

Art Quarterly
Published by
Ure Smith Sydney
Volume 8 Number 3
December 1970
Price 3 Dollars

Japanese Contemporary Art
Chinese National Palace Museum
Ajanta Murals
Castiglione
Horace Trener

ART

AND AUSTRALIA

UNIVERSITY OF MELBOURNE
JAN 1971
LIBRARY

Oriental Number

美

術



Henri Bastin (b. Belgium 1896, arr. Aust. 1920). Encouraged by Major Rubin to paint in 1957, Bastin, an opal miner, pioneered naive painting in Australia.

He will be honoured shortly, by a retrospective in his native Brussels as a tribute to his original views of the Australian outback.



Barry Stern Galleries Pty Ltd

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

Telephones: 31 7676, 31 5492

GALLERY HOURS: 11.30 a.m.—5.30 p.m. Monday—Saturday

Barry Stern and Rod Adler, specializing in Australian paintings

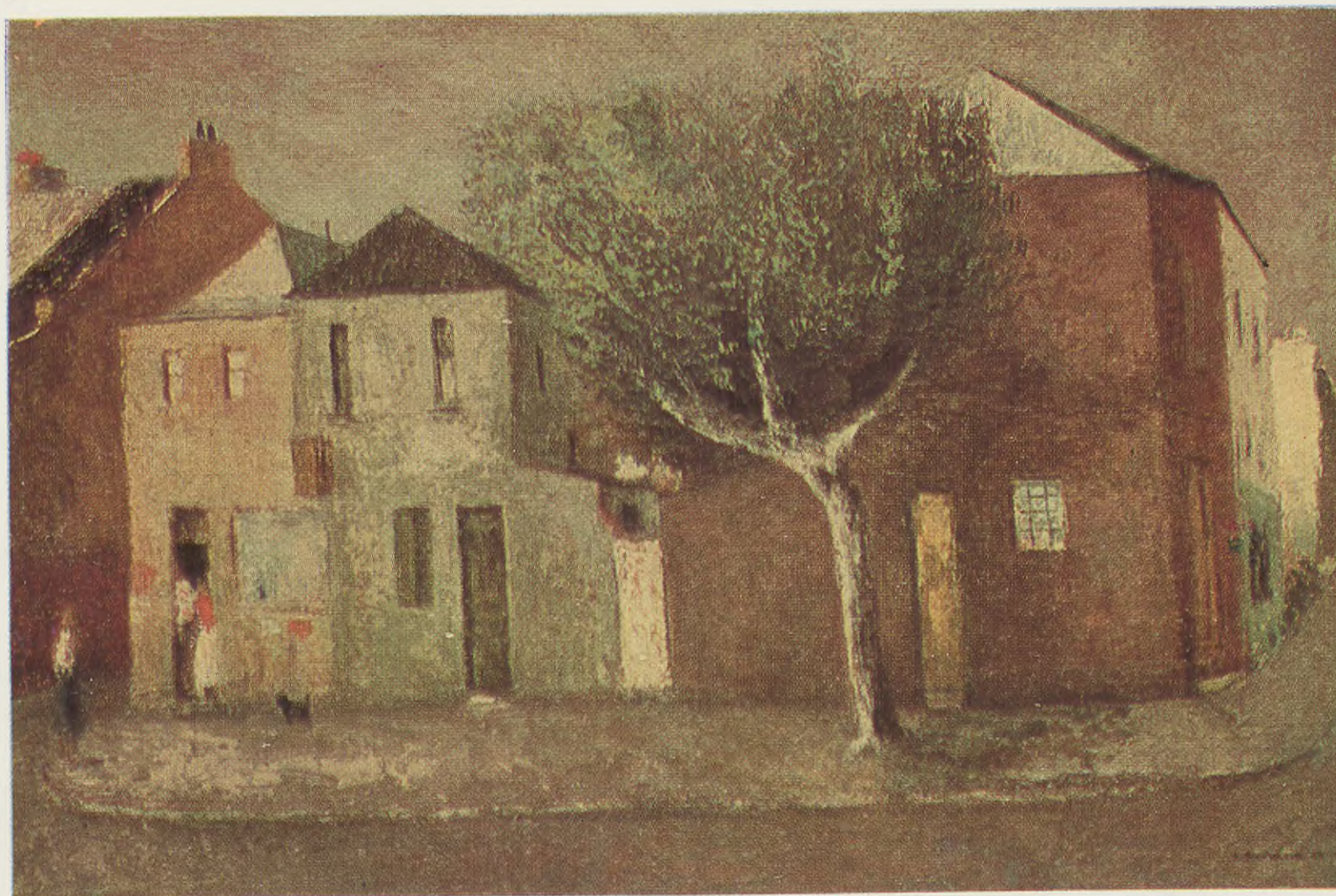


Henry Burn, *Studley Park Bridge over the Yarra, Melbourne.* c. 1860
Oil on board. 12" x 17½"

CLUNE GALLERIES 171 Macquarie Street, Sydney. 221 2166. Tuesday to Saturday 11 to 6

Sali Herman (b. Zurich 1898. arr. Aust. 1937). Best known for his paintings of old buildings and street scenes. He achieves a tactile quality on his surfaces by extensive scraping of under-painting and the addition of transparent glazes.

Herman studied in Zurich and Paris before coming to Australia where he settled in Sydney. He was appointed official war artist in 1945–6, work that took him to New Guinea where he painted interesting jungle studies.



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Sidney Nolan (b. Melb. 1917). Rose to fame with his Kelly series which were seen by Sir Kenneth Clark in 1947 and subsequently shown in Paris.

Nolan, together with Drysdale, set the pattern for Australian landscape painting. He has travelled extensively throughout the world and has shown regularly in England and America.



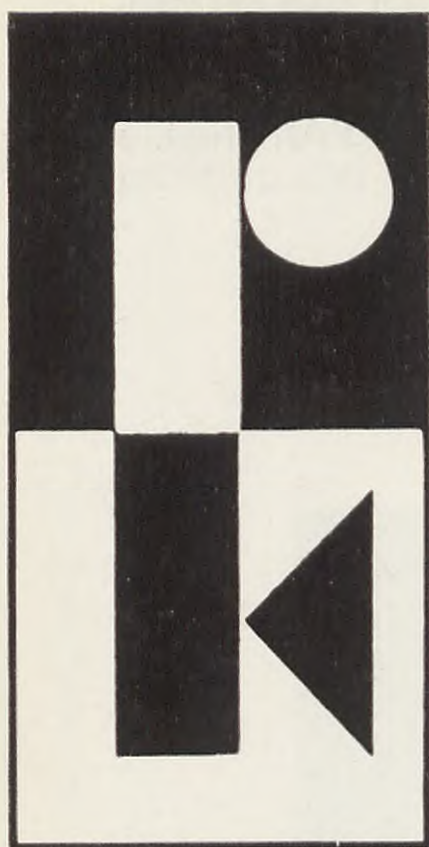
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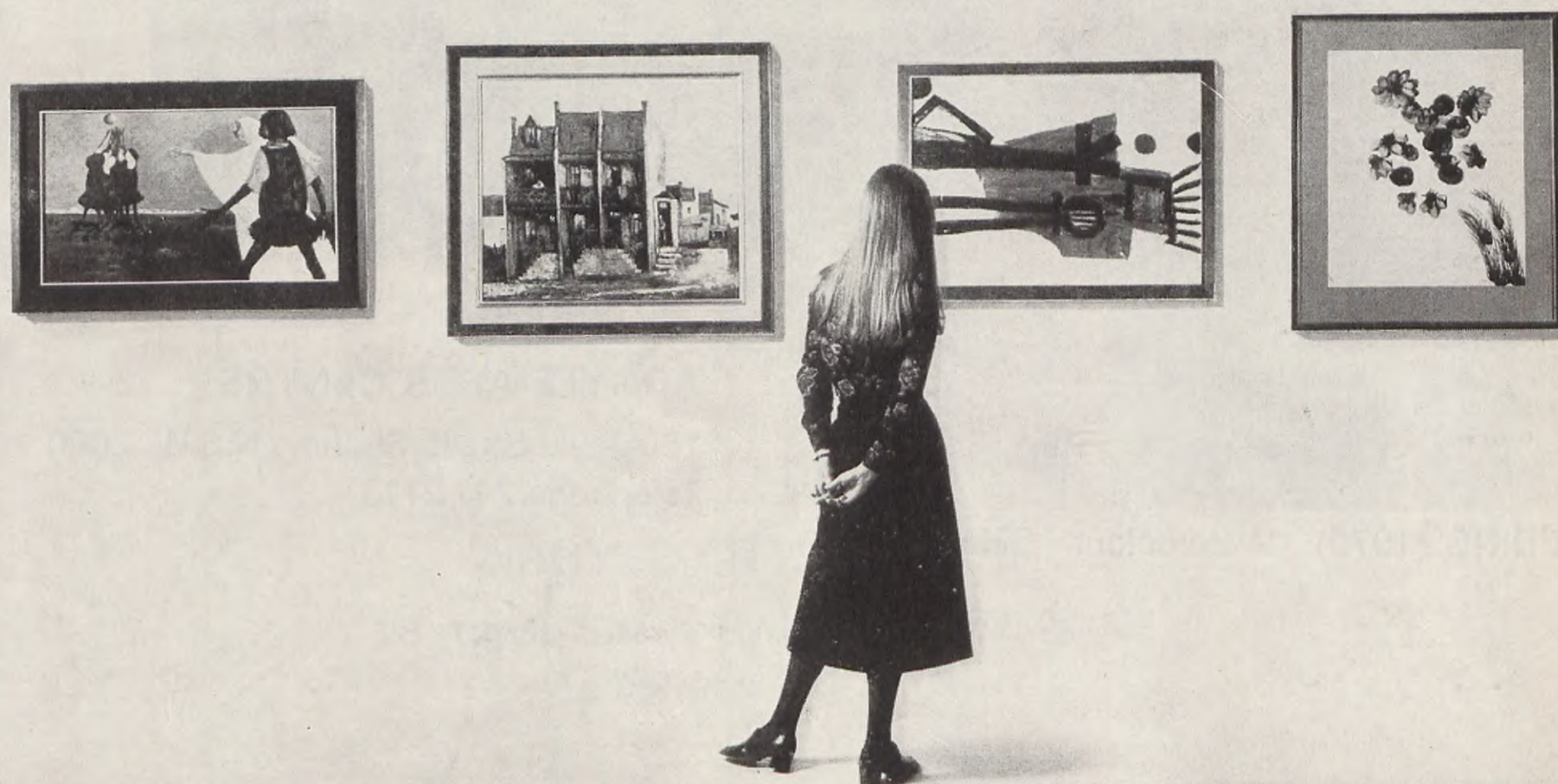
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SPRING (1970) Watercolour 57in x 28in

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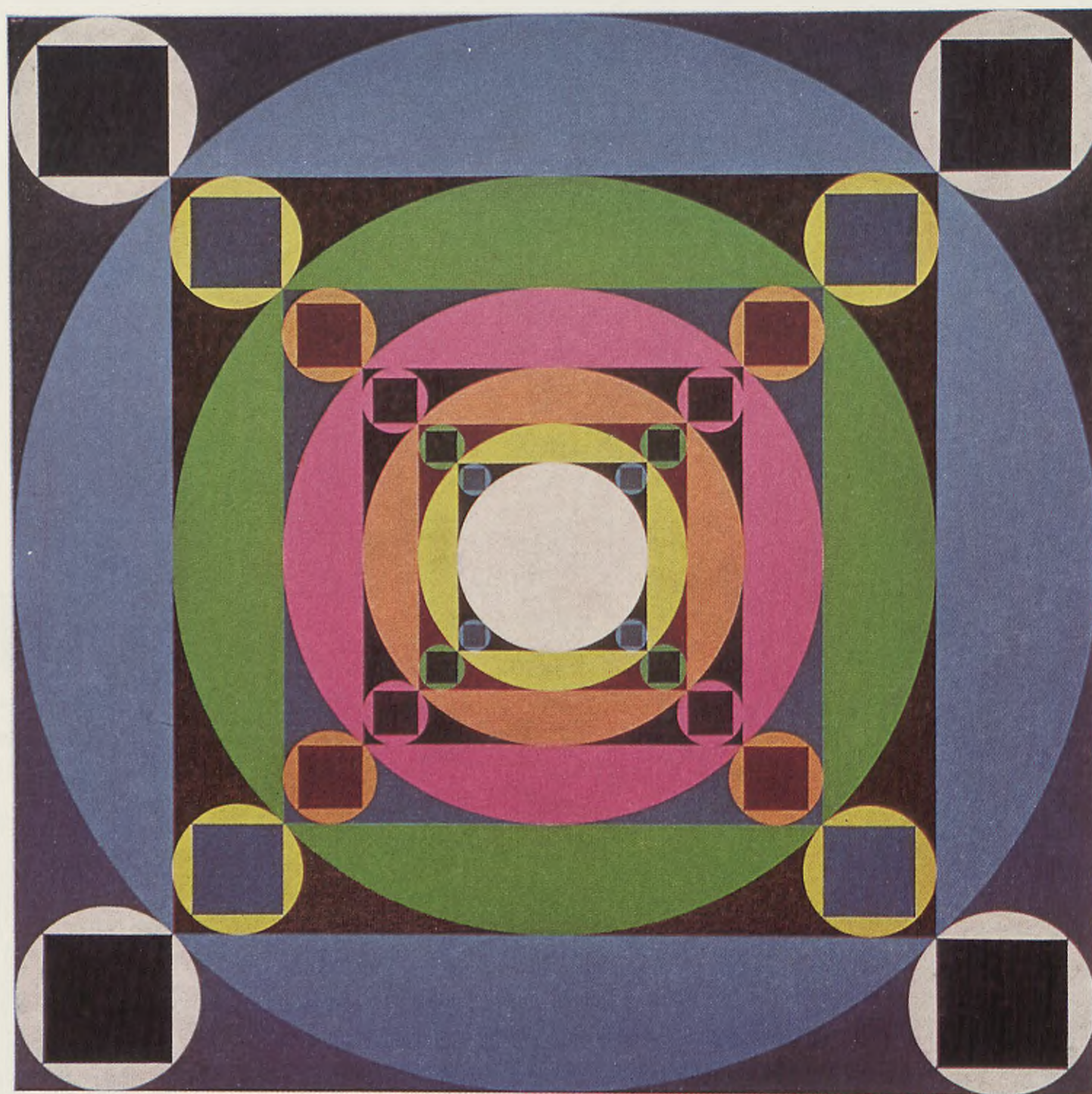
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Sebert Art Galleries



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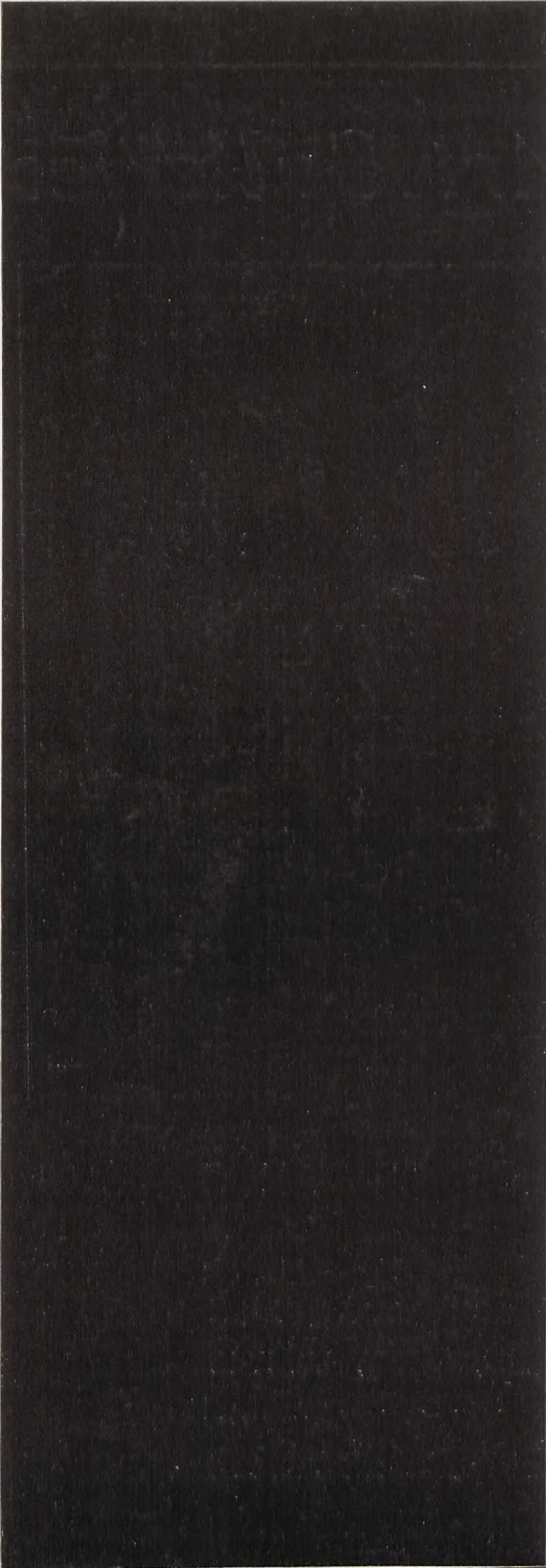
ETERNITY (1970)

Oil and fluorescent medium 60in x 60in

ARGYLE ARTS CENTRE

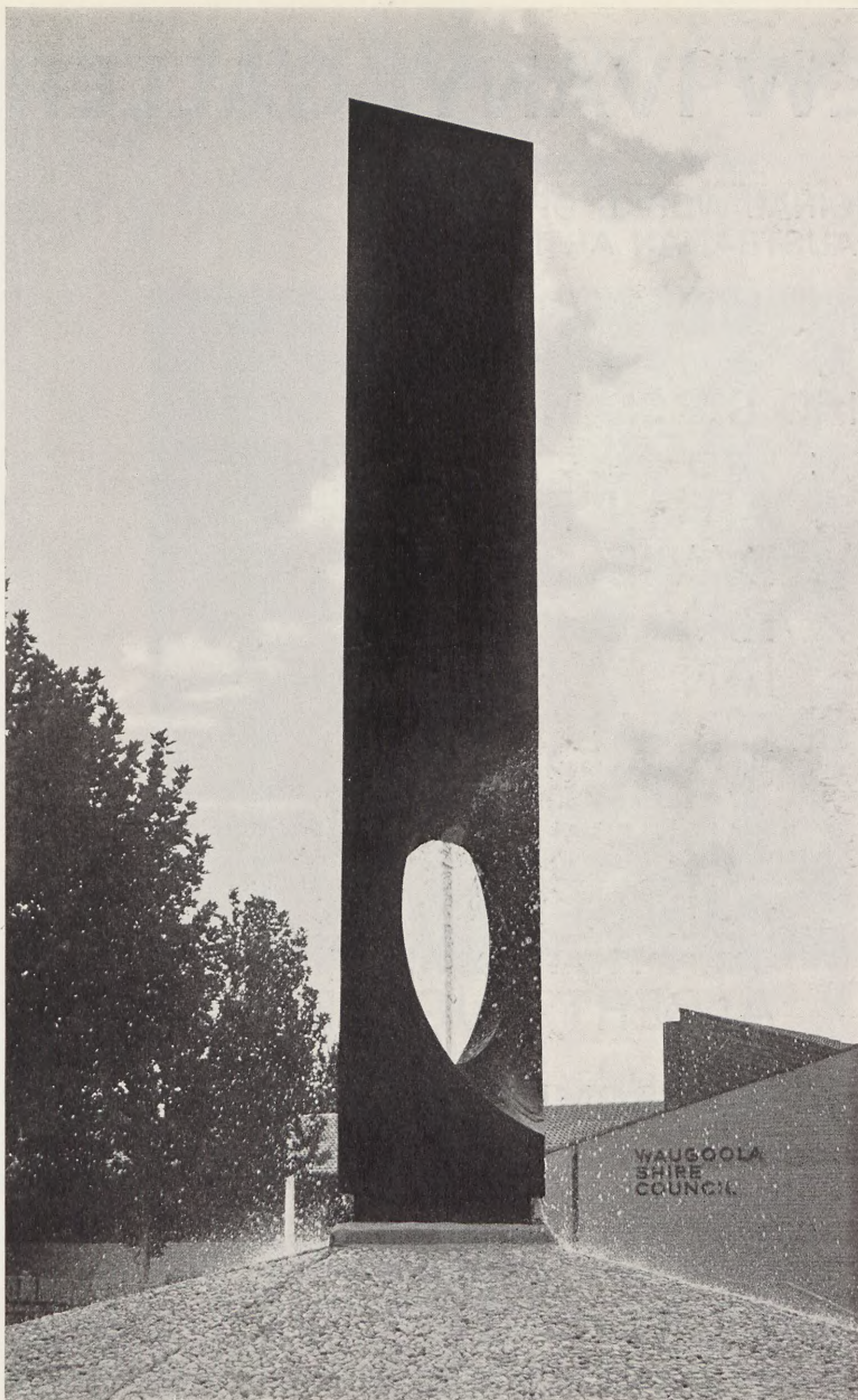
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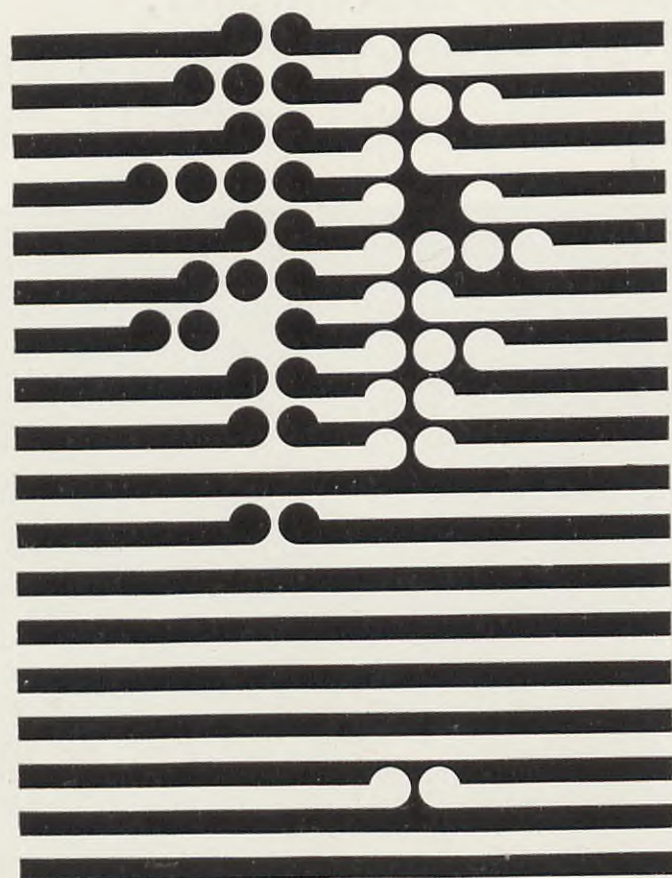
NEW VISION GALLERY AUCKLAND

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Lois McIvor
Milan Mrkusich
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Freda Simmonds
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Gordon Walters

Paul Beadle
Betty Cutcher
Don Driver
Alison Duff
Ted Kindleysides
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John Drawbridge
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Eileen Mayo
Stanley Palmer
Mervyn Williams

Barry Brickell
Len Castle
Roy Cowan
Patricia Perrin
Graeme Storm
Warren Tippet



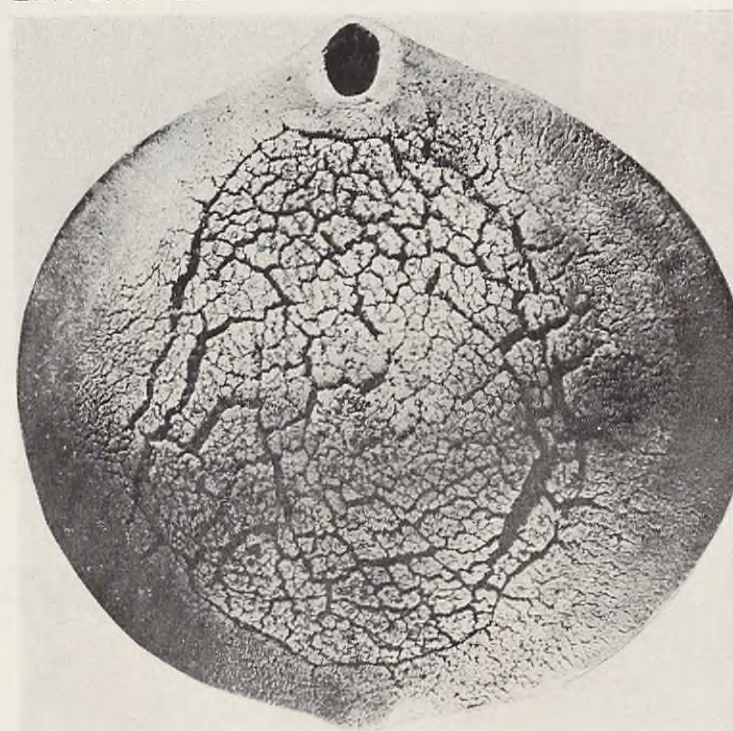
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STANLEY PALMER

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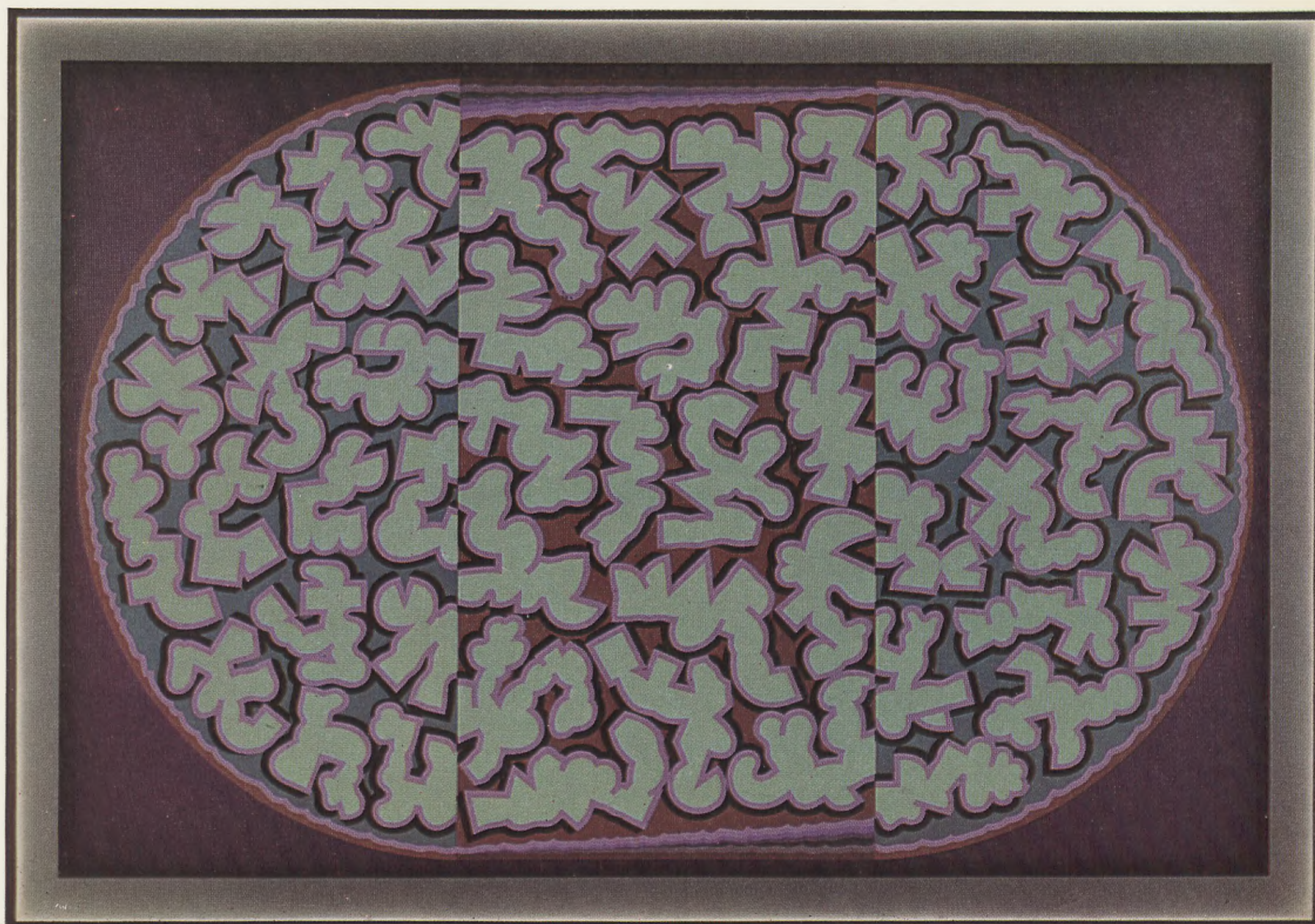
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109 Riley Street, Darlinghurst
N.S.W. 2010

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



ALUN LEACH-JONES

VAUXHALL (1970)

Acrylic on canvas 82 in x 114 in

ASIAN ART IN AUSTRALIA

A series of exhibitions organized in conjunction with the
28 INTERNATIONAL CONGRESS OF ORIENTALISTS
held at the Australian National University, Canberra, 6-12 January 1971

The National Library of Australia
Parkes, A.C.T. 2600

6 January-4 April 1971

Exhibition of Asian Documentary and Art Materials

from the holdings of the National Library, from private collections, and from the Commonwealth Collection by courtesy of the Commonwealth Art Advisory Board

The National Gallery of Victoria
St Kilda Road, Melbourne 3006

11 January-28 February 1971

Thai, Annamese and Chinese Export Porcelains to Indonesia

Indonesian Art

from private collections and from the Commonwealth Collection

Japanese Prints, classical and contemporary
from the permanent collection

Chinese Paintings

from Australian collections

Buddhist Art

The Museum of Applied Arts and Sciences
659-695 Harris Street, Sydney 2007

6 January-4 April 1971

Asian Art

a selection from the holdings of the Museum

The Australian Museum
6-8 College Street, Sydney 2000

Standing exhibitions

Melanesian Art

The Aboriginal Gallery

The Pacific Gallery

The Queensland Art Gallery
Gregory Terrace, Brisbane 4000

12-21 January 1971

An Exposition of Japanese Prints—a guide to collectors

The Art Gallery of South Australia
North Terrace, Adelaide 5000

Opening 27 November 1970

**Exhibition of a Newly-acquired Collection of
Export Porcelain from South-east Asia:
Sawankhalok and Annam**

The Tasmanian Museum and Art Gallery
Hobart, Tasmania 7000

The City Museum and Art Gallery
Hamilton, Victoria 3300

The Queen Victoria Museum and Art Gallery
Launceston, Tasmania 7250

Special displays of the Oriental holdings from the permanent collections

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ART VOLUME 8 3

AND AUSTRALIA

Art Quarterly
Published by Ure Smith, Sydney
Volume 8 Number 3 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 :

William Peascod is a practising painter as well as a part-time teacher and lecturer. He visited Japan recently to study Japanese art and to hold a one-man show in Kyoto. His work was acquired by Kyoto City for their national collection. He is a committee member of the Contemporary Art Society of Australia.

Dr Wei-ping Liu is Senior Lecturer in the Department of Oriental Studies, University of Sydney, and Honorary Adviser to the Art Gallery of New South Wales. While overseas last year he was Visiting Lecturer at the University of Oxford, England and Visiting Professor at the College of Chinese Culture, Taipei, Taiwan, China.

A. L. Basham is Professor of Asian Civilizations at the Australian National University, Canberra. A specialist in the history and culture of Hindu and Buddhist India, he is President of the 28 International Congress of Orientalists, to be held at the Australian National University next January.

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.

Lou Klepac was the Keeper of Paintings at the Art Gallery of South Australia until April 1970. He was also the Art Critic for the *Adelaide News* and lectured in the History of Art in the Architecture Department, University of Adelaide. He now lives in London.

Contents:

- 208 Art Directory : Recent and forthcoming exhibitions, competitions, prizes and awards, gallery acquisitions, art market (auction and recent gallery prices)
- 215 Letter
- 216 Editorial, Book Reviews
- 218 Franz Philipp—a tribute by Patrick McCaughey
- 219 Exhibition Commentary
- 222 Some Aspects of Japanese Contemporary Art by William Peascod
- 232 The Chinese National Palace Museum and its Collection by Wei-ping Liu
- 242 The Ajanta Murals by A. L. Basham
- 252 The Celestial Kingdom and the Kingdom of God: A Jesuit Parenthesis in Chinese Art by Ronald Millen
- 260 Horace Trenerry by Lou Klepac

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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
February: Ari Smit; Frank de Silva
March: Arthur Boyd, David Boyd, Hans Heysen, Norman Lindsay, Albert Tucker
April: Ric Elliot
Hours: Wednesday to Sunday: 10 am – 1 pm and 3 pm – 6 pm

DESIGN ARTS CENTRE, 167 Elizabeth Street, Brisbane 4000 Tel. 21 2360
February Mixed Exhibition
27 February – 19 March: Arthur and Lilian Gunthorpe
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
2 – 15 January: Ken Mitchell
16 – 29 January: William Van de Put
30 January – 12 February: Gilbert Sody
13 – 26 February: Mike Nicholas
27 February – 12 March: Don Hamilton
13 – 26 March: James Holmyard
27 March – 8 April: Doug Croston
13 – 30 April: George Luke
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
Roy Churcher
David Rose – prints
John Sandler
Tim Storrier
Hours: Tuesday to Saturday: 11 am – 6 pm

GOLD COAST GALLERY, 2933 Gold Coast Highway, Surfers Paradise 4217 Tel. 31 5675
Mixed Exhibitions
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 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. 52 2217
29 January – 13 February: Milton Moon – ceramics

19 February – 13 March: John Aland
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
Hours: Monday to Friday: 10 am – 5 pm

QUEENSLAND ART GALLERY, Gregory Terrace, Fortitude Valley 4006 Tel. 5 4974
13 January – 14 February: Power Bequest Exhibition
13 January – 14 February: Oriental Art
March – April: Print Council of Australia
March – April: Selection from Permanent Collection
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm

New South Wales

ART GALLERY OF NEW SOUTH WALES, Art Gallery Road, Sydney 2000 Tel. 221 2100
The gallery will be closed for rebuilding until further notice

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321
February: Drawings and Artists' Prints
March: Art Teachers' Exhibition
April: Australian Painters
Hours: Monday to Friday: 9 am – 5 pm

BAREFOOT ART GALLERY, Barefoot Boulevard, Avalon Parade, Avalon Beach 2107 Tel. 918 6350
December: Christmas exhibition of paintings by well-known Australian artists under \$100
January: Changing mixed exhibitions
Hours: Monday to Saturday: 10 am – 5 pm
Sunday: 2 pm – 5 pm

BARRY STERN GALLERIES, 28, 19 and 21 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
Smaller works of well-known artists (\$20 to \$500)
Portrait commissions taken
Hours: Tuesday to Saturday: 11 am – 6 pm

BLAXLAND GALLERY, Farmer & Co Ltd, 436 George Street, Sydney 2000 Tel. 2 0150 Ext. 390
23 January – 11 February: Archibald, Wynne and Sulman Prizes for 1970
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
2 February: Barbara Hanrahan; Gil Jamieson; Yvonne Audette – drawings

2 March: Bill Brown; Stanislaus Rapotec; Albert Tucker
30 March: Michael Kitching – constructions
27 April: Martin Collocott; Col Jordan – constructions
Hours: Tuesday to Saturday: 11 am – 6 pm

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

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

GALLERY A, 21 Gipps Street, Paddington 2021 Tel. 31 9720
January – February: Mixed Exhibition
27 February: Australian Colourists
20 March: Tim Johnson and Peter Kennedy
10 April: Le Corbusier – tapestry and prints
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
February: Old South Pacific Masks (Upper Gallery); Melanesian Sculpture (Lower Gallery)
March: Indonesian Classical Art (Upper Gallery); Melanesian Art (Lower Gallery)
April: Eskimo Sculpture and Stonecut Prints (Upper Gallery); Shields and Weapons (Lower Gallery)
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 Morrisett Street, Bathurst 2795 Tel. 31 3844
February: Mixed Exhibition
March: Janet Mansfield
April: Mixed Exhibition
Continually changing mixed exhibitions of painting, pottery, sculpture
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

HOLDSWORTH GALLERIES, 86 Holdsworth Street, Woollahra 2025 Tel. 32 1364
February: Joseph Szabo
March: Les Kossatz
April: Tim Storrier; Merric Boyd
Hours: Monday to Saturday: 10 am – 5 pm

JERRY VAN BEEK GALLERY, 35 Burton Street, Darlinghurst 2010 Tel. 33 4641
Mixed Exhibitions of Australian paintings
Hours: Tuesday to Saturday: 11.30 am – 5.30 pm

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787
20 January – 1 February: Ann Taylor (Main Gallery); Aart van Ewijk (Print Room)
3 – 15 February: Karim Oom (Main Gallery); Anne Graham (Print Room)
17 February – 1 March: José Monge
3 – 15 March: Rimona Kedem
17 – 29 March: Enid Cambridge
31 March – 19 April: Easter Exhibition (Main Gallery); 19th Century Japanese Prints (Print Room)
21 April – 3 May: Henry Salkauskas
Hours: Monday to Friday: 10 am – 5 pm
Wednesday until 7 pm
Saturday: 10 am – noon

MAVIS CHAPMAN GALLERY, 13 Bay Street, Double Bay 2028 Tel. 32 7085
Mixed Exhibitions
Hours: Monday 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
6 – 29 November: *Recent British Painting*
3 January: *Barbara Hepworth*
7 – 31 January: *Print Council*
4 – 28 February: Recent acquisitions
3 – 28 March: Contemporary French Lithographs
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
16 February: Special Exhibition (Flower Painters)
16 March: Donald Friend
20 April: Mixed Exhibition
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

February: Permanent Exhibition
March: Permanent Exhibition
April: Autumn 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
Hours: Monday to Saturday: 10 am – 5 pm

SEBERT GALLERY, Argyle Arts Centre, 18 Argyle Street, Sydney 2000 Tel. 241 2113
December: Icilio Martich Severi; Mimi Jaksic-Berger; Ken Raffae and Murdo Morrison
January: Mixed Exhibition Helen Lempriere; Judy Cassab; Joe Rose; Sheila McDonald
February: Michael Brett
March: Brian Bullen – sculpture; Eva Keki – kinetic art
Hours: Tuesday to Saturday: 10 am – 6 pm

STRAWBERRY HILLS GALLERY, 533-5 Elizabeth Street South, Sydney 2012 Tel. 699 1005
2 – 14 March: Gerd Veit
16 – 28 March: Ebner Zdenka
20 April – 2 May: Tor Holth
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
12 February – 1 March: Eighth Anniversary: Retrospective
Exhibition of Drawings by Lloyd Rees
5 – 22 March: Jamie Boyd
26 March – 3 April: Henry Bell
16 April – 3 May: Guy Boyd
Hours: Friday to Tuesday: noon – 6 pm

WATTERS GALLERY, 109 Riley Street, Darlinghurst 2010 Tel. 31 2556
Hours: Tuesday to Saturday: 10 am – 5 pm

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
30 January – 20 February: Teaching Artists
1 – 13 March: Eight Women Painters
22 March – 8 April: Barbara McKay
19 April – 1 May: Brian O'Dwyer – sculpture and drawings
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. 48 9813

February – April: Japanese Modern Arts and Crafts (Menzies Library, Australian National University); Barbara Hepworth – sculpture (National Library)

AUSTRALIAN SCULPTURE GALLERY, 1 Finnis Crescent, Narrabundah 2604 Tel. 95 7084
Continuous exhibitions. Permanent collection of sculpture, paintings, pottery, prints, aboriginal artifacts
Hours: Monday to Saturday: 11 am – 5 pm
Sunday: 2 pm – 5 pm

MACQUARIE GALLERIES CANBERRA, Macquarie House, 23 Furneaux Street, Forrest 2603 Tel. 95 7381
30 January: 'Catalysis': Installation by Canberra Technical College Students
13 February: Earle Backen, Nigel Murray-Harvey – prints
6 March: Gordon Rintoul
24 April: Thomas Gleghorn
Hours: Tuesday to Saturday: 10.30 am – 5 pm
Sunday: 2 pm – 5 pm

Victoria

ANDREW IVANYI GALLERIES, 65 Toorak Road, South Yarra 3141 Tel. 26 6349
Changing display of paintings by leading Australian artists
Hours: Monday to Saturday: 11 am – 5.30 pm
Sunday: 2 pm – 5 pm

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

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood 3066 Tel. 41 4303, 41 4382
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
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
2 – 30 November: *Vassil Ivanoff (Bulgaria) – space graphics*
3 – 31 December: *Friedensreich Hundertwasser (Austria) – lithographs*
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
February: Gallery closed
28 February – 11 March: Mixed Exhibition – paintings and sculpture
12 – 25 March: Arthur Evan Read
26 March – 8 April: William Drew
Closed Easter
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
February: Lithographs 1871 – 1971; Robert Grieve
March: James Lawson; Owen Piggott
April: Bee Taplin; Harry Memmott – pottery
May: Bernard Lawson
Hours: 10.30 am – 5 pm daily

MUNSTER ARMS GALLERY, 102-4 Little Bourke Street, Melbourne 3000 Tel. 663 1436
Hours: Monday to Thursday: 9.30 am – 5.30 pm
Friday until 8.30 pm
Saturday: 9.30 am – noon

NATIONAL GALLERY OF VICTORIA, 108 St Kilda Road, Melbourne 3004
Tel. 62 7411
Joan Plowright – brass rubbings
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
March: Henry Salkauskas
April: Annita Furey
April – May: The late Stanislaw Halpern
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
9 February: Bryan Westwood
2 March: Fernand Léger, Vasarely and Soto Graphics
24 March: Reinis Zusters
6 April: Brian Dunlop
27 April: Greg Irvine
19 May: Jean Bellette
Hours: Monday to Friday: 10 am – 6 pm

STRINES GALLERY, Cnr Rathdowne and Faraday Streets, Carlton 3053 Tel. 34 6308
Sandra Leveson
John Sandler
Barbara Grossman
Brian Seidel
Hours: Monday to Saturday: noon – 6 pm

TOORAK ART GALLERY, 277 Toorak Road, South Yarra 3141 Tel. 24 6592
Early February: Lilian Sutherland
Late February: Moomba Mixed Exhibition – Australian Artists
(Regular one-man exhibitions and permanent

stock-room gallery exhibition)
Hours: Tuesday to Saturday: 10 am – 6 pm

VICTORIAN ARTISTS' SOCIETY, 430 Albert Street, East Melbourne 3002 Tel. 662 1484
22 February – 8 March: Annual Bargain Sale
26 April – 7 May: Autumn Exhibition
Hours: Monday to Saturday: 10 am – 5 pm
Sundays: 2 pm – 5 pm during exhibitions

South Australia

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

BONYTHON ART GALLERY, 88 Jerningham Street, North Adelaide 5006 Tel. 67 1672
6 February: Yvonne Audette
27 February: Ken Reinhard
20 March: Kym Faehse
10 April: Gil Jamieson
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 Tel. 39 2838
Hours: Tuesday to Saturday: 10.30 am – 5.30 pm

HAHNDORF ACADEMY, Princes Highway, Hahndorf 5245 Tel. 88 7250
1 – 28 February: Hans Heyesen; James Cant; John Bailey; Robert Campbell; South Australian Artists
1 – 31 March: Hans Heyesen; Ronald Bell; Trevor Clare; Walter Wotzke; Colin Gardiner; Thomas H. Bone; Australian Artists
1 – 30 April: Robert Pulleine; James Cant; Dora Chapman; Judy Heidenreich; Robert Correll; Walter Wotzke; Thelma Fisher – pottery
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
Hours: Tuesday to Saturday: 11.30 am – 5.30 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
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
Brett Whiteley
Tony Woods
Pro Hart
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
February: Charles Blackman (Festival of Perth)
March – April: Leonard French (Festival of Perth)
Hours: Monday to Friday: 11 am – 5 pm

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth 6000 Tel. 28 7233
4 February – 7 March: Mexican Art
2 April – 2 May: Perth Prize for Drawing
Hours: Monday to Friday: 10.30 am – 5 pm
Saturday: 10 am – 5 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
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
February: Glover/Gould Exhibition (gallery collection); Bishop Nixon – historical watercolours
March: Blue Gum Festival Prize Exhibition; Tasmanian Historical Paintings
April: 15th Tasmanian Art Gallery Exhibition
Hours: Monday to Friday: 10 am – 5 pm
Saturday: 10 am – 4 pm
Sunday: 2.30 pm – 5 pm

New Zealand

AUCKLAND CITY ART GALLERY, Kitchener Street, Auckland 1 Tel. 74 650
February – March: 10 Big Paintings; Maori in Focus
April: Pacific Cities Exhibition; Contemporary French Tapestries; Auckland 1871-1971; Works from the permanent collection
Hours: Monday: noon – 4.30 pm
Tuesday to Thursday: 10 am – 4.30 pm
Friday: 10 am – 8.30 pm
Saturday: 10 am – 4.30 pm
Sunday: 2 pm – 4.30 pm

BARRY LETT GALLERIES, 41 Victoria Street West, Auckland 1 Tel. 373 183
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
February: The Artist and Sails – an exhibition to coincide with the World One-Ton Yachting contest being held at Auckland
March: Douglas MacDiarmid (Paris)
April: Bird Paintings of Raymond Harris Ching
Hours: Monday to Thursday: 9 am – 5.30 pm
Friday: 9 am – 9 pm

NEW VISION GALLERY, 8 His Majesty's Arcade, Queen Street, Auckland Tel. 375 440
January – February: New Zealand painting, prints, sculpture from stock
March: Ted Kindleysides – sculpture and painting
Hours: 10 am – 5.30 pm daily
Friday until 9 pm

PETER McLEAVEY GALLERY, 147 Cuba Street, Wellington Tel. 557 356, 861 034
February: Don Driver
March: Carl Sydow
April: Colin McCahon
Hours: Monday to Friday: 11 am – 5.30 pm

PRIZEWINNERS

Queensland

CAIRNS ART SOCIETY CONTEST: Any subject, any medium: Tomas McAulay
Any medium, traditional: Frank de Silva
Any medium, contemporary: Cit Cain
Sculpture: Noel Risley

DALBY ART CONTEST:
Oil: Mervyn Moriarty
Watercolour: Joy Roggenkamp

DARNELL GALLERY DE GRUCHY ART PRIZE:
Judges: Lawrence Daws, Gertrude Langer, E. McElwain
Winner: Nevil Matthews

GOLD COAST CITY ART PRIZE:
Works by Peter Clarke, Stephen Earle, Ronald Miller, Jan Senbergs and Andrew Sibley were purchased upon the advice of Alan McCulloch, Hal Missingham and David Thomas

H. C. RICHARDS MEMORIAL PRIZE:
Judge: Gordon Thomson
Winner: Peter Clarke

QUEENSLAND GALLERY SOCIETY – CAPTAIN COOK BI-CENTENARY PRIZE:
Judge: Gordon Thomson
Winner: Mervyn Moriarty

ROYAL NATIONAL AGRICULTURAL AND INDUSTRIAL ASSOCIATION OF QUEENSLAND ART PRIZE:
Judges: C. G. Gibbs, Margaret Olley, A. F. Rowland, J. Wieneke
Winners: Oil or acrylic, 'Rural' representational: B. Williams; oil or acrylic, 'Agricultural Type', contemporary: M. Caswell; oil or acrylic, portrait: B. Williams; representational pictorial: D. Hamilton; watercolour or acrylic, any subject any style: T. Johnson

New South Wales

BATHURST CARILLON CITY FESTIVAL ART PRIZE:
Oil or related media: Ron Lambert
Watercolour: Cameron Sparks

BERRIMA DISTRICT ART SOCIETY AWARD:
Cameron Sparks

BLAKE PRIZE FOR RELIGIOUS ART:
Religious painting or drawing: Roger Kemp, Eric Smith (equal)
Darcy Morris Memorial Prize: Rodney Milgate

CAPTAIN COOK BI-CENTENARY CELEBRATIONS SCULPTURE COMPETITION:
Judges: Douglas Annand, James Gleeson, Elaine Haxton, Robert Woodward
Winners:
First: Ken Unsworth
Special Prize: W. J. Bushby

C.A.S. YOUNG CONTEMPORARIES AWARD:
Alan Oldfield

CONTEMPORARY ART SOCIETY LUXAFLEX PRIZE:
Judge: David Thomas
Winner: Gunter Christmann

CURRABUBULA RED CROSS ART EXHIBITION:
Judge: Reinis Zusters
Winners:
Traditional: Strom Gould, Rupert Richardson (equal)
Contemporary: Ronald Hogan, Robert Robertson (equal)
Still Life: Cameron Sparks
Print: Yvonne Gooding
Any medium but oil: Nina Nicmanus

DRUMMOYNE ART PRIZE:
Judge traditional: Brian Stratton
Winners Oil: Les Burcher; watercolour: David Harres
Judge modern: Henry Salkauskas
Winners: Any medium: Royston Harpur; graphic: Ruth Faerber

GOULBURN LILAC TIME ART AWARD:
Paintings by Alan D. Baker, Winifred Beamish, Strom Gould and Rhys Williams were purchased upon the recommendation of Allen Hansen

'HERALD' HOUSES OF THE SEVENTIES ARCHITECTURAL COMPETITION:
Judges: Don Gazzard, Fred Heilpern, J. M. D. Pringle
Winners: Section 1: 1st, John Daubney and Graham McDonald; 2nd, P. H. Hirst; 3rd, Collard, Clarke and Jackson. Section 2: 1st, Terry Dorrough; 2nd, John Daubney; 3rd, P. L. Farries

MIRROR-WARATAH FESTIVAL ART COMPETITION:
Judges any medium 'The 70s Scene': Earle Backen, C. S. Gould, Stan de Teliga
Winners: 1st, J. V. Larkin; 2nd, J. L. West
Judges any medium traditional: Alan Hansen
Brian Stratton, Alan Thompson
Winners: 1st, G. Gentile; 2nd, J. Tiplady; 3rd, M. F. McDonald
Judges any medium contemporary: Earle Backen, C. S. Gould, Stan de Teliga
Winners: 1st, L. Ranshaw; 2nd, T. P. O'Donnell; 3rd, J. Larkin
Judges sketch: Phil Burgoyne, Aubrey Collette, Bruce Petty
Winners: 1st, I. Tillers; 2nd, G. Worth; 3rd, A. Timms

MOSMAN ART PRIZE:
Judge: Laurie Thomas
Winners: Oil, watercolour or related media: William Peascod
Any other medium: Earle Backen

N.S.W. CHAPTER OF THE ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS ARCHITECTURAL AWARDS:
Bracket Award:
Jury: R. E. Apperly, D. J. Bowe, J. M. Freeland, M. T. Gregory, B. H. James, D. O. Magee, A. Rapoport
Winner: Ancher, Mortlock, Murray and Woolley – Staff House, University of Newcastle
Civic Design Award:
Winners: The Commissioner for Main Roads, R. J. S. Thomas, for the Newcastle Expressway; Neil Burley for the Orange Hoarding on the St Philip's site on Church Hill, Sydney
Sir John Sulman Medal and Diploma:
Winner: The N.S.W. Government Architect, E. H. Farmer, for the Marsden Retarded Children's Centre, Mons Road, Parramatta
Wilkinson Award:
Winner: Philip Cox and Associates for the residence of J. D. Hawkins, Norma Crescent, Cheltenham

N.S.W. GOVERNMENT TRAVELLING ART SCHOLARSHIP:
Judges: Tom Gleghorn, Louis James, Guy Warren
No award made

ROBIN HOOD COMMITTEE FIFTEENTH ANNUAL ART COMPETITION:

Oil: John Larkin

Watercolour: John Winch

RYDE ART AWARD:

Oil, traditional: Beryl Mallinson, Venita Salnajs (equal)

Watercolour, traditional: Brian Stratton, John Upton (equal)

Oil, modern: Carmen Houlaston

TAMWORTH CAPTAIN COOK

BI-CENTENARY ART PRIZE EXHIBITION:

Any subject, any medium: A. Ed. Ward

Drawing, watercolour or print: Ruth Faerber, Yvonne Gooding (equal)

TRANSFIELD ART PRIZE:

Judge: Roland Penrose

Winner: Bill Clements

TRAVELODGE ART PRIZE:

Judges: Geoffrey Dutton, Michael Parker, Laurie Thomas

Winner: Donald Laycock

Paintings by David Aspden, Sam Fullbrook, John Olsen, Clifton Pugh, Fred Williams were purchased upon the advice of the judges

Victoria

CAPTAIN COOK BI-CENTENARY EXHIBITION ART AWARD:

1st: Les Kossatz

2nd: Edwin Tanner

COMALCO AWARD:

Judges: Elwyn Lynn, R. I. Macdonald, Eric Westbrook

Winner: John Davis

Others invited: Tony Coleing, Nigel London, Max Lyle, Lenton Parr, Ken Reinhard

FIRST LEASING ART PRIZE 1970:

1st: Asher Bilu; 2nd: Brett Whiteley;

3rd: Alun Leach-Jones, Jan Senbergs (equal)

FLINDERS 1970 ART COMPETITION AND EXHIBITION:

Judges: —. Cole, Ursula Hoff, Alan McCulloch

Winner: Alison Hill

GEELONG ART GALLERY ASSOCIATION COMPETITION:

Judge: John Bailly

Winner: Stephen Earle

ROTARY CLUB OF CAMBERWELL ART PRIZE:

Judge: Harley Griffiths

Winners:

Oil traditional: Peter Glass

Watercolour traditional: Gordon Speary

Northern Territory

THE ALICE PRIZE:

Tom Gleghorn, James Meldrum (equal)

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

GOLD COAST CITY ART PRIZE: Painting or paintings in any medium, subject or size to a minimum value of \$5,000 will be purchased upon the advice of John Bailly, William Dargie and Alan Warren. Closing date: 5 June 1971. Particulars from: Hon. Secretary, P.O. Box 3, Surfers Paradise 4217.

ST MARGARET'S CHURCH OF ENGLAND 5TH ANNUAL ART EXHIBITION: Oil or acrylic, traditional and abstract; watercolour; sculpture; pottery. Particulars: Mrs A. Thomson, 58 Rainbow Street, Sandgate 3017.

New South Wales

COWRA FESTIVAL OF THE LACHLAN VALLEY ART COMPETITION: Any subject, any medium, \$200; traditional, any medium, \$100; watercolour, \$50. Judge: Dennis Colsey. Closing date: 5 March 1971. Particulars from: Exhibition Secretary, Box 236, P.O. Cowra 2794.

CURRABUBULA RED CROSS ART EXHIBITION: Oil, traditional, \$100; any medium, contemporary, \$100; watercolour, \$50; still life, \$40. Closing date: mid-April 1971. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

HUNTER'S HILL MUNICIPAL ART EXHIBITION: Oil, traditional, \$200; oil, non-traditional, \$200; watercolour, traditional, \$100; watercolour, non-traditional, \$100; ceramics, hand-built, \$20; ceramics, thrown, \$20; sculpture, \$100. Closing date: 19 March 1971. Particulars from: G. P. Coates, Municipal Art Advisory Committee, Box 21, P.O. Hunter's Hill 2110.

PORTIA GEACH MEMORIAL AWARD: Portrait by female artist resident in Australia, \$2,000. Judges: Any two nominees of the Trustees of the Art Gallery of New South Wales and Thelma Boulton. Closing date: 30 June 1971. Particulars from: Permanent Trustee Company of N.S.W., 23 O'Connell Street, Sydney 2000 or Arts Council of Australia (N.S.W. Division), 162 Crown Street, Sydney 2000.

ROBERT LE GAY BRERETON MEMORIAL PRIZE: Drawing studies by an art student, \$200. Closing date: 31 May 1971. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

ROCKDALE ART AWARD: Oil, traditional, \$350; watercolour, traditional, \$150. Judge: Norman Brooks. Any medium, contemporary, \$350. Judge: Elwyn Lynn. Sculpture, \$200. Judge: Tom Bass. Closing date: 30 January 1971. Particulars from: Rockdale Municipal Council, Town Hall, 448 Princes Highway, Rockdale 2217.

ROYAL EASTER SHOW ART COMPETITIONS: Rural Bank Art Prize, rural traditional, 1st \$1,000, 2nd \$300, 3rd \$100. Judge: Douglas Pratt. Sir Charles Lloyd Jones Memorial Art Prize for portrait, \$1,000. Judges: James Fairfax, Robert Haines. Rothman's Pall Mall still life painting, \$500. Judge: Kenneth Gollen. Watercolour, traditional, 1st \$300, 2nd \$150, 3rd \$50. Judge: Frederic Bates. Abstract or modern, 1st \$300, 2nd \$150, 3rd \$50. Farmer & Co. Ltd Sculpture Prize, \$500. Sir Warwick Fairfax Human Image Prize, painting or sculpture, \$500. Judge: Douglas Dundas. Closing date: 8 February 1971. Particulars from: The Royal Agricultural Society of N.S.W., Box 4317, G.P.O., Sydney 2001.

Victoria

BEAUMARIS ART GROUP INEZ HUTCHISON AWARD COMPETITION: Any subject, any medium (excluding prints), \$200. Judge: Alan Warren. Closing date: 23 April 1971. Particulars from: Beaumaris Art Group Studio, Reserve Road, Beaumaris 3193.

ROTARY CLUB OF CAMBERWELL ART PRIZE: Oil, traditional, representational, \$1,250; watercolour, traditional, representational, \$500. Closing date: 6 April 1971. Particulars from: Rotary Club, Camberwell, Box 80, P.O., Balwyn 3103.

PORTLAND C.E.M.A. ART COMPETITION: Painting or paintings in any medium to the value of \$250 will be purchased. Closing date: 14 March 1971. Particulars from: C. Woolcock, 36 Townsend Street, Portland 3305.

Western Australia

PERT PRIZE FOR DRAWING: All acquisitive, best entry, \$1,000; best Australian entry, \$500; best overseas entry \$500; best 25 years and under entry \$250. Judge: Anthony Caro. Closing date: 20 March 1971. Particulars from: Western Australian Art Gallery, Beaufort Street, Perth 6000.

RECENT ART AUCTIONS

James R. Lawson Pty Ltd, 26 August 1970, Sydney

FRENCH, Leonard: Port of Call, oil, 36 x 20, \$325
LINDSAY, Sir Lionel: Corio Street Scene, watercolour, 15 x 10, \$120
O'BRIEN, Justin: Drawing for Entombment of Christ, oil, 12 x 9, \$210
ROWAN, Ellis: Australian Wildflowers, watercolour, 13 x 19, \$85
TOWNSHEND, G. K.: Narrabeen Lagoon, oil, 17 x 13, \$90
WAKELIN, Roland: Gladstone Landscape, oil, 20 x 16, \$300

Christie, Manson & Woods (Australia),

16 and 17 September 1970, Sydney

ASHTON, Sir Will: Landscape, oil, 8 x 12, \$160
BASTIN, Henri: Stanthorpe, Queensland, acrylic, 16 x 20, \$380
BECKER, Ludwig: Port Arthur, Tasmania, body colour, 6 x 9, \$1,100
BLACKMAN, Charles: Man with a Hat, charcoal, 21 x 23, \$250; Girl with Flowers, oil, 54 x 42, \$3,500
BOYD, Arthur: Goose and Golden Eggs, watercolour, 20 x 24, \$220; The Hunter, oil, 30 x 36, \$4,500
BRACK, John: The Yellow Nude, oil, 35 x 46, \$2,400
BUNNY, Rupert: Flower Farm at Bandol, oil, 21 x 25, \$3,800; Provencal Landscape, oil, 9 x 8, \$300; The Acrobats, oil, 70 x 70, \$600
BUVELOT, Louis: Victorian Landscape, charcoal, 23 x 31, \$1,100
CASSAB, Judy: Figures in Blue, oil, 39 x 36, \$480
COBURN, John: Garden of Thorns, oil, 15 x 22, \$380
CONDER, Charles: Mayday, oil, \$3,500; Sketch Portrait, oil, 6 x 4, \$16,000; Dieppe, watercolour, 6 x 9, \$320
DAWS, Lawrence: Red Landscape, P.V.A., 30 x 30, \$500
DICKERSON, Robert: Night Scene, oil, 17 x 24, \$650
DOBELL, Sir William: Man, Woman and Children, watercolour, 13 x 7, \$1,800; Wangi Boy, oil, 21 x 17, \$20,000; Mount Hagen Girls with Bird, oil, 6 x 10, \$5,000
DRIDEN, David: Palmer Plains, oil, 18 x 24, \$220
DRYSDALE, Sir Russell: Emus in a Landscape, oil, 40 x 50, \$30,000
FAIRWEATHER, Ian: Landscape, gouache, 17 x 19, \$2,200; Kuan Yin, gouache, 38 x 28, \$4,200; Composition in Orange and Yellow, mixed media, 38 x 54, \$1,400
FOX, Ethel Carrick: Spanish Village, 15 x 18, \$450
FOX, E. Phillips: Sorrento, Victoria, oil, 15 x 18, \$450

FRATER, William: Self Portrait, oil, 24 x 18, \$450
FRENCH, Leonard: Mosaic Pattern, mixed media, 9 x 8, \$500
FRIEND, Donald: Ikere Market, West Africa, ink and watercolour, 8 x 13, \$200; Native Boy, indian ink and wash, 14 x 10, \$380; Balinese Sketch, pen and ink, 10 x 13, \$160
FULLBROOK, Sam: Woman in Landscape, oil, 10 x 12, \$320
GILL, S. T.: Scene on the Ballarat Goldfields, oil, 22 x 28, \$3,400
GLEESON, James: Herakles I, oil, 7 x 6, \$260
GLOVER, John: Welsh Landscape, watercolour, 26 x 18, \$220
GRITTEN, Henry C.: Hanging Rock, Victoria, oil, 16 x 22, \$3,600
GRUNER, Elioth: South Coast, N.S.W., oil, 7 x 8, \$750
HAEFLIGER, Paul: Road to Gundagai, oil, 30 x 35, \$450
HAXTON, Elaine: New Faces in the Willow Pattern, oil, 48 x 48, \$500
HERMAN, Sali: Broken Hill Landscape, oil, 20 x 28, \$3,500; Sleeping Woman, oil, 20 x 24, \$3,000
HEYSEN, Sir Hans: Summer Afternoon, Ambleside, watercolour, 11 x 16, \$2,200; Timber Getters, watercolour, 13 x 16, \$2,400
JAMES, Louis: Waiting in the Sun, acrylic, 25 x 29, \$400
JOHNSON, Robert: The Farm, oil, 9 x 11, \$480
KMIT, Michael: Girl with Flower, oil, 48 x 32, \$2,000
LINDSAY, Norman: The Visit, watercolour, 18 x 19, \$1,700
LYMBURNER, Francis: On the Stage, pen and wash, 13 x 9, \$55
McCUBBIN, Frederick: Collins Street, Melbourne, oil, 10 x 14, \$2,200; Pastoral Landscape, oil, 40 x 27, \$8,000
MARTENS, Conrad: Sydney Town, oil, 20 x 24, \$6,000; Soldiers Point, Darling Harbour, Sept. 3, 1835, watercolour, 7 x 10, \$1,000
MILLER, Godfrey: Still Life with Comport, oil, 16 x 24, \$2,400; Abstract, oil, 18 x 23, \$2,000
NAMATJIRA, Albert: White Gums, watercolour, 14 x 15, \$900
NOLAN, Sidney: Drought, ripolin, 36 x 47, \$3,200
OGILVIE, Helen: Derelict Shop, tempera, 8 x 10, \$170
OLSEN, John: Abstract, mixed media, 21 x 18, \$220; Marine Abstract, oil, 23 x 17, \$550
PASSMORE, John: Evening at Miller's Point, oil, 18 x 23, \$4,800
PATTERSON, Ambrose: Winter Sunshine, Paris, oil, 25 x 32, \$1,000
PERCEVAL, John: Gaffney's Creek, oil, 35 x 47, \$7,000
PLANTE, Ada: Wet Street, Paris, oil, 11 x 9, \$240

PLATE, Carl: Only the Appearance Changes, oil, 18 x 25, \$250
PROCTOR, Thea: Bathers, pencil and watercolour, 12 x 11, \$200
PROUD, Geoffrey: Woman Arranging Flowers, mixed media, 13 x 10, \$40
PUGH, Clifton: Emus, gouache, 15 x 11, \$480; Beagle Bay, Western Australia, oil, 35 x 48, \$2,000
RAPOTEC, Stanislaus: The Cathedral, P.V.A., 54 x 72, \$700
ROBERTS, Tom: Portrait of Lily, oil, 33 x 25, \$14,000
ROSE, Joe: Bottles, enamel, 36 x 32, \$100
RUSSELL, John Peter: Seascape, oil, 25 x 15, \$1,500
STREETON, Sir Arthur: St Paul's, London, oil, 25 x 30, \$550; Roses, oil, 22 x 18, \$900; Yea Pastures, Goulburn Valley, oil, 20 x 30, \$9,000
WILLIAMS, Frederick: Female Nude, crayon, 14 x 7, \$80

Theodore Bruce Pty Ltd, 25 September 1970, Adelaide

ASHTON, Sir Will: The Seine, oil, 18 x 24, \$1,700
DRYSDALE, Sir Russell: Head of a Young Man, watercolour, 9 x 7, \$950
FIZELLE, Rah: Morning over the Arno, watercolour, 12 x 17, \$60
GILL, S. T.: Australian Landscape, watercolour, 4 x 12, \$480
HEYSEN, Sir Hans: Midday Rest, charcoal, 12 x 11, \$300; Hahndorf, watercolour, 12 x 16, \$3,500
LONG, Sydney: Estuary Water, watercolour, 7 x 11, \$120
NAMATJIRA, Albert: Mount Sonder, watercolour, 15 x 23, \$1,600
LINDSAY, Norman: Dawn, oil, 27 x 21, \$2,000
NOLAN, Sidney: Ayers Rock, oil, 21 x 30, \$2,100
STREETON, Sir Arthur: Australia Felix, oil, 7 x 9, \$3,000; Glacial Hilltop, oil, 24 x 29, \$1,400
WHITELEY, Brett: Sydney Sketches, gouache, 18 x 11, \$150
WITHERS, Walter: The Railway Bridge, oil, 20 x 14, \$800

James R. Lawson Pty Ltd, 14 October 1970, Sydney

DRYSDALE, Sir Russell: The Horse Breaker, drawing, 7 x 5, \$400
GRUNER, Elioth: The Slip Rail, etching, \$40
HEYSEN, Sir Hans: The Hay Waggon, pencil, 8 x 5, \$220
LINDSAY, Sir Lionel: The Black Cat, woodcut, \$18
LINDSAY, Norman: The Hidden Faun, drawing, \$80
PROCTOR, Thea: Reclining Nude, pen drawing, 14 x 10, \$30
SMITH, Sydney Ure: Ambleside Farmyard, etching, \$15.

RECENT GALLERY PRICES

ANGUS, Max: Scroll painting, 72 x 36, \$200 (Blaxland, Sydney)
 ARROWSMITH, Veda: Resurrexit, P.V.A., 48 x 36, \$450 (Moreton, Brisbane)
 BARWELL, Jennifer: My Paintings Never, acrylic, 66 x 66, \$500 (Watters, Sydney)
 BINNEY, Don: Mana Island, oil, 42 x 60, \$570 (Peter McLeavey, Wellington, New Zealand)
 BLACKMAN, Charles: Red Window, oil, 19 x 28, \$1,200 (Johnstone, Brisbane)
 CLARK, Ann: 6.21 pm, July 1970, Sydney, oil, 36 x 36, \$500 (Mavis Chapman, Sydney)
 CRESS, Fred: Zone, 60 x 60, \$500 (Strines, Melbourne)
 DAVIES, David: The Homestead, oil, 12 x 17, \$1,000 (Clune, Sydney)
 DAWSON, Janet: Oval, acrylic, 72 x 48, \$1,200 (Gallery A, Sydney)
 DICKERSON, Robert: Boys Blowing up Balloons, oil, 36 x 24, \$800 (Von Bertouch, Newcastle)
 DUNLOP, Brian: Afternoon, oil, 37 x 29, \$450 (Macquarie, Sydney)
 EARLE, Stephen: Skin, acrylic, 53 x 54, \$550 (Watters, Sydney)
 ELDERSHAW, John: Pool of the Kydra, oil, 26 x 30, \$600 (Royal Art Society, Sydney)
 FAIRWEATHER, Ian: Three Heads I, acrylic, 42 x 29, \$4,000 (Macquarie, Sydney)
 FEINT, Adrian: Still Life with Susan, oil, 8 x 10, \$250 (Beth Mayne, Sydney)
 FIRTH-SMITH, John: Rim, acrylic, 65 x 96, \$700 (Gallery A, Sydney)
 GLEGHORN, Thomas: Barossa 5, acrylic, 60 x 58, \$1,000 (Macquarie, Canberra)
 HEYSEN, Sir Hans: Morning, Far North, watercolour, 13 x 16, \$1,800 (Artarmon, Sydney)
 HOOD, Kenneth: Quartet, oil, 36 x 36, \$450 (Macquarie, Sydney)
 JAKSIC-BERGER, Mimi: Dragon, watercolour, 29 x 53, \$450 (Barefoot, Avalon)
 JAVANESE: Barong Mask, Bali, \$45 (Galleries Primitif, Sydney)
 LANCELEY, Colin: Study E, oil, 12 x 15, \$325 (Bonython, Adelaide)
 LARSEN, Helge and LEWERS, Darani: Coffee set with acrylic handles, sterling silver, \$1,300 (Gallery A, Sydney)
 LEWERS, Margo: Red, Orange, Pink, P.V.A., 60 x 48, \$1,200 (Von Bertouch, Newcastle)
 MORIARTY, Mervyn: Seated Nude, drawing, 18 x 15, \$30 (Design Arts, Brisbane)
 O'BRIEN, Justin: Miracle of the Fishes, oil, 29 x 23, \$3,000 (Bonython, Sydney)
 OLLEY, Margaret: Interior IV, oil, 48 x 36, \$850 (Johnstone, Brisbane)
 PASSMORE, John: Millers Point, oil, 22 x 26, \$3,000 (Bonython, Sydney)
 PEASCOD, William: Landscape in Grey, oil, 24 x 18, \$150 (John Cooper, Surfers Paradise)
 PERRY, Adelaide: Young Boy, oil, 18 x 14, \$480 (Artarmon, Sydney)

PROUD, Geoffrey: Soldier Riding a Pig, oil, 19 x 14, \$125 (Clune, Sydney)
 ROBERTSON-SWANN, Ron: Salt Sea Sand, acrylic, 84 x 70, \$1,100 (Rudy Komon, Sydney)
 ROWAN, Ellis: Soft Flows the Stream, watercolour, 11 x 7, \$150 (Robert Wardrop, Roseville)
 SARTO, Andrea del: Madonna and Child, oil, 32 x 26, \$330,000 (David Jones, Sydney)
 SEIDEL, Brian: Bedroom Fragments Variation 1, acrylic, 22 x 24, \$225 (Macquarie, Canberra)
 SIME, Dawn: Night Cluster, acrylic, 48 x 36, \$400 (Australian Sculpture, Canberra)
 SMITH, Grace Cossington: Still Life with Magnolia in the Window, oil, 24 x 20, \$500 (Macquarie, Sydney)
 SMITH, Sir Mathew: Gladioli in a Vase, oil, 25 x 21, \$6,100 (David Jones, Sydney)
 TAYLOR, Michael: Grey Panel, oil, 67 x 38, \$430 (Watters, Sydney)
 TELIGA, Stan de: Evening Rise, 1968, acrylic, 69 x 48, \$1,200 (Macquarie, Sydney)
 TINTORETTO, Jacopo: Portrait of a Young Man as David, oil, 49 x 38, \$210,000 (David Jones, Sydney)
 VAN DYKE, Sir Anthony: Portrait of a Man, oil, 22 x 19, \$36,000 (David Jones, Sydney)
 WESTWOOD, Brian: Mollymook Evening, oil, 72 x 48, \$780 (Bonython, Adelaide)
 WHITELEY, Brett: Two Giraffes, charcoal, 60 x 65, \$2,500 (Bonython, Sydney)
 WALLACE-CRABBE, Robin: Scented Water-Melon Sky, acrylic, 66 x 126, \$750 (Bonython, Adelaide)

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Queensland Art Gallery

HEYSEN, Sir Hans: Gums on Wonaka Creek, Flinders Range; Camel Trains, Middle East, watercolours
 HOHAUS, Herman: Seated Nude, bronze
 LEACH-JONES, Alun: Merlin's Diary (1), Divisions 1, screenprints
 MASON, John: Secret Game, nail sculpture
 KELLY, Sir Gerald: Nude Study, oil (Gift of J. Borron, Suva)

Art Gallery of New South Wales

AFRICAN: Chamba Ancestor Figure, wood; Ibibio (Ekpo Society?) mask, wood; Ibo (Mmwo Society?) mask, wood; Yoruba ibeji figure, wood; Ashanti fertility doll, wood
 BASTIN, Henri: My Camp, oil (Gift of Patrick White)
 BLACKMAN, Charles: Portrait of Barbara, watercolour (Gift of Patrick White)
 BUNNY, Rupert: Saltimbanques, oil (Gift of Sydney Ure Smith Memorial Fund)
 CHINESE: Sung Dynasty, dish, celadon glaze, fish decoration (Gift of J. H. Myrtle)

CLARK, Thomas: Fern gully with aboriginal family, oil
 COOK, James: Hikers, oil (Gift of John Brackenreg, Artarmon Galleries)
 CROOKE, Ray: Track along the Palmer River, Queensland, oil (Gift of John Brackenreg, Artarmon Galleries)
 DAWS, Lawrence: Coronation Ridge II, oil (Gift of Patrick White)
 GLEESON, James: Synaptic displacement, oil (Gift of Patrick White)
 GRIEVE, Robert: Ukiyoe theme No. 2, oil (Gift of Patrick White)
 HERMAN, Sali: Portrait of Cedric Flower, oil (Gift of Cedric Flower)
 HICK, Jacqueline: Boys at the dam, oil (Gift of Patrick White)
 HODGKINSON, Frank: Untitled, watercolour (Gift of Patrick White)
 JACK, Kenneth: Drifting dust, White Cliffs, N.S.W., oil (Gift of John Brackenreg, Artarmon Galleries)
 KLIPPEL, Robert: Fifty-six drawings (Gift of the artist)
 MACKENNAL, Sir Bertram: Circe, bronze
 NEW GUINEA: Six bark carvings; Sepik Coast, Murik lakes, ancestral figure
 SANDBY, Paul: Windsor Castle from the park; Windsor Castle from across the Thames; Distant view of Windsor Castle from a forest, coloured aquatints
 STOMER, Matthias: Mucius Scaevola in the presence of Lars Porsenna, oil

National Gallery of Victoria

BROWN, Michael: Omega, oil
 BUVELOT, Louis: Two Views of the Yarra at Abbotsford, oil
 EASTERN MEDITERRANEAN: Oinochoe, glass, 5th century B.C.
 EGYPTIAN: Head of Isis, glass, 1st century B.C.; Alabastron, glass, 6th century B.C.
 JAPANESE: Collection of tea-ceremony pottery by Setsudo Miwa, Kyusetsu Miwa and Waka Kitei; two female figures, ivory, c. 1910; vase, Satsuma-ware, late 19th century; vase, Kutani School, mid-19th century
 LUCAS, David: Twenty-eight landscapes after Constable, mezzotints
 MACKENNAL, Sir Bertram: Head of a Woman, bronze
 MITSUADA, Tosa: Seated Figure in Orange Robe; Seated Figure in Green Robe, woodcuts
 NOLAND, Kenneth: Via Glow, acrylic
 ROYER, Victor: Sun Machine, brass and plexiglas
 SHAW, Peggy: Lunar-scape, gouache
 VAN DER LECK, Bart: Untitled composition, gouache

Art Gallery of South Australia

BAROCCI, Federico: A Study of a Young Man, pen and wash
 BOSCH, School of: Temptation of St Anthony, oil

BOYNES, Robert: A Complement, acrylic
 CHINNERY, George: A View in Senate Square, Macoa, sepia ink with black lead
 DOWIE, John: Bust of The Hon. Sir Edward Morgan, bronze
 EGYPTIAN: Bronze figure of Isis holding Horus
 FRENCH: Collection of seventeen prints from the 2nd International Print Biennale, Paris – works by Guido Biasi, Gernot Bubenik, J. Dewasne, Zivko Djak, Hans Martin Erhardt, Christian Fossier, Wolfgang Gafgen, Andre Gas, Sonja Hopf, Francois Lunven, Enrique Marin, Milvia Maglione, Werner Nofer, Wolfgang Opperman, Jean-Claude Raynal, Yuan Sers, Krystyna Smiechowska
 GOYA, Francisco: Lluvia de Tauros; Una Reina del Circo; Que Guerro!, etching and aquatints
 HANRAHAN, Barbara: Untitled drawing, collage and mixed media
 HOLZNER, Anton: Cap du Couedic, Autumn 1969, gouache
 LEAR, Edward: Near Kalamo, watercolour drawing
 PERSIAN: Head of a young Parthian Woman, marble, mosaic, 2nd century; terracotta bull from Amlash, c. 1000 B.C.
 PISSARRO, Camille: Pasada (on reverse – Study of a landscape), pencil drawing
 REYNOLDS, Sir Joshua: Anne Day, mezzotint
 SMART, Jeffrey: Control Tower, oil
 STEINLEN, Theophile Alexandre: Houses in Paris, black chalk
 TIEPOLO, Giovanni Domenico: Triumph of Hercules, etching
 WALLACE-CRABBE, Robin: Scented Water-Melon Sky, oil

Western Australia Art Gallery

BLAMPIED, Edmund: The Conversation, etching
 GLOVER, John: Blue and Deep Violet with Orange, Brown and Green, serigraph
 HOYLAND, John: Blues, Reds, serigraph
 LURCAT, Jean: Bestiare Corail, tapestry
 OLDFIELD, Alan: Ship of Fools, acrylic
 PASCO, John: Day in the Life of a Model, five pastel drawings
 SCOTT, William: Black Bottle, Beige Cup on Brown, serigraph
 TRENNERY, Horace: Evening, Adelaide Hills, 1927, oil

Tasmanian Museum and Art Gallery

BOVIL, Gillian: Lidded pot, stoneware
 CAMPBELL, Reg: Portrait of Mr Lloyd Jones, oil
 COX, Robin: Wine jar, stoneware
 DARGIE, Sir William: Portrait Sir William Crowther, oil
 DOUGLAS, Neil: Leaves in the Scrub, oil
 EDBROOKE, Constance: Moonstone, stoneware

ENGLISH: Wine flask, glass, c. 1730; decanter with target stopper, glass, c. 1810; carafe, glass, c. 1790; wine carafe, pale green metal, c. 1715
 FEUERRING, Maximilian: Suburban Street, oil
 IRISH: Decanter with diamond star-cut stopper, c. 1800; spirit decanter, c. 1785
 KOKOR, Blaz: Vase, stoneware
 SHIGA, Shigeo: Vase, lidded bowl, sauce bottle, all stoneware
 MILLER, Shirley: Dark Landscape, oil
 WIGLEY, James: Two figures, pencil drawing
 WILLIAMS, Frederick: Stacks of Wood in Paddock, oil

Newcastle City Art Gallery

COWLEY, Erika: Set of three storage jars; lidded pot, all stoneware (Gift of the Newcastle Gallery Society)
 DOUGLAS, Mollie: Dark brown storage jar, stoneware (Gift of the Newcastle Gallery Society)
 DUNN, Phyl: Large bottle; large crock, both stoneware
 GARNSEY, Wanda: Dish, stoneware
 HICK, Mary: Lidded pot, stoneware
 HICK, William: Branch vase, stoneware
 HUGHAN, R. R.: Slab vase, stoneware
 LORRAINE, Judy: Hand-built pot, stoneware
 PRESTON, Reg: Lidded pot, stoneware; crock, stoneware (Gift of the Newcastle Gallery Society)
 SAHM, Bernard: Mechanical Men Nos. 1 to 3, stoneware
 SMITH, Derek: Flanged Hemisphere Form; large conical bowl form, both stoneware
 SPRAGUE, Ian: Vase, stoneware
 THAKE, Eric: Young Blackbird, drawing
 TUCKSON, Margaret: Cooking pot, earthenware
 UNKNOWN: Trobriand Island dish, fruit dish
 WILLIAMS, Frederick: The Steep Road; Upwey Landscape, gouaches

City of Auckland Art Gallery

ANGUS, Rita: Willow Tree, pen and ink
 COOK, Alfred: Otago Mountain, etching
 DAVIE, Alan: Zurich Improvisations X, lithograph
 DILLY, George: Camp at Albertland, watercolour
 DODD, Francis: Susan resting, drypoint
 GRAHAM, Anne: The Outing, lithograph
 HODGKINS, Frances: Bradford-on-Tone, gouache
 INDIANA, Robert: Love, banner
 JOHN, Sir Augustus: Girl in a Fur Cap, etching
 NAIRN, James: Sunset, oil
 NEW ZEALAND: Twelve screenprint multiples
 NIGRO, Jan: Encounter 6, Haast Bridge 5, pencil
 O'KEEFE, Alfred H.: Bowl of Roses, oil

PATTERSON, Keith: Three Musicians, oil
 SCOTT, William: Odeon II, lithograph
 SIME, Dawn: Flower Image 1, oil
 STONES, Anthony: Head of a Girl, charcoal
 TAI, Wong Sing: Outside the Inside-out, acrylic
 TAPPER, Garth: Five O'Clock, oil
 TURNER, Dennis Knight: Main Street, oil
 INDIAN: Krishna with Radha and Milk-maids, tempera; portrait of Raja-Man-Singh, tempera; Apsara, stone
 VAN DER VELDEN, Petrus: Canal Landscape, oil
 WEBB, Marilyn: Dustcloud Central Australia, etching
 WHITE, Lois: War Makers, oil
 WHISTLER, J. A. McNeill: La Vieille aux Logues, etching



VEDA ARROWSMITH RESURREXIT
 P.V.A. 48in x 36in
 Moreton Galleries, Brisbane

Letter to Editor

Sir,
 RE: John BAILLIE and Walter Douglas GARDINER

I wonder if it is possible that any of your readers would recall either of the aforementioned gentlemen.

Mr Baillie and Mr Gardiner were co-owners of the BAILLIE gallery, in London, up until 1914–15, when they closed the Gallery and went either to Australia or New Zealand to live. I am doing a work of research into London art galleries, circa 1900–15 and am very desirous to contact either person or any people who knew Mr Baillie or Mr Gardiner.

M. J. Franklin

Editorial

In January 1971, the 28th International Congress of Orientalists will be held in Australia—at Canberra. Increasingly, this country is being chosen as a venue for congresses of world importance and it is gratifying that the Orientalists have decided to hold their 1971 congress here.

Linked with the Congress will be a number of exhibitions, including art exhibitions, to be held in the various capital cities and elsewhere. This number of *ART and Australia* is an Oriental one intended to coincide with the Congress and the exhibitions.

When *ART and Australia* began publication eight years ago it was decided, as a matter of policy, to direct readers' attention to the art scene within Australia and in the neighbouring Pacific countries, with only a small proportion of space allotted to activities elsewhere in the world. Already the several overseas art magazines were focusing on the general international art scene and we therefore came to the conclusion that we could best serve a useful purpose by adopting a more localized outlook. This has continued throughout the magazine's short history and we have included articles about the art of Canada, the United States of America, Japan, New Zealand, Mexico and New Guinea. This Oriental number continues the policy.

Although Australia is relatively close to the Orient, its collections of Oriental art, whether in museums or privately owned, are small by comparison with those in Europe or the United States of America. In recent years David Jones Limited, through its Fine Arts Gallery, has brought into the country important collections of the art of Thailand, China, India, Korea, Tibet and Japan, and a number of the objects were sold and remained here. These exhibitions have introduced many Australians to the cultures of their Asian neighbours. We hope that the articles in this number will add to the interest already generated by those exhibitions.

With little difficulty and moderate resources Australians may now visit Taiwan, where the National Palace Museum houses the greatest and most representative collection of Chinese art. About this Dr Liu has written in this number and the article should have the effect of luring more people to that island.

Professor Basham's article about the Ajanta Caves reminds us of the tremendous treasure-house that is India.

Japan needs less introduction as it has long been a holiday resort for people from this country but no treatise on Oriental art would be complete without mention of Japan's contribution to the contemporary field of painting and sculpture. Already well known here for its wood-block printing and calligraphy, Japan today is one of the leaders in

original, inventive contemporary painting, sculpture and assemblage and it is satisfying to notice that the Japanese artists have retained their traditional concern for good craftsmanship.

As Australia becomes ever more involved economically and politically with its neighbours to the north it is pleasing to find a cultural association too, such as the 28th International Congress of Orientalists.

Book Reviews

Close Focus by Hal Missingham (Ure Smith, Sydney, 1970, \$19.50).

As I turn the pages, for the umpteenth time, of this beautiful book of acute observations of nature and 'found things' akin to Australia, I note with relish that each page is a fresh joy unto itself. There are 263 pictures in this symphonic colour and tone poem, all expressing a similar attitude of mind; one would expect to find monotony. There is not any.

The visual participation connected with these sensitive observations of Hal Missingham is only one thing, however. Some of us enjoy and are stimulated by a heightened awareness of life around us, we react more critically to form, light, colour and texture than most people; but photographically the all important and spiritually uplifting experience is to get this observed thing down in the right way on photographic film. This involves a kind of act of faith or inspiration that requires split-second judgement on so many points like accurate selection of material, assessment of colour values, composition of elements in a lighting favourable to their character, recognition of the photographic rendering of the subject particularly when the material is extensive in scale and has to be reduced to workable proportions. A certain degree of foresight into the processing probabilities of the film is necessary. In a matter of seconds one is cognizant of all this and at this stage, here and now, the decision must be made: to shoot or not to shoot.

Hal Missingham has not only found these things for us, he has approached them sensitively and with great patience, almost with trepidation, and certainly with loving consideration, and put them down in photographic form. There is no evidence of random shots, no trial and error judgements, no fancy technical flips. It is a compilation of beautiful, unique close-ups which, to my way of thinking, is something major in Australian photography.

One hears the word creative bandied about a lot in photographic circles these days. The more one hears it, the more one is apt to regard it as a front to something which might be a lot less creative behind the front. I think a great creative statement involves strong subjective feelings. Where do you find this in photography? We experience it in the other arts. Think of the romantic novelists, the verse of Dylan Thomas, the poetry of our own landscape painters. Think of the great composer who based a whole symphonic movement on three G's and an E flat. I have yet to see the photograph which can evoke the poignancy of the *largo* in a Beethoven violin concerto. Maybe this is asking too much of so young an art form and yet I think it necessary to make such comparisons in order to observe photography in its correct perspective. The interesting point is that one feels emotion when making an important photograph by virtue of the sympathetic liaison which inevitably springs up between photographer and subject; but to transmit it through the machinations of technology to the final print is almost beyond one's capacity. Since the studying of this book I feel, for the first time, that photography must be seen in volume before it can make a successful impact. The real strength of this book is manifest in the powerful grouping of so many allied images of a like character, not as a sequence of single shots. I believe the photograph can be creative in this sense.

The close-up of nature and everyday things is not new. Eugene Atget started it in 1910 in some of his Paris photographs. Renger-Patsch made close photographs, in 1922, of natural and man-made materials. He was a forerunner of the New Objectivity movement. But the most recognized exponent of it to date would be an American named Andreas Feininger who produced a book in 1956 called *The Forms of Nature* all in basic black-and-white photography. I find great interest in contrasting this book with *Close Focus*—Feininger the scientist-philosopher and Hal Missingham the romantic. Feininger introduces his work with the humility of a man aware of the vast nothingness of the universe whilst Missingham's foreword expresses the tender love of similar subjects perceived with the eyes of the trained artist. The former says 'As long as I can remember I have been interested in the forms of rocks and plants and animals. I have studied them not with the eye of the artist but with the eye of the architect and engineer who is primarily attracted by the structure, construction and function.'

The latter says in contradistinction: 'I cannot remember the time when I was not visually in love with the world . . . I have always loved objects for themselves and can spend endless hours studying and enjoying the infinite permutations of bush and seashore and desert which have been the starting

point for painters for hundreds of years The more the galaxies open up the more closely I prefer to look at what lies around me.' The marvellous assumption is that Hal Missingham has probably never heard of Feininger and, as a man after my own heart, would not give a damn if he had. He has gone about photographing Australia in what he believes is his own personal way and that is all that matters – instinctively, like a bird singing.

Close Focus is an admirable production which really has to be seen to be believed. Simply and honestly laid out, with careful spacing of typography and illustration, I would have no hesitation in saying it is one of the finest picture-books ever seen in Australia. The plate-making and litho-printing on semi-gloss paper was done in Japan. One touch of irony in this current technologically mad world of photography – every shot was made with a Leica 35mm camera fitted with reflex and close-up system and one standard 55mm lens!

The message to me is: let us not concern ourselves overmuch with gimmicks and gadgetry, nor should we worry overmuch whether photography is art form or not, the thing is to get on with it and let it sing its own song, simply and honestly, as Hal has done.

Max Dupain

The Australian Pottery Book by Harry Memmott (Paul Hamlyn, 1970, \$5.40).

Without doubt this book is good value at \$4.50. The clear, large-sized photographic illustrations alone would be worth this modest sum.

Beginners will be able to learn a tremendous amount from it – and amateurs; but the statement by the publishers on the jacket overlay that it is 'The amateur and professional's guide to Australian pottery making' is far too high a claim – I doubt if any professional potter would gain much from it. The colour plates look attractive, but some of them are poor – poor especially where a bowl said to have 'warm earth colours' is distinctly green. It seems a pity, too, that the only pots illustrated, apart from the unnamed ones (presumably the author's own), are by a New Zealand potter. Surely for *The Australian Pottery Book* a good selection from the wide range of styles amongst the many good Australian potters would have been more appropriate. There is not enough variety in types of pots illustrated – no mugs, no cups and saucers, only one jug, too many bowls; and it is sad that they are all so much of the same character – all rough and groggy, no fine or elegant ones. This is as bad as a teacher showing his students only his own work.

The advice and step-by-step instructions for throwing, however, and the warnings of pitfalls for students are thorough. It is to be hoped, though, that no beginners will use

this book exclusively, that they will turn to some of the excellent overseas productions for their inspiration on shapes, form and decoration.

No clearer description of basic glaze composition is given than 'The glaze is made of various minerals suspended in water'. It is said to be 'a comprehensive guide to pottery', so it is unforgivable that earthenware glazes are barely mentioned. In the chapter, 'Glazing', we are immediately introduced to stoneware glazes, which have 'a unique character not obtainable in the glazes of other types of pottery', and so we are perhaps warned that 'other types of pottery' are not worth bothering about. Later, there is some information on salt glazing, but it is not until the chapter on kilns that Raku glazes are given and there is a brief reference to earthenware, with a casual mention of lead. Useful information is given on application of glazes.

Simple kilns of the sort most valuable to beginners are described and well illustrated. There is much helpful advice on firing.

It is a very impressive title, *The Australian Pottery Book*; indeed, it is difficult to think of a more important sounding one for a book about pottery in Australia. It is therefore extremely sad that it does not live up to its title.

Margaret Tuckson

The Work of Bunning & Madden, Architects and Town Planners (Bunning and Madden, Sydney, 1970, privately published and circulated).

It is a shortcoming of publishing in Australia which is yet to be remedied that there is so little about the architects. Two books of Seidler's work, one (very recent) of Boyd's, and Harry Sowden's *Towards an Australian Architecture*, just about complete the picture. There have been a few Convention-time Guides. This publication from Bunning and Madden is another kind of approach which has also been used occasionally – a private production giving the essential facts and an illustrated run-down of the firm's good works. It celebrates twenty-five years of the firm's existence.

Those twenty-five years have seen Bunning and Madden contributing to an impressive array of essential fields: regional shopping, nuclear science, shipping, university, public housing, migration, schooling, library and nursing. It is a list of essential institutions that suggests that respect and confidence have been secured by these architects in places where they are not easily won.

In the book, prominence is given to the National Library, which was commissioned in 1961, constructed 1964–6. That and other work in Canberra led Bunning and Madden to maintain an office there as well as in Sydney. Views, and misgivings, about the library were offered at the time of its completion (*ART and Australia*, September 1968). The same views can be held to while still

acknowledging, as one looks at the initial (colour) plate in this book, that here is a certain kind of impressive serenity. It is achieved with carefully manipulated shapes, and it has been executed in splendid materials. It is a highly successful lake-side monument, which has justly won considerable affection in the Capital.

It is plain from this book that this kind of architecture, the outwardly serene form, has been achieved many times before by Bunning and Madden. The comparison is made, by placing it second in the book, between the National Library and Anzac House in College Street, Sydney (1956; 1957 R.I.B.A. Bronze Medal award). The same soothing, admirable balances of the external elements is clear. It appears also in Liner House, Bridge Street, Sydney, in International House at Sydney University, both buildings with displayed frames, and equally in the brick panels of the Villawood Migrant Hostel or the house of Professor Birch at Yarralumla.

As I see it, this skill with outward forms is not matched in essential interiors. For example, the lecture hall at the Hayden-Allen Building, A.N.U., and most of the main spaces at the National Library, are problematic in their mixtures of materials and shapes and textures – especially considering that the rooms set out to be simple and calm. The dining-room at Bruce Hall, A.N.U., has another problem; its materials are simple and unobtrusive, but the room intimidates with pseudo-Gothic height and is weakened by ill-assorted windows.

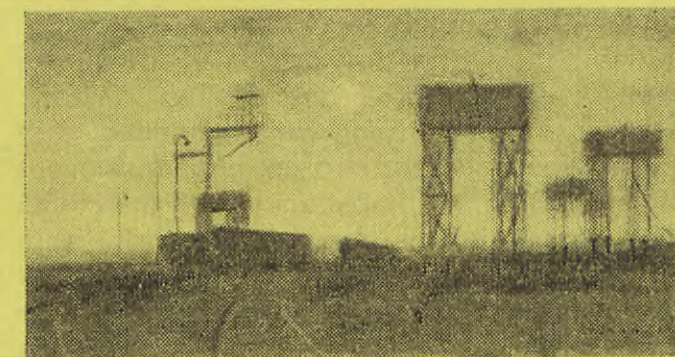
Among those Australian architects who have seen to it that artists contributed to their buildings, Bunning and Madden have figured importantly. They arranged a specially commissioned Lurçat tapestry for Anzac House. There are wall decorations in Grace Bros.' Parramatta store by Bim Hilder and Elaine Haxton. Douglas Annand provided a metal screen in Liner House, a tiled front to the Grace Bros. store and a glass mural in the foyer of Anzac House.

Everyone benefits from a publication such as this. It is to be hoped that one way and another more and more will become available to lead a reading public to look more, and more appreciatively, at the work of Australian architects.

David Saunders

WILLIAM SPENCER WATER TANKS (1970)

Mixed media on paper 4in x 8in
Holdsworth Galleries, Sydney



Franz Philipp— a tribute by Patrick McCaughey

Franz Philipp's death earlier this year in London deprived Australia of one of its most learned and gifted art historians. It is the measure of Franz Philipp's stature that his particular contribution is irreplaceable. In intellectual style, attitude and belief in the high calling of scholarship he belonged with those extraordinarily talented art historians who fled Nazi Europe. Collectively, as at the Warburg Library in London or the Institute of Fine Arts in New York as well as at many other centres, they brought art history out of obscurity and minority status in the Anglo-American world and established it as a central humanistic discipline. Individually, Franz Philipp performed much the same task in Australia and without the lavish resources, either of libraries or collections, that awaited expatriate scholars on either side of the Atlantic. Separation from the Europe he knew and loved so well did not mean, however, the flagging of the immensely high standards in scholarship he set himself and expected of his students. His course in Renaissance Art which he taught for almost two decades in the Fine Arts Department of the University of Melbourne was as rigorous and profound a grounding in the history of art as could be obtained anywhere.

To his students Franz Philipp was frequently a daunting figure. His learning was universal, as befitted an ex-pupil of Julius von Schlosser, the great Viennese art historian. But it was not simply a matter of erudition alone. He was so extraordinarily 'inward' with the most complex materials, no matter whether large concerns such as classical survivals in medieval art, or smaller, intricate questions of fourteenth-century attributions, that one despaired at the incoherent fragmentariness of one's own knowledge. One example of this must stand for many. I remember hearing a friend of mine tell me about an oral she had taken with Franz. He showed her a slide of a *quattrocento* fresco and asked her to identify the work. She attributed the work correctly, divined the subject matter, gave the right date and finally provided the church in which the work was situated. 'Yes but which wall is it on?' Franz cried, as though incredulous at her omitting such a fact!

It would be wrong, however, to imagine from such a story that Franz Philipp mistook pedantry for learning. He demanded that knowledge be exact and comprehensive but never footling. His impatience with the cliché was vast. All this made for considerable rigour in his classes and lectures and there were many who could not stay his course. For those who did, he was a most rewarding

teacher. Like all good teachers his enthusiasm for his subject and, more importantly, for the subject matter itself was unbounded. I remember him once taking a small group of us through Velazquez's *Los Meninas*, that supreme seventeenth-century allegory of the painter in his studio where the subject really becomes the mystery of art itself. Through making us look very hard at the picture, minutely analysing the various groupings and their inter-relations, probing us with questions about the relationship of the mirror to the easel, the open door to the window, the painter to the viewer and so on, he began to unravel layer after layer of the allegory. As he did so, he became increasingly confiding, as though we were being admitted into the most intimate secrets of art where awe should temper excitement.

It was on such occasions, many of which were far less formal than the seminar room, that Franz Philipp's gift of civilization, for it was nothing less, manifested itself. By that 'gift of civilization' I mean that the art of the past was to be studied, not merely because it was past, but because it revealed the most profound values and aspirations of men and contained the most urgent reflections on the present. Hence Franz Philipp's openness to twentieth-century art—his enthusiasm for Jackson Pollock after his first visit to America in 1963, for example, was enormous—came as no surprise, although for so devoted a Renaissance scholar it was a singular quality. He was not a public man. Although many of his students regretted that his influence was not more widely felt, his 'gift' was not for the platform nor the committee but reserved for the intimate group, for conversation in which he could be both witty and trenchant. In one sense it has meant that the wider public know his achievement, his 'gift', only slenderly. True, his major published work, the monograph on Arthur Boyd (Thames and Hudson, 1967), remains the finest ever published on an Australian artist. The depth of its scholarship, the industry that underlies it, have never been approached in Australian art writing. Above all it demonstrates the man's sensitivity before the actual work: his capacity to look very hard and then bind his experience of the work seamlessly into a larger web of knowledge and understanding. Yet Franz Philipp's personal wisdom, sometimes to his former students a mixture of reproof and kindness, possessed a quality no publication could fully render. As a teacher his influence was considerable and it will continue to resonate. As an art historian, he belongs with the most accomplished. As a

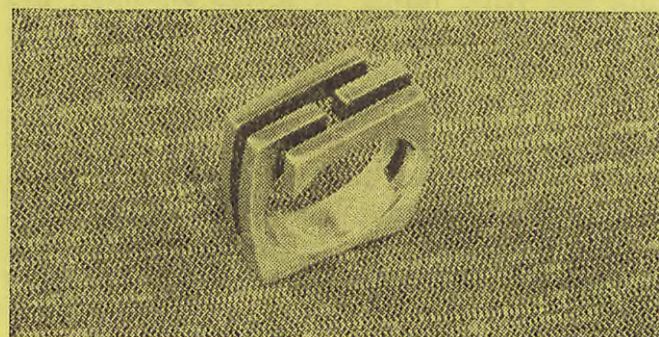
representative of the truly civilized man, Franz Philipp is irreplaceable. Australia will miss him more than it realizes.



FRANZ PHILIPP



HELGE LARSEN and DARANI LEWERS COFFEE SET
Sterling silver with acrylic handles
Gallery A, Sydney
Photograph by Rodney Weidland

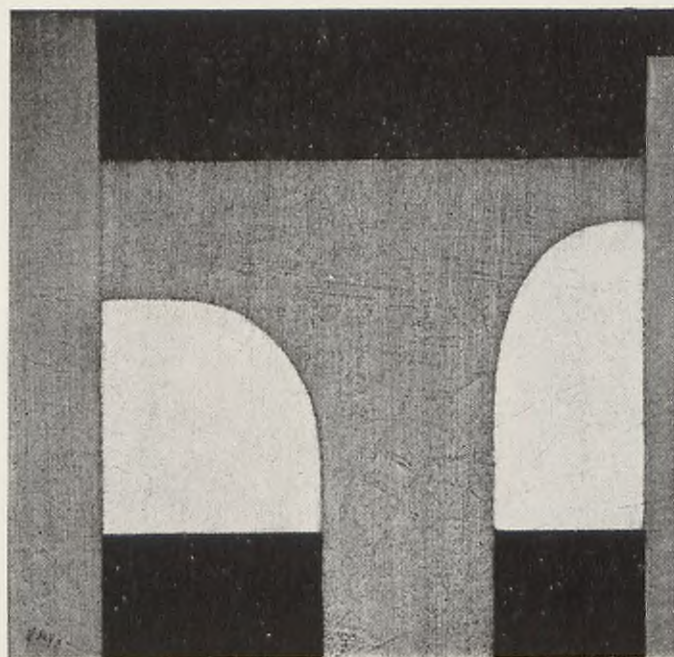


FRANCES WILDT RING (1968)
Sterling silver
Design Arts Centre, Brisbane
Photograph by L. and D. Keen

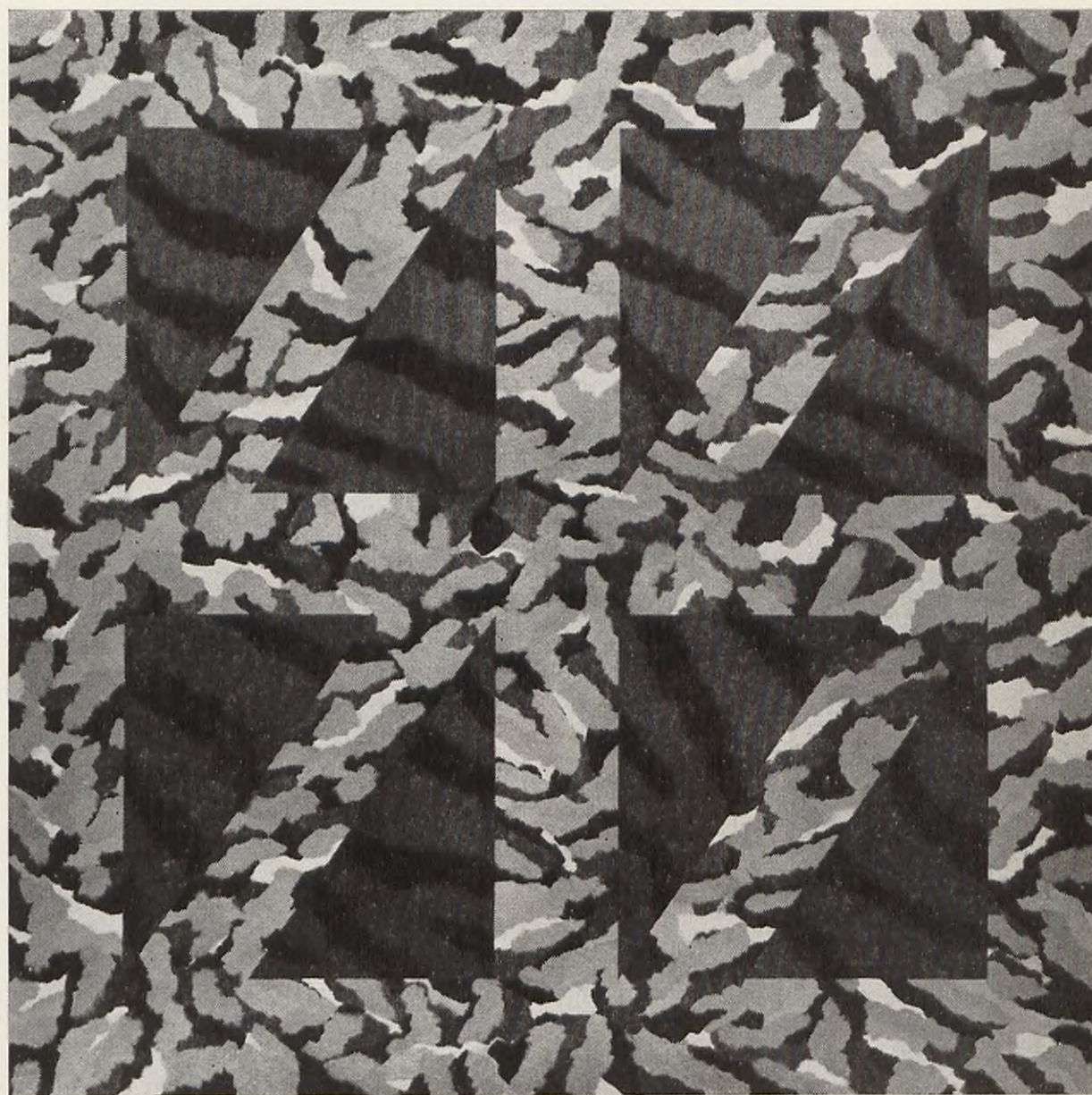
Exhibition Commentary

bottom
KENNETH HOOD PASTORALE 1970
Oil on canvas 36in x 36in
Macquarie Galleries, Sydney
Photograph by Douglas Thompson

below
BRIAN McKAY DESIGN FOR JOHN WILLIAMS
CBS RECORD SLEEVE VIVALDI/GUILIANI (1969)
Oil on canvas on board 33in x 35in
Skinner Galleries, Perth
Photograph by Fritz Kos



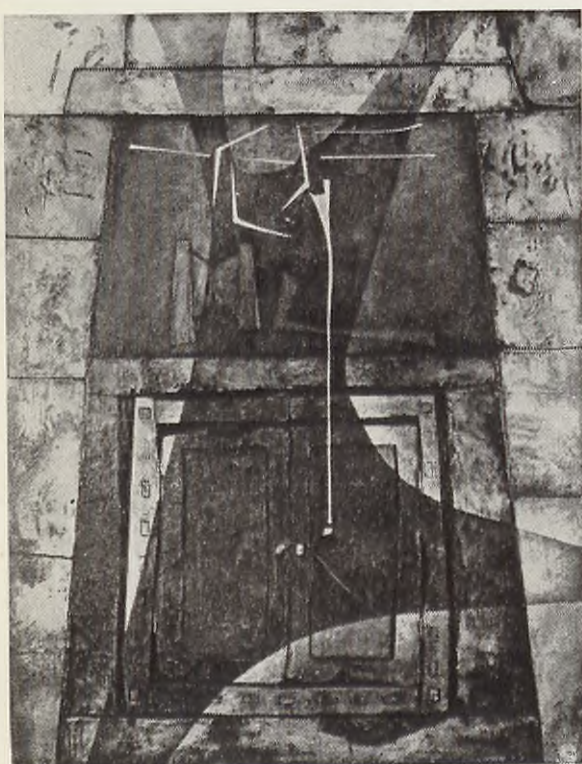
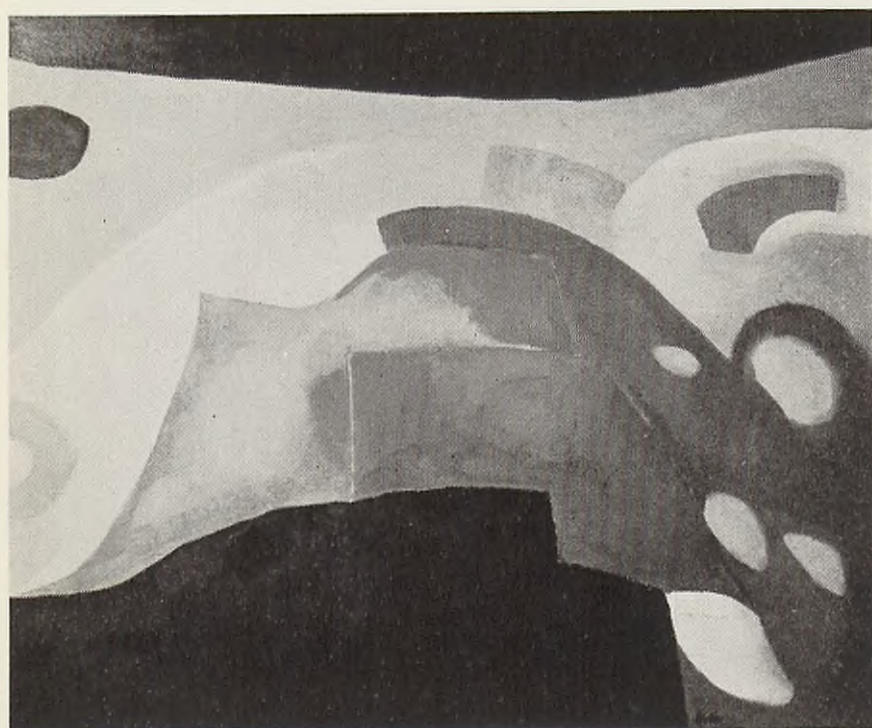
below
STEPHEN EARLE SKIN (1970)
Acrylic on canvas 54in x 54in
Watters Gallery, Sydney
Photograph by Douglas Thompson



bottom
JOHN FIRTH-SMITH RIM (1970)
Acrylic on canvas 65in x 96in
Gallery A, Sydney
Photograph by Daryl Hill

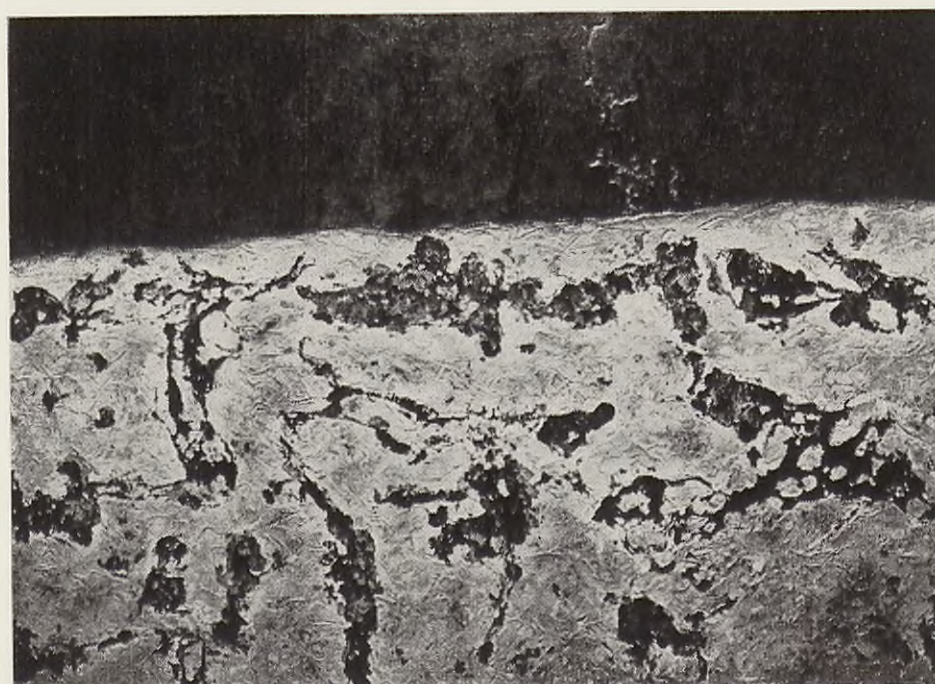
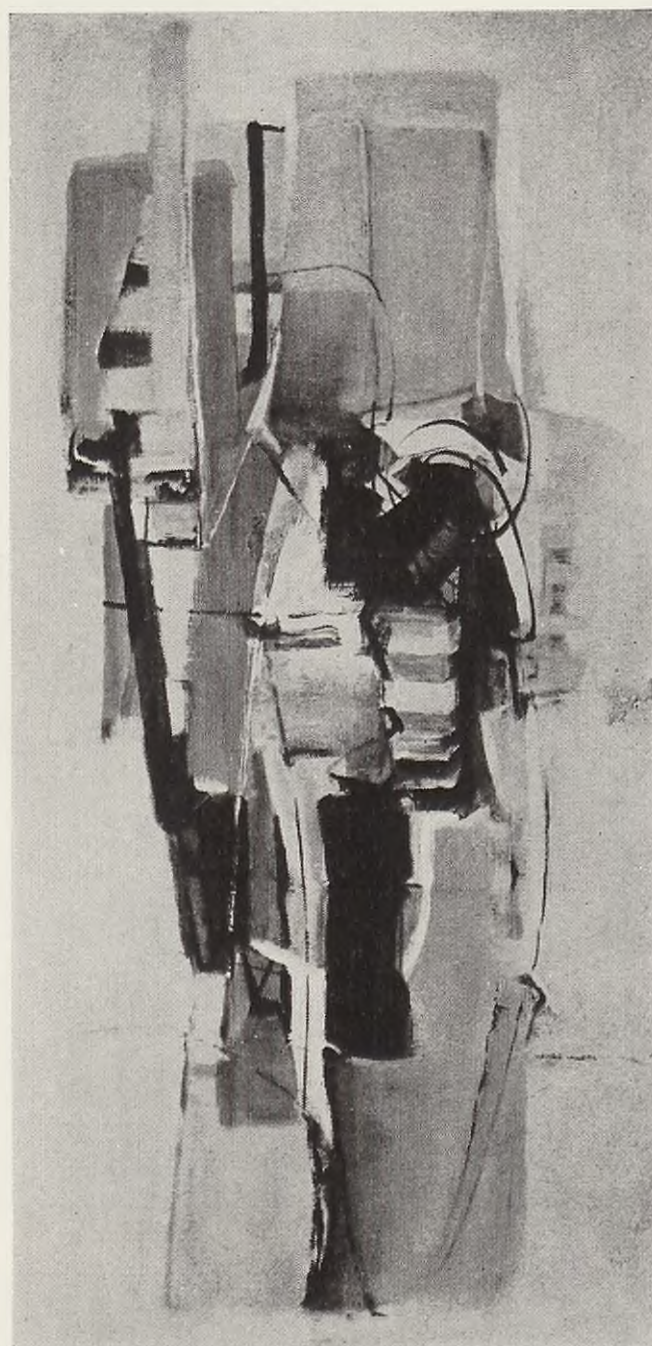
bottom
 IGNACIO MARMOL LEGATUM (1970)
 P.V.A. on board 72in x 54in
 Johnstone Gallery, Brisbane
 Photograph by Arthur Davenport

below
 FRANK WERTHER IDENTIKIT FOR A SANDHILL
 (1970)
 Oil on canvas 36in x 43in
 Gallery 162, Sydney



bottom
 KEN BUCKLAND THE SIGN AT GOLGOTHA (1969)
 Acrylic on board 36in x 48in
 Mavis Chapman Gallery, Sydney
 Photograph by Michael Sellers

below
 MARGO LEWERS IT HAPPENED (1969)
 Oil on canvas 55in x 26in
 Von Bertouch Galleries, Newcastle
 Photograph by James Fitzpatrick

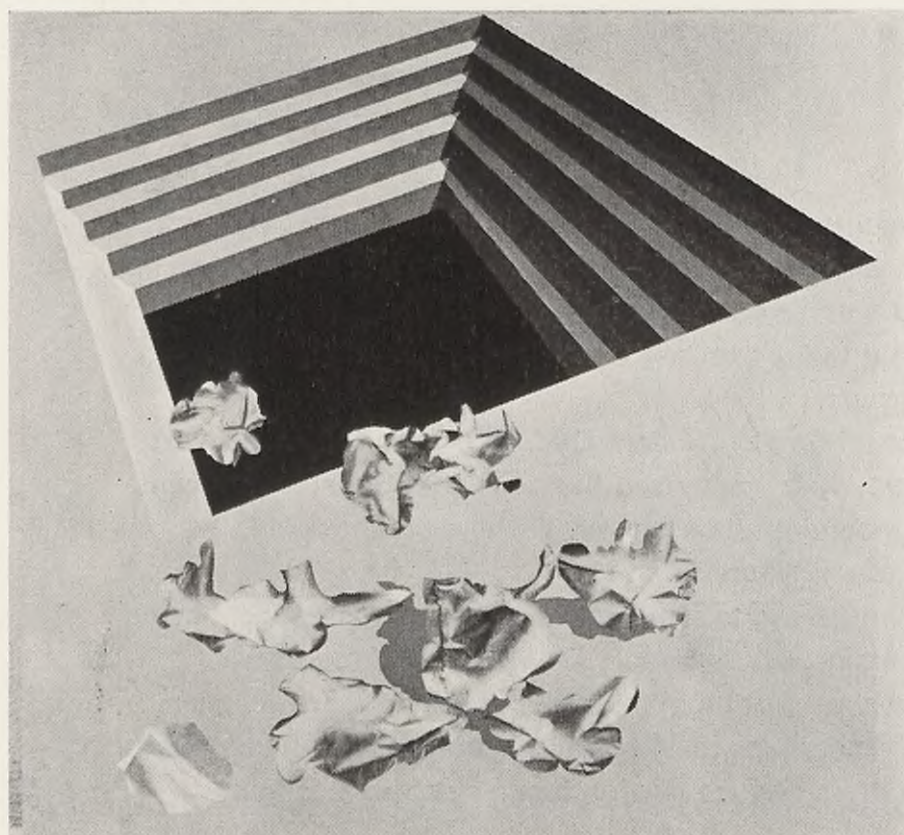


JAMIE BOYD PRIEST INSIDE A
 CATHEDRAL 1970
 Mixed media on paper 33in x 22in
 Bonython Gallery, Sydney
 Photograph by Grant Mudford



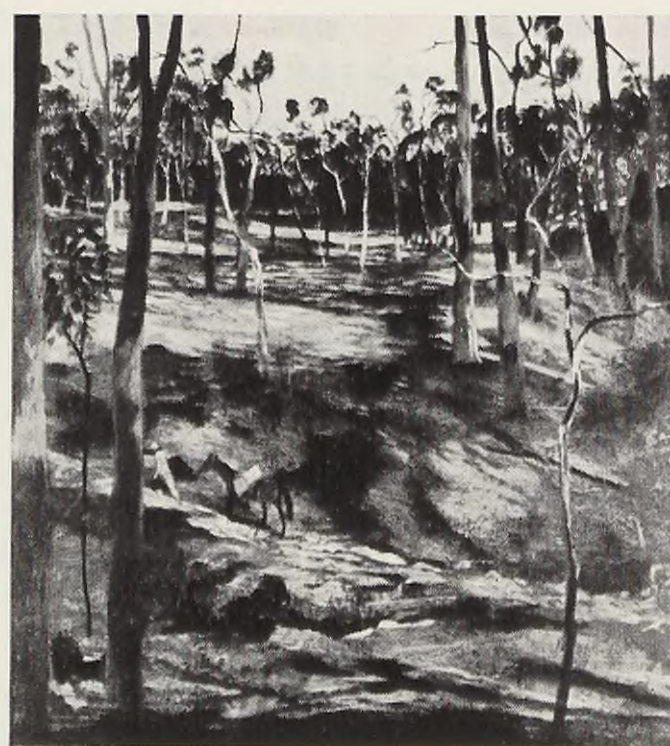
below middle
 VIRGINIA GEYL THE FISHES (1969)
 Acrylic and ink 24in x 36in
 Von Bertouch Galleries, Newcastle
 Photograph by Universal Photography

below
 FRED CRESS PLAZA (1970)
 Acrylic 60in x 60in
 Strines Gallery, Melbourne
 Photograph by Bryan Gracey



bottom right
 PHILIP SUTTON SASKIA'S FLOWERS (1969)
 Oil on canvas 50in x 50in
 David Jones' Art Gallery, Sydney
 Photograph by Max Dupain

below
 LAWRENCE DAWS THE 1913 MINING DISASTER II (1970)
 Acrylic on canvas 70in x 70in
 Johnstone Gallery, Brisbane
 Photograph by Arthur Davenport



above
 RAY CROOKE THE TRAIL (1970)
 Oil and acrylic on canvas 52in x 48in
 Johnstone Gallery, Brisbane
 Photograph by Arthur Davenport

left
 BRIAN DUNLOP THROUGH THE ROOM (1970)
 Oil on board 30in x 27in
 Macquarie Galleries, Sydney
 Photograph by Kerry Dundas

Some Aspects of Japanese Contemporary Art

William Peascod

From early May to late July 1970, the 10th Tokyo Biennale Exhibition was held, firstly in Tokyo, next in Kyoto and finally in Nagoya. A tremendous amount of money, organization, effort and dedication went into the scheme.

The 10th Tokyo Biennale, intended to be a major artistic event, was seen to be 'more important as an experiment than an adventure'. Yusuke Nakahara, Japanese art critic and General Commissioner of the Biennale, toured Eastern and Western Europe, the United States of America and Japan and selected artists to participate in the Biennale, most of whom were able to do so. Entries from forty of those selected were finally received and some of the foreign artists were invited to Japan to present their works.

This exhibition, costing as it did so much in terms of effort and money, can hardly be claimed to have been a resounding success. Information on it has leaked through via *Art International* and it was well covered in *avant-garde* art magazines in Japan. At the time of its showing in Tokyo the crowds were literally flocking to exhibitions of works by Ben Shahn at the Tokyo Museum of Modern Art and of Spanish painting (Goya, Velazquez et cetera) in the National Museum, yet the visitors to the Biennale were thinly scattered by comparison. The same was true of the exhibition when it appeared in Kyoto.

The Biennale, sponsored by the Mainichi Newspaper Combine and the International Art Promotion Association of Japan, was devised to bring together those artists who 'are attempting to make art into that relation between man and matter, including the resultant contradictions'. The title, 'Between Man and Matter', was chosen because the General Commissioner wanted to pinpoint what he saw as the special quality of contemporary art. 'Artists' he says in the catalogue 'are not people with a special right over the actual world, but in the last analysis they behave as though they were a part included in the whole'.

For the want of an all-embracing, but probably quite inaccurate, term the exhibition could be labelled as Conceptual Art; but an attempt to describe the exhibits would lead to total misconception. The exhibition had to be experienced – preferably twice. The means and materials adopted were film strips, photomontage, heaps of stones, coal-dust, paper (with or without additives), an empty room, a leaking hosepipe, sound, tree trunks, sump oil and axle grease, brown paper, pieces of rope and reinforcing wire and so on.

No prizes were given to any of the participants. All 'external

elements', including awards, that could intervene between art and society were eliminated – 'what remains is pure criticism'.

Despite the unquestionable integrity of the General Commissioner and the organizing committee, factional interests began to appear.

In the *Japan Times* of 7 January 1970, Jennifer S. Byrd, art critic for that paper, had raised the point that the most relevant question concerning Japanese art at the moment should be: 'What is modern Japanese art?'

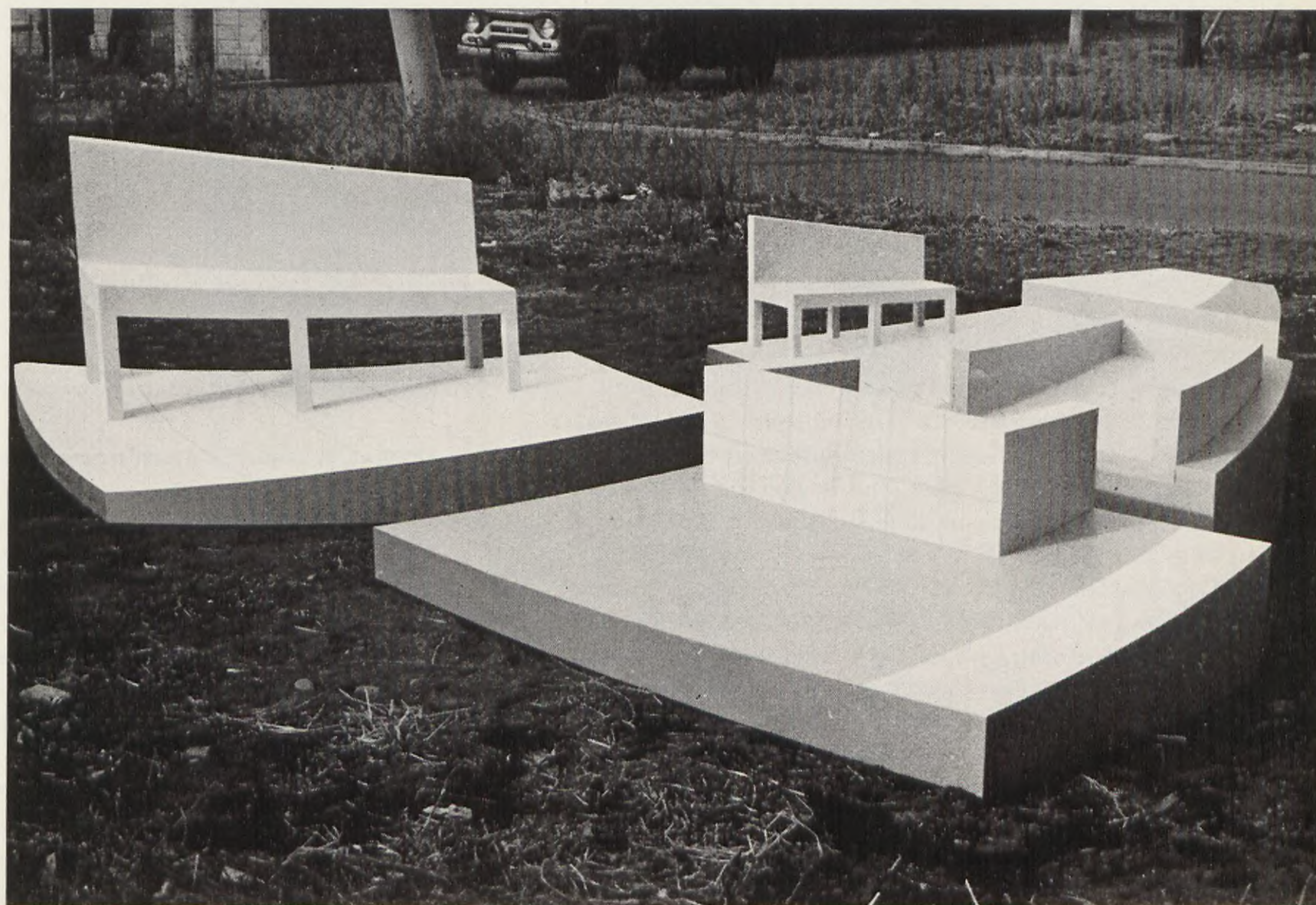
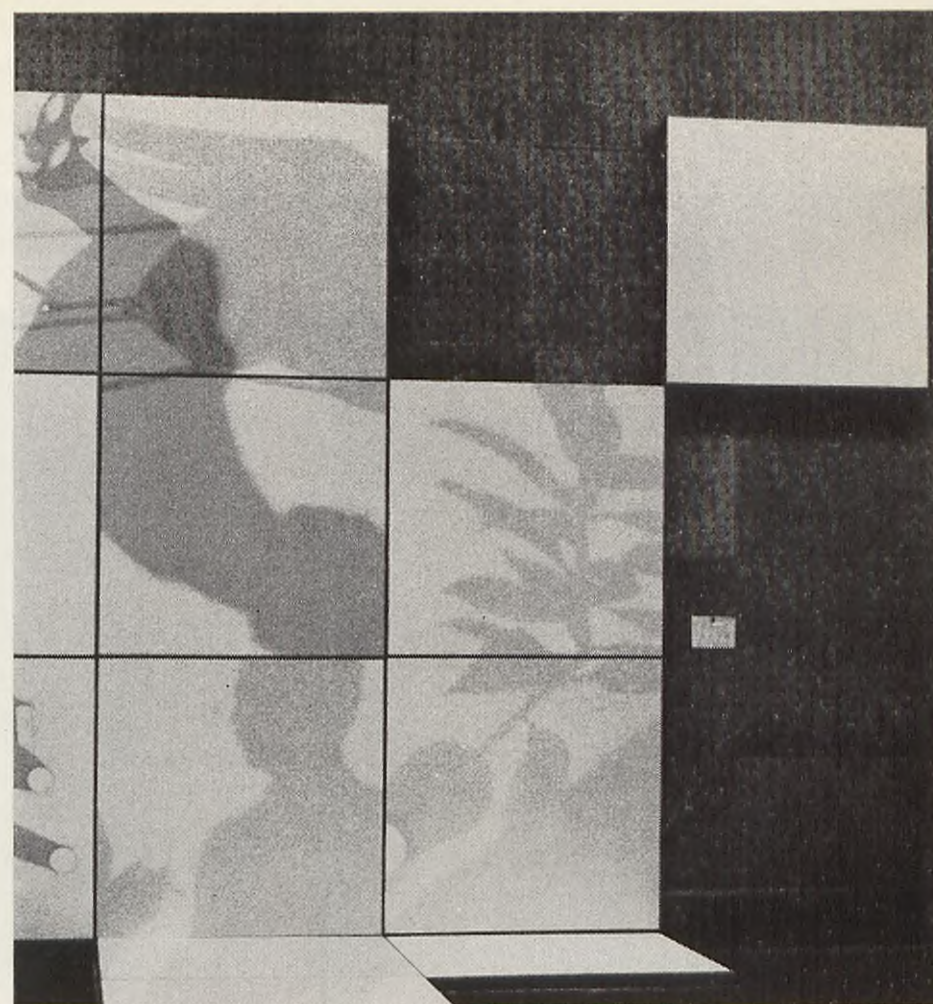
'There is no reason to fear' she says 'that Japanese art has no way of becoming contemporary. The work of Japan's true modern artists cannot be copied by any Western artists, even though the techniques be Western, for the spirit and expression are beyond them and are part of Japan's unique aesthetic qualities.'

Japanese commercial galleries are generally small by comparison with many in Sydney and Melbourne. The most exciting are the Minami, Tokyo, Paul, Nippon, Nihonbashi and Yoseido Galleries, with the Minami and Tokyo featuring the more modern work in Tokyo, whilst in Kyoto the first attempts to exhibit the most *avant-garde* work were made by the Yamada Gallery. In Osaka the Gutai Group, under the leadership of the indefatigable Jiro Yoshihara, is centred at the Gutai Pinacotheca. Also in Osaka at the Great Wonder Show – Expo '70 – is a brand new and most beautiful (but not a commercial) gallery called the Expo Museum of Fine Arts. During the life of Expo it exhibited a splendid collection of works drawn from East and West and entitled 'Discovery of Harmony'. It was sectionalized into 'The Dawn of Creation', 'Contact between East and West', 'Sacred Art', 'The March Towards Freedom' and 'Contemporary Trends'.

In the last mentioned the range included Ensor, Duchamp, Mondrian, Picasso, Kandinsky, Klee, Pollock, de Kooning, Hepworth, Nicholson, Moore, Burri, Soulage, Dubuffet, Riopelle, Vasarely, Noland, David Smith, Judd, Tilson, Rauschenberg, Lichtenstein, Oldenburg, Segal and many others. In this section of 125 works Australia's forlorn representation was Ralph Balson's *Untitled Painting* from the National Collection in Canberra. (Australia's only other representation was in Section 1, called 'Mawalan, *Djanggalwo Myth No. 5*, Australian aboriginal bark painting', dated '20th Century'. The name of Section 1 was 'The Dawn of Creation'! However, in this section we were not altogether 'one-upped' by New Ireland which had two exhibits – because both of these came

right
 JIRO TAKAMATSU THE WALL OF WORLD (Section) SHADOW SERIES
 (1964-9)
 Wood, lacquer 209in x 107in x 70in
 Museum of Modern Art, Kanagawa

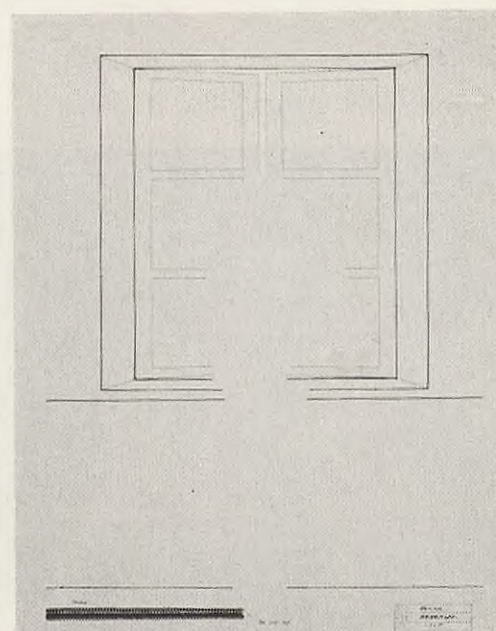
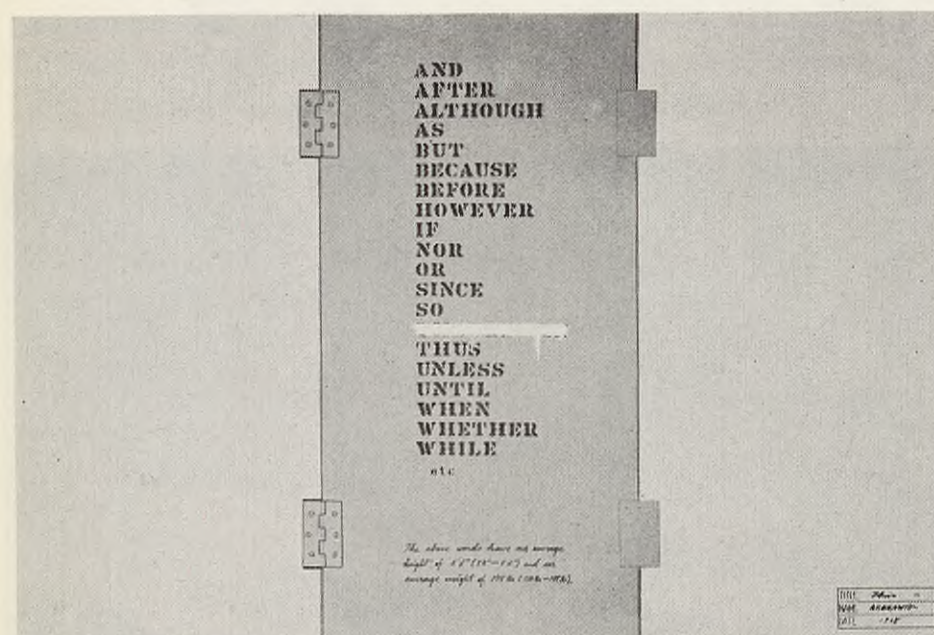
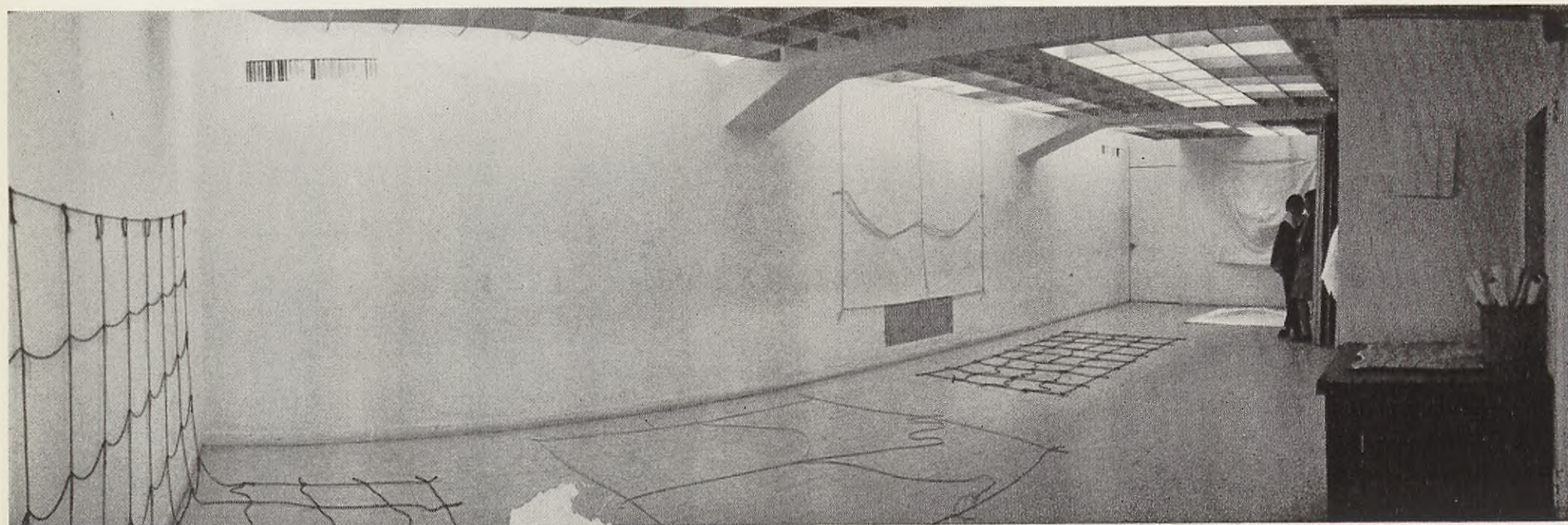
below
 JIRO TAKAMATSU PERSPECTIVE DIMENSION - SQUARE (Section)
 (1968)
 Wood, lacquer 228in x 161in x 48in



bottom
 SHUSAKU ARAKAWA THIS 1968
 Canvas 53in x 80in
 Minami Gallery, Tokyo

below
 JIRO TAKAMATSU LOOSE OF NET – NO. 6 LOOSE SERIES (1969)
 Cotton yarn

bottom right
 SHUSAKU ARAKAWA VOICE (1967)
 Canvas 80in x 54in
 Minami Gallery, Tokyo



from the Australian Museum in Sydney).

In Section 5, 'Contemporary Trends', the many internationally known figures were well represented but Vasarely's *EG 1-2* of 1968 shone like a beacon amongst Noland, Stella et cetera and demonstrated how effectively he can overcome (as can Sydney Ball in Australia) that awkward test of the late 1960s – the Second Look. The effect of the imports on the Japanese themselves will be seen in time.

'But where do they, the Japanese, stand now?' to re-quote Jennifer Byrd. Where, indeed? It is very tempting and in fact it is a temptation to which I will succumb, to accept Miss Byrd's hypothesis that there is no doubt that the Japanese artist can be totally modern by any definition and yet retain his Japanese 'spirit and expression' – because there is a spirit and expression abroad in Japan (a Japanese aesthetic, if you like) which permeates Japanese life. The care with which a stone has been placed, whether it be the fifteen stones of the Ryoanji Temple Garden, built about 1500 A.D., or the garden of a modern villa, or the care of a tree – these are all ancient concerns but they are very vital today.

In the Expo Museum, the Tokyo Biennale and the Tokyo Museum of Modern Art, an artist emerged as the embodiment of this kind of thinking. He is Jiro Takamatsu.

Takamatsu, born in Tokyo in 1936, is one of the most exciting of the young artists at work in Japan today. 'It seems to me,' he says in the Biennale catalogue, 'that all the problems do not exist in the sphere far from our familiar world, but most problems should be found in the world which is even too familiar to us.' His imagination is splendidly fertile and in his *oeuvre* from 1961 to 1964 he has developed a Point series (tangled masses of wire, cotton, cloth and lacquer), a String series and Happenings. In 1964 he began his Shadow series. These works are incredibly lyrical and beautiful. Basically they consist of shadows of people and objects cast upon painted walls, doors and screens. In the catalogue to Takamatsu's second one-man show at the Tokyo Gallery in which he exhibited some of his Perspective series and his Wave, Loose and Stone series in 1969, Yusuke Nakahara says of the Shadows:

'Shadows have no thickness; it is the same as the two-dimensional world of geometry.

'Shadows have no weight; it is the same as the space of physics.

'Shadows have no sound; it is like a musical instrument in a vacuum.

'Shadows have no face; it is like the sight of a person's back.

'Shadows are as formless as a liquid or a gas.

'Shadows are as thoughtless as meteors falling to earth

'Because they have none of these, shadows exist. If they had but one they would become extinct

'Jiro Takamatsu makes us stop short in constant curiosity, baptized with infinite curiosity.'

If Takamatsu had done no more than his Shadow series I am quite certain the point would have been made that he is a very modern Japanese artist, but from shadows he moved in 1967 to his Perspective furniture of lacquered wood. With the perspective built into the objects they seem to agree with or

reject conventional space concepts according to the angle of viewing. His second show at the Tokyo Gallery included his Loose series – soft sculpture of rope, draped on walls and across the floor. Again in 1969 he turned his sensitive mind to stones, numbered and placed around the bases of trees or the location and cataloguing of huge isolated boulders in the Tama River.

It was in the 1970 Biennale, however, that his work came ringing through the exhibition with a clarity and validity which left many of his fellow exhibitors seemingly fumbling for the realization of an idea. It was again simple in concept. Entitled *On the Waves (Nine Onenesses)*, it comprised nine upright Japanese cedar logs arranged to emulate a sensation of undulatory movement.

Two other painters who seem to have something of the modernity-nationalism of Takamatsu are Shusaku Arakawa and Keiji Usami, both of whom exhibit with the Minami Gallery.

Arakawa, who was born in Nagoya in 1936, has had a considerable world recognition. By 1968 he had held upwards of twenty one-man shows in Japan, Italy, Germany, Holland, Belgium and the United States of America. His cool imagery in recent years has taken the form of linear wanderings, outlines of silhouettes, perspective-drawn doors and windows – all in association with stencilled lettering. *Voice* and *This* are from 1967 and 1968 respectively.

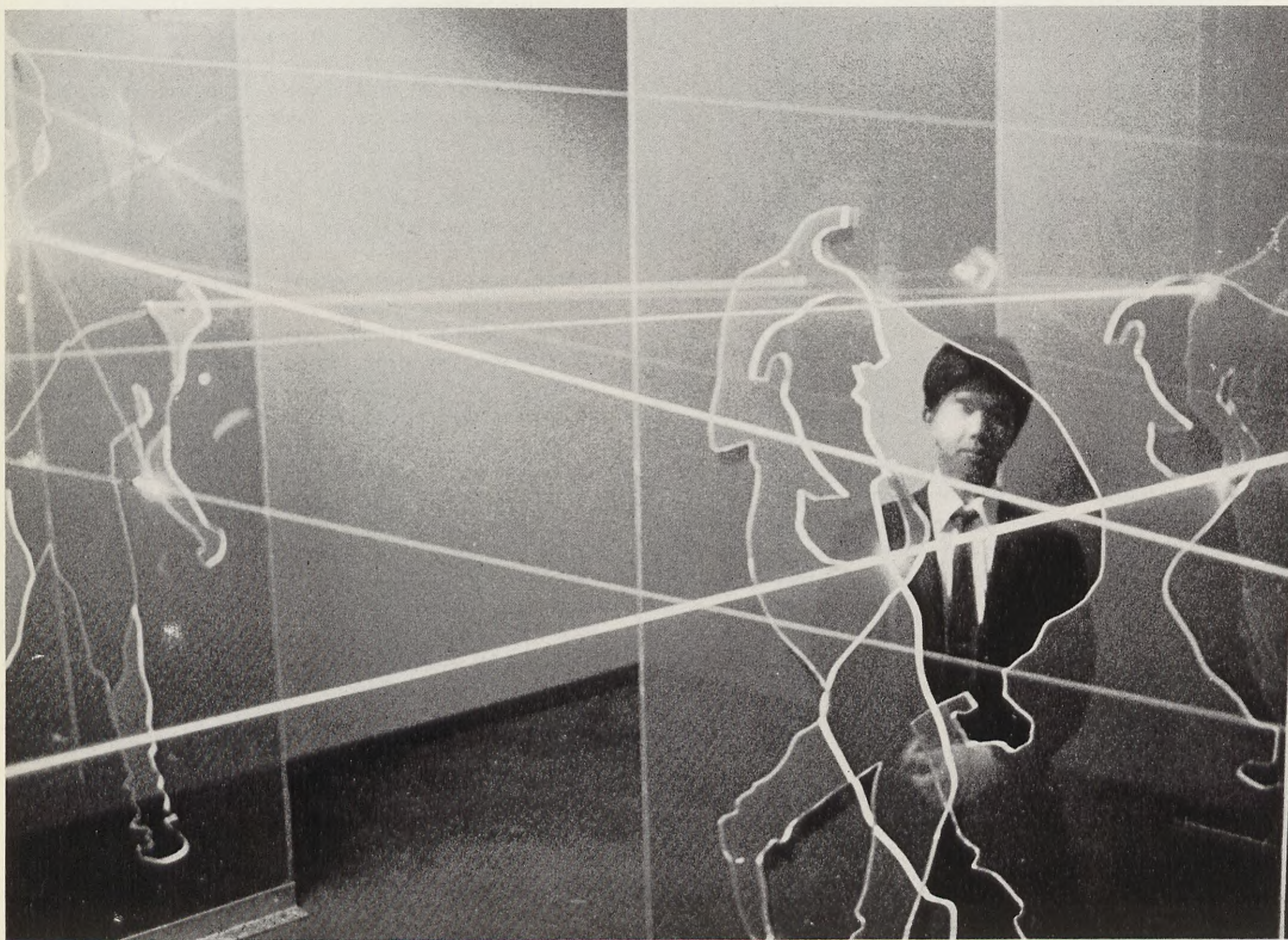
Usami, at the age of thirty, has moved through a stage of fractured figuration in the Larry Rivers/Jasper Johns manner (in 1965) in a logical development to an imagery incorporating the technology of laser beams and perspex. His oil on canvas, *Collection* (1968), seems almost to be the study for his *Laser Beam Joint* of the same year.

Two artists working in stainless steel are Yoshikuni Iida and Nobuo Sekine. In the hands of both, the metal acquires a dignity and poetry and a variety of expressiveness which is completely seductive.

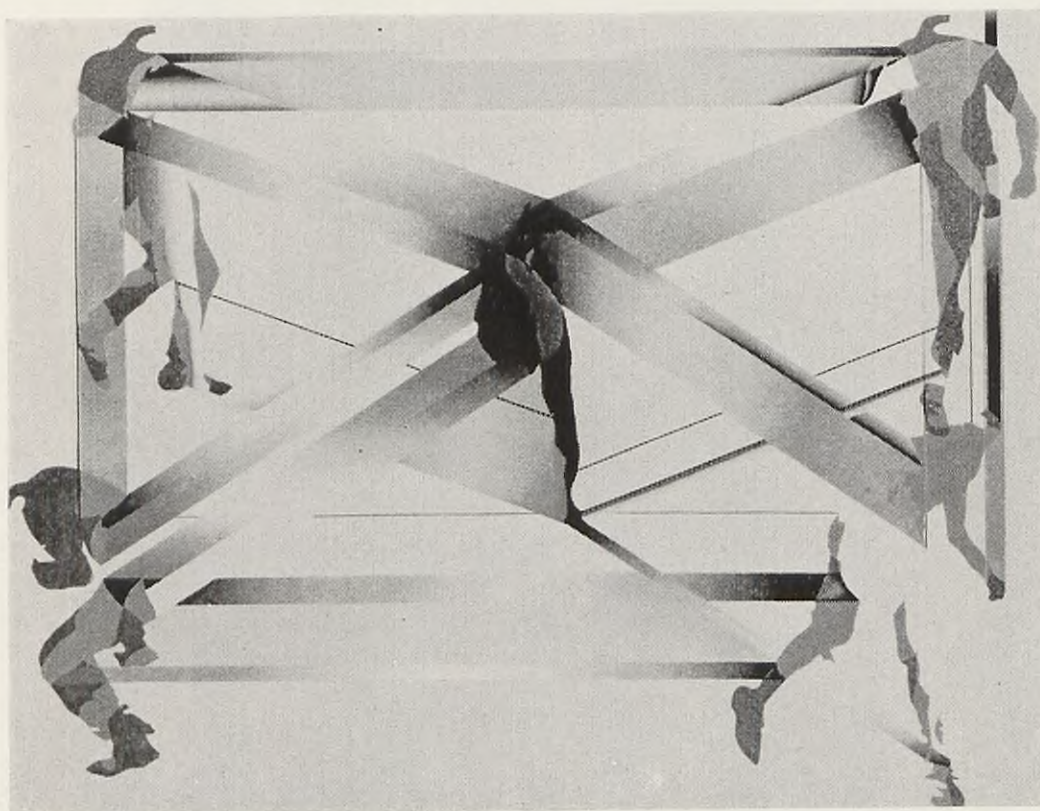
A large work by Yoshikuni Iida stands outside the Museum of Modern Art in Tokyo. Briefly, it consists of a huge triangle of stainless steel, gently swinging and turning in a steel framework which supports but does not detract from the massiveness of the huge blade. Across the road from the very modern Museum is the old wall of the Imperial Palace. Down the street are the tall towers of some of Tokyo's newer commercial buildings. Standing in front of the great triangle of steel one becomes conscious, not only of one's own minute image occasionally reflected in the surface, but of the sudden kaleidoscope of buildings – new concrete and old stone walls. One is aware not only of massiveness and solidity but, paradoxically, of lightness and movement. *Work No. 9* of 1969 lacks this same dynamic quality but relies much more on the purity of its static form.

Nobuo Sekine, a young artist of twenty-eight, is, as yet, searching for a totally personal mode of expression. Thus, at present, he casts his eye around in a variety of directions. Graduating as recently as 1968, he held his first one-man show at the Tokyo Gallery in 1969 and his work up to that time had included the sculpture, *Phase*, of sponge-rubber and steel plate, *Phases of Nothingness*, heaps of oily clay, and *Phases of*

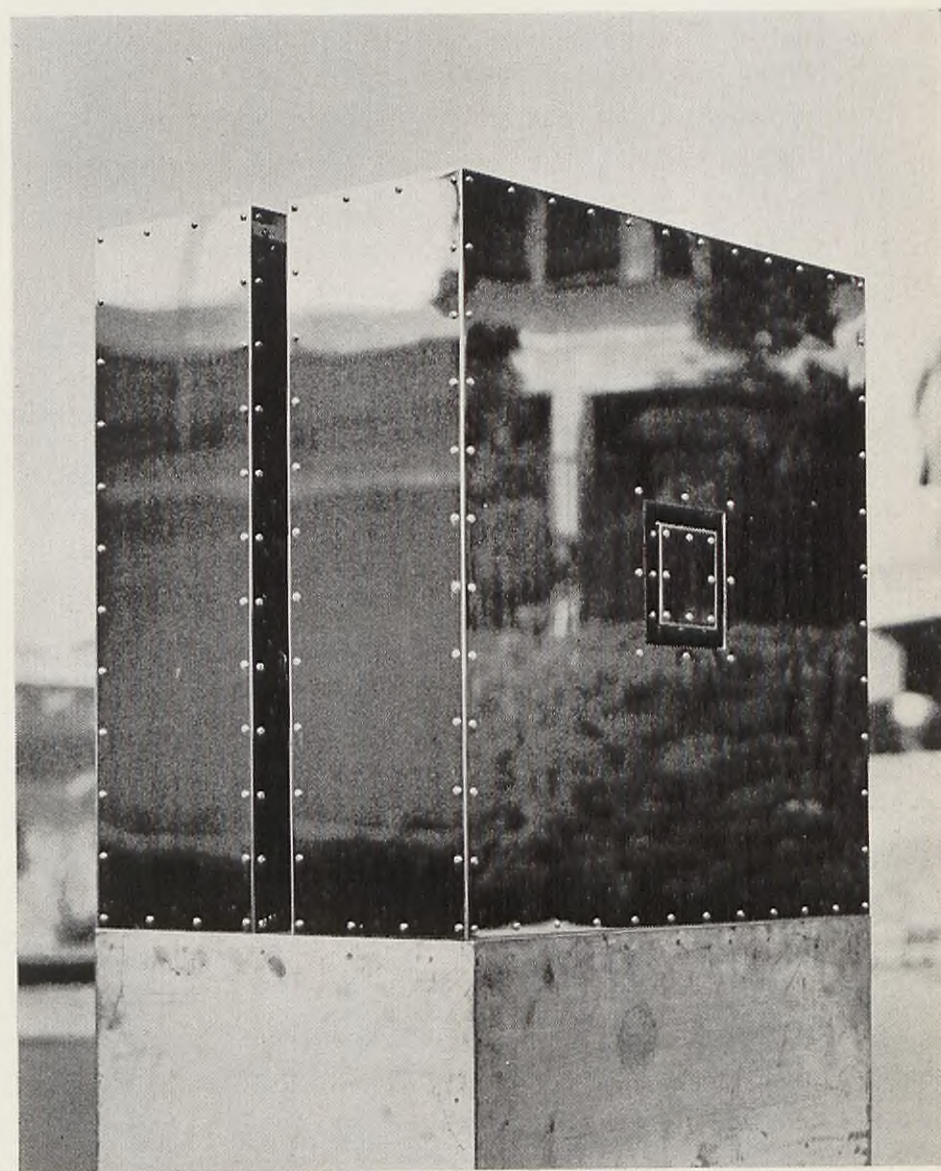
KEIJI USAMI LASER BEAM JOINT (1968)
Perspex and laser beams
Minami Gallery, Tokyo



KEIJI USAMI COLLECTION (1968)
Oil on canvas 77in x 97in
Minami Gallery, Tokyo



YOSHIKUNI IIDA WORK No. 9 (1969)
Stainless steel 202in x 30in x 30in



Nothingness, a beautiful stainless-steel column supporting a large boulder. At the same time as he explored his tubular sculpture in sponge he developed an interest in topography – a solid stone core, eighty-seven inches in diameter and 102 inches deep was drilled from the earth. Near to the hole he placed a cylinder of the same dimensions and materials as that taken from the hole. This, says Nakahara, 'explores the reciprocal relationship between the dug-out tubular hole and the mass of the earthen tube on the ground'. Still on the phase of the tube form, Sekine produced *Phase 5*, a three-dimensional painting in which the tube form was achieved by bringing a part of the tube forward into the space in front of the board upon which the remainder of the tube was painted.

Yet another sculptor of international experience is Tomio Miki, who, at thirty-three, has exhibited in Europe and the United States of America as well as Japan. Miki was a product of the movement which reacted against Abstract Expressionism in Japan in 1959. Called the Neo-Dada Organizers, they were seen as an up-to-date version of the Gutai Group of Osaka. Also amongst its members were Arakawa, Takamatsu, Yamaguchi, Yoshimura and numerous others. With so much heat and force in the group it was inevitable that they would not hold together for many years and in 1962 they disbanded – but these had been fruitful years.

Miki, after throwing petrol over his Abstract-Expressionist paintings, set fire to them before an exhibition audience. Afterwards, like others in the group, he sought his means of expression in the junk yards and refuse tips.

However, in 1962, he exhibited a huge human ear cast in aluminium. There had been many variations on this form. Miki has told of a time on a train when, suddenly, he felt himself 'surrounded by hundreds of ears trying to assault' him. He is reputed to have said: 'I can hardly say I chose the ear. More precisely, isn't it that the ear has chosen me?' Some of his ears are of natural size, some are eight feet high; some are singly mounted, others are in groups; some have been cast in aluminium or polyester, some are in wood painted with white or blue acrylic paint. Some are on stands, some are in cases, some are screenprinted. Whatever one may feel about the human ear as a source of inspiration, there is no doubt that the eight-foot-high single ear with the remarkable phallus-like appendage in the Museum of Modern Art in Tokyo is a very powerful object.

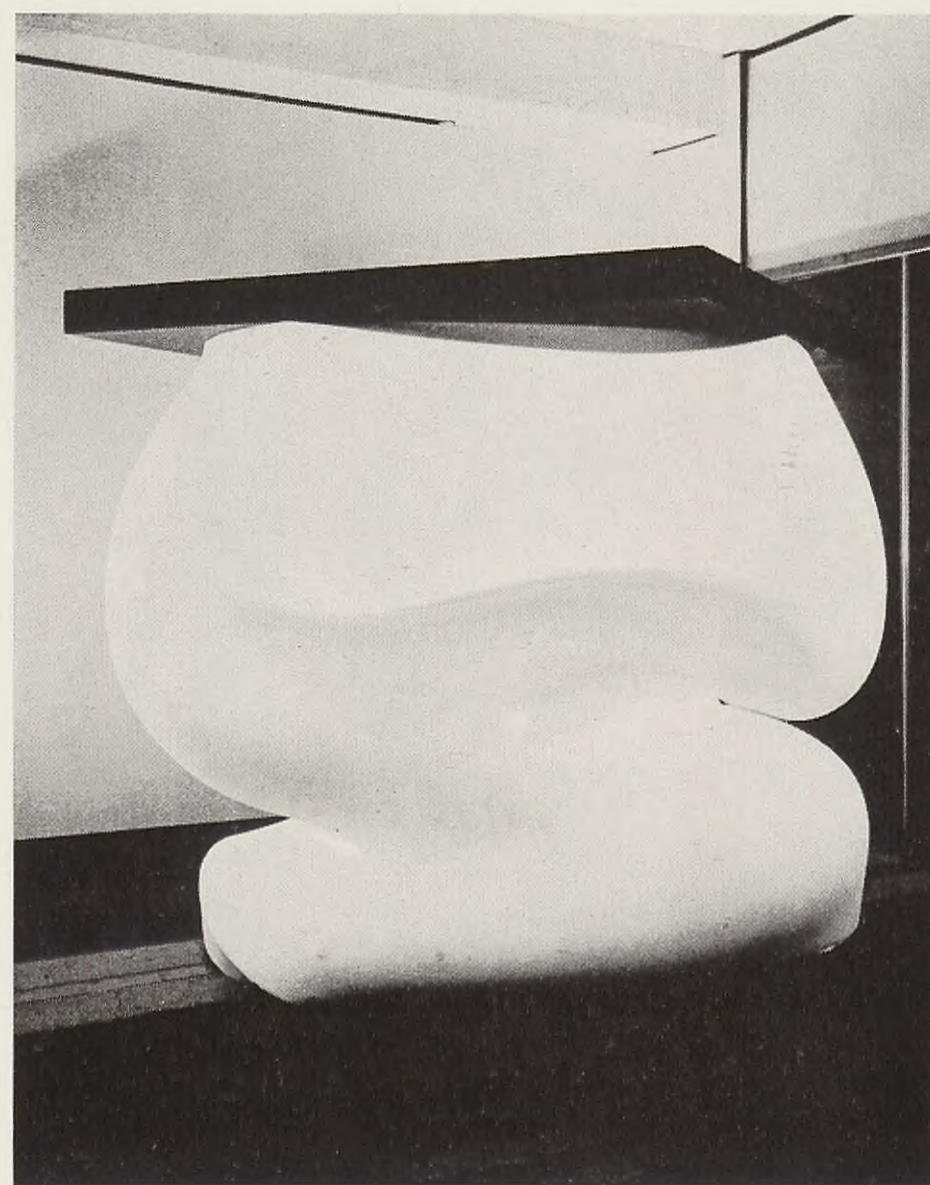
It must be quite obvious from this brief summary that a great deal more is happening in Japan today than space allows us to comment upon. There are numerous artists like Katsuhiro Yamaguchi (kinetics), Tomonori Toyofuku (resin sculpture), Yoshishige Saito (three-dimensional painting), Masakazu Horiuchi (cylindrical bronzes), Shu Eguchi (wood sculpture) and Shintaro Tanaka (wire sculpture), who deserve mention.

Many of the artists, too, had been involved with the design of the Expo projects – amongst them Takamatsu, Usami, Saito, Yamaguchi and Yoshihara. This is an example which Australia could well follow.

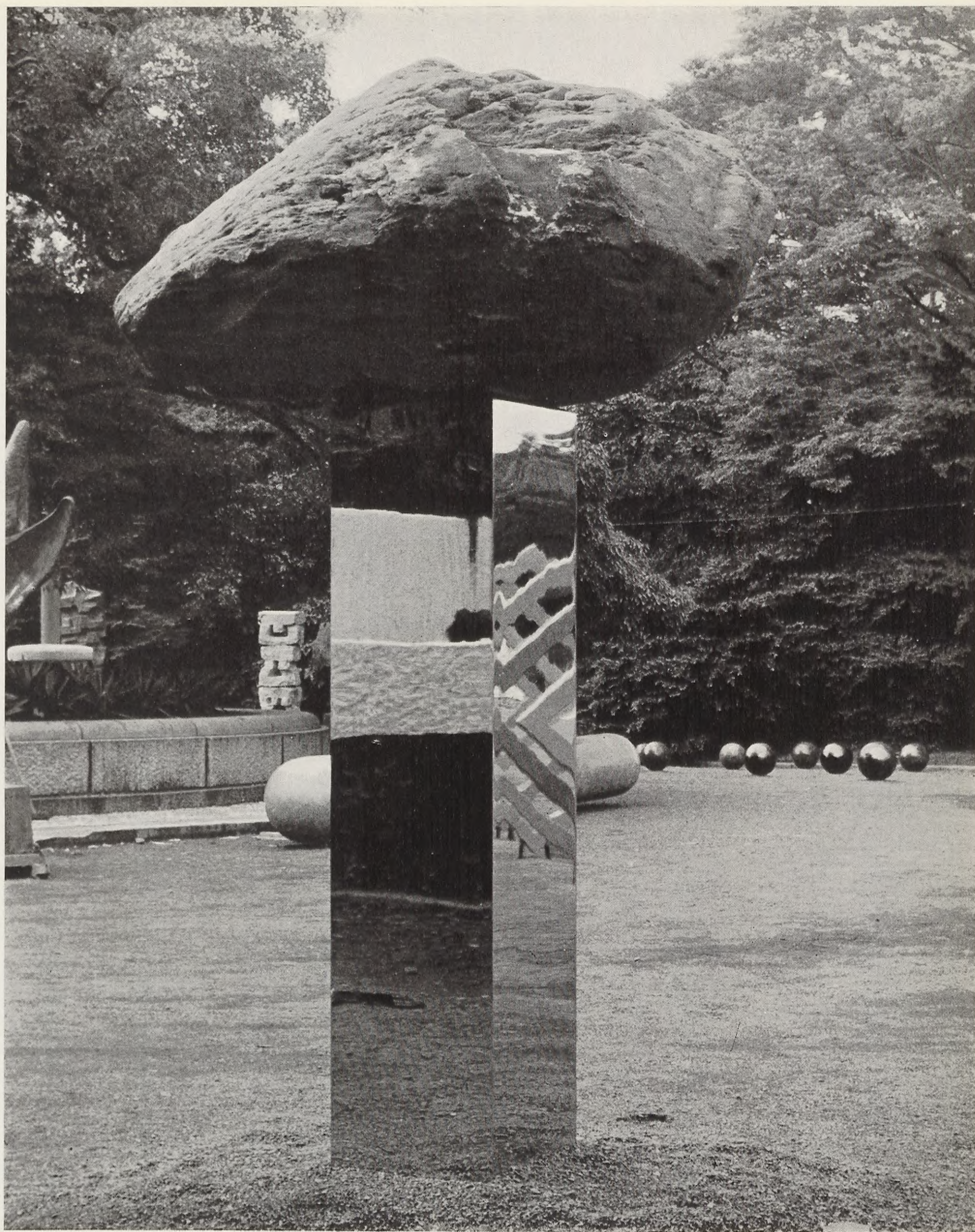
The hard core of the young moderns is virile, active and imaginative.

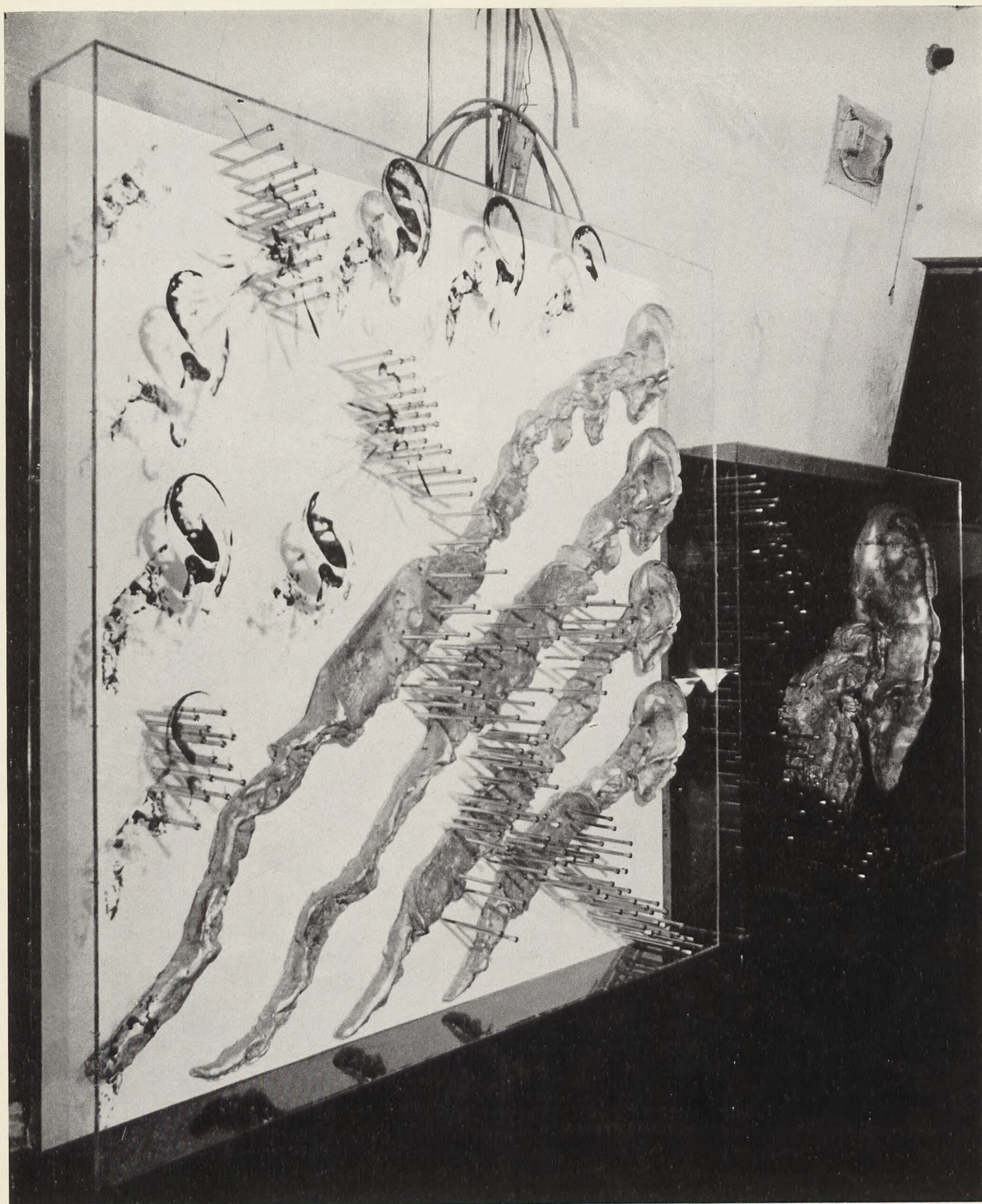
opposite
NOBUO SEKINE PHASES OF NOTHINGNESS (1969)
Stainless steel with boulder 109in x 74in x 70in

below
NOBUO SEKINE PHASE (1968)
Sponge rubber and steel plate 65in x 65in



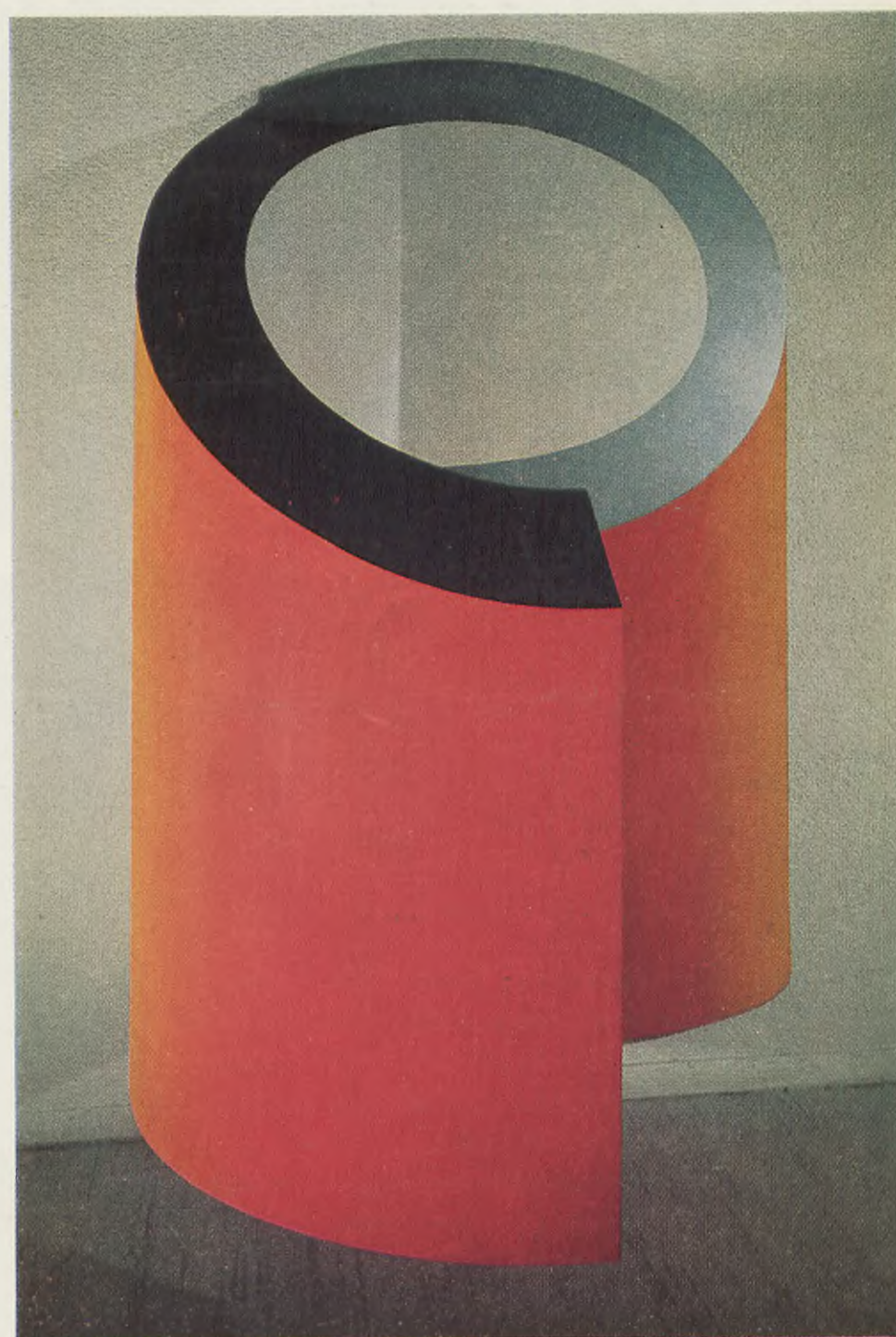
The author wishes to thank Mr Hideo Tomiyama, Curator of the National Museum of Modern Art, Tokyo, Mr Takeshi Matsumoto, Director, Tokyo Gallery, Mr Kusuo Shimizu, Director, Minami Gallery, Tokyo, Mr Tetsuo Yamada, Director, Yamada Gallery, Kyoto, Professor Nihei Nakamura, Kyoto Gakugei University, Professor Gakunan Adachi, Kyoto Gakugei University, Professor Kazuo Hori, University of Kumamoto, Miss Jennifer Byrd, Art Critic *Japan Times* and his good friends Shotei Ibata, Jankuran Maeda and Michiko Hisatomi who made communication and contact with the Japanese way of life possible.





opposite
TOMIO MIKI EAR (1965-7)

below left and below
NOBUO SEKINE PHASE 5 (1968)
Wood 96in x 61in x 52in



The Chinese National Palace Museum and its Collection

Wei-ping Liu

NATIONAL PALACE MUSEUM, TAIPEI, TAIWAN, REPUBLIC OF CHINA



There are many museums in the world with a much longer history and more magnificent buildings than the Chinese National Palace Museum now in Taipei, Taiwan, but very few of them could match it in the value of their collections, particularly of Chinese works of art.

The collection and preservation of valuable works by great artists has long been a tradition among the Chinese of all classes. Naturally, the rulers of past dynasties were the greatest collectors. The fall of the Sung capital, K'aifeng, in 1127, into the hands of the Mongol invaders caused an irreparable loss to Chinese art. Only a small portion of the royal collection was transferred with the government to the new capital, Lin-an, the present Hangchow. The loss of artistic treasures from private collections during the invasion of foreign nomads cannot be estimated. The Ming government, which replaced the Mongols in 1368, inherited all the remaining imperial treasures, and gradually built up a new collection which was later taken over by the Ch'ing government (1644-1911). Most of the Ch'ing emperors were art lovers, particularly

Ch'ien-lung who reigned over China for sixty years from 1736 to 1795. He contributed more than any of the other Ch'ing emperors to the enrichment of the art collection of the Ch'ing palace. The revolution of 1911 resulted in the establishment of the Republic of China, but the political instability in the early days of the Republic left the government little time to establish a museum. It was not until 1925 that the National Palace Museum was officially formed and commissioned to take charge of cultural objects formerly belonging to the Ch'ing palace.

In the last forty-five years of its history, the Palace Museum has undergone a series of difficult experiences, including the frequent movement of its collection from one place to another — the worst thing that could happen to any museum. When China's war of resistance against the Japanese started in 1937, the museum was located in Peiping (Peking), a city threatened by the war. The authorities of the Palace Museum gradually moved their collection to the south, first to Shanghai and then to Nanking. Following the extension of the war to the south, the collection was again moved to inland China. It was first stored in Kweichow and then again removed to Szechwan. After the war, it was shipped back to Nanking, but the threat from Communist troops soon forced its further transportation to Taiwan, its present location. Despite the fact that the collections of the Palace Museum have been transported thousands of miles by all sorts of means, from horse-carts to aircraft, it is a great relief to know that more than ninety per cent. of the original collection has been saved from destruction and damage.

After its removal to Taiwan, the Palace Museum was first located in a suburb near Taichung and then, in 1965, moved to its present newly built magnificent palace-style building in outer

opposite top
FOOD VESSEL, WESTERN CHOU DYNASTY
Bronze, inscribed Tso-pao-tsun-i

opposite bottom
LEAF-SHAPED CUP, HAN DYNASTY
Jade
National Palace Museum, Taipei, Taiwan, Republic of China





above
TUNG YUAN LANDSCAPE

above right
SHEN CHOU LANDSCAPE
National Palace Museum, Taipei, Taiwan, Republic of China

Taipei. Being closer to the capital of Taiwan, the Palace Museum is now in a better position to display its treasures to the public, especially overseas tourists. Attracted by its rotating exhibition, more than half a million enthusiastic art lovers have visited the Museum since 1965.

The objects in the collection of the Palace Museum can be generally classified into the following categories: Bronze, Jade, Porcelain, Sculpture, Lacquer, Writing Materials, Enamels, Calligraphy, Painting, Tapestry and Embroidery, Portraiture, Books and Historical Documents. Each of these items has its significant position in the history of the development of Chinese civilization.

To give readers a general impression of the Palace Museum, I shall briefly review its collection of bronzeware, porcelain and painting.

1. *Bronzes*. In the possession of the Palace Museum there are no less than 2,300 bronzes divided into five main categories according to their original use. These are: food vessels, wine vessels, miscellaneous vessels, musical instruments and weapons. The earliest bronzes now in the Palace Museum are those belonging to the Shang Dynasty (c. 1766-1122 B.C.). Most of the 262 items of this Shang bronzeware were excavated at a suburb of Chengchow, a city by the Yellow River in central China. Most of these bronzes have flat bases and are extremely thin with a coarse ornamentation. Other types of bronze vessel were excavated in Anyang, the site of the last capital of the Shang Dynasty, and a city well known in the history of archaeology for the discovery of some 10,000 pieces of oracle bone and other relics of major historical value. A study of these vessels and bones demonstrates that China was at that time already a fully developed agricultural society with a high civilization. These vessels not only reproduce the forms of pre-Shang round pottery but also include square bronze vessels. The refined shape and delicate ornamentation of these objects reveal a perfection of technique.

The craftsmen of the Chou Dynasty (1122-221 B.C.) mainly followed the technique of their predecessors. More than 550 Chou bronzes are now in the possession of the Palace Museum.

Most bronzes carry not only fine and delicate ornamentation but also inscriptions, the study of which is an important source of our knowledge of early history. These inscriptions can be grouped into four periods:

- a. The bronzes of the Shang Dynasty usually carry inscriptions of the name of an individual, or seals identifying the owner.
- b. In later periods, the inscriptions on the ritual vessels were used to record history in much the same way as bamboo strips and silk. These inscriptions also provide important information for the study of ancient calligraphy, astronomy, sociology and the life of the people. The inscriptions of Chou Dynasty bronzes are most representative of this phase.
- c. In the bronzes of the Spring and Autumn Period (722-481 B.C.) of Chou, ornamentation is preferred to inscriptions.
- d. The vessels of the Han Dynasty (206 B.C.-220 A.D.) are characterized by a return to the use of simple personal

names. The practice of engraving the name of the artisan who made the vessel also begins in this period.

Bronzes of these periods were made mainly for use in sacrificial rites. Shang bronze inscriptions record the name of the person who commissioned the vessel or the person for whom the vessel was made. Chou bronzes imitated those of the Shang Dynasty but usually with a longer inscription which often ended with the phrase: '... Therefore I made this precious vessel.' Later the inscription became even longer, recording more events in detail. Its obscure phraseology usually makes it difficult to understand and interpret. In the study of bronzes, Chinese scholars place special importance on the interpretation of inscriptions, while foreigners who collect Chinese antiquities are usually more interested in their shapes and ornamentation.

2. *Porcelains*. The manufacture of porcelain in China has a long history, stretching unbroken for more than a thousand years. The making of porcelain which used kaolin as its raw material developed from clay pottery. Because of the difficulties in obtaining and transporting kaolin, the manufacture of porcelain is restricted to certain locations. The techniques of manufacturing moulds and glazes, applying ornamentation, and creating the high temperatures required in the kiln were developed over a period of hundreds of years before they reached the perfection which makes Chinese porcelain one of the finest artistic products of the world.

Prior to the manufacture of porcelain, the Chinese made glazed pottery vessels as early as in the Shang Dynasty. Relics of this artefact have been found at Anyang in Honan province and Shou-hsien in Anhui province. Vessels produced during the Han Dynasty have a much finer quality, and blue, green, yellow, or brownish colours were used. Glazed pottery was used not only for articles of everyday use, but also for *ming-ch'i*, objects which were buried with the dead. A great many of these *ming-ch'i* have been excavated in Shansi and Honan provinces and are now in the possession of the Palace Museum.

Chinese porcelains are identified according to their original kilns (*yao*). The earliest porcelain kiln established in China was believed to be the Yüeh kiln (*Yüeh-yao*), located in the present Chekiang province, during the Chin Dynasty. One of the Yüeh kilns was excavated in 1936, and vessels found in the kiln proved that *Yüeh-yao* ware was being manufactured as early as the Wu Dynasty of the Three Kingdoms Period (220-80).

Both official and private kilns flourished in the Sung Dynasty (960-1279). The following are some of the most famous kilns of that period:

- a. *Ting-yao*. This kiln was established in Ting-chou in early Sung. Since the glaze was chalk-white, it is also known as *Fen-ting* (Powder Ting).
- b. *Ju-yao*. This kiln was established in 1107 during the reign of Emperor Hui-tsung of Sung. It also took its name from its location, Ju-chou. The vessels are the finest blue porcelain made at that time. Unfortunately the kiln was not in operation long and few examples of the ware are extant. Even as early as the Southern Sung period the ware was already considered precious. The Palace Museum has twenty-three

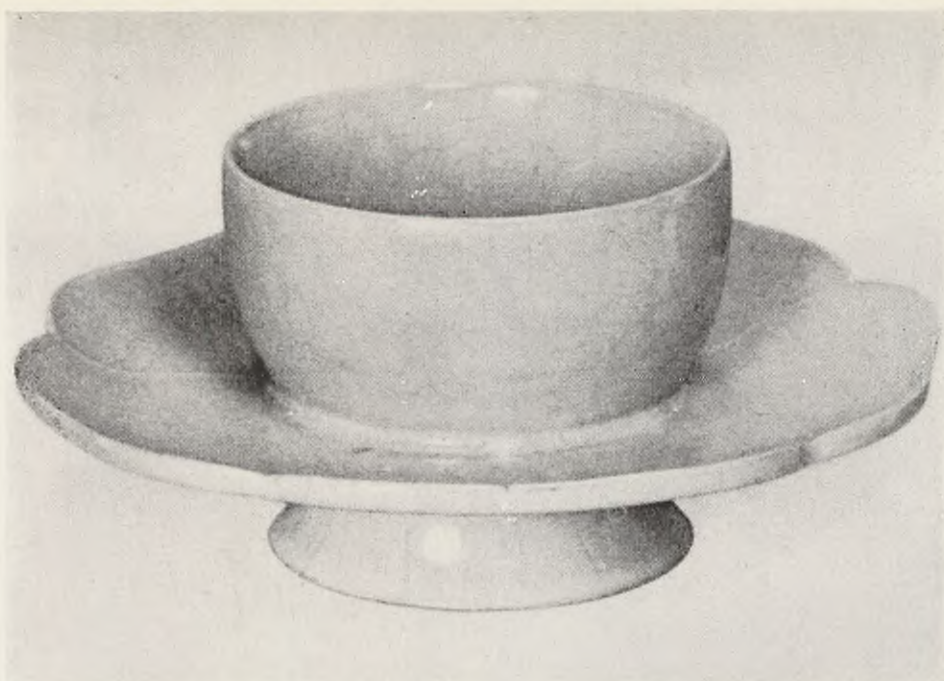
GOURD-SHAPED VASE, CH'ING DYNASTY
Porcelain with openwork in Fen-ts'ai, Ch'ien-lung ware



National Palace Museum, Taipei, Taiwan, Republic of China

CABBAGE, CH'ING DYNASTY
Green jade

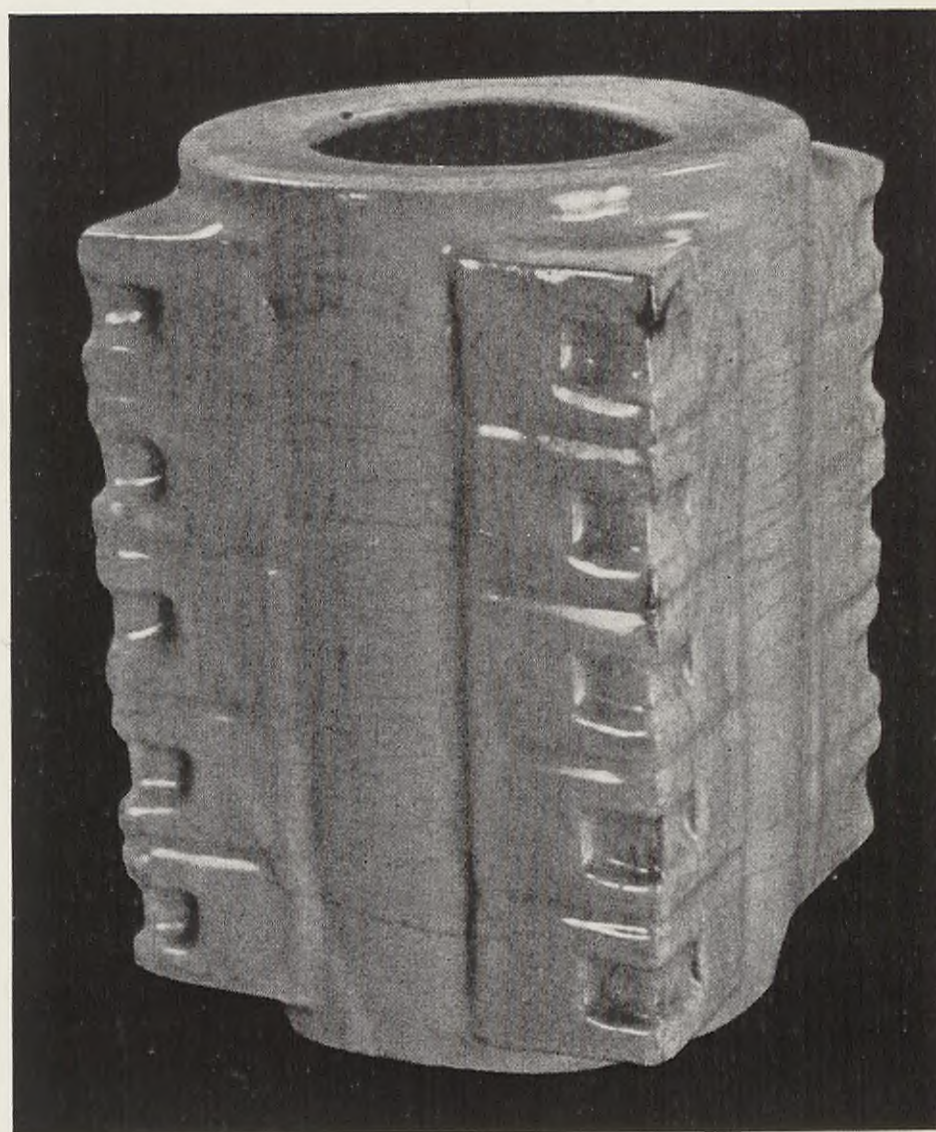
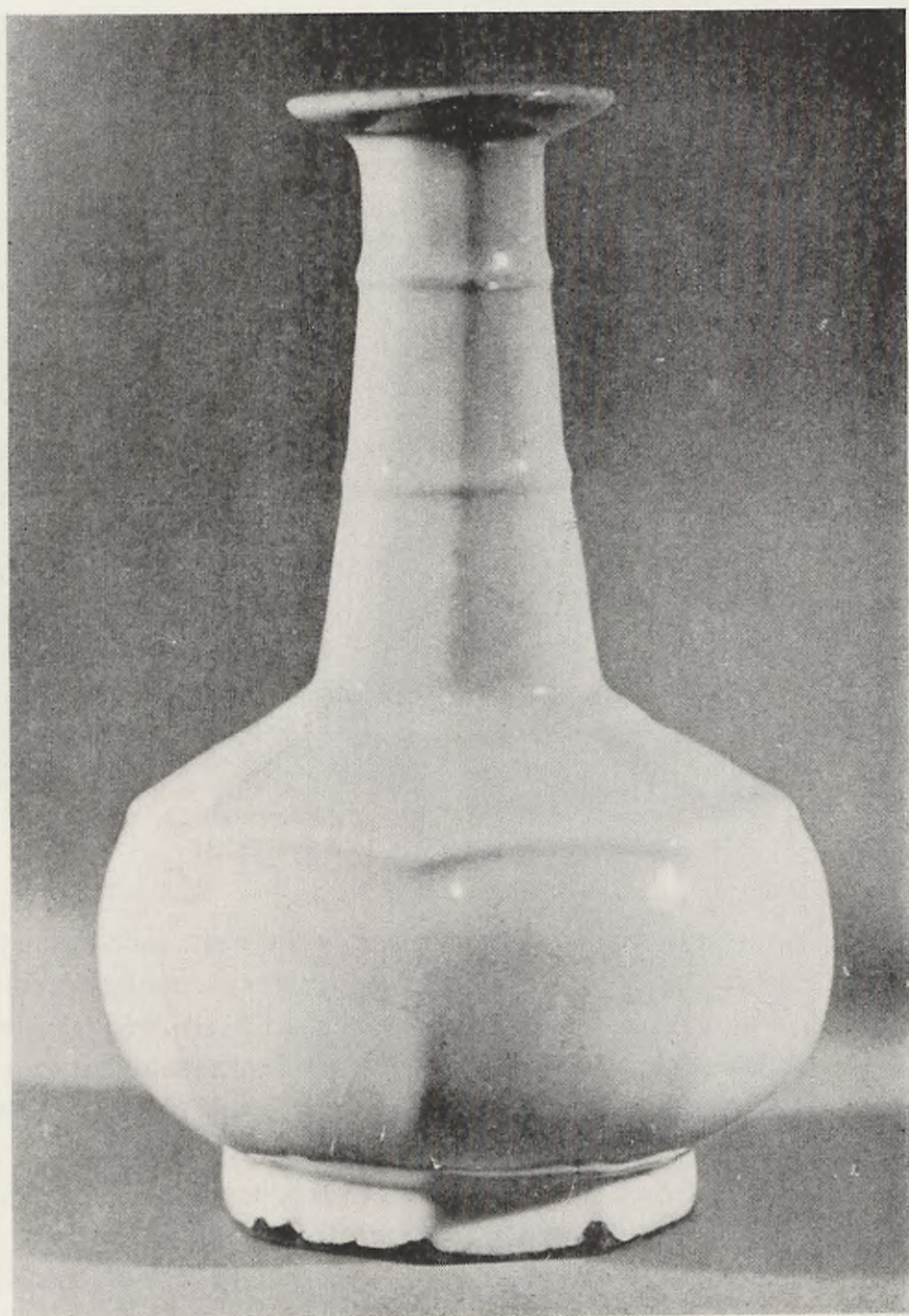




left
CUP AND SAUCER, SUNG DYNASTY, JU-YAO KILN
Porcelain, Fen-ting (Powder Ting)

bottom left
VASE, SUNG DYNASTY, KUAN-YAO KILN
Porcelain

below
VASE, SUNG DYNASTY, HSIU-NEI SSU KUAN-YAO WARE
Porcelain
National Palace Museum, Taipei, Taiwan, Republic of China



pieces of *Ju-yao* porcelain in its collection.

- c. *Kuan-yao*. *Kuan-yao*, literally meaning 'Official kiln', did not exist before the Sung. The earliest official kiln was established during the Ta-kuan period (1107-10) in K'ai-feng, Honan province. After the fall of Northern Sung in 1127, an official kiln was constructed in Hangchow, then the new capital of the Southern Sung government. Because the official kiln was attached to the Hsiu-nei Ssu, (Department for Maintenance of Imperial Buildings), the ware was also known as *Hsiu-nei Ssu Kuan-yao*. The Sung Dynasty was noted for the flourishing of the study of philosophy and the development of Neo-Confucianism, both of which had great influence on the design of artistic objects. Makers of porcelain discarded variegated and lustrous patterns but displayed subtle and plain designs.
- d. *Lung-ch'üan yao*. Also established in the early period of Sung, this kiln was located in Lung-ch'üan, Chekiang province. It was first designed to replace the *Yüeh-yao* wares which had already become scarce. At its most prosperous time, there were no less than one hundred kilns in Lung-ch'üan. Apart from being distributed to other parts of China, Lung-ch'üan ware was also shipped to Japan, Korea, South-east Asia and even Europe. It was the earliest Chinese porcelain to be exported.
- e. *Ko-yao* and *Ti-yao*. Literally the 'Elder Brother's kiln' and the 'Younger Brother's kiln', these were both famous wares of the Sung Dynasty. Vessels from the *Ti-yao* had an extremely lustrous colour while those from the *Ko-yao* carried a crackled glaze. Both were considered the finest porcelain of their time.

The industry suffered a great setback during the Yüan Dynasty (1279-1368). Famous kilns were abandoned and only inferior quality porcelain wares were produced. A small number of private kilns in Ching-te chen, the centre of the porcelain industry, continued to operate. The Ming government (1368-1644) established official kilns in Ching-te chen and officials were sent to superintend the manufacture of wares solely for imperial use. Soon there were more than fifty official kilns in operation. Changes in manufacturing techniques completely transformed the quiet, simple styles of the earlier periods. The Ming wares tend to be more ornate and delicate. The custom of adding reign marks to objects also began at this time. This practice gave connoisseurs of later generations a vital clue in their work of identification and research.

The manufacture of official wares progressed even more during the Ch'ing Dynasty. Their elegant designs went far beyond the other famous wares of history. Although some people believe these later porcelains lack the refinement and simplicity of the earlier ceramics, their ingenious manufacture attained an extraordinary level of perfection. The Palace Museum has a large collection of more than 17,000 exquisite pieces of the finest porcelain from the official kilns of both Ming and Ch'ing Dynasties.

The earliest coloured glazes were monochrome, called *tan-se yu*, the single-coloured glaze. Later a process of manufacturing multi-coloured glaze was invented. This type of porcelain was



DRAWING OF A TYPICAL CERAMIC KILN OF THE PAST

called *ts'ai-tz'u*, variegated porcelain. In the past, each dynasty has produced a certain kind of monochrome glaze of a particular colour with a felicitous name, such as the *Ch'ien-feng ts'ui-se* (Blue Colour of the Thousand Mountain Peaks) which was a glaze of T'ang Dynasty and the *Yü-kuo-t'ien-ch'ing* (Sky Blue After Rain) a glaze of the Later Chou Dynasty (951-60).

Among the best *ts'ai-tz'u* porcelain produced during the Sung, Yüan, Ming and Ch'ing periods there are the *wu-chin* (black gold), *ch'ing-hua* (blue and white), *yu-li hung* (underglaze red), *t'ien-pai* (sweet white), *chi-hung* (sacrificial red), *chi-ch'ing* (dark blue), *chiao-huang* (bright yellow), *tzu-chin* (*café-au-lait*) and *pao-shih hung* (*sang-de-boeuf*).

Each of the above-mentioned categories is well represented by the finest porcelain in the collection of the Palace Museum. 3. *Paintings*. There is little doubt that the best of Chinese art is represented by painting. A great Chinese picture is the combination of the painter's achievement in both literature and art.



above
KAO K'O-KUNG LANDSCAPE

top
EMPEROR HUI-TSUNG OF SUNG BIRDS AND FLOWER
National Palace Museum, Taipei, Taiwan, Republic of China

The origin of Chinese painting dates from extreme antiquity. The earliest Chinese painting now extant is a figure of a lady encircled by a dragon and phoenix, painted on silk, discovered by archaeologists at Ch'ang-sha, in Hunan province, and dating from the Warring States period (c. 481-221 B.C.). Chinese paintings in the collection of the Palace Museum are unique both in quantity and quality. There are no less than 3,800 pieces, representing the quintessence of Chinese art selected by the rulers of all dynasties in history. Once again the credit must be given to Emperor Ch'ien-lung of Ch'ing who collected these treasures from all over the country and kept them in his palace.

Portrait paintings now in the collection of the Palace Museum are mainly those of the emperors and empresses from the Sung, Yüan and Ming dynasties. Portraits earlier than these were usually painted on walls and few of them are still extant. The earliest examples are by Ma Lin (fl. A.D. 13th century) who painted portraits of ancient Chinese legendary rulers and kings of the Chou Dynasty. They are life-size and in colour. He also painted the portraits of Confucius and his disciples. Portraits of rulers of later dynasties preserve more accurate likenesses and provide excellent materials for the study of the costumes and ornaments of each period.

After T'ang, landscape gradually became the chief category in Chinese painting. Bird and flower painting also put aside its ornamental limitations and gradually assumed an important role.

The period of the Five Dynasties and Northern Sung (approx. 907-1126) was the Golden Age of landscape painting. Some of the greatest artists who lived during the Five Dynasties period were Ching Hao, Kuan T'ung, Tung Yüan and the monk Chü-jan. Those who lived during the Northern Sung were Li Kung-lin, Kuo Hsi, Fan K'uan and Mi Fei. In the collection of the Palace Museum there are the paintings *Mount Lu Shan*, traditionally ascribed to Ching Hao, and *Studying Taoism in the Autumn Mountains*, by Chü-jan. They are representative works of that period.

The introduction of Buddhism into art and its unprecedented encouragement by the ruling class stimulated the development of Chinese painting to an even further stage. Emperor Hui-tsung of Sung (reign 1100-25), himself a great calligrapher and painter, founded the first Academy of Painting which, to a far greater extent than any other cultural organization, produced some of the most outstanding artists in Chinese history. His painting entitled *Birds on a Blossoming Yellow Plum*, now in the collection of the Palace Museum, shows his greatness as a painter. A poem attached to the picture was written by him in his well-known 'slender gold' style. Art critics believed that this painting might be described as an early model for the later 'scholar-painters' who placed more and more importance on the intimate combination of calligraphy and painting.

Scholar-painters of later generations seem to have diverted their interest from the painting of figures, birds and flowers to landscape, which is believed to provide the artist with more freedom in imagination, creation and self-expression.

Works by Liang K'ai and Mu Ch'i represent a different technique in painting – an offshoot of the 'abbreviated brush

and splashed ink' school of Southern Sung. This school of painting later had a great influence on Japanese painters. Scholar-painters were usually calligraphers and poets as well as painters. Artists like Su Shih and Mi Fei of Sung, Chao Meng-fu and Kao K'o-kung of Yüan and other famous scholar-painters of later generations were all acclaimed as masters of 'three excellences', namely poetry, calligraphy and painting. Chao Meng-fu's *Autumn colour on the Ch'iao and Hua Mountains* has always been put forward by art critics as an example of the School of Scholars' Painting.

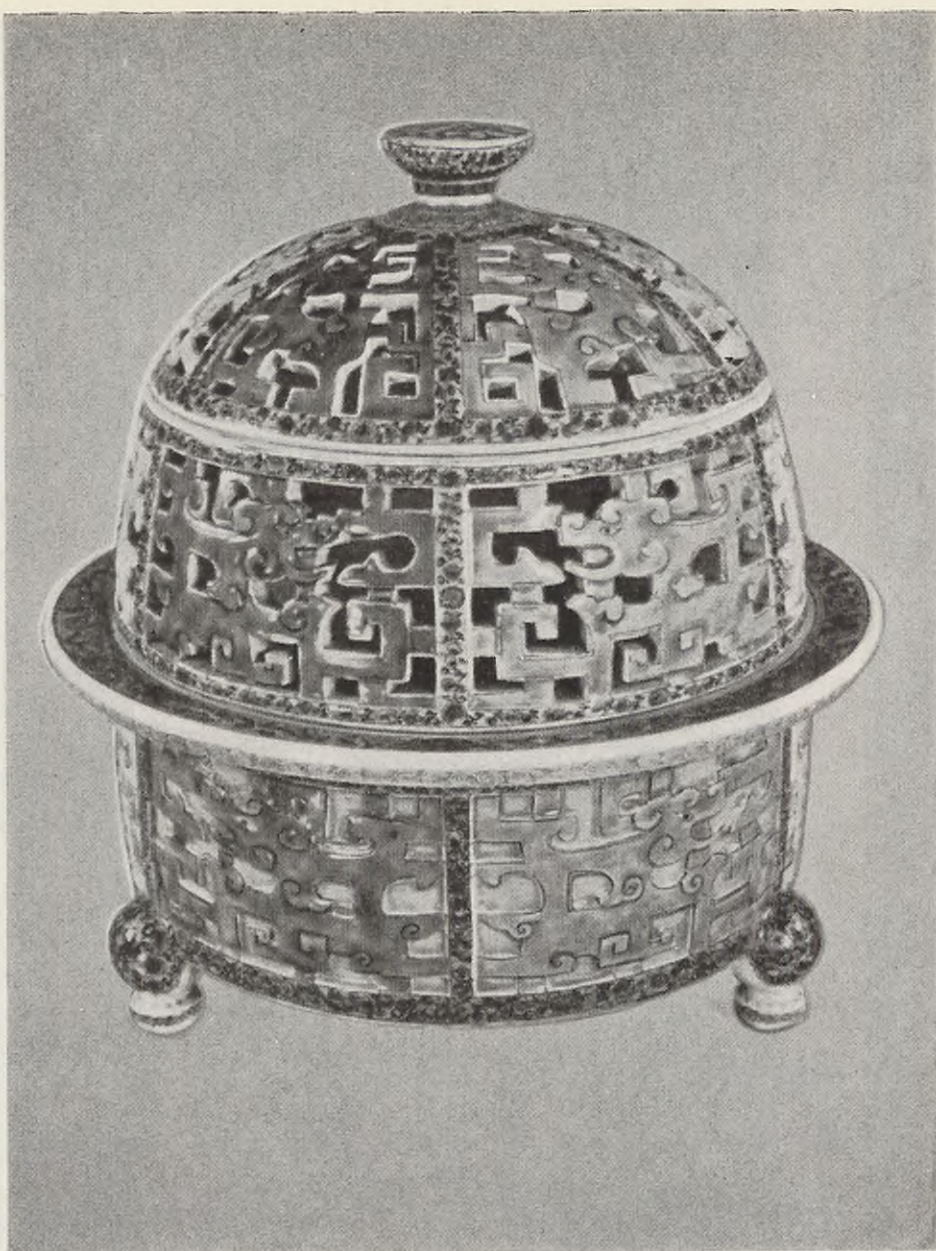
Landscape painters put particular emphasis on their technique of managing the brush and the choice of the shade of black ink. As the same type of brush is used by both Chinese calligraphers and painters, an accomplished calligrapher, while painting, is able to demonstrate a calligraphic fluidity and spontaneity in his brushwork. The perfect control of the shade of the ink, whether it should be light or heavy, is another skill required by both calligraphers and painters.

Works by great scholar-painters of the Yüan, Ming and Ch'ing dynasties, such as Ni Tsan, Shen Chou, Tung Ch'i-ch'ang, Hsü Wei, the monk Shih-t'ao and many others, now in the possession of the Palace Museum, are of a high quality, which give a proper indication of their individual characteristics. The comprehensiveness of the collection makes it extremely useful for comparative research in the history of Chinese painting.

An international conference on Chinese painting was held in June 1970 by the Palace Museum in Taipei. It was well attended by experts from Taiwan and other countries. Papers were read and opinions were exchanged. It has been decided that such a conference should be held at regular intervals. The next conference will be held in America in 1972.

There is little doubt that the National Palace Museum has the world's best collection of Chinese works of art, both in quantity and quality. It can be a matter of great satisfaction to art lovers all over the world that the authorities of the Palace Museum are making such great efforts to make this collection of cultural treasures available to scholars of all countries in order that a better understanding of China's long civilization can be achieved.

The author wishes to thank Dr Fu-ts'ung Chiang, Director of the National Palace Museum, Taiwan, for his assistance in supplying materials for this article.



left
INCENSE-BURNER, CHING DYNASTY, K'ANG-HSI WARE
Porcelain with openwork

bottom left
BOWL, CH'ING DYNASTY, YUNG-CHENG WARE
Porcelain decorated in cloisonné enamel colours

below
INCENSE-BURNER, SUNG DYNASTY, KUAN-YAO KILN
Porcelain

National Palace Museum, Taipei, Taiwan, Republic of China





The Ajanta Murals

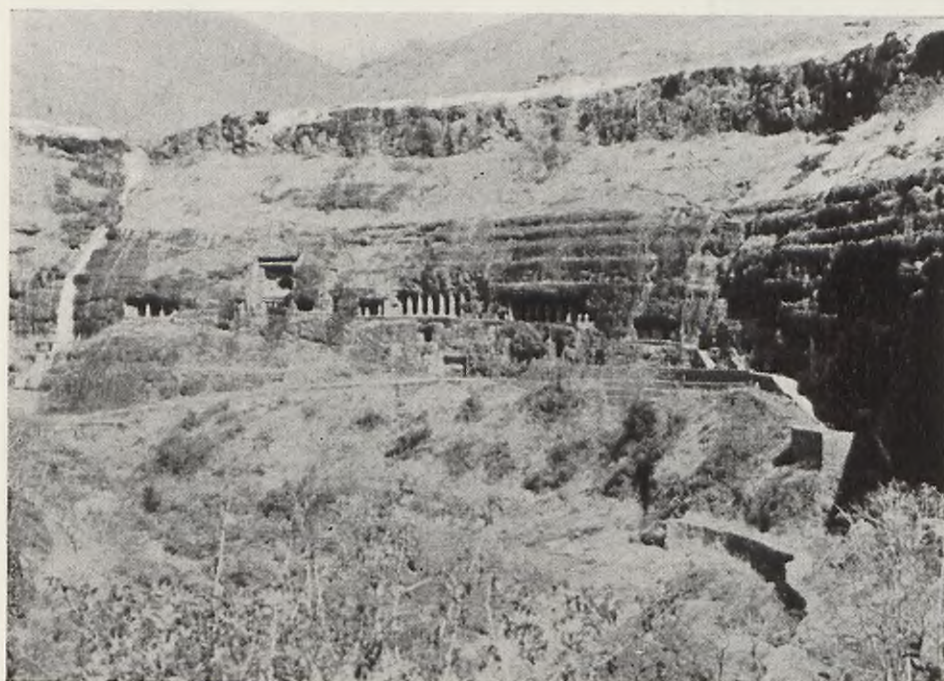
A. L. Basham

opposite far left
BODHISATTVA PADMAPANI – CAVE I

left
A BODHISATTVA – CAVE I

opposite bottom
THE SEVEN MORTAL BUDDHAS – CAVE XVII

below
AJANTA—GENERAL VIEW OF CAVE-TEMPLE FACADE



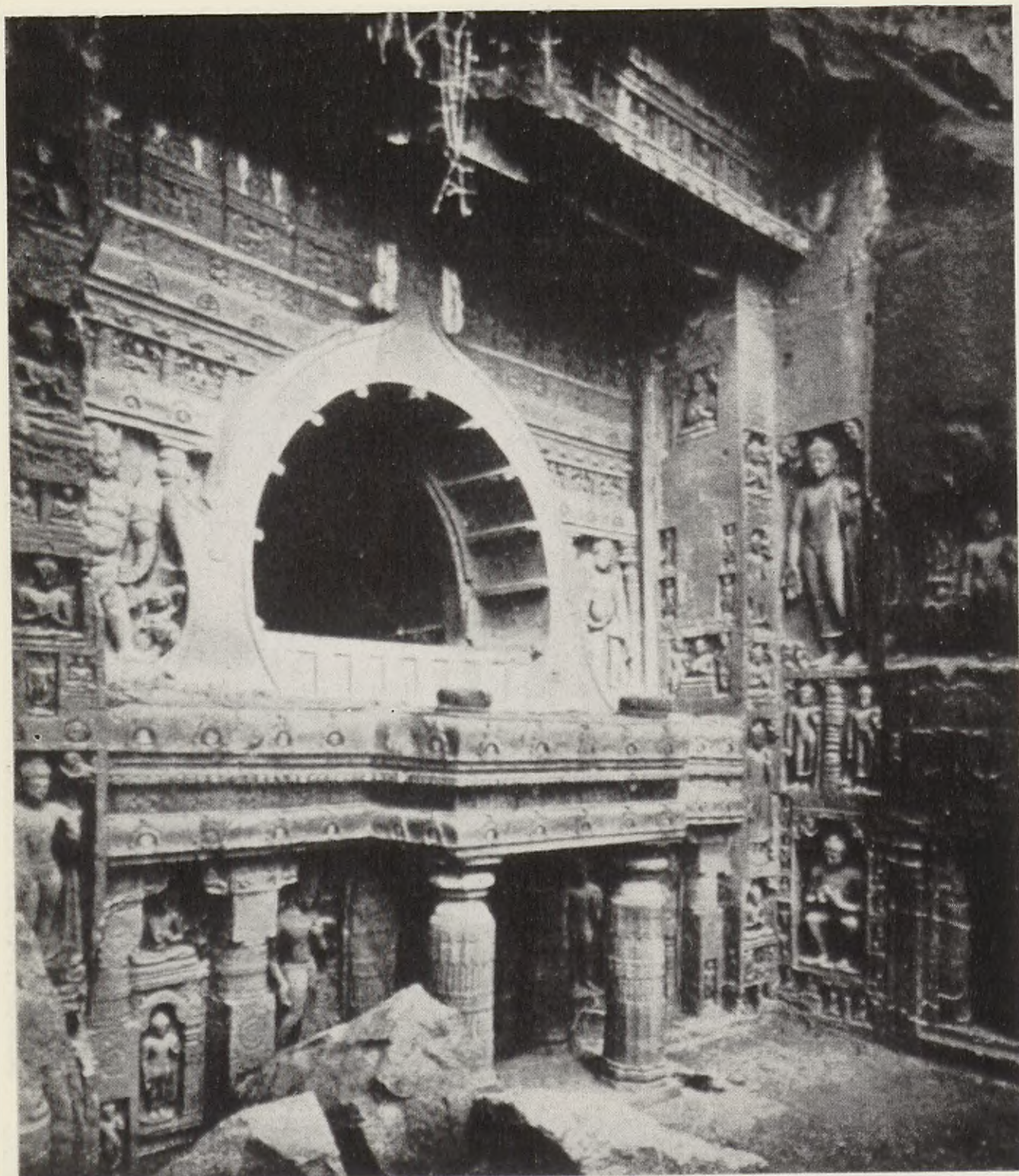
The artificial caves of Ajanta, in a horseshoe curve of hills in the modern State of Maharashtra, about 150 miles north-east of Bombay, were excavated at various periods from the second century B.C. onwards to become the monasteries and temples of Buddhist monks. They lay not far from an important trade route, and the monastic establishments grew rich from the gifts of travelling merchants as well as from numerous donations by kings and chieftains of the region. Development of the cave-complex went on until about 600 A.D., when it ceased. We do not know how or when the caves were finally abandoned, but throughout India from about 650 onwards Buddhism tended to decline, and by the time of the Muslim invasion (c. 1200) it had almost ceased to exist except in parts of Eastern India. No doubt the monasteries of Ajanta were gradually deserted, as monks died or left the Buddhist order (which they could do without disgrace) and were not replaced by novices. When the Ajanta caves were rediscovered early in the last century they were overgrown with jungle and their existence was known only to a few local peasants.

These finely carved caves are impressive enough from the

points of view of architecture and sculpture. The largest of them, Cave XIX, has a splendid façade carved with numerous images of the Buddha and various divinities of Mahayana Buddhism and an impressive apsidal interior with an ornate *stupa* approached between a row of heavy columns with richly carved capitals. This dates from the Gupta period (c. 320-550), the classical age which produced the finest sculpture and literature of India.

The most impressive aspect of the Ajanta caves is their murals, the finest surviving examples of the art of painting in ancient India. Originally the interiors of seven of these caves were richly painted, and some of the painting has been tolerably well preserved. It is the product of a highly developed artistic tradition which was already formalized when the earliest paintings were made in Cave X, in the 1st century B.C. The paintings are not frescoes, though they are often wrongly called such, for they were painted after the gypsum plaster had set. The flaking away of this plaster in places has been the main cause of the deterioration of the murals, for where the plaster remains the paint is often almost as bright as ever. Originally the walls were polished over the painting by some method which is not fully understood, so that they reflected the rather inadequate daylight entering from the doors and windows at the caves' entrances. Many of the paintings are in semi-darkness even in the brightest sunlight, and they could only have been painted by artificial light provided either by weak and smoky lamps burning ghee or vegetable oil or, more probably, by large metal mirrors, strategically arranged to beam light from outside upon the area of wall which the artist was working on at the time.

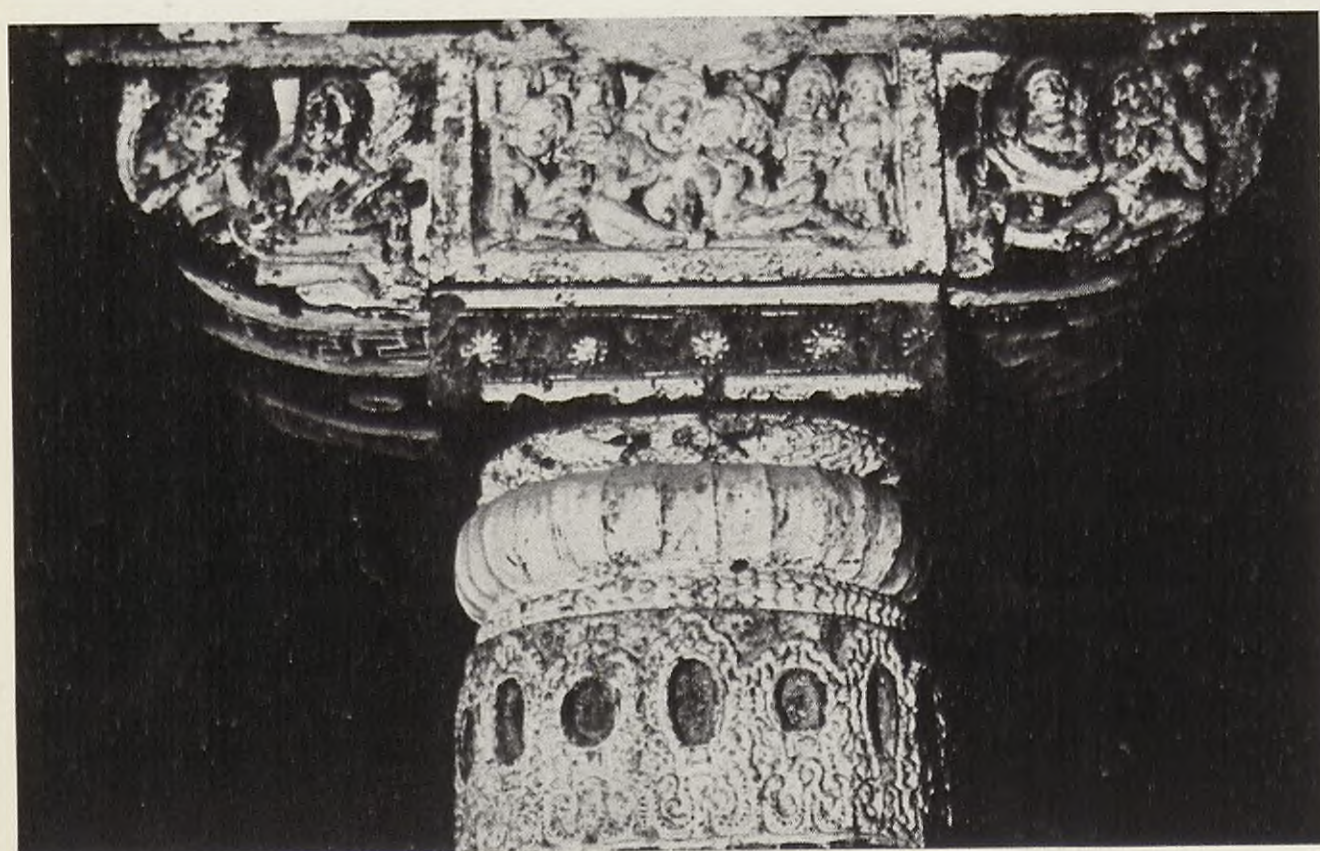
Some of the paintings are certainly better than others, but individual styles cannot be detected. Among the educated people of the time, painting was widely practised as a hobby, and no doubt every city and town of India had its professional hack painters. The painter was a craftsman like the carpenter, the architect and the mason, working according to patterns

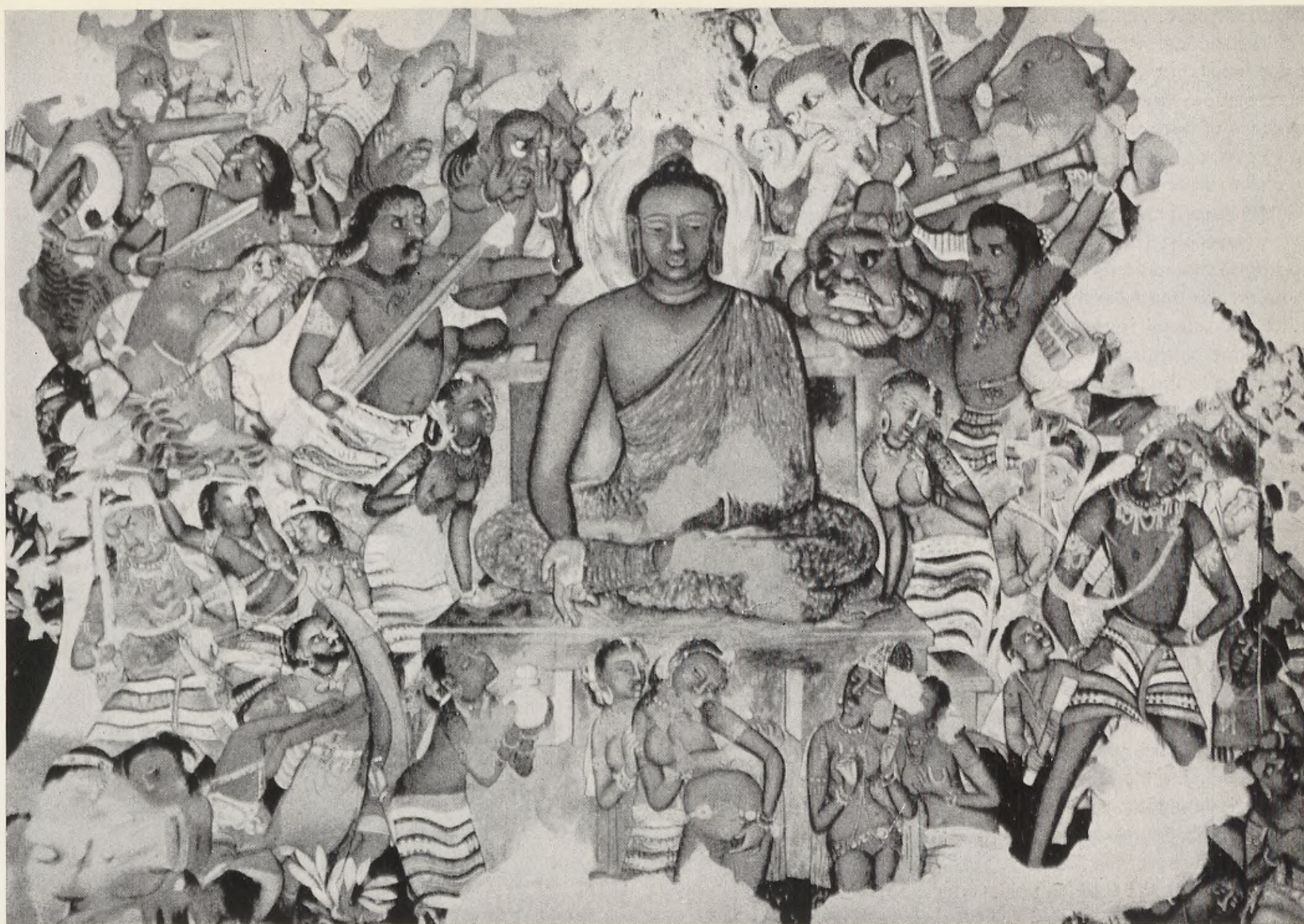


left
FACADE OF CAVE XIX

opposite
THE TEMPTATION OF THE BUDDHA

below
A CAPITAL OF A COLUMN
AT THE ENTRANCE TO CAVE II





and traditions long since established, and he did not often consciously try to innovate, but was content to do what he was told to do as best he could.

At Ajanta the painters were instructed to decorate the walls of the rock-cut temples and monasteries with illustrations of numerous Buddhist legends. We see scenes from the life of the Buddha and pictures of several *Jataka* stories, the edifying tales of self-sacrifice and service to others in which the chief character is identified as Gautama the Buddha himself, in a previous incarnation, and which were very popular with the lay-folk. In general these stories are told rather in the manner of the strip cartoon. Here a prince tells his sorrowing wife that he has been exiled and that they must leave their palace. A few feet away we see them departing from the city. We walk a little further and they are dwelling as hermits in the forest. And so we are taken through the whole story until at last the righteous prince and his family are restored to their former happy life in their ancestral home. The Ajanta murals, however, differ from the modern 'comic strip' in that the pictures have no frames. One blends into the other without boundary and thus the paintings give a sense of continuity, of the unbroken passage of time between one incident and another.

Though there were evidently many formal conventions in the painting of early India, the Ajanta murals give a sense of realism and movement rare in the art of the ancient world and from them one gains a vivid impression of the sophisticated culture of the Gupta period, the gentle easy life of the princes and the rich men of the time, in some ways very artificial, yet never far from nature. We see the dalliance of lovers in pavilions open to the luxurious flowering trees of the pleasure grove; men and women watching processions of horsemen and elephants from the windows of their mansions; a prince being bathed by attendants of both sexes, who pour pitchers of water over his body; a lady at her toilet, gazing in her mirror with her maids in attendance; and animals and flowers of all kinds, ponds of water-lilies and water-fowl, monkeys, peacocks, elephants, oxen. A gentle and urbane way of life is depicted here, with a loving sensitivity to the things of the flesh as well as to the things of the spirit, where even the divinities and angels, flying in the air above the human figures, are as rounded and solid as the men, women and animals below them.

The sensuousness of the Ajanta murals never degenerates into coarseness, and the loving couples, wholly or nearly

naked, are never depicted *in coitu*, or even kissing, as in later Hindu sculpture. Most of the women in the paintings are naked to the waist, but from the point of view of the people for whom these pictures were designed this was unexceptionable, for the evidence of both art and literature shows that at this period it was usual, at least in the warmer weather, for women of all classes to wear nothing but a comparatively narrow sarong of brightly striped cloth round their hips and a large quantity of heavy jewellery. The Indian ideal of feminine beauty differed both from the matronly Venus of classical Europe and of the Renaissance, and from the slim rather boyish types of some other civilizations, from ancient Egypt onwards. The Indian ideal was heavy-breasted, slender-waisted, and large-hipped.

According to the stock descriptions from classical Sanskrit poetry, the beautiful woman's shoulders were bent slightly forward from the weight of her pitcher-like breasts, and she walked slowly, with a swinging gait like an elephant's (from the Indian point of view one of the most beautiful of animals) because of the weight of her buttocks. Yet her waist should be extremely slender. Her legs should resemble the trunks of elephants, thick at the thigh and tapering down steadily to a pair of very slender ankles. These canons, which somewhat resemble those of nineteenth-century Europe in the days of the 'wasp-waist', are depicted with extreme grace and charm at Ajanta, in female figures reflecting the refined and sophisticated sensuality of the Kama Sutra.

The real purpose of the Ajanta paintings, however, is religious and the teeming life of the world and of the lower heavens with their demigods, painted in scenes full of vitality and movement, is contrasted implicitly with the eternal and indescribable calm of the life unfettered by all ties, the nirvana which Gautama the Buddha achieved and towards which his followers strive. Cross-legged, the Master sits in meditation, absolutely calm and still, beneath the tree of wisdom, and the demon hosts of the tempter, Mara, brandish their swords and make terrifying faces at him, writhing in a whirlpool of horror around his head and body, while the daughters of Mara, in the guise of beautiful women, posture before him at his feet. He is stronger than they and neither fear nor passion can overcome him. A woman and a small boy (thought by some to represent Gautama's wife Yasodhara and his son Rahula) come out of their white-painted mansion to give alms to the great Teacher, who holds his alms-bowl in his hand. He has risen far above the bonds of domestic life, and this is clearly indicated by the artist, who has painted the Master taller than the house, and positively dwarfing the woman and child. He looks down at them calmly, with an expression suggesting not so much a sense of superiority as of kindly unconcern. He has transcended the ties of the family, as he has transcended fear and sex, in the ultimate inner peace of nirvana.

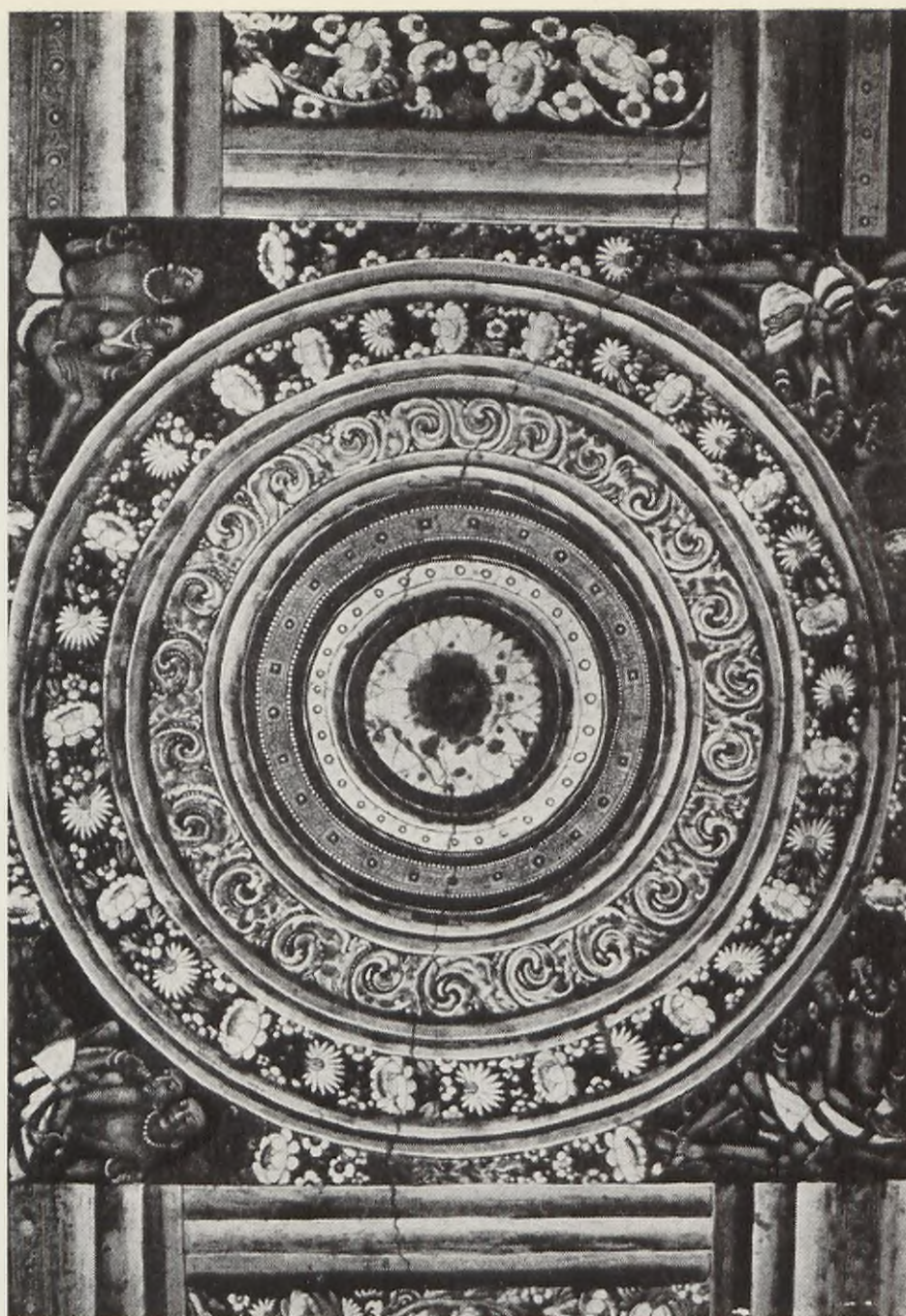
What help can the ordinary struggling mortal gain from such an exalted teacher, so remote from all earthly preoccupations? The example of such a master can only be followed by those who have themselves progressed sufficiently to leave their homes and put on the yellow robes of the celibate Buddhist monk. Mahayana Buddhism, unlike the older school of



right
DECORATION ON THE
CEILING – CAVE II

opposite
A PRINCE LEAVING HIS PALACE
(PART OF THE MAHAJANAKA
JATAKA) – CAVE I

below right
A CAVE ENTRANCE





A PALACE SCENE (PROBABLY PART OF THE
VESSANTARA JATAKA) – CAVE XVII

opposite
AN APSARA (DIVINE DANSEUSE) – CAVE XVII



Theravada, which is the form still practised in Ceylon and South-east Asia, found help for the ordinary man and woman in the Bodhisattvas, the mightly heavenly beings who resolve to work for the welfare of all things living rather than to enter nirvana. The Bodhisattva Padmapani, the 'Lotus-holder', also known as Avalokitesvara, the 'Lord Looking Down', is one such saviour, whose compassion is poured from on high upon all flesh, and the merit of whose many lives of spiritual striving is transferred to those who still suffer in a world which, however happy and lovely it may sometimes seem, is shot through with sorrow and evil. Among the most famous of all the works of classical Indian art is the Bodhisattva in Cave I, painted on the wall beside a rock-cut image of the meditating Buddha.

Surrounded by attendants, his pale complexion contrasting with their more swarthy skins, wearing a glorious crown of gold and jewels as a symbol of his divine royalty, and holding in his delicately posed right hand the pale blue lotus which is his emblem, he places his weight on one foot, bending his body slightly to the right in a stance common in Indian sculpture and known as *tribhanga*. His body is that of a young man, broad-shouldered and strong, as befits one who is mighty to serve and help. His roundness is shown by delicate modelling, but all trace of musculature is smoothed out, for we are looking at a spiritual body, not at an ordinary human one – and the face has a sublimity rare in the art of the world.

The face of the Bodhisattva is the idealization of a type still often to be seen in India, a rather round face with very large heavily lidded eyes and the full lips that were particularly admired in the time of the Guptas. In other contexts such a face might seem sensuous and worldly, but this face is the personification of the Buddhist virtue of *karuna*, compassion. It looks down upon the world and is aware of all the sorrow, the grief, the frustration of ordinary embodied life. Calmly, at the same time participating and detached, the Bodhisattva surveys the strife and pain below him. He does not suffer as we mortals suffer, nor does he experience the intolerable agony of a Christ forsaken and crucified. He is beyond love, in any emotional sense, but he knows all the sorrow of all things that ever lived upon earth and he pours his affection and compassion upon them all, that they may rise higher in the scale of being and at last themselves become Bodhisattvas, to work for the ultimate fruition of all things, when every stone on the road becomes Buddha, and nothing but nirvana remains.

Thus the Ajanta paintings are the quintessence of an epoch, both sensually and spiritually. On the walls of these dim caves, now carefully preserved by the Indian Archaeological Department, the worldly life of ancient India opens before us. But here and there on the painted walls appears the archetype of the other life, the incarnate Buddha, the personification of the absolute reality behind all appearances, the ineffable calm bliss of that which is ultimate; and, linking the two, the compassionate Bodhisattva silently proclaims that the world is not wholly unmoved by man's immemorial pain, that there is help for those who need, and that even the lowliest and the most evil of beings may find strength and succour in the divine pity.



A ROYAL PROCESSION (PART OF THE SIMHALA AVADANA) – CAVE XVII

opposite top
A HAPPY PAIR – CAVE I

opposite bottom
ILLUSTRATION OF A PRINCE (PROBABLY PART OF THE MAHAJANAKA JATAKA) – CAVE I

Bibliography

The earliest study of Ajanta is that of J. Griffiths—*Paintings in the Buddhist Cave Temples of Ajanta*, 2 vols., London, 1896–7. Griffiths and his assistants copied the paintings in watercolour. While his work may not be quite as accurate as later reproductions, he saw the paintings nearly a hundred years ago, when they were fresher than they are now. The most detailed study is G. Yazdani *et al ii*, *Ajanta*, 4 vols., Oxford, 1931–55. Also important is M. Singh, *The Cave Paintings of Ajanta*, London, 1965. There are numerous smaller collections of reproductions, and Ajanta painting is treated in considerable detail in most studies of Indian art – for example: B. Rowland, *The Art and Architecture of India, Buddhist Hindu and Jain*, Pelican History of Art, London, 1953; D. Barrett and B. Grey, *Paintings of India in the Skira 'Treasures of Asia' Series*, London, 1963 (Lausanne printed); S. Kramrisch, *A Survey of Painting in the Deccan*, London, 1937; B. Rowland, *The Wall Paintings of India, Central Asia and Ceylon*, Boston, 1938; P. S. Rawson, *Indian Painting*, London and New York, 1961.



There is an early episode in the Westernization of China that has to do with art which, though not unfamiliar to specialists, may be of interest to a wider public. Ironically, considering who its protagonists were, it is an excellent example of the utilization of art in the service of society, precisely as recommended by the present rulers of the Republic.

In 1601 the first Jesuit made his way to Peking, as far as we know the first European since Marco Polo to take up residence in a capital of the Celestial Empire. Father Matteo Ricci presented himself not as a priest but as a scholar, an authority on astronomy, cartography, mathematics, and other higher sciences. Ever humble before superior Chinese wisdom, his services to the Empire proved so valuable that before long he was able to present to the court of the Celestial Sovereign on earth, as experts in the practical – and very useful – science of Europe, other Jesuits who likewise, they said, were imbued with reverence for Chinese thought and came to learn from it what they could – not that the opportunity to do a bit of conversion was wasted.

The court of Peking, which the Chinese believed to be the centre of the world until these Europeans showed them otherwise, continued to be the focus of the Jesuits' attention throughout dynastic upheavals, a variety of emperors, the

dissolution of their order in 1773 and, even worse, a disastrous edict by a short-sighted pope. When Clement XI in 1715, at the instigation of other orders, officially condemned the Jesuits' 'laxity' in permitting Confucian ancestral rites to survive within their Chinese churches, the Emperor took offence and forbade any further Christian evangelizing and even the entry into China of any more Europeans without his express permission. What was worse, he began a persecution of the Chinese Christian communities. The Jesuits, however, were allowed to remain, and in their old functions. They were considered scholars, and besides they were useful around the palace. Walking a tightrope, ever dependent on the Emperor's good graces, isolated in Peking, they slaved away at what must have seemed at times a hopeless task. Their servile humility and recondite learning served one aim : to protect the persecuted Christian communities. And there was, after all, still hope that they might even be permitted to resume proselytizing in the foreseeable future.

When the Jesuits first came to Peking, their immediate task was the reform of the Imperial astronomical charts and calendars which they set in order by introducing the European system instead of the inaccurate Mohammedan one followed until then by the Chinese, so that the court and priesthood were no longer thrown into confusion by the eclipses on which the

security of the Empire depended and which refused to happen on the properly prescribed days. In time the Jesuits were forced to devise new ways of making themselves useful. As the only individuals on hand who could speak both languages, they even acted with considerable success as emissaries for the new Manchu Ch'ing Dynasty in its negotiations with the Russians, then already busy at colonizing, following the first of many clashes between those two imperialistic peoples.

Under the autocratic Emperor Ch'ien Lung (whose long reign lasted from 1736 to 1795) the scholar-priests were obliged to serve him in any and all fields, constantly at their wits' end to discover or invent new and ingenious scientific or artistic wonders: the price was the lives of a handful of Christian souls within the great mass of Chinese (by then well into their second hundred million).

Early in his reign the Emperor withdrew to what was to become his vast palace of Yuan Ming Yuan outside of Peking where he surrounded himself with man-made natural wonders in an isolated celestial garden-palace suitable for the heavenly being who ruled over such an enormous empire.

The Jesuits went with him. Soon they were expert gardeners, proficient in horticulture, landscaping, even hydraulic engineering (the Emperor marvelled at their fountains). When the Emperor insisted on having a series of European-style palaces, they were at hand as architects and decorators and especially as painters. Among them, already trained as a painter, was one Giuseppe Castiglione, born in Milan in 1688, who entered the order in 1707 and volunteered for Peking to which he came in 1715. There, under the Chinese name of Lang Shih Ning, he laboured up to his death in 1766 to please the Emperor. Humbly, he, like his fellow Jesuit artists, bowed to every whim of Ch'ien Lung who did not hesitate to change any design or project if it did not conform to his decided opinions, regardless of whether thereby the building might fall down or the image be impossible to render in paint.

Castiglione was kept busy painting flowers for the court, and these made up the largest number among his works (they were what Ch'ien Lung preferred). Besides these he executed many portraits of the Emperor and his family as well as, at the Emperor's express orders, all the Imperial horses in appropriate landscapes. These, like the landscapes, birds, dogs, and a variety of other subjects, were done either as hand scrolls or as wall decorations. Whatever the subject or genre, Castiglione strove to the best of his Italian-trained abilities to imitate the Chinese manner of painting. It may be that he turned out a few works in oils on board or cloth, but the Emperor disapproved of the glossiness of that medium so most were done in ink or colour on silk or paper. Considering the favour that Castiglione enjoyed – he was even created a Mandarin of the Third Class – he may well have been responsible for many of the large wall paintings in the palace. These were done mainly in the Chinese fashion in oils on glass or with the usual techniques on silk or paper, but some could have been in fresco, perhaps even in the European manner for the 'European palaces'. We know that, once at least, Castiglione did frescoes on a Christian theme for the Jesuit College in Peking, a very hastily painted decoration

for a ceremony on the occasion of the reception of honours suddenly presented to them by the Emperor.

The best known of Castiglione's surviving paintings are his 'portraits' of horses, most notably the *One Hundred Horses at Pasture* (Chinese National Palace Museum, Taiwan), a scroll some twenty-five feet long done in Chinese media. The horses seem an oddly primitive though highly efficient hybrid of Chinese stylization and European realism, as is the landscape also, though its excess of detail is rather more European. The *Kazak Kirghiz Envoys present Horses to Ch'ien Lung* (Musée Guimet, Paris) is a much more typical pastiche of Chinese style, although here certain Chinese landscape formulas become clumsy through over-emphasis. Much more successful are his horses and figures in *The Emperor's Inspection of his Horses on a Meadow in Spring* (Fujii Yurin-kan Museum, Kyoto) where the combination of styles seems rather happier for being set in a landscape painted with a lighter touch by T'ang Tai, a Manchu high dignitary also noted as a dilettante artist-theorist.

Chinese critics have always considered Castiglione one of the most excellent of animal and flower painters, and he is, in fact, the only European regularly mentioned in their manuals of art. Emperor Ch'ien Lung himself judged him to be the most celebrated of portrait painters and his standards were inflexible: he required of Castiglione that full attention be paid to every wrinkle and facial blemish and that the exact number of scales on the dragons embroidered on the sitters' robes be reproduced without fail, besides which this Westerner was expected to have full knowledge of Oriental styles and symbols.

It is odd that these Jesuit painters and no other Occidentals should have enjoyed for so long such high positions at the Imperial Court. Certainly the Jesuits were held in respect: they were considered true teachers who had brought books, clocks, telescopes and other such useful scientific objects to the Chinese and much of what they brought with them and taught entered the native tradition. As for their success as painters, part of this may be due to the fact that in sentiment and even techniques Ch'ing painting at that period had something in common with the aesthetics of European art and conversely perhaps at no other period could Western artists have adapted themselves to this alien style with greater ease.

No doubt a large degree of Castiglione's success lay more with his readiness to accommodate to Chinese notions of art than with any special ability as an artist. How much he identified with that aesthetic can be read in his advice to a Jesuit painter recently arrived in Peking: he observed that there were too many leaves around the flower in one of the new-comer's paintings, and this was promptly confirmed by a Chinese: Nature must conform to art (but then in Europe, too, this was the Century of Rules).

If nothing else, Castiglione's presence seems to have aroused in Chinese minds a shadow of suspicion that perhaps their style was not in reality as perfect and complete as it was held to be. As a Chinese pupil of Castiglione explained it: 'The Europeans love perspective in painting, therefore the impression of depth and distance is more accurate The paintings of palaces and houses are often so realistic that one is overcome with the





opposite
GIUSEPPE CASTIGLIONE ONE HUNDRED HORSES AT PASTURE (Section)
Watercolour on paper
National Palace Museum, Taipei, Taiwan, Republic of China

above
GIUSEPPE CASTIGLIONE KASAK KIRGHIZ ENVOYS PRESENT
HORSES TO THE EMPEROR CH'IENT LUNG (1756 or 1757)

Detail of handscroll: The Envoys with Horses
Watercolour on paper
Musée Guimet, Paris

desire to enter them' (which comment has a remarkable resemblance to the stories about the birds and cherries of Zeuxis and Apelles that Western theory holds up as criterion in its classical periods). He also adds however: '... figures, houses and trees are always in shadow' and 'they lack the the style' – meaning the Chinese calligraphic style. The Emperor himself found this disturbing and commanded his Jesuits to follow the Chinese manner by using as little dark and shadows as possible.

It is strange therefore that in the engraved series that Castiglione did of *The Conquests of the Emperor*, where the medium lends itself more easily to such directives, the treatment remains strictly European: standard battle scenes with warriors clad in Chinese costume set against realistic though stylized Chinese landscapes. Series such as these were much appreciated by the rulers and this particular one was specially engraved in Paris.

In the engravings done by Castiglione's Chinese pupils of views of the 'European' gardens and palaces that Castiglione and other Jesuits built for Ch'ien Lung, the impression once again is of a pictorial style more European than Oriental, and they have a striking resemblance to the grandiose *décors* for festival operas and ballets at such great European courts as Vienna, though still seen through Chinese eyes.

For the Imperial Palace other Jesuits spent their years in indefatigable research, invention and construction. Fountains were ordered by the Emperor and promptly appeared. A lifelike automaton of a lion was devised to frighten and amuse him during his daily stroll. A clock made up of automata greeted him on one his triumphal entries. Other painters besides Castiglione – among them Fathers Sickelpart (*he* got to be Mandarin of the First Class), Panzi, Sallusti, Poirer, Attiret – turned out in the isolation of Peking an endless stream of birds, animals, landscapes and flowers in oil on glass or colour and ink on silk or paper. Little remains of all their efforts. The palace of Yuan Mung Yuan on which they had lavished so many years of work was burned down in 1860 by fellow Christians and Europeans.

As for the reverse current, from East to West, much of the first information about China was transmitted to Europe by the Jesuits. Athanasius Kircher, that monument to universal erudition, published his *China Monumentis* in 1667 (in Dutch and French soon after) and Father Attiret, a member of one of the first groups in China, left a description which was translated into English in 1752 as *An Account of the Emperor of China's Gardens near Peking*. Such books, along with precious art works brought or sent back to Europe by the pioneer priests, were influential in the birth of a new idiom within European Baroque and Rococo, the Chinoiserie in which Oriental styles, designs, techniques were given elegant and graceful Western forms.

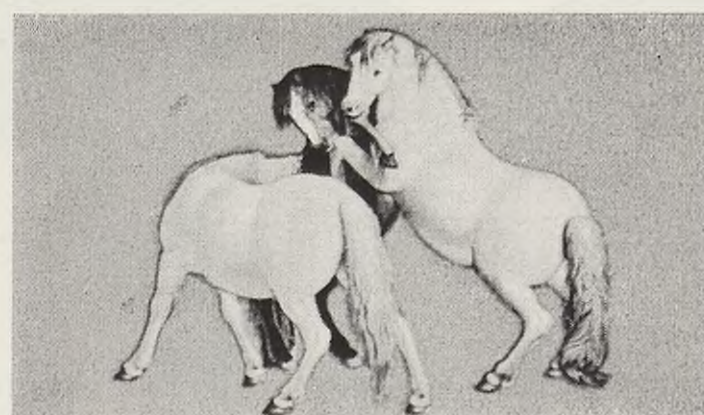
The outstanding medium for Chinoiserie was porcelain. When the potteries at Meissen discovered in 1708 how to duplicate this closely guarded Chinese secret, a veritable porcelain-mania was set off which reached even the most minor of European cities and courts. Every palace had to have a

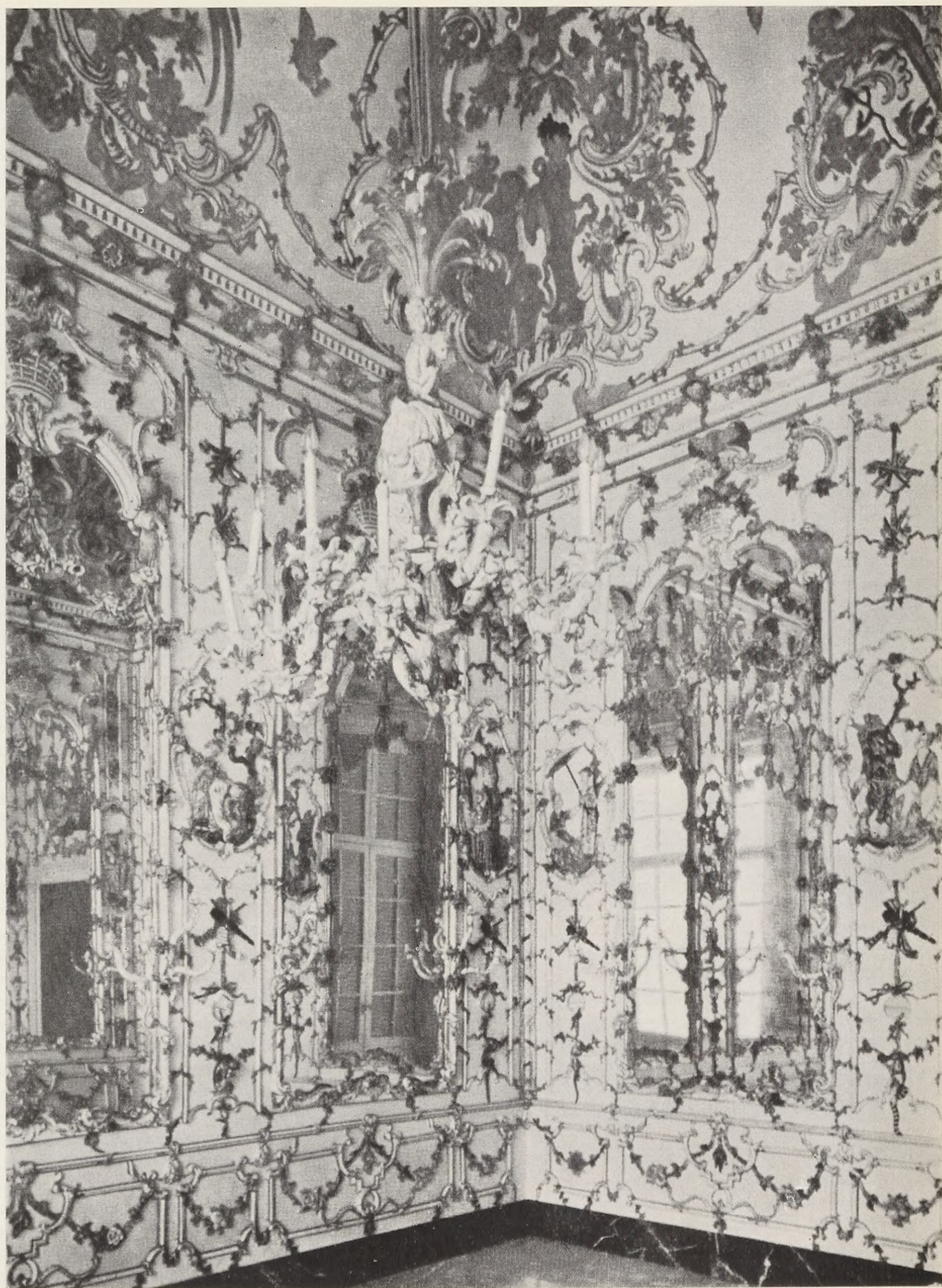
opposite

SALOTTINO DI PORCELLANA, PALAZZO REALE, PORTICI (1757–9)
Museo di Capodimonte, Naples

bottom and below

GIUSEPPE CASTIGLIONE ONE HUNDRED HORSES AT PASTURE (Detail)
Watercolour on paper
National Palace Museum, Taipei, Taiwan, Republic of China







special Chinese room to display its collection. There is scarcely a *Schloss* of any standing in Germany that does not have its *chinesisches Kabinett*. In those small rooms, during the first years of the craze, hundreds of plates were simply embedded into the walls and vases and figurines were mounted on pedestals, rather as antique sculpture had been earlier, and arranged in tiers against walls inlaid with luxuriant patterns of precious and rare woods. Soon more subtle minds transformed the rooms themselves into evocations of an imaginary Cathay and the porcelains were incorporated into lacquered wall-panels beneath ceilings covered with arabesques of coloured stucco *à la chinoise*. At the palace of Portici near Naples there was an entire chinoiserie *salottino* manufactured in porcelain for the Saxon wife of the Bourbon King of Naples (it is now in the Museo di Capodimonte there, intact).

Textiles, wall-papers, tapestries, furniture, were all transformed by chinoiserie, there were operas and ballets and plays on Chinese themes with exotic *décor* (in Purcell's *Fairy Queen* of 1692 huge Chinese vases move around the stage, apparently self-propelled, in a strange ballet). Chinoiserie gradually fused with the new Rococo style. In the Garden Room of 1758 in the Neue Schloss at Bayreuth (one of the most important centres for the Late Rococo long before Wagner took it over) the asymmetrical – almost wilful – Rococo decorations, with their stucco and paint designs reduced almost to a minimum, come close to that 'calligraphic style' that, as we have seen, Castiglione's Chinese pupil found lacking in European art. But by then this subtle eighteenth-century world of *esprit* and *gout* had grown far away from the humble efforts of Castiglione and his fellow Jesuits and not even Emperor Ch'ien Lung's 'celestial' understanding could probably have encompassed it.

In China itself, the lessons learned from the outsiders were not wholly lost – for better or worse. While Ch'ien Lung had expected the foreigners to master the native tradition, he had also required his own painters to learn from them something of the European manner. Throughout the latter half of the eighteenth century and during the nineteenth there were artists who showed that they had profited from this enriching of an ancient tradition. Early in the present century some Chinese found the way to Paris and, after a few study years, returned to open schools in Peking, Nanking and Shanghai where they taught a modified French Impressionism. Hsu Pei-Hung (1894–1953), better known under his French name Ju Péon, travelled and studied much in Paris, Berlin, and Vienna during the creative 1920s, and later throughout southern and south-eastern Asia, and his pictures of horses which have now become so familiar are a not too uncomfortable wedding of Chinese tradition with modern Western techniques and modes of seeing. Sadly, whatever he may have accomplished as head of the Peking Academy seems drowned out now by the trashy Western poster-style that New China has borrowed from the Soviets (the price of revolution seeming always to be a return to the worst aspects of bourgeois art), and no hint seeps through of anything approaching the masterful synthesis of Occidental abstraction with Oriental calligraphy that one finds in a Zao Wou-ki who settled in Paris in 1948.

HORACE TRENERRY PORT WILLUNGA 1935
Oil on panel 5in x 8in
Owned by Mr and Mrs Colin Kerr



Australian painting has, except for a few fine moments, remained limited by its non-intelligent and non-intellectual foundations, which are topographical and sentimental. Much of it, seen outside its historical context, is dull, provincial and aesthetically suspect.

We have been short of intelligent painters in the sense in which 'intelligent' means being aware of those fundamental problems of painting which involve metaphysical speculations about space, colour and light – in other words, 'imagination'.

If we scan the history of Australian painting to see which painters have purified the common world that we all see daily into something new, intense and meaningful, we shall not find very many.

We have been prone to mistake for imagination certain marginal qualities of painting, like nationalism, because we are moved by them. Even a marvellous painting like Tom Roberts's *The Breakaway* is so suffused with nationalism that only to think of it – I am in London – makes me feel like barricading myself in Earls Court and fighting the 'poms'. If, on the other hand, I think of Glover's *House and Garden*, I feel like rushing to purchase an airline ticket home – to bathe in the sunshine and contemplate the silent, ageless landscape. There you have the difference between (the purity of) art and (the impurity of) nationalism.

This impurity or propaganda, which at home is invisible, is very obvious to people outside. It is a factor which has always

limited the acceptability of the art of minor cultures – be it Bulgarian or Australian – where there is a selfconscious 'forcing' of feeling. People are prepared to go and see such art but they will never absorb it totally until it is essentially pure. The paradox is that so much great painting has always been very regional – from Piero della Francesca to Van Gogh and Pissarro; and yet these painters managed to reach far beyond their geographical boundaries. Tom Roberts put this well into words when he said '... by making art the perfect expression of one time and one place it becomes art for all times and of all places'.

The crucial thing has always been the artist's *imagination* which effects that miraculous metamorphosis of paint into the timeless.

Perhaps because we have had so little true imagination in our art, we have found difficulty in recognizing it when confronted with it. Among so many Australian painters of the last fifty years the one who, for the very reasons mentioned above, deserves considerable attention is Horace Trenerry, a painter who has remained little known and unappreciated. Many of those who pride themselves upon their familiarity with Australian art have probably not even heard of him.

Trenerry, who was born in 1899 and died in 1958, was one of the most regional of all Australian painters. For most of his life, which was spent in South Australia, he even lived outside the cultural life of Adelaide. He lived at Woodside (1923-32), at Crafers (1932-4) and finally in the area around Aldinga (1934-50); these were the most important periods of his activity. The one break from this Impressionist-like confinement to the provinces was his trip to the Flinders in 1930. And yet Trenerry managed to transcend his limitations in a most remarkable body of work which was sadly curtailed at the point when the artist had reached his peak. He was the victim of Huntington's chorea, a rare hereditary disease which first appears around the age of forty and attacks the nervous system, finally reducing the patient into a helpless human vegetable.

Trenerry's finest work was produced under the struggle with this disability. During the period 1940-50 his painting continued to improve and even when it almost became physically impossible for him to paint and he had to enter the Home for Incurables (in 1950), his efforts had a grandeur and visionary power so rare in Australian painting.



above
 HORACE TRENERRY CORNSTOOKS (c.1933)
 Oil on canvas on cardboard 12in x 15in
 Owned by Mr and Mrs Lou Klepac

opposite
 HORACE TRENERRY FLOWER PIECE (c.1953)
 Oil on canvas on cardboard 29in x 23in
 Owned by Dr Mildred Mocatta





opposite
 HORACE TRENERRY MAGNOLIA (c.1934)
 Oil on plywood 19in x 16in
 Owned by Miss Audrey Hardy

below
 HORACE TRENERRY PINES (c.1942)
 Oil on canvas on cardboard 25in x 33in
 Owned by Miss Audrey Hardy



below
 HORACE TRENERRY MAGNOLIA IN A BOWL (c.1934)
 Oil on canvas on cardboard 14in x 12in
 Owned by Dr Mildred Mocatta



HORACE TRENNERY WINTER LANDSCAPE (1940)
Oil on canvas on hardboard 23in x 26in
Art Gallery of South Australia



HORACE TRENERRY WINTER LANDSCAPE, LATE AFTERNOON LIGHT
(c.1945)
Oil on canvas on cardboard 26in x 30in
Owned by Miss Audrey Hardy



His *oeuvre*, which is not large (about 300-400 paintings), was in great need of some critical unravelling.¹ Various stories and anecdotes about the artist – many of them true – for a long time took the limelight away from his paintings, which were often looked at without reference to his long career and were seen out of context. This gave rise to the idea that he was a very uneven painter. Like any painter, he had his off-days but basically his artistic development followed an ascendant path to his final success. He surpassed all the major influences of his life – Gruner, Heysen and Whistler – which led to his own highly original style. The series of those late, cool, translucent paintings, which embody a mature vision, are unique and unforgettable.

There have been two major exhibitions of Trenerry's work: a retrospective at John Martin's Gallery in 1953 when the artist was still alive, and a Trenerry Memorial Exhibition organized by the South Australian School of Art as part of the Adelaide Festival.²

The reason why these exhibitions, particularly the latter, failed to establish Trenerry with interstate visitors – a few became interested – may have been due to the lack of chronological data available for the paintings. One well-known art historian dismissed Trenerry there and then. On the other hand even such a sharp and difficult eye as that of Clement Greenberg stopped to admire *Winter Landscape* (1940) in the Art Gallery of South Australia as the work of 'a genuine painter' (1968).

Younger critics if they investigate Trenerry's paintings will discover his very adventurous sense of design. He broke away from the centrality of traditional Australian landscape composition and began to push his focal point towards the very edge of the canvas as in *Winter Landscape*. He often created tension by dividing the picture area into a narrow strip and a wide rectangle and used sharp foreshortening to add intensity to his designs.

Most important of all, the colour of Trenerry's late paintings has a valid claim to establish him as one of the finest colourists in Australian painting. It alone would justify his hanging in every State collection. As far back as 1939, when Trenerry had an exhibition in Melbourne, his quality as a painter was noticed by Basil Burdett, who wrote a perceptive review headed 'A painter of Real Promise'.³ Trenerry's works were also admired in London in 1963, where two of his paintings were included in the Tate exhibition of Australian painting. Trenerry is one of the few Australian painters whose finest works can stand comparison with the best European works of their kind and yet so far his paintings can be found only in the Art Gallery of South Australia, the Western Australian Art Gallery and the small Victorian regional gallery of Hamilton.

HORACE TRENERRY STILL LIFE WITH COFFEE POT (c.1950)
Oil on plywood 30in x 24in
Owned by Jessie M. Cashmore



¹I hope that my monograph on the artist (*Horace Trenerry* The Art Gallery of South Australia, 1970) has sorted adequately the basic facts of the artist's life and work.

²There was a further small exhibition 'Homage to Horace Trenerry' at the Hahndorf Academy in March 1970.

³See my bibliography in *opus* cited.



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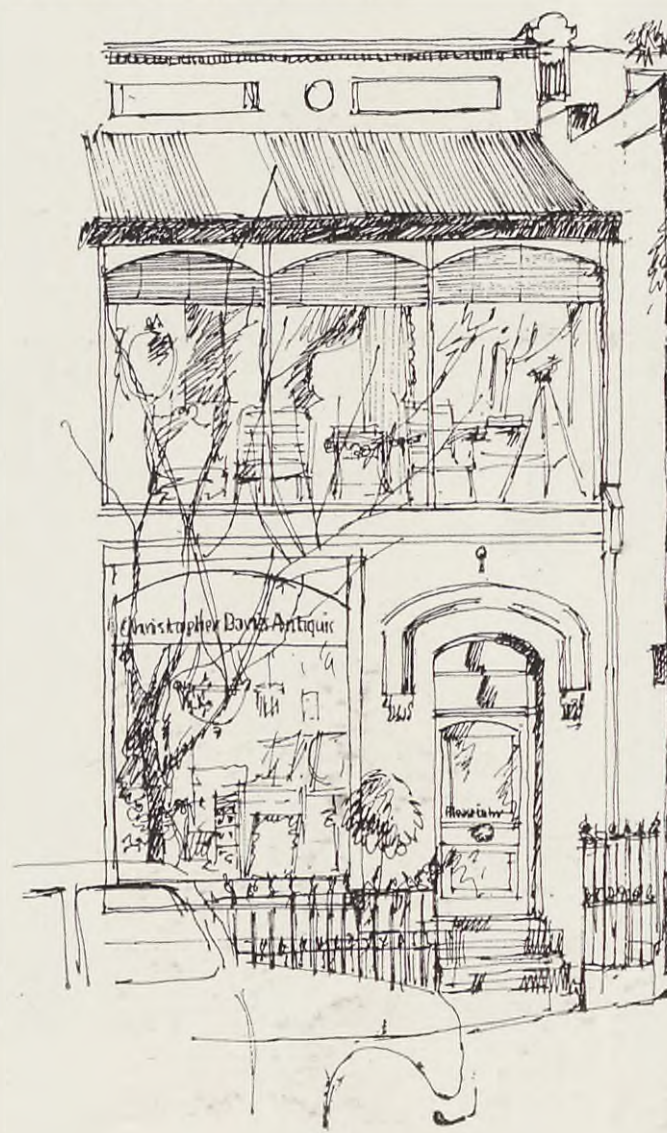
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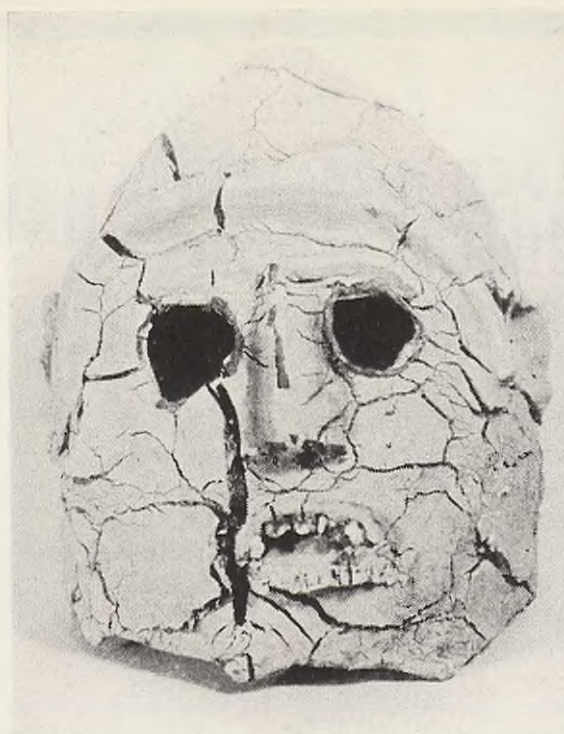
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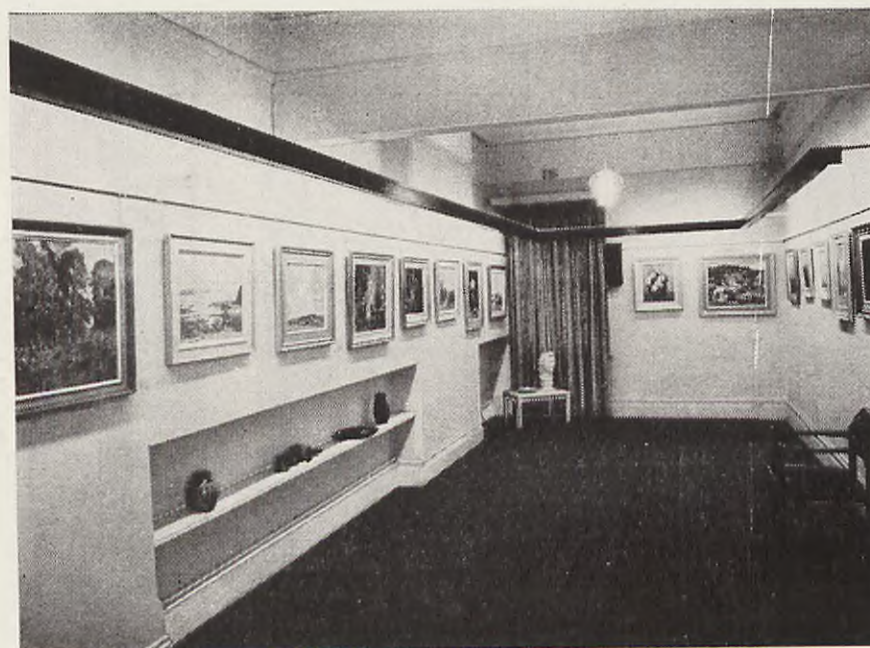
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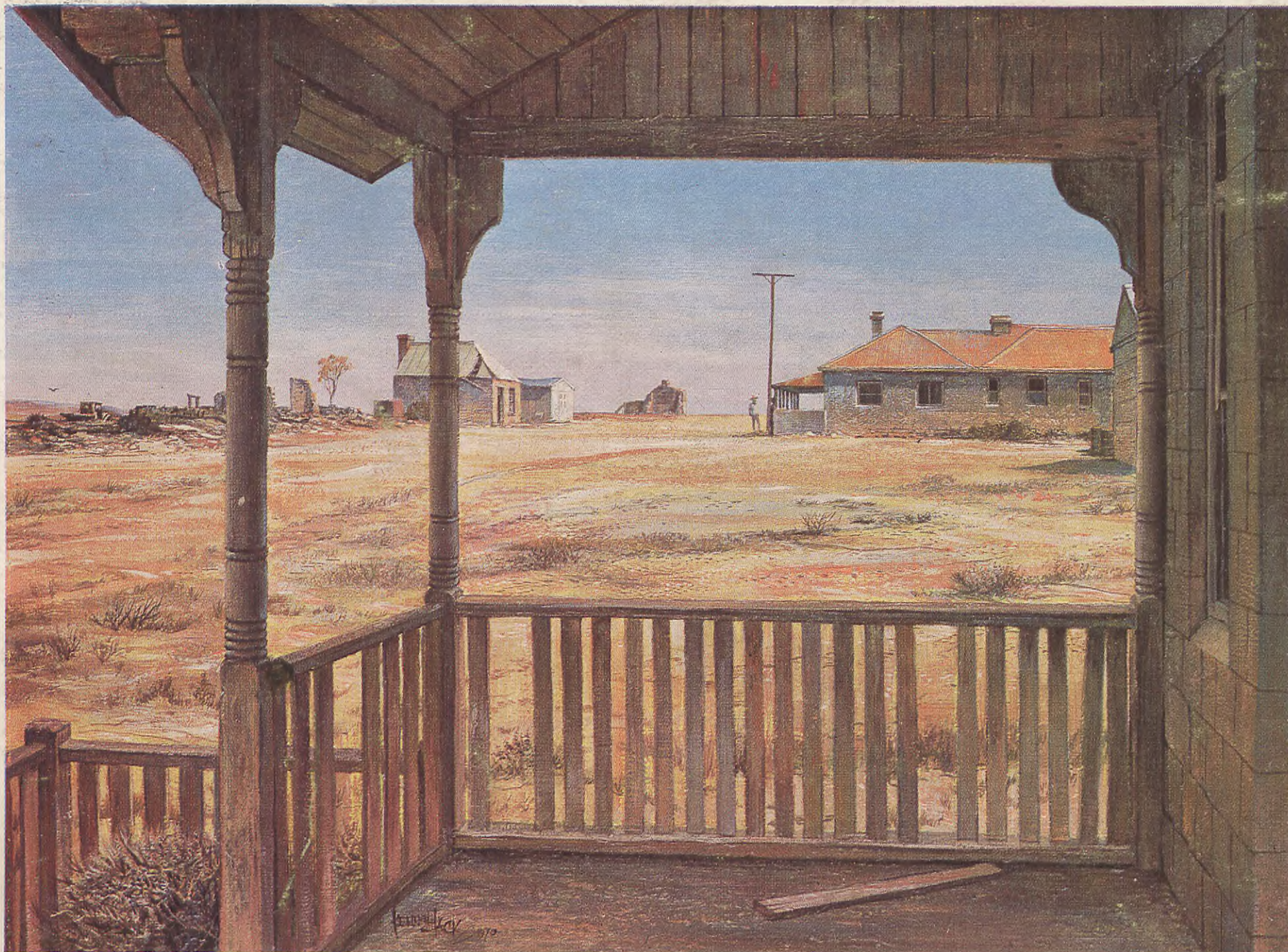
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