

Art Quarterly
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PR
705
A784

Jeffrey Smart
National Trust of Victoria
Latrobe Library
Rembrandt's Etchings
John Peart
Frederick McCubbin
Tamarind

ART AND AUSTRALIA



FREDERICK McCUBBIN DOWN ON HIS LUCK 1889 Oil on canvas 45in x 60in The Western Australian Art Gallery

Registered in Australia for transmission by post as a periodical



"Mining Camp"
by Pro Hart



Barry Stern Galleries
Specialising in Australian paintings

28 Glenmore Rd., Paddington. Phone 31-7676

Hours: Mon to Sat 11.30 to 5.30



THE CUTMEAR TWINS

by Thomas Griffiths Wainewright (1794-1847)
with other paintings of Australian children at

CLUNE GALLERIES

"Hanging Judge"
by David Boyd



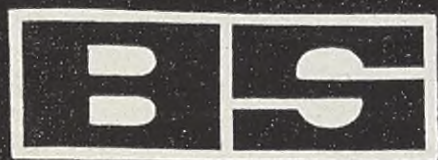
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"Portrait of Mrs Roberts"
by Tom Roberts



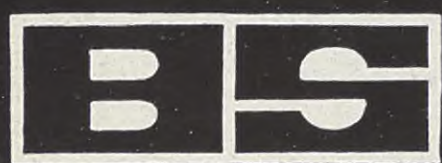
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"Fitzroy Park"
by D. Vassilieff

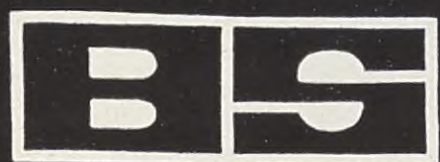
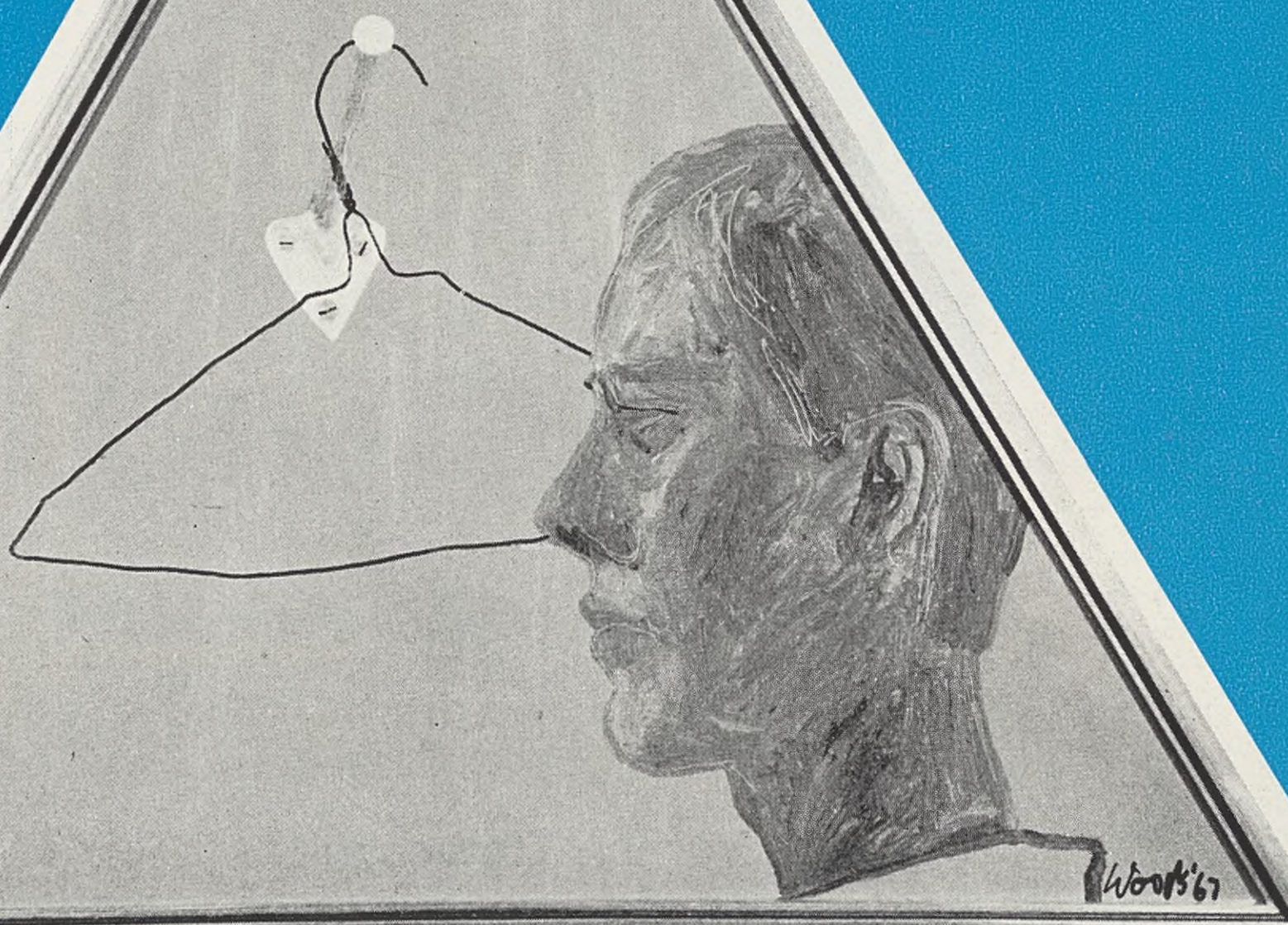


Barry Stern Galleries
Specialising in Australian paintings

28 Glenmore Rd., Paddington. Phone 31-7676

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"Triangle"
by Tony Woods



Barry Stern Galleries

Specialising in Australian paintings

28 Glenmore Rd., Paddington. Phone 31-7676

Hours: Mon to Sat 11.30 to 5.30

GALLERY A

Representing Australian Artists

David Aspden
Peter Clarke
Tony Coleing
Bruce Copping
Janet Dawson
John Firth-Smith
Leonard Hessing
Michael Johnson
Clement Meadmore
Andrew Nott
S. Ostoja-Kotkowski
Paul Partos
Peter Powditch
Guy Stuart
Vernon Treweeke
Peter Wright
Estate of the late Ralph Balson

Melbourne
275 Toorak Rd.
South Yarra
244201

Sydney
21 Gipps St.
Paddington
319720



**"...NEITHER TURKS NOR TARTARS WEAWE MORE COLOURFULLY
EITHER IN BACKGROUND OR IN DECORATION (Inferno, XVII)."**

When Dante made this comparison he was inspired by the rich colours and boldly effective designs of the rugs from the Caucasus and Central Asia. These rugs with their sumptuous, bewitching tones and striking abstract designs have influenced artists from the time they first came into Europe through the trading port of Venice in the 13th Century to the present era when Kandinsky, one of the first truly abstract painters, manifested this influence in his later works. This is another outstanding example from our collection of old Caucasian rugs. It is known as a "Cloud-band Kazak" and comes from the borders of the Karabagh-Kazak region. The design is Central Asian in origin, possibly deriving from the Chinese dragon symbol. The colours are bronze-red, orange, buff and turquoise.

Rugs like this are no longer made in the Caucasus any more and are collector pieces. A coloured print of this rug is available to bona fide collectors. CAUCASIAN 7' 6" x 4' 0" \$485



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Mardigras by Michael Kmit

MICHAEL KMIT

ONE MAN EXHIBITION

OCTOBER 12 to NOVEMBER 2, 1969

TOORAK ART GALLERY

277 Toorak Road, South Yarra,
Victoria 3141. Phone: 24 6592

Directors: Phillip and Beth Davis



Owl by James Cant

JAMES CANT
ONE MAN EXHIBITION
September 7 to 27, 1969

TOORAK ART GALLERY
277 Toorak Rd., South Yarra,
Victoria 3141 Ph. 24 6592

EXHIBITIONS 1969

16 February 1 March	MILTON MOON
9 March 22 March	PREVIEW 1969
30 March 12 April	LAWRENCE DAWS
20 April 3 May	KEITH LOOBY
11 May 24 May	NEVILLE MATTHEWS
1 June 14 June	KEVIN CONNOR
22 June 5 July	BOB DICKERSON
13 July 26 July	IGNACIO MARMOL
10 August 23 August	ARTHUR BOYD
31 August 13 September	PETER TRAVIS
21 September 4 October	CARL PLATE
12 October 25 October	RESERVED
2 November 15 November	NORMA SHERRIFF
23 November 6 December	JOY ROGGENKAMP

THE JOHNSTONE GALLERY

Director: Brian Johnstone

6 Cintra Road,
Bowen Hills, Brisbane,
Queensland, 4006
Telephone 5 2217

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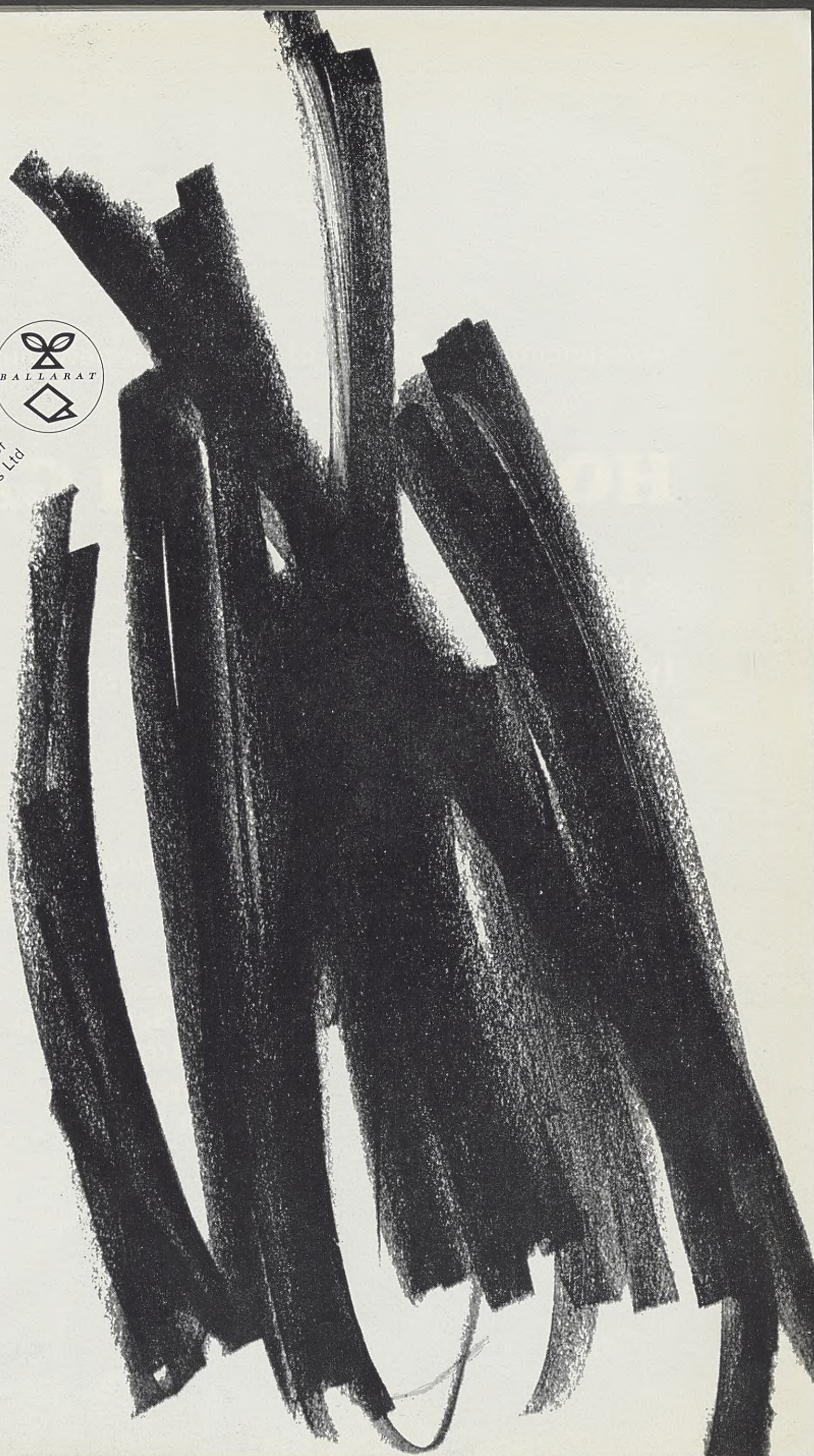
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Inaugural Exhibition August 1969

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Tuesday to Saturday, 10.30 a.m. – 6.30 p.m.

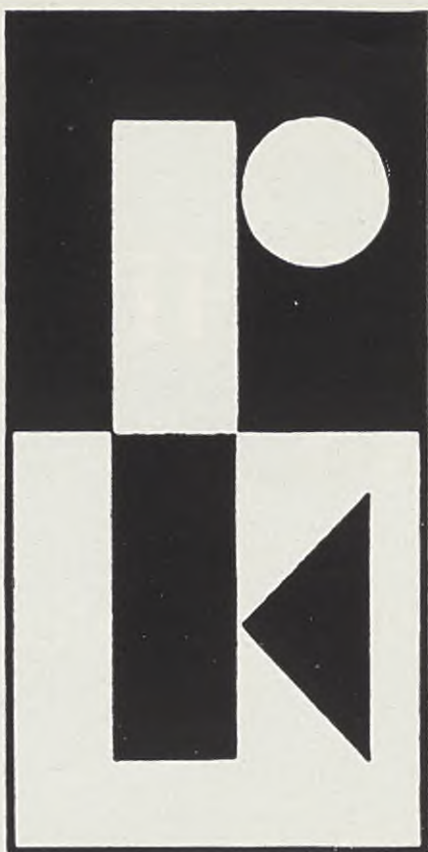
Directors:

Gisella Scheinberg

Peter Brown

Consultant:

Thelma Clune



RUDY KOMON GALLERY

Representing:

BALDESSIN

BRACK

CASSAB

DOBELL

FRENCH

JOMANTAS

MARMOL

MOLVIG

OLSEN

ORBAN

PUGH

REDPATH

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124 JERSEY ROAD WOOLLAHRA TELEPHONE: 32 2533

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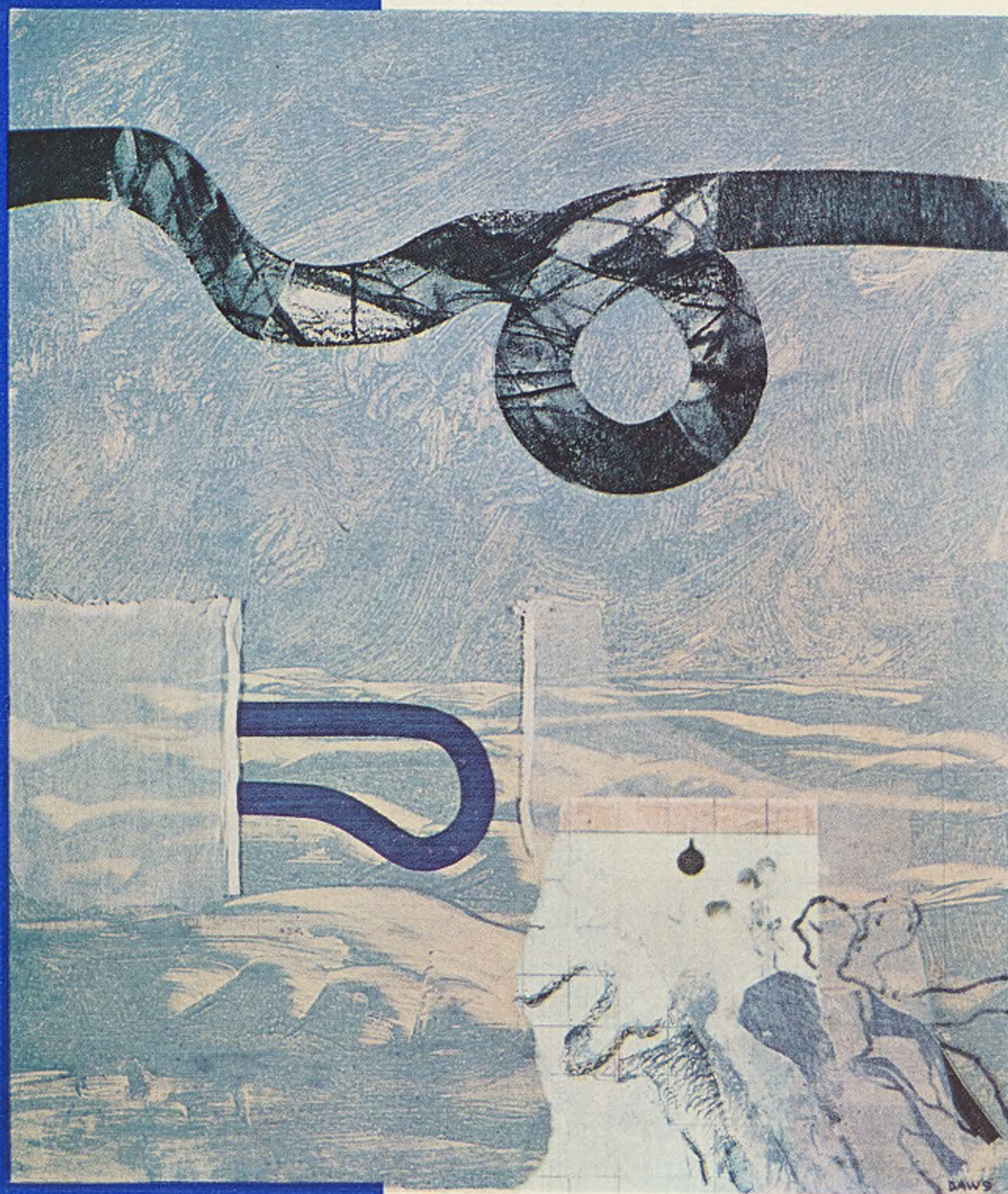
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Exhibition
of paintings by

Lawrence Daws

Adelaide Gallery

July 1969

BONYTHON ART GALLERIES

52 Victoria St., Paddington N.S.W. 2021

88 Jerningham St., Nth. Adelaide S.A. 5006

Phone SYDNEY 31 5087

ADELAIDE 67 1672

ART

AND AUSTRALIA

VOLUME 7

1

Art Quarterly
Published by Ure Smith, Sydney
Volume 7 Number 1 1969

Editor
Mervyn Horton

Assistant Editor
 Marjorie Bell

Advisory Panel

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

Melbourne: John Brack, Ursula Hoff, Michael
 Shannon

Adelaide: Brian Seidel

Perth: Rose Skinner

Brisbane: Pamela Bell

New Zealand: Paul Beadle, Hamish Keith

United States of America: Kurt von Meier

Europe: Ronald Millen

Designer: Harry Williamson

Contributors to this issue:

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

Colin Caldwell has been interested in nineteenth-century architecture for many years and has formed a large collection of photographs of Australian buildings in that period. He has been actively connected with the National Trust of Australia (Victoria) since its inception and is a member of the Council and of various committees. He has published, *inter alia*, the chapter 'Architectural Style' in the Trust book *Historic Buildings of Victoria*.

Clive Turnbull, a collector of Australiana, is a former art critic of the *Herald*, Melbourne. He has written largely on Australian painting and is the author of a book, *Art Here: Buvelot to Nolan*, now out of print.

Robert Smith is Senior Lecturer in Fine Arts at the Flinders University of South Australia, and former Assistant Director of the Queensland Art Gallery.

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 in 1966.

Ronald Millen, Australian painter and art historian, living in Florence, Italy, is the co-author with Robert Erich Wolf of *Renaissance and Mannerist Art* currently published in English, German, Dutch, Italian, French and Yugoslavian and has recently published in Italy a study on the Luca Giordano frescoes in the Palazzo Medici-Riccardi of Florence.

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 encyclopaedias. In 1966 he visited important collections of nineteenth- and twentieth-century art in America and Europe on a Churchill Fellowship.

David Thomas, Director, Newcastle City Art Gallery, since 1965, graduated B.A. Hons. in Fine Arts and History from the University of Melbourne. Formerly he was Keeper of Pictorial Collections, National Library of Australia, Canberra and art critic for the Canberra edition of the *Australian* and has written articles on David Low and early colonial artists, in which field he specializes.

Margaret Breindel is a printmaker now living in Los Angeles. She studied at the National Art School, Sydney, the Polytechnic in London, the Akademie der bildenden Künste München in Munich and Columbia University in New York. Her work is represented in collections in U.S.A., Europe and Australia.

Contents:

- 18 Art Directory: Recent and forthcoming exhibitions, competitions, prizes and awards, gallery acquisitions, art market (auction and recent gallery prices)
- 25 Owen Tooth — a tribute
- 25 Letters to the Editor
- 26 Book Reviews
- 27 Books Received
- 27 Editorial
- 27 Three Trends in Contemporary French Art
- 29 Exhibition Commentary
- 32 Jeffrey Smart by Sandra McGrath
- 40 National Trust of Victoria by Colin Caldwell
- 44 The La Trobe Collection of the State Library of Victoria by Clive Turnbull
- 52 Rembrandt's Etchings — Art as Exploration by Robert Smith
- 58 Rembrandt's Image in the Twentieth Century by Ursula Hoff
- 61 CIRCA 1918, or The Other Road by Ronald Millen
- 64 John Peart by Daniel Thomas
- 66 Frederick McCubbin by David Thomas
- 73 Curatorial Training Programme at Tamarind by Margaret Breindel

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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

30 June – 18 July: Roy Churcher
18 July – 8 August: William Robinson
8 – 29 August: Wednesday Group
29 August – 19 September: Mary MacQueen
19 September – 10 October: Irene Amos
10 – 31 October: Elisabeth Cummings
Hours: Monday to Friday: 10 am – 4 pm
Saturday: 9.30 am – 11.30 am

DON McINNES GALLERY, Rowes Arcade, 203 Adelaide Street, Brisbane 4000 Tel. 2 0352
July: Richard Smalicz
August: Tomas MacAulay
September: David Fowler
October: Kevin Gall

GALLERY 1 ELEVEN, 111 Musgrave Road, Red Hill, Brisbane 4059 Tel. 36 3757
3 – 21 June: Jock Clutterbuck – etchings
24 June – 12 July: Vernon Treweek, Peter Powditch, John Firth-Smith, Andrew Nott
15 July – 2 August: David Rankin
26 August – 13 September: Peter Blayney
16 September – 4 October: Stephen Earle
Hours: Tuesday to Saturday: 11 am – 6 pm

JOHN COOPER FINE ARTS, 3026 Gold Coast Highway, Surfers' Paradise 4217 Tel. 9 1548
Continuous mixed exhibitions – works by Boyd, Rigby, Taylor, Dickerson, de Silva, Roggenkamp, Arrowsmith and selected paintings
Hours: 10 am – 5 pm daily

JOHNSTONE GALLERY, 6 Cintra Road, Bowen Hills, Brisbane 4006 Tel. 5 2217
22 June – 5 July: Bob Dickerson
13 – 26 July: Ignacio Marmol
10 – 23 August: Arthur Boyd
31 August – 13 September: Peter Travis – ceramics
21 September – 4 October: Carl Plate
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
29 June – 18 July: Arthur Murch
20 July – 8 August: John Rowell

10 – 29 August: Winter Exhibition
31 August – 19 September: George Lawrence
21 September – 10 October: William Dargie
12 – 31 October: Henri Bastin
Hours: Monday to Friday: 10 am – 5 pm

QUEENSLAND ART GALLERY, Gregory Terrace, Brisbane 4000 Tel. 5 4974
11 July – 2 August: Sunday Mail Child Art Exhibition
7 August – 7 September: Art of the Space Age
16 September – 7 October: Print Prize Exhibition
12 October – 12 November: Selected entries from H.C. Richards Memorial Competition and L. J. Harvey Memorial Exhibition
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 2 pm – 5 pm

New South Wales

ART GALLERY OF NEW SOUTH WALES, Art Gallery Road, Sydney 2000 Tel. 221 2100
24 April – 20 May: Art of the Space Age (at Australia Square)
15 August – 14 September: 5000 Years of Pakistan
October – November: Lloyd Rees – Retrospective
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321
July: William Fletcher
August: Contemporary Painters
September: Sali Herman
Hours: Monday to Saturday: 9 am – 5 pm

BARRY STERN GALLERIES, 28 Glenmore Road, Paddington 2021 Tel. 31 7676
Daily changing mixed exhibitions
Hours: Monday to Saturday: 11.30 am – 5.30 pm

BERRIMA GALLERY, Hume Highway, Berrima 2577 Tel. Berrima 333
Mixed exhibitions
Hours: Thursday to Saturday: 10 am – 4 pm

BLAXLAND GALLERY, Farmer & Co Ltd Market Street, Sydney 2000 Tel. 2 0150 Ext. 390
30 June – 15 July: Power Gallery Purchases from the Kassel Documenta
23 July – 5 August: Survey 9
11 – 19 August: Time Magazine Cover Portraits
3 – 16 September: Stephen Walker – sculpture
24 September – 7 October: The Sydney Print-makers
22 October – 4 November: 4th C.A.S. Annual Interstate
Hours: Monday to Friday: 9 am – 5 pm
Saturday (Exhibitions only): 9 am – noon

BONYTHON ART GALLERY, 52 Victoria Street, Paddington 2021 Tel. 31 5087

8 July: Charles Blackman; Bill Rose – pastels; Ninette Dutton – enamels
5 August: Col Jordan; Allen David; Picasso Prints; Edit Richards – batiks
2 September: Bryan Westwood; Lesley and Lenton Parr – sculpture; Greg Irvine – ceramics
30 September: Barbara Nippres; Elwyn Lynn; Robert Boynes; Florence Shapiro; Dick Richards – jewellery
28 October: Albert Tucker; H. R. Hughan – pottery
Hours: Tuesday to Saturday: 11 am – 6 pm

CASCADE GALLERIES, 195 Macquarie Street (next to St Stephen's Church), Sydney 2000 Tel. 221 2367
Continuous mixed exhibitions of traditional works by Australian and overseas painters
Hours: Monday to Friday: 10.30 am – 5 pm
Saturday by appointment

CENTRAL STREET GALLERY, 1 Central Street, Sydney 2000 Tel. 26 3116
June: Watkins; McGillick
June: Collectors Show – mixed
July: Erotic Show – mixed
July: Wire
August: Christmann; Clutterbuck
August: Dallwitz
September: Schlicht
October: Doolin
Hours: Tuesday to Friday: 11 am – 6 pm
Wednesday: until 8 pm
Saturday: 11 am – 4 pm

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

DAVID JONES ART GALLERY, Elizabeth Street Store, Sydney 2000 Tel. 2 0664 Ext. 2109
12 – 24 May: David Thomas – jewellery
27 May – 7 June: Oriental ceramics
16 June – 5 July: Japanese Screens and Lacquers
14 July – 2 August: Helen Lempriere
11 – 30 August: Japanese Paintings 16th, 17th and 18th century
12 September – 25 October: Rodin
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9.30 am – 11.45 am

GALLERIES PRIMITIF, 174 Jersey Road, Woollahra 2025 Tel. 32 3115
On exhibition at all times: the arts of Melanesia, Eskimo soapstone, whalebone carvings
Hours: Monday to Saturday: 10.30 am – 6.30 pm

GALLERY A, 21 Gipps Street, Paddington 2021 Tel. 31 9720
14 July: Andrew Nott
4 August: David Aspden
28 August: John Firth-Smith
15 September: Guy Stuart
6 October: Peter Wright
Hours: Tuesday to Saturday: 10 am – 6 pm

HAYLOFT GALLERY, 361 Rankin Street, Bathurst 2795 Tel. 31 3137
 July: Stephen Pile – pottery
 August: Gino Sanguinetti – sculpture
 September: Stuart King
 October: John Winch; Bill Huff-Johnston – pottery; Madeline Winch – jewellery
 Hours: Sunday to Friday: 2 pm – 4 pm
 Tuesday: 7 pm – 9 pm

HELEN McEWEN GALLERY AND INTERIOR DESIGN STUDIO, 94 William Street, Paddington 2021 Tel. 31 2277
 Works from well-known Australian painters and sculptors – under \$400; Pottery and handmade decorating accessories
 Hours: Monday to Saturday: 10 am – 5.30 pm

LEWER'S 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
 9 – 21 July: Guy Grey-Smith
 23 July – 4 August: S. Woodward Smith (Main Gallery); Jean Higgs – pottery (Print Room)
 6 – 18 August: Stan De Teliga
 20 August – 1 September: William Salmon
 3 – 15 September: John Rigby
 17 – 29 September: Jeffrey Smart
 1 – 13 October: Mixed Exhibition
 15 – 27 October: Enid Cambridge (Main Gallery); J. Carington Smith (Print Room)
 Hours: Monday to Friday: 10 am – 5 pm
 Saturday: 10 am – noon
 Wednesday until 7 pm

MAVIS CHAPMAN GALLERY, 13 Bay Street, Double Bay 2028 Tel. 32 7085
 Mixed Exhibitions
 Hours: Tuesday to Saturday: 10 am – 4.30 pm

NEWCASTLE CITY ART GALLERY, Cultural Centre, Laman Street, Newcastle 2300 Tel. 2 3263
 9 July – 10 August: Goya's 'Disasters of War'
 16 July – 3 August: British Artists Prints
 23 July – 17 August: Earle Backen Prints
 13 – 24 August: Our New Heritage
 6 – 24 August: Art of the Secondary Schools
 28 August – 28 September: The NBN Channel 3 Art Prize
 1 – 26 October: Contemporary Japanese Prints
 8 October – 9 November: Australian pottery
 Hours: Monday to Friday: 10 am – 5 pm
 Wednesday until 9 pm
 Saturday: 10 am – 1 pm and 2 pm – 5 pm
 Sunday and public holidays (except Christmas Day and Good Friday): 2 pm – 5 pm

ROCKS GALLERY, 109 George Street North, Sydney 2000 Tel. 27 6886
 July: Patricia Perrin – pottery
 August: Tony Strachan
 September: Jim Phillips – Don Quixote drawings
 October: Unk White
 Permanent exhibition and sale of African Negro Art, pottery, fabrics and silver
 Hours: Monday to Friday: 10.30 am – 6 pm
 Saturday: 2 pm – 6 pm

ROYAL ART SOCIETY OF NEW SOUTH WALES, 25-7 Walker Street, Lavender Bay, North Sydney 2060 Tel. 92 5752
 18 July: Art Forum
 9 – 10 August: Sydney Grammar School Exhibition
 17 August: A Tribute to Northside Festival
 25 September: Annual Exhibition (at Education Department Gallery)
 Hours: Monday to Friday: 10 am – 4 pm

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra 2025 Tel. 32 2533
 4 – 21 June: Peter Klitsch
 25 June – 19 July: Japanese Prints
 23 July – 2 August: Mervyn Moriarty School
 6 – 23 August: Bill Brown
 27 August – 13 September: Eric Smith
 17 September – 4 October: George Baldessin – sculpture and etchings
 8 – 25 October: Fred Williams
 29 October – 15 November: John Brack
 Hours: Monday to Saturday: 10 am – 5 pm

STRAWBERRY HILL GALLERY, 533-5 Elizabeth Street South, Sydney 2012 Tel. 699 1005
 8 – 20 July: C. G. (Pat) Taylor; Uldis Abolins
 22 July – 3 August: Tor Holth; Gerard Van Putten
 5 – 17 August: Donald Grant
 19 – 30 August: Lionel Taprell
 2 – 14 September: Ric Elliot – Mixed Impressions
 16 – 28 September: Lilian Sutherland
 Hours: 10 am – 6 pm daily

VILLIERS FINE ART GALLERY, 2 Bay Street, Double Bay 2028 Tel. 328 1119
 July: Mixed exhibition
 August: Mixed exhibition
 September: Joe Rose
 Hours: Monday to Saturday: 10.30 am – 5.30 pm

VON BERTOUCHE GALLERIES, 50 Laman Street, Newcastle 2300 Tel. 23 584
 17 June – 7 July: Gallery closed for rest period following Director's motor accident
 11 – 28 July: Charles Lewis
 1 – 18 August: Stephen Walker – sculpture
 22 August – 15 September: Norman Lindsay
 10 – 27 October: Ronald Hawke
 31 October – 17 November: Louis James
 Hours: Friday to Tuesday: noon – 6 pm

WATTERS GALLERY, 109 Riley Street, Darlinghurst 2010 Tel. 31 2556
 Richard Larter
 3 Trends in Contemporary French Painting
 Richard Stankiewicz
 John Peart
 Hours: Tuesday to Saturday: 10 am – 5 pm

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
 29 June – 12 July: James Barker; Elisabeth Cummings
 27 July – 9 August: Students' Annual Exhibition of Sculpture, Mosaic and Jewellery
 17 August – 13 September: Adult Students' Drawing and Painting
 21 September – 4 October: Student Print-makers' Exhibition
 12 – 25 October: Pottery Students' Annual Exhibition
 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), Griffin Centre, Canberra City 2601
 Convener: Mrs J. D. C. Moore Tel. 9 3441
 July: Three Tendencies of French Contemporary Art (Albert Hall)
 September: Print Prize 1969 (Theatre Gallery)
 Hours: Monday to Saturday: 10.30 am – 5 pm and 7.30 pm – 9.30 pm
 Sunday: 2 pm – 5 pm

AUSTRALIAN SCULPTURE GALLERY, 1 Finnis Crescent, Narrabundah 2604 Tel. 9 3084
 1 July: Patricia Flood
 13 July: Pots by New Zealand artists
 2 August: Robert Parr – sculpture
 7 September: Sheila McDonald
 October: Anne Fairbairn
 Hours: 10 am – 6 pm daily

MACQUARIE GALLERIES CANBERRA, Macquarie House, 23 Furneaux Street, Forrest 2603 Tel. 9 3381
 At Macquarie House:
 12 – 19 July: Leonas Urbonas
 30 August – 6 September: Helen Ogilvie
 27 September – 4 October: Eva Kubbos
 At Theatre Centre Gallery, Civic Centre, Canberra:
 25 – 30 July: Keith Looby
 8 – 13 August: Milton Moon – pottery
 12 – 17 September: Percy Tresize and Dick Roughsey – including facsimiles of aboriginal rock galleries, Cape York
 17 – 22 October: David Strachan
 Hours: Tuesday to Saturday: 10.30 am – 5 pm
 Sunday: 2 pm – 5 pm

Victoria

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 4303

1 July: Fred Olsen

29 July: George Luke; Hebar

26 August: John Mason; Joel Ellenburg

9 September: Paul Delprat

23 September: Richard Crighton

21 October: Albert Tucker

Hours: Monday to Friday: 10 am – 5.30 pm

COOMBE DOWN GALLERIES, 327 Shannon
Avenue, Newtown 3220

Tel. Geelong 21 3646

July – August: Tom Wells

September: General exhibition

October: Lieth Russell

Hours: Monday to Saturday: 10 am – 5.30 pm

Sunday: 1.30 pm – 5.30 pm

CROSSLEY GALLERY, 4 Crossley Street (off
60 Bourke Street), Melbourne 3000

Tel. 662 1271

Original graphics by Australian and Japanese
artists

1 – 20 July: Jan Senbergs

22 July – 9 August: Elizabeth Cross

11 – 31 August: Hasegawa

1 – 21 September: Tay Kok Wee

Hours: Monday to Friday noon – 5 pm

Saturday: 10 am – 1 pm

GALLERY A, 275 Toorak Road, South Yarra
3141 Tel. 24 4201

7 July: Paul Partos

28 July: Peter Powditch

18 August: Peter Clarke

8 September: David Aspden

29 September: John Firth-Smith

Hours: Tuesday to Friday: 10 am – 6 pm

Saturday: 11 am – 1 pm

KATRINA GALLERIES, 485 Centre Road,
Bentleigh 3204 Tel. 97 6715

Hours: Monday to Friday: 10 am – 6 pm

Saturday: 9 am – noon

LEVESON STREET GALLERY, Cnr Victoria
and Leveson Streets, North Melbourne 3051

Tel. 30 4558

22 June – 3 July: George Bell

6 – 17 July: John Rigby

20 – 31 July: Mixed exhibition

3 – 14 August: William Drew

17 August – 11 September: Selections from
stock

14 – 25 September: Haughton-James

28 September – 9 October: Lloyd Rees

12 – 23 October: Clifford Last – sculpture

26 October – 6 November: William Delafield
Cook

Hours: Monday to Friday: noon – 6 pm

Sunday and holidays: 2 pm – 6 pm

MANYUNG GALLERY, Nepean Highway
(opp. Kunyung Road), Mount Eliza, 3930

Tel. 787 2953

13 July: Piers Bateman; Jim Buckley – decor-
ative ironwork

27 July: Isabel Davies

10 August: Iain McDonald

24 August: Grant Phillips

Hours: 10 am – 5.30 pm daily

MUNSTER ARMS GALLERY, 102 Little
Bourke Street, Melbourne 3000

Tel. 663 3211

17 July: Robert Cole-Stokes

31 July: Francis De Silva

14 August: Tim and Sue Cox – furniture; Judy

Loraine – pottery; June Calcutt – pewter

29 August: Five Sydney Artists: Lindsay

Burke, Joan Dent, Harry Frost, Molly Johnson,

Lionel Taprell

Hours: Monday to Friday: 10 am – 5.30 pm

Thursday and Friday: until 8.30 pm

Saturday: 10 am – 12.30 pm

NATIONAL GALLERY OF VICTORIA, 100 St
Kilda Road, Melbourne 3004 Tel. 62 7411

June – July: Hughan Retrospective – pottery

12 June – 3 August: Fashion – Reality and

Record – costume illustrations

21 July – 18 August: Selection from the
Gibson Collection

24 September – 26 October: Augri Laurens –
bronzes

2 October – 2 November: Rembrandt – to
commemorate his death in 1669

Hours: Monday to Saturday: 10 am – 5 pm

Wednesday until 9 pm

Sunday: 2 pm – 5 pm

PINACOTHECA, 1 Fitzroy Street, St Kilda
3182 Tel. 94 3498

Hours: Tuesday to Sunday: 2 pm – 10 pm

SOUTH YARRA GALLERY, 10 William Street,
South Yarra 3141 Tel. 24 4040

29 July: Patrick Russell

19 August: Greg Irvine

9 September: Donald Laycock

30 September: John Olsen

21 October: John Perceval

Hours: Tuesday to Friday: 9.30 am – 5 pm

Saturday: 11 am – 1 pm

STRINES GALLERY, Rathdowne Street, Cnr
Faraday Street, Carlton 3053 Tel. 34 6308

Colin Stevens

John Krzywokulski

Michael Young

John Davis

Les Kossatz

Brian Seidel

Hours: Tuesday to Friday: noon – 6 pm

Saturday: noon – 2 pm

TOORAK ART GALLERY, 277 Toorak Road,
South Yarra 3141 Tel. 24 6592

22 June – 5 July: C.A.S. Interstate Exhibition

20 July – 2 August: Desmond Norman

3 – 16 August: Keith Nichol

17 – 30 August: Realist Group

7 – 27 September: James Cant

28 September – 11 October: Ian Armstrong

12 October – 2 November: Michael Kmit

Permanent stockroom exhibition

Hours: Tuesday to Saturday: 10 am – 6 pm

VICTORIAN ARTISTS SOCIETY, 430 Albert
Street, East Melbourne 3002 Tel. 662 1484

29 June – 11 July: Winter Exhibition

20 June – 1 August: Erika Huppert

21 September – 3 October: Spring Exhibition

5 – 17 October: Lance McNeil

19 – 31 October: Women Painters and
Sculptors

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

27 June – 20 July: Malaysian Art Exhibition

1 – 31 August: Laurens Sculpture Exhibition

1 – 28 September: Print Council of Australia
Exhibition

19 September – 19 October: Three Trends in
Contemporary French Art

Hours: Monday to Saturday: 10 am – 5 pm

Sunday: 2 pm – 5 pm (except Good Friday
and Christmas Day)

BONYTHON ART GALLERY, 88 Jerningham
Street, North Adelaide 5006 Tel. 67 1872

7 July: Brian Seidel

28 July: Lawrence Daws

18 August: Robert Harris; Len Castle –
ceramics

8 September: Louis James

29 September: James Gleeson

20 October: Tony Woods; Paul Beadle –
sculpture

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

OSBORNE ART GALLERY, 13 Leigh Street,
Adelaide 5000 Tel. 51 2327

22 July – 5 August: John Rowell

9 – 23 September: V. Murray Griffin

7 – 21 October: Max Ragless

Hours: Monday to Friday: 9 am – 5 pm

ROBERT BOLTON GALLERY, Deccas Place,
Melbourne Street, North Adelaide 5006

Tel. 67 2083

Hours: Tuesday to Saturday: 11 am – 6 pm

WHITE STUDIO EXHIBITION GALLERY, The
Common, Beaumont 5066 Tel. 79 2783

15 July: Stanislaus Rapotec

5 August: John Bailly – watercolours and
enamels

19 August: Judy Cassab

2 September: Primitive Art of the Pacific

23 September: Shiga Shigeo – pottery

7 October: Survey '69

21 October: Aldona Zakarauskas

Hours: Tuesday to Saturday: 10 am – 5 pm

Sunday: 1 pm – 5 pm

Western Australia

SKINNER GALLERIES, 31 Malcolm Street
Perth 6005 Tel. 21 5088

July: Henry Bell
 August: Guy Warren
 September: George Haynes
 October: Judy Cassab
 Hours: Monday to Saturday: 11 am – 5 pm
 Sunday: 2.30 pm – 5 pm

WESTERN AUSTRALIAN ART GALLERY,
 Beaufort Street, Perth 6000 Tel. 28 7233
 12 June – 13 July: Laurens Sculpture
 August: Recent Acquisitions 1968–9
 September – October: Print Prize 1969
 Hours: Monday to Friday: 10.30 am – 5 pm
 Saturday: 9.30 am – 5 pm
 Sunday: 2 pm – 5 pm
 Wednesday and Friday (during touring exhibitions) 7.30 pm – 10 pm

Tasmania

SADDLER'S COURT GALLERY, Richmond
 7025 Tel. 62 2132
 Hours: 10 am – 5 pm daily

TASMANIAN MUSEUM AND ART GALLERY, 5 Argyle Street, Hobart 7000
 Tel. 2 2696
 August: Catholic Schools
 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
 August: Frances Hodgkins, 1869–1947 – a Centenary Exhibition
 October: The Origins of Frances Hodgkins (Hocken Library, University of Otago)
 Hours: Monday: noon – 4.30 pm
 Tuesday to Saturday: 10 am – 4.30 pm
 Friday until 8.30 pm
 Sunday: 2.30 pm – 4.30 pm

BARRY LETT GALLERIES, 41 Victoria Street West, Auckland Tel. 373 183
 30 June – 11 July: Terry Powell – sculpture
 14 – 23 July: Suzanne Goldberg
 27 July – 8 August: John Painting – sculpture
 25 August – 5 September: Quentin Macfarlane
 8 – 19 September: Group Exhibition
 20 October – November: Ted Bracey
 Hours: Monday to Friday: 10 am – 5.30 pm
 Friday until 9 pm

JOHN LEECH GALLERY, 10 Lorne Street, Auckland 1 Tel. 375 081
 July: R. N. Field – sculpture
 August: Malcolm Warr; Maree Warr – sculpture
 September: Stewart MacLennan
 October: Early New Zealand Prints: relating to Cook's Voyage
 Hours: Monday to Friday: 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

CAIRNS ART SOCIETY CONTEST: Acquisitive, any subject, any medium, \$500. Non-acquisitive, any medium, traditional, \$100. Any medium, non-traditional, \$100. Sculpture, \$50. Closing date: 20 September, 1969. Particulars from: Secretary, Cairns Art Society, Box 116, P.O., Cairns 4870.

GOLD COAST CITY ART PRIZE: Painting or paintings in any medium to a minimum value of \$5,000 will be purchased for the Gold Coast's future Civic Centre and Art Gallery upon the advice of Hal Missingham, Alan McCulloch and David Thomas. Closing date: 2 January, 1970. Particulars from: Box 3, P.O., Surfers Paradise, Gold Coast 4217.

H. C. RICHARDS MEMORIAL PRIZE: Any subject, any medium, \$1,000. Judges: Directors of Interstate Galleries. Closing date: 28 September, 1969. Particulars from: Queensland Art Gallery, Gregory Terrace, Brisbane 4006.

DARNELL GALLERY DE GRUCHY ART PRIZE: Acquisitive, painting or similar construction (not sculpture), any medium, \$600. Judges: G. De Gruchy, G. Langer, F. Thompson. Closing date: 8 August, 1969. Particulars from: Registrar, University of Queensland, St Lucia 4067.

New South Wales

ASHFIELD ART PRIZE: To be held 3–10 August, 1969. Particulars from: Mrs L. Wing, Ashfield Municipality Art and Culture Committee, Ashfield Town Hall, Ashfield 2131.

BATHURST CARILLON CITY FESTIVAL ART PRIZE: All acquisitive. Any subject, oil or related media, \$500. Figurative, oil or related media, \$400. Watercolour, \$100. Judge: Kym Bonython. Closing date: 1 September, 1969. Particulars from: Mrs Jan McEwan, 275 Keppel Street, Bathurst 2795.

BERRIMA DISTRICT ART SOCIETY AWARDS: Watercolour, print or drawing, \$300. Judge: J. A. Tuckson. Closing date: 24 September, 1969. Particulars from: M. E. Allen, 28 Queen Street, Bowral 2576.

BLAKE PRIZE FOR RELIGIOUS ART: Religious painting or drawing, \$1,000. Darcy Morris Memorial Prize for a spiritual subject, \$400. Judges: J. Barrie, J. Burnheim, Ray Crooke, J. O. Fairfax, Louis James. Closing

date: 17 September, 1969. Particulars from: Mrs Barbara Bennett, Box 4484, G.P.O., Sydney 2001.

GRAFTON NINTH JACARANDA ART EXHIBITION: The Committee will purchase a painting or paintings to the value of approximately \$750 upon the advice of John Santry. Closing date: 8 October, 1969. Particulars from: P. C. Sanders, Box 62, P.O., Grafton 2460.

GRENFELL HENRY LAWSON FESTIVAL ART EXHIBITION: Any medium, contemporary, \$100. Any medium, traditional, \$100. Watercolour, \$50. Judge: John Santry. Closed: 30 May, 1969. Particulars from: Hon. Secretary, Box 20, P.O., Grenfell 2810.

INTERNATIONAL CO-OPERATION ART AWARD (AUST.): Bronze medallion, sculpted by Paul Beadle, to a painter or sculptor who has made an outstanding contribution to art in Australia. Particulars from: Mrs V. Collins, 43 Malvern Avenue, East Roseville 2069.

MIRROR-WARATAH FESTIVAL ART COMPETITION: Acquisitive. Captain Cook Painting Competition, 1st \$500, 2nd \$250, 3rd \$100. Non-acquisitive. Traditional, \$500. Contemporary, \$500. Sculpture and bas-relief, \$250. Closing date: 25 July, 1969. Particulars from: The Sydney Committee, Box 266, Clarence Street, Sydney 2001.

MUSWELLBROOK ART PRIZE 1969: All acquisitive. Any subject, any medium, \$700. Drawing, watercolour or print, \$100. Judge: Laurie Thomas. Closing date: 8 July, 1969. Particulars from: Town Clerk, Box 122, P.O., Muswellbrook 2333.

NBN CHANNEL 3 ART PRIZE: Acquisitive. Painting, any subject, any medium, \$2,000. Judge: Laurie Thomas. Closing date: 15 August, 1969. Particulars from: Director, Newcastle City Art Gallery, Cultural Centre, Laman Street, Newcastle 2300.

PORTIA GEACH MEMORIAL AWARD: Portrait by female artist resident in Australia, \$2,000. Judge: Any two of the Trustees of the Art Gallery of N.S.W. and Thelma Boulton. Closed: 31 May, 1969. Particulars from: Permanent Trustee Company of N.S.W., 23 O'Connell Street, Sydney 2000.

ROBERT LE GAY BRERETON MEMORIAL PRIZE: Drawing studies by an art student, \$200. Judges: Kenneth Green, Ronald Steuart, Society of Artists appointee. Closed: 31 May, 1969. Particulars from: Art Gallery of N.S.W., Art Gallery Road, Sydney 2000

SCONE ART AWARD: Representational, \$100. Abstract, \$50. Watercolour, \$75. Judge: N.B. Wettenhall. Closed: 13 June, 1969. Particulars from: Secretary, Scone Art Prize, Scone 2337.

Victoria

FLINDERS ST JOHN'S CHURCH ART COMPETITION AND EXHIBITION: Painting, any subject, any medium, \$100. Judges: Felix R. Arnott, Alan McCulloch. Closing date: 1 August, 1969. Particulars from: Mrs George Pennicott, Box 13, Flinders 3929.

GEELONG ART GALLERY ASSOCIATION COMPETITION:

GEELONG CORIO 5 STAR WHISKY PRIZE: Acquisitive. Oil or like media, \$1,000. Judge: Daniel Thomas. Closing date: 26 September, 1969. Particulars from: Geelong Art Gallery, Little Malop Street, Geelong 3220.

PRINT COUNCIL OF AUSTRALIA PRINT PRIZE: Original print (not monotype), \$400. Judges: Invited panel of three from various States. Closing date: 27 June, 1969. Particulars from: Hon. Secretary, Print Council of Australia, National Gallery of Victoria, 100 St Kilda Road, Melbourne 3004.



PRIZEWINNERS

Queensland

DAVID JONES (BRISBANE) LTD ANNUAL ART PRIZE:

Judge: John Rigby
Winner: John Aland

New South Wales

CONTEMPORARY ART SOCIETY YOUNG CONTEMPORARIES:

Judge: Harry Seidler
Winner: David McInnes

CURRABUBULA RED CROSS ART EXHIBITION:

Judge: James Gleeson
Winners:
Traditional: Strom Gould
Contemporary: Henry Salkauskas

HUNTER'S HILL ART EXHIBITION:

Judges: John Henshaw, F. McNamara, Stan Rapotec
Winners:
Oil traditional: Margaret Garra-Brown
Non-traditional: Joe Rose
Watercolour traditional: Graham P. Austin
Non-traditional: Patricia Englund
Judge, Sculpture: Alan Ingham
Winner: Anna Cohn
Judge, ceramics thrown: Bernard Sahn
Winner: Jean Booth
Judge, ceramics hand-built: D. Smith
Winner: Jennifer Fabian

ORANGE FESTIVAL OF ARTS ART PRIZE:

Judge: Hal Missingham
Winners:
Open: First: Aina Nickmanis; Second: Bill Brown
Amateur Prize non-representational: Patricia Flood
Representational: Tim Hobson
Sculpture: John Harris

Victoria

BEAUMARIS ART GROUP INEZ HUTCHINSON AWARD:

Judge: John Brack
Winner: Jeffrey Bren

SHEPPARTON ANDREW FAIRLEY ART PRIZE:

Judge: Gordon Thomson
Winners:
Oil: Andrew Sibley
Watercolour: Nada Hunter

GODFREY MILLER SEATED NUDE (1956-8)
Drawing 15in x 10in
Macquarie House, Canberra

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Queensland

LANE, Harold: The Gunyahs, oil
MORIARTY, Mervyn: Painting No 1, 1968, oil. (Gift of Northern Australian Breweries Ltd)
PIQUENIT, W. C.: Tasmanian Landscape, South Esk River with Ben Lomond in Background, oil
PLAZZOTTA, Enzo: Nadia Berina - Rehearsal II, bronze
TESHIGAHRA, Sofu: Contemporary wood, brass textured sculpture

New South Wales

BUVELOT, Louis: Richmond, drawing
GILL, S. T.: Toorak House, drawing
GLOVER, John: River Landscape, watercolour
GRIEVE, Robert: Lithograph. (Print Council of Australia subscription print)
HINDER, Frank: Margel working, pastel. (Gift of Barry Stern Galleries)
LACROIS, Richard: Rayures jaunes, colour etching. (Purchased from the V. Crittenden gift fund)
LANCELEY, Colin: Gemini, painted construction. (Gift of Mrs M. A. McGrath)
MARTENS, Conrad: Character of the Hanging, drawing
MENPES, Mortimer: The old Brushmaker, print
MUNAKATA, Shiko: Visit, woodcut
PENDLEBURY, L. Scott: Portrait of Anne as Irena in The Three Sisters, oil
PRIMITIVE: Shield, May River?, Sepik area
RAPOTEC, Stanislaus: Zeus, Poseidon, Pluton (triptych) P.V.A. on board. (Gift of Mr Patrick White)

National Gallery of Victoria

BAROCCI, Federigo: The Annunciation, etching
CARDEW, Michael: Teapot, bowl, water-cooler, stoneware and earthenware, 1968
COATES, George: Sketch Portrait of Miss Elmhurst Goode, oil on Daler board
FRATER, William: The Blue Nude, oil on canvas
HARCOURT, Clewin: Four sketchbooks, three figure drawings
PICASSO, Pablo: Two etchings, two lithographs, one linocut
RENOIR, Auguste: Portrait of Rodin, lithograph
ROBERTS, Tom: Portrait of Nancy Elmhurst Goode, pastel
SANDBY, Paul: Four topographical engravings
SWEDISH: Tapestry, Sigma, woven in hand-spun wools by Helen Barynina, 1967
TIBETAN: Temple painting (Tankha), water-colour, 18th century

Art Gallery of South Australia

ASHTON, Sir Will: Bush Tent, Seascape, oils. (Bequest of the late Lisette Kohlhaagen)

BARRINGER, Gwen: Melbourne, water-colour. (Bequest of the late Lisette Kohlhaugen)
 BELL, George: Reclining Nude, pen drawing. (Bequest of the late Lisette Kohlhaugen)
 BEVAN, Robert: The Green House, St Johns's Wood, oil
 BLACK, Dorrit: The Incinerator, Sydney, N.S.W. oil; The Pot Plant, Black Swans linocuts printed in colours. (Bequests of the late Lisette Kohlhaugen)
 BLACKBURN, Vera: Pattern (August 1936), linocut. (Bequest of the late Lisette Kohlhaugen)
 CARDEW, Michael: Teapot, stoneware
 CAMPBELL, Robert: Montreal by Night, watercolour. (Bequest of the late Lisette Kohlhaugen)
 COBURN, John: Ace II, oil on canvas
 COLLINS, Archibald: Sunset, oil. (Gift of Miss K. C. Church)
 DAVIDSON, Bessie: Fleurs, 1950, oil. (Bequest of the late Lisette Kohlhaugen)
 DRUMMOND, Malcolm: The Piano Lesson, oil
 GILL, Harry Pelling: An Old Man 1889, etching; Adelaide from North Bank of the Torrens, North West of Morphett Street, Bridge, 1898, watercolour
 GRIEVE, Robert: Study, lithograph. (Bequest of the late Lisette Kohlhaugen)
 GWYNNE, Marjorie: Portrait (possibly a self portrait). (Gift of Miss K. C. Church); The Market, oil. (Bequest of the late Lisette Kohlhaugen)
 HENTY, Ruby: The Yellow Jug, pastel (Bequest of the late Lisette Kohlhaugen)
 HERBERT, S. W.: Port River, 1895; Old Port River, 1895, watercolours. (Gifts of Mrs V. B. F. Young)
 JAMES, Louis: Arcadia 9, oil. (Bequest of the late Lisette Kohlhaugen)
 KEMPF, Franz: Die Bremer Stadt – musikanten, oil. (Gift of Mr P. Zamel)
 HICK, Jacqueline: Carnival, aquatint printed in colour. (Bequest of the late Lisette Kohlhaugen)
 KOHLHAGEN, Lisette: Collection of paintings and linocuts printed in black and white and colour. (Bequest of the late Lisette Kohlhaugen)
 KOREAN: Vase, baluster-shaped with inlaid willow-tree decoration; bowl with incised decoration of bird motif under celadon glaze; bowl, bluish-white glaze, all koryu period, 14th century; tall bottle with cut sides, greyish glaze, Yi period, 17th century. (Gifts of Mr Maxwell J. M. Carter)
 LINDSAY, Sir Lionel: Tower of Gold, Seville, aquatint. (Gift of Mr Eardley Augustus Sturke)
 MAISTRE, Roy de: Studio Interior with Figures, 1935; Woman in a Chair, oils. (Gifts of Mrs J. J. Byam Shaw)
 MILICH, Adolph: Landscape, oil. (Gift of Mrs Milich)
 NOLAN, Sidney: Central Australia, oil. (Bequest of the late Lisette Kohlhaugen)
 PERRY, Adelaide: Sydney, linocut. (Bequest of the late Lisette Kohlhaugen)
 PERSIAN: Khmer relief sculpture, lintel stone with dancing figure and foliage
 PRESTON, Margaret: Native Flowers, crayon

drawing; Black Swan, woodcut; Sunflowers and Dahlias, handcoloured woodcut. (Bequests of the late Lisette Kohlhaugen)
 PROCTOR, Thea: Frangipanni, linocut. (Bequest of the late Lisette Kohlhaugen)
 ROWE, Ron: Five sculptural forms, stoneware
 SEIDEL, Brian: Reflected Image 1969, silk screen
 SMITH, Ian: Pot, raku
 THAI: Covered bowl, bluish and brown glaze with underglaze decoration in black, Sawankhalok, 14–15th century. (Gift of Mr Maxwell J. M. Carter)
 THAKE, Eric: The Plume Hunter, 1951. (Bequest of the late Lisette Kohlhaugen)
 VON GUERARD, Eugene: Landscape with Waterfall, oil. (Gift of Mr Maxwell J. M. Carter)
 WILLIAMS, Fred, You Yang Landscape, lithograph; Landscape, gouache

Western Australian Art Gallery

BALL, Sydney: Herat Cross, oil and acrylic
 HECKEL, Erich: Madchenkopf, drypoint
 MELANESIAN: Puppet, Ancestral mask, Ancestral Totem Tree, Fern and Ceremonial Head-dress
 NOLDE, Emile: The Moored Boat – Sunset, watercolour
 WATSON, J. D.: Ceremonial, woodblock print
 TAY KOK WEE: Diary 5, lithograph
 YOSHIHARA, Event II, lithograph and etching

Tasmanian Museum and Art Gallery

BIRCH, Robert: Hybrids, acrylic
 EVANS, M. C.: Austins Ferry, Tasmania, oil
 HOOD, Kenneth: Still Life – Blue and White, oil
 LYMBURNER, Francis: Lovers, print
 MURCH, Arthur: Road to Areyonga, oil
 O'CONNOR, V. G.: The Dive, oil
 SENBERGS, Jan: Untitled, oil
 WILSON, Geoff: Packaged Landscape, acrylic

Newcastle City Art Gallery

BUNNY, Rupert: The Red Shed, The Canche at Etaples, oils; St Paul, Kosciuszko from Tintalra, oil sketches; St Christopher, monotype
 MILLER, Godfrey: Bronze Torso, bronze sculpture; Reclining Nude 1955–7, Reclining Nude 1961–3, pencil drawings; Landscape, watercolour: The Lute which figures prominently in a number of the late Godfrey Miller's paintings. (Gift of the Trustees of the late Godfrey Miller Estate Collection)
 ORBAN, Desiderius: Treasure of Darius, painted and carved board; Self Portrait, 1954, pastel
 SALVANA, John: Evening, Newcastle Beach, watercolour. (Gift of Dr and Mrs H. N. White, Sydney)
 THAKE, Eric: Cold Iron, Crucifixion, Oceania, Ho Joe!, Gallery Director, Mr Thake – Dr So and So, Hollow Log at Alice Springs, She's Warm All Right, linocuts; linocut block for Mr Thake – Dr So and So. (Gift of the Artist)
 UNKNOWN: View of King's Town (late Newcastle), aquatint and etching, coloured

RECENT GALLERY PRICES

ANNOIS, Len: Willunga Hills, watercolour, 12 x 16, \$200 (Osborne, Adelaide)
 BOOTH, Peter: Untitled Painting, 60 x 48, \$450 (Central Street, Sydney)
 BRACK, John: The Green Couch, oil, 30 x 42, \$1,650 (Bonython, Sydney)
 CASSAB, Judy: Looking Through, mixed media, \$200 (Gallery 1 Eleven, Brisbane)
 CLIFFORD, James: Tent, acrylic, 50 x 72, \$300 (Gallery 1 Eleven, Brisbane)
 COLES, Ray: By the Lake, oil, \$200 (Macquarie, Sydney)
 COBURN, John: Ace II, oil, 60 x 60, \$1,000 (Bonython, Adelaide)
 CONNOR, Kevin: Portrait in an Australian Garden I, ink, 26 x 18, \$125 (Macquarie, Sydney)
 DALLWITZ, John: Quadriform, acrylic, 66 x 66, \$480 (Bonython, Adelaide)
 DAVIDSON, Bessie: Still Life with Pears, oil, 21 x 18, \$550 (Osborne, Adelaide)
 HERMAN, Sali: Balmain, oil, 38 x 45, \$3,000 (Artarmon, Sydney)
 HEYSEN, Sir Hans: Flinders Range Landscape, watercolour, 12 x 16, \$2,000 (Artarmon, Sydney)
 HOMER, Irvine: When Father Went to Church, oil, 21 x 28, \$300 (von Bertouch, Newcastle)
 HOWLEY, John: Will They Explode? oil, enamel and acrylic on canvas, 48 x 48, \$600 (Darlinghurst, Sydney)
 JAMES, Louis: Drift, oil, 72 x 50, \$1,000 (Bonython, Sydney)
 JONES-ROBERTS, Gareth: Swimmer, oil, 48 x 48, \$650 (Mavis Chapman, Sydney)
 JUNIPER, Robert: Still Life, oil, 36 x 60, \$1,000 (Bonython, Sydney); Bird Fountain, copper, 51 x 33 x 24, \$1,250 (Sculpture Gallery, Canberra)
 KMIT, Michael: Editor, acrylic, 14 x 10, \$400 (Toorak, Melbourne); Equestrienne, oil, 12 x 16, \$800 (Mavis Chapman, Sydney)
 LENDON, Nigel: Painting 68–2, acrylic on plywood, 40 x 70, \$250 (Bonython, Sydney)
 LYLE, Max: Man Finds Himself, steel sculpture, 80in high, \$450 (Bonython, Adelaide)
 MATTHEWS, Nevil: Parallel Force, 71 x 36, \$500 (Johnstone, Brisbane)
 MEADMORE, Clement: Curl, cor-ten steel, 17 x 31 x 15, \$1,600 (Sculpture Gallery, Canberra)
 MELDRUM, James: Encounter, oil, 72 x 48, \$600 (Macquarie, Sydney)
 MILLER, Godfrey: Seated Nude, pencil, drawing, \$200 (Macquarie, Canberra); Unity in Blue, oil, 27 x 35, \$12,000 (Artarmon, Sydney)
 MORIARTY, Mervyn: Light Study No. 3, oil, 36 x 40, \$400 (John Cooper, Surfers Paradise)
 O'BRIEN, Justin: Untitled, watercolour, 10 x 14, \$400 (Toorak, Melbourne)
 OLLEY, Margaret: Native Stall, oil, 24 x 30, \$250 (von Bertouch, Newcastle)
 OLSEN, John: Near and Far, oil on hardboard,

36 x 48, \$1,500 (Rudy Komon, Sydney)
 ORBAN, Desiderius: Dream of the Past, carved and painted board, 36 x 60, \$1,000 (von Bertouch, Newcastle)
 PRESTON, Margaret: Cinerarias, woodcut, 12 x 12, \$100 (Osborne, Adelaide)
 POWDITCH, Peter: Venetian, acrylic and oil on hardboard, 48 x 36, \$500 (Gallery A, Sydney)
 RANKIN, David: Big Yellow Landscape, acrylic, 48 x 60, \$275 (Gallery 1 Eleven, Brisbane)
 RAPOTEC, Stanislaus: Poseidon, P.V.A., 72 x 54, \$1,200 (Bonython, Sydney); Experience in Hyde Park, oil, 48 x 48, \$1,000 (Mavis Chapman, Sydney)
 ROBERTSON-SWAN, Ronald: Homage to Tony Caro, 5 ft x 14 ft 10 in x 5 ft, \$1,200 (Rudy Komon, Sydney)
 SEIDEL, Brian: Target Shadow, acrylic on board, \$200 (Bonython, Sydney)
 SENBERGS, Jan: Broken Monument, acrylic, 72 x 54, \$1,200 (Rudy Komon, Sydney)
 SHANNON, Michael: Early Morning, oil on canvas, 36 x 36, \$800 (Macquarie, Sydney)
 SZABO, Joseph: Purple Green, \$300 (Central Street, Sydney)
 TAYLOR, Michael John: Mother and Child No. 4, acrylic on canvas, 60 x 36, \$400 (Blaxland, Sydney)
 TREWEEKE, Vernon: Opening, mixed medium, 72 x 72, \$750 (Gallery A, Sydney)
 URBONAS, Leonas: Edge, acrylic, 48 x 36, \$500 (Macquarie, Sydney)
 WALLACE-CRABBE, Robin: Woman on a Couch, oil, 36 x 48, \$275 (Bonython, Sydney)
 WILLIAMS, Robert: Unrestricted Outscape, construction, metal, oil and acrylic on hardboard, \$400 (Blaxland, Sydney)
 WAKELIN, Roland: Farm at Ryde, oil, 25 x 30, \$550 (Toorak, Melbourne)

RECENT ART AUCTIONS

Theodore Bruce & Co. Pty Ltd
13 January, 1969

BISHOP, W. Follen: Fast Falls the Eventide, watercolour, 30 x 49, \$300
 DAVIDSON, Bessie: Still Life, oil, 21 x 18, \$400
 HEYSEN, Sir Hans: Gums and Cattle, Hahndorf, pencil and chalk, 15 x 16, \$400; Hills of Arkaba, Flinders Ranges, watercolour, 13 x 16, \$1,200; Beaching the Boat, Second Valley, watercolour, 10 x 13, \$900; Rocky Stream, watercolour, 11 x 9, \$400; River Gums, charcoal, 8 x 10, \$250
 POWER, H. Septimus: Cattle, Watering, oil, 12 x 18, \$325

James R. Lawson Pty Ltd
14 May, 1969

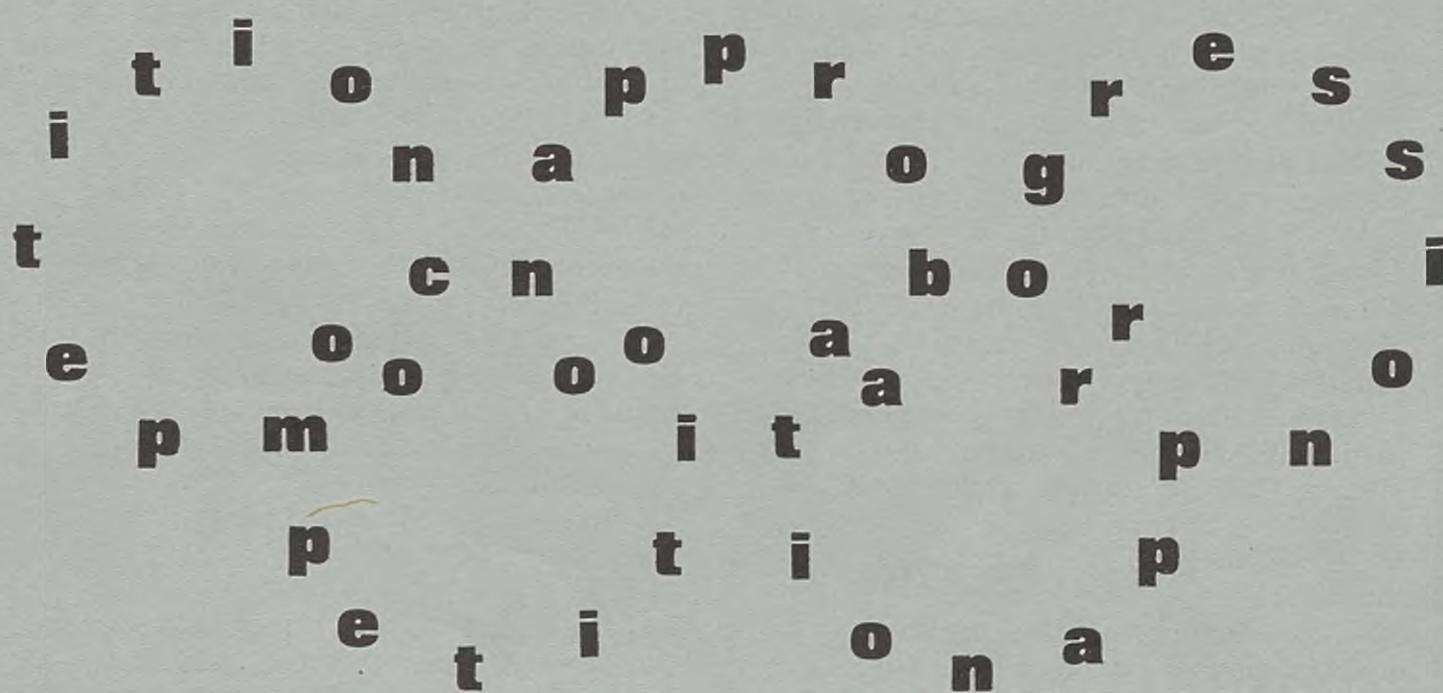
ALLCOT, John: The Sailing Ship - Hawkesbury, oil, 23 x 18, \$165
 ASHTON, Sir Will: Taronga Wharf - Sydney

Harbour, oil, 18 x 13, \$300
 DRYSDALE, Sir Russell: Passing Cattle on the Move, pen and wash, 10 x 7, \$325
 GARRETT, Tom: Landscape with Cottage, watercolour, 11 x 11, \$130
 GIBSON, Bessie: Dieppe, oil, 7 x 9, \$65
 GRUNER, Elioth: Cooma Landscape, oil, 18 x 14, \$2,000
 JOHNSON, Robert: Whale Beach, oil, 35 x 28, \$950
 LAMBERT, George W.: Eve, watercolour, 10 x 6, \$60
 LINDSAY, Norman: Tryst in Arcadia, etching, \$80
 McINNES, W. B.: The Rag Picker, oil, 18 x 14, \$180
 MACQUEEN, Kenneth: Morning Ride, watercolour, 20 x 16, \$30
 MINNS, B. E.: Aboriginal Lovers, black and white wash, 14 x 20, \$30
 PROUT, J. Skinner: Continental Street Scene, watercolour, 7 x 11, \$135
 SCHLUNKE, David: Study for Apostle Birds, oil, 14 x 18, \$60
 SOLOMON, Lance: Green Pasture, oil, 18 x 15, \$210
 STREETON, Sir Arthur: Portrait Sketch, pencil, 12 x 7, \$135
 UTRILLO, Maurice: French Street Scene, hand-coloured signed lithograph No. 8/20, 10 x 12, \$80
 YOUNG, W. Blamire: Beethoven, watercolour, 7 x 9, \$50

Decoration Co.
21 May 1969

ASHTON, Sir Will: Seascape, oil, 17 x 23, \$200

BLAKE, William: Adam and Eve, etching, 7 x 6, \$15
 BOYD, Penleigh: Mt Macedon, Late Afternoon, oil, 14 x 21, \$225
 BUVELOT, Louis: House Study, sepia wash, 6 x 9, \$100
 CROOKE, Ray: The Fijian, oil, 14 x 11, \$250; Landscape, oil, 12 x 16, \$130
 DOBELL, Sir William: The Drunken Bridesmaids, oil, 7 x 11, \$3,000
 GILL, S. T.: Surveying the Shoot, watercolour, 8 x 11, \$775; Nature Walkabout, watercolour, 15 x 27, \$3,400
 GRUNER, Elioth: Farm Yard, watercolour, 9 x 9, \$150
 HEYSEN, Sir Hans: View of French Beach, watercolour, 8 x 11, \$210
 KAHAN, Louis: The Old Bridge, watercolour, 12 x 17, \$50
 LINDSAY, Sir Daryl: Pierorette, crayon and watercolour, 16 x 12, \$30
 LINDSAY, Sir Lionel: Spanish Street Scene, etching, 6 x 5, \$20
 LINDSAY, Norman: Going Out, etching 12 x 8, \$70
 MURCH, Arthur: Beach Holiday, oil, 10 x 9, \$70
 NAMATJIRA, Albert: McDonald Ranges, watercolour, 10 x 14, \$340
 POWER, H. Septimus: Horses at the Creek, oil, 21 x 33, \$470
 ROBERTS, Tom: The Cathedral, watercolour, 5 x 3, \$150
 STREETON, Sir Arthur: Landscape, oil, 13 x 30, \$700; Ludlow Castle, pencil and black chalk, 10 x 17, \$110
 WITHERS, Walter: Landscape, watercolour, 10 x 13, \$85; Country Cottage, watercolour, 7 x 9, \$40



Alan Riddell's visual poems have been shown at the Teller Institute at Buenos Aires, the Royal Festival Hall, London, and

the Institute of Contemporary Art in their Apollinaire homage show. Above and on page 25 we publish examples.

Owen Tooth – a tribute

This tribute to Owen Tooth is reprinted (in a slightly abridged form) from *The Cranbrookian* by kind permission of the authors and editors.

We are all the less because of the death of Owen Tooth. We are the less for the death of anyone; but Owen was so full of life, and gave of his own so freely, that we are particularly diminished. In his irreverence, his intuitive optimism and his capacity for love he was unique.

Owen went to Cranbrook. After school, and after a long period of indecision, he began Engineering at Sydney University, but a serious operation for cerebral haemorrhage halted his studies.

From then on Owen lived with death as a constant possibility, but it is typical of him that he never allowed that to interfere with his involvement in life. He was extraordinarily energetic, enthusiastic, and became involved in a great variety of interests: in art, science, people and community affairs. He went to the National Art School at East Sydney and became an original and sensitive painter. He married another art student, Susan Wright, in 1961 and later, with their baby Patrick, they travelled to Darwin in a Volkswagen Kombi. He could communicate with and understand a wide range of people and, after some months roughing it in Arnhem Land, he developed a great admiration for the aborigines and their culture. Back in Sydney he evolved a freer, less planar approach to painting, as well as making sculpture, jewellery, furniture.

Owen's generous imagination was continually turning outwards from his own concerns to those of the community around him. In 1961 he initiated the idea of a Paddington Arts Centre where artists, business people and local residents could meet and produce of their interaction a genuinely creative community; it grew into the Orange Tree Co-operative (named after Shaw Nielsen's poem 'The Orange Tree') and then into the 1965 Paddington Arts Festival. To help finance the festival Owen sold a block of land he had been intending to build a home on. The festival was wiped out by a violent storm and the scheme foundered, but many of the ideas are being carried through in the current proposals for a Sydney Arts Centre in the Queen Victoria Building.

Owen's approach to life, in theory and in act, was so comprehensive and expansive that it was natural he should become influenced by Buckminster Fuller, the self-styled 'comprehensive design scientist'. Later, in the last years of his life, he thought deeply about religion and became involved in the work of the Sydney Ecumenical Associates. He was active politically: in the campaign to bring the Opera House architect Joern Utzon back to Sydney; in the Labour Party movement; in protest demonstrations, popular movements, in fact in any ventures which he felt he could support. If ever any man so wrought his life

that the community could be enriched as well as himself, it was Owen Tooth.

Last year the Tooth family decided to make a long-awaited trip overseas. They travelled through Japan, across the Soviet Union on the Trans-Siberian Railway to Scandinavia, then drove southwards in a Kombi van to Spain. They lived by a beach there for some months in primitive conditions, but the family enjoyed itself: Susan painted and taught the children herself, Owen continued painting, drawing and jewellery.

Then they went to Morocco. It was on their way from Rabat to Casablanca that Owen suffered a severe cerebral haemorrhage, an aftermath of his previous trouble. He underwent two emergency brain operations but died in Rabat Hospital on March 24, 1969. He was 36.

Owen Tooth was an extraordinarily vital, light-hearted, likeable man who influenced everyone who knew him. He had a wry, idiosyncratic sense of humour, a highly personal and informal approach to everyday existence, and the seriousness to spend his life giving instead of receiving.

C.McG
W.E.L. and R.L.

Letters

Sir,

The Rodin and Chantrey Purchases

Mr C. Elwyn Dennis, in reply to my comments on Rodin's 'Balzac', implies I am mistaken, misinformed, and inaccurate and that, if he were of the mind, he could put me right.

Mr Dennis leaves aside the significant fact which I gave in my comments, and which the architect and officials of the National Gallery of Victoria had made earlier in a press statement – that Rodin's 'Balzac' was purchased as a pivotal sculpture for the new gallery. In this role, it is unsuitable for all the reasons I mentioned – none of which Mr Dennis rebuts. Instead, Mr Dennis typically states, as justi-

fication of the purchase, that this sixth cast of the Rodin is the best he has seen anywhere! It has long been a general criteria on Rodin that of all the sculptor's casts (including the bronze ones of the 'Balzac', which were all done from 1922, after Rodin's death), the best were cast by the foundry of Rudier, up to 1917. This opinion is upheld as late as 1967 by A. Elsen,¹ Rodin biographer, and organizer of the 1963 Rodin retrospective show at the Museum of Modern Art, New York.

When Mr Dennis writes of 'the bust of Chantrey', he is making a silly mistake for a Curator who is a crusader for accuracy. It is, of course, a bust of George Canning by Chantrey. I did not state it was bought from funds of the Felton Bequest, as he implies. I mentioned the Felton Bequest *buyers*, as they also have purchased for the Everard Studley Miller Bequest. My remarks were pointed to this bust being an indifferent purchase. It follows in the wake of those overseas purchases of the Felton Bequest which are merely replicas. There are 'George Cannings by Chantrey' at Liverpool, London, Holborn, etcetera.

Mr Dennis states the Miller Bequest, under which the bust was purchased, is limited by its terms to portraits of notables executed *before* 1800. Yet, Francis Chantrey (born 1781), did not take up portrait sculpture till much after 1800. He worked on a series of 'Cannings' in the mid 1820s.

Mr Dennis, if he is accurate, reveals the bust of Canning came into the National Gallery of Victoria contrary to the terms of its Miller Bequest!

¹B.M. No. 776.

Bernard Boles

ERRATUM

In Volume 6 Number 4 of *ART and Australia* we omitted to credit John Edson of Melbourne with the photograph of the stained-glass windows designed by Les Kossatz for Monash University, reproduced in colour on page 312.

ALAN RIDDELL
THE AFFAIR

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Book Reviews

Duck & Cabbage Tree – A Pictorial History of Clothes in Australia 1788–1914 by Cedric Flower (Angus and Robertson, Sydney, 1968, \$10.50).

The subject of costume is one which entwines itself into many aspects of life and at a time when there is such an awakening interest in the short history of Australia and a national pride in the individuality of its culture it is not surprising that a book on the subject of Australian costume should be produced. For our information and pleasure we have had at our disposal in recent years books on the early settlers of Australia, books on its architectural heritage and books on its excellent painters. It was almost to be expected therefore that we should eventually have one on costume.

Cedric Flower is to be congratulated on being the first in the field and he has supplied this need with a most diverting book entitled *Duck & Cabbage Tree – A Pictorial History of Clothes in Australia, 1788–1914*. He has looked at the subject primarily through the eyes of a painter, which, of course, he is. Visually the book is good and the text provides, as well as a costume survey, a microcosm of Australian history written in a racy and witty manner with a hard core of facts presented as entertainment. If at times one feels that the emphasis is on social history almost to the detriment of costume documentation it must be remembered how closely the two subjects are linked.

The first part of his title, 'Duck & Cabbage Tree', is indicative of the point which he makes that male costume in the early years of this country is of more interest than female. Life in the pioneering days and subsequent developments in the colony imposed certain conditions requiring forms of male dress which in time acquired an Australian character. The women, on the other hand, while braving the primitive life, clung nostalgically to the fashions of the Old Country. One can imagine the excitement in their lives when boxes arrived from England containing the latest fashions. Rather than develop a dress which could be called a form of pioneering outfit, they wished to follow European styles as quickly as possible, taking into account the inevitable time lag caused by the twelve thousand sailing miles. Even up to the present day no obvious Australian style in feminine clothes has evolved.

Mr Flower has drawn from many interesting sources for his information. His section on convict life, if rather gruesome, is interesting and is a necessary part of the history. He follows this with descriptions and contemporary illustrations of the swashbuckling attire of the bushrangers; 'sharp dressers', he calls them, one Johnny Gilbert wearing a 'loud vest studded with jewels'. He has covered all sections of Australian life, from the aboriginal community to our urban society. Even explorers are mentioned as cutting 'something of a

dash'. His illustrations include many portraits in private collections, showing particularly the sober attire of the august forefathers of New South Wales and Tasmania. But far from sober are many of his other illustrations, as of course fashions are so often entertainment in themselves and, whether they are or not, seem inevitably to be the butt of satirical attack. If one must be critical I should like to have seen photographed and described some of the extant costumes which were worn in the early days of Australia's settlement, for example the dress on view at Vaucluse House in Sydney, worn by Anna Blaxland in 1823 on the occasion of her wedding at St John's Church, Parramatta. For, interesting as paintings are in relation to costume, there is surely something more evocative of the period about the actual garments.

This is a book, handsomely produced, to be enjoyed by all. At the same time it is a valuable documentation of clothes, rather than fashion, in Australia, covering the span of time from the founding of the colony to the outbreak of World War I.

Marion Fletcher

Involvement – The Portraits of Clifton Pugh & Mark Strizic by Andrew Grimwade (Sun Books, Melbourne, 1968, \$50.00)

Until 1950 Australia produced few of the elaborate art books which seem so commonplace today. Those publishers, like Sydney Ure Smith, who ventured into the field learnt, to their financial sorrow, that the demand was not here. Books like *Margaret Preston's Monotypes* and *The Art of Rupert Bunny* which are now collector's pieces, were remaindered and sold for a fraction of their normal retail prices.

Phaidon Press in England and other overseas publishers marketed practical and scholarly art books, and more lavish editions were produced in smaller numbers by other houses. In more recent years, however, the affluent society, with its ever-growing interest in painting and sculpture, has created a demand for the expensive, coffee-table type of art book and these come off the presses in almost as great a number as do books of general literature. Australian publishers, following the trend, are presenting us with one art book after another, often rivalling their overseas competitors in lavishness of production.

Involvement is probably the most sumptuous of all. The dust-jacket, with its striking dual portrait, protects a cover of soft, natural-coloured merino skin with an incised design in red and black. The coloured plates are large and tipped onto quality paper. The photographs have been reproduced to give full effect to Mark Strizic's delicate and subtle artistry.

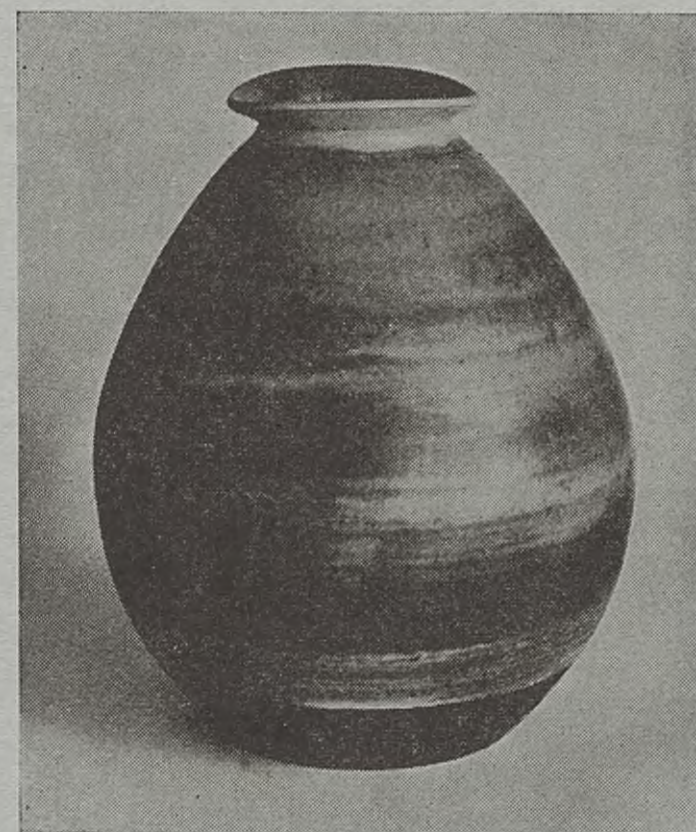
Andrew Grimwade is to be congratulated upon an idea that has combined two forms of portrait study and gives the answer to many of those vexing questions arising from contemporary portraiture. For here, side by side can be compared the work of two of this country's leading artists in portraiture. Clifton

Pugh sets out to capture something of his sitter's personality as well as appearance and, at the same time to express his own point of view as a painter. His portraits must be judged as works of art as well as representations of his subject. His own mark as a painter is as important as the subject-matter he uses. He has discarded the photographic likeness of the conventional portrait and has set his subjects in unusual but characteristic poses, with off-beat accoutrements against backgrounds of exciting colour. These are not portraits which rely upon the viewer's interest in the subject – they are haunting works of art revealing at the same time a sometimes startling insight into the character of the sitters.

Facing each portrait study is a photographer's assessment of the same person. The camera can lie and retouching can often destroy the veracity, but not in the hands of a first-class photographer with an authentic approach, as is the case with Mark Strizic. He allows the mechanics of the camera full rein to achieve a vivid likeness and introduces his own personality by his use of light and shadow and background, and by his expertise both in the use of the instrument and the making of the final print.

Add to this excellent collection of portraits in two media an introduction by Geoffrey Dutton and Mr Grimwade's own comments, the Catalogue, Chronological List, Biographies, Exhibitions and Bibliography and we have the opportunity of acquiring, as long as the limited edition lasts, a book which will give immediate pleasure and become even more valuable as the sitters pass from the scene.

Mervyn Horton



HENRI LE GRAND UNTITLED (1960)
High fired earthenware 12in high
Arts Council of Australia (A.C.T.)
Henri Le Grand Retrospective Exhibition
Photograph by Ron E. Clayton

Books Received

Because of the limited space available in *ART and Australia* for book reviews, only Australian art books or those with a particular Australian interest are reviewed. However, when space will permit we shall list books of note received. Amongst recent publications the following are of particular interest:

Himalayan Art by Madanjeet Singh (UNESCO Art Books, Macmillan, London, 1968, \$33.75). One of the most sumptuous of recent art books, it immediately impresses by the excellence of the colour plates. The book introduces a little-known field of art, the text is scholarly.

World Ceramics by Robert J. Charleston (Paul Hamlyn, London, 1968, \$16.25). An illustrated history with each chapter written by an authority on his subject, with sixty-four illustrations in colour and over a thousand in black and white, this is a book which students will find necessary, collectors a delight and anybody interested in the decorative arts most rewarding.

The Cleaning of Paintings by Helmut Ruhemann (Faber and Faber, London, 1968, \$18.00). So few people in Australia have any knowledge of the care and restoration of paintings that this excellent technical book might easily become an incentive to students to enter a field in which there is great scope and interest.

Painting Lessons from the Great Masters by Hereward Lester Cooke (B. T. Batsford, London, 1968, \$16.70). Dr Cooke is Curator of Paintings at the National Gallery of Art, Washington. He has chosen major works from the collection and suggests exercises to increase the readers' appreciation of the paintings and knowledge generally.

The Art of Written Forms—The Theory and Practice of Calligraphy by Donald M. Anderson (Holt, Rinehart and Winston, New York, 1969, \$11.55). Handsomely produced, this book is invaluable to anyone interested in typography or design. It deals with the origins of writing from ancient times until today and is an asset to any library both for reference and interest.

The Technique of Casting for Sculpture by John W. Mills (B. T. Batsford, London, 1967, \$7.70). The technique of casting in all forms and with a variety of materials—plaster, plastics, clay, wax, sand and metals—is clearly discussed and illustrated.

David Smith by David Smith (Holt, Rinehart and Winston, New York, 1968, \$24.10). One of the most important of America's contemporary sculptors, David Smith was killed at a critical time in his development. His papers were handed to the Archives of American Art and from them this handsome book was produced—photographs, personal statements.

Paul Gauguin Self-Portraits by Kuno Mittelstadt (Bruno Cassirer, Oxford, 1968, \$7.40). The student or lover of Gauguin's work will find this an important addition to the material already available. It includes a fascinating section of comments by Gauguin about himself.

Avant-garde attitudes—New Art in the Sixties—by Clement Greenberg (The Power Institute of Fine Arts, University of Sydney, 1969, Price 60c). The lively and provocative lecture given by Greenberg at the University of Sydney on 17 May 1968, the first John Power Lecture in Contemporary Art, has been simply and stylishly produced. It will make useful reference for all who are interested in contemporary art.

Editorial

Officialdom has decreed that a commissioned portrait by Australia's most recently knighted painter is 'not appropriate' for hanging in King's Hall, Parliament House, Canberra. According to one newspaper the Prime Minister's Press Secretary is reported to have said of it that 'Observers here thought it a first-rate painting, but not a good likeness, and thus not a good official portrait'.

We may well ask what constitutes an official portrait. Is it simply a portrait that satisfies the standards of Officials? Is it suggested that Sir Russell Drysdale failed to achieve a good likeness or do officials have different ideas from portrait painters about likenesses? Must portraits for King's Hall be photographic likenesses, in which case would not a first-rate camera study be the answer? The recent publication, *Involvement*, reviewed in this number of *ART and Australia*, splendidly illustrates the difference between the photographer's and the painter's eye for portraiture. Officials could learn from that book.

If such an all-powerful official control over commissioned works is to continue, should not its point of view be defined so that painters will not be commissioned for official portraits if their previous work in portraiture has not fitted within this definition?

In referring to this recent fiasco we cannot refrain from recalling the law suit which arose out of the Dobell portrait of Joshua Smith. One would have thought that some useful experience might have been gained from it. Instead we have come almost to expect commissioned works to be subsequently rejected. The Michael Nicholson-Leonard Hessing mural, which won the prize for the foyer of the Commonwealth Offices in Sydney was afterwards discarded by a civil servant; a fountain by Stephen Walker, judged by a panel of the country's experts on sculpture design to be the best design for the adornment of Lake Kippax, Sydney, was rejected by the aldermen of the City of Sydney and a tasteless and unimaginative piece erected in its stead.

Why are the competitions held or the commissions given? Why waste the time of experts if the uninformed have the final say? And why waste public funds?

Three Trends in Contemporary French Art

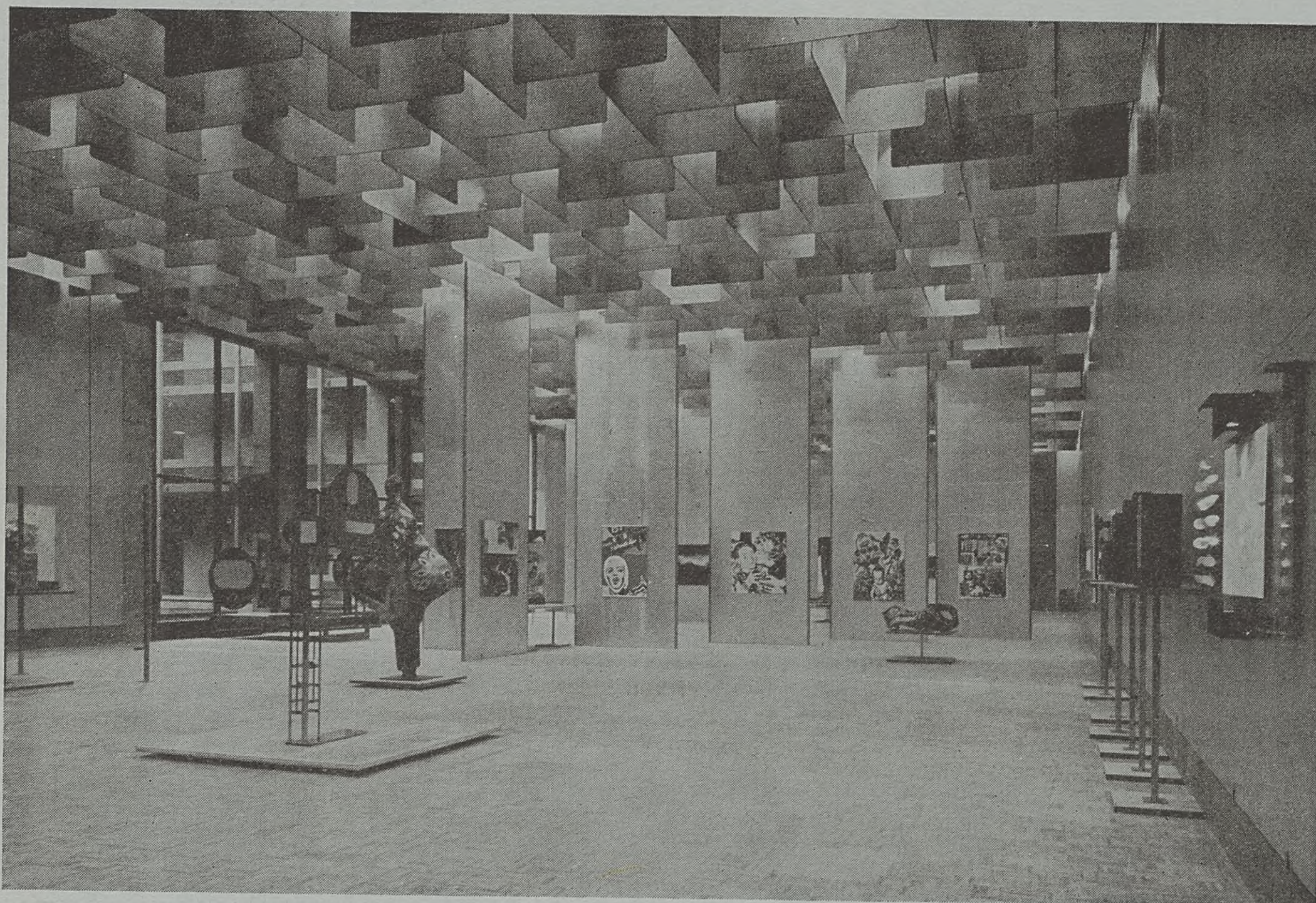
The three trends in recent French Art around which, M. Julien Alvard has built the exhibition 'Three Trends in Contemporary French Art' currently touring the Australian State Galleries are 'Art and Science', 'Art and Society' and 'Art and Nature', the latter two trends each being further divided into three sub-sections, to make a total of no less than seven separate categories. Each work in the exhibition is then dogmatically tied to one of these concepts (i.e. either *for* or *against* 'Art and Society') when there is very little evidence that the artist himself subscribes to this notion. To assemble a coherent exhibition it is necessary to restrict one's field of vision, and the mere act of compiling an exhibition cannot help but be an 'interpretive' exercise—to illustrate and record the idea governing selection is a valuable (if secondary) activity, but categorizing artists and their output establishes generalizations which are likely to be misleading. I find M. Alvard's hypothesis too naive and too binding, and would criticize also the selection of the exhibition which appears to take no account of what has been previously available to the Australian public—some of the most remarkable French artists including Dubuffet, Tinguely and Raysse have been passed over once again. However, of the thirty-two artists represented it is encouraging to see that nearly half are aliens, so that there is even less discrimination than in the last comprehensive French show which came to this country in 1953.

Selection on the whole is good and one does not resent the presence of the perennials Pierre Soulages and Hans Hartung when they are represented by such outstanding examples. Other areas do however betray the unfortunate restrictions of size imposed by airfreighting the collection and, although the Jacques Monory's and Erro's seem quite characteristic, there is undoubtedly a different impact when such works are of heroic rather than domestic proportions. Robert Delaunay's famous canvas of 1934 *Rhythm Without End* is the earliest item in the exhibition; the trend away from the traditional categories of painting and sculpture is early presaged in Marcel Duchamp's *Box in a Valise* (1938–42), with the subsequent bulk of exhibits 1959–68

divided fairly equally between the old forms (painting and sculpture) and the new (kinetics, assemblage and multiples).

The ultimate contribution of the exhibition rests in the calibre of the work presented — here one may well single out examples by Arman, Julio Le Parc, Niki de Saint Phalle, Nicolas Schoffer, Jesus Raphael Soto, Takis and Victor Vasarely as being of outstanding quality and among the most significant contemporary works that have visited this country. It is gratifying to see that selection under official governmental patronage is not confined only to the most celebrated artists — this attitude is justified by the inclusion of rough-hewn chestnut-wood sculptures by Jacques Bonnal, the prefabricated package sculptures of Piotr Kowalski, and the ultra-violet responsive constructions of Pro Diaz.

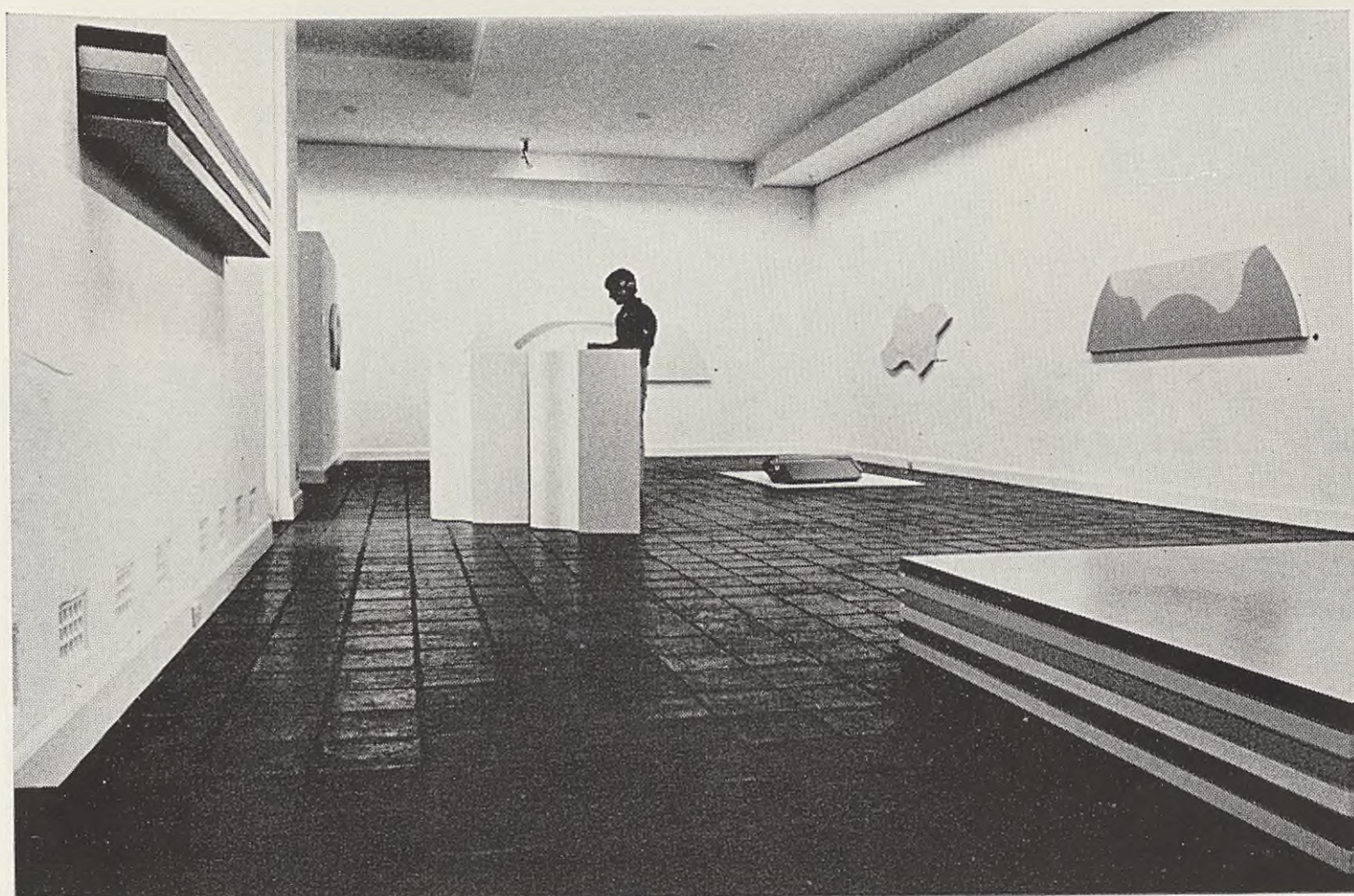
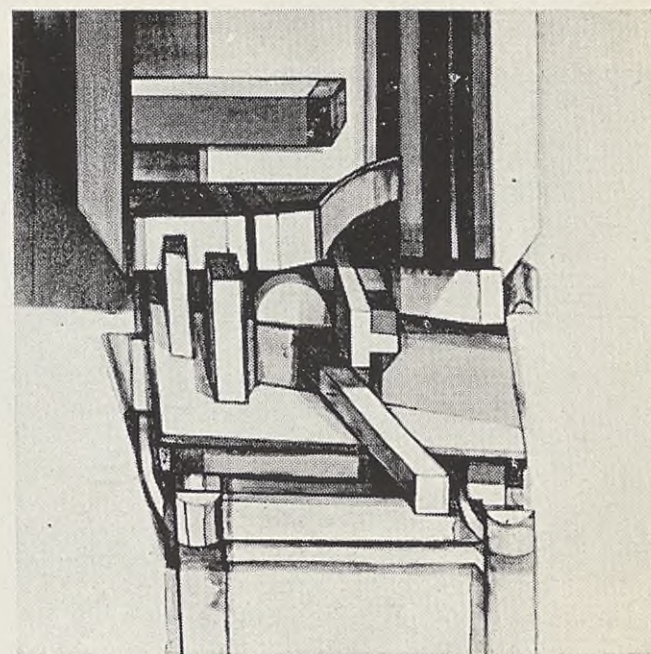
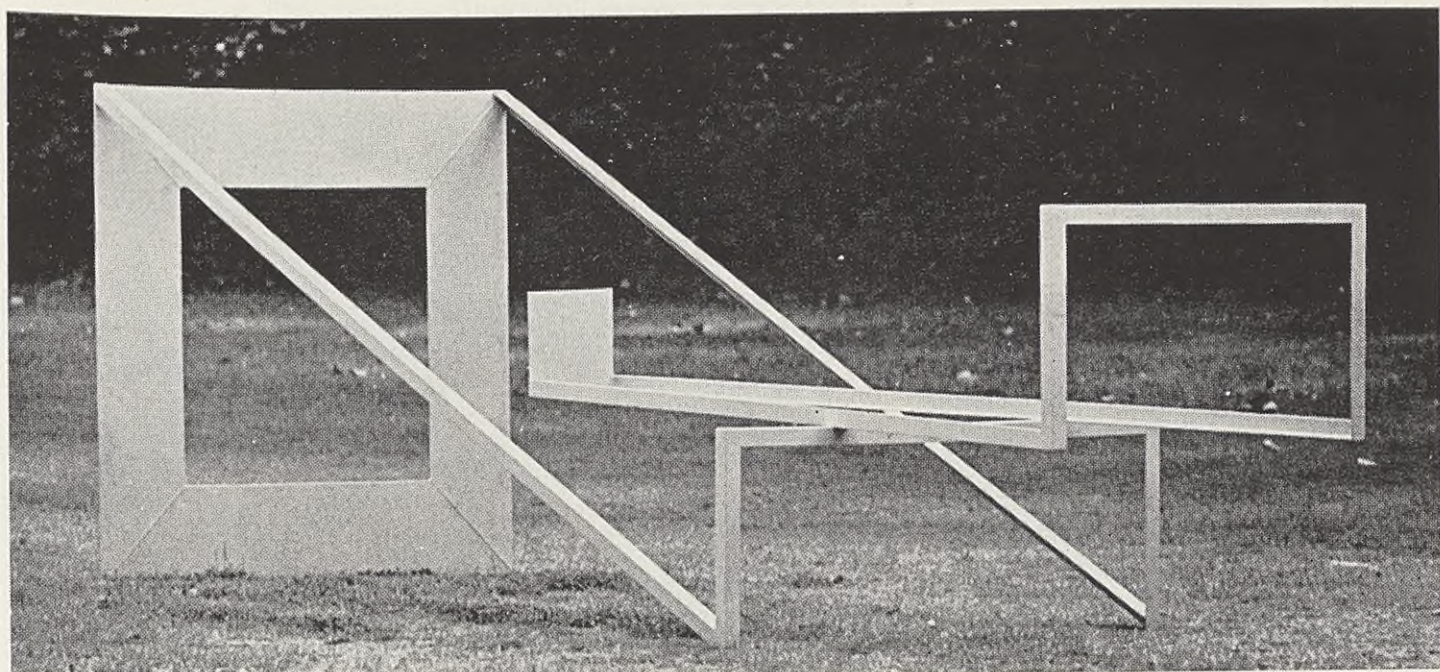
John Stringer



Section of the exhibition 'Three Trends in Contemporary French Art' at the National Gallery of Victoria.

Left foreground, Nicolas Schoffer, metal sculpture. To its right, Niki de Saint Phalle, painted polyester figure. Paintings by Pop artists, from left to right: Jacques Monory; Bernard Rancillac (two); Erro (two). In front, Jean Dewasne, painted polyester. On right wall, various luminal kinetics and, second from end, an exceptionally beautiful one by Julio Le Parc.

Exhibition Commentary



above
NIGEL LENDON GENERAL VIEW OF
EXHIBITION 1969
Bonython Art Gallery, Sydney
Photograph by Grant Mudford

top
R. C. ROBERTSON-SWANN HOMAGE TO
TONY CARO (1969)
Painted metal 5ft high x 14ft 10in long x 5ft wide
Rudy Komon Art Gallery, Sydney
Photograph by David Beale

top right
JAMES MELDRUM YELLOW TABLE 1969
Acrylic 48in x 48in
Macquarie Galleries, Sydney
Photograph by James Robinson

middle right
SHEILA McDONALD THE SENTINEL (1969)
Oil on canvas 36in x 30in
Tolarno Galleries, Melbourne
Photograph by Ignacio Marmol

right
ANTE DABRO REINCARNATION I
Wood 18in high
Macquarie Galleries, Sydney

bottom

JOHN OLSEN NEAR AND FAR 1969
Oil on hardboard 36in x 48in
Rudy Komon Art Gallery, Sydney
Photograph by Douglas Thompson

below

RAY COLES THE GRENADIERS 1969
Ink and acrylic 18in x 23in
Macquarie Galleries, Sydney
Photograph by James Robinson



below

JOHN HOWLEY
MUDER IN BLUE 1969
Acrylic and oil on board 72in x 48in
Darlinghurst Galleries, Sydney
Photograph by John Scott



bottom

SUZANNE ARCHER CHASMS ROUND (1969)
Acrylic and paper collage on hardboard 48in x 54in
Clune Galleries, Sydney
Photograph by Caleb Carter

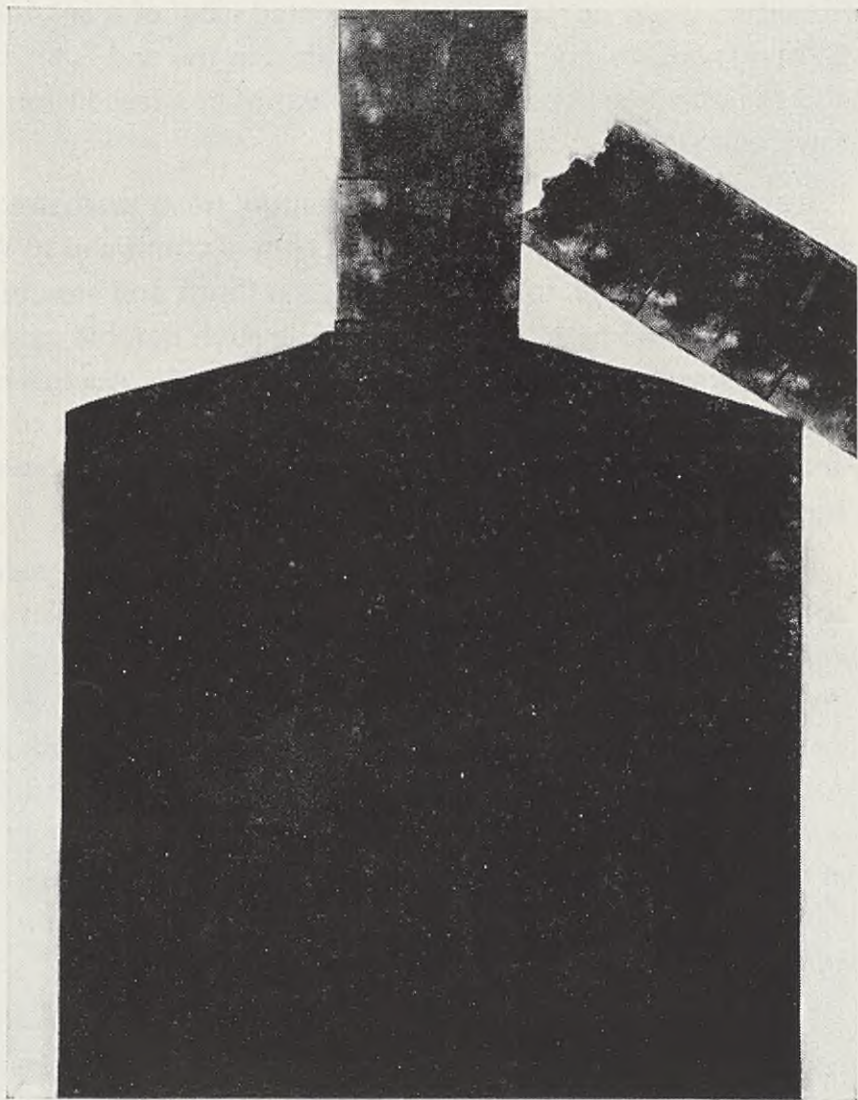
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LEONAS URBONAS LINK (1969)
Acrylic on board 72in x 96in
Macquarie Galleries, Sydney
Photograph by James Robinson



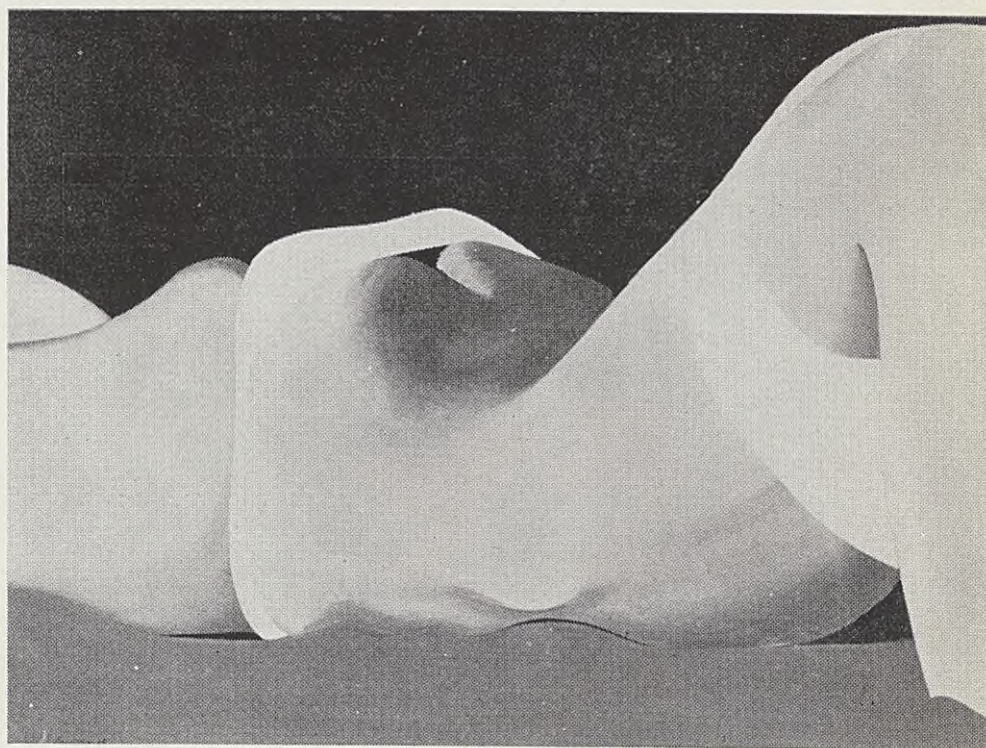
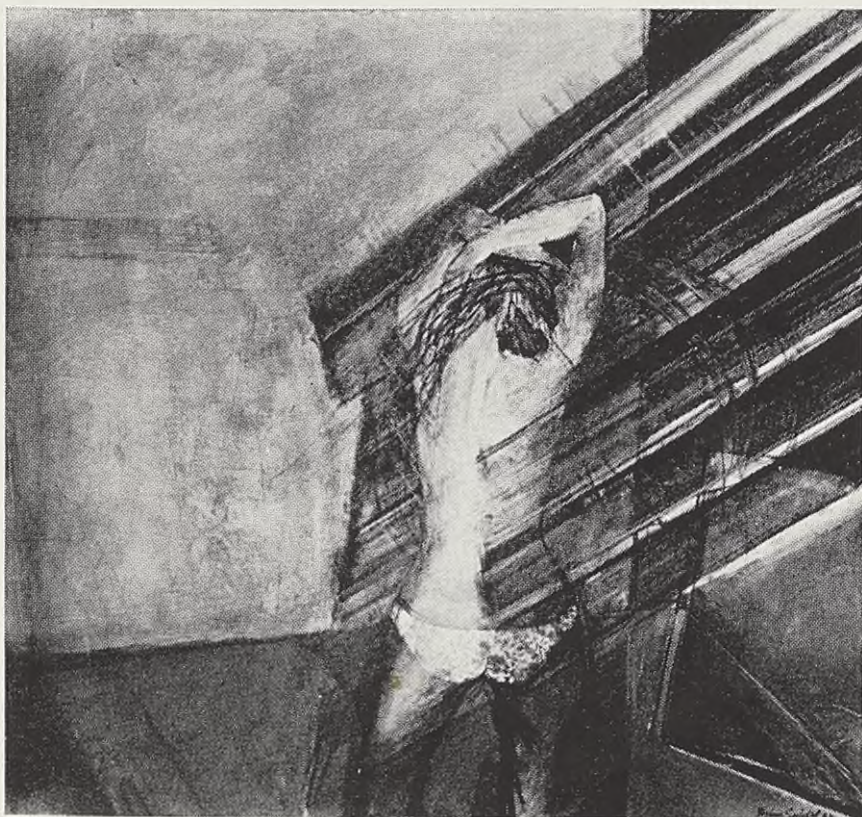
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 BRIAN SEIDEL ANOTHER DAY PREPARES FOR HEAT AND
 SILENCE 1969
 Acrylic on canvas 66in x 68in
 Bonython Art Gallery, Sydney
 Photograph by Grant Mudford

below
 JAN SENBERGS BROKEN MONUMENT (1968)
 Acrylic and silk screen 72in x 54in
 Rudy Komon Art Gallery, Sydney
 Photograph by Douglas Thompson



bottom
 PETER POWDITCH SCENIC (1969)
 Oil on hardboard 36in x 48in
 Gallery A, Sydney
 Photograph by Robert Walker

below
 LOUIS JAMES IMAGES OF LAST SUMMER (1969)
 Oil 54in x 54in
 Bonython Art Gallery, Sydney
 Photograph by Grant Mudford



Jeffrey Smart

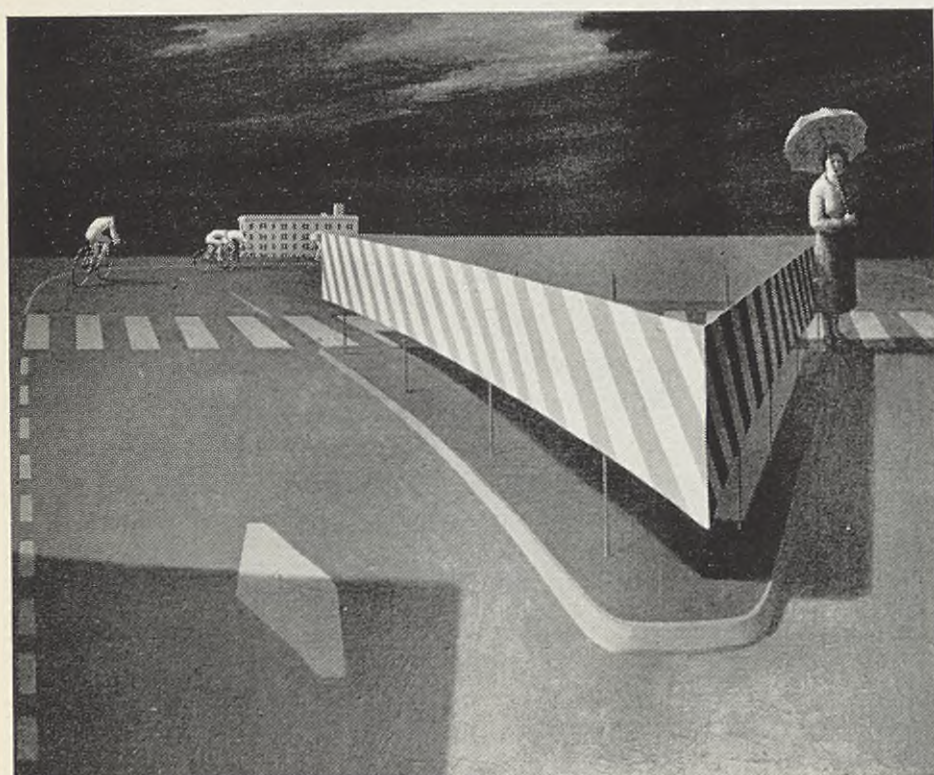
Sandra McGrath

bottom

JEFFREY SMART THE ISLAND (1962)
Oil on canvas 44in x 36in
Royal Perth Hospital, Sir Claude Hotchin Bequest
Photograph by Fritz Kos

below

JEFFREY SMART HOLIDAY RESORT 1946
Oil 24in x 20in
Owned by Colin Ballantyne
Photograph by Colin Ballantyne



The twentieth century has been dominated by artists who abandoned the external world in order to paint the internal world. Because film, photograph, radio and television seemed to depict the external world so vividly, writers and artists turned in on themselves and began describing the inward picture-word-making process. The external world was abandoned for nearly half a century. Pop Art prefigures a new renaissance of the real! Herbert Read remarks that, despite the frequent use of the word 'Realism', it has never been the accepted label of a school of painting; and he concludes that realism in the end is an ideal, and the only ideal without any element of condescension towards mankind.

However, despite the twentieth-century trend to abstract art and Abstract Expressionism, a few painters continued to wrestle with the real world, to struggle with the forms and structures and problems of the twentieth century. One such notable painter is Jeffrey Smart. Living in Rome, born in Adelaide, Australia, in 1921, he has remained throughout his career a painter of the 'real'. Smart wrote in 1968: 'Only very recently artists have started saying things about their real surroundings'.

While Smart's earlier canvases, such as the poetic *Wasteland* and the very beautiful *Watermelon Vendor* have a made-up image sometimes influenced by T. S. Eliot, his later ones have uncompromisingly zeroed in on man in his contemporary surroundings. Smart's understanding of modern forms and structures and of man living amidst these forms and structures is very profound. Out of them he can create the honest loneliness of man sprawled by the banks of a river or the luscious curve of a climbing autostrada or the harsh rectangle of a modern apartment building.

However, in all cases, the surroundings that Smart chooses to paint are the external ones – the public environment of man – the urbanoid mass. He is not interested in the intimate or domestic view of man. For him man is a social animal! He paints the public places in which man walks, strolls, thinks, plays, or just watches. These are the ovals, the parks, the beaches, the empty lots beside buildings, the airports, the roads. Smart is not a Bonnard giving us an intimate sensual glimpse of a woman stepping from her bath. Smart's world is looking outside, not inside. He paints man in man's man-made reality – the city. He writes: 'I find myself moved by man in his new violent environment. I want to paint this explicitly and beautifully. Some styles become outmoded for the thing one has to say. How could Bonnard paint a Hilton Hotel bathroom? How wrong a jet plane or a modern motor-car would look when painted Impressionistically or in 1920s Cubism.'

Smart sees this modern external world as a slightly unreal phenomenon. He says, 'A man is logical on horseback, but in a satellite he is Surreal' and this analogy can be multiplied; a house is real, but a twenty-storied, cement-balconied dwelling is Surreal; a dirt road is real, but an autostrada is Surreal. A rooftop is real, but a radar scanner on top of a rooftop is unreal. This is part of Smart's message. Man has lost his bearings, for there is no relationship between truth and social reality. He is more the servant than the master of his environment. There is no

far right

JEFFREY SMART BEARE PARK 1961

Oil on hardboard 25in x 30in

Owned by Mervyn Horton

right

JEFFREY SMART CAPE DOMBEY 1947

Oil on canvas 19in x 23in

Owned by Alan Renshaw

Photographs by Douglas Thompson

below

JEFFREY SMART ROOFTOPS (1968-9)

Oil 28in x 39in

Possession of the artist

Photograph by Giorgio Como, Rome



logical relationship with the technological world. Humanity has become estranged from itself.

John Ashbery writes in an article on Surrealism in *Art News* '... that President Johnson is a Surrealist, that Congress is 95 per cent Surrealist and that the entire nation and the world including Vietnam are Surrealist places. For it is becoming plainer every day', he says, 'that Breton's "future resolution of the states of dream and reality" is no longer just around the corner'. And this is the issue. It is not that Jeffrey Smart is a Surrealist, it is the *world* that is becoming increasingly more Surreal. For the forms and shapes of the modern world often border on being unreal and dreamlike – sometimes awesome and often larger than life. At the same time there is tremendous visual stimulus in many of these forms and shapes that the modern world has thrown up. It is to Smart that we are indebted for isolating and defining some of them in an intensely exciting manner. The great and sensual curves of the autostradas reaching into infinity, the strongly geometric symbols of the road, the bold billboards, the harsh penetrating yellow lines of the tarmacs and highways, the still verticals of petrol pumps, the Cubist blocks of apartment buildings are a few of the subjects that Smart painstakingly isolates from the city.

From this 'cityscape' Smart subtracts, adds or multiplies in order to create the special sense of time and place that is the hall-mark of his paintings. As a painter he is, in general, not interested in nature's permanent realities, but in its man-made realities. The character of the contemporary landscape or cityscape is what Smart sets out to delineate. How he achieves this, he himself describes: 'The subject-matter is only the hinge that opens the door, the hook on which one hangs the coat. My only concern is putting the right shapes in the right colours in the right places. My main concern always is the geometry, the structure of the painting.'

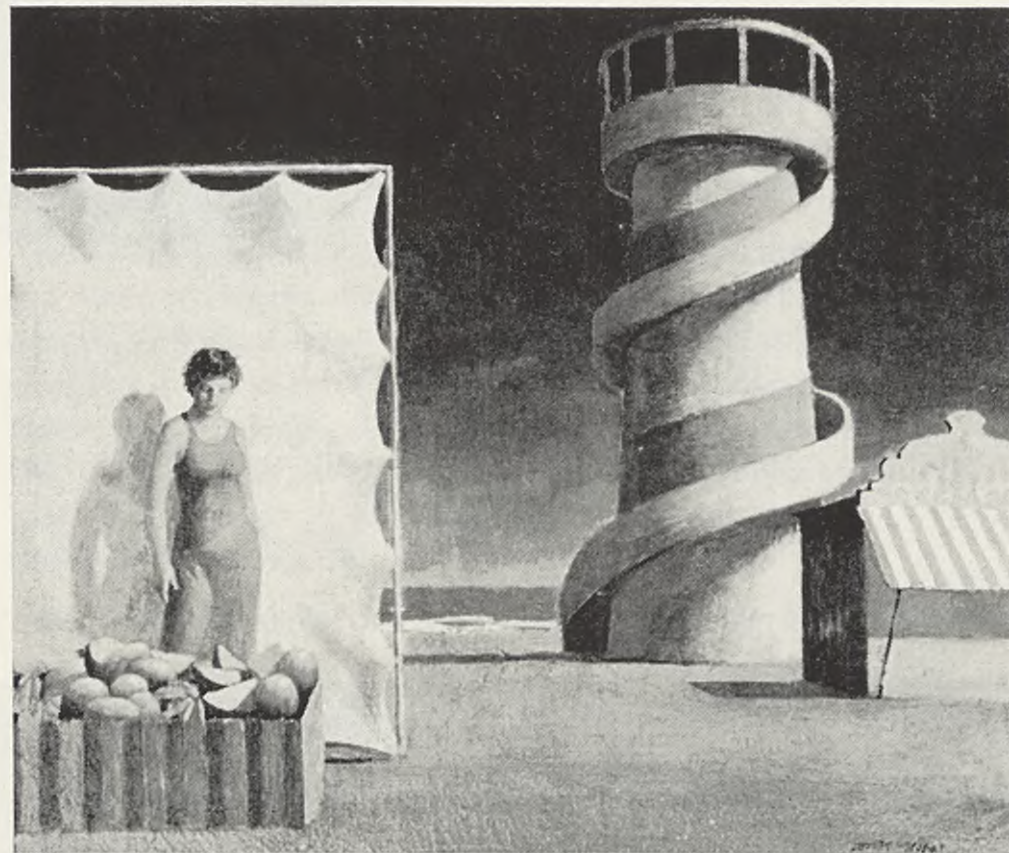
At this point in the analysis of his work he refers to the V section of Eliot's 'Burnt Norton':

'... Only by the form, the pattern,
Can words or music reach
The stillness, as a Chinese Jar still
Moves perpetually in its stillness.'

Smart elaborates: 'Most pictures I paint stay broadly painted while I move them about, doing sketches, small studies, over-painting again and again. Only when I have the shapes in the right places do I then "paint it realistically". I do that because *I like realistic pictures*, for example, a small head the size of a postage stamp can be more important in the composition than a large area of wall. Unless you are utterly abstract, the moment a symbol appears it immediately takes upon itself an identity which cannot be treated in an abstract way.' This in a sense has been the inherent failure in abstract art. Clement Greenberg in discussing representational and abstract art writes that, not only does the abstract picture seem to offer a narrower, more physical and less imaginative kind of experience than the illusionist painting, but it appears to be without the nouns and the transitive verbs of the language of painting.

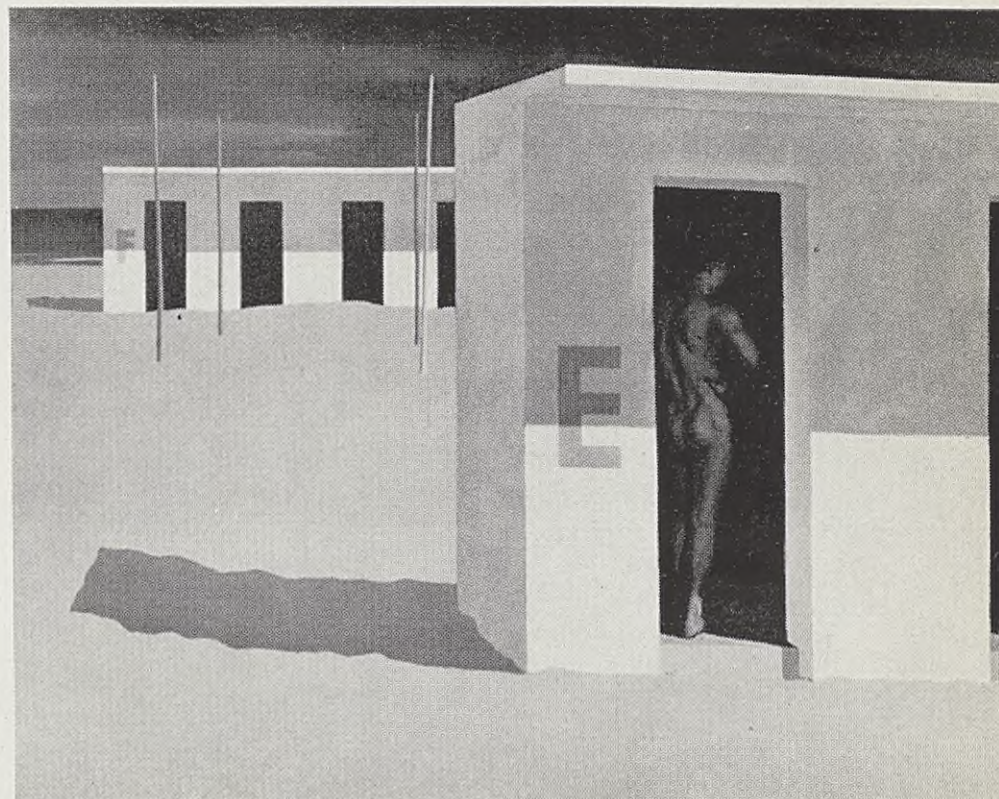
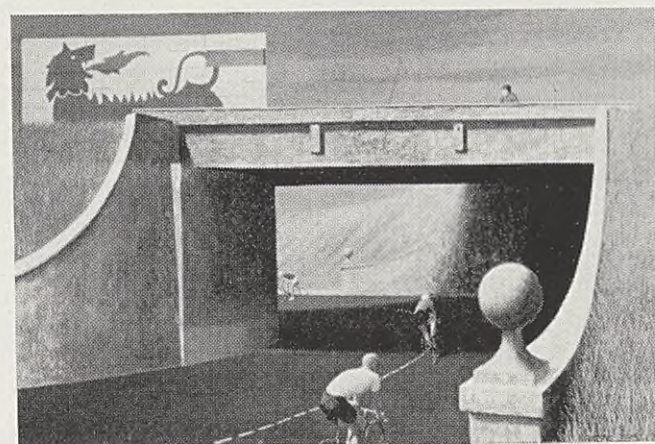
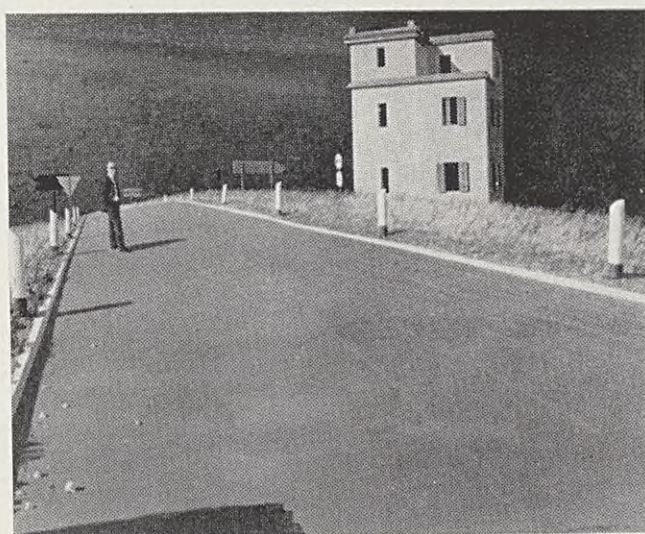
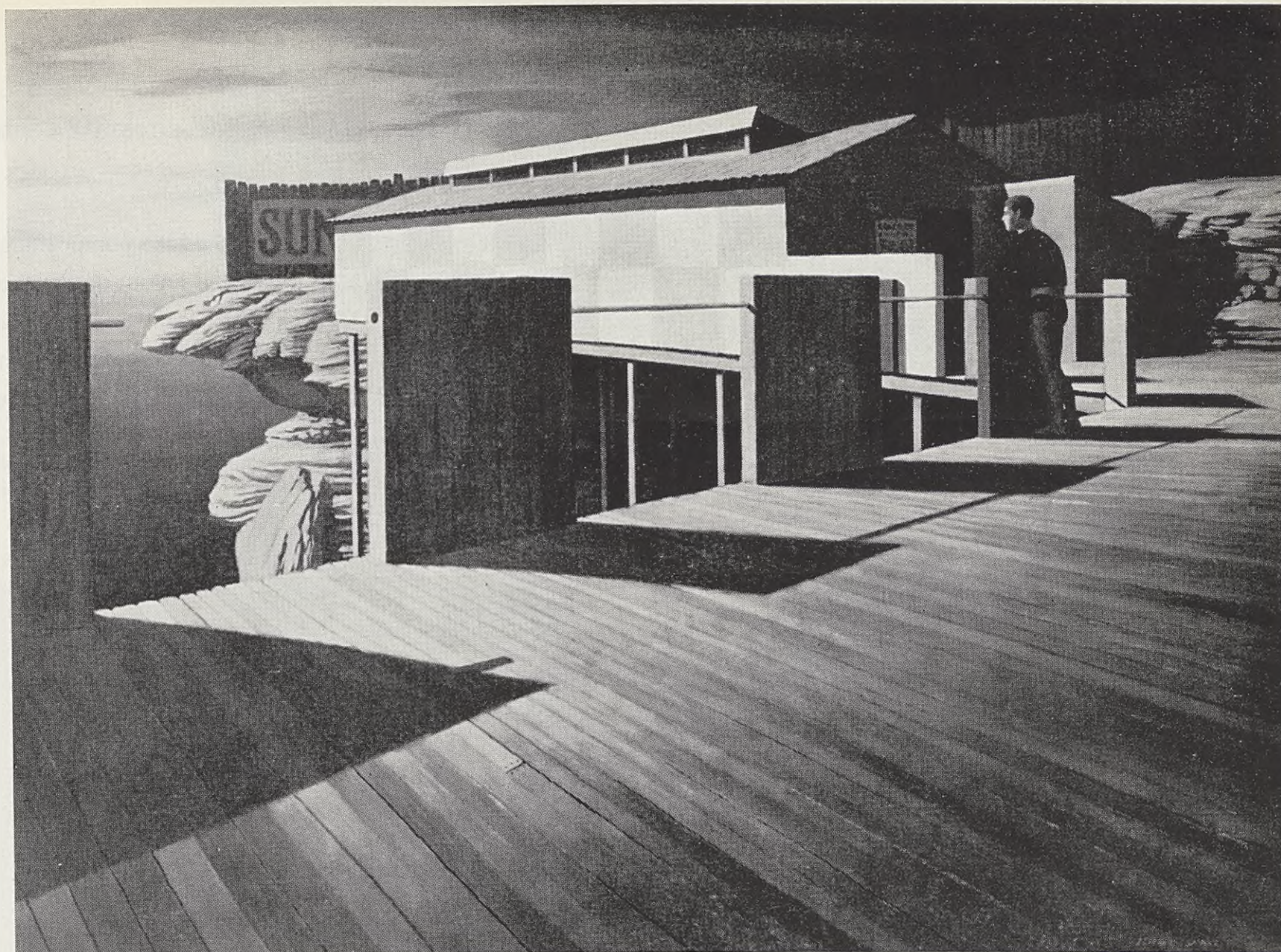
One of the nouns of Jeffrey Smart's paintings is his use of architecture. Not since the fifteenth and sixteenth centuries has

'The tower is a slippery dip, at Semaphore Beach in Adelaide, and as a child I used to slide down it often.'



above
JEFFREY SMART CIVITAVECCHIA (1967)
Oil 26in x 32in
Australian Embassy, Washington

top
JEFFREY SMART THE MELON VENDOR (1957)
Oil on canvas 20in x 24in
Owned by Mrs George Jennings
Photograph by Douglas Thompson



above
JEFFREY SMART SAN CATALDO I 1964 Oil on hardboard 25in x 31in
Owned by Alan Renshaw

top
JEFFREY SMART SUNSTRIP BATHS (1963) Oil on canvas 36in x 48in
Owned by Alan Renshaw

above left
JEFFREY SMART SELF PORTRAIT 1964 Oil on hardboard 25in x 31in
Owned by Mr and Mrs John D. Lewis Photographs by Douglas Thompson

left
JEFFREY SMART BICYCLE RACE III (1968) Oil 21in x 32in
Possession of the artist Photograph by Giorgio Como, Rome



left
JEFFREY SMART THE STILT RACE (1960)
Oil on plywood 22in x 36in
Art Gallery of New South Wales
Photograph by Kerry Dundas

below
JEFFREY SMART END OF THE AUTOSTRADA (1968-9)
Oil 32in x 40in
Possession of the artist
Photograph by Giorgio Como, Rome

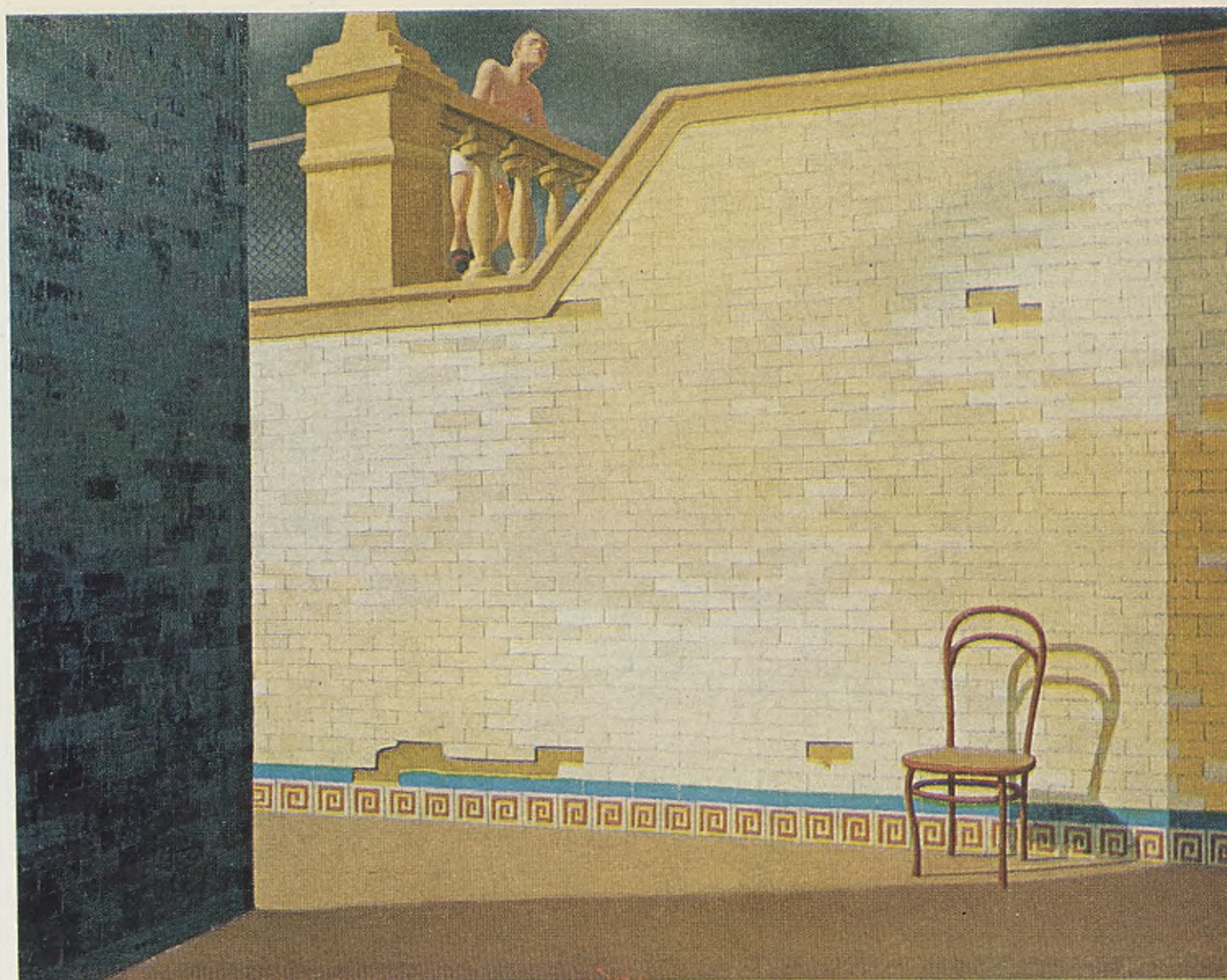
'Why the men on stilts? I had the composition blocked in, for ages I worked on it, but it needed colour on the top half of the composition. I tried highly chromatic clouds, and even flags on the building. Finally I saw a photograph of African negroes on stilts, marvellous stilts, and used that, which solved everything.'

'Man has made prisons for himself in every city; and for the ordinary person escape is very difficult.'



top
 JEFFREY SMART CENTRAL STATION (1961)
 Oil 24in x 30in
 Owned by Mr and Mrs Peter R. Carrodus
 Photograph by W. H. Pedersen

bottom
 JEFFREY SMART BY THE TIBER (1966)
 Oil 23in x 28in
 Possession of the artist
 Photograph by Nigel Buesst



'Who is he? He is you and he is me . . . Inside he is young and eager and naive, but, outside he presents another image . . . He should be a vehicle for endless compassion.'



an artist so skilfully used the relationship of the human figure to the architectural elements to give such a full range of expression and meaning to the canvas.

The spirit of the Renaissance demanded that architectural elements dignify and ennoble man, and that the figure was no more important than the buildings. With Smart, a more Baroque equation is in use. Architecture, along with space, is used expressively, not just scientifically. Sometimes dwarfed, often existing separately, the relationship between man and his environment is meaningless, disintegrated, alien and hostile. If the Renaissance's ideal was one of a total humanization of reality, Smart's world is one of total dehumanization. In any case the dialogue for Smart is essential.

From the world of architecture, Smart finds the geometric and structural forms, the rhythms, the sense of positive and negative space, the density, the volumes that dominate his pictures. His love of architecture is always manifest.

Space, like architecture, Smart uses expressively and psychologically. His space is tactile. Like Cézanne he treats nature 'by the cylinder, the sphere, the cone, everything in proper perspective so that each side of an object or a plane is directed towards a central point'. (Letter to Emile Benard, 15 April 1904.) Smart utilizes deep-spatial volumes in which figures and architecture are placed in carefully thought-out mathematical relationships. Space is usually planned according to a central perspective – which creates an enclosed spatial sense. It is this enclosed space that Smart uses to express best the abnormal psychological relationship of the city to man. When Smart paints a tunnel or autostrada stretching indefinitely into a diagonal void, it is again to restate the theme of the unnatural relationship of man to his environment. He quotes Cyril Connolly: 'You must be able to *walk out* of the ideal city'.

'You could do that in the fifteenth century, but not now', Smart writes, 'Man has made prisons for himself in every city, and for the ordinary person escape is very difficult'. The spatial devices he uses echo this 'no-exit' theme for the ordinary person.

It is the 'ordinary person' that appears in Smart's canvases. The faces of these people are usually expressionless or frozen in some Eliot-like 'unattended moment', caught candid-camera style in the sheer boredom of their existences.

'The silent man in mocha brown
Sprawls at the window-sill and gapes;'

(*'Sweeney Among the Nightingales'*)

Another favourite figure of Smart is the lone middle-aged man, Eliot's J. Alfred Prufrock. 'That fat man I paint sometimes', says Smart, 'who is he?' He continues: 'He is you and he is me. Long past the threshold of life, he still feels he is not yet there. My poor old boy finds himself in a nightmare situation of responsibility and failure at the same time. *Inside* he is young and eager and naive, but outside he presents another image. His vanity (which helps keep him sane) won't let him know that he has lost all his hair, that he is fat and looks a monster. He should be a vehicle for endless compassion.' Compassion is often the feeling that informs Smart's paintings, for his figures have a compelling sense of what it is to be bored, lonely or

lost. They have a universal quality that is more often found in poetry than in paint.

Part of this universal-timeless quality that exists in Smart's figures comes from his process of structuring the canvases into tight geometric areas. This has the effect of instantly freezing them into some pre-conscious image which is in itself timeless. To discover this definitive and time sense one has to look to Vermeer. For with the possible exception of Giorgio de' Chirico, no modern painter has ever created this metaphysical timelessness in paint. In Smart's paintings, as in Vermeer, time is a poetic quality that seeps through the very pores of the canvas.

Any summarizing of Smart's work must include his attitudes to art, to aesthetics and to the role of the artist. He writes in a letter: 'The artists of the anti-art have "art" confused with an evolving thing, *which it is not*, the artists being the actors. Instead of being content with Cézanne's attitude that "art is a priesthood", people like Brett (Whiteley) or John Cage are really teaching people, giving their thoughts *on* art, as opposed to *in* art. Now if human beings had changed, even in the slightest degree, since say Mycenae, I should agree, but as they are precisely the same, only in different circumstances, I don't see how the fundamental aesthetic principle can change, or why it should be changed, or for that matter, how it can ever be changed.' What I precisely believe has been said by Uncle Tom (Eliot) perfectly in *Four Quartets*, 'East Coker', Part V:

'... And so each venture
Is a new beginning, a raid on the inarticulate
With shabby equipment always deteriorating
In the general mess of imprecision of feeling,
Undisciplined squads of emotion. And what there is to conquer
By strength and submission, has already been discovered
Once or twice, or several times, by men whom one cannot hope
To emulate – but there is no competition –
There is only the fight to recover what has been lost
And found and lost again and again: ...'

Smart's reasons for not negating 'aesthetic celebrations' and for maintaining a traditionalist view of aesthetics are rooted in his own basic humanism and it seems very appropriate that a man who has spent half his life painting the poetry and the pathos of man and his world should have settled in the city which above all others was the seat of the Renaissance. For Rome is the city, as Eliot is the poet, to which Smart most often returns. The significance of place and time and art are to Eliot and Smart themes of ultimate discovery that have a spiritual meaning.

'We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.'

(*Four Quartets*, 'Little Gidding', Part V)

If it is Smart's penetrating understanding of modern life that gives the content to his later paintings, it is his nostalgia for the past that gives his canvases their peculiar poetic quality. If it is the role of the artist, as Wyndham Lewis states, always to be engaged in writing a detailed history of the future because he is

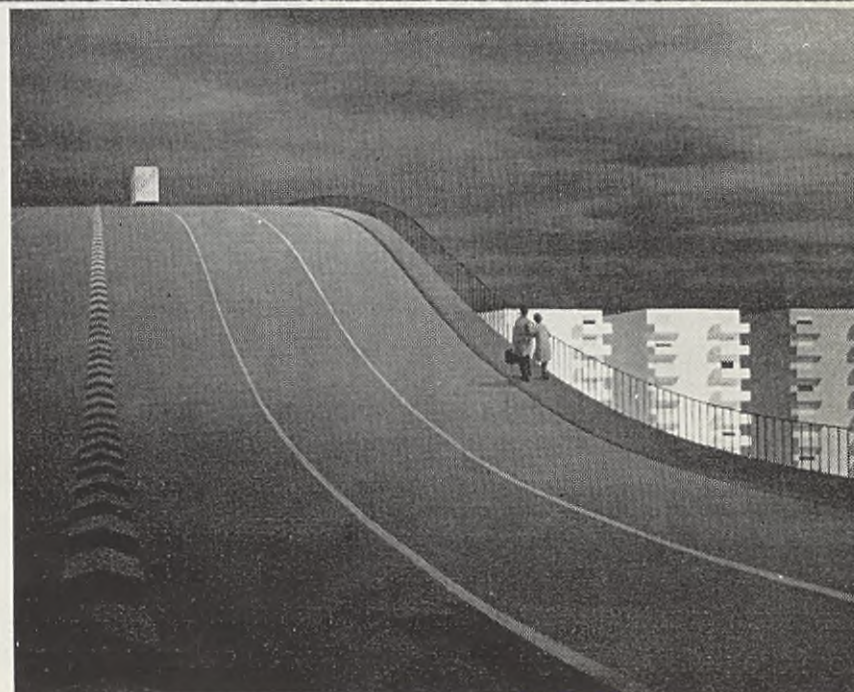


the only person aware of the nature of the present, then Jeffrey Smart is a painter with whom the twentieth century will have to come to terms.

above
JEFFREY SMART THE WALKER III (1968)
Oil 29in x 39in
Possession of the artist

right
JEFFREY SMART APPROACH TO A CITY II (1968-9)
Oil 29in x 32in
Possession of the artist
Photographs by Giorgio Como, Rome

'The environment now
is entirely hostile.'



The history of Australia as a European country covers only a short period of time, spanning a mere 180 years from the improvised beginnings at Sydney Cove down to the present day. Moreover, it has been subject not only to sudden social changes but also to recurrent phases of booming expansion – a violently changing historical pattern and one inimical to the development of any strong historical or architectural tradition. Each generation has believed, so often unwisely, that it could do better than its predecessors and has proceeded to put belief into practice. It is not surprising that Australia does lack that integration with the past, that sense of historical continuity, which are such a distinctive part of the life of Europe and that it can seem to an outsider a country without roots, a land of the fast buck.

Prosperity and expansion are the inevitable enemies of the past, the great levellers, and the exuberant period of affluence that has existed since 1945 has seen old buildings being destroyed quite unselectively and simply because they were old. It is a naive Australian axiom that the new is always better. The wreckers' men and machines, in splendidly democratic spirit, have been busily wrecking all buildings equally, the good as well as the bad, the noble along with the sordid. In the last twenty-five years a great deal of beauty and history has disappeared forever in broken bricks and plaster dust. In fact, so omnivorous have been the demands of progress that, of the buildings included in *Early Melbourne Architecture* (Oxford University Press, 1953), more than one quarter have been destroyed and many more foolishly mutilated.

This book made overt a growing feeling of alarm at the prospect of senseless destruction as the compulsory price of progress and aroused among many people the determination that something must be preserved for future generations. In 1955 a small group of enthusiasts established the National Trust of Australia (Victoria), which, at its foundation, had little to offer except hopes. However, under the chairmanship of Sir Daryl Lindsay, this new body began to attract supporters and take shape and its success has very largely been due to his leadership and guidance in those early and difficult years.

One of the first practical and public steps was taken when a committee was set up to record and classify all old buildings in Victoria before the waters of oblivion closed over them. The Survey and Identification Committee has, since its foundation in 1956, been engaged in classifying into four classes all buildings of architectural and historical merit. The Survey Committee's starting points in its all-embracing task were several – the buildings illustrated in *Early Melbourne Architecture* as well as private collections of photographs which were made available to it. It has been fortunate also in having had the benefit of great support both from Trust members as well as from the public. A large part of the Trust's subsequent growth is



above
Lieutenant-Governor La Trobe's House, The Domain, Melbourne

top
Como, Como Avenue, South Yarra
Photographs by John Collins

opposite
Illawarra, Illawarra Crescent, Toorak
Photograph by Mark Strizic



attributable to the work of this committee and its ancillary historical research committee. As soon as sufficient buildings had been recorded and classified the committee began publishing lists of its findings divided into Metropolitan and Regional and so comprehensively has the survey been carried out that the present Metropolitan list comprises thirty pages and the Regional some forty-five pages. In 1966 the committee published, under the editorship of David Saunders, the results of ten years' work in a book entitled *Historic Buildings of Victoria*, which included, as well as chapters on history and architecture by various authors, photographs of 641 buildings together with detailed information about them. Significantly the book sold out very quickly and is now in a second edition.

In 1959 the Trust acquired a tangible and visible focal point when, thanks to the generosity of Mrs Constance Fitzpatrick and the late Miss Leila Armytage, Como came into its possession. Today, less than ten years later, nine properties in Victoria are owned by the Trust and it has also the unlikely role of ship-owner. In addition there is among many committees one actively engaged in forming a collection of the furniture, objects and costumes of the Australian nineteenth century. Over the years active branches have been formed – Ballarat, Hamilton, Central Victoria (Bendigo), North-eastern Victoria, and Central Gippsland (Moe).

As the Trust's properties illustrate various aspects both of architecture and of history, some details may be of interest. However, the properties are not listed in order of acquisition and only those indicated are open at present to the public.

Como, Como Avenue, South Yarra (open to the public).

Como, a large white house built over a period of thirty years by three owners, has five and one-half acres of land with old trees and fine gardens. Once something over fifty acres, the property was settled in 1837 and therefore covers most of the history of Melbourne. The earliest part of the present house is the kitchen wing, built by Edward Williams (later Sir Edward Williams and a Judge of the Supreme Court) as part of a larger house which he named Como. The central block, with its anachronistically colonial simplicity, was built in the 1850s for John Brown, a merchant of the time, from whom the property was purchased in 1864 by Charles Henry Armytage, the owner of several sheep stations. In the 1870s he added the eastern or ballroom wing in a restrained taste in harmony with the rest of the house. Como remained in the possession of the Armytage family until acquired by the Trust ninety-five years later. At the same time most of the furniture and contents came to the Trust and form a homogeneous collection. It has been the policy of the Committee of Management to avoid a museum atmosphere and to preserve Como as a lived-in house of its time and illustrative of the way of life in nineteenth-century days.

Lieutenant-Governor La Trobe's House, The Domain (open to the public).

This cottage was Victoria's first Government House. A simple, prefabricated building, it was brought out in 1839 and erected at Jolimont by Charles La Trobe, Superintendent of the Port

Phillip Province and later Lieutenant-Governor from 1851–4. After his departure the land was subdivided and eventually only three rooms of La Trobe's house remained on land owned by Bedggood Shoes Pty Ltd, who presented them to the Trust. This surviving fragment was moved to the Domain and the remainder reconstructed as at the year 1840, from numerous drawings made by La Trobe. Many gifts have made it possible to furnish with authentic items this simple cottage which forms a striking contrast with its neighbour, the present Government House.

Illawarra, Illawarra Crescent, Toorak.

The gift of Mr W. L. Ryan, Illawarra, with its soaring tower, is a supreme example of the opulence of the Land Boom Period and remains a monument in brick and stucco to the fruits of speculation. The cast-iron adornments are especially fine and the principal rooms have a spacious grandeur. It was built in 1890–1 for Charles Henry James, a leading land speculator of those reckless years, who eventually failed for the remarkable amount of £850,000. A gift from Mr Ryan has enabled the ballroom to be restored to its high Victorian splendour.

The Market, Castlemaine.

A lovely building of mellow brick with stone quoins, this was built in 1861–2 to the design of W. R. Downe, Town Surveyor. This Wren-like building has been saved from demolition and is being repaired. Its elegant portico and graceful twin towers must have seemed curiously urbane in a goldfields town and must have aroused nostalgic memories of home in the minds of many miners.

The Powder Magazine, Beechworth (open to the public).

This austere church-like little building was erected in 1859 for the safe storage of the gunpowder used by miners on the goldfield. After many years' neglect it has been restored.

Lake View, Chiltern.

Lake View was built about 1870. The novelist Henry Handel Richardson lived here as a child during 1876–7. It is described in *Ultima Thule*. Restoration is in progress.

The Ebenezer Mission, Antwerp, The Wimmera.

This Moravian mission to the aborigines began in 1859. It grew into a large village of which only a small part remains, clustered around the ruined church and its graveyard. Here, also, restoration is being carried out.

An imported two-storied prefabricated iron house of the gold-rush period has been moved from its original site in North Melbourne and is being re-erected at Moe in Gippsland, while a bluestone cottage of the mid-nineteenth century, the former Heidelberg Police Station, is also being preserved. As ship-owner the Trust owns two vessels, the Murray paddle-steamer *Adelaide*, now at Echuca, and the hull of the sailing ship *Polly Woodside*, now moored in Melbourne.

Among other activities are the Landscape Preservation Council and the Keep Australia Beautiful Campaign, both of which are actively engaged in the task of protecting landscape, in all its many aspects, from needless destruction in the name of progress.

right
The Market, Castlemaine
Photograph by John Collins

below
Lake View, Chiltern, from a painting by Frank Duffy



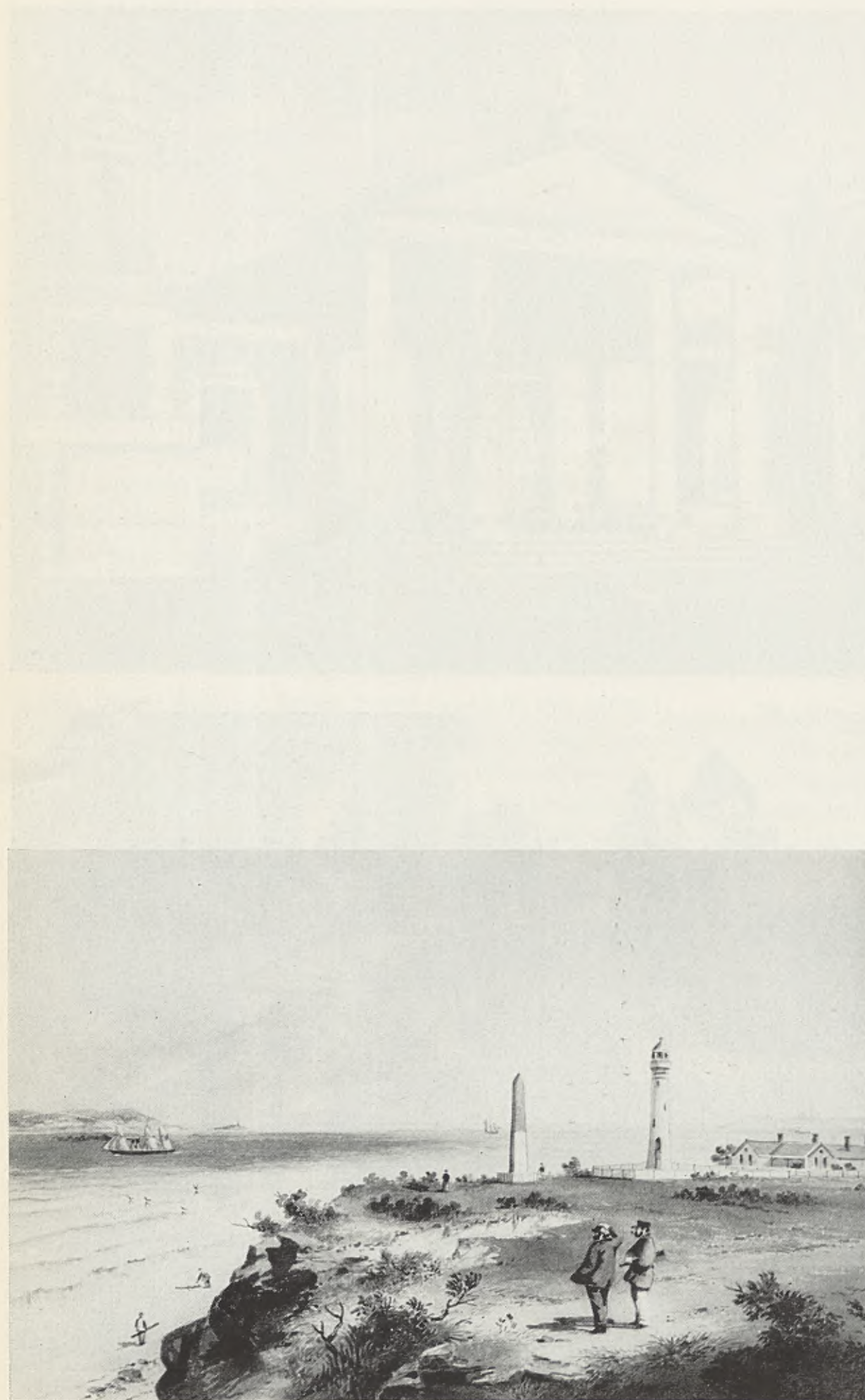
above
The Ebenezer Mission, Antwerp, The Wimmera

right
The Powder Magazine, Beechworth
Photograph by Noel C. Elliston



The La Trobe Library Collection of the State Library of Victoria

Clive Turnbull



S. T. GILL ENTRANCE TO PORT PHILLIP SHOWING OUTER LIGHTHOUSE ETC. FROM BATTERY (c. 1860)
Watercolour 11in x 17in
La Trobe Collection, State Library of Victoria

In the beginning was the word – the printed word. In 1856 the citizens of Melbourne were gratified by the opening of the Public Library which, beginning as a repository of books, gradually took to itself casts, medals, coins, gems, pictures, a piece of ginseng – the Chinese aphrodisiac – and sixty-one cavalry swords presented by Viscount Canning, the great 'Clemency' Canning of India. The early catalogues refer to the Museum of Art 'at the Library', the School of Design 'at the Library', and so on.

In the course of time a national gallery and a natural-history museum evolved as separate departments although all were under the control of the same body of trustees until, in 1944, the institutions were given individual identity, with their own controllers. The Public Library, or State Library of Victoria as it is now known, passed to the control of the Library Council of Victoria in 1966. Of the State Library the section known as the La Trobe Library is devoted to Australiana, a counterpart of the Mitchell in Sydney.

The Library had long had a 'Historical Collection' or 'Historical Museum'. Generally certain objects deemed to be of greater historical than aesthetic interest remain in the Library; others, of which the reverse was held to be true, are in the National Gallery. Such distinctions are necessarily somewhat arbitrary and it might be argued that some of the pictures are in their wrong categories; not that it matters, for they are all on show or available somewhere.

The Historical Collection of the La Trobe Library includes objects as incongruous as a cable tram, innumerable photographs and a very large amount of printed material of great social value (all this, of course, in addition to its primary treasures, the books, with which we are not concerned here). There are probably about 25,000 items in the Historical Collection. Of these, among the most interesting to the casual visitor are the pictures. Some are on permanent display on the limited wall space. The others are held on storage screens and can be seen on application.

The paintings merit the attention of anyone interested in the history of Australian art and art in Victoria in particular. This has its own particular flavour. Victoria, as a comparatively late-comer after New South Wales and Tasmania, missed the Georgian era and its hangover and, along with it, the gentlemen sketchers taking a picture. Its painters, who for the most part drifted in with the gold-rush, tended to be professionals, varying from accomplished nineteenth-century academics such as William Strutt down through various degrees of journeymen craftsmanship to the lithographers, whose work found its highest expression in the productions of Charles Troedel. (The firm of Troedel and Cooper recently gave a magnificent collection of early lithographed posters to the Collection.)

In gold-rush Melbourne, however, painters did not rate. 'Art', it was felt, was an overseas product. Most of the painters had a hard time of it indeed (as most of them continued to have until comparatively recently). Like the writers, they were inclined to die in poverty, sometimes easing the way with floods of grog. Yet these tales are probably exaggerated. The very large output of S. T. Gill, for instance, shows that he cannot have been



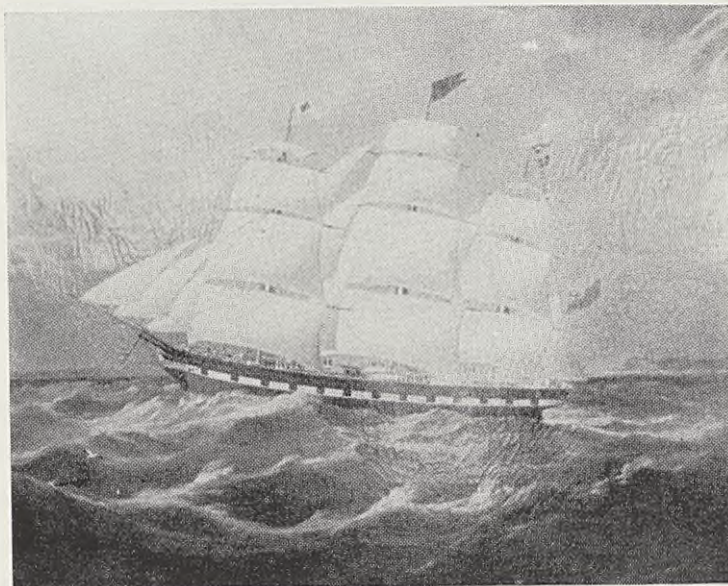
S. T. GILL ON THE BLOCK, COLLINS STREET (c. 1875)
 Watercolour 9in x 13in
 La Trobe Collection, State Library of Victoria

W. F. E. LIARDET THE FIRST LOCK UP ON THE NORTHERN SIDE
OF THE WESTERN MARKET (c. 1875)
Watercolour 4in x 7in
La Trobe Collection, State Library of Victoria





upper right
H. WILKINSON THE FERRY
MELBOURNE 1853
Watercolour 8in x 13in



right
T. ROBERTSON MARCO POLO 1895
Oil on canvas 42in x 69in



far right
L. BECKER UNIDENTIFIED RODENT
1861
(drawing from sketch book of the Burke
and Wills expedition)
Pen and wash 6in x 7in



above
J. COTTON NATIVE ENCAMPMENT ON BANKS OF
THE YARRA (c. 1842)
Watercolour 8in x 11in



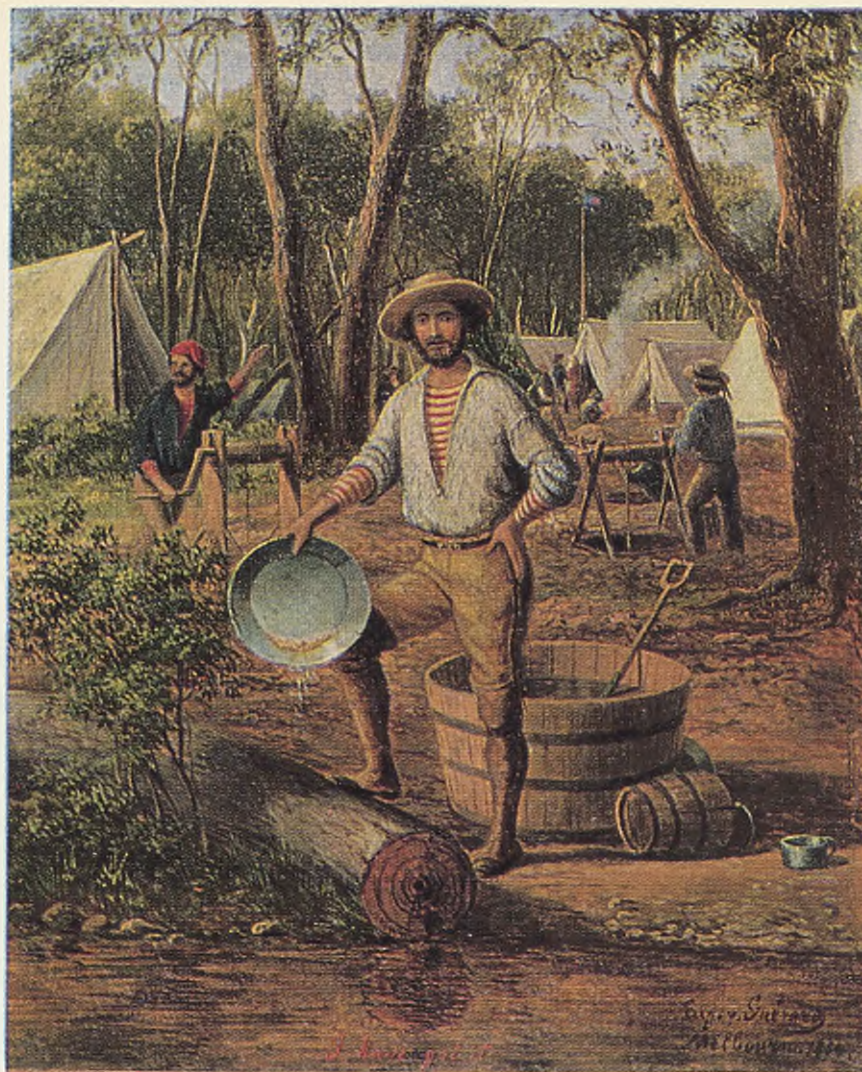
middle
W. TIBBITTS TOORAK, FORMER RESIDENCE OF SIR H. BARKLY -
GOVERNOR OF VICTORIA 1856-1863 1878
Watercolour 16in x 23in



above
W. F. E. LIARDET LOCKUP AND STOCKADE ON THE SITE OF THE
WESTERN MARKET. COLLINS ST. 1839 (c. 1875)
Watercolour 5in x 8in

right
EUGENE VON GUERARD
I HAVE GOT IT 1854
Oil 9in x 7in

below
HENRY BURN MELBOURNE FROM
THE DOMAIN 1871
Oil 15in x 26in
La Trobe Collection, State Library of Victoria



constantly in alcoholic orbit; but the Philistines of the day felt that if painters and writers were not always drunk they ought to be.

Not long after its foundation the Library Trustees (whose successors were later to turn thumbs down on such upstarts as Renoir) spent £2,000 on an extraordinary collection of stuff from England. They were particularly interested in coins, medals, statues, busts and bas-reliefs and the populace could improve its taste by looking at anything from a bust of Prince Albert to a stuffed lyrebird (presented).

An early catalogue (c. 1865?) lists the paintings bought. Of these there were fifteen; two were by locals, *The Buffalo Ranges (Ovens District)* by Nicholas Chevalier and *Bunyan in Prison* by G. F. Folingsby. Of seven paintings given one was by Eugène von Guerard, *Evening of the Spring (Valley of the Mitta Mitta)* and one by Henry Gritten, *Jackson's Creek, Sunbury*, together with a portrait of Dr Maund by Chevalier. All these are now in the National Gallery. On the other hand Gritten, von Guerard and Chevalier are all well represented in the Historical Collection, with others of equal or greater celebrity including S. T. Gill, Robert Russell, W. F. E. Liardet, William Strutt and Henry Burn, and an occasional 'foreigner' such as John Glover.

Of all these people one of the most pleasing aesthetically is Henry Burn, an obscure figure whose luminous landscapes have a light and airy quality which seems out of his generation. There are five Burn oil paintings, four watercolours and five lithographs in the Collection. One would like to see all Burn paintings, wherever they may be, brought together at some time for an exhibition as comprehensive as it is possible to make.

The earliest reference found to Burn in Melbourne is in the *Argus* of 19 December 1853 – he had painted a watercolour which he hoped to have lithographed if enough subscribers were found. In 1856 he applied to the Secretary of the Denominational Schools Board for a position as assistant drawing master but was turned down – why, we do not know (Strutt was one of the successful applicants). Burn's application stated that he had taught 'at the best schools in Leamington, Warwickshire'. His name does not appear in the Melbourne directories of the 1850s, which means little in the conditions of the time, but he turns up as an exhibitor in Melbourne shows of 1857, 1869, 1870, 1872 and 1877. Works in the Historical Collection are dated from 1855 to 1876. (At some stage he was, perhaps, in Sydney.)

At the present time this is about the sum total of our knowledge of Burn. He seems to have been both unrecognized and unrewarded. Perhaps from the small legacy which remains it may be possible some day to do him justice.

Henry Gritten (c. 1817–73), a much more pedestrian person, was the son of a London picture dealer and a sometime exhibitor at the Royal Academy and the British Institution. In 1848 he went to the United States, coming on to Australia in the early years of the gold-rush. Like most other people he went to the goldfields and like most of them he gave up hopes of fortune and returned to his trade. In 1857 he was in Tasmania. Though his paintings were good he met with very little encouragement. In 1873 he collapsed and died, leaving a widow and four children in poor circumstances.

These are sad stories. Unless he could get an official appointment an artist had a hard time of it indeed. Many such people who came here with high hopes drifted down in misery; others removed themselves from the Colony or from life itself.

Here I have given some attention to Burn and Gritten because they are the least known. Other people such as Gill, von Guerard, Strutt and Becker are so well recognized that they need no gloss. The Collection has more than a hundred watercolour drawings by Gill as well as many lithographs and some slight pencil sketches of the Western District. One of our few examples of genre, their depiction of life on the goldfields, in the bush and in mildly raffish aspects has made them familiar to everyone interested in our past. Gill was a sensitive landscape painter when he cared to be but no doubt he found that these realistic and sometimes crude descriptions of the rough-and-tumble of life were the only things that sold; for that we may be grateful, for they are unique.

Gill stands at the opposite end of the spectrum from the meticulous academic Strutt whose *tour de force, Black Thursday*¹, depicting all forms of life, from children in arms to kangaroos, parrots and sheep, fleeing before a bushfire, all extended in Panavision technicolour (the picture measures three feet six inches by ten feet five inches), anticipates the big screen. Strutt, painting this picture in after years, gave it the works. It is the kind of Victorian subject-picture, basically phoney, which is now wholly out of fashion; which is in no way to deny the technical skill of its creator.

Another rememberer of times past represented by thirty-eight watercolour drawings in the Collection was Wilbraham Frederick Evelyn Liardet (1799–1878), hotel-keeper and watercolourist; to add to the mixture his mother was a direct descendant of John Evelyn, that fascinating diarist. The name Liardet is Swiss and you may pronounce it how you will.

After terms in both services Liardet came to Australia at the end of the 1830s and pioneered what is now Port Melbourne, living in a hut by the shore. Despite financial vicissitudes he seems to have had a reasonably happy life. He amused himself in his old age by setting down his memories of Melbourne, illustrated by his own watercolour drawings. These notes and thirty-eight watercolours bought by the Library from a London bookseller in 1913 are now in the Historical Collection and will in due course be published in book form by the Library Council of Victoria.

Liardet was an untrained draughtsman, a primitive in expression but a sophisticated observer. Like Gill he has left us a unique record. He brought up a successful family and his story is a pleasant contrast to the usual hard-luck tales. Perhaps the moral is, run a pub and do your painting on the side.

Other people in the Collection are known by name and fame, some are not identified at all and others are not much more than names. Henricus Leonardus van den Houten, for instance, who shows us a Victorian vineyard in 1875 when there was still a flourishing wine industry in the southern areas of Victoria, teacher of drawing, is now scarcely more than an entry in the archives although he was esteemed by his contemporaries.

¹Colourplate *ART and Australia*, Vol. 6 No. 4 p. 327



VAN DIEMEN'S LAND: 'CONSTITUTION HILL AT SUNSET' FROM NEAR MRS. RANSOM'S
PUBLIC HOUSE': *J. Glover, June 29th 1840*

JOHN GLOVER VAN DIEMEN'S LAND:
'CONSTITUTION HILL AT SUNSET FROM
MRS RANSOM'S PUBLIC HOUSE' (1840)
Oil on canvas 30in x 45in
La Trobe Collection, State Library of Victoria



Here have been very briefly described some of the paintings of the Collection. The prints, of course, are a measureless storehouse. Quite recently the Troedel and Cooper posters, now being catalogued, created enormous interest when a selection of them was shown. These marvellous advertisements for tea, beer, cigars, soap and all the ordinary commodities of life are in themselves a social history. All these things are grist to the Historical Collection which has periodic exhibitions covering such things as sail and steam, sport, gold and so on, arranged with loving care and rewarded by large attendances.

These displays are all functions of the La Trobe Library, for which the Friends of the La Trobe Library, a wholly unofficial supporting body, are doing their best to beat up support.

It is realized that in Victoria in particular and elsewhere in Australia there must still be many historical paintings, portraits, drawings, diaries, letters, which are now in jeopardy from silverfish, mould and fire, which their owners would be proud to present to the Collection if they were given a nudge: this is a nudge.

How pleasant it would be for instance to have a comprehensive collection of the works of 'Mr W. Tibbits, Landscape Painter' who, in the pre-colour-slide era, went around the countryside to execute 'views of private Residences &c., which, Drawn and Coloured from Nature, possess the advantages of unfading beauty and correct perspective. Terms from One Guinea. No connection with Photography' (Tibbits also immortalized cattle). The Historical Collection has nine Tibbits watercolours including a splendid example showing how a country (or maybe outer suburban) gentleman lived in the spacious days, but so far no one has been able to identify this desirable residence.

The La Trobe Library comes late in the field after such monumental institutions as the Mitchell. Nevertheless, there must be much of great historical interest to draw upon, particularly in its own field of Victoria. Most of us have painful experience of the fate suffered by family possessions of historical value over the years. They are better off in institutions where they can be properly cared for and serve the purposes of both aesthetic interest and legitimate research.

top

S. C. BRES FLEMINGTON, MELBOURNE (c. 1854)
Watercolour 6in x 11in

middle

EUGENE VON GUERARD HINTER BLACK HILL 11 FEB. '54
Watercolour 7in x 11in

bottom

L. BECKER PORTRAIT OF DICK; THE BRAVE AND GALLANT NATIVE GUIDE DARLING DEPOT. DEC. 21 /60
(from the sketch book of the Burke and Wills expedition)
Watercolour 6in x 8in

La Trobe Collection, State Library of Victoria

Rembrandt's Etchings, Art as Exploration

Robert Smith

1. REMBRANDT REMBRANDT'S MOTHER, SEATED AT A TABLE
LOOKING RIGHT (c. 1630-1)
Etching, second state (H.52) 5 $\frac{3}{4}$ in x 5 $\frac{1}{8}$ in
National Gallery of Victoria
Photograph by National Gallery of Victoria



In commemorating this year the three-hundredth anniversary of the death of Rembrandt we pay homage to one of the first great experimental artists. It may be true that Rembrandt was anticipated in this respect by Leonardo da Vinci, but Leonardo's experimental interests were largely separable from his art, with one or the other predominating. His well-known experiment with the oil-tempera medium in painting *The Last Supper* is a characteristic example of this.

For Rembrandt, experiment went further. His style could most aptly be called exploratory. The etchings probably best convey this quality of exploration and experiment. They are finished works in their own right, yet retain the freedom and directness of his drawings. Often they preserve stages of Rembrandt's exploration of both subject and medium. He undoubtedly saw the subject in terms of the medium; the medium in terms of the subject. For him they were indivisible. In many cases we can follow his development through the various states of an individual etched plate, tracing progressive refinements, shifts of emphasis, or complete changes of concept.

Neither the paintings nor the drawings give us this degree of insight into Rembrandt's innermost creative processes. In themselves the drawings tend not to reveal the organic growth of ideas so much as to pose alternative solutions to artistic problems. Some of them on occasion provide Rembrandt with the imaginative stimulus he sought, and blossom into paintings. The secret life and growth of the paintings can be probed only through the drawings or through the over-clinical eye of the X-ray camera.

The etchings also reveal many relationships with his paintings and especially with the drawings, but they are never in any sense mere reproductions of drawings created for the purpose. This aim of multiplying drawings or reproducing paintings – an important aspect of the print trade throughout the sixteenth century – was by-passed by the Dutch painter-etchers of the seventeenth century. In the forefront of this change was undoubtedly Rembrandt himself. Most of his contemporaries were content to specialize individually in one *métier*, be it landscape, still life, merry genre scenes or portraiture. But Rembrandt's individualism was absolute. His restless originality drove him to pursue his vision regardless of narrow specializations or the expectations of dealers and collectors. He showed that the full powers of the individual can best be realized when these constraints are ignored or transcended. It is this which sets Rembrandt apart from his generation. Their individualism served the particular demands of their day; his was uncompromising and universal.

Few artists before Rembrandt saw any graphic medium as a major art form in its own right. His only competitor in this respect was Jacques Callot (1592/3–1635). Yet Callot only hinted at the capabilities of the etching medium, whereas Rembrandt realized its potential to the full. Before their time the etching needle and the acid bath had simply been technical aids to avoid the manual effort involved in engraving. Rembrandt liberated graphic art from the physical and conceptual tyranny of the burin. His etchings achieved the utmost freedom of draughtsmanship; he found new subtle ways to create textures;

and he created a whole range of tonal effects. All these were directed towards the expression of his deepest realms of feeling and conviction. The result was a revolution in etching – indeed in the graphic arts generally.

The nature of Rembrandt's etchings is important to us in Australia, for it means that from the resources of our public and private collections students and connoisseurs can study in full a major aspect of the work of this most profound artist. Because of the general deprivation suffered by our public galleries no great master can be studied in Australia through a comprehensive range of his sculpture or paintings. But in the case of artists like Rembrandt, Dürer or Goya the graphic media give us the opportunity for this kind of artistic experience.

Rembrandt's earliest etchings already show the preoccupation with age and lowliness which is a continuing theme throughout his career. An additional element of the grotesque runs through his work in the 1620s. The etchings of beggars and the wild self-portraits are examples, but they already have a degree of sympathy and perception which surpasses their picaresque models in the work of Callot and his sixteenth-century predecessors. There is a certain crudeness in these early plates. The abrupt transitions of tone, coarseness of line and reliance on even hatching, though rudimentary aspects of technique, are nevertheless appropriate to the subjects they depict.

By 1630 he was emerging from this phase and beginning to particularize his characters more. His *Bust of a Man wearing a*

high cap (Plate 2) of that year reveals greater sophistication of both subjects and treatment. Like so many of his pictures it hovers between character study and full portraiture. There is a superficial resemblance to Rembrandt's father, who died that year, but above all it is a portrayal of unkempt and time-worn humanity exactly captured by the particular quality of etched line and sparsely distributed tone.

By contrast Rembrandt's depiction of his mother (Plate 1), probably slightly later in date, uses a wide range of tonal effects. Though much more personal it is also a study of age, conveyed here by the concentration on hands and face. The astonishing mastery of textures is achieved solely by variations in the quality of line. Cape and shawl, cushion, cuff and sleeve – each with its own 'feel' serves to accentuate the taut yet wrinkled face, the dry old hair, fixed unseeing gaze and firmly folded hands. This degree of contrast also directs our attention from the perfunctory cross-hatching of the lower part of the print, which establishes the necessary structural base of the design.

Now we enter a period in which Rembrandt's low-life characters are studied more incisively and often fitted into a larger pictorial context. Everyday genre scenes provide many of the settings, but Old and New Testament subjects become more numerous. The fact that his figures are not idealized for these biblical scenes reveals Rembrandt's non-conformist belief that even the lowliest is worthy of redemption. *The Return of the Prodigal Son* (Plate 3) of 1636 perfectly exemplifies this con-



above

2. REMBRANDT BUST OF A MAN WEARING A HIGH CAP 1630

Etching, second state (H.22) $4\frac{1}{8}$ in x $3\frac{5}{16}$ in

Flinders University of South Australia

Photograph by Flinders University of South Australia

left

3. REMBRANDT THE RETURN OF THE PRODIGAL SON 1636

Etching, only state (H.147) $6\frac{1}{8}$ in x $5\frac{5}{16}$ in

Art Gallery of South Australia

Photograph by Flinders University of South Australia

viction. Not only is it the theme of the parable; it is stressed, even to the point of over-emphasis, by the brutish features of the son, further accented by contrast with the delicate sketchiness of the landscape behind him.

Rembrandt's desire to exaggerate and shock was a tendency which persisted for a long time, the extreme being his *Adam and Eve* of 1638. Yet, like the *Adam and Eve*, many works of this kind represent individual lines of enquiry which were quickly satisfied. The purging of this interest coincides with Rembrandt's second main period – the period of his maturity.

By 1639, when he etched his self-portrait, *Rembrandt Leaning on a Stone Sill* (Page 60), Rembrandt had been five years married. He was now an eminently successful painter and had just moved into a large and fashionable house in Amsterdam. Yet the portrait shows the sobering effect of increased responsibility. The initial joyousness of marriage had dimmed through Saskia's prolonged sickness in difficult and disappointing confinements. The pictorial parallel is seen here in the abandonment of baroque asymmetry and exaggerated chiaroscuro. Deliberate shock tactics have yielded to a more stable and penetrating realism – the unyielding, unsentimental analysis of self.

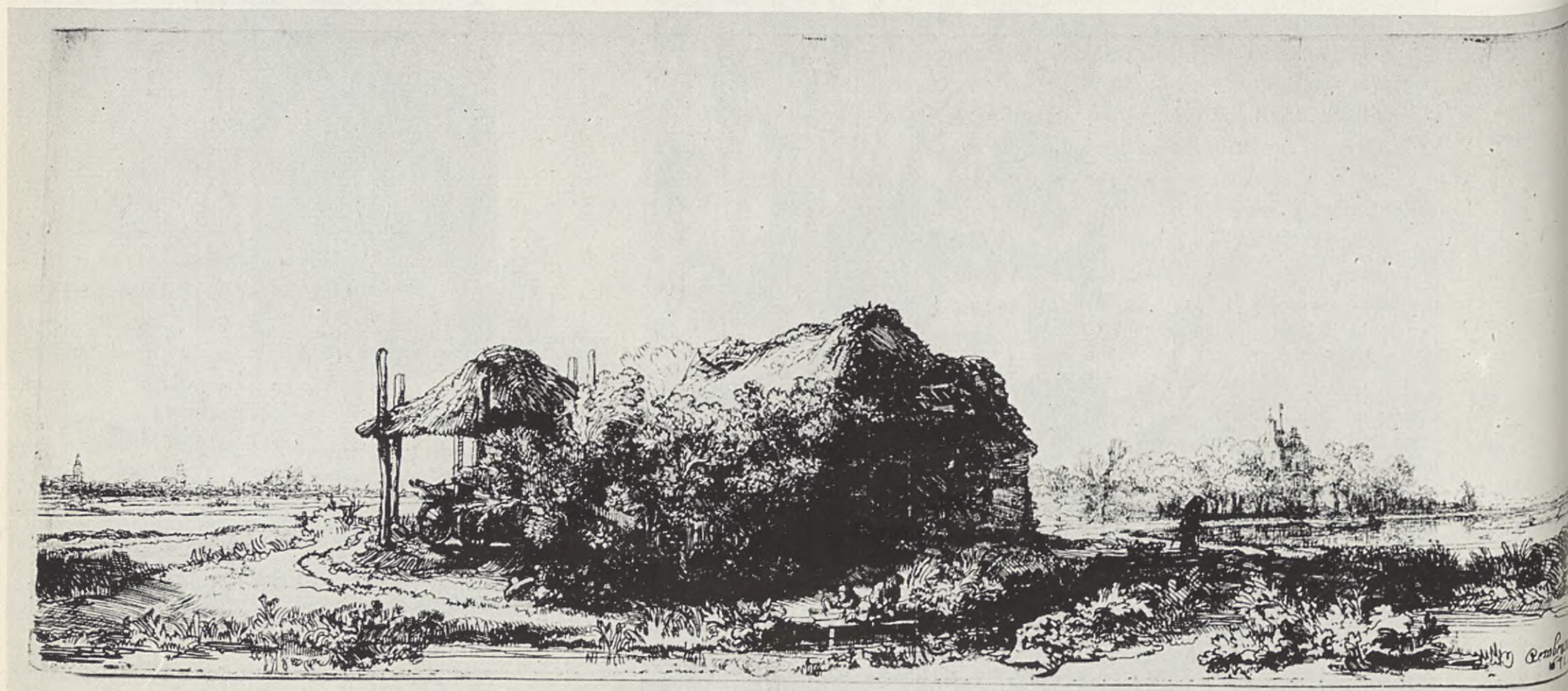
The change of mood had made him more susceptible to the classic canons of Italian Renaissance art. This etching and the painted self-portrait of the following year (London, National Gallery) bear clear allusions to Raphael's portrait of Castiglione (Paris, Louvre) which in 1639 Rembrandt had sketched at a sale in Amsterdam. Preoccupation with individual effects of texture, light or linear contrast are now assimilated into a deeper, unifying purpose. The impression in the Melbourne gallery, like some other proofs of this first state, bears touches in black chalk mainly trying the effect of completing the unfinished wall, and adding on the right some architectural details only suggested on the plate. These tentative additions were not carried over into the second state. The compositional simplicity of the painted

version suggests that Rembrandt found them redundant and distracting. Here is confirmation that his impulse was now consciously towards a more concentrated and psychologically impelling image.

The artist had reached a turning point in his life, career and fortunes. Already on the financial course towards bankruptcy, he was soon to be widowed with an infant son. Of practical aid and solace to him in this period was the loyal Hendrickje Stoffels. It is tempting to think that he found a similar spiritual solace in the series of etched landscapes he produced intermittently from 1640 for slightly more than a decade. With the exception of his celebrated *The Three Trees* these are unstrained and unself-conscious, conveying the sense of a refreshing absorption in the countryside around Amsterdam. Despite his predilection for the rustically picturesque, and for the incorporation of genre elements, the subject of these plates is often in a real sense space itself (Plate 4). It swings freely around buildings and sweeps across the flat country, encompassing numerous tiny figures absorbed in their everyday affairs. Fishing, housework or love-making – all are taken in by the easy sweep of his gaze and integrated into the pictorial oneness of nature.

Constantly Rembrandt enriched the etching medium, even by-passing the acid bath on occasion for the rich effect of drypoint. Likewise he manipulated the inking of his plates to vary the effect even within one state. The etchings of his final period demonstrate complete mastery of technique and feeling. *Christ at Emmaus* of 1654 (Plate 6) shows the matured form of his low-life characters, asymmetrically arranged, but counterposes them to the classic calm and mystic radiance of Christ.

Two other works of the same period are contrasting studies, the one of light, the other of shadow. *The Adoration of the Shepherds* (Plate 5) captures the intimate yet all-pervading light through the play of mainly open lines. What little real cross-hatched shadow exists is reinforced on the right by a surface





opposite

4. REMBRANDT LANDSCAPE WITH A COTTAGE
AND A HAY BARN 1641

Etching, only state (H.177) $4\frac{7}{8}$ in x $12\frac{9}{16}$ in

National Gallery of Victoria

Photograph by National Gallery of Victoria

above

5. REMBRANDT THE ADORATION OF THE
SHEPHERDS, WITH THE LAMP (c. 1654)

Etching, second state (H.273) $4\frac{1}{8}$ in x $5\frac{1}{8}$ in

Flinders University of South Australia

Photograph by Flinders University of South Australia

right

6. REMBRANDT CHRIST AT EMMAUS 1654

Etching, third state (H.282) $8\frac{3}{8}$ in x $6\frac{1}{4}$ in

Queensland Art Gallery

Photograph by E. & J. Bowman



tint, retained in the wiping of the plate. This varies from impression to impression, but the range of variation is surpassed by that in different impressions of *The Descent from the Cross* (Plate 7) due entirely to the degree of inking. This in turn determines shifts of mood and feeling. The reproduction shows a lightly-inked version, stressing the tender pathos of the scene. Heavier inking tends to suppress detail and emphasize the drama of shadow and space, giving added prominence to the upstretched arm – itself a brilliant conception and realization. *Christ Preaching* (Plate 8) is one of those marvellous etchings in which line and tone, light and shadow, observation and inspiration, the mundane and the divine, are brought together in a perfect harmony which stands close to the pinnacle of Rembrandt's art. So much that went before seems to have been a preparation for this. We are reminded of Rembrandt's abounding humanity which transcends the disabilities of his own life and infuses with meaning his formidable technique. His religious sympathies were wide and tolerant, basically through association with democratic minority sects which stressed universal salvation. For him that meant salvation for each particular person, of whatever kind – a belief that underlies the detailed delineation and differentiation of character in this print.

With his portrait of Jan Lutma the Elder (Plate 9) Rembrandt reaches a state of supreme mastery typical of his last etchings. Here is his vision of age reconciled. Lutma looks down on us sympathetically from great heights of spiritual serenity: the heights reached by Rembrandt himself. Through bereavement, temporal apprehensions, bankruptcy, unconformity, defiance and self-questioning he had come to a sense of fulfilment. The medium, too, seems at peace. No striving now for effect; no deliberate floutings or flauntings: only a sense of harmony in which light, space and form coalesce to externalize experience.

Yet this was not achieved miraculously, but by that so characteristic exploratory process. The illustration shows an impression from the second state. The first state of the plate shows an empty background, against which the figure is seen in rather stark isolation. The addition of the window and the lightly hatched rear wall give us that sense of intimacy and mellowness which is the culmination in the etching medium of the artist's preoccupation with age. This picture, dated 1656, is among his last handful of etched portraits. It achieves that combination of sublimity with humanity which can be seen thereafter in his late oil paintings, particularly the self-portraits.

For Rembrandt it is not the case that experience is its own reward. The understanding derived from experience is his aim and his achievement. Each new work brings him a new level of understanding. Each achievement leads on to further aims. In the etchings especially we can perceive many stages of achievement, particularly through additions, refinements and emendations to an individual work. Exploration is vital to Rembrandt, but he never forgets that the only fruitful exploration is the exploration that leads to discovery.

opposite

9. REMBRANDT JAN LUTMA THE ELDER 1656
Etching, second state (H.290) 7 $\frac{1}{8}$ in x 5 $\frac{3}{8}$ in
Art Gallery of New South Wales
Photograph by Art Gallery of New South Wales



above

7. REMBRANDT THE DESCENT FROM THE CROSS, BY TORCHLIGHT
1654 Etching, only state (H.280) 8 $\frac{1}{8}$ in x 6 $\frac{3}{8}$ in
Art Gallery of South Australia
Photograph by Flinders University of South Australia

top

8. REMBRANDT CHRIST PREACHING (c. 1656)
Etching, only state (H.256) 6 $\frac{1}{8}$ in x 8 $\frac{1}{8}$ in
National Gallery of Victoria
Photograph by National Gallery of Victoria



Rembrandt's Image in the Twentieth Century

Ursula Hoff

below

1. REMBRANDT REMBRANDT IN A HEAVY FUR CAP 1631
Etching, only state (H.56) 2½ in x 2½ in
(Felton Bequest 1923)

below right

2. REMBRANDT REMBRANDT IN CAP AND SCARF;
THE FACE DARK 1633
Etching, second state (H.108) 5⅛ in x 4⅛ in
(Everard Studley Miller Bequest 1962)

bottom

3. REMBRANDT REMBRANDT WEARING A SOFT CAP 1631
Etching, only state (H.57) 2 in x 1¾ in
(Everard Studley Miller Bequest 1961)

bottom right

4. REMBRANDT REMBRANDT IN A FLAT CAP WITH A SHAWL
ABOUT HIS SHOULDER 1638
Etching, second state (H.157) 2⅛ in x 2⅛ in
(Felton Bequest 1933)
National Gallery of Victoria
Photographs by National Gallery of Victoria



'The principal and most important part of painting is to know how to recognize that which nature has made most beautiful and most suitable for this art that this is where almost all Netherlandish painters fail; most of them can imitate nature at least as well as the painters of other nations, but they make a bad choice, either because they have not seen the ancients, or because natural beauty is not ordinarily found in their country.' (Roger de Piles, 1668).¹

From the seventeenth to the early nineteenth century critics compared Rembrandt's art to academic art and found it wanting. In the early nineteenth century academic standards began to weaken and in 1851 Delacroix, reversing de Piles's verdict, wrote in his journal: 'Perhaps they will discover that Rembrandt is a far greater painter than Raphael'.²

The twentieth century no longer adheres to the aesthetic canons of the past. We no longer regard the search for perfection in nature as of paramount importance; we do not demand imitation of nature and do not attempt to arrange artists in a hierarchy, but are prepared to concede relative merit. The aim of the vast Rembrandt literature which began in the middle of the nineteenth century has been to assess his oeuvre, to characterize its formal values and, in the twentieth century, to interpret his art against the culture in which it was produced. Such endeavour has culminated in Jakob Rosenberg's *Rembrandt Life & Work*, 1948, a book which has been described as one of the finest monographs written in this century. Seymour Slive, *Rembrandt and His Critics*, 1953, evaluating comments of the seventeenth and eighteenth centuries, has laid the ghost of one of the most widespread and misleading legends about Rembrandt, that of the 'disaster of the Night Watch'. Kenneth Clark's *Rembrandt and the Italian Renaissance*, 1966, utilizing methods of stylistic and iconological research, takes the reader to the very roots and origins of the master's achievement. In a more specialized study, *Rembrandt and the Book of Tobit*, 1964, Julius Held examines some of his work in relation to his life and gives us a new insight into Rembrandt's attitude to the Bible. William Heckscher, in his *Anatomy of Dr Tulp*, 1958, maintains that Rembrandt, not content with mere representation, instilled his design with a hidden symbolism and thus bridged the gap between the Dutch imitation of reality and the grand-manner history picture expressive of ideas, a type of picture which held first rank in academic theory.

The image of Rembrandt conveyed to us through these and other writings differs in one important respect from that of nineteenth-century authors. The writers of the nineteenth century believed in the natural genius who evolves his art from out of himself and from contact with the world around him. Twentieth-century scholars have shown Rembrandt to be 'the supreme self-educator' (Clark) who drew on an amazingly wide range of the arts as well as on observation of nature.

Some of this 'self-education' may be studied in the etched self-portraits. In his early, notably rebellious-looking heads (Plates 1 to 4) Rembrandt recorded the expression of violent emotion from his own features, employing strongly contrasting

¹ Quoted in Seymour Slive, *Rembrandt and his Critics* (The Hague, 1953) p. 130.

² *The Journal of Eugene Delacroix* (Phaidon Press, London, 1952) p. 143.

right

5. REMBRANDT REMBRANDT (OR PHILIPS VAN DORP) WITH PLUMED CAP 1634
Etching, third state (H.110) $5\frac{1}{8}$ in x $4\frac{3}{16}$ in
(Felton Bequest 1958)



below

6. REMBRANDT REMBRANDT WITH HIS WIFE SASKIA 1636
Etching, third state (H.144) $4\frac{3}{8}$ in x $4\frac{3}{4}$ in
(Felton Bequest 1933)

below right

7. REMBRANDT REMBRANDT IN VELVET CAP AND PLUME WITH AN EMBROIDERED DRESS 1638
Etching, only state (H.156) $5\frac{5}{16}$ in x $4\frac{1}{8}$ in
National Gallery of Victoria



effects of light and dark to achieve drama and mystery. In other works of the years 1628 to 1632, such as *The Two Philosophers* of 1628 in the National Gallery of Victoria, Melbourne, he concentrated on humble forms of life and on old age. Motifs of this kind were used by artists of the movement known as Caravaggism which was brought to Holland from Italy in the first two decades of the century by Honthorst, Terbruggen and other painters; even when engaged in observation of himself in a mirror Rembrandt tested from nature the pictorial devices of his time. He insisted on drastic realism: the flesh of his nudes is flabby; in his *Rape of Ganymede* (1635, Dresden, Museum) he depicted a crying child who loses control over his bowels as he is lifted in the air by Zeus's eagle; Proserpine scratches the face of Pluto as he carries her off to the Underworld, *Rape of Proserpine*, (1632, Berlin-Dahlem, Staatliche Museen); yet more than one of these works reveals the artist's use of engravings after Michelangelo and Rubens. In his eagerness to change the mellifluous poses of the idealized figures of the southern masters into images taken from the life he knew, Rembrandt radically transformed their compositions.

During the 1630s he made some more elaborate etched self-portraits. To the nineteenth-century writer Fromentin the most remarkable aspect of these (Plates 5 to 7) was the fancy dress: 'he dressed himself up as actors do' and thus 'pandered to his weaknesses'¹ (namely vanity). Plate 5 (thought by some not to be a *self*-portrait) is one of the most romantic of his head studies. It is an example of the many disguises in warrior's dress which he adopted in order to instil his observations from life with a mood; the vivid chiaroscuro gives it immense pictorial effectiveness. The costumes were 'historical' and aided to remove his image from the here and now. In his *Self-portrait with Saskia* (Dresden, Museum) he is wearing a sixteenth-century beret, the sweeping brim of which casts a half shadow over part of his face veiling his expression which 'remains just clear enough to penetrate this dim shade' (Rosenberg). The portrait is weak in construction and drawing. Plates 6 and 7 are surpassed by *Rembrandt Leaning on a Stone Sill* of 1639, (Plate 8). The clarity of the planes, the firm axis running from the point of the elbow to the chin, the forceful turn of the head, the solid triangular bust resting firmly on the stone sill, all show a new structural clarity which gives the romantic dress the quizzical look of the eyes, such striking power that this etching became a kind of classic of an artist's self-portrait, frequently imitated during the following two hundred years. What was the cause of this dramatic change? Raphael's portrait of Baldassare Castiglione (Paris, Louvre) and Titian's *Portrait of Man 'Ariosto'* (London, National Gallery) both to be seen on the Amsterdam art market in 1638, induced Rembrandt to re-organize his formal devices. To Fromentin all the fancy-dress portraits of the 1630s ranked alike and he contrasted them, not with each other, but with the simpler portraits of Rembrandt's old age. The study of Rembrandt's interest in the masters of the past allows us to see his work with fresh insight. Clark, Rosenberg and other scholars have stressed that the new equi-

¹ Fromentin, Eugene, *The Masters of Past Time* (Phaidon Press, London, 1958) p. 224.

librium which appears in Plate 8 is not a mere incident but indicates a lasting change of direction in Rembrandt's style which leads to the monumental effects of his late period. Italian art is reflected in the background of *The 'Night Watch'* (1642, Amsterdam, Rijksmuseum) in which the moving mass of figures is set on stairs and against an imposing architecture developed from Raphael's *School of Athens*. The *Anatomy Lesson of Dr Deyman* (1656, Amsterdam, Rijksmuseum) with its classical symmetry, the *Conspiracy of Claudius Civilis* (1662, Stockholm, National Museum) with its echoes of Veronese's banquets, gain their grandeur from Rembrandt's adaptation of Renaissance forms of composition.

Fewer of his etchings accompany us into this late period. Plate 9 is the last but two of the etched self-portraits. The theme of a man by an open window with a view into a landscape is a traditional northern device in use since the Dirk Bouts painting, *A Man*, of 1462 (London, National Gallery). The challenging

expression of the face of so many of the early self-portraits has vanished. A new tranquillity and natural dignity result from the predominance of horizontals and verticals and the calm contrast of uniform areas of light and dark. The portrait illustrates the change from the curvilinear style of the 1630s to the rectilinear style which is so strikingly in evidence in the drawings of the 1650s. After having portrayed himself with 'Italian' elegance in the portrait of 1639 (Plate 8), Rembrandt here returns to the northern image of the working artist, which he invests with a new grandeur and humanity.

By pointing to its many sources, art historians have greatly deepened and enriched our understanding of Rembrandt's work. In the twentieth century his image stands no longer in the shadow of the art of the High Renaissance; it no longer appears as unlettered copying of nature or wilful romanticizing, but emerges as a great and deeply meaningful reinterpretation of the European tradition of painting.



left
8. REMBRANDT REMBRANDT LEANING
ON A STONE SILL 1639
Etching, first state (H.168) 8 $\frac{1}{8}$ in x 6 $\frac{7}{16}$ in

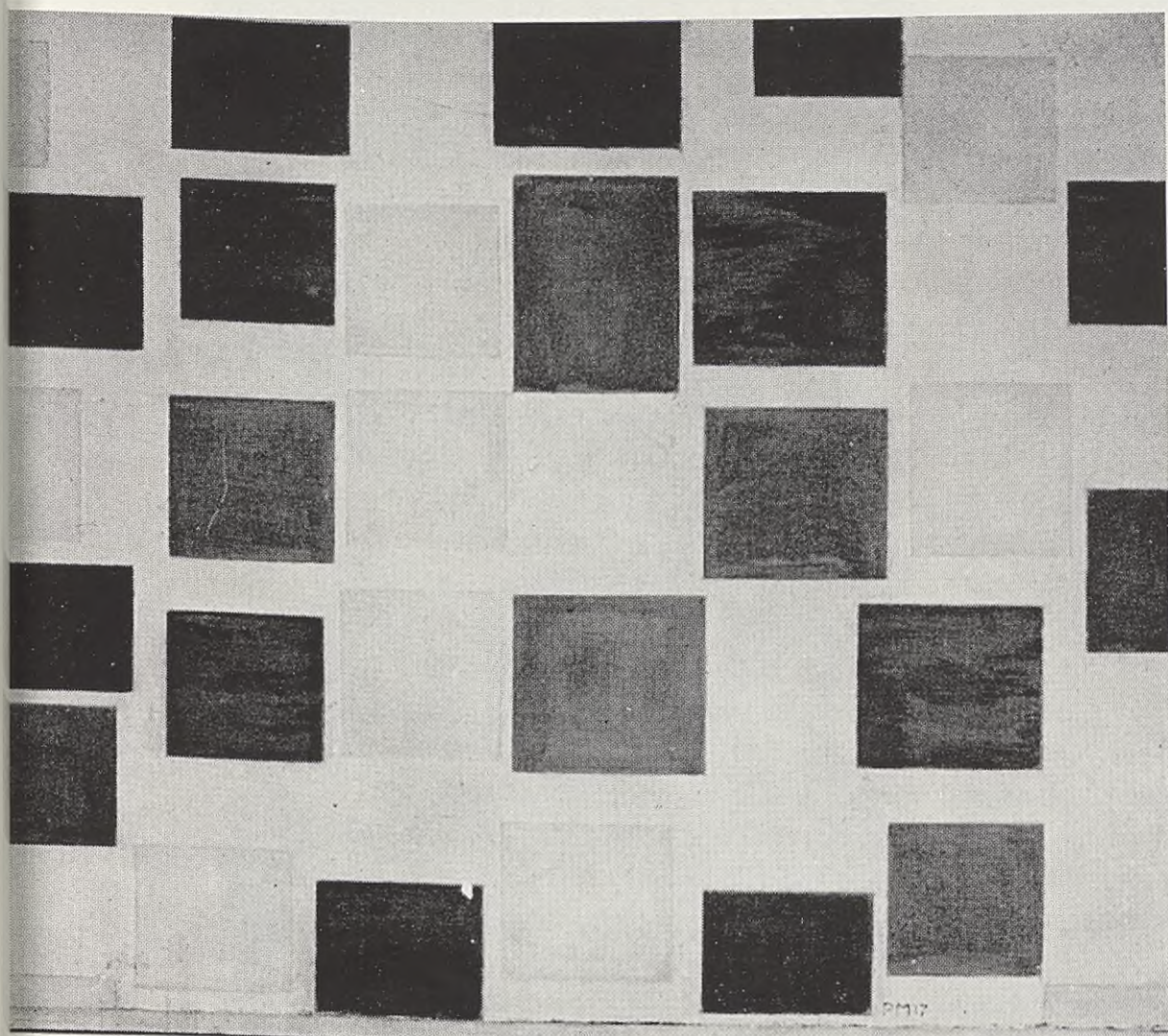
above
9. REMBRANDT REMBRANDT DRAWING
AT A WINDOW 1648
Etching, fifth state (H.229) 6 $\frac{1}{4}$ in x 5 $\frac{1}{8}$ in
(Felton Bequest 1958)
National Gallery of Victoria
Photographs by National Gallery of Victoria

Circa 1918, or The Other Road

Ronald Millen

No one doubts that the end of World War I, 1918, was a crisis point for art also. Exactly a decade after the extraordinary year of 1908 when most of the new movements in art, music and literature exploded simultaneously into being, 1918 was as much an end as a beginning. It was this that was plain to see in the 'EUROPE 1918' exhibition in Strasbourg which inaugurated the Council of Europe's new cycle on modern art. It was even plainer to see in another exhibition, a commemoration of fifty years of the Bauhaus, held in Stuttgart, London and Amsterdam.

The immediate impression at Strasbourg was twofold. Already, around 1918, figuration was showing up very poorly. At the same time there was a very clear break between the out-and-out abstractionists – the Dutch De Stijl and the Russians – and those artists active before the war and still clinging to their older forms. Thus Braque, in his *Black Pedestal Table* of 1919 (Paris, Musée National d'Art Moderne), was still arranging forms without the intrusion of realism that sapped his force later. Picasso already seemed to be playing with and around his past work. His *Guitar with Garlands* of 1919 (Florence, Collection Pudelko-Eichman) is a witty rococo-garland design framing a discord of strong obvious colours: virtuosity, not thought, and strung out to its limits. Matisse was still rather bound by his formal



MONDRIAN COMPOSITION WITH PLANES OF COLOUR 1917
canvas 19in x 24in
Boymans-van Beuningen Museum, Rotterdam, Holland

apparatus, though his realism was by then simplified, and he was using drawing to achieve a particular movement. Bonnard was still stuck in a morass of realism quite alien to his later use of colour and paint, whereas Derain had already drowned himself in dullness.

Certain countries were literally outside the pale of the time, grappling with domestic stick-in-the-muds, it is true, but contributing nothing on an international level: Norway (Munch had passed his mad highpoint), Spain, Italy (the thin sad dated mannerisms of late Modigliani, Sironi's smug neo-classical contrasting masses, Chirico's clock almost run down), Great Britain (the feeble Nash, Matthew Smith with no more than bold colour, the tentative safe experimenting of Sickert, Lewis and Jack Yeats). The period itself was too brilliant, a time of delicate thinly drawn intellectual wire, to waste itself in flaccidity.

Against these, an all-out abstractionist movement was in full swing. Mondrian's 1917 *Composition with Planes of Colour* (Rotterdam, Boymans-van Beuningen Museum) marked an almost complete break with the past: only some slight feeling for expressive paint lingered on. The De Stijl group tolerated no compromise. Theo van Doesburg's *Composition* of 1918 (Basel, Collection Aja Petzold-Müller) is no more than overlapping continuous blue lines or oblongs of colour. The Russians – the Last of the Russians, alas, as far as art is concerned – were the antithesis of De Stijl's brief moment of withdrawn tranquillity, plunging instead into the outward dynamism found in El Lissitzky, Malevich, Rodchenko, Pougny, and Pevsner. In Lissitzky's *Proun 1 D.* of 1919 (Basel, Kunstmuseum) the geometrical shapes become solid masses thrusting forward in a curious premonition of an astronave. For all these Russians, dynamic movement was a thing in itself, without synthesis, a limited construction of a single aspect of painting, and incapable of exploding into new forms. Their artistic merit has been over-emphasized for it never went beyond brief statements, and history's accident has lent them a pathos that conceals the limitations of both their aims and their achievements. Kandinsky had passed through such a phase some years before and, in 1918, was already at a stage in which he was reorganizing all the elements of his painting into a higher and more aesthetically complete synthesis.

In the perspective of time we can see now that all of these abstracting tendencies – whether Picasso & Cie or De Stijl or the Russian Constructivists – were, for all that they seemed revolutionary in 1918, in fact severely classicistic, as impersonal as the Parthenon though rather wittier. Certainly the stamp of personality is unmistakable: at a glance one tells a 1918 Picasso from a 1918 Braque, a Lissitzky from a Malevich, a Mondrian from a Doesburg. But their paintings are *about* a form, a structure, a rhythm, and not *about* the artist's personality, his persona. The persona – the face, the mask, the ego one presents to the world – was, on the other hand, the chief and sometimes the only subject of the other main tendencies of the time: in some cases (Dada, Surrealism, collage) fragmented into its unconscious components, in others (Expressionism especially) aggrandized to the point of highest human intensity.

For a Kurt Schwitters, 1919 was the dividing line: Expressionist

before then, he suddenly invented his own kind of Dada, his *Merzbilder* collages of paper, newsprint, real hair, corks, cotton wool, bus tickets, metal, paint, a tremendously serious and deeply personal constructive activity in contrast with which the academic portrait painting by which he gained (and had to continue to gain) his living appeared irrational, ridiculous, meaningless, trivial. That Dada already said most of what our Pop Art tries to say is clear in Raoul Hausmann's *Spirit of Our Times, or The Mechanical Head* of 1920 (Limoges, collection of the artist): a lunatic anti-reality, a wooden dummy-head tormented by attachments – a micrometer, painted numbers, a tape-rule, clock wire, a rotating rubber date-stamp, an alligator wallet metamorphosed into instruments of torture doing their damndest to an imperturbably agonized blockhead.

Schwitters's comment on his time was an inward, psychological one. Another group, closer in fact to Pop, specialized in the slap across the face, the vitriol cream-pie-smack-in-the-mug. Otto Dix's unbearably cruel *War Invalids Playing Cards* of 1920 (Constance, collection Mme F. Klook) shows three legless jawless handless 100% prosthetized bemedalled monsters in gay colours on coarse cardboard with skilful *trompe l'oeil* – actual collage of cards and paper, cards and objects painted to look like collage. Georg Grosz's city-horror scenes rival this, though with a kind of silent-cinema hurry-up abstraction. One must, however, be clear: these ancestors of Pop were mockers desperately in earnest, with as much a sense of duty to society as Fra Angelico had to the Church.

Another group was far more personalized, with virtually an obsession for the persona as main theme of art. When Jawlensky reduced faces to abstractions it was not to something mechanical, as the constructivist Russians or De Stijl would have done, but to a mystic mask of lines, circles, fierce or pallid colours. Around 1918, in what was perhaps his greatest period, Chagall was able to synthesize his realistic village motifs with a fully mastered Cubism. In *The Cemetery Gates* of 1917 (Basel, collection Mme Ida Meyer-Chagall) the sky is reconstructed into a cubist space, a tree is de-morphosed to become part of the cubist sky, a fence is broken up into cubist light, and the fantastic Hebrew-lettered gate becomes an other-worldly portal into the unreality of the village of the dead. At the same time, Roualt was in full Christian agony: a sketch for the *Miserere* series is a climax of cruel harshness, with broad blacks biting into colours so hot that even blue seems fiery. Kokoschka was whipping up his storms of squiggling colours, as in *The Friends* of 1917–8 (Linz, Neue Galerie der Stadt), a group portrait in which sudden witty bright touches of acid greens, pinks and mauves become lost forms seen sketchily through an intensity of morbid, heavy dark built-up paint.

In one way or another these people were all seeking some kind of solution to the impossible problem of the Abstract as against the Personal. That even in the case of the most constructivist among them the solutions proposed tended always to be arrived at by intuition, by emotion or subjective guess-work, meant that the scale was weighted towards the Personal, especially in Central and Eastern Europe where issues were more crucial than in Paris where, thanks to Diaghilev, Modern Art was

already High Society.

Others, and notably enough they too were Central Europeans, proposed a more drastic solution. There are two ways to solve any problem: (1) take into account every factor, even the most remote, until you arrive at a global understanding 'in depth' or (2) pare away everything accessory, incidental, superfluous, disorderly, worrisome (such as emotion). The Bauhaus School that Walter Gropius organized in Weimar in the spring of 1919 opted for the second solution, for the *neue Sachlichkeit*, the New Objectivity, in which art was to be conceived as a craft, as an activity of equal value whether done in the medium of a painted canvas or of a table lamp. The idea was not new: William Morris & Associates had already exemplified their ideal of the medieval craft guild, and Art Nouveau had given the homespun notion a sophisticated twist in which what counted was the beauty, more than the utility, of an object. Very Mitteleuropa, the Bauhaus erected the eighty-year-old English arts-and-crafts approach into an elaborate system of pedagogy, production, and mass manufacture.

The original Bauhaus existed for some fourteen years, first at Weimar, then at Dessau, and finally, under persecution, in Berlin. Forcibly closed down in 1933, its influence rapidly spread beyond Central Europe, since most of its adherents fled to England or America (one even to the Soviet Union) where they revolutionized (but not in Soviet Russia) not only art-school methods – no art teaching can ever be the same nor lapse again into academy methods – but also industrial design, architecture and community planning, ceramics, weaving, and the other artsy crafts.

The Bauhaus was, in fact, more successful in those art forms where there exists a close practical relationship between design and material, where barriers between artists and craftsmen are most easily broken down. From the inception, craftsmanship was held to be of equal importance with design, with 'artistic' form. Now, whatever else they may have been, and no matter how diverse their orientations (Dada at one extreme, Rouault at the other), and over and beyond the exquisite workmanship of a Braque, a Matisse, a Schwitters, the 'art-artists' of the time placed the 'artistic' element uppermost, and this meant a non-measurable, non-definable, unpredictable individual subjectivity.

Not so for the Bauhaus. From the start its watchword was strict anti-Romanticism, inflexible anti-Expressionism, stern simplification, thoroughgoing stylization, down-to-earth practicability, profitable utility (from its earliest days the Bauhaus was directly associated with certain progressive manufacturers). Paul Klee's teaching there, as we know from the *Pedagogical Sketchbook*, concerned itself with ideal pictorial means: inner and outer space, free progressions, contrasts of static and dynamic elements, natural rhythms as opposed to human factors. Kandinsky – whose inspired spontaneity froze up at the Bauhaus – stressed the affinity of colour to line and form, and the many ways of deriving new forms from stylization of natural objects. Though artists such as these could keep their heads above water, lesser personalities in painting and sculpture more often made 'demonstrations' of line, form and colour than whatever it is we call 'art'.

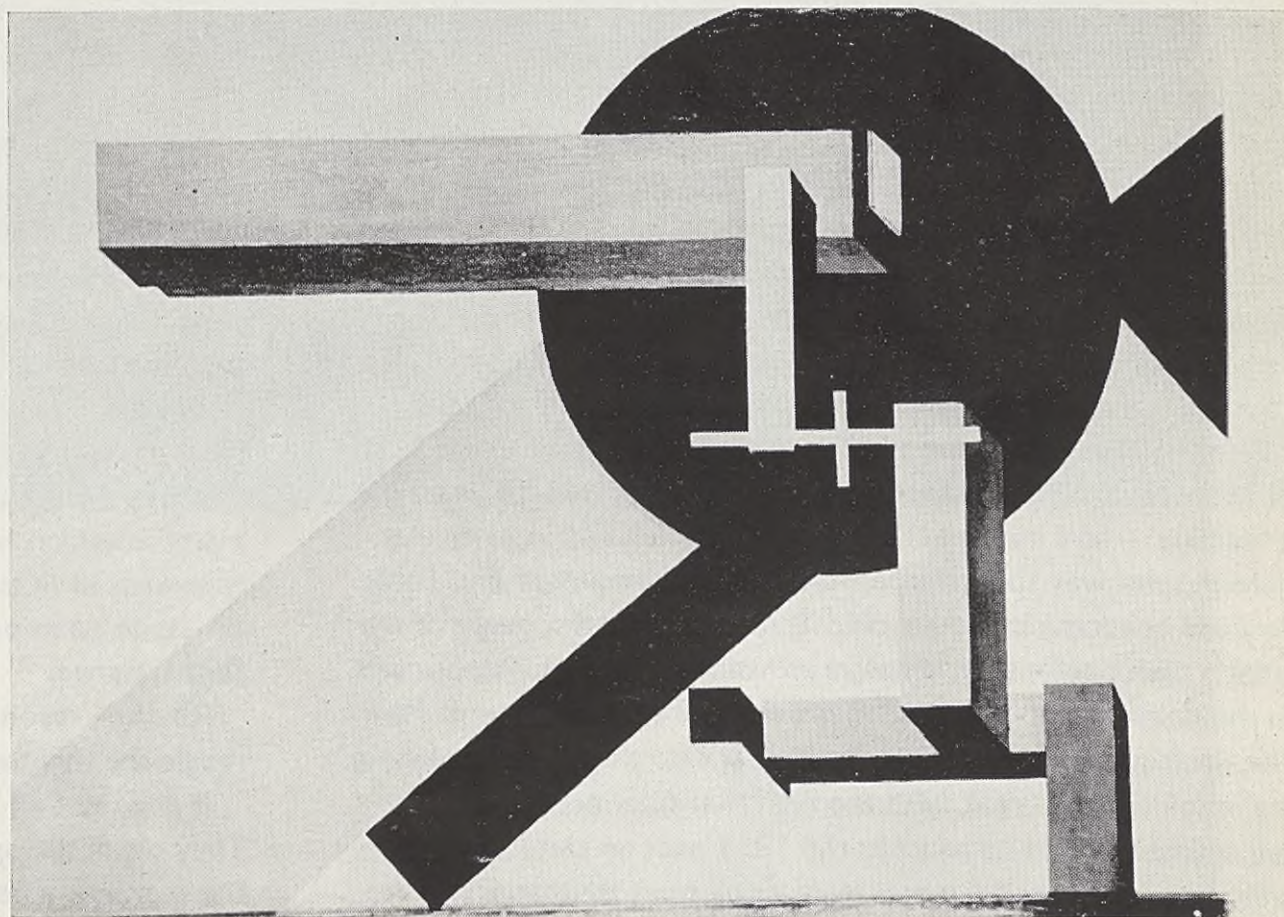
What remains of the lessons of the Bauhaus? The ubiquitous Breuer chair, desk-lamp design so practical and excellent that it has remained virtually unchanged for almost a half-century, a new bold style in typography (so familiar now we no longer think of it as 'modern'), photomontage in advertising, the use of dramatic blanks in page layout. And above all architecture. Walter Gropius, Mies van der Rohe, Marcel Breuer remain faithful to their Bauhaus principles: purity of line, rhythm, mass, and form (no Ronchamps-fantasy for them!); a vast curiosity for the nature and usability of materials; practicability in form and construction (no falling-down Cité Radieuse from their drawing-boards!). German interior decoration has never grown away from the Bauhaus's tasteful neat lines, and any and every German town today has architecture, shop windows,



left
OSKAR KOKOSCHKA THE FRIENDS (1917-8)
Oil on canvas 20in x 39in
Neue Galerie der Stadt, Linz, Austria

below left
MARC CHAGALL THE CEMETERY GATES (1917)
Oil on canvas 34in x 27in
Owned by Mme Ida Meyer-Chagall, Basel,
Switzerland

below
EL LISSITZKY PROUN 1 D (1919)
Oil on canvas on plywood 28in x 38in
Kunstmuseum, Basel



goods for sale which are well designed, well executed – and an antiseptic bore. The movement Germany rejected and hounded out has won out in the long run, as academicisms tend to do.

In the United States more than this survived. There, where Moholy-Nagy and Josef Albers taught entire generations of artists how to deal with and exploit the fundamental formal and colour relationships and at the same time to infuse the abstract end-product with a rhythm derived from natural phenomena and human kinetics (one must not forget the immense reciprocal influence of the Bauhaus and modern dance), the hard-headed industrial principles of the original Bauhaus have become transmuted, in the arch-industrial society, into the poetry of the square and circle and blank area that makes Mark Rothko, Helen Frankenthaler, Robert Motherwell, Ellsworth Kelly, Jules Olitski unmistakably 'American', whatever that may be. In a very real sense the Americans have taken the feet-on-earth Bauhaus teaching and made it stand on its head: Neue Sachlichkeit has been transformed into the New Poetry.

That the Americans were able to do this, they owe to yet another road that the Strasbourg exhibition pointed to, a road that, thirty years after the foundation of the Bauhaus and an ocean away from Weimar, would find the emotional equivalent by which to unite Abstractionism with Expressionism. This 'other road' was not only virtually ignored for thirty-odd years but also outrightly deprecated and even, in market terms, depreciated.

Side by side and – symbolically? – at the farthest end of the exhibit room at Strasbourg were three large canvases: Gustav Klimt's *Garden: Italian Landscape* of 1916–8 (Vienna, Galerie Wurthlé), the *Fantasy on a Potato-Flower* of 1917 (Chur, Museum) by Augusto Giacometti, Alberto's uncle, and Claude Monet's very late (around 1920) *Wistaria* (Basel, Beyeler Galerie). Certainly there is still, in the Monet, some basis in realism (as well as perhaps, in this picture painted at eighty years of age, a recollection of the opulence of Carpeaux's decoration for the Paris Opéra which was all the rage in 1869 when Monet was an impressionable twenty-nine). But the paint is free and has its own living movement in which wistaria forms drift freely from shadow into a space of blue. In the Klimt, completed in the year of his death, everything natural is correctly in place – the flowers in the foreground, the garden in the background – but pattern takes over so completely that it destroys the surface image with movement and colour. With Giacometti, at forty the youngest of the trio, all realism is gone: what remains is just thick paint and masses of colour, paint squiggles applied flat and squelchy with a palette knife.

In the 1940s the lesson of these latter artists – and most of all of Monet whose late paintings had been dismissed for years as a 'decline' – had its impact, among the Americans in particular, pointing the way to a release from Bauhaus neatness and Ecole de Paris academicism-cum-chic. It meant the rediscovery of the artist's own personality, emotive as well as gestural, as opposed to the collectivism of the Bauhaus and the mercantilism of Paris. The Strasbourg exhibition made it clear also that, far from being the revolutionary break with the past that Abstract Expressionism seemed, it had its roots in the 1918 past as certainly as Pop grew from Dada and Op and Hard-edge from Bauhaus.

John Peart Daniel Thomas

John Peart left Sydney early in 1969, shortly after painting this canvas. He went at the right time, buoyant after four good years in Sydney, ready and determined to eat up all the old and modern masters in the United States and Europe.

He was born in Brisbane, where Roy Churcher's classes were valuable but nothing else. He came to Sydney in 1964, aged nineteen, and has held one-man shows at the Watters Gallery every year since 1965.

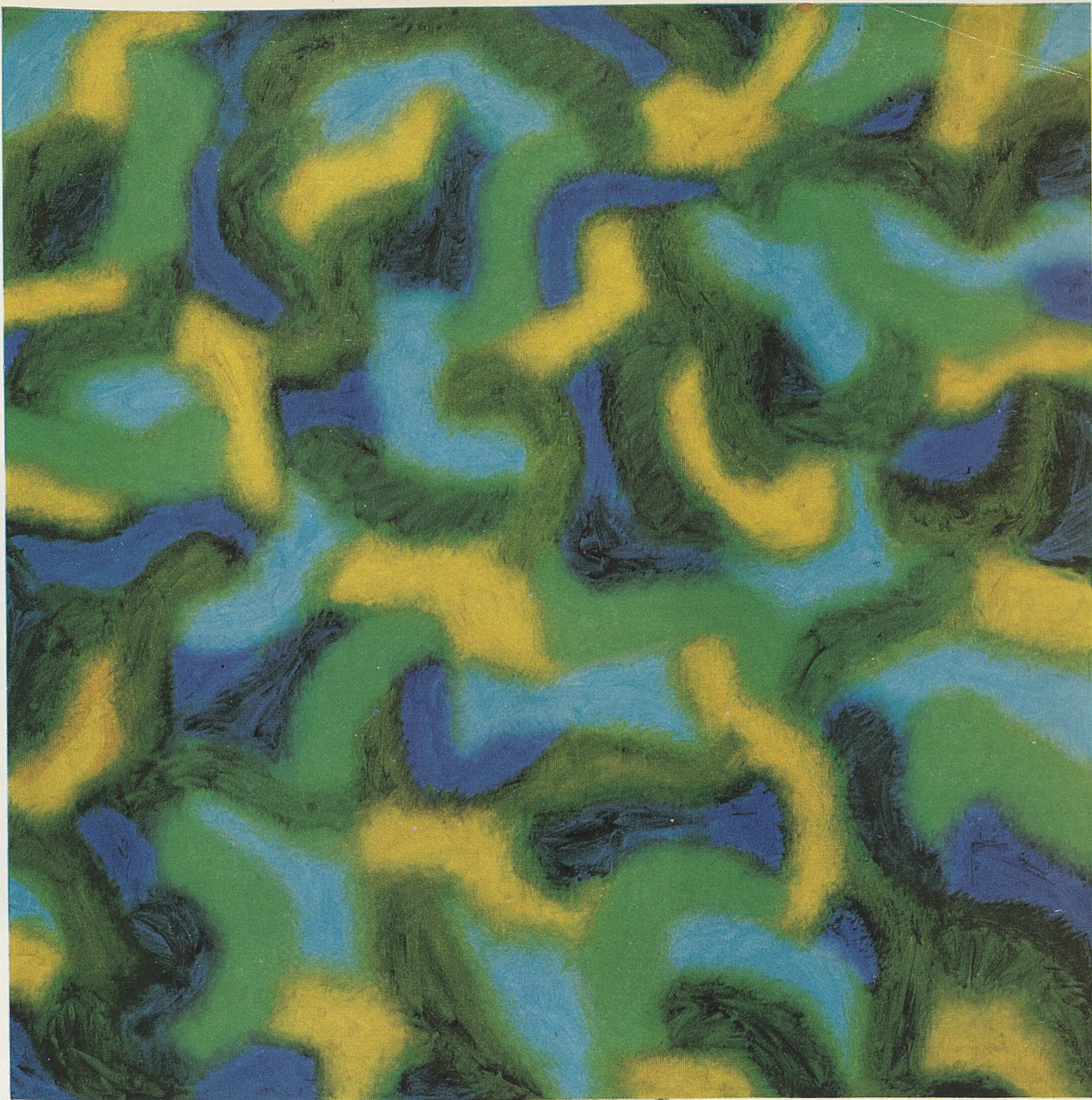
What launched his overseas trip were three large prizes won in 1968 for paintings (*Transfield*, *Mirror-Waratah*, and *NBN3 Newcastle*), and two travel grants, a 'Pacesetter' from the *Australian* and a Myer Foundation Grant.

However, he has investigated other things besides painting. A sculpture spreading over the floor was seen in an Alcorso-Sekers exhibition. He acted in Julian Gibsone's surrealist film *Run I'm after me*.

And music, especially, has interested him. Mostly he has been enabled to paint full time, but when he did have to take a job it was in a music department of the Australian Broadcasting Commission. For the ABC in 1967 he performed in 'Interaction' with the Sydney Symphony Orchestra at Sydney Town Hall, an event in which he painted a large canvas in rhythms which followed, or in turn modified, the music of Nigel Butterly. His on-stage painting activity was experienced as a kind of formal dance.

Rhythm, resonance, echo, flow, continuity; the qualities of music are the qualities of Peart's painting.

It does not all happen within the canvas. His pictures expand. They claim the space that surrounds them and the time beyond the moment when the spectator sees them.



JOHN PEART UNTITLED (1969)
Oil on canvas 72in x 72in
Owned by Jeremy and Priscilla Caddy
Photograph by Ignacio Marmol

The continuity of colonial traditions among the artists of the Heidelberg School is most strongly felt in the work of Frederick McCubbin and finds its fullest expression in his paintings of pioneering life. Although Tom Roberts's *Shearing The Rams* has its forerunners in the early watercolours of S. T. Gill, and the bushrangers of *Bailed Up* feature prominently in colonial art and literature, they express the optimism of a new age and are conceived in sunburnt landscapes. McCubbin's narratives of pathos offer a sharp contrast. Here the bush still presents an alien threat to the settler and the settings are tinged with that melancholy note so typical of late colonial art.

The influence of colonial art as well as contemporary thought reveals itself in an examination of the sources of McCubbin's paintings, for *The Lost Child* and *The Pioneer* are the culmination of many traditions.

From childhood McCubbin was captivated with the idea of painting 'stupendous historical pictures – *The Battle of Waterloo*, *Raleigh*, *Queen Elizabeth*, long-forgotten events from the history book at school.¹ Together with Tom Roberts he studied Turner's engraved views and copied all the illustrations he could find in books and magazines about him. A chance sighting of a copy of Titian's *Flora* fired his romantic imagination, which was further encouraged by contemporary interest in history paintings of an elevated and moral tone. Subjects drawn from English literature, history and the Bible figured prominently in the exhibitions of the Victorian Academy of Arts in the seventies. At the National Gallery School, Melbourne, his teachers, O. R. Campbell and George Frederick Folingsby, were deeply involved in academic traditions and provided a complementary stimulus. Campbell exhibited a drawing, *Henry V at Agincourt*, in the Victorian Academy of Arts exhibition of 1879; and Folingsby's *Bunyan in Prison* was one of the National Gallery of Victoria's first purchases in 1864. This was followed a few years later by his *First Meeting between Henry VIII and Anne Boleyn*.

In the drawing school, McCubbin copied plaster casts of the

¹ MacDonald, J. S. (ed.), *The Art of Frederick McCubbin* (Melbourne, 1916) p. 42.



FREDERICK McCUBBIN *SUNSET GLOW*
also titled *THE YARRA AT STUDLEY PARK* 1884
Oil on canvas 33in x 45in
Owned by Charles S. Booth
Photograph by Nigel Buesst

Fighting Gladiator, devoted himself to a painting of the *Death of Semiramis* and in 1880 exhibited *A Sketch from Antony and Cleopatra*. But Louis Buvelot and the idea of *plein-air* painting offered some counter-influence and Julian Ashton recalled that about this time he found McCubbin sketching in the open air during the week-ends.¹ In later years McCubbin commented that 'Buvelot interested himself in the life around him, he sympathized with it and painted it'.² It is also recorded that when Julian Ashton found him painting the *Death of Semiramis* he asked why he bothered 'about a lady so long deceased . . . why not paint the life about you?'.³

In the same Academy exhibition that included his *Antony and Cleopatra* McCubbin showed two small *plein-air* paintings of the Yarra, which may have been the result of Buvelot's example and Ashton's encouragement. On the reverse of one, *View of the New Dock*, there is a typed note quoting McCubbin as saying, 'I painted, I think, the first picture that was ever painted in this part of the world entirely out-of-doors'.⁴ This referred to the second painting, *View of Fisherman's Bend*, a small work showing a little girl near a dilapidated cottage, and a horse and cart being driven along a rough bush track leading from it. There had been a strike at the Melbourne Gas Company and a number of the men went to Fisherman's Bend and there they stayed as they were never reinstated. The scene was of one of their cottages.

In the second exhibition of students at the National Gallery School in 1884, McCubbin exhibited a painting, *Home Again*, which he had worked on under the demanding eye of Folingsby. Again the subject is a humble one showing a cottage interior with a woman busy at her work as her husband arrives home. As forerunners of his large subject pictures, *Home Again* and *Fisherman's Bend* illustrate that sentiment which was to characterize McCubbin's work.

An article written by Julian Ashton for the *Centennial Magazine* of 1889 indicates that his advice to the youthful McCubbin applied to subject pictures as well as landscape painting. Drawing a distinction between the painting of present and past history (of Cook, Burke and Wills or the life of Bligh), he argued that for artists 'true historical painting consists in reproducing the scenes which lie around them'.⁵

John Alexander Gilfillan's *Captain Cook Taking Possession of New South Wales* and H. L. Van Den Houten's *Batman Meeting with Buckley and the Blacks* were to be avoided. Instead, George and Julian Ashton devoted themselves to figures of contemporary life, the selector, black-tracker and stockmen, and in 1882 Julian Ashton received the second award in a competition for chromolithographic designs with his swaggie *On The Wallaby*.

The return of Tom Roberts in 1885 with his theories of tonal values, enthusiasm for Jules Bastien-Lepage and *plein-air* realism gave McCubbin further opportunity to forsake the

¹ Ashton, Julian, *Now Came Still Evening On* (Sydney, 1941) p. 94.

² McCubbin, Frederick, *Some Remarks On The History Of Australian Art in The Art of Frederick McCubbin* (op. cit.) p. 85.

³ Lindsay, Lionel, *Twenty-Five Years of Australian Art, Art in Australia*, I, no. 4, 1918.

⁴ This was two years before Julian Ashton's *Evening, Merri Creek*, which he claimed was the first to be painted out-of-doors in Australia.

⁵ Ashton, Julian, *An Aim For Australian Art, The Centennial Magazine*, Vol. I, No. 1, August, 1889, p. 31.

ancient history of the studio for painting out-of-doors the life around him. *The Lost Child*, his first major subject picture of note, was painted at Box Hill in 1886 and owed much to Roberts's influence. Two significant works precede this, *The Letter* of 1884 and *Gathering Mistletoe* (1886), and point to his rapid development at this time.

The rather tight handling and strong contrasts between light and shaded areas suggest that *The Letter* was not painted out-of-doors. The thicker and wrinkled paint of the figure raises it above the rest of the picture surface, indicating that it was added later. The existence of the small, full-length *Portrait of Harriet McCubbin* (1884) tends to confirm this as the two figures and their dress are almost identical. With its thin, smoothly and tightly applied paint and attention to detail, *The Letter* typifies McCubbin's earliest manner and provides a strong contrast to the greater freedom of handling and developed sense of tonal values in *Gathering Mistletoe*. This work marks the beginning of his middle period, the landscape setting, placement of the figure and broader technique showing a striking if somewhat reflective similarity to Roberts's *A Summer Morning's Tiff*.

There are several indications that McCubbin worked at his painting, perhaps in response to Roberts's demonstration of his new theories of relative values, and it appears likely that they were painted together at the same spot at Box Hill. *Gathering Mistletoe*, in several respects, is also a study for *The Lost Child*.

Each of McCubbin's three paintings provides an objective study of the figure in a landscape setting. *The Lost Child*, however, has the addition of a strong narrative interest and the grey stillness of the lonely setting and compositional devices combine to further the pathos of the melancholy event. McCubbin employs both colour and compositional effects to lead the eye to the solitary figure, while keeping her separated from the viewer. The delicate blue-greens of the foliage, for example, link up with the blue of the dress, but a screen of small saplings and branches provides a barrier and even the girl's face is obscured. In this way the viewer is both drawn towards the little figure yet kept at a distance, much in the same frustrating way as searchers are drawn along by signs in the undergrowth only to be held back and baffled by the bush.

The subject of children lost in the bush was a popular theme in both colonial literature and art. Marcus Clarke's *Pretty Dick* and Henry Kingsley's *Recollections of Geoffry Hamlyn* best represent the literary interest, with Kingsley's chapter *The Lost Child* being reprinted as late as 1871. The subject is also a minor theme in late colonial art and takes two distinct forms, the earlier of the lost digger, the second emerging in 1864 with the lost Duff children. Both themes are treated by S. T. Gill in his lithographs of the *Unlucky Digger that Never Returned* (*Victoria Gold Diggings And Diggers As They Are*, 1852) and *The Duff Children* (*Australian Sketchbook* of 1865). Nicholas Chevalier records the incident in the *Illustrated Melbourne Post* of 1864 and likewise William Strutt, whose drawings for his picture, *The Little Wanderers*, exhibited at the Royal Academy in 1865, are in the Nan Kivell Collection. Early accounts mention that children had been lost looking for wildflowers, so McCubbin's *Gathering Mistletoe* also may be included in this group,



above
 FREDERICK McCUBBIN
 THE LETTER 1884
 Oil on canvas 27in x 20in
 Ballarat Art Gallery
 Photograph by N. L. Harvey

opposite
 FREDERICK McCUBBIN
 GATHERING MISTLETOE 1886
 Oil on canvas 22in x 16in
 Owned by Dorothy Matthews
 Photograph by Nigel Buesst

right
 FREDERICK McCUBBIN
 THE LOST CHILD 1886
 Oil on canvas 45in x 29in
 National Gallery of Victoria
 Photograph by Nigel Buesst







above left
FREDERICK McCUBBIN A BUSH BURIAL 1890
Oil on canvas 47in x 87in
Geelong Art Gallery
Photograph by Ian Hawthorne

above
FREDERICK McCUBBIN NORTH WIND 1891
Oil on canvas on board 36in x 60in
National Gallery of Victoria
Photograph by Nigel Buesst

left
FREDERICK McCUBBIN FEEDING TIME 1893
Oil on canvas 30in x 50in
Collection of the late W. R. Sedon
Photograph by Nigel Buesst

FREDERICK McCUBBIN THE PIONEER 1904
Triptych, oil on canvas 88in x 34in, 88in x 48in, 88in x 34in
National Gallery of Victoria
Photograph by Nigel Buesst



representing a preliminary work for *The Lost Child* in both subject and handling.

McCubbin was interested, however, in present events and it must be stressed that, while his paintings summarize certain colonial themes, they are a record of contemporary events. During the eighties there were frequent references to children and settlers being lost in the bush¹ and the popular pantomime, *Babes in the Wood*, was still playing as a Christmas treat. Years before, as a child, McCubbin had been much impressed with this pantomime, and the continuing popularity of the subject was reaffirmed by the publication in 1901 of Henry Lawson's sentimental tale of *The Babies in the Bush*, in Joe Wilson and His Mates.

In the Victorian Artists' Society exhibition of 1892 McCubbin exhibited *Found*, a companion painting to *The Lost Child*, and returned to the theme again in 1907 in another work called *Lost*, in the National Gallery of Victoria. Added to this, his painting *Childhood Fancies* (1905), showing two children looking at fairies in a woodland glade, may owe something to Lawson's story, in which the tormented mother tells of her lost children being cared for by bush fairies.

McCubbin's interest in events and figures common to his own as well as colonial times continues in *Down On His Luck*. Augustus Earle's *Bivouac* and S. T. Gill's campfire scenes of diggers and bushmen are the colonial prelude to this painting, while Gill's unlucky diggers find a pictorial climax in McCubbin's unsuccessful prospector. The painting also represents that typical Australian figure, the swaggie, who featured in the work of McCubbin's contemporaries and appeared frequently in popular newspaper engravings such as *On The Tramp* and *The Sundowner*. Generally regarded as one of his most successful works, *Down On His Luck* presents those features which distinguish McCubbin's work of this period, a tale of ill fortune illustrated by a lone figure in a secluded setting.

The title of his painting *On The Wallaby Track* (1896), usually reserved for paintings of swagmen, indicates the close relationship between his works. However, it is in *A Bush Burial* of 1890 that McCubbin devotes himself more exclusively to the trials of pioneering life. As early as 1873 a writer in the *Australasian Sketcher* had commented that 'the first generation of settlers is passing away, leaving but a meagre history of their personal doings and feelings to those who succeed them'.² In the following decade there are frequent references to 'life amongst the pioneers', emphasizing the toil of the selector who 'feels his labour sweetened by the consciousness that he is making a home for himself and for those who belong to him and will in time take his place'.³ The article was illustrated by Julian and G. R. Ashton and the sentiment is akin to McCubbin's *The Pioneer* some years later.

It is significant that McCubbin gave his melancholy scene of *A Bush Burial* an alternative title, *The Last of a Pioneer*. Another tragic tale, it provides a fine expression of Victorian sentiment which McCubbin's contemporaries were quick to admire when

it was exhibited at the Victorian Artists' Society Winter Exhibition of 1890. Writing in praise of the 'touching and tender' composition, the *Argus* art critic noted McCubbin's ability to relate the setting to the subject — 'the sylvan solitude, the lonely grave, the group of mourners . . .'.⁴ Another was even more enthusiastic: 'Nowhere could a subject be found more affecting in its pathos, more picturesque in its setting, and more truly characteristic of national experience and environment. The picture strikes the first dominant note that has been heard in purely Australian art . . .'.⁵ Nowadays the painting arouses other interests too for it shows white-haired and bearded David Houston and the clearing on his farm where McCubbin and Roberts had their first camp. And once again S. T. Gill provided a colonial version in his colour lithograph *Bush Funeral* from his *Australian Sketchbook*.

In *The North Wind* (1891) the melancholy bush gives way to the harshness of nature and it is tempting to relate this painting to William Strutt's *tour de force*, *Black Thursday*. The subject also appears in a wood engraving in the *Australasian Sketcher* of 1875 showing the settler and his family with their few possessions driven from their selection. Frequently parallels to McCubbin's narrative paintings can be found in these illustrated newspapers, suggesting that they offered a fruitful source for his scenes of the bush. His interest in them was seen in his first ventures into art when he copied whatever illustrations he could find. Later, McCubbin did some sketches for Julian Ashton when he was with the *Illustrated Australian News* and then the *Australasian Sketcher*; he even considered 'taking up black and white work as a livelihood'.⁶

The European influence on McCubbin, however, must not be overlooked and in particular the influence of Louis Buvelot, which is most strongly felt in the painting of 1884, *Sunset Glow*, showing the Yarra at Studley Park. As we have seen Buvelot also encouraged an interest in the life about him, and Frederick McCubbin was to write: 'All his pictures are reminiscent of Australian life as we know it. Incidents by country roadsides, weatherworn farm houses, familiar farm-yards, fields in which men are working, fences and wayward gum-trees, the effect of sunlight on a tree or shadow in a forest glade. I remember as if it were yesterday, standing one evening a long time ago, watching the sunset glowing on the trees in Studley Park, and it was through Buvelot that I realized the beauty of the scene'.⁷

In *Sunset Glow* the boys fishing and the cows near the old timber-mill provide the civilizing incidents which McCubbin admired so much in Buvelot's work. These homely touches now appear in his large pictures of the nineties, in which groups of figures replace the isolated and tragic individuals of his paintings of the previous decade. In *On The Wallaby Track* McCubbin introduces the pioneer's family into a setting which offers no threat nor melancholy promise for the future. The tent in the background is the temporary home and the husband boils the billy while the baby — new life, not departing life — lies in the resting mother's lap. Familiar rural touches are common, as in

¹ *The Australasian Sketcher*, Vol. XII, No. 184, September 22, 1884, p. 151 and *The Illustrated Australian News*, No. 385, June 25, 1887, p. 111ff.

² *The Australasian Sketcher*, Vol. I, No. 2, May 17, 1873, p. 39.

³ *Ibid*, Vol. X, No. 154, 1882, p. 214.

⁴ *Argus*, April 5, 1890, p. 6.

⁵ *Ibid*, April 24, 1890, p. 11.

⁶ MacDonald, J. S., op. cit., p. 154.

⁷ McCubbin, Frederick, op. cit., p. 85.

Ti-Tree Glade (1897) in the Art Gallery of South Australia, or in *Feeding Time* (1893), in which the artist's wife, who figures so prominently in his paintings, is shown feeding the fowls.

The bushland setting of *Feeding Time* typifies much work up to this time with its close-up view of delicate blue gum-tips, the figure in the middle ground and a 'fence-line' of trees in the distance. Grey, unchanging skies allowed the careful study of the figure in the open. Hence the preference for wooded glades, for the *plein-air* tradition of Bastien-Lepage, in which he worked, with its tendency towards literal realism, made little provision for changing atmospheric effects. In *The North Wind*, for example, the detailing of the horse and cart does not harmonize with the handling of the hot, dusty atmosphere.

At first Bastien-Lepage's methods for his depiction of the nobility of peasant labour ideally suited McCubbin, who adopted them for the presentation of the nobility of the pioneer. But by the nineties he had become aware of their limitations and agreed with Clausen's comment on Bastien-Lepage that 'realism as an end in art is an impassable wall'.¹ By 1906 he remarks, 'It's fine to get away sometimes from literal transcripts'.²

The Pioneer, which was begun at Macedon in 1903 and completed two years later, represents the culmination of McCubbin's earlier work in both technique and subject. Described in his letter to Tom Roberts as 'the best I have ever done',³ it was his final large-scale painting in which he employed the painstaking methods of Bastien-Lepage, digging a trench so that he could reach the top of the canvases as he painted them entirely in the open air. In subject it summarizes the pioneer paintings that had followed each other in quick succession in the nineties, the first panel referring back to *On The Wallaby Track*, the last to *Bush Burial*. In choosing a triptych, a traditional form for religious painting, he sought to elevate the theme to the level of reverence, the beginning of the word 'sacred' being discernable on the cross of the pioneer's grave.

Technically the painting marks the end of the first phase of his painting and heralds the beginning of his final Turner-esque manner, seen in the repainted area in the right panel. Freer brush work and the greater use of the palette-knife now become more common and through his admiration for the late manner of Turner his paintings show a greater spontaneity in their handling. Colour is richer and higher in key, and narrative plays but a minor role. Yet the old themes are not forgotten. Paintings like *Bush Sawyers* (1910) or *Hauling Timber, Macedon Heights* still show an underlying interest in the noble worker in the bush. Even in the lyrical landscape painting *Moonrise* (1909) there is a hint of earlier interests, for in the long grass near the old cottage stood two head-stones engraved with the names of departed pioneers. In 1914 he returned to his favourite theme to paint a final large-scale work, *The Pioneer's Home*.

¹ Letter to Tom Roberts, June 1, 1892, quoted in R. H. Croll, *Tom Roberts*, Melbourne, 1935, p. 173.

² *Letters to Tom Roberts*, Vol. II, January 8, 1906, Mitchell Library, Sydney.

³ *Ibid*, June 14, 1904.

The Curatorial Training Programme at Tamarind

Margaret Breindel

Tamarind Lithography Workshop occupies a complex of one-storied buildings at 1112 North Tamarind Avenue in Los Angeles, and it is named after this Hollywood street. The stucco walls and the surrounding businesses give no indication of the activities within. This non-profit organization is devoted to the art of the contemporary lithograph. It is financially supported by Ford Foundation grants.

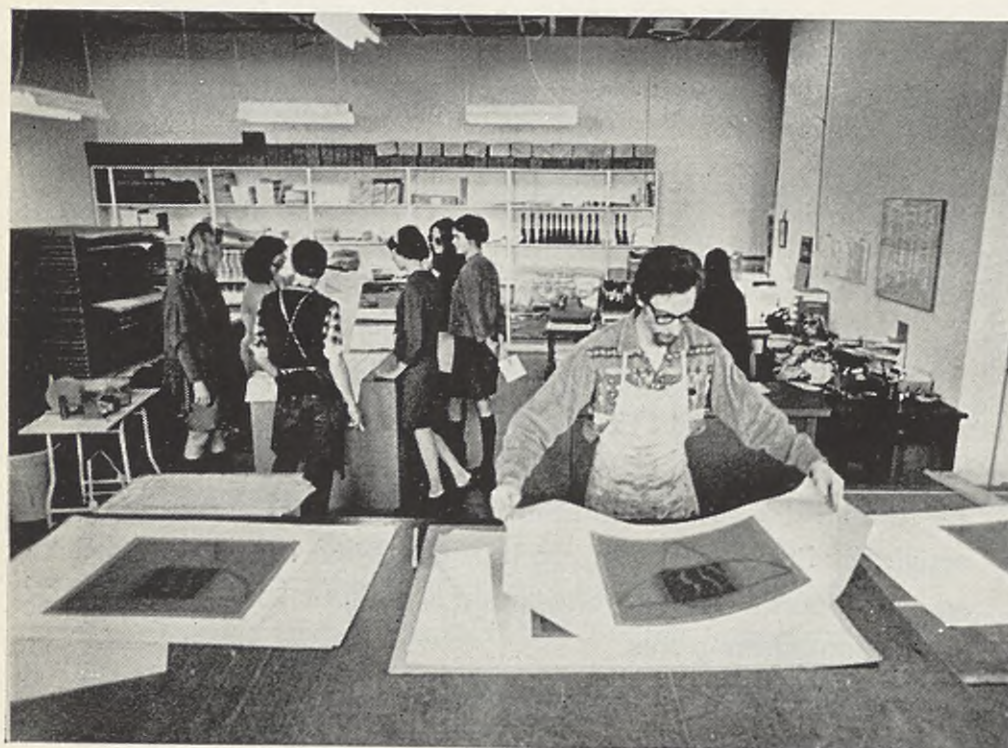
The Workshop was planned and organized by June Wayne, an artist and lithographer. It is operated by a permanent staff of five: the director (June Wayne), an administrator, a curator, an educational advisor, and Studio Manager Serge Lozingot, formerly printer to Jean Dubuffet. Tamarind produces small quality editions and researches new lithographic techniques; it is responsible for much of the present renewal of interest in the art of the lithograph.

There are many programmes running concurrently at Tamarind. One is the guest-artist programme in which invited artists use the Workshop in collaboration with the printer in the European tradition and with the curator who documents the lithograph as it is being executed. The roster of artists to date includes such names as Allen Jones and William Turnbull from London, Gio Pomodoro from Milan, Mario Avati from Paris, Jose Luis Cuevas and Rufino Tamayo from Mexico City, Josef Albers from Yale and Antonio Frasconi and Louise Nevelson of New York.

In regard to this artist-printer collaboration, *Time* magazine noted in its issue of 10 April 1964, that 'Tamarind believes in the traditions of the medieval guilds. Craftsmanship and co-operation between artist and artisan are the rule.'

Then there are two school situations at the Workshop, one for printers and one for curators. The curator training is the most recent addition; it was begun in 1965. June Wayne says: 'Had I

Printer-fellow (foreground) examines a print by Clinton Adams. In the background, curatorial-grantees observe a demonstration.



been aware earlier of the significance of such training, we would have built it into our programme from the beginning. Probably one of the reasons for its vitality is that it arose out of our own needs, and therefore in order to survive it was necessary to train such people.'

In an article on 6 March 1969 Henry Seldis, Art Critic to the *Los Angeles Times*, writes of the difficulty of finding trained personnel to fill museum vacancies. He remarks on the tentative plan at the University of California to start a museology centre to augment the few universities that are presently training museum professionals. Tamarind anticipated this shortage some four years ago, and has a well-administered and practical training already in progress. Miss Wayne is in disagreement with the practice of enlisting the help of well-meaning volunteers to relieve museum understaffing. Even with the best of intentions, untrained help might damage museum collections.

The Tamarind curators are not trained in the tradition of the Keeper of Prints and Drawings at the British Museum, who makes scholarly explorations and undertakes lengthy historical surveys. For example, the late Arthur M. Hind occupied such a position, and he published several volumes on the history of the woodcut. Tamarind's curators are concerned only with the contemporary lithograph.

Miss Wayne, speaking of the curator and the training programme, has said 'I think a curator, as we have always known him, is one who looks after, writes the history of, presents, interprets, all that we would accept, but we are adding a new dimension to the fundamental view of the curator. We are suggesting for the first time in history that those who look after the works in the museums and universities now have the opportunity and obligation as well to prepare themselves more actively for recording the history of the works of today and the future.'

The new dimension added by Tamarind is that the print curator is present when the print is being made and that its written history is begun at that time.

Even though the concentration is of necessity on lithography, it is believed that the principles can be extended to other media as well.

Actually the Workshop itself is a blend of the modern and the past. It has the good lighting, motorized equipment and the smooth administration and efficiency of the industrial plant as well as the stacks of hand-made papers from Japan and Europe and the limestones from Bavaria, all used in this one hundred and seventy-three year old process of flat-surface printing called lithography.

It is in this atmosphere of a combination of the new and the old that the curator-apprentice is instructed by observing and documenting the work of the living artist, even as it is being executed. He works in co-operation with a skilled team and learns by doing.

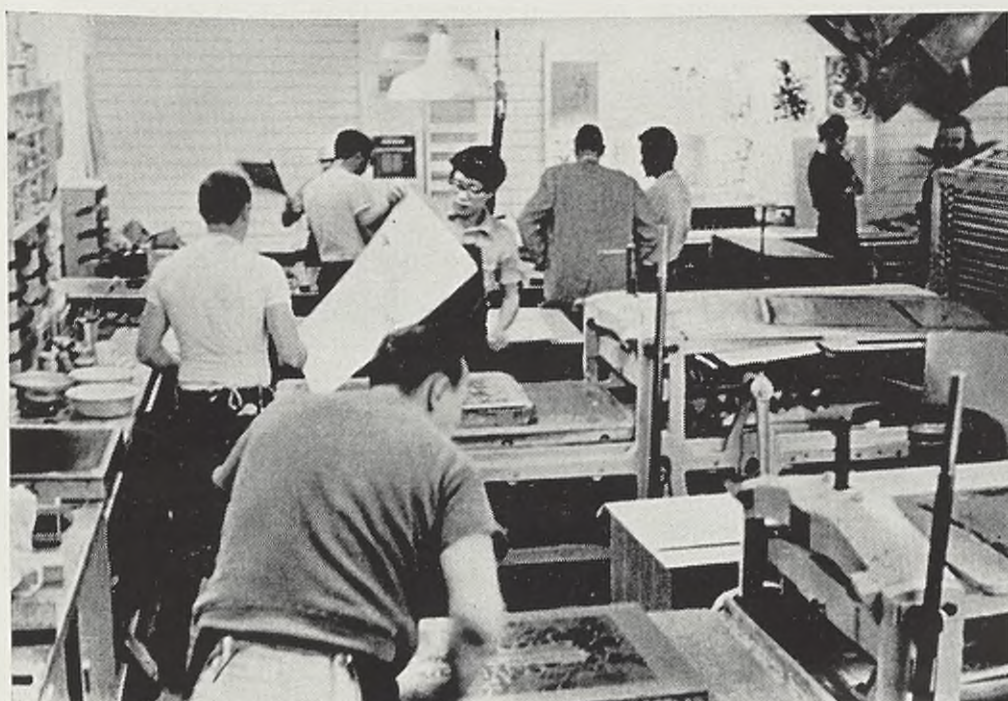
From the outset it is required that the curator be attentive to detail, have the patience to research and document, and be alert to detecting the defective. The ability to communicate accurately is considered vital in the selection of a trainee and good health is important as the Workshop routine is strenuous.

left
Sculptress Louise Nevelson while an invited artist at Tamarind.

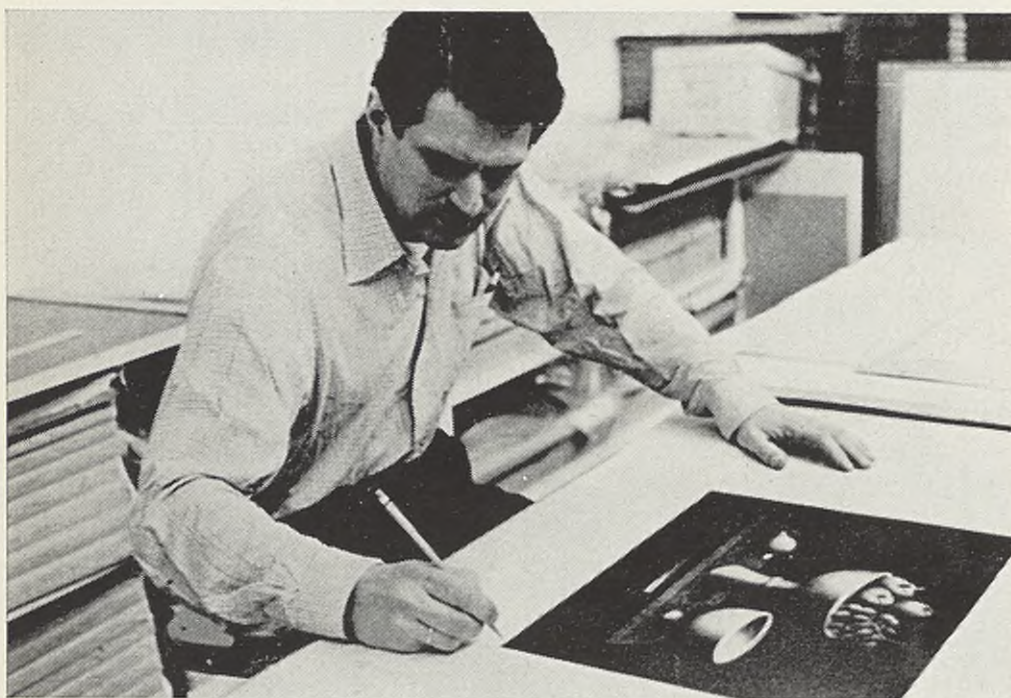
below
Tamarind curators sorting an edition. Note printers' 'chops' standing against rear wall.

bottom left
Interior of Tamarind Lithography Workshop.

bottom right
Artist Allen Jones of London signing an edition. Standing (from left to right) Una Johnson, Curator of Prints at the Brooklyn Museum of Art, Charles Rosenberg, curatorial-trainee, and Mary Webster, Tamarind Curator.



Artist Mario Avati of Paris signing his lithograph.



Miss Wayne does not give preference to artist-candidates. Her observation has been that quite frequently the drive to be an artist is so fierce that it interferes with much of the meticulous work that is part of a curator's responsibility. Tamarind is seeking art history majors preferably with an English specialty. The accepted applicants receive a stipendium starting at \$225 and increasing to \$350 a month as they advance in seniority.



Those candidates who are admitted to the programme are trained individually with a maximum of five at one time. To date, twelve curators have completed the programme and all are working either in museums or in private ateliers and galleries. It has become increasingly difficult to keep the trainees for the required year to eighteen months as urgent offers tempt grantees to accept positions. Yet it is felt that the period of training should be lengthened. Here one is reminded again of the words of Goethe: 'Die Zeit ist kurz, die Kunst ist lang'.

Thus the curatorial grantee commences an apprenticeship, working with a team of artists and artisans. The artist draws the image on the stone, the printer treats the stone and pulls the print, and the student-curator prepares the paper, records the details of execution, inspects finished works for technical flaws, and then writes the final history of the work. He also supervises the signing and numbering of each impression and of each proof and destroys defective impressions.

But the curator's work is not done. He is responsible for the maintenance of the collection and so it is imperative that he know the techniques of storage, and that he be expert on the care and preservation of prints, and on the prevention of damage caused by uncontrolled light and atmospheric conditions.

Many of these curators will be absorbed into private enterprises. It is important that they know the economics of the art of the lithograph if they are to understand the museum and the collector. Therefore, the novitiate is required to attend seminars to learn the cost of purchasing equipment, the items of overhead and the number of man-hours involved in the production of a given work. He also investigates ways to improve the market for lithography.

Tamarind has many publications. Some deal with surveys regarding economics such as *A Study of the Marketing of the Original Print*, and *Print Terminology*. The curatorial staff prepares a fact sheet on all invited artists. One folder lists and illustrates the 'chops' or identifying seals that each printer receives when he reaches professional calibre. Tamarind also has

a chop  and June Wayne has her own chop 

It is the curator's responsibility to see that each Tamarind print carries both the Tamarind chop and the printer's chop.

A film has been produced at Tamarind and is available for distribution by Films, Inc., 1144 Wilmette Avenue, Wilmette, Illinois. It shows the Workshop team in operation, from the processing of the stone, the preparation of the paper to the readying of the inks and rollers, to the gearing of the press to the pulling of the original lithograph. Sculptor Louise Nevelson is seen at work, and included are clips of fifteen other important artists which were recorded over a period of several years.



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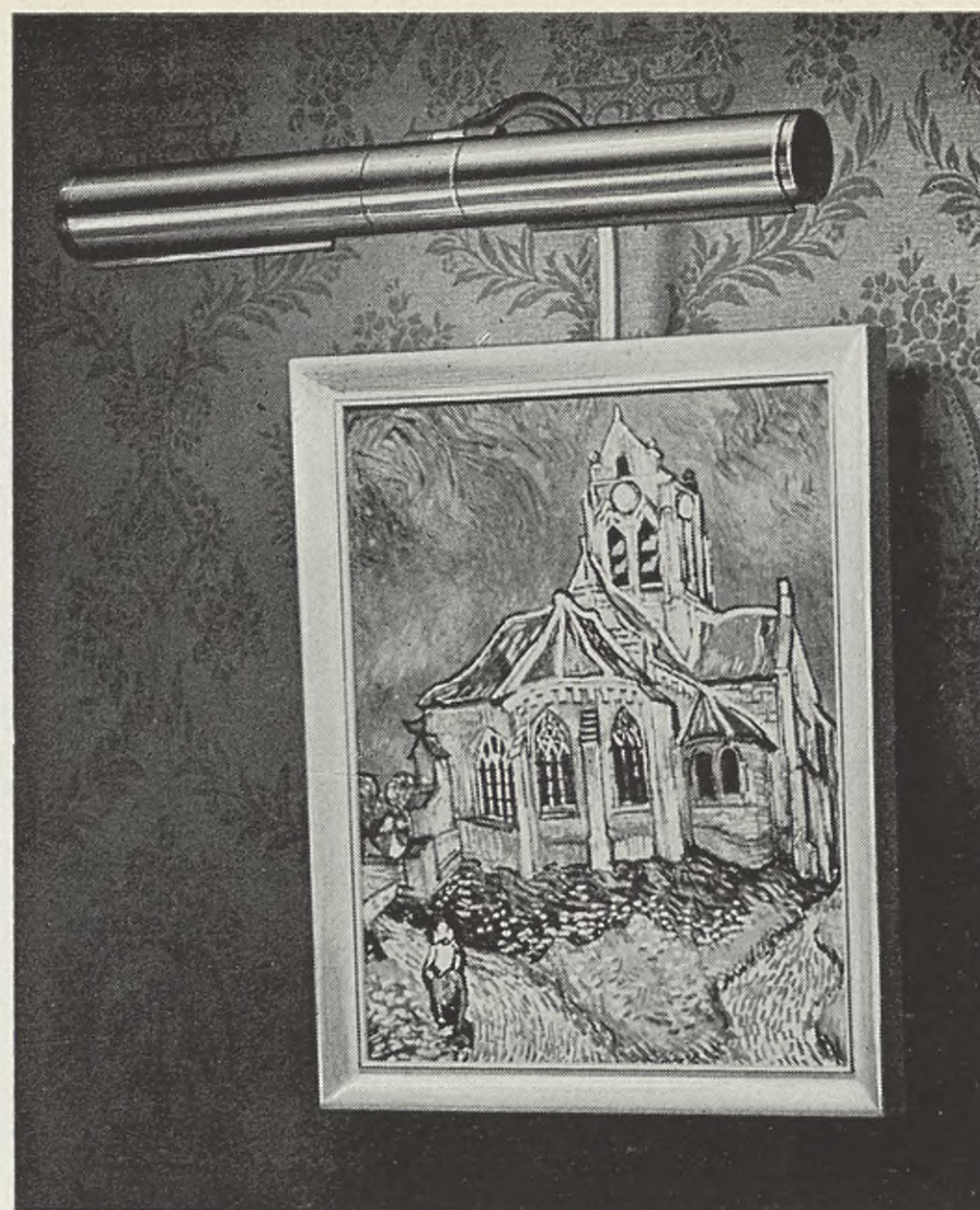
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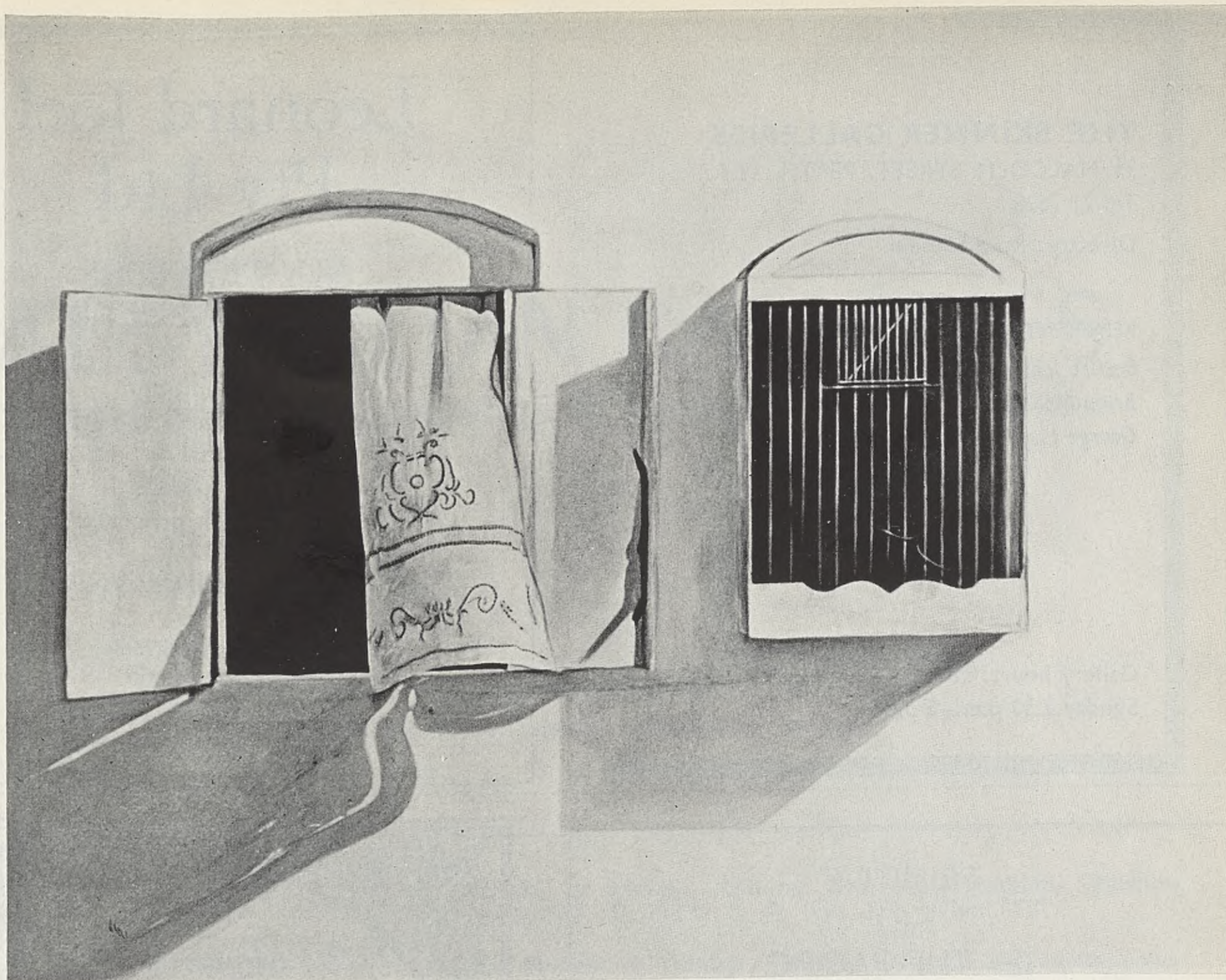
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The following titles provide information on the Gallery and its collections.

Eric Westbrook, *Birth of a Gallery*, Macmillan & Co. 1968. \$10

Patrick Tennison and Les Gray, *Meet the Gallery*, Sun Books, 1968, 64 bl. & wh. and col. illus. 68 pp text. \$1

Ursula Hoff, Margaret Plant, *The National*

Gallery of Victoria, Painting, Drawing, Sculpture, Cheshire, 1968, 143 col. and bl. & wh. illus, 103 pp text. \$21

Art Bulletin of Victoria, 1968/9, enlarged and re-designed, 64 pp, 44 bl. & wh. and col. illus. \$1

National Gallery Booklets, Oxford University Press, approx. 12 pp text, 16 pp bl. & wh. illus. 70 cents each

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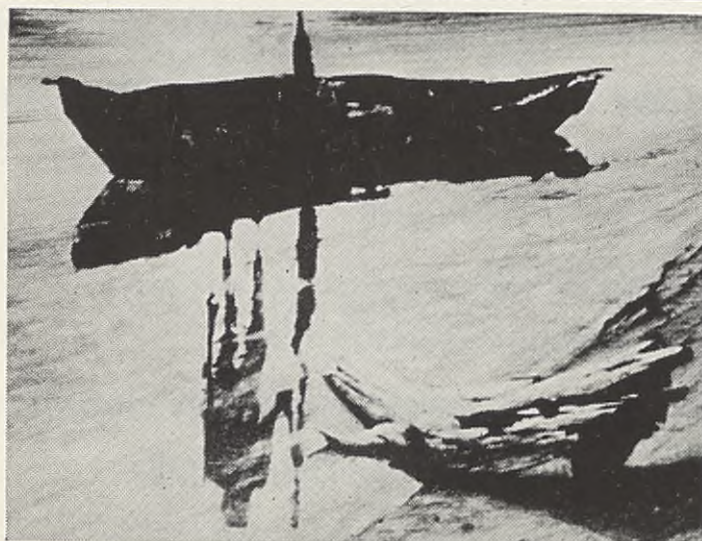


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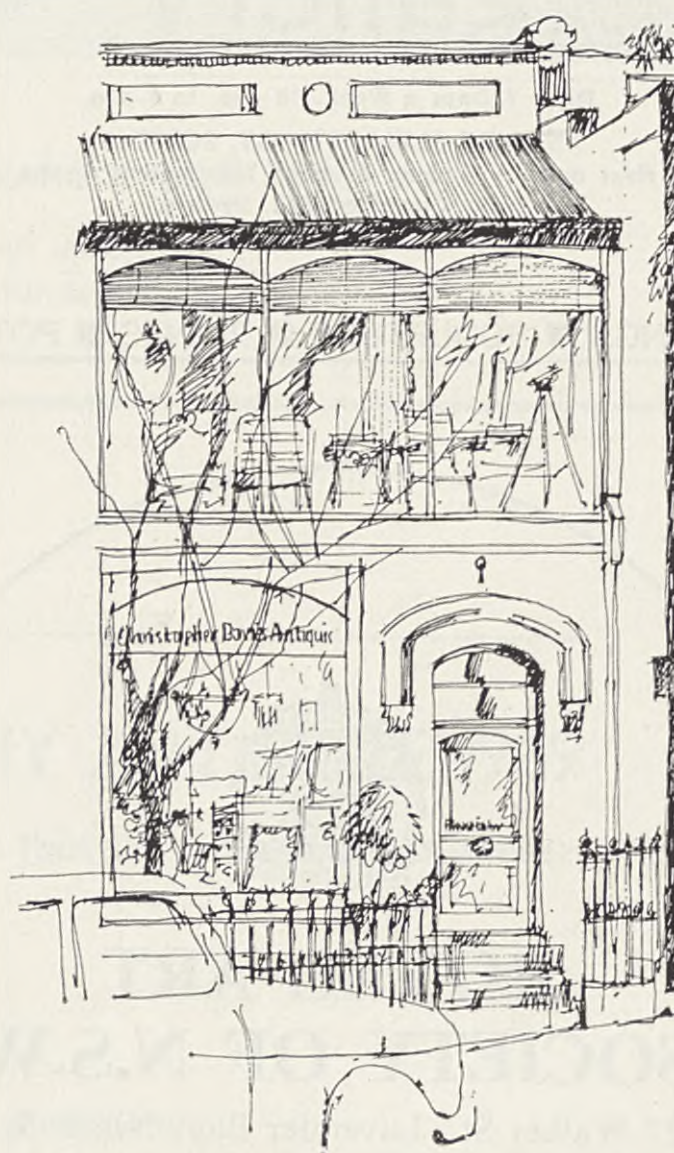
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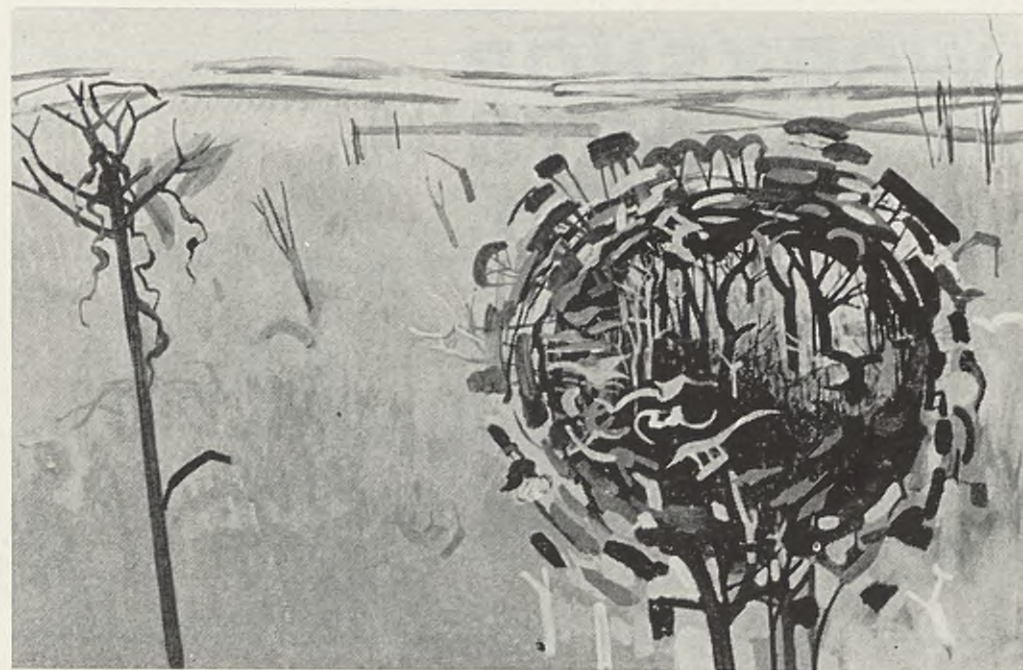
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