

P.R.
705
A784

Quarterly
Edited by
Smith Sydney
Volume 8 Number 2
September 1970
Price 3 Dollars

Stanislaus Rapotec
Colin Lanceley
Roger Kemp
Venice Biennale
Conceptual Art

ART

AND AUSTRALIA



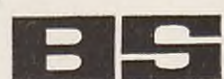
Registered in Australia for transmission by post as a periodical

Justin O'Brien (b. Hurstville, N.S.W. 1917). Possibly the most elegant colourist that this country has produced. His work, strongly influenced by Byzantium, contrasts with the myth-making and landscape painting that inter-

ests the majority of Australian figurative painters. His years spent as a prisoner of war in World War II in Greece and Poland were instrumental in producing extremely sensitive paintings such as the one illustrated.

THE DEPOSITION

JUSTIN O'BRIEN



Barry Stern Galleries Pty Ltd

28 Glenmore Road, Paddington, N.S.W. 2021

Telephones: 31 7676, 31 5492

Barry Stern and Ron Adler, specializing in Australian paintings



CLUNE GALLERIES

171 Macquarie Street, Sydney

Telephone 221 2166

Tuesday to Saturday, 11 to 6

John Passmore (b. Sydney 1904). After studying under Julian Ashton and George Lambert, Passmore spent seventeen years in Europe where he discovered Cézanne's principles of form achieved through colour.

In his best work the opalescent blues, greens, pinks and yellows attain a brilliance and lustre from an underlying structure inspired by his studies of the European masters. He later turned to Abstract-Expressionism.

THE BATHERS

JOHN PASSMORE



Barry Stern Galleries Pty Ltd

28 Glenmore Road, Paddington, N.S.W. 2021

Telephones: 31 7676, 31 5492

Barry Stern and Ron Adler, specializing in Australian paintings

Ray Crooke (b. 1922) is an artist with a solid academic background. He has been a consistent painter who has explored several diverse themes at the same time, but whose main interest has been softening the rugged grandeur of the Australian landscape. His paintings

depicting South Pacific village life have also enjoyed great popularity. Crooke recently won the 1970 Archibald Prize for his portrait of the late George Johnstone which was bought by the National Gallery of New South Wales.

OLD HOUSE, BOWRAL

RAY CROOKE



Barry Stern Galleries Pty Ltd

28 Glenmore Road, Paddington, N.S.W. 2021

Telephones: 31 7676, 31 5492

Barry Stern and Ron Adler, specializing in Australian paintings



OUR MANY HAPPY RETURNS TO GOD

A picture from his forthcoming exhibition.
10' high. 12' wide at bottom, in seven panels

KEITH LOOBY

EXHIBITION NOV. 25—DEC. 7, 1970

THE MACQUARIE GALLERIES

40 KING STREET, SYDNEY

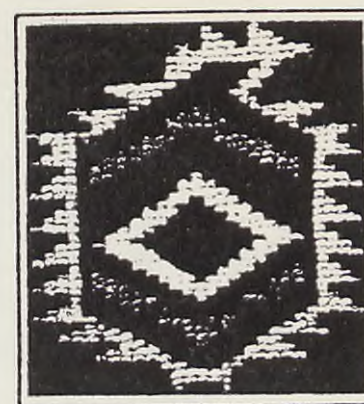
SOUTH YARRA GALLERY

Representing

**SYDNEY BALL
CHARLES BLACKMAN
DAVID BOYD
LAWRENCE DAWS
JAMES GLEESON
JACQUELINE HICK
GREG IRVINE
ROBERT JACKS
LOUIS JAMES
GARETH JONES-ROBERTS
DONALD LAYCOCK
ELWYN LYNN
JUSTIN O'BRIEN
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. to 6 p.m.



WHAT KIND OF ORIENTAL RUGS ARE AN 'INTERNATIONALLY ACCEPTED FORM OF ART INVESTMENT?'

The price you are asked for an Oriental rug is not a reliable indication of either its merit or its value. Many present-day weaves are expensive simply because their method of production is costly.

In the past Oriental rugs may have been valued more as status symbols than 'objets d'art.' Then, fine weave and the intricacy of the design counted for more perhaps than artistic flair and imaginative appeal. To be a successful collector of Oriental rugs today you must insist on the 'maximum artistic value for your purchase'—to quote a well-known international rug authority. Harmonious colours and an inspired interpretation of a traditional design give a rug its timeless interest and long-term value.

The potential of the good artistic nomad and village rug has scarcely been realized. Not only do these have great appeal to our generation because of their spontaneity, the vigour and vitality of their designs and their vibrant colours (which derive as much from nature as from art): Because the traditional way of life of the people who weave them has almost vanished, they are becoming a quite irreplaceable form of art. As such, they must increase enormously in value within the next few years.

Today, buying an Oriental rug has never been more difficult. Even hand-made rugs can be mass produced, as many thousands are each year for Western markets. These will never give either the expected satisfaction or have long-term value. That is why even if you are not a collector, you should at least try and discover the difference. It is the reason we do not stock all types of Oriental rugs. We are specialists in genuine old rugs and rugs woven as part of a way of life and selected on individual merit. We certify each one we sell. Write for our free informative literature—'Guide to Oriental Carpets', 'How to Start Your Own Collection of Persian Carpets' and 'Could You Buy a Persian Carpet Wisely.'

Opening of Denis Croneen's Gallery in Melbourne

97 Barry Street, Carlton—This is the address of the terrace house we have just converted into a gallery for Oriental rugs. Denis Croneen's rugs will now be available in Melbourne as well as Sydney. (Parking is available at rear of building.) Melbourne Gallery open Wednesdays 9.30 a.m. to 8.30 p.m., Thursdays to Sundays 9.30 a.m. to 5.30 p.m. Closed Mondays and Tuesdays.

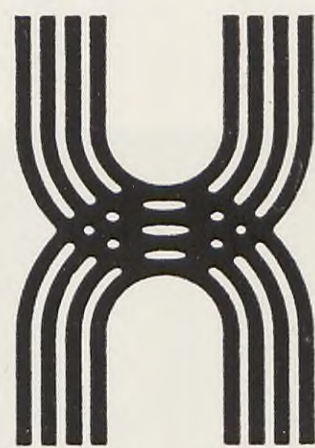


DENIS CRONEEN ORIENTAL CARPETS

140 Pacific Highway, North Sydney. Phones 92-3838, 92-4862

97 Barry Street, Carlton, Victoria. Phone 347-1762

SPECIALIZING IN INDIVIDUAL RUGS OF MERIT AND COLLECTORS' PIECES



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

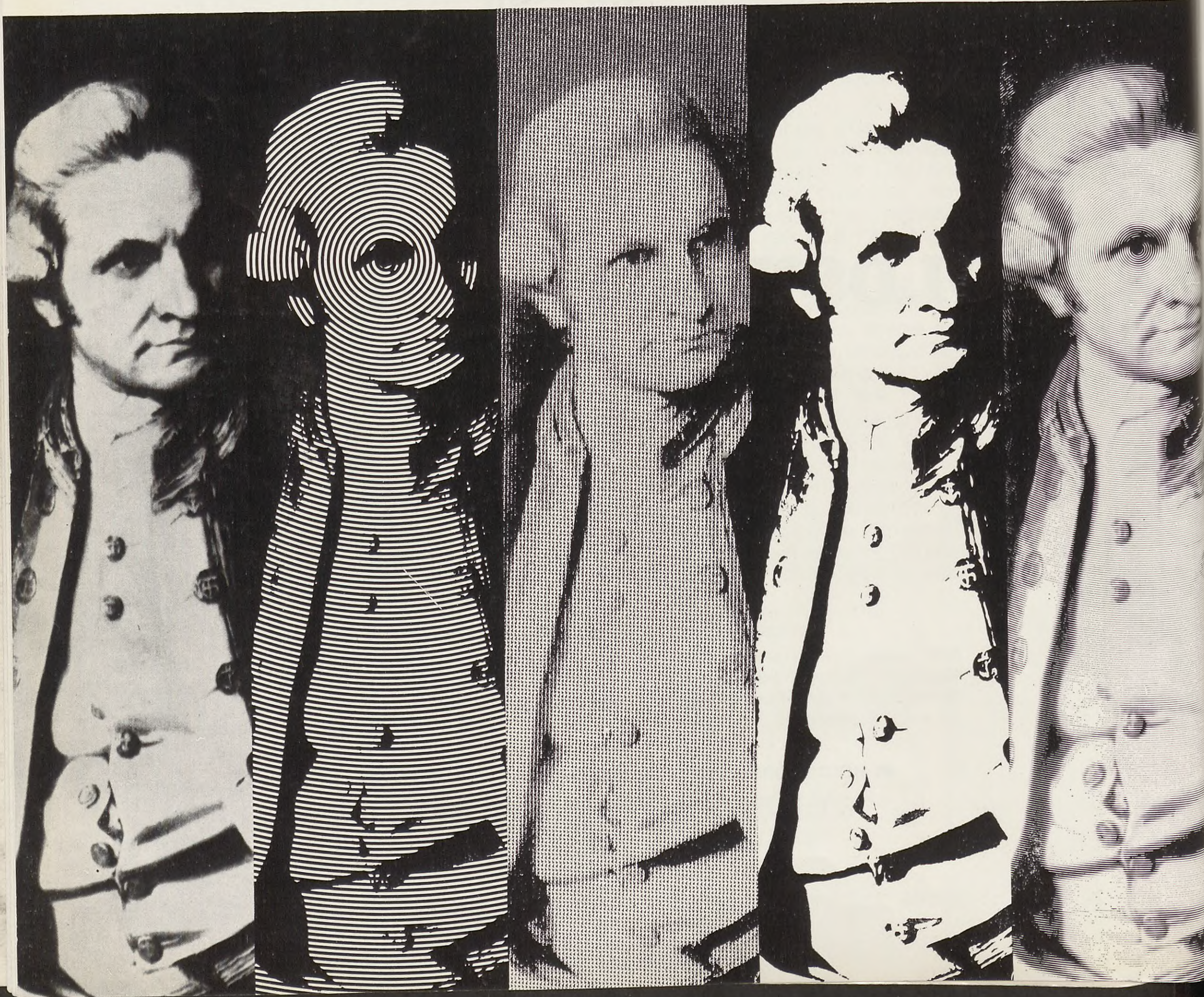
*Painter. Printer. Designer. Photographer. The masters of communication.
Men of imagination. Artists with a story. And discoverers of the new technique.
Putting ideas of the brush and pen on paper. Paper? Who ever talks about the paper?*

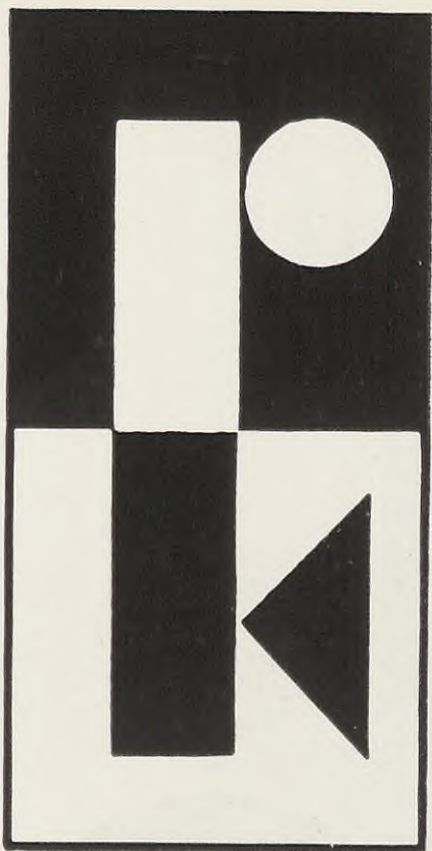
BALLARAT SUPERFINE ART (Prestige Paper)

*Ballarat Paper Mills Pty. Ltd. a subsidiary of
Associated Pulp &*



Paper Mills Limited





Representing

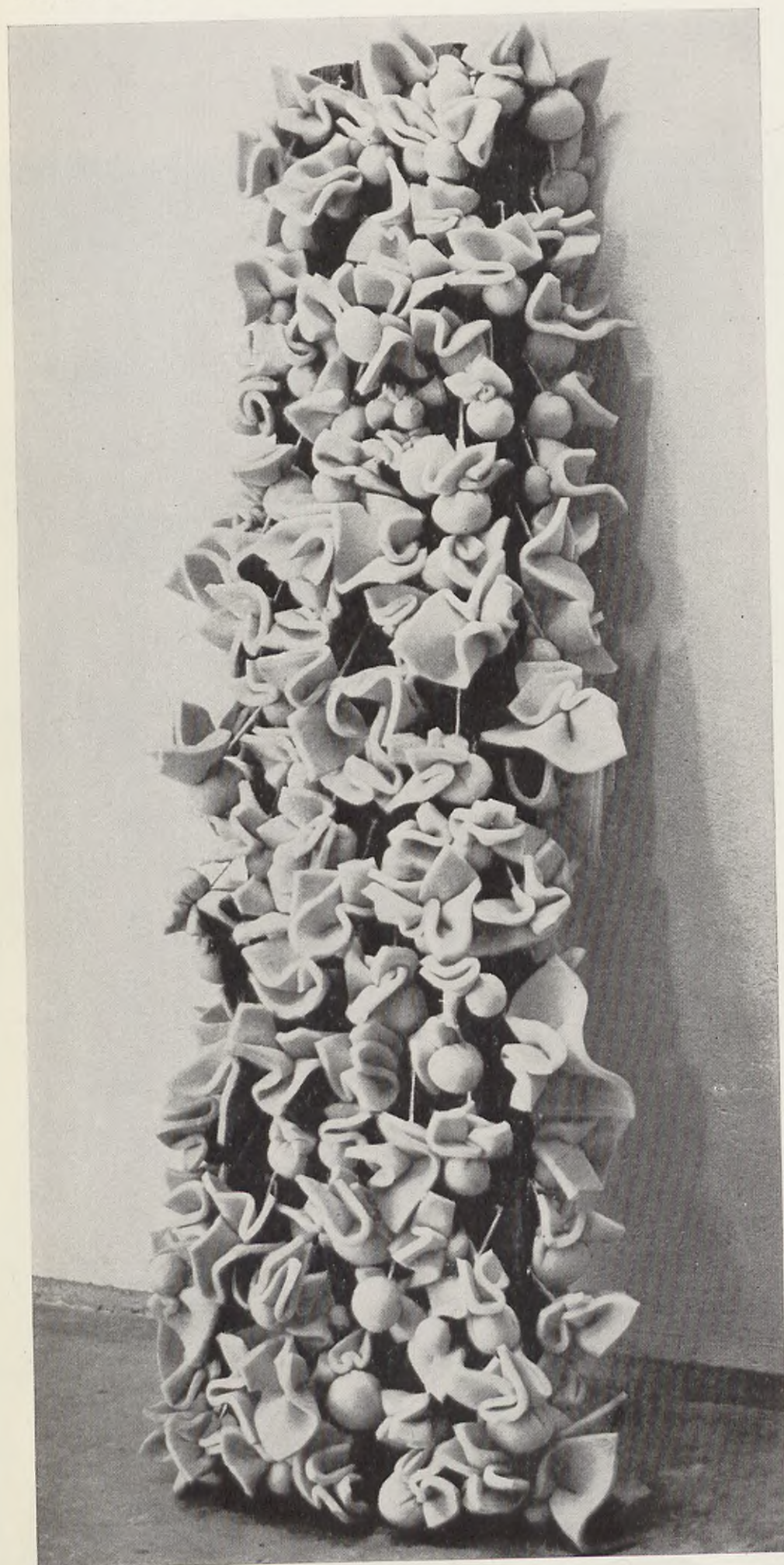
ASPDEN
BALDESSIN
BRACK
CASSAB
DALGARNO
DOBELL
FRENCH
GLEGHORN
HODGKINSON
JOMANTAS
MARMOL
MOLVIG
MORIARTY
OLSEN
ORBAN
PUGH
REDPATH
ROBERTSON-
SWANN
SENBEGS
SHEPHERDSON
SIBLEY
SMITH
WILLIAMS

RUDY KOMON GALLERY
124 JERSEY ROAD WOOLLAHRA Tel: 32 2533

Watters Gallery

109 Riley St., Darlinghurst
N.S.W. 2010

GALLERY HOURS:
Tuesday to Saturday 10 a.m. – 5 p.m.
Telephone 31 2556



JOHN ARMSTRONG YELLOW (1970) 47" high

FARMER'S

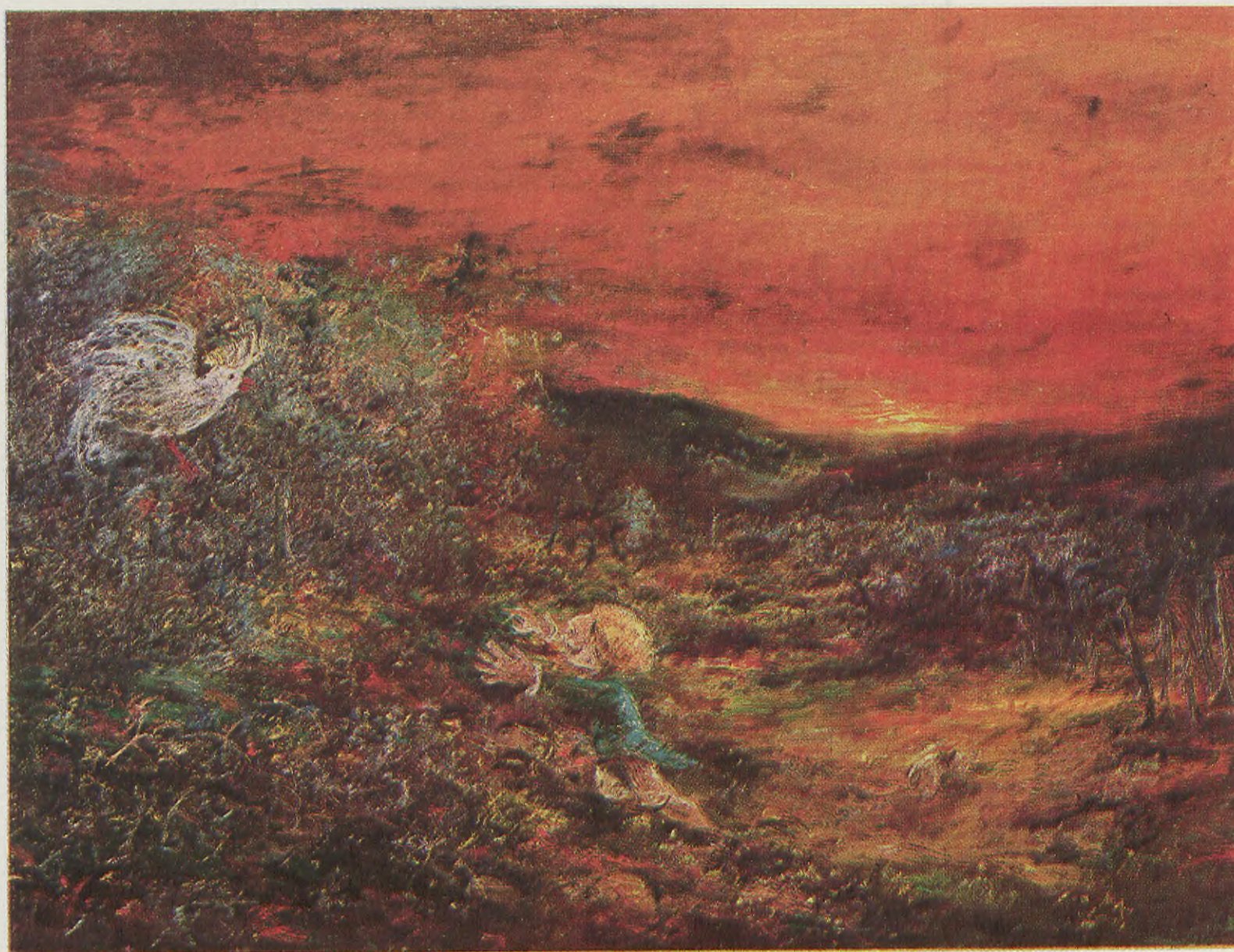
g b

BLAXLAND
GALLERY
6th FLOOR

for original Australian paintings and prints
436-450 George St., Sydney. Phone 2-0150, Ext. 390

LIDUMS ART GALLERY

THE COMMON, BEAUMONT,
SOUTH AUSTRALIA 5066



David Boyd

Ben Boyd chasing Cockatoo at Sunset oil 1970

RECENT PAINTINGS BY DAVID BOYD NOW AVAILABLE

DIRECTORS:

Karlís 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

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
10 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

THE ROBERT WARDROP GALLERIES

132 Pacific Highway

Roseville 2069

Telephone: 46 4626

Hours: Monday to Saturday: 9 am—5 pm

MICHAEL SHANNON



AN EXHIBITION OF RECENT NEW GUINEA AND QUEENSLAND PAINTINGS OPENS AT THE BONYTHON ART GALLERY, ADELAIDE ON SATURDAY, 7 NOVEMBER, 1970

BONYTHON ART GALLERY

88 JERNINGHAM STREET, NORTH ADELAIDE 5006

ART VOLUME 8 2

AND AUSTRALIA



Art Quarterly
Published by Ure Smith, Sydney
Volume 8 Number 2 1970

Editor
Mervyn Horton

Assistant Editor
Marjorie Bell

Advisory Panel

Sydney: James Gleeson, Robert Haines,
Daniel Thomas

Melbourne: John Brack, Ursula Hoff, Michael
Shannon

Adelaide: Brian Seidel

Perth: Rose Skinner

Brisbane: Pamela Bell

New Zealand: Paul Beadle, Hamish Keith

United States of America: Kurt von Meier

Europe: Ronald Millen

Designer: Harry Williamson

Contributors to this issue:

Laurie Thomas is Arts Editor and Feature Writer for the *Australian* newspaper. He has been Director of the Art Gallery of Queensland, is a foremost critic of this country and has arranged many important exhibitions.

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

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*.

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

Ian Burn is an Australian artist living in New York; recent work in collaboration with Mel Ramsden has been shown in 'Conceptual Art and Conceptual Aspects', New York Cultural Center, and 'Information', Museum of Modern Art, New York.

Contents:

- 112 Art Directory: Recent and forthcoming exhibitions, competitions, prizes and awards, gallery acquisitions, art market (auction and recent gallery prices)
- 120 Letters
- 121 Editorial, Book Reviews
- 122 Jon Molvig by Pamela Bell
- 123 Exhibition Commentary
- 126 Stanislaus Rapotec by Laurie Thomas
- 136 Where I am up to – an article on Colin Lanceley by Sandra McGrath
- 143 Roger Kemp by Patrick McCaughey
- 157 Oh, Easy for Leonardo! The Venice Biennale 1970 by Ronald Millen
- 166 Conceptual Art as Art by Ian Burn

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.

Cover:

STANISLAUS RAPOTEC DETAIL FROM
DRAWING TENSION 60 1960
Ink on paper 34in x 46in

Art Directory

Amendments to previously published information are denoted by italics.

EXHIBITIONS

Unless otherwise indicated exhibitions are of paintings.

Queensland

BARRY'S ART GALLERY, 34 Orchid Avenue, Surfers Paradise 4217 Tel. 31 5252
November: David Boyd; Hans Heysen; John Perceval
15 – 31 December: Franz Kempf
January: Bernard Hesling
Hours: Wednesday to Sunday

DESIGN ARTS CENTRE, 167 Elizabeth Street, Brisbane 4000 Tel. 21 2360
24 October – 13 November: Jim Fardoulis
14 November – 4 December: Elisabeth Cummings; John Gilbert – pottery
5 – 24 December: Frances Wildt – silver jewellery
Hours: Monday to Friday: 10 am – 4 pm
Saturday: 9.30 am – 11.30 am

DON McINNES GALLERY, 203 Adelaide Street, Brisbane 4000 Tel. 21 4266
24 October – 13 November: Tony Johnson
14 November – 4 December: Harold Lane
5 – 31 December: The Don McInnes Stable
1 – 15 January: Ken Mitchell
16 – 30 January: Mike Nicholas
Hours: Monday to Friday: 8.30 am – 5.30 pm
Saturday: 8.30 am – noon

GALLERY 1 ELEVEN, 111 Musgrave Road, Red Hill 4059 Tel. 36 3757
26 – 31 October: Phillip McConnell – pottery
3 – 14 November: Muriel Webber; Jocelyn Ridgway
17 November – 5 December: Roy Churcher
8 – 24 December: Mervyn Muhling
Hours: Tuesday to Saturday: 11 am – 6 pm

JOHN COOPER FINE ARTS, 3026 Gold Coast Highway, Surfers Paradise 4217 Tel. 31 5548
Continuous mixed exhibitions changing weekly – works by Boyd, Taylor, Dickerson, de Silva, Daws and selected paintings
Hours: 10 am – 5 pm daily

JOHNSTONE GALLERY, 6 Cintra Road, Bowen Hills 4006 Tel. 5 2217
30 October – 21 November: Charles Blackman
27 November – 24 December: Kevin Connor
January: Gallery closed
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 10 am – 12.30 pm

MORETON GALLERIES, A.N.Z. Bank Building, 108 Edward Street, Brisbane 4000

Tel. 31 1298
18 October – 6 November: Veda Arrowsmith
8 – 27 November: David Schlunke
29 November – 24 December: Christmas Exhibition
January: Gallery closed
Hours: Monday to Friday: 10 am – 5 pm

QUEENSLAND ART GALLERY, Gregory Terrace, Fortitude Valley 4006 Tel. 5 4974
26 November – 3 January: Portrait of Mexico
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
November: Paintings, Younger Group
December: Christmas Mixed Exhibition
January: Gallery closed
Hours: Monday to Friday: 9 am – 5 pm

BAREFOOT ART GALLERY, Barefoot Boulevard, Avalon Parade, Avalon Beach 2107 Tel. 918 6350
22 August – 6 September: Bill Craig
12 – 27 September: Doreen De Salle
10 – 31 October: Mimi Jacksic Berger
1 – 14 November: Mixed Exhibition
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm

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

BETH MAYNE'S STUDIO SHOP, Cnr Palmer and Burton Streets, Darlinghurst 2010 Tel. 31 6264
Continually changing exhibitions of good, small paintings by well-known artists – \$20 to \$400
Hours: Tuesday to Saturday: 11 am – 6 pm

BLAXLAND GALLERY, Farmer & Co Ltd, 436 George Street, Sydney 2000 Tel. 2 0150 Ext. 390
19 – 30 November: Annual Christmas \$50 and under sale
Hours: Monday to Friday: 9 am – 5 pm

Saturday: 9 am – noon (exhibitions only)

BONYTHON ART GALLERY, 52 Victoria Street, Paddington 2021 Tel. 31 5087
31 October – 24 November: Transfield Art Prize; Mona Hessing – weaving; Paul Beadle – sculpture
28 November – 22 December: Comalco Award – sculpture; Geoffrey Dance; Alan Peascod – ceramics
23 December – 31 January: Gallery closed
Hours: Tuesday to Saturday: 11 am – 6 pm

CLUNE GALLERIES, 171 Macquarie Street, Sydney 2000 Tel. 221 2166
Mid-November – December: Colonial Eye
January: Gallery closed
Hours: Tuesday to Saturday: 11 am – 6 pm

DAVID JONES' ART GALLERY, Elizabeth Street Store, Sydney 2000 Tel. 2 0664 Ext. 2109
9 – 28 November: Thai and Khmer Sculpture
7 – 24 December: Japanese Exhibition
January: Furniture, paintings, sculpture and objects from our store-rooms
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
Hours: Tuesday to Saturday: 10 am – 6 pm

GALLERY LEWERS, 86 New River Road, Emu Plains 2750 Tel. Penrith 2 2225
Selected collection including works by Dadswell, Plate, Balson, Orban, Milgate
Hours: by appointment

GALLERIES PRIMITIF, 174 Jersey Road, Woollahra 2025 Tel. 32 3115
November: Authentic Indonesian sculptures and traditional paintings
December: Hand-beaten Tapa cloth and old Melanesian food platters
January: Old Melanesian masks
Hours: Monday to Saturday: 10.30 am – 6.30 pm

GAYLES GALLERY, 83 Walker Street, North Sydney 2060 Tel. 929 7097
Australian and overseas traditional and contemporary art and *objet d'art*
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 10 am – 1 pm

HAYLOFT GALLERY, 9 Morrissett Street, Bathurst 2795 Tel. 31 3844
November: David McInnes
December: Mixed Exhibition
January: Gallery closed
Hours: Monday to Friday: 11.30 am – 4 pm
Sunday: 2 pm – 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 hand-made decorating accessories
Hours: Monday to Saturday: 10 am – 5.30 pm

HELEN WEST GALLERY, 147 Nasmyth Street, Young 2594

24 – 31 October: Vivien Hadgkiss – embroidery
21 – 28 November: Norman Lindsay
Exhibitions changing every three weeks of contemporary and traditional paintings

HOLDSWORTH GALLERIES, 86 Holdsworth Street, Woollahra 2025 Tel. 32 1364

20 October – 7 November: Lindsey Edwards
10 – 28 November: Yvonne Audette
1 – 19 December: Sydney Printmakers
20 December – 20 January: Gallery closed
27 January: Rumanian Tapestries
Hours: Monday to Saturday: 11 am – 6 pm

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787

21 October – 9 November: Ian Fairweather
11 – 23 November: Ray Crooke
25 November – 7 December: Keith Looby
9 – 22 December: Christmas Exhibition
22 December – 18 January: Gallery closed
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

30 September – 10 October: Mavis Chapman
3 – 17 October: Mixed Exhibition
19 – 31 October: Charles Billich
3 – 14 November: Ann Clark
17 November – 24 December: Mixed Christmas Exhibition
Hours: Tuesday to Saturday: 10 am – 5 pm

NATIVE ART GALLERY, 13 Gurner Street, Paddington 2021 Tel. 31 9441

Various exhibitions of artifacts from New Guinea, Solomon Islands, Trobriand Islands, New Britain, New Ireland, New Hebrides and Australia
Hours: Monday to Saturday: 10 am – 6 pm

NEWCASTLE CITY ART GALLERY, Cultural Centre, Laman Street, Newcastle 2300 Tel. 2 3263

5 – 29 November: Print Council Exhibition
17 December – 10 January: Recent British Painting (Peter Stuyvesant Collection)
13 – 31 January: Selections from permanent collection

Hours: Monday to Friday: 10 am – 5 pm
Wednesday until 9 pm
Saturday: 10 am – 1 pm and 2 pm – 5 pm
Sunday: 2 pm – 5 pm

ROBERT WARDROP GALLERIES, 132 Pacific Highway, Roseville 2069 Tel. 46 4626

26 September – 2 October: William Dobell
7 November: Art in Private Collections
14 November: Modern Masters
1 December: Twenty Painters of Today
12 December: Christmas Gift Exhibition – paintings and pottery
16 January: Nude Art Today
Hours: Monday to Saturday: 9 am – 5 pm

ROYAL ART SOCIETY OF N.S.W., 25-7 Walker Street, North Sydney 2060 Tel. 92 5752

8 – 13 November: Students' Exhibition
11 – 18 December: Christmas Exhibition
18 January: Permanent 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

8 – 26 September: David Aspden
28 September – 17 October: George Baldessin
19 October – 7 November: John Olsen
9 – 28 November: Ron Robertson-Swann
20 November – 31 December: Anniversary Show
1 – 31 January: Paintings from stock
Hours: Monday to Saturday: 10 am – 5 pm

STRAWBERRY HILLS GALLERY, 533-5 Elizabeth Street South, Sydney 2012 Tel. 699 1005

13 – 21 November: Ric Elliot
23 – 29 November: Second Anniversary Exhibition
8 – 20 December: Maynard Waters
January: Group exhibitions
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 BERTOUCHE GALLERIES, 50 Laman Street, Newcastle 2300 Tel. 2 3584

20 November – 7 December: Collectors' Choice \$60 and under
11 – 23 December: Stock
January: Gallery closed
Hours: Friday to Tuesday: noon – 6 pm

WATTERS GALLERY, 109 Riley Street, Darlinghurst 2010 Tel. 31 2556

21 October – 7 November: Stephen Earle
11 – 28 November: John Peart
2 – 12 December: Josh Battain
Hours: Tuesday to Saturday: 10 am – 5 pm

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
2 – 14 November: Young People's Annual Exhibition

30 November – 8 December: Children's Annual Exhibition

9 December – 9 January: Gallery closed
11 – 23 January: Children's Annual Exhibition

Hours: Monday to Friday: 10 am – 4 pm and 7 pm – 9.30 pm
Saturday: 10 am – 4 pm

Canberra, A.C.T.

ARTS COUNCIL OF AUSTRALIA (A.C.T. DIVISION), Griffin Centre, Bunda Street, Canberra 2601
Convener: Mrs J. D. C. Moore Tel. 58 9813

AUSTRALIAN SCULPTURE GALLERY, 1 Finnis Crescent, Narrabundah 2604 Tel. 95 7084

Hours: 10 am – 6 pm daily

MACQUARIE GALLERIES CANBERRA, Macquarie House, 23 Furneaux Street, Forrest 2603

November – December: Lola de Mar, James Gleeson, Judy North
January: Gallery closed
Hours: Tuesday to Saturday: 10.30 am – 5 pm
Sunday: 2 pm – 5 pm

Victoria

ATHENAEUM GALLERY, 188 Collins Street, Melbourne 3000 Tel. 63 3100

2 – 14 November: Charles Wheeler
16 – 28 November: Mary Low
30 November – 12 December: Twenty Melbourne Painters Society
Hours: 10 am – 5 pm daily

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood 3066 Tel. 41 4303, 41 4382
November: James Wigley
December: David Dunne and Jon de Jonge – jewellery

January: Gallery closed
Hours: Monday to Friday: 10 am – 5.30 pm

CROSSLEY GALLERY, 4 Crossley Street (off 60 Bourke Street), Melbourne 3000 Tel. 662 1271

Original Prints by leading Australian and

Japanese artists
Editions Crossley lithographs
Exhibitions fortnightly
November: George Baldessin; Jock Clutterbuck

December: Gallery choice of year's prints
Hours: Monday to Friday: noon – 5 pm
Saturday: 10 am – 1 pm

EUROPA GALLERY, Suite 1, 2 Avoca Street,
South Yarra 3141 Tel. 267 1482

12 August – 2 September: Almir Mavignier
5 – 28 September: Joe Rose
1 – 30 October: Klaus Heider
2 – 30 November: Lori Sachs
3 – 31 December: Friederich Hundertwasser
Hours: Tuesday to Thursday: 10.30 am – 5.30 pm
Friday: 11 am – 8 pm
Saturday: 11 am – 1 pm

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

LEVESON STREET GALLERY, Cnr Victoria
and Leveson Streets, North Melbourne 3051
Tel. 30 4558

8 – 19 November: Michael Meszaros –
bronze medallions
22 November – 3 December: Robert
Dickerson
6 – 17 December: Christmas Exhibition –
paintings, sculpture, icons, masks
January: Gallery closed
Hours: Monday to Friday: noon – 6 pm
Sunday: 2 pm – 5 pm

MANYUNG GALLERY, Cnr Conway Street
and Nepean Highway, Mount Eliza 3930
Tel. 787 2953

9 August: Ulrich Stelph
23 August: Colin Johnson
6 September: Philip Pike
20 September: Robert Lovett
4 October: Bill Beavan
18 October: Gayner Hooper
1 November: Peter Horne
15 November: Mirka Mora
29 November: Piers Bateman
13 December: Pat Reynolds; Rob Wells –
pottery
Hours: Tuesday to Sunday: 11 am – 5.30 pm

MUNSTER ARMS GALLERY, 102-4 Little
Bourke Street, Melbourne 3000 Tel. 663 1436
6 August: *Piers Bateman*
20 August: Margaret Benwell and *Barrie*
Beckwith
7 September: Irene Amos
17 September: Patricia Flood; Bee Taplin.

1 October: Maggie Mezaks
15 October: Lucy and Hatton Beck
29 October: Robert Cole-Stokes; Don Byrne
12 November: Hans Vlodrop
26 November: Karlis Trumpis; Robert Beck –
pottery
10 December: Joy Peck
Hours: Monday to Thursday: 9.30 am – 5.30 pm
Friday until 8.30 pm
Saturday: 9.30 – noon

NATIONAL GALLERY OF VICTORIA,
100 St Kilda Road, Melbourne 3004
Tel. 62 7411
19 October – 22 November: Australian
Landscape
30 November – 31 December: Leon Golub
Hours: Monday to Saturday: 10 am – 5 pm
Wednesday until 9 pm
Sunday: 2 pm – 5 pm

POWELL STREET GALLERY, 20 Powell
Street, South Yarra 3141 Tel. 26 5519
26 October – 13 November: Andrew Sibley
16 November – 4 December: Group Show
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
10 November: Jeffrey Smart
24 November: Emily Hope – paintings and
jewellery
30 November: Kenneth Styles and Group
Show
Hours: Monday to Friday: 10 am – 6 pm

STRINES GALLERY, Cnr Rathdowne and
Faraday Streets, Carlton 3053 Tel. 34 6308
Les Kossatz
Tor
P. Campbell
Hours: Monday to Saturday: noon – 6 pm

TOORAK ART GALLERY, 277 Toorak Road,
South Yarra 3141 Tel. 24 6592
Late October: George de Nemes
Mid-November: Aina Nicmanis
Early December: Mixed Exhibition
Late January: Lilian Sutherland
Permanent gallery stock-room exhibition
Hours: Tuesday to Saturday: 10 am – 6 pm

VICTORIAN ARTISTS' SOCIETY, 430 Albert
Street, East Melbourne 3002 Tel. 662 1484
27 October – 8 November: Captain Cook
Bi-Centenary Sculpture Exhibition
17 – 27 November: V.A.S. Special
Exhibition
29 November – 11 December: Bertram
Lipton

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

South Australia

ART GALLERY OF SOUTH AUSTRALIA,
North Terrace, Adelaide 5000 Tel. 23 8911
7 – 29 November: Colour and Structure
Exhibition – the English Section of the
Colour and Structure British Council Captain
Cook Bi-Centenary Exhibition
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
7 November: Michael Shannon
28 November: Irvine Homer
23 December – 31 January: Gallery closed
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

CRICKLEWOOD ART CENTRE WORKSHOP,
Surrey Road, Aldgate 5154
November: Timorese Craft
December: Christmas Exhibition – silver and
copper jewellery
11 – 18 January: Gallery closed during
Summer Workshops – art, music, dance, drama
Hours: Tuesday to Saturday: 10.30 am – 5.30 pm

HAHNDORF ACADEMY, Princes Highway,
Hahndorf 5245 Tel. 88 7250
1 – 30 November: Hans Heysen, Robert
Campbell, John Baily, Trevor Clare, Robert
Pulleine, Walter Wotzke, Ronald Bell, Colin
Gardiner
1 – 31 December: Christmas Mixed Show;
Thelma Fisher – pottery
1 – 31 January: Australian Artists
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 1.30 pm – 5.30 pm

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
Regular exhibitions of works by leading
Australian artists – Colonial to contemporary
Hours: Tuesday to Saturday: 11.30 am – 5.30 pm

NORTH ADELAIDE GALLERY, 91 Le Fevre
Terrace, North Adelaide 5006 Tel. 67 2438
Hours: Tuesday to Friday: 11 am – 6 pm
Saturday: 10 am – 1 pm

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

RIGBY GALLERY, City Cross, Adelaide 5000
Tel. 23 5566

November: Fred Klix
December: Mixed Exhibition
Hours: Monday to Friday: 9 am – 5.30 pm
Saturday: 9 am – 11.30 am

Western Australia

JOHN GILD GALLERIES, 298 Hay Street,
Subiaco 6008 Tel. 81 1346
8 – 20 September: John Peart
27 September – 11 October: Australian
Paintings
18 October – 1 November: Gunter Christmann
8 – 22 November: Robert Birch
29 November – 13 December: Guy Grey-
Smith
15 – 23 December: Under \$200 Christmas
Exhibition
Hours: Tuesday to Friday: 10.30 am – 5 pm
Wednesday until 9 pm
Sunday: 2 pm – 5 pm

SKINNER GALLERIES, 31 Malcolm Street,
Perth 6000 Tel. 21 5088
November: Lawrence Daws; Leonard French
December: Howard Taylor
January: Sidney Nolan
Hours: Monday to Friday: 11 am – 5 pm

WESTERN AUSTRALIAN ART GALLERY,
Beaufort Street, Perth 6000 Tel. 28 7233
14 August – 5 October: Recent Acquisitions
and Important Paintings
21 – 25 September: Arts in Action
October – November: Paintings of the
Victorian Era
11 December – 10 January: Colour and
Structure Exhibition – the English Section
of the Colour and Structure British Council
Captain Cook Bi-Centenary Exhibition
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

LITTLE GALLERY, 46 Steele Street,
Devonport 7310 Tel. 24 1141
Hours: Tuesday to Friday: 11.30 am – 5 pm
Saturday and Sunday: 3 pm – 5 pm

SALAMANCA PLACE GALLERIES, 65 and
85 Salamanca Place, Hobart 7000
Tel. 237 034
November: George Davis; Mixed Water-
colour Exhibition

December: Bargain Show
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

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
Hours: Monday: noon – 4.30 pm
Tuesday to Thursday: 10 am – 4.30 pm
Friday: 10 am – 8.30 pm
Sunday: 1.45 pm – 4.45 pm

BARRY LETT GALLERIES, 41 Victoria Street
West, Auckland 1 Tel. 373 183
26 October – 6 November: *Robert Ellis*
9 – 20 November: Ian Scott
23 November – 4 December: Group
Sculpture
7 – 18 December: Don Binney
24 December – 11 January: Gallery closed
Hours: Monday to Thursday: 10 am – 5.30 pm
Friday until 9 pm
Saturday and Sunday by appointment only

JOHN LEECH GALLERY, 10 Lorne Street,
Auckland 1 Tel. 375 081
November: Ted Dutch
December: Early Engravings, Lithographs
and Maps of New Zealand
January: Stock Exhibition of paintings and
engravings
Hours: Monday to Thursday: 9 am – 5.30 pm
Friday until 9 pm

PETER McLEAVEY GALLERY, 147 Cuba
Street, Wellington Tel. 557 356, 861 034
November: Michael Smither
December: Adrian Cotter
January: Stock
Hours: Monday to Friday: 11 am – 5.30 pm

PRIZEWINNERS

Queensland

SPRINGBROOK ART PRIZE:
Judge: George Wilson-Cooper
Winner: Peter Abraham

TOWNSVILLE ART AWARD:
Judge: Arthur Evan Read
Winner: Veda Arrowsmith

New South Wales

ASHFIELD MUNICIPAL ARTS AND
CULTURE COMMITTEE PRIZE:

Judges: E. A. Harvey, Stan de Teliga
Winners:

Oil, traditional: Edward Hall

Oil, non-traditional: Terence P. O'Donnell

Watercolour, traditional: Brian Stratton

Watercolour, non-traditional: Aina Nicmanis

GRENELL HENRY LAWSON FESTIVAL
OF ARTS:

Winners:

Contemporary: Elizabeth Davies

Traditional: Strom Gould

Watercolour: Cameron Sparks

Print: Nigel Murray-Harvey

Best pot: Vicki Hoven

Hand-built: Vicki Hoven

Thrown: Lesley Harris

MUSWELLBROOK N.B.N. CHANNEL 3
ART PRIZE:

Judge: John Henshaw

Winners:

Open Acquisitive: Michael Shannon

Drawing, watercolour or print: Strom Gould

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

Project House Design Awards:

Jury: A. A. Cooper, E. C. Daniels,

L. W. Hegvold, B. A. L. Rickard

Winners:

Under \$12,000 – Joint award: Pettit &

Sevitt Constructions Pty Ltd

Architects: Ancher, Mortlock, Murray &

Woolley; Pettit & Sevitt Constructions

Pty Ltd. Architects: Neil Clerehan, in

association with Ancher, Mortlock, Murray

& Woolley

\$12,000 – \$16,000: Pettit & Sevitt

Constructions Pty Ltd. Architects: Harry

Seidler & Associates

Over \$16,000: Civic Construction Co.

(Aust.). Architect: Peter Carmichael

PORTIA GEACH MEMORIAL AWARD:

Judges: Thelma Boulton, Douglas Dundas,

Mary Alice Evatt

Winner: Dora Toovey

ROBERT LE GAY BRERETON

MEMORIAL PRIZE:

Judges: Frederic Bates, Janna Bruce,

E. A. Harvey

Winner: Robyn Easter

SALVATION ARMY ART AND
PHOTOGRAPHIC COMPETITION:

Judges: Mervyn Horton, Rex Irwin

RECENT ART AUCTIONS

Winners:

1st: Lynette Turner
2nd: Wendy Elphick
Special Award: Byron Cranston

SCONE ART PRIZE:

Judge: Lesley Pockley

Winners:

Representational: Alexander Bishop
Abstract: Veda Arrowsmith
Watercolour: Lynette Woodger

TAREE ANNUAL ART EXHIBITION:

Works by Martin Gauja, Giulio Gentili, Alex D. Lewis and Brian Stratton were purchased upon the advice of Douglas Dundas

Victoria

MILDURA SCULPTURE TRIENNIAL:

Works by Noel Hutchison, Nigel London, Ken Reinhard, Ron Robertson-Swann and Michael Young were purchased

VICTORIAN ARTISTS SOCIETY WINTER EXHIBITION APPLIED CHEMICALS AWARD:

Judges: Tim Guthrie, Phyl Waterhouse
Winner: A. W. Harding

COMPETITIONS AND PRIZES

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

Queensland

CAIRNS ART SOCIETY CONTEST: Acquisitive, any subject, any medium, \$500. Non-acquisitive, any medium, traditional, \$100; any medium, contemporary, \$100; sculpture, any material, form or style, \$75. Judge: Raoul Mellish. Closing date: 9 September 1970. Particulars from: Secretary, P.O. Box 116, Cairns 4870.

DALBY ART CONTEST: Both acquisitive, oil, \$400; watercolour, \$150. Judge: Nevil Matthews. Closing date: 2 October 1970. Particulars from: Dalby Art Group, P.O. Box 509, Dalby 4405.

New South Wales

ALBURY ART PRIZE: An invitation exhibition from which selections are made for the Albury Art Gallery upon the advice of a judge yet to be appointed and to the value of \$1,400. Artists who are not already

represented in the Albury gallery may submit their names for selection.

BATHURST CARILLON CITY FESTIVAL

ART PRIZE: Acquisitive, oil or related media, \$600; watercolour or related media, \$100. Judge: John Henshaw. Closing date: 7 September 1970. Particulars from: Hon. Secretary, Carillon City Festival Art Prize, Civic Centre, Bathurst 2795.

FLOTTA LAURO GIOACCHINO LAURO

ART PRIZES: Both acquisitive, oil or similar medium, maximum size 30in x 54in framed, subject other than a portrait. Return first-class ticket Australia-Italy / United Kingdom on a Flotta Lauro liner plus \$1,000 spending money; sculpture in final form or as three-dimensional maquette, maximum size 18in x 36in, return first-class ticket as above plus \$1,000 spending money. Judges: The Directors of the State art galleries as a panel. Closing date: 15 January 1971. Particulars from: State art galleries or Flotta Lauro offices.

INTERNATIONAL CO-OPERATION ART AWARD (AUST.): Bronze medallion, sculpted by Paul Beadle, to a painter or sculptor who has made an outstanding contribution to art in Australia. Particulars from: Mrs S. Edgar, 61 Hallam Avenue, Lane Cove 2066.

ORANGE FESTIVAL OF ARTS ART

PURCHASE: Painting or paintings to the value of \$1,200 will be purchased upon the advice of Eric Westbrook. Closing date: 7 February 1971. Particulars from: The Secretary, Orange Festival of Arts, P.O. Box 763, Orange 2800.

RYDE ART AWARD: Oil, traditional, \$100; watercolour, traditional, \$100. Judge: Joshua Smith. Oil, modern, \$100; watercolour, modern, \$100. Judge: Ivan Englund. Closing date: 14 October 1970. Particulars from: Mrs H. Thompson, 26 Douglas Avenue, Epping 2121.

TAMWORTH CAPTAIN COOK BICENTENARY ART PRIZE EXHIBITION:

Both acquisitive, any subject, any medium, \$600; drawing, watercolour or print, \$100. Judge: Bernard Smith. Closing date: 4 September 1970. Particulars from: Secretary, 59 Hall Street, Tamworth 2340.

Victoria

BALLARAT ART GALLERY PRIZE:

Acquisitive, drawings and/or watercolours, \$400. Closing date: 6 March 1971. Particulars from: Ballarat Art Gallery, 40 Lydiard Street, Ballarat 3350.

Christie, Manson & Woods (Australia) 6 March 1970

ANNAND, Douglas: Townsville, watercolour, 9 x 10, \$60

ASHTON, Julian: H.M.S. Royal Arthur watercolour, 9 x 13, \$200

BALSON, Ralph: Abstract, oil, 29 x 39, \$1,800

BASTIN, Henri: Trees in Landscape, oil, 24 x 36, \$480

BLACKMAN, Charles: Silence, oil, 48 x 36, \$2,300

BOYD, Arthur: Pottery on Fire, oil, 48 x 36, \$2,800; The Potter at his Wheel, watercolour and indian ink, 20 x 25, \$260; The

Sleeping Bride, oil, 24 x 29, \$3,000; Butterfly by a Waterfall, oil, 29 x 39, \$2,800

BRADLEY, William: View of the Governor's House at Sydney - New South Wales, Jany. 1791, pen and wash, 9 x 15, \$5,400

BUNNY, Rupert: Landscape at Cassis, South of France, oil, 6 x 9, \$520; Provençal Landscape, oil, 9 x 7, \$380; Provençal Landscape, oil, 21 x 28, \$2,500

BUVELOT, Louis: A View of Northcote and Brunswick, Melbourne, with Cattle and Figures beside a Pool, oil, 10 x 14, \$2,000

CASSAB, Judy: Shelter, Jerusalem Landscape, oil, 38 x 42, \$400

CROOKE, Ray: Natives Bagging Stones, oil, 11 x 14, \$1,100; Near Atherton, N.O., 18 x 24, \$520

DEXTER, William B.: Bird's Nest with Wild Violets and Bird's Nest with White Blossom, both gouache and wash, 9 x 13, \$550

DOBELL, Sir William: Scene on the Harbour, oil, 23 x 28, \$9,000; Wangi, pen and wash, 5 x 7, \$1,600; Lydia with Hair in Pins, oil, 44 x 27, \$21,000

DRYSDALE, Sir Russell: Working Sketch for Moody's Pub, coloured crayon, pen and pencil, 11 x 14, \$7,000

FAIRWEATHER, Ian: The Water Buffalo, gouache, 15 x 22, \$2,200; On the Lake, gouache, 26 x 36, \$4,800; Market Place, gouache, 13 x 15, \$3,400

FLOWER, Cedric: Royal Occasion, London, watercolour and indian ink, 11 x 15, \$210

FOX, E. Phillips: Gum Trees at Cremorne oil, 18 x 15, \$400

FRENCH, Leonard: Temple, mixed media, 27 x 24, \$2,000

FRIEND, Donald: Old Houses, Brisbane, gouache and indian ink, 17 x 24, \$600

GILL, S. T.: Bondi, Sydney, watercolour, 8 x 9, \$450; Cydnus, watercolour, 11 x 18, \$1,600

GRITTEN, Henry C.: Figures by the Yarra at Kew, oil, 24 x 36, \$4,000

GRUNER, Elioth: First Bloom, oil, 15 x 18, \$3,000; Summer Shade, oil, 8 x 10, \$1,400

GUERARD, Eugene von: Sherbrooke Forest, Victoria with Two Lyre Birds in the Fore-ground, oil, 35 x 53, \$8,500; Milford Sound, South Island, New Zealand, oil, 38 x 68, \$5,800

HERMAN, Sali: At the Dockside, oil, 28 x 54, \$3,200; Mother and Child, oil, 20 x 24, \$1,600; Terraced Houses, Woollahra, oil, 12 x 15, \$1,600

HEYSEN, Sir Hans: The Port, oil, 7 x 9, \$450; Zinnias, oil, 25 x 21, \$1,500; Morning Light, watercolour, 23 x 18, \$9,000

HILDER, J. J.: The Bridge, watercolour, 7 x 9, \$800

JACK, Kenneth: Opal Diggings, White Cliffs, N.S.W., pencil, crayon and wash, 10 x 12, \$220

JACKSON, James R.: Seashore, oil, 12 x 16, \$600

JOHNSON, Robert: The Burraborang Valley, oil, 15 x 12, \$1,000

JONES-ROBERTS, Gareth: Crooked Mick, oil, 39 x 29, \$600

KMIT, Michael: The Musicians, oil and collage, 23 x 19, \$680

LAWRENCE, George: Centennial Park, oil, 16 x 24, \$260

LONG, Sydney: The River, watercolour, 9 x 12, \$200; Autumn Landscape, oil, 27 x 15, \$1,500

LONGSTAFF, Sir John: Fitzroy Gardens, Melbourne, oil, 23 x 22, \$440

MARTENS, Conrad: The Macdonald River from Above Wisemans Ferry, oil, 13 x 19, \$3,600; The Valley of the Macdonald from the Road Beyond Wisemans Ferry, oil, 13 x 19, \$4,500

NOLAN, Sidney: Dimboola Landscape, oil, 24 x 29, \$3,000

OLSEN, John: Abstract, gouache, 17 x 22, \$350; Landscape with Animals, oil, 36 x 48, \$950

PIGUENIT, W. C.: Derwent River, Tasmania, oil, 20 x 30, \$380

PROCTOR, Thea: Standing Female Nude, pen and ink and wash, 14 x 9, \$80

PUGH, Clifton: Morning Mist, oil, 35 x 47, \$1,500

ROBERTS, Tom: Portrait of Lady Coghlan, oil, 36 x 24, \$1,200; Portrait of a Lady, oil, 18 x 13, \$450

SMITH, Grace Cossington: Landscape, South of France, oil, 15 x 12, \$300

STREETON, Sir Arthur: The Yarra, watercolour, 9 x 7, \$350; Sydney Harbour, oil, 19 x 7, \$3,000; Oncoming Storm, oil, 17 x 10, \$10,500; The Grand Canal, Venice, oil, 20 x 30, \$4,500; Sydney Heads, oil, 7 x 26, \$2,000

TUCKER, Albert: The Four Swans, oil, 36 x 48, \$2,400

WILLIAMS, Fred: Upwey Landscape, Victoria, gouache, 21 x 28, \$950

WITHERS, Walter: Near Eltham, Victoria, watercolour, 9 x 14, \$480

Leonard Joel Pty Ltd,

18 and 19 June 1970, Melbourne

ASHTON, Sir Will: Notre Dame, Paris, oil, 14 x 17, \$525

ASHTON, Julian: St Andrew's Cathedral, Town Hall and Queen Victoria Buildings, oil, 7 x 10, \$700

BATEMAN, James: The Farmyard, oil, 15 x 23, \$380

BONE, Muirhead: Biscay Coast Near Santillana, charcoal drawing, 9 x 14, \$60

BOYD, Penleigh: Portsea, watercolour, 9 x 16, \$575; Port Arthur, oil, 11 x 23, \$1,300

BRANGWYN, Sir Frank: The Walls, watercolour, 13 x 12, \$225

BUNNY, Rupert: Vineyard, South of France, oil, 18 x 24, \$1,550; Reflections, South of France, oil, 22 x 25, \$2,000; Luxembourg Gardens, Early Spring, oil, 64 x 60, \$6,500

BUVELOT, Louis: Bacchus Marsh, pencil, 11 x 14, \$210; Melbourne from the Yarra, watercolour, 12 x 15, \$850; Barwon River, pencil, 12 x 19, \$200

CAMPBELL, Robert: Rain Clouds, watercolour, 10 x 14, \$100

CLAUSEN, George: A Winter Morning, London, oil, 19 x 24, \$750

FOX, E. Phillips: Bathing Beach in France, oil, 10 x 13, \$1,900; Study for Portrait of Lady Barrett, oil, 23 x 14, \$225; Bebe, oil, 24 x 18, \$1,300

GLOVER, John: Landscape, watercolour, 11 x 16, \$700

GUERARD, Eugene von: On the Amerikan Creek, near Wollongong, oil, 7 x 9, \$650

HERBERT, Harold: Goulburn River, watercolour, 12 x 18, \$500

HEYSEN, Sir Hans: Morning, Flinders Ranges, watercolour, 9 x 15, \$1,000; Sheep on Hillside, charcoal drawing, 18 x 24, \$450; A.B.C. Ranges, charcoal, chalk and ink wash, 14 x 19, \$400; White Gums, watercolour, 12 x 15, \$3,100; Flinders Ranges, pencil drawing, 12 x 15, \$225; Hills of Arkaba, oil, 36 x 50, \$6,750; Onkaparinga River, charcoal drawing, 17 x 20, \$850; Horses in Landscape, oil, 28 x 32, \$1,200; Storm Clouds over the Flinders, charcoal and chalk drawing, 15 x 22, \$1,250; The Promenade, watercolour, 18 x 26, \$4,200; Trees at Narrabeen, red conte drawing, 7 x 9, \$200

HEYSEN, Nora: Summer Flowers, oil, 30 x 22, \$700

HILDER, J. J.: Brick Kiln, watercolour, 5 x 7, \$1,000

IACOVLEFF, Alexandras: Fara Ali Afden, an Abyssinian, pastel, 29 x 22, \$300

JOHN, Sir Augustus: Yeates, etching, 7 x 5, \$160

LAMBERT, George W.: Head Study - Mr Bosch, pencil drawing, 14 x 10, \$150

LINDSAY, Sir Lionel: Lady with Fan, etching, 12 x 8, \$70; The Pig Keeper, wash drawing, 10 x 11, \$320; Collection of ten woodcuts, \$210; Collection of four drypoint etchings, \$80

LINDSAY, Norman: Tom O'Bedlam, etching, 12 x 10, \$150; Attack on the Lion, pen drawing, 14 x 13, \$250

LONG, Sydney: Evening Glow, oil, 6 x 11, \$250

LUCAS, David: The Rainbow, Salisbury (after John Constable), mezzotint engraving, \$110

McCUBBIN, Frederick: Stone Crusher, Richmond Quarry, 1908, oil, 20 x 29, \$4,000; View towards Melbourne, oil, 36 x 72, \$14,000

MILLET, Jean F.: Les Lavandieres, charcoal drawing, 13 x 16, \$1,000

NAMATJIRA, Albert: Mount Giles, watercolour, 5 x 14, \$450; Gum Tree, watercolour, 14 x 10, \$600

PRESTON, Margaret: Still Life, oil, 19 x 23, \$220

PROCTOR, Thea: Tight Rope, watercolour, 15 x 10, \$220; Danseuse, pencil drawing, 11 x 8, \$80; Woman in Dress, pencil drawing, 13 x 10, \$280

REMBRANDT (Rembrandt H. van Rijn): Woman Bathing her Feet at a Brook, etching, 6 x 3, \$450

ROBERTS, Tom: Ring O'Roses, oil, 15 x 72, \$5,250; View from Tom Roberts's Verandah, oil, 4 x 7, \$1,100; Landscape, oil, 9 x 11, \$1,600

RUSSELL, John Peter: Houses on the Cliff, 1906, oil, 15 x 24, \$3,750

SCHOUKHAEFF, Basil: Cassis, France, oil, 28 x 48, \$550

SMITH, Sydney Ure: Windmill, etching, 9 x 10, \$80; Collection of four etchings, \$160

STREETON, Sir Arthur: Fisherman's Bend, Sandridge, watercolour, 8 x 10, \$500; Pastoral Sketch, watercolour, 7 x 10, \$650

WALLER, M. Napier: Figure Study, watercolour, 12 x 5, \$70

WITHERS, Walter: Heidelberg Landscape, oil, 8 x 11, \$800

YOUNG, F. Blamire: Thistle Down, watercolour, 10 x 13, \$280; The Critics' International, watercolour, 12 x 16, \$425

RECENT GALLERY PRICES

BALL, Sydney: Shiraz Cross, 84 x 67, \$900 (Bonython, Adelaide)
 BEADLE, Paul: Little Foundry, \$450; Virtues and Vices, \$550, both bronze (Von Bertouch, Newcastle)
 BLACKMAN, Charles: Dreaming Garden, 60 x 84, \$5,500 (Bonython, Adelaide)
 BOYD, Jamie: Girl in Front of Mirror, 33 x 22, \$300 (Bonython, Adelaide)
 BUCKLAND, Ken: Elegy to Rome, acrylic, 36 x 30, \$350 (Mavis Chapman, Sydney)
 CASALEGNO, Elliot: Stelae, mixed media, 36 x 24, \$150 (Holdsworth, Sydney)
 CHAPMAN, Mavis: Drawing, tempera, 36 x 36, \$250 (Mavis Chapman, Sydney)
 CONNOR, Kevin: Picnic, oil, 66 x 84, \$1,700 (Macquarie, Canberra)
 CROOKE, Ray: Hills, oil, 10 x 12, \$150 (John Cooper, Surfers Paradise); Camp, Go-go, oil, 6 x 9, \$250 (Macquarie, Sydney)
 DAWS, Lawrence: Green Landscape, 70 x 70, \$1,250 (Bonython, Adelaide); Anakie Landscape IV, oil, 20 x 20, \$300 (John Cooper, Surfers Paradise)
 DAVIS, Ross: Delicate Nobby, oil, 40 x 42, \$280 (Hayloft, Bathurst)
 DOBELL, Sir William: London Workers, pencil drawing, 14 x 9, \$400 (Artarmon, Sydney)
 DOOLIN, James: Artificial Landscape, acrylic, 79 x 54, \$1,250 (Central Street, Sydney)
 DRYSDALE, Sir Russell: The White Rock, watercolour, 4 x 6, \$1,050 (Max Adams, Adelaide)
 FAIRWEATHER, Ian: Fishing, 40 x 30, \$3,000 (Bonython, Adelaide)
 FEDDESON, Jutta: Wall Hanging, jute and wool, 60in high, \$350 (Bonython, Sydney)
 FRATER, William: Nude, oil, 36 x 27, \$350 (Toorak, Melbourne)
 FRIEND, Donald: Trojan Horse and Rider, metal sculpture, 12in high, \$1,250 (Barry Stern, Sydney); Ceylonese Group, watercolour, 13 x 20, \$600 (Artarmon, Sydney)
 GRUNER, Elioth: Beach Scene, oil, 9 x 12, \$3,500 (Barry Stern, Sydney)
 HEYSEN, Sir Hans: Boy with Goatherd, drawing, 12 x 8, \$575 (Macquarie, Sydney)
 HINDER, Frank: Frogmouths, pastel, 18 x 24, \$250 (Toorak, Melbourne)
 KELLY, William J.: Gamescope "4", acrylic, 79 x 72, \$700 (Watters, Sydney)
 KOSSATZ, Les: Hole No. 3 Red Wheel, oil, 60 x 60, \$650 (Strines, Melbourne)
 LARTER, Richard: Sliding Easy, P.V.A., 48 x 72, \$700 (Watters, Sydney)
 LEACH-JONES, Alun: Yellow Device,

acrylic, 68 x 114, \$1,100 (Watters, Sydney)
 LOOBY, Keith: Those Days We Murdered Jesus, oil, 84 x 96, \$1,200 (Von Bertouch, Newcastle)
 McDONALD, Sheila: Beyond, oil, 48 x 36, \$300 (Beth Mayne, Sydney)
 MAKIN, Jeffrey: Mountain Landscape I, oil, 19 x 15, \$90 (Macquarie, Canberra)
 MILGATE, Rodney: Story, mixed media, 24 x 36, \$500 (Macquarie, Canberra)
 MILLER Godfrey: Trees and Forest Series, oil, 26 x 36, \$3,500 (Artarmon, Sydney)
 OOM, Karin: Middle Age, oil on canvas, 24 x 44, \$200 (Macquarie, Sydney)
 PARDOE, Anthony: Bilpin - Blue-Green Landscape, tempera, 18 x 24, \$350 (Mavis Chapman, Sydney)
 PARR, Robert: Excelsior, sculpture, mixed media, 68in high, \$400 (Watters, Sydney)
 RAPOTEC, Stanislaus: Wave, tempera, 36 x 48, \$600 (Mavis Chapman, Sydney)
 REINHARD, Ken: Unitary Picture System 48, mixed media, (individual units each 12 x 9), \$45 each (Bonython, Sydney)
 REES, Lloyd: The Sea, oil, 24 x 30, \$3,500 (Macquarie, Sydney)
 ROSE, William: Untitled, acrylic, 35 x 46, \$750 (Holdsworth, Sydney)
 SCOTT, Ian: A Two-purpose wheelbarrow, oil, 80 x 54, \$200 (Peter McLeavey, Wellington, N.Z.)
 SHIGA, Shigeo: Large bowl, Tenmoku glaze with white spot decoration, 20in diameter, \$200 (David Jones, Sydney)
 SMART, Jeffrey: The Walker III, oil, 29 x 39, \$1,600 (Macquarie, Sydney)
 SMITHER, Michael: Rock Pool, oil, 36 x 48, \$400 (Peter McLeavey, Wellington, N.Z.)
 STREETON, Sir Arthur: Souvenir Villers Bretonneux, watercolour, 12 x 16, \$350 (Beth Mayne, Sydney)
 TANNER, Edwin: Della Consort, oil, 38 x 40, \$1,650 (Powell Street, Melbourne)
 TAYLOR, Michael John: People that Pass, oil, 34 x 30, \$200 (John Cooper, Surfers Paradise)
 TRENERRY, Horace: Adelaide Hills, oil, 8 x 12, \$600 (Max Adams, Adelaide)
 TUCKSON, Tony: Untitled, oil, 50 x 38, \$300 (Watters, Sydney)
 VASSILIEFF, Danila: Children, oil, 18 x 14, \$270 (Toorak, Melbourne)
 WAKELIN, Roland: Hydrangeas, oil, 22 x 17, \$250 (Beth Mayne, Sydney)
 WARREN, Guy: Basin View, watercolour, 22 x 31, \$180 (Macquarie, Canberra)
 WERTHER, Frank: Sandhill Creatures, acrylic, 36 x 43, \$400 (Arts Council Gallery 162, Sydney)

WILSON, Eric: Drawing, watercolour, 4 x 6, \$45 (Artarmon, Sydney)
 WOOLLASTON, M.T.: Motueka, oil, 36 x 48, \$400 (Peter McLeavey, Wellington, N.Z.)
 WRIGLEY, Derek: Sculpture 21, welded steel rods kinetic, 60 x 36, \$80 (Australian Sculpture, Canberra)
 WRIGLEY, Hilary: "Canvas" 4, acrylic on 2 canvases, 22 x 59 x 32, \$75 (Australian Sculpture, Canberra)

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Queensland Art Gallery

CHEVALIER, Nicholas: In the Grampians, oil
 JACKSON, James R.: Sydney Harbour, oil
 MAISTRE, Roy de: Composition on Grey / Interior (two-sided), oil
 NOLAN, Sidney: Expedition, oil
 STREETON, Sir Arthur: Sydney Harbour across Cremorne, oil
 WILLIAMS, Fred: Burnt Ferns, oil

Art Gallery of New South Wales

ASPDEN, David: Outer Space, oil (Anonymous gift fund)
 BALSON, Ralph: Construction in Green, oil (Anonymous gift fund)
 BLACKMAN, Charles: Self-portrait, oil (Gift of Barry Stern Galleries)
 BROWN, Mike: Tom, oil (Anonymous gift fund)
 CASSAB, Judy: Winter, oil (Gift of the artist)
 CHRISTO, Javacheff: Packed Coast, Little Bay, collage (Anonymous gift fund)
 CLARKE, Peter: Untitled, oil (Anonymous gift fund)
 COLEING, Tony: Plastic landscape, sculpture (Anonymous gift fund)
 CROOKE, Ray: Portrait of George Johnston, oil
 DANGAR, Anne: Tobacco jar with lid, earthenware
 DAVIS, Harry and May: Dish, stoneware
 DAWSON, Janet: Ripple 3, oil (Anonymous gift fund)
 DOOLIN, James: Artificial Landscape, oil
 EARLE, Stephen: Arboretum, oil (Gift of the artist)
 FIRTH-SMITH, John: Harbour-Night, oil (Anonymous gift fund)
 GLOVER, John: Borrowdale, sepia watercolour (Gift of Georgina Olive Brewster)
 HESSING, Leonard: Whip, oil (Anonymous gift fund)

HUMPHREY, Tom: Landscape, Black Rock, oil (Gift of Dr Mollie True)
 IBATA, Shotei: Dancing, calligraphic ink painting (Gift of the artist)
 INDIAN, Gandhara: Frieze of a hunt, Schist (Gift of His Excellency the High Commissioner for Pakistan, H. Aslam Malik)
 JAMES, Louis: Spy-hole, oil (Gift of Patrick White)
 JOHNSON, Michael: Untitled painting, oil (Anonymous gift fund)
 LANCELEY, Colin: Hot Monument, oil
 MAY, Phil: Livingston Hopkins, painted plaster
 MISSINGHAM, Hal: Standing female nude, back view, pastel drawing; Far from the land of his birth, colour lithograph (Gifts of artist)
 PARTOS, Paul: Screen, oil (Anonymous gift fund)
 POWDITCH, Peter: Seascape II, oil (Anonymous gift fund)
 SHARP, Martin: The Astronaut is discovered by a dreaming pierrot, collage (Thea Proctor Memorial Fund); My only inspiration is just imagination, handcoloured screenprint on perspex (Gift of the artist); Poster, Mr Tambourine: Bob Dylan, colour lithograph (Thea Proctor Memorial Fund)
 STREETON, Sir Arthur: Pastoral, oil
 TUCKER, Albert: Faun Attacked by Parrot 3, oil (Gift of Bonython Galleries)
 TUCKSON, Tony: No. 23, oil
 VASARELY, Victor: Reytey-va; Yon-va, oils; EA-VA, screenprint
 WATKINS, Dick: Untitled, oil (Gift of Patrick White)

National Gallery of Victoria

BILU, Asher: Untitled, oil
 BONNARD, Pierre: Quelques Aspects de la vie de Paris, 12 lithographs (Felton Bequest)
 BRACK, John: John Perceval with His Angels, oil
 BREMER, Uwe: Die Nackte Dame, etching
 BREN, Jeffrey: The Front Door, oil
 CASTIGLIONE, G. B.: Tobit burying the dead, drawing
 CHRISTMANN, G. S.: Over Blue, acrylic
 COLLINGWOOD, Peter: Wall hanging
 COOK, Bill Delafield: A Roomful of Chairs, conte
 GLEESON, James: Signals from the Frontier, oil
 HESSING, Mona: Vestment, tapestry
 HOLMAN-HUNT, W.: The Desolation of Egypt, etching
 HOYLAND, John: Untitled, acrylic
 JOHNSON, Michael: Emperor II, acrylic

KEMPF, Franz: Figuration in a Garden, oil; Untitled, screenprint
 KKRAKULI, Radovan: Gourds, mezzotint
 KAY, Barry: Fandango, wash drawing
 LACHAISE, Gaston: Male Figure; Dancing Figure, pencil drawings
 LONGSTAFF, Sir John: Sussex Lane, oil
 LUDERS, Muriel: Landscape, oil
 MACKENNAL, Sir Bertram: Eve, bronze cast plaque
 McCUBBIN, Frederick: Portrait of a Man, oil
 MARTENS, Conrad: The Valley of the Macdonald from the road beyond Wiseman's Ferry, oil
 MIHOUE, Jim: Studies of Elephants, pencil drawing (Gift of E. Thake)
 MORROW, Ross: Colours of the Club, oil
 OPIE, Roy: Sex: Tradition, oil
 PARKS, Ti: Acrylic Fur with Barbed Wire, construction with wood and mohair
 PEART, John: Blue Square, acrylic
 PEASCOD, William: Landscape Theme VII, oil
 PEEL, Michael: Slab, screenprint
 REDDINGTON, Charles: Coromandel Valley, oil
 SCHMIDT, Peter: Cycloid I, screenprint
 WIRE, David: Abstract Construction, construction
 WUNDERLICH, Paul: Pythagoras, lithograph (Gift)

Art Gallery of South Australia

AUSTRALIAN ABORIGINAL: Group of nine Pukumani Poles from the Northern Territory
 ASHTON, Julian: Princes Bridge over the Yarra, watercolour
 FRENCH, Leonard: The Journey, series of ten silk-screen prints
 FULLBROOK, Sam: Landscape, oil
 GRUNER, Elioth: Untitled, etching
 HARDY, Cecil: Little Boxes, silk-screen
 HEYSEN, Sir Hans: Adelaide Railway Yards, watercolour; Mystic Morn, pencil; The Brick Kiln, charcoal; Italian Landscape, oil
 KETTLE, Tilly: Portrait of Lady with Muff, oil
 LONG, Sydney: Moonrise, oil; Moonlight Pastoral, watercolour; Trees in Landscape, etching; Pan, etching and aquatint; Spirit of the Plains, aquatint
 MELDOLLA, Andrea: The Homage of the young St John, etching and drypoint
 MOON, Milton: Ceramic wall sculpture in nine sections
 RAIMONDI, Marcantonio: The Holy Family with St John (after Raphael), engraving
 RUSSIAN: Icon depicting Virgin and Child

after the style of the Tolga Monastery, oil and goldleaf on wooden panel, 17th century
 SALKAUSKAS, Henry: Landscape 70, watercolour
 SASSANIAN: Small ceramic oil lamp, possibly from Amlash, excavated in Iran
 SMITH, Ian: Raku vase and bowl; The General, pair of ceramic sculptures
 STREETON, Sir Arthur: Mount Rosea, oil on canvas; Rialto Bridge, Venice, lithograph
 WOOD, Rex: The Dragon Tree, wood engraving; The Faun, linocut; Holly, hand-coloured linocut

Western Australian Art Gallery

ALKEN, Henry: Alken's Sporting Anecdotes, coloured aquatints (bound)
 BECKMANN, Max: Self Portrait, woodcut
 BEER, Richard: San Marco, etching
 BLACKMAN, Charles: Evening Light, lithograph
 BLAKE, William: Book of Job, engravings
 BOCK, Thomas: Mrs Eddington, oil
 BUVELOT, Louis: Landscape, oil
 CHRISTMANN, Gunter: Untitled, oil
 CORINTH, Lovis: Der Bull, etching
 DAUMIER, Honoré, Le Marchand de Chaines de Suretés, lithograph
 DAVIES, David: Grazing Cattle, oil
 ELYARD, Samuel: At Yalwell Near Gold Reef on Dongara Creek, watercolour; Riverscene, watercolour
 ERNI: Dialogue des Epoux, lithograph
 FIZELLE, Rah: Study of Hands, pencil
 FRANK, Sepp: Portrait, etching
 FULLBROOK, Sam: Portrait of Donald McLeod, oil
 GLOVER, John: Bridge of River Nile, Tasmania, ink and wash
 GRAHAM, Anne: Como Park with Kites, oil
 GROSZMAN, Rudolf: Two Girls, hand-coloured etching
 HAGGIS, C.: Portrait of Hal Missingham, colour lithograph
 HAYNES, George: A Pool for Rothko, oil
 HECKEL, Erich: Two Women, coloured woodcut
 HINDER, Frank: Canberra Cyclists, watercolour
 HOCKNEY, David: Celia, etching; Pretty Tulips, lithograph
 JAECKEL, Willy: From Job Series, two lithographs
 KOLLWITZ, Käthe: Help the Russian Hunger Campaign; Prevent Hunger, lithographs
 KOWALSKY, Ludwig: The Gipsy Girl, lithograph; Nude, crayon drawing

Letters

KRZYWOKULSKI, John: Keep What You've Got She's Going, oil
 KUBIN, Alfred: The Orchestra, lithograph
 LINDSAY, Lionel: The Selector, drypoint
 LOOBY, Keith: Adoration of Kings and Queens, oil
 LUKTA: Owl, Eskimo carving
 MacARDELL, James: Mrs Bonfoy, mezzotint, after Sir Joshua Reynolds
 MEID, Hans: Gute Nacht, lithograph
 MOLL, Oskar: Forest, lithograph
 MUELLER, Otto: Nude, lithograph
 MOHOLY-NAGY: Black and White Composition, lithograph
 NOLAN, Sidney: Desert Storm, oil, seven panels
 NOLDE, Emil: Frau Profil, woodcut
 OLDFIELD, Alan: Ship of Fools, oil
 OPPELER, Ernst: Woman, etching
 PEEL: Slab City, serigraph
 PICASSO, Pablo: Poster, lithograph
 POWDITCH, Peter: Janth II, lithograph; Sun Woman III, coloured lithograph
 ROPS, Felician: Aunt Johanna, etching
 RUSSELL, Arthur: Past and Present, oil; Untitled, gouache
 SCHREYER, Lothar: Lithograph
 SICKERT, Walter Richard: Rue du Quesne, Dieppe, oil
 SMEED, Hubert: 27 drawings and etchings of Perth and environs
 SUGALUK: Woman and Child, Eskimo carving
 SUTHERLAND, Graham: Form on a Terrace, oil
 UBELOHDE, Otto: Forest, etching
 VON UNRUH, Kurt: Benedictiner Wand, watercolour
 VUILLARD, Edouard: L'Artiste chez sa Mère, gouache and pastel
 WAKELIN, Roland: Railway Bridge, oil

Newcastle City Art Gallery

BALL, Sydney: Khamsa Pink, serigraph
 BEADLE, Paul: The Creation, bronze; Supreme Court, bronze (Gifts of the Art Gallery and Conservatorium Committee)
 COOPER, William: Spangled Drongo, watercolour
 LAMBERT, G.W.: Portrait, Red Trimmed Hat, oil; Sketch of Male Model; Study of Crouched Tiger, pen drawings (Gifts of Mrs Maurice Lambert)
 LANCELEY, Colin: Liebestod, No. 6 from The Miraculous Mandarin Suite, serigraph; Blue Beard's Castle - Judith, ink drawing
 LEACH-JONES, Alun: Divisions I to III; Untitled Blue Work; Merlins Diary I, serigraphs (Gifts of the artist)

Sir,

Having recently returned from abroad I have only just read Patrick McCaughey's 'Sydney Ball and the Sixties' in the March *ART and Australia*. I consider the article to be mimicry. It presents a distorted view of what has been important to the art of the sixties and is, I believe, a covert attempt to hoodwink the public. The formulation of a *useful* critical language is, in my opinion, of great importance to the visual arts and, since I believe that as criticism this article was purposely keyed to a 'provincial' Australian audience, I want to point out its intellectual dependency on Michael Fried and draw attention to some of the issues I believe misleading.

McCaughey claims that many Australian artists reduce major artists to a 'repository of mannerisms'. By making a pastiche of Fried, McCaughey does a damn good job on the 'mannerisms' himself. He has gone to the critic rather than to the artist to find out what's going on. Instead of getting some honest thinking done himself, he uses Greenberg's and Fried's terms as a prop, then tries desperately to 'fit' Ball's work into them. For those who just didn't guess: Replace Fried *vis-à-vis* Noland and read McCaughey *vis-à-vis* Ball, get it!

The article begins with its 'American Pedigree' from Theodore Stamos (a minor and mildly interesting Abstract-Expressionist) but as McCaughey says, he is 'significant'. Significant all right, what better way for the Australian Modernist to begin his article. Then of course there's the Art Students League, they still turn out pastels and other fauna there, but I grant Ball may have picked up something. However the main point being that here's another pedigree in case we in the outback missed the first. Ball's work, we are told, parallels but does not emulate Noland's - c'mon! Where has McCaughey been; Ball's work is a pretty commonplace synthesis of the established art of the sixties - including Noland's. To claim for this work 'the shock of genuinely advanced art' is critical burlesque. The importance of any art is what gets brought into it, nothing has been brought into Ball's work which is not already recognized in the established American Modernists of the early sixties (hence McCaughey's fascination, get it!).

One of the article's central arguments is contained in a quote from Fried (on Noland again, get it!) 'the use of a particular repeatable format embodies something far more urgent than the desire to achieve striking design, rather it gave Noland the means

whereby he could pursue that central act of radical self-criticism on which modernist art is founded'. The Modernist critic opting out of his detailed formalism suddenly heads straight toward the 'unconscious', a typical strategy, in this case concocted to explain away perfectly ordinary design. 'Radical self-criticism' is rhetorical and contains no descriptive information, I grant that it may have applied to, say, Stella's early work but is unconvincing in Ball's case where we are actually asked to believe that, in 1965 when he attached his circles to the edge of the canvas, this was 'radical self-criticism'. C'mon again, in 1965 attaching images to reflect or touch the edge was conventional taste (and Ball apparently knew what was going on). Using Uncle Michael's thesis 'Three American Painters' simply leads to hilarious conclusions when mis-applied to a work like *Canzon Nama*.

Also included is a notoriously feeble comment on that other trend of the sixties ('other' because it does not fit into the Modernist programme). Minimalism, we are cutely told, thinks that the act of rejection is sufficient a programme for making art (guffaws - get it). He judges Minimalism through those consecrated forms that are missing, rather than the forms these have been replaced by (which are of course a little harder to see).

These are the desperate lengths the Modernist critic will go to in order to fit the unfortunate artist into his schema. McCaughey's stylistic dependency on the work of Greenberg and the silly attempts at parallelism: Fried-Caro, Fried-Noland, perverts the honest criticism of any of the new art of the sixties.

Fried has remarked that the Modernist critic is justified in calling the attention of Modernist painters to formal issues that, in his opinion, demand to be grappled with, and that this criticism can play a role in the development (of Modernist Art) only slightly less important than that of the new paintings themselves (one therefore wonders why these critics don't just become artists). Perhaps McCaughey has something like this in mind, I am inclined to believe so when I read the grandiose and slightly sinister closing remarks about the artist's 'survival'.

The 'scholarly' language ought not to fool anyone; I hope that serious artists can stand up against criticism like this, genuine art *must* survive without it.

Bill Indman

Sir,

I do not quite know how one replies to Mr Indman's letter of generalized ire concerning

my article 'Sydney Ball and the Sixties'. He accuses me of attempting to 'hoodwink' the public because I draw on some of Michael Fried's perceptions about recent art. My debts to Fried were openly acknowledged and *documented* in the article. If Mr Indman doesn't think that Michael Fried's long introductory essay to *Three American Painters* (Harvard University Press, 1965) is one of the central critical statements of the sixties, then we simply disagree on our priorities. Accusations of 'dishonesty' are merely unworthy. Basically I would argue (as I implied in the article): (1) the interest, distinctiveness and quality of Sydney Ball's painting lies in its acceptance of many of the disciplines of American post-painterly abstraction, if I may be allowed to revive that antique term; (2) the so-called 'formalist' critique of those disciplines is the most penetrating and convincing available. Thus it does not seem unreasonable that a critical evaluation and interpretation of Ball's work should take its cue from recent 'formalist' criticism. The article, I thought, carefully distinguished between Ball's substantial and individual achievement in Australian painting of the sixties in accepting those disciplines *and* the achievements of the makers of those disciplines, Noland, Louis *et alii*.

On matters of detail: I think Mr Indman is simply mistaken and misinformed of the situation in 1965 if he thinks Ball's work of that period (the Cantos) reflects 'conventional taste'. Likewise I remain unmoved by the claims of Minimal Art and am genuinely puzzled as to what on earth Mr Indman actually means when he says: 'He judges Minimalism through those consecrated forms that are missing, rather than the forms these have been replaced by (which are of course a little harder to see)'.

Lastly, I was delighted to learn that my language was 'scholarly'; but feel that, alas, such an encomium was as ill-directed as the more raucous epithets.

Patrick McCaughey

Editorial

A new Australian art magazine, *Other Voices*, began publication in June 1970. *ART and Australia* has survived as the lone Australian art journal into its eighth year, and it is time indeed that a country where so much attention is given to the plastic arts should be ready to

support a second art magazine, one with a different purpose. This may well be another sign of Australia's increasing maturity. If the public's apparent interest in art moves beyond the mere buying of paintings and sculpture or attending exhibitions toward a greater concern with what contemporary art is all about, then progress is being made.

Other Voices claims to be a 'critical journal concerned with seeking an informed and discriminating assessment of contemporary Australian art'. It is to be 'devoted primarily to the discussion of Australian art by Australian critics'. Its editors 'feel that the magazine has a particular responsibility in promoting an informed and lively critical dialogue by offering a regular forum for such discussion'. If the new publication can succeed in establishing regular dialogue and discussion, especially about contemporary painting and sculpture, and particularly between critic and artist and readers then it will offer a service which *ART and Australia* has not really attempted. The new magazine is planned to publish ten times during the year and what is virtually a monthly should have every opportunity of stimulating critical discussion and airing controversial points of view. As a quarterly *ART and Australia* has not found this practicable.

We salute *Other Voices* and recommend it.

Book Reviews

Captain Cook's Artists in the Pacific 1769-1779 (Avon Fine Prints Ltd., New Zealand, 1969, \$150).

Major national events and celebrations of importance always give opportunity for the commercially minded to release a spate of novelties, trinkets, books and magazines related, sometimes barely, to the cause of the excitement. I still cherish, for its reminder of early childhood, the copy of the *London Daily Telegraph* printed all in gold and published to celebrate the end of World War 1. The Bi-Centenary of Captain Cook's landing in Australia is just such an occasion and we may expect the country to be flooded with all manner of things, some worthwhile, many valueless in every sense of the word, relating to a celebration which stimulates national pride.

Many books will be published to mark the occasion and some of these will be excellent.

One which seems particularly appropriate is the very expensive breakfast-table publication by Avon Fine Prints, *Captain Cook's Artists in the Pacific 1769-1779*. For those who cannot obtain or afford Captain Cook's complete *Journals* this rather cumbersome volume will form at least some substitute for in it are reproduced, in colour, sepia or black and white, one hundred and thirty plates relating to Cook's three voyages into the Pacific. They range in interest from portraits to maps, from botanical drawings of fruit and flowers to those of native canoes and villages. The selection is varied, excellent and quite fascinating. Not such unqualified praise can be given when writing of the quality of the plates. These are often disappointing—perhaps because they have been too greatly enlarged, perhaps because of the printing process used, perhaps because the originals were too faded. The text is adequate and of course interesting to all of us who live in the Pacific area.

Mervyn Horton

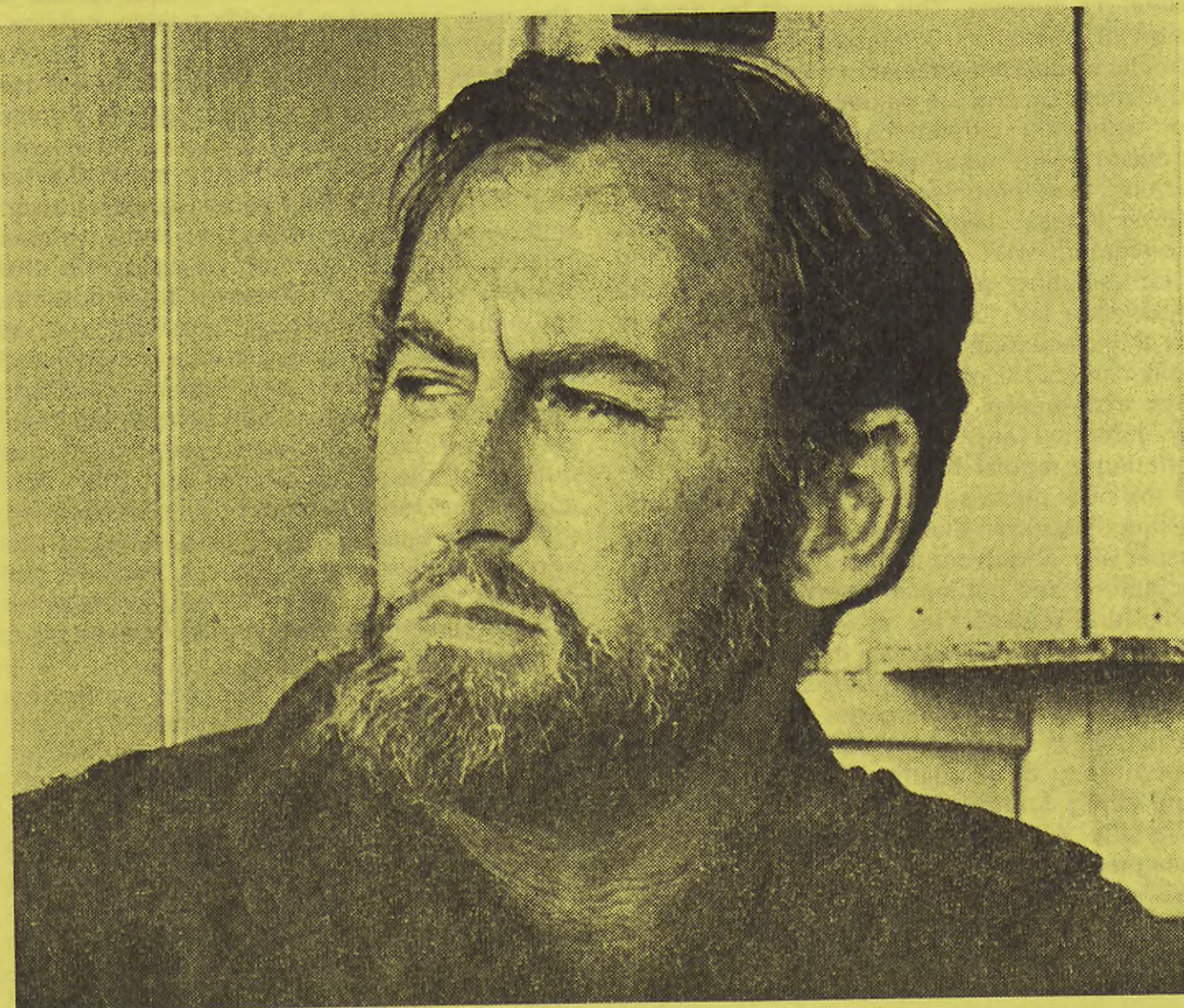
19th Century Australian Gold and Silver Smiths by Kurt Albrecht (Hutchinson Australia, 1969, \$5.40).

This is a most welcome addition to the reference field of Australiana. Mr. Albrecht's well written and organized work takes one through Australian gold and silver smithing from the first known teaspoon marked 'B. Souilly Sydney' and engraved with the date 1799 up to the turn of the century with a vase in the art-nouveau style by A. L. Brunkhorst of Adelaide. The author acknowledges that this is a general reference with an emphasis on the Victorian smithing centres, Melbourne and Geelong, in the text. Apart from this, however, there are also extremely useful lists of 'Gold and Silver Smiths identified by their work and punches' (Appendix 2) and for good measure a thorough and informative Trade Directory of gold and silver smiths of nineteenth-century Australia. The illustrations are fairly evenly divided between domestic ware such as sugar tongs, salvers, jugs of one sort or another and the more fantastic, often pretty, sometimes absurd variations on the theme of mounted ostrich and emu eggs. The ingenious uses found for these eggs are a great delight; they are made as cups, coffee pots, tankards or just as eggs ornamented to suit the purchaser of that time. This book is a good buy for any reader, and more than that, an important contribution to the scarce literature available on the minor arts of this country in the last century.

Christopher Davis

Jon Molvig—an appreciation by Pamela Bell

JON MOLVIG
Photograph by Robert Walker



Jon Molvig's death was ironic yet typical. Dying, as he did, within twenty-four hours of Bill Dobell, he shared even that final public notice with one of Australia's most popularly accepted artists; but he was a man of such independence one almost imagines the timing as a last thumb-to-the-nose at limelight and public recognition, rewards which in his lifetime were so strangely elusive. He left the art world and his friends diminished by his too early death at forty-seven, but immeasurably the richer for his life.

No one who knew him could fail to be touched by him. His integrity, his ruthless honesty of vision were both example and challenge. One knew that he gave short shrift to second-hand thought and slipshod ideas, to the comforts of self-deception or self-indulgence and, pushing human experience to its limits and beyond, living and thinking at full stretch, he challenged those around him to extend their own limits. He was a man whose mere presence was a force field.

In his life and work he seemed, superficially, to be a contradiction, but for every quality

he possessed he contained as well the extreme of its opposite, which gave him a range and a rich context, while the implicit tensions of this containment were part of the mainspring of his immense vitality. Molvig made one realize the validity of the paradox, since qualities unqualified by their polarities become something else, or watered-down versions of themselves. He had both humility and pride, savagery, tenderness, crudity and elegance, toughness and great sensibility. Molvig was an Expressionist, and remembering his Norwegian background one also remembers that Expressionism had its most vigorous roots in both Germanic and Scandinavian countries in a Dostoevskian, or a Strindbergian, climate of violence, pessimism, isolation, and despair. Molvig pared down his vision to essences and, to me, his great sensitivity, this sense of 'essence', combined with a fierce pride and a passionate independence of spirit, form part of the complex of reasons why he has not yet been as widely acclaimed as his stature merits. With every new theme it seemed he began right at the

beginning, almost to invent a fresh alphabet and a new language of forms, so acutely was he aware of the uniqueness of things and of the uniqueness of his response to each painterly challenge. What could appear as a diversity of styles to some of his critics was an awareness of this essence, the humility not to impose his own signature, but his willingness to abdicate to the organic expression and essential form of each experience. The unity, the Molvig signature, was there in the quality of perception and in the power and poetry of its expression.

One recalls his outback series. The lyric quality of the sleeping lubras, flat-washed with pinks and yellows, an extension of their landscape; and the ballads of stockmen, strong forms banded in layers of underpainting, and again the sensitive juxtaposition of colour in the totally understated moonlit cattle grids (*Nocturnal Landscape*), which belongs to the Art Gallery of New South Wales. It had the sense of infinite space and timelessness of the Australian outback. One thinks of the shock tactics of his slashed frenzy of paint in the *Twilight of Women*, the acid commentary of paint and line in the portrait of Janet Matthews, the superb draughtsmanship in his animals and nudes, the tender elegance of colour in some of his more recent nudes contrasting with the irony of content and the aridity of the Industrial Eden series, blacks and greys seared with his blow-torch, full of cold rage at the lot of man and his inheritance of the industrial revolution. One remembers the tough uncompromising jut of the head in his own self-portrait, paint layered on with the palette knife. This man's commentary on the human condition was utterly without illusion, often a sarcastic commentary, full of rage and despair but, being Molvig's, with a counterbalance of enormous compassion, a tolerance of an innate respect for the dignity of all living things in a vanishing Eden.

To me, Molvig was a man who fed a great fire by tearing down the walls of his house and chopping up the furniture. One was always conscious of the drama of this self-consuming blaze and aware, as well, of the inevitability of its conclusion. I am sure that the many people who knew him, loved him, were taught by him or were somehow altered and influenced by this rare man, will celebrate having known him by their sense of some expansion of vision far more than they will indulge in the easier inversions of regret for his premature death.

Exhibition Commentary

bottom left

GUY WARREN EASTER PAINTING (1969)
Acrylic on canvas with incandescent light 84in x 66in
Johnstone Gallery, Brisbane
Photograph by Harry Sowden

below

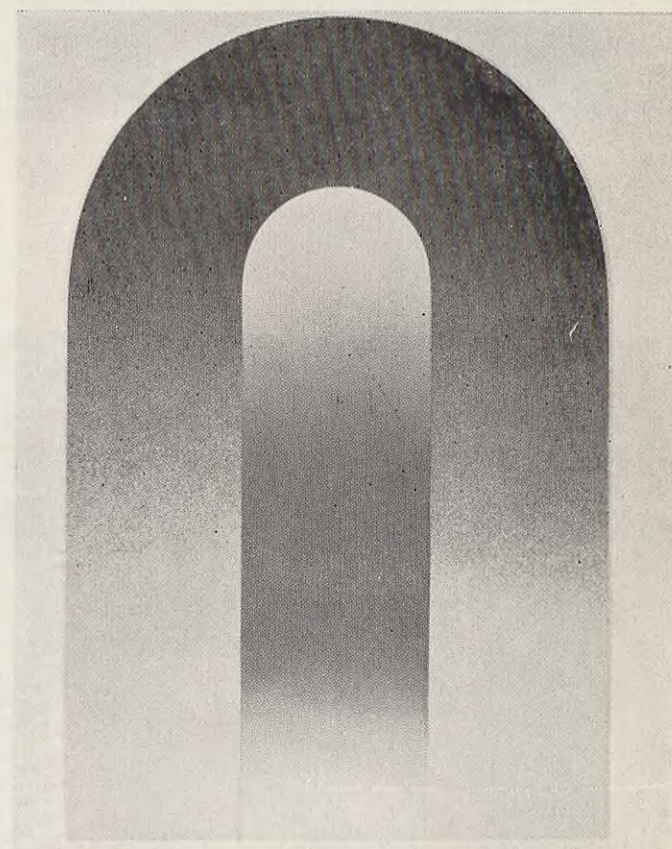
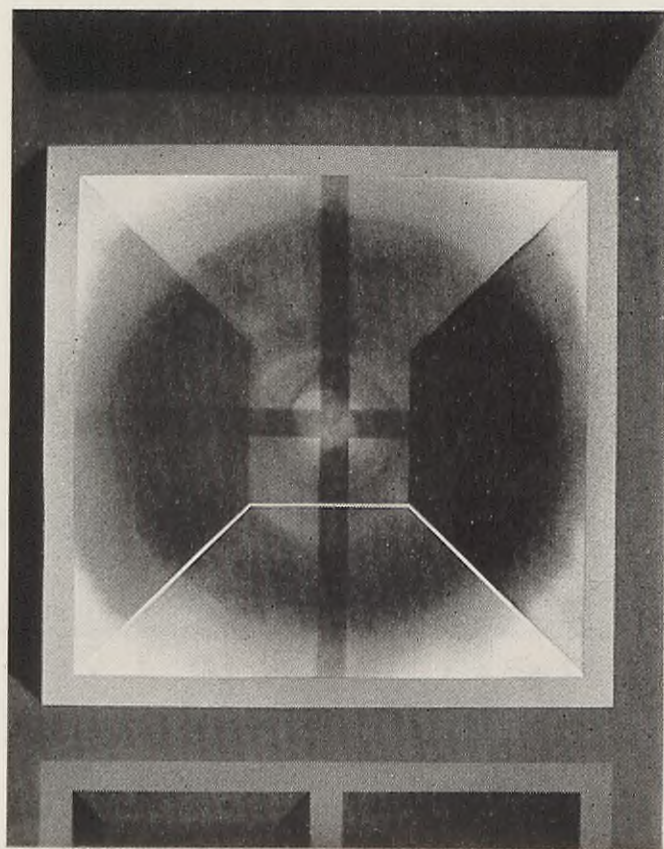
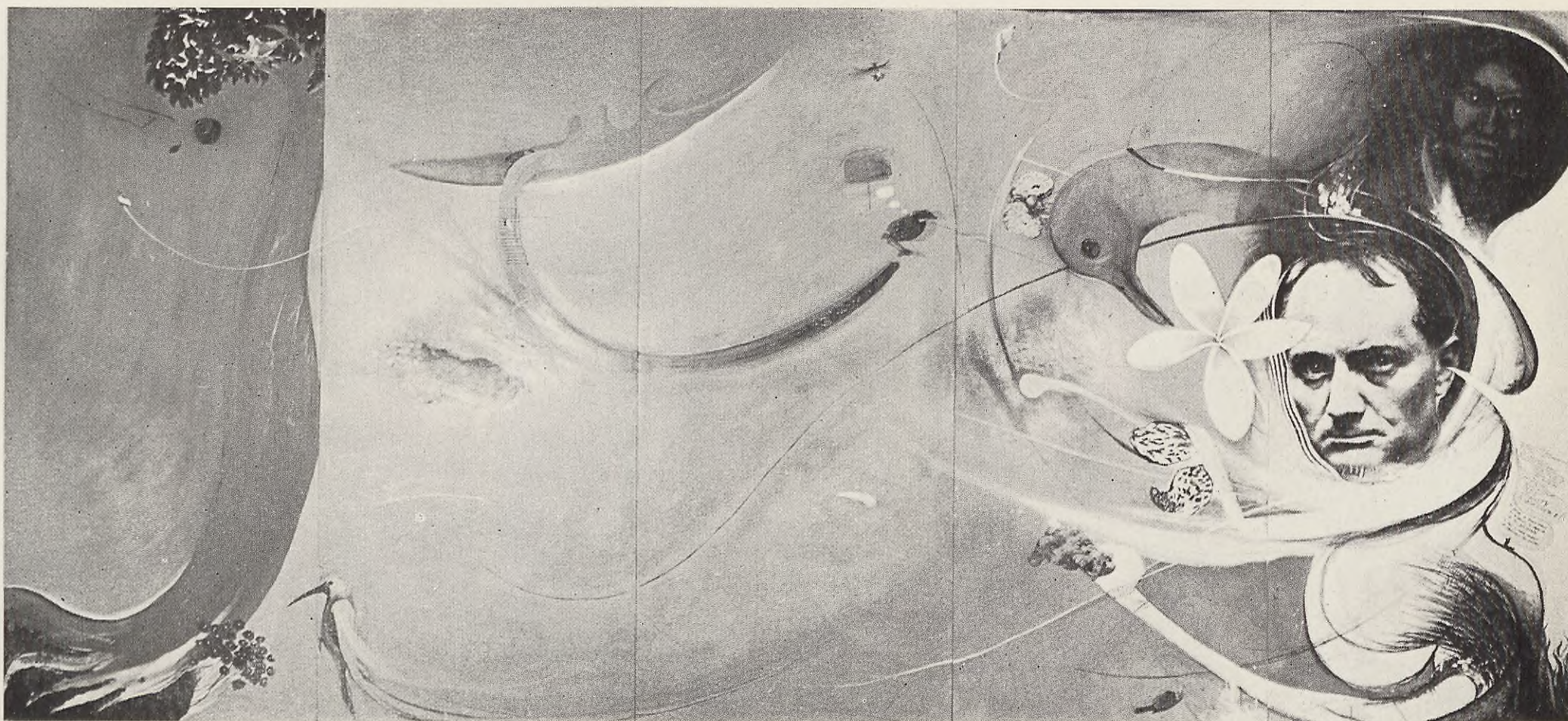
BRETT WHITELEY BANDELAIRE (1969/70)
Mixed media on wooden panels 80in x 160in
Bonython Gallery, Sydney
Photograph by Grant Mudford

bottom middle

HARALD NORITIS UVULA (1969)
Acrylic on canvas 54in x 48in
Central Street Gallery, Sydney
Photograph by Mike Dangar

bottom right

JAMES DOOLIN ARTIFICIAL LANDSCAPE No. 13
(1969)
Acrylic on canvas 79in x 54in
Central Street Gallery, Sydney
Photograph by Mike Dangar



bottom
 RICHARD LARTER CAL JO SHIFT (1970)
 P.V.A. on board 48in x 72in
 Watters Gallery, Sydney
 Photograph by Douglas Thompson

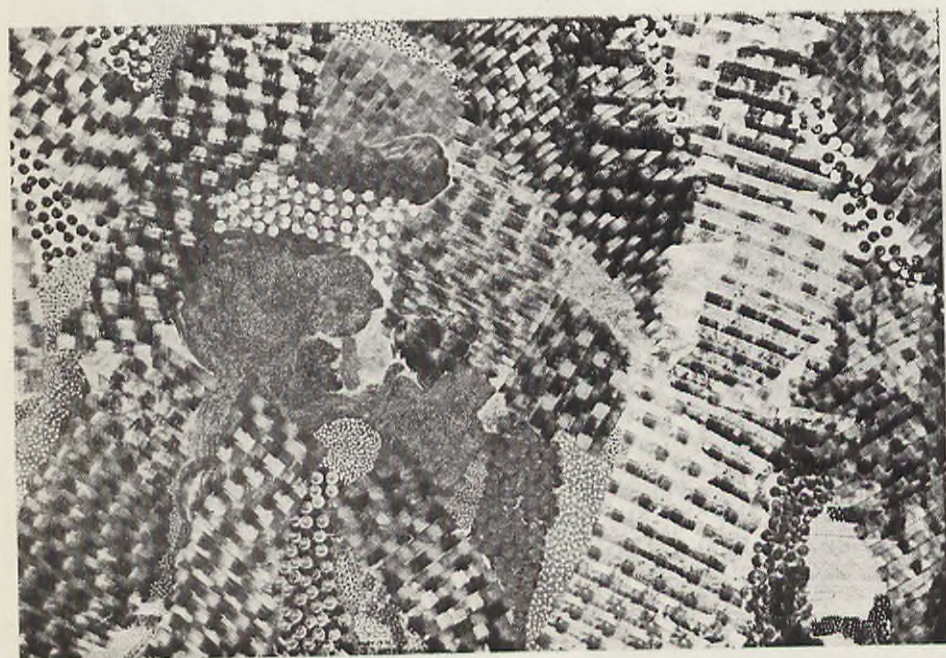
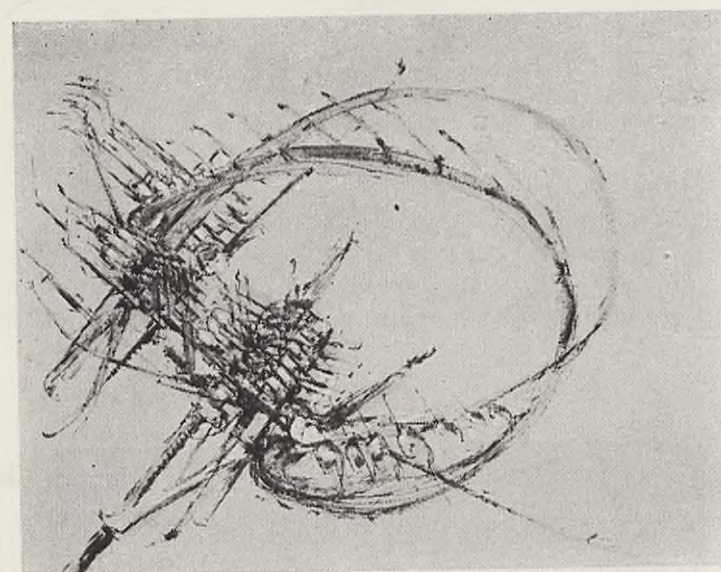
below
 TONY TUCKSON UNTITLED (1970)
 P.V.A. on hardboard 48in x 48in
 Watters Gallery, Sydney
 Photograph by Douglas Thompson



bottom right
 KEN REINHARD UNITARY PICTURE SYSTEM 48 (1970)
 Mixed media each unit 12in x 9in
 Bonython Gallery, Sydney
 Photograph by Grant Mudford

below middle
 WILLIAM ROSE UNTITLED (1970)
 Acrylic on hardboard 35in x 46in
 Holdsworth Galleries, Sydney
 Photograph by George Denes

below
 ANTHONY PARDOE RED BILPIN LANDSCAPE 1969
 Tempera on hardboard 24in x 36in
 Mavis Chapman Gallery, Sydney
 Photograph by Michael Sellers



bottom
 ALUN LEACH-JONES NOUMENON XXXVII ALAP
 (1970)
 Acrylic on canvas 70in x 70in
 Watters Gallery, Sydney
 Photograph by Douglas Thompson

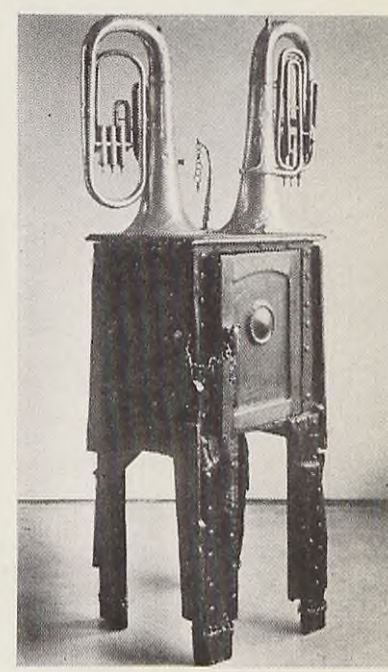
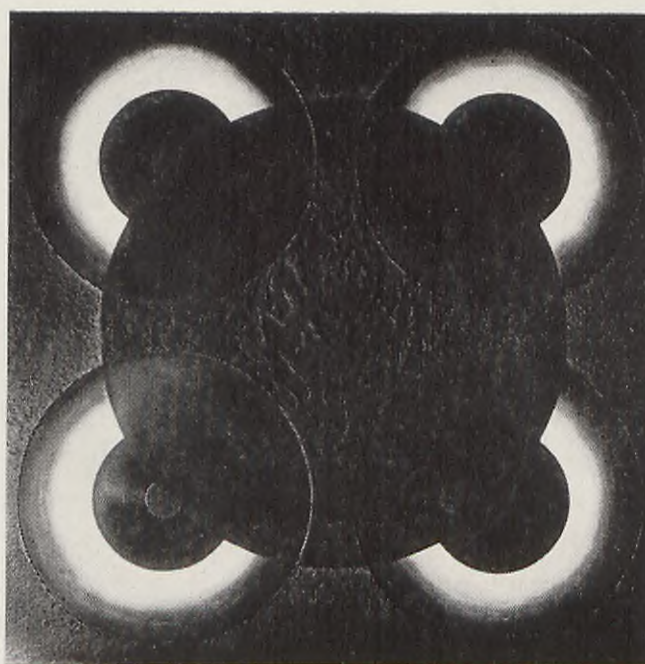
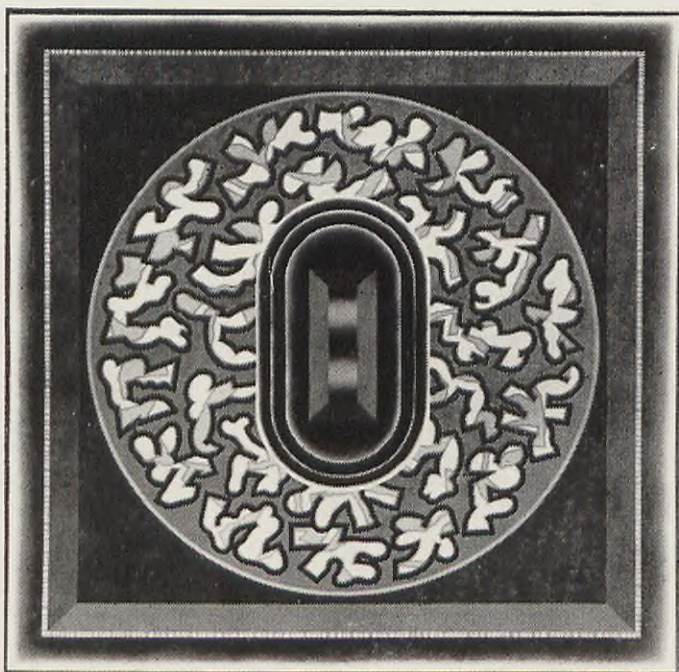
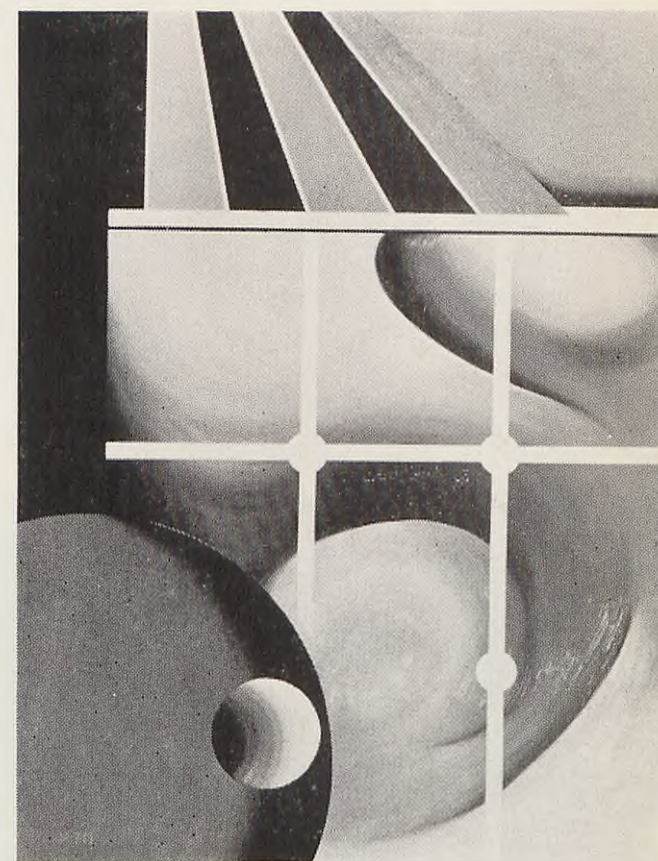
below
 ANDREW NOTT ROAD RUNNER AT MIDNIGHT
 (1970)
 Acrylic on canvas 66in x 102in
 Gallery A, Sydney
 Photograph by Daryl Hill



bottom
 ASHER BILU GRAPHITE No. 1 (1970)
 Mixed media on hardboard 72in x 72in
 Holdsworth Galleries, Sydney
 Photograph by Michael Sellers

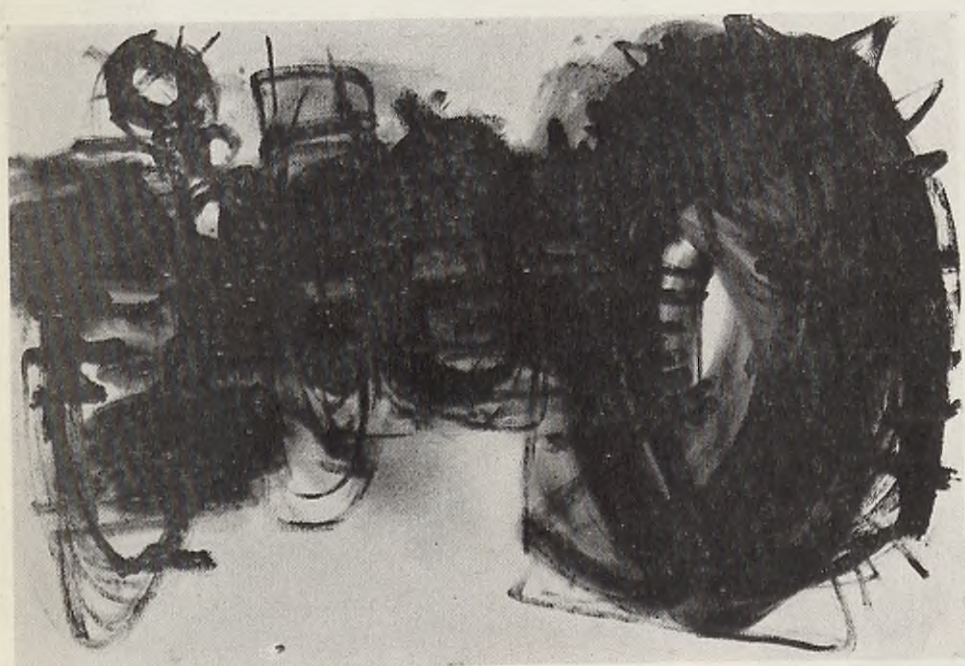
bottom
 ROBERT PARR EXCELSIOR (1969)
 Wood, brass and found objects 68in x 26in x 18in
 Watters Gallery, Sydney
 Photograph by Douglas Thompson

below
 PETER POWDITCH NOT, DAWN (AGAIN) 1970
 Oil on hardboard 54in x 42in
 Gallery A, Sydney
 Photograph by Daryl Hill



Stanislaus Rapotec

Laurie Thomas



STANISLAUS RAPOTEC TENSION 61 1961
Indian ink on paper 24in x 36in
Owned by Patrick McCaughey
Photograph by Mark Strizic

Bosch, Paul Klee, Picasso: so Rapotec punches out their names. Not men who influenced him in any specific way. They simply freed him. 'Yes, and Cézanne for order,' he adds, because he insists that he is not an Action painter, but one who considers the formal structure of his work for a long time before his fist starts to fly.

But what Action painter doesn't? Rapotec would like to draw a distinction between his approach and that of, say, Peter Upward who, about 1960, was completing paintings like *Surry Hills Green* (65in x 48in) and *June Celebration* (84in x 162in) with just a few huge strokes from a brush as big as a broom. Yet Upward must have pondered long and hard before he made those grand gestures and nobody doubts any more that Pollock's superlative spontaneity was edited, even with severity.

The terms do not matter anyway. Action, Gestural, Expressionist, Abstract-Expressionist – who cares what the label is? Labels like these, which might originally have offered illuminating clues to ways of working, end by docketing artists and so dismissing them.

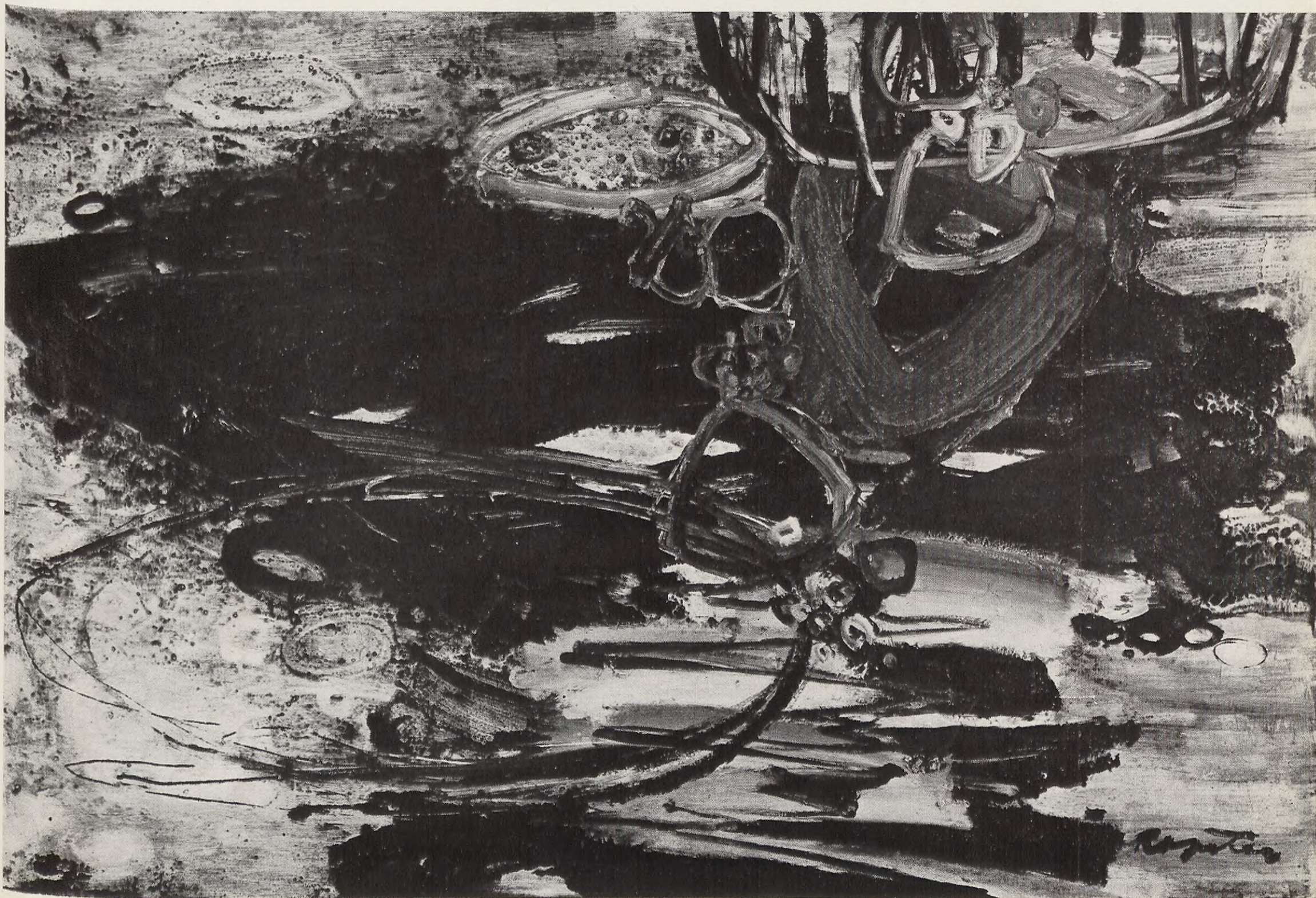
Action painting suggests that the paintings just happened like automatic writing, Abstract-Expressionism that the stream of consciousness flooded the canvas with hardly the intervention of a hand – emotion insufficiently mastered by form. They all suggest that there is too much person and too little art. And that of course is why the cool artists of the late 1960s cannot stand them.

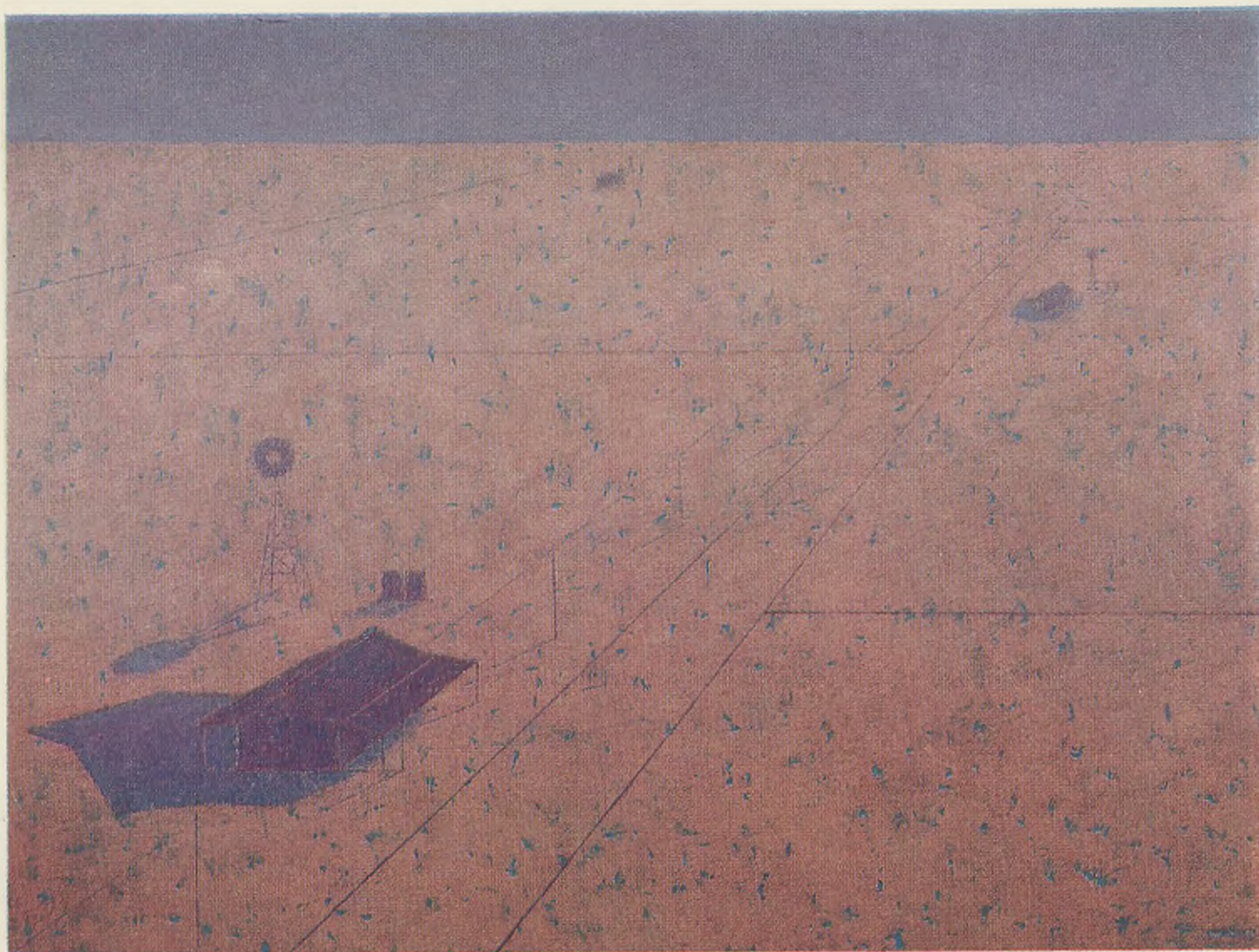
Nobody looking at Rapotec's paintings needs to be told that they are painted fast and direct, and that they are expressive of experience, felt with gusto. But look at them again and they are objectively stated. His search for pictorial rightness is as intense as anybody else's. What finishes up on his hardboard is no simple splurge of feeling uttered like a cry or an exclamation or a burst of joy. It is an ordered attempt to make paint convey feeling, not express it only; and this is essentially an attempt to find an objective statement which is artistically right within itself. It is what T. S. Eliot calls finding an objective correlative to states of mind and feeling; and this I think Rapotec often succeeds in doing in a masterly way.

Before Rapotec went from Adelaide to Sydney about 1955, he was painting very orderly pictures indeed. I once described them as not very good but I have had to change my mind about at least one of them which he has kept and which is now hanging in his house at Double Bay. *Outback* is an evocative and controlled painting of the arid landscape and, with its tenderly spotted forms, it, in a way, pre-dates paintings abstracted by Fred Williams from the stunted scrub.

When he did move into Sydney he did not lose this sense of order, but he did gain a sudden and liberating and bursting sense of the limitlessness of modes of expression.

STANISLAUS RAPOTEC EXPERIENCE IN FOUNDRY (1963)
P.V.A. on hardboard 48in x 72in
Possession of the artist
Photograph by Grant Mudford





above left
 STANISLAUS RAPOTEC OUTBACK 1953
 Oil on hardboard 36in x 48in
 Possession of the artist



left
 STANISLAUS RAPOTEC VENICE 1967
 P.V.A. on hardboard 66in x 54in
 Owned by George Molnar

opposite
 STANISLAUS RAPOTEC EXPERIENCE IN SPAIN
 1967
 P.V.A. on hardboard 72in x 54in
 Possession of the artist
 Photographs by Grant Mudford



STANISLAUS RAPOTEC DROUGHT 1966
P.V.A. on hardboard 54in x 72in
Owned by Gallery A



Whether this was due to Bosch, Klee and Picasso I have no idea. It could have had something to do with the verve and excitement and the exploratory urge which animated all the artists around him there. He took a studio down at the bottom end of Victoria Street in Potts Point. At that time and for the next few years Victoria Street, Challis Avenue, Macleay Street, Potts Point and the Cross itself were humming with activity, with ideas adventured upon.

Drysdale, Passmore, Herman, Klippel, Rose, Olsen, Meadmore, Upward – they were all there, and most of them working at their top. What is more important, they were all working in singular and utterly different ways. The thing which inspired them was not a common style but, on the contrary, the conviction that each could make one – expressive, abundant and fulfilling, for himself alone, and that the whole world of art was open to them.

Rapotec discovered the same conviction within himself and, after a few excursions into figure painting, suddenly opened up. By 1958–9 he was painting the dark, turbulent and swinging pictures, usually on a big scale, which are now represented by *Mea Culpa*, or the *Meditating on Good Friday* which won the 1961 Blake Prize for Religious Art. They were paintings which entirely abandoned reference to particular physical surroundings, whether of landscape or figure, and which set out to convey a mood, an idea, an emotion or an inner experience in a wholly imaginative way, in a pictorial language invented by himself and for the purpose. It was a strong language, even at times a violent one, which has since mellowed a little without losing its force.

In 1964–5 he re-visited Europe and the Middle East. 'Lots of things changed there! And so did I!' I do not think he changed much; but the feelings stirred in him by those mighty store-houses of art and architecture, and by the sense of the continuing nature of the past, mellowed and extended his palette and widened his subject-matter.

People have sometimes commented on Rapotec's paintings excited, say, by the great cathedrals, as though the 'intrusion' of architectural shapes into what had been entirely abstract paintings were some sort of loss, as though he had let himself and his invented language down. It seems to me only another case of subject helping to enforce the language which expresses it. In any case, the shapes are more invented than described – and, if anybody still wants to insist that Rapotec should stick by the label he first came to be known by, that would seem to be another case of the label dismissing achievement.

As it happens, the wider Rapotec opens his arms to experience, the more varied and indeed the more powerful his works become.

The paintings in his latest exhibition in Sydney at the Bonython Art Gallery, inventing symbols for the gathering of the gods at Olympus, were as 'Abstract-Expressionist' as you please – and lacking none of the virility, drama and passion of the past. They are the mature works of a mature artist nearing his top and still going full blast.

Rapotec was brought up in Ljubljana, the capital of Slovenia in north-west Yugoslavia. By the time he was twenty and had begun to read economics at the University of Zagreb, he was already flirting with art. This led him to attend lectures on art history and to study the works themselves in the churches, museums and squares of cities like Venice, Prague, Vienna and, particularly, Istanbul, where the Byzantine masters fascinated him.

Perhaps if the war had not come along the flirting might have remained flirting, because he began his career, after university, in the national bank of Yugoslavia. He had no formal training in painting. War pitched him into the middle of landscapes like those of Sinai, Palestine and Jordan and he began to paint in earnest when he could. By the time he came to Adelaide in 1948 he was thirty-five and committed to painting as a career. It was a coincidence that parts of inland South Australia are not unlike parts of Syria and Jordan. In any case Rapotec immediately felt a sympathy with a landscape which confronted him with considerations of form already familiar to him.

'I took art very, very, seriously from the very first day I landed in Australia. And, since then, I've been painting and exhibiting quite regularly . . . I got through my stage of being attracted by landscape forms, I got through my stage of figure painting, which was very, very Byzantine because of my stay in Constantinople. I got tremendously influenced by the sort of forms Abstract-Expressionism introduced, for a very simple reason. They were to me a fresh experience, and the earlier forms I had experienced suddenly came to me as worn out.

'At that stage I realized more clearly than ever that, after all, art heavily depends on changes, and changes *all* the time. But I also firmly believe today, yes, after analysing and studying, that those changes should come in the natural, logical, spontaneous way with as little band-wagoning as possible – and that not necessarily every change is also a good change or is necessarily good art.

'What I didn't realize at the earlier stage and didn't believe when told, I firmly and strongly believe now: that to build up an artist in any field you need twenty years of struggle – struggling, battling, performing, experimenting, exercising and, yes, exposing oneself in one's work to the full brunt of criticism.

'You must have a few good dramas behind you, a few love affairs breaking down, a few tragedies besides and another few of joyful events. You must know people, you must know your world, you must see the places, you must get the feel of history and you must build up a bit of your own philosophy.

'Plus three things. Plus one: You must have a strong desire to express yourself in your particular medium. Plus two: You must have the ability to handle forms and order. Plus three: Guts.

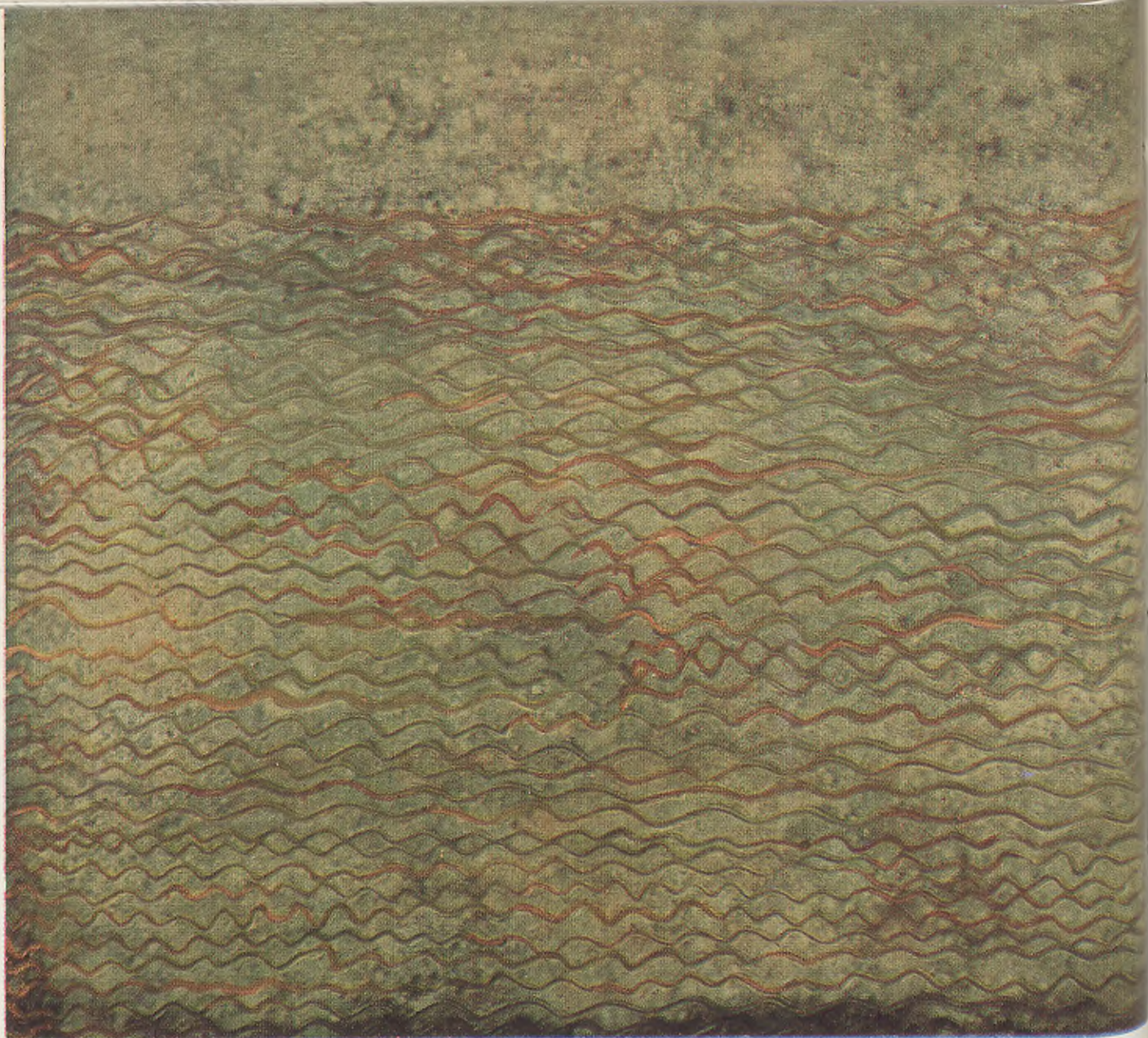
'Lately I've brightened a bit and softened a lot. It could be that one mellows with age, yes, one mellows with the experiences of life, one softens down in company of wife and family and perhaps, I don't know, time puts its hand on all things – time is an architect as well . . .

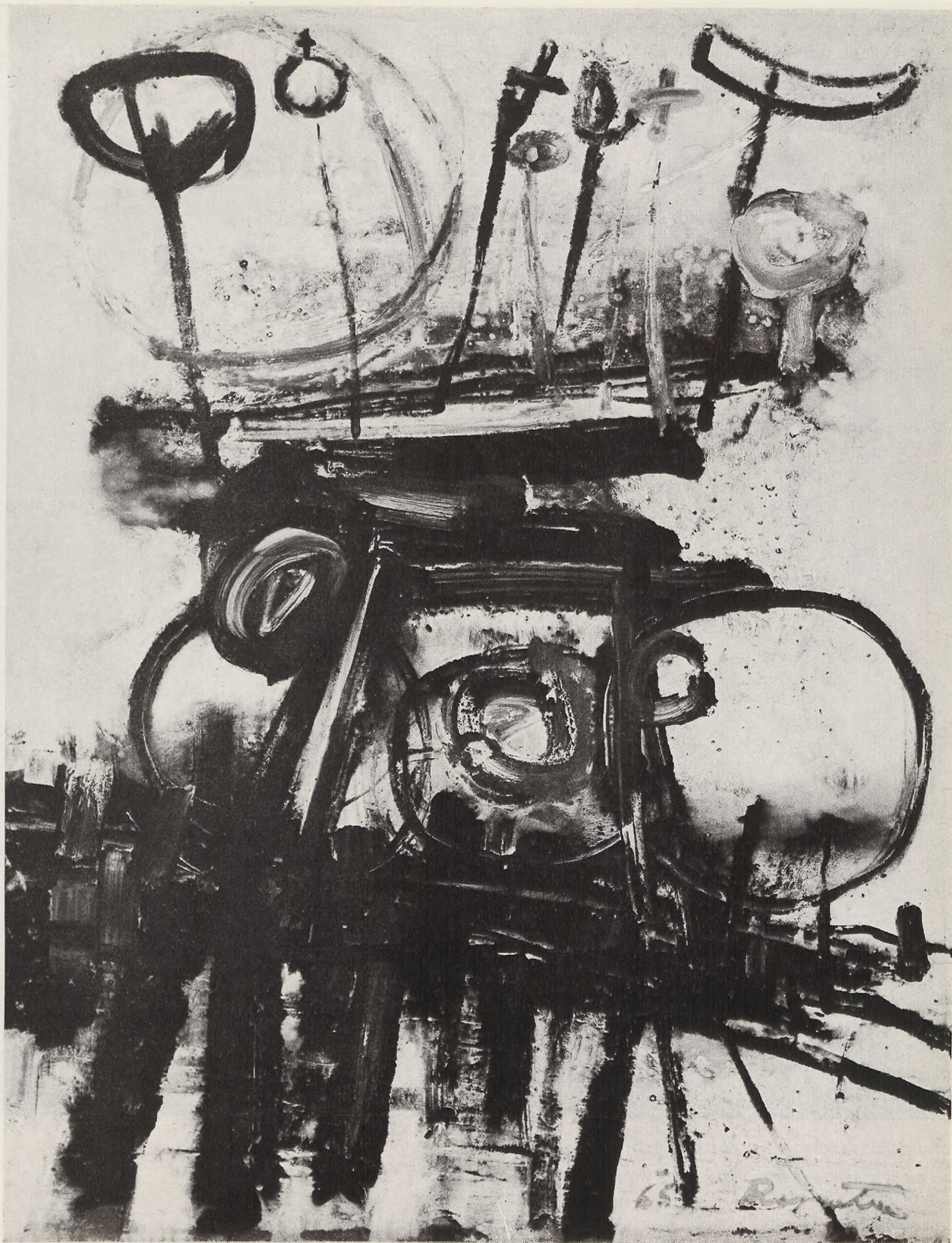
But if he used the word 'tamed' – as I think he did – it was a joke. There is no such thing as a tamed Rapotec.

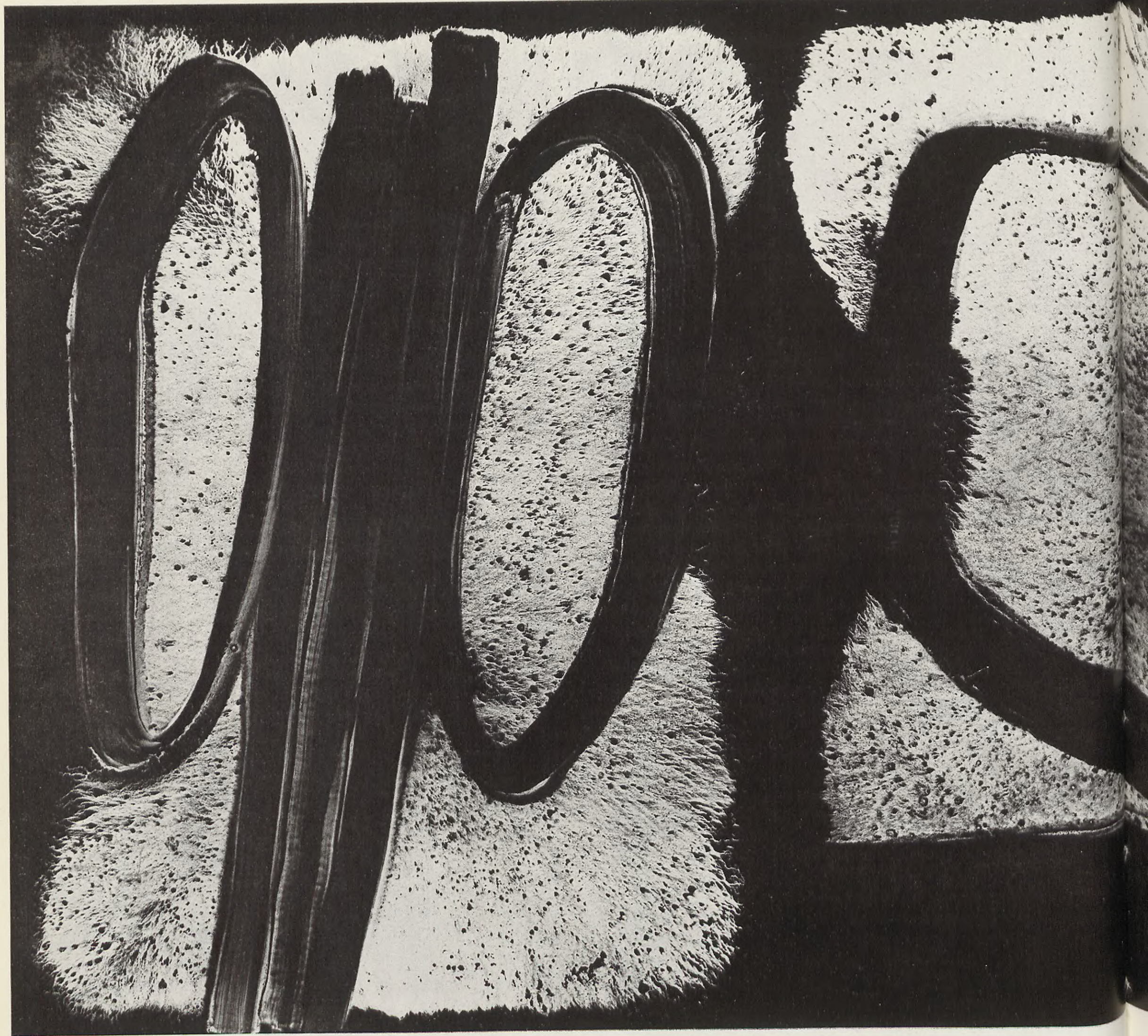
above right
 STANISLAUS RAPOTEC SUMMER 1970
 P.V.A. on hardboard 48in x 54in
 Possession of the artist

right
 STANISLAUS RAPOTEC EXPERIENCE IN SPRING
 1969
 P.V.A. on hardboard 54in x 54in
 Owned by Chandler Coventry

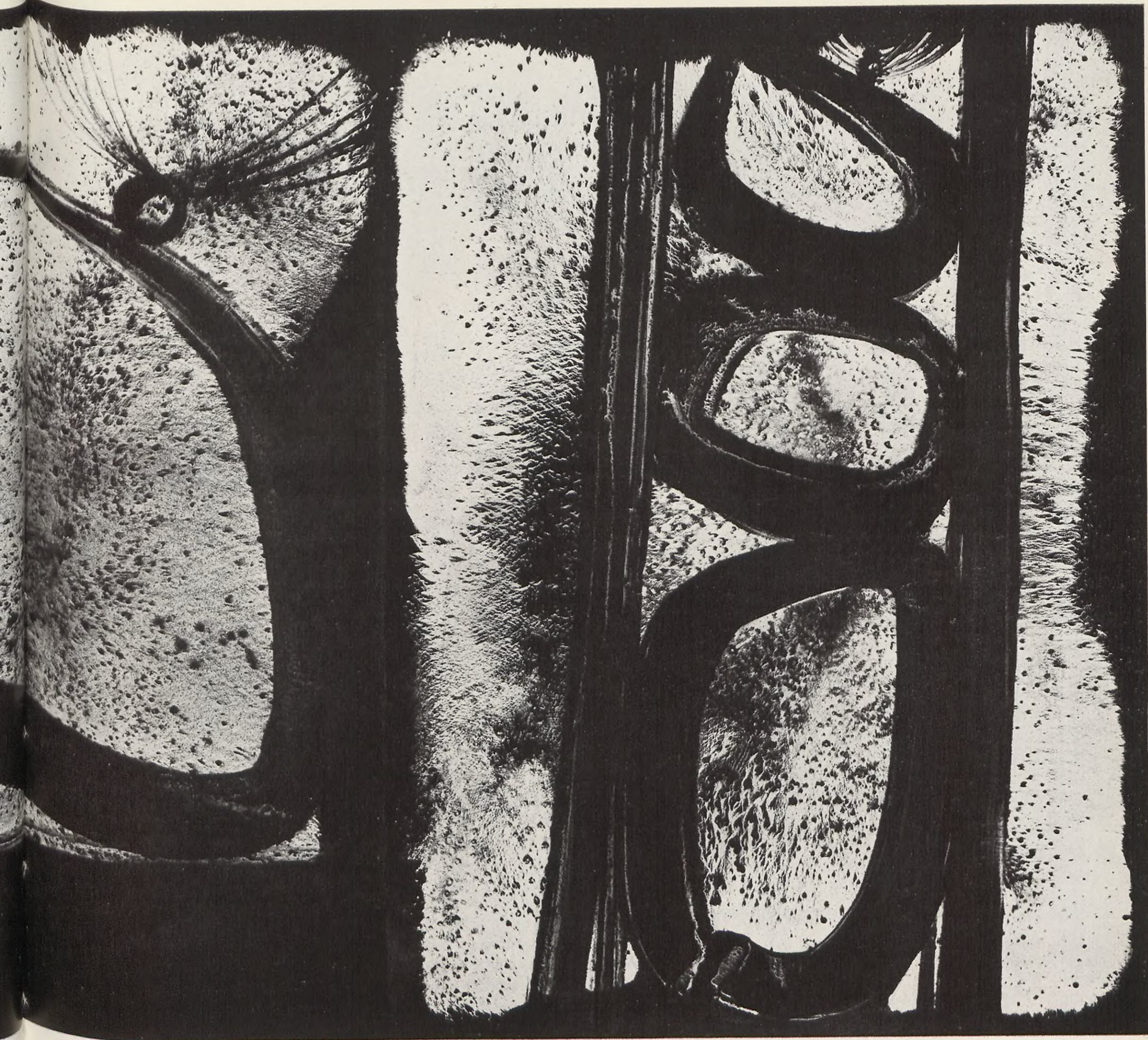
opposite
 STANISLAUS RAPOTEC FIESTA IN SEVILLE 1965
 P.V.A. on hardboard 72in x 54in
 Owned by Dr and Mrs G. B. Chesher
 Photographs by Grant Mudford





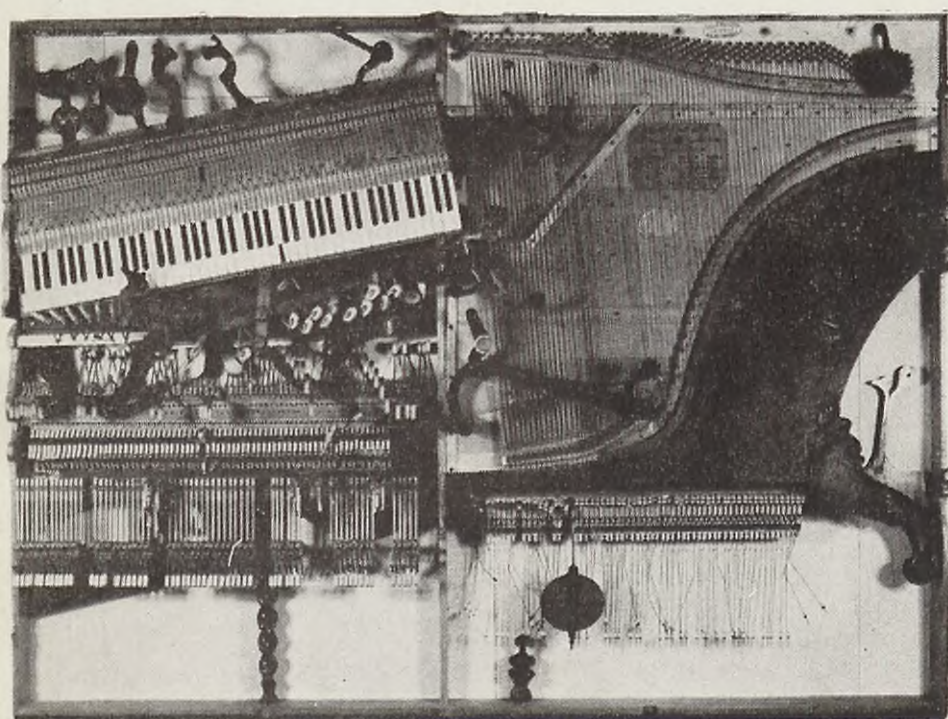


STANISLAUS RAPOTEC ZEUS, POSEIDON, PLUTON 1969
P.V.A. on hardboard 72in x 162in
Art Gallery of New South Wales (Gift of Patrick White)
Photograph by Grant Mudford



Where I am up to—
an article on Colin Lanceley

Sandra McGrath



COLIN LANCELEY PIANIST, PIANIST WHERE ARE YOU? (1965)
Wood, paint, ivory, wire (in part a dismantled piano) 73in x 98in
Owned by Colin Campbell

In February 1962, an artist was uncovered in a raw, vulgar, funny, mad, bright, brilliant, totally undisciplined exhibition titled 'The Annandale Imitation Realists'. The artist was New Zealand-born (1938) Colin Lanceley. The other two Realists of this group were Michael Brown and Ross Crothall. One critic reviewing this show wrote: 'At best the show might pass as an inoffensive, good-humoured cavort in the scrap-heap, were it not that sometimes the stench of the heap wafts through, too. We might have been spared it, without undue loss to art.'

Other critics hailed it as *the* show extravaganza of the year and possibly of all years. When the exhibition arrived in Sydney, after the Melbourne showing, the group had changed its name to 'The Subterranean Imitation Realists'. Sydney was certainly a better climate for this exhibition and all Sydney critics hailed it as a landmark of sorts in Australian art.

The exhibition had over two hundred works that spilled and tumbled into every corner and crevice of the gallery. It was a spectacle that was alternately dead serious and terribly amusing. The works were assembled junk. Buttons, nails, shells, squashed cans, toothpaste tubes, magazine cut-outs, bits of plastic, bright beads all contributed to form these works. The debris of modern life swarmed in front of the spectators' eyes, painted, glued, assembled into one violent expression of both the poetry and the madness of twentieth-century life. Women, food, sex, sport, society were all combined into one big 'send-up'.

Junk assemblage goes back to Dadaism of the 1920s, but

¹Bill Hannan, *Bulletin* 'Where Eggheads Peep Out', 24 February 1962, p. 46.



COLIN LANCELEY YIN AND YANG
 Oil on canvas and wood 93in x 93in
 Possession of the artist
 Photograph by Ignacio Marmol

junk assemblage in this context had never been done before *anywhere*. It was distinctly and startlingly an exhibition that captured the particular feeling of that time, that year. It held the commercialized and material life of the early 1960s in a serious fun-house of mirrors. The show was a demonstration of how the times had substituted sex for love and mass media for individual values and judgements. It is not surprising that, after this exhibition, Australian artists never seriously picked up the hysteria of the American Pop movement. This one show seemed to capsule the whole scene.

Lanceley wrote in the catalogue to this show a poem to introduce himself and his works. A section of the poem is quoted here:

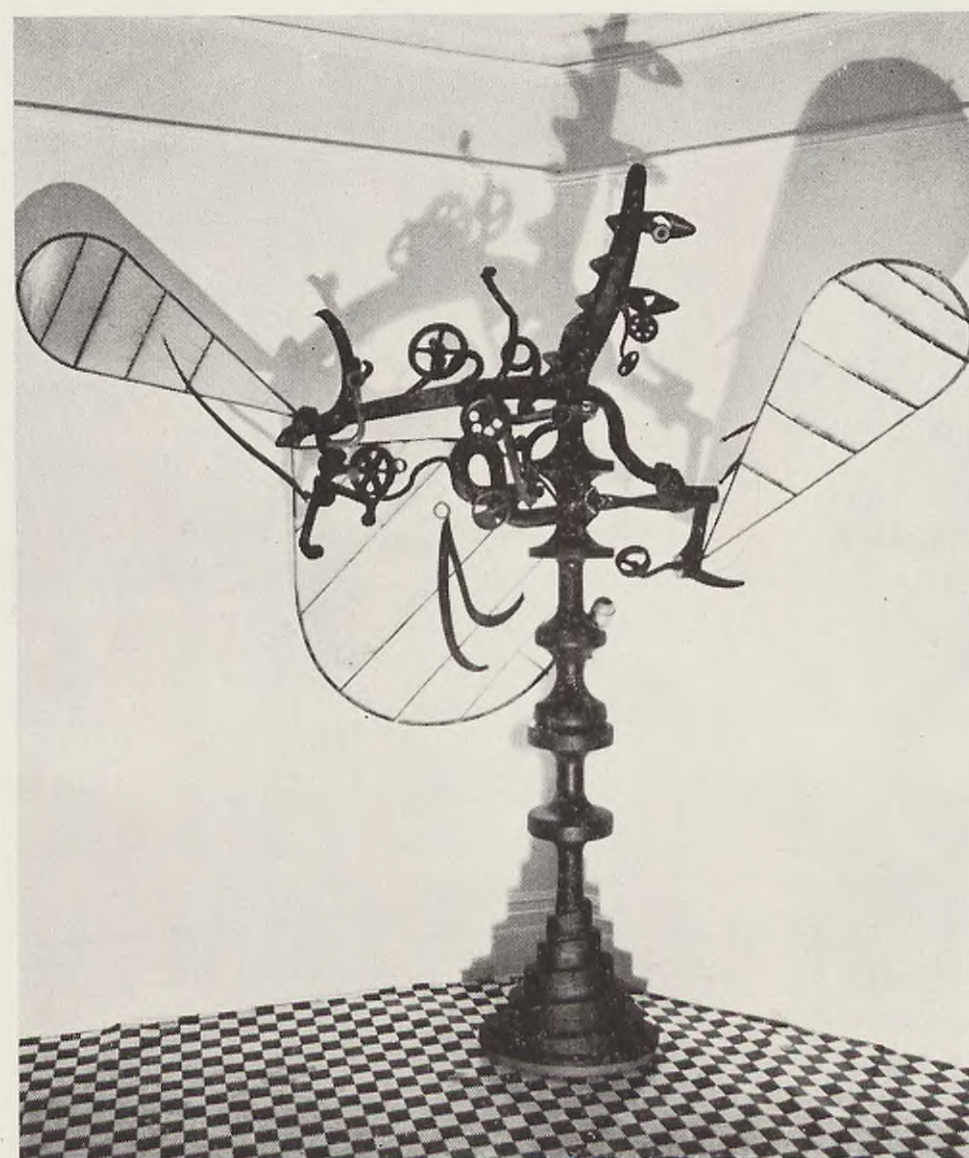
'I *insist* —→ there is only poetry.
I would wish to be unaware of Art —→ as I sometimes am.
It is only the free creative spirit
which can disclose the values of experience which are significant.
As an artist I look to the other world —→
the one outside of Art, for there is very little to sustain me
within the frame of reference of Art.
And perhaps Imitation Realism is an Eloquent Testament
to the absurdity of an economic order based on chaos,
waste,
ugliness and misery,
and an ultra-modern display at that.
The arrows grow, one out of the other in rich profusion.'

It is interesting that Lanceley chose a poem to announce his attitude to art and life for, again and again, it is through the medium of poetry, either as a principle or as a metaphor, that Lanceley chooses to operate within. It reveals both his articulate nature and the idealistic quality of his vision. 'I look to the other world, for there is very little to sustain me within the frame of reference of Art.' In the world in which he looked, Lanceley saw a multiplicity of used and disused objects, of discarded and abused man-made shapes and things. He began to make works of art out of the shapes and colours and textures of the gutter and the dump.

In this first series of works, Lanceley began to translate ready-made objects into artistic terms that were based on the idea that man was living in the 'absurdity of an economic order based on chaos, waste, ugliness and misery'. Lanceley at this stage possibly would have agreed with the American Pop painter Claes Oldenburg when he described his feelings about New York streets: 'They seem to have an existence of their own where I discovered a whole world of objects that I have never known before. Ordinary packages became sculpture in my eye, and I saw street refuse as elaborate accidental compositions.'²

It is necessary to state at this point that while the discussion of materials which artists use now is no longer a valid controversy, it helps one to remember that consciousness does not reside in the objects but in the viewer and the maker. It is the combination of the idea of the artist with the elicited response from the objects, both emotional and intellectual, that releases our reaction to the work of art. Lanceley's work even in this early stage was more

²Christopher Finch, *Pop Art Object and Image* (Studio Vista, London, 1968), pp. 48-9.



COLIN LANCELEY ICARUS (1965)
Painted wood and rice paper 98in x 101in x 23in
Owned by Mrs K. Lanceley

opposite
COLIN LANCELEY MIRACULOUS MANDARIN (1967)
Oil on canvas on wood 62in x 48in x 24in
Possession of the artist



idea-orientated than object-orientated.

The two years that followed the Imitation Realists exhibitions saw Lanceley rewarded with the Young Contemporaries Art Prize (1963) and The Helena Rubinstein Travelling Art Scholarship. He also had his first one-man show, which clearly demonstrated that the prizes had been well deserved. His work in the eighteen months had gained new strength and new visual dimensions. The group split and, in the split, Lanceley showed himself to be less concerned with social moralizing and more concerned with structure and form. 'I do not think there is much reproach for a deliberately wasteful society in these pictures', Daniel Thomas, Sydney art critic, wrote,¹ and certainly there is a new feeling for formal relationships. In these works also, Lanceley's skill in the handling of his materials is evident. The building, carving, gluing, colouring and erecting of these assemblages is done with a sure sense of craftsmanship.

The last exhibitions in 1964 and 1965 before Lanceley left for England revealed that the artist, while still totally involved with assemblage as an artistic form, was searching for the more definitive gesture and the more dramatic form. The magpie-like quality of building nests out of bits and pieces was giving way to building nests with objects that already had a strong formal sense of their own, as well as a more demanding spatial quality. These assemblages, while still retaining the gusto of the first works, were being organized into powerfully demanding three-dimensional patterns. The raw materials of these works were still as varied and imaginative as before, but they had their own well-defined structures to combat. Wooden foundry patterns of wheels and cogs, a piano keyboard, parts of an organ, an umbrella were some of the parts that were the basis of such works as *Pianist*, *Pianist Where Are You?* and *Gemini*.² Into most of the works Lanceley created a total synthesis or metamorphosis, to the extent that his artistic vision and craftsmanship *did* overcome the enormous built-in demands of these ingredients. In fact the end result in many cases was a form strongly and strangely abstract.

In summary of this pre-English period, one can say that the change of raw materials accounted for some of the change in the actual look of the works but, on the other hand, the artist himself, while still relying on the outside world of objects for his palette, was using these objects to push himself further and further into the deeper realms of abstract mythology.

Lanceley's move to England in 1965 was more than just a geographic move—it was the beginning of a new and more demanding period of his career. He became more of a reductionist. He eliminated, rarefied and restricted his materials. He began a process of 'cooling' his art. If Australia can be labelled his hot period, certainly England was the beginning of his cool period. If eroticism, satire and a healthy hedonism had been a part of his Australian works, his English works concentrated on style, form and thought. Less and less was being left to chance. Marshall McLuhan, product of our times, states the hot and cool theory in this manner: 'A hot medium is one that extends one single sense in "high definition". "High definition" is a state of



COLIN LANCELEY TAMBORAN (1967)
Oil on canvas and wood 69in x 69in
Owned by Marlborough-Gerson Gallery, New York

opposite
COLIN LANCELEY TRISTAN AND ISOLDE (1968)
Oil on wood and canvas 60in x 60in
Reworked and renamed CONSUMMATION
Owned by Jeremy Caddy

¹Daniel Thomas, *Sunday Telegraph* 'The Week in Art', 6 October 1963.

²Illustrated *ART and Australia*, Vol. 2, p. 185.



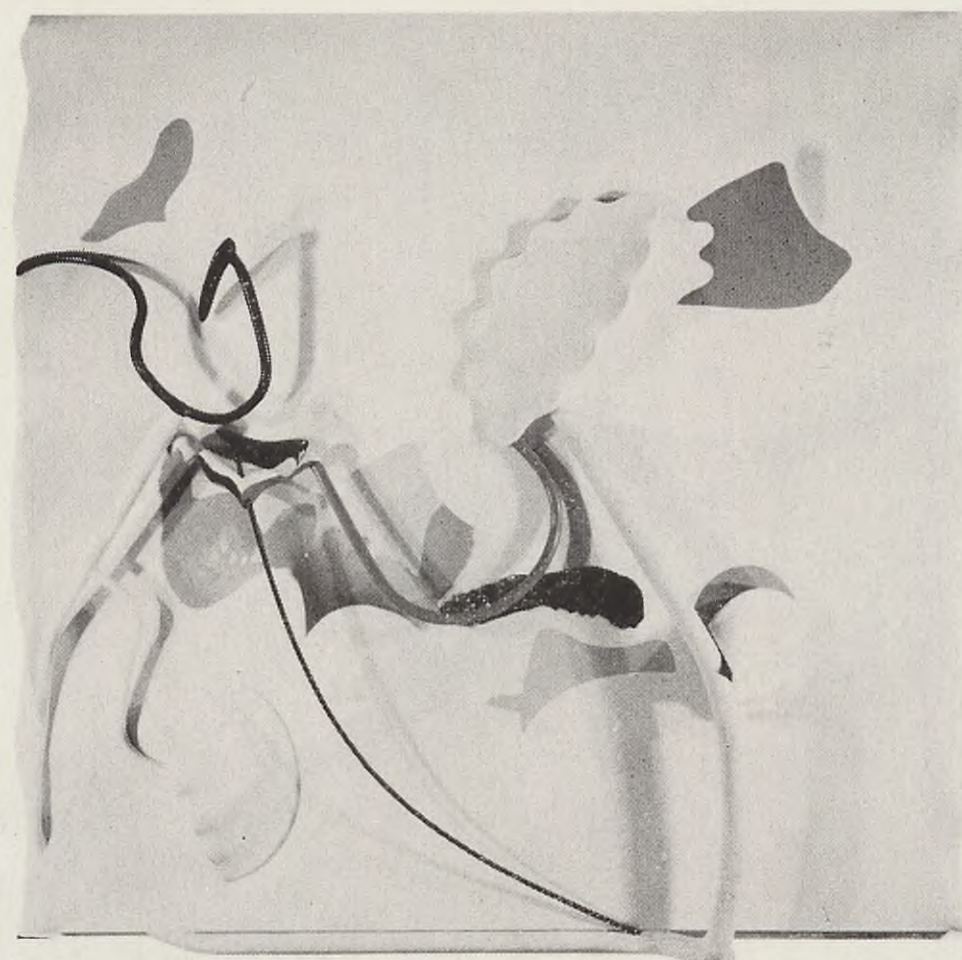
being well filled with data.' He goes on to say that a cool medium is one of low definition or a state of being given less information.¹

Lanceley himself is a very literate artist. He has always expressed his aims in art in a completely articulate manner. In a letter dated 12 May 1970, he discusses his first period in England. He writes in this letter: 'London was strange to me then, and I had a prolonged crisis of confidence . . . I was doing what I knew, but was conscious of wanting to extend my vocabulary, in what direction, I wasn't sure at the time.' He goes on to explain his painter-sculptor dichotomy: 'I have never wanted to be a sculptor, I don't really like sculpture; as objects, sculptures have always seemed faintly pretentious to me, full of some overblown self-importance'. And yet Lanceley liked working with his hands. The brush in itself did not satisfy him either. Towards the end of 1965 he writes: 'I began to combine the sculptural constructions with a painting hanging behind it, but I couldn't succeed in wedding the two forms into a unified whole'.

The first exhibition in London in 1966 had works of this experimental and unresolved period, but they did point to the direction in which he was going. In 1967 Lanceley made his first shaped canvas as part of a sculpture called *Miraculous Mandarin*. This was, Lanceley says, 'a key work', for 'I realized that my extensions to the pictorial surface could be one with painted surfaces, by destroying the traditional picture plane and illusions to pictorial depth and thereby create an ambiguous space in front of the canvas surface'.

For Lanceley this opened up new avenues for thought and creativity. He was released from traditional antecedents that for his whole career he had been striving to overcome. In his poem he had said: 'there is very little to sustain me within the frame of reference of Art'. And while this was true as an intellectual and emotional concept, it was harder to avoid in actuality. It is perhaps at this moment that, for the first time, a real synthesis occurred between his thought processes and his creative abilities. To extend the vocabulary of both painting and sculpture into realms not tried before is one of Lanceley's most serious aims. To extend the language of art beyond the limits that the words 'sculpture' and 'painting' imply is his aim. To work and to choose to work in the shade of so much unbroken ground is Lanceley's strength. Having decided on this course, it can only drive him further and further into the deepest realms of the imagination, where there can be no limit. Lanceley has all the qualities to make this an exciting adventure, for it is rare to encounter an artist with both intellectual and artistic discipline, and an intuitive and creative imagination.

Lanceley recognizes that, in this realm in which he works, there is not always understanding. He states simply: 'I think my structures are very puzzling to many people and, of course, they aspire to a different order of things than does the work of the optical and minimal artists of my generation. But I think that the preoccupation should always be with extending the language of art, of revitalizing consciousness.'



COLIN LANCELEY SIREN LAND (1967)
Painted wood and canvas 72in x 72in
Owned by Marlborough-Gerson Gallery, New York

¹Marshall McLuhan, *Understanding Media* 'Media Hot and Cool' (Routledge and Kegan Paul, London, 1964), p. 22.

Roger Kemp remains the best known, most highly regarded 'neglected painter' in Australia. Indeed, so much lip service is paid to his 'neglect' that we should probably be more accurate to describe his position in Australian painting as 'celebrated oblivion'. Despite the fact that he has won practically every major prize in the country – the McCaughey in 1961, the Transfield and Georges in 1965, the Blake in 1968 amongst many others – his reputation stands no more firmly based on a proper understanding and knowledge of his work than it ever did. Absurd as it sounds, his reputation still rests on his very neglected master status. The substance of that mastery remains unknown and provides us with our subject.

The problems are formidable, however. Kemp has some forty years of painting behind him; he works with prodigious energy. Yet no more than a handful of people have seen anything like a representative selection from the whole *oeuvre*. His early work of the 1930s and 1940s has been neither exhibited nor published until now. Thus, to be plunged into the turmoil of his work in the 1960s comes as an unsurprisingly bewildering experience. Imagine trying to grasp Arthur Boyd's stature on nothing other than the Nebuchadnezzar series and you can estimate the disadvantage at which thirty years of real, total neglect, from 1930 to 1960, has placed Kemp. Admittedly, one concomitant of the size of Kemp's *oeuvre* has been its considerable inconsistency of achievement. More than any of the figures he resembles and whose stature he deserves to share (Ralph Balson, Ian Fairweather and Godfrey Miller spring to mind most readily) Kemp has produced work of such uneven quality that only a highly selective exhibition of his work could hope to achieve unanimity of judgement as to his true merit. It should be added quickly, however, that Kemp has certainly produced as many really good paintings as the three painters mentioned above. Many factors contribute to Kemp's inconsistent achievement: his isolation in the Australian art world and the fact that it failed to feed his art as it sustained its realists and romantics; his enforced need to use indifferent materials; the inadequacies of Kemp's art training at the Royal Melbourne Institute of Technology and the art school of the National Gallery of Victoria during the 1930s which supplied no

leads about the modernist movement. If all these contribute to Kemp's inconsistency, none of them explains it. Explanation is just what is needed – for this problem takes us to the heart of Kemp's work.

The problem is not simply that Kemp can produce great paintings alongside much poorer ones: who does not? The sort of inconsistency that pervades Kemp's *oeuvre* reaches to the centre of his undertaking. This undertaking, vision or whatever one wants to call it, presented such immense difficulties for a painter working in Australia that uncertainty and unevenness had to mark its progress towards full realization. As we have already noted, the problem of definition of the undertaking is not small. The absence of precise dates for most of the pre-1960 works, and for many of the post-1960 works, too, only compounds the problem. Even if the overall sequence of his work from 1930 onwards is reasonably clear, a detailed survey, painting to painting, is virtually impossible to establish.¹

To clear the ground and gain proper access to Kemp's painting, three questions must be examined and answered. Firstly, what is Kemp's relation to the modernist movement as a whole? How does his particular enterprise parallel certain crucial episodes in its formation? How do these parallels in turn throw light on his enterprise? Secondly, how has this relationship distinguished his work from other Australian painters of like inclination who have also drawn more sustenance from the modernist movement than from local traditions and ideologies? Thirdly, how has his affiliation with some of the central strands of modernism shaped and directed his *oeuvre*?

I

Nothing has brought so much confusion to the discussion and evaluation of Australian painting as the constant refusal to set it into the context of the modernist movement as a whole, and nothing has promoted the stale shibboleths of regional particularity versus international anonymity more than this refusal. Without acknowledging that most serious painting in

¹ It had not been Kemp's habit until very recently to sign or date his work as he executed it. Most earlier dates or signatures have been put in some time after completion of the work, for exhibiting purposes.



ROGER KEMP CONCEPT (1969)
Acrylic on canvas 66in x 52in
Possession of the artist
Photograph by Nigel Buesst



ROGER KEMP CONFIGURATION (1958)
Enamel on hardboard 54in x 72in
Possession of the artist
Photograph by Nigel Buesst

the twentieth century relates essentially to the history of art and draws its immediate inspiration from that history, full understanding of twentieth-century art is denied. The burden every serious twentieth-century painter has assumed is the responsibility for the continuing quality of painting and not, emphatically not, what his paintings encompass, symbolize or refer to. That such priority is given to the latter in the discussion of Australian painting and such limited understanding of the former exists, is the measure of the critical confusion existing in Australia. In such a situation it is hardly surprising that Kemp should be regarded with respectful bewilderment. For, to paraphrase the argument of this article, the problem in Roger Kemp's work lies not in its symbolic themes, or what we take or mistake those to be, but in understanding the import of the formal qualities in his art, its essential pictorial undertakings. What *they* mean and how *they* were arrived at, are the real questions to ask, rather than giving some sort of interpretation of what the 'vision' is all about. A comparison of Kemp's position with that of two prime movers of early abstraction, Kandinsky and Malevich, gives us our first 'fix' on the essential pictorial undertakings. Needless to say we are dealing here with a parallel, not a source for Kemp. He was already well advanced on the road to non-figurative work when he came across Kandinsky in the 1940s; Malevich came even later. Neither could be construed as influences in any normative sense, although no doubt Kandinsky strengthened Kemp's non-figurative convictions and, in some way, sanctioned his practices. The parallel obtains rather on the similar terms within which Kandinsky, Malevich and Kemp conceived modernist painting. One interesting connection between Kemp and Kandinsky is a shared interest in the writings of Rudolph Steiner, the German theosophist,¹ who sustained their artistic practice with his own peculiar brand of German idealism, mixed with a little mysticism. (Kemp records reading Steiner in the Christian Science Library during the 1930s.) The extraordinary similarity of Kemp's and Kandinsky's attitudes to the role and function of Abstract Art can be gauged from the following statements.²

Both Malevich and Kandinsky believed that if painting were to survive at all usefully into the twentieth century it must be conceived with a religious fervour in order to oppose the encroaching materialism they felt to be so omnipresent, and also be fashioned with a scientific rigour. Although the inseparability of art, science and religion that surrounds the earliest Abstract Art has now become thoroughly discredited, it was an important and generative belief to those who held it. Even if it had, ultimately, the reverse effect, it was directed towards establishing the greater credibility for the new painting. 'Only by means of a microscopic analysis can the science of art lead to a comprehensive synthesis which will extend far beyond the confines of art into the realm of the

"oneness" of the "human" and the "divine".' So Kandinsky writes in one of his more systematic treatises.³ Such a view is paralleled by Kemp in his statement composed in the late 1950s in which he makes a tremendous effort to define his undertaking in art: 'Abstract thinking in painting is equivalent to scientific investigation in other forms of life and all science is controlled by an exacting, rhythmical sequential principle. In other forms science is presented in such a way that normality finds little difficulty in following it because it is intelligently expressed . . . and the adaptability is made practical'.⁴ Kemp touches here on another note that recapitulates early explanations of abstract practice: the unifying and universalizing rhythmic quality seen as both necessary and inherent to Abstract Art. To Malevich one turns for one of the clearest statements of the metaphysical claim behind this belief: ' . . . rhythm – the first and most important law of all that is manifested in life. Without it nothing can move and be created; but I do not consider rhythm to be music, for music like everything else is limited, but rhythm is unlimited. . . . one must grasp the fact that music is not a law of rhythm but something that is built on the rhythm of manifestation.'⁵ This passage from Malevich is doubly interesting for us: not only does it parallel Kemp's statement, his fundamental belief in the sequential construction of a painting, but rhythm in a far more basic, physical sense is clearly the directing force throughout his work, from the earliest 'music' paintings to the most recent Abstractions.

Thus far we have traced a number of parallels between Kemp and some of the principal exponents of early Abstraction. In themselves they do not explain the unique undertaking of Kemp's art. It is remarkable more than anything else how exactly Kemp intuited similar beliefs to the founding figures of European Abstraction. He recognized that the newness of modernist painting was not simply a matter of switching to distinctively 'modern' subject-matter – rather it required a new notion of art itself and this notion would derive from within the area of art itself. Finally, he shared in the excitement these beliefs generated for the future of painting: the lofty, mystical view of Abstract painting that characterizes all its earliest exponents – even Mondrian. Two sharp differences, however, separate Kemp from the European Abstractionists and should disabuse us from imagining Kemp simply as an Australian shadow of Kandinsky.

Firstly, these beliefs did not present themselves to Kemp as immediately and inevitably as they did to Kandinsky, Malevich *et alii*. Whereas Kandinsky moves amazingly quickly from the Murnau landscapes of 1908 to the Improvisations of 1910-11 it took Kemp over thirty years to get such beliefs into fully realized pictorial forms. Secondly, and almost by way of explanation of the first difference, Kemp inherited none of the Europeans' formal background in art. He had to work hard for over thirty years to find the appropriate form for his feelings.

¹ For a full discussion of Steiner's influence on Kandinsky and other early Abstractionists see Sixten Ringdöm: 'Art in the "Epoch of the Great Spiritual": Occult elements in the early theory of abstract painting', *Journal of the Warburg and Courtauld Institutes* 1966, pp. 386-418

² I have been careful to use statements which Kemp could neither have seen nor used as models when making his own. The following statements had either not been translated or were otherwise unknown to Kemp.

³ W. Kandinsky, *Point and Line to Plane* (Solomon R. Guggenheim Foundation, New York, 1947), p. 21

⁴ Unpublished MS. statement

⁵ Kasimir Malevich, 'God Is Not Cast Down' *Essays in Art*, (Borgen, Copenhagen, 1968) Vol. 1, pp. 188-9



above
ROGER KEMP EXPLODING FORMS (1940-5)
Enamel on hardboard 33in x 44in
Possession of the artist

top
ROGER KEMP FIGURES IN RHYTHM (1935-40)
Oil on cardboard 20in x 34in
Possession of the artist
Photographs by Nigel Buesst

The only modern manner available to him in the 1930s was that peculiar version of Post-Impressionism that stemmed from George Bell and that neo-academic style was in radical opposition to the beliefs for which Kemp was already struggling to find pictorial articulation.

In effect then, Kemp began with beliefs, intuitions, and ambitions shared with many European Abstractionists of the crucial 1910-25 period. What he did not begin with was a shared background in the stream of innovatory movements that crowd the first decades of the twentieth century. Especially absent was an experience of the liberating effect of Cubist structures and Matissean colour, prised loose from modelling purposes. This difference largely explains the particular shape Kemp's *oeuvre* has taken and substantially accounts for that inconsistency of achievement noted earlier as so marked a characteristic of his work. Without a full knowledge of Cubism Kemp was compelled to work his metaphysical vision through a series of representational modes and these provided only partially successful schemas. The painterly freedom that the shallow pictorial space that Cubism offered the new American painting of the 1940s was denied to Kemp until late in the 1950s. Sculptural mass, with its accompanying light and dark modelling, haunts and occasionally rules much of Kemp's earliest essays in Abstraction during the later 1940s and early 1950s. Again and again those paintings seem to be made to work through sheer will-power, a relentless attack on the surface. Frequently it meant that the formal quality of Kemp's work deteriorated as he battled to represent his vision as literally as possible, sometimes giving the unfortunate effect of transforming *pittura metafisica* into science-fiction-like representations. But if that were all there was to these paintings, Kemp would be a much lesser figure than he so clearly is.

The most remarkable part of Kemp's career as a painter has been his slow but immensely sure progress towards Cubist structures, arrived at entirely through his own pictorial intuition. Basic grid patterns, setting up that Cubist armature, where painterliness can anchor itself firmly on the surface, became, in the 1960s, the abiding formal strength of his work. In a sense Kemp had to intuit Cubism for himself in order to achieve his greatest work. Where for others Cubism was the starting-point, Kemp had to work out the necessity of its formal liberation on his own, from his own practice. Only when we realize the enormity of that achievement, do we begin to get a glimpse of Kemp's full stature.

II

The second question – how does Kemp's peculiar relation to the modern movement as a whole distinguish his achievement from other, like-minded Australian painters – amplifies the significance of Kemp's progress towards Cubism. I think it is true to say of other Australian painters who both bear an affinity to Kemp and who share in the Cubist inheritance (here one thinks chiefly of Ralph Balson and Godfrey Miller) that they came to their major styles through a substantially Cubist tutelage. There is simply no parallel in Kemp's career for the contact that Balson had with Cubist theories through Grace



ROGER KEMP COLOUR (1969)
Acrylic on canvas 67in x 52in
Possession of the artist
Photographs by Nigel Buesst

opposite top
ROGER KEMP RHYTHM AND FLOWERS (1939)
Enamel on hardboard 32in x 43in
National Collection, Canberra

opposite bottom
ROGER KEMP FUGUE (1935-40)
Enamel on hardboard 23in x 34in
Possession of the artist



ROGER KEMP CONTEMPORARY SPACE (1950)
Enamel on hardboard 47in x 35in
Possession of the artist
Photograph by Nigel Buesst



bottom
ROGER KEMP LANDSCAPE IN MUSIC (1940-5)
Enamel on cardboard 34in x 44in
Possession of the artist

below
ROGER KEMP STRUCTURE IN LANDSCAPE
(1940-5)
Enamel on cardboard 34in x 44in
Possession of the artist
Photographs by Nigel Buesst



ROGER KEMP DOVES OF WAR (1954-5)
Enamel on hardboard 48in x 72in
Possession of the artist
Photograph by Nigel Buesst



ROGER KEMP GETHSEMANE (1961-2)
 Acrylic on hardboard 72in x 54in
 Possession of the artist
 Photograph by Nigel Buesst



bottom
 ROGER KEMP SQUARES AND CIRCLES IN EXPRESSION (1966)
 Acrylic on hardboard 48in x 72in
 Possession of the artist

below
 ROGER KEMP EQUILIBRIUM (1965)
 Acrylic on hardboard 54in x 72in
 Possession of the artist
 Photographs by Nigel Buesst





ROGER KEMP CONTINUITY IN SPACE 1969
Acrylic on paper 84in x 84in
Possession of the artist

Crowley, or for Miller's knowledge of important late nineteenth- and early twentieth-century painting. To say that the main direction of their art was given to them (or they arrived at it) at a relatively early stage in their careers is not to doubt their modernist convictions. Their grounding in Cubism largely freed them to pursue their goals with an extraordinary consistency of achievement. If Kemp's struggle for Cubism cost his art that consistency, it gave him a quality alien to Balson and Miller. The primitive element is never far from Kemp's work. The struggle towards Cubism eliminated from his work the smoothness that Balson occasionally falls prey to or the exquisiteness that robs Miller's work of its full power at times.

That Kemp did not start with the 'givenness' of Cubism, as virtually every other significant twentieth-century painter did, meant that his adoption of it sprang from necessity. *He experienced the need for Cubist structures* in order to release his vision in the way that, presumably, the Cubist masters themselves did. Whereas for Balson and Miller Cubism was a convincing and likely starting-point, Kemp arrived at Cubism from within; the pressures within his own art, that is, the experience of trying to make pictures at all, dictated it. Certainly there was no question of Kemp's adopting Cubism as a 'fashionable' style in the late 1950s for, by then, most would have assumed that the new American painting had successfully routed Cubism as a continuing force. From all this we can draw an over-view of the dilemma faced by an Australian painter of Kemp's generation and persuasion.

Correct as it is to be sceptical of the catch-all-explain-nothing argument that Australian isolation accounts for the shortcomings of earlier generations of Australian painting, it is worth noting what an astonishingly small range of genuinely modernist alternatives Australian painting offered pre-1955. Cubism was a minor stream, practised by only an isolated handful. Surrealism was all but without any exponents and then they tended to the more literary wing of the party. It left a bastardized Cézannism, now seen to be far more limiting than it must have seemed then, as it assimilates so easily to a conventional academic pattern of the well-made painting. Opposing that view would have been the other modernist conviction to command a following – the German-derived Expressionism of the 1940s. With its strongly literary sense, allied to its coterie origins in Melbourne, it would have been an unattractive possibility to Kemp. Furthermore, as we have seen with increasing clarity recently, it is readily prey to the most banal anecdotalism and sentimentalism. Kemp's acute problem was where, from his surroundings, to draw sustenance for his art. Small wonder he and others of like independence of mind turned within themselves and developed complicated systems both pictorial and philosophico-aesthetic to assist their passage. It made for repetitive *oeuvres* but fully explored ones. They were largely free from the pastiche as the more overtly Australian regionalists were not. Whatever modes Kemp used then or now, he had to hack them out from the recalcitrant stuff of his own experience as a painter.

III

Although much has already been implied about the third

question – how have Kemp's affiliations to other strands in the modernist movement shaped and directed his *oeuvre* – the stages of his development, even in a schematic form, are unknown to all but a small circle of his acquaintances. In no small way this has contributed to the perplexity his work still causes.

The earliest paintings, dating from the 1930s, done on card on a small scale, demonstrate in an oddly literal way many of Kemp's most characteristic concerns. As often as not Kemp gave these figurative assemblies (rather than groups) musical titles, emphasizing his essentially rhythmic interests. The figure is used already in such an abstracted way that depictive or illustrative references are held at total discount. The unfolding of rhythmic sequences counts above all else with the figures acting as no more than schemas to carry Kemp's heavily accentuating brush. Schematic as these pictures are, they show already Kemp working directly from the brushstroke with no anterior drawing to support the composition. An astonishing number of these early paintings on card still exist; their number, together with their intensity and spontaneity, suggest that they are more than simply opening exercises. Already Kemp was worrying away, with remarkably systematic care, at structuring a painting through rhythmic sequences. Towards the end of the 1930s, he began to isolate individual motifs – a group of three figures or figures in a more localized setting – to explore larger and simpler rhythmic effects. No longer do they work simply by aggrandizement, building up a painting stroke on stroke; Kemp was searching now for a more massive surface presence, bringing the motif into closer alignment with the surface plane in a manner that reflected something of the Cézannism of the period. Always hieratic in effect, Kemp's rhythmic impulse tended in these earliest paintings more to be imposed onto the motif than to be derived from it. Sheer muscular force drives the work along.

In the early 1940s Kemp produced an interesting and totally unknown and unexhibited series of landscape paintings, mostly painted *en plein air* at Heidelberg. Nature provided just the right sort of multiplicity and flexibility of forms for Kemp's rhythmic impulse to bite on. With their bold attack, broadly brushed, high-keyed yellows and greens, they were and are the only genuinely Fauvist attempts at the Australian landscape, although Kemp can hardly have been aware of the precedent. Removed from the schematic figures, his painterly talents began to develop apace. They gained strength from the fact that his interest in the motif was strictly pictorial and not representational. Afterwards in his studio he would frequently produce more accentuated versions of the landscape to bring out the formal and rhythmic qualities encountered *en plein air*. He simplified, condensed and codified the landscape so that his peculiar sense for the larger rhythms of the whole created world could find pictorial articulation. Through these vigorously rendered landscapes he began to trace a meandering, whitish line suggesting a further pictorial structure around the natural forms. Although it gives the landscape a haunting, dream-like quality, it also and more importantly points to Kemp's fundamental intuition that his particular vision required strictly

pictorial, optical articulation, independent of the specific shape of his motif. It represents his first attempt to come to grips with the picture plane as *the* fact of painting and indicates the first attempt to organize the painting around the fact and not within the illusory space of the frame. The later grid patterns, his version of Cubism, are the fruits of this acknowledgement of pictorial structure as existing independent of a given 'subject'. Here we begin to see the fundamentally abstract quality of his pictorial imagination, even when ostensibly dealing with nature.

In retrospect, these early landscapes form Kemp's earliest real period. Beside their painterly brilliance the work of the 1930s looks more like a pre-period. If the landscapes are the chief product of the early 1940s, Kemp is by no means limited to them. One of the masterpieces of the period, *Rhythm and Flowers*, 1944-5, bears an extraordinarily interesting relation to Emil Nolde – again an entirely unsuspecting relationship on Kemp's part.¹ The comparison with Nolde is an interesting one and points to the situation in which Kemp found himself in the 1940s. Striking parallels can be traced between the Heidelberg landscapes of the early 1940s and Nolde's landscapes of 1910-12. Again, Kemp also certainly did not see, nor probably could have seen had he wanted to, these paintings of Nolde's. Of course, German Expressionist influence on Australian art was then at its height, its impact on Tucker, Nolan and Boyd familiar enough. The Expressionist thoroughness and directness must have had a liberating effect in the 1940s, demonstrating that art could be made from these qualities and opposing the *belle peinture* aspect of George Bell's school. The Kemp-Nolde parallel, however, draws less of its relevance from this side of German Expressionism than might be thought and certainly even less of an impact was created by the typical iconography of Expressionism which found only scattered reminiscences in his work. The parallel gets its teeth from the promise of fully fledged painterliness that the Nolde of the landscapes and flower-pieces suggested before the new American painting got going. It was just that rhythmic painterliness that Kemp now demonstrated, in *Rhythm and Flowers*, to be his greatest gift. It was the strictly formal contribution in Nolde that Kemp parallels. But to the entrenched literariness of the Melbourne Expressionists, such a quality would have barely been recognizable as a quality. The pressures of taste which so fundamentally misunderstood the enterprise of modernist painting were, in the mid-1940s, against further development of Kemp's painterliness into a more radically abstract manner. In the dubious name of 'content', Kemp in the later 1940s began to work against the grain of his talent. In the period 1940-5 Kemp had produced a group of 'war paintings' with clearly discernible references to burning towns, wreckage, et cetera. These attempted to yoke the schematic compositions of the 1930s paintings together with the new-found painterly freedom. The result was a sort of desperate bravura, but it was this side of his art that he began to exploit in the post-war years. With the stream of work slackening in the early 1950s

¹ Cf. *Tugboat on the Elbe* 1911 and *The Great Poppy* 1941, both illustrated Werner Haftman, *Emil Nolde* (New York, 1959)

because of long hours spent at employment other than painting, Kemp became more and more obsessed with making his vision clearly understood and communicable. In order to achieve clarity at all costs he further schematized his drawing on hard, opaque enamelled surfaces with nothing but tonal registration to inflect the surface. The period 1946-56 saw the least convincing of Kemp's attempts to find full pictorial articulation of his vision. It was this very distinctness between the work and the vision which contributed to the unconvincing nature of his art at that time as though the painting were no more than a carrier for something anterior to itself. As he laboured to get his vision understandable and readily communicable, his art declined in power.

It was not until the late 1950s with paintings like *Configuration* of 1957¹ that Kemp resolved this paradox and made the correct choice, if one can call it that, to develop his painterly approach to the surface. Although a degree of inconsistency still dogs the work of the 1960s, it has been a remarkable decade for Kemp with a constant stream of major paintings, always expanding the possibilities of his art. But here real problems begin as regards an orderly survey of his development, for the volume of work increases with this new access of power. We can establish some firm dates from his successes in prizes during this period but sometimes the winning paintings were painted well before the date of the prize. Besides that, Kemp's work rhythm is such that a whole sequence of paintings can recur in different years, setting up a cyclic rather than linear pattern of development. Some description of how these sequences occur and how they work might be the most valuable way of presenting the work of the early 1960s.

Generally the sequences work from a core-painting, tightly drawn, even schematic in its organization of irregular squares and circles packed tightly together. The drawing in these paintings tends towards strict demarcation of areas on the surface, giving the paintings of 1960-1 a strongly cloissonné effect which sometimes stiffened the surface up too much. Preceding these core-paintings, Kemp frequently does a large-scale drawing, often measuring ten feet by six feet. These drawings are not so much studies for a painting or paintings as blueprints for a whole sequence. The drawings take the form of encyclopedic notations of Kemp's visual and visionary system, both a pictorial arrangement in schematic layout and a symbolological system. Thus the core-painting comes already as a partial breakdown of this system, seizing on one area within the drawing and treating exclusively of that. From this core-painting Kemp derives the sequence of works, each one taking one or more element from it and making those the entire subject of a new painting. He works through a process, paradoxical as it sounds, of elaborating and detailing elements present in a preceding work and at the same time of simplifying and refining those elements. It is a quite literal realization of the microcosmos within the macrocosmos and vice versa. Everything in the core-painting reappears in the sequence that flows from it and the sequential paintings show

what the core actually contained in a schematic, even diagrammatic, form.

What is so interesting about this creative rhythm is that Kemp moves from an initially 'hard' presentiment of his subject in the core-painting to a far looser, more painterly apprehension. As the sequence develops so his painterly powers increase. It is this rhythm of work, moving away from the schematic to the pictorial, that always releases Kemp's greatest gifts as a painter. Here the intuition of Cubist structure plays its vital part. At all times in the making-process Kemp is concerned with a firm structure for his work. Like Kandinsky, he would probably think of this structure that undergirds his work as analogous to the hidden structure of creation itself which only the artist has the power to reveal. Whatever one makes of such a claim, it shows cause why he should be so concerned with structural firmness. We have seen already that where he does himself less than full justice as an artist is through making that structure too apprehendable and too descriptive, resulting in the diminution of his plastic sense. With the 1960s those powerful Cubist grids have created those secure armatures in the surface in which his painterliness can have full rein without dissolving his firm pictorial structure.

If the early and middle 1960s saw a satisfying and successful solution to his structural problems, the last two years have been marked by a closer attention to the surface quality of the work. One can only speculate that the slow acceptance of Kemp's major status in Australian painting has been partly due to the roughness of his surfaces, which have naively been mistaken for amateurish, as though one could not quite trust a power so nakedly set forth and with such a non-art feel about it on occasions. Although this displays the backwardness of Australian taste with its altogether demeaning concern with finish as the hall-mark of professionalism, there is a measure of truth in it. Rawness can and does engender considerable power in much of Kemp but it can equally promote at other times a sense of pictorial uncertainty, falling back on brute force to wrench the painting off. Inadequate materials no doubt played their part here. No doubt repeated working on hardboard surfaces has encouraged the more abrasive side of Kemp's gift, as he sought to bash into the surface the sort of pictorial life that canvas or cotton duck gives up so much more easily.

Kemp himself must have sensed this problem for in 1968 he embarked on a series of works on paper, larger in scale than anything he had done before, working frequently on a twelve-foot expanse. The following year he produced his first works on canvas since a small group in the early 1930s. The works on paper provided the perfect corrective to the occasional surface clogging. Not only did they present Kemp with a larger and relatively unlimited scale of action, the paper itself took a far wider range of tone than could be extracted on a hardboard surface. Never before had Kemp nuanced his tones so skilfully as he could now do in the works on paper. Colour could now be laid onto the surface as a washed area, no longer subservient to structural purposes. Furthermore, the paper embraced the smallest, most fugitive accent and allowed Kemp's touch to emerge with a new delicacy. As the actual painting became

¹ Illustrated *ART and Australia*, Vol. 6, p. 55



ROGER KEMP BALANCE 1969
Acrylic on paper 72in x 72in
Possession of the artist

more limpid, the drawing likewise became less emphatic. The brush or pencil with which Kemp does his drawing could move more quickly than before across the surface, giving it a whippier, less dogmatic line. He no longer has to assert his presence in the painting; his natural talents can come to the fore in the works on paper as they had rarely done before. His evident delight at the success of this venture has increased his concern with the purely pictorial aspect of his work and further emancipated him from the need for a too literal realization of his vision. Although some of the works are now two years old, they have yet to be shown publicly; yet they rank with the best of Passmore and Fairweather as the finest things in painterly abstraction produced in Australia.

The canvas works done in 1969 complemented the works on paper. Although they have more in common with the hardboard surfaces through the occasional over-loading of the surface, they allowed Kemp to build up an impasto without muddying the surface. It gave him a luminism that the earlier work had transformed into a somnolent darkness. Here again the paint has developed such a vibrancy of its own that it has encouraged the more decorative, less programmatic aspects of Kemp's work to flourish. The canvas ground is just so much more responsive to Kemp's touch that these works, like the works on paper, have an ease and amplitude rarely associated in people's minds with his *oeuvre*.

IV

Throughout this article I have made constant reference in one form or another to Kemp's 'vision' without ever quite specifying it. In part it was a deliberate strategy, for nearly all the writing prior to this has chosen to treat of it exclusively. It is essential, I think, to draw attention to Kemp's purely pictorial quality for, without some understanding of that, all the visions in the world would be valueless. The inclination to discuss 'themes' at the expense of the pictures would seem an ineradicable danger with such a procedure, ending up by discussing a case from non-pictorial criterion or evidence. Besides, verbal paraphrases of painter's 'vision' would seem, *a priori*, to be of only minor usefulness in discussing a painter's work because they must necessarily be so much less than what was fully felt in the paintings. Normally such paraphrases sound unutterably banal and frequently cast banal aspersions back on the paintings. I have laboured to show that Kemp's work is both profound and moving *as painting*.

Here the iconographical question is complicated. Not only do the paintings invite some such interpretation: their obsessive motifs and images suggest that they bear a primal importance for the painter himself. To Kemp, many of the strokes and accents of paint have a direct representational and symbolic purpose and meaning. The figure of man in a schematic form is of particular importance to him as the work becomes increasingly abstract. While one cannot doubt the convictions of what these symbols mean to him, it is a justifiable attitude. I think, to point out that such symbolic references are simply not necessary to the success of the painting. One is moved by Kemp's paint, not his symbols. An overtly symbolic reading of Kemp's work tends to devalue the quality of the painting and

substitute an illustrative context, clearly well below Kemp's true force. It would seem hardly a controversial proposal to assume that any important painter must have a vision of some kind in order to be important, and that, though it does give rise to good paintings, the vision *per se* does not at any price establish the painter's quality.

With this in mind let me note two different but complementary accounts of Kemp's iconography; both are equally illuminating and sensitive to the work in question. Professor Bernard Smith in an important review of Kemp's 1966 exhibition at Gallery A in Melbourne¹ posited as Kemp's central metaphysical question: 'How can man, Lear's "bare, fork't animal", be harmonized with that perfect geometric form the sphere? Everywhere in Kemp's painting it presents itself: how to relate man to the sphere? Kemp's art is preoccupied with a problem central to Western metaphysics . . . How to express man as one function of a Divine Geometry? . . . Bound always to the cosmic order Kemp's man is, at times, Icarus, the aspiring humanist; and at times Christ, the Crucified God. But whether rising or falling they always seem to remain emanations of the eternal wheel and sphere of things.' Alongside this we might put Michael Scott's more overtly religious interpretation: contrasting two paintings as two poles in Kemp's art, Scott writes: 'Greek Drama – a handful of small, serenely posed figures contemplating a circle. The circle – most perfect and meaningful of all geometrical forms – symbol of God, symbol of human existence, the whole cycle of life, as in the mandala, symbol of intelligence with the philosophers – there is no end to its meaning . . . It is the perfection of actuality, yet still bursting with potentiality. Alpha, Omega, Alpha – beginning, end, beginning once again.' Michael Scott then contrasts this with another painting, *Ascension*: 'It is Christ crucified – but triumphing over evil in his Crucifixion and then triumphing over death in his resurrection – to ascend at last into Heaven – or is it simply man – but man once again triumphing over suffering – overcoming it – ascending into the realm of the spirit through it? Or is it a combination of the two – man sharing the Cross with Christ, rising with Christ, ascending with Christ.'²

Agreement or disagreement with such sensitive responses to Kemp's art are entirely beside the point. Both point to the central seriousness of the work in question and both attempt to suggest the moving power and profundity that animates this great painter. In their different ways both the responses seek to define or at least evoke the humanism of Kemp's art. But the paintings themselves, not their symbols, rich in suggestion and allusion as they may be, establish the final humanism of Roger Kemp. The paintings are deeply human acts, frequently wrought with a tormented power, never made to seek fame or win fortune but made from a strong and stubborn belief in their necessity.

¹ *The Age*, 6 April 1966

² Unpublished text of opening speech at Roger Kemp's exhibition, Gallery A, Melbourne, 1966

O, Easy for Leonardo ! : The Venice Biennale 1970

Ronald Millen

...And Snakes-and-Families and Happy Ladders. And Easy Hobbi-Games for Little Engineers, complete with instructions. Oh, easy for Leonardo ! And a whistle to make the dogs bark to wake up the old man next door to make him beat on the wall with his stick to shake our picture off the wall. Dylan Thomas, A Child's Christmas in Wales¹

Despite the do-or-die antics of the student puritan-protesters at the 34th Venice Biennale, the 35th went on more or less as scheduled. Parties and receptions were back as if no wealthy young practitioners of Revolutionary Austerity had ever called for their banning, and they ranged from the white-damask-covered trestle-tables outside the pavilions – soon left a shambles of broken glass, spilt drinks and empty silver trays – to the final bedlam that the German Commissioner offered on the roof of the Bauer Grünwald overlooking the Grand Canal.

Back again, too, were the extravagant clothes: long, flowered gypsy dresses, harem trousers, naked midriff pyjama suits, out-resplendented by the male gear of bell-bottomed trousers, peasant blouses, even burnouses, in crushed velvets or the new splashed-paint look (also known as the I-left-my-tied-and-dyed-cottons-in-the-bleach-too-long look). There were a few tries at happenings and, of course, the Grand Canal again got a dose of fluorescent green dye. It was, all in all, a somewhat frantic attempt at youthfulness on the part of a past-middle-aged organization. And it was, to say the least, out of keeping with the low-voltage frigidaire aesthetics of the exhibits.

The factitious keeping-up-with-the-young was also an attempt to placate and appease them, for in reality – despite their absence (with the universities in chaos, most of the Revolutionaries had already left for the Aga Khan's Costa Smeralda) – last year's protesters had won something at least.

Some months before, a group of Italian professionals had called for a boycott of the Biennale on the basis that it was still functioning under the old (i.e., Fascist) regulations. It was not that the rules did not work and could not be re-vamped to fit more recent needs but simply because they were drawn up under Mussolini. For the Italians this was just the usual internal party, artistic and personal politics, and they gave little or no thought to what the other exhibiting nations might wish to suggest.

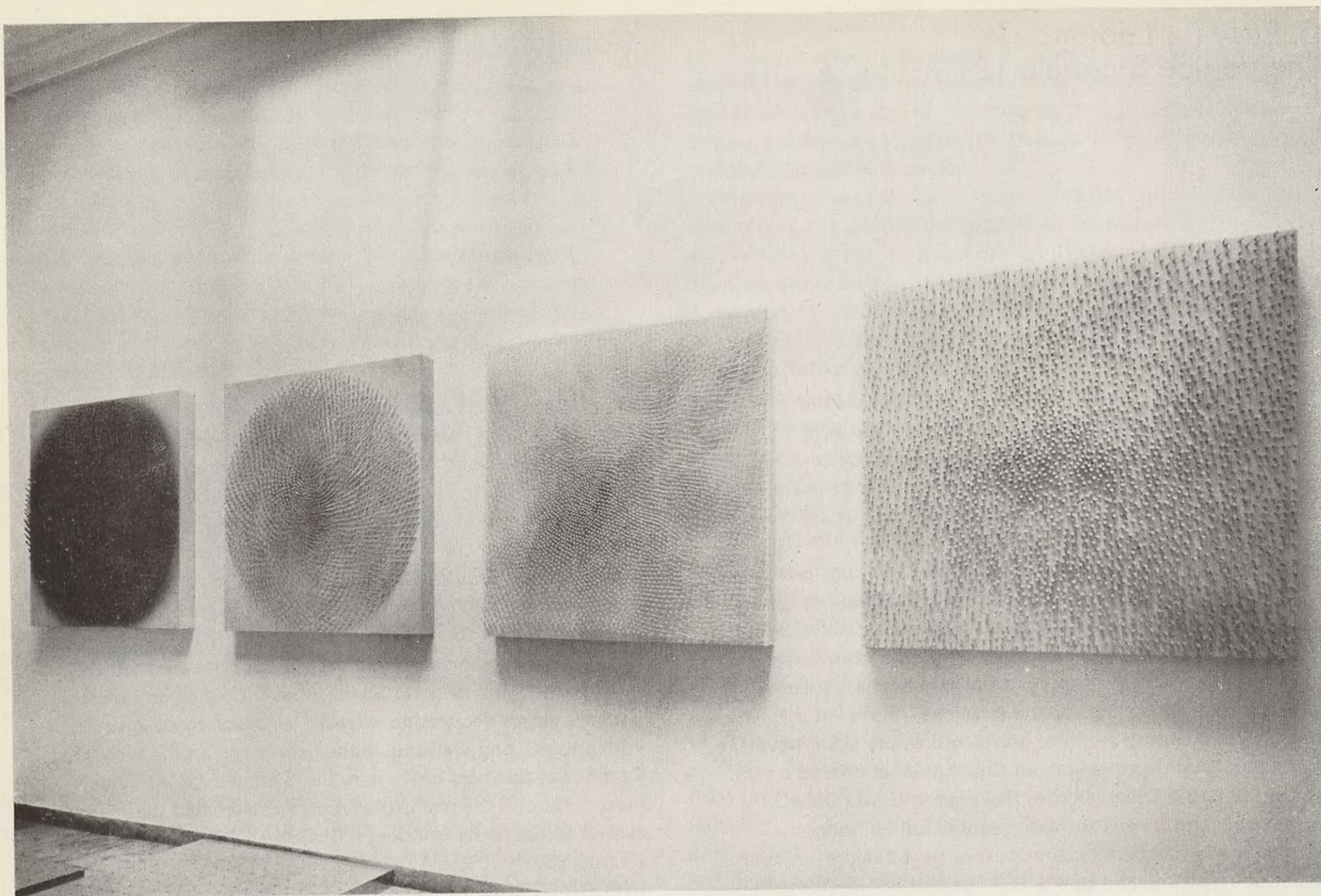
The result was the appointment of a sub-commission and an

'international' consultative committee (four members, of whom two were Italians) and the heroic renunciation on the part of the Italian hosts of their usual many acres of often dreadful one-man shows in favour of a hand-picked seven. The result also was confusion and uncertainty and consequent delay in opening many of the international pavilions. Nations not owning their own pavilions were, on this occasion, not invited to show in the central building, thereby reducing the number of participants from the usual thirty-five or more to twenty-eight. Most countries showed group projects or no more than two or three artists. The do-good Swedes never opened and merely issued a vague declaration refusing, as usual, to co-operate with anyone, and well-intentioned souls spread the word that Czechoslovakia was boycotting the Biennale for the same reason, though the real explanation was summed up in a chalk scrawl across its locked doors 'CLOSED FOR TECHNICAL REASONS. INQUIRE AT THE SOVIET PAVILION FOR INFORMATION'.

Even the special feature, 'Proposal for an Experimental Exhibition', was not remotely in shape for the opening, annoyingly, because the domestic and international critics might have grasped better the current trend had they been able to see this 'retrospective' of Constructivist and Machine Art built around such Founding Fathers as Vladimir Tatlin, El Lissitzky, Malevich, Moholy-Nagy, Tinguely, Marcel Duchamp, Josef Albers, Bruno Munari, and Max Bill.

Indeed, the 35th Biennale was the first, in my experience, that could be summed up in a single formula: the heritage of Russian Constructivism, Bauhaus experimentation with materials, and architecture-school courses in Industrial Design. Plastics dominated. Forms were reduced to cubic modules, colour limited to prefabricated standard tints or, at most, a barely perceptible blush on a bare canvas. Objects that, at best, were good models for industrial manufacture were presented as solemnly – and uncomfortably – as if they were easel paintings or statues by Great Artists. There have been Biennales in the past that have gone down in history as the Year of Surrealism, the Year of Pop, the Year of Op. This was, alas, the Year of Art Deco Resurgent. It represented the outcome of the quasi-universal decline in art education, in its gradual replacement by training in industrial and commercial design and architecture, in the blurring of any divisions between disciplines. The Bauhaus collective – not for better but for the worse – has won out over

¹ Dylan Thomas, *A Child's Christmas in Wales* (J. M. Dent & Sons Ltd, London), by kind permission of the Executors



the individual. This year's exhibition would have been more at home in Milan, at the Triennale of Industrial Design and Manufacture, than on Canaletto's lagoon.

The prime exemplar (the French notoriously pushing everything to extremes) was the pavilion that the French proposed to the visitor as a work of art *per se*, as an end in itself that had no need to show anything but its own Total Environment. Gutted and rebuilt, the interior of the pavilion was redesigned into tortuous wooden mountain slopes leading to stairs leading nowhere. To the visitor who had just turned his ankle and fallen on his nose in this very unfunny fun-house, a Manifesto at the door explained that The Aim is a New Social Equilibrium achieved through (1) Disorientation, (2) New Vision (*pace* Moholy-Nagy!), (3) Reconstruction of One's Own 'I'. The disgruntled and bruised visitors found it, on the contrary, silly, devoid of style, wit, or even carpenter's craftsmanship.

The Uruguayan pavilion, likewise a group effort, was even given a title all to itself: *We Wish to Point Out a New Behavioural Ethic in the New Society*, and consisted of a room full of a number of similar-sized, man-height, metal frames in box shape (like those the cleaners and dyers use as racks) enjoyed most by stray dogs.

Argentina carried the process of furnishing our interiors a step farther. They showed plexiglas tanks for tropical fish and snails

GUNTHER UECKER

Left to right: DARK SPIRAL, LIGHT SPIRAL, GREAT WHITE FIELD, GREAT SNOW (1970)

Nails on canvas-covered board each 59in x 59in x 6in

Photograph by Giacomelli

and a chamber in metal, plexiglas and wood, and equipped with an electronic system, which housed several thousand bees flying around, making honey, and sipping from bottles which purported to contain chemically produced perfumes and nectars (for all that anyone could tell, they could have been full of Eau de Ellessee).

Brazil took care of our outdoors. It let us have a look at ground-plans and scale models of parks and beaches (Copacabana) designed by the sixty-one-year-old Roberto Burle Marx who has done much good work in relating construction to environment by means of natural rhythms.

Marx has at least the merits of Materialism. The Dutch are Antiseptic Idealists. They presented the (small-letter) *ccc* (centre of cubic constructions), a total environment by Jan Slothouber and William Graatsma in plexiglas, polystyrene, painted wood, concrete, wire and grey textile fibres. Ostensibly they are applying the principles of De Stijl to, in their words, 'the promotion of a form-experience and a form-intuition, the rationalization of the methodology of "design", the promotion of economical industrial fabrication of useful objects, and the

promotion of the creativity of the user'. The which has about as much aesthetic communication as would have, say, reading over Xenakis's shoulder his slide-rule calculations for his computer-music. Dutiful fourth-year students in architecture (aged fifty-two and forty-five), everything in Slothouber's and Graatsma's 'Environment' comes from the same module, an equilateral cube (Eureka!), and can truthfully be said to be not without some merit: at the preview tiny tots raced about gleefully – to the horror of stuffy parents equally terrified of possible damages bills and broken legs – on the large concrete pavement with its rounded-out modular forms in high relief.

In the Swiss pavilion Walter Voegeli showed wall constructions made out of prefabricated hollow polyester blocks in basic colours (black, white, blue, red plus, occasionally, yellow, green and grey) and elementary shapes (rectangles, sometimes with egg-shaped concavities or convexities of differing depths or heights). They are as much a part of architecture as the machine-made tiles (likewise available with concavities and convexities) one can buy today, and they seemed merely irrelevant at an art exhibition.

Intuiting in them something closer to art as they know it, the Italian critics pounced eagerly on Richard Smith's constructions that so neatly filled the British pavilion as to seem designed in advance for it ('I have never seen the pavilion look better', Nigel Gosling in the *Observer*, 28 June 1970) and, indeed, one could scarcely imagine an artist who could have shared it with him. Here there is something more human: canvas constructions in a *variety* of shapes (tents, sails, unfolded envelopes . . .) to which the artist has applied *colour* (acrylic or oil and polyurethane) using – ! – a *brush* (he himself makes a big thing out of this in his 'programme notes'). Canvas is laid on non-rectangular stretchers usually joined together in consecutive sequence, though at times they are combined with somewhat more sophistication and so evade the impression of irregular canvas walls or – worse – irregular canvases designed to hang on a wall. Latterly, Smith has been going through a sea-change: 'It is a density of colour that I value now In a way one got seduced for a time by the forms that one was making by stretching canvas. One just wanted to cast a coloured veil over them. But now I don't want the thing to look like canvas, like cotton duck. I want it to look silken or earthy or towel-like. The ability of paint to mutate/modify the appearance of material: this quality is what I think about in the paint now.' The result of so much cogitation has led Mr Smith, as he himself confesses, to an agonizing showdown: brush . . . or spray? He has, indeed, even begun to make delicate almost transparent 'marks' on his canvases, thereby lending their beautifully made dullness a smidgeon of interest.

As a further refinement in the subjugation of man to a Procrustean 'total environment' some pavilions offered the New Art Deco complete with motorized light, movement and sound. Italy's Maurizio Mochetti had an entire bare white room to himself where a tiny spot of light traversed the walls at always the same height and speed and intensity in an itinerary taking precisely twelve boring minutes. And he had another entire bare white room with nothing but a loudspeaker at either end

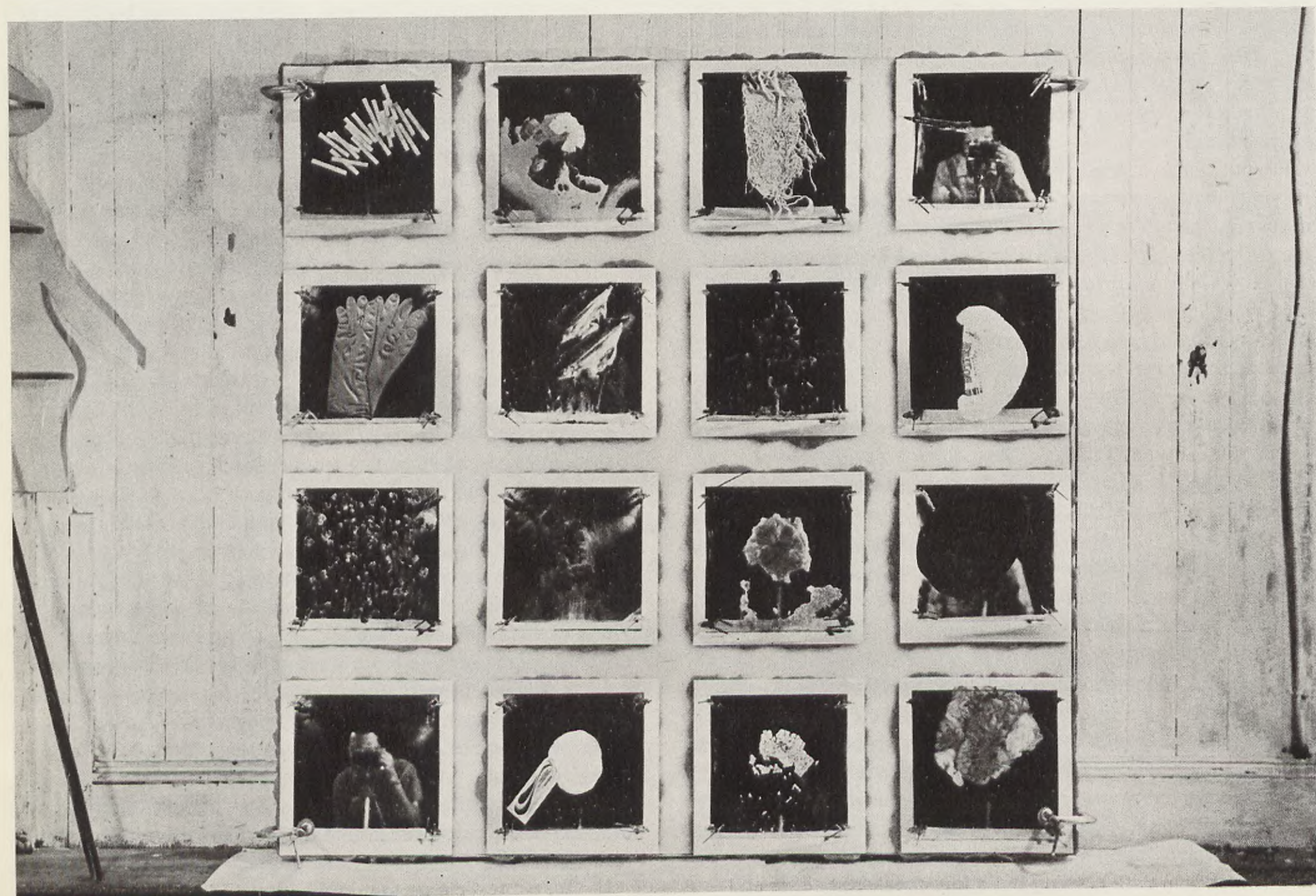
emitting, in alternation, the same damned rumble. Sergio Lombardi's entire bare white room had seven large spheres of different colours which, when rolled about, emitted a continuous high shrieking siren whistle. Balls.

Israel's Amihai Shavit also makes wood and plastic objects fitted up with lights and motor: clusters of cylinders of different heights which are bathed in low-keyed coloured luminosities, some of them changing in the course of the 'two revolutions per minute' which is the title of all thirteen pieces shown. But Art will have its day, and an element of Chance *is* admitted to the sterilized precincts: in a painted box a painted ball dances in a jet of air (produced at 'two revolutions per minute') and *its* gyrations are not mechanically regular.

The German 'Designs for Living' filled every centimetre of the airless pavilion right up to the ceiling: a Luna Park of lights and movement. Georg Karl Pfahler's Spatial Objects are huge portable rooms open on two or three sides and made up of separate units more or less resembling book-ends. The walls are brightly painted in flat colours and, through the openings resulting from the fitting together of the modules, one sees, as one walks about, constantly different combinations of colours depending on the various shapes of the walls, the angles at which they are placed together, and the overlappings and gaps produced by their juxtaposition.

Two other Germans, however, move much more freely in and out of the architecture-industrial design-art complex. Günther Uecker works with nails (common-garden variety or made to order) which he hammers, straight or at angles, into boards covered with painted fine-textured canvas, at intervals which may be strictly regular or altered just enough to produce a slightly wavy line and in patterns that are as rigorously, mechanically, geometrically regular as a checker-board whose squares are reduced down to the size of a nailhead, or scrupulously arranged in circles or spirals or overlapping arcs, or more freely disposed in something resembling molecular Brownian movement or the Doppler effect in currents, sometimes even suggesting a kind of improvisatory growth into clusters. Some panels rotate very slowly, but not sufficiently to vary the image unless the viewer is focused on it with Zen concentration. The fact is, Uecker proclaims his Zen acceptance of art and the artist as part of an unchanging existence, though this imperturbability would seem to be ruffled at times by an aggressiveness – an almost voodoo faith in the hostile power of the nail – that appears most nakedly when he gets away from flat forms and makes nail-studded cubes that look like African grisgris or a giant phallus dripping nails from every pore or, worst of all, a kind of torture chamber: a metal framework resembling a table with loosely set nails pointing menacingly downward just above the height of a man's head (guaranteed to create anxiety and panic). To the nail as Nail, Uecker attributes symbolic value, as 'an aggressive object, capable of injury'. Certainly, if we accept the psychological theory behind Action Painting, the mere act of creation – hammering thousands of nails – must be closely bound up for this artist with hostility feelings.

Uecker's one-time partner in the group ZERO, Heinz Mack,



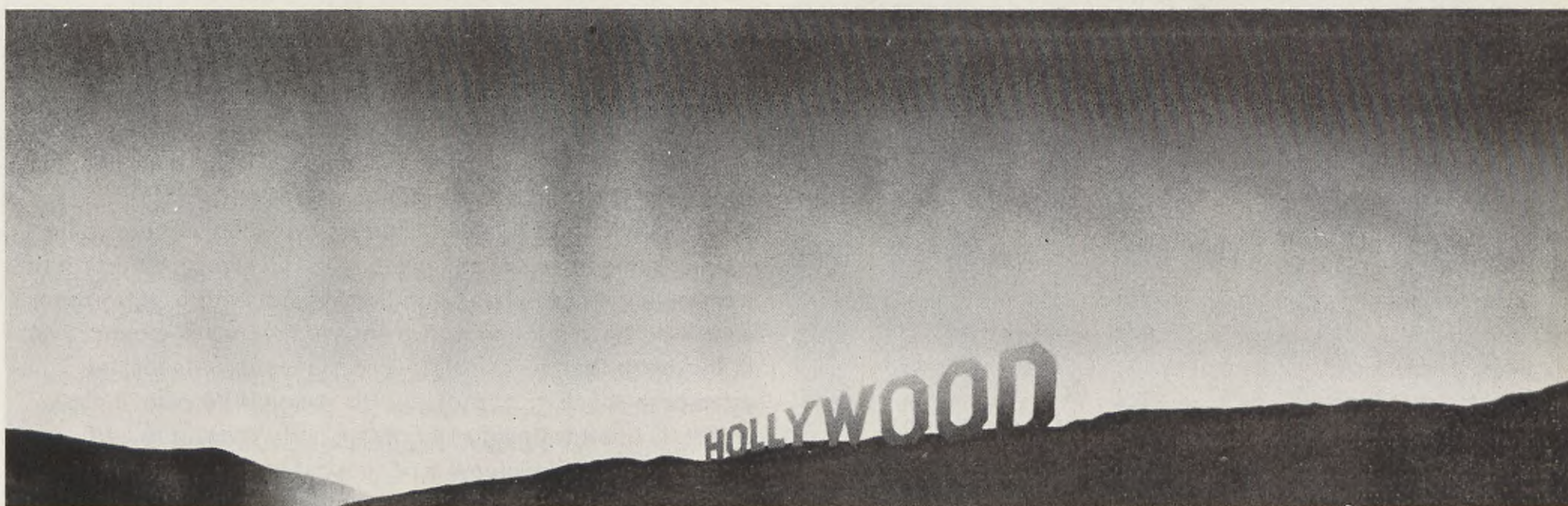
opposite top left
 HEINZ MACK LIGHT RELIEF (1970)
 Aluminium and plexiglas
 Photograph by Giacomelli

opposite top right
 WILLIAM WEEGE PEACE IS PATRIOT (1967)
 Woodcut and offset
 Photograph by Giacomelli

opposite bottom
 MICHAEL SNOW PRESS (1969)
 Black and white photographic prints, plexiglas and metal clamps 73in x 72in
 x 10in
 Owned by Dr and Mrs Sydney L. Wax, Toronto

bottom
 ROMAS VIESULAS YONKERS II (1967)
 Dry Intaglio and coloured lithograph 25in x 38in

below
 EDWARD RUSCHA HOLLYWOOD (1970)
 Coloured silk-screen print 12in x 41in
 Photographs by Giacomelli



constructs stelae and disks of glass or plexiglas and aluminium and/or steel or silver and wood. The disks are set behind ribbed glass and have strips of coloured plexiglas which, when rotating clockwise first blend their colours through a graduating scale, then dissolve them into a complete diffusion. Even more magical effects are produced by 'light reliefs', aluminium disks composed of wedges in contrastingly textured patterns, these, too, set into cases behind ribbed glass and, when rotated, exposed to changing light sources which create ever-changing shimmering reflections and refractions.

Besides these, there are tall, ribbed and frosted glass or plexiglas pillars or totem poles whose basic static forms are modified by lights that may be steady, blinking, or mounting to blazing intensity or, again, shot into movement by rotating fans reflected in lenses and mirrors.

In contrast to the rather simplicistic designer-decorator-architects already mentioned, with Mack it is the thoughtful, inventive, ingeniously complex exploitation of new materials and electrical techniques that imbues his work with an immediately communicative magic which wins them a place in the category of art.

Far less communicative are Michael Snow of Canada and Shushaku Arakawa of Japan, and serious judgement can only weigh the possibility that they are titanically oblique intellects against the equally valid presumption that they are leg-pullers (in bilingual Canada, *fumistes*). Both, significantly, are active in film-making. Snow's work is entirely photographic, and he has – at this late date – rediscovered for himself the imaginative possibilities of photographic apparatus, superimposition of negatives, photomontage, shooting oneself in a mirror, manipulation of the image to be photographed, et cetera. He compensates for a basic deficiency of imaginativeness by photographing photographs within frames, combining a dozen or so apparently unrelated images into one panel behind plexiglas, sometimes pressing them onto a wax-coated board (that particular work is catalogued 'Collection Dr and Mrs Sydney L. Wax, Toronto'), and then coming up with titles and descriptions that parody the most serious art books: 'polaroid colour photographs, felt pen, varnished plywood and brass screws, 36½ x 96½ in. (including frame) . . . '.

Arakawa, who has settled in New York, seems to be so taken in by exhibition catalogues that he now believes the Word is more important than the Image, that the word is a pre-image so that it suffices to fill a canvas with instructions and diagrams for a picture, and thereby indicate, like markings on a nautical chart, what we should know rather than what is to be seen. Neat, precise, careful, even an occasional obscene word is drained of all tang by being printed through adman's lettering stencils. The incredibly pretentious 'programme note' in the catalogue explains it all as 'known signs in an alien context'. Dada and Surrealism, don't bother moving over.

Oddly, though Pop, their illegitimate grandson, is for all practical purposes absent from this Biennale, Dada and Surrealism have other offspring on display. The sculptor, Egon Fischer of Denmark, has a typically Scandinavian Dadaistic disregard for set forms and standard media. Working primarily

in iron, often painted, he turns out metal sheets, cut-out or assembled, ready-made objects, spewing out painted, patterned, trailing snakes, twisted wires, plastic-coated wires, iron panels covered with violent, coloured forms – some in relief – recalling those of his countryman Asger Jorn, and all put together without worrying about harmonizing size, shape and colour. Something of zany whimsey comes across in these, a welcome dash of humour in the grimly dully faceless operating-room-cum-laboratory of this Biennale.

For another kind of humour one could turn to Adolf Frohner in the Austrian pavilion. At thirty-six he has been through a Dada- and Pop-Influenced phase of 'material-pictures' combining scraps of cloth, newspaper, mattress-hair, cement, wood, wire, drawing, painting and what the catalogue calls 'Bikinigirl-Photos', and now combines this with a deliberate return to Austrian Expressionism, introducing collage elements and materials and painting into drawings reflecting the obsession with sex of an Egon Schiele, but with a frenzy never expressed by that introspective genius. Frohner is 'provocative' in the sense that the Dadaists used the word: a deliberate attempt to shock, to scandalize. His theme is Woman, a dirty, slatternly beast yapping and fighting and exposing herself wantonly, and his pictures are like what brothel posters would be if those institutions advertised on hoardings.

Half the Polish pavilion was occupied by *Reminiscences* by the forty-eight-year-old painter, stage designer, animated cartoonist, and theatre director Jozef Szajna. This was a *mise en scène* commemorating the Cracow artists deported to Auschwitz by the Nazis in 1942. Dominant feature was a huge blown-up photograph-bust of the sculptor Ludwik Puget in prisoner's uniform and seen through an arch in the large sheet from which it was cut out. In wild confusion scattered all about are abandoned easels, shoes, agonized skeletons of armatures, stylized bust-shapes repeating the motif of prisoner's stripes. The walls are hung with torn sheets of lists of the dead. It is as if a solemn Expressionist had taken to doing stage sets for Dadaist plays, and indeed the ambience has much in common with that of the 1920s Dada exhibitions and the 1930s Surrealist shebangs. Certainly it achieves its aim – to create a state of unease in the viewer; but it is so effective as political propaganda that one cannot help but remember that most of those who died at Auschwitz were Jews, and that Szajna's fellow-citizens today have perfected a well-oiled machinery for the ostensibly legal persecution of that unfortunate people. Szajna's co-exhibitor and near-contemporary Wladyslaw Hasior also submits to the current Polish official anti-German obsession with projects for a monument to the hostages of Nowy Sacz. He first digs huge hollows in a hard-packed open terrain, then casts the resulting shapes in concrete. Set up on end, these huge, dramatic, primitive forms – like gigantic baked mud fetishes obscenely anthropomorphic – are used to hold smoke-belching fires in perpetual commemoration of the dead.

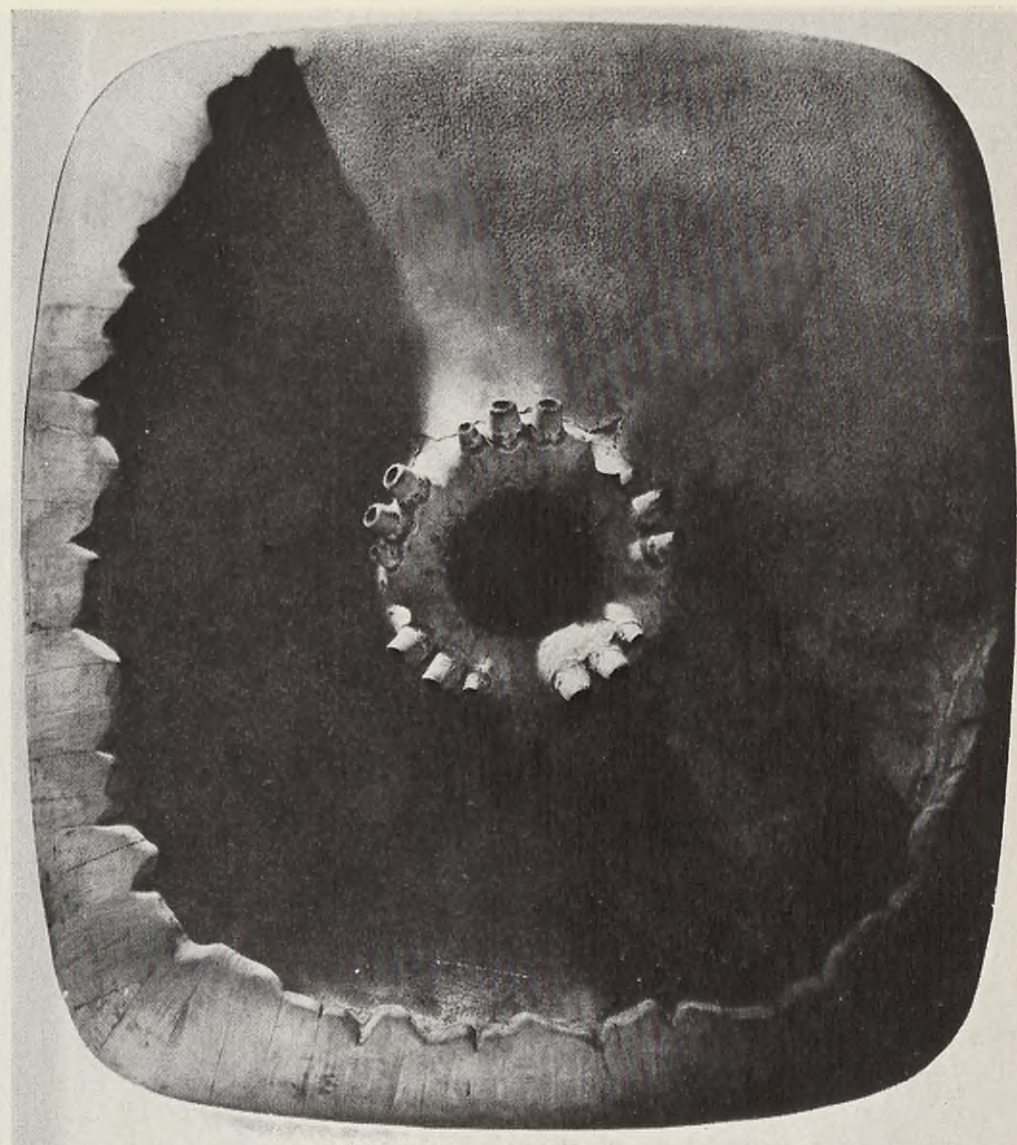
None of this passionate concern, and certainly no intellectualism of any kind, could be found in the Soviet pavilion which this time, to commemorate Lenin Year, trotted out a whole nine busts of that gentleman by the only artist ever allowed to work

in the august presence, Honoured Academician Nicolai Andreev (1873–1932). There was greater hope for a retrospective of Aleksandr Deyneka (1899–1969), but the authorities had carefully purged it of almost all his pre-Stalin work in which he still had something of the vital spark of the Great Experiment. Time stands still in the great plains of Russia.

Not so in the United States, this year a victim of time and change and protest. Planned was a broad coverage of print-making, a major field of activity in that country today, but twenty-eight of the forty exhibitors withdrew at the last minute in what does not seem to be a very relevant protest against the war in Vietnam. No censorship was involved: William Weege's woodcut-with-offset *Peace is Patriot* is present in all its Dada satire, and so is the artist himself and as a teacher, no less.

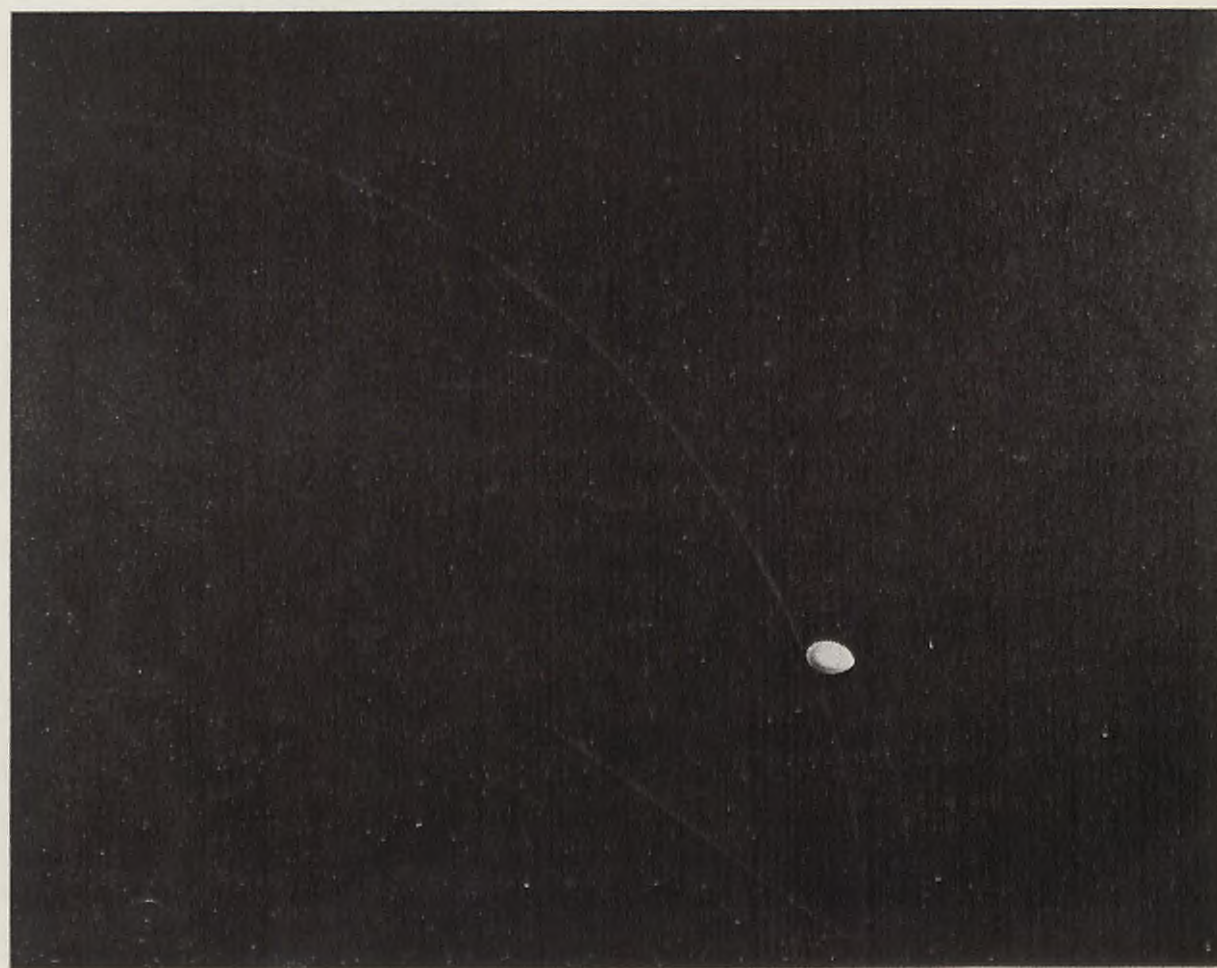
The entire pavilion was set up as a pilot programme for exhibitions in a time of contestation, an experimental centre where silk-screen and lithography could be taught, carried out and exhibited, all under one roof. The students were selected for their ability to work quickly and directly in all fields of printmaking and, probably also, without being flustered by gawkers over their shoulders. In artistic terms, the only thing the exhibiting professionals and the students had in common was an intensive concern with and for an impeccable craftsmanship, just as evident in Ruscha's hot orange-red and brown *Hollywood* in a sentimental Late-Pop style as in Viesulas's *Yonkers II* where colour lithography and dry intaglio (white on white) are combined in a striking quasi-figurative image of Abstract-Expressionist intensity.

Other havens from Art-Deco antisepsis were the Yugoslav



top
MANUEL GOMEZ RABA SCULPTURE-PAINTING
(1970)
Wood, sand and synthetic glues 75in x 61in

right
JUAN HERNANDEZ PIJUAN BROWN SPACE
WITH EGG (1970)
Oil on canvas 45in x 57in





and Spanish pavilions. In the former, Jagoda Buic showed tapestries that approach the nature of three-dimensional sculpture. Working with almost rope-like, hairy strands of wool, mostly dark soot-bitumen or black with touches of earth-yellows or even interwoven gold threads, she turns away from the classic rectangle to make totem poles of tapestry or almost animal-like free shapes in very large dimensions, in a style legitimately derived from folk traditions (though anything but 'quaint') but of the utmost modernity and, indeed, expressiveness.

For pictures on walls and sculpture on pedestals and for a wider, less decorative vision, the outstanding contribution was made, as so often before, by Spain with no less than seventeen artists. The most interesting painters among them – Francisco Hernández, José Vento, Gaston Orellana, and Juan Pijuan – find that oil and canvas can still be made to communicate. In contrast to his fellows' passionate imagery and textures, Pijuan connects up with a cooler, more ascetic tradition of Spanish art. An entire vast canvas of flat mushroom-grey, black or white, sometimes bounded by a similarly toned border, is marked only by a relatively tiny cut apple, a drinking glass, an egg, or even a nude at the lower edge of the picture area, sometimes with an exquisitely fine line dividing the rectangle. The 'real' object in these pictures becomes as abstract as a line, is no more than something by which to measure, to fathom, space.

The wood sculptor Manuel Gomez Raba deals with large basic square forms from which he rounds off, makes concave or convex, breaks open, pierces in the centre to permit the extrusion of sucker-like tubes. Finely planed strips of wood are joined tightly side by side to give the effect of carving or moulding and tinted to the colour of seasoned weathered wood, then spread with a mixture of sand and synthetic glue, after which some areas are smoothed down or abraded to a rough texture. To the artist himself, the very subtle painting process is what matters, and in fact he calls his works Sculpture-paintings.

The most novel and exciting artist among the Spaniards is Dario Villalba, again a sculptor-painter but with quite different means. He cuts mildly stylized figures out of canvas painted with acrylics in stripes of, generally, off-blues, pinks, mulberries, greys, and the stripes even cover parts of the faces like gags. The cut-out figure is then encased in transparent methacrylate, colourless in front, pink behind (the backs of the figures are in uniform coloured plexiglas), and then suspended within a plastic frame work where it sways spookily with the slightest touch or breeze. The figures may be single, paired, joined in an embrace, populating a world where man has had to grow glass skin to protect him from his environment – as he would well be obliged to do if he settled for the world of screaming sirens, swirling lights, and other engineered torture devices that is this year's Biennale trend. For all their plastic integument, Villalba's prison-striped people have a human tenderness, a unique poetry that has been an aspect of art for several thousand years. It is not irrelevant that Villalba has studied with Lhote in Paris and at Harvard University, because his work is strikingly

opposite

DARIO VILLALBA THE HUG (1970)
Swing construction. Acrylic on canvas and plexiglas
Five removable parts 54in x 20in x 10in

cosmopolitan and, indeed, represents as valid an individualistic outgrowth from Pop as does, say, that of George Segal or of a Frank Gallo.

For whom are these engineering-architectural-decoration projects designed? For public squares and 'the people' as proclaimed so often in their programme notes? We beg leave to doubt those metaphysico-sociological pronouncements. For the simple reason that it was as plain as daylight that most of the 'experimental' stuff shown was deliberately conceived and executed for this Biennale, tailor-made for the pavilions, and quite simply would not have an iota of *raison d'être*, or even interest, exhibited outside of the Biennale or some similar antediluvian monstrosity. For all the pious talk, a pinpoint of light travelling around a room in twelve minutes, a screaming plastic ball, Tinker-Toy modules to be heaped up as you like, an assemblage of tilted platforms and useless stairs, a torture-chamber in which poor dumb animals are used as 'pictorial elements', none of these are likely to express the aspirations, or even attract the interest, of 'the people'; nor would they even come to public notice or become headaches for art critics in anything other than the context of a Venice Biennale, where a history of seventy-five years of innovation, of introduction of new stars (or mere shooting stars), of trend-setting and trend-busting has created an aura of wary anticipation, of suspension of critical judgement lest time (and the dealers) prove the critic, and not the criticized, to be wrong.

Previous editions of the Biennale have centred on questions of new personalities and new ideas. The key question of the present one, significantly, has nothing to do with people or their thoughts or even their thoughts about art as such. It has to do with one thing: new materials in themselves and for themselves. One got the uncanny feeling that the artist had disappeared behind the material he had had prefabricated, that the fatigue of telephoning his order to the factory and explaining to the clerk at the other end just what was wanted (though not why) had exhausted the artist's creative energy. Indeed, it is not unimportant that so many of the 'projects' presented were team efforts (a chum to lend a hand when the spirits flag, three trusted hands to spell each other at the tiller, four heads are better than none . . .), a direct outgrowth of the 'contestation' that has plagued the schools for the past few years and that has led, in many schools of art and architecture, to the abolition of individual exams and evaluation and the acceptance of group projects in lieu of proof of individual excellence. There is nothing wrong with either of these, with the use of plastics for making infinitely reproducible non-utility objects (this might even bring art prices down to the consumers' level) nor with teamwork (what else was the Italian Renaissance based on?). Where they do have a built-in dead end is the insistence on them, in theory and practice, as desirable ends in themselves.

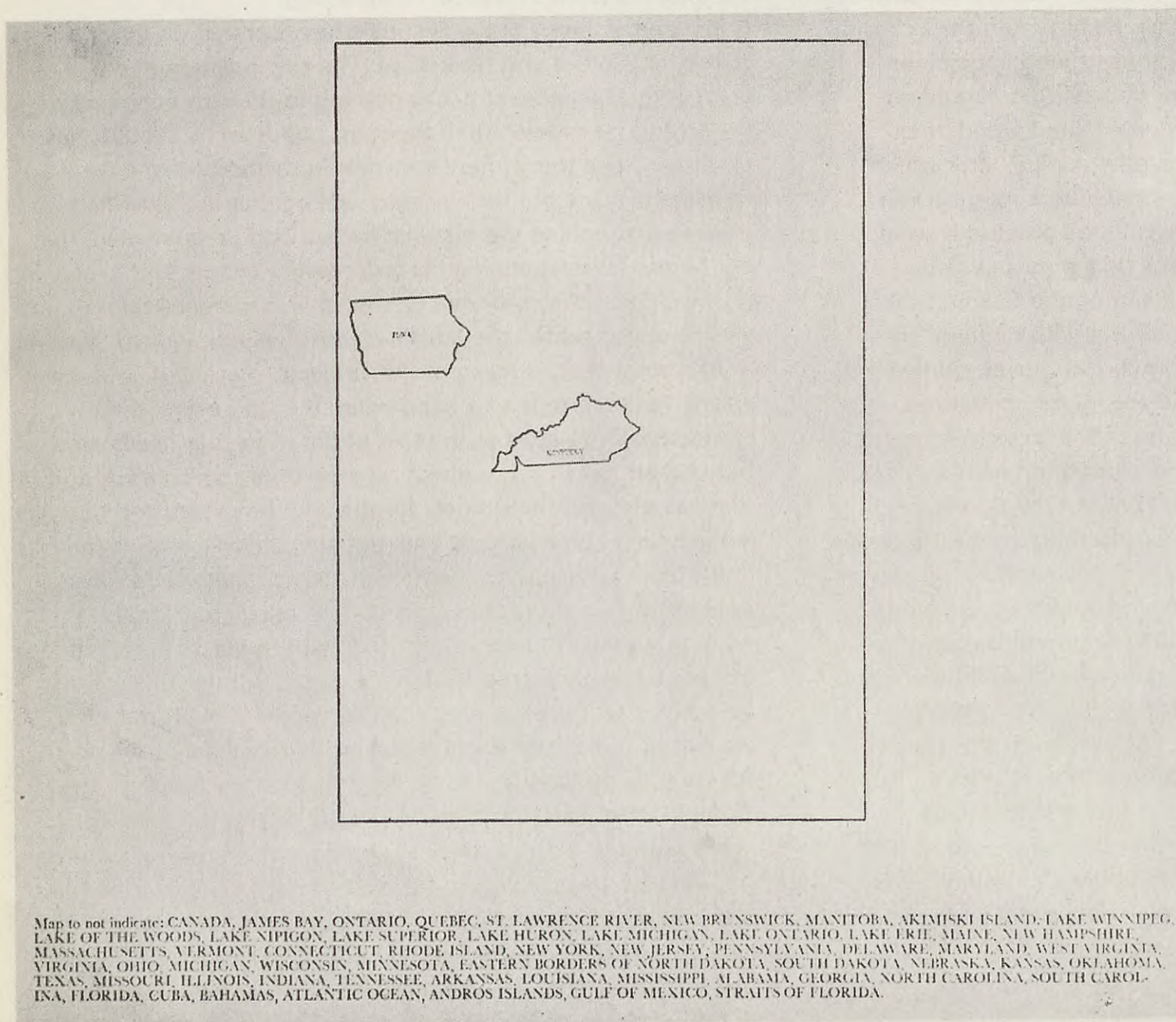
But perhaps, after all, the new Puritans really will win out and Art will be tolerated only if it is useful to society (like electronic bee cages and busts of Lenin). Time-wasting, useless activities such as poetry and painting will be finally suppressed. As a first instalment, the easy Leonardos saw to it that we got a very dull Biennale indeed.



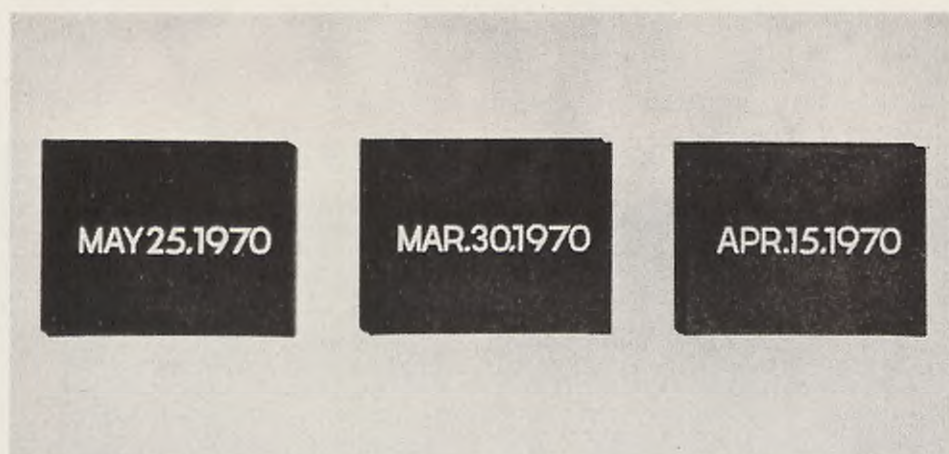
above left
IAN BURN INSTALLATION SHOT FOR EXHIBITION
OF TWO XEROX BOOKS (1968)

left
TERRY ATKINSON and MICHAEL BALDWIN MAP
NOT TO INDICATE (1967)
Letterpress

opposite
ON KAWARA Three works from TODAY SERIES
(1966-)
Oil on canvas



Map to not indicate: CANADA, JAMES BAY, ONTARIO, QUEBEC, ST. LAWRENCE RIVER, NEW BRUNSWICK, MANITOBA, AKIMISKI ISLAND, LAKE WINNIPEG, LAKE OF THE WOODS, LAKE NIPIGON, LAKE SUPERIOR, LAKE HURON, LAKE MICHIGAN, LAKE ERIE, MAINE, NEW HAMPSHIRE, MASSACHUSETTS, VERMONT, CONNECTICUT, RHODE ISLAND, NEW YORK, NEW JERSEY, PENNSYLVANIA, DELAWARE, MARYLAND, WEST VIRGINIA, VIRGINIA, OHIO, MICHIGAN, WISCONSIN, MINNESOTA, EASTERN BORDERS OF NORTH DAKOTA, SOUTH DAKOTA, NEBRASKA, KANSAS, OKLAHOMA, TEXAS, MISSOURI, ILLINOIS, INDIANA, TENNESSEE, ARKANSAS, LOUISIANA, MISSISSIPPI, ALABAMA, GEORGIA, NORTH CAROLINA, SOUTH CAROLINA, FLORIDA, CUBA, BAHAMAS, ATLANTIC OCEAN, ANDROS ISLANDS, GULF OF MEXICO, STRAITS OF FLORIDA.



This article is an attempt to outline some general features of that which, during the past two or three years, has come to be known as Conceptual Art. It is the nature of this art that it replaces the customary visual object constructs with arguments about art, and this article will follow that pattern. Consequently, it is difficult to prepare a framework for an article in a country where the 'advanced' in art is presented through the aesthetics of Modernist (or Formalist) painting and sculpture. Through the proliferation of such conceptually timid art (and I shall substantiate this later) one must conclude that, within the art-society, there is little acknowledgement that the 'language' of painting and sculpture (i.e. aesthetics-as-art) has, during the past few years, been seriously questioned within the major (i.e. the conceptually germane) art of our time. I shall therefore begin with some background remarks concerning some recent art activities.

Contrary to what the professional art magazines convey, aesthetics is an issue only in Formalist art in which a direct function of the work is to be aesthetic. During the past decade, since the advent of the art of Judd, Morris, Flavin, LeWitt, Andre et cetera,¹ the morphologically bounded 'language' of painting et cetera has ceased to be able to provide a basis for the introduction of a *conceptually new* art. As Donald Judd stated in 1963, 'painting has to be as powerful as any kind of art; it can't claim a special identity, an existence for its own sake as a medium. If it does it will end up like lithography and etching.' In other words, for painting to be 'real', its problems must be

¹This selection has been based on what has been conceptually relevant during the past few years. The 'famous' Formalist artists (Noland, Stella, Olitski, Caro, et cetera) have contributed little, in fact no *conceptually new* Formalist painting has emerged during the past decade, probably since Stella's paintings of 1959.

problems of art. But neither painting nor sculpture is synonymous with art, though they may be *used* as art. To confuse the appearance of painting with art is to mistake the identity of a class of things with art itself (which of course has no appearance). Accepting such a basis for one's art entails advocating an *a priori* concept of what art can be and how it should appear.

The critical role sustaining the function of Formalist art depends on the Formalist presenting the 'experience' and the critics presenting the 'ideas'. Such artists appear to have abandoned responsibility for their ideas in order to allow the critic to analyse (or interpret) the experience provided by the art. In addition, a whole hierarchy of roles is being maintained through this attitude; for example, galleries, museum officials, critics et cetera, who do not want art to change its traditional identity, depend for their vocation on the institutionalization of experience-as-art, aesthetics-as-art, and even investments-as-art. As such, art functions through polite and cultured 'experiences' and this function is governed by an *a priori* concept of what art should be. It is precisely such a regulated function that Conceptual Art's 'strict and radical extreme' seeks to usurp.

During the twentieth century, all innovations in art have been conceptual; to mistake as such the changing of say hard-edge to soft-edge is to have a peculiarly telescoped view of one's 'language' and to confuse art's function with a kind of re-arrangement of furniture. Since Cubism and Malevich's *Black Square*, through Reinhardt's Invisible Paintings, there has been an obsessive desire to abstract; that is, artists have wanted to remove their art from 'the green world of flesh and bones' and purge it of anything that was recognizable (be it flying angels or abstract imagery). Anything in art that was not strictly art was progressively eliminated. Conceptual Art can be seen within this tradition; not only does it remove morphological significance as art, but it isolates 'the art' from the form of presentation altogether.

The influence of Minimalism² on the thinking of certain of the Conceptual artists has been to bring about an awareness that the art-object is not self-supporting. One of Andre's Floors is art in Dwan Gallery, but not necessarily if placed on a sidewalk, i.e. this object, lacking an identifiable morphology, now depends

²Minimal art has gathered little critical response and this is probably why it seems not to have been understood in Australia. Minimal artists are concerned enough with the conceptual content of their art to write about it themselves, they do not need critics to write it for them.

upon its context to be *seen* as art.¹ One such context is the 'linguistic support' that the art-society provides for its art-works; and through such supports we identify an art-work as an art-work. In other words, 'what is singled out depends entirely upon *how* one does one's singling out'. Conceptual Art shifts the focus from what is said through the language to an investigation of the language itself;² it expands the art ideas beyond the limits of visual-object-making and in doing so repudiates all formal aesthetic considerations.

To put forward a generalized argument then, one could say that, following Minimalism, the artist's choice was either to 'conceptualize' and discard the whole object framework or to 'retinalize' and 'return to Abstract Expressionism' et cetera (the latter direction is well behaved and within the traditional visual status of art, hence it is well supported critically; in fact, such art-confectionery has reached pollution-level in New York where

meaning, n. 1, = that which exists in the mind (e.g. yes; that is my —, *mihi vero sic placet, sic hoc mihi videtur*; see INTENTION, WISH, OPINION; 2, see PURPOSE, AIM; 3, = signification, *significatio* (of a word), *vis* (= force of an expression), *sententia* (= the idea which the person speaking attaches to a certain word), *notio* (= original idea of a word; see IDEA), *intellectus*, *-ūs* (how a word is to be understood, post Aug. t.t., Quint.); it is necessary to fix the — of the verb "to be in want of," *illud excutiendum est, quid sit CAREERE*; to give a — to a word, *verbo vim, sententiam, notionem sub(j)icere*; well- —, see BENEVOLENT.

it is extravagantly promoted by the new galleries, the Whitney Annual *et alii*).

Today, many of the traditional functions of art, such as to provide cultural entertainment and decoration, have been supplanted by the modern world. If this world can provide us with aesthetic spectacles like the Empire State Building and TV relays from Mars, then is there any need for an art form restricted to similar macroscopic manoeuvres? Once art is abstracted from its form of presentation and becomes strictly the artist's idea of art, it can, like science and philosophy, become serious and completely concerned with its own problems.

¹Greenberg's oft quoted dictum that 'art is strictly a matter of experience' is the antipathy of Conceptual Art and apparently an attempt to see art-objects as empirical entities, outside of the artist's cognitive domain and in the domain (one assumes) of good food, mountains and thunderstorms!

²The use of words is in itself of no importance. What is important is the art information carried by the words. The presentation of art writing 'as art' does not mean that the form of the words is aesthetically significant.

below left
JOSEPH KOSUTH TITLED (ART AS IDEA AS IDEA) (1967)
Photostat

below
IAN BURN and MEL RAMSDEN TEXT # 3 FROM 'PROCEEDINGS' (1970)
Document

Proceedings

The initial contention is that propositional ARGUMENTS or the "linguistic form" of "as art" assertions have priority over material constituents (or the "content") of those assertions. A central tenet of this and the previous Proceedings is to plan and specify procedures outside of material application (cf. Proceedings: February, March, 1970).

To comprehend the move toward propositional arguments, it is useful to consider the notion of stratification: the following notes trace some evident examples of propositional "strata" which have contributed toward the move from material constituents to propositional arguments of "as art".

Consider the following distinction:

- (1) assertions in the material mode,
- (2) assertions in the formal mode.

The contention is that (1) is factual and (2) is linguistic in format; that within the art-province, assertions in the material mode are misleading since these assertions, *as arguments*, are always *functionally* directed from within the formal (ie. the linguistic) mode. As arguments, material constructs lack intrinsic "proof". As arguments for "as art" they are contingent and *a priori* regulated from within the linguistic mode. A similar and problematic distinction can perhaps be added: that between the basic function of "as art" assertions and this assertion's contents or embellishments. Function is posited as determined by (2), and it is here that function is regulated as a "syntactical sentence". It is held that (1) is irrelevant as a domain of significant arguments, and that (1) is parasitic upon the more radical operations of (2).

If the customary propositional format, "object of art", is replaced by "..... of art", then we may consider the "of art" to be a predicate or second context and the "....." to be a subject. It follows, by the "declarative" method, that *anything* can be declared the subject of an "as art" predicate. Indeed, if anything is syntactically correct providing it is placed within this customary linguistic collocation, and since we seem stuck with this collocation, then we are compelled to accept the syntax "..... of art" and therefore to construe our province of significant assertions within the ".....".

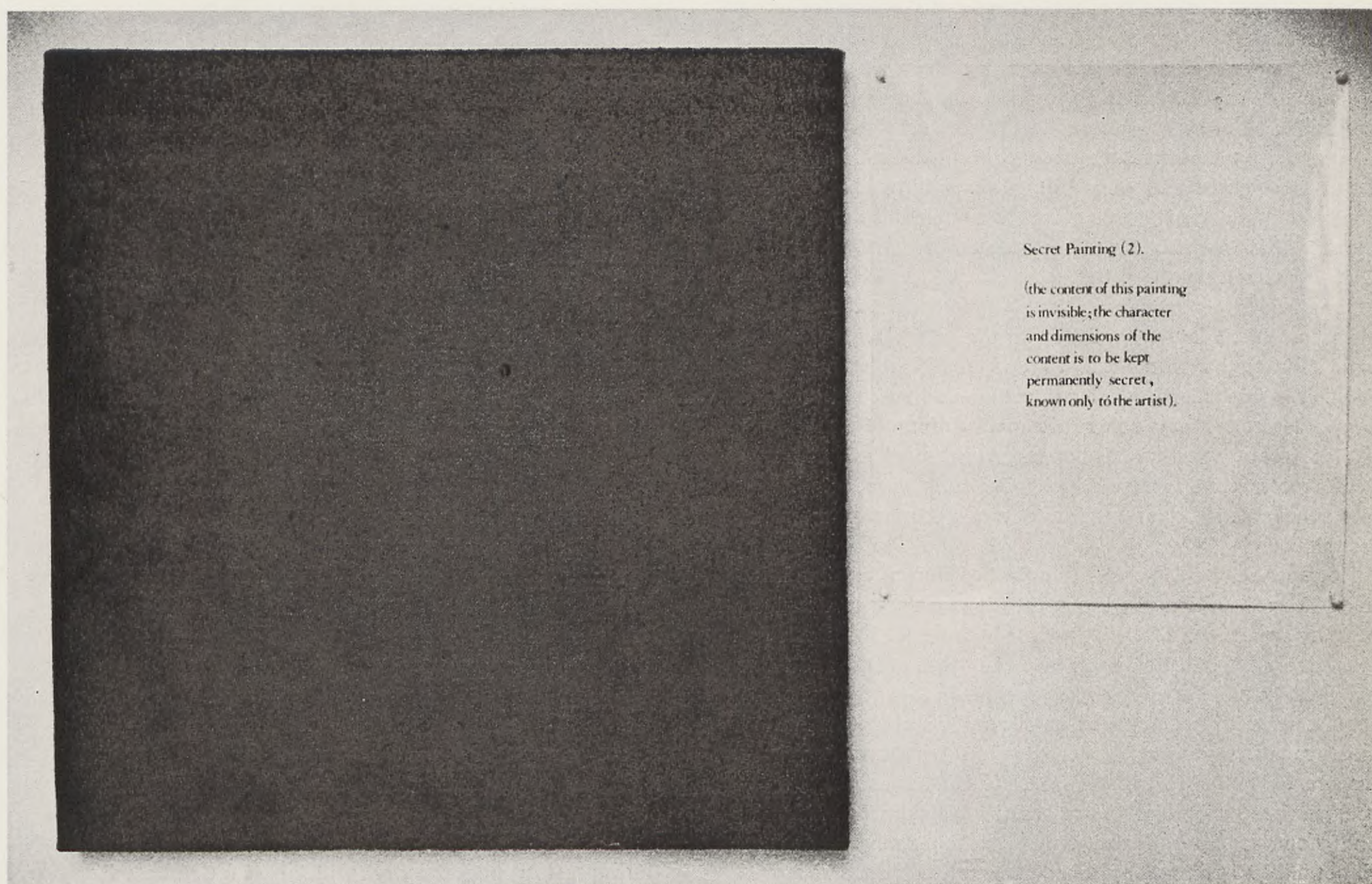
Nominating the following "family" of terms assists in the planning of arguments and may help to clarify the issue of stratification: these terms are ... "what" "where" "when" and "why".

The specification of alternate sets of conditions will depend upon specification along the right level; hence the importance of language-strata. Essentially this "right" level cannot be attained by asking any "what" questions since these appear to be restricted to a material stratum. As far as any revision of the syntactical position of the "....." is concerned, the "what" is an inept manoeuvre, and the same could be said of the "where" and the "when". There are perceptible differences, of course, but it is difficult to see any of these initiating major functional change. Such assertions restrict innovative moves to spatio-temporal manoeuvres. With some operative differences, all these remain within the material mode, which, as we have postulated, cannot initiate functional change. The material mode presupposes the support of formal conditions and only offers tactics *internal* to the ".....". It offers no exit from the ".....".

Certain possibilities are advanced by shifting to the "why". This may force one to move beyond the "....." constriction (and this at least is setting off in the right direction). Such analysis will precede any new planning or any specifying of alternate conditions. "What" constructs have entailed a specific type of syntactical functioning for the "..... of art". "Why" constructs may entail a type of theory, language or model constructs and these are problematic, that is, at least as to the extent of their completeness (cf. Proceedings: March, 1970). One may have to provide specifications and then specifications for those specifications, and so on! At any rate nothing prevents the instituting of "alternate conditions" through certain of the "why" constructs.

These notes establish the possibility of stratification interpretation as central for the move toward propositional arguments as "as art". It is not so much "where", "when" or "what" one says with the language, but "the language" one uses to say it.

MEL RAMSDEN SECRET PAINTING (1967-8)
Acrylic on canvas/photostat



Once one understands that art is not *in* objects but in the completeness of the artist's *concept* of art, then the other functions can be eradicated and art can become more wholly art.

Concerning the works et cetera

As remarked in the previous section, beginnings of a deliberately conceptual art form can be traced to Malevich and certainly relate to Mondrian's notion of the 'denaturalization of matter'. However, such work still belonged, even if at times peripherally, to the traditional morphologies of art. Through Duchamp's Readymades, and through much of his subsequent work (and recently with such works as Rauschenberg's *Portrait of Iris Clert* and Yves Klein's Empty Gallery show), art was able to become art regardless of morphological status. Today there is considerable activity surrounding Conceptual Art's central tenets and some of these activities might be mentioned here. Sol LeWitt is an artist who has been particularly influential and has contributed much to the positions maintained by a number of younger artists; his projects such as the Buried Cube and the recent Wall Drawings incorporate a kind of conceptual logic and perceptual illogic. In addition, one has the materially reduced versions of Minimalism, Earthworks, Art Povera et cetera, though these tend to retain a visual content and still explore art-as-presentation (i.e. Robert Barry's exhibition which simply consisted of closing the gallery for the exhibition's duration). A number of other artists, including Dibbets, Long, Huebler and Cutforth, have used the camera as a kind of 'dumb' documentation device; for example, Cutforth's *April* consisted of photographs of the sky at every midday for the month, which were exhibited together with a calendar and location reference. Within the Australian domain one could cite Paul Partos's *Unspecified Lengths* which used a modular form of presentation while retaining some vestiges of aesthetics; much of Robert Jack's recent work in New York has moved beyond painting into conceptualized presentations of numeral systems and serial techniques.

However, such art is closer to a kind of process art than it is to a stricter definition of Conceptual Art, and the increasingly arbitrary application of the latter term is cause for some concern. In the long run, it is the artist's idea of art that counts and while many works are of a conceptual appearance they still rest on a set of essentially traditional assumptions. One of the earliest artists to use a deliberately conceptualized format was On Kawara, a Japanese artist living in New York. Since 1966, he has been producing his Date paintings which consist of lettering onto a canvas that day's date on which the painting is executed (if not finished on that day, it is destroyed). Other works are daily documents of his living: his books *I met* (a daily listing of everyone he meets), *I went*, *I read* and *I got up*. His *Confirmation* telegrams simply confirm his existence, e.g. 'I am still alive'.

Most of the formative work made by those who are today concerned with a stricter definition of Conceptual Art was presented through a visual framework, while being strongly conceptual in intent. Amongst such work one could include Terry Atkinson and Michael Baldwin's series of conceptual maps; of this nature also was Mel Ramsden's 1966-8 series under the general title of Non-Visual-Art. These were con-

cerned with degrees of information (e.g. the Secret series, which were a kind of pun on form versus content in art, used an adjacent statement to undermine the art's visual status). My own concerns in the Mirror Pieces were conceptual in this way and they were displayed together with sheets of notes and a series of diagrams (interpretations) as part of the work. Included in a less visual mode would be my Xerox Books in which a 'dumb' procedure, consisting of feeding blank sheets of paper through a Xerox machine, was used, Atkinson and Baldwin's *Hot-Cold* book (1967), which deals with related properties of predicates, and a collaboration by Ramsden and myself, the Soft Tape project (1966), an exhibition consisting solely of information relayed through a hardly audible tape-recording.

Another artist concerned with a stricter form of Conceptual Art is Joseph Kosuth, an American, who is best known for his large photostats of dictionary definitions made between 1966 and 1968. These works were among the first to make distinct the separation between the presentation and the art itself (and were sub-titled by the artist *art as idea as idea* with this intent).

Another dislocation of art from the object and from the specific locale was Atkinson and Baldwin's 'theoretical' exhibitions (one such exhibition, the 'Air Show', comprised a number of assertions concerning a column of air of specified base area, unspecified height, and unspecified location). With David Bainbridge and Harold Hurrell, Atkinson and Baldwin comprise the Art & Language Press which publishes, among related work, the Conceptual Art journal *Art-Language*.¹ Their main corpus consists of numerous texts which are put forward as analytic arguments about the nature and existence of objects and assertions; this work inquires into the nature of the concept 'art', that is, it is Conceptual Art in the strict sense. In this sense also are Kosuth's current Propositions which elucidate his notion of art's 'tautological nature' and make use of games and game-theory; of equal import are his analytic articles in which, instead of framing specific propositions, he argues the meaning of those propositions and his concept of art in general.

Mel Ramsden produced a series of analytic Inquiries last year in which he attempted to elucidate art's language supports. Since then, Ramsden and myself have worked together on a series of documents inquiring into the notion of maintaining procedures outside of material application; a recent document, *The Grammarian*, inquires theoretically into procedural changes of status of art-work and spectatorship.

In conclusion, one could separate the analytic or strict Conceptual Art from the work which is of a Conceptual appearance by stating that the intention of the former is to devise a *functional* change in art, whereas the latter is concerned with changes within the appearance of the art. A significant question relating to the status of such art-work was raised by Terry Atkinson in his introduction to the first issue of *Art-Language* when he stated: 'Can this editorial, in itself an attempt to evince some outlines as to what "conceptual art" is, come up for the count as a work of conceptual art?'

¹Available through Art & Language Press, 26 West End, Chipping Norton, Oxon., England.



DAVID JONES' ART GALLERY, Elizabeth Street, Sydney, Australia

HEAD OF A BUDDHA IMAGE, stone, height 15½ inches, Thai, late Dvaravati or early Lopburi Period, 11th-12th Century

QUEENSLAND ART GALLERY

Painting and sculpture in the permanent collection cover a wide field of artistic expression in this country. All periods are represented in an interesting and expanding collection, containing some of the finest examples of Australian Art.

The overseas work is emphasised with painting and sculpture from a number of the great contemporary artists and includes the superb Rubin Gift, with paintings by such remarkable Masters as Pablo Picasso, Auguste Renoir, Edgar Degas, Maurice Vlaminck and Henri Toulouse-Lautrec.

GREGORY TERRACE, BRISBANE

JAMES R. LAWSON PTY. LTD.

Fine art and general auctioneers
since 1884

Auction sales conducted in the city and
throughout the state

- * Sales of Valuable art effects, Jewellery,
paintings, Household Appointments and Effects
sold regularly in the rooms
- * Special attention given to sales at private
residences
- * Valuations for all purposes

JAMES R. LAWSON PTY. LTD.

Valuers and Licensed Auctioneers

234-236 CASTLEREAGH STREET, SYDNEY.
Telephones 26 6408-9, 26 6400.

YOUNGS PTY. LTD.

Established 1869

23-27 Druitt Street, Sydney, 61 6361

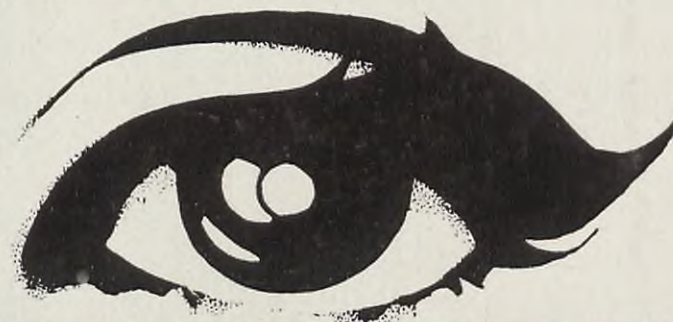
PACKERS AND CASEMAKERS

INTERSTATE AND OVERSEAS
FREIGHT FORWARDERS

of
PAINTINGS, ANTIQUES AND FINE ARTS



Agents in all Australian
and International Capitals



munster arms gallery

104 LITTLE BOURKE STREET
MELBOURNE
TELEPHONE: 663 1436

Hrs.: Mon. to Thurs. 9.30 to 5.30
Fri. 9.30 to 8.30 Sat. 9.30 to 12 noon

manyung gallery

CNR. CONWAY STREET,
NEPEAN HIGHWAY, MT. ELIZA.
TELEPHONE: 787 2953

Hrs.: Tues. to Sun.
11 a.m. to 5.30 p.m.

AUSTRALIAN GALLERIES

35 DERBY STREET, COLLINGWOOD, VICTORIA 3066 — 41 4303, 41 4382

the don mcinnes Gallery

ONE-MAN EXHIBITIONS

ROWES ARCADE
203 ADELAIDE ST. [opp. Government Tourist Bureau]
BRISBANE 4000 Telephone 21 4266

JOHN COOPER Fine Arts

3026 GOLD COAST HIGHWAY,
SURFERS PARADISE, GOLD COAST
QUEENSLAND
Telephone 31 5548

ART DEALERS • CONSULTANTS • EXHIBITIONS

moreton galleries

ANZ BANK BUILDING
4th Floor, 108 Edward Street,
BRISBANE

Phone: 311 298

victorian artists society

1870-1970
galleries and secretary
430 albert street,
east melbourne. vic. 3002
paintings and sculpture always on
sale
spring exhibition opens on
sunday 20th september at 3.30 p.m.
all welcome
membership enquiries 662-1484



STRINES GALLERY Rathdowne St cnr Faraday St
Carlton Victoria 3053 telephone 34 6308

Fred Cress
John Davis
Herbert Flugelman
Tom Gondek
Les Kossatz
John Sandler

DESIGN ARTS CENTRE

Three galleries showing
painting, drawing, sculpture,
graphics, jewellery, pottery
and other crafts

167 Elizabeth St., Brisbane
Tel. 21 2360

Director
Lilly Hitch



**PAN PACIFIC
FINE ART**

P.O. BOX 14-242,
AUCKLAND 6, N.Z.

RARE AND EARLY: Decorative coloured Lithographs, Prints, Engravings, Etchings, Maps and Charts of Australia, New Zealand, North America, Oceania. Air-mailed catalogue lists more than 500 items described in detail, many artistically mounted. It also includes an informative "Guide to Collectors".

Please send 45 cents.

WORKSHOP ARTS CENTRE

33 LAUREL ST., WILLOUGHBY, N.S.W. 2068

DAY AND EVENING CLASSES: drawing; painting; lithography; intaglio; woodcuts; serigraphy; sculpture; mosaic; pottery; general design; enamelling; jewellery; metal-craft; puppetry; art for children and young people.
Sketch Club: Friday—10.30 a.m. — 12.30 p.m.

Film Group Enquiries 95 6540
Term 3, 1970: September 14—December 5 9.30 a.m. — 4 p.m.

J. KOSNAR PTY. LTD.

112 MARIBYRNONG ROAD MOONEE PONDS
VICTORIA. PHONE 37 3109

*GILDERS—
PICTURE FRAMERS*

23 CARAT GOLD LEAF SPECIALISTS

**SUPPLIERS OF GOLD LEAF MOULDINGS
TO ALL LEADING PICTURE FRAMERS SINCE 1950**

VON BERTOUCHE GALLERIES 50 LAMAN STREET NEWCASTLE 23584

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



Villiers

FINE ART GALLERY

2 BAY STREET, DOUBLE BAY. TELEPHONE 328 1119

**TOLARNO
GALLERIES**

42 Fitzroy Street, St. Kilda
Melbourne Australia Telephone 94 0521

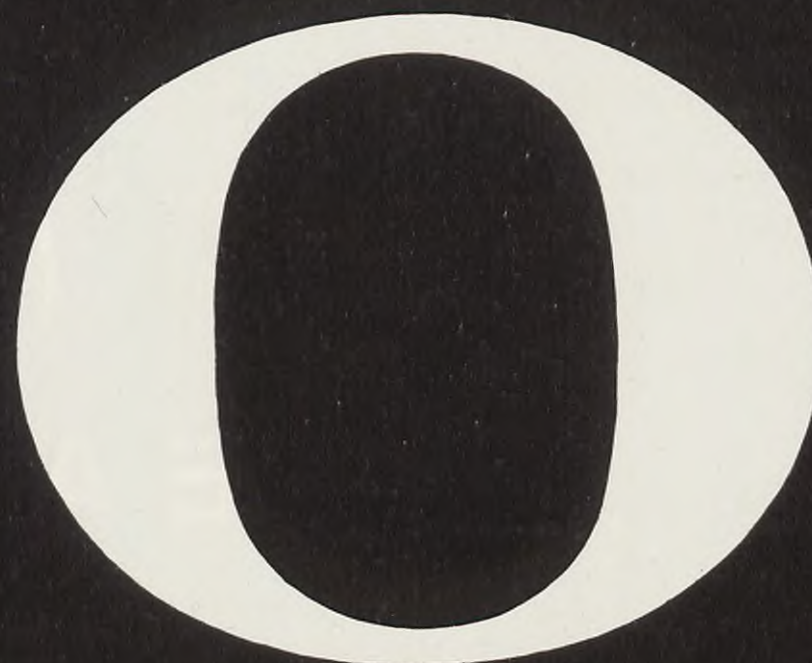
Georges Mora
Director

custom picture framing
imported and
handcrafted mouldings

cyril's framing studio

117 walker street
north sydney, 2060
phone 92 7794

OSBORNE ART GALLERY



13 LEIGH STREET, ADELAIDE, S.A. 5000. TELEPHONE 51 2327

the international antiques yearbook 1971

to be published November 1970

includes 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. 1000 pages, 7 $\frac{1}{8}$ " by 4 $\frac{5}{8}$ ", £2 (Sterling).

Copies are available at leading Australian bookshops or direct from the publishers **Antiques Yearbooks Ltd, Bracken House, Cannon Street, London E.C.4**, at £2 5s 0d (sterling) by sea-mail.

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

The
RURAL BANK
does more for you

Personally

You are invited to make use of our
**COMPLETE TRADING
BANK SERVICE**

RBX621

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.

Gayle's Gallery

83 Walker Street, North Sydney. 2060

Telephone 929-7097

Mixed Exhibitions including :

Sydney Ball/Vic O'Connor/Henry Bastin/
Donald Friend/Pro. Hart/T. Krumkalns/
Tony Woods/Icilio Martich Severi/Brian
Maloney/ Elaine Haxton/Jan Hazewindus/
Cedric Flower/Claudia Forbes Woodgate

Gallery hours :

Monday to Friday 10 – 5

Saturday 10 – 1 p.m.

Australian and Overseas
Traditional and contemporary
Art and objects d'art
Original art for lease

Concert at the Rocks (1969)

Oil on canvas 30" x 24" V. O'Connor



upstairs

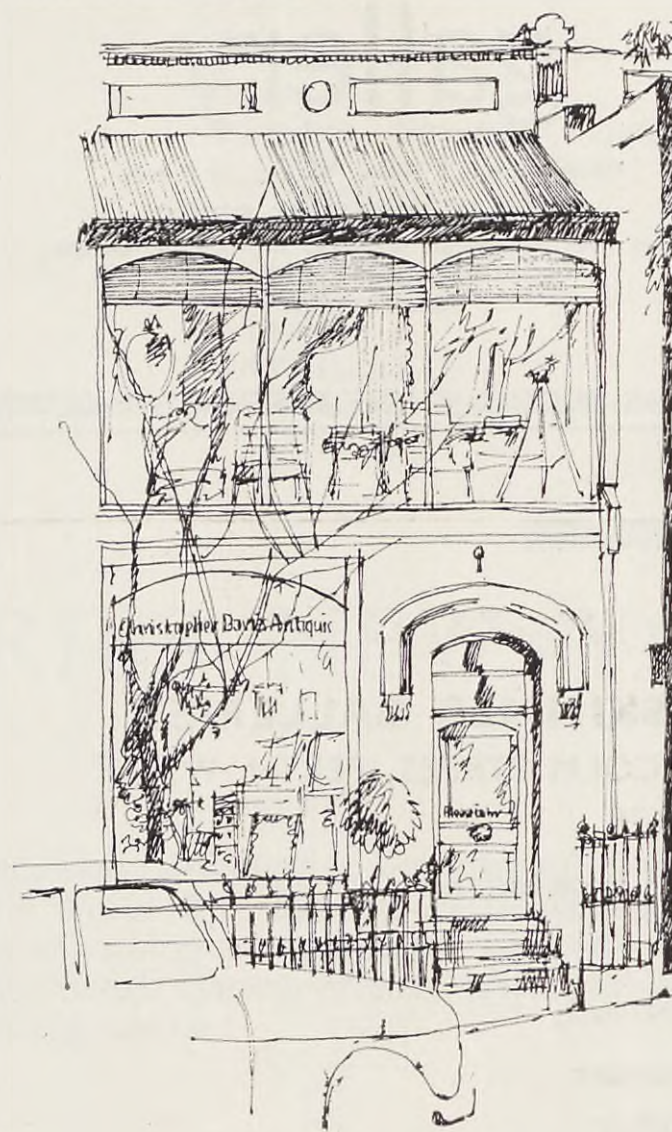
Mavis Chapman Gallery

representing

KEN BUCKLAND

GARETH JONES-ROBERTS

ANTHONY PARDOE



13 Bay St., Double Bay N.S.W. 2028 Tel. 32 7085

Christopher Davis Antiques

downstairs

■ PAINTINGS ■ SCULPTURE ■ PRINTS ■ POTTERY ■

PAINTINGS ■ SCULPTURE ■ PRINTS ■ POTTERY

**new
showings
fortnightly**



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 ■

PAINTINGS ■ SCULPTURE ■ PRINTS ■ POTTERY

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

THE SKINNER GALLERIES

31 MALCOLM STREET, PERTH, W.A.

Tel 21 7628

Director: Rose Skinner

REPRESENTING:

Robert Juniper

Brian McKay

George Haynes

ture: Monday to Friday 11 a.m.-5 p.m.
invited p.m.-5 p.m.
the dire

Leonard Joel Pty Ltd

AUCTIONEERS
AND VALUERS

Fine furnishings.
Special picture, jewellery and book
auctions held regularly at our rooms,
Joel House,
or on vendor's property.

REGULAR THURSDAY AUCTION

17 McKillop Street
Melbourne 3000
Telephone 67 2893, 67 2014

OSBORNE ART GALLERY



13 LEIGH STREET, ADELAIDE, S.A. 5000. TELEPHONE 51 2327



Cricklewood
Art Centre Workshops
Surrey Road
Aldgate 5154
Telephone 39 2838

Sculpture in the Garden
Galleries (Private Viewing Area)
Weaving
6-Day Summer Workshops—
Art, Music, Dance, Drama

GALLERY ¹ELEVEN

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

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

Director:
RAY HUGHES

SOTHEBY'S of LONDON PARKE-BERNET GALLERIES NEW YORK

Edinburgh, Beverly Hills,
Paris, Munich, Florence,
Toronto, Beirut, Zurich,
Johannesburg

Enquiries welcomed pertaining to Fine Art Auctioneering
throughout the World. Also the fast mail subscription offer
to Australians of catalogues and prices realized at auctions
abroad. For estimates, placing of bids, advice where to sell
and for valuations contact—

SOTHEBY & CO. (AUST.) PTY. LTD.

Registered in all States

Australian Manager
Bruce H. Rutherford

73 Harcourt Street, Hawthorn East
Victoria 3123. Telephone: 82-1003



TELEPHONE 2 2547

STUART ART CENTRE

Works by CARL VAN NIEUWMANS
LESLIE CAMPBELL
PAT ELVINS
ARANDA ARTISTS

LARAPINTA DRIVE

ALICE SPRINGS 5750

P.O. BOX 870

NATIONAL GALLERY OF VICTORIA

St Kilda Road, Melbourne, Victoria, 3004

The Gallery Bookshop, located in the main foyer, carries a wide range of books, and reproductions of the works in the collection. A list of reproductions, colour slides and Gallery publications may be obtained on request.

Ursula Hoff, *European Paintings before Eighteen Hundred*, National Gallery of Victoria, 1967, 207 bl. & wh. illus., 146 pp. text, \$4.25.

Art Bulletin of Victoria, 1969/70, 11 articles and acquisitions list, bl. and wh. & col. illus. \$1

Rembrandt 1606-1669, handbook of complete Melbourne holdings, paintings, drawings, etchings, 64 pp, 125 bl. & wh. & col. illus., entries on all items and text. \$1.

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

Female Costume in the Nineteenth Century, Marion Fletcher

French Impressionists and Post-Impressionists, Margaret Garlick

English Pottery from the Fifteenth Century to the Nineteenth Century, Kenneth Hood

Early Australian Paintings, Jocelyn Gray

Renaissance Art, James Mollison

English Silver, David Lawrance

Four Contemporary Australian Landscape Painters, John Brack

Greek Vases in the Felton Collection, A. D. Trendall

Australian Abstract Art, Patrick McCaughey

91 albion street,
surry hills, n.s.w. 2010
corner of bellevue and
albion streets

telephone 211 2005

charles hewitt frames pty ltd

GUY BOYD
OCTOBER 1970



**BONYTHON
GALLERY**

52 VICTORIA STREET,
PADDINGTON,
SYDNEY 2021.
TELEPHONE 31-5087

NOBELEX LTD.

(INTERNATIONAL SHIPPING AND FORWARDING AGENTS)
20 MINSTER RD, LONDON, N.W.2
TEL: 01-452-4398 TELEX 28670

LONDON – SYDNEY Buying – Packing & Shipping Services for Antique Dealers

CUSTOMER SERVICE

For Australian dealers visiting England we can arrange hotel reservations and have one of our cars meet you at your port of arrival and escort you to your hotel.

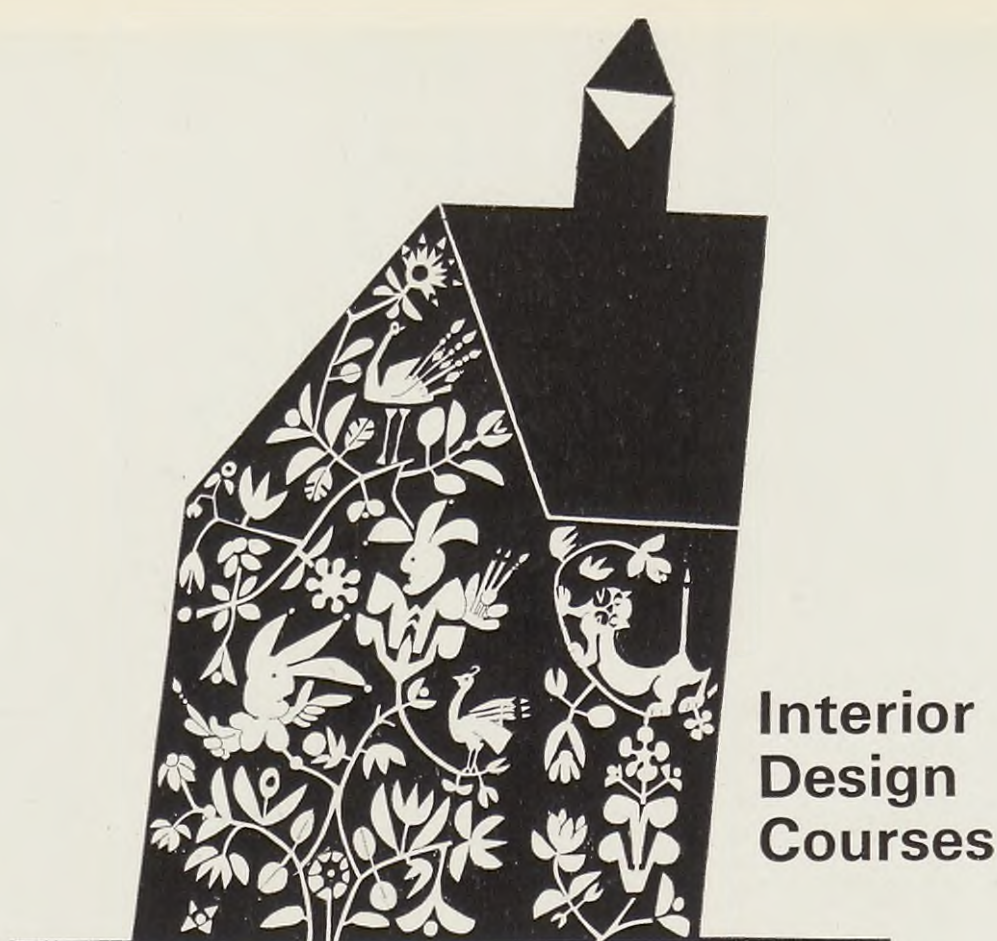
COURIER SERVICE

We can provide a car and driver who has a thorough knowledge of sources of supply throughout England.

BUYING SERVICE FOR AUSTRALIAN DEALERS

If you are unable to pay a visit to England we will be glad to buy antiques on your behalf and send them to you by full load or groupage containers.

AUSTRALIAN AGENTS: YOUNGS PTY. LTD.
FREIGHT FORWARDERS OF ANTIQUES & FINE ARTS
23-27 DRUITT STREET, SYDNEY, N.S.W. 2000
TEL: 61 6361



Three-year full time study to professional level
OR one-year correspondence course including
basic design, colour, architectural drawing,
perspective and supply of all equipment.

mary white school of art
199 new south head road
edgecliff nsw 2027 phone 32 4382

PAINTINGS – SCULPTURE – POTTERY – JEWELLERY

Gold Coast Surfers Paradise

The most modern and up-to-date Gallery
has just opened

Barry's Art Gallery

34 ORCHID AVENUE,
SURFERS PARADISE. TEL. 31-5252

Open every day except Monday and Tuesday
Interstate and Overseas Packing Expertly Done
Only YOU can decide on the purchase you make.
Collecting Art is a pleasant form of investment –
while it gives you pleasure your investment
appreciates in value.

Look – Enjoy – Appreciate

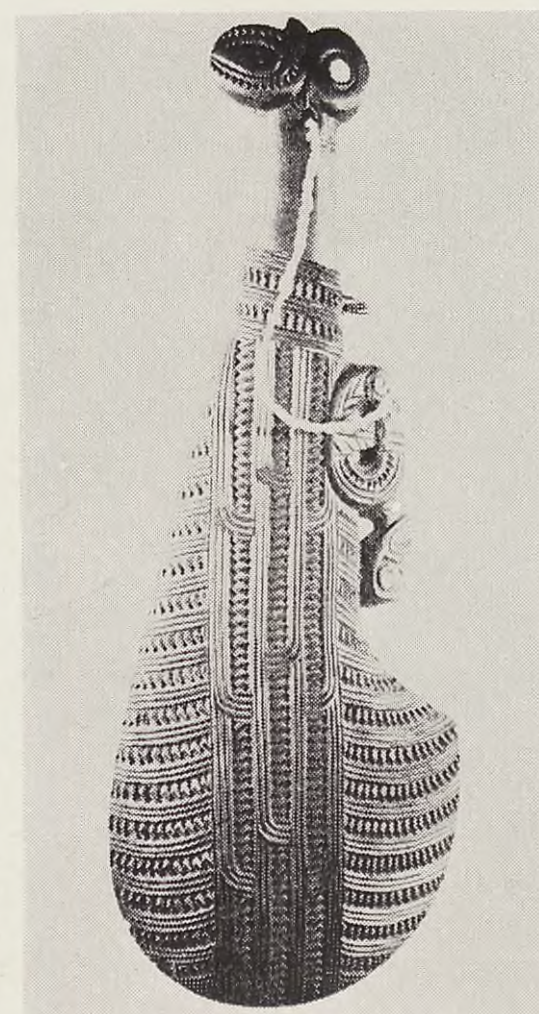
PAINTINGS – SCULPTURE – POTTERY – JEWELLERY

PAINTINGS – SCULPTURE – POTTERY – JEWELLERY

Galleries Primitif

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

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





ROYAL ART SOCIETY OF N.S.W.

25-27 Walker St., Lavender Bay, North Sydney

Art School

under the direction
of Allan Hansen, F.R.A.S.
four ten week terms
day and evening classes
Life-Antique-Landscape
Portraiture-Still Life

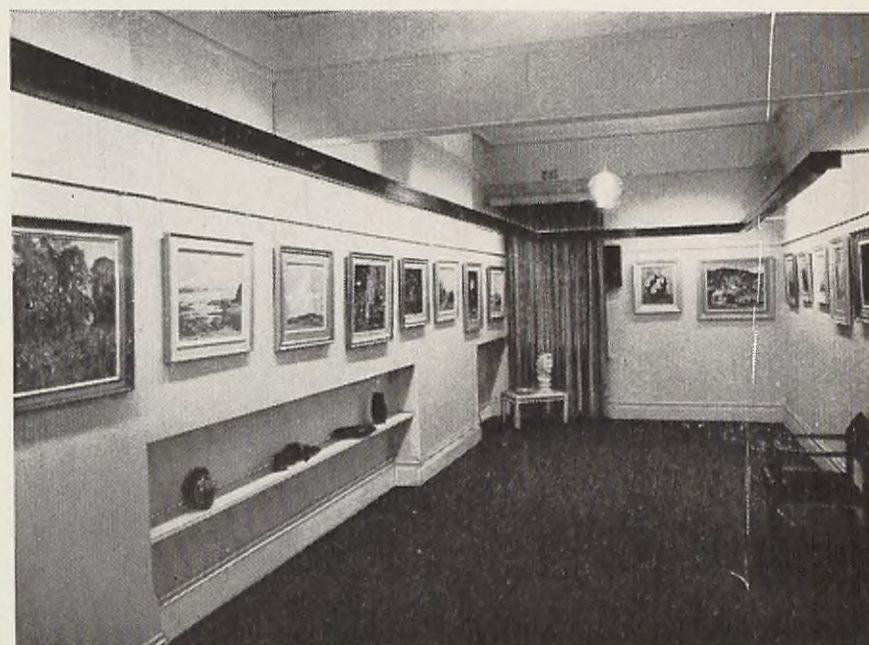
teachers

Frederic Bates F.R.A.S.
Alison Faulkner F.R.A.S.
Kenneth Green F.R.A.S.
J. N. Kilgour F.R.A.S.
Garrett Kingsley F.R.A.S.
Arthur Murch F.R.A.S.
Joshua Smith F.R.A.S.
Frank Spears F.R.A.S.

Fine examples of Australian
Art available at our Centre
all enquiries 92 5752

Gallery Hours, week days 10-4 p.m.

Special exhibitions, Sundays 2-5 p.m.



SIR WILLIAM DOBELL "Kuta Girl", 33½" x 28"
oil on hardboard.



JOHN GILD
GALLERIES Pty.Ltd.

Dealers in the Fine Arts

298 Hay St, Subiaco,
6008.W.A.Ph 81 1346.

Toorak Art Gallery

277 Toorak Road, South Yarra,
Melbourne, Victoria 3141.

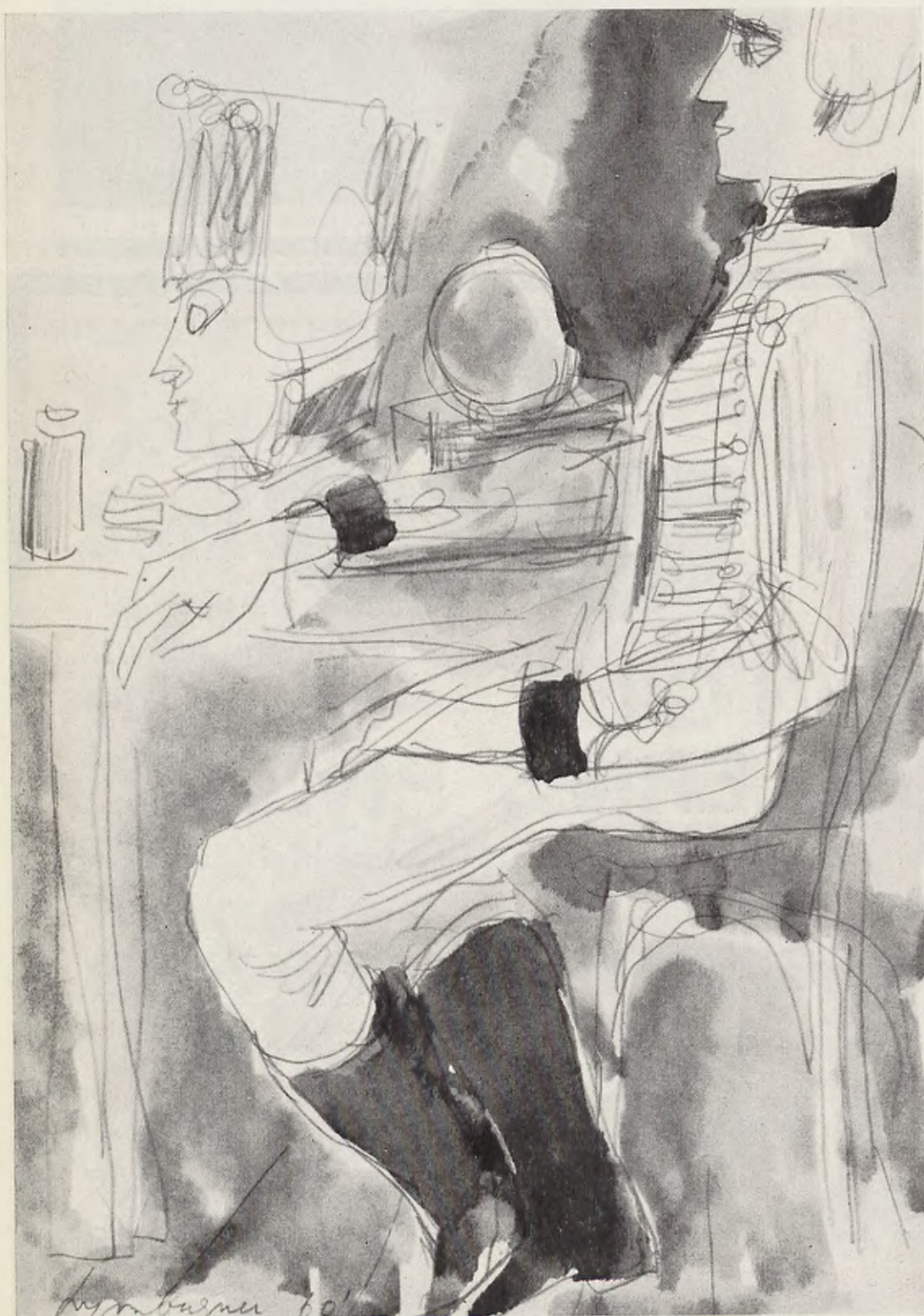
Phone : 24 6592

Gallery hours : Tues. to Sat. : 10 a.m. to 6 p.m.

Directors : Philip and Beth Davis

'The Hussar' 11" x 8"

Francis Lyburner



'The Bee Hunter' 7" x 11½"

S. T. Gill



'The Road to Piazza
Michelangelo' 19" x 25"

Desiderius Orban

'Painting' 28½" x 32½"

George De Nemes





'The Happy Room'

48" x 54" Cut-In

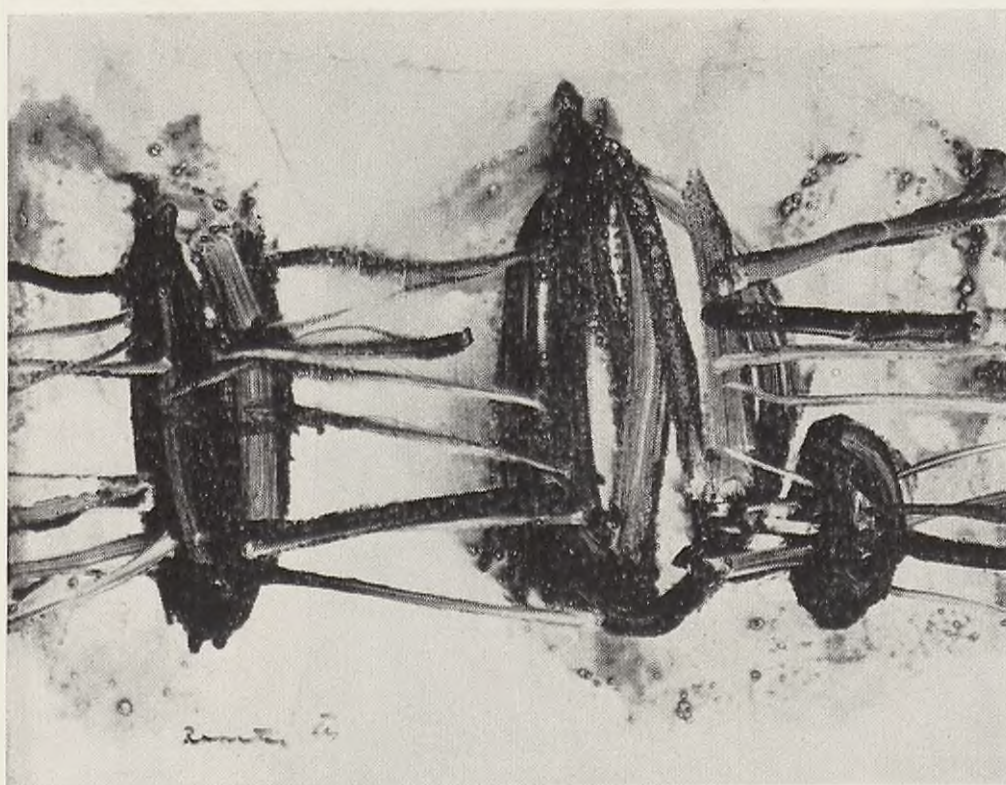
Anne Graham

Toorak Art Gallery

277 Toorak Road, South Yarra,
Melbourne, Victoria 3141

Directors: Philip and Beth Davis

Phone : 24 6592



Stanislaus Rapotec Drawing

COLOUR ENGRAVINGS PTY. LTD.

13 Alberta Street, Sydney,
N.S.W. 2000
(temporary address)
Telephone 26 1946

Engravers of the plate for this
reproduction and for the black
and white illustrations in this
magazine

ANNOUNCING TWO IMPORTANT URE SMITH PUBLICATIONS

DOBELL ON DOBELL

Virginia Freeman

\$9.25

In the few months before his sudden death, Sir William Dobell agreed to tape-record a series of conversations with his friend, writer Virginia Freeman. The result is a fascinating book in which the artist 'tells it like it is'—discussing how he lives, how he works, what he is trying to achieve in his work; analysing his paintings and the attitudes of people to them. The book includes 34 early and recent paintings and 50 black and white drawings.

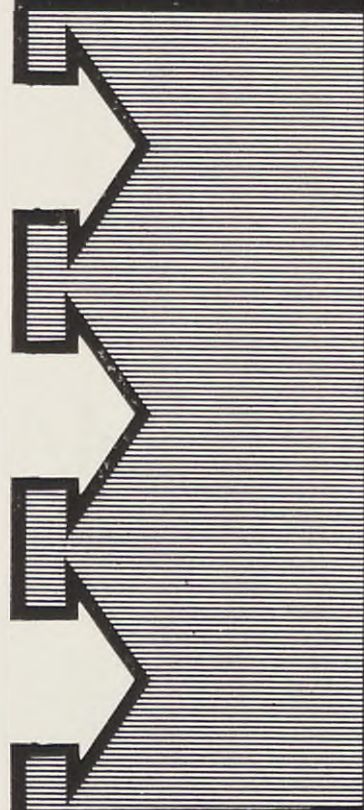
CLOSE FOCUS

Hal Missingham

\$19.50

In this book we see over 200 of Hal Missingham's colour photographs of close-ups of the infinitely varied colours, forms and textures that he considers unique to the Australian continent. It is a breathtaking book, disclosing a new beauty in the everyday objects that so closely surround us but which are usually by-passed in the pressure and hurly-burly of modern living.

arts in society



CURRENT ISSUE:

Educating for the Arts of the Future:
California Institute of the Arts

RATES:

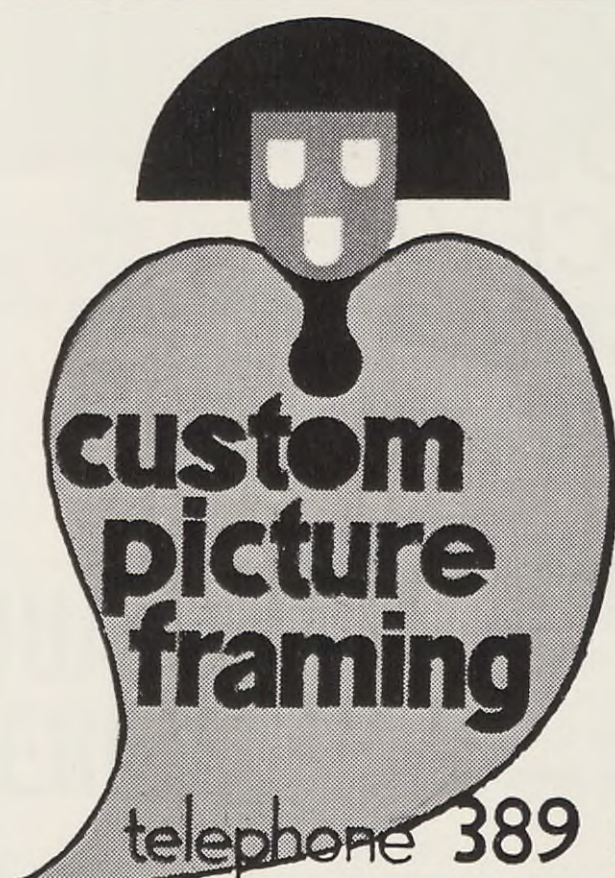
1 yr. (3 issues) \$5.50
2 yrs. (6 issues) \$10.00
3 yrs. (9 issues) \$14.50

STUDENT RATE:

1 yr. (3 issues) \$5.00

ARTS IN SOCIETY

University Extension
The University of Wisconsin
606 State Street
Madison, Wisconsin 53706



studio framing co.

181c. Edgecliff Rd. Woollahra

IMPORTED AND HANDCRAFTED
MOULDINGS

ANTIQUE FRAMES REPAIRED
AND REGILDED

RESTORATION AND MAINTENANCE
OF OIL, TEMPERA, AND WATER
COLOUR PAINTINGS

REMOVING RUST AND MOULD
SPOTS FROM ETCHINGS,
DRAWINGS, ETC., BY EXPERT
RESTORATOR

ANDREW IVANYI GALLERIES

DEALERS IN ORIGINAL WORKS OF ART
BY PROMINENT AUSTRALIAN ARTISTS

OUR CHANGING STOCK INCLUDES
PAINTINGS BY: CHARLES BLACKMAN
ARTHUR BOYD
RAY CROOKE
IAN FAIRWEATHER
DONALD FRIEND
SALI HERMAN
SIDNEY NOLAN
JOHN PERCEVAL
JEFFREY SMART
ALBERT TUCKER

AND MANY OTHER PROMINENT ARTISTS

ANDREW IVANYI GALLERIES

65 Toorak Road South Yarra Victoria 3141

Gallery Hours: Monday to Saturday: 11 am-5.30 pm

Sundays: 2 pm-5 pm

Telephone 26 6349



THE BENT TREE 1970 by Brian Dunlop
Gouache 21" x 28"
A painting from his Exhibition opening 7th October

THE MACQUARIE GALLERIES

also
THE
MACQUARIE
GALLERIES
CANBERRA

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.

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



ADELAIDE PERRY ARRANGEMENT WITH FLOWERS Oil 30 x 25 ins.

An Exhibition of her work to be opened by Dr. Lloyd Rees in October

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