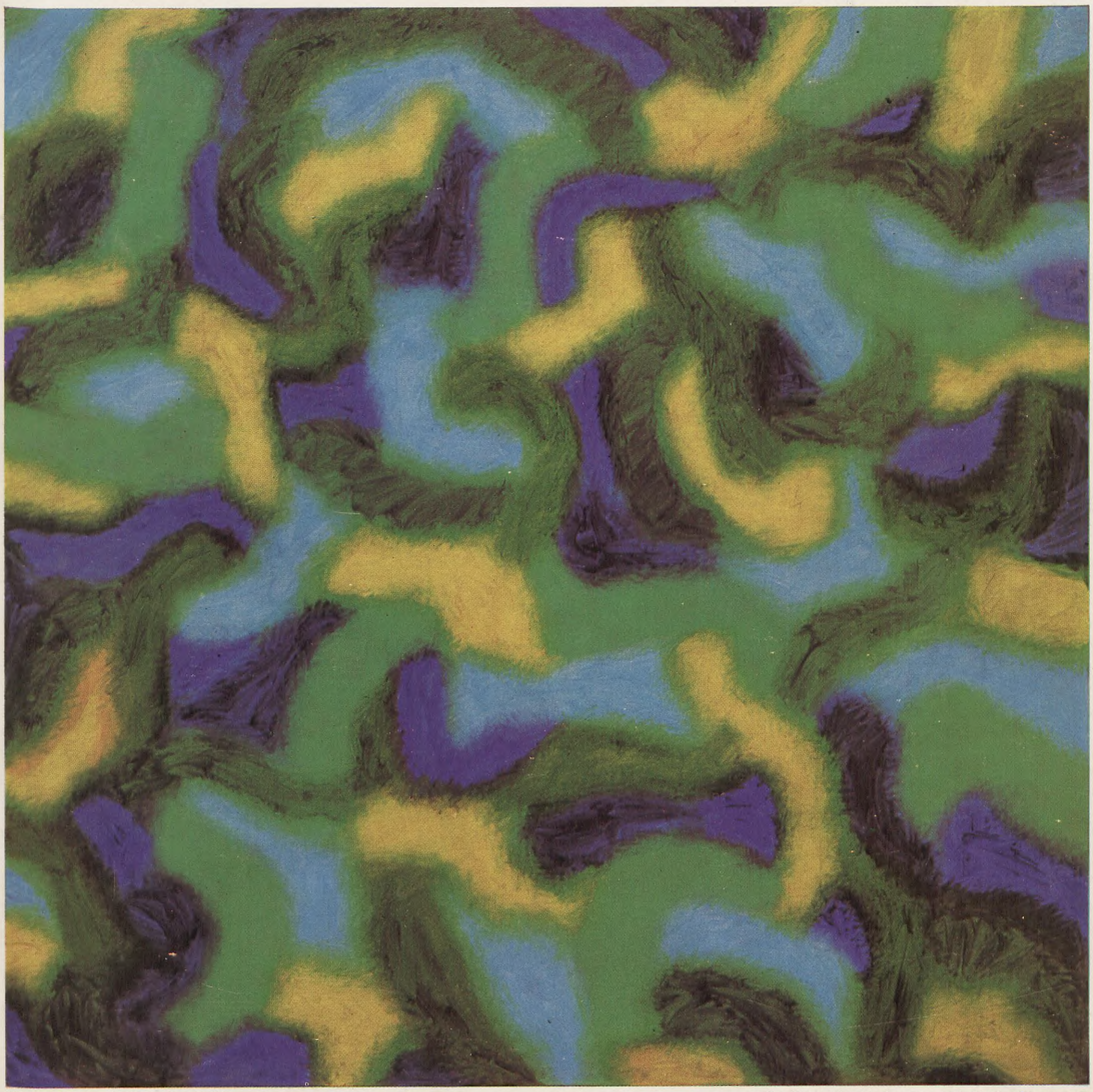
rterly
ed by
ith Sydney
Volume 9 Number 4
March 1972
Price 3 Dollars *

John Peart
Ken Reinhard
Rupert Bunny
Art Deco
Käthe Kollwitz
Art Registration

ART AND AUSTRALIA

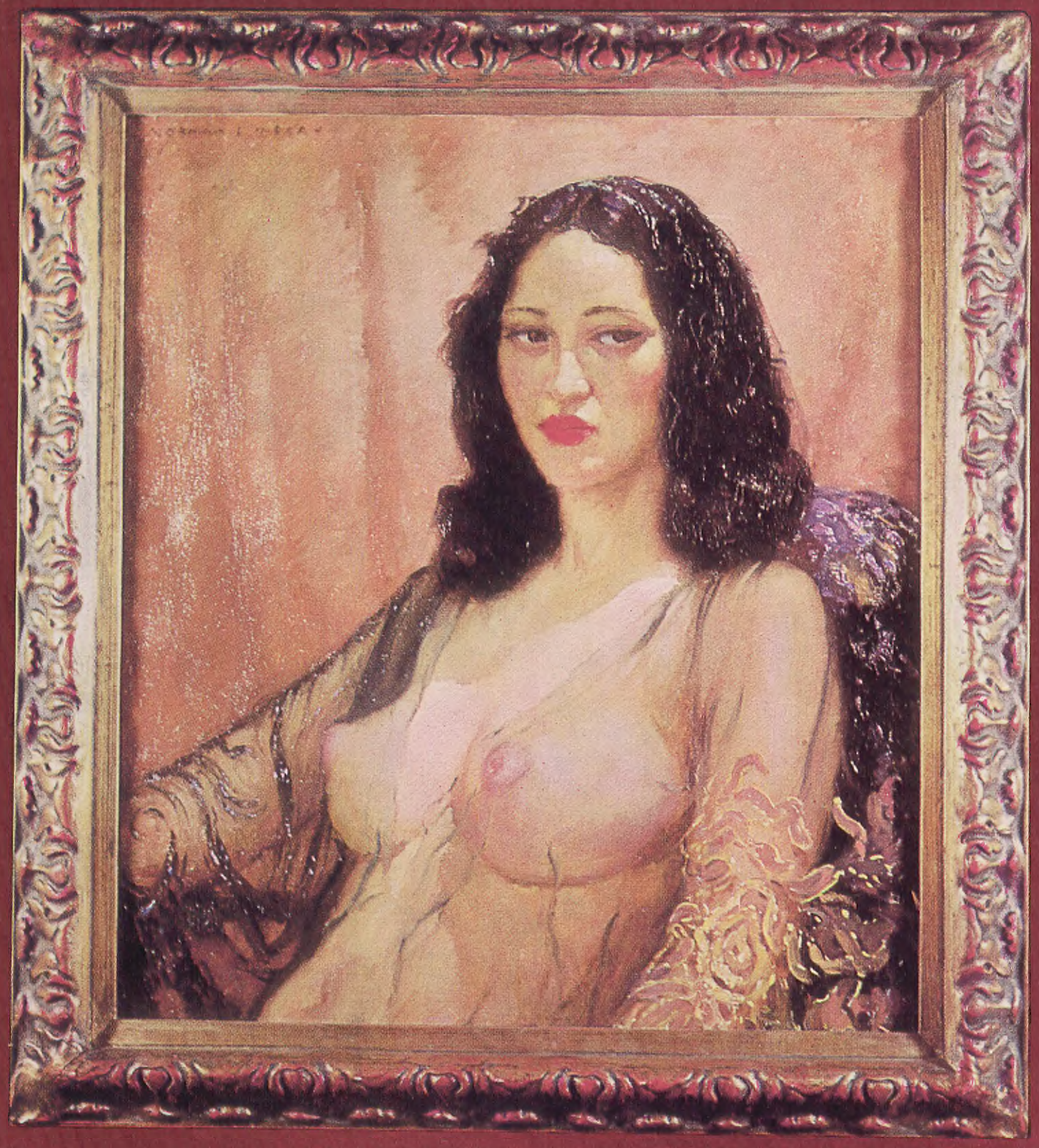


JOHN PEART UNTITLED (1968)
Oil on Canvas 72in x 72in
Owned by Jeremy and Priscilla Caddy

Registered for posting as a periodical – Category B

Norman Lindsay

Rita



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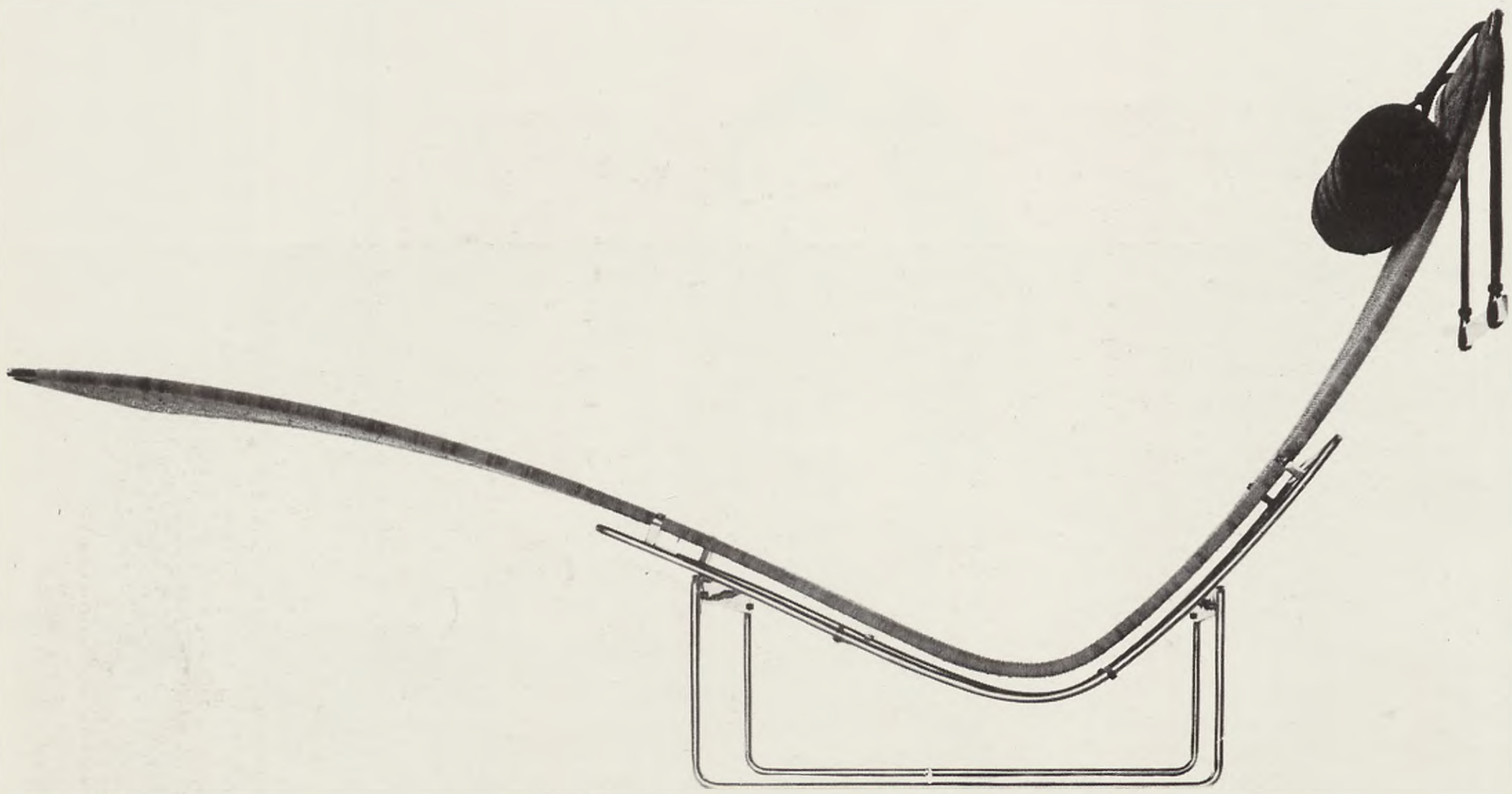
171 Macquarie Street, Sydney. 221 2166

EUGEN VON GUERARD, 1811-1901

Mt William from Mt Dryden, Victoria. 1857 Oil on canvas 24½ x 36 ins (61.9 x 91.4 cm)



Paul Kjaerholm

Stainless steel and woven rattan hammockchair.
Leather upholstered head roll.
Designed and manufactured in Denmark.

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123 Queen Street, Woollahra, NSW

HEINZ STEINMANN

THE FIRST SYDNEY EXHIBITION OF PAINTINGS AND DRAWINGS BY THIS QUEENSLAND ARTIST OPENS AT THE STRAWBERRY HILL GALLERY ON SATURDAY, 1 APRIL 1972

STRAWBERRY HILL GALLERY

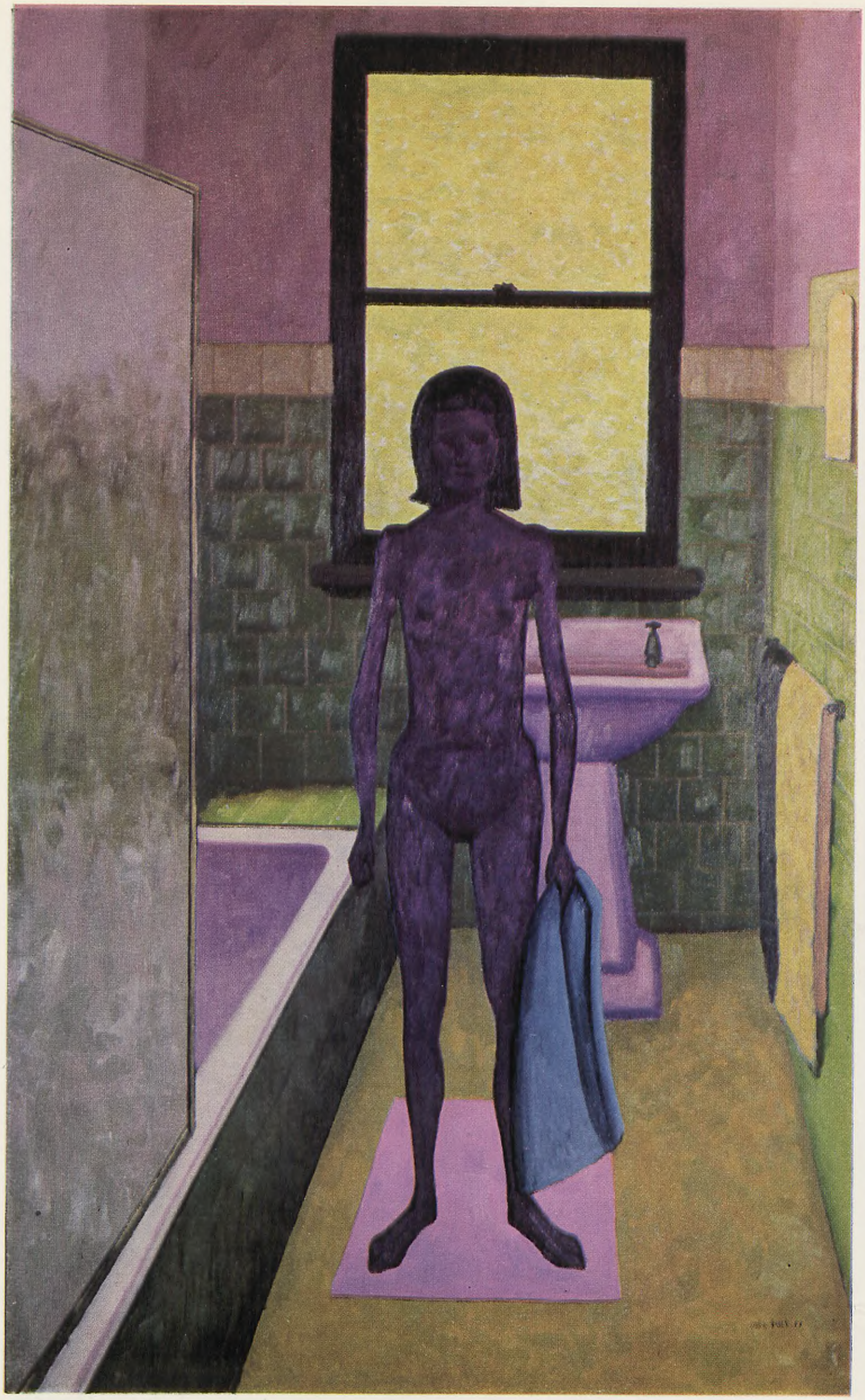
533 ELIZABETH STREET SOUTH, SYDNEY, TELEPHONE 699 1005

Southern Cross Galleries

RUPERT CHARLES BUNNY
THE COSY CORNER
Oil on canvas 24in x 29in
Circa 1903

Julian Sterling
63 4408

30 Lower Plaza
Southern Cross Hotel
Melbourne, Vic.



CHRISTIE'S OF LONDON

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Cables: Christiart

Christie Manson & Woods (Aust.)
c/o Joshua McClelland Print Room
81 Collins Street
Melbourne, Victoria 3000
Telephone: 63 2631
Cables: Christiart

John Brack The Bathroom 1957
sold in our March Sale

Silverton, N.S.W. 36" x 48"
Oil on hardboard 1971

Photograph by James B. Barclay

STANLEY BALLARD

exhibiting at

THE ROBERT WARDROP GALLERIES

132 Pacific Highway, Roseville
Hours: 9 a.m. to 5 p.m. Monday to Saturday
Telephone 46 4626

Gums, Flinders Ranges 36" x 48"
Oil on hardboard 1971

Photograph by James B. Barclay

THE JOHNSTONE GALLERY

Director: Brian Johnstone

EXHIBITIONS 1972

23 February 17 March	HERMIA BOYD
22 March 14 April	A SELECTION OF DRAWINGS
19 April 12 May	RODNEY MILGATE
17 May 9 June	GUY BOYD
14 June 7 July	KEVIN CONNOR
12 July 4 August	RAY CROOKE
9 August 1 September	DOUGLAS RAM SAMUJ
6 September 29 September	LAWRENCE DAWS
4 October 27 October	MARGARET OLLEY
1 November 24 November	"A TIME REMEMBERED" Charles Blackman Arthur Boyd Ray Crooke Robert Dickerson Sir Russell Drysdale Sidney Nolan Lloyd Rees
29 November 22 December	LEONARD & KATHLEEN SHILLAM

6 Cintra Road,
Bowen Hills, Brisbane,
Queensland, 4006
Telephone 52 2217

Morning Glories

Mixed Media 30″ x 30″

GEOFF HOOPER

An exhibition of recent paintings at

PROUDS GALLERY

May 4th 1972

88 King Street, Sydney 2000
Hours: Monday to Friday 8.30 a.m.—5.35 p.m.
Thursday until 9.00 p.m.
Saturday: 8.00 a.m.—noon
Telephone: 25 4021
Director: Keith James

PISCES 1971 Acrylic on canvas 35″ x 39″

EDWIN TANNER

Recent Paintings 17 - 28 July

POWELL STREET GALLERY

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1 July — 12 August

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Paris American Academy

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FRENCH - PAINTING - ART HISTORY - SCULPTURE - MUSIC
DANCE - THEATRE - PHOTOGRAPHY - CINEMA - CUISINE

National Gallery of Victoria 180 St Kilda Road Melbourne 3004

The Gallery Bookshop, in the main foyer, has a wide range of books and reproductions of works in the collection. Please write for a complete list of reproductions, colour slides and Gallery publications.

Handbooks

Rembrandt 1606-1669. A handbook of the complete Melbourne holdings of paintings, drawings and etchings, with detailed information on all items plus informative text. 64 pages. 125 monochrome and colour illustrations, $1.

Dürer and His Time. Listing in detail 95 works from the Gallery's collection of Dürer's graphics and with introduction by Sonia Dean, Curator of Prints and Drawings. 48 pages with 56 monochrome illustrations, $1.

National Gallery booklets, published by Oxford University Press, and containing about 12 pages of text and 16 pages of monochrome illustrations, 75 cents each.

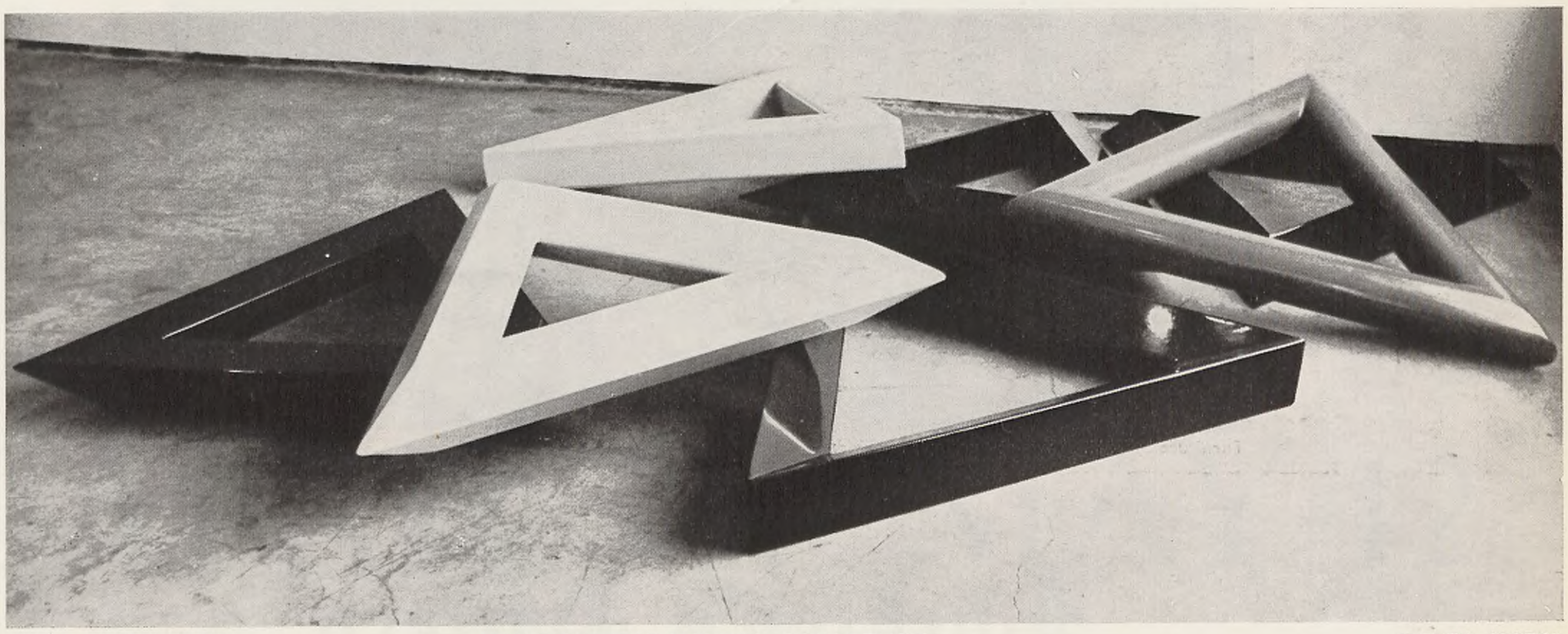
Early Australian Paintings, by Jocelyn Gray.

Four Contemporary Australian Landscape Painters, by John Brack.

Australian Abstract Art, by Patrick McCaughey.

British Glass of the Seventeenth and Eighteenth Centuries, by Rex Ebbott (from which the illustration here is taken).

Other titles also available.



NOEL HUTCHISON MULTICOMPOSITIONAL SCULPTURE DELTA (1971)
Steel and synthetic enamel 7 units each 36in x 4in x 5in

Watters Gallery

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

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

ROBERT DICKERSON

MAN AND WOMAN

Furniture by T. H. Brown at Buckley's Interiors

MONOTYPES

BY

MICHAEL GOSS

AT

OSBORNE & POLAK

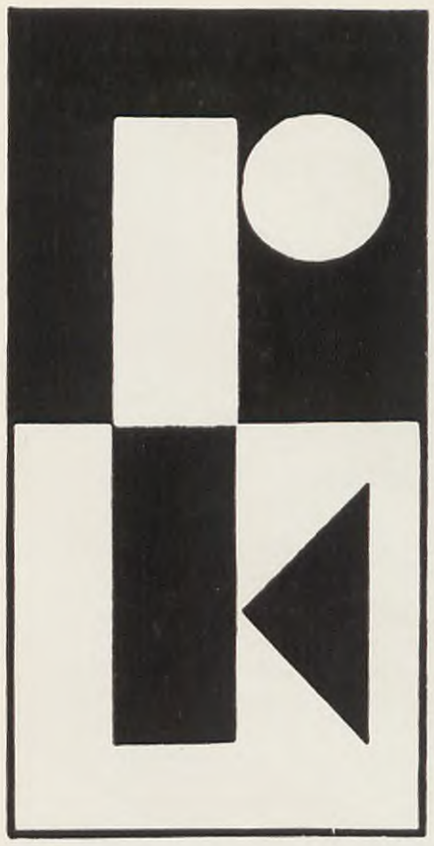
8 AVOCA STREET SOUTH YARRA 26-5071

APRIL 25 - MAY 12

opening exhibition
11th April 1972

Ken Reinhard

Ken Reinhard
Concentric Silver
1972
60 in. x 60 in.



Representing

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MOLVIG
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WILLIAMS

RUDY KOMON GALLERY

124 JERSEY ROAD WOOLLAHRA Tel: 32 2533

GREEK WINDOW by ANNE GRAHAM
from her Greek Series

TO BE EXHIBITED IN JULY 1972
at

TOORAK ART GALLERY

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

Directors: Philip and Beth Davis,
and Frank Cutler

Sunfish Art Centre

Gallery-theatre for the fine Artist Craftsman

Lillian Bosch: Owner-Director

12B Old Burleigh Road,
Surfers Paradise, Queensland

Tel: 39 8741 Opens April 21, 1972

Welcome — by appointment

DONALD G. G. COMMONS
1855-1942

"Cambridge Street", signed and dated 1900 Watercolour 10¼" x 15"
NATIONAL COLLECTION, CANBERRA

VILLIERS GALLERY

39 Gurner Street
Paddington, NSW 2021
Telephone: 31 2344
Cables: Villart, Sydney
Hours: Monday to Saturday 10 a.m. — 6 p.m.

SOUTH YARRA GALLERY

Representing

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ROBERT JACKS
LOUIS JAMES
DONALD LAYCOCK
ELWYN LYNN
JUSTIN O'BRIEN
JOHN PERCEVAL
MICHAEL SHANNON
JEFFREY SMART
REINIS ZUSTERS

10 William Street, South Yarra, Victoria 3141. Cables: Dulieu Melbourne.
Telephone 24 4040.

Hours: Monday to Friday 10 a.m. to 6 p.m.

MACDONNELL III 1971 ACRYLIC ON CANVAS 26″ x 39″

MARTIN COLLOCOTT

Represented by

BONYTHON GALLERIES SYDNEY AND ADELAIDE

Exhibiting Adelaide April/May 1972

52 Victoria Street
Paddington
N.S.W. 2021
Telephone 31 5087

88 Jerningham Street
North Adelaide
South Australia 5006
Telephone 67 1672

ART AND AUSTRALIA

VOLUME 9 4

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*Publisher's recommended price.

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Contributors to this issue:

Gary Catalano has written art criticism for the *Sunday Australian*, book reviews for the *Bulletin* and articles for *Other Voices*.
Elwyn Lynn, an artist and critic, is Curator of the Power Gallery of Contemporary Art, University of Sydney; he is associate editor of *Quadrant* and Australian advisory editor for *Art International*.
David Thomas is the author of a recently published book on Rupert Bunny. Director of the Newcastle City Art Gallery since 1965 and, formerly, Keeper of Pictorial Collections, National Library of Australia, Canberra, he is currently preparing a book on Australian colonial paintings and prints.
Daniel Thomas is Senior Curator and Curator of Australian Art, Art Gallery of New South Wales, Art Critic of the *Sunday Telegraph* and has contributed to many journals, books and encyclopedias.
Robert Smith is Senior Lecturer in Fine Arts, Flinders University of South Australia; former Assistant Director, Queensland Art Gallery.
Elizabeth Riddell, newspaper writer and poet, is a former New Zealander, now on the staff of the *Australian*.

Contents:

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
May: Max Ragless
June: Mixed Exhibition
July: Vic Mednis
August: Bernard Lawson
Hours: Wednesday to Sunday: 10 a.m. – 1 p.m. and 3 p.m. – 6 p.m.

DE'LISLE GALLERY, Panorama Crescent, Buderim (Sunshine Coast), 4556
Permanent exhibition of painting, collage, two-dimensional mixed-media, photography and sculpture
Hours: 10 a.m. – 4 p.m. daily

DESIGN ARTS CENTRE, 167 Elizabeth Street, Brisbane 4000 Tel. 21 2360
General exhibitions of paintings, arts and crafts
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
28 April – 12 May: Ed Devenport
12 – 26 May: James Holmyard
26 May – 23 June: Mixed exhibition
23 June – 7 July: Queensland Artists
7 July – 21 July: Chas Ludlow
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
16 April – 5 May: David Rankin
7 – 26 May: Tony Bishop; Margaret Dodd
28 May – 16 June: Robin Angwin
18 June – 7 July: Allan Mitelman
9 – 28 July: Ian Smith
30 July – 18 August: Murray Walker
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.

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
21 April – 13 May: Rodney Milgate
19 May – 10 June: Guy Boyd – sculpture
16 June – 8 July: Kevin Connor
14 July – 5 August: Ray Crooke
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
Hours: Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

REID GALLERY, 355 Wickham Terrace, Brisbane 4000 Tel. 21 8267
27 February – 24 March: Mimi Jaksic-Berger
26 March – 21 April: Brian Hatch
23 April – 19 May: Dabro – sculpture
21 May – 16 June: Frank Hodgkinson
18 June – 14 July: Marika De Geus
16 July – 11 August: Elwyn Lynn
Hours: Wednesday to Sunday: 11 a.m. – 5 p.m.

SUNFISH ART CENTRE, 12B Old Burleigh Road, Surfers Paradise 4217 Tel. 39 8741
21 April: Gallery opens
Hours: by appointment

YOUNG AUSTRALIAN GALLERY, 12 Downing Street, Spring Hill, Brisbane 4000 Tel. 21 8973
27 March – 8 April: Harold Lane
17 – 29 April: Tomas McAulay
8 – 20 May: Frank de Silva
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

New South Wales

ART GALLERY OF NEW SOUTH WALES, Art Gallery Road, Sydney 2000 Tel. 221 2100
The Gallery will be reopened to the public in early May 1972

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321
May: North Shore Painters
June: Month for Graphics
July: Winter mixed exhibition
Hours: Monday to Friday: 9 a.m. – 5 p.m.
Saturday: by appointment

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
Continually changing mixed exhibition including works by Judy Cassab, Adrian Feint, Donald Friend, George Lawrence, Francis Lymburner, Ronald Millen, Lloyd Rees and Roland Wakelin ($50 to $500)
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

BONYTHON GALLERY, 52 Victoria Street, Paddington 2021 Tel 31 5087
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

BUCKLEY'S GALLERY, Casa del Artes, 143 Church Street, Parramatta 2150 Tel. 635 1184
Continuous mixed exhibitions including David Boyd, Robert Dickerson, Donald Friend, Kenneth Jack, Robert Juniper, Norman Lindsay; pottery, sculpture and a wide selection of reproductions
Hours: Monday to Sunday: 11 a.m. – 6 p.m.

CLUNE GALLERIES, 171 Macquarie Street, Sydney 2000 Tel. 221 2166
Hours: Tuesday to Saturday: 11 a.m. – 5.30 p.m.

COPPERFIELD GALLERY, 609 Military Road Mosman 2088 Tel. 969 2655
General mixed exhibitions and several one-man exhibitions not yet finalized.
Hours: Monday to Friday: 10 a.m. – 5.30 p.m.
Saturday: 9 a.m. – 5 p.m.

DAVID JONES' ART GALLERY, Elizabeth Street Store, Sydney 2000 Tel. 2 0664 Ext. 2109
11 – 29 April: Fine and Decorative Art
8 – 27 May: Peter Rushforth – ceramics; Barbara Rees and Tony White – jewellery
13 June – 1 July: Iwabuchi – ceramics
11 – 29 July: Oriental Ceramics
Hours: Monday to Friday: 9.30 a.m. – 5 p.m.
Saturday: 9 a.m. – 11.45 a.m.
Thursday until 8.45 p.m.

GALLERIES PRIMITIF, 174 Jersey Road, Woollahra 2025 Tel. 32 3115
Hours: Monday to Saturday: 10.30 a.m. – 6.30 p.m.

GALLERY A, 21 Gipps Street, Paddington 2021 Tel. 31 9720
John Firth-Smith, Andrew Nott, Michael Johnson, Janet Dawson
Contemporary painting 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

GAYLES GALLERY, 83 Walker Street, North Sydney 2060 Tel. 929 7097
Hours: Monday to Friday: 10 a.m. – 5 p.m.
Saturday: 10 a.m. – 1 p.m.

HAYLOFT GALLERY, 9 Morrissett Street, Bathurst 2795 Tel. 31 3844
May: John Berthold

June: Mixed Exhibition
July: Jessica Howes
Hours: Monday to Friday: 11.30 a.m. – 4 p.m.
Sunday: 2 p.m. – 4 p.m.

HOLDSWORTH GALLERIES, 86 Holdsworth Street, Woollahra 2025 Tel 32 1364
2 – 20 May: Roger Kemp
23 May – 10 June: Joseph Newman – drawings
13 June – 1 July: David McInnes
4 – 22 July: Paul Mlakar; Desiderius Orban
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787
3 – 23 May: Mixed exhibition (Main Gallery); Helen Ogilvie (Print Room)
24 May – 5 June: Nancy Borlase
7 – 19 June: Aart Van Ewijk (Main Gallery); Peter Slater (Print Room)
21 June – 10 July: Grace Cossington Smith
12 – 24 July: Guy Grey-Smith
26 July – 7 August: George Lawrence
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
2 – 16 March: Ruth Julius
24 March – 6 April: Rex Backhaus Smith
May: Mixed exhibition
27 June – 11 July: Judy Lane
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m. or by appointment

MITCHELL REGIONAL ART GALLERY, Civic Centre, Bathurst 2795 Tel. 31 1622
Hours: Monday to Friday: 8.30 a.m. – 4.30 p.m.
Extended hours for special exhibitions

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
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.

PROUDS GALLERY, 88 King Street, Sydney 2000 Tel. 25 4021
April: Les Graham
May: Geoff Hooper
June: Colin Parker
July: William Fish
Hours: Monday to Friday: 8.30 a.m. – 5.35 p.m.
Thursday until 9.00 p.m.
Saturday: 8 a.m. – noon

REALITIES, Thredbo Alpine Village 2627 Tel. Thredbo 7 6333 (Mrs Droga)
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
May: Permanent Exhibition
June: Ballot Exhibition
July: Permanent Exhibition
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
Ewa Pachucka-Jaroszynska
Fred Williams
George Baldessin
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

SEBERT GALLERY, Argyle Arts Centre, 18 Argyle Street, Sydney 2000 Tel 241 2113
Hours: 11 a.m. – 6 p.m. daily

STRAWBERRY HILL GALLERY, 533–5 Elizabeth Street South, Sydney 2012 Tel. 699 1005
May: Clif Peir
June: Lillian Sutherland
July: Donald Grant
Hours: 10 a.m. – 6 p.m. daily

VILLIERS GALLERY, 39 Gurner Street, Paddington 2021 Tel. 31 2344
March: Frank Auerbach
April: Mixed European
May: Yves Brayer; Roland Oudet; Georges Rohner
Hours: Monday to Saturday: 10 a.m. – 6 p.m.
Wednesday until 9 p.m.

VON BERTOUCH GALLERIES, 50 Laman Street, Newcastle 2300 Tel. 2 3584
21 April – 7 May: William Degan
5 – 22 May: Christine Ross
26 May – 12 June: Reinis Zusters
Hours: Friday to Tuesday: noon – 6 p.m.

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

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
1 – 13 May: Elaine Modistach
5 – 17 June: Mitzi Finey – sculpture
26 June – 8 July: Students' Annual Painting Exhibition
17 – 29 July: Student Printmakers Exhibition
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), The Albert Hall, Canberra
24 May – 8 June: Italian painting (1940-1960)
Hours: Monday to Friday: 10.30 a.m. – 5 p.m., and 7.30 p.m. – 9 p.m.
Saturday: 10.30 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

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
22 April – 3 May: Reg Livermore
6 – 24 May: Dick Ranghsey
27 May – 7 June: Japanese Colour Prints
10 – 21 June: Stan de Teliga
24 June – 5 July: Ray Crooke
8 – 19 July: Angus Moir – pottery
22 July – 2 August: Carl Plate
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
26 April – 16 May: Arthur Boyd
23 May – 6 June: Joel Elenberg
13 –27 June: Milton Moon – pottery
4 – 18 July: John Coburn – tapestries and paintings
Hours: Monday to Friday: 10 a.m. – 5.30 p.m.

BALLARAT ART GALLERY, 40 Lydiard Street North, Ballarat 3350 Tel. 31 3592
Hours: Monday to Friday: 10.30 a.m. – 4.30 p.m.
Saturday: 11.00 a.m. – 4.30 p.m.
Sunday: 2.00 p.m. – 4.30 p.m.

CROSSLEY GALLERY, 4 Crossley Street (off 60 Bourke Street), Melbourne 3000 Tel. 662 1271
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
14 – 30 March: Laszlo Hegedus
11 – 28 April: Ian Bow – sculpture
2 – 18 May: John Mills – pottery; Adolf Jankas – sculpture
23 May – 8 June: Jenifer Talbot
Hours: Tuesday to 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
15 – 30 March: Re-opening Exhibition – paintings, sculpture and drawings
7 – 20 April: Mary Beetson
21 April – 4 May: Veda Arrowsmith
6 – 18 May: Chuit Fong
19 May – 1 June: Jean Rivolier
Hours: Monday to Friday: noon – 6 p.m.
Sunday: 2 p.m. – 5 p.m.

MANYUNG GALLERY, 1408 Nepean Highway, Mount Eliza 3930 Tel. 787 2953
14 May: Les Murray – furniture; Linton-Smith and Mackintosh – ceramic and macrame hangings
28 May: Aboriginal Myths
11 June: Ian Purvis
25 June: Michael Greig – jewellery
9 July: Doug. Sealy
23 July: Dacre Smyth
Hours: 10.30 a.m. – 5 p.m. daily

NATIONAL GALLERY OF VICTORIA,
180 St Kilda Road, Melbourne 3004
Tel. 62 7411
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,
8 Avoca Street, South Yarra 3141
Tel. 26 5071
25 April – 12 May: Michael Goss
16 – 26 May: Klaus Zimmer
30 May – 16 June: Geoff la Gerche
20 June – 7 July: James Meldrum
11 – 28 July: Group Show, teachers at R.M.I.T., Les Kossatz, Jock Clutterbuck, James Meldrum
Hours: Tuesday to Friday: 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
Paul Cox – photography
Fred Cress, Ron Lambert, Edwin Tanner
Hours: Monday to Friday 10.30 a.m. – 5.30 p.m.

REALITIES, 60 Ross Street, Toorak Village 3142 Tel. 24 3312
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

RUSSELL DAVIS GALLERY, 23 Victoria Parade, Collingwood 3066 Tel. 41 2286
Changing display of paintings, drawings, watercolours and prints. Representing all periods. Viewing by appointment

SOUTH YARRA GALLERY, 10 William Street, South Yarra 3141 Tel. 24 4040
11 April: Collection of Japanese prints
2 May: Elwyn Lynn
23 May: Group show
Hours: Monday to Friday: 10 a.m. – 6 p.m.

TOLARNO GALLERIES, 42 Fitzroy Street, St Kilda 3182 Tel. 94 0521
Hours: Tuesday to Sunday: 10 a.m. – 10 p.m.

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

VICTORIAN ARTISTS' SOCIETY, 430 Albert Street, East Melbourne 3002 Tel. 662 1484
Hours: Monday to Friday: 10 a.m. – 5 p.m.
Saturday and Sunday: 2 p.m. – 5 p.m. during exhibitions

South Australia

ART GALLERY OF SOUTH AUSTRALIA,
North Terrace, Adelaide 5000 Tel. 23 8911
1 – 30 July: Power exhibition
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
15 April: Martin Collocott
6 May: Jamie Boyd
27 May: Ron Rowe – ceramics
17 June: Greg Irvine
8 July: Don Laycock
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

CONTEMPORARY ART SOCIETY GALLERY,
14 Porter Street, Parkside 5063 Tel. 72 2682
April: Bob Ramsay
May: Creative photographic exhibition
Hours: Wednesday to Sunday: 2 p.m. – 6 p.m.

HAHNDORF ACADEMY, Princess Highway
Hahndorf 5245 Tel. 88 7250
Hours: 10 a.m. – 5.30 p.m. daily

MAX ADAMS GALLERIES, 113 Melbourne Street, North Adelaide 5006 Tel. 67 3663
Regular exhibitions of works by leading Australian artists – colonial to contemporary
Hours: Tuesday to Saturday: 11.30 p.m. – 5.30 p.m.

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

RIGBY GALLERY, City Cross, Adelaide 5000
Tel. 23 5566
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
May: Keith Looby
Hours: Tuesday to Friday: 10.30 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

LISTER ART GALLERY, Lister House, 252 St Georges Terrace, Perth 6000
Tel. 21 5764
Hours: Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

SKINNER GALLERIES, 31 Malcolm Street, Perth 6000 Tel. 21 5088
May: David Blackburn; Gary Zeck
June: Milton Moon – ceramics; Bryant McDiven
July: Robert Juniper – paintings and sculpture
Hours: Monday to Friday: 11 a.m. – 5 p.m.
Sunday: 2.30 p.m. – 5 p.m.

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth 6000 Tel. 28 7233
4 May – 4 June: The Australian Landscape; French Lithographs
June – July: German woodcuts
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
Hours: Tuesday to Friday: 11.30 a.m. – 5 p.m.
Saturday and Sunday: 3 p.m. – 5 p.m.

SALAMANCA PLACE GALLERIES,
65 Salamanca Place, Hobart 7000
Tel. 237 034
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
May: Sculpture Italiana; New Photography U.S.A.; W. R. Allen and Leon Narbey – an environment; 18" x 22" Show – small paintings from the Illinois State University
June: 19th-century New Zealand photography; Rembrandt – etchings
July: Milan Mrkusich
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.

GOVETT-BREWSTER ART GALLERY,
P.O. Box 647 New Plymouth Tel. 85 149
5-23 April: John Panting – sculpture and prints
11 – 27 April: New Zealand Printmakers
28 April – 19 May: Edgar Mansfield – sculpture; Molas from the San Blas Island; Art Bank Workshop Exhibition
30 May – 9 July: 6 New Zealand Sculptors

JOHN LEACH GALLERY, 10 Lorne Street, Auckland 1 Tel. 375 081
John Papas – Auckland Festival Exhibition
Garth Tapper
Young English Printmakers
Hours: Monday to Friday: 9 a.m. – 5.30 p.m.
Friday until 9 p.m.

NEW VISION GALLERY, 8 His Majesty's Arcade, Queen Street, Auckland 1
Tel. 375 440
May: Gordon Walters; Kees Hos – prints; Don Driver – painting and sculpture
June: Paul Beadle – sculpture; Neil Grant – pottery
July: Philip Trusttum
Hours: Monday to Friday: 10 a.m. – 5.30 p.m.
Friday until 9 p.m.

OSBORNE GALLERIES, 253 Remuera Road, Auckland 5 Tel. 549 432
March – April: Australian, New Zealand and overseas artists – paintings and prints
May: Signed Annigoni Prints and Lithographs
Hours: Tuesday to Friday: 10.30 a.m. – 5 p.m.
Thursday until 9 p.m.

PETER McLEAVEY GALLERY, 147 Cuba Street, Wellington Tel. 557 356
May: Barry Brickell
June: Robin White
July: Retrospective exhibition
Hours: Monday to Friday: 11 a.m. – 5.30 p.m.
Friday until 8 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.

New South Wales

ASHFIELD MUNICIPAL ARTS AND CULTURE COMMITTEE PRIZE: Oil, any subject, non-traditional, $250; oil, any subject, traditional, $250; watercolour, any subject, non-traditional, $100; watercolour, any subject, traditional, $100. Closing date: 14 July 1972. Particulars from: Town Clerk, Town Hall, Ashfield 2131.

CHELTENHAM GIRLS' HIGH SCHOOL PARENTS' & CITIZENS' ASSOCIATION 7th ART EXHIBITION 1972: Oil or P.V.A., traditional, $150. Judge: Frank Spears. Oil or P.V.A., modern, $150. Judge: Ivan Englund. Watercolour, traditional, $100. Judge: Margaret Coen. Painting, other than oil or P.V.A., etching or drawing, $50. Judge: Ivan Englund. Closing date: 9 May 1972. Particulars from: Cheltenham Girls' High School, The Promenade, Cheltenham 2119.

CURRABUBULA RED CROSS ART EXHIBITION: Oil, traditional, any subject, $200; any medium, contemporary, $150; any medium other than oil, painting or drawing, $60; any medium, still life, $60; lithograph, etching, silkscreen, $50. Judge: Tom Thompson. Closing date: 13 April 1972. Particulars from: Mrs R. Burt, Camelon, Currabubula 2342.

GOSFORD SHIRE ART PRIZE: Acquisitive: oil or related media, $500; watercolour, $250. Judge: Robin Norling. Non-acquisitive: pottery, wheel-thrown $50; hand-built, $50. Judge: Ivan Englund. Closed: 18 February 1972. Particulars from: Committee Chairman, 75 Mann Street, Gosford 2250.

MOSMAN ART PRIZE: Oil, watercolour or other related media, any subject, $750; original print, drawing, et cetera, $150. Judge: Donald Brook. Closing date: 4 May 1972. Particulars from: Mosman Municipal Council, P.O. Box 211, Spit Junction 2088.

PORTIA GEACH MEMORIAL AWARD: Portrait by female artist resident in Australia, $2,000. Judges: Any two nominees of the Trustees of the Art Gallery of New South Wales and Thelma Boulton. Closing date: 31 May 1972. Particulars from: Permanent Trustee Company of New South Wales, Box 4270 G.P.O. Sydney 2001 or Arts Council of Australia (N.S.W. Division), 162 Crown Street, Darlinghurst 2010.

ROYAL EASTER SHOW ART COMPETITIONS: Rural Bank Art Prize, rural traditional, 1st $1,000, 2nd, $300, 3rd $100. Judge: Janet Dawson. Sir Charles Lloyd Jones Memorial Art Prize for portrait, $1,000. Judge: Douglas Dundas. Rothman's Pall Mall still life painting, $500. Judge: Sali Herman. Watercolour, traditional, 1st $300, 2nd $150, 3rd $50. Judge: Douglas Pratt. Abstract or modern, 1st $300, 2nd $150, 3rd $50. Judge: Elwyn Lynn. Farmer & Co. Ltd Sculpture Prize, $500. Judge: Bim Hilder. Sir Warwick Fairfax Human Image Prize, painting, $500. Judge: Douglas Dundas. Closed: 7 February 1972. Particulars from: The Royal Agricultural Society of N.S.W., Box 4317, G.P.O., Sydney 2001.

Victoria

GEELONG ART GALLERY ASSOCIATION COMPETITION: F. E. Richardson and Geelong Print Prizes: Acquisitive. Judge: Sonia Dean. Closing date: 10 April 1972. Particulars from: Geelong Art Gallery, Little Malop Street, Geelong 3220.

PORTLAND C.E.M.A. ART COMPETITION: Caltex Prize: Acquisitive: any medium, $200. Judge: Alan McCulloch. Painting or paintings in any medium to the value of $200 will be purchased for permanent collection upon the recommendation of Alan McCulloch. Closed: 18 February 1972. Particulars from: C. E. Woolcock, 36 Townsend Street, Portland 3305.

PRIZEWINNERS

New South Wales

ARCHIBALD PRIZE:
Judges: Trustees of the Art Gallery of New South Wales
Winner: Clifton Pugh

ARMIDALE ART SOCIETY 5TH BIENNIAL ART COMPETITION:
Judge: Daniel Thomas
Winners: Painting: David Rankin
Sculpture: Paul Selwood

POTTERS' SOCIETY OF AUSTRALIA STUDENT'S SCHOLARSHIP:
Judges: Ivan Englund, Peter Rushforth, Peter Travis
Winner: Warren Slater

ST MARY'S CATHEDRAL SYDNEY 150 YEARS' CELEBRATIONS RELIGIOUS ART PRIZE:
Winners: 1st: Weaver Hawkins; 2nd: Eric Smith; 3rd: David Rankin

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

TRUSTEES WATERCOLOUR PRIZE:
Judges: Trustees of the Art Gallery of New South Wales
Winner: Eva Kubbos

WYNNE PRIZE:
Judges: Trustees of the Art Gallery of New South Wales
Winner: Margaret Woodward

WYNNE PRIZE – JOHN AND ELIZABETH NEWNHAM PRING MEMORIAL PRIZE:
Judges: Trustees of the Art Gallery of New South Wales
Winner: Eva Kubbos

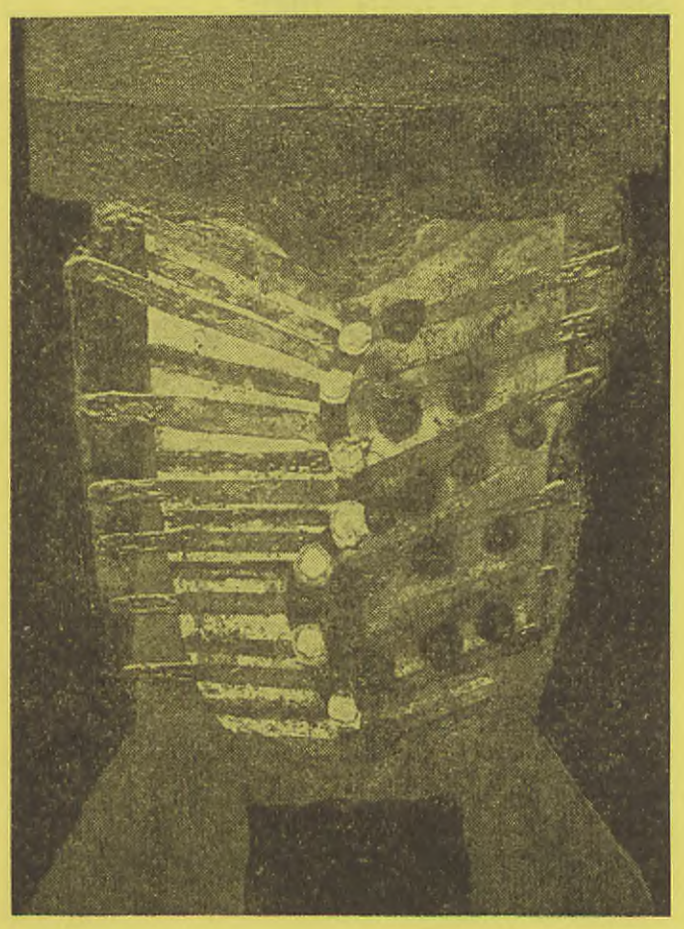
Victoria

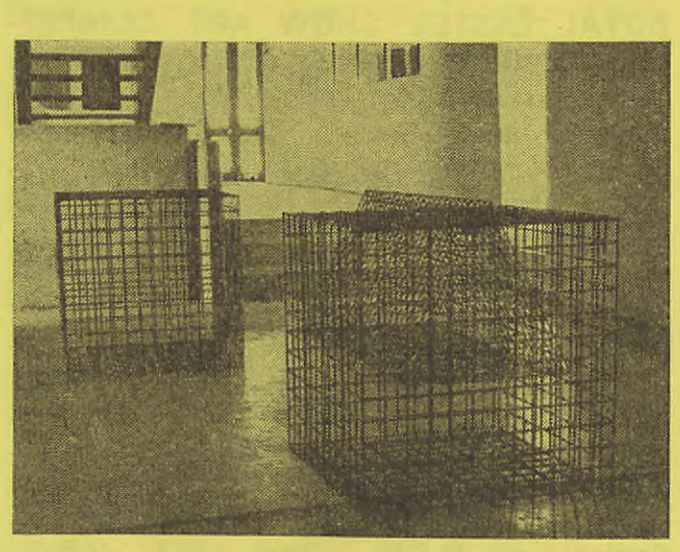
GEELONG ART GALLERY ASSOCIATION COMPETITION:
Corio 5 Star Whisky Prize:
Judge: David Thomas
Winner: Sandra Leveson

RECENT GALLERY PRICES

ARROWSMITH, Veda: Blue Genesis, oil 50 x 34, $450 (John Cooper, Surfers Paradise)
AUERBACH, Frank: Head of Mrs Eyles, oil, 24 x 22, $1,500 (Villiers, Sydney)
AULD, J. Muir: Summer, oil, 12 x 14, $200 (Beth Mayne, Sydney)
CAYLEY, Neville: Birds of Paradise, water-colour, 22 x 34, $700 (Artarmon, Sydney)
DOBELL, *Sir* William: Oil Drums, oil 14 x 17, $19,000 (Prouds, Sydney)
DUNLOP, Brian: Screen Door, gouache, 30 x 22, $350 (Macquarie, Sydney)
EPSTEIN, *Sir* Jacob: Esther, bronze, 20 inches high, $8,000 (David Jones, Sydney)
FLOWER, Cedric: View of Leningrad, 17 x 28, pen and wash, $260 (Macquarie, Sydney)
GILBERT, John: Stem pot, stoneware, 24 high, $40 (Von Bertouch, Newcastle)
INDIAN: Durga, stone, 45 high, Orissa, Eastern India, 8th century, $12,000 (David Jones, Sydney)
JUSKOVIC, Hana: Figure Composition, oil, 24 x 30, $200 (Beth Mayne, Sydney)
KLIPPEL, Robert: Garden Sculpture No. 3, steel, 98 high, $5,500 (David Jones, Sydney)
MOORE, Henry: Reclining Figure, bronze, 8 x 16, $49,000 (David Jones, Sydney)
MRKUSICH, Milan: Chromatic Meta Grey No. 4, oil, 34 x 18, $285 (Peter McLeavey, New Zealand)
PASSMORE, John: Boys Fishing; 1953, gouache, 14 x 17, $1,200 (Artarmon, Sydney)
RODIN, Auguste: Figure Volante, bronze, 21 high, $25,000 (David Jones, Sydney)
ROMAN; Fragmentary Figure of an Athlete, marble, copy of Greek original, 1st century A.D., 33 high, $12,000 (David Jones, Sydney)
SMITHER, Michael: Low Cloud, oil. 10 x 4, $60 (Peter McLeavey, New Zealand)
WALTERS, Gordon: Tuki waka, acrylic, 60 x 42, $600 (Peter McLeavey, New Zealand)
WHISSON, Ken: Flowers on White Ground, 1966, oil, 24 x 36, $300 (Macquarie, Sydney)
ZUSTERS, Reinis: Contemplation, oil, 18 x 24, $360 (Artarmon, Sydney)

WILLIAM FERGUSON DESERT FIGURE (1971)
Acrilic on canvas 44in x 34in
Osborne and Polak Gallery, Melbourne





BERT FLUGELMAN SCULPTURE (1972)
Wire mesh 42in high
Watters Gallery, Sydney

SOME OF THE GALLERIES' RECENT AQUISITIONS

Art Gallery of New South Wales

CHINESE: Saucer dish, porcelain, overglaze, red enamel decoration; K'ang Hsi, Imperial birthday dish, porcelain, *famille-verte* enamel decoration; Yung Cheng, bowl, porcelain
DOBELL, *Sir* William: Night of the Pigs, oil on tempered hardboard
HUGHES, Arthur: The dial, wood engraving
MATHER, John: The Farm, oil on canvas
NERLI, G.P.: Two studies for A Bacchanalian Orgy
NEW GUINEA: Southern Highlands, Kandep, fertility figure, male, woven grass fibre, shells, seeds, bone, fur, grass, cloth; East Sepik, Washkuk, fertility figure, female, wood, grass, lime and charcoal
SANO di PIETRO: Madonna and Child with Saints, Italian, Sienese School, panel (Gift of John Fairfax & Sons to commemorate the 140th anniversary of the founding of the *Sydney Morning Herald*)
SMITH, Eric: Gruzman – Architect, oil on fabric over hardboard (Gift of Neville Gruzman)
WHITELEY, Brett: Shankar, crayon, pencil and gouache (Gift of Mrs Graham Ducker)

National Gallery of Victoria

ALSTON, Aby: Contemplation, oil
BALDESSIN, George: Personage and Window Studies for Sculpture, Drawings
BASTIN, Henri: Landscape, synthetic enamel
BLACKMAN, Charles: The Red Tree and the White Peacock, tapestry, wool
BOYD, Arthur: Burning Off, oil
CAMPENDONK, Heinrich: Weiblicher Art in Bauernhof, woodcut
CHINESE: Five fan paintings, various artists, 19th century
COUNIHAN, Noel: Two drawings
EAMES, Charles: Three chairs, steel ply-wood, fibre-glass, 1944-6, 1948-50, *c.* 1953
ENGLISH: Fireplace, cast-iron, 1852; umbrella stand, cast-iron, 1854; hall stand, cast-iron, 1873
FEININGER, Lionel: Four woodcuts
FRENCH: Stove, cast-iron, *c.* 1875
GRIFFIN, Walter Burley: armchair, dining-chair, tutorial-chair, desk-chair, dressing-chest, bookcase, desk, oak, *c.* 1916
IRANIAN: Buyid Period woven textile, silk, 11th century
JAPANESE: Two Mandalas, 14th century
KING, Inge: Maquette for sculpture, welded steel
KLEE, Paul: Laternenfest, Bauhaus, 1922, hand-coloured lithograph
LE CORBUSIER and PERRIAND, Charlotte: Chaise longue and armchair, tubular steel and leather, 1928

LINDSAY, Norman: Panurge and the Lady of Paris, pen drawing
MACK, Ludwig Hirschfeld: Twenty-nine drawings and watercolours, five prints 1919-61
MARC, Franz: Schöpfungsgeschichte, woodcut
MARKS, Gerhard: Two woodcuts
MILLER, Godfrey: Nude and Moon, pen and oil
NELSON, George: Two chairs, steel, fibre-glass, 1956
PALMER, Samuel: The Lonely Tower, etching
REDPATH, Norma: Maquette for sculpture, bronze
SCHLEMMER, Oskar: Head in Profile, 1924, lithograph
SHOMALY, Alberr: Self Portrait with cow; figure reclining on a sofa, screen print
STEINLEN, Theophile: A French Soldier, drawing
TAMURA, Chokuo: Pair of six-fold screens, 17th century
TUCKER, Albert: Ascension, oil and mixed media

Art Gallery of South Australia

BASTIN, Henri: Primitive Art, oil
CALLOW, William: The Fondaco di Turchi on the Grand Canal, pencil
DANKO, Alex: Monster Package Deal No. 1, three-dimensional sculpture, wood
ENGLISH: A collection of contemporary glassware
GILL, S.T.: Series of six sketches of the Kapunda Copper Mines, pencil and grey wash
KILLICK, Stephen: All the World and His Wife, acrylic
LEACH-JONES, Alun: Pandora, acrylic
ORIENTAL: A collection of Chinese, Thai, Annamese and Korean pottery
PIGUENIT, W. C.: Tasmanian Landscape, oil
SMITH, Jack: Hazard with Circle 1970, mixed media with collage

Western Australian Art Gallery

ABORIGINAL: Arnhem Land, sixty-five artefacts
BIZEN: Pot, bottle, ceramics
CHALLENGER, Michael: Six Feet, Twelve Feet and Infinity, plaka
CHRISTMAS, E. W.: River Landscape, oil
DOS SANTOS, Bartolomeu: Lovers, aquatint
DURER, Albrecht: Stultifera Navis, woodcuts
GILL, S. T.: Australian Sketchbook, colour lithographs
GOLLIFER, Sue: Orange and Blue; Orange and Pink, serigraphs
GOULD, John: Mammals of Australia, colour lithographs
GRAF, Urs: Passio Domini Nostri Jesu Christi . . ., woodcuts
LEACH-JONES, Alun: Noumenon XLIII, Under a Bright Heaven, acrylic
LINDSAY, Lionel: Anacapri, etching
LUCAS, David: after John Constable, The Lock, mezzotint
MILLET, Jean Francois: The Potato Gatherers, lithograph
PISSARRO, Camille: Vachere au Bord de l'Eau, etching and drypoint
ROBERTS, Tom: Portrait, charcoal
SARGENT, A.: Portrait of the Rev. Joseph Johnston, oil
SICKERT, W.R.: The Hanging Gardens; The Mogul Tavern, Drury Lane, etchings
VON GUERARD, Eugen: Mt William from Mt Dryden, oil

Newcastle City Art Gallery

CRYER, Enid: Storage Pot, ceramic
FRIEND, Donald: Fiesole, Italy, watercolour (Gift of the Art Gallery and Conservatorium Committee and the Newcastle Gallery Society in memory of Mrs Joyce Kuschert)
KING, Grahame: Micro-Form V (Print Council of Australia Patron Print 1971)
LECKIE, Alex: Destroyed City, ceramic
MAHONY, Frank: Frightened Race Horse; Sold, watercolours
MITELMAN, Allan: S.T. (Print Council of Australia Membership Print 1971)
REDDISH, Malina: Fruity Form, ceramic
ROSE, David: Radical (Print Council of Australia Membership Print 1971)
RUSSOM, Reg: Old Bank of New South Wales, Newcastle; Cobb & Co. I (proof); Cobb & Co. II (proof); Cobb & Co. III; Cobb & Co. IV; The Mermaid; The Mermaid (blue version); Captain Kid's Treasure; Captain Kidd's Treasure (blue version); Droving Cattle; Gum Trees, etchings; The Coach Yard; The Jump; The Finish, lithographs; Old Bank of New South Wales, Newcastle; Horse's Head; The Horse Breaker; Man with Guns; Landscape; Carrying Bags; The Gentleman; The Stock-man; Study of Horse's Head I; Study of Horse's Head II; Study of Horse's Heads; Study of Horse's Leg I; Study of Horse's Leg II; Study of Horses' Legs I; Study of Horses' Legs II; Horse and Foal; Horse; Galloping Horse; Polo Horse; Draught Horse; Cart Horse, drawings (Gift of the Executor of the Estate of the artist's widow)
UNKNOWN: 18th-century English painter, Portrait of a Woman, oil (Gift of Mrs H. M. Allen)
YOUNG, W. Blamire: The Happy Autumn Fields, watercolour (Gift of D. L. Kuschert and family in memory of Mrs Joyce Kuschert)

Auckland City Art Gallery

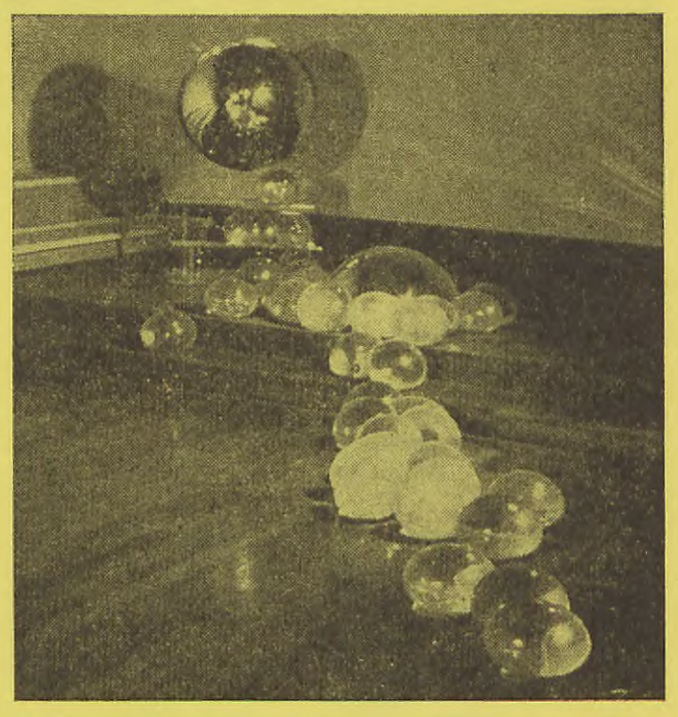
APPLETON, Jean: Dusk; Scribe; Winter Journey, serigraphs (Gift of John Brackenreg)
GREEN, Tom: Ritual Dance; Feline God; Hebrides; North Sea Night, serigraphs (Gift of John Brackenreg)
HOYTE, J. C.: View of Auckland Harbour; Coromandel Coastal Scene, watercolours (Gifts of J. M. Smith)
MILLER, Godfrey: Three studies of the figure, pencil (Gift of John Brackenreg)
THORNHILL, Dorothy: Three drawings of the nude, pen (Gift of John Brackenreg)
ZUSTERS, Reinis: Road Clutter, oil (Gift of John Brackenreg)

RECENT ART AUCTIONS

James R. Lawson Pty Ltd., 8 December 1971, Sydney

APPLETON, Jean: Still Life Study, oil, 11 x 13, $15
AULD, J. Muir: The Garden Shelter, oil, 7 x 7, $90
CARTER, Norman: The Farmhouse – Midday, oil, 18 x 16, $150
LONG, Sydney: Hawkesbury Landscape, aquatint, 17 x 13, $50
LYMBURNER, Francis: The Dancer, wash, 10 x 8, $12
McCUBBIN, Frederick: Coastal Seascape – Table Top Beaumaris, oil 17 x 9, $700
MOORE, John D.: Trees and Rocks, water-colour, 12 x 9, $20
REES, Lloyd: Illawarra, oil 17 x 13, $280
TRISTRAM, J. W.: Misty Morning, water-colour, 10 x 8, $32

CAROLE SYMONDS SPIRIT OF GENESIS (1971)
Water-filled soft plastic, and plexiglas 84in x 48in
Macquarie Galleries, Sydney



From Cézanne through Picasso: 100 Drawings from the Collection of The Museum of Modern Art, New York

Eric Rowlison

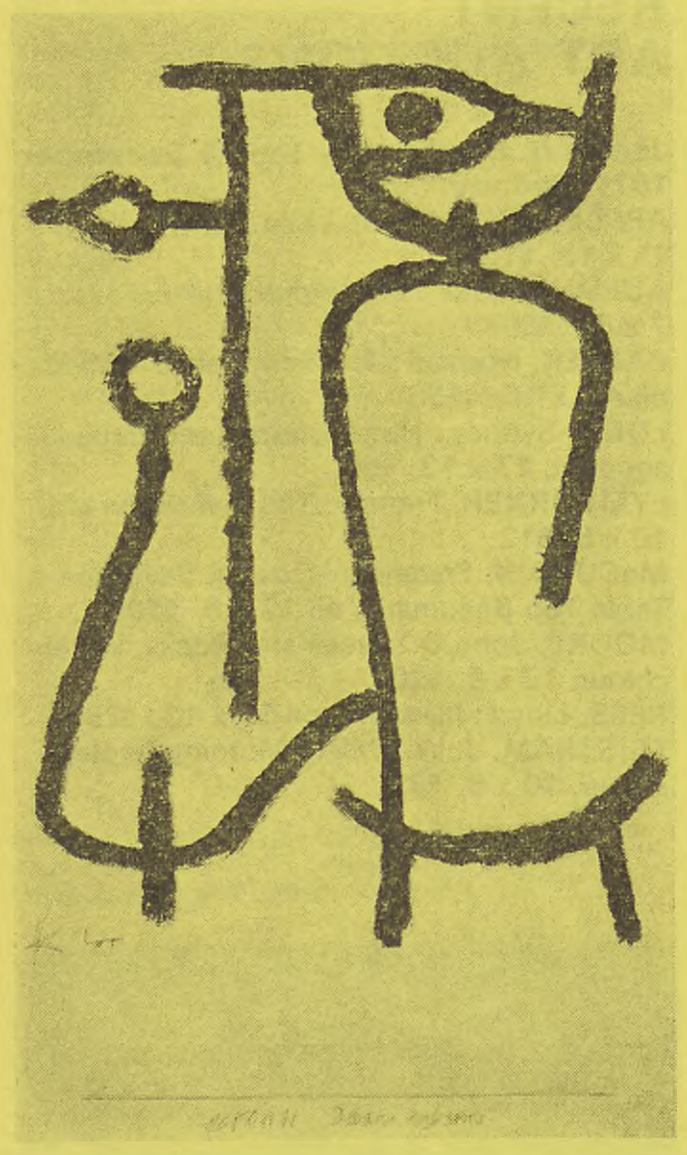
An exhibition of paintings often impresses a viewer irrespective of the quality of its contents. Colour, size, the assumption that painting is what art is all about, sometimes the shock value of a daring experiment—these alone can convince an audience that an exhibition matters.

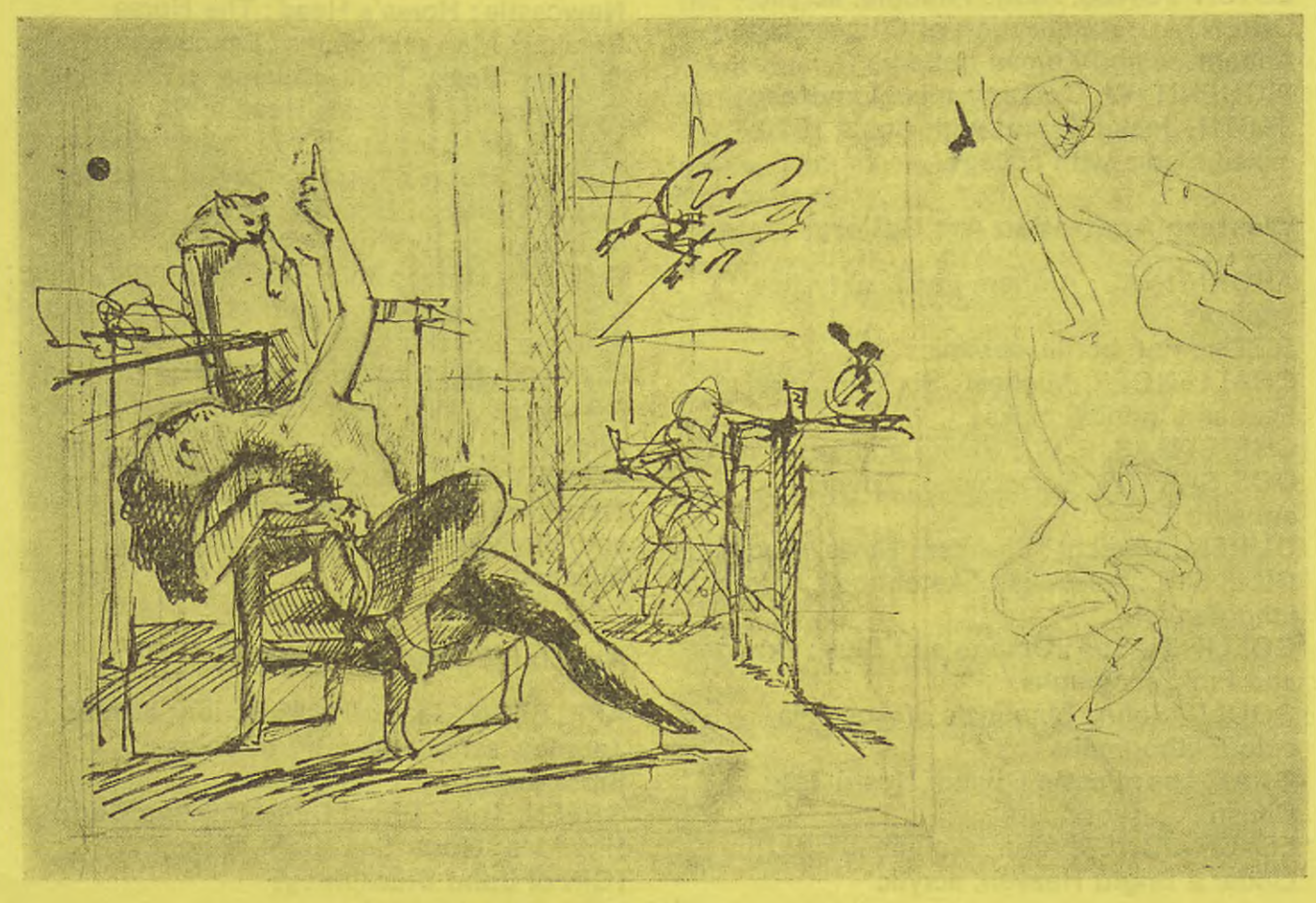
'From Cézanne through Picasso' has none of these selling-points to assist it. The works in the show are mainly black-and-white; all are small; they are just drawings and are rather long in the tooth (between fifteen and seventy-two years old) to possess much novelty. In viewing art of this calibre, such considerations are nonsense.

Some of the works, such as the Balthus *Nude with Cat*, are studies for paintings.[1] In this case, as in many others, the drawing has a life and an immediacy not present in the final product. Here is the artist caught in the middle of the creative process, his concept formed but still a very private matter.

Other works are utterly final. There is no way the artist could have taken them beyond their present form. Works by Klee, Nolde, and Kokoschka fall into this category, masterpieces set definitively onto paper without possibility of change or correction.

The sureness of line essential to the media and the feeling of closeness to the creative spirit give the exhibition its dynamic quality. One can find represented here all the great





below
PAUL KLEE LADY APART 1940
Brush and ink 16in x 12in
Museum of Modern Art
(A. Conger Goodyear Fund)
Photograph by Soichi Sunami

above left
PABLO PICASSO FAMILY WITH A CROW (1905)
Crayon, pen and ink 13in x 9in
Museum of Modern Art
(The John S. Newberry Collection)
Photograph by Soichi Sunami

above right
OSKAR KOKOSCHKA SEATED GIRL (1922)
Watercolour 27in x 20in
Museum of Modern Art
(On extended loan from the Joan and Lester Avnet Collection)
Photograph by J. Mathews

bottom
BALTHUS (BALTHUSZ KLOSSOWSKI DE ROLA)
NUDE WITH CAT (*c.*1954)
Pencil, pen and ink 12in x 18in
Museum of Modern Art
(Gift of John S. Newberry)
Photograph by Petersen

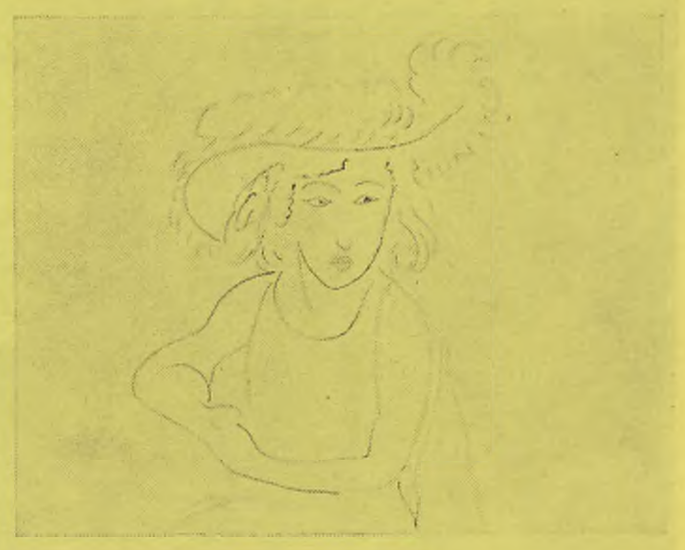
European movements of the first half of the twentieth century; the forty-eight artists included appear at the peak of their form, justifying (if there is any need to) the brilliance of their reputations. A few lesser known figures, Alfred Kubin for instance, add to the scope and variety of the contents.
The catalogue illustrates every drawing in the exhibition plus some related works. For these reasons it is valuable. Unfortunately, since it achieves a new low in terms of layout and design, it is an insult to the magnificent material it documents.

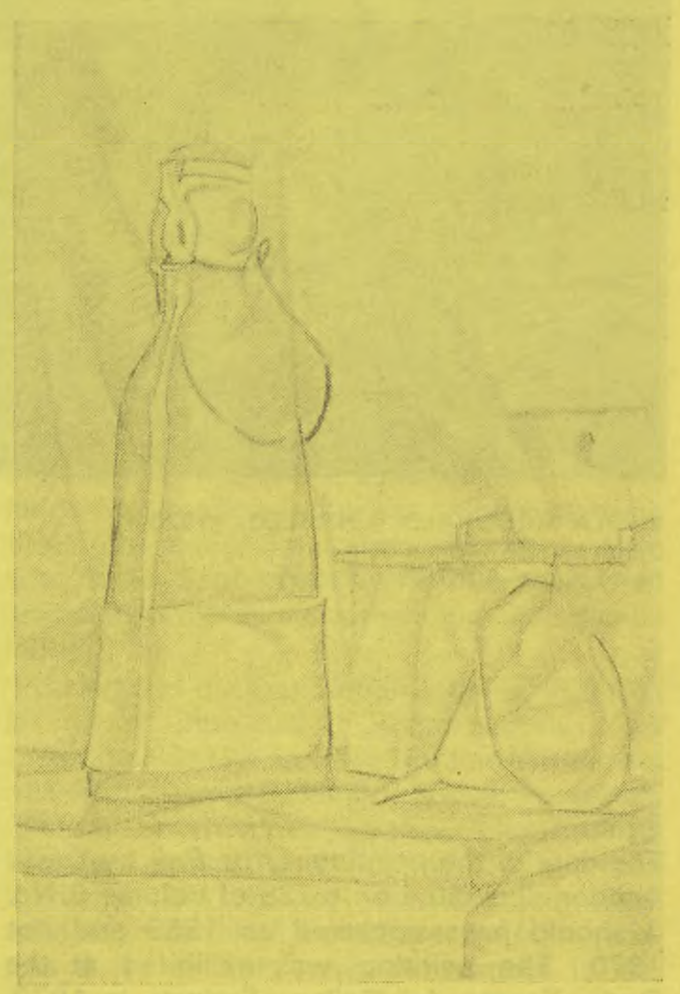
[1]*Nude with Cat* illustrated *ART and Australia,* Vol. 8 No. 1, p. 70.

PIET MONDRIAN CHRYSANTHEMUM (1906–8)
Pencil, watercolour and gouache 12in x 9in
Museum of Modern Art
(On extended loan from the
Joan and Lester Avnet Collection)
Photograph by J. Mathews

top
HENRI MATISSE THE PLUMED HAT (1919)
Pen and ink 15in x 19in
Museum of Modern Art
(Gift of Abby Aldrich Rockefeller)
Photograph by Soichi Sunami

bottom
JUAN GRIS STILL LIFE: BOTTLE AND FUNNEL (1911)
Pencil, crayon and tempera 18in x 12in
Museum of Modern Art
(Alva Gimbel Fund)
Photograph by J. Mathews





SHEILA MCDONALD UNTITLED (1970-1)
Oil on canvas 48in x 36in
David Jones' Art Gallery, Sydney

Erratum
The date of the painting *Little Bay* by David Aspden illustrated on p.229 of Volume 9 No. 3 should have appeared as 1969 and not 1970. The painting was exhibited at the Rudy Komon Art Gallery, Sydney, in 1970.

Book Reviews

Focus on Ray Crooke by Rosemary Dobson (University of Queensland Press, St Lucia, 1971, publisher's recommended price $5). The faults and virtues of the methodology adopted in the University of Queensland Press's 'Focus On . . .' monographs, whereby the subject talks to a sympathetic biographer, have been previously noted and both are exemplified in Rosemary Dobson's generally detached and fairly comprehensive view of Ray Crooke and his work (I almost wrote 'wife' because she is in it too). The great merit, however uncritically accepted, is to have the artist's own account, but this, as in the sister books on a potter and painters, tends to fail to place the artist in the local background; for example, is he, along with Gil Jamieson, Pro Hart, Sam Fullbrook and Jacqueline Hick, a legitimate folk-art descendant of Antipodeanism, as Bernard Smith suggests in his new book?

When Patrick Heron, a Matissian colourist, visited Australia in 1967, he suggested that local abstractionists might extend their colour by looking at Crooke's indigenous hues. Even if abstractionists could have been persuaded to consider Crooke's subtle, umbrageously romaticized colour, they would have considered it minor key. It is; and it suits his subject-matter which is uncompromisingly and deliberatively minor.

Miss Dobson throws some intriguing light on this; when Crooke showed at the Australian Galleries in Melbourne, the Antipodean group was making its stand against the enemies of the image at the Victorian Arts Society; Crooke, who might hardly be called an heir to the Antipodeans, did not see the need for the exhibition, did not like the mythical programme, did not like Arthur Boyd's highly symbolic Half-Caste Bride series, and, indeed, has preferred the elusive iconography of Georgione's *Tempesta,* where light, clouds, bridges, cities and humans are suffused into enigmatic oneness. He not only rejects the symbolic myths, or traces of them, in his mentors, Drysdale and Nolan (the Palmer River studies indicate his liking for the later Nolan) but also those in his chief inspiration, Gauguin; he told Miss Dobson: 'As twentieth-century people we are not solely concerned with social or symbolic comments on obvious situations in life and society. Rather we search for an inspired emotional reaction to the universal human situation.' He sees this situation in paintings where the somnambulistic world goes on as though part of the foreground sleeper's dreams and, through trees, white accents, posing as cricketers, carry out strange rituals in the middle-ground of an alien landscape. Some find his landscapes (by ironic chance spelt 'landsoapes' on page 42) too feathery and unhierarchical, but it seems a matter of simple observation that, in comparison, some of Arthur Boyd's Wimmera panoramas appear too facile and unchallenging. This is why one should have liked more landscape plates, for in commendably trying to give an overall view, Miss Dobson neglects this area and concentrates rather on his slumbering, foreground figures, as opaque as a Cuyp man against the quiet glow of a Netherland evening, and indifferent to the harmoniously crowded world seen through a window or across a verandah. Minor or major, Crooke has at times an individual vision which Miss Dobson's monograph should make readers

and viewers gratefully aware of, but the Crooke cliché, pictorial and verbal, appears a little too often and, as the following indicates, it is not always wise, though it might be revealing, to allow an artist to say: 'Each evening at sunset this peculiar poetic light falls, the stretch of sky round the horizon is teeming with a thousand delicate hues, lovely beyond imagining'. Yes! Felicity's heart beat faster, it was Paul, Paul Gauguin, coming through the evening light. Recommended: Gauguin's letters.

Elwyn Lynn

Sali Herman by Daniel Thomas (Collins, Sydney, 1971, publisher's recommended price $9.50).

An entirely new book, writes Daniel Thomas of his latest bouquet for Sali Herman, for in 1962 he wrote a brief introduction to the Georgian House monograph with its indifferent reproductions that stressed shapes rather than the varied texture allied to form so evident in the new book's superior plates. It is not, of course, entirely new; that is just one of Daniel Thomas's provocative simplicities that distinguish his writing; for example, in the present monograph he says: 'Many company directors seem to enjoy Sali Herman's art. Perhaps unconsciously they respond to his erotic appreciation of earth and texture'. Those are, it seems, the secret longings of the sleek-suited gentlemen in the silent offices of Collins Street.

Such statements are not mere asides; he similarly announces with finality that Herman is pursuing *character*, a term we should like examined, or argued for. However, it is an approach, with short sentences, uninvolved argument, unimpeded narration and statements unhedged by too careful or cautious qualifications, that suits the subject, that is, if the subject is Herman's simplicity in his art and approach to it for, judging from the appendices, Herman is no naive in painting or in thinking.

The criticism that Herman allegedly prettified the slums by using such unedifying subjects as McElhone Stairs, simply reveals how little attention was paid to his origins, for he brought to Australia a Courbet, a Van Gogh and a Utrillo: the first's scumbling was the antithesis of prevailing *alla prima* Australian painting, the second relished the commonplace and the last combined synthetic and analytic Cubism in the depiction of the textured walls of the more obscure parts of Paris. It is a pity that we are not told what these works looked like or what Herman thought of such artists. Mr Thomas quite rightly emphasizes the stillness in Herman's portraits, slumscapes, outback and beach scenes; it was part of the dream and vision, drawing its impetus from Cubism and Surrealism, that characterized much of European art between the wars; the art of Mirò, Chagall, Tanguy, Utrillo; a dream-like other worldliness with a touch of metaphysics. Sometimes, though rarely and with a little imagination, a painting by Herman can look like a Chirico done in sweet, scumbled impasto. If, however, he seems often a charmer, this is because he is concerned, as Daniel Thomas implies throughout his essay, with the quality of life and the artistic life in particular: that is why he stresses the seductive beauty of houses from Paddington to Glebe, of outback shacks or of two railwaymen having a lonely (and dangerous, I should say) lunch on the tracks between Redfern and Central. He wanted to extend the areas of aesthetic appreciation. That is why he belonged to the Studio of Realist Art (about which one day we should hear more) and why he has given so generously to art institutions in recent years.

Herman did not, of course, merely establish the slum house as artistic object; as Mr Thomas's well-chosen plates reveal, he introduced urbanscapes as crystallized, undiscursive vignettes into a situation of dispersed, view-through-a-window landscape painting. He achieved, as with *The Black House*, a series of epigrams, the palette-knife techniques reinforcing the impression that there was a life beyond the surfaces.

With lively appreciation and with little hagiography Mr Thomas has mapped Herman's career – if not always his development – and has scattered amongst the comprehensive array of reproductions some little-known, sensitively reticent drawings. It is a fine tribute, but I suspect that Herman is a more complex character; he once pointed to a row of his houses and said to me: 'You see, hot and cold, hot and cold, like Leonardo's *Last Supper*'.

Elwyn Lynn

Australian Painting 1788-1970 by Bernard Smith, Oxford University Press, Melbourne. 1971, publisher's recommended price $17.50),

To Professor Bernard Smith's familiar text that in 1962 covered Australian art history to 1960, has now been added four extra chapters, concluding with Colour Painting, apposite plates, and a new dust jacket with Drysdale's lonely waifs replaced by a luxurious Len French under golden lettering: there's gold, not deprived children, in them thar hills, so the publishers must think. Professor Smith neutrally observes how a number of commentators have raised the issue of art being treated only as a commodity. Even if the cover makes it look like a Byzantine missal, it is an essential commodity. The new chapters teem with eminently debatable points – after all it *is* a contemporary commentary as well as a history – and the question of who is in or who is out would only be important if certain inclusions and omissions distorted the account. If there is any suggestion of misconstruing, it could arise from Professor Smith's theories, which are going to be the main interest for the more sophisticated reader but which do not intrude over much on the general account – that is a laudably comprehensive and authoritative view of the last decade. Naturally, however, no one imagines that the last word has been said.

What issues are raised? In 'The Art Scene in the 1960s' the erosion of provincialism by waves of migrant artists and scholars is seen as supporting Expressionism; imported exhibitions and visitors along with representation abroad (Sao Paulo is not included) are noted, but the penman of the Antipodean Manifesto is discernible in the remark that the 1961 Whitechapel exhibition of contemporary Australian painting 'implied a spurious unity where little existed' and that it would have been corrected by an Antipodean exhibition concerned as it would have been with the image, 'an issue much discussed at that time both in Australia and overseas.' That *is* debatable.

In order to account for both the decline of Antipodeanism as the *avant-garde* and its continued aesthetic and commercial appeal, Professor Smith seems to adopt something of a mainstream rather than a delta view of art as characteristic of the period; he suggests that as folk art ultimately derives from high art (a lot of eminent writers believe this) the paintings of the Antipodeans and their followers, Crooke, Jamieson, Jacqueline Hick, Stubbs, Fullbrook and Hart, have become folk-art furniture imbued with communal and national symbols. This is rather complicated by the fact that later the reader is left to choose between a folk style or a sham folk style as characterizing such art. Even if the folk art theory were true – and one might ask what has happened to second-generation theories – may not the Antipodeans persist through the sheer quality of their work, Professor Smith himself arguing that the best Australian contemporary art has been complex, not the product of 'primary-structure men'?

The chapter, 'The Expressive and Symbolic Styles of the 1960s' distinguishes linear from tonal Abstract-expressionism; then the image, rather surprisingly, receives fresh injections from Professor Smith's theory of iconomorphic expression, involving the use of visual ambiguities, some 'informal' artists employing, like Pollock, Alechinsky and Milgate, the labyrinth. If that may strike readers as oversimplified – and one can easily appreciate an impatience with those who never acknowledge any imagery in Pollock – the section on the Emblematic Symbolists – George Johnson, Kemp, Senbergs, French, Daws, Laycock and Bilu is certainly convincing and stimulating.

'Pop Art and the Traditional Genres, 1960-70', is full of illuminating juxtapositions: The Imitation Realists and the Muffled Drummers mix with Sharpe, Reinhard, Shead, Powditch, Faehse, Larter, Oldfield, Looby, Sibley, Boynes, Woods, James and, rather oddly, Fred Williams. The Michael Brown case, dealt with in some detail, epitomizes and summarizes a lot of little-noted tendencies in the decade, a chapter in which Brett Whiteley may

have found a more honourable position instead of having said of him: 'For all its hot-rod immediacy, his art remains eclectic, gulped and vomited forth in simulated expressive frenzy.' That aside, the chapter is a *tour-de-force.*

The final chapter, 'Colour Painting 1965-70', seems to involve a shift in methodology and jargon; whereas the gradual acceptance of and resistance to action-painting is traced, the objections to Hard-edge paintings as plagiarized, dehumanized, anonymous internationalism goes unremarked; the role of the art magazine, greater than at any time in history, and the alleged basis of a lot of the decade's art, is neglected; further one should have liked the definition of Hard-edge painting, discussed in a valiant attempt to categorize the varieties of Colour Painting, to have included some notion of colour fields as reservoirs of energy and pressures. Once again the treatment is comprehensive though artists in Adelaide and Melbourne might not agree; artists everywhere will not find references to Peter Coviello, Michael Egan, John Pearson and Roger Cook illuminating and members of Direction One may be understandably surprised to read that the only two *avant-garde* groups in Australia have been the 1889 9" x 5" Impressionists and Central Street, which seems to me hardly to deserve the status of 'School.'

Naturally enough, the final chapter is speculative; though Greenberg's notion, expounded on his 1968 visit to Australia, that post-painterly abstraction had built-in banalities from its birth is mentioned, it is not applied to the Australian situation; however, Professor Smith clearly thinks it could be as he unspecifically refers to the triviality of a lot of Colour Painting and practically issues a challenge to painting to continue to exist, if it can, by processes of eliminating inessentials.

In noting the less speculatively debatable issues – and I mean debatable in the best sense – I have said little about the sheer wealth of factual material, which itself will supply ammunition for all sides and clear a lot of purely theoretical mists from the battlefield. There are omissions, of course, most of which could easily be encompassed by Professor Smith's categories; such as, Aland, Yvonne Audette, Susan Archer, Bill Brown, Chandler, Cress, Dance (why not, if Geoffrey Proud is included?), De Groen, Shay Docking, Firth-Smith, Joy Hester, Knott, Kossatz, Sheila McDonald, Raft, Rankin, Shannon, Stockdale, Tanner, Whisson, Wright – still, the index *is* twenty-one pages long.

Elwyn Lynn

Zagora 1: Excavation of a Geometric Settlement on the Island of Andros, Greece by Alexander Cambitoglou, J. J. Coulton, Judy Birmingham, J. R. Green (Sydney University Press, Sydney, The Australian Academy of the Humanities, Monograph 2, 1971, publisher's recommended price $4).

The aims (and hopes) of these excavations are significant: a geometric settlement is a rarity. There are no tremendously exciting finds – and archaeologists, too, are sustained by the discovery of the spectacular – yet in a solid sort of way the current results are important.

Even the striking features of this excavation are not particularly highlighted. In fact, H. Drerup (*Griechische Baukunst in geometrischer Zeit*) tends to be more definite about the evidence from Zagora than the excavators themselves, viz. the house of the 'ruler'. the upper storey, the agora between the 'main house' and the temple, and larger theories, such as e.g. Ionian influence. The authors point regularly to connections elsewhere, but avoid wider, grandiose statements; their attention is fixed on interpreting the immediate evidence.

Interpretation (the construction of archaeological hypotheses) is, as I see it, the prime value of the book, given that digging is not concluded and after recognizing the benefits from this speedy publication. The reader is immersed in negotiating the possibilities, the status of the hypothesis is constantly alluded to, the argument is conducted thoroughly and rigorously, and the conclusions are expressed as tentatively as is proper.

The report is concerned primarily with architecture and pottery, each in its stratigraphical setting. What I have just said applies to both sections but particularly to the architecture which is examined impressively, with perceptive comments on design; in an unheralded way, the authors are making significant suggestions about the presence of courtyards in these houses, putting them at the beginning of the later canonical type. As for the pottery, the preliminary lines of inquiry are established and the direction of the remaining work revealed.

This report is generally easy to follow, the fold-out plans at the rear are a great boon and the photographs are well selected and informative, even if somewhat lacking in contrast (they are much clearer in *Arch. Ephemeris, 1970*). The production is of very high quality. We can look forward to more.

P. J. Conner

Editorial

To the average layman, one of the mysteries of what is usually referred to by him as 'modern art' is the seeming inability of the modern artist to draw. This incorrect assessment is not altogether surprising as so much twentieth-century painting (and we need not even consider assemblages, collages, conceptual art, happenings et cetera, but paintings as such) seems almost to conceal the artist's skill as a draughtsman. The loan exhibition 'From Cézanne through Picasso: 100 Drawings from the collection of The Museum of Modern Art, New York' which was shown at the Auckland City Art Gallery in New Zealand and the National Gallery of Victoria and Sydney's Blaxland Gallery in Australia, did much to dispel such uninformed opinion, for in it were drawings and watercolours by Cézanne, Dubuffet, Giacommetti, Gris, Klee, Kokoschka, Léger, Picasso and, indeed, Mondrian executed in conventional terms and demonstrating unequivocally the mastery of draughtsmanship, regardless of any original statement, which those artists undoubtedly possessed – an accomplishment that must have been obvious even to the most untutored eye.

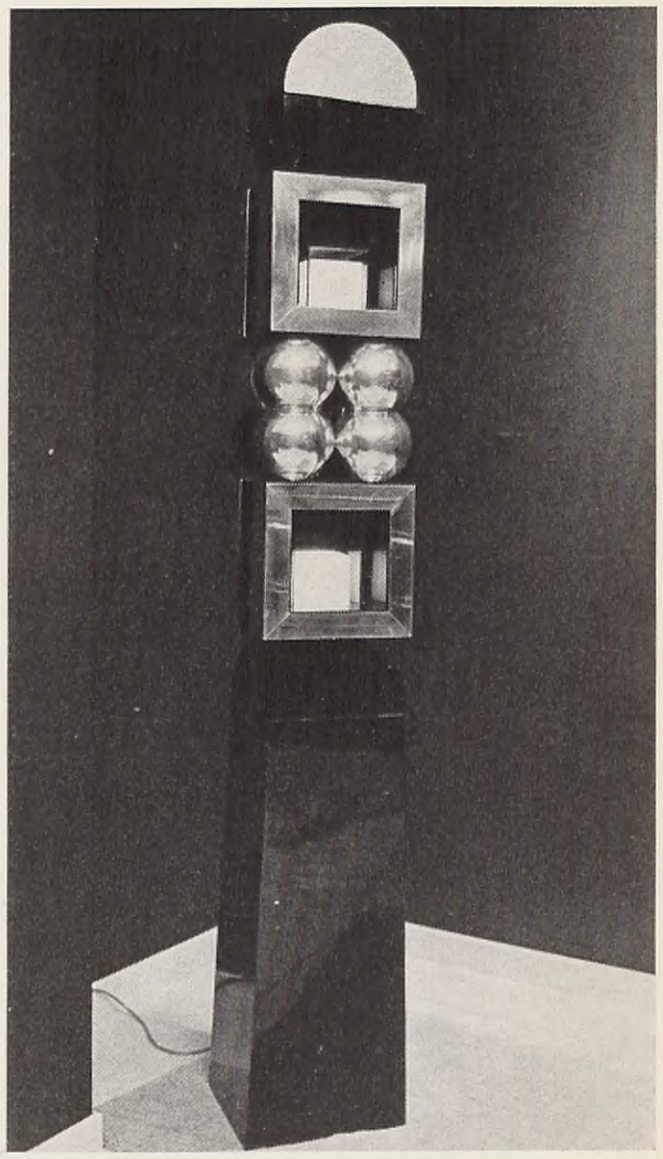
Some of the drawings in the exhibition were known to us through reproductions; many were less familiar, and works by some artists, such as Kupka, have probably not been exhibited here before. It is less usual to see drawings illustrated in books and magazines (except those of a more specialized nature) and visitors to overseas museums have not always the time or opportunity for seeing collections of drawings. This gives an added zest to the exhibition.

It is interesting to note that this exhibition, 'The first survey of the special and unique drawings collection of The Museum of Modern Art, New York, to be sent abroad' to quote from the introduction to the catalogue, came to Australia and New Zealand only because it had already been organized to appear in Japan. The major painting exhibition of a few years ago, 'Two Decades of American Art' which was said at that time to be an assemblage of recent American paintings such as could not have been seen in the United States without visits to a number of museums and access to private collections, also reached Australia through the courtesy of Japan. If co-operation along these lines continues (and it must be nurtured), we may expect to view an increasing number of important exhibitions from America, for the Japanese galleries and their sponsors are alert to the value of loan exhibitions from overseas and seem to have almost unlimited funds available for the purpose of mounting them.

We should be grateful, therefore, not only to The Museum of Modern Art, New York, to Mr William S. Lieberman, the Director of the Department of Drawings and Prints of The Museum of Modern Art, who organized, accompanied and hung it, to the *Age*, Melbourne and Farmer & Company Ltd, Sydney, who contributed funds to permit of its being shown here, to Qantas, who transported this valuable consignment, and to Mr James Fairfax, the only Australian representative on the International Council of The Museum of Modern Art, but also to those enthusiasts in Japan whose seeming insatiability for greater knowledge of Western art inspired them to seek such an important loan exhibition.

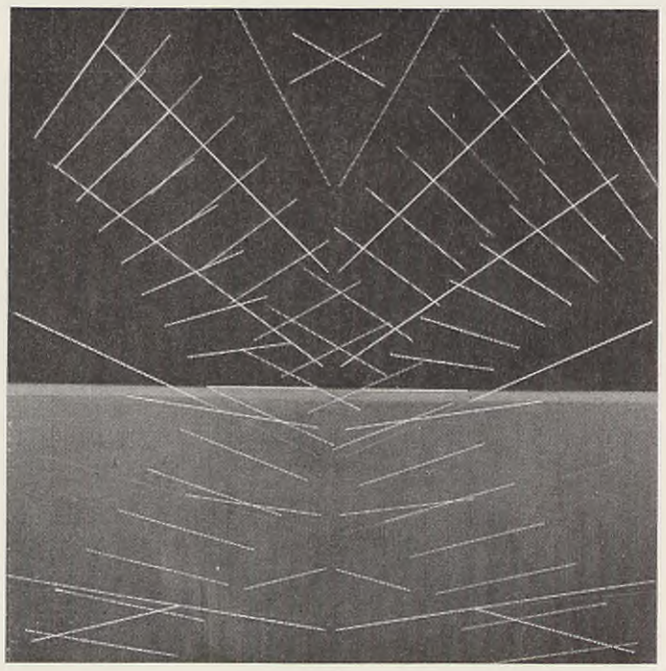
Exhibition Commentary

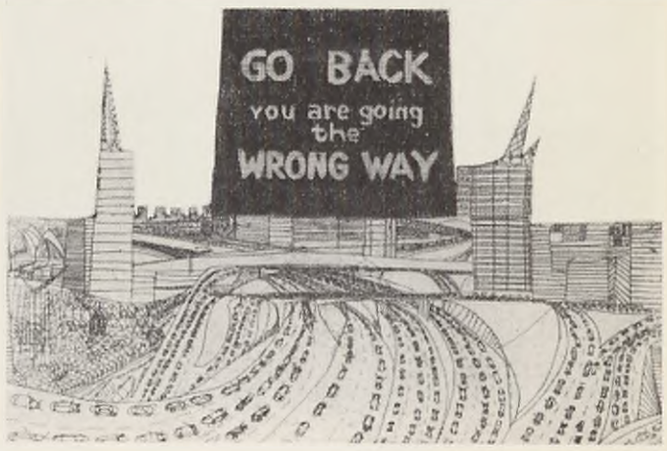
CARL PLATE MONUMENT TO THE OBJECT (1971)
P.V.A. on canvas 68in x 96in
Bonython Gallery, Sydney



top
MIKE KITCHING BLACK AND WHITE (1969)
Perspex and steel 96in x 24in x 24in
South Yarra Gallery, Melbourne

bottom
ELIZABETH ROONEY EXPRESSWAY I 1971
Etching 12in x 18in
Macquarie Galleries, Sydney





above left
DONALD FRIEND PRACTICE AT TRUMPER PARK (1971)
Gouache, tempera and ink on paper 22in x 30in
Holdsworth Galleries, Sydney
Photograph by Douglas Thompson

above right
GREVILLE PATTERSON DAYBREAK (1971)
P.V.A. 36in x 36in
Reid Gallery, Brisbane
Photograph by Karol Gawlick

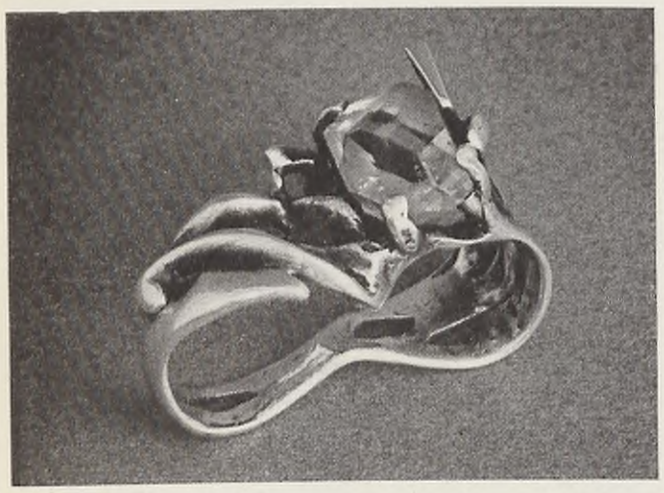
top
VIVIENNE PENGILLEY COMPOSITION (1971)
Wall hanging mixed media 72in x 72in
Gallery A, Sydney
Photograph by John T. D. Wood

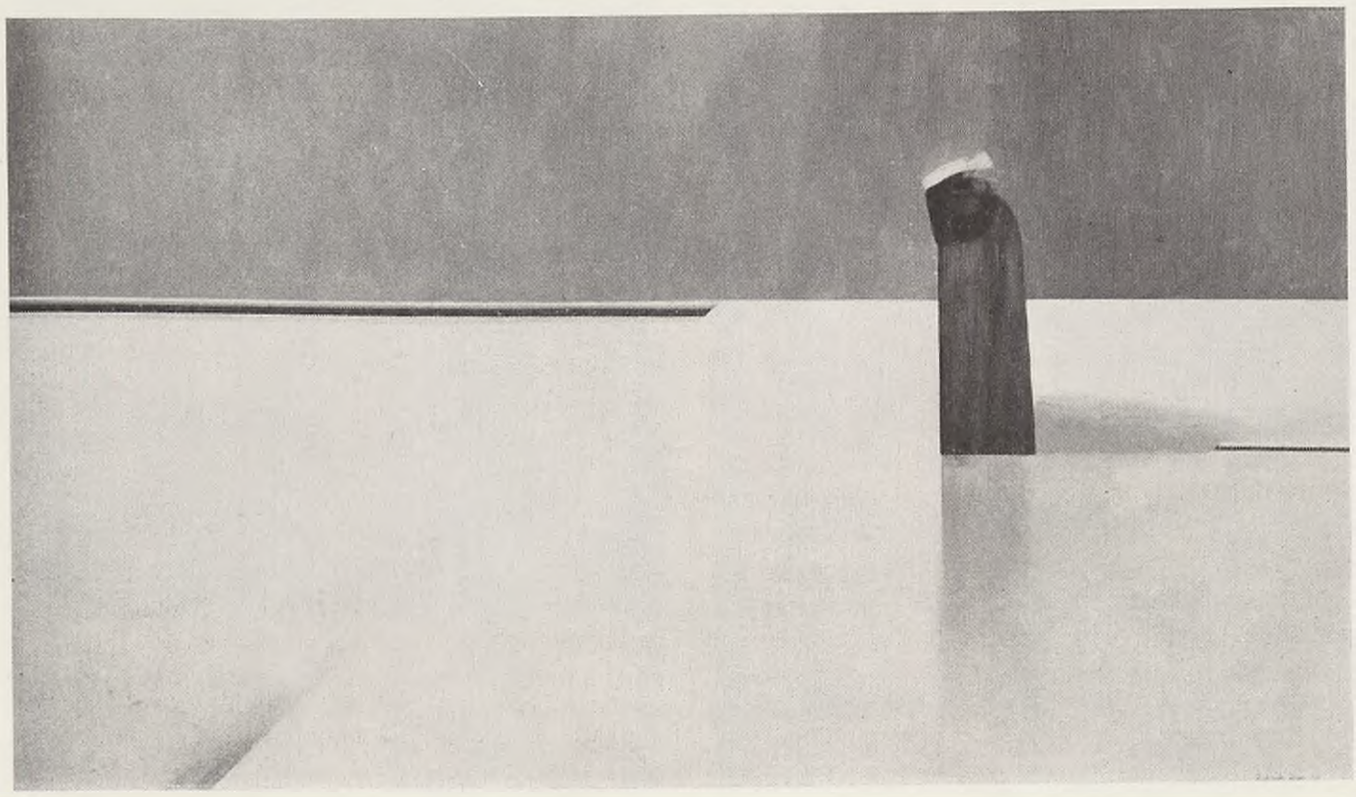
middle
VERLIE JUST RING (1971)
Silver and topaz
Johnstone Gallery, Brisbane
Photograph by Douglas Thompson

bottom
KIT BARKER VINEYARDS, ST FIACRE
S. MAINE (1970)
Oil on canvas 25in x 38in
Villiers Gallery, Sydney

top
STEPHEN MAY GOLD BUTTON 1971
Oil on hardboard 24in x 32in
Macquarie Galleries, Sydney
Photograph by Douglas Thompson

bottom
RODERICK SHAW MAN ON THE BEACH 1970
Acrylic 30in x 48in
Arts Council Gallery, Sydney





top
LINDSAY EDWARD MOON DREAM 1971
Oil on canvas 51in x 48in
Powell Street Gallery, Melbourne

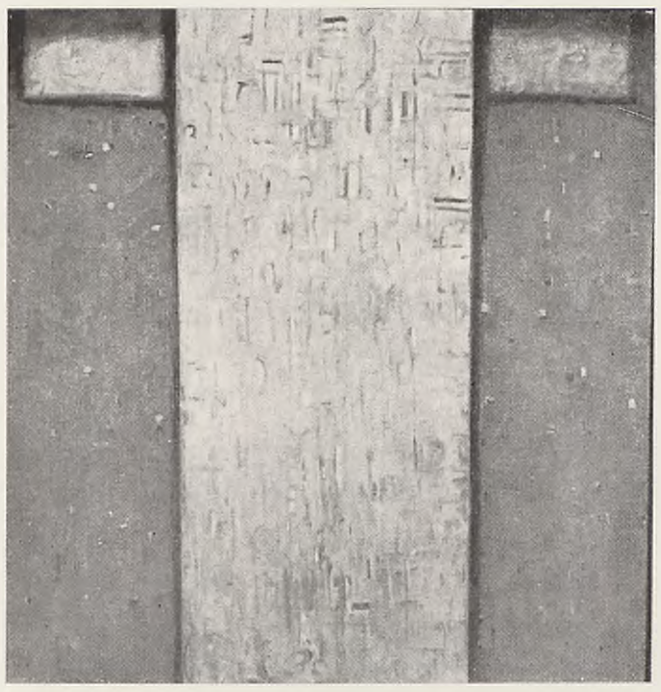
bottom
IAN HOWARD RAILWAY CARRIAGE (1972)
Acrylic and collage on canvas 75in x 136in
Watters Gallery, Sydney
Photograph by Douglas Thompson

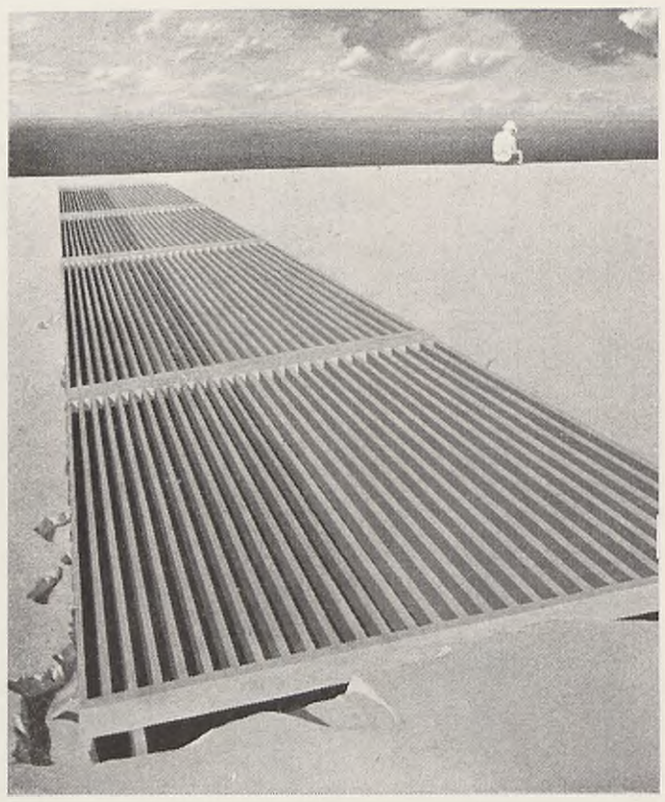
top
IAN BENT THE GRILL 1971
Oil on canvas 48in x 40in
South Yarra Gallery, Melbourne
Photograph by Paul Cox

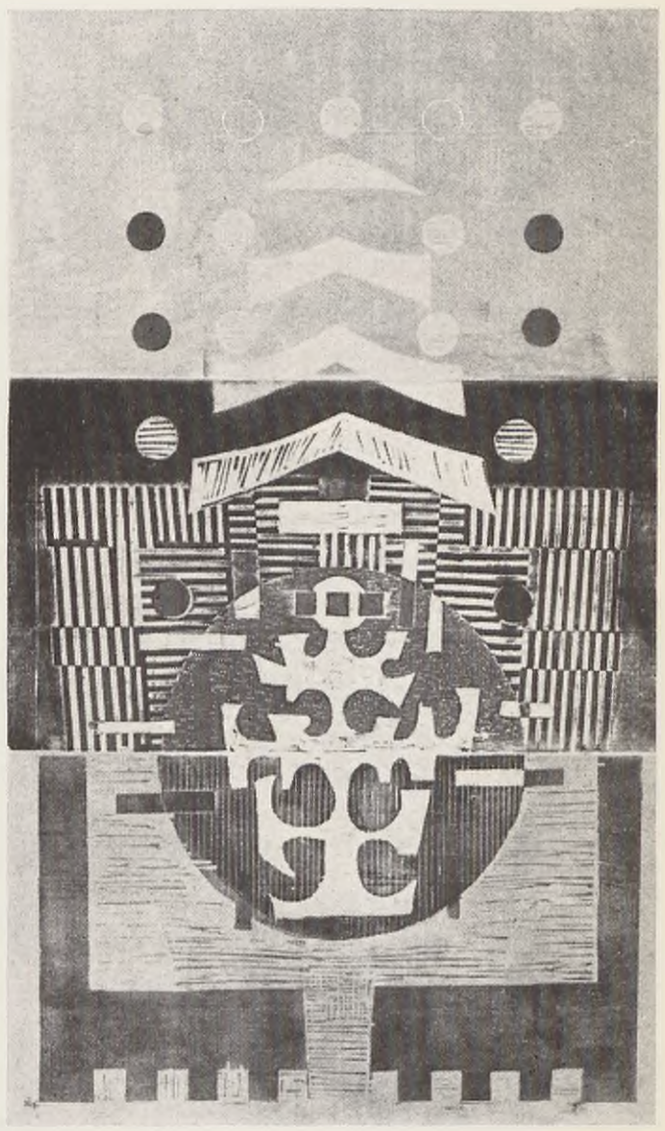
bottom
MARGERY EDWARDS CITY PEOPLE 1971
Oil on board 36in x 24in
Macquarie Galleries, Sydney

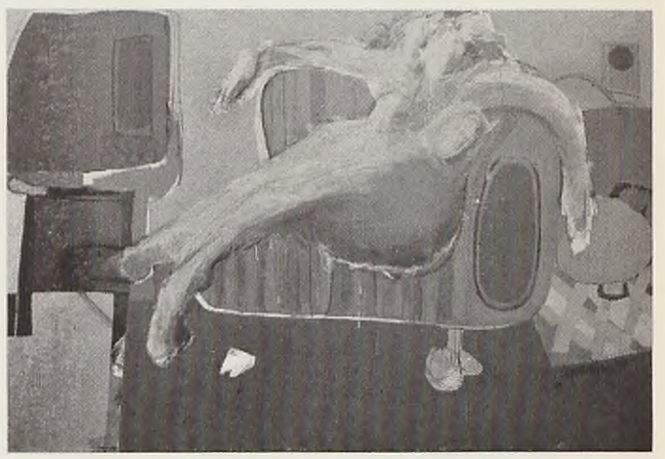
top
ELAINE HAXTON CHINESE PUZZLE 1970
Woodcut 25in x 22in
Bonython Gallery, Sydney

bottom
IDRIS MURPHY MISS 'ERS ROBBINSONS 1971
Acrylic on hardborad 48in x 72in
Macquarie Galleries, Sydney
Photograph by Douglas Thompson









John Peart

Gary Catalano

opposite top
JOHN PEART FARAFIRAH 1969
Acrylic on canvas 42in x 145in
Owned by Mrs Graham Ducker

opposite bottom
JOHN PEART TAKLA MAKAN (1969)
Acrylic on canvas 42in x 145in
Private Collection
Photographs by Douglas Thompson

John Peart is a very impressive painter. His early calligraphic works are noticeably different from his more recent works, but both periods speak of a single passion for formal purpose, a restless search for originality. The calligraphic works are not as similar to those of Mark Tobey as many people seem to think: they have a relentless push to the edge that Tobey's works rarely possess. Perhaps some of the earliest paintings that Peart exhibited at the beginning of 1965 look like Tobey's – rather like parts of the Broadway series, in fact – but he quickly went beyond these to sparer black-and-white works, or more interesting ones that engaged colour.

Although most of the calligraphic paintings were very small (that illustrated is one of the largest in the series), they had a great sense of spatial breadth as well as depth, leading the eye in skating lateral movements at different spatial levels. Their unity of handling distinguishes them from any other Australian domestication of the gesture: a skein may sometimes thicken and falter, or even sequester itself in a comma-shaped blob, but more often than not it turns and twists evenly—the pace consistent, the emphasis maintained. Line is never laden with a declamatory emotional import, nor is any part of the surface weighted or closed in a way that suggests a generalized reference to landscape. He never brushed, but was nevertheless obsessed with a wholly non-linear conception of painting: the line is non-descriptive – it never distinguishes or localizes an area. Each line is, in fact, a shred or filament of colour – and one can even believe that he always wanted to paint the fields of untethered colour that he has now.

His quick development of the all-over style into works like *Bivouac*[1] was circuitous; it may even have seemed that in 1967 he succumbed to the ideology of Hard-edge – but he had not. The monochromatic and shaped works in his first one-man show at the Watters Gallery were really a calligraphic natter scaled up to claim the wall. Then came the works exhibited in 'The Field' – and they were interesting; here was a painter who did not believe in the fundamentalist certitudes of Hard-edge, who did not believe that sharp and hard areas were better aesthetically – or, failing that, then at least more honest and stringent ethically. 'The Field' works are still very interesting – much more so, I think, than the slightly later *Bivouac*, if only because the interest in Morris Louis is more clearly, and even more naively, expressed.

What is more interesting than either, however, is the oil painting, *Untitled*, which he painted at the end of 1968. It is probably the best of his all-over paintings, even though it was one which clearly shows his dissatisfaction with the style – an attempt at a work in which the shapes are generalized and consistent enough to relate to each other, and to the frame, as an all-over pattern, but large enough and conspicuous enough to work against it. It has a drum-beat contrast between the blue and the yellow, but the colours are also meshed through each other into a series of blues and greens (with the lighter blue challenging and pushing past the yellow) and one rather diseased yellow; while the way in which the colour areas slay and scoop into each other, and the way in which the yellow areas tumble about and knife into the frame, as if wanting to push it aside, hint – in not too diffuse a way – at a yearning for a much more decisive sense of pictorial thrust than his previous work ever exhibited.

Perhaps he achieved a muted version of such an ambition in the group of paintings he sent back from overseas in 1969 but, if his more recent works are any guide, one can only assume that Peart felt their slow, balmy descendings from corner to corner were too lame, and that any sense of pictorial incident was too easy to achieve and manage when shapes were washed and

[1] Illustrated *ART and Australia*, Vol. 6 No. 4, p. 265

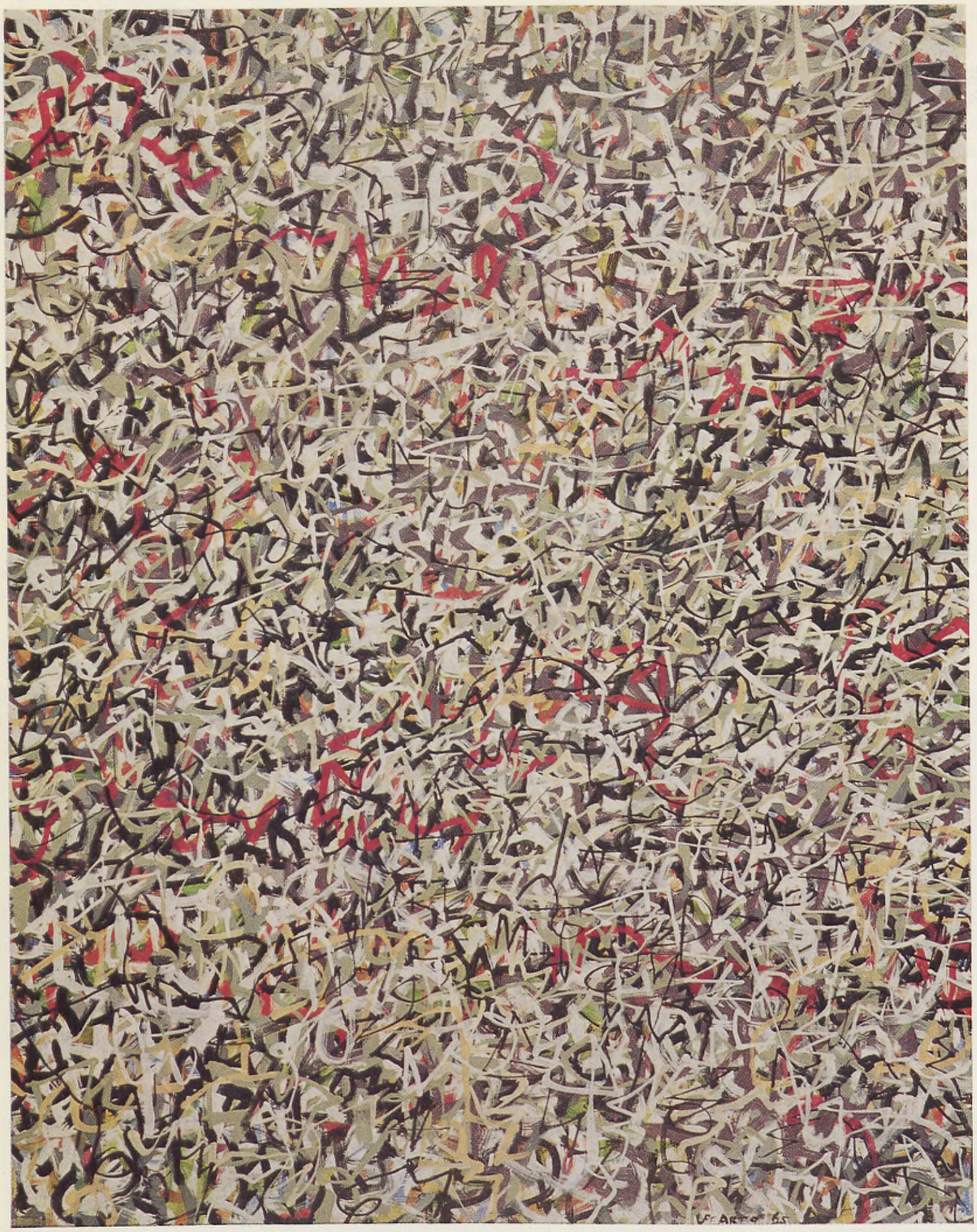
drained away. It must be that; for, in a number of the works he sent back the following year, he pasted variously sized and flatly painted pieces of canvas onto the surface. All their edges are curves and arcs; they try to slice, tumble and jump – but do not succeed; they are held securely in their respective areas by that curiously rope-like calligraphic line that wanders about, as in *The Farm*. We have seen it before – it is much the same as the reddish line that threads its way through the early calligraphic painting, as are the crumpled, bumpy circles at the top of the work. The work, too, is curiously familiar, looking more like a Mirò than anything else.

With *Ravenna, Royale, Persian Red, Bezerker* and, partly, *Colorado* we have a different and more recent text – Louis, Olitski, and the recent works of Larry Poons. As with Louis, many of the configurations are arrived at by the unconstrained activity of paint, but it is also raced across the surface in viscous blobs and streaks – something very different from Louis's neutral strips and transparent membranes of colour. And, like Olitski, he buttresses the surface with a right-angled border, but leaves it open, too, not seeming to care if the painting is sucked off the surface by the flues that gather in the corner.

Those shapes strewn across *Royale* tell you that a surface can bear any sort of shape – even the shapes of crabs and little critters, as it has – as long as the shapes are poured. That, however, is a minor point and is not meant to suggest that *Royale* is a successful or an important painting. It is not, I think, because it does not make use of that happy discovery. The two peachy-pink areas sit rather damply on the surface, partly drawn, partly establishing themselves by the seepage of colour through the canvas. Yet they pair themselves off in a very balanced way: the upper two lines slant into a triangle, while the red shapes strewn across the surface are almost disposed on a tight and regular grid.

Colorado is only slightly more adventurous. The three orange shapes in the lower right fit neatly together, reaching an equilibrium rather than thrusting and splaying out across the surface, as well as being too tightly tied to it by the branching trickles of the splattered areas. The phasing, again, is too even; one is seemingly more interested in just how each colour area has been produced (noting that the brownish stains are merely a diluted orange and so on) than in anything else.

Ravenna and *Persian Red* are much different, and rather awkward and unlikeable at first. In *Ravenna* the central and partly obscured triangle seems jolted or prised away from the other ochre area in the lower left-hand corner, and the device is a clue to everything else in the work. No two areas – not even adjacent

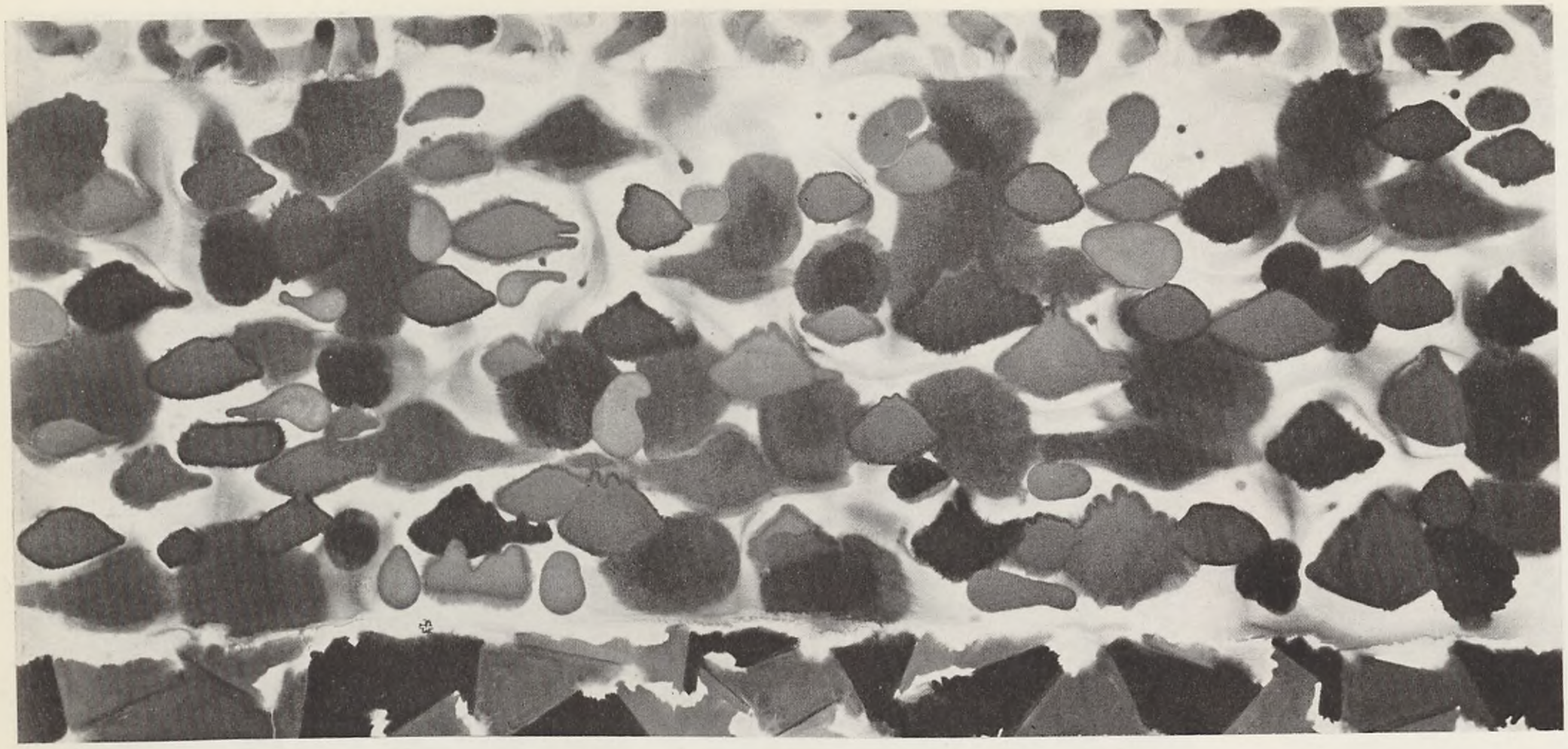


JOHN PEART CALLIGRAPHIC PAINTING 1965
Oil on hardboard 20in x 15in
Owned by David Bluford

top
JOHN PEART RAVENNA (1971)
Acrylic on canvas 67in x 144in
Owned by Mr and Mrs Spencer Simmons

bottom
JOHN PEART ROYALE (1971)
Acrylic on canvas 67in x 144in
Australian National University

Photographs by Douglas Thompson

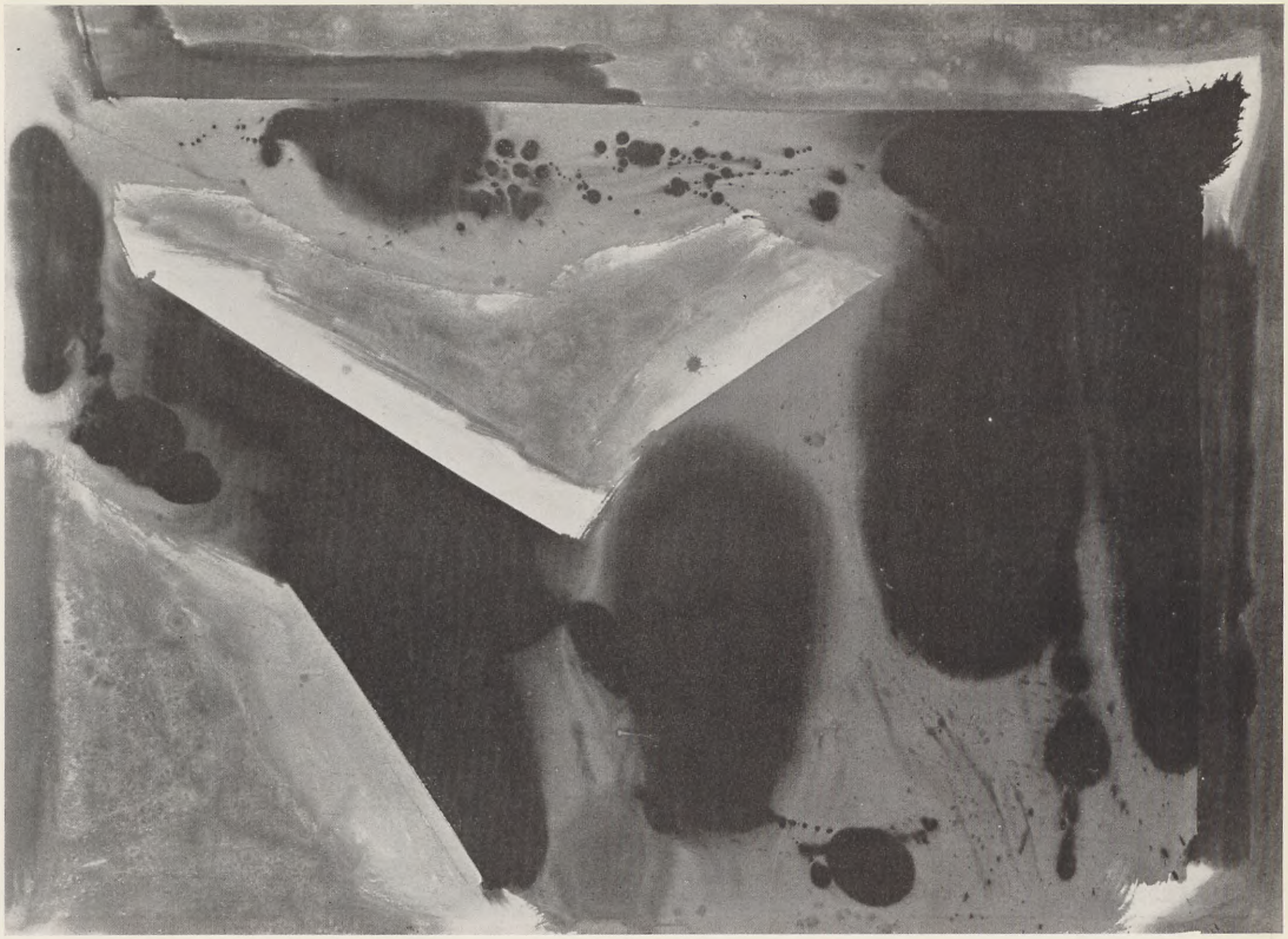


top
JOHN PEART WARNFORD (1971)
Acrylic on canvas 66in x 142in
Owned by G. P. Bogard

bottom
JOHN PEART BEZERKER (1971)
Acrylic on canvas 66in x 140in
Owned by Chandler Coventry

opposite
JOHN PEART PERSIAN RED (1971)
Acrylic on canvas 48in x 66in
Owned by Juhan Viidang

Photographs by Douglas Thompson



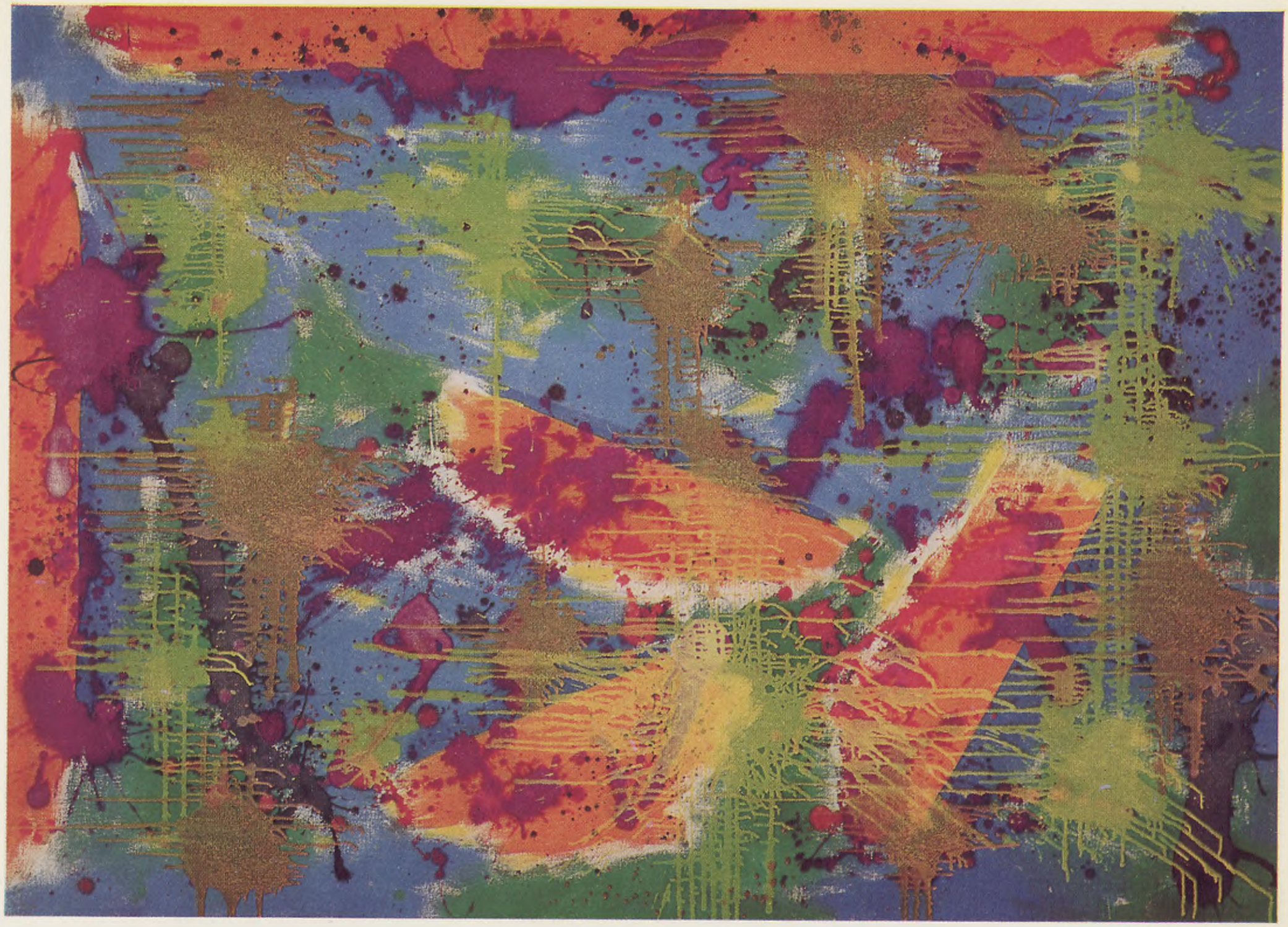
areas of the same colour – occupy the same plane; even the black and deep blue shapes forming a ground for the red splodge lie on distinct, markedly different planes. No colour has enough command over the surface to bear the role of organizing it; they just take charge over roughly horizontal strips, co-existing at the same time as they establish their own spatial locations. Nothing could be more different from an all-over painting: here we have the equality of shapes that ignore each other, that do not restrict themselves to a restricted range of size, colour, and tone. It is as if he had begun to paint, just paint, and forced himself to knock back every impulse to order the picture until, quite suddenly, he found that the thing was done.

Ravenna, hovering on the entropic, is laced with subtle relationships, sudden shifts of temperature and blurs of hue that are minor, but still enough to hold it together. The grey-blues pick up the barely perceptible flush which the magenta contains (not a wash, but something that the colour seems to exude), and states it more firmly in the central area of the work, while the lemon at the top ekes fringes of green from the frayed edges of the blue blobs, at the same time as it quickens dramatically in warmth. The eye could pick on the black and blue, and run them in a slowly tumbling arc over and around the central area, but it does not feel this urge.

Bezerker has an overlay of black blobs that loosen themselves in as perceptible a way as other colours do. The shapes attack each other – boot each other across the surface until the surface begins to unravel with a tremendous elasticity. And the blacks? One softens and fades, another even seems to brighten and glow, while the other goes skewing and scudding across the surface.

Warnford recalls an old enthusiasm: Matisse's late cut-outs, which he saw in Paris in 1969. *Junee* (not illustrated) does the same – Peart also saw a Jackson Pollock show in 1969. They are all right, I guess, but after *Ravenna* and *Bezerker* – or the two brownish blobs of *Persian Red* sailing past each other – they are distinctly minor: the painter dancing back – not skating forward on the thinnest sliver of ice.

JOHN PEART THE FARM (1970)
Acrylic on canvas 65in x 92in
Owned by Mr and Mrs Spencer Simmons



Photographs by Douglas Thompson

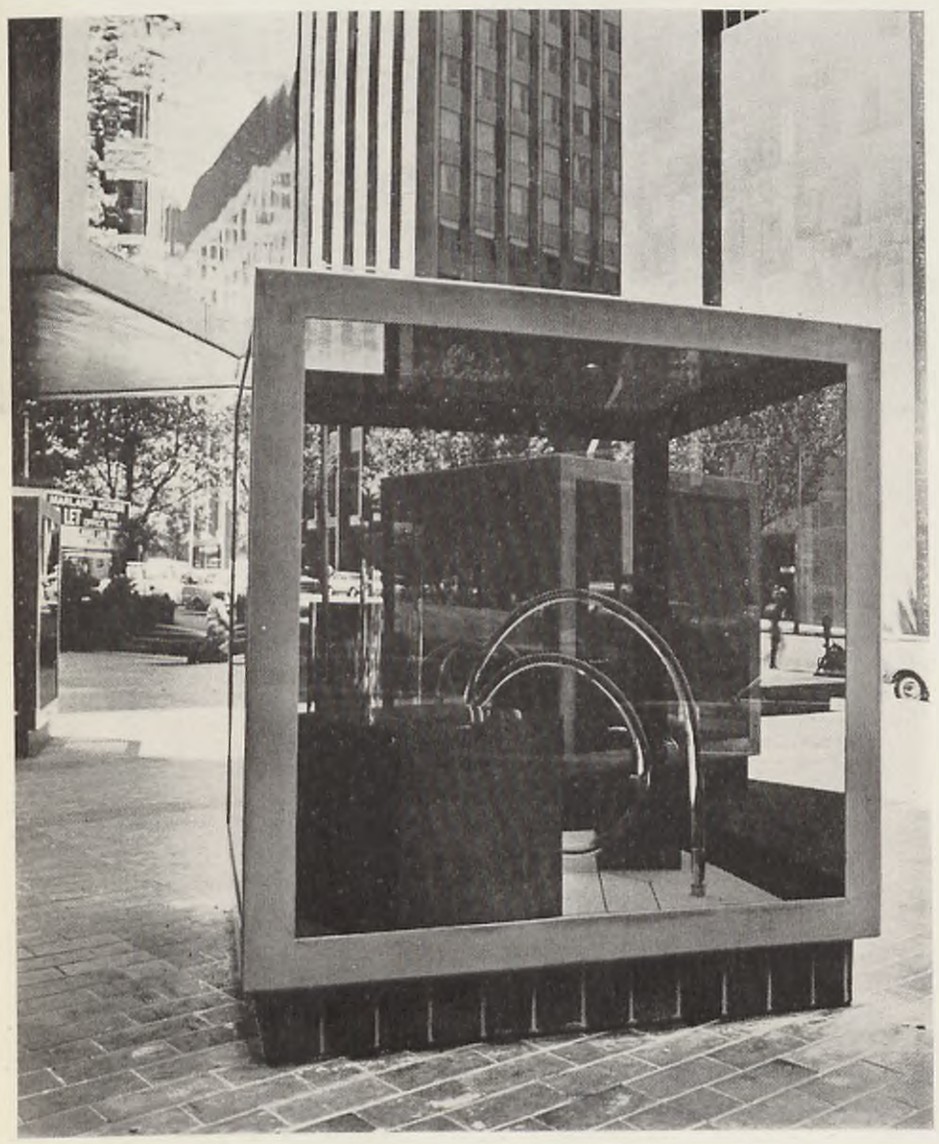
JOHN PEART COLORADO (1971)
Oil on canvas 65in x 90in
Owned by J. O. Fairfax

Ken Reinhard – The Marland House Sculpture

Elwyn Lynn

Ken Reinhard's five fascinating cubes, now installed under the auspices of Capital and Counties Pty Ltd in the forecourt of Marland House on the corner of Gresham and Bourke Streets, Melbourne, are a triumphant culmination of Reinhard's involvement with the box and with the play of the transparent and translucent against the opaque and the reflective. The work is much more than a culmination in the development of public sculpture for it has gone far beyond such advanced fountains as Robert Woodward's in Chifley Square, Sydney, or Stephen Walker's new biomorphic piece on the podium of the Bank of New South Wales in Martin Place.

The other most venturesome public sculpture in Melbourne is Clement Meadmore's, just across the street from the Reinhard in the court of the AMP Building, where its indomitable presence is the antithesis of the intriguing ingratiation of Reinhard's seemingly casual disposal of boxes. Oddly enough Meadmore's occasion for volumetric torsion is a kind of elongated box that forms a diamond cross-section as it makes its heroic turn. That is where the resemblance ends for, while the Meadmore is, especially at night, somewhat sublime or, at least, awesome, Reinhard's work, simply called *The Marland House Sculpture,* is unheroically friendly and approachable, for he takes his familiar stance between cool formalism and the chaotic disparateness of the Admass world, between the highly geometrical and severe and the easy gratifications of the market-place.



above and opposite
KEN REINHARD THE MARLAND HOUSE SCULPTURE (1972)
MARLAND HOUSE, CORNER GRESHAM AND BOURKE STREETS, MELBOURNE
Metal and toughened tinted glass each cube 60in
Photographs by John Edson

Reinhard came gradually to the box through his concern with squaring up an untidy environment that looked to him like a brightly-lit, random collage, and to enclosing his shapes in perspex because a spray fixative, with which all was given a gloss, conditioned a bout of pneumonia. Much of what had protruded from the picture plane was now enclosed or permitted to pierce the flat perspex box; it allowed for 'additives' of transparent tubes and opaque cubes and cylinders to be attached to the 'frame', which became a part of the picture. The 'additives' in *The Marland House Sculpture* are reflections; the four-inch polished, silvery bands about the boxes are semi-reflective borders as well as 'frames'.

The box has had quite a lively modern history; in 1965 it was the theme of the 'Contemporary Boxes and Wall Sculpture' exhibition at Providence, in America: it has been pursued by Mary Bauermeister with her drawings under lenses and glass hemispheres in perspex boxes; Andy Warhol's Brillo Boxes are familiar enough; for years Joseph Cornell has filled home-made boxes with somewhat Surreal oddities; Robert Morris's boxes include one with a tape of the sound of its own creation; both Salvador Dali and Enrico Baj have presented human beings as cabinets; Louise Nevelson has made black sculpture full of pigeon-holes; Craig Kauffman's wall-pieces are like boxes that have melted into jelly-beans; H. C. Westermann has made the most enigmatic hand-crafted wood boxes; Lucas Samaras has covered his with point-outward pins; Donald Judd's drawer-boxes go from ceiling to floor; Tony Smith's black cube, just under a man's height, is a solid presence, while Sol LeWitt's, buried in Holland ('The idea is more important than the actual work.') is not. Robert Smithson has made some 'Enantiomorphic Cubes' of painted steel and mirrors, but closest to Reinhard, though still quite distant, are Larry Bell's slightly coated cubes of perspex which, concerned with the fluctuating effects of light,


MARLAND HOUSE
TO LET
MARLAND HOUSE 570

play ambiguous games with near opacity, with transparency becoming uncertain, providing that sense of infinite space that commentators take to be a mark of American West-Coast art. Reinhard is like a Bell invaded by the geometrically plastic world. For the first time, however, Reinhard has used a bronze-tinted glass in three of the five sixty-inches-square cubes to increase the variety of reflections.

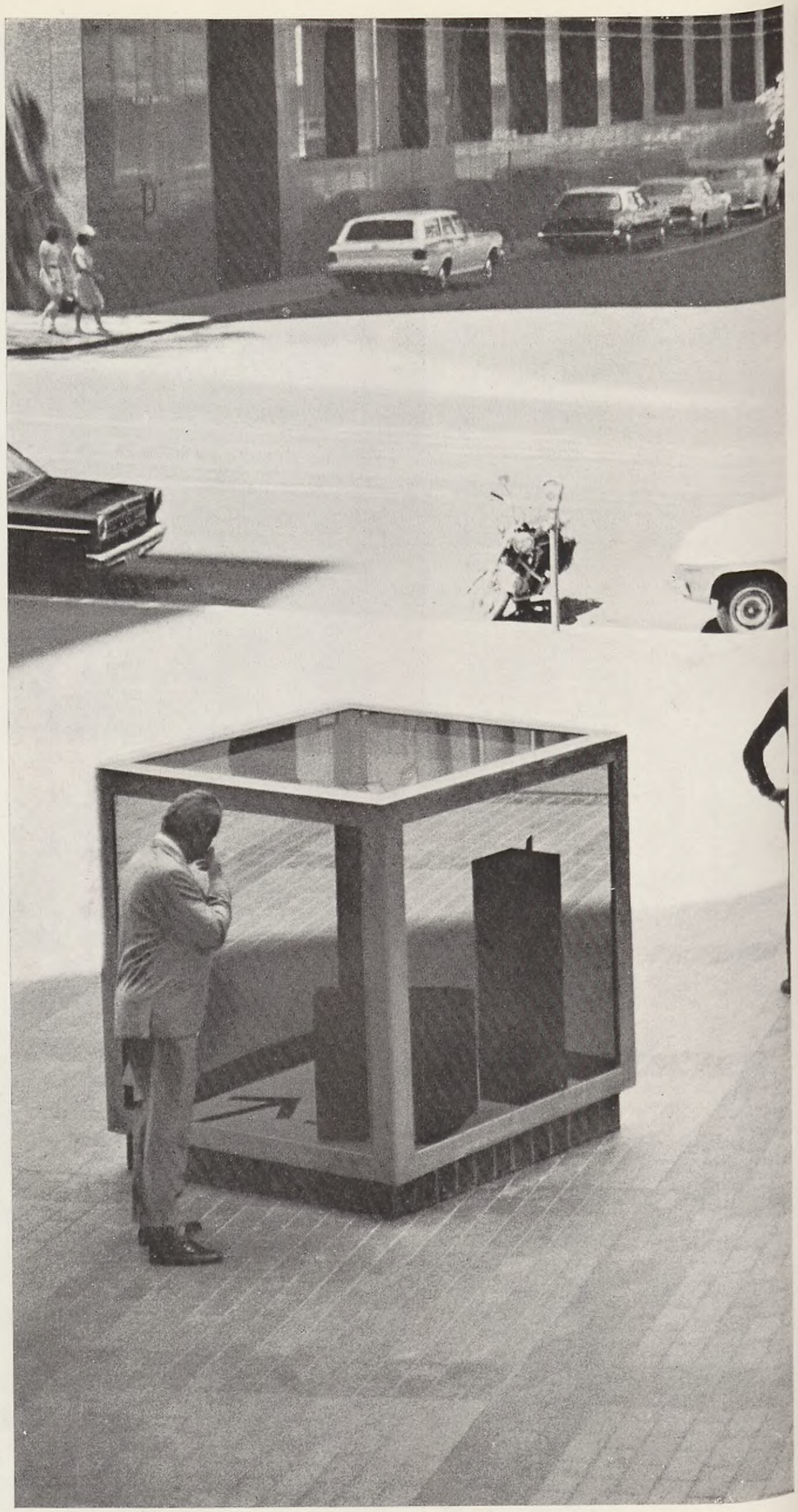
The Marland House Sculpture is the result of a competition held in 1971 when thirty-five sculptors submitted maquettes in Melbourne's *Age* Gallery for a commission prize of $25,000. Reinhard won against some keen opposition in a judgement given by Gordon Thomson, John Reed and the author; it may be of interest to add that such a prize meant that Reinhard had to form a company to protect the money and that most or all of it has been absorbed in this enterprise.

Across a plaza covered in rather suburban tiles there are five cubes. Three are grouped together and the fourth, all mirrors, bridges two of them—one a mirrored cube and the other a see-through cube. The fifth cube is a little isolated from the others. The two mirror-cubes are made from toughened glass backed by a mirror surface of such accurate reflection that even the vain hardly look more than twice. The mirror-cubes have reflecting tops and the three transparent cubes can be seen into from above. The tinted bronze glass which, says Phillip Vale of Associated Metal Industries of Sydney who manufactured the sculpture (the design consultants being Nielsen Design Associates), protects the internal colours from the effects of ultra-violet rays, lowers the temperature, and gives a fluctuating surface that rings subtle changes on the internal perspex boxes, silver cylinders, white flooring and Reinhard's customary signs done in polyurethane paint.

The cubes, sealed from the inside, are filled with nitrogen to prevent condensation and to render the interior sterile. All the cubes are bound in wide bands of silver steel which is black on the inside. Each of the translucent/transparent cubes contains a perspex cube – magenta, crimson and orange – all of which are illuminated at night and glow with a beneficent radiance akin to that of Reinhard's ceiling piece, *Suspended Light Structure,* of 1970.

One cube, as well as the perspex luminous box, contains a silver cube and a tall, opaque orange box with a protruding silver tube and a flat painted arrow and cube; another has an orange box, a looping, colourless transparent tube and two cylinders standing upright, one clear perspex, the other silver. The third cube has, in addition to its magenta box, a small green cube on an orange platform and again, but in different sizes, silvered and perspex cylinders and the coiling tube.

Those are most of the seemingly repetitive ingredients: what they produce is a most stimulating sculpture of self-contained environmental art that involves and encompasses its surroundings by partially incorporating them in reflections which simultaneously multiply the cubes and cylinders. The work is self-contained in the sense that one is always conscious of the



THE MARLAND HOUSE SCULPTURE
Photograph by John Edson

formal shapes of these magical cubes, however much they are denied by reflections and transparency. Neighbouring buildings, traffic and pedestrians are momentarily shadowed or sharply reflected; a green tree across the street seems to grow from the top cube; as the noon-day sun slices down between buildings more transient but clearer reflections are set up within the cubes, the cylinders reflecting the perspex boxes, the colourless tubes attracting and bending colour from all around. Objects in the transparent cubes are bewilderingly reflected in the mirror cube along with whatever passes by. Each shift in a viewpoint leads to a whole series of changes, some obviously connected, others quite improbable and unpredictable.

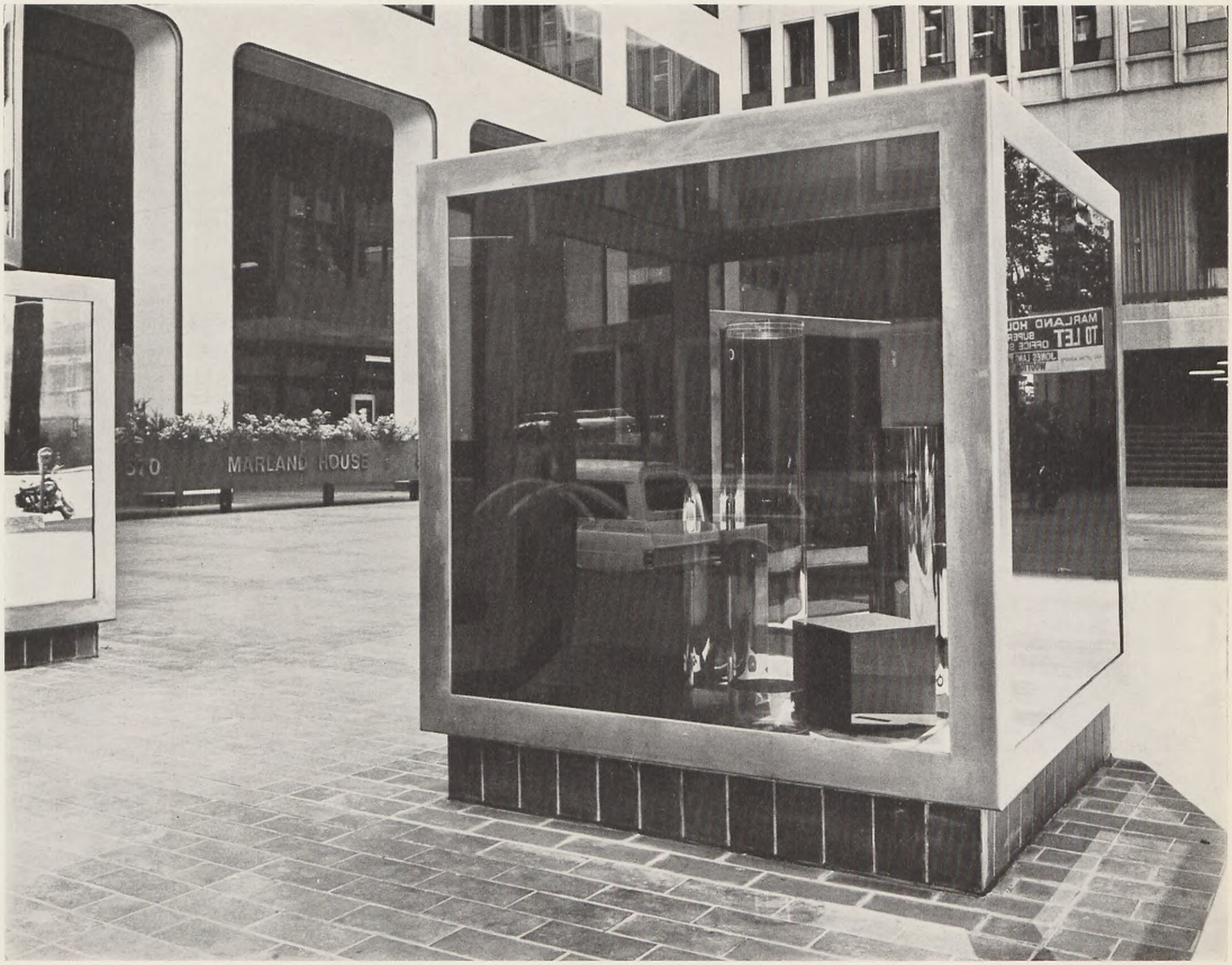
The tinted glass gives a curious distancing so that near and far are deceptively related; images constantly overlap and alert the viewers' expectancy. This is in accord with the seemingly casual disposal of the cubes that are so angled that they look like a child's unfinished game with blocks. This air of playfulness is most appropriate, the spectator finding himself in an outdoors hall of mirrors where humans can be picked out as by spotlights and the interior objects look slightly and romantically shadowed. The project is like a rather happy dream with some images vaguely dream-like, some as clear-cut and isolated as in dreams or magic realism. This partially dream-like imagery has much of the disjunction of collage for, as in Reinhard's work in general, there is a non-hierarchical amalgam of collage effects.[1] The sculpture certainly has its connections with Pop Art in the slightly enigmatic science-friction apparatus and in the immediate presentation of the shifting scene but, compared with the rather devitalized and dehumanized summary imagery of Pop Art, it is scintillatingly alive.

At night it is as though the scientist had gone home to the glowing hearth; all is suffused with a soporific, tranquillizing glow, even the little green box being shadowed out of existence when one might have preferred an acid green or a grating lemon-yellow amid all this balmy optimism.

In essence its theme is optimism; it is thoroughly anti-didactic when most public sculpture consists of upright effigies of upright men, upright brand-images of upright corporations and fountains that stress the basic verities of the earth, the waters upon it and the heavens above. Reinhard's sculpture is partly ecstatic, partly cool and still, partly playful and partly serious in its reconciliation of man's fancy to the rough usages of the world; the environment is not so much opposed as made momentarily and enjoyably controllable. It is a work of the imagination in Baudelaire's sense: 'It is Imagination that first taught man the moral meaning of colour, of contour, of sound and of scent. In the beginning of the world it created analogy and metaphor. It decomposes all creation and, with the raw materials accumulated and disposed in accordance with rules whose origins one cannot find save in the furthest depths of the soul, it created a new world, it produces the sensation of newness.[2]

[1] These notions are dealt with in more detail in the author's article on Reinhard in *Art International,* 20 October 1971, pp. 28–32.
[2] From Baudelaire's *Salon* of 1859, quoted in *The Genius of the Future,* (Anita Brookner, Phaidon, London, 1971).

above and opposite
THE MARLAND HOUSE SCULPTURE
Photographs by John Edson


MARLAND HOUSE
TO LET

Rupert Bunny

David Thomas

RUPERT BUNNY BELL DANCE (1920s)
Oil on canvas 21in x 25in
Art Gallery of New South Wales

Rupert Bunny's south-of-France landscapes are still his best-known and most popular works. They come at the end of a richly creative life and show a continuation of that charming sense of colour and design that first manifested itself in his late-nineteenth-century mythologies and reached such heights of felicity in his groups of Edwardian women relaxing on intimate balconies or in quiet arbours.

Bunny's lasting love was the female figure in the full blossom of her fruitfulness. Interest in landscape was of secondary importance. Characteristically, his earliest known formal composition, *Dromana Foreshore*,[1] shows two women in a gum and tea-tree glade beside a Victorian bay-side beach. This painting introduced those three interests which were to occupy Bunny throughout his life – women, figures by water, and the quiet beauty of nature.

Born in St Kilda, Melbourne, in 1864, Rupert Bunny was educated in Australia and Europe and attended Melbourne University before he overcame his father's opposition and joined the National Gallery School. After a brief period of study under G. F. Folingsby, he left for Europe again in 1884. A fruitless time at one of the preparatory schools for the London Royal Academy turned his attention towards Paris. Here he studied under Jean Paul Laurens, developing his taste for figure compositions and a style much influenced by the Neoclassicism then in vogue in the circles of official art.

Among Bunny's early paintings, created for the formal settings of the London Royal Academy and Paris Old Salon, were a precocious group devoted to Tritons. These showed a development of his interest in figure subjects by the sea-shore and one of them, *The Tritons,* now in the Art Gallery of New South Wales, won him a *mention honorable* in the Old Salon of 1890. He was the first Australian painter to receive this distinction.

Although the landscape was engaged to provide arcadian settings for his youthful re-creations of the Golden Age, it was not forgotten altogether. Its independence was felt more strongly in his oil sketches and finally it emerged in its own right. In the first years of the new century Bunny produced a series of tonal landscapes and coastal views of several areas in the north of France, especially Brittany and at Etaples. The same in size as

[1] Exhibited as titled, Joseph Brown Gallery, Winter Exhibition 1971, Catalogue No. 14.

RUPERT BUNNY THE CANCHE AT ETAPLES (*c.*1902)
Oil on canvas 20in x 28in
Newcastle City Art Gallery

opposite
RUPERT BUNNY A FARM IN PROVENCE (*c.*1923)
Oil on canvas 24in x 29in
National Gallery of Victoria

below
RUPERT BUNNY POLLARD WILLOWS (*c.*1903)
Oil on canvas 20in x 24in
Art Gallery of South Australia

his later south of France landscapes, they are quiet transcripts of nature, revealing the beauty of her more intimate moods – the delicate flushes of twilight and the enchanting and enticing sparkle of moonlight on calm water.

Low in key and muted in colour, the coastal views show a pleasant affinity with the work of Monet. The twilight scenes reveal a touch of the cool blues and greys of Whistler. Away from the coast, landscapes like *Pollard Willows* (Art Gallery of South Australia) are bathed in pale sunlight, while gentle breezes breathe through the leaves and ripple streams and fields of corn. There is a close affinity between man (the farmer and fisherman) and nature.

It was at this time that Bunny married Jeanne Heloise Morel, a fellow art student, captivating French beauty, and artist's model. Landscapes were forgotten for the painting of beautiful

women – intimate sensuous moments of women relaxing in their long flowing dresses, of graceful forms tinged with pearl, full of charm and sophisticated idleness. The centre-piece to each was his wife.

Landscape was again relegated to the role of a setting, engaged to flatter the beauty of his women. At the same time the theme of figures relaxing by quiet waters blossomed into full maturity in such paintings as *Endormies* (National Gallery of Victoria), and the series from the summer of 1910 at St Georges and Royan.

When he completed a group of paintings of the Luxembourg Gardens, in about 1909, the accent was still on figure groups, the dark greens and browns of the gardens merely providing a quiet background for the colourful costumes of the women and children and their diverting pleasures. A beautiful example, *In the Luxembourg Gardens*, is in the Art Gallery of New South Wales. Years later, in Australia, he returned to the subject in a series devoted to the Melbourne Botanical Gardens.

World War I destroyed Bunny's elegant world. His distaste for short dresses typified his lack of sympathy for the new times and styles. Returning to his first love, tales from classical mythology, he likewise returned to landscape painting. This time it was the sunlit countryside of the south of France. Here, among the tilled vineyards and orchards in blossom he sought the harmony that had existed between man and nature through the centuries, spring and the vine being symbols of the mystery of life and its renewal.

Each year he made painting trips to the south, visiting Le Lavandou, St Paul, Avignon and, in the following years, Sanary, Vence, Toulon and Bandol. Cassis, with its towering rock, was a special favourite. Small oil sketches were made on the spot and, during the winter months at his studio at Les Landes par Suèvres, he painted larger canvases from them.

The differences between these and his earlier landscapes are striking; people not very familiar with Bunny's work have frequently failed to recognize the northern landscapes as his. During the intervening years his style had changed under the influence of Impressionism and Post-Impressionism. The influences were many and ranged from Puvis de Chavannes and Gauguin to the Nabis, Fauvism and Diaghilev's *Ballets Russes.* Tonalism was discarded for a more constructivist use of colour and illusions of depth avoided in the creation of flat, richly decorative patterns in which colour and design were the chief delights.

In the early 1920s there was a close affinity between his mythological decorations, his most original achievements, and his landscapes. The same flat decorative style was used in both, with the forms of the landscape and the mythological figures cavalcading across the picture surfaces, as in a Greek frieze or painted vase. The rhythm of the ancient dance of *Salomé* or *Bell Dancers*, both in the Art Gallery of New South Wales, was echoed in the patterned fields and hills of *Spring, St Paul*[1] or *A Farm in Provence* (National Gallery of Victoria). All was brilliantly summarized in the decorative colour and rhythmic landscape pattern of *Arabesque, Le Lavandou.*

Maybe there was a connection between these mythological decorations and landscapes deeper than style. Perhaps Bunny's turning from the contemporary world to the ancient classical myths was paralleled in his turning to the countryside of the south of France, seeking the landscape of those mythological times. Here was a Mediterranean scene similar to that of Greece, or the nearest that Bunny could get to it in France. Perhaps something of that arcadian time still survived in the landscape of the Cote d'Azur, providing glimpses and dreamlike evocations of a Golden Age. This may explain something of the gentle nostalgia, classical serenity and enchanting beauty of these paintings of the south of France.

Unlike his northern landscapes, man was excluded from them. On one occasion, however, he introduced a mythological figure into the fields of Le Lavandou as casually as another artist might a horse or cow.[2] The lines between reality and imagina-

[1]Unless indicated otherwise the paintings referred to are in private collections.
[2]*Figure with Bow and Arrows in Landscape*, Joseph Brown Gallery, Spring Exhibition, 1970, Catalogue No. 8.

RUPERT BUNNY ARABESQUE, LE LAVANDOU (*c.*1923)
Oil on canvas 22in x 26in
Owned by Commonwealth Banking Corporation, Sydney
Photographs by Douglas Thompson

RUPERT BUNNY ETAPLES (*c.*1902)
Oil on canvas 20in x 29in
Art Gallery of New South Wales

tion were gently blurred; the floral fields of Bandol were the chosen setting for *Europa and the Bull.* Clive Turnbull quotes Bunny as saying of one of his French landscapes: 'I don't know whether it's something I saw . . . or whether I imagined it'.[1]

Landscapes of the mid-1920s lost a little of their lyricism and were more conventional in appearance. Visits to Céret introduced the snow-capped Pyrenees and a more rugged landscape. Mists, showers and autumn days were new subjects.The sketch for *Port of Toulon* was painted in the rain, while the finished painting struck a new majestic note, with its mountains shrouded in mist and cloud, like Mount Olympus, ancient home of the gods. Forms became more pronounced as the flat, dream-like, decorative world faded into a more naturalistic one. By the end of the decade, however, Bunny's springtime landscape was again in full bloom in such works as *Flower Farm, Bandol* and *Old Villa, Cassis.* When some of the finest were exhibited in Sydney in 1925 it was a kind of art sensation of the year.[2] They were regarded as being scandalously modern! It was not till the Macquarie Galleries' exhibitions of the early 1940s that these same landscapes began to be admired.

Bunny painted a number of Australian landscapes, which likewise won little praise when shown in the 1920s and 1930s. They are still regarded a little suspiciously even today. This is curious for, while some are unsuccessful, several are among his finest landscapes.

His first Australian landscapes were painted in the summer of 1926, while staying with relatives at Tintaldra on the upper Murray. The titles of these paintings, *Afterglow, Tintaldra, Still Day at Greg Greg* and *Silvery Morning, Tintaldra* suggest his approach. As in the south of France, he sought the quiet lyrical beauties of nature, with the blue of the Mediterranean replaced by the winding Murray River. He rehumanized the vision of the Australian landscape and softened its vastness by dwelling on its gentler aspects and seeking its more poetic moments. In *The Murray at Tintaldra* the mountains do not tower in sublime grandeur; instead they provide delicate blue backdrops to the green-gold of the undulating river flats. Even the gum takes on a momentary pose of stark elegance.

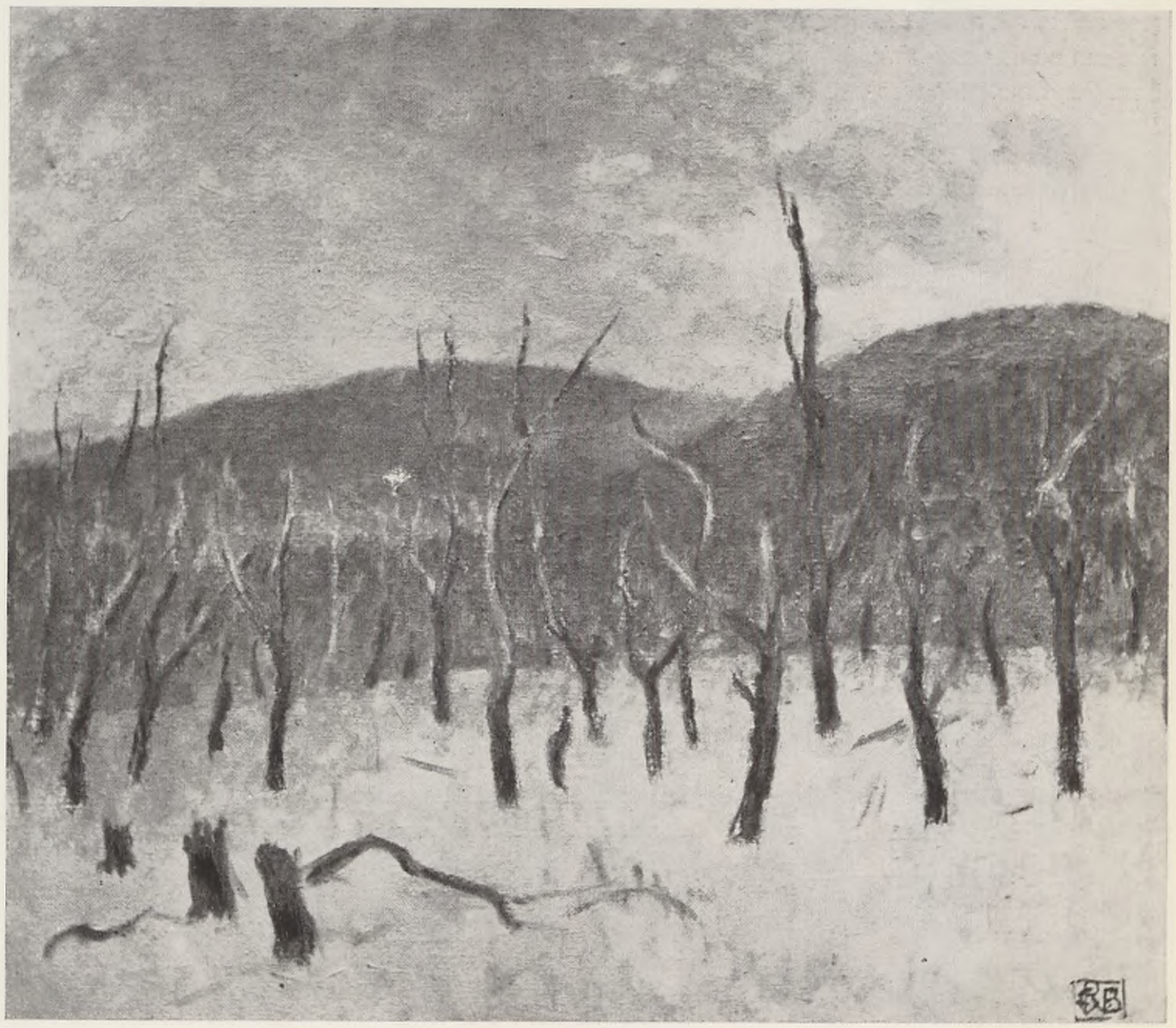
When exhibited in Melbourne in 1927 they were not admired. Bunny's champion, George Bell, pointed out that they showed 'a new aspect of our land, especially in colour',[3] but others pointed to their similarity to his French landscapes and his supposed failure to express the character of the gum-tree. They failed to understand Bunny's intention. His vision was different

[1]Clive Turnbull, 'An Appreciation' in *The Art of Rupert Bunny* (Ure Smith, Sydney 1948), p.13.
[2]*Sydney Morning Herald*, 8 September 1925, p.5.
[3]*Sun News-Pictorial*, 2 March 1927, p.29.

opposite
RUPERT BUNNY IN THE LUXEMBOURG GARDENS (*c.*1909)
Oil on canvas 20in x 29in
Art Gallery of New South Wales

right
RUPERT BUNNY CERET, PYRENEES (*c.*1926)
Oil on canvas 19in x 25in
Owned by L. C. Plews

RUPERT BUNNY UPPER MURRAY LANDSCAPE (1926)
Oil on canvas 20in x 22in
Owned by Mr and Mrs Clive Turnbull



from the accepted stereotype of the time. It stressed the natural beauty of the scene, a universal thing, rather than the individuality of the local countryside. His lights were gentle, not harsh and penetrating. Colours were subtle, not bleached. He civilized the Australian scene, humanized it and thereby ennobled it.

When he tried he was able to capture the character of the Australian landscape and its often ruthless nature. Two good examples are the oil sketch, *Kosciusko from Tintaldra* in the Newcastle City Art Gallery, with its bush-fires, and *Upper Murray Landscape*, with its ring-barked tree skeletons but generally the panoramic vastness and emptiness of the Australian landscape were alien to his intimately inclined eye. This, allied with the lack of public interest, discouraged Bunny from painting the local scene. After he settled in Melbourne in the 1930s he frequently returned to his sketches of the south of France to paint new canvases or replicas of particular favourites. Among those replicas were *Evening, South of France,* based on *The Red Shed* in the Newcastle City Art Gallery, and *Le Lavandou* in the National Gallery of Victoria, a later version of *Purple Shadow*.

In 1933 he exhibited a new group of Australian paintings, a series of twenty-eight scenes from the Melbourne Botanical Gardens. Here people relaxed under shady trees or fed swans as they glided across the tranquil ponds. It was a return to old themes, now attired in modern dress and transported to the antipodes, where the elegant white swan gave way to the black.

Included in the same exhibition were several other local scenes, Bunny having chosen to paint such settled and civilized areas as Toorak and St Kilda, his former home, in preference to the open countryside. *Richmond, Melbourne* was also painted about this time. This was one of Bunny's favourites, the only Australian painting selected by him for inclusion in his big retrospective exhibition held at the National Gallery of Victoria in 1946. Its owner recalls Bunny as saying that it was painted entirely from memory, a practice he employed for other landscapes too. Bunny once recounted that students in Paris under Jean Paul Laurens, immediately an attractive landscape presented itself, would want to fall upon their brushes and palettes. Laurens would rebuke them, urging them instead to look at the scene and remember it. In later years Bunny would study a scene and, on returning to his studio, paint a small colour sketch of it in oil. This would then be put away with others until he decided to paint a few landscapes from them.

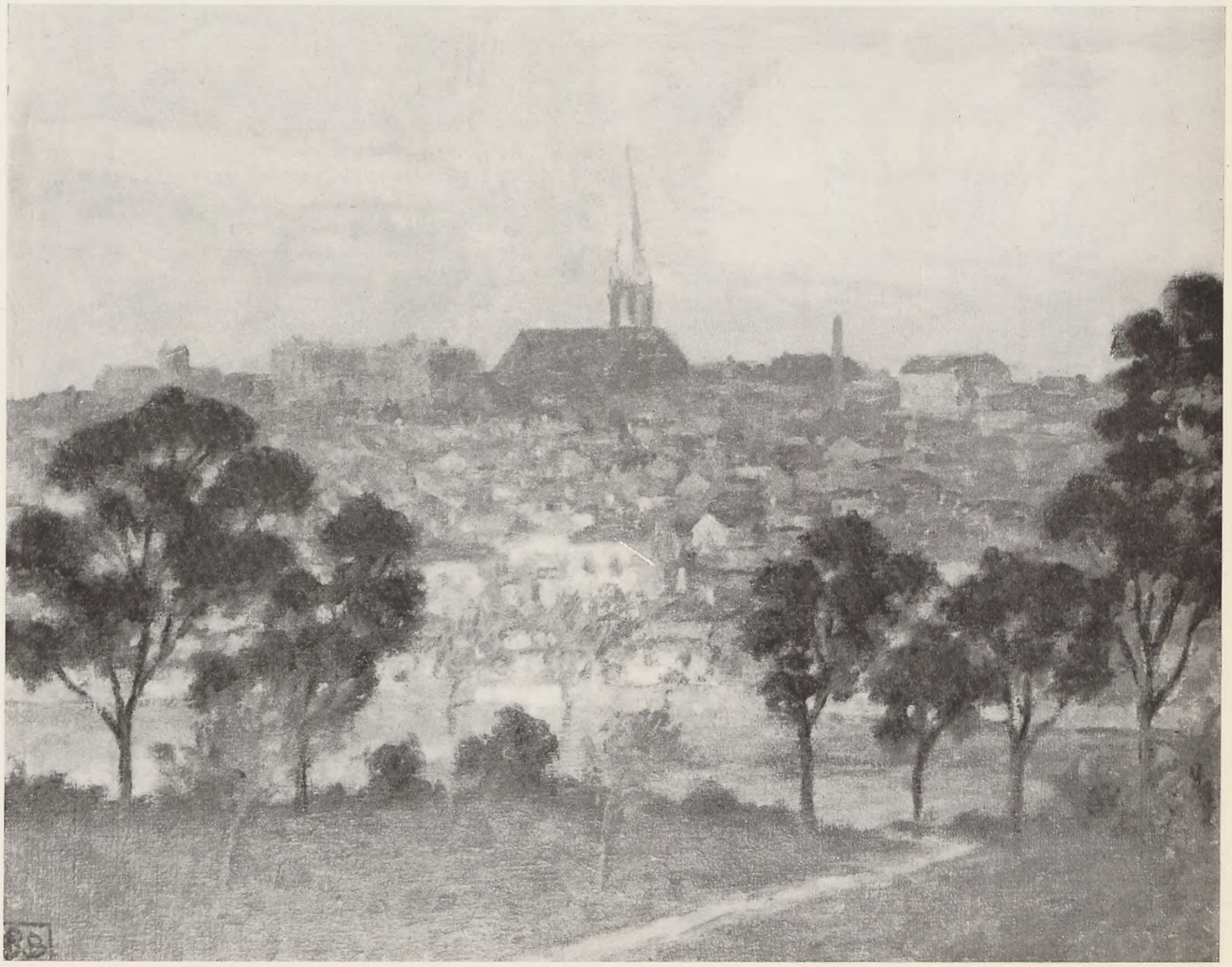
The oil sketch of *Richmond, Melbourne* still exists, the larger canvas being based directly on it. Neither is a studied transcript; instead they are gentle evocations of the scene. Bunny also visited Ballarat, whose goldfields had enticed his father from England eighty-six years before and, characteristically, painted *Afterglow Ballarat*, a painting unknown to the writer, but by repute extremely beautiful.

An art public still unresponsive to his French landscapes saw little merit in his Australian scenes. Commenting to Clive Turnbull on his *Upper Murray Landscape* Bunny said 'Nobody likes my Australian picture, but I do'.[1] It was years before others agreed.

[1]Turnbull, op. cit. p.14.

RUPERT BUNNY EVENING, SOUTH OF FRANCE (*c.*1933-43)
Oil on canvas 20in x 23in
Owned by Mrs Clive Bennett
Photograph by Douglas Thompson

RUPERT BUNNY RICHMOND, MELBOURNE (*c.*1934)
Oil on canvas 18in x 23in
Owned by L. C. Plews



Art Deco in Australia

Daniel Thomas

opposite top
C. BRUCE DELLIT ANZAC MEMORIAL, HYDE PARK, SYDNEY
NORTHERN ELEVATION FACING PARK STREET
Watercolour and oil 18in x 35in
Photograph by Douglass Baglin
Courtesy Victor Dellit, Architect

opposite left
ANZAC MEMORIAL, HYDE PARK, SYDNEY
VESTIBULE AND THE HALL OF SILENCE

opposite right
ANZAC MEMORIAL, HYDE PARK, SYDNEY
RAYNOR HOFF BRONZE GROUP SYMBOLIZING SACRIFICE
Photographs by Michael Andrews

BADGE OF THE AUSTRALIAN MILITARY FORCES
Courtesy Army Public Relations

In the past few years a number of books have begun to define the style of the 1920s and 1930s and Art Deco has been settled upon as the name for the style. Previously it was called jazz-modern, modernistic, or '*moderne*', the last name being most used by architects and by Americans. The name Art Deco comes from 'decorative art' as launched in Paris in 1925 at a large 'Exposition International des Arts Décoratifs et Industriels Modernes'.

A period style is best evidenced in the minor arts – of architectural decoration, interior design, ceramics, glass, metal work, textiles, dress, book design and so on.

The mainstream of high art usually gets well documented in its own time. Minor arts often have to wait till a generation grows up and discovers with annoyance that a large area of visual experience exists but nobody can tell them anything about it. Artists themselves of course have the keenest visual curiosity and the American Roy Lichtenstein, in his actual paintings, was probably the first serious researcher into Art Deco. Similarly, it is young art-historians, aged about thirty, like Bevis Hillier, who are writing the books on the unknown style of thirty to forty years ago – too remote for them to remember, too near for it to have got into art-history unless it is by a certified master. (One of Australia's Art Deco artists, Thea Proctor, illustrates this point. Born in the 1870s, she avidly studied the costume and decorations of that decade.)

Bevis Hillier's newest book firmly separates the 1920s (and earlier) from the 1930s (and later).

The 1920s were more elegant, luxurious, Neoclassical. They still kept the curves of Art Nouveau, the ubiquitous ovals of the pre-World War I Adam and Louis XVI revivals, the opulent colour of the Russian Ballet décors.

The 1930s became the real jazz-modern period – of angular, spiky forms, debased Cubism, science-fiction, zigzags and streamlining in silver and white.

Hillier's book identifies some of the major themes of Art Deco.

One is Aztec and Indian ornament and architecture, admired by the art-and-nature colonies of the Arizona and New Mexico deserts. These were visited by D. H. Lawrence after his spell in Australia.

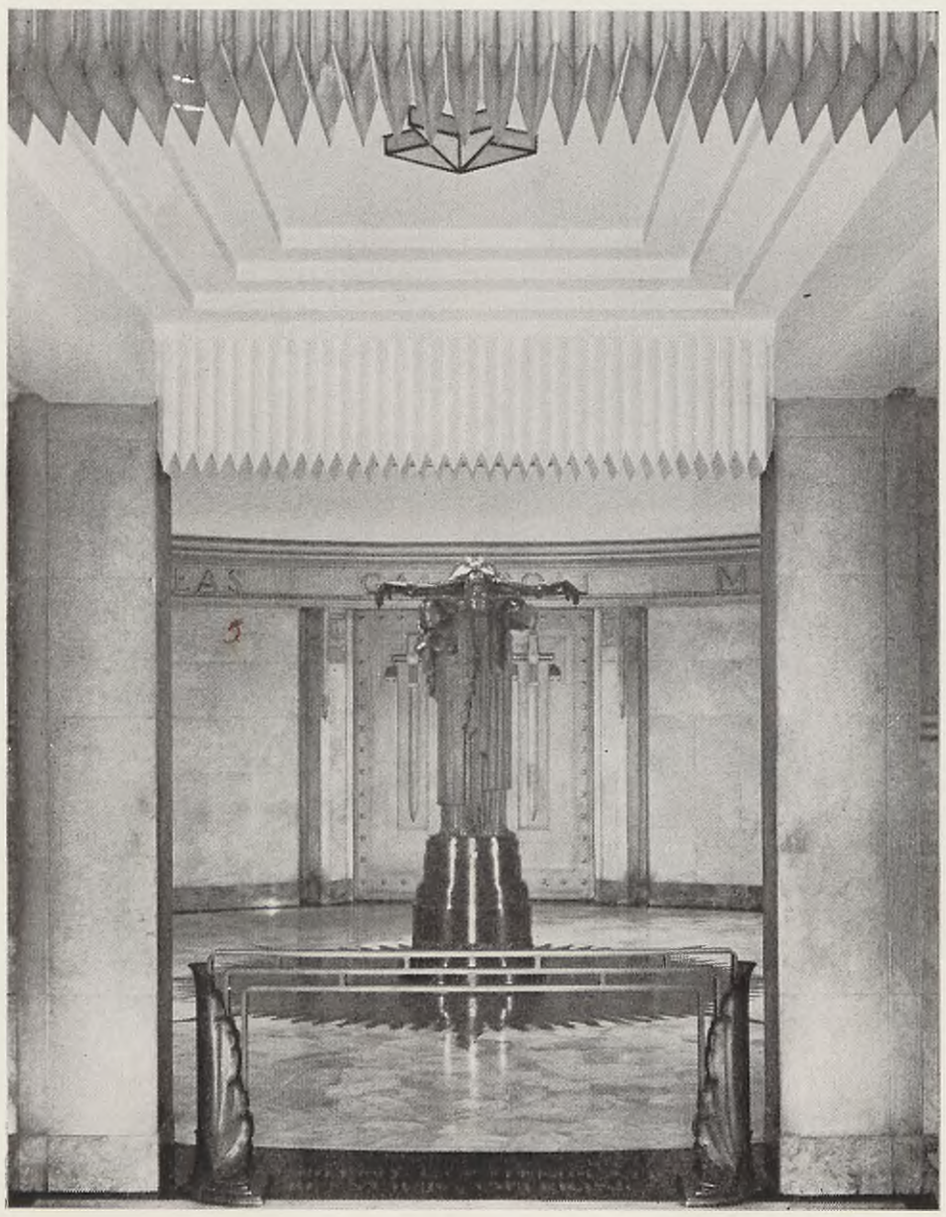
Another is the sunray, which Hillier thinks the major theme of Art Deco. It was in the 1920s that sunbathing first became fashionable, that the French Riviera became a summer resort. The Pre-Columbian Americans were sun-worshippers too.

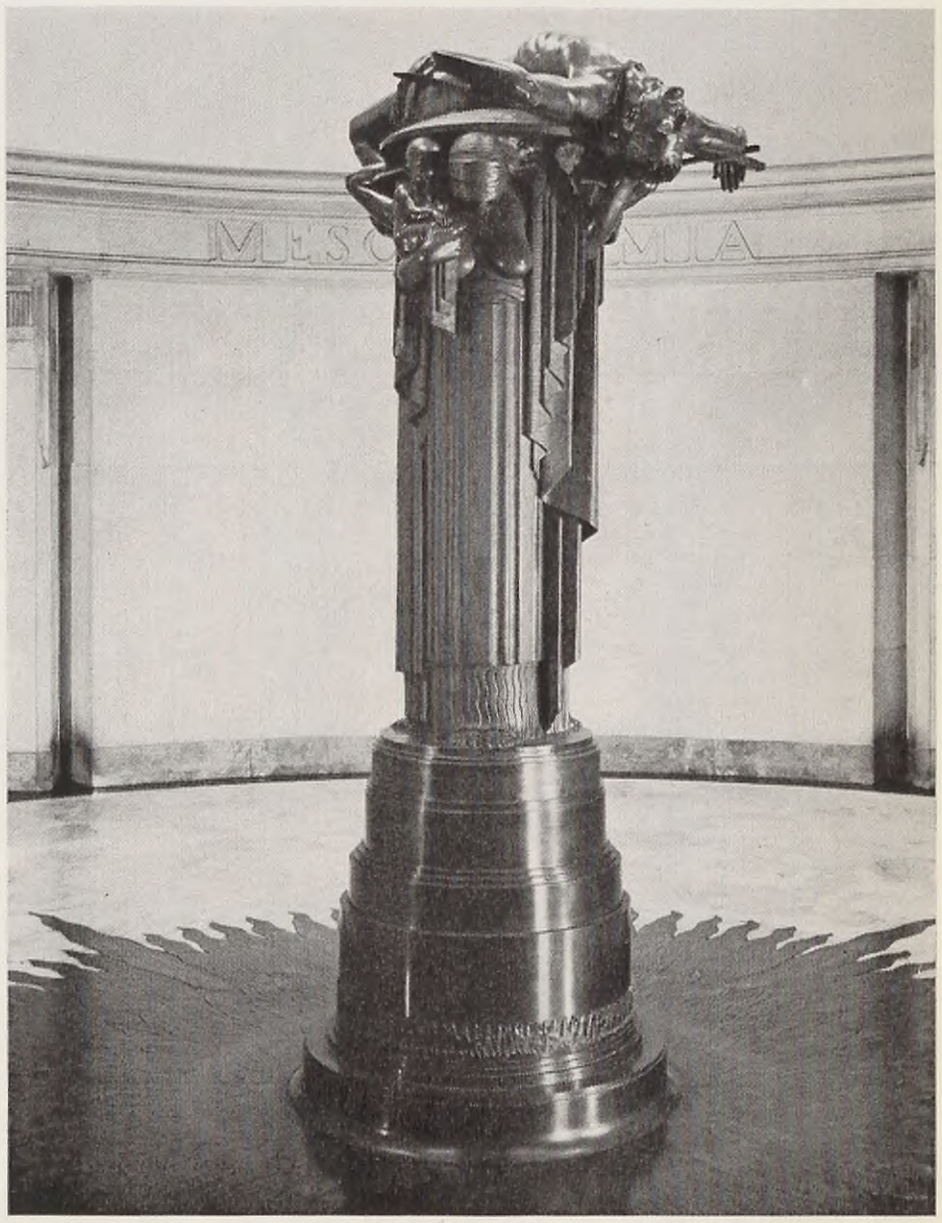
One of Australia's most sacred images is its military badge, a 'rising sun' in Art Deco style. One of Australia's most sacred buildings is the Anzac Memorial in Sydney, built in memory of World War I servicemen. If it can be labelled with any architectural style it, too, is Art Deco.

It is highly unusual for Art Deco to occur in serious work. Usually it belongs, in architecture, to cinemas, shops, nightclubs or office buildings; in ornament it belongs to frivolous, expendable objects. Perhaps the Anzac Memorial is the only major Art Deco building in the world (besides the slightly earlier Lenin's Tomb in Moscow) which will not be demolished, and which is likely to stand for ever.

In any case Art Deco seems to have been unusually strong in Australia, and future accounts of the style should not overlook Australian material.

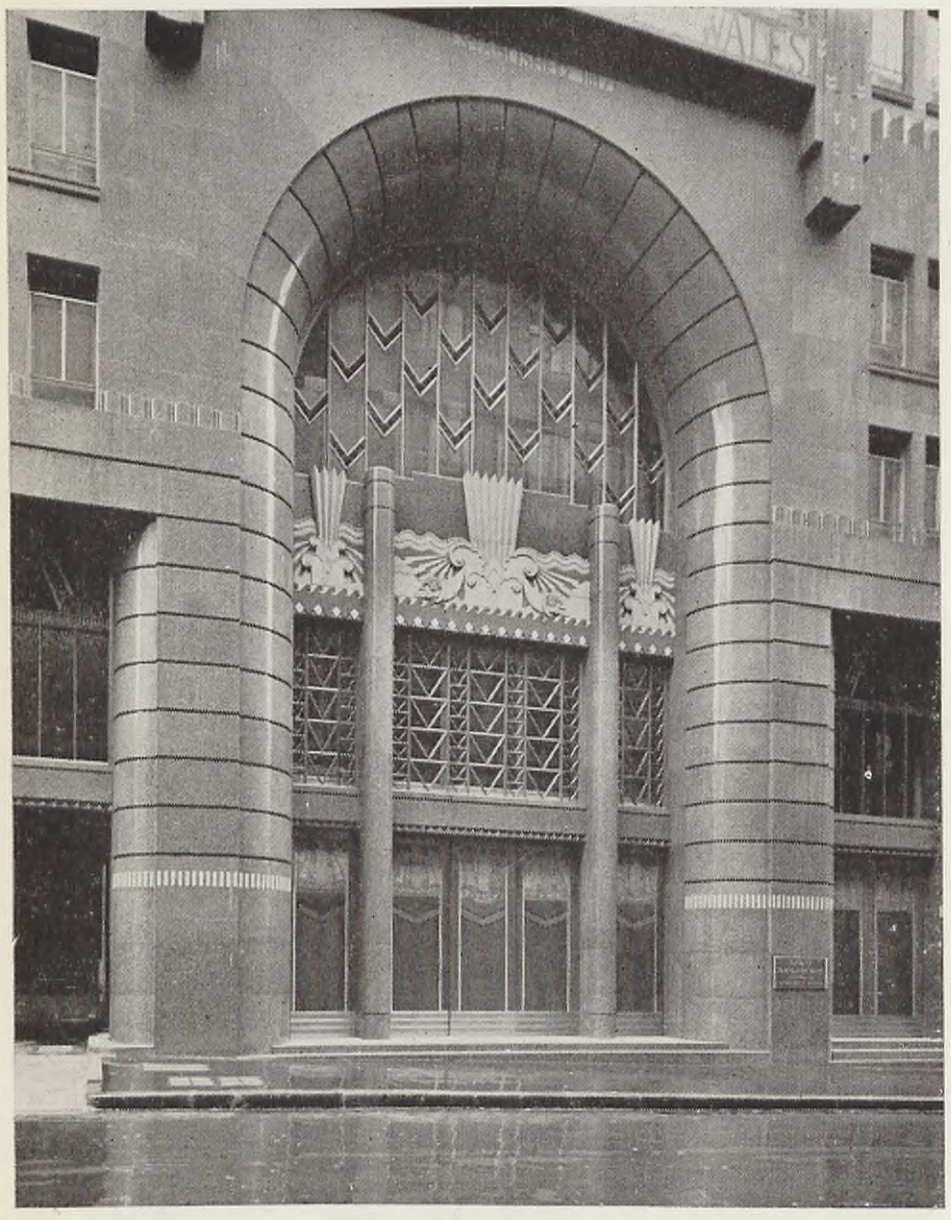
The Anzac Memorial is built of red granite. It has amber windows (with the Anzac rising sun) on four sides so that at all times of day it catches the light and glows. The stepped pyramid over its star-encrusted dome might make one think





left
C. BRUCE DELLIT BANK OF NEW SOUTH WALES, (NOW DELFIN HOUSE), O'CONNELL STREET, SYDNEY (1939-40)
Photograph by L. F. Traine
Courtesy Victor Dellit, Architect

right
EMIL SODERSTEN HEAD OFFICE OF THE CITY MUTUAL LIFE ASSURANCE SOCIETY LIMITED, 60-66 HUNTER STREET, SYDNEY (1934)
Pencil and watercolour on cardboard 30in x 22in



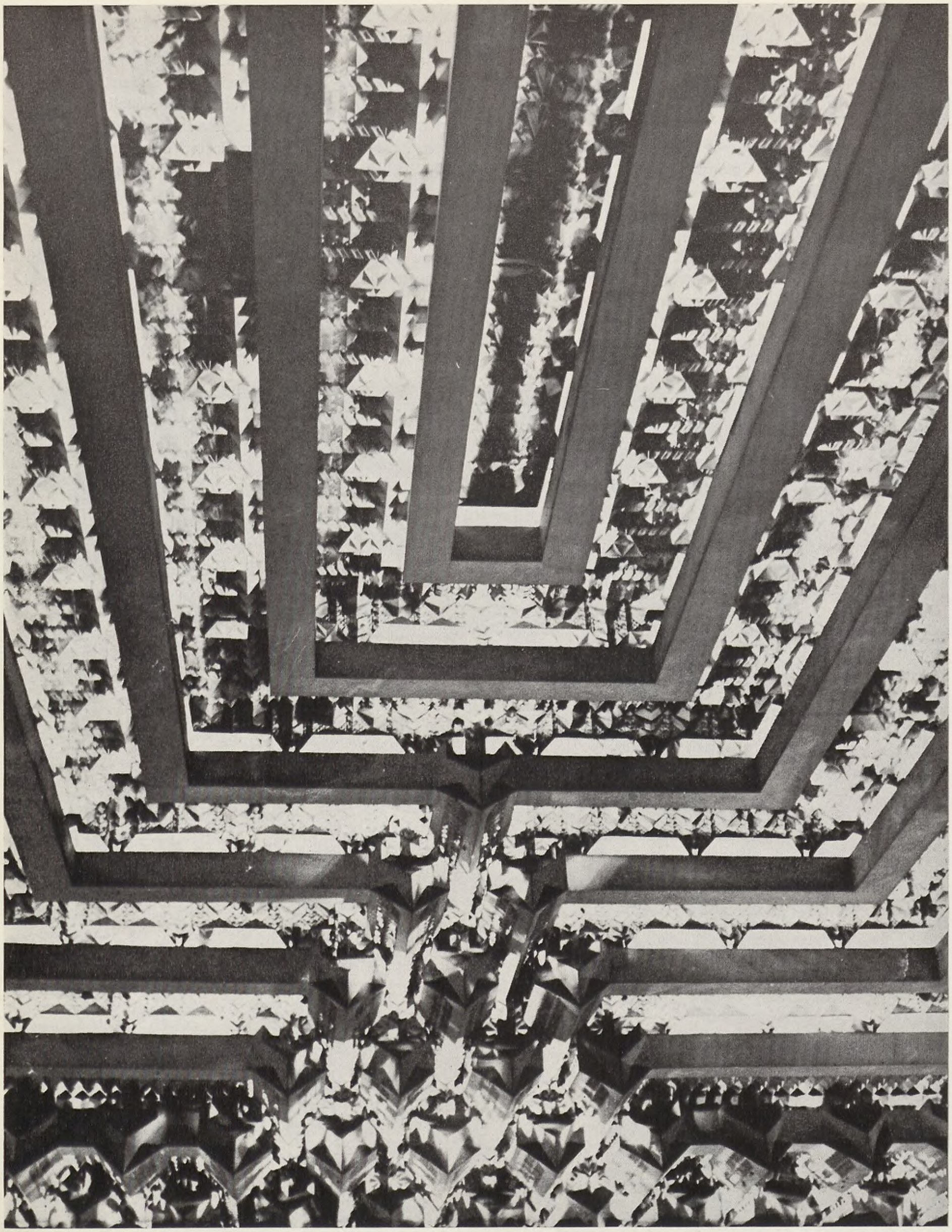
opposite
EMIL SODERSTEN STAIRCASE, AUSTRALIA HOTEL, SYDNEY
Photograph by Max Dupain

of Aztec pyramids. However, the architect, Bruce Dellit, was probably not interested in Aztec architecture, though he did admire Frank Lloyd Wright.

Dellit was born in 1900 and died in 1942 so he was a young man when he won the architecture competition for the Memorial in 1930. It opened in 1934.

It seems extraordinary that the histories of Australian architecture by J. M. Freeland and Robin Boyd entirely omit Dellit and so significant a building as the Anzac Memorial. However, one can see why. Freeland and Boyd both belong to a generation that was taught to believe mainly in Bauhaus functionalism, and that also came to believe that their own generation initiated worthwhile modern Australian architecture in 1934, the very year that the Memorial was opened. A building that had to be concerned with ideal beauty and sacrifice-symbolism could not fit their machine-aesthetic functionalism. A building that, for all its size, keeps to the refined small-scale visual rhythms of the luxurious 1920s would not appeal to the larger, factory and ocean-liner scale which the 1930s admired. Nor do the histories mention Emil Sodersten, Bruce Dellit's exact contemporary in Sydney and Australia's other important Art Deco architect. Sodersten's City Mutual Office building, 1934-6, has most sophisticated 'accordion-pleated' fenestration, which can be rationalized as giving extra light in a narrow city street but which might never have been thought of without the example of Cubism's faceted angularity. A similar facade treatment by Sodersten survives in a Pitt Street insurance office opened tn 1940, but his best interiors, in the Australia Hotel's Martin Place wing of 1935, were demolished in 1971.

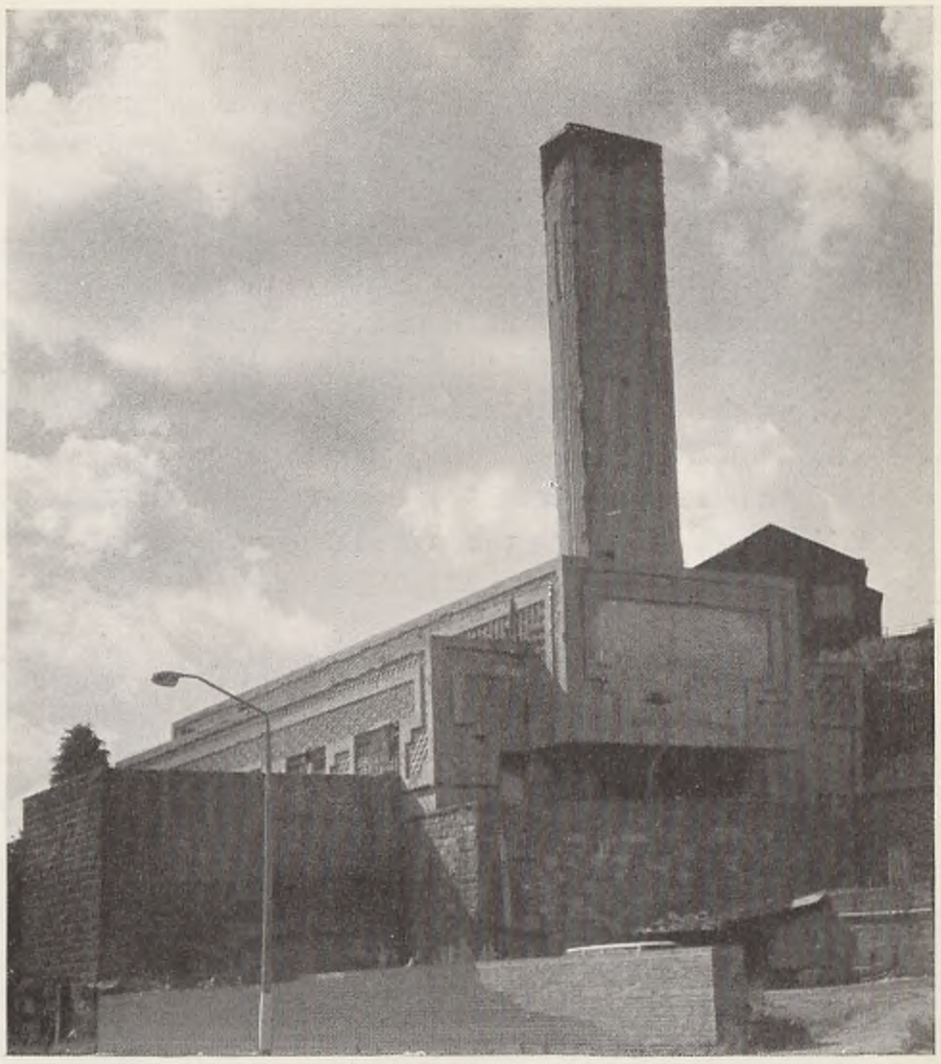
Other modern Sydney buildings by Dellit were Kyle House, Macquarie Place, opened in 1931, the Liberty Theatre (now



top
WALTER BURLEY GRIFFIN INCINERATOR, PYRMONT,
NEW SOUTH WALES

bottom
WALTER BURLEY GRIFFIN INCINERATOR, WILLOUGHBY
NEW SOUTH WALES

opposite
WALTER BURLEY GRIFFIN SECTION OF CEILING, CAPITOL THEATRE,
MELBOURNE
Photograph courtesy the *Age*, Melbourne



altered) and the Bank of New South Wales (now Delfin House) O'Connell Street, 1939-40. Birtley Towers and Wychbury, blocks of flats at Potts Point, 1934, have unusual parapets that might be intended as sunrays; certainly they spawned many imitation sunray parapets on cheap blocks of flats throughout Sydney.

Melbourne as well as Sydney has a good deal of attractive Art Deco architectural ornament, but only Dellit and Sodersten seem fully architectural. However, in Victoria there is an Art Deco museum of 1932 at Castlemaine.

Frank Lloyd Wright's architecture is seldom discussed with Art Deco, yet his follower, Walter Burley Griffin, who worked in Australia, executed fully Cubist jazz-modern interiors in Melbourne as early as 1923-4. The St Kilda Palais picture theatre survived for only three years; the Capitol Theatre is now mutilated, though its Cubist ceiling labyrinth, intended for light-shows, still exists.

Griffin moved to Sydney in 1929 and started to develop a back-to-nature suburb in the bush at Castlecrag. Some of the houses are more Gothic than Art Deco, but the idea of a nature-

FRANCOIS SICARD ARCHIBALD FOUNTAIN, HYDE PARK, SYDNEY
Photograph by Max Dupain

loving, vegetarian, artist-colony suburb is significantly Art Deco in itself. Even more so is Griffin's Aztec style municipal incinerator at Pyrmont, Sydney, and the 'Pageants to the Sun' which the Griffins performed at Castlecrag in Aztec costume.

More Sunrays

There is an Art Deco sunray fountain in Hyde Park, Sydney, contemporary with the Anzac Memorial and facing it from the other end of the park's main axis. It is the Archibald Memorial fountain, by the French Neoclassical sculptor Francois Sicard, commissioned in 1926 and completed in 1933. The figure at the centre of the sunray water-jets is Apollo 'Representing the Arts (Beauty and Light)'.

The greatest monument of the period is the Sydney Harbour Bridge and if its bow form may not have been intentionally a sunray image, the stepped pyramids on its four pylons are conscious stylism, for the pylons have no structural purpose at all.

A further Australian sunray item is the Bondi lifesavers' bathing-costume, probably datable to the mid-1930s, for when the Bondi team joined the procession which opened the Harbour Bridge in 1932 their costume still lacked sunbursts.

Finally, there is a fruit-growing region around Mildura which in 1919 named itself Sunraysia.

The Home

The Home was a surprisingly sophisticated magazine, published in Sydney from 1920 to 1942. Devoted to fashion, Society and the arts it was produced by Sydney Ure Smith, who had, a little earlier, founded Smith & Julius, a commercial art studio which employed many of Sydney's leading painters. Sydney Ure Smith at the same time also produced the country's only art magazine, *Art in Australia.*

The covers designed for these two magazines and the advertisements which appeared in them readily demonstrate the the development of Australian Art Deco.

The earliest style is historicizing. The ornament is still mostly festooned ovals. (Their best flowering in architecture is exemplified in the verandah windows at the Carrington Hotel, Katoomba). The first cover of *The Home* was a costume study in front of a Colonial Regency house by Hardy Wilson. The early advertisements were often romantic old buildings drawn by Lloyd Rees. Through the 1920s the Society pages are full of costume balls and *tableaux vivants.* The new cinemas mostly wore architectural fancy-dress, Baroque, Gothic or Moorish, or all three combined. Architectural fancy-dress closed in 1928 with Sydney's lavish State Theatre; cinemas of the 1930s were streamlined. Instead of extravagant Australian parties the depression years had to get their vicarious glamour from picture stories of Hollywood stars.

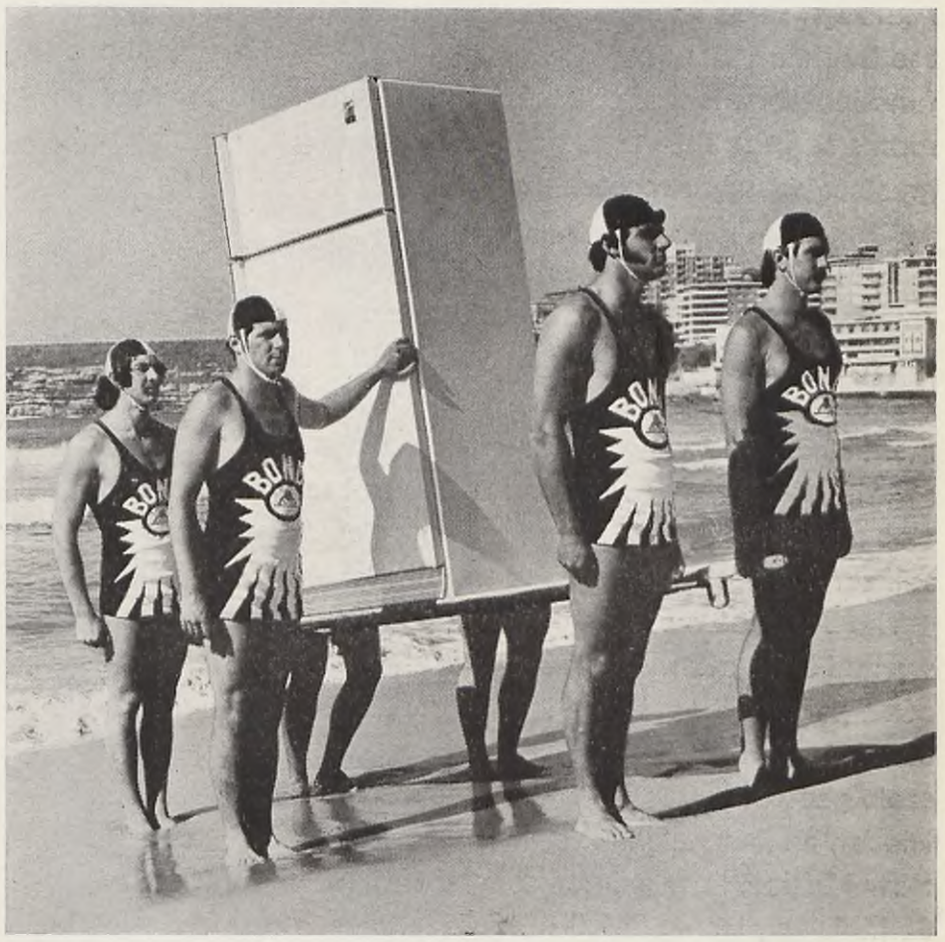
But in 1922 a modernist, non-historical style suddenly appeared in the advertisements and the covers, and soon displaced the neo-Georgian style. The best covers in the 1920s were by Thea Proctor, in the 1930s by her younger cousin, Hera Roberts. Others were by Adrian Feint and John Passmore. Margaret Preston's paintings were used in the late 1920s though none were designed as covers.

Not surprisingly, Art Deco reached its peak in 1928-9, the end of the boom and the eve of the depression which hit Australia harder than most countries. Only the larger architectural projects continued on into the 1930s, doubtless because they were already planned before the crash, but perhaps also because they were consciously provided as public works for the unemployed.

The most elegant of all Art Deco manifestations in Australia are, I think, a series of Society photographs published in *The Home* in 1928 and 1929. Harold Cazneaux's photography both earlier and later is well known and pleasant enough; these more interesting photographs are credited to 'Harold Cazneaux and Roi de Mestre' or 'Harold Cazneaux and Adrian Feint'. Presumably the two modernist painters suggested the poses and perhaps painted the abstract decorative backgrounds.

The Burdekin House Exhibition 1929

Roi de Mestre (he later changed his name to Roy de Maistre) was the principal organizer of a charity exhibition of 'Good furnishings, including old and modern furniture and fittings',



SUNRAY MOTIF BONDI LIFESAVERS' BATHING-COSTUME

held in 1929 in Burdekin House, Sydney, a large colonial building which was shortly to be demolished. Nearly all the rooms were filled with antiques, but at the attic level there were six 'modern rooms'.

Leon Gellert and Adrian Feint did a study, Hera Roberts and Thea Proctor each did a living room and Roi de Mestre a bedroom. Gellert's introduction said 'Modern interior decoration eliminates all that is unnecessary, it is in agreement with modern architecture, modern hygiene, modern town-planning and constructional engineering. Its furniture is based on the simple primary forms – the cube, the prism, the cylinder, the cone, the pyramid, the sphere. The old ubiquities, the knick-knack, dear residences of dust and germ, are absent from the modern room'.

There was a desk 'derived from the modern aeroplane hangar', chairs whose shape was a 'conventionalized reproduction of the human spine', a bookcase cabinet whose 'modern forms owe their origin to the set-back architecture of American skyscrapers'. Colours were orange, vermilion, magenta and dark green. Although some furniture was said to be 'similar to that made at the Bauhaus, Germany' it was all a long way from Bauhaus functionalism. It was colourful and cheerful, and the modern rooms surprised the organizers by becoming the exhibition's greatest popular success.

Plants

A favourite Art Deco plant was the cactus. In the modern rooms at the Burdekin House exhibition there were two, one of them striped. No other plants were mentioned. Department stores advertised modernistic open shelves as 'cactus stands'. Cactus was solid and cylindrical to look at and it was also a reminder of the New Mexico art colonies. Cactus tubs still survive at the entrance to the Castlemaine Art Gallery.

The banksia was the Australian equivalent for those who wanted solid cylinders, cubes or spheres. Margaret Preston often painted them in the late 1920s; indeed she was able to convince herself that all Australian native flowers had a large-scale geometry that made them peculiarly 'modern'. Frank Hinder, an Australian artist who had studied in 1933 at Taos, New Mexico, later painted several banksia pictures. Burley Griffin's Castlecrag is full of banksia trees whose crowded blossoms glow like chunky yellow candles. Everglades, Leura, a superb garden of the mid-1930s, uses the banksia as an important design element.

Electricity

Electricity is Art Deco. In Melbourne and Hobart the electricity authorities put up new buildings in the 1930s, covered with ornament derived from the porcelain insulators on poles and pylons. Hobart's remained for many years the most conspicuous

Brilliancy

the note of the newer *robes de style* for wear at night; cool neutral tones for daytime dressing, with *beige* pre-eminent. Brilliancy begins with the head-dress, flashes from the girdle—worn in the mediaeval manner low upon the hips—and may terminate in trailing tassels of irridescent beads, for when a mermaid train, dividing itself in two, tips each end with such a tassel, it may be considered doubly a success. On the other hand, delicate laces posed above a pale foundation are especially delectable. Dayfrocks and suits emphasize the extreme importance of cord tucks, lingerie touches, bead embroideries in Persian effects, a lavish use of braids.

At David Jones' an unique grouping of new season Suits and Frocks may be seen both in the windows and fashion showrooms on 1st and 3rd floors.

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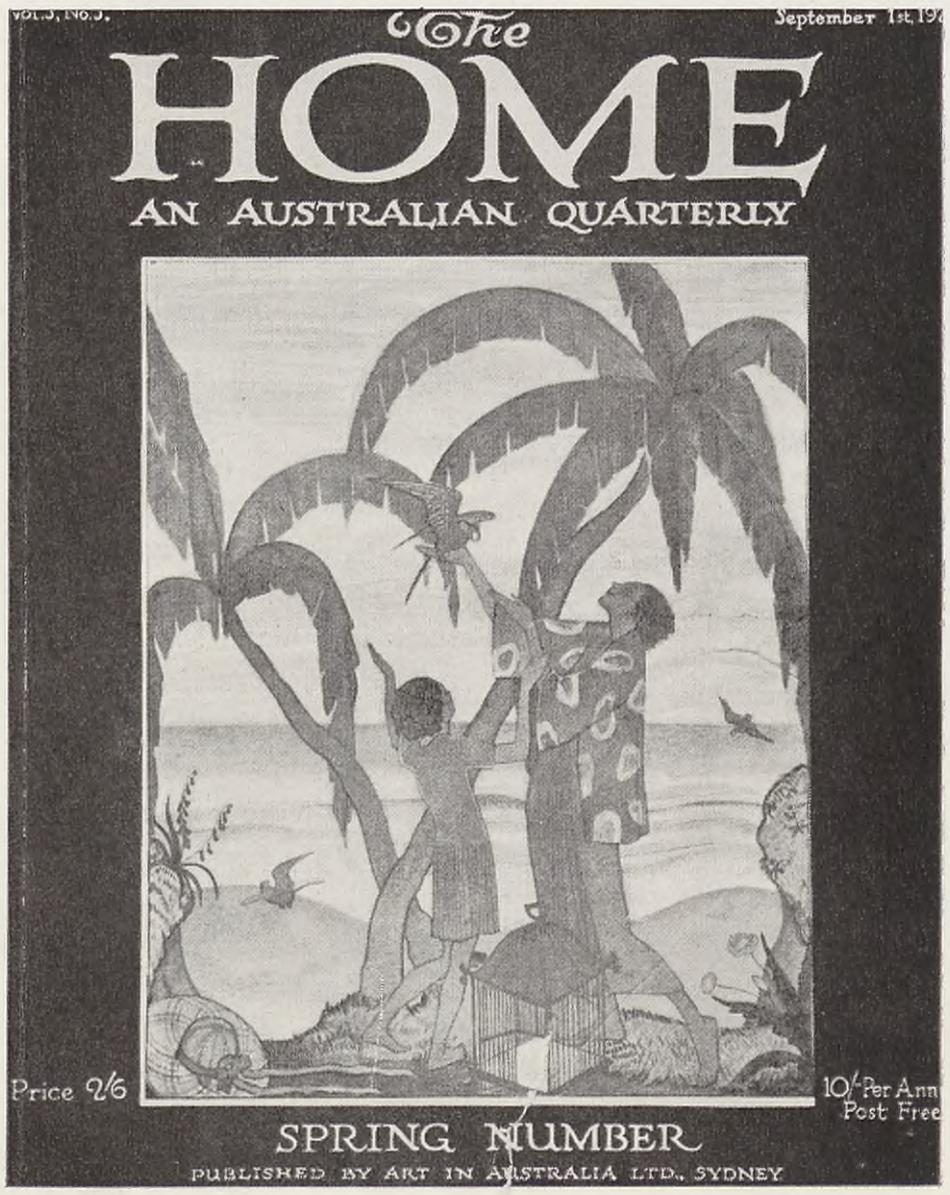


top
EXAMPLE OF ADVERTISING ART ART IN AUSTRALIA AUGUST 1922
bottom
THEA PROCTOR COVER THE HOME SEPTEMBER 1922
opposite
HERA ROBERTS COVER THE HOME MAY 1933
Photographs by Douglas Thompson

VOL. 14. NO. 5.

REGISTERED AT THE GENERAL POST OFFICE, SYDNEY, FOR TRANSMISSION BY POST AS A NEWSPAPER

MAY 1st, 1933

THE HOME

PRICE 1/3 **EXCLUSIVE JUMPERS for KNITTING** PRICE 1/3

PUBLISHED BY ART IN AUSTRALIA LTD., KYLE HOUSE, MACQUARIE PLACE, SYDNEY

HAROLD CAZNEAUX AND ADRIAN FEINT PORTRAIT PHOTOGRAPHS THE HOME 1929

Mrs. W. O. Ellis Fielding-Jones

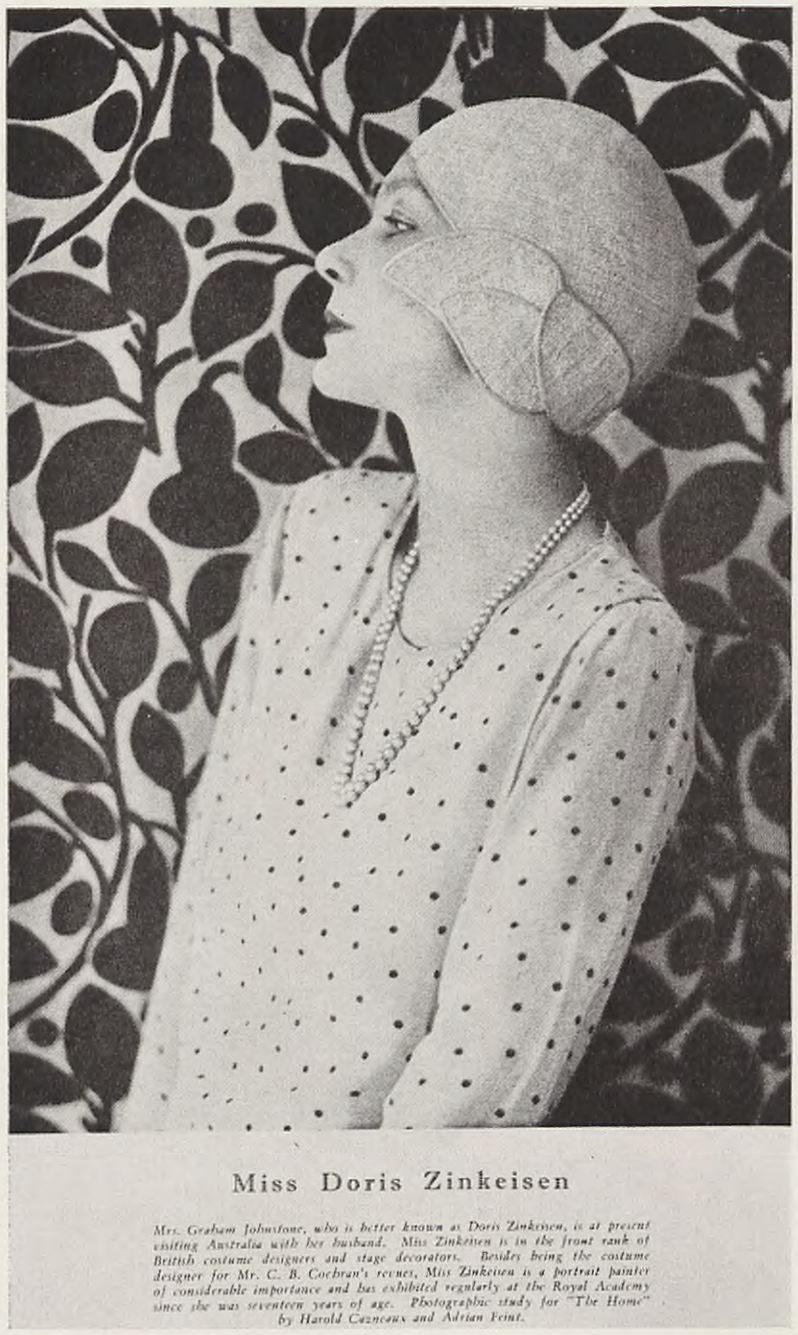
MRS. FIELDING-JONES, who is the wife of Mr. W. O. Ellis Fielding-Jones, of Oaklands, Singleton, N.S.W., was formerly Miss Margaret Osborne. Photographic study for "The Home" by Harold Cazneaux and Adrian Feint.

opposite
HERA ROBERTS INTERIOR FROM THE BURDEKIN HOUSE EXHIBITION THE HOME OCTOBER 1929
Photographs by Douglas Thompson

building in the city. Tasmania also named a small factory town Electrona at this time. Margaret Preston's 1927 article on the development of her still-life painting was titled *From Eggs to Electrolux*.

Milk

Small suburban dairies proliferated in Melbourne in the depression. They were mostly huts ornamented with Art Deco spaceship fins, which somehow symbolized modern hygiene. Milk bars were invented at the same time.[1] Roy Grounds's 'The Milky Way', Little Collins Street, was the first, and it set a style for the whole of Australia, not Art Deco, but Bauhaus. The only 'modern' building in most country towns was the milk bar, furnished with tube-steel chairs, startlingly alien.



Miss Doris Zinkeisen

Mrs. Graham Johnstone, who is better known as Doris Zinkeisen, is at present visiting Australia with her husband. Miss Zinkeisen is in the front rank of British costume designers and stage decorators. Besides being the costume designer for Mr. C. B. Cochran's revues, Miss Zinkeisen is a portrait painter of considerable importance and has exhibited regularly at the Royal Academy since she was seventeen years of age. Photographic study for "The Home" by Harold Cazneaux and Adrian Feint.

Pottery, Textiles, Furniture et cetera

Australian art-pottery remained more Art Nouveau than Art Deco through the 1920s. Merric Boyd is the best known potter. Glass scarcely exists, though Lalique glass from Paris was popular, especially when decorated with Australian love-birds or eucalyptus leaves.

Early curvilinear Art Deco of the 1920s is found in a few batik wall hangings by Byram Mansell and Harry Justelius. In the 1930s Michael O'Connell's printed fabrics belonged to a purer and simpler taste than Art Deco; they were sold by Cynthia Reed in a Melbourne shop along with Frederick Ward's

AN INTERIOR FROM THE BURDEKIN HOUSE EXHIBITION

DESIGNED BY MISS HERA ROBERTS, AND CARRIED OUT COMPLETELY BY BEARD WATSON & CO. LTD.

L'ART
MODERNE

EXTENSIVE STOCKS ARE AVAILABLE OF CARPETS AND FURNISHING FABRICS IN KEEPING WITH THE CONTINENTAL ART MODERNE DECORATIVE VOGUE.

ILLUSTRATED is one of the rooms, decorated in modern style, which will be shown this month at the Burdekin House Exhibition. The colour scheme, based on plain floor coverings and walls, is simple and harmonious, and the furniture, carried out in dull green Zapon, is upholstered in a delightful fabric of modern French design. The whole of the work has been executed by Beard Watson & Co. Ltd., who, interpreting in a practical sense the modern trend in interior decoration and furnishing, present this modified example of "L'art Moderne" as being applicable to Australian conditions and temperament.

Beard Watson's organisation offers special facilities for executing furnishing schemes in any period and style, and estimates, with sketches and helpful suggestions, will gladly be submitted free of cost.

An invitation is extended to all home-lovers to visit Beard Watson's showrooms, where a permanent exhibition of 64 furnished rooms is maintained, faithfully portraying all that is desirable and refined in home furnishings.

A feature is the newly organised section particularly devoted to the inexpensive, yet faithfully designed and constructed, Dining, Bedroom, and Lounge Room Furniture.

BEARD WATSON & CO. LTD.

GEORGE STREET, SYDNEY

top left
WROUGHT-IRON GATEWAY, EVERGLADES, LEURA
NEW SOUTH WALES
Photograph National Trust of Australia (N.S.W.)

top right
CHARLES MEERE ATALANTA'S ECLIPSE (1939)
Oil on canvas 36in x 60in
Owned by A. R. Renshaw
Photograph by Warringah Commercial Photographers

bottom left
ARCHITECTURAL RELIEF TOOHEYS LIMITED STANDARD BREWERY, SYDNEY
Photograph by Michael Andrews

bottom middle
MARGARET PRESTON IMPLEMENT BLUE 1927
Oil on canvas 17in x 17in
Art Gallery of New South Wales

bottom right
FRANK HINDER BANKSIAS IN FLOWER 1937
Tempera on paper 22in x 14in
Owned by Mrs B. L. Poidevin
Photograph by John Edson

opposite
NAPIER WALLER BETTER THAN TO SQUANDER LIFE'S GIFTS IS TO CONSERVE THEM AND ENSURE A FEARLESS FUTURE (1928)
Mural 89in x 132in
T. &. G. Mutual Life Society, Corner Collins and Russell Streets, Melbourne
Photograph by Laurie Richards

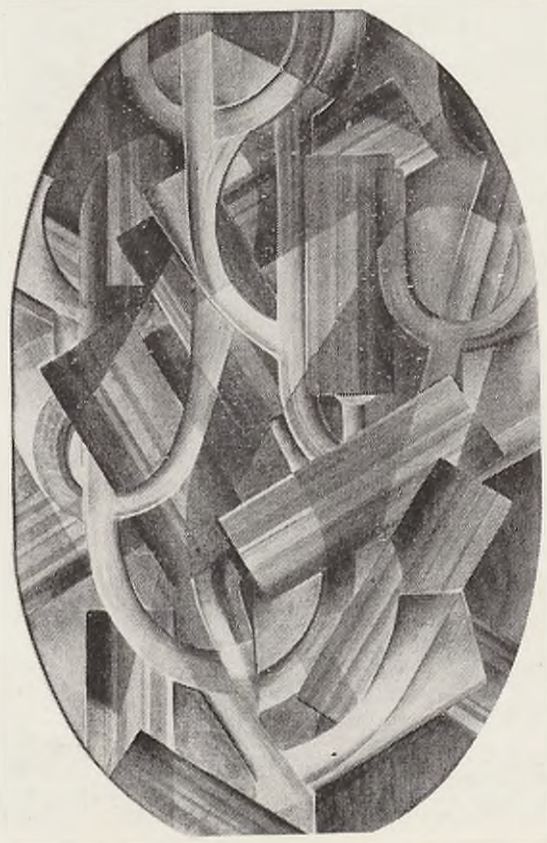
plain wooden furniture and Bauhaus tube-steel. It is not known if any of the fully Art Deco furniture from the Burdekin House exhibition survives.

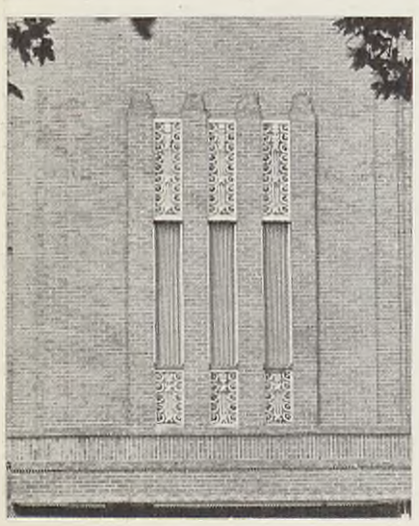
Silver, like pottery, continued more Art Nouveau than Art Deco. However, wrought-iron gates and balustrades were sometimes Art Deco. Wunderlich, the old-established Sydney firm which manufactured artistic terracotta and metal work for architectural purposes, also moved slowly out of Art Nouveau; but by 1934 they supplied decorative panels of sportsmen and sunbursts for the Bourke Street facade of Buckley and Nunn's department store in Melbourne.

Painting and Sculpture

Thea Proctor is the most consistently high quality Art Deco painter; her work changes around 1932 from a curvilinear style to a group of more angular, Cubist still lifes. At the same moment Eric Thake's first paintings are decoratively Cubist.

It was rather earlier that Margaret Preston briefly abandoned Australian wild flowers and landscapes for modern subjects from the machine age. *Implement Blue,* 1927, a picture which later kept company with cacti in one of the Burdekin House





interiors, belongs to her 'Electrolux' period, though others contain more modern domestic equipment: 'She feels that her art does not suit the times, ... She feels that this is a mechanical age – a scientific one – highly civilized and unaesthetic. She knows that the time has come to express her surroundings in her work. All around her in the simple domestic life is machinery – patent ice-chests that need no ice, machinery does it; irons heated by invisible heat; washing-up machines; electric sweepers, and so on'.[2]

Australian aboriginal art never quite became a part of Art Deco, though Margaret Preston in 1925 tried hard to encourage the use of its motifs in modern rugs, bracelets and basket-work. By the 1930s the same artists that might include a Navaho Indian rug in a still-life painting were using a few aboriginal objects, and by 1940 Margaret Preston's own painting became for a while strongly dependent on aboriginal style.

Most Art Deco painting and sculpture belongs not to the jazz-modern but to the same Neoclassical aspect of the style that is exemplified by Sicard's Archibald Fountain.

The principal sculptor is Rayner Hoff, whose architectural work appears in several Sydney cinemas and in Bruce Dellit's City Mutual office building and the Anzac Memorial. Lyndon Dadswell's early work carries Art Deco sculpture into the 1940s with his *Birth of Venus.*

The occasional Art Deco paintings of Arthur Murch and Fred Leist were usually of goddesses, like Diana, accompained by streamlined deer or of glamorous blond angels – doubtless influenced by Hollywood. Likewise, when the Art Gallery of New South Wales's Sulman Prize was established for murals and figure compositions, one of the first awards went, in 1938, to Charles Meere's painting of the classical goddess, Atalanta.

Rupert Bunny's decorative mythologies done in Paris in the 1920s were mainstream Art Deco, and he always dreamt of carrying out large murals in this style. However, when Bunny finally returned to Melbourne in the early 1930s, Napier Waller was already established as the leading mural painter and Waller's numerous murals are, with Rayner Hoff's sculptures, the most important large-scale works in Australian Art Deco.

[1]Milk bars were an Australian invention and they spread from Australia to England.
[2]Margaret Preston, 'From Eggs to Electrolux', *Art in Australia,* Third Series, No. 22, December, 1927.

Käthe Kollwitz and the Nature of Tragic Art

Robert Smith

Tragedy is not a concept usually associated with the visual arts yet Käthe Kollwitz (1867-1945) can be described only as one of the greatest of tragic artists. We tend to keep the terms comedy and tragedy for the stage and to classify paintings and other visual works by subject or by style: landscape, portrait, still life or Neoclassical, Impressionist, Cubist.

Modern critics are wary of tragic subject-matter in paintings and with ample cause – the Victorian era, with its moral pretensions, left us a vast legacy of would-be-tragic monster-pieces. These tend to linger on as an embarrassment to art museums, whereas the melodramas of yesteryear can be forgotten, or are good for a laugh in burlesqued modern performances. The products of the painter or engraver are not capable of this kind of revival. With their static, immutable form they transfix any moral tone imparted to them and consequently run the risk of appearing sentimental or ridiculous as social attitudes change. This is particularly so of the 'official' art from a period of double standards. The static nature of pictures is essential to this tendency. A work based on one moment from a dramatic sequence runs the risk of being mere illustration, or of distorting the event by presenting it out of context. Lacking motivation, it takes on the character of the stage melodrama, without being capable of re-interpretation through performance.

However, the immediate and lasting impact of the works of Käthe Kollwitz is that of tragedy. It is true that some of her early works were narrative cycles based on novels, plays or themes from history. She was working on a series of plates for Zola's *Germinal* when, in 1893, she saw Gerhard Hauptmann's play *The Weavers.* This displaced *Germinal* from her creative consciousness and was responsible for her first great cycle of engravings and lithographs, The Weavers.

Typical of the series is the lithograph, *Death* (Plate 3, Klipstein 35).[1] In this she combines symbolic incident with a naturalistic setting. Symbolism and naturalism were the main elements she inherited from nineteenth-century art, though she was clearly aware of their roots in the German tradition. Already she had created a purely symbolic work (Plate 1, Klipstein 29) for the series, incorporating a Christ-figure derived from Holbein's *Dead Christ* in the Kunstmuseum, Basel. This etching was ultimately omitted from the cycle which was predominantly naturalistic in treatment. She was still strongly indebted to her teachers and to contemporaries, such as Max Klinger. It was through reading Klinger that she first realized that her *métier* was in graphic art rather than in painting.[2]

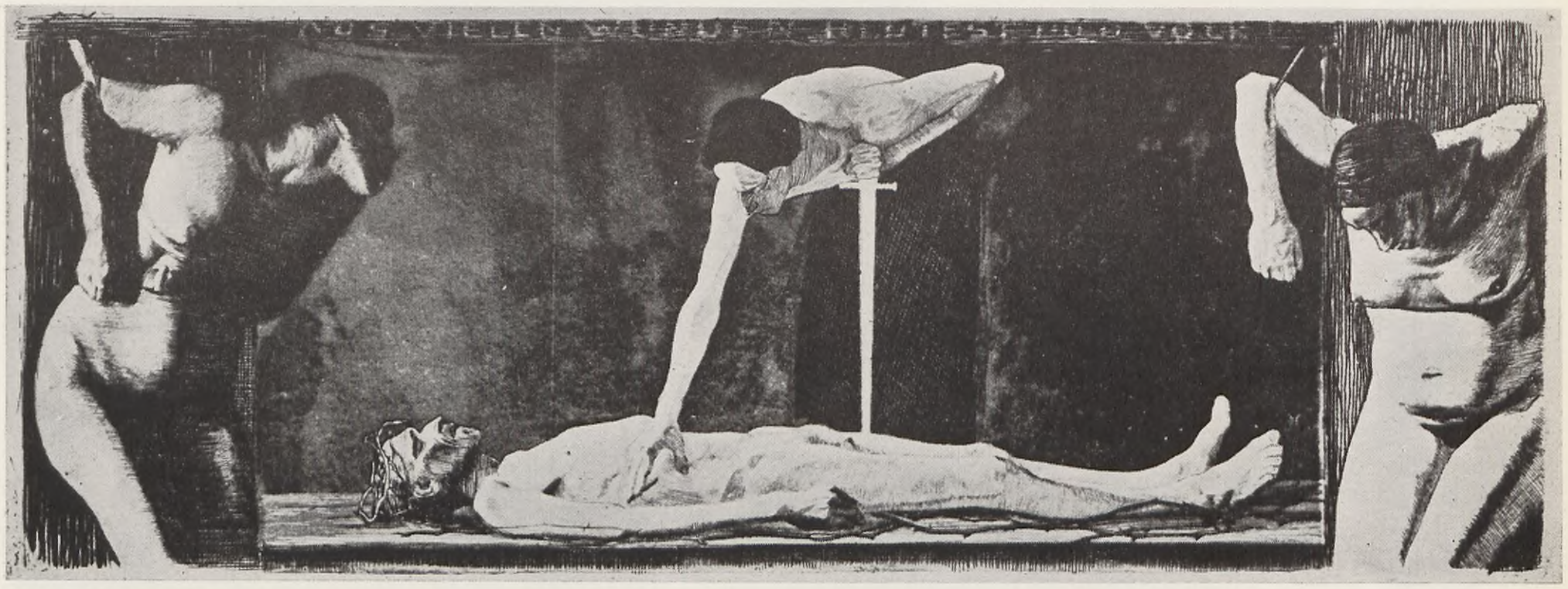
Always self-critical, Käthe Kollwitz realized the weakness of the anecdotal approach. 'I must try to keep everything to a more and more abbreviated form' she wrote in 1909. 'The execution seems to be too complete.' Her aim was to work 'so that all the essentials are strongly stressed and the inessentials almost omitted'.[3] This aim is already expressed in a plate such as *Woman with Dead Child* (1903) (Plate 4, Klipstein 72), for which she drew herself with her son Peter in her arms. Here the emphasis is on the juxtaposition of simple masses, with a poignant contrast between the delicate modelling of the son's face and the savage grief of the mother. Here the artist is moving towards the monumental, and it cannot be accidental that about this time she began working seriously as a sculptor.

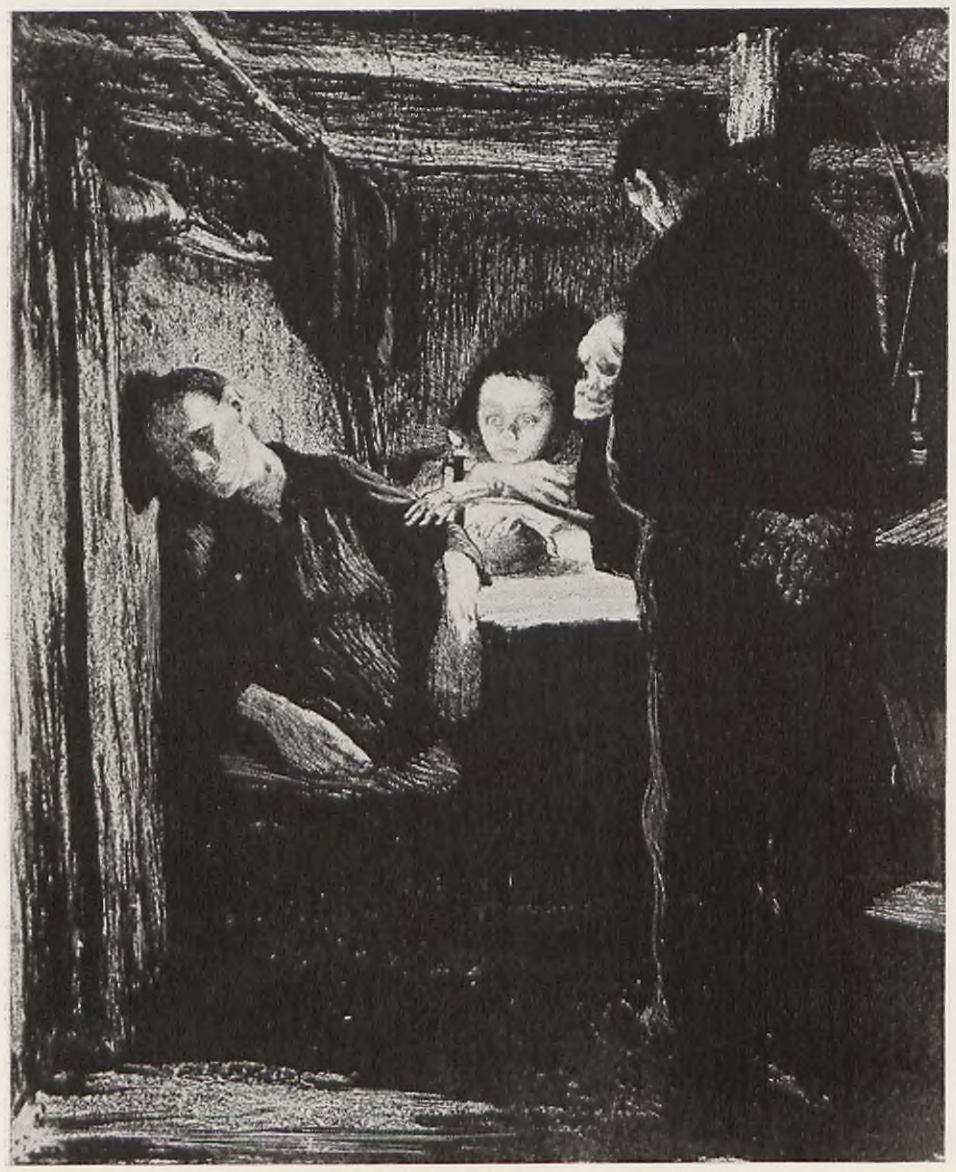
In her next major cycle, Peasant War (1903-8), she continues the process of stripping away inessentials, reaching concentrated tragedy in the final plate, *Battlefield* (Plate 2, Klipstein 96).

This repeats the device, already seen several times, of the reaching hand. In this case it is the ministering hand of the bereaved. Previously it has been the symbolic hand of Death, touching the dead, as in *Oh people, You bleed from many Wounds!* or seeking out the living as in *Death*, of The Weavers series. This proximity of hand and head is a recurrent motif throughout her work, whether the protecting hands of *Mothers* (Plate 5, Klipstein 135), or the despairing hand of *Woman Reflecting* (Plate 6, Klipstein 147). Again and again she creates effects of monumental tragedy by variations on this simple theme. She has directed the static nature of the image to her own ends. Many of these works are self-portraits or, like *Woman Reflecting,* based on her own likeness. In the mid-1930s with *The Call of Death* (Plate 8, Klipstein 263) she invokes a universal image, with her own features, of suffering humanity grateful for the final summons. This is the culminating print of her series on death.

[1] August Klipstein, *Kathe Kollwitz, Verzeichnis des Graphischen Werkes,* Bern, 1955.
[2] Kathe Kollwitz, 'In Retrospect, 1941', in *The Diary and Letters,* Chicago, 1955, p. 40
[3] *The Diary and Letters,* p. 52. Diary entry for 30 December 1909.

(Plate 1)
KATHE KOLLWITZ OH PEOPLE, YOU BLEED FROM MANY WOUNDS! (1896)
Etching and aquatint 5in x 13in (Kl.29)
Flinders University of South Australia
Photograph by Flinders University of South Australia





above (Plate 2)
KATHE KOLLWITZ BATTLEFIELD (SCHLACHTFELD) (1907)
Plate 6 of the Peasant War series
Etching and soft-ground 16in x 21in (Kl.96)
National Gallery of Art, Washington, D.C., (Rosenwald Collection)
Photograph by National Gallery of Art

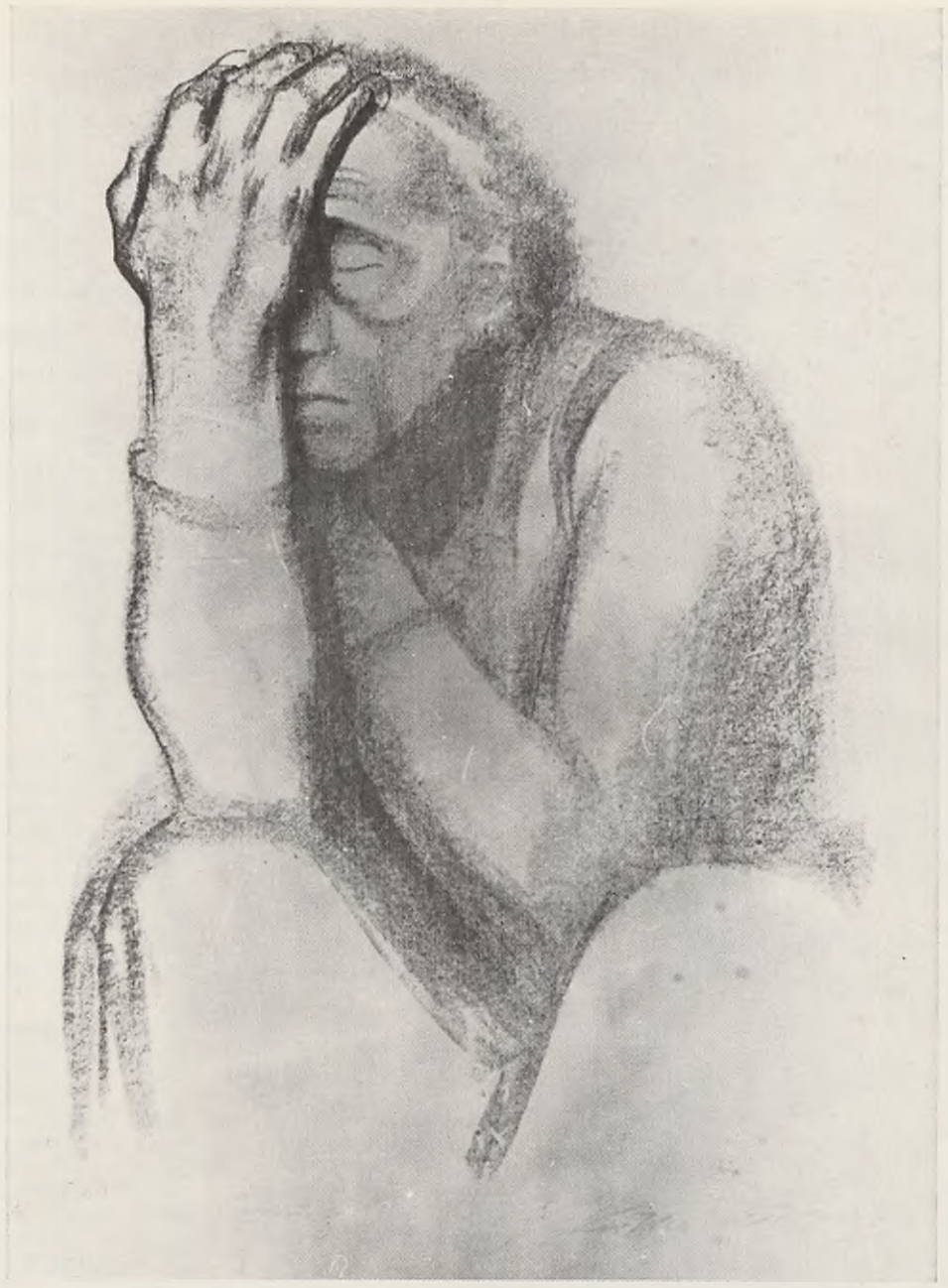
left (Plate 3)
KATHE KOLLWITZ DEATH (1897)
Plate 2 of The Weavers series
Lithograph 9in x 7in (Kl.35)
Art Gallery of South Australia
Photograph by Flinders University of South Australia

(Plate 4)
KATHE KOLLWITZ WOMAN WITH DEAD CHILD (1903)
Etching 17in x 19in (Kl.72 IX)
Flinders University of South Australia
Photograph by Flinders University of South Australia

right (Plate 5)
KATHE KOLLWITZ MOTHERS (1919)
Lithograph 17in x 23in (Kl.135 Ia)
Art Gallery of New South Wales

opposite top (Plate 6)
KATHE KOLLWITZ WOMAN REFLECTING (1920)
Lithograph 21in x 15in (Kl.147)
Owned by B. Whittle
Photograph by C. Billingham

opposite bottom (Plate 7)
KATHE KOLLWITZ SMALL SELF-PORTRAIT TO THE LEFT (1922)
Lithograph 7in x 5in (Kl.159c)
Flinders University of South Australia
Photograph by Flinders University of South Australia

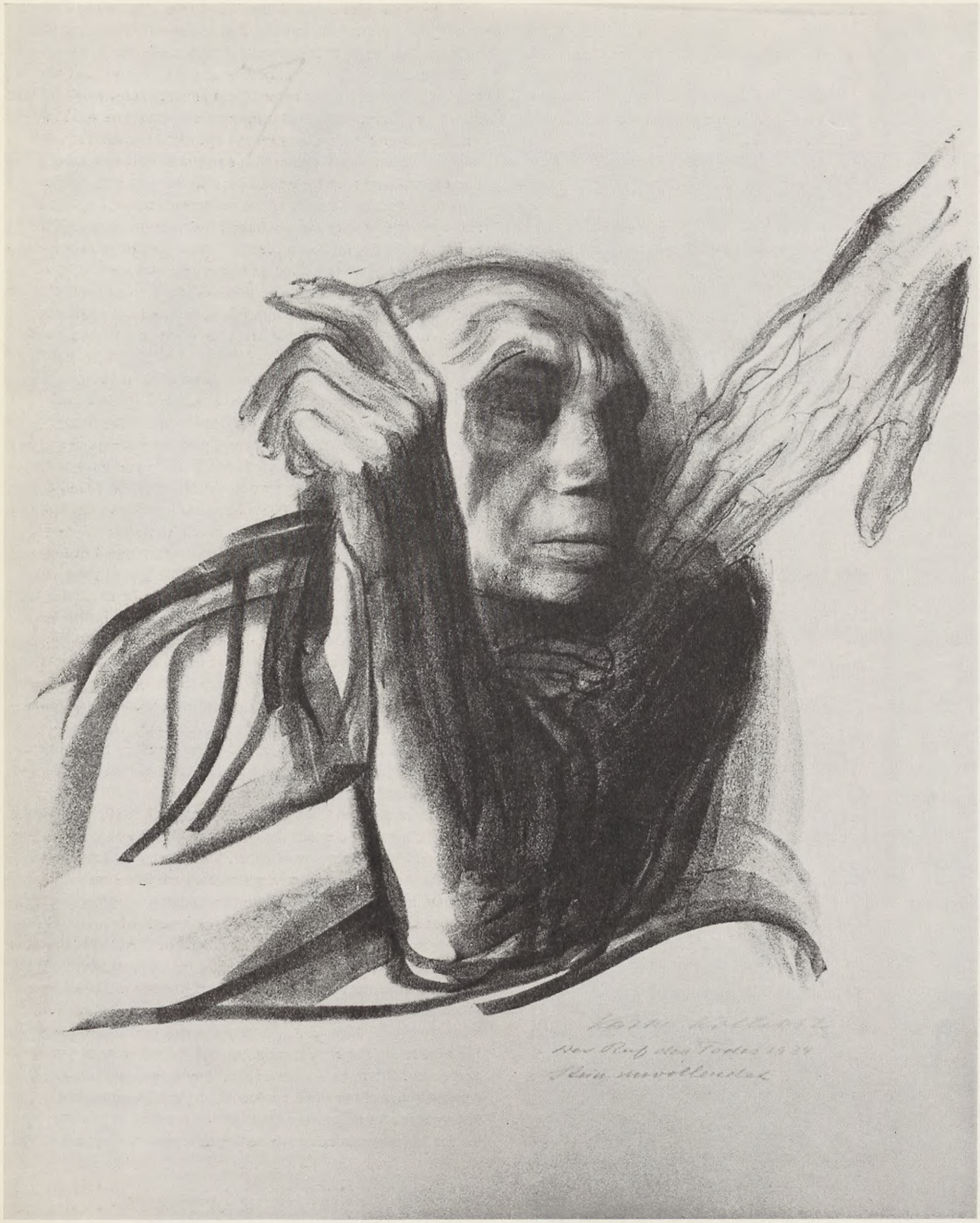


As her sister Lise wrote during 1944 (the year before Käthe's death) she had had, all her life, a dialogue with death.[1] It was not that she aimed at sombre subjects. Initially her avowed interest was in the essential beauty of the ordinary: ' . . . my real motive for choosing my subjects almost exclusively from the life of the workers was that only such subjects gave me in a simple and unqualified way what I felt to be beautiful . . . the broad freedom of movement in the gestures of the common people had beauty'.[2] Yet what Lise claimed was true. Käthe Kollwitz responded deeply to the circumstances of life, and life in Germany was increasingly tragic. She was imbued with the broad humanity of her grandfather Rupp, a preacher of the Free Congregation, and this directed her sympathies – especially after marriage to Karl Kollwitz, panel doctor for a subscription clinic in a poorer part of Berlin. His patients stimulated these sympathies, which she expressed in her personal relations with them, and in her work.

Käthe responded intensely to the death of their younger son, Peter, on the Western Front in October 1914. She became preoccupied, almost obsessed, with work on a sculptural monument to him, which was finally erected in Belgium in 1932. This turned her thoughts towards the insanity and inhumanity of war and provided subjects for a range of prints, produced either singly or in cycles. By 1919 she had decided that lithography was the medium best suited to her aims: 'In it only the essentials count'.[3] From that time she produced few etchings, but the following year she was inspired by an exhibition of woodcuts by Barlach to turn toward the woodcut medium.[4] In 1922 and 1923 she used it to create her War series, and produced further woodcuts in subsequent years, but lithography enabled her to achieve the monumental simplicity and directness that was her constant aim. Her sculptural work, especially on the monument to Peter, provided not only subject-matter but sculptural forms – not that she confused the two media. A work like her self-portrait of 1922 (Plate 7, Klipstein 159), for all its monumental and tactile qualities, conforms to the lithographic technique and develops the forms only so far as necessary to the theme.

She lived through the German revolution of 1919, through the famine, despair and social dislocation of the 1920s. She remained in the Germany of Hitler, though she was dismissed from the Academy and her work proscribed. She survived Barlach, her husband Karl, her social-democrat brother Konrad, and lived to experience the ultimate bitterness when her eldest grandson – also named Peter – was killed in World War II. Käthe Kollwitz's testament to the suffering of those years is written in her lifelong series of self-portraits. Like Rembrandt, she universalized her own image, using it to express compassion, hope, fortitude, despair. Apart from the self-portraits, throughout her artistic life she concentrated on the twin themes of youth and death. Often, as we have seen, they fused, and this fusion created some of her most compelling images. Images, not illustrations, for in her mature work she realized an intensity of expression that needed no supporting narrative or naive naturalism.

1 *The Diary and Letters,* p. 195. Letter of 2 February 1945 to Lise.
2 'In Retrospect, 1941', *The Diary and Letters,* p. 43.
3 *The Diary and Letters,* p. 94. Diary entry for 28 September 1919
4 *The Diary and Letters,* p. 97. Diary entry for 25 June 1920.



At the same time she became reconciled to the often brutal realities of life and thankful for what joys it had given her. Let us not be mistaken – she was no pessimist. Like so many great tragic artists she nurtured a defiant optimism. In the last year of her life she still thought on human brotherhood. 'People will have to work hard for that new state of things', she told her grand-daughter, 'but they will achieve it'.[1] At the same time, for herself, she longed for death. She died in April 1945, with the end of the war in sight. Two years before she had noted in her diary Goethe's remark to Lavater: 'I have gone beyond purely sensual truth'.[2]

In her work and in her life she had certainly reached these sublime heights. All her life she had admired Goethe. His line could well stand as her epitaph.

[1] Jutta Kollwitz, quoting a conversation in the autumn of 1944 'The Last Days of Kaethe Kollwitz', *The Diary and Letters,* p. 198.
[2] *The Diary and Letters,* p. 130. Diary entry, May 1943.

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August Klipstein, *Kathe Kollwitz, Verzeichnis des Graphischen Werkes,* (Klipstein, Bern, 1955).
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Carl Zigrosser, *Prints and Drawings of Kathe Kollwitz,* (new ed. Dover, New York, 1969).

Appendix – Works by Kathe Kollwitz in Australian Public Collections:
ART GALLERY OF NEW SOUTH WALES:
Girl Praying (*Betendes Madchen*), etching, drypoint and soft-ground, 1892, Klipstein 11 IIb.
The Downtrodden (Zertretene, etching, 1900, Kl. 48 IV A (the left section only, printed separately after the plate had been cut in two).
Young Couple (*Junges Paar*), etching, 1904, Kl. 73.
The Prisoners (*Die Gefangenen*), Plate 7 of the Peasent War series, etching and soft-ground, 1908, Kl. 98 VI.
Mothers (*Mutter*), lithograph, 1919, Kl. 135 Ia (second version – the first version is an etching).
Woman Reflecting (*Nachdenkende Frau*), lithograph, 1920, Kl. 146 (first version, of two: cf. the second version, Kl. 147, illustrated here).
Waiting to Consult the Children's Doctor (*In der Sprechstunde des Kinderarztes*), lithograph, 1920, Kl. 149 I (a handbill, in a state before text)
Killed in Action (Gefallen), lithograph, 1921, Kl. 153 Ic (second of two versions).
Girl's Head (*Kinderkopf* (*Lotte*)), lithograph, 1925, Kl. 213.
ART GALLERY OF SOUTH AUSTRALIA:
Conference (*Beratung*), etching, 1895, Kl. 25 IV (first of two rejected versions for Plate 3 of The Weavers series – see below).
Need (*Not*), etching, 1895-6, Kl. 31 III (first, rejected, version for Plate 1 of The Weavers series – see below).
March of the Weavers (*Weberzug*), Plate 4 of The Weavers series, etching, 1897, Kl. 32.
Storming the Gate (*Sturm*), Plate 5 of The Weavers series, etching, 1897, Kl. 33 II.
Need (*Not*), Plate 1 of The Weavers series, lithograph, 1897, Kl. 34 (final version – see above)
Death (*Tod*), Plate 2 of The Weavers series, lithograph, 1897, Kl. 35.
Conference (*Beratung*), Plate 3 of The Weavers series, lithograph, 1898, Kl. 36 (final version – see above)
The End (*Ende*), Plate 6 of The Weavers series, etching and aquatint, Kl. 37.
FLINDERS UNIVERSITY OF SOUTH AUSTRALIA:
Oh People, You bleed from Many Wounds! (*Aus vielen Wunden blutest Du O Volk!*), etching and aquatint, 1896, Kl. 29 (intended as part of The Weavers series, but omitted on the advice of Julius Elias).
Tavern in Hamburg (*Hamburger Kneipe*), soft-ground etching, 1901, Kl. 58 IIb second version – the first version is a lithograph).
Bust of a Working-class Woman with Blue Shawl (*Brustbild einer Arbieterfrau mit blauem Tuch*), lithograph in three colours, 1903, Kl. 68 IIIb.
Woman with Dead Child (*Frau mit totem Kind*), etching, 1903, Kl. 72 IX.
Mother with Child in her Arms (*Mutter mit Kind auf dem Arm*), etching, 1910, Kl. 110 IV.
Small Self-portrait to the Left (*Kleines Selbstbildnis nach Links*), lithograph, 1922, Kl. 159 c (second of two versions).
NATIONAL GALLERY OF VICTORIA:
Run Over (*Uberfahren*), soft-ground etching, 1910, Kl. 104.
WESTERN AUSTRALIAN ART GALLERY:
Onslaught (*Losbruch*), Plate 5 of The Peasent War series, etching, 1903, Kl. 66 IX.
Help Russia (*Helft Russland*), lithograph, 1921, Kl. 154 (poster, in a state without text).
Beggars (*Bettelnde* (*Wehrt dem Hunger, Kauft Ernahrungsgeld*)),lithograph 1924, Kl. 193 II (hand-bill, in a state with text).

opposite (Plate 8)
KATHE KOLLWITZ THE CALL OF DEATH (RUF DES TODES) (1934–5)
Plate 8 of the Death series
Lithograph 15in x 15in (Kl.263)
Owned by Dr and Mrs D. G. Johnston, Ventura, California
Photograph by Bob Peiser, Ventura, California

Art Registration
Elizabeth Riddell

The right of the creator to retain some equity in the thing created would seem, on the face of it, a simple enough proposition. In music and writing this has long been recognized. The composer of the most trivial and ephemeral song is, in this country, for instance, assured of payment each time the sheet music is sold or the work broadcast. He is protected by APRA (the Australian Performing Rights Association). A poet will receive a few dollars when his poem is reprinted in an anthology or read over the radio. The writer is not, by the very nature of things, as well protected as the musician: a single poem, or a whole book of poems – or of prose for that matter – may be readily photocopied. Teachers in secondary and tertiary education are the greatest offenders here, but on the whole writers do not object because they realize the poverty-stricken status of education departments and at least, they comfort themselves, a sampling of the work may induce someone to buy a book.

The case of the artist is very different. To quote Elzbieta Wierzbicka, writing in *Leonardo,* ' . . . while, of course, an artist's life can hardly ever be said to have a mainly lucrative purpose, it is nevertheless a surprising fact that in those countries where the art trade is particularly flourishing, the economic life of the artist is, at its best, precarious and often utterly penurious. The odd exception apart, artists, who are the sole suppliers of this market, are also those who benefit the least from it.'

She points out earlier that many industries and trades draw their sustenance from artists while they are alive and that after their death they become a source of formidable revenue for merchants, antique dealers, collectors and speculators of every sort. A single work can be sold and re-sold endlessly at escalating profits – and even without being sold it preserves its economic role by the fact of attracting crowds to a given place or by the commerce to which it gives rise (art publications, postcards, objects of publicity value, et cetera).

The artist sells his work – painting, sculpture, whatever – once and for all. As the law stands now he is not entitled to residuals. A painting for which he was paid the equivalent of $100 a few years earlier may change hands, from owner to dealer to client to dealer and so on, for some thousands of dollars. The work assumes the status of a commodity, oddly enough a commodity that appreciates like city land rather than depreciating like a used car.

A few countries – Belgium, Italy and France among them – have fairly effective leglislation on what is called *droits de suite* (royalties on the re-sale of the artist's work). The International Association of Art, working out of UNESCO House in Paris, took the first steps, back in 1954, towards protection for the artist – but movement has been snail-like.

In 1968 Mr John Alexander-Sinclair, Chairman of the Art Registration Committee of Britain, suggested the setting-up of an Art Registration Bureau at UNESCO and later in the same year he approached the Minister responsible for the Arts in the Wilson Government, Miss Jennie Lee, setting out the arguments

for and against his proposal with a detailed plan for computerized registration of the works of painters and sculptors. As everybody knows, the Wilson Government fell and the Committee found itself back in square one. It has opened negotiations with Miss Lee's successor as Minister, Lord Eccles.

The mover and shaker on the Australian scene, and the supplier of this information (and a great deal more, too much to cover in a short article) is Rose Skinner, of the Skinner Galleries in Perth. She has, for some time, been very concerned at the injustice of the artist's position and, last year, was able to study an American plan for *droits de suite.* This was drawn up by some interested lawyers and published in *Studio International* but, without further study, one can say it does not appear to meet the needs of the artist in the way the United Kingdom plan does. Mrs Skinner points out that what would have been a very expensive and unwieldy operation before computerization is now feasible. The British plan depends on the computer. It covers, briefly, the following points:

The value for the future in recording information about works of art, when purchased or leaving the artist, has been widely recognized recently for its various advantages. Had the computer been in existence only half a century ago, much information regarding artists' works and their whereabouts might have been preserved. Works have been stolen or have disappeared; an historical collection for exhibition was sunk in the Atlantic; works have been lost by flood or fire with little or no record of what is missing.

It is not only the art historian or critic who may benefit by the computer storage of works of art because registration would equally help collectors, art dealers, and museums who may wish to acquire or exhibit work of a particular style or by a chosen artist. An artist himself may wish to trace earlier work which he has parted with for a retrospective exhibition, catalogue, or book.

Everyone is aware of the startling increase in the theft of works of art, not always confined to those of Old Masters. They may be stolen 'on spec' or for their metal content. The registration of works of art can help the police in identification and recovery, and could also deter the thief by making the disposal of stolen goods more hazardous. Insurance companies welcome the idea of registration.

Dealers and collectors constantly acquire works of disputed authenticity. As a result, there are numerous copies masquerading as originals. Registration would not resolve all the doubtful cases at once but in the course of time it would help in the identification of art and restrict opportunities for fraud.

The above points are concerned mostly with the practical advantages to the artist, but not with his *droits de suite.* They are, however, implicit in the computer system.

The British Art Registration Committee sees registration by computer as the only means by which the rights of artists to royalties can be guaranteed. It envisages the voluntary registration of works of art – mainly those in private hands – when they leave the artist or another vendor. This would take the form of a standard agreement between vendor and purchaser to pay the small fee provided for registration. Procedure would probably be for the first purchaser to agree to pay to the artist or his assign a specified proportion of ten per cent. of any increased value realized on the first re-sale, less identifiable expenditures such as storage or insurance charges – identifiable meaning sums actually paid out, and not notional figures.

The first purchaser would agree not to interfere with any marking on the work of art, and to draw the attention of potential purchasers from him to the existence of the obligation, to notify the art registration committee of the name and address of the purchaser on re-sale, and not to sell to anyone who would fail to observe similar conditions, except with the artist's permission.

The British Art Registration Committee believes it is essential that, because works of art are continually crossing frontiers, art registration should be operated internationally, and that UNESCO can provide the proper framework for the project.

Mrs Skinner thinks that $50,000 would be needed to get the Australian registration scheme off the ground and that this sum would not be too difficult to raise. She feels she has the support of most of the newspaper art critics, gallery directors, and senior Australian artists. Gallery owners who double as dealers would not support the scheme but, on the other hand, Mrs Skinner says, they have intimated that they would fall into line if it became a fact.

Whatever one may wishfully think, there is really no place in this context for a gentleman's agreement. A merely persuasive organization would be useless. Legislative teeth will have to be found. In Australia the relevant ministry could be the Prime Minister's Department, the Attorney-General's Department or the recently formed Department of the Environment, Aborigines and the Arts.

In this connection it may be noted that the Australian Copyright Council has been pressing for some years now for a system by which Australian authors may obtain royalties from the use of their books in lending libraries. So far it has met with a conspicuous lack of success and has experienced some difficulty in even getting its letters answered. However, that is not to say that the scheme to obtain justice for artists should not be pressed. It has, if the diligent Copyright Council will excuse the suggestion, a rather stronger claim.

To conclude with a footnote from Mr Alexander-Sinclair: 'The idea is calculated to benefit the bulk of artists. It is not intended to help, even if it does so, the Picassos and John Pipers of modern art (supply any two Australian names that come to mind). Nor can it help the artists at the bottom of the scale whose works are unlikely ever to change hands after first purchase and certainly not at enhanced prices, because it cannot help them.

'But it should help the middle ranks of artists who need help and who live and paint and produce, who sell when young at modest prices but whose works are sooner or later re-sold at continually higher prices from which the original atrist never benefits while the collector, dealer, speculator or other middle-man gets full benefit.'

As Mrs Skinner says: 'There are comparatively few painters who go on producing in their late middle age, and few also who find themselves financially well-endowed at that stage of life, and I think it is a shame that these un-superannuated people should see great profits being made from the selling and re-selling of their works while they survive on minimal incomes.'

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oil on canvas, 18" x 22"

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GODFREY MILLER (1893-1964) 'Objects on a Table, 1950'. Oil 13¼ ins x 22½ ins

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We remind collectors that copies of the GODFREY MILLER edition published by Darlinghurst Galleries is still available through leading art booksellers or direct from this Gallery. Special discounts are available for libraries and schools.

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