

PR  
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A784.  
Art Quarterly  
Published by  
Ure Smith Sydney  
Volume 9 Number 2  
September 1971  
Price 3 Dollars

Lloyd Jones Collection  
John Krzywokulski  
Power Acquisitions  
Pierre Bonnard  
Italian Sculpture

# ART

- N 71  
LIBR

## AND AUSTRALIA



JOHN KRZYWOKULSKI PILLARS OF DEPARTURE I (1971)  
Acrylic and auto lacquer on hardboard 26in x 32in  
Owned by Mr and Mrs Kenneth Myer  
Photograph by John Edson

Registered for posting as a periodical—Category B

Robert Johnson

Sweep of the Valley, 1929

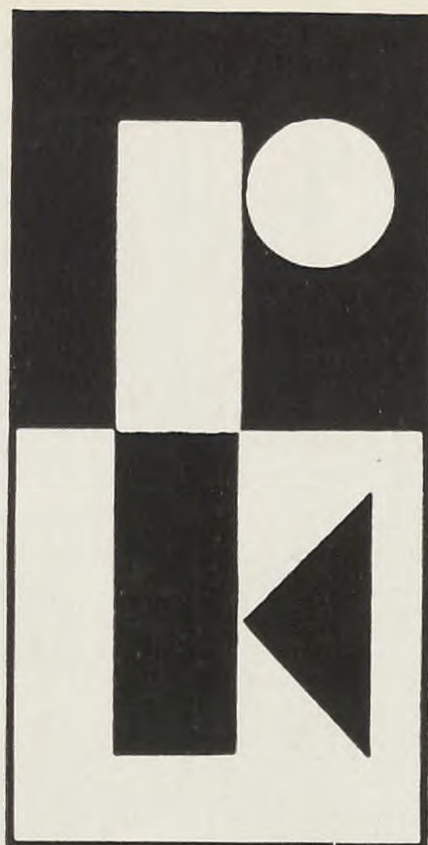


***Barry Stern Galleries Pty Ltd***

19-21 Glenmore Road, Paddington, N.S.W. 2021

Telephones: 31 7676, 31 5492

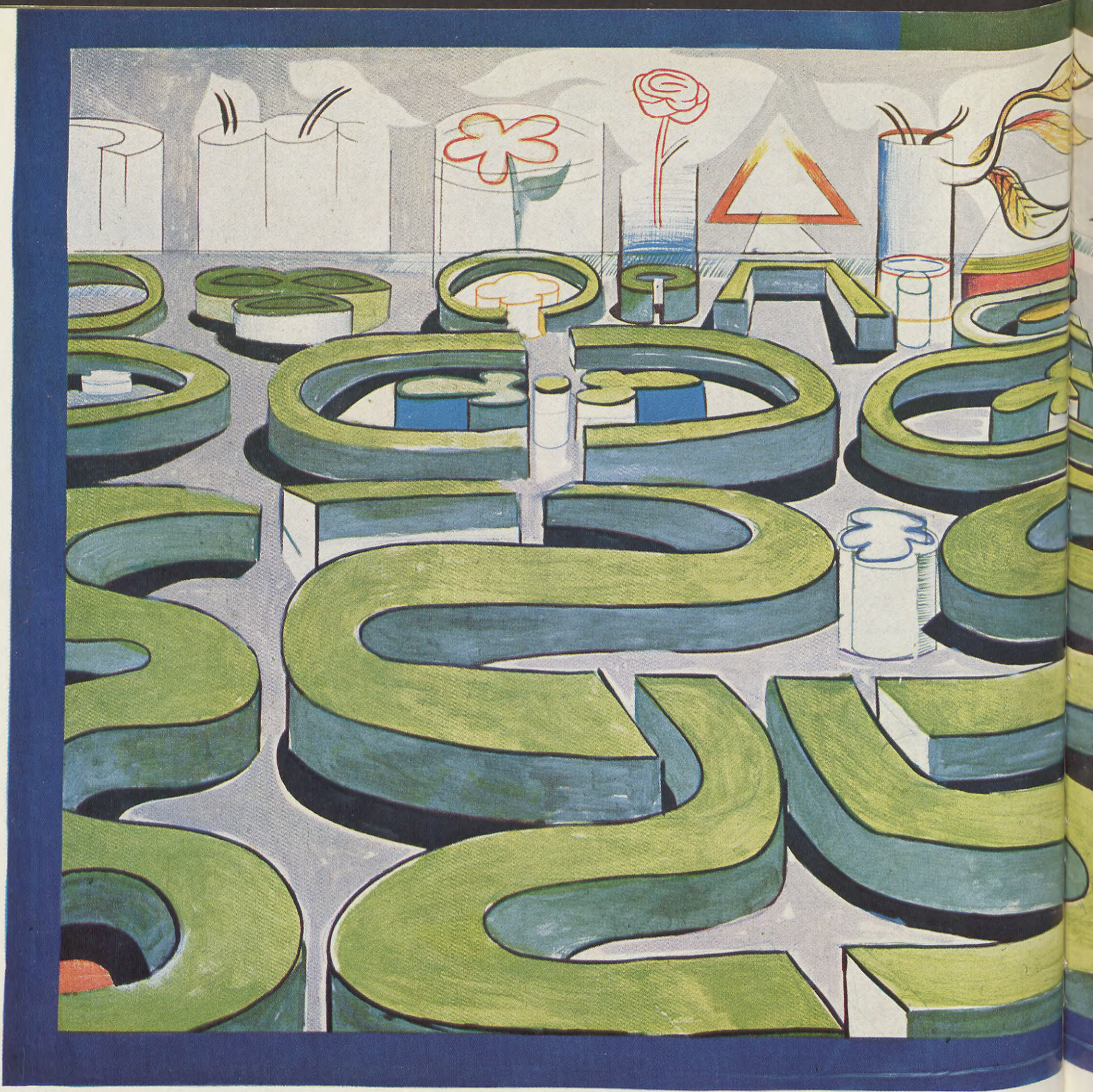
Barry Stern and Ron Adler, specialising in Australian paintings



*Representing*

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

**RUDY KOMON GALLERY**  
124 JERSEY ROAD WOOLLAHRA Tel: 32 2533



An exhibition of tapestries and recent work by

# CHARLES

SOUTH YARRA GALLERY, 10 William Street, South Yarra, NOVEMBER, 1971



Cartoon for tapestry, *Carnavalet*, 7' x 14'6"

# BLACKMAN

CLUNE GALLERIES, 171 Macquarie Street, Sydney, FEBRUARY, 1972

# BILL DELAFIELD COOK



represented in Australia by:

## POWELL STREET GALLERY

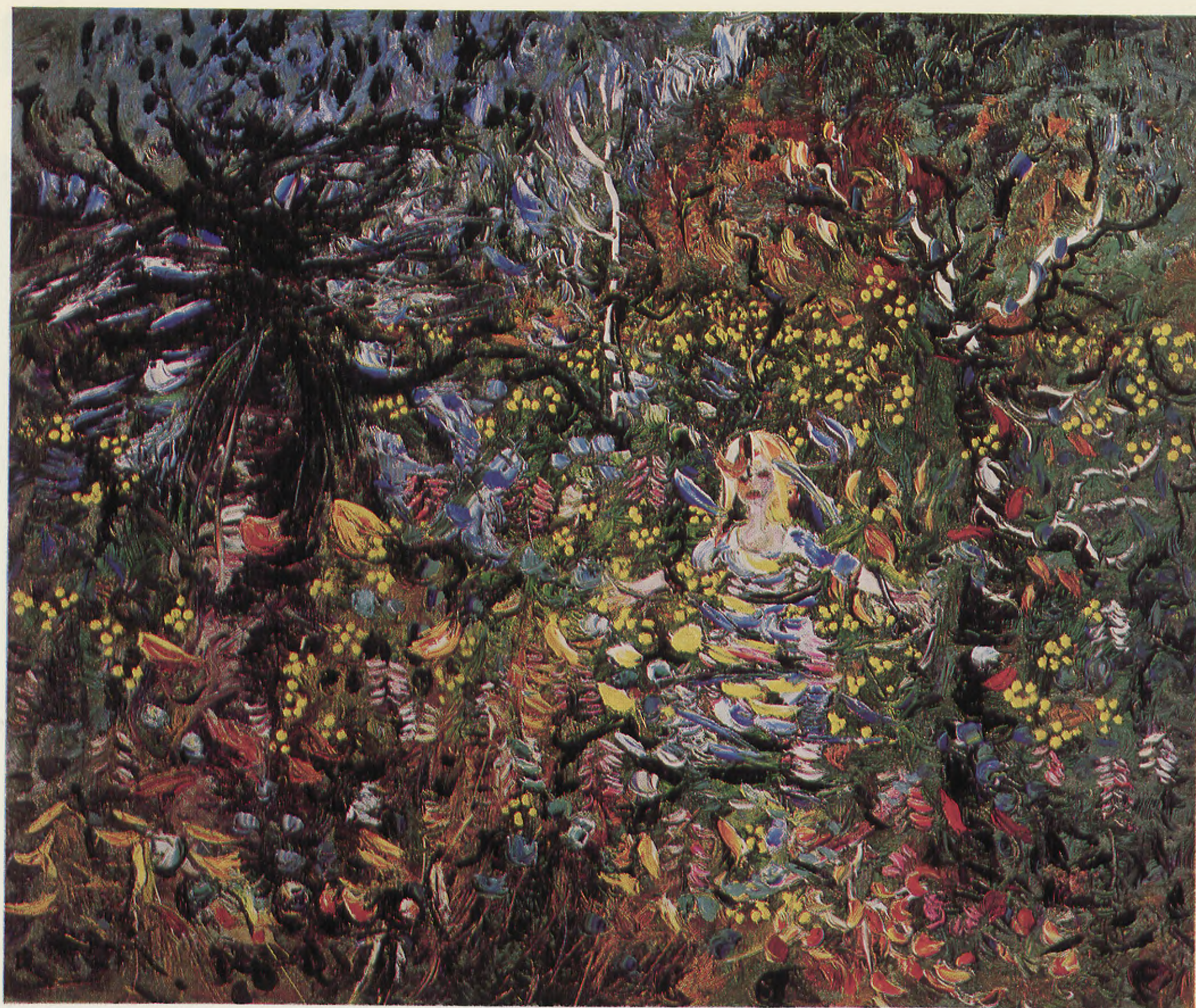
20 Powell Street, South Yarra, Melbourne 3141



## Arne Jacobsen

Moulded plywood and chromium-plated steel chairs, designed in Denmark.  
Available in oak, teak, rosewood, black and colours.

Neville Marsh Interiors Pty Ltd  
101 Queen Street, Woollahra, NSW



JOHN PERCEVAL GIRL GATHERING WATTLE IN THE GRAMPIANS 1971



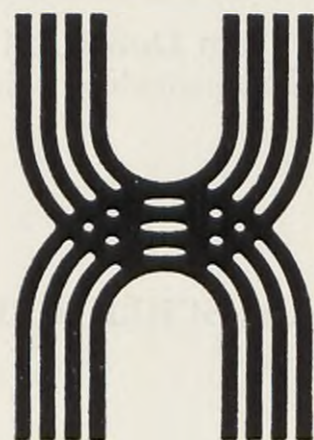
# HOLDSWORTH GALLERIES

86 HOLDSWORTH STREET, WOOLLAHRA, N.S.W. 2025 TELEPHONE 32 1364  
10 A.M.—5 P.M. MONDAY TO SATURDAY





DONALD FRIEND MADE BERATA IN THE STUDIO

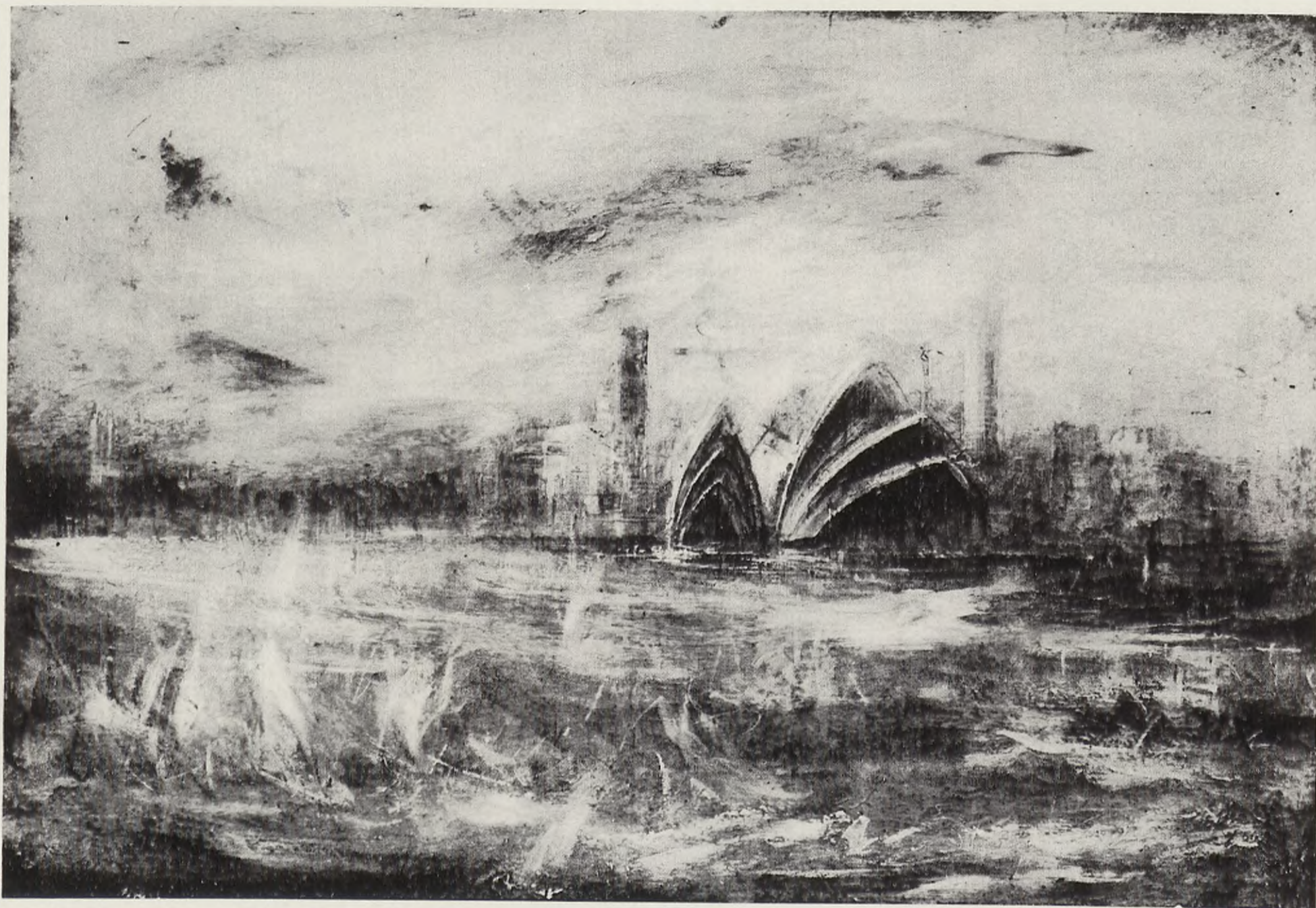


# HOLDSWORTH GALLERIES

86 HOLDSWORTH STREET, WOOLLAHRA, N.S.W. 2025  
TELEPHONE 32 1264



## CHRISTIE'S OF LONDON



STUDY FOR THE OPERA HOUSE by Sir William Dobell, oil on board 12in x 16 $\frac{3}{4}$ in, sold on account of the Sir William Dobell Art Foundation at the Australian painting sale in Sydney on 6 October 1971

### VALUATIONS UNDERTAKEN OF PAINTINGS, SCULPTURE, FURNITURE, PORCELAIN AND SILVER

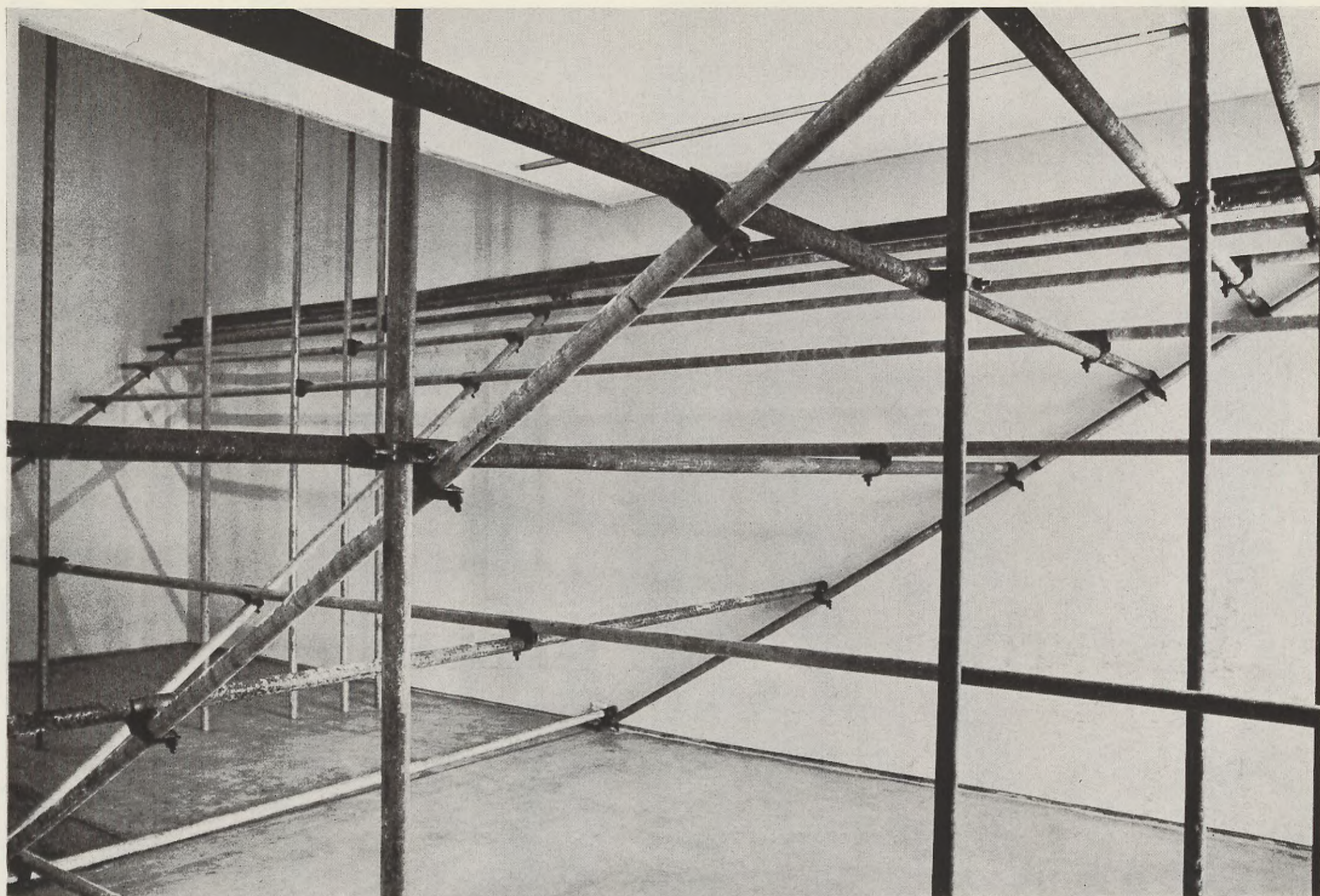
John Henshaw, Australian representative

Christie, Manson & Woods  
298 New South Head Road  
Double Bay, N.S.W. 2028.

Telephone: 36 7268

Christie, Manson & Woods  
C/- Joshua McClelland Print Room  
81 Collins Street  
Melbourne, Victoria. 3000.

Telephone: 63 2631



NIGEL LENDON

STRUCTURE FOR A SPECIFIC SITE

FEBRUARY-MARCH 1971

## Watters Gallery

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

☎ Telephone 31 2556

GALLERY HOURS: Tuesday to Saturday 10 a.m. - 5 p.m.

# **TOORAK ART GALLERY**

**277 Toorak Rd., South Yarra,  
Victoria 3141 Ph. 24 6592**

**Directors: Philip and Beth Davis**

Watters Gallery  
277 Toorak Rd. South Yarra  
Victoria 3141



The colour of nature is yours.  
To use it as nature did is up to  
imagination. But to carry it off in print  
requires the judgement, the finesse.  
We give you the beauty of a simple butterfly  
on **Ballarat Superfine Art.**  
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Associated Pulp & Paper Mills Limited.



MORNING CLOUD, BARRINGTON 18" x 22"  
Oil on hardboard 1971

Photograph by Peter Levy

*Original Paintings by*  
**KENNETH GREEN**  
*at*  
**THE ROBERT WARDROP GALLERIES**

132 PACIFIC HIGHWAY, ROSEVILLE  
Hours: 9 a.m. to 5 p.m. Monday to Saturday  
Telephone 46 4626

# ANDREW IVANYI GALLERIES

DEALERS IN ORIGINAL WORKS OF ART BY PROMINENT AUSTRALIAN ARTISTS

OUR CHANGING STOCK INCLUDES PAINTINGS BY

**CHARLES BLACKMAN**

**ARTHUR BOYD**

**DAVID BOYD**

**RAY CROOKE**

**JOHN COBURN**

**ROBERT DICKERSON**

**DONALD FRIEND**

**SALI HERMAN**

**ROGER KEMP**

**ROY DE MAISTRE**

**SIDNEY NOLAN**

**JOHN PERCEVAL**

**JEFFREY SMART**

**ALBERT TUCKER**

**FRED WILLIAMS**

AND MANY OTHERS

## ANDREW IVANYI GALLERIES

65 TOORAK RD., SOUTH YARRA, VICTORIA 3141. TELEPHONE: 26 6349

GALLERY HOURS:

MONDAY TO SATURDAY 11 a.m.—5.30 p.m.

SUNDAY 2 p.m.—5 p.m.

# An exhibition at CLUNE GALLERIES

23 November to Christmas 1971  
171 Macquarie Street, Sydney. 221 2166  
Preview by appointment



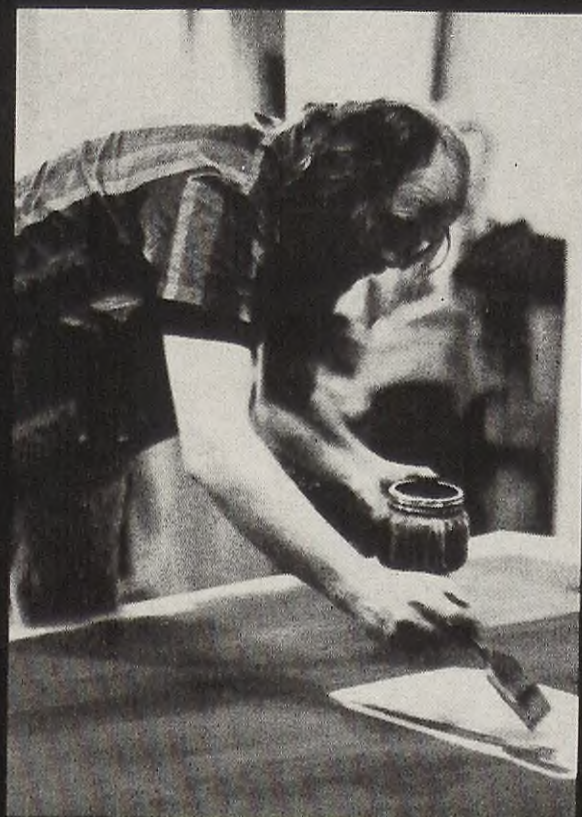
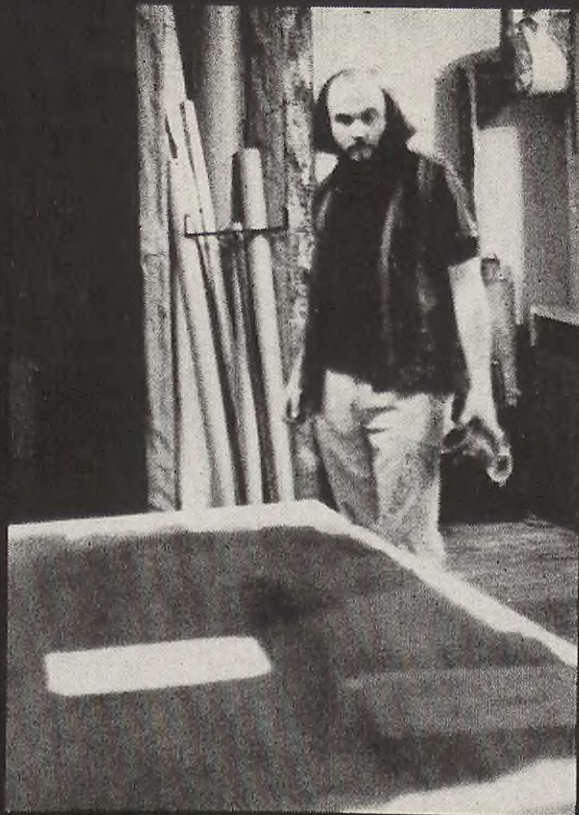
Pharaoh's Daughter. 1971  
Tempera and Resin. 36" x 41"





Gladioli Farmer and his Wife. 1971  
Oil. 24" x 40"

**PAINTINGS  
BY  
PERCEVAL**



**Sydney Ball**  
**NEW YORK**  
**PAINTINGS**

**OCTOBER 23rd 1971**  
**BONYTHON**  
**Art Gallery**

**88 JERNINGHAM ST.**  
**NORTH ADELAIDE 67 1672**

Also  
**52 VICTORIA ST. PADDINGTON**  
**APRIL 1972**

# ART

AND AUSTRALIA

VOLUME 9

# 2

**Art Quarterly**  
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**Editor**  
**Mervyn Horton**

**Assistant Editor**  
 Marjorie Bell

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 Melbourne: John Brack, Ursula Hoff, Michael  
 Shannon  
 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

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**Contributors to this issue:**

Douglas Dundas, painter and draughtsman, was Society of Artists Travelling Scholar 1927, a teacher at the National Art School for thirty-five years (head 1960-4) and is Vice-President of the Arts Council of Australia. John Reed was a founding member and one-time President of The Contemporary Art Society of Australia (Vic.) and was also a founding member and Director of the Museum of Modern Art of Australia. John Olsen is a practising painter and designer of tapestries. He has studied tapestry manufacture in France and Portugal and tapestries to his designs are at present being made in Japan. 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 of the Luca Giordano frescoes in the Palazzo Medici-Riccardi of Florence. Elwyn Lynn is Curator of the Power Gallery of Contemporary Art, art critic for the *Bulletin* and the author of several art books. He is at present working on a comprehensive book on Sidney Nolan.

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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  
November: Charles Blackman, Sidney Nolan, Arthur and David Boyd  
December: Louis Kahan, Paul Delprat, M. Percival, Pro Hart  
January: Donald Friend, Fred Williams, Noel Counihan, Frank de Silva, Andrew Sibley  
Hours: Wednesday to Sunday: 10 a.m. – 1 p.m. and 3 p.m. – 6 p.m.

**DESIGN ARTS CENTRE**, 167 Elizabeth Street, Brisbane 4000 Tel. 21 2360  
6 – 26 November: Graham Tait  
27 November – 24 December: Irene Kindness; Robert Forster – pottery  
January: Mixed exhibitions  
Hours: Monday to Friday: 10 a.m. – 4 p.m.  
Saturday: 9.30 a.m. – 11.30 a.m.

**DON McINNES GALLERY**, 203 Adelaide Street, Brisbane 4000 Tel. 21 4266  
30 October – 19 November: David Fowler Retrospective  
20 November – 3 December: James Lyle  
4 December – 31 January: 'The Don McInnes Stable'  
Hours: Monday to Friday: 8.30 a.m. – 5.30 p.m.  
Saturday: 8.30 a.m. – noon

**GALLERY 1 ELEVEN**, 111 Musgrave Road, Red Hill 4059 Tel. 36 3757  
3 – 23 October: Ann Newmarch  
24 October – 13 November: Sam Fullbrook  
14 November – 4 December: Kok Yew Pua – prints  
5 – 24 December: Mirka Mora – dolls; Otte Molvig – weaving; Diana Boynes – jewellery; Annette Pirritt – fabrics  
24 December – 30 January: Gallery closed  
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

**GOLD COAST GALLERY**, 2933 Gold Coast Highway, Surfers Paradise 4217 Tel. 31 6817  
Continually changing mixed exhibitions of painting, pottery and sculpture  
Hours: Monday to Saturday: 10 a.m. – 5 p.m.  
Sunday: 2 p.m. – 5 p.m.

**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, Arrowsmith, Daws and selected paintings  
Hours: 10 a.m. – 5 p.m. daily

**JOHNSTONE GALLERY**, 6 Cintra Road, Bowen Hills 4006 Tel. 52 2217  
29 October – 20 November: Keith Looby  
26 November – 24 December: Survey 1971 – 1972  
Hours: Monday to Friday: 10 a.m. – 5 p.m.  
Saturday: 10 a.m. – 12.30 p.m.

**QUEENSLAND ART GALLERY**, Gregory Terrace, Fortitude Valley 4006 Tel. 5 4974  
20 October – 21 November: 1971 H. C. Richards Prize and 1971 L. J. Harvey Prize  
December – January: Works from the Permanent Collection  
Hours: Monday to Saturday: 10 a.m. – 5 p.m.  
Sunday: 2 p.m. – 5 p.m.

### New South Wales

**ART GALLERY OF NEW SOUTH WALES**, Art Gallery Road, Sydney 2000 Tel. 221 2100  
The gallery is closed for rebuilding until further notice  
15 October – 10 November: The Art Gallery of New South Wales and the Australian Museum jointly sponsor an exhibition of paintings by Pierre Bonnard at the Australian Museum, 6–8 College Street, Sydney  
Hours: Tuesday to Sunday: 10 a.m. – 5 p.m.  
Monday: noon – 5 p.m.

**ARTARMON GALLERIES**, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321  
November: Kenneth Jack  
December: 100 small works for young collectors  
January: Gallery closed  
Hours: Monday to Friday: 9 a.m. – 5 p.m.  
Saturday: by appointment

**BAREFOOT ART GALLERY**, Barefoot Boulevard, Avalon Parade, Avalon Beach 2107 Tel. 918 6350  
24 October – 6 November: Frances Jones  
7 – 20 November: Les Graham  
21 November – 4 December: Barry Chamberlain  
5 – 23 December: Mixed Christmas Exhibition  
January: Paintings by well-known Australian artists  
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m.  
Sunday: 2 p.m. – 5 p.m.

**BARRY STERN GALLERIES**, 19 and 21 Glenmore Road, Paddington 2021 Tel. 31 7676, 31 5492  
Continually changing mixed exhibition of Australian paintings  
Hours: Monday to Saturday: 11.30 a.m. – 5.30 p.m.

**BETH MAYNE'S STUDIO SHOP**, Cnr Palmer and Burton Streets, Darlinghurst 2010 Tel. 31 6264  
Works by well-known contemporary artists also collection of 18th – 19th century prints

Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

**BONYTHON GALLERY**, 52 Victoria Street, Paddington 2021 Tel. 31 5087  
6 – 23 November: Carl Plate; Elaine Haxton; Comalco Invitation Award for Sculpture  
27 November – 18 December: Len and Ruth Castle; Transfield Sculpture; Dobell Foundation; stock prints  
22 December – 31 January: Gallery closed  
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

**CLUNE GALLERIES**, 171 Macquarie Street, Sydney 2000 Tel. 221 2166  
December: Colonial Eye  
January: Gallery closed  
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

**CREMORNE GALLERY**, 310 Military Road, Cremorne 2090 Tel. 90 7818  
November: Vic O'Connor  
December: Celia Perceval  
Hours: Tuesday to Saturday: 11 a.m. – 5 p.m.

**DAVID JONES' ART GALLERY**, Elizabeth Street Store, Sydney 2000 Tel. 2 0664 Ext. 2109  
9 – 27 November: Jannis Spyropoulos  
7 – 24 December: It's Only Sculpture  
January: Stock  
Hours: Monday to Friday: 9.30 a.m. – 5 p.m.  
Saturday: 9.15 a.m. – 11.45 a.m.

**GALLERY A**, 21 Gipps Street, Paddington 2021 Tel. 31 9720  
Contemporary paintings and sculpture  
Hours: Tuesday to Saturday: 10 a.m. – 6 p.m.

**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  
September: Eskimo art  
October: Primitive Masks from Melanesia  
November: Ornaments and Jewellery of Primitive Man  
December: George Fernely – root sculpture  
Hours: Monday to Saturday: 10.30 a.m. – 6.30 p.m.

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

**HAYLOFT GALLERY**, 9 Morrisett Street, Bathurst 2795 Tel. 31 3844  
November: Les Blakebrough  
December: Mixed exhibition  
24 December – 23 January: Gallery closed  
24 January: Mixed exhibition  
Hours: Monday to Friday: 11.30 a.m. – 4 p.m.

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

7 – 25 September: *Perceval*  
8 – 27 November: John Mason  
29 November – 18 December: *Urbanas*  
January: Mixed exhibition (by appointment only)  
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787  
27 October – 8 November: Carole Symonds  
10 – 29 November: Jeffrey Smart  
1 – 13 December: Roland Wakelin Memorial Exhibition  
15 – 23 December: Cedric Flower  
23 December – 17 January: Gallery closed  
19 – 31 January: Idris Murphy (Main Gallery); Stephen May (Print Room)  
Hours: Monday to Friday: 10 a.m. – 5 p.m.  
Wednesday until 7 p.m.  
Saturday: 10 a.m. – noon

MAVIS CHAPMAN GALLERY, 13 Bay Street, Double Bay 2028 Tel. 328 1739  
8 – 27 November: Gareth Jones-Roberts  
29 November – 23 December: Christmas exhibition  
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m. or by appointment

MOSMAN GALLERY, 583 Military Road, Mosman 2088 Tel. 969 2659  
Hours: Tuesday to Saturday: 10 a.m. – 5.30 p.m.

NATIVE ART GALLERY, 13 Gurner Street, Paddington 2021 Tel. 31 9441  
Various exhibitions of artefacts from New Guinea, Solomon Islands, Trobriand Islands, New Britain, New Ireland, New Hebrides and Australia  
Hours: Monday to Saturday: 10 a.m. – 6 p.m.

NEWCASTLE CITY ART GALLERY, Cultural Centre, Laman Street, Newcastle 2300 Tel. 2 3263  
27 October – 28 November: Max Watters  
24 November – 19 December: Solingen Historical Cutlery  
1 December – 9 January: Selections from Permanent Collection  
14 January – 13 February: Italian Painting 1940–1960  
Hours: Monday to Friday: 10 a.m. – 5 p.m.  
Wednesday until 9 p.m.  
Saturday: 10 a.m. – 1 p.m. and 2 p.m. – 5 p.m.  
Sunday and Public Holidays: 2 p.m. – 5 p.m.

POTTERS' SOCIETY OF AUSTRALIA, 97A Bourke Street, Woolloomooloo 2011 Tel. 357 1021  
Hours: Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

REALITIES GALLERY, Thredbo Village 2627 Tel. 611  
Mixed exhibitions

ROBERT WARDROP GALLERIES, 132 Pacific Highway, Roseville 2069 Tel. 46 4626  
Hours: Monday to Saturday: 9 a.m. – 5 p.m.

ROYAL ART SOCIETY OF N.S.W., 25–7 Walker Street, North Sydney 2060 Tel. 92 5752  
November: New Paintings  
10 – 17 December: Christmas exhibition  
January: New Paintings  
Hours: Monday to Friday: 10 a.m. – 4 p.m.  
Sunday: 2 p.m. – 5 p.m. (special exhibitions only)

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra 2025 Tel. 32 2533  
29 September – 20 October: Leonard French  
27 October: 17 November: Peter Upward  
24 November – 1 December: John Olsen  
8 – 31 December: Twelfth Anniversary Exhibition  
1 – 31 January: Mixed exhibitions  
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

SEBERT GALLERY, Argyle Arts Centre, 18 Argyle Street, Sydney 2000 Tel. 241 2113  
5 – 19 November: Jose Monge  
24 November – 7 December: Tushar Kanti-Paul; Anton Murre – sculpture  
7 – 20 December: Aboriginal Watercolours from Ernabella Mission, Central Australia  
23 December – 7 January: Kurt Koeppel  
7 – 31 January: Norman Lindsay, Pro Hart, Robert Dickerson  
Hours: 11 a.m. – 6 p.m. daily

STRAWBERRY HILL GALLERY, 533–5 Elizabeth Street South, Sydney 2012 Tel. 699 1005  
2 – 14 November: Robert Bolton  
16 – 23 November: Third Anniversary Exhibition  
December: Mixed exhibition  
January: Mixed exhibition  
Hours: 10 a.m. – 6 p.m. daily

SWINGLE BAR GALLERY, Forbes Street, Trundle 2875 Tel. 86  
22 October: Mixed exhibition Forbes Tourist Bureau  
19 November: Under \$50 Christmas exhibition  
Hours: Friday: 2 p.m. – 5 p.m.  
Saturday: 9 a.m. – noon  
For appointment telephone Trundle 119, 15U

VON BERTOUCHE GALLERIES, 50 Laman Street, Newcastle 2300 Tel. 2 3584  
8 – 24 October: Robert Dickerson  
29 October – 14 November: Collectors choice at \$60 and under  
19 November – 5 December: John Gilbert  
10 December – 24 December: Lenore Boyd  
25 December – 31 January: Gallery closed  
Hours: Friday to Tuesday: noon – 6 p.m.

WATTERS GALLERY, 109 Riley Street, Darlinghurst 2010 Tel. 31 2556  
28 October – 14 November: Richard Larter  
17 November – 5 December: Aleksander Danko  
5 December – 2 February: Gallery closed  
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m.

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540  
11 – 23 October: Pottery students annual exhibition  
30 October – 13 November: Young people's annual exhibition  
27 November – 4 December: Children's annual exhibition  
6 December – 10 February: Gallery closed  
Hours: Monday to Friday: 10 a.m. – 4 p.m. and 7 p.m. – 9.30 p.m.  
Saturday: 10 a.m. – 4 p.m.

### Canberra, A.C.T.

ARTS COUNCIL OF AUSTRALIA (A.C.T. DIVISION), Griffin Centre, Bunda Street, Canberra City 2601  
Convener: Mrs J. D. C. Moore Tel. 48 9813

AUSTRALIAN SCULPTURE GALLERY, 1 Finnis Crescent, Narrabundah 2604 Tel. 95 7084  
Continuous exhibitions. Permanent collection of sculptures, paintings, pottery, prints, aboriginal artefacts  
Hours: Monday to Saturday: 11 a.m. – 5 p.m.  
Sunday: 2 p.m. – 5 p.m.

MACQUARIE GALLERIES CANBERRA, Macquarie House, 23 Furneaux Street, Forrest 2603 Tel. 95 7381  
30 October: Lloyd Rees  
27 November: John Gilbert – pottery  
December: Christmas exhibition  
Hours: Tuesday to Saturday: 10.30 a.m. – 5 p.m.  
Sunday: 2 p.m. – 5 p.m.

### Victoria

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

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood 3066 Tel. 41 4303, 41 4382  
30 November: George Luke – sculpture; Robert Mair – pottery  
24 December – 31 January: Gallery closed  
Hours: Monday to Friday: 10 a.m. – 5.30 p.m.

CROSSLEY GALLERY, 4 Crossley Street (off 60 Bourke Street), Melbourne 3000 Tel. 662 1271  
Original prints by leading Australian and Japanese artists  
Editions of small sculpture  
Exhibitions every three weeks  
Hours: Monday to Friday: noon – 5 p.m.  
Saturday: 10 a.m. – 1 p.m.

EUROPA GALLERY, Suite 1, 2 Avoca Street South Yarra 3141 Tel. 267 1482  
Hours: Tuesday to Thursday: 10.30 a.m. – 5.30 p.m.

Friday: 11 a.m. – 8 p.m.  
Saturday: 11 a.m. – 1 p.m.

GALLERY A, 275 Toorak Road, South Yarra  
3141 Tel. 24 4201  
Contemporary paintings and sculpture  
Hours: Tuesday to Friday: 11 a.m. – 7 p.m.

HAWTHORN CITY ART GALLERY, 584  
Glenferrie Road, Hawthorn 3122  
Tel. 81 2921  
12 – 28 October: Figuratives Now  
2 – 19 November: Peter Burns  
23 November – 3 December: Bill Gleeson –  
stained glass; Jim Williamson – pottery  
6 – 10 December: Mixed exhibition  
January: Gallery closed  
Hours: Tuesday and Thursday: 1 p.m. –  
5.30 p.m.  
Wednesday and Friday: 1 p.m. – 8 p.m.  
Saturday: 10 a.m. – noon

LEVESON STREET GALLERY, Cnr Victoria  
and Leveson Streets, North Melbourne 3051  
Tel. 30 4558  
29 October – 11 November: Phyl Waterhouse  
12 – 25 November: William Robinson  
1 – 24 December: Stock exhibition – small  
paintings – Lucites from Paris suitable for  
Christmas gifts  
25 December – mid February: Gallery closed  
Hours: Monday to Friday: noon – 6 p.m.  
Sundays: 2 p.m. – 5 p.m.

MANYUNG GALLERY, Cnr Conway Street  
and Nepean Highway, Mount Eliza 3930  
Tel. 787 2953  
7 November: Freya Dade; Kpusch – ceramics  
21 November: Pat Reynolds  
5 December: Mal Gilmour  
19 December: Piers Bateman  
2 January: Gayner Hooper  
16 January: Sculpture and tapestry

NATIONAL GALLERY OF VICTORIA,  
180 St Kilda Road, Melbourne 3004  
Tel. 62 7411  
November: 1000 Master Drawings from  
Museum of Modern Art; Travelodge Art  
Prize and works from Travelodge Collection;  
Comalco Invitation Award for Sculpture  
December: Italian Paintings; Recent  
Australian Art  
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m.  
Wednesday until 9 p.m.  
Sunday: 2 p.m. – 5 p.m.

OSBORNE AND POLAK GALLERY  
(incorporating Strines Gallery), 8 Avoca  
Street, South Yarra 3141 Tel. 26 5071  
November – December: Jock Clutterbuck;  
Peter Freeman; Bill Ferguson  
Hours: 11 a.m. – 5 p.m.  
Saturday: 10.30 a.m. – 1 p.m.

POWELL STREET GALLERY, 20 Powell  
Street, South Yarra 3141 Tel. 26 5519  
15 November – 3 December: Rod Withers  
6 – 20 December: Pottery  
January: Gallery closed

Hours: Tuesday to Friday: 10.30 a.m. –  
5 p.m.  
Saturday: 10 a.m. – 1 p.m.

REALITIES GALLERY, 60 Ross Street,  
Toorak Village 3142 Tel. 24 3312  
4 – 28 August: Mirka Mora – dolls; John  
Armstrong – objects, assemblages  
1 – 25 September: Ken Reinhard  
28 September – 23 October: Isabel Davies –  
relief constructions; Eskimo carvings and  
prints  
26 October – 21 November: Jutta Feddersen –  
tapestries; F. Hundertwasser – prints  
23 November – 27 December: Christmas  
exhibition – European antique and modern  
handicraft  
Hours: Monday to Saturday: 10 a.m. – 5 p.m.  
Tuesday until 8 p.m.

RUSSELL DAVIS GALLERY, 23 Victoria  
Parade, Collingwood 3066 Tel. 41 2286  
Changing mixed exhibitions  
Hours: Tuesday to Friday: 12.30 p.m. –  
5.30 p.m.  
Sunday: 2 p.m. – 5.30 p.m.

SOUTH YARRA GALLERY, 10 William Street,  
South Yarra 3141 Tel. 24 040  
Hours: Monday to Friday: 10 a.m. – 6 p.m.

TOLARNO GALLERIES, 42 Fitzroy Street,  
St Kilda 3182 Tel. 94 0521  
October: Col Jordan; John Hopkins; Paul  
Wunderlich – lithographs  
November: John Krzywokulski; John Peart  
December: Mixed exhibition  
January: Mixed exhibition  
Hours: Tuesday to Friday: 10 a.m. – 10 p.m.  
Saturday: 4 p.m. – 10 p.m.

TOORAK ART GALLERY, 277 Toorak Road,  
South Yarra 3141 Tel. 24 6592  
November: Keith Nichol  
Hours: Tuesday to Saturday: 10 a.m. – 6 p.m.

VICTORIAN ARTISTS' SOCIETY, 430 Albert  
Street, East Melbourne 3002 Tel. 662 1484  
Permanent exhibition always in Cato Gallery  
during week-days  
Hours: Monday to Friday: 10 a.m. – 5 p.m.  
Saturdays and Sundays: 2 p.m. – 5 p.m.  
during exhibitions

#### South Australia

ART GALLERY OF SOUTH AUSTRALIA,  
North Terrace, Adelaide 5000 Tel. 23 8911  
19 November – 19 December: Scultura  
Italiana  
December: Barbara Hepworth  
Hours: Monday to Saturday: 10 a.m. – 5 p.m.  
Sunday: 2 p.m. – 5 p.m.

BONYTHON GALLERY, 88 Jerningham  
Street, North Adelaide 5006 Tel. 67 1672  
23 October: Sydney Ball  
12 November: Asher Bilu  
4 December: Milton Moon – ceramics  
January: Gallery closed  
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

CONTEMPORARY ART SOCIETY GALLERY,  
14 Porter Street, Parkside 5063  
Tel. 72 2682  
24 October – 13 November: Darian Causby  
14 November – 4 December: Thursday  
Group  
5 – 25 December: Ceramics  
January: Gallery closed  
Hours: Wednesday to Sunday: 2 p.m. –  
6 p.m.

CRICKLEWOOD ART CENTRE WORKSHOP,  
Surrey Road, Aldgate 5154 Tel. 39 2838  
Hours: Tuesday to Sunday: 10.30 a.m. –  
5.30 p.m.

HAHNDORF ACADEMY, Princes Highway,  
Hahndorf 5245 Tel. 88 7250  
1 – 13 November: Mixed Australian Show  
14 – 30 November: Anni Luur Fox – batik  
1 – 11 December: Mixed exhibition  
12 – 25 December: Christmas exhibition  
26 – 31 December: Australian artists  
1 – 31 January: Mixed paintings, drawings,  
pottery and batik  
Hours: 10 a.m. – 5.30 p.m. daily  
Public holidays: 9.30 a.m. – 5.30 p.m.

LIDUMS ART GALLERY, The Common,  
Beaumont 5066 Tel. 79 2783  
Hours: Monday to Saturday: 11 a.m. – 6 p.m.  
Sunday: 1 p.m. – 5 p.m.

MAX ADAMS GALLERIES, 63 Tynte Street,  
North Adelaide 5006 Tel. 67 3663  
Regular exhibitions of works by leading  
Australian artists – colonial to contemporary  
Hours: Tuesday to Saturday: 11.30 a.m. –  
5.30 p.m.

OSBORNE ART GALLERY, 13 Leigh Street,  
Adelaide 5000 Tel. 51 2327  
5 – 19 October: Elaine Wreford – paintings  
and screens  
November, December, January: Continuous  
mixed painting exhibitions with sculpture  
and pottery  
Hours: Monday to Friday: 10 a.m. – 5.30 p.m.

RIGBY GALLERY, City Cross, Adelaide 5000  
Tel. 23 5566  
November: Winnie Kapociunas – embroidered  
paintings  
December: Peter Young and Ian Were –  
enamels and pottery  
January: Prints and originals  
Hours: Monday to Friday: 9 a.m. – 5.30 p.m.  
Saturday: 9 a.m. – 11.30 a.m.

#### Western Australia

JOHN GILD GALLERIES, 298 Hay Street,  
Subiaco 6008 Tel. 81 1346  
Hours: Tuesday to Friday: 10.30 a.m. – 5 p.m.  
Sunday: 2 p.m. – 5 p.m.

SKINNER GALLERIES, 31 Malcolm Street,  
Perth 6000 Tel. 21 5088  
August: Guy Boyd, *Geoffrey Wake*  
September: *Bonnard Prints*  
November: Charles Blackman

December: Christmas exhibition  
January: William Davis  
Hours: Monday to Friday: 11 a.m. – 5 p.m.  
Sunday: 2 p.m. – 5 p.m.

**WESTERN AUSTRALIAN ART GALLERY,**  
Beaufort Street, Perth 6000 Tel. 28 7233  
19 November – 27 December: Permanent  
collection  
7 January – 6 February: Scultura Italiana  
Hours: Monday to Friday: 10.30 a.m. – 5 p.m.  
Wednesday: 7.30 p.m. – 10 p.m.  
Saturday: 9.30 a.m. – 5 p.m.  
Sunday: 2 p.m. – 5 p.m.

#### **Tasmania**

**LITTLE GALLERY,** 46 Steele Street,  
Devonport 7310 Tel. 24 1141  
November: Model Sailing Ships; French  
lithographs  
December: Young Tasmanians; Gallery  
collection  
January: Tony Woods  
Hours: Tuesday to Friday: 11.30 a.m. –  
5 p.m.  
Saturday and Sunday: 3 p.m. – 5 p.m.

**SALAMANCA PLACE GALLERY,**  
65 Salamanca Place, Hobart 7000  
Tel. 23 7034  
Hours: Monday to Thursday: 10.30 a.m. –  
noon; 1 p.m. – 4 p.m.  
Sunday: 2 p.m. – 5 p.m.

#### **New Zealand**

**AUCKLAND CITY ART GALLERY,** Kitchener  
Street, Auckland 1 Tel. 74 650  
November, December, January: Works  
from the permanent collection  
Hours: Monday to Saturday: 10 a.m. –  
4.30 p.m.  
Friday until 8.30 p.m.  
Sunday: 2 p.m. – 4.30 p.m.

**NEW VISION GALLERY,** 8 His Majesty's  
Arcade, Queen Street, Auckland 1  
Tel. 375 440  
1 – 12 November: Barry Cleavin – etchings  
15 – 26 November: Warren Tippett – pottery  
29 November – 10 December: Lois McIvor  
13 – 24 December: Christmas exhibition –  
paintings, prints, pots  
January: Stock collection  
Hours: 10 a.m. – 5.30 p.m. daily  
Friday until 9 p.m.

**PETER McLEAVEY GALLERY,** 147 Cuba  
Street, Wellington Tel. 557 356  
November: Michael Smither  
December: Prints  
January: Stock  
Hours: Monday to Friday: 11 a.m. – 5.30 p.m.

## **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**

**DALBY ART CONTEST 1971:** Acquisitive,  
oil, \$400; watercolour, \$150. Judge: J.  
Wieneke. Closing date: 1 October 1971.  
Particulars from: Secretary, Dalby Art Group,  
P.O. Box 509, Dalby 4405.

**REDCLIFFE ART CONTEST:** All acquisitive.  
Oil, representational, \$500; any medium, non-  
representational, \$200; watercolour, repre-  
sentational, \$200; children's activities, \$100.  
Closing date: 18 August 1971. Particulars  
from: Mrs F. Hodgkison, 34 Pearl Street,  
Redcliffe 4020.

#### **New South Wales**

**ALBURY ART PRIZE:** An invitation exhibition  
from which selections are made for the Albury  
Art Gallery upon the advice of Donald Webb  
to the value of \$1,000. Artists who are not  
already represented in the Albury gallery may  
submit their names for selection. Closing  
date: 15 September 1971. Particulars from:  
Albury Art Gallery Society, Box 347 Albury  
2640.

**ARCHIBALD PRIZE:** Portrait, oil or water-  
colour, preferentially of some man or woman  
distinguished in art, letters, science or religion,  
approximately \$2,000. Judges: Trustees of  
the Art Gallery of N.S.W. Closing date: 31  
December 1971. Particulars from: Art Gal-  
lery of N.S.W., Art Gallery Road, Sydney 2000.

**BLAKE PRIZE FOR RELIGIOUS ART:** Reli-  
gious painting, drawing or sculpture, \$1,000.  
Darcy Morris Memorial Prize for non-abstract  
religious painting, \$400. Judges: H. Davis,  
A. A. Dougan, John Henshaw, R. P. Meagher,  
Stan de Teliga. Closing date: 15 September  
1971. Particulars from: Secretary, G.P.O.  
Box 4484, Sydney 2001.

**FLOTTA LAURO GIOACCHINO LAURO  
ART PRIZES:** Both acquisitive. Painting other  
than portrait, maximum size 42in x 77in,  
return first-class ticket Australia-Italy/United  
Kingdom on a Flotta Lauro liner plus \$1,000  
spending money; sculpture in final form or as  
two-dimensional maquette, maximum size  
18in x 24in x 36in, return first-class ticket as  
above plus \$1,000 spending money. Judges:  
The Directors of the State Art Galleries as a  
panel. Closing date: 14 January 1972.  
Particulars from State Art Galleries or Flotta  
Lauro, G.P.O. Box 4218, Sydney 2001.

**GRAFTON ELEVENTH JACARANDA ART  
EXHIBITION:** Painting or paintings to the  
value of approximately \$1,100 will be pur-  
chased on the recommendation of John  
Henshaw including \$100 acquisitive prize  
for painting by an artist under twenty-one

years of age. Closing date: 13 October 1971.  
Particulars from: Secretary, 106 Fitzroy Street,  
Grafton 2460.

**N.S.W. GOVERNMENT TRAVELLING ART  
SCHOLARSHIP:** Open to British subjects  
resident in N.S.W. for three consecutive  
years prior to 30 June 1972 and who will  
not have attained the age of 27 years by 1 Jan-  
uary 1973. Applications will be considered  
from persons who have had active service with  
the Armed Forces if they will not have attained  
the age of 30 years by 1 January 1973.  
\$1,300 per annum, tenable for three years.  
Closing date: 30 June 1972. Particulars  
from: Secretary, N.S.W. Travelling Art Scholar-  
ship Committee, Department of Education,  
Box R42, Royal Exchange, Sydney 2000.

**RYDE ART AWARD:** Oil, traditional, \$100;  
watercolour, traditional, \$100. Judge: Ken-  
neth Green. Oil, modern, \$100; any hanging  
work of art, not included in above categories,  
\$100. Judge: Frederic Bates. Closing date:  
8 October 1971. Particulars from Mrs T. Small,  
6 Jackson Crescent, Denistone East, 2112.

**ST MARY'S CATHEDRAL SYDNEY 150  
YEARS' CELEBRATIONS RELIGIOUS ART  
PRIZE:** Any medium, not more than 6' longest  
measurement, three-dimensional works not  
accepted. 1st \$1,250, 2nd \$500, 3rd \$250.  
Judges: Elwyn Lynn, Daniel Thomas, J.  
Thornhill. Closing date: 28 October 1971.  
Particulars from: Secretary, Box 4092, G.P.O.,  
Sydney 2001.

**SIR JOHN SULMAN PRIZE** Subject paint-  
ing, approximately \$600. Closing date: 31  
December 1971. Particulars from: Art Gallery  
of N.S.W., Art Gallery Road, Sydney 2000.

**TAMWORTH ART PRIZE:** Any medium, any  
subject, \$500; watercolour, drawing or print,  
\$100. Judge: Elwyn Lynn. Closing date: 24  
September 1971. Particulars from: Mr Paul  
Seymour, 187 Church Street, Tamworth 2340.

**TENTH INTERNATIONAL CONGRESS OF  
ACCOUNTANTS ART PRIZE:** Oil or acrylic,  
maximum dimension of 8', landscape or sea-  
scape, \$2,500. Judge: Erik Langker. Closing  
date: 2 October 1972. Particulars from: G. H.  
Hawkes, 730 George Street, Sydney 2000.

**TRUSTEES WATERCOLOUR PRIZE:** Best  
watercolour in Wynne Prize if winning entry  
not a watercolour, \$200. Judges: Trustees of  
the Art Gallery of N.S.W. Closing date: 31  
December 1971. Particular from: Art Gallery  
of N.S.W., Art Gallery Road, Sydney 2000.

**WYNNE PRIZE:** Landscape, oil or water-  
colour, or figure sculpture, any medium, \$400.  
Judges: Trustees of the Art Gallery of N.S.W.  
Closing date: 31 December 1971. Particulars  
from: Art Gallery of N.S.W., Art Gallery Road,  
Sydney 2000.

**WYNNE PRIZE – THE JOHN AND ELIZA  
NEWHAM PRING MEMORIAL PRIZE:** In  
terms of a bequest of the late Bessie Pring a  
prize is to be awarded for the best landscape  
executed in watercolours and by a woman

artist, \$80. If the Trustees Watercolour Prize is won by a woman she automatically receives this as well. Judges: Trustees of the Art Gallery of N.S.W. Closing date: 31 December 1971. Particulars from: Art Gallery of N.S.W., Art Gallery Road, Sydney 2000.

### Victoria

**LATROBE VALLEY ART COMPETITION:** Painting or paintings to the value of \$900 will be purchased upon the advice of John Ashworth. Sculpture, \$50. Closing date: 4 October 1971. Particulars from: Advance Latrobe Valley Association, 60 Railway Avenue, Yallourn 3838.

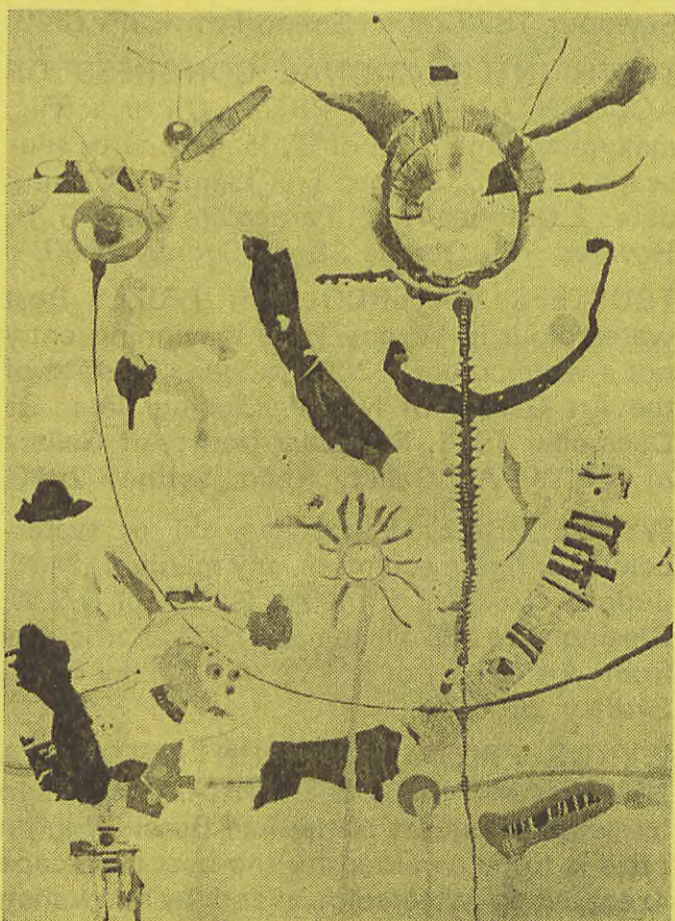
**SHEPPARTON PRINT AWARD:** Acquisitive, etching, lithograph, serigraph, etc., \$400. Judge: Tate Adams. Closing date: 1 October 1971. Particulars from: Director, Shepparton Art Gallery, Civic Centre, Shepparton 3630.

### South Australia

**CHRYSLER AIRTEMP NATIONAL ART AWARD:** Acquisitive, painting or etching, not exceeding 700 sq in in exact proportion to 10 $\frac{3}{4}$ in high x 22in wide. 1st, \$3,000; 2nd, \$1,500; 3rd, \$500. Closing date: 18 October 1971. Particulars from: Manager, Sales Promotion Department, Chrysler Australia Ltd, G.P.O. Box, 1320F, Adelaide 5001.

### Overseas

**VIENNA 1972 GRAPHICS BIENNALE:** Any graphic technique, three entries not more than two years old and not exceeding 70cm x 100cm in size. Closing date: 30 April 1972. Particulars from: Europahaus Wien, Graphik-biennale 1972, Linzerstrasse 429, A-1140 Wien, Austria.



## PRIZEWINNERS

### Queensland

**DARNELL GALLERY DE GRUCHY ART PRIZE:**

Judges: C. F. Presley, David Thomas, N. D. H. Underhill  
Winner: Michael Taylor

**GOLD COAST CITY ART PRIZE:**

Works by Elizabeth Cummings, John Eldershaw, Tim Guthrie, Louis James, Col Jordan, Jeff Makin, Elizabeth Prior, John Rigby and Michael Shannon were purchased upon the advice of John Baily, William Dargie and Alan Warren

**MAREEBA SHELL CHEMICAL ART CONTEST:**

Judge: Duncan Ezzy  
Winner: Ronald Edwards

**ROYAL NATIONAL AGRICULTURAL AND INDUSTRIAL ASSOCIATION OF QUEENSLAND ART PRIZE:**

Judges: C. G. Gibbs, W. F. Robinson, A. F. Roland, J. Wieneke  
Winners: Any medium 'Rural' representational: M. Nicholas  
Any medium 'Agricultural Type' contemporary: B. Hatch  
Any medium portrait: L. Bressow  
Watercolour landscape or seascape, representational: D. Hamilton  
Any medium any subject any style: R. R. Blackburn, B. Hatch (equal)

### New South Wales

**ASHFIELD CENTENARY EXHIBITION:**

Judges: Earle Backen, Douglas Dundas, Peter Laverty  
Winners: Oil non-traditional: Terence P. O'Donnell  
Oil traditional: Les Burcher  
Watercolour non-traditional: Mimi Jaksic-Berger  
Watercolour traditional: Bryan Stratton

**CHELTENHAM GIRLS' HIGH SCHOOL PARENTS' & CITIZENS' ASSOCIATION 6th ART EXHIBITION:**

Judge oil or P.V.A. modern: Roy Fluke  
Winner: Ronald Hogan  
Judge oil or P.V.A. traditional: Douglas Dundas  
Winner: Harry McDonald

**SUSANNE DOLESCH FLOWERS (1970)**  
Acrylic and ink on canvas 48in x 36in  
Bonython Gallery, Sydney  
Photograph by Douglas Thompson

Judge watercolour traditional: Brian Stratton  
Winner: Ronald Steuart  
Judge etching or drawing: Roy Fluke  
Winner: Georgina Worth

**CURRABUBULA RED CROSS ART EXHIBITION:**

Judge: Douglas Dundas  
Winners: Traditional: Giulio Gentile  
Contemporary: Diane Keroitis  
Painting/drawing other than oil: Rupert Richardson  
Still Life: Kay Blaxland  
Print: Ruth Faerber

**GRAFTON TENTH JACARANDA ART EXHIBITION:**

Judge: William Salmon  
Winner: John Winch

**GRENFELL HENRY LAWSON FESTIVAL ART EXHIBITION:**

Judge: Garth Dixon  
Winners: Any medium contemporary: E. Ward  
Any medium traditional: Keivan Osborne  
Watercolour: Cameron Sparks  
Judge pottery: Ivan Englund  
Hand-built pot: Esta Rotsch  
Thrown pot: Judi Elliott

**MOSMAN ART PRIZE:**

Judge: Brian Stratton  
Winners: Oil: Reinis Zusters  
Print: Earle Backen

**MUSWELLBROOK NBN CHANNEL 3 ART PRIZE:**

Judge: Denis Colsey  
Winners: Painting or drawing: Stephen Earle  
Drawing or watercolour: Mimi Jaksic-Berger

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

Sir John Sulman Medal and Diploma:  
Jury: J. H. Andrews, M. T. Gregory, R. N. Johnson, G. M. Murcutt, G. L. Parry, Bruce Petty  
Winner: Edwards, Madigan, Torzillo & Briggs in association with The N.S.W. Government Architect, E. H. Farmer, for the Men's Dormitory Student Residence 'A', Mitchell College of Advanced Education, Bathurst  
The Wilkinson Award: No award made  
Project House Design awards:  
Jury: E. C. Daniels, J. P. Daubney, A. T. Dorough, S. R. Edwards, D. T. Hanly  
Winners: Under \$10,000: Pettit & Sevitt Constructions Pty Ltd. Architects: Neil Clerehan in association with Ancher, Mortlock, Murray & Woolley \$10,000 - \$13,000: Pettit & Sevitt Constructions Pty Ltd. Architects: Neil Clerehan in association with Ancher, Mortlock, Murray & Woolley \$13,000 - \$16,000: Civic Construction Co. (Aust.). Architect: Peter Charmichael  
Over \$16,000: Civic Construction Co. (Aust.) Architect: Peter Charmichael



**PORTIA GEACH MEMORIAL AWARD:**  
Judges: Thelma Boulton, Walter Bunning,  
Erik Langker  
Winner: Mary Brady

**ROBERT LE GAY BRERETON MEMORIAL PRIZE:**  
Judges: Alan D. Baker, Janna Bruce  
Winner: Deborah Niland

**ROBIN HOOD COMMITTEE SIXTEENTH ANNUAL ART COMPETITION:**  
Winners: Best painting: Henry Salkauskas  
Oil or other media: John Gould  
Watercolour: Henry Salkauskas

**SCONE ART PRIZE:**  
Judge: Lloyd Rees  
Winners: Representational: John Santry  
Abstract: Lyn Woodger  
Watercolour: Gerald Krygsman, Rupert Richardson (equal)

**WOLLONGONG ART PRIZE 1971:**  
Judge: James Gleeson  
Winners: Any subject, any medium:  
Desiderius Orban  
Watercolour: Mimi Jaksic-Berger

#### Victoria

**BEAUMARIS ART GROUP INEZ HUTCHISON AWARD COMPETITION:**  
Judge: Alan Warren  
Winner: Christine Berkman

**DANDENONG ART FESTIVAL FOR YOUTH:**  
Judge: Kenneth Jack  
Winners: Young Artist's Award: Jennifer Jarvis  
Watercolour: Julianne Epstein  
Drawing: Sue Dexter  
Oil 19 and under: Christopher Shaw  
Watercolour 19 and under: Julie D. Gross

**VICTORIAN ARTISTS SOCIETY WINTER EXHIBITION APPLIED CHEMICALS AWARD:**  
Judge oil: Edward Heffernan  
Winners: Daryl Carnahan, Raye Price (equal)  
Judge watercolour and drawing: A. W. Harding  
Winners: Joy French, Maxwell Wilks (equal)

#### Western Australia

**BUNBURY ART PURCHASE:**  
Upon the advice of Bryant McDiven works by Jenny Bunning, Rae Johnson, Leon Kalamaras and Pat Matson were purchased

#### Tasmania

**TASMANIA BLUE GUM FESTIVAL 1971 BP ART PRIZE:**  
Judge: Alan McCulloch  
Winners: Contemporary: Terence Gough, David Lloyd (equal)  
Traditional: Glendon Edwards, Mary Ballantyne Webb (equal)

## RECENT ART AUCTIONS

### Theodore Bruce (Auctions) Pty Ltd 23 April 1971, Adelaide

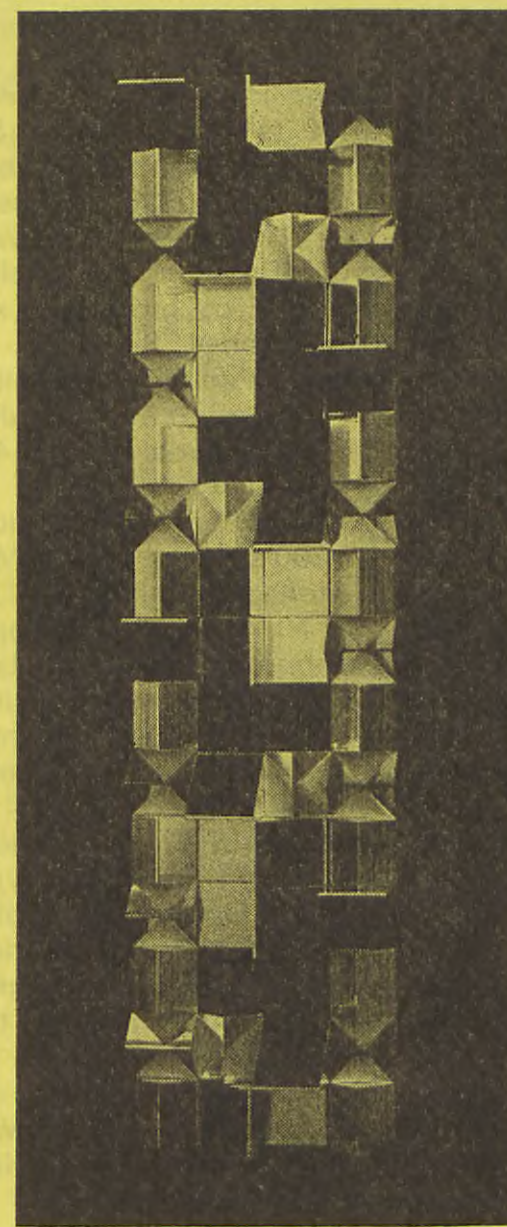
ASHTON, *Sir Will*: Winter Landscape, Dainers Gap, Kosciusko, N.S.W., oil, 15 x 18, \$500  
BOYD, Arthur: Red Dog and Ram by a Black Pool, oil, 18 x 24, \$2,600  
FEINT, Adrian: A Red Landscape, oil, 11 x 14, \$100  
GARRETT, Tom: Pioneer, monotype, 11 x 9, \$280  
HERBERT, Harold: Autumn Landscape with Farm Buildings, watercolour, 14 x 12, \$140  
HEYSEN, *Sir Hans*: Early Morning, Hahndorf, watercolour, 13 x 16, \$2,600  
HICK, Jacqueline: Wild Horses, oil, 10 x 17, \$280  
HILDER, J. J.: Harbour Landscape, watercolour, 5 x 8, \$350  
LINDSAY, *Sir Lionel*: Dora Creek, etching, 6 x 9, \$60  
NAMATJIRA, Albert: Landscape Central Australia, watercolour, 10 x 14, \$800  
POWER, H. Septimus: Looking Across the Valley, watercolour, 22 x 25, \$300  
RAGLESS, Max: Trees on the Darling, oil, 20 x 30, \$110  
STREETON, *Sir Arthur*: Sydney Harbour, oil, 8 x 14, \$850  
YOUNG, W. Blamire: Calm Waters, watercolour, 8 x 10, \$110

### Theodore Bruce (Auctions) Pty Ltd 27 August 1971, Adelaide

ASHTON, *Sir Will*: Harbour Scene, oil, 14 x 17, \$420  
BASTIN, Henri: Ghost Gums and Boulders, watercolour, 15 x 21, \$250  
CAMPBELL, Robert: In the Paddy Fields, watercolour and ink, 9 x 12, \$60  
MIRKA MORA DOLL (1971)  
Mixed media 36in x 16  
Realities Gallery, Melbourne Photo. ABC-TV



DAVIDSON, Bessie: Moroccan Street Scene, oil, 13 x 10, \$150  
DELPRAT, Paul: Child Actors, oil, 40 x 47, \$400  
GARRETT, Tom: Beach with Yachts, oil, 9 x 29, \$210  
HART, (Pro) Kevin: Ant Study, oil, 4 x 12, \$130  
HAXTON, Elaine: Act 1, etching, 13 x 8, \$20  
HEYSEN, *Sir Hans*: Oraparinna Landscape, watercolour, 9 x 14, \$1,200; The Stream, oil, 13 x 9, \$260; Blinman, ink and pencil, 5 x 8, \$250  
NAMATJIRA, Albert: Mount Sonder, watercolour, 11 x 15, \$1,000  
OSTOJA-KOTKOWSKI, J. S.: Submerged Temple, P.V.A., 34 x 47, \$65  
RAGLESS, Max: Flinders Ranges, oil, 18 x 21, \$100  
SEIDEL, Brian: Orange and Blue, oil, 27 x 30, \$35  
SELLS, Alfred: Second Valley, S.A. 1882, watercolour, 9 x 11, \$75  
WIBER, G. F.: Bradley's Head from Flagstaff Hill, Sydney, oil, 11 x 17, \$400  
WREFORD, Elaine: Under Water Seascape, watercolour, 18 x 21, \$32  
ZOFREA, Salvatore: Red Sun, oil, 13 x 17, \$60  
ISABEL DAVIES PERPENDICULAR ADDITION (1971)  
Perspex, aluminium and wood 48in x 17in  
Holdsworth Galleries, Sydney  
Photograph by Douglas Thompson



## RECENT GALLERY PRICES

BOYD, David: Angel Spying, oil, 22 x 25, \$850 (Johnstone, Brisbane); Judgement Series, oil, 30 x 20, \$550 (Sebert, Sydney)

BONNARD, Pierre: Femme en Chemise, lithograph \$2,250 (Tolarno, Melbourne)

BRECKNOCK, Richard: Acharne, polyester resin and fibreglass, 23 x 22 x 65, \$375 (Bonython, Sydney)

CHURCHER, Roy: Flowers on Spanish Rug, acrylic, 60 x 48, \$200 (Gallery 1 Eleven, Brisbane)

CONDER, Charles: Seville, 1906, oil, 14 x 10, \$2,500 (Artarmon, Sydney)

CONNOR, Kevin: Enclosed Figures, oil, 36 x 36, \$750 (Macquarie, Canberra)

DIAO, David: Untitled, acrylic, 114 x 145, \$4,000 (Gallery A, Sydney)

DICKERSON, Robert: The Referee, oil, 72 x 48, \$2,750 (Johnstone, Brisbane)

DOBELL, Sir William: Mount Hagen, oil, 11 x 8, \$4,500 (Sebert, Sydney)

DOCKING, Shay: Temple, oil, 30 x 22, \$95 (Von Bertouch, Newcastle)

DOLESCH, Susanne: Child with Flower, ink, acrylic and pencil, 22 x 30, \$300 (Bonython, Sydney)

ELENBERG, Joel: Vietnam, oil and acrylic, 72 x 168, \$1,000 (Australian Galleries, Melbourne)

ELVIN, Carole: The First Quartet, acrylic, 54 x 54, \$150 (Watters, Sydney)

FEINT, Adrian: Flowers in Pewter Pot, oil, 14 x 14, \$400 (Mavis Chapman, Sydney)

FULLBROOK, Sam: Landscape and Marine, oil, 49 x 42, \$2,000 (David Jones, Sydney)

GILL, S. T.: Hobson's Bay, watercolour, 8 x 11, \$500 (Russell Davis, Melbourne)

GRECO, Emilio: Eiko, bronze, 15 x 16 x 13, \$7,500 (David Jones, Sydney)

GRIEVE, Robert: Figure Theme, oil, 47 x 37, \$550 (John Cooper, Surfers Paradise)

HAEFLIGER, Paul: Nude, oil, 36 x 48, \$1,200 (Holdsworth, Sydney)

HALPERN, Stanislaw: Composition Heads, 72 x 36, \$2,500 (Powell Street, Melbourne)

HESSING, Mona: Woven Object, handspun wild silk, 70 x 70, \$1,500 (Bonython, Sydney)

HOWLEY, John: The Planetary Ladder, oil, 31 x 70, \$1,200 (Tolarno, Melbourne)

HUTCHISON, Noel: Beta, multicompositional sculptures, painted steel, seven units \$700 (Watters, Sydney)

JORDAN, Colin: Blue Black Stack, acrylic, 54 x 54, \$550 (Bonython, Sydney)

KMIT, Michael: Head of Sorrow, oil, 24 x 18, \$1,000 (Russell Davis, Melbourne)

KNIGHT, Warren: We were taught how to think. What to think. Never to think. 'Big Brother', acrylic polyester, 102 x 66, \$900 (Watters, Sydney)

LEWERS, Margo: Green and Yellow, plexiglas construction, 14 x 18, \$800 (Holdsworth, Sydney)

LINDSAY, Norman: Head and Bust Study, drawing, 8 x 10, \$320 (Swingle Bar, Trundle)

LONG, Sydney: Narrabeen, watercolour, 9 x 12, \$150 (Artarmon, Sydney)

LYNN, Elwyn: Red Partition, collage, 44 x 48, \$500 (Bonython, Sydney)

MARMOL, Ignacio: Germinatio, mixed media, 34 x 26, \$1,000 (John Cooper, Surfers Paradise)

MILLWARD, Clem: Scrub Nocturne I, oil, 19 x 29, \$180 (Darlinghurst, Sydney)

NOLAN, Sidney: Kelly, etching, \$150 (Johnstone, Brisbane)

O'BRIEN, Justin: Virgin with Angels, oil and gold leaf, 22 x 30, \$4,000 (Macquarie, Sydney)

OLLEY, Margaret: Newcastle, oil, 20 x 36, \$425 (Von Bertouch, Newcastle)

ORBAN, Desiderius: Memory Alphabets Diptych, acrylic, 60 x 72, \$800, (Holdsworth, Sydney)

PIPER, John: Besse Dordogne, screenprint, \$150 (Bonython, Sydney)

POCKLEY, Lesley: Cathedral, oil \$240 (Toorak, Melbourne)

PRESTON, Margaret: Circular Quay, woodcut, 11 x 10, \$135 (Macquarie, Sydney)

PUGH, Clifton: Emu by a Rockface, oil, 28 x 38, \$1,550 (Russell Davis, Melbourne)

REES, Lloyd: Deloraine, ink, carbon and wash, 14 x 18, \$500 (Macquarie, Sydney)

REICH, Murray: Craven Mix, acrylic, 120 x 92, \$2,500 (Gallery A, Sydney)

RICH, Garry: Kaw III, acrylic, 96 x 115, \$2,200 (Gallery A, Sydney)

ROBERTS, Tom: Evening, oil, 18 x 16, \$2,100 (Bonython, Sydney)

ROONEY, Elizabeth: Expressway 1, etching, 12 x 18, \$35 (Macquarie, Sydney)

RUDA, Edwin: Mixing Crux and Crocks, acrylic, 78 x 155, \$4,000 (Gallery A, Sydney)

SHARP, James: Composition XVI, oil, 22 x 28, \$150 (Workshop Arts Centre, Sydney)

SMITH, J. Carington: Veils of Rain, oil, 24 x 30, \$500 (Macquarie, Sydney)

SMITH, Sydney Ure: Bowral Landscape, colour drawing, 10 x 13, \$120 (Artarmon, Sydney)

VALE, May: Spring at Mayfield, oil, 20 x 30, \$2,000 (Clune, Sydney)

WAKELIN, Roland: Rose Bay with Convent, oil, 24 x 36, \$500 (Beth Mayne, Sydney)

WALLACE-CRABBE, Robin: Middle Creek, acrylic on canvas, 68 x 7, \$250 (Watters, Sydney)

WALKER, Murray: An Exploded Still Life, oil, 50 x 50, \$650 (Gallery 1 Eleven, Brisbane)

WATTERS, Max: White House and Hills, Kayuga Road, oil, 32 x 44, \$500 (Watters, Sydney)

WILLIAMS, Fred: Nude, drawing, 26 x 18, \$450 (Russell Davis, Melbourne)

WITTENOOM, C. D.: View of the Town of Fremantle c. 1832, watercolour, 9 x 14, \$500 (Clune, Sydney)

WOFFORD, Philip: House of Saturn, acrylic, 92 x 114, \$2,800 (Gallery A, Sydney)

## SOME OF THE GALLERIES' RECENT ACQUISITIONS

### Queensland Art Gallery

ABORIGINAL: Bark Paintings, group of eight  
ALAND, John: Winter Window, oil  
BOYD, David: The Gift, oil  
BRESSOW, Lance: Signora Marinetti, pencil drawing

### Art Gallery of New South Wales

HAMILTON, Richard: Kent State, screenprint  
KUNISADA: Portrait of an actor, colour woodcut  
LONG, Sydney: Fantasy  
MELANESIAN, Tami Island (Huon Gulf): Bowl, wood  
NEW GUINEA, Sepik, Moin? area: Female (arms to side); Female (arms raised); Male (arms raised)  
OPTRONIC KINETICS: Feathered office; Cubed tree, photographs (Gift of Optronic Kinetics)  
RAEBURN, Sir Henry: Portrait of John Spottiswoode, oil (William and Mary Farnsworth gift fund)  
SPENCER, William: Richmond, N.S.W., oil  
THAKE, Eric: Seven blocks for prints in the collection (Gift of the artist)

### National Gallery of Victoria

AUSTRALIAN: Riding-habit, wool, late 19th century; wedding dress, satin and silk damask, 1892; four examples of salt-glazed stoneware from the Bendigo Pottery, 20th century  
COLAHAN, Colin: Portrait of Veronica Briget Bourke, oil  
EPSTEIN, Sir Jacob: Group of 11 plaster casts including Strand figure and Deirdre (with slip)  
GIBBINGS, Robert: Two Dancing Figures, wood engraving  
GILL, Eric: Ecce tu Pulchra Es, wood engraving  
GOLUB, Leon: Combat 1 and 11; Men are not for Burning, screenprints  
GREEK (Attic): Lekythos, white ground, by the Achilles Painter, c. 450 B.C.  
GREENAWAY, Vic: Bottle, stoneware  
ITALIAN (Urbino): Pair of vases, earthenware (Majolica), 1580-1600  
LEGER, Fernand: Paysage 1952, gouache  
MILLAIS, Sir John: The Young Mother, etching  
NEW GUINEA (Tami Island): ceremonial bowl, wood, 19th century  
OLITSKI, Jules: Five screenprints  
RAVERAT, Gwendolen: Lambing Fold, wood engraving

ROSLIN, Alexander: Anna Anastasia Troubetskaya, oil  
 STAITE MURRAY, William: Two bowls, stoneware  
 VALE, May: Spring at Mayfield, oil  
 VASARELY, Victor: Signe 13, serigraph  
 WHISTLER, J. M.: Dancing Girl; Model Draping; Old Battersea Bridge; Rue Furstenberg; The Duet 1, lithographs  
 YOUNG, Blamire: Landscape; Mountain Landscape, watercolours

#### Art Gallery of South Australia

CASSATT, Mary: Simone, drypoint  
 CHINESE: A collection of 14th-16th century porcelain  
 COUNIHAN, Noel: Laughing Christ, intaglio, mixed media  
 DUNOYER DE SEGONZAC, A.: Pomone; La Ferme a L'Aire, etchings  
 EARLE, Stephen: Untitled, acrylic  
 ENSOR, James: Le Combat, etching  
 GREEK: Apulian red-figure fish plate, 4th century B.C.  
 JAVANESE: Temple Dish, bronze, 8th-10th century  
 LEACH-JONES Alun: The Improbable Equation I; Sukra screenprints  
 LICHTENSTEIN, Roy: This must be the Place, screenprint  
 MATISSE, Henri: Nu Reverse, etching  
 NEW HEBRIDES: Four-faced mask, fern-tree pith, polychrome painted  
 REINHARD, Ken: Unit H, mixed media  
 ROUAULT, Georges: Dura Lex Sed Rex (from Miserere series), heliograph with aquatint and engraving  
 SEIDEL, Brian: Winter Landscape Study in Red; Winter Landscape Study in Green, charcoal and acrylic; Study for Abstract Landscape, watercolour and collage  
 SELLS, Arthur: Near Pewsey Vale, South Australia, 1881; On the North Para River near Lyndoch, South Australia, watercolours  
 WILKIE, Sir David: Study of a Man in European Dress, ink and sepia

#### Western Australian Art Gallery

BARKER, M. D.: People in a Doorway, colour lithograph  
 BEADLE, Paul: Nude, pencil and wash drawing  
 BINDER, Pearl: Hong Kong, colour lithograph  
 BROOKSHAW, Drake: Cricketer, lithograph  
 CAMPBELL, Joan Ruth: Raku form, ceramic  
 CENEDESE, Gino: Sculpture, glass  
 CHINESE: Pot, Ming Dynasty  
 ENGLISH, Michael: Coke, lithograph  
 FAWCETT, John: Dish, stoneware  
 GROSSMAN, Leonard: Girl at the Table, lithograph  
 HAYNES, George: Darlington Landscape, pen drawing  
 HILKEN, A. K.: Chilterns, colour woodcut; Downs, woodcut

KUNIYASU: Shoshu Enoshima, woodblock print  
 MISSINGHAM, Hal: Waterfront, lithograph  
 NEW HEBRIDES: Mask, totem head  
 SEVERINI, Gino: Three Musicians, lithograph  
 SMITH, B. G.: Polperro, colour lithograph  
 SPEAR, Francis: Head of a Woman, colour lithograph  
 THAKE, Eric: Comparisons; Guide Lecture; In the Melbourne Gallery; In the Nude! Oh, Mr Thake!; Introductions; Self Portrait Among the Anthills; The Wrong Horse; Tuft Hunter; She's Warm Alright, linocuts  
 UNKNOWN: Wrestlers, woodblock print  
 WHITELEY, Brett: The American Dream, oil

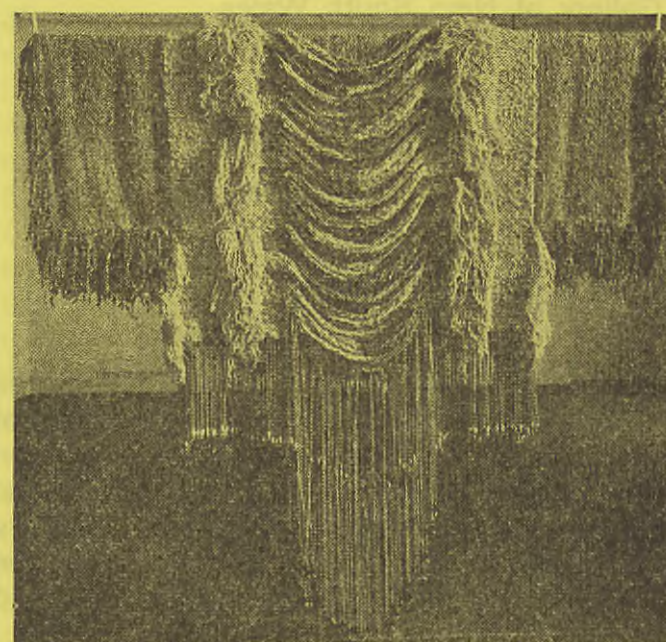
#### Newcastle City Art Gallery

APPLETON, Jean: Still Life at Window, oil; North Sea, serigraph  
 BELL, George: Beach at Dieppe, oil  
 CHRISTMANN, Gunter: Red Zettel, acrylic  
 CLARKE, Peter: Blue Substance, Blue Space, acrylic  
 COBURN, John: Oasis; Fiesta, serigraphs  
 COUNIHAN, Noel: Hunger, linocut; The Miners, set of six linocuts  
 DE MAISTRE, Roy: Noli Me Tangere, oil  
 GILL, S. T.: Lower Hunter River, N.S.W., watercolour  
 GREEN, Tom: Disoriented Forms in Space, oil; Hebrides, serigraph  
 HODGKINSON, Frank: The Dawn Halts, oil (Gift of Mervyn Horton)  
 MATHER, John: A Misty Morning; At Beaumaris, Victoria, watercolours  
 PEASCOD, Alan: Salad Bowl, stoneware  
 STRACHAN, David: The Gossips, conté drawing (Gift of John Brackenreg in memory of the artist)  
 THAKE, Eric: Cold Iron; Crucifixion; The Habitat of the Dodo; Ho Joe, linocut blocks (Gift of the artist)  
 THORNHILL, Dorothy: Nude, ink drawing (Gift of Artarmon Galleries)  
 VON GUERARD, Eugène: Lake Gnotuk, Near Camperdown, Victoria, oil (Gift of Broken Hill Proprietary Ltd.)  
 YOUNG, Blamire: Glimmering Twilight, watercolour

#### Auckland City Art Gallery

ALBRECHT, Gretchen: Drawing No. 7, monoprint  
 ARMITAGE, David: Interior with chair, canvas  
 BONNARD, Pierre: Paysage du Midi, lithograph  
 BRIL, Paul: Landscape with angler, pen, ink and wash  
 CHALLENGER, Michael: Roly-poly Tower and Sky, serigraph  
 DESPIAU, Charles: Head of a Woman, bronze (The Mackelvie Collection)  
 HANLY, Patrick: Everything is Beautiful, lithograph  
 KISHANGARH RAJASTHAN, School of: Wall-hanging, Krishna, tempera on cotton

MAGRITTE, René: Pear and Rose, etching and aquatint  
 NICHOLSON, Ben: Ronco, etching  
 ROUAULT, Georges: We are doomed to death (from the Miserere series) etching and aquatint (Gift of Dr Walter Auburn)  
 STEELE, Louis John: Portrait of a Young Woman, charcoal  
 SZIRMAY, Marte: Sculpture I, perspex, aluminium and sheet-metal  
 THOMPSON, Nelson: Fiordland I, watercolour  
 VASARELY, Victor: Constructivism to Kinetic Art, poster  
 VON GUERARD, Eugène: Lake Wakatipu, New Zealand, oil (The Mackelvie Collection)  
 WEBBER, John (after): A view of Huaheine, engraving (Gift of W. Gunson)



MONA HESSING WOVEN OBJECT (1971)  
 Hand-spun wild-silk tapestry 78in x 66in  
 Bonython Gallery, Sydney  
 Photograph by Douglas Thompson

## Owen Tooth Memorial

Mrs Mary Egan is establishing a low-rent studio-cottage within the Michael Karolyi Memorial Foundation, Le Vieux Mas, Vence, 06 Alpes-Maritimes, France, as a memorial to her son, Owen Tooth, the young Australian painter who died in Morocco in 1969. The purpose of the Centre is to increase understanding between nations and it is situated in a very beautiful landscape. The monthly rent is 60 francs (£5 sterling or \$US12) during summer and 120 francs from 15 January to 29 April. There is accommodation for wives or husbands who pay an additional 90 francs per month, but there are

no facilities for children. Residents pay for their own electricity and oil-heating, do their own housework and supply their own food. The centre is closed for two and a half months in winter—November, December and half of January, but Australians who have been at the Foundation in summer or autumn may remain during these two and a half months if they wish. Although the usual term of residence is three to six months, starting in the middle of January or the beginning of May or August, a full nine-month term of residence will be allowed for Australians if it is wanted.

The studio is intended for young Australian writers, poets, painters and sculptors but it may be decided that craft-workers are eligible. Information and application forms can be obtained from Mr Daniel Thomas at the Art Gallery of New South Wales.

## Editorial

A Sydney public relations group has started a mini-campaign deploring the export of Australian works of art by their sale at auction to overseas collectors. Although no actual controls to prevent export of such items are suggested in the group's circular letter, the implication is there. Any such controls would be unfortunate.

The group has emphasized that we are losing forever 'national heritage works of art'. Perhaps we are—just as the United States of America lost part of her heritage by the export of works by Jackson Pollock, Franz Kline and Willem de Kooning. Many people, including surely the artists themselves, would reason, however, that interest in Australian works of art (and particularly their purchase) by overseas collectors can be only for the good of the overall scene.

We, in Australia, complain frequently about the dearth of foreign works of art, whether Old Master or contemporary examples, in our museum collections. Hardly would it be logical for us to continue buying non-Australian works, to use grants and bequests to that end, to seek to raise money specifically to fill gaps of that nature in the collections and, at the same time, to refuse export of works by Australians however important or irreplaceable they may be.

Several organizations and some private individuals are making efforts to have removed certain taxation levies which hinder the import of works of art into this country. If we hope to have more freedom for the entry of foreign works we must allow equal freedom of export.

Although it may be disappointing to those concerned when a private collection, as-

sembled with care and personal dedication, is broken up and scattered amongst various purchasers, we must remember that the great museum collections of Old Masters in, for example, the United States, have been made possible only by the similar dispersal of European collections.

The collector who can find a buyer for his collection *in toto* is fortunate indeed. Such a discovery may require a sacrifice in the price of individual items in the collection; the whole may realize considerably less than the total of the items if they were sold separately.

If works of art are considered to be of national importance, the keeping of them within the country may require some financial sacrifice on the part of both artist and collector.

## Adrian Feint by Douglas Dundas

The death of Adrian Feint on 25 April 1971 at the age of seventy-seven years has taken from our midst a lovable and gentle man of great character. For well over fifty years he has been an unobtrusive but nevertheless important figure in the Sydney art scene.

Following his discharge from the armed forces after World War I, he studied under Julian Ashton at the famous Sydney Art School and soon made his debut as a designer in black-and-white, a field in which he achieved considerable distinction. It was not until he had reached the forties that, on the advice of his great friend Sir James McGregor, he turned to painting. In the light of his ability as a painter, it now seems odd that he had not earlier sought to associate colour and atmosphere with his gifts in design and decoration.

The qualities which endeared Adrian Feint to his selected circle of friends are likewise to be found in his art. His was an exquisite art that mirrored the tranquillity of his life and the refinement of his tastes. A remarkably handsome man, always immaculately but discreetly dressed, one had thought of him until comparatively recent times as ageless and indestructible. His manner of life was austere but civilized since early economies had enabled him to acquire beautiful examples of furniture, painting and other objects.

In his flowerpieces, his imagination found an outlet in combining man-made objects from other lands with the flowers and growths of the sandstone belt of our Eastern seaboard. These are not flowerpieces in the commonplace and finite sense; they are flower arrangements meticulously designed, superbly painted, and set in a related environment of time and space. Titles are indicative—*Flowers in Sunlight*, *Morning Offering*, *Nocturnal Visitor*.



NORA HEYSEN PORTRAIT OF ADRIAN FEINT 1940

Occasionally an element of Surrealism creeps in, as in the joyous painting *Happy Landing* in the Art Gallery of South Australia, wherein a huge sea-shell filled with hibiscus and Australian flowers sails through the sun-drenched air, and is about to land on a balcony. Above my desk as I write hangs *The Lighthouse* an assemblage of sea-shells, driftwood, hibiscus and flannel-flowers, set in a Palm Beach landscape which recedes to Barrenjoey and the lighthouse. Against a spacious sky, with its procession of small advancing clouds, the ascending convolutions of a wayward ribbon make a pattern to confound the literal-minded.

The enjoyment his paintings continue to give is commensurate with the imaginative thought and craftsmanship which went to their making. There was no easy solutions for Adrian Feint, and those of us who appreciated the man in his lifetime can be happy in the knowledge that his works will endure when many of the more facile productions of later times are forgotten.

## Letter to Editor

Sir,  
As I am attempting a comprehensive book on Sidney Nolan I should be most grateful if owners of his works would write to me at 89 Moncur Street, Woollahra, 2025 N.S.W.

Elwyn Lynn

# Book Reviews

*Rupert Bunny* by David Thomas (Lansdowne Press, Melbourne, 1970, \$10).

The publication in the Lansdowne Australian Art Library under the general editorship of John Henshaw of the volume on Rupert Bunny by David Thomas is an event of some significance in Australian art publishing.

The book bears evidence of long and thorough research into Bunny's life, his background and, above all, his work. There are thirty-two plates in colour, many of them as generous in scale as the ample proportions (12½ inches high) of the book will allow. Additionally, many illustrations in black-and-white are included. The text of approximately a hundred pages is followed by six pages of notes to the text, the invaluable catalogue of over 800 works running to twelve pages, a listing of exhibitions, and a bibliography. All of this points to the dedication and scholarship of the author, David Thomas, one of our rising young gallery directors. Pictorially, the book takes us, step by step, from Bunny's early works, beginning here with *The Tritons* of 1890 purchased in 1969 by the Art Gallery of New South Wales, through the great Salon pieces of the Edwardian era and the superb mythological decorations of the 1920s to the later subtle landscapes of the South of France which bore testimony in the 1940s to the continuing fertility of the veteran artist.

We see how an artist born into the later period of history painting, and owing much to Jean Paul Laurens one of its great exponents, absorbs, albeit sometimes reluctantly, the movements of his times. David Thomas sums it up admirably—'Bunny's art is eclectic by nature . . . . At times the influence of J. L. Gérôme who, like Laurens, delighted in historical paintings based on archaeological reconstructions, or of Pre-Raphaelitism, was noted in his early work. Later it is Veronese and the Venetians, and later again the Nabis, Post-Impressionism and even Matisse and the Fauves'. The author, however, rightly emphasizes Bunny's individuality, whatever influences he may have assimilated; and, throughout the changes, it may be seen that the command of drawing acquired in the early years remained constant even when the fascination of colour relationship became a major preoccupation. This brings me to share David Thomas's regret that Bunny's great gifts as a decorator did not find an outlet in mural design. He had all the necessary qualities and technical command—imagination, power of design and drawing, colour distribution, and an understanding of the preservation of the picture plane. Yet com-

missions did not come his way, because Australia was not ready for him. In the years when such commissions might have been placed, appreciation of the qualities of his richly coloured decorative works was confined to a discriminating few.

David Thomas has placed even those of us who had a love of Rupert Bunny's art in his debt, by adding so much to what we already knew of the artist's life and work. The book will become a standard work of reference on Rupert Bunny. Probably no Australian artist of an earlier generation has had a more thorough and sympathetic expositor, and none has more richly deserved it; nor should one fail to acknowledge the excellence of the book's design by Derrick I. Stone.

Douglas Dundas

*The National Gallery of Victoria 1861-1968, a search for a collection* by Leonard B. Cox (The National Gallery of Victoria, 1970, \$12).

Official histories, along with memoirs of men who have led upright lives, often hold the interest only of their authors and people mentioned in the text. In the hands of an unimaginative writer, a history of the National Gallery of Victoria could excel in dullness. It is hard to imagine what has been going on in the Melbourne art world that merits over four hundred pages of explanation. Yet the author shows that it was the very problems caused by isolation from the centres of wealth and controversy that make the history of the Gallery worth studying. Melbourne has not come by its fine collection painlessly. The same problems that plagued the Gallery from its inception still beset it and other public galleries as well.

Dr Cox writes very well. The text is clear and easy to follow through the most complicated sequences. His powers of organization are unquestionable. Having been involved with the Gallery since 1947 in many important capacities, he writes as an insider yet presents a fair picture of any dissent and miraculously does not bog down in minutiae. At the same time he holds strong opinions which add life to a text that might easily have become frigid.

The book emphasizes three overlapping problems. Above all is the question of what the Gallery should acquire, being situated far from the mainstreams of art and limited by meagre funds. The early Trustees, not realizing the inflated state of European art prices, complained continuously to their advisers abroad that they were not being offered pictures of sufficient importance.

In 1904, under the will of Alfred Felton, the Gallery received a large bequest, the income of which was to be used for the purchase of works of art. It was thought that this windfall would end the institution's purchasing difficulties. On the contrary, problems of buying from a vast distance and of communication between the Gallery and the European

advisers increased.

The relationship has improved in the last thirty years mainly because the people involved have grown more sensitive to each other's limitations and interests than was formerly the case. A successful acquisition programme still depends on close co-operation between advisers and Gallery personnel half a world apart.

The final segment of the book concentrates on growing-pains at home. The problems of planning and constructing a new gallery are fascinating and enormous; the chronicle of the injustices the Gallery has suffered at the hands of the Public Service Board is staggering. If only to discover the irrationality of the administrative hierarchy of Australia's public galleries, this book is well worth reading.

It is not perfect. There are no floor plans, so discussions of the different halls become meaningless. A chart listing significant events by date is badly needed. The illustrations are not well tied to the text. There are too many typographical errors.

None of these drawbacks detracts from Dr Cox's main points. He has written a book that transcends its immediate subject and offers a thought-provoking study of matters important to the understanding of the cultural life of Australia.

Eric B. Rowilson

*The Australian Heritage Desk Diary 1972*, compiled by The Women's Committee of The National Trust of Australia (N.S.W.) (The National Trust of Australia, New South Wales, 1971, \$1.95).

The Women's Committee of the National Trust of Australia (N.S.W.) has been and remains one of the most hard-working, modest and meritorious of the many committees working to good purpose in Australia and it is fitting that the National Trust's Diary for 1972 should illustrate something of the Committee's first ten years of activity.

As Christmas approaches and we think of remembrances for friends both here and overseas we should be grateful for the Trust diary as it not only offers a pleasing and useful gift but also brings to the notice of our friends, wherever they may be, the excellent work of preservation, conservation and restoration being done by the National Trust of Australia and particularly the contribution made, with so little fuss and no fanfares, by the Women's Committee.

The quality of the Diary is perhaps the best of those so far published by the Trust. The standard of printing has improved, the four-colour cover illustration of Lindsay, from a painting by Cedric Flower, is charming, the choice of material illustrated inside should awaken the uninformed to the need for supporting the Trust and at the same time make them aware of the Trust's lively point of view and concern for 'facets of the nation's heritage'.

Mervyn Horton

## '8 from New York by Noel Hutchison

Exhibited at Gallery A, Sydney, during August, this show was Max Hutchinson's second venture in bringing some recent New York painting to Australia. There were thirteen paintings shown by eight American artists.

It has been said that some of these artists are typical representatives of the new style – Lyrical Abstraction. These paintings are not the first works in this vein that we have seen in this country, for last year we had, at Gallery A, the Natvar Bhavsar show.

What is it that may be said to delineate this so-called 'new style'?

Certainly, it is known that after a rather shaky beginning about two years ago, it has begun, gradually, to take over, and dominate, the New York art scene.

Looking at the work of Murray Reich, Philip Wofford, Edwin Ruda, Garry Rich, Alan Shields and David Diao, one might be tempted to say that the obvious feature is the diversity of approaches. Yet perhaps the most telling points for claiming a style are two features that emerge on analysis.

Firstly, there is the revival of the 'painterly' approach – of using colour and paint for their own sake, although in this case they apparently do not serve any expressive purpose: nobody, for example, is making any noise about the virtue of 'gesture'.

Secondly, it can be seen that this revival has not done away with compositional and structural ordering. For these, although they are subordinated, are none the less intrinsically present. Even Philip Wofford's *House of Saturn* (1970) works up through counterpointed diagonals, although the paint is dashed around like mud.

The large *Mixing Crux and Crocks* (1969) by Edwin Ruda, with its layered horizontal masses worked against by alternating cool and warm washes of colour, takes the most risks, and is the most memorable work.

Garry Rich uses sinuous, rolled patternings of many colours that form a semi-transparent series of narrow veils. As seen in *Chickasaw IV* (1970) these may denote heraldic devices. Philip Wofford and David Diao are concerned with thick skins of viscous paint that may be scraped back to reveal a ground of thin and darker washes. As well, Wofford sets his canvas with unusual cambers that work against the notion of a flat surface plane.

Alan Shields's thin strips of belting hanging in a lattice-like formation and painted with patches of colour, remind one of a somewhat slapstick version of Van Doesburg with the addition of hippy-beads. Undoubtedly the

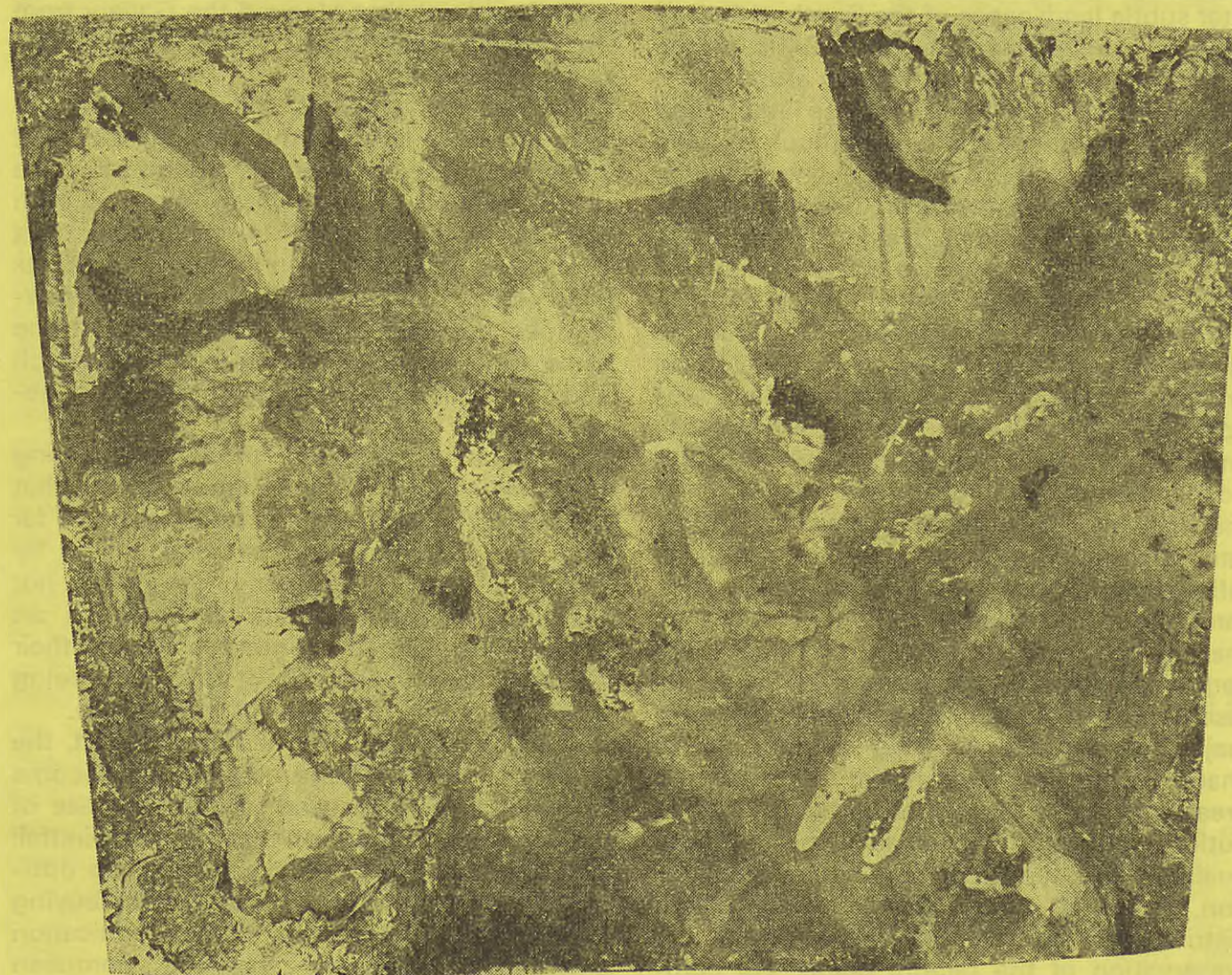
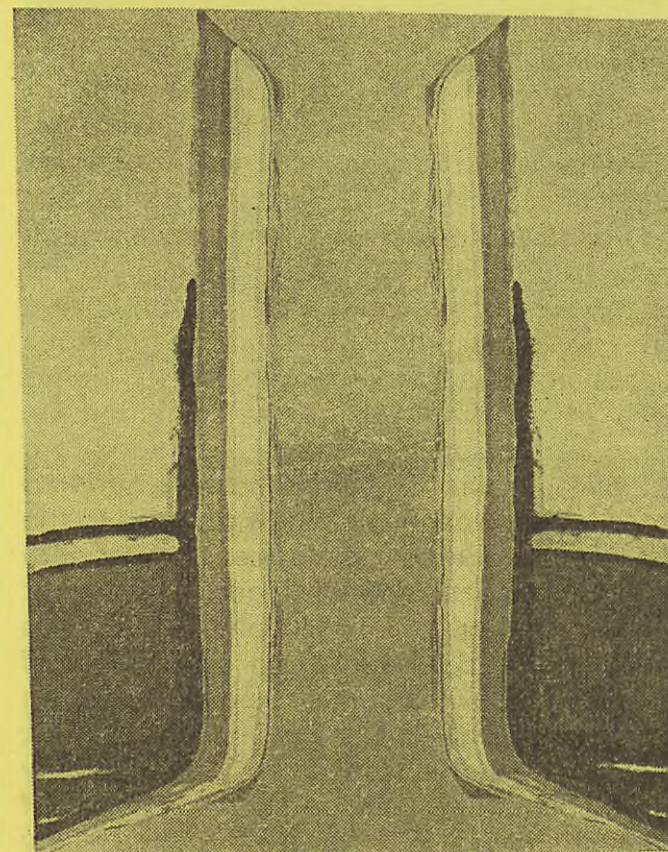
most important feature of this work is that the artist desires that it be hung in the middle of the room, not against the wall – a rather interesting version of 'off the wall' art.

It is Murray Reich's work that has the greatest initial impact. Both of his paintings use free-flowing stained areas that are forced out from the dominant central motif.

In *Craven Mix* (1970), Reich sets off the cool acid blue central column by surrounding it with vibrant, hot ochres, oranges, reds, maroons and browns. The effect is to make the blue centre appear very warm as well. Also, the central motif, because it breaks out at the top and bottom in a sort of double-funnel shape, tends to give such a strong sense of compression to the entire work that it even sustains the stratified layers in a tight unity. Both Mario Yrissary and Mac Wells represent an art that has a more geometrical and optical concern. Their statements are much quieter than the other works present in this exhibition. Altogether, then, this was quite a good show that must have given heart to the local painters.

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MURRAY REICH CRAVEN MIX (1970)  
Acrylic on canvas 92in x 114in

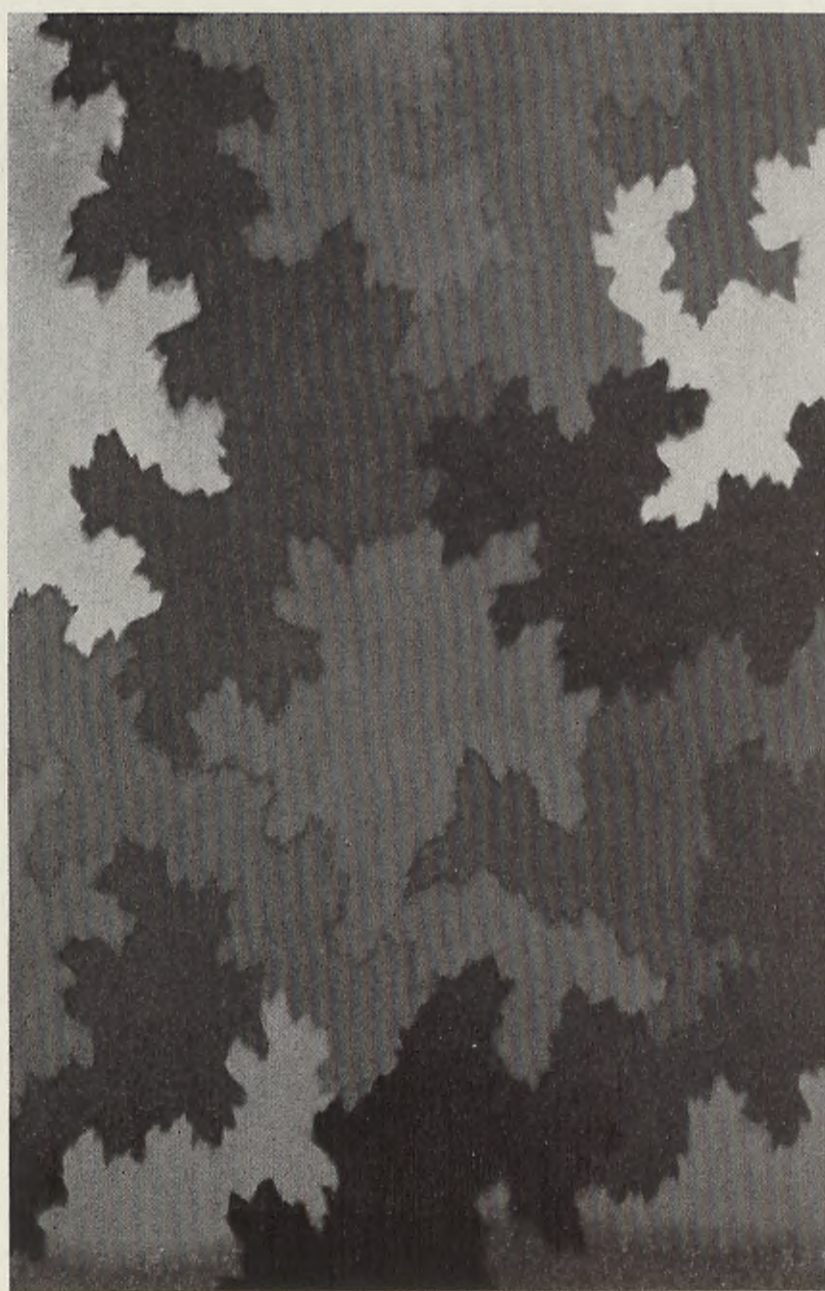
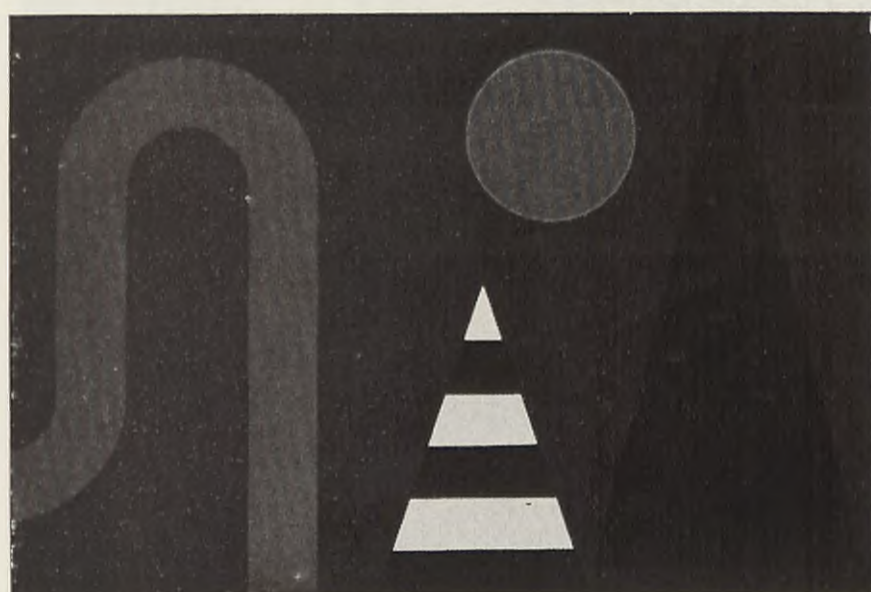
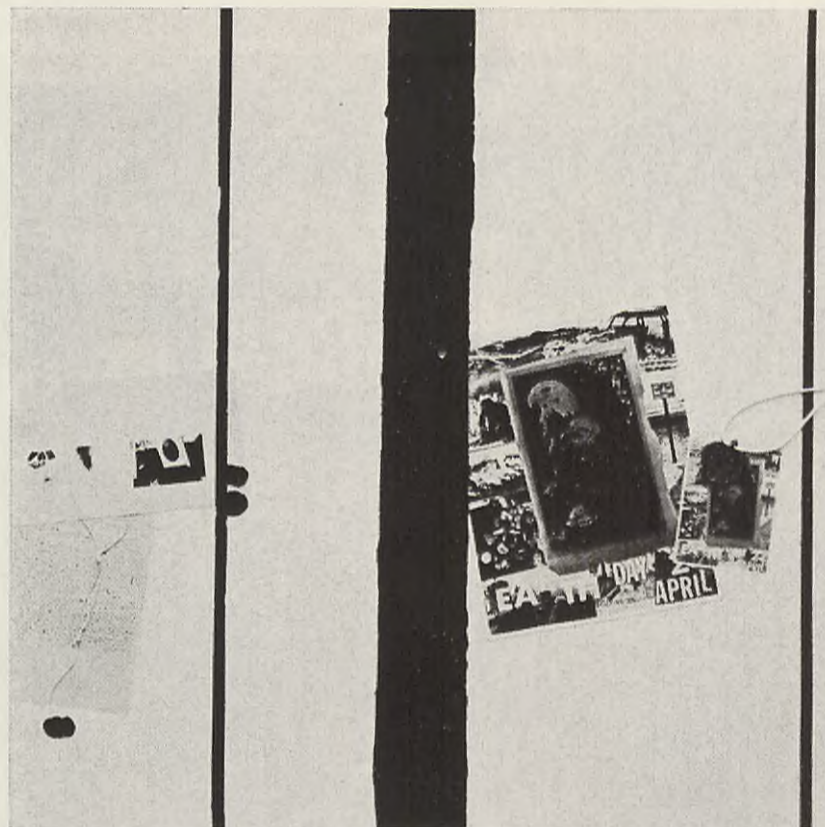
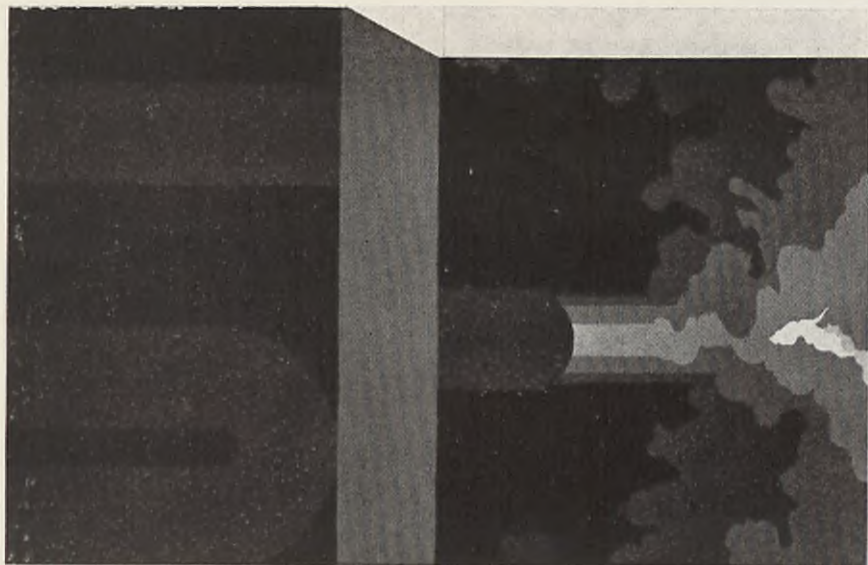
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PHILIP WOFFORD HOUSE OF SATURN (1970)  
Acrylic on canvas 92in x 114in  
Photographs by Harry Sowden



# Exhibition Commentary

*top*  
ELWYN LYNN EARTH DAY 11 (1971)  
Collage on canvas 30in x 30in  
Bonython Gallery, Sydney

*bottom*  
DAVID ASPDEN UNTITLED (1971)  
Acrylic on duck 96in x 60in  
Rudy Komon Gallery



*top*  
COL JORDAN UNCLOUD REVISITED (1971)  
Acrylic on canvas 85in x 132in  
Bonython Gallery, Sydney

*bottom*  
JOHN COBURN JUNCTION (1971)  
Acrylic on canvas 51in x 77in  
Bonython Gallery, Sydney

*far right*  
ROBIN WALLACE-CRABBE MIDDLE CREEK 1971  
Acrylic on canvas 68in x 7in  
Watters Gallery, Sydney  
Photographs by Douglas Thompson

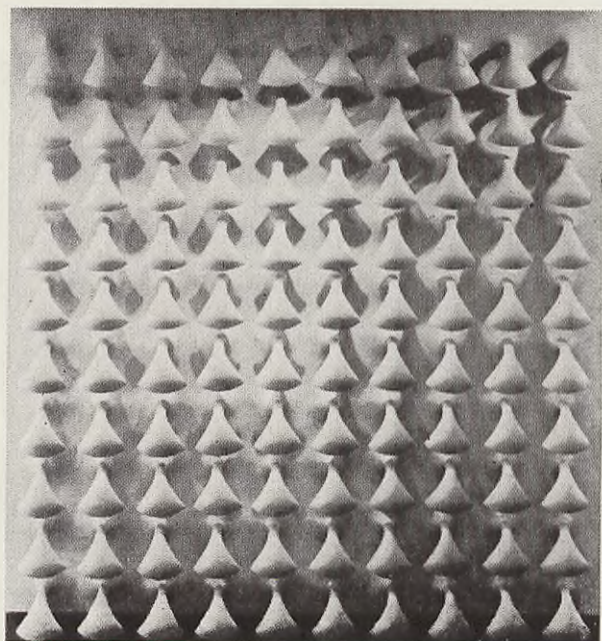
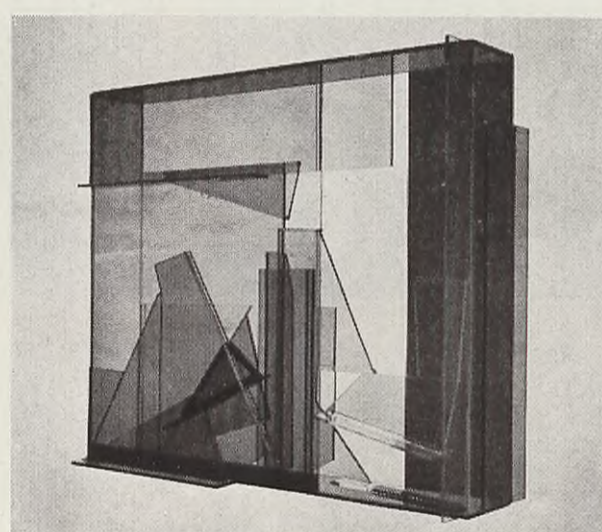
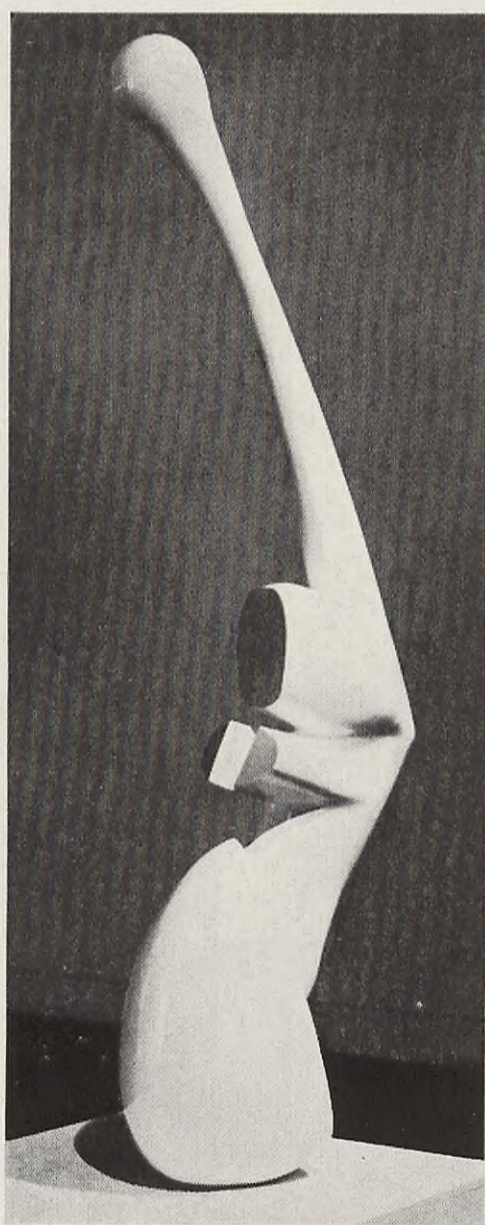
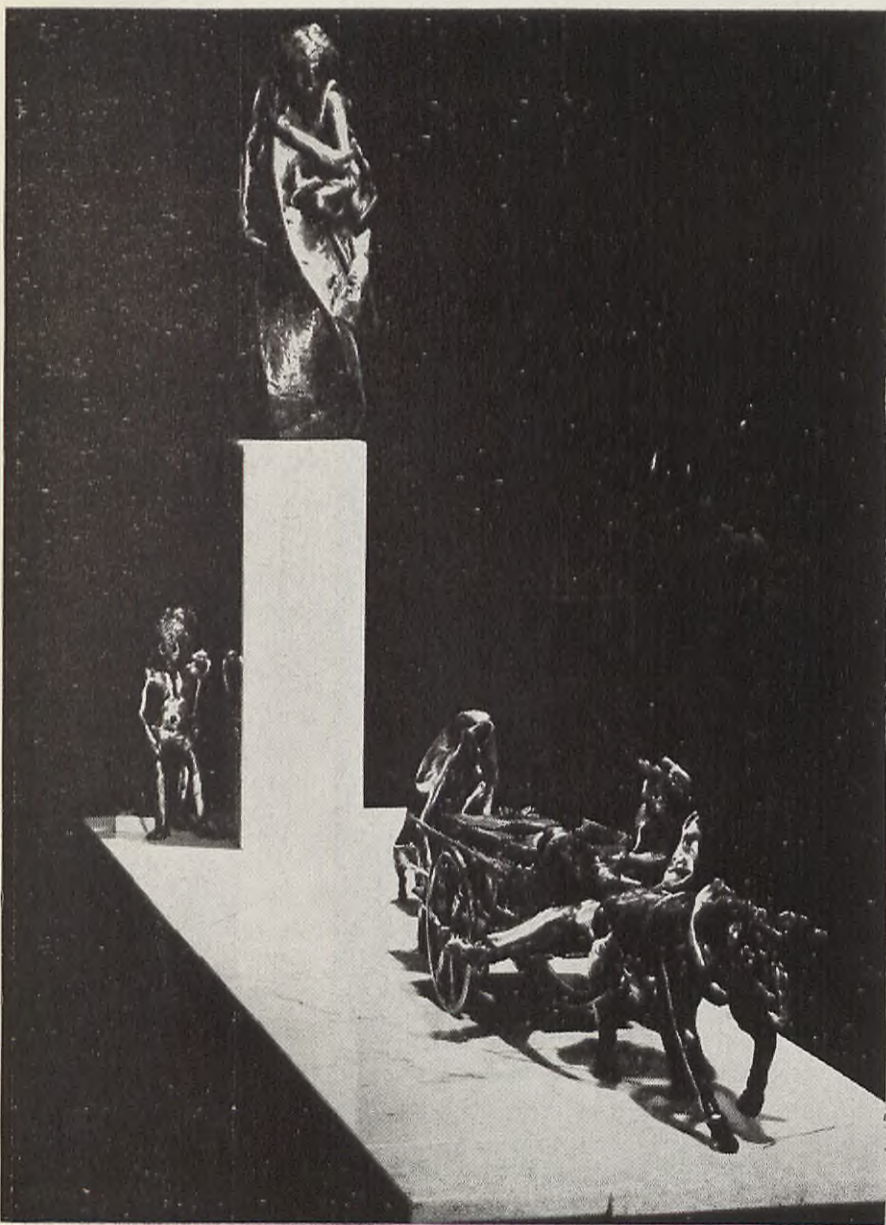
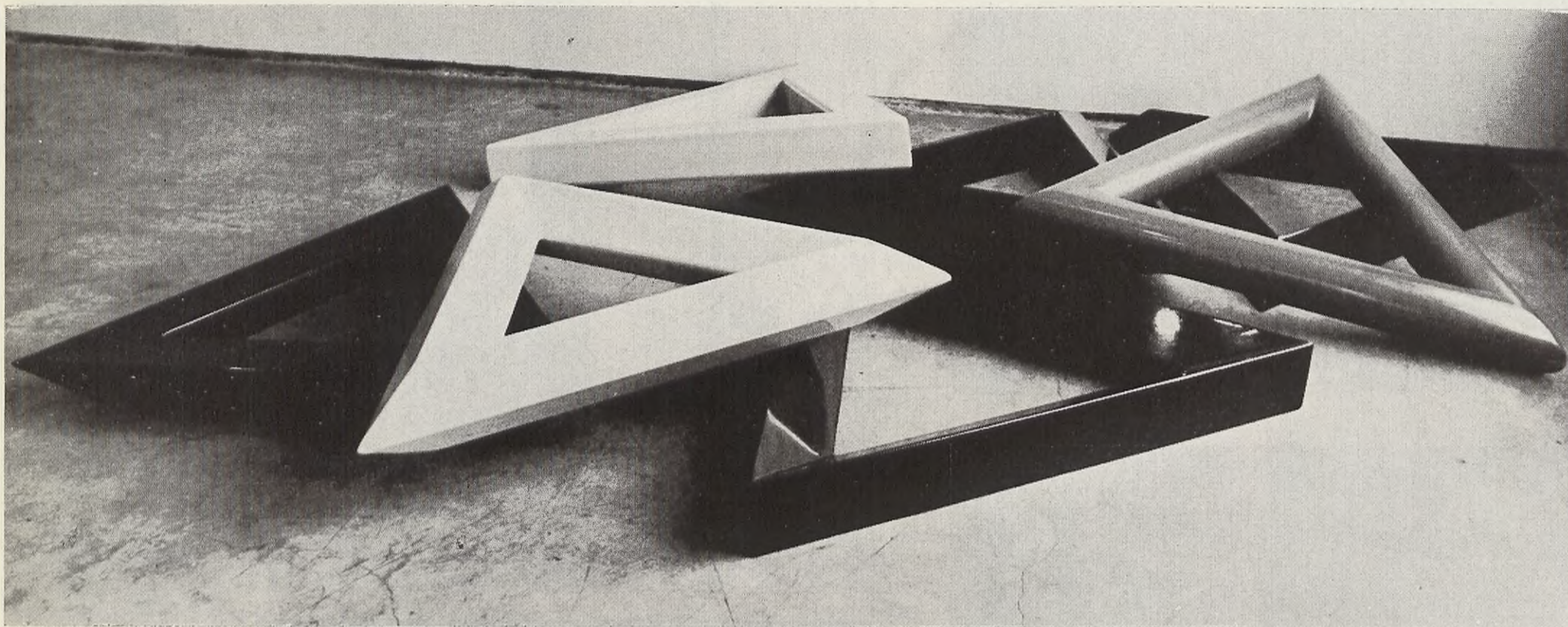
*below*  
 NOEL HUTCHISON MULTICOMPOSITIONAL SCULPTURE: DELTA (1971)  
 Steel and synthetic enamel 7 units each 36in x 4in x 5in  
 Watters Gallery, Sydney

*bottom left*  
 PHILLIP CANNIZZO LICODIA EUBEA 2:00 pm 1953 (1971)  
 Bronze, stainless steel and marble 41in x 72in x 18in  
 Rudy Komon Gallery, Sydney

Photographs by Douglas Thompson

*bottom middle*  
 RICHARD BRECKNOCK OPTIMA (1970)  
 Polyester resin and fibreglass 89in x 12in x 21in  
 Bonython Gallery, Sydney

*below top right*  
 MARGO LEWERS GREEN AND YELLOW (1971)  
 Plexiglas construction 14in x 18in  
 Holdsworth Gallery, Sydney  
 Photograph by James Fitzpatrick





*top*  
JEAN BELLETTE THE SUMMONS (1971)  
Oil on canvas 14in x 23in  
South Yarra Gallery, Melbourne

*bottom*  
PAUL HAEFLIGER TURKISH BATH 1971  
Oil on hardboard 36in x 48in  
Holdsworth Galleries, Sydney



*opposite bottom*  
JOHN DAVIS ONE HUNDRED (1971)  
Fibreglass and board 104in x 98in  
Watters Gallery, Sydney  
Photograph by Douglas Thompson

*top right*  
SAM FULLBROOK ERNESTINE HILL (1970)  
Oil on canvas 38in x 30in  
David Jones' Art Gallery, Sydney  
Photograph by John Seymour

*middle right*  
JOEL ELENBERG VIETNAM (1970)  
Oil and acrylic on hardboard 2 of 4 hinged panels  
72in x 168in overall  
Australian Galleries, Melbourne  
Photograph by Robert Imhoff

*bottom right*  
ROSEMARY RYAN CHILDREN IN THE PARK (1970)  
Acrylic, resin and oil 48in x 54in  
Australian Galleries, Melbourne  
Photograph by Robert Imhoff



## The Art Collectors 11 The Lloyd Jones Collection

Douglas Dundas

While it is my main purpose here to discuss the Lloyd Jones collection of paintings, it is quite impossible to think of it except in association with its setting and the many objects of interest and beauty which live in harmony with the paintings.

Because of its spacious garden environment, approached through a long avenue of trees, Rosemont, in the Sydney suburb of Woollahra, has more the air of a country seat than of a city mansion.

Superbly sited on a gentle hill falling away on all sides except the south to the rear, its front lies open to the northern sun. Its plan can best be described as being in the shape of a broad letter H, the transverse bar of which is disproportionately long. Internally this crossbar becomes the fine music-room which is also the entrance hall; externally it backs the central portion of the verandah into which project the bay windows of the drawing-room and dining-room respectively. The verandah, with its lofty Ionic columns, looks out upon a garden where the aim has clearly been to preserve the open northern aspect, retaining the larger shielding growths for the perimeter.



CHARLES CONDER COASTAL SCENE  
Gouache on paper 11in x 17in

The main entrance to the house at the right-hand side of the central verandah area leads directly into the music-room. The immediate impression is of spaciousness and elegance. A sensation of light is created by the primrose panelled walls and the glazed white ceiling echoed in the off-white carpet. A George II upright corner cupboard with black-and-gold Chinoiserie lacquer decoration provides an agreeable contrast.

Before beginning a survey of the collection of paintings some generalizations might be made. Broadly speaking it is a collection of works of the first half of this century and has its roots in the later years of the previous century. The late Sir Charles Lloyd Jones, who began the collection, was, in his earlier years, a friend and associate of Sir Arthur Streeton and Charles Conder and was himself a very fine painter of landscape – as the works by him at Rosemont attest. Despite the fact that the non-figurative aspects of Australian painting in the last twenty years have little or no place in the collection, it is extremely rich and varied: rich in a dozen or more William Dobells and many works by important English and Continental artists.

To the right of the entrance, above a table on which stand a fine pair of Ch'ien Lung cache-pots and a handsome tall vase of the same period, is the fine still life of fruit and flowers, *Painted from Nature*, by the Tasmanian artist W. B. Gould in 1851. Seventy-three years later, in 1924, Roy de Maistre painted a very different aspect of nature in the somewhat geometrically designed *Beach Scene at St Jean de Luz*, which hangs on the other side of the entrance.

On the long, southern wall facing the entrance and windows hangs a sequence of varied and interesting works. A pearly and subtle seaside painting in gouache by Charles Conder, with a foreground figure group accented against a bay with a chalk headland jutting out beyond, hangs next to a large and vigorous oil by Emile Grau-Sala which brings a breath of Paris in its more colourful and vibrant mood into the room. Below the painting is a handsome Louis XV *bombé* commode in marquetry, with ormolu decoration and handles, on the marble top of which stand

*right*  
W. B. GOULD PAINTED FROM NATURE 1851  
Oil on board 23in x 28in

*bottom right*  
ROY DE MAISTRE BEACH SCENE AT ST JEAN  
DE LUZ 1924  
Oil on canvas 20in x 25in

*below*  
CHARLES LLOYD JONES ROSEMONT



Photographs by Douglas Thompson  
Lloyd Jones Collection

RUPERT BUNNY SUNDAY ON THE RIVER (c.1904)  
Oil on canvas 31in x 50in

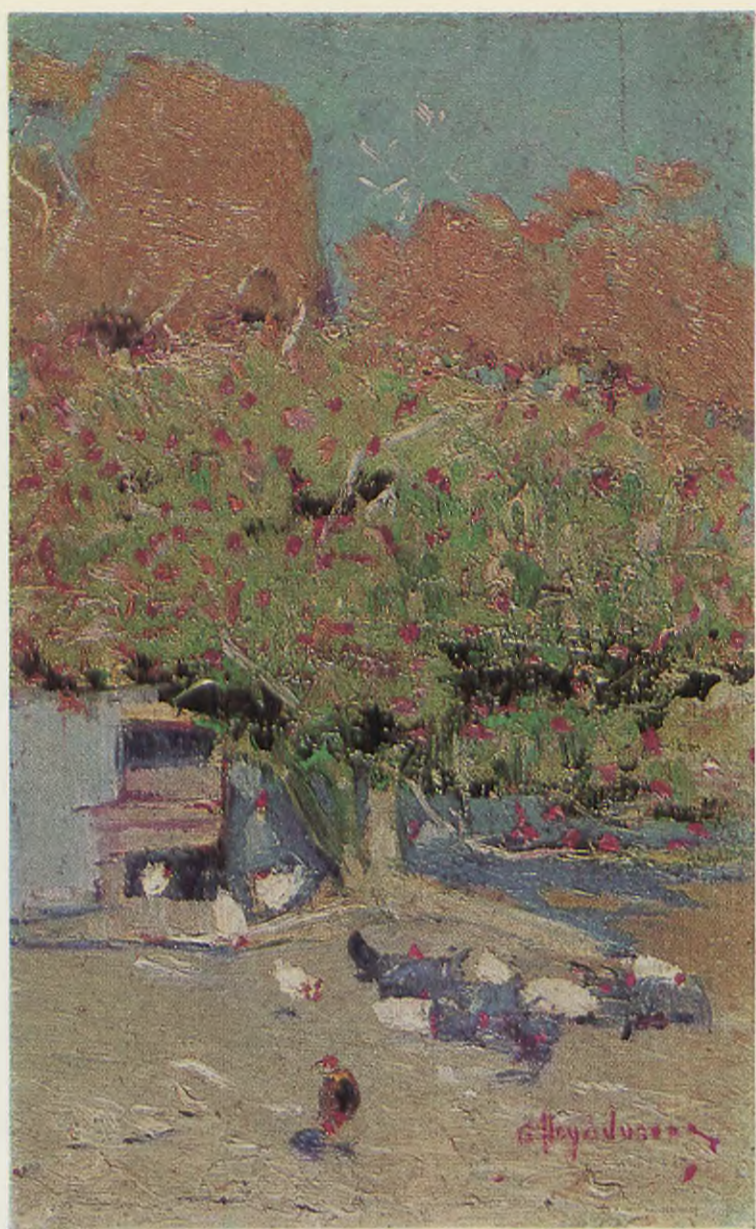


*opposite top left*  
CHARLES LLOYD JONES GRIFFITH'S FARM (c.1900)  
Oil on board 8in x 5in

*opposite bottom left*  
ARTHUR STREETON SPRING IDYLL 1895  
Oil on board 8in x 10in

*opposite top right*  
CHARLES LLOYD JONES BOONARA HOMESTEAD (c.1895)  
Oil on board 10in x 8in

*opposite bottom right*  
ARTHUR STREETON GRIFFITH'S FARM (c.1900)  
Oil on board 12in x 6in  
Photographs by Douglas Thompson  
Lloyd Jones Collection





*top*  
EMILE GRAU-SALA PARIS '36 1936  
Oil on canvas 34in x 45in



*bottom*  
MOISE KISLING VINEYARD  
Oil on canvas 20in x 28in

a bronze head by Jacob Epstein and a lively bronze of hands bearing the inscription 'To Hannah Lloyd Jones from Henry Moore'. Above and to the left is a painting by Massimo Campigli, modish rather than profound.

So to the group of three Dobells near the grand piano, the first a small and colourful study of a New Guinea native girl's head, a painting which reflects the artist's joy in his surroundings. Next to it is a major work, modest in scale but wrought with the utmost sensitivity, the portrait of David Lloyd Jones as a boy, painted in 1941. This is one of the very best examples of the early middle period – Dobell restraining his impulse to caricature and striving for ease of posture and elegance of handling. The form is coaxed and caressed into existence with the felicity of a Gainsborough or a Renoir. Nearby is an early painting of a buxom girl's head, presumably of the London period, giving evidence of the sound foundation on which the artist was later to build.

Beyond the piano is a group of small works by Sir Charles Lloyd Jones, all of which reflect a keen enjoyment of the seasons of the year. Isolating itself from its fellows is the very simple early work, *Boonara Homestead*, whose colour qualities, unusual for its period, compensate for the extreme simplicity of its design.

The dignified fireplace at the eastern end of the music-room is framed by a mantelpiece laden with interesting porcelain and surmounted by a painting of Coogee Bay by Sir Arthur Streeton dated 1907.

One of the most interesting paintings in this room is the Rupert Bunny allegorical picture which hangs between the lofty windows of the northern wall accompanying the Louis XVI gilt furniture upholstered in original needlework. There are echoes of the Italian Renaissance in this imaginative work, but its handling is free and almost impressionistic. In pattern and distribution of colour this painting is allied to Bunny's larger and more formalized decorative paintings but in technique and feeling has some affinity, too, with his later South of France landscapes. Here we have a work by a fine painter in his maturity which provides a fascinating comparison with the larger and doubtless earlier painting centred on the longer wall of the nearby drawing-room, a veritable treasure-house of collectors' pieces. In every respect the larger Bunny is different. Its colour is gentler, its pigment as rich as cream – the whole surface of the painting integrated in cool harmonies. The locale might be in the environs of Paris, it might be provincial France, the period Edwardian and the mood almost Watteauesque. A group of figures in the lower right-hand quarter of the painting is admirably related to the urban setting but the tantalizing query 'Where are we?' persists.

From this painting, thoughtfully and deliberately built up, one turns to either of the two flanking paintings by Moise Kisling in which *alla prima* immediacy of expression is the keynote. As may be seen in the reproduction of the landscape (probably in the south of France) the painter's response to a sombre mood of nature has been swift and sure and the handwriting direct and deft. The second Kisling landscape has the same fluency but is in a lighter key. A range of greens is relieved by a cluster



RUPERT BUNNY EUROPA AND THE BULL (c.1923)  
Oil on canvas 21in x 31in

*right*  
WILLIAM DOBELL DAVID LLOYD JONES (1943)  
Oil on canvas 23in x 17in



Photographs by Douglas Thompson  
Lloyd Jones Collection



VIEW OF DINING-ROOM, ROSEMONT

Above fireplace:

*left*

CHARLES LLOYD JONES THE CARETAKER'S COTTAGE 1943  
Oil on canvas 20in x 23in

*middle*

CHARLES LLOYD JONES SUMMERLEES GARDEN 1945  
Oil on canvas 20in x 23in

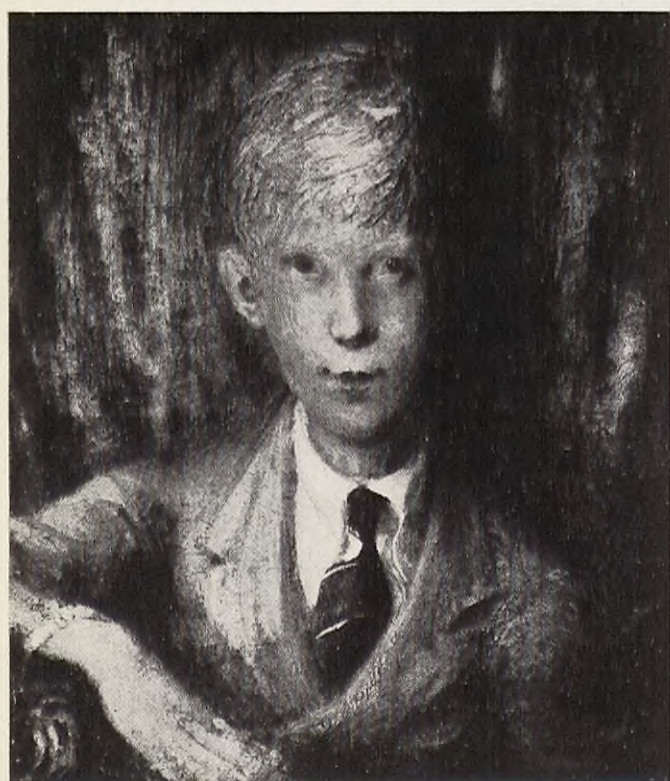
*right*

CHARLES LLOYD JONES SUMMERLEES ORCHARD (c.1940)  
Oil on board 19in x 23in





VIEW OF MUSIC ROOM, ROSEMONT  
Photographs by Max Dupain  
Lloyd Jones Collection



*far left top to bottom*

STANLEY SPENCER COCKSPUR HILL (c.1928)  
Oil on canvas 28in x 25in

MAURICE UTRILLO THE VILLAGE STREET  
Oil on board 15in x 20in

CONRAD MARTENS MOUNTAIN SCENE  
Watercolour 17in x 25in

WILLIAM DOBELL STUDY FOR PORTRAIT OF  
CHARLES LLOYD JONES 1943  
Oil on hardboard 14in x 12in

*left top to bottom*

MATTHEW SMITH TULIPS  
Oil on canvas 28in x 19in

CHARLES CONDER ENGLISH COASTAL SCENE  
Oil on canvas 10in x 14in

JAN VAN OS STILL LIFE  
Oil on canvas 19in x 15in

Photographs by Douglas Thompson

Lloyd Jones Collection

of red roofs and the church spire of a village in the valley below the spectator.

Facing the Bunny and Kisling paintings above the drawing-room mantelpiece is the Stanley Spencer, an uncompromising example of realism which opens a window onto a flat landscape (Cookham?), very subdued in colour. We look down on a scene in which wavering horizontals, one of them a silver ribbon of river, are offset by strong diagonals marking the margins of fields. The texture of brambles and other growth in the foreground complements the shapes of distant trees. No sky is seen. The Stanley Spencer painting is one that raises anew the question of the validity of realism and verisimilitude. We are there with the painter, looking out at the landscape, seeing it with his eyes. What is there about it that lifts it from what we might ordinarily see for ourselves? The answer, I think, lies in those two words 'his eyes' – the eyes of a mystic.

To the right of the Spencer hangs a fine Adrian Feint flowerpiece, an arrangement of his beloved hibiscus set in a window aperture and painted with that concern for mass coupled with meticulous definition which characterized all his work. Admirably balancing the Feint on the other side of the Spencer is another flower painting, by Jan Van Os.

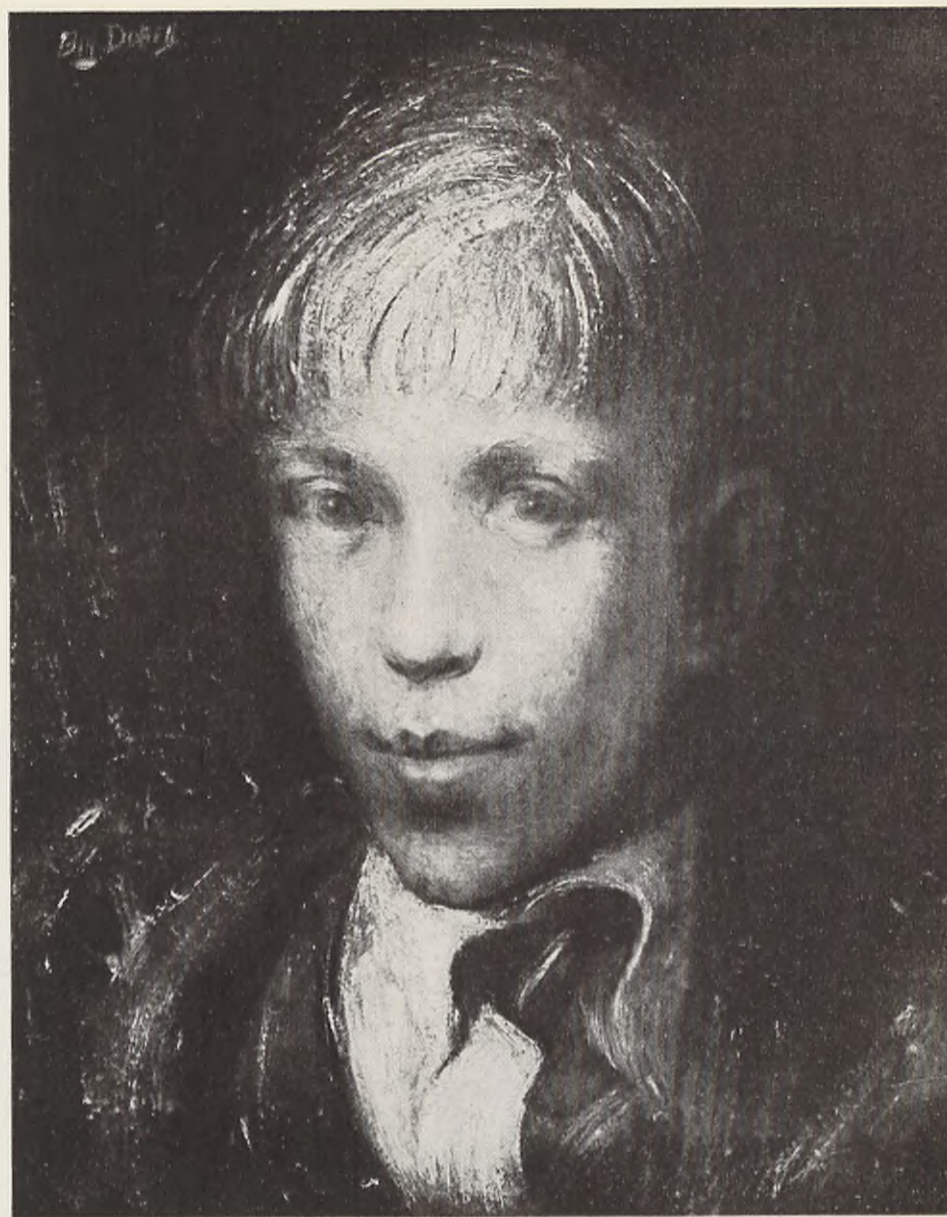
It would be difficult to imagine a more complete contrast (within the limitations of figuration) than that made by the neighbouring flowerpiece, *Tulips*, by Matthew Smith with the two paintings just described. It is 'painty', rapidly executed, and gives the impression of the artist's eye taking in every corner of the canvas at once. Nearby hangs a small oil painting by Charles Conder, less poetic in vein than the gouache mentioned earlier, but with a somewhat similar theme of figures in landscape.

The far southern end of the drawing-room is dominated by a magnificent cabinet in Chinese vermilion lacquer filled with a bewildering collection of varied examples of Oriental art, objects to inspect at close quarters and to handle. It is flanked on either side by one of a pair of superb late eighteenth-century mahogany wheel-back arm-chairs. Above the one on its left hangs the well-known painting by Maurice Utrillo and above that on the right another Matthew Smith, this one a landscape strong in its contrasts of black and red.

We leave the drawing-room and enter the sitting-room behind it. Here are two watercolours by Conrad Martens, several Dobell portrait heads of the young Charles Lloyd Jones and strong drawings in sanguine by Alexandre Jacovleff. Another excellent half-length study by William Dobell of the present Charles Lloyd Jones confronts us as we enter the rear hall.

Traversing the rear hall we pass by many works, mostly by Australian artists of a preceding generation, which would be more prominently featured in a less extensive collection – works by Will Ashton, Margaret Preston, Thea Proctor, Percy Leason and, a little surprisingly in this context, an abstract by Ralph Balson.

The hall which lies behind the music-room and parallel with it has brought us to the stairway leading to the upstairs rooms. Its ascent is punctuated by many interesting works, landscapes by Ray Crooke, flower paintings by Paul Jones and an unusual



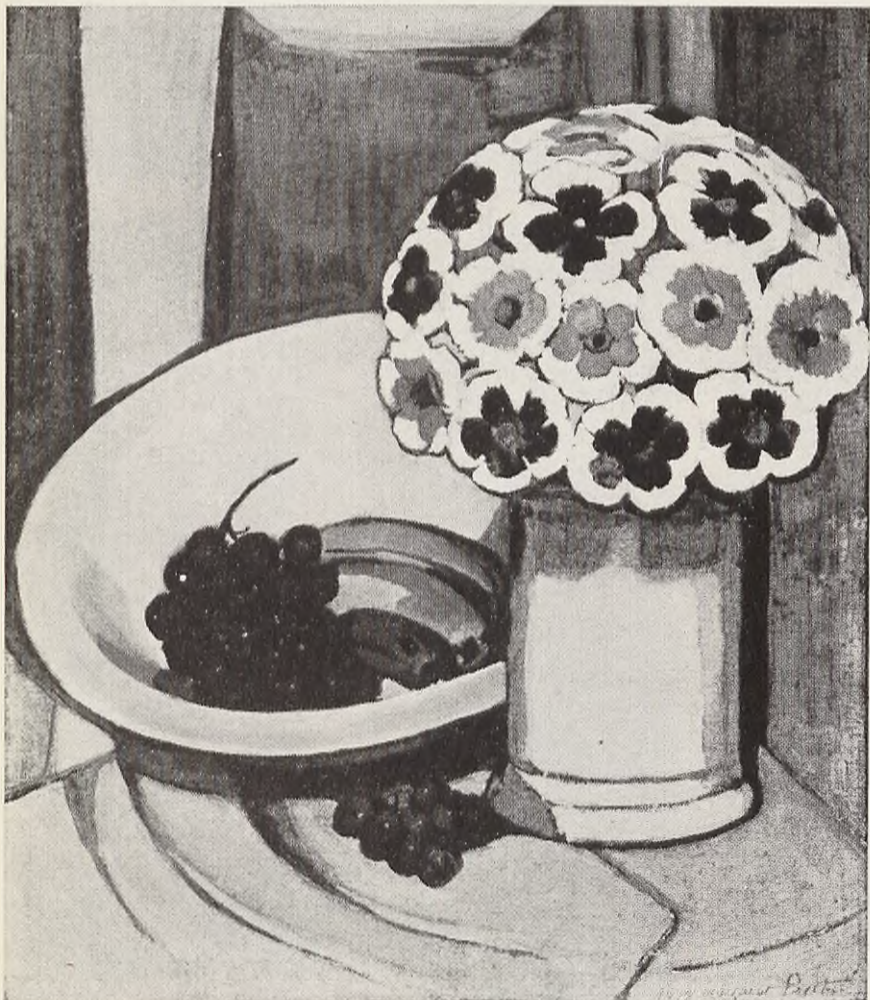
WILLIAM DOBELL STUDY FOR PORTRAIT OF CHARLES LLOYD JONES 1943  
Oil on hardboard 14in x 12in

*top*

WILLIAM DOBELL STUDY FOR PORTRAIT OF MARGARET OLLEY  
Mixed media 7in x 5in

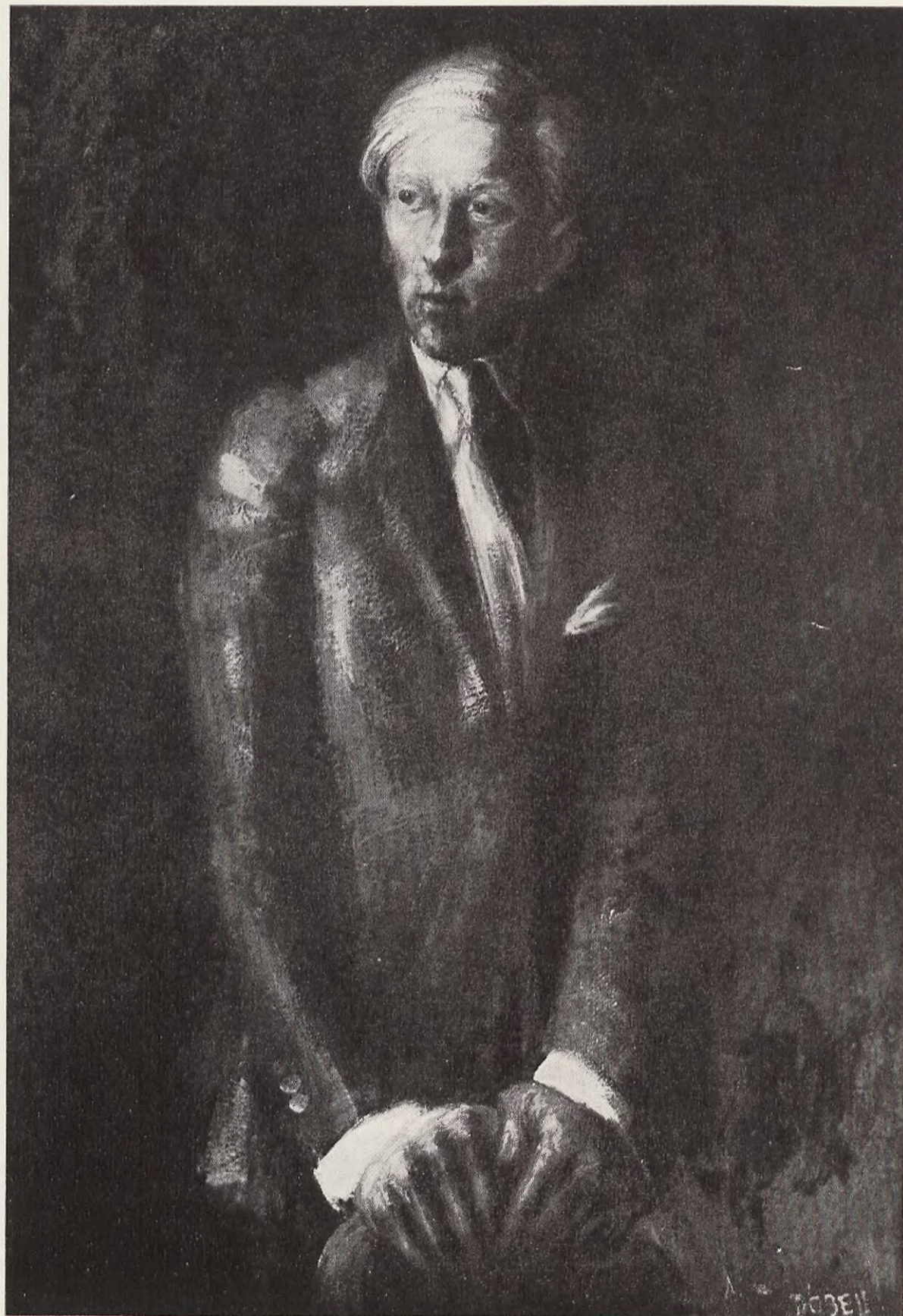
*bottom*

MARGARET PRESTON PARROTS' FEATHERS 1928  
Oil 21in x 17in



*below*

WILLIAM DOBELL PORTRAIT OF CHARLES LLOYD JONES (1955)  
Oil on hardboard 39in x 27in  
Photographs by Douglas Thompson  
Lloyd Jones Collection

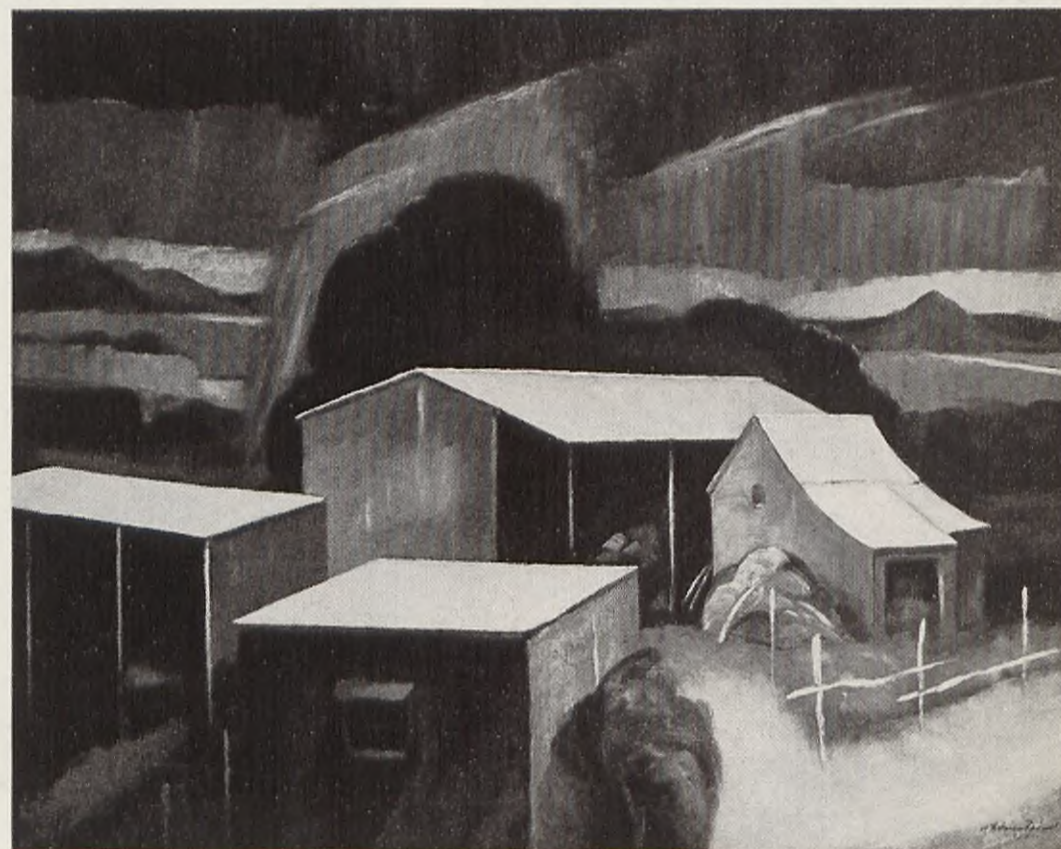


*top*  
RAY CROOKE THURSDAY ISLAND  
Oil on hardboard 8in x 11in

*bottom*  
THEA PROCTOR BONNETS, SHAWLS ELEGANT PARASOLS No. 24  
Linocut artist's proof 9in x 7in

*top*  
ETHEL WALKER STILL LIFE  
Oil on canvas 20in x 16in

*bottom*  
ADRIAN FEINT MUDGE 1951  
Oil on canvas 16in x 20in

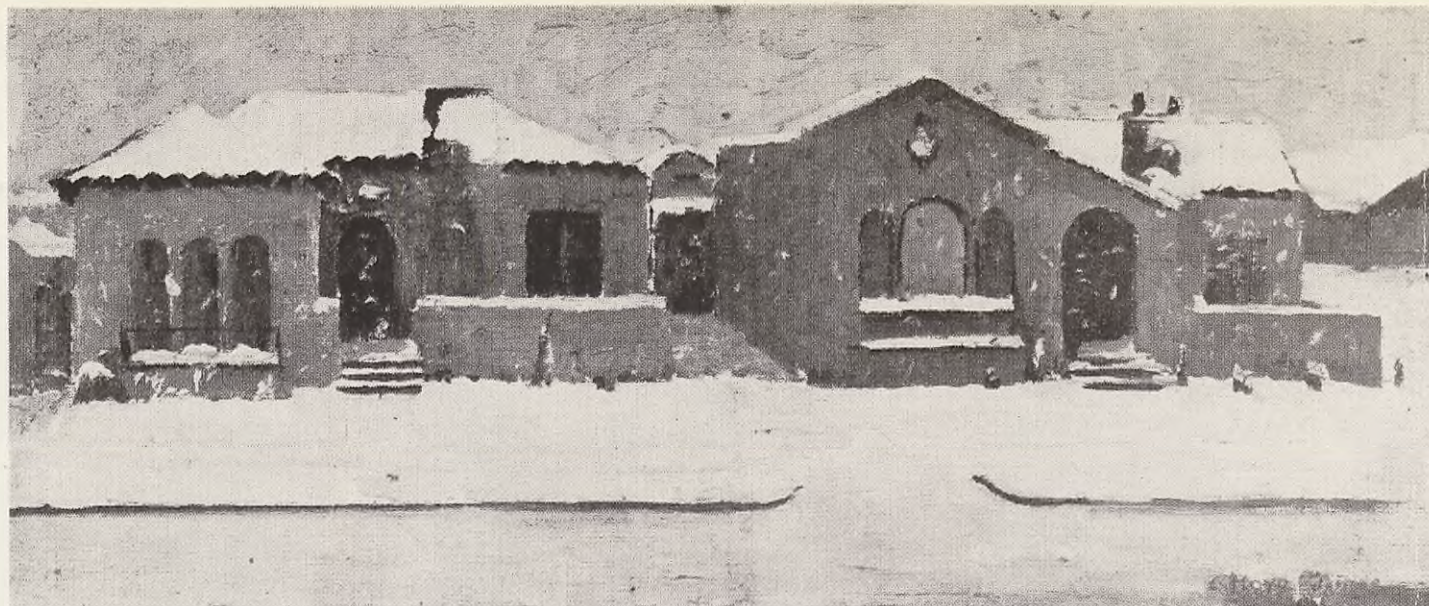


*right top*  
CHARLES LLOYD JONES CALIFORNIA, WINTER  
Oil on canvas 6in x 15in

*right bottom*  
WILLIAM DOBELL PORTRAIT OF ELAINE  
HAXTON  
(c.1940)  
Oil on canvas 41in x 34in

*below top*  
MARGARET HISLOP POPPIES IN A BLACK JUG  
(1965)  
Gouache on board 19in x 21in

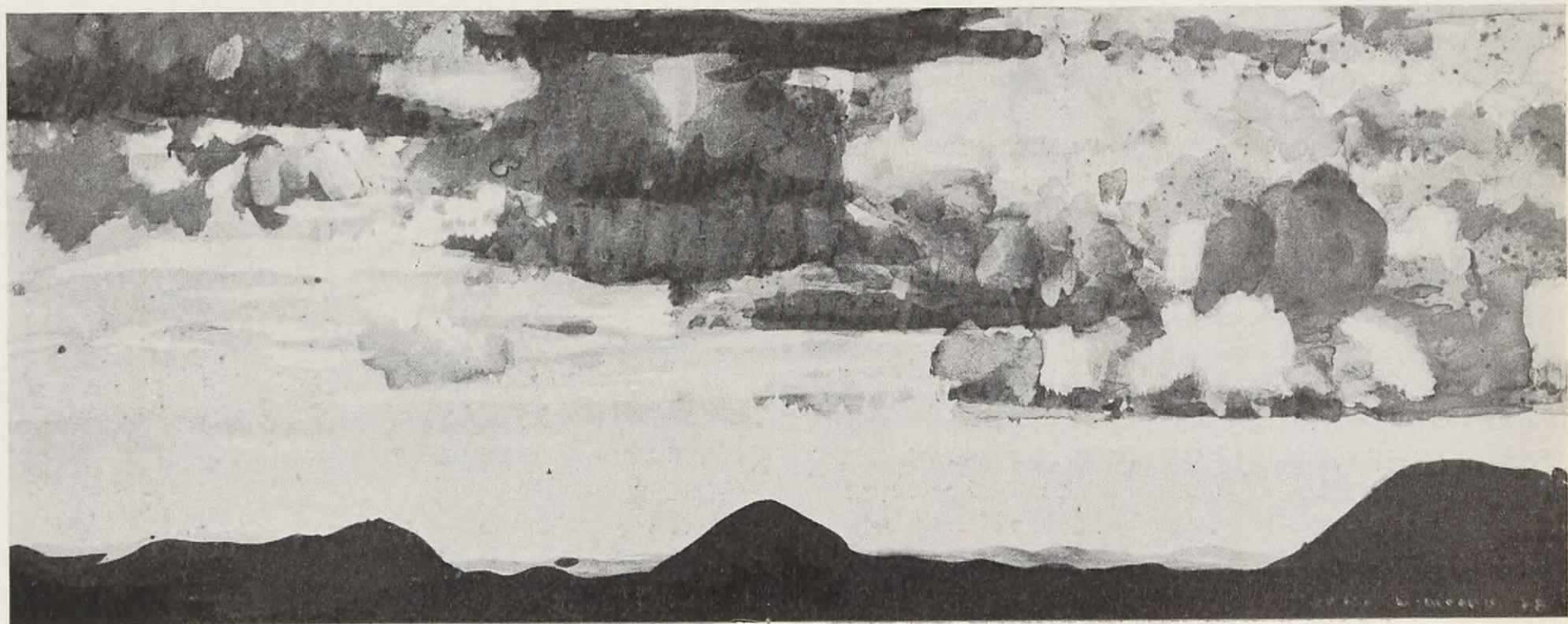
*below bottom*  
PAUL JONES STILL LIFE WITH TULIPS 1950  
Oil on hardboard 9in x 8in



*opposite top*  
GROUP OF STUMPWORK AND NEEDLEWORK

*opposite bottom*  
JOHN D. MOORE BLUE MOUNTAINS 1928  
Watercolour 5in x 13in

Photographs by Douglas Thompson  
Lloyd Jones Collection



formalized landscape by Adrian Feint.

Especially choice are the paintings in Lady Lloyd Jones's bedroom. Here are three camellia drawings by Paul Jones for the Waterhouse books, *Camellia Quest* and *Camellia Trail*; a rich and beautiful Rupert Bunny flowerpiece, a characteristic Ethel Walker and a very subtle flowerpiece by Margaret Hislop. Surrounding the dressing-table is a galaxy of small works by Adrian Feint and, elsewhere, a small, tender marine painting by Sir Charles whose quality as a painter is seen again in the neighbouring sitting-room.

From the sitting-room, with its access to the wide, sunny balcony, several works have been chosen for reproduction: two of Sir Charles's small paintings and the simple, fresh early Streeton, *Summer Idyll*, and the moody, mountain watercolour by John D. Moore. From Charles Lloyd Jones's bedroom comes the Paul Jones flowerpiece, the first purchase with which the later generation continued the family tradition of collecting. In the same room may be seen the lyrical Streeton landscape, *Griffith's Farm*, painted on one of those narrow, upright panels beloved of the painters of the 1890s. This would surely be a cherished possession, not only for its charm but also for the early association of the late Sir Charles with Streeton and Griffith's Farm.

Finally, downstairs to the dining-room at the north-west corner of the house – a very special room this, decorated in glazed viridian relieved with white. As to the paintings, one might describe it as a Lloyd Jones/Dobell room since the paintings on the walls are limited to those by the two artists and all the Dobells, except the charming Elaine Haxton, are of the elders of the Lloyd Jones family. On entering, one is attracted to the grouping above the mantelpiece of the three landscapes by Sir Charles, worthy mementos of the period when Summerlees at Sutton Forest was the family's holiday home. But they are more – as paintings they hold their own in distinguished company. That on the right in particular shows admirable command of space, light and atmosphere.

Turning to the small portraits by Dobell on each of the angle walls of the bay, that of Lady Lloyd Jones hangs on the left, that of Sir Charles on the right. Although studies for larger portraits, they are none the less complete in themselves, for Dobell's early preoccupation with small paintings had equipped him abundantly for these creations of his later middle period. The portrait of Lady Lloyd Jones, vignettted on a brownish background, is a beautiful painting, but I wish that Dobell had been able to leave us a more penetrating portrait of the handsome woman whose taste and perseverance have contributed so much to the building of this extensive collection.

The rhythmic unity of the portrait of Sir Charles, easy and relaxed under the painter's scrutiny, suggests complete rapport between the artist-businessman and the unbusinesslike artist. From this small work Dobell went on to paint the larger portrait, slightly over life-size, which hangs at the other end of the room and which was presented to Sir Charles by his employees as a token of their esteem on the occasion of his knighthood. How fitting that this great business leader and patron of the arts should be thus recorded by a major artist whose vision and power he regarded so highly.

*opposite*

WILLIAM DOBELL SIR CHARLES LLOYD JONES 1951  
Oil on hardboard 45in x 38in

*below*

WILLIAM DOBELL STUDY FOR PORTRAIT OF SIR CHARLES LLOYD JONES 1951  
Oil on board 10in x 8in

*below right*

WILLIAM DOBELL STUDY FOR PORTRAIT OF LADY LLOYD JONES (c.1951)  
Oil on board 10in x 8in



Photographs by Douglas Thompson  
Lloyd Jones Collection

ART and Australia September 1971





## Visual Experience — and John Krzywokulski's paintings

John Reed

A little while ago a notable personality in the art world was being interviewed on television about an art prize in which he had been one of the judges. The interviewer asked what were the particular qualities of the winning painting which led the judges to choose it. After a moment's silence, and with an air of great profundity, the judge said 'we chose it because of its *power*, and *force*, and *strength*'. The interviewer was obviously impressed, and could only say 'Yes, quite so, I understand'. Perhaps the whole incident is trivial and I quote it only as an example of the likely futility of words in relation to contemporary art, a probability which always makes me reluctant to enter this field.

Of course I accept the fact that talk about art will go on unabated, and I would not have it otherwise because I believe man has the need to verbalize — if only to maintain his confidence in himself as an intellectual being — and artists are to some extent sustained by the words of others. Otherwise it would be difficult to explain their concern with what the critics say, while at the same time expressing their utmost contempt for them. I have had many practical examples of this and only once in my experience as a gallery director has an artist insisted that critics should not be invited to his exhibition.

This may seem rather a contrary preamble to an article on painting, but it has the objective of pointing up the nature of my own position in relation to painting in general and it is, of course, relevant to my response to John Krzywokulski's paintings in particular.

Since I started to write this I have seen a statement by the painter about his work, and it will be easily understood that I am happy to quote his first paragraph, which is as follows: 'A painting is a visual and emotional experience: it contains its own unique life and speaks its own unique language. To interpret and explain a painting successfully in words leaves little or no reason for the painting to exist or be created in the

first place. Relevant points about my work can be interpreted in words that assist one in understanding a painting and my aims, but these words only encircle the painting without really touching it, or obscuring the visual experience.'

This reflects my own point of view<sup>1</sup>: so often an endless (and basically pointless) intellectual probing of a painter's work completely confuses its true *pictorial* value (or lack of it) as, for instance, in the case of Leonard French's work. Here, where the critical analysis of French's symbolism has been taken to the extreme, one is finally left wondering whether one is not being asked to participate in working out some kind of an acrostic puzzle. As an intellectual exercise this may be very intriguing but I have never been able to understand what it has to do with the evaluation of the paintings as such.

Another bugbear is 'technique'. In the past I have always insisted that technique is merely the mechanical ability of the artist to do what he wants. As an illustration of what I mean, take two very different artists working in the same field (landscape painting), Fred Williams and Gil Jamieson. Probably everyone regards Fred Williams as a brilliant technician because of the wonderful refinement of his work, whereas I doubt if many would concede the same recognition to Jamieson, regarding his powerful 'crudeness' as evidence of lack of technique. I am not arguing the respective merits of these painters (both of whom I admire) but I contend that Jamieson's 'crude' technique is as necessary and relevant to his painting as Williams's 'fine' technique is to his. There is no absolute in technique, each artist evolves his own.

I have said that this has been my attitude in the past. In a broad sense it still is; but there is now a qualification because, particularly with some of the modern 'tape' painters — painters<sup>1</sup> 'Visual Experience'. The eye is not regarded merely as the equivalent of the camera lens, playing only a mechanical role. As well as adding to experience, the eye is informed by experience.

who use masking tape to achieve the desired 'hard-edge' to their line – the technique is almost the art itself. Technique equates with aesthetics. The mechanical perfection of a line becomes not only the touchstone to the validity of the painting, but the painting itself.

In some ways John Krzywokulski's work approaches this area, as precision in execution undoubtedly plays a vital part in what he does, but one must avoid the excesses of enthusiasm which this factor seems liable to generate these days and see his paintings as complete experiences – visual experiences.

These paintings are exciting, not because of their precise execution, nor for that matter because they represent the interpretation of some emotional state of the artist – as they well may – but because, for whatever reason, or by whatever means, the artist has succeeded in presenting us with a total visual image to which our aesthetic sensibility responds.

Quite obviously mine is a subjective approach and allows for an individual freedom of judgement which is not at all generally acceptable. At one extreme this approach implies acceptance of the 'I know what I like' school, and indeed I see no objection to people adopting this attitude so long as they realize that their 'judgement' is merely a matter of personal prejudice and does not seriously relate to aesthetic values.

At the other extreme this subjective approach implies the free exercise of an aesthetic sensibility which has been allowed to mature and develop by continued and uninhibited (as far as possible) exposure to the creative processes over as wide a field as possible.

A fundamental element of this approach is not that it ignores the role of the intellect but rather that it treats the intellect as a subsidiary, though not unimportant, factor in aesthetic appreciation: its contribution to be absorbed into the general body of awareness, but not to dominate it.

If I had only myself to consider I would probably be fairly well satisfied to rest on the happy feeling that in John Krzywokulski's work I was once again experiencing the vital sensation of being confronted with a new expression of the creative spirit, and I suppose I doubt whether any amount of probing into its 'meaning' will deepen, though it may broaden, this elemental pleasure. I realize, however, that this attitude is unorthodox and that one must attempt to explain verbally what is visually already made beautifully clear.

Loneliness, aloneness, isolation, alienation, rejection, and a sense of insignificance are states of human consciousness which profoundly affect us all, and it seems that this has become particularly the case in the last fifty years or so.

At best, man is a minute, if vital, speck in an inconceivably vast cosmos and, though he has at times deceived himself into believing that he is the core of this cosmos, his self-deceit has never convinced him for long. Today everything tends to point up his insignificance, even the possible impermanence of the whole human species.

This feeling – this complex of feelings – is perhaps most commonly experienced in the context of seemingly empty space, and one of the achievements of the Surrealists was the brilliant and creative use of this human reality. They showed us through

their exploration of space in relation to man that we are strangely haunted by our loneliness, and that we both fear it and are drawn to it by some ambivalent basic process, which strongly influences us even if we do not understand it or even consciously realize it.

This 'device', this particular presentation of the significance of space, has accordingly now become part of the common aesthetic heritage, available to all artists to use for their own individual purposes; and John Krzywokulski is one who has found it well suited to his needs.

Having said this I may have implied too much, as it could easily lead to a tendency to overstress an element in his work which should not be exaggerated or considered otherwise than as a subtle and beautifully integrated part of the aesthetic whole. In fact his paintings, though broadly consistent in their components, appear to me to move freely in their emotional implications from a feeling of haunting loneliness to one which expresses a confident and even gay affirmation of life.

In the most simple terms, this effect is achieved by the use of images which counter the 'empty space' element in the paintings. But of course it is not as simple as that. If it were, the paintings would be classified as design or decoration and, no doubt, there will be those who see only their 'mechanics' and fail to penetrate to the layers which lie beneath the alluring surfaces.

This is a danger inherent in all paintings which employ techniques involving sharp elemental contrasts: it is easy both for the painter and the viewer to get caught up in superficial appearances and to lose sight of the painting itself. However, in Krzywokulski's paintings, one is almost always aware (I nearly said uneasily aware) that the brilliant surface, the seductive large areas of colour applied with such affection and patience, and the bold, and often gay images which act as vigorous counterpoint, carry a deeper implication.

From what I have said earlier in this article it will be clear that while I accept the reality of the interest of those who are largely concerned with 'meaning', I am not much involved – at any rate not primarily so – with any attempt to define it exactly. I also believe that these 'meanings' are not necessarily absolutes – that it is quite possible and legitimate for a painting to mean one thing to one person and something different to another. In fact I would go further and say that, though I am always interested to know what were the artist's sources for a painting, I do not think this information need be crucial in estimating its aesthetic value. The artist's creation is the painting itself, which, as John Krzywokulski says 'speaks its own unique language', and its meaning is finally no more his province than that of anyone else.

In this context I seem to remember that a critic was once talking to Picasso about *Guernica* and was commenting on the symbolic significance of certain parts of it. Picasso replied that, now the critic had pointed this out, he agreed that the symbolism was there, but that he had not previously been aware of it.

So it is with John Krzywokulski's paintings. We may be conscious of certain implications, or we may subconsciously sense them, but finally it is the visual experience that counts.

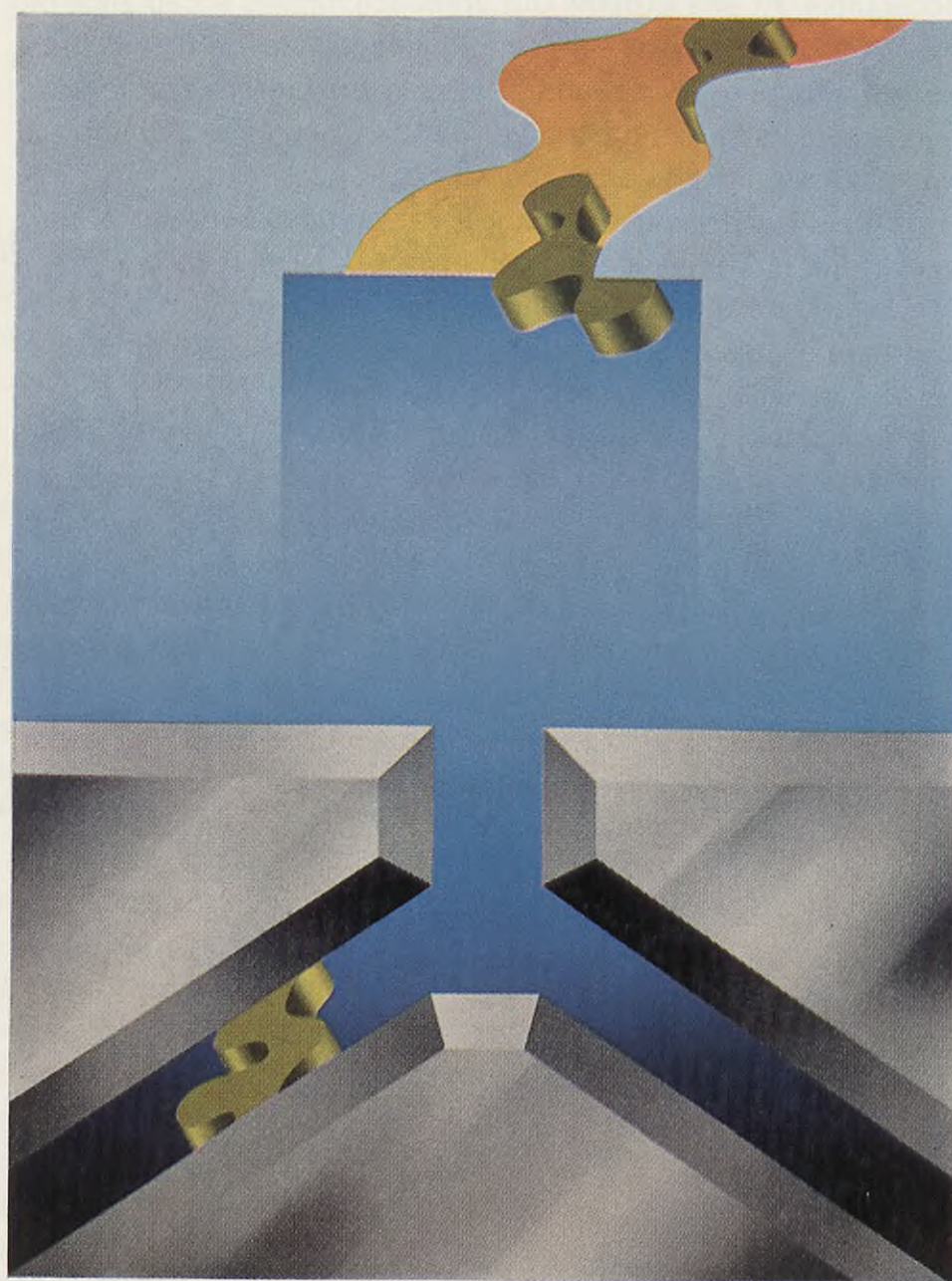
*left*

JOHN KRZYWOKULSKI VEHICLE FOR A STRANGE SHRINE (1971)  
Acrylic and auto lacquer on hardboard 48in x 36in  
Owned by Julian Sterling

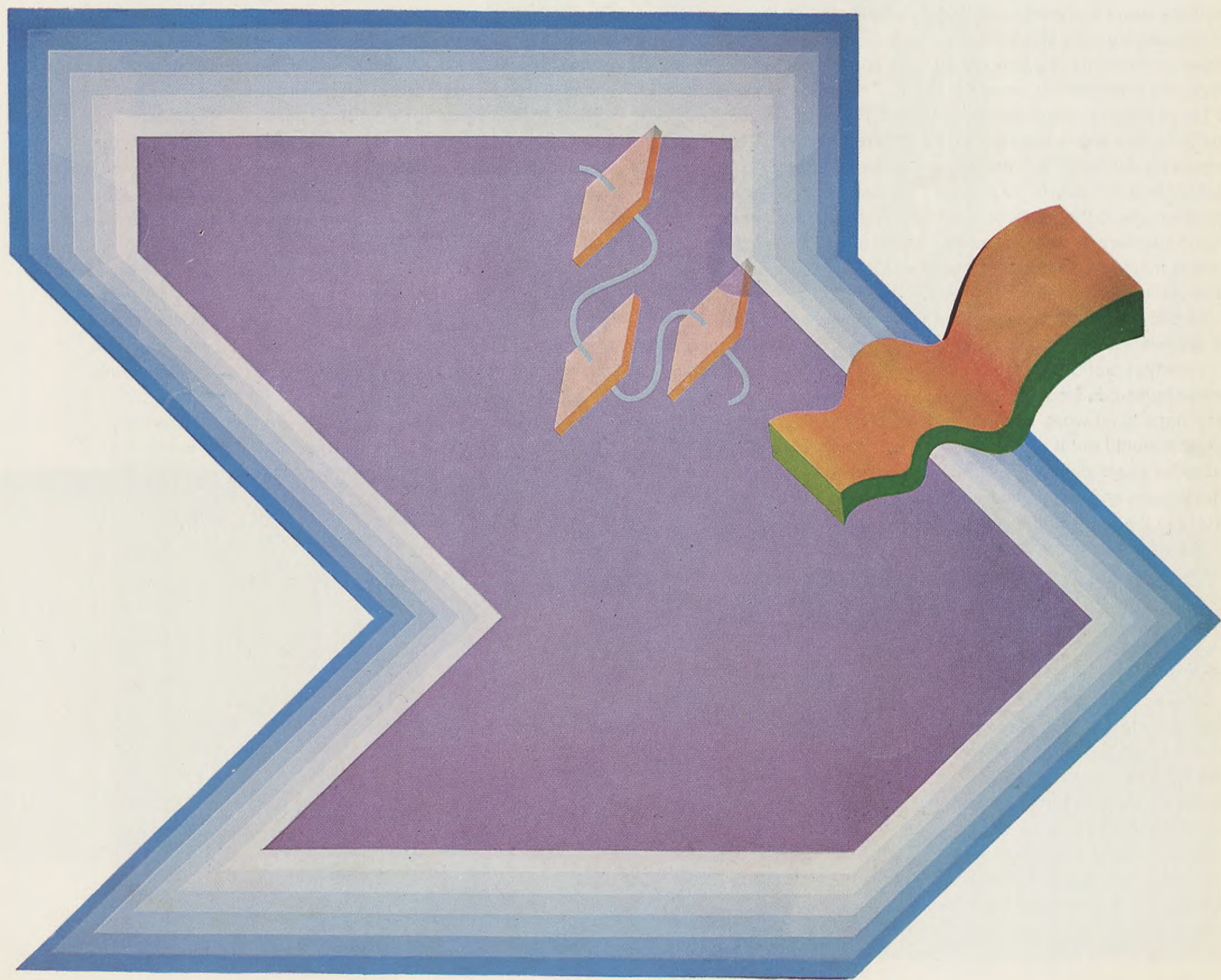


*right*

JOHN KRZYWOKULSKI GATE TO A DISTANT DREAM No. 2 (1971)  
Acrylic and auto lacquer on hardboard 48in x 36in  
Owned by Mrs Pamela Warrender



JOHN KRZYWOKULSKI KEEP WHAT YOU'VE GOT, SHE'S GOING  
(c.1909)  
Acrylic on hardboard 48in x 60in  
Western Australian Art Gallery



## Power Acquisitions

Elwyn Lynn

It is clear from his will that Dr John J. W. Power thought that Australia was in dire need of constant acquaintanceship with the outside world's most recent contemporary art and its latest manifestations. What he could not have envisaged were at least two aspects of the notion of the *avant-garde*, a term that has come to have more force as a sociological appellation than as one that distinguishes art forms: first, the *avant-garde* has become institutionalized and procedures historically associated with it and which emerged spontaneously have come to be used as a deliberated programme; secondly, Dr Power could hardly have foreseen that there could be rival *avant-gardes*, that some of these adopt a restrictive orthodoxy and that Australia, which seems ideologically able to support only one or two of the newer movements at a time, could have commentators deducing from 'history' what the genuine *avant-garde* should be.

These remarks, which preface my brief discussion of some of the forty-four works acquired by the Power Gallery of Contemporary Art in 1970-1 and shown at the Bonython Art Gallery from 17 July to 10 August 1971, are prompted by the reception given the exhibition of 1969 purchases last year at Watters Gallery in Sydney and to a selection of 1967-8 purchases that looked in on Perth, Adelaide, Hobart, Brisbane, Newcastle and Canberra in 1970-1.

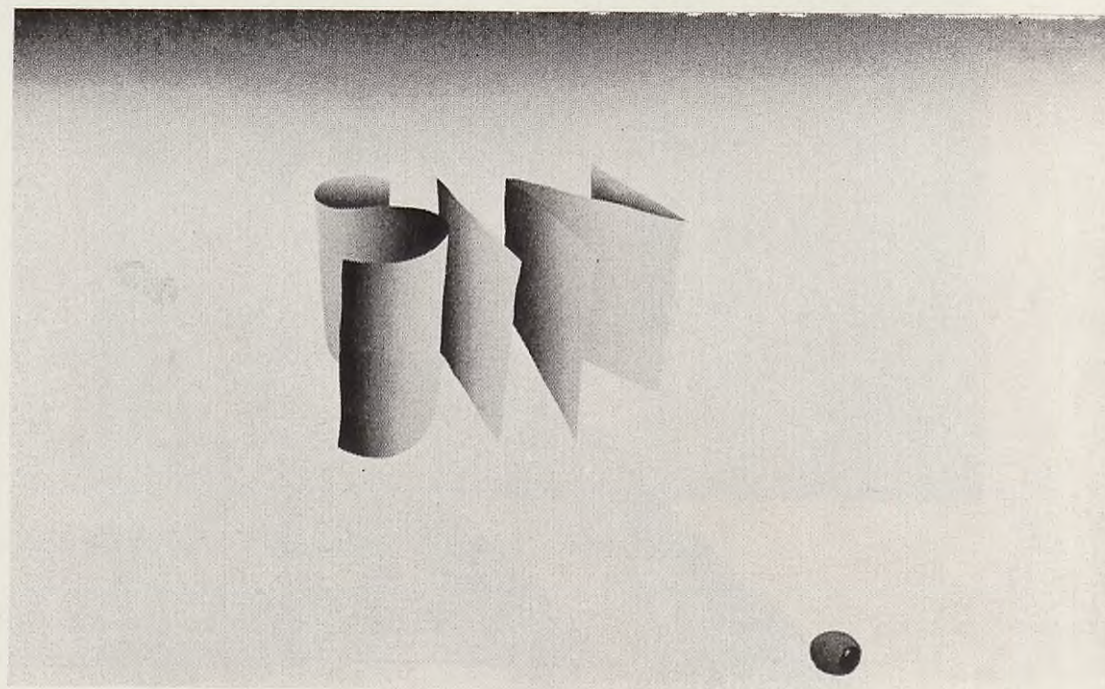
Certain it is that mixed shows of quite unfamiliar work are hard to assimilate, and not only by viewers in more peripheral centres. The ready reception given the kinetics of 1968, highly assimilable works indeed, in face of the tardy acknowledgement given to less ingratiating work, arouses one's scepticism. One gallery director would put it all more bluntly, agreeing that local orthodox *avant-gardes* are certainly well-entrenched, but adding that there is an indigenous resentment towards the notion that works in the Power Collection represent what art ought to be. Of course they do not, but their variety, which should signal the freedom that lies before the artist, is, this director would say, treated with suspicion. It is true that from a local, concerted effort, not constantly open to influences, vigorous movement may grow; but, if it can, the resentment of what is new is surely misdirected energy.

What is needed is a permanent showing so that the works, if they can, should gradually assert their claims and do so especially on the orthodox *avant-garde*. To be concrete: in their 1970 annual summaries of art in Sydney two critics found not one work worth a comment amongst the Power purchases exhibited that year, though local artists earned laurels; two critics each found one work worth a note. During the exhibition one critic flatly stated that Robert Klippel's small collection of drawings, fine in themselves, was the show of the week. At no time did any of them evidence any appreciation of the views of the critics (some distinguished and some not, some revealing

unusual perspicacity and some not) included in the commentary in the catalogue. Am I being too defensive in describing what I consider a narrow provincialism? What remarks are apposite for a critic who so worded his comment on the fact that the Kornblee Gallery gave the Power Gallery six serigraphs by Larry Zox after I had bought a large work by him that his editor felt free to refer to a New York 'Kick Back' in the review's headline? In brief, to realize Dr Power's partly didactic purposes will be no easy task.

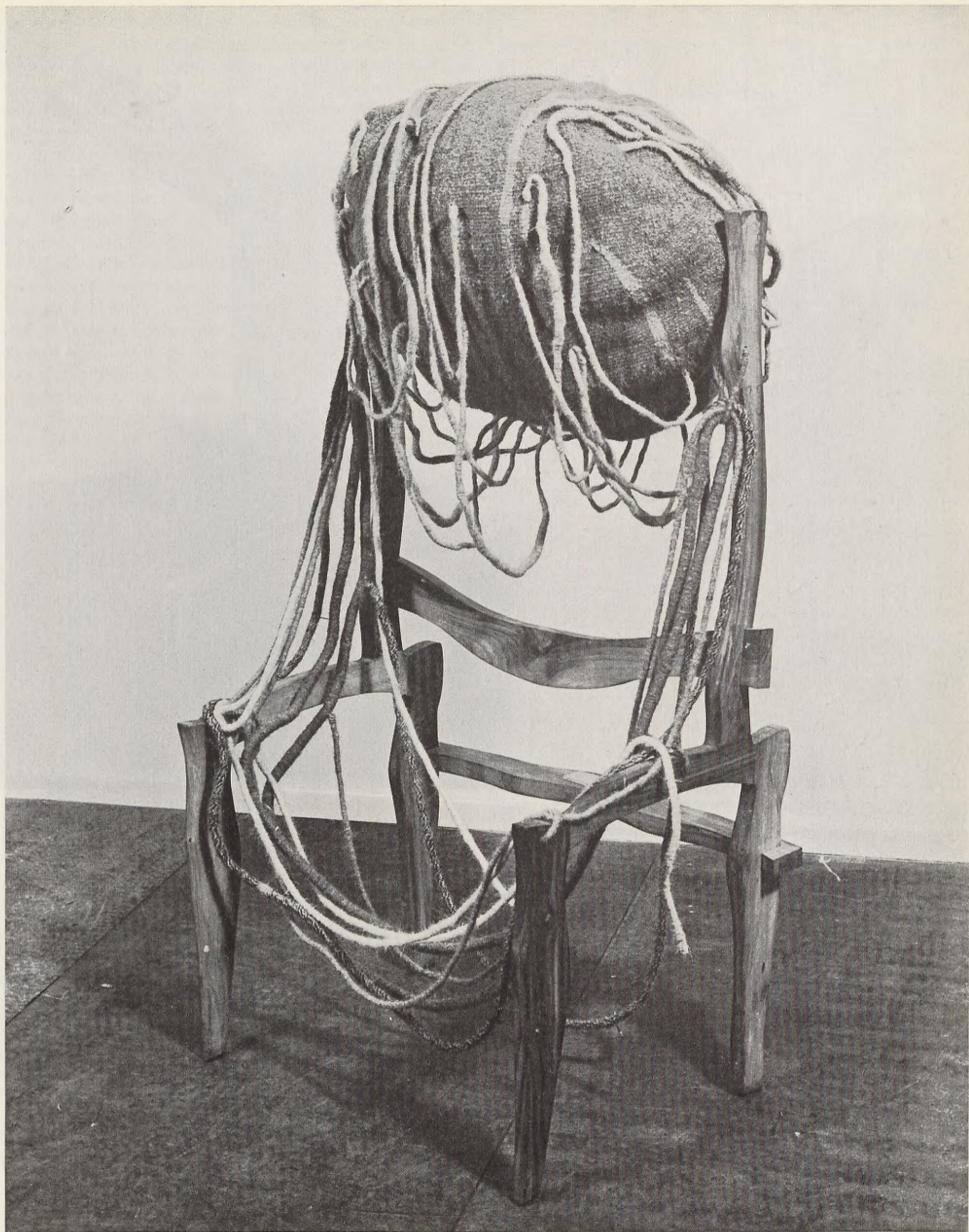
The 1970 exhibition was met with well-intentioned advice that one should continue with kinetics (a movement now in abeyance, with the ranks of its best practitioners thinning), multi-sensory art (most of which defies collecting), masterpieces (with what money?) and major works. Masterpieces are rare and major works are not so common, although we already have some in Josh Manders, Brigid Riley and Sam Richardson – but to buy major works alone at this stage would defeat the purpose of a rather general survey of recent art. What I should like to emphasize is that all the Power purchases by Gordon Thompson, Professor Bernard Smith and me have been from a background of much other art and without working out a programme beforehand in Sydney or Melbourne. It is impossible to do so; to risk a platitude: it is the actual work of art itself that determines its consideration. The purchase of the most recent art of the western world is a very novel, almost unique, activity and one for which rules cannot be devised – certainly not at this stage.

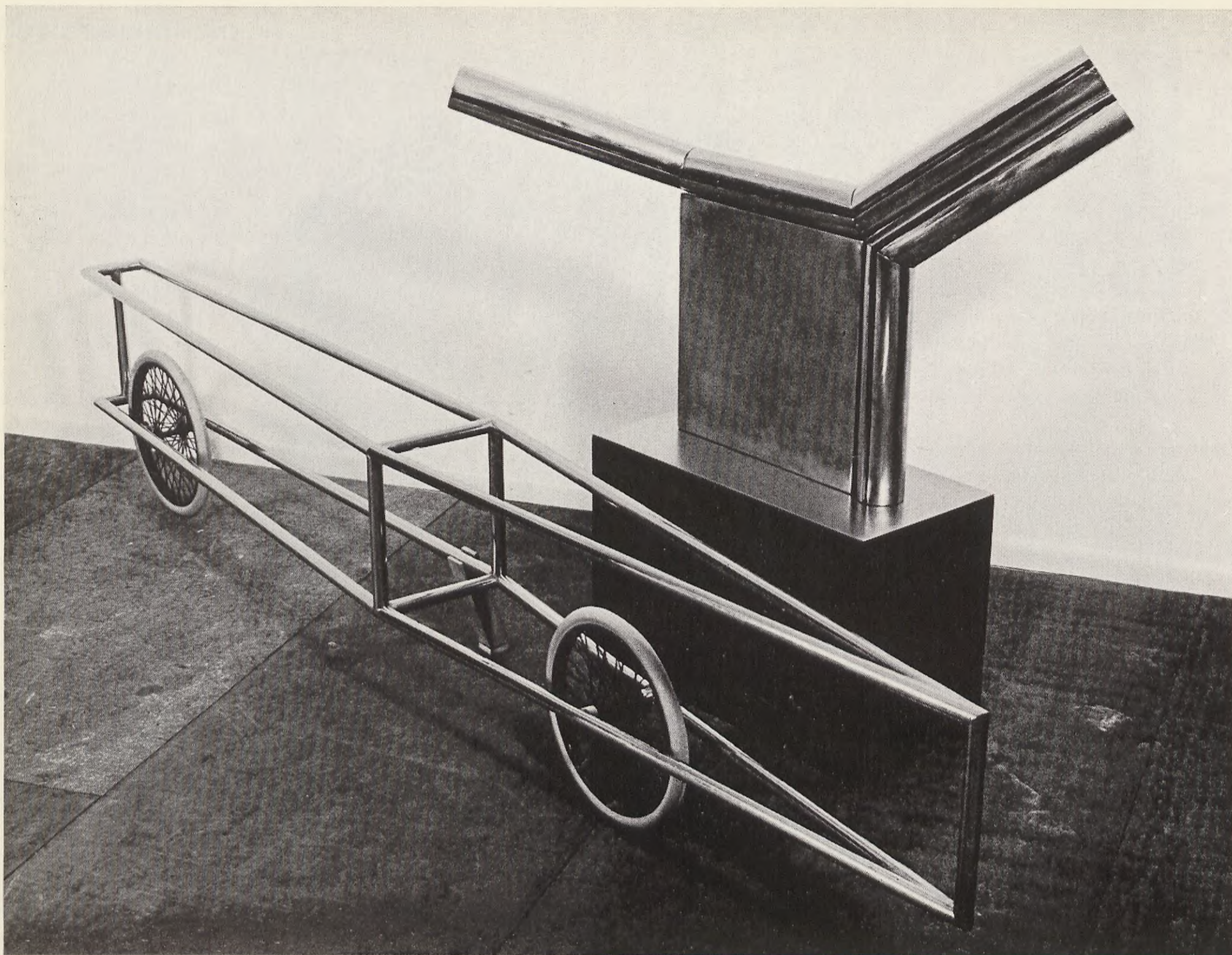
The purchases in 1970 were mainly from Europe and the United States of America. I saw three quite different survey



above  
EDWARD RUSCHA SIN 1970 Silkscreen 102/150 13in x 22in

opposite  
PETER AND RITZI-VICTORIA JACOBI MOBILE TESSILE II (SEDIE) (1970)  
Wood, natural fibres, metal foil interior 59in x 32in x 27in



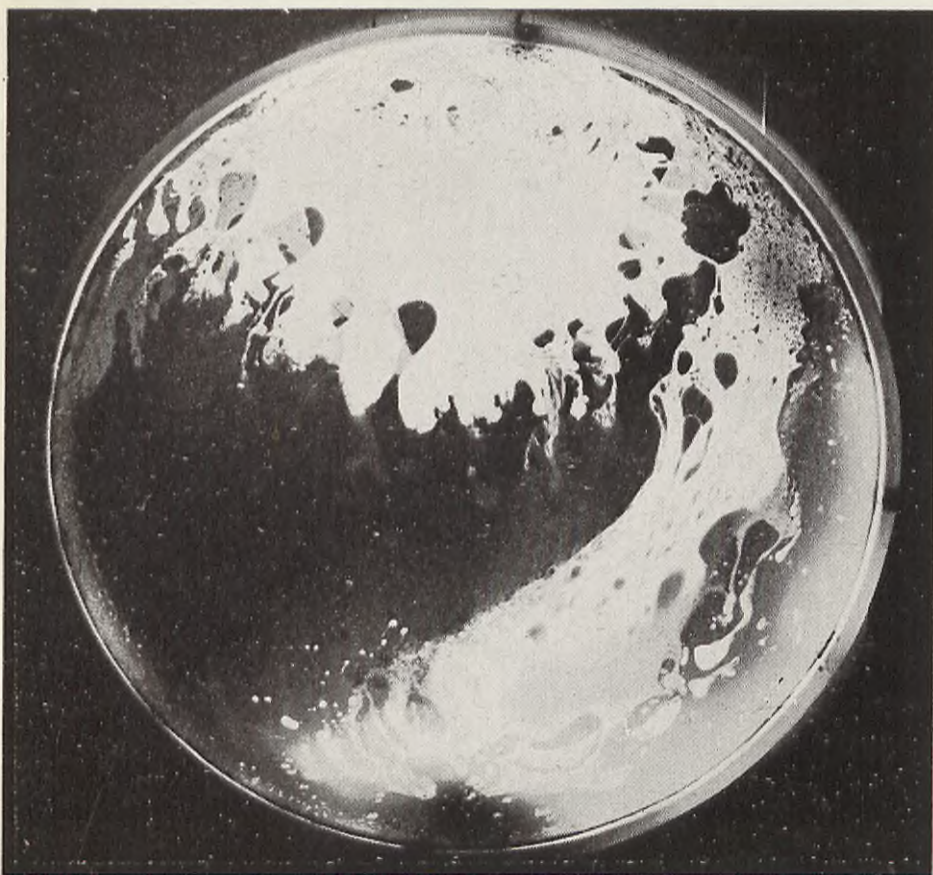


*above*  
 foreground: GIANNI PIACENTINO NICKEL-PLATED FRAMED VEHICLE  
 (1970)

Nickel-plated steel frame with two wheels with pneumatic tyres  
 16in x 11in x 118in

background: ERICH HAUSER RAUMSAULE 18 1970  
 Stainless steel on black, wooden box 33in x 52in x 26in

*left*  
 BRUNO CONTENOTTE TRANSLUMEN EAST (1969)  
 Metal and moulded plexiglas, unmixable liquids, electric motor, time switch  
 regulator and five fluorescent tubes 41in diameter

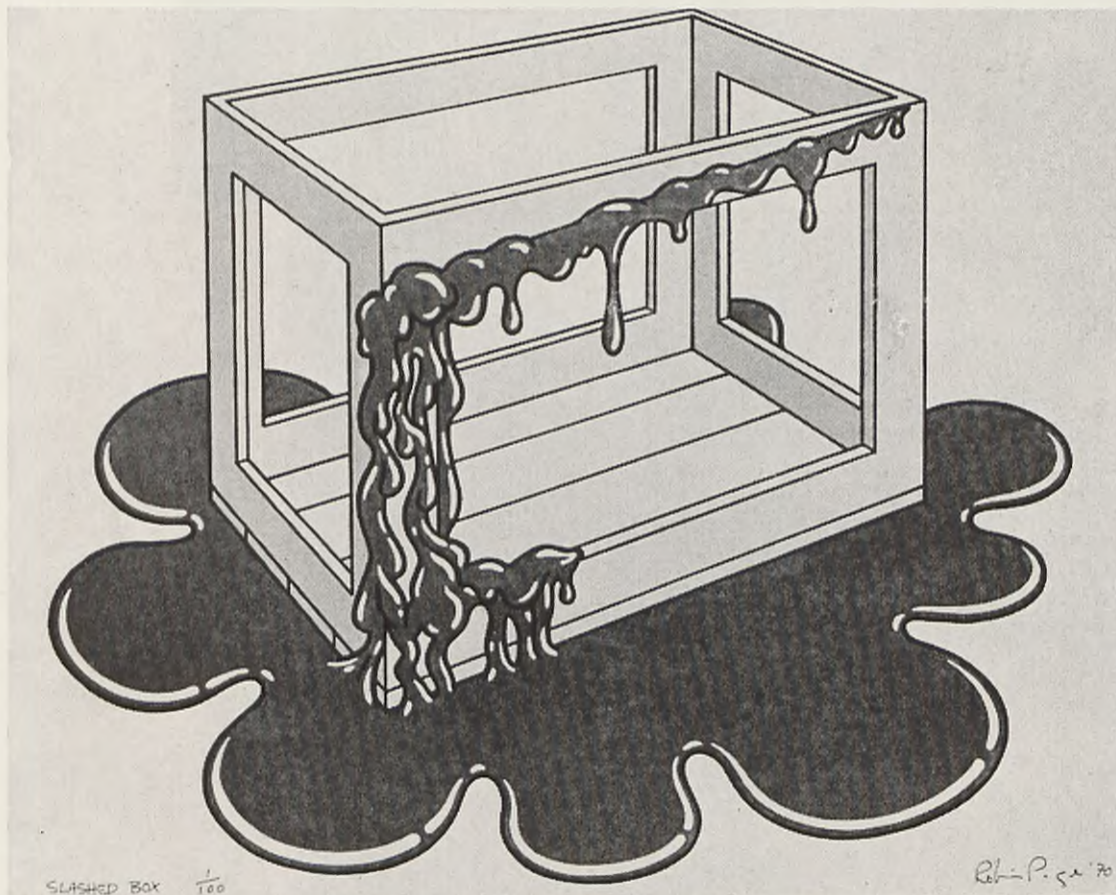


exhibitions: The 35th Venice Biennale (where more and more art is not purchasable, as it is made for the occasion), the purely commercial Cologne Kunstmarkt, where dealers compete as much for reputations as connoisseurs of modern art as for money, and the Carnegie International at Pittsburgh, where most of the prices were staggering – for example, a Kenneth Noland (70in x 126in) cost \$US 22,000, a Sidney Nolan (60in x 144in) \$US25,000, a William de Kooning (88in x 77in) \$US120,000, a Jean Dubuffet (77in x 59in) \$US60,000, a Joan Mitchell (79in x 59in) \$US5,500 and a Mark Tobey (55in x 36in) \$US55,000. The Power Gallery has about \$US20,000 to spend.



Of course, what such surveys do is to allow one to discriminate in a way that is ordinarily impossible even if one can compare an artist's work in his one-man shows with what is offering in the dealer's small back-room.

Varied threads unite the forty-four works shown at Bonython's this year. In Venice I bought *Mobile Tessile II*, from what amounted to a one-man show of woven wall cupboards, abominable snowmen and monkey paws by two Rumanians, Peter and Ritzi Jacobi, who have since obtained West German citizenship. Their chair-like object, which supports a hairy football, derives in part from folk art, but it is impossible to conceive of its origin without Dada and Surrealism, just as Gianni Piacentino's smooth *Nickel-Plated Framed Vehicle* comes through a Constructivism subjected to some ironic Surrealism. Piacentino, who describes himself as working in a no-man's land, makes nostalgic aeroplane wings, bicycles with seats so high that they cannot be reached and some, like our purchase, with tyres but no seats at all. He is suggesting that art is useless by making it almost useful. His and the Jacobi work are somewhat hybrid pieces, not so much eclectic as syncretic; the same may be said, too, of Bruno Contentotte's *Translumen East*, purchased in New York, for it is an amalgam of Kineticism and Action Painting, the unmixable liquids floating slowly as the work turns 180 degrees. Robin Page uses the most direct, seemingly banal methods of a bygone commercial mode – duplicated by the most modern processes – to produce engaging moral messages: his *Survival Pipe* declares that all activities must be accompanied by a viable alternative and his *Slashed*



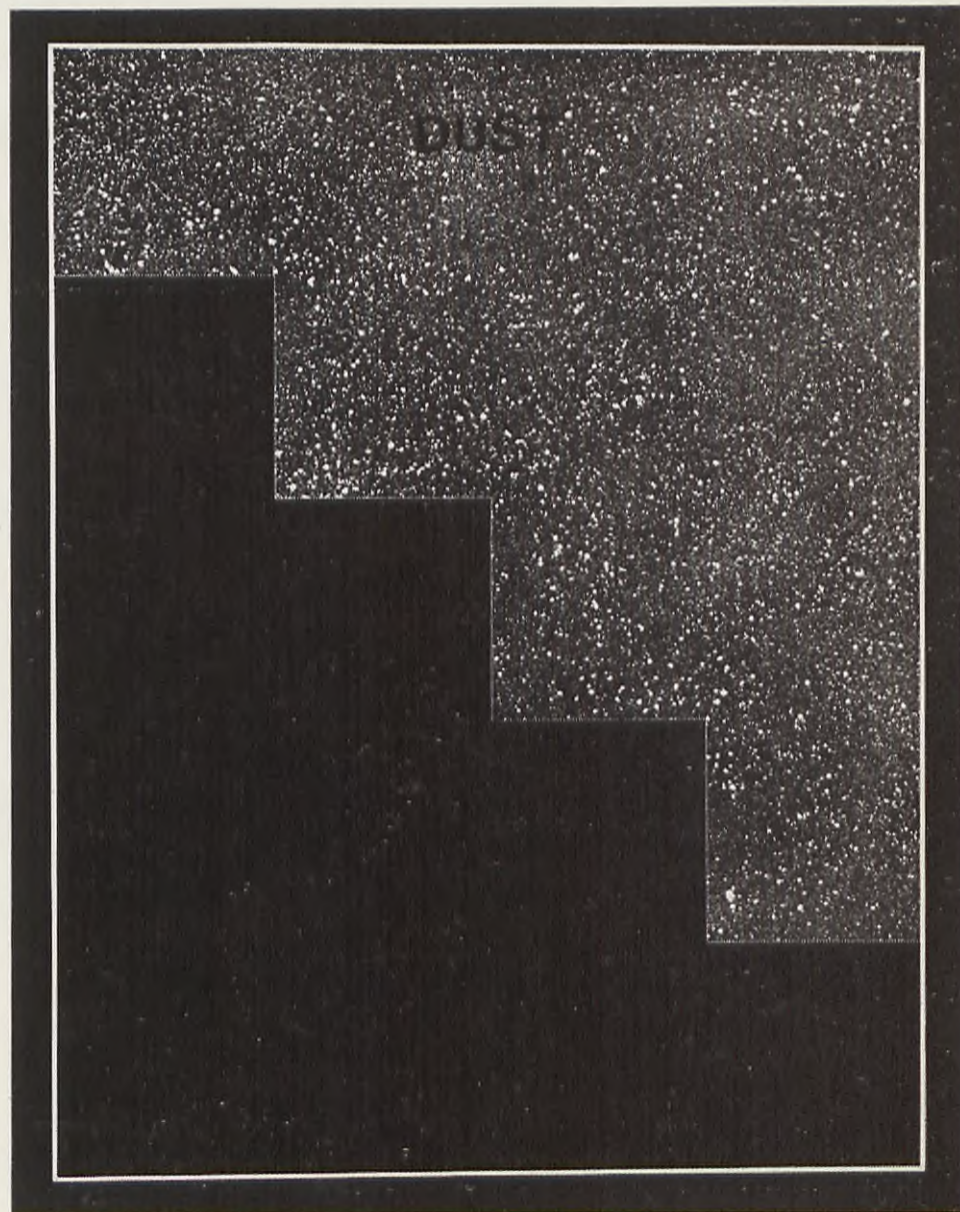
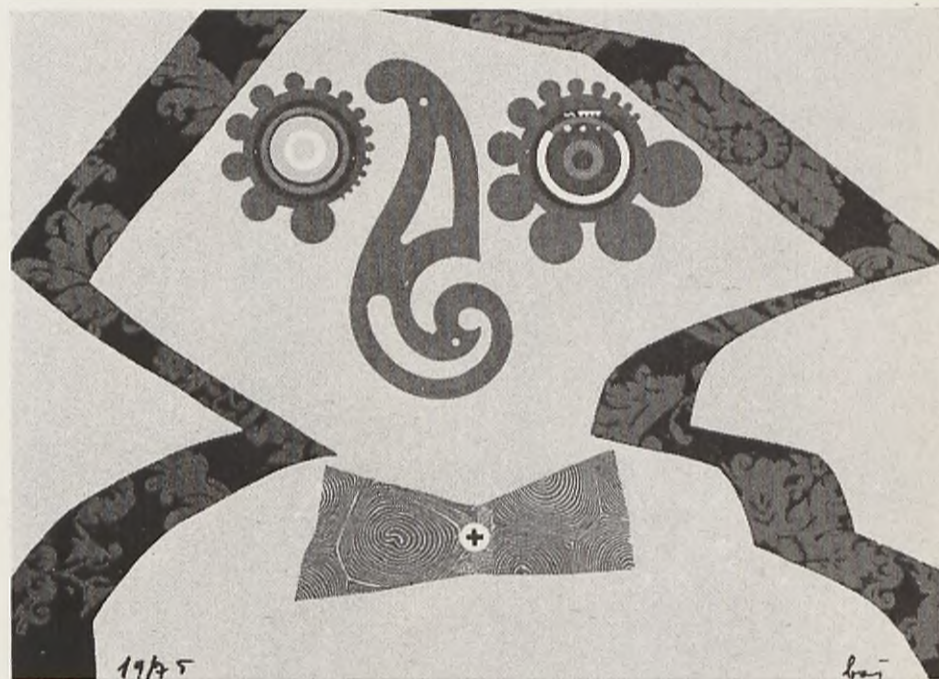
*Box*, he says, suggests that amid masochists and sadists it is better for boxes to bleed.

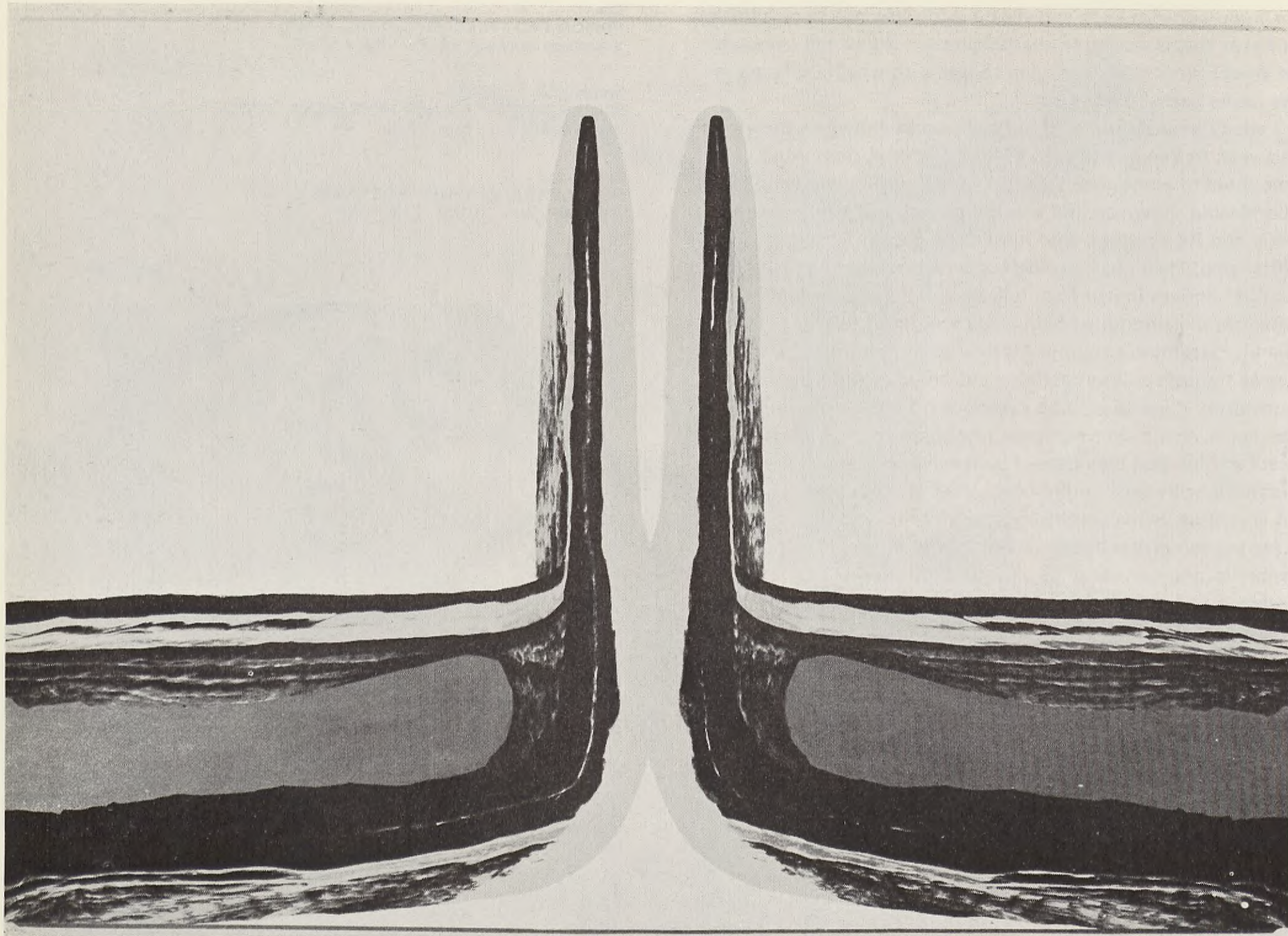
There are other kinds of ironic comment in John Clem Clarke's two prints that are transmissions of Chardin's *Bubble Blower*, and Enrico Baj's six prints composed mainly from plastic. There is, especially in Europe, a revival of comment in art: it is a cool,

top  
ENRICO BAJ PLASTIC-PLASTIC (1969)  
Silkscreen on plastic 19/75 24in x 18in

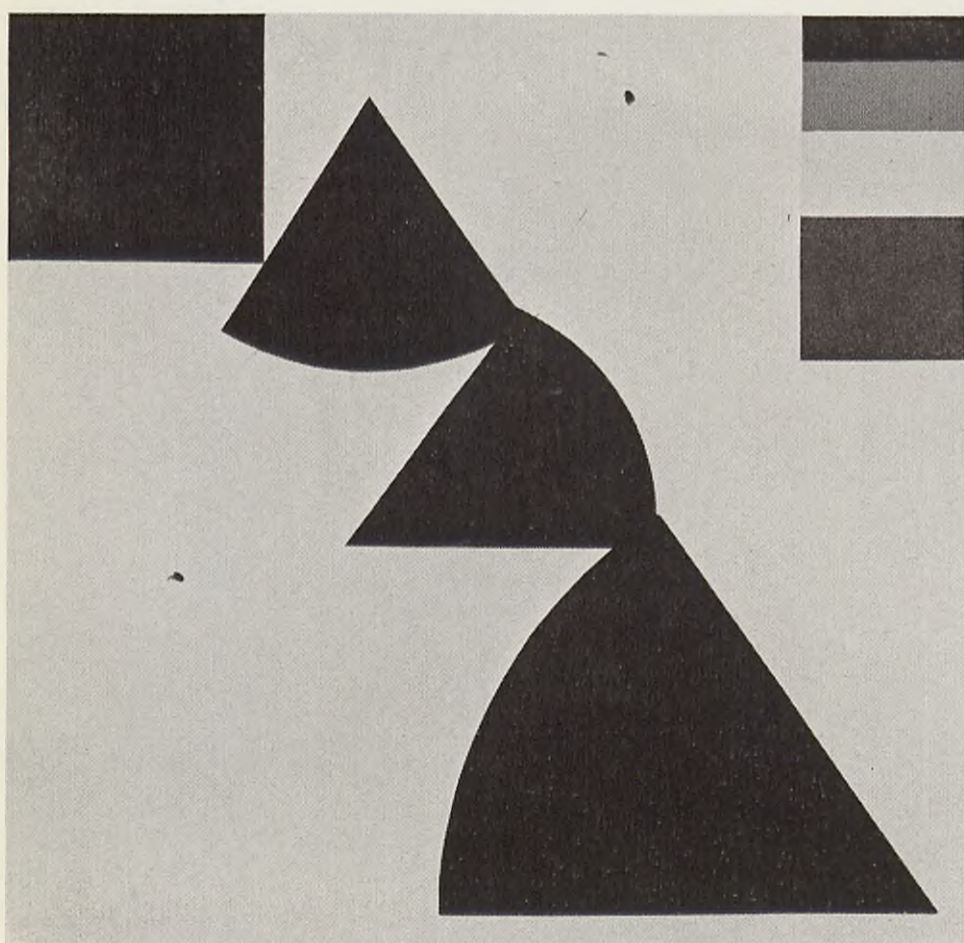
bottom  
ANTONIO DIAS CORNER MONUMENT (1970)  
Acrylic on canvas 64in x 51in

bottom left  
ROBIN PAGE SLASHED BOX 1970  
Silkscreen print 1/100 22in x 25in



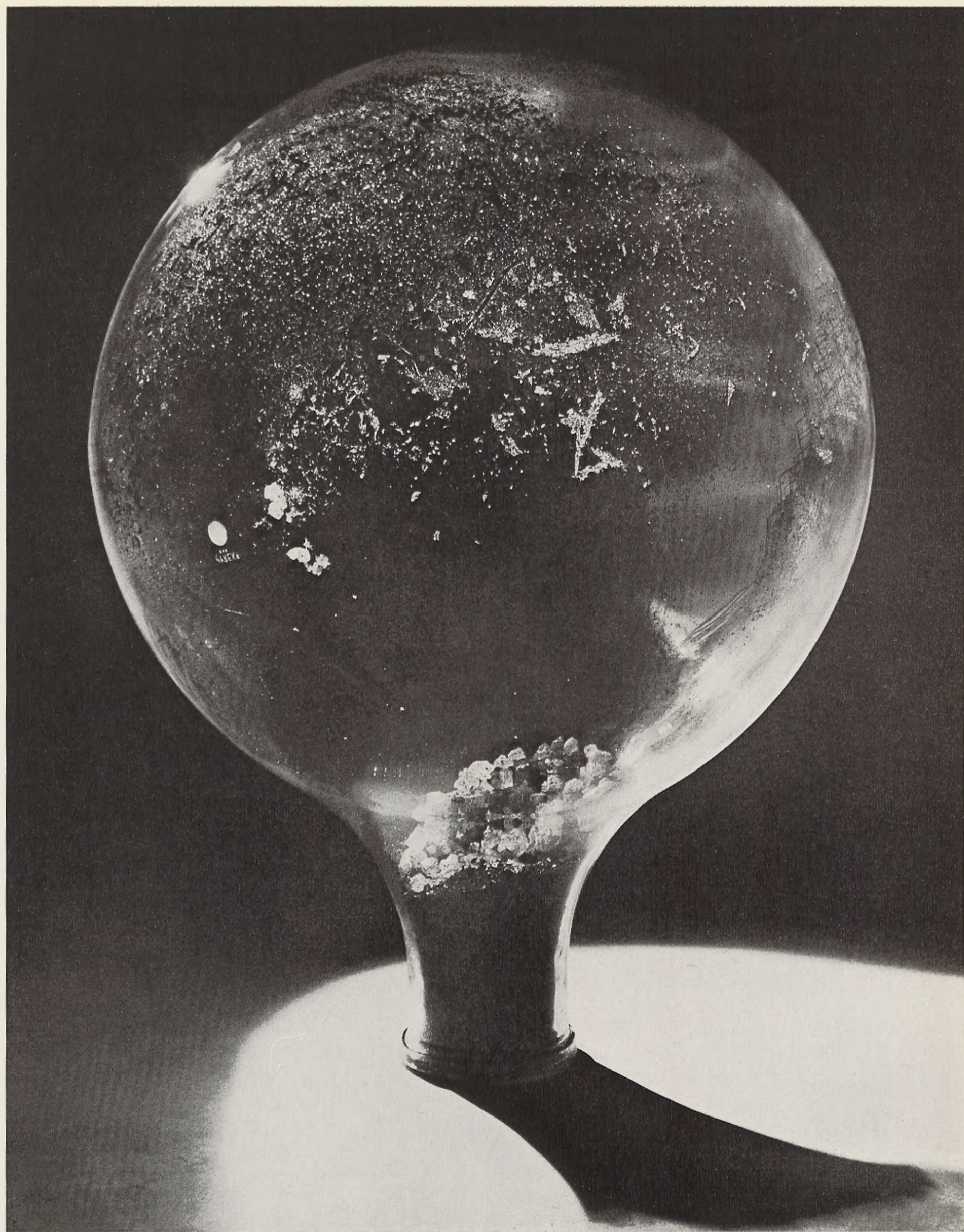


*above*  
MURRAY REICH BLACK HORIZONTAL (1970)  
Acrylic on duck 77in x 109in



*left*  
PAUL HUXLEY UNTITLED NO. 91 (1968)  
Acrylic on canvas 74in x 74in

*opposite*  
ALAN SONFIST CRYSTALLINE ENCLOSURE (1970)  
Crystals and gases in glass globe 26in x 20in



dead-pan comment as in Ed Ruscha's print *Sin* which comprises that word, almost in three-dimensions, and together with a Martini stuffed-olive (this print took first prize at the 'International Biennial of Prints', Tokyo after our catalogue was prepared); Richard Hamilton comments on the killings in Kent State University along with the media that make it known; Antonio Dias's *Corner Monument*, with white flecks labelled DUST, comments on decay and pollution in all he sees around him.

Alan Sonfist's *Crystalline Enclosure*, where gases form crystals that re-dissolve in changing light and temperature, is similarly commenting on the mutual contingencies in ecology.

What artists are increasingly conscious of is the flux, change and shift in systems – in what they consider the artificialities of

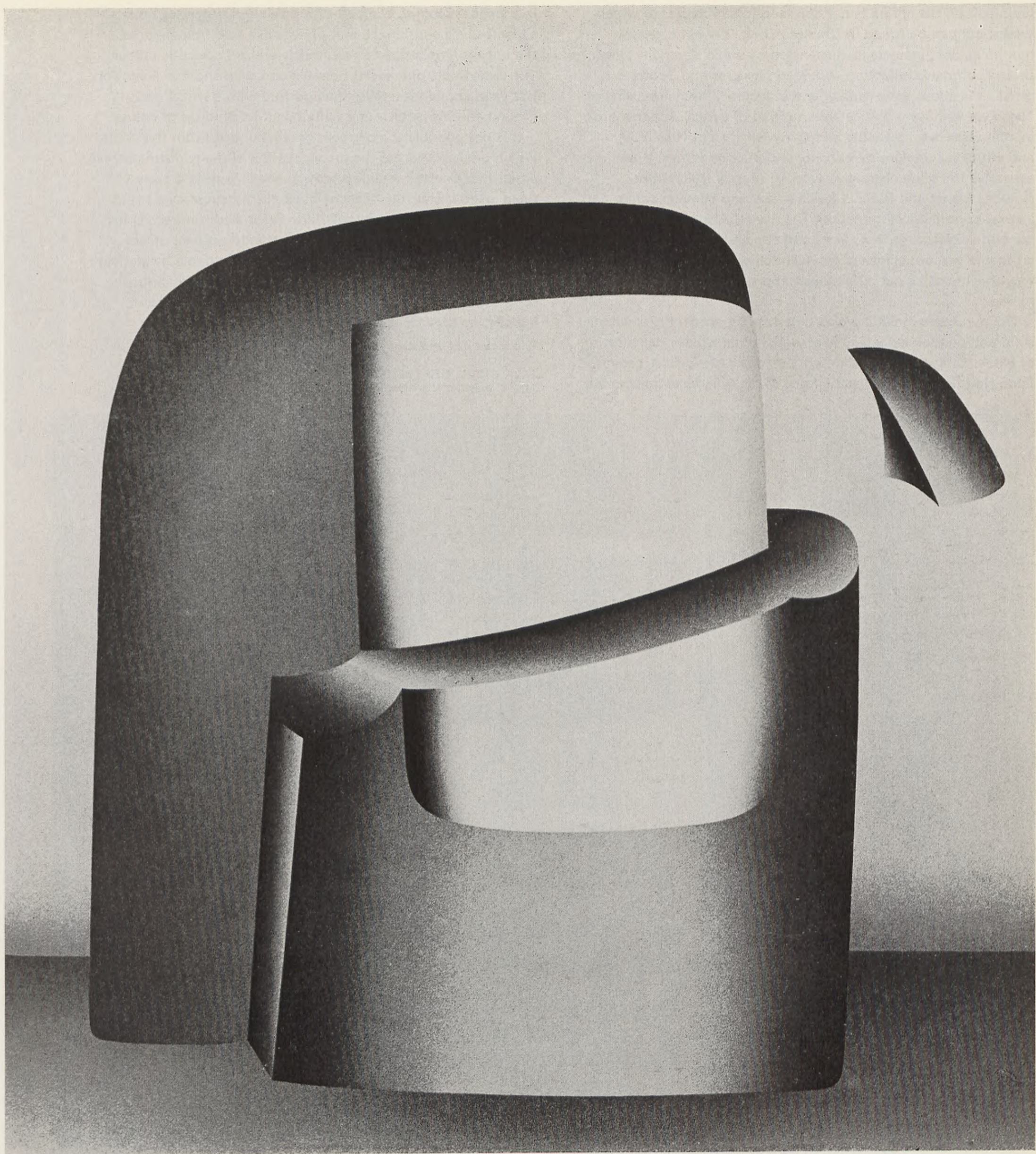
*opposite*

LAMBERT-MARIA WINTERSBERGER SPRENGUNG 22 (1970)  
Acrylic on canvas 63in x 59in

*below*

GARRY RICH CHICKASAW II (1970)  
Acrylic on canvas 84in x 95in





boundaries. This notion is not confined to earthworks or waterworks, but can be found in Charles Arnoldi's sheet of plastic that holds dry pigments in suspension by static electricity; like Craig Kauffman's reflecting, moulded plexiglas and Sonfist's globe, it is about ephemerality and unlocated, 'homeless' shapes. These works have affinities with a group of Lyrical Abstractions by John Griefen, Ira Richer and Garry Rich, all of New York, and with Paul Jenkins's *Phenomena Catherine Wheel*. What separates the quite distinctive work of Murray Reich from Griefen, Richer and Rich, is Reich's new and peculiar colour and its exact symmetrical formation. The Lyrical Abstractionists' aims are quite different as they, like Kauffman and Arnoldi, want an art that is without climaxes and hierarchies of form. In a curious way Reich creates not a monumental piece, but two inseparable halves.

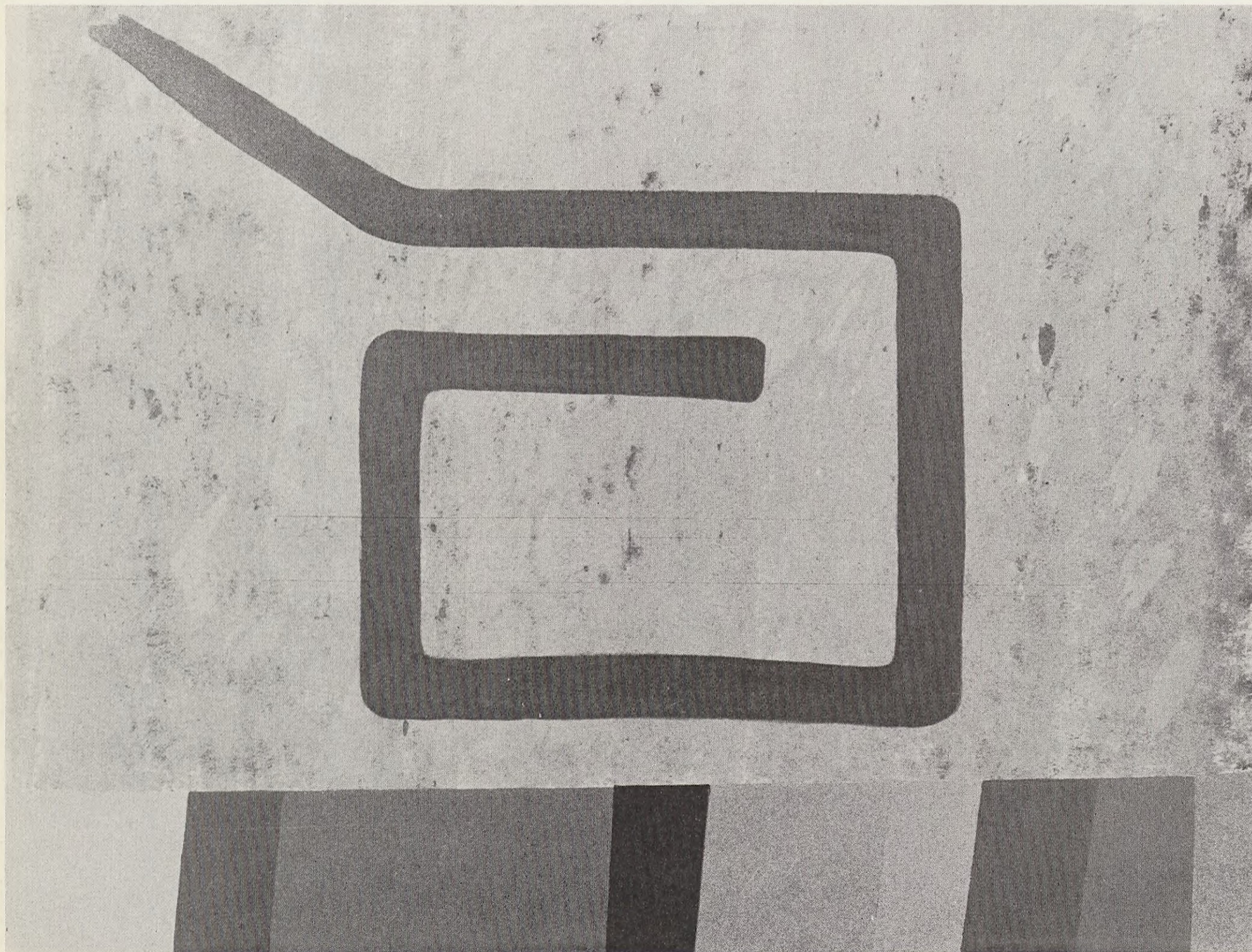
The purchases include works by artists for whom the isolated, solid and unqualified image is essential. Paul Huxley has a set of black triangles balanced down the centre of a yellow canvas, Erich Hauser<sup>1</sup> concentrates the force of his cylindrical trajectories

in a small sculpture, Lambert-Maria Wintersberger has now simplified his cut thumbs into objects like split thumb-rocks, the unease emphasized by the much-praised cosmetic colour. The Jack Bush, purchased from his one-man show in New York last year, combines a talismanic gesture with a lyrical background and his familiar and quite beautiful oblongs of colour.

It is not possible to comment on all the works, but the prints, which here so become the preoccupation of many distinguished artists that one still wonders why Australians remain wary of them, exhibit a variety of techniques, the most obvious being Louise Nevelson's lead intaglio *The Great Wall* that recalls her black, wooden compositions. One heartening aspect of last year's exhibition was the attention paid to the prints by students and it is evident that the technical colleges are producing some embryonic connoisseurs in this field where there is, happily, no prevailing kind of orthodoxy.

<sup>1</sup>Illustrated *ART and Australia*, Vol. 7, p. 343.

JACK BUSH OFF THE WALL (1970)  
Acrylic, polymer and canvas 68in x 86in



A rather wizened, mouse-like face peers with wobbly spectacles from the canvas. His person has a self-deprecating air—a 'Mitty' kind of deference as it glides across the canvas with the ease of soft slippers. We are reminded of Blyth's 'Am I a man who dreamed he became a picture or a picture dreaming it is a man'.<sup>1</sup>

The room, with its second-hand, wooden bed and half-empty bottles from some provincial pharmacy tinkling on a creased cloth in the foreground, has the atmosphere, with its musty frugality, of French middle-class.

Perhaps this outline fills the reader with the weariness of the ordinary; paradoxically there is nothing ordinary about it—it is a miracle of light and colour. It is a self-portrait by Pierre Bonnard, forty of whose works are currently being shown in Australia for the first time. This exhibition is undoubtedly one of the most important by a single artist ever to be seen in Australia.

Although his retiring nature never allowed Bonnard the theoretical rhetoric of the *avant-garde*, his pictures have been just as influential in their quiet, modest way as those of the other much trumpeted contemporaries, Matisse and Picasso. He is an example of how to be *avant-garde* without appearing to be so. He shares with Giacommetti and the Italian Morandi a certain ivory-tower position—at one point removed from the main bustling of modern ideas, they compensate for their lack of artistic acrobatics by a burning personal integrity—Kierkegaard's heroic mice in the face of the big machine.

Bonnard belonged to a group known as Nabis or prophets, a group who were inspired by many of Paul Gauguin's precepts, particularly of colour and the simplicity of flat expressive patterns. The two main theoreticians of the group were Maurice Denis and Louis Sérusier. There is the classic confrontation of Sérusier and Gauguin in the face of landscape.

<sup>1</sup>R. H. Blyth, *Zen in English Literature and Oriental Classics* (E. P. Dutton & Co., 1960)

'How do you see those trees?' Gauguin had asked.

'They are yellow.'

'Well then put down yellow, and that shadow is rather blue? So render it pure ultramarine—those red leaves use vermilion.'<sup>2</sup>

Sérusier did a small painting under this tutelage and brought it to show his friends Denis, Ker Xavier Roussel, Edouard Vuillard and, of course, Bonnard. They were all very impressed. Not only did the colour stimulate Bonnard but it released him from the conventions of naturalistic certitudes. Gauguin's lesson would have been nothing more than another convention had he not counselled 'The impression of nature must be wedded to aesthetic sentiment' and, more importantly for Bonnard 'a tendency towards reverie—a mental luxury'. Bonnard was not doctrinaire—there is a painting by Maurice Denis called *Homage to Cézanne* in which the Nabis and the dealer Vollard are standing, like dignified businessmen, paying tribute to a painting by Cézanne; the waspish Bonnard is there also, but standing symbolically apart.

'There are no rules' Bonnard once remarked. A painting by him was made up as he went along, improvised—as free as jazz, every instant demanding its own solution. Only remotely did his hand follow intellect and will. His work, in this respect, has parallels with the Japanese artists, Hokusai in particular, whom he admired. The Nabis aptly called him 'the very Japanese Nabi'.

The present exhibition demonstrates superbly how unschematic Bonnard's approach was. In the *Yellow Nude* he paints the nude the same colour as the wall, in painting the curtains he bounces into a new schema of thin paint and rubbed charcoal and finally, in rendering drapery, he adopts a sketchy calligraphic method. Every solution was sufficient for the moment.

One cannot imagine two more different artists than Cézanne and Bonnard. Cézanne's architectonic struggle for 'la petite sensation' was small cheese to Bonnard, neither is there a ruffle of the *angst* so inherent in Van Gogh, nor has Bonnard,

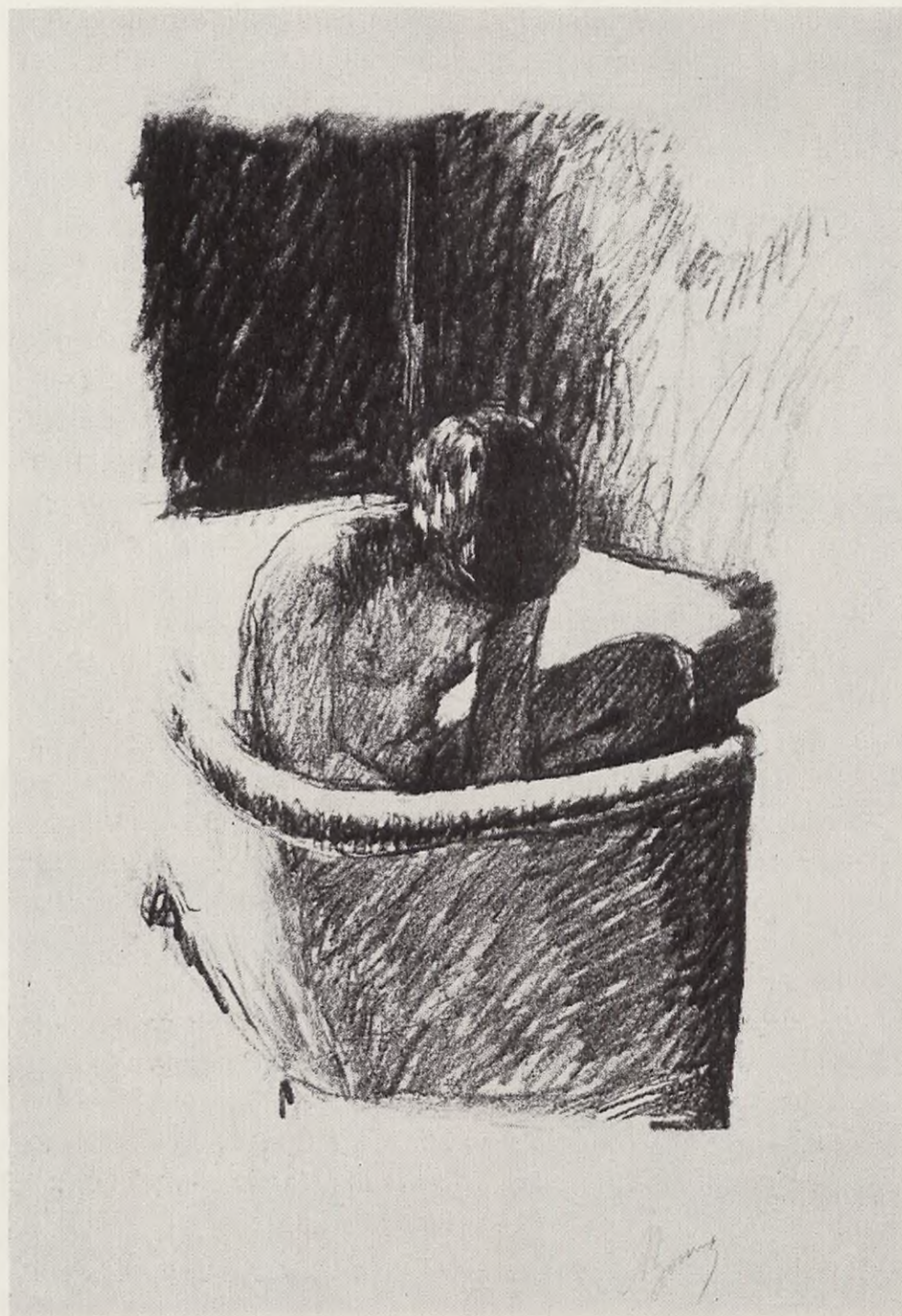
<sup>2</sup>John Rewald, *Pierre Bonnard* (Museum of Modern Art, New York, 1948)

*opposite top*  
PIERRE BONNARD JARDIN DU MIDI (c.1943)  
Oil on canvas 26in x 22in

*opposite bottom*  
NU ACCROUPI DANS LA BAIGNOIRE (c.1935)  
Oil on canvas 24in x 32in

*below left*  
PIERRE BONNARD PECHES ET RAISINS (c.1943)  
Oil on canvas 18in x 13in

*below right*  
PIERRE BONNARD LE BAIN, 2EPL 1925  
Lithograph 15in x 10in



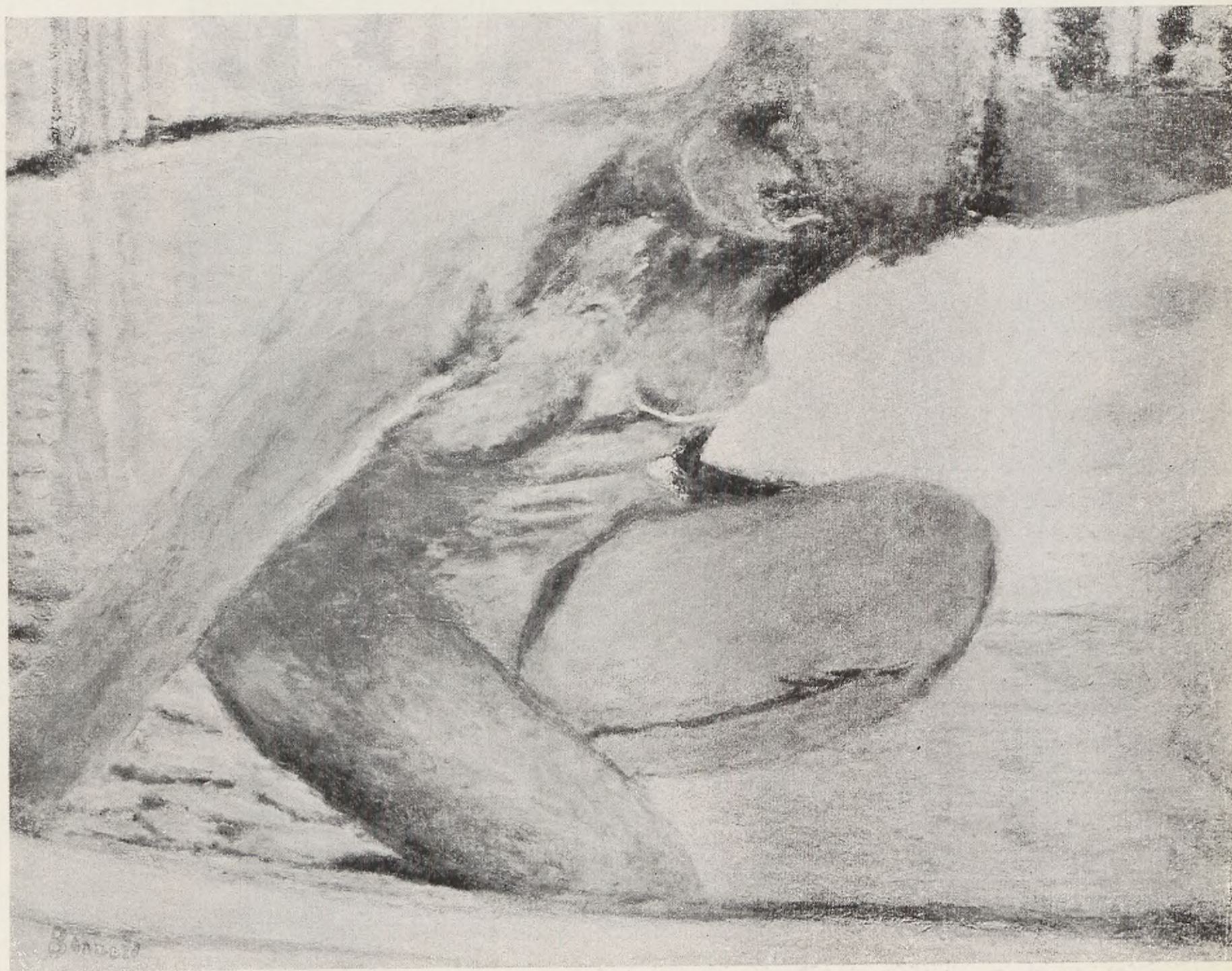




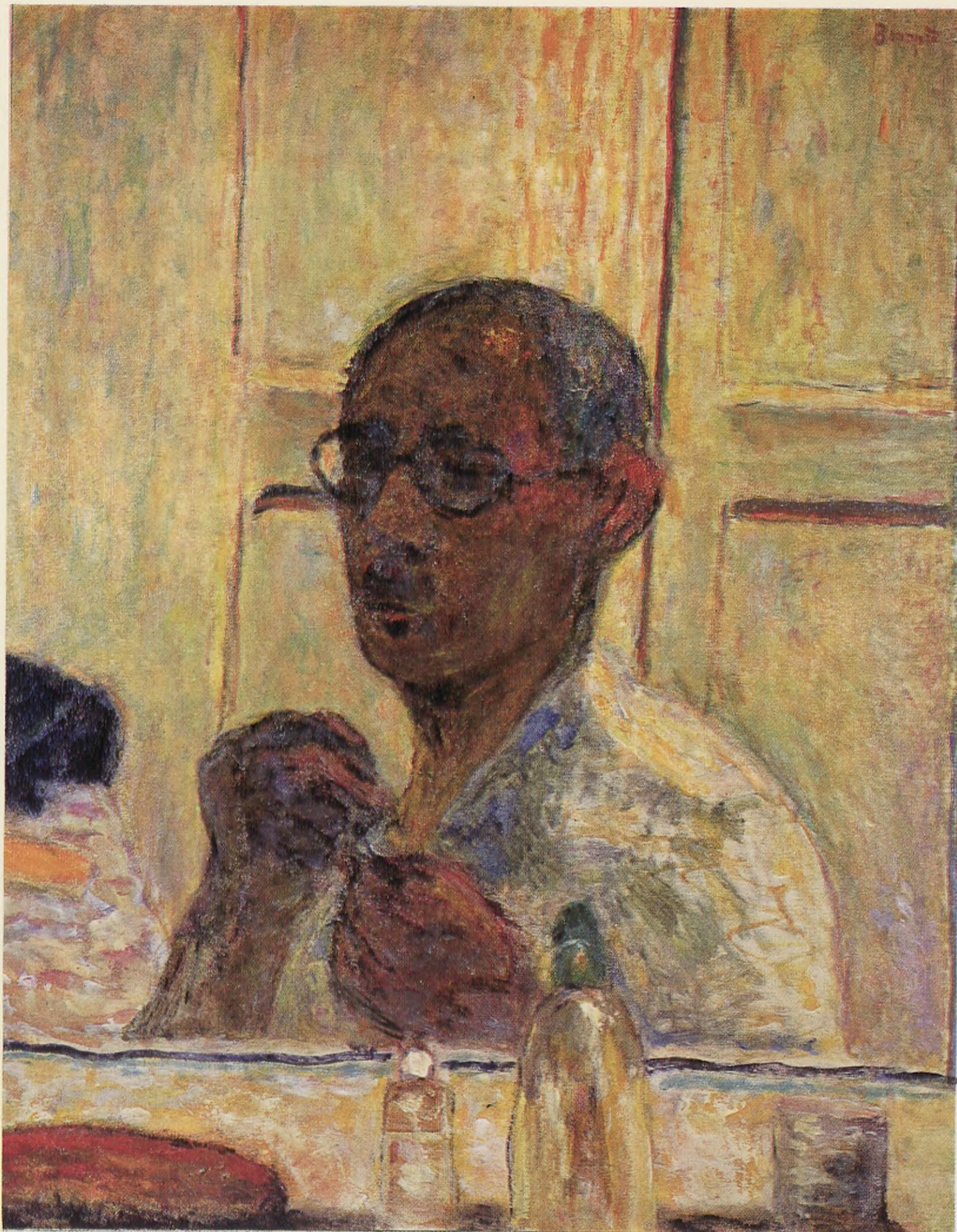
as Elie Faure<sup>1</sup> suggests, 'the didactic power of will' of Matisse. He has a certain ingenuousness, a wilful awkwardness, a childlike innocence that seeks to baffle the intellect as he dances on. Paul Signac beautifully expressed Bonnard's sentiments when he said 'Bonnard makes his own everything that nature can offer his pictorial genius. He understands, loves and expresses everything he sees – the pie for dessert, the eye of his dog, a ray of sunlight coming through a window blind.'

In 1895 Bonnard met Maria Boursin, who was to be his constant companion until her death in 1942. They were married in 1925. It was she who was model for most of his exquisite nudes. Maria, or as she called herself Marthe de Moligny, had a hypochondriacal fixation for taking baths and Bonnard did many paintings of her getting into, lying in and getting out of the bath. A few of his last bath series from 1935 rank amongst the finest paintings of the nude since Botticelli's Venus emerged from her shell.

The Bonnards loved to travel and Bonnard had one of the first motor-car licences in France. Whilst travelling he would often tack his paintings in a row against the hideous floral wallpapers of hotel bedrooms. A man of painstaking sensibility, he would walk up and down from canvas to canvas disbursing his 'blobs'.



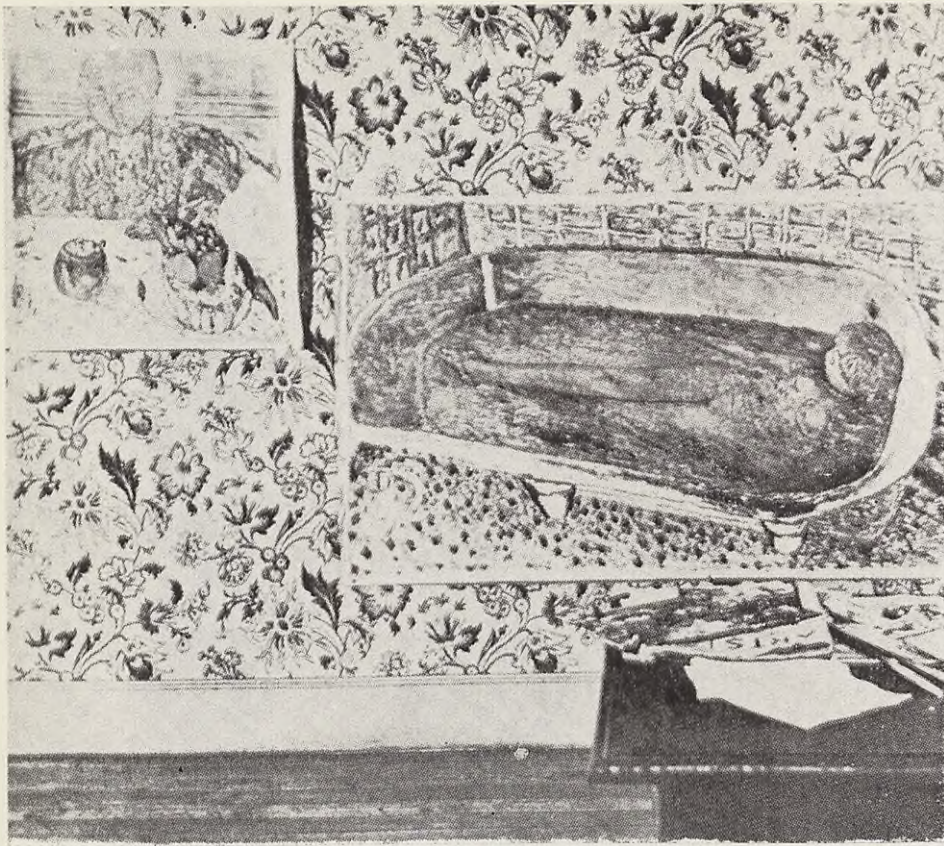
<sup>1</sup>Elie Faure, *The History of Art*



PIERRE BONNARD AUTO PORTRAIT (c.1940)  
Oil on canvas 30in x 24in

*opposite*  
PIERRE BONNARD LE GRAND NU JAUNE  
(c.1938-46)  
Oil on canvas 67in x 42in





When a painting could stand up against the wallpaper it was finished.

Dissatisfaction continually gnawed at him. Art seemed to him, as it did to Giacometti, to be an almost impossible task. He once persuaded his friend Vuillard to lead an attendant of the Petit Palais away from one of his paintings so that he could take out his small painting set and retouch several unsatisfactory passages.

Travel also led him to Provence where, while living in a modest house, he discovered the wondrous light of the Mediterranean. He was more thoroughly Impressionist in his adoration for light than any of the Post-Impressionists. In his final years, when talking to a young painter, he said 'In the end you will realize our God is light'.<sup>1</sup> His approach to light, however, was considerably more 'personal' than Monet would ever have permitted. Light for Bonnard was a mental image, not a physical summarization.

To ensnare the innocent eye was his task; however, his intellectual and structural capacities should not be overlooked. He understood 'that a painting also had a musical sense – make it like one two, one two three'.

Bonnard's paintings have a sumptuousness not unlike that of a Persian carpet and, like it, they are to be read in waves – laterally and vertically. His space rests no heavier than a cloud. The tawdry French bathroom tiles billow and expand as though the mistral had displaced them; it is all so terribly deceptive for they have a tautness of structure as firm as any Cubist masterpiece combined with the fragility of Tiffany glass. The figure bathing seems suspended in a maze of ascending pools of colour; harmonies and complementaries roll and cascade with each other. Seldom has colour been used with such invention. He knew that colour was a family affair that could reach its maximum resonance only by its relationship to its neighbours. At first his colours appear to be pure, nearly tube-like, but on close inspection they are almost muddy – what appears to be a

<sup>1</sup>John Rewald, *Pierre Bonnard* (Museum of Modern Art, New York, 1948)

<sup>2</sup>T. S. Eliot, *Selected Prose*, 'Tradition' (Penguin, 1953)

Chinese vermilion is in reality, when isolated, a muddy red. Bonnard knew exactly what Albers later discovered 'colour must be constantly tasted, like making a sauce'. His idea of colour is vibration, something like looking down on the sea-floor with its thousands of different coloured shells whilst the green sea licks over them. Unlike the Pointellists' paintings, where the eyes fuse many colours into one, Bonnard's miraculously suspend colour, as though there is a colour for each eye. Colour, he noted also, had its own energies in which to expand and reduce. Often we observe the colour of a wall spill over into a tree, a dish of grapes becomes winey-purple infected by the colour force of the grapes. A figure is given not only to be pink but also is a motley affair that abounds in lilac, rubbery warm blues and burnt-oranges which surge with *élan* and vitality.

Bonnard was very 'Pop' when he advised that posters and packets should also provide suggestions for colour schemes.

If we call him the most significant member of the Nabis we feel that the statement, in the face of his pictures, is absurd. I am aware of the vitalizing-compressing process criticism can have to the ugly mass of reality; hasty opinion, however, too often makes a critic ridiculous. The sacredness granted Picasso in all criticism up to the 1960s and an almost complete volte-face we see in current writing about him is an example. Instant criticism is largely a failure; the critic must lean heavily on his subjectivity to compensate for his lack of historical stance and this, in turn, accounts for much of the obsession for the new and the novel. In Bonnard's case, the fact that he was, at one point of his life, *avant-garde* is largely irrelevant. Of the Nabis, Vuillard alone produced his most significant work whilst in the group. For a long time, when it appeared that Bonnard had no part in twentieth-century painting, he was, in reality, producing his finest pictures – works which we are realizing more and more to be amongst the best of twentieth-century art.

Bonnard saw himself in continuation of the Graeco-Roman tradition and, when using that much-abused term, I mean tradition as T. S. Eliot<sup>2</sup> explains it – new expanding branches to the main body of the tree. He belongs, also, to the sensuous tradition of the nude – Watteau, Boucher, Degas and Renoir. It is possible that his acceptance of Renoir's advice 'you must beautify' divorces him from much of the twentieth-century preoccupation with distortion and violence.

Bonnard was intellectually aware of the spirit of the Mediterranean and its giving birth to individual freedom. He admired Greek literature and was delighted with Vuillard's invitation to illustrate Longous's *Daphnis and Chloe*. Pinned on the wall were his affections: a postcard of fifth-century Greek sculpture, Seurat's *The Bathers*, a pristine Vermeer, a nude given to him by Renoir, three cheap postcards of views of the Riviera and, finally, a grotesque Picasso portrait – a Puckish gesture after Picasso had spoken deprecatingly about his work.

Bonnard lived to the end in the manner of a monk; his studio was his cell and although, after 1920, his work sold well, his frugality remained. 'All those zeros make me sick', he said. Though he looked quietly elegant his clothes were mostly second-hand. Fashion and fame had no interest for him: 'When one paints, one can only do that'.

*By sculpture I mean that which is done by means of taking away; that which is done by laying on is like painting*  
Michelangelo Buonarroti



MEDARDO ROSSO ECCE PUER (1906)  
Bronze 18in high  
Galleria Internazionale d'Arte Moderna, Venice  
Photograph by Archivio fotografico, Venice

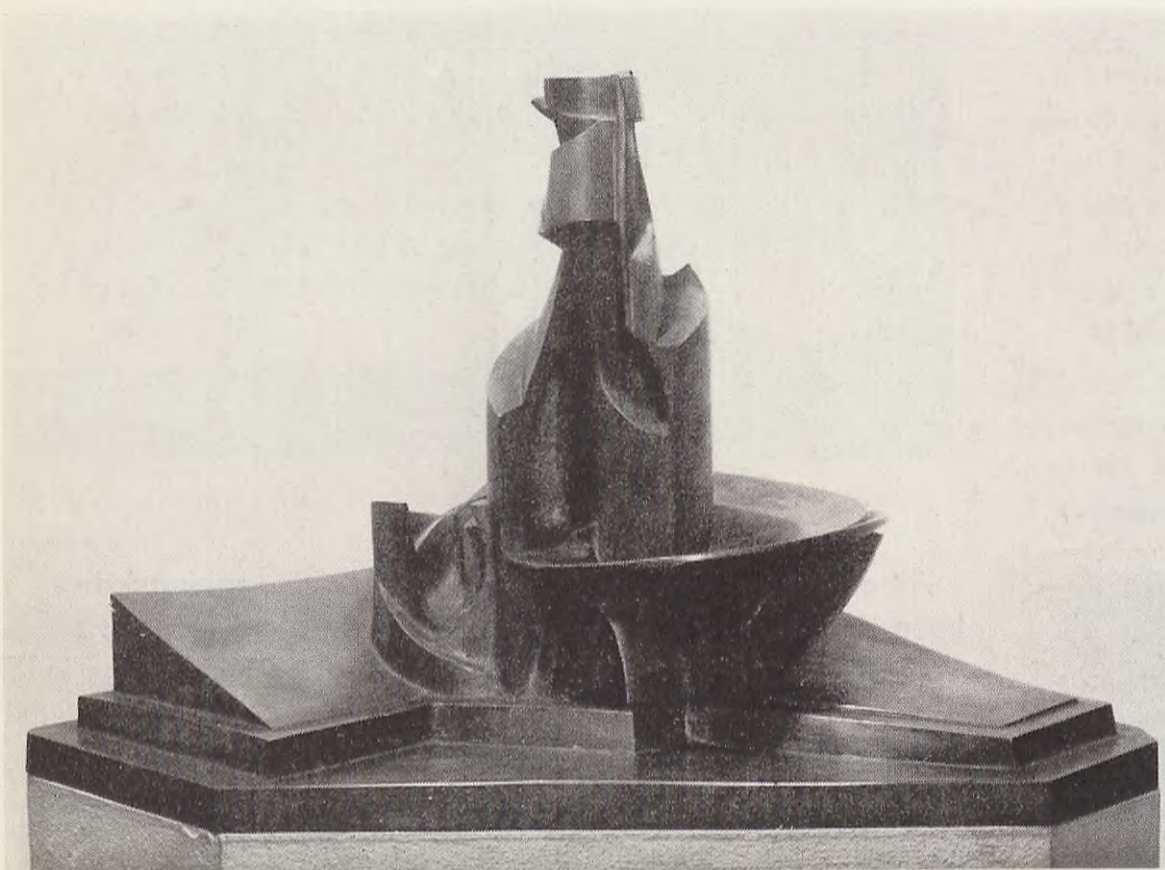
A travelling exhibition of contemporary Italian sculpture has been organized by the Quadriennale of Rome and sent to Paris, Cairo, Teheran, Budapest and various cities in Germany and in Italy itself. Aside from its role in Italy's recent bout of international travelling-salesmanship, these sixty-odd small bronzes offered an all-too-rare occasion to observe a development which, abroad, is still erroneously thought of as presenting a hiatus between 1922 and 1945. Further, the inclusion of a few representative works from before World War I made it clear how much the course of present-day Italian sculpture is still determined by its 'ancestors'.

The earliest work shown (1906) was by Medardo Rosso (1858–1928) whose 'radicalism' in his own time promptly became the rule and led to the obsession with subtle textural, painterly, impressionistic playing with surfaces all-dominant in Italian sculpture until well after World War II. Influenced by the Impressionist painters during his Paris sojourns in 1884 and then from 1889 to 1913, he has been acclaimed as the inventor of Impressionist sculpture even over the Rodin of the *Balzac*. A relatively minor sculptor, his participation in the nineteenth-century Scapigliatura movement in Milan – for which 'modernism' consisted in academic realism seen through a tonal fuzz – made it inevitable that, once in Paris, he should parallel in both subject matter and aesthetic approach such French painters as Eugène Carrière. Significantly, he worked mostly in wax, rarely himself casting his works. In the *Ecce Puer* (a 'portrait' of the son of the English collector Emile Mond) the features are blurred as if seen through a striated veil, all sensibility and sensitivity and sentiment. Surface *graffiti* and an 'unfinished' impression dominate the quite firm unity of the shape without becoming an end in themselves as they were, and to an extent still are, for his successors.

Into all this sensitive titivating of surface, the *Force-Lines of the Fist of Boccioni* of 1915 (fused 1958) by Giacomo Balla

*top*  
UMBERTO BOCCIONI DEVELOPMENT OF  
A BOTTLE IN SPACE (1912)  
Bronze 15in high  
Owned by Gianni Mattioli, Milan  
Photograph by Gian Sinigaglia

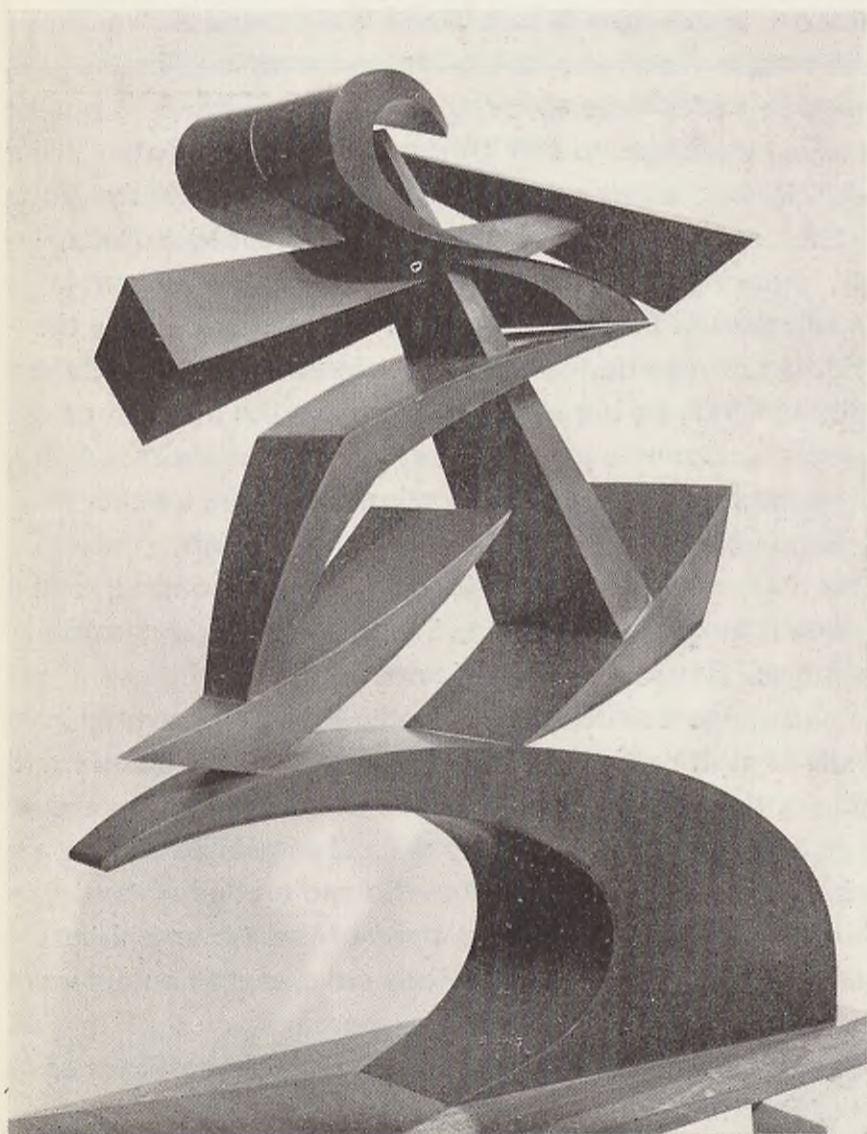
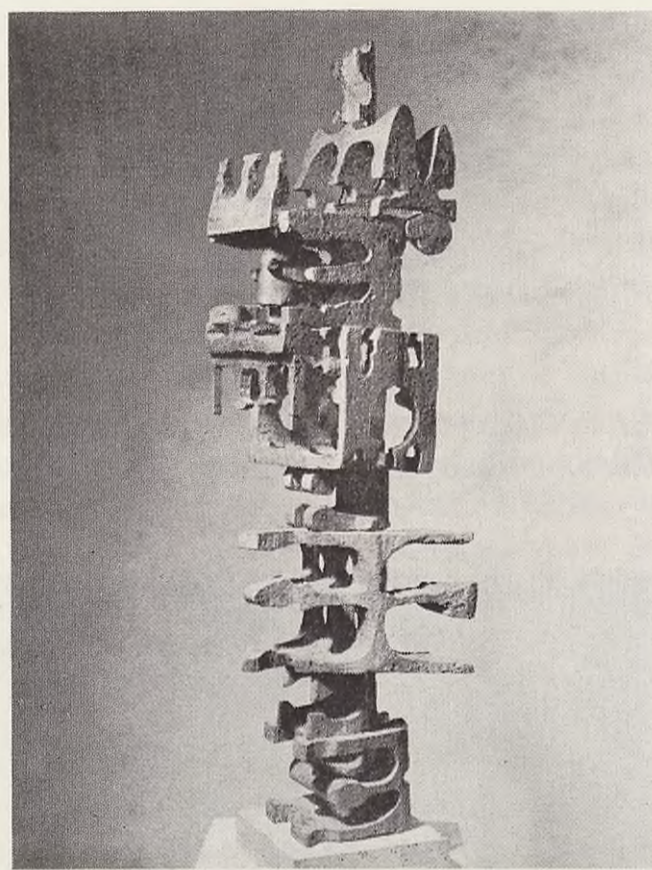
*bottom*  
GIACOMO BALLA FORCE-LINES OF THE FIST  
OF BOCCIONI (1915)  
Bronze 33in x 29in  
Owned by Elica and Luce Balla, Rome  
Photograph by Oscar Savio



*opposite*  
ALIK CAVALIERE NATURE: STORY (1967)  
Bronze 11in x 11in x 11in

*below top*  
MIRKO (MIRKO BASALDELLA) FIGURE No. 2 (1969)  
Bronze 23in x 6in Owned by Serena Basaldella, Rome  
Photographs by Oscar Savio

*below bottom*  
VALERIANO TRUBBIANI OMOFATTURA 4 (1969)  
Aluminium and bronze Possession of the artist  
Photograph by Carretta





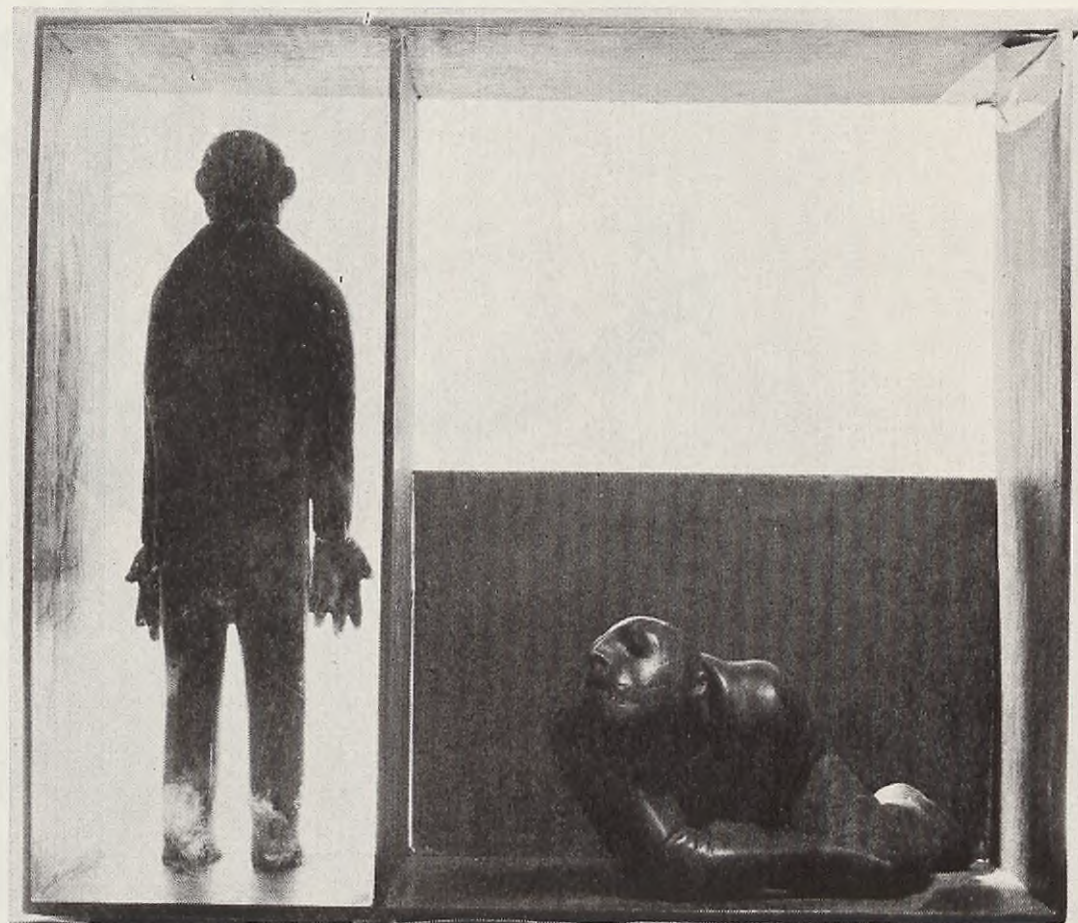
(1871–1959) punches with all the thrust of its title. This work, like Balla's fellow-Futurist Boccioni's 1912 *Development of a Bottle in Space*, represents an alternate and opposite line in Italian sculpture, concerned as it is with formal rather than surface values and having an immediate and positive impact, an attitude destined not to have a major influence in Italy until after a second world war.

In Balla's conception the punch of Boccioni carries all the force of a blow of a hammer on an anvil, a force derived from dynamic lines in space, with each cleanly defined but contrasting phase of the thrust (even where wedges are interposed) integrated within a double circular movement. Every facet of this punch-force zooms out from a thin point to a spade-like breadth; each viewing point enlarges, broadens, concentrates or refracts the force of the punch.

For Balla and Umberto Boccioni (1882–1916) scale, surface, and medium have little meaning: idea, force and monumentality exist whatever the scale. Subjected to dynamic pressure, Boccioni's *Bottle* rises to a pyramid from a broad many-levelled platform by means of a continuous circular movement through curves, concavities and convexities: a standard still life, but transformed by spatial cubism and movement, it breaks with the past to become an object beyond any period and is unrelentingly new.

The so-called Second (and weaker) Futurist movement, active chiefly in Turin in the 1930s, is represented by Mino Rosso (1904–63) whose 'abstract' *Nuns* of 1930 brings together African carving, Cubism and the machine, drains away the dynamics of the first Futurists, is made to resemble wood more than bronze, and – signs of things that had been and were to come – leaves the door open to the sentimentality implied in its title.

Around 1926, under the threat of an impending renaissance in Italian art comparable with that already well established everywhere else, and in eager attempt to please the authorities, the moderately modern academics promoted the Novecento (Twentieth Century) movement which aimed to reactivate with 'modern' stylization dead styles primarily of the Mediterranean Basin (Etruscan, Phoenician, Italic, Roman, Greek) – in conformity with the *Mare Nostrum* slogan of the day and the concept of a great 'Italia' – as a two-bladed sword against nineteenth-century realism but also against the 'foreign' trends of Cubism, Expressionism, Surrealism, and the like. Still held up as the great leader of the creative breakthrough is Arturo Martini (1889–1947) who throughout his career oscillated frantically from one historical stylistic remastication to another but rarely succeeded in amalgamating them into a personal expression or style in any of the various media of sculpture that he exploited. Only in certain works from his very last years, such as *Woman on the Beach* of 1944, did he rise above a general tendency of modern Italian sculpture, whether academic public monuments and graveyard figures or deliberately abstract conceptions, to strike the solemn – read 'pompous' – gesture. Here, though, Martini formed an abstract volume of projections and recessions where texture is subordinated to a form genuinely drawn from his subject and without any historical pretensions.



GIULIANO VANGI TWO FIGURES (1968)  
Bronze 15in x 17in  
Possession of the artist  
Photograph by Oscar Savio



Any illusions to the contrary still nourished at home and abroad, Marino Marini (b. 1901) is a product of this same movement. His sources, chiefly Etruscan, nowadays reveal themselves as unabsorbed and unassimilated. The many *Horses and Riders* of the post-war years often now have an air of melodrama; their luridly coloured, scratched and tooled surfaces are unrelated to the form of their rounded modelled shapes whose deformations are mere 'picture-making' rather than genuinely expressive. A real expressive breakthrough is vitiated by the decorative compromise. By working surfaces to resemble the ravages of time on some long-buried statue, he is indulging in imitation just as much as the *professori* who wax wealthy by unabashed sentimental realism. For all the impressive symbols he has given our times, his statues remain *simulacra* where genuine creative invention is too often replaced by the historical gesture and association with some glamorous style of ancient times.

Another sculptor of inflated reputation is Giacomo Manzù (b. 1908) whose special glory is his skilful navigation between the Christian shoals and the left-wing reefs. His reliefs – especially those recounting the Passion story with Nazi soldiers – are his most successful products. They *seem* quite mordant and overtly bitter, but again it is the native tendency to decorativeness that betrays them. Even when cast, their surfaces strike one as happier in the original damp clay where, unlike Donatello's *stiacciato* reliefs, figures are drawn in with a fine-edged tool more than rendered in relief. The free-standing statues are merely glib. The 1948 *Boy with Duck* is a clumsy and vulgar version – bottoms-up – of the sentimental grimacing gutter urchins clutching a bird or fish (or something even more suggestive) who were, to say the least, an obsession with the nineteenth-century Italian artists, though they had the discretion to disguise their subjects as fisherboys or little priests. The more recent *Portrait of Sonia* (1962) parades the facile surface shallowness into which Manzù so readily lapses. The very self-consciously contrasted smooth versus 'non-finito' surface textures would work better in some medium other than bronze, something perhaps like polychrome ceramic where the 'coloured' eyelashes and the coy coiffure could be rendered with all their natural prettiness.

Another leading figure, Emilio Greco (b. 1913), recently gained new notoriety when his bronze relief doors for the cathedral of Orvieto – rejected for years by all the art authorities not for their modernity but for their mediocrity – were installed virtually overnight by government order with a loud fanfare of conspiratorial secrecy, thereby leading to the resignation of the National Art Council. At his best, Greco can give a certain strength to his highly finished textural surfaces. At his worst, there are puffy antiquizing dancers and bathers (as antique as Brigitte Bardot, whom they often resemble) which, like those whimsy ones by Pericles Fazzini (b. 1913), a leader of one of the counter-movements to Novecento, go in for arbitrary twists and turns meant to look 'modern' but, in fact, are neither formally nor aesthetically motivated.

Around these last three sculptors are a squad of other artists who, though technically proficient, lack any real personality and have a limited, borrowed, or under-developed repertory of ideas

and images. Among them are certain painters whose excursions into the plastic arts neither add much to their own art nor to our appreciation of them. Bruno Cassinari (b. 1912) does horses (toy Ming to Marini's Etruscan) which are sensitive though rather tentative and colourless, unlike his paintings. Mario Sironi (1885–1961) turned to the Romanesque for *his* historico-stylistic inspiration while Giorgio De Chirico (b. 1888) – whose *Metaphysical Painting* is a prime example of the Italian mid-1920s recourse to a dead past – has produced ornamental statuette groups on classical subjects in a would-be heroic Romantic style tricked out with his own *Metaphysical-cum-Classical* mannerisms but owing most to nineteenth-century porcelains (they were, in fact, originally produced as ceramics).

However, among the genuine sculptors of this group the common stylistic character is a passive classicism with overdone tactile pictorial treatment of surfaces. An Oscar Gallo (b. 1909) and a Quinto Martini (b. 1908) exemplify this careful sensitive classicism, but the finicking surface, in the hands of Luigi Brogгинi (b. 1908), is treated more broadly and his figures become buried under big dabs of clay, a manner which is applied by Vittorio Tavernari (b. 1919) to non-figurative coarsely shaped slabs. Further removed from this classic restraint is Gualtiero Busato (b. 1941) who, though a generation and more younger than these artists, squeezes and pats and dabs and smoothens his clay in what is no more than an updated version of the standard painterly sculptural style. Marino Mazzacuratti (1908–69) moulded his clay into crude imitations of the renowned virile Mannerist wrestlers in the Palazzo Vecchio in Florence, joining his pre-war contemporaries in the glorification of the pugnacious male nude, a style which he, like so very many other Italian sculptors, found easy to adapt to monuments to the Partisans and the Resistance once the war was over. Much more vigorously extrovert is Aligi Sassu (b. 1912) whose heroic wild chargers are given a factitious semblance of energy by the grandiloquent gestures of the sculptor's fingers squeezing a bit here, pushing a bit there, slapping around with flair and panache. They could join De Chirico's Trojan heroes on the mantelpiece.

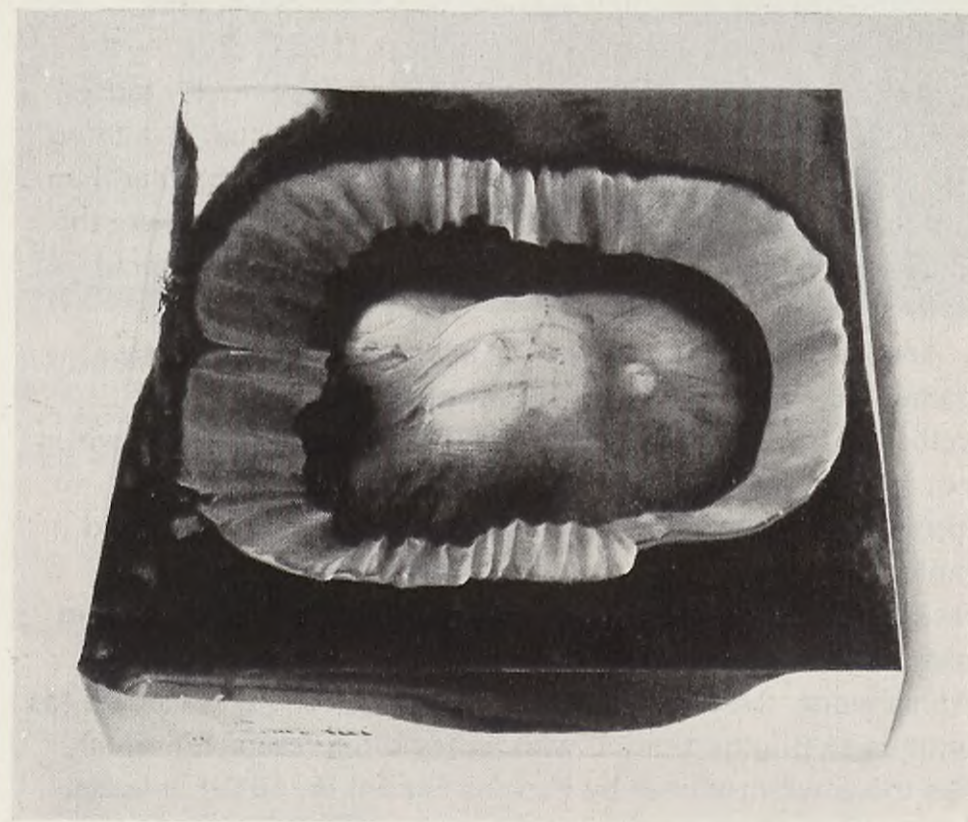
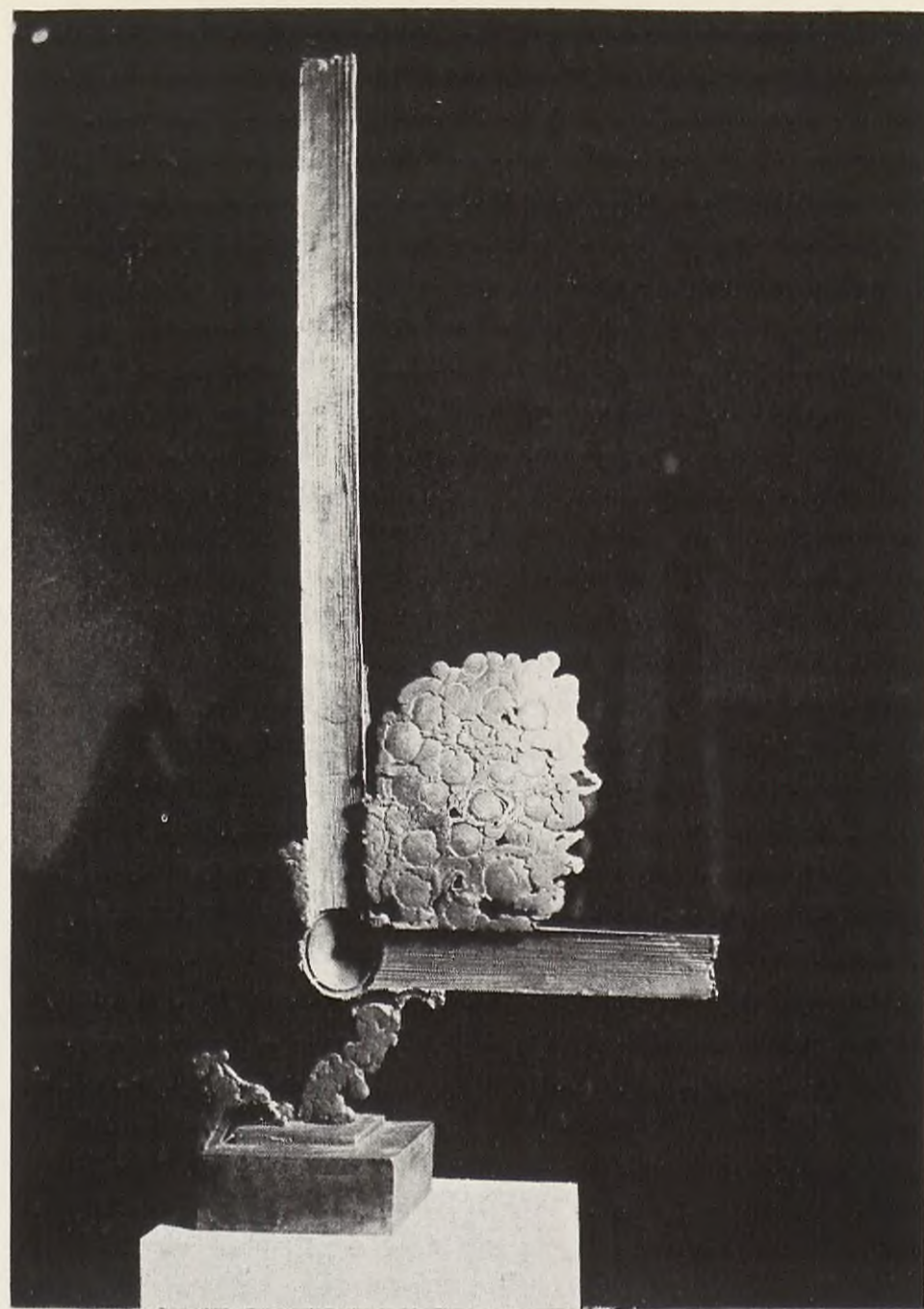
Certain sculptors have chosen to exploit the stylistic rediscovery of the more primitive Mediterranean civilizations as an alternative to what has become a classical tradition. With them, texture is replaced by pattern, forms become tighter and closed (common to all the sculpture discussed so far is a tendency to a loose openness, an incompleteness, even to some extent in the case of Marini). Mirko (1910–69), justly celebrated for his quite abstract gates commemorating the massacre at the Fosse Ardeatine near Rome, did not really succeed in infusing his abstractions with the emotional imagery aimed at, and his figurative works do not digest their primitive Oriental sources any more than his colleagues do with their more classical borrowings.

Many of the sculptors who came up in the post-war period seem more aware of the more international values, forms, and materials. Bronze, however, continues to be the most used, certainly in part because Italy is blessed with several excellent

foundries used by Henry Moore and Jacques Lipchitz among others. But the skilful workmanship such foundries offer has often led sculptors to utilize bronze without concern for its relevance or *rappor*t to their basic conception which may be already or better expressed in clay or terracotta or wood or even welded directly into constructions. In a process not unlike that of so many 'Great Artists' who turn over to a lithographer an idea for a print, the artist relies far too much on the skill of the foundry workmen, too often to such an extent as not even to enquire of himself whether his work belongs in that material, whether the spontaneity of the conception has not been sacrificed to the convenience of having the sculpture in more permanent material. Since many Italian sculptors are still, consciously or not, bound to the Impressionist tradition (the twentieth-century approved academic style) and view sculpture as primarily an art of modelling and pictorial light-refracting surfaces, the very effects they aim at are nullified in the hardness of tinted bronze. The entire surface is reduced to the same texture where the built-in tactile values lose their tactile value. If you photograph a Tachiste or Action-Painting picture, you have everything except what counts most: the energy transmitted to the textural paint surface. Similarly, the bronze cast becomes a form of reproduction; to win back to the real conception behind the particular work, the viewer must re-translate the forms and surfaces, recapture the primary state with the energy, imagination, sensitivity and tactile fascination initially part of it. True, the material has been used for sculpture since the Bronze Age; but the modern aesthetic makes much of the immediacy of the material, the creative act, and the aesthetic response. Tactility is part and parcel of the visible symbolic formal arrangement, not something added but something created simultaneously and inherent in it. So true is this nowadays that the use of fragile and impermanent materials has become the urgent aesthetic preoccupation of many artists. In the case of Italy, reproduction in bronze is too often a pretext for evading the artist's responsibility for his work from inception to completion.

In this post-World War II group, the emphasis is formalistic, a concern with manner rather than with the creation of the unique and vital form, a refusal to take the *risk* implied in all artistic creation. Surrealism, Dada, Pop, even Camp are largely absent, or exploited purely as manners, as a means to be 'with it', to achieve a facile and uncommitted snook-cocking that no one is shocked by anyway. The revolt of the newer generation does not take the form of 'dropping-out', and in art it has meant an ever more rigorous formalism. Fantasy, disturbing elements or suggestions are shunned. There is no place for them in the politics-racked 'uptight' dialecticism of the present-day intellectual world in Italy. The *avanguardia* wears a party sticker (any party; what counts is 'belonging') with an inevitable solemn 'Worthiness of Purpose' which is mostly humourless, pointless, and unimaginative.

So it is that for most of the more abstract sculptors the new forms and styles mean little more than a new bag of tricks to be tidied up and made acceptable. There are some rare exceptions, though even these, one suspects, never dare the break-through implied in what they are already doing. Alik Cavaliere (b. 1926)



top  
 QUINTO GHERMANDI FOGLESSIMA (1968-9)  
 Bronze 53in high  
 Possession of the artist

bottom  
 FRANCESCO SOMAINI FROM UNDER THE DUST IV (1967-9)  
 Iron conglomerate 10in x 16in x 16in  
 Photograph by Oscar Savio

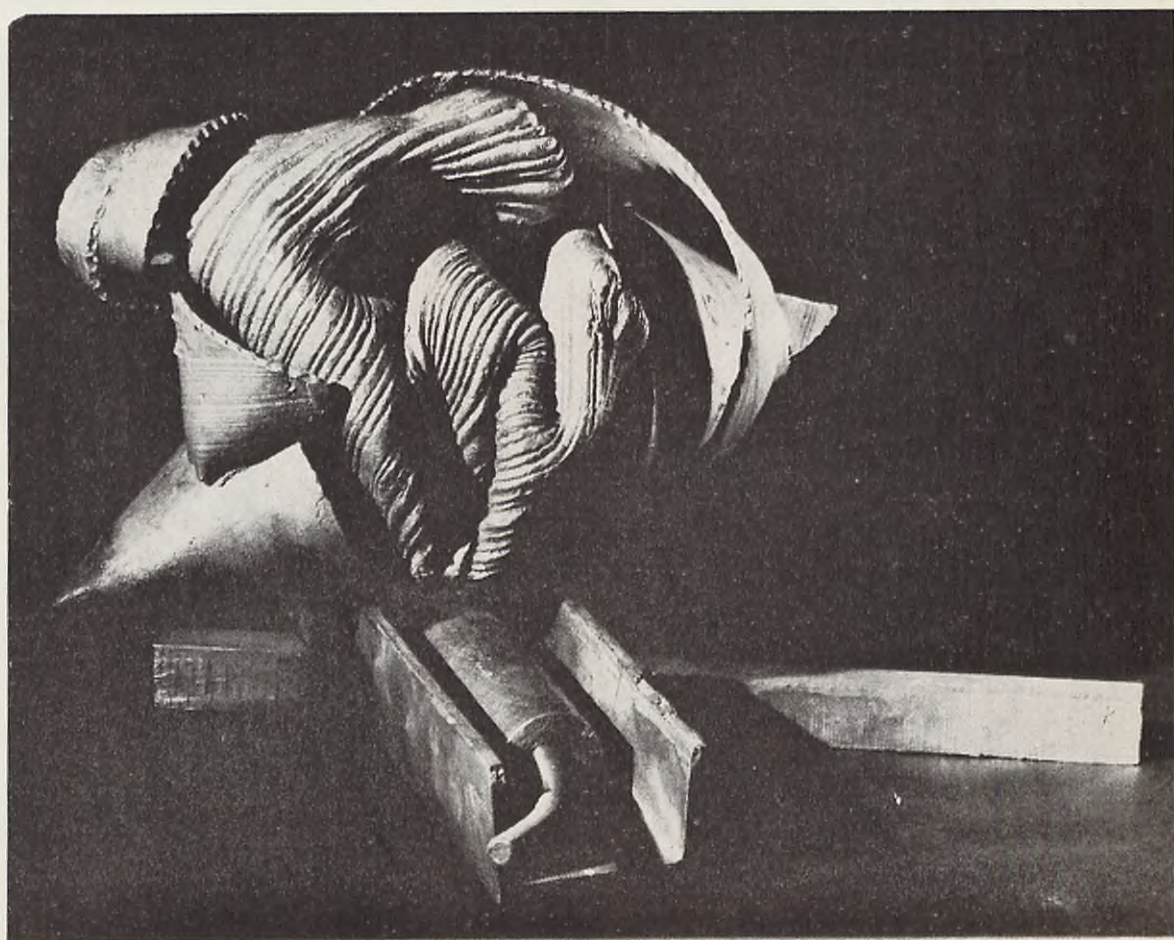
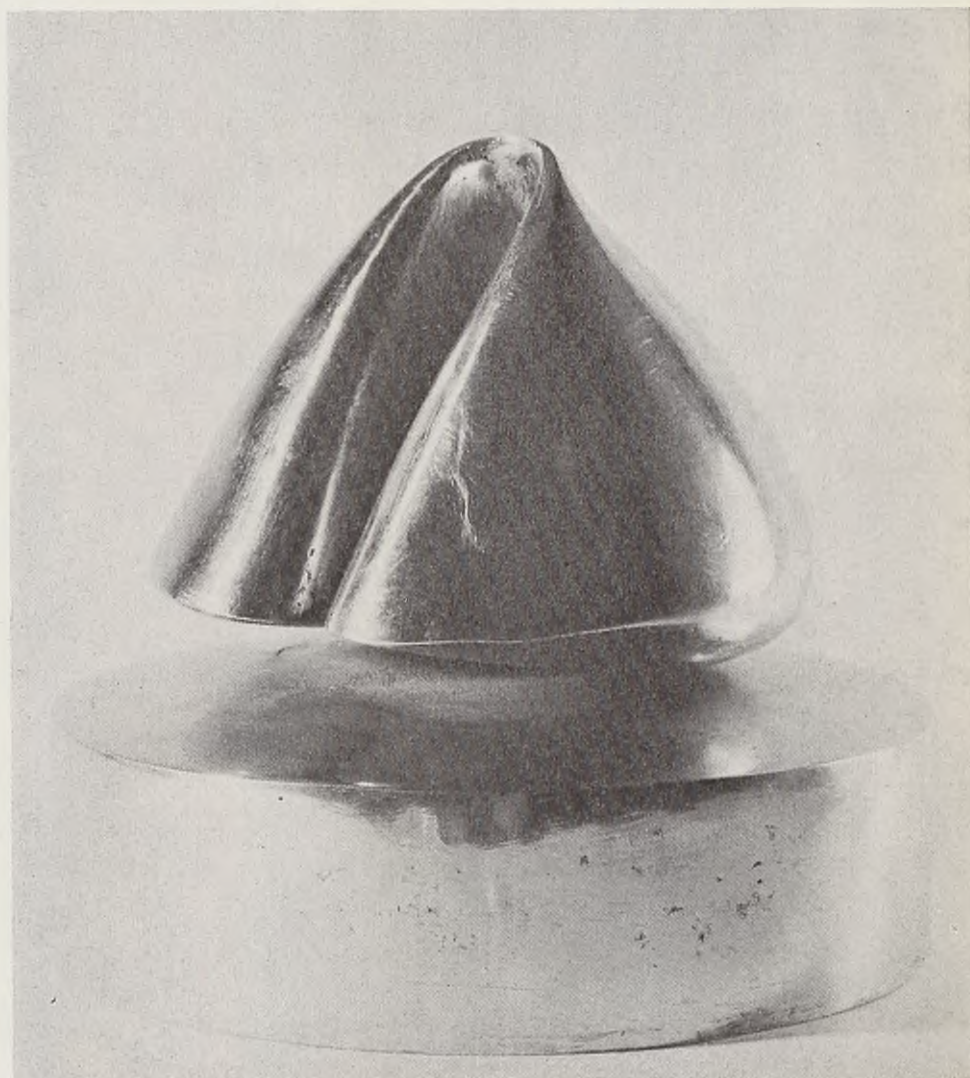
*top*  
MARCELLO GUASTI SCULPTURE No. 3-67 (1967)  
Polished bronze with chromium sections 16in x 12in x 6in  
Possession of the artist

*bottom*  
ALDO CALO SCULPTURE No. 1 (1967)  
Bronze 9in x 6in



*top*  
GIACOMO BENEVELLI MATRIX No. 1 (1958)  
Gilt bronze 7in x 7in x 7in  
Photograph by Oscar Savio

*bottom*  
AMILCARE RAMBELLI SMALL BRONZE No. 1 (1967)  
Bronze 14in x 10in x 12in  
Possession of the artist  
Photograph by Enrico Cattaneo

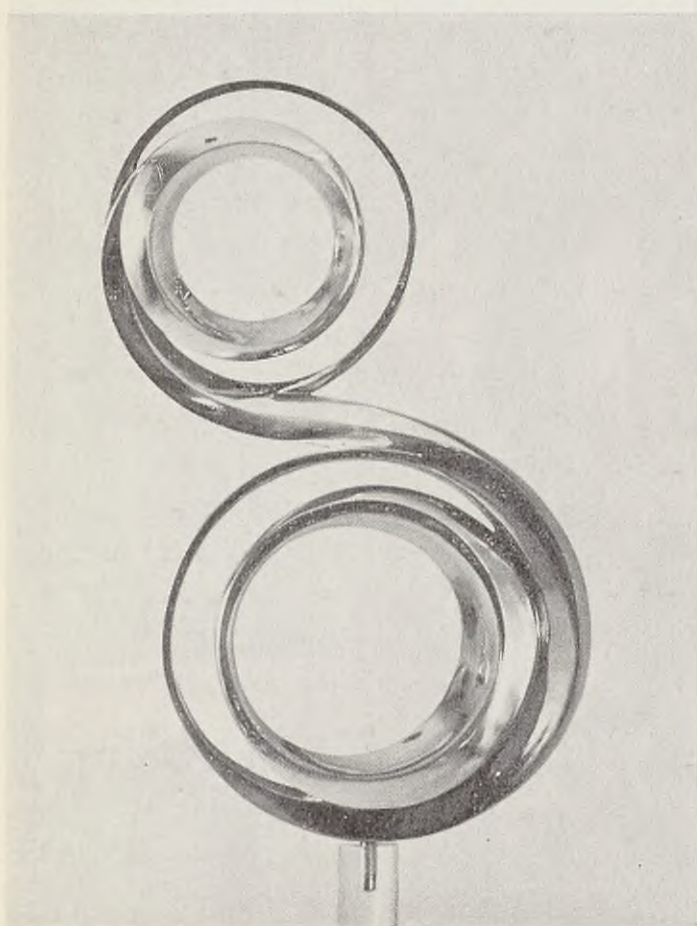




*top*  
 NOVELLO FINOTTI GENERATION No. 1, OR: AND  
 IT SEEMED IT WAS ALWAYS THE SAME FOR  
 MANY YEARS  
 Wood and plaster 71in x 83in

*bottom left*  
 CARMELO CAPPELLO MULTIPLE SPIRAL (1969)  
 Chromium-plated bronze 16in x 10in x 4in

*bottom right*  
 GIO POMODORO LAND AND SUN (1957)  
 Lead 24in high  
 Museo Civico, Turin



goes well beyond the frontier into what is called in Italian critical circles (with implied tsk-tsks) 'the Nordic fantastic' (known elsewhere as imaginativeness). The 1967 *Nature: Story* continues Cavaliere's exploitation of symbolic vegetation (see the article on the 1964 Venice Biennale in *ART and Australia*, Vol. 2, No. 3). This time a bright red enamelled apple hangs uncomfortably large on a tiny dried-leafed shrub; the plant is thrown off balance because the counterweight is *half* a slightly larger verdigris-coloured apple (and even the red is 'heavier' than the greenish bronze) whose other half, neatly sliced off, lies cast away on the ground – not even fixed to the base of the statue – with a Surreal nostalgia for paradise lost. Here texture and colour are inherent in and coincident with the form and expressive imagery.

Likewise imaginative but with a vicious sardonic wit, Valeriano Trubbiani (b. 1937) makes various-sized serving-dishes crowned by a clutch of frankfurters (cat-tails? fingers? worse?) from beneath whose lids protrude a pair or so of legs or arms. The forms are rigorously and decorously controlled and half the wit lies in the highly polished unobtrusively textured metal which makes them look for all the world exactly like silver serving-dishes. Such rigour is also found in one of the few sculptors with Pop overtones, Giuliano Vangi (b. 1931), who gives his figures, prey to a slow-moving desperation, a tight basalt hardness of surface suggestive of a hieratic Egyptian statue or, working in painted aluminium, treats them with an almost unbearable super-realism that ends up as a kind of Pop expressionism. His lead-grey coloured *Two Figures* of 1968 are imprisoned in a double box, the narrower compartment of which is encased in glass at either end; against one of these windows a man squashes desperately while, at the same time, in the more ample open compartment another crouching, Baconish, but formalized man writhes.

Occasionally there is a sense of something organic, even of free and almost relaxed growth. Nino Franchina (b. 1912) is a Sicilian who has learned much from the post-war English about the use of metals. The *Impromptu* of 1970 has this feeling of upward growing. From a dark irregular polished base (like an *objet trouvé*) grows a thin metal form which couples with an even thinner form, twists into a tree, then gnarls spiral upwards through a diversity of twirls to coil about themselves several times and end abruptly in two broken-off wires. The golden surface is subtly chiselled and worked into almost imperceptible planes, and this immediacy of the material has much to do with the sense of freedom conveyed by the form.

Less spontaneous is Quinto Ghermandi (b. 1916) (he was singled out in the review of the 1966 Venice Biennale *ART and Australia*, Vol. 4, No. 3) but he now permits a certain degree of free growth to develop in forms which can be other than his more usual massive and contrasting blocks. His *Foglissima* of 1968 is more a free-standing relief (the back is left unworked) than a statue. Here the sculptor's preoccupation with balance becomes more audacious, flauntingly virtuoso. Its T-square, textured by channelled parallel grooves hinting at fluting, gives the illusion of swivelling freely on a concave elbow-joint and balances only on a florid, almost Oriental, arabesque which is

repeated again in reverse as a decorative motif which, in turn, seems to be a fragile clamp holding the entire structure to the double-levelled base. From the angle of the T-square a cloud-like growth of foliage billows out, its surface broken up irregularly like a well-bitten copper plate. What is remarkable, over and beyond the sheer skill of the difficult problem of balance, is the return to organic forms and such once-organic motifs as arabesques by way of Art Nouveau, assimilated and transformed here into a modern idiom. Yet this new poetic imagination and diversity fails to have full impact by reason of the reliance on bronze casting with the consequent loss of immediacy, of the feeling of direct tactile contact, and one finds oneself speculating about what this ingenious and poetic conception might have been like in other material, perhaps in a combination of materials.

With Francesco Somaini (b. 1926) the material (an iron conglomerate in the example illustrated) is part and parcel of an extremely disturbing image which, in an abstract Surrealism, is crystallized into rigorously controlled form with impeccable execution and finish. In his *From Under the Dust IV* of 1967–9 the top of a square flat box as sleek as stainless steel suddenly erodes into dull, wrinkled, lustreless, pitted folds, as if the steel were only cloth cut jaggedly away to reveal, within the box, an even duller and blacker pitted protruding form: veiled face? pregnant belly? breast? This rare combination of form, material, treatment and idea in a disturbingly ambiguous unity which transcends merely controlled formal unity is all too rare in Italian sculpture today.

Amilcare Rambelli (b. 1924) possesses some degree of this ability to convey multiple significances in abstract forms and achieves this by combining diverse elements and forms, all cast in dull, tinted bronze. In his *Small Bronzes* of 1967 striated vermicular viscera undulate or recede within shapes like broken conch shells which appear as if formed from layers of eroded wrappings or loosely wound wide serrated-edge ribbons. The 'shells' are set on a hollow bar or rod, sometimes with a piece of tight coil – another molluscan touch – protruding, set within an open bar resting on another long bar. Here the imaginative suggestion comes from the incongruity of the combinations, though again one wonders if the effect could not be enhanced by using more immediate and different materials.

Not that Italy does not have its Purists who deal in formal rigour and with a strong feeling for the integrity of the metal. Giacomo Benevelli (b. 1925) conveys an effect of mass in tiny dimensions through interfolded forms which achieve a rare elegance. With Marcello Guasti (b. 1924) the extremely disciplined handling of more intricate forms arrives at a perfection rivalling that of machine-tooled and polished chrome metal. Compressed within a disk are finger-shaped weals, depressions, concavities, and bars which speak a cool and rigorous language which poetizes whatever there is in this perfection that might still suggest the industrial object, and indeed they have the *rightness* of modern Italian motor-car design. Aldo Calò (b. 1910) represents in himself a kind of summary of the development of modern Italian sculpture. A late starter, with his first important one-man show only in 1947, he

began like so many in his generation under the influence of Arturo Martini and Marino Marini. In 1950 in Paris personal contact with Arp, Brancusi, and Zadkine led to shucking off such illustrative figuration, and he went on to work for a while with Moore. His forms are of the utmost almost Grecian purity (a more genuinely Mediterranean expression than all the little Etruscan dolls) with full consciousness of the object in space and the space within the object, no doubt the lesson of his non-Italian mentors. His closed forms contrast with the *moto perpetuo* of the coils and spirals of Carmelo Cappello (b. 1912) who likewise began with naturalistic Impressionism and only after World War II came to this pure Abstractionism. His curling metal bands and ribbons set up an interplay and diversity within their extreme simplicity by means of contrasting degrees of polishing, different widths, stresses and tensions, and the provocativeness that results from visual uncertainty as to what is beginning, what ending.

With these sculptors the material is integral to the form. With the world-famous Pomodoro brothers, Arnaldo (b. 1926) and Giò (b. 1930), we are back in the situation where the material is merely the means of formal reproduction. After all these years of success (what public building that cannot afford a Moore does not have its Pomodoro?) their forms – formulas – seem tired, reiterated mannerisms, though less so in their reliefs which draw their signs from cuneiform writing. In Giò's lead relief *Land and Sun* (1957) the signs grow freely, flow, and by a variety of undercuttings and raised patternings furrow through and disturb the smoothed surface to become transformed into 'signs' of poetic magic. Yet, here in particular, one senses that the lead in which it has been cast is merely the best possible substitute for wet clay.

There are, of course, other sculptors and other trends. Alberto Viani (b. 1906) is that *rara avis* among latter-day Italians, a stone-carver, and his marbles have the polish and fine workmanship of Brancusi but without that genius's expressive symbolic imagery. Men like Ettore Colla (b. 1899), Mario Ceroli (b. 1938) and Berto Lardera (b. 1911) work in constructions of different materials, manufactured objects, junk metals, wood. Ceroli, notably, works in wood with cut-out figures repeated to set up an infinite rhythm and Novello Finotti (b. 1939) alternates bronze junk conglomerates à la César with much more interesting constructions in rough wood and plaster that suggest a George Segal with imaginativeness and wit. There seem to be few direct followers of Lucio Fontana (1899–1968) though his *reductio ad minimum* may have had some impact on the noise-and-baubles boys shown in the last Biennale.

Oddly, for all the great Italian tradition of goldsmith's work, one does not find the ingenious delicate contrivances-in-movement of a Pol Bury or a Günter Haese or even the direct exploitation of materials of a Zoltan Kemeny or a Günther Uecker. As a generalization it can be said that modern Italian sculpture stakes everything on mass, on volume, and this is directly related to their traditional (since the nineteenth century) insistence on sculpture as texture, as light-refracting. Italian critics still think they have given the ultimate accolade to a work of sculpture when they describe it as 'painterly', as

'colouristic'. This explains why what the sculptors do is more often what Michelangelo dismissed as mere painting – that is, modelling – than the more difficult art of taking away, of carving hard matter. Bronze, not marble, is the sign of modern Italian sculpture.

All in all, comparison with major movements elsewhere does suggest that much modern Italian sculpture, like painting, is often second-hand in its inspiration, inclined to bandwagon-hopping, and of little more than purely national, or even local, interest. Italian artists have always been actively associated with and participated in the vital modern movements but have rarely initiated or developed one themselves since Futurism and Metaphysical Painting came to their respective dead ends. The usual whipping-boy for everything unpleasant in Italy, Fascism, has been blamed, but the frequently overlooked or deliberately suppressed fact is that many of the leading Italian sculptors and painters (even those now the most loudmouthed of the Communist crowd) developed, exhibited, and proved themselves creatively precisely during those years. Art, in Italy, ever since the Etruscans, has been fundamentally a public activity directed at winning official approval, and the history of this century does not belie this nor does the present state of affairs with its prizes, awards, and plums. The vital explosion of energy in Italy that stunned and delighted the outside world soon after World War II has, like the financial boom, petered down to a steady level of taking things for granted.

The technical and professional standards of contemporary Italian sculptors are, nonetheless, extremely high, in many ways the equal of or superior to those of other countries. It is not by chance that the funeral and public monument field throughout the world is virtually a monopoly of Italian academic sculptors (at least 80% of the Forest Lawn Lachrymosities are due to them), and it is a disturbing thought that perhaps the virtual dearth of carvers among modern-minded Italian sculptors may be due to their resentment of the *professori*. Equally admirable is the rigour and purity of their formal approach, but it too easily slides into intellectualism taken to be a virtue in itself and therefore into a mannered formalism which is self-limiting and, eventually, sterile, as in the case of the experimentalists at the last Biennale.

There are very few heretics in modern Italian art though there have been many artists who have protested; adherence, official or otherwise, to some revolutionary principle is considered *comme il faut* for the artist who hopes to get on. The gesture of revolt is there, the manifestoes often brazen. But few Italians today are prepared to lose face by venturing blunders and embarrassments for which they themselves, as individuals, could be held to account. There are no bulls in the china shops in Italy. A Dubuffet could simply not exist here. Individual revolution is out. Personal eccentricity is considered poor taste in the most Bohemian circles and suspect in those on the official left. One goes so far and then come the rock cliffs where no man ventures, which no one cares even, it would seem, to think about. The extra step, the special daring, the truly bold gesture are missing. No one risks the real and personal protest that Balla put into the violently impertinent punch of the Fist of Boccioni.

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FIGURE OF AN ATHLETE  
(Roman copy of a Greek original)  
Roman, 1st Century A.D.

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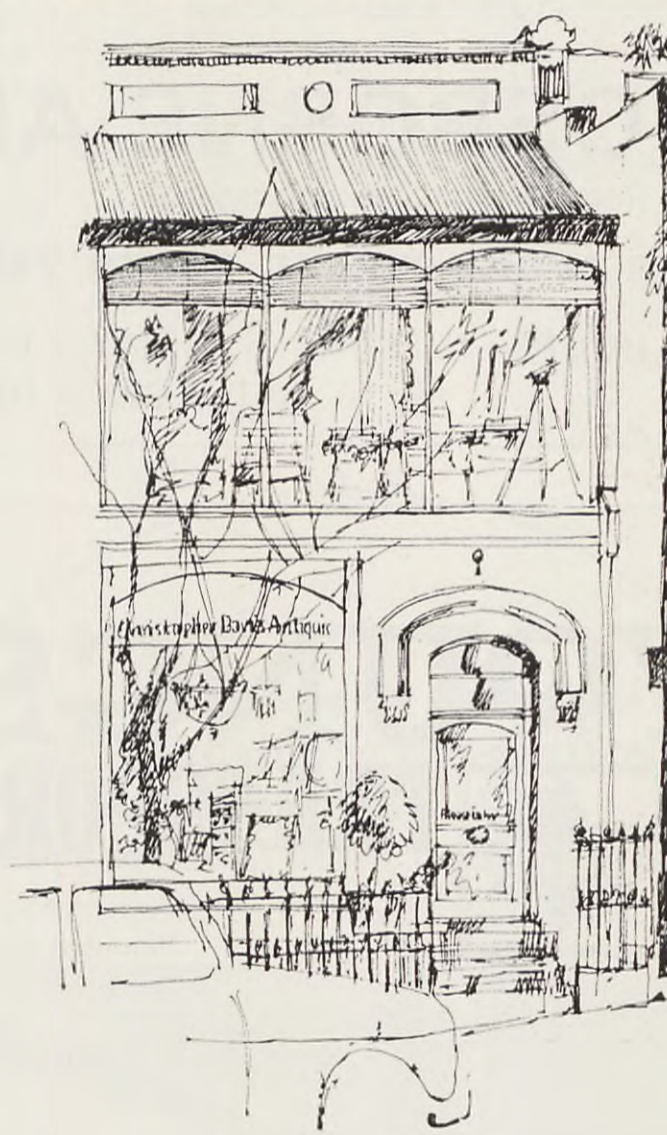
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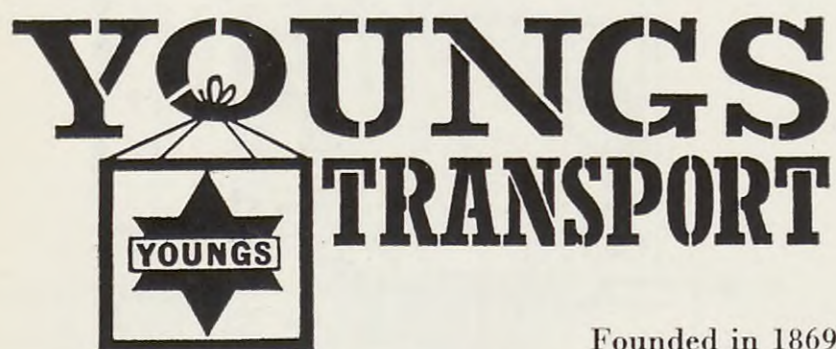
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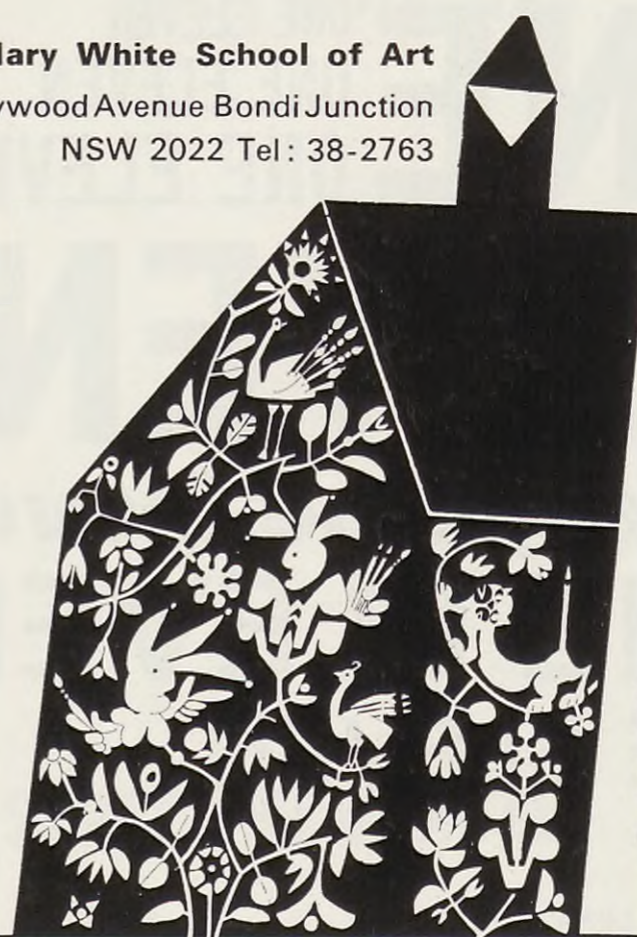
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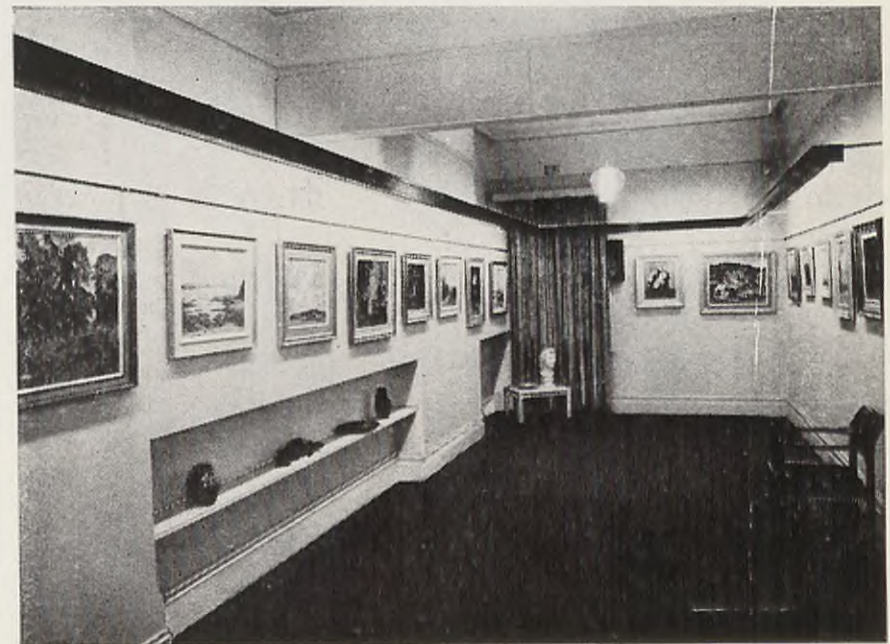
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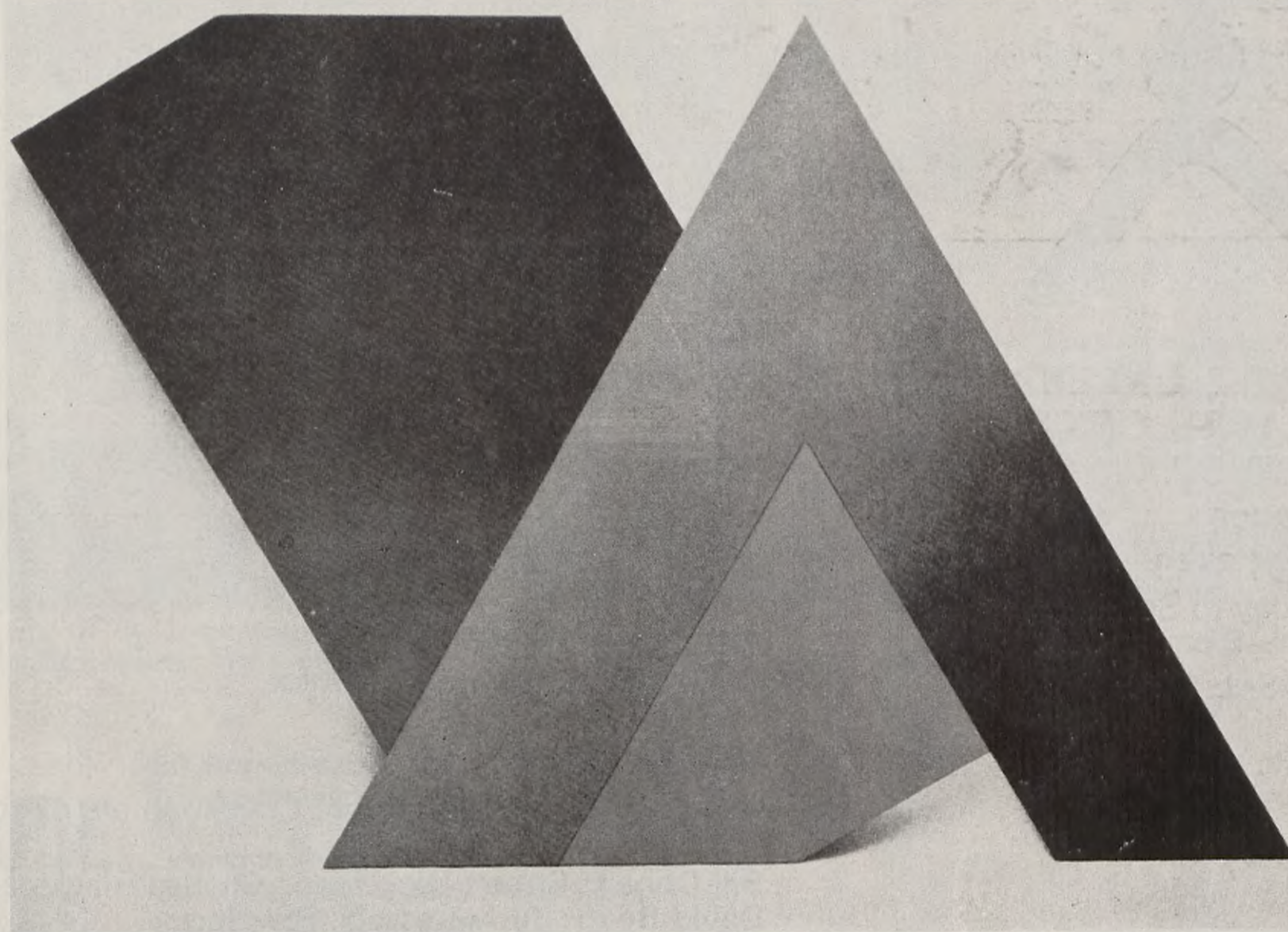
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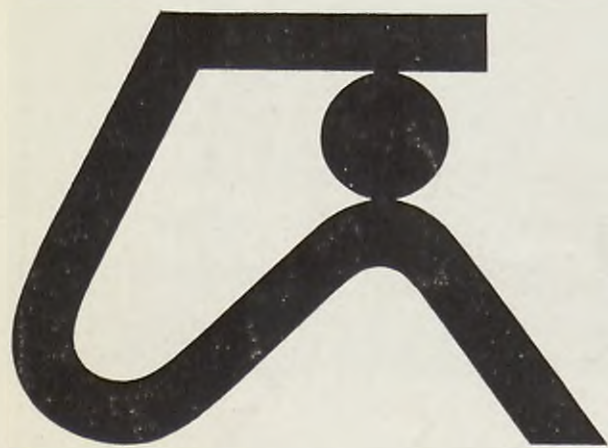
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