

Art Quarterly
Published by
Ure Smith Sydney
Volume 10 Number 4
April 1973
Price 4 Dollars *

David Strachan
Tony Coleing
Ray Crooke
New Ceramics
Bruce Petty

ART

AND AUSTRALIA



RAY CROOKE THE OFFERING (1972)
Oil and acrylic 36in. x 48in.

Registered for posting as a periodical—Category B

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Albert Tucker "Night Images" No. 18

28" x 22"

Julian Sterling
63 4408

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Southern Cross Hotel
Melbourne, Vic.

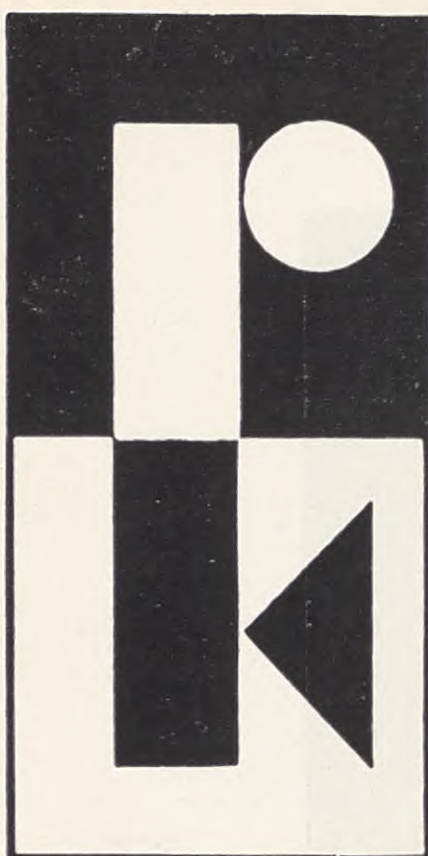


Albert Tucker

Night Image (19)
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1945

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(Director: John Brackenreg)



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Art Bulletin of Victoria 1973

Colour cover, 68 pages including illustrations. Articles include additions to the Greek Vase Collection 1971-72: Attic White Ground Lekythos: Gnathian Squat Lekythos by A.D. Trendall; Silk and Chevaliers (A Persian Textile of the 10th Century A.D.) by William Culican; Geelong Art Gallery: Ken Leveson Pottery by Katrina Rumley; Hamilton Art Gallery: Seventeenth Century German Silver by Irena Zdanowicz; Shepparton Art Gallery: 'The Old Road' by Arthur Streeton by Keith Rogers; Castlemaine Art Gallery: History of the Gallery by Beth Sinclair; Benalla Art Gallery: Les Kossatz by Audray Banfield; Bendigo Art Gallery: Rupert Bunny by Frances McCarthy; and recent acquisitions.

National Gallery of Victoria
180 St. Kilda Road,
Melbourne 3004

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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 Charles Blackman, Arthur Boyd, David Boyd, Ray Crooke, John Coburn, Robert Dickerson, Ian Fairweather,
 Donald Friend, Sali Herman, Roger Kemp, Roy de Maistre, Sidney Nolan,
 John Perceval, Albert Tucker, Fred Williams and many others.



"SMOKO"

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HEINZ STEINMANN



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SATURDAY 30TH JUNE 1973

STRAWBERRY HILL GALLERY

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Aleksander Danko

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



THE EDGE OF THE BUSH, MACEDON by Frederick McCubbin sold in our March 1973 sale for \$13,000

CHRISTIE'S



NEXT SALES TO BE HELD IN SYDNEY

AUSTRALIANA BOOKS September 26

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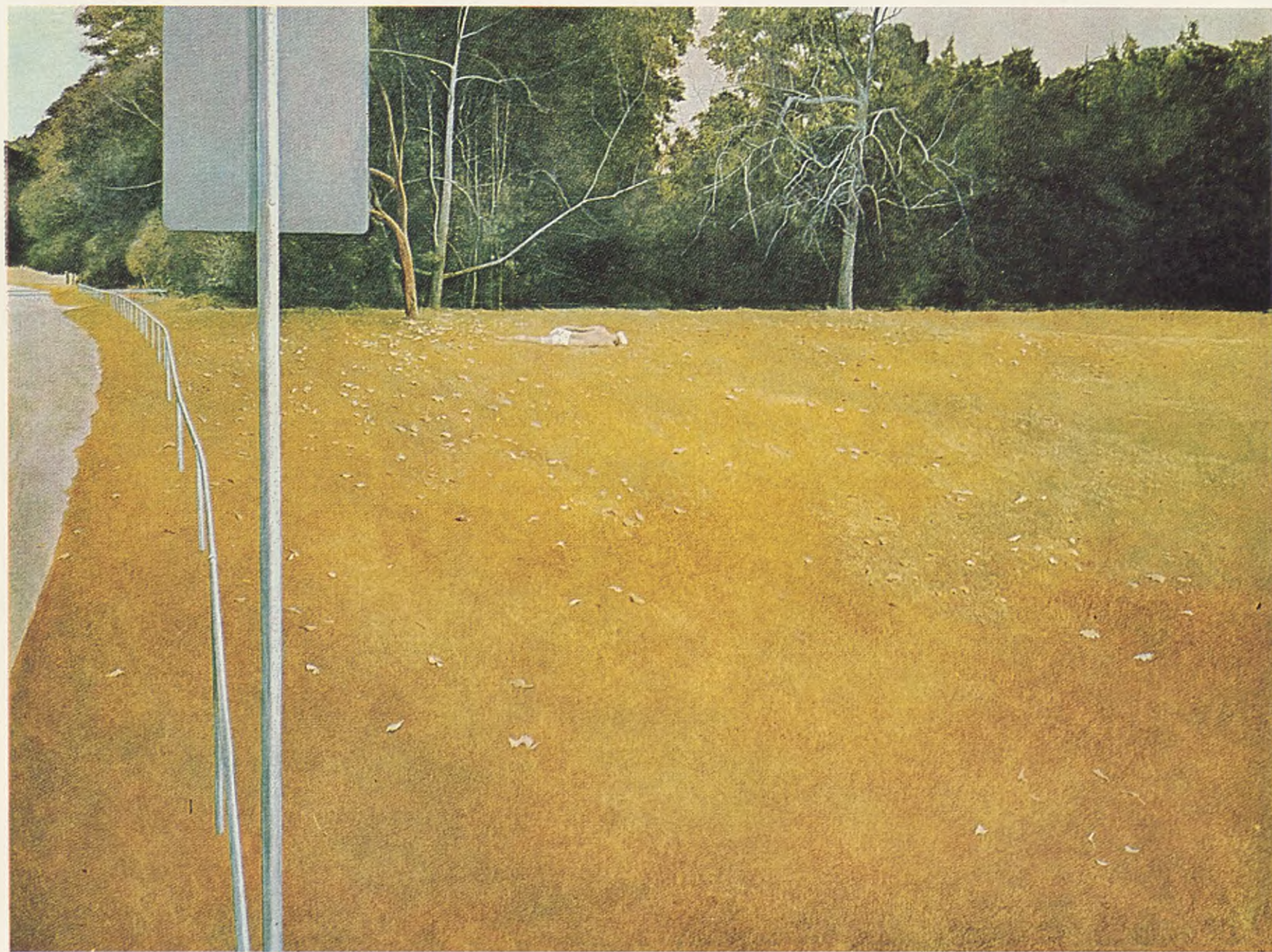
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"Centennial Park"

1972 77cm. x 102cm.

52 Victoria Street, Paddington, New South Wales 2021 Telephone 31 5087

ART AND AUSTRALIA VOLUME 10 4

Art Quarterly
Published by Ure Smith, Sydney
A division of IPC Books Pty Limited
Volume 10 Number 4

Editor
Mervyn Horton

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Marjorie Bell

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Melbourne: John Brack, Ursula Hoff, Michael
Shannon
Adelaide: Franz Kempf
Perth: Rose Skinner
Brisbane: Pamela Bell
New Zealand: Paul Beadle, Hamish Keith
United States of America: Kurt von Meier
Europe: Ronald Millen
Designer: Jane Parish

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Contributors to this issue:

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Sandra McGrath, is a Councillor of the Art Gallery Society of New South Wales, a member of The Museum of Modern Art International Council, is Art Critic Saturday *Australian* and a contributor to *ART and Australia*.

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Robert Smith, Senior Lecturer in Fine Arts, Flinders University of South Australia, is at present undertaking research in Europe. Formerly he was Assistant Director of Queensland Art Gallery.

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Art Directory

Amendments to previously published information are denoted by italics.

EXHIBITIONS

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

Queensland

BAKEHOUSE GALLERY, 133 Victoria Street, Mackay 4740 Tel. 77961

Changing mixed exhibitions of painting, pottery, sculpture. Works by Pro Hart, John Rigby, Clem Forbes, Anne Willis, Phillip McConnel,
Hours: Monday to Friday: 9 a.m. – 5 p.m.
Saturday: 9 a.m. – noon

BARRY'S ART GALLERY, 34 Orchid Avenue, Surfers Paradise 4217 Tel. 31 5252, 31 5154 (after hours)

27 April – 10 May: James Gleeson
11 – 24 May: The Lindsay Family
25 May – 7 June: The Boyd Family
8 – 21 June: Donald Friend
22 June – 5 July: Sidney Nolan
6 – 19 July: Picasso – lithographs and pottery
20 July – 2 August: The Perceval Family
3 – 16 August: Hans Heysen
17 – 30 August: Louis Kahan
Hours: Tuesday to Saturday: 1 p.m. – 6 p.m.

DE' LISLE GALLERY, Panorama Crescent, Buderim (Sunshine Coast) 4556
Permanent exhibition of painting, collage, two-dimensional mixed-media, photography and sculpture
Hours: Tuesday to Sunday: 11 a.m. – 4 p.m.

DESIGN ARTS CENTRE, 37 Leichhardt Street, Spring Hill, 4000 Tel. 21 2360
28 April – 18 May: Marcella Hempel; Frank Moffat

19 May – 8 June: Arthur Gunthorpe; Lillian Gunthorpe
9 – 29 June: Beth Henti
30 June – 20 July: Royce McGlashen
Hours: Monday to Saturday: 11 a.m. – 5 p.m.

JOHN COOPER EIGHTBELLS GALLERY, 3026 Gold Coast Highway, Surfers Paradise 4217 Tel. 31 5548

Changing selection of Australian paintings – works by Boyd, Dickerson, Sawrey, De Silva, Arrowsmith and Waters
Hours: 10 a.m. – 5 p.m. daily

McINNES GALLERIES, Rowes Building, Adelaide and Edward Streets, Brisbane 4000 Tel. 31 2262
Hours: Monday to Friday: 10 a.m. – 4 p.m.
Saturday: 10 a.m. – 1 p.m.

PROUDS GALLERY BRISBANE, Edward and Adelaide Streets, Brisbane 4000 Tel. 29 4944
16 – 30 May: Les Graham
13 – 27 June: The Figure and Nude Exhibition

11 – 25 July: Don Hamilton
29 August – 12 September: Australiana Exhibition
Hours: Monday to Friday: 8.15 a.m. – 4.50 p.m.
Saturday: 8.15 a.m. – 11.30 a.m.

QUEENSLAND ART GALLERY, Gregory Terrace, Fortitude Valley 4006 Tel. 52 7600
19 April – 20 May: Bill Brandt; Dürer Prints
24 May – 7 June: Contemporary Italian Graphics
26 July – 23 August: David Strachan Memorial Exhibition
Hours: Monday to Friday 10 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

RAY HUGHES GALLERY, 11 Enoggera Terrace, Red Hill 4059 Tel. 36 3757
6 – 25 May: William Rose
27 May – 15 June: Davida Allen
17 June – 6 July: Ken Whisson
8 – 27 July: Peter Clarke
29 July – 17 August: Ian Chandler
19 August – 7 September: Stephen Spurrier
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

REID GALLERY, 355 Wickham Terrace, Brisbane 4000 Tel. 21 8267
18 March – 6 April: Selby Warren
8 – 27 April: Irene Amos
29 April – 25 May: Charles Billich
27 May – 22 June: Judy Cassab
24 June – 29 July: Mervyn Moriarty
Hours: Wednesday to Sunday: 11 a.m. – 5.30 p.m.

YOUNG AUSTRALIAN GALLERY, 12 Downing Street, Spring Hill, Brisbane 4000 Tel. 21 8973
1 – 24 May: Leading Queensland artists
25 May – 7 June: Harold Lane
8 – 21 June: Frank De Silva
22 June – 5 July: Ted Ryan; Pat Morse
6 – 19 July: Mike Lyons
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m.

New South Wales

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321
1 – 12 May: Kenneth Jack
15 – 26 May: Mixed exhibition
5 – 16 June: Ray Croke
July: Mixed exhibition
14 – 27 August: Women Painters
Hours: Monday to Friday: 9 a.m. – 5 p.m.
Saturday: by appointment

ART GALLERY OF NEW SOUTH WALES, Art Gallery Road, Sydney 2000 Tel. 221 2100
30 April – 1 June: Picasso – master printmaker
14 June – 15 July: David Strachan; Grace Cossington Smith
August: Power Purchases
Hours: Monday to Saturday: 10 a.m. – 5 p.m.
Thursday until 10 p.m.
Sunday: noon – 5 p.m.

ARTS COUNCIL GALLERY, 162 Crown Street, East Sydney 2010 Tel. 31 6611

24 April – 12 May: Harold Abbott
15 May – 2 June: Vytas Sirelus; Kim Polonka
5 – 23 June: Jean Isherwood
25 – 30 June: Country painters from Arts Council week-end schools
3 – 14 July: Ursula Lavery
17 July – 4 August: Roderick Shaw
Hours: Monday to Friday: 11 a.m. – 5.15 p.m.
Saturday: 2 p.m. – 5 p.m.

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

BARRY STERN GALLERIES, 764 Pacific Highway, Gordon 2072 Tel. 498 8643
Hours: Monday to Saturday: 10.30 a.m. – 4.30 p.m.

BETH MAYNE'S STUDIO SHOP, Cnr Palmer and Burton Streets, Darlinghurst 2010 Tel. 31 6264
Continually changing mixed exhibition – smaller works of well-known artists including Francis Lyburner
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

BONYTHON GALLERY, 52 Victoria Street, Paddington 2021 Tel. 31 5087
5 – 22 May: Tony White – jewellery; Water-colours, Drawings, Sketches on Paper
26 May – 12 June: Contemporary American Prints; Asher Bilu
16 June – 7 July: Patrick Heron; Contemporary Etchings
13 – 31 July: Colin Lanceley; Alexander Calder – Aubusson tapestries; Michael Shannon
3 – 11 August: Winter Fair; Margaret McLelland
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

BYZANTINE GALLERY, 75 Beaconsfield Street, Newport 2106 Tel. 997 1274
Paintings, ceramics, jewellery
Hours: Tuesday to Friday: 11 a.m. – 4 p.m.
Saturday and Sunday: 1 p.m. – 6 p.m.

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

COPPERFIELD GALLERY, 609 Military Road, Mosman 2088 Tel. 969 2655
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
1 – 17 May: Thai and Khmer exhibition
23 May – 9 June: John Perceval
18 June – 28 July: Exhibition from stock
7 – 25 August: Shiga – ceramics
Hours: Monday to Friday: 9.30 a.m. – 5 p.m.
Saturday: 9 a.m. – 11.45 a.m.

DIVOLA GALLERIES, 165-7 Rowntree Street, Balmain 2041 Tel. 827 3018, 896 1669 (after hours)
Mixed collection, paintings and craft. One-man craft exhibitions
Hours: Thursday to Sunday: 11 a.m. – 6 p.m.

GALLERY A, 21 Gipps Street, Paddington 2021 Tel. 31 9720
Exhibition by international artists – paintings, sculpture
Hours: Tuesday to Saturday: 11 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, Rushworth
Hours: by appointment

HAYLOFT GALLERY, 9 Morrisett Street, Bathurst 2795 Tel. 31 3844, 31 3137
May: Barbara Romalis
June: Margaret Schofield
August: Margaret Grafton
Hours: Tuesday to Friday: 11.30 a.m. – 4 p.m.
Saturday and Sunday: 2 p.m. – 5 p.m.

HOLDSWORTH GALLERIES, 86 Holdsworth Street, Woollahra 2025 Tel. 32 1364
8 – 26 May: Beck Pottery; New Zealand South Island Exhibition
29 May – 16 June: Selected drawings
19 June – 7 July: Philip Thomas; Clem Forbes
10 – 28 July: Senior Citizens Art Society
31 July – 18 August: Christopher Bock; Arthur McIntyre
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787
2 – 14 May: Elizabeth Rooney
16 – 28 May: William Peascod
30 May – 18 June: Rodney Milgate
20 June – 2 July: Owen Piggott; Norman Hoskins
4 – 16 July: Mixed exhibition
18 – 30 July: Keith Looby
1 – 13 August: Les Blakebrough
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 2128 Tel. 328 1739
May – June: Gallery artists
July: Rex Backhaus Smith
19 – 31 July: Tomas McAulay
9 – 23 August: Mavis Chapman
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m.

NEWCASTLE CITY ART GALLERY, Cultural Centre, Laman Street, Newcastle 2300 Tel. 2 3263
2 – 27 May: Hamada and Iwabuchi ceramics
2 – 30 May: Atelier 17 prints
1 June – 1 July: Bill Brandt Photography
3 – 29 July: Sir Hans Heysen

5 – 24 July: Contemporary Italian graphic art
1 – 26 August: William Cooper – parrots of the world
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: 2 p.m. – 5 p.m.

PROUDS GALLERY, Cnr King and Pitt Streets, Sydney 2000 Tel. 25 4021
17 – 31 May: Tom McAulay
7 – 21 June: Cedric Flower; Colin Parker
5 – 19 July: William Fish
9 – 23 August: Australiana
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)
Continuing mixed exhibitions
Hours: by appointment

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

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra 2025 Tel. 32 2533
7 April – 2 May: Peter Powditch
5 – 23 May: Frank Hodgkinson
26 May – 13 June: Jan Senbergs
16 June – 4 July: Ray Thorburn
7 – 25 July: Lawrence Daws
28 July – 15 August: Fred Williams
18 August – 5 September: Arthur Boyd
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

SAINTS GALLERY, 10 Jubilee Avenue, Carlton 2218 Tel. 587 9358
25 April – 19 May: Hans Anger
23 May – 9 June: Pam Milbourn
13 – 30 June: Barry Cook
25 July – 11 August: Roy Hutchinson
15 August – 1 September: Dulcie Trudgeon – pottery; Nancy Brownhill
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

SEBERT GALLERIES, Argyle Arts Centre, 18 Argyle Street, Sydney 2000 Tel. 241 2113
April: Picasso – etchings
May: Aubusson tapestries: Calder, Marc Petit, Picart Le Doux, Matta
June: Salvador Dali, Man Ray
July: Aubusson tapestries
Hours: 11 a.m. – 6 p.m. daily

STRAWBERRY HILL GALLERY, 533-5 Elizabeth Street South, Sydney 2012 Tel. 699 1005
Hours: 10 a.m. – 6 p.m. daily including Sunday

VILLIERS GALLERY, 39 Gurner Street, Paddington 2021 Tel. 31 2344
Hours: Monday to Saturday: 11 a.m. – 5.30 p.m.

VON BERTOUCHE GALLERIES, 50 Laman Street, Newcastle 2300 Tel. 2 3584
19 April – 7 May: Matthew Perceval

11 – 28 May: Guy Boyd
1 – 18 June: Barry Skinner
22 June – 9 July: Marshall Clark
13 – 30 July:
3 – 20 August: Ray Crooke
24 August – 3 September: House Show
Hours: Friday to Tuesday: noon – 6 p.m.

WATTERS GALLERY, 109 Riley Street, Darlinghurst 2010 Tel. 31 2556
2 – 19 May: Tony Tuckson
23 May – 9 June: Carole Elvin
13 – 30 June: Max Watters
4 – 21 July: Robin Wallace-Crabbe
25 July – 11 August: Stephen Earle
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m.

WOOLLAHRA GALLERY, 156 Hargrave Street, Paddington 2021 Tel. 32 9189
8 – 26 May: Colin Offord; Philip Hammial
29 May – 9 June: C.A.S. Young Contemporaries
12 – 30 June: Peter Upward; Margaret Baxter
3 – 21 July: \$100 and under
14 August – 1 September: Elizabeth Cummings; Eric Aarons
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
30 April – 12 May: Miriam Blacker; Leila Packer
4 – 16 June: Joyce Allen
25 June – 7 July: Students painting
16 – 28 July: Student printmakers
8 – 18 August: Students drawing; musical graphics
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.

MACQUARIE GALLERIES CANBERRA, Macquarie House, 23 Furneaux Street, Forrest 2602 Tel. 95 7381
12 – 19 May: Cameron Sparks
9 – 16 June: Peter Travis
23 – 30 June: Kevin Connor
July: Charles Billich
August: William Peascod
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
17 April – 8 May: Frank Morris
15 – 29 May: Calder – tapestries
5 – 19 June: Joy Roggenkamp; Mary Fraser
26 June – 10 July: David Armfield
17 – 31 July: Joel Elenberg

7 – 21 August: Tessa Perceval
28 August – 1 September: George Luke; Emily Hope – sculpture
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 a.m. – 4.30 p.m.
Sunday: 2 p.m. – 4.30 p.m.

CROSSLEY GALLERY, 4 Crossley Street, (off 60 Bourke Street), Melbourne 3000 Tel. 662 1271
Hours: Monday to Friday: noon – 5 p.m.

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.

JANE CARNEGIE ORIENTAL ART, 1375 Malvern Road, Malvern 3144 Tel. 20 7653
Hours: by appointment

LEVESON STREET GALLERY, Cnr Victoria and Leveson Streets, North Melbourne 3051 Tel. 30 4558, 329 7726
11 – 24 May: Christopher Healey
8 – 21 June: Nornie Gude; 'Andrew'
6 – 19 July: David Newbury
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
29 April – 12 May: Graham Hawley
13 – 26 May: Ted Moran – Sculptural metal-work, wall hangings
27 May – 9 June: Watercolour paintings – Heidelberg School
10 – 23 June: Ceci Cairns
24 June – 7 July: Noel Teasdale
8 – 21 July: Doug Sealy
22 July – 4 August: Sam Shubb – ceramic tiles and murals
5 – 18 August: Maynard Waters
19 August – 1 September: David Bell
Hours: 10.30 a.m. – 5 p.m. daily including Sunday

MUNSTER ARMS GALLERY, 102 Little Bourke Street, Melbourne 3000 Tel. 663 1436
12 April – 2 May: Wendy Jonas
3 – 23 May: Charles Bock
14 June – 4 July: William Constable
5 – 25 July: Arno Roger-Genersh
26 July – 15 August: John Lennox
16 August – 5 September: Adrianus Vanderbyl
Hours: Monday to Thursday: 10 a.m. – 5.30 p.m.
Friday until 8 p.m.
Saturday: 10 a.m. – 1 p.m.

NATIONAL GALLERY OF VICTORIA, 180 St Kilda Road, Melbourne 3004 Tel. 62 7411
April – August: Jack Manton Collection

May – June: Contemporary Prints
June – July: Finnish Architecture; Turner: Leiber Studiorum
July – August: Mona Hessing – tapestry; Marea Gazzard – pottery
August – September: Bill Brandt Photography
Hours: Tuesday to Sunday: 10 a.m. – 5 p.m.
Wednesday until 9 p.m.

POWELL STREET GALLERY, 20 Powell Street, South Yarra 3141 Tel. 26 5519
2 – 13 April: Inge King
16 April – 4 May: Lorraine Jenyns
7 – 18 May: Peter Booth
21 May – 8 June: Fred Cress
Hours: Monday to Thursday: 10.30 a.m. – 5.30 p.m.
Friday until 7.30 p.m.
Saturday: 10 a.m. – noon

REALITIES, 60 Ross Street, Toorak Village 3142 Tel. 24 3312
April – May: Loudon Sainthill Memorial Exhibition
May – June: Isobel Davies – relief constructions; Hemingson Jewellery
June – July: Victor Pasmore; Peter Travis – ceramics
July – August: Patrick Heron; Thai and Khmer Sculpture
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

SOUTHERN CROSS GALLERIES, 30 Lower Plaza, Southern Cross Hotel, Melbourne 3000 Tel. 63 4408

SOUTH YARRA GALLERY, 10 William Street, South Yarra 3141 Tel. 24 4040
7 May: Harold Hattam
7 June: William Brown
12 June: Alan Shaw – jewellery
17 July: American Printmaking
Hours: Monday to Friday: 10 a.m. – 6 p.m.
Saturday: 11 a.m. – 3 p.m.

SWEENEY REED GALLERIES, 266 Brunswick Street, Fitzroy 3065 Tel. 41 5835
Hours: Monday to Friday: 10 a.m. – 6 p.m.
Saturday: 11 a.m. – 4 p.m.

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

VICTORIAN ARTISTS' SOCIETY, 430 Albert Street, East Melbourne 3002 Tel. 662 1484
17 – 27 April: Autumn Exhibition
25 June – 6 July: Winter Exhibition
Hours: Monday to Friday: 10 a.m. – 5 p.m.
Saturday and Sunday: during exhibitions only 2 p.m. – 5 p.m.

South Australia

ART GALLERY OF SOUTH AUSTRALIA, North Terrace, Adelaide 5000 Tel. 23 8911
4 May – 3 June: Design South Australia
9 – 30 June: French Sculpture Exhibition

13 July – 12 August: Homage to Jean Lurçat
24 July – 26 August: Fifty Years of News Photographs 1923–1973;
Fifty Years of Newspaper Cartoon 1923–1973
Hours: Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

CONTEMPORARY ART SOCIETY GALLERY, 14 Porter Street, Parkside 5063 Tel. 72 2682
3 April – 5 May: Ieva Pocius – sculpture
8 May – 2 June: Liz Frazer; Eugenie Parnell; Caroline Francis – kinetics
5 – 30 June: C.A.S. Members Exhibition
3 – 28 July: Creative photography 1973
Hours: Wednesday to Sunday: 2 p.m. – 6 p.m.

GREENHILL GALLERIES, 28 Greenhill Road, Wayville 5034 Tel. 71 0093
8 March – 8 April: Edward Heffernan; Peter Salmon – ceramics
8 – 22 April: Craft Association of South Australia
22 April – 8 May: David Hirt
Hours: Monday to Friday: 11 a.m. – 6 p.m.
Saturday and Sunday: 2 p.m. – 6 p.m.

HAHNDORF ACADEMY, 68 Main Street (Princes Highway), Hahndorf 5245 Tel. 88 7250
Mixed exhibitions by Australian artists, pottery, batik and craftwork
Hours: 9.30 a.m. – 5.30 p.m. daily including Sunday

Western Australia

DESBOROUGH GALLERIES, Desborough House, 1161-3 Hay Street, West Perth 6005 Tel. 21 4039
Hours: Monday to Friday: 11 a.m. – 6.30 p.m.
Sunday: 2 p.m. – 5.30 p.m.

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

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth 6000 Tel. 28 7233
12 April – 20 May: Perth Prize for Drawing
1 June – 1 July: Homage à Lurçat
Hours: Monday to Friday: 10.30 a.m. – 5 p.m.
Saturday: 9.30 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

New Zealand

AUCKLAND CITY ART GALLERY, Kitchener Street, Auckland 1 Tel. 74 650
Hours: Monday to Saturday: 10 a.m. – 4.30 p.m.
Friday until 8.30 p.m.
Saturday and Sunday: 2 p.m. – 4.30 p.m.

GOVETT-BREWSTER ART GALLERY, Queen Street, New Plymouth Tel. 85 149
11 April – 6 May: Master drawings from the Lyman Allyn Museum, U.S.A. 1600–1900

3 – 13 May: Manawatu Review
 15 May – 2 June: Don Driver Retrospective
 15 May – 1 July: 1600 Years of Asian Sculpture
 5 – 14 June: Contemporary Australian Painting and Sculpture
 4 July – 5 August: Hundertwasser
 8 – 26 August: Three New Zealand photographers
 30 August – 16 September: Tamarind: Homage to Lithography
 Hours: Tuesday to Friday: 10.30 a.m. – 5 p.m.
 Friday until 9 p.m.
 Saturday and Sunday: 1 p.m. – 5 p.m.

JOHN LEECH GALLERY, 10 Lorne Street, Auckland Tel. 375 081
 8 – 25 May: Michael Smither
 5 – 22 June: David Barker
 3 – 20 July: Nelson Thompson
 31 July – 17 August: Douglas Macdiarmid
 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
 30 April – 11 May: Barry Cleavin
 14 – 25 May: Paul Beadle – sculpture
 4 – 15 June: Australian Prints
 25 June – 6 July: John Drawbridge
 16 – 27 July: Japanese prints – woodblocks
 30 July – 10 August: Louise Henderson
 20 – 31 August: Nancy and Martin Beck – pottery
 Hours: Monday to Friday: 10 a.m. – 5.30 p.m.
 Friday until 9 p.m.

OSBORNE GALLERIES, 253 Remuera Road, Auckland 5 Tel. 549 432
 8 May – 1 June: Young Australian Contemporary artists
 5 – 29 June: Agnes Wood
 July: Garcia-Alvarez
 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
 May: Philip Trusttum
 June: Carl Sydow
 July: Gordon Walters
 August: Pat Hanly
 Hours: Monday to Friday: 11 a.m. – 5.30 p.m.
 Friday until 8 p.m.

COMPETITIONS AND PRIZES

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

Queensland

MAREEBA SHELL CHEMICAL ART CONTEST: Acquisitive, any medium, \$300. Closing date: 23 June 1973. Particulars from: Mrs M. Hyde, Emerald Creek, Mareeba, N.Q. 4880

MOUNT ISA JUBILEE ART EXHIBITION: Acquisitive, any medium, any subject, \$200; any medium, 'Mount Isa Today', \$200; Judge: John Rigby. Particulars from: Philip D. Cooke, Mount Isa Art Group, Box 1396, P.O., Mount Isa 4825.

ROCKHAMPTON ROTARY ART COMPETITION: A work or works of art to the value of \$2,000 will be purchased upon the advice of Wallace Thornton. Closing date: 16 May 1973. Particulars from: Art Gallery, City Hall, Rockhampton 4700.

New South Wales

ARCHIBALD PRIZE: Portrait, oil or watercolour, preferentially of some man or woman distinguished in art, letters, science or religion, approximately \$2,500. Judges: Trustees of the Art Gallery of New South Wales. Closing date: 31 December 1973. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

ASHFIELD MUNICIPAL ARTS AND CULTURE COMMITTEE PRIZE: Oil or related media, any subject, 1st \$500, 2nd \$250; watercolour, traditional, \$100; non-traditional, \$100. Closing date: 20 July 1973. Particulars from: Town Clerk, Town Hall, Ashfield 2131.

GRENFELL HENRY LAWSON FESTIVAL ART EXHIBITION: Any medium, contemporary, \$150; any medium, traditional, \$150; watercolour, \$50. Judge: Robert Pengilly. Earthenware or stoneware, hand-built pot, \$20; thrown: \$20. Judge: Joan Neale. Closing date: 18 May 1973. Particulars from: Kay Fowler, Box 77, P.O., Grenfell 2810.

JOHN AND ELIZABETH NEWNHAM PRING MEMORIAL PRIZE: In terms of a bequest of the late Bessie Pring a prize is to be awarded for the best landscape executed in watercolours and by a woman artist, \$80. If the Trustees Watercolour Prize is won by a woman she automatically receives this as well. Judges: Trustees of the Art Gallery of New South Wales. Closing date: 31 December 1973. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

MIRROR-WARATAH FESTIVAL ART COMPETITION: Invitation section, 'The Spirit of a Nation', 1st \$2,000, 2nd \$1,000, 3rd \$500; traditional, 1st \$500, 2nd \$250, commended \$100; contemporary, 1st \$500, 2nd \$250, commended \$100. Closing date: 27 July 1973. Particulars from the Sydney Committee, 152 Clarence Street, Sydney 2000.

ROBIN HOOD COMMITTEE EIGHTEENTH ANNUAL ART COMPETITION: Any medium, \$600. Judges: David Saunders, Laurie Thomas, Gordon Thomson. Closing date: 7 August 1973. Particulars from: Robin Hood Committee, 441 Riley Street, Surry Hills 2010.

TAREE ANNUAL ART EXHIBITION: Purchases to the value of \$600 will be made. Closing date: 3 August 1973. Particulars from: Town Clerk, Box 482, P.O., Taree 2430.

TRUSTEES WATERCOLOUR PRIZE: Best watercolour in Wynne Prize if winning entry not a watercolour, \$200. Judges: Trustees of the Art Gallery of New South Wales. Closing date: 31 December 1973. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

WYNNE PRIZE: Oil or watercolour, Australian landscape, or figure sculpture, any medium, \$400. Judges: Trustees of the Art Gallery of New South Wales. Closing date: 31 December 1973. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

Victoria

BEAUMARIS ART GROUP INEZ HUTCHISON AWARD: Any medium other than print, \$500. Judge: Jeffrey Makin. Closing date: 18 April 1973. Particulars from: Beaumaris Art Group, Reserve Road, Beaumaris 3193.

CAMBERWELL ROTARY CLUB ART COMPETITION: Oil, traditional, \$1,250; watercolour, \$500. Judge: Bruce Fletcher. Closing date: 4 April 1973. Particulars from: Rotary Club of Camberwell, Box 80, P.O., Balwyn 3103.

DANDENONG CENTENARY ART AWARD: Acquisitive, any medium, local historical or environmental theme, \$200; non-acquisitive, any medium, 25 years and under, \$175; watercolour, 25 years and under, \$115; drawing, 25 years and under \$115; print, 21 years and under, \$80. Judge: William Dargie. Closing date: 16 April 1973. Particulars from: G. Dickson, 79 Pultney Street, Dandenong 3175.

PRIZEWINNERS

New South Wales

ARCHIBALD PRIZE:

Judges: Trustees of the Art Gallery of New South Wales

Winner: Clifton Pugh

COWRA FESTIVAL OF THE LACHLAN VALLEY ART COMPETITION:

Judge: Douglas Dundas

Winners: any subject: Heather Bell; traditional: Clement Millward; watercolour: Elizabeth Mackay

GOSFORD SHIRE ART PRIZE:

Judge: Ivan Englund

Winners: Oil or related media: J. Taylor; watercolour: Margaret McLellan

Judge, pottery: Bernard Sahm

Winners: Hand-built: Kathryn McMiles; wheel-thrown: Janet Mansfield

GRENFELL HENRY LAWSON FESTIVAL OF ARTS PURCHASE 1972:

Judge: Louis James

Winners: Best work: Gary Pearson; any medium, contemporary: Joan Beck; any medium, traditional: Rupert Richardson; print: Winston Bailey; hand-built pot: Betty Seers; thrown pot: Eleanor Scott-Findlay; special pottery trophy: Betty Seers

JOHN AND ELIZABETH NEWNHAM PRING MEMORIAL PRIZE:

Judges: Trustees of the Art Gallery of New South Wales

Winner: Margaret Gibson

MAITLAND ART PRIZE:

Judge: John Santry

Winners: drawing or painting: Les Burcher; watercolour: Dawn Burston; print: Vi Collings

ORANGE FESTIVAL OF ARTS ART PURCHASE:

Paintings by John Fisher, Louis James and David Rankin were purchased upon the advice of Peter Laverty.

Judge, James Gilchrist Prize: Peter Laverty
Winner: Mary Scholes

ROYAL EASTER SHOW ART COMPETITIONS:

Judge: Rural traditional: Douglas Dundas

Winners: 1st: David Harrison; 2nd George Needham; 3rd: Melvin Duffy

Judge: portrait: John Henshaw

Winner: Judy Cassab

Judge: still life: Stan de Teliga

Winner: Reinis Zusters

Judge: watercolour: G. Pratt

Winners: 1st: Alison Faulkner; 2nd: Rufus

Morris; 3rd: Margaret Coen

Judge: abstract or modern: John Coburn

Winners: 1st: Max Miller; 2nd: Ruth Faerber

3rd: David Rankin

Judge: sculpture: Douglas Annand

Winner: Andrew Mayson

Judge: human image: James Gleeson

Winner: James Barker

SIR JOHN SULMAN PRIZE:

Judge: John Olsen

Winner: Peter Powditch

TENTH INTERNATIONAL CONGRESS OF ACCOUNTANTS ART PRIZE:

Judge: Erik Langker

Winner: Lloyd Rees

TRAVELODGE ART PRIZE:

Judge: Joseph Burke

Winner: Fraser Fair

TRUSTEES WATERCOLOUR PRIZE:

Judges: Trustees of the Art Gallery of New South Wales

Winner: Kenneth Jack

WYNNE PRIZE:

Judges: Trustees of the Art Gallery of New South Wales

Winner: Eric Smith

Victoria

CORIO ROTARY CLUB ART COMPETITION:

Paintings by Reg Eagles, Wykeham L. Perry and Lena Pilkington were purchased upon the advice of the Corio Shire Selection Committee

Judge, poster: Paul Leonard

Winners: Alex. Jelowyi, Henri Lavis, Susan Perry and Max Wishart

Tasmania

TASMANIAN BLUE GUM FESTIVAL ART PURCHASE:

Paintings by Max Angus, Patricia Giles, Margaret Thorp and Geoff Tyson were purchased upon the advice of John Ashworth

RECENT ART AUCTIONS

James R. Lawson Pty Ltd, 28 February 1973, Sydney

ASHTON, *Sir Will*: Snowtime, Hotel Kosciusko, oil, 40 x 25, \$700

FULLWOOD, A. H.: Gold Coach Escort, watercolour, 7 x 10, \$160

GLEESON, James: Polycidus tells Bellerophon of Pegasus, oil, 8 x 5, \$220

HEYSEN, *Sir Hans*: Tall Gums, watercolour, 10 x 12, \$300

KNIGHT, *Dame Laura*: Coco the Clown, oil, 12 x 15, \$60

LINDSAY, *Sir Daryl*: Venetian Canal Scene, watercolour, 14 x 10, \$130

LINDSAY, *Sir Lionel*: The Witch, woodcut, \$40

LINDSAY, Norman: Frolic, pencil, \$180; Bacchanalian Frolic, watercolour, 20 x 27, \$1,150

LYMBURNER, Francis: The Rehearsal, oil, 23 x 19, \$350

MINNS, B. E.: Orrid Man, pen and ink, \$35

SMITH, Sydney Ure: Cumberland House, etching, \$27

YOUNG, W. Blamire: My Neighbour's Fence, watercolour, 4 x 4, \$130

Christie, Manson & Woods (Australia), 1 March 1973, Melbourne

ALLCOT, John C.: Arrival of First Fleet in Sydney Harbour, oil, 18 x 28, \$650

ASHTON, *Sir Will*: On the Seine, oil, 38 x 53, \$5,200

BLACKMAN, Charles: The Umbrella, oil, 36 x 48, \$5,000

BOYD, Arthur: Wimmera Landscape, tempera, 7 x 11, \$4,000

BOYD, David: The Dancing Judge, oil, 30 x 22, \$700

BUNNY, Rupert: Provencal Farm, oil, 8 x 9, \$500

BUVELOT, Louis: Yarra Flats, pencil, 6 x 12, \$360

CAMPBELL, Robert: Thames, Blackfriars Bridge, watercolour, 11 x 13, \$55

CARDAMATIS, J. Wolfgang: Greek Family, oil, 26 x 28, \$180

CHEVALIER, Nicholas: La Pointe de Tanneverge, Vallee de Lixt Savoie, oil, 28 x 36, \$6,500

COBURN, John: Mount Olive, mixed media, 14 x 21, \$480

COUNIHAN, Noel: Waterside Worker, sepia and wash, 22 x 10, \$180

CROOKE, Ray: Landscape near Rockhampton, oil, 24 x 36, \$1,800

DARGIE, *Sir William*: Summer, oil, 15 x 18, \$400

DAVIES, David: Evening, oil, 17 x 22, \$16,000

de MAISTRE, Roy: Via Dolorosa, watercolour, 11 x 8, \$250
 DICKERSON, Robert: Wondering Child, charcoal, 39 x 25, \$450
 DOBELL, Sir William: Young Mother, oil, 7 x 6, \$13,000
 DRYSDALE, Sir Russell: The Young Immigrants, oil, 20 x 16, \$16,000
 FAIRWEATHER, Ian: Winter, gouache, 36 x 26, \$4,800
 FLOWER, Cedric: Terraces, oil, 12 x 15, \$280
 FRENCH, Leonard: The Voyage, oil, 48 x 51, \$6,800
 FRIEND, Donald: Singalese Boys, pen and wash, 20 x 13, \$680
 FULLWOOD, A. H.: Wet Evening, pastel, 34 x 23, \$420
 GARRETT, Tom: The Barn, watercolour, 12 x 11, \$320
 GLEESON, James: Discovery of Fire, oil, 6 x 4, \$240
 GLEGHORN, Thomas: Landscape, acrylic, 45 x 48, \$220
 GOULD, W. B.: Still Life with Fish, oil, 11 x 14, \$520
 GRUNER, Elioth: Waikaira Beach, Gisborne, New Zealand, oil, 12 x 14, \$2,300
 HERMAN, Sali: The Vacant Allotment, oil, 14 x 17, \$4,200
 HESSING, Leonard: Question Mark, oil, 15 x 18, \$200
 HEYSEN, Sir Hans: Spring Flowers, oil, 25 x 21, \$3,200
 JOHNSON, Robert: Wattamulla Valley, N.S.W., oil, 28 x 36, \$3,500
 JUNIPER, Robert: East Wind, oil, 12 x 16, \$450
 KEMP, Roger: Multi Dimension, acrylic, 52 x 52, \$1,300
 KLIPPEL, Robert: Don Quixote, welded metal, 25in. high, \$1,400
 LAMBERT, G. W.: Garden, Saint Luke's Hospital, Sydney, oil, 15 x 20, \$720
 LYCETT, Joseph: Eliza Point, watercolour, 16 x 21, \$4,500
 McCUBBIN, Frederick: The Yarra, Studley Park, oil, 31 x 43, \$22,000
 MILLER, Godfrey: Hill and Trees, oil, 24 x 30, \$4,500
 NOLAN, Sidney: Temple of Dawn, Bangkok, oil, 36 x 28, \$3,200
 OLSEN, John: Abstract, oil, 36 x 48, \$780
 PERCEVAL, John: Old Boats, Mordialloc Creek, oil, 33 x 40, \$6,500
 PIGUENIT, W. C.: Lane Cove from 'Italia' Hunters Hill, N.S.W., oil, 36 x 28, \$7,000
 REDPATH, Norma: Horizontal Movement, bronze, 4in. high, \$1,100
 REES, Lloyd: Middle Cove, oil, 12 x 15, \$920
 ROBERTS, Tom: Tasmanian Landscape, oil, 5 x 8, \$1,600
 SHANNON, Michael: The House Across the Street, oil, 16 x 20, \$280
 SIBLEY, Andrew: The Black Bouquet, oil, 28 x 24, \$280
 SMART, Jeffrey: The Conducted Tour, oil, 31 x 39, \$2,800
 STREETON, Sir Arthur: The Garden Path, oil, 26 x 33, \$3,500

TUCKER, Albert: Brolga Preening, P.V.A., 14 x 10, \$1,300
 WILLIAMS, Fred.: Burnt Hillside, oil, 36 x 42, \$4,000
 WITHERS, Walter: Saltwater Creek, Heidelberg, oil, 17 x 23, \$6,500

RALPH TRAFFORD WALKER GREEN ANGEL, CONVICT MAN, ISADORA, SEATED FIGURE
 Terracotta 8in. high, 11in. high, 7in. high, 4in. high
 Macquarie Galleries, Sydney
 Photograph by Douglas Thompson



RECENT GALLERY PRICES

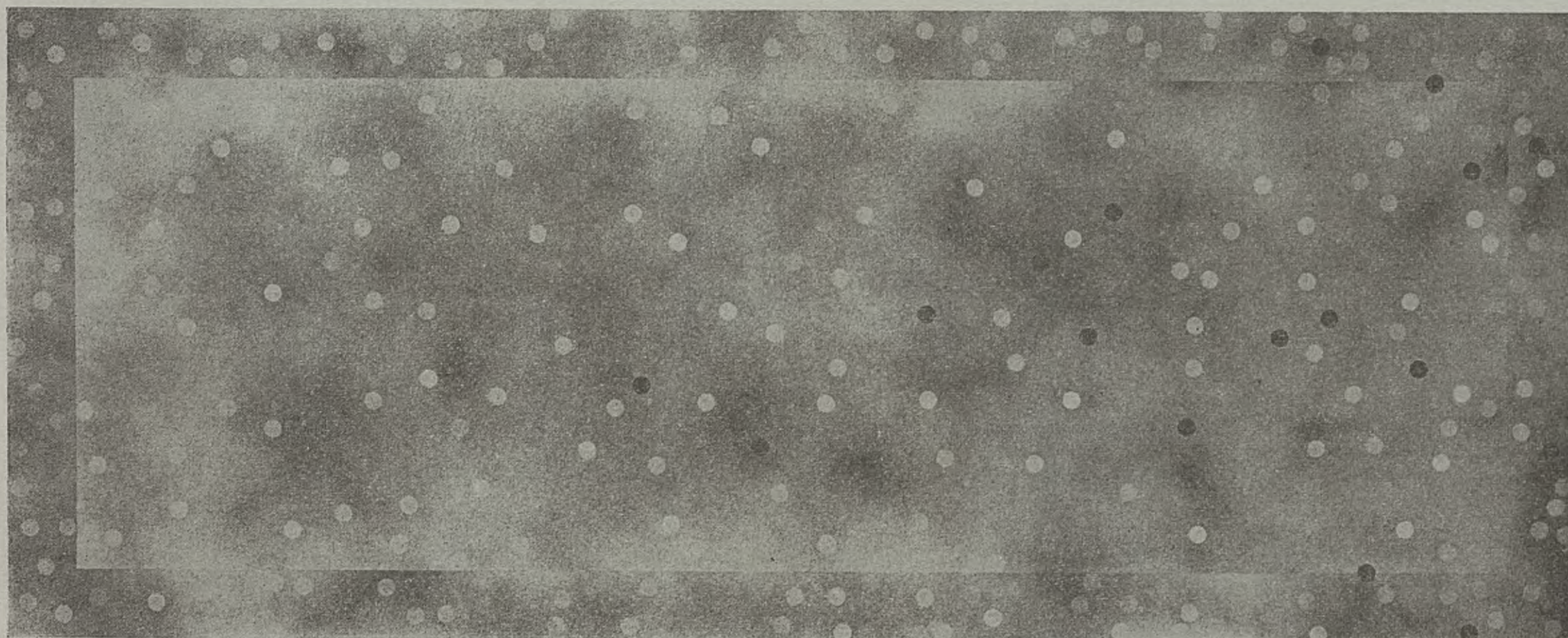
BALSON, Ralph: Constructive, oil, 36 x 26, \$2,500 (Gallery A, Sydney, wrongly published as \$1,000 in Vol. 10 No. 3)
 BILLICH, Charles: Levitation, suspension, acrylic, 48 x 48, \$650 (Holdsworth, Sydney)
 BOYD, Arthur: South Melbourne, oil, \$8,000 (Sweeney Reed, Melbourne)
 BOYNES, Robert: Blind Resting, acrylic and mixed media, 48 x 48, \$400 (Bonython, Sydney)
 BYRNE, Patrick: Boy with top, charcoal, 11 x 13, \$225 (Clune, Sydney)
 COUNIHAN, Noel: Village Christ, oil, 27 x 36, \$600 (Desborough, Perth)
 CROOKE, Ray: The Islanders, oil and acrylic, 30 x 48, \$3,500 (Artarmon, Sydney)
 CUMMINGS, Elisabeth: The Blue Bottle, oil, 27 x 36, \$150 (Design Arts, Brisbane)
 DALGARNO, Roy: The Dreaming Mountain, acrylic, 34 x 46, \$650 (Rudy Komon, Sydney)
 FABIAN, Erwin: Pivots, stainless steel, 29 x 30 x 17, \$2,200 (Bonython, Sydney)
 FRIEND, Donald: Above the Village in the Early Morning, 72 x 72, \$6,500 (Holdsworth, Sydney)
 GAZZARD, Marea: Gazi IV, high-fired ceramic, 20 x 21, \$700 (Bonython, Sydney)
 GLEESON, James: Prometheus, oil, 5 x 6, \$300 (Prouds, Sydney)
 HAMILTON, Sonja: Mantra No. 3, acrylic and collage, 80 x 32, \$200 (Macquarie, Sydney)
 HARPUR, Royston: October Painting, sumi ink, 30 x 24, \$200 (Woollahra, Sydney)

HESSING, Mona: Scoop, handspun wool, 126 x 35 x 35, \$5,500 (Bonython, Sydney)
 JONES, Paul: Flower Study, pen and wash, 17 x 13, \$800 (Artarmon, Sydney)
 KRZYWOKULSKI, John: Raised Dawn for a new Strange, acrylic, 72 x 60, \$1,200 (Sweeney Reed, Melbourne)
 NICE, Don: Crocodile, acrylic, 31 x 194, \$5,000 (Gallery A, Sydney)
 NOLAN, Sidney: Stringy Bark Creek, oil, \$25,000 (Sweeney Reed, Melbourne)
 POCKLEY, Lesley: Cloisters, oil, 20 x 30, \$190 (Beth Mayne, Sydney)
 ROBERTSON-SWANN, Ron: Long Island Sound, acrylic, 34 x 70, \$1,200 (Rudy Komon, Sydney)
 SCHLICHT, Rollin: Nablis, 120 x 48, \$1,500 (Holdsworth, Sydney)
 SEIDEL, Brian: Autumn—Barossa Vines, acrylic, 48 x 42, \$575 (Macquarie, Canberra)
 SHARP, James: Magic Square, oil and pencil, 39 x 39, \$300 (Holdsworth, Sydney)
 STREETON, Sir Arthur: Windsor Castle, water-colour, 13 x 20, \$1,500 (Artarmon, Sydney)
 TUCKER, Albert: Parrots in the Bush, oil, 60 x 48, \$12,500 (Sweeney Reed, Melbourne)
 WALKER, Ralph Trafford: Isadora, ceramic, 7in. high, \$20 (Macquarie, Sydney)
 WARREN, Guy: Blue Shift, acrylic, 67 x 95, \$1,000 (Bonython, Sydney)
 WEBBER, John: H.M.M. Special, steel, 120 x 35 x 7, \$285 (Bonython, Sydney)
 WHITELEY, Brett: Peter Wright as a Samurai, oil, 72 x 48, \$3,000 (Bonython, Sydney)

SONIA HAMILTON MANTRA III (1972)
 Acrylic and collage on canvas 32in. x 80in.
 Macquarie Galleries, Sydney
 Photograph by Douglas Thompson

FOR SALE OR WANTED

Wanted to buy for own private collection top paintings by Fairweather, Miller, Passmore, Plante, Preston, Grace Cossington Smith, Wakelin, Balson, E. Wilson, Perceval Ceramic Angels.
 Mr S. Ramchen, 9 Moorhouse Street, Richmond, Vic. 3121. Telephone: 42 6628 and 42 5925.



SOME OF THE GALLERIES' RECENT ACQUISITIONS

Queensland Art Gallery

BLACKMAN, Charles: Girl Dressing, oil (Gift of F. W. Thompson)
 BOYD, Arthur: Landscape, oil
 de GROEN, Geoff: Happy End, oil (Gift of K. James and J. Harris)
 de MAISTRE, Roy: Peaceful Harbour, oil
 DOWLING, Robert: Portrait of Mary Drysdale, oil
 EUROPEAN: Seventy-eight European and American graphics (Gift of Lillian Bosch)
 FULLBROOK, Sam: Poincianas, oil
 FURNITURE: Collection of antique furniture, paintings and sculpture (Bequest of the late Blanche Buttner)
 GRITTEN, Henry: Early Settlement, oil
 JAY, Virginia: Contact III, oil (Gift of K. James and J. Harris)
 JOHNSTONE, H. J.: Murray River at Mannus, oil (Gift of Sir John and Lady Chandler Trust)
 LEVESON, Sandra: Optic Series D, oil
 LYNN, Elwyn: Lo, oil (Gift of K. James and J. Harris)
 McCUBBIN, Frederick: The Old Bridge, oil
 PIGUENIT, W. C.: Seascape, oil
 POWER, H. Septimus: Coming Home from the Fields, oil (Gift of Sir John and Lady Chandler Trust)
 PRESTON, Margaret: Banksias, oil
 RANKIN, David: System & Random Units, oil (Gift of Queensland Art Gallery Society)
 RAPOTEC, Stanislaus: Exploding Form, oil
 ROBERTSON, Christian Clare: Ultima Thule, oil (Gift of K. James and J. Harris)
 ROGGENKAMP, Joy: Currimundi, watercolour
 ROWELL, John: Shelter Trees, oil (Gift of Sir John and Lady Chandler Trust)
 STREETON, Sir Arthur: St Mark's Venice; Hydrangeas; The Oat Fields, oils
 WITHERS, Walter: Pastoral, oil

Art Gallery of New South Wales

BALDESSIN, George: The Final Pear Version, cast polyurethane (Gift of a group of subscribers)
 BUSH, Charles: Portrait of Douglas Watson, oil (Bequest of the late Douglas Watson)
 DANKO, Aleksander: Yesterday, Today, Tomorrow, earthenware (Anonymous purchase fund)
 DUNN, Richard: Aybe Sea, oil (Gift of the New South Wales Government Travelling Art Scholarship Committee)
 FLINCK, Govaert: St John being offered the Print of the Corab Tree, oil (Bequest of the late Vera Gascoigne Murray)
 FLOWER, Cedric: Portrait of Francis Lymburner, pencil drawing (Gift of Cedric Flower)
 FRIEND, Donald: Above the Village in the

Morning II, gouache and ink (Gift of Albert and Gisella Scheinberg)
 KLIPPEL, Robert: Still Movement, stainless steel (Gift of the Sir William Dobell Art Foundation)
 MACKENNAL, Sir Bertram: Allegorical Bust (Sappho) (William and Mary Farnsworth Gift Fund)
 SCHLICHT, Rollin: Nabis (Gift of Albert and Gisella Scheinberg)
 SMITH, Eric: Falling Bark, oil
 THAKE, Eric: An Opera House in every Home, linocut (Gift of Hal Missingham)
 Van der VELDEN, Petrus: Arabs Child Port Said, watercolour (Gift of Miss V. Comerford)
 WEITZEL, Frank: Classical Figures in a Landscape, printed silk; Family Group, wood
 WOOLNER, Thomas: Portrait of Sir James Martin, bronze medallion (Gift of L. Beaton)

National Gallery of Victoria

BARBIERI, G. F.: Hercules Slaying the Hydra, drawing
 BAROCCI, F.: The Annunciation, drawing
 BATAK: Carved Wooden Ancestor Figure 19th century
 BATAK: Woven Cloth (cotton)
 BLACKMAN, Charles: Garden of the White Cat, wool tapestry
 BULLOCK, Wynn: 3 black and white photographs
 BURN, Ian: Mirror Piece, framed mirror and notes
 CALVERT, Edward: The Return Home wood engraving
 CARACCI, Annibale: Study for an Igundo in the Galleria Farnese; Landscape with Watermill, drawings
 CHINESE: Dragon Robe, red silk brocade, 19th century; Skirt, black gauze, late 19th century; Jacket, black gauze, early 20th century; Dragon Robe, blue gauze
 CLERGUE, Lucien: 7 black-and-white photographs, French
 DEVERELL, Walter: Study for *The Grey Parrot*, drawing
 DICK, Alexander: Ladle, silver, 1825-9
 EAMES, Charles: 670 lounge chair and ottoman, plywood, aluminium
 ENGLISH: Casket, embroidered silk on wood, c.1665
 ENGLISH: Pair of Lustres, glass, gilt copper, 1810-30
 FEATHERSTONE, Grant: Expo '67 talking chair, upholstered, 1967
 FENNELL, Edward: Tea Pot, Sugar Bowl and Milk Jug, silver, 1817-9
 FULLER, Florence: Head of a French Peasant Girl, oil
 GILBERT, John: Pot, stoneware
 GILL, Samuel Thomas: The Sunday Flag (Fijian scene), watercolour
 GRIFFITHS SNR., Harley: Portrait of Eva Lawlor, oil
 HAVYATT, Richard: Untitled, acrylic
 HEATH, Adrian & Ditte: Chair 194, ash
 HOUDON, Jean: Jean Jacques Rousseau, plaster

INDIAN: Head of Shiva, light grey stone, c.12th century
 JOHNS, Jasper: Decoy, lithograph
 LAYCOCK, Donald: Star Cycle, oil and acrylic
 LIOTARD, Jean-Etienne: The Artist in His Studio, etching
 MOLLER, N. O.: Dining Chair, rosewood
 NIAS ISLAND: Wood Carving of Mother and Child, late 19th century
 NICHOLSON, Ben: Ronco, etching
 PASSMORE, John: Gouache No. 10, gouache
 PRESTON, Reg: Dish, stoneware
 RAMSDEN, Mel: Secret Paintings, gloss enamel and xerox sheet
 REMBRANDT, van Rijn: The Shell (Conus marmoreus); A Nude Man Seated Before a Curtain, etchings
 ROBERTS, Tom: Portrait of a Young Girl, oil
 ROBERTSON-SWANN, Ron: Cyclops, rusted steel
 RUSHWORTH, Peter: Pot, stoneware
 SHIGEO, Shiga: Bowl, stoneware
 SIEVERS, Wolfgang: 12 black-and-white photographs; 6 coloured photographs
 SMART, Jeffrey: Factory staff - Erehwyna, oil
 SUTHERLAND, Jane: A Midsummer Day; Two Figures in a Field; Numb Fingers Working While the Eye of Morn is yet Bedimmed with Tears, oils
 WILSON, Laurie: 4 black-and-white photographs

Art Gallery of South Australia

ALIUKONIS, Rosemary: Forty-Four Sunsets, pencil drawing
 ANNAMESE: Blue-and-white dish, 15th century
 BARRINGER, Gwen: For New Settlers, watercolour
 CHINESE: Two blue-and-white dishes, 17th century
 DIX, Otto: Selbstbildnis, woodcut
 FELIX-MULLER, Conrad: Selbstbildnis (malend), woodcut
 FISHER, Elizabeth: First House Occupied by Mr Robert Gouger at Glenelg, S. Australia, about 1837, pencil drawing
 GAUDIER-BRZESKA, Henri: Head of Major Smythies, bronze
 HECKEL, Erich: Sächsische Arbeiter, woodcut
 MARCKS, Gerhard: Ochsenknecht, woodcut
 MENPES, Mortimer: Whistler Looking to the Left, drypoint
 ROSE, David: Untitled, silkscreen
 SCHMIDT-ROTTLUFF, Karl: Der Angler, woodcut
 TAYLOR, James: Pandora's Box, etching

Western Australian Art Gallery

AALTO, Alvar: Untitled, glass vase
 COBURN, John: Drumbeat, tapestry
 COROT, J. B. C.: Environs de Rome, etching
 MEDLEY, Robert: Untitled, acrylic
 NICHOLSON, Winifred: Wild Garlic, oil
 REYNELL, Gladys: Mug, stoneware

Newcastle City Art Gallery

BARKER, George: Two Slightly Different Views, serigraph

BORLASE, Nancy: Game of Chance, oil (Gift of Keith Clouton and James Deas)

BURSTON, Dawn: Spotlight I, The Catcher, serigraph (Gift of the Newcastle Gallery Society)

HAXTON, Elaine: Cockfight, woodcut and linocut

IWABUCHI, Shigeya: Genroku Jar; Large Jar; Bamboo Design Vase, all stoneware (Gift of Toyomenka (Australia) Pty Ltd for The Nagano Collection of Japanese Ceramics)

KILGOUR, Noel: Paddington Baths Chimney; Roof Garden; The Window; The Attic Window; London to Birmingham Canal; Engine Drivers Resting, oils, Sydney Art School Students: Ellen Gray, Nancy Davidson, William Dobell; Study of Dobell, London, drawings (Gift of artist in memory of Sir William Dobell)

LECKIE, Alex: The Kiss (Wine Bottle), stoneware (Gift of Mr and Mrs J. D. Stowell)

MANSFIELD, Janet: Storage Jar, stoneware (Gift of Cooks Hill Gallery)

MITCHELL, Cecily: Coral Tree, watercolour (Gift of the New Lambton Heights No. 1 Garden Group)

NEW GUINEA: Bark painting

REINHARD, Ken: 38B, oil (Gift of Keith Clouton and James Deas)

ROSE, David: Untitled, serigraph (Print Council of Australia Membership Print 1972)

TAYLOR, James: Pandora's Box, etching (Print Council of Australia Patron Print 1972)

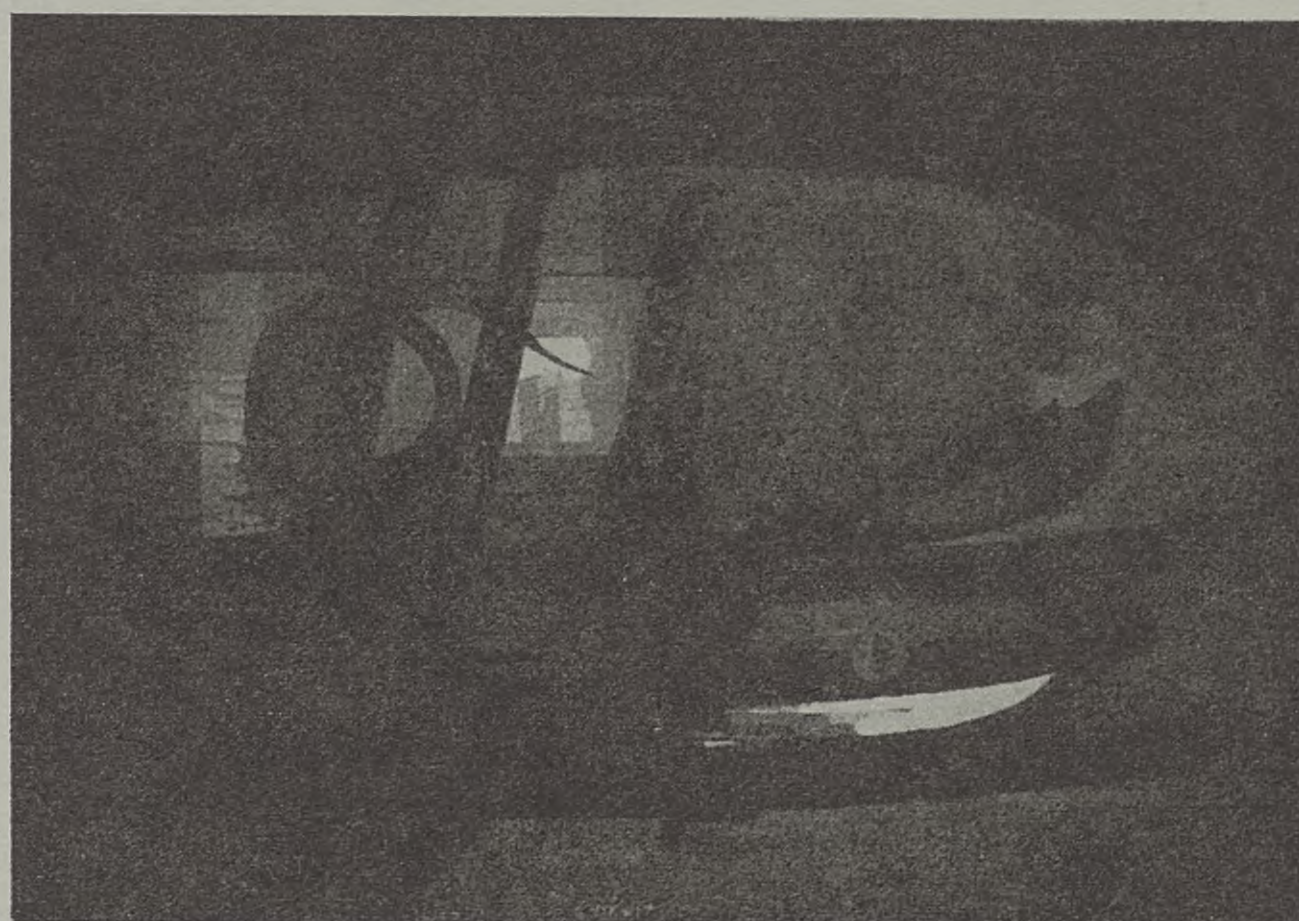


top

CHARLES BILlich LEVITATION, SUSPENSION 1972
Acrylic on hardboard 48in. x 48in.
Holdsworth Galleries, Sydney

right

GASPARD DE WIT LA BARQUE (1968)
Tapestry 60in. x 100in.
Sebert Galleries, Sydney



Book Reviews

Early Colonial Furniture in New South Wales and Van Diemen's Land by Clifford Craig, Kevin Fahy and E. Graeme Robertson (Georgian House, Melbourne, 1972, ISBN 0 85585 486 3, \$30).

This is a very good illustrated account of the development of furniture styles and the furniture trade in New South Wales and Van Diemen's Land up to about 1850. The volume includes more than two hundred photographs. The text traces the development of cabinet-making from its beginnings in the two Colonies, taking the reader from the English designs, which were freely used or adapted in the first years of settlement, through to pure Australiana at its best, from furniture based on the designs of Sheraton, Thomas Hope and J. C. Loudon's *Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture* to the Australian cedar food-safe with wire-work ornamentation—looking rather like an elegant bird-cage—at Old Government House, Parramatta.

The text consists of six highly informative chapters, providing historical and technical details. There is a short but full account of the English furniture styles used during the period, and the ways in which these were transferred to the Australian colonies, at first through the emigration of established English cabinet-makers, the use of English trade catalogues and pattern books and, of course, through the actual importation of English furniture which was put into use, sold at auction, or copied, until such time as the Colonial trade was good enough and large enough to be, at least to some extent, independent.

Two interesting chapters on the history of cabinet-making in New South Wales and Van Diemen's Land describe this expansion of the furniture trade, particularly as related to the irregular flow of immigrants: when immigration was substantial the trade flourished, when it was small the trade stagnated.

Information about contemporary inventories and individual cabinet-makers is given, including historical records of the kinds of people employed, i.e. freemen or convicts, the wages paid and opportunities for employment in the trade for both men and women (for the latter the rough conditions were not considered suitable, although there were several female upholsterers). This material is recorded from the evidence given at an enquiry into immigration and it provides delightful titbits to the reader of today—wages, for example, were said not to have fluctuated 'in the least' over a period of twenty years!

The kinds of woods, both indigenous and imported, used in furniture making are noted. Cedar was the most commonly used of the

home-grown timbers and, interestingly, it was also exported to England for use as a building timber. Australian timber was, of course, quite different from that of England and blanket terms such as 'Botany Bay wood' were used, in this instance to apply to several unnamed Australian timbers of the oak type. Eucalypts of various kinds, particularly the blue gum, were used, as were mahogany, local rosewood and blackwood. A careful and detailed chapter on special features not only acts as a key to the illustrations, but also indicates the way in which the new styles appearing in England, such as the Gothic Revival, were incorporated into Australian-made furniture.

The photographic section of the book is excellently set out, so that comparisons between styles and periods are readily available. Included are some very interesting illustrations of the interior of Horsley Park, New South Wales, at one time the home of a member of the East India Company. The dining-room held a splendid collection of Anglo-Indian furniture. It is interesting to note that the original owners thought to import a punkah for use in the Australian climate. (One might mention in passing that it is rather a pity that the idea has not been taken up in recent times.)

The book is intelligently compiled so that book-cases, tables, or whatever, are in separate sections, each section being arranged chronologically. The detailed descriptions of the pieces of furniture include their sizes—very useful information.

This book presents the rare combination, that of being both delightful to read and at the same time an excellent reference with its ready-reckoner of cabinet-makers of the early nineteenth century, some practical advice on the cleaning of furniture and a very good bibliography and index.

It is without doubt the best book of its kind to have been published in Australia to date and provides a splendid starting point to the further discovery and documentation of early Australian furniture.

Christopher Davis

The Birds of Australia by John Gould (*Facsimile Volume*, Lansdowne Press, Melbourne, 1972, ISBN 0 7018 0085 2, 8 vols limited to 1,000 copies, \$800).

In 1838 John Gould, accompanied by his wife and children, travelled to Australia for a visit of two years. He had already established a reputation by publishing in London, on his own initiative, *A Century of Himalayan Birds*. That work was an instant success and the entire edition was sold out to subscribers, which was possible in an age of inspired patronage of fine books. These subscribers were made up of societies and an aristocracy, whose taste and patronage of the arts had not been blunted by the industrial revolution.

John Gould was initially assisted by his wife, a talented illustrator, who was able to transfer his sketches to the stone lithographic printing plates, the plates being then hand coloured, for which purpose a watercolour painting was provided as a master pattern for the colourist. On his return to England from Australia John Gould started work on perhaps his greatest work *The Birds of Australia*, which began appearing in an edition that was fully subscribed before publication, and limited to two hundred and fifty copies. The first part appeared in 1840 and was published in four parts a year until the end of 1847, with the completing seven parts published in 1848. An important adjunct to the eight volumes was the publication of a *Handbook to the Birds of Australia* in which John Gould provides a careful résumé of the entire subject in the light of new information received and the discovery of new species which were sent to him by three collectors he had left behind in Australia.

Lansdowne Press has produced a facsimile edition of John Gould's famous work. It comprises eight volumes twenty-one inches deep by fifteen inches wide and approximately one-and-a-half inches thick, as well as the handbook. The first two volumes and the complete handbook are now published and the remaining six volumes will appear at intervals of approximately three months. This edition will be limited to 1,000 copies at a subscription price of \$A800. It is interesting to note that the last complete set of the original edition to appear on the market fetched \$A16,000 at Christie's of London.

The introduction to the set and handbook and the text of the annotated pages facing each plate contain not only information of great interest to ornithologists, but are full of acute observation of life in Australia one hundred and thirty years ago. At that time Adelaide had been founded only two years, Melbourne surveyed the year before John Gould's visit, and Sydney and Hobart Town were the only cities of any size.

Great care has been taken to print the text on paper similar to the original edition. However, in these first volumes, the actual printing is sadly defective in the text and in the captions of many of the plates, which is surprising considering the importance of such a major publication.

C. W. McCann

Editorial

Although *ART and Australia* purports to concern itself with the art of this continent and of neighbouring Pacific countries, a small proportion of the articles in the magazine has, since its inception, discussed some aspect of the art of countries elsewhere in the world and, particularly, of European art. In Volume 5 Number 1 Mr James Fairfax wrote about the Picasso Retrospective Exhibition held in Paris in 1967 and in Volume 9 Number 3 Mr Elwyn Lynn wrote about Picasso's Cubism, and especially of certain major works. Mr Lynn wrote at the time of Picasso's ninetieth birthday and, not much more than a year later whilst he was still ninety-one, Picasso died. Probably the most controversial, the most discussed figure in the art scene at any time in history, Picasso provided material for debate in every publication where art has a place. No journal dealing with the subject can, therefore, overlook his death.

However, we have another reason for comment at this time. It is extraordinary that Australians, who have such little opportunity in their own country for assessing Picasso's work, should be given the chance, at the very time of the artist's death, to see a representative collection of his prints.

On loan from the Museum of Modern Art, New York, sent to Australia under the auspices of the International Council of that Museum, and with financial assistance from the Peter Stuyvesant Trust, the collection of 100 lithographs, etchings, aquatints and other prints is remarkably comprehensive of the artist's contribution in that area. Perhaps the most striking aspect, on a first viewing, is the dexterity of Picasso's draughtsmanship. That quality cannot be denied. Whether the line be simple and minimal or whether intricate hatchings are incorporated into the prints, the draughtsmanship is impressive. The inventiveness of Picasso hardly calls for comment but the selection of prints seems to stress that aspect of his work. The same subject is treated in a number of different ways, all equally fascinating. A single print may contain some passages of supreme serenity and others of equal horror. Portraits as far apart as 1928 and 1945 are conventional representations of the subject, whereas earlier portraits, of the Cubist period, can be mystifying to many.

In treating the bullfight of his native Spain, the intricate pattern seems to relate so suitably to the turmoil, the dust, the noise, the harsh beauty of the scene and activity. The bull itself is repeated in many versions from the simplest of line to involved convolutions. Silhouettes like children's cut-outs, flat surface patterns, contrast with sensuous and provocative nudes, where every turn of the pen or brush is revealing and essential.

This exhibition of prints, exposing the master in less sensational mood, but demonstrating his ability through almost every phase of his career, is an appropriate valedictory to an artist who never failed to disturb and stimulate.

Letter to Editor

Sir,

Blamire Young 1862-1935

I am currently engaged in research into the art and criticism of Blamire Young and would be grateful for any information regarding the location of paintings, letters or documents concerning this artist. I would also be interested in hearing from any of your readers who may have known Blamire Young.

*Elly Fink
Fine Arts Department
University of Melbourne
Parkville 3052*



above
LOVONI WEBB HOUSES, KIRIBILLI (1972)
Indian ink 15in. x 22in.
Macquarie Galleries, Sydney

below
PATRICK BYRNE CHILD WITH TOP (1972)
Charcoal on paper 11in. x 13in.
Clune Galleries, Sydney



Exhibition Commentary



top left

ROYSTON HARPUR OCTOBER PAINTING (1972)
Sumi ink on paper 30in. x 24in.
Woollahra Gallery, Sydney

top right

DON NICE RAM (1973)
Acrylic on canvas 60in. x 84in.
Gallery A, Sydney
Photograph by John Wood

bottom left

SHOTEI IBATA JAPANESE GARDEN (1972)
Sumi ink on paper, screen 34in. x 68in. (4 panels each
17in. wide)
Woollahra Gallery, Sydney

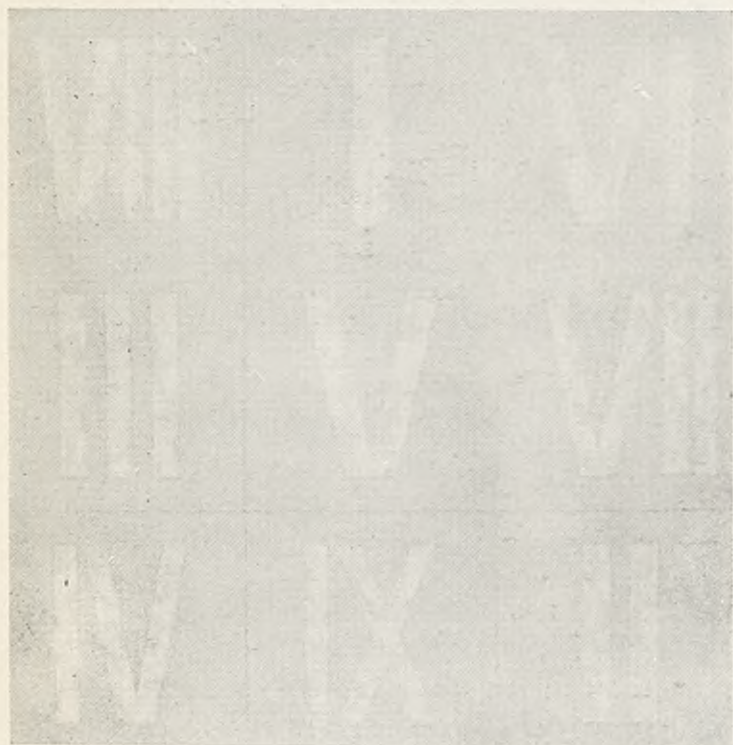
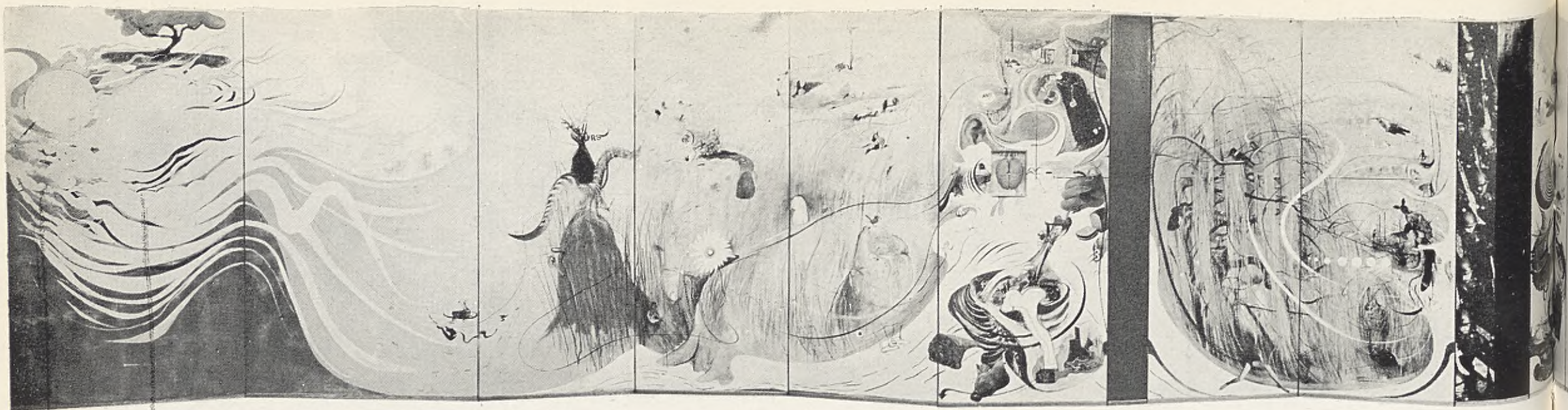
bottom right

JOHN HENSHAW ON THE BEACH (1972)
Oil on canvas 24in. x 42in.
Villiers Gallery, Sydney
Photograph by Geoff Hawkshaw



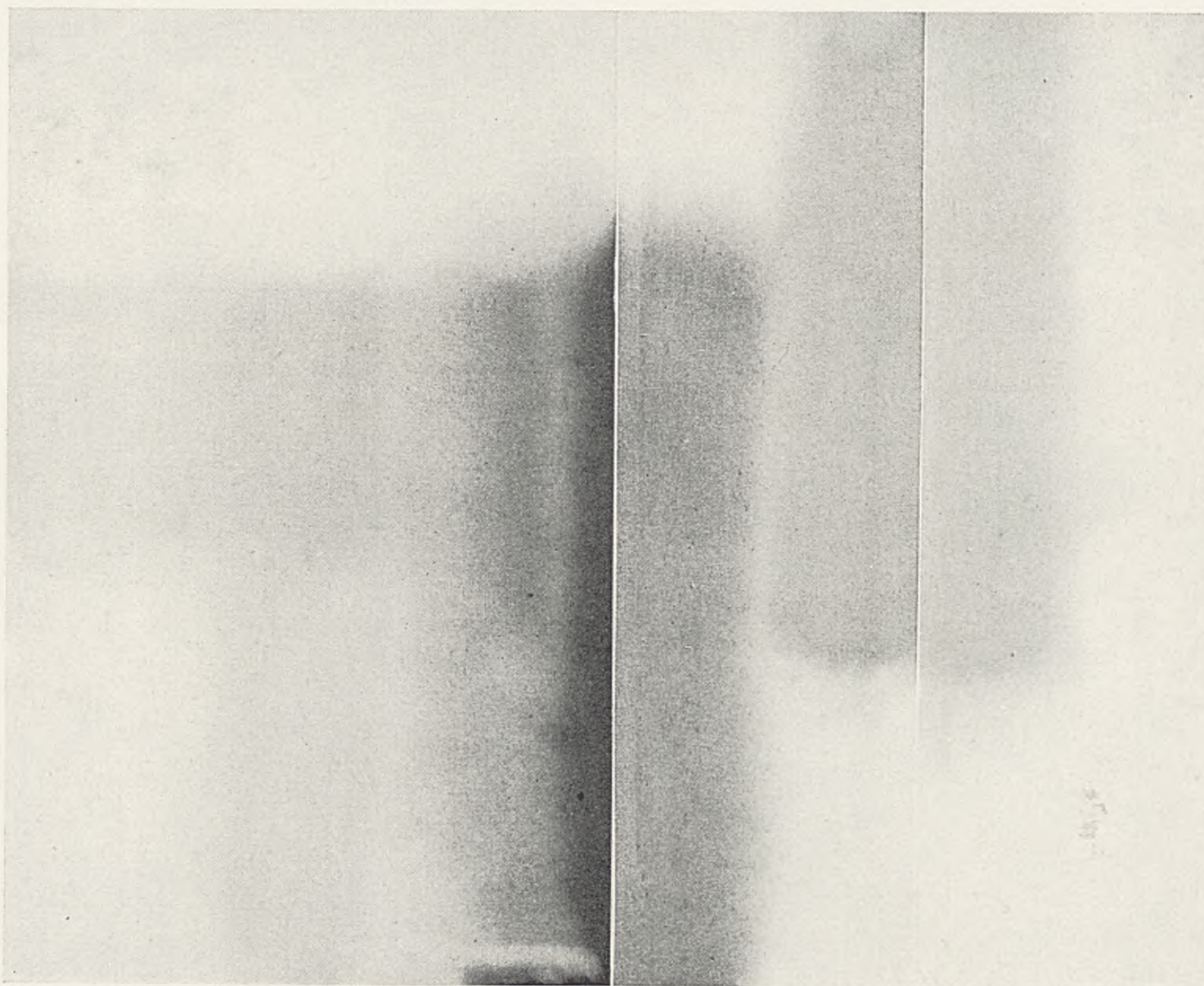
At first glance, the paintings of Don Nice seem only to be brilliant demonstrations of technical ability. However, the finely detailed animals and objects which so neatly fill his canvases appear in an unfamiliar light blown up and fitted against totally empty backgrounds. The influence of Pop Art is obvious, but the treatment, while technically faultless, is more painterly and personal than the slickness that is often associated with Pop.

Royston Harpur's calligraphic works reveal such mastery of Japanese brush-painting techniques as almost to disguise his Western origins. But perhaps it is a more externalized sense of drama inherited from Abstract-Expressionism which makes his work more easily accessible to Europeans than its obvious Eastern prototypes. Harpur's cultural cross-breeding with Japan, while very much a part of a current trend, is unusual in



top middle
RICHARD HAVYATT A SYSTEM OF CHANGE 1973
 Acrylic on canvas 63in. x 63in.
 Chapman Powell Street Gallery, Melbourne
 Photograph by John Golding

above
JAMES SHARP MAGIC SQUARE (1971)
 Oil and pencil on canvas 39in. x 39in.
 Holdsworth Galleries, Sydney
 Photograph by Lawrence Collings

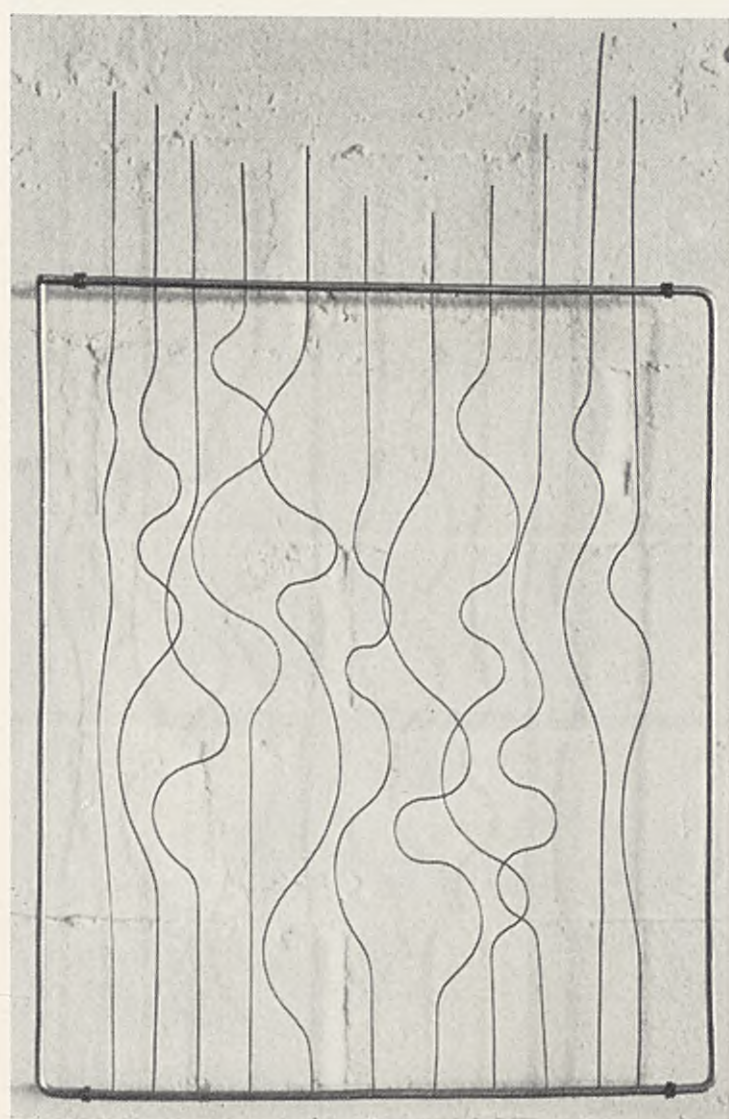
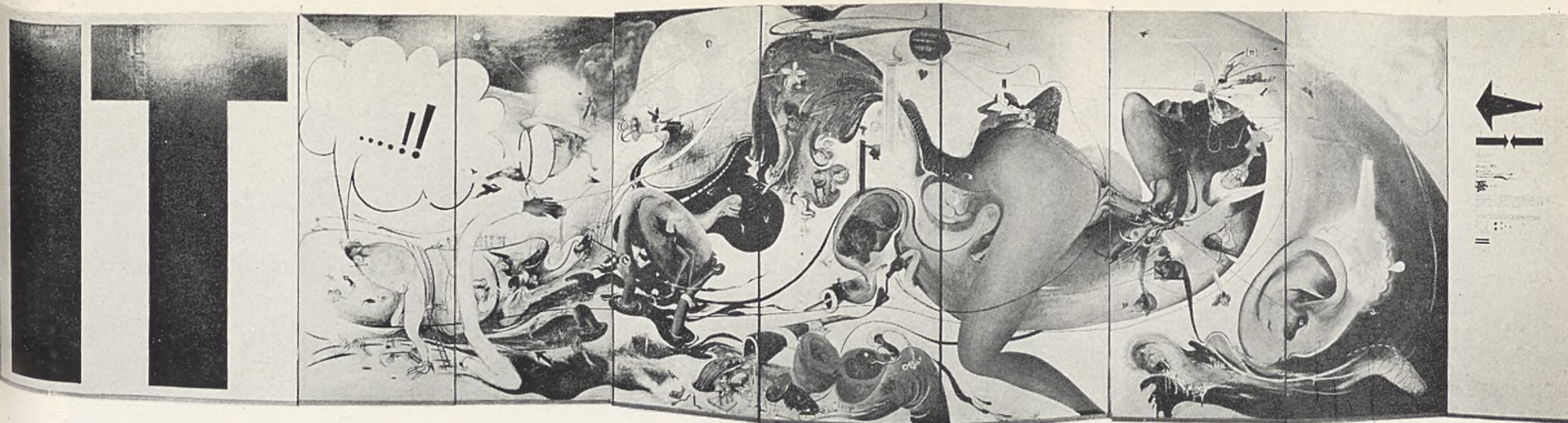


above
GUY WARREN STOP AND GO (1) (1972)
 Acrylic on canvas 45in. x 55in.
 Bonython Gallery, Sydney
 Photograph by Grant Mudford

running counter to the main direction of flow.

In painting a work as vast and complex as *Alchemy*, Brett Whiteley took the chance of creating a masterpiece. He did not quite make it. But neither is *Alchemy* a disaster. One gains the impression that it started as a smaller idea which grew to exceed its appropriate scale. Its comic-strip-cum-Oriental-scroll

format seems ill-suited to such a huge area; the game of Spot That Reference, intrinsic to *Alchemy* as to so much of Whiteley's work, and the miniature themes painted within themes conspire to dwarf the scope of the painting. Attention is forced to details to the serious detriment of the work as a whole. Yet it is all good, solid Whiteley, irritating, funny, thought-provoking and, regarded as a succession of related smaller works, successful. Guy Warren's recent paintings, in complete contrast to Whiteley's, depend for their effectiveness on overall tonal effect

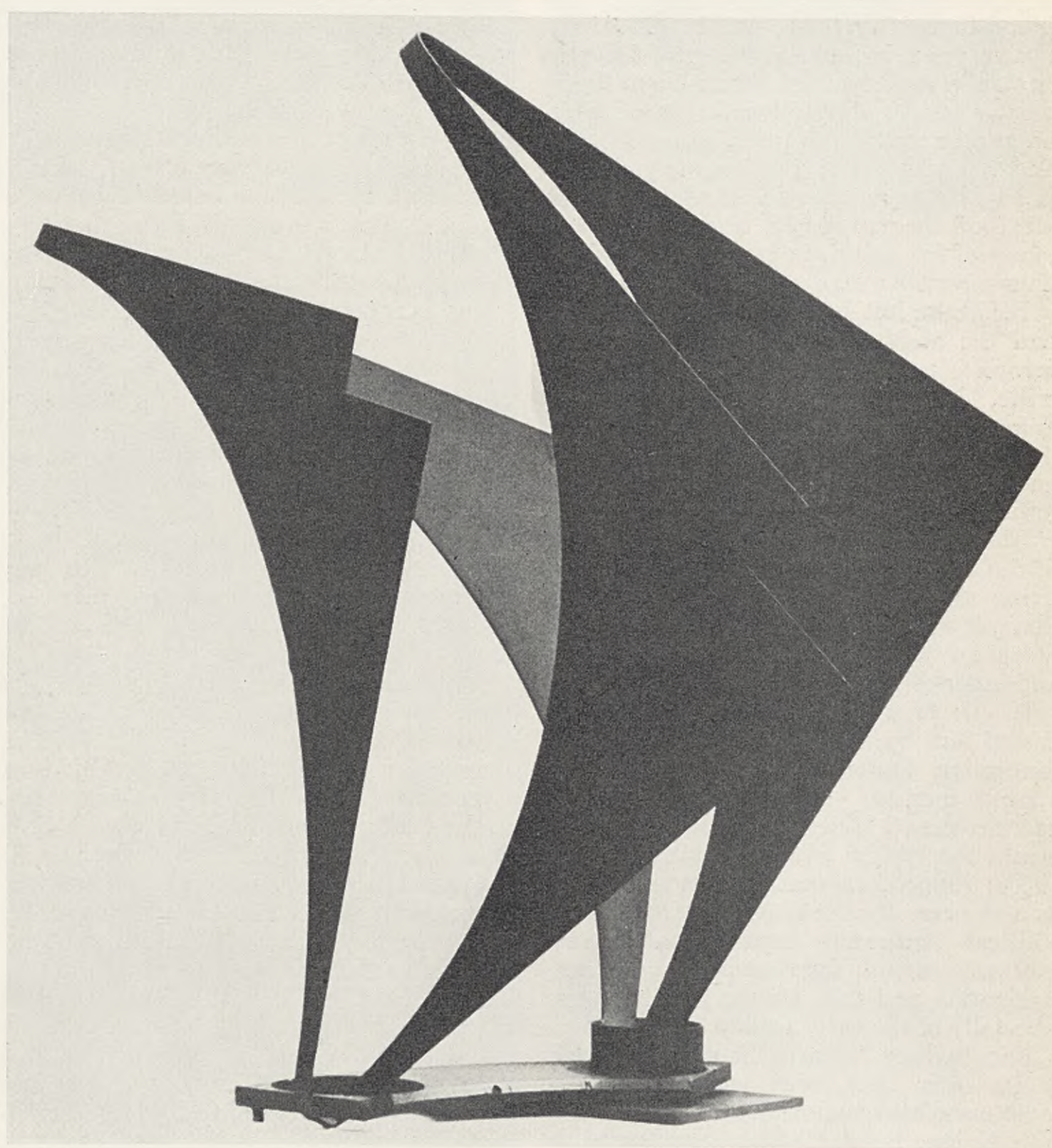


above
ALEX FRIED SCULPTURE (1973)
Wire 14in. x 12in. Woollahra Gallery, Sydney
Photograph by Lewis Morey

with such little concern for traditional values of composition that one work in his recent exhibition was offered for sale by the yard.

Most of the sculptors who were welding junk fifteen years ago have vanished; the outstanding artists among them (Robert Klippel and Richard Stankiewicz for instance) have refined and modified their techniques. Erwin Fabian has emerged as an impressive practitioner of a mode of sculpture now demanding far more sensitivity than it did formerly.

Eric B. Rowllison



top
BRETT WHITELEY ALCHEMY (1972)
Mixed media 6ft 9in. x 22ft 11in. x 3in.
Bonython Gallery, Sydney
Photograph by Grant Mudford

above
ERWIN FABIAN QUADRANTS (1972) (MAQUETTE)
Painted steel 72in. x 72in. x 46in.
Bonython Gallery, Sydney
Photograph by David Moore

David Strachan

Daniel Thomas

David Strachan's painting has been fairly well known in Sydney since the mid-1940s, but not well understood.

There were always devoted collectors although their personal fondness for him and their admiration for his life-style was not easily distinguished from their admiration for his art. He had a rare gift for friendship. After his return in 1960 from twelve years in Europe, he gave focus in Australia to a style of kitchen-based living among scrubbed wooden furniture, tiles, handsome pots and pans, massed herbs and vegetables, fine cuisine, witty conversation, books and music. It was a French ideal of the cultivated artistic life, and many of his paintings eventually hung in houses very like his own.

Before he left for Paris in 1948, he had had the ambiguous benefit of being the favourite painter of Sydney's leading art critic, Paul Haeffiger, then with the *Sydney Morning Herald*. Strachan even lived in the same house as Paul Haeffiger and his wife, Jean Bellette, and the latter's influence shows in some paintings of 1946.

Although his art was always responsive to the character of whatever place he was living at and to the company he found there, it was not formed by such externals. Strachan was remarkably single-minded and inner-directed.

In his later years, when fashion had passed him by, the Abstract-Expressionist generation thought of Strachan as just another member of what it, in the 1950s, had christened 'The Charm School'. That meant the typical Sydney painting of the 1940s: refined, romantic, even campy in its unconcern for the immediate social and political Australian setting and in its concern, instead, for European tradition, civilization and skill, for the Old Masters, especially of the early Italian Renaissance.

The Sydney 'Charm School', popular in its own time, was contrasted with Melbourne's innovators of the same period, with Nolan, Boyd, Tucker, eventually to be called 'Antipodeans', who were not widely appreciated at the beginning of their careers, and who were then concerned with real-life problems in their own city in their own time.

It was not a simple Melbourne/Sydney antagonism. In Sydney itself a Society of Realist Art had abused and sneered at the nostalgic, ivory-tower attitudes of what was to be called The Charm School; and in Melbourne the Antipodeans drew upon the Old Masters too, but preferred expressive or realistic masters like Rembrandt and Brueghel to the classical idealism of the early Italians. In any case the Sydney Charm School, including Strachan, was always recognized as being a group of refugees from Melbourne, mostly students of George Bell, a modernist who taught that subject-matter was of no importance, only form and structure.

With the passage of time, the arguments of the 1930s and 1940s lose interest; involvement with social and political problems makes an artist's work no better or no worse than pure formalism, nostalgia for a European past, or private fantasy.

It was in 1967, having returned to Sydney after a year of liberation from parochial Australian issues, that I first consciously noticed how good Strachan's paintings were. The paint handling was honest, direct, craftsmanlike; it covered a surface with open affection. The layers of colour were breathing, sonorous. Forms of great visual inventiveness were modelled with clarity, were held in proper relation to the picture plane by subtle networks of twig and foliage, were arranged in carefully adjusted surface patterns and firmly related to the framing edge. The pictures were superbly unified, they had been brought to completion, they had a wonderful sense of wholeness.

Unlike so much Sydney painting, it was not simply graphic, it was not showy line for line's sake, nor line for the sake of newspaper illustration and cartooning. Ever since Julian Ashton's teaching began in the 1890s, illustrative drawing has been prized in Sydney more than colour or composition. Strachan's pictures, on the other hand, are complete paintings, not sketches masquerading as paintings.

Strachan seemed to me to be easily the best of his 'school' and I told him I would like to study his work and some day write an article about it. Unhappily, he was killed in a motor-car crash in November 1970, aged fifty-one, and the detailed study of his work was undertaken for a memorial exhibition arranged by the Art Gallery of New South Wales. The exhibition is touring Australia this year.

Although Strachan represents the best of the George Bell School and The Charm

UNIVERSITY OF MELBOURNE
11 JUN 1973



top left

DAVID STRACHAN LOVERS AND SHELL (c.1945-6)
Oil on canvas 14in. x 22in.
Ballarat Art Gallery

top right

DAVID STRACHAN CLOWN AND MAGICIAN 1947
Ink and wash 10in. x 7in.
Private collection

left

DAVID STRACHAN HEAD OF A GIRL 1947
Oil on paper on board 15in. x 15in.
Owned by Pamela and Michael Strachan
Photographs by Douglas Thompson

School, and this remains academically interesting, work on his exhibition so clarified his career that he has emerged as far more interesting in his own right than as a representative of a school.

The most important clarification was the significance of his subject-matter. Strachan's works are much more than well made, decorative paintings. The subjects are intensely felt, and intensely worked on, in an attempt to communicate feeling to the spectator. 'Sometimes it takes me months and months of reorganization of the shapes and colours and tones to get that feeling.'¹

Strachan said 'What I am trying to do is to give life to and show the real beauty in commonplace things. I do my utmost to simplify into a very, very simple image. I don't feel that any complication should show or should worry the observer.' He wanted 'basic qualities . . . a quality of timelessness.'

'The subjects I choose are nearly always banalities . . . because to me these subjects that we see around us all the time – the first subjects that impress us as children – have got something of an archetypal quality.'

Re-creation of first, intense childhood awareness is most triumphantly achieved in the still-life paintings.

The *Basket of Fruit*, the knives and choppers in *Batterie de Cuisine*, the *Still life with lemons in a jug*, the *Still life with oranges*, the *Everlastings* all have the clarity and the strangeness of being seen for the very first time, of being stared at in sober amazement.

Yet, as already mentioned, his paintings also reflect his mood and their place of execution.

Take, as an example, the *Basket of Fruit*, painted in Paris in 1953 and almost the only one of his paintings to be exhibited there. During the previous year he had seen, at the Orangerie, one of the greatest exhibitions of still life, 'La Nature Morte de l'Antiquité à nos Jours'. It must have turned him back to painting after several years devoted to etching. The exhibition was full of fruit in wicker baskets. But, since the previous year had also included painting holidays at Pont-Aven, Brittany, a place where Gauguin had once painted, this still life, as well as some landscapes of the same time, like *Kerdruc*, frankly explores Gauguin's style: it is unusually vivid in

colour and the flattened forms are contained, like Gauguin's, in dark outlines.

The *Batterie de Cuisine*, painted in London in 1956 and, again, almost the only one of his paintings to be exhibited in that city, has a coldness found nowhere else in the art of a man who was more at home in warmer Mediterranean climates. It perhaps acknowledges the still lifes of William Scott, one of which hung near Strachan's in the London Group Exhibition of 1956. Its characteristically Parisian blue reveals nostalgia for the city in which he had lived happily for six years and in which he had learnt to cook very well.

The *Still life with lemons in a jug* was painted in 1959 on a visit to Majorca, a Spanish island and, for the first time, Zurbaran, the great seventeenth-century Spanish painter of still life, is visible behind Strachan – not that the busy clutter of Dutch still life would ever have been conceivable as an example for so grave an artist.

The *Everlastings* was painted in Sydney in 1964, a time of settled security, of return to the scene of his early success and to the country of his childhood, a country where these golden wildflowers would have been an earliest childhood discovery. Perhaps their golden colour is a suggestion that childhood is a Golden Age. Certainly there were many golden paintings – flowers, fruit, Hill End landscapes – among these first works painted after Strachan's return to Australia.

David Strachan's landscapes are less interesting than his still lifes or his figures and they include fewer undoubted successes. They might have been merely something to paint on summer holidays from Paris or Sydney.

The north of France subjects were usually painted in the company of Moya Dyring, an Australian in Paris who produced many tourist-view landscapes; Strachan's also are perilously close to the same level.

The series of cold-weather architectural subjects painted at Bricherasio, near Turin, in 1959, are, on the other hand, very splendid. They come after three virtually unproductive years. Their large size emphasizes the confidence gained after a course of study at the Jung Institute in Zurich. They are also a response to the patrician confidence, order and sophistication of his Italian surroundings by comparison with the peasant and fishing villages which he knew as art colonies in France and Spain.

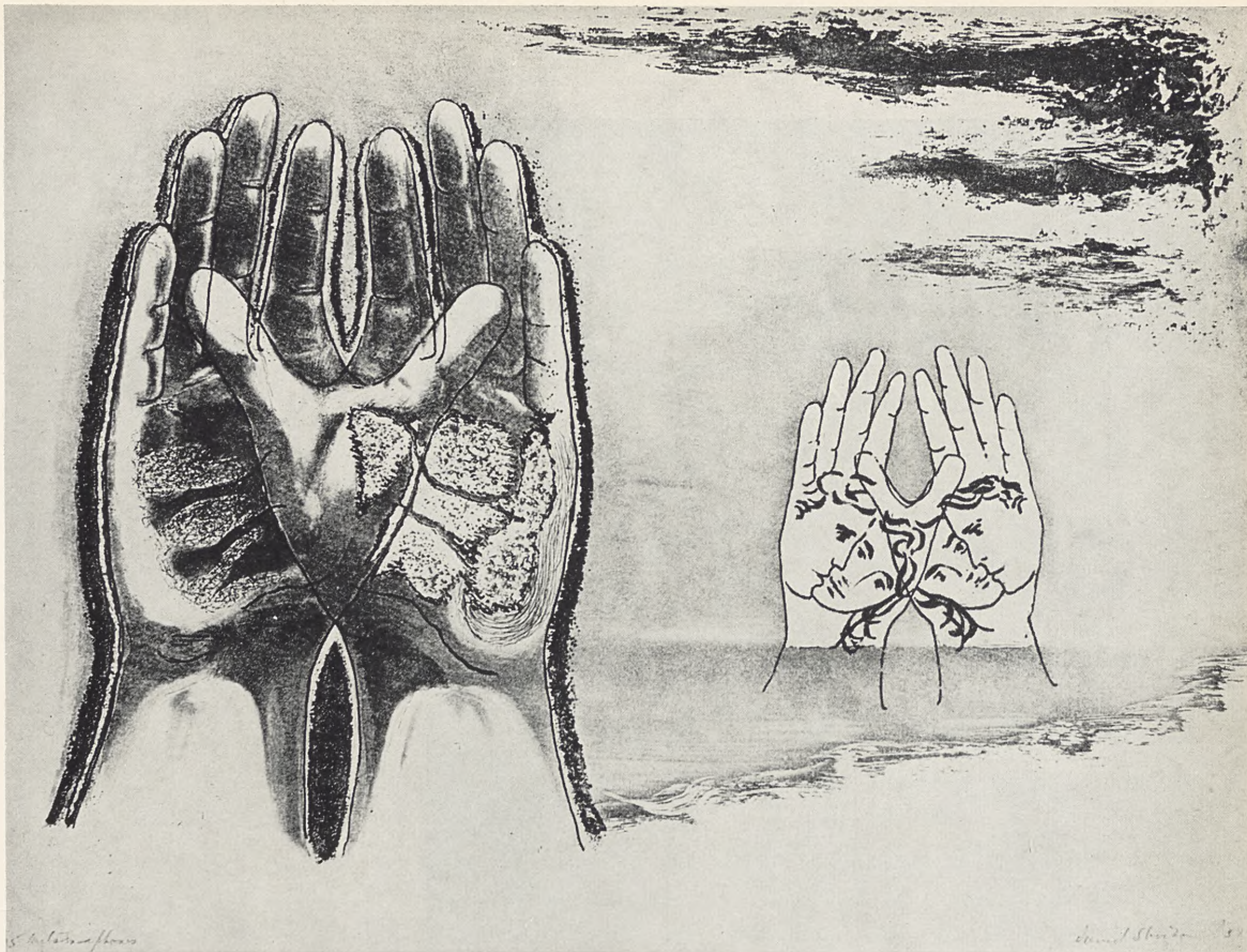
¹Documentation of his statements and career is available in the Catalogue of the Art Gallery of New South Wales Exhibition.

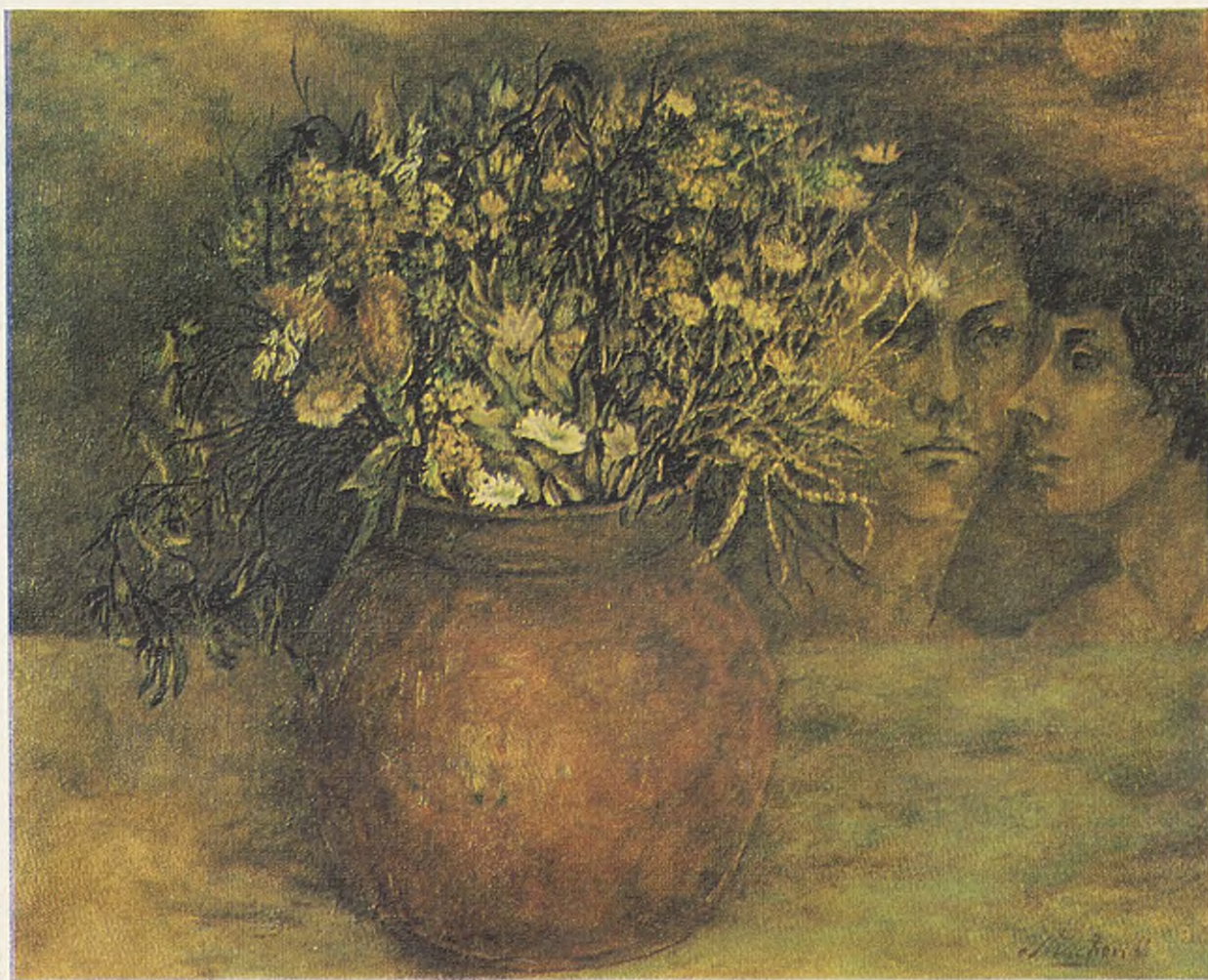
opposite top

DAVID STRACHAN METAMORPHOSIS (THE DEAD MAN) 1951
Etching 11in. x 16in.
Owned by Daniel Thomas

opposite bottom

DAVID STRACHAN THE MUSE (1951)
Etching and lithograph 11in. x 20in.
Private collection
Photographs by Douglas Thompson





top
DAVID STRACHAN FLOWERS AND TWO HEADS 1966
Oil on canvas 24in. x 30in.
Owned by Mervyn Horton

above
DAVID STRACHAN OLD PALAZZO 1959
Oil on canvas 38in. x 64in.
Owned by Devonport Municipal Council, Tasmania
Photographs by Douglas Thompson



top right

DAVID STRACHAN HILL END LANDSCAPE 1965
Oil on canvas 36in. x 48in.
Private collection

right

DAVID STRACHAN EVERLASTINGS 1964
Oil on canvas 39in. x 19in.
Owned by Lady Beale

far right

DAVID STRACHAN FISHER GIRL 1945
Oil on board 14in. x 18in.
Owned by John Fairfax & Sons Limited

Photographs by Douglas Thompson





top left

DAVID STRACHAN BASKET OF FRUIT 1953
Oil on board 15in. x 19in.
Owned by Mr and Mrs LeRoy Brauer

left

DAVID STRACHAN GROUP OF THREE FIGURES,
WITH ARMS OUTSTRETCHED (c.1951-2)
Pencil on paper 6in. x 6in.
Private collection

opposite

DAVID STRACHAN KERDRUC 1953
Oil on canvas 29in. x 21in.
Owned by The Honourable Mr Justice Jacobs
Photographs by Douglas Thompson



Mediterranean or Australian subjects, which comprise the majority of his landscapes, are strongly felt. He had grown up at Creswick, a decayed gold-mining town in a rich agricultural countryside beside the hills of the Great Dividing Range, near Ballarat, Victoria. Creswick landscapes were painted in the 1940s and 1960s for he constantly revisited the place to see his parents; in fact, he was killed when driving back to Sydney from Creswick, where he had made, in memory of his Father, an official presentation to the Creswick Shire of his largest painting, a twelve-foot Creswick landscape combining past and present.

His earliest landscapes were painted at Cassis on the Mediterranean in 1937, a time when he was studying at the Slade School, London, and the Académie de la Grande Chaumière, Paris. Already at eighteen he had located his style in the conservative, classicizing modernism which was very influential between World War I and World War II and is best exemplified by the art of André Derain. This was to be reinforced when he studied in Melbourne with George Bell, 1938-40, and when he moved to Sydney in 1941 and became friends with the Haefliger.

The warm stability of old towns, of landscapes with history and associations, were appreciated by Derain and by Strachan. A colour reproduction of a Mediterranean landscape by Derain in a book owned by Strachan as early as 1941 is extremely like a Creswick landscape by Strachan painted in the 1960s.

Creswick was not only his own archetypal childhood landscape and to be investigated for that reason alone, it was also, being a decayed gold town, a landscape that suggested the past more than most Australian landscapes do. His later landscapes were painted at Hill End in New South Wales, another decayed gold town, or in rolling hill country near Canberra or Brisbane which was similar in character to Creswick and part of the same Great Dividing Range.

There is a continuing, Proustian attempt to clarify remembrance and understanding of things past.

Since his art is so craftsmanly, so imbued with the sense of touch (he appreciated the fact that his maternal grandfather was a fine craftsman, a watchmaker) the more optical, atmospheric experience of landscape seems to suit him less well than the tangible subjects like still life, or architecture or figures.

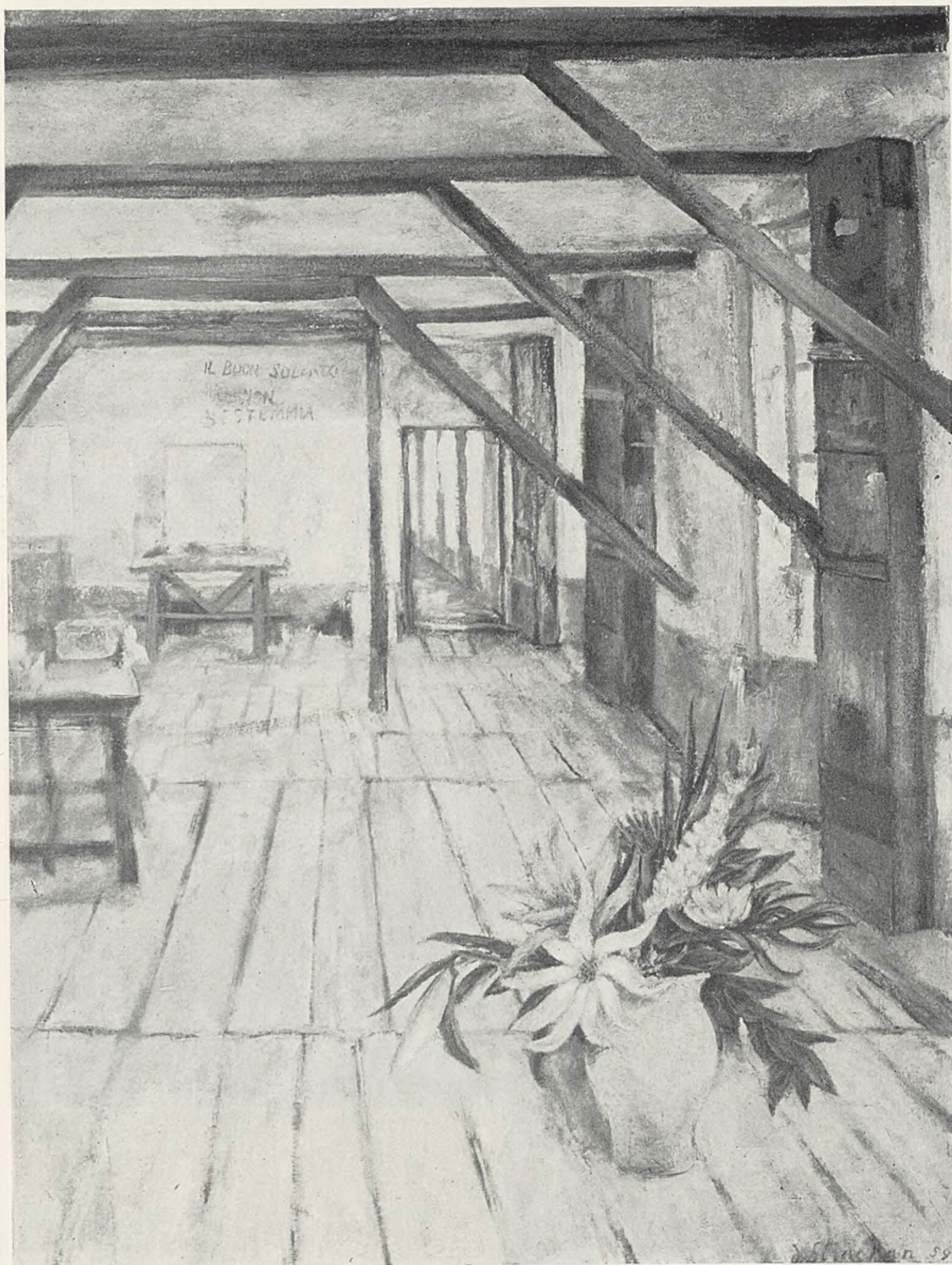


top left
DAVID STRACHAN BATTERIE DE CUISINE 1956
Oil on hardboard 29in. x 36in.
Private collection

far left
DAVID STRACHAN STILL LIFE WITH ORANGES
(1964?)
Oil

left
DAVID STRACHAN STILL LIFE WITH LEMONS IN
A JUG 1959
Oil on canvas 24in. x 20in.
Owned by Mr and Mrs Peter Meagher

opposite
DAVID STRACHAN INTERIOR WITH STILL LIFE 1959
Oil on canvas 39in. x 29in.
National Collection, Canberra
Photographs by Douglas Thompson



There are only a few portraits. The *Head of a Girl*, painted in Sydney in 1947, is another of his open acknowledgements of Derain. Later there is an outstanding full-length portrait of his friend, the theatre designer Kenneth Rowell, tentatively, realistically, sliding out from beside the artificial, perfect, Hard-edge geometry of theatre sets.

Besides painted portraits he made portrait photographs and they reinforce our understanding of his attempt to capture extreme, timeless simplicity. They are absolutely plain but, at the same time, they resemble fifteenth-century Florentine portrait painting.

Those artificial figure compositions which seem the most characteristically Sydney Charm School are also more profound than they might appear. They, too, are concerned with Jungian archetypes with collective, unconscious memory of one's own past and one's ancestry – historical, prehistoric and prehuman.

Jung's analytical psychology is a rediscovery of neglected aspects of the personality in order to acquire an integrated wholeness. It requires recognition of the fact that we all have both masculine and feminine potentialities, human and non-human potentialities.

Thus, the anonymous lovers and the archetypal first lovers, Adam and Eve, painted many times from the 1940s to the 1960s.

Thus also the strange composition *Fisher Girl*, 1945, which not only implies a kind of affectionate fellow-feeling between the girl and the object of her daily work in the sea but also implies an unconscious memory of the fact that we ourselves were once fish, that life evolved from the sea. Its mood is like the Piero di Cosimo in the National Gallery, London, of a dog and a semi-human faun contemplating a wounded girl.

Thus the *Lovers and Shell*, where a man fighting his way out of a shell, symbol of female genitalia, suggests both the child-birth consequent upon love-making and a memory that before fish evolved there were molluscs.

Thus the faces in branches of flowers are a suggestion that we might have evolved differently and become a kind of plant.

This awareness of potential metamorphosis is not so different from the first intense childhood awareness of separate, everyday, banal objects in the world. An infant does not discriminate between one object and another; at first he loves them

all equally and promiscuously, be they a mother's breast, a flower, a jug, an orange, a cat or a blanket. This state of polymorphous, infantile eroticism is a lost paradise that many artists have attempted to regain, most notably Hieronymous Bosch in his garden of earthly delights. (Bosch, incidentally, was well represented on Strachan's bookshelves.)

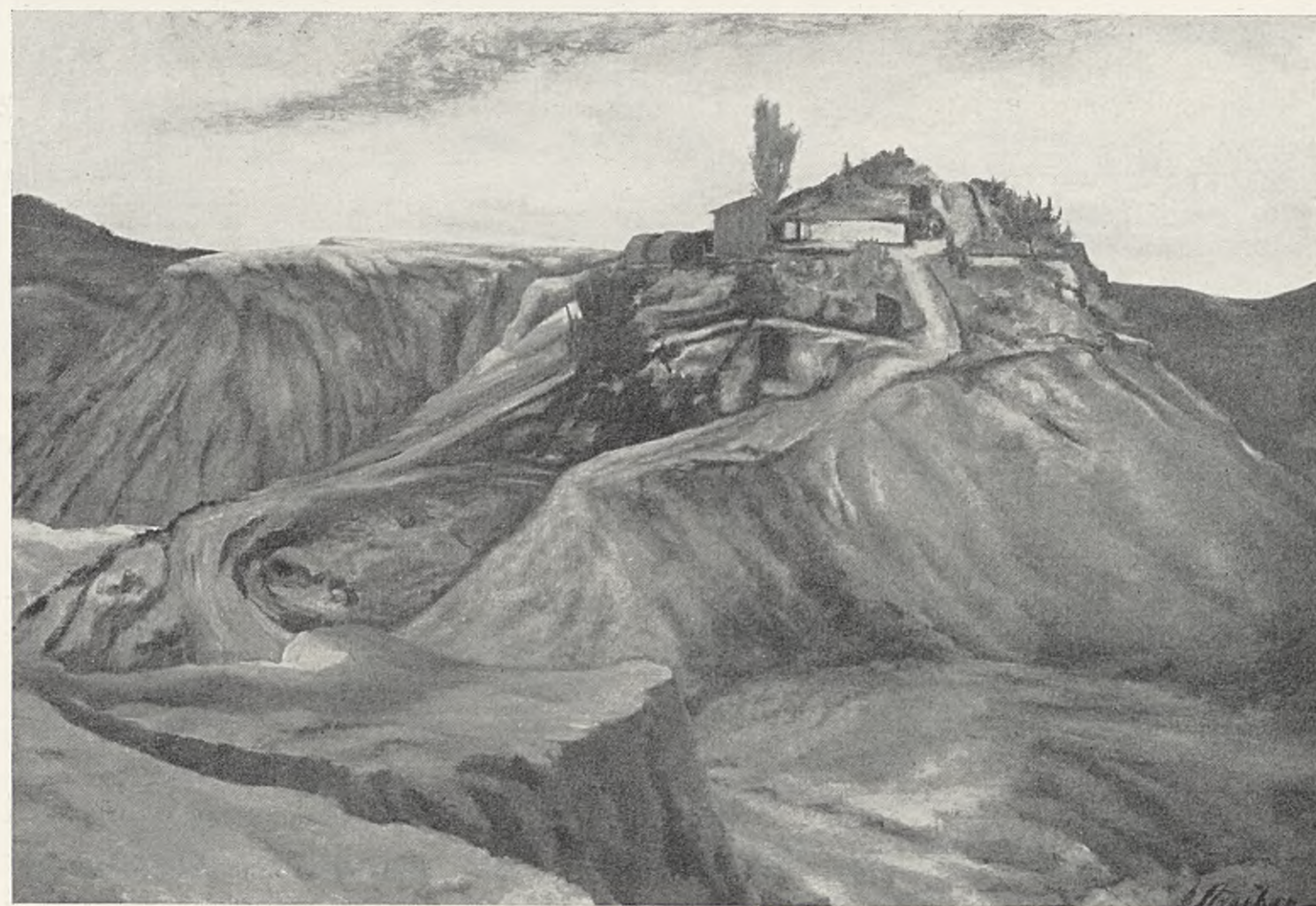
There is no doubt that David Strachan's paintings make a most honourable contribution to this large and universally poetic enterprise.

The book published this year by the Art Gallery of New South Wales to coincide with the circulating exhibition of David Strachan's work contains full biographical data, bibliography, lists of exhibitions, prizes and museum representation. Further, it includes a complete catalogue of Strachan's etchings. These occupied most of 1950-2, the finest being published by his own Stramur-Press as illustrations to a luxury book of poems by Alister Kershaw, *Accent & Hazard*.

Strachan's pen-and-ink drawings of the 1940s were often studies for paintings and were occasionally exhibited in Sydney in their time. One or two pastels and watercolours were also exhibited then. In Paris, around 1952, he produced a smaller group of pencil drawings, no longer exploratory and tentative like the pen drawings but decisively and firmly modelled; these were studies for some etchings subsequent to *Accent & Hazard*. A little later there are some larger, softer pencil drawings of figure compositions. Then, in 1958, at Zurich, there were a number of Surrealist drawings and watercolours, presumably part of his Jungian analysis. No drawings or etchings are known after his return to Sydney in 1960; instead photography becomes a significant activity.

Strachan's paintings are nearly all signed and dated, though often the inscriptions are masked by the frames. The dates are, moreover, very difficult to read clearly and pictures should always be double-checked against their first date of exhibition – though this presents further problems, since titles were often changed from exhibition to exhibition.

However, most problems of identification and dating will be solved by the exhibition book, for besides documentation it illustrates the entire exhibition, that is forty-nine paintings, seven drawings and five etchings.



top

DAVID STRACHAN PAUL'S HOUSE 1962
Oil on canvas 38in. x 64in.
Art Gallery of New South Wales

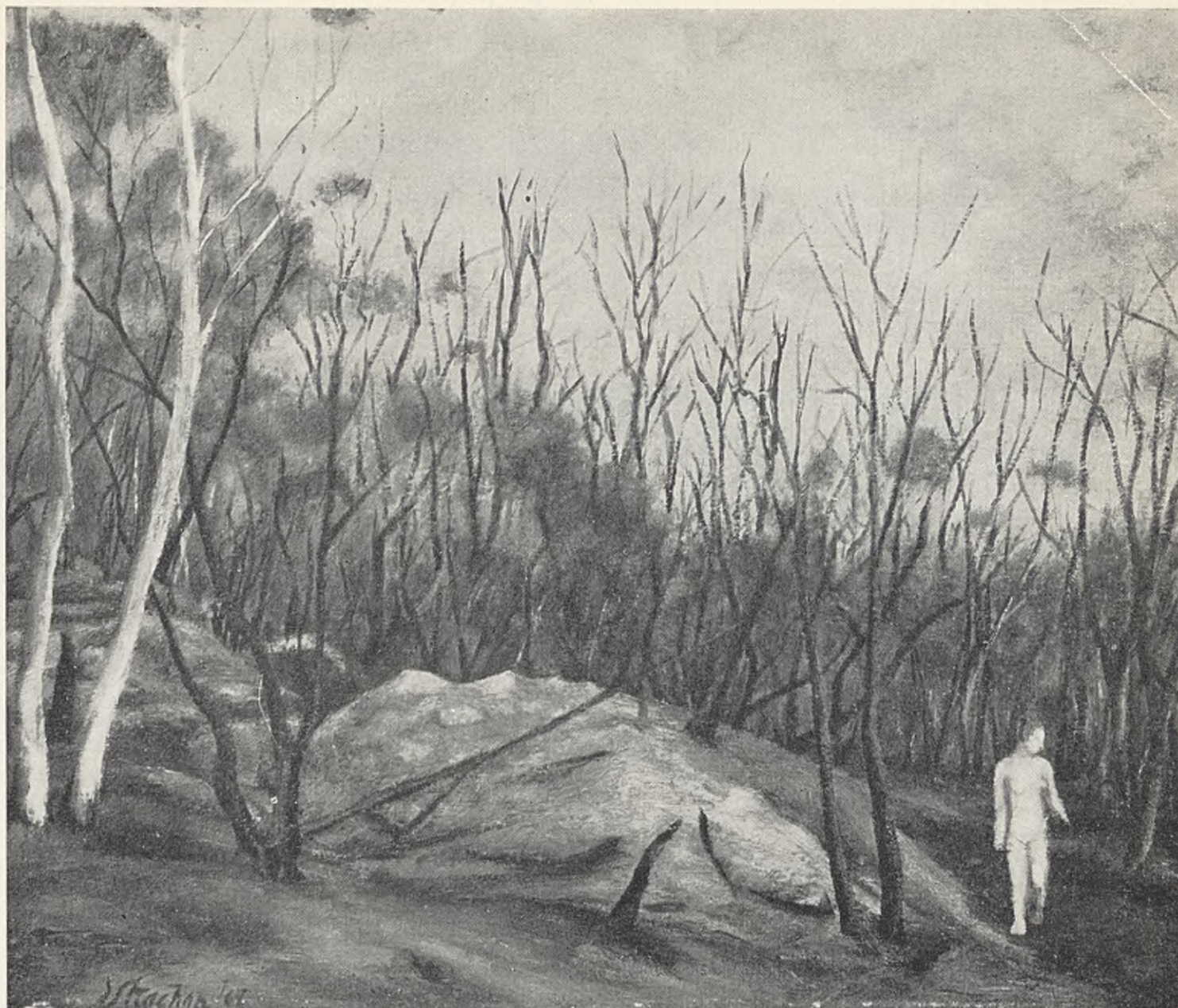
above

DAVID STRACHAN OLD SILVER LEAD MINE I
(c.1966-7)
Oil on hardboard 36in. x 54in.
Private collection
Photograph by Douglas Thompson



top left

DAVID STRACHAN ADAM AND EVE (c.1967-8)
Oil on hardboard 13in. x 7in.
Owned by Ann Church



top right

DAVID STRACHAN BUSH FIRE LANDSCAPE WITH
FIGURE OF A GIRL 1968
Oil on hardboard 21in. x 26in.
Owned by Captain and Mrs G. Vaughan



right

DAVID STRACHAN FACES IN FLANNEL FLOWERS
(1970)
Oil on canvas 30in. x 24in.
Art Gallery of New South Wales
(Anonymous purchase fund)
Photographs by Douglas Thompson

Tony Coleing

Sandra McGrath

judged the award, said that in fact he could have just as easily given it to Ron Robertson-Swann or to John Peart.² The fact is that he did not.

The actual piece was called *Line*. It is a floor sculpture executed in aluminium and painted wire, delicate, with an air of weightlessly charged energy, informing spaces with nervous tentacles. The 'tense spaghetti-rod' sculpture led another critic to say that Coleing had '... a penchant for the trivially frivolous that should not be dignified with the label rococo'.³

In some areas the criticism still persists that Coleing's work lacks a formal integrity.

The Kolotex Award, however, was a significant event in the art career of Tony Coleing. For, more than anything else, it justified a hard decision that he had made on his trip from England to Australia. This decision was to give up painting, an occupation he had worked at since he was sixteen years old, and to take up sculpture.

Coleing says that while on board the ship he decided that he knew enough about painting to last for a long time and that he did not feel it could give him any more at the moment. 'Sculpture was the last thing I knew anything about, therefore I couldn't be influenced.' He had felt that he was not good enough as a painter because he was under too many influences, and that his paintings suffered from not being original looking.

In order to remove the arbitrary nature from Coleing's decision to become a sculptor instead of a painter, it is necessary to see his career in some depth and perspective.

Coleing was born in a small town in Victoria called Warrnambool. His family left there when he was two years old to go to Smithtown on the coast of New South Wales. From there they moved to Gippsland (Maffra), where he went to school until he was fifteen.

The first 'artistic' work he remembers doing in those childhood days was a bush setting for a class-room play. 'I pulled into the class room trees and bushes and gravel. Thinking back on it, it would have been better to just hold the play outside.'

In 1959, when he was sixteen, Coleing went to the East Sydney Technical College. He had no interest in sculpture at all at that time. His paintings from the 'Tech. Period' were immature and imitative semi-abstracts. He says he was 'just pushing the paint around'.

In 1968 the Kolotex one thousand dollar award was given to the young Australian artist, Tony Coleing. As a result of winning the prize, Coleing was removed from his relatively obscure position in the Australian art scene and thrust into the limelight with all the accompanying critical confusion, comment and censure.

One reaction to the young artist's win was expressed by a critic in these terms: 'Why, one asks, is the \$1,000 Kolotex Award squandered on a wire frippery by A. J. Coleing?'¹ Daniel Thomas, who

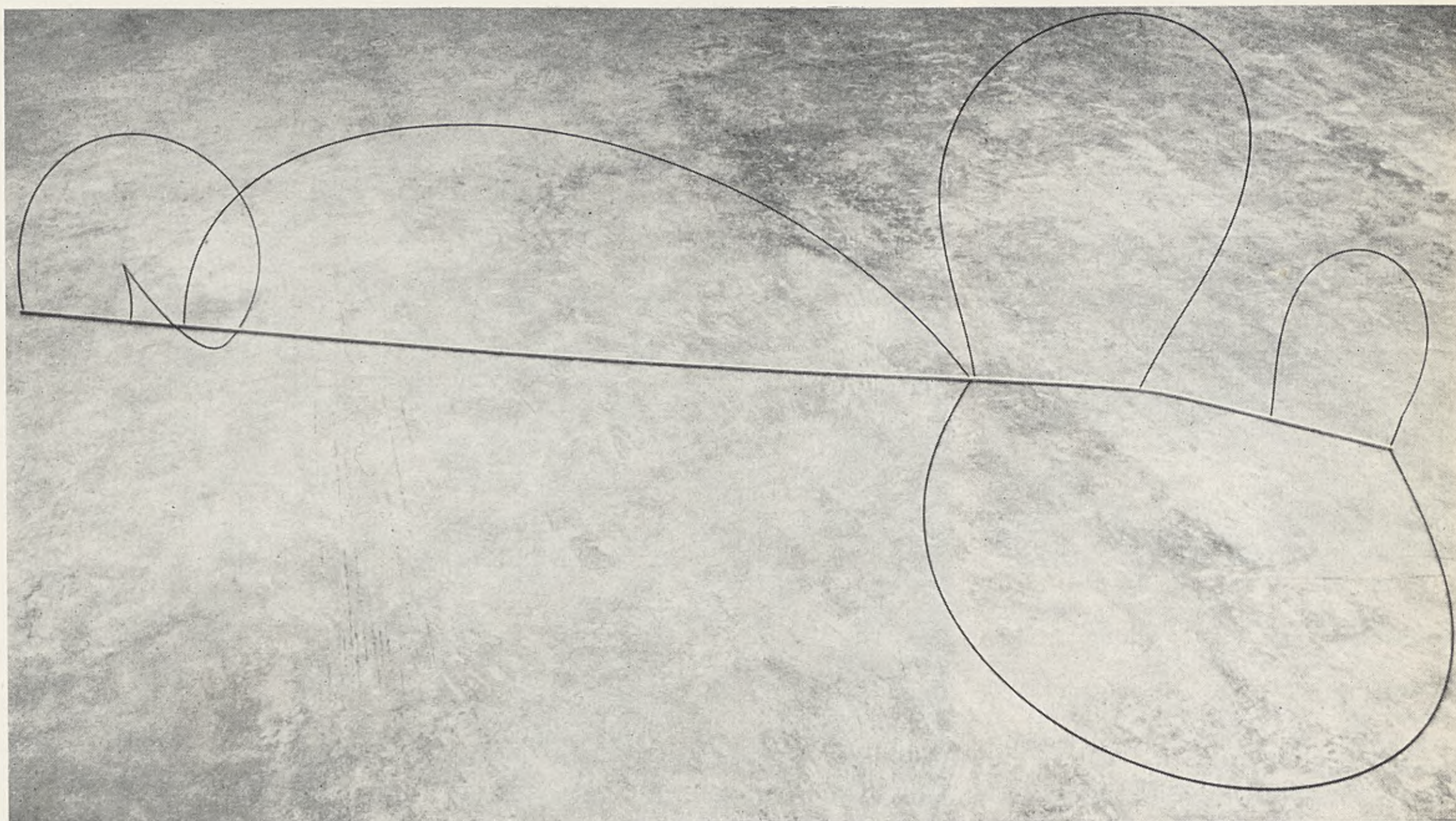


TONY COLEING THE TIMES (1966)
Wood, paper, bowler hat, umbrella 60in. x 10in. x 16in.
Possession of the artist
Photograph by Douglas Thompson

¹*Australian*, 9 November 1968, John Henshaw.

²*Sunday Telegraph*, Sydney, 10 November 1968.

³*Bulletin*, Sydney, 16 November 1968, Elwyn Lynn.



above
 TONY COLEING LINE (1968)
 Painted steel wire and aluminium 5ft 2in. x 7ft x 17ft 8in.
 Art Gallery of New South Wales
 (Gift of Kolotex Pty Ltd)

right
 TONY COLEING PLAY SCULPTURE (1965)
 Perspex and painted ping-pong balls 24in. x 15in. diameter
 Possession of the artist
 Photographs by Douglas Thompson



Two years later, for personal reasons, he left the Technical College at a stage when he felt that he was just beginning to get somewhere. The months that followed were not productive artistically. Coleing worked for the Water Board, did seasonal work, then went to Queensland and, later, to New Zealand for a year.

In 1963, he went to London. Unable to get into an art school, he worked on sets for the Royal Court Theatre and gleaned a living by dealing in antiques and junk. To bolster his income so that he could continue painting, Coleing went to Iceland and worked on a fishing-boat. Apart from the harshness of the climate, he remembers most the 'total isolation—both mental and physical' that he suffered.

On his return to London he continued to paint, influenced by de Kooning, de Stael, Motherwell and others. However, he began simultaneously to experiment with a few odd sculptures in mixed media. He says, however, 'Basically, I couldn't understand sculpture at all'. He saw his first Caro exhibition at that time and states that he 'didn't understand it—and couldn't understand why people liked it'.

On the other hand, he thought the Bonnard exhibition in London 'fantastic', and the idea that Bonnard, as he had said himself, did not discover colour until he was about sixty-four years old impressed him.

In the end, Coleing found that, apart from entering two group shows, he was art-dealing more than painting, mainly for economic reasons. His entry in the Whitechapel 'Young Commonwealth Artists' 1964 show was entitled *Key Red*. It was a large canvas, having a white background with a yellow line enclosing a square. The exhibition, which also included works by Peter Daglish and Vernon Treweeke (who was the star of the show), was reviewed by the *Times*, London, 22 August 1964, as a show that provided '... a series of mainly large-scale works, boldly and sometimes experimentally conceived, abstract, ambiguous in imagery, and in some instances displaying a desire for freedom from the customary boundaries of the arts'.

The first sculpture that Coleing executed that was not completely experimental was in 1965 of painted perspex entitled *Play Sculpture*. Made of transparent plastic it was fifteen inches in diameter and twenty-four inches long. Inside it were six variously coloured ping-pong balls which moved according to the motion of the container.

It could have been a giant rattle for an enormous infant.

Curiously, this first work contains much of the elemental qualities of Coleing's work. The reference to children and to play, to motion, fantasy and surprise that are inherent in this initial piece have never been far removed from all his subsequent work. It is a work that is extremely significant in Coleing's development and it is important to realize that this work was not created from a sculptor's base, it was the work of an artist who still saw himself completely as a painter.

His 1966 paintings were Hard-edge and still under the influence of the giants in that field. Unfortunately, nearly all the work of this period has been destroyed. A few photographs reveal that Coleing's interest was mainly in colour. Vernon Treweeke had the greatest influence on Coleing at the time, trying to persuade him to free his style of painting. In 1967–8 Coleing changed painting styles and started painting a kind of figurative Pop.

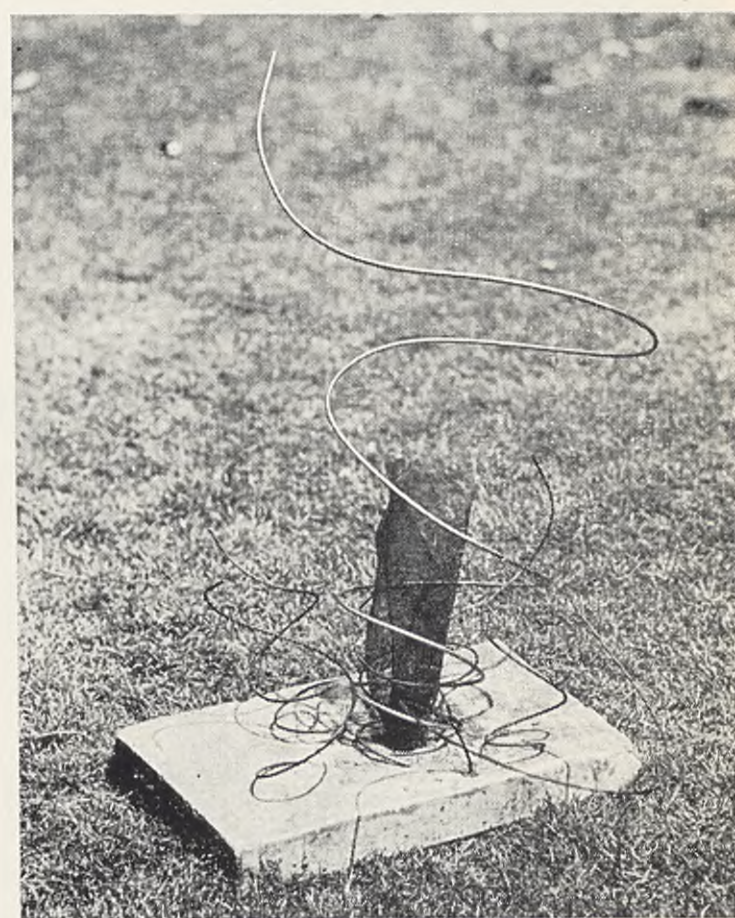
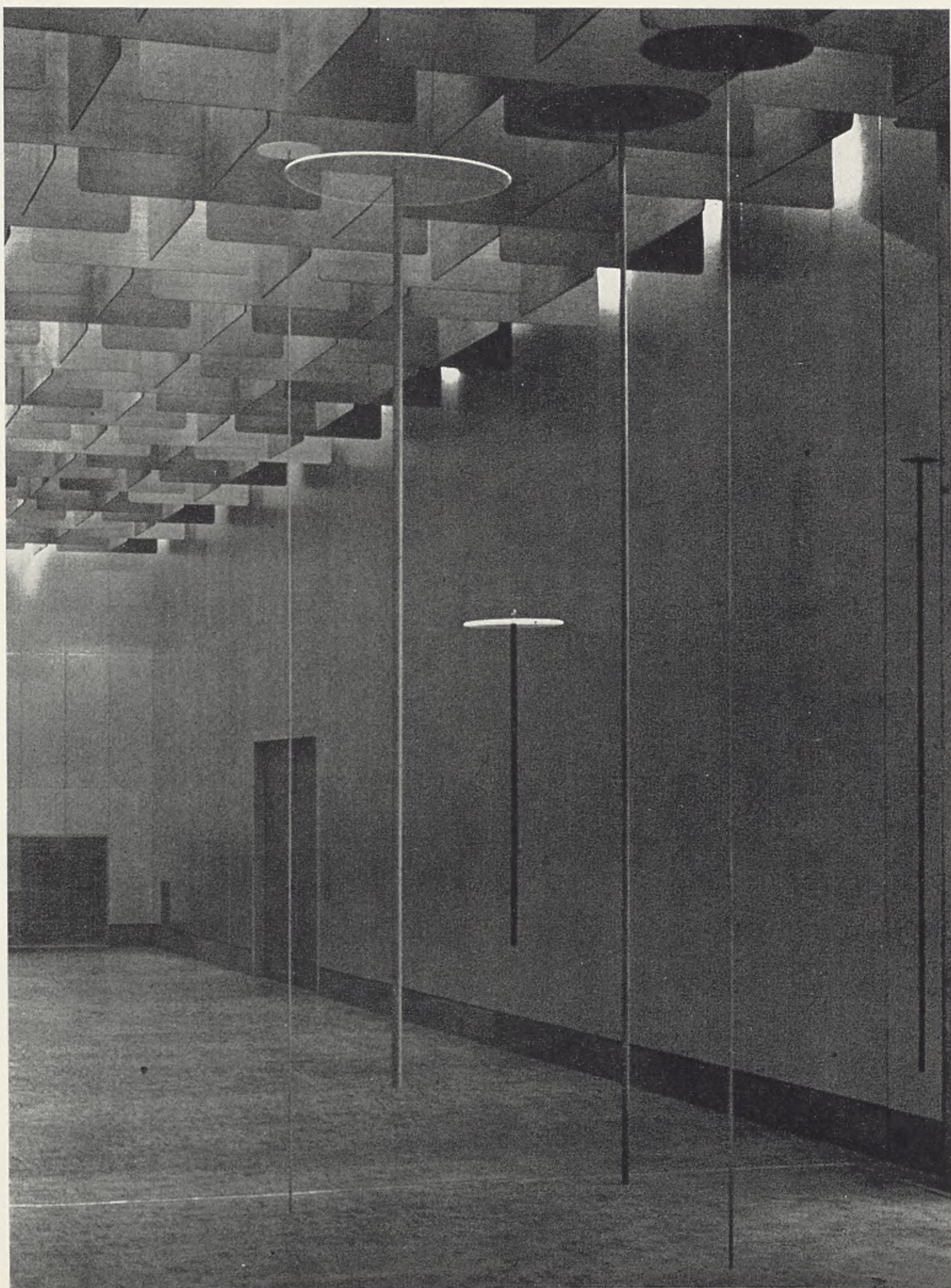
In 1967 he married and returned to Australia. It was on that voyage that Coleing decided to abandon painting and take up sculpture seriously. He felt that in sculpture he could find a personal style which his paintings had lacked and that it was in sculpture, due to his very lack of knowledge of it, that he could escape the problems that had besieged his paintings.

A trip to the Australian bush on his return stimulated his imagination. Compared to the English countryside, the Australian landscape was wild and without order, full of movement and action. His first full-size piece of sculpture reflects this discovery. Reminiscent of tall grass weaving in the wind, the six-feet-high green perspex uprights were designed to move depending on the temperature or air currents.¹

In the same year, 1968, which was officially Coleing's début on the Australian art scene, he produced for 'The Field' exhibition two other works: a perspex and aluminium hanging environmental sculpture and a thin wire and aluminium sculpture, forty feet by thirty feet.

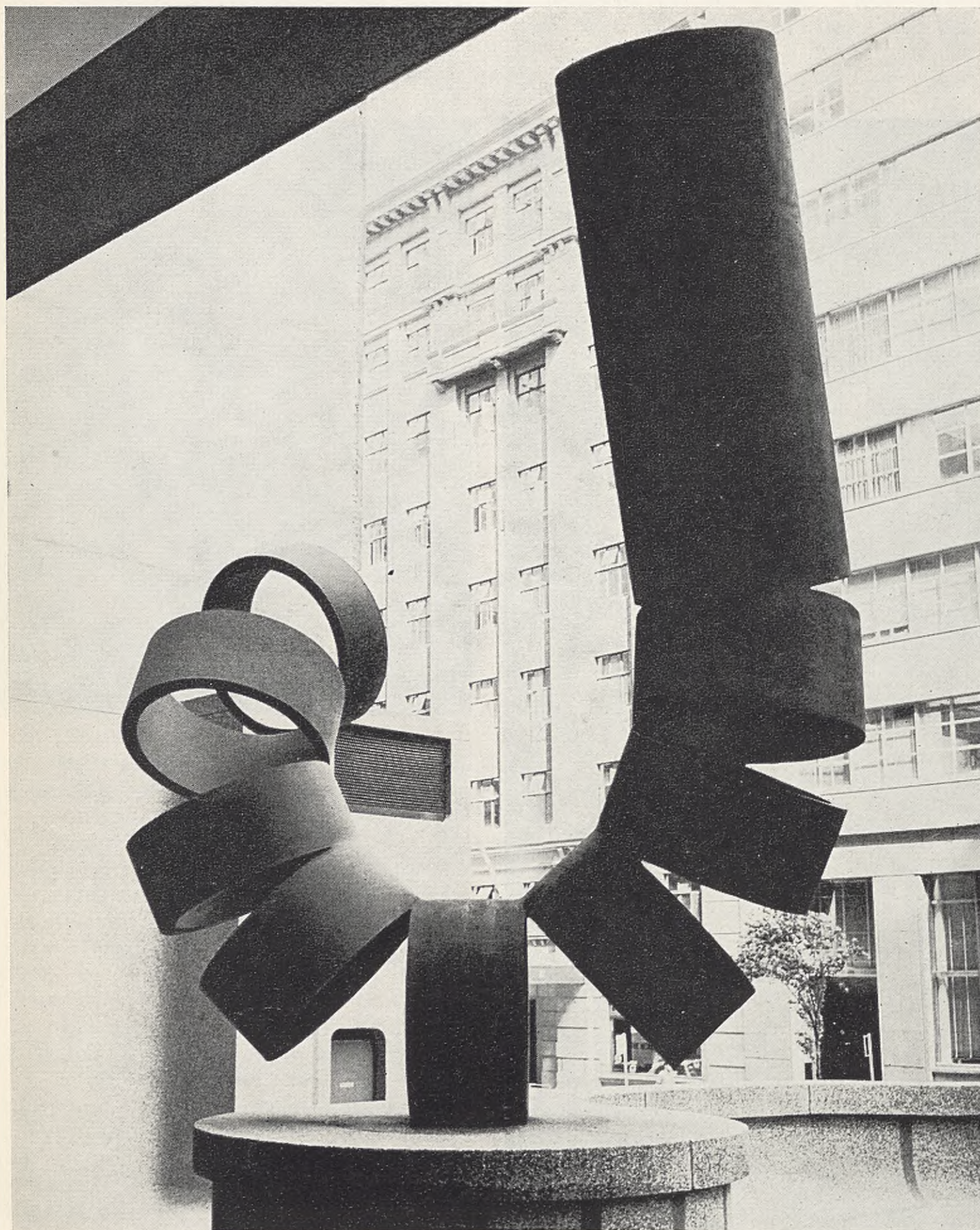
His first one-man exhibition was in April of the next year at Gallery A, Melbourne. It was called 'Frondescence'. Alan McCulloch wrote that "'Frondescence" is a descriptive word used to identify the waving, frondlike steel or brass rods in Tony Coleing's work and at the

¹Illustrated, Craig McGregor, David Beal, David Moore, Harry Williamson, *In the Making* (Thomas Nelson (Australia), Melbourne, 1969); catalogue 'The Field', 1968.



above
 TONY COLEING UNTITLED – MAQUETTE (1969)
 Concrete, stainless steel and brass rod, gauze wire
 30in. x 12in. x 18in.
 Possession of the artist
 Photograph by Douglas Thompson

left
 TONY COLEING UNTITLED (1968)
 Perspex, aluminium and metal fittings 16ft 7in. high
 Possession of the artist



above
 TONY COLEING HIDE AND SEEK – MAQUETTE FOR CHILDREN'S PLAYGROUND (1970)
 Steel pipe 36in. x 24in. x 20in. – scale 1in. = 1ft.
 Owned by Flotta Lauro (Lauro Lines) A/Asia Pty Ltd

left
 TONY COLEING BROKEN PIPE SERIES (1970–1)
 Steel – painted 21ft x 12ft x 12ft
 Owned by Norwich Union

opposite top
 TONY COLEING PLASTIC LANDSCAPE (1970)
 Inflated plastic 8ft x 12ft 4in. x 36ft
 Art Gallery of New South Wales
 (Anonymous gift fund)

opposite bottom
 TONY COLEING MAQUETTE FOR TO DO WITH BLUE No. 4 (1972)
 Steel and timber 42in. x 60in. x 60in. – scale 1in. = 1ft
 Possession of the artist
 Photographs by Douglas Thompson



same time to point up their liquidity.¹ It was also the first time Coleing had used polythene bags filled with air. It had the effect of looking like 'Air-Art'. Coleing's own attitude to his use of plastic as a medium was that he found it 'too seductive and a bit too pretty'.

Patrick McCaughey, the Melbourne critic, immediately saw in this first one-man show by Coleing an artist who, as he put it, '... emerges as the most enterprising, original, and developed new sculptor in the country'.

McCaughey goes on to describe the exhibition as 'squadrons of inflated polythene bags hang from the ceiling like mini-zeppelins, forming a genuinely "environmental sculpture".... If incongruity becomes the true soul of wit under Coleing's hands, he achieves it through a startling *coup d'état*'.²

In 1970, Coleing's *Wind Construction*, a forty-foot-high painted sculpture that looked like a playful Titan's flower arrangement, dominated the '4th Mildura Sculpture Festival'. The coloured flowers, which were painted fans, whirled happily in the breeze, animating the entire area.

In the same year Coleing had his second one-man exhibition, again at Gallery A. His colourful *Plastic Landscape*, which now is owned by the Art Gallery of New South Wales is a discursive display of wit and serious dialogue. James Gleeson reviewed it as being '... probably the most completely successful environmental work yet seen in Sydney...'.³

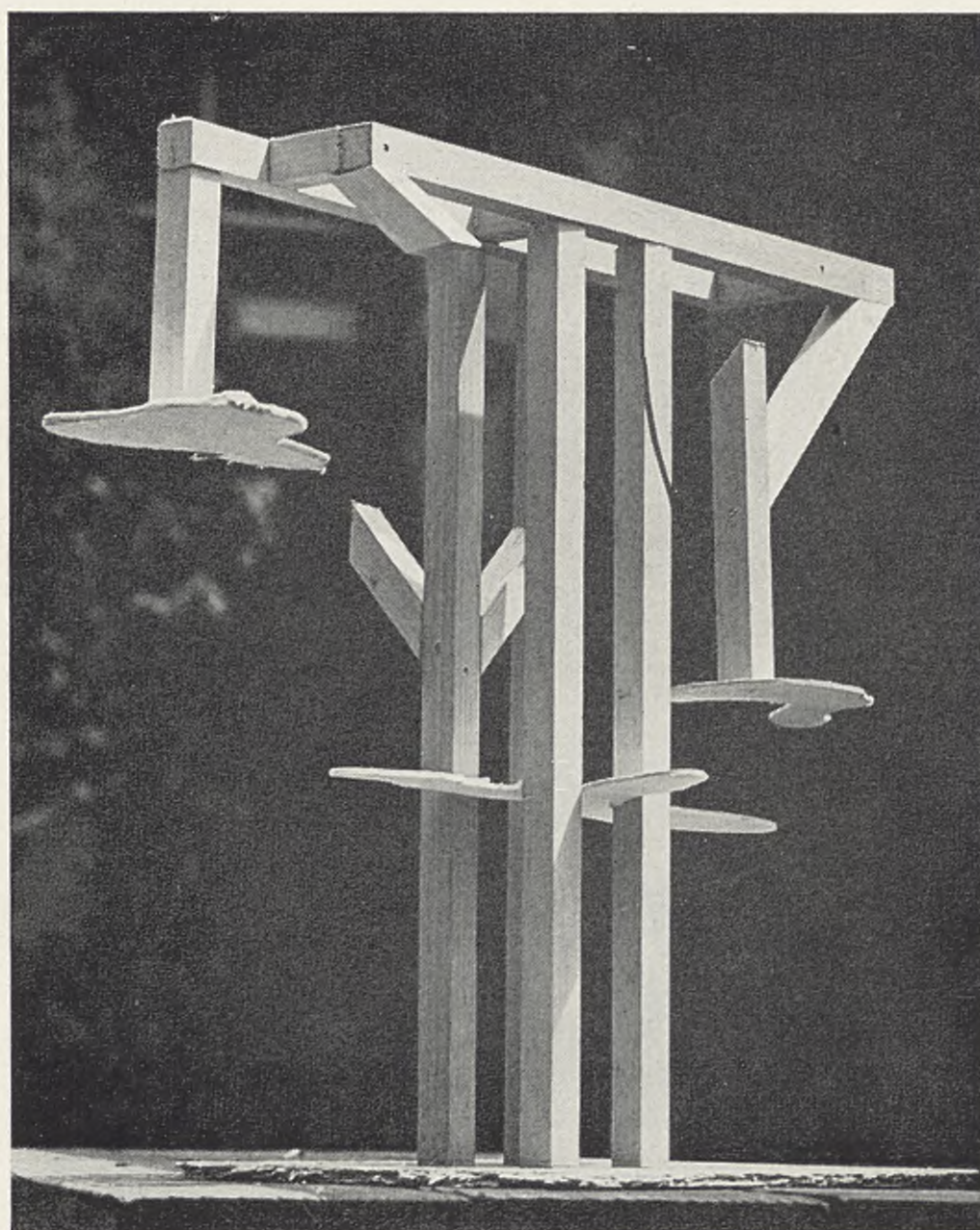
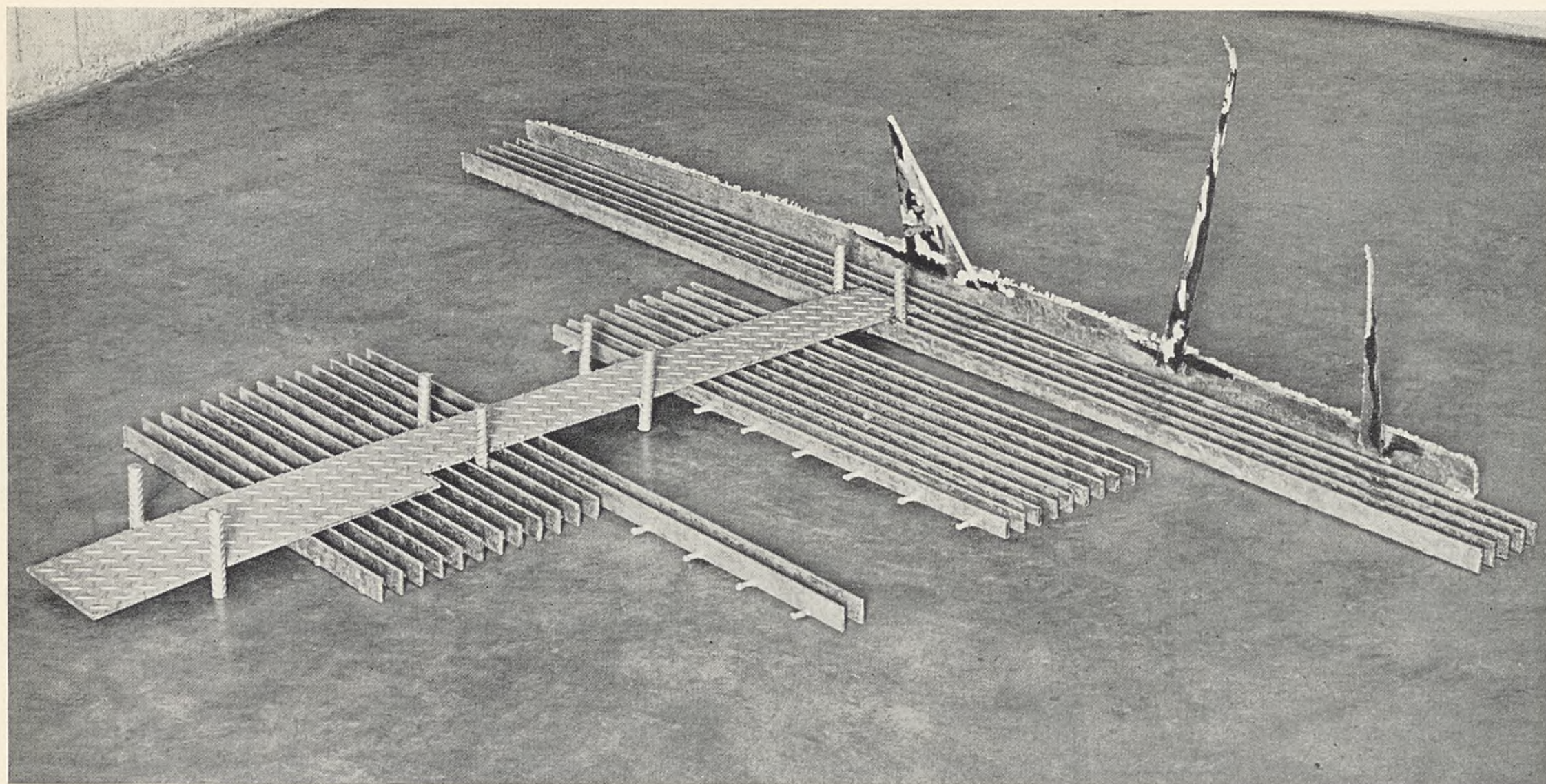
Also in 1970, possibly as a result of not being able to avoid the pretty seductions of plastic, Coleing turned to steel tubes, a weightier, more massive medium. His model for a child's playground was the winning entry of the Flotta Lauro Competition. The work, entitled *Hide and Seek*, played with open and closed spaces, and open and closed form. Like frozen Tumble-Bugs, Coleing's cut pipes were masterful inventions in steel.

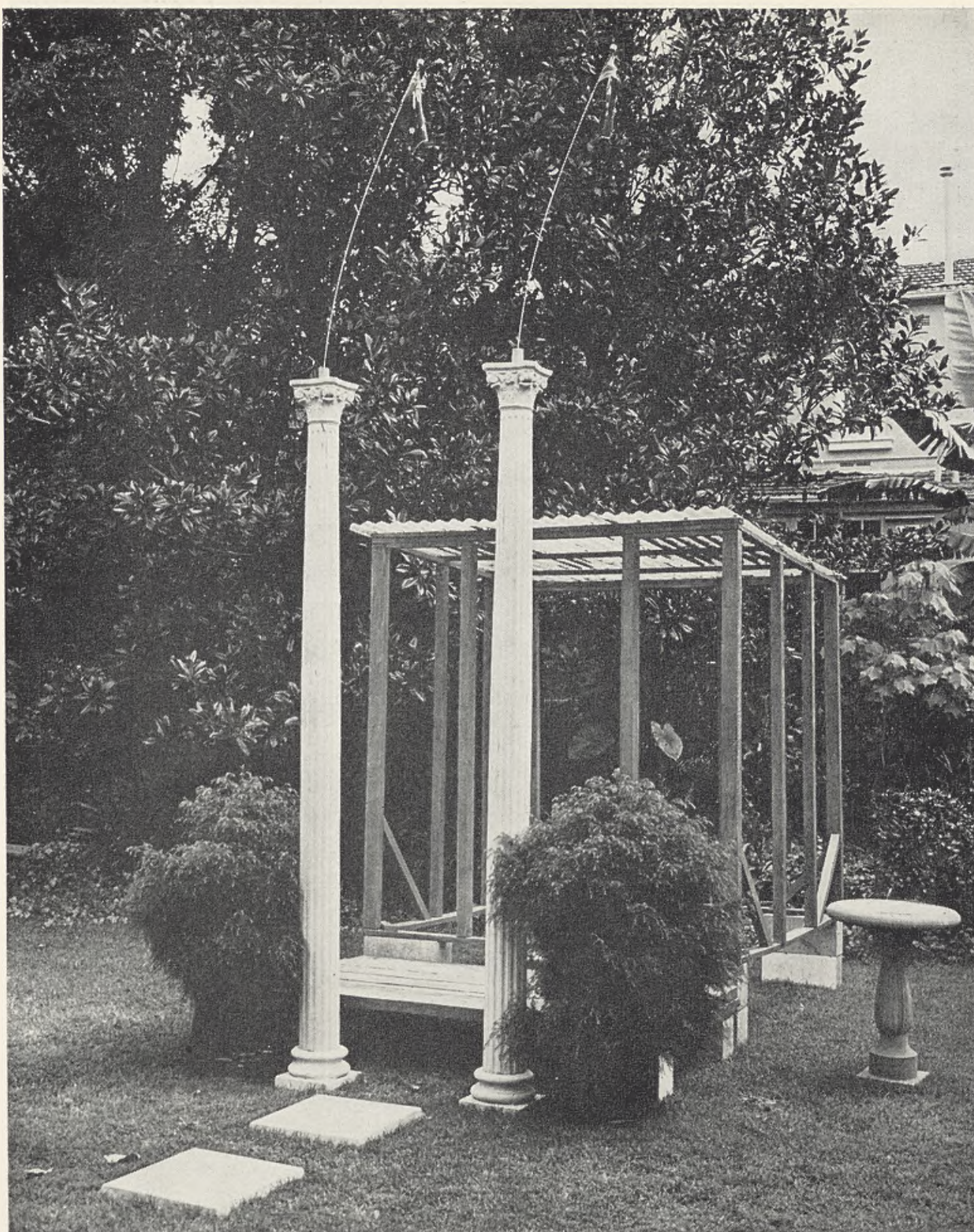
The commissioned piece for Norwich House in O'Connell Street, Sydney, also part of this broken pipe series, is an outstanding sculpture. With the exception of the Calder in front of Australia Square, Coleing's work is the best city sculpture in the State. The twenty-one-foot high sculpture is, to date, Coleing's most monumental work. It is the heroic object, having both stillness and fluidity, thrust and tension, grandeur and simplicity.

¹*Herald*, Melbourne, 23 April 1969.

²*Age*, Melbourne, 16 April 1969.

³*Sun-Herald*, Sydney, 7 June 1970.





opposite top
TONY COLEING TO DO WITH BLUE - E.R.7. (1972)
Steel - galvanized and painted 21in. x 7ft x 5ft
Possession of the artist

opposite far left
TONY COLEING UNTITLED CONSTRUCTION -
MAQUETTE (1972)
Wire, material, wool 36in. x 48in. x 30in.
Possession of the artist

left
TONY COLEING MAQUETTE FOR TO DO WITH BLUE
NO. 6 (UNFINISHED) (1973)
Steel 10in. x 4in. x 12in. - scale $\frac{1}{4}$ in. = 1ft
Possession of the artist

above
TONY COLEING SHIRLEY'S DELIGHT (1973)
Concrete, wood, live trees, flags 13ft x 9ft x 12ft
Possession of the artist
Photographs by Douglas Thompson

One of the peculiar characteristics of Coleing's work is that each time he begins a new series, the works become somewhat a contradiction or negation of the previous series. This happens in the *To Do With Blue* series that follows the *Broken Pipe* series. Coleing moves from the formal to the informal, the closed form to the open form; the simple form and single material are elaborated into a multiplicity of forms and a multiplicity of materials. *To Do With Blue No. 1* is a forest of wavy, chrome columns, geometrically arranged in black cube-boxes with an arbour over them. It is a romantic work that is complex and ambitious. The reference to nature is important, informing the work but not dominating it. However, the relationship between space and spectator, sculpture and environment is unclear.

A maquette of *To Do With Blue No. 3* shows that, while this work is a continuation of the theme, it is also a resolution of the problems that seemed inherent in the *To Do With Blue No. 1*. If this piece is executed in its full size, it will cover an enormous area, with fascinating spatial relationships to man and nature. It is the most complex, the most developed, of all Coleing's work. The closest analogy to this sculpture is possibly Dubuffet's *Four Trees* recently unveiled in front of the Chase Manhattan Bank, New York. Coleing's work, however, is more linear, more involved with how the sculpture occupies the environment and what role the spectator plays with the work. The floating shapes and spiralling stems suggest clouds, trees and plants.

Part of the *To Do With Blue* series is *Shirley's Delight*, Coleing's latest work. It combines two Corinthian columns with Australian flags on top, a pair of pine trees, a verandah and a skeletal structure of a building.

The introduction of a Surreal element is new but not surprising. *Shirley's Delight* is an open, environmental and whimsical piece that the spectator can take seriously or enjoy.

As a sculptor, Coleing defies any easy pigeon-holing. He has attained what eluded him as a painter - originality and freedom of expression. His sculptures have a fresh and vital look. His involvement with nature, movement, colour and the environment, characterizes most of his work.

Other sculptures have had these same concerns, but rarely are they put together with such versatility, flair, and wit. Tony Coleing has his own unique vision.

Ray Crooke Paintings

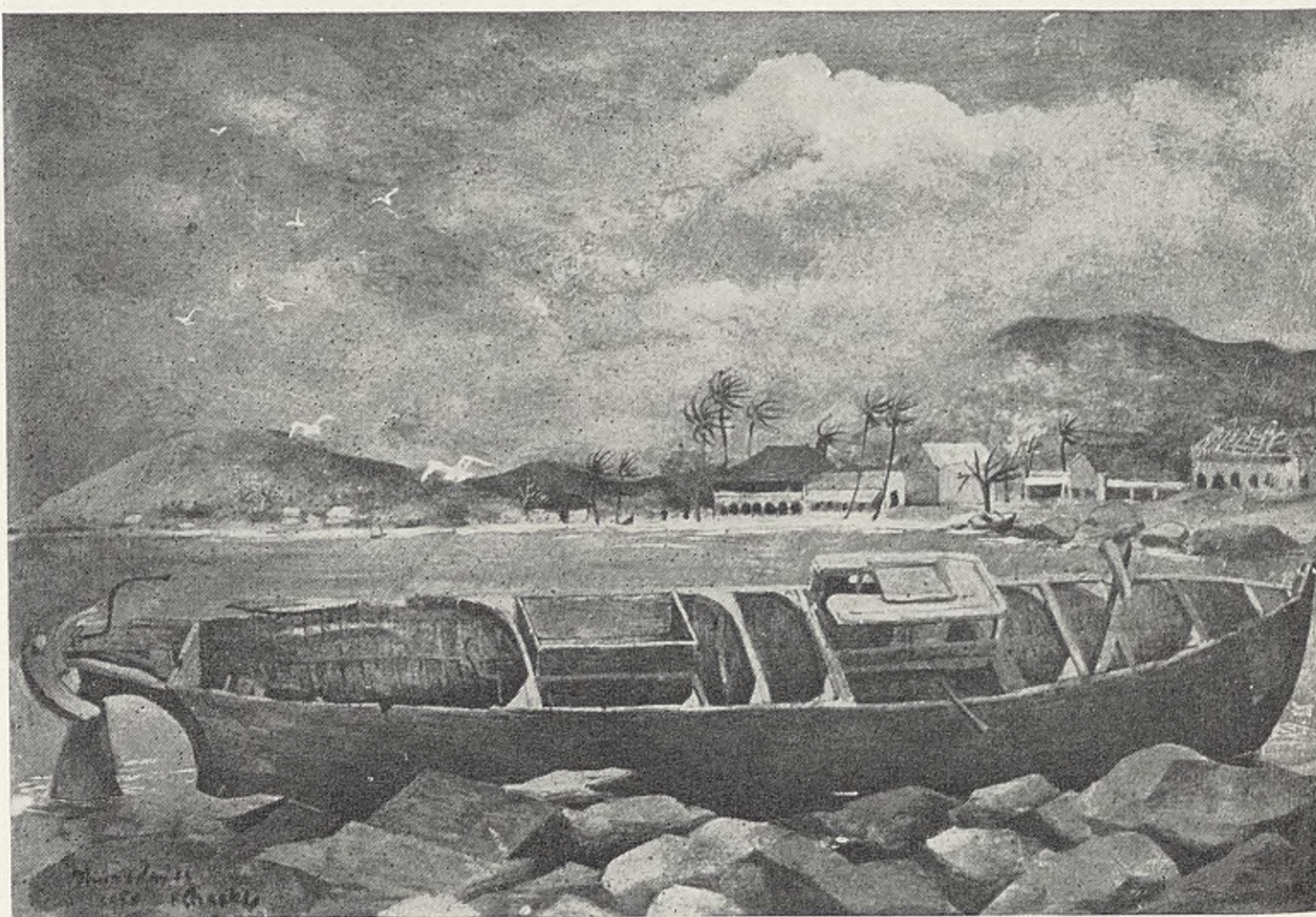
John Henshaw

The paradox of being successful with collectors and appreciated by artistic peers suggests qualities in paint beyond charm or seduction.

Ray Crooke would be a natural for inclusion among members of the Sydney Charm School, but much that happened in recent art is so loaded with sweetness and blissful ease, whether geometric or chromatic, that, by comparison, his work is the very stuff of earthiness and asperity.

Although he lived in Melbourne, studied at the Swinburne Technical College and did advertising agency penance in that city, Crooke has a background of country life and a naturalist's eye trained from childhood. In his army days, during the Coral Sea era of World War II he was stationed at Thursday Island and Cape York, both places proving highly important for his future as an artist. After demobilization he made a number of attempts at commercial art, held an exhibition of war paintings in 1949, spent some time in Sydney, then drifted north doing various jobs, including diving in Torres Strait. Crooke was attracted by the informality and friendliness, even the drabness, as well as by the overpowering presence of nature there. Although involved with work for Anglican missions he was able, during a spell on Thursday Island with his wife in the early 1950s, to resolve many of the problems that faced him in the development of his art.

In an attempt to establish himself on the mainland he opened a fabric-printing works in Brisbane. It failed. Later he worked in another fabric-printing works in Melbourne and finally became a teacher of the craft at Swinburne Technical College there. Two successful exhibitions, one held in 1957 and the other in 1959, led directly to a new, adventurous life as a full-time painter at Yorkey's Knob near Cairns. Leaving this vivid and colourful mixed community Ray Crooke and his



top

RAY CROOKE MELE (1967)
Oil on canvas on hardboard 30in. x 40in.
National Collection, Canberra
Photograph by John Edson Associates

above

RAY CROOKE BEACHED LUGGER, THURSDAY
ISLAND 1958
Tempera 9in. x 14in.
Possession of the artist
Photograph by Ted Ashby



RAY CROOKE THE SCHOOL BELL, THURSDAY
ISLAND 1958
Tempera 36in. x 48in.
Owned by Imperial Chemical Industries, Melbourne
Photograph by Val Foreman



above
 RAY CROOKE UPPER FERNTREE GULLY, VICTORIA 1958
 Tempera 11in. x 8in.
 Possession of the artist
 Photograph by Ted Ashby

below
 RAY CROOKE ISLAND FETE 1958
 Tempera 48in. x 72in.
 Owned by John Batman Motel, Melbourne
 Photograph by Val Foreman



above
 RAY CROOKE FERNTREE GULLY, VICTORIA 1958
 Tempera 21in. x 16in.
 Possession of the artist
 Photograph by Ted Ashby



RAY CROOKE MISSION GIRLS (c.1959)
Oil on hardboard 30in. x 24in.
National Gallery of Victoria
Photograph by John Edson Associates

wife, in an endeavour to prove Ray's mettle in the art world of the cities, lived from time to time in Melbourne and in Sydney and, finally, at Balmain in the latter city. A block of land he acquired at Yerrinbool, near Mittagong, in New South Wales satisfies any need he may feel for solitude and escape. None of these moves has prevented visits to the sources of his most compelling subject-matter – the north, the Kimberleys, New Guinea, Fiji and Tahiti; nor, it seems, have those moves affected the volume and scope of the exhibitions that have succeeded one another in rapid succession over the last decade in all States as well as in London at the Commonwealth Institute. One of them, of Fijian subjects, held at the Johnstone Gallery, Brisbane, in 1967, demonstrated his capacity for large-scale decoration, already suggested by his *Stations of the Cross*, in 1954, for St Paul's Church at the village of St Paul on Moa Island, Torres Strait. Those for the Anglican church at Koke, Port Moresby, still await completion.

Ray Croke is a professional on his own terms and would paint as he wished irrespective of the market. This July he will be fifty-one, is at the height of his powers, with perhaps the most important productive years ahead. Fashion has never interested him and he has considered seriously work of only those contemporaries who demonstrated such insight as appeared in his own work. Among those may be listed Drysdale, Boyd and Nolan, but in the main he has concentrated on a view which is neither grand nor visionary. His control of his means of expression is such that he never descends to the empty rhetoric and flaccid technique of the visionary whose flame has cooled. If there is common ground with any of his contemporaries, it is with Drysdale and Friend in certain of their drawings which share a democratic *élan* and informality – signature of the romantic.

His figures in landscape or interior, unlike Drysdale's, cannot be sympathetic beyond the measure of the pictorial. In their existence the world of created objects places them on the same level. Their author is a complex personality who has never ceased to question the meaning of the appearances he scrutinizes. A key to his approach lies in his stated aim of recapturing moments of communion, of deep tranquillity in the presence of landscape, one presumes, largely without people. The ethos of modern city life does not attract him although he appreciates and uses its

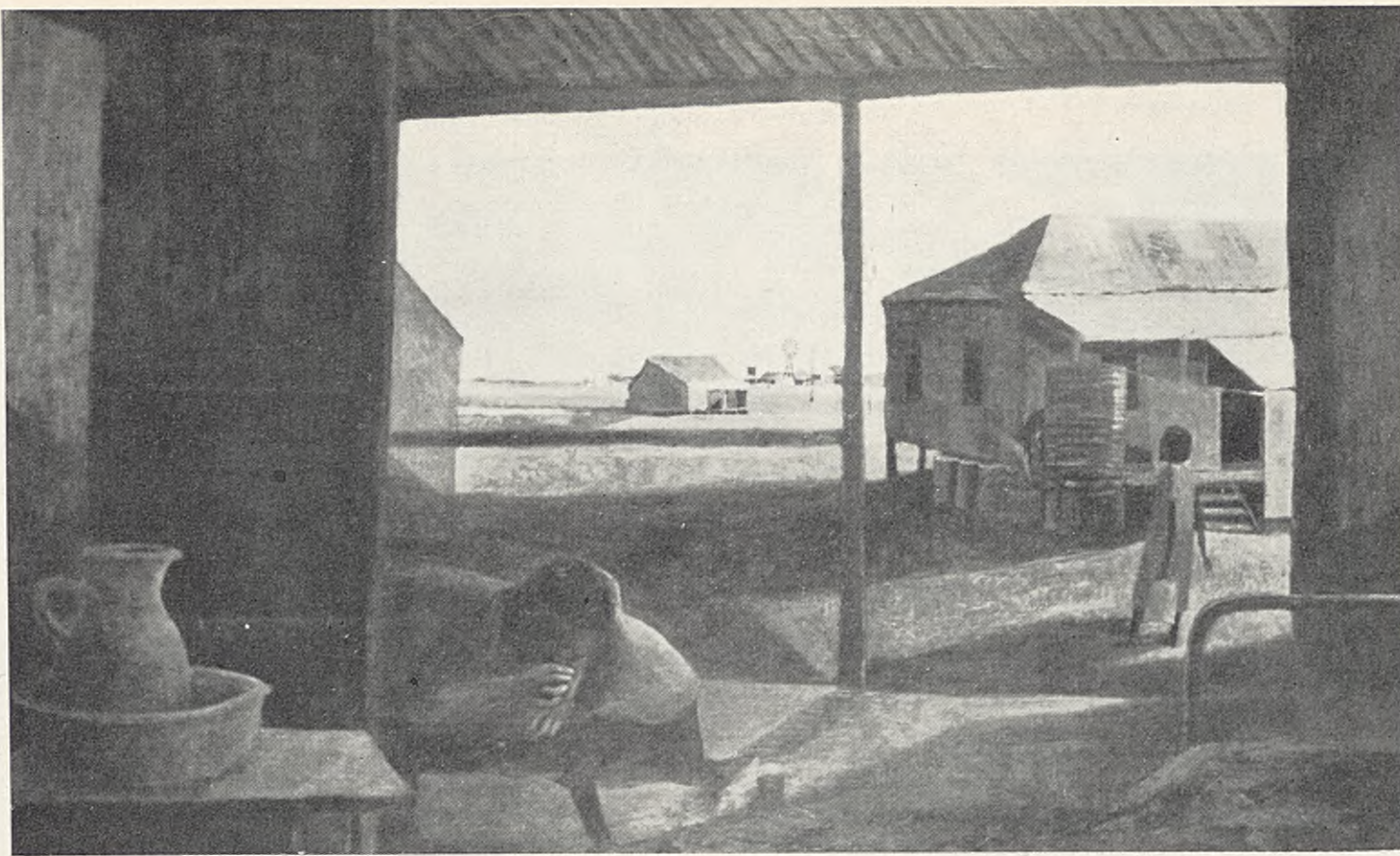


top left

RAY CROOKE LIMESTONE BLUFFS, CHILLAGOE,
QUEENSLAND (1960)
Tempera on hardboard 7in. x 11in.
Private collection
Photograph by Ted Ashby

bottom left

RAY CROOKE THE WINDOW – THURSDAY ISLAND
(c.1962)
Oil on hardboard 39in. x 30in.
Western Australian Art Gallery

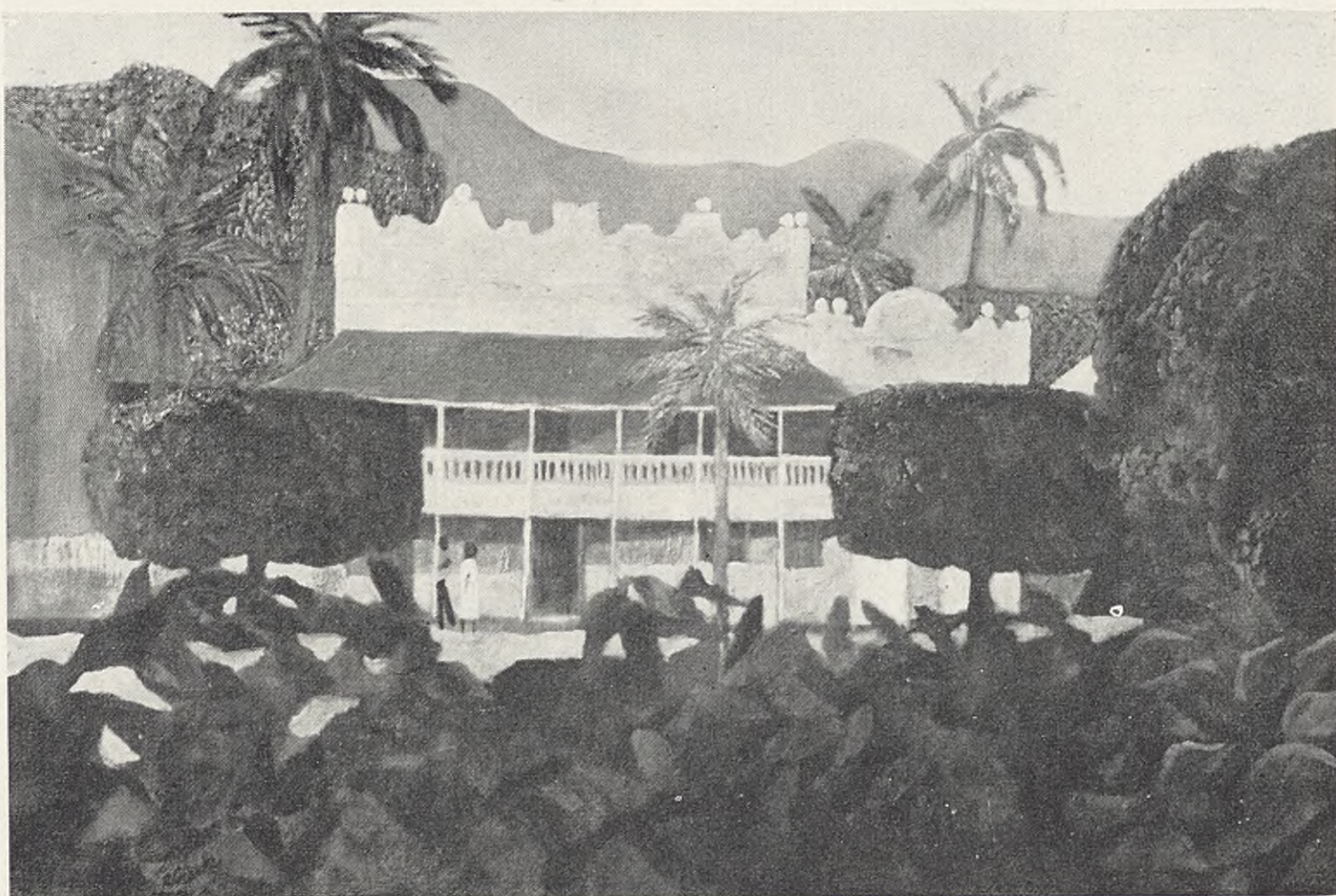


top right

RAY CROOKE SUNRISE, ALBION HOTEL,
NORMANTON 1961
Oil on hardboard 30in. x 48in.
Queensland Art Gallery
Photograph by E. & J. Bowman

bottom right

RAY CROOKE BARBARY COAST, CAIRNS (1967)
Oil 24in. x 36in.
Owned by Artarmon Galleries
Photograph by Ted Ashby



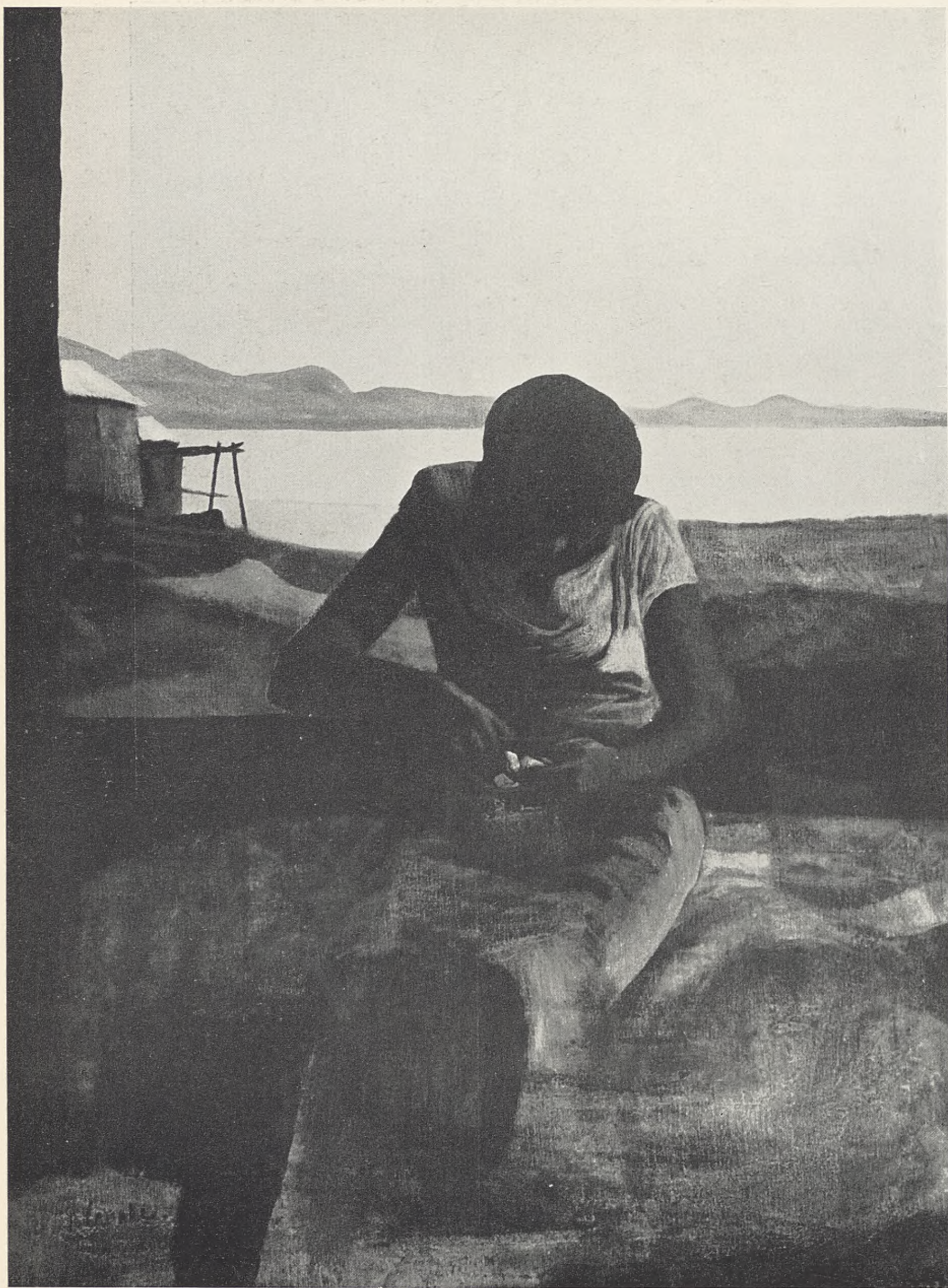


above

RAY CROKE TRACK ALONG THE PALMER RIVER,
QUEENSLAND 1970
Oil and acrylic on canvas 48in. x 60in.
Art Gallery of New South Wales
(Gift of John Brackenreg)

left

RAY CROKE RANGE NEAR ROCKHAMPTON
(c.1961)
Oil on hardboard 24in. x 36in.
Art Gallery of South Australia
Photograph by Donald Gee and Partners



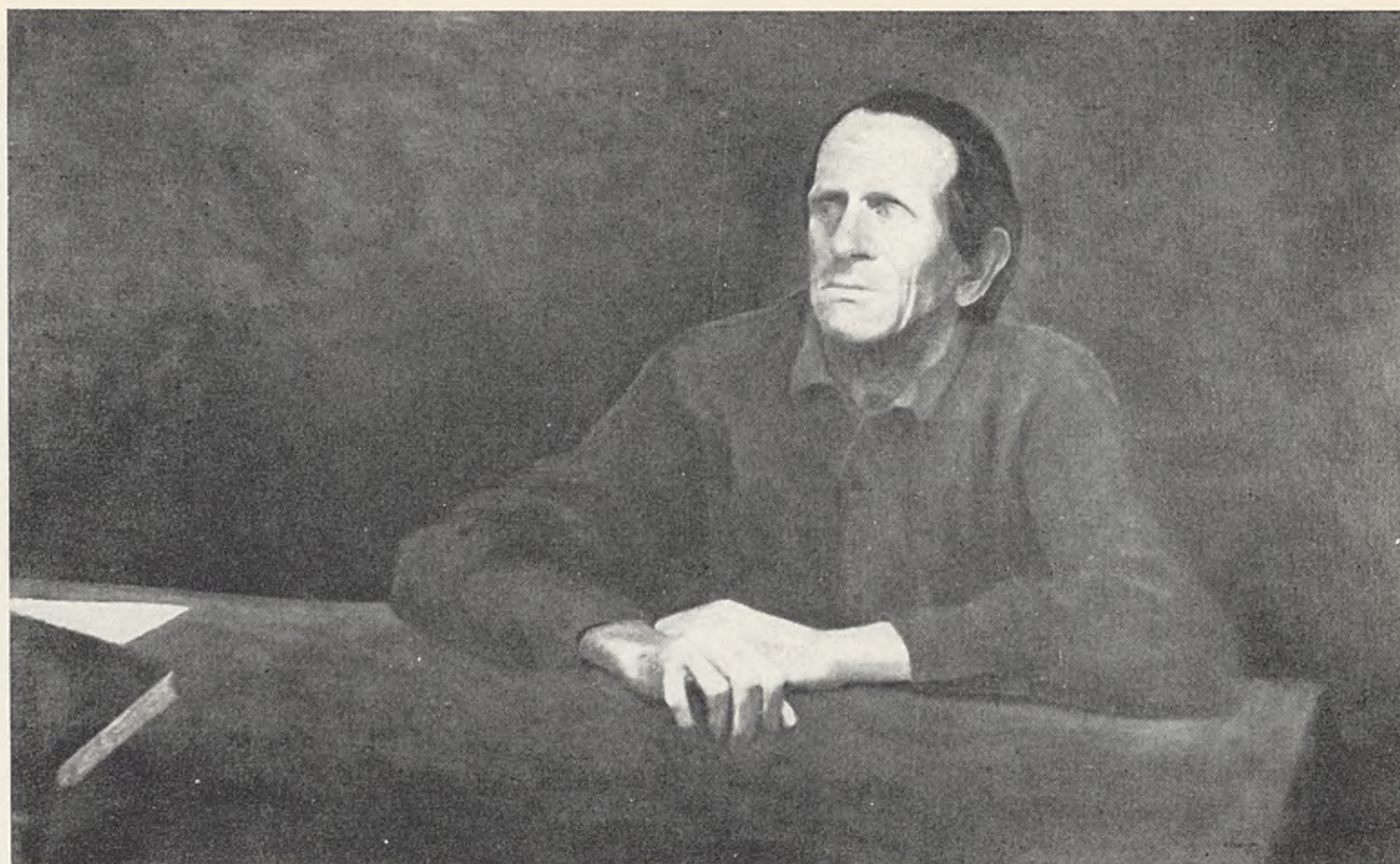
advantages. This is not merely an escape; it is an anxiety shared with the young whose future seems full of insoluble problems about to be handed to them by their bemused elders, impotent rat-racers besotted with the dreamtime of materialism. Visually, our cities have assumed the bitter external forms of corporate greed, hardly inspiration for a figurative artist of Ray Crooke's particular sensitivity or imagination.

Crooke spells out his solution to a personal dilemma in artistic terms. Through it he no longer finds himself estranged from nature and, like any genuine artist, cannot look on nature as something to be exploited mindlessly to the point of catastrophe. The culture for which he stands is something contributed by the awakened spirit of the individual, by dint of effort, a stoic act made in the face of the prevailing forces of anti-culture.

Once the doors of perception open, landscape unfolds in a new light and the division between the mind and its objects dissolves. Subsequent effort is to recollect, memorize and translate. Crooke's emotion is not in the act of painting in front of the subject as an Expressionist, hence the tense quiet of re-creation.

On looking at his successful paintings one is impressed with several qualities: calm and balance, an arrest of movement, a clear, cool, penetrating light, a careful separation of distinct tones, a full earthy texture. If there is a focus on colour accents it is usually on those of an object—a painted roof, a shirt or floral dress, or a stretch of emerald sea. These objects function, too, as abstract elements and it is at this juncture that the artist appears with his characteristic procedures involving complex geometry.

One observes in his work an immediate affinity with early Renaissance art, something which Crooke is at pains to establish. The colour structure is similar to the point where certain tobacco-browns act as foils to primary accents, a Florentine device common alike to marriage chests or Uccello. Such relationships were recognized by Crooke in the north. In lush areas such as Fiji or Tahiti a range of greens serves a similar function. The latter can be acidic and unreal, contrary to the aims of naturalism. In both procedures light is created by clarity and definition, rather than through seeking out a unity of enveloping atmosphere as we find in the Venetians or the French Impressionists.



top
RAY CROOKE PORTRAIT OF GEORGE JOHNSTON
1969
Oil on canvas on hardboard 29in. x 48in.
Art Gallery of New South Wales
Photograph by Douglas Thompson

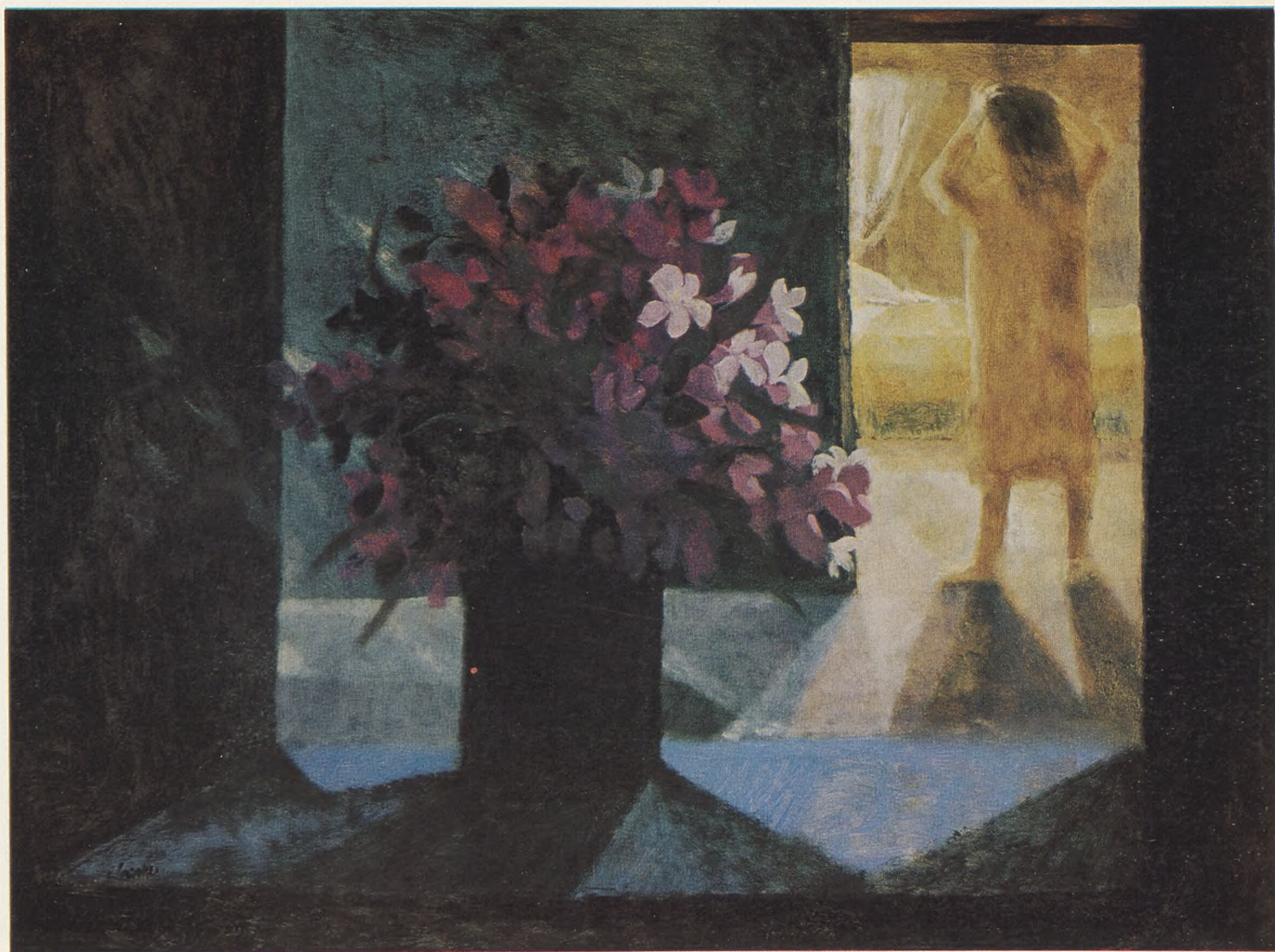
opposite
RAY CROOKE GIRL WITH SHELL (1969)
Acrylic 40in. x 30in.
Possession of the artist
Photograph by Ted Ashby

above
RAY CROOKE CHILLAGOE BUILDINGS, NORTH
QUEENSLAND (1972)
Oil and acrylic 30in. x 40in.
Owned by Artarmon Galleries
Photograph by Ted Ashby



top
RAY CROOKE MORNINGTON ISLAND FAMILY (1972)
Oil and acrylic on canvas 20in. x 30in.
Private collection

left
RAY CROOKE FIJIAN VILLAGE, 1967 (1967)
Oil on canvas 32in. x 48in.
Owned by Pamela Bell



RAY CROOKE NIGHT FLOWERS
Oil on hardboard 30in. x 40in.
Owned by Mervyn Horton
Photograph by Kerry Dundas





above

RAY CROOKE MIDDAY PALMER RIVER, NORTH
QUEENSLAND (1973)
Oil and acrylic 24in. x 36in.
Possession of the artist

right

RAY CROOKE ARRIVAL AT THE DEIGHTON RIVER,
QUEENSLAND (1973)
Oil and acrylic 48in. x 54in.
Owned by John Armstrong



opposite

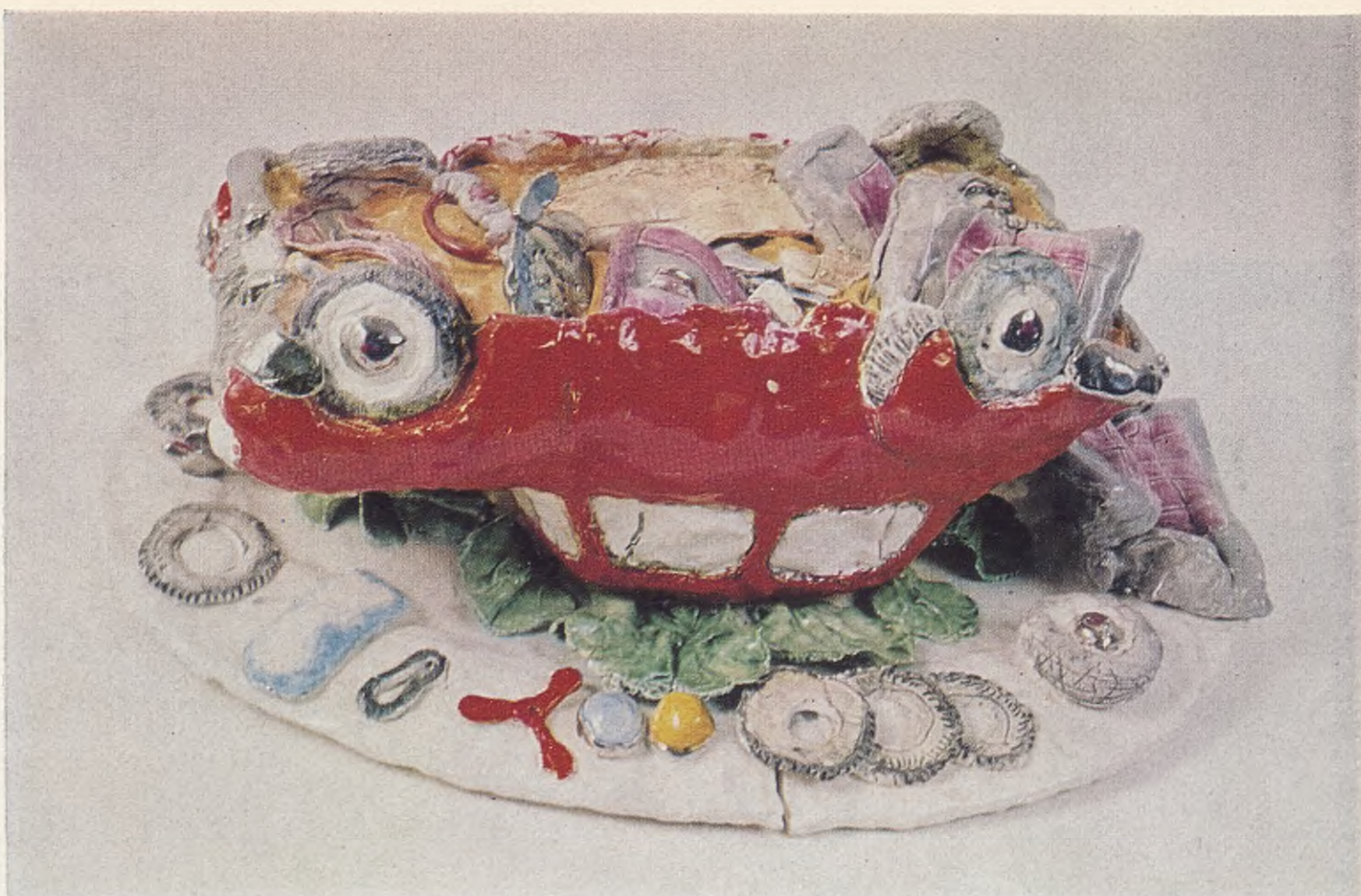
RAY CROOKE TAHITIAN VILLAGE TEACHERS (1973)
Oil on canvas 30in. x 40in.
Owned by Sir William and Lady Collins
Photographs by Ted Ashby

Crooke is not a Symbolist by intent but his concentration on the character and importance of objects raises them to a symbolic dimension. His method of working from sketches, notes and descriptions aids the static, deliberate quality of his compositions. He is fond of interior space opening out onto a light-filled landscape, and the broken patterns of middle distance set against well-wrought details of foreground rocks have become familiar devices. Curiously, the result is often equivalent to a dream, not in terms of the fantastic, but in atmosphere and strangeness—a conscious somnambulist's view of another world described in terms of the familiar. In one or two paintings one is left with a powerful impression of the past, as in an old daguerreotype with its strong fields of light and dark and dry, smoky texture. Even the figures look like old shades of the first mining boom. Crooke, on these occasions, tunes in to the *persona* of place. To emphasize the person and his role in such circumstances would break this element of dream. Yet it is a curious discrepancy in the work of someone who has wrestled with the problem, who is by conversion an Anglican, that by and large his persons are almost totally devoid of the power to relate psychologically. In his religious compositions silent isolation compels a curious sense of self-awareness and detachment. The result is the opposite of Giorgione's *Tempesta*, much admired by Crooke, where the glances of the two participants, though averted, indicate supreme consciousness of each other and underline a subtle poetic nuance.

In the matter of portraiture, on the other hand, Crooke has assumed the role of a realist and his desire to express the subject's hidden personality is nowhere more successful than in his Archibald Prize-winning portrait of George Johnston in 1969, wherein he sensed tragedy and death. This side of his work no doubt will find its way into other forms. If one were to summarize, I expect one would place the paintings of Ray Crooke in a category of interpretations of the lonelier, more authentic Australia, especially the north. Here he has grasped the reality of consuming heat and powerful light under clear, varying skies, and the way heat deadens and desiccates landscape and enervates people. The prevailing mood is of a deep melancholy coupled with an innocence of vision, where objects seem suspended in a timelessness, totally at variance with the tempo of modern, so-called, existence.



NOEL FLOOD **STANDING OBJECT** (1972)
Earthenware, low-fired fluorescent glazes in orange,
yellow and blue 18in. x 4in. x 4in.
Private collection



top
MARGARET DODD **HOLDEN NEWBURG** (1972)
White earthenware ceramic, low-fired glazes and lustres
9in. x 14in. x 20in.
Possession of the artist

above
JOAN GROUNDS **PACKAGE** 1972
Reduced stoneware, silk-screened on glaze ceramics
(china paint) 7in. x 16in. x 11in.
Owned by Mr and Mrs D. H. Chapman
Photographs by John Edson Associates

The New Ceramics

Barrie Reid

'So if you want your pots to express your personality - and who doesn't - the best way is to make them as plain and useful as you can.'

Michael Cardew¹

'The great sin is that we kid ourselves that we are better than we are because we want to be unique.'

Bernard Leach²

'Let us take such pottery and wring its neck.'

Adapted from Verlaine³

In the last few years a series of exhibitions of ceramics, both one-man and group shows, have challenged the standard view of the nature and purpose of pottery.

Such challenges may not have been intended either wholly or partly by the new ceramacists themselves. Nonetheless, for the visitor from the larger world outside the studios and the craft societies a challenge has been posed.

It has been posed by such exhibitions as those of Stephen Skillitzi in Sydney and Melbourne, by the one-man shows of Joan Dickson Grounds and Margaret Dodd at Watters Gallery, Sydney, of Ken Leveson at Realities, Melbourne, of Lorraine Jenyns at Powell Street, Melbourne, and so on. The ambience of all this lively activity has been 'art' rather than 'craft'. New trends, both within the craft tradition and quite outside it, were shown last year in a large exhibition of work by twenty-six artist-potters at the Geelong Art Gallery. In particular a very thoughtfully selected group exhibition '10 x 10; an exhibition of contemporary ceramics' arranged by David Chapman at Powell Street Gallery in December 1972, focused attention on work which was a far cry from even the lively developments of art pottery in recent years. Something quite different was happening. New hands were working clay in

astonishing and, at least for some of us, exhilarating ways.

These notes will refer to recent work by Margaret Dodd, Joan Dickson Grounds, Lorraine Jenyns, Noel Flood, Ken Leveson, Hedley Potts and Victor Greenaway. The most recent work exhibited by Stephen Skillitzi is in glass and merits a separate appraisal. There are no doubt others who are diverging from the studio-potter tradition. This article records a response to a few works and is in no sense a comprehensive view of what is happening in ceramic sculpture. I do not, for example, know enough of the work of Aleksander Danko to include it here, although it is obviously of importance.

'Artist-potters'? 'Studio-craftsmen'? Were these old and honourable terms even relevant to what was before us? A splendid new book on Australian pottery, fresh from the press, and with lavish colour illustrations of some new and very beautiful work brought no illumination.⁴

It seemed evident that if the startled viewer was to match in his responses something of the freshness and vivacity of the new work then a certain amount of the usual cultural furniture was due for rearrangement.

When we think of the word 'pottery', or its twin 'ceramics', we are inclined, before qualifications begin to press, to think of objects with utility as well as beauty, whose beauty is inextricable from their humble function. This is largely due, in our time, to the revival of a noble tradition by Bernard Leach and colleagues, such as Hamada and Michael Cardew. In Australia the work of Halpern and H. R. Hughan extended our knowledge of the Leach aesthetic and its relationship with the worlds of the Chinese and Japanese master potters. We have seen much valid and original work of recent years—one thinks of the exhibition pots of Les Blakeborough—testifying to the continuing strengths of the Leach inheritance.

Cardew and other great potters have made no bones about the humble place of pots in the Pantheon, despite mystic exaltations by the Morris dancers. Cardew says 'I'd personally say they're humble or minor works of art'.⁵

The work discussed in this article is certainly a long way from the 'humility, dignity and quietude in the sense of Zen

or Tao'⁶ which has been found in the work of the great artist-potters of today. This beautiful tradition is not much help to us, may even be a hindrance, in becoming receptive to the new ceramics.

Why labour the point? It would be easy to divorce the new work completely from the studio-pottery tradition. We could say that on the one hand there are sculptures which just happen to be in clay and on the other objects whose beauty and form arise out of their utility.

It would be easy and it would be wrong. There is in fact a great element of the potter's craft in the new work and where the work is successful it does inescapably draw in part from the tradition. It also departs radically from the tradition. Its liveliness and daring, its shocking quality, derive from this rich confusion.

If we turn to a seminal figure quite outside the Leach tradition, Peter Voulkos,⁷ whose work in clay has inspired so much comment these last two decades, we find the same confusion. Here is surely a sculptor who happens to have worked in clay as he has in bronze, plastics and other materials. There would seem to be little of the studio craftsman-potter in his Abstract-Expressionist ceramics. Yet Voulkos is reported as denying that he had any desire to make fine art out of his pots. He has said that ceramics have 'nothing to do with sculptural ideas'.⁸

In Australia Stephen Skillitzi, one of the most gifted and influential of the new men, is a vital part of the craft movement. (He has written of becoming 'awakened to the vanity and self exaltation that permeates much of today's *avant-garde* art'.)⁹ Yet his work is surely part of the Expressionist new wave.

In general and in Australia there have always been potters, makers of useful wares, who were also, and separately, artists and it is natural enough that, as artists, they sometimes turned to clay. One thinks of the beautiful figurines of Merric Boyd, an isolated figure of an earlier time, of the ceramic sculptures Arthur Boyd made in the early 1950s which look prophetic now with new hindsight, and of the ceramic 'angels' series of John Perceval (1956+). It is clear, however, that these had no influence at all on the emergence of the present work. Oddly enough, some of

¹Michael Cardew, 'The Art of the Potter', *New Zealand Potter*, Vol. 10, No. 2, Spring 1968, p. 26.

²Quoted by Dennis Pile, 'The Leach Link', *Pottery In Australia*, Vol. 11, No. 2, Spring 1972, p. 46.

³What Verlaine actually wrote in his poem 'Art Poétique' was, of course: 'Prends l'éloquence et tords-lui son cou!'

⁴Kenneth Hood and Wanda Garnsey, *Australian Pottery*, 1972.

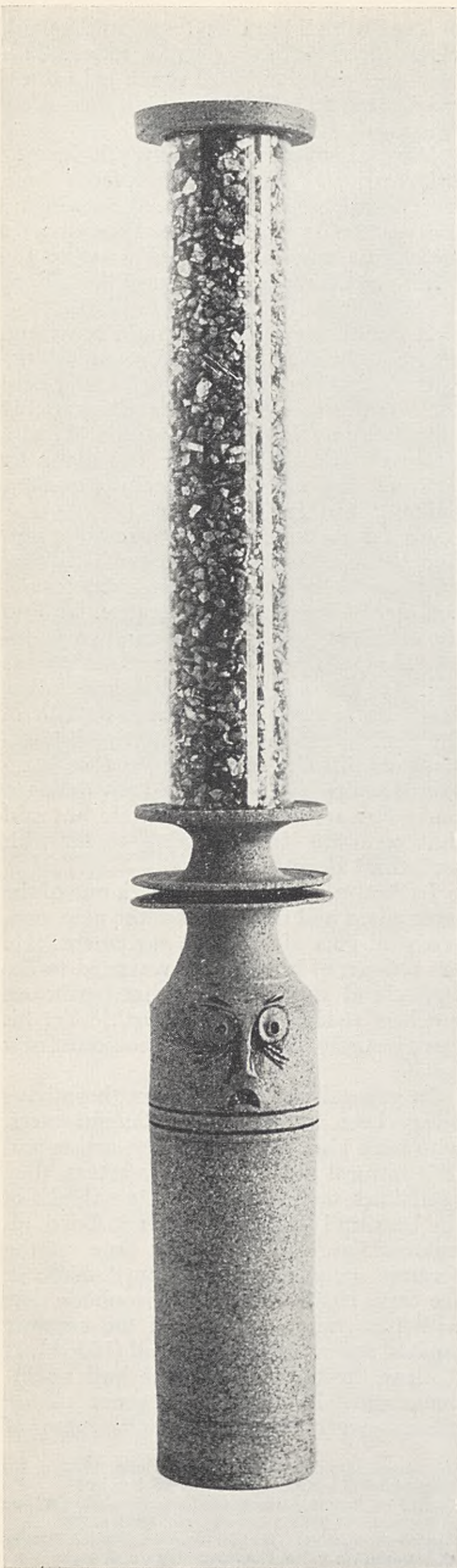
⁵Michael Cardew, *op. cit.*, p. 26.

⁶J. P. Hodin, *Bernard Leach: a potter's work*, 1967, p. 30.

⁷Illustrated *ART and Australia*, Vol. 3, No. 3, p. 200.

⁸Quoted by Brenda Richardson, 'California Ceramics', *Art In America*, Vol. 57, No. 3, May-June, 1969, p. 104.

⁹Quoted by Margaret Tuckson, 'Stephen Skillitzi', *Pottery In Australia*, Vol. 8, No. 1, Autumn, 1969, p. 4.



far left

VICTOR GREENAWAY MR VERMICULITE (1972)
Reduced stoneware, high-fired glazes 27in. x 3in.
Possession of the artist

left

VICTOR GREENAWAY BUREAUCRAT (1972)
Reduced stoneware, high-fired glazes 36in. x 6in.
Possession of the artist

opposite

NOEL FLOOD FEMALE FORM (1972)
Stoneware, enamel glaze 16in. x 5in. x 3in.
Owned by Chapman Powell Street Gallery
Photographs by John Edson Associates



Arthur Boyd's Expressionist sculptures with their references to everyday objects such as telephones have affinities with the later Expressionist ceramics of the U.S. West Coast sculptors.

It is to these artists, mainly Californian, that one turns to find correspondences with the Australian work. I am not concerned to demonstrate influences but it may be of some significance that Joan Dickson Grounds is an American who took an M.A. (Sculpture) at Berkeley and that Margaret Dodd is also a graduate of the University of California. Skillitzi has written of the influences of his American travels and studies in 1968-70. Tim Moorhead, another exhibitor in the '10 x 10' show, was born in the U.S.A. and is a California graduate. The potter Peter Travis, a Churchill Fellow, studied the West Coast work and has brought it to the attention of students and craft groups.

During the 1960s many Californian artists followed Peter Voulkos in finding in clay a plasticity which promised new modes for sculpture and, in glazes, a wonderful method of bringing colour to sculpture. The trend produced exciting work by such men as Arneson, De Staebler, Paris, Gilhooley and others. John Coplan's 1966 exhibition 'Abstract-Expressionist Ceramics' gathered together much of this work and captured a wide audience and critical attention for it. Much the same process may follow the '10 x 10' and similar exhibitions in Australia.

Brenda Richardson has written: 'California is Bay Area figurative - California is fetish finish - California is Abstract-Expressionist ceramics - California is funk'.¹ Again it has been called an art of psychedelia.

This is good fun and gives a useful broad coloration to one of those lively meetings of talents with which main-feature art history is star studded. But there are enormous differences between, say, Arneson and Melchert among the Americans as there are between, say, Margaret Dodd and Ken Leveson among the Australians.

The thing they all share, as distinct from and opposite to the studio potters, is the use of clay as a medium to explore the self. We need not labour Leach's self-abnegation before the potter's wheel, his Oriental philosophy at variance with Western individuality. What the new ceramicists are doing, both Americans and Australians, is what Expressionist artists have always done: orchestrating self-discovery in all its

¹Brenda Richardson, *op. cit.*, p. 104.

humanity, its wit, its sex, its mystery. We think of Rimbaud and his great revolt against the cool Parnassian modes of French traditional verse of his time.

Conrad Aitken has a charming poem (LVI in his *Preludes for Memnon*) which paints an archetypal picture: the innovators planning an assault on an impoverished aesthetic:

*Rimbaud and Verlaine, precious pair of poets,
Genius in both (but what is genius) playing
Chess on a marble table at an inn
With chestnut blossom falling in blond beer...*

*Verlaine puts down his glass upon a leaf
And closes his long eyes, which are dishonest
And says 'Rimbaud there is one thing to do:
We must take rhetoric and wring its neck!'*¹

We might be pardoned if at first sight of Noel Flood's Day-Glo-like colours, of Ken Leveson's Surreal presences, of Margaret Dodd's Pop Holdens, we think that a pot and its enveloping rhetoric of Oriental mysticism has had its calm and humble neck well and truly wrung.

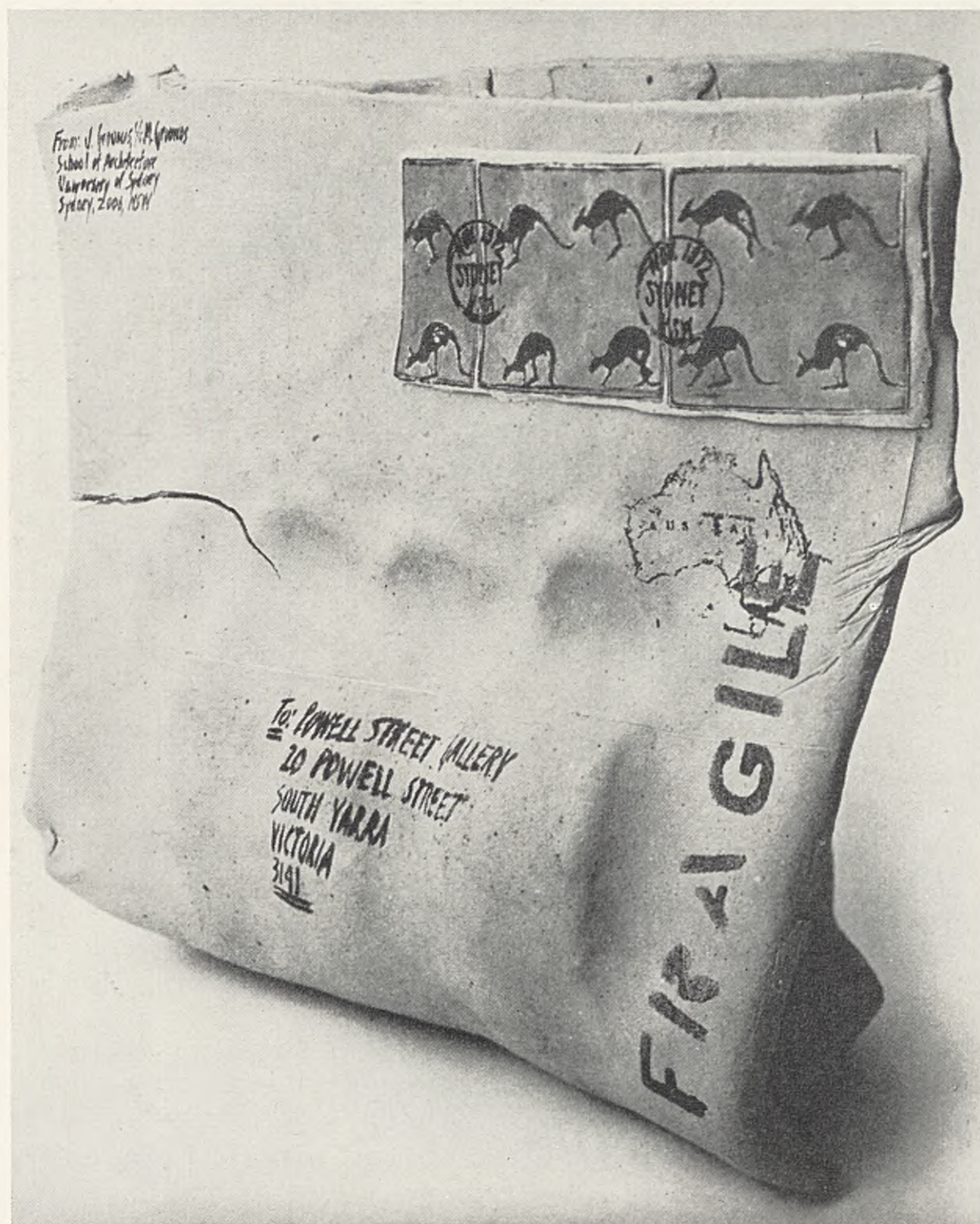
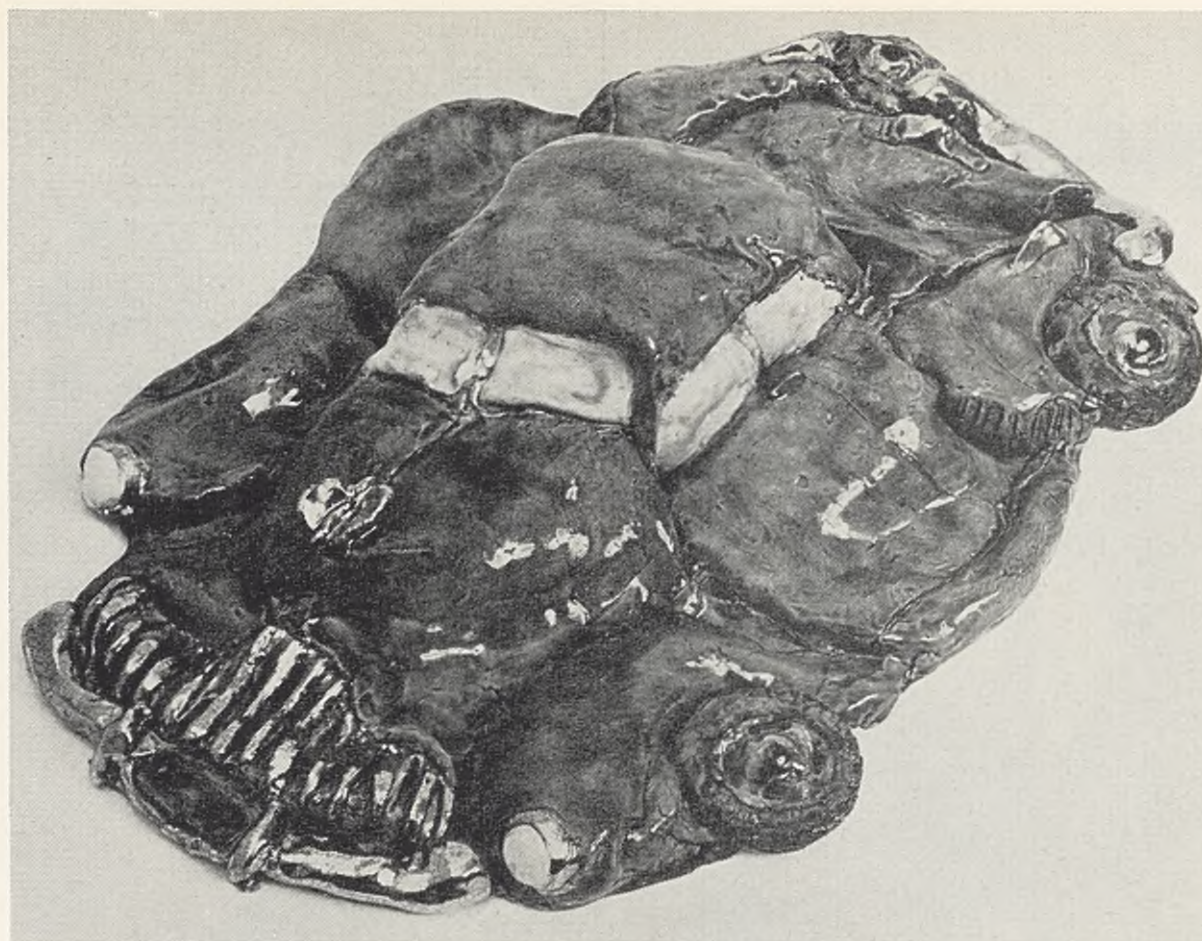
For Rimbaud the creative act,² his *voyance*, was essentially a voyage to the true self, deeply hidden and mysterious, past the controlled and predictable shallows. What he brought back was, for him, touched with Godhead. The figure is that of Prometheus, the thief of the divine fire.

Are our ceramacists 'divine fools' in Rimbaud's 'drunken boat'? A pretty thought. Certainly in its departure from ideas of an innate form in the clay, in choosing very personal modes of expression in all their rawness and mystery the new ceramics are as romantic as Rimbaud.

Tim Moorhead speaks of his art as a process by which an adult reclaims independence, a birthright robbed by childhood conditioning.³

In many different ways the work illustrated here shows this search for independence, for original vision, yet all do so in a context of high craft, of remarkable technical resource derived from the old tradition. Craft shares; art takes.

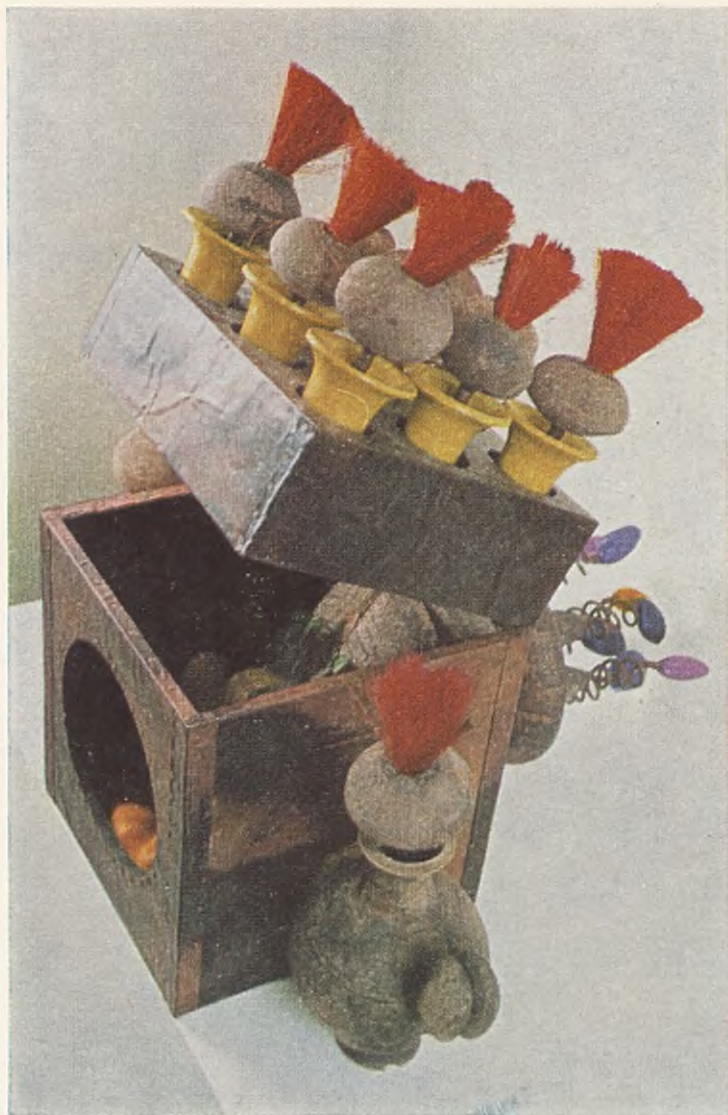
Margaret Dodd has the mimicry mixed with the Surreal of a Barry Humphries. Her series of affairs with the form of the Holden FJ, that most typical of the fauna of the concrete jungle, is akin to Humphries's theatre with its love-hate of the suburbs. The Holden crowned with grasses, the Holden served up for 'tea' at



¹Conrad Aiken, *Collected Poems*, 1970, p. 565.

²Rimbaud, *Lettre du voyant*, 15 May 1871.

³Tim Moorhead, Preparatory Note to catalogue of '10 x 10: an exhibition of contemporary ceramics', Powell Street Gallery, 1972.

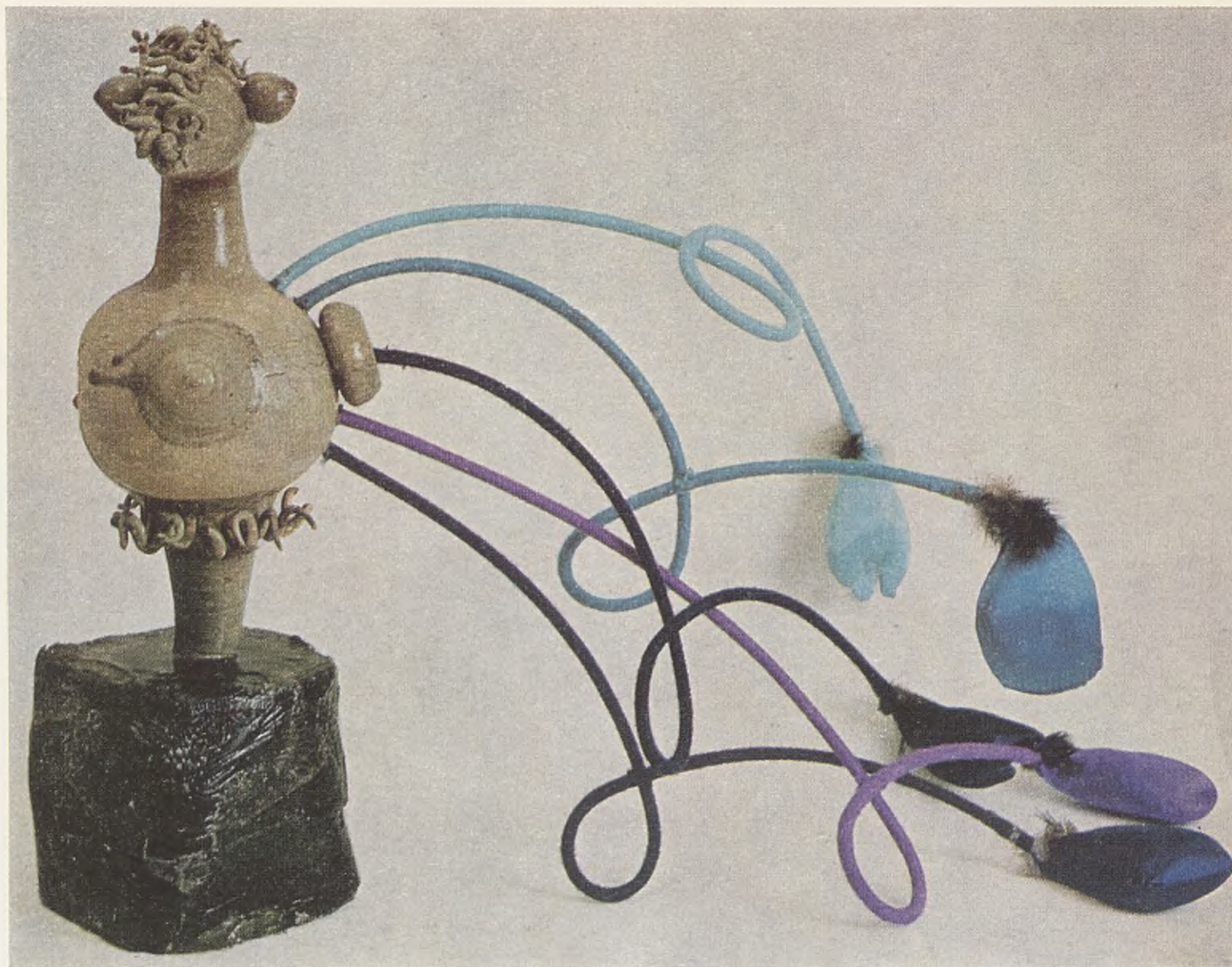


opposite top

MARGARET DODD FIDDLER 1972
White earthenware ceramic, low-fired glazes and lustres
12in. x 20in. x 4in.
National Collection, Canberra

opposite bottom

JOAN GROUNDS UPRIGHT PACKAGE 1972
Reduced stoneware, silk-screened on glaze enamels
(china paint) 13in. x 8in.
Possession of the artist
Photographs by John Edson Associates

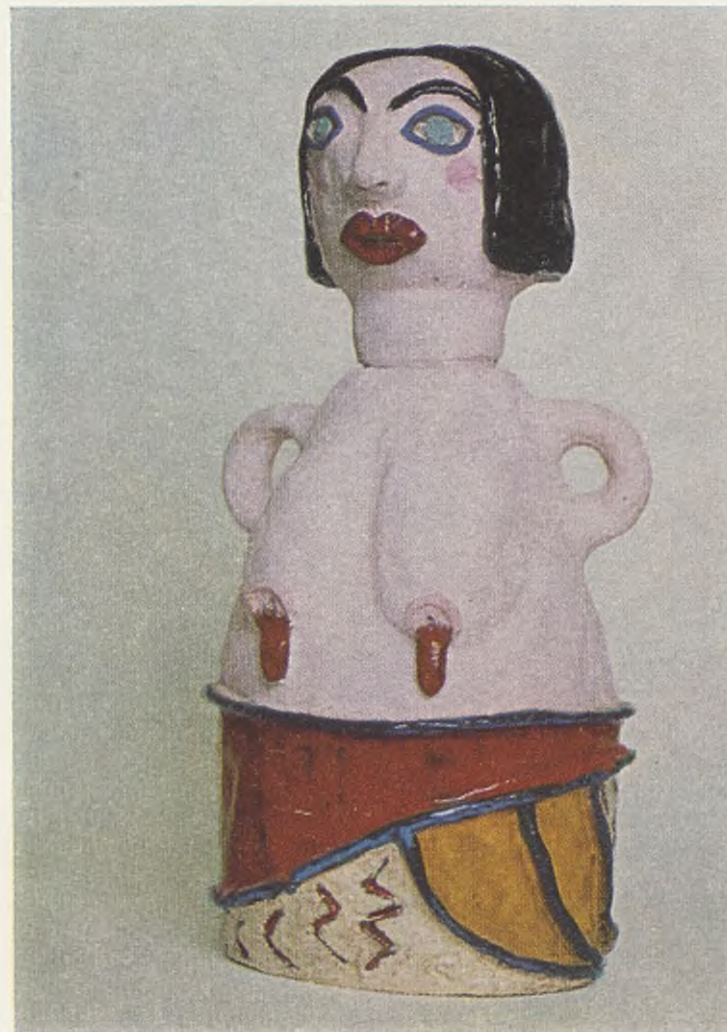


top left

KENNETH LEVESON FRAGMENTS FROM RELATED
ORGANICS NO. 19 (1972)
Reduced earthenware, copper, sysal, feathers, satin and
glass 24in. x 32in. x 24in.
Possession of the artist

top right

KENNETH LEVESON FRAGMENTS FROM RELATED
ORGANICS NO. 18 – SURFACE DWELLER (1972)
Reduced earthenware, wire, wool, feathers, satin and
resin 24in. x 9in. x 32in.
Possession of the artist



left

LORRAINE JENYNS PLEASANT PEASANT (1972)
Earthenware, low-fired glazes 19in. high
Owned by Peter Burns
Photographs by John Edson Associates



Jimmy the Greek's, the Holden in apotheosis as a gourmet dish (complete with pink sofa!) are shining emblems of the mundane. Look, they seem to say with their impossibly beautiful lustres, the horror of the Parramatta Road, the gang rape chariot, has joined Blake's troop of the Shining Ones.

To remind us of her superb sense of form, from which she joyously departs so often, she puts before us almost without embellishment her *Fiddler*, a Holden squashed into mystery, now safely garaged in the National Collection, Canberra.

Mystery, which is the atmosphere common to all Expressionist art in eras of no homogeneous tradition, is also the air in which move the works of Joan Dickson Grounds and Ken Leveson. Both of these artists, like Margaret Dodd, work in series.

Joan Dickson Grounds's latest series of addressed parcels and envelopes are surely remarkable technical *tours de force*. It is hard for the naive eye to believe at first that even the addresses and the stamps are part of the ceramic process – underglaze stains and silk-screened motifs on the stoneware. Like Dodd's Holden, Grounds's envelopes are ubiquitous objects, everyone's visual encounters and, like the Holden, these parcels and envelopes, the sending and receiving of them, are surrounded by a rich emotional field.

This democracy of symbol is a mark of much of the new ceramics. It is carried over also in the artists' deliberate incorporation into their work of 'accidents' in the firing, such as cracks and even complete breaks.

Grounds also humanizes the mystery with wit – look closely at her wonderful stamps! There are still quarters in which wit, as an aesthetic quality, is not enjoyed and where seriousness of creative intention is confused with dull solemnities.

Ken Leveson exhibited only three of his sculptures in the '10 x 10' exhibition. They stood apart in many ways from the other work. They are much larger works and *built* as well as modelled. Like Melchert and other West Coast artists Leveson delights in mixing ceramics with many other materials. He has been trained as a jeweller as well as a potter.¹ His surfaces and colours, obtained by vegetable and acrylic dyes, reflect the jeweller's craft. Each work is beautifully made, nowhere more so than in the copper section of his large work *Box*.

Each of Leveson's works seems to have an organic consistency, an inner strength. It would be silly to 'explain' these strange hieratic presences, these visitors from inner space. They are messengers from a deeply personal planet but with passports of great charm and gaiety. Peacocks' feathers and satin are strange accompaniments to products of the potter's wheel but, for me, they make an extraordinary harmony. Leveson must surely become recognized as a sculptor of real achievement.

Noel Flood also creates emblematic objects and also fuses clay with other materials such as copper wire. But his world goes Pop! There is a Luna Park vitality, a gamin humour in his work which I find enormously engaging. Sometimes, as in *Standing Object* illustrated here, he uses colours the like of which I have never seen applied to pottery, colours which thumb noses at the grave earth tones of much of our best studio pottery. With its gay invention, its larrikin humour, it would be easy to overlook the rich technical resource of Flood's work.

Lorraine Jenyns remodels her manikins with a caricaturist's feeling for the absurd. There is a freshness of vision, and an almost peasant earthiness, which has led some critics to call her work 'primitive pottery'. On the contrary here is a conscious artist exploiting the vernacular in a very adroit way. The one illustration here cannot show, of course, the wide range of her visual vocabulary. We are likely to see many forms from this prolific energy. Like Noel Flood, Lorraine Jenyns uses strident colours partly as humour but also as a connection with the neon-lit world of our everyday visual experience. She has the true modeller's preoccupation with all parts of the pot's surface. Her work must be seen in the round.

With the work of Victor Greenaway and Hedley Potts illustrated here we return to a connection with the world of the studio pottery. Here is work of artist-potters given new dimensions by the new ceramics – by Hedley Potts with his explorations of forms free-floating in space, by Victor Greenaway with his exploitation of wit and also of the relation of clay to other materials.

Some visitors to recent exhibitions of the new ceramics have been shocked, others have seen mere games and charades. On the contrary here are new voyages, new landfalls, vitalities which promise and enchant.

opposite

HEDLEY POTTS HANGING FORMS (1972)
Reduced stoneware, metallic oxides outside, rock
glazes inside 24in. high x 12in. – 19in. diameters
Private collections
Photographs by John Edson Associates

¹Katrina Rumley, 'Ken Leveson Pottery', *Art Bulletin of Victoria* 1973, p. 40.

The Imagery of Bruce Petty

Robert Smith

As a newspaper cartoonist Bruce Petty has created some new modes of perception and of expression. Ageing hopefuls crawl literally – and endlessly – ‘up the right channels’. Baroque dome and Gothic steeple become space vehicles, docking ecumenically but futilely in the void. Heraldic devices turn into technologically animated allegories of modern life. Super-sonic bombers are cynical ‘peace feelers’. Man becomes increasingly entrapped in the smugness or deprivation of his milieu, in bewilderingly complex societal relationships, or in the juggernaut of patriotic emotionalism.

London *Punch* has recently been conducting a series of competitions using cartoon¹ drawings of a generation or more ago. These are republished without their original dialogue and readers are invited to provide new legends. What this reveals is that these traditional cartoons are virtually empty of content – mere vessels into which a literary meaning can be poured.

This is certainly not the case with Petty. His distinctive style grew out of the conventional combination of drawing and ‘story line’ and he still uses this form – but the drawing always conveys most of the impact. The image is never capable of carrying superimposed literary meanings. The Vietnam war drawing (Plate 1) is a typical example. The tragic Asian figures derive from the direct drawings made for his 1962 book, *Australian Artist in South East Asia*. They contrast starkly with the Australian pseudo-patriot, whose physically manifest inanity stands without literary explication. His sententious statement, then, becomes the inevitable outcome of the image, rather than a superficially added content.

After this stage the images become increasingly kinetic, from beginnings like that shown in *Doctor's Dilemma* (Plate 2). Here the subject-object relation is ironically transformed, as United States participation in the Vietnam war creates or reveals internal tensions within American society. *Getting There is Half the Fun* (Plate 3) turns the action into an exercise in group dynamics, which yet fails to divert attention from the devastated and devastating reality. Here the neo-naturalism of the Vietnamese scene stands out in tragic relief from the deliberately caricatural quality of the parade of ‘free world’ allies.

The kinetic tendency becomes more fundamental in those images mentioned at the beginning: the ‘right channel’, which

is a visual pun in its labyrinthine actuality; and the churches which link in space. This last picture also embodies another major aspect of Petty's imagery – its metamorphic character. The ecclesiastical architecture converts convincingly into space capsules. Elsewhere, military noses sprout as cannon; at daybreak the head of a ‘wage slave’ becomes an old-fashioned alarm-clock; tariffs are a literal umbrella; and members of the clergy assume pious steeple-shapes. These related forms of imagery – the kinetic and the metamorphic – are developed further in the artist's weekly drawings: mainly satirical constructions dealing with places and institutions; and comic-strip sequences in the form of modern moralities.

A word needs to be said about those commentators (there are some) who acclaim Bruce Petty's imagery but suppose it saves him from the need to have ability in drawing and design. In fact, of course, Petty's drawing is of a kind which conceals art. He captures essential features of his subjects and conveys them with expressive qualities which are inseparable from draughtsmanship. In his compositions, likewise, the placement of shapes and the distribution of line, tone and empty space have a meaningful symbolic function. Only by identifying draughtsmanship with mere verisimilitude would it be possible to mistake Petty's pointed deformations and wayward line for inability. His capacity for drawing naturalistically has been mentioned above. When he does so in his satirical works it is usually for purposes of contrast, as already indicated. Petty draws incisively. To paraphrase Wilde, anyone can draw accurately.

Given the tendencies in his drawings it is not surprising that Petty should have turned to three-dimensional works and to forms allowing for movement through time. He achieved this through kinetic sculptures of a fantastical kind, recorded and revealed through the medium of the film. In 1971 *A Big Hand for Everyone*, his first film for the Australian Broadcasting Commission, transformed their ‘See It My Way’ series. The world was most definitely seen in Bruce Petty's way, through an inspired amalgam of partly animated cartoon-drawings, creaking junk sculpture, actuality interviews, acted segments and old film clips – not to mention the frantically pedalling unicyclist (Plate 5) who plays a central role. The ideas which unfold in his films can be seen germinating in some of the drawings for *Petty's Australia Fair*,

¹Throughout this article the term ‘cartoon’ is used in the modern popular sense, and not with its traditional art historical meaning.

11 ... AND WE'RE WINNING THE
HEARTS AND MINDS OF
WHAT'S LEFT. 11



above

BRUCE PETTY 'AND WE'RE WINNING THE HEARTS
AND MINDS OF WHAT'S LEFT'
Political cartoon for the *Australian*

right

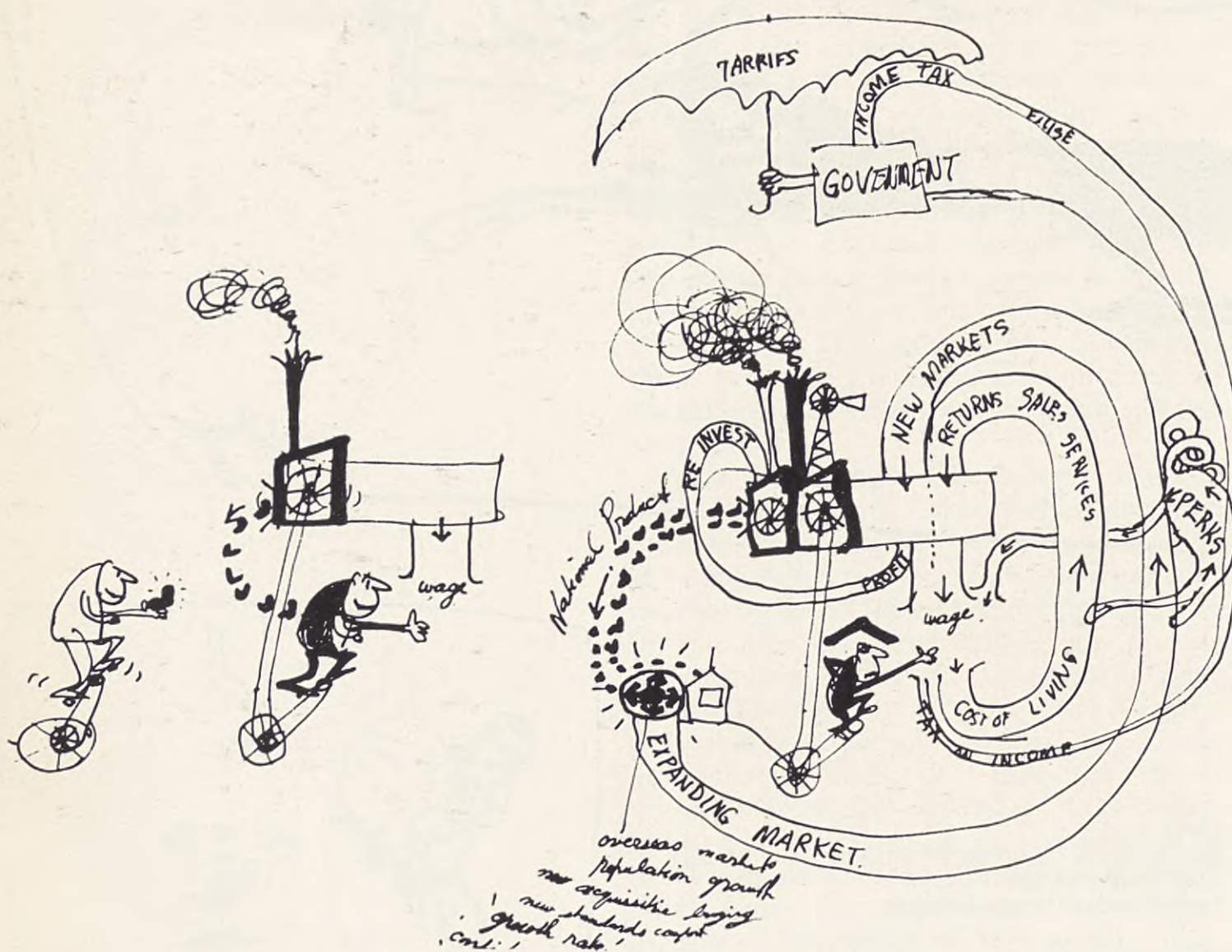
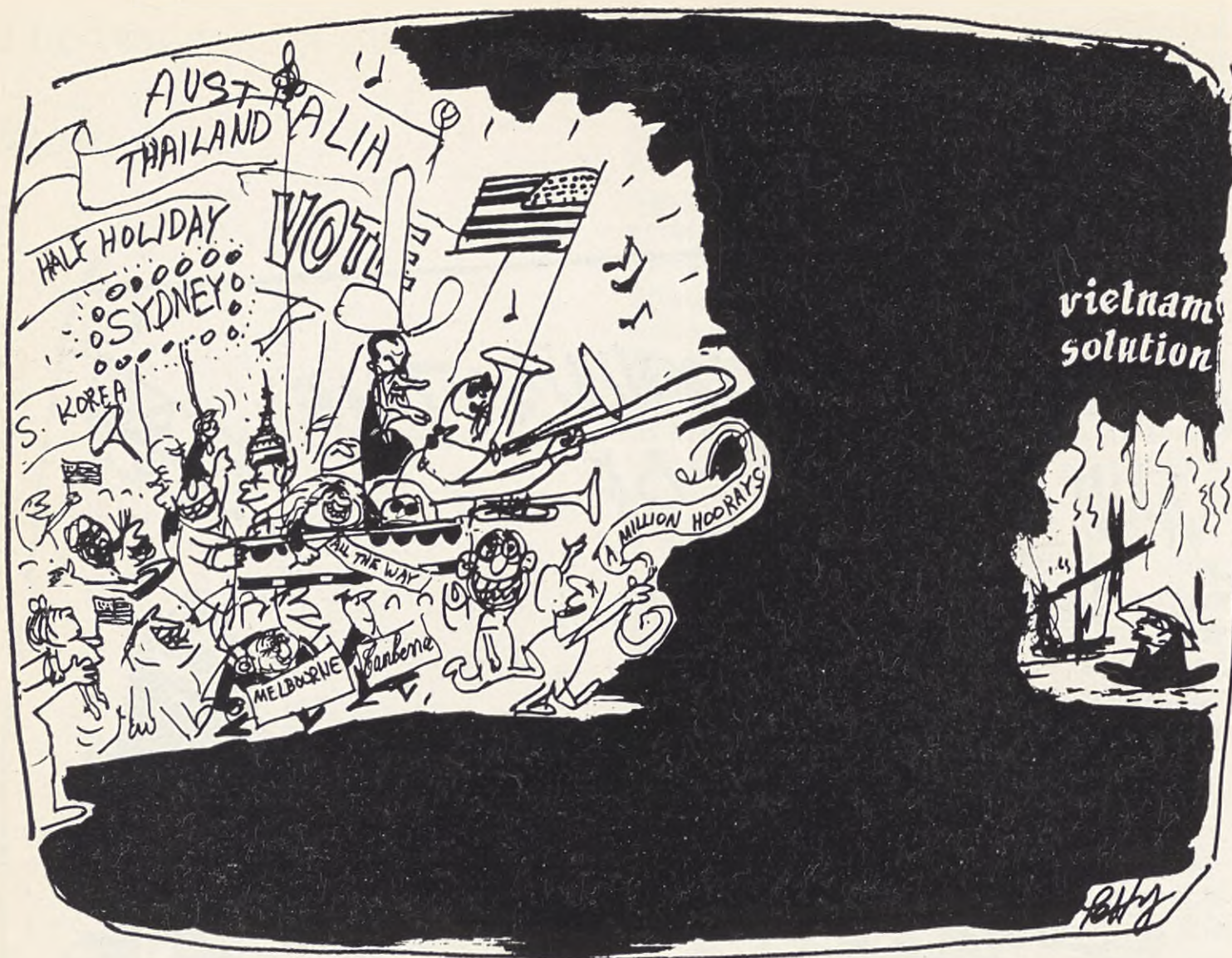
BRUCE PETTY DOCTOR'S DILEMMA

Cartoon for the *Australian*

Owned by Flinders University of South Australia

Photograph by Flinders University of South Australia





published in 1967. Our Plate 4, for instance, shows the unicyclist as the archetypal 'average citizen', increasingly enmeshed in the incomprehensible kinetic web of society.

In the film the live cyclist is metamorphosed into an animated drawing, then subjected to the multi-dimensional complications of technological mass society. The artist, drawing on an illuminated screen from behind it, builds up a vast, top-heavy social superstructure, while doubting 'whether anyone can possibly know what is going on – and whether you can control it'. The dehumanizing effects are stressed by the authentic 'James Dibble, with the news'. The strains and stresses of life are converted to journalistic statistics of wars, famine and casualties '... riots, urban, up 21½%'. An actual 'average citizen' is introduced and interviewed by the artist, the earnest optimism of his voice running on behind the burgeoning images of complexity and disaster. In actuality shots and animated drawings we are presented with politicians, experts and personifications of such abstractions as Democracy and Technology. The question of growth for its own sake is aired. Worship of the Gross National Product is questioned. Problems of environmental pollution, of news control and of psychological manipulation are raised. The chasm between the haves and the have-nots is indicated. Solutions are urgently solicited. Meanwhile Petty's model of society – now an actual kinetic construction borne on the shoulders of the solitary unicyclist – batters its 'big hand' against a dead end. The juggernaut has nowhere further to go. This film is revealed as another of Petty's modern moralities. The moral is optimistic, but with a warning: 'Even with the will – have we time?'.

The Money Game, made in 1972, was Petty's second film for the Australian Broadcasting Commission.¹ More than *A Big Hand for Everyone*, it is dominated by a kinetic assemblage (Plate 7). This shows the Economics Machine, played by the Financier, the Foreigner, the Government, the Under-developer, the Worker and the Employer. Now consumption society is being satirized in the form of a new kind of sport, with the commentators adding a delightful send-up of the mannerisms of all sporting commentators. The players are interviewed while being massaged in

¹ Another film made by Petty, though not for the A.B.C., is about his view of Australian history. It is not dealt with here, as it has not been viewed by me.



opposite top

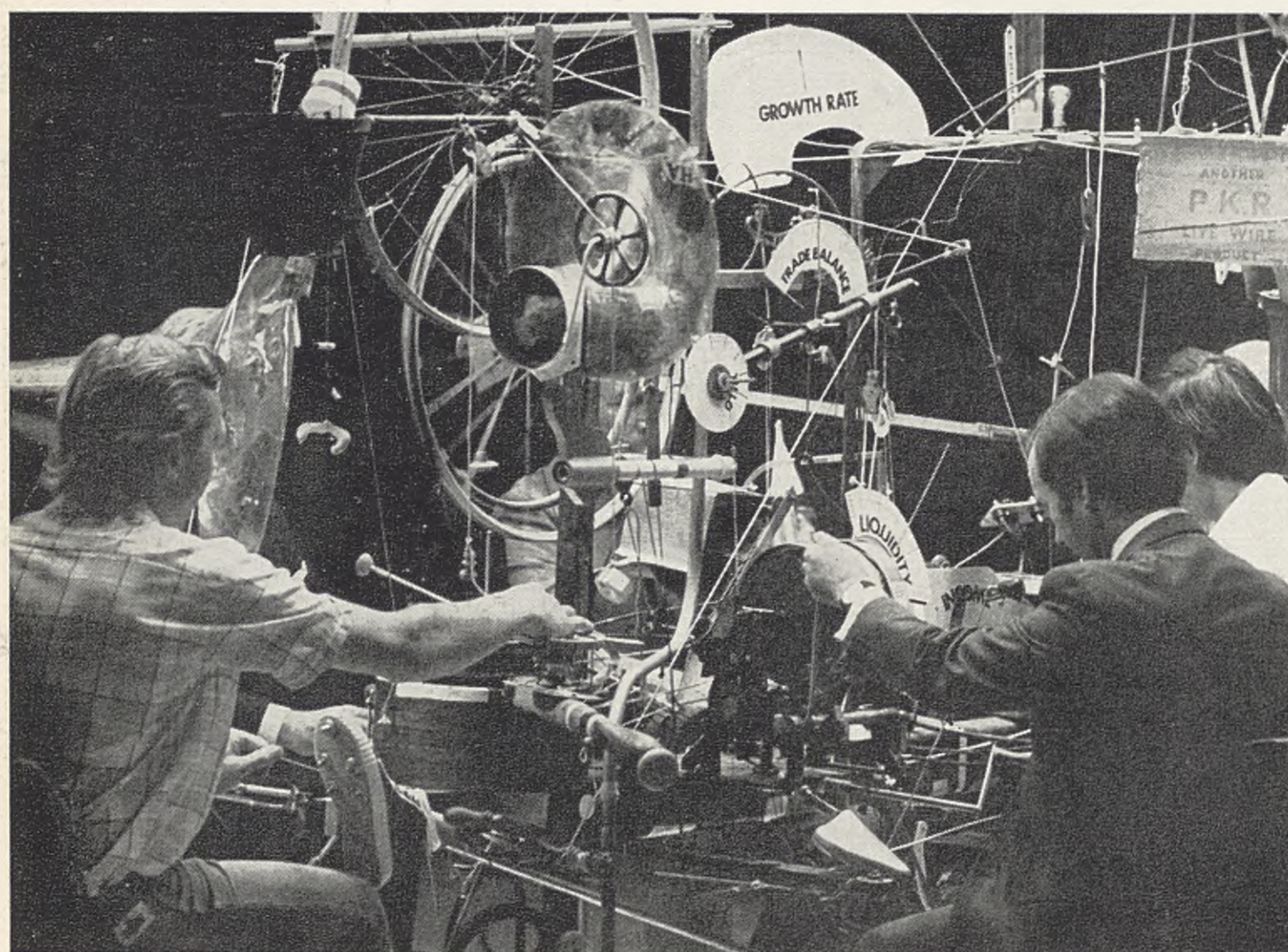
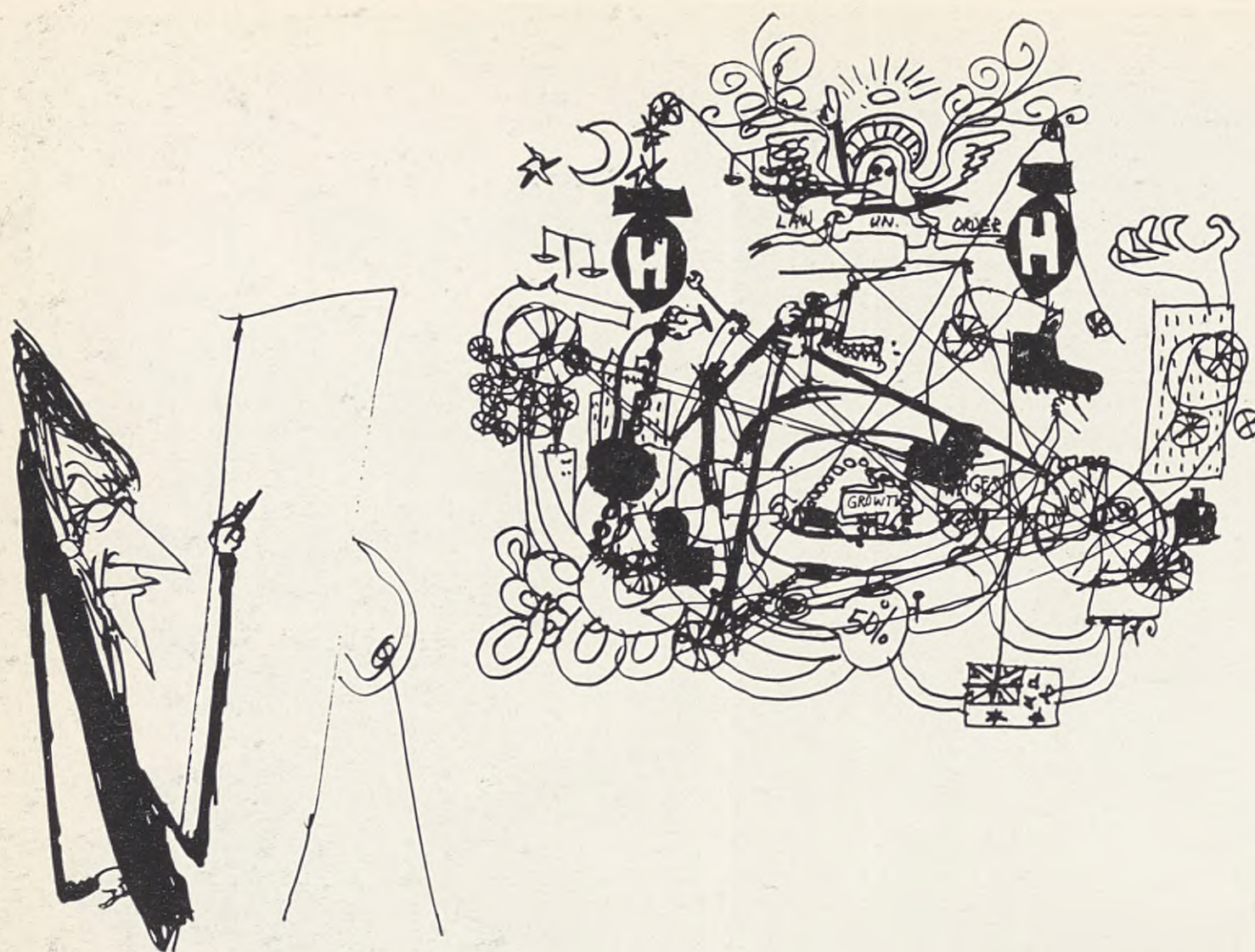
BRUCE PETTY GETTING THERE IS HALF THE FUN
Cartoon for the *Australian*
Owned by Flinders University of South Australia
Photograph by Flinders University of South Australia

opposite bottom

BRUCE PETTY DRAWING FOR PETTY'S AUSTRALIA
FAIR

above

BRUCE PETTY SCENE FROM FILM *A BIG HAND FOR EVERYONE*
Photograph courtesy of Australian Broadcasting Commission



top
BRUCE PETTY DRAWING FOR FILM A BIG HAND
FOR EVERYONE

above
BRUCE PETTY SCENE FROM FILM THE MONEY GAME
Photographs courtesy of Australian Broadcasting Commission

preparation and then the game is on. Each player coaxes and manipulates the machine, trying to master spendings, savings, prices and profits, while the commentators mouth categories of 'boom-play', 'inflation play' or 'squeeze play'. While the wheels and levers move this way and that the inhumanity of the whole ramshackle affair is exposed through juxtaposition with actuality film of real life. The operations of the machine are paralleled in human terms, with ironic intent.

Then at half-time, with further irony, we are treated to some Highlights from the Past: first the German Try of 1939, its cataclysmic reality not masked by the sporting jargon of the commentary; then the 1929 economic manoeuvres, likewise treated as a sporting occasion, which heightens rather than lessens the satirical impact.

Finally the game ends after a bout of 'emergency play' – that is, war play – by the Government. Once again the realities are cut in with actuality film clips. Despite the operation of abstractions such as cost-push and stagflation the final score is 1.8% increase in the Gross National Product. Both the Foreigner and the Employer exhibit an ostensibly altruistic anxiety to take over and train the Under-developer.

In *The Money Game* Petty has used the kinetic image within a sporting metaphor, developing it through personifications of social and economic classes. The resulting over-simplification could have led to distortion, except that the machine dominates despite its impersonality and apparent incomprehensibility. This dehumanized complexity is at the centre of modern life as viewed by Petty. He has conveyed his concern and his compassion in terms of modern technology itself, without sacrificing the expressive and humanizing qualities of design and draughtsmanship. His unique and humane use of the graphic image puts him in the company of such artists as Searle, Heath Robinson, Thurber and Daumier.

Select Bibliography of Bruce Petty

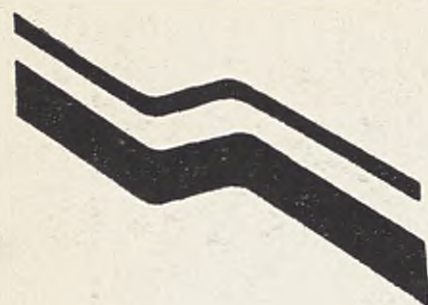
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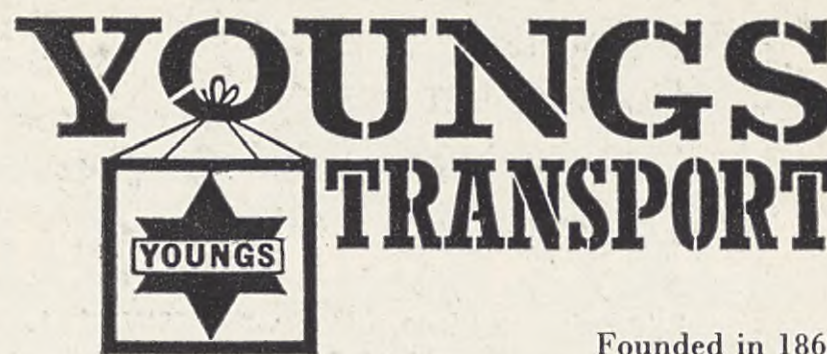
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