Art Quarterly
Published by
Ure Smith Sydney
Volume 7 Number 4
March 1970
Price 3 Dollars

ART AND AUSTRALIA

SYDNEY BALL STRATA SPAN (1968-9) Acrylic on canvas 90in x 180in
Photograph by Ignacio Marmol

Registered in Australia for transmission by post as a periodical

'Approaching Storm by David Davies

Samuel Thomas Gill has enlivened a period of Australian history with verve and sympathy. Keenly observant with an indulgent sense of humour, he is now considered one of the most Australian of all our nineteenth century artists.

Exhibition for June

S. T. GILL (1818-80)

Watercolours and Lithographs at Clune Galleries

171 Macquarie Street, Sydney

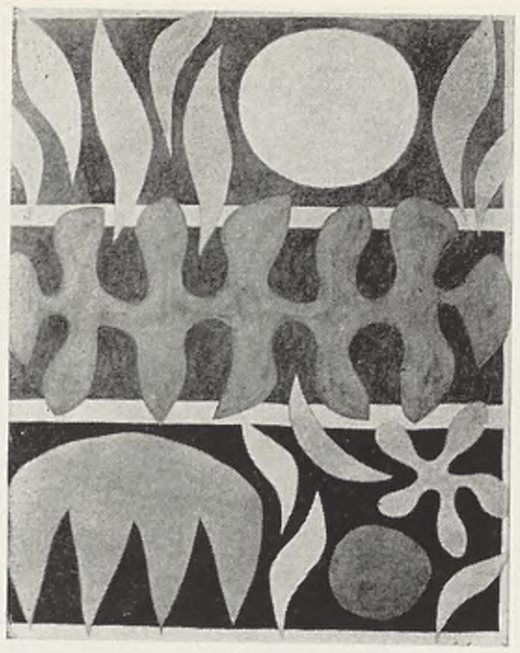
221 2166

Above: 'Dunk Isle Nude' by Paul Delprat.

Above right: 'Tea Break' by Pro Hart.

Centre: 'Bird' by Godfrey Miller.

Right: 'Girl standing on Head' by David Boyd.



Right: 'Self Portrait' by Donald Friend.

Left: 'Hymn of the Sun' by John Coburn.

Centre left: 'Sydney Harbour by Rah Fizelle.

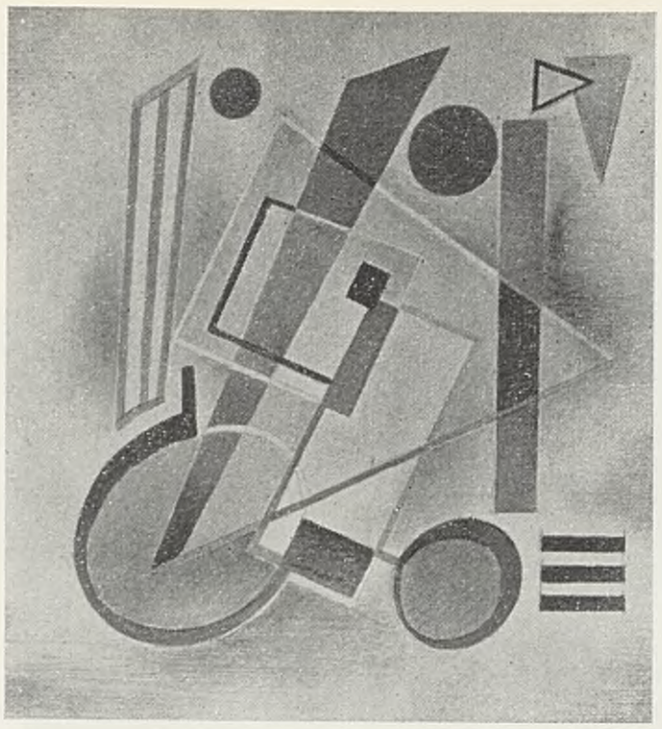
Lower left: 'Outback Hut' by Pro Hart.

Above: 'The Leopard' by Donald Friend.

Right: 'Girl with Dog' by David Boyd.

Left: 'Midnight Landscape' by Henri Bastin.

Lower left: 'Stockman with Horse' by Ray Crooke.



Above left: 'Yellow Abstract' by Frank Hinder.

Left: '2 Balinese Boys with Flowers' by Donald Friend.

Above right: 'Crooked Mick' by Gareth Jones-Roberts.

Right: 'Trees' by Fred Williams.

EXHIBITIONS 1970

20 February 14 March	JOHN RIGBY
20 March 11 April	RODNEY MILGATE
17 April 9 May	EXHIBITING ARTISTS 1971—A SURVEY
15 May 6 June	GUY WARREN
12 June 4 July	JACQUELINE HICK
15 July 1 August	RAY CROOKE
7 August 29 August	IGNACIO MARMOL
4 September 26 September	LAWRENCE DAWS
2 October 24 October	MARGARET OLLEY
30 October 21 November	CHARLES BLACKMAN
27 November 24 December	KEVIN CONNOR

THE JOHNSTONE GALLERY

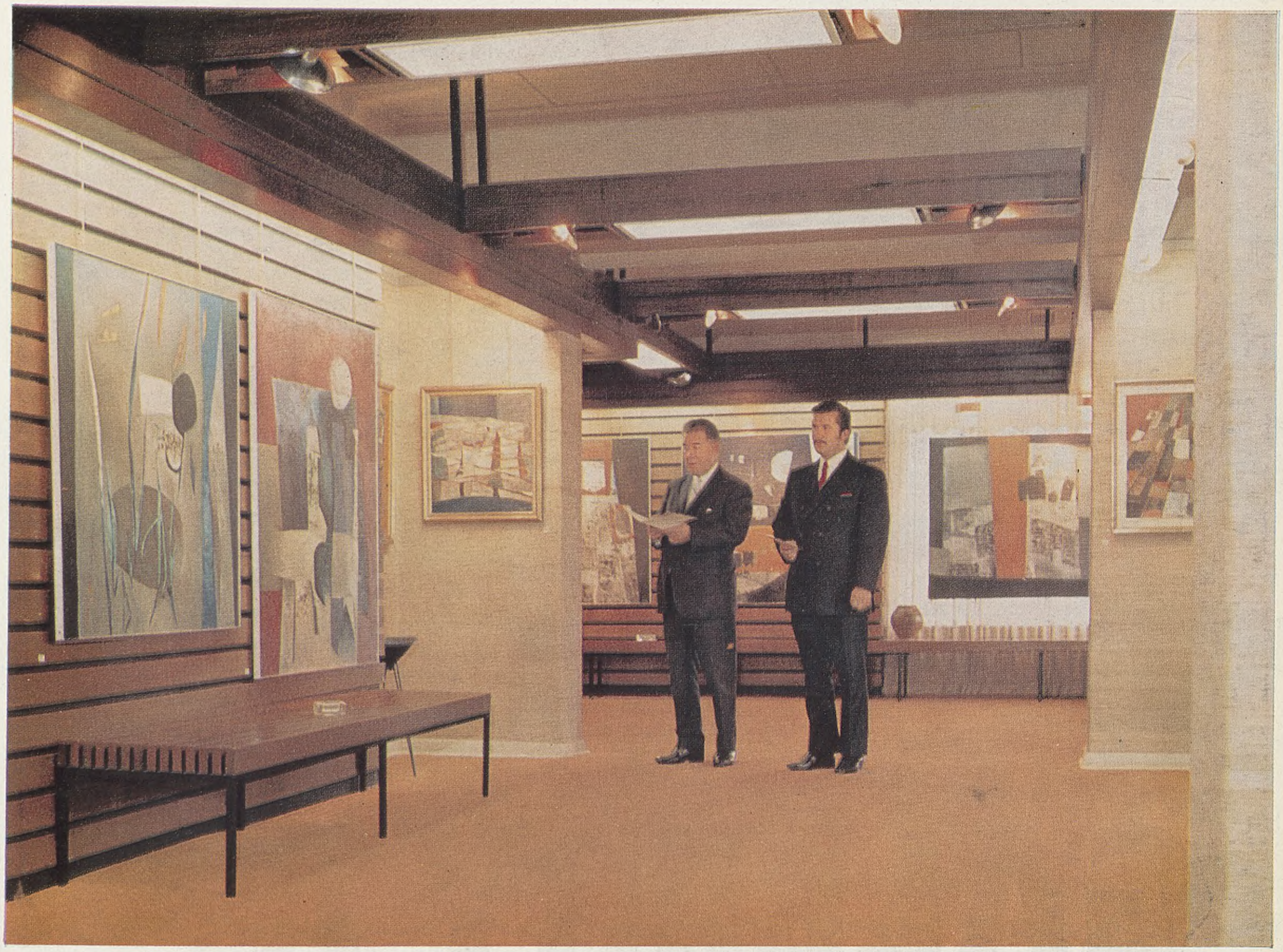
Director: Brian Johnstone

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

LIDUMS ART GALLERY

formerly WHITE STUDIO EXHIBITION GALLERY

The Common, Beaumont, South Australia 5066



ADELAIDE FESTIVAL OF ARTS 1970 EXHIBITION

Recent paintings by DAVID BOYD direct from London Lithographs by LEONARD FRENCH

DIRECTORS: Karlis Lidums, Andris Lidums TELEPHONE: 79-2783

GALLERY HOURS: 11 a.m. to 6 p.m. Monday to Saturday, 1 p.m. to 5 p.m. Sunday

One man exhibition
Neon Light Installations
by Peter Kennedy

Gallery A
21 Gipps Street Paddington
Telephone 31 9720

Preview Tuesday 17th February
Exhibition closes 7th March
Gallery Hours
10 a.m.—6 p.m. Tuesday to Saturday

Natvar Bhavsar
Peter Clarke
Tony Coleing
Bruce Copping
Janet Dawson
John Firth-Smith
Leonard Hessing
Michael Johnson
Peter Kennedy
Clement Meadmore
Andrew Nott
S. Ostoja–Kotkowski
Paul Partos
Peter Powditch
Guy Stuart
Peter Stroud
Julius Tobias
Vernon Treweeke
Peter Wright

Estate of the late Ralph Balson

GALLERY A

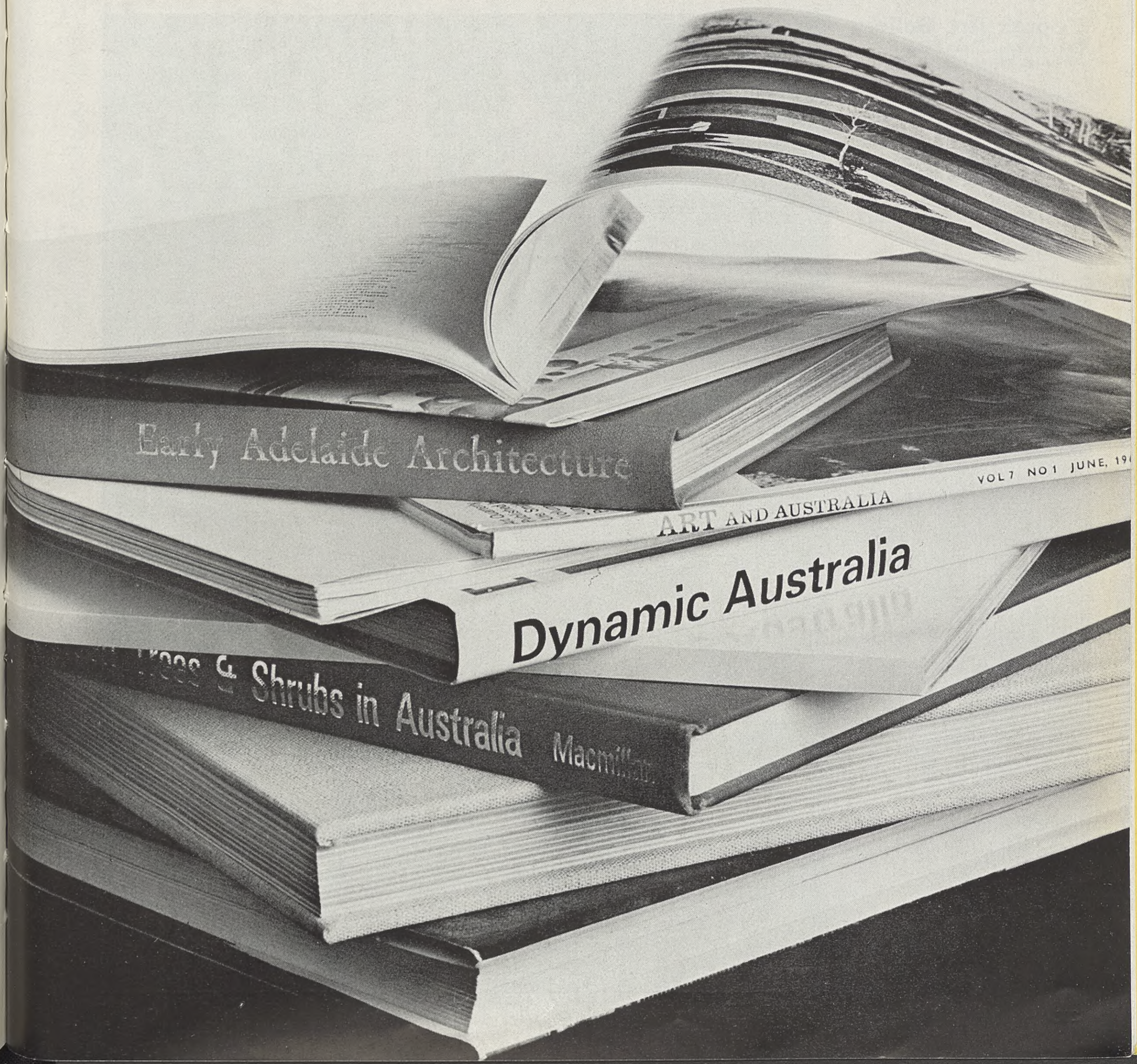
21 Gipps Street Paddington
Telephone 31 9720

275 Toorak Road South Yarra
Telephone 24 4201

Max Hutchinson Gallery New York
127 Greene Street
Telephone 25 44430

Brilliant Ballarat Superfine Art
The paper with the classic dimension
to transport the message of the classical work in author's words or artist's conception with clarity and distinction. This premium quality coated letterpress sheet is made in Australia, by Ballarat Paper Mills Pty. Ltd., a subsidiary of Associated Pulp and Paper Mills Limited.

BALLARAT



Toorak Art Gallery

277 Toorak Road, South Yarra,
Melbourne, Victoria 3141

Maximilian Feuerring
May 10th – 23rd 1970

'Luminous Square'
48″ X 36″

Toorak Art Gallery

277 Toorak Road, South Yarra
Melbourne, Victoria 3141

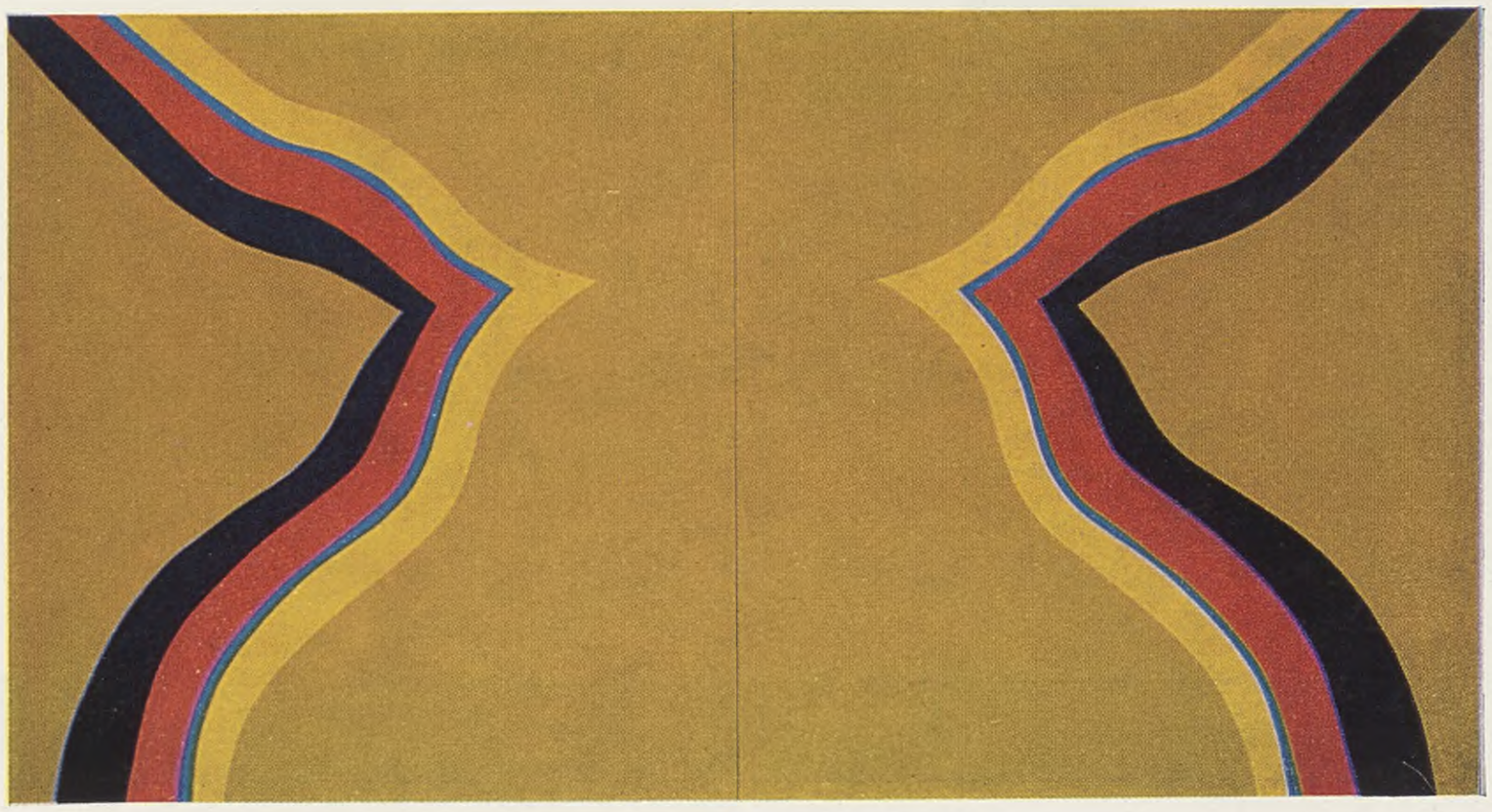
Directors: Philip and Beth Davis
Phone 24 6592

Neil Douglas
Bush Landscapes

'Bush Growth' 20" x 30"

SOUTH YARRA GALLERY

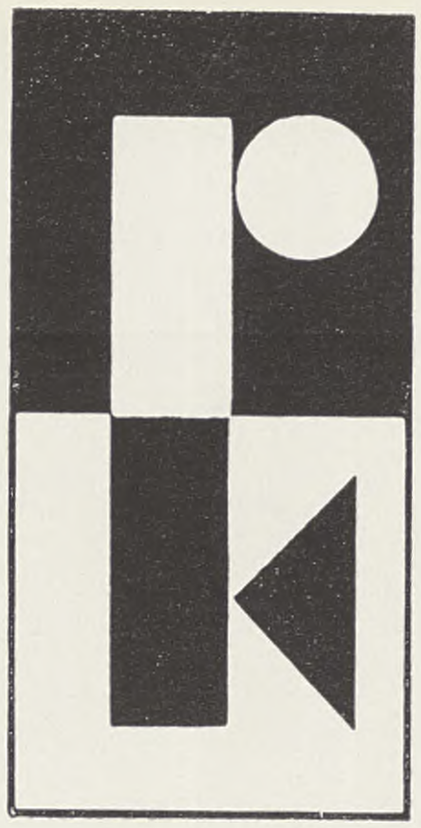
Representing



SYDNEY BALL — The Western Australian Art Gallery — ISPAHAN

SYDNEY BALL
ASHER BILU
CHARLES BLACKMAN
DAVID BOYD
LAWRENCE DAWS
JAMES GLEESON
JACQUELINE HICK
LOUIS JAMES
ROBERT JACKS
GARETH JONES-ROBERTS
DONALD LAYCOCK
ELWYN LYNN
JUSTIN O'BRIEN
JOHN OLSEN
JOHN PERCEVAL
MICHAEL SHANNON
JEFFREY SMART
REINIS ZUSTERS

10 William Street, South Yarra, Melbourne, Victoria. 3141. Telephone 24 4040
Hours: Monday to Friday 10 a.m. – 6 p.m.



RUDY KOMON GALLERY

Representing:

BALDESSIN
BRACK
CASSAB
DOBELL
FRENCH
JOMANTAS
MARMOL
MOLVIG
OLSEN
ORBAN
PUGH
REDPATH
SENBERGS
SHEPHERDSON
SIBLEY
SMITH
WILLIAMS

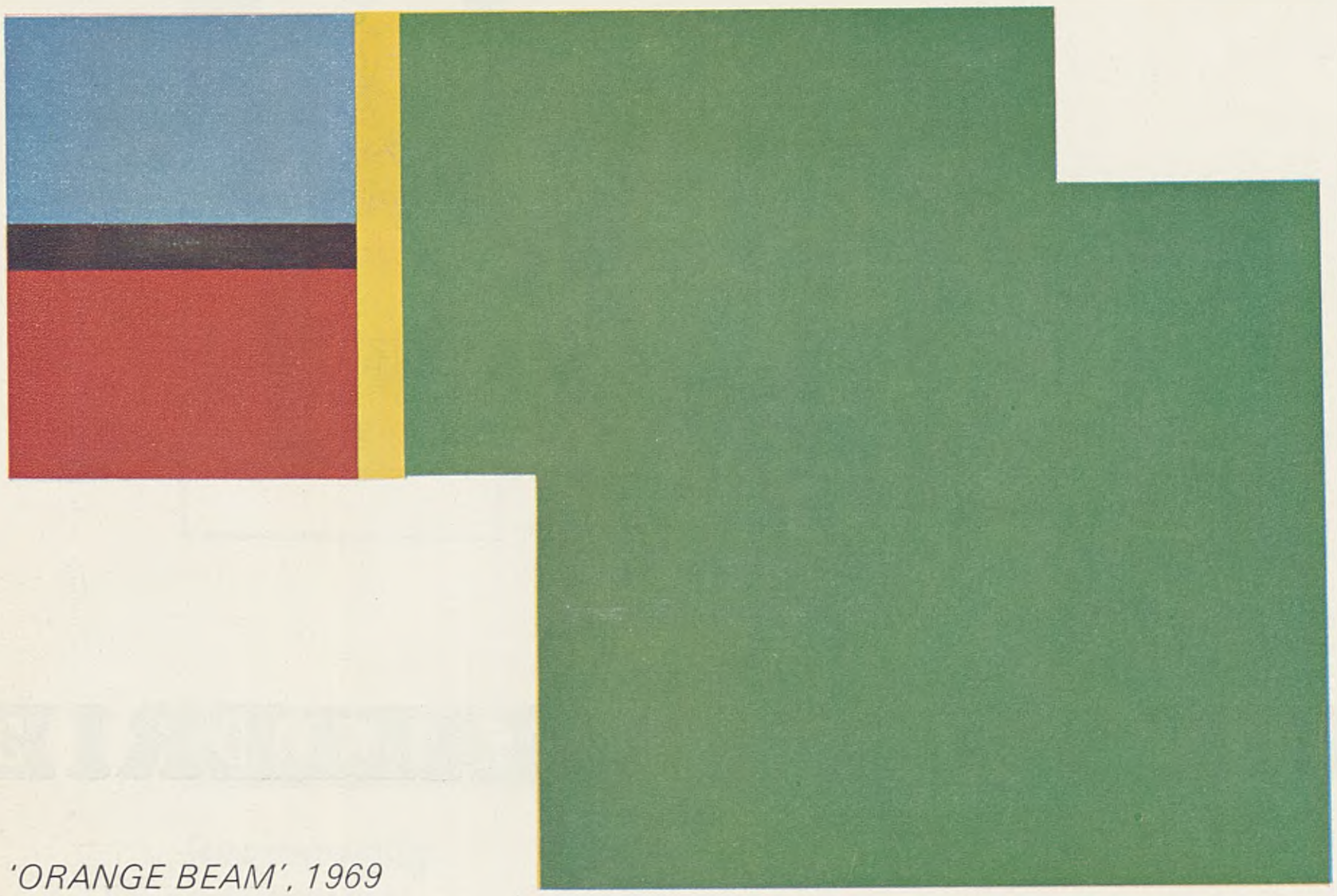
124 JERSEY ROAD WOOLLAHRA TELEPHONE: 32 2533

HOLDSWORTH GALLERIES

86 HOLDSWORTH STREET WOOLLAHRA N.S.W. 2025 TELEPHONE 32 1364

10 AM – 5 PM
MONDAY TO SATURDAY

NEW EXHIBITION EVERY 3 WEEKS



'ORANGE BEAM', 1969

SYDNEY BALL

REPRESENTED BY

BONYTHON ART GALLERIES

52 VICTORIA STREET, PADDINGTON, SYDNEY 2021 - - - PHONE 31-5087

88 JERNINGHAM STREET, NORTH ADELAIDE 5006 - - - PHONE 67-1672

ART AND AUSTRALIA

VOLUME 7 4

Art Quarterly
Published by Ure Smith, Sydney
Volume 7 Number 4 1970

Address all correspondence to the editor of *ART and Australia,* 155 Miller Street, North Sydney 2060. Telephone 929 6622. Yearly subscriptions: within Australia $11.00 post free, posted overseas $12.00. Single copies $3.00 (postage and packing 25c) U.K. and N.Z. $A12.00 U.S.A. $A15.00. Advertising rates on application.

Printed in Australia by Waite & Bull Pty Limited, 137 Pyrmont Street, Pyrmont, N.S.W. 2009.

Contributors to this issue:

John Baily is Director of the Art Gallery of South Australia where the major visual art presentations of the Adelaide Festival of Arts will be shown. He is a painter and has studied at the South Australian School of Arts, Adelaide University and Adelaide Teachers' College. While holding a Harkness Fellowship in 1964–5 he studied at Columbia University, New York.

Hugh Paget, O.B.E., Representative of the British Council in Australia, was Representative of the Council in Mexico for three-and-a-half years. He was educated at Oxford University of which he is a Master of Arts (with honours in Modern History). He has written, broadcast and lectured on history and art history and is writing a book about the Court Painter to Henry VIII (Lucas Hornebolt).

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

Patrick McCaughey graduated from the University of Melbourne with an honours degree in Fine Arts and English. He is an art critic and a Teaching Fellow in the English Department, Monash University and at present is in New York on a Harkness Fellowship. He is author of *Australian Abstract Art* and *Elwyn Lynn* and is writing *Modern Australian Painting*.

Sir Eric Langker, K.T., O.B.E., P.R.A.S., F.R.S.A., is an artist and art administrator. He is President of the Board of Trustees of the Art Gallery of New South Wales, and of the Royal Art Society of N.S.W., a Member of the State Advisory Council for Technical Education and a New South Wales Representative of the Winston Churchill Memorial Foundation.

Elwyn Lynn is Curator of the Power Gallery of Contemporary Art, President of the Contemporary Art Society (N.S.W.) and art critic for the *Bulletin.* He is the author of several art books, including *Myth and Imagery: Sidney Nolan*.

Contents:

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
18 April – 8 May: Ian Armstrong
9 – 29 May: Kevin Brereton
30 May – 19 June: Mary Norrie and Anette Pirritt
20 June – 10 July: Fred Driver
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. 21 4266
25 April – 9 May: David Hinchcliffe
9 – 22 May: Rex Backhaus-Smith
23 May – 12 June: James Lyle
13 – 26 June: Boris Borkowski
27 June – 10 July: Chas Ludlow
11 – 24 July: Geoff King
Hours: Monday to Friday 8.15 am – 5.30 pm
Saturday: 8.30 am – noon

GALLERY 1 ELEVEN, 111 Musgrave Road, Red Hill, Brisbane 4059 Tel. 36 3757
10 – 28 March: Iris Birt; Tess Edwards; Lutz Presser; Julie Watkins
31 March – 18 April: Errol Barnes – ceramic sculpture
21 April – 9 May: Christine Berkmann
12 – 30 May: Michael John Taylor
2 – 20 June: Muriel Webber; Jocelyn Wridgeway
23 June – 11 July: Les Kossatz
14 July – 1 August: Alun Leach-Jones – screen prints
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, Taylor, Dickerson, Daws, de Silva, and selected paintings
Hours: 10 am – 5 pm daily

JOHNSTONE GALLERY, 6 Cintra Road, Bowen Hills, Brisbane 4006 Tel. 5 2217
17 April – 9 May: Artists 1971
15 May – 6 June: Guy Warren
12 June – 4 July: Jacqueline Hick
15 July – 1 August: Ray Crooke
7 – 29 August: Ignacio Marmol
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
May: Early paintings
June: Mixed Exhibition
July: John Eldershaw
Hours: Monday to Friday: 10 am – 5 pm

QUEENSLAND ART GALLERY, Gregory Terrace, Brisbane 4000 Tel. 5 4974
May: Selection from permanent collection
June: Philip Morris Op Art
July: Selection from permanent collection
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm

New South Wales

ART GALLERY OF NEW SOUTH WALES, Art Gallery Road, Sydney 2000 Tel. 221 2100
A limited display from the permanent collection will be on view during the demolition and reconstruction of the major part of the building.
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321
May: 35 Bush Landscapes
June: Younger Group of Sydney Painters
July: Drawings and prints
Hours: Monday to Saturday: 9 am – 5 pm

BARRY STERN GALLERIES, 19 and 28 Glenmore Road, Paddington 2021
Tel. 31 7676 and 31 5492
Continually changing mixed exhibition of turn of the century, contemporary and *avant-garde* Australian paintings.
Hours: Monday to Saturday: 11.30 am – 5.30 pm

BERRIMA GALLERY, Hume Highway, Berrima 2577 Tel. Berrima 333
Mixed exhibition including the following artists: Royston Lewis, Geoffrey Stocks, Guy Warren (paintings); Earle Backen, Elizabeth Rooney, David Rose, Normana Wight (prints); Elizabeth Vercoe (hangings); Nicholas Lidstone, Alan Peascod, Bernard Sahm, Shigeo Shiga (ceramics); Solvig Baas-Becking, Margaret Pavitt, Marcella Hempel (weaving).
Hours: Thursday to Sunday: 10 am – 4 pm

BETH MAYNE'S STUDIO SHOP, Corner Palmer and Burton Streets, Darlinghurst 2010 Tel. 31 6264
Smaller works of well-known artists, both abstract and figurative. Portrait commissions taken.
Hours: Tuesday to Saturday: 11 am – 6 pm

BLAXLAND GALLERY, Farmer & Co Ltd Market Street Sydney 2000 Tel. 2 0150 Ext. 390
13 – 30 May: Bi-Centenary Exhibition of British/Australian Painting
19 June – 2 July: The Young Contemporaries
8 – 21 July: Papua/New Guinea
Hours: Monday to Friday: 9 am – 5 pm
Saturday: 9 am – noon

BONYTHON ART GALLERY, 52 Victoria Street, Paddington 2021 Tel. 31 5087
21 April: Perle Hessing; John Coburn; French Tapestries; Robert Klippel
19 May: Michael Kitching; Alan Turner; David Dunne
16 June: Nevil Matthews; Ian Chandler; Graham Gilchrist – sculpture
14 July: Jamie Boyd; Ken Reinhard; Fred Cress; Jette Fedderson
Hours: Tuesday to Saturday: 11 am – 6 pm

CASCADE GALLERIES, 195 Macquarie Street (next to St Stephen's Church), Sydney 2000
Tel. 221 2367
May – June – July: New mixed exhibitions
Hours: Monday to Friday: 10.30 am – 5.30 pm

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

DAVID JONES ART GALLERY, Elizabeth Street Store, Sydney 2000 Tel. 2 0664 Ext. 2109
11 – 30 May: Philip Sutton
8 – 27 June: Eastern Ceramics
6 – 25 July: Shigeo Shiga – ceramics
Hours: Monday to Friday: 9.30 am – 5 pm.
Saturday: 9 am – 11.45 am

GALLERY A, 21 Gipps Street, Paddington 2021 Tel. 31 9720
31 March: Group Show – Painting and sculpture
21 April: *Peter Powditch*
12 May: Andrew Nott
Hours: Tuesday to Saturday: 10 am – 6 pm

GALLERIES PRIMITIF, 174 Jersey Road, Woollahra 2025 Tel. 32 3115
May: Eskimo Art – Soapstone and Whalebone Carvings and Stonecut Prints
June: Weapons – Melanesia and Polynesia
July: Aboriginal Art
Hours: Monday to Saturday: 10.30 am – 6.30 pm

GALLERY LEWERS, 86 New River Road, Emu Plains 2750 Tel. Penrith 2 2225

Selected collection of paintings, sculpture, pottery and jewellery shown to advantage in a private house.
Hours: by appointment

HAYLOFT GALLERY, 9 Morrissett Street, Bathurst 2795 Tel. 31 3137 or 31 2282
May: Yvonne Harris
1 June: Janet Rickman – collages
14 June: Jean Higgs
July: Ross Davis
Hours: Monday to Friday: 11.30 am – 4 pm
Sundays: 2 – 4 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

HOLDSWORTH GALLERIES, 86 Holdsworth Street, Woollahra 2025 Tel. 32 1364
May: Asher Bilu
June: Mlaka; Ross Morrow
July: Paul Woldram; David Veltman
Hours: Monday to Saturday: 10 am – 5 pm

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787
15 April – 4 May: George Lawrence
6 – 18 May: Doug Lawrie – ceramics
20 May – 1 June: Lawrence Hope (Main Gallery); Mary Macqueen (Print Room)
24 June – 13 July: Ray Crooke
15 July – 3 August: Henry Salkauskas
Hours: Monday to Friday: 10 am – 5 pm
Wednesday until 7 pm
Saturday: 10 am – noon

MAVIS CHAPMAN GALLERY, 13 Bay Street, Double Bay 2028 Tel. 32 7085
19 – 30 May: Anthony Pardoe
June: Mixed Exhibition
14 – 25 July: Ken Buckland
Hours: Tuesday to Saturday: 10 am – 5 pm

NATIVE ART GALLERY, 13 Gurner Street, Paddington 2021 Tel. 35 4528
Exhibitions of Primitive Art of the Pacific – Australia – New Guinea – New Hebrides – Solomon Islands – New Ireland – Rooke Island – Manus Island – Trobriand Islands, et cetera. Personally collected by the Director, Robert Ypes
Hours: Monday to Saturday: 10 am – 6 pm

NEWCASTLE CITY ART GALLERY, Cultural Centre, Laman Street, Newcastle 2300
Tel. 2 3263
22 April – 24 May: Early Newcastle
29 April – 24 May: Captain Cook
2 – 31 May: Aboriginal Art
5 – 28 June: Cecily Mitchell Retrospective
3 July – 2 August: Australian Pottery
29 July – 23 August: Prints and Drawings
Hours: Monday to Friday: 10 am – 5 pm
Wednesday until 9 pm
Saturday: 10 am – 1 pm and 2 pm – 5 pm
Sunday and Public Holidays: 2 pm – 5 pm

ROYAL ART SOCIETY OF NEW SOUTH WALES, 25-7 Walker Street, Lavender Bay, North Sydney 2060 Tel. 92 5752
May: Permanent exhibition
7 – 14 June: Ballet Exhibition
5 – 17 July: Fellows' and Associates' and Distinguished Guest Artists' Exhibition
Hours: Monday to Friday: 10 am – 4 pm
Sunday: 2 pm – 5 pm (Special exhibitions only)

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra 2025 Tel. 32 2533
4 – 30 May: Young Melbourne Printers
1 June – 4 July: Japanese prints
6 July – 1 August: Roy Dalgarno
Hours: Monday to Saturday: 10 am – 5 pm

STRAWBERRY HILL GALLERY, 533-5 Elizabeth Street South, Sydney 2012
Tel. 699 1005
31 March: John and Verney Watts
5 – 17 May: Alan Grieve
26 May – 7 June: Donald Grant
16 – 28 June: Tor Holth
7 – 19 July: Charles Pettinger
28 July – 9 August: Verdon Morcom; Michael Doyle
Hours: 10 am – 6 pm daily

VILLIERS FINE ART GALLERY, 2 Bay Street, Double Bay 2028 Tel. 328 1119
Selected exhibitions of famous Australian and European painters, changing every three weeks
Hours: Monday to Saturday: 11 am – 6 pm

VON BERTOUCH GALLERIES, 50 Laman Street, Newcastle 2300 Tel. 23 584
17 April – 4 May: William Degan
8 – 25 May: Aldona Zakarauskas
29 May – 15 June: Virginia Geyl
19 June – 6 July: Paul Beadle
10 – 27 July: Keith Looby
31 July – 17 August: David Boyd
Hours: Friday to Tuesday: noon – 6 pm

WATTERS GALLERY, 109 Riley Street Darlinghurst 2010 Tel. 31 2556
15 April – 2 May: Ron *Lambert*
6 – 23 May: Group Show
27 May – 13 June: Tony Tuckson
17 June – 4 July: William Kelly
8 – 25 July: Richard Larter
Hours: Tuesday to Saturday: 10 am – 5 pm

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
26 April – 23 May: Vaclovas Rates – prints
7 – 20 June: Hilda Eastment
28 June – 11 July: Bib Shipp
19 July – 1 August: Students' Annual Exhibition of Sculpture, Mosaic and Jewellery
Hours: Monday to Friday: 10 am – 4 pm; 7 pm – 9.30 pm; Saturday: 10 am – 4 pm

Canberra, A.C.T.

ARTS COUNCIL OF AUSTRALIA (A.C.T. DIVISION), Griffin Centre, Bunda Street, Canberra 2601 Tel. 48 9813
Melbourne Printmakers – Baldessin, Clutterbuck, Leach-Jones, Mitelman, Senbergs, Walker, Williams
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. 95 7084
23 March – 1 April: Piers Bateman
5 – 15 April: Jennifer Baldry
17 – 30 April: Robin Wallace-Crabbe
4 – 14 May: Lindsey Smith
17 – 26 May: Group Show
28 May – 7 June: Judy Colombo – sculpture and glass
16 – 26 June: Nickelaus Seffrin – sculpture
Hours: 10 am – 6 pm daily

MACQUARIE GALLERIES CANBERRA, Macquarie House, 23 Furneaux Street, Forrest 2603 Tel. 95 7381
Judy North
Ante Dabro – sculpture
5th Anniversary Exhibition – John Coburn – gouaches
Guy Warren
Hours: Tuesday to Saturday: 10.30 am – 5 pm
Sunday: 2 – 5 pm

Victoria

ATHENAEUM GALLERY, 188 Collins Street, Melbourne 3000 Tel. 63 3100
6 – 18 April: John S. Gardner
20 April – 2 May: Peggy Shaw
4 – 16 May: Hilda Mudge
13 – 25 July: Barry Dickins
Hours: Monday to Friday: 10 am – 5 pm

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood 3066 Tel. 41 4303
27 April – 12 May: Geoff O'Loughlin – paintings and sculpture
19 May – 2 June: Tapestries by Aubusson
9 – 23 June: Jamie Boyd
30 June – 14 July: John Winch
21 July – 4 August: Dawn Sime paintings
Hours: Monday to Friday: 10 am – 5.30 pm

COOMBE DOWN GALLERIES, 327 Shannon Avenue, Newtown 3220 Tel. 21 3646
May: Tibor Korn – pottery
June: Mal Gilmour
July: Elaine Haxton
Hours: Monday to Saturday: 10 am – 5.30 pm
Sunday: 1.30 pm to 5.30 pm

CROSSLEY GALLERY, 4 Crossley Street (off 60 Bourke Street), Melbourne 3000
Tel. 662 1271
Original Graphics by Australian and Japanese artists
Editions Crossley Lithographs
Exhibitions fortnightly
Hours: Monday to Friday: noon – 5 pm
Saturday: 10 am – 1 pm

GALLERY A, 275 Toorak Road, South Yarra 3141 Tel. 24 4201
Hours: Tuesday to Friday: 11 am – 7 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
Hours: Monday to Friday: noon – 6 pm
Sunday: 2 pm – 6 pm

MANYUNG GALLERY, Nepean Highway (opp. Kunyung Road), Mount Eliza 3930
Tel. 787 2953
Hours: 10 am – 5.30 pm daily

MUNSTER ARMS GALLERY, 102 Little Bourke Street, Melbourne 3000
Tel. 663 3211
Hours: Monday to Wednesday: 9.30 am – 5.30 pm
Thursday and Friday until 8.30 pm
Saturday: 9.30 am – 12.30 pm

NATIONAL GALLERY OF VICTORIA, 100 St Kilda Road, Melbourne 3004 Tel. 62 7411
5 May – 4 June: Portrait of Mexico
14 May – 5 July: Eric Thake (Print Gallery)
17 June – 19 July: A Plastic Presence
10 July – 13 September: Recent acquisitions (Print Gallery)
Hours: Monday to Saturday: 10 am – 5 pm
Wednesday: until 9 pm
Sunday: 2 – 5 pm

PINACOTHECA, 1 Fitzroy Street, St Kilda 3182 Tel. 94 3498
Hours: Tuesday to Friday and Sunday: noon – 8 pm

POWELL STREET GALLERY, 20 Powell Street, South Yarra 3141
1 – 17 April: John Sandler
20 April – 8 May: Udo Selbach
11 – 29 May: Keith Looby
1 – 19 June: Sepik River Sculpture
Hours: Tuesday to Friday: 10.30 am – 5 pm
Saturday: 10 am – 1 pm

SOUTH YARRA GALLERY, 10 William Street, South Yarra 3141 Tel. 24 4040
David Boyd
David Schlunke
Donald Laycock
Hours: Monday to Friday: 10 am – 6 pm

STRINES GALLERY, Rathdowne Street, Cnr Faraday Street, Carlton 3053 Tel. 34 6308
Colonial paintings
Brian Seidel
William Kelly
Hours: Monday to Friday: 11 am – 5 pm
Wednesdays until 8 pm

TOORAK ART GALLERY, 277 Toorak Road, South Yarra 3141 Tel. 24 6592
19 April – 2 May: Anne Graham
10 – 23 May: Maximilian Feuerring
31 May – 13 June: Desiderius Orban
21 June – 11 July: Mixed exhibition – Australian artists
19 July – 1 August: Neil Douglas
Hours: Tuesday to Saturday: 10 am – 6 pm

VICTORIAN ARTISTS SOCIETY, 430 Albert Street, East Melbourne 3002 Tel. 622 1484
26 April – 8 May: Autumn Exhibition
28 June – 10 July: Winter Exhibition
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
8 May – 7 June: Lloyd Rees Retrospective
Hours: Monday to Saturday: 10 am – 5 pm
Sunday 2 pm – 5 pm

BONYTHON ART GALLERY, 88 Jerningham Street, North Adelaide 5006 Tel. 67 1672
27 April: Sergio Fergola
18 May: Jamie Boyd
8 June: Coburn tapestries
29 June: Colin Lanceley
20 July: Bryan Westwood
Hours: Tuesday to Saturday: 11 am – 6 pm

CONTEMPORARY ART SOCIETY GALLERY, 14 Porter Street, Parkside 5063
Tel. 72 2682
Hours: 2 pm – 5 pm daily

DECORATIONS, 17-21 Twin Street, Adelaide 5000 Tel. 23 2809
Militaria Display – uniforms, swords, guns, medals, badges, et cetera
Hours: Monday to Friday: 9 am – 5.30 pm
Saturday: 9 am – noon

HAHNDORF ACADEMY, Princes Highway, Hahndorf 5245 Tel. 88 7250
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 1.30 pm – 5.30 pm

INVESTIGATOR GALLERY, 203 Magill Road, Maylands 5069 Tel. 63 2188
Hours: Monday to Friday: 10 am – 5.30 pm
Saturday: 9 am – noon

LIDUMS ART GALLERY, The Common, Beaumont 5066 Tel. 79 2783
Hours: Tuesday to Saturday: 10 am – 5 pm
Sunday: 1 pm – 5 pm

MAX ADAMS GALLERIES, 63 Tynte Street, North Adelaide 5006
Tel. 67 3663
10 March: Festival Mixed Exhibition – Australian paintings of many periods.
Hours: Tuesday to Friday: noon – 5.30 pm
Saturday: 11 am – 2 pm

NORTH ADELAIDE GALLERY, 91 Le Fevre Terrace, North Adelaide 5006
Tel. 67 2438
8 February: Jamie Cane
1 March: Keith Looby
29 March: Barry Kay – Set designs and sketches; Costume drawings: *Don Quixote*

OSBORNE ART GALLERY, 13 Leigh Street, Adelaide 5000 Tel. 51 2327
Continuous mixed exhibitions
Hours: Monday to Friday: 10 am – 5.30 pm

ROBERT BOLTON GALLERY, Deccas Place, Melbourne Street, North Adelaide 5006
Tel. 67 2083
Hours: Tuesday to Saturday: 11 am – 6 pm

Western Australia

SKINNER GALLERIES, 31 Malcolm Street, Perth 6000 Tel. 21 5088
May: Cedric Baxter; Robert Juniper
June: Brian McKay
July: Tapestry Exhibition
Hours: Monday to Friday: 11 am – 5 pm

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth 6000 Tel. 28 7233
21 April – 17 May: Recent British painting
22 May – 29 June: Colonial Exhibition
2 July – 4 August: Lloyd Rees Retrospective
Hours: Monday to Friday: 10.30 am – 5 pm
Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm
Wednesday and Friday: 7.30 pm – 10 pm

Tasmania

BRISBANE STREET GALLERIES, 87a Brisbane Street, Launceston 7250
Tel. 31 1075
Paintings, graphics, rare old prints, hand-decorated furniture, pottery, et cetera
Hours: Monday to Friday: 10.30 am – 5.30 pm
Saturday: 10.30 am – noon

LITTLE GALLERY, 47 Steele Street, Devonport 7310 Tel. 2 1141
May: John Haywood; Anita O'Hair
June: British Printmakers Exhibition; Bea Maddock
July: Designs for Stamps from the Seychells; Desmond Smith.
Hours: Tuesday to Friday: 11.30 am – 5 pm
Saturday: 3 pm – 5 pm

SADDLER'S COURT GALLERY, Richmond 7025 Tel. 62 2132
May: Rosamond McCulloch
June – July: Paintings, sculpture and craftwork by Tasmanian artists
Hours: Tuesday to Sunday: 10 am – 5 pm

SALAMANCA PLACE GALLERY, 65 Salamanca Place, Hobart 7000
Tel. 2 7304
Hours: Wednesday to Saturday: 10 am – 4.30 pm
Sunday: 2 pm – 4.30 pm

TASMANIAN MUSEUM AND ART GALLERY, 5 Argyle Street, Hobart 7000
Tel. 23 2696
21 May: Tasmanian Museum and Art Gallery Exhibition
26 June: Mexican Art
29 July: Power Exhibition
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. 74 650
Selections from the City Collection
(Gallery being reconstructed)
Hours: Monday to Saturday: 10 am – 4.30 pm
Friday until 8.30 pm
Sunday: 2 pm – 4.30 pm

BARRY LETT GALLERIES, 41 Victoria Street West, Auckland Tel. 373 183
11 – 22 May: Pauline Thompson
25 May – 5 June: Rick Killeen
8 – 19 June: Sue Goldberg
22 June – 3 July: Robert Ellis
Hours: Monday to Thursday: 10 am – 5.30 pm
Friday until 9 pm

JOHN LEECH GALLERY, 10 Lorne Street, Auckland 1 Tel. 375 081
May: John Papas
June: Louise Henderson
July: Bashir Biraki
Hours: Monday to Thursday: 9 am – 5.30 pm
Friday: 9 am – 9 pm

COMPETITIONS AND PRIZES

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

New South Wales

CAMPBELLTOWN FESTIVAL OF FISHER'S GHOST ART PRIZE:
Any subject, any medium, $200. Judge: Donald Brook; acquisitive, Australian landscape, oil, $300; acquisitive, landscape, any medium, non-abstract, $200; acquisitive oil, traditional, $100; acquisitive, watercolour, traditional, $50; acquisitive, graphic, $50. Judge: H. A. Hanke. Closing date: 30 March, 1970. Particulars from: Alderman Mary Brooks, St Helen's Park, Campbelltown 2560

CAPTAIN COOK BI-CENTENARY CELEBRATIONS SCULPTURE COMPETITION: A work of sculpture in its final form and material by a sculptor resident in Australia, $1,500. Judges: Douglas Annand, James Gleeson, Elaine Haxton, Robert Woodward. Closing date: 30 April 1970. Particulars from: The Executive Director, Captain Cook Bi-Centenary Celebrations Citizens' Committee, 473 George Street, Sydney 2000

CHELTENHAM GIRLS' HIGH SCHOOL PARENTS' & CITIZENS' ASSOCIATION 5th ART EXHIBITION 1970: Oil, traditional, $150. Judge: James R. Jackson; oil, modern, $150. Judge: Henry Salkauskas; watercolour, traditional, $100. Judge: C. Forbes-Woodgate; etching or drawing, $50. Judge: Henry Salkauskas. Closing date: 11 May, 1970. Particulars from: Cheltenham Girls' High School, The Promenade, Cheltenham 2119.

GOSFORD SHIRE ART PRIZE: Oil or related media, $800; watercolour, $150. Judge: Russell Drysdale. Closing date: 20 March, 1970. Particulars from: Secretary, Gosford Shire Art Prize, Gosford Shire Council, Gosford 2250.

GULGONG CENTENARY ART PRIZE: All acquisitive, drawing or painting, $300; graphic, $75; silk screen; $75. Judge: Gordon Andrews. Closing date: 13 March, 1970. Particulars from: Secretary, Gulgong Centenary Art Prize, Gulgong 2852

MANLY ART GALLERY SELECTION EXHIBITION: Painting or paintings to the value of $750 will be purchased upon the

recommendation of the Art Panel of the Committee. Closing date: 11 March, 1970 Particulars from: Town Clerk, Council Chambers, Manly 2095

MOSMAN ART PRIZE 1970: Both acquisitive, any subject, oil, watercolour or any related media, $600; any other media except photography, $300. Closing date: 4 September, 1970. Particulars from: Town Clerk, Council Chambers, Mosman 2088

NBN CHANNEL 3 MUSWELLBROOK ART PRIZE: Both acquisitive. Painting or drawing, any subject, any medium, $1,200; drawing, watercolour or print, $100. Judge: John Henshaw. Closing date: 7 July, 1970. Particulars from: Town Clerk, Muswellbrook Municipal Council, P.O. Box 122, Muswellbrook 2333

ROBERT LE GAY BRERETON MEMORIAL PRIZE: Drawing studies by an art student, $200. Closing date: 31 May, 1970. Particulars from: Art Gallery of N.S.W., Art Gallery Road, Sydney 2000

ROCKDALE ART AWARD: Oil, traditional, $175; watercolour, traditional, $100. Judge: Erik Langker; oil contemporary, $175; watercolour, contemporary, $100. Judge: Donald Brook. Closing date: 25 April, 1970. Particulars from: Mr McDonnell, Town Hall, Rockdale 2216.

SEBEL DESIGN AWARD: (a) to encourage the acceptance of good industrial design by the Australian general public (b) to help obtain recognition by industrialists and other commercial interests of the work of established as well as recently trained and student designers (c) to create interest by potentially talented young men and women in industrial design as a worthwhile profession, $1,000; special commendation, $400; two awards of merit, $200 each; four student awards, $50 each; award for souvenir design, $400. Closing date: 30 November, 1970. Particulars from Sebel Design Award, P.O. Box 225, Bankstown 2200.

Victoria

BALLARAT ART GALLERY PRIZES: George Crouch Prize for Painting or Sculpture, $800. Judge: Fred Williams. Closing date: 10 March, 1970. Particulars from Ballarat Art Gallery, 40 Lydiard Street, Ballarat 3350.

FLINDERS ST JOHN'S CHURCH ART COMPETITION AND EXHIBITION: any medium, professional, $100, amateur $50. Closing date: 31 July, 1970. Particulars from: Mrs George Pennicott, P.O. Box 13, Flinders 3929.

GEELONG ART GALLERY ASSOCIATION COMPETITION: Geelong Corio 5 Star Whisky Prize: Acquisitive, oil or like media, $1,000. Closing date: 21 September 1970. Particulars from: Geelong Art Gallery, Little Malop Street, Geelong 3220.

ROTARY CLUB OF CAMBERWELL ART PRIZE: Oil, traditional, $1,000; watercolour, traditional, $500. Closing date: 27 March, 1970. Particulars from: Camberwell Rotary Club, P.O. Box 80, Balwyn 3103.

DANIEL MOYNIHAN I WAS THE PRINCE AND PRINCESS OF APPLE TOWN
70in x 84in
Powell Street Gallery, South Yarra

PRIZEWINNERS

Queensland

GOLD COAST CITY ART PRIZE:
Paintings by Peter Clarke, Stephen Earle, Ronald Miller, Jan Senbergs, Andrew Sibley to the total value of $5,200 were purchased.

H. C. RICHARDS MEMORIAL PRIZE:
Judges: John Baily, W. Bryden, Hal Missingham, Gordon Thompson, Bertram Whittle
Winner: Sam Fullbrook

L. J. HARVEY MEMORIAL PRIZE 1969:
Judges: John Baily, W. Bryden, Hal Missingham, Gordon Thompson, Bertram Whittle
Winner: Sam Fullbrook

New South Wales

ARCHIBALD PRIZE:
Ray Crooke

GOULBURN LILAC TIME ART AWARD:
Judge: Alfred Cook
Winners: Betty Osborne, Winifred Beamish

INTERNATIONAL CO-OPERATION ART AWARD:
Judges: John Baily, Jacqueline Hick, Brian Seidel
Winner: Arthur Boyd

MOSMAN ART PRIZE:
Judge: Bernard Smith
Winners:
Oil: Stuart Maxwell
Watercolour: Patricia Englund
Other media: Clinton Starr

RYDE ART AWARD:
Judge, oil, traditional: J. N. Kilgour
Winner: Dorothy Atkins
Judge, watercolour, traditional: J. N. Kilgour
Winner: Wendy Retallack
Judge, oil, modern: Roy Fluke
Winner: Lyn Woodger
Judge, watercolour, modern: Roy Fluke
Winner: Cam Sparks

SIR JOHN SULMAN PRIZE:
Judge: Guy Warren
Winner: Louis James

TRUSTEES WATERCOLOUR PRIZE:
Winner: Frank McNamara

WYNNE PRIZE:
Winner: John Olsen

WYNNE PRIZE—JOHN AND ELIZABETH NEWNHAM PRING MEMORIAL PRIZE:
Winner: Nornie Gude

RECENT ART AUCTIONS

James R. Lawson Pty Ltd, 15 October, 1969, Sydney

ALLCOT, John: Rounding Bradley's Head, watercolour, 20 x 14, $130; H.M.S. Bounty, oil, 18 x 14, $400
FRIEND, Donald: Dog in a Street, watercolour, 18 x 12, $170
GARRETT, Tom: Harbour Foreshore, watercolour, 11 x 9, $130
GILL, S. T.: Bullock Waggon Driver Talking to Two Aboriginals, watercolour, 14 x 20, $1,300
HART, Pro: Moth, oil, 5 x 3, $70
HEYSEN, *Sir* Hans: Across the Bay, watercolour, 5 x 4, $250
JOHNSON, Robert: The Old Homestead, oil, 11 x 9, $550
LINDSAY, *Sir* Lionel: Children with Wheelbarrow, etching, $30
LONG, Sid: Narrabeen Lake, watercolour, 14 x 10, $105
MINNS, B. E.: Brittany Fishing Smacks, watercolour, 7 x 10, $45
READ, Arthur Evan: Flying Fish Point, Innisfail, oil, 17 x 14, $50
ROBERTS, Tom: The Road, oil, 14 x 18, $1,500
STREETON, *Sir* Arthur: Reclining Nude, oil, 18 x 10, $425
TRISTAM, J. W.: Landscape, watercolour, 9 x 10, $30

Geoff K. Gray Pty Ltd, 26 November 1969, Sydney

ALLCOT, John: Torridon II, oil, 14 x 18, $260
ASHTON, *Sir* Will: Pont St Marie, Paris oil, 14 x 18, $300
AULD, James Muir: Bent Gum, watercolour, 13 x 14, $28
BLACKMAN, Charles: The Lovers, oil, 24 x 34, $1,100
BOYD, Arthur: Poker, pen and ink 24 x 32, $340
CROOKE, Ray: Bushtown, oil, 24 x 30, $750
DALLWITZ, John: The Fence, oil, 72 x 30, $18
DIGBY, Desmond: Cloud of Galahs, oil, 14 x 10, $65
DRYSDALE, *Sir* Russell: Stockman, ink drawing, 9 x 8, $460
FEINT, Adrian: Morning at Palm Beach, oil 18 x 16, $280
FLOWER, Cedric: Bridge in Paris, pen and wash, 14 x 20, $210
FRENCH, Leonard: Untitled, enamel on wood, 10 x 7, $480
FRIEND, Donald: Ceylonese Street Scene, gouache, 14 x 20, $380
GLEGHORN, Thomas: The Passion, oil, 84 x 42, $100
HEYSEN, *Sir* Hans: Arkarba Range, wash, 5 x 8, $340
JOHNSON, Robert: Lion Island, oil, 12 x 24, $850
JONES, Paul: Flower and Leaves, watercolour, 21 x 14, $200
KMIT, Michael: Butterfly, oil, 22 x 28, $220
KUBBOS, Eva: Spring Landscape, gouache, 28 x 24, $60
LINDSAY, Norman: The Warriors Reward, watercolour, 29 x 22, $950
NAMATJIRA, Albert: Central Australia, watercolour, 11 x 14, $475
NOLAN, Sidney: Kelly in Landscape, oil, 20 x 30, $1,600
SALKAUSKAS, Henry: Landscape, P.V.A., 23 x 35, $120
SIBLEY, Andrew: Dreamers without Dreams, oil, 28 x 24, $140
STRUTT, William: Baffled, watercolour, 6 x 9, $75
TOWNSHEND, G. K.: The Surging Sea, gouache, 14 x 18, $110
WAKELIN, Roland: Goat Island: oil, 19 x 11, $120
WHITELEY, Brett: Untitled black collage mixed media, 27 x 30, $750
WILLIAMS, Fred: Gum Trees 1967, gouache, 28 x 29, $500
ZUSTERS, Reinis: Circular Quay, oil, 36 x 48, $850

Theodore Bruce & Co. Pty Ltd, 11 December 1969, Adelaide

GRIFFITHS, Harley: Still Life, oil, 14 x 17, $110
JOHNSTONE, H. J.: A Back Water of the Murray, oil, 7 x 10, $290
HEYSEN, *Sir* Hans: Red Gums of the South Coast, Kalangadoo, charcoal drawing, 7 x 10, $250
HEYSEN, Nora: Still Life – Mixed Vase, oil, 18 x 14, $300
OSTOJA-KOTKOWSKI, J. S.: Abstract, mixed media, 22 x 20, $60

RECENT GALLERY PRICES

BACKEN, Earle: The Edge of the Plain, lithograph, 24 x 18, $47 (Berrima Gallery)
BASTIN, Henri: Ringbarked Trees with Birds, acrylic, 36 x 48, $765 (Moreton, Brisbane)
BOYD, Arthur: Rosebud, oil, 20 x 28, $2,500; Figure Carrying Handkerchief, oil, 30 x 40, $3,000 (both Villiers, Sydney); Figure, Pond and Frog, etching, 12 x 15, $160 (Toorak, Melbourne)
CANT, James: River Edge, acrylic, 24 x 36, $600 (Toorak, Melbourne)
CHRISTMANN, Gunter: Over Orange, oil, 66 x 66, $450 (Barry Stern, Sydney)
CONNOR, Kevin: Picnic, oil, 30 x 24, $380 (Macquarie, Sydney)
CROOKE, Ray: North Australian Homestead, acrylic, 24 x 36, $900 (Artarmon, Sydney); Plantation, oil, 36 x 48, $1,500 (Barry Stern, Sydney)
CRICHTON, Richard: Requiem, oil, 72 x 60, $700 (Bonython, Sydney)
CUMMINGS, Elisabeth: Swimmers, oil, 30 x 48, $150 (Design Arts, Brisbane)
DUNLOP, Brian: Glebe House, oil, 48 x 68, $900 (Artarmon, Sydney)
EARLE, Stephen: Farm Cove, acrylic, $500 (Gallery 1 Eleven, Brisbane)
FAEHSE, Kym: Someone Moving Down, acrylic, 49 x 96, $300 (Bonython, Sydney)
FOX, E. Phillips: Pere Rivart, oil, 20 x 24, $500 (Osborne, Adelaide)
FRIEND, Donald: Horse Coopers, pen and wash, 20 x 30, $850 (Barry Stern, Sydney); Skyros, gouache, 14 x 20, $250 (Toorak, Melbourne)
FEUERRING, Maximilian: Flowers, oil, 24 x 20, $300 (Toorak, Melbourne)
HEYSEN, *Sir* Hans: Basket Willows, watercolour, 12 x 15, $1,700 (Osborne, Adelaide); Pastoral, Ambleside, watercolour, 13 x 16, $1,250 (Moreton, Brisbane)
HICK, Jacqueline: Sand Desert, acrylic, 24 x 33, $400 (Osborne, Adelaide)
HINDER, Frank: Monkeys, pastel drawing, 18 x 22, $500 (Helen McEwan, Sydney)
JOHNSON, Robert: New England Country, oil, 18 x 22, $1,000 (Moreton, Brisbane)
JONES-ROBERTS, Gareth: Bush Abstract, oil, 36 x 36, $450 (Mavis Chapman, Sydney)
KMIT, Michael: Iron Lace, oil, 10 x 8, $400 (Mavis Chapman, Sydney)
LAWRENCE, George: Calm Morning, Sydney Harbour, oil, 20 x 24, $400 (Artarmon, Sydney)
LEWERS, Margo: Blues, Greens and Reds, oil, 35 x 25, $350 (Von Bertouch, Newcastle)
LINDSAY, Norman: Nude, pencil drawing, 12 x 10, $150 (Osborne, Adelaide)
LINDSAY, *Sir* Daryl: Stockman at Yards, oil, 16 x 20, $475 (Artarmon, Sydney)
MILGATE, Rodney: Wall, oil and acrylic, 24 x 36, $600 (Macquarie, Sydney)
MORIARTY, Mervyn: To hide, drawing, 15 x 19, $40 (Design Arts, Brisbane)
NAMATJIRA, Albert: Northern Landscape, watercolour, 12 x 18, $800 (Osborne, Adelaide)
NOLAN, Sidney: Antarctica, oil, 25 x 20, $2,700 (Villiers, Sydney)
O'BRIEN, Justin: The Crucifixion, oil, 23 x 16, $1,800 (Macquarie, Sydney)
OLLEY, Margaret: Peaches, oil, 17 x 22, $200 (Von Bertouch, Newcastle)
PEASCOD, William: Abstract, mixed media, 12 x 8, $150 (Toorak, Melbourne)
PERCEVAL, John: Walkie Talkie Farmer at Tybbia, oil, 35 x 41, $3,000 (Villiers, Sydney)
POCKLEY, Lesley: Ramparts, oil, 34 x 24, $220 (Macquarie, Sydney)
PROCTOR, Thea: Figure Drawing, pencil, 18 x 14, $280 (Artarmon, Sydney)
PUGH, Clifton: Wind over Mount Stuart Station, oil, 36 x 48, $1,500 (Villiers, Sydney)
RAPOTEC, Stanislaus: Autumn, oil, 36 x 56, $700 (Mavis Chapman, Sydney)
REES, Lloyd: The River at Richmond, 2, oil, 22 x 25, $850 (Von Bertouch, Newcastle); Tasmanian Landscape, oil, 24 x 36, $3,000 (Artarmon, Sydney)
ROONEY, Elizabeth: Red Harvest, lithograph, 18 x 24, $30 (Berrima Gallery)
SMART, Jeffrey: The Walker III, oil, 29 x 40, $1,600 (Macquarie, Sydney)
STOCKS, Geoffrey: Earth to Space, acrylic, 60 x 48, $300 (Berrima Gallery)
WARREN, Guy: Flow, watercolour, 24 x 36, $150 (Berrima Gallery)
WILLIAMS, Robert: Oxide Rebem, acrylic, 54 x 84, $600 (Watters, Sydney)

SOME OF THE GALLERIES' RECENT ACQUISITIONS

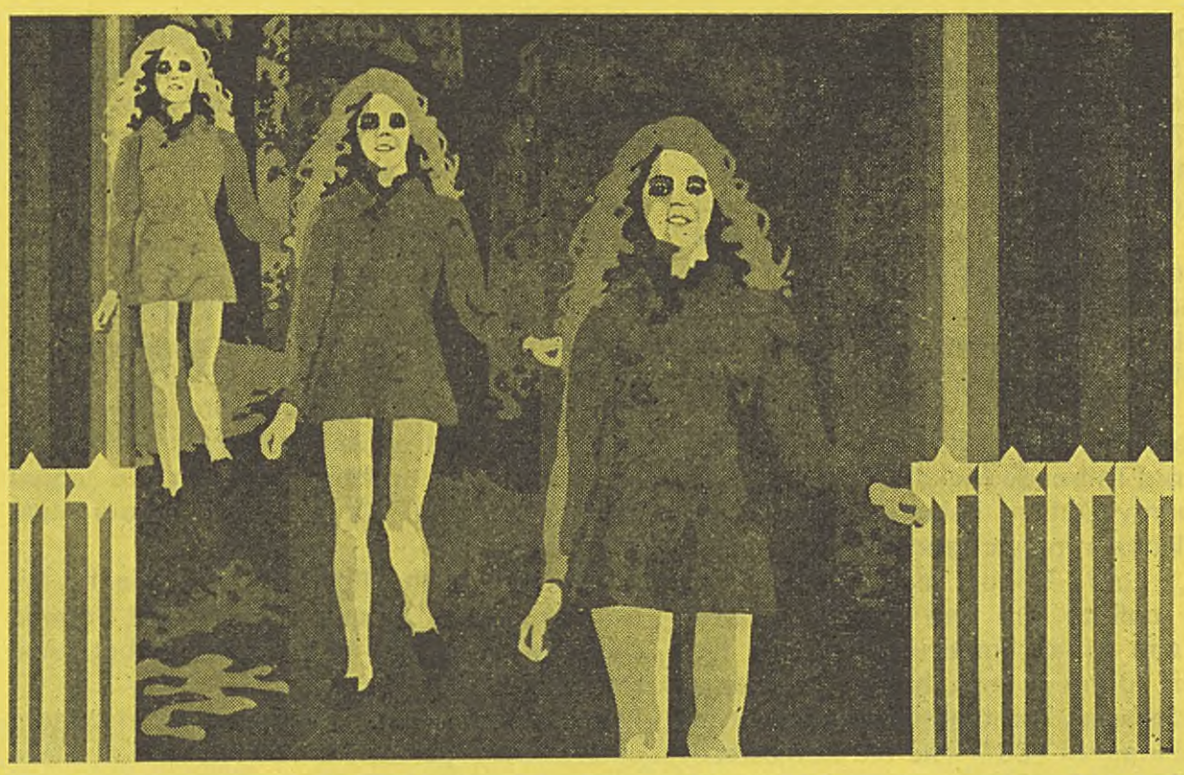
Art Gallery of New South Wales

DANGAR, Anne: Plate, cream and brown glaze, Cubist decoration; beer mug for Rah Fizelle (Gifts of Mrs Michael Fizelle); dish, blue glaze decorated with signs of Zodiac (Gift of Miss Grace Crowley)
FIZELLE, Rah: Olive Grove, Italy, oil; Camogli, oil (Gift of Mrs Michael Fizelle); Head of Anna; Pea-pickers, watercolours; Portrait of Michael Fizelle, Figure Group of three seated females, Standing female figure, Seated female figure, drawings (Gifts of Mrs Michael Fizelle); Seated female figure, drawing; Pea-pickers, Seated female figure, coloured pastels; Farm buildings, View of a hill town, Rooster and hens, Hill town buildings, wood engravings (Gifts of Mrs Michael Fizelle); Standing female, ceramic, white glaze
HERMAN, Sali: The Artist's Mother, oil (Gift of the Artist)
HUXLEY, Paul: Painting, oil (gift of Mrs Ann Lewis)
KEMPF, Franz: Icon 1, lithograph (Print Council of Australia Member's Print 1969)

Art Gallery of South Australia

AUSTRALIAN: Twelve aboriginal bark paintings from Maningrida and Oenpelli Missions; A Bird by Jude, Bathurst Island Mission, hand-carved and painted wood
ALTDORFER, Albrecht: Joachim and Anna at the Golden Gate; The Visitation (from The Fall and Redemption of Man series), woodcuts
BACKEN, Earle: Documentary, etching
BEVAN, Robert: Hawkridge 1900; Horse Dealers 1919, A London Church, 1924, lithographs
BLACKMAN, Charles: Suite of Paintings 1960, oil and enamel on hardboard
BOTH, Jan: The Ox Cart, etching
BOYD, Arthur: Landscape, oil on canvas on hardboard
BRASH, Barbara: Haze II, silk screen
JAPANESE: 17th Century porcelain Ko-imari bottle
MOLVIG, Jon: Portrait of Charles Blackman, oil on hardboard
MOON, Milton: Ceramic jar, iron-oxide and clayslip decoration
NEESON, John: Explosion I, etching and aquatint
NIXON, Henry: Near Mount Crawford, pencil drawing
OLSEN, John: Pied Beauty, acrylic on hardboard
ROBERTSON, Christian Clare: Spatial Drift, coloured inks

KYM FAEHSE SOMEONE MOVING DOWN 1969
Acrylic on canvas 49in x 96in
Photograph by Grant Mudford
Bonython Art Gallery, Sydney



SOLLY, Benjamin Travers: The Main Shaft-Kapunda Copper Mine 1845, pencil and wash drawing
THAILAND: A collection of sixteen 14th-century Sawankhalok ceramics comprising celadons and painted wares.

The Western Australian Art Gallery

ALBERS, Josef: Day and Night VI; Day and Night VII, lithographs
BEADLE, Paul: The Muses, bronze
BRADLEY, Gary: Pair of silver candlesticks
GAINSBOROUGH, Thomas: Wooded Pool, drawing, black chalk, grey and green wash heightened with white

Newcastle City Art Gallery

BLAKEBROUGH, Les: Large iron blue bowl, stoneware (Gift of the Art Gallery and Conservatorium Committee); Mittagong porcelain pot, large plate, large stone pot, stoneware
ENGLUND, Ivan: Rites, stoneware
ENGLUND, Patricia: Platter, stoneware
HICKEY, Dale: Painting, acrylic vinyl
HUGHAN, H. R.: Platter, cut-sided covered jar, stoneware
KEMPF, Franz: Icon I, lithograph (Print Council of Australia Member's Print 1969)
KLUGE-POTT, Hertha: Big Rain Comes Dancing To The Earth, etching, aquatint and drypoint (Print Council of Australia Patron Print 1969)
McCONNELL, Carl: Covered jar, jug, stoneware
MOON, Milton: Slab pot, stoneware
RUSHFORTH, Peter: Blossom jar, bowl, stoneware
SMITH, Eric: Portrait of John Olsen, Portrait of Jon Molvig, serigraphs

Letter to Editor

Sir,

WILLIAM STRUTT 1825–1915

I am currently engaged in research into the New Zealand works of this painter. I would be grateful to hear from any of your readers who might have knowledge of New Zealand subjects by Strutt, other than those in the National Library of Australia or the Dixson Library.
I would also be interested to hear of any documents or letters known to your readers, relating to the period Strutt worked here, 1955–56.
All information supplied will be fully acknowledged on publication.

Hamish Keith,
1 Grand View Road,
AUCKLAND, N.Z. 5

Book Exhibition

The British Council has brought to Australia this year a collection of some 650 British books and 40 British periodicals on all aspects of art. These will be on exhibition throughout the Commonwealth. The first showing was at Perth during the Festival of Perth and it may next be seen in Adelaide at the State Library of South Australia during the Festival of Arts. The collection will later visit Melbourne, Hobart, Launceston, Sydney, Canberra, Newcastle, Armidale, Brisbane and Townsville in that order.
This collection includes scholarly and popular works on criticism, history, aesthetics, sociology education as well as on painting, drawing, sculpture, ceramics, glass, jewellery and precious stones, clocks and watches, silver and textiles, and the catalogue lists the publishers responsible.
Any further information about the exhibition can be obtained from The British Council, 18 Greenoaks Avenue, Edgecliff, N.S.W. 2027.

Book Reviews

The Endemic Flora of Tasmania, painted by Margaret Stones, botanical and ecological text by Winifred Curtis. (Ariel Press, London, Part I 1967, Part II 1969, $50 each).

These are the first two parts of a monumental work portraying all the endemic plants of Tasmania. Parts III and IV are to follow and for these over eighty unpublished paintings have already been made. The work is most handsomely produced and worthy to take its place alongside the great flower books of the past.

This monograph was conceived and sponsored by Lord Talbot de Malahide of Malahide Castle, County Dublin, Ireland. Born with a strong collector's instinct and a great love of gardening, Lord Talbot made excursions abroad to collect rare and unusual plants with the aim of acclimatizing them in his garden. His journeys took him to Tasmania where his forbears had been given a grant of land near Fingal in 1834. The old homestead of Malahide, dignified and spacious, is happily in a state of excellent preservation today. It was from here that Lord Talbot set out to study the Tasmanian flora and to collect specimens for his Irish garden; but it was not easy to establish a representative collection that would grow and flower successfully in an alien soil and climate. It was inevitable that there should be many failures. The only way to have and enjoy them all was to build up a collection of paintings.

Fortunately, Lord Talbot was able to turn to Margaret Stones who, after establishing a reputation as a flower painter in her native Australia, had gone to practise her art at Kew, England. Accepting the commission to paint the entire endemic flora of Tasmania, Miss Stones was able to take a six months' holiday in Tasmania and to accompany Dr Winifred Curtis, Botanist of the University of Tasmania, on many excursions to collect and examine specimens—and after returning to Kew the artist has continued her commission, working from specimens despatched to her by airmail.

Miss Stones's flower portraits are sensitive, genuine and natural. They show us the flower simply, pleasantly and without extraneous accessories. Some of them, like *Prionotes cerinthoides,* transport us to the rain forests of Tasmania, where we can see this vigorous climbing heath festooning the trees to twenty or thirty feet from the ground. We look up to its pendant branchlets carrying inch-long crimson pink bells.

Another lovely picture is her *Eucryphia lucida* or 'Leatherwood', a tall tree which makes a spectacular display in late summer when laden with exquisite flowers resembling single white roses. This is a tree that grows easily and should be widely cultivated. I must also draw attention to the delightful plate of *Isophysis Tasmanica*, painted in Miss Stones's happiest mood.

The lithography and printing by K. G. Lohse of Frankfurt on the Main, Germany, are of the highest quality. The books are serene and restful and invite unhurried scrutiny. On the page opposite each colour plate Dr Winifred Curtis's expert botanical and ecological commentary is given providing an equal balance between the quality of colour plate and text.

A chapter on the flora of Tasmania by Sir George Taylor, Director of the Royal Botanic Gardens at Kew, confirms the botanical status of this work.

Lord Talbot's 'Genesis' gives a vivid picture of his own personal involvement: 'I have undertaken this at my own expense because I believe this unique set of flower paintings should be made available to libraries and museums, to scientists and botanists throughout the world, as well as to lovers of plants and beautiful books'.

E. G. Waterhouse

Editorial

In the next two or three numbers of *ART and Australia* we hope to include several articles about competitions and prizes and patronage of the arts through those media. Many and varying points of view are held about the usefulness of art competitions and two competitions, recently held, can be used in argument, one in support of competitions and the other denigrating their usefulness.

The Mildura Prize for Sculpture is held every third year and has done much to enliven interest in sculpture of both practising sculptors and an intrigued public. It has become a major, serious artistic event in the country and is deserving of support from as many people as can possibly make the journey to the agreeable country town where it is held and where the sculpture is displayed under conditions which are near-ideal for much of it.

The Archibald Prize, on the other hand, seems to become more outmoded and superfluous as each year passes and it is perhaps unfortunate that the terms of the late Mr Archibald's Will make it necessary for the competition to continue in the present form. Too much bad art is encouraged by it and very little good work appears amongst the entries.

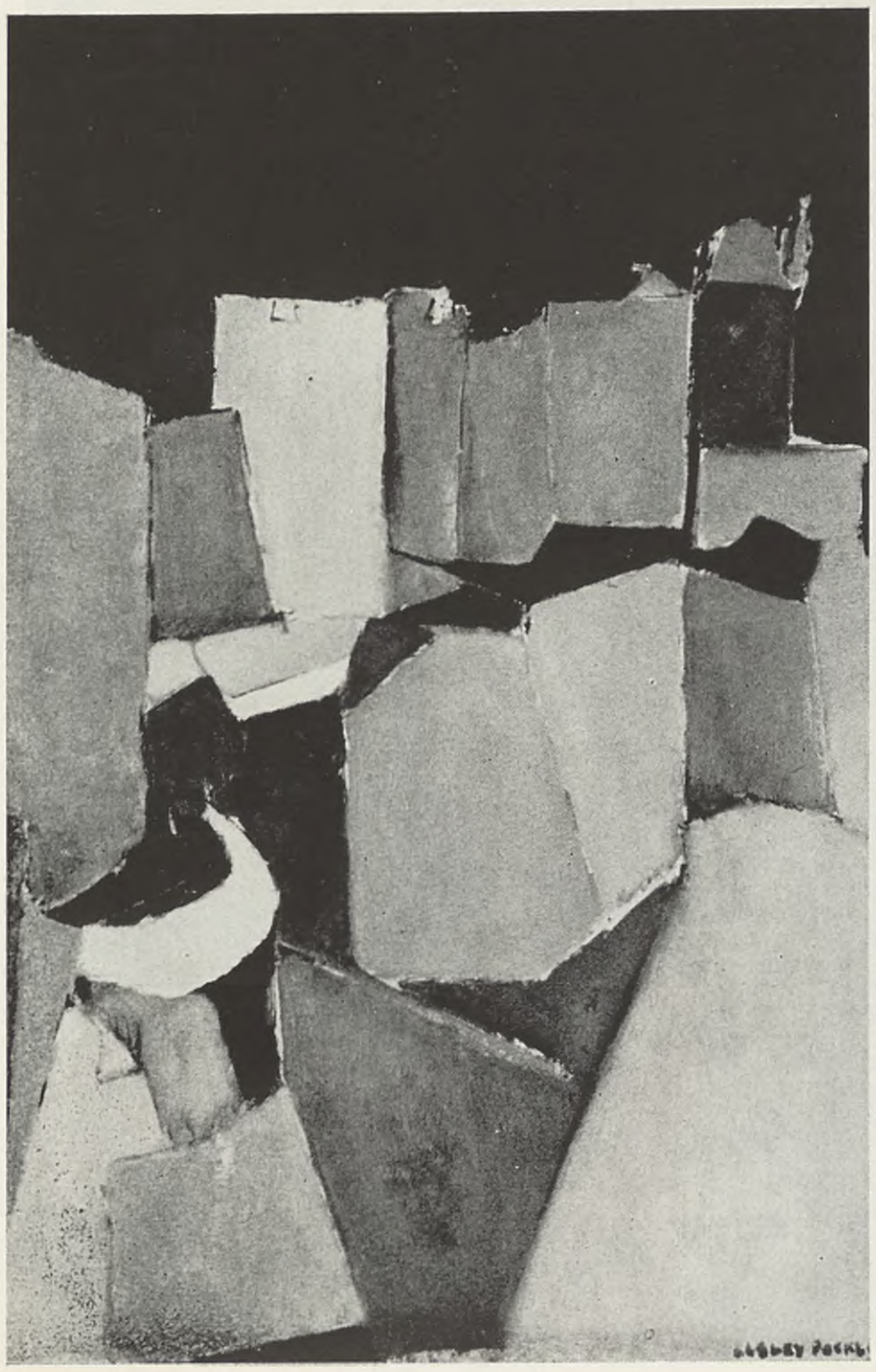
However, lamentable though it may be, the latter competition, partly because of its human interest and partly because of a *cause célèbre* associated with it, is besieged with viewers, whilst the former, in spite of its validity, attracts all too little attention.

Obviously a competition held in a country town several hundred miles from any capital city, no matter how charming that town may be, will not attract an attendance comparable with that of a competition held in a State gallery or, as happened with this year's Archibald Prize, in the basement of a central city building; but it is to be hoped that the attention from newspaper and magazine critics afforded the Mildura Prize will be proportionate to its importance.

Perhaps a series of articles on the subject of patronage through competitions may help toward a clearer understanding of the purposes of competitions and prizes.

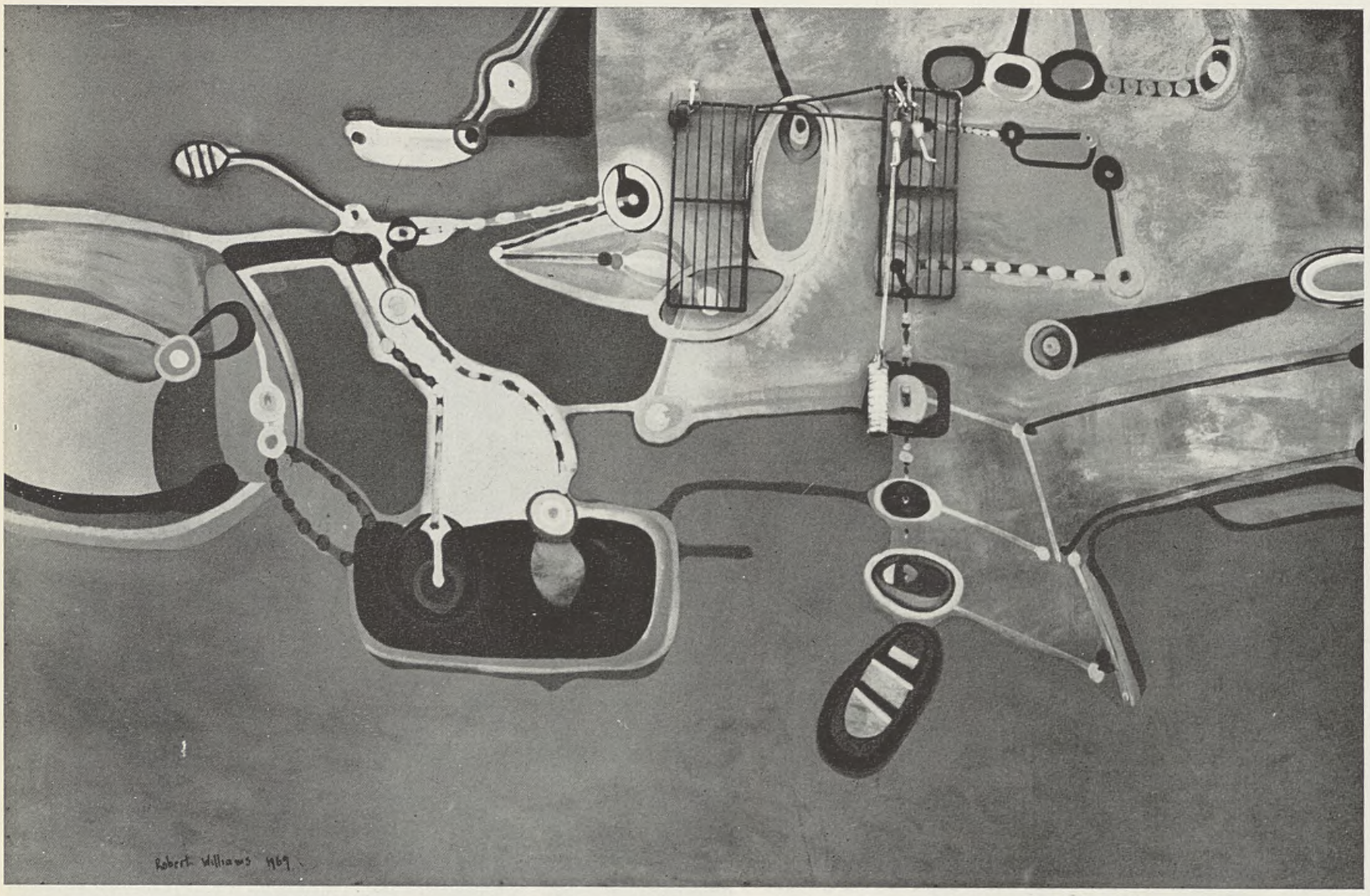
Exhibition Commentary

LESLEY POCKELY RAMPARTS (1969)
Oil on board 33in x 23in
Photograph by James Robinson
Macquarie Galleries, Sydney

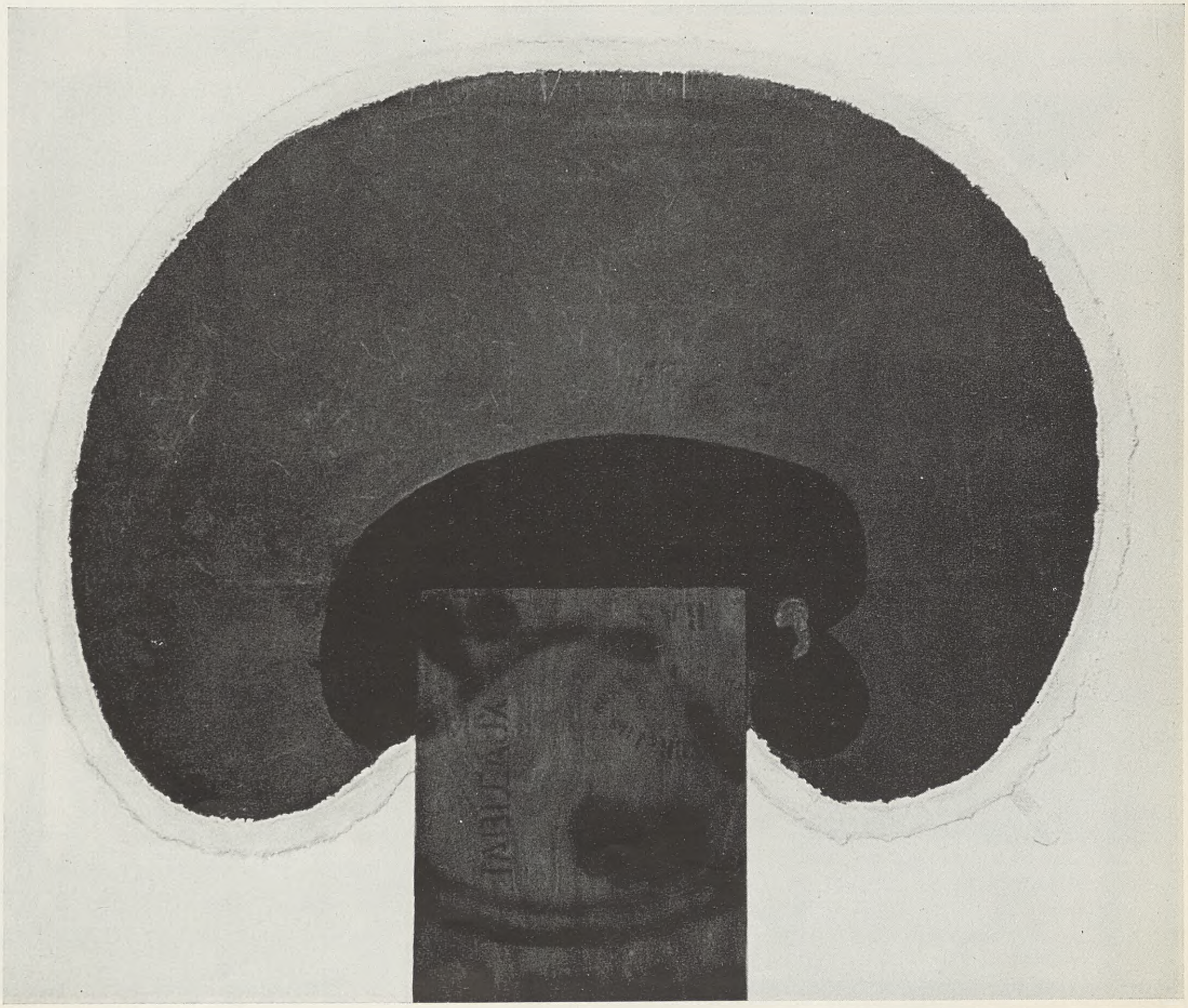


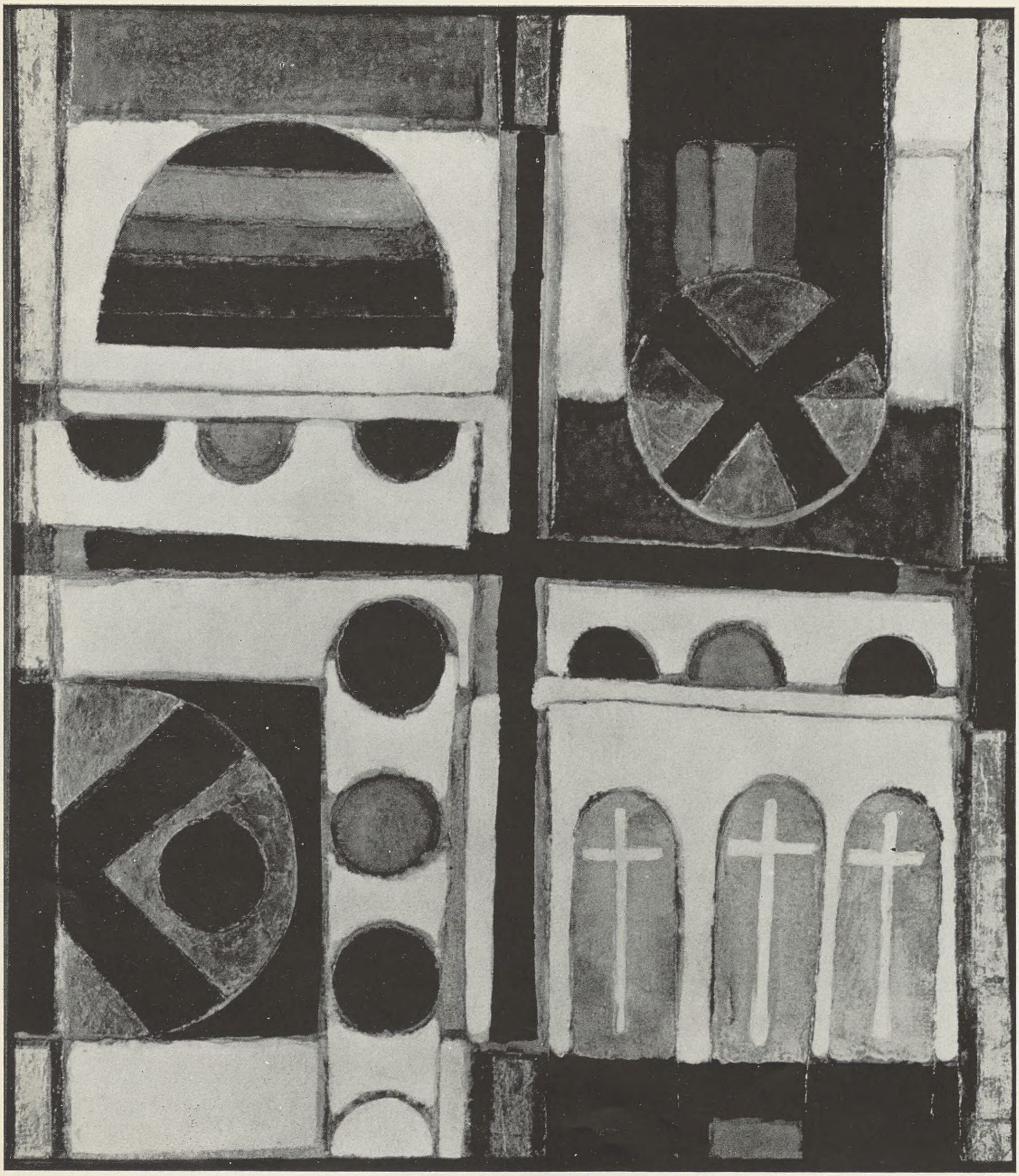
RICHARD CRICHTON REQUIEM 1969
Oil on canvas 72in x 60in
Bonython Art Gallery, Sydney

ROBERT WILLIAMS KITCHENS AND LEVERS 1969
Acrylic on board 54in x 84in
Photograph by Douglas Thompson
Watters Gallery, Sydney



ELWYN LYNN BAS (1969)
Mixed media 51in x 60in
Photograph by Geoff Hawkshaw
Bonython Art Gallery, Sydney





Sixth Adelaide Festival of Arts
6-28 March 1970

Festival Exhibitions – Leonard French and Recent British Paintings

John Baily

Previous Adelaide Festivals of Arts have established an official visual arts programme of seven or eight exhibitions at The Art Gallery of South Australia. It was decided very early, however, that for this year's Festival there should be no more than three shows, but it was hoped that these would be, in every way, worthy Festival attractions. Plans have now developed for three important exhibitions which will occupy almost as much space as the previous Festival shows. They are the big survey of Mexican Art called 'Portrait of Mexico', the Leonard French retrospective and the exhibition 'Recent British Painting' which is sponsored by the Peter Stuyvesant Trust.

The Leonard French exhibition will represent all phases of this artist's work and include several examples from his earliest formative years, 1948 to 1950; but the main impact of the show comes from his mature work, since 1960, which falls into three main groups each associated with and incorporating a series of pictures. They are the Campion paintings, the Greek series and the Journey – the last being the most recent series, based on his American visit of 1965-6.

Over the last few years French has become very well known for his paintings, the Seven Days of Creation, now on permanent exhibition in Canberra and for his great projects in glass – the enormous ceiling for the National Gallery of Victoria and the windows for the National Library in Canberra. Currently nearing completion is a circular window of thirty-feet diameter for Monash University. Leonard French has the rare ability to marshal his resources effectively to bring off these very large projects. They require an imagination capable of devising ideas with an appropriate scale sense, the ability to run an efficient workshop and physical strength. An illuminated glass panel is included in the Festival exhibition with approximately one hundred pictures.

If ever one can gauge these things from what is written, the 'Recent British Painting' exhibition will be the best survey of Contemporary British art we have seen in Australia. When the Peter Stuyvesant Foundation began spending £20,000 a year in England on British paintings the art world could hardly have failed to take notice. In fact the growth of the collection was very eagerly watched and, for artists, to be included was a prestigious event.

The showing at the Tate Gallery was most favourably reviewed – nowhere, perhaps, more enthusiastically than in the *Studio International* article by David Thompson:
'What is outstanding about the Stuyvesant Collection is the way it has acquired, again and again, not merely the good representative example, but the major work. Richard Smith's *Gift Wrap,* David Hockney's *Rocky Mountains and Tired Indians,* Allen Jones's *Buses* of 1964, or – from a "senior" generation – Ceri Richards's *Triptych* from the *Cathedrale Engloutie* series, are just four purchases among several of those paintings in which the artist can be said to have summed up his achievement at that time on a particularly commanding scale and with particular significance; each is, in the strict sense, one of the artist's masterpieces.'[1]

The Tate Gallery exhibition consisted of ninety-seven paintings by fifty-one artists. The Australian exhibition, which will visit all State Galleries, has ninety-two paintings by fifty artists. The artists are those represented as in the English exhibition with the addition of Brett Whiteley.

[1] *Studio International*, December 1967.

opposite
LEONARD FRENCH ANCIENT FRAGMENTS 1963
Enamel on hardboard 54in x 48in
Possession of the artist
Photograph by David Moore

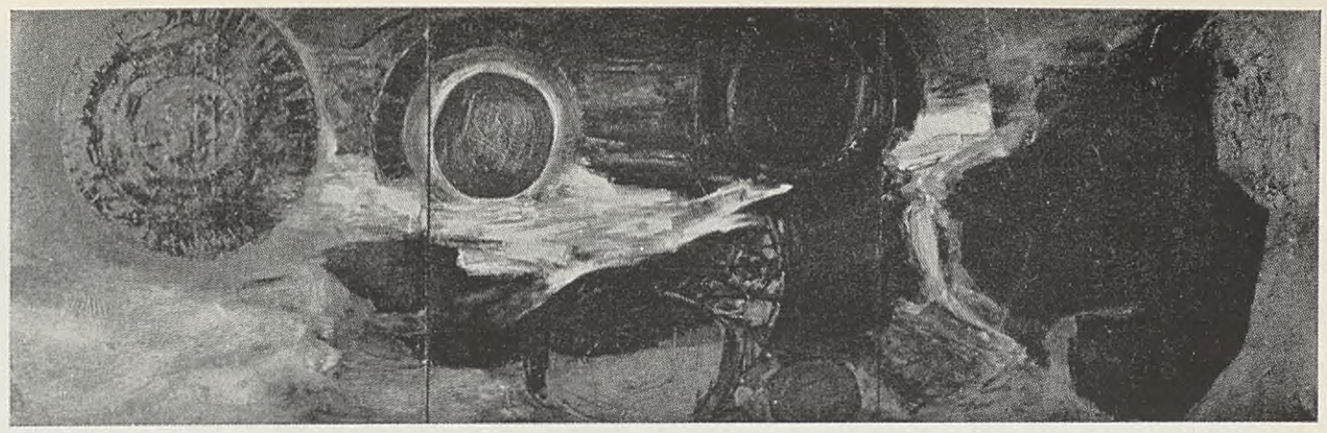
DAVID HOCKNEY ROCKY MOUNTAINS AND TIRED INDIANS (1965)
Acrylic on canvas 67in x 100in

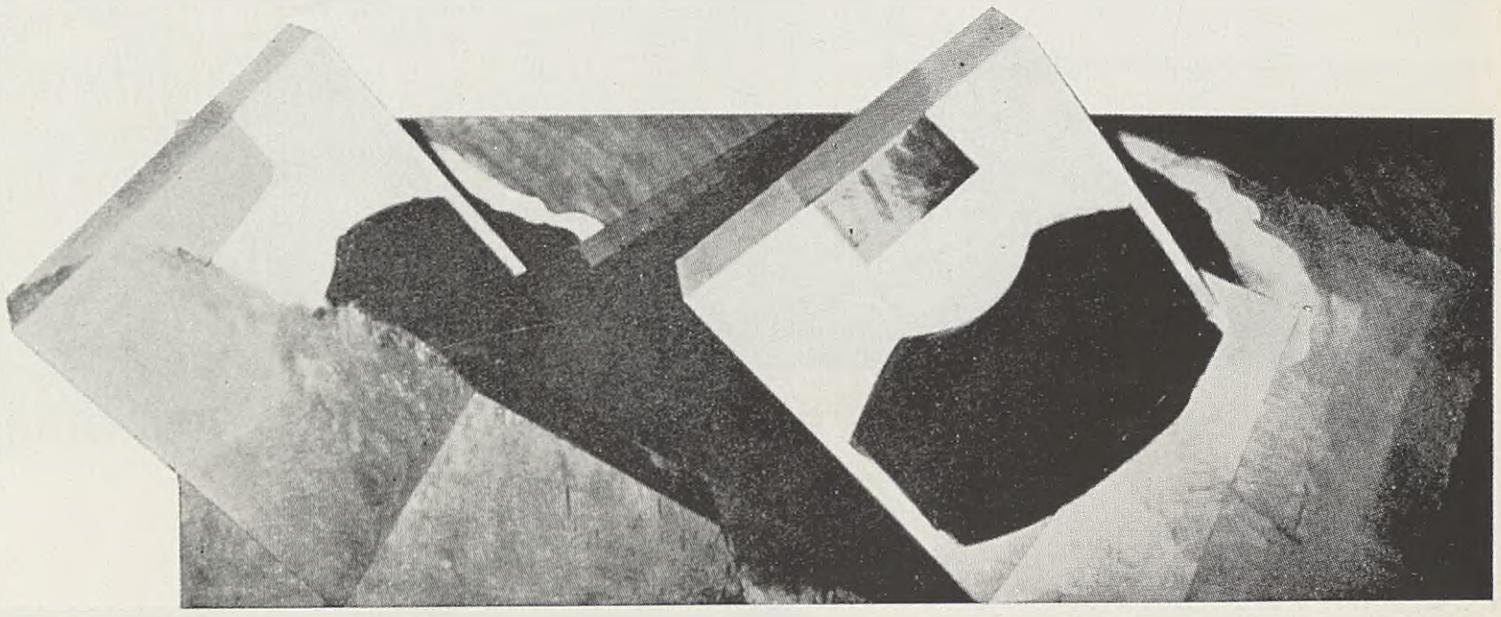
right
CERI RICHARDS
LA CATHEDRALE ENGLOUTIE
(1960-1)
Triptych oil on canvas
60in x 180in

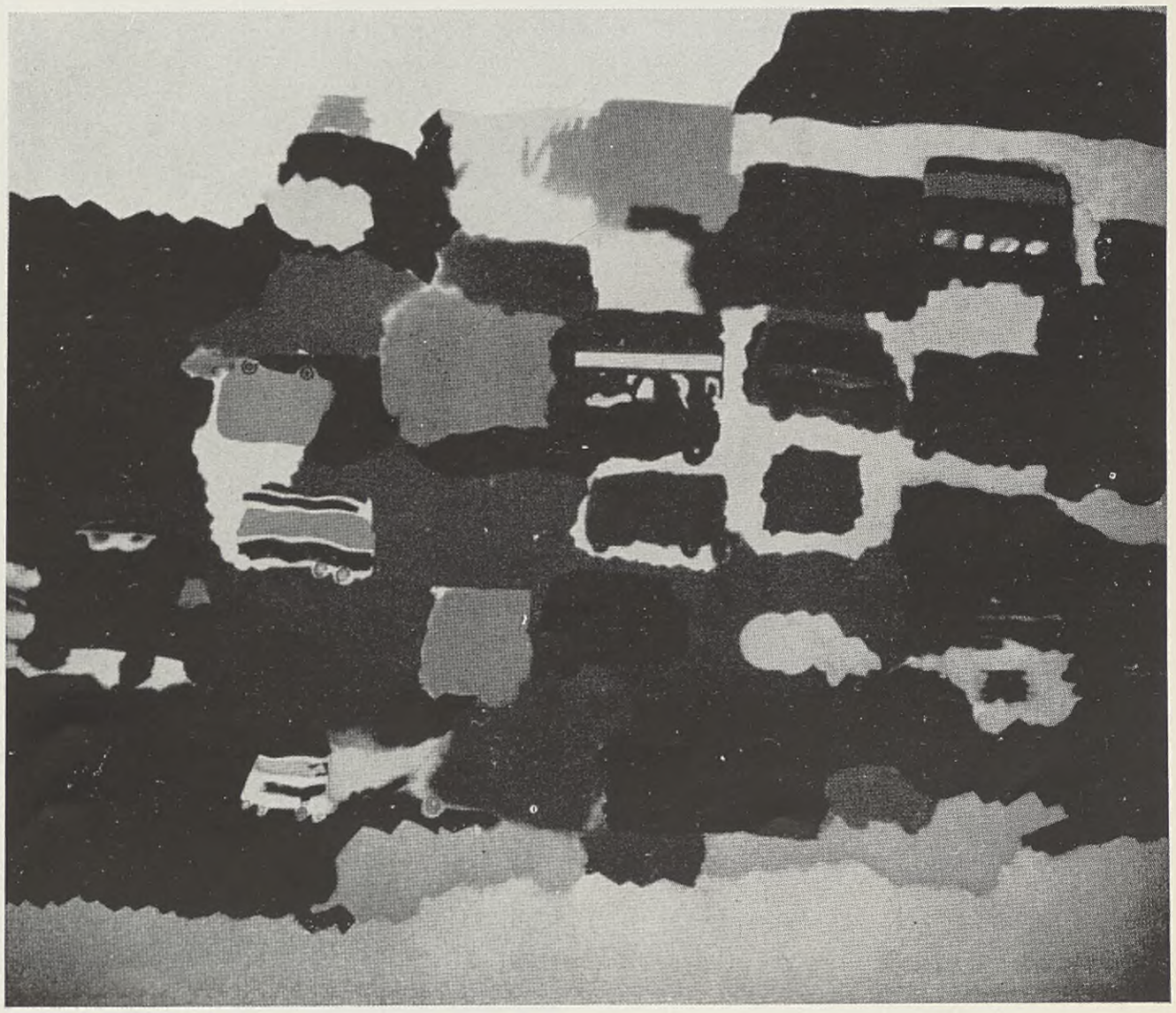
middle
RICHARD SMITH GIFT
WRAP (1963)
Oil on canvas
80in x 208in x 33in

bottom
ALLEN JONES BUSES
(1964)
Oil on canvas 108in x 120in

Peter Stuyvesant Foundation
Collection







right
GWYTHER IRWIN DROP OUT (1967)
Carved wood relief 48in x 60in

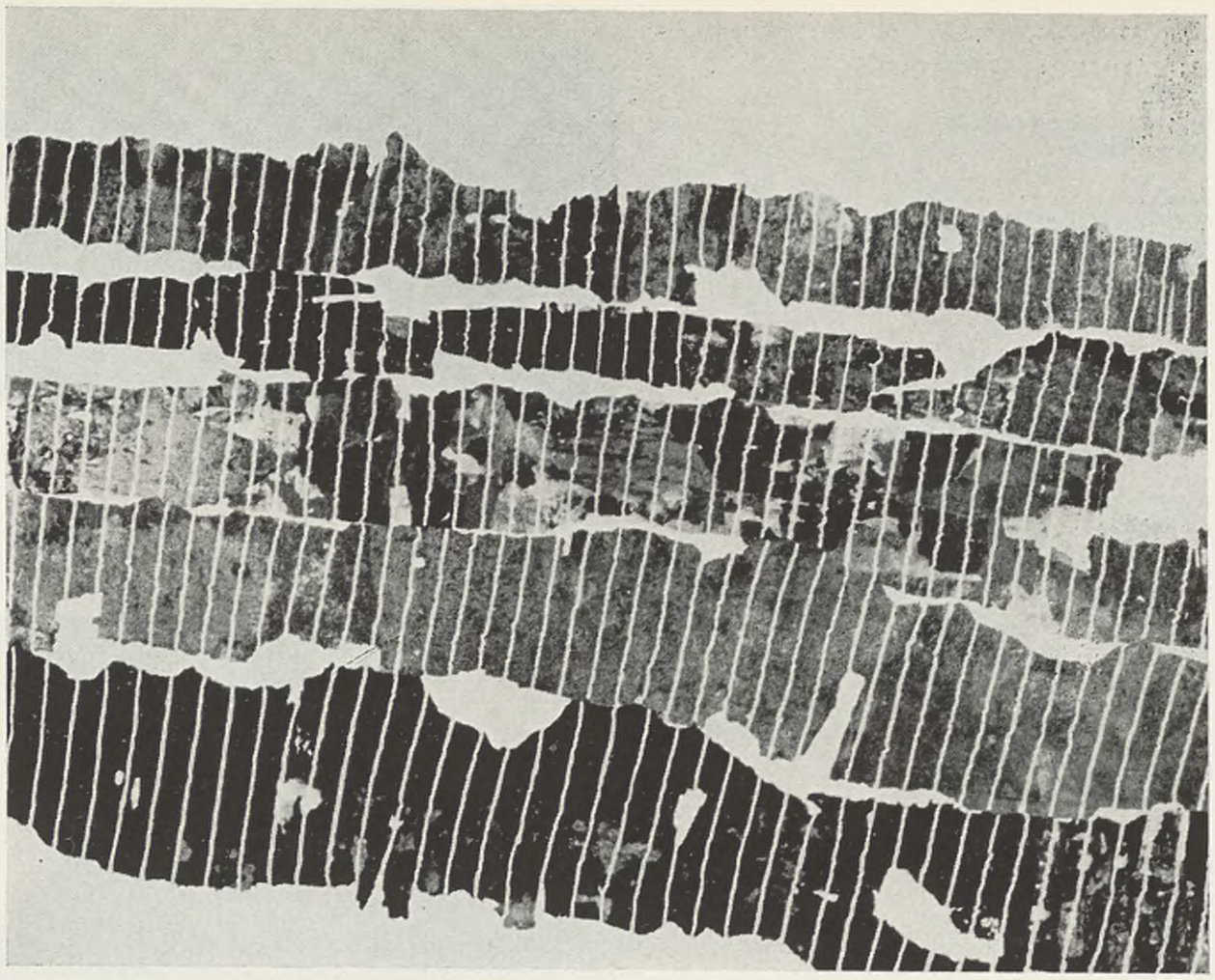
below
BERNARD COHEN WHEN WHITE (1963)
Oil and tempera on canvas 84in x 84in

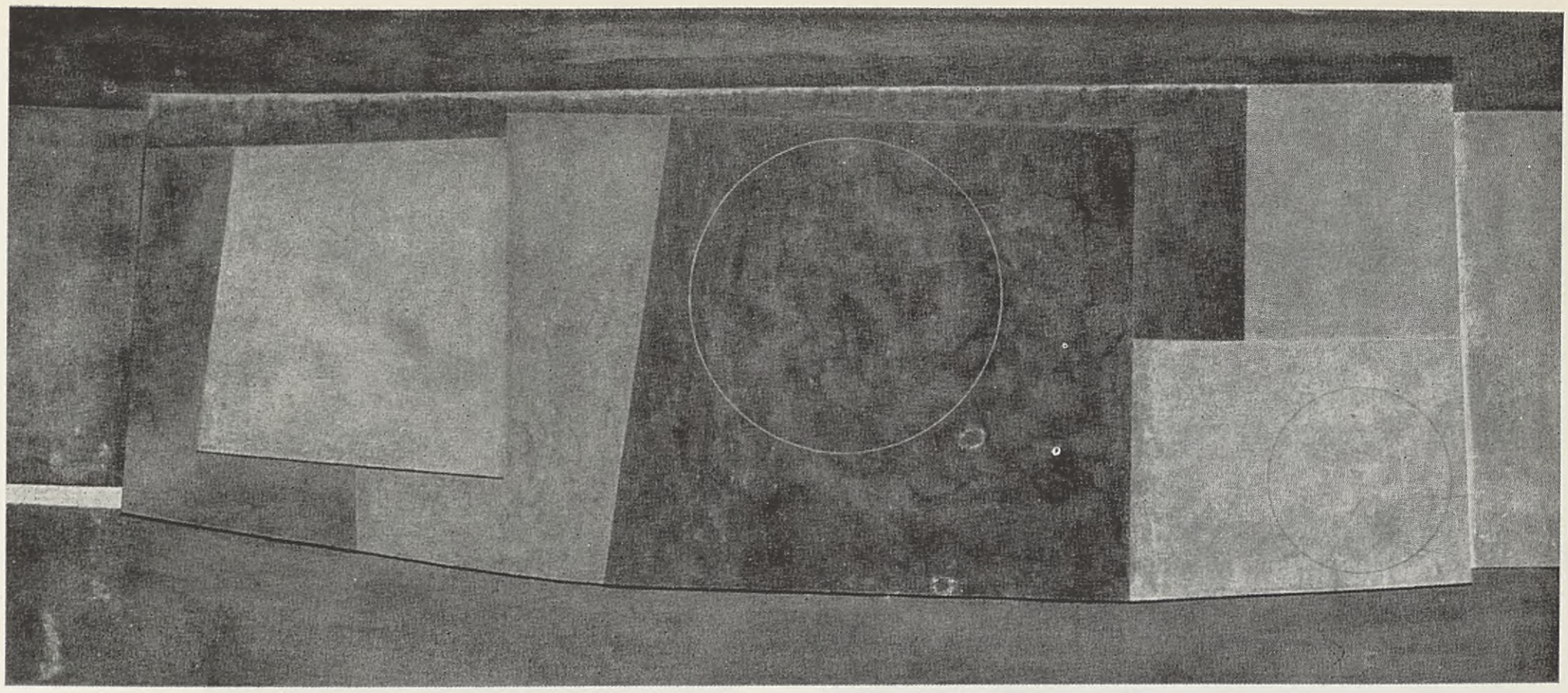
opposite top
BEN NICHOLSON MARCH 64 (SIRIUS) (1964)
Oil on carved hardboard 43in x 87in

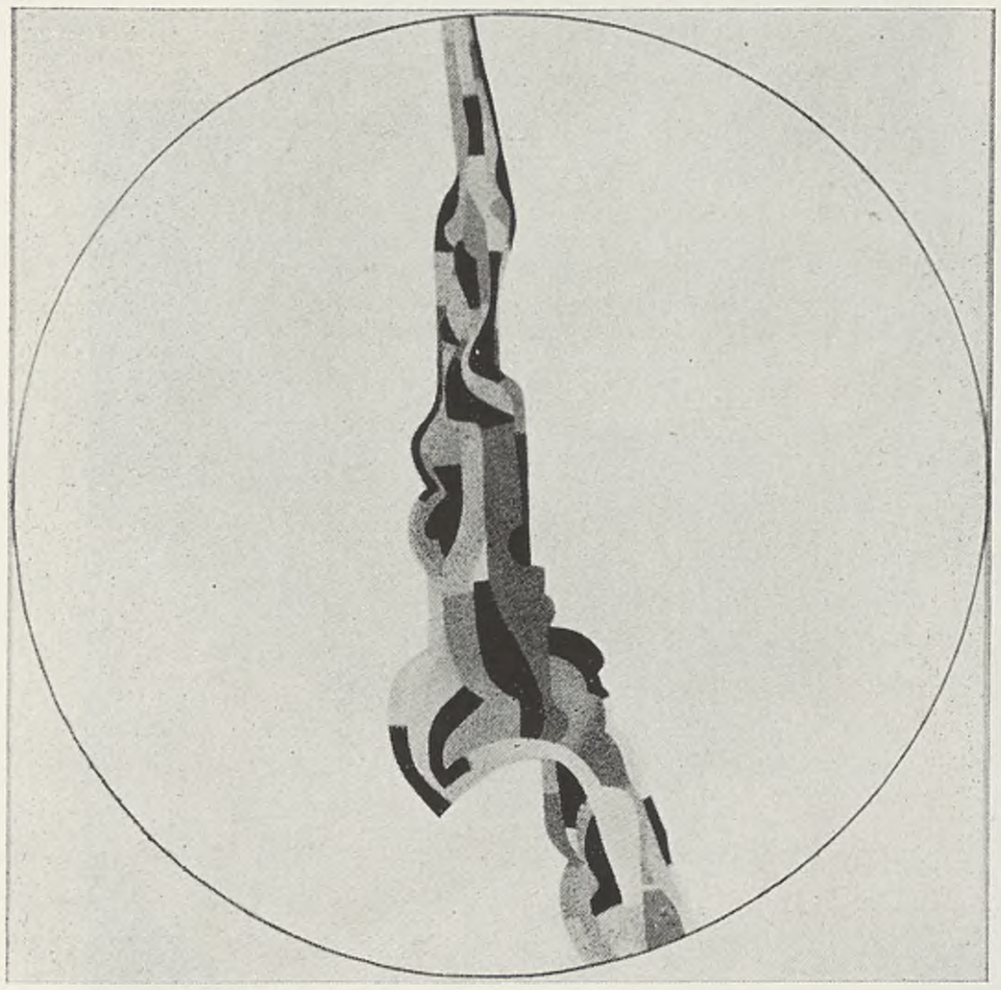
opposite far right
PETER SEDGLEY HIGHLIGHT (1967)
Emulsion paint on canvas 48in x 48in

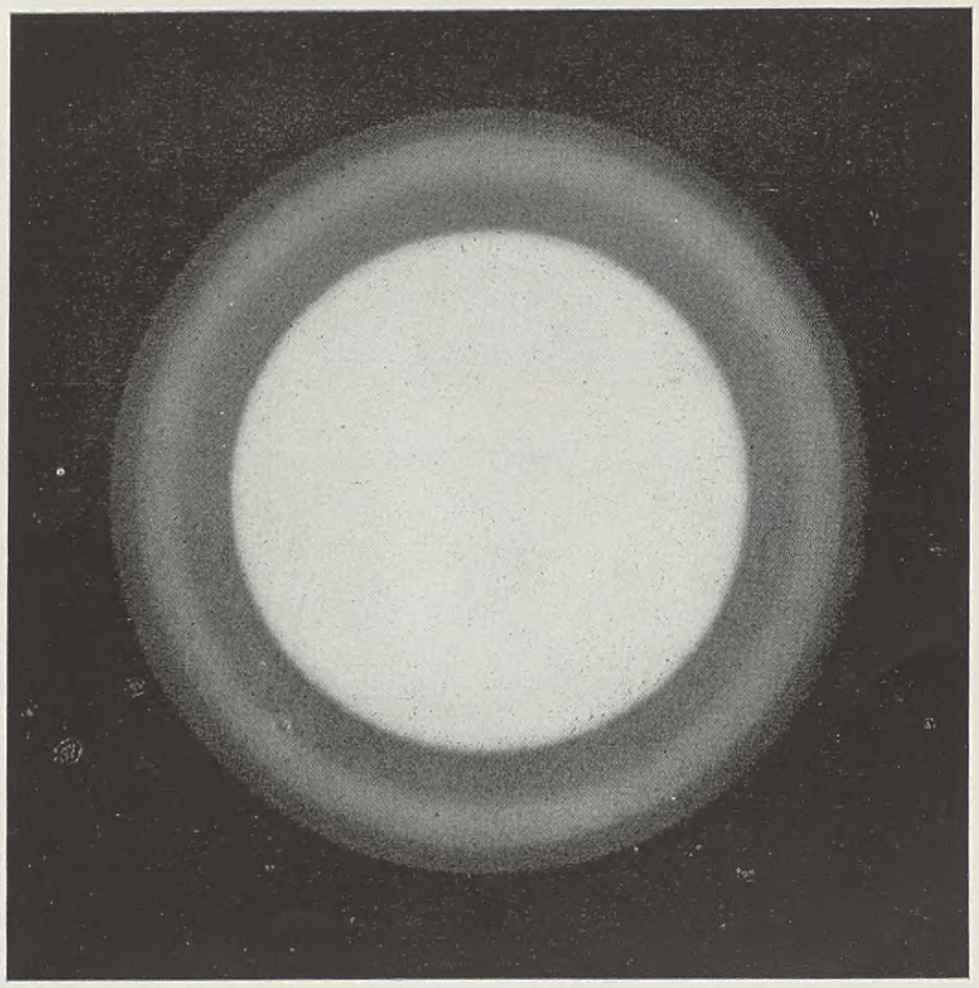
opposite left
JACK SMITH SIDE TO SIDE NO. 2 (1963)
Oil on canvas 60in x 60in

Peter Stuyvesant Foundation Collection





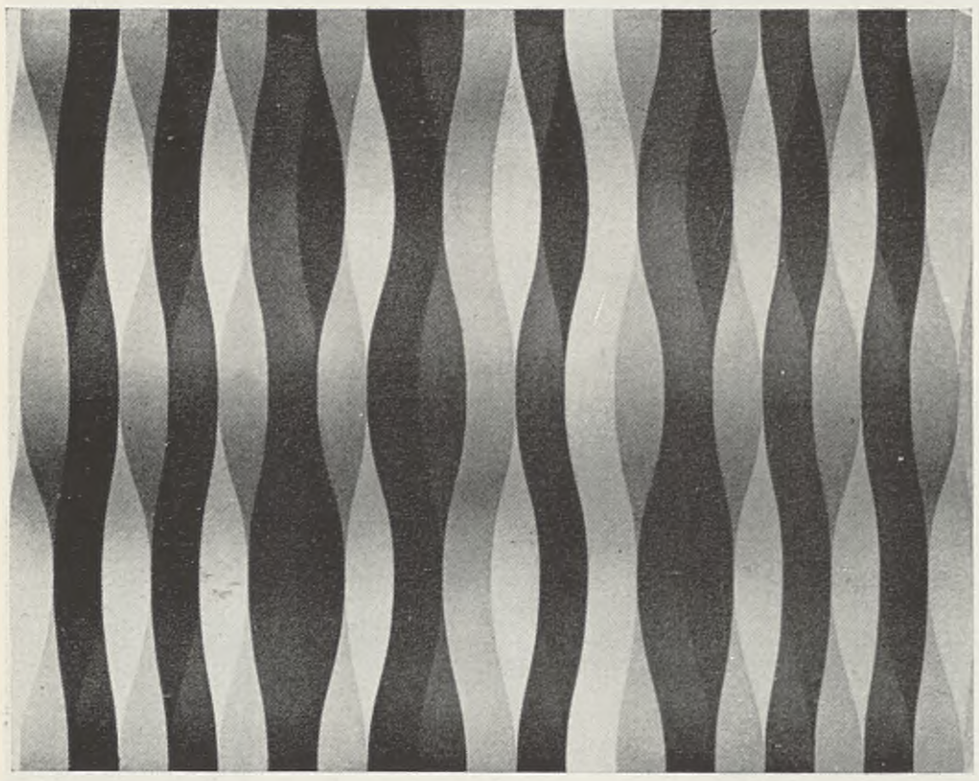


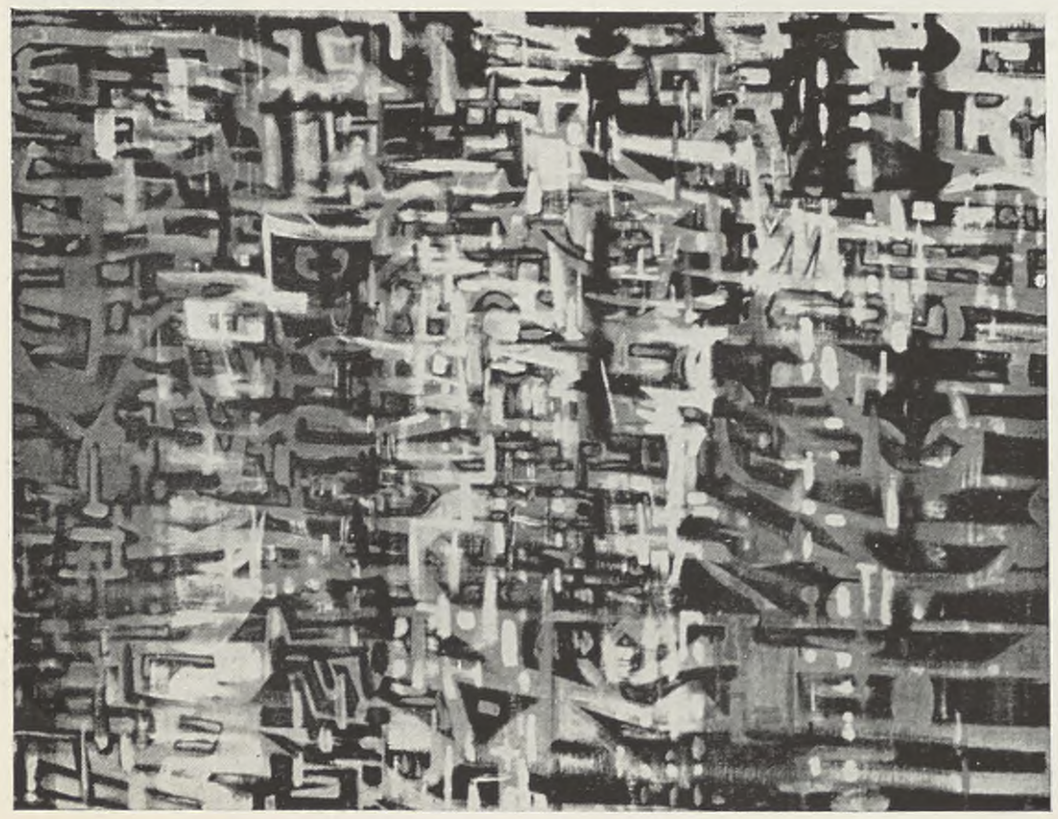


bottom
BRYAN WYNTER RIVER BOAT BLUES (1956)
Oil on canvas 44in x 56in

below right
PAUL HUXLEY UNTITLED No. 33 (1964)
Acrylic on canvas 80in x 80in

below
MICHAEL KIDNER RELIEF: BLUE ,GREEN, VIOLET AND BROWN
(1966-7)
Acrylic on canvas 56in x 73in

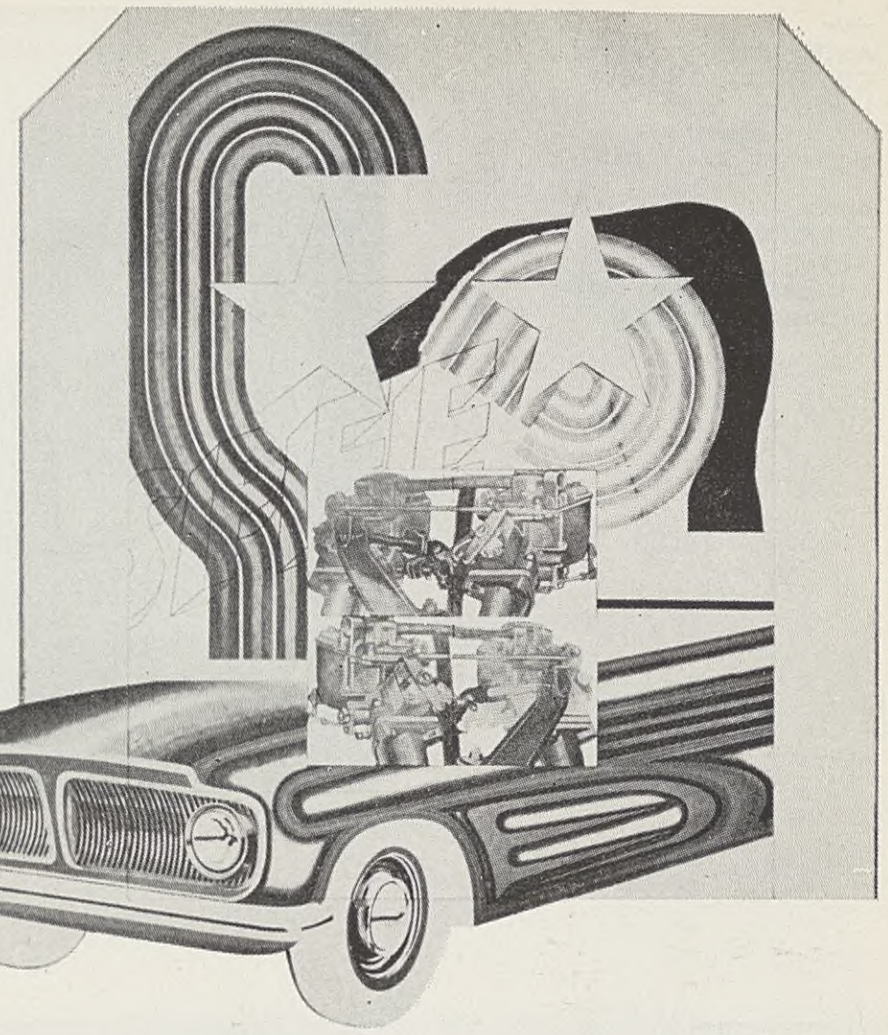


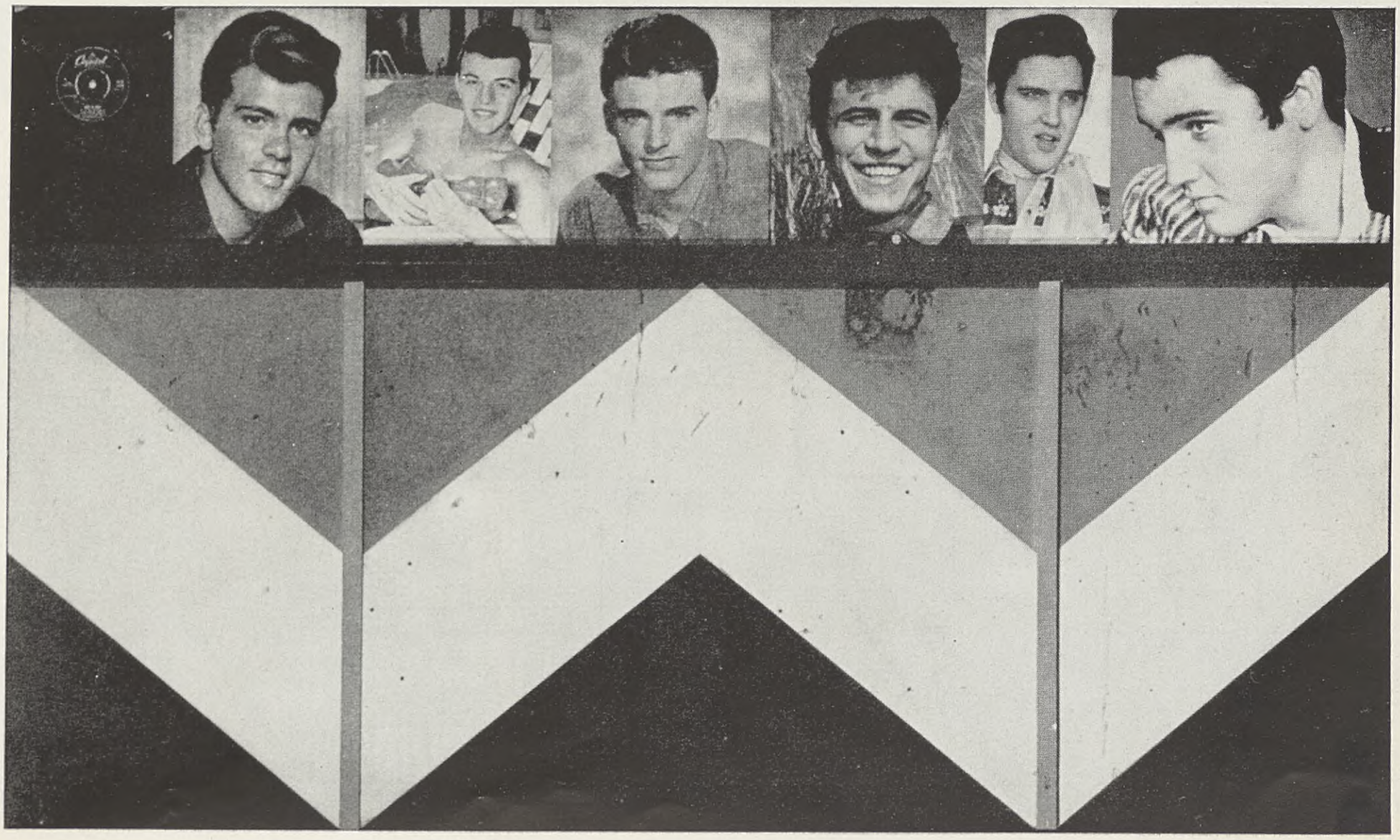


right
PETER PHILLIPS AUTOKUSTOMOTIVE (1964)
Oil and candy glaze on canvas 108in x 108in

below
PETER BLAKE GOT A GIRL (1960-1)
Oil on hardboard, with additions of wood, photo-collage and gramophone record 27in x 61in

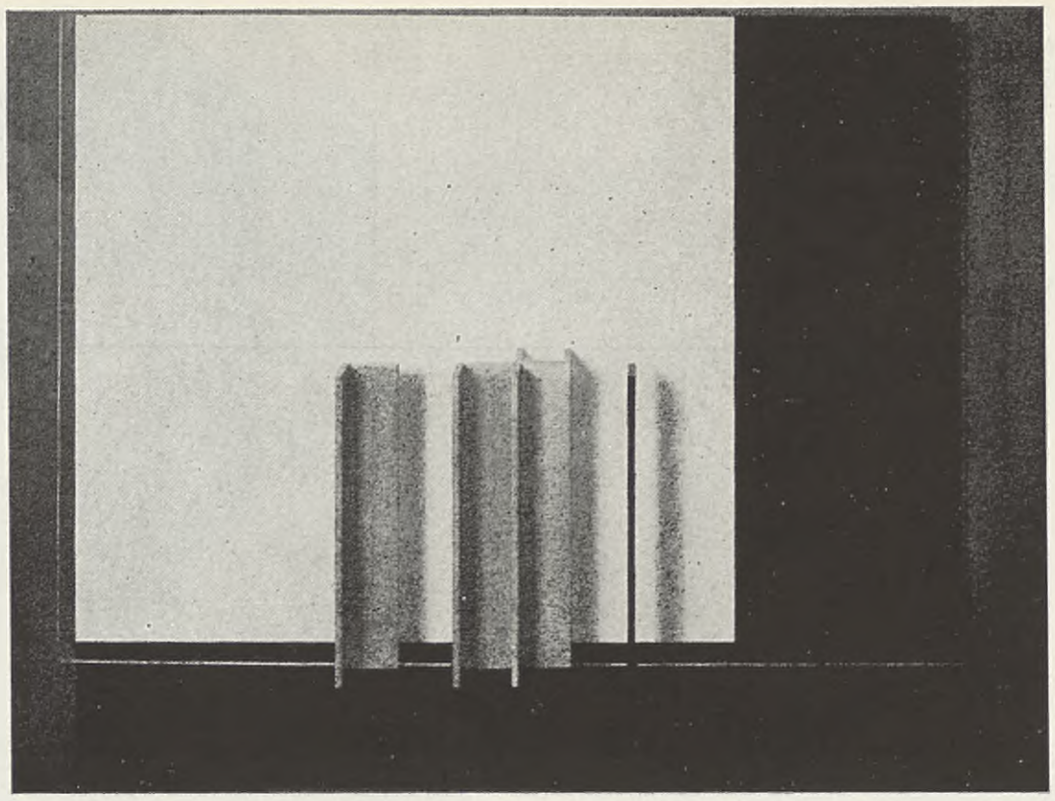
Peter Stuyvesant Foundation Collection

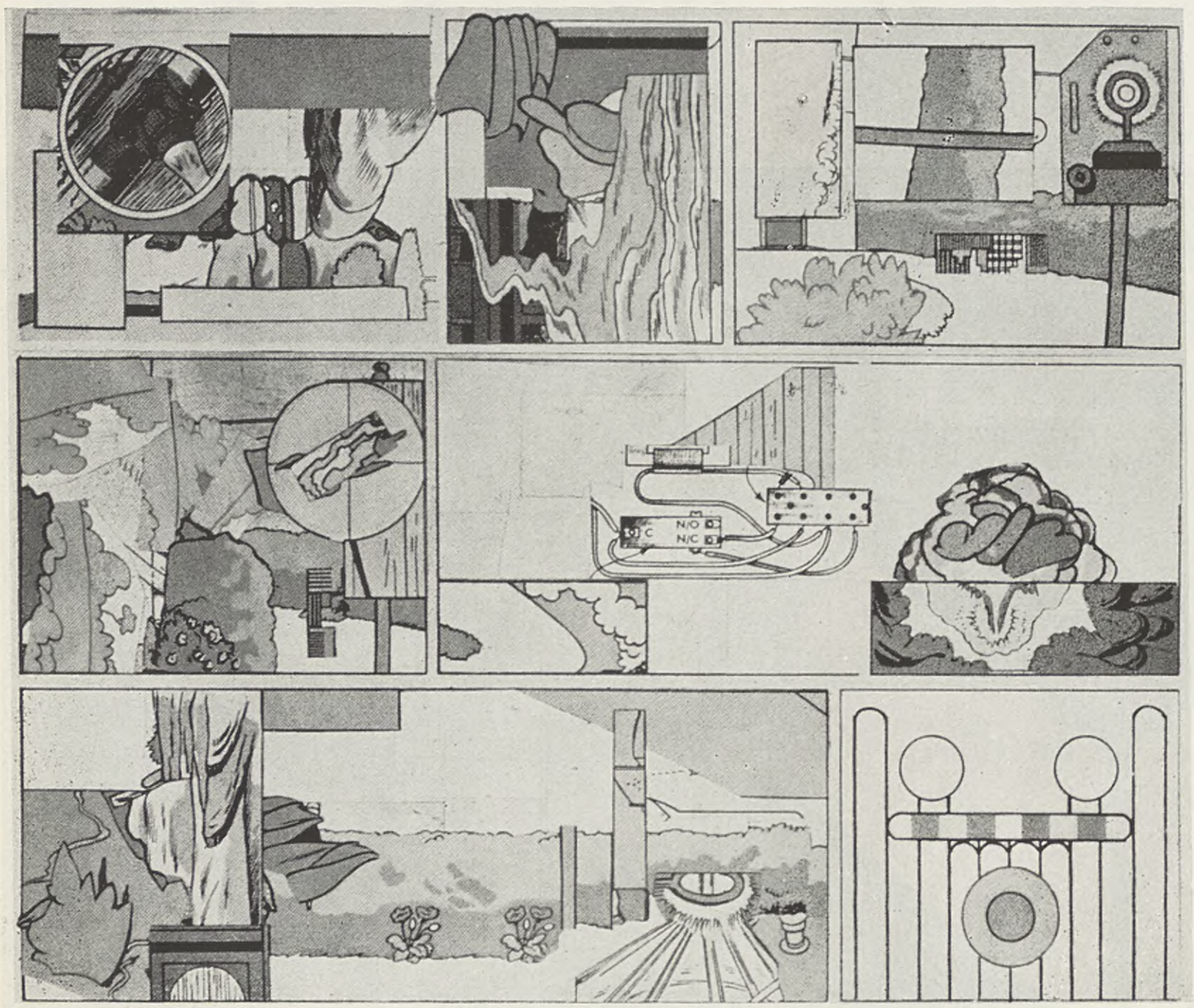




right
ANTHONY HILL RELIEF CONSTRUCTION (22C) (1962)
Perspex, polystyrene, aluminium 32in x 26in

below
HENRY MUNDY RED ROVER (1966)
Photostat and oil on paper on board 62in x 73in



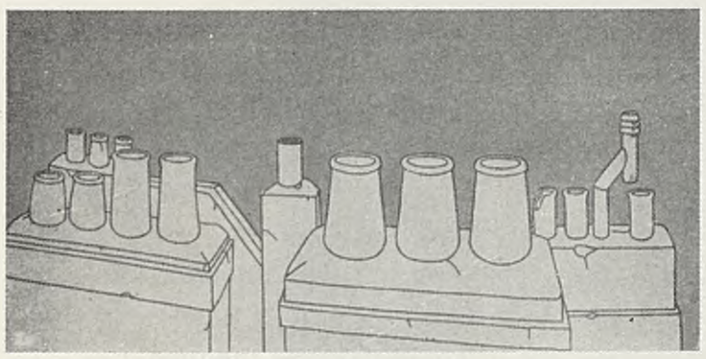


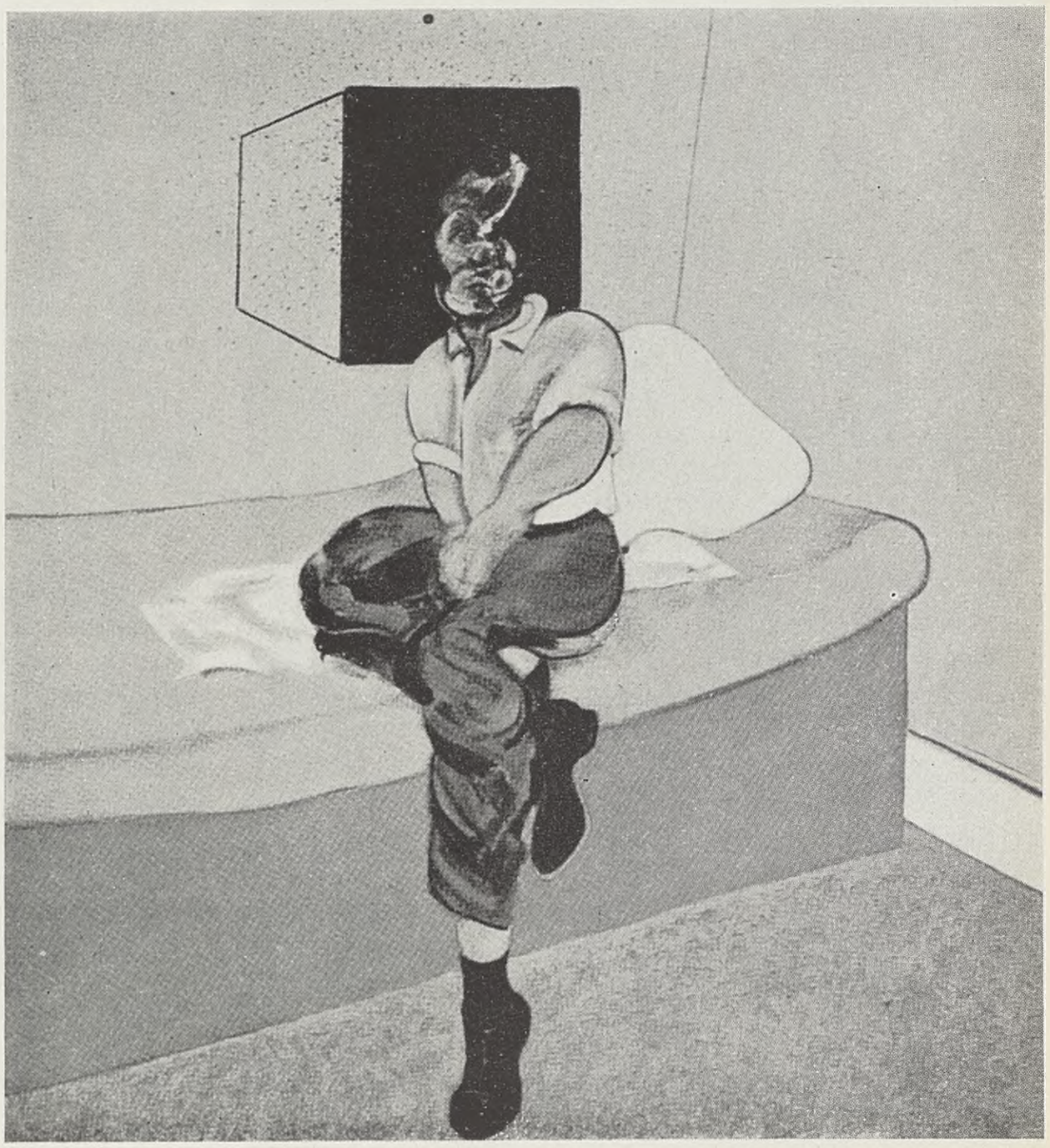
bottom
KENNETH MARTIN ROTATION
(1966)
Oil on canvas 60in x 60in

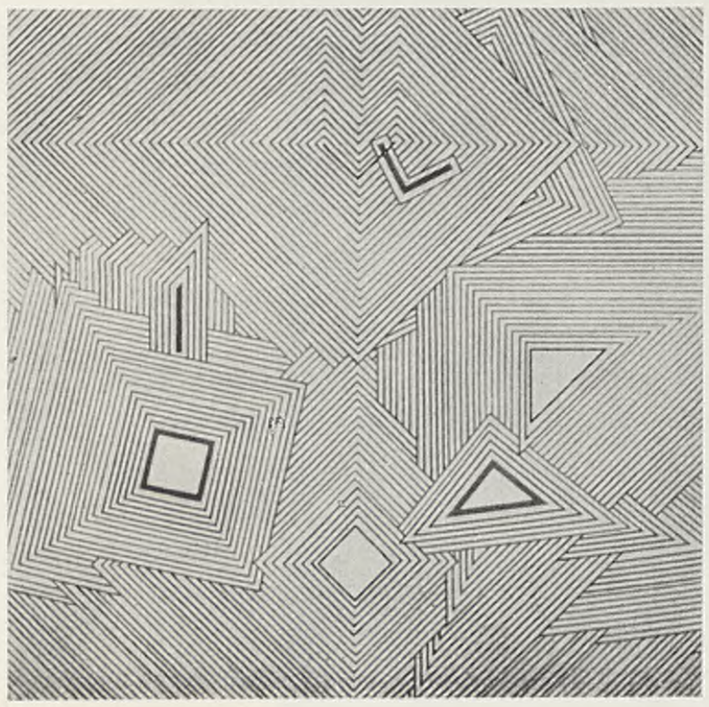
below right
FRANCIS BACON
STUDY FOR SELF-PORTRAIT (1964)
Oil on canvas 61in x 55in

below
PATRICK CAULFIELD
VIEW OF THE CHIMNEYS (1964)
Oil on canvas 48in x 96in

Peter Stuyvesant Foundation Collection





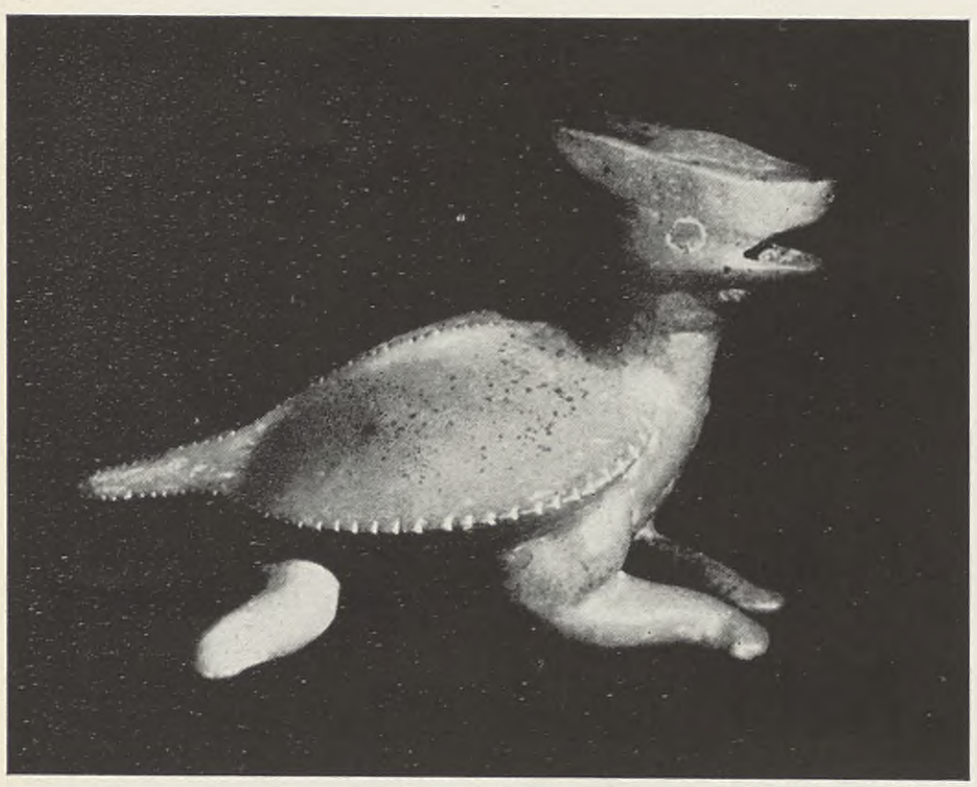


Portrait of Mexico

Hugh Paget

opposite (*Plate 1*)
FEMALE FIGURINE, bifaced terracotta. (Pre-Classical Civilization, 1500 – 100 B.C. – Tlatilco)
National Museum of Anthropology, Mexico City, Mexico

below (*Plate 2*)
CHAMELEON, red polished terracotta. (Civilization of the Pacific Coast, Western Coast, 1000 B.C. – 1521 A.D.)
National Museum of Anthropology, Mexico City, Mexico



When Cortés, approaching the end of his epic journey over the mountain passes ten thousand feet above the level of the sea-coast from which he and his small and weary army of Spaniards had come, looked down upon the city of Tenochtitlán, the capital of Moctezuma's[1] empire, rising like Venice out of the lake in the valley of Mexico, one of his followers (Bernal Diaz del Castillo) recalled: 'We were astounded: those great towers and pyramids and buildings rising from the waters, all made of stone, seemed like an enchanted vision from the tale of Amadis. Indeed, some of our soldiers asked whether it was not all a dream.' These hardened warriors, many of whom had travelled much in Europe, were astonished, not only by the beauty of the city which lay before them but by its scale, for it was five times the size of the London of that day and could bear comparison with any of the cities of the Old World.

How had such a city come into being and what was the origin of the civilization which had given it birth? These were the questions which were asked by the Conquistadors and to which travellers and archaeologists have been endeavouring to find satisfactory answers ever since. The answers which modern archaeologists give to them are, in fact, scarcely less remarkable than the questions themselves. In the nineteenth century, as more and more pyramids and buried cities were revealed in Yucatán and elsewhere in Mexico, many theories were put forward to explain these phenomena: they had been built by the Egyptians, by the lost tribes of Israel or by the people of the lost continent of Atlantis— by anybody except the Mexicans themselves. As a result, however, of some decades of scientific field-work and study by specialists in pre-Columbian archaeology, an even more surprising picture is emerging. It now seems almost certain that (apart from the possibility of a few contacts by sea with Asia in the remote past) the great civilizations of the New World grew up independently of those of the Old, from humble beginnings in the old stone age – a fact which has interesting implications for an understanding of the nature of man in general and of the indigenous art of the New World in particular. For some thousands of years, small groups of hunters, following the bison and other game across the narrow land-bridge from Siberia to Alaska (before it was finally flooded by the rising seas of the last ice age to form the Bering Strait some ten thousand years ago), drifted into the New World and gradually spread over it to the furthest extremities of South America. Just as, in the Old World, civilization began with the development of agriculture on the basis of the cultivation of wheat and other domesticated and improved grains, so, in the New World, we now know that a similar process took place on the basis of the cultivation of

[1]The name of the great Aztec Emperor in his native Nahuatl is Motecuhzoma but this is now usually written, in a simplified form, as Moctezuma. As Dr Michael Coe, the distinguished American authority on Mexican archaeology, has pointed out, the traditional distortion of the name into Montezuma is 'hopelessly incorrect'.

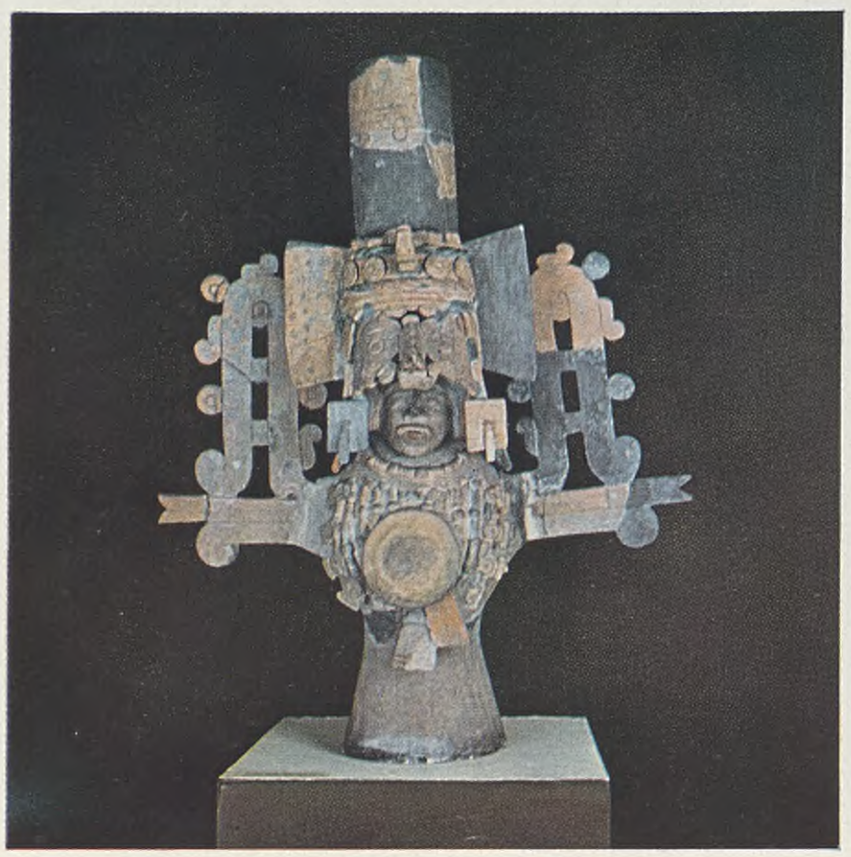
opposite (*Plate 3*)
FUNERARY URN, seated figure wearing 'maxtlatl' and very high head-dress, terracotta. (Zapotec Civilization, 650 B.C. – 1521 A.D.)
National Museum of Anthropology, Mexico City, Mexico

bottom (*Plate 4*)
LARGE CYLINDRICAL CEREMONIAL BRAZIER FOR COPAL, in the form of a person with a mask of Tlaloc, the God of Rain, with snakes in the forehead. Breast-plate of tubular jade beads, and a solar disc of gold, with two pendants. (Aztec Civilization, 1325 – 1521 A.D.)
National Museum of Anthropology, Mexico City, Mexico

below (*Plate 5*)
MASK, green stone. (Teotihuacan Civilization, 300 B.C. – 1000 A.D.)
National Museum of Anthropology, Mexico City, Mexico

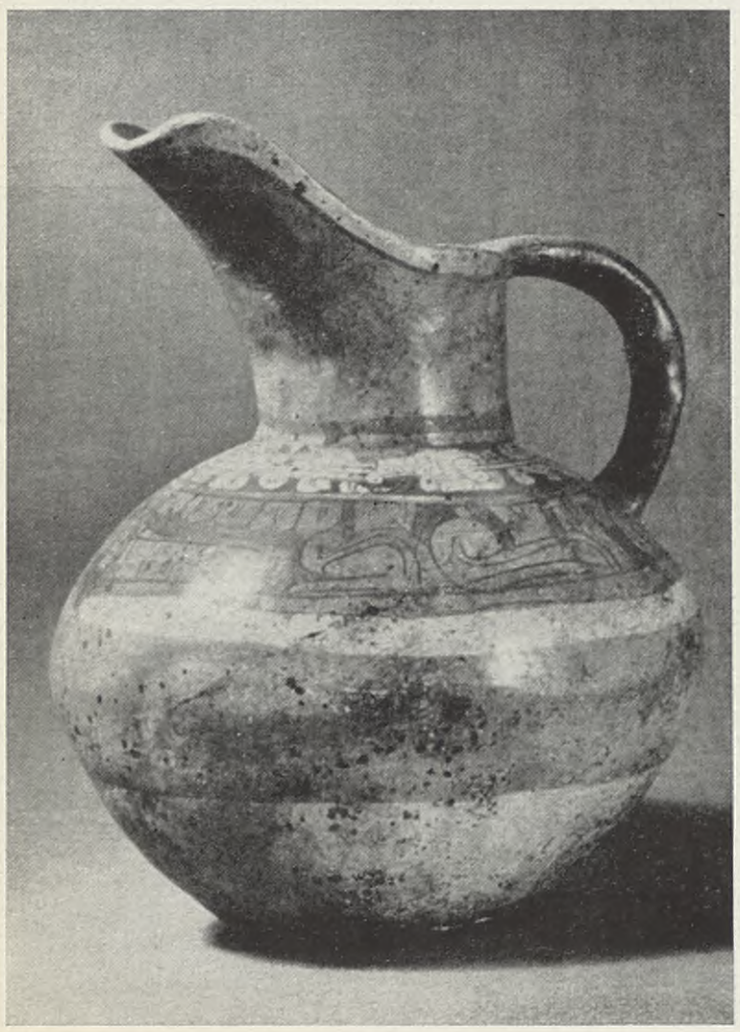
bottom (*Plate 6*)
FRAGMENT OF AN URN, an old man's head, terracotta, traces of blue, white, brown, green and black. (Maya Civilization, 1000 B.C. – 1697 A.D.)
National Museum of Anthropology, Mexico City, Mexico

below (*Plate 7*)
HAIRLESS DOG. These dogs of Mexican origin – now all but extinct – were called 'izcuintli' and were connected with the tomb cult. Ochre terracotta with red polished paint. (Civilization of the Pacific Coast, Western Coast, 1000 B.C. – 1521 A.D. – Colima)
National Museum of Anthropology, Mexico City, Mexico



bottom (*Plate 8*)
JAR, polychrome decoration, terracotta. (Mixteca-Puebla Civilization, 800 – 1521 A.D.)
National Museum of Anthropology, Mexico City, Mexico

below (*Plate 9*)
JAR, geometrical design, terracotta, black decoration on red polished ground. (Mixteca-Puebla Civilization, 800 – 1521 A.D.)
National Museum of Anthropology, Mexico City, Mexico



maize six thousand years ago or so in Central Mexico. As was the case in the Old World, there was a neolithic revolution (or evolution – for it was a gradual process in both worlds) which led to the development of distinctive but related cultures. The most ancient of these was that of the Olmecs, who appeared in the Gulf of Mexico about 800 B.C. and developed an extraordinary art based upon a jaguar cult which manifested itself in the delineation of strange beings, infantile in appearance and yet having jaguar mouths, and in powerfully sculptured monolithic heads of men with negroid features, wearing helmets like those of American footballers. The influence of the Olmecs, who seem to have been the first people in Mexico (and probably in the New World) to invent a system of writing, and whose knowledge of mathematics had enabled them to devise a workable calendar, was great in Mexico and their culture was ancestral to that of the Mayas. Some of its features can also be recognized in another culture which developed at about the same time on the central plateau, at Tlatilco, a site now virtually swallowed up by the City of Mexico. There, a few years ago, were found a large number of figurines, mostly of women and modelled with great skill and delicacy, and other distinctive pottery products, including stirrup-spouted jars. Interesting as this culture is in itself, it has proved to have an even wider significance, for its discovery has thrown an unexpected light upon one of the basic problems of pre-Columbian archaeology: i.e., the relationship, if any, between the two isolated peaks of New World indigenous civilization – Mexico and Peru. At Chavin, in the Peruvian Andes, there arose, at about the same period or slightly later, a culture very similar in many of its aspects to that of Tlatilco and with some features that seem to be derived, either directly or through Tlatilco, from the Olmecs. There, in the remote Andes, suddenly appear, associated with the introduction of the cultivated maize developed in Mexico, the cult of the Jaguar, the stirrup-spouted jars and other characteristic Mexican features. A key which may one day unlock this mystery is the step-fret (Plate 14), a highly distinctive device which would certainly not arise in more than one place independently but which is found from very early days in Mexican pottery, sculpture and architecture and in ancient Peruvian textiles. This may be seen in various objects in this exhibition, notably as the motif decorating the balustrade of the grand staircase of the Temple of the Niches which is reproduced in the scale model of the Ceremonial Centre of El Tajin. The Tlatilco culture is very well represented in this exhibition, particularly by the female figurines, one of whom with two faces (Plate 1) is curiously reminiscent of the old advertisement 'That's Shell, that was'. Another has Olmecoid features but the Olmec culture as such is not very strongly represented.

There is a far better representation of the culture of Teotihuacán, the great religious centre on the altiplano which had such a wide and dominant influence in Mexican and indeed in pre-Columbian civilization for some 700 years from its foundation a century or so before the birth of Christ. Unlike the religious centres of Yucatán, Teotihuacán was also a great city and its vast pyramids of the Sun and Moon, its palaces, its

opposite (*Plate 10*)
CENSER of cylindrical shape representing Tlaloc, God of Rain, brown terracotta. (Mixteca-Puebla Civilization, 800 – 1521 A.D.)
National Museum of Anthropology, Mexico City, Mexico

below (*Plate 11*)
MALE HEAD, terracotta. (Tajin Civilization – the middle part of the coast of the Gulf of Mexico, 1000 B.C. – 1521 A.D.)
National Museum of Anthropology, Mexico City, Mexico

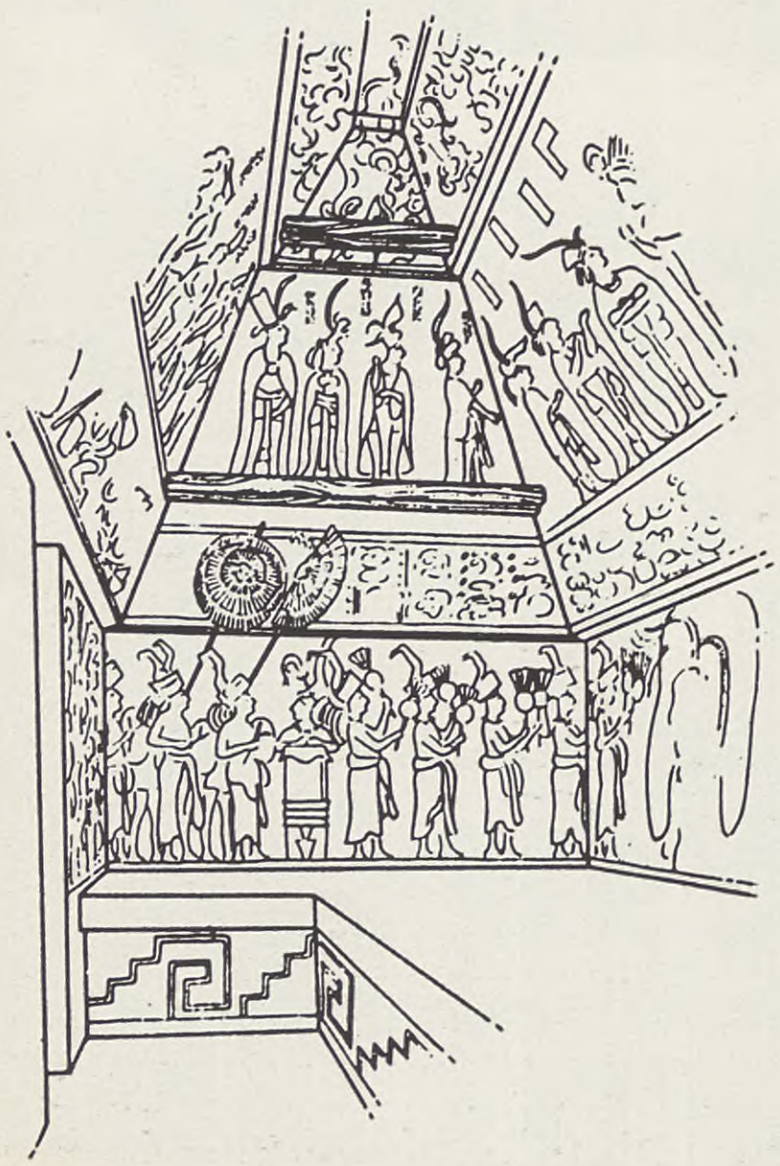
sculpture and its wall-paintings make it not only the most important but also the most impressive archaeological site in the New World. No one really knows who the people were who created this civilization but 'by their "works" ye shall know them' and these works, particularly in architecture and sculpture, had a serenity and self-assurance to which it is not inappropriate to apply the term 'classical'. The hieratic character of this art can be seen in the masks (of pottery or stone, fixed originally to the mummies of the dead), of which Plate 15 is a good example.

Contemporary with the culture of Teotihuacán (or so it is believed, for this area still awaits systematic archaeological investigation) and in complete contrast with it, is the art of Jalisco, Nayarit and Colima on the Pacific coast. Far from being hieratic in character, the pottery figures of people and animals produced in this area are individual, intimate and often humorous. They represent hunchbacks, people drinking, singing or playing musical instruments, wild animals and, above

opposite (*Plate 12*)
QUETZALCOATL, the plumed serpent, representing the union of earth and sky. The feathers of the quetzal bird symbolize the sky, which is light and life, while the snake symbolizes earth, i.e. death and darkness. Basalt copy. (Aztec Civilization, 1325 – 1521 A.D.)
National Museum of Anthropology, Mexico City, Mexico

below (*Plate 13*)
MALE FIGURE, standing and smiling, representing Xochipili, God of Music and Dance, of Procreation and New Corn, terracotta. (Tajin Civilization – the middle part of the coast of the Gulf of Mexico, 100 B.C. – 1521 A.D.)
University City, Mexico

left below (*Plate 14*)
INTERIOR of a Bonampak room showing step-fret design at base



all, the fat hairless dogs which pre-Columbian Mexicans bred not only as pets but for the pot and in the cold uplands (nature having compensated them for their lack of hair by a higher body temperature) as living hot-water bottles (Plate 7).

The period from about 300 to 900 A.D. saw the rise of civilization at widely separated centres in Mexico. One of the most interesting of these was that of the Zapotecs at the magnificently sited mountain city of Monte Albán and, in its later stages, at Mitla, which has been called 'one of the architectural wonders of ancient Mexico' and a place 'of unparalleled beauty'. There are several good examples of the characteristic Zapotec funerary urns in this exhibition.

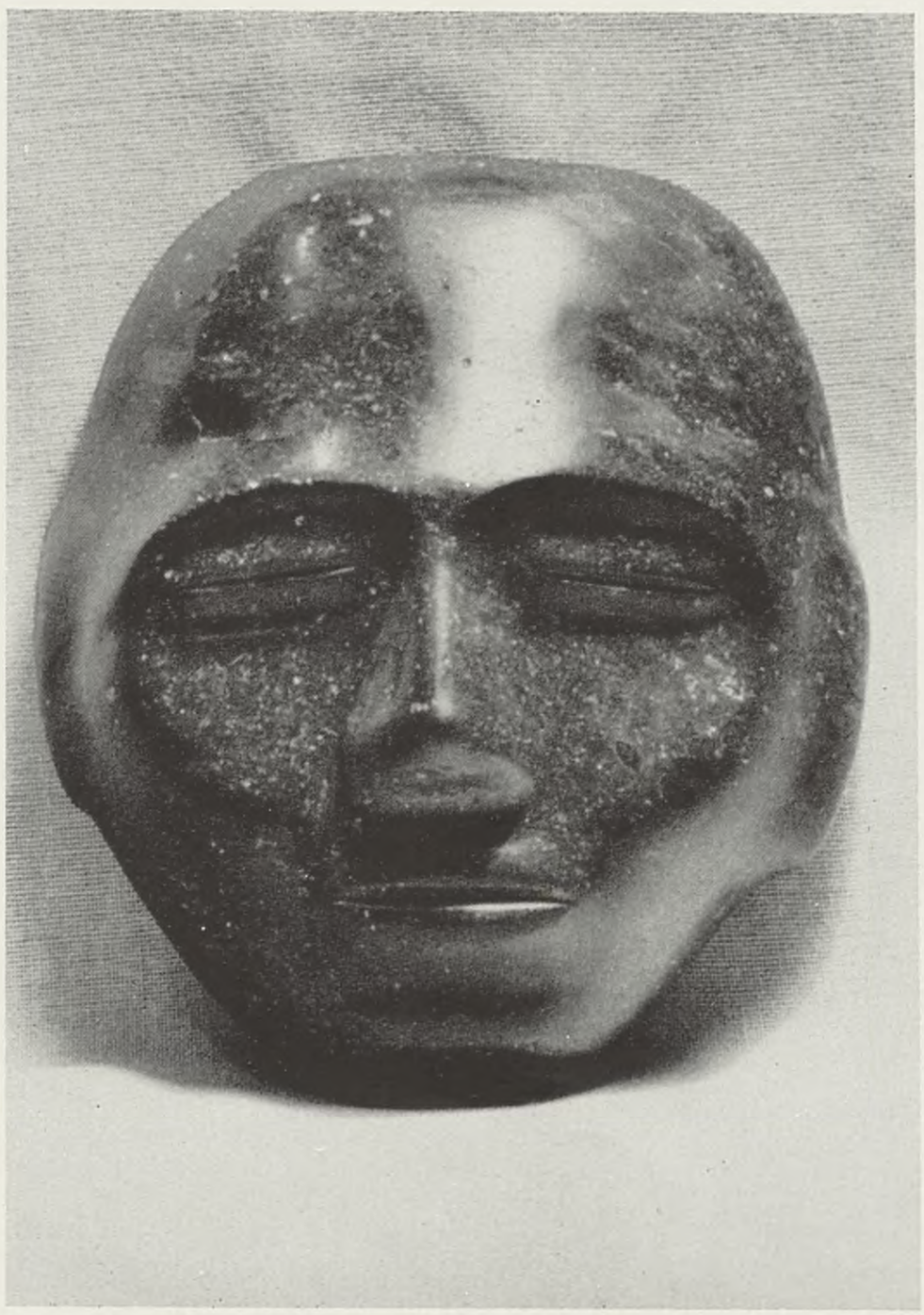
The Zapotecs were superseded by the Mixtecs, who were the best goldsmiths in Mexico, superb examples of their work having been discovered in a tomb at Monte Albán.

In the lowlands of the Gulf of Mexico where the mysterious civilization of the Olmecs arose in remote times there later developed a culture known as the Classic Veracruz Civilization, of which the principal centre was El Tajin – which is remarkable for the beauty of its pottery figures. Those with the smiling faces are perhaps best known but the heads found at Las Remojadas are even more subtly modelled and represent an ideal of human beauty to which even the Maya could scarcely attain (Plate 11).

The Maya really deserve an exhibition to themselves, not only on account of the supremacy of their civilization in the New World in so many fields, but because their culture is not confined to Mexico. It is none the less true that Maya civilization probably had its roots in the Olmec culture and that some of its finest architectural achievements are to be found in Yucatán within the political boundaries of modern Mexico. If Chichén Itzá is the most magnificent of the religious centres for which Yucatán is famous, Uxmal, which is freer from the macabre influence of the Toltec invaders (which evinced itself in violence, death and human sacrifice) is a purer example of the harmony and beauty of Mayan art. In fairness to the Toltecs, however, the immensely competent and decorative wall-paintings at Bonampak show that the Maya themselves could be violent enough when they considered that the occasion warranted it.

So advanced was their knowledge of mathematics and astronomy that their calendar was more accurate than that of Europe when they were 'discovered' by the Spaniards.

And so we come, once again, to the confrontation between the Spaniards and the people of Mexico with which this article began. When Cortés and his men entered the valley of Mexico they were entering the heart-land of the Aztec Empire. The term 'heart-land' has a special (and rather sinister) appropriateness, for the Aztec religion, which partook of the dualism of most Amerindian cults, became something of a struggle between Quetzalcoatl, a god of light and life, and Huitzilopochtli, the warrior god of the sun whose life depended, the Aztecs believed, upon the blood of victims whose hearts were cut out with stone knives on their pyramids – the dedication of the great temple at Tenochtitlán, for example, being marked by the sacrifice of 20,000 victims. The powers of darkness and death seemed to be prevailing over the powers of light and life in the Aztec pantheon at the time of the landing of the Spaniards, and the identification of Cortés with Quetzalcoatl in the mind of the Emperor Moctezuma and many of his followers had a symbolic as well as a real significance in the struggle which ended in the overthrow of the Aztec tyranny and the death-cult with which the Emperors and the priesthood had become obsessed. The magnificent sculpture of Quetzalcoatl (Plate 12) may be taken to symbolize this victory, for in it may be seen, emerging from the limbo of darkness, the god of light and life and, appropriately enough, the creator of art, which, as the exhibition shows in such generous measure, is an attribute, in a high degree, of the peoples of Mexico, not only of the pre-Columbian and Spanish Colonial past, but in traditional peasant crafts and in more sophisticated forms of art alike, in our own day.



(*Plate 15*)
FUNERAL MASK, with realistic and very expressive features, green-veined, highly polished stone. (Teotihuacan Civilization, 300 B.C. – 1000 A.D.)
National Museum of Anthropology, Mexico City, Mexico

Our Flat World

C. Elwyn Dennis

One danger of early exploration was the edge – that sudden interruption of the earth which punished the foolhardy with an abyss. Recently, to the chagrin of a few hangers-on to the faith in a flat world, their plane was photographically disproven.

And yet, it is still all true.

This essay will not argue the merits of our platform being supported on the back of a giant tortoise as opposed to support by the power of some god's persuasion. Still, in several ways, we mostly all support the notion of a flat world through our vision – or lack of vision.

How do we, living on a round planet, function on a flat one? And what is this all about anyway? This is all about sculpture, as eventual as that connection may now seem. More central, even than the howl of sculptors and their supporters, to the plight of this art form is our cultural disability to approach a three-dimensional format as a viable and valid source of information. Affecting sculptors as much as the public, this disability is pervasive and profound.

Critics will find easy target on these pages. Full of loose ends and unresolved references, this article is meant to provoke consideration, not to provide pat solution about a phenomenon that is so fascinating because it is so complex. This is not an apology, but rather a form of celebration and indication of excitement about a human activity potentially profound beyond usual current evidence. Education, which we seem to have confused with accumulation, has always been a process of question; answers are always wrong anyway depending for their proof on a commonly held set of prejudices. Moreover, this is a statement by an artist who reserves the depth of his deliberation for his real work, which is non-verbal. Nonetheless, this is not a casual effort. It may demand more than pressing through its pages. It attempts value, which, when deep, is always for everyone self-generated.

One more aside before continuing:

It will become apparent throughout this article that the idea behind the word sculpture is not the usual one. Most of the items that fall within the generic division of sculpture do so for the sake of convenience. Objects called sculpture are usually furniture in many senses. They fall within the defined sphere of art because they have no practical application and no other niche. They fall within the sphere of furniture because they fail to contain or reveal a complete position through human application. Most sculpture that we see, most that has been produced in the history of man, serves the purposes of decoration or ritual more evenly than the complex demands of communication. History is mostly complete in that respect. No longer does an immense cultural pressure demand that sculpture serve so specifically. Sculpture has been struggling throughout this century to assert its own unique and now necessary function. Versatile techniques, intense changes in the concentration of people, the limitations of easel painting, a now apparent and profound vacuum in our spirit have merged to demand of thoughtful artists (has there ever been any other kind?) that they abandon illusion and explore the real (not to be confused with exclusively 'visual realism'). That is not to say that painting or any other form of art is finished. It is to say, in several senses, that sculpture is beginning. Its spirit and most of its meaning will become increasingly more crucial. But now, when most will not support the art form on the basis that they cannot accommodate awkward things in their houses, sculpture is relevant beyond consideration on such superficial grounds. True, it is inconvenient, but what that is human and worthwhile has ever proven to be otherwise?

Now:

The mental sets and systems which we utilize in every aspect of our civilization have their origins in the ancient Greek culture.

The Greeks began to describe the world through a series of categories. By removing an object or kind of thing from all else, concentration on areas of interest was facilitated, brought into easier focus. The vehicle of focus was quickly utilized and expanded by the Romans and then by the Christians. It has had a good deal to do with the development of all aspects of Western cultures. Given the abilities of segregation and separate description, judgements can be formed and decisions made. The system has obviously worked, and yet it contains a vast handicap. Because it depends upon elimination, it generates inaccuracy, which is amplified as its linear development continues.

What is loosely being called Greek thought has become so basic to our patterns that mostly it escapes examination. As mentioned, the production of definition and category is essential to our methods. Once anything has been defined and categorized it is easiest to deal with it through the medium of symbol. That is, one no longer need produce the object of attention to indicate fairly accurately what one means; the object that has been defined yields, in our minds, to replacement by symbol. Because symbol is also the basis of language, a combination of reinforcement is formed more powerful than two rooks and a queen in line. One amplifies the other until it seems that no other procedure is necessary.

Once a number of definitions and categories have been established, Western men have never been able to resist the temptation to do something about it. Encouraged by our practical bent, judgements are made on the basis of the defined evidence. Once a series of judgements resembling one another has been set, policy has been established. Judgement and policy are both further kinds of definition based on moral or expedient grounds rather than observed characteristics. Obviously, the glory of a policy rests in the fact that decisions can quickly be made without re-investigating the entire nature of all things concerned. One knows how many actions are justified on the grounds that any proposal is either in line with, or against, an established policy. One may also see how far from the basic ingredients of any situation a policy decision must be. Thus the amplification of error through linear development.

It is well within the nature of sculpture to arise without the aid of definition through direct non-verbal association with the matter of its concern. More about that anon.

Another related factor contributes to our cultural emphasis in one direction and corresponding disability in the other. Based on our thought processes, the techniques of education and dissemination of knowledge contribute to our powers of focus, while limiting our ability to diffusely perceive – and therefore our ability to perceive sculpture.

Consider the mechanics of our educational systems. One begins to learn by learning to read. (This applies only to formal education, of course. Even so, one becomes convinced that television has become the initial exposure to education, as uncontrolled as it is). In mechanical terms, the first step (whether reading or television) begins a long and very special relationship between each individual and a two-dimensional plane – most profoundly, the printed page. As we turn more and more to books as sources of information, we become, like Pavlov's dogs, conditioned to accept the flat page as the ultimate and most profound source of information. We then begin a process of neglect of the multi-dimensional by default through our reverence for the two-dimensional. Our flat world is not an indication of capacity but of inclination.

Entertainment (another essential aspect of human education) has become increasingly two-dimensional. Television and the cinema screen both represent the most powerful vicarious experience ever developed. They are seemingly realistic and undoubtedly vital. They also require no physical involvement – even the focus of the eyes is unchanging across their flat formats. In all ways we become less and less involved in the physical world. We motor as close as possible to our points of interest. When we do walk our navigation is predictable. We confine ourselves to footpaths, even to one side of a footpath. (In a sense, even this basic kind of activity has become two-dimensional, enough to allow traffic patterns to be mapped with a good deal of accuracy and rather simply on paper).

If there exists some germ of validity in these notions, is it not possible that our senses and the scope of our minds have been blunted through consistent directional use in precisely the same way that a violinist may have exceedingly strong fingers and concurrent weak knees?

Sculpture, based on space and utilizing form, is concerned with another direction. This is clearest in abstract sculpture: we find ourselves without the background and equipment to cope with this stuff, to make sense of it at all. The difficulties are compounded since our stand-by, the written word, proves singularly useless. Sculpture is in no way a verbal form of communication. The most common way out is to discard sculpture as irrelevant since it will not be manipulated with the tools that serve us so well in other ways.

To more and more people, it becomes apparent that our financial tools and mental sets may not have served us as well as they seem to have done. By closely defining the goals and gods of our culture, we have formed patterns of behaviour that are very peculiar when they are not downright dangerous. We are willing to overcrowd ourselves, to justify squandering and polluting our environments, to dement ourselves with high noise levels – all this and more – because these conditions contribute in a direct way to the success and proper function of our cultural goals and economic targets.

Mostly everyone knows all this. Why bring it up in this context and in this publication?

Art is not an isolated phenomenon. As more people become willing to give up their motor-cars in return for breathable air, patterns of thought and emphasis will change. As they do, they will probably allow more direct contact with the concerns of sculpture. In order to sacrifice motor-cars, non-focal attention must be brought to an entire situation.

We can no longer afford our nineteenth-century persuasions of expansion by exploitation. Because we are producing an environment more dangerous than any primeval forest, we will be forced to consider our total environment in order to survive.

Space, hitherto ignored, is the stuff of our environment. Space

is also stuff basic to sculpture.

Space is virtually without character. It is difficult to conceive. It really has nothing which can be pointed out as basic to itself. But therein lies its value as well as our difficulty. A 'substance' without character of its own allows those who utilize it the greatest degree of freedom. The public conception of a sculptor with mallet in one hand and chisel in the other could not be further from the nature of the artist who is making pure sculpture – even if his tools are mallet and chisel. Sculptors must have first a depth of perception and accumulative minds. Their material and techniques pale beside the importance of their concept.

Given our inclination for the defined, what is to be said of space, and therefore of sculpture? Precisely nothing. The mind-bending aspect of space is that it is without character and yet human beings respond to it sensuously. Most attempts to define space have talked about the stuff in it, or attempted to establish borders around it. Both descriptions are inaccurate. Space does have two qualities which lend it importance as a medium for communication: it is expansive always and it includes everything that we have experienced collectively. All this does not indicate that space is vague. It is not. It is only impossible to explain.

How is this stuff used as the basis of sculptural communication? In a strict sense, it isn't – any more than alphabet is used to write novels. But by occupying, indicating, employing movement, and using our psychological reactions to space, a sculpture can maintain a relationship parallel to our own relationship with our surroundings.

We individually establish a position and attitude to our surrounds. So does a sculpture. It is the only art form which does. A sculpture's physical existence corresponds exactly and always to its content. A unique and valuable attribute of the art form.

As our cities concede to the demands of their inhabitants, they will lose a good deal of their emphasis upon practical utility (and a good deal of their ugliness, one hopes) in order to incorporate public space. This trend has already begun. Major buildings tend not to be built to the limits of their plots now. Cities are clearing areas in their centres and devoting the space to human occupants for the purpose of merely breathing. Parks, which have always been considered concessions to graciousness, are now recognized as indispensable. Relaxing has become a recognized aspect of our public, as well as our private lives. As the patterns change, so will the contents of civic squares. Less and less will monuments to leading citizens and organizations be attractive or tolerated. To remain of interest, a public sculpture will be less and less didactic, more and more diffuse. In no way does this imply that sculpture will mean nothing, but rather that it will centre its concern around everything.

Accepting all difficulties, how does one approach a sculpture? Quietly, with both eyes open and operating. Appropriately, the eyes maintain the most intimate relationship of any sensory organ with our brains. Sculpture demands traffic with the mind. Look – and attempt explanation less than understanding.

Sydney Ball and the Sixties

Patrick McCaughey

'Sydney Ball is concerned with colour, he has looked toward those who base their canvases on it – Matisse, Albers, Rothko and Newman. In this he is related to, but is more concerned with pictorial architecture than are Louis, Noland and Kelly.

'His early works were involved with an interior landscape and very subjective handling of the figure, but not without a beautiful sense of light and space. Over the years spent in New York his paintings have grown larger in size, simpler in composition but more complex in content.

'The result of these changes led to the physical and aesthetic provings which in turn produced the new and serious paintings of the circle and growing linear bands. Housed within the world egg of the mind and the square root of classical Symbols, endless positive and negative meanings form the basic element of these paintings.

'Colour and line react aggressively against each other, the directness and pictorial economy at first stuns the viewer; however, the paintings enforce a contemplation more exacting than the simplicity of the forms seems to require.

'The paintings I first saw and recognized as being the attempt to create a fresh personal statement has placed Sydney Ball within the main tradition of twentieth-century painting.'

Theodoros Stamos[1]

[1] Catalogue note to *Sydney Ball Exhibition* (Museum of Modern Art and Design, Melbourne, July 1965).

Sydney Ball occupies a pre-eminent place in the new Australian painting of the 1960s. Nothing points to the singularity of his position more immediately than this remarkable catalogue note to his first one-man show in Australia in 1965. Remarkable, because it is the only time (to my knowledge) that a significant American painter has contributed a catalogue note to an Australian painter's exhibition, let alone his début; but even more remarkable because it points straight to Ball's central concerns right at the outset of his career and suggests so fully the orientations of the subsequent work.

Although many young painters looked towards New York in the early 1960s, Ball alone was trained in, schooled by and exposed to New York painting and its sources at first hand, studying at the Art Student's League from 1963 to 1965. Understanding the impact of that experience is crucial to understanding Ball's work, its distinction and singularity in the general movement towards post-painterly modes of abstraction in the late 1960s in Australia.

As Stamos noted, Ball's essential concern is with colour. This concern derives from the insight that the most fecund possibilities for painting in the 1960s lay with the exploration and exploitation of colour, apprehended not just as a means of painting but as an end to be pursued in itself. Although this 'insight' was by no means confined to Ball, the manner of its apprehension differs radically, I believe, from that of most Australian painters. Matisse was crucial here as the general source, even if Ball's ability to make specific use of[1] Matisse's influence became substantive only in the Persian series of 1967–8. Paintings like *The Red Studio*, on permanent exhibition in the Museum of Modern Art, directed Ball to the possibilities of colour as nothing else did. Of more specific relevance to Ball's genesis as a painter were three substantial retrospectives held in New York Museums during his stay. First in chronological order was the 'Morris Louis Memorial Exhibition' at the Solomon R. Guggenheim Museum in 1963. It is both surprising and difficult to recall now that at the time of his death in 1962 Louis was little known outside of New York. Although Louis had been exhibited in private galleries in Europe, he had yet to be included in any prestigious travelling or survey exhibition at the time of his death. Furthermore, no colour reproductions of Louis's work had appeared in easily available magazines, so that Ball's first sight of an extensive survey of his extraordinary achievement came with the full force of absolute freshness. The striped paintings of Louis's last period in particular must have struck Ball most forcibly, with their combination of radical abstraction purged of any 'expressive', referential quality, and the forthright attempt to structure painting on colour alone.

Matisse turned Ball decisively, if generally, towards the question of colour as *the* issue in painting; Louis together with Hans Hofmann and Kenneth Noland showed him that radical abstraction offered the best, if not the only, context for dealing with the issue – for the Hofmann retrospective at the Museum of Modern Art in 1963 looms equally large in Ball's genesis. Again, as with Matisse, the influence was to mature slowly, receiving open acknowledgement in *Banyon Wall* of 1969. At the outset, the charge in Hofmann's colour and the spatial possibilities it suggested for colour painting were the principal effects on Ball's thinking. The third retrospective exhibition to bear directly on Ball's formation as an artist was Kenneth Noland's at the Jewish Museum in 1964. As Noland is the single source most widely and erroneously attributed to Ball, a more specific account of his influence would seem in order.

The most recognizable factor here was Noland's saturated colour surface. The distinction between 'a colour surface' and 'a coloured surface' may seem pedantic and footling. But in Noland (and in a different way in Louis) colour no longer appears to coat the surface but to become the surface of the work. The vibrancy of Ball's colour surface, so different in feeling from the strongly tonal quality of most Australian painting, even in the new abstraction of the 1960s, springs from this difference. Colour in Ball's work gradually comes to organize the whole painting, not simply to fill in a pre-existing format. The survival of tonality into recent Australian abstraction has frequently been the result of trying to maintain certain sorts of pictorial decorum that subordinate colour problems to structural ones. Thus it was not the specific formats of Noland's work – the targets of 1961–2 or the chevrons of 1963–4 – which affected Ball's own thinking. (His own circular Canto format came later and through a separate, 'accidental' channel.) What Noland did foster in Ball was the value of working within a particular format if colour problems were to be successfully dealt with. As Michael Fried has observed[2] Noland's use of particular, repeatable formats 'embodies something far more urgent than a desire to achieve striking design'. Rather it gave Noland the means whereby he could pursue that central 'act of radical self-criticism on which it [modernist art] is founded', that is, it allowed him to identify and isolate those particular problems which obsessed him as a painter. This larger aspect of Noland's work bears most directly on Ball. For, as we shall see, two distinct elements mark his development as an artist:

(1) a consistent and constant search for the appropriate format to render the maximum feeling through colour; a search based on the most severe self-criticism of each group of works coupled with a total disregard for the success or acceptance of a particular style as a point of fulfilment. He has constantly shown a wholly admirable capacity to reject his own accomplishment in a particular series – he ceased to paint Cantos, for example, when he felt the format becoming a formula. In this he parallels, but does not emulate, the example of Kenneth Noland.

(2) in Ball, quickening the process of radical self-criticism has been his own continuing response to that central strand

[1] 'Making specific use of' as distinct from 'imitating' or, more commonly in Australia, 'doing pastiches of' in which Australian painters have a penchant for reducing a major figure to a repository of mannerisms, as in the case of Cézanne's depressive influence on Australian painting during the 1930s and after. Most frequently it has been minor figures who have set the canons of taste for so-called advanced painting in Australia. Judge for this the influence of French Tachisme and the Cobra group of Sydney painterly abstraction during the 1950s and 1960s which had virtually nothing to do with American Abstract Expressionism, alas.

[2] *Three American Painters* (Fogg Art Museum, Harvard University, 1965) p. 24.

in the modernist movement sired by Matisse and extended so amply in American colour painting from Newman, Rothko and Hofmann through Louis to Noland, Olitski and Stella. More than any other Australian painter to emerge in the 1960s, Ball has shown an exemplary concern to match these masters of modernist painting. It would be idle and grandiose to put this in more programmatic terms but it does suggest the ambitiousness and seriousness of the work. Needless to say, 'matching the masters' does not mean competing with but something closer to 'bearing in mind' the sorts of commitments and levels of achievements evinced by these painters, not as a pious hope but as an active working principle, generating that self-critical act on which all good modernist painting must be based.

I make no apology for spending so much time discussing the formative New York influences on Ball. Without a clear appreciation of them, his originality as an Australian painter could not be grasped. In the three series of paintings Ball produced after his return to Australia in May 1965 – the Cantos begun in New York in late 1964 and ending early 1967, the Persian series of 1967–8 and the Modular group of 1968–9 (exhibited only in Sydney in June 1969 at the Bonython Art Gallery) – he turned his New York experience into a succession of superbly wrought, increasingly ambitious and challenging paintings. It was not a matter of working through these influences to find his own manner but of securing the area of colour painting as his own. New York painting provided him with his base or premise but not a goal to be aimed at or a set of models to be glibly imitated.

II

Ball's earliest group of colour paintings, produced in New York in 1963–4 and exhibited there in 1964 at the Westerly Gallery (his first one-man show), were very much preliminary essays in colour painting. Broad bands of colour were placed vertically across the field in strict conformity to the overall rectangular shape. They owed a general debt to Newman but even at this preliminary stage Ball showed more interest in the interaction of colour areas to intensify colour values than in articulating a 'limitless' colour field as in Newman. What is so interesting and remarkable about these early essays is how decisively they embark on the venture of colour painting. Radically abstract in format, they carry no vestiges of a more contentual view of abstraction. Both literally and metaphorically Ball began with a *tabula rasa* as far as either his student work or an Abstract-Expressionist ethos were concerned. Indeed these first paintings remain the most 'minimal' of anything in Ball's *oeuvre*. For all the boldness of such a start and the immediate conviction about the importance of colour painting, colour tended to be placed alongside colour in sympathetic complement rather than in tensile reaction. Although rich and sensuous, the colour depended finally on its tactile appeal rather than its optical demand. Already Ball's radical self-criticism began to assert itself as he recognized the need to find the form where colour would be used less inertly and achieve a larger expressiveness. As happens so often, the clue to his next step came by chance. One day in a cheap New York print shop he saw an old print in an elliptical mount within a rectangular frame. The tension between ellipse and edge immediately suggested the Canto format of a circle within a regular geometric shape – square, rectangle or diamond – that Ball was to work with over the next two years.

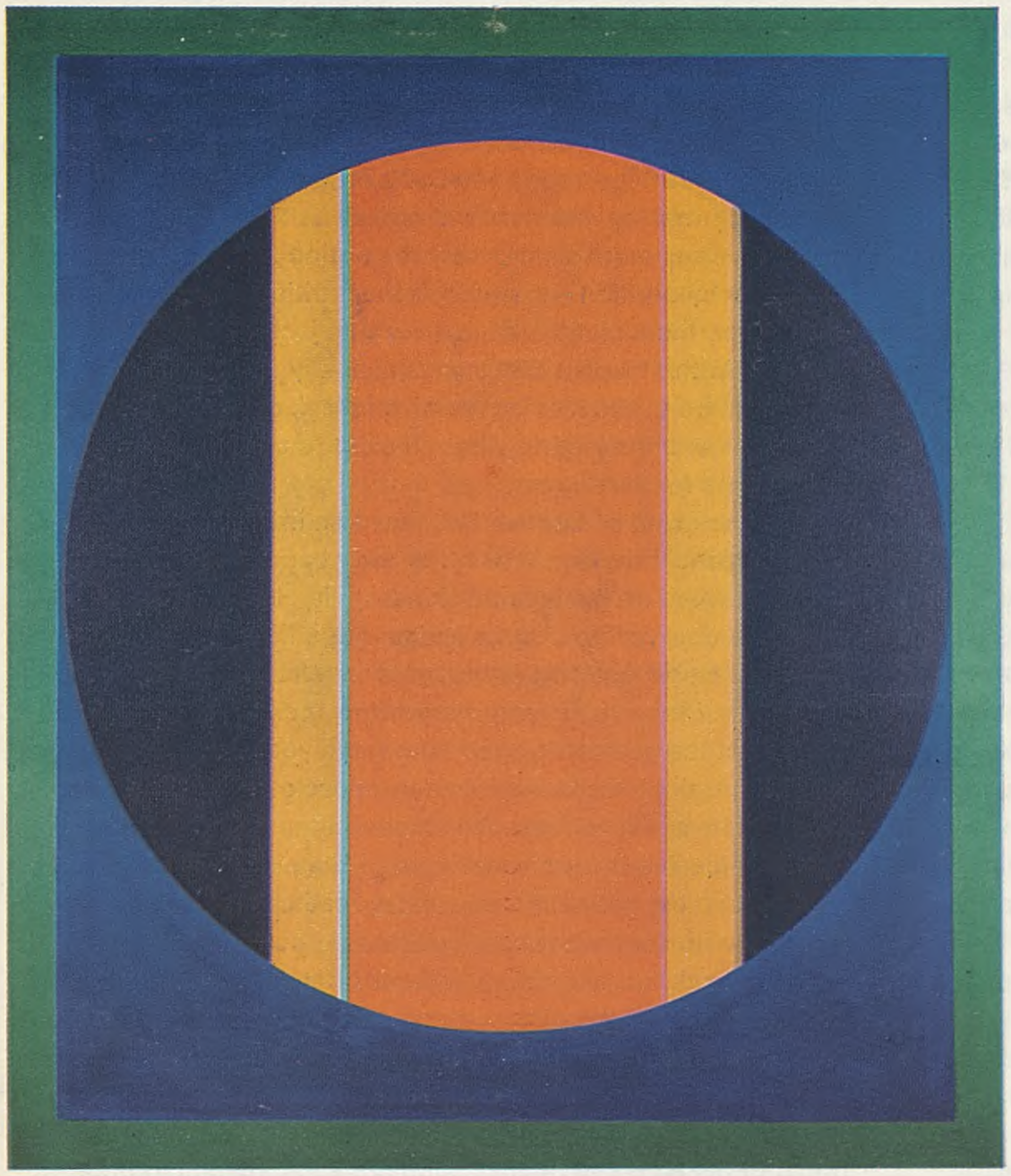
I relate this seemingly inconsequential event to emphasize the fact that the Canto format derived essentially from the pressures of the formal problems. The Cantos owe their origin not to any need on Ball's part to reintroduce some sort of symbolic 'content' into his painting but to amplify the colour context. Although the Cantos were later to bear the general epigraph, In Great Praise, this 'title' was used only when they were exhibited at South Yarra Gallery, Melbourne, in 1966, well after they had first been shown and when the series itself was coming to an end as far as Ball was concerned.

While the Canto format answered Ball's need to articulate his colour more fully and increase its expressive possibilities, it opened up a new series of formal problems which in turn widened and expanded his art as he sought their satisfying solutions. The evolution of the Cantos demonstrates how the self-critical activity, intrinsic to Ball's art, expands the possibilities for picture-making and not as a reductivist tendency. This, I think, reverses quite distinctively the notion that good 1960s art works by attrition – the greater the attrition, the greater the quality; or, more bluntly, the more you reject, the more 'daring' you are. In this respect Ball stands radically and significantly in opposition to the ideologues of Minimal, conceptual art where the *act* of rejection was sufficient to constitute a programme for making art.

With the onset of Cantos, Ball faced an immediate compositional problem. Where the early band paintings had scarcely called on his organizational ability, he now had to insert the dominating circular image into a field without falling back into a conventional figure/ground relationship. How to keep colour the subject and *modus operandi* and not simply the hue of the geometric, 'good design' layout, became an urgent question. For he was acutely conscious that the means whereby he could increase the charge in the colour were precisely located in that very layout. If the circle floated free of the support, the painting unavoidably read as an image painting with somewhat banal overtones; colour functioning as no more than a decorative addition. Here the maintenance of the integrity of the picture plane, that consistently misunderstood notion of modernist art, became crucial to Ball's work. Without rigorous attention to the flatness of the support he would have lost the unity of the colour surface. The central thrust of his art lay in the development and augmentation of that unity – structure, the idea of painting itself, *through* colour, not just *with the help of*.

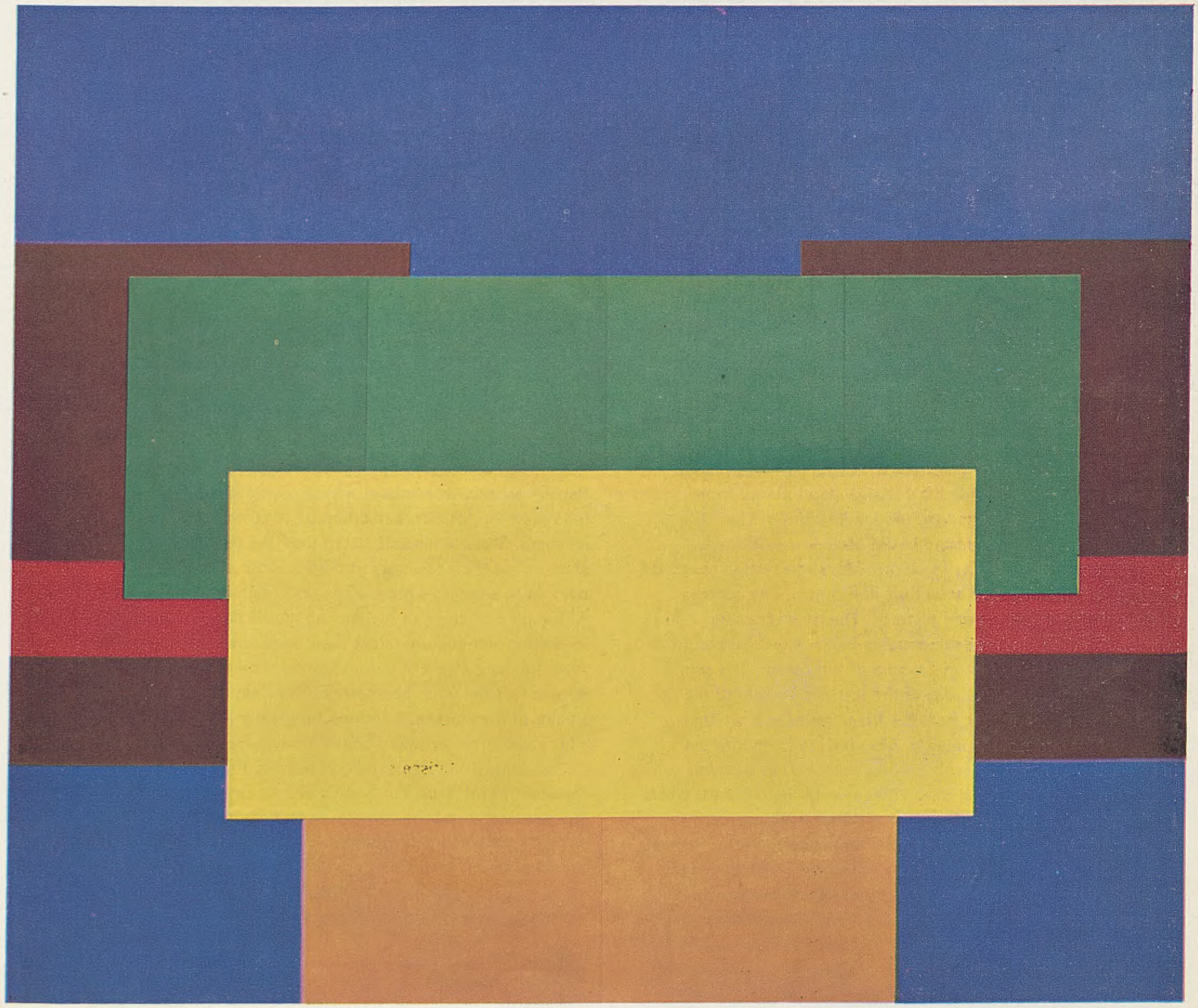
The circle's relation to the overall containing shape preoccupied Ball from the start of the series. In the first Cantos he drew a thin framing line in strict conformity to the actual frame around the circle in an attempt to eliminate the feeling that the area around the circle was some sort of 'background' to the circle. But this solution only drew attention to the problem without resolving it. In another group he tried to break

below
SYDNEY BALL CANTO XXI (1966)
Oil on canvas 72in x 60in
National Gallery of Victoria, Melbourne
Photograph by Ritter-Jeppesen



below
SYDNEY BALL CANZON NAMA (1967)
Acrylic on canvas 69in x 67in
Geelong Art Gallery, Victoria

SYDNEY BALL BANYON WALL (1969)
Acrylic 130in x 156in
Owned by E. R. Aldridge
Photograph by Donald A. Gee



the forceful geometric system of circle on square by inserting a third geometric shape, a diamond into the circle. The resulting geometric congestion gave the solution a self-conscious implausibility. The middle of 1965 brought the decisive solution. Ball began to attach the circle to the very edge of the frame at least on two sides. No longer free to float, the circle was firmly anchored to the real shape of the canvas, prescribing and having its limits prescribed. Once Ball achieved the stability in the Canto format, he was set free to create some of his most satisfying paintings, the Cantos from May–June 1965 to the completion of the series in November 1966. It is worth noting in passing that the successful solution was not arrived at through some higher gift in design but through that process of radical self-criticism, adumbrated earlier.

The earliest Canto paintings, together with a group of kinetic boxes suspended from the ceiling, were exhibited in 1964 at the Westerly Gallery in a group show shared with Carl Andre and Bob Hewitt. In May 1965 Ball had returned to Australia and the new-found stability in the Canto paintings coincided with a return to more settled working conditions. The first exhibition of the Cantos in Australia (and Ball's Australian début) held at the Museum of Modern Art and Design in Melbourne in July 1965, occasioned surprisingly little comment – an indication of how backward Australian understanding of post-painterly modes of abstraction was and of what the whole venture of modernist painting turned on. There was simply no vocabulary in Australian art-writing to cope with radical non-expressionist abstraction in 1965. With the honourable exception of Elwyn Lynn, who had seen the Cantos in 1964 in New York and recommended them to John Reed at the Museum of Modern Art and Design, Melbourne, an indication of the confusion existing in Australian art circles at the time can be gauged from the fact that the Cantos were loosely ascribed to the fad of Op Art and the full impact of their radical abstraction was missed.

During 1965–6 Ball made his decisive step forward from early experiment to fully fledged modernist painter. The 'classic' formulation of his colour found in the Melbourne *Canto XXI* of 1966 shows his capacity to incorporate strong value contrasts without surrendering to a sculptural illusionism. The address of the painting is optical and pictorial. The green framing surround to the painting demonstrates Ball's determination to emphasize the strictly pictorial nature of the colour. The spatial freedom evinced so powerfully at the top and bottom of the circle where it disengages from the frame remains a product of the colour and not the design. After having been ignored in 1965, the Cantos were successfully exhibited in Sydney, Melbourne and Adelaide during 1966 and did much to establish Ball's reputation in Australia as a new force in its painting, so much so that he became increasingly identified with the Cantos But at the very stage at which the Cantos were reaching the height of accomplishment, Ball chose to reject that format as no longer serving the purpose of his colour. Undoubtedly he could have continued as a successful 'Canto painter', a gifted technician of a successful type, but in doing so he would have forfeited his claims as a modernist artist and virtually turned his back on all he had learned from his New York years. For what Michael Fried discerned as the rhythm of Noland's career holds equally true for Ball: 'Noland has been both driven and vitalized by the awareness that the essence of modernism resides in its refusal to regard a particular formal "solution", no matter how successful or inspired, as definitive in the sense of allowing a painter to repeat it with minor variations indefinitely'.[1]

As the Canto progressed, Ball was already seeking for a greater velocity in his colour and sensing the need for a more open format. At times he had turned the colour bands inside the Canto circle into a diagonal line running from corner to corner in order to increase the impetus of the colour and emphasize its directional force. Although he produced some exhilarating paintings out of it, the tilted bands frequently but not invariably looked cut-off and unresolved. To this problem Ball addressed himself in the Persian series beginning November–December 1966 and preoccupying him through 1968.

To admirers of the Cantos, the Persian series came as a decided shock. Australian painters are covertly encouraged to copyright a brand name, patent it and then market it year in and year out. Ball clearly sensed the dangers in just turning out further variations in a format which no longer challenged his own creative thinking. With the Persian series he successfully resisted the temptation to become simply a technician of his own mastery. The looser, more fluid formats he now moved towards made a decisive break from the earlier work. They compelled Ball to think about the problem of *composing with* colour as distinct from *constructing in*. The pressure of the colour, juxtaposed in closer proximity in thinner bands that arrowed through the surface in chevrons or spreading stripes, dictated more conclusively than before the layout of the painting.

As noted earlier, the fundamental inspiration behind the Persian series was Matisse, whose own debt to Islamic art following the Munich Exhibition of 1910 scarcely needs recalling. Matisse himself stated that 'the Persian miniatures showed me the possibility of my sensations. That art had devices to suggest a greater space, a really plastic space'.[2] Although Ball came to his Persian motifs through an interest in Islamic architecture rather than miniatures, greater plasticity was the main effect of the encounter. The rhythmic sequence supplanted the strict geometry of the Cantos as the fundamental unifier of the surface. Although he greatly increased the scale of the work, his handling became much freer and more personal.

The debt to Matisse extended beyond the coincidental interest of both artists in Islamic art. As Lawrence Gowing has pointed out, a change came over Matisse's work in 1910–11 following the Munich exhibition: 'patterns in themselves became a part of the all-pervading medium. They grew out of colour. Spreading everywhere, they were the sign of its continuous steady presence.'[3] Continuity is, I think, the key concept in

[1] ibid. p. 25.
[2] Lawrence Gowing, *Henri Matisse 64 Paintings* (Museum of Modern Art, New York, 1966) p. 18.
[3] ibid. p. 17.

regard to Ball's Persian paintings. Where the Cantos had worked substantially through contrast and opposition in colour-value and intonation, the Persian series sustained a far more organic mode of picture-making. The flow of colour became Ball's paramount concern and with it came a Matissean amplitude of vision. The framing edge no longer played so important a part in the organization of the painting but became more the natural point from which the colour sprang and finished. If the Persian paintings did not have the slow genesis of the Cantos, they showed a remarkable increase in Ball's compositional range and flexibility. But again, just when the series was attaining its highest point of mastery and conviction, Ball chose to reject his own accomplishment. His change to the shaped, modular paintings in late 1968 represented a more radical step forward than any of his previous steps and they heralded a more drastic break with the earlier work than could have been anticipated from this highly disciplined artist. The Persian group reached the highest point of accomplishment only right at the end of the series. It would have been reasonable to expect that Ball would have explored further the more informal type of colour-painting that the series seemed to be opening up. Furthermore, only at the end of the series, with successful exhibitions in Melbourne and Perth during 1968–9, did Ball receive full recognition of his quality.

Although one can regret being deprived of further extensions of the Persian series, the Modular paintings offered such a challenging critique of all the preceding work that one could do no other but admire the vigour of the radical act of self-criticism from which they sprang. Undoubtedly Ball's most 'difficult' paintings, these are arguably the least accommodating work produced within the ambience of the new abstraction in Australia during the 1960s – small wonder they filled all but Elwyn Lynn amongst the Sydney critics with polite dismay, for at first sight they seem not just a rejection of the decorative amplitude of the preceding work but a flat denial of it. Replacing the glowing, resplendent surfaces of the Cantos or the richly sensual ones of the Persian series, Ball used flat, enamelled reflective surfaces, sometimes in conjunction with mat, acrylic areas. The enamelled surfaces were as recalcitrant to touch and feeling as the earlier surfaces were welcoming. The forms were drastically cut down to the sparest of shaped canvases; in some cases only the chevron was left as the over-all shape. Even the two large paintings, *Strata Span* and *Banyon Wall,* refused to make any concessions towards conventional views of the monumental canvas. Both were worked with an 'air-less' tightness that prevented any easy identification or assimilation. *Strata Span* followed a modular construction but its modules did not fall into an identifiable serialization – they remained radically disjunctive. It demanded, as did all the works in the group, a strict all-over reading; yet, the radical disjunction of this work, or the equally disjunctive effect of combined reflective and non-reflective surfaces in others, conspired to refute any easy understanding of their all-over unity. The question with which Ball challenged the viewer was: what sustained their demand for an all-over reading and not the relating of part to part?

A clue to these otherwise intractable works can be gained through drawing a parallel with Anthony Caro's characteristic procedures. Although at the time of painting these works Ball had yet to see a Caro in the flesh, the excellent catalogue of Caro's retrospective exhibition at the Hayward Gallery, London, in 1968 became available in Australia. The effect of seeing two-dimensional photographs of Caro's sculptures did, I believe, play a part in the formation of these paintings. For part of Caro's astounding achievement lies in his combination of: (1) utmost clarity in his articulation of every member of the sculpture whereby every member of the sculpture is granted a unique if disjunctive independence; (2) a powerful sense of the all-over unity or 'syntax', as Michael Fried has called it, of the whole work. Caro's best sculptures have a unity that remains difficult and problematic. It is not a unity of serialization, pattern or rhythm in any normative sense. Ball enforces on the spectator a similar sort of unity in these paintings. We are asked to accept a unity (for there is no denying their unity experientially) based on incongruence yet, through an obvious enough discipline, an incongruence that never becomes implausible. The unity these paintings forge has all the shock of genuinely advanced art, a rarer commodity in Australia than is frequently supposed.

A certain caution must be exercised, however, in drawing too close a parallel between Ball's and Caro's procedures. Obviously Ball's paintings are not just pictorial renditions of Caro. More importantly, the central contention of these paintings was their denial of *anything other than strictly pictorial effects*. Although they were largely unaware of it, what shocked previous admirers of Ball's work was the strictness of his address to optical experience alone and total rejection of any tactile response to the surface. Hence the enamelled surfaces. Hence the pared-down shaped canvases. Hence the anti-sculptural modules of *Strata Span*. In *Banyon Wall*, the masterpiece of the group, Ball made his most ambitious attempt to resolve the question of strict pictorialism. For the difficulty of this painting is that it superficially suggests a conventional planar surface with a shallow recessional space behind the frame. But Ball, in his most radical use of colour yet, denies the eye any spatial penetration – he returns it over and over to the frontal yellow slab which both binds the painting together and asserts the ineluctable flatness of the picture plane. That absolutely flat-yellow is the key to the meaning of the painting and its visual centre. As a painting, *Banyon Wall* might be taken as Ball's 'allegory of painting'; it enfolds all his beliefs about the nature of modernist painting as a creative enterprise. No other painting is as avowedly a critique of all his earlier work. Without the constant application of such a critique no modernist painter can hope to survive.

G. K. TOWNSHEND ROCK AND SEA (c.1952)
Watercolour 13in x 17in
Art Gallery of New South Wales

G. K. TOWNSHEND THE GUARDIANS (c.1947)
Watercolour 13in x 17in
Art Gallery of New South Wales

Geoffrey Keith Townshend

Erik Langker

On 15 September 1969 Geoffrey Keith Townshend died at his home at Dee Why, New South Wales, where he had lived and worked for many years. He was born in Auckland, New Zealand, in 1888 and lived there until 1910. During the early part of this century a number of other New Zealand artists migrated to Australia and remained there. Among them were Elioth Grüner, Roland Wakelin, James R. Jackson and Robert Johnson.

Townshend arrived in Sydney in 1911 and subsequently obtained work as an engraver, in which occupation he remained engaged until 1915 when he enlisted in the first A.I.F. and served overseas. After his war service he returned to Sydney and worked as a freelance black-and-white illustrator and contributed to newspapers and journals including the *Bulletin.* It was at the *Bulletin* office he met and became friendly with Percy Lindsay who, in addition to doing illustrations, was establishing a reputation as a landscape painter. During this period Townshend began to paint in watercolour, mostly landscapes and coastal subjects. These were done directly from nature but from the very beginning Townshend showed a personal approach and his paintings were not merely topographical recordings. His favourite subjects were found near his house at Dee Why and in the Pittwater area. The characterful anatomy of the hills surrounding Pittwater, the many waterways and the craft which sailed in the bays were a great attraction to him and he returned to these subjects throughout his life. Just before his death, however, he remarked to me that when he first painted at Pittwater he used to search for suitable boats to include in his paintings but these days one could not see the hills or water for the crowded masses of boats.

Watercolour painting in the 1930s was at a low ebb and the exhibitions of the Royal Art Society of New South Wales and the Australian Watercolour Institute contained only a few exhibits of distinction, most of the work being very conventional and pretty. Always forthright and articulate in his criticism, Townshend helped to raise the standard of these exhibitions particularly by reason of his influence on younger artists, many of whom he had taught. He held well-attended outdoor classes and also taught at the East Sydney Technical College, now the National Art School of New South Wales. In his teaching he placed strong emphasis on design and impressed upon students the necessity to study the science of picture-making in all its aspects. This does not imply that his teaching was academic; on the contrary, he continually urged his students to study new art movements and to take an interest in all the arts. Many students believed that a watercolour could be created solely by the use of a few dexterous transparent washes of colour. Although this is one of the attractions of the medium, it often produces flimsy work, lacking in strength of tone and colour. He required students to try to obtain depth rather than slick, superficial breadth which often produces mere prettiness.

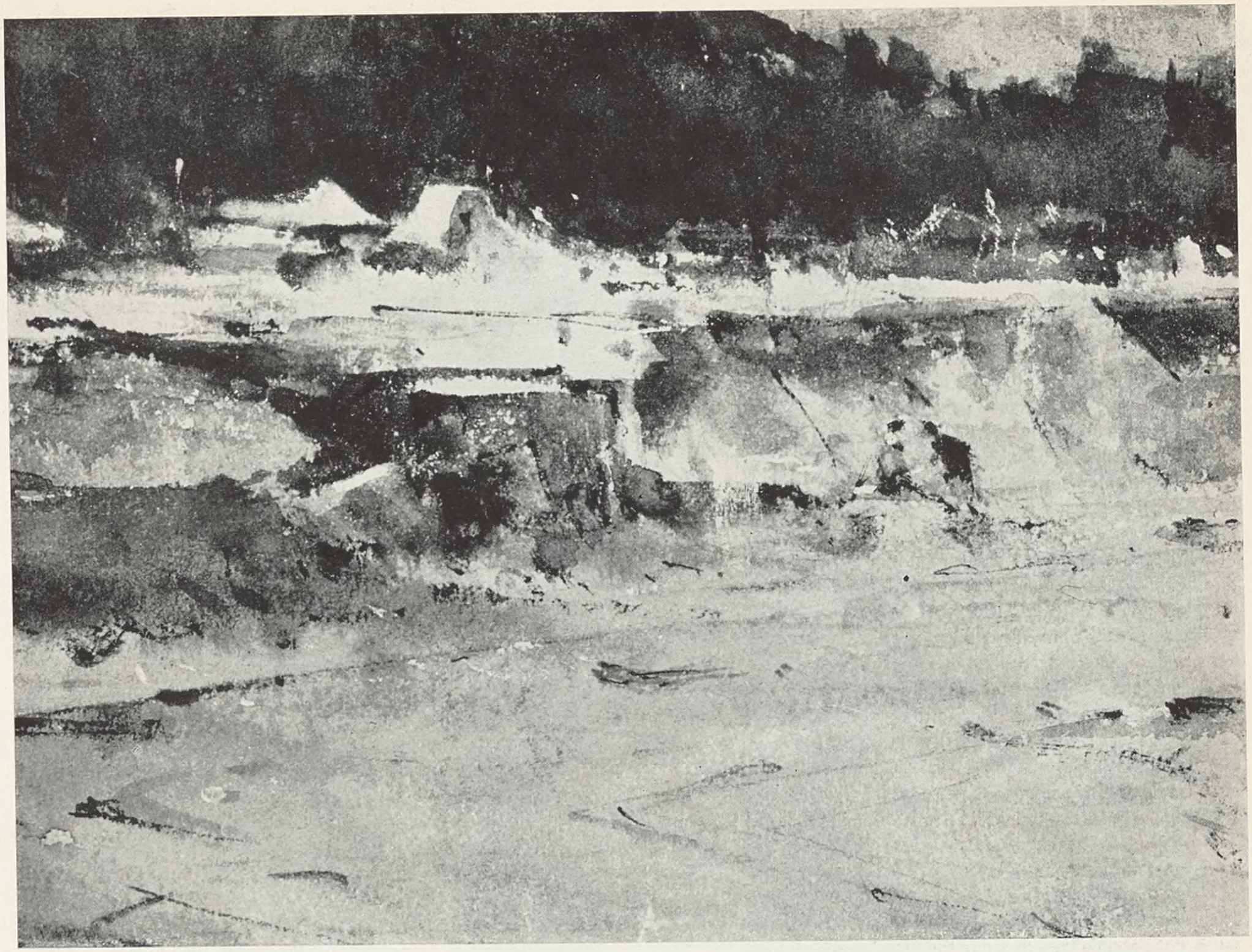
Townshend was not attracted to flamboyant or brilliant colouring: his colour schemes frequently approached the monochromatic. One might regard him as a harmonist, rather than a colourist in the modern sense of the word. The following list of colours he used might be of interest: French ultramarine, permanent blue, neutral tint, aurolin, raw and burnt sienna, burnt umber, cadmium red, light red, alizarin crimson and viridian. He always used colours from tubes and not the cake colours as these dried hard and were difficult to manipulate. In later years he departed from his early method of painting on the spot, as did the Impressionists, but relied on pencil notes and memory, a practice adopted by the very early landscape artists and by many artists today. This method enabled him to organize freely and simplify his compositions away from literal depiction and give emphasis to form and tone. Often he would combine motives from different sketches in the one painting, without the loss of unity. In many of his landscapes he introduced figures. How often do we see these placed in landscapes by the inexperienced, giving the impression of being

superimposed on the painting and not belonging to it. Townshend's figures are always convincing, are often important elements in the composition and at times are near portraits. One of his last paintings, purchased by the Commonwealth Government, depicts an old sailor looking toward a fleet of sailing boats passing by. The sailor occupies most of the composition and is portrayed with fine characterization.

Much of the watercolour painting done in Australia in the past was influenced by the English school. John Sell Cotman, Peter De Wint and David Cox were greatly admired. Townshend, however, was attracted to the American school and Winslow Homer, John Singer Sargent and the later American watercolourists influenced him rather than did their British counterparts. He never painted Australian landscape in a realistic manner – the gum-tree rarely appears in his paintings. He was from the beginning a Romantic and always remained one. It is evident from the history of the great watercolourists that in their later years they found the medium limiting and, at times, turned to painting in oils. The reason for this, no doubt, was the plastic and textural quality of oil paint and the fact that there was no limitation to the size that could be encompassed.

Townshend in his later years experimented with a variety of media – oils, acrylics, gouache and pastels – and often used them in combination with watercolour. These paintings have a strength about them and there is no feeling of incongruity due to the mixture of media.

Geoffrey Townshend exhibited widely throughout the Commonwealth of Australia, and in America and East Asia and held many successful one-man exhibitions. He won and judged numerous art competitions and is represented in National, State and Municipal collections. Eleven of his paintings have been purchased by the Art Gallery of New South Wales. He was a Fellow and a Vice-President of the Royal Art Society of New South Wales and a member and Vice-President of the



Australian Watercolour Institute. He constantly exhibited in exhibitions held by both groups and in the Wynne Prize competition. In 1958 he was appointed a Trustee of the Art Gallery of New South Wales, where he gave valuable service, but resigned in 1961 as the various meetings and obligations interfered with his own work and teaching.

The artist married Dorothy Reynolds, who came from Melbourne. She was a potter of considerable talent and held pottery classes for some twenty years. His wife was a great help to Townshend throughout his life; she even gave up her teaching so that she might assist him in many ways with his own work and in his school which occupied much of his time.

In the history of Australian watercolour painting I believe Geoffrey Keith Townshend will be given a prominent place. He had great talent and worked with integrity, never seeking popularity or commercializing his art. Many of the younger generation of Australian artists will always remember him for the devoted assistance he gave as a teacher and friend.

above
G. K. TOWNSHEND BEACHLINE (c.1967)
Watercolour 6in x 8in
National Collection, Canberra

opposite
G. K. TOWNSHEND THE NEW CURATE (c.1963)
Watercolour 13in x 17in
Art Gallery of New South Wales
Photograph by Douglas Thompson

Sao Paulo Bienal

Elwyn Lynn

The 'X Bienal de Sao Paulo' offering, as Sao Paulo Bienals usually do, a didactic national representation that includes all of South America and quite small countries like Trinidad-Tobago, Malaysia, Luxemburg, Tunisia and Thailand, was necessarily less satisfying than the international exhibitions concerned with themes and excellence like Germany's 'Documenta' at Kassel, the Pittsburgh 'International Exhibition of Contemporary Painting and Sculpture' or surveys like the 'Guggenheim International Award Exhibition' and occasional retrospectives like the Tate's 'Painting and Sculpture of a Decade, 1954-64'.

The Bienal was difficult to absorb not only because of its immensity – 535 artists from 54 countries showed 2,550 works, to say nothing of the book, theatre, jewellery and architectural displays – but also because it is not subject to what the Mexican critic, Jorge Hernandez Compos, describes as the uniformity of cultural imperialism. As at the Venice Biennale, national representation cuts across the taste of fashion-orientated, international juries and brings to notice the meritorious and obscure from, for example, Brazil, Uruguay, Paraguay and Guatemala, though you do have the reverse of the coin with Rumania sending its own Arshile Gorky and Israel its Francis Bacon combined with Willem de Kooning.

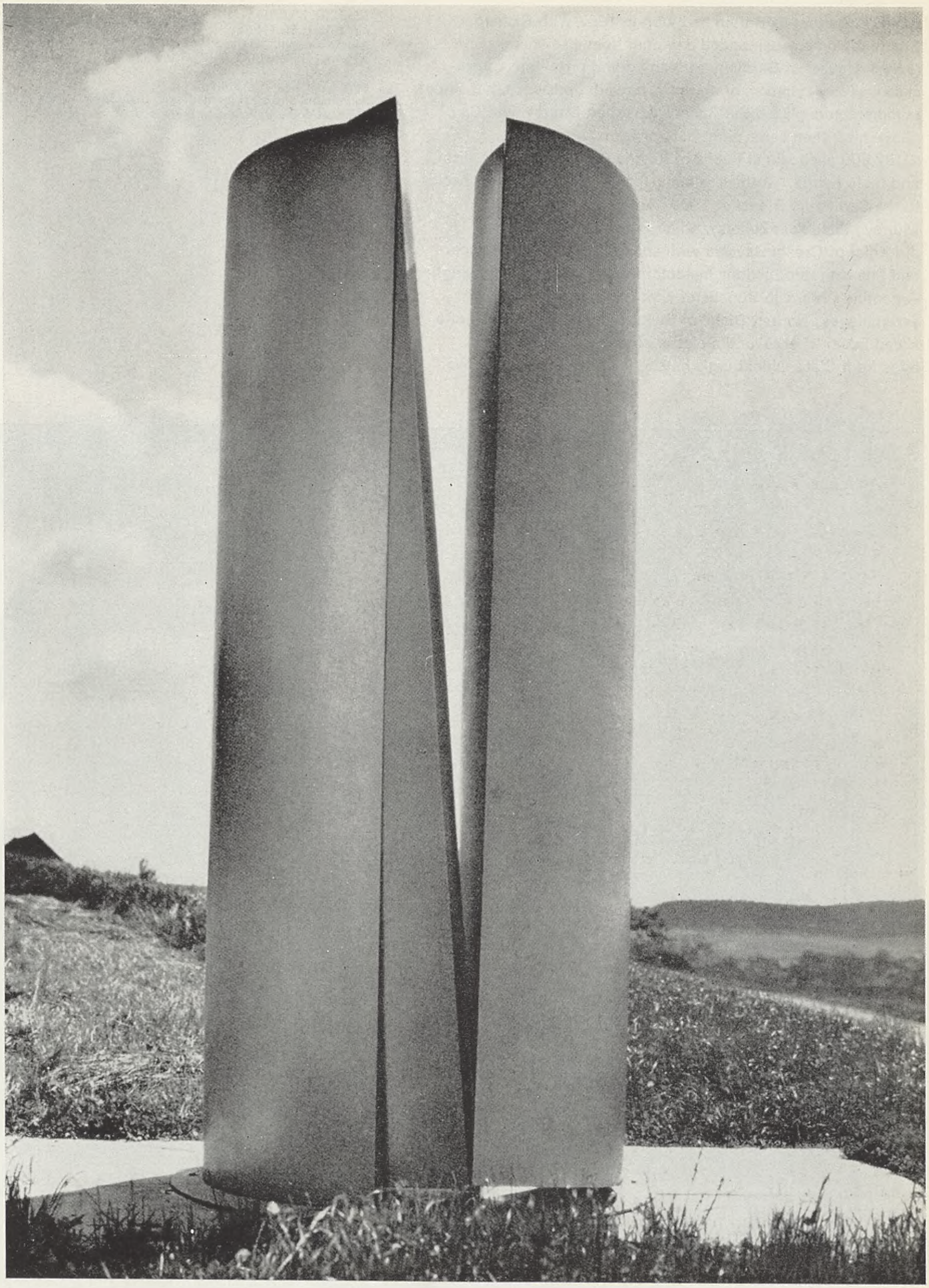
It is not possible here to argue the case for and against national representation, but there are obvious virtues in observing how other countries cope with modernism and one cannot over-emphasize the importance of the Bienal to the artists and public of South America, deprived as they are of acquaintance with the latest art and as geographically isolated as Australians and less well-off. It is a pity, then, that fifteen Brazilian artists 'boycotted' the Bienal (it is hard to say what a boycott amounts to with Lygia Clarke occupied in Paris and Amilicar de Castro making a début at New York's Kornblee) along with the United States of America, France, the Netherlands, Belgium, Sweden and Denmark; but there were plenty of Brazilians showing work subversive of orthodox preconceptions: Yutaka Toyota's revolving striped sphere was reflected in a cradle of aluminium; Hisao Ohara spread around prismatic, perspex forms; Paulo Becker tested empathy with concave and convex striped sculpture; Marcelo Nitsche's gas-filled, aberrant pillows seemed about to depart; Pietro Luisi showed hanging leather objects like upholstered horse harness; Antonio Lizarraga strewed the floor with slabs of wood held in metal clamps and Efisio Putzolu's *Hibernation* suspended in space two white 'humans', feet to feet, and kept alive by tubes.

How effective can boycotts be? In Brazil they are not reported in the press, and the United States, which was to have sent an Art and Technology show, set up outside, a display of their atomic energy prowess, and France, which withdrew a kinetics exhibition organized by Pierre Restany, who wrote a 'Black Book' against the Venice Biennale of 1968, sent a huge and splendid array of Aubusson, Beauvais and Gobelins tapestries, which, however, hardly heralded anything new such as the wayward and pierced tapestries by the Brazilians, Touchez and Norberto Nicola, who were currently showing in Sao Paulo.

Actually the Bienal is hardly a State enterprise; the State pays about six per centum of the cost and the principal supporter is Doctor Francisco Matarazzo Sobrinho, whose long dedication to modern art is attested to by the gifts he has given the University of Sao Paulo's Museum of Contemporary Art, which holds fine works by Karel Appel, Max Ernst, Georgio de Chirico, Jean Arp, Fernand Léger and lesser Cubists like Albert Gleizes, André Lhote and Jean Metzinger.

The conference of critics and commissioners, held in the opening week, so freely debated the issues of prizes (they are awarded at Venice, Sao Paulo and Pittsburgh, but not at Kassel), national representation and the replacement of the traditional divisions of art by an art concerned with a totality of experience, that one had no doubt about the spirit of enlightened encouragement. Professor Mario Schenberg argued that prizes should be replaced by research grants as contributions were now being made by people not traditionally called artists. The Sao Paulo British Council representative, Mr G. R. Sanderson, halted a flood of confusing verbiage ('I shall be brief and, I hope, practical') with a proposal to abandon prizes at Sao Paulo.[1] Apart from general objections, he had specific ones on this occasion, for the grand prize of $US10,000 could easily have gone to John Hoyland or Anthony Caro (both of whom believed that art could not be repressed in Brazil if the Bienal could take place) but the

[1]The way such prizes may reflect fashion and/or merit is described in Lawrence Alloway's *The Venice Biennale 1895-1968, from Salon to Goldfish Bowl* (New York Graphic Society, 1968).



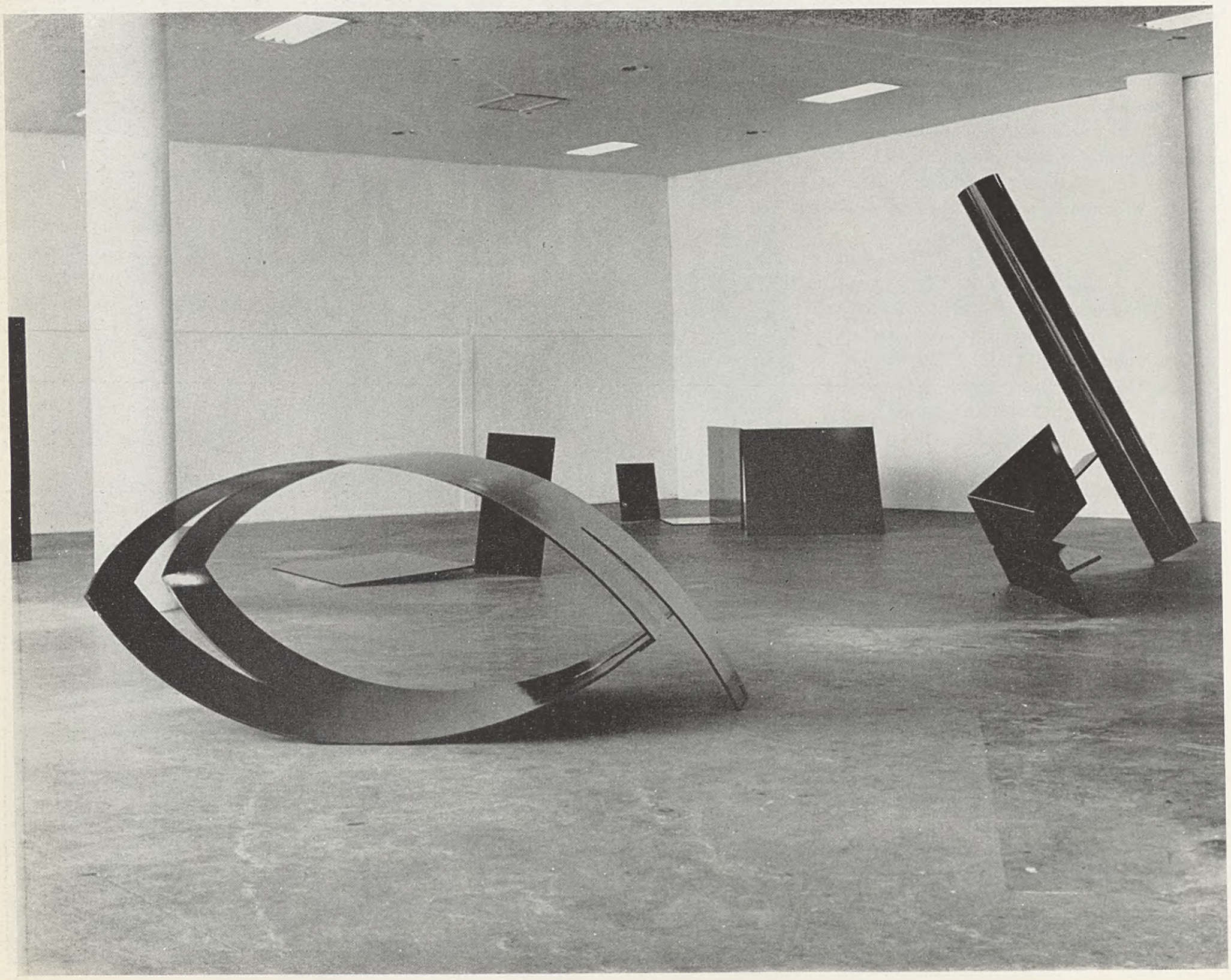
ERICH HAUSER
COLUMN (1969)
Refined steel
120in x 51in x 32in
Gallery Brusberg,
Hanover

rumour was that as Britain had won in 1967 with Richard Smith, diplomacy demanded a winner from elsewhere.

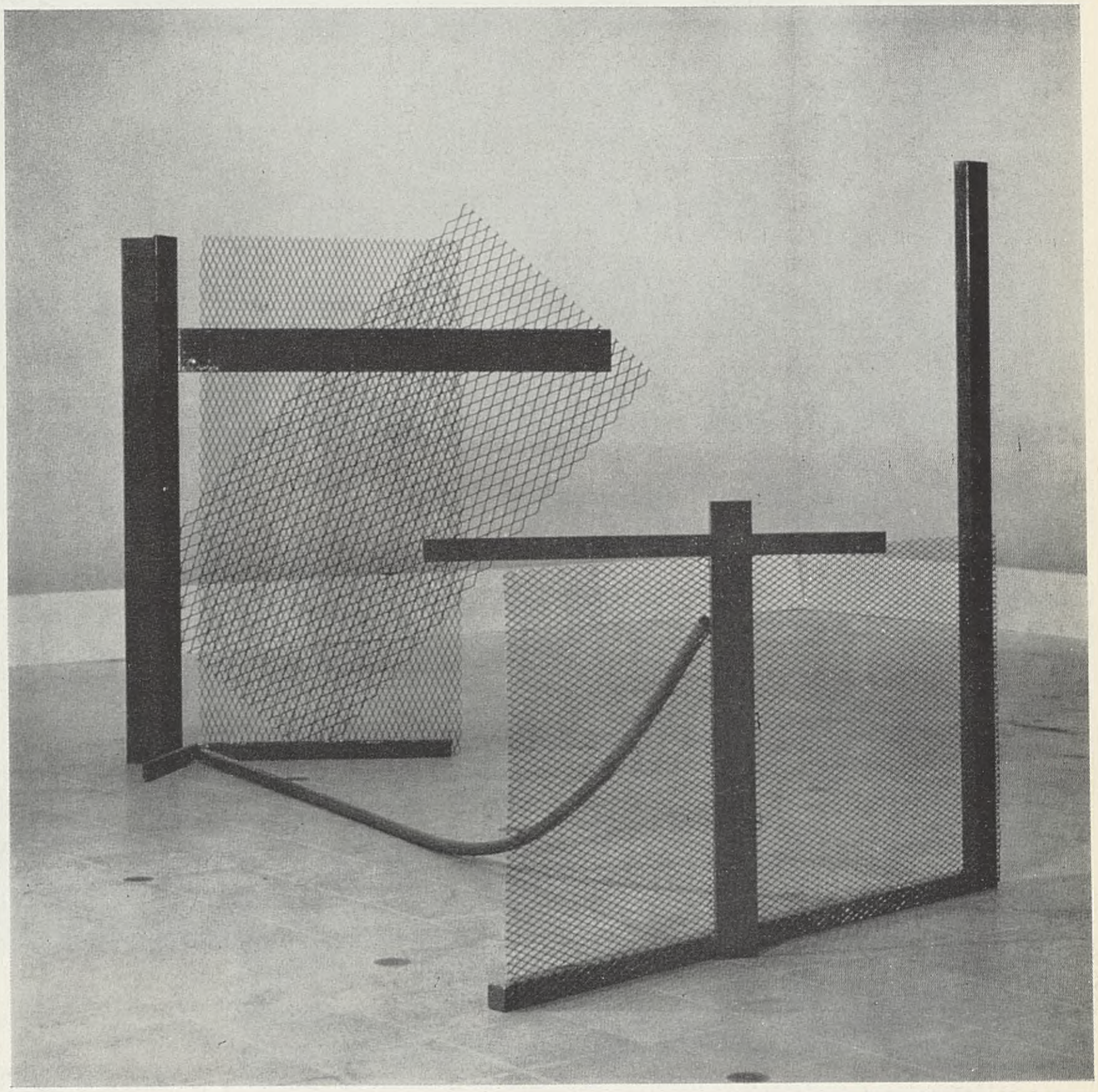
Erich Hauser of Germany took the grand prize with Cubist-sliced, silvery cylinders of abruptly, powerful presence, but some commentators placed the Canadian, Robert Murray, and Caro above him; then came eight neat divisions of prizes at $US2,500 each: Ernst Fuchs of Austria with kitsch-Surrealism and three hybrid, 'Gothic', religious paintings that took us back to the Sao Paulo Bienal of 1500; Anthony Caro; Robert Murray; Waldemar Zwierzy, a fine Polish poster designer; Jiri Kolar of Czechoslovakia with collages of postage stamps and fine-art reproductions metamorphosed into butterfly wings; Argentine's Marcelo Bonevardi with grim, texture-surfaced assemblages; Herbert Distel of Switzerland with sculpture of a sliced Edam 'cheese' and a carton of two-foot-high plastic eggs from Claes Oldenburg's hatchery. How do you pass over

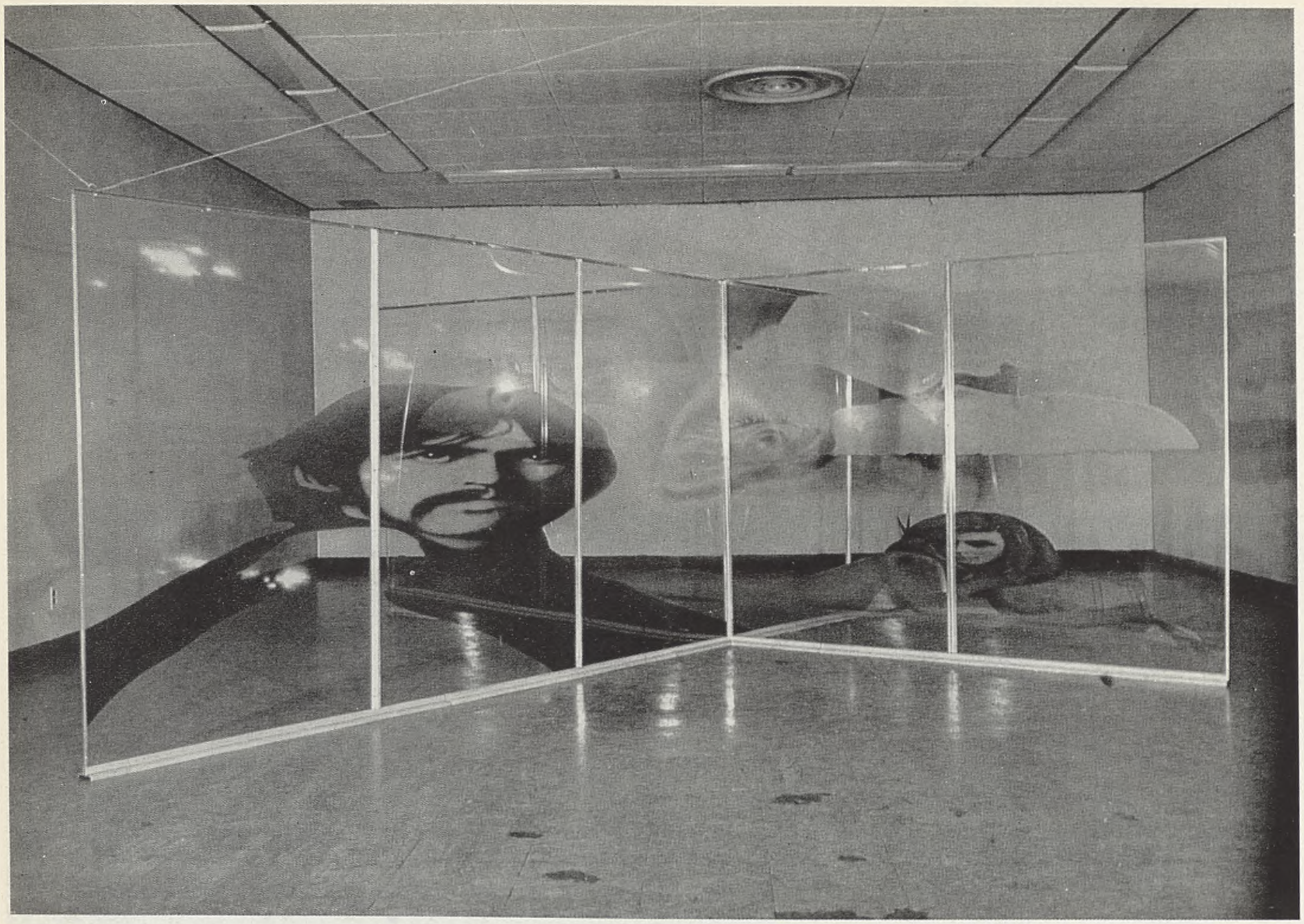
ROBERT MURRAY INSTALLATION AT SAO PAULO BIENAL
left BREAKER (1965)
Aluminium painted deep blue 48in x 114in x 57in
National Gallery of Canada, Ottowa

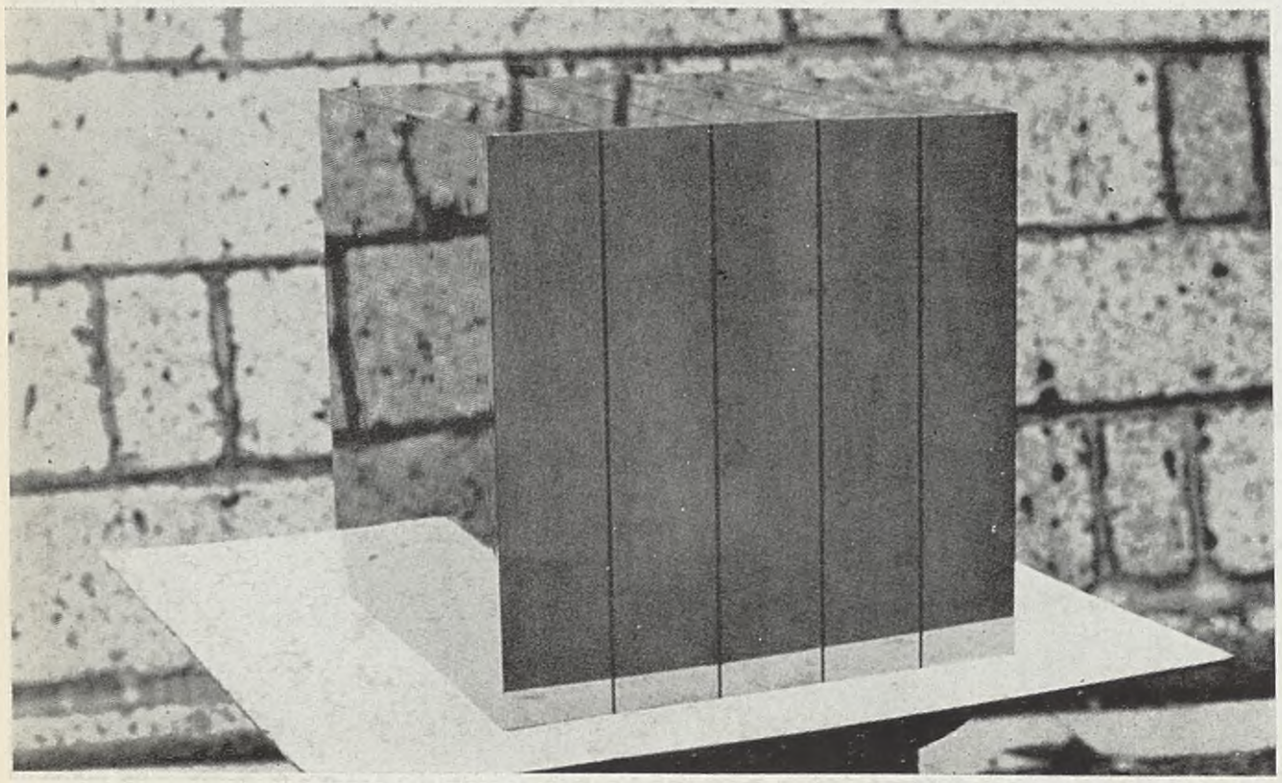
right CHINOOK (1968)
Aluminium and steel painted deep thalo blue 144in x 192in x 48in
Michael Walls Gallery, San Francisco



ANTHONY CARO CARRIAGE (1966)
Steel painted blue 77in x 80in x 156in
Owned by Mr and Mrs Henry Feiwel, Larchmont, New York



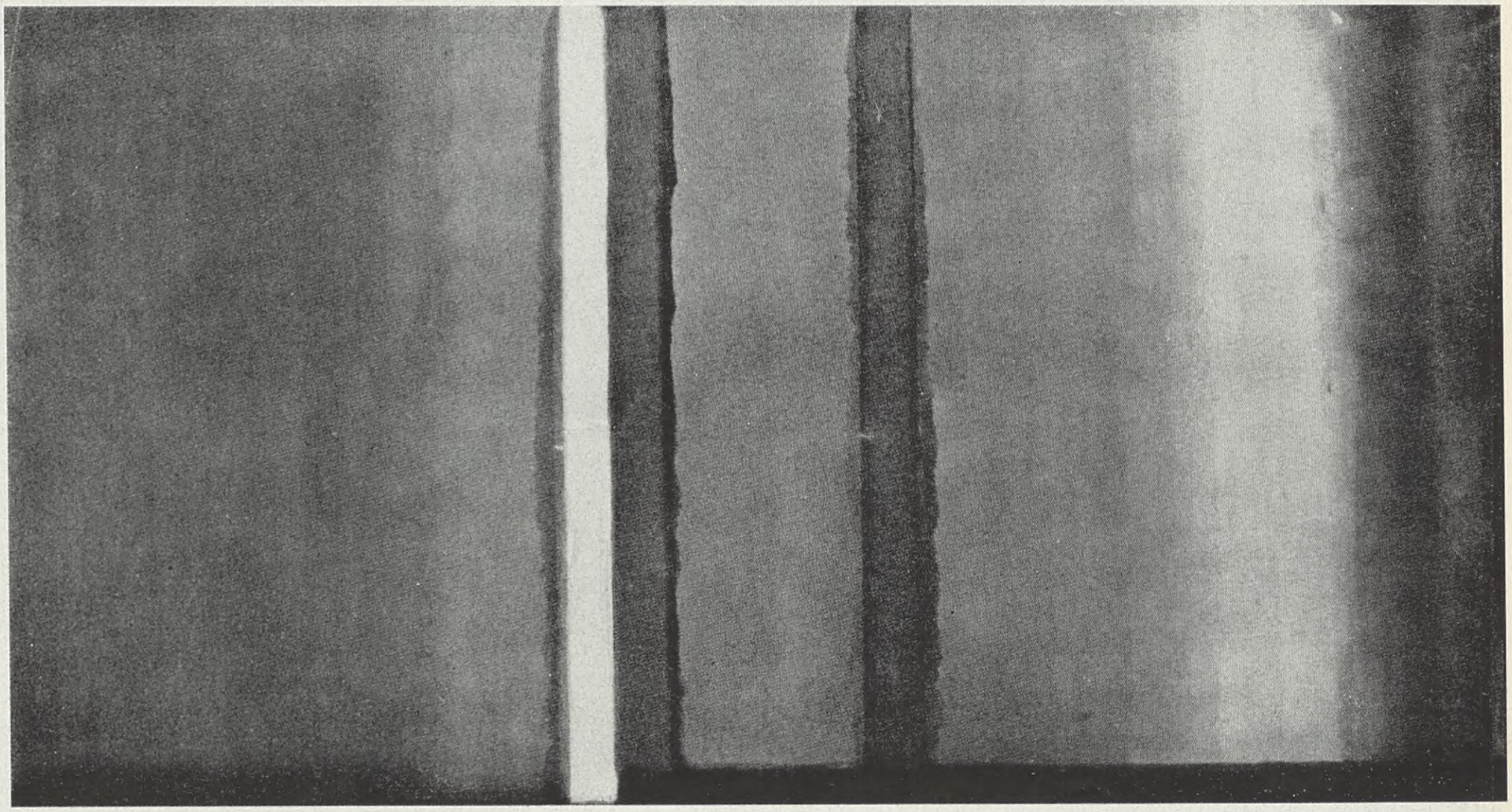


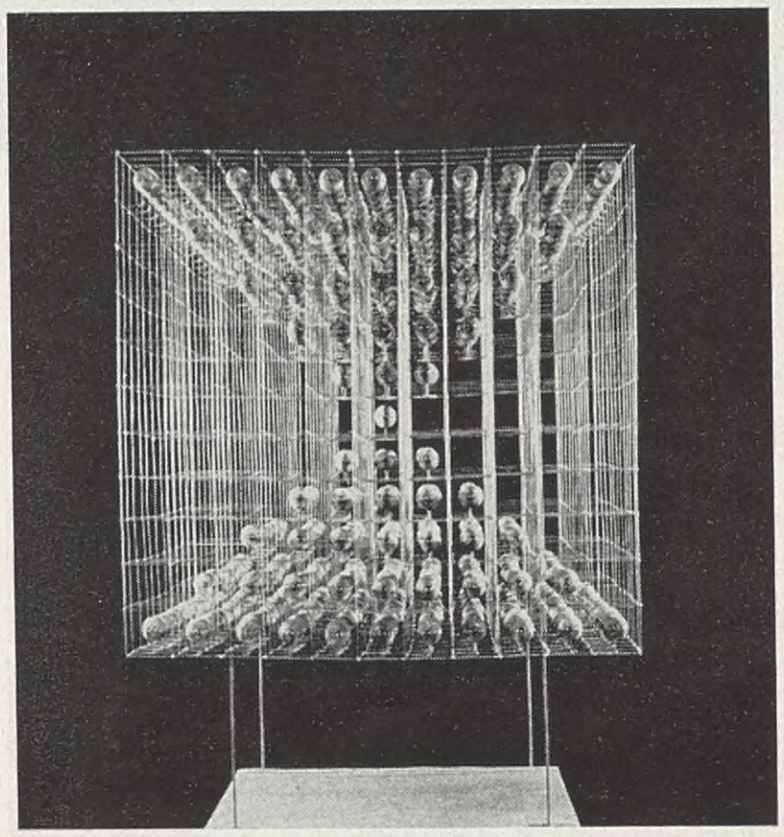


above
KOZO MIO WALL OF FICTION (1969)
Painting, acrylic resin plate and paints 288in x 192in x 71in

left
KAZUO YUHARA NO TITLE (1968)
Steel, chrome plated 12in x 12in x 12in

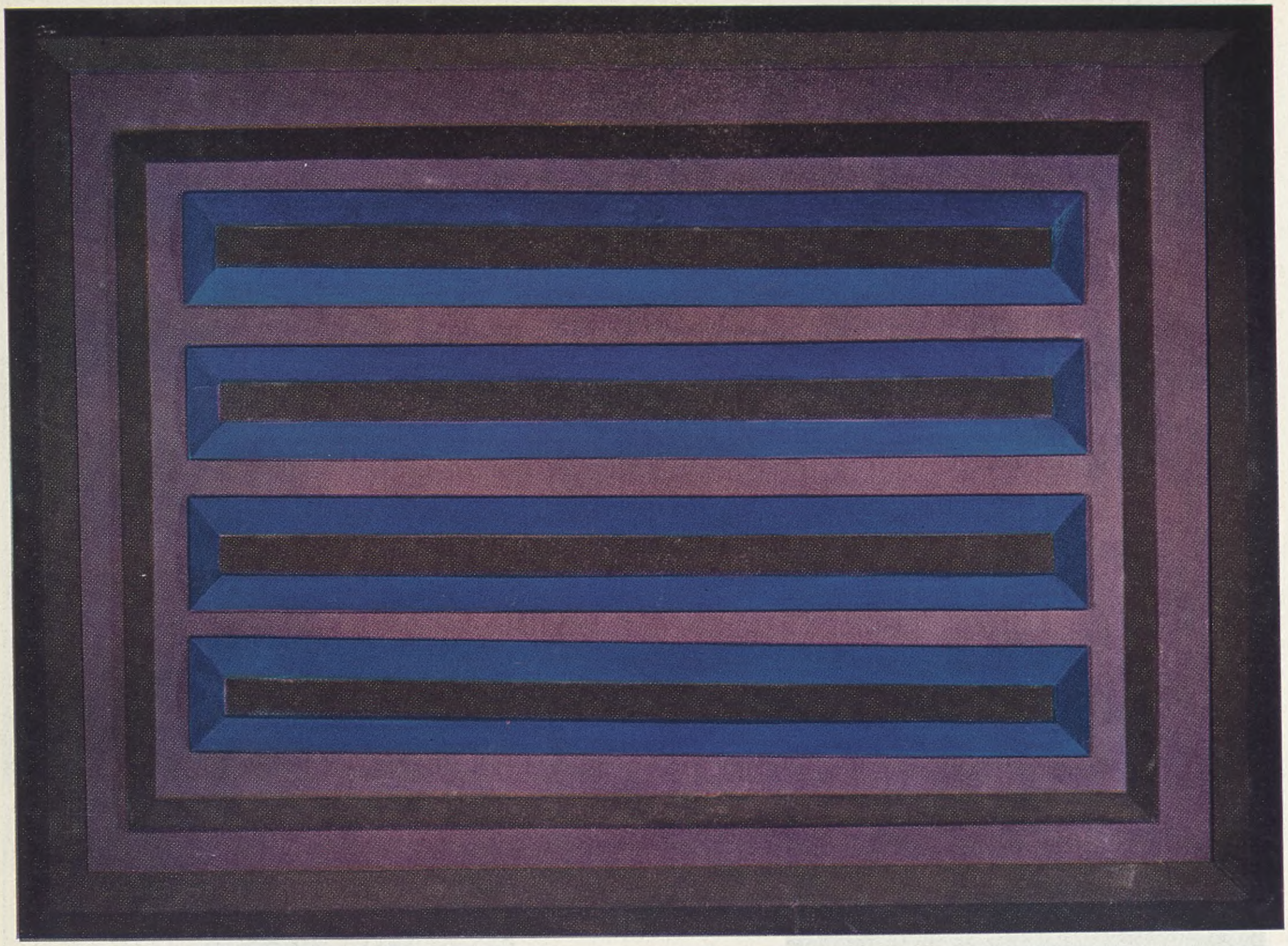
below
JOHN HOYLAND 14.9.66
Acrylic on cotton duck 78in x 144in
Waddington Galleries, London





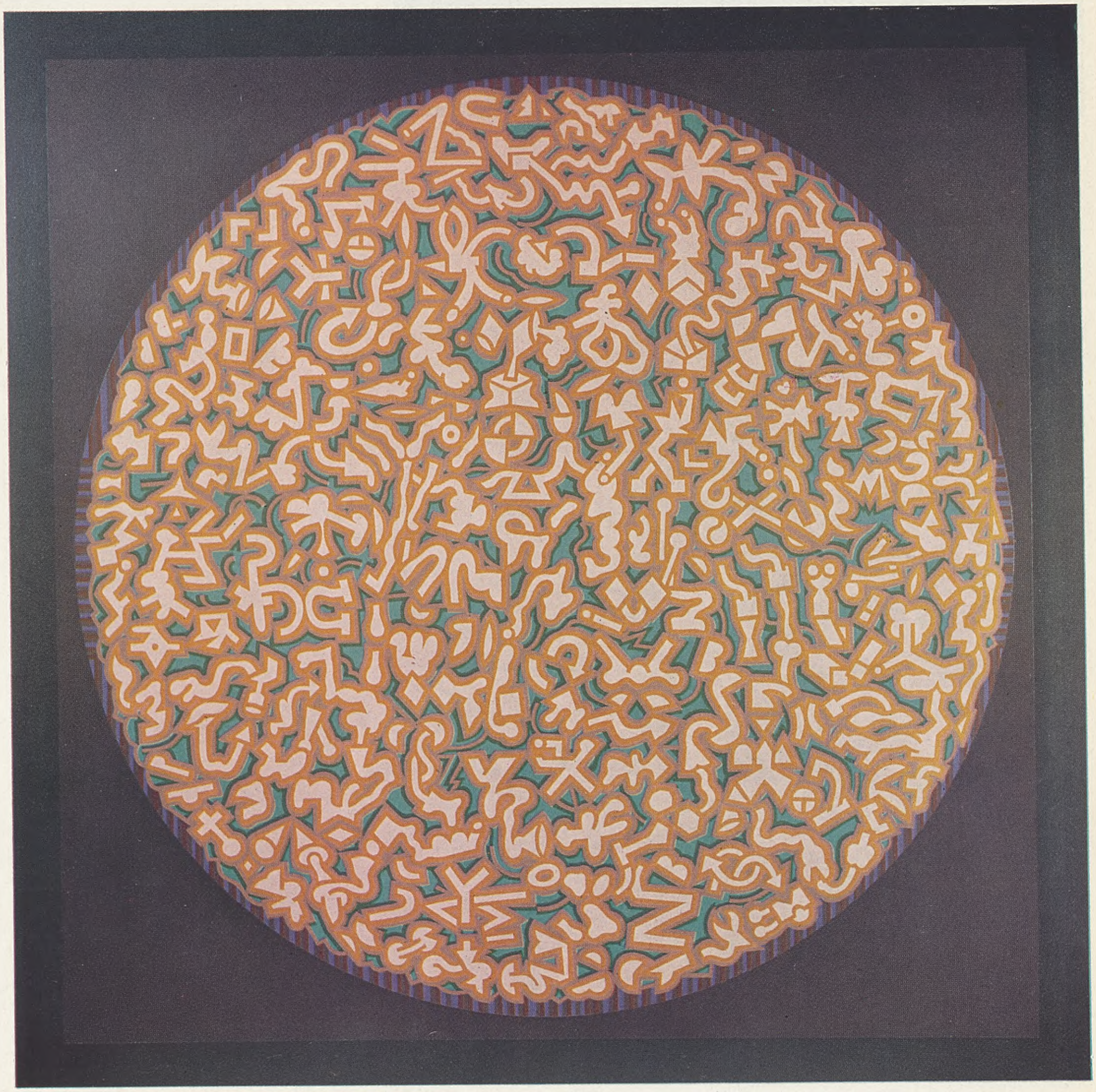
above
GUNTER HAESE MEKKA (1968)
Brass wire 39in x 28in x 28in

right
HORST ANTES FIGURE WITH STRIPES (1968)
Watercolour on canvas 47in x 39in

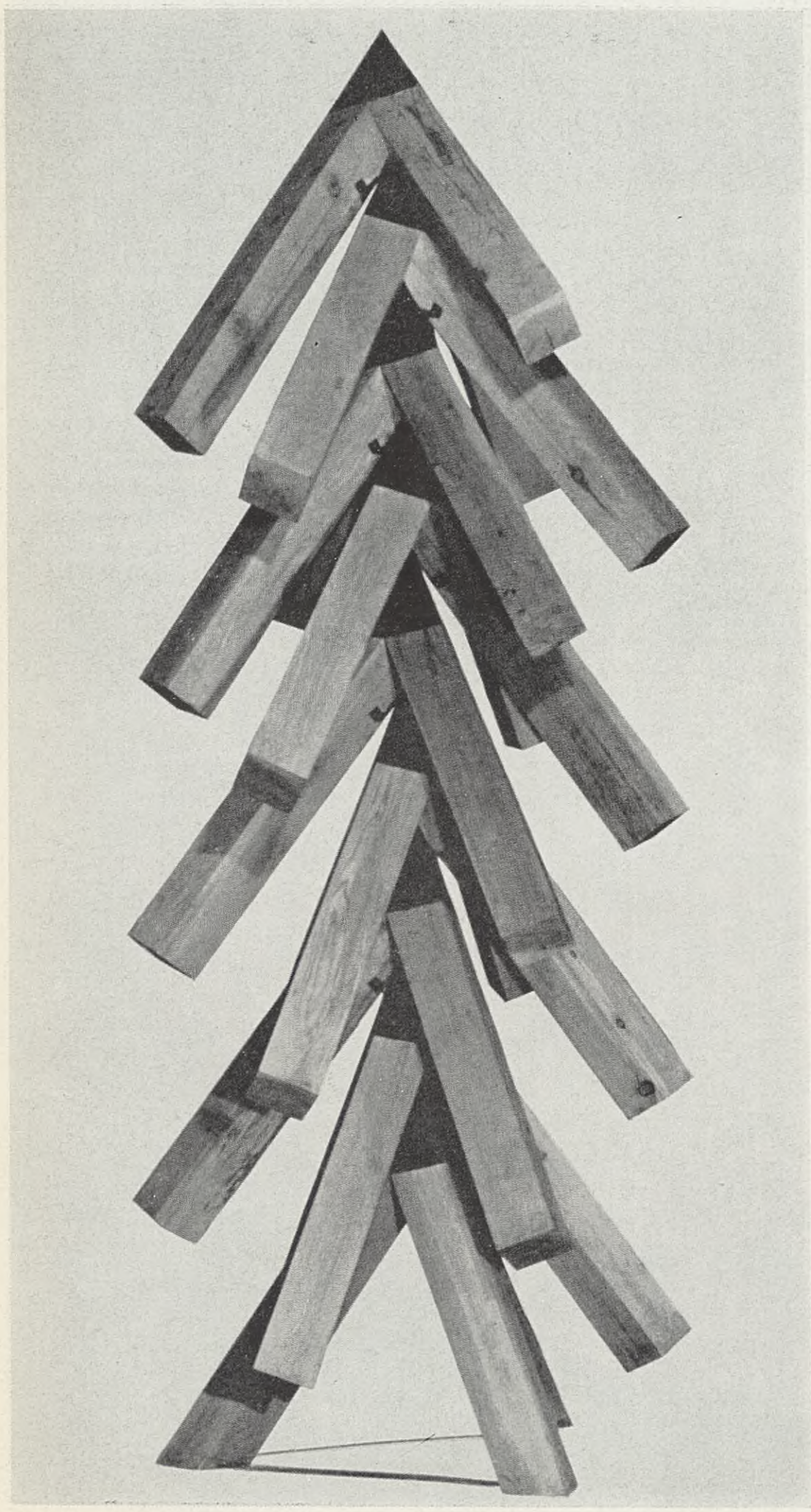


MICHAEL JOHNSON CORRUGATED (1968)
Polymer on canvas on shaped wood 68in x 50in x 4in
Possession of the artist

ALUN LEACH-JONES NOUMENON XXVII MUST WE EAT THE MANGOES
Acrylic on canvas 54in x 54in
Possession of the artist
Photograph by the Commonwealth Government

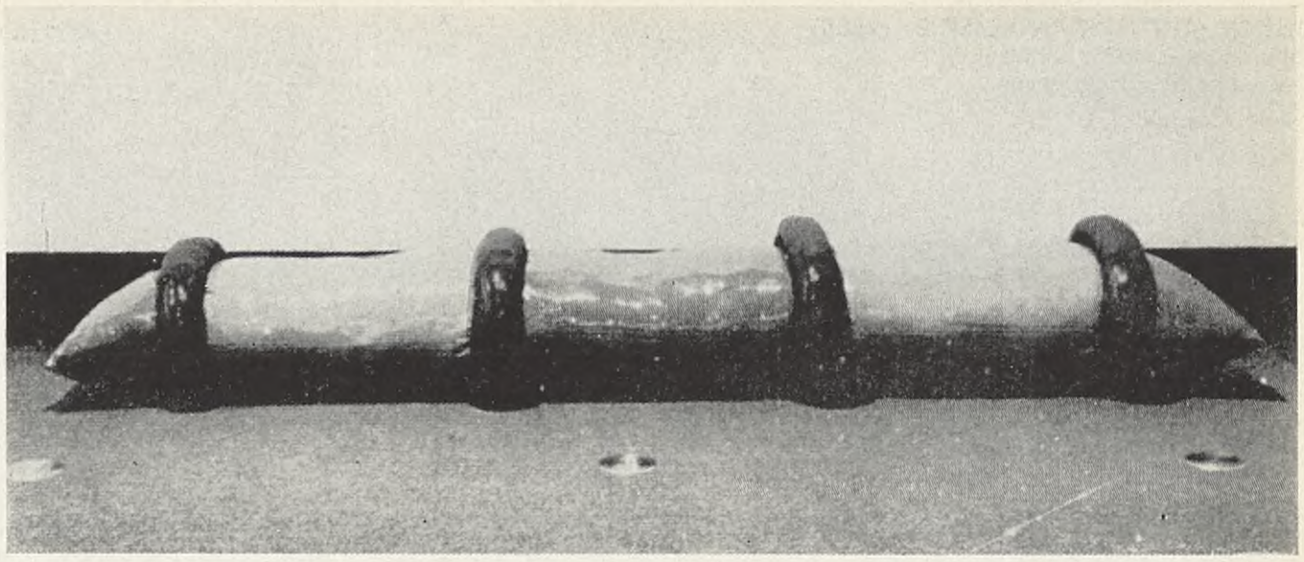


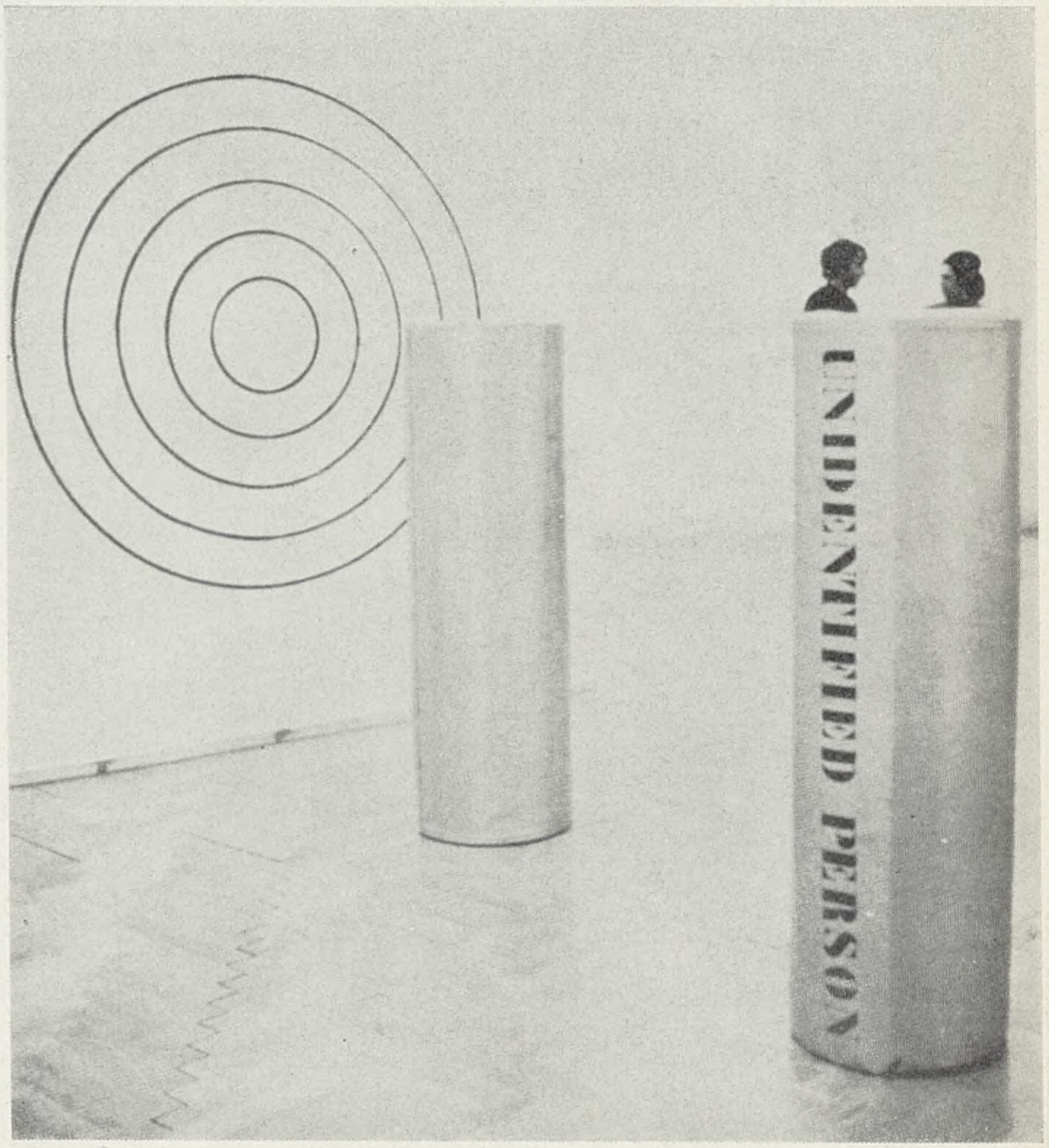
HISAYUKI MOGAMI TONKARARIN (1969)
Wood and iron 158in x 55in x 55in



right
MOSHE GERSHUNI TASMANIA
(1968-9)
Vinyl 121in x 22in

below
GRZEGORZ KOWALSKI ATMOSPHERE
WITH MANY OBJECTS (1942)
Mixed media





GUY STUART VAT AND DISC 2 (1968)
Oil on canvas 69in x 56in
Owned by Max Hutchinson

DONALD LAYCOCK TWO THOUSAND AND TWO (1968)
Oil on canvas 48in x 60in
Owned by Mrs Rodney Myer

Josef Albers, Horst Antes, Günter Haese, Nelson Ramos, the Japanese and so on? Still, it is a change to have diplomacy instigating awards instead of promotion of a style and sheer vindictiveness.

How fared the Australians in this vast assembly of works displayed on screens approached by long, curving ramps and bathed in blinding sunlight from upper windows that wise commissioners had painted out? The Australians, badly displayed – and hung after the prize decisions – suffered from the unflattering glare. Alun Leach-Jones's meticulously enlarged microscopic views were most impressive; Edward Fry, touring to choose works for the Guggenheim International, was enthusiastic about Guy Stuart whose *Sound Sweep Wall* was both solid and subtle in rare post-Cézanne mode; certainly Donald Laycock's biomorphic-fruity forms afloat in their own romantic dusk looked individual enough, though individuality is not always a virtue in international shows; in the blaze of noon Michael Johnson's work looked too obtrusively simplistic and too unsaturated in hue. His *Insult,* which glowed so well in the subtle light in Sydney and Melbourne, resembled an embryonic constructivist piece, but let me hasten to say that the Australians were by no means disgraced and were in the top twenty percentum of works shown. (The Australians alone had no photographs in the catalogue and no foreword as they had in 1961 when the Contemporary Art Society of N.S.W. sent a token show and in 1963 when the Art Advisory Board, awakened by the C.A.S.'s example, sent a better show.)

Actually what looked fashionable or acceptable in Australia looked quite odd at the Bienal, where few artists were attracted to colour-field investigations: the only worthwhile practitioners were Margot Fanjul of Guatemala who studied in Canada, and the Swiss Camille Graeser, aged seventy-seven. (Where has she been hiding?) The former made shaped canvases of circular and semi-circular bands enclosing 'empty' space; the latter manoeuvred squares of vivid colour across square canvases with startlingly vivid finality.

What arrested the eye and jolted taste? Murray's sculpture is an elegant minimalism staking out a claim to space by both subtle and abrupt tilting of flat and curved areas; in comparison Caro is something of a whimsical fantast much occupied with English linearity; Iain Baxter of Canada raised aesthetic issues with photographs of nature and art works, some endorsed with his seal of approval, some, like a cover of *Artforum,* with that of disapproval; Colombia's Eduardo Ramirez's painted, wooden sculpture showed that Constructivism can play ambiguously with space; South Africa's Edoardo Villa's ponderous, black encounter of sealed cylinders showed that all is not gay in a psychedelic era; his mood was confirmed by Marcello Bonevardi and Italy's Ferrucio Bortoluzzi with his gloomy assemblage-plaques, sundered and chained.

The finest paintings were by John Hoyland, who has been dismissed by Frederick Tutin (*Arts Magazine,* November, 1969) as a mixture of Mark Rothko and Hans Hofmann, but who is thought by Clement Greenberg to be the only current English painter. Certainly Hoyland's power to sustain broad, painterly areas in stunning juxtaposition is unequalled. Intimists like the collagist Jiri Kolar or Günter Haese, with his delicately shivering, 'watch-spring' sculpture, and Ciro Palacios of Peru with compositions of parallel painted boards, looked a little in awe of Hoyland's iconic presence.

It was Nelson Ramos and the neglected Japanese who combined solidity and intimacy: Ramos showed Surreal crisp, black furniture traversed by a white line that crossed the floor and everything in its path; Kozo Mio had a cross of transparent panels that played fascinatingly illusionistic tricks with a huge head of a Beatle and an elongated nude; raw wood and steel bands were elegantly arranged by Hisayuki Mogami, and Key Hiraga, in comic-book style, showed awkwardly vulgar and humorous episodes from *The Elegant Life of Mr H.* All these were reflected in Kazuo Yuhara's shining metal boxes, the best of the many reflecting works at Sao Paulo.

One could say much about the bitter-sweet deformations of Horst Antes, six Homages to the Square by Albers and the acres of mediocre work, relieved by some splendid oddities, of which the most chilling were the Pole, Grzegorz Kowalski's silver plastic, zippered cylinders each stencilled with 'Unidentified Person' and the most puzzling, the roll of red and green plastic by the Israeli, Moshe Gershuni, that he called *Tasmania.* It was in the tradition of soft sculpture that Claes Oldenburg has raised to undeniable viability and had its counterpart in the stuffed leather hangings by Pietro Luisi, whom I have already mentioned. Weirdest was Leonor Cecotto's black box on which danced two large upholstered vinyl legs and from which protruded similarly made black hands and feet. It combined woodoo and funk with an implied protest about racialism and set off a series of associations that made the public skirt it with amused trepidation. It ought to be noted that the bland, smooth, crisp or gently contoured 1960s have also included the soft, collapsed, spongy and languorously folded.

The tenth Bienal won little international notice; it is no trade fair, no assemblage of dealers and promoters and no hunting-ground for scholars in twentieth-century art, but there were enough social implications and art to make one wonder at the dismissive waspishness of one of the few international commentators, Frederick Tutin, who noted in the *New York Times* (12 October 1969): 'The performance of most of the Latin-American countries and of Norway, Poland and Bulgaria was abysmal and, by comparison, made the annual Greenwich Village art exhibition in New York look like the revolutionary 1913 Armory Show'. Anyone who can write that can write anything.[1]

It has not been proved that the showing of only excellent works of art is the best way to promote aesthetic discrimination; actually the 1964 Kassel 'Documenta' was as didactic about twentieth-century themes as the Tenth Bienal was about nationally emerging art and, further, one must note that forty percentum of Brazilians are illiterate. Nontheless it is clear enough that part of the Bienal should be thematic in a more positive way than at Venice in 1968.

[1]Like, for example, his remark, 'Hauser was reported as having said he did not deserve the prize'. In Sao Paulo and in New York he said nothing like that to me but was pleased that Germany had won its first international award.

David Jones'

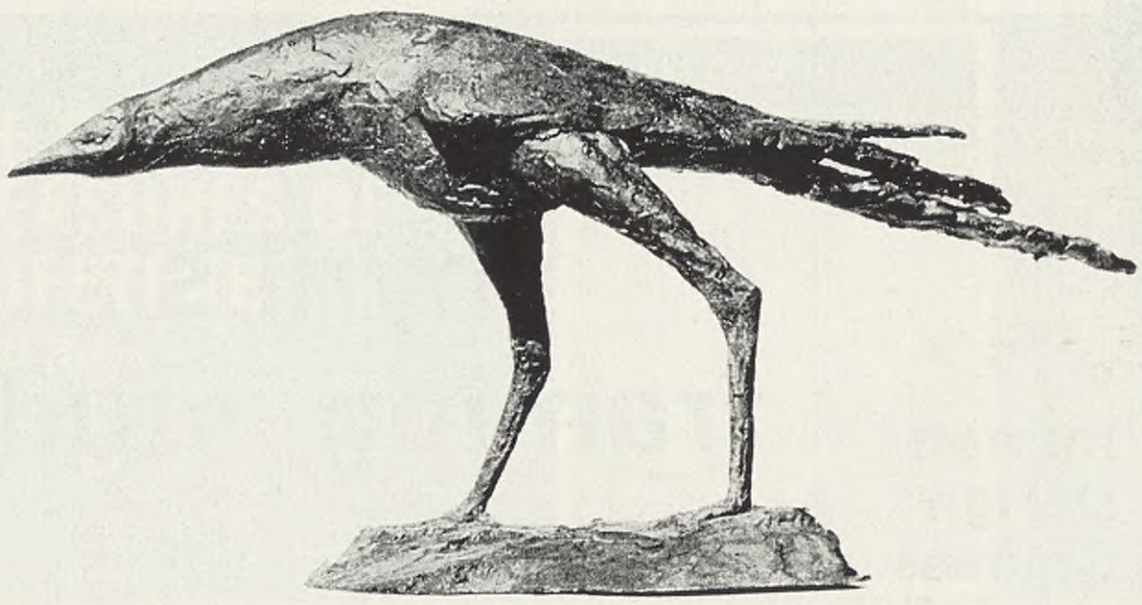
ART GALLERY

Elizabeth Street, Sydney

SHIVA AND PARVATI — stone, height 23 inches,

Eastern India, Eighth Century

SILVANUS Roman 2nd-3rd century A.D.
Marble 33½in high
Badisches Landesmuseum, Karlsruhe



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

GREAT BIRD by JAN BROWN
From the University House Collection—
The Australian National University
Photograph by courtesy
of the *Canberra Times*

australian sculpture gallery

1 Finnis Crescent, Narrabundah, A.C.T., 2604
Telephone : Canberra 95 7084
Hours : 10 a.m.—6 p.m. daily

VON BERTOUCH GALLERIES 50 LAMAN STREET NEWCASTLE 23584

Gallery hours 12 to 6 pm.
Friday Saturday Sunday
Monday Tuesday. Closed
Wednesday and Thursday

katrina galleries

Framing, Art Materials. 485 Centre Rd, Bentleigh, Victoria. 97 6715

Interior Design Courses

Three-year full time study to professional level
OR one-year correspondence course including
basic design, colour, architectural drawing,
perspective and materials.
mary white school of art
199 new south head road
edgecliff nsw 2027 phone 32 4382

custom picture framing
imported and
handcrafted mouldings

cyril's framing studio

117 walker street
north sydney, 2060
phone 92 7794

the international antiques yearbook 1970

(published October 20th 1969)

includes for the first time a directory and guide to dealers in Australia, as well as names, addresses and descriptions of 6,000 dealers in Europe, North America and Great Britain. Together with related directories, specialist indexes, articles, illustrations and advertisements, this book is an invaluable guide for the dealer. *1008 pages, $7\frac{1}{8}$" by $4\frac{5}{8}$", £1 10s 0d (Sterling).*

Copies are available at leading Australian bookshops or direct from the publishers **Apollo Magazine Publications Ltd, 22 Davies Street, London W1Y 1LH,** at £1 14s 0d (sterling) by sea-mail.

*We hope to enlarge the Australian section in future editions of the Yearbook; antique, picture dealers and antiquarian booksellers are invited to write to us for details for *free* inclusion in the directory.

THE AUSTRALASIAN

ANTIQUE COLLECTOR

APPEARS BI-ANNUALLY

JANUARY 1st AND JULY 1st

No. 8 NOW AVAILABLE

SUBSCRIPTION: 2 YEARS (4 ISSUES) $4.00

The only magazine devoted
to Antiques in Australia
and New Zealand.
Contains items of colonial interest.

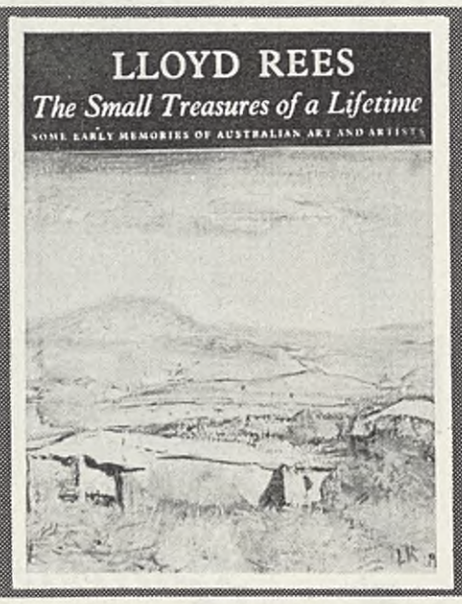
BACK COPIES ON APPLICATION

BOX 1, P.O. RANDWICK
N.S.W. 2031 AUSTRALIA

ANNOUNCING 3 NEW ART PUBLICATIONS

THE SMALL TREASURES OF A LIFETIME

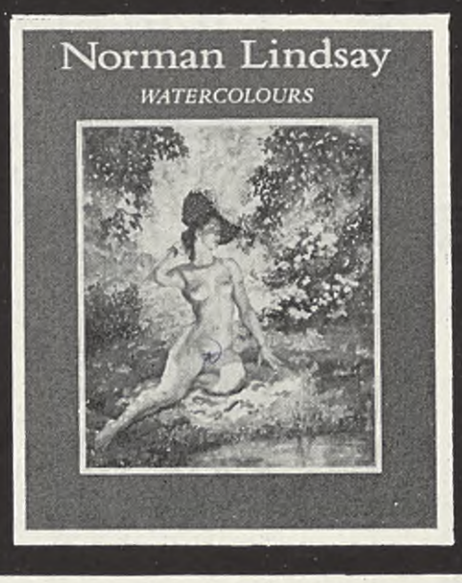
Lloyd Rees



A book of memories by one of Australia's great landscape artists, spanning many of the important years in the development of art in Australia . . . particularly the 1920's and 1930's.
Published in conjunction with the Lloyd Rees retrospective exhibitions being held in all State Art Galleries.

$6.50

NORMAN LINDSAY WATERCOLOURS



Nineteen examples of Norman Lindsay's genius in watercolours, described by him as "the kindest of all mediums", together with an essay "The Ninety Years of Norman Lindsay" by the distinguished writer Godfrey Blunden.

$15.00

PRESENT DAY ART IN AUSTRALIA

Editor: Mervyn Horton

A resume of the Australian art scene during the past five years. Most living painters whose work has retained a place of importance in Australian contemporary painting are included, as well as many of the younger painters who have come into prominence during this period.

$15.00

PUBLISHED BY

URE SMITH . SYDNEY

AVAILABLE AT LEADING BOOKSELLERS

A DIVISION OF HORWITZ GROUP BOOKS. 2 DENISON STREET. NORTH SYDNEY.

■ PAINTINGS ■ SCULPTURE ■ PRINTS ■ POTTERY ■

new showings fortnightly

STRAWBERRY HILL GALLERY

Strawberry Hill gallery

Open 7 Days a Week, 10 a.m. to 6 p.m.

533-535 ELIZABETH ST. SOUTH.
Next door to Sydney Building Information Centre
(near Cleveland St.), Sydney.
TEL. 699-1005.

■ PAINTINGS ■ SCULPTURE ■ PRINTS ■ POTTERY ■

CANOE SHIELD – IWA Marshall Bennett Group, New Guinea 22in x 28½in

Galleries Primitif

Suppliers to Museums Ethnographical Departments Australian and Overseas Collectors
Specializing in Melanesian and Eskimo Art

Gallery Hours: Monday to Saturday: 11 am–6.30 pm
Private viewing by arrangement
174 Jersey Road, Woollahra Telephone 32 3115

The Rural Bank offers you every trading bank service

including...

- Cheque accounts for every person or business
- Overseas banking and finance facilities
- Short term interest-bearing deposits (acceptable for the Government Home Savings Grant when specially designated)
- Round-the-clock deposit service
- Trade information
- Transfer of money locally or abroad by mail or cable
- Travellers' cheques
- Letters of credit
- Special facilities for assistance to travellers
- Gift cheques
- Free film library
- Economic and business publications

RURAL BANK

Board of Commissioners:
J. C. Fletcher, C.B.E. (President);
E. T. Carroll; R. H. Cooper;
Sir Norman Rydge, C.B.E.; J. F. J. Auswild, C.B.E.

does more for you *Personally*

RB1168R

Permanent collection includes paintings by Picasso, Degas, Renoir, Toulouse-Lautrec, Vlaminck, Gainsborough, Raeburn, Burne-Jones, Sickert, Steer, Smith, John, Lucien Pissarro, Spencer, Le Bas, Dobell, Drysdale, French, Olsen, Molvig, Rose, M. Lewers, Hessing, Matthews, Sibley, Pugh and other Australian painters of all periods; sculpture by Rodin, Degas, Renoir, Bourdelle, Despiau, Epstein, Frink, Margel Hinder, Stephen Walker, Lewers, Daphne Mayo, Leonard and Kathleen Shillam, Emilio Greco.

Queensland Art Gallery

GREGORY TERRACE . BRISBANE

ART FROM MALAYSIA
April 1970

PAINTINGS AND DRAWINGS BY DAVID PERRY

AT THE ROCKS GALLERY IN SYDNEY, 109 GEORGE St. NORTH OPENING MARCH 21, 1970 AT 6.0 P.M.

---

centaur stable studio

the centaur stable studio school of advanced painting in armadale, victoria 3143 is inviting a small number of professional painters to join a condensed course of intensive study, called: 'a true foundation for modern painting'. the course should be regarded as a full-time study period of 10 weeks from may 14 until july 24. 50 teaching sessions of 2½ hours and free use of the studio at other times. fees: $125 + boarding. before enrolment we intend to satisfy your questions on the demands of post-graduate art study as we see them. alfred calkoen, box 29, p.o. armadale, victoria 3143.

GALLERY 1 ELEVEN

Hours:
Tuesday – Saturday 11am. – 6pm.

111 Musgrave Road,
Red Hill, Brisbane
Telephone: 36 3757

Director:
RAY HUGHES

Adoration of Kings and Queens (1963) 120″ x 96″
Keith Looby
Adelaide Festival

NORTH ADELAIDE GALLERIES

91 LE FEVRE TERRACE
NORTH ADELAIDE. 5006
TELEPHONE: 67 2438

GALLERY HOURS:
TUESDAY TO FRIDAY 11 A.M. TO 6 P.M.
SATURDAY 10 A.M. TO 1 P.M.

AUSTRALIAN AND OVERSEAS
TRADITIONAL AND
CONTEMPORARY ART

Sunbathing with Savart — 10 January, 1970 — Photograph Lee Chittick

PREPARING BOATS FOR SAILING, DOUBLE BAY, 1959 by Roland Wakelin
Oil 19½" x 24½"

From Roland Wakelin's 1970 Exhibition

THE MACQUARIE GALLERIES

40 King Street, Sydney Telephone: 29 5787
Artists' representatives since 1925
Directors: Treania Smith, Mary Turner,
Penelope Meagher
Open Monday–Friday, 10 a.m.–5 p.m.
Saturday, 10 a.m.–noon
Late opening night every Wednesday until 7 p.m.

also
THE
MACQUARIE
GALLERIES
CANBERRA

Macquarie House, 23 Furneaux St., Forrest, ACT
Manager: Anna Simons Telephone: 95 7381
Regular Exhibitions throughout the year

FREDERICK McCUBBIN (1855-1917) AFTERGLOW 1912 Oil 36 x 46 ins.

Director: John Brackenreg has represented Australian artists since 1930 and is adviser for many important collections in this country and overseas.

Artarmon Galleries

479 Pacific Highway, Artarmon, New South Wales 2064. Telephone 42 0321