

Art Quarterly
Published by
Jre Smith Sydney
Volume 10 Number 1
July 1972
Price 3 Dollars *

Art Gallery
of New South Wales
Special Number

ART

AND AUSTRALIA

905
5322



LOOKING FROM THE OLD WING TO THE NEW WING
OF THE ART GALLERY OF NEW SOUTH WALES

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Wimmera Landscape



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John Glover 1767-1849

A View from Trevallyn of Launceston and the River Tamar, Van Dieman's Land

Oil on canvas 76.3 x 113 cm (30 x 44½ ins)

Signed lower right J. Glover

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SOUTH WEST VIEW of SYDNEY in NEW SOUTH WALES.

Engraved & Coloured by JAMES WHITTLE & RICH^d HOLMES LAURIE, 53 Fleet Street London.

AUSTRALIANA EXHIBITION

Rare Old Prints and Charts:
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88 King Street, Sydney
Telephone 25 4021

PROUDS GALLERY



SIR WILLIAM DOBELL

STUDY FOR 'THE CYPRIOT', 1934

30in x 30½in oil on board



CHRISTIE'S OF LONDON

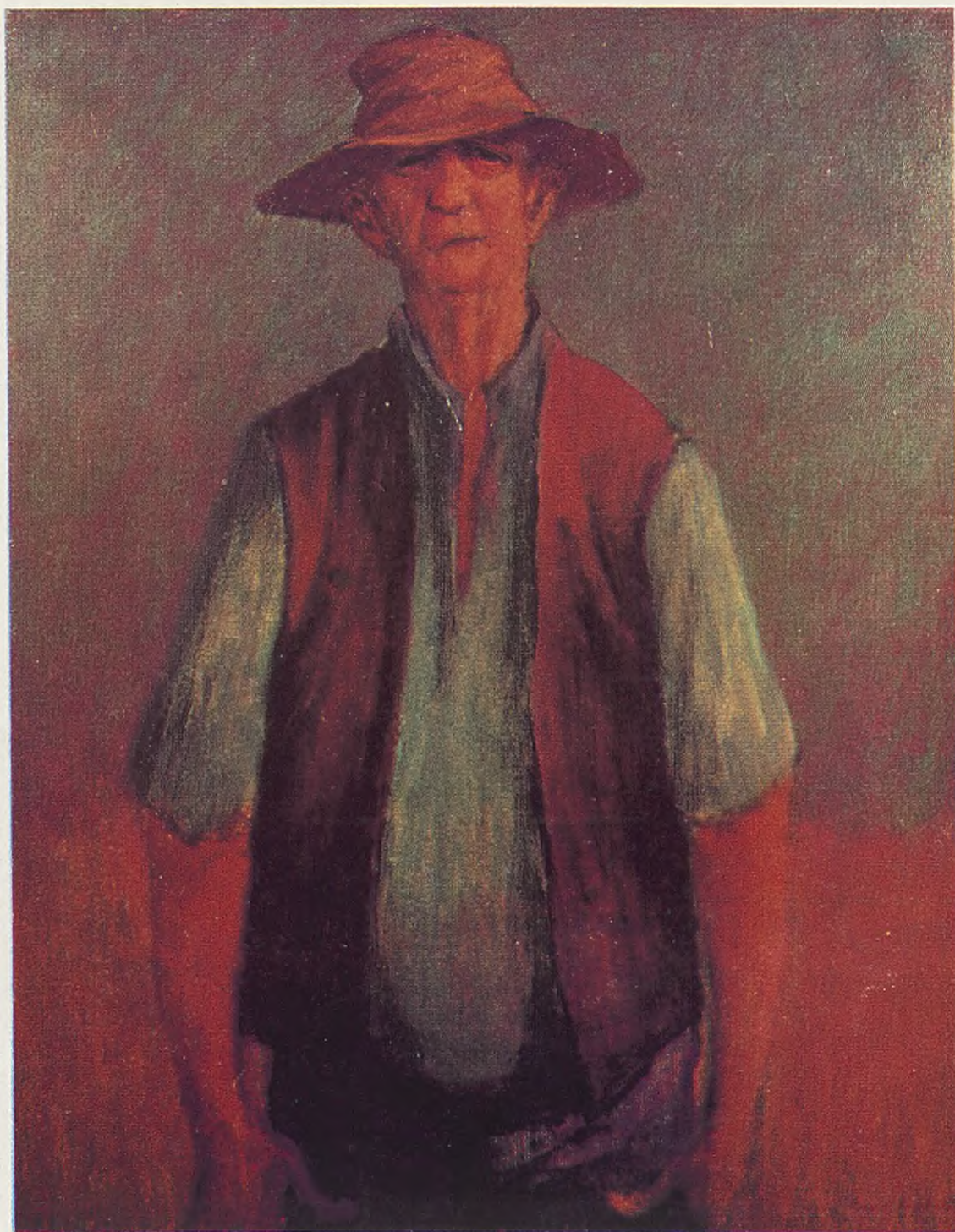
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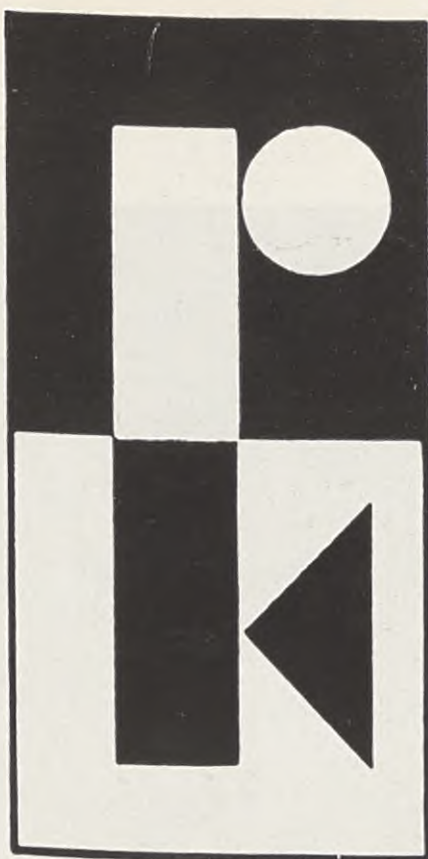
EXHIBITIONS 1972

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

THE JOHNSTONE GALLERY

Director: Brian Johnstone

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



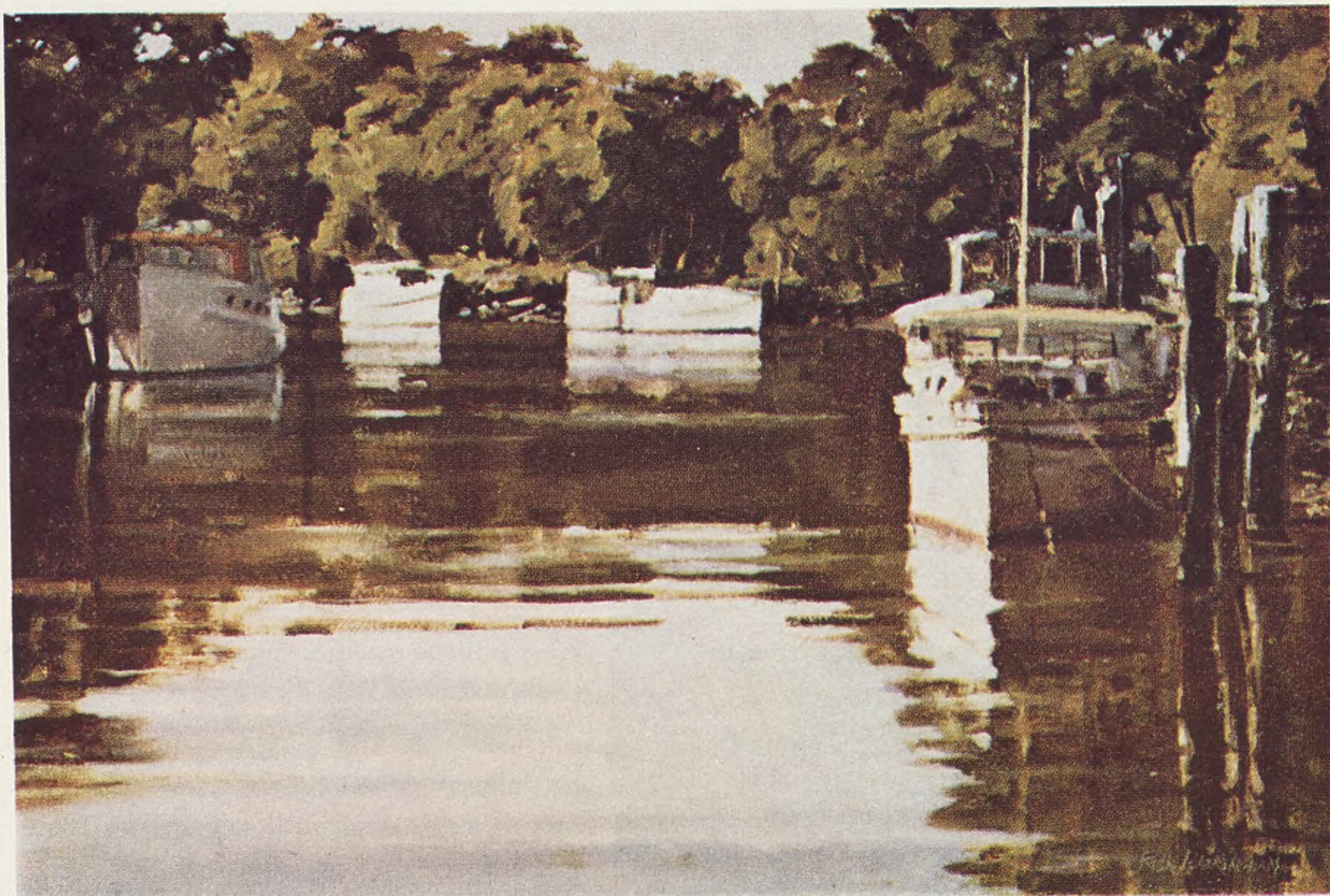
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RUDY KOMON GALLERY

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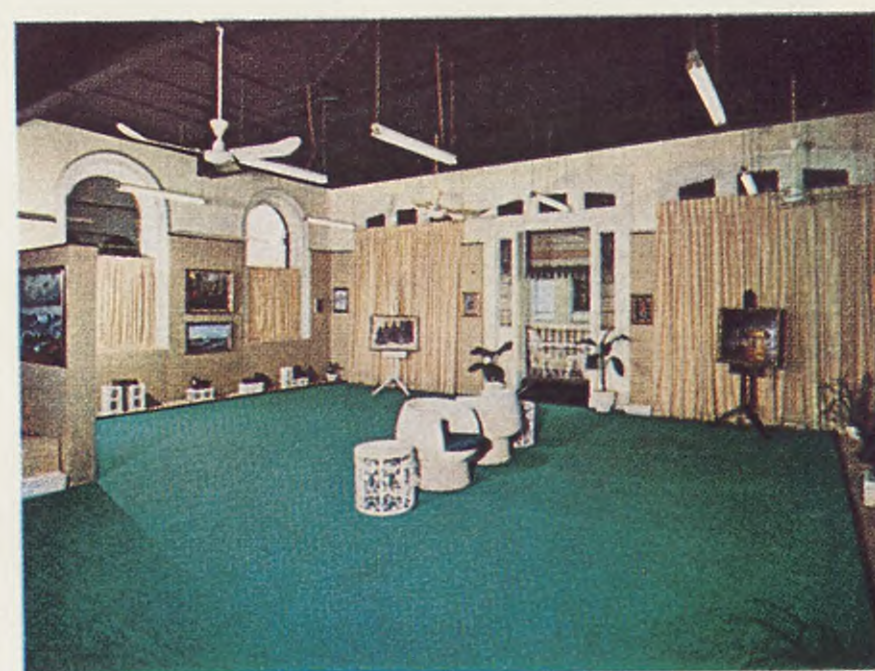
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the mcinnes Gallery No. 2

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DIRECTOR KYRAN McINNES

John Perceval



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Haystacks Near Berwick 1972

(oil on canvas) 38 x 47

Exhibition—October, 1972



The Black and The Yellow 44" x 36"

BASIL HADLEY

EXHIBITION AUGUST 1972

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277 Toorak Road, South Yarra
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Director: Frank Cutler



'ULMARRA', N.S.W. 18 x 24
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Photograph by James B. Barclay

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Sydney LONG
Arthur MURCH
John D. MOORE
John SANTRY
Frank SPEARS
Ronald STEUART
Alan STUTHRIDGE
C. G. TAYLOR
G. K. TOWNSHEND
Rhys WILLIAMS

and many others

BILL DELAFIELD COOK



ROCKS—Acrylic on canvas 127 cm x 127 cm

Paintings and Drawings October 2nd to 20th

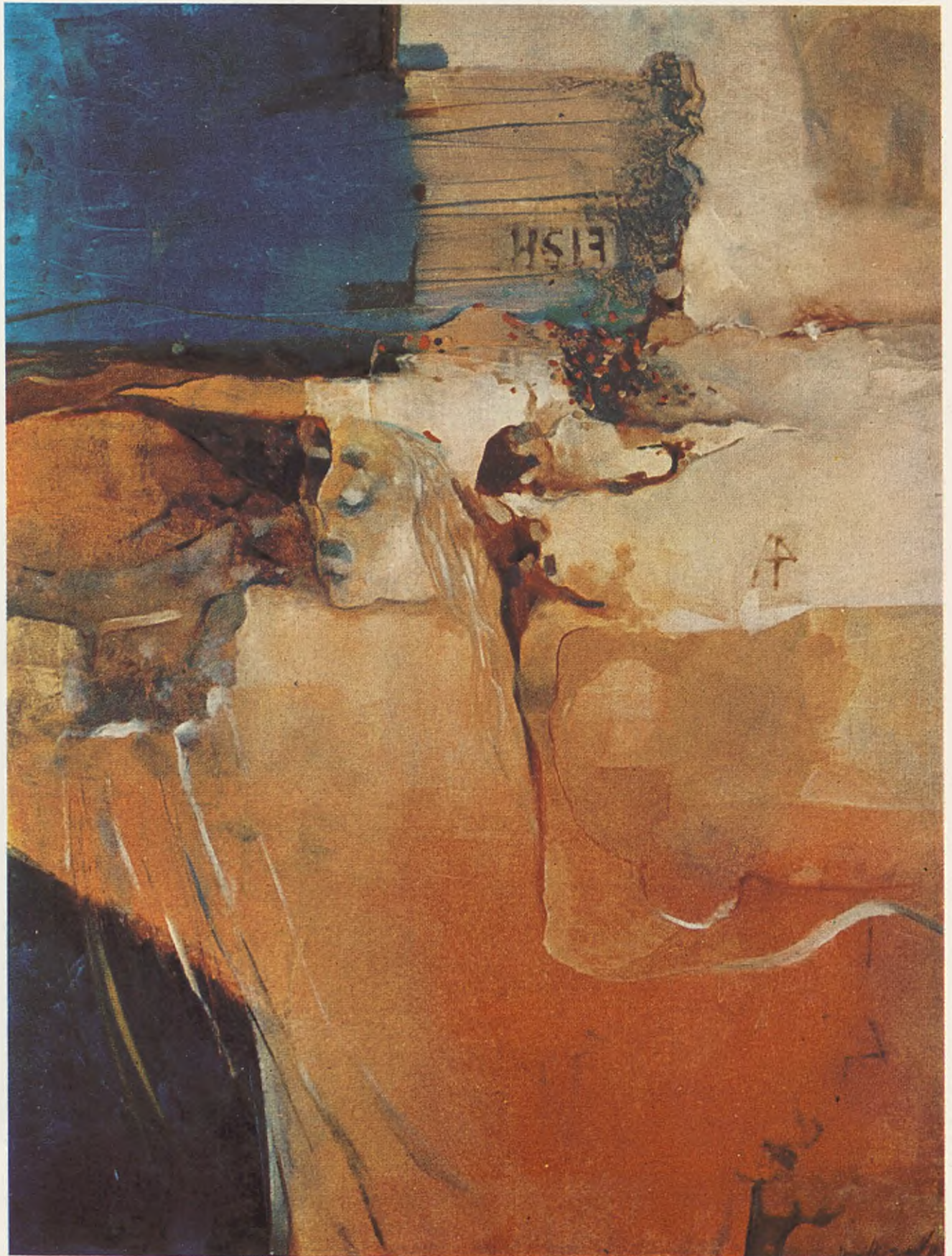
POWELL STREET GALLERY

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Donald Grant, 29, born in Melbourne, now residing in Sydney. First successful one-man show Melbourne 1963. After overseas tour has had one-man shows in Sydney, Melbourne and Canberra. This exhibition consists of new series of semi-abstract interpretations of inner city environments. Exhibition from July 25th.

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'STEP BY STEP' EXHIBITION

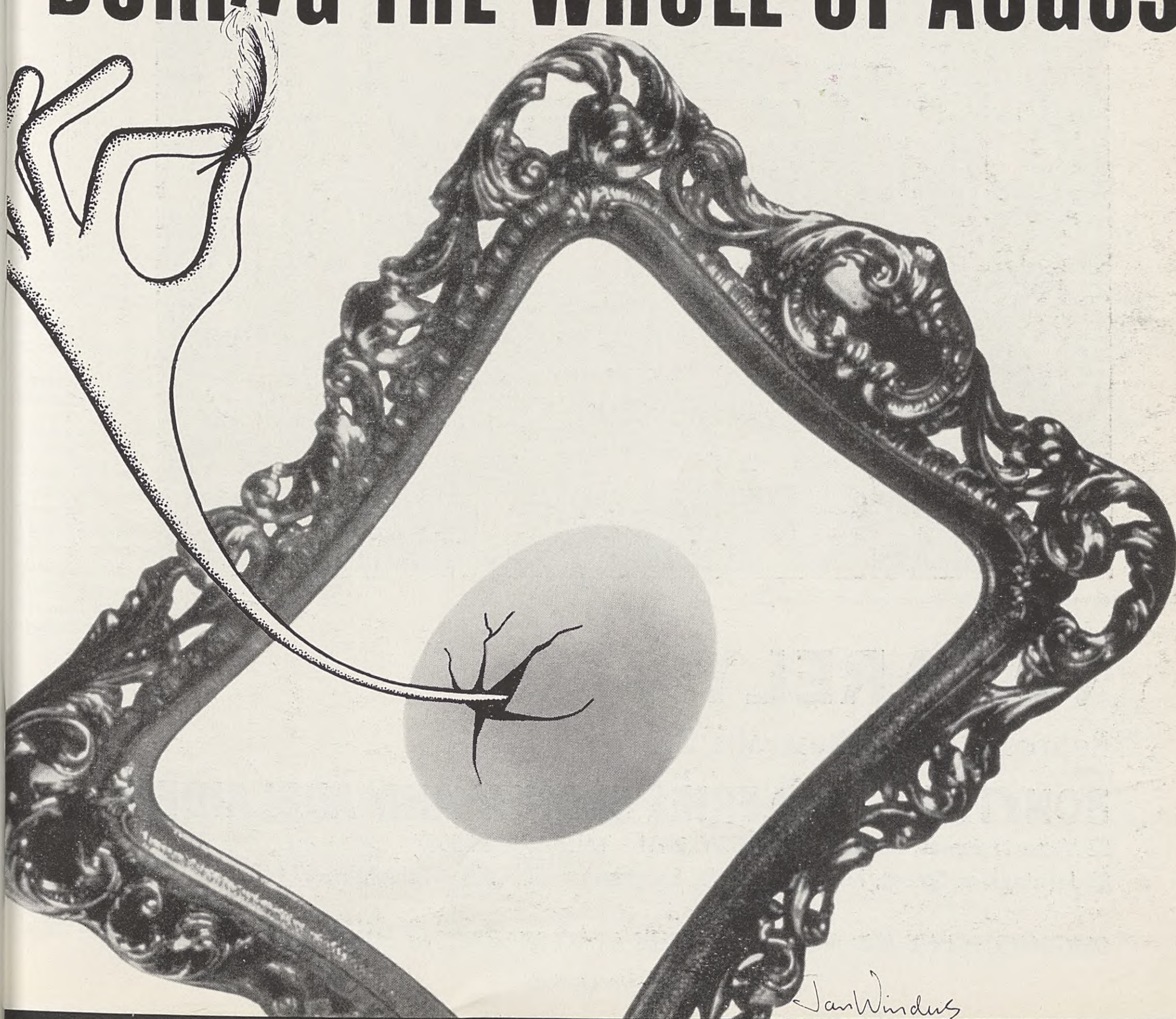
BY *Jan Windus*

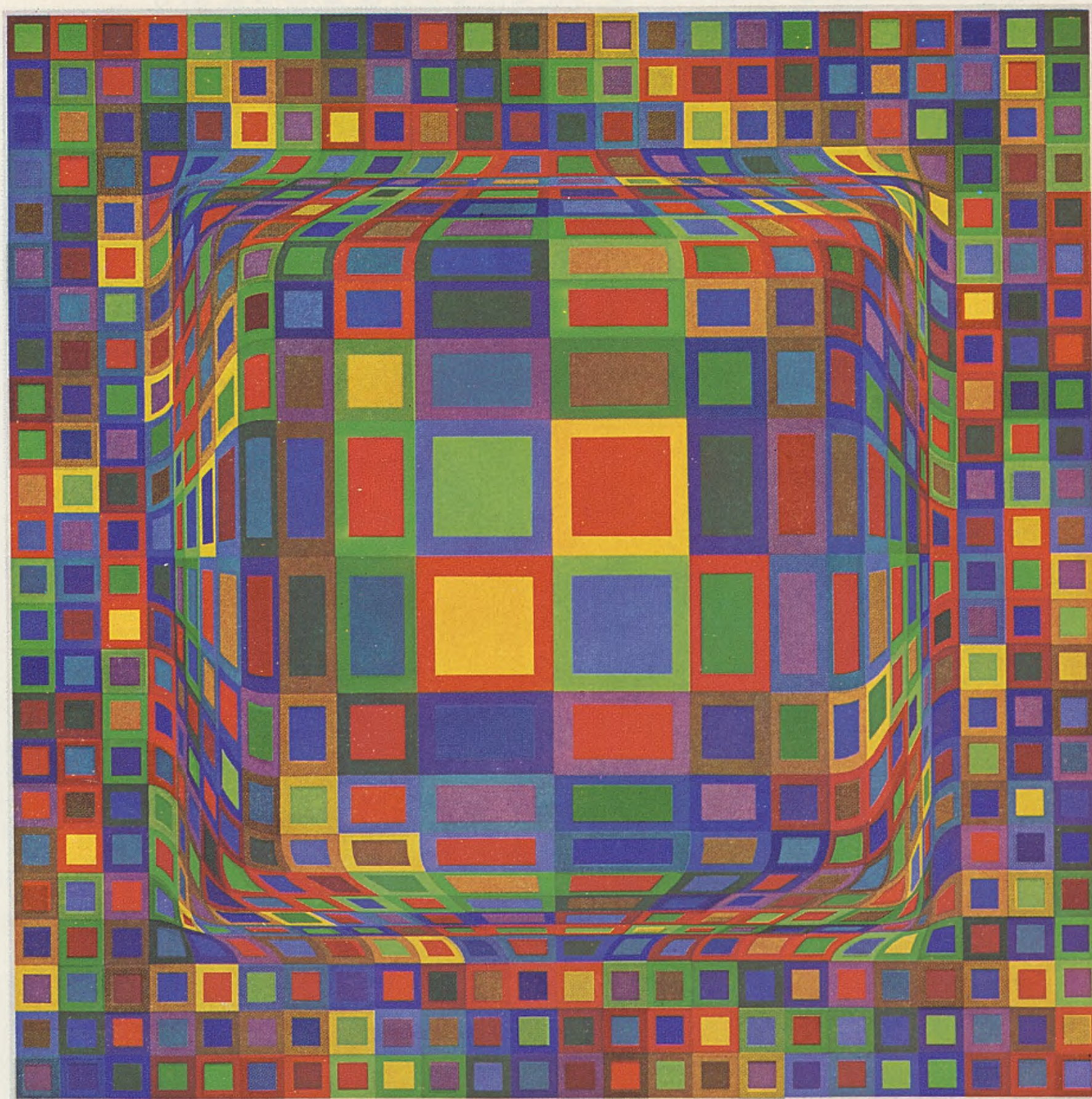
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DURING THE WHOLE OF AUGUST





One of the 'Vega' series of screen prints by Vasarely

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ORIGINALS, PRINTS AND MULTIPLES BY THIS ARTIST IN STOCK AT BOTH GALLERIES

ART

AND AUSTRALIA

VOLUME 10 1

Art Quarterly
Published by Ure Smith, Sydney
Volume 10 Number 1

Editor
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Designer: Harry Williamson

Contributors to this issue:

Peter Laverty, Director of the Art Gallery of New South Wales, was previously Head of the National Art School and State Supervisor of Art. He is a painter and has lived in Australia since 1951.

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.

David Saunders is Senior Lecturer in the Power Institute of Fine Arts, University of Sydney. He was Senior Lecturer in Melbourne University's School of Architecture until 1968. Renee Free is Curator of European and American Art, Art Gallery of New South Wales. Her book on Lloyd Rees is shortly to be published.

J. A. Tuckson is Deputy Director, Art Gallery of New South Wales and Curator of Primitive Art. He has organized important exhibitions on Aboriginal and Melanesian art. He was contributor of a chapter to *Australian Aboriginal Art*, edited by R. M. Berndt, Ure Smith, 1964.

J. Hepburn Myrtle has been a Trustee of the Art Gallery of New South Wales since 1963. He is Honorary Representative in Australia of the Oriental Ceramic Society, London, and a collector of Oriental ceramics, early British pewter and pictures.

Eric Rowlison is Registrar of Collections of the Art Gallery of New South Wales. He was formerly Associate Registrar of the Museum of Modern Art in New York.

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Address all correspondence to the Editor of *ART and Australia*, 176 South Creek Road, Dee Why West 2099, Australia. Telephone 982 2344. Yearly subscriptions: within Australia \$11.00 post free, posted overseas \$12.00. U.K. and N.Z. \$A12.00. U.S.A. \$A15.00. Single copies \$3.00* (postage and packing 25c.). Advertising rates on application.

*Publisher's recommended price.

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

Art Directory

Amendments to previously published information are denoted by italics.

EXHIBITIONS

Unless otherwise indicated exhibitions are of paintings, prints or drawings.

Queensland

BARRY'S ART GALLERY, 34 Orchid Avenue, Surfers Paradise 4217 Tel. 31 5252
Continuous mixed exhibitions
Hours: Wednesday to Sunday: 10 a.m. - 6 p.m.

DE'ISLE GALLERY, Panorama Crescent, Buderim (Sunshine Coast) 4556
Permanent exhibition of paintings, mixed-media collage, sculpture
Hours: Tuesday to Sunday: 11 a.m. - 4 p.m.

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 GALLERIES, Rowes Arcade, 203 Adelaide Street, Brisbane 4000 Tel. 21 4266
21 July - 4 August: Nan Patterson
4 - 18 August: Tomas McAulay
18 August - 1 September: Wendy Allen
1 - 15 September: David Fowler
Retrospective
15 - 29 September: Ray Benton
29 September - 13 October: John Bayton
13 - 27 October: James Holmyard
27 October - 10 November: Lance Bressow
Hours: Monday to Friday: 8.30 a.m. - 6.30 p.m.
Saturday: 8.30 a.m. - noon

GALLERY 1 ELEVEN, 111 Musgrave Road, Red Hill 4059 Tel. 36 3757
20 August - 8 September: Ian McKay
10 - 29 September: Les Kossatz
1 - 20 October: Robert Boynes
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 EIGHTBELLS GALLERY, 3026 Gold Coast Highway, Surfers Paradise 4217 Tel. 31 5548
Continuous mixed exhibitions changing weekly - works by Sawrey, Dickerson, De Silva, Boyd, Arrowsmith
Hours: 10.30 a.m. - 5 p.m. daily

JOHNSTONE GALLERY, 6 Cintra Road,

Bowen Hills 4006 Tel. 52 2217
9 August - 1 September: Douglas Ram Samui
6 - 29 September: Lawrence Daws
4 - 27 October: Margaret Olley
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
October - November: H. C. Richards
Memorial Prize 1972
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
Hours: Wednesday to Sunday: 11 a.m. - 5.30 p.m.

SUNFISH ART CENTRE, 12B Old Burleigh Road, Surfers Paradise 4217 Tel. 39 8741
Hours: Tuesday to Saturday 1 p.m. - 6 p.m.

YOUNG AUSTRALIAN GALLERY, 12 Downing Street, Spring Hill, Brisbane 4000 Tel. 21 8973
Hours: Monday to Saturday: 10 a.m. - 5 p.m.

New South Wales

ART FAIR GALLERIES, 335-7 Hunter Street, Newcastle 2300 Tel. 2 5801
Hours: Monday to Friday: 9 a.m. - 5 p.m.
Saturday: 9 a.m. - noon

ART GALLERY OF NEW SOUTH WALES, Art Gallery Road, Sydney 2000 Tel. 221 2100
1 - 27 August: New South Wales Travelling Scholarship
1 September - 1 October: Museum of Modern Art Surrealist Exhibition
16 - 23 October: 10th International Congress of Accountants Art Prize
Hours: Monday to Saturday: 10 a.m. - 5 p.m.
Thursday until 10 p.m.
Sunday: noon - 5 p.m.

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321
August: Jean Appleton
September: Northside Contemporaries
October: Australian painters; the 1930s
Hours: Monday to Friday: 9 a.m. - 5 p.m.
Saturday: by appointment

BAREFOOT ART GALLERY, Barefoot Boulevard, Avalon Parade, Avalon Beach 2107 Tel. 918 6350
8 - 22 July: Arthur Murch; Noel Kilgour
5 - 19 August: Zoltan Fenves
16 - 29 September: William Aylward
1 - 15 October: Mimi Jaksic-Berger
Hours: Tuesday to Saturday: 10 a.m. - 5 p.m.
Sunday: 2 - 5 p.m.

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

BETH MAYNE'S STUDIO SHOP, Cnr. Palmer and Burton Streets, Darlinghurst 2010 Tel. 31 6264
Continually changing mixed exhibition including works by Roland Wakelin
Hours: Tuesday to Saturday: 11 a.m. - 6 p.m.

BONYTHON GALLERY, 52 Victoria Street, Paddington 2021 Tel. 31 5087
27 July - 8 August: Jamie Boyd
12 August - 5 September: 'Four Young Artists': Bill Brown, Alex Butler, Robin Norling; Hilary Wrigley - sculpture; Pru Medlin - weaving
9 - 26 September: Ken Reinhard - constructions; Michael Shannon - drawings
29 September - 3 October: Christie's Auction
6 - 18 October: Grant Mudford - photography
7 - 31 October: Don Laycock; Jutta Feddersen - weaving; David Rose - prints
20 - 31 October: Bernard Hesling - enamels
Hours: Tuesday to Saturday: 11 a.m. - 6 p.m.

BUCKLEY'S GALLERY, Casa del Artes, 143 Church Street, Parramatta 2150 Tel. 635 1184, 635 9098 and 481 Pacific Highway, Artarmon 2064 Tel. 42 5185, 42 5546
Continuous mixed exhibitions including Arthur Boyd, David Boyd, Ray Croke, Robert Dickerson, Donald Friend, Norman Lindsay, Sidney Nolan, John Perceval, David Schlunke
Hours: Monday to Saturday: 10.30 a.m. - 5 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
August: Ken Raffe
September: Dennis Schapel
October: Val Allan
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, 2205
8 - 26 August: Japanese Screens and Lacquer
5 - 23 September: Old and Modern Masters from Agnew's, London
3 - 23 October: Loudon Sainthill Memorial Exhibition
31 October - 18 November: Lalaounis - jewellery
Hours: Monday to Friday: 9.30 a.m. - 5 p.m.
Thursday until 8.45 p.m.
Saturday: 9.15 a.m. - 11.45 a.m.

GALLERIES PRIMITIF, 174 Jersey Road, Woollahra 2025 Tel. 32 3115
August: Eskimo Sculpture; Soapstone, Whalebone and Stonecut Prints
September: Primitive Jewellery from Melanesia

October: Stone sculpture, masks and Heads; Oceana
Hours: Tuesday to Saturday: 10.30 a.m. – 6.30 p.m.
Special viewing by appointment

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

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

HAYLOFT GALLERY, 9 Morrisett Street, Bathurst 2795 Tel. 31 3844, 31 3137
August: Mixed exhibition
September: Sydney Printmakers
October: Mixed exhibition
Hours: Wednesday to Friday: 11.30 a.m. – 4 p.m.
Saturday and Sunday: 2 p.m. – 4 p.m.

HERITAGE HOUSE GALLERY, 784 Pacific Highway, Gordon (entrance Moree Street) 2072 Tel. 498 8538
Continuing mixed exhibitions – special exhibitions to be announced
Hours: Monday to Saturday: 10 a.m. – 6 p.m.
Thursday until 9 p.m.

HOLDSWORTH GALLERIES, 86 Holdsworth Street, Woollahra 2025 Tel. 32 1364
4 – 22 July: Paul Mlakar
25 July – 12 August: William Ferguson; Robin Angwin
14 – 19 August: Holdsworth Galleries 1972 Art Contest and Exhibition
22 August – 2 September: Robert Grieve; Anne Graham
5 – 23 September: *Desiderius Orban*
26 September – 14 October: Roger Kemp
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787
9 – 21 August: Les Blakebrough
23 August – 4 September: William Salmon
6 – 25 September: Kevin Connor
27 September – 9 October: Jeffrey Makin
11 – 23 October: Justin O'Brien
25 October – 6 November: Michael Shannon
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
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m. or by appointment

MITCHELL REGIONAL ART GALLERY, Civic Centre, Bathurst 2795 Tel. 31 3573
29 July – 6 August: Bathurst Arts and Craft Group
26 September – 11 October: Carillon City

Festival Art Prize
13 – 24 October: Hans Holbein
Hours: Monday to Friday: 8.30 a.m. – 4.30 p.m.
Extended hours for special exhibitions

NATIVE ART GALLERY, 13 Gurner Street, Paddington 2021 Tel. 31 9441
Various exhibitions of artefacts from New Guinea, Solomon Islands, Trobriand Island, 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
5 July – 7 August: Printmaking in Australia 1812-1972
9 – 30 August: Polish Printmakers
11 August – 10 September: Japanese Giacoda
1 September – 2 October: Hunter Valley Artists
13 September – 8 October: John Coburn Tapestries
11 October – 12 November: Early Australian Paintings and Drawings
25 October – 19 November: Rah Fizelle
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
31 August – 13 September: 6th Australian Original Graphics (including Martens, Lycett, Gill)
14 – 27 September: 'Waters of Sydney': Langker, McMillian, Hansen, Green
4 – 11 October: Cedric Emanuel
Hours: Monday to Friday: 8.30 a.m. – 5.30 p.m.
Thursday until 9 p.m.
Saturday: 8.30 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
31 August – 14 September: Annual Exhibition (at Department of Education Gallery, Bridge Street, Sydney)
October: 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
Judy Cassab
Jock Clutterbuck
Ewa Pachucka-Jaroszyńska

George Baldessin
Clifton Pugh
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

SEBERT GALLERY, Argyle Arts Centre, 18 Argyle Street, Sydney 2000 Tel. 241 2113
July: 'Solidaridad' Philippine Exhibition
August: Jan Windus
September: Brian Agnew; Russell and Pam Petherbridge – sculpture
October: Michael Brett; Blake Twigden
Hours: 11 a.m. – 6 p.m. daily

STRAWBERRY HILL GALLERY, 533-5 Elizabeth Street South, Sydney 2012 Tel. 699 1005
August: Verdon Morcom
September: Ken Johnson
October: Hugh Sawrey
Hours: 10 a.m. – 6 p.m. daily including Sunday

SWINGLE BAR GALLERY, Forbes Street, Trundle 2875 Tel. Trundle 86
Hours: Friday: 2 p.m. – 5 p.m.
Saturday: 9 a.m. – noon or by appointment

VILLIERS GALLERY, 39 Gurner Street, Paddington 2021 Tel. 31 2344
Hours: Monday to Saturday: 10 a.m. – 6 p.m.
Wednesday until 9 p.m.

VON BERTOUCHE GALLERIES, 50 Laman Street, Newcastle 2300 Tel. 2 3584
30 June – 18 July: Piers Bateman
21 July – 7 August: John Olsen
11 – 28 August: Francis Celtan
1 – 18 September: Stephen Walker
22 September – 9 October: Laurence Hope
13 – 28 October: Viola Bromley
Hours: Friday to Tuesday: noon – 6 p.m. or by appointment

WATTERS GALLERY, 109 Riley Street, Darlinghurst 2010 Tel. 31 2556
5 – 22 July: John Armstrong – sculpture
26 July – 12 August: Mike Brown
2 – 19 August: Joan Grounds – ceramics
16 August – 2 September: Ti Parks
20 September – 7 October: Adrian Hall – including constructions
18 October – 4 November: John Peart
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m.

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
17 – 29 July: *Workshop Printmakers*
7 – 19 August: Students' Drawing
18 – 30 September: Pottery Students' Annual Exhibition
9 – 21 October: Students' Annual Exhibition of Sculpture, Mosaics, Jewellery, Enamelling
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 2600

The Australian Landscape 1790-1970 organized by the Arts Council, A.C.T. Division, in association with The Department of the Interior and the Commonwealth Art Advisory Board
Hours: Monday to 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
5 August: Rae Richards – banners
19 August: Roland Wakelin
2 September: Drawings
16 September: Alan Peascod – pots
30 September: Dee Jones
14 October: Col Jordan
28 October: Robert Parr – sculpture
Hours: Tuesday to Saturday: 10.30 a.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
25 July – 8 August: Martin Collocott
15 – 29 August: Jamie Boyd
5 – 19 September: Cedric Flower
26 September – 17 October: Ray Crooke
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
1 – 18 August: Jan Senbergs
21 August – 9 September: Jock Clutterbuck
11 – 29 September: Rod Albury
1 – 30 October: George Baldessin
Hours: Monday to Friday: noon – 5 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
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
24 September – 5 October: Paintings and Drawings of the Nude. Fortnightly one-man exhibitions and continually changing mixed exhibitions of Australian paintings
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
30 July: Alex Loya – jewellery
6 August: Beck – pottery
20 August: Maynard Waters
3 September: Piers Bateman
17 September: John Waterhouse
1 October: Owen Piggott
15 October: Charles Boch
29 October: Colin Johnson
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 & POLAK GALLERY, 8 Avoca Street, South Yarra 3141 Tel. 26 5071
1 – 18 August: Alan Oldfield
22 August – 8 September: Australian and European Paintings and Prints which are 100 years old
12 – 29 September: Sandra Leveson
3 – 20 October: Victor Majzner
24 October – 10 November: Les Kossatz – including sculpture
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
August: William Delafield Cook
September: John Peart
October: Daniel Moynihan
Hours: Monday to Thursday: 10.30 a.m. – 5.30 p.m.
Friday until 7.30 p.m.
Saturday: by appointment

REALITIES, 60 Ross Street, Toorak Village 3142 Tel. 24 3312
Michael McKinnon
John Gilbert
Stanislaus Rapotec
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
15 August: Greg Irvine – including designs for Firebird ballet
19 September: David Boyd
17 October: John Perceval
Hours: Monday to Friday: 10 a.m. – 6 p.m.

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

TOORAK ART GALLERY, 277 Toorak Road, South Yarra 3141 Tel. 24 6592
16 – 30 July: Anne Graham
6 – 19 August: Basil Hadley
27 August – 9 September: Neil Douglas
14 – 27 September: Six French Painters
1 – 13 October: Phillip Davis
15 – 28 October: Salvatore Zofrea
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 – 20 August: Homage to Jean Lurcat
27 August – 17 September: School of Art Exhibition
2 – 25 September: Canadian Print 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
29 July: Guy Boyd – sculpture
19 August: Donald Laycock
16 September: Louis James
7 October: Lloyd Rees
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

CONTEMPORARY ART SOCIETY GALLERY, 14 Porter Street, Parkside 5063 Tel. 72 2682
1 August – 2 September: Rosemary Aliukonis; Glen Ash
5 – 30 September: Loan Exhibition from Private Collections
3 – 21 October: Young Contemporaries
24 October – 18 November: Meg Douglas, Jean Lange, Alison Douglas – textiles: hangings and panels
Hours: Wednesday to Sunday: 2 p.m. – 6 p.m.

HAHNDORF ACADEMY 68 Main Street, (Princes Highway), Hahndorf 5245 Tel. 88 7250

Mixed exhibitions of Australian artists

Hans Heysen

Anni Fox — batik

Pottery

Crafts by Local Artists

German Folk Museum

Hours: 9.30 a.m. — 5.30 p.m. daily

MAX ADAMS GALLERIES, 113 Melbourne Street, North Adelaide 5006 Tel. 67 3663

19th and 20th Century Australian Paintings

September: Spring Exhibitions — mixed collection featuring small silver sculpture by Emily Hope

Hours: Monday to Friday: 11 a.m. — 5.30 p.m.

Saturday: 10 a.m. — noon

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, James Place, Adelaide 5000 Tel. 23 5566

1 August: South Australian Potters Club

5 September: R. E. Phillips

3 October: Bep Swinkels — enamels

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

Margaret Woodward

Salvador Dali — etchings

Mixed Exhibitions of Australian Paintings

Guy Grey-Smith

Hours: Monday to Friday: 10.30 a.m. — 5 p.m.

Sunday: 2 p.m. — 5 p.m.

LISTER ART GALLERY, Lister House,

252 St George 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

August: Brian McKay

September: Sidney Nolan

October: Sam Fullbrook

Hours: 11 a.m. — 5 p.m.

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth 6000 Tel. 28 7233

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, 48 Steele Street,

Devonport 7310 Tel. 24 1141

August: Bea Maddock; Gil Bovill and Robin Cox — stoneware

September: Eileen Brooker

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

July — August: Surrealism: a comprehensive collection of works drawn from the Collection of the Museum of Modern Art, New York

September: Milan Mrkusich: a Survey

Exhibition

25 October — 6 December: State of California Painting

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,

Queen Street, New Plymouth Tel. 85 149

13 July — 13 August: Scultura Italiana

29 July — 13 August: 1972 Print Council

17 August — 7 September: Taranaki

Exhibition; Nigerian Sculpture

11 — 20 September: Benson & Hedges Art Award

25 September — 15 October: Ceramics Invitational

23 October — 12 November: Portrait of Mexico

Hours: Tuesday to Friday: 10.30 a.m. — 5 p.m.

Friday: 6 p.m. — 9 p.m.

Saturday: 1 p.m. — 5 p.m.

Sunday: 1 p.m. — 5 p.m.

JOHN LEACH GALLERY, 10 Lorne Street, Auckland 1 Tel. 375 081

Helen Brown

Frederick Graham — sculpture

Joan Lindsey

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

31 July — 11 August: Ted Smyth

14 — 25 August: Stanley Palmer

28 August — 8 September: Rosemary Campbell

11 — 22 September: Ed Maher

25 September — 6 October: Edgar Mansfield — sculpture

16 October — 3 November: Margot Philips

Hours: 10 a.m. — 5.30 p.m. daily

Friday until 9 p.m.

OSBORNE GALLERIES, 253 Remuera Road, Auckland 5 Tel. 549 432

July: Australian and New Zealand Artists

August: Natalie Findlay

September: Vera Jamieson

October: Collection of main Auckland artists

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, 58 751

August: Don Binney

September: Michael Illingworth

October: Don Driver

Hours: Monday to Friday: 11 a.m. — 5.30 p.m.

Friday until 8 p.m.

top

HELEN OGILVIE OLD FARM HOUSE NEAR SCONE, N.S.W. 1972

Oil on hardboard 8in. x 11in.

Macquarie Galleries, Sydney

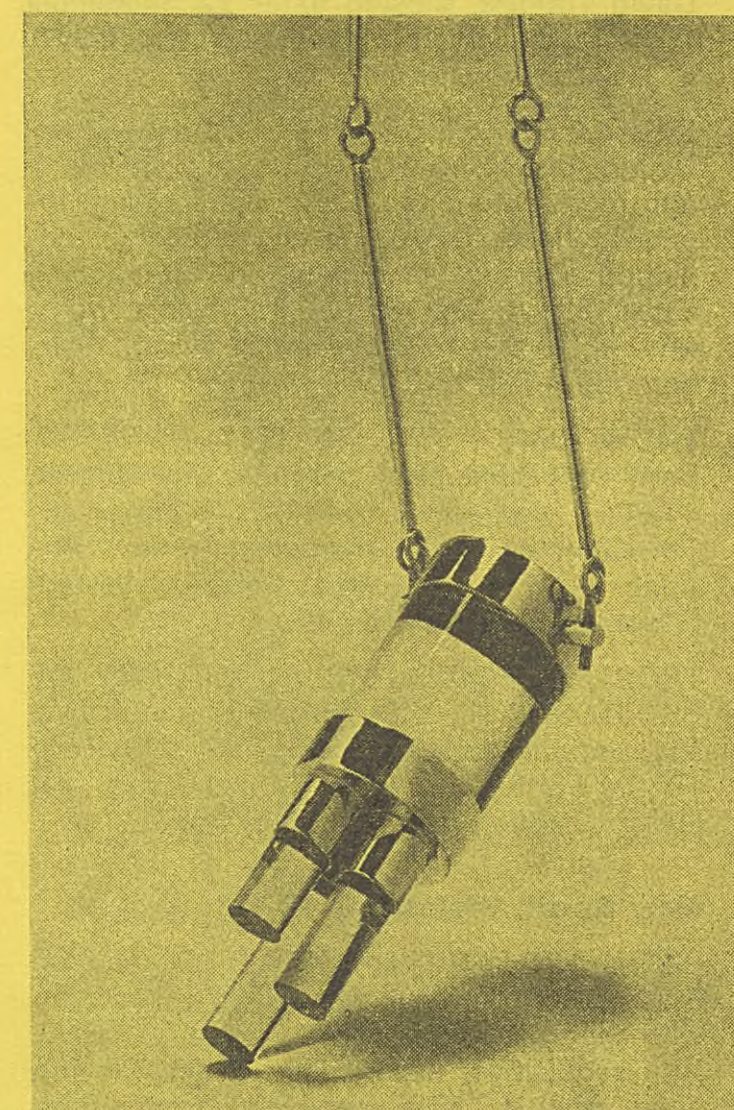
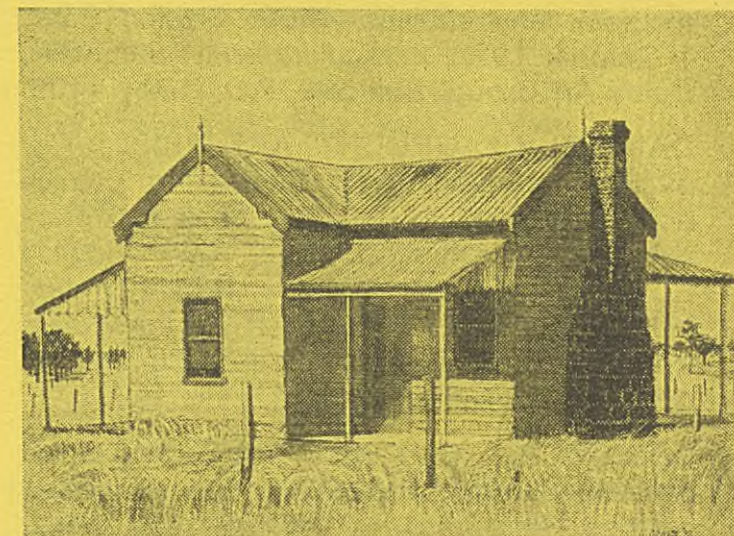
Photograph by Douglas Thompson

bottom

BARBARA REES PENDANT (1971)

Silver with acrylic 4in. long

David Jones' Art Gallery, Sydney



COMPETITIONS AND PRIZES

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

Queensland

CAIRNS ART SOCIETY CONTEST: Acquisitive, any medium, any subject, \$500. Non-acquisitive, any medium, contemporary, \$100; any medium, traditional, \$100; sculpture, \$100. Judge: John Cooper. Closing date: 26 July 1972. Particulars from: Secretary, Cairns Art Society, Box 992, P.O. Cairns 4870.

DALBY ART CONTEST: Acquisitive, any medium, any subject, \$500. Closing date: 1 October 1972. Particulars from: Secretary, Dalby Art Group, Box 509, P.O. Dalby 4405.

DARNELL-DE GRUCHY ART PRIZE: Acquisitive (University of Queensland Collection), any medium, painting or similar construction other than sculpture, \$600. Judges: C. F. Presley, Laurie Thomas, Nancy Underhill. Closing date: 4 August 1972. Particulars from: Secretary, Darnell Fine Arts Committee, University of Queensland, St Lucia 4067.

GOLD COAST CITY ART PRIZE: Artists are invited to submit hanging works, any medium or size, for purchase at catalogue price. Minimum purchase money \$5,000. Judge: David Thomas. Closing date: 22 September 1972. Particulars from: Hon. Secretary, Box 3, P.O. Surfers Paradise 4217.

REDCLIFFE ART CONTEST: All acquisitive. Oil, representational, \$500; any medium, non-representational, \$200; watercolour, representational, \$200; oil or watercolour depicting activities of children, \$100. Closing date: 23 August 1972. Particulars from: Mrs M. Everitt, 92 Eversleigh Road, Scarborough 4020.

TOOWOOMBA ART SOCIETY CONTEST: Both acquisitive. Any medium, any subject, \$1,000; traditional, \$400. Closing date: 1 September 1972. Particulars from: Mrs Anne Gardiner, Tia Art Gallery, Western Highway, Toowoomba 4350.

TRUSTEES PRIZE 1972 IN MEMORY OF PROFESSOR H. C. RICHARDS: Acquisitive, any medium, \$2,500. Closing date: 2 October 1972. Particulars from: Queensland Art Gallery, Gregory Terrace, Valley 4006.

New South Wales

BATHURST CARILLON CITY FESTIVAL ART PRIZE: Acquisitive, ceramics (in association with the Potters Society of Australia), \$500. Non-acquisitive, watercolour, \$100. Closing date: August 1972. Particulars from: Sec-

retary, Carillon City Festival Art Prize, Bathurst 2795.

BERRIMA DISTRICT ART SOCIETY AWARD: Watercolour, print or drawing, \$300. Judge: Daniel Thomas. Closing date: 15 September 1972. Particulars from: Mrs B. Pearce, Fairholme, Burradoo Road, Burradoo 2576.

BLACKHEATH ANNUAL RHODODENDRON FESTIVAL ART EXHIBITION: Oil, \$150; watercolour, \$75; abstract, \$50. Judge: Colin Parker. Closing date: 16 October 1972. Particulars from: Mrs N. Stuart, 33 Govett's Leap Road, Blackheath 2785.

BLAKE PRIZE COMPETITION FOR RELIGIOUS ART: Commonwealth Banking Corporation Prize, \$1,000; non-abstract religious painting, \$400. Judges: Peter Laverty, Julian Miller, Stanislaus Rapotec, Guy Warren, Norman Webb. Closing date: 13 September 1972. Particulars from: Mrs Barbara Bennett, Box 4484, G.P.O., Sydney 2001.

DRUMMOYNE MUNICIPAL ART SOCIETY ANNUAL AWARD: Any medium, modern, \$300. Judge: Guy Warren. Oil or related media, traditional, \$300. Judge: Lloyd Rees. Watercolour, \$150. Judges: Loyd Rees, Guy Warren. Graphic, \$100. Judge: Guy Warren. Closing date: 23 August 1972. Particulars from: Hon. Secretary, 212 Great North Road, Abbotsford 2046.

GOULBURN LILAC TIME ART AWARD: Any medium, any style. Upon the advice of Garth Dixon two purchases will be made—one for \$250, the other for \$200. Closing date: September 1972. Particulars from: Mrs W. Beamish, 1 Godfrey Street, Goulburn 2580.

KEMPSEY QUOTA CLUB ART EXHIBITION: Any medium, any subject, \$200; traditional landscape, \$100; watercolour, \$30. Judge: John Santry. Closing date: 15 July 1972. Particulars from: Mrs B. Schauer, 65 Lord Street, Kempsey 2440.

MIRROR-WARATAH-FESTIVAL ART COMPETITION: Any medium, 'Unity of Man' theme, 1st \$400, two commended prizes of \$50 each; any medium, contemporary, 1st \$500, two commended prizes of \$100 each; any medium, traditional, 1st \$500, two commended prizes of \$100 each; sketching, 1st \$150, two commended prizes of \$50 each. Closing date: 28 July 1972. Particulars from: Executive Director, Sydney Committee, Box C266, P.O. Clarence Street, Sydney 2000.

MUSWELLBROOK ART PRIZE: Both acquisitive. Any medium, any subject, \$750; watercolour, drawing or print, \$200. Judge: Brian Finemore. Closing date: 4 July 1972. Particulars from: Town Clerk, Box 122, P.O. Muswellbrook 2333.

ROBIN HOOD COMMITTEE SEVENTEENTH ANNUAL ART COMPETITION: Any medium, collage, kinetic, impasto, watercolour,

\$600. Judges: William Dargie, Gertrude Langer, John Olsen. Closing date: 8 August 1972. Particulars from: Robin Hood Committee, 441 Riley Street, Surry Hills 2010.

RYDE ART AWARD: Oil, modern, \$100; oil, traditional, \$100; watercolour, traditional, \$100; any hanging work not included in other categories, \$100. Closing date: 20 October 1972. Particulars from: Mrs L. Rippon, 12 Woods Street, North Epping 2121.

TAMWORTH ART PRIZE: Both acquisitive, any medium, any subject, \$600; watercolour, print or drawing, \$100. Closing date: 15 September 1972. Particulars from: Hon. Secretary, Box 641, P.O. Tamworth 2340.

TRAVELODGE ART PRIZE: Acquisitive, any medium, not to exceed 72in x 72in, \$7,500. Closing date: 19 October 1972. Particulars from: Travelodge Australia Ltd, 110 Bayswater Road, Rushcutters Bay 2011.

FLINDERS 1972 ART COMPETITION AND EXHIBITION: Any medium, \$100; sculpture, \$100. Closing date 8 August 1972. Particulars from: Mornington Peninsula Arts Centre, 4 Vancouver Street, Mornington 3931.

GEELONG ART GALLERY PRIZE: Oil or like medium, \$1,000. Closing date: 16 October 1972. Particulars from: Director, Geelong Art Gallery, Little Malop Street, Geelong 3220.

LATROBE VALLEY ART COMPETITION: Paintings, drawings and prints to the value of \$1,000 will be purchased upon the advice of Patrick McCaughey. Closing date: 16 October 1972. Particulars from: Latrobe Valley Arts Centre, Box 708, P.O. Morwell 3840.

MILDURA 5th SCULPTURE TRIENNIAL: Sculpture purchases for the Mildura Arts Centre Collection will be made from an exhibition by invited sculptors. Closing date: April-May 1973. Particulars from: Director, Mildura Arts Centre, Mildura 3500.

MORNINGTON PENINSULA-CALTEX FESTIVAL OF DRAWING BIENNIAL EXHIBITION: Approximately \$1,000 will be spent on acquiring drawings for the Mornington Peninsula Art Centre. Closing date: 1 March 1973. Particulars from: Director, Mornington Peninsula Art Centre, 4 Vancouver Street, Mornington 3931.

SHEPPARTON AWARD: Caltex ceramic award, \$400; Shepparton ceramic award, \$150. Judges: Connie Dridan, Robert Hughan, Dick Richards. Closing date: 21 August 1972. Particulars from: Shepparton Art Gallery, Civic Centre, Shepparton 3630.

Western Australia

KALGOORLIE LIONS CLUB ART COMPETITION: Both acquisitive. Any medium, \$1,000; watercolour, \$500. Closing date: August 1972. Particulars from: Goldfields Craft and Art Gallery, Central Arcade, 124 Hannan Street, Kalgoorlie 6430.

PRIZEWINNERS

Queensland

ROCKHAMPTON ROTARY ART COMPETITION:

Judge: Raoul Mellish
Winners: oil: Harold Lane; watercolour: Ruth McCook

STANTHORPE APPLE AND GRAPE HARVEST FESTIVAL ART CONTEST:

Paintings by Frederic Bates, Shirley Bourne, Carter Green, M. L. Hill, Louis James, Kay Lipton and Douglas Watson and sculpture by Guy Ngan were purchased upon the advice of William Dargie.

New South Wales

COWRA FESTIVAL OF THE LACHLAN VALLEY ART COMPETITION:

Winners: any medium: Clive Wilbow; traditional: Peg Minty; watercolour: William Finch

CURRABUBULA RED CROSS ART EXHIBITION:

Winners: contemporary: Harry Frost; traditional: Guilio Gentile; watercolour: Cameron Sparks; still life: Marshall Clark

DUBBO CENTENARY ART PRIZE:

Judge: Sali Herman
Winners: any medium: Eugenie Solanov; oil: Aina Nicmanis; watercolour: Norma Sweetnam

FLOTTA LAURO GIOACCHINO LAURO ART PRIZES:

Winners: painting: Clare Robertson; sculpture: Alan Lee

GOSFORD SHIRE ART PRIZE:

Winners: oil: Sally Robinson; watercolour: Cameron Sparks; pottery wheel-thrown: Gillian Grigg; handbuilt: Roger Keane

HUNTER'S HILL MUNICIPAL ART COMPETITION:

Winners: oil, non-traditional: Edenka Ebner; oil, traditional: Idris Murphy; watercolour, non-traditional: Cameron Sparks; watercolour, traditional: Desmond Green

INTERNATIONAL CO-OPERATION ART AWARD:

Winner: Yirawala

LIVERPOOL CITY COUNCIL FESTIVAL OF PROGRESS ART COMPETITION:

Judge: Erik Langker
Winners: oil, traditional: Allan Hansen; additional prize: Alan D. Baker; figurative: Valerie Lazarus; Liverpool environment: Trevor Nixon
Judge: Margaret Coen
Winner: watercolour: Federic Bates

MAITLAND PRIZE:

Judge: Guy Warren
Winners: painting: Louis James; watercolour: Robert Grieve; print: David Rose

MANLY ART GALLERY SELECTION EXHIBITION:

Paintings by Les Burcher, Margery Penglase and Elsa Russell were purchased upon the advice of Cameron Bannerman and Clarice Thomas

MOSMAN ART PRIZE:

Winners: painting: Ross Jackson; print: Ruth Faerber

ROBERT LE GAY BRERETON MEMORIAL PRIZE:

Judges: Janna Bruce, E. A. Harvey, Lindsay Sever
Winner: Evadne Cochrane

ROCKDALE ART AWARD:

Judge: Edward Hall
Winners: oil, traditional: C. Millward; watercolour, traditional: R. Zmija

ROYAL EASTER SHOW ART COMPETITIONS:

Winners: rural traditional: 1st: Humphrey Price-Jones; 2nd: Donald Richardson; 3rd: Haidee Burlington; portrait: Judy Cassab; still life: Marion Farley; watercolour, traditional: 1st: Margaret Coen; 2nd: Mollie Flaxman; 3rd: Frank McNamara; abstract: 1st: John Fisher; 2nd: John Martin; 3rd: David Rankin; sculpture: Andrew Mayson; human image: Elizabeth Cummings

Victoria

BALLARAT ART GALLERY PRIZE:

Judge: James Mollison
Winner: Jan Senberg

BEAUMARIS ART GROUP INEZ HUTCHISON AWARD:

Winner: Ronald Bence

DANDENONG FESTIVAL OF MUSIC AND ART FOR YOUTH:

Judge: John Rowell
Winners: Young artist's award: Sue Dexter; watercolour: Anne Tompson; drawing: Patricia Mullins

GEELONG ART GALLERY PRIZES:

Winners: F. E. Richardson Print Prize: Jock Clutterbuck; Geelong Print Prize: John Loane

GEORGES INVITATION ART PRIZE:

Judges: Patrick McCaughey, Alan McCulloch, Margaret Plant, Keith Rogers, Laurie Thomas
Winners: Peter Booth, Robert Boynes, Noel Counihan, John Firth-Smith, John Hopkins, James Paterson, Peter Powditch

PORTLAND C.E.M.A. ART COMPETITION

Winner: Harry Rosengrave
Paintings by Enid Denton, Mary MacQueen, Neville Touzeau and Roy Woods were also purchased upon the advice of Alan McCulloch

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Queensland Art Gallery

CARSE, J. H. Wallaga Lake near Bega, N.S.W., oil
CHURCHER, Roy: Good Morning, oil
DAWS, Lawrence: Blue Rocks, oil
FAIRWEATHER, Ian: Four Heads, oil
FULLBROOK, Sam: Ernestine Hill, oil
GODDARD, Barrie: Fan-Fan, oil
LACY, G.: Native Corroboree, watercolour
PERCEVAL, John: Williamstown Jetty, oil
SALKAUSKAS, Henry: Painting, oil (Gift of Reid Gallery)
VASSILIEFF, Danila: Children Playing, oil
WEDD, Tony: Allegro Con Brio, oil
WHITELEY, Brett: Harbour, oil

Art Gallery of New South Wales

BALINESE: Deer in seven sections; Pendet figure; goddess figure, Dewi Sri; figure of Haro; demi-goddess Dewi Sita, Rama's wife from the Ramayana; five masks; Singla Pendet figure; wood carvings (Gifts of Donald Friend)
BONNARD, Pierre: Self-portrait, oil
BOYD, Arthur: The Hunter II; The Shepherd, oils (Gifts of Arthur Boyd and The Museum of Modern Art and Design of Australia)
CHRISTO: Wrapped coast, Little Bay 1969; Wrapped Coast, Little Bay 1969, photographs by Shunk-Kender (Gifts of Chandler Coventry)
DOBELL, Sir William: Head Study for Joshua Smith, drawing (Gift of Lucy Swanton)
DOOLIN, James: Artificial landscape 68-1, synthetic polymer paint (Gift of Chandler Coventry)
DRYSDALE, Sir Russell: Study for Home Town, drawing (Gift of Lucy Swanton)
JAVA: Twelve heads and figurines from Trawulan, East Java (Gifts of Donald Friend)
MONTAGUE, F. L.: Mount Warning, New South Wales, 1875, oil
MITELMAN, Allan: S. T. Screenprint (Print Council of Australia Members Print, 1971)
PRESTON, Margaret: Still life, oil (Bequest of Adrian Feint)
PROCTOR, Thea: Bathers, watercolour (Thea Proctor Memorial Fund)
SMITH, Grace Cossington: Refugees, pencil drawing (Thea Proctor Memorial Fund)
THAKE, Eric: Heels and Heeler, Charleville, li no-cut Christmas card on folded sheet (Gift of Hal Missin gham)

National Gallery of Victoria

BALSAITIS, Jon: Metron 2, acrylic
BEGARELLI, Antonio: The Three Holy Women, terracotta

BOHEMIAN: Covered goblet, glass, late 19th century
 CAIGER-SMITH, Alan: Bowl, earthenware
 CARRACCI, Annibale: The Holy Family, oil
 CHINESE: Bronze 1 (pouring vessel), Chou Dynasty
 CONTE, Pino: Tree of Life, bronze
 DEMARCO, Hugh: Relations Transformables, stainless steel
 ENGLISH: Goblet, glass, c. 1735 with Dutch engraving c. 1756
 FRITSCH, Andrew: Teapot, coffeepot, tile, earthenware, 1840-50
 GOTTLIEB, Adolph: Untitled, drawing
 IPOUSTEGUY, Jean: La Mort du Père, Carrara marble and bronze
 KHMER: Figure of Vishnu, green sandstone, 10th century
 LONG, Sydney: Flamingos, oil
 McINNES, W. B.: Landscape, oil
 MATISSE, Henri: Les Fleurs d'Abricots, drawing
 MYTENS, Daniel: Sir John Ashburnham, oil
 NEW HEBRIDES (MALEKULA ISLAND): Temes Nevinbur Figure, fibre, bark cloth, tusks
 PIGUENIT, W. C.: Mt Wellington from New Town Bay, Tasmania, 1872, oil
 THAI: Figure of Buddha, bronze, Dvaravati style, 10th century
 WILSON, David: Untitled Sculpture, 12-71, welded steel and acrylic lacquer
 YOUNG, W. Blamire: Landscape, Rural Scene, watercolour

Art Gallery of South Australia

ANGAS, George French: The City of Adelaide from the Torrens near the reed beds; Evandale; Scene in a New Zealand Forest; Scene showing Emus in a Plain; Cabbage Palms, Dapto, Illawarra; Klemzig, a Village of German Settlers, near Adelaide; Angaston; Bethany, a Village of German Settlers, watercolours
 BERGNER, Josl: Citizen, oil
 CAMPBELL, Joan: Sculpture pot, Raku
 ENGLISH: Collection of 18th-century glasses and decanters; clear glass rummer, 19th century
 FAIRWEATHER, Ian: Mangrove, polyvinyl acetate
 GRANT, Duncan: Sussex Landscape, oil
 GREAVES, Derrick: Sculpture in a Room, acrylic
 GREEK: Skyphos, Campanian 350-325 B.C.; Pottery Bail Amphora by the C.A. painter Cumae, 4th century B.C. Campanian
 HALE, John: Sterling silver patten and ladle
 HESTER, Joy: The Lovers, gouache
 HINDER, Frank: Subway Escalator, oil
 JAPANESE: Four-fold Screen, Edo Period, tempera and gold leaf on paper
 JONGKIND, J. B.: Soleil Couchant, Port D'Anvers, etching
 KING, Graham: Micro-Form V, lithograph
 LONG, Sydney: Untitled, oil
 MAREK, Dusan: Perpetuum Mobile —

Equator, oil
 MOON, Milton: Jar and bowl, stoneware
 MILLET, J. F.: The Potato Gatherers, lithograph
 ORIENTAL: A Collection of Chinese, Thai, Annamese and Korean ceramics
 PICASSO, Pablo: Sueno y mentira de Franco, folio of two aquatints
 PRESTON, Margaret: Self-Portrait, water-colour; Yunnan Tea Set, woodcut
 REMBRANDT VAN RIJN: St Jerome in an Italian landscape, etching
 ROSE, David: Radical, silkscreen
 TRENERRY, Horace: Flower Piece, oil
 VASARELY, V.: Vega, serigraph
 WHISTLER, J. M.: Figure Study, lithograph
 WOOD, Rex: Bookplate — Eva Waite, linocut block and four impressions

Western Australian Art Gallery

ASHTON, Sir Will: Landscape with Boat, oil
 BEVAN, Robert: The Plantation, lithograph
 BRISCO, Arthur: Heavy Canvas, etching
 CAR, Rinske: Untitled, tapestry
 CONSTABLE, John: Various subjects of landscape, mezzotints, engraved by David Lucas
 FANTIN-LATOURE, Henri: Reverie, lithograph
 FOX, E. Phillips: Rosie, oil
 GAUGUIN, Paul: Nave Nave Fenua, woodcut
 GOYA, Francisco: Another Way of Hunting on Foot; Barbarians; It is Amazing, and We Were Made by God; Not in This Case, Either; There Isn't Time Now, etching and aquatints
 LAMBERT, George: Self portrait, drawing
 LONG, Sydney: Arundel Castle, watercolour; Brush Idyll, oil
 PIRANESI, Giovanni Battista: Prima Parte di Architettura e Prospettiva, etching
 SZOKE, Gisela: Utopia III, oil
 THAI: 8 pots, some 13th century

Newcastle City Art Gallery

ANGAS, George French: Yattagolanga; The Devil's Punchbowl, lithographs
 CLIFTON, Nancy: Head of A Young Man, colour linocut (Gift of the artist)
 COLLINGRIDGE, George: Lower Fort Street, Sydney, watercolour (Gift of Mr and Mrs A. F. Russell)
 FERNYHOUGH, William H.: Jemmy, Newcastle Tribe, lithograph
 FIZELLE, Rah: Gratel van Aalst; Seated Male Nude Study; Head Study I; Head Study II; Seated Female Nude Study, drawings (Gifts of Mrs Michael Fizelle)
 GILL, S. T.: Australian Sketchbook Frontispiece; Bushman's Hut; Emu Sneaking; Night Fishing; Wool Drays; Splitters, colour lithographs
 LYCETT, Joseph: Newcastle, colour aquatint
 PRESTON, Margaret: Decorative Panel; Emus, watercolours

Auckland City Art Gallery

ALBRECHT, Gretchen: Horsemen, pencil

BEVAN, Robert: The Horse Mart, lithograph
 DRAWBRIDGE, John: Calvados No. III, oil
 HAYTER, S. W.: Aerialistes, etching
 HODGKINS, Frances: Vase with Handles; Bowl with Flower Detail; Jug; Chinese Vase; Dish of Fruit; City Landscape; Basket of Fruit; Landscape, pencil studies
 HOFMANN, Hans: Landscape, oil
 ILLINGWORTH, Michael: Man and Woman Figures with Still Life and Flowers, oil
 JAPANESE: Yoshitsune with his Attendants; Scene from the Kabuki Theatre; Four Drawings of Samurai from a series, ink drawings
 LEACH-JONES, Alun: Divisions III, Sukra, serigraphs
 LONG, Sydney: Moonrise Pastoral, etching
 McCAHON, Colin: A Poem of Kaipara Flat, watercolour
 McINTYRE, Raymond: Evening, oil
 PIRANESI, G. B.: The Plan and Elevation of a Bridge, etching
 RITCHIE, Ross: Flight, gouache
 ROUSSEAU, T.: Chênes de Roche, etching
 UEDA, Hiroaki: Opened Stone, red granite (Gift of Firth Industries Limited)

Letter to the Editor

Sir,

Petrus van der Velden

I am engaged in research of the life and movements of the painter Petrus van der Velden who was born 5 May 1837 in Rotterdam and who immigrated to New Zealand in 1890 dying there in Auckland in 1913. In April 1898 he sailed for Sydney where he stayed until 1905 when he returned to New Zealand. His wife, Sophia Wilhelmina v.d.V. (née Eckhart), died in 1899 and he is said to have remarried whilst in Australia. Very little is known of the years there and I am therefore anxious to obtain all the information concerning the period that I can. Of prime importance are the death and place of death of his first wife, date and place of second marriage plus the name of the Australian wife, news of exhibitions in which he was represented, addresses of residence, trips and activities, and the names of artist acquaintances, pupils et cetera. Further, owners of works by him who are prepared to send black-and-white photographs of their pieces together with details of the medium, ground, size, date, and date and place of purchase, would be doing me a great service. I should be deeply grateful to any readers who are able to provide me with information of any kind.

*T. L. R. Wilson
 Julianalaan 38
 Arnhem
 The Netherlands*

RECENT ART AUCTIONS

Christie, Manson & Woods (Australia), 14 and 15 March 1972, Melbourne

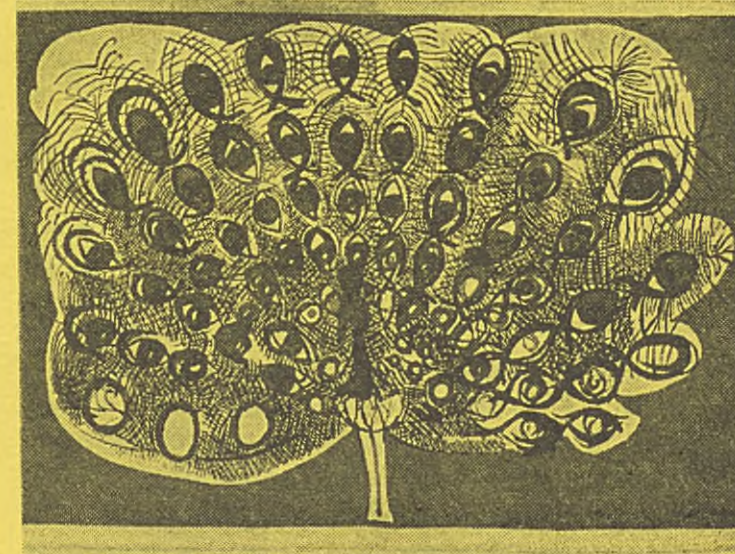
- ASHTON, Julian: Portrait of a Lady, oil, 32 x 13, \$2,000
 ASHTON, Sir Will: Concarneau, oil, 18 x 24, \$480
 BLACKMAN, Charles: Girl with Flowers, oil, 60 x 48, \$4,500
 BOYD, Arthur: Black Man Chasing Bride, oil, 20 x 25, \$2,800
 BOYD, David: The Playtime, oil, 23 x 32, \$800
 BRACK, John: The Bathroom, oil, 51 x 31, \$5,500
 BUNNY, Rupert: Tritons at Play, oil, 29 x 36, \$2,000
 BURN, Henry: Studley Park Bridge over the Yarra, Melbourne, oil, 11 x 16, \$3,500
 BUSH, Charles: Farm Landscape, oil, 8 x 10, \$70
 CASSAB, Judy: Moon, oil, 13 x 11, \$200
 CONDER, Charles: Figures beneath a Tree, watercolour, 13 x 19, \$300
 COUNIHAN, Noel: Outside Poldi's, Florence, Italy, oil, 36 x 25, \$700
 CROOKE, Ray: Trees and Wattle, oil, 24 x 36, \$1,000
 DAWS, Lawrence: Black Mountain, oil, 39 x 39, \$1,000
 de CHIRICO, Giorgio: Study of a Prancing Horse, charcoal, 8 x 12, \$260
 DICKERSON, Robert: Mother and Child, charcoal, 30 x 21, \$260
 DOBELL, Sir William: New Guinea Landscape, oil, 8 x 11, \$9,000
 FAIRWEATHER, Ian: The Race, gouache, 14 x 20, \$1,400
 FORREST, J. Haughton: Derwent Water, Cumberland, oil, 29 x 45, \$650
 FOX, E. Phillips: A Tidal River, oil, 10 x 13, \$950
 FRIEND, Donald: The Trojan Horse, ink, gouache and watercolour, 24 x 33, \$1,400
 FULLWOOD, A. H.: The Estuary, oil, 9 x 14, \$220
 GARRETT, Tom: Barrowman, monotype, 10 x 9, \$240
 GLEESON, James: Death of Orion, oil, 30 x 22, \$580
 GLOVER, John: The River Wear, Durham, oil, 18 x 26, \$1,600
 GRITTEN, Henry C.: Hobart Town, oil, 16 x 24, \$2,800
 GRUNER, Elioth: In the Park, oil 12 x 11, \$2,600
 HAXTON, Elaine: The Kite Flyers, oil, 30 x 37, \$800
 HERMAN, Sali: Woolloomooloo, oil, 26 x 36, \$3,800
 HILDER, J. J.: Gate, watercolour, 10 x 7, \$340
 JACKSON, James R.: Harbour Study, oil, 8 x 10, \$280
 JOHNSON, Robert: South Coast, oil, 22 x 27, \$1,900
 JONES, Paul: Camellias, watercolour, 12 x 9, \$550
 JUNIPER, Robert: West Australian Landscape, oil, 60 x 67, \$1,200
 LAMBERT, George W.: Head of a Girl, oil, 16 x 13, \$750
 LINDSAY, Norman: Finale, watercolour, 23 x 20, \$1,300
 LONG, Sydney: Deserted, oil, 11 x 12, \$700
 LYMBURNER, Francis: The Dancers, oil, 30 x 34, \$650
 MAY, Phil: Curiosity, ink, 5 x 5, \$80
 MORLAND, George: Portrait of the Artist's Wife, oil, 6 x 5 (oval), \$110
 McCUBBIN, Frederick: Mt Macedon Bush, oil, 10 x 14, \$1,800
 NOLAN, Sidney: African Elephant, oil, 24 x 20, \$2,500
 O'BRIEN, Justin: Virgin Enthroned, oil, 14 x 8, \$2,100
 O'CONNOR, Victor: Evening - Heidelberg, oil, 22 x 28, \$450
 ORBAN, Desiderius: Boats, oil, 15 x 20, \$400
 PERCEVAL, John: The Ship, oil, 31 x 48, \$6,500
 PIGUENIT, W. G.: Near Hobart, oil, 12 x 18, \$750
 PLATE, Carl: Dingo Fence, oil, 24 x 26, \$200
 POWER, H. Septimus: Wagon Horses Feeding in Front of an Ale House in the Outback, oil, 17 x 24, \$580
 PRESTON, Margaret: Balmoral Beach, coloured woodcut, 13 x 9, \$180
 PROUT, J. Skinner: Tasmanian Landscape, watercolour, 11 x 9, \$450
 PUGH, Clifton: A Feral Cat, oil, 36 x 54, \$6,000
 REES, Lloyd: The Hillside, Berry's Bay, Sydney, pencil, 8 x 11, \$300
 RICHMOND, Oliffe: Sphinx, gilded bronze, 10in high, \$300
 RUSSELL, John Peter: Garden Scene, Portofino, watercolour and gouache, 10 x 14, \$780
 SHANNON, Michael: Queen's Road, oil, 20 x 12, \$320
 SMITH, J. Carington: From my Studio Window, oil, 22 x 28, \$420
 STOKES, Constance: Lady with Basket, oil, 24 x 15, \$4,500
 STREETON, Sir Arthur: McMahon's Point, 1890, oil, 36 x 28, \$22,000
 STRUTT, William: David, oil, 80 x 44, \$4,500
 THAKE, Eric: The Nurse, gouache, 18 x 12, \$340
 TUCKER, Albert: Green Landscape with Ibis, P.V.A., 10 x 14, \$950
 TWEDDLE, Isabel: Milking Time, oil, 18 x 24, \$650
 VASSILIEFF, Danila: Children Playing, oil, 16 x 17, \$480

- VON GUERARD, Eugen: Lower part of the Castle Rock below the Lighthouse, Cape Shanck, Victoria, oil, 10 x 12, \$600
 WHITELEY, Brett: Art Student doing a Drawing of a Lion, tempera, oil and collage, 78 x 72, \$1,900
 WILLIAMS, Fred: You-Yangs in Winter, gouache, 21 x 14, \$1,100
 YOUNG, W. Blamire: Untitled, watercolour, 8 x 12, \$300

James R. Lawson Pty Ltd, 3 May 1972, Sydney

- AULD, J. Muir: The Yellow Teapot, oil, 17 x 23, \$170
 BLACKMAN, Charles: Man with Camera, pencil, 9 x 13, \$110
 COOK, W. Delafield: Hydrangeas, oil, 21 x 17, \$200
 GILL, S. T.: Australian Landscape, watercolour, 9 x 6, \$360
 GRUNER, Elioth: Country Landscape with Two Figures at Post and Rail Fence, oil, 17 x 11, \$3,000
 HEYSEN, Sir Hans: The Quarry, watercolour, 15 x 12, \$1,300
 JONES, Paul: Flowers in a Vase (a pair), watercolour, 12 x 17, \$560
 JONES-ROBERTS, Gareth: Crooked Mick, oil, 17 x 35, \$360
 KMIT, Michael: Girl in Violet, oil, 5 x 12, \$140
 LAURENCIN, Marie: Study of Three Young Women, lithograph, 19 x 13, \$150
 McINNES, W. B.: Mountain Landscape with Cattle, oil, 23 x 17, \$600
 MELDRUM, Max: Wooded Landscape, oil, 12 x 13, \$225
 ROWAN, Ellis: Still Life, watercolour, 28 x 18, \$40
 SIBLEY, Andrew: Mother and Child, oil, 20 x 26, \$420

CHARLES BLACKMAN THE WHITE PEACOCK (1971)
 Tapestry 72in. x 96in.
 South Yarra Gallery, Melbourne
 Photograph by Paul Cox



RECENT GALLERY PRICES

ANNIGONI, Pietro: Coast of Italy, oil, 7 x 9, \$1,650 (Copperfield, Sydney)
 BALL, Sydney: Shiraz Green, acrylic, 48 x 36, \$850 (South Yarra, Melbourne)
 BENT, Ian: Cyclone Wire Fence, oil, 48 x 48, \$950 (South Yarra, Melbourne)
 BORLASE, Nancy: Untitled, oil, 40 x 36, \$300 (Macquarie, Sydney)
 BOYD, David: Infant and Angel of Innocence, oil, \$800 (Osborne, Auckland, N.Z.)
 BOYD, Guy: Three Bathers I, deep relief bronze, 29 x 36 x 4, \$2,250 (Johnstone, Brisbane)
 BOYD, Hermia: Daphne, bronze, 29 high, \$2,100 (Johnstone, Brisbane)
 CASSAB, Judy: Looking Back, watercolour, 10 x 12, \$250 (John Cooper, Surfers Paradise)
 CONNOR, Kevin: Nude in Summer Bush, oil, 36 x 36, \$850 (Macquarie, Sydney)
 CRESS, Fred: Alliance, acrylic, 48 x 48, \$400 (Bonython, Sydney)
 CROOKE, Ray: Railway Worker, acrylic and oil, 36 x 48, \$3,000 (Artarmon, Sydney)
 DAWS, Lawrence: Yam Creek, oil, 36 x 42, \$700 (Macquarie, Canberra)
 EARLE, Stephen: Untitled, acrylic, 48 x 96, \$700 (Watters, Sydney)
 FEINT, Adrian: Bowl of Hibiscus, oil, 12 x 20, \$800 (Artarmon, Sydney)
 GOTTLIEB, Adolph: Two Bars, lithograph, \$325 (Bonython, Sydney)
 GRUNER, Elioth: The Watering Place, 1911, oil, 36 x 20, \$5,000 (Artarmon, Sydney)
 HADLEY, Basil: Early Summer, '71, oil, 44 x 40, \$350 (Macquarie, Canberra)
 HEYSEN, Sir Hans: Ambleside Country, watercolour, 13 x 16, \$1,500 (Artarmon, Sydney)
 JONES, Frances: Still Life by the Window, oil, 20 x 18, \$200 (Macquarie, Canberra)
 LAWRENCE, George: Warrumbungles, oil, 14 x 12, \$190 (Beth Mayne, Sydney)
 LOOBY, Keith: Bus Stop, oil, 60 x 60, \$680 (Macquarie, Canberra)
 MEDWORTH, Frank: Portrait, oil, 22 x 15, \$500 (Artarmon, Sydney)
 MILGATE, Rodney: Interior, oil, 42 x 72, \$1,400 (Johnstone, Brisbane)
 MILLER, Godfrey: Figure Composition, 1945, oil and drawing, 18 x 15, \$2,500 (Artarmon, Sydney)
 MOTHERWELL, Robert: Africa 2, screenprint 32 x 24, \$300 (Bonython, Sydney)
 NERLI, Girolamo: The Audience, oil, 14 x 30, \$1,000 (John Cooper, Surfers Paradise)
 OGILVIE, Helen: Caledonian Store, Gundaroo, N.S.W., oil, 9 x 12, \$200 (Macquarie, Sydney)

PERRY, Adelaide: Flannel Flowers and Lemons, oil, 12 x 16, \$180 (Artarmon, Sydney)
 RANKIN, David: Singing Monk, acrylic, 60 x 35, \$350 (Gallery 1 Eleven, Brisbane)
 REES, Barbara: Pendant, silver with acrylic, \$335 (David Jones, Sydney)
 ROGGENKAMP, Joy: Wallum Nocturne, watercolour, 20 x 26, \$175 (Gallery 1 Eleven, Brisbane)
 ROSS, Christine: View, acrylic, 34 x 34, \$150 (Von Bertouch, Newcastle)
 RUSHFORTH, Peter: Large Bowl, stoneware with iron decoration, \$70 (David Jones, Sydney)
 TOWNSHEND, G. K.: Trouble, watercolour, 15 x 19, \$140 (John Cooper, Surfers Paradise)
 WAKELIN, Roland: Living Room in Summer 1942, oil, 30 x 20, \$800 (Macquarie, Sydney)
 WEYMAN, Lew: The Oddest Notions, ink and watercolour, 24 x 36, \$180 (Bonython, Sydney)
 WHITE, Antony: Pair of candlesticks, silver with cassowary eggs, \$330 (David Jones, Sydney)
 WHITELEY, Brett: Winter Self Portrait, ink, 37 x 25, \$700 (Bonython, Sydney)
 ZOFREA, Salvatore: The Dressmaker, oil, 30 x 36, \$450 (Macquarie, Sydney)

Roland Wakelin— an appreciation by Brian Dunlop

The paintings of Roland Wakelin, who died in May, 1971, at the age of eighty-four, provide a valuable source for those concerned with the development of Australian painting, particularly in the 1920s. However I myself, as an artist, am far more fascinated by the intrinsic quality of the works themselves, the integrity, penetration and the harmony of a quiet, natural force.

Roland Wakelin was a painter and an artist who used as his starting-point strict limitations derived from the history of western art, the French Post-Impressionist painters in particular, and was able to give to his work those tensions which come from contained, disciplined energy. The starting-point is the heart touched by nature, the synthesis is a coherent relationship of all the elements to the rectangle of his canvas. Objects are stripped almost bare of anecdotal and sentimental associations, the picture plane always kept firmly under control, paintings on a modest scale, pigment applied with conventional brush-strokes. All of the resources that the spectator is called upon to bring to bear on a

Wakelin painting are made to feel easy by a tactile space through which we move without discomfort. His colour orchestrations are strictly disciplined, starting from laws derived from the study of light. He had a strong natural ability for making his forms solid and architectural.

The paintings of Roland Wakelin glow through to us with their own inner light and enrich us when we, with him, are able to free ourselves from preconceptions.

Roland Wakelin is missed by many admirers like myself, but his influence will continue.

A Tribute to Jack Carington Smith by John Brackenreg

Jack Carington Smith, who was born at Launceston, Tasmania, in 1908, died in Hobart on 19 March of this year.

ART and Australia has commissioned Douglas Dundas to write an article about Jack Carington Smith to appear in a later number of the magazine, so all I wish to record on this occasion is a brief tribute to one who, at times, reached a high peak in painting, achieved with such portraits as his masterly work of Professor McAuley. At the time of his death he had been working on a portrait of Sir Walter Bassett of Melbourne, having stated that it would be the last commission he would accept.

True it is that the mind and spirit of every man is inevitably conditioned by the physical chances of his environment and, even more, by the whole culture and tradition into which he is born and under which he lives. We might say that Jack Carington Smith, although subject, as most highly individual artists are, to influences of the past, was never one untouched by his own place and time. At Sandy Bay, Hobart, he developed to full maturity a personal art expression which is unique.

I like to dwell on Herbert Badham's appraisal of him: 'His work is for the most part low-toned land and seascape, with figures and longshore boats under sail for light and colour accents. His harmonies are monochromatic and call to mind the work of Whistler, as he never departs from the statement which deals solely with undetailed shape and serenity. His story comes in simple words which invite reverie, a misty remoteness wherein there is no place for strong action and conflict.'

Book Reviews

Australia—History and Horizons by Roderick Cameron (Weidenfeld and Nicolson, London, 1971, \$9.95).

Roderick Cameron's purpose in this elegant and engrossing account is to project and to interpret Australia as he himself discovered it. His special genius for discovery and his highly developed sense of time and place make his an essentially readable and stimulating analysis of our culture.

To the *cognoscente* Cameron is already known as a gifted explorer whose recent work on the Spanish in Latin America, *Viceroyalties of the West*, reveals an appreciation of the Americas only possible to one who has made loving and painstaking research.

Cameron's evocation of Australia accurately links the colonial past with the shiny, optimistic present. He has wisely chosen source material not only from the early journals, the original documents of the Colony, but also from the whole spectrum of commentary in literature from Trollope to Barnard to Boyd.

The somewhat clumsy cover is out of sympathy with the book itself. There are drawings and engravings from both public and private collections, a great many of which were refreshingly new to this reader, and there are some excellent contemporary photographs of colonial architecture. The book's originality is most apparent in the finesse with which the visual material is selected and presented. To the Australian eye any account of the art and architecture as well as the flora and fauna of his own country often presents a depressingly familiar picture, the same plates being used in edition after edition and by sociologists and historians alike. Cameron presents a charming, unusual, and sensitively arranged sequence of paintings, portraits, lithographs and photographs. There is a double-page reproduction of Walter Withers's beautiful and representative *Early Morning, Heidelberg*. There are charming early primitives and even a double-page Henri Bastin whose contemporary primitives X-ray the landscape. These balance the full-blown von Guérard on a later page.

To expect an evolutionary history, following the development of our antipodean culture in systematic steps, would be to misinterpret the work. Cameron is fascinated by atmosphere. He loves the present and its past, so that with each chapter describing past events one is aware of the author's inquisitive presence in 'the here and now', ready to give each event a human meaning which can be evidenced in the present. The depressing description of Sydney two decades after the

First Fleet, where the pathetic remnants of the aboriginal tribes, dressed in discarded uniforms, could be seen performing empty imitations of the white man's ceremonies, is followed by a sparkling passage on Sydney as it must always have been: 'Built on undulating heights, it slopes down to the sea; a metallic chopiness of refracted sunshine that dances over the shore-line and is, itself, a mirror to the white buildings that mount up from its indented promontories. Bowling along in a varnished carriage, the views would have changed incessantly. The roads dip and turn, swerve and dip again, at one moment you would be facing due north over the harbour, the next due south with yet another exposure.'

In eighteen chapters the book covers a very broad canvas indeed, including an excellent section on the early landscape painters which shows a fine appreciation of their problems in rendering the eucalypts, although not, as Cameron points out, the native grass tree.

The final sections, *Horizons* (which one feels could have provided another volume), is a warm but objective commentary on a number of significant aspects of Australia's present. No politics here. Instead a rhapsodic appreciation of the things he finds unique about Australia, freshly experienced and, always, lovingly explored.

Denis Kelynack

The Endemic Flora of Tasmania, Part 3, painted by Margaret Stones, botanical and ecological text by Winifred Curtis (Ariel Press, London, 1971, \$49.35).

This book follows the high standard established in Part 1, 1967, and Part 2, 1969. An elegant monograph, documenting in the tradition of great botanical books the entire flora of Tasmania, it is sponsored and coordinated by Lord Talbot de Malahide of Malahide Castle, County Dublin, Ireland.

The value of this immense undertaking, involving the isolated, yet intriguing, native Tasmanian plants, will endure as long as plant classification fascinates and challenges the botanist, scientist and plant-lover; it will doubtless become a standard work of reference on this subject.

Lord Talbot's enterprise is rare indeed; only a deep love of plants, together with a close identification with a place and its ecology, could inspire such a project. His association with Tasmania began in 1834 when his forebears were granted land near Fingal. The beautiful old colonial homestead of Malahide survives today and is maintained in a state of fine preservation. Lord Talbot is, therefore, to be acclaimed not only for his invaluable contribution to the world of plant collecting but also for establishing a complete record of the native plants in an Australian State in such a superb manner. One hopes, rather than Lord Talbot's valuable example may en-

courage others with discernment and energy to instigate similar records of the flora of other states—particularly that of Western Australia whose wildflowers merit and have gained international renown.

Margaret Stones is a first-rate botanical artist with a reputation well established at the Royal Botanic Gardens, Kew. I believe her work in this tradition is without equal. In *The Endemic Flora of Tasmania* her elegant drawings depict the plants with grace and clarity; her sensitive and simple statements inspire appreciation for the particular and special features of each specimen; one feels, during close scrutiny, the presence of the living plant, a quality which separates the prosaic botanical craftsman from the sensitive artist. She has the ability to make the less flamboyant plants seem as important as many of the more spectacular subjects in the series, since it is apparent that some of the plants were included for botanical rather than pictorial interest.

Each motif is placed on the blank page with much delicacy and thought, and in many instances a great lyrical charm is achieved. However, it seems to me that the printing of the names of the plants in such heavy type is an unnecessary disturbance. They could, I feel, have been placed at the foot of the page rather than tossed around the lovely drawings. Early in her career, Margaret Stones, Australian by birth, painted some of the finest portraits of native Australian flowers ever produced in this country.

It is, therefore, fortunate that an artist with inherent knowledge and feeling for the unique qualities of the native plants was chosen to work on this assignment, and one must be mindful of the great difficulties and demands involved, since the plants do not always 'oblige' convenient to the collector and artist. It is to be appreciated also that many of the specimens were despatched by air from Tasmania to Miss Stones in London. Dr Curtis's text accompanying each plant is concise and thorough and the printing by K. G. Lohse of Frankfurt, Germany, is faultless. Two more parts are to come in this series and there is little doubt that the complete work will be a valued possession, most acceptable to the collector of beautiful books and to the plant-lover as well.

Paul Jones

Art Gallery of New South Wales Picturebook (Art Gallery of New South Wales, Sydney, 1972, \$2.50).

To coincide with the exciting reopening of the Art Gallery of New South Wales, the Trustees have published a picture-book illustrating 'a selection of significant work' from the Gallery's Collection.

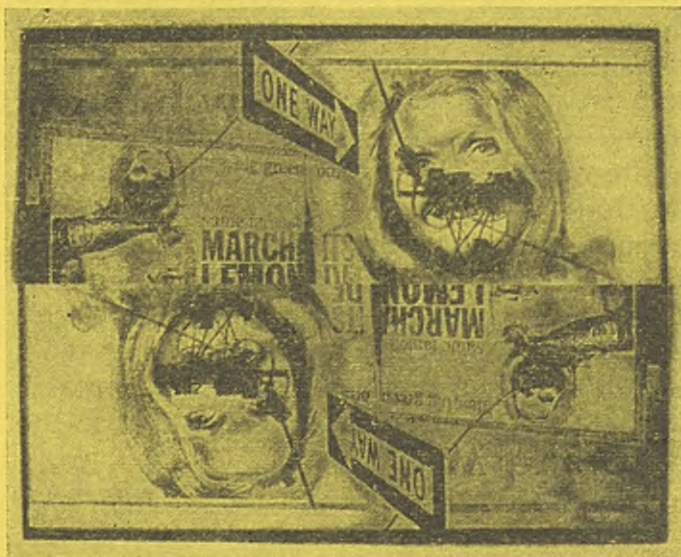
Though relatively small in scale (145 pages 7½in. x 7in.) the book is an ambitious project. It is admirably designed and provides useful information against each reproduction. It is

arranged in three sections, European Art, Australian Art, and a necessarily restricted section devoted to Asian Art, Decorative Arts, and Primitive Art, possibly the most aesthetically satisfying part of the book.

The section devoted to European Art, with its heterogeneous assortment of minor early masters, reflects the financial handicap under which the Gallery has operated in the acquisition of historically significant works. We must therefore be grateful for the early purchase of Ford Madox Brown's *Chaucer at the Court of Edward III*, and the more recent acquisition of a fine seventeenth-century painting by Bernardo Strozzi. The later European works illustrated make a very impressive showing, and this, of course, includes the recently purchased Bonnard *Self-portrait* which forms the book's cover.

Naturally enough, the Australian School claims slightly more space than that devoted to European Art. The selection, ranging from Prout and Martens through to Partos and Coleing, provides a fair coverage of the main developments in Australian Art, though major figures like Dobell, Drysdale, Rees and Miller fare badly in the chosen reproductions and if the inclusion of two von Guérards was an attempt to atone for past neglect imperfect reproduction defeated the aim. Yet, turning over the pages, one gets a feeling for quality and variety, plus a desire to renew acquaintance with the originals. And that, presumably, is what the book is all about.

Douglas Dundas



above

MARK STRIZIC ONE WAY TO LEMONADE (1972)

Photochrome 36in. x 48in.
Realities, Melbourne
Photograph by Mark Strizic

opposite

HERMIA BOYD DAPHNE (1971)

Bronze 29in. high
Johnstone Gallery, Brisbane
Photograph by Arthur Davenport

Editorial

Mr Hal Missingham, in his book of reminiscences as Director of the Art Gallery of New South Wales shortly to be published under the title *They Kill You in the End*, writes 'When I first visited the Art Gallery in 1941 I was not impressed either by the building or its contents . . . Like a great many Australian buildings, then and now, an ornate front hid a poor back . . . Begun grandiosely in 1885 it had never been completed.'

This number of *ART and Australia* presents the Art Gallery of New South Wales as a very different institution from that about which Mr Missingham wrote in 1941. The temporary structures, designed by J. Horbury Hunt and used from 1885 until 1969 as exhibiting galleries, have been demolished and a splendid functional new wing has been concealed behind the classic façade designed by W. L. Vernon in 1895. During the years of Mr Missingham's Directorship, and particularly during the last two years whilst the rebuilding of the Gallery was in progress, the collection has been upgraded in every department.

The people of New South Wales now have a museum building of distinction, set in parkland away from the noise and bustle of a city which is being demolished and rebuilt with little regard for aesthetic or historical values, a centre which offers near-ideal conditions for the viewing and contemplation of works of art and one to which they can take visitors with pride, or meet friends in congenial and stimulating surroundings. Admittedly, its isolation has drawbacks. No public transport serves the area, at night the lights in the adjoining park and along the approaches are inadequate. We must all make every effort to have transport provided to and from the gallery (an Art Gallery Station on the new Eastern Suburbs Railway would have solved the problem). Some parking facilities would be helpful (provided more parklands do not have to be filched for space); an underground link to the Domain Parking Station may not be beyond feasibility. Efficient lighting should be no great problem.

The education value of a modern, well-equipped museum cannot be over-stressed. The increasing number of school-children and other students already using the Gallery demonstrates the worth of the project and, undoubtedly, the Gallery's role in the city's life will expand.

The Gallery theatre will soon be showing regular screenings of art films — some from its own library. Trained guide-lecturers provided by the Art Gallery Society of New South

Wales are available for conducted tours. Recorded acousti-guides will be installed at a later date. The sales desk is well equipped with books, reproductions and postcards.

No lecture hall has been incorporated into the building and this is a severe disappointment, but not beyond remedy — a lecture hall built underground and opening off the sculpture court would not, according to the architects, be unduly expensive and would provide a very fitting monument to the generosity of some civic-minded individual or corporation. The provision of suitable galleries in which to display works of art encourages donations to a collection and already the rebuilt Art Gallery of New South Wales has received several major contributions, as has been pointed out in articles in this number of the magazine. The public of New South Wales must now take a more active part towards improving the collection. Pressures must be brought to bear on governments to increase purchase grants, and corporations and individuals must contribute funds to the Trust for specific acquisitions.

Above all, however, we should show our appreciation of the thought, energy and expenditure which have gone into the rebuilding and refurbishing of the Art Gallery by using it more and more, by encouraging our friends to follow our example and by making it possible for our children to spend profitable time there.

Mr Missingham's complaint of 1941 is no longer valid.



Exhibition Commentary

below left

NANCY BORLASE TAKE-OVER (1972)
Oil on canvas 36in x 30in.
Macquarie Galleries, Sydney
Photograph by Douglas Thompson

below

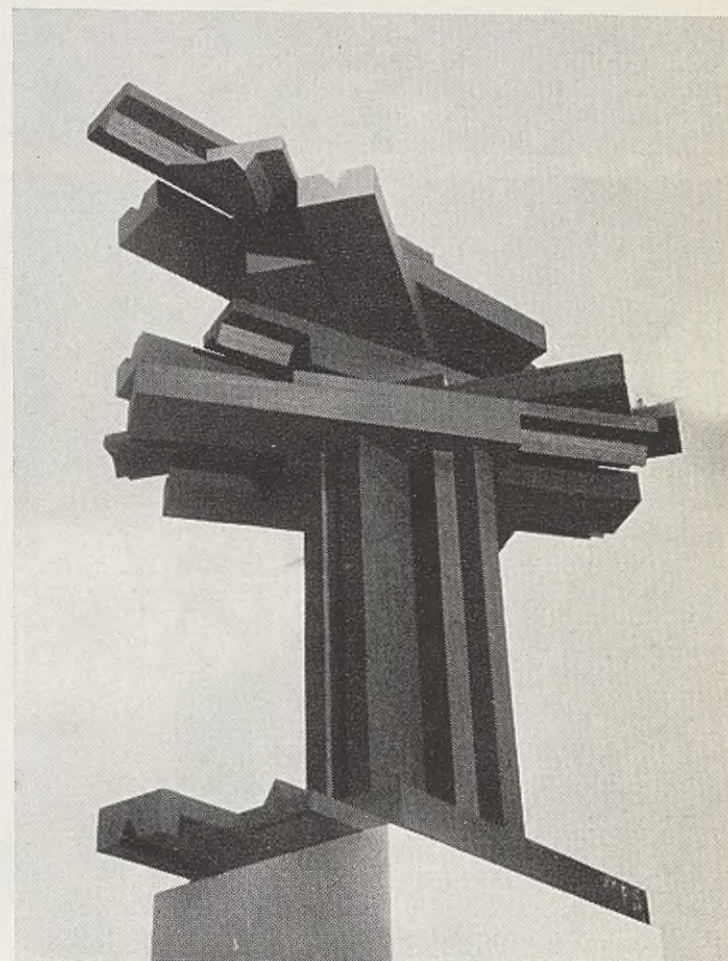
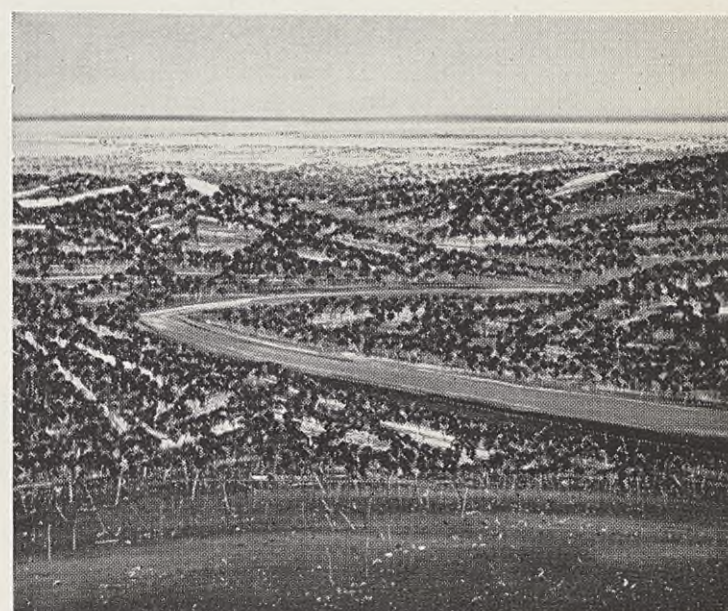
RODNEY MILGATE BLIND POETS 1971
Oil on board 60in. x 48in.
Johnstone Gallery, Brisbane
Photograph by Arthur Davenport

top

BASIL HADLEY THE SOUNDLESSNESS OF IT ALL (1972)
Oil on canvas 42in. x 50in.
Macquarie Galleries, Sydney
Photograph by Douglas Thompson

bottom

MARC CLARK CAPITOL (1971-2)
Painted wood 32in. x 29in.
Osborne & Polak Gallery, Melbourne
Photograph by Fred Parkes



A mass of bright abstract forms breaks up the neat geometry of Stephen Earle's paintings. Or perhaps it works the other way around. In either case the sensitive use of colour and an ability to form harmonious combinations of seemingly incompatible shapes create a fascinating three-dimensional world with no direct links to its physical origins.

above

STEPHEN EARLE UNTITLED (1972)
Acrylic on canvas 48in. x 96in.
Watters Gallery, Sydney
Photograph by Douglas Thompson

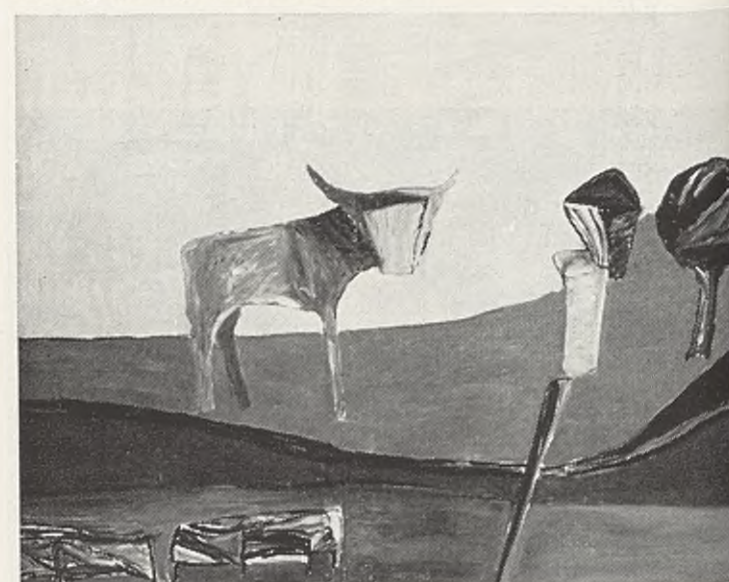
top
 ANDREW SIBLEY FACIAL TERRAIN (PASSIVE) (1971)
 Oil on board 20in. x 36in.
 Osborne & Polak Gallery, Melbourne
 Photograph by Deiter Muller

bottom
 RUSSELL DRYSDALE THE AEROPLANE (1972)
 Oil on canvas 20in. x 24in.
 Leicester Galleries, London
 Photograph by Kerry Dundas



top
 KEN WHISSON DOMESTIC ANIMAL (c.1971)
 Oil on hardboard 34in. x 43in.
 Macquarie Galleries, Sydney
 Photograph by Douglas Thompson

bottom
 KEVIN CONNOR FIGURE IN THE WILDERNESS 1 1972
 Oil on board 60in. x 48in.
 Johnstone Gallery, Brisbane
 Photograph by Arthur Davenport



The Australian landscape does not merely influence Drysdale's style; it is the very medium of his expression. The bleakness and immensity of the outback form a weird backdrop for his frequently mundane subject-matter. As Drysdale combines them, these elements can possess an emotional impact quite unlike that of any other artist.

The roots of Kevin Connor's expressionism reach north to the Germany of Muller and the Norway of Munch; but Connor's figures are almost consumed by lush, tropical colours and shapes which give his work a mystery far different from that of his European predecessors.

top

ALEKSANDER DANKO YES/NO INSTALLATION (1972)
Installation at the Seventh Adelaide Festival of Arts, 1972
Photograph by John Turner

bottom

ROBERT PARR THE EARTH SUCKS (1971)
Welded metal 10in. high
Watters Gallery, Sydney
Photograph by Douglas Thompson

below

FRANK AUERBACH HEAD OF MRS EYLES (1968)
Oil on canvas 24in. x 22in.
Villiers Gallery, Sydney



Robert Parr and Aleksander Danko are two artists whose work seems uninfluenced by its rural environment, if not by its man-made surroundings. Parr's modified furniture follows a system of logic which would make perfect sense in a world not too far different from our own. His objects are at the same time threatening, amusing and beautiful – an uncomfortable, stimulating combination. Most artists following the Dada and Conceptualist traditions diligently express thoughts not worth having in forms the least likely to justify their existence. Danko is one of the rare figures whose work serves to start the mind, rather than trying to stop it. Both Parr and Danko dare to take themselves lightly yet manage to avoid being trivial.

Eric Rowllison



Art Gallery of New South Wales

Peter Laverty

The reopening of the Art Gallery of New South Wales with its new wing and refurbished old section has caused great public interest. The Gallery has been almost doubled in size and its staff has been increased in approximately the same proportion.

On approaching the front of the Gallery the recent major building programme is not at all apparent. The familiar façade remains and only the modifications to the roof give any indication of change; but on entering the building one is immediately aware of the meeting of the new with the old.

A difficult reconciliation between an old and a new building has been achieved with sensitivity, skill and dramatic effect. The function of the new building has not been sacrificed to architectural style and the works of art are not dominated by the building itself.

Many cities in other parts of the world have two museums to house State art collections: one for the art of the past and the other for modern art. The Art Gallery of New South Wales performs both of these functions within the same building. It is interesting to note, however, that its dual architectural character does, to some extent, reflect the character of the art displayed in each section – particularly with regard to the permanent collection on the ground floor where, in general, twentieth-century art is shown in the new part of the building and the art of the nineteenth century and earlier periods is shown in the old.

One important factor in the new wing is its flexibility. The use of movable screens and an extensive and sophisticated lighting system allow of great variation in exhibition areas. Another significant factor is the air-conditioning in the new section which means that works of art can now be

exhibited and cared for in near-perfect conditions. This is a great advance for this Gallery and should make it easier to obtain important exhibitions from overseas for the temporary exhibition area. The temporary exhibition programme plays a very important part in the function of art museums in Australia. Because of the country's geographical location we have not been able to see many major international art works other than those included in travelling exhibitions.

Improved facilities for the public including a theatre, an enlarged education section and a group of trained volunteer guide-lecturers provided by the Art Gallery Society should enable the Gallery to offer more in the field of education than hitherto. An art gallery's purpose is basically to house its permanent collection, to exhibit it in the best possible way and, too, to maintain it in good condition.

In the care and conservation of works of art, the Art Gallery of New South Wales has been fortunate in both its staff and its equipment. With the additional facilities provided in its re-modelling the Gallery will be able to care for its collection even more efficiently. Already, during the period when the Gallery was closed for rebuilding, an extensive cleaning and restoration programme was undertaken. In relation to its permanent collection this Gallery is best known, perhaps, for its collection of Australian art and it must obviously continue to build upon this strength. Art, however, is an international language, and must extend beyond national considerations. Recently there have been some important acquisitions of non-Australian art, including the famous *Self-portrait* by Pierre Bonnard. Of particular note also was the gift by Sir Warwick Fairfax, on behalf of John Fairfax and Sons Limited, of the beautiful Sienese fifteenth-century painting by Sano di Pietro, *Madonna and Child with Saints Jerome, John the Baptist, Bernard and Bartholomew*, and the donation of \$50,000 by a Trustee of the Gallery (who prefers to remain anonymous) for the purchase of an eighteenth-century work from the British School. Both these gestures are significant instances of private support as, also, was the gift by an anonymous donor of a John Glover painting, which filled a hitherto

serious gap in the early Australian collection.

The degree of public interest which the Gallery has recently received can be measured not only by the many thousands of visitors since the May reopening but by the very generous support in the form of donations of money and works of art which, within the last few months, amount to something like a quarter of a million dollars.

It is most heartening that the people of New South Wales have supported their gallery to this extent and it is hoped this is only the beginning, for if this gallery is to develop it is essential for it to have continuing and greatly increased financial support in the future.

Institutional History

Daniel Thomas

1871. The New South Wales Academy of Art was founded following a public meeting called by Edward Reeve, Curator of the University of Sydney's Nicholson Museum, and a teacher and journalist. Reeve was Honorary Secretary of the Academy for its first two years and he and the Vice-President, E. L. Montefiore, were the real founders of the Academy.

The New South Wales Academy of Art was formed 'for the Promotion of the Study of the various departments of the Fine Arts and for periodical exhibitions of works of art in Sydney'.

The Academy organized annual exhibitions from 1872 to 1879. From 1875 it rented a building for lectures, for classes in painting and sculpture, and for housing the beginnings of a collection of art.

1873. Eccleston du Faur became

Honorary Secretary of the Academy. He was to become, with E. L. Montefiore, the main founder of the Art Gallery.

1874, 30 July. The beginning of the Art Gallery. Five Trustees were appointed to administer a vote of £500 from the New South Wales Government 'towards the formation of a Gallery of Art'. The five Trustees, all already Councillors of the New South Wales Academy of Art, were Sir Alfred Stephen, Edward Combes, E. L. Montefiore, James Reading Fairfax and Eccleston du Faur. Eccleston du Faur was Honorary Secretary to the Trustees. Their appointment was made by George Wigram Allen, President of the Council of Education. The Art Gallery Trustees continued to be responsible to the Minister for Education until 1971.

1876, 24 February. The legal beginning of the present Art Gallery. The Trust of 1874 was reconstituted on a firmer basis. Four of the five Trustees of 1874 were reappointed (Combes was absent overseas but soon returned), this time by a New South Wales cabinet decision published in the Government Gazette, not simply by the Minister in charge of education.

The appointment was made because more money was now involved. Besides the annual £500 'towards the formation of a Gallery of Art' there had been, since 1875, a new vote of £1,000 annually 'in aid of the New South Wales Academy of Art'. Both votes were spent chiefly on art purchases. Eccleston du Faur continued as Honorary Secretary to the Trustees, and was thus *de facto* director of the Art Gallery.

1880. The Art Gallery of New South Wales began to be known by its present name for it was given a building of its own to house the art collection.

The New South Wales Academy of Art ceased to exist; other institutions took over its art-teaching functions and its annual exhibitions of work by local artists.

The Government's annual votes of £500 'towards the formation of a Gallery of Art' and of £1,000 to the Academy, were now replaced by a vote of £5,000 direct to the Art Gallery of New South Wales. The annual vote continued at £5,000 until the financial slump of the mid-1890s, sank to around £2,000 during much of the early twentieth century, remained around £5,000 again from the end of World War

II until 1957 since when it has risen steadily. In 1971 the Government grant was \$75,000.

1883. The institution's name was changed to National Art Gallery of New South Wales. Although this name became anachronistic after the federation of the Australian colonies in 1901 it continued in use until 1958 when the original name was restored.

1892. The first Director was appointed. He was E. L. Montefiore, a founder Trustee and President of Trustees since 1889. He died after two years as Director and another Director was not appointed until 1912. However, after Montefiore's death, a full-time 'Secretary and Superintendent' was appointed. The position was held by George E. Layton from 1895 to 1905.

Eccleston du Faur became President of Trustees in 1892 and continued as the Art Gallery's chief policy-maker until his death in 1915.

1899. The Gallery was incorporated by a New South Wales Act of Parliament, the Library and Art Gallery Act. It established a Board of thirteen Trustees.

1905. G. V. F. Mann succeeded George E. Layton as Secretary and Superintendent.

1912. G. V. F. Mann was re-designated 'Director and Secretary', a title borne by all Directors until 1971. Mann (1863-1948), the first professional Director, was a Sydney-born architect turned painter.

1929. J. S. MacDonald (1878-1952) succeeded Mann as Director. He was a Melbourne-born painter and critic.

1937. Will Ashton (1881-1963) succeeded MacDonald as Director. He was a painter of impressionist landscape and had grown up in Adelaide.

1944-5. Acting-Directors temporarily in charge: John Young, Frank Medworth, Bernard Smith.

1945. Hal Missingham appointed Director. Born 1906 in Perth, Western Australia, he was a painter, graphic designer and photographer.

1958. A new Act of Parliament, the Art Gallery of New South Wales Act 1958, was passed. It removed the word 'National' from the Art Gallery's name, and altered the method of appointing the thirteen Trustees who henceforth held office for

four-year terms, not for life. A few vacancies among Trustees were now to be filled by the existing Board of Trustees, but the majority were still appointed on the advice of the Minister in charge of the Art Gallery, namely the Minister for Education.

1971. The Art Gallery was transferred from the Department of Education to a newly created Department of Cultural Activities whose first minister was Mr. George Freudenstein.

Peter Laverty succeeded Hal Missingham as Director. He is a painter and was previously Head of the National Art School and State Supervisor of Art in New South Wales.

Building History

Daniel Thomas

1876: The New South Wales Academy of Art
The building rented in 1875 by the New South Wales Academy of Art for art classes and lectures was also used to house the beginnings of the art collection. The first acquisitions were received in 1875. Together with some loan material they were available for public viewing regularly on Wednesdays and Saturdays from June 1876.

The Academy's building, previously known as Clark's Assembly Rooms, had been a place where dancing was taught. It was in Elizabeth Street, on the west side, two doors from Hunter Street. It appears in Joseph Fowles's book *Sydney in 1848*, where the engraving is labelled 'J. Clark, Professor of Dancing'; the text also notes that the buildings in Elizabeth Street were 'of modern construction' and

describes 'the Dancing Academy of Mr Clark The ball room on the first floor occupies the full extent of the house, being fifty-five feet long by twenty-five feet wide, and about the same in height, . . .'. The building no longer exists.

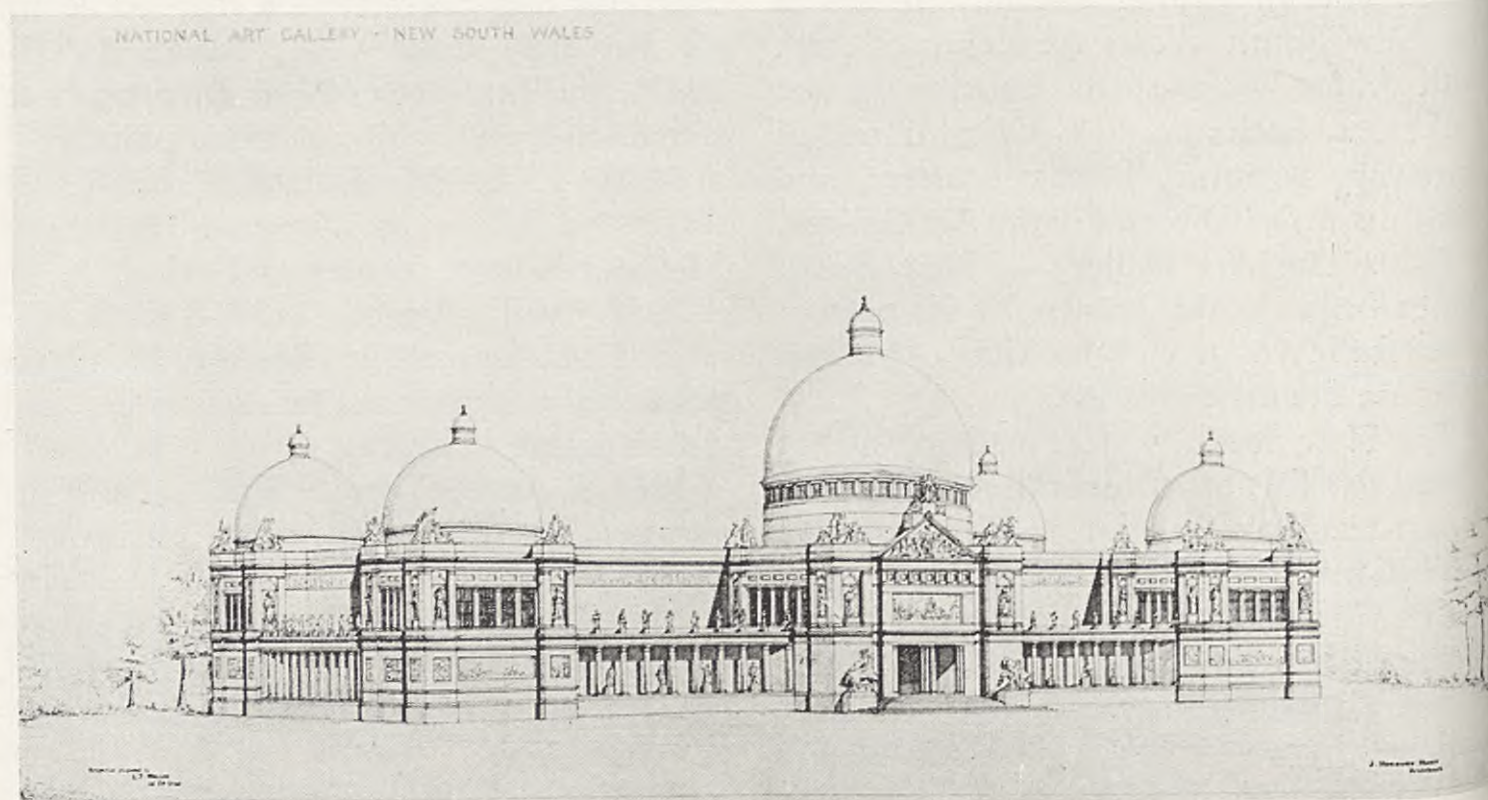
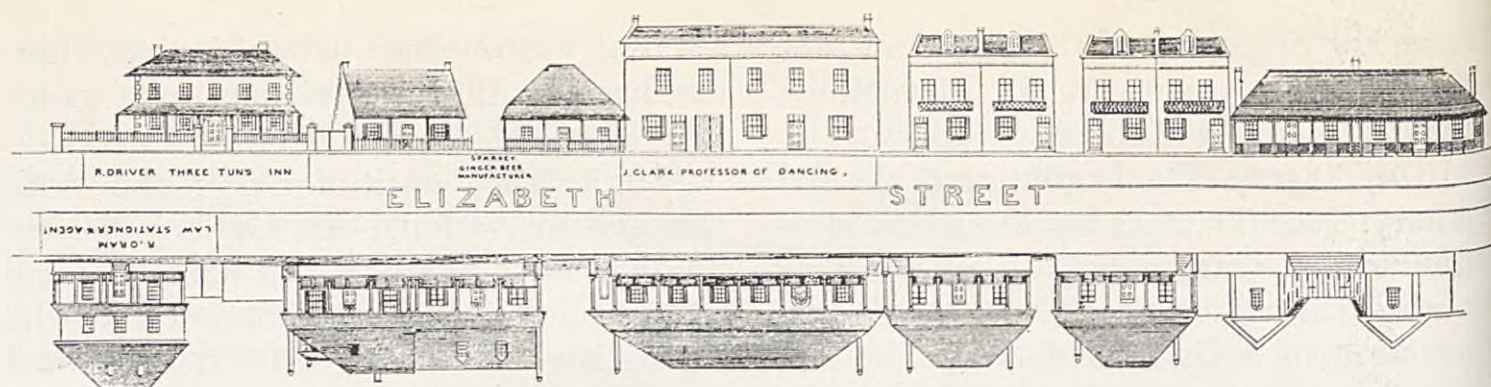
1880: The Fine Arts Annexe, Botanic Gardens
The Academy's rooms in Elizabeth Street were closed on 31 July 1880 and the art collection transferred to a building in the Botanic Gardens which reopened on 22 September as the Art Gallery of New South Wales. Thenceforth it was open daily to the public.

The building, whose architect was William Wardell, had been designed and erected with great speed between August and November 1879 as a last-minute 'Fine Arts Annexe' to Sydney's International Exhibition of 1879. The exhibition's Advisory Committee on Art, which included three Trustees of the Art Gallery, had encouraged the French authorities to refuse to lend their exhibits until suitable art galleries were provided. The International Exhibition was primarily a trade exhibition.

The Annexe stood well apart from the International Exhibition's main building called the Garden Palace. The half-acre site, at the edge of the Botanic Gardens, faced south onto the Domain at the bottom of the hollow which lies between the present Art Gallery and the Library of New South Wales. The building, which no longer exists, was entered from Figtree Avenue (now replaced by the Cahill Expressway) and stood beside what was then the main entrance to the Botanic Gardens. The iron and timber structure contained nine fair-sized galleries.

When the nearby Garden Palace was destroyed by fire in 1882 the timber Annexe was also seen to be a fire risk. In 1883 it was found to be ravaged by termites. The site had always been damp. By 1884 it was agreed that the building was dangerous and that works of art might suffer, so the Government decided to grant a site for a new building and to meet the cost of the portion of the building which was to be built.

1885: The present site. Horbury Hunt's building



top
CLARK'S ASSEMBLY ROOMS as illustrated in Joseph Fowles's book *Sydney in 1848*

middle
THE FINE ARTS ANNEXE, BOTANIC GARDENS

bottom
ONE OF SEVERAL DESIGNS FOR AN ART GALLERY BY J. HORBURY HUNT

In 1884 John Horbury Hunt designed a building for the present site in the Domain. It opened on 23 December 1885.

He was not the official Colonial Architect for the Public Works Department. He was in private practice and had a unique reputation for fire safety, as well as being an advanced, artistic, and argumentative designer. The Colonial Architect, James Barnet, had recently been ridiculed by the Art Gallery Trustees for the sculptural decoration on Sydney's General Post Office.

Hunt's building, which cost £11,000, was fireproof, weatherproof, and very well lit from above through a saw-tooth roof. It comprised seven large picture galleries: a central hall with three galleries opening off it on either side. Externally, it was a stark box with windowless walls of bare brick. It was thought hideous, and called an 'art barn', or a 'wool store'.

In fact, it was built as a temporary expedient. The walls were always referred to as 'internal foundation walls' for it was intended that they would eventually support a main floor, well off the ground, and that the seven picture galleries of 1885 would eventually be surrounded by additional galleries whose outer walls would be ornamental.

From 1885 to 1895 Hunt produced a number of designs for the exterior of the completed Art Gallery, but it became clear that the Government would not grant any building funds until the Trustees dumped him.

Hunt's three southern galleries were replaced and added to between 1896 and 1901; his entrance front, facing west, was masked by 1909. His central hall and three northern galleries, whose external brick walls were visible from Woolloomooloo but not from the usual city approach to the Art Gallery, survived until 1969.

The area now covered by the present building is the area intended by Hunt in 1884. The first three galleries in the surviving old wing reflect the plan of Hunt's original galleries: each is one hundred feet long, the middle one is forty feet wide and the others thirty feet wide. But virtually nothing of Hunt's structure survives.

1895-1909: The present building's old wing.
W. L. Vernon

In 1895 the Trustees dismissed Horbury Hunt as architect, invited W. L. Vernon, the New South Wales Colonial Architect, to submit a design and approved it on 22 December 1895. Vernon's design is the basis of the present façade and the southern picture galleries.

Work proceeded from 1896 to 1909 until none of Hunt's 'barn' was visible from the approach along Art Gallery Road. The Art Gallery was never closed to the public during this period, for at any one time most of the rooms were undisturbed.

On 24 May 1897 two picture galleries were opened – the first completed portion of the Art Gallery. One gallery stood in front of Hunt's external brick wall, beginning the ornamental façade; the other replaced Hunt's south-west gallery. Today, one houses European art from the sixteenth century to the eighteenth century, the other Australian art of the Edwardian period. They can be distinguished from subsequent rooms by the yellower timber in their parquet flooring; later rooms have redder floors.

In 1899 two more picture galleries were opened, replacing Hunt's two remaining southern galleries.

In 1901, to the south of the four already completed galleries and beyond the southern limits of Hunt's structure, a long gallery was opened as a watercolour gallery and at each end of it a small domed room for statues.

On 24 March 1902 the portico was completed. The grand oval lobby behind it was considered Vernon's masterpiece.

Shortly before the portico and lobby were completed the floor of Horbury Hunt's central hall was raised seven feet six inches to the same level as the lobby and the southern picture galleries, which previously had a floor level higher than Hunt's entrance level. Hunt's remaining three northern galleries were now reached by a short descent from the entrance level and continued thus until 1969.

In October 1904, a handsome staircase was opened displaying, like the lobby, fine marbles quarried in New South Wales. It descended from one of the small domed galleries of 1901 to a basement gallery

which housed exhibits of ceramics, glass, plaster casts and other objects. In World War II the staircase was closed and the basement used as a storage area in case of bombing. Later again the basement became flood-prone. From 1969 to 1972 it housed the Art Gallery's administrative offices during the rebuilding. It is hoped soon to convert it to a gallery for primitive art.

In February 1909 the entrance façade was completed when a picture gallery was added to the north of the portico, and beyond it a boardroom-cum-library. This picture gallery of 1909 is the only part of Vernon's structure to have been remodelled: the present bookshop, education office and theatrette are contained in its shell and above them the first-floor gallery for Asian art. The boardroom of 1909, not altered structurally, is now an office and members' room for the Art Gallery Society.

After 1909 nothing more was built to Vernon's 1895 design. The ground plan remained incomplete, for no northern gallery was ever built to correspond with the southern Watercolour Gallery.

Vernon's design of 1895 included a series of large bronze reliefs, set in panels, on all the outer walls. Only four of the six panels on the outer wall of the first completed gallery (of 1897) were ever filled. The six corresponding panels to the north of the portico remain empty, as do the panels on the southern and eastern façades.

The four reliefs are: *Phryne before Praxiteles* by Percival Ball (1844-1900), designed and modelled in Sydney 1899, cast in England, installed 1903; *Assur Natsir Pal, King of Assyria* by Gilbert Bayes (1872-1953, British), commissioned 1903, dated 1906, installed 1907; *Queen Hatasu of Egypt* by Countess Feodora Gleichen (died 1922, British), commissioned 1905, dated 1906, installed 1908; *Augustus at Nimes* by William Reid Dick (1879-1961, British), installed 1931 (Gift of Sir John Sulman, a Trustee of the Art Gallery).

The four reliefs are arranged in chronological order of their civilizations: Assyria, Egypt, Greece, Rome.

Two large equestrian groups in bronze which stand before the Art Gallery are part of the same beautification programme, though not on Vernon's plans. They are

The Offerings of Peace and *The Offerings of War*, both by Gilbert Bayes, commissioned 1916 from models submitted to Sydney in 1915, dated 1923, installed 1926 in positions decided by Sir John Sulman.

Two smaller bronze equestrian groups across the road from the Art Gallery portico are nineteenth-century replicas by the Barbédienne foundry, Paris, of the large marble groups *Fame* and *Mercury* by Antoine Coyzevox (1640-1720, French), made in 1702 for the terrace at Marly and now at the entrance to the Tuileries Gardens, Paris. The bronzes were bought for the Art Gallery in 1881, and installed in their present position in 1964 by the Council of the City of Sydney.

Vernon's drawings of 1895 include names of artists to be lettered in bronze below the cornice around the entire exterior of the building. Forty-four names would have been intended, thirty-two are found on the existing building, seven more are known from the architectural drawings; five names intended for the northern elevation are unknown. Similar garlands of names exist on other art museums, for example Chicago, Detroit and the Corcoran at Washington. They are interesting evidence of art-historical fashion. Sydney's names were probably decided by Eccleston du Faur, a scholarly man who was the President of Trustees: painters' names are found to the south of the entrance portico, sculptors' to the north, and architects' on the rear elevation. The names read as follows: on the entrance front, south of the portico: Giotto, Raphael, Titian, Rembrandt, Murillo, Rubens, Andrea del Sarto; on the south elevation: Botticelli, Bellini, Cimabue/Correggio, Leonardo da Vinci, Tintoretto/Velasquez, Vandyck, Gainsborough; on the entrance front, north of the portico: Michael Angelo, Donatello, Ghiberti, Pheidias, Cellini, Canova, Jean Goujon; on the north elevation: Pythagoras, Praxiteles, Anthemius, Ictinus (the remainder of intended names is unknown); on the east elevation: Christopher Wren, Philibert de l'Orme, Perrault, Juan de Herrera, Mansart, Inigo Jones, Sansovino, Bramante, Palladio, Vitruvius, Brunellescho.

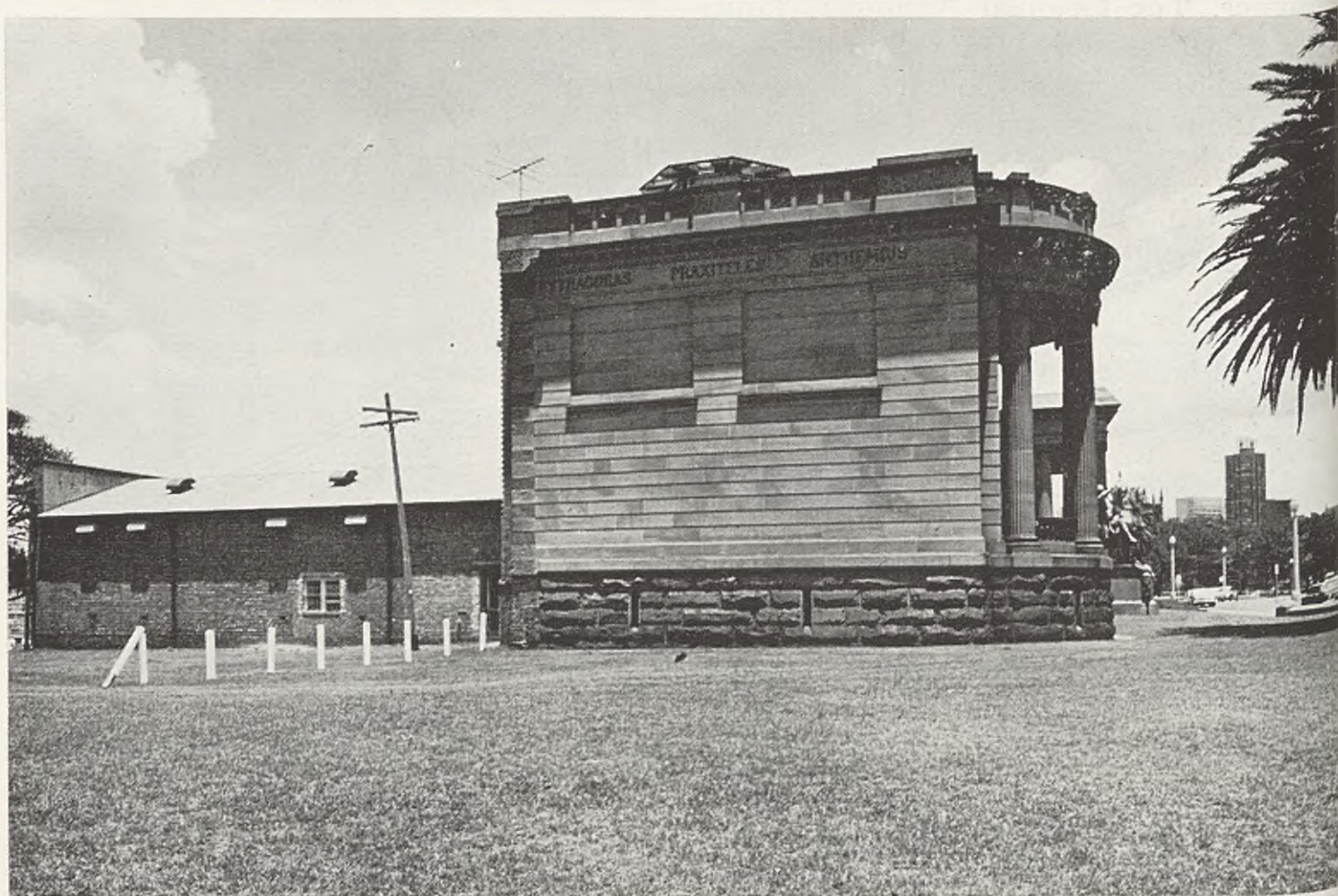
1930s-1960s: Projects for an Eastern wing
In 1932 Government Architect Evan

top

THE ART GALLERY OF NEW SOUTH WALES AS IT WAS UNTIL 1969 SHOWING J. HORBURY HUNT'S ORIGINAL STRUCTURE AT THE BACK AND THE NORTHERN END OF W. L. VERNON'S FACADE

bottom

ONE OF THE COURTS DESIGNED BY J. HORBURY HUNT



Smith drew up plans for an extension at the rear of the Art Gallery, overlooking Woolloomooloo. On the ground floor was to have been administration, on an upper floor a picture gallery. What actually got built, and completed in 1933, was a small portion of this extension's basement and sub-basement. It stood free of Horbury Hunt's structure, its upper floor a restoration studio, its lower floor a carpentry workshop. It was demolished in 1971.

In 1933 two basement rooms below Vernon's wing were designated as a 'Print Room'.

One of them had windows facing east. They were entered from the basement gallery which already displayed 'applied arts'. All these basement galleries were probably closed in World War II. The inner section of the Print Room became a store for paintings and the outer a delivery and packing area; in 1971-2 they were remodelled to house staff rooms, box store and carpentry workshop.

In March 1939 Government Architect Cobden Parkes signed a drawing for Completion of Eastern Wing, that is for building above and around the free-standing workshop of 1932-3. Even if it had been a firm proposal war would soon have stopped it.

In 1963-4 under Government Architect E. H. Farmer sketch designs were prepared for another extension towards Woolloomooloo and a model was made. No funds were voted to carry out this proposal.

1968-72: Completion and renovation

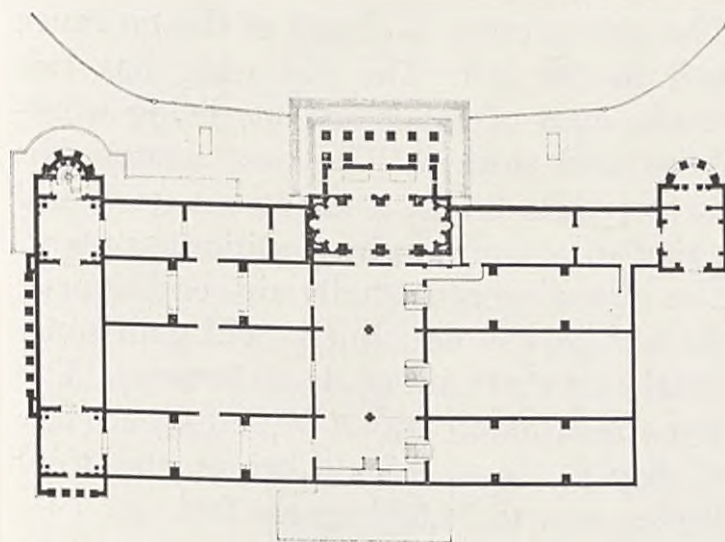
In 1968 the New South Wales Government decided that improvement of the Art Gallery's very run-down building would be a major part of the Captain Cook Bicentenary celebrations, for which it was hoped the work would be completed by 1970. It was also decided to launch a public appeal for building funds, to match the Government's contribution.

The architect was Andrew Andersons, in the office of the New South Wales Government Architect, E. H. Farmer.

Instead of an eastern extension it was decided finally to demolish Horbury Hunt's temporary structure of 1885 and to complete the ground-plan designated at that time. Most of Vernon's structure was to be restored.

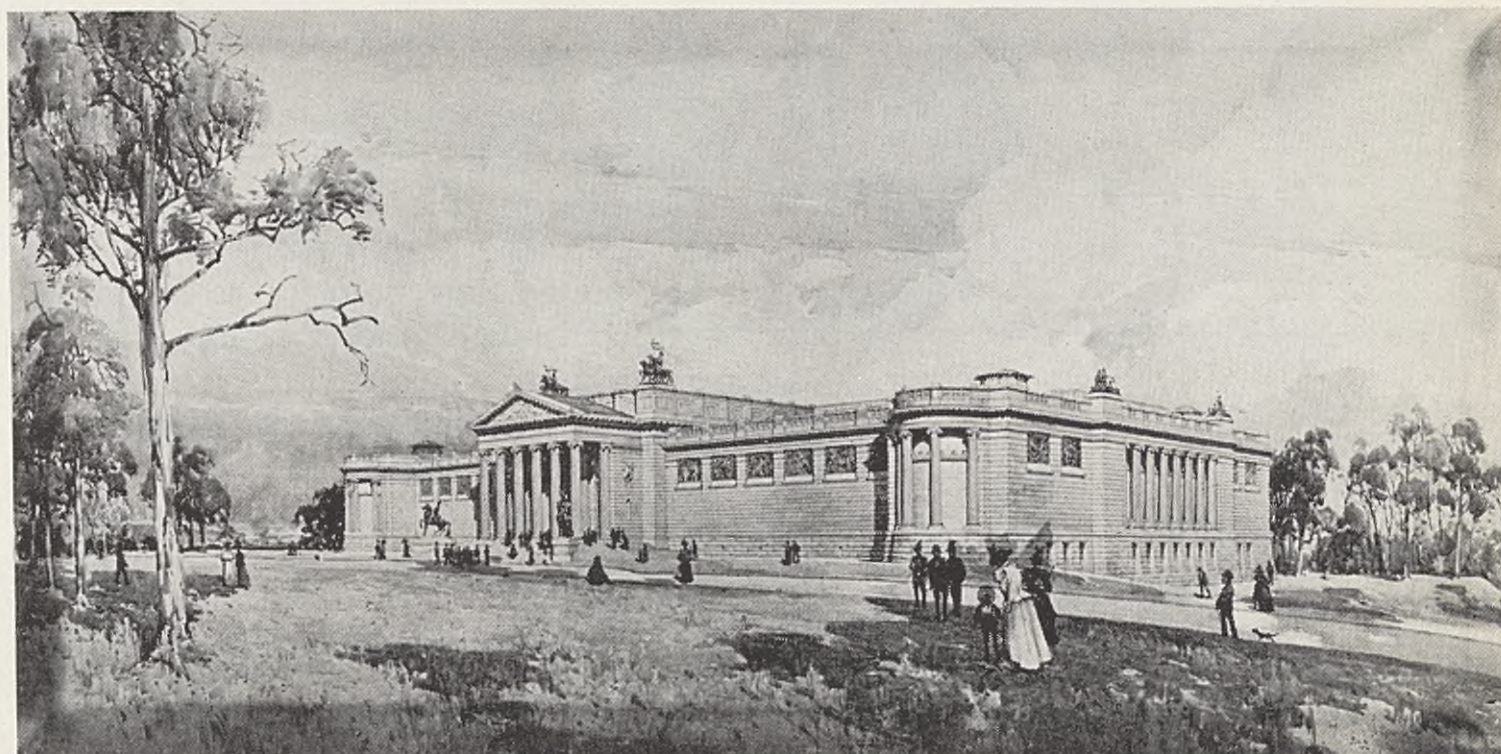
Openings to Horbury Hunt's structure were bricked up early in 1969 prior to demolition and excavation. The art collections remained in Vernon's wing throughout building operations, some in existing basement storage, some in picture galleries temporarily partitioned for storage. Administration transferred to a basement in Vernon's wing. Three-and-a-half picture galleries in the Vernon wing remained open to the public until November 1970, when the Art Gallery closed completely. Restoration of Vernon's wing then awaited the transfer of the art collection to the storage level of the new wing.

The Art Gallery reopened in May 1972.



above
GROUND PLAN AS AT 1968

right
ARTIST'S RENDERING OF W. L. VERNON'S FACADE



Gallery Building

David Saunders

The extensive changes made to the building at the Art Gallery of New South Wales have been completed. The State Government Architect, E. H. Farmer, has been responsible, together with Andrew Andersons of his office, the architect in charge, for their design and supervision.

In size, it remains a relatively modest art museum. Many readers are familiar with the National Gallery of Victoria, Melbourne, and it will be helpful information that, in most respects, the Sydney Gallery is about half the size. The rectangle within which the building is fitted is about half that of the Melbourne gallery and the total floor area (sculpture courts and plant rooms excluded) is nearly half. The display area is a little more than half and the storage area a little less than half those found in Melbourne.

The interstate comparison is worth pursuing for a moment longer. The Melbourne Gallery's more complex aims, as part of an Arts Centre, seem to be emphasized, even exaggerated, by the comparison. The display of the art work in the Melbourne building is given luxurious dispersal. The majority of the works there are, rather remotely, on the second floor. Those on the ground floor are at the extremities of the building. In between come generous foyers, lounges, study-storage areas, the outdoor courts and the magnificently irrelevant Great Hall. The tightly compact Sydney building offers a minimal lobby from which one of the display areas is already to be seen and, from then on, all the visitor need see is the collection. There are rest areas, with smoking allowed and views provided, but they are plainly incidental to the single-minded purpose of display.

Considering the changes which have been achieved, the operation has not really taken undue time, though the hopes had been for a much quicker completion: the period during which the building has been closed to the public was considerably longer than intended. The aim to have rapid construction influenced the design in one or two points. The one which remains evident and prominent in the new part of the building is the concrete grid ceiling. It was chosen as a form of precast construction, and it is suspended below a

floor construction which is also precast, with beams that are deep because of being precast. Both ceiling and upper floor might have been less bulky and less bold if there had been more leisure in the schedule. I am inclined to argue that the ceiling's ruggedness is at odds with the smooth white walls and finer detailing of screens and windows, but this struck me first and forcibly when the place was still empty. It is less obtrusive in the small portions which are created by the divisions with floor-to-ceiling display screens.

What has been achieved by the alterations? The Gallery used to have almost 30,000 square feet of display space, or Courts as they were habitually called in Sydney. Several of those Courts were designated 'Temporary' when they were built about eighty-five years ago, and those have been removed, with a loss of 12,000 square feet. The old galleries which remain have been renovated and they stand to the right, the south-west, of the entrance. The new section is ahead of the entrance and to the left. The old wing has two levels, most of the lower one being workshops and storage. The new section has three public levels, a basement store and a roof structure for air-conditioning plant. The new section is wholly air-conditioned; the old part is not, but it will gain some benefit for there are no doors between. The new construction added 37,000 square feet of display area, which brings the total display now to 54,800 square feet.

It is well understood that an art gallery building is obligated to be deferential to the major purpose of the place, to display a collection of works of art. That means providing efficient spaces, circulation and light, and it also means being non-intrusive architecture. Those requirements can lead to a building with such neutral qualities that it is a boring building, and the boredom is felt and becomes another kind of intrusion. A balance between leaving the art alone and yet also providing some architectural stimulation is the aim which the architect will have in mind.

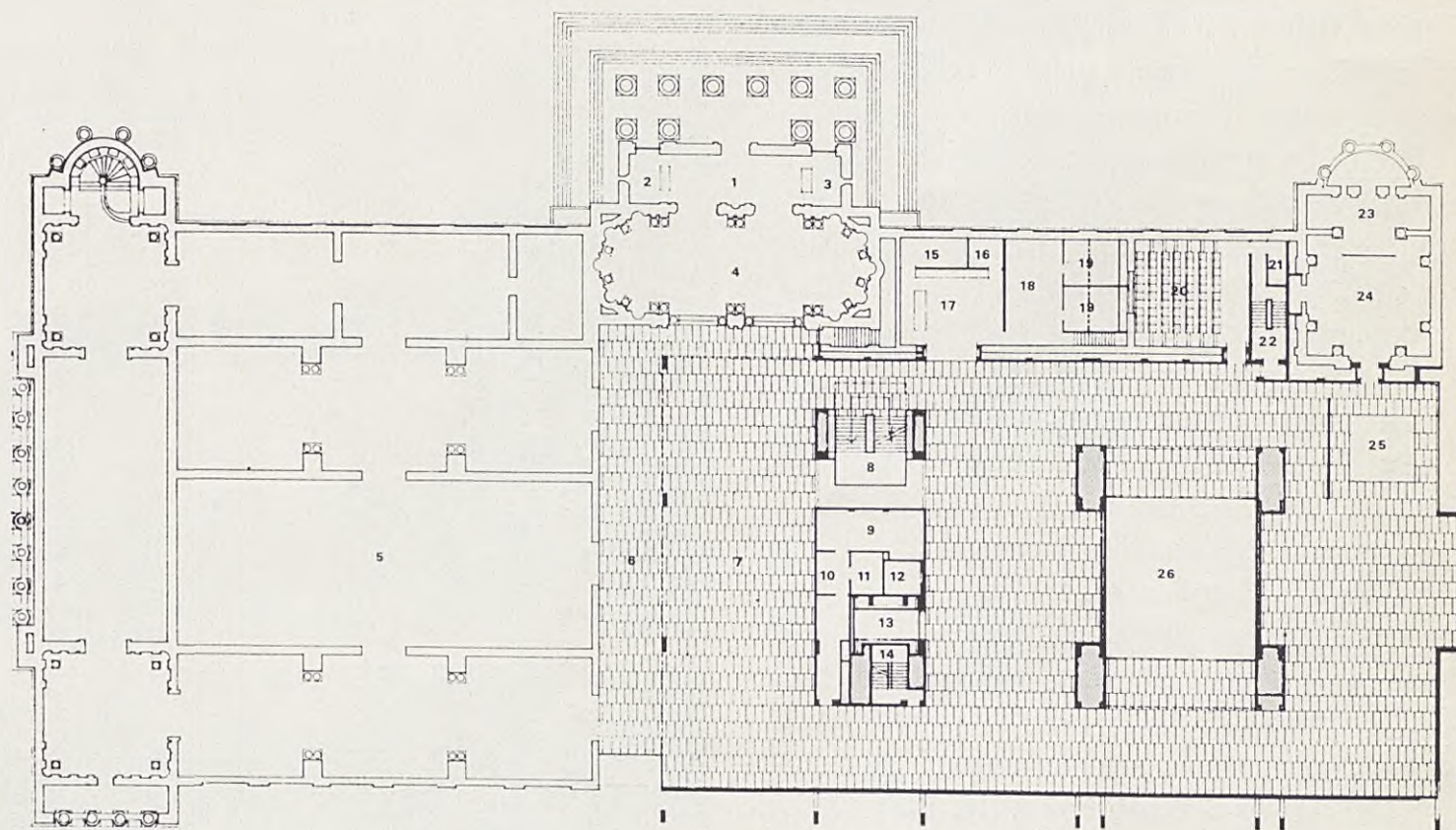
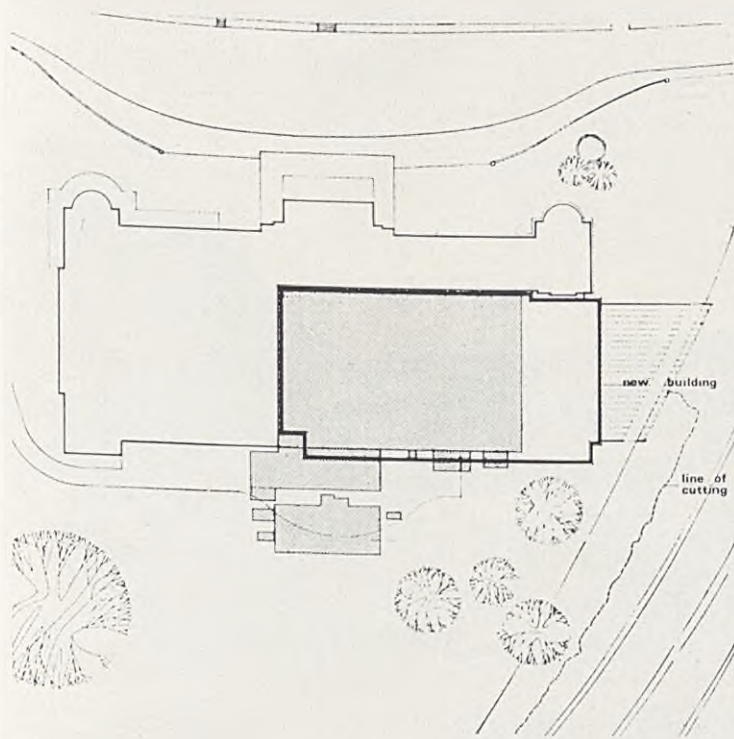
On this occasion there was a second interaction to be reckoned with, the one between the new and the old parts of the building. It could have been reduced by modernizing the old, and by separating the

experience of old and new during circulation, but the choice has been otherwise, and boldly otherwise. In almost every respect the old wing and the new are in deliberate opposition, and the contrasts are arranged so as to come immediately to attention.

The meeting of the old and the new is a matter for special consideration, too. The choice has been to arrange the junction as if the new approaches the old but does not actually join. This illusion is given by passing a glass band up and over the whole building, though it does not show at the front because all the alterations stand behind the old façade. At the back, the band is a floor-to-ceiling window, and overhead it is a strip of skylight. The light that floods in from those strips illuminates brightly the old wall through which one passes to reach the old galleries. The entries are three large classical archways in a blank white wall. Pre-twentieth-century works belong beyond those arches, younger art is in the new section.

Going back and forth between the two parts, many contrasts become clear. The

old wing has tall, voluminous rooms, while the new section has ceilings at twelve feet almost throughout; passing from old to new is to experience the world being turned sideways, vertical to horizontal. The old rooms are clearly defined as rooms, while the new areas are deliberately vague about terminations; on the three new levels there are something like a dozen spaces, but the count depends on your feelings about what marks the end of a space and it will vary from time to time as screens are moved about. Several of the old galleries have been left with their four hanging rails and their walls are covered with paintings to a great height, as was once the universal custom; in the new section the low ceiling encourages single rows and the policy is for well-spaced works. The old galleries are top-lit with skylights supplemented by fluorescent lighting above a glass ceiling, while the new section depends on artificial lighting (though there are a few rooflights for variation) consisting of general downlights and a myriad spotlights. The translucent ceilings of the old part are architecturally



GROUND PLAN FOR PRESENT BUILDING

Legend

- | | | |
|-------------------------|--------------------|-------------------------------|
| 1 Entrance | 10 Casualty | 19 Office |
| 2 Information | 11 Chief attendant | 20 Theatrette |
| 3 Cloaks | 12 Future lift | 21 Cleaner's room |
| 4 Vestibule | 13 Lift | 22 Fire stair |
| 5 Existing galleries | 14 Fire stair | 23 Office |
| 6 Double height section | 15 Store | 24 Art Gallery Society lounge |
| 7 Gallery | 16 Office | 25 Smoking area |
| 8 Main stair | 17 Sales | 26 Void over basement area |
| 9 Store | 18 Education | |

above

SITE PLAN FOR PRESENT BUILDING
Shaded areas have since been demolished

rather neutral but, as commented before, the concrete grid of the new area is bold and through it can be seen lights and ventilating trunks while below it the spot-lights are fitted.

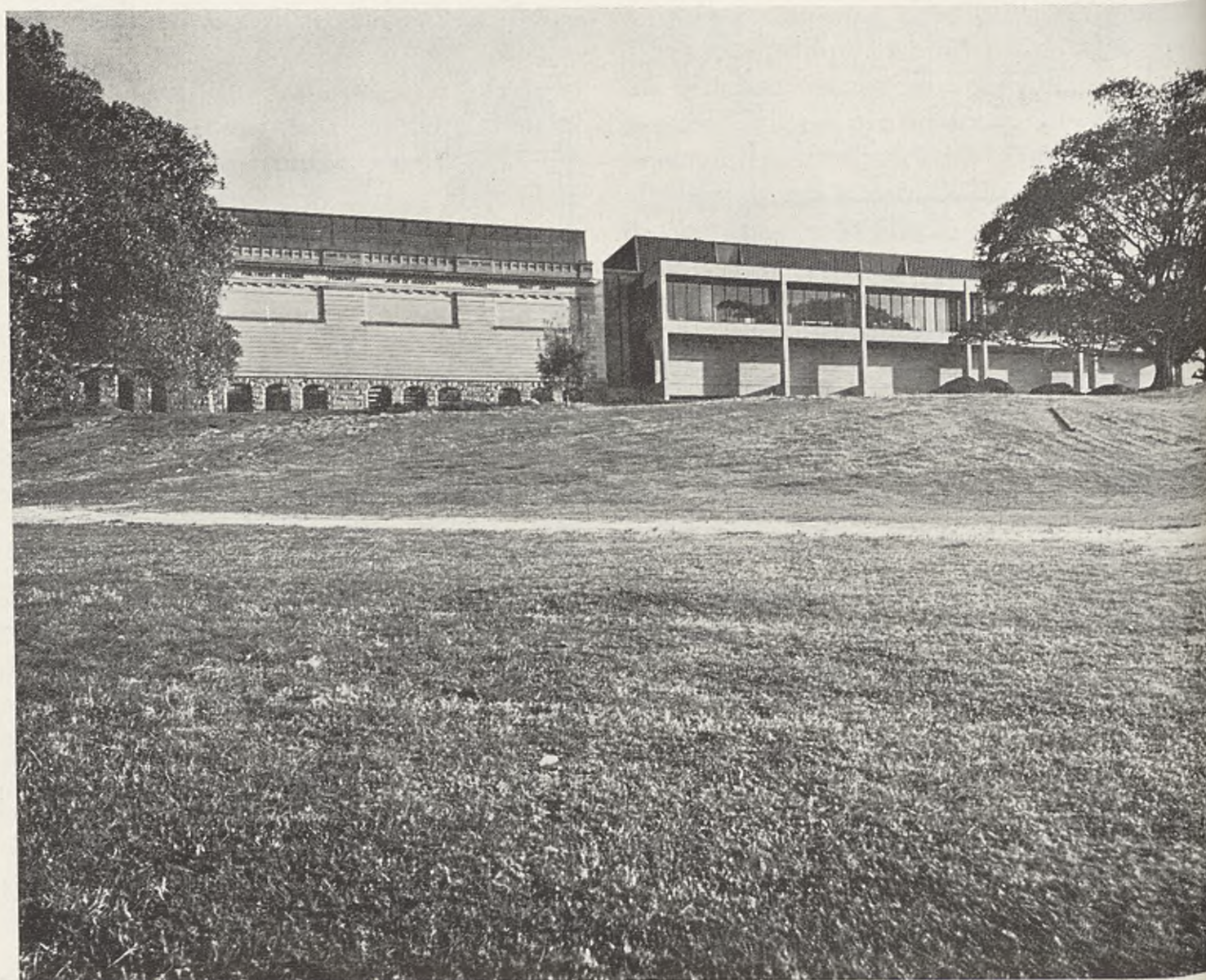
The new areas adhere strictly to white walls and the most obvious contrast of all is provided by the walls of the old galleries which have been painted with deep, strong colours – red especially, with olive, and also a purple-filled grey. There is also a contrast in the floor; the patterned parquet of the old rooms has been rescued from beneath layers of brown polish to reveal fresh reds and fawns, with bands and stripes of dark jarrah; the new floors are plain travertine on two levels, carpet on the third.

The old wing has no windows at all, while in the new section there are several, large and strategically placed, so that their impact is great. The views they offer, of Woolloomooloo, Potts Point, Garden Island and the Harbour are memorably framed and it is welcome that they are not idyllic, but good working views of Sydney. The most tranquil view is not a public one; it is captured by the long window of the typists' office framing the complete spread of a large fig tree with Woolloomooloo seen through its branches.

It can be seen that the situation between building and works of art is not a single one. A 'modern' and a 'historic' situation are created alongside each other, a display of museum techniques as well as of works. They are both enjoyable.

The next comments are critical ones. They are arguments about how the building might have been different and, in my opinion, better. They are an architect's arguments about architecture. They can reasonably be prefaced by saying that there is no doubt about the general success of the building. It is now a place which people will enjoy, and in which the staff and the works are offered a life way above the life they used to have. It is now an attractive art museum, refreshing and practical. But there are some buts, just a few, and I will emphasize two.

The chief misgiving is that the effort to fit things in within the limited area chosen has, at one point, become an all-too-evident squeeze. It is a vital location, just inside the entrance. It is a squeeze



opposite top
NEW WING SHOWING SCULPTURE COURT

opposite bottom
REAR OF GALLERY SHOWING THE LINKING OF THE
OLD WING WITH THE NEW WING

below
CENTRAL GALLERY SHOWING THE ARCHWAY OF
THE OLD WING AND THE MEETING BETWEEN OLD
AND NEW

foreground
MICHAEL BOLUS UNTITLED (1965)
Painted aluminium 41in. x 47in.

back right
ANTHONY CARO TREFOIL (1968)
Painted steel 83in. x 100in. x 60in.
(Lent by Lewis Cabot, Boston, U.S.A.)



opposite top
TEMPORARY EXHIBITION GALLERY

opposite bottom
STAIRCASE IN THE NEW WING

which seems to have no remedy. It is the first new display area encountered inside the lobby. Over it, part of the storey above stands on columns, and is stopped short of two walls which it approaches, so that it stands like a building within a building. It has windows which look down into the lower area, facing those two walls. The trouble is in the closeness of everything. The idea of revealing the two floors within the high space is appealing. The idea that here the new section is seen to approach the old, but stops short of it, is attractive characterization. The way the light comes down between the parts is effective. The views up to and down from those windows are intriguing. The problem resides altogether in the cramped execution of these ideas.

It would be very satisfying to possess the power to reach up and roll back that upper storey to the left, so that a double height space would exist here. Then the restaurant and print-room and framing-workshop windows would be above and to one side, instead of crowding in on top around the margin of this area, looking down into a slot.

Having done that, somewhere at a distance somebody's rooms would burst out of the neat rectangle to which the total building has been confined. That would lengthen that rectangle, perhaps at the upper level only, or create some other kind of projection from it, which could be the butt for a later wing. In my view it is a great pity that one of those extrusions did not happen. If it cost a little more it would have been a debt worth incurring.

The idea of future extensions being mentioned now is not so fanciful. The improvements which have now occurred are the kind which will attract much greater attendance than before, and increasingly so. The new Director, the staff who have put up with two years of basement life during alterations, and the Art Gallery Society of New South Wales, are all plainly gathering their resources for new efforts in public service, and so in publicity, and – hopefully – purchasing.

There are several points besides the one described above at which the new accommodation represents compromise, but, unlike that one, the remedies will be

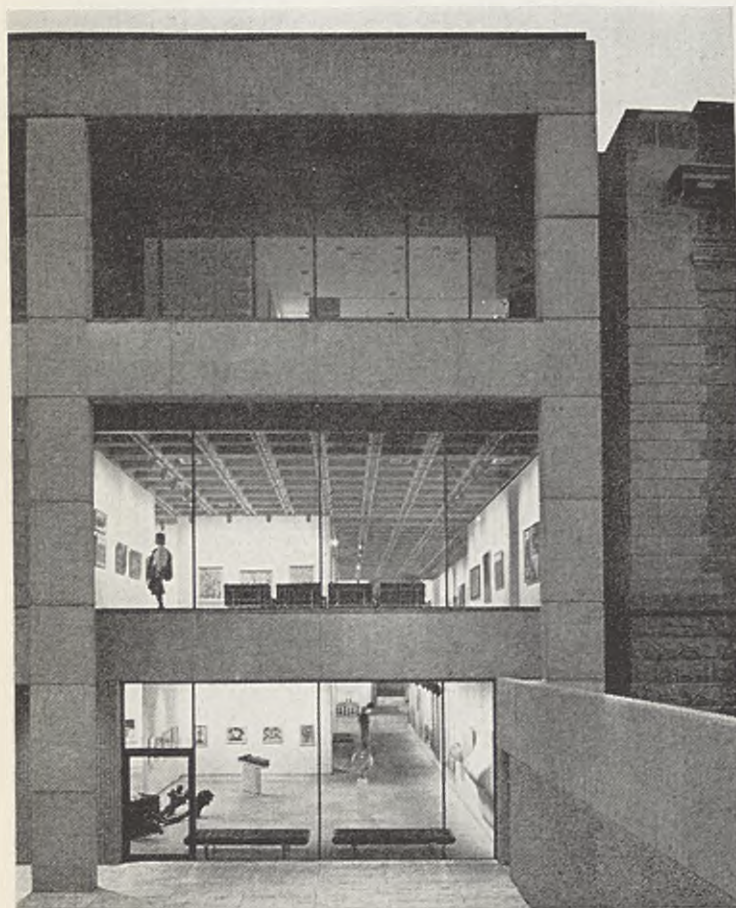
simple if additional space can be provided. For instance, the staff offices are bravely minimal. A curator gets involved with much more in his room than just sitting at a desk: consider the streams of objects, books and visitors which come and go. Staff rooms are sixteen feet by ten feet, the Director's is twenty feet by twelve feet.

The restaurant is another risk. If at all successful, then its sixty-five seats will not be enough and everything has been done to sell it well by locating it at the head of the stairs and with a window, one of those whose location I have complained about, looking straight down into the entrance lobby. It cannot be expanded an inch where it is now, but a second refreshment room might be the solution in the future. Meanwhile there is a kiosk in the park, just across the road.

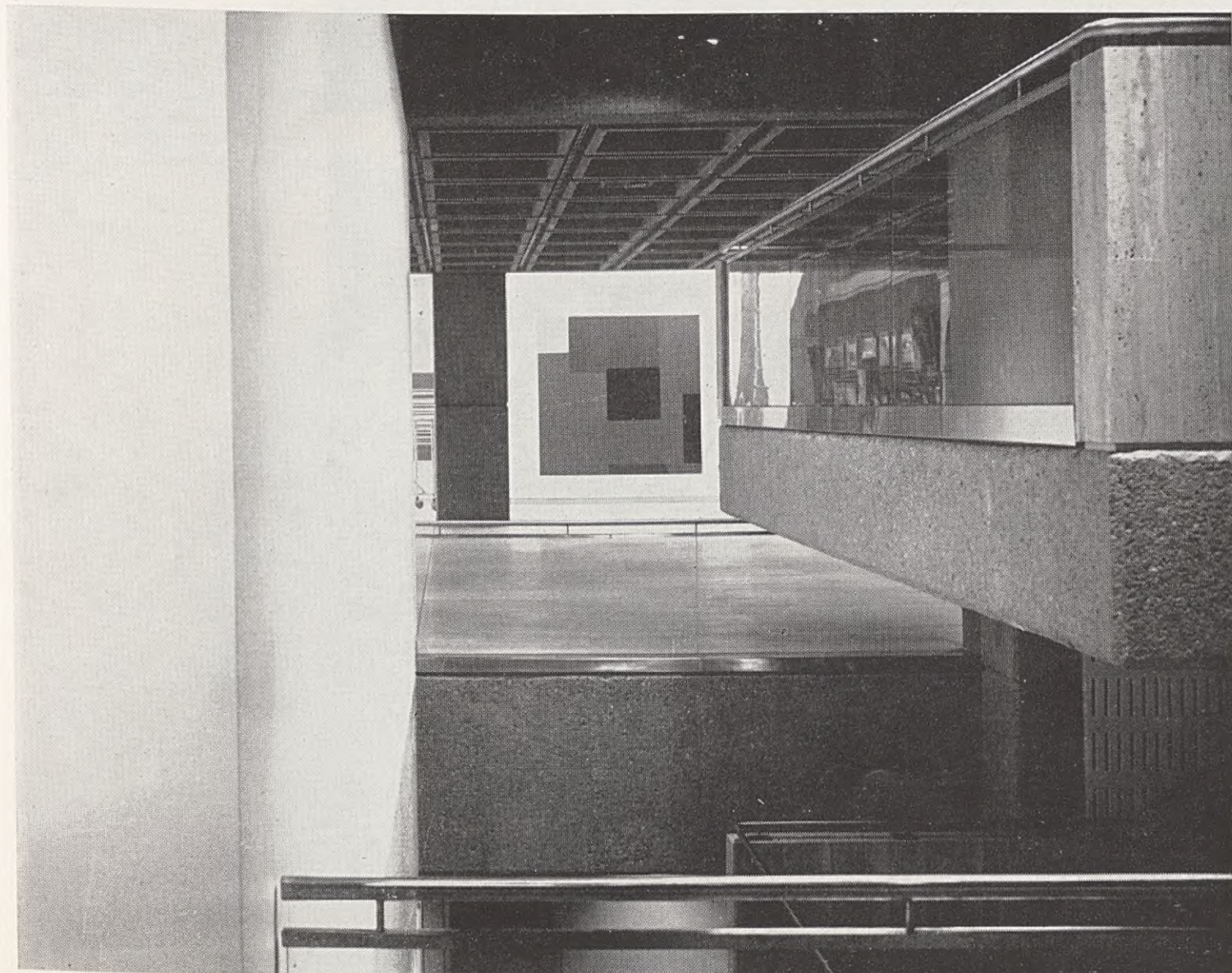
The suite provided for the Education Officer is plainly cramped and intruded upon from above by the bio-box of the neighbouring theatrette.

The theatrette seems excellent for limited purposes. It seats eighty-four in its little dark-blue cave and guide lecturers will find that more than enough.

The larger audience, which the Gallery Society audience or the celebrated visitor's audience should always be, is offered space in the display area, and this is the second compromise I wish to stress. Away go the works of art, out come the chairs, down come some curtains, and a wall rolls back to reveal a projection room standing by with three pairs of projectors. It all sounds well prepared but, unfortunately, the space where it happens is not adequate to the expectations which the area and the equipment suggest. At least, that is the view I have formed standing in it empty, and unfurnished. Using it may prove me wrong and, in any case, it will not be a complete failure and it may be accepted. It consists of one portion (about a quarter) of the lower floor, which is intended for Temporary Exhibitions. It has side walls which are thirty-six feet apart over most of its length and the distance from projectors to screen is just over sixty feet. Overhead, the twelve-foot ceiling prevails for the rear section of the audience, but nearer the screen, or speaker, a void to the floor above occurs, raising the lid to almost thirty feet.



LOOKING INTO THE NEW WING BY NIGHT
Photographs by Max Dupain



The narrowness, the height, the contrasting heights, and the situation of the speaker in front of curtains rather than walls, may be acoustically trying and visually distancing.

Even that is an aspect which building extensions could remedy, of course, because if better provisions are made in the future section, then this remains useful as a gallery.

The last comment to be made relates to the first experience of the building, and it is a complimentary one. The process of arrival is nicely enhanced by the architecture and, surprisingly, by the architecture which was there before. It has found a new, more lively context because of the alterations. After arriving at the familiar portico one enters the outer and then the inner lobby. They have been virtually undisturbed. Their depth is in fact a measure of the strip of old building which has been retained all along the front of the Gallery, though some other parts of that strip have been radically altered within.

What is to be seen from the inner lobby is totally changed, and rather surprising. It will undoubtedly surprise those who return to the Gallery with a memory of its former state, for the new work is immediately revealed at this point. It will also continue to be in the nature of an architectural surprise, because here the contrast of old and new is first played upon and with what can only be described as theatrical effect. It makes use of a pair of tall archways as a foreground frame and these archways were here before, but they had a wall immediately inside them, with doors. The wall and doors having gone, the Corinthian order of the arches, finely modelled in their brown Hawkesburystone, is silhouetted against the white interior beyond. Bright light over on the right marks the lateral junction of new and old and, over there, stage-like in its form, the illuminated wall of the old wing shows its three arches, each revealing the strong colours of the rooms beyond them against the white of the wall they penetrate. Even the first view of that upper storey, whose closeness is embarrassing but whose presence perfectly welcome, is contained within this frame of the pair of arches. It is a view up and into the restaurant, and there your friends may be waiting.

below

W. C. FIGUENIT MOUNT OLYMPUS,
LAKE ST CLAIR, TASMANIA 1875
Oil on canvas 27in. x 42in.
(Gift of fifty subscribers, 1875)



bottom

RUPERT BUNNY TRITONS (1890)
Oil on canvas 32in. x 59in.

Photographs by Douglas Thompson



Australian Collection

Daniel Thomas

On 30 July 1874 five Trustees were appointed to administer a vote of £500 from the New South Wales Government 'towards the foundation of a Gallery of Art . . .'. They proposed to 'appoint a committee of selection in London [but also] *to have liberty to invest some portion of the amount in the Colony should it be deemed advisable*'.

British art and Australian art were scarcely thought of as separate; to collect contemporary art was taken for granted. Old Masters or contemporary foreigners were hardly considered.

In spite of their doubts about the merit of colonial art the Trustees' very first act was to commission a large watercolour from Conrad Martens, the Colony's respected senior artist, by then an old man. The bulk of the money was to be spent on English watercolours. Before Martens delivered his commission the Trustees accepted a gift of W. C. Piguenit's *Mount Olympus, Lake St Clair, Tasmania*, which had been admired at Sydney's annual exhibition of colonial art in 1875. So the first two acquisitions made by the Art Gallery of New South Wales were Australian paintings – one of them a gift made because no government funds were available.

Two traditions were thus established from the beginning: that Australian art would be collected by the Art Gallery and

that private donors would often come forward in support of local artists.

The choice of work by Piguenit, who was then at the beginning of his professional career, established a third tradition for the future and the work of

top

EUGEN VON GUERARD WATERFALL,
STRATH CREEK 1862
Oil on canvas 33in. x 26in.

bottom

J. W. LEWIN THE GIGANTIC LYLLIE OF NEW SOUTH
WALES 1810
Watercolour 21in. x 17in.



JOHN GLOVER A VIEW FROM TREVALLYN OF
LAUNCESTON AND THE RIVER TAMAR,
VAN DIEMEN'S LAND
Oil on canvas 30in. x 44in.
(Gift of an anonymous donor, 1972)





far left

CONRAD MARTENS APSLEY FALLS 1874
Watercolour 20in. x 29in.

left

W. BLAMIRE YOUNG DRY WEATHER (c.1912)
Watercolour 22in. x 30in.

below left

ARTHUR STREETON STILL GLIDES THE STREAM AND
SHALL FOREVER GLIDE 1890
Oil on canvas 32in. x 60in.

bottom left

LOUIS BUVELOT GOODMAN'S CREEK, BACCHUS
MARSH 1876
Oil on canvas 19in. x 28in.

below

TOM ROBERTS BAILED UP 1895-1927
Oil on canvas 53in. x 72in.



opposite top left

GRACE COSSINGTON SMITH THE LACQUER ROOM
(c. 1935)
Oil on pulpboard 29in. x 36in.

opposite top right

SIDNEY NOLAN PRETTY POLLY MINE 1948
Ripolin enamel on hardboard 36in. x 48in.

opposite middle left

ELIOTH GRUNER SPRING FROST 1919
Oil on canvas 51in. x 71in.
(Gift of F. G. White, 1939)

opposite middle right

LLOYD REES THE BRIDGE: SOUTH COAST
LANDSCAPE 1936
Pen and ink, pencil and wash 13in. x 18in.

opposite bottom

MAX MELDRUM THE LANE, PACE (1908)
Oil on canvas 28in. x 36in.

Art Gallery of New South Wales

later artists would often be bought for the Art Gallery while they were young, and unrepresented elsewhere. Charles Conder's *Departure of the Orient – Circular Quay*¹ was bought when he was nineteen. Tom Roberts, Arthur Streeton, Frederick McCubbin, Sidney Nolan, all from Melbourne, were represented first in the Sydney Gallery. Since Australian artists have often been better when young – Streeton and Roberts conspicuously so – prompt acquisition of early work has been a good policy. However, these purchases were made only when the artists exhibited their work in Sydney. A buying trip to Melbourne, like that in 1890 which produced Streeton's largest Heidelberg subject, was extremely rare.

Thus some less admirable traditions were also established early.

Although Sydney owns some of the most famous of all Australian paintings it is less a collection of Australian art than of Sydney art. When the Art Gallery was founded in 1874 the best painters working in Australia were Louis Buvelot and Eugen von Guérard, not Martens and Pignenit but, since they worked in Melbourne, Buvelot's paintings did not enter the Sydney collection until the 1950s, von Guérard's until the 1960s. William Strutt and Frederick McCubbin are two other important Melbourne painters poorly represented in Sydney.

Again, it was narrow-minded to collect nothing but contemporary art. The first hundred years of Australian art remain weak: there is nothing by Captain Cook's artists and only this year the Gallery received, as a gift, its first canvas by John Glover, the best of the early colonial painters. Glover worked in Tasmania in the 1830s.

Finally, there was often a narrow choice of subject-matter. Although landscape and portraiture must predominate in a collection of nineteenth- and early-twentieth-century art, imaginative subjects, or studio compositions, seem to have been deliberately avoided. For example, around 1900 the painter Rupert Bunny and the sculptor Bertram Mackennal were considered the most successful Australians on the international art scene yet none of their most ambitious works, based on



¹ Illustrated *ART and Australia*, Vol.2 No.1, p.33



opposite

SYDNEY LONG FANTASY (c.1916-7)
Oil on canvas 50in. x 40in.
(Florence Turner Blake Bequest Fund, 1971)

below

WILLIAM DOBELL SADDLE-MY-NAG (1941)
Oil on plywood 11in. x 23in.
(Gift of the Hebrew University of Jerusalem, 1962)

bottom

IAN FAIRWEATHER ROI SOLEIL 1957
Gouache on board 39in. x 28in.

Art Gallery of New South Wales



mythological subjects, entered the collection until many years later.

Fortunately there has been no narrow choice of media. Artists like J. J. Hilder and W. Blamire Young, who confined themselves to watercolour, are well represented. So are those who produced a significant body of prints, like Lionel and Norman Lindsay, Sydney Long, Margaret Preston and Fred Williams. Similarly, the drawings of Lloyd Rees, Godfrey Miller and Robert Klippel are present in some quantity. The principal sculptors, Bertram Mackennal, Rayner Hoff and Robert Klippel, are reasonably well shown. Australian crafts are less extensively collected for another museum in Sydney is devoted to them, but there is a certain amount of pottery from about 1910 to the present day.

On the whole it is a wonderfully comprehensive collection.

It has been much improved since the Art Gallery was last open to the public: Glover, von Guérard, mythologies by Rupert Bunny, new works by Arthur Boyd, Nolan and Williams, and a large group of contemporary paintings and sculptures have been acquired recently.

Other unfamiliar works have been in the collection for many years. Now that the Art Gallery's exhibition space is doubled and the nineteenth-century pictures are installed in the crowded nineteenth-century fashion, almost all the worthwhile early pictures can be placed on view. On the other hand, the twentieth-century exhibits in the new wing will be changed frequently, for they can only sample the Gallery's extensive holdings.

A tour of the Australian collections begins with the largest picture gallery in the building. It is given to nineteenth-century Australian art and each of the seven wall areas is confined rather strictly to one theme.

There is a wall for early colonial Sydney: itinerant landscape painters on scientific voyages like Conrad Martens; freelance itinerant portraitists like Marshall Claxton and Thomas Woolner. One wall is given to early colonial Tasmania featuring John Glover, who retired to a remote farm – an agricultural paradise of his very own.

Melbourne from the 1850s to the 1880s is built around further romantic wanderers, Eugen von Guérard and Louis Buvelot,

who had already spent long periods in Italy and Brazil before reaching Melbourne.

Sydney in the 1870s and 1880s is centred upon four major canvases by W. C. Piguenit. He was the first important Australian-born painter, but his work closes and climaxes the Australian extensions of European romanticism, mountains, storms and floods being his favourite themes.

In the 1880s and 1890s aggressive nationalism broke out among a group of painters who came together in Melbourne. They painted poetic Whistlerian twilights and 'aesthetic' portraits, but are chiefly remembered for establishing blazing heat and sunshine as symbolically Australian and for being the first to paint subjects from national life on a grand, museum scale. In this way they ennobled such pastoral activities as shearing sheep or rounding up cattle, they made heroic the blasting of railway tunnels and they provided an Australian sense of history with bushranging dramas, events which were by then in the past. These paintings, consciously painted for a museum situation, and consciously painted to create a national identity have, understandably, become the most popular in the history of Australian art. Streeton's *Fire's On*, Roberts's *The Golden Fleece* and *Bailed Up*, McCubbin's *On the Wallaby Track*¹ and G. W. Lambert's slightly later painting, *Across the Black Soil Plains* which closes the nationalistic period in 1899, are amongst the five most famous Australian pictures. The paintings of this period occupy two walls.

The last wall in this room for nineteenth-century art is devoted chiefly to Sydney Long. His large canvases, influenced by Art Nouveau, offer a mythology of fauns, nymphs and demigods in Australian landscape settings instead of Roberts's mythology of pastoral workers and bushrangers.

The gallery for nineteenth-century Australian art adjoins two galleries with nineteenth-century English and French art. Although we own nothing by Millet, Courbet, or even Bastien-Lepage, some lesser European artists provide interesting comparisons with the Australians.

In the gallery for early twentieth-century Australian art there is hardly any nationalism at all. Once federation of the

¹ Illustrated *ART and Australia*, Vol.4 No.3, p.228

colonies was achieved in 1901 the artists seemed to become less interested in nation-building than in the traditions of European art. They mostly went off to Europe to study the Old Masters. Rupert Bunny and E. Phillips Fox became academic followers of French Impressionism, concerned with domestic intimacy, colour and charm. Hugh Ramsay and Max Meldrum looked to Whistler, Corot and Valesquez for their impersonal, grand-manner art. Bernard Hall, Norman Carter and Charles Wheeler painted sensuous portraits and nudes, Bertram Mackennal modelled them for bronze and G. W. Lambert, in his later years, became a virtuoso Society portraitist.

In the Art Gallery's new wing paintings are shown which represent the Post-Impressionist reaction to this skilful eclecticism: around 1915 Roland Wakelin, Grace Cossington Smith and Roy de Maistre introduced an art influenced by Cézanne, Gauguin and Van Gogh. It was a colour revolution, and their room, adjacent to their sources in English Post-Impressionism, is the most vivid in the Art Gallery.

Next are the modernists of the 1930s who later became Australia's first group of abstract painters: Grace Crowley, Rah Fizelle, Frank Hinder and Ralph Balson. The most important is Balson, who like many early abstractionists in Europe, saw his art as an expression of scientific and philosophic laws.

Three small groups of seldom-exhibited artists follow these major abstract works: Renaissance-revival paintings of the 1930s by Arthur Murch and Charles Meere and sculptures by Rayner Hoff are an Australian reflection of Art Deco; some Social-Realist paintings of around 1940 are unusually political in content; from the same moment there are a few Surrealist paintings, following the international art movements of the time.

In the 1940s most Sydney painters were concerned with European values: Dobell's portraits and Lloyd Rees's landscapes emulate the Old Masters; a number of figure and landscape painters were influenced by such School of Paris artists as Derain. David Strachan, Sali Herman and Jean Bellette are typical of this formalist, civilized group, later accused of over-

civilization by being named 'The Charm School'.

Russell Drysdale, who lived in Sydney though he had studied in Melbourne, was as formalist as they but his subject-matter was a revolutionary return to Roberts's themes of heat and dust. Drysdale went beyond Roberts's country to the remote outback of surreal, eroded deserts, dignified Aborigines and the incongruities of white settlement.

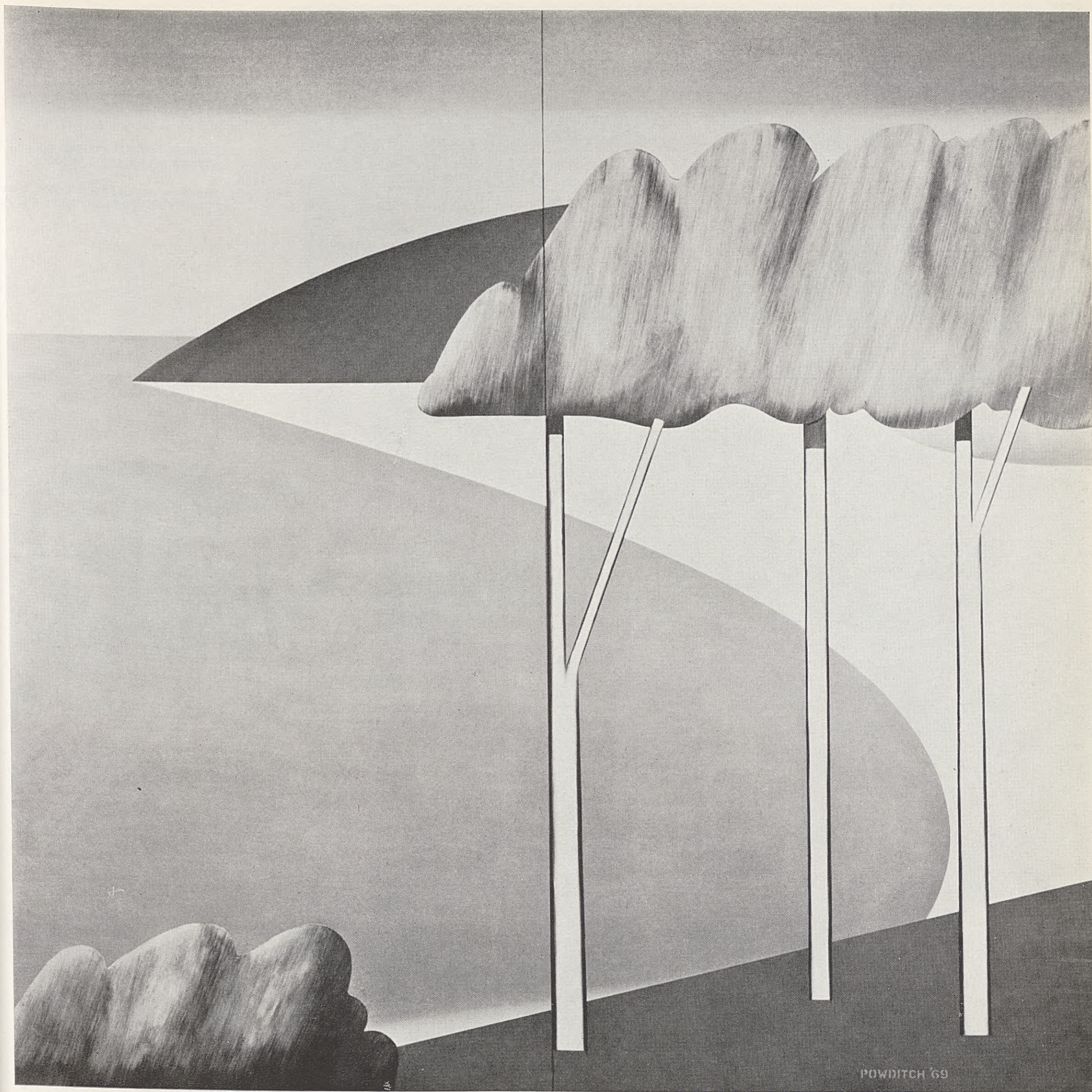
Drysdale shares a room with three Melbourne painters of the 1940s who also revived nationalistic subject-matter after the generations of Old-Master eclectics or the Post-Impressionists. Albert Tucker,



MIKE BROWN TOM 1965
Polyvinyl acetate on hardboard 36in. x 54in.
(Anonymous purchase fund, 1970)

Arthur Boyd and Sidney Nolan, like most artists of their generation, were influenced by European Surrealism as well as by the Australian painters of the 1880s and by European Old Masters. Their nationalism is less assertive than that of the 1880s. It is more a casual acceptance of the fact that even when some personally relevant subject like a Biblical Last Judgement, for example, is being painted by Arthur Boyd in a Brueghelian style his own city, Melbourne, somehow gets into the picture as the landscape setting. These artists belong to a generation of powerfully imaginative artists but happen to be Australian – they did not set out, as the 1880s generation did,

Art Gallery of New South Wales



PETER POWDITCH SEASCAPE II 1969
Oil on two plywood panels 96in. x 96in.
(Anonymous purchase fund, 1970)

to create a uniquely Australian art.

Standing near the paintings of Drysdale, Boyd, Nolan and Tucker are some early sculptures by Robert Klippel, the most extreme manifestations of Surrealism in Australian art.

The next room, with a large window overlooking Sydney Harbour, contains paintings by John Passmore who, in the 1950s, provided a new romantic imagery, near-abstract, for Sydney's great seaport, its shifting tides and restless movement. In the same room are works by Ian Fairweather and Godfrey Miller for they, with Passmore, dominated Sydney in the 1950s. Though not very abstract their work was

highly formalized. Miller, like Balson, had some interest in the unity of nature as revealed by modern science, but he and Fairweather were more interested in Indian and Chinese philosophy.

To represent the 1960s there is Abstract-Expressionism by John Olsen, Dick Watkins, Stanislaus Rapotec and others and Pop Art (there was very little in Australia) by Mike Brown. Leonard French's symbolic religious abstraction and Fred Williams's landscape painting represent Melbourne at that time.

Contemporary Australian art is placed at the entrance of the Art Gallery in the only area where Australian and foreign art

below left

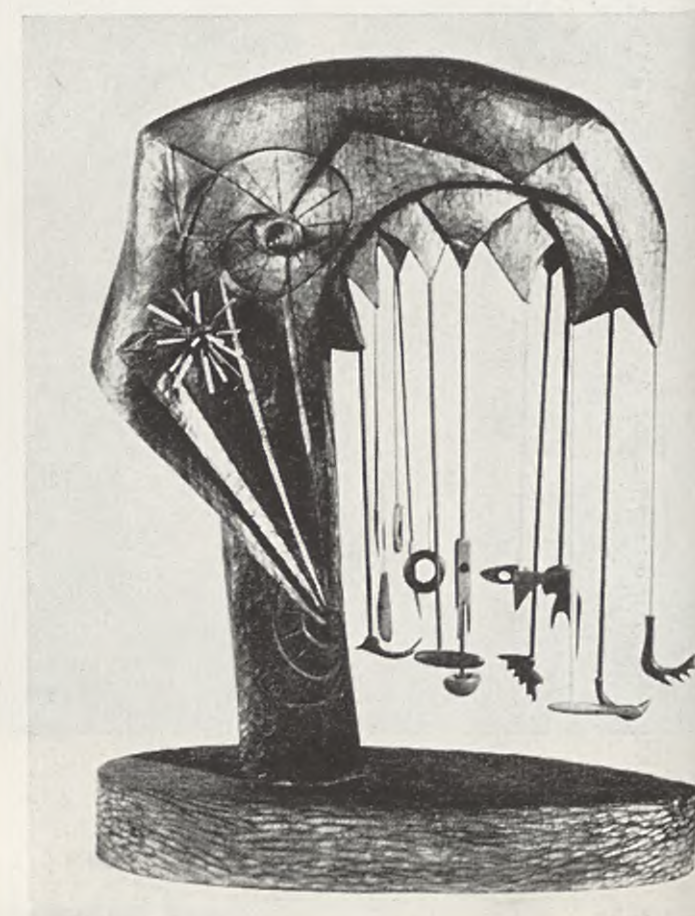
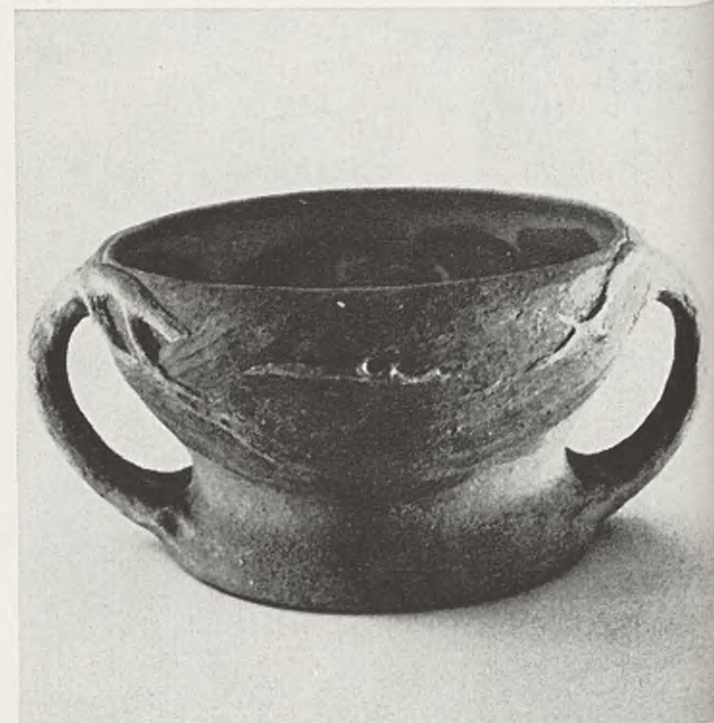
BERTRAM MACKENNA SARAH BERNHARDT (c.1892)
Bronze relief 17in. x 16in.
(Bequest of Mrs J. R. McGregor, 1944)

below

MERRIC BOYD BOWL 1923
Earthenware, decoration painted in blue and brown
5in. high

bottom

ROBERT KLIPPEL ENTITIES SUSPENDED FROM A
DETECTOR 1948
Wood-carving and construction, partially painted 19in. high
(Gift of the Art Gallery Society of New South Wales, 1970)



Art Gallery of New South Wales

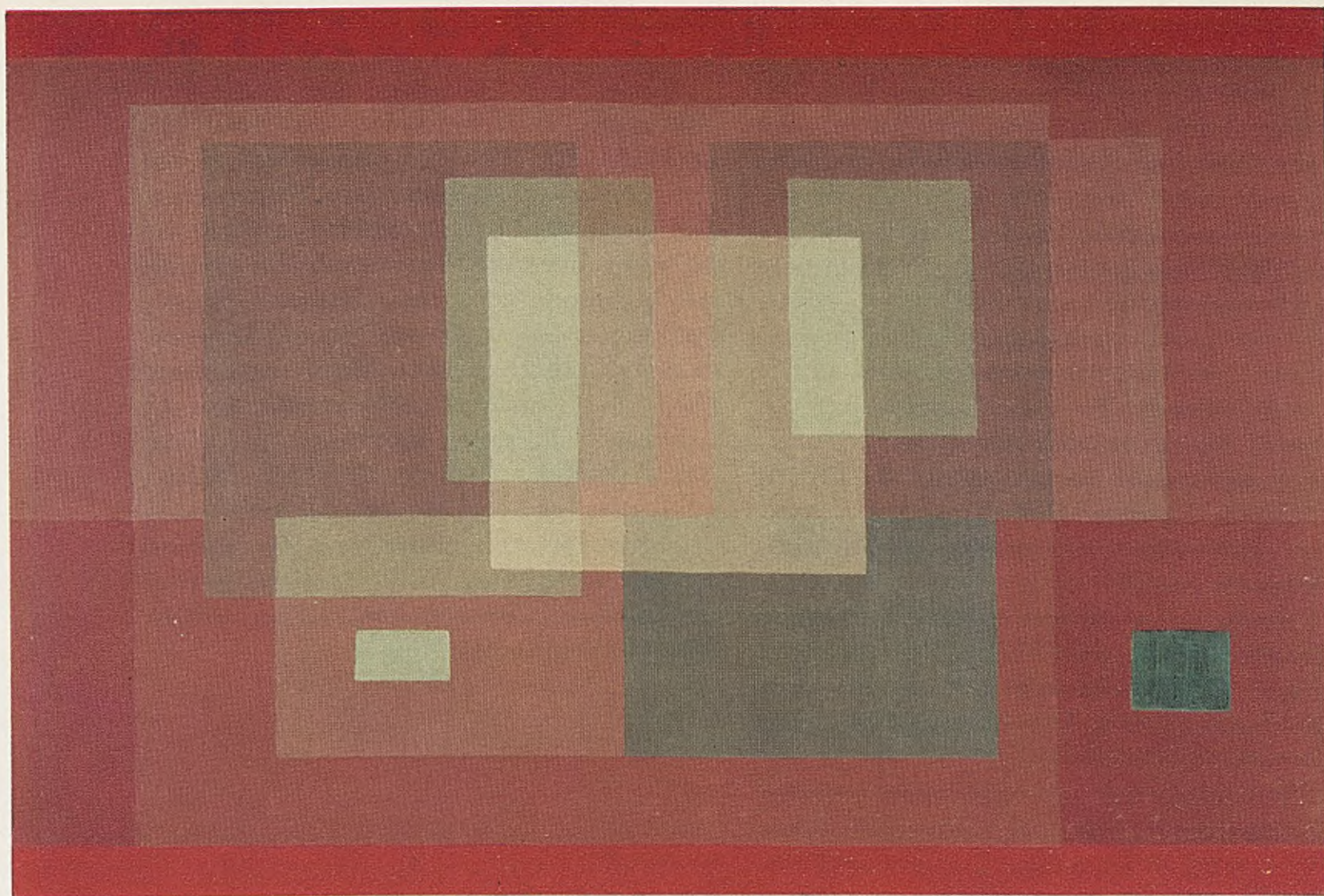
right

RALPH BALSON ABSTRACTION 1950
Oil on hardboard 24in. x 36in.

bottom

ARTHUR BOYD THE SHEPHERD (1944)
Oil on canvas on hardboard 25in. x 35in.
(Gift of the artist and the Museum of Modern
Art and Design of Australia, 1972)

Photographs by Douglas Thompson



confront each other. A colour abstraction by Michael Johnson hangs near a painting by Josef Albers, a vacuum-formed Op-Art construction by Leonard Hessing is near paintings by Victor Vasarely, a transparent nylon monolith by Paul Partos stands near a painting by Morris Louis, a contemplative painting by John Peart near a glass screen by Larry Bell.

Each new generation of Australian artists ambitiously takes on the world. Until recently the Art Gallery had not owned European and American works by such significant recent artists as Albers, Vasarely, Louis or Bell. Now that it does, the continuing confrontation can be dramatically tested.

Australian sculptures and a few ceramics (in glass cases) are exhibited in the same rooms as the paintings with which they are contemporary. The same applies to the European Collections.

However, works of art on paper have to be separated from the otherwise comprehensive presentation. For conservation purposes they require a separate gallery, with much lower light levels.

Watercolours, drawings and prints are exhibited on the first floor. Here the earliest Australian works are to be found, since for the earliest artists in a remote colony it was more convenient to make small watercolours and drawings and ship them back to England than to make large oil paintings for a local market that scarcely existed.

J. W. Lewin in 1800 became the first professional artist to settle in Australia of his own free will – there were earlier convicts and amateurs – and his specialized field of natural-history illustration is represented here by a Gynea Lily, painted to send to England as a souvenir of Botany Bay.

Other colonial watercolourists include Henry Curzon Allport, Conrad Martens, J. Skinner Prout and S. T. Gill. Watercolour was much favoured in the early twentieth-century – J. J. Hilder and Blamire Young did little else while Norman Lindsay, Hans Heysen and Thea Proctor did some of their best work in this medium.

Contemporary work includes not only watercolour but other media on paper: pastels by Ralph Balson, collages by Martin Sharp, photographs which docu-

ment environmental work like Christo's packaged coast.

Prints and drawings are exhibited, unframed, in a separate area near the watercolours. For the reopening of the Art Gallery a selection was chosen from the work of those Australian artists who have produced a large body of graphic work: monotypes by Rupert Bunny, etchings by Norman and Lionel Lindsay, Sydney Long, Arthur Boyd and Fred Williams; woodcuts and stencil-prints by Margaret Preston; drawings by Lloyd Rees, William Dobell, Godfrey Miller, John Passmore and Robert Klippel.

Since works on paper must be exposed to light as little as possible the exhibits of watercolours, drawings and prints will be changed frequently.



RAYNER HOFF FAUN AND NYMPH 1924
Bronze 10in. high
(Gift of the Rayner Hoff Memorial Committee, 1938)

Art Gallery of New South Wales

European Collection

Renee Free

The European collection of the Art Gallery of New South Wales consists of 540 paintings and 77 sculptures. Of the paintings, 360 are British, 70 French, 21 Italian, 24 Dutch or Flemish, 11 German, 3 Spanish, 3 American and the remainder are from other countries. About 200 paintings are on show, 140 in the old wing, 59 in the new. There are 47 sculptures on show in the old wing, 8 in the new, as well as 15 watercolours and 50 prints and drawings.

The particular scope of the collection is from medieval to modern, though exceptional works outside this period, like the Cycladic figure, are thought to be desirable acquisitions. Two departments of the University of Sydney, the Nicholson Museum and the recently established Power Institute of Fine Arts, can give a developmental view of pre-medieval and contemporary trends respectively, while the Museum of Applied Arts and Sciences collects decorative arts, European and Asian.

The Gallery's policy from the beginning, in 1874, was to buy only contemporary works, to be chosen by advisers in London and, occasionally, in Paris, although some of the Gallery Trustees wanted an educational collection of copies of Old Masters. The first work acquired was a masterpiece, Ford Madox Brown's *Chaucer at the Court of Edward III* (price £500), still the largest and most important European work in the Gallery and the first by Madox Brown to enter a public collection. The second major purchase was Luke Fildes's *The Widower*, bought in 1883 for £2,000. The third was Edward Poynter's *The Visit of the Queen of Sheba to King Solomon*, bought in 1892 for £2,900 soon after its exhibition

in England and therefore largely unknown in that country.

The annual expenditure on paintings was, at that time, from £1,000 to £5,000, the greater proportion of which was increasingly being spent on Australian art. Works were bought not only upon the recommendation of the London advisers but were also acquired by Trustees or the Director of the Gallery on occasional buying trips abroad and from loan exhibitions of British and European art sent to Australia. Then as now, only one important work could be bought with the year's allowance. From 1896, for fifty years, the annual sum averaged about £2,000. Until the end of the 1920s no *avant-garde* paintings had been bought, except for a Post-Impressionist work by Cesare Maggi. In 1926 a Boudin and a Corot were bought.

The first change in policy, to include the collecting of Old Masters, had to wait until the 1930s. Due to the interest of a Trustee, Mr (later Sir) Lionel Lindsay, it began in the field of prints. Mr Harold Wright, of Colnaghi's, London, was asked to collect prints and drawings and, by 1938, he had sent to Australia 200 prints, including works by Dürer, Mantegna, Piranesi, Meryon, Whistler and Blake. His purchases, spread over about twenty years, were good – but few. They included early English watercolours by Samuel Palmer, Finch, Turner, De Wint, Cotman, three eighteenth-century paintings by Hudson, Hogarth and 'Orizonte' and two Barbizon paintings by Diaz and Mauve.

It was not until 1959 that Mr Christopher Norris was asked to collect Old Master paintings and sculpture. He made a notable contribution to the Gallery by arranging for Constable's copy of a Claude in Sir George Beaumont's collection to be given to the Gallery by the National Art-Collections Fund.

Sir Philip Hendy was appointed adviser in 1965. He bought three eighteenth-century portraits (half-lengths by Reynolds and Gainsborough, a full-length by Pine) and two fine seventeenth-century paintings by Van Bijlert and Strozzi. A new London adviser was appointed in 1969, Dr John Hayes, who has acted in close co-operation with the staff.

In 1970, a special grant of \$100,000 was made by the Government of New

South Wales to acquire special works for the opening of the remodelled Gallery. An important Gothic or Renaissance work was considered to be the most desirable. However, no suitable works came on the market; those offering were either minor works for about \$20,000 or major works at a cost of hundreds of thousands of dollars. Only specimens of the Renaissance were within the range of the Gallery's funds, and later the Ferrucci relief was purchased.

Mannerist and seventeenth-century Italian art were the next choices and the Stomer was bought.

Romantic art was the final category. A very large Turner watercolour, a masterpiece, appeared at auction in London but, as has happened several times previously in the case of important works, the Gallery was outbid. Instead, the then Director, Mr Hal Missingham, bought two eighteenth-century landscapes, one by Richard Wilson and the other by Hubert Robert.

The Old Wing

Of the works to be seen 27 are Gothic to eighteenth century and 100 are nineteenth century. In 1952, at the time of publication of *A Catalogue of Australian Oil Paintings in the National Art Gallery of New South Wales 1875-1952* by Bernard Smith, the Gallery was hung mainly with Australian works and, therefore, many of the works now on show will be new to the younger generations, and old favourites will greet those who remember.

Six of the works in the white Gothic-Renaissance room were gifts. The Netherlandish wood carving, once owned by Pugin, is dated c.1500, as also are the French illumination and the limestone Virgin. The Sano di Pietro, a generous gift by John Fairfax and Sons Limited, is an interesting comparison with the relief by Francesco di Simone Ferrucci, very influenced by Verrochio. They illustrate how the extremes of anti-naturalism and humanism existed side by side at much the same date and, also, the difference between the art of Siena and Florence.

The Stomer, Strozzi and Van Bijlert in the seventeenth-century room, together with another late Strozzi, on loan, enable a study to be made of the influence of Caravaggio on very individual artists, Italian and Dutch.

The eighteenth-century room contains paintings by Hudson, Hogarth, 'Orizonte', Gainsborough, Reynolds, Pine, Richard Wilson, Hubert Robert and Tiepolo. The Gallery has just received a gift fund to purchase an eighteenth-century portrait of importance. None of the works from this period hint of the sleep of Reason.

The gallery decorated in deep lilac houses an important collection of nineteenth-century Neoclassical marbles by John Gibson, Harriet Hosmer and Hiram Powers. Most of these were bequeathed to the Gallery by Judge Josephson in 1892 or purchased from his estate. The early Gibsons, like *Narcissus*, are influenced by Canova – sensuous of flesh. *The Hunter and his Dog* shows English idealism in a more abstract key. Benjamin Spence's work leads the movement towards naturalism.

The nineteenth-century paintings have to be divided, unfortunately, between two long, plum-coloured galleries where they are hung in Victorian fashion. The first gallery covers a multiplicity of styles, subjects, countries, policies. The sense of chronology is diminished by the removal to more visible and intimate sections of the Gallery of three of the major movements – Impressionism, Medievalism, Victorian Neoclassicism. On one wall hang works by the more 'progressive' artists, those who look to the noble art of the past or to the new *plein-air* effects, or who set out to express social consciousness. The opposite wall contains works intended to be popular, having the golden tone suited to Old Masters. The exception is De Neuville's *The Defence of Rorke's Drift*, bought in 1882 for £2,000, which we see now as racist but which uses the new realism to paint the heroism of traditional battle pictures. Detaille's *Vive L'Empereur*, bought in 1897 for £3,000, another battle piece, was damaged by flood. The other works are mainly historical-incident pictures, an ingeniously trivial group, of less interest now than honest genre paintings.

In the first third of the room are paintings dated until about 1860. Of those on the left wall only the Eastlake and the Linnell are early acquisitions, both being gifts. While the Gallery now owns paintings by Etty, Constable, Danby, Richard Westall, William Hamilton and Benjamin

West, all concerned with the Golden Age or Biblical times, it has no outstanding Romantic work.

The group of Barbizon works, including a Corot, a Daubigny and a Diaz, illustrates the French reaction to academic painting. Gaston La Touche and J. H. Mason were influenced by Millet's ideal peasants. The collection includes no *plein-air* work of the Italian Macchiaioli, but their influence is seen in the Pasini. The Scottish Impressionist, McTaggart, is represented by a mature work. The social-realist consciousness of the later nineteenth century is represented by Luke Fildes's *The Widower*. His models were found during nightly wanderings on London streets. Social Realism is represented more naturally by painters of the Newlyn School – Napier Hemy, Tuke and Stanhope Forbes. *Their Ever Shifting Home* by Stanhope Forbes, painted in the artist's garden in 1887, has been hung although its condition has deteriorated due to flaws in the painting technique. It sums up the philosophy of the school 'The honest painting of the thing seen' through 'gradations of grey and air of pearls'. On the other side of the archway are hung paintings by Melton Fisher and Frank Bourdillon; from the same region as Stanhope Forbes, but without the missionary spirit, they show similarity of handling and light in their paintings.

Late-Victorian and Edwardian bronzes and marbles in the lilac-coloured corner room represent the new English school of sculpture – straining or flowing or lightly stepping figures with Classical or Gothic-revival accoutrements, intended as allegories. Gilbert is the main artist. These small-scale works are often reduced versions of sculptures produced for public sites such as the Peter Pan in Kensington Gardens, London. Large-scale works of the period are the bronze reliefs on the façade of the Gallery and the two large sculptures by Bayes flanking the entrance, *The Offerings of Peace* and *The Offerings of War*. The Agathon Leonard represents a more feminine, aesthetic French school of sculpture where the bronze is highly polished and the patina often in two colours. Also on show are Social-Realist works like the Landowski and the Toft, influenced by the strong expressive modelling of Rodin.

The Kiss by Rodin and the sculpture by Bourdelle have been placed in the centre gallery with the Impressionist works.

Above the bronzes hangs *The Sons of Clovis* by E. V. Luminais, an example of the revival of Merovingian subjects, which were also used by Lawrence Alma-Tadema and others. Unlike the historical-incident pictures in the previous room, this evokes another age in a romantic, poetical way, colour influenced by the French symbolist painter, Puvis de Chavannes.

It would be pleasant to be able to refer to the next gallery as the Pre-Raphaelite room but the Gallery owns no pictures of the revolutionary years of the Pre-Raphaelite Brotherhood, 1848–56. Of the three main members of the group, William Holman Hunt and Rossetti are unrepresented and the Millais in the collection is a late fancy portrait. The Gallery does possess a major work, *Chaucer at the Court of Edward III* (1845–51) by a father-figure to the movement, Ford Madox Brown. This painting in its seeming re-creation of the past, links with the lifelike ladies inhabiting Victorian Olympus in the next room. It is also a contrast to the misnamed followers of the Pre-Raphaelite Brotherhood hanging next to it. The picture was altered progressively before its first exhibition in 1851. During those years Madox Brown became friendly with the Pre-Raphaelite Brotherhood, particularly Rossetti, and increasingly modified the painting away from German antiquarianism towards the principles of Pre-Raphaelitism. Burne-Jones's aesthetic-green fairy-tale world is also the world of Spencer, Stanhope and Strudwick, practising Gothic and fifteenth-century Italian-Renaissance revival in a pre-Raphael way that was not intended by the term Pre-Raphaelite but was practised by Rossetti.

Hanging on the wall opposite are paintings of those who, in the 1870s and 1880s, were part of the Aesthetic Movement: people who surrounded themselves with beautiful things – red-brick Queen-Anne-revival houses in garden settings, Morris and Burne-Jones wall-papers, stained-glass, tapestries, furniture, Persian

opposite

FRANCESCO DI SIMONE FERRUCCI MADONNA AND CHILD (c.1480)
Marble relief 28in. high x 22in. wide x 4in. deep
Art Gallery of New South Wales





Art Gallery of New South Wales

opposite
FORD MADDOX BROWN CHAUCER AT THE COURT OF
EDWARD III (1845-51) Oil on canvas 144in. x 114in.

below

NEOCLASSICAL ROOM

Left: HARRIET HOSMER BEATRICE CENCI 1857

Marble 45in. long

Centre: JOHN GIBSON NARCISSUS (after 1829)

Marble 34in. high

Right: BENJAMIN EVANS SPENCE HIPPOLYTUS 1862

Marble 46in. high

(Bequest of Judge Josephson)

bottom left

WILLIAM HOGARTH DR BENJAMIN HOADLY (early
1740s) Oil on canvas 30in. x 25in.

bottom right

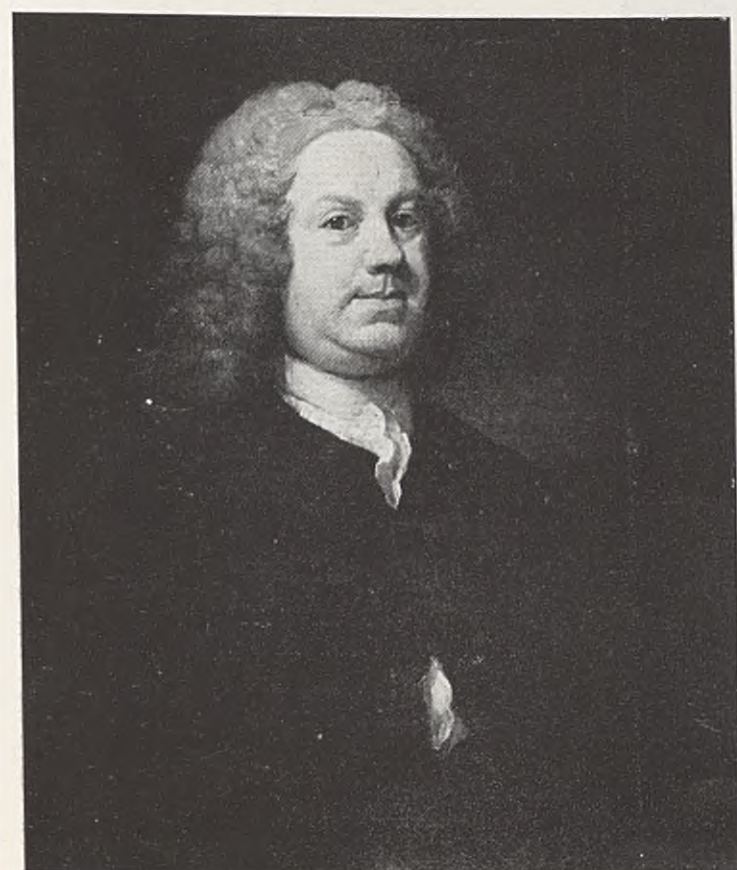
JOHN CONSTABLE LANDSCAPE WITH GOATHERD
AND GOATS (1823) Oil on canvas 21in. x 17in.
(Gift of the National Art-Collections Fund, London, 1961)

carpets, blue-and-white ceramics, Japanese scrolls, fans. Loose gowns in soft dyes were the chosen garments and if women could have red hair like the stunners of Rossetti and Whistler, all the better. The three main motifs of the movement were peacock feathers, sunflowers and lilies. The pensive women create a mood and setting which is attractive to us, particularly now in a new era of revived appreciation of beautifully made objects of all cultures. Two leading artists of the Aesthetic Movement are missing – Whistler and Albert Moore.

The portrait by George Frederick Watts, *Alice* (1883), a portrait of a cousin of his housekeeper posed against a red-brick wall, is pleasantly aesthetic, but the collection lacks a major allegorical work by Watts. The McWhirter romantic landscape shows the archway of the ruined Roman Theatre at Taormina, in Sicily, the same arch which frames the lovers in the painting *Wedded* by Frederick Leighton in the next room.

The central bay of this gallery transports us to Victorian Olympus. Poynter's masterpiece, *The Visit of the Queen of Sheba to King Solomon*, (in its original frame), closes the vista from the Australian rooms as it did in early days, according to photographs. The hard-edge Neoclassical style is used for early medieval and contemporary subjects as well as classical or Biblical settings (carefully researched in Smith's *Classical Dictionary*). Cleopatra and Helen of Troy vie with the Queen of Sheba for the apple of Paris. The greatest painter of the gods, Lord Leighton, is represented merely by a once-popular but not typical example, *Wedded*. Alma-Tadema, the painter *par excellence* of marble, is represented by Cleopatra's head, used a year later for the full-scale work of 'the Empress as she reclines in her flower-decked galley as Antony abandons his fleet to join her'. The Waterhouse, *Diogenes*, indicates in a more painterly style some of the features of a characteristic Alma-Tadema. The painting by Thomas Dicksee (father of Frank Dicksee) of the coming to life of the statue of Hermione from *The Winter's Tale* illustrates a use of the Olympian style for an appropriate subject by a more academic artist unable to forego the use of bitumen as a background. (Shakespeare's attribution of the sculpture to Giulio Romano must have been as incomprehensible to Dicksee as to us.) *The Return of Ulysses* by Trevelyan Goodall should, because of its date, also hang in this room. However, the models are not from Victorian Olympus – the figures are involved in the drama as they are in the paintings of David and Ingres earlier.

The Edwardian room includes works of the 1890s and some as late as the mid-1920s by Flint, Cameron and Munnings which continue the Victorian traditions. All the artists in the room were members of the





opposite top
LUKE FILDES THE WIDOWER (1876)
Oil on canvas 66in. x 98in.

left
SANO DI PIETRO MADONNA AND
CHILD WITH SAINTS JEROME, JOHN THE
BAPTIST, BERNARD AND BARTHOLOMEW
Tempera on panel 23in. x 17in.
(Gift of John Fairfax & Sons Limited, 1971)



above

E. V. LUMINAIS THE SONS OF CLOVIS 1880
Oil on canvas 74in. x 108in.

right

ALPHONSE DE NEUVILLE THE DEFENCE OF RORKE'S
DRIFT 1880
Oil on canvas 71in. x 118in.

right

MATTHIAS STOMER MUCIUS SCAEVOLA
IN THE PRESENCE OF LARS PORSENA
(early 1630s)
Oil on canvas 60in. x 81in.

below

EDWARD POYNTER THE VISIT OF THE
QUEEN OF SHEBA TO KING SOLOMON
(1890)
Oil on canvas 91in. x 138in.

Photographs by Douglas Thompson

Art Gallery of New South Wales





above
 MORRIS LOUIS AYIN (1958)
 Acrylic on canvas 94in. x 141in.
 (Florence Turner Blake Bequest Fund, 1967)



left
 VICTOR PASMORE THE SUFFRAGETTES (1943-4)
 Oil on canvas 24in. x 29in.

Art Gallery of New South Wales



far left

HENRY TUKE A SAILOR'S YARN 1887
Oil on canvas 34in. x 25in.

middle left

TREVELYAN GOODALL THE RETURN OF ULYSSES
1869
Oil on canvas 41in. x 51in.
(Gift of Colonel A. Hanbury-Sparrow, 1970)

left

FREDERICK LEIGHTON WEDDED (1882)
Oil on canvas 57in. x 32in.

middle

LAWRENCE ALMA-TADEMA CLEOPATRA 1875
Oil on canvas on hardboard 21in. x 26in.
(Gift of Sir Herbert Thompson, 1920)

bottom far left

ALFRED GILBERT COMEDY AND TRAGEDY (1892)
Bronze 29in. high

bottom middle left

EDWARD POYNTER THE HON. VIOLET MONCKTON
(1899)
Oil on canvas 84in. x 60in.
(Gift of an anonymous donor, through the artist, 1914)

bottom left

P. WILSON STEER MRS HAMMERSLEY 1907
Oil on canvas 84in. x 60in.
(May Grainger Bequest Fund)

below

GIUSEPPE PENNASILICO THE END OF A DREAM
(c.1908)
Oil 39in. x 57in.

Art Gallery of New South Wales

New English Club and opposed to the insularity of English art. The Gallery owns seven late paintings by P. Wilson Steer who was the chief representative in England in the 1880s of the Impressionist style. These paintings, inspired by Constable, Turner and Gainsborough, reflect his change towards conservative taste.

One wall contains portraits of High Society, its picnics and its hunts. The Poynter portrait of the Hon. Violet Monckton hangs as a link with the Olympian room – a neo-Ingres to compare with Steer's neo-Gainsborough. La Thangue, Clausen and Fisher exhibit an Impressionist touch and *plein-air* naturalism but continue their social idealism. The distinctive Edwardian contribution to landscape painting may be seen in the Aumonier, the Steers, the East and the Olsson – broad strokes, undistinguished as to specific textures, creating solid, extensive landscapes contained by frames of trees or clouds. Unlike the Impressionists they attempted to give dignity and weight to landscape. They wanted the breadth of Poussin or Claude without the poetic suggestion of a classical world. *The End of a Dream* by Pennasilico, next to the archway leading into the new wing, indicates the end of the Edwardian era – the end of the

values set by polite society. The English Edwardians make an interesting comparison with the warm, charming works by the Australians Rupert Bunny and E. Phillips Fox, free to give life and spontaneity to their women who are not refined out of life into the grand tradition.

The New Wing

A smaller proportion of the Gallery's holdings is shown in the new wing. The back section of the central contemporary gallery, which is immediately behind the entrance lobby, houses paintings by the one modern Edwardian, Walter Sickert, and the French school. The five Sickerts show the artist as a follower of Degas and Whistler. Two paintings from the Barbizon decade of the 1860s have been included here, the Boudin and the decorative Fantin-Latour. The grand decade of Impressionism, the 1870s, is unrepresented. The beautiful Monet, *Port-Goulphar, Belle-Ile*, bought in Paris in 1950 by a then-Trustee, Sir Charles Lloyd Jones, lies midway in Monet's career. Its carefully chosen visual effect is built up by brush-strokes conveying both nature and mood. The Pissarro, bought in Sydney from the Society of Artists, with its smaller, more regular strokes, reflects the painter's interest in Neo-Impressionism. Post Impressionism – meaning the work of Van Gogh, Cézanne, Gauguin, Seurat – is unrepresented, but a work by a follower, Camoin, is included. His *Tavern Keeper of Arles* was bought from the 1939 'Melbourne Herald Exhibition of French and British modern Art' as a Gauguin – with a Gauguin signature. The Fauves in their meaningful years around 1905 are not represented. The Derain, Vlaminck and Marquet (the last also bought from the 1939 exhibition) are works of the 1920s. The Bonnard self-portrait, one of a series, is a very moving and sensitive late work painted by the artist at the full height of his power.

From French painting we come to English Post-Impressionism, brought to the notice of the public by the Post-Impressionist exhibition of 1910 organized by Roger Fry. It was not until 1933 that many Post-Impressionist works were bought. In that year two Trustees, Sir James McGregor and Sydney Ure Smith, were sent abroad with a purchasing sum of



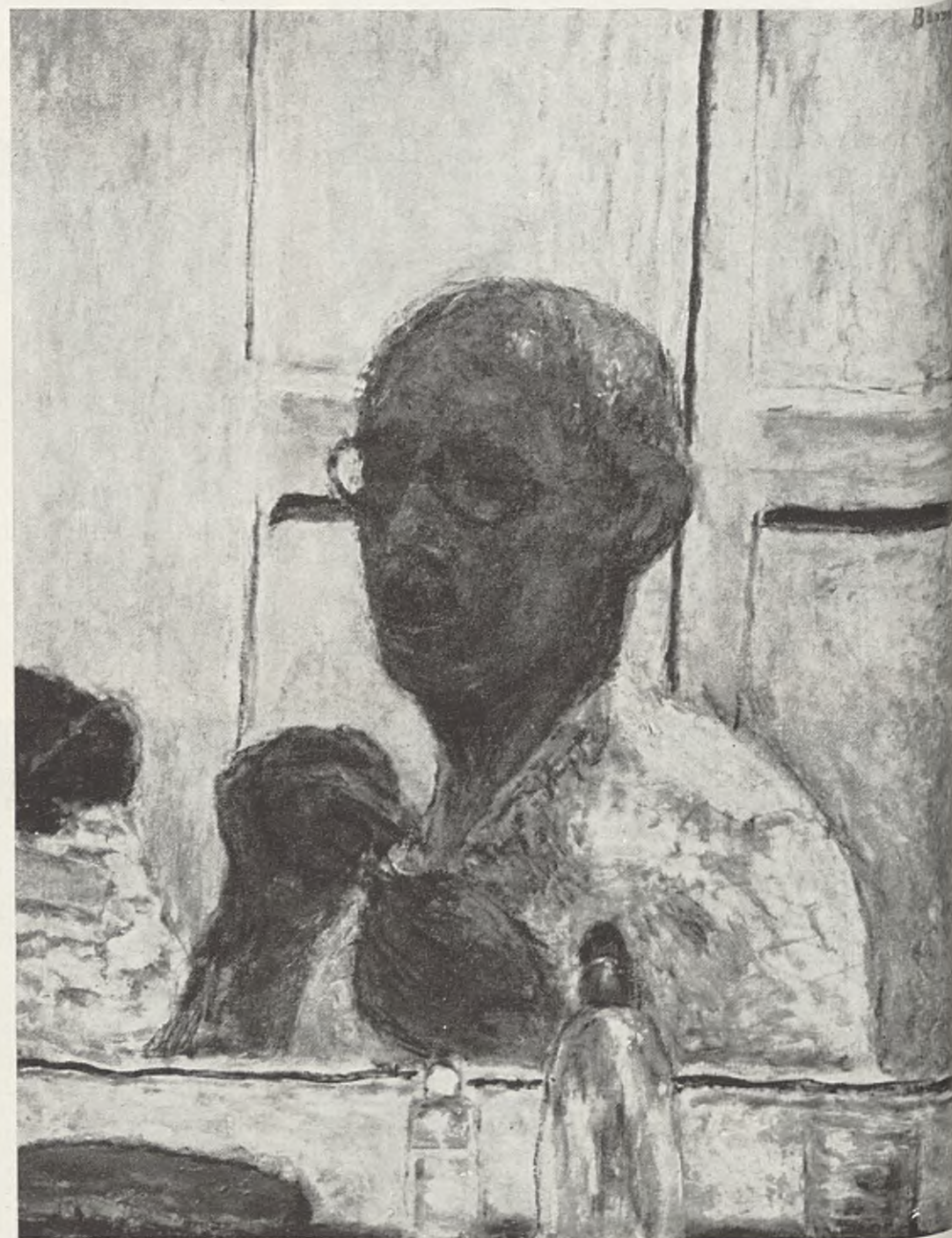
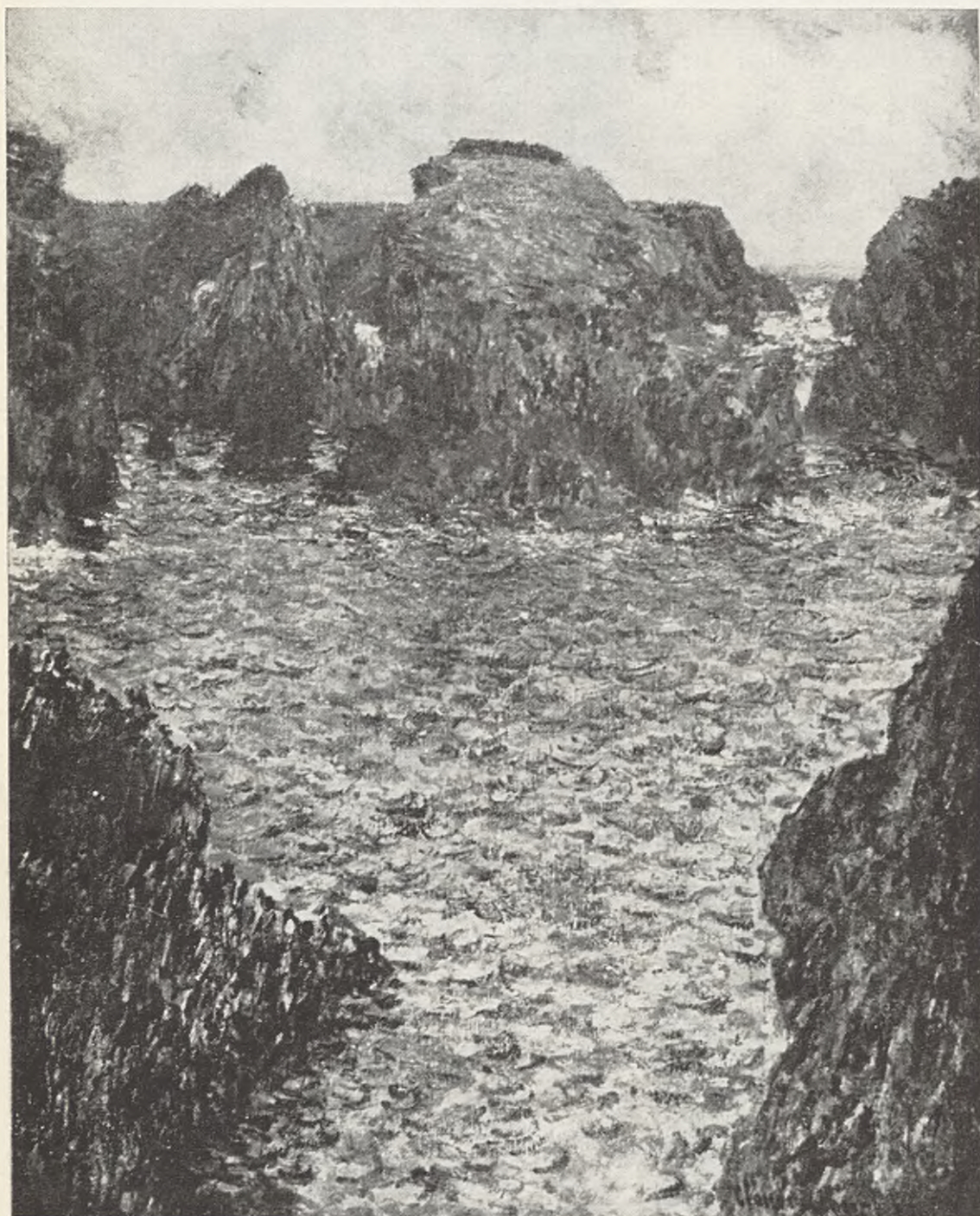
£3,000. They bought works by Augustus John, Spencer Gore, Duncan Grant, James Pryde, William Nicholson, Ethel Walker, Jacob Epstein and Samuel Peploe.

A work of 1905 by a pupil of Segantini, Cesare Maggi, has the Pointellist pantheism which is also a feature of the Gallery's two works by Gore of 1908 and 1912, and its Ginner. English Cubism before 1914 is represented by thirty Gaudier-Brzeska drawings and late casts of three small sculptures.

Léger is the only main European master

the Gallery a watercolour by William Roberts and a fine sculpture by Zadkine, as well as the Léger. Hayden's *The Guitarist* is the work closest in style and date to Picasso's synthetic Cubism. The Lurcat painting, too, is influenced by Picasso's classic style of the 1920s combined with Cubism. No work in the collection even reflects German Expressionism or Continental Dada and Surrealism.

The English movements are better represented. Works were bought by Trustees like Sir James McGregor and various



after Cubism to be represented. This extremely important gift from Mrs M. A. Evatt in memory of her late husband Dr H. V. Evatt is dated 1930. Vorticism, a combination of influences from the Futurists (unrepresented) and Léger, is represented not by its founder Wyndham Lewis but by a very good painting by William Roberts. Mrs Evatt has given to

advisers in London, including Sir John Rothenstein and Edward Le Bas. To Roberts's Vorticism were added Matthew Smith's Fauvism, Christopher Wood's naive painting and Paul Nash's analytical style – all from the 1920s. The Graham Sutherland *Welsh Mountains* (1936) and the Paul Nash *Sunflower and Sun* (1942) represent Neo-Romanticism. The Realism

left
CLAUDE MONET PORT-GOULPHAR, BELLE-ILE
(1886-7)
Oil on canvas 32in. x 25in.

above
PIERRE BONNARD SELF-PORTRAIT (c.1940)
Oil on canvas 30in. x 24in.

shaped by abstract elements practised by the Euston Road painters during the war is represented in Victor Pasmore's *The Suffragettes* (1943-4). The Gallery owns no examples of English abstract art of the 1930s. Its Ben Nicholson is of 1946 when England became interested again in abstract art after World War II. Pasmore became abstract in 1947 and the Gallery owns an abstract relief dated 1961. The Henry Moore and the Barbara Hepworth sculptures date from the 1950s. Surrealism,

of American Art' in 1967 – the Josef Albers and the Morris Louis. These are hung in the main centre gallery where they have just been joined by a sculpture by Larry Bell, the Gallery's first purchase by a young American artist.

It is possible for the collection of the Art Gallery of New South Wales to be seen as a whole in the rebuilt gallery and a policy can be formulated by the recently appointed Director, the Trustees, and the enlarged professional staff.

below left

WILLIAM ROBERTS THE INTERVAL BEFORE ROUND TEN (1919-20)
Oil on canvas 36in. x 48in.
(Gift of the Contemporary Art Society, London, 1967)

below

FERNAND LEGER THE BICYCLE 1930
Oil on canvas 25in. x 20in.
(Gift of Mrs H. V. Evatt, 1966)

Art Gallery of New South Wales



which influenced Moore, is also represented by works of Tristram Hillier and Stanley Spencer. The Neo-Romanticism of Nash and Sutherland is continued by Ivon Hitchens. Other artists of the decade represented, though not all on view, are William Scott, Keith Vaughan, John Bratby, Jack Smith, Prunella Clough and Ceri Richards, but not Francis Bacon.

From 1955-9, Mr David Baxandall, Director of the National Gallery of Scotland, was instrumental in buying some of our best contemporary British works including the Sutherland and the Moore. The Hepworth was bought by the next buyer, Mr Bryan Robertson. In 1961 and 1966 Mr Hal Missingham, the then Director, bought British works of the 1960s, including the Bolus sculpture. However, the vital art of the 1950s was American Abstract-Expressionism but unfortunately no works were bought and prices have since become extremely high. The Davie and the Riopelle are the only reflections of that movement. Two important works, both Post-Abstract-Expressionist, were bought from the exhibition 'Two Decades



Primitive Art Collection

J. A. Tuckson

The Primitive Art Collection of the Art Gallery of New South Wales is the youngest of its collections and was begun in 1956.

The word 'primitive' in describing the art we are considering may have had and still has, to some extent, derogatory implications in much the same way as the word Gothic when it was originally used. So anthropologists and others have suggested different names such as ethnic, non-European and tribal, which seem unsatisfactory, because they would be either too all-embracing or too restricted for our context.

Primitive art as a term has some general public acceptance and normally would refer to the works of art produced by the indigenous inhabitants of Australia, islands of the Pacific Ocean from Hawaii to New Guinea and some parts of Indonesia, Negro Africa south of the Sahara, North America and particular areas of Asia. Some of the common denominators of the societies of these areas when contact was first made by voyagers were: the absence of a written language, a limited technology and socio-political organizations which prevented them from developing forms of architectural constructions and institutions that anthropologists consider an integral part of civilizations. For this reason the Pre-Columbian art of Mexico, Central America, is sometimes excluded by authors writing on primitive art. However, such Pre-Columbian objects as the Gallery has will be included in the exhibits of primitive art, a practice adopted in some art museums.

Originally the objects made by primitive societies were regarded as curios and only in the late nineteenth century and earlier twentieth century was there a change in attitude due to perceptive collectors, ethnologists, curators, artists and individuals. It is now more widely recognized that many of the objects are made with skill



and feeling, that they should be seen in art museums as well as museums of ethnology. This is not to say that all primitive art is of consistently high quality but before wide contact with Europeans the standard seemed to be remarkably even. Where the need to barter wooden or pottery bowls for food has been replaced by direct cash purchase of European receptacles, where ceremonies have been discontinued or held less frequently, head-dresses, masks and other paraphernalia are made only occasionally for their original purpose and, increasingly, to sell commercially. This in most cases has led to a production of objects that have very little to recommend them.

Unfortunately, the Gallery's awareness of the qualities of primitive art came later and the collection was started only in 1956 when it received from the Commonwealth Government a gift of bark paintings and paintings on card collected by Mr Charles Mountford in 1948.

A very important impetus came from the late Dr Stuart Scougall, an orthopaedic surgeon who, at that time, took his vacations well away from civilization. It was from such an occasion that Scougall brought back from Melville Island figures and other objects – but more important was his great excitement about the grave posts. I well remember his trying to convince us how pointless it would be to acquire one or two posts, a group being practically essential. At that time the logic of his argument was not as apparent to us as we were later to find out. After negotiations over some months on both our parts Scougall sponsored a small group to visit Snake Bay, Melville Island, in late 1958, where we saw the posts being painted and where we arranged for their removal to Sydney. There are other groups of posts in museums in Australia and abroad but this 'unity' of seventeen, as Scougall liked to call them are, I think, the best that have ever been exhibited. They were dismantled when the old gallery was closed and their size precludes their being installed in the temporary exhibition of primitive art in the new wing.

During 1959 the Gallery bought two small but interesting groups of bark paintings, one from Mr Wallace Thornton which had been in his possession for about



Art Gallery of New South Wales

opposite

ANCESTOR FIGURE

Painted wood and fibre 48in. high
Murik Lakes (?), Sepik River Mouth

left

KANGAROO HUNT

Painted bark 24in. x 22in.
Oenpelli, Arnhem Land, Northern Australia

bottom left

MOTHER AND CHILD, TOMB FIGURE (c.A.D. 250)

Earthenware 17in. high
Nayarit, Western Mexico



above

BOARD, REPRESENTING A MYTHICAL ANCESTOR

Painted wood 42in. high
Nukuma (?) people, Upper Sepik River

left

MALE CHI-WARA ANTELOPE HEAD-DRESS

Wood, basketry, metal 54in. high
Bambara people, Marli, West Africa
Photographs by Douglas Thompson



ten years and came from Milingimbi, the other from the poet Roland Robinson, who had acquired paintings at Port Keats when he was 'collecting' aboriginal legends. Dr Scougall had commissioned, through the Methodist Mission, sets of paintings from Yirrkala illustrating the two principal myths of that area, one each from the Dua and Jiridja moieties. These two series were respectively painted and supervised by Mawalan and Mungarawoi. Over the next two years Dr Scougall gave us over one hundred bark paintings and other objects from various localities in Arnhem Land.

In 1962 we acquired from the Rev. E. A. Wells a collection of bark paintings, totemic emblems, decorated ceremonial objects and body ornaments. The totemic emblems are particularly beautiful – some made of paper-bark wound with string, decorated with paint, feathers and human hair. These objects are held in dances during ceremonies when the name of the species is sung. The Aborigines are in the natural environment a semi-nomadic people and when they travel they travel light. For ceremonies, bodies were painted, objects were made and decorated and it might only be the feathers and string that were kept for some future occasion. Even the grave posts from Melville Island lose their paint through the monsoonal rains and over the years slowly rot away. Most of their art relates to their creation myths, legends, means of survival, their land, death and departure to spirit land. The collection has been restricted to a small part of Australia: Arnhem Land and nearby areas. It was still possible to acquire painted and sculptured objects which were acceptable for the Gallery's collection, and which also complemented the very extensive collections from all over Australia held by the Australian Museum in Sydney.

From 1962 the Gallery's collecting changed in focus from Australia to New Guinea and other islands to the north, with some works from West Africa and Pre-Columbian America.

Many of these objects have been collected in a somewhat haphazard way from individuals and exhibitions in Sydney with the exception of a number of objects collected from villages on the middle Sepik during a brief trip with my wife in 1965.



(The works collected then were split between the Art Gallery of New South Wales and the National Gallery of Victoria.)

In this way greater emphasis was placed on developing the Sepik River section of the collection. Within the Sepik River region there are a number of local styles as well as areas where particular types of objects are produced. Some of these variations are shown by the objects on exhibition. Characteristic of masks of the lower Sepik River and the adjacent coast is their approximation to a half-ovoid form. The ancestor figure previously in the Glover Collection has the head with a high head-dress set well down on the body and the backs of the legs have a sharp angularity. In contrast, the figure part of the orator's stool from the middle Sepik area of the Iatmul people, with a nearly flat head set above a body, is less precise in its geometrical definition. In important discussions in the men's house (house tambaran), the speaker stands behind or beside the 'stool' and hits the seat with branches of leaves to emphasize parts of his speech. Another object associated with the house tambaran is the large basketry mask which is attached to the gable symbolizing the female aspect of the house. Further up river about 250 miles from the mouth is the Washkuk area where objects such as the board with a face is used in yam-cult ceremonies. The art of the villages of the upper Sepik area becomes limited, restricted mainly to canoe-prow carvings, decorated shields and house boards.

The function of objects to a great extent determines their size. Carved figures for instance can vary from well over life-size to a few inches high, the latter generally being in the nature of a personal charm. It is not known whether the three figures from an area between the middle and lower Sepik, acquired in 1971, come into this category, but their quality of carving places them amongst the best works in the Primitive Art Collection.

There are only a few objects from other parts of New Guinea and Melanesia in the collection and the majority are exhibited: a canoe board from the Trobriands; an ancestral board from the Papuan Gulf; a plaque from Asmat, south-west

opposite
 DEBATING 'STOOL'
 Painted wood 54in. high
 Middle Sepik River

below
 PRIMITIVE GALLERY

Art Gallery of New South Wales

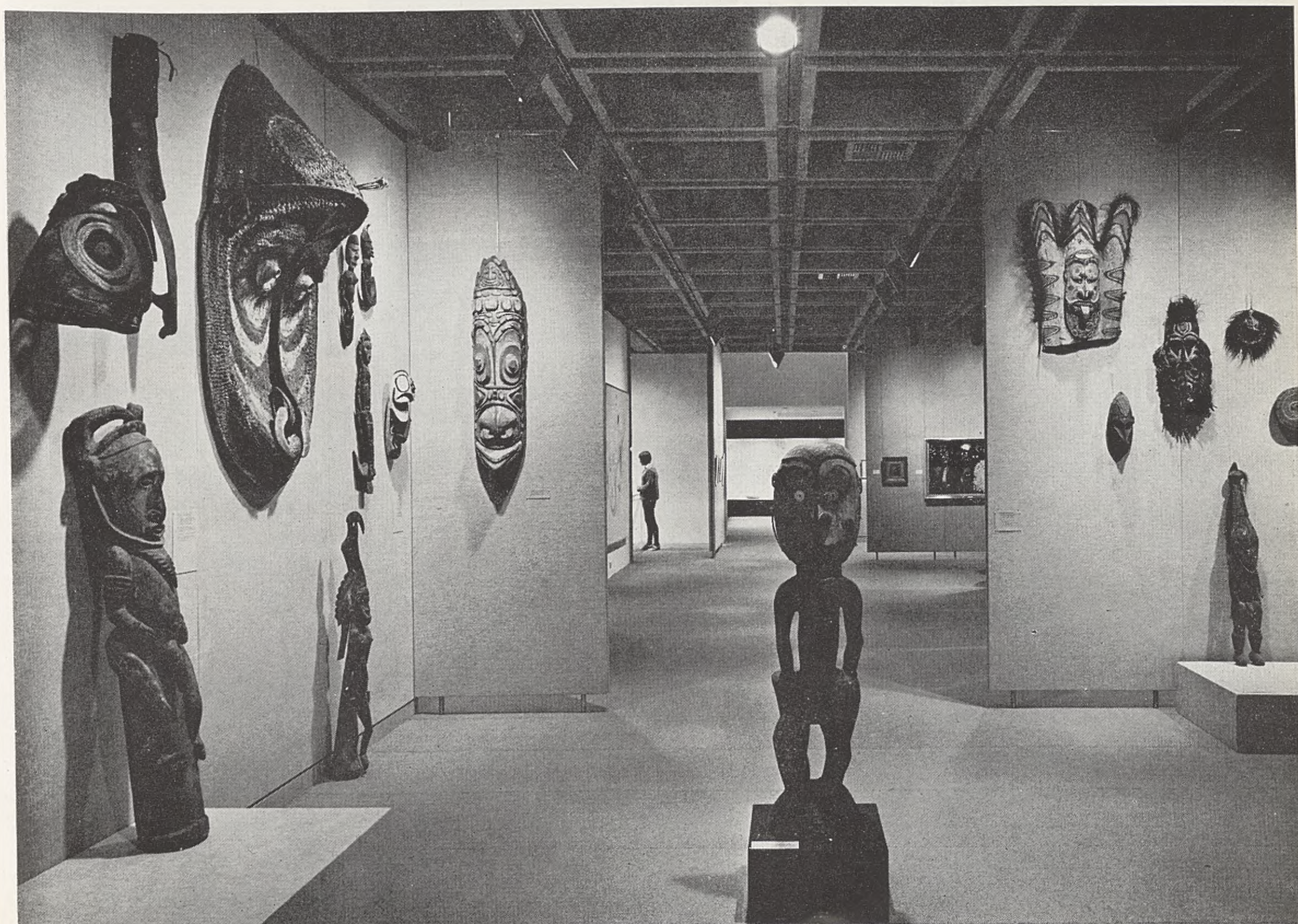
New Guinea; a tree-fern grade-symbol figure from the New Hebrides; a canoe-prow ornament from the Solomon Islands and a basketry figure from Kandep in the New Guinea Highlands.

One remarkable sculpture from New Guinea remains to be mentioned. This is a stone female figure which was acquired in Sydney as a gift from the Art Gallery Society of New South Wales. Stone objects, particularly pestles and mortars, have been found (and probably will be in increasing quantities) by the New Guinea people generally whilst digging the soil for their 'gardens'. None of the present population knows of the origin of such objects and, as none of them so far has been

found in archaeological sites, it has not been possible to date them.

The figure, only eleven and three-quarter inches high, with truncated arms and legs, a low-set head, and small breasts, emphasizing the mass of the torso which is simple and subtle in its form, bears a resemblance to some female figures from other neolithic cultures.

The primitive art is now cramped in a temporary area in the new building. It is hoped soon to start considering the re-modelling of the lower part of the old building where the grave posts can again be put on view and where, if necessary, there will be room for further expansion of the Primitive Art Collection.





Art Gallery of New South Wales

far left (Plate 1)

WEI-T'O, FROM THE PALACE OF TEN THOUSAND YEARS, PEKING CHINESE, MING DYNASTY, 1368-1644
Bronze coated with gold 55in. high
(Gift of Captain Francis Hixon, 1905)

left (Plate 2)

THE EMPEROR JEHANGIR RETURNING FROM A HUNT INDIAN, MUGHAL SCHOOL (c.1610, Delhi)
Gouache 8in. x 5in.
(Bequest of Miss Gwendolen Griffiths, 1968)
Photographs by Douglas Thompson

bottom left (Plate 3)

VASE CHINESE, K'ANG-HSI PERIOD, 1662-1722
Porcelain, *famille verte* enamel decoration
11in. high

bottom right (Plate 4)

VASE CHINESE, CH'EN-LUNG PERIOD 1736-95
Porcelain, underglaze blue and red 12in. high



Asian Collection

J. Hepburn Myrtle

top left (Plate 5)

GRAIN JAR CHINESE, THIRD CENTURY
Proto porcelain 8in. high

bottom left (Plate 6)

KUAN YIN CHINESE, LATE 16th-EARLY 17th CENTURY
Te-hua ware, blanc de Chine, 13in. high
(Gift of Sydney Cooper)

top right (Plate 7)

CEREMONIAL JAR (TSUN) CHINESE, CH'EN LUNG,
1736-95
Porcelain 11in. high

bottom right (Plate 8)

FISH BOWL CHINESE, CHIA CHING, 1522-66
Porcelain, underglaze blue 15in. high

The new Captain Cook extension to the Art Gallery of New South Wales has made it possible to provide a separate gallery specially designed for exhibiting the collections of Asian Art.

Although small in themselves by world standards, these collections cover a wide range including ceramics, jade, paintings, colour prints and sculpture. They also contain many individual pieces of interest and importance.

Jade

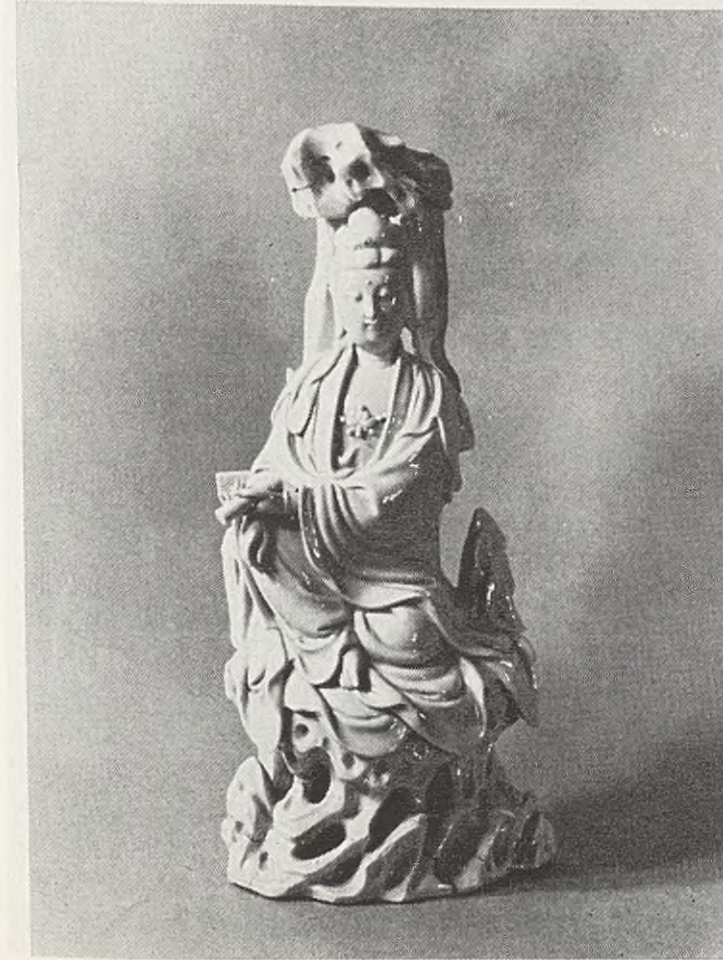
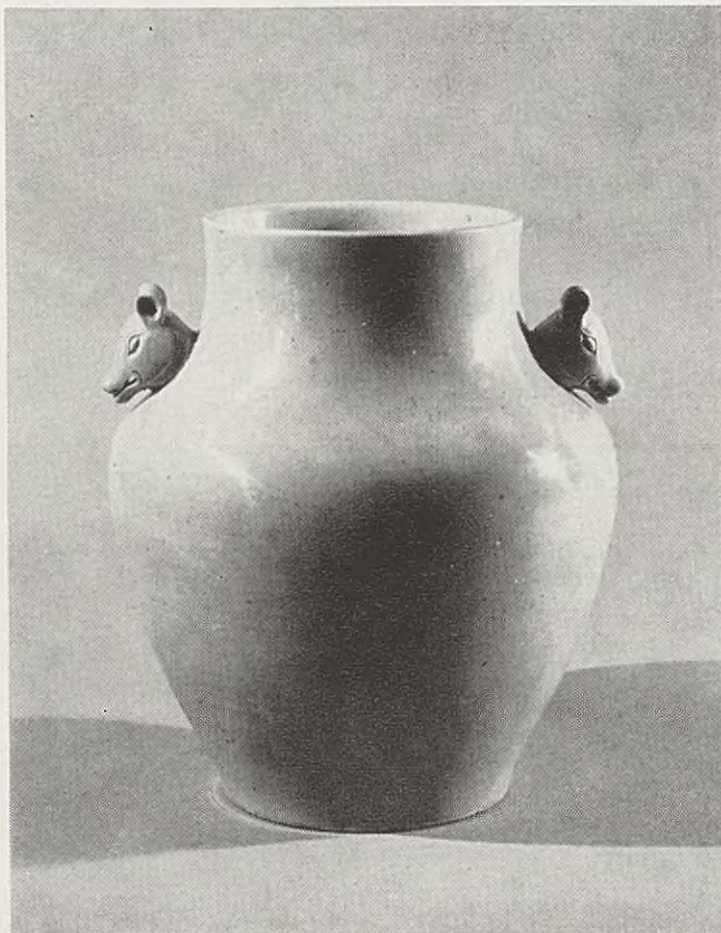
In addition to an assemblage of small jades of the eighteenth and nineteenth centuries the Gallery is fortunate in owning a magnificent ritual or ceremonial jade knife of the early Shang Dynasty (c.1500–c.1028 B.C.)

Ceramics

The collection spans a period of from about the third century B.C. down to modern times. One of the earliest ceramic pieces is a food jar of the Han Dynasty (206 B.C.–A.D. 220) (Plate 5). Not only is this an object of great strength and fine proportions, but it also represents an important milestone in the development of porcelain, being an early example of vitrified stoneware and a precursor of the Yuëh wares of Chekiang.

The T'ang Dynasty (A.D. 221–589) is represented by several pieces with the characteristic straw-, green-, orange- and blue-coloured low-fired glazes of the period. There are also funerary and tomb objects, of which the tall tomb dignitary with its brilliant green- and amber-coloured glazes is an attractive example.

With the gradual evolution of high-fired vitrified ceramic bodies, texture and colour of glazes derived from iron in the reduced (green) or oxidized (brown) state became the predominant features of



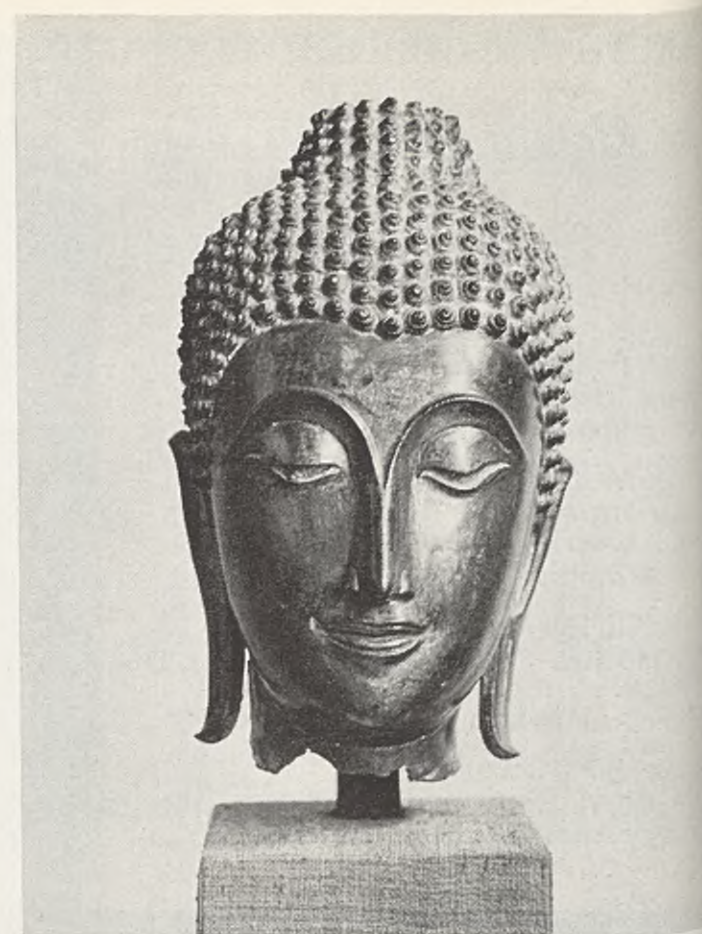
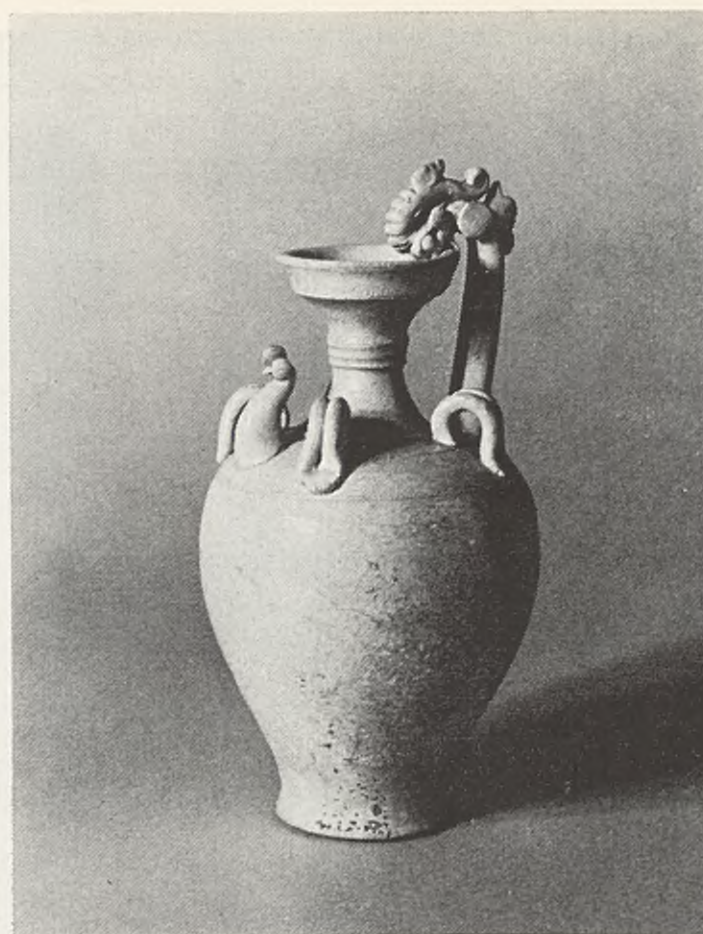
ceramic objects. This trend reached its peak during the Sung Dynasty (A.D. 960–1279).

The collection contains some good examples of these Sung (and similar but later) monochrome glazes, including celadon greens, temmoku, *Ch'ing pai* (pale blue) and the opalescent lilac and crimson of *chun* wares. It also includes a good *Chun yao* bulb bowl of the late Sung or early Yuan Dynasty.

As indicated previously, porcelain was not suddenly invented, but developed over a period of centuries. The early fifteenth-century dish decorated in underglaze blue (Plate 11) represents an early and sophisticated end-product of this long period of evolution. The very large porcelain fish bowl (Plate 8) decorated in vivid underglaze blue and made during the *Chia-ching* reign (1522–66) exemplifies the degree of ceramic virtuosity achieved at this time.

During the Ming Dynasty (1368–1643), overglaze enamel colours were added to the very limited palette of underglaze colours (blue and red) and the collection contains a few representative examples of these polychrome decorated wares.

The seventeenth century was to some extent a period of transition and its ceramics reflect the decay, both cultural and social, of the native Chinese Ming dynastic rule and the revivifying influence of the Manchu invasion which established the last great dynastic period of the Ch'ing.



top left (Plate 9)

EWER CHINESE, T'ANG DYNASTY, A.D. 618-906
Stoneware 9in. high
(Gift of Sydney Cooper)

top right (Plate 10)

HEAD OF BUDDHA THAI, SUKOTHAI PERIOD
13th-14th CENTURY
Bronze 10in. high
(Watson Bequest Fund, 1963)

right (Plate 11)

DISH CHINESE, EARLY 15th CENTURY
Porcelain 8in. diameter

opposite (Plate 12)

DRUM CHINESE, HAN DYNASTY, 206 B.C.-A.D. 220
Bronze 17in. high
(Gift of Dr J. L. Shellshear)



The late seventeenth and eighteenth centuries were periods of superlatives in ceramic techniques and execution, if not always in artistic merit. The pair of vases (Plate 3) decorated in delicate *famille verte* enamel colours are of particularly high quality and were probably made early in the eighteenth century when Chinese ceramic art attained its greatest refinement and brilliance.

Also illustrated (Plate 7) is an interesting porcelain vessel (*tsun*) with horse-head handles and a monochrome yellow glaze. This form is the rarest of the Ch'ing Dynasty ceremonial temple vessels and was made during the *Chia-ch'ing* reign (1796–1820) for use during the great seasonal ceremonials at the Temples of Earth or of Agriculture.

Nineteenth- and early-twentieth-century Imperial porcelains are well represented and these vary in quality to an extent often closely related to the social and national troubles of the nineteenth century.

A few good quality pieces of export porcelain made during the eighteenth and early nineteenth centuries are included for comparison with Chinese and European taste.

There is also a selection of late-nineteenth-century Japanese ceramics and some good examples of modern Japanese stoneware pieces made by such masters as Shoji Hamada.

The small but representative collection of early Persian ceramics not only is artistically attractive and satisfying, but it also provides an interesting opportunity for comparison with the Far-Eastern ceramics of the twelfth and fifteenth centuries.

Painting

Asian paintings include Japanese scrolls, Tibetan banners, Indian miniatures of which the most important example is illustrated (Plate 2), *The Emperor Jehangir returning from a Hunt* (c.1610).

Prints

The Gallery owns a large collection of modern and Ukiyoe Japanese prints including some by Hiroshige, Hokusai, Utamaro.

Sculpture

The most important of the sculptures in

the collection is the Ming Dynasty Chinese Temple figure (Plate 1). There are a few Thai sculptures—the Sukothai head being the main one (Plate 10)—a Khmer relief, a small Gandhara relief and some Chinese and Japanese wooden sculptures.

Bronzes

The Chinese bronze drum is the most important work in a small group of ancient bronzes (Plate 12).

Behind the Scenes

Eric Rowlison

The traditional art gallery storeroom bears a strong resemblance to the catacombs of Rome. Many new buildings deviate from precedent only in the substitution of steel beams and cement blocks for vaulted ceilings and cut stone.

Style does not matter. Environment does. An art storeroom should represent the ultimate in functionalism, an area tailor-made to suit its inhabitants in every particular. The wrong kind of light bleaches watercolours and activates destructive acids in paper; too much humidity rots cloth and stimulates mould growth, while too little causes wood to crack; even the slightest physical contact between two works of art can result in abrasions or invisible wounds that may not become apparent until years later. Just as important as the preservation of works already owned by a gallery is flexibility to accommodate objects the institution will acquire in the future, some of which are bound to present unforeseen storage problems.

Except for drawings and prints, which are mounted and stored flat in shallow drawers in the Print Room, the entire reserve collection of the Art Gallery of New South Wales occupies a sub-basement storage area eighty by two hundred feet. The room is illuminated by fluorescent lights shielded to filter out harmful ultraviolet rays. A photography room and a viewing room, where curators may plan exhibitions or scholars may study material not on view, adjoin the storeroom. A large lift connects this complex with the loading dock, conservation and all exhibition areas. The sub-basement provides ample storage space for works being assembled for temporary exhibitions. Shows received as a 'package' go straight to the temporary exhibition gallery next to the loading platform. After being unpacked, their boxes are housed in a nearby room.

Stored paintings hang in twenty-nine steel-mesh screens each thirty-two feet long. Five-foot-wide aisles permit easy access. A compact bank of forty-six smaller sliding screens, set eighteen inches apart, will absorb future acquisitions. Watercolours are kept on another bank of forty sliding screens.

The decorative arts collection is stored in its own enclosure in glass cases which allow all works to be seen while offering maximum protection. Sculpture also occupies a separate area. Keeping unlike media apart helps to avoid accidents. Small sculpture, like decorative arts, is stored in glass-fronted wall-cabinets. Large, heavy or fragile sculpture stands on pallets of various sizes which can be transported on a hydraulic lift without the works themselves being touched. The sculpture is so arranged that it is never necessary to move an object in order to gain access to another. Furniture rests on large shelves, again apart from the other collections. The storeroom is amply stocked with carpeted platforms and tables on which works can be placed for temporary storage or examination.

Far from resembling catacombs, the storage and handling facilities of the Art Gallery of New South Wales are technical showplaces as impressively equipped to fulfil their function as are the exhibition galleries they serve.

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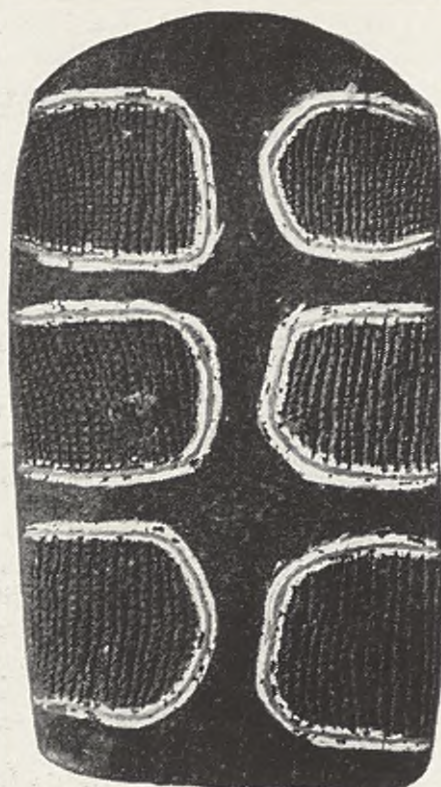
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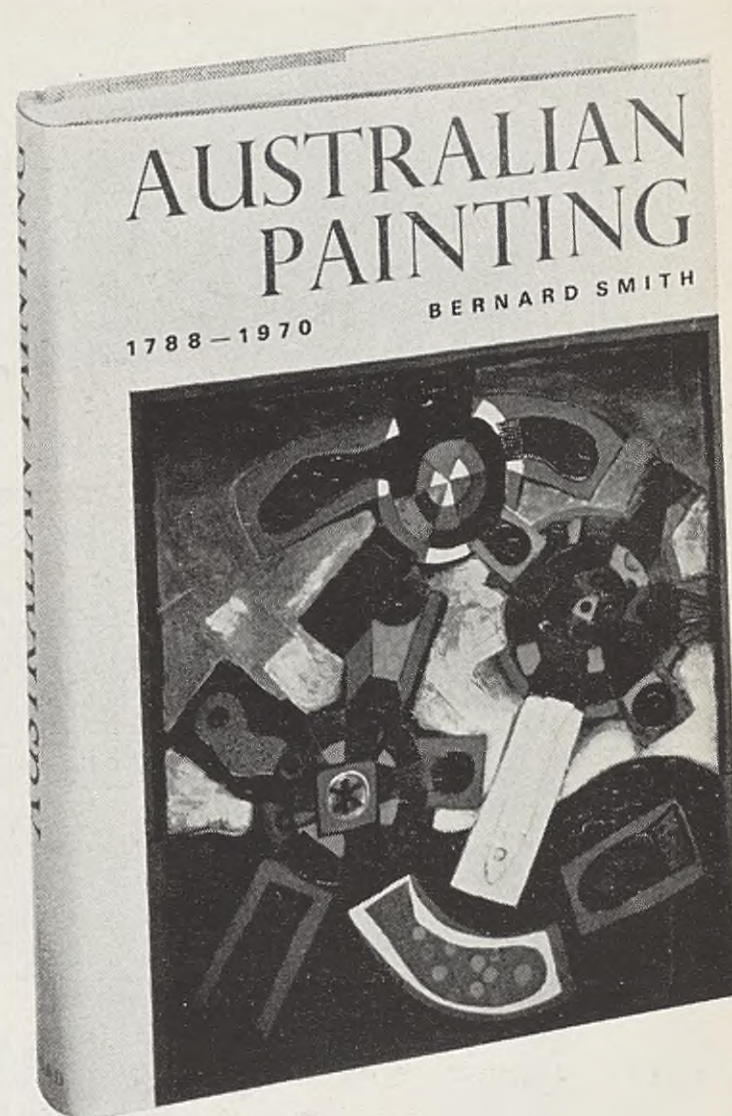
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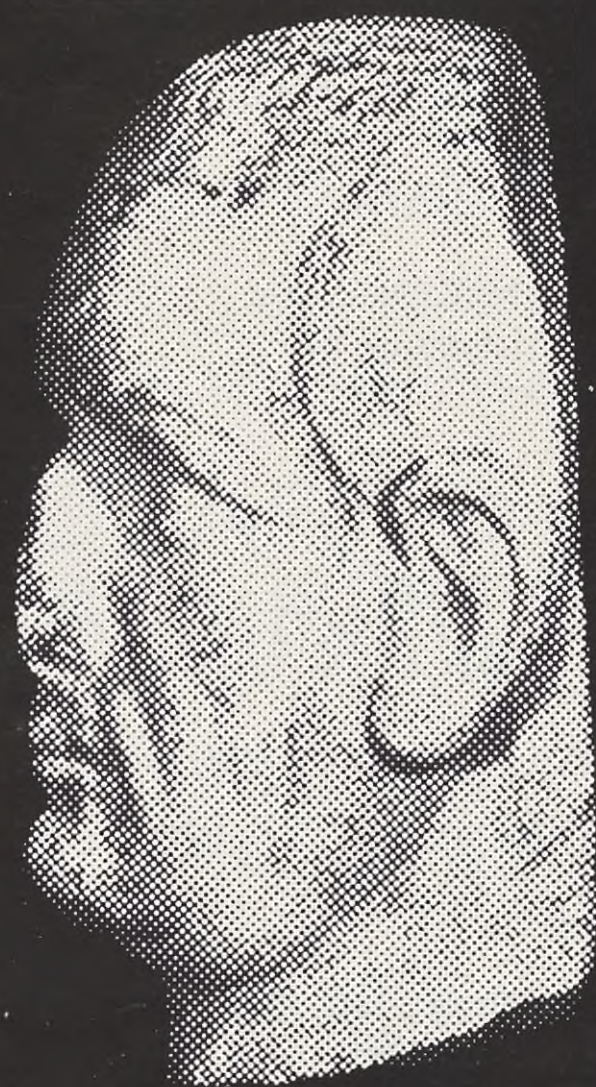
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The Bulletin is available from the Gallery Bookshop at \$1.00 per copy, or may be ordered by mail (add cost of postage).

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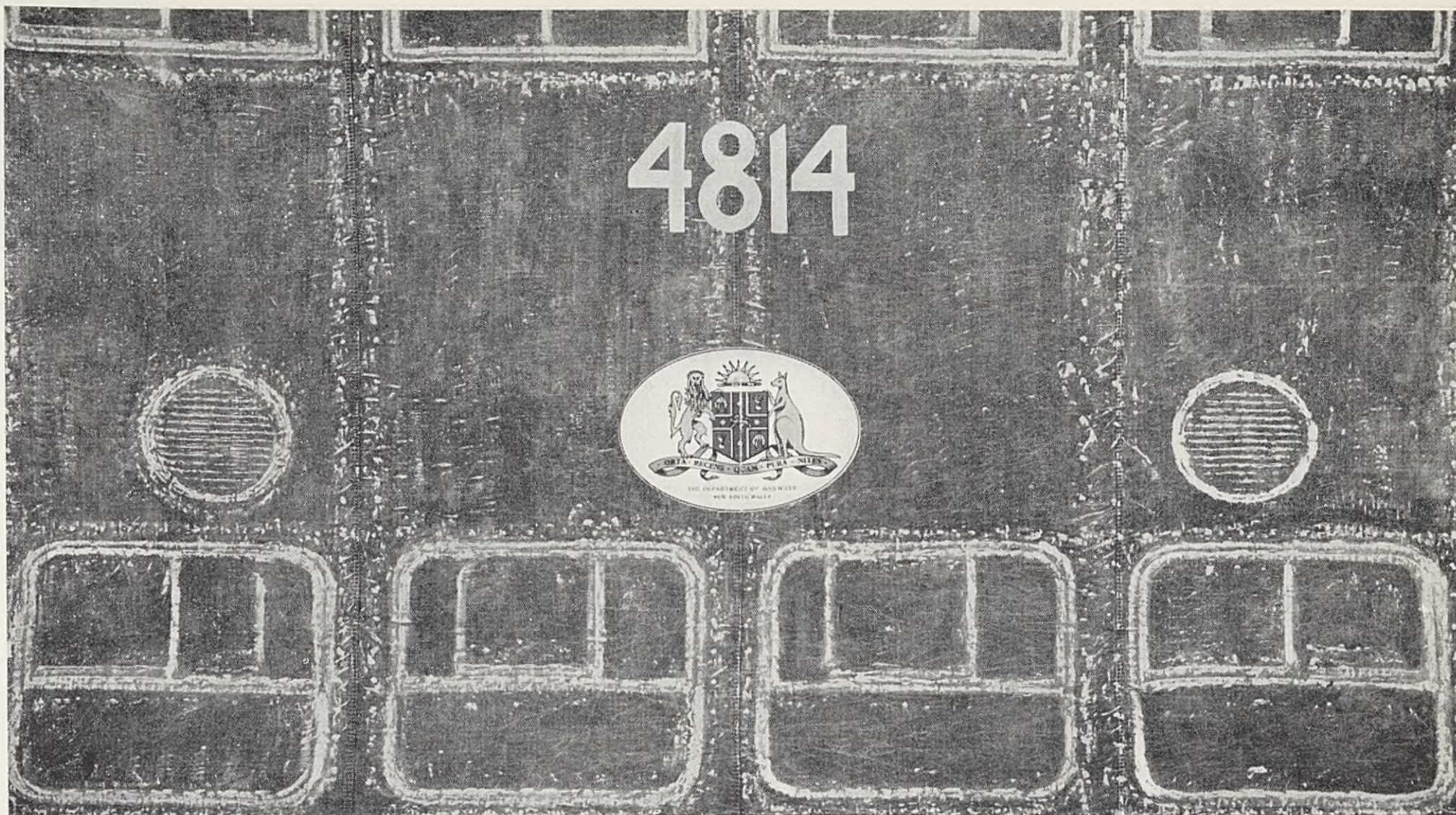
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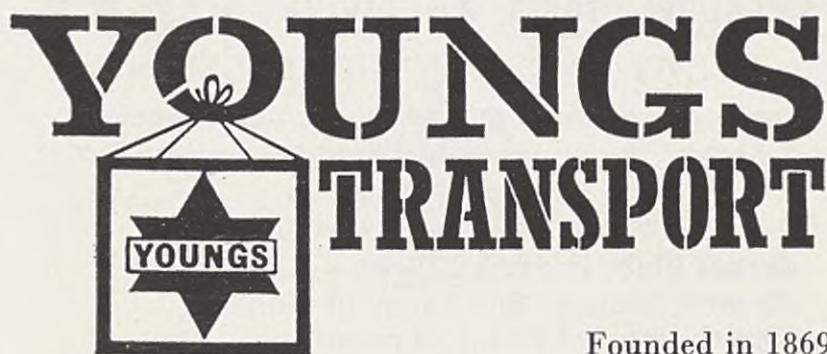
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