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184
Art Quarterly
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Volume 5 Number 3
December 1967
Price 3 Dollars

Elliot Aldridge
James Gleeson
Nicholson Museum
Stage Designers
Lloyd Rees
St Matthew's Church

ART

AND AUSTRALIA



No2 - trying to obtain
this number so volume is
complete



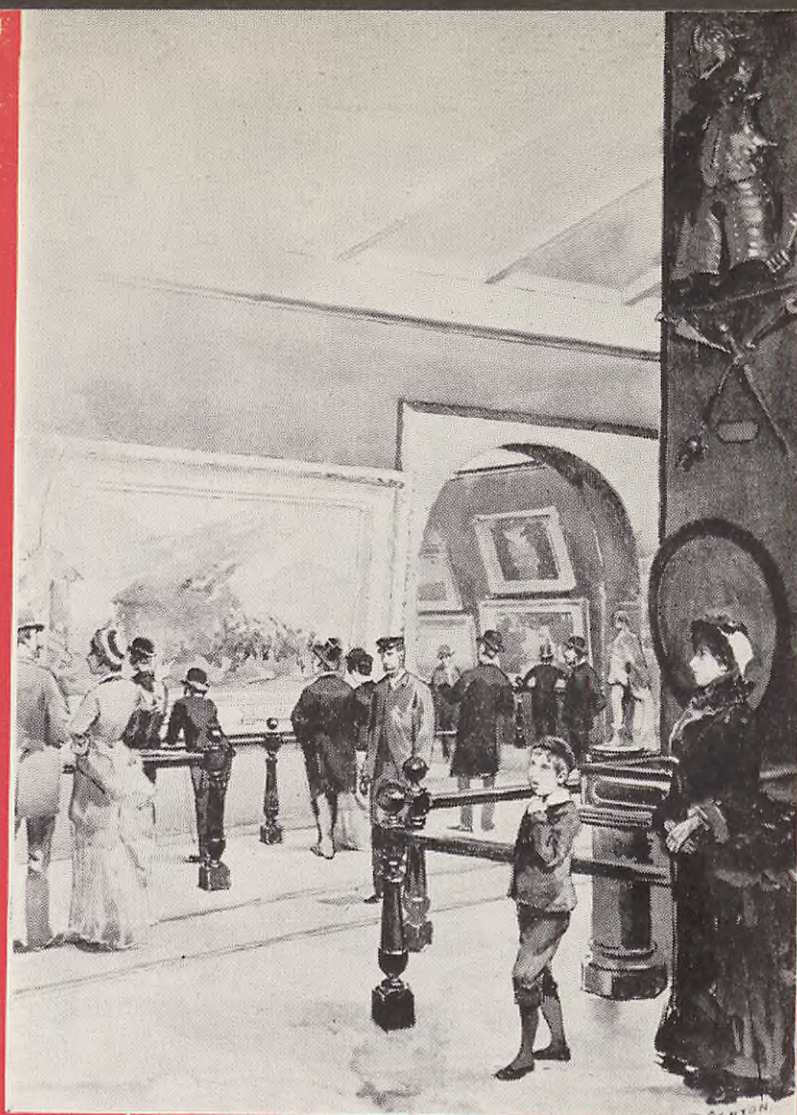


J. W. Curtis 'The Homestead' This artist included in Philadelphia Exhibition, U.S.A., 1876 with Buvelot and Von Geurard

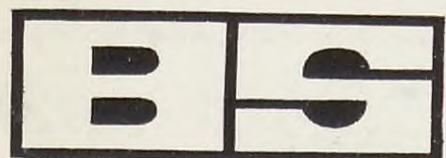
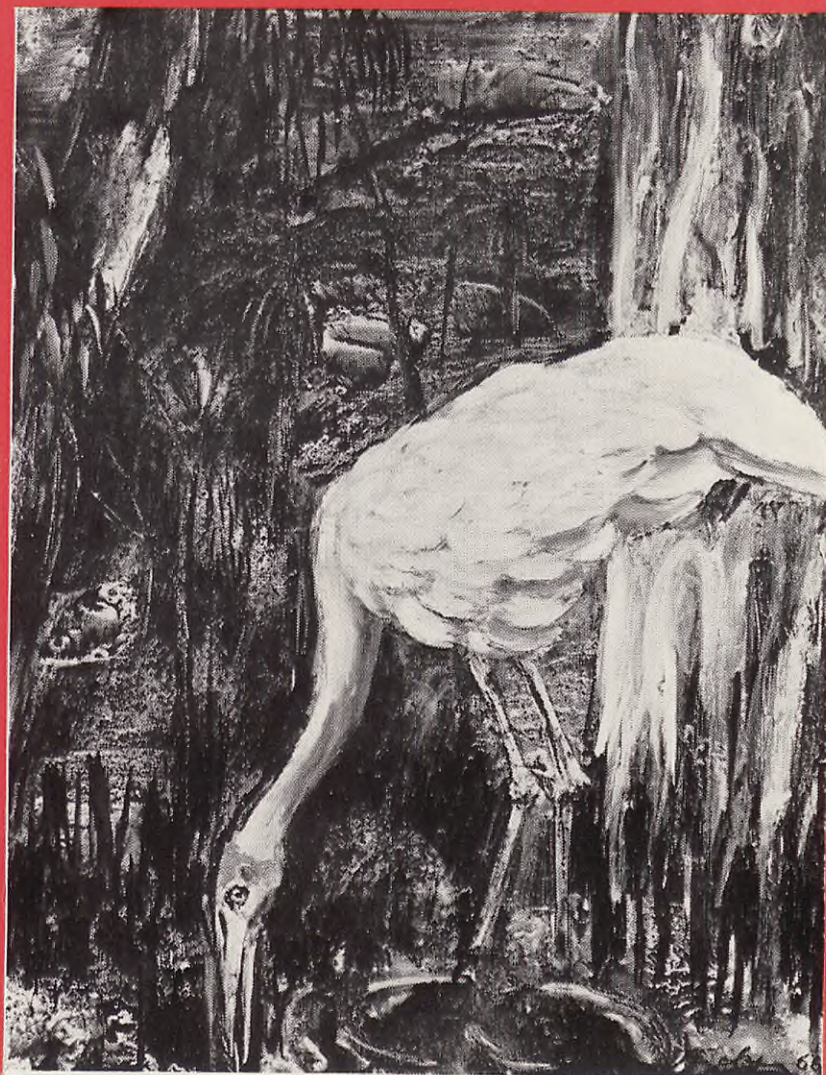


Pro Hart 'Emu'
One of a series of round paintings
commissioned by this gallery

Albert Tucker 'Ibis and Pool'
Collection Mr and Mrs Kent M. Price
California



Julian Ashton 'Inside the N.S.W. Art Gallery'
Recently acquired for a private collection in N.S.W.



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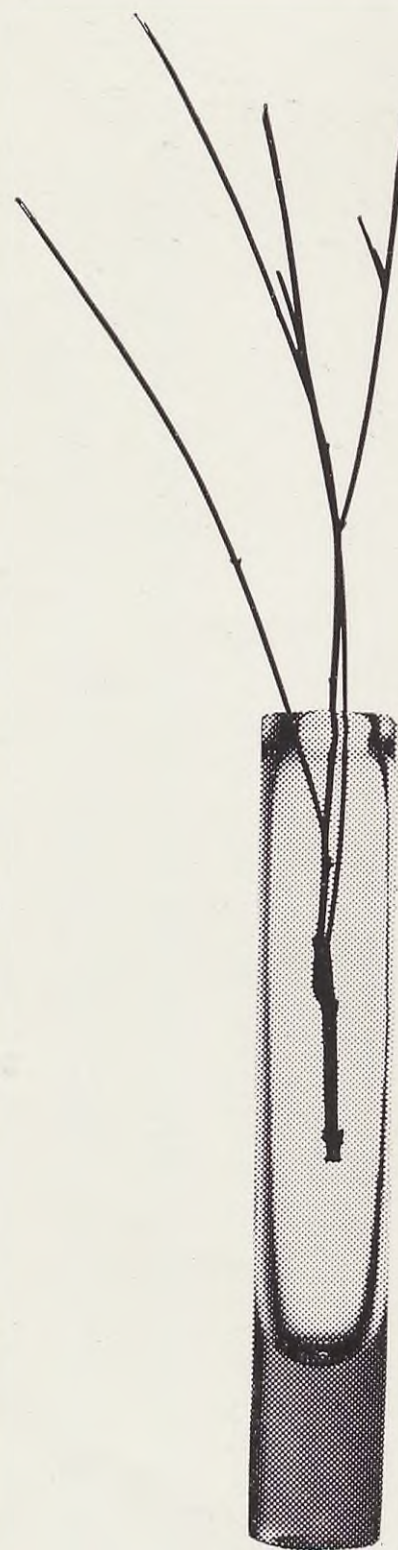
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Clayton, Vic.

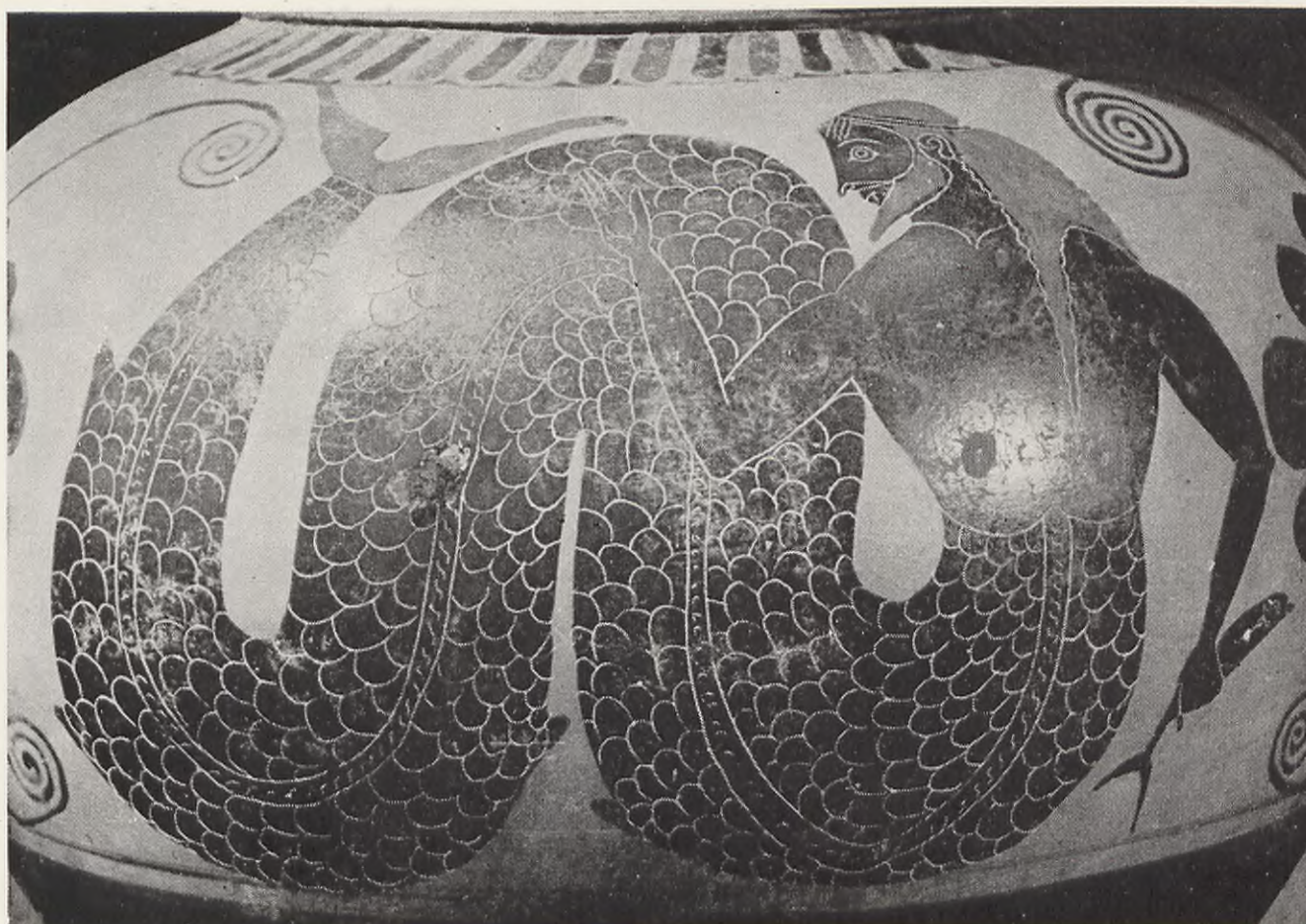
KL263

the art of being upstaged

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TRITON. Detail from an Attic amphora, c.550-525B.C.

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N.S.W. 2010
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reproduction and for the black
and white illustrations in this
magazine

ANTIQUE KULAH

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was woven on
the plains of
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expresses a type
of tribal crafts-
manship seldom
found today.
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vegetable dyes
used and the
texture of natural
local wool are
the distinctive
features of
this rug.



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Telephone: 92-3838



DONALD FRIEND BALINESE HEAD STUDIES 19½ x 29 ins *Collector's Room*

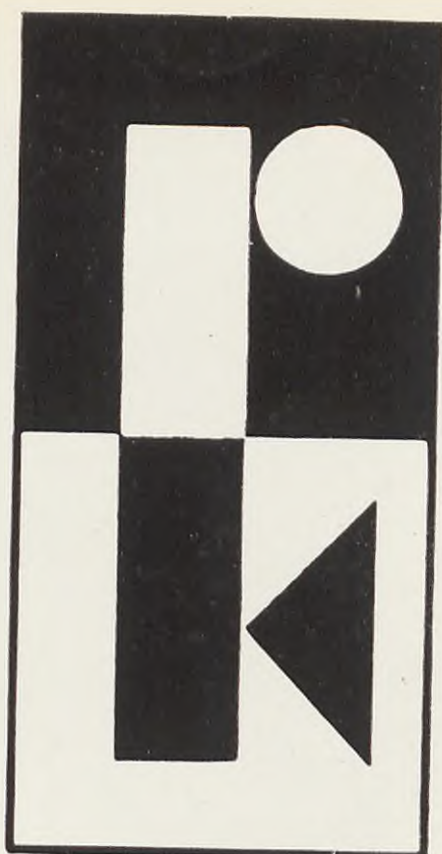


Darlinghurst Galleries

162 Crown Street, Darlinghurst, N.S.W. 2010 Phone 31 6252

Following the outstanding success of the Ralph Balson Memorial Exhibition we are pleased to announce, by permission of the Trustees of the Estate, that a further exhibition of works, executed in the period 1939-51, will be held in 1968.

Gallery A



RUDY KOMON GALLERY

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LAWRENCE DAWS

JAMES GLEESON

LOUIS JAMES

GARETH JONES-ROBERTS

ELWYN LYNN

JOHN OLSEN

JOHN PERCEVAL

MICHAEL SHANNON

JEFFREY SMART

10 William Street, South Yarra, Melbourne, Victoria. 3141. Telephone 24 4040

Hours: Tuesday to Friday 9.30 a.m. to 5.30 p.m. Saturday, 11 a.m. to 2 p.m.

**bläck, a. darkest of all colours;
dusky, gloomy; wicked; sullen.
n. black colour, paint, clothes, speck;
v.t. make black; polish with blacking.**

The strongest **visual** definition
of black is achieved on
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ARTHUR BOYD

BONYTHON ART GALLERIES

88 Jerningham St., North Adelaide
52 Victoria St., Paddington, Sydney.

ADELAIDE FESTIVAL OF ARTS

Arthur Boyd Exhibition. March 1968

ART VOLUME 5 3

AND AUSTRALIA



Art Quarterly
Published by Ure Smith, Sydney
Volume 5 Number 3 December 1967

Editor
Mervyn Horton

Assistant Editor
Marjorie Bell

Advisory Panel

Sydney: James Gleeson, Robert Haines,
John Olsen, Daniel Thomas

Melbourne: John Brack, Ursula Hoff, Michael
Shannon

Adelaide: Kym Bonython, Geoffrey Dutton,
Ross Luck

Perth: Rose Skinner

Brisbane: Pamela Bell

New Zealand: Paul Beadle, Hamish Keith

United States of America: Kurt von Meier

Europe: Ronald Millen

Designer: Harry Williamson

Contributors to this issue:

Michael Shannon, a practising painter, is represented in most public collections in Australia and in a number of private collections abroad as well as in this country.

Sandra McGrath is an American who has been living in Sydney for the past nine years. A graduate of Vassar, she is also a prominent collector, particularly of more *avant-garde* paintings.

Joseph Burke is the Herald Professor of Fine Arts in the University of Melbourne and a Trustee of the Felton Bequest. He was formerly an Assistant Keeper in the Victoria and Albert Museum, London. He has published mainly in the field of Hogarth studies and Eighteenth Century English art.

A. D. Trendall was, for many years, Professor of Greek and of Archaeology, and Curator of the Nicholson Museum, in the University of Sydney before he went, in 1954, to the Australian National University in Canberra to be the first Master of University House. His special interests lie in the field of Greek pottery from South Italy and Sicily and he has published several books on that subject.

Charles Spencer, a member of International Association of Art Critics, London correspondent Continental Editor of *New York Times*, is a regular contributor to *Studio International*, *Arts Review*, *Art Gallery* (U.S.A.), *Quodrum* (Belgium), *Canadian Art*, et cetera.

John Olsen is a practising painter and designer of tapestries. He has exhibited in Paris and is represented in most Australian art galleries. He at present conducts the Bakery Art School in Paddington.

Rachel Roxburgh, a former member of the Council of the National Trust of Australia (New South Wales), has done a great deal of research on historic buildings in this country.

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Art Directory

EXHIBITIONS

Amendments to previously published information are denoted by italics.

Unless otherwise indicated exhibitions are of paintings.

Queensland

DESIGN ARTS CENTRE, 167 Elizabeth Street, Brisbane Tel. 2 4540

29th January – 17th February: Retrospective Collection

19th February – 2nd March: Leonard Brown
Hours: Monday to Friday: 10 am – 4 pm
Saturday: 9.30 am – 11.30 am

JOHN COOPER FINE ARTS, 3026 Gold Coast Highway, Surfers' Paradise, Gold Coast Tel. 9 1548

Continuous mixed exhibitions – works by Blackman, Boyd, Daws, Dickerson, Friend, Gleeson, de Silva and other Australian painters
Hours: 10 am – 6 pm daily

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

15th October – 1st November: *Lawrence Daws*
5th – 22nd November: *Ray Crooke*
Hours: Tuesday to Friday: 10 am – 4 pm

KENNIGO STREET GALLERY, 118 Kennigo Street, Fortitude Valley, Brisbane Tel. 5 2172

25th February – 14th March: Ken Mitchell
17th March – 4th April: Van der Kreek
Hours: Tuesday to Saturday: 10 am – 4 pm

MORETON GALLERIES, ANZ House, 108 Edward Street, Brisbane Tel. 31 1298

January: Closed until 23rd
February: Summer Exhibition (Gallery M)
March: Watercolours (Gallery M)
Continuous exhibitions in galleries R and G of paintings, watercolours, drawings and prints
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 9 am – 12.30 pm

QUEENSLAND ART GALLERY, Gregory Terrace, Brisbane Tel. 5 4974

Permanent Collection
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm

Sydney, New South Wales

ART GALLERY OF NEW SOUTH WALES, Art Gallery Road Tel. 28 9860

20th January – 18th February: Archibald, Wynne and Sulman Prizes for 1967
6th March – 1st April: Acquisitions 1967

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

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon (Artlovers Pty. Ltd.) Tel. 42 0321

20th December – 5th February: Closed
Hours: Monday to Saturday: 9 am – 5 pm

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

8th January: Mixed Exhibition
21st February: \$50 and Under Show
20th March: David Schlunke
Hours: Monday to Friday: 11.30 am – 6 pm
Saturday: 11.30 am – 5 pm

BLAXLAND GALLERIES, 9th Floor, Farmer & Company Ltd, George Street Tel. 2 0150 Ext. 390

24th January – 7th February: A.B.C. Children's Exhibition
14th – 24th February: Photographic Exhibition 'The Australians'

13th – 23rd March: The Young Contemporaries Exhibition
Hours: Monday to Friday: 9 am – 5 pm
Saturday 9 am – noon (if exhibition current)

BONYTHON GALLERY, 52 Victoria Street, Paddington Tel. 31 5087

January: Closed
5th – 23rd February: Brett Whiteley (Gallery 1); Jamie Boyd (Gallery 2); Modern Japanese Fine Arts (Fine Arts Gallery)
26th February – 15th March: Yvonne Audette (Gallery 1); Japanese Prints (Gallery 2)
18th March – 5th April: Centre 5 Sculpture (Gallery 1); Tony Woods (Gallery 2)
Hours: Tuesday to Saturday: 11 am – 6 pm

CENTRAL STREET GALLERY, 1 Central Street Tel. 26 3116

January: Closed
February: Group Show
March: Michael Johnson
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 10 am – 12.30 pm

CLUNE GALLERIES, 171 Macquarie Street, Tel. 28 9266

Hours: Monday to Saturday: 10 am – 6 pm

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

20th December – 5th February: Closed

DAVID JONES ART GALLERY, 7th Floor, David Jones Ltd, Elizabeth Street Tel. 2 0664 Ext. 2019

January-February: Continuous Exhibition of Sculpture, Furniture and Objects
5th – 30th March: Greek Jewellery
Hours: Monday to Friday: 9.30 am – 5 pm
Saturday 9 am – 11.45 am

EL DORADO GALLERY, El Dorado House, 373 Pitt Street Tel. 61 7476

12th–31st December: *G. Bissietta*
January: Mixed Exhibition
13th – 26th February: Carole Symonds
27th February – 11th March: Gunnar Neeme
Hours: Monday to Friday: 10 am – 5.30 pm
Saturday: 10 am – 2 pm

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

January: Group Show
February: Martin Collocott
March: Janet Dawson
Hours: Monday to Friday: 10 am – 6 pm
Saturday: 10 am – 2 pm

MACQUARIE GALLERIES, 40 King Street Tel. 29 5787

17th–29th January: Joe Rose (Main Gallery); Weaver Hawkins (Print Room)
31st January – 11th February: Juan Almoril
14th – 26th February: Salvatore Zofrea
28th February – 11th March: Lloyd Rees
13th – 25th March: Edward Hall (Main Gallery); Edward Ardizzone (Print Room)
Hours: Monday to Friday: 10 am – pm 5
Wednesday until 7 pm
Saturday: 10 am – noon

RUDY KOMON GALLERY, 124 Jersey Road, Woollahra Tel. 32 2533

8th November – 2nd December: *Anniversary Show*
Hours: Monday to Saturday: 10 am – 5 pm

WATTERS GALLERY, 397 Liverpool Street, Darlinghurst Tel. 31 2556

Hours: Tuesday to Saturday: 10 am – 5 pm
Wednesday until 9 pm

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby Tel. 95 6540

1st – 15th January: Gallery closed
15th – 27th January: Children's Annual Exhibition (10 am – 4 pm only)
3rd–17th February: Teaching Artists of the Workshop
25th February – 9th March: Ruth Hasemer and Barbara Davidson
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

3rd – 28th January: Portraits from the Permanent Collection

1st – 11th February: One Hundred Years of Australian Landscape Painting (Art Gallery of N.S.W. Travelling Art Exhibition)

12th – 28th February: Permanent Collection

28th February – 24th March: Acquisitions 1967

27th March – 28th April: Marcel Duchamp

Hours: Monday to Friday: 10 am – 5 pm

Wednesday until 9 pm

Saturday: 10 am – 1 pm and 2 pm – 5 pm

Sunday and Public holidays except Christmas Day and Good Friday: 2 pm – 5 pm

VON BERTOUCHE GALLERIES, 50 Laman Street Tel. 2 3584

January: Closed

16th February – 5th March: 5th Anniversary Exhibition – Tom Gleghorn

8th – 26th March: Aldona Zakarauskas

29th March – 16th April: Frank Hinder

Hours: Friday to Tuesday: noon – 6 pm

Canberra, A.C.T.

AUSTRALIAN SCULPTURE CENTRE, 83 Dominion Circuit, Deakin Tel. 7 1230

Examples of work by foremost Australian sculptors on show in gallery and garden. Works for sale, commissions arranged.

MACQUARIE GALLERIES CANBERRA, Theatre Centre Gallery, Civic Square. Manager: Mrs Anna Simons, 4 Coral Place, Campbell Tel. 4 5198

January: Closed

9th – 14th February: Robin Wallace-Crabbe and Judy North

8th – 13th March: Shigeo Shiga – pottery

5th – 10th April: Sam Fullbrook

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

26th February – 9th March: Australia-China Society

Hours: Monday to Friday: 10 am – 5 pm

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood Tel. 41 4382, 41 4303

January: Closed

February: Geoffrey Dance

March: Henri Bastin

Hours: Monday to Friday: 10 am – 5.30 pm

COOMBE DOWN GALLERIES, Barrabool Road, Highton, Geelong Tel. Ceres 230

Hours: Saturday to Thursday: 10 am – 5.30 pm

CROSSLEY GALLERY, 4 Crossley Street (off 60 Bourke Street), Melbourne Tel. 32 1811

Original graphics by Australian, Japanese and European artists

Exhibitions fortnightly.

Hours: Monday to Friday: noon – 5 pm

Saturday: 10 am – 2 pm

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

January: Group Show

February: John Firth-Smith

March: Peter Wright

Hours: Monday to Friday: 10 am – 6 pm

KATRINA GALLERIES, 485 Centre Road, Bentleigh Tel. 97 6715

January: Rare Prints

February: David Bell

March: Alex Hogan

Hours: Monday to Friday: 10 am – 6 pm

Saturday: 9 am – noon

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

January and February: Closed

3rd – 14th March: Mixed Exhibition – paintings and sculpture

Hours: Monday to Friday: noon – 6 pm

Sunday and holidays: 2 pm – 6 pm

NATIONAL GALLERY OF VICTORIA, Swanston Street, Melbourne Tel. 32 4811

1st February – 3rd March: Marcel Duchamp

Hours: Monday: noon – 5 pm

Tuesday to Saturday: 10 am – 5 pm

Sunday: 2 pm – 5 pm

PRINCES HILL GALLERY, Neill and Canning Streets, Carlton Tel. 34 5583

Hours: Tuesday to Friday: noon – 6 pm

Sunday: 2 pm – 5 pm

SOUTH YARRA GALLERY, 10 William Street, South Yarra Tel. 24 4040

January: Closed

12th February: Opening Group Show

5th March: 100 Years of Lithography arranged by John Russell

19th March: Gareth Jones-Roberts

Hours: Tuesday to Friday: 9.30 am – 5.30 pm

Saturday: 11 am – 2 pm

STRINE'S GALLERY, Cnr Rathdowne and Faraday Streets, Carlton Tel. 34 6308

17th August – 7th September: Danila Vassiliev

14th – 28th September: Mike Shaw

5th – 25th October: Sydney Ball

2nd – 25th November: Trevor Vickers

December: Surprise Show

January, February: Closed

March: Alun Leach-Jones

Hours: Tuesday to Friday: 10 am – 6 pm

Saturday: 10 am – 2 pm

TOLARNO GALLERIES, 42 Fitzroy Street, St Kilda Tel. 94 0521

January: Toulouse Lautrec – 26 original lithographs

February: Mark Clark

Hours: Tuesday to Sunday: 10 am – 10 pm

TOORAK ART GALLERY, 277 Toorak Road, South Yarra Tel. 24 6592

September: Neil Douglas

October: Malvern Artists' Society

November: Geoff Spruzen

December: Norm Affleck

Hours: Tuesday to Friday: 10 am – 8 pm

Saturday and Sunday: 2 pm – 6 pm

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

4th – 15th March: The Art Bargain Sale

Hours: Monday to Friday: 10 am – 5 pm

Saturday and Sunday: 2 pm – 5 pm

South Australia

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

January: Closed

29th January: Ian Chandler

19th February: Paul Delprat

10th March: Arthur Boyd

30th March: Cedric Flower

Hours: Tuesday to Saturday: 11 am – 6 pm

CONTEMPORARY ART SOCIETY OF S.A. GALLERY, 14 Porter Street, Parkside, Adelaide

17th February – 2nd March: Winnie Wong – painting constructions and drawings

7th – 31st March: Elwyn Lynn

C.A.S. Adelaide Festival of Arts Exhibition

Hours: Daily: noon – 6 pm

HAHNDORF GALLERY, Princes Highway, Hahndorf Tel. 88 7250

Hours: Monday to Saturday and public holidays: 10 am – 5 pm
Sunday: 1.30 pm – 5.30 pm

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

9th March – 7th April Fifth Adelaide Festival of Arts Exhibitions:—

Paintings, drawings and etchings by Walter Richard Sickert; Master Drawings of the 17th Century from the Witt Collection (Lent by the Courtauld Institute of Art, University of London);

Contemporary Scandinavian Painting (Sponsored by the Peter Stuyvesant Trust); Aubusson Tapestries by French and Australian Artists;

George W. Lambert Loan Exhibition; Fifteen Australian Potters;

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

NORTH ADELAIDE GALLERIES, 93 Melbourne Street, North Adelaide. Tel. 6 9438
28th January – 9th February: Ken Danials
11th – 29th February: Mixed Exhibition
3rd – 29th March: Adelaide Festival of Arts Exhibition – Dunlop, Friend, Looby, O'Brien.
Hours: Tuesday to Friday: 11 am – 6 pm
Saturday: 10 am – noon

OSBORNE ART GALLERY, 13 Leigh Street, Adelaide Tel. 51 2327

January: Closed

February-March: Mixed Exhibition of Overseas, Interstate and Local Paintings and Sculpture

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

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

January: Pallas Gallery Prints

February: Primitive Art of the Pacific

March: Adelaide Festival of Arts Exhibition of Drawings and Watercolours of the Sydney Opera House by Mervyn Smith

Hours: Tuesday to Saturday: 10 am – 5 pm

Western Australia

SKINNER GALLERIES, 31 Malcolm Street, Perth Tel. 21 7628

14th January: Sidney Nolan

6th February: Frank Hodgkinson – paintings and sculpture

25th February: Five Centuries of European Printmaking selected by John Russell

Hours: Monday to Friday: 10 am – 5.30 pm
Sunday: 2.30 pm – 5 pm

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth Tel. 28 2825

9th January – 4th February: Nolan Retrospective

15th February – 10th March: Design in Scandinavia

Hours: Monday to Friday: 10.30 am – 5 pm
Saturday: 9.30 am – 5 pm

Sunday: 2 pm – 5 pm

Tasmania

LITTLE GALLERY, 46 Steele Street, Devonport Tel. 8 4041

January: Domestic Treasure, beautiful or functional from pioneer families;

Small Paintings by Tasmanian Artists

February: Edith Holmes; Christopher Pyett

March: Permanent Collection paintings, early prints, old books

Hours: Tuesday to Friday: 11 am – 5 pm
Saturday: 3 pm – 5 pm

MARY JOLLIFFE ART GALLERY, 139–41 St John Street, Launceston Tel. 2 5219
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 9.30 am – 11.30 am

TASMANIAN MUSEUM AND ART GALLERY, 5 Argyle Street, Hobart Tel. 2 2696

December-January: Marcel Duchamp

Monday to Friday: 11 am – 5 pm

Saturday: 11 am – 4 pm

Sunday: 2.30 pm – 4 pm

THE GALLERY, Carrick Tel. 93 6162

August-September: Walter Sutherland; George Richardson

September-October: Backroom Display

November: Brigid Bennett

December-January: 10th Anniversary Exhibition

Auckland, New Zealand

AUCKLAND CITY ART GALLERY, Wellesley Street East Tel. 21 796

January: Rodin, the Rothman Collection

16th January – 6th February: Recent Prints from Britain

KEITH LOOBY From SEVEN DEADLY SINS SERIES (1966)

Ink and pencil 16in x 22in

Macquarie Galleries, Sydney

16th March – 7th April: New Zealand Sculpture

A Decade of New Zealand Painting 1957–67

Sidney Nolan – the Ned Kelly Series

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

8th – 19th January: Paintings from Stock

22nd January – 2nd February: Don Binney

5th – 15th February: Len Castle – pottery;

Claude Megson – architectural designs; Milan Mrkusich

18th February – 1st March: Benson and Hedges Art Award

4th – 15th March: Hildegard Wieck

18th March – 30th April: Auckland Festival

Exhibition – sculpture by Greer Twiss

Hours: Monday to Thursday: 10 am – 5.30 pm

Friday: 10 am – 9 pm

Otherwise by appointment

JOHN LEECH GALLERY, 10 Lorne Street Tel. 45 081

January-February: Stock Exhibition of work by painters this gallery represents

March: Festival Exhibition – Graphics from England and Europe

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

Hours: Monday to Thursday: 10 am – 5.30 pm

Friday 10 am – 9 pm



COMPETITIONS AND PRIZES

We publish this competition list as a record of competitions held in Australia. If information is out of date or incomplete it is because the organizers did not supply information in time for the previous number.

New South Wales

CAMPBELLTOWN FESTIVAL OF FISHER'S GHOST ART COMPETITION: All acquisitive, oil or P.V.A., any subject, \$200. Judge: John Santry. Landscape non-abstract, \$150 traditional, \$50. Judge: Harold Abbot. Closing date: 13th February, 1968. Particulars from: Alderman Mary Brookes, St Helen's Park, Campbelltown, 2560

FLOTTA LAURO ART AWARD: Both acquisitive, oil or similar medium, any subject other than portrait, first class return passage to Italy (approx. \$3,000); sculpture, first class return passage to Italy (approx. \$3,000). Particulars from: Flotta Lauro 18-24 Pitt Street, Sydney, 2000.

GRENFELL HENRY LAWSON FESTIVAL AWARD: Best work, any medium, \$200 and statuette. Closing date: 12th May, 1968. Particulars from: Hon. Secretary, Henry Lawson Festival Committee, Box 20, P.O., Grenfell, 2810

HUNTER'S HILL ART COMPETITION: Oil traditional, \$200; oil non-traditional, \$200; watercolour traditional, \$200; watercolour non-traditional, \$200; sculpture, \$60; ceramics (hand-built), \$20; ceramics (thrown), \$20. Closing date: 16th April, 1968. Particulars from: Town Clerk, Box 21, P.O. Hunter's Hill, 2110.

N.S.W. GOVERNMENT TRAVELLING ART SCHOLARSHIP: Open to British subjects resident in N.S.W. for three consecutive years who are not more than 28 years of age on 1st August, 1968, \$1,000 per annum, tenable for three years. Closing date: 28th June, 1968. Particulars from: Secretary, N.S.W. Travelling Art Scholarship Committee, Department of Education, Box R42, Royal Exchange, N.S.W., 2000

ROBIN HOOD COMMITTEE THIRTEENTH ANNUAL ART CONTEST: Oil, \$400; watercolour, \$200. Closing date: 12th August, 1968. Particulars from: Robin Hood Committee, 441 Riley Street, Surry Hills, 2010.

ROYAL EASTER SHOW ART COMPETITIONS: Rural Bank Art Prize, rural traditional, oil or synthetic media, 1st \$1,000, 2nd \$300, 3rd \$100. Judge: Lloyd Rees. Sir Charles Lloyd Jones Memorial Art Prize for Portrait, oil or synthetic media, \$1,000. Judge: Robert Haines. Time-Life International Art Prize for Still Life Painting, oil or synthetic media, \$500. Judge: Daniel Thomas. Commercial Banking Company of Sydney Ltd. Art Prize, watercolour

traditional, 1st \$300, 2nd \$150, 3rd \$50. Judge: Margaret Coen. Associated National Insurance Co. Ltd. Art Prize for a painting abstract or modern, oil or synthetic media, 1st \$300, 2nd \$150, 3rd \$50. Judge: Laurie Thomas. Farmer & Co. Ltd. Sculpture Prize, any material, form or style, \$500. Judges: B. Hilder and V. Davidson. Sir Warwick Fairfax Human Image Prize, painting or sculpture any material, form or style, \$500. Judge: William Dobell. Closing date: 1st March, 1968. Particulars from: The Royal Agricultural Society of N.S.W. Box 4317, G.P.O., Sydney, 2001.

SCONE ART PRIZE: All acquisitive, representational, \$200; non-representational, \$200; watercolour, pen or wash, \$75. Closing date: 26th March, 1968. Particulars from: Mrs G. Hook, Box 1, P.O., Scone, 2337.

Victoria

BEAUMARIS ART GROUP INEZ HUTCHISON AWARD COMPETITION: Any medium for residents of Victoria, \$200. Closing date: May, 1968. Particulars from: Beaumaris Art Group, Reserve Road, Beaumaris, 3193

PORTLAND PRIZE: Oil, P.V.A. or similar medium, \$150; any other medium, \$60. Closing date: 8th March, 1968. Particulars from: C. E. Woolcock, 36 Townsend Street, Portland, 3305.

SHEPPARTON ANDREW FAIRLEY ART PRIZE: Acquisitive, oil or similar medium, \$1,000. Judge: Alan McCulloch. Closing date: 23rd February, 1968. Particulars from: Town Clerk, P.O. Box 191, Shepparton, 3630.

Western Australia

BUNBURY ART PRIZE: Acquisitive, oil, \$300. Closing date: 2nd March, 1968. Particulars from: Miss Lorraine Ytting, 187 Spencer Street, Bunbury, 6230.

PRIZEWINNERS

Queensland

BUNDABERG ART SOCIETY CENTENARY ART CONTEST:

Judges: Kathleen and Leonard Shillam

Winners:

Representational: Brian Williams

Non-representational: Malcolm Draper, Harold Lane (equal)

Sculpture: Eva Pocius, Ryl Shepherd (equal)

CAIRNS ART SOCIETY CONTEST:

Winners:

Peter Stuyvesant Award: Brian Williams

Traditional: Mary Wyatt

Non-traditional: Clem Forbes

MAREEBA SHELL CHEMICAL ART CONTEST:

Judge: Ray Crooke

Winners:

Any medium: Mary Wyatt

Watercolour: Winifred Beamish

REDCLIFFE ART CONTEST:

Judge: William Dargie

Winners:

Oil Representational: David Armfield, Peter Glass (equal)

Oil non-representational: David Lakey

Watercolour: Vy Elsom

Children's activities: Joy Roggenkamp

ROYAL NATIONAL AGRICULTURAL AND INDUSTRIAL ASSOCIATION OF QUEENSLAND:

Winners:

Oil representational: M. R. Lyons, K. Mitchell (equal)

Oil contemporary: B. Gardner

Oil portrait: Louis Kahan

Watercolour representational: First, Louis Kahan; Second, D. L. Kemshead

Watercolour any style: First, A. Rollinson; Second, M. McKenzie

SPRINGBROOK ART COMPETITION:

Judge: Melville Hayson

Winner: Colin Williams

New South Wales

ALCORSO-SEKERS TRAVELLING SCHOLARSHIP AWARD FOR SCULPTURE: Judges: Lyndon Dadswell, John Caldor, Hal Missingham

Winner: Mike Kitching

AUBUSSON TAPESTRY DESIGN:

Winners: Carl Plate, Rollin Schlicht

BERRIMA DISTRICT ART SOCIETY AWARD: Winners:

Any medium: Nancy Borlase, David Aspden (equal)

Watercolour, print or drawing: Stephen Spurrier

BLAKE PRIZE FOR RELIGIOUS ART:

Judges: Alan Dougan, Tom Gleghorn, Lloyd Rees, David Thomas, John Thornhill

Winners:

Blake Prize: Desiderius Orban

Darcy Morris Memorial Prize: Eric Smith

DRUMMOYNE ART PRIZE:

Winners:

Oil traditional: May Neill

Watercolour traditional: Frank McNamara

Any medium, non-traditional: Royston Harpur

Graphic: Eva Kubbos

ENGLISH SPEAKING UNION TRAVELLING ART SCHOLARSHIP:

Judges: Earle Backen, George Molnar, Daniel Thomas

Winner: Joseph Tan

GOULBURN LILAC TIME ART EXHIBITION:

Paintings by H. A. Hanke and Brian Stratton were purchased under recommendation of Mollie Flaxman

GRAFTON JACARANDA ART EXHIBITION:

Paintings by R. E. Bell, Marjory Bultitude, Giulio Gentili, Gladys Y. O'Grady, John Santry and Guy Warren were purchased under the recommendation of Douglas Dundas

JOHN McCAUGHEY PRIZE:

Judges: Trustees of the Art Gallery of N.S.W.

Winner: Fred Williams

MIRROR-WARATAH FESTIVAL ART COMPETITION:

Invitation Prize:

Judges: Ursula Hoff, Hal Missingham, Laurie Thomas

Winner: John Aland

Traditional:

Judges: Allan Hansen, Brian Stratton, Alan Thompson

Winner: H. M. French-Kennedy

Contemporary:

Judges: Earle Backen, Weaver Hawkins, Stan de Teliga

Winner: Ron Lambert

Graphic:

Judges: Alan Hansen, Brian Stratton, Alan Thompson

Winner: F. M. Kempf

Sculpture:

Judges: Silver Collings, Bim Hilder, Laurie Ware

Winner: W. J. Clements

Pottery:

Judges: Bernard Sahm, Shigeo Shiga, Derek Smith

Winners:

First: P. A. Rodieck

Second: S. Palmer

MOSMAN ART PRIZE 1968:

Winners:

Oils, watercolours, etc.: Ron Lambert

Prints, drawings, etc.: Joe Rose

NEWCASTLE PRIZE:

Winner: Louis James

RAVENSWOOD ART EXHIBITION:

Judges: Brian Agnew and Molly Johnson

Winners:

Oil traditional: J. N. Kilgour

Watercolour traditional: Zoltan Fenyes

Oil Modern: Joyce Harris

Watercolour modern: Bill Wells

Drawing: F. Griffin-Fisher

ROBIN HOOD COMMITTEE TWELFTH

ANNUAL ART CONTEST:

Winners:

Best entry: Guy Warren

Oil: Guy Warren

Watercolour: Eva Kubbos

ROY H. TAFFS CONTEMPORARY ART SOCIETY AWARD:

Judge: Patrick McCaughey

Winner: Michael Johnson

RYDE ART AWARD:

Winners:

Oil traditional: M. F. Peryman

Watercolour traditional: G. P. Austin

Oil Modern: Venita Falnajs

Watercolour modern: Betina McMahon

SEBEL DESIGN AWARD

Judges: Colin Barrie, Hugh St. O. Dentry, Charles Furey, Donald Gazzard, L. M. Haynes, Robert Hughes, John G. Hurley, Carl Nielsen, Harry Sebel

Winners:

First Prize: Jerry Arnott

Special Commendation: C. A. J. Newman

Award of Merit: Hugh J. Whisson

Student Awards: T. Smallwood and Barry N. Loftus

TAREE TWELFTH ANNUAL ART EXHIBITION:

Paintings by Jean Isherwood, Rex Johnson, Pamela Kenney, Louise Rowland and Brian Stratton were purchased under the recommendation of Kenneth Green

TRANSFIELD ART PRIZE:

Judges: Max Harris, Wallace Thornton, Laurie Thomas

Winner: William Rose

YASS AND DISTRICT WOOLLENWEALTH FESTIVAL ART PRIZE:

Judge: John Coburn

Winners:

Oil: William Peascod

Watercolour: Guy Warren

N.S.W. CHAPTER OF THE ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS ARCHITECTURAL AWARDS:

Blanket Award:

Jury: J. D. Baker, R. M. Deamer, R. A. Gilling, O. R. Jarvis, R. D. Roxburgh

Winner: Allen, Jack and Cottier—Clubbe Hall Mittagong, N.S.W.

Victoria

GEELONG ART GALLERY ASSOCIATION COMPETITION:

Corio Five Star Whisky Prize:

Winner: Sydney Ball

LATROBE VALLEY ART COMPETITION:

Judge: M. Clark

Winner: Richard Bishop

NATIONAL GALLERY SOCIETY OF VICTORIA DRAWING PRIZE:

Judge: Clifton Pugh

Winners: Catherine Nicholzen, Richard Amor (equal)

POTTERS COTTAGE PRIZE:

Judge: Kenneth Hood

Winners: H. R. Hughan and Milton Moon (equal)

PRINT COUNCIL OF AUSTRALIA PRINT PRIZE:

Judges: Aubrey Gibson, James Mollison, John Olsen

Winner: Fred Williams

VICTORIAN ARTISTS SOCIETY SPRING COMPETITION:

Winner: Margaret Mezaks

South Australia

MAUDE VIZARD-WHOLOHAN COMPETITION 1967:

Judges: Joseph Burke, Robert Campbell Max Lyle

Winners:

Landscape or seascape: Brian Seidal

Watercolour: Franz Kempf

Print: Franz Kempf

GALLERY ACQUISITIONS

Queensland Art Gallery

DARGIE, William: Portrait of Mr S. H. Ervin, oil. (Gift of Mr S. H. Ervin)
 FULLBROOK, Samuel: Mt Cooroy with Bunya Pines, oil. (Gift of Messrs J. Birrell, P. Conn and L. Lunney)
 GRUNER, Elioth: Clearing Fog, Prospect 1917, oil
 NOLAN, Sidney: Spanish Boy, oil
 YOUNG, W. Blamire: The Blue Mill, water-colour

Art Gallery of New South Wales

ALBERS, Josef (U.S.A.): Homage to the Square: Early Fusion, 1966, oil and synthetic polymer paint
 ANUSZKIEWICZ, Richard J. (U.S.A.): No. IV, 1965, screen print
 BLACK, Dorrit: 15 lino blocks. (Gift of Mrs Helen Finlayson)
 BLAKEBROUGH, Les: Bowl, stoneware
 CHINESE: Jade vase, celadon bowl, sang-de-boeuf vase. (Hon. Sir Colin Davidson Bequest)
 DAUMIER, Honoré (French): Ne vous y frottez pas! 1834, lithograph. (Gift of Mrs H. V. Evatt)
 DENNY, Robyn (British): Suite 66 No. II, 1966, screen print
 DURER, Albrecht (German): St Jerome in Penitence, c.1497, engraving. (Hon. Sir Colin Davidson Bequest)
 DUFRESNE, Charles (French): Massacre of the Innocents, pen drawing. (Gift of Mrs H. V. Evatt)
 DYRING, Moya: The Blood House, Childers, Queensland, 1961, watercolour. (Gift of Mrs H. V. Evatt)
 FAERBER, Ruth: Figures in the Night, 1967, lithograph
 GARDINER, Marie: Self-portrait, c.1945; Anne Bullen in 'The Importance of Being Earnest', pen drawings. (Gift of Mrs E. M. Gardiner)
 GOULD, Strom: Pencil Orchids, aquatint
 HOCKNEY, David (British): Water Pouring into Swimming Pool, Santa Monica, 1964, lithograph
 ISOBE, Yukihisa (Japanese): Relief print, 1964
 JAPANESE: Makimono scroll of 12 woodcut prints by different artists, 19th century
 JONES, Allen (British): Polka, 1965, screen print; Woman, 1965, lithograph with collage
 LOUIS, Morris (U.S.A.): Ayin, 1958, synthetic polymer paint
 MACKENNAL, Bertram: Shakespeare, bronze statuette
 PRESTON, Margaret: Jap Submarine Exhibi-

tion 1942, oil; five prints and two woodblocks; teapot, earthenware. (Gifts of Mr W. G. Preston)
 REYNELL, Gladys: 5 earthenware pots. (Gift of Mr W. G. Preston)
 RISKE, Jan: The Structure of Joy, pen drawing
 ROBERTS, William (British): Study for The Prodigal Sets Out, 1926-7, watercolour. (Gift of Mrs H. V. Evatt)
 SEDGLEY, Peter (British): Looking-glass, No. VIII, 1966, screen print
 TRAVIS, Peter: Ovaloid, 1967, earthenware

National Gallery of Victoria

ALBERS, Josef: Homage to the Square, Autumn Echo, oil and synthetic polymer paint
 ALDERSON, Janet: Paper collage
 ASHARTI (Gold Coast): Akua'ba, sculpture, wood
 BAMILEKE (Camaroons): Stool, wood
 BAULE (Ivory Coast): Figure of woman, sculpture, wood
 BLACKMAN, Charles: The Aspendale Papers, lithographs
 CENTRAL LURISTAN: Beaker, bronze; situla, bronze
 CHINESE: Puzzle Ball, 19th century; snuff box, tortoiseshell
 DENNIS, C. Elwyn: Portrait of Part of a Lady, pen and ink and watercolour
 ENGLISH: Bracelet, gold with semi-precious stones; mug, earthenware; two wine glasses, c. 1685
 GALLO, Frank: Standing Figure, sculpture, epoxy resin
 GERMAN: Goblet, glass, c.1600
 HAYTER, Stanley W.: Enfant au Babeau, oil over plaster on wood panel
 JEFFERSON, Robert: Entry into Madrid of the Duke of Wellington, bronze
 LEACH-JONES, Alun: Untitled, screen print No. II
 LORRI: The Fall of Icarus, mixed media
 LOWRIE, L. S.: A Village on a Hill, lithograph
 PASSMORE, John: Landscape with Figures 1958, wash drawing
 ROMAN: Bottle, glass; Head of Septimus Severus, 3rd century, sculpture, marble
 SEPIK RIVER: Two carvings, wood
 SHIMOMURA, Ryonosuke: The Fish, coloured papiermache
 SUB-ACHAEMENIAN: Two Ear Rings, c.400B.C., gold
 WRIGHT, Edith: Panel of embroidery, wool

National Gallery of South Australia

BAILY, John: Winter Solstice, oil and collage on chipboard
 BALL, Sydney: Canto No. V, silkscreen

BOSSE, Abraham: The Bride; A Family at Table, engravings
 BRAUND, Dorothy: Underwater, oil on hard-board
 CHINESE: Vase, celadon glaze, Chien Lung period, 1736-95
 DURER, Albrecht: The Cannon, etching
 ENGLISH: Silver spoon, trifold, William and Mary; Silver spoon, trifold, Queen Anne; wine glass, bowl engraved with spray and initial, c.1750; wine glass, baluster stem air twist, dome foot, 18th century; toasting glass, c.1780; cordial glass—cut glass stem engraved, c.1750; wine glass—baluster stem with air bubble, dome foot, late 18th century; wine glass, baluster stem dome foot, engraved bowl at rim, 18th century; wine glass, air twist, domed foot; 2 cordial glasses, cotton twist, c.1770; goblet, thread twist, pressed glass, 18th century; Nailsea glass flasks, double flask, bell, whip, bellows, pipe, ball; enamels, set of 20, 18th and 19th century; electro-plated sugar basin, cream jug and tongs
 FLEMISH: Tapestry, landscape with birds
 FLIGHT, Claude: Speed, lino-cut print
 GERSOVITZ, S. V.: Druid Dawn, etching
 GROSS, Anthony: Woolwich, ink and water-colour drawing
 HAXTON, Elaine: Frog-mouthed owl, wood-cut
 HEYSEN, Sir Hans: Goats Head, Gums and Sheep, etchings; Trees and Swamps, monotype
 KEMPF, Franz: Autumn Garden, watercolour; Out of the Darkness, Dark Changes and the Baal Shem, aquatints
 KLIMT, Gustav: Nude, drawing
 KMIT, Michael: Bride of Woolloomooloo, oil on hardboard
 KYPRIDAKIS, Bernard: Ceramic bowl
 LAMB, Henry: Still life, oil on board; Lady Ottoline Morrell, drawing
 MAES, Nicolas: Portrait of a Lady, oil on canvas
 MELDRUM, James: Two planes, intaglio—mixed media
 MERYON, Charles: Tour l'Horloge, Paris; Pont au Change; Paris; St Etienne du Mont, etchings
 MIEREVELD: Duke of Buckingham, oil on panel
 PERCEVAL, John: Hypnotic Angel, ceramic sculpture
 SADLO, Alexander: Go-Go, oil on canvas
 SCHMIDT, Marianna: The King and I, etching and aquatint
 SEIDEL, Brian: Winter Beach Solstice, oil on canvas

SHAW, James: Livingston House, oil on board
 SICKERT, W. R.: The Hanging Gardens, etching
 SMITH, Sydney Ure: Gore Bay; Deserted Courtyard; Hartley; Cumberland House; The Farmsheds; Farmyard Stables; etchings

The Western Australian Art Gallery

BOYD, Penleigh: Drawing in the Nets, etching
 BRAQUE, Georges: Bibliotheque Nationale, poster; Boats, lithographs
 CASSAB, Judy: Echoes 2, oil
 CHAGALL, Marc: Stained Glass, lithograph
 ENGLISH: Christening set, silver 1901-2
 HERON, Patrick: Deep Yellow and Light Brown on Violet, oil
 IRVINE, Greg: Emma with Ruffles, ceramic sculpture
 JAMASIE: Campscene, Doriet, 1966, copper engraving
 KIAKSHUK: Seal Hunt, stonecut and stencil; Strange Scene, stonecut
 KITCHING, Mike: Sculpture
 MIRO, Joan: Femme Lune Etoile, lithograph
 MISSINGHAM, Hal: Rock Pool, lithograph
 OLSEN, John: Nude with Clock, tapestry
 PASMORE, Victor: Points of Contact, lithograph
 PITSEVLAK: Man Trying to Catch a Goose, stonecut
 ROBERTS, William: Trafalgar Square, 1952, oil

Tasmanian Museum and Art Gallery, Hobart

PARR, Geoffrey: Elegy to the Holyland
 DAVIDSON, Bessie: Chrysanthemums, oil
 HAYWOOD, John: Untitled, oil

Newcastle City Art Gallery

The following items in italics were wrongly attributed to the Tasmanian Museum and Art Gallery in the September number of *ART and Australia*. They belong to Newcastle City.

de MAISTRE, Roy: The Barrow, oil
OLSEN, John: Altar, oil
PRESTON, Margaret: Swans, woodcut
SMITH, Grace Cossington: Strike, Trees, Open Window, Way to the Studio, oils
THAKE, Eric: Bird Watching; Christmas at Thake's Flat, linocuts
 COUNIHAN, Noel: The Shoveller, 1964, oil on hardboard
 EMANUEL, Cedric: The Rocks, Sydney, 1967, drawing (Gift of the National Council of Jewish Women, Newcastle Section)
 JAMES, Louis: Meeting Point 2, 1967, drawing in mixed media
 STRACHAN, David: Orange Blossom, 1965, oil on canvas (Gift of the Bar Beach Garden Club)



above

DAVID BOYD POT SMOKERS 1966
 Sfumato paper on board 15in x 22in
 Barry Stern Galleries, Sydney
 Photograph by James Robinson

left

BAS-RELIEF OF A DEITY FIGURE
 Style of Banteay Srei, 10th Century
 Stone 28in x 12in
 David Jones' Art Gallery, Sydney
 Photograph by Max Dupain



RECENT GALLERY PRICES

ALAND, John: Target on an Eagle, P.V.A., 13 x 19, \$30 (Design Arts, Brisbane)
 ARMSTRONG, Ian: Tony Morphet, oil, 60 x 36, \$400 (El Dorado, Sydney)
 ASHTON, Sir, Will: Oil, \$500 (Osborne, Adelaide)
 ASPDEN, David: Bardo, 84 x 60, \$400 (Strines, Melbourne)
 BACKEN, Earle: Nude, etching, \$35 (Farmer's Blaxland, Sydney)
 BALL, Sydney: Persian Series, set of twelve serigraphs, \$300 (Strines, Melbourne)
 BALSON, Ralph: Non-objective Painting, oil, 54 x 60, \$1,000 ('Gallery A', Sydney)
 BILU, Asher: Untitled, 16 x 12, \$100 (Strines, Melbourne)
 BLACKMAN, Charles: Children at the Sea Shore, oil, 28 x 20, \$650 (Von Bertouch, Newcastle)
 BOYD, Arthur: Romeo and Juliet, oil, 23 x 23, \$500 (John Cooper, Surfers' Paradise)
 BOYD, David: Musician by the Shore, sfumato and oil, 48 x 48, \$1,000 (Barry Stern, Sydney)
 CLIFFORD, James: Gold Rush, P.V.A. on canvas, 21 x 30, \$160, (Watters, Sydney)
 COBURN, John: Wintergarden, oil, 30 x 36, \$180 (Von Bertouch, Newcastle)
 CRICHTON, Richard: Petrified Forest, P.V.A., 60 x 66, \$600 (Bonython, Adelaide)
 CROOKE, Ray: The Papuan, oil, 40 x 24, \$350 (John Cooper, Surfers' Paradise)
 DANCE, Geoffrey: White Stallion, oil, 32 x 27, \$250 (Bonython, Adelaide)
 DAVIDSON, Bessie: Oil, \$380 (Osborne, Adelaide)
 DAWS, Lawrence: Hills of my Childhood, oil, 17 x 17, \$160 (John Cooper, Surfers' Paradise)
 DOBELL, Sir William: Early Wangi Landscape, oil, 8 x 10, \$2,000 (Artarmon, Sydney)
 DOUGLAS, Neil: The Boreen Tree, oil, 36 x 48, \$1,000 (Toorak, Melbourne)
 DUTKIEWICZ, Ludwik: Sphere into Dimensions, oil, 33 x 44, \$120 (Toorak, Melbourne)
 EARLE, Stephen: Untitled, watercolour, 13 x 21, \$90 (Watters, Sydney)
 FIZELLE, Rah: Invocation, wood sculpture, 38in high, \$800 (Artarmon, Sydney)
 FLOWER, Cedric: Central Tilba, oil, 23 x 30, \$450 (Macquarie, Sydney)
 FRIEND, Donald: Double Bay, oil, 28 x 35, \$800 (Toorak, Melbourne)
 GRIEVE, Robert: Kyoto Temple, oil, \$73.50 (The Gallery, Carrick, Tas.)
 HERMAN, Sali: Timbo the Elephant, oil, 28 x 36, \$1,000 (Artarmon, Sydney)
 HESTER, Joy: Girl, 15 x 12, \$300 (Strines, Melbourne)
 HINDER, Frank: Wynyard Station 1, tempera, 22 x 30, \$240 (Von Bertouch, Newcastle)

HOMER, Irvine: Picnic at Breeza, oil, 18 x 24, \$200 (Von Bertouch, Newcastle)
 JAMES, Louis: Hurry Through Town 5, oil, 72 x 50, \$900 (Von Bertouch, Newcastle)
 HAHAN, Louis: Nude, thread, 22 x 15, \$125 (Osborne, Adelaide)
 KELLY, Beatrice: Positano, oil, 36 x 24, \$120 (El Dorado, Sydney)
 LAMBERT, George W.: Male Nude Study, red chalk, 13 x 10 \$120 (Artarmon, Sydney)
 LEACH-JONES, Alun: Painting, 36 x 36, \$120 (Strines, Melbourne)
 McKAY, Ian: Bust of Martin Buber, sandstone sculpture, 37 x 21, \$200 (Darlinghurst, Sydney)
 MILLER, Godfrey: Still Life Series, oil drawing, 26 x 33, \$500 (Darlinghurst, Sydney)
 MORA, Mirka: Drawing, 9 x 8, \$50 (Strines, Melbourne)
 OGILVIE, Helen: House in a Wheatfield, 8 x 10, \$147 (Leveson Street, Melbourne)
 OLLEY, Margaret: Card Game, oil, 38 x 48, \$500 (Darlinghurst, Sydney)
 PEASCOD, William: Regeneration, mixed media, 48 x 72, \$700 (Barry Stern, Sydney)
 PINS, Judith: Fantastic Dream, oil, 48 x 36, \$450 (El Dorado, Sydney)
 PROUT, J. Skinner: Hobart Town, lithograph, \$140 (The Gallery, Carrick, Tas.)
 PYKE, Gueda: Balinese Cockfight, oil, 36 x 48, \$196 (Design Arts, Brisbane)
 RINTOUL, Gordon: Floating Landscape, mixed media, 36 x 48, \$150 (Barry Stern, Sydney)
 RYAN, Rosemary: Profiles, Alkyd Resin, 24 x 48, \$150 (South Yarra, Melbourne)
 SCHLUNKE, David: River Bend, oil, 28 x 22, \$130 (Barry Stern, Sydney)
 SMITH, J. Carington: Still life, oil, \$70 (The Gallery, Carrick, Tas.)
 TAIN, Michael: Sunset Provence, oil, 30 x 40, \$750 (Bonython, Adelaide)
 TRENERRY, Horace: Oil, \$180 (Osborne, Adelaide)
 UPTON, Ron: Sirius, drawing, 36 x 28, \$100 (Strines, Melbourne)
 WATERHOUSE, Phyl: oil, \$300 (Osborne, Adelaide)
 WOODS, Tony: Pursuit, oil, \$45 (The Gallery, Carrick, Tas.)
 ZUSTERS, Reinis: Paddington, oil, 30 x 40, \$500 (Darlinghurst, Sydney)

RECENT ART AUCTIONS

Geoff K. Gray Pty Ltd

13th September, 1967

BOYD, Arthur: Untitled, pastel, 18 x 24, \$400
 BOYD, Penleigh: Bush, watercolour, 13 x 17, \$65
 BUNNY, Rupert: Landscape, South of France, oil, 19 x 25, \$500
 COUNIHAN, Noel: Portrait, \$25
 DOBELL, Sir William: Civil Construction Corps, ink, 7 x 10, \$800
 DRYSDALE, Russell: Men at a Furnace, ink, 13 x 10, \$400; Study of Aborigine Woman, ink, 13 x 10, \$375; The Nest on the Plain, pen and wash, 10 x 13, \$275
 FOX, E. Phillips: Moonrise at Stanwell Park, N.S.W., oil, 14 x 17, \$240
 FRIEND, Donald: Boy's Face, pen drawing, 14 x 10, \$100
 GILL, S. T.: (Pair) Pioneer Farming in the Early Settlement, Lithograph, 6 x 9, \$15 for pair.
 HAXTON, Elaine: The Bathers, ink and wash, 15 x 24, \$60
 HEYSEN, Sir Hans: Mountain Range in S.A., watercolour and ink, 5 x 8, \$105
 HILDER, J. J.: House by the River, watercolour, 5 x 12, \$240
 LAMBERT, George: The Introduction, gouache, 5 x 8, \$45
 MOLVIG, John: Fighting Cock, crayon, 29 x 39, \$85
 PROUT, J. SKINNER: View Near Botany Bay, lithograph, 4 x 8, \$20; View of Port Jackson, lithograph, 5 x 7, \$15; Grass Tree Plain, lithograph, 5 x 7, \$15
 SEIDEL, Brian: Seascape, oil, 14 x 18, \$50
 SMITH, Grace Cossington: English Landscape, oil, 13 x 9, \$60; House with Trees, oil, 15 x 12, \$120
 STREETON, Sir Arthur: Richmond Bridge, Melbourne, oil, 18 x 23, \$800
 STUBBS, Douglas: Earthborn, oil, 42 x 37, \$25
 TRISTRAM, J. W.: Seascape, watercolour, 14 x 14, \$50
 WALKER, Murray: Ferntree Gully Farm, oil, 20 x 24, \$45
 WILLIAMS, Fred: Still Life, oil, 40 x 30, \$350

James R. Lawson Pty Ltd

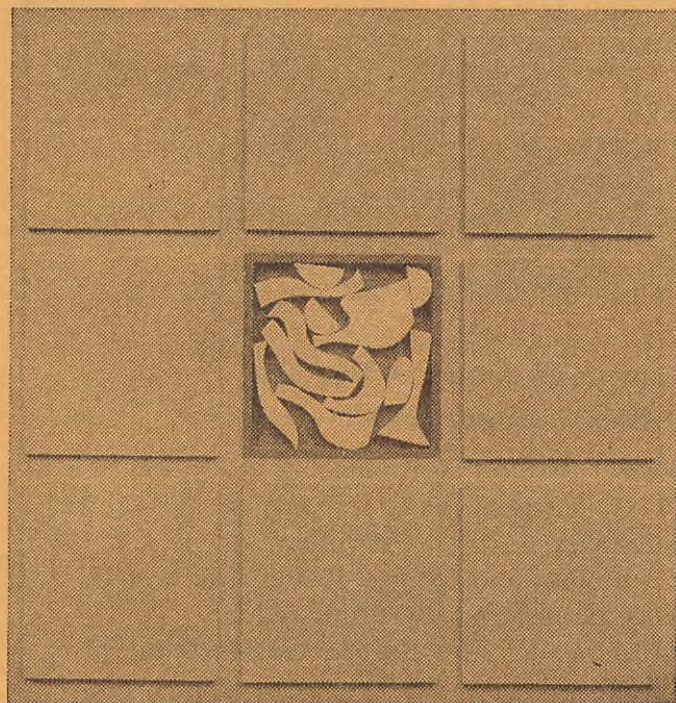
18th October, 1967

FEINT, Adrian: Camellias in a Jug, oil, 9 x 11, \$110; Zinnias in a Green Jug, oil, 9 x 11, \$110; Hibiscus from the Window, oil, 6 x 6, \$95; Camellias in Chinese Bottle, oil, 5 x 8, \$95
 Basket Willows, drypoint, \$27
 GILL, S. T.: The Riders, watercolour, 11 x 7, \$120

Editorial

HERBERT, Harold B.: Beach Scene, water-colour, 9 x 8, \$22
 HEYSEN, Sir Hans: Flowers and Fruit, water-colour, 14 x 12, \$280; McDonnell Ranges, watercolour, 7 x 4, \$200; Farmhand with Ducks, oil, 14 x 10, \$300; Landscape with Sheep, etching, \$60
 HEYSEN, Nora: Cacti in a Glass Mug, oil, 8 x 10, \$70
 JONES, Paul: Fruit in a Bowl, oil, 9 x 7, \$44
 LAWRENCE, George: Canefields at Childers, oil, 10 x 6, \$110
 LINDSAY, Sir Lionel: Landscape, watercolour, 12 x 8, \$85
 MARTENS, Conrad: A Quiet Haven, water-colour, 10 x 7, \$250
 REES, Lloyd: The Weatherboard Cottage, oil, 13 x 9, \$120
 STREETON, Sir Arthur: Venetian Canal Scene, fan design on silk, 24 x 12, \$200
 WITHERS, Walter: Landscape and Figure, watercolour, 18 x 12, \$140
 YOUNG, W. Blamire: Symphony in Colour, watercolour, 10 x 8, \$70; Shades of Autumn, watercolour, 10 x 8, \$90; The Sandy Track, watercolour, 11 x 9, \$80

TONY BISHOP WITHIN YOU WITHOUT YOU (1967)
 Painted wood 42in x 42in
 Watters Gallery, Sydney
 Photograph by Robert Walker



All copies of the September number of *ART and Australia* have been sold. This is something of a major event in the brief history of the magazine and it gives us a feeling of optimism for the coming year – our sixth of publication.

Although still a financially unprofitable venture and much in need of doubling its present circulation, or some help by way of subsidy, it has been encouraging that each number of the magazine has sold a few more copies than has the previous one. This growing demand would confirm that *ART and Australia* fills a need. Moreover, overseas subscriptions have increased at a proportionately greater rate than have the local ones. Subscriptions to the quarterly are now received from Italy, Denmark, Russia, Bulgaria, Israel, France, Holland, Eire, South Africa, Canada, Jamaica, Thailand, the Phillipines and New Guinea, as well as a number from Great Britain and the United States of America.

We are frequently asked what is the policy of the magazine. In the sense that the question is posed, it has no policy – except to encourage an intelligent interest in painting, sculpture, pottery, architecture and other allied subjects and to try to bring to the notice of a wide public the art of the present, particularly Australian art, without losing awareness of the art of the past and its importance as an influence on the work of today. We are not concerned with any particular period or school, nor do we attempt to promote specific areas of art. Although the accent is, naturally enough, on Australian art, or art within Australia, some portion of each number is devoted to overseas subject matter. After all, the magazine is titled *ART and Australia* not Art in Australia.

We have been criticized for not being sufficiently controversial. From its beginning the magazine has been directed at the informed general reader rather than the specialist and its main emphasis has been on visual communication by the introduction of generous illustration. It will continue to be produced for the same public.

However, there is plenty of room for smaller publications such as the broadsheets of the Contemporary Art Society of Australia which fill an important function. These rely for interest on their written content and this could well be expanded for a readership which must surely be looked upon as specialist.

BEATRICE KELLY CHURCH AND FARM
 BELLOSGUARDO (1967)
 Oil on hardboard 23in x 35in
 El Dorado Gallery, Sydney
 Photograph by James Robinson



Books

Focus on Charles Blackman by Thomas Shapcott (University of Queensland Press, St Lucia, 1967, \$5.95)

Charles Blackman is one of Australia's outstanding painters. Still quite young (he was born in 1928) he is unlikely to have reached the height of his powers, but already his importance is widely recognized. Unlike those contemporaries whose reaction to the modern world is a Kafka-esque nightmare, he is a humanist (in the present sense of the word), a painter of human emotion, to which he gives a dreamlike tenderness utterly without sentimentality. His mysterious half-seen images of women and young girls are achieved by a highly personal use of colour and a remarkable sense of design (most obvious in the splendid black and white of his drawings and lithographs) which enable him to express states of feeling by purely graphic means. In the introduction to the current Canberra exhibition, Bernard Smith says 'He is one of those fortunate painters who has been able to realize a plastic equivalent for the peculiar quality of his temperament and genius. He is, that is to say, an original'.

The understanding of a genuinely original talent is not particularly easy. It is therefore pleasant to discover that the publishers of this first book in the new Artists in Queensland series have succeeded admirably in their plan of commissioning 'a friend of the artist as author — someone who would be sympathetic and sensitive to what the artist is trying to do' and who will keep away from the usual area of critical analysis. Thomas Shapcott is not only a friend, but a poet capable of interpreting Blackman's life and art with a clarity blessedly free from the jargon of the art critic.

The text is based partly on highly articulate statements by the artist, recorded on tape, developed and documented by the author and interspersed with relevant extracts from Australian and English critics which range from the derogatory to the lyrical. Charles Blackman, though far from an illustrative painter, has found inspiration in literature: Shaw Nielson for the early schoolgirl paintings, Lewis Carroll for the Alice series, while the 1966 Brisbane exhibition was called *Reflections*, in sympathy with Carson McCullers's 'Reflections in a Golden Eye'. In his turn he has influenced his poet friends. Ray Mathew's poem, 'For a Blackman Drawing', is to be found on page 65. Thomas Shapcott sees similarity of feeling in other poets, among them Yeats, Carl Sandburg and Judith Wright, so the book is also something of an anthology. This may sound a curious mixture of ingredi-

ents but from it emerges a well-organized and moving interpretation of the artist's life and thought. Unfortunately the mixture has defeated the designer of the book. The use, on shiny art paper, of italic for Blackman, large type for Shapcott and a smaller face for other quotations, wearies the eye. Each page, whether illustrated or not, seems to occur separately. There is no logical continuity of design. However, one does not wish to carp at a brave new venture. The paintings and drawings are generously reproduced, with eight colour plates, nineteen black-and-white ones and many marginal sketches, in a book of reasonable price. A short bibliography, a list of one-man shows and one of collections, in Australia and abroad, in which the artist is represented, are a useful addition to the book. Owners of the only previous monograph on Blackman — Ray Mathew's *Charles Blackman* (Georgian House, 1965) — will be pleased to discover that the two have been intelligently integrated. The first book has very little text but many more black-and-white plates. None of these is repeated but in the new book references are made to some of them. They are even the same size so that they make a valuable pair.

No one interested in Australian art or letters should miss this successful fusion of poet and painter, in spite of its slightly dowdy presentation.

Maisie Drysdale

Melbourne Sketch Book by W. H. Newnham, illustrated by Unk White (Rigby, Adelaide, 1967, \$1.95).

Australian cities, with the exception of Sydney, were founded in the nineteenth century and the impact of all of them remains ineluctably Victorian despite the febrile and frequently ill-considered rebuilding of these affluent years: a non-policy of reconstruction which is tending to reduce cities all over the world to a standard uniformity of unimagination. This book reminds us of the strongly nineteenth-century character of Melbourne and demonstrates the richly inventive quality of the architects of that period — in fact a range of invention which is surprising.

Mr White's drawings in *Melbourne Sketch-book* are an attractive record of the city. Their delicate lines and sensitive use of romantic emphasis evoke not only the character and essential quality of the buildings illustrated but convey also the atmosphere of Melbourne seen as a whole. The subjects have been well chosen, both in terms of general impression and also on architectural grounds, since of the twenty-three metropolitan buildings

classified 'A' by the National Trust of Australia (Victoria) twelve are illustrated. Choices are always difficult and in regard to a work of this nature there must inevitably be differences of opinion as to inclusion or banishment. This reviewer does regret that the dome of the Law Courts, the finest dome in Melbourne and until dwarfed by recent tall buildings such a dominant feature of the cityscape, has not been included in the corpus of book; the expendable record on the dust-jacket seems insufficient. Also, no interiors are shown, an omission in a city possessing so many splendid examples, of which one of the best is the library of the Law Courts. In addition, an opulently vulgar land-boom interior would have been appropriate in the historical context — either the dress-circle foyer of the Princess Theatre (exterior illustrated) or the joyously incredible staircase of the Hotel Federal. Melbourne University, also, has not been well represented; for though it may be to some extent a museum of bad architecture, one cannot help wondering why it should be symbolized by the forbidding pile of Ormond College.

The artist has most wisely excluded from his drawings any suggestions of those parked motor cars which clutter and obstruct the view in every street of every city. It is a measure of the Australian vulgarity that any important building anywhere can only be seen, due to the political pressures of shopkeepers combined with copious profits of parking meters, against a foreground of coloured, shiny and usually ill-designed metal.

Mr Newnham's commentary is most informative and allies a good historical background with some quite unusual items of information. Possibly a text so closely concerned with buildings should give more information as to whatever changes of design may have occurred during construction. For instance, we are not told that Peter Kerr completely abandoned the original design for the front of Parliament House in order to create the great colonnade which now exists. In passing it should be mentioned that this colonnade actually consists of ten Doric columns and not nine (page 10) — an uneven number would be unusual. Similarly, it is not mentioned that the towers and spires of St Paul's Cathedral depart radically from William Butterfield's plans, which did not contemplate spires on the (liturgically) western towers. The tower of St James's Cathedral, also, was considerably altered when the church was rebuilt in West Melbourne.

Two minor textual errors must be mentioned,

ungracious as this may be: the facade of the Melbourne Club is stucco and not stone (page 8) and the Women's College of Melbourne University was founded in the 1930s and not in 1881 (page 54).

Colin Caldwell

Adelaide Sketch Book by Max Lamshed, illustrated by Jeanette McLeod (Rigby, Adelaide, 1967, \$1.95).

This is a small volume of about thirty pen-and-ink sketches of some of Adelaide's oldest and most important buildings—with historical notes about each. It is printed on excellent paper with good clear type and most delightful endpapers scattered with thumbnail sketches of the buildings illustrated between the covers. The drawings are all by Jeanette McLeod, who shows a pleasing use of light and shade and a good knowledge of line—giving us well-selected illustrations from freshly different spheres—ecclesiastic, scholastic, judicial, domestic, et cetera. To have drawn them so successfully the artist must obviously 'feel' for her subjects—these survivals of a more leisurely age and way of life. Especially pleasing are Old School House, Collegiate School of St Peter, Prince Alfred College, The University and the partly shown buildings—Austral House, Customs House Doorway and Cummins Porch.

Max Lamshed, the author, who is a journalist with a number of books on local South Australian history already to his credit, shows an enquiring mind. He has taken much trouble in his research to find the correct historical details to match up with the sketches. Mr Lamshed's snippets of historical facts dealing with each building are enough to whet our appetite for further delving into our past but a few more of the bits and pieces—the sort of things that make history come alive—would not be amiss. What a fine idea it is for artist and author to co-operate in producing an interesting record of these old buildings before the tides of modern progress can overwhelm them and sweep them away. By their collaboration they are helping not only to commemorate the early history of our State and its growth through the efforts of the pioneers and the architects of the times, but also, we trust, to stimulate interest that will lead to the preservation of the best that survives.

Now for a few mild criticisms—not of the work of artist or author but of the presentation. Anyone who knows the subjects must feel that some of the drawings suffer from having to be compressed into the vertical oblong of the page when many of these buildings

require the horizontal oblong to do them full justice. A drawing most excellently worked to its allotted page space is the Stock Exchange. Certain sketches have been reduced in size to such an extent that the page is out of balance. Here I would like to have seen included thumbnail sketches of some details along with the building. This could have been done most happily with Government House, Old Government House, Belair and the Legislative Council Building.

I like the use of the small sketch of the whole together with the detailed sketch of the entrance as is the case with the Customs House and South Australian Hotel.

These are but minor points and the outstanding impression is one of a charming little book that will induce nostalgic memories and encourage an awareness of our short but interesting history. Books such as this should arouse within us the realization of the need to preserve our architectural heritage.

Dudley Campbell-Smith

Desk Diary 1968—The Early Australian Scene—Houses tell the Story, 34 illustrations, 4 in colour (The National Trust of Australia (N.S.W.) \$2.25. Available National Trust Office, 115 Pitt Street, Sydney)

National Gallery of Victoria Desk Diary 1968, 104 illustrations. (National Gallery Society of Victoria and National Bank of Australasia Ltd \$3.20. Available National Gallery of Victoria, Swanston Street, Melbourne)

Each year, as Christmas approaches, we look forward to the well-designed diaries produced and marketed by the New South Wales Division of the National Trust of Australia and by the National Gallery Society of Victoria respectively. These two organizations provide us with small, typically Australian gifts about which we need feel no shame; amongst the banalities and bad taste of so many suggested Christmas exchanges, they shine as examples of useful, informative and stylish greetings. This year's National Trust diary is written and compiled by Rachel Roxburgh and Joanna Richards and recalls the early Australian scene with illustrations of historic dwellings in New South Wales. Miss Roxburgh's succinct introduction is packed with useful information and will be valuable to anyone interested in Australian history. The illustrations have been well chosen to show many aspects of colonial dwellings—their gardens or landscaping, exteriors and interiors and some architectural detail. The lithographic printing has not been kind to some of the plates but this is a minor criticism of a diary which would be appreciated by any recipient.

The same complaint about the lithographic plates can be levelled against the Victorian Gallery Society's diary, particularly in the case of plates chosen to show details of paintings. This second diary is larger and more elaborate than that of the Trust. It was produced by the Society in conjunction with the National Bank of Australasia and designed by Brian Sadgrove. It has a striking black, orange and red cover. The only theme of this year's selection of plates seems to be that each illustrates a work that has been given to the National Gallery of Victoria.

A double spread is allocated to each week of the year with a small illustration of a whole work and a full-page illustration of a detail from it. In many cases it would have been better to reverse the sizes. Regardless of these qualifications, other gallery societies in the country would do well to follow the lead of the National Gallery Society of Victoria. This diary is splendid public relations for the Victorian gallery and a very pleasant notebook for whomsoever receives it.

Mervyn Horton



MARCEL DUCHAMP FOUNTAIN (1917)
Ready-made: urinal turned on its back 14in x 19in x 24in

below

top

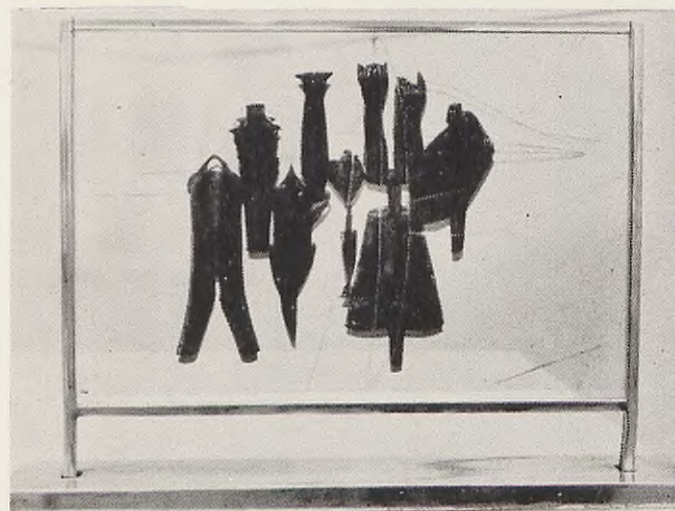
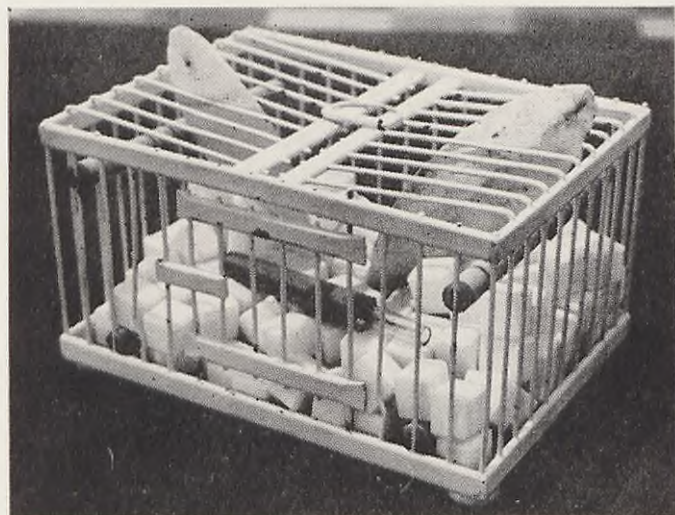
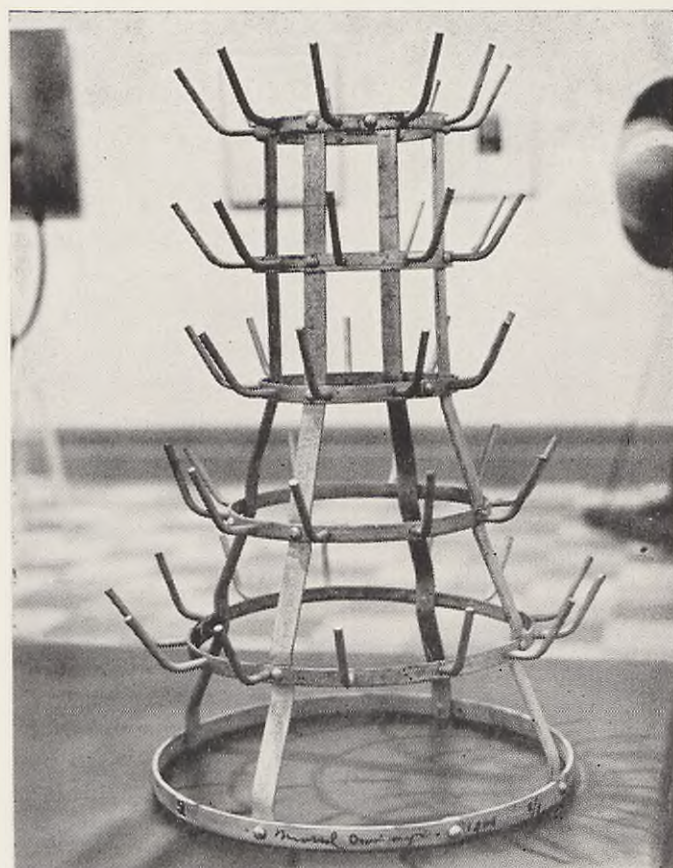
MARCEL DUCHAMP BOTTLE RACK or BOTTLE DRYER or 'HEDGEHOG' (1914)
Ready-made: galvanized, 25in x 17in

middle

MARCEL DUCHAMP WHY NOT SNEEZE ROSE SELAVY? (1921)
Assisted ready-made: marble blocks (in shape of lumps of sugar), thermometer, wood and cuttle bone in a small bird-cage 5in x 9in x 6in

bottom

MARCEL DUCHAMP NINE MALIC MOULDS
Reproduction on celluloid (with hand retouching) of painting on glass dated 1914-15



Marcel Duchamp: An Introduction

Monique Fong

He was born in France where, in actual time, he also spent half of his life, but he did not have a major show there until he was eighty. A year later, Australia, of which he knows so little, is having one.

There is a French saying, 'dumb as a painter'. Did Corot think? Duchamp's skill is beautiful. He countered it almost from the beginning. He is not curious of how Warhol paints his soup cans, but of what goes on in the mind of one who paints soup cans. He only enjoys those he calls *painters of the grey matter*. There is little *retinal* satisfaction to be derived from looking at his works (with the exception of the very early ones), but there is endless excitement of all other faculties.

Almost in desperation, Rauschenberg cried, 'Do you want to destroy art for the whole world?' He said, 'No, only for myself' and sat down. It was in a museum and all were talking about art. This is what we have come to expect of him.

Someone said it was 'neo-Dada'. So Jasper Johns bought Motherwell's *Dada Painters and Poets* out of curiosity. Then, they recognized him (they must have known all along) and went to Philadelphia to see his works. He recognized them. He had been fifty years ahead of this time, if he said so himself.

At a time when awe was part of the enjoyment of art, he took the Mona Lisa and put a moustache on her and a 'dirty' joke. We now play between the real Mona Lisa which we still have and the one with moustache which he gave us. Richer. (John Cage).

Life was Life and Art was Art. Safe. Somehow he waited out. Now a young dancer to whom I had said that people thought her work was no longer art answered, 'Well, isn't that what we mean?' Art is as hazardous as life. The bottle dryer, the bicycle wheel, the cage, et cetera are not works of art. Just things.

His work is about what the mind sees, the act of looking, of measuring, the colours among which one chooses. He questions.

It is impossible to 'have a look' at any of his things. It is possible to dismiss them on a number of counts. Failing such an easy way out, one is suddenly forced to look, think, wonder, until something in one's mind changes owing to the confrontation.

An art journalist asked him, 'What is your opinion of de Gaulle? Do you think that Kennedy had an influence on the American school of painters?', and the like. He then made a book, trying to cut the enigma to size. It was amusing only for those close enough to him to see through the put-on, the sham. *Meta-irony*. Robert Lebel asked him why he

had lent himself to such a masquerade. His answer only opened other questions. He is like an echoic chamber. In his presence one hears one's own nerves and blood. He gives himself, always has, so that we come into our own.

The glass paintings cannot travel. The original *Bride* is solidly anchored in Philadelphia. What will they do with it when the twenty-five-year lease runs out? There was a copy made in Stockholm (later shown in Paris), another in London. Without the cracks they looked unfamiliar, showed even more clearly that the presence of the onlooker and of what he sees through the glass are necessary to its existence.

He has made repetition suspicious. To go on painting in a direction that holds no more surprise is now a sure sign of complacency. Playing chess as he does, he is forever facing a new problem to which there is no one solution.

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Sur Marcel Duchamp, by Robert Lebel, English translation by George Heard Hamilton, Grove Press, New York (1958)

The Bride Stripped Bare by her Bachelors, Even, a typographic version of the *Green Box*, by Richard Hamilton, Lund Humphries, London (1960)

The Bride and the Bachelors, by Calvin Tomkins, Weidenfeld and Nicholson, London (1965) ('Profiles' of Duchamp, Cage, Tinguely and Rauschenberg)

The Alcorso-Sekers Travelling Scholarship Award for Sculpture

C. Elwyn Dennis

Exhibition at the Art Gallery of New South Wales 8th November to 3rd December, 1967. When faced with a piece of paper and an exhibition, one is also always faced with a decision. One can review the exhibition—that is, select a few pieces, expand upon those pieces, judge them, and have done with it—or one can criticize the exhibition. This essay will attempt the latter. The exhibition will be treated as a whole phenomenon; individual artists or works will not be mentioned.

The objectives of this criticism are to establish the directions of the show, to observe the purposes behind the work represented, and to consider the success of the images. The exhibition demonstrates some trends in contemporary Australian sculpture and is a good indication (but by no means the only indication) of the current activities and attitudes of working sculptors.

A large number of the sculptures are Hard-edge. The aesthetic is clean, cool, and mechanical. The purposes of Hard-edge art are to eliminate expressionism, to insist that a work can exist without reference outside itself, and to achieve eventual serenity. Hot colours and involved shape, when they occur, do not contradict the idea of serenity because they allude to nothing beyond their own properties.

The implications of these principles are several. First, artists must have reasons for producing serenity. In a technical civilization, street noise alone makes one hungry for calm. In an urban society, there is reason to believe that art, as well as citizens, should be anonymous. *Et cetera*.

If an artist is bent on producing such statement, he must insist on technical perfection. No sign of his own hand must be evident. Surfaces must be true, colours absolutely flat and without texture. Although a few of the pieces in the exhibition achieve this level of discipline, most do not. One is left to speculate whether or not fashion accounts for more pieces than the need to produce them. Or perhaps artists cannot afford materials or facilities to pursue their work to its conclusion. One may wonder if some artists understand what they are doing. However, a few of the Hard-edge works succeed most happily.

Another group of works, less in number, utilize anthropomorphic and environmental images. By anthropomorphic, reference is made to the use of form derived from the human anatomy or portions thereof. Environmental refers to the use of actual objects from our surroundings

or to objects manufactured to be recognized as items from our surrounds. Anthropomorphic and environmental forms are often mixed; sometimes are not. Examples of all three possibilities are in this exhibition. An artist can employ these techniques to make a statement about human attitude, human position, or human predicament. He can create a statement about human relationship to environment or a statement about the environment itself.

Close and accurate observation of the human state, of the accumulation of things around humans, and of the interaction between humans and their accumulation is essential. In a sense, this aesthetic is based upon the friction between humans, as natural beings, and a manufactured environment. It is basically literary and humanistic (even when stated in negative terms). It is concerned with accuracy above judgment, but is occasionally didactic in the form of a warning or celebration.

When an artist is working in this manner, he must ensure that objects retain their identity with their source, while forcing them to cooperate as part of his statement. He must take care in technical production to force the viewer to consider his image as consisting of reference pieces rather than considering only the bits themselves. The artist must also have technical knowledge of a large range of materials. Some of the work on display fails because of sloppiness or inadequate knowledge of materials.

With the anthropomorphic and environmental aesthetic, it is possible to produce work 'adapted to Australian conditions'. The sculptors seem to have taken little advantage of the unique qualities of Australian urban life, which, in a way, avoids the centre of their concern. (This does not mean to imply that a special and wholly different Australian image is floating about somewhere. It means only that some immediacy and some subtlety has been missed.)

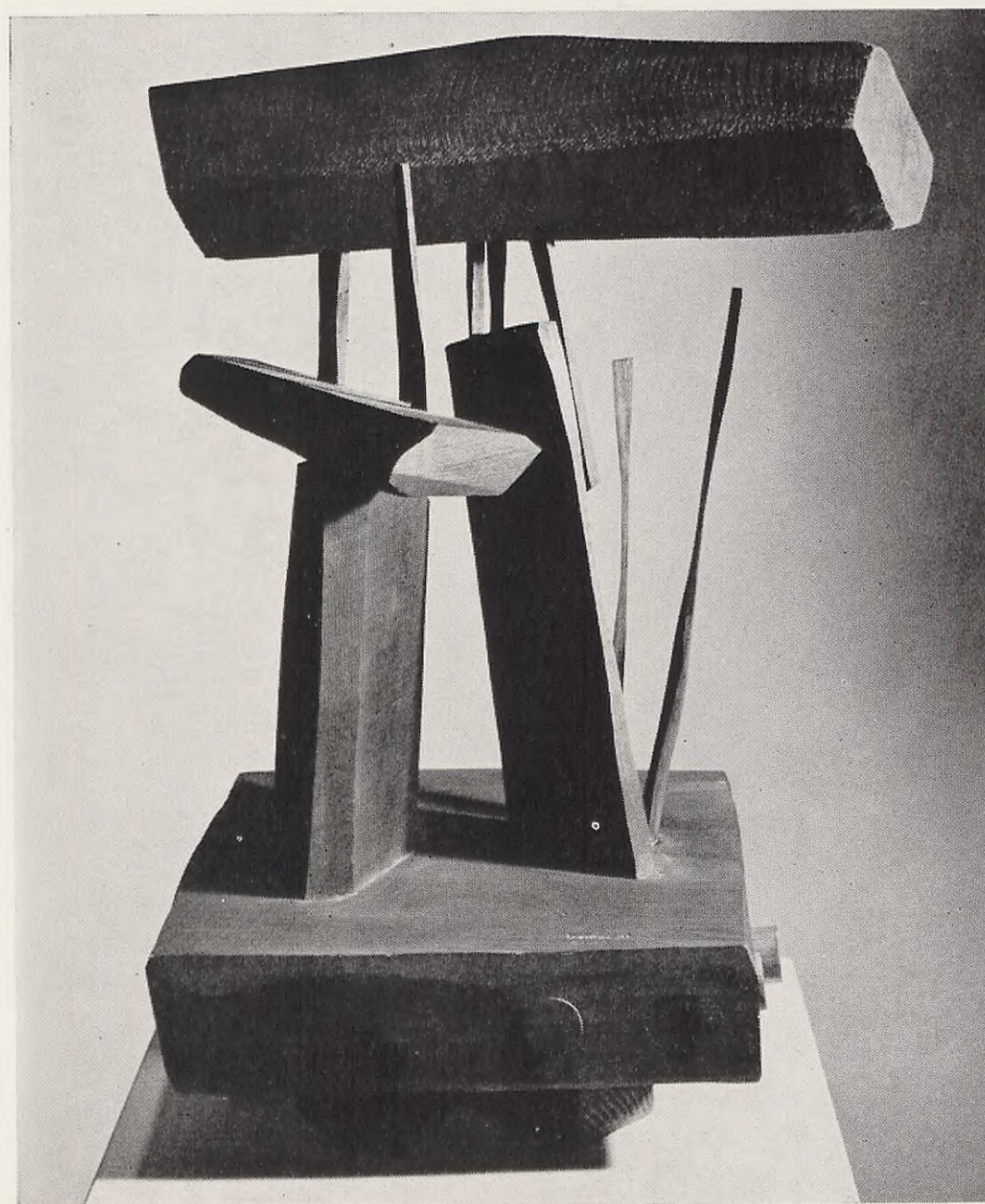
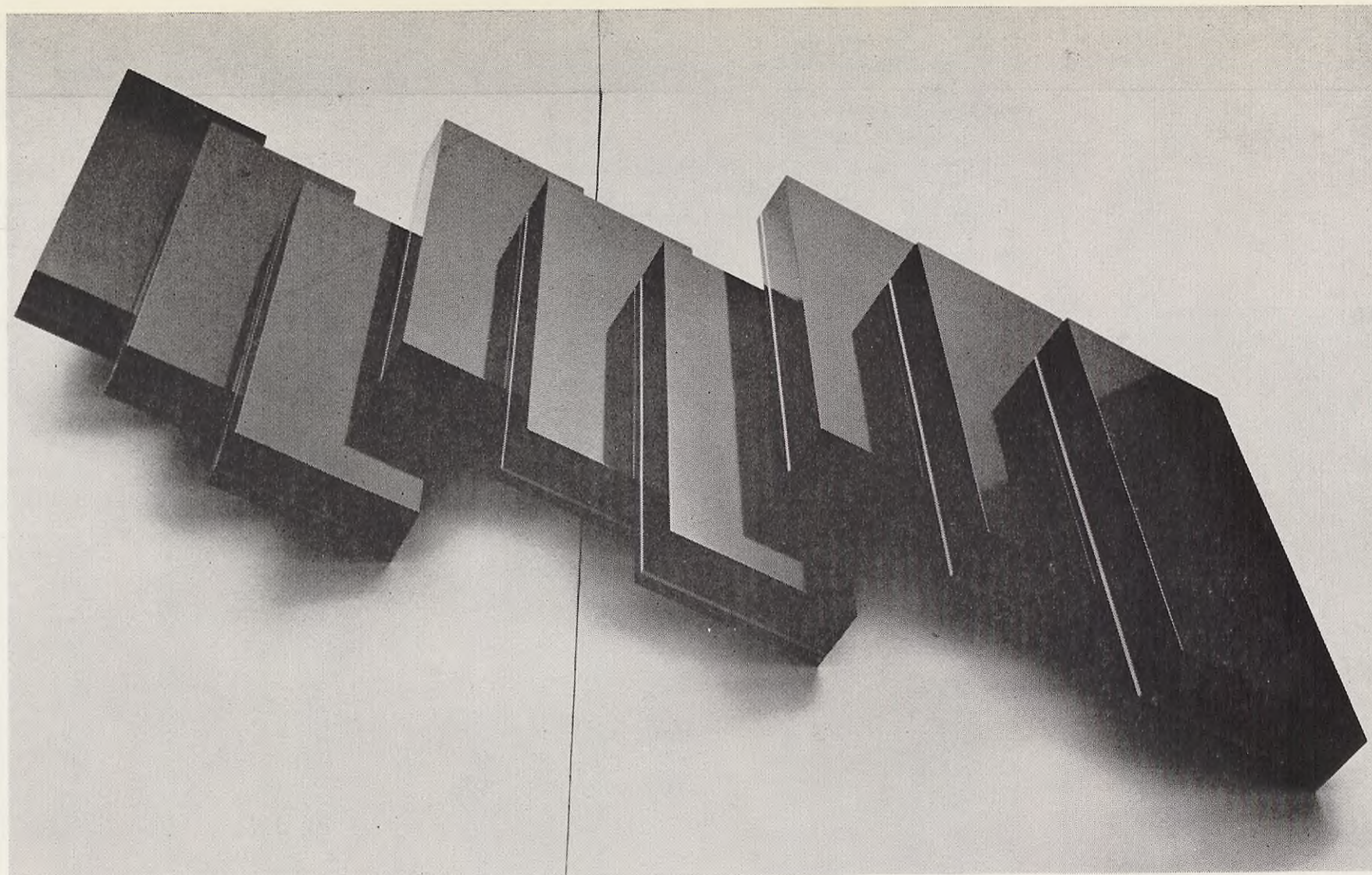
The third 'group' of work is an artificial division. It is convenient because only a small number of objects are outside the two areas mentioned above. Among this last collection of techniques and persuasions are some junk sculptures. Insistence upon the validity of any material and firm conviction in the power of formal elements (use of space, composition, *et cetera*) generates sculptors who work in 'junk'. To succeed, one must maintain full control of the objects used, forcing them to

work one's own ends; one must also exercise firm control over the formal elements of sculpture as an art form. The potential danger (no longer potential in the works on exhibition) of this technique is that the junk remains junk and is more interesting as junk than as sculpture. A few works seem to be derived from European orientation between the wars, but lacking the deep regard for design and finish that makes this type of sculpture interesting.

Finally, there are a few pieces that can be described only as eccentric. Some are too unresolved to discover; some quite successful, but so individual that space allows no speculation about them.

In irrelevant conclusion, it might prove of some value to explore the policy of the exhibition. It is both ironic and inappropriate to offer, as a prize to a sculptor, a travelling scholarship. The nature of sculpture makes heavy demands for space and equipment. It is unlikely that ever a sculptor existed who had sufficient room or facilities. Hence the irony. By awarding the prize to the sculpture they consider best, the judges disable the sculptor. He simply cannot work while travelling. Added to the fact that sculptors consistently suffer a shortage of funds, the generosity of the Alcorso-Sekers people seems oddly misdirected. It would be of more benefit to offer a cash prize.

C. Elwyn Dennis



top: NIGEL LENDON SLAB CONSTRUCTION 9:
AFTER THE LIFTING BODY (1967)
Enamelled wood, 3 units 100in long × 43in wide ×
9in high

above: IAN VAN WIERINGEN THE EVERYMAN'S
PLUMBER TO THE SAP OF LAUGH (1967)
Plexiglass, plaster, sea-shell, 8 screen-prints on
pulpboard, plastic, wire, lead conduit et cetera

left: ELWYN DENNIS SOLID SONG TO SRIABIN
(1967)
Wood, printers' ink 14in long × 10in wide × 19in high
Photographs by Kerry Dundas

Exhibition Commentary

left top

LES KOSSATZ RAINBOW THROUGH A HIGH WINDOW 1967
64in x 35in
Strines Gallery, Melbourne
Photograph by John Edson

left bottom

JAMES CLIFFORD VISIONS OF ST ANNIE (1967)
Acrylic on canvas 50in x 45in
Watters Gallery, Sydney Photograph by Robert Walker

below

BRIAN SEIDEL PARTIAL VIEW 1 1967
Acrylic 24in x 21in
Macquarie Gallery, Canberra

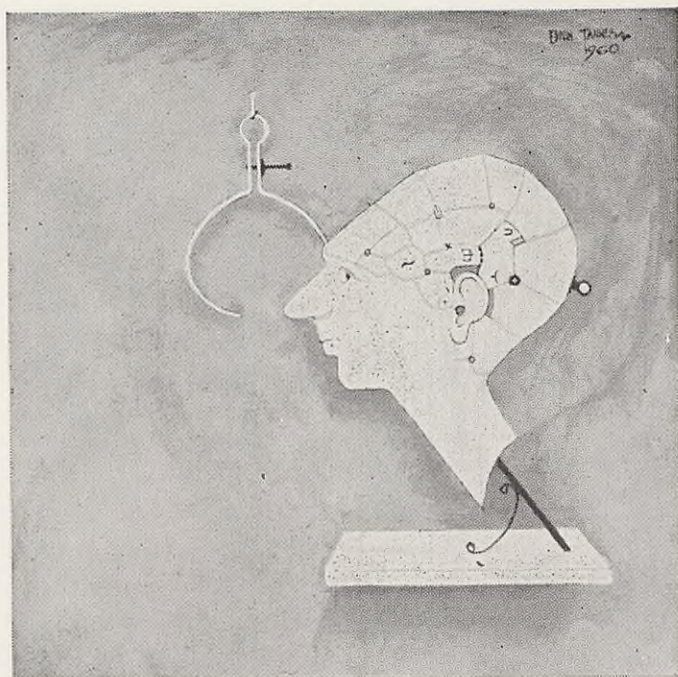


top

EDWIN TANNER CRITIC AT HIS PEAK 1960
Oil on canvas on board 32in x 34in
Barry Stern Galleries, Sydney
Photograph by James Robinson

bottom

MAX SELL SPLIT 1967
Mixed media on hardboard 48in x 36in
El Dorado Gallery, Sydney
Photograph by James Robinson

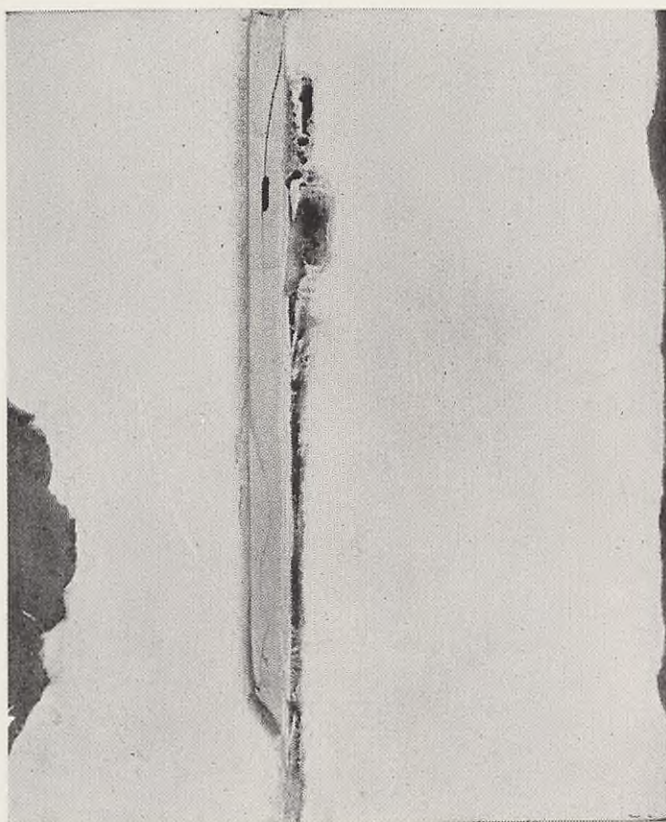


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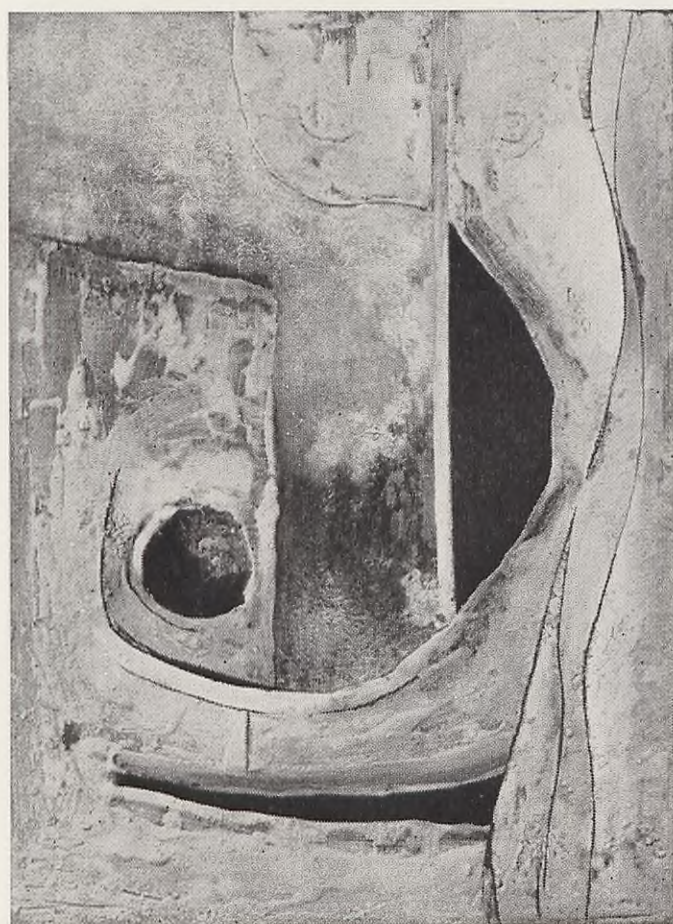
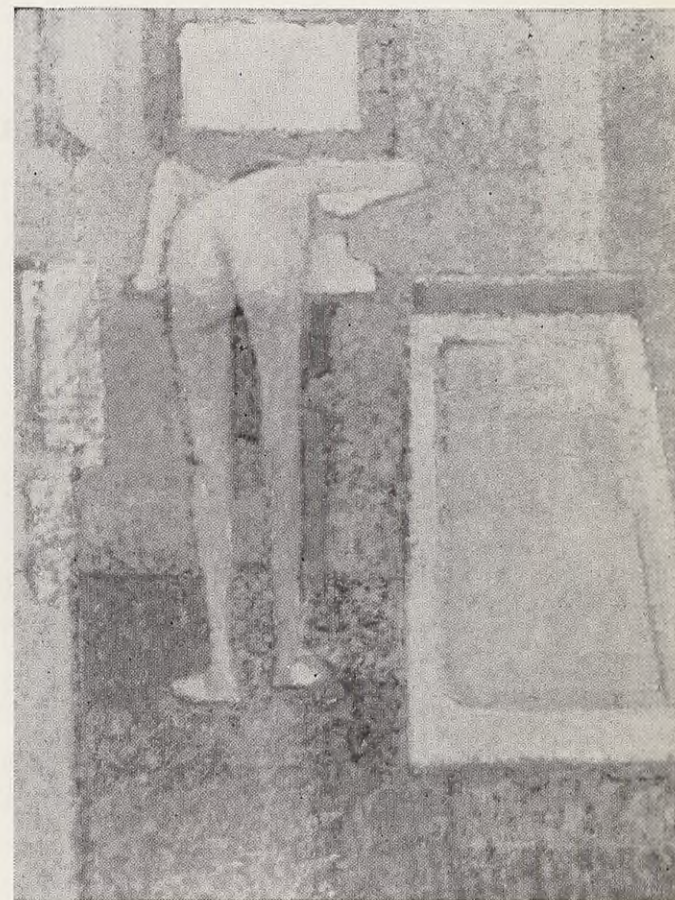
WILLIAM PEASCOD SHROUD 1967
Mixed media on hardboard 78in x 64in
Barry Stern Galleries, Sydney

bottom

GORDON RINTOUL COASTAL LANDSCAPE 1967
Mixed media on hardboard 48in x 36in
Barry Stern Galleries, Sydney
Photographs by James Robinson



RHONDA HAMLYN MORNING 1966
Oil on hardboard 23in x 18in
Watters Gallery, Sydney
Photograph by Robert Walker



top

RALPH BALSON NON-OBJECTIVE PAINTING
(1957)

Oil 45in x 54in

Gallery A, Sydney

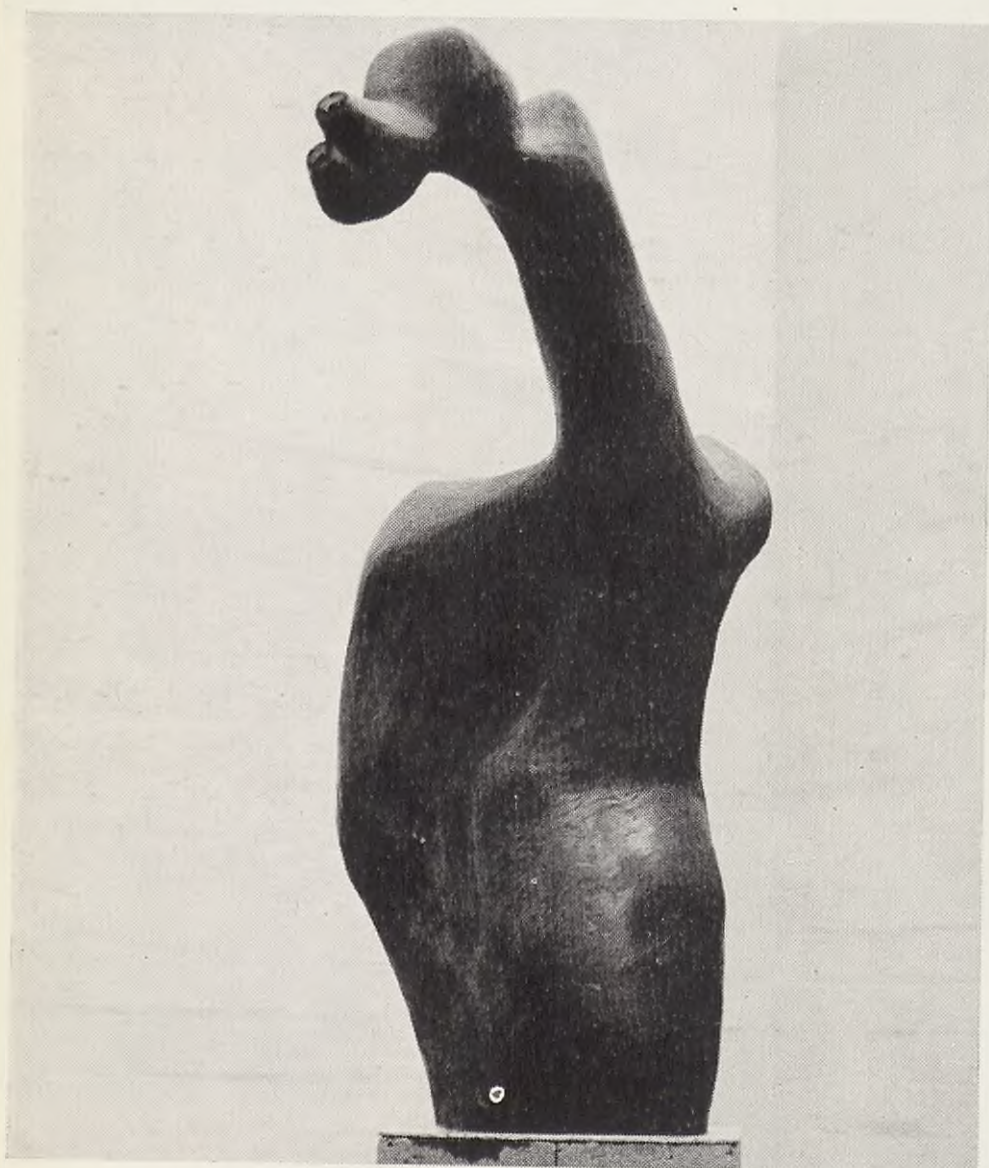
Photograph by Hillinden Pictures

bottom

RON UPTON BOYER (1967)

Polyester resin 62in high

Strines Gallery, Melbourne



below

ALUN LEACH-JONES

Photograph by Robert Walker



top

CEDRIC FLOWER CENTRAL TILBA 1967
Oil on board 23in x 30in
Macquarie Galleries, Sydney
Photograph by James Robinson

bottom

JOHN PERCEVAL COASTAL CRAB 1966
Oil on canvas 21in x 27in
Clune Galleries, Sydney



top

JUDITH PINS HOMAGE TO THE SUN 1966
Oil on hardboard 36in x 48in
El Dorado Gallery, Sydney
Photograph by James Robinson

bottom

SUZANNE ARCHER PRIVATE GROUNDS (1966)
P.V.A. and collage on paper on board 53in x 62in
Clune Galleries, Sydney



Elliot Aldridge



Elliot Aldridge is a pastoralist in his early forties: he is a tall man with piercing blue eyes, and when he talks about his collection his manner becomes somewhat remote, but diffident. His eyes seem to focus on some indefinable presence as if confronted by a mystery half revealed.

When we look at a collection of paintings solely formed by the ideas, tastes and prejudices of one person, it is difficult not to seek for some unifying, revealing aspect between the pictures. Is collecting paintings, in its way, a creative process in which we can discern certain attributes, not only of the artists who painted them but also of the man who collected them? Perhaps it is: and it is tempting to leave the paintings to speak for themselves and concentrate on the mind which accumulated them.

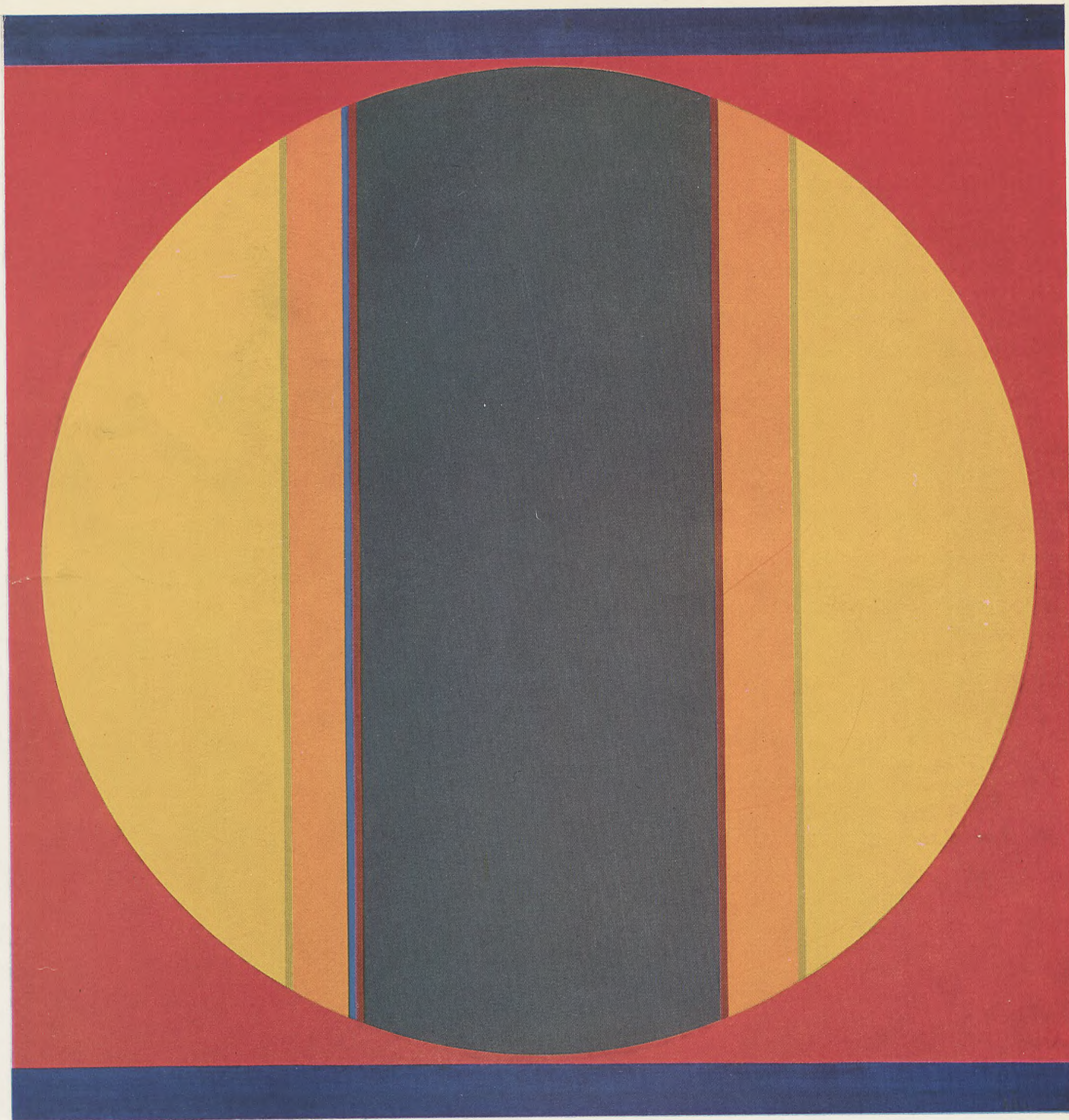
If, as Susan Sontag has written, interpretation is the revenge of intellect upon art, in this case it could be said to be the revenge of intellect upon the collector of art. Perhaps, then, the temptation to seek for motives, to probe the psyche of the collector, should be resisted.

Elliot Aldridge has said that he began collecting paintings when, as a younger man alone on a property north of Broken Hill, he felt the need for some pictorial solace in his isolation. He visited Adelaide only rarely – three or four times a year – and on one visit he purchased two small Streetons and a small Tom Roberts. When he got them home he felt that the pictures needed 'some decent furniture to go with them, and so it all began'.

It was not until Kym Bonython opened his gallery in Adelaide that Aldridge was able to see, consistently, exhibitions by contemporary Australian painters, although there had been spasmodic exhibitions at John Martin's Gallery, from one of which he had purchased Arthur Boyd's *Child in a Dust Storm*, and even at the Society of Arts Gallery from which the *Government Stump* by Clifton Pugh was bought. All the same, it could be said that it was the arrival of Bonython, with his appreciation and enthusiasm, that encouraged Elliot Aldridge to collect contemporary pictures.

In fact he acknowledges this debt, and still follows Bonython's original stricture which was that, if you cannot buy what you want, then do not buy anything. At the same time, although their tastes may coincide occasionally, the influence of Bonython on the choice of artists is not discernible. The fact that Aldridge, a South Australian, owns neither a Lawrence Daws nor a Jacqueline Hick would be regarded in some quarters of Adelaide as bordering upon the seditious. Neither does he own a Drysdale or a Dobell, but perhaps for different reasons.

Since Aldridge has married he has purchased a handsome house at Mount Lofty a few miles outside Adelaide and it is there he keeps his collection of paintings, most of them bought during the last five or six years. The house is old by South Australian standards. Built in the 1840s of local Mount Lofty freestone, it has high large rooms and from the outside presents a faintly English air as it lacks the usual verandah.



SYDNEY BALL CANTO XXXXI (1966)
Acrylic on canvas 70in x 70in
Owned by Elliot Aldridge
Photograph by Dalman and Smith

The house is large; the pictures are large; even some of the drawings are large. Charles Blackman's immense impressive drawing, *A Dream of Brisbane*, is one of the first things one sees on entering the house. There is a certain artistic homogeneity about the arrangement of the paintings in various rooms. The bedrooms contain the least powerful works, though there is a splendid Arthur Boyd of 1946-7, *Baptism* (The Baptism of the Ethiopian chamberlain), and a sombre Richard Crichton, *Fossil Landscape*, in the boys' room. Boyd would appear to be the favourite artist, represented with six paintings ranging over the last twenty years.

In the breakfast-room there is a fine heraldic John Coburn, a dark romantic Frank Hodgkinson, a Jon Molvig, an Arch Cuthbertson, and an Emmanuel Raft – black with bright ellipses.

The sea in many moods pervades the morning-room. There is a scintillating John Perceval of Williamstown, all birds, water and small boats with high-flying clouds. Horace Trenerry, a fine local artist of the thirties and forties, is shown with a charming landscape of Port Willunga. Richard Crichton is in a lighter mood with *The Rock Climbers* and there is Michael Shannon's *The Promised Land*.

In the dining-room everything is large, the doors, the fireplace, the elegant Regency furniture and the Persian rug. And the paintings. Only a landscape by Robert Hughes seems oddly constrained. A landscape by Clifton Pugh echoes something of Fred McCubbin; there is the alienated world of Robert Dickerson with *Boy and a Tree*, and Kevin Connor's despairing *Dawn Landscape*. This melancholy air is also present in Arthur Boyd's *A Midsummer Night's Dream*. *Ethiopia*, Sidney Nolan's poetic image of the awe and romance of Africa, undoubtedly dominates the room.

If there is, in fact, a consistent unifying theme running through Elliot Aldridge's collection, it would be this presence of melancholy and unease; of some savagery yet to be unleashed. The Brett Whiteley *Sacred White Baboon* also possesses something of this quality in spite of some disarming whimsicalities.

After these paintings, Guy Boyd's *Leda and the Swan* seems gentle, particularly as it follows the dark destructive Yeats-like images of Nolan on the same theme. Guy Boyd's affinities may be closer to Norman Lindsay even, though with none of the archness of manner of *Polite Conversation* – purchased perhaps as an affectionate gesture to the days when, as a young schoolboy, Elliot Aldridge admired Lindsay more than any other painter in the National Gallery in Adelaide.

Again it must be assumed that the man of 'affectionate gestures' can hang paintings by Whiteley and Sydney Ball in his study, and at the same time countenance two portraits by Ivor Hele in his drawing-room. One is of his wife and the other of his small son and neither does its subject justice.

All collectors seem to behave like addicts and are constantly professing to be 'giving it up' for one reason or another. Elliot Aldridge

bottom

NORMAN LINDSAY *POLITE CONVERSATION* (1942)
Oil on hardboard 24in x 19in

below

GUY BOYD *LEDA AND THE SWAN* (1964)

Oxidized silver 28in wide x 27in long

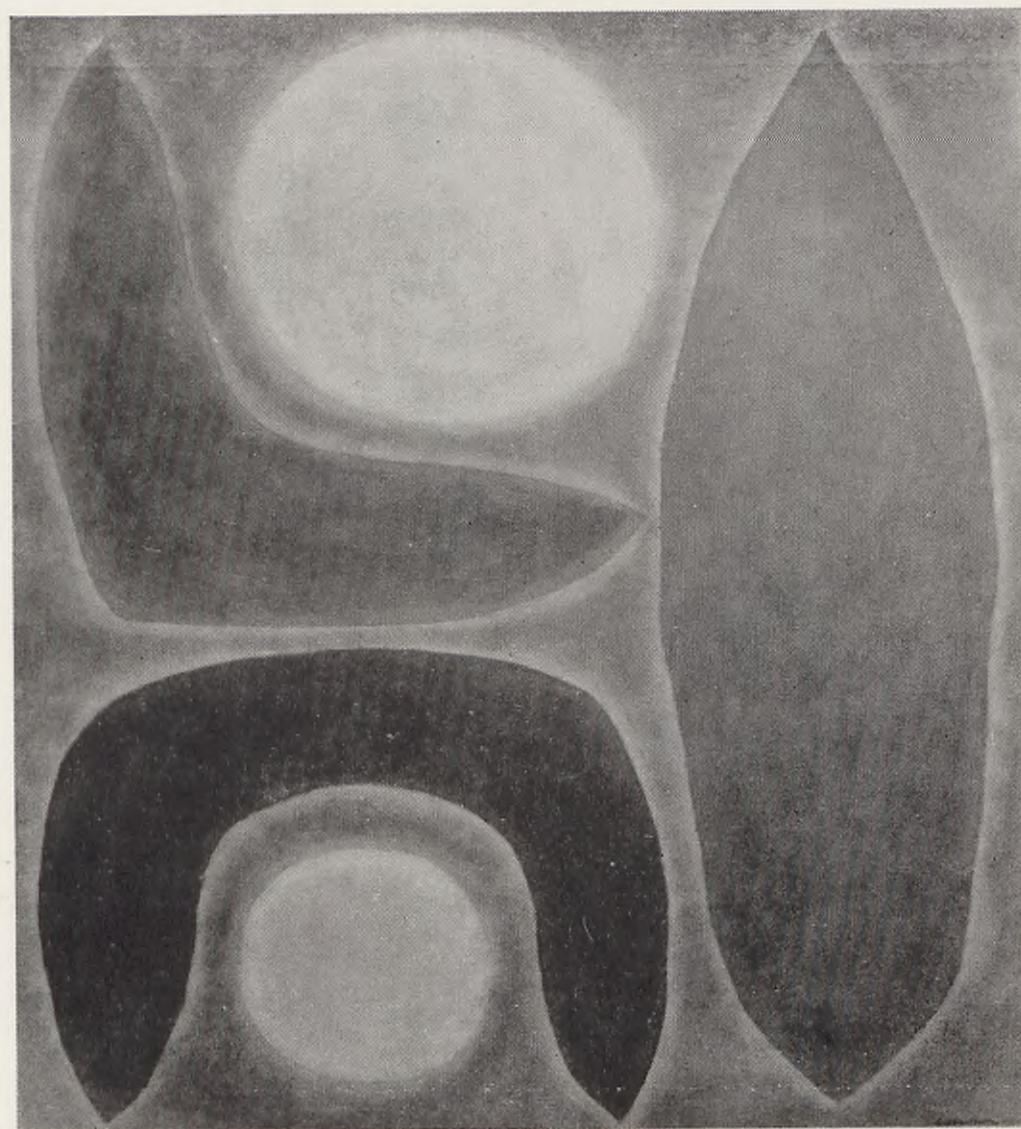
Both owned by Elliot Aldridge

Photographs by Dalman and Smith



feels this too, and that, having reached a certain stage in buying pictures, he may not purchase any more. As he is a genuine addict, he may find this harder than he thinks. He peruses his collection deeply and constantly. He cares more for paintings than for painters and, whether he buys new works or not, he will continue to regard them with the same careful, but passionate, scrutiny.

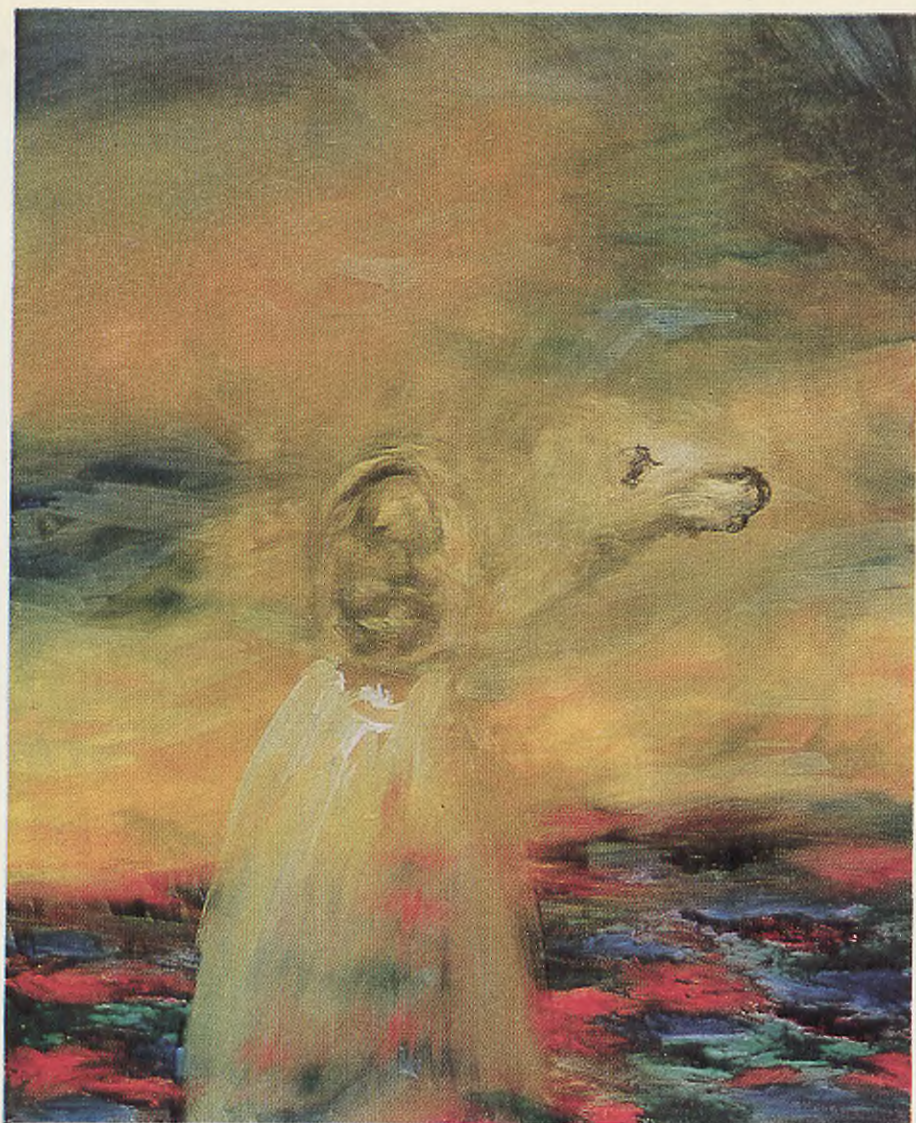
RICHARD CRICHTON ROCK CLIMBERS 1965
Mixed media on hardboard 48in x 48in
Owned by Elliot Aldridge
Photographs by Dalman and Smith



above
JOHN COBURN LEGEND III 1965
Oil on hardboard 60in x 54in

right
JAMES CANT WESTERN DESERT 1964
Oil on hardboard 48in x 38in
Both owned by Elliot Aldridge Photographs by Dalman and Smith





opposite

ARTHUR STREETON Untitled 1886
Oil on canvas 12in x 8in

left

SIDNEY NOLAN ETHIOPIA 1963
Oil on hardboard 60in x 40in

below

ARTHUR BOYD A MIDSUMMER NIGHT'S DREAM (1961)
Oil and tempera on hardboard 36in x 48in

All owned by Elliot Aldridge

Photographs by Dalman and Smith





St. Peter's



left

THOMAS GLEGHORN
SUMMER LANDSCAPE 1965
Mixed media on hardboard
48in x 48in

below left

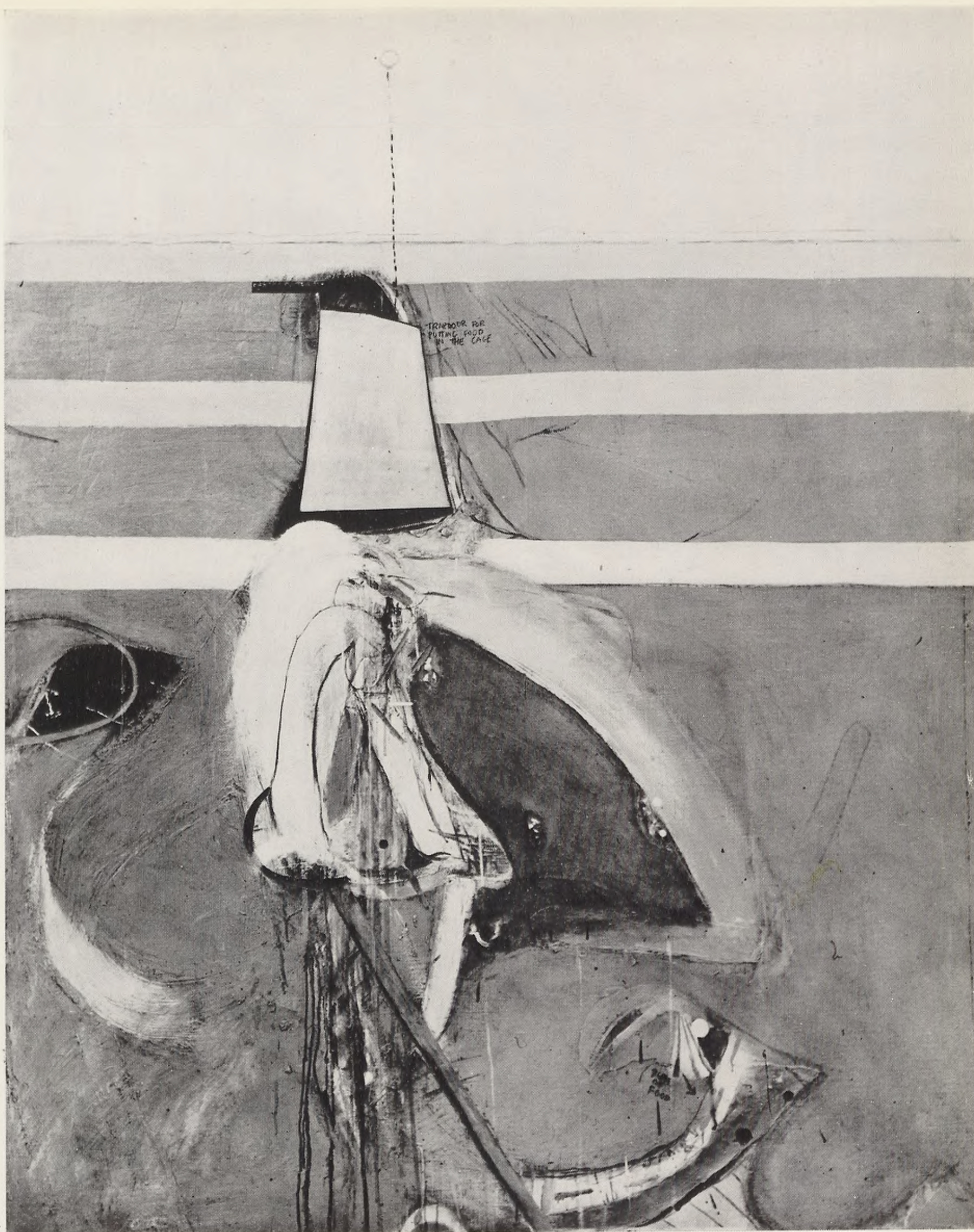
KEVIN CONNOR
DAWN LANDSCAPE 1963
Oil on hardboard 36in x 48in

below

ROBERT DICKERSON
BOY AND A TREE (1960)
Enamel on hardboard
52in x 72in

All owned by Elliot Aldridge
Photographs by
Dalman and Smith





BRETT WHITELEY WHITE SACRED BABOON (1964-5)
Mixed media on plywood 74in x 60in
Owned by Elliot Aldridge
Photograph by Dalman and Smith



JAMES GLEESON CRATER WITH REVENANT 1966
Oil on canvas 30in x 22in
Owned by Frank O'Keefe

right

JAMES GLEESON AFTER THE FALL (1966)
Oil on canvas 60in x 48in
National Collection, Canberra
Photographs by Kerry Dundas



Profile: James Gleeson

Sandra McGrath

'How carefully and tirelessly must we experiment, seeking always to go deeper into the mind and further into the universe.'

James Gleeson was born in Sydney in 1915. When he was sixteen it was 1931. When he was twenty-six, it was 1941. In this decade of depression, uncertainty, war, chaos and disorder, James Gleeson became a man, a painter, a poet, a writer. The events of this decade burned their troubled image on the mind of Gleeson forever. They determined his attitude as a man and his style as an artist. The depression questioned man's whole existence in questioning its economic structure. The depression made survival itself seem a harsh task. Within this same period of time there was the rise of the Third Reich, and the explosion into the Second World War. Again man's fate, his ability to survive, were brought into sharp focus. Around the globe there were the Stalins and Hitlers. The whole fabric of society was being torn into small bullet-size bits. Old boundaries and orders were collapsing and no new ones had been created. In this atmosphere Gleeson began his career as an artist.

Gleeson felt the impact of these events emotionally and philosophically. A sensitive young artist, he sought solutions and reasons. He found a civilization that was 'sick' and reason itself wanting. Reason, he decides, 'in the light of present-day circumstances, . . . has had but little success'. It was in this attitude of anti-reason that Surrealism as a doctrine seemed to be a solution. The ultimate aims of the Surrealist were to substitute for the external world a real world of which the subconscious was the backbone . . . a surreality. The years of the thirties were dominated in the art world by the Surrealist movement, and it is not surprising that it created a responding chord in the young Gleeson. The Surrealists believed with passion that the world was disintegrating around their feet and their concerns were with politics and social conditions as well as art. Gleeson adopts this attitude, and in an article, 'The Necessity for Surrealism', he suggests that a slogan for a desperate civilization might be: 'Do not commit suicide, for Surrealism has been born'. For Gleeson,

though, the solution is not quite so pat. His poems of this period (and he has written little poetry since) reveal a dark unalleviated despair. His metaphors are full of death and brooding egos. 'Phantasia of the Several Wandering Rooms of Darkness' and 'All Safe Ways Corrode' are two poems that illustrate his themes – from the latter:

' . . . The World preserves
The flight through the valley of the night,
Where vertigo minces like a dainty mouse
Between the bones of pain's enormity.'

These poems are startling in their bleakness.

In this same period (1938–41) two events took place. Salvador Dali, the magician of the Surrealist movement, exhibited a very controversial painting in the Melbourne *Herald* Exhibition of French and British Contemporary Art of 1939 titled *L'Homme Fleur*. In this same year Gleeson exhibited a Surrealist painting at the first Contemporary Art Society exhibition in Melbourne, titled *Attitude of Lightning to a Lady Mountain*. Gleeson became known as a Surrealist and the Surrealist movement caused some stir in the Australian art world.

Though there are many differences between Dali and Gleeson there are certain similarities that are more in technique than style. Both use a Symbolist landscape, both use space as a dramatic device, both use traditional painting techniques to achieve their ends, and both use a juxtaposition of disparate objects and distortion of form to drive home a point. In spite of these similarities there is an enormous difference in tone in Gleeson's work as contrasted with Dali's. Gleeson never abandons his love of the classic in figures, in myths, in settings – Dali rarely uses the classic. Underlying Gleeson's love of the classical is a concern for humanity that is not in Dali – Dali is a critic of man's habits, not a champion of humanity.

Gleeson's painting *Attitude of Lightning to a Lady Mountain* seems to herald his entry into the world of art. From this moment Gleeson articles appear, poetry and painting begin to be seen – in short Gleeson begins making his presence felt. And this presence is very strong. Articulate, informed, sensitive, Gleeson quickly responds to the cultural atmosphere around him. Ideas and concepts crowd his work, both on canvas and on paper. For Gleeson is a man who lives ideas. Ideas are to him what football scores, night-trotting and surf-board riding are to another man. This is the very core of Gleeson . . . a man in love with ideas. He ranges from subject to subject with articulate grace. On art in general: 'Art is, first and foremost an experience'. On the role of a critic: 'Curiosity will have made him less of an ostrich than most'. On the modern world: 'Increased complexity has made the Universal Man as dead as the Dinosaur'. On taste he warns against striking 'either a Baroque or a Classical stand: 'to be wholly and always one or the other is to miss half the joy of art'. On Hard-edge: 'Heaven protect us from galleries full of painted stripes . . . They offer too little'. He strikes out at the collector who wants paintings that stay in their place like well-trained pets or old-fashioned children who never speak unless they are spoken to. And in the same line he also suggests that 'Being able to live with a painting is no sure test of its worth'. On modern man: 'The modern man is a supreme isolationist, an island, a mass of private appetites'.

One could go on *ad infinitum* picking sentences from the numerous articles Gleeson has written. His profound pleasure in the ancients, in the history of art, is so manifest that his articles are a great pleasure to read.

Gleeson's natural role seems to be more as an historian of art than a critic of artists. As a critic he does not bite hard enough or deep enough. Many times he camouflages his denunciation in pleasant verbal arabesques. He is too gentle with too many artists, but his views on some Australian artists are irrefutable and precise. On Nolan for example he says, 'He seems incapable of painting a pictorial cliché'. The symbols of Leonard French are 'graced with inevitability', and the illuminated sculptures of Mike Kitching are 'immobilized, mechanical fire-flies'. On Perceval, Gleeson states simply, 'Each painting is a party . . .', and on Olsen he notes, 'Your senses can be scorched by them'.

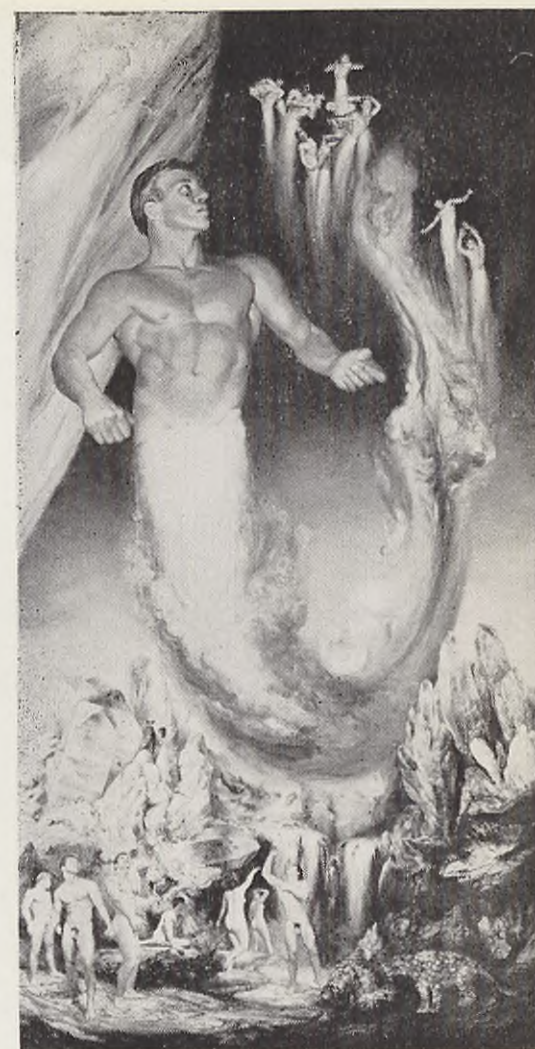
To Gleeson, the artists' role is to uncover realities that are normally hidden from the eye. He says that the canker that produces a work of art is a 'feeling of dissatisfaction', or of unfulfilled desires. Paradoxically, however, if the artist were to paint the perfect picture or man to achieve the state of harmony that drives him to action – there would be no creation, there would be no action. A mindless nirvana would prevail. Nevertheless it is the artists' and in general man's quest for harmony that produces the world as we know it.

The twentieth century is a particular victim of dark uncertainty. In this respect, according to Gleeson, it is like the sixteenth century. 'Then, as now, the artist feels himself to be living in the eye of



top: JAMES GLEESON *SYNAPTIC DISPLACEMENT* (1962)
Oil and enamel on hardboard 48in x 36in
Owned by Patrick White
Photograph by James Robinson

bottom: JAMES GLEESON *IMAGES* (c.1947)
Oil on canvas 30in x 38in
Owned by The University of Sydney



above

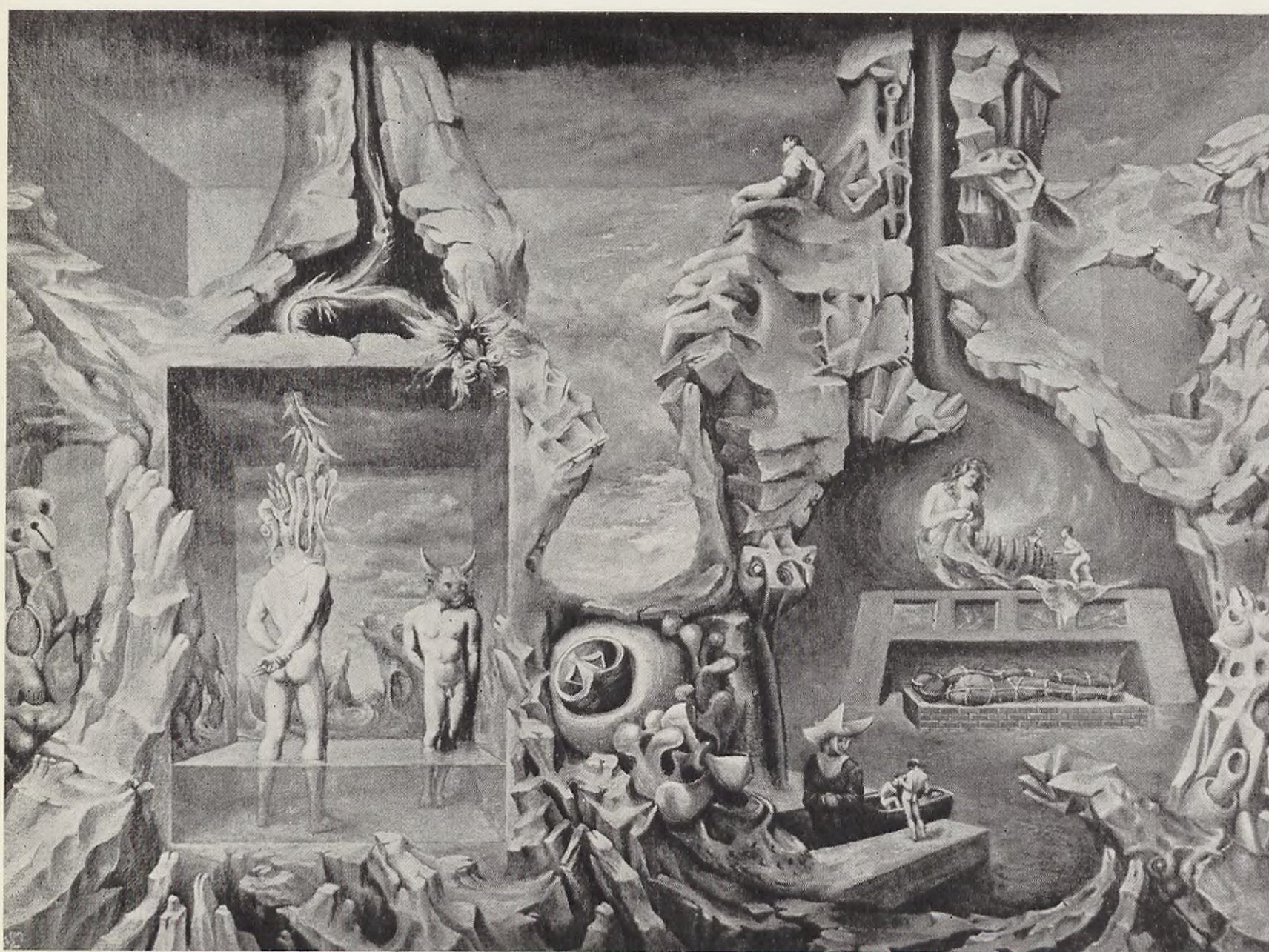
JAMES GLEESON CLOUDS OF WITNESS (1965)
Oil on canvas triptych 51in x 26in, 51in x 46in, 51in x 26in
Owned by Mr and Mrs Roy H. Taffs

left

JAMES GLEESON TRISTAN AND ISOLDE (1948)
Oil on canvas 60in x 40in
Private collection, London



JAMES GLEESON
THE AGONY IN THE
GARDEN (c.1947)
Oil on canvas 36in x 60in
Owned by Sydney Teachers'
College



JAMES GLEESON
THE PERILOUS ROOM
(1950)
oil 13in x 17in
Queensland Art Gallery

a hurricane waiting for the winds to wheel and scatter the store of values he has managed to save from its previous onslaught.' There is much of Gleeson in this statement, much that relates to his own private view of the world as a man and an artist. The canvases of Gleeson often reveal a figure menaced and threatened by an environment that he has no control over. The small nudes of his later paintings seem engulfed in a world that is going to drown them. Gleeson's figures are menaced or corroded, broken or dissected. They grapple, grasp and gyrate in dramatically heaving landscapes often coloured in purples, blues and greens. The landscape becomes the womb, death, the force of evil or a cold chamber of the mind. In other words, the landscape is treated metaphorically. The titles again reflect not only the ideas and themes that Gleeson pursues, but the enormous range of his literary interests – *The Stympalian Swamp* – *After the Fall* – *Tristan and Isolde* and *Crater with Revenant*.

As a painter within the context of Australian painting he is curiously aloof and removed. He finds no inspiration in the barren Australian landscape or its meagre myths. He is no Williams or Nolan. Gleeson draws his warmth from the European tradition. He is wrapped in a classical mantle. He is absorbed sensuously in the Italian landscape, and intellectually it is the Greek myths rather than the Australian myths that capture his imagination. One could never dispute the use of myth as an often brilliant forum for ideas, but occasionally in Gleeson's paintings the Prometheus figures do not convey anything more than a nude figure reduced to Lilliputian size. But again it is the idea that pursues Gleeson.

His admiration for Michelangelo's abilities to convey the complete range of human emotions through the use of the nude form is understandable and predictable in the light of Gleeson's own obvious pleasure in the male nude as a vehicle of expression. Caught between the monumentality of Michelangelo and the epic quality of the Greek myths, it is perhaps justifiable to dwarf his images into pale reflections of mightier and more humanistic times. For to Gleeson the Adam of Michelangelo's Sistine Ceiling is as dead as the civilization that produced him.

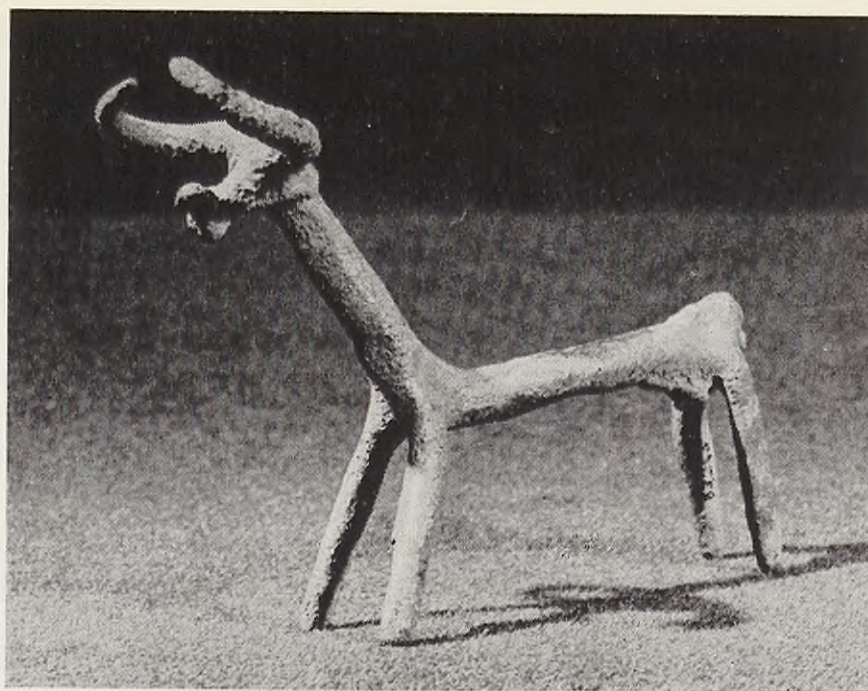
Gleeson's only really vitriolic comments on art and artists are reserved for the American Pop artists and the Hard-edge painters in general. Typically it is not their technique, their subject matter, or their right to paint in such styles that offend Gleeson. It is the poverty of the Idea inherent in the movement that he criticizes. The Hard-edge artists have 'become makers of tiny transactions and dealers in small change'. It is, Gleeson states, 'the narrowing of personal horizons that has begun to worry me in contemporary art'. Historically, society of today has placed itself and its artists in a unique position; for society has forfeited its right to impose restrictions on its artists and abnegated its right to ask the artist to interpret its beliefs and ideals in forms that are valid for the era. As a result of this, the present-day artist's biggest problem is what to do with his freedom, for freedom can be as great a burden as 'the bondage from which he has broken'.

The paintings of the twentieth century will, in the long run, Gleeson believes, be assessed as a cumulative experience rather than in individual terms. His biggest criticism of Hard-edge and Pop painting is its lack of content – that over the distance it cannot hold and conquer the whole domain of our aesthetic sensibilities.

He is scathing in his attack on Warhol and Reinhardt. Warhol, Gleeson writes, 'persuades himself that a crude commercial image of a tomato soup can is a valid work of art and tries, with considerable success, to persuade others to accept this judgment'. Reinhardt and others in his school 'push their experiments in perceptibility to an extreme that is both astonishing and ludicrous'. And as a final caustic comment Gleeson says that today's art tends to be vast in scale and small in content. It is difficult to understand his attitude toward these trends when he is a thoroughly schooled master in understanding the role of society and its relation to the artist and vice versa. That he cannot see Warhol as natural a flowering of the American cultural scene as Michelangelo was to the Italian Renaissance defies an answer unless taken again in context with the era in which Gleeson came to maturity. In society today there are no values, and to make a cult of the lack of values is shocking to a generation that spent enormous energy and physical life to re-establish order in a chaotic world. There is a certain frivolity in Pop and a terrifying dehumanization in Hard-edge that to some extent justifies Gleeson's mental shudder.

To see Gleeson in his environment is also to understand somewhat his likes and prejudices. He is surrounded by natural and man-made objects that are constant reminders of forms, of colours, of history, of time present and time past. He has a beautiful collection of snuff-bottles in all shapes and sizes, in amber and jade, in ivory and crystal. Greek coins with horse-drawn chariots stamped on them, a pre-Columbian head with the face of a Botticelli angel, platters of flat polished stones in deep reds, browns and greens combined with pods and pines from trees and bushes, all converge to reveal a man sensitive to many varied aspects of life and nature. In this atmosphere, in a Northern suburb, Gleeson lives with his secretary and sometime model Frank O'Keefe. O'Keefe is part protector and part companion for Gleeson. He is vital, warm, and chatty. He balances the more withdrawn and reticent qualities of Gleeson's personality.

Amidst Gleeson's enormous art library, shells, flowers, pebbles, beautiful art-works and some of his most abstract canvases (which he indulged in briefly), the two men inhabit a world that is eminently cultivated, and at the same time quaintly personal. It seems the right atmosphere for a man who for thirty years has been the articulate, wide-searching, progressive, and literate being who has cajoled museum officials, preached to collectors, taught history to art students, praised and blamed artists, supported movements alien to the time, interpreted the meaning of art to the few who cared, painted, written, in summation been at one time or another most of the things that all cultivated men cherish . . . the philosopher, the poet and the painter. And the order in which we place them is unimportant.



1



2

1. BRONZE BULL, perhaps from a tomb group; from Anatolia, c. 2300 B.C. 3½ inches high
2. CRESCENTIC GOLD EARRING with granular decoration; from Tell el 'Ajjul, 17th–16th centuries B.C.
3. IVORY PLAQUE, a seated female figure holding a lotus tree and a flower; winged sphinx carved on throne; from the Late Assyrian Palace at Nimrud, 9th–7th centuries B.C. 9½ inches high
4. IVORY LION MASK; from the Late Assyrian Palace at Nimrud, 9th–7th centuries B.C. 1 inch high



4



3

A Museum for Artists

Joseph Burke

When the new Nicholson Museum was opened on the 23rd September, 1966 the University of Sydney, which has a flair for ceremony, assembled a large and distinguished audience, including representatives from the sister Universities, to celebrate the occasion and be suitably addressed by the two leading representatives of classical archaeology in Australia, Professor A. D. Trendall and Professor Alexander Cambitoglou. The emphasis of these scholarly addresses was on the value of the Nicholson Museum as a University teaching collection. What was perhaps overlooked in the academic celebration was the aesthetic value of the little University treasure-house as a museum for artists. It is not an exaggeration to say that the imaginative display by Professor Cambitoglou and his assistants has revealed a collection of major potential and perhaps of a special function among the art galleries of Australia. This function may be defined as the stimulus to be provided by the primitive and mature stages of the art of ancient civilizations in a country at present rich, in this field, only in the masterpieces of Australian aboriginal art and to a lesser extent in the art of the Pacific Islands.

The display is a brilliant success, bearing in mind that this is a University collection and that the works are exhibited not in a new museum but in the interior of a grandiose Victorian Gothic building converted into a suitable house for works of art.

The large hall is arranged symmetrically, its central vista culminating in the Nicholson Hermes. A collection of sculpture, bronzes, vases and artefacts has one great advantage over a collection of paintings. The bugbear of displaying paintings is choosing the background colour. There is no ideal solution. Some altar-paintings were designed to stand against a background of gold and highly polished wood. An analysis of the history of easel-painting could be made in terms of changing fashions in interior decoration. The wall colour that is exactly right for one picture in a Gallery insults its neighbour. Apart from the larger pieces of sculpture most of the works of the Nicholson Museum are shown in glass cases, the scheme of which can be individually controlled. In short, there was an opportunity for colour

which has been admirably handled. The colours of the setting are rich but never aggressive. The lighting is powerful but not dazzling. The scheme is rectilinear, and has at times an almost Mondrian-like diversity of pattern. The spirits of the visitor rise on entering so intimate, colourful and ordered a theatre of display, but the chief impact is made by the objects themselves. Everything has been subordinated to this single end. The rule of Gallery interior design is the reverse of baroque architecture, and is summed up simply by the classical adage, *ars est celare artem*.

The paradox of the Nicholson Museum is that it is at once a small and a large collection. It is small in size, a little treasure-house, a jewel-casket among University collections. But it has a very large number of pieces, and their cataloguing must present a task of major dimensions. Many of these small pieces are of the highest aesthetic quality.

The large works of art in the Nicholson Museum are in fact few in number, and naturally take much of the limelight in display: the Hermes, the Egyptian sculptures and mummies, the bulbous late antique vases with their ornate, splendidly vulgar and fisticuffing figurations and ornament. It takes time to adjust the eye to the miniature scale of other objects: the metal ornaments, the fragments of painted pottery, the little images from Iron Age Cyprus and Mycenaean Crete, the calligraphic scenes on Egyptian papyrus, the barbaric Greek terracottas and the marvellous delicacy and craftsmanship of the early coins. Yet it is here, in this world of primitive and mature *Kleinkunst*, that the richest rewards of aesthetic exploration are to be gained. There is no need to dilate on the interest of the contemporary artist in the primitive as well as the more sophisticated art of the great ancient civilizations. Historically, it has been a central source of inspiration to our age.

As a little-known illustration of the influence of Egyptian art on modern art one of the details¹ from the Egyptian *Book of the Dead* is

¹ See Figure 12

here reproduced beside a drawing by Paul Klee,² who had studied similar papyrus illustrations in German Museums. The admirer of Brancusi and Picasso finds himself immediately at home among these little masterpieces, which speak to us so eloquently from remote antiquity. Sometimes one admires the sheer expression and invention of design, the monumental grandeur of the tiny object, *multum in parvo*; sometimes one experiences an authentic *frisson* of awe and mystery, a communication from the object itself, despite one's limited knowledge of its religious purpose and meaning.

The publication of a series of booklets of details of masterpieces in the National Gallery of London initiated by Sir Kenneth Clark was a revelation to many artists and scholars who thought they knew the

² See Figure 11.

originals by heart. *ART and Australia* is to be congratulated on publishing for the first time, in collaboration with the authorities of the Nicholson Museum, photographs which do justice to some of these smaller pieces.

The Australian artist has been deprived of contact with ancient originals of this quality. It is to be hoped that future benefactors of the Nicholson will enable this nucleus to grow into a collection which will be a great and unique national asset, all the more valuable because it is located in a University which under the terms of the Power Bequest has undertaken to champion the cause of contemporary art. Moreover, under Professor Cambitoglou's direction, the purchasing policy is not merely to fill historical gaps, but to search out quality of the highest order.

5



5. IVORY PLAQUE depicting two asses; from the Late Assyrian Palace at Nimrud, 9th-7th centuries B.C. 2 3/4 inches long

6. PART OF AN IVORY PLAQUE depicting a winged bull; from the Late Assyrian Palace at Nimrud, 9th-7th centuries B.C. 1 1/2 inches wide

6





7

7. FAIENCE AMULET of the grotesque
god Bes; Egyptian, probably Late
Dynastic (c. 1085–332 B.C.) $2\frac{3}{8}$
inches high

The Nicholson Museum

A. D. Trendall

The University of Sydney was fortunate to have among its founding fathers a man with the far-ranging interests and many-sided talents of Sir Charles Nicholson, who served it first as Vice-Provost and then as Provost (or Chancellor) from 1854 to 1862, happily postponing his intended return to England in 1852 in order to guide the new institution through the troubles of its early years. Endowed with a profound love of learning and a keen interest in the arts, Nicholson was far-sighted enough to realize that the collection of Egyptian and Classical antiquities he had built up during his Mediterranean travels would have an infinitely greater value in the New World than in the Old, and accordingly in 1860 donated it to the University. The Senate duly recorded its pleasure at this munificent donation and decided that three rooms in the southern end of the building should be prepared for its reception, in order 'to render the objects accessible to all members of the community, and to enable the Professors to avail themselves of their aid in the illustration of the Classical lectures'. This enlightened approach shows Sydney to be well ahead of the times; England could in those days boast of only two collections of antiquities in university museums, the Ashmolean at Oxford and the Fitzwilliam at Cambridge, and I doubt whether either of these was then used as an illustrative aid to the teaching of the classics. It is greatly to the credit of Sydney that the University authorities have always been willing, in the true Nicholsonian spirit, to foster and encourage the growth of the Museum, and today it may justly claim to have retained its earlier place of pre-eminence among the museums of antiquities in the universities of the Commonwealth although the competition is now much greater, since in the intervening century many more such institutions have come into existence as a result of the growing recognition of the importance of the study of archaeology, as an aid to which, as the Senate so wisely realized in 1860, a representative teaching collection is now regarded as an indispensable adjunct.

The original Nicholson collection included some four hundred Egyptian antiquities, acquired by him during a tour of Egypt in 1856–7 and catalogued the following year by Joseph Bonomi, about a hundred Greek vases of all periods, among which pride of place must

be given to the exquisite lip-cup attributed to Sakonides¹, an admirable example of the perfection of Greek drawing in the hands of a 'Little Master' of the mid-sixth century B.C., some Etruscan bronzes and cinerary urns, three of the latter bearing painted inscriptions, and a few Roman works of art, notably two 'togati' and a sarcophagus. To these were subsequently added about seventy sepulchral inscriptions, including a very important series relating to the Roman fleet at Misenum. All these objects, together with other gifts from various sources, were displayed in 'two spacious, well-proportioned apartments' in the main University building, in what is now the area around the Oriental Studies lecture-room. They were under the care of Edward Reeve, who had been appointed Curator in 1860 and whose catalogue of 'the Museum of Antiquities of the Sydney University – frequently designated in honour of its Patriotic and Liberal founder "The Nicholsonian Museum" ' was published by permission of the Senate in 1870. It is written in the somewhat elevated style of the mid-Victorian era, when vases were characterized as 'superb', 'beautiful', 'elegantly-formed', 'very fine', et cetera, a descriptive technique which still lingers in the sale catalogues of some of the longer-established English auction-houses. In 1891 appeared *Aegyptiaca*, a more ambitious publication of the Egyptian antiquities, which incorporated the original catalogue of Bonomi and added several relevant papers by Sir Charles Nicholson, with an appendix containing facsimiles of five Roman inscriptions from a catacomb near Cape Misenum, purchased by him in Naples in 1858. A separate catalogue of the vases and lamps in the Museum, prepared by Miss Louisa Macdonald, Principal of the Women's College of the University of Sydney, was published in 1898. Of the original edition of five hundred copies a few found their way into English and European libraries where they served to stimulate interest in a collection which, because of its remoteness from the main centres of archaeological study, might otherwise have remained completely unknown.

In the later years of the nineteenth century the Egyptian collection was further strengthened by a variety of objects sent out by the Egypt Exploration Society in return for contributions to their funds voted from time to time by the Senate. Among the most notable items thus acquired are the red granite Hathor-head capital from the Hypostyle Hall of the Great Temple at Bubastis, presented in 1888, and still in its original position in the southern vestibule, as a tangible reminder of the Museum's earlier location, and the large head of Rameses II in grey granite now on display in the Egyptian Room. The continued association between the Nicholson Museum and the Egypt Exploration Society proved to be of great benefit; to it we owe the small but excellent selections of finds from excavations such as those at Diospolis Parva by Sir Flinders Petrie, with whose work a further link was obtained by the acquisition from his widow in 1950 of a magnificent collection of gold jewellery from Tell el 'Ajjul near Gaza, including a crescent-shaped earring with granular decoration,² which is one of the real treasures of the Museum.

¹ See Figure 22.

² See Figure 2.

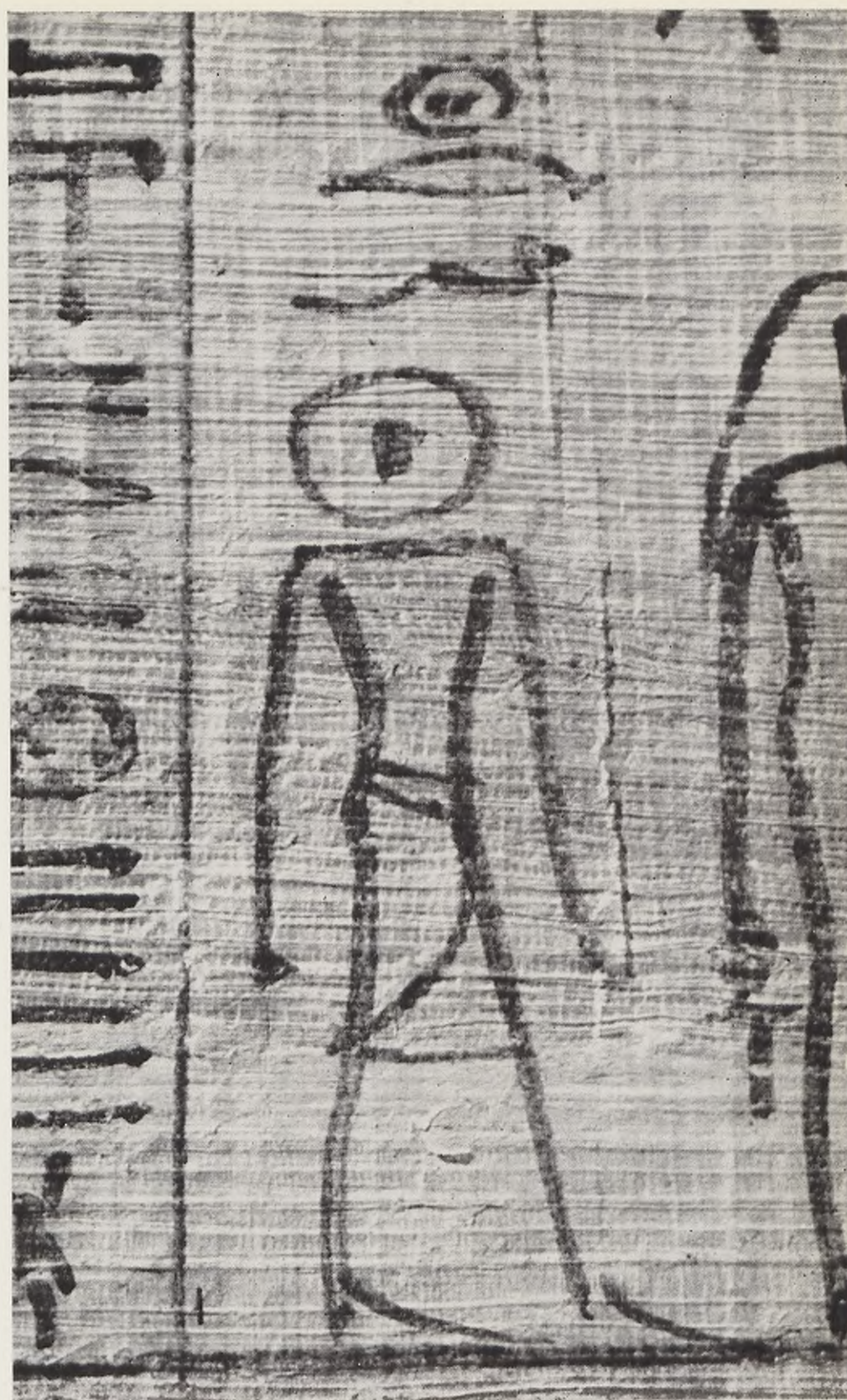


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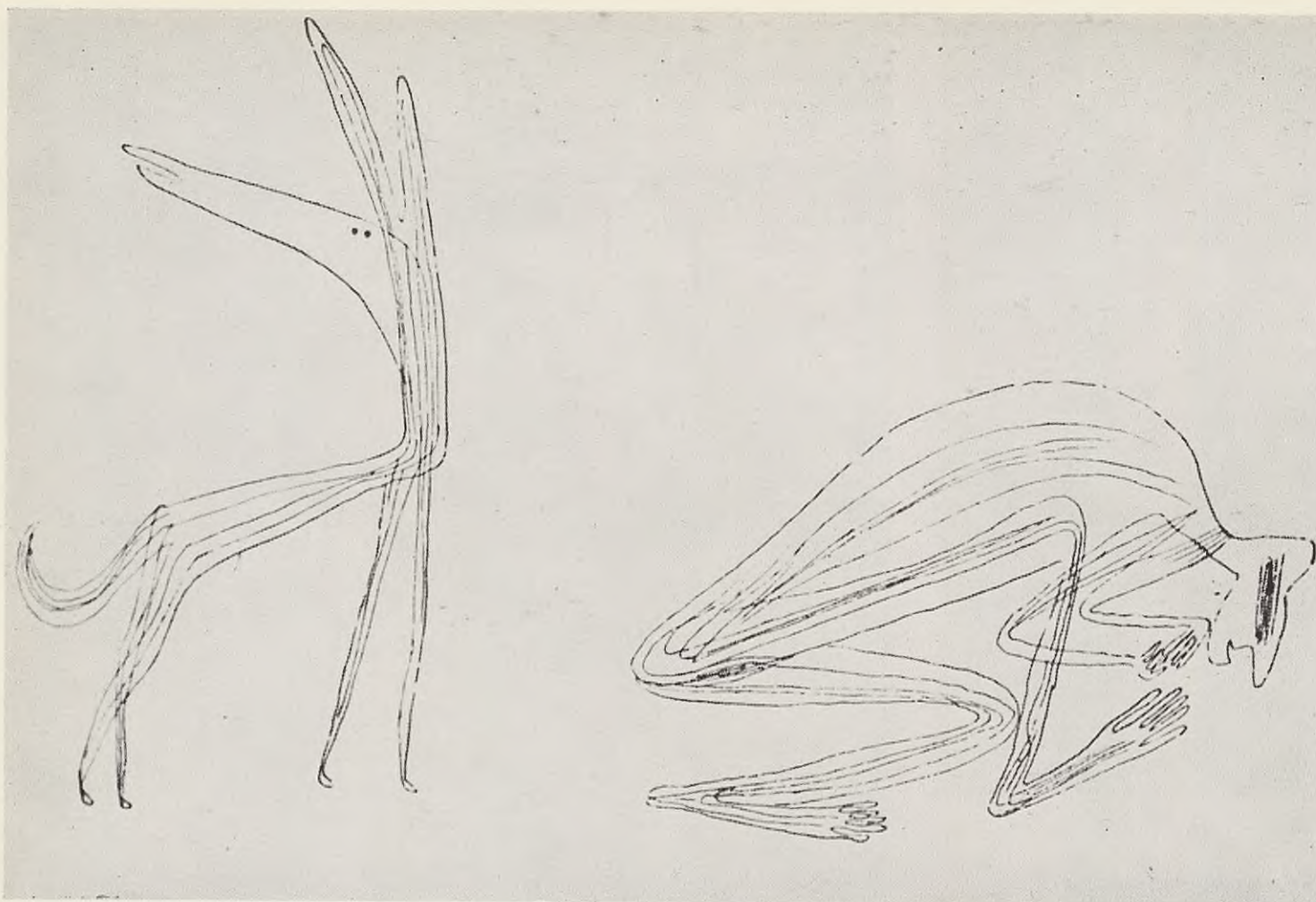
9

8. LION'S HEAD in gypsum; from the Late Assyrian Palace at Nimrod, 9th–7th centuries B.C. 3 inches long
9. A LION carved in ivory; from the Late Assyrian Palace at Nimrud, 9th–7th centuries B.C. 6 inches long



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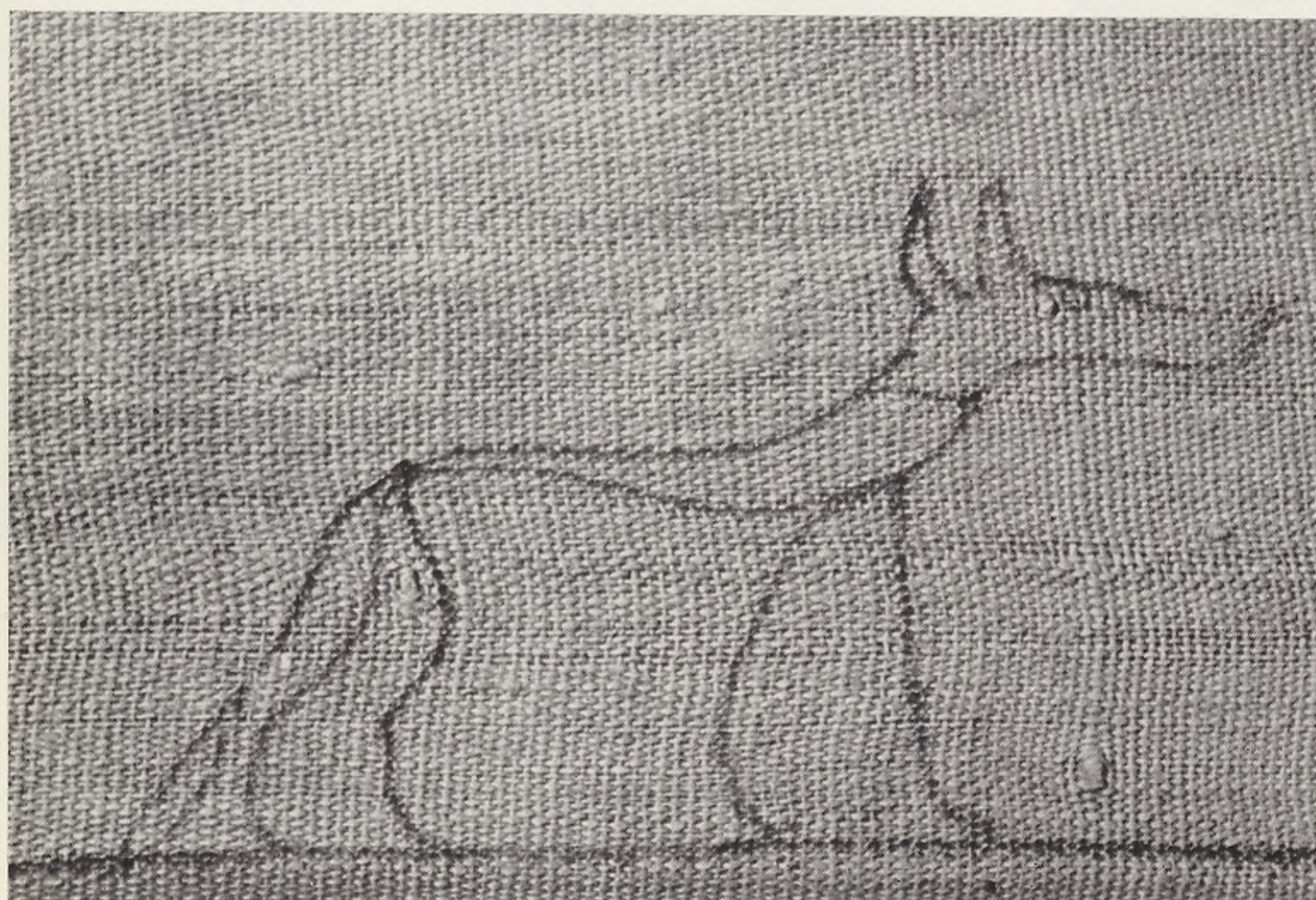
10. DETAIL of scene drawn on papyrus from the Book of the Dead, a collection of magical and religious texts; Egyptian, probably late New Kingdom (c. 1580–1085 B.C.)



11. DRAWING by Paul Klee

12. JACKAL, one of a row of animals drawn on linen from the Book of the Dead; Egyptian, probably late New Kingdom (c. 1580–1085 B.C.)

11



12

Edward Reeve remained as Curator until 1889, and in 1903, after the death of his successor Mr F. Lloyd, the post became an honorary one and passed into the hands of W. J. Woodhouse, the then Professor of Greek, who held it until his death in 1937. He was the first person associated with the Museum to have a claim to the title of archaeologist in the modern sense of the word. Fully appreciating its value for teaching purposes, he laboured untiringly to improve the

collection with that end in view, adding to it a great deal of material, especially sherds, from excavations in Cyprus, Crete, Mycenae, and in particular Sparta, with the last of which he had been personally associated. His notable contribution to the development of the Museum was recognized by the creation of the Woodhouse Memoria Fund, from which subsequently a number of antiquities were purchased, including several vases of considerable importance such



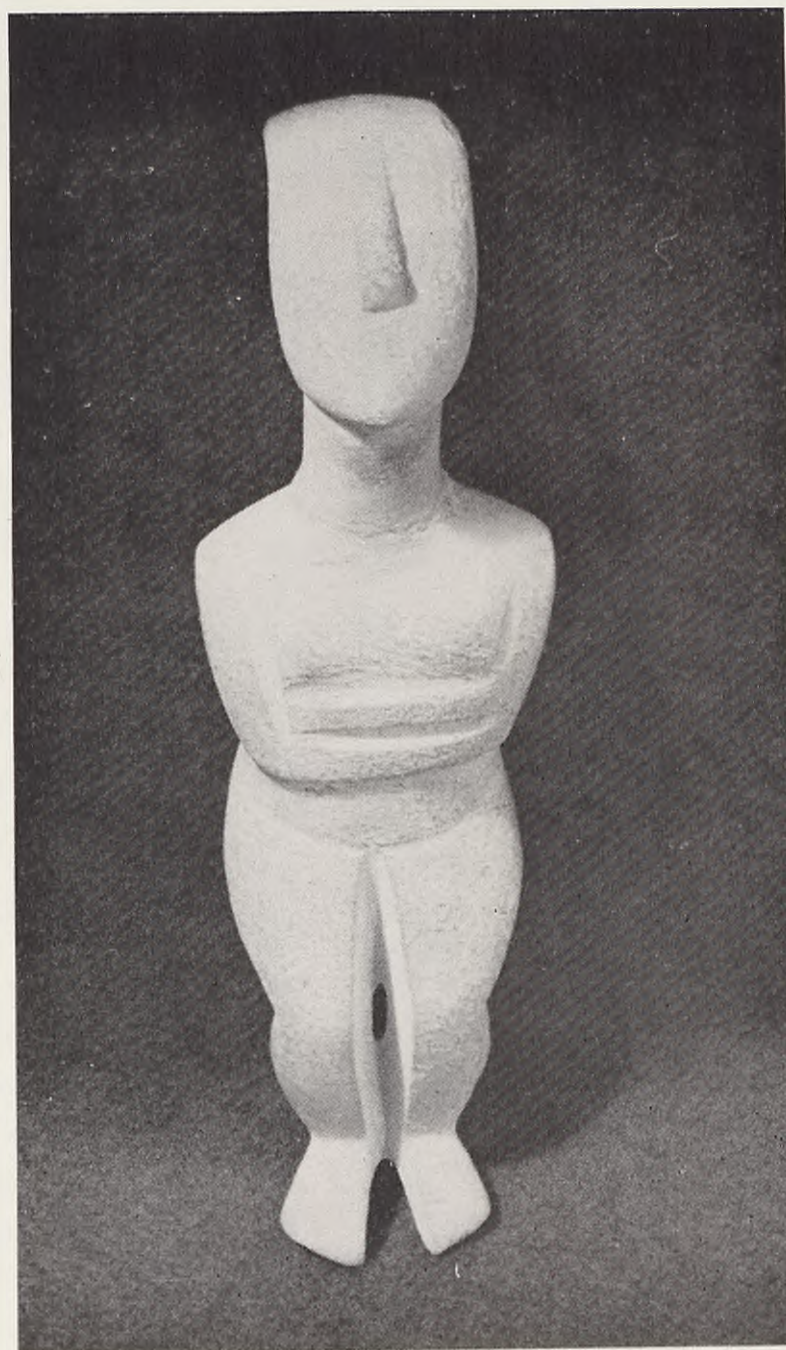
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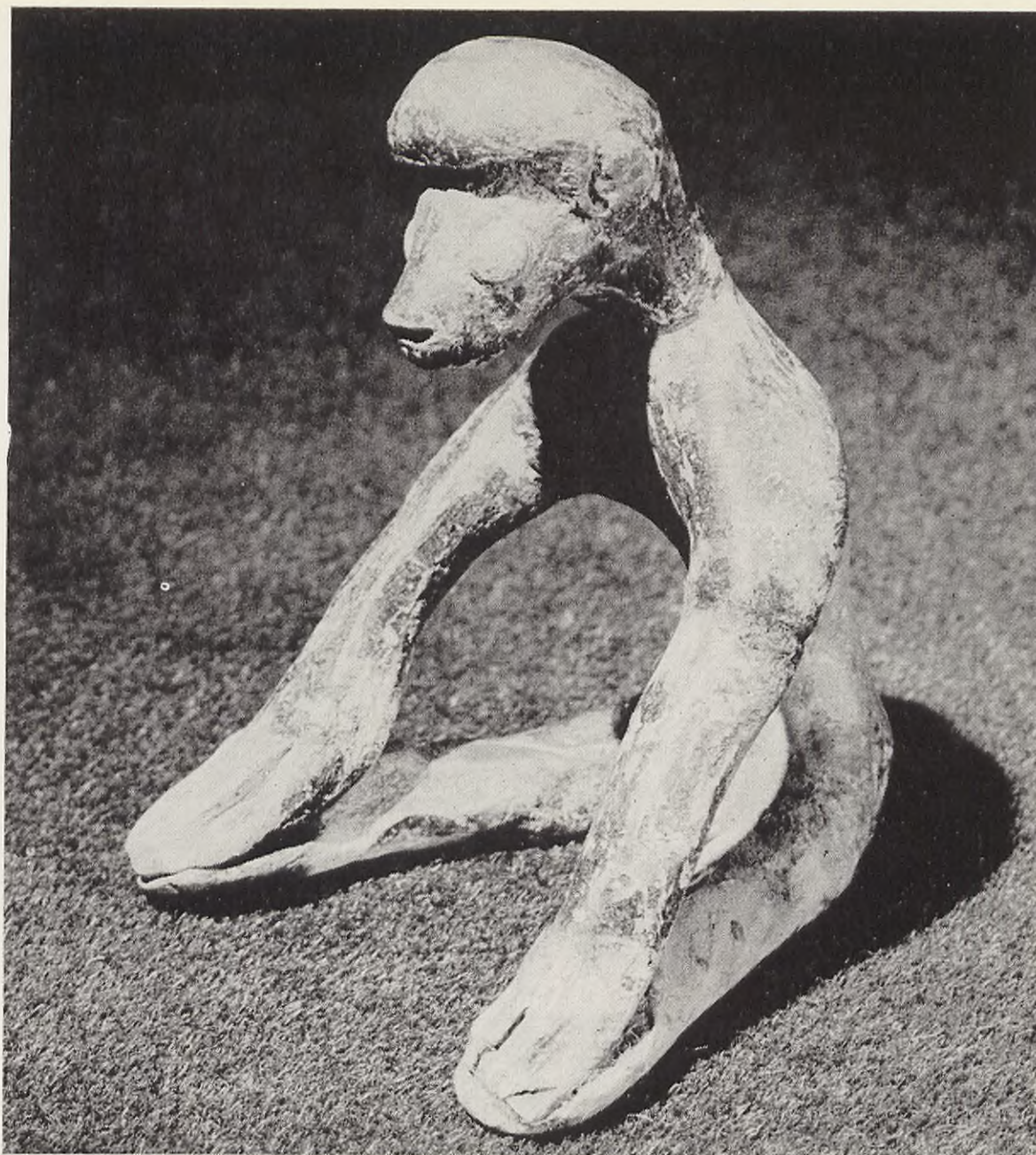


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13. CLAY FIGURINE of stylized female figure holding child; Cypriot, Late Bronze Age, probably 13th century B.C. 5 inches high
14. BICHROME JUG decorated with a bird painted in free-field style; Cypriot, c. 7th century B.C.
15. TERRACOTTA FIGURINE, a donkey with panniers; Cypriot, 5th–3rd centuries B.C. 6 inches high
16. VOTIVE FIGURINE in marble; Cycladic, Bronze Age, 3rd millennium B.C. $5\frac{7}{8}$ inches high



17



18



19

17. TERRACOTTA FIGURINE of a woman or goddess; Boeotian, 6th century B.C. $6\frac{1}{8}$ inches high
18. TERRACOTTA FIGURINE of a monkey; Boeotian, mid-6th century B.C. 3 inches high
19. TERRACOTTA FIGURINE of a dove; Greek, late 6th or 5th century B.C. $2\frac{1}{8}$ inches long

as the white-ground lekythos by the Triglyph Painter, the Paestan bell-krater by Python showing Dionysos and a seated maenad, and two Campanian vases of the fabric of Cumae, attributed to the Nicholson Painter, who takes his name from the Museum.

Early in this century the Museum was transferred to its present site beneath the MacLaurin Hall, formerly the reading-room of the old Fisher Library. Though the new quarters were certainly more spacious, they could hardly be described as ideal for their purpose, and the advantages of the move were later offset by the need to include in the display a large number of plaster casts of Greek sculptures. These were of undoubted value for teaching purposes, but their emphasis on the *utile* rather than the *dulce* and the coating of grime which they rapidly acquired rendered them somewhat out of harmony with the original objects beside them, from which indeed they tended to distract attention, serving as a deterrent to all but the stronger-minded visitors.

To commemorate the centenary of Sir Charles Nicholson's arrival in Australia, his sons (Sir Charles – the second baronet, Mr Archibald and Dr Sydney Nicholson) presented in 1934 the most important piece of classical sculpture to come to this country – the Nicholson Hermes, a later version of a fourth-century original like the Hermes of Andros. It had been presented to Sir Charles in 1881 by Sir George Macleay and, as it stood beneath a shelter in his garden and not in the house itself, had fortunately escaped the fate of his other marbles, which were destroyed along with his house by fire in 1899. The new setting of the statue under proper conditions of lighting enables us for the first time fully to appreciate its remarkable quality.

Woodhouse's successor as Curator was Professor Samuel Angus of St Andrew's College, a scholar of international repute in the field of historical theology, and it is to his good offices that we owe two of the Museum's more outstanding acquisitions, the A. B. Triggs collection of Greek and Roman coins and, thanks to the generosity of the late Sir Robert Gillespie, the famous Deissmann collection of Greek ostraca, which are a mine of information about the business life of the lower classes in the Roman province of Egypt and remind us that taxes were just as much of a problem then as now.

In 1941, the Faculty of Arts approved a qualifying course in Ancient and Medieval Art, designed to complement the popular and highly successful course in Ancient World History, introduced a couple of years previously by Dr (later Professor) A. H. McDonald. This brought the Museum into much more active use – of which the *Cast Guide* is now the only surviving evidence – and a major rearrangement was planned in order to increase its attraction for both students and visitors. However, before any real progress could be made, the spread of the war to the Pacific area necessitated the closing of the Museum and the packing away of its most precious possessions, which were put in a place of safety, from which they emerged in 1945, fortunately unscathed, when the danger had passed.

The ensuing five years were marked by a greater measure of activity than at any other time since the Museum's foundation. The intro-

duction of courses in Archaeology was followed in 1948 by the establishment of a chair in that subject, held in the first instance by myself together with the chair of Greek, and by the creation of a separate department, to which J. R. Stewart, who had joined the University in 1946 as a Teaching Fellow in the Department of History, was transferred as Senior Lecturer. The Museum itself was re-organized and equipped with a better lighting system and much-needed new show-cases; no immediate solution, however, could be found to the problem of overcrowding, becoming more acute from year to year, as the inflow of new material rapidly increased, as also did the numbers of students enrolled for the courses and requiring practical tuition within sight of the objects under discussion. To meet their needs, a short *Handbook* to the Museum had been produced in 1945; this rapidly went out of print, and the second and much-enlarged edition, which appeared in 1948, bears witness to the enormous expansion that had taken place in the intervening years, especially in the Near Eastern and Cypriot fields. Stewart's section in it on the archaeology of Cyprus is still one of the best general surveys of that subject.

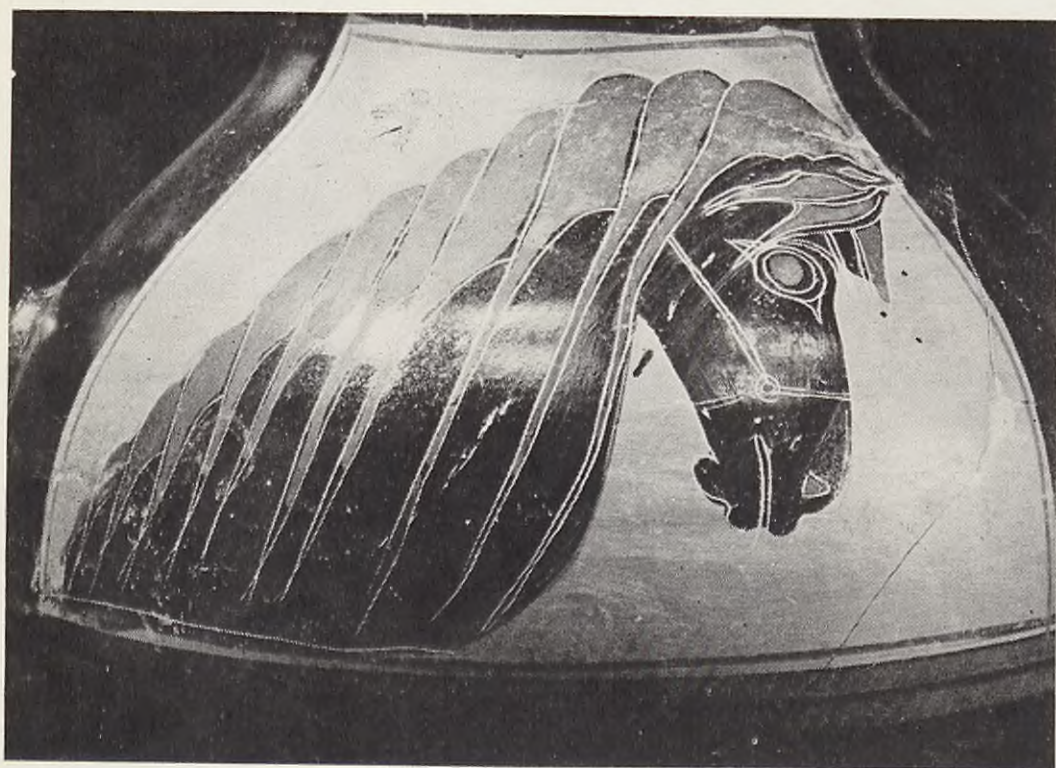
In 1946 the Association of Friends of the Nicholson Museum was founded with the aims of stimulating a wider interest in the Museum and of providing additional funds for the purchase of suitable antiquities. Its early years saw several notable purchases from its somewhat limited resources, but these fade into comparative insignificance beside its recent acquisitions, which must be a source of the deepest satisfaction and pleasure to all the friends of the Museum.

By 1950 the new Department seemed well established, and the need was felt for a more active association with actual excavations. J. R. Stewart's particular knowledge of, and experience in, Cyprus, where he had conducted a major excavation at Vounous in 1937–8, led to the joint sponsorship with the Ashmolean Museum, Oxford, of an expedition there to excavate a Late Bronze Age sanctuary at Pigadhes, and in 1951 the cemetery at Stephanía, the exploration of which was published by Dr Basil Hennessy, one of Sydney's first graduates in Archaeology and now Deputy Director of the British School in Jerusalem. From both of these sites the Museum received objects of unique importance, which considerably enriched what was rapidly becoming one of the world's more significant collections of Cypriot pottery, in addition to providing a great deal of useful material on which students can be given practical training in various archaeological techniques.

In 1951 the Museum was enabled to acquire Professor A. B. Cook's collection of Roman glass, including his superb green and yellow millefiori bowl, and a good selection of pottery fragments from various sources – very useful for teaching and demonstration purposes – among which were examples of Thessalian and Helladic wares, some Corinthian of various periods from Perachora, and several outstanding pieces of Attic and Italiote red-figure; also another important dramatic monument in the form of a Campanian



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20. A PAIR OF COCKS; detail from an Attic drinking-cup, c. 550–530 B.C.

21. THE HEAD OF A HORSE; detail from an Attic amphora, c. 575–550 B.C.

22. THE HEAD OF A WOMAN; detail from an Attic drinking-cup, c. 550 B.C.



23

23. A YOUTH; detail from a fragmentary Attic drinking-cup, c. 550–520 B.C.



24

24. ΑΥΡΑ, (AURA), personification of the Breeze; detail from a Lucanian drinking-cup, c. 430–400 B.C.

25. MAN'S HEAD IN MARBLE, fragmentary sculpture in high relief from the side of a sarcophagus; Roman, early 3rd century A.D.



25

neck-amphora representing the dénouement of Euripides' *Iphigenia in Tauris*, and an early example of the white-ground technique, on a black-figured lekythos by the Athena Painter, decorated with a scene from the palaestra. The coin collection was enhanced by the purchase of the Mt Carmel and Bawtrey hoards, both of the third century A.D., a period which is now particularly well represented in Sydney. Some noteworthy additions also came to us through the generosity of private donors, among which special mention should certainly be made of the large Attic hydria by the Chrysis Painter, presented by the late W. G. Kett, one of the Museum's staunchest supporters, and of the enchanting Aura skyphos,³ the gift of the present Chancellor, Sir Charles George McDonald, with the earliest known representation in Greek art of the sea-breeze, charmingly depicted as a maiden seated on a rock by the sea-shore, with her scarf billowing out behind her in the breeze she personifies.

In 1954, Stewart became Head of the Department and Curator of the Museum, and in 1960 was appointed the Edwin Cuthbert Hall Professor of Middle Eastern Archaeology. This period was naturally marked by an increasing emphasis on Near Eastern, especially Cypriot, archaeology and by more direct participation in excavations in Cyprus; the teaching and technical staff of the department was strengthened accordingly, and in 1961 Classical Archaeology came back into the picture with the appointment of a Senior Lecturer in that subject.

As director of the Melbourne Cyprus Expedition, with support from Sydney and other universities in Australia and New Zealand, Stewart excavated Bronze Age cemeteries at Ayia Paraskevi and Vasilia in 1955–6 and at Lapatsa and Palealona in 1960–1 with highly satisfactory results, especially in the last instance, where the discovery of a Cretan cup of Kamares style in the co-called 'Tomb of the Seafarer' was of considerable significance for the chronology of the Middle Cypriot Bronze Age, confirming the lower dating already proposed by Stewart.

The University's support of Dr Kathleen Kenyon's excavations in Jericho in the early fifties, crowned by a generous benefaction from Dr G. A. M. Heydon, provided it with some outstanding objects from that site, such as the plastered skull with shell eyes, which belongs to the pre-pottery neolithic age of the seventh millennium B.C., and is one of only nine of these unique testimonials to ancient beliefs in the after-life.

Assyrian art, unrepresented in the Museum until the purchase in 1951 of a sculptured slab from Sennacherib's palace at Nineveh, is now superbly illustrated by a set of ivories of the seventh century B.C. from Professor Mallowan's excavations at Nimrud.

The Museum should also count itself fortunate in having been able to secure in 1956 the Victor Merlo collection of Attic vase-fragments. Most of these come from excavations at Cumae in the later nineteenth century and they include some particularly fine fragments of 'Little-Master cups', one bearing the signature of Tleson, as well as an

unusually interesting piece of red-figure, with a representation of the cult of Dionysos.

In 1960 the Nicholson Museum celebrated its centenary, and in honour of this auspicious occasion a special exhibition was held in the War Memorial Gallery of some of the more remarkable objects in its possession, selected to illustrate both the growing range of the areas covered by its activities and the different sources from which its material had been derived, from the original Nicholson gift to the latest excavations in Cyprus. This display, which provided an opportunity of seeing many items for the first time under proper lighting conditions, aroused considerable interest, especially the newly-acquired gold torque from southern Ireland⁴, which highlighted the Museum's growing interest in early European art and archaeology. Professor Claude Schaeffer also marked the event by a most generous gift of pottery from his excavations at Vounous in 1933, which forms an invaluable complement to the parallel material presented several years before by the University of Cambridge from Stewart's own excavations at the same site in 1937.

By this time the Museum had become impossibly overcrowded and, in an article commemorating its centenary, Stewart wrote: 'the greatest need today is for new accommodation, more fitted to its purpose, and it is to be hoped that one day a new museum will be constructed'. It is much to be regretted that his untimely death in 1962, at a comparatively early age, precluded him from seeing the fulfilment of his hopes, but the Cypriot collection remains for us a visible memorial of his tenure of office.

In the following year the University appointed, as Professor of Archaeology and Curator of the Museum, Dr Alexander Cambitoglou, the Senior Lecturer in Classical Archaeology, and an acknowledged specialist in Greek vase-painting. His interest in the development of the Museum and his keen desire to make it more widely known and appreciated were immediately apparent. A well-planned campaign has greatly increased the numbers of the Friends of the Nicholson and won the support of the Greek community in Sydney, to which the list of recent acquisitions bears witness, notably the two Roman portrait-heads of the Julio-Claudian period and a Hellenistic female tragic mask in painted terracotta. Both the teaching and the technical staffs have been increased, and the provision of a fully-equipped laboratory to cope with the many problems of the preservation and restoration of antiquities is a most vital addition to the Museum's resources. The scope of the courses in archaeology has been widened, and the new professor has already begun the excavation of an important early Greek site on the island of Andros.

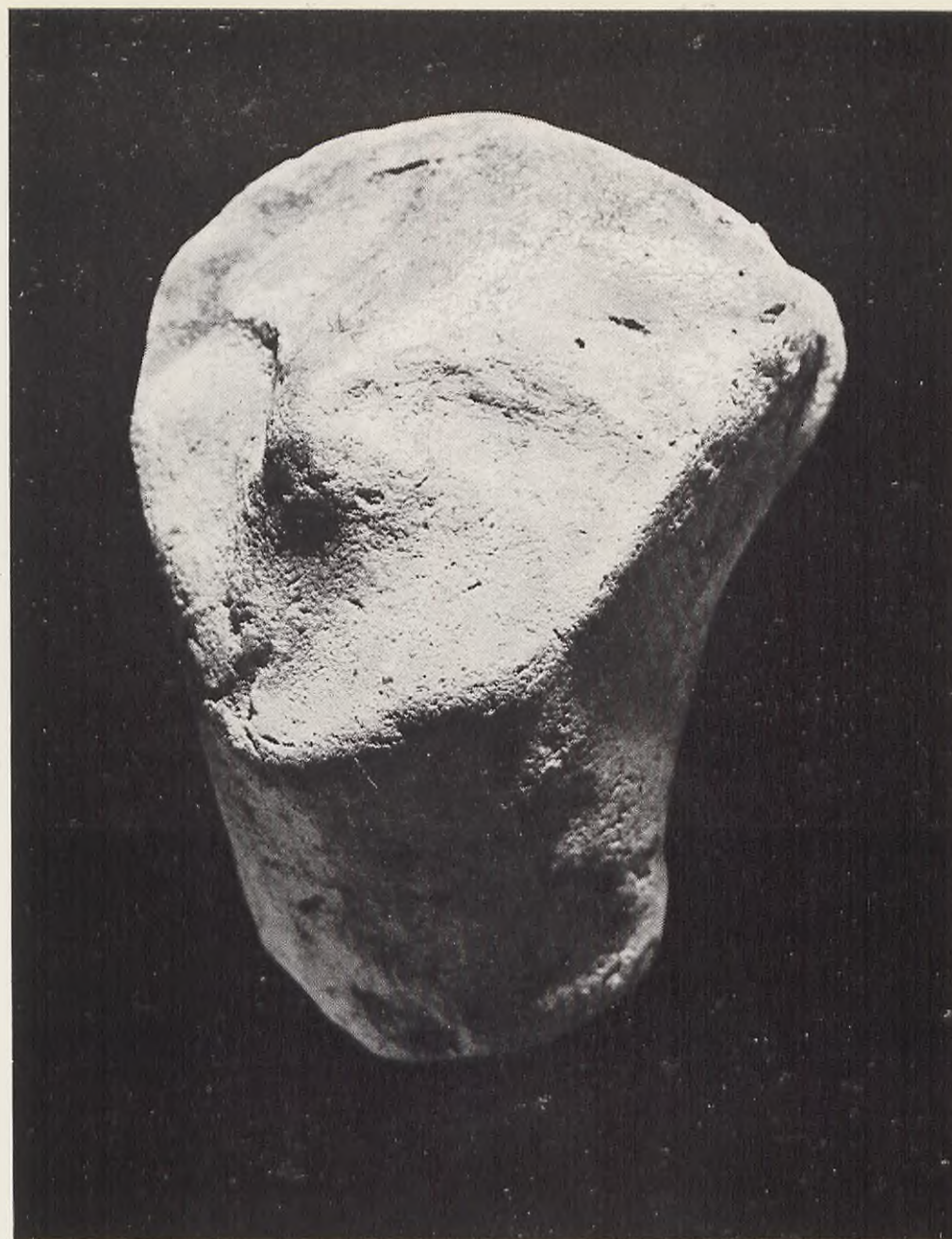
The problems of combining the needs of a teaching collection with up-to-date presentation methods – required not only to instruct, but also to attract and, still further, to excite, the general public – have been triumphantly solved, and the reborn Nicholson Museum may today challenge comparison in this respect with any other University Museum in the world.

³ See Figure 24.

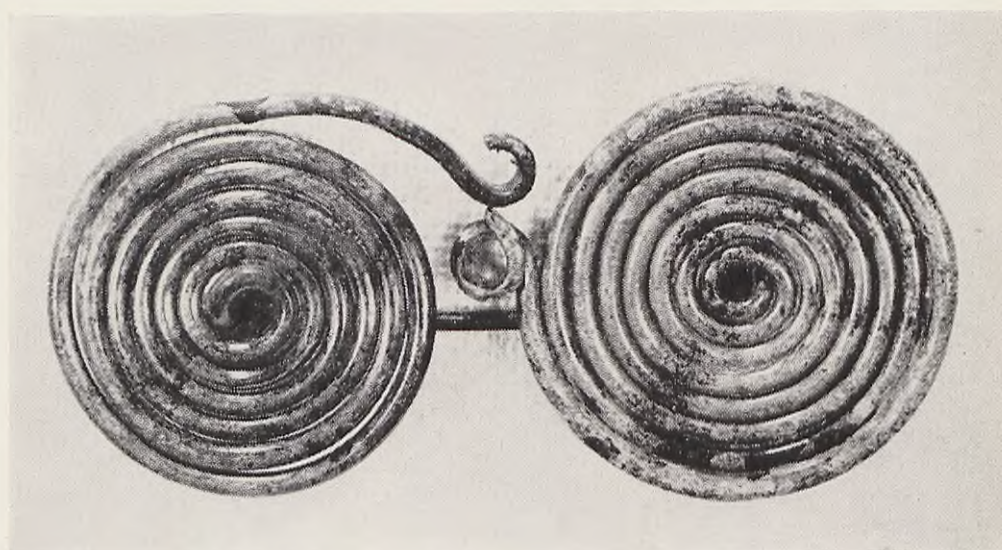
⁴ See Figure 29.

26. HORSE'S HEAD IN MARBLE, fragmentary sculpture in high relief from the side of the same sarcophagus as No. 25; Roman, early 3rd century A.D.
27. MINIATURE POTTERY HEAD from the *tell* site at Vinca, Yugoslavia; Neolithic, c. 4000 B.C.
28. BRONZE SPIRAL BROOCH from the inhumation cemetery Hallstatt, Austria; Early Iron Age, Hallstatt 'C' Period, 8th century B.C.
29. TERMINALS OF GOLD NECK-RING from Duhallow, Co. Cork; Late Bronze Age, c. 700 B.C.

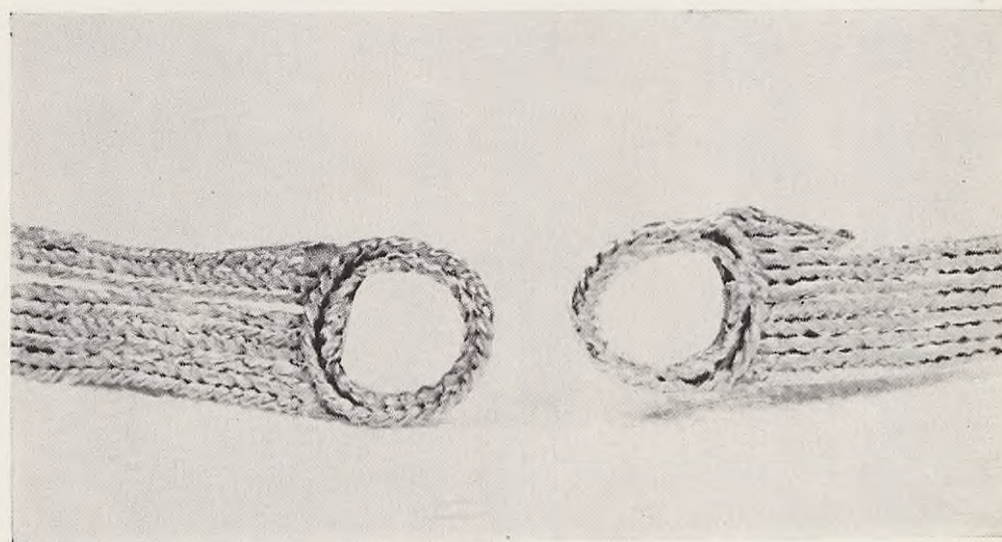
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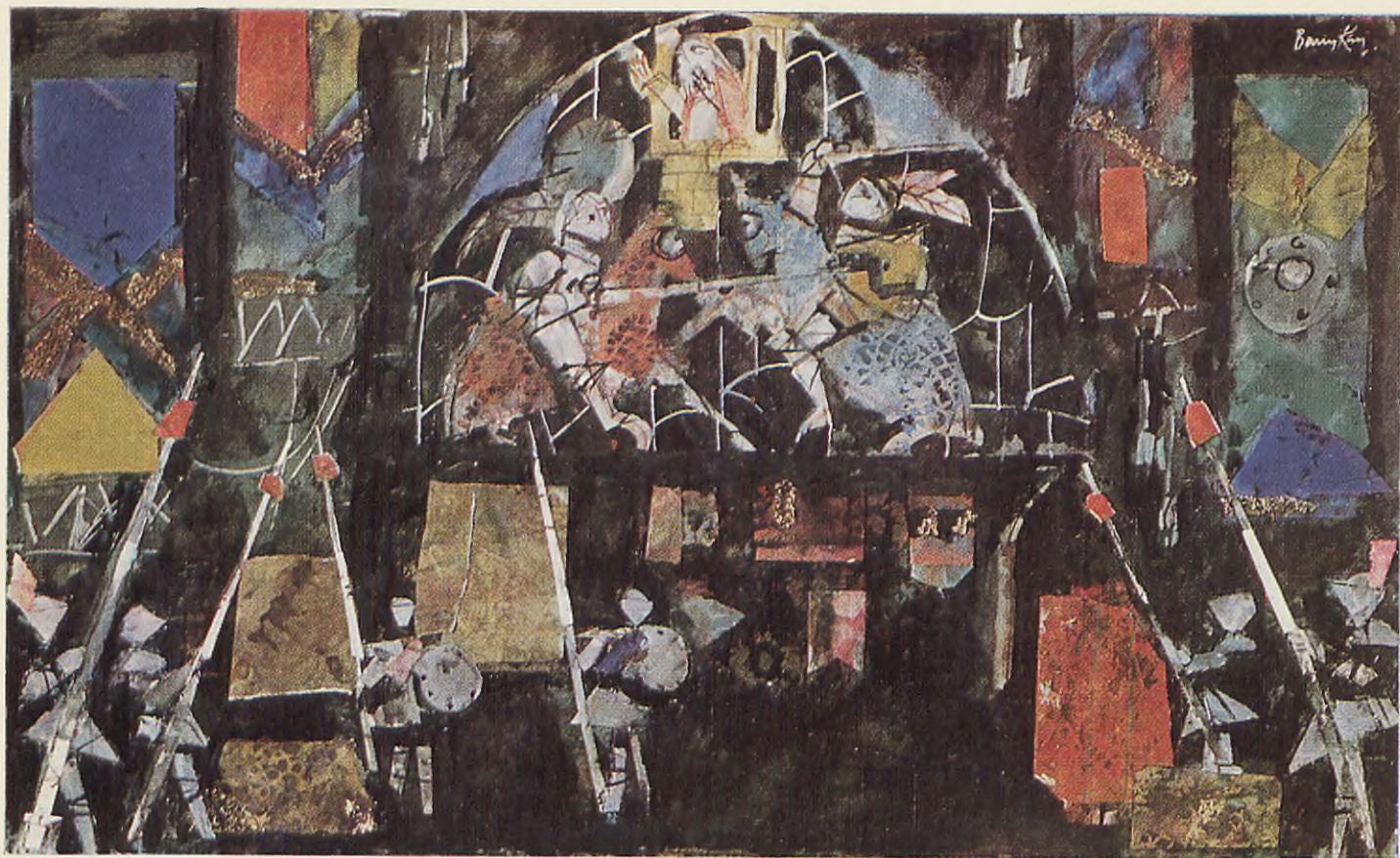
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29



BARRY KAY SET DESIGN FOR 'DON QUIXOTE' (The Australian Ballet)
Gouache and collage 15in x 27in National Gallery of Victoria, Melbourne



BARRY KAY COSTUME DESIGN FOR
'DON QUIXOTE' STREET DANCER
Gouache and collage 16in x 12in
Photographs by Mark Strizic



Australian Stage Designers in London

Charles Spencer

The Australian contribution to the British theatre has long been recognized; one need only list Joan Sutherland, Robert Helpmann, Cyril Ritchard, Coral Browne, Keith Michell and, more recently, Barry Humphries, to justify the assertion.

In the field of theatre design Australians have made a particularly brilliant impact. It is difficult to explain or justify this migration of talent into England but it is noticeable that no comparable importation from, say, Canada or South Africa has taken place. One could deduce that Australia has produced an unusual number of gifted designers or, perhaps, that it offers its artists fewer chances. Greater theatrical activity has been evident in Australia in recent years but the fully-fledged professional or the student designer still has inadequate opportunities for displaying his gifts or for projecting them onto the international scene.

The doyen of Australian stage-designers in London is Loudon Sainthill, an artist of international standing and one of the most sought-after and prolific in the field. Reserved and rather shy, he lives in an elegant house in Belgravia, full of modern paintings and period *objets d'art*. The meticulous, scholarly care evident in his work is echoed in the beautiful arrangement of his home, and in the curious fact that he manages without a studio, working in a corner of his black-walled living-room.

Sainthill has been resident in London since 1950, and has not been back to Australia in that period. He was born in Hobart in 1919 and first visited London in 1939. In that year he began a tour (cut short by the war) with a ballet company, as a kind of general factotum, an experience which greatly assisted his future career. His principal

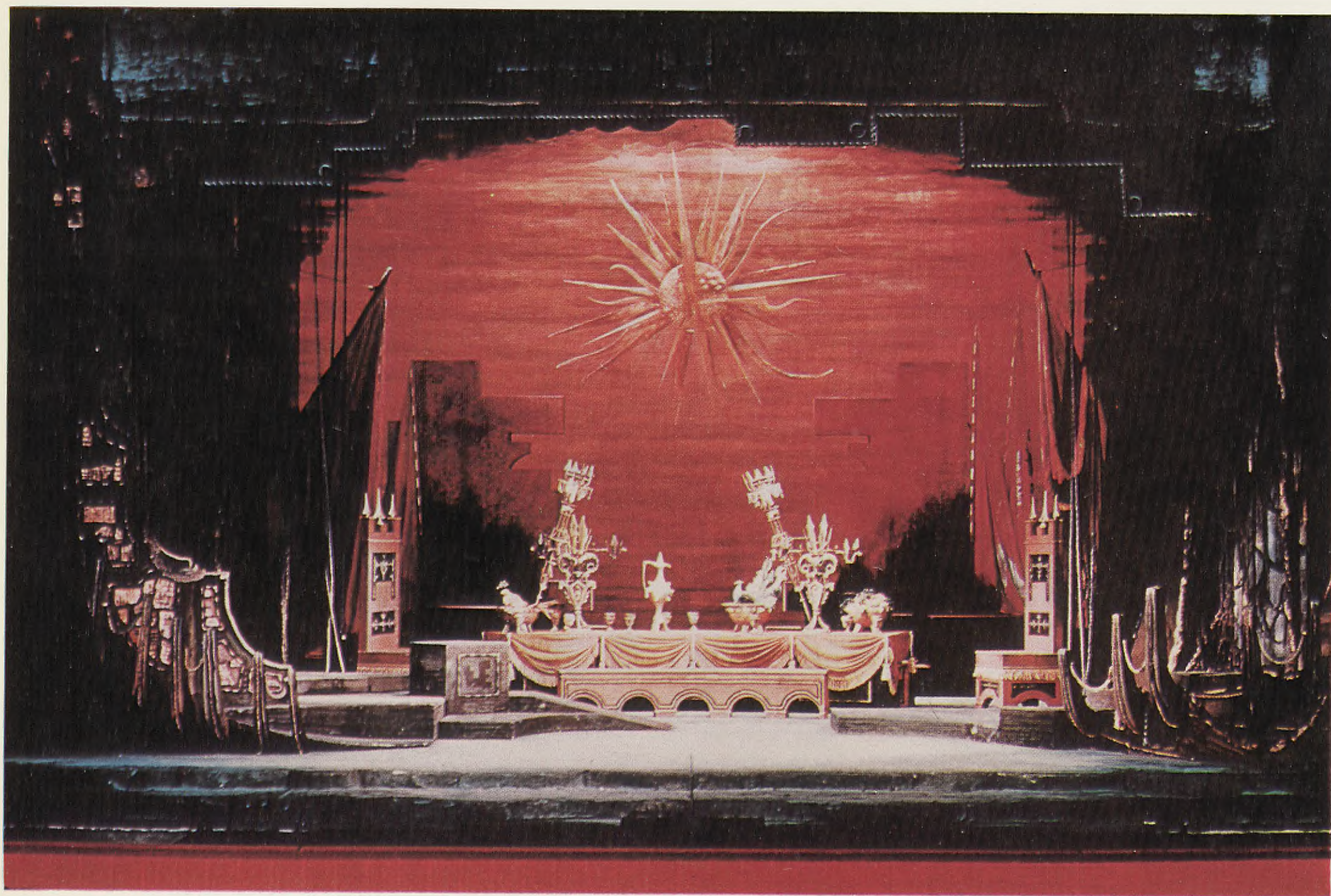
role was to hold exhibitions of portraits and studies of the performers in the cities they visited – an idea which came to the famous dancer Anton Dolin after seeing Sainthill's exhibition in Melbourne. Thus in 1939 he held his first London exhibition at the Redfern Gallery; he has exhibited little since, preferring not to show his working designs, and equally reluctant to exhibit his strange, surrealistic paintings.

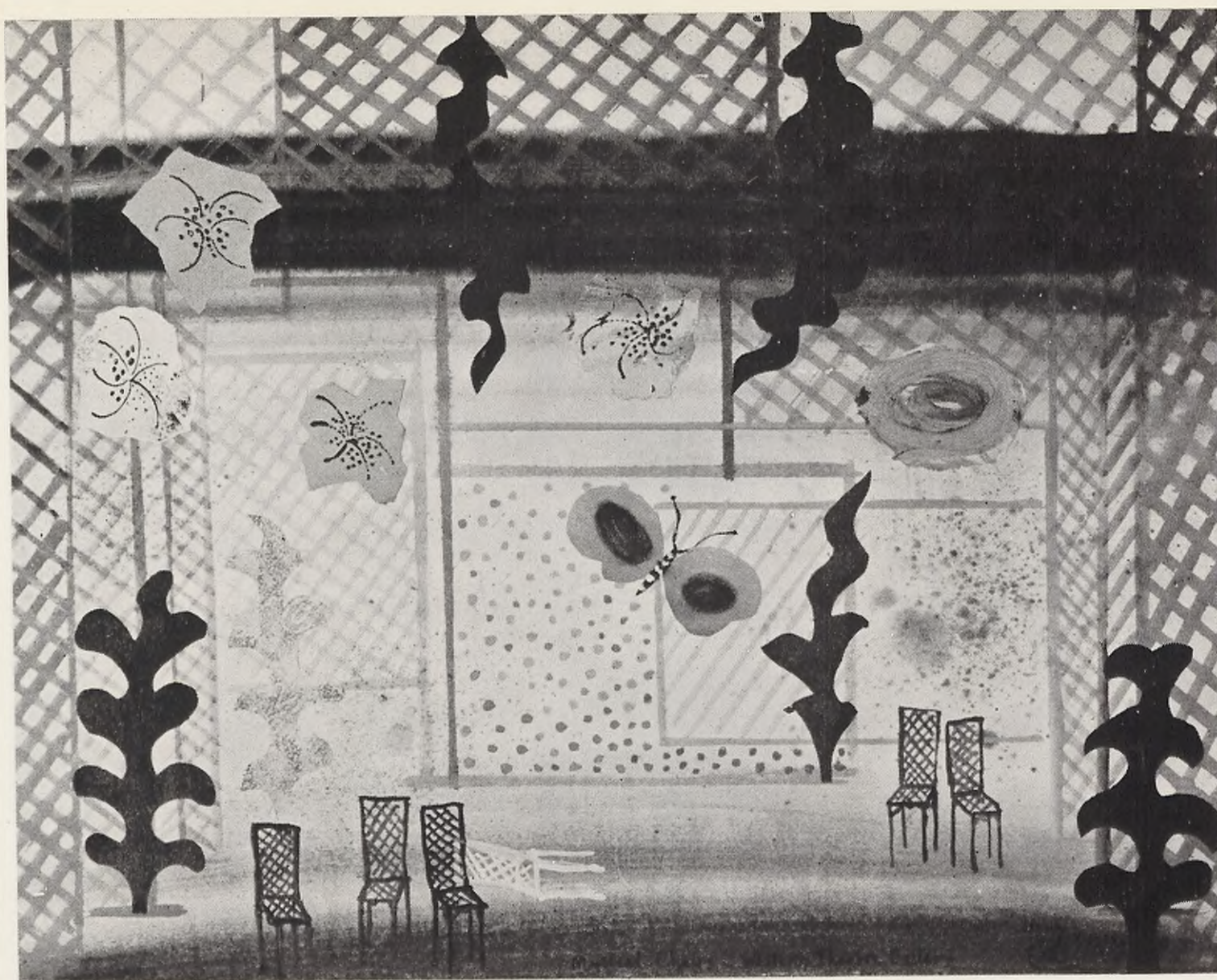
In Australia Sainthill had already been attracted to the theatre. He was a fan of the Gregan McMahon Players, and he recalls productions of Chekhov, Ibsen and Shaw with the young Coral Browne. Just before the war this company asked him to design *Amphitryon* '38. From London he returned to Australia to serve in the army and then lived in Sydney until 1949. On his London visit he had met the distinguished Russian-born designer Sophia Fedorovitch, with whom he formed a close friendship, and who influenced him greatly. She encouraged his return to London and helped him found a career there.

After designing a short ballet for Fonteyn and Helpmann, in 1951 he had his first major production, *The Tempest*, for the Royal Shakespeare Theatre, Stratford-upon-Avon. It proved an immense success and led to work on innumerable Shakespearean plays at Stratford and the Old Vic in London. He later tackled huge spectacular musicals at Drury Lane, notably *Cinderella* and *Aladdin*, and in this vein did sumptuous designs for *Le Coq d'Or* at the Royal Opera House, Covent Garden. On a more modest scale, he collaborated with Tony Richardson at the Royal Court Theatre, the famous group which patronized new playwrights such as John Osborne, Arnold Wesker and John Arden. There Sainthill worked on a number of

LOUDON SAINTHILL
COSTUME DESIGNS FOR
'FOUR MUSKETEERS'
(Theatre Royal, Drury Lane)
Photographs by Alec Murray

LOUDON SAINTHILL
SET DESIGN FOR
'PERICLES, PRINCE
OF TYRE'
(Royal Shakespeare
Theatre, Stratford-Upon-
Avon)





left
KENNETH ROWELL SET DESIGN FOR
'MUSICAL CHAIRS' (1953)
(Western Theatre Ballet)
Gouache on paper

below left
BARRY KAY COSTUME DESIGN FOR
CARABOSSE IN 'SLEEPING BEAUTY'
(Opera-Ballet, Berlin)

below
ARTHUR BOYD COSTUME DESIGN FOR
'ELEKTRA' (The Australian Ballet)



modern plays, including Tennessee Williams's *Orpheus Descending*.

After a period in the United States, where he designed the Tommy Steele musical *Half a Sixpence* and the play *The Right Honorable Gentleman*, with Coral Browne, Sainthill recently returned to London for the mammoth task of creating hundreds of costumes for *The Four Musketeers*. Due to open in December, this new musical, starring Harry Secombe, with elaborate sets by Sean Kenny, will be the most costly show ever staged in London.

The diversity of Sainthill's activities is impressive. 'I've always tried to have a fluid style' he told me, 'to do something different each time.' But in fact, despite his prolific range, his work always bears a distinct, personal imprint. His designs have a delicate, Gothic quality, whether it is a spiky costume for Caliban in *The Tempest*, or a strange lunar landscape for *Le Coq d'Or*, or the period pastiche of *The Four Musketeers*. The detail is always scholarly and careful, whilst at the same time delicately imaginative. It is what one might call good-mannered, rarely daring, never vulgar. He is a real professional, so that producers and technicians have little difficulty in translating his ideas into theatrical facts.

Now, after seventeen years' continuous work and success, he refuses to undertake more than three productions a year.

Kenneth Rowell came to London a few years after Sainthill and, like him, did his first major British work at Stratford-upon-Avon: *Macbeth*, in 1952, followed by *Hamlet* at the Old Vic. Since then Rowell has been largely associated with ballet—working for Ballet Rambert, Festival Ballet, The Royal Ballet, the Western Theatre Ballet and the Danish Royal Company. In 1956 he was back in Australia designing productions of *The Marriage of Figaro* and *Don Giovanni* for the Australian Elizabethan Theatre Trust, and also for the Australian Ballet Company. His last major London production was Offenbach's *Bluebeard* for Sadlers Wells. Australia will have an opportunity of judging his mature style since he has been back there for some months working on three more operas for the Elizabethan Theatre Trust, a ballet and a new staging of *The Importance of Being Earnest*.

Whilst, like Sainthill, Rowell has shown a wide range, his work is perhaps narrower in style. He, too, has ambitions as an easel-painter and, in 1960, called a temporary halt to stage design to concentrate on painting. When he returned to the theatre he produced what is considered his finest work, *Le Baiser de la Fée*, for Covent Garden. The ballet critic Clement Crisp describes it as 'among the finest (productions) that Covent Garden has shown in twenty years, boasting a poetic intensity usual in painting but alas very rare in the theatre'. Rowell, in a sense, bridges the two realms of painting and designing—not as, say, Arthur Boyd or Sidney Nolan who, no matter how striking or original in the theatre, remain painters, true to their mannerisms. Rowell is a cohesive whole made up of two distinct halves.

A feature of Rowell's work is the continuous thread of poetry which weaves through his theatrical activity. This poetic strand usually

bottom

IAN SPURLING DESIGN FOR 'THE SEVEN DEADLY SINS' (c.1961).
(Western Theatre Ballet)

below

SIDNEY NOLAN 'THE RITE OF SPRING' (1957)
(The Royal Ballet, Covent Garden)
20in x 29in



takes the form of a child-like naivety, a wide-eyed innocence delighting in the magic of the theatre. There is often a wistfulness in his colour and imagery, as well as an ingenuous wit and a predilection for fantasy rather than reality.

Kenneth Rowell has exhibited often in London – paintings at the New Art Centre and designs at the Wright Hepburn Gallery; the latter, specializing in theatrical work, shows the work of a number of Australians.

If Rowell is a painter-designer, Barry Kay is a sculptor-designer. Like a number of younger theatre artists, including many Australians, Kay was nurtured by the Western Theatre Ballet – which has played a neo-Diaghilev role in discovering and using new talent.

Born in Melbourne in 1932, he studied in Paris and then worked for the Walter Gore Company in Australia, before settling in London in 1956. As a young man he poured out a flood of clever, witty designs for the Western Theatre, many of which remain in the repertoire.

Even when confined by space, facilities and funds, Kay always makes the impression of an artist enlarging the language and imagery of the traditional stage. His mature style gives full rein to a pre-occupation with three-dimensional forms. In this he echoes the work of Noguchi for the Martha Graham ballet, and other contemporary experiments. The difference is that Kay, not in fact being a sculptor, is totally immersed in theatrical effect and blends and integrates his ideas with the needs of the ballet.

Perhaps his most notable contribution in this vein was for Kenneth Macmillan's *Images of Love* at Covent Garden, one of a trio of Shakespeare ballets for the poet's tercentenary. The complex fugue of sexual ambiguities was not merely enhanced by Kay's series of metal platforms, half-way between a building site and a Constructivist sculpture; they explored and expanded the analysis, providing the choreographer with further dimensions in time and space.

The other side of Kay's development is an uninhibited indulgence in spectacle and splendour, such as his designs for *Don Quixote* and *Raymonda* for the Australian Ballet Company, both for Nureyev; the latter was also produced for Covent Garden. His most recent essay in grandeur is the splendid *Sleeping Beauty* which Macmillan mounted in West Berlin in October this year. Mention should also be made of *Tancredi*, another Nureyev ballet, for the Vienna State Opera, in which Kay welded, so to speak, both aspects of his talent in a huge, menacing set, like a spider's web.

He has also worked for the Old Vic and Sadlers Wells Opera, for sophisticated revues, and modern plays in the Royal Shakespeare Company's London seasons. A one-man show of his designs was recently held at the Grosvenor Gallery, London.

The Western Theatre Ballet has also patronized another talented young Australian, Ian Spurling. His costumes and sets for Kurt Weill's *Seven Deadly Sins* won universal praise some years ago.

Before that, he had already made his mark with the jazz ballet *Non-Stop* and a Macmillan piece *Valse Excentrique*. Spurling is thirty years old and comes from Adelaide. He arrived in England ten years ago to study at the Slade School of Fine Art. With success at the Western Theatre his future seemed secure, and will almost certainly turn out to be eventful. Unfortunately he has been ill for some time and is only now on the road to recovery, working as an assistant to other designers. From his professional essays, and designs done as a student, there emerges a highly individual identification with the twenties and the influence of the great Russian designer, Goncharova.

A young man who has quite definitely arrived is thirty-year-old John Truscott, who was brought to London by Robert Helpmann to design the musical, *Camelot*, at Drury Lane having already been responsible for its staging in Melbourne and has since then been in Hollywood working on the film version with Robert Harris and Vanessa Redgrave. He had not returned when this article was written so I am unable to enlarge on his future plans. Truscott's work is more closely related to the manner of Sainthill than is that of the other designers referred to; he has the same talent for historical pastiche, for careful recreation of the past in terms of theatrical glamour. Certainly in *Camelot*, both for stage and film, he has produced some of the loveliest and most sumptuous designs of our time. It will be interesting to see how he tackles modern plays or experimental diversions.

There remain two major Australian artists who have contributed to the London stage but they are primarily painters – Sidney Nolan and Arthur Boyd. Both worked for the Royal Opera House, in productions carefully chosen to suit their respective talents. The result, as is usual when artists of their calibre are brought into the theatre – by the side door, so to speak – shows no sacrifice of their personal idioms. In that sense I would say they are not 'professionals', not part of a theatrical set-up, but that does not mean they have not or cannot produce lasting and remarkable effects.

Thus Boyd's designs for Helpmann's ballet *Elektra* is a restatement of a classic myth in terms of his Australian aboriginal preoccupations. His costumes and sets are designed to tell a story, establish atmosphere, in terms of powerful, highly individual images; they are not basically concerned with the technical problems of movement in dance. Boyd, it is true, is not a novice to the theatre; he has worked on productions of *King Lear* and *Love's Labour's Lost* for Peter O'Shaughnessy in Australia and designed *Reynard the Fox* for the Western Theatre Ballet.

Sidney Nolan's designs for Macmillan's *The Rite of Spring*, to Stravinsky's music, at Covent Garden, were equally rooted in primeval Australian imagery, which undoubtedly contributed to the thrilling total effect.

If Australia continues to produce stage designers of the calibre of those already mentioned she may still expect to lose them to the London scene unless, of course, she can entice them to remain by offering greater scope for their work and creative abilities.

Road to Berry

John Olsen

Road to Berry is an infectious breath of the Devon of New South Wales – the south coast – full of the buttery warmth that Rees painted for himself in the early forties.

If the later works of Rees seemed to find themselves in strong broad rhythms and subtle interplay of balanced blobby masses, his early works superficially appear to be completely contrary. Such is the nature of art.

At that time it might have appeared, because of the laboriousness of his pencil drawings, that he might progress by going backwards, which in fact he did.

Let me explain. Rees, who is now seventy-two years of age, has always been a man in the 'other street'. Fashionable trends may have their temporary fire but Rees, always with gentle kindness, said no, there was the other thing – a man in quest of his personal paradise. For example, in the thirties, after the National Gallery of Victoria's purchase of Corot's *Bent Tree* resulted in a fashionable trend which Lambert derisively called 'the blotting-paper school', Rees characteristically was doing obsessive pin-pointed pencil analyses of landscape – razor sharp in definition.

As I thumb through old copies of *Art in Australia* they occasionally appear – modest, student-like in their appearance – disturbing in their lack of selectivity – not a hint of his later compositional attitudes. Rees must have been creating a storehouse of what to put in, what to

leave out, learning, through cobwebby analysis, that 'less is more'.

Sydney Ure Smith saw these and liked their potential and invited Rees to leave Brisbane and join Smith & Julius, that commercial art firm *extraordinaire*. Rees's transition from a draughtsman to a painter was about to begin. There he met a number of artists, including Roland Wakelin, who spoke enthusiastically of Cézanne and the modern movement. Rees again turned away and felt his pulse quicken more to Turner and Breughel. The palette of the Impressionists meant little to him; instead, he preferred sombre elegiac tonalities that induced a feeling of a warm earth regretfully saying farewell to an evening sky.

Gerringong on the south coast of New South Wales has had a special place in Rees's *oeuvres*. The Rees family built a house there in the early forties and Rees feels very close to this landscape with its lakes, beaches, bays and inlets, and majestic mountains that rise up from the sea. It represents for him a paradise that he scratched out for himself, where his painting became more simplified and generous, the structure of the landscape became part of his painting.

Rees has never thought of himself as a modern painter – his relationship to place and his intrinsically personal needs have rejected that. He has nevertheless become a patriarch to painters of the middle and younger generations, an influence acknowledged by the youthful Brett Whiteley who has perhaps turned Rees's pre-Freudian biomorphic forms into the abstract erotic – such is the nature of time.



LLOYD REES ROAD TO BERRY (1947)
Oil on canvas on pulpboard 14in x 17in
Art Gallery of New South Wales, Sydney

Saint Matthew's Church Windsor, N.S.W.

Restored by the National Trust
of Australia (N.S.W.) 1963-5

Rachel Roxburgh

The story of the hungry years of Australia's first settlement is a familiar one. The first attempts to grow wheat, on the site of the present Sydney Botanical Gardens, had been abortive and it was the need for food which, in 1793, led to a new settlement thirty-five miles distant from Sydney on the banks of the Hawkesbury River where the soil was more fertile.

Undeterred by the floods which were first visited on the area in 1794, settlers in the Windsor district increased in numbers from the original thirty to one thousand and eighty-eight in 1799 and, in a good year, twenty thousand bushels of wheat had been raised. In 1810 when the newly arrived Governor Lachlan Macquarie – full of zeal for improving his domain – first visited Windsor the settlers numbered nearly three thousand. To aid them he decided on the formation of townships 'on eligible high ground' where those whose land was subject to flooding would receive a building grant. Together with Mrs Macquarie he chose the site for the church, whose architect, Francis Greenway, had not yet arrived in New South Wales. Then practising in Bristol, he had recently become bankrupt. Subsequently convicted of forgery, he was transported to New South Wales in 1814 and later became the architect of a number of buildings for Governor Macquarie, including St Matthew's Church. In 1817 he began his plans for this Church, achieving a bold design which is eminently suited to this site on the high land overlooking the wide fertile valley. Classical in style, essentially simple, the arrangement of the four main components – nave, apse, tower and belfry – is subtly interrelated and balanced. Indeed the removal of the thirty-foot belfry for restoration purposes in 1963 gave to the building such a strange appearance that the east end seemed to rise and the tower to become awkward and stubby.

The roof is carried over the wide interior space (46ft 5in x 98ft 6in –

less the thickness of the walls) without internal supports, upon great brick piers which appear as pilasters, within and without. Thus both design and function are combined. Between the pilasters the repeated curves of the large round-headed windows – their line subtly broken by the recess in which they are set – give variety to the wall surface and are echoed by the semicircular apse at the east end.

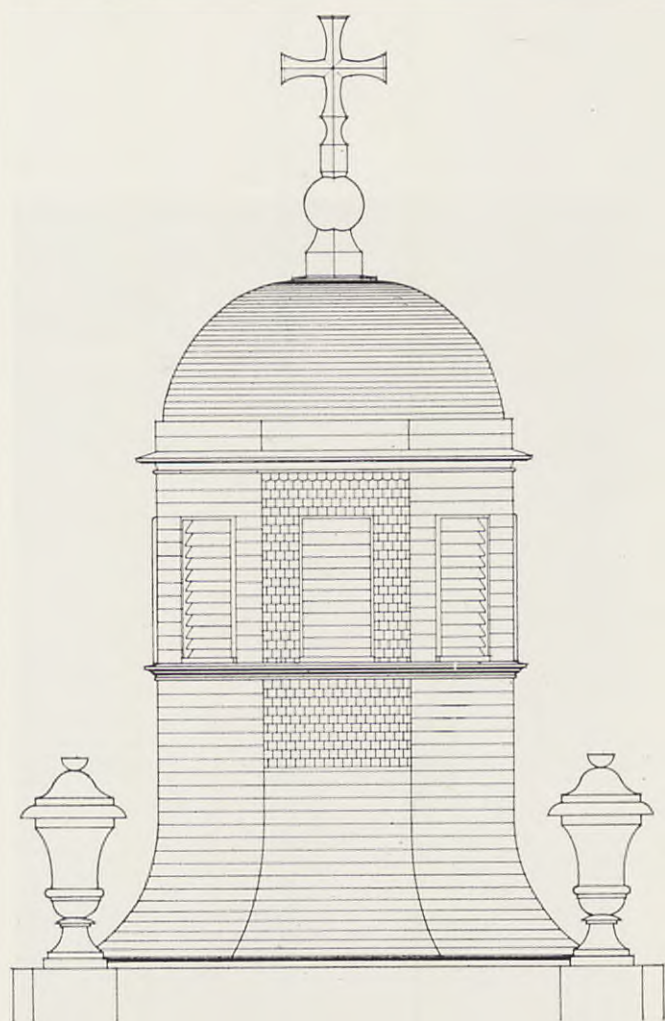
A stone string course set below the wide eaves emphasizes the projection of the pilasters and breaks the transition from wall to roof. The same honey-coloured local sandstone is used for foundations and base, and for the tower which has two string courses, circular medallions finished by rope moulding, and a parapet on which stand the four great seven-foot stone urns.

At the end of 1962 the building was found to be in grave disrepair throughout. The lead roofing of the belfry had perished, admitting rainwater which had so rotted the timbers that the immediate removal of the structure was necessary. The lime mortar used originally was of the same porosity as the brick and stone with which it combined to give a wall of great durability. Modern cement mortar contains chemicals from which salts are released by dampness, and these, penetrating the brick or sandstone, cause the face to break away. Applications of this cement mortar, in well-meaning attempts to patch or repoint the old work, had led to the deterioration of much of the original fabric. Finally, termites, undiscovered by annual inspection, had eaten the wooden flooring of the nave and attacked the window-frames and pews. Although the foundations of the walls were firmly laid in stone, the base of the flooring was simply great tree-trunks – an open invitation to these voracious little insects.

The estimated cost of restoration was beyond the resources of the parish and an appeal for restoration funds, under the Chairmanship

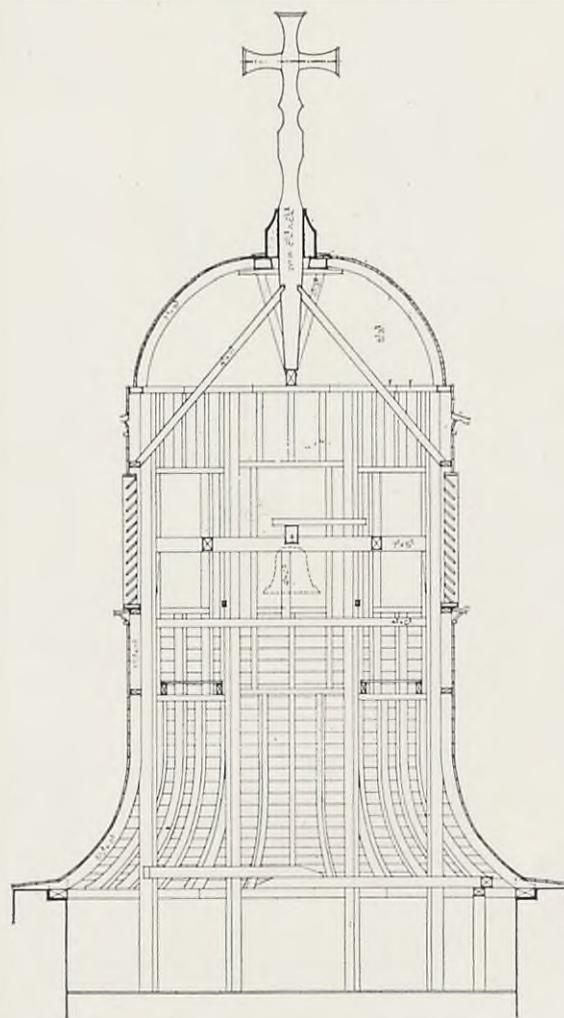
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ST MATTHEW'S CHURCH, WINDSOR, N.S.W.,
AFTER RESTORATION
Photograph by Max Dupain

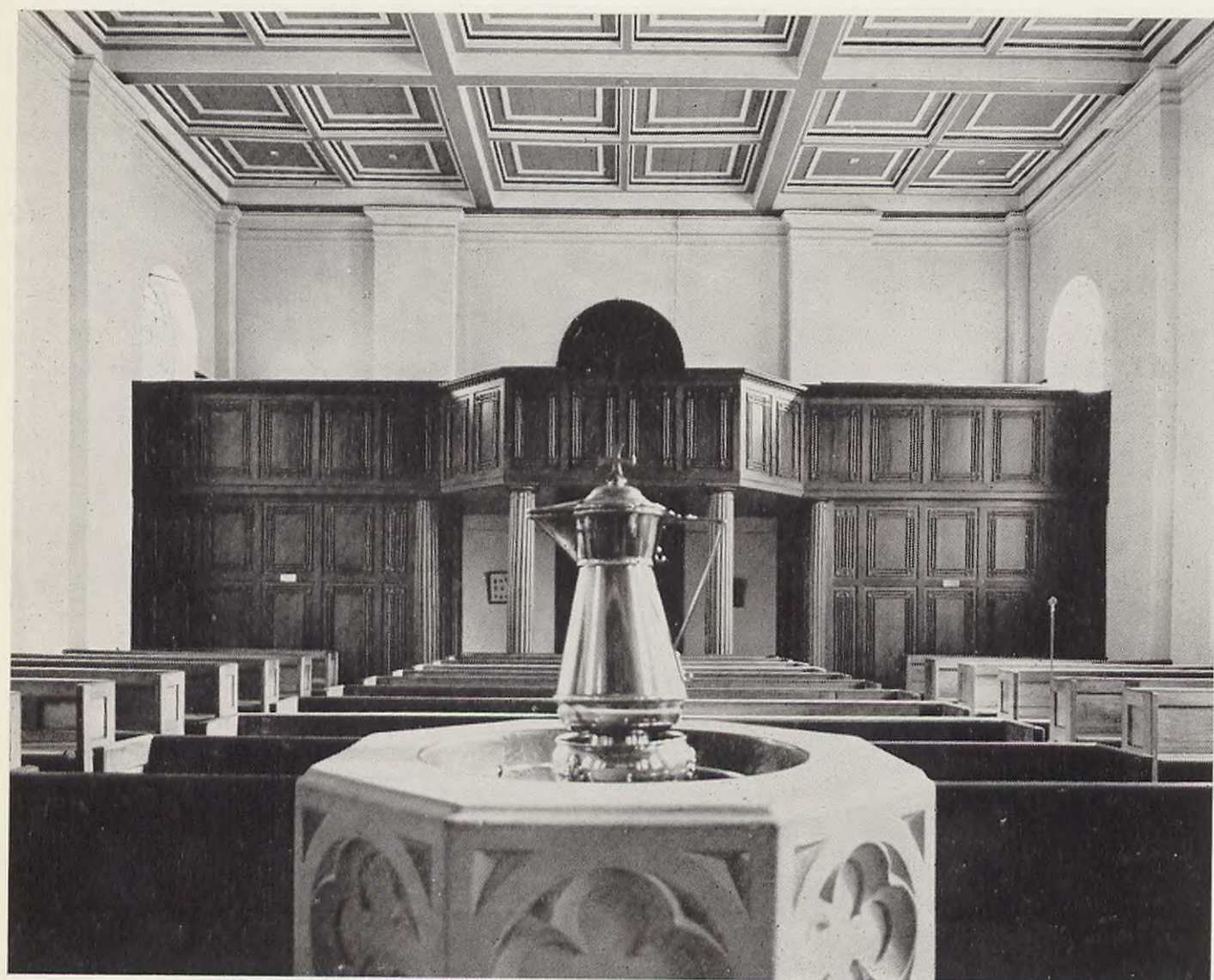
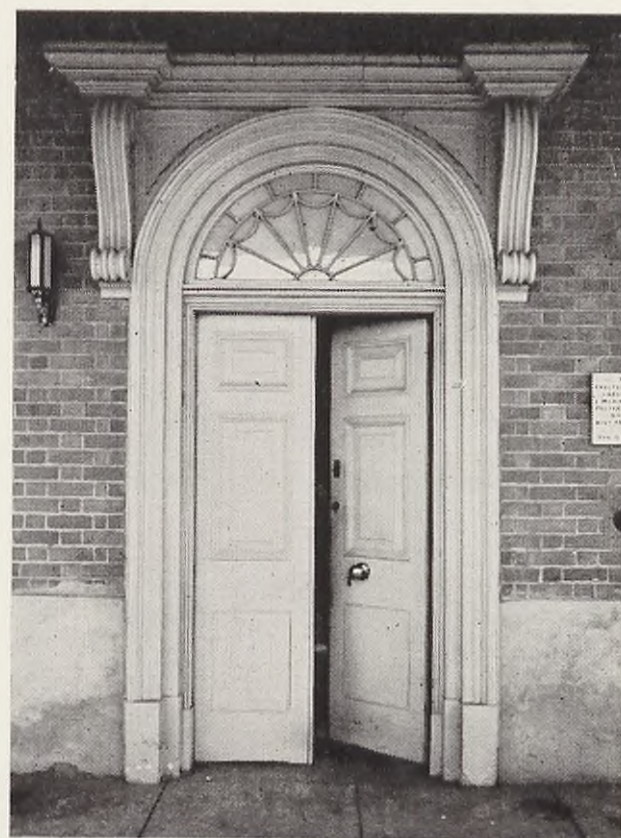
below
ELEVATION DRAWING FOR THE BELL TOWER
The N.S.W. Government Architect



bottom
ST MATTHEW'S CHURCH DURING RESTORATION
Photograph by Max Dupain

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SECTION ELEVATION DRAWING FOR
THE BELL TOWER
The N.S.W. Government Architect



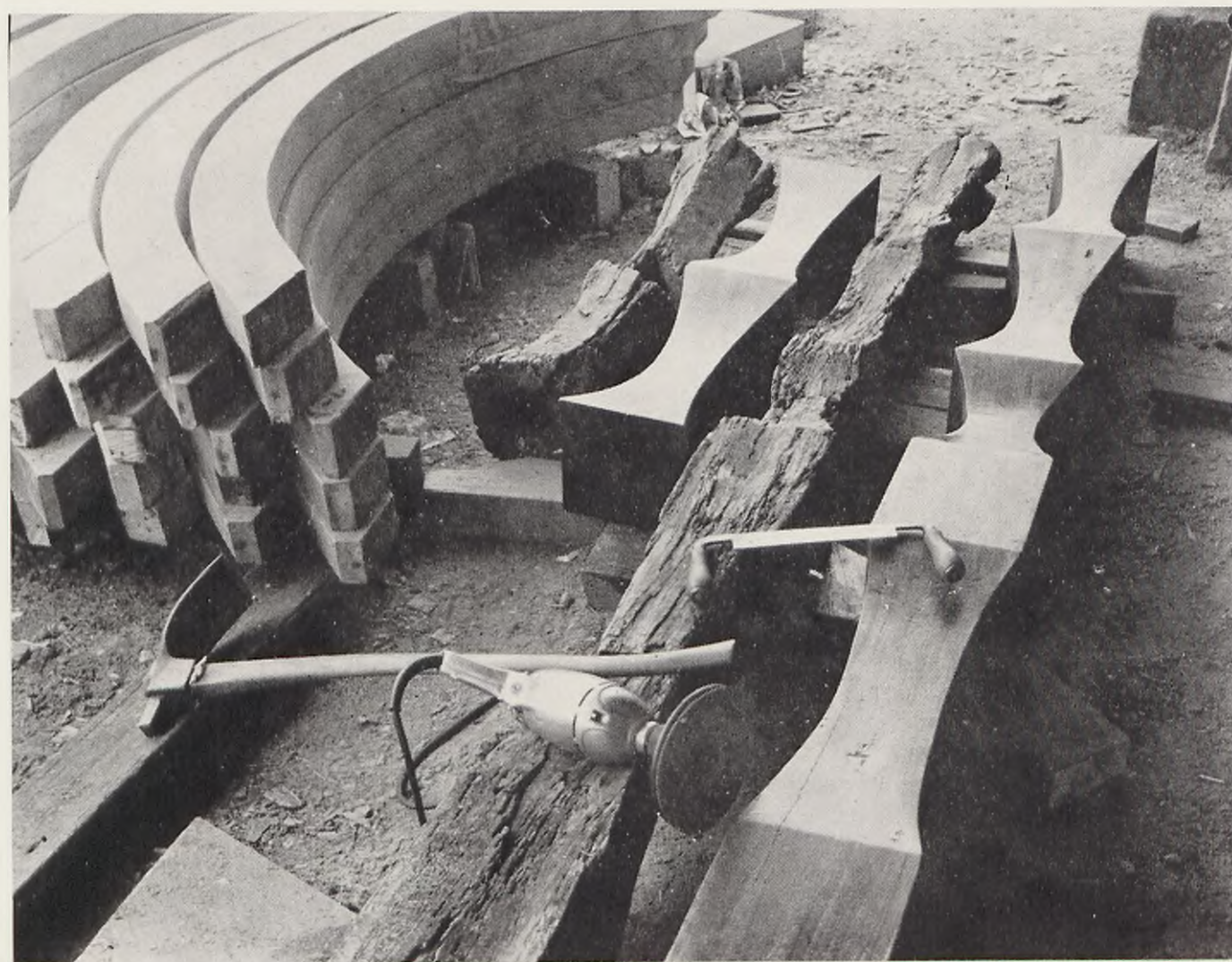


top left
THE RECTORY, WINDSOR, N.S.W.

top
FRONT ENTRANCE, THE RECTORY

above
THE COURTHOUSE, WINDSOR, N.S.W.,
AFTER RESTORATION

left
INTERIOR, ST MATTHEW'S CHURCH
Photographs by Max Dupain



top: INTERIOR, ST MATTHEW'S CHURCH DURING RESTORATION

above: R.A.A.F. HELICOPTER REPLACING CROSS ON BELFRY

left: ROTTEN TIMBERS AND REPLACEMENTS
Photograph by Max Dupain

of Rear-Admiral H. B. Farncomb, C.B., D.S.O., M.V.O., was undertaken by the National Trust, the work being directed by the Government Architect, Mr E. H. Farmer. Added importance is given to St Matthew's by the adjacent Rectory, built in 1823, and completely sympathetic to the Church in design and workmanship. Also in Windsor are Greenway's Courthouse built in 1817 (not visible from the Church) and several other good early buildings.

As with any hand-made object prior to the industrial revolution – whether it be a building, a piece of furniture, a piece of pottery – the skilled craftsmanship which went into the creation gives much of the quality by which it is distinguished. In St Matthew's this quality comes from the locally made bricks, hand-worked stone, and the cedar joinery of doors, architraves, panelled gallery and pews. The bricks, two and a half inches high, soft red in colour and pleasing in texture, are laid in courses of stretchers and headers, the latter used as ties in the thick walls. The Nepean sandstone, the honey colour of which combines so successfully with that of the bricks, was quarried locally and the timbers grew in the forests which then covered much of the country: cedar, hardwoods and she-oak for the shingles.

It was thus imperative that any restoration must faithfully simulate the original and, as the belfry was removed, measured drawings were made of its construction. The first section is octagonal; at each corner is a great timber member approximately fifteen feet high and cut to curve in from the base. Because timbers of such dimensions are not used today these had to be specially obtained from the depths of the Dorrigo rain-forests, nearly four hundred miles north, where the tallow-wood grows. Heavy rains delayed this operation for five months. A man was found in the Windsor district who could use an adze and drawknife, so that much of the shaping of these beams was done as it had been originally. The large original nuts and bolts, their threads cut by hand, were used again to secure the timbers. Despite the leaking roof they had not rusted up.

The inside of the dome was lined with horizontally laid curved timbers, diminishing in circumference towards the top. The cutting of new ones presented a problem which was solved by one of the men who devised a special saw for the purpose – and persuaded a firm to make the parts he needed for it, perhaps the most difficult part of the operation. The shingles which cover the belfry base, seven thousand five hundred of them, were replaced in Canadian Redwood and the lead roofing of the dome with anodized aluminium, similar in colour but more durable. This roof, an expensive item, had of course to be made specially to fit in sections with welted joints which allow for expansion and contraction.

Through the generosity of the press a public appeal for old bricks was made and brought great response. Inspection of those offered was time-consuming for the workmen concerned. It was found, however, that only those from the Windsor district were really suitable in colour and quality, except for some from Bathurst. Tests were made to find a satisfactory mortar, which contains rock lime

and local river sand, and takes three weeks to make. Much of the expert brick-laying was done by men on loan from the Public Works Department.

The stonework of the tower was, on the whole, in remarkably good condition. Some small sections only were replaced and this was done so carefully as to be scarcely noticeable. The stone was all cleaned – simply with water and a brush.

The windows, fourteen feet high and thirteen in number, were originally double-hung sash ones with small panes of clear glass. They admitted the light and air which one expects in Georgian buildings. Except in the tower, these had all been replaced in the second half of the nineteenth century with the painted glass so popular at that time, and still held in veneration. To remove them without damage, in order to replace the white-ant-eaten frames, presented another problem. Large timber frames padded with foam rubber were made and operated from scaffolding both inside and outside the building.

The floor of the nave was taken up, the rotten foundation timbers (mentioned previously) removed and a concrete base laid for the flooring which is now all stone paving. Attracted by pieces of timber in the brick walls (apparently part of the original scaffolding) white ants had tracked up behind the wall plaster, so that much of this had to be redone. The pews also were repaired, cleaned and polished.

As the work progressed, with the necessary funds only just keeping up with it, all those concerned wondered gloomily if that persistent enemy – the ant – had reached the coffered timber ceiling, and it was a great relief to find that it had not. Perhaps the ant has no head for heights.

In the restoration some modern safeguards which were not available in 1820 were introduced. Timbers and the concrete floor were impregnated with a deterrent against termites and protective skins were applied to the stonework.

Another invention of modern times played its part. With the help of an R.A.A.F. helicopter the large timber cross on the belfry was replaced. On this occasion, too, both the Army and Navy also lent their aid. Five Army soldiers walked from Greenway's Obelisk in Macquarie Place, Sydney, to Windsor, beating the record established by another soldier in 1796. The Navy provided a band. The audience for these events provided some of the much-needed funds. In all \$86,367.00 were spent on the restoration. Tribute must be paid to the firm of builders, Irons and Hughes, without whose interest and co-operation this exacting work could not have been carried out.

Francis Greenway, inspecting the first foundations laid in 1817, condemned them utterly and they were taken up and built again. As one stands on the topmost floor of the tower today with the timbers of the belfry, trimly cut and worked and curving up about one like the inside of a ship, one feels that it looks just as it did on its completion in 1820 – and that this time its architect might approve.



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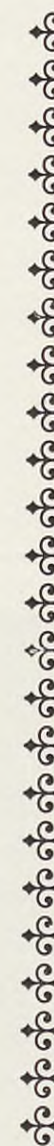
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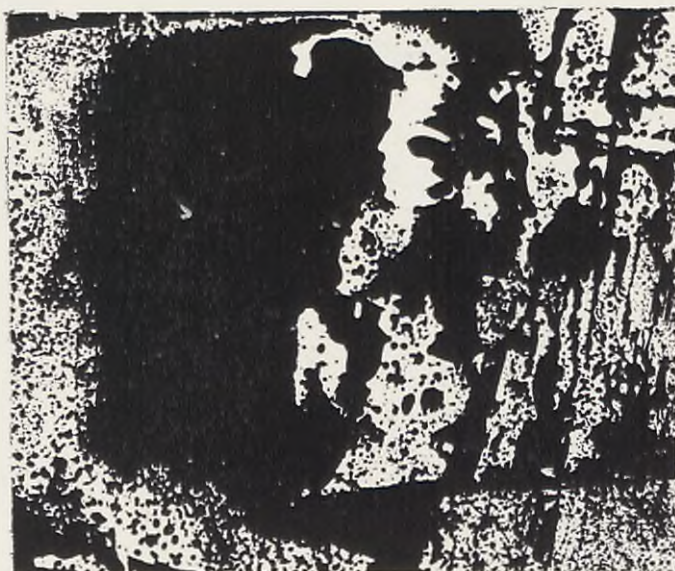
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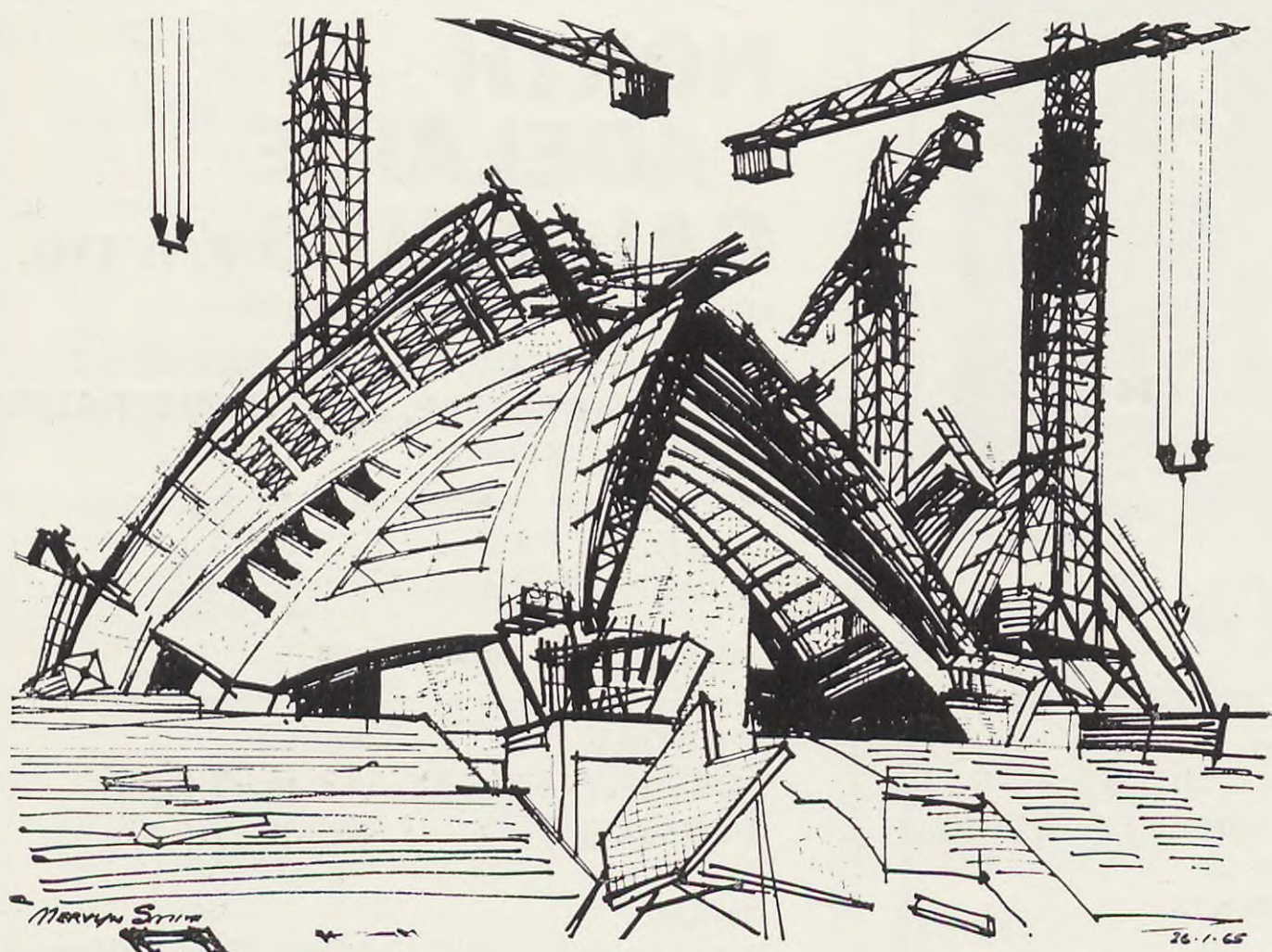
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