRACE COSSINGTON SMITH OPEN WINDOW (c.1919)
Oil on pulpboard 9in x 8in Possession of the artist

Grace Cossington Smith

Daniel Thomas

Grace Cossington Smith has always been recognized as one of the three pioneers, with Wakelin and de Maistre, of Post-Impressionism in Sydney. The principal histories of Australian art have each acknowledged her place – William Moore in 1934, Bernard Smith, Herbert Badham, and Bernard Smith again in 1962 – but only the last looked closely enough to see that in 1915, while still virtually a student, she had exhibited a picture, *The Sock Knitter*, whose decorative Matisse-like flatness was more modern than Wakelin's monumental divisionism of the same date or de Maistre's painting which was still straightforwardly impressionist a year later. If modern art begins with Post-Impressionism then *The Sock Knitter* must have been the first modern picture exhibited in Australia; for it was ten years or so before Melbourne or any other city produced anyone comparable with Wakelin, de Maistre or Cossington Smith, while Norah Simpson, who had returned to Sydney with the good news of modern painting in 1913, stayed only two years, and does not seem to have exhibited at all.

Now although Wakelin and de Maistre quickly became more modern than Cossington Smith and indeed soon hovered on the brink of abstraction, it is astonishing to find that there has never been an article written on Miss Smith, that less than a dozen paintings have ever been reproduced (see list in appendix), and that no retrospective exhibitions have been organized (de Maistre who left Australia in 1930 has had three, in the museums at Leeds, Birmingham and Whitechapel; Wakelin has had at least four; two of them in the Art Gallery of New South Wales). Her first one-man show came in 1928, well after theirs; her election to membership of the Society of Artists (then the leading exhibiting society in Australia) not till 1947; her first museum representation not till 1940, when a committee of admirers bought a painting to give to the Art Gallery of New South Wales (Wakelin was bought five years earlier, de Maistre eighteen). These admirers would have been people like Mrs Ethel Anderson, Mrs Dora Sweetapple, or the artist Thea Proctor, all influential enough as tastemakers; but my guess is that a painter so closely identified with the high-suburban life of Turramurra was not easily dissociated from the appearance of genteel amateurism. She might also have been compared with Margaret Preston, Sydney's most admired woman painter from the 1920s onwards, as dedicated to her art as Grace Cossington Smith, but a very different extrovert personality and a constant globe-trotter.

There are indeed some favoured subjects in common – domestic still lifes, flowerpieces often of Australian plants, and Australian bush landscapes – though Cossington Smith's are quieter, more atmospheric, more vibrant, less decorative, less thrustful than Preston's. One can see that a taste for one artist could exclude the other. Yet Cossington Smith's range is wider than this. Her earliest work is often political, is much concerned with the outside world in a way that is very uncommon in Australian painting, while on the other hand her latest work contracts inwards and discovers surprising mysteries in the interior life of the house where Miss Smith has lived all her fifty-five years of painting.

Many landscapes are from her own well-grown garden. Other bush landscapes were painted in the open air only a short drive away from home, in the Ku-ring-gai Chase. Exhibition catalogues reveal a number of visits to the better sort of beach or highland town like Wamberal or Moss Vale, fewer to Bulli or Blackheath; they reveal that in 1932 she had been to Canberra; that in 1949 and 1950 there was a visit to Europe which produced paintings of Sussex and Florence. Yet the suburban streets and neighbouring bush at Turramurra have produced the great majority of the landscapes, and the move in about 1939 from a studio hut at the bottom of the garden to a new studio in a wing of the rambling house was a more significant event in the inward spiralling concentration of her vision than any journey to the country or to Europe. It was a move from landscape to interior.

If Grace Cossington Smith's work has been less well known than it deserves it is I think partly her own choice. It seems she has preferred to stay within the gentle circle of her home – her father, her sister, and a few such painter friends as Helen Stewart and Enid Cambridge – half-conscious that unnecessary contact with the provincial art world of Sydney might corrupt her sensations and her art. For there can be little doubt that most of the late interiors, and some of the still lifes are attempts to realize an entirely Cézannesque *petite sensation*, a thrilled awareness of some visual and spatial relationship to be put down in paint as truly as possible, regardless of difficulties, and unafraid of awkwardness.

Miss Smith lives with large colour reproductions of paintings by Van Gogh and Cézanne, and though she confesses that Braque

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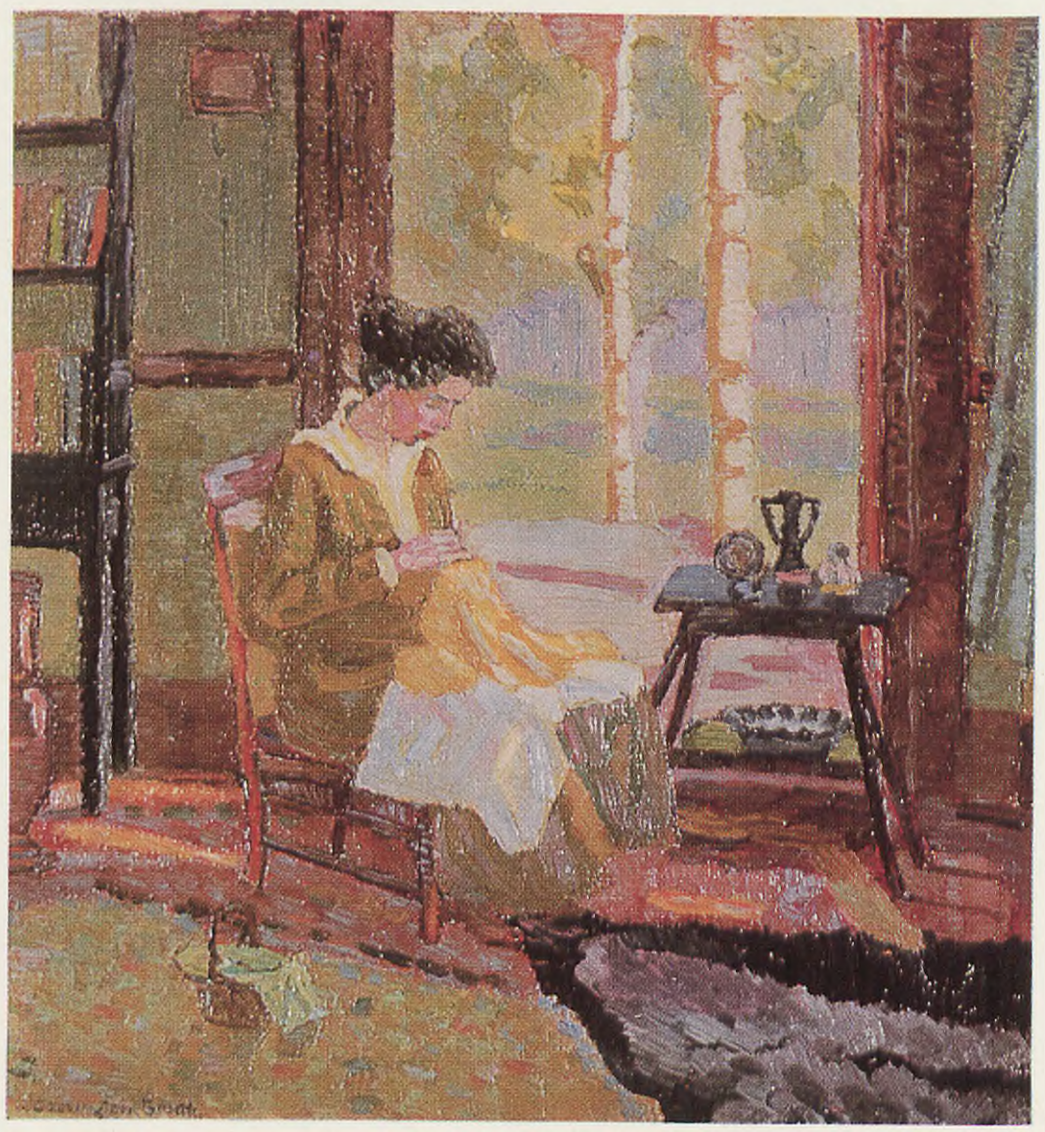

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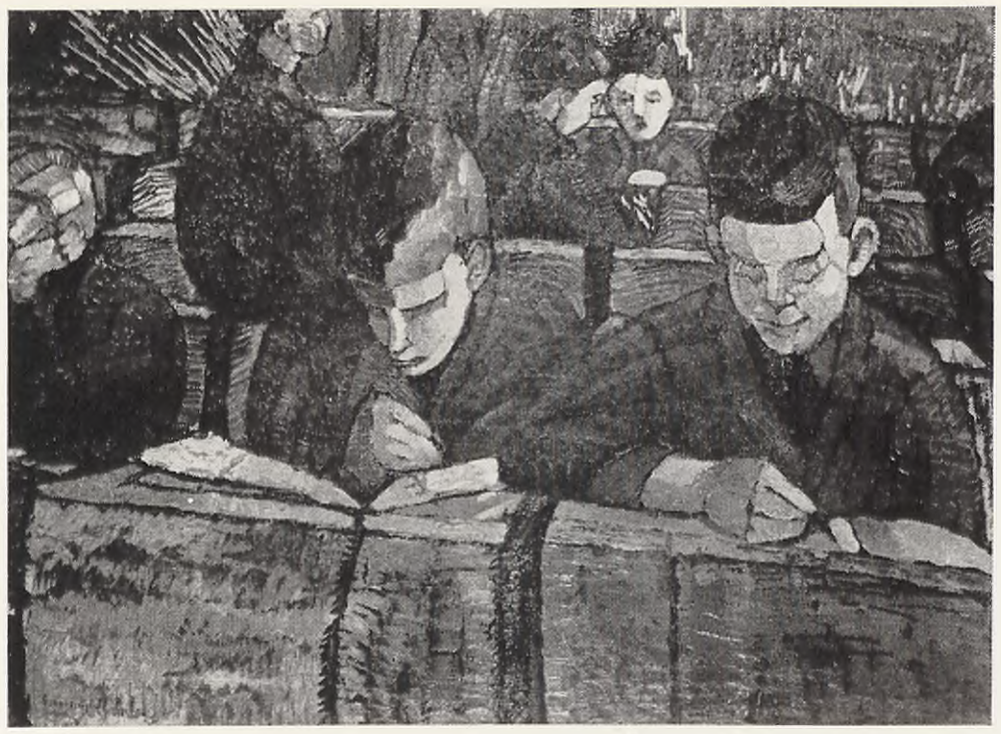
recently crept in to hide the Cézanne for a time, it is indeed Cézanne whose art she most admires today. At her beginnings which we shall now consider, Van Gogh was probably her favourite.

Her most important teacher was Anthony Dattilo-Rubbo, though she also studied as a schoolgirl at Abbotsleigh with Albert Collins and Alfred Coffey. When, after two years of drawing with Rubbo, she went overseas in 1912 there were a few drawing classes at the Winchester Art School in England, and a dozen outdoor sketching lessons while staying with friends in a Pomeranian country house near Stettin, Germany, but she did not look at modern art much during this visit to Europe. Not until her return to Rubbo's school, 'The Atelier', in Rowe Street, Sydney, in 1914, did she first study oil painting. She was then twenty-two, having been born on 22nd April 1892, and she stayed in Rubbo's classes for perhaps another four years.

Rubbo was probably the only painter in Australia to be interested in modern art at that time and for a couple of years from 1918 his advertisements for 'The Atelier' stated: 'A school for drawing and painting from life on modern principles. (Out-door sketching occasionally). Cours pour Dames every Tuesday and Friday (All day).' He was the first to show reproductions of Cézanne, Van Gogh, Gauguin, Matisse and others to Miss Smith, whose early sketchbooks further record some of his studio lore inscribed beside cartoon drawings of Signor Rubbo: 'Realism not naturalism', 'Take out the dashed Brown', 'Monet on the surface, superficial impressionism; Manet realist, going deep; Cézanne, substantial impressionism'.

Rubbo's own painting from these years has not been investigated. After studies in Rome and Naples he settled in Sydney in 1897, and amongst the endless landscape painters quickly gained a unique reputation for genre and figure subjects.

From him Miss Smith might have been influenced towards political and social themes. His *The Strike's Aftermath*, a worker brooding indoors by his idle pick and shovel, was bought by the Art Gallery of New South Wales in 1913; three or four years later she painted a war-time strike. She was greatly concerned about the war and it seemed to her that the art exhibitions in Sydney were completely



opposite
GRACE COSSINGTON SMITH RUSHING (c.1922)
Oil on pulpboard 26in x 36in
Art Gallery of New South Wales
Photograph by James Robinson

top
GRACE COSSINGTON SMITH BOYS DRAWING (c.1927)
Oil on plywood 14in x 19in
Collection Roland Wakelin
Photograph by James Robinson

bottom
GRACE COSSINGTON SMITH THE BUILDING OF THE BRIDGE (c.1930)
Oil on pulpboard 32in x 43in
Possession of the artist
Photograph by Kelvin Bell

ignoring it: thus her *Soldiers Marching* (through the streets of Sydney). In 1918 he exhibited *Pea Gathering, Kurrajong Heights*, a subject with slightly heroic workmen, like Clausen or Millet; a year later she painted a Turramurra *Cabbage Garden*, though, anti-heroically, the worker in the violet dusk is only a tiny homuncule. The direct, clean, juicy brush work of her paintings is closer to Van Gogh than to any of the other Post-Impressionists. Van Gogh was also an admirer of Millet's labourers, and was concerned generally with social problems. One feels that at this stage he was Signor Rubbo's and Miss Smith's favourite modern painter. (Segantini comes easily to mind, but Rubbo did not speak of him.)

For Miss Smith, topical subjects soon receded in importance, though they remain a continuing undercurrent: around 1930 she recorded the building of the Sydney Harbour Bridge, in World War II a *Warden's Meeting*, a *Soldiers Landing*, or a church filled with victory flags. But before she settled into becoming a painter chiefly of still life and landscape, she painted a small group of highly emotional black or umber pictures whose tonal technique and relatively flat impersonal surfaces make a stylistic by-way in her art, roughly parallel with the Meldrum-school tonalism with which both Wakelin and de Maistre also experimented around 1920.

Her dark pictures, which were exhibited until 1925, are mostly crowd scenes, as was the earlier *Soldiers Marching* (vivid and thickly impasted, like *Strike*), but although they are based on actual visual experience they are in no way reportage. They are generalized images, as their concise titles indicate, of what big-city life is like. *Rushing* is about the horror of mindless, headlong movement, not about any particular evening with commuters surging down the ramp at Circular Quay to the Milson's Point ferry. *Crowd* is about the claustrophobia of aimless, jostling thousands, not about Randwick racecourse on Wednesdays. Another major subject of this kind, now destroyed, was *Unrest*. And *The Prince*, though it does record the Prince of Wales's visit to Sydney in 1920, is chiefly a melancholy image of imprisoned puppetry: erect in his car, in Pitt Street travelling across Martin Place, he is stiff as a religious effigy hauled in a Roman triumph, and is boxed in by the cliffs of city buildings as if in a coffin.

Theatre subjects are another interesting subsidiary theme in her art. The first to appear, after a visit to *Chu-Chin-Chow*, was *Extravaganza of the Orient* in 1921, in the dark period, but they are mostly later. *Ballet* was exhibited in 1935, *Les Sylphides* and *Orchestral Concert* (Malcolm Sargent at Sydney Town Hall) in 1939, *Ballet from the Gods* in 1940.

The fact that, like the black pictures, they are crowd scenes, either of audience or performers, is significant. The all-over repetition of elements is one way of unifying a picture. A little later, by 1927 in, for example, *The Eastern Road, Turramurra*, the same unification is achieved by means of a lozenged cubistic grid imposed over the subject. Since the 1930s it has been achieved by the bold march of increasingly large, impersonal brush strokes across the whole picture, independently of the forms they describe until in *Interior in Yellow*, a single large rectangular paint slab has somewhat the same pictorial function as an entire head in *Crowd* of forty years earlier.

Another point about the theatre or crowd subjects is that the former are often of dancers in circular movement, while the latter usually

top left
GRACE COSSINGTON SMITH
THINGS ON AN IRON TRAY ON THE FLOOR (c.1928)
Oil on hardboard 21in x 27in
Art Gallery of New South Wales

left
GRACE COSSINGTON SMITH
THE PINK HOUSE (c.1933)
Oil on pulpboard 21in x 25in
Collection Mrs George Halliday

top right
GRACE COSSINGTON SMITH
THE LACQUER ROOM (c.1936)
Oil on pulpboard 29in x 36in
Art Gallery of New South Wales

far right
GRACE COSSINGTON SMITH
GUM BLOSSOM WITH JUG (c.1944)
Oil on pulpboard 21in x 18in
Collection Sir John Hall Best

right
GRACE COSSINGTON SMITH
DAWN LANDING (c.1944)
Oil on pulpboard 27in x 21in
Possession of the artist
Photographs by James Robinson

left

GRACE COSSINGTON SMITH ROCKS IN THE BUSH 1955
Oil on pulpboard 24in x 18in

Collection John Lane

right

GRACE COSSINGTON SMITH BONFIRE IN THE BUSH (c.1937)
Oil on pulpboard 24in x 18in

Collection Patrick White

Photographs by James Robinson

GRACE COSSINGTON SMITH INTERIOR IN YELLOW 1965

Oil on hardboard
48in x 35in

National Collection, Canberra

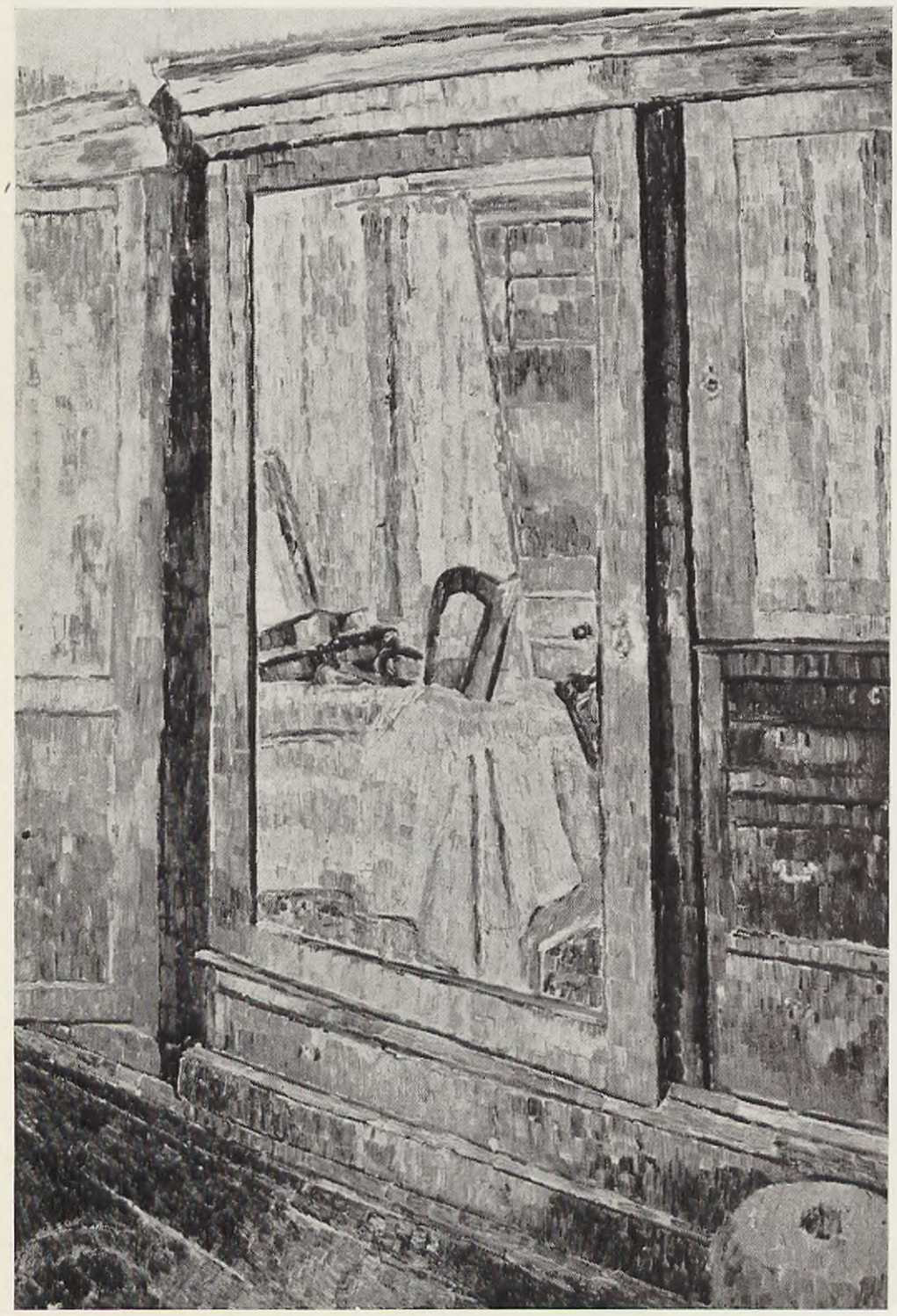
Photograph by W. H. Pedersen

have a single stunned face looking out from their centre as the crowd sways dizzily around it. Later we find concentricity raised to an important principle of modern art by Cossington Smith's fellow painter Roland Wakelin.

In December 1928 Wakelin published a short article, The Modern Art Movement in Australia, in *Art in Australia*. It has been much quoted to establish 1913 (when Cossington Smith was overseas) as the year when this group first became aware of 'modern' art, and to underline the value of Norah Simpson's return with news from England. 'Colour was the thing it seemed – vibrating colour.' 'We commenced to heighten our colour, working in stippling touches....' 'Miss Cossington Smith . . . produced a series of cartoons on topical subjects in vivid colour, using an extremely simplified symbolism', evidently referring to small pictures like *Strike*.

Less quoted has been his account of what he understood modern painting to be, taking as example a still life by Cézanne compared with academic illusionism. In the latter 'we have destroyed the rhythmic flow of line – that *concentric* feeling in the design, the feeling of "radiation from centres" which is a basic truth of Life itself . . . the colour has lost all that *vitality* which separate juxtaposed touches give. We have sacrificed Life in the design for outward appearance . . .'.

GRACE COSSINGTON SMITH WARDROBE MIRROR 1955
Oil on canvas on board 33in x 23in
Collection Reserve Bank of Australia
Photograph by James Robinson



In 1928 her *Things on an Iron Tray on the Floor* is so concentric that even the signature undulates to avoid rectangularity (though rectangular concentricity is quite possible, in Mondrian for example). In the same picture, and others of the period, she believes in 'separate juxtaposed touches' even to the extent of dotted lines.

From here on she has found herself, and her art does not change greatly, it only becomes better.

In the early thirties some horse-paintings were done at a time when she says she was interested in Franz Marc. Simultaneously there are landscape watercolours with a look of Gauguin or early Kandinsky. There are the watercolours of the late twenties like *The Eastern Road, Turramurra* (this, amazingly, was painted on the spot, seated by the roadside). There is around 1930 a rather personal group of hatched linear drawings in coloured chalks and pencils.

Otherwise she keeps purely to oils (which begin to carry dates by the mid-forties). She exhibits regularly with the Contemporary Group, holds one-man shows every few years at the Macquarie Galleries, has a few collectors fall in love with her work (York Seymour filled a large house almost entirely with her pictures). She is henceforth frequently praised as a colourist – 'The most brilliant in Australia' said Thea Proctor in 1928 – and indeed her colour is ravishing, the major still lifes and interiors revealing themselves on careful inspection to be within their general high tone as opalescent and varied as pearl shell; the landscapes are naturally more uniform.

She becomes increasingly a painter of atmosphere in the bush landscapes which are most numerous in the forties and which are probably the best things of their kind between Tom Roberts and Fred Williams. In the fifties the interiors become more important and the pictures increase in size. A few, like the *Interior with Portrait*, are charming observations about the way familiar objects and familiar pieces of furniture become friendly personages joining in the life of a house. Others are grander.

Miss Smith says her 'aim has always been to express *form* in *colour* – colour within colour, vibrant with light'. She has indeed succeeded, and this is much, but we may consider she has done much more still. The late interiors are more than records of the inexhaustible spatial discoveries anyone can make as he roams a well-loved house. They are statements about individual self knowledge, about the relation between secure inner life and external pressures. Why else should cupboards, open or shut, mirrors, doors, passageways, walls and windows be so interesting? The figures at the centres of *Crowd* and *Rushing* are tossed in whirlpools, but the unseen presences in the late interiors have so structured and ordered their worlds that chaos is pushed back for a moment. Art can hardly do more.

WORKS PRODUCED

All known reproductions of Grace Cossington Smith's work published prior to this article are listed below:
Things on an Iron Tray on the Floor. *Art in Australia* (Dec. 1928, The Art of the Year)
The Bridge Curve, possession of Mrs G. MacDermott. *Art in Australia* (Sept. 1929, A Contemporary Group of Australian Artists)
Wildflowers, Australian Academy of Art 1938. *Art in Australia* (May 1938)
Still Life with Tulips (COLOUR), Society of Artists 1938. *Art in Australia* (Nov. 1938)
Country in the West. Exhibition catalogue, *Contemporary Group*, Farmers, Sydney, 21 June 1939
Flowerpiece [Gum Blossom]. Bernard Smith, *Place Taste and Tradition*, Sydney 1945
Golden Morning [Bush landscape]. Herbert Badham, *A Study of Australian Art*, Sydney 1949. Re-published in same author's *A Gallery of Australian Art*, Sydney 1954
The Sock Knitter, 1915 (COLOUR). Bernard Smith, *Australian Painting 1788-1960*, Melbourne 1962
Still Life with Red Vase, 1962 (COLOUR); *Still Life with Jugs*, 1963 (Coll. E. Y. Seymour) *ART and Australia*, Vol. 2, No. 3 (Dec. 1964), pp. 212, 235

PUBLIC COLLECTIONS

All Australian state galleries; Commonwealth collection, Canberra; municipal collections at Bathurst (1960 prize) and Mosman (1952 Prize) Ballarat and Bendigo

WORKS EXHIBITED

Exhibiting Societies
Royal Art Society of New South Wales, Sydney 1915–23, 1925, 1927 One to four pictures per exhibition.
Society of Artists, Sydney. 1919, 1925, 1927, 1929 (Special Ex. of Drawings organized by Basil Burdett), 1931–5, 1938, 1940, 1942–3, 1947–9, 1951–62, 1965. One to five pictures per exhibition.
The Contemporary Group (originally, in 1920s, A Group of Modern Painters) Sydney. 1927 (second exhibition of Group) and probably all subsequent exhibitions of the Group until its last in 1959. (Catalogues have not been traced for 1927, 1928, 1930, 1931, and 1937. Exhibitions were not held in 1948, 1949, 1954, 1958). Usually four to eight paintings per exhibition.
New English Art Club, London. 1931. One painting.
Australian Academy of Art, Sydney and Melbourne. 1938–40. (No other catalogues traceable.)
Royal Academy, London. 1950. One painting.

One-man shows
1928, Grosvenor Galleries, Sydney, 23 July. Opened by Professor Radcliffe Brown. 36 oils, 9 watercolours.
1932, Macquarie Galleries, Sydney. Opened by Mrs A. T. Anderson. (No catalogue traced.)
1932, Walker's Galleries, 118 New Bond Street, London, 22 April. (Three-man show with Mr and Mrs Lionel Crawshaw.) 39 paintings.
1937, Macquarie Galleries, Sydney. Opened by General Anderson. (No catalogue traced.)
1939, Macquarie Galleries, Sydney, 18 November. Opened by Mrs H. A. Sweetapple. 33 paintings.
1942, Macquarie Galleries, Sydney, 22 July. (Two-man show with Enid Cambridge.) Opened by Mrs T. W. Brooke. 18 paintings.

Continued on page 312

top
GRACE COSSINGTON SMITH WILDFLOWERS (1940)
Oil on pulpboard 25in x 20in
Art Gallery of New South Wales

bottom
GRACE COSSINGTON SMITH INTERIOR WITH PORTRAIT 1955
Oil on canvas 36in x 29in
Collection George W. Lewis
Photograph by James Robinson

The Care of Paintings Part 2

William Boustead

The Conservation Department of the Art Gallery of New South Wales continually receives enquiries regarding the cleaning of paintings and sculpture. Many of the enquirers have been advised by well-meaning but ill-informed friends to use cleaning methods which can be dangerous to the work of art, such as washing an oil painting with water and soap or a detergent, or rubbing a cut onion or potato over the surface. A painting may be dark or dirty for a number of reasons and the cleaning methods must vary according to its condition. Soap and water will remove surface grime from the paint-film, but this practice can be dangerous, particularly if the painting is executed on a canvas. There is always the possibility that the water will seep through the microscopic cracks in the paint-film, swelling the glue size and shrinking the canvas. When this happens, rupture will most certainly occur between the paint-film and the canvas, causing cleavage and eventual loss of paint.

It is possible, of course, to wash paintings painted on a modern hardboard panel without risking loss of paint, but very often the ingredients in the soap and the additives in the detergent can create harmful action to the paint-film by bleaching certain colours and reducing their brilliance.

A far safer method is to use such mild solvents as petroleum white spirit, which is easily obtainable, or dekalin and tetralin, which are not so readily available to laymen and are more expensive. However, these cleaning agents will only remove the dirt and grime which, over the years, have become embedded in the paint-film.

The removal of old, yellowed varnish is a much more difficult problem and, if the collector values his painting, the services of a skilled restorer should be engaged.

This advice also applies in the case of paintings which have been subjected to the practice of 'oiling out' – the use of linseed oil to 'bring out the colours'. There is no doubt that such treatment will temporarily brighten the painting up but it is not generally realized that the tacky, slow-drying film of oil picks up surface dirt, fluff and mould spores. As time goes on the oil oxidizes, becomes yellow and forms an almost insoluble film. This is particularly evident in paintings which have a heavy impasto. Attempts to remove the oil film only result in the ridges of the brush-strokes being cleaned, leaving the valleys unaffected. This causes a muddy, spotty appearance that affects the tonal values of the painting. Often there is the risk of abrading the ridges and removing paint. No collector should attempt this operation, which is difficult enough for even a skilled restorer.

We do realize, however, that many people like doing things themselves, that they may have a painting which is not particularly valuable and not worth the expense of a professional restorer. For deep cleaning there is no such thing as a foolproof solvent. In our laboratory we can choose from over one hundred solvents, which can be used individually or in combination to overcome most picture-cleaning problems. If a collector is willing to take the risk, we can recommend two solvents which, if applied with great discretion, can usually assist in regenerating old, yellowed varnish. To some extent

this restores the tonal values of the painting without entirely removing all the varnish.

Cyclohexanol is an oily, slow-acting solvent which softens the varnish layer and provides a certain regenerative action. Diacetone alcohol, which has a similar function, must be used with much more caution owing to its higher evaporation rate. Both these solvents have a regenerative effect on brittle, yellowed spirit varnishes. They have no effect on linseed oil films or copal varnish. Their function is to soften the varnish layer and coalesce the tiny microscopic cracks in the varnish, and in this manner provide a much more transparent, homogeneous layer.

To apply these solvents (which must not be mixed) a certain amount of skill is required if the varnish is not to be entirely removed. We recommend this process because it entails no danger to the underlying paint-film. The operation should be carried out on a warm day in an environment which is free of dust. Cheese-cloth or lint-free swabs can be used, but it must be remembered that the regenerated varnish becomes very tacky and tends to pick up all forms of airborne particles and fine threads. For this reason we do not advise the use of cotton-wool swabs. The tiny hairs cling to the tacky surface and are very difficult to remove. A good-quality varnish brush may be used but this requires a great deal of skill to prevent a streaky surface.

The last few paragraphs refer only to the cleaning of paintings where traditional oil paints have been used. In recent years painters have become increasingly aware of the advantages of modern synthetic media. Whereas the old linseed-oil technique was extremely limiting, possibilities are almost boundless when the new synthetics are used. They are more flexible to handle, they do not darken so readily and they can be used in matt or glossy form without resort to varnishes or potpourri media. However, so many and such a variety of these synthetics are now available that the average painter tends to become confused, nor have these synthetics been subjected, of course, to the test of time as have the conventional oil paints.

The introduction of these synthetics has given rise to entirely different problems for the restorers. Many of these problems arise through misapplication of the media, caused by ignorance on the part of the painter. The use of thin, subtle washes can be a delight but a light scratch from a fingernail will produce a blemish that can only be restored by repainting the entire area. In such a case the obvious solution would seem to be to return the painting to the artist for restoration; but this solution may not be a satisfactory one. By the time the blemish occurs, the artist may well have completely changed his style. If he can be prevailed upon to undertake the restoration, it is unlikely to be carried out in the original style. He may well try to improve the painting, with a disappointing result for the owner. In some modern paintings layer upon layer of paint has been superimposed on a thin pulpboard support without any regard for adhesion between the paint layers. The result of course is cleavage and severe loss of paint. Any competent restorer should be able to retouch these losses but the conservator's problem is to make sure that there is no relapse. Very often he must resort to complete transfer; the pulpboard and the conflicting underlying paint must be removed. This is a long, tedious operation fraught with risk and an expensive one if the painting belongs to a collector and not an institution.

Although synthetic painting media will not entirely supplant conventional oil paints, they will be used by more and more painters because of their versatility.

Many people are concerned about the appearance of mould spots on their drawings and mounts. Where the mounts are involved the only remedy is replacement but the collector should insist that the mount be of first-grade board and that the print should not be glued down to the pulpboard, but stretched around the mount. Mould spots (usually brown) stem from fungi infection. Very often the infection originates in the mount board. If the drawing is glued to a pulpboard support the glue or the pulpboard is the source of infection. To prevent reinfection the drawing should be removed from the pulpboard support. Unless it is badly cockled, half an inch of good-quality paste applied to the edges of the drawing and mount is sufficient to hold it in position.

The removal of the brown mould spots is an entirely different matter. These are the visible signs of the infection and are visually unpleasant. We have found that mere removal of the brown spots is not sufficient; if the source of infection is not located and immunizing measures are not carried out the blight will often return. First of all the paste or glue should be removed. Then to clear the brown spots some form of bleaching or oxidizing agent must be employed. In a modern conservation laboratory this is carried out without any risk of weakening the paper fibres. Although these highly selective processes are not available to the layman, there are one or two techniques which can be used by the intelligent collector.

If the drawing is glued to its support it should, if possible, be removed without damaging it. The drawing should first be wetted with water containing a few drops of household detergent. This will help reduce surface tension. It should then be placed in a bath of bleaching solution. Very often household linen bleach will work very well. In stubborn cases Milton Mouth Wash, obtainable at any pharmacy, can be used. This is quite strong and dilution with water may be necessary. This treatment should remove the spots or make them much less obvious.

It must be remembered that although the treatment will remove most of the brown spots it can weaken the paper fibres. If in doubt, the drawing should be entrusted to the care of a restorer experienced in the restoration of prints and drawings, but the owner should insist that all chlorine residue be removed after the treatment. This treatment should be applied only to black-and-white prints and never to watercolours or hand-coloured prints.

The Conservation Department of the Art Gallery of New South Wales will readily answer any enquiries on the conservation of works of art. This service is free.

Continued from page 309

1945, Macquarie Galleries, Sydney, 13 June. Opened by Miss Thea Proctor. 34 paintings.
1947, Macquarie Galleries, Sydney, 17 September. Opened by Roland Wakelin. 31 paintings.
1951, Macquarie Galleries, Sydney, 18 July. Opened by Mrs H. A. Sweetapple. 30 paintings of English and Italian subjects.
1952, Johnstone Gallery, Brisbane Arcade, Brisbane, 18 March. 24 paintings.
1964, Macquarie Galleries, Sydney, 28 October. 28 paintings.

Mixed exhibitions

Modern Art Centre, Sydney, 1932–3.
Macquarie Galleries, Sydney. Many exhibitions to date; especially *Pioneer Contemporaries* [de Maistre, Cossington Smith, Wakelin] 23 November 1960. 11 paintings 1915–60.
Redfern Gallery, London, 1949.
W. D. & H. O. Wills Invitation Art Prize, David Jones, Sydney. 1965, 1966.

Museum exhibitions

150 Years of Australian Art, Art Gallery of N.S.W., Sydney, Jan. 1938. Three paintings.
Art of Australia 1788–1941, Carnegie Corporation for circulation to 45 cities in U.S.A. and Canada 1941–5. *Australian Wildflowers* 1940 (Art Gallery of N.S.W.)
Australia at War, Art Gallery of N.S.W., Sydney, March 1946, and elsewhere in Australia. *Warden's Meeting*.
Contemporary Australian Art, Auckland City Art Gallery, New Zealand, May 1960. Two paintings.

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BALL'S HEAD, 1937 by Roland Wakelin · Oil on pulpboard (24in x 30in)

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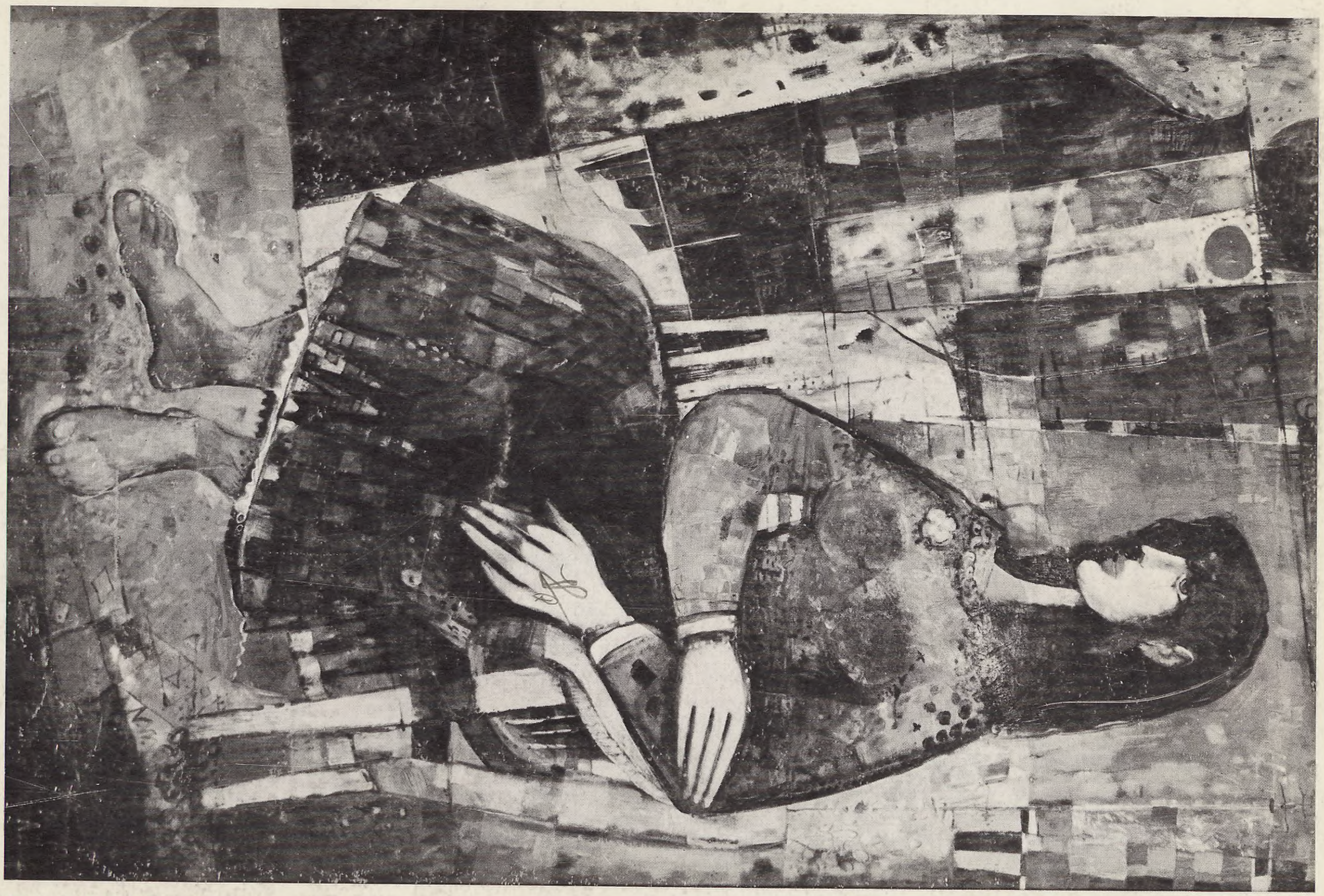

MICHAEL KMIT EDDA Oil on masonite 72 in. x 48 in.
from his one-man exhibition at **DARLINGHURST GALLERIES** 1966, 162 Crown Street, Darlinghurst

Purchased for The Commonwealth Collection, Canberra