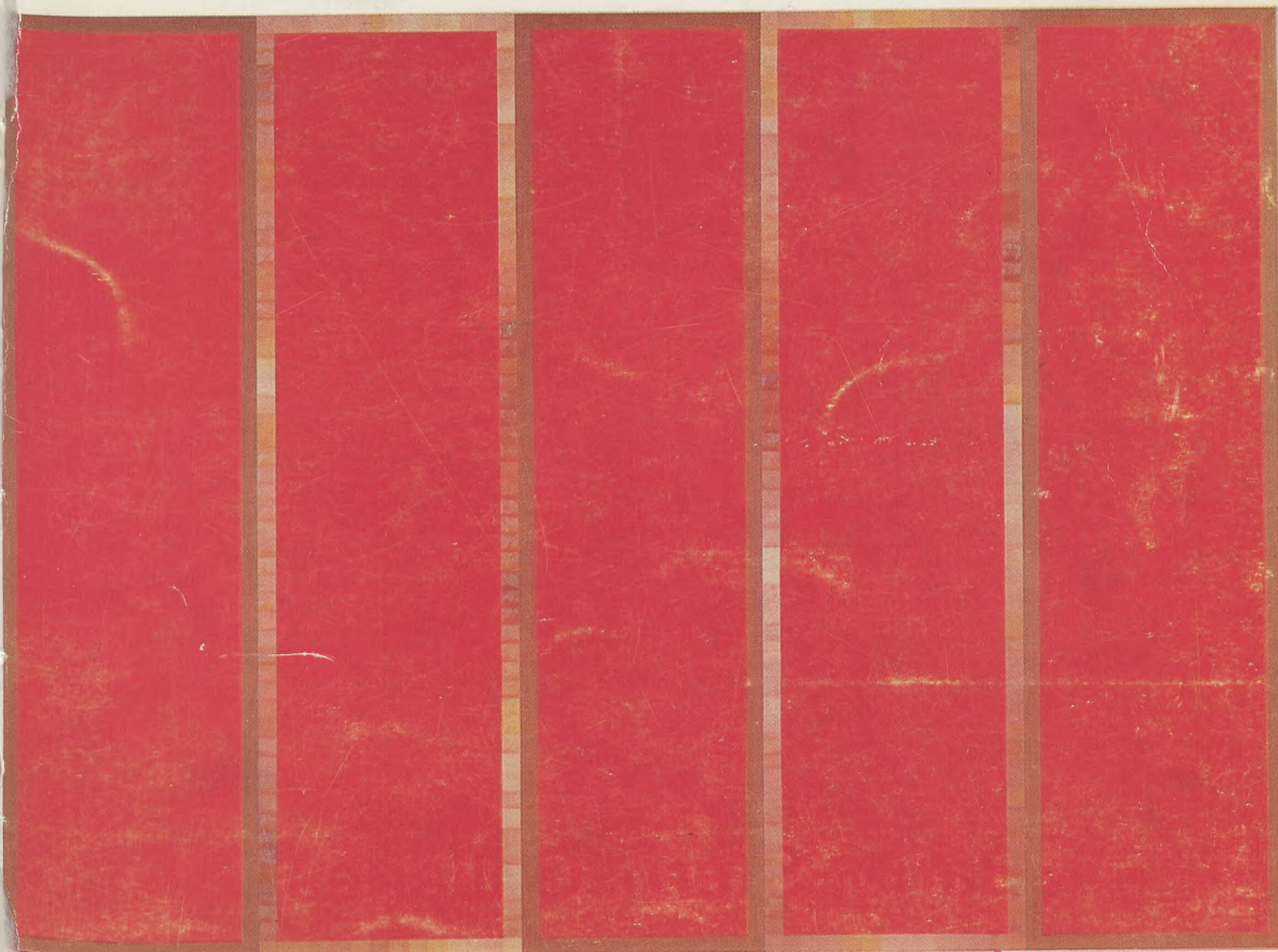


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Victoria
Special Number

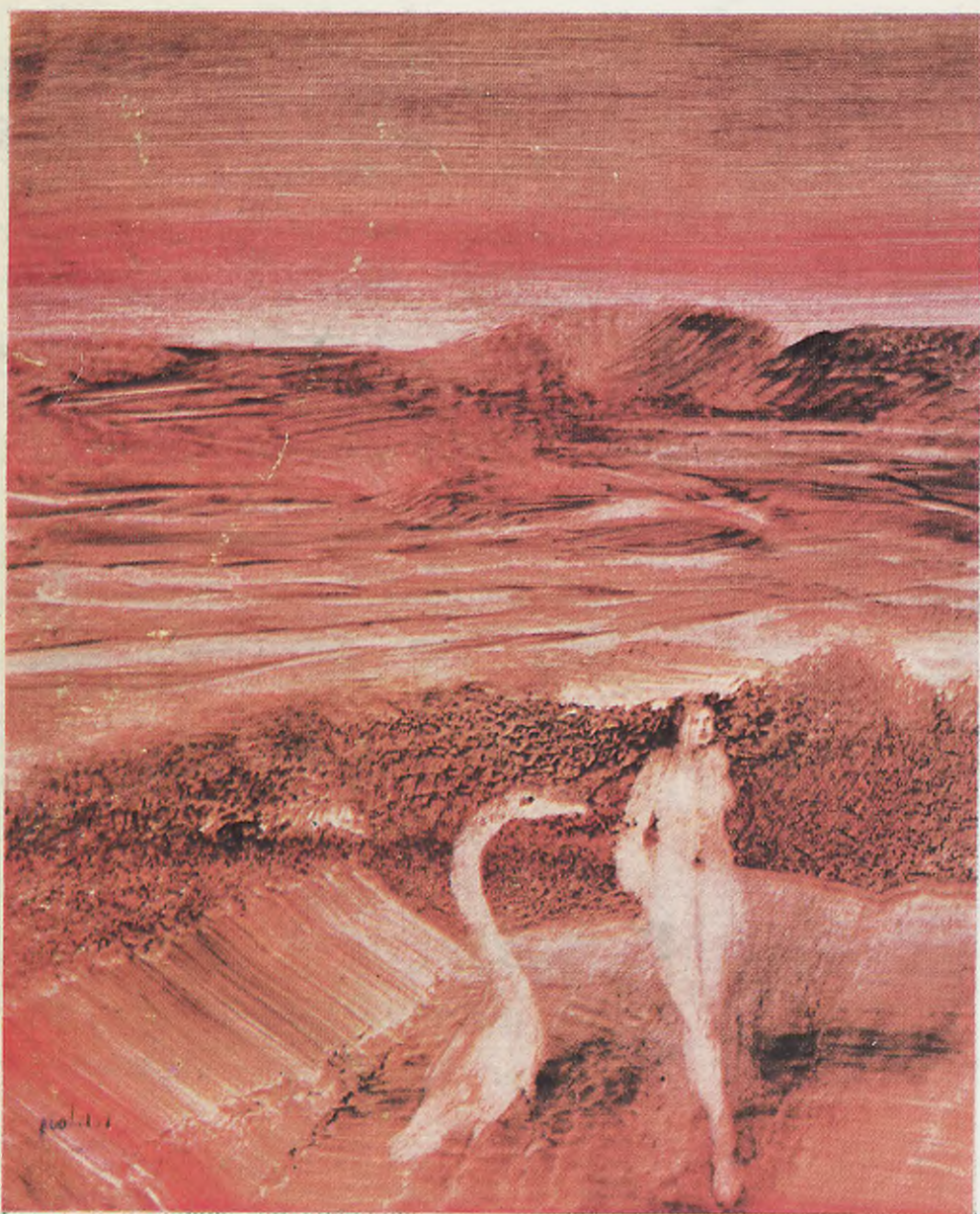
ART

AND AUSTRALIA



ROBERT JACKS RED PAINTING (1967) Acrylic on canvas 69in x 94in

Registered in Australia for transmission by post as a periodical



"Leda and the Swan" by Sidney Nolan



"Wimmera Landscape '37"
by Arthur Boyd



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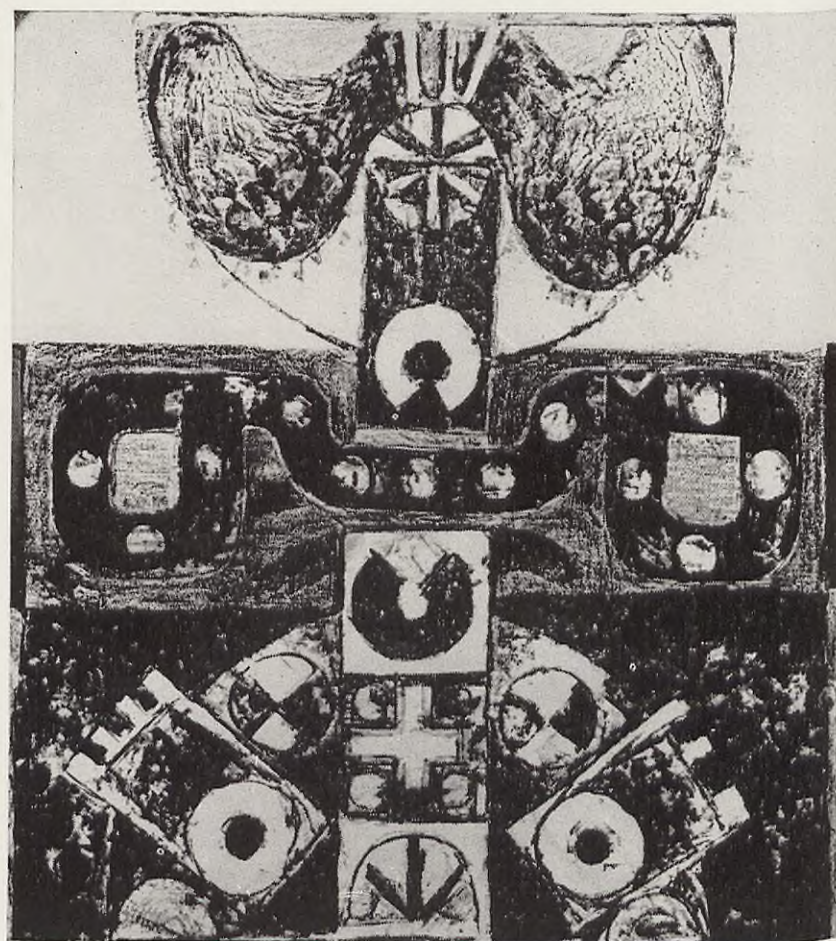


"Lady Judge"
by David Boyd



"River Landscape" by Lloyd Rees

"Turtle Serpent
and Bird"
by Len French



"Mandala" by Lawrence M. Daws



Barry Stern Galleries
Specialising in Australian paintings

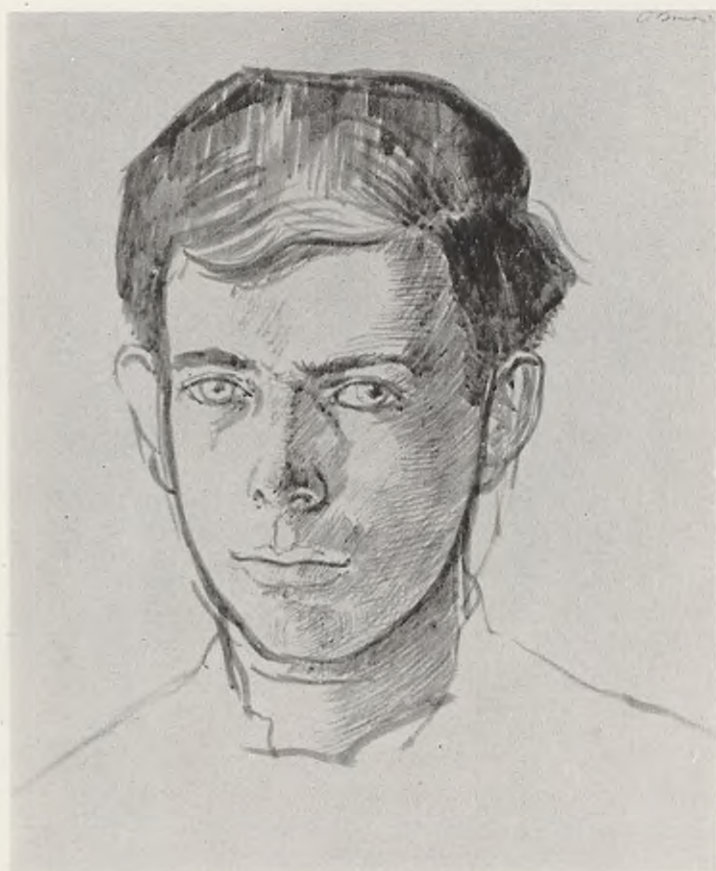
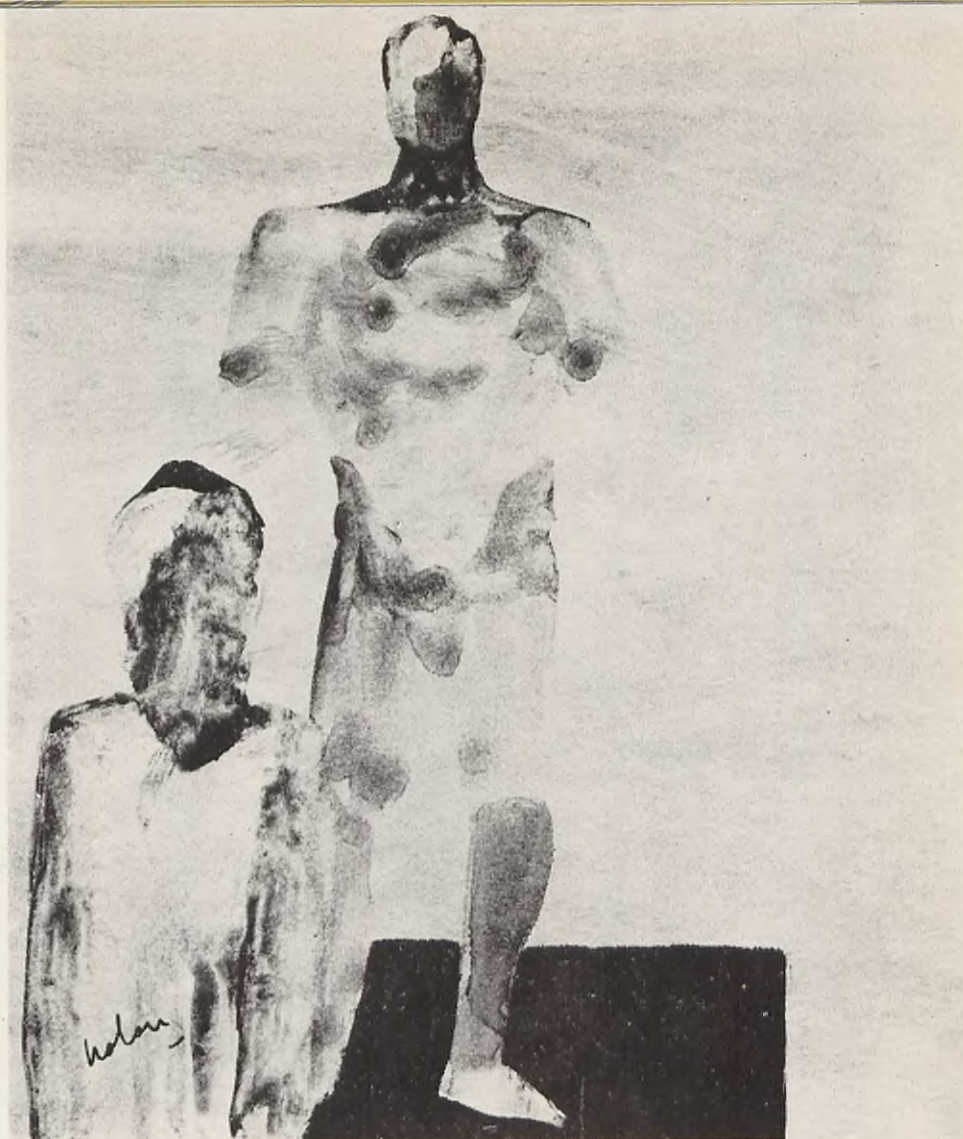
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"Zebra" by Sidney Nolan



"Antiques" by Sidney Nolan



"Portrait"
by
Justin O'Brien

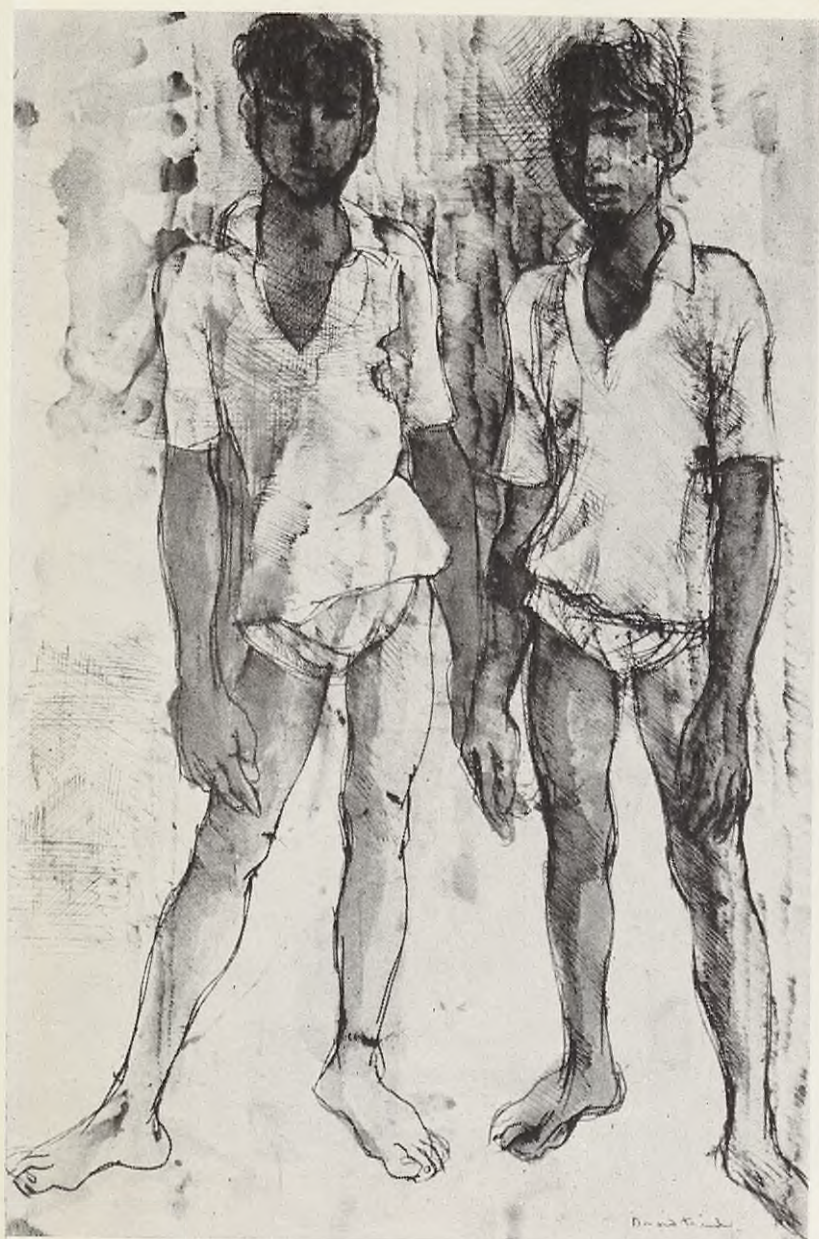
"Color Abstract", scene on the Harbour
by Sir William Dobell



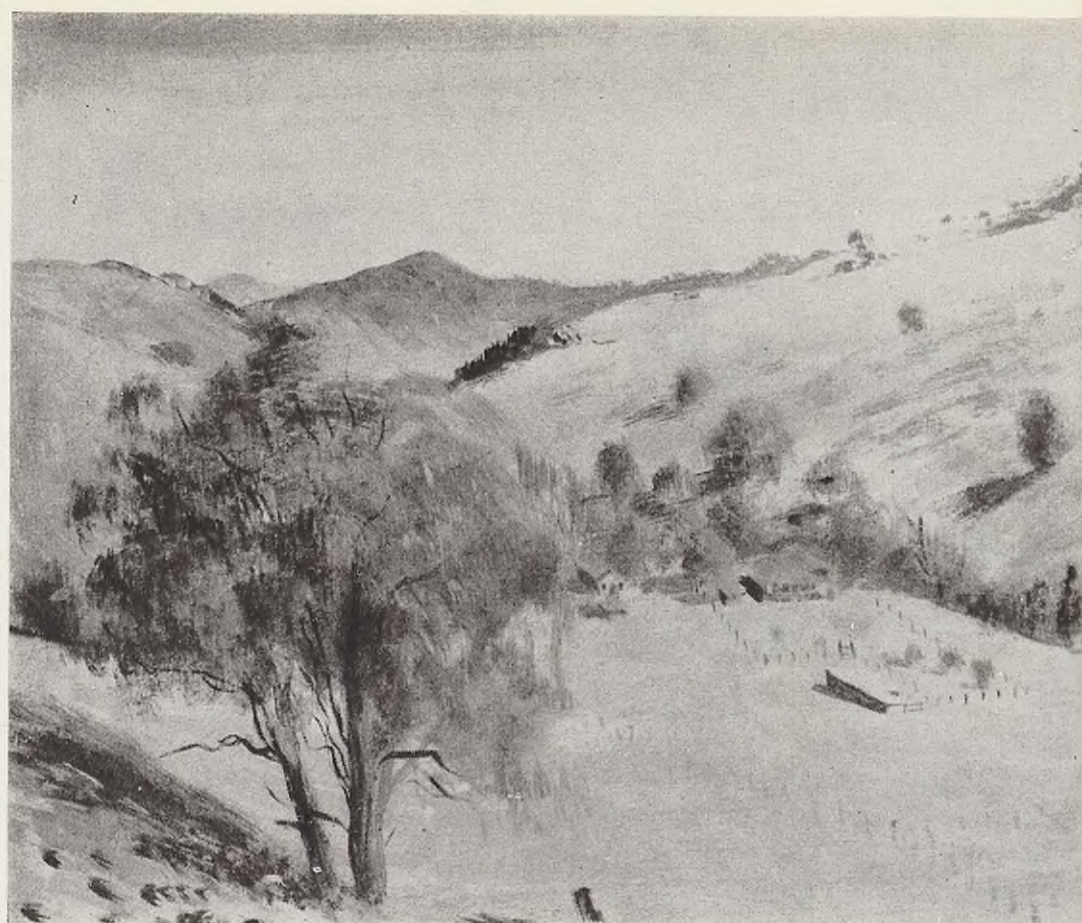
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"Ceylonese
Gardeners"
by
Donald Friend

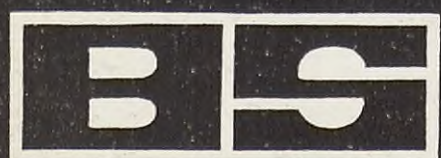


"The Farm" by Sir William Dobell

"Landscape with Trees" by Sydney Long



"The Statue" by Sidney Nolan



Barry Stern Galleries
Specialising in Australian paintings

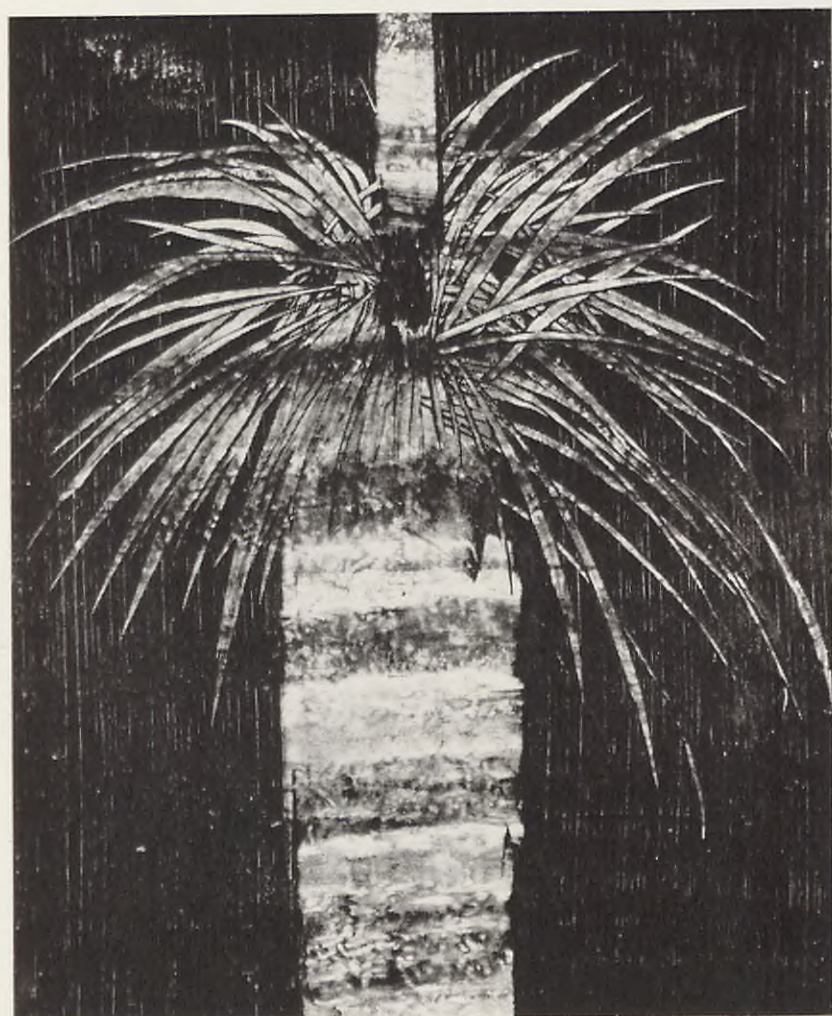
28 Glenmore Rd., Paddington. Phone 31-7676

Hours: Mon to Sat 11.30 to 5.30

"Australian Landscape" by Ray Crooke

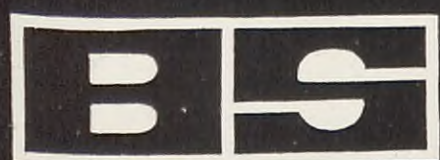
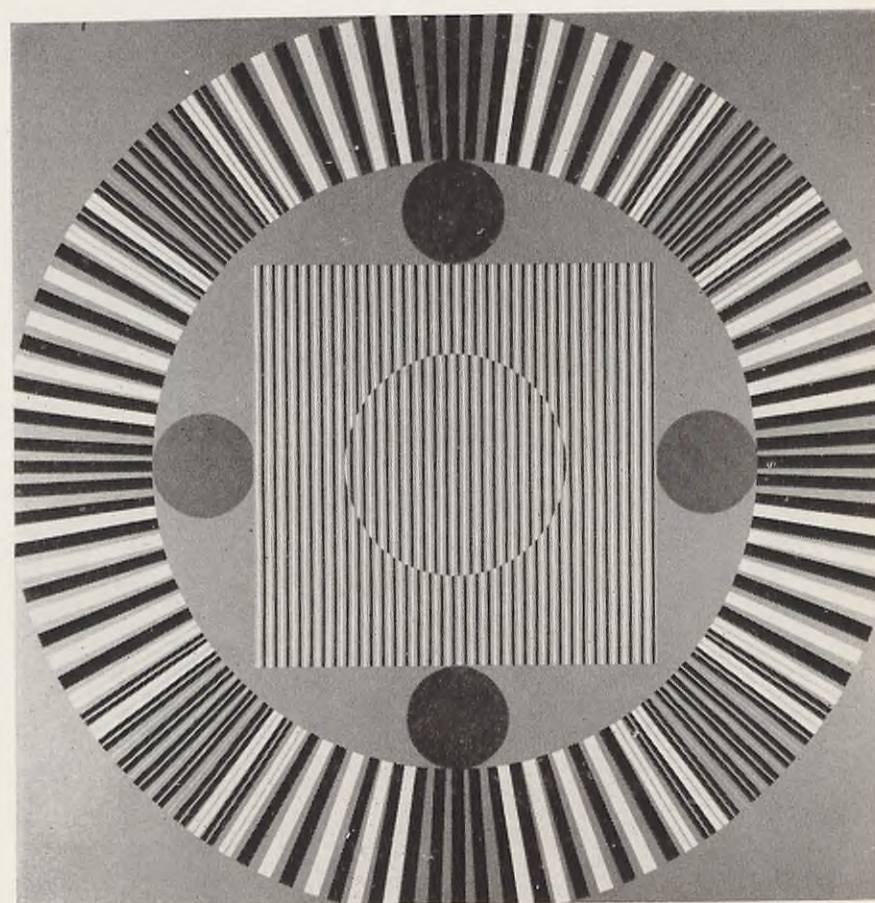


"Palm Tree" by Sidney Nolan



"Girl with cat"
by Charles Blackman

"Contact" Stan Ostojak-Kotkowski



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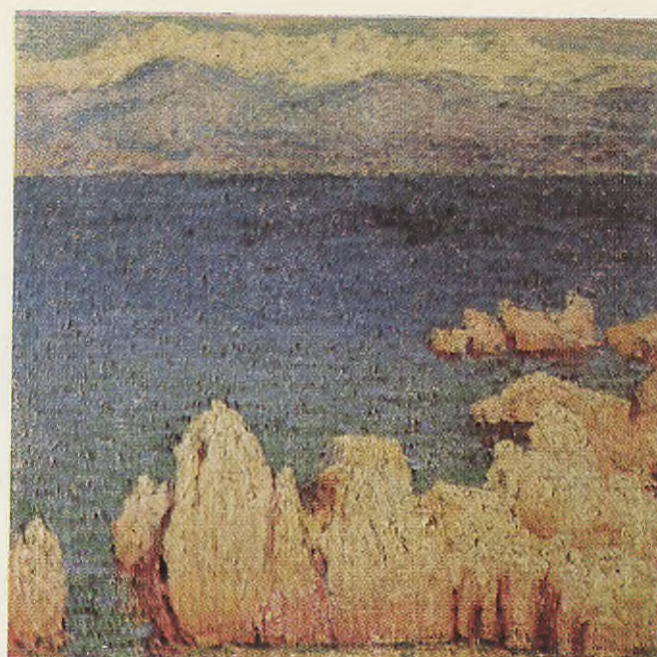
JOSEPH BROWN GALLERY

5 Collins Street, Melbourne, Victoria 3000
Telephone 63 8758(after hours 26 3929, 26 6676)

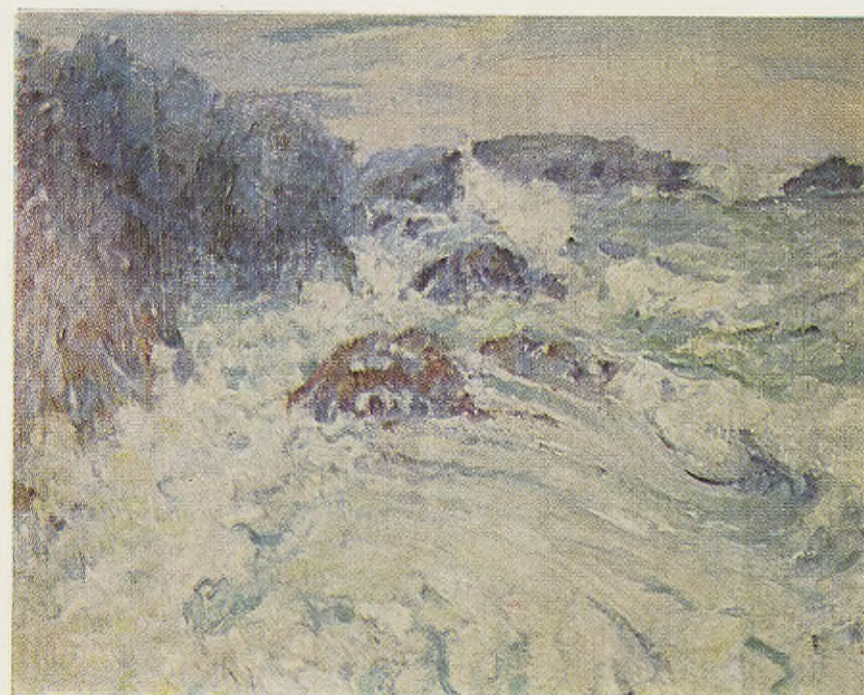
The paintings illustrated were purchased from an exhibition of eighteen works by John Peter Russell (1858–1930) held at this Gallery during August/September of this year – the first to be held in this country by this important Australian artist.

We are pleased to advise that we have recently secured four more works after a further extensive search in England and the Continent and these may be inspected when we re-open after the Christmas recess on 7th February.

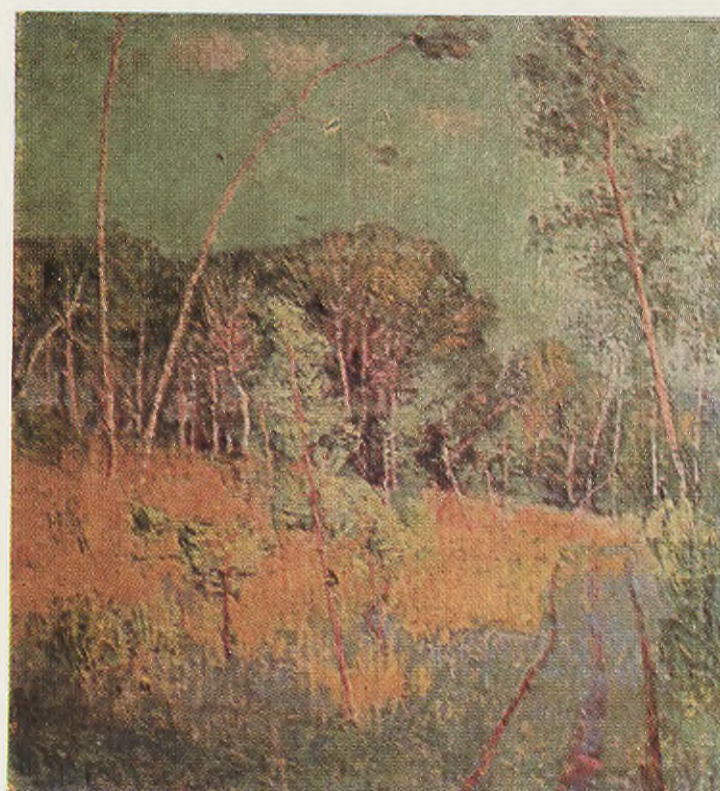
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Coraux des Alpes, purchased by Queensland Art Gallery



Rough Sea, Morestil, purchased by Art Gallery of New South Wales



Clearing in the Forest, purchased by Art Gallery of South Australia



FRONTAL RED Polymer on canvas 84" x 78" 1968

MICHAEL JOHNSON

AT

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A.C.T. Electricity Authority

Olympic Village, Mexico

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by Marc Clark *Bronze 14' high*

Sculptured Mural by Ante Dabro *Aluminium and Glass
11' high x 22' long*

Sculpture by Clement Meadmore *Welded Steel 14' 6"*

5 Settings of Play Sculpture by David Tolley *Cement*

'The Story of Eurimberra', a series of 11 paintings by Gray Smith

NATIONAL GALLERY OF VICTORIA

St Kilda Road, Melbourne, Victoria, 3004

With the opening of our new building, we can now provide a full bookshop service. Situated close to the main entrance, the bookshop will carry a wide range of books, reproductions and slides. A catalogue of this material can be obtained free on application to the Secretary.

We would especially like to draw your attention to the booklets published by the Gallery in association with Oxford University Press. These, based on the Gallery's collections, contain a brief explanatory and critical text aimed at the general reader as well as the student. Each has approximately 32 pages of text and 16 pages of illustrations in black and white. The following subjects are now available at 70 cents. Other titles will follow shortly.

FEMALE COSTUME IN THE NINETEENTH CENTURY *Marion Fletcher*

FRENCH IMPRESSIONISTS AND POST-IMPRESSIONISTS *Margaret Garlick*

ENGLISH POTTERY FROM THE FIFTEENTH CENTURY TO THE NINETEENTH CENTURY
Kenneth Hood

EARLY AUSTRALIAN PAINTINGS
Jocelyn Gray

RENAISSANCE ART *James Mollison*

ENGLISH SILVER *David Lawrance*

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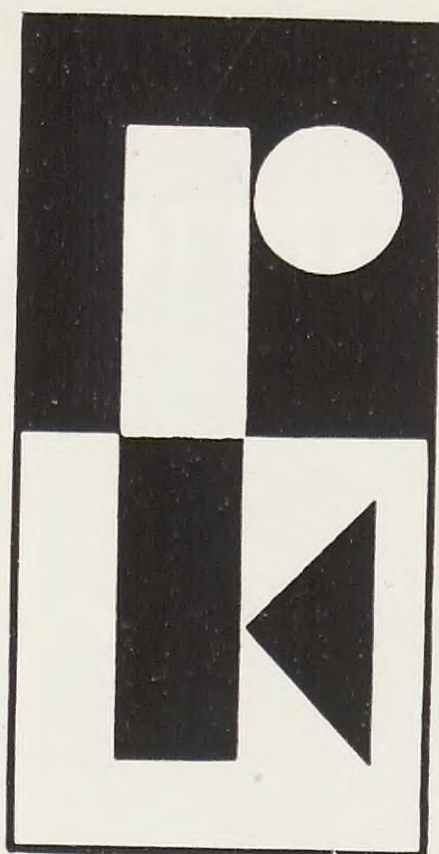
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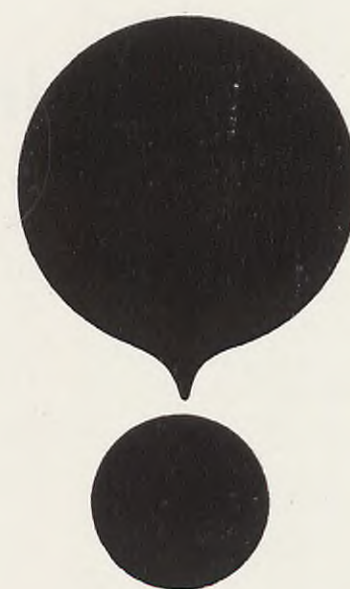
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Sun ripe apples, orchard fresh in a silver bowl.
Vintage wine, clear through a crystal goblet.
Veteran cars, burnished and regal from long ago.
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Such things have an inherent beauty, a special excellence
to the connoisseur who chooses them.
And when an artist, be he painter or printer,
wants to bring them to life, he strives to capture and
reproduce faithfully their beauty and their excellence.
To the printer—his canvas, the carefully chosen
and prepared surface of a special paper—
his art, to deep etch the meanings in colour or black
and white on the minds of those who see his work.

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ART VOLUME 6 3

AND AUSTRALIA

Art Quarterly
Published by Ure Smith, Sydney
Volume 6 Number 3 1968

Editor
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Assistant Editor
Marjorie Bell

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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

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Harry Williamson

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Contributors to this issue:

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

David Saunders is now Senior Lecturer in the Power Department of Fine Arts, Sydney University, having taught in Melbourne University's School of Architecture since 1956. The National Trust's *Historic Buildings of Victoria* was edited by him and for several years he wrote for the official news-sheet *Cross-section* (Melbourne University).

After travel in the U.S.A. and Europe, 1947-50, Alan McCulloch became art critic for the Melbourne *Herald* in 1951 and began collecting material for his *Encyclopedia of Australian Art*. His paintings and drawings were exhibited in London in 1949 and his recent paintings appeared in a one-man show at Georges Gallery, Melbourne, last August. Ursula Hoff, Ph.D. (Hamburg), Assistant Director at the National Gallery of Victoria, is the author of a number of books on the arts and was awarded the Britannica Australia Award for Art for 1966.

Royston Harpur studied restoration at the Art Gallery of N.S.W., was Gallery Manager I.C.A., London, then Director of Central Street Gallery, Sydney; he is C.A.S. representative U.N.E.S.C.O. and Curator European and American Painting After 1800, National Gallery of Victoria.

C. Elwyn Dennis is a practising sculptor and painter, as well as Curator of Sculpture and Ethnic Art at the National Gallery of Victoria. He received his Bachelor of Arts degree from California State College at Long Beach.

Brian Finemore is Curator of Australian Art in the National Gallery of Victoria. He has written and lectured extensively while organizing exhibitions of both historic and contemporary art. At present he is writing a catalogue of the Melbourne Australian collection.

Kenneth Hood, Curator of Decorative Arts in the National Gallery of Victoria is the author of *English Pottery in the National Gallery of Victoria*, is a practising painter and was awarded a Churchill Fellowship in 1967.

Leonard B. Cox, C.M.G., M.D., F.R.A.C.P., is a consulting neurologist. He was Chairman of Trustees of the National Gallery of Victoria from 1956 until 1965 and Honorary Curator of Oriental art. He is a member of the Felton Bequests Committee and has a distinguished collection of Chinese ceramics.

Patrick McCaughey graduated from the University of Melbourne with an honours degree in Fine Arts and English. He has been art critic for *The Age*, Melbourne, since 1966 and is Teaching Fellow in the English Department, Monash University. He is currently writing both *Australian Abstract Art* and *Modern Australian Painting*.

Address all correspondence to the editor of *ART and Australia*, 155 Miller Street, North Sydney, 2060. Telephone 929 6622. Yearly subscriptions: within Australia \$A10.50 post free (posted overseas \$A11.25); N.Z. \$NZ11.25; U.K. £4.10.0; U.S.A. \$US12.50. Single copies \$A3.00 (postage 10c). Advertising rates on application.

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137 Pyrmont Street, Pyrmont, N.S.W. 2009

Art Directory

Amendments to previously published information are denoted by italics.

EXHIBITIONS

Unless otherwise indicated exhibitions are of paintings.

Queensland

DESIGN ARTS CENTRE, 167 Elizabeth Street, Brisbane 4000 Tel. 21 2360
January: General Exhibition
February: Loke King Loong (Malaysia)
March: Henry Bartlett
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 4217 Tel. 9 1548
Continuous mixed exhibitions – works by Boyd, Crooke, Daws, De Silva, Dickerson, Friend, Taylor
Hours: 10 am – 5 pm daily

JOHNSTONE GALLERY, 6 Cintra Road, Bowen Hills, Brisbane 4006 Tel. 5 2217
February 17 – March 1: Milton Moon – ceramics
March 10 – 22: Michael Shannon
March 31 – April 12: Neville Matthews
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 9.30 am – 12.30 pm

MORETON GALLERIES, A.N.Z. Bank Building, 108 Edward Street, Brisbane 4000 Tel. 31 1298
January: Closed
February 2 – 21: Summer Exhibition
February 23 – March 13: Bessie Gibson Retrospective
Hours: Monday to Friday: 10 am – 5 pm

QUEENSLAND ART GALLERY, Gregory Terrace, Brisbane 4000 Tel. 5 4974
January 9 – February 9: Contemporary Nordic Art
Hours: Monday to Friday: 10 am – 5 pm
Sunday: 2 pm – 5 pm

New South Wales

ART GALLERY OF NEW SOUTH WALES, Art Gallery Road, Sydney 2000 Tel. 221 2100
January 18 – February 2: Archibald and Sulman Competitions
February 7 – 23: Wynne Competition
March 26 – April 27: 5,000 Years of Pakistan
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321
January: Closed
February: New Year Mixed Exhibition
March: Younger Group – drawings
Hours: Monday to Saturday: 9 am – 5 pm

BARRY STERN GALLERIES, 28 Glenmore Road, Paddington 2021 Tel. 31 7676
Mixed Exhibitions
Hours: Monday to Saturday: 11.30 am – 5.30 pm

BLAXLAND GALLERY, Farmer & Co., Market Street, Sydney 2000 Tel. 2 0150 Ext. 390
January 22 – February 5: Stock Show
February 12 – 25: Lewis H. Lederer
March 5 – 18: Belvedere Op Art
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9 am – 11 am

BONYTHON ART GALLERY, 52 Victoria Street, Paddington 2021 Tel. 31 5087
January 27: Salvatore Zofrea; Geoff de Groen
February 17: John Aland; John Dallwitz; Japanese Pottery; Robert Klippel – sculpture
March 17: Stanislaus Rapotec; Robin Wallace-Crabbe; John Piper; Leon Moburg – pottery

CENTRAL STREET GALLERY, 1 Central Street, Sydney 2000 Tel. 26 3116
January: Stock Show
February: Alan Oldfield
March: John White
Hours: Tuesday to Friday: 10 am – 5 pm
Saturday: 10 am – 1 pm

CLUNE GALLERIES, 171 Macquarie Street, Sydney 2000 Tel. 221 2166
Hours: Monday to Saturday: 11 am – 6 pm

DAVID JONES ART GALLERY, 7th Floor, Elizabeth Street Store, Sydney 2000 Tel. 2 0664 Ext. 2109
January – February: Stock
March: Fine and Decorative Art
Hours: Monday to Friday: 9.30 am – 5 pm
Saturday: 9 am – 11.45 am

EL DORADO GALLERY, El Dorado House, 373 Pitt Street, Sydney 2000 Tel. 61 7476
January: New Year Exhibition
February: Ernest Cacher (Contemporary Indian Art); Michel Salmon
March: Murdo Marrison
Hours: Monday to Friday: 10 am – 5.30 pm
Saturday: 10 am – 2 pm

GALLERIES PRIMITIF, 174 Jersey Road, Woollahra 2025 Tel. 32 3115
January – February: Olmec and Mayan Sculpture
February – March: Mexican Onyx Sculpture; standing exhibition, Melanesian Art
Hours: Monday to Saturday: 11 am – 6.30 pm

GALLERY A, 21 Gipps Street, Paddington 2021 Tel. 31 9720
Early February: Bruce Copping – sculpture
Late February: Vernon Treweek
March: Peter Powditch
Hours: Tuesday to Saturday: 10 am – 6 pm

HAYLOFT GALLERY, 361 Rankin Street, Bathurst 2795 Tel. 31 3137
January: Mixed Exhibition; The Australian Captain Cook Competition Prize
February: Sylvia Freedman
March: Three Bathurst Artists
Hours: Sunday to Friday: 2 pm – 4 pm
Tuesday: 7 pm – 9 pm

LEWERS' GALLERY, 86 New River Road, Emu Plains 2750 Tel. Penrith 2 2225
A collection of significant works, embracing all art forms, may be viewed in a furnished house. As the greater percentage of works of art are ultimately housed in a domestic setting, this showing is a logical solution for both the artist and his public. The current collection is on view by appointment.

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787
December 23 – January 20: Closed
January 22 – February 3: Gordon Rintoul
February 5 – 17: Cameron Sparks (Main Gallery); Ursula Laverty (Print Room)
February 19 – March 3: Leonas Urbonas (Main Gallery); Cedric Flower (Print Room)
March 5 – 17: Brian Dunlop
March 19 – 31: Jeffrey Makin
Hours: Monday to Friday: 10 am – 5 pm
Wednesday: until 7 pm
Saturday: 10 am – noon

NEWCASTLE CITY ART GALLERY, Cultural Centre, Laman Street, Newcastle 2300 Tel. 2 3263
December 11 – January 12: Eric Thake – prints and drawings
December 11 – January 1: Contemporary Art Society Interstate Exhibition
January 8 – 27: Print Prize 1968
January 25 – February 23: Newcastle
February 5 – March 1: Survey of Australian Watercolour Painting
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: 2 pm – 5 pm
Closed Christmas Day and Good Friday

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra 2025 Tel. 32 2533
February 26: Jan Senbergs
March 19: Lawrence Daws
Hours: Monday to Saturday: 10 am – 5 pm

VON BERTOUCHE GALLERIES, 50 Laman Street, Newcastle 2300 Tel. 23 584
January 3 – February 11: Group Exhibitions
February 14 – March 3: 6th Anniversary Exhibition – David Boyd
March 7 – 17: Christine Ross
March 21 – 31: Irvine Homer
Hours: Friday to Tuesday: noon – 6 pm

WATTERS GALLERY, 397 Liverpool Street, Darlinghurst 2010 Tel. 31 2556
February 5 – 22: John Kerr
February 26 – March 15: John Treanor
Hours: Tuesday to Saturday: 10 am – 5 pm
Wednesday: until 8 pm

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
February 1 – 15: Teaching Artists
February 23 – March 8: Drawings
March 16 – 29: Marion White, Joan Stuart, Ida Forrester
Hours: Monday to Friday: 10 am – 4 pm and 7 pm – 9.30 pm
Saturday: 10 am – 4 pm

Canberra, A.C.T.

ARTS COUNCIL OF AUSTRALIA, A.C.T. DIVISION
Convener: Mrs J. D. C. Moore, Griffin Centre, Canberra City 2601

AUSTRALIAN SCULPTURE GALLERY, 1 Finnis Crescent, Narrabundah 2604 Tel. 93 084
February 14: Stephen Walker – sculpture
March 9: Bill Peascod
March 30: Robert Woodward – fountains
April 11: Clement Meadmore – sculpture
Hours: 10 am – 6 pm daily

MACQUARIE GALLERIES, CANBERRA, Manager: Mrs Anna Simons, 23 Furneaux Street, Forrest 2603 Tel. 9 3381
Holding regular exhibitions at Theatre Centre Gallery, Civic Square and 23 Furneaux Street, Forrest
February 8 – 12: Selected Canberra Painters (Theatre Centre)
February 22 – March 1: Earle Backen (Furneaux Street – opening)
March 8 – 13: Juan Almoril (Theatre Centre)
March 22 – 29: Eskimo Art (Furneaux Street)

Victoria

ARGUS GALLERY, Cnr Elizabeth and La Trobe Streets, Melbourne 3000 Tel. 329 6718
Hours: Monday to Friday: 10.30 am – 5.30 pm
Saturday: 11 am – 4 pm

ATHENAEUM GALLERY, 188 Collins Street, Melbourne 3000 Tel. 63 3100
Hours: Monday to Friday: 10 am – 5 pm

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood 3066 Tel. 41 4382
January: Closed
February: Janet Alderson
March: Arthur Boyd
Hours: Monday to Friday: 10 am – 5.30 pm

COOMBE DOWN GALLERIES, 327 Shannon Avenue, Newtown 3220 Tel. Geelong 21 3646
Hours: Tuesday to Friday: 10 am – 5.30 pm
Saturday: 10 am – 1 pm
Sunday: 2 pm – 5.30 pm

CROSSLEY GALLERIES, 4 Crossley Street (off 60 Burke Street), Melbourne 3000 Tel. 662 1271
Original graphics by Australian, Japanese and Chinese artists. Editions Crossley lithographs
Hours: Monday to Friday: noon – 5 pm
Saturday: 10 am – 1 pm

GALLERY A, 275 Toorak Road, South Yarra 3141 Tel. 24 4201
Early February: Peter Wright
Late February: Andrew Nott
March: Michael Johnson
Hours: Tuesday to Friday: 10 am – 6 pm
Saturday: 11 am – 1 pm

JOSEPH BROWN GALLERY, 5 Collins Street, Melbourne 3000 Tel. 63 8758
January – early February: closed
February 15 – 28: Mixed Exhibition of New Acquisitions
March 4 – 22: Contemporary Australian Sculpture
Hours: 11 am – 6 pm

KATRINA GALLERIES, 485 Centre Road, Bentleigh 3204 Tel. 97 6715
Hours: 10 am – 6 pm

LEVESON STREET GALLERY, Cnr Victoria and Leveson Streets, North Melbourne 3051 Tel. 30 4558
January and February: Closed
March 2 – 20: Mixed Exhibition – painting and sculpture
March 23 – April 3: Arthur Evan Read
Hours: Monday to Friday: noon – 6 pm
Sunday and holidays: 2 pm – 6 pm

NATIONAL GALLERY OF VICTORIA, 100 St Kilda Road, Melbourne 3004 Tel. 62 7411
The exhibitions Master Drawings of the 17th Century from the Witt Collection, Alcorso-Sekers Travelling Scholarship and Phillip Morris Op Prints have been extended into the new year.
Hours: Monday to Saturday: 10 am – 5 pm
Wednesday: until 9 pm
Sunday: 2 pm – 5 pm

SOUTH YARRA GALLERY, 10 William Street, South Yarra 3141 Tel. 24 4040
Hours: Monday to Friday: 9.30 am – 5 pm
Saturday: 11 am – 2 pm

STRINES GALLERY, Cnr Rathdowne and Faraday Streets, Carlton 3053 Tel. 34 6308
November 21: Les Kossatz
December 11: Swedish Prints
December 24 – January 21: closed
Hours: Tuesday to Friday: 10 am – 6 pm
Saturday: 11.30 am – 2.30 pm

TOLARNO GALLERIES, 42 Fitzroy Street, St Kilda 3182 Tel. 94 0521
January: closed
February 20: Mixed Exhibition
Hours: Tuesday to Sunday: 10 am – 10 pm

TOORAK ART GALLERY, 277 Toorak Road, South Yarra, 3141 Tel. 24 6592
January: closed
February 2 – 15: Neil Douglas
February 16 – March 1: Robert Langley – terracotta sculpture
March 2 – 15: March Mixed Exhibition
Hours: Tuesday to Saturday: 10 am – 6 pm

VICTORIAN ARTISTS' SOCIETY, 430 Albert Street, East Melbourne 3002 Tel. 622 1484
March 3 – 10: Art Auction
Hours: Monday to Friday: 10 am – 5 pm
Saturday and Sunday: 2 pm – 5 pm

South Australia

ART GALLERY OF SOUTH AUSTRALIA, North Terrace, Adelaide 5000 Tel. 23 8911
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm

BONYTHON ART GALLERY, 88 Jerningham Street, North Adelaide 5006 Tel. 67 1672
February 10: Barbara Hanrahan – prints
March 3: Pro Hart
March 24: Sydney Ball
Hours: Tuesday to Saturday: 11 am – 6 pm

CONTEMPORARY ART SOCIETY GALLERY, 14 Porter Street, Parkside 5043
Hours: Monday to Saturday: 11 am – 5 pm
Sunday: 2 pm – 5 pm

HAHNDORF ACADEMY AND MUSEUM, Main Road, Hahndorf 5245 Tel. 88 7250
January, February, March: Heysen originals from the Heysen family and charcoal drawings of early Hahndorf (gift from the Heysen family to the gallery); Thelma Fisher – pottery; paintings by well-known Adelaide artists
Hours: Monday to Friday: 10 am – 5 pm
Saturday and Sunday: 1 pm – 5.30 pm

OSBORNE ART GALLERY, 13 Leigh Street, Adelaide 5000 Tel. 51 2327
Mixed exhibitions of overseas, interstate and local artists
Hours: Monday to Friday: 9 am – 5 pm

ROBERT BOLTON GALLERY, Deccas Place, Melbourne Street, North Adelaide 5006 Tel. 67 2083
January 21 – February 2: Robert Bolton
February 4 – 16: Luc Olivier
February 18 – March 2: Pacific Art
March 4 – 16: Gordon Samstag
March 18 – 30: Gil Jamieson – drawings
Hours: Tuesday to Sunday: 10 am – 6 pm

WHITE STUDIO EXHIBITION GALLERY, The Common, Beaumont 5066 Tel. 79 2783
Hours: Tuesday to Saturday: 10 am – 5 pm

Western Australia

CLAREMONT GALLERIES, 309A Stirling Highway, Claremont 6010 Tel. 3 5245
One-man shows and showings of stock of established and promising Australian artists
Hours: Tuesday to Friday: 10 am – 6 pm
Saturday: 10 am – 5 pm

SKINNER GALLERIES, 31 Malcolm Street, Perth 6000 Tel. 21 7628
January: closed
February: Festival of Perth – Ray Crooke
Hours: Monday to Friday: 10 am – 5 pm

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth 6000 Tel. 28 2825
February 3 – March 2: Art in the Space Age
March 19 – April 27: Perth Prize for Drawing 1969
Hours: Monday to Friday: 10.30 am – 5 pm
Saturday: 9.30 am – 5 pm
Sunday: 2 pm – 5 pm
Wednesday: 7.30 pm – 10 pm

Tasmania

LITTLE GALLERY, 46 Steele Street, Davenport 7310 Tel. 2 1141
Hours: Tuesday to Friday: 11.30 am – 5 pm
Saturday: 3 pm – 5 pm

SADDLER'S COURT GALLERY, Richmond 7025 Tel. 622 132
January: David Barker
February: Ruth Marée – handwoven rugs; Frank Mather
March: various Tasmanian painters
Hours: 10 am – 5 pm daily

TASMANIAN MUSEUM AND ART GALLERY, 5 Argyle Street, Hobart 7000 Tel. 22 696-7
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 10 am – 4 pm
Sunday: 2.30 pm – 5 pm

New Zealand

AUCKLAND CITY ART GALLERY, Wellesley Street East, Auckland 1 Tel. 31 796. (During rebuilding, administration of the gallery is conducted from Auckland Town Hall. Tel. 74650).
March 7 – 30: British Artists' Prints 1948-66 – compiled by the British Council; Banners from New York – representing the work of twenty American artists (lent by the Betsy Ross Flag and Banner Co., New York)
Hours: Monday: noon – 4.30 pm
Tuesday to Thursday and Saturday: 10 am – 4.30 pm
Friday: until 8.30 pm
Sunday: 2 pm – 4 pm

BARRY LETT GALLERIES, 41 Victoria Street West, Auckland C1, Tel. 21458
January: Summer Exhibition
February 10 – 21: Ray Thorburn
February 24 – March 7: Rick Killeen and Ian Scott
March 10 – 23: Robert Ellis (1969 Auckland Festival Exhibition)
March 24 – April 6: Milan Mrkusich (1969 Auckland Festival Exhibition)
Hours: Monday to Thursday: 10 am – 5.30 pm
Friday: 10 am – 9 pm

JOHN LEECH GALLERY, 10 Lorne Street, Auckland 1 Tel. 37 5081
January: Stock Exhibition
February: John Papas
March: English Painting 1930-60, including works of Sickert, Bawden, Bratby, Bornfield, Gowing, Herman, Hitchens, Lowry, Mundy, Paul Nash, Piper, Matthew Smith, Spear, Spencer, Sutherland, Uhlman, Vaughan
Hours: Monday to Thursday: 9 am – 5.30 pm
Friday: until 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.

Queensland

L. J. HARVEY MEMORIAL PRIZE: Aquisitive, any medium, \$80. Particulars from: Director, Queensland Art Gallery, Gregory Terrace, Brisbane 4006.

MAREEBA SHELL CHEMICAL ART CONTEST: Any medium, \$150. Closing date: July 10, 1969. Particulars from: President, North Queensland Society for Crippled Children, Box 176, Mareeba, N.Q. 4880.

ROYAL NATIONAL AGRICULTURAL AND INDUSTRIAL ASSOCIATION OF QUEENSLAND: Oil, 'Rural' representational, \$200. Oil, 'Agricultural Type', contemporary, \$200. Oil, portrait, \$200. Watercolour, 'Representational Pictorial', first, \$200; second, \$60. Watercolour, any subject, first, \$100; second \$50. Closing date: June 10, 1969. Particulars from: Secretary, Royal National Agricultural Association of Queensland, Box 122B, G.P.O., Brisbane 4001.

New South Wales

ALCORSO-SEKERS TRAVELLING SCHOLARSHIP AWARD FOR SCULPTURE: Sculpture, two works, \$2,000. Judges: J. Kaldor, H. Seidler and a nominee of the National

Gallery of Victoria. Closed: October 10, 1968. Particulars from: Any State Gallery.

COWRA FESTIVAL OF THE LACHLAN VALLEY ART COMPETITION: Fiat Award, any medium, \$200. Traditional, any medium, \$100. Judge: Earle Backen. Closing date: March 15, 1969. Particulars from: Mrs Julie Kennedy, Box 236, Cowra 2794.

HUNTER'S HILL ART COMPETITION: Oil, traditional, \$200; oil, non-traditional, \$200; watercolour, traditional, \$100; watercolour non-traditional, \$100; sculpture, \$60; ceramics (hand-built), \$20; ceramics (thrown), \$20. Closing date: April 24, 1969. Particulars from: Town Clerk, Box 21, P.O., Hunter's Hill 2110.

NORTHSIDE ARTS FESTIVAL, GRACE ART PRIZE: Any medium, traditional, 1st \$500, 2nd \$100; any medium, modern, 1st \$500, 2nd \$100; John Calder Memorial Award for Watercolours, 1st \$100, 2nd \$50. Closing date: July 29, 1969. Particulars from: Executive Officer, Northside Arts Festival, 162 Crown Street, Darlinghurst 2010.

ORANGE FESTIVAL OF ARTS COMPETITION: Any style, any medium, 1st \$300; 2nd \$200. Amateur section, 2 prizes of \$50 each. Special award for any other class of visual art, \$100. Judge: Hal Missingham. Closing date: February 24, 1969. Particulars from: Secretary, Festival of Arts, Cultural Centre, Orange 2800.

ROYAL EASTER SHOW ART COMPETITIONS: Rural Bank Art Prize, rural traditional, oil or synthetic media, 1st \$1,000, 2nd \$300, 3rd \$100. Judge: Erik Langker. 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: J. N. Kilgour. Commercial Banking Company of Sydney Ltd. Art Prize, watercolour traditional, 1st \$300, 2nd \$150, 3rd \$50. Judge: Brian Stratton. Associated National Insurance Co. Ltd. Art Prize for a painting abstract or modern, oil or synthetic media, 1st \$300, 2nd \$150, 3rd \$50. Judge: Donald Brook. Farmer & Co. Ltd. Sculpture Prize, any material, form or style, \$500. Judge: Lesta O'Brien. Sir Warwick Fairfax Human Image Prize, painting or sculpture, any material, form or style, \$500. Judge: Laurie Thomas. Closing date: February 21, 1969. Particulars from: The Royal Agricultural Society of N.S.W., Box 4317 G.P.O., Sydney 2001.

Victoria

PORTLAND PRIZE: Painting or paintings in any medium to a minimum value of \$250 will be purchased upon the recommendation of a panel of judges. Closing date: March 16, 1969. Particulars from: C. E. Woolcock, 36 Townsend Street, Portland 3305.

Western Australia

BUNBURY ART PURCHASE: Oil painting or paintings to the value of \$300, watercolour painting or paintings to the value of \$100, drawing or drawings to the value of \$100 will be purchased upon the advice of Frank Norton. Closing date: March 1, 1969. Particulars from: Miss L. Ytting, Bunbury Art Gallery, 187 Spencer Street, Bunbury 6230.

PRIZEWINNERS

Queensland

CAIRNS ART SOCIETY CONTEST:

Judge: Roy Churcher

Winners:

Northern Australian Breweries Award, any subject, any medium: Mervyn Moriarty
Any medium traditional: Louise Wills
Any medium non-traditional: Jennifer Barwell
Sculpture: Noel Risley

H. C. RICHARDS MEMORIAL PRIZE:

Judge: Bernard Smith

Winner: Michael Smither

REDCLIFFE ART CONTEST:

Judge: Douglas Dundas

Winners:

Oil representational: Brian Williams
Oil non-representational: Brian Hatch
Watercolour: C. Hazzard
Eleanor Schonell Prize: Rona van Erp

New South Wales

ASHFIELD ART COMPETITION:

Judges: Earle Backen, Robert Curtis, Stan de Telega

Winners:

Oil traditional: Colin Williams
Oil non-traditional: Carmen Houliston
Watercolour traditional: Jean Isherwood
Watercolour non-traditional: Aina Nicmanis

BATHURST CARILLON CITY FESTIVAL ART PRIZE:

Judges: Donald Brook, Stanislaus Rapotec, Barry Stern

Winners:

Oil or related media: Herbert Kemble
Manufacturers Mutual Prize for oil traditional: Michael Kmit
Ben Chifley Memorial Prize for watercolour: John Gould

BERRIMA DISTRICT ART SOCIETY AWARDS:

Judge: Wallace Thornton

Winners:

Open: Bill Brown
Watercolour, print or drawing: Joyce Allen

CONTEMPORARY ART SOCIETY KOLOTEX AWARD:

Judge: Daniel Thomas

Winner: Tony Coleing

FLOTTA LAURO ART AWARDS:

Judges: Directors of State Art Galleries

Winners:

Painting: Stan de Telega

Sculpture: Michael Young

GOULBURN LILAC TIME ART AWARD:

Paintings by Dorothy Atkins, Peter Constant, Mollie Flaxman and Clive Gledhill were purchased upon the recommendation of Kenneth Green

JOHN McCAUGHEY PRIZE:

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

Winner: Sidney Nolan

MIRROR-WARATAH FESTIVAL ART COMPETITION:

Invitation Section: John Peart

Traditional: Colin Williams

Contemporary: Meg Gregory

Sculpture: Diana Hunt

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

Blacket Award 1967:

Jury: H. G. Appleby, C. W. Brewer, B. D. Brown, G. Read, R. D. Roxburgh

Winner: Ancher, Mortlock, Murray and Woolley - Union Building, University of Newcastle, Shortland

Civic Design Award 1967:

Jury: W. V. Abraham, Donald Brook, K. E. Cottier, J. G. W. Erby, M. K. Dunphy

Winner: Harry Seidler & Associates - the plaza areas of Australia Square

Sulman Award 1967:

Jury: Douglas Cole, D. D. Horne, I. McKay, C. F. Madigan, J. Roeth

Winner: Harry Seidler & Associates - Australia Square Project

NBN CHANNEL 3 ART PRIZE:

Judge: Brian Finemore

Winner: John Peart

RYDE ART AWARD:

Judge: Henry Hanke

Winners:

Oil traditional: Beryl Mallison

Watercolour traditional: Mollie Flaxman

Judge: William Peascod

Oil modern: Aina Nicmanis

Watercolour modern: Mimi Jaksic-Berger

SHOALHAVEN ART EXHIBITION:

Paintings by Winifred Beamish, Graham Blondel, Phyllis Brodziak, Daphne Bunter, Nessie Miller, Nina Oliver were purchased upon the recommendation of Douglas Dundas

TRANSFIELD ART PRIZE:

Judges: Donald Brook, Ross Lansell

Winner: John Peart

YASS AND DISTRICT WOOLLENWEALTH FESTIVAL ART PRIZE:

Judge: Hal Missingham

Winners:

Any subject, any medium: Elizabeth Davies

Watercolour or graphic: Stephen Spurrier

Canberra, A.C.T.

ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS:

Canberra Medallion:

Jury: Mary Alice Evatt, R. Macdonald

Winner: Fowell, Mansfield, Jarvis & MacLurcan - Commonwealth Club, Canberra

Victoria

ELTHAM ART SHOW AWARDS:

Judge: Fred Williams

Winners:

Stephen Dattner Award: James Meldrum

Victor Gibson Award for Sculpture: Ian Bow

Open Award: John Taylor

Watercolour: Isabel Huntington

Pottery: Jack Davidson

GEELONG CORIO 5 STAR WHISKY PRIZE:

Judge: Hal Missingham

Winner: Tom Gleghorn

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Queensland Art Gallery

RUSSELL, John Peter: Coraux des Alpes, oil. (From McKelvey Estate in memory of Muriel Beatrice Ervin)

WILSON, Eric: Still Life, oil. (From McKelvey Estate in memory of Muriel Beatrice Ervin)

Art Gallery of New South Wales

AKIYAMA, Iwao: Lunch at the Castle; Attackers besiege Castle, collages

BRAQUE, Georges: The Birds, lithograph. (Gift of Mrs Rowena Burrell)

BROWN, Bill: Untitled race painting, oil

BUNNY, Rupert: Salome, oil

CHINESE: Ku (wine goblet), bronze, 13th-11th centuries B.C.

DAVIES, David: From a Distant Land, oil

DUFY, Raoul: The Band, lithograph. (Gift of Mrs Rowena Burrell)

ETTY, William: The Golden Age, oil

FINLAY, H.: Yarra Flats from Christmas Hill, Victoria, watercolour

GIACOMETTI, Alberto: In the Sculptor's Studio, lithograph

GUERARD, Eugen von: Mount Abrupt, the Grampians, Victoria, oil

HANKE, H. A.: Portrait of Sir Erik Langker, oil. (Commissioned by the Trustees)
 HARTOG, Harry de: Saturday Night, oil
 JOHNSON, Michael: Night, oil
 JOMANTAS, Vincent: Study related to the sculpture of 1963, Guardant, pen and ink. (Gift of the Art Gallery Society of New South Wales Younger Group)
 KAWAI, Tadashi: Bowl, earthenware
 LEGER, Fernand: The King of Hearts, lithograph. (Gift of Mrs Rowena Burrell)
 LEWIN, John William: The Gigantic Lylie of New South Wales, watercolour
 MAISTRE, Roy de: Seated Figure, oil. (Bequest of the late Roy de Maistre)
 MATISSE, Henri: The Dancer, lithograph. (Gift of Mrs Rowena Burrell)
 MOORE, Henry: Sculptural Objects, lithograph. (Gift of Mrs Rowena Burrell)
 MORROW, Ross: Hunter's Moon, ink and watercolour. (Gift of the Art Gallery Society of New South Wales Younger Group)
 PALMER, Ethleen: The Burnt Hill, linocut
 PICASSO, Pablo: Composition, lithograph. (Gift of Mrs Rowena Burrell)
 PRIMITIVE: Ancestral Board, carved wood, painted, Papuan Gulf
 RAFT, Emanuel: Two dimensional object, cardboard
 RUSSELL, John Peter: Rough Sea, Morestil, oil
 SHERWOOD, Maud: Anemones, linocut
 SPOWERS, Ethel: Wet Afternoon, linocut
 STREETON, Sir Arthur: Study for 'Classic Romance', oil
 VASSILIEFF, Danila: Nocturne No. 3, Commonwealth Lane, oil

National Gallery of Victoria

BLOW, Sandra: Painting No. 18/1968, oil on canvas
 BOYD, Arthur: Wimmera Landscape, oil on hardboard
 CAVALLINO, Bernardo: The Virgin Annunciate, oil on canvas
 COBURN, John: Primordial Garden, 3 panels, Liquitex on hardboard
 CYPRIOT: Ten examples of pottery, 1850 B.C.-1400 A.D.
 ENGLISH: Two hundred examples of glass from the collection of G. Gordon Russell, late 17th-18th century; sixty-one examples of glass, 18th and 19th centuries; Bureau-cabinet, walnut, c. 1715; seventy-two examples of pottery and porcelain, 18th and 19th centuries
 FIZELLE, Rah: Nude study, pencil drawing
 HICKEY, Dale: Untitled, oil on canvas
 HITCHENS, Ivon: Reflection, orange to brown, oil on canvas
 HUNTER, Robert: Untitled, oil on canvas
 JAPANESE: Screen and two pairs of decorative panels, 19th century
 LANCELEY, Colin: Absent Aggressor, Indian ink and pencil
 LARGILLIERE, Nicholas De: Portrait of Frederick Augustus, King of Poland, oil on canvas

NOLAN, Sidney: Luna Park in The Moonlight; Sergeant Fitzpatrick & Kate Kelly; Landscape 1967, all oil on hardboard
 O'CONNELL, Michael: Wall hanging, hessian, c.1950
 O'CONNOR, Kate: The Priest, oil on cardboard
 PARTOS, Paul: Quantum, acrylic on canvas
 PRETI, Mattia: Sophonisba Receiving the Cup of Poison from Massinissa, oil on canvas
 RODIN, Auguste: Monument to Balzac, bronze, 1898
 STELLA, Frank: Die Fahne Hoch, lithograph
 TOBEY, Mark: Composition 1965, monotype-gouache

Gallery of South Australia

ACRAMAN, W.: The Residence of E. Castle Esq., Hackham, Morphett Vale, 1856, pencil drawing
 BALDESSIN, George: Performer, etching
 BALL, Sydney: Canto No. XXIV, acrylic on canvas
 CHINESE: Pair of bronze ritual vases, possibly 16th century. (Gift of Mrs David Waterhouse); ritual axehead, archaic, calcified jade.
 DAVIDSON, Bessie: Interior, oil on board. (Gift of Mrs C. Glanville)
 GOULD, John: Group of five lithographs from the Birds of Australia Series
 HOLZNER, Anton: Sunday afternoon until late in the Night, oil on canvas
 KUBBOS, Eva: Spring Jewels, watercolour (gouache)
 LURISTAN: Finial, 'Hero between beasts', c. 1000 B.C., bronze; oil lamp, 1500-1400 B.C., bronze; bracelet 600 B.C., bronze. (Gifts of Dr N. Soubotian). Axehead, c. 600 B.C., bronze
 MAY, E. C.: Set of ten lithographs, published 1890
 McCUBBIN, Louis: Bush Idyll, oil on canvas
 OLSEN, John: Semana Santa, gouache
 PAUL, Kenneth: Trajection, etching and screenprint
 PERSIAN: Two paintings by unknown artist, said to be early 18th Century. Mucharrif al Din Saadi, Chiraz, 1184-1291, oil on canvas; Chams al Din Mohammed Jafez, Chiraz, 1320-1389, oil on canvas. (Gifts of Dr N. Soubotian)
 ROMAN: Glass cup, Gallic, 2nd Century A.D. Palm cup with spike kick in base. (Anonymous gift of a member of the Adelaide Society of Collectors)
 RUSSELL, John Peter: Clairiere dans la Foret, oil on canvas
 SWANSEA: Dessert dish, oval, duck egg colour in paste. (Anonymous gift of a member of the Adelaide Society of Collectors)
 TAY KOK WEE: Diary 5, etching
 TEHRAN: Vessel excavated at Rey, c. 200 A.D., pottery. (Gift of Dr N. Soubotian)
 WATSON, James D.: Ceremonial, woodcut from block with built-up relief
 WILLIAMS, Fred: Young elephant; Trapeze, etchings
 WILSON, Geoff: Supported Trap for Much Intensity, screenprint

WITHERS, Walter: Heidelberg, oil on canvas
 WOOD, Noel: Dunk Island, oil on canvas. (Gift of Dr John Yeatman)

Western Australian Art Gallery

ABORIGINAL: Five posts, Honey String and Feathered String all from Yirrkala Mission; Wood carvings from Goulburn Island; three wood carvings from Warburton Ranges
 COHEN, Harold: Untitled, drawing
 DALI, Salvador: Escorial, etching and aquatint
 DVARAVALI period: Head of a Buddha Image, stone sculpture
 GREY-SMITH, Guy: Decorated pot, ceramic
 HOGARTH, William: An Election Entertainment; Charing the Members, coloured engravings
 JACK, Kenneth: Government House, Brisbane, serigraph; 117-127 Grey Street, lithograph
 KITCHING, Mike: Multiple, sculpture
 MARTENS, Conrad: The Corall, Bungonia, watercolour
 RICHARDS, Ceri: Landscape, screenprint
 SUTHERLAND, Graham: Bird; Insect, lithographs
 TAKIS: Signal, Series 3, sculpture
 WHITELEY, Brett: Swinging Monkey I, screenprint

Newcastle City Art Gallery

COUNIHAN, Noel: Portrait Of William Dolphin, 1945, oil
 KEMPF, Franz: Interior II, 1967, oil; Sepulchre Beth-Shearim, 1968, gouache and collage
 LYNN, Elwyn: Red Tableland, 1968, P.V.A.
 PEART, John: Colour Square, 1968, P.V.A. acrylic (Awarded the NBN Channel 3 Art Prize 1968, Open Section)
 PETTINGER, Charles: Wet Day, Anna Bay, 1968, watercolour (Awarded the NBN Channel 3 Art Prize 1968, Regional Section)
 ROSS, Christine: Summer I, 1968, acrylic
 TERRY, F. C. (after): Newcastle From The Nobby; New Bridge, West Maitland; View of East Maitland; View of West Maitland From The Hunter; Long Bridge, West Maitland; The Nobbies From Newcastle, 1853, engravings
 UNKNOWN: Nobby's Island From Mullumbimba Cottage, Newcastle, c. 1830's, watercolour. (Gift of Stanley Lipscombe, Esq.)
 WATTERS, Max: View From Martindale Road, 1968, oil

RECENT GALLERY PRICES

BLACKMAN, Charles: Rainbow Flowers, oil, 28 x 18, \$850 (White Studio, S.A.)
BOYD, Arthur: Figures by the Waterfall, oil, 44 x 42, \$2,500 (White Studio, S.A.)
BRICKELL, Barry: Jug, spouted, 30in high, \$40 (Bonython, Sydney)
BROWN, Jan: Magpie, ciment fondu, \$150 (Australian Sculpture Gallery, Canberra)
CASTLE, Len: Discoid Vase, 6in high, \$25 (Bonython, Sydney)
CHINESE, Philippine: Kendi pot with moulded decoration; creamish glaze. Sung Dynasty, \$400 (David Jones, Sydney)
CROOKE, Ray: Woman with Breadfruit, oil, 29 x 39, \$800 (White Studio, S.A.); Rocky Landscape, oil, 24 x 36, \$750 (Claremont, W.A.); Mullewa, W.A., acrylic, 24 x 36, \$700 (Artarmon, Sydney)
DANCE, Geoffrey: Life Study, drawing, 36 x 28, \$75 (Bonython, Sydney)
DAVIS, Ross: Berrima, oil on canvas, 40 x 44, \$200 (Macquarie, Sydney)
DAWS, Lawrence: Death of the Tribe III, oil, 48 x 58, \$600 (White Studio, S.A.)
DICKERSON, Robert: The Revellers, oil, 72 x 48, \$1,200 (White Studio, S.A.)
DOBELL, Sir William: Study, sketch, 8 x 5, \$275 (White Studio, S.A.)
DRYSDALE, Russell: Portrait Head of a Boy, oil, 9 x 8, \$550 (White Studio, S.A.)
DVARAVATI STYLE: Standing Buddha Image, bronze, 4 $\frac{3}{4}$ in high, \$600 (David Jones, Sydney)
EARLE, Stephen: In Between Sight, oil on canvas, 36 x 40, \$250 (Watters, Sydney)
ESKIMO: Hunter, Pagnirtung, \$185 (Galleries Primitif, Sydney)
FRIEND, Donald: Figures Somersaulting, watercolour, 32 x 22, \$400 (John Cooper, Surfers Paradise); Boy with Carved Deer, watercolour, 22 x 30, \$850 (Artarmon, Sydney); Haunted Landscape, watercolour, 22 x 30, \$700 (von Bertouch, Newcastle)
FULLBROOK, Sam: Seascape with Mango & Bird, oil on canvas, 48 x 39, \$1,200 (Skinner, Perth)
GALAMANSKY, Michael: View of Hill End, acrylic, 17 x 29, \$180 (von Bertouch, Newcastle)
GRAHAM, Anne: Calm Day, Melbourne, oil, 24 x 36, \$150 (Design Arts Centre, Brisbane)
GREY-SMITH, Guy: Deserted Landscape, oil, 36 x 48, \$260 (White Studio, S.A.)
HEYSEN, Sir Hans: Droving, watercolour, 17 x 22, \$2,500 (Artarmon, Sydney); Arkaba 1927, watercolour, 12 x 14, \$2,000 (Osborne, Adelaide)
HODGKINS, Frances: Interior, watercolour, 24 x 20, \$500 (Osborne, Adelaide)
HODGKINSON, Frank: Sun Burst, oil on canvas, 79 x 71, \$2,000 (Artarmon, Sydney)
HOWLEY, John: Juggler, oil on canvas, 48 x 48, \$400 (Tolarno, Melbourne)
HUNTER, Robert: Painting, acrylic on canvas, 48 x 48, \$200 (Tolarno, Melbourne)

JAMES, Louis: Waiting, oil on hardboard, 28x24, \$300 (John Cooper, Surfers Paradise)
JOHNSON, Michael: Compliment, acrylic on canvas, 84 x 84, \$1,000 (Gallery A, Sydney)
KHMER: Figure of Laksmi, stone, 47in high, \$11,000 (David Jones, Sydney)
KMIT, Michael: Poet, oil, 25 x 19, \$1,000 (von Bertouch, Newcastle)
LAMBERT, G. W.: Study of Maurice — artist's son, oil, 20 x 16, \$450 (Artarmon, Sydney)
LINDSAY, Sir Daryl: Starting off for the Muster, oil, 16 x 22, \$800 (Artarmon, Sydney)
LINDSAY, Norman: Seated Nude, oil on canvas, 20 x 30, \$1,200 (Claremont, W.A.)
LYNN, Elwyn: Moraine, mixed media, 32 x 36, \$200 (von Bertouch, Newcastle)
MORIARTY, Mervyn: Starry Night, 48 x 96, \$350 (Design Arts, Brisbane)
NOLAN, Sidney: Landscape, mixed media on paper, 20 x 30, \$1,500 (Skinner, Perth); Central Australian Landscape, oil on paper, 20 x 30, \$2,400 (Claremont, W.A.)
O'BRIEN, Justin: Skyros Evening I, oil on canvas, 21 x 24, \$1,800 (Macquarie, Sydney)
OGILVIE, Helen: Tennis Pavilion, oil on hardboard, 8 x 6, \$108 (Macquarie, Sydney)
OLSEN, John: Donkey in Portugal, oil, 30 x 22, \$750 (White Studio, S.A.)
PARAMOR, Wendy: Manny, oil on canvas, 60 x 66, \$475 (Central Street, Sydney)
PARKER, David: Harbour, oil on hardboard, 24 x 30, \$100 (Watters, Sydney)
PASMORE, Victor: Lithograph, 24 x 36, \$135 (Robert Bolton, Adelaide)
PLATE, Carl: Blacks and White 4, oil on canvas, 38 x 51, \$800 (Bonython, Sydney)
PROUD, Geoffrey: The Actor, oil on paper, 21 x 24, \$150 (Tolarno, Melbourne)
READ, Arthur Evan: Night-burn, oil, 24 x 36, \$600 (Osborne, Adelaide)
REES, Lloyd: Memory of Majorca, oil, 26 x 32, \$900 (von Bertouch, Newcastle)
ROONEY, Elizabeth: Fallen Woman, Stanley Street, etching, 15 x 18, \$30 (Macquarie, Sydney)
ROSE, David: Easel, relief print, \$30 (Macquarie, Sydney)
RUSHFORTH, Peter: Casserole, \$14 (David Jones, Sydney)
SEIDEL, Brian: Interior with figure, acrylics, 36 x 30, \$185 (Robert Bolton, Adelaide)
SPYROPOULOS, Jannis: Ora S 1967, oil on canvas, 39 x 32, \$1,350 (David Jones, Sydney)
STREETON, Sir Arthur: Still Life, oil on canvas, 14 x 18, \$300 (Claremont, W.A.)
TAYLOR, Michael: Hill 934, oil on hardboard, 60 x 36, \$200 (John Cooper, Surfers Paradise)
TELIGA, Stan de: Beach Girls I, oil, \$280 (Johnstone, Brisbane)
TOLLEY, David: The Royalists, fibreglass sculpture, 86in high, \$650 (Tolarno, Melbourne)
TUCKER, Albert: Antipodean Head, oil, 34 x 30, \$1,650 (White Studio, S.A.)
WATERHOUSE, Phyl: Terrace, oil, \$300 (Leveson Street, Melbourne)
WATKINS, Dick: Feenix, enamel, oil on canvas, 66 x 66, \$350 (Central Street, Sydney)

WILLIAMS, Fred: Trees and Rocks, gouache, 22 x 30, \$425 (Robert Bolton, Adelaide)

RECENT ART AUCTIONS

**James R. Lawson Pty. Ltd., Sydney
November 13, 1968**

GOLDIE, Charles F.: Portrait of Wharekaui Thuna, oil, 8 x 10, \$500; Portrait of Maori Chief, oil, 8 x 10, \$500

**James R. Lawson Pty. Ltd., Sydney
November 27, 1968**

ALLCOT, John: The Ginger Jar, oil, 12 x 11, \$36
ASHTON, Howard: Morning Mist, oil, 12 x 10, \$55
ASHTON, Sir Will: Fisherman at St Ives, oil, 14 x 10, \$140
GARRETT, Tom: The End of the Road, watercolour, 18 x 17, \$105
HAEFLIGER, Paul: The Street to the Water, oil, 15 x 11, \$95
HEYSEN, Sir Hans: Milking Time — Klimzie, oil, 18 x 15, \$1,000; Mouth of the Inman, watercolour, 16 x 12, \$625; Gums and Sheep, ink and wash, 18 x 14, \$400
HICKS, Jacqueline: Sunday Picnic, oil, 14 x 10, \$120
KUBBOS, Eva: Impression, watercolour, 39 x 30, \$70
LAMBERT, George W.: Consider the Lilies, wash drawing, 8 x 6, \$20
LAWRENCE, George: Farm Buildings, oil, 20 x 15, \$280
LINDSAY, Norman: The Picnic, watercolour, 22 x 21, \$800
PIQUENET, W. C.: Winter Evening — Lane Cover, oil, 50 x 30, \$250
REDDINGTON, Charles: Blue and Gold, 28 x 37, \$160
SARGENT, John Singer: Regent Street, Piccadilly, watercolour, 13 x 10, \$50
SIBLEY, Andrew: Abstract, 18 x 30, \$60

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FOR SALE

THREE CENTRAL AUSTRALIAN WATER-COLOURS
REX BATTERBEE: *Standley Chasm*.
PEREROLUGA: *Palm Valley* and
MOCADARINJH: *Ranges*
(both artists Arunta tribesmen).
Reply in writing care of ART and Australia

The two major events in the museum life of Australia have both taken place in the State of Victoria. In 1904 Alfred Felton made his munificent bequest which enabled works of great significance, including examples by the old masters, to be accumulated for the National Gallery of Victoria and so raised that gallery's status to an enviable level in this country.

A rich collection having been assembled, the next step was the provision of a worthy house for it, and the second major event took place this year when the National Gallery of Victoria moved into new premises in the Victorian Arts Centre. This is the first art museum building to have been erected in an Australian capital city for many years and it is the first to have been designed with the advantages of modern techniques and facilities in mind and with an approach entirely removed from the nineteenth-century architectural standards and ideas which are reflected in the older state gallery buildings. The last-century convention that art galleries should be a series of vast halls with lofty pillars and soaring roofs more akin to princes' palaces of bygone eras than to places for the care and display of works of art has fortunately been abandoned. Today the function of the gallery is paramount.

Such a change in the housing of the country's major collection, combined with the excitement of a grandly conceived and specially erected new building for art, suggested that this issue of *ART and Australia* should be a National Gallery of Victoria number. The contents are divided between critical essays and those written by members of the gallery's staff, directing attention to important aspects of the collection. In very limited space an attempt has been made to give some idea of its quality and variety.

The first temporary exhibition in the new building was designated *The Field* and one cannot think of a more appropriate exhibition to launch the new building. Works by the young painters and sculptors – the Australian *avant-garde* – were assembled with great discrimination. The result proved as exciting an exhibition as *Two Decades of American Painting*, that recent controversial exhibition which enabled many people in Australia to see, for the first time, representative works by leading painters of the United States today. For many, *The Field* had an edge on the American exhibition because it offered more surprise. Only those who had been regular visitors to such of the private galleries as show the *avant-garde* could have been aware of the exciting new developments in Australian painting and sculpture.

We hear the cry, all too often, that art is

becoming too international, that Australian painters are losing their identity – this at a time when in most other directions we are prodded into being less insular. *The Field*, and the Transfield Prize Exhibition which followed closely upon it, demonstrate that Australian artists who are concerned about international trends still retain an individual approach and that the resultant works are not easily confused with those coming from New York, Buenos Aires or from Germany. The exhibition, *German Painters of Today*, which we also saw this year clearly demonstrated that German painters who follow current trends have also retained enough of the background of earlier German painting to distinguish their work from that of American or Australian painters.

Patrick McCaughey's attitude to what he calls the new abstractionists is forcefully argued in his article in this number on *The Significance of The Field*. He presents a valid point of view in a way to encourage a less biased approach to present-day Australian painting and sculpture. Those of us who saw *The Field* would surely have captured the excitement of the new Australian painting. The exhibition was stimulating and controversial and of the moment and a very suitable link with the new building.

All Australians should feel pride in the new National Gallery of Victoria and be grateful to many who concerned themselves about bringing it into being.

Two Exhibitions of Graphic Art

Daniel Thomas

Two exhibitions of graphic art, one Australian, one Canadian, coincided at the Art Gallery of New South Wales in September.

The exhibition, *Contemporary Canadian Prints and Drawings*, ended in Sydney a tour which had begun in Brisbane early in 1967 and had travelled to Perth, Adelaide, Hobart, Newcastle and the municipal galleries throughout Victoria. It was circulated by the National Gallery of Canada and selected by an Australian member of its staff, Mr Maurice Stubbs.

The Print Council of Australia's Print Prize Exhibition 1968, one of four identical exhibitions beginning their tours, was the

second annual one to be organized by the recently established Council. The prize, again donated by the advertising agency USP Benson, went to Tay Kok Wee, and commendations to Jan Senbergs, Eric Thake and John Edward.

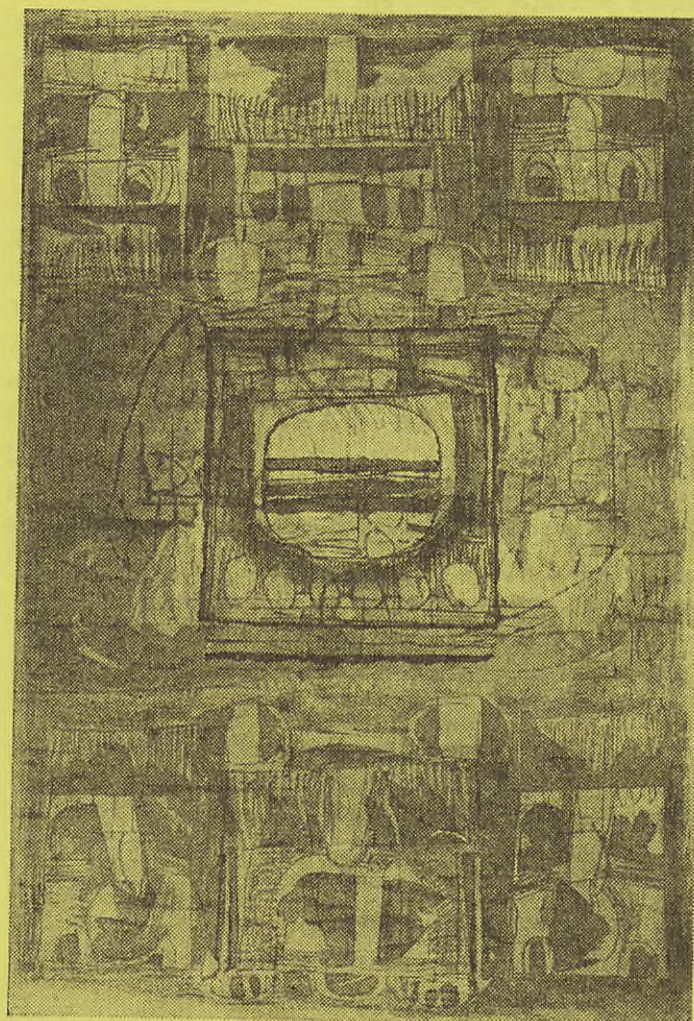
The Australian show being open, not invitational, was a less complete national survey than the Canadian, and lacked such leading printmakers as Earle Backen, John Brack, Udo Sellbach and Fred Williams.

It was interesting to see that Canada's artistic activity takes place, like Australia's but unlike that of most countries, in a number of widely scattered cities.

Canada showed greater technical skills in the more traditional print media of black-and-white etching and lithography, and greater accomplishment in conservative, representational styles.

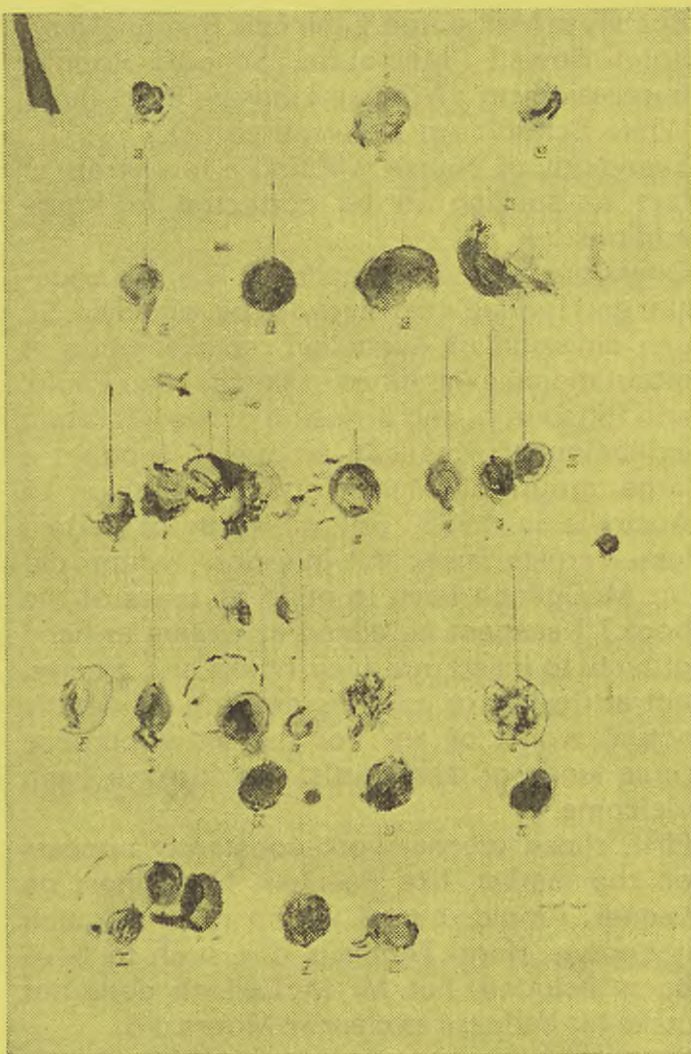
The more recent Australian group was inclined to larger size, more colour, more screen-printing, more mixed techniques.

Both exhibitions, and especially the drawings in the Canadian one, reaffirmed the special intimate, subtle qualities of the graphic arts, but they also showed that certain printmakers are now ambitious for the scale of painting and the surface variation of sculpture.



bottom
JAN SENBERGS OBSERVATION I
Screenprint Ed. 10

below
TONY URQUHART THIRTY-ONE HANGING
OBJECTS 1966
Watercolour 34in x 22in



Art Galleries Association of Australia

Ron Appleyard

As a result of a seminar at the National Gallery of Victoria in March 1963, led by Sir Frank Francis, Director of the British Museum, the Art Galleries Association of Australia was founded in June 1965 at an Inaugural Meeting held at the Art Gallery of New South Wales. Attended by sixteen representatives, the foundation membership of twenty-nine was drawn from the professional and curatorial staff of all State and regional galleries in Australia.

The objects are to provide opportunities for the interchange of information and ideas between full-time professional gallery officers and to maintain and to improve the standards and welfare of the profession and of public art galleries in Australia. Since that date the membership has grown to fifty-four. The affairs of the Association are managed by a Council and under the Constitution each State must be represented. Officers for 1968-9 are:—

President:	E. E. Westbrook
Vice-President:	Dr Ursula Hoff
Immediate Past-President:	G. A. Thomson
Hon. Secretary:	R. G. Appleyard
Councillors:	B. C. Whittle, J. A. Tuckson, J. Wieneke (co-opted) and V. W. Hodgman.

Annual conferences are usually of three days' duration and the programme is designed to be of interest and value to all who attend. Three have been held so far: the first at the Art Gallery of South Australia during the 1966 Adelaide Festival of Arts, the second at the Mildura Arts Centre during the Third Triennial Sculpture Competition and the third, in Sydney, jointly at the Art Gallery of New South Wales and at the Australian Museum took the form of a seminar on Conservation, led by Mr Norman Brommelle, Keeper of the Department of Conservation at the Victoria and Albert Museum. The last was arranged in collaboration with the British Council and participants from all Australian museums were invited.

The foundation of the Association was made possible by the Calouste Gulbenkian Foundation, Lisbon, United Kingdom and British Commonwealth Branch, which made an initial grant to defray establishment expenses and to provide travel subsidies. Financial assistance is now received from the Peter Stuyvesant Trust, the Art Gallery of New South Wales, the National Gallery of Victoria, the Western Australian Art Gallery and the Queensland Art Gallery.

The Association strongly advocates overseas

travel for all professional staff and the Gulbenkian Foundation has also provided funds for five annual scholarships valued at £1,000 sterling, to be administered by the Association. The 1967 award was granted to Miss Sonia Dean, Keeper of Paintings at the Western Australian Art Gallery, who is at present abroad on a nine-months tour of the United States, the United Kingdom and Europe. Miss Margaret McKean, recently appointed Director of the Ballarat Fine Art Gallery, has been selected for the 1968 grant. She will go overseas in March of next year to study restoration at the Victoria and Albert Museum. The rapid growth of State galleries and the establishment of new regional galleries in the past decade has brought about a critical shortage of trained staff, which has been aggravated by losses to art schools and universities. To stem the flow the Art Galleries Association is advocating proper recognition by authorities. Tertiary training is recommended to all members and the Association has completed negotiations with the Museums Association (Great Britain) to adapt its universally recognized Diploma Course for Australian conditions. Restricted to full-time staff of art galleries and art museums, this three-year course, which incorporates instruction in all aspects of art-gallery and museum administration, plus the candidate's special field, will be commencing in 1969. To establish the scheme the Museums Association has granted Joint Fellowships to Dr Ursula Hoff, Messrs Eric Westbrook, Hal Missingham and Ron Appleyard, who will act as tutors and, in association with British colleagues, as examiners.

Book Reviews

Encyclopedia of Australian Art by Alan McCulloch (Hutchinson, Melbourne, 1968, \$17.50).

This is an indispensable book, the first of its kind ever to be published in Australia. However, it should be remembered that for the period up to 1934 much similarly factual information is to be found in the text of William Moore's *The Story of Australian Art*, and in the biographical dictionary at the end of its second volume.

Biographical entries on Australian artists are the principal contents of the *Encyclopedia of Australian Art*.

Critics and curators are so useful an addition that one regrets the absence of collectors, connoisseurs and patrons, like Dr Leonard Cox or Mrs H. V. Evatt, though a few like Dr Clifford Craig, Lady Casey or Mr John Reed appear as authors or as officials.

Dealers' galleries (confusingly referred to as 'private galleries'; what then is the room where Aubrey Gibson houses his private collection?) and art museums are further useful inclusions. So are art societies, and a sprinkling of art schools. Some of our few art journals are listed by name and there is a general entry Magazines and Reviews.

Important exhibitions shown in Australia are listed, as are exhibitions of Australian art held overseas.

Art prizes are included. Even if they often seem too trivial to mention they are a most characteristic and peculiar aspect of Australian art life and are perhaps justified for this reason. If this were all it would be not an encyclopedia but a dictionary, albeit a splendidly comprehensive one. The name encyclopedia is earned by entries: Black and White Art in Australia (meaning book and newspaper illustrators), Flora and Fauna Artists, Criticism and Critics. But it is only partially an encyclopedia, for it lacks entries on artistic categories (e.g. religious art, still life, portraiture, theatre design, abstraction, landscape, genre) and on media (e.g. sculpture, etching, watercolour, lithography, pastel).

The crafts are not entirely excluded, for several individual potters have entries; but one would have liked some general discussion of those crafts in which Australian artists have especially interested themselves. Movements, which after individual artists are the next most interesting thing in art, are scarcely encountered. There are entries for the Heidelberg School, and the Arunta School of Watercolourists. That for the Antipodeans omits mention of what their manifesto stood for. There is nothing on other informal groups like the Charm School, nor formal groups like Direction I or Exhibition I, nor on such movements as Impressionism, Cubism, Surrealism or Expressionism, which had considerable effect on Australian art.

Perhaps Mr McCulloch felt that categories, media and movements could not be discussed factually, that with them he would lose his impartiality. A tendentious note occurs in the blurb on the book-jacket: 'A volume of concentrated fact, it avoids the prejudgements and inevitable bias of the "art history" and provides an essential framework for the man who wants to draw his own conclusions'.

Well, it is not difficult to put bias into a dictionary. If Vassiliev is given a longer entry than Lloyd Rees then it is implied that he is more important than Rees. Decisions about space allocation are the serious ones in such books and any compiler will make great efforts to be just. But some bias comes simply from a compiler's personal situation, and from the tastes and knowledge of a lifetime. One is very glad that this is so. For example, simply because Mr McCulloch has lived his life in Melbourne, a great many hitherto unrecorded contemporaries of his make their first appearance in print. It so happens that nearly all previous publishing and writing on Australian art has been left to Sydney, and that Melbourne, even more than the smaller capitals, has neglected recording its artists. Thus the author's natural Melbourne bias happily corrects the bias caused by Sydney's more active publishing. We now for the first time hear about Ambrose Hallen, and learn that Victor Cobb is dead.

Inevitably, Mr McCulloch's lesser personal knowledge of other cities produces the opposite bias of ignorance. For example, since the Melbourne artists best known to him mostly have their Sydney exhibitions at the Komon Gallery, he knows that gallery well and writes an excellent informative entry on it; the Macquarie Gallery's on the other hand is inaccurate, Barry Stern's and Watters's inadequate, and Central Street Gallery is omitted even though founded in 1966.

Apart from personal knowledge one can see that certain personal tastes improve and flavour the book. The author's taste for drawing and illustration explains the good treatment of black-and-white artists. His taste for French art explains not only the pleasant irrelevance of Edouard Goerg, a French artist who chanced to spend the first seven years of his life in Sydney, but also the good coverage of expatriate Australians and the very interesting presence of Brancusi's Margit Pogany, who died in Melbourne in 1964. His taste for Expressionism explains the inclusion of such excellent but overlooked artists as Ken Whisson.

The illustrations—about 150 in black and white, about 50 in poorish colour—are freshly chosen and unhackneyed; and a most idiosyncratic set of brief captions adds some sneaky humour: for one of Alan McCulloch's own paintings, 'Itinerant Expressionism'; for a Fullbrook, 'Lyric Regionalism in the West'; for Kemp, 'Melbourne School: Gothic'; for Lanceley, 'Art from the Scrap Heap'; Ivor Hele, 'South Australian School: Epic Illustration'; Albert Tucker, 'The Contemporary Art

Society in Melbourne, Later Epic Regionalism'; John Rowell, 'Melbourne School: Popular Impressionism'; Norman Lindsay 'Black-and-White School: Art Nouveau erotica'.

Everybody of course will find a few errors of fact or spelling to be corrected in future editions.

Omissions of defunct galleries like the Lode-star and Riddell's can likewise be remedied. So can omission of Australian representation at international exhibitions in Venice, Sao Paulo, and Pittsburgh, and omission of the important exhibition of American art which brought a large group of Mark Tobey's paintings to Australia in 1958. But omission of certain lesser artists raises the question: whom did Mr McCulloch have in mind as users of the book? I suspect he aimed at writers in need of facts to insert into their books and articles, not at dealers or curators needing to identify actual works of art. For the latter purpose three kinds of lesser artist would have been welcome.

First, those whose work constantly appears on the market, like Peerless, Hutchings, de Leener, Arnold, but of whom nothing much is known. Henri Tebbit is one such to have been included, but Mr McCulloch does not make his badness as clear as Moore did.

Second, those who cause confusion, like the late-nineteenth-century painter who signed his work T. Roberts and whose name might in fact have been Tom Roberts, but who is not the Tom Roberts everyone knows. The two Ambrose Dysons are included, however; the two J. Ashtons (Julian and James) are sorted out, but only two of the three Gleasons. Third, those who have popular or journalistic reputations, like William Ricketts, who is omitted, or Namatjira, who is included.

Not given, also, is other information which is often sought by those needing to identify an actual work of art. For example, the form of signature used by an artist (especially since full legal names are given instead of names actually used—Duncan Max Meldrum for Max Meldrum); or all the media employed by an artist—Tom Roberts's pastels, Margaret Preston's pottery are not mentioned; or the range of subject matter—Tom Roberts produced many portraits; or more *precise* detail on where artists have lived and worked (though there is plenty of detail)—both to account for influences and, with landscape and portrait painters, to help identify the subjects (Tom Roberts's Tasmanian, New Zealand, North Queensland, Dutch, Italian and English subjects are not specified).

If the seemingly excessive lists of prizes won at least give some idea of when an artist

came into favour, there are two other more common ways for dictionaries to indicate the time range of an artist's activity. Both require immense drudgery by the compiler. In the past, and still to some extent today, the dates of exhibiting with an art society have been very usefully included in dictionaries. In the present, that is since the appearance of dealers' exhibitions, there is significance in when an artist is given one-man shows, and by whom. To be given a one-man show by a gallery of high reputation, or by a museum, is also a better yardstick of importance than the lottery of winning an art prize. No doubt the extra material I would wish for might have doubled the size and price of the book, and kept us waiting another four years. It is invaluable in its present form. Even if a few errors and omissions await correction in future editions, it still presents an enormous amount of hitherto unobtainable information. Already I consult it daily.

Daniel Thomas

Certain Chairs by Barbara Blackman (University of Queensland Press, St Lucia, 1968, \$3.95).

Refreshing it is in this age of debate on women's uneasy role in society to find such an unequivocal celebration of domestic patterns. It is a wry, sensitive autobiography and the inanimates of the title are the landmarks charting the course of the author's life with her painter husband, Charles, and their growing family, via such disparate points as a dilapidated coach-house in Melbourne, a weather-board verandahed house in Brisbane, cottages on Queensland island and mountain, red brick maisonette and terrace house in London – houses in London and Australia in varied stages of present or former glory – back to their current and seemingly permanent home in Sydney. 'Lifeless things – yet you have a soul!' she quotes, and the beloved inanimates in her life confirm, illuminate, or become the point of departure for her philosophies and her recollections. It is a wholly personal book, an unguarded book. One almost feels it is meant to be read with the eye of love as one reads a letter rather than with the critical eye of the outsider beyond the charmed circles of friendship or warm acquaintance. Barbara Blackman is extraordinarily sensitive and responsive to the qualities of presence and atmosphere and it is as if she has been compensated for her diminishing eyesight by the development of her unique vision – a compound vision of the senses. At times an over-extension of her

warm and responsive qualities may be the fault of this book. It is as if the burning-glass of a narrowing vision concentrates illumination and emotion into a slightly disproportionate fire: things half seen, relayed, guessed at, committed to a passionate memory can become over-intense – but this is a minor cavil.

Mrs Blackman creates a sense of patterns on many levels, the inanimates static, the past reappearing in the present, re-qualified but still part of the pattern. 'All that,' she says, 'when my hair was blonde and the flowers fresh, time unimportant and the paintings wet, might have evaporated into memory as cloth and flower have gone to rag and rust, but that the paintings have survived and stay with us. Pulled out from a stack that smells stale as old lino, suddenly it is spring again in that cross-section of recollection.' She evokes too the sensual simplicities of Colette, the smell of scrubbed wood, waxed floors, of lavender and polish, the familiar pattern of table cloth and curtain, the sense of aired linen, filled teacups, and always flowers; and the pattern of sounds, from the milkman's predictable step and clink to the timeless patterns of Bach. But there is nothing provincial about Mrs Blackman's long view of things, and there is always the sense of these small domestic ceremonies being played out against the larger proportions of life. The sense of all London throbs beyond the small-scale idylls of Highgate Village, and there is nothing claustrophobic about this book because it is peopled with a strong sense of parallel lives, of friend, acquaintance, stranger, and the personae of history.

One recognizes with delight Charles Blackman's illustrations for this book (an integral part of the whole) as details from his own paintings over the years, or recalls their presence just off-stage. Charming as this book is in itself, one is reminded by this complementary sense of illustration and word, of its extension of our insight into Charles Blackman's work, and the further illumination of the part played in his vision by his wife and family.

Pamela Bell

Fred Williams Etchings. Introduction by John Brack, Catalogue by James Mollison (Rudy Komon Gallery, Sydney, 1968, \$9.50). Fred Williams has become accepted as one of the most important contemporary Australian painters and printmakers and to many, including myself, his work shows qualities that take it beyond those of the good parochial

painter to those of a painter of much more lasting significance. Unlike many painters of the Melbourne School, he has never forgotten the importance of ordered structure in his work. He has not been sidetracked into painting myths of the Australian scenes, although the landscapes he paints are distinctly Australian in character.

Comments have been made of the influences of the great classical movements of twentieth-century painting on the work of Fred Williams, the influences of Mondrian and the cubist organization of space deriving from Cézanne. This has not resulted in an academic method lacking in vitality. One quality that I have long admired in Williams's painting is the way he has carefully poised and controlled his forms but they are, at the same time, executed with a calligraphic gesture and with force and spontaneity.

Obviously Fred Williams is a prolific worker. When not in the throes of painting he is working on his plates and printing editions, so that one medium inevitably assists and motivates the other. In this extremely fine book it is possible to follow the steady development of his art. His earliest etchings were done in London in 1953 and his interest was principally in the human figure, usually a performer of the music-hall. Some of these are etched with a fluid but strong line, for example *Comedian*, and some make use of the beautiful textures and density of aquatint. The late etchings are primarily of landscapes in which the loose pebbly space achieved by sugar-lift is contrasted with few meticulously placed lines. The most repetitious tree-dotted hillside has an order imposed upon it; sometimes, as in *Lysterfield Landscape Number 1*, a horizontal line is enough. Not for Williams the borrowing and leaping from style to style in order to keep up with fashion. When eclecticism is apparent (and one can trace influences that range from Sickert to classical Chinese art) it is used in order to develop his own personal vision. Fred Williams is not primarily a printmaker. He has not bothered to experiment widely in technique, nor does he execute involved colour prints. He has the limited means of the traditional engraver, (etching, aquatint, dry-point, mezzotint) and uses these with sureness and taste. His etchings are usually printed in black, sepia and umber. In this book the reproductions (some in colour) are fine, although inevitably one misses the clarity and richness of relief on the surface of an original intaglio print.

This is a beautiful book, inexpensively priced. It includes a sympathetic introduction by

John Brack and a definitively documented catalogue by James Mollison. Mr Mollison has also contributed clearly and precisely a description of the various techniques employed by Fred Williams. On looking through this book one feels compelled to own an original.

Earle Backen

National Gallery Booklets series: *Four Contemporary Australian Landscape Painters* by John Brack (Oxford University Press, Melbourne, 1968, 70 cents).

This is another in the useful series of National Gallery Booklets. The four painters are Russell Drysdale, Sidney Nolan, Arthur Boyd and Fred Williams. The sixteen reproductions, which include Streeton's *Land of the Golden Fleece* for purposes of comparison, are of works in the National Gallery of Victoria. The editors must naturally be aware of the limitations of representing an artist by examples of his work in only one gallery but, as the booklets are intended as an adjunct to the study and enjoyment of works of art in the National Gallery of Victoria, this limitation is inescapable.

In the matter of representation Drysdale and Williams fare well. Drysdale's earlier painting *Moody's Pub*, of 1942, introduces him, a painter whose interpretation of the arid landscape, gaunt buildings and people of the outback was to develop so forcefully in the succeeding years. This is followed by *Albury Station* (1943), *The Rabbits* (1947) and *Station Blacks, Cape York* (1953). This latter scarcely qualifies as landscape, unless we think of these saddening figures as part of the Australian scene.

The omnivorous Nolan is represented by no less than three of the monotonous Central Australian paintings of 1949 and 1950. Looking at the reproductions one wonders if, after all, their monotony may not be their virtue, having regard for the character of the desolate land depicted. John Brack points out how they were made possible by both the aeroplane and the snapshot, aids virtually unthought of by the earlier landscapists. Offsetting the landscapes of the arid Centre is the lush and magnificent *Rain Forest* of 1957.

Virtually only one facet, and that the more lovable one, of the many-sided Arthur Boyd is represented here by the two light-keyed lyrical landscapes, *Irrigation Lake Wimmera* and *The Water Hole, Alice Springs*, together with *Landscape Grampians*. All are of the

early 1950s, though the last named has echoes of the earlier bush fantasies.

Two works of Fred Williams, *The Charcoal Burners* and *The Nallai River* (1958), illustrate John Brack's point that this artist stems rather from the French classical tradition than from Expressionism. Following these works we see Williams's development toward that unique vision of Australian landscape by which we know him today, illustrated by *You Yang Landscape*, an etching, aquatint and drypoint of 1963, and *Upwey Landscape*, a large oil of 1965.

Around these sixteen monochrome reproductions John Brack has written a scholarly appraisal of the work of the four painters and its relation to that of their forerunners. He writes with the discernment and knowledge of the practising artist, yet with an eye to the elements in painting which will interest and inform the average viewer. In this respect the section on Arthur Boyd is of particular value. Brack makes some valid comments, too, on the English attitude to Australian painting which arose from the penetration to the London art scene of such painters as Drysdale and Nolan. Somehow this attitude suggests a revival of the interest generated by Captain Cook's discoveries nearly two hundred years ago, and for the same reasons!

Douglas Dundas

National Gallery Booklets series: *Greek Vases in the Felton Collection* by A.D. Trendall (Oxford University Press, Melbourne, 1968, 70 cents)

The Felton Collection of Greek vases is not large; yet it impresses, and Professor Trendall's booklet implicitly reveals what a judicious collection it is. His main task is, of course, discussion of individual pieces but, since these are reasonably representative and span several centuries, this is impossible except against the tapestry of the main lines of development. The difficulty is handled with considerable skill and verve. Very simply, accurately and clearly the tradition is outlined and the Melbourne vases rest lightly in their historical context. Relevant technicalities are deftly explained.

Trendall is the acknowledged master of South Italian pottery. This, combined with the holdings in the collection, occasions just less than half the booklet devoted to its discussion. There is more historical background and general identification of styles involved here, but not without specific point, since attention focuses again and again on pots in the collection, illustrating both their

style and quality, which is shown to rest as much on artistic awareness and creation of the events portrayed as on drawing and composition (cf. especially plate 12, *Marsyas and Apollo* by the Felton Painter).

The highlight, however, is the discussion and comparison of the Black-Figure Amphorae, one Chalcidian, the other Attic, in an analysis which compels the viewer to look hard, with controlled discrimination, and compels him to appreciate and enjoy.

Information relevant to the incidents of the figured scenes is economically sketched in. The plates are well chosen to show detailed drawing in close-up and relationship of picture-frame to vase shape. I would have preferred a detail of the 'big-chested felines' (plate 1) for a readier comparison with the lion of plate 2, right.

P. J. Connor

The Broadsheet—Number 3 (Broadsheet Publishers, 205 Lennox Street, Richmond 3121, 45 cents each).

This is the first *Broadsheet* I have seen. In black and white and pale lilac, number 3 on the theme 'Where are all the Flowers Going?' is thoroughly successful in layout. The slight irrelevance of some of the contributions—Alex Selenitsch's bit of visual fun, Alan Oldfield's Great/Grate for instance—though they play an important part visually, makes it less a theme and more a contemporary mood, essentially youthful, with many of the implicit virtues and faults of youth.

Petty stars in this issue with his brilliant comment on current values; an illustration in visual terms to Kris Hemersley of the impact of understatement. In Hemersley's 'And they', anger, no matter how honest, is watered down by excessive emotion into something like intolerant peevishness. There is a reflective mood and the freshness of discovery in 'Lesson for Lara' by R. J. Deeble. Ken Taylor reminds us how soon non-conformity becomes the new conformity with a slightly banal hippie catch-cry. John Howley with a print 'Wheel Flowers' and Sweeney Reed with a verse are quite well represented, but of all the verse Glen Tomasetti's poem shows the deepest insight and the most sense of poetic unity. Where the other works are poetic fragments admittedly quite adequate in this broadsheet context, it seems that the relatively stricter verse form of this poem has dictated a distillation into a real poem. *The Broadsheet* deserves every encouragement and publicity possible.

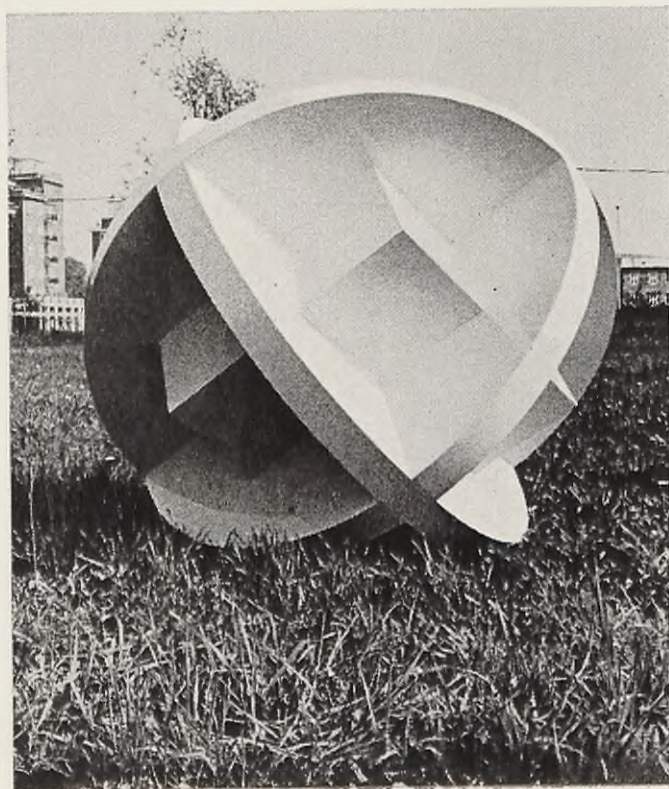
Pamela Bell

Exhibition Commentary



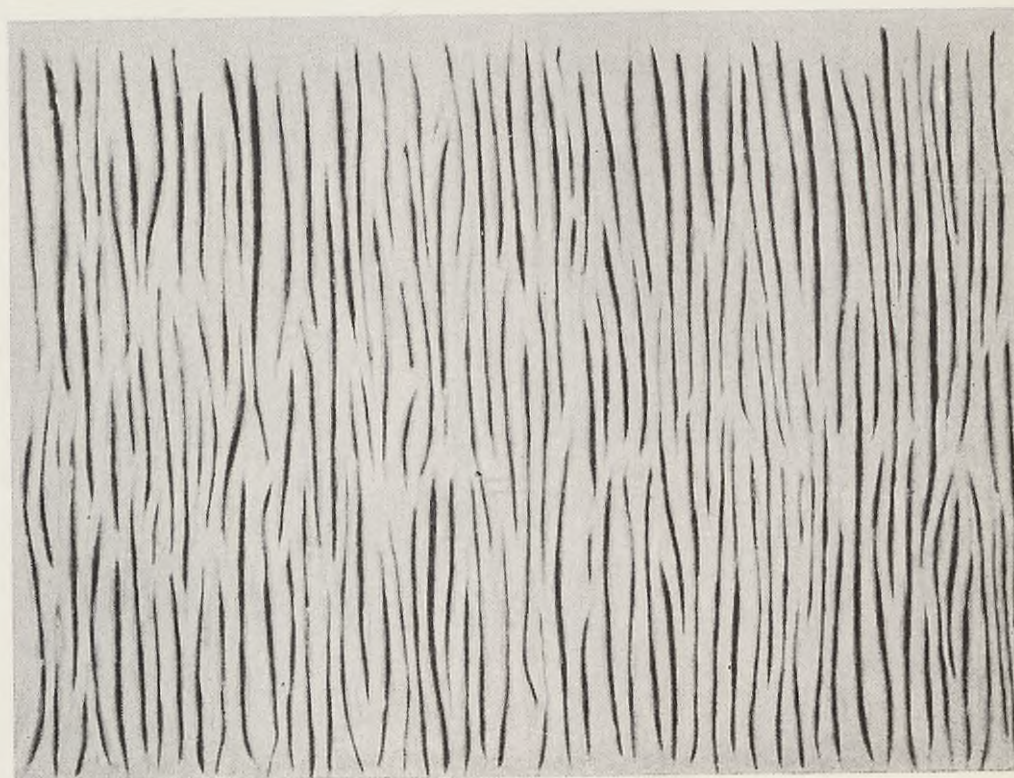
above
JUSTIN O'BRIEN SKYROS EVENING I (1968)
Oil on canvas 21in x 24in
Macquarie Galleries, Sydney
Photograph by James Robinson

below
EDIVAL RAMOSA TOY FOR LEONARDO
(1966-8)
Painted wood (enamel epoxy) 48in high
Australian Sculpture Gallery, Canberra
Photograph by Gianfranco Gorgoni



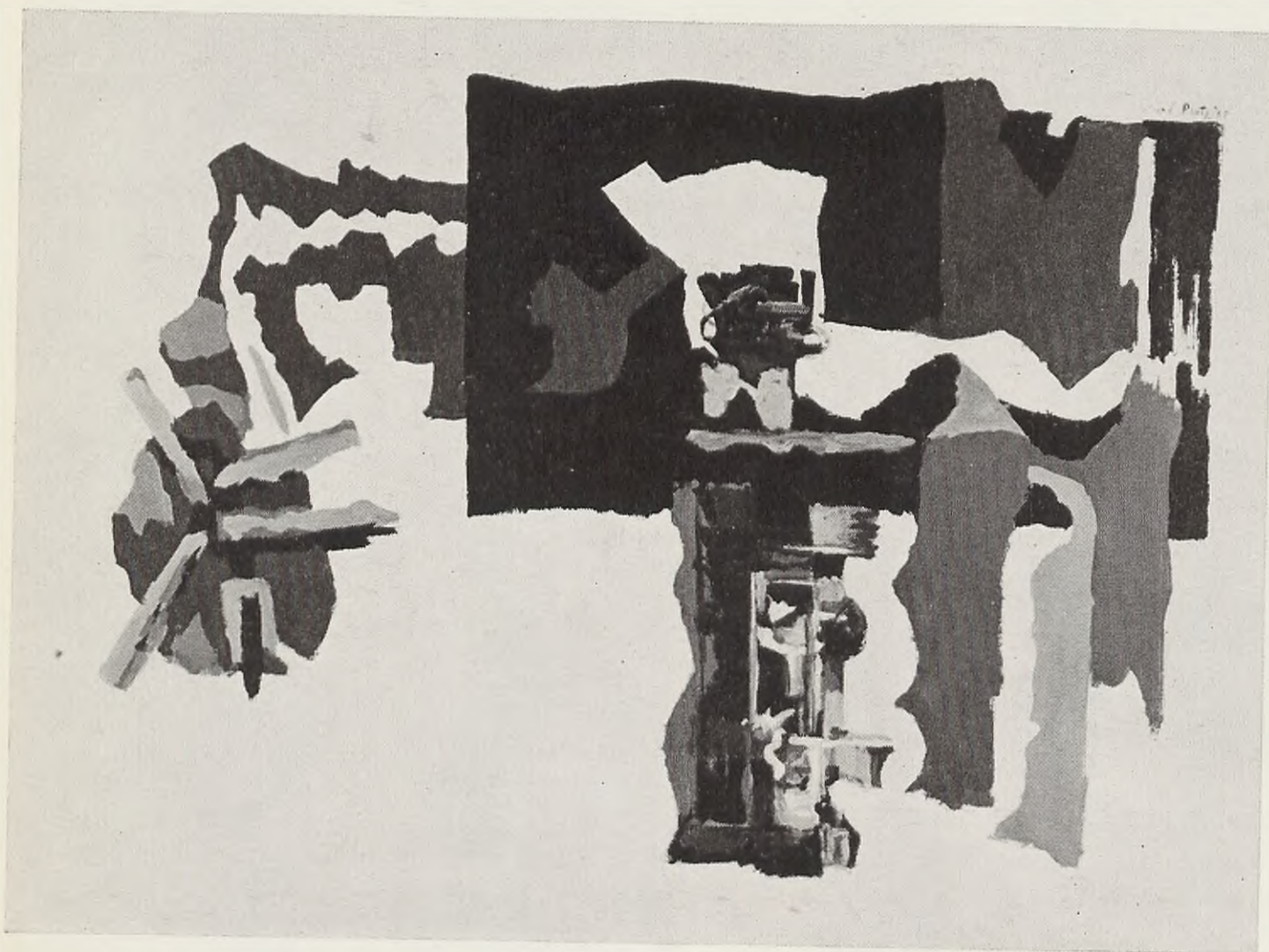
bottom
DAVID RANKIN BLACK GRASS (1968)
Oil on hardboard 36in x 48in
Watters Gallery, Sydney
Photograph by Douglas Thompson

below
DICK WATKINS WINDOW BOX (1968)
Oil and enamel on canvas 72in x 60in
Central Street Gallery, Sydney



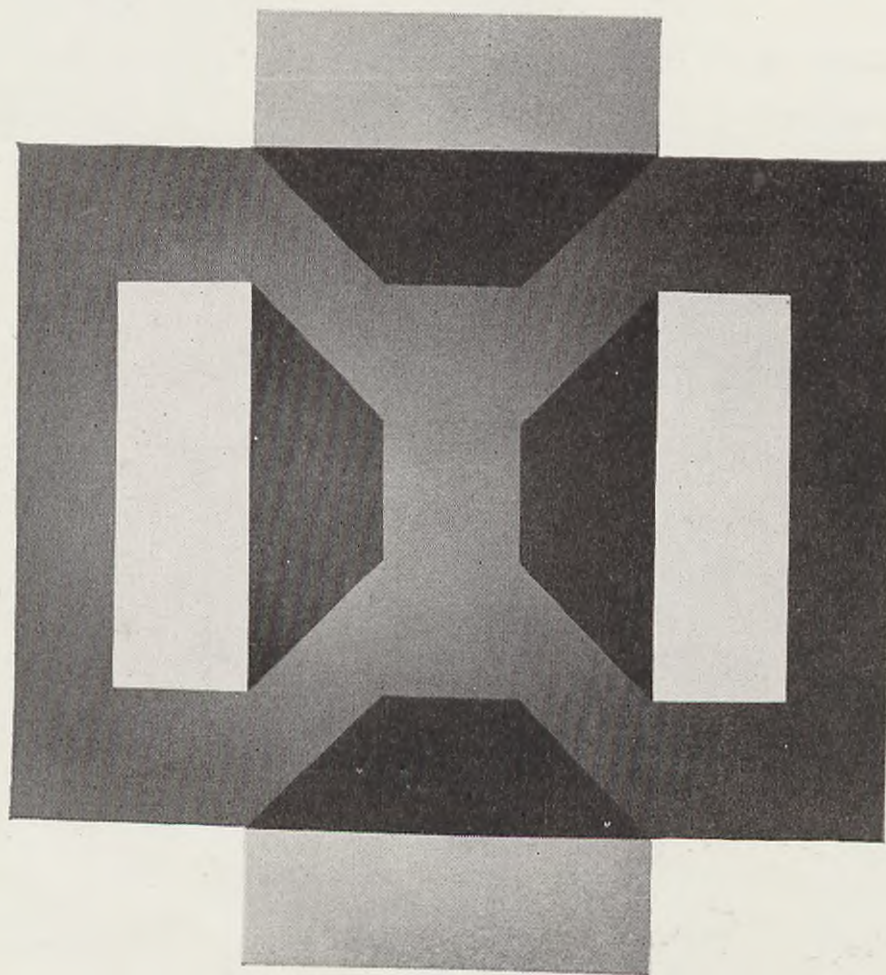
below

CARL PLATE BLUE MONUMENT 11 1968
Oil on canvas on board 38in x 50in
Bonython Art Gallery, Sydney
Photograph by Grant Mudford



bottom

MICHAEL JOHNSON THROUGH (1968)
Polymer on canvas 84in x 78in
Gallery A, Sydney



bottom

CLARE ROBERTSON BLUE THUNDER
Oil 42in x 42in
North Adelaide Galleries, North Adelaide
Photograph by Town House Studio, Adelaide

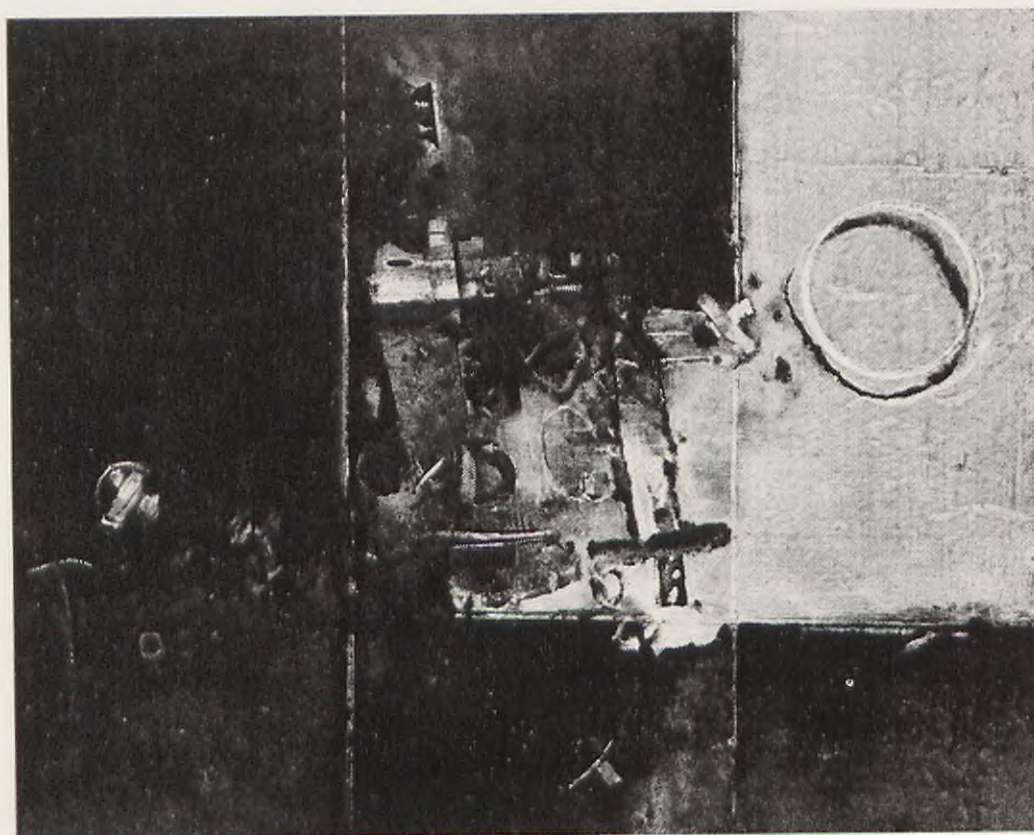
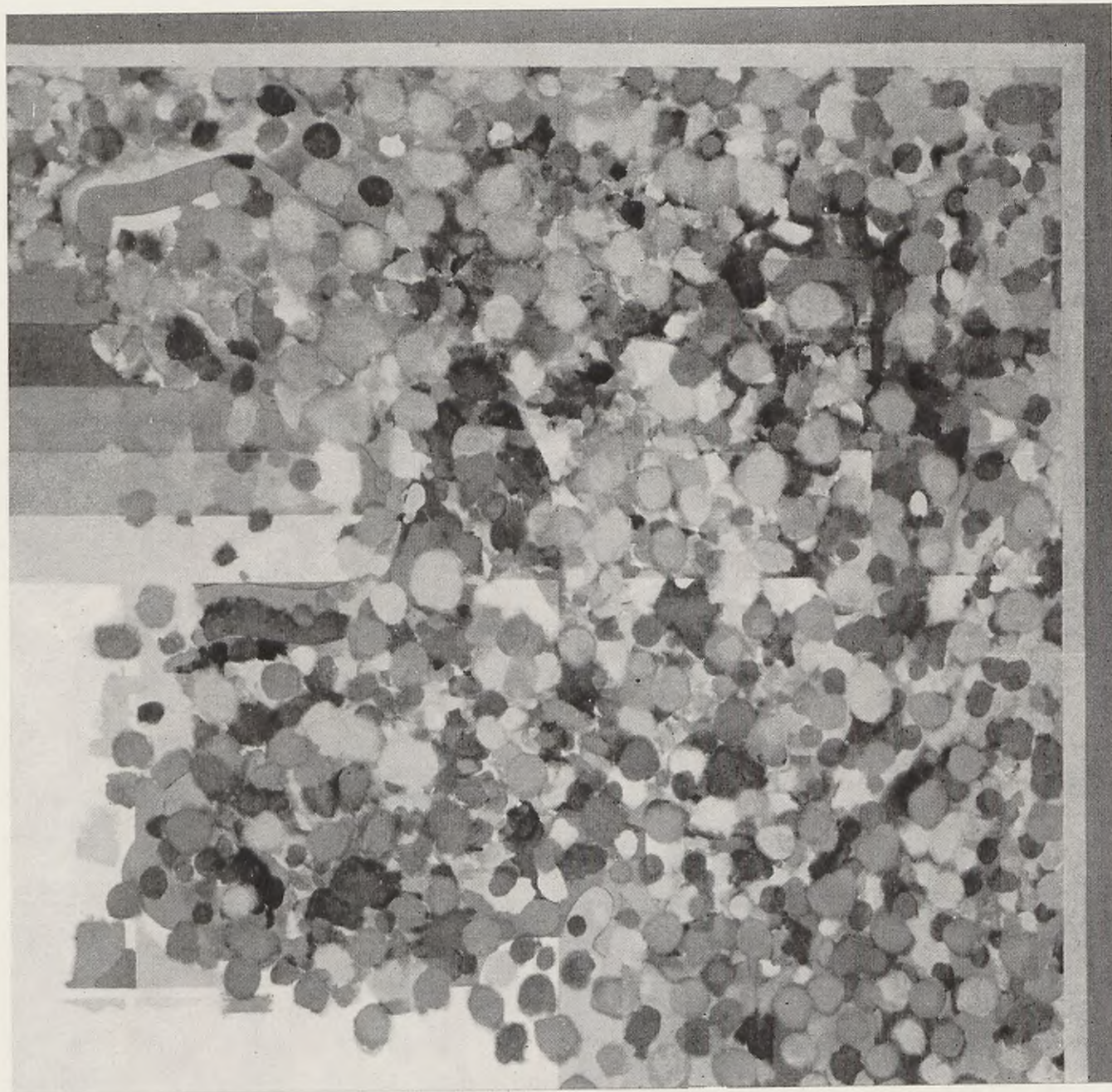


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GEOFFREY DANCE LIFE STUDY 1968
Drawing 22in x 30in
Bonython Art Gallery, Sydney
Photograph by Grant Mudford

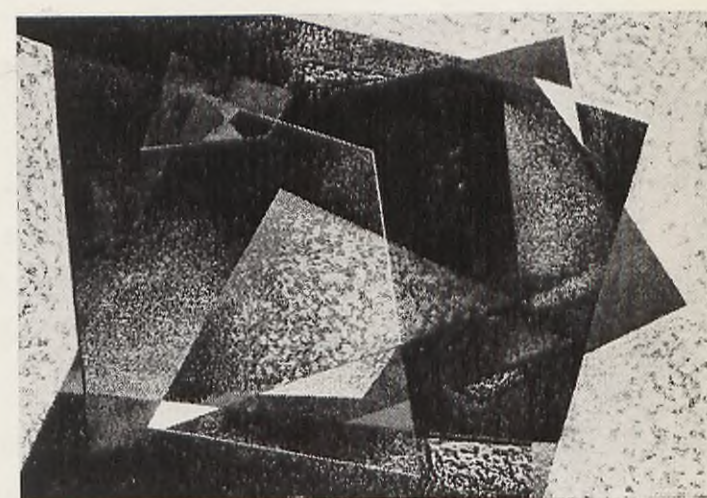
bottom
 JANNIS SPYROPOULOS PAGE NO. 11 (1968)
 Oil on canvas 39in x 32in
 David Jones Art Gallery, Sydney

below
 STEPHEN EARLE R. B. GARDENS (1968)
 Oil on canvas 51in x 53in
 Watters Gallery, Sydney
 Photograph by Douglas Thompson



bottom
 FRANK HINDER AMBIVALENT
 Casein tempera
 Barry Stern Galleries, Sydney
 Photograph by James Robinson

below
 VALERIE PARR INTRUSION 1968
 Watercolour 36in x 24in
 Australian Sculpture Gallery, Canberra
 Photograph by Ted Richards



The Idea of an Art Museum

Daniel Thomas

These notes might have been titled 'The Idea of a Gallery', but I prefer to use the term 'art museum' for the public institutions which collect and exhibit the fine arts (and sometimes the decorative arts) under a municipal, state, national or other endowment. It is the preferred usage in Europe and America, where the term 'gallery' is reserved chiefly for dealers' galleries.

The British term 'public gallery' has become confusing with regard not only to dealers' galleries but also to the usual contents of today's art museums.

These public galleries were an invention of the nineteenth century, the National Gallery, London, 1824, being one of the earliest. The National Gallery of Victoria, 1861, and the Art Gallery of New South Wales, 1874, belong to the same movement and, as their names imply, they began as picture galleries.

A gallery is of course a long room and, ever since the beginning of picture-collecting, which was in the Renaissance, private houses and palaces had had their galleries where pictures were hung from floor to ceiling. This was more as decorative storage, like books stored on a library wall, than to be looked at, for a picture could always be taken from the wall for closer inspection. At first the public galleries used the same display/storage system even though there was no such freedom to move the pictures, but in the present century pictures have come to be displayed in a single line and the

storage placed out of sight. Single-line display works best with small subdivisions, either rooms or bays. Long walls are thus no longer desirable, long galleries have become obsolete, and the name 'art gallery' architecturally anachronistic.

In any case the European pictures assumed to be the principal contents of the nineteenth-century art galleries were soon joined by drawings and prints, classical and medieval art, decorative arts, Asian, African, or Melanesian art. Today even if the art galleries retain names which indicate a collection of pictures they have mostly in fact become art museums containing many collections.

The nineteenth-century rise of the art museum parallels that of industrialization and Sherman Lee, of the Cleveland Museum of Art, suggests that 'one can conceive of the art museum as a guilt-offering by industrial society, a place to preserve what is threatened with destruction. The first assigned function of the art museum is to preserve. And it is precisely because this preservation function may be an unconscious expression of guilt for the destruction of art, that this function is nearer to the truth of the museum than the more conscious justifications of education, encouragement of the arts, and research. These are all worthy, of course, but certainly they are secondary. . . .'¹ Mr Lee further recalls B. I. Gilman's early formulations of museum ideals²: 'While museums of other kinds are at bottom

¹ *Harper's Magazine*, September 1968.

² Benjamin Ives Gilman. *Museum Ideals of Purpose and Method*, 1918.

own, where their possessions are, cannot supply photographs and have never published a catalogue.

What then are the ideal collecting policies?

Masterpieces only, of any kind, is the ideal answer: Chinese, Greek, Indian, Byzantine, Japanese, Islamic, Gothic, Melanesian, Renaissance, Rococo and Abstract, all housed in the same building solely for spine-tingling aesthetic shock. But it is seldom that one museum has the money, connoisseurship or market knowledge to collect in this way. Although it is concerned mainly with Western paintings the Frick Collection in New York is a splendid demonstration of the masterpieces-only policy.

However, I believe that there is always an obligation to present, somewhere in each city, a token survey of as many styles and periods as possible. It is neither difficult nor expensive to do. Less than one hundred objects might suffice and even with less than highest quality the extreme variety of form-languages can open up areas of experience for those unresponsive to currently fashionable forms. Some may never respond to paintings, but instead find that they are moved profoundly by a glazed earthenware tile from Persia, or an Aztec stone carving.

I also believe that there is always an obligation to collect, though not necessarily to exhibit, a fairly complete survey of each city's (or country's) local arts. This is an archival function, a reference library of local art. It would mean owning a Namatjira watercolour because of his political, sociological, and journalistic importance, even if its artistic merit were low.

The reference library function can also be demanded for works of art widely owned within a community, as well as for works made there. This chiefly applies to the decorative arts, to the constant demands for the identification of porcelain or silver.

These routine services, to art history, to local art, to local collectors, are a kind of public utility and are not central to an art museum, not inspirational. Indeed they might well exist as separate institutions, for the many small specialized museums that co-exist in the great cities are often more enjoyable, more efficient, than the encyclopaedic ones.

Failing the means to range freely amongst masterpieces of all kinds (and having disposed of the routine functions mentioned above) what is the next best policy?

The answer comes from those museums that everyone loves most, the ones that began as private collections and still keep a strong personal quality. In London the Wallace Collection inspires love, the National Gallery respect; in Boston the Isabella Stewart Gardner Museum has the same relationship to the Museum of Fine Arts; in Philadelphia the Barnes Foundation to the Museum of Art; in Washington the Phillips Collection to the National Gallery. These delightful museums were formed by individuals (sometimes cranky),

not by committees, and even where the excellence diminishes there is a unity and coherence throughout the museum. This coherence still remains when the collector liked a variety of styles and periods, but usually he was splendidly narrow-minded. One would get every Watteau he could lay hands on, another every Paul Klee, another every Soutine. Only Phillips hung his pictures in single rows, the others were greedy and retained display/storage from floor to ceiling. The Uffizi and the Hermitage keep the personal imprint of the Medici, of Catherine the Great, of Schoukine. Some museums have achieved this same personal quality by giving an individual staff member every indulgence, like Milliken's medieval collection at Cleveland, but mostly the 'narrow-minded' comprehensive series – of, say, Tiffany glass, Trecento altar-pieces, neo-classical silver, Peruvian pots, Victorian story-pictures, it does not matter what – have been built up by private collectors before entering museums.

Thus the ideal art museum paradoxically is one that retains the qualities of a private collection, or has grown out of one (or more than one).

Thus it does not attempt to be popular; though some museums have become popular as taste has caught up with them. like the no longer modern Museum of Modern Art in New York.

More, rather than less, can be displayed. Those who need art can take more of it than present fashions admit, especially in comprehensive sets. And if you are stuck with nineteenth-century long galleries a crowded display – preferably of nineteenth-century paintings – will suit them best anyway.

An art museum is a hoard, preserved for its own sake and not for the purposes of instruction or entertainment.

It is quiet and intimate as houses are.

It acknowledges the mysterious love that objects can demand and receive, and perhaps the guilt produced by our failure to preserve them.

The insistence of some twentieth-century artists that works of art do not retain their potency for all time, that they have a short life, is of course true for most works. If we do not enjoy them while they are new we might not enjoy them at all. Today contemporary art sometimes opts out of the permanency stakes by using perishable materials, by becoming an ephemeral Happening. Sometimes it ignores museum art, sometimes it makes it over for its own purposes (Duchamp's ready-made: a Rembrandt as an ironing board). But along with the fact that art museums exist, these extreme positions among artists are only another acknowledgement that some objects can survive mysteriously as art and as presence for ever.

I am surprised to find myself arriving at so conservative a definition of a museum. Maybe my lopping of extraneous activities, my satisfaction with a pure museum-museum, is simply current-period taste, taste produced by the period of purist, minimal art?

educational institutions, a museum of fine art is not didactic but aesthetic in primary purpose . . . an art museum is not an educational institution having art for its teaching material, but an artistic institution with educational uses and demands'.

People are always writing about 'The Idea of an Art Museum' and present writers all seem to be stressing the need for art museums to remember their prime function of preservation and their second function of exhibiting (in silence and stillness) works of art so that they can best be contemplated for their own sakes.

These complaints, with which I am in complete sympathy, are concerned with permanent collections and they are usually made after a disappointing visit to a distant city. Perhaps a favourite Corot had been shuffled to a different room, been difficult to find; or it had been given too much special attention, with distracting labels and spotlights; or it had been lent out, probably to a frivolous exhibition; put into storage because of an incoming exhibition, or simply because the curator no longer liked it.

It might be argued that there is a conflict between the needs of the local audience (usually about seventy-five per centum of an ordinary museum's attendance) and the visitor from elsewhere, the former enjoying the stimulus of constant change, the latter wanting the entire collection always to remain on view.

Certainly the local audience must have change, but not a permanent collection continually on the jump. It is the temporary exhibition programme, chiefly devoted to contemporary art, which can very properly offer art as showbiz, as entertainment, as throwaway culture. There *should* be a casual, intimate, total acceptance of the art of one's own time, however brief.

Disruption by incoming exhibitions is now common but museum exhibitions in Australia seldom occurred before the late 1930s and since all our major art museums were built by then they have all been inadequate to handle them. The new National Gallery of Victoria is the first to have a separate wing for exhibitions.

Complaints about excessive, disruptive activity are often in fact complaints about an old building in a new age which takes temporary exhibitions for granted. However, because temporary exhibitions can be exciting, dramatic, spectacular, or simply fun, permanent collections have sometimes been made to look like a temporary exhibition. Richmond, Virginia, has the most controversial example, with coloured spotlights, darkened rooms, a different muzak for every exhibit, fun-fair tunnels and stairs. One then wonders suspiciously whether the objects have any intrinsic excellence – for there is no doubt that collections of lesser quality can be refreshed by changes in arrangement and display.

Once an object has entered a museum's permanent collection the situation is really very different from that of a temporary exhibition. First it must be preserved. If exhibiting it would endanger its preservation, then it should not be exhibited till preservation techniques

are improved, though this would be an extreme situation. It should not be lent out except to an exhibition that would deepen its meaning. It should scarcely be moved. This avoids damage but also helps the spectator, for it is only after frequent confrontations that certain works will reach an audience and its dislike change to liking. One can even be tempted to forbid photography, slides and reproductions, not only because they are falsifying, but also for the intense pleasure to be had on freshly encountering great originals never denatured by colour reproduction, like those of Matisse or Seurat in the Barnes Foundation at Philadelphia – but this is another extreme situation.

Works of art, unlike all other objects, do not become obsolete. A Chinese bronze, a Greek pot, a Gothic miniature, a Renaissance marble, a Rembrandt or a Pollock painting will always produce a deep response, and a museum's main responsibility is to create an environment which interferes with the experience of the original as little as possible.

This means that a museum should resist the many temptations to become a mixed-media palace of culture, courting popularity for itself rather than love for its possessions. For example, an art museum is not a concert hall. Chamber music amongst the old masters is all very well after hours but it can be much resented by daytime visitors prevented from seeing the old masters in peace.

An art museum must be able to entertain its members and friends but it should not be a public assembly place for elegant receptions with extra-expensive décor. America puts heavy pressures on museums for parties and they are increasing in Australia, but food and drink are the last things you can safely mix with works of art and, like temporary exhibitions, parties demand their own separate areas. Melbourne's new Gallery is the first to provide them in Australia.

An art museum does not need to become an art centre, a place with hobby classes in pottery, painting, weaving, acting. Although the nineteenth-century arts and crafts movements thought that technical experience helped art appreciation, and no doubt it does, it has been found that most hobbyists much prefer their own work to Rembrandt's. They seldom visit museums.

An art museum need not even have temporary exhibitions at all, though they are highly desirable; and an exhibition hall is certainly not a museum. Nor need it be a teaching aid for professional art schools nor university art history departments, though these are of course the related institutions which can gain most from it. Specimens of all the techniques used by artists or of all the styles in the history of art might make a good teaching collection but still be a bad art collection.

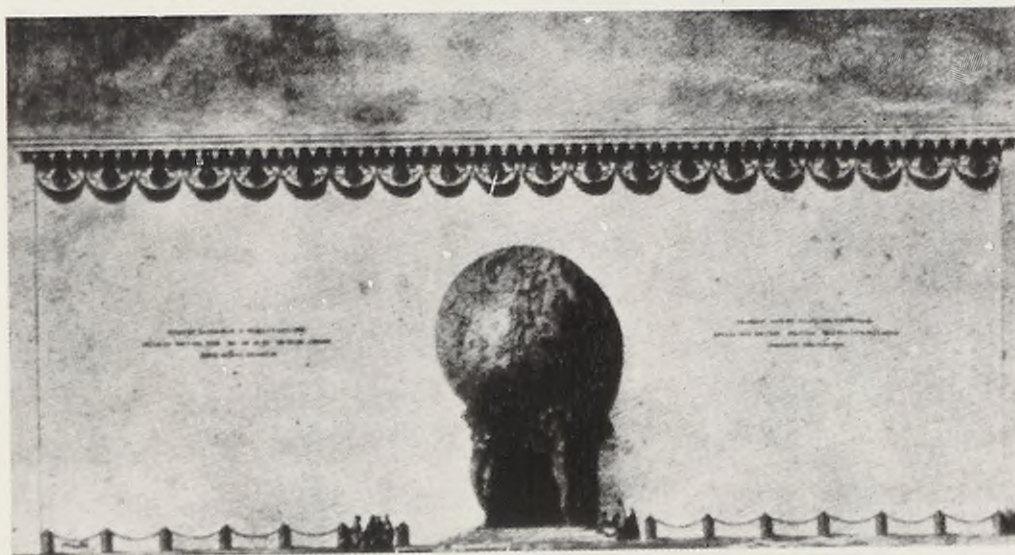
An art museum's only responsibility is to its works of art. Besides their preservation and display this also means up-to-date cataloguing and identification, efficient photographic services, ready availability of works in storage. Too many art museums do not know what they

Victorian Arts Centre: Gallery Building

David Saunders

From the time that a 1961 display of drawings made public the design for Melbourne's Victorian Arts Centre (then called Cultural Centre) until the recent opening of the building, published discussion of its architecture has been negligible. The 1961 display might have been responsible for shyness of the press, because it publicized ideas which were not final, and which were later amended, but which meanwhile drew criticism.

At an early stage, a full-scale section of the gallery building was constructed at the site. The completed building suggests that if the mock-up caused changes they were in the nature of retractions



BIBLIOTHEQUE NATIONALE designed by Boullée

above
Library with pedimented portal

top
Library entrance with Atlantes

Reproduced from E. Kaufmann, *Transactions of American Philosophical Society*, 42, iii, October, 1952

rather than inventions, but just what went on in that tall steel-framed shed belonged to the quiet period.

The air of remoteness lifted as moving-in began, and in the final stages of preparation and publicity the person of Roy Grounds figured impressively, in a *maestro* role: 'I am at my best at dawn'; 'The plan was first sketched in the dust of a railway carriage floor'. At that stage newspapers, weeklies, national magazines, all joined in the uncritical gush. Melbourne appeared as a vividly proud father, who had not yet even enquired whether the infant was boy or girl. Alone in its tone, a letter to *The Australian*, from a photographer, complained of the fuss and said 'What we have is a "nice little gallery"', a matter-of-factness which took on an air of malice among all the extravagant praise.

That 'nice little gallery' is Australia's best, of course, and a good one. Now, however, that Canberra's National Gallery competition has been held and well won, it is already possible to think of Melbourne's days with that fame being numbered. It is not difficult to anticipate for Canberra an equally good gallery, as a place to display art works. As to architectural character, the published model and drawings for it show a more complex and less formal building. That will draw both praise and blame, I suppose, but because of its sculpted exterior and its intricately interlocking levels and spaces within, Canberra's will easily be recognized as being of the 1960s, which Melbourne's will not.

Roy Grounds, it appears from his work, has small sympathy for such complexity. Whether the complexity arises from being contrived in order to stimulate, or whether it is a close reflection of complex functional needs must be of small consequence to him, for he has been consistently committed to simple, basic geometric forms for a considerable period. There was the round house at Frankston, the triangular house in Kew, the semi-spherical Academy of Sciences in Canberra, his own house in Toorak – a square with a circular courtyard – and a project for a round-towered Law School.

There have been verbal expressions which confirmed that commitment. In 1953, at the privately organized Mt Eliza Architectural Congress he gave one of two papers under the title Design Trends, his being called The Universal and the Particular. These paragraphs occurred.

'The functional cow has been milked dry, but not before the twentieth century has squeezed out an aesthetic of materialism. A dairy cow can be considered as a machine for transferring the sun's energy through grass to butter-fat and a dairy farmer can admire the beauty of a cow's udder. He can also say of his own broad-hipped daughter, "What a beauty, what a breeder". But Function is no more art than proclivity in a rabbit is conscious creation.

'Should architecture lose some of its sophistication of being intelligible to the few and regain some of its innocence?'

Add to those words of 1953 one of the ringing phrases reported



THE NATIONAL GALLERY
OF VICTORIA
St Kilda Road facade – main
entrance and moat
Photograph by David Moore

last year to have been his comment about his gallery, 'I want this to be timeless', and it becomes conceivable that Roy Grounds's own understanding of this building is not only that it succeeds in avoiding the presently favoured complexities and informalities but that it has somehow approached a transcendental state in which the form of the body is no longer noticed. But, to continue the metaphor, a large square man wearing a dinner-suit and a broad-brimmed hat sitting down in St Kilda Road, Melbourne, may be handsome but he is far from being timeless, in that sense. The effect he creates will depend on which clothing the observer is himself used to wearing and it will be affected by how apt the pose seems for the occasion and location.

The dinner-suit architecture employed on this occasion has some affinity to the designs of the pre-revolutionary French architect Boullée. Like most classical buildings it is symmetrical. It also has *palazzo* proportions and character, a masonry box with a cornice-like device to define its top and a magnified entrance to define the point of access, here accentuated by moat and bridge. In common with the Boullée designs it is without the normal punctuation of windows and without external indication of the number or location of the storeys.

There is no more striking illustration of just how architect-controlled, rather than function-controlled, the elements are in this type of building than is provided by the pair of alternative elevations by Boullée for his enlargement of the Bibliothèque Nationale. The example immediately suggests good reasons for the presence and character of the art gallery's clerestory, namely as a determinant of the apparent proportions. The main sources of daylight for the interior are the roof lights, and incidentally they do not, as the early public understanding of the design had it, provide a forest-glade light down through several storeys, but rather a flood of bright light for the upper galleries only. There may be some occasions when direct sunlight gets beneath the broad overhang, to supplement the diffused light from the roof. Certainly the top mezzanine, a study-storage level, gains direct light from the clerestory, for it is at the same level. It is the only part of the building with views outward, views of treetops and city skyline which do not seem to have been selected, and therefore are hardly likely to be a reason for the clerestory.

In any case, the distribution of light in those upper galleries does attract attention to architectural elements which distract one's attention from the works of art. The brightness seems to be greatest within the roof area, where white-painted steel trusses are exposed. Exposure of the trusses could easily be admissible, but they are only partly exposed which seems half-hearted and the concealments are arbitrary and disconcerting. The light down at the level of the pictures is good light, but one's eyes are inevitably drawn up the tall walls and into the roof where the lighting is even better. In that way the pictures' location near the base of a tall space is emphasized. This is a fault not found in the old galleries in the Swanston Street

building, and it seems astonishing that in any respect at all the new building should be inferior.

By contrast, in those galleries which have the objects rather than the paintings, attention is well concentrated upon the works, because most light is within the show-cases. The bases and tops of the cases are of the recurring timber. Their built-in lighting fittings of black metal are very successful. The cases and their lighting were designed by Grant and Mary Featherstone. Glassware and antique pottery fill two such rooms and each, with individually suited floor materials, is very enjoyable.

Two other distractions are caused by lighting. One is the use of balustrade panels on the mezzanines as a light source facing the nearby main walls; these enter prominently into one's view near the intersection of two galleries. The other occurs because baffles suspended beneath the mezzanines to conceal fluorescent tubes and spotlights above them are attractive materials, which become brightly lit and therefore prominent. The customary choices of either mat black or else white, like the lights themselves, would seem preferable from the point of view of directing attention where the light is aimed. The same grid of baffles is used as a ceiling for the high galleries, galleries without mezzanines, and there it seems unsuccessful for another reason—the depth of the baffles is insufficient, and a glance upwards at a relatively gentle angle discovers the light and conduits and spotlamps. It might have been better to expose them completely; the weak concealment is, like the partial exposure of the trusses, unsatisfying. Curiously, there is one place where ceiling baffles are notably absent: the main room of the prints and drawings section. Perforated metal pans, which there completely hide all services, present an office-building appearance which is unexpected and inconsistent in this building.

A notable thing about the gallery is that nowhere is a white wall provided as the background to paintings. Most walls are ply-faced with mountain ash¹, whose present pale-straw colour will probably deepen to something like dark honey as exposure to light continues. Joints between sheets have to be accepted, but have been made minimal. The walls have been designed so that panels are removable, and other materials may be added or substituted. This has been done where green baize is provided behind several medieval paintings. It is even possible to substitute show-cases, and these fit back into the wall, for behind most walls runs a service passage. With their own internal lighting, they prove very effective and have been used for items such as costumes, and embroidery, but will suit any object which can reasonably be viewed from one side. In the few instances where the wooden wall does not suit, and a substitute panel is not favoured, fabric is draped down the wall behind the painting. It may be that some people would prefer a white wall, the most common solution for a considerable time now, but this alternative has been well used and I believe that the rooms as rooms are more relaxing because of it.

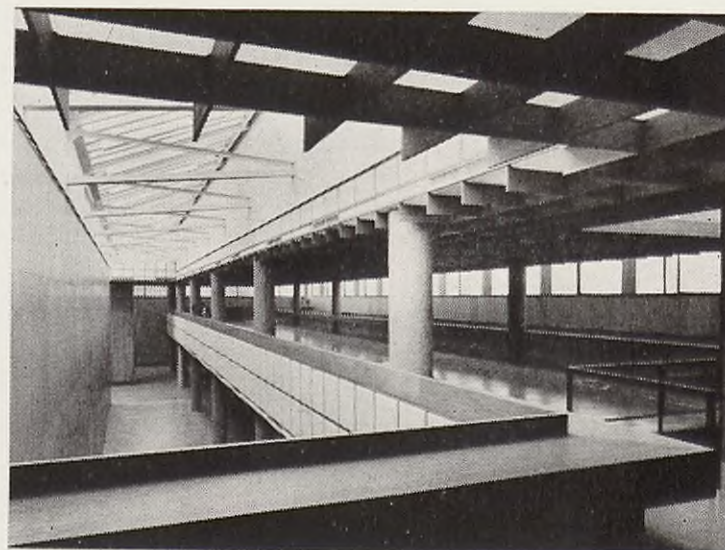
¹ Perhaps not widely known outside Victoria, this timber is one of the straightest- and closest-grained Eucalypts, coming from forest trees of giant height.



THE NATIONAL GALLERY OF VICTORIA

left
Exterior showing clerestory

below
Top mezzanine – study-storage level



above
Main foyer

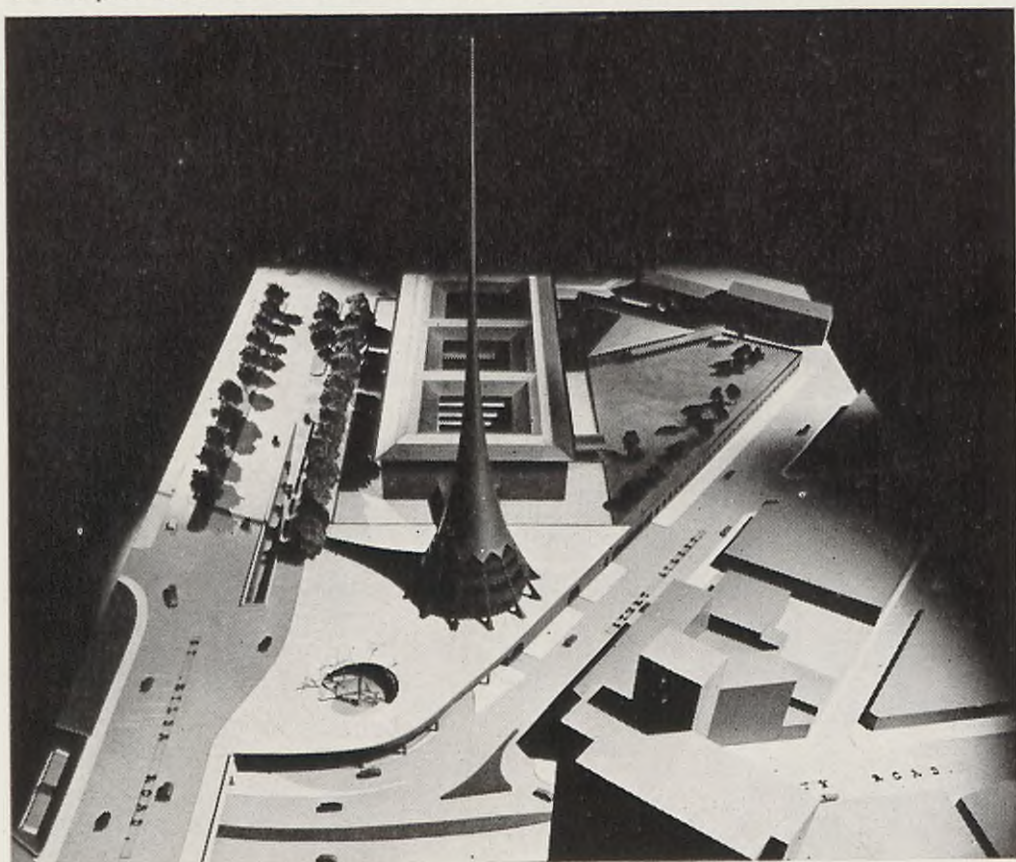
right
Sculpture court
Photographs by David Moore



Another surface has been applied in the Temporary Exhibitions gallery. This is aluminium foil, covering the walls, the suspended screens and the ceiling baffles. Its metallic nature is probably acceptable for The Field, the current exhibition of Hard-edge painting, but would seem a very unlikely background for further shows. In any case its characteristic wrinkling is too noticeable to be welcome.

A summary of the building's various and disparate qualities can be given by referring to the four spaces which are to be found standing along the main central axis upon which the symmetry of the building turns. The first is the entrance-terrace in St Kilda Road, which belongs to the exterior. This has been discussed above; it is defiantly conservative.

The next place to stand is in the main foyer. This is suddenly modern, in a variety of sensual ways. It is extensively carpeted with deep wool of a yellow hue, which even rises up some of the vertical faces. The ceilings and balustrades are slatted with the mountain ash, and stainless-steel escalators rise to the mezzanine. The outer terrace and this foyer are separated by a glass wall whose external faces run with a sheet of falling water. The way from one to the other is to pass within the large arched portal, then go either side of the water wall to enter through normal-size doors. The description of the foyer is completed by referring to its modish chandelier (a ball of lamp-tipped rods), its deep-cushioned lounge furniture on the mezzanine, and, one contrasting note, its circular columns of hammered concrete. It has already been called motel architecture, which strikes me as reasonable if the reference is to good motels. It is welcoming to the clientele, by being acoustically quiet, almost domestic in scale (heightened by the narrowness of the escalators), warm in colour and soft underfoot. To the right and left from this point all the parts of the building are reached. With varying proportions of carpet and wood the atmosphere through most of those parts is



Model of completed Victorian Arts Centre
Photograph by Mark Strizic

the atmosphere discovered here. People will be flattered, even in those locations where art works might be better treated.

Straight ahead, however, the third space on the axis is to be found: one of the three internal courts. It is ostensibly devoted to the display of sculpture. For that purpose it seems destined to have a very limited use, because its height, combined with its bluestone walls and their shape, along with its stone paving, are bound to intimidate all but the boldest of pieces. The Henry Moore and the Rodin on its enormous pedestal, which are there now, seem enough and hold their own. My own reaction to this court as an architectural space is very favourable. The square aluminium-grey windows in the zig-zag of sheer and beautifully set stone-veneer walls provide a rhythm and a form which strike me as being superior to the exterior, whose immaculate form seems too contrived by comparison.

The far side of the court is the complicated glass and stone-columned wall of the Great Hall. The Hall holds little of my affection. Its medievalizing is very literal, and yet unsatisfactory as medieval. Function must be bedevilled by the redundant columns down its length, in conflict with a stone wall facing a glass one as the two long sides; the centre of the stone wall is the plausible location for the source of ceremony but the least satisfactory for sight lines. The vast ceiling of stained glass by Len French is colourful, of course, and in some of its brilliance and combinations very strikingly so, but it is difficult to find more to say for it; if it contains themes, in symbol or in colour, they escaped me. The idea of an artist constructing a ceiling is certainly more appealing than his applying invited pieces to already self-sufficient walls, the device so often used for Australian buildings of the 1950s.

It strikes me that the proposed spire, a rocket-like inverted trumpet over submerged auditoria, which is intended to stand to the north of this gallery building as the next element in the Arts Centre, is just as much a stage-set device as this Great Hall, a space-age flavour to complement the middle ages. I still have hopes of the money running short before the spire is built.

This opening year is the right time to remind everybody that an architectural competition was once suggested, and vigorously canvassed, for this Arts Centre. Sir Henry Bolte remembers it, for on the opening night he referred to it, saying time had been saved by by-passing it. Goodness knows what great urgency is supposed to have existed which that time, *if* saved (a doubtful point) can be credited with rescuing. The argument was not available, on this occasion, that a man experienced in the particular building type was secured, because he was not. My sympathies were then with a competition, and if a similar occasion should now arise it would seem reasonable to point to Melbourne and say that, although the building has some good qualities, a well-conducted competition might have yielded better. I would be now more than ever for competitions, despite the effect of the half-told story of the Opera House in Sydney.

Carpet in the Sky: Leonard French's Ceiling

Alan McCulloch

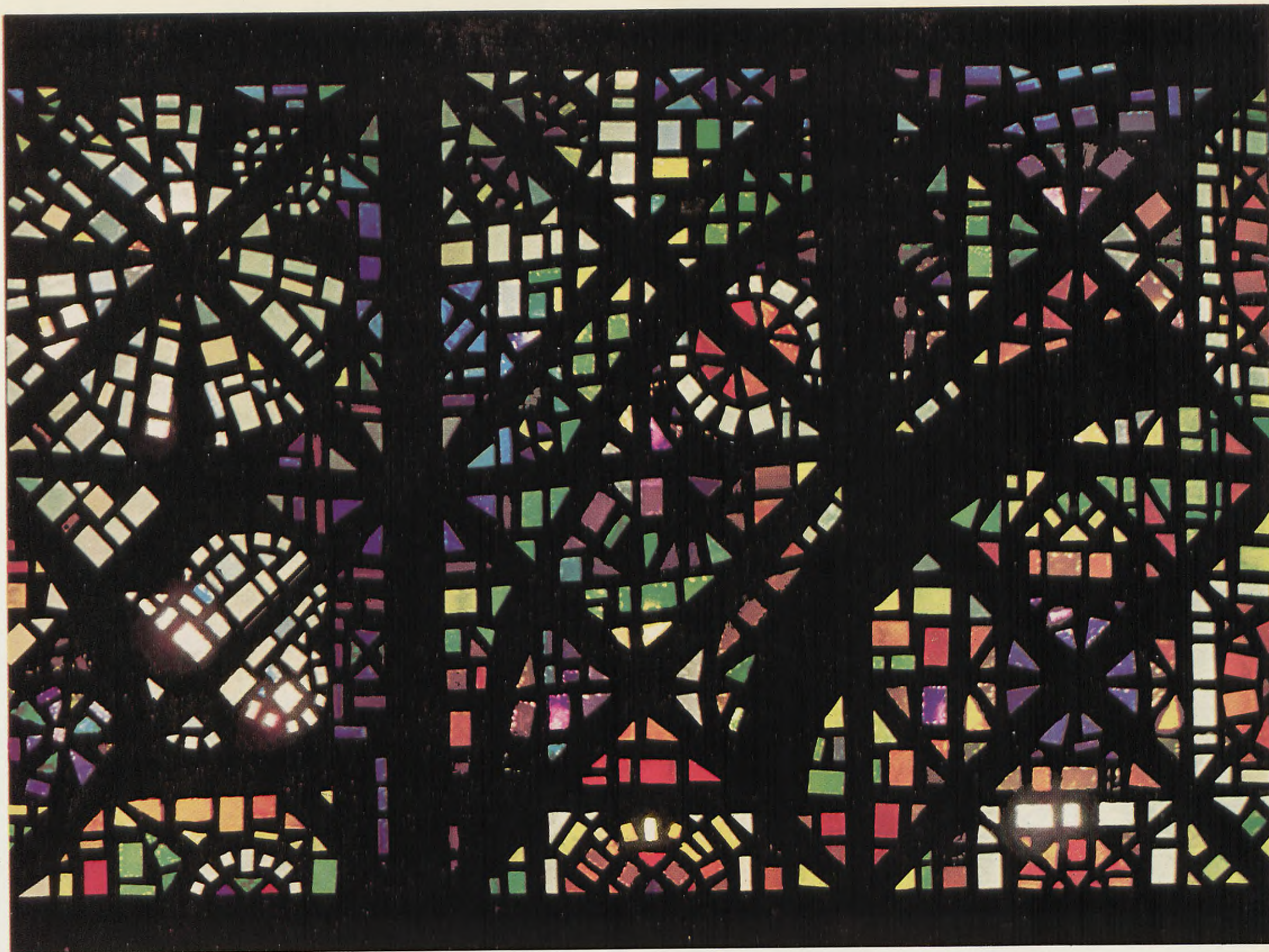
'In the angular hierarchism of the great windows . . . the eternal East has at last found its lyric expression; the stained-glass window was a mosaic given its place in the sun, and the rigid Byzantine trunk, nourished by Barbarian migrations, came to full flower in the branches of The Tree of Jesse'.

Malraux's paeon celebrating the eternal verities of the windows of Chartres is a rallying call to the revival of stained-glass design in the twentieth century. Eight hundred years have elapsed since the anonymous Gothic artists and craftsmen of Chartres were placed in their graves, but the techniques they used remained unaltered until quite recent times. Now, with the revival of the art, the thin, stained sheets of glass and their lead mullions have in many cases been replaced by more solid material. One of the new mediums is chunk-glass set usually in reinforced concrete. The chunk-glass comes in *dalles*, eight inches by eleven by one inch thick and hand-cut or faceted on the outside to protract and vary the light. This new material and its techniques have extended the use of stained glass and made it suitable for decorative features in modern prestressed concrete buildings. The glass *dalles* are made in the traditional stained-glass factories in France and Belgium and the two-thousand-odd hues are known to the factory workers not as colours but as numbers. Designers therefore need to learn the appropriate numbers and indicate these numbers on black-and-white cartoons as in tapestry design.

Leonard French's well-known painting with its powerful symmetry and use of mythographic and religious symbolism has made him the ideal pioneer for the use of this glass in Australia; his work in this medium has rescued local stained-glass design from the hands of lead-light manufacturers and commercial designers. What distinguished his first windows was that his whole ethic responded sympathetically to the rigidity of the new medium and he was able to master techniques which many other designers in stained glass have found inflexible. His first chunk-glass window, done for St Hilda's College at Melbourne University, combined Byzantine richness of colour with Romanesque solidity and twentieth-century sharpness and precision – legacies from his studies, as a painter, of Cubism and the circle as re-discovered by Robert Delauney.

In terms of size the culminating point of his career is the glass ceiling (164 feet by 48 feet) for the great hall of the new building of the National Gallery of Victoria. Comprising two hundred and twenty-four 12 feet by 6 feet triangular sections set into steel mullions whose points converge atop twelve steel, fifty-feet-high supporting pillars painted black, the massive and colourful canopy stretches down the length of the hall like a translucent Persian carpet in the sky. The total weight of glass is some twenty-five tons and on the





THE NATIONAL GALLERY OF VICTORIA

LEONARD FRENCH
Segment of stained-glass ceiling

left
Great Hall
Photographs by David Moore

opening night of the gallery, when the fanfare of trumpets reverberated throughout the hall, the eyes of the entire audience turned involuntarily and anxiously upwards.

They need not have worried; the structural techniques had been studied, tried and tested against all such contingencies for more than five years; the one indisputable feature of the ceiling is its permanence.

The idea was approved in principle by the architect, Roy Grounds, in 1961, and French made his first preliminary sketches in Paris, after a visit to the glassworks where the *dalles* were made. He then selected a palette of about fifty colours and memorized their numbers. At about this time he was painting a series of large pictures on the theme of The Creation and his conception of the ceiling evolved along similar lines; a mandala, a vast sun-shape, forty-eight feet in diameter, became the central motif. At the top of the mandala was a large turtle form with an entwined serpent and at the bottom a serpent emmeshed in vine shapes; white bird forms completed the theme. He did not want the ceiling either to be 'modern' or to be a reflection of 'personality'; what he was after was a design as timeless and anonymous as a Persian rug.

In 1963 work began in earnest, with six 6 feet by 2 feet drawings and a boxed, perspex model of the same relative size which lit up from inside with lights calculated to reproduce alternately the effects of day and night lighting. A much larger working drawing, 30 feet by 8 feet, became a kind of blackboard on which notes were made as the work progressed. Because of the weight of glass and for other constructional reasons the ceiling could not be built flat, so it was decided to make it of triangular sections projecting downwards with points converging on the weight-bearing pillars. Correlation of the designs on the triangles had to be resolved in a single, enormous cartoon done on brown paper the same overall size as the completed ceiling. This was laid out on the floor of the factory at Beaumaris which French had converted into a working studio. Later he moved to a large, former mill which he had acquired at Heathcote, where the work was completed. When the cartoon was laid out on the floor of the Beaumaris 'factory', as French always called it, he stood in the middle and indicated the colours with a long pointer while his assistant, Les Hawkins (Hawkins, who had learnt the art of cutting and faceting the *dalles*, had become a valuable asset to the project) wrote down the numbers — D. A.4 for yellow-green, H. A.25 for red-violet and so on. This master-work completed, the 12 feet by 6 feet triangular sections were drawn separately on similar sheets of brown paper; the faceted *dalles* were then placed in position on the paper and their shapes traced onto triangles of alum-ply, a half-inch-thick plywood with an aluminium centre sheet. The design thus produced was cut into a fretwork of holes with an electric saw. Slightly thicker triangles of the alum-ply were then cut into a similar fretwork pattern except that the holes were smaller, allowing for strong, supporting rebates on which the glass *dalles* could sit firmly. Joining the alum-ply triangles was effected under pressure and the glass fixed with a

powerful, rubberized adhesive which allowed for all contingencies of expansion, contraction and vibration. When finally the 224 triangles were completed they were taken to the gallery site in trucks and lifted by a crane into their exact position on the steel mullions where they fitted with snug mathematical precision.

Organization of this work required close and careful co-operation between artist and assistant, architect, builders and project manager. From beginning to end the ceiling had taken five years to complete. There was no precedent for this work in Australia and to bring it to fruition needed much painfully acquired technical and constructional knowledge and experience. Many unexpected problems had to be overcome, such as estimating the changing effects of colours when seen at a distance of fifty feet, from which distance blue expands, red contracts and only yellow remains constant. But from all this concentration on construction and technique the question arises: How much of the artist's creative energies were dissipated in this way, and to what degree was his initial inspiration weakened in consequence?

Some critics believe that the original motif was lost, that the work looked better at the design stage and that it degenerated into a mere abstraction of pieces of coloured glass lacking a central, unifying core of design. Others saw it as just another disruptive feature in a building which already included too many unrelated features. How could a Romanesque-type hall roofed with stained glass equate with Oriental-type courts, department-store escalators and modern, baffle-board gallery ceilings? Perhaps more insistent still is the criticism that works by contemporary artists should never be incorporated into public art galleries as built-in permanent features.

But the main criticism revolves around one important question: whether or not the use of stained glass horizontally stretches the limitations of the medium too far. Because of the size of the ceiling it is tempting to draw an unfair comparison between it and the great, familiar masterpieces of Byzantine and Baroque ceiling decoration. These famous works all give the illusion of projecting upwards like the branches of trees, or of floating like clouds; they never suggest conflict with the pull of gravity. French's ceiling does invoke this conflict, even though it is not exactly horizontal but saw-toothed in shape, and for that reason probably more than any other, I believe it falls short of its author's most sanguine aspirations.

On the other hand it is described in *Cross-section*, No. 191 of the University of Melbourne Department of Architecture magazine, as 'truly magnificent', and many other authorities in the world of art and architecture have been equally enthusiastic. What the public thinks of it is quite apparent to anyone who has noted with astonishment the dozens of bodies lying on the carpet gazing ceilingwards with expressions of rapture not even eclipsed by those seen at the Sistine Chapel in Rome. Most Melbourne people are obviously delighted with their 'carpet in the sky', and French has achieved that which he least expected to achieve in his long, uncompromising career — a great popular success.

Norma Redpath's Bronze Coat of Arms

Alan McCulloch

In support of the theory that commissioned works of art such as portraits or public sculptures required to fulfil specific functions cannot be works of art, a contemporary critic recently attacked Norma Redpath's bronze coat of arms for the new Victorian Arts Centre. This theory is sheer nonsense of course; if it were true we should have to turn back the clock on history and revise the status of many of the world's greatest masterpieces.

While many commissioned works fail to attain a creative level particularly during the present confused time, this is not because they are required to fulfil specific functions but because the artists commissioned have not been equal to the challenge that their particular commissions represent. In fact, envisaged in a true creative context, the commissioned work has never been more important than it is at present. It is a set, test piece, a challenge to the strength and flexibility of an artist's style and to the depth of his knowledge and experience. What the negative theorists are usually doing is surreptitiously defending those very limited types of modern abstract painting and sculpture purporting to be complete in themselves as *objects*. But the authors of these works are unwittingly aiming at the absolute (which in the view of many thinkers is the exclusive province of God), and many of them are not capable of carrying out the most simple commissions in the arts they purport to represent, without serious disruption of whatever pretence to style they have evolved.

Throughout history it is *style* that has distinguished one great masterpiece of commissioned art from another; *style* separates the great portraits of Rembrandt, Holbein and van Dyck, and the same applies to the great European masterpieces of sculpture or mural painting. Was it Picasso who corrupted the now neglected maxim that 'style is genius'? History has already begun to show that only those works of Picasso informed by a strong sense of personal style, that is his blue and pink periods and perhaps the early Cubist works, are likely to survive. As numerous examples of bad public sculpture show, the styles of very few contemporary artists can cope with the problems of the commissioned work. One of the Australian sculptors who has very successfully met this challenge is Norma Redpath for,

while her bronze coat of arms for the Victorian Arts Centre comes under the general heading of stylized figuration, its quality is consistent with the quality of her monumental abstracts in the same medium. The medallion-shaped work, with its concave, fluted forms, pins the top of the arch to the bluestone wall like a keystone, adding a gracious touch to the classic severity of the long, plain facade.



THE NATIONAL GALLERY OF VICTORIA
NORMA REDPATH COAT OF ARMS
Bronze
Photograph by Wolfgang Sievers



NICHOLAS DE LARGILLIERE (1656-1746 French)
FREDERICK AUGUST, KING OF POLAND
Oil on canvas 54in x 40in
National Gallery of Victoria (Everard Studley Miller Bequest, 1968)



ROBERT DELAUNAY (1885-1941 French) NUE A LA LECTURE (1915)
Oil on canvas 34in x 28in
National Gallery of Victoria (Felton Bequest 1966)
Photographs by Ray Stanyer

The National Gallery of Victoria's collection of European Old Masters occupies two major galleries on the second floor of the new building. The tightly painted, microscopically detailed Flemish fifteenth-century panels by Memling, Marmion and others hang side by side with examples of the grander and freer concept of form and space of the Italian masters of the early Renaissance. The High Renaissance is inevitably absent but some recent additions of paintings by Candid and Perino del Vaga display, together with Tintoretto and El Greco, various phases of Mannerism. The seventeenth century appears in the collection in a greater variety of facets. It is the age of the Baroque, a movement which valued ecstasy, enthusiasm, exuberance, sensuous appeal and dramatic action. Its greatest Italian masters, Bernini, Caravaggio, Guercino, da Cortona and others are not seen in Melbourne. Caravaggio, who placed his models in cellar rooms, to be spotlighted from a single high window, influenced Bernardo Cavallino. The tender head of the *The Virgin Annunciate*, isolated by light from sombre surroundings, conveys mystic ecstasy. Mattia Preti joined Venetian open brush work with Caravaggesque light effects. Rubens, the leader of Northern Baroque, is seen in two oil sketches only. Virtuoso control over illusionist light effects and dramatic display appears in van Dyck's *Countess of Southampton* – elevated above the clouds, she wears a scintillating satin dress in which patches of gradation of blue, grey and white unite into a perfect illusion. The Baroque classicist Nicolas Poussin has long been represented here by one of his major works, *The Crossing of the Red Sea*.¹ He has been joined in recent years by French contemporaries, such as Rigaud with his bravura double portrait of the le Brets and more recently by Claude Lorrain's *Landscape with River and Rocks*, a small idyllic study in atmosphere. Largillière's portrait of King Frederick August of Poland is the very essence of

Baroque court portraiture. The full-bottomed wig, the red velvet cloak thrown back over his shoulder and the brilliant armour, reflecting the sky, set off his heavily made-up face. Largillière creates a public image rather than the likeness of a human individual. The sitter was the first owner of Melbourne's most famous painting, Tiepolo's *The Banquet of Cleopatra*.

Caravaggio's dramatic chiaroscuro and realism, handed on to the Netherlands by countless painters who had made the tour to Italy, played a vital part in the formation of Rembrandt's style. *The Two Philosophers* inhabit a dark room, dramatically spotlighted by rays of the sun. Rembrandt mellowed down Caravaggio's abrupt changes from light to dark into infinite gradations and initiated the atmospheric half-tones which are so poetically used by the Dutch painters of landscape, still life and interiors. This is one of the strongest sections in this collection, built up for the most part in the 1920s and forming an outstanding part of the present display.

The intensity of feeling and of sensuous effect of the Baroque style is succeeded by the more rational, more restrained styles of the eighteenth century. The Rococo is seen in Melbourne in the playfully decorative pastel portrait of Madame de Pompadour by Boucher, the refined and sensitive head of Gougenot by Pigalle, *The Banquet of Cleopatra* by Tiepolo and two landscapes by Francesco Guardi. The fanciful note of the Rococo is largely absent in the soberly elegant and natural portraits by Ramsay, Reynolds, Gainsborough, Zoffany and others, a long row of which, interspersed with landscapes and filling the whole wall of the south wing of the gallery, testify to the Melbourne gallery's strength in this particular field. The romantic reaction leading to the exploration of elementary nature in the nineteenth century is exemplified by a remarkable group of eight landscapes by John Constable.

¹Illustrated *ART and Australia*, Vol 3, p. 279.



ANTHONY VAN DYCK (1599–1641, Flemish)
THE COUNTESS OF SOUTHAMPTON (c.1640)
Oil on canvas 86in x 50in
National Gallery of Victoria (Felton Bequest 1922)
Photograph by Ray Stanyer

opposite above

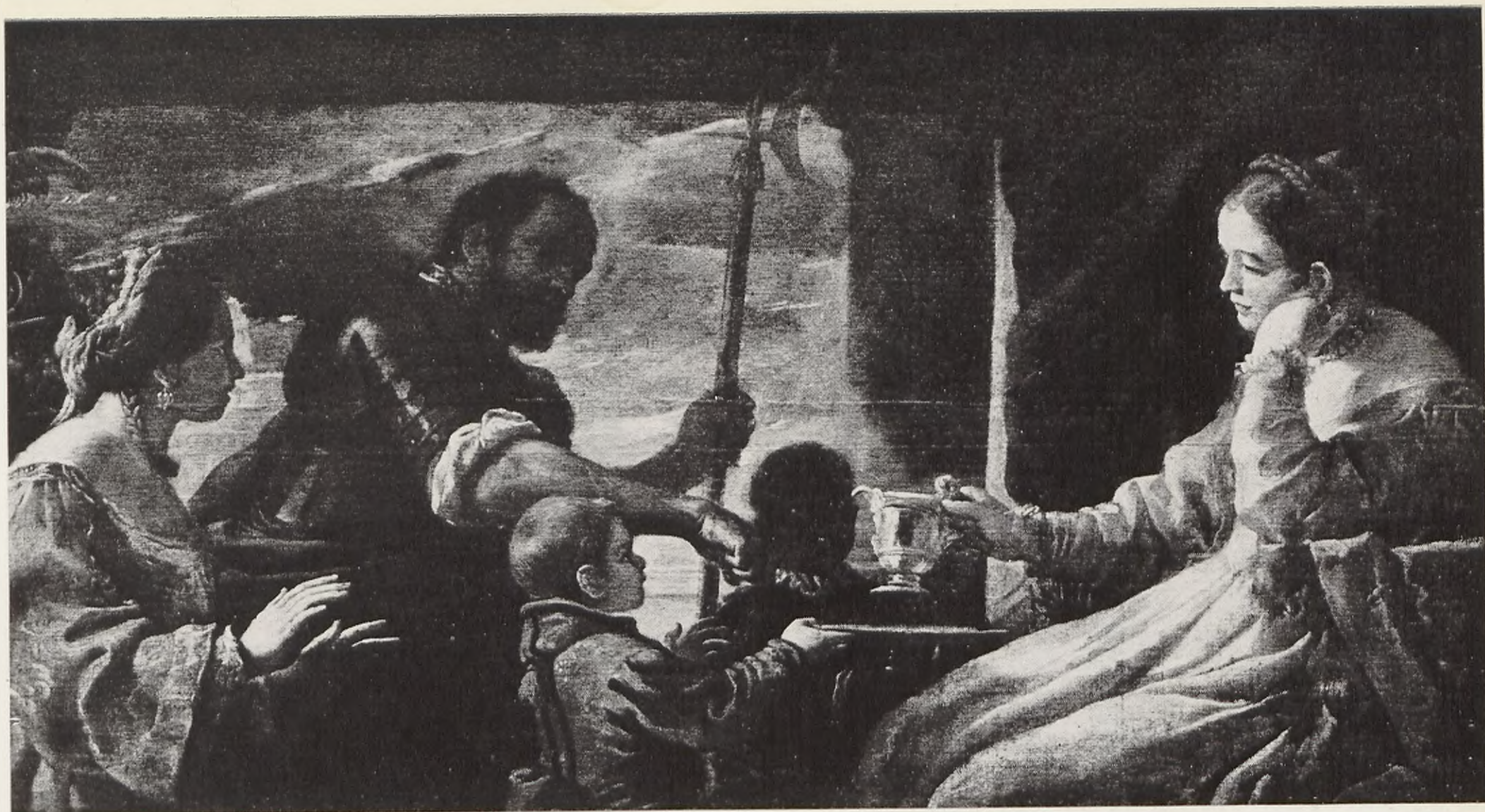
MATTIA PRETI (1613–99, Italian) SOFONISBA
RECEIVING THE POISON (1640–50)
Oil on canvas 56in x 102in
National Gallery of Victoria (Felton Bequest 1968)

opposite left

BERNARDO CAVALLINO (1616–56 Italian)
THE VIRGIN ANNUNCIATE (c.1640)
Oil on canvas 34in x 28in
National Gallery of Victoria (Felton Bequest 1968)

opposite right

JEAN BAPTISTE PIGALLE (1714–85 French)
GEORGES GOUGENOT 1748
Marble 21in high
National Gallery of Victoria (Everard Studley Miller
Bequest 1967)
Photographs by Ray Stanyer



European and American Painting After 1800

Royston Harpur

The collections – European and American Painting After 1800 – are displayed on the second floor of the new gallery building, continuing chronologically from the collections of paintings before 1800.

Because of the small size of the gallery, only a selection from the collections of works of this period can be exhibited at any one time. However, works which are not displayed may be viewed in the excellent study-storage area located on the floor above. This unique feature of the new gallery ensures both the serious student and the casual visitor an opportunity for studying the entire collection. It is also worth mentioning here that the great holdings of the National Gallery lie in the prints and drawings collections. Most of the painters represented in the gallery are also represented in the prints and drawings collections and, although the new gallery is not strictly a didactic one, the availability of material to augment the works on view provides an opportunity for studying most periods in some depth.

The collections include works by Corot, amongst them the well-known *The Bent Tree (Morning)*, another version of which (*The Leaning Tree Trunk*) is in the National Gallery, London. The French Romantic school is represented by works of Géricault and Delacroix, while the Barbizon school is represented by works of Rousseau, Daubigny and Millet and there are also a number of typical seascapes by Boudin.

The painter Puvis de Chavannes is represented in the collection by two works. His large cartoon for *St Geneviève Provisioning Paris* is permanently displayed in the Great Hall of the gallery.

Works by the Impressionists and Post-Impressionists form the high point of this collection of painting after 1800. There are excellent

examples of the work of the Impressionists Manet, Degas, Pissarro, Sisley, Monet and Signac, of the Neo-Impressionist Lucien Pissarro and of the Post-Impressionists Rouault, Modigliani, Van Gogh, Vlaminck, Utrillo and Dufy. The school of the 'Nabis' is also well represented by Bonnard and Vuillard, including a portrait of Mme Bonnard painted by Vuillard, which Bonnard had in his possession until his death in 1947. Fine examples of the early work of Delaunay and Matisse are also to be found.

The most extensive part of the collections is in British painting of the nineteenth and twentieth centuries containing works by Sickert, Steer, Stanley Spencer, Nash, Spear, Wyndham Lewis, Augustus John, Tunnard, Hitchens and an early work of Pasmore, amongst others.

Before describing some of the contemporary works in the collection I would particularly like to draw attention to the very fine collection of paintings by the artists of the Pre-Raphaelite Brotherhood and their associates. Most of these are excellent examples of the individual artist's work. There are three fine paintings by Ford Madox Brown and it is interesting to note that these were amongst the first purchases made by the Felton Bequest in 1904. Melbourne has been fortunate in acquiring works of this period of such high quality, most of the collection having been formed before 1920. Holman Hunt, Millais, Rossetti, Burne-Jones, Alma-Tadema, Hughes and Watts figure prominently. Because of the revival of interest in this movement many paintings from the collection are lent to important overseas exhibitions.

The collection of contemporary works is a modest one but it does contain major and typical examples of the work of Ernst, Vieira da Silva, de Staël, Riopelle, Balthus, Saura, Appel, Vasarely, Tapies and Soto. In the contemporary British collection there are early works by Riley and Hockney, together with an excellent example of the early work of Bacon.

In the watercolour section, shown in a smaller gallery, Dubuffet, Zadkine, Klee and Moore are represented.

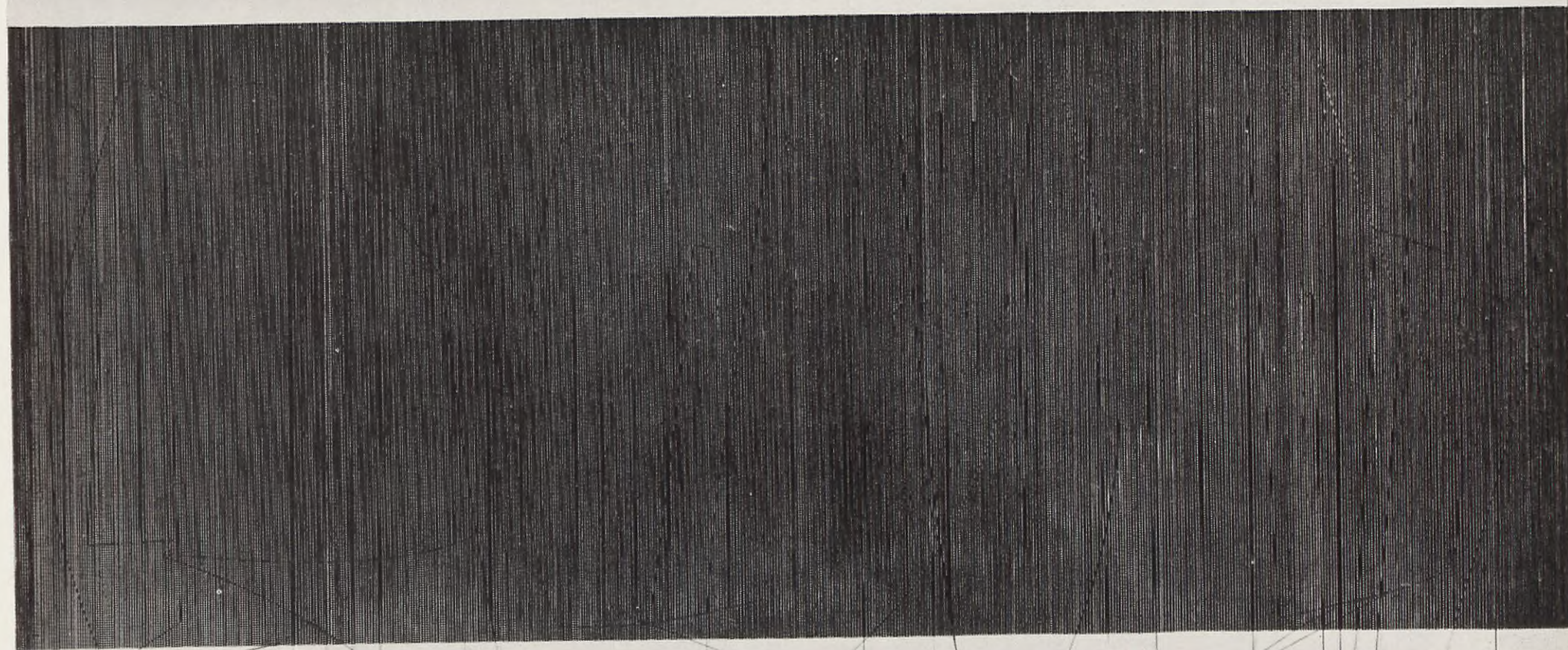
Contemporary American painting after 1800 is a recent extension. Early purchases were made of the work of Bluhm and Francis. Two major works were then acquired from the travelling exhibition, *Two Decades of American Painting*, one by Frankenthaler and the other by Albers, and recent acquisitions through the Felton Bequest of works by Jenkins and Tobey have established a good beginning to the development of this part of the collection.

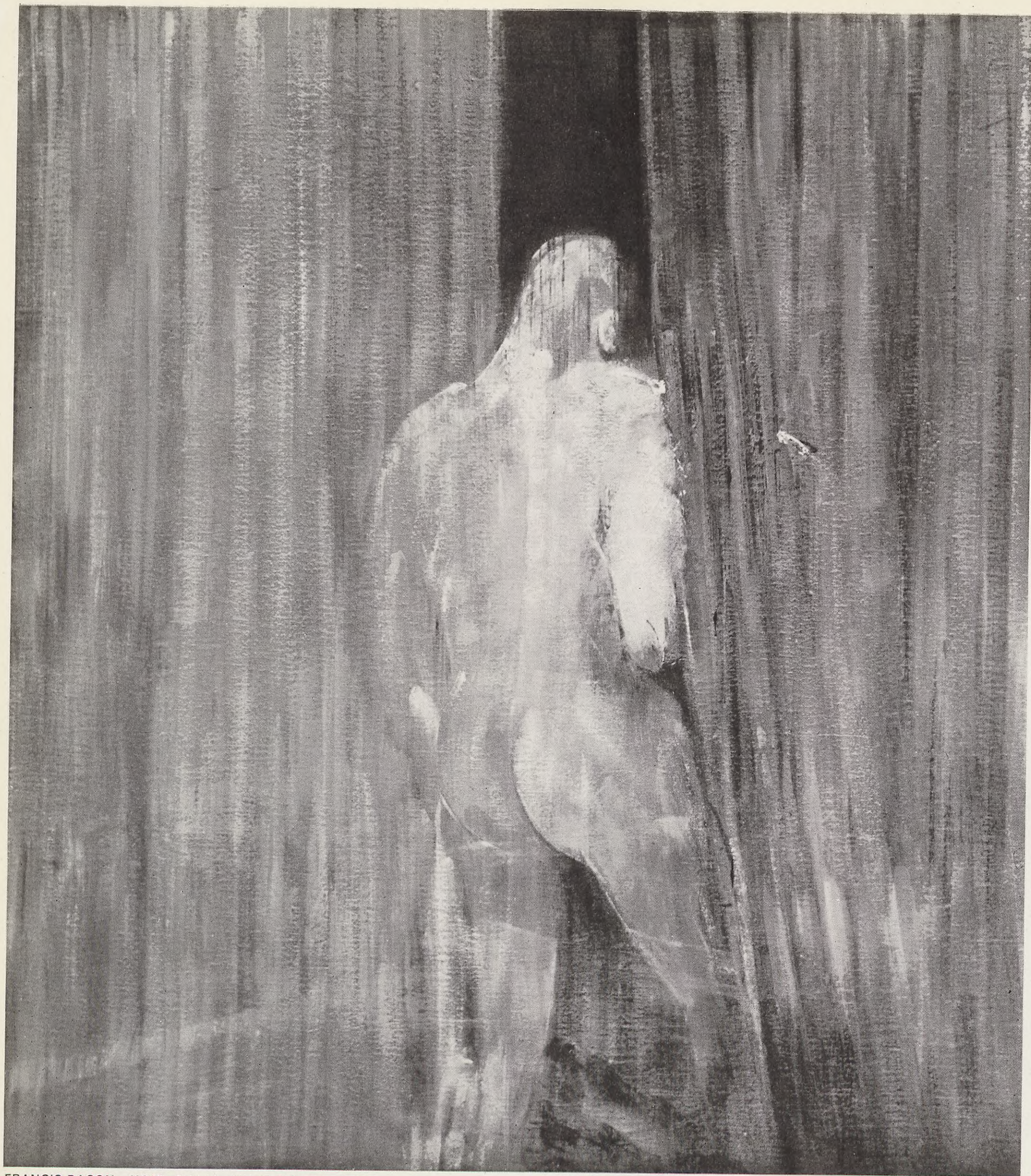
As can be seen by this brief résumé of the collections after 1800, they contain a wide range of material and a number of outstanding works. The magnitude presents problems of display and exhibitions will change monthly. The displays will vary from those dealing with quality to those accenting chronology and historical development, and the interaction of familiar and less familiar works should provide an interesting variation for both the serious student and the casual viewer.

EDOUARD VUILLARD (1868–1940 French) PORTRAIT OF MADAME
 BONNARD 1907
 Oil on panel 43in x 35in
 National Gallery of Victoria (Felton Bequest 1955)

below

JESUS-RAFAEL SOTO (1923– Venezuelan)
 ECRITURE DE LONDRES (1965)
 Mixed media 40in x 68in
 National Gallery of Victoria (Felton Bequest 1966)
 Photographs by Ray Stanyer





FRANCIS BACON (1909– British) NUDE FIGURE (1953)
Oil on canvas 58in x 52in
National Gallery of Victoria
Photograph by Ray Stanyer

Prints and Drawings

Ursula Hoff

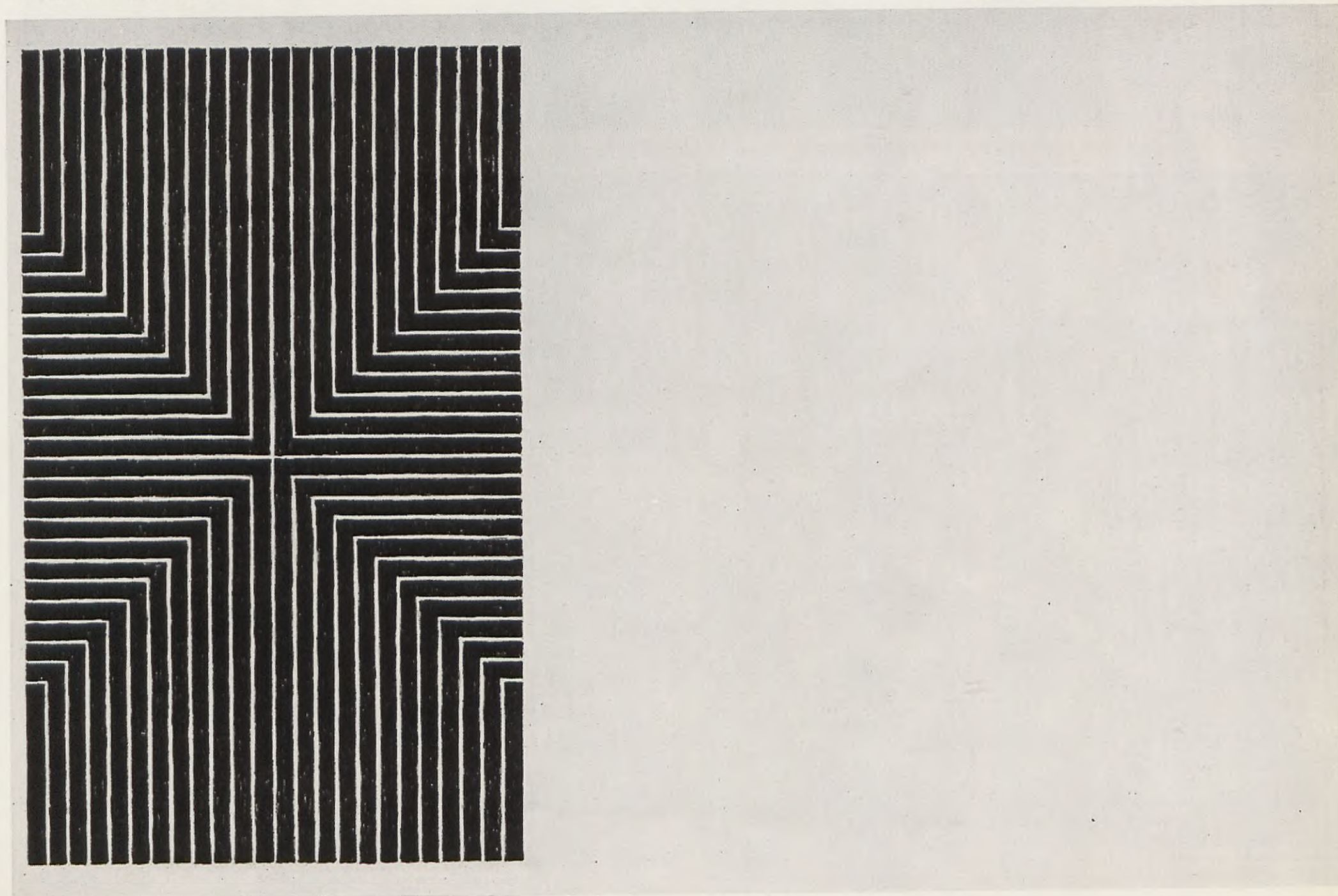
The Department of Prints, Drawings and Watercolours holds about 15,000 items, for the perusal of which the new building provides a convenient 'reading' room on the first floor, as well as a display gallery on the ground floor. This collection takes the viewer much more deeply into the various regions of European art than does the painting section. Since many of the great painters were also print-makers and draughtsmen, their graphic work, often available in large numbers, allows us to explore the many facets of their approach. Dürer may be studied here in the whole of his output in engraving and woodcut. Rembrandt, represented on the second floor by one very early and two very late paintings, may be studied in the Print Department in about 200 of his etchings, and these include his greatest works the *Hundred Guilder Print*, *The Three Trees*, *The Three Crosses* and etchings from every decade of his life. Goya is

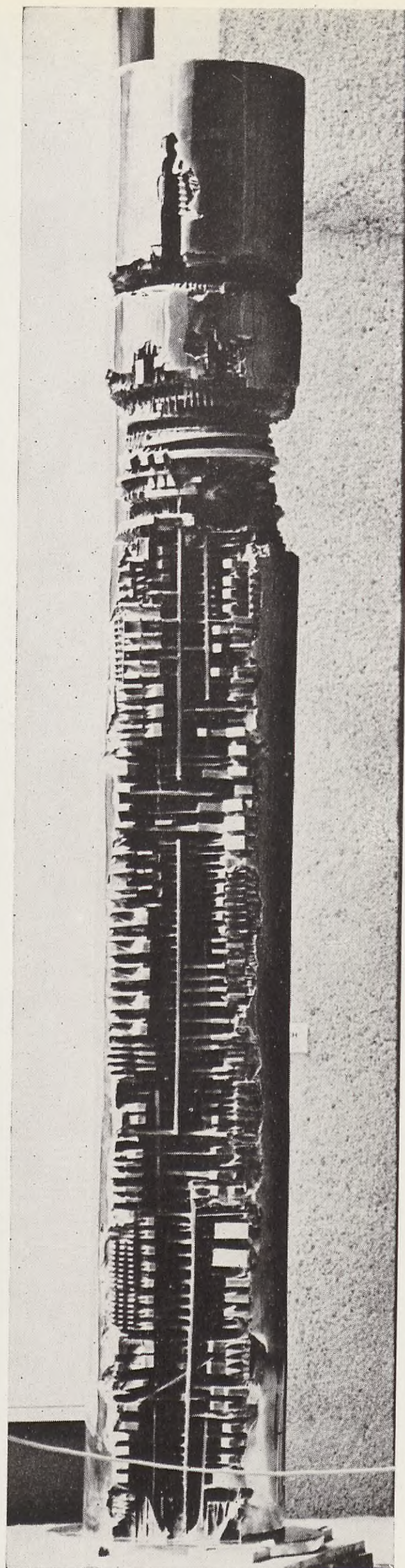
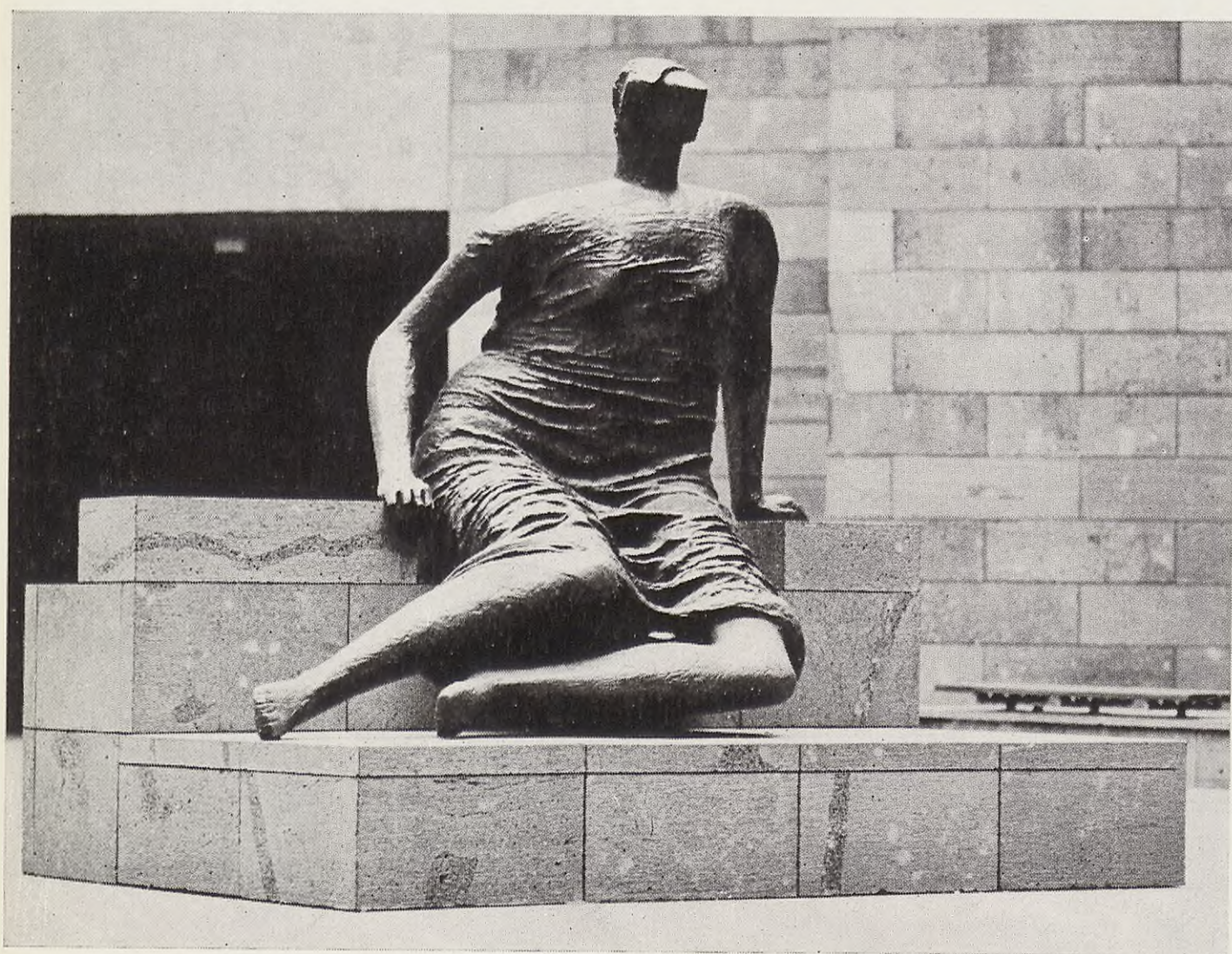
displayed by two of his major series, *Disasters of War* and the *Bullfights*. Blake's thirty-six watercolours to Dante's *Divine Comedy*, a series which remained unfinished at his death, allow us to study his method from the slightest outline of an idea through half-finished pages to the final result. Recent purchases have added the *Odyssey* by Oskar Kokoschka, a series of forty-four lithographs in which the artist employs a humorously informal manner for the portrayal of his heroic themes.

Australian prints and drawings have been bought extensively and, as well as single examples, complete series have been acquired, such as Sidney Nolan's *Leda* suite (lithographs), Arthur Boyd's *St Francis* series (lithographs), Udo Sellbach's *The Target is Man* (aquatints), the linocuts by Eric Thake and others.

A field just opening up is that of American art. Stella's lithograph balances a square of delicate black and white stripes against a blank surface with a fastidiousness of placing reminiscent of Oriental art.

FRANK STELLA (1936– American) DIE FAHNE HOCH 1967
Lithograph 15 in x 22 in
National Gallery of Victoria (Felton Bequest 1968)
Photograph by Ray Stanyer





Sculpture at the National Gallery of Victoria

C. Elwyn Dennis

Reinforcing the general excitement manufactured by the opening of the new National Gallery of Victoria, an impressive selection of sculpture was exhibited to the public for the first time. Acquisitions have importantly expanded the most widely-based collection of sculpture in Australia.

This must remain a brief statement—a difficult undertaking considering the potential of its subject. In the cause of economy, enthusiasm for pre-Rodin work will be held for another occasion. (Dr Hoff's article in this issue does refer to Pigalle). Additional limitation will be met by dealing mostly with sculpture recently in the institution.

Some debate exists in the critical world concerning Rodin's role in the development of modern sculpture; little argument can be found regarding his eminence as an individual artist. The National Gallery of Victoria's holding of Rodin¹ has progressed from a good collection to a strong one with the addition of *The Monument to Balzac*. Rodin himself referred to the Balzac as 'the sum of my whole life . . . the mainspring of my aesthetic theory'.² The cast now standing in the Lindsay (Central) Courtyard is the last one of that final monumental effort. Rodin received the commission for the piece in 1891.³ Only after seven years were his patrons able to see the finished work exhibited. It is difficult today to comprehend the furore caused by the initial exhibition of Rodin's Balzac. Caricatures of the piece were sold on the street as souvenirs. The patrons were unhappy with the result of their commission and the monument was removed to Balzac's own property. We are fortunate that dispute no longer colours our approach to this work—leaving us free to examine its

opposite left

ARNALDO POMODORO (1926– Italian) THE TRAVELLER'S COLUMN (1966)
Bronze 141 in
National Gallery of Victoria

opposite far left

AUGUSTE RODIN (1840–1917 French) MONUMENT TO BALZAC (1897)
Bronze 111 in high
National Gallery of Victoria (Felton Bequest 1968)

bottom left

HENRY MOORE (1898– British) LARGE SEATED DRAPED FIGURE (1958)
Bronze 74 in high
National Gallery of Victoria (Felton Bequest 1960)
Photographs by Ray Stanyer

considerable merit. *The Monument to Balzac* is undoubtedly one of the world's great sculptural efforts.⁴

Although it is not a recent acquisition, Henry Moore's *Large Seated Draped Figure* should here be mentioned. Moore concentrated on the effects of drapery for only a short period in his career.⁵ The *Large Seated Draped Figure* represents the function of his concern and offers strong contrast to the handling of drapery in the Balzac. It is a happy situation that the two pieces are in proximity as they offer insight into the versatility of the sculptural medium in even such a restricted area as drapery.

Texture plays an important part in Moore's image-making. It is amusing to compare Moore's concept of texture to Philip King's ideas on the same subject. Moore says that 'Texture is based on the character of the tools one uses; on the degree of definition or refinement one employs. Texture is the outcome of how you work, and should always be incidental and supplementary to this'.⁶

Philip King, an ex-Moore assistant, says 'Texture would get in the way, being loaded with information about the history of the material and revealing all sorts of facts about how long it took to make the work, with what tool, et cetera'.⁷ King also states 'I make my surfaces smooth because smoothness seems to express much better the variable quality of surface'.⁸ King's *Span*⁹ shares the courtyard with the Rodin and the Moore.

⁴ Drawings by Rodin are in the Department of Prints and Drawings as are ones by Moore

⁵ 1956–8. Moore has used drapery outside this period, but without the concentration of these two years

⁶ *Studio International* Vol. 167, No. 853, p. 183 Sculpture Against the Sky (An interview of Moore by Mervyn Levy)

⁷ *Studio International* Vol. 170, No. 872, p. 256 Philip King (Interview)

⁸ *Ibid.* p. 255

⁹ This piece was exhibited in the British Pavilion of this year's Venice Biennale

¹ *Minerve sans Casque, Le Penseur, Kissing Babes, Jean-Paul Laurens, L'Homme au Nez Casse, Le Lion Qui Pleure*

² Cladel, *Rodin* (Harcourt, Brace, 1937) p. 145

³ The Société des Gens de Lettres commissioned the work to be placed in front of the Palais Royal



FRANK GALLO (1933- American)
 STANDING FIGURE (1966)
 Epoxy resin 67in high
 National Gallery of Victoria
 Photograph by Ray Stanyer

Thus the courtyard is rich in terms of diverse sculptural philosophy. The Rodin and the Moore reflect the interaction of artist, material and technique. *Span* repudiates these positions (which, of course, does not mean that it also invalidates them), rehearsing King's statement that he does 'not want to draw benefit from the heroic struggle of man versus material... in which sculpture has so long been trapped'.¹⁰

Turning from the English persuasion, the National Gallery of Victoria has *The Traveller's Column* by Arnaldo Pomodoro on exhibition.¹¹ The work is an effective demonstration of the Italian tradition of fine casting. The contrast between highly polished outer surfaces and the complex, less polished inner surfaces was sufficiently successful to capture one of two awards at the 1967 Pittsburgh International Exhibition of Contemporary Paintings and Sculpture.

Pomodoro is primarily concerned, he says, with 'a dialectical process between spatial infinity and organic structure',¹² and what he describes as a 'continuous and rational elaboration of complex relations'.¹³

Two works from America round out the matter of this article. Oddly both are figurative.

Gaston Lachaise contributes to the collection with *Torso*. Lachaise was totally immersed in the idea and ideal of the all-encompassing 'woman'. It is strange that he should pursue such concern in America.¹⁴ Lincoln Kirstein notes that 'It is no wonder that to a nation predominately adolescent Lachaise's insistence upon the mature is frightening'.¹⁵

Lachaise's pursuit of the mature results in work whose presence is related to prehistoric stone carvings without losing the content of a modern situation. The amalgamation of basic psychological instinct and sophisticated technique produce sculpture of enormous power.

Frank Gallo, somewhat later, has developed a contrasting attitude to the figure. He works with the predominant adolescence of America – not without offering criticism about it. 'There is so much concerning the figure that is heretofore un-examined, unfelt, and unimagined. Perhaps it seems mundane to most artists, but to me a celebration of the ordinary, a passion for the commonplace or the subtleties of the incidental are grave concerns'.¹⁶ His *Standing Figure* is an effective work reflecting this statement.

As it stands, the sculpture collection is an indication of the range and potential of this medium. As it grows, the collection should present more examples of the diverse and continuing statement commanded by sculptors.

¹⁰ *Studio International* Vol. 170, No. 872, p. 155, op. cit.

¹¹ On generous loan from the Marlborough Galleries

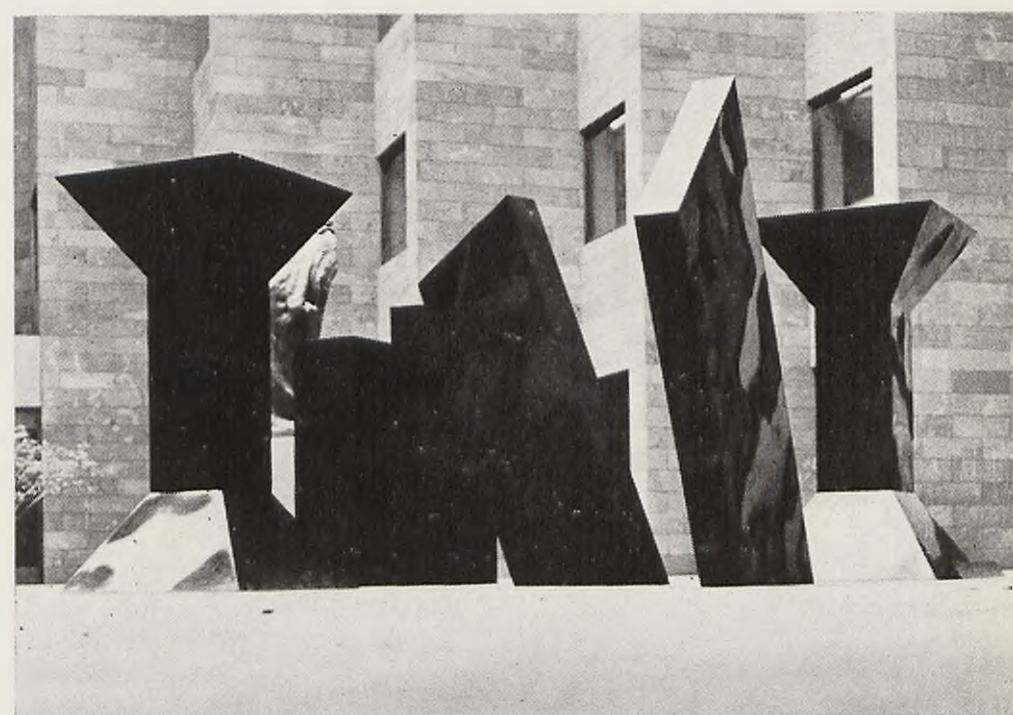
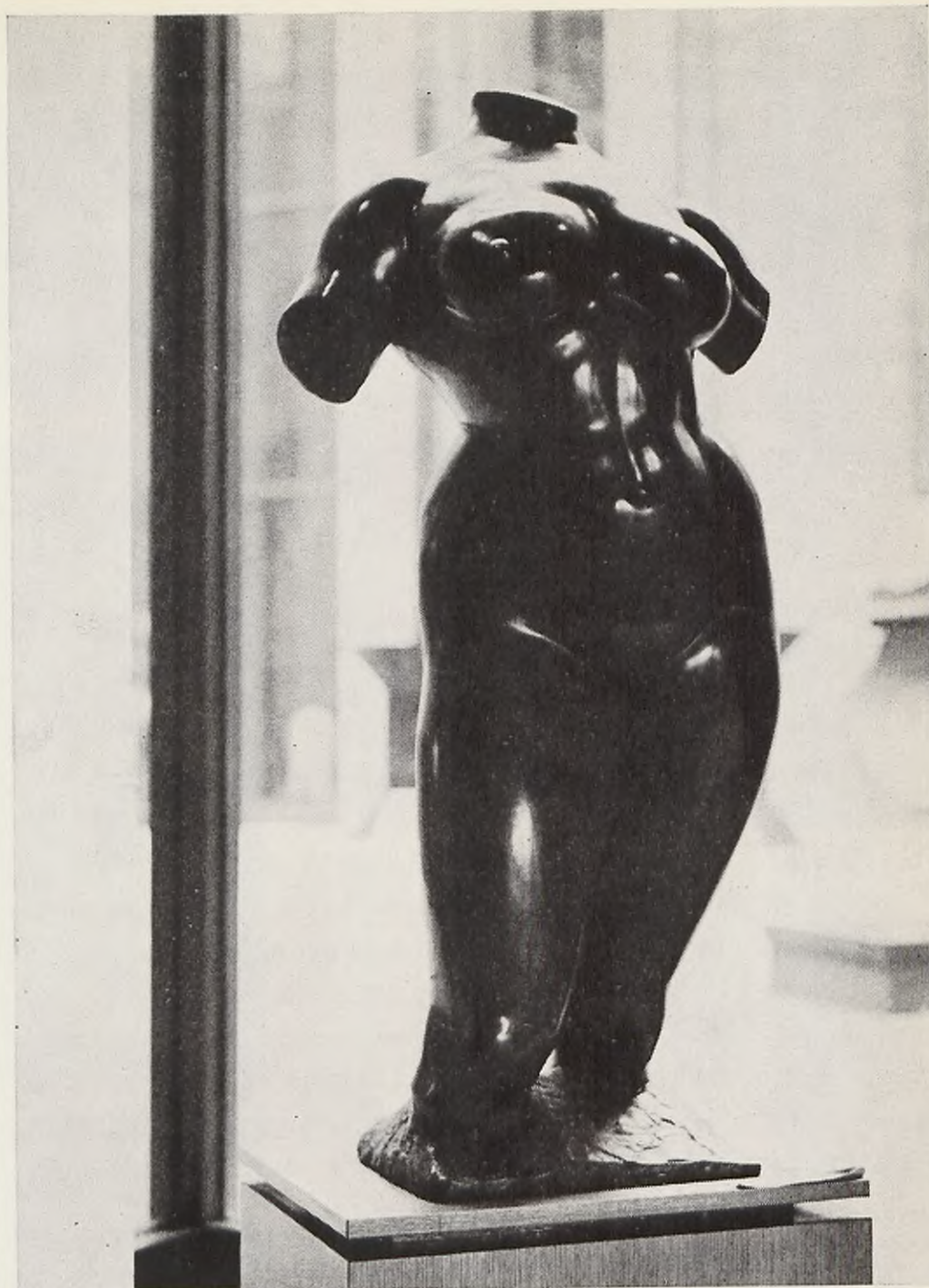
¹² *Marcatre*. July/August/September, 1964 Arnaldo Pomodoro (Interview by Mila Pistol)

¹³ Ibid.

¹⁴ Lachaise was born in Paris and received his formal training there. He arrived in America at the age of twenty-three and remained there for the rest of his life

¹⁵ Lincoln Kirstein, Gaston Lachaise. Catalogue of Retrospective Exhibition. Museum of Modern Art, January 30 – March 7, 1935

¹⁶ *Art in America*, No. 4, 1966, p. 26 New Talent U.S.A.



above

PHILIP KING (1934– British) SPAN (1967)
Painted Steel 102in x 180in x 204in
National Gallery of Victoria (Felton Bequest 1968)

top

GASTON LACHAISE (1882–1935 French) TORSO (1912–1927)
Bronze 44in high
National Gallery of Victoria
Photographs by Ray Stanyer

Australian Collection

Brian Finemore

To select and arrange the initial exhibition of the Department of Australian Art for the opening of the new building of the National Gallery of Victoria became both a challenge and a revelation. Being moved to its new home and awaiting public inspection more extensively than had been possible before, was an accumulation of over one hundred years. The collection is numerically large; it is also of a wide historic range from the beginnings of settlement in the antipodes to the most immediate work of our contemporaries.

Rather than select the most important artists and show their representation *in extenso*, or to exhibit single works by as many artists as possible in the galleries allotted to Australian Art, the opportunity was taken to reveal something of the range, richness and variety of the collection in all its areas of interest. Thus a display organized on a principle of chronology was chosen, based on rather flexible period groupings from colonial to contemporary.



NICHOLAS CHEVALIER THE BUFFALO RANGES, VICTORIA 1864
Oil on canvas 52in x 72in

right

LOUIS BUVELOT
WINTER MORNING, NEAR HEIDELBERG 1866
Oil on canvas 30in x 46in

middle right

ROBERT DOWLING
EARLY EFFORTS, ART IN TASMANIA
Oil on canvas 30in x 47in

far right

BERTRAM MACKENNA
DAME NELLIE MELBA 1899
Marble 33in high

right

FREDERICK McCUBBIN
AUTUMN MORNING, SOUTH YARRA 1916
Oil on canvas 28in x 54in

far right

ARTHUR STREETON
EAGLEMONT, NEAR HEIDELBERG 1890
Oil on canvas 21in x 17in

Even to those who knew the collection well but had seen it previously of necessity in more fragmentary fashion, the groupings and juxtapositions revealed a continuity and coherence, rather than a series of shocks associated with the novelty of change. Indeed the subtle links, bonds and influences between 'new' schools of art and their predecessors usually reveal themselves most clearly in retrospect. One is more conscious of the similarities than the divergencies in the work of an era when seen from a historical perspective. This proved true of the historical panoramic view that this selective exhibition from the permanent collection gave.

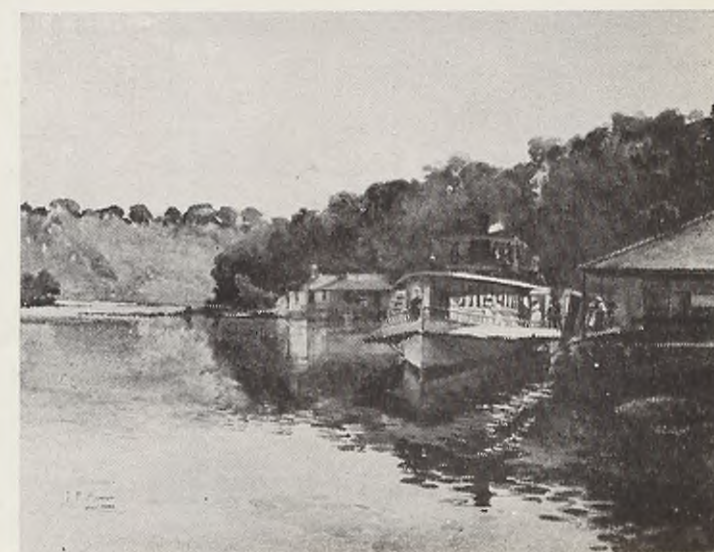
It is not true that Australian artists' awareness of and involvement with international stylistic idioms is of recent origin. What becomes most clearly apparent in the exhibition is the ever-present and continuing dialogue between Australian artists and those of the great metropolitan centres. Indeed, though the major sources of cosmopolitan influence change, though the colonial artists' Mecca for study moves its location from London to Paris or San Francisco, the interaction of the colonial and metropolitan styles continues undiminished. From this union of the national and international, Australian art gains its distinctive flavour – the language shared but the accent individual.

To examine some specific works almost at random from the various periods on display within the chronology may elucidate this theme. Some three years after the foundation of the National Gallery of Victoria there took place on the 24th December, 1864, the opening of the first 'Picture Gallery'. This event was marked by an inaugural competitive exhibition open to artists resident in the Australian colonies, £200 being reserved by the Commissioners of Fine Art for Victoria to purchase the winning painting. Forty-three artists submitted works. Thus, so early does the Prize enter the patronage of Australian art. The competition was won by Nicholas Chevalier



above
DAVID DAVIES
MOONRISE, TEMPLESTOWE 1894
Oil on canvas 47in x 58in

right
JULIAN R. ASHTON MOSMAN FERRY 1888
Watercolour 13in x 17in
National Gallery of Victoria



(1828–1902), a Swiss artist who came to Victoria in 1855. His entry *Buffalo Ranges, Victoria* became the first Australian work in the Melbourne collection. Marcus Clarke praised the artist's felicity in capturing 'the sylvan sunlight peculiar to our clime'. Later generations have remarked upon the painting's European quality and its affinity with romantic traditions of the sublime and the picturesque. Among the late colonial paintings *Early Efforts, Art in Tasmania* by Robert Dowling (1827–86) attracts by its direct, almost primitive, narrative quality. It is typical of mid-Victorian English genre paintings of contemporary life; yet it retains some association with the eighteenth-century landscape modes, particularly in the composition and portrayal of the o'er-shadowing tree. A glance at George Morland's (1763–1804) painting *The Farmyard* in the Melbourne collection witnesses this link. Dowling had come as a child to Launceston in 1839 but by 1859 it is to London, the artistic Mecca of that anglophile time, that he is removed with the assistance of some gentlemen of Launceston. Already is exemplified an oft-repeated pattern in our artistic history. By 1874 those immediate and personally felt elements evident in this work and in his *Tasmanian Aborigines* have disappeared under the impact of some sixteen showings at the Royal Academy. An 1875 presentation by subscribers to the Victorian gallery, his vast canvas *A Sheikh and his son entering Cairo on their return from a pilgrimage to Mecca*, is indistinguishable from other such Victorian academic renderings of pomp and circumstance in exotic places. Like the poor, the expatriate success is with us always. 'Honi soit qui mal y pense'.

The traffic of artists between Australia and the western world has been fortunately two-way. One hesitates even to contemplate a profit-and-loss statement on this trade. But from this collection one can applaud unreservedly the arrival in 1865 of Louis Buvelot, in 1872 of John Ford Paterson, in 1878 of Julian Ashton, and in 1884–5 of Girolamo Nerli. The contribution of these artists to an emergent local tradition of landscape is clearly evinced by the juxtaposition of their works and those of Tom Roberts, Arthur Streeton, Charles Conder and Frederick McCubbin.

David Davies's masterpiece *Moonrise, Templestowe*, 1894, shines from the wall exciting the admiration of Minimal painters. Yet it also serves to remind that the transmission of ideas and stylistic change through reproductions, magazines and art books is not an invention of the post-1939-war period. One tires of some critics' constant carping at contemporary artists' following the latest trends from overseas magazines. The admiration of the Australian Impressionists for the Maris brothers (Matthew, 1835–1917, Jacob, 1837–1899, William, 1843–1910) is known and documented. It is demonstrated in this painting, and in Ford Paterson's *Fernshaw* and a host of low-keyed painterly studies of twilight. They seem none the worse for a link with an admired European artist.

The growing wealth and sophistication of the community in the boom years inevitably led to a feeling of internationalism, as well as local pride and nationalism. In the 1880s artists continually departed for study abroad, with France and the romance of Bohemian



above

ROGER KEMP ORGANIZED FORMS (1962)
Enamel on hardboard 54in x 72in

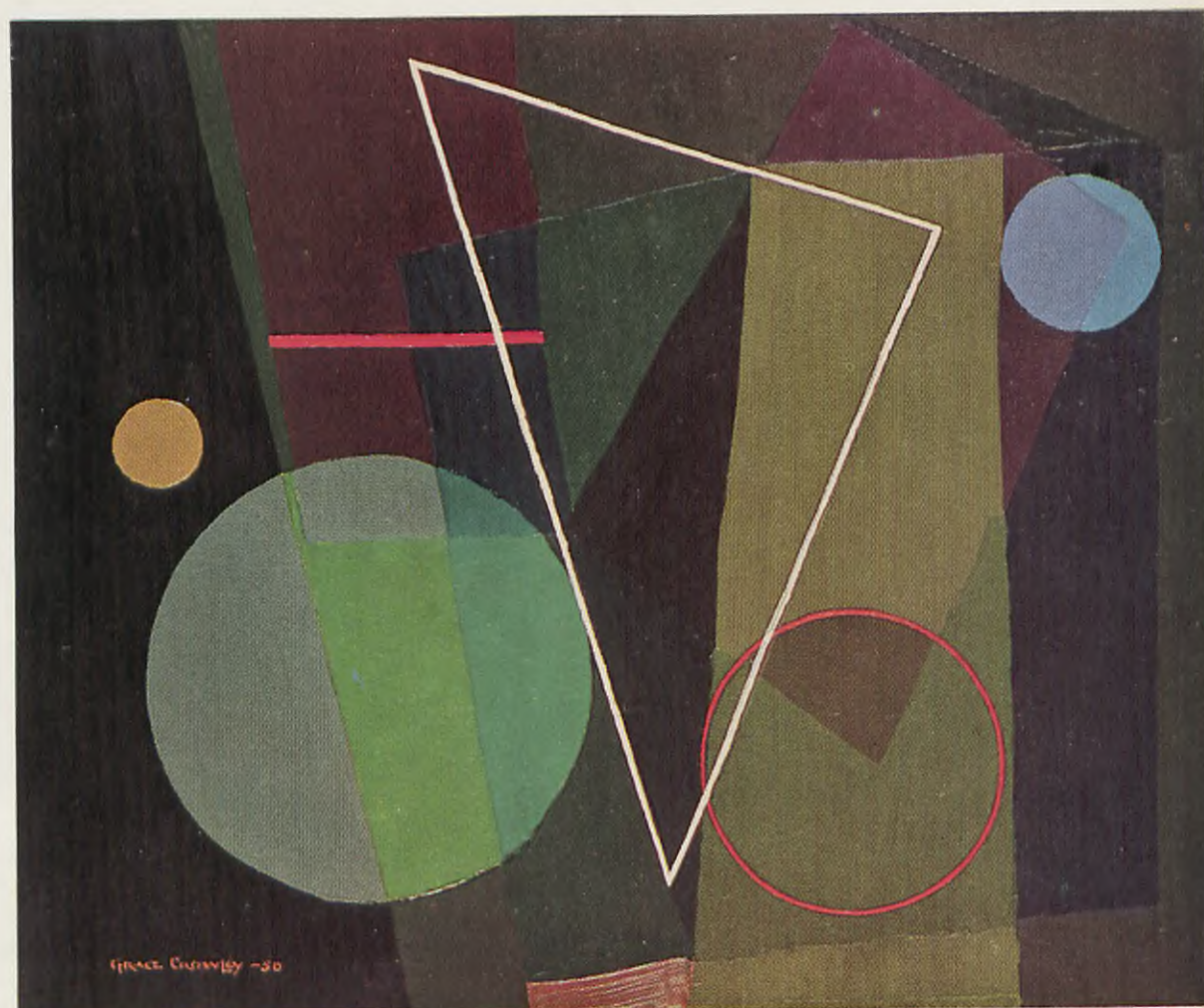
top

RUPERT BUNNY PORTRAIT OF THE ARTIST'S WIFE
Oil on canvas 32in x 26in
National Gallery of Victoria



above
JOHN COBURN PRIMORDIAL GARDEN
Liquitex on hardboard 62in x 144in

right
GRACE CROWLEY PAINTING 1950 1950
Oil on hardboard 25in x 30in
National Gallery of Victoria



Paris beckoning. The ceaseless departures well supported William Moore's thesis of 'Genesis and Exodus' in the life of an Australian artist: 1881 Roberts, 1883 Bertram Mackennal, 1884 Rupert Bunny, 1887 E. Phillips Fox, 1888 John Longstaff and so on. The efflorescence of this period of the expatriates, perhaps most conveniently described as the Edwardian Era, is strongly displayed in the Melbourne collection. The display is presided over by Sir Bertram Mackennal's 1899 bust of Dame Nellie Melba, just as his success story dominates the period of wealth, optimism and confidence in the future.

The first world war marked the end not only of that era but also of an age. The discovery of the impermanence of a world felt to be enduring and of the fallibility of attitudes once thought to be unquestionable, combined with the large death-roll in relation to the population, caused a lull in the tide. Gradually the so-called 'modernists' arose. The ensuing decades produce evidence of the gains some artists made by immediate contact with the European schools that interested them. In their differing generations Kate O'Connor, Grace Crowley, William Dobell and Arthur Boyd display a virtuoso control of their media and a sure awareness of the aesthetic problems their manner creates. They gained by contact with their peers.

Despite its small scale Miss Crowley's *Painting*, 1950, by its intellectual discipline and sureness of attack can be enjoyed and understood in the company of abstract artists of divergent aims: Roger Kemp, Ralph Balson, John Coburn, Robert Klippel and also the younger men, Robert Hunter, Dale Hickey, Robert Jacks and Paul Partos. To summarize the impact of a large collection, displaying works from all periods, is impossible and undesirable. Hours may be spent in seeking affinities and influence, hours in the study of a single work.

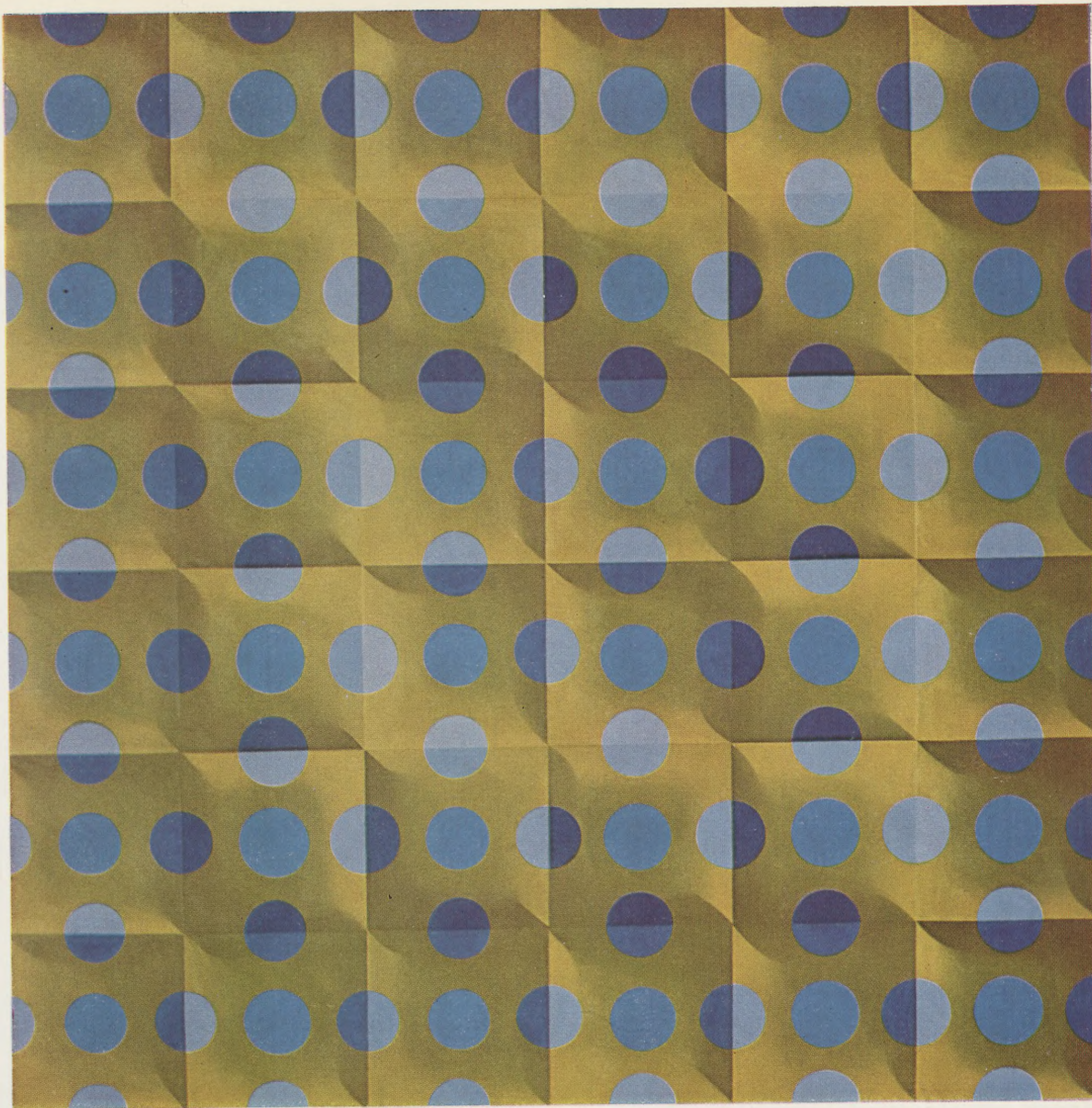
We live in a society whose art is not associated with ritual and the conservatism thereof. It is one of rapid technological and social change, a period characterized by rapid stylistic drift and an admiration for innovation in the arts.

The artists still arrive, depart, and sometimes return. Aeroplanes bring in not only the artists and their theories but the noise of distant drums in *Studio International*, *Art Forum* and *Art and Artists*. Meanwhile the collection continues to be built upon both historic and aesthetic principles. Each age creates its own Pantheon from the past and selects its own candidates for immortality. One aims to conserve the fine and typically representative art of our history, while continuing to collect and support the serious work of our contemporaries. One makes a claim for catholicity of taste but not for infallibility. The Pre-Raphaelite Brethren included in their list of immortals Ary Scheffer, David Wilkie and Benjamin Robert Haydon as well as Jesus Christ, Shakespeare and Giovanni Bellini. A pleasurable perusal of the honoured on the facade of the Art Gallery of New South Wales is salutary. Perhaps Joseph William Mallord Turner may have the last word. 'A rum thing, Art.'



above
ARTHUR BOYD NUDE WITH BEAST I (1962)
Oil and tempera on hardboard 63in x 72in

top
KATE O'CONNOR VERGING ON THE ABSTRACT (c.1962)
Oil on canvas 36in x 29in
National Gallery of Victoria



DALE HICKEY UNTITLED PAINTING
Liquitex on cotton duck 147in x 147in
National Gallery of Victoria
Photograph by Ray Stanyer

Decorative Arts

Kenneth Hood



General view of McKay Gallery – Decorative Arts
National Gallery of Victoria

The National Gallery of Victoria has never been regarded exclusively as a picture gallery. Indeed, the first purchases made when the institution opened, over one hundred years ago, included a group of casts from the antique. Whilst it is true that the better-known masterpieces are probably to be found in one or other of the painting departments, many important works are located in the collections of the Department of Decorative Arts.

That the gallery is in this fortunate position is due, in a very large part, to a group of bequests and presentations and it can be said that most of the objects came from relatively few sources. Since 1904 the Felton Bequest has, of course, been the origin of the greater part of the holdings and, similarly, the presentations by John H. Connell cover a very wide range of material. The majority of

the English porcelain came to the gallery from the collection formed by Colin Templeton whilst Howard Spensley bequeathed bronzes, furniture and glass. Earlier this year the gallery received one of its most important presentations through the generosity of the William and Margaret Morgan Endowment – two hundred pieces of English seventeenth- and eighteenth-century glass from the collection formed by Mr G. Gordon Russell. Although all these presentations are of extreme value it would be quite wrong to lose sight of the vast number of individuals who, over the years, have enriched the collection with their gifts.

What, then, are the decorative arts – or, as they are sometimes known in other galleries, the 'applied' or 'minor' arts? In the National Gallery of Victoria the Department of Decorative Arts is responsible for the collections of pottery and porcelain, furniture and woodwork generally, glass, costume, textiles and metalwork (principally silver and bronzes). Objects from classical antiquity are also in the care of this department and it will be seen that the collections consist of those things with which we are surrounded in our daily lives: objects of domestic use rather than those works of art intended solely for contemplation, to convey a message, a specific meaning or emotion. Yet such objects, by sheer elegance of design and the degree of craftsmanship involved, may become works of art in their own right.

It is never easy to chart the line between the fine and the applied or decorative arts – at best it is blurred and hazy and the implication that one is a 'major' art whilst the other is to be regarded as 'minor' is a distinction unknown in Oriental art. The decorative arts not only reflect, in a variety of ways, changes of style and taste but also illuminate the social climate of a particular age or country.

The main display of decorative arts is to be found on the second floor of the gallery and consists of three principal areas: a large section (the McKay Gallery) for ceramics and metalwork, a smaller section (the C. R. Roper Gallery) for glass and a similar section for furniture. Glass and ceramics are arranged according to factories, countries or types whilst silver, which with few exceptions is English in origin, is ordered chronologically. Whilst the Department of Decorative Arts is probably the largest and certainly the most varied department within the gallery (objects in its care come from almost every European country and from Egypt and range in date from at least 4000 B.C. to the twentieth century) it is in English art of the eighteenth century that the main strength of the collection lies.

Other and earlier eras can, however, at least be evoked. A reliquary chasse and a single panel, both from Limoges, are, in fact, the only examples of Romanesque art in the collection, but their brilliant enamel colours – blue, white, turquoise, yellow – suggest very well something of the richness of this thirteenth-century art form.

English potters have always enjoyed a considerable reputation and the noble and robust pots of the medieval potters rank amongst the finest pieces produced. The gallery is able to show a small group of



TAPESTRY CARLO AND UBALDO
French 1640-50
National Gallery of Victoria



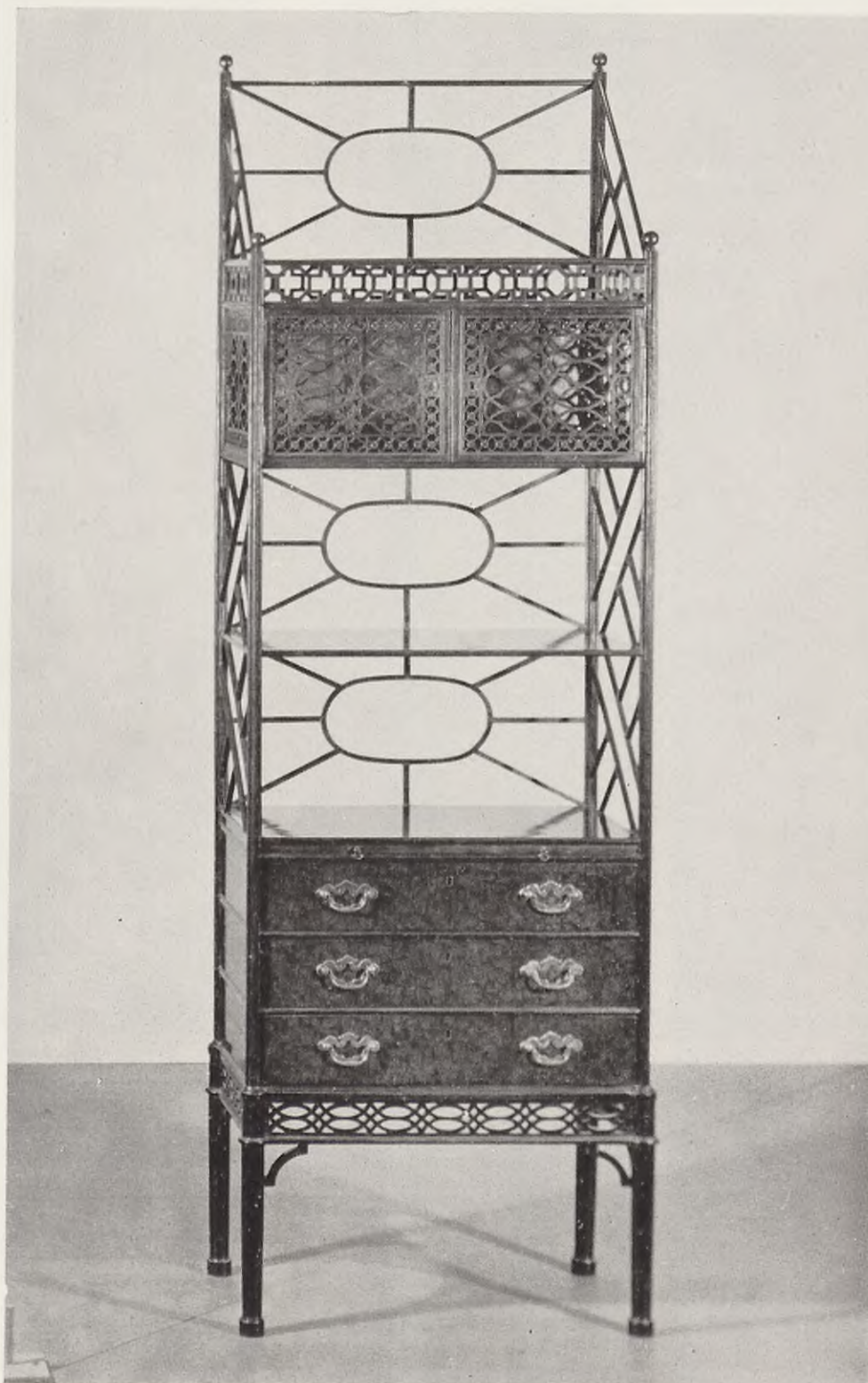
left
TEA KETTLE silver English (1737-8)

National Gallery of Victoria



above
CEREMONIAL GOBLET glass English (c. 1750)

top
DRUG JAR earthenware Italian (15th century)
Photograph by Ritter-Jeppesen



above
AMPHORA earthenware Greek (6th Century)
Photograph by Wolfgang Sievers

left
STANDING SHELVES mahogany English (18th century)

these wares. These lead on to the more intricate and technically difficult slipwares and, somewhat later, to the fine salt-glaze pieces.

The fifteenth century saw the rise of Italian majolica influenced initially by Spanish technical processes and design. The early unglazed wares from Orvieto, Faenza or Florence have a stylized ornamentation which, in the sixteenth century, became more realistic and pictorial. The *albarelli* and drug-jars and the lavishly and minutely decorated *istoriato* plates and dishes are some of the greatest examples of decorative art made in the Renaissance and among the very few pieces by which this great period may be illustrated in Melbourne. The paintings by Nicola Pellipario, Francesco Xanto Avelli or from the workshop of Giovanni Maria demonstrates perfectly, though on a minor scale, the Renaissance concern with classical antiquity, the human figure and the felicities of perspective.

The concepts of the Renaissance and of Mannerism are exemplified by a small group of bronzes made originally for intimate appreciation but exhibiting the characteristic interest in anatomy and movement. Although few can be attributed to known artists the important and original contribution of the school of Padua to the history of the bronze statuette is well represented.

The gallery possesses fine pottery from the seventeenth century onwards and is particularly rich in the tin-glazed or faience wares of France, Holland and England and there are also important Spanish and German pieces; but, in common with other sections, it is, as mentioned above, in the eighteenth century that the ceramics collection is at its richest. The Rococo is perfectly embodied in the delicate and exquisite porcelains, particularly in figures and figure-groups and all the greatest English factories (Chelsea, Bow, Plymouth, Liverpool, Derby, Worcester et cetera) are represented besides those of the Continent (Sèvres, Meissen, Chantilly, Ludwigsburg, Höchst et cetera) with their fine painting and refined modelling.

The earliest silver in the collection is one of the few chalices surviving from Elizabethan times. It is dated 1535-6 and is accompanied by an unmarked paten probably of the same date and both in the severe and characteristic later Gothic style.

Later the derivation of ornament from classical antiquity and the circulation of pattern-books from the Continent produced, in England, highly decorated and elaborate shapes typical of the Renaissance. In common with the makers of pottery and porcelain, eighteenth-century silversmiths came under the influence of the Far East and decoration inspired by the European notion of the Orient, the Chinoiserie style, was greatly in demand. The Rococo placed less emphasis on shape than on decoration and ornament achieved a lightness and extravagance rarely seen in any other period. An epergne of 1762-3 demonstrates this quality perfectly.

Whilst the holdings of English glass of the eighteenth century are of major importance and almost every phase of glass-making in that century may be shown in the Melbourne gallery this is not to imply that other countries or periods have been totally ignored. The sixteenth century is represented by an important and recently acquired German Reichsadlerhumpen dated 1593, richly enamelled with a double-headed eagle and fifty-six coats of arms. There is some earlier glass – mostly Venetian – in the collection and a group of fine Dutch glasses including two magnificent flute glasses of the seventeenth century.

The luxury and exuberance of the eighteenth-century Rococo taste is summed-up in a mahogany tea or silver table of 1760 and it is, again, in the eighteenth century that the gallery's collection of furniture is strongest although several admirably proportioned oak chairs with simple, uncompromising shapes date from an earlier period. The evolution of style from the end of the sixteenth century to the middle of the nineteenth century with the transitions between – walnut, mahogany and satinwood, the use of gilded gesso or lacquer decoration with its Oriental inspiration and the gradual elaboration of ornament and carving until the return to simplicity under the influence of the neo-classical style – is well illustrated.

With the exception of a Coptic robe of 4th-7th century A.D. and some ecclesiastical vestments, the gallery is unable to show complete costumes earlier than the seventeenth century but it is fortunate to possess a very large collection of textile fragments and embroideries, with a particular emphasis on lace. The collection of lace is, in fact, very rich, most lace-making areas and styles being well represented. Again, it is in the eighteenth and nineteenth centuries that the collection is most complete. For the protection of the material, few costumes may be shown at any time, and then only for short periods, but the gallery has in store dresses which illustrate the often slight but always important changes in fashion which have occurred over the last two hundred years.

Nothing has yet been said of the area devoted to Mediterranean antiquities which may be found on the ground floor of the gallery. Here are assembled, besides Egyptian fragments and Cypriot pots, some of the most impressive and beautiful objects in the gallery – an important group of Greek pots of the very highest quality. Particularly splendid are two black-figured amphorae, one dated c. 540 B.C. and attributed to the Inscriptions Master and the other c. 535-25 B.C. has been ascribed to the circle of Exekias. The addition, in the last few years, of some later vases of South Italian origin has enabled the development of vase-painting styles to be more completely studied and understood.

Enough has been said, perhaps, to show that the many thousands of objects in the Department of Decorative Arts not only form a complete and exciting group within themselves but provide a necessary background against which the whole development of Western Art may be studied – a study which is, perhaps, incomplete without the added dimensions of the decorative arts.

Asian Art

Leonard B. Cox

Of the Asian collection in the National Gallery of Victoria, the most important and extensive part is Chinese. These objects – numbering several thousand – give a reasonably complete view of an art period covering four thousand years. Despite important gaps – mostly of rare material – there are some splendid ceramics, bronzes and sculptures, with a few good paintings. With them are small collections from adjacent countries, Asian and Middle Eastern, the arts of which have influenced, or have been influenced by, the greater art of China. These supplementary collections – Japanese, South-east Asian, Korean, Indian, Tibetan, with the nomadic art of the northern steppes and deserts – are small in content, although each contains one or more objects of high quality; but in the period of the gallery's collecting, all stem from the initial assemblage of Chinese works of art.

Purchases were first made in 1867 when £40 was expended on Chinese enamels, bronzes and jades (unidentified). The present fine collection was undoubtedly initiated by the Director, Lindsay Bernard Hall, who late in 1921 visited Sydney and arranged there for a buyer, W. H. Sicklen, to operate. To Hall, the finer old Chinese wares were 'some of the most beautiful and affecting things in the whole range of art'. He strongly advocated their purchase as a policy. Perhaps his interest was engendered by the arrival – real or anticipated – of the Dr George Ernest (Chinese) Morrison Bequest

in 1921, although in itself consisting largely of recent or contemporary wares. However, the Felton Bequest's Committee was induced to enter the purchasing field, although little of high quality was found locally.

In 1924 interest was heightened by a gift from J. T. Hackett of eighty-eight pieces of ceramic ware, containing some fine large T'ang mortuary figures and good Ming and Ch'ing ceramics – some damaged, but repainted. Hall's interest in the collection grew and on his last visit to England in 1934 (where he died), he bemoaned the fact that he could not find the best Chinese things; and thought the 'cream . . . is tightly held in great public and private collections'. But some of the cream was to come to Melbourne.

In 1937 Henry Wade Kent – after long residence in China and Japan – returned to his native land. He had an impeccable taste in Chinese art – which he ranked the first of all arts – and particularly for the scholarly, beautifully fashioned and delicately coloured Sung wares (960–1278). As well he was a horseman, and loved the horse. The splendidly modelled, spirited animals of T'ang mortuary ware (618–906) entranced him. With the elder Yamanaka – his friend in Japan – he studied the finest Chinese wares and assembled his collection. Feeling his fellow countrymen must be brought to share his love for the art of this great people, he exhibited 129 articles in the Melbourne Gallery at the end of 1937. It contained models of fourteen horses and a painting of three others.

The response of the public to Chinese works, to them until then of an unknown quality, was great. So delighted was Henry Kent that, with Mrs Kent, he presented his collection to the people of Victoria through its National Gallery. He then became Honorary Curator of Chinese Art, and a Trustee. It was a golden age for purchasing in London and there he proceeded, with R. L. Hobson, to buy some splendid wares, until the exigencies of World War II prevented the transmission of Felton funds. After its conclusion he resumed and bought other fine things, assisted by his Chairman, Sir Keith Murdoch and the Director, Daryl Lindsay – himself a lover of the horse. But after a period of failing health he died in 1952. Some of the last of his possessions which he would not be parted from then came to the Gallery through the generosity of Mrs Kent.

In 1939, the Howard Spensley Bequest had bought further accessions, some being of good quality.

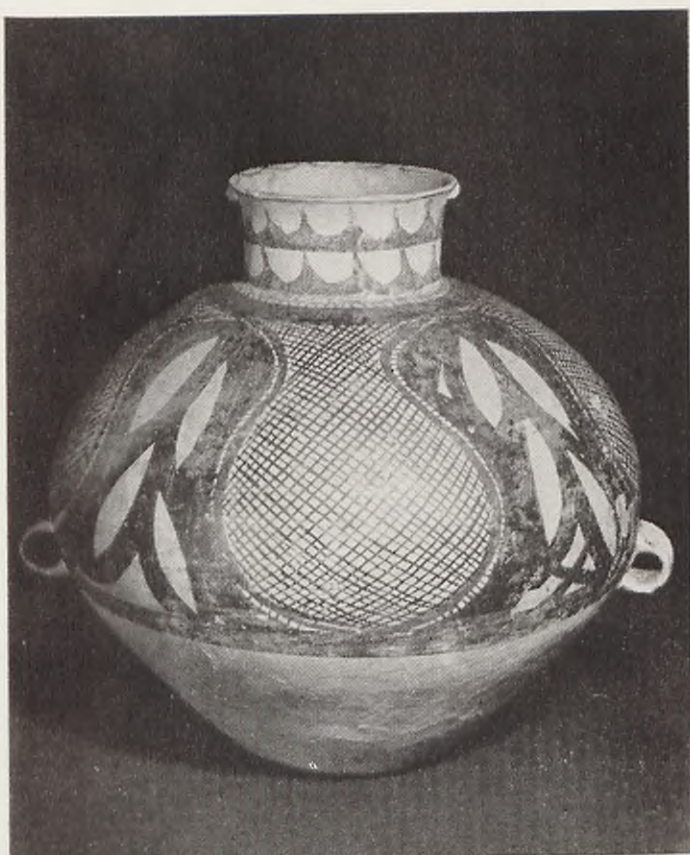
After Kent's death, Edgar Bluett was appointed official Felton Adviser on Chinese art in London, with John McDonnell as general adviser. Meanwhile in Australia, Daryl Lindsay operated, using me in an unofficial capacity. Felton purchases have since continued, with myself as Honorary Curator working with Gordon Thomson, Deputy Director, who has contributed materially.

The new Gallery has allowed for the first time the greater part of the Asian collection to be shown together. The pre-historic part of the Chinese collection, second millenium B.C., is well represented by good examples of the early painted ware. Continuing with the

right
BRONZE TRIPOD CAULDRON (Ting) Shang-Yin
Dynasty 14in high
(Felton Bequest 1947)

below
PAINTED POTTERY JAR 2nd millenium B.C.
14in high
(Felton Bequest 1947)

bottom
BACTRIAN HORSE T'ang Dynasty, Mortuary Ware
14½in high
(Kent Collection 1938)



INCENSE BURNER Sung Dynasty,
Lung Ch'ian Ware 4¾in high
(Felton Bequest 1939)
National Gallery of Victoria



above
FIGURE OF KANNON
Japanese: Heian Period
(784–1185) 77in high
(Felton Bequest 1961)

right
DANCING FIGURE Indian,
Mysore State: Hoysala Dynasty
stone carving 33½in high
(Felton Bequest 1963)



National Gallery of Victoria

Shang-Yin (1760–1122 B.C.) and early Chou periods (1122–722 B.C.) there is a good representation of the superb bronze vessels of this time. The period of the Warring States (481–221 B.C.) is shown by bronzes, jades and ceramics and there are good specimens of the early domestic pottery. From the Han period (206 B.C.–220 A.D.) there is a collection of early glazed ceramics and a fine mortuary tile. The period of the Six Dynasties (220–589) is covered by a small collection of tomb figures of quality and by early Buddhist sculpture of the early and late parts of the sixth century. There is a wide range of T'ang ceramics (618–906) and a splendid group of Sung ceramics (960–1279) which was Kent's special love. From the Ming period (1368–1644) are shown two examples of fourteenth-century underglaze blue and red wares and there are excellent examples of fifteenth-century underglaze blue and sixteenth-century polychrome ware, with a case of the so-called three-coloured ware.

Monochromes from both the Ming and Ch'ing dynasties are well shown and a blue dish of the Emperor Chia Ching (1522–1560) is a superb example of the Ch'ing dynasty, although the brilliant underglaze blue ware of the K'ang-hsi reign (1662–1720) is well represented and there are some good examples of such enamelled ware as *famille verte* and *famille rose*; this part of the collection – perhaps through Kent's relative lack of interest in it – requires considerable expansion. There is a good deal of nineteenth-century ware, and even a few examples of the fine twentieth-century ware associated with the era of the President and self-proclaimed 'Emperor' Yüan Shih-k'ai.

Besides sculpture already mentioned there are good exhibits of T'ang and Sung sculpture and some Ming examples. There are a few good early Ming paintings. Lacquer and jade are not extensively represented.

The Japanese collection is small. Notable in it are a Heian sculpture in wood (784–1185), two good figures and a mask of the Kamakura period (1185–1392) and a fine sixteenth-century screen by Tosatsu. Good prints are held in the Department of Prints and Drawings and include work by Hokusai, Hiroshige and Sharaku.

The art of India and Pakistan has small representation, the finest example being a twelfth-century Hoysala dynasty sculpture from the Dalhousie collection. Tibetan art is well represented by tankas, devotional objects and by a large bronze figure of Aryavalokitesvara. The animal art of the steppes is shown by a few Han examples and by some Luristan bronzes. The finest Persian exhibit is a well-known Lakabi dish.

A good head from Borobodur illustrates one aspect of South-east Asian religious art, and a fine Khmer torso of Uma, with several stone heads, another.

All these Asian collections require expansion, although the present policy is only to do so by excellent examples.

The Significance of The Field

Patrick McCaughey

The Field made a bold and appropriate choice for the inaugural temporary exhibition of the National Gallery of Victoria's new quarters. With the exception of Clement Meadmore, Sydney Ball and Michael Nicholson none of the exhibitors possessed what we are pleased to call 'an established reputation'. Certainly all lay outside the charmed circle of accepted taste and none would readily qualify for seats in Australia's Pantheon of art. For many it must come as a shock to discover that modern Australian painting no longer ends with John Olsen and Brett Whiteley and that the names, let alone the work, of the new abstractionists represent unfamiliar territory. And what could have been more appropriate to begin the exhibiting life of the new gallery than a survey of the new turning in Australian art that The Field represents? Just as the new gallery begins a fresh enterprise in Australian art museums, not just a refurbished machine, so The Field stands in relation to earlier Australian art.

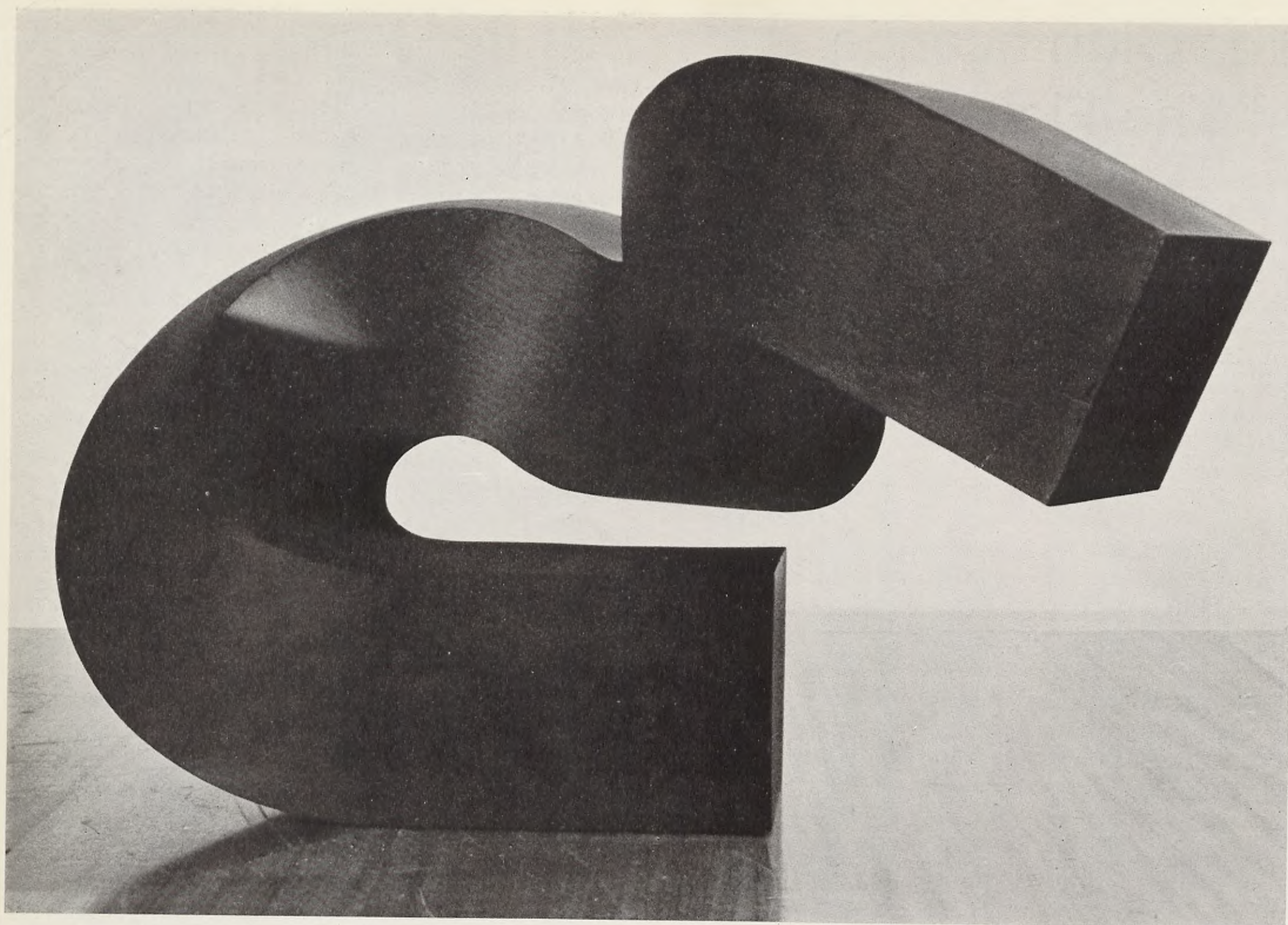
Let me come abruptly to my central contention about The Field: the significance of the new abstraction lies in its attempt to redirect the course of Australian art. To see it simply as a 'Hard-edge movement', eventually taking its place alongside other movements, may be comforting to some but is ultimately misleading. All labels distort the nature of an art movement if they are taken too literally and none more so than Hard-edge. The edges of the forms may become blurred and painterly as they are already beginning to be in Paul Partos's and Dick Watkins's work but the new direction towards which The Field has turned Australian art will remain. Individual manifestations of the new course will vary but the course itself stay constant.

The best way to understand The Field as a new direction, distinct from another movement, is to see it not as offering a new style but as suggesting a different convention, a different set of shared beliefs

and presuppositions about the nature of the work of art and the role of the Australian artist. What this new convention seeks is a more deliberate alignment of Australian art with the modernist tradition. The animating force of this tradition from Cubism to Anthony Caro has been a concern to investigate the properties of the media of painting and sculpture themselves. To paraphrase this crudely, Cubism as a movement was not about the changing attitudes of men towards the world but the changing attitudes of artists towards the work of art. Each work becomes an experiment, an attempt to solve a particular pictorial or sculptural problem or to reveal a particularly pictorial or sculptural experience. This 'problem-solving' attitude has caused the widest dismay and the deepest misunderstanding in response to The Field. The shift from the referential qualities of a work to its conceptual properties comes particularly hard in Australia where the references to figure and landscape have played so notable a part in the founding patterns of contemporary Australian art.

The new convention, the alignment of Australian art with the modernist tradition, however, has been mistaken for a surrender to the gods of fashion and the vicissitudes of an anonymous internationalism. The Field has done us all a service by bringing to a head the phoney debate between the conflicting allegiances of regionalism and internationalism. It is high time these two myths were laid to rest. Firstly, internationalism has been a constant element in Australian art. Albert Tucker's debts to German Expressionism and Dubuffet, Leonard French's to Léger, and the more complex antecedents in Cézanne and Matisse of that quintessential Australian landscapist, Fred Williams, would require attention in any consideration of their art and these examples could obviously be multiplied many times over. Secondly, the myth that a discernible Australian or regional nuance as an essential ingredient of artistic excellence has had a more baneful influence and few more ludicrous defences. What, for instance, are we to call the regional nuance in the work of such major figures as Fairweather, Miller, Balson, or Kemp? The question makes the Australianist case about Australian art self-evidently absurd. If we are going to erect regionalism as a criterion of excellence, we are going to have to banish the finest from the Pantheon, let alone The Field. It is no accident that through the advent of the new abstraction we have learnt to admire the formal qualities of such painters as Balson and Grace Cossington Smith.

Where the new abstractionists' alignment with the modernist tradition differs crucially from earlier international influences on the course of Australian art is in its scope. Fairweather, Miller, Balson and Kemp were or are notable solitaires, working apart from the prevailing canons of taste. With the exception of Kemp, their work did not affect the course of subsequent art as much as their great talents might have been expected to do. They remain proudly idiosyncratic, more readily copied than learnt from. Whereas The Field promises a new convention, these painters were isolated from the central currents of painting in the 1940-62 period or what has been assumed as the central currents.

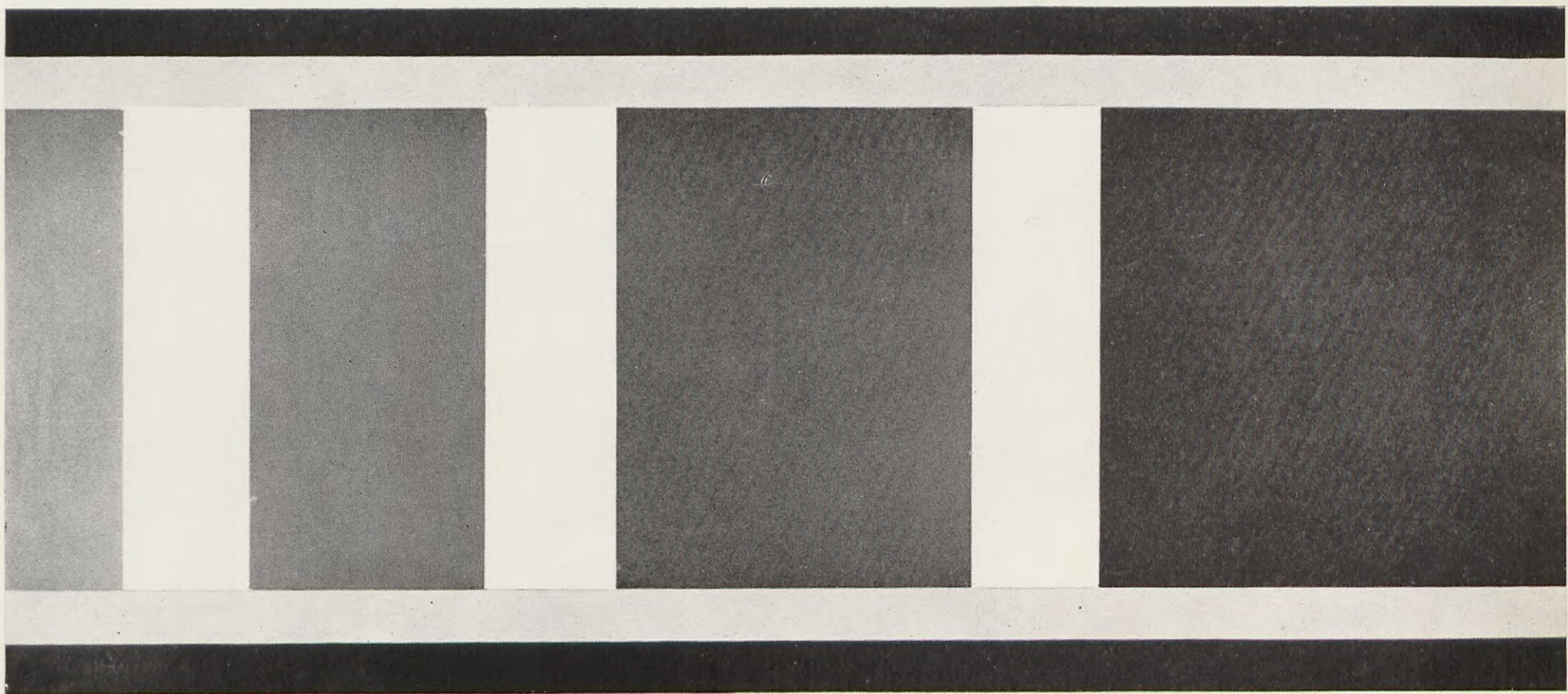
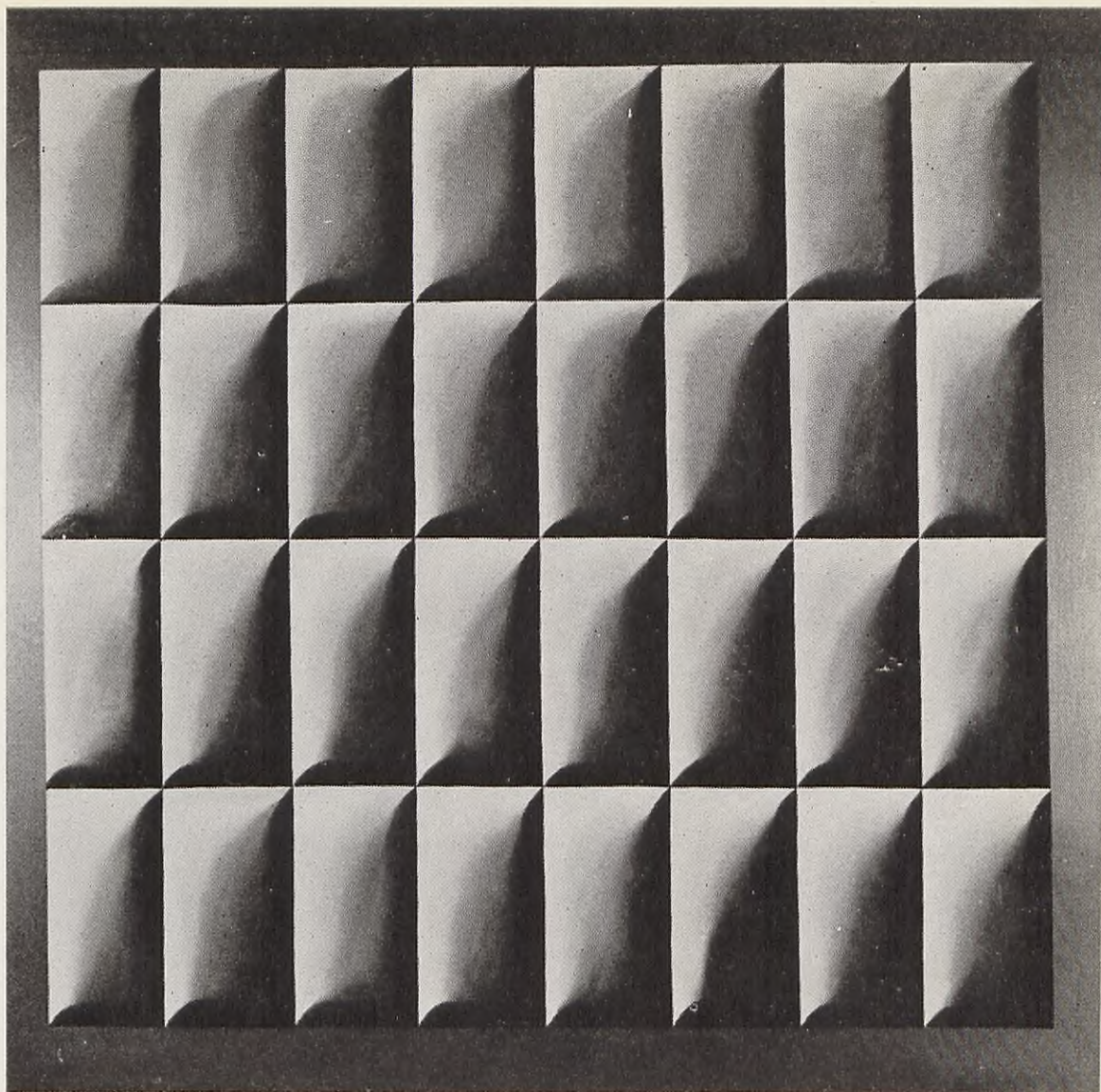
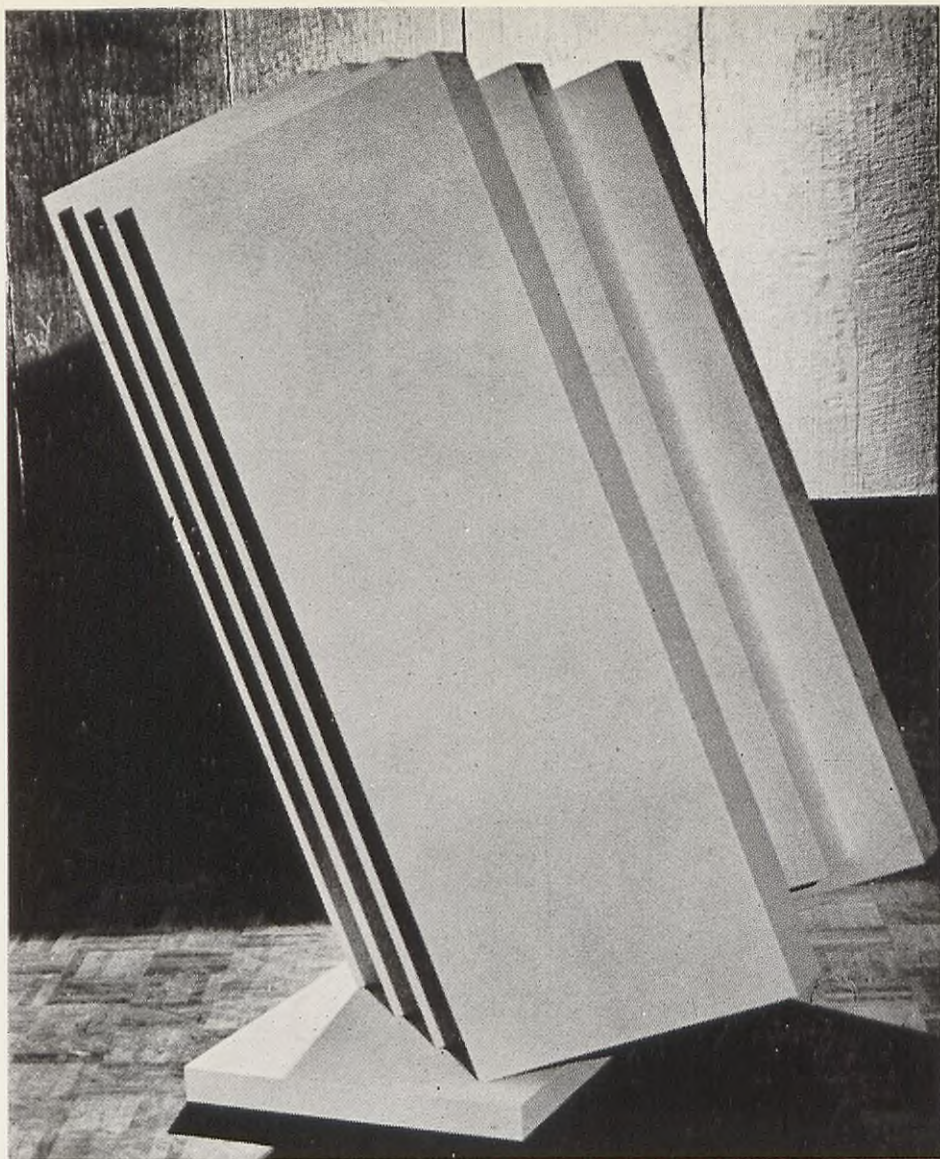


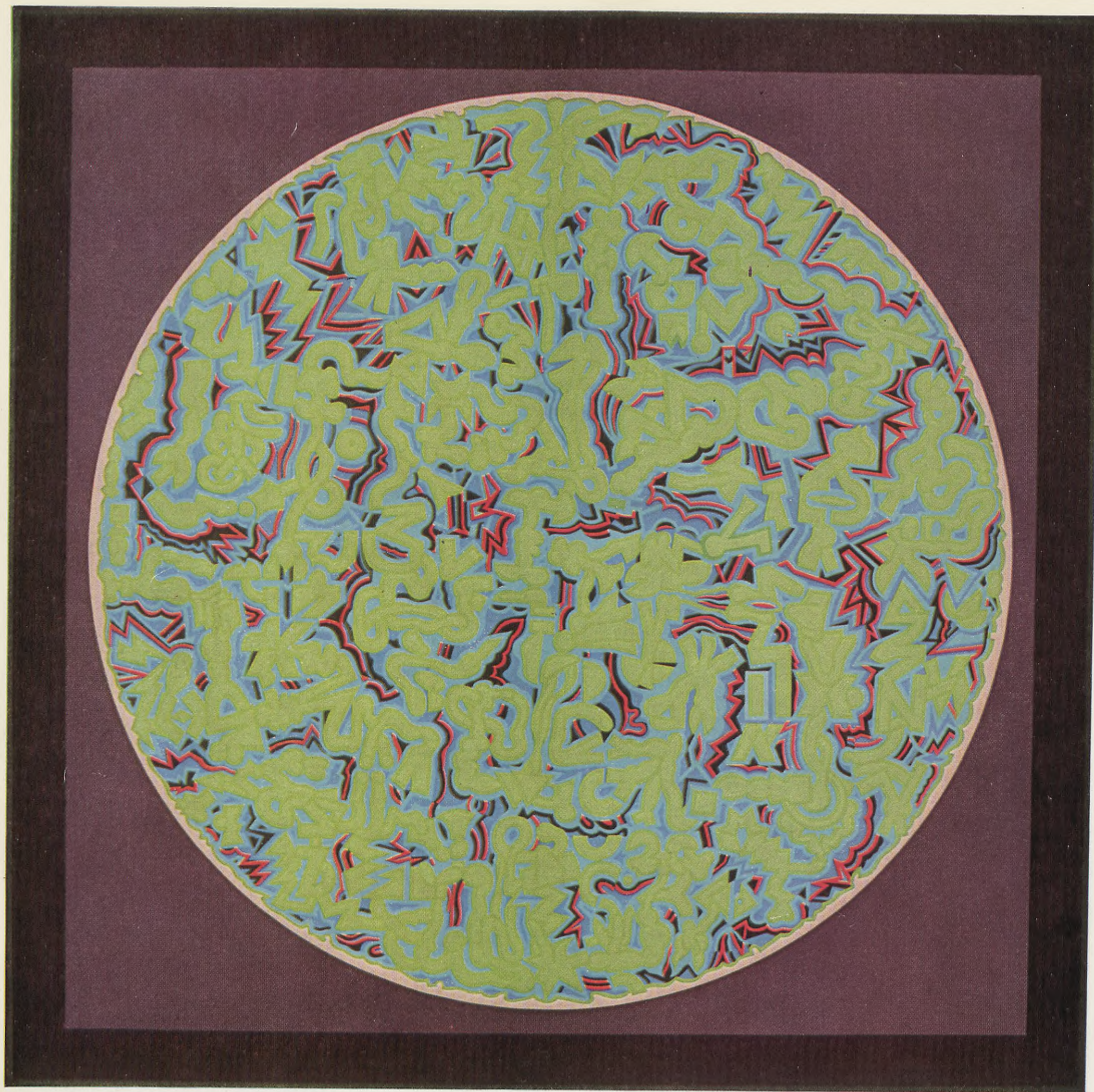
CLEMENT MEADMORE WAVE (1968)
Weathering steel 12in x 12in x 26in
No. 2 from an edition of four
Possession of the artist

NIGEL LENDON SLAB CONSTRUCTION II *right* (1968)
Acrylic on plywood 53in high
Possession of the artist

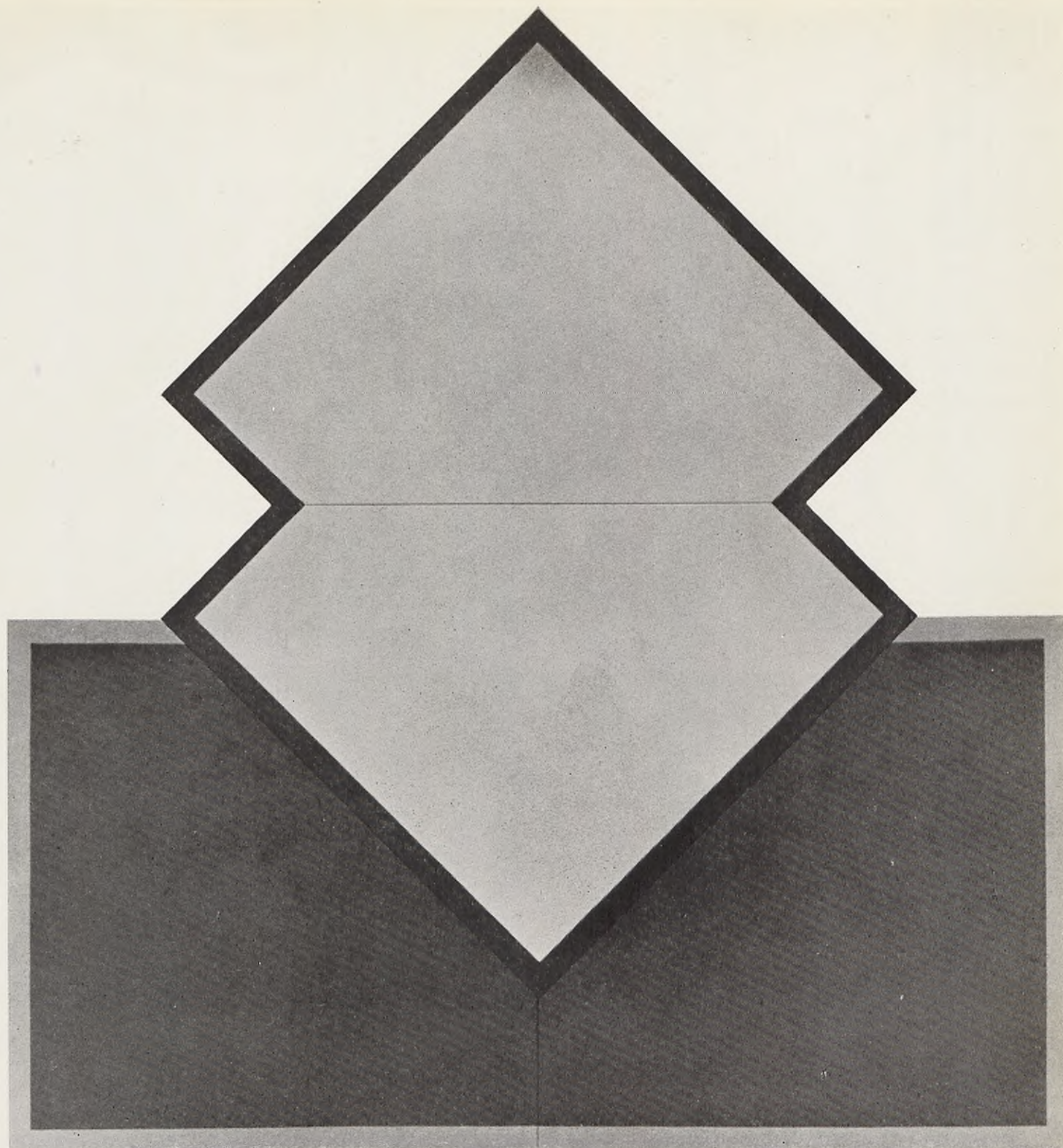
DALE HICKEY UNTITLED PAINTING *far right* (1967)
Acrylic on canvas 68in x 72in
Owned by Pinacotheca, Melbourne
Photograph by Brian Savoran

TREVOR VICKERS UNTITLED PAINTING *right* (1968)
Acrylic on canvas 69in x 158in
Possession of the artist



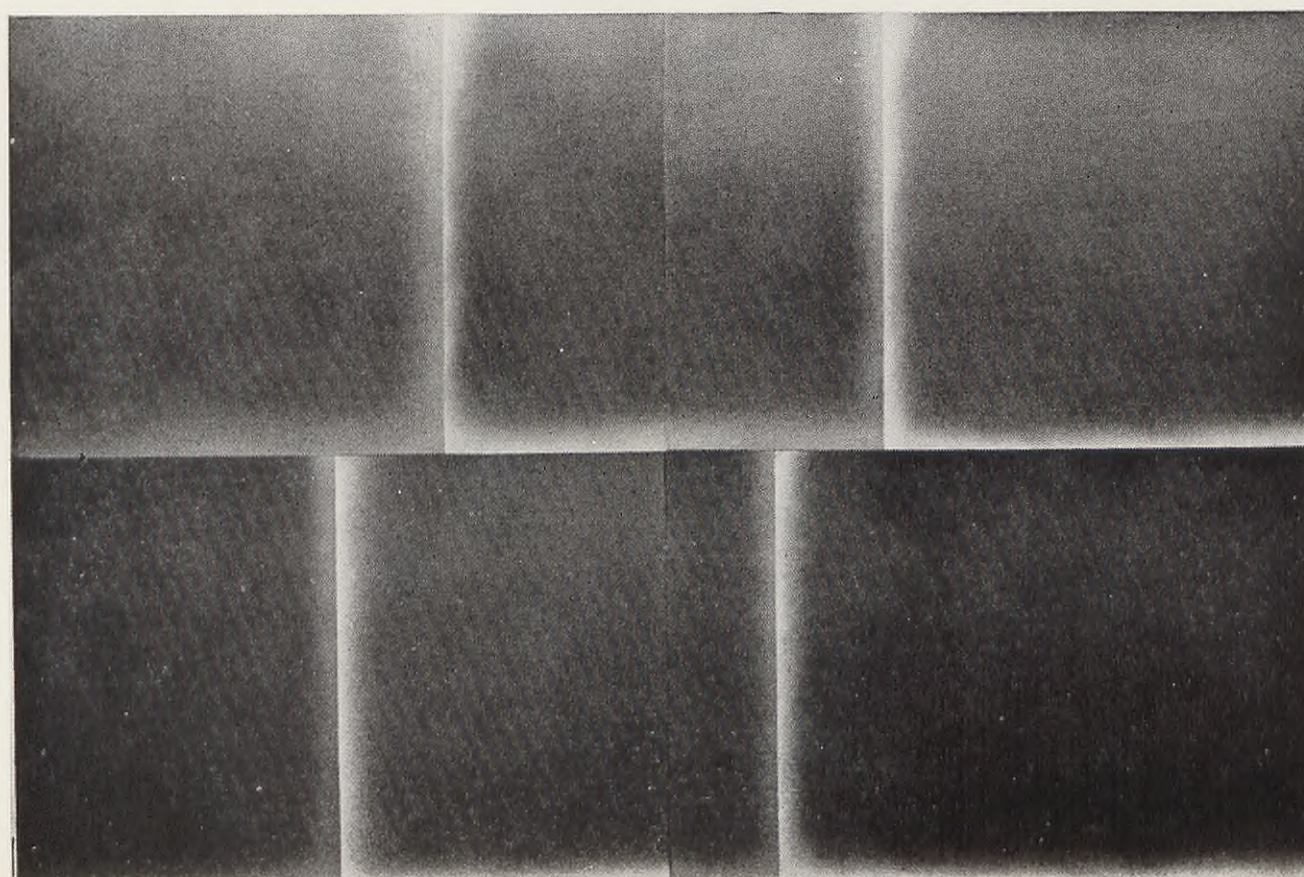


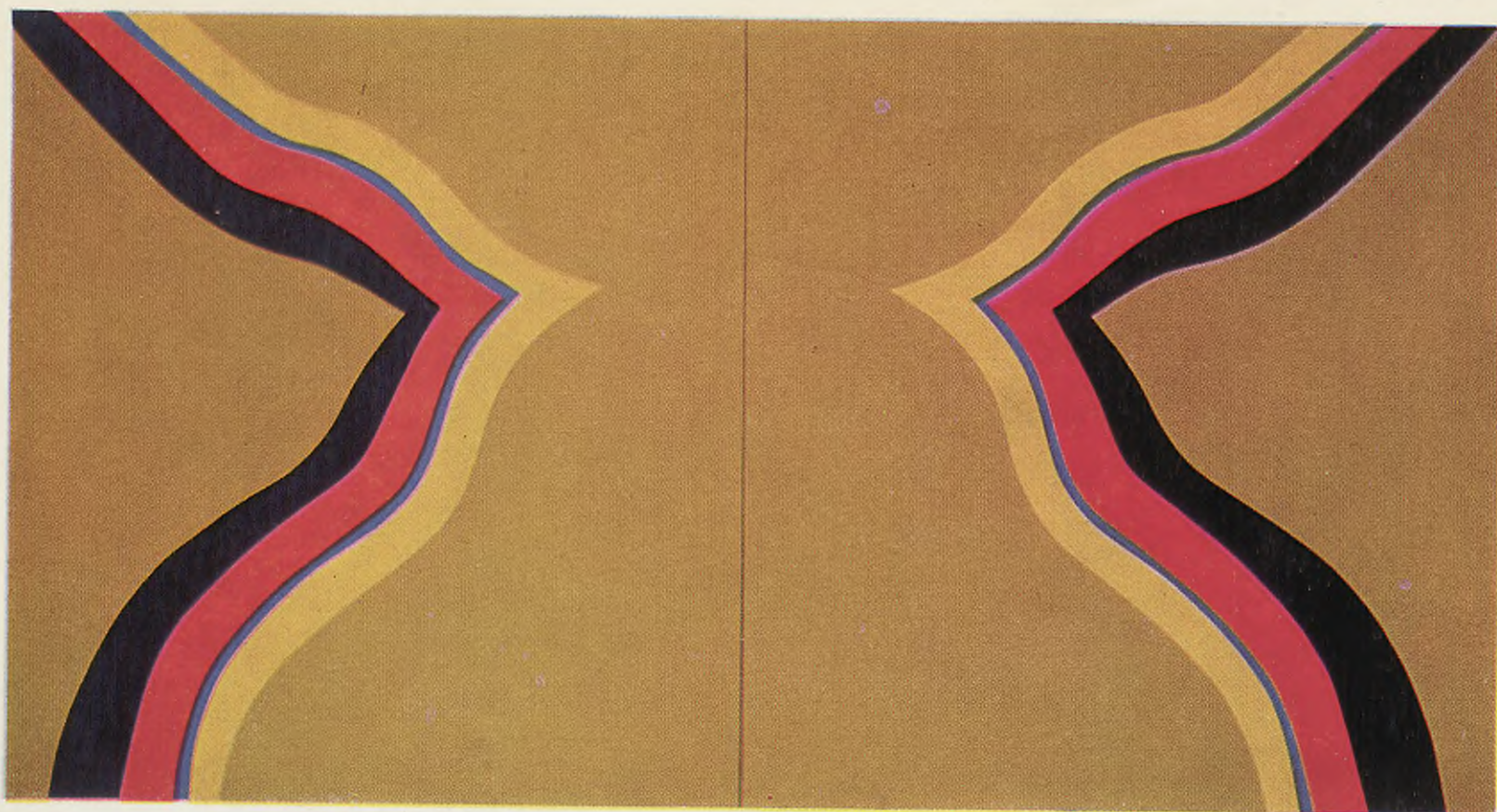
ALUN LEACH-JONES NOUMENON XX FIRST LIGHT
(1967)
Acrylic on canvas 54in x 54in
Owned by Barry Stern
Photograph by Ray Stanyer



right
 TONY MCGILLICK POLARIS (1968)
 Acrylic on canvas 93in x 86in
 Possession of the artist

below
 PAUL PARTOS ORPHEA (1968)
 Acrylic on canvas 96in x 144in
 Possession of the artist





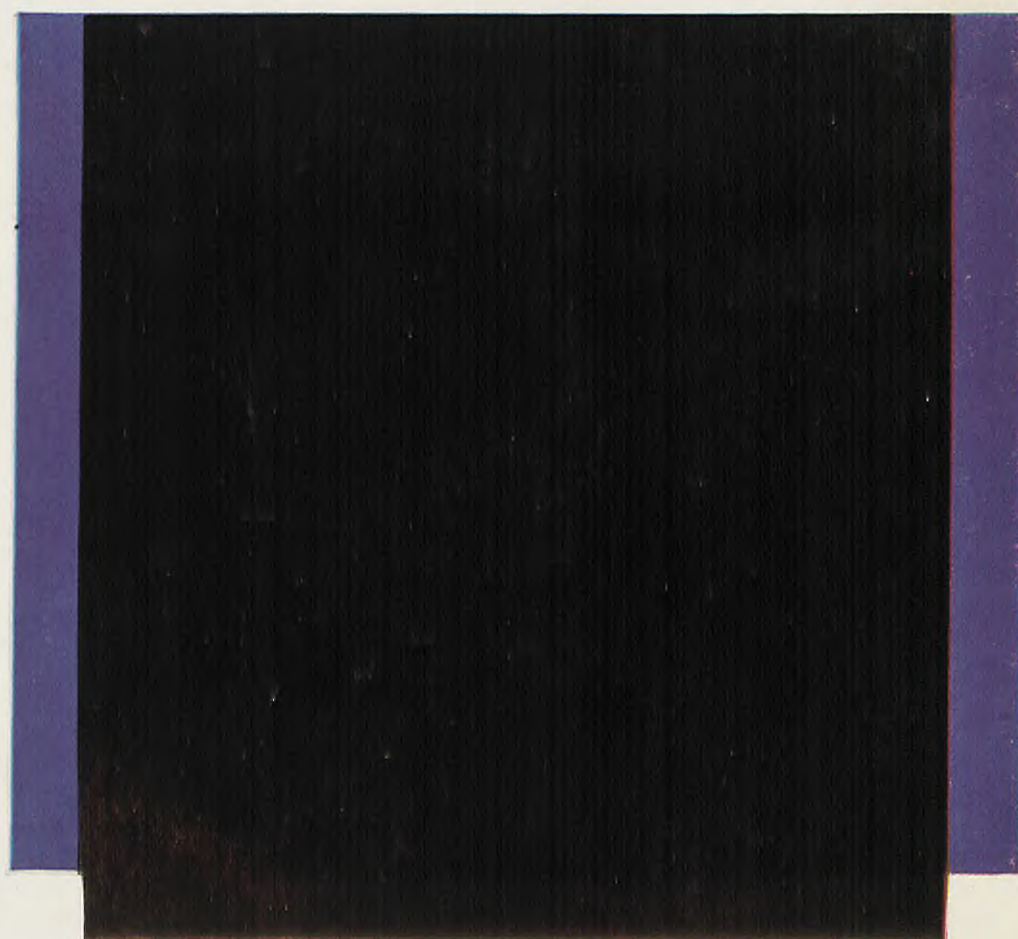
top
 SYDNEY BALL ISPAHAN (1967)
 Acrylic on canvas 72in x 134in
 Possession of the artist
 Photograph by Ray Stanyer

left
 JAMES DOOLIN ARTIFICIAL
 LANDSCAPE 68-1 (1968)
 Acrylic on canvas 66in x 52in
 Possession of the artist



above
 DICK WATKINS THE MOOCHE (1968)
 P.V.A. and oil on canvas 93in x 93in
 Possession of the artist

right
 MICHAEL JOHNSON FRONTAL 2
 P.V.A. on canvas 78in x 84in
 Owned by Pinacotheca, Melbourne
 Photograph by Ray Stanyer



Nothing about the new abstractionists has created more alarm than the promise to re-order the past. Where once it was tacitly accepted that the 'Australian tradition', from Roberts to Olsen, was a continuity of the landscape and figure theme, The Field has made us aware of other qualities at work in earlier modernist Australian art. Although the landscape-figure theme contributed heavily to the upbuilding of modern Australian art, it is by no means the only contributor. The lamenters for the death of the recognizable Australian accent have failed to see that the landscape-figure theme represents only one recurring interest. If this schema had the power to become a 'tradition', why did it break down so easily in the middle 1960s? Clearly it is not because The Field painters cannot do landscapes or figures but that these themes no longer compel them, no longer offer the sense of discovery they did earlier. Bereft of a viable local tradition, it was only natural they should seek sustenance in the continuing modernist tradition they see operating with such vitality in Anglo-American art.

So far I have dwelt only on the external significance of The Field and its rightful place in modern Australian art. Let me now make three brief observations about its internal character.

Firstly, The Field as a survey of the new abstraction represents a wide conspectus of levels in achievement. Clement Meadmore, for instance, has established himself as a sculptor of distinction in New York while Nigel Lendon, a sculptor of inordinate promise, is still completing his tertiary art studies. With such a variety in the stages of development, naturally the effect of The Field as an exhibition was uneven and unbalanced. The authority of James Doolin, Dick Watkins, Sydney Ball, Michael Johnson, Dale Hickey and Alun Leach-Jones suggests that they have found their major styles and they are by far the maturest painters of the group. Related to these would be David Aspden and Col Jordan, both of whom manage a distinctly personal idiom within the new convention. It is important to realize, however, that The Field artists are nearly all emerging talents rather than fulfilled ones, even if the majority are more than simply promising. The work of Trevor Vickers and Tony McGillick seems to have suddenly come good this year. A boldness replaces the tentativeness of their earlier experiments in the new abstraction. Their development within the new convention stems from a growing critical awareness of new possibilities being opened up inside their own work. Perhaps even more revealing of the strength and depth of talent in The Field are the cases of Robert Jacks and Paul Partos. Both have emerged as new abstractionists after earlier, highly successful neo-abstract manners. Their earlier work has a brilliancy and a precociousness that their present work eschews. The feeling is strong that they now stand at the outset of their major styles. A last and younger group of artists must be mentioned to show the stages of development within The Field. The best of this group, Robert Hunter, Nigel Lendon and John Peart, all of whom are under twenty-five, represent those whose first serious works have been entirely within the new abstraction. Each

seems to have found himself remarkably quickly in the new convention.

From this necessarily cursory account of the states of development within The Field, it becomes clear that we are watching both the genesis and the first impetus of the new turning in Australian art.

Secondly, The Field brought an awareness (to those who had eyes to see rather than myopia to brandish) of the range of concerns within the new convention. The accusation of relentless sameness, so frequently made about the new abstraction, proved groundless once The Field was assembled. Broadly we can discern two streams: a concern with a new mode of image-making and the concern with the surface as a colour field. Alun Leach-Jones's crammed circular noumenon set within the liberating space of the square or Sydney Ball's variations on Persian motifs are the most straightforward examples of the continuing image-making process in the new abstraction. Yet it is important to qualify this: the content of the images is essentially formal rather than iconographic. Colour is literally the subject of Ball's images. They provide us with a way of reading the formal structures of the paintings. As images they direct our eye around the painting. They do not in any way refer to experiences outside the frame.

The colour-field wing of the new abstraction, represented in a variety of forms from Michael Johnson's vibrant and sensuous *Frontal 2* to Tony McGillick's modular colour shapes, has met with a less willing reception. Devoid of specific episodes, accents or images, the experience of these paintings is startlingly direct. The aesthetic experience now lies between the spectator and the work as its colour field works directly on the watcher's eye. The confrontation has puzzled many who continue steadfastly to search for the artist's experience or personality within the frame. There is literally nothing going on within the frame; it is all between you and the surface.

Such a drastic division of The Field into two broad streams should not, however, be taken too literally. Some of the finest things in the new abstraction strike a difficult and intricate balance between image-making and colour field. Both James Doolin in his *Artificial Landscape 68-1* and Dick Watkins in *The Mooche* bind the spectator's colour experience (tautly in Doolin, more loosely in Watkins) within an overall image.

Thirdly, The Field represents a burgeoning movement that is still clearly on the move. Something of its radicalism and something of its limitation have been suggested. The new abstractionists have set a cracking pace for subsequent developments in Australian art. But those developments depend in turn on the same artists making good the ground they have opened up. If they can maintain their experimental attitude towards their own art and resist the doctrinaire and the didactic, the modernist movement in Australian art may cease to be a series of hesitant, fitful starts. Eventually it may even make its own contribution to the upbuilding and progress of the modernist tradition.



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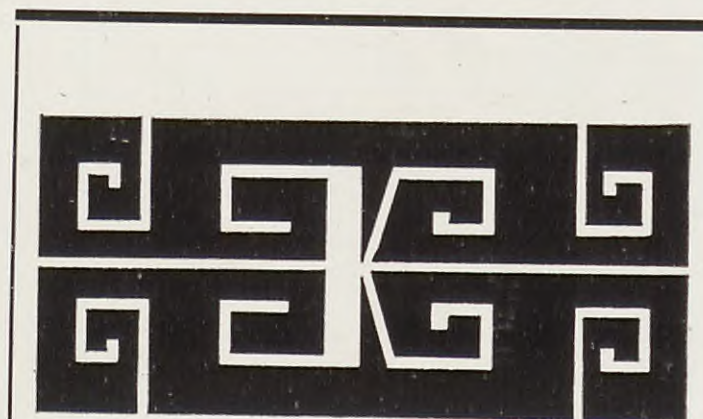
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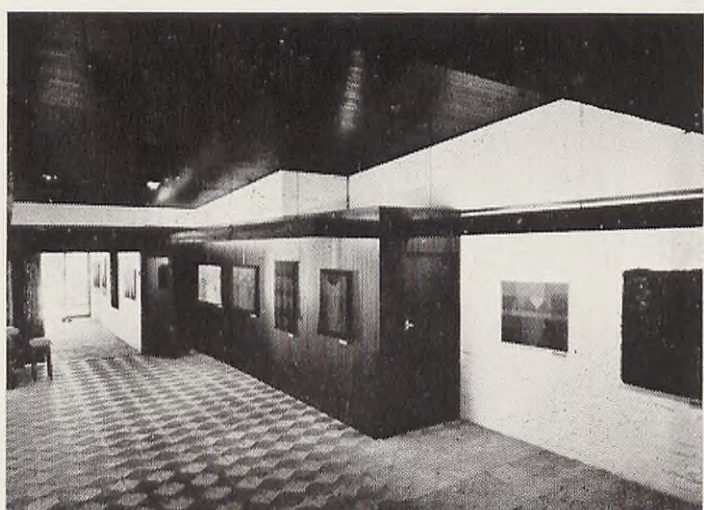
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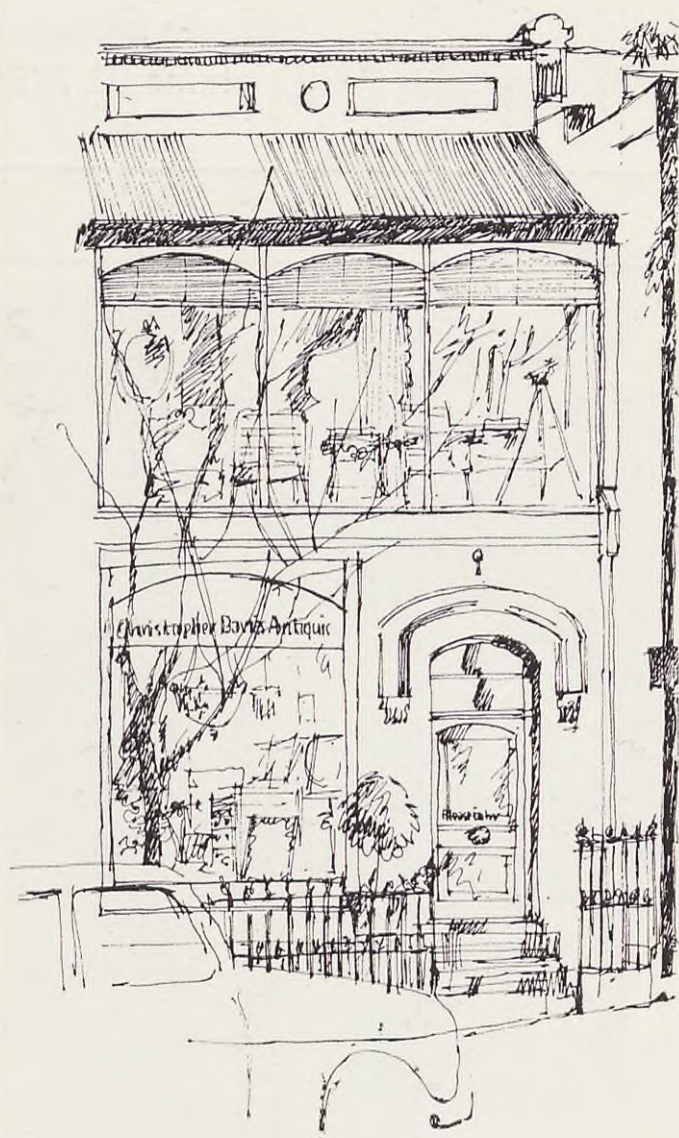
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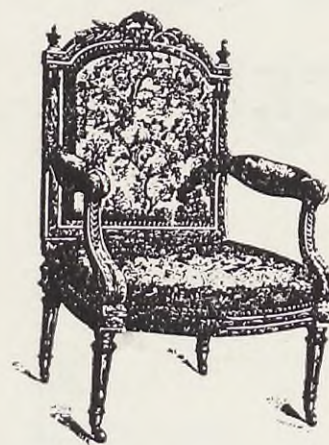
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