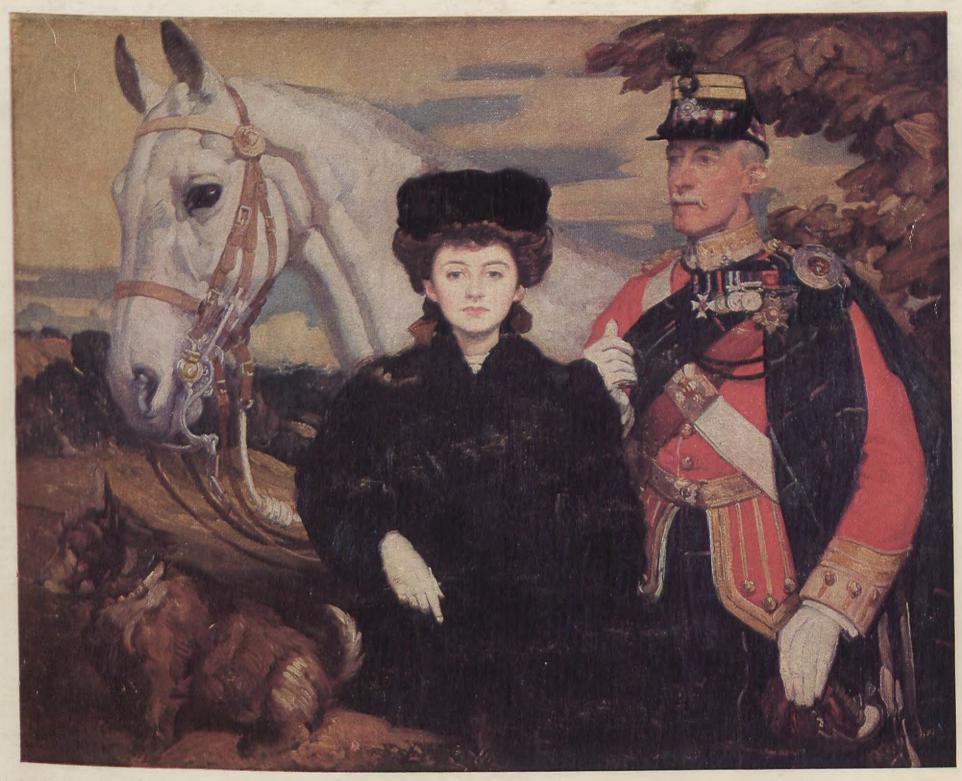
rt Quarterly
lublished by
lire Smith Sydney
lolume 11 Number 1
Vinter
luly – September 1973
lirice 4 Dollars *

Behan Collection at Stuartholme Balinese Paintings Alun Leach-Jones Richard Larter Mildura Sculpture Triennial

AND AUSTRALIA





GEORGE W. LAMBERT
REGIMENTAL PORTRAIT GROUP. COLONEL CARTARET-CARY AND HIS DAUGHTER 1998
Oil on canvas 48in. x 60in.

Donald Friend

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Telephone 498 8643 10.30 a.m.-4.30 p.m. Mon.-Sat.

Clune Galleries 171 Macquarie Street, Sydney. 2212166



William Strutt (1825-1916) in Australia 1850-1862

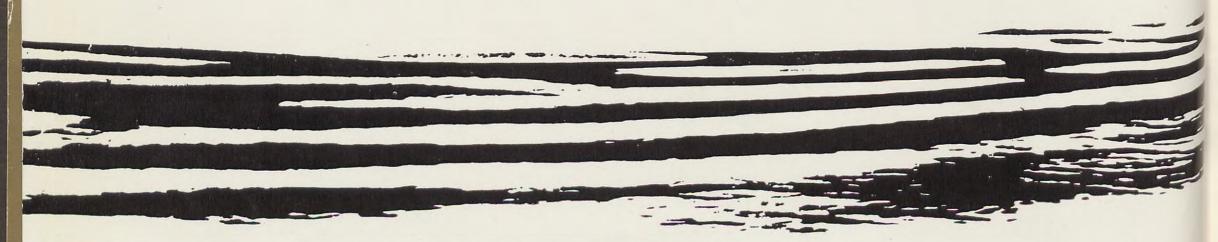
The Boy Samuel and the Offerings at the Tabernacle

Oil on canvas 116.5 x 165 cm (46 x 65\frac{1}{4} ins)

Signed lower right Wm Strutt



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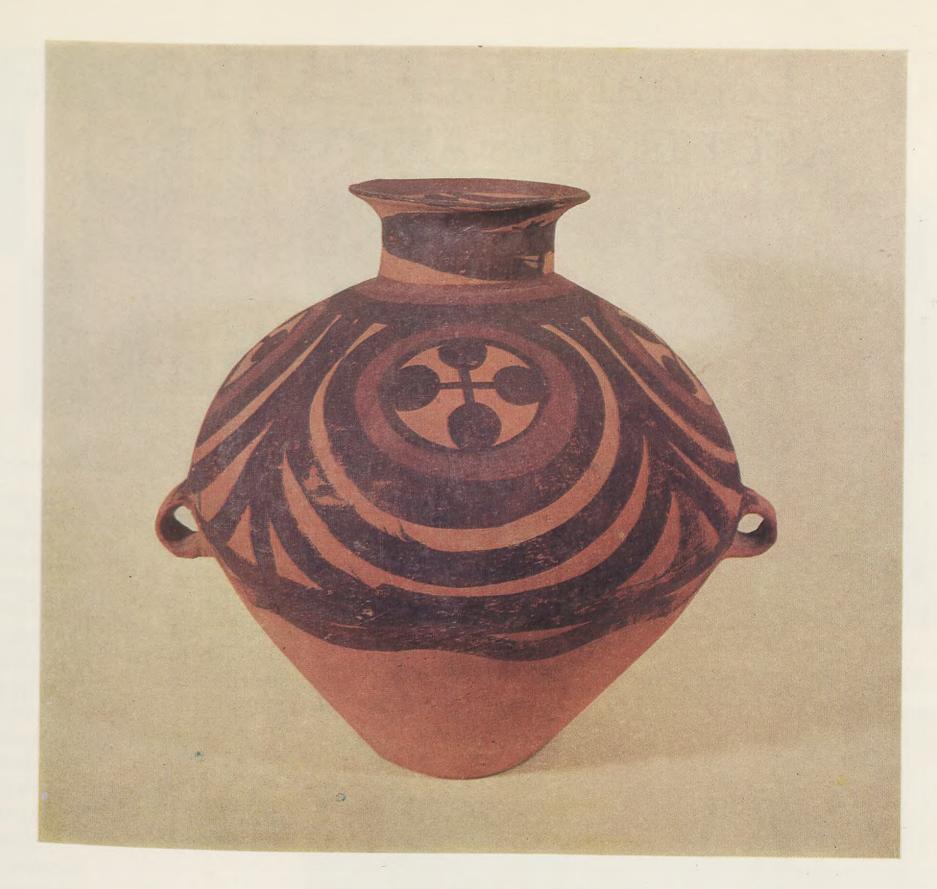
On Tuesday, 2nd October at 8.00 p.m.

and

On Wednesday, 3rd October at 10.30 a.m. & 8.00 p.m. At The Ballroom, Wentworth Hotel, Phillip Street, Sydney

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Jane Carnegie Oriental Art

1375 Malvern Road, Malvern, Victoria 3144 By appointment only Telephone 20 7653



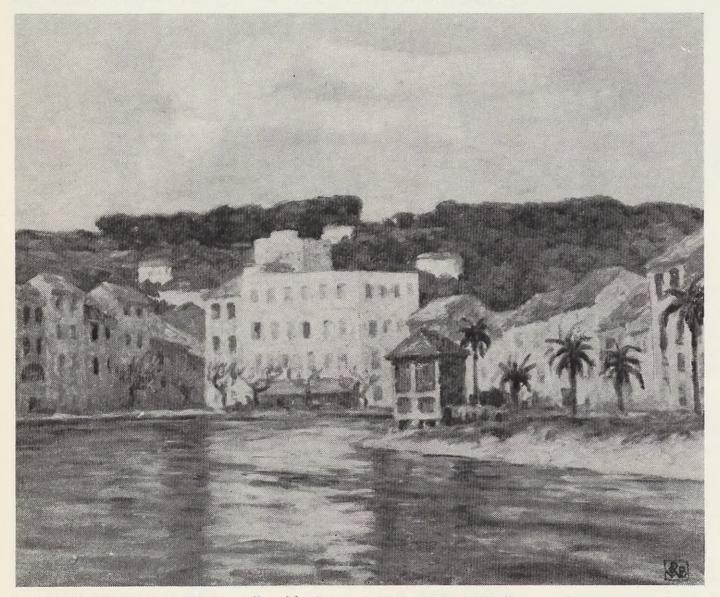
A NEOLITHIC MORTUARY URN, with two small loop handles, the rounded shoulders painted in black and red with four cruciform

motifs, enclosed within concentric bands. Chinese, Ma Chang, Kansu Province. Height 32.5 cm.

Leonard Joel Pty Ltd AUCTIONEERS AND VALUERS



Marchese Girolamo Ballatti Nerli, oil, sold \$3,200-Malvern Town Hall



Rupert Charles Wulsten Bunny, oil, sold \$2,400—Malvern Town Hall

17 McKillop Street Melbourne 3000 Telephone 67 2893, 67 2014

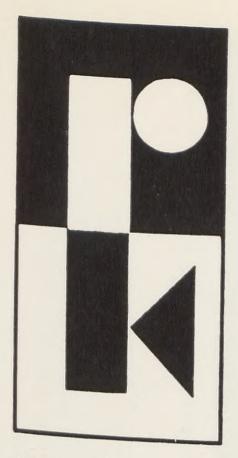
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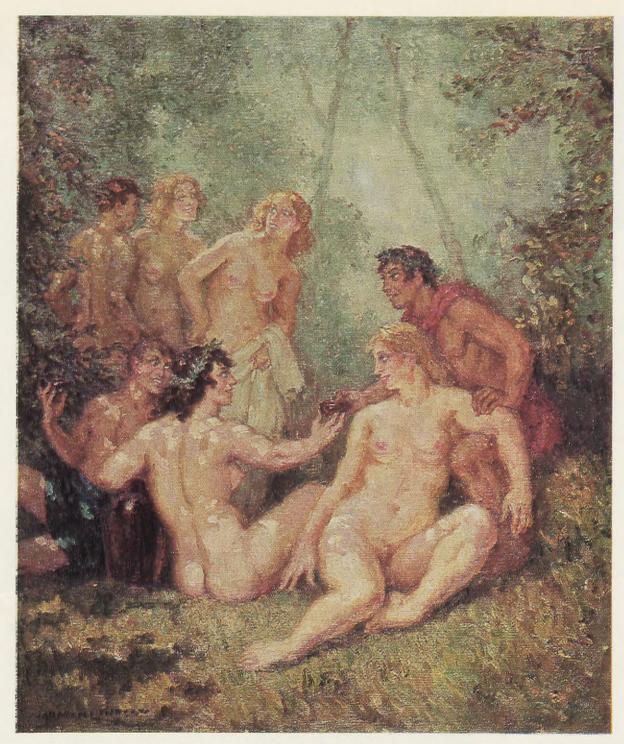


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September 14 – 28



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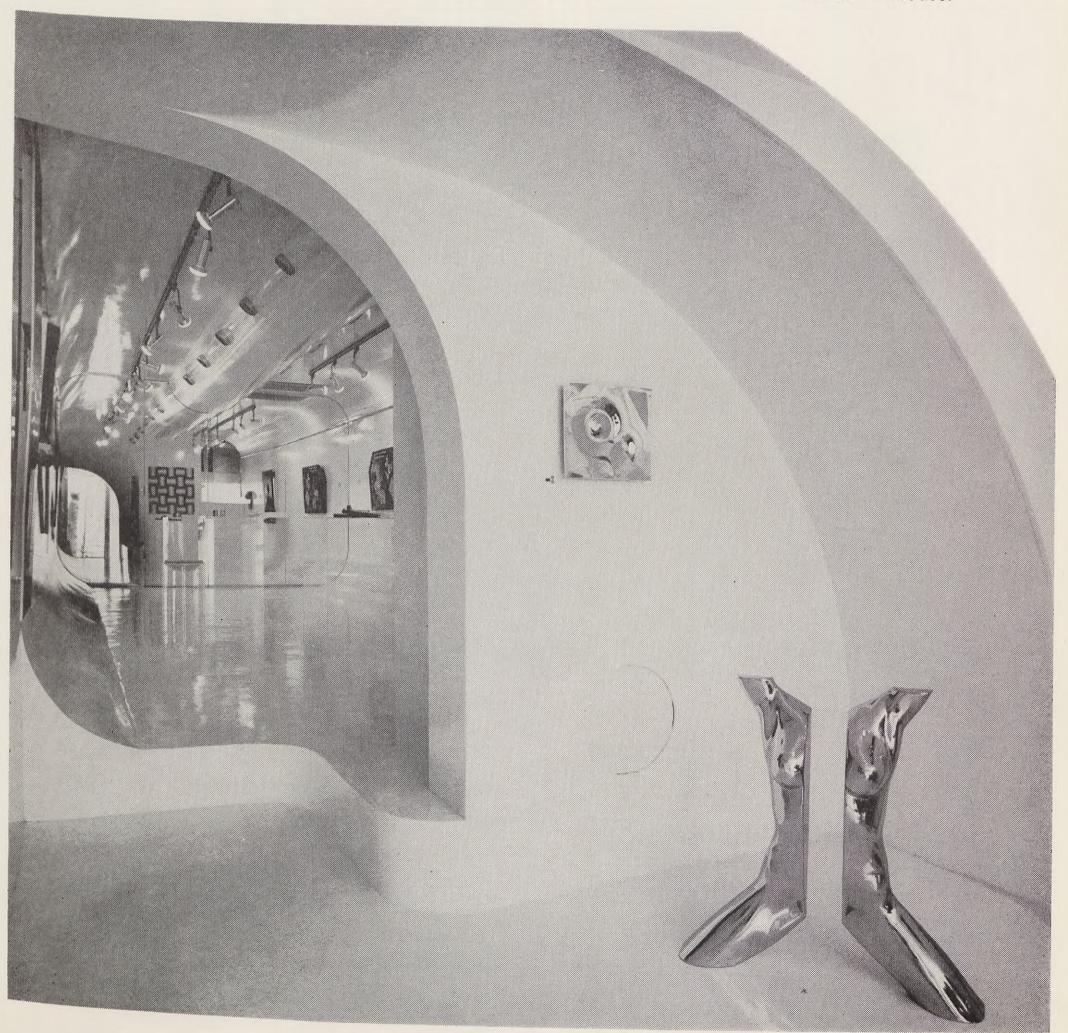


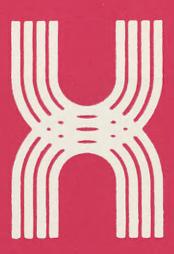
60 Ross Street Toorak Village Victoria 3142 Phone 24 3312

Hours: Mon. to Sat. 10 a.m. – 5 p.m. Oct./Nov.
Sculpture Survey

500 B.C. - 1973 A.D.

Large sculptures will be exhibited by Realities at the National Trust Gardens of Como House.





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Telephone: 24 6592

Hours: Tuesday - Saturday 10 a.m. - 6 p.m.

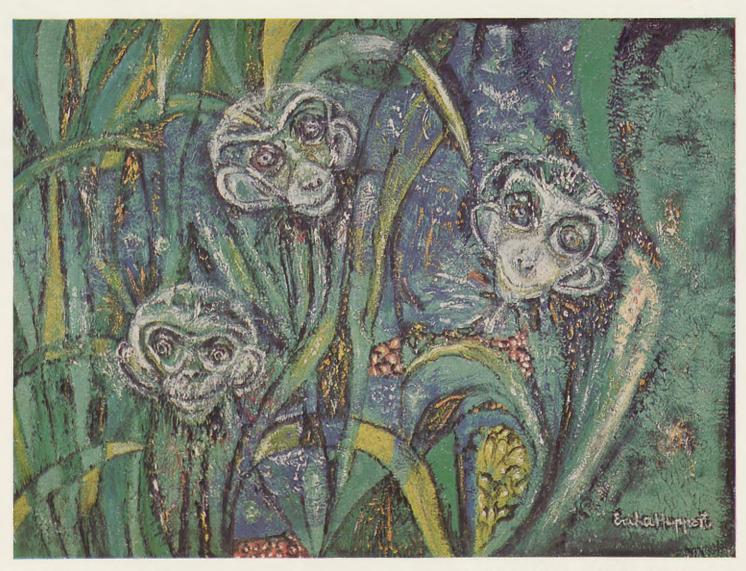
Director: Frank Cutler

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THE OLD SCHOOL (1870), KIALA, N.S.W. by WINIFRED BEAMISH. oil on canvas 30" x 26" A painting from her forthcoming exhibition

Winifred Beamish arrived in Australia from England in 1949. Until 1952 she was, almost exclusively, a black-and-white artist, but today she has an intense preoccupation with colour and her profound respect for and affinity with old houses are combined with a wonderful sensitivity to the Australian landscape in her exhibition 'Profiles of Australia', 1973. She is represented in public and private collections both in Australia and overseas, has held one-man exhibitions in Australia and has also exhibited in New York and Japan. Highly Commended Award, Royal Easter Show, 1973.

EXHIBITION 8 - 29 AUGUST

SEBERT ART GALLERIES ARGYLE ARTS CENTRE 18 ARGYLE ST. SYDNEY 2000

Telephone: 241 2113 Hours: Monday to Sunday 11 a.m. – 6 p.m. DIRECTOR: S. L. EBERT

Prouds Art Gallery

Australiana Exhibition 1973

Sydney Exhibition

Opening date: 9 August Closing date: 23 August

Address: cnr King and Pitt Streets, Sydney

Telephone: 25 4021

Brisbane Exhibition

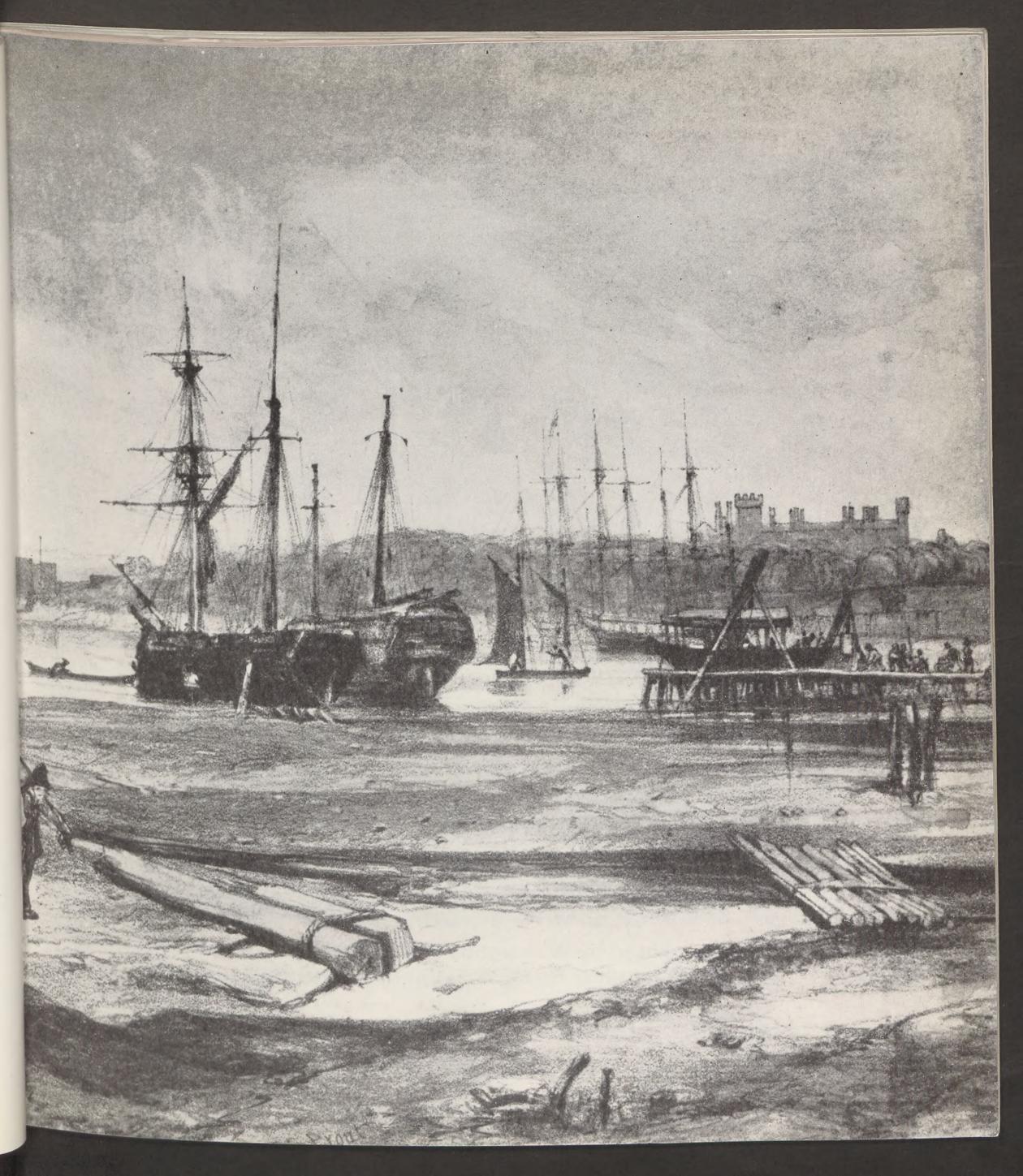
Opening date: 29 August

Closing date: 12 September

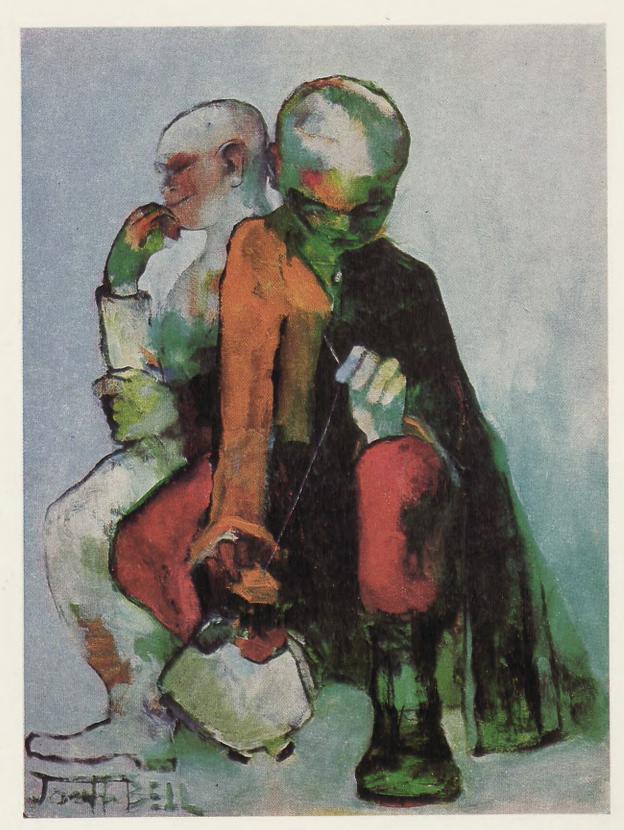
Address: cnr Edward and Adelaide Streets, Brisbane

Telephone: 29 4944

Illustrated: John Skinner Prout—lithograph 'Sydney Cove 1843' (detail)



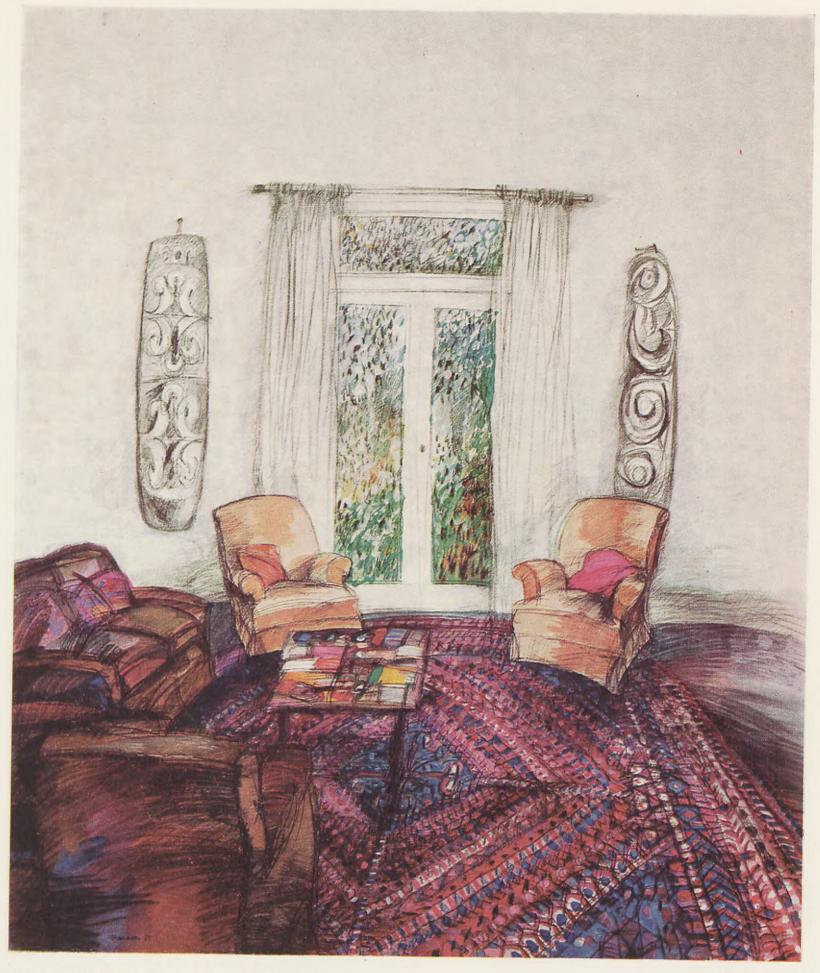
THE MENDER 1973 oil 30" x 40"



JOSEPH BELL

represented by Willoughby Road Gallery 568 Willoughby Road, Willoughby Phone 95 6969

MICHAEL SHANNON



Summer Interior Acrylic on canvas 72 ins. x 60 ins.

NEW PAINTINGS AND PASTELS OCTOBER 8-26

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AUSTRALIAN GALLERIES

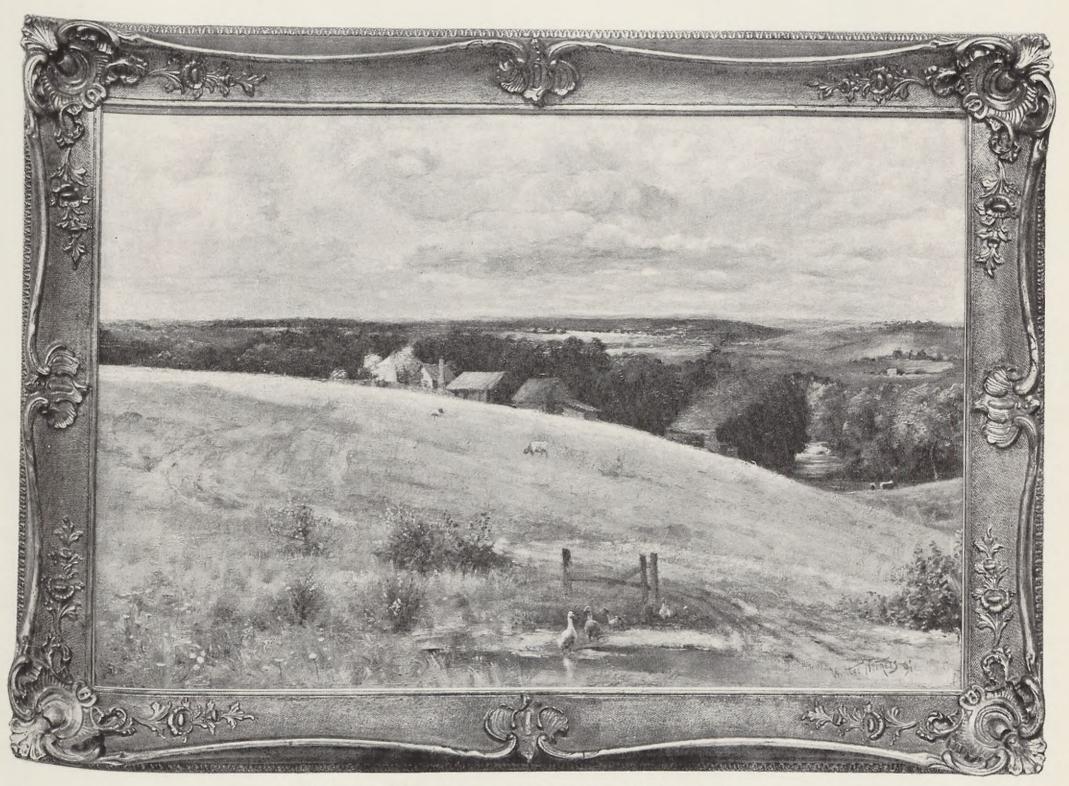
35 DERBY STREET, COLLINGWOOD, VICTORIA 3066 — 41 4303, 41 4382

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AUBUSSON TAPESTRIES

Artarmon Galleries

479 Pacific Highway, Artarmon, New South Wales 2064. Telephone 42 0321

(Director: John Brackenreg)

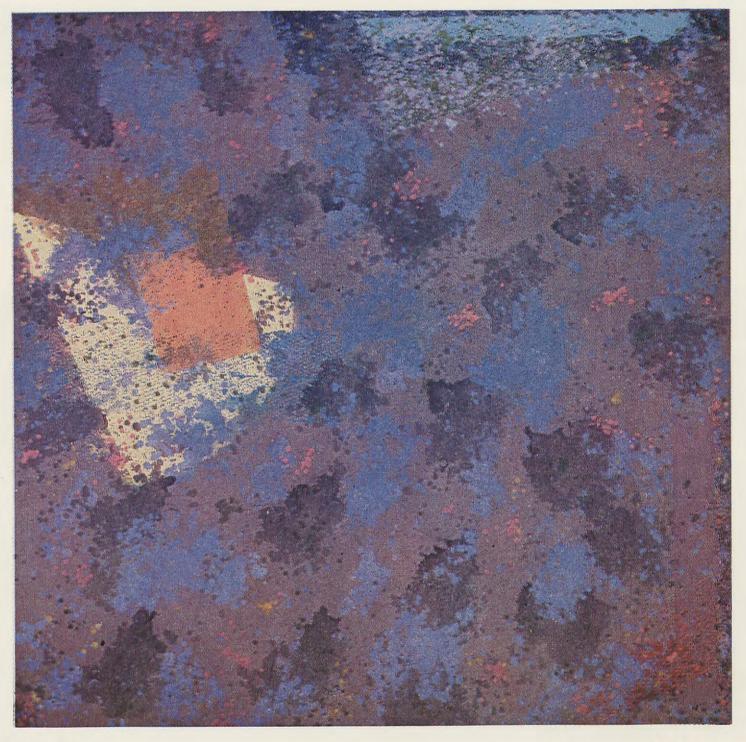


WALTER WITHERS Heidelberg Landscape ,1891 Oil 24 ins. x 36 ins.

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'Cephei' 1972

244 cm. x 244 cm.

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AND AUSTRALIA

Art Quarterly Published by Ure Smith, Sydney A Division of IPC Books Pty Limited Volume 11 Number 1

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The publishers of ART and Australia are grateful to the Australian Council for the Arts for an annual grant to help defray costs.

Address all correspondence to the Editor of ART and Australia, 176 South Creek Road, Dee Why West 2099, Australia. Telephone 982 2344. Yearly subscriptions: \$A12 (plus postage and packing \$1 within Australia, overseas \$2). Single copies \$A4* (postage and packing 25c). Advertising rates on application.

*Publisher's recommended price.

Printed in Australia by Waite & Bull Pty, Limited, 137 Pyrmont Street, Pyrmont, N.S.W. 2099.

Contributors to this issue:

Pamela Bell is an art collector and former Trustee on the John Darnell Fine Arts Committee of the University of Queensland and has contributed articles to magazines including Vogue and ART and Australia.

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Patrick McCaughey is Art Critic of the Age, Melbourne and University Fellow in Fine Arts at the University of Melbourne.

Gary Catalano has written art criticism for the Sunday Australian, book reviews for the Bulletin and has contributed poems to a number of magazines.

Noel Hutchison, sculptor and art critic, is a Postgraduate Research Student at the University of Sydney. He has contributed articles to a number of journals and is a regular reviewer of art books for the *Sydney Morning Herald*.

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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. 7 7961 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) 31 August – 13 September: Pro Hart 14 – 27 September: Chagall, Buffet, Miro, Kokoschka, Sidney Nolan, Arthur Boyd – graphics 28 September – 11 October: Heinz Steinmann 12 – 25 October: Michael Kmit 26 October – 8 November: Early Australian Painters

DE'LISLE GALLERY, Panorama Cresent, Buderim (Sunshine Coast) 4556 Permanent exhibition of painting, collage, twodimensional mixed-media, photography and

9 - 22 November: Henry Bastin; Sam Byrnes

23 November - 6 December: Andrew Sibley

Hours: Tuesday to Saturday: 1 p.m. - 6 p.m.

sculpture Hours: 11 a.m. - 4 p.m. daily

DESIGN ARTS CENTRE, 37 Leichhardt Street, Spring Hill 4000 Tel. 21 2360 Hours: Monday to Saturday: 11 a.m. – 5 p.m.

JOHN COOPER EIGHTBELLS GALLERY, 3026 Gold Coast Highway, Surfers Paradise 4217 Tel. 31 5548 Continuous mixed exhibitions changing weekly – works by Sawrey, Dickerson, De Silva, Boyd, Arrowsmith, Kilvington and Willes Hours: 10.30 a.m. – 5 p.m. daily

McINNES GALLERIES, Rowes Arcade,
Adelaide and Edward Streets, Brisbane 4000
Tel. 31 2262
20 July – 2 August: Pat Kilvington
3 – 16 August: Dorothy Byrnes
17 – 30 August: Robyn Reed; Cathy Ryan
31 August – 13 September: Charles Ludlow
Hours: Monday to Friday: 10 a.m. – 4 p.m.
Saturday: 10 a.m. – 12.30 p.m.

PROUDS GALLERY BRISBANE, Edward and Adelaide Streets, Brisbane 4000 Tel. 29 4944

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
14 - 30 September: Modern prints of the West
6 September - 4 October: Grace Cossington
Smith Retrospective
October - November: Trustees Prize 1973;
L. J. Harvey Memorial Prize
Hours: Monday to Saturday: 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
28 July – 17 August: Ian Chandler
18 August – 7 September: Stephen Spurrier

9 – 28 September: Stephen Killick 30 September – 19 October: Fred Cress 21 October – 9 November: Jock Clutterbuck Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

REID GALLERY, 355 Wickham Terrace, Brisbane 4000 Tel. 21 8267 16 September – 12 October: John Rigby 14 October – 9 November: Rex Coleman – pottery 11 November – 7 December: Robert Morris Hours: Wednesday to Sunday: 11 a.m. –

TOWN GALLERY, Second Level Queen's Arcade, 77 Queen Street, Brisbane 4000 Tel. 29 1981

New South Wales

Saturday: by appointment

5.30 p.m.

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321 September: General October: William Cooper – illustrations for Parrots of the World November: Lionel, Norman and Daryl Lindsay Hours: Monday to Friday: 10 a.m. – 5 p.m.

ART GALLERY OF NEW SOUTH WALES,
Art Gallery Road, Sydney 2000 Tel. 221 2100
30 August – 30 September: Art of Surface
(Contemporary Japanese Art)
18 October – November: Power Collection
New Acquisitions
18 October: Opening of the new Primitive Art
Gallery
Hours: Monday to Saturday: 9 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
7 – 25 August: Ros Coby; Richard Cutler
28 August – 15 September: Print Circle
18 September – 6 October: Graham Inson
9 – 27 October: Gavin Crichton
30 October – 17 November: Roderick Shaw

20 November – 8 December: Bill Baxter Hours: Monday to Friday: 11 a.m. – 5.15 p.m. Saturday: 9.30 a.m. – noon

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.

and Burton Streets, Darlinghurst 2010 Tel.
31 6264
Continually changing mixed exhibition including works by Adrian Feint, Ruth Julius, Hana Juskovic, George Lawrence, Lesley Pockley, Lloyd Rees, Ilse Tauber and Roland Wakelin (many below \$500)

BETH MAYNE'S STUDIO SHOP, Cnr Palmer

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

BLOOMFIELD GALLERIES, 100 Alexander Street, Crows Nest 2065 Tel. 439 2426 Continually changing mixed exhibitions by prominent Australian artists 14 – 28 September: Kevin Oxley Hours: Tuesday to Saturday: 10 a.m. – 5 p.m. Sunday: 2 p.m. – 6 p.m. by appointment

Paddington 2021 Tel. 31 5087
8 – 25 September: Rod Dudley; Joseph Love; Elwyn Lynn
6 – 20 October: Sidney Nolan
26 October – 10 November: John Coburn – paintings and tapestries
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

BURTON STREET GALLERY, 33 Burton Street, Darlinghurst 2010 Tel. 31 5128, 328 6905 (after hours) Continuous exhibition of original paintings. drawings and prints by established artists and talented younger artists, also regular one-man and group exhibitions Hours: Tuesday to Saturday: 11 a.m. – 5.30 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
17 – 28 September: Alan Ingham – sculpture Mid-November – 8 December: Norman Lindsay 200 Etchings
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 4 - 29 September: Sidney Nolan, tapestries and sculpture

15 October – 24 November: Rodin Burghers of Calais

Hours: Monday to Friday: 9.30 a.m. - 5 p.m. Thursday until 8.30 p.m.

Saturday: 9.30 a.m. - noon

DIVOLA GALLERIES, 165-7 Rowntree Street, Balmain 2041 Tel. 827 3018, 896 1669 (after 16 August - 9 September: Neil Angwin -

silver and resin jewellery

13 September – 7 October: Danish Toys 11 October – 3 November: Winifred Beamish; Gloria Fletcher – pottery

8 – 25 November: Traditional Oils and Watercolours

Hours: Thursday to Sunday: 11 a.m. – 6 p.m.

GALLERY A, 21 Gipps Street, Paddington 2021 Tel. 31 9720 July - October: International artists (painting

and sculpture) from Max Hutchinson Gallery

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, Rushforth

Hours: by appointment

HAYLOFT GALLERY, 9 Morrissett Street, Bathurst 2795 Tel. 31 3844, 31 3137 August - September: Embroiderers' Guild October: Peter Dobinson November: Judy Barrett 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 11 - 29 September: Isabel Davies; Joe Rose 2 - 20 October: Margaret Olley 23 October – 10 November: Pierre Prins; Robert Grieve Hours: Monday to Saturday 10 a.m. – 5 p.m.

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787 29 August – 10 September: Sydney Printmakers' Annual Exhibition 12 - 24 September: Enid Cambridge 26 September – 8 October: Keith Looby 10 - 29 October: Sydney Harbour 1973 -Invitation Show 31 October – 12 November: Brian Dunlop 14 - 26 November: Cedric Flower Hours: Monday to Friday: 10 a.m. - 5 p.m. Wednesday until 7 p.m. Saturday: 10 a.m. - noon

MAVIS CHAPMAN GALLERY, 7 Bay Street, Double Bay 2028 Tel. 328 1739

Special exhibition for Opera House opening Hours: Tuesday to Saturday: 10 a.m. - 5 p.m.

NEWCASTLE CITY ART GALLERY, Cultural Centre, Laman Street, Newcastle 2300 Tel. 2 3 2 6 3 14 - 26 August: Modern Prints

30 August - 30 September: Frank and Margel Hinder Retrospective 3 - 28 October: Danger Collection of Chinese

and South East Asian Ceramics 17 October - 18 November: Grace Cossington

Smith Retrospective

31 October - 25 November: Nude 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 19 - 28 September: James Gleeson 17 - 27 October: Norman Lindsay 1 - 10 November: Geoff Hooper 15 - 24 November: Dorothy Atkins 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: Tuesday to Saturday: 9 a.m. - 5 p.m.

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra 2025 Tel. 32 2533 September: Arthur Boyd; Leonard French October: John Olsen; John Brack November: Vincas Jomantas Hours: Monday to Saturday: 10 a.m. - 5 p.m.

SAINTS GALLERY, 10 Jubilee Avenue, Carlton 2218 Tel. 587 9358 Hours: Tuesday to Saturday: 11 a.m. - 6 p.m.

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

SCULPTURE CENTRE, 3 Cambridge Street, Sydney 2000 Tel. 241 2900 21 August - 2 September: Maadi Einfeld 11 - 30 September: Brad Buckley 1 - 31 October: Sculpture November: George Enyi 20 November - 9 December: John Brooke; Margaret Brooke - sculpture Hours: Tuesday to Sunday: 11 a.m. - 4 p.m.

STRAWBERRY HILL GALLERY, 533-5 Elizabeth Street South, Sydney 2012 Tel. 699 1005

Hours: 10 a.m. - 6 p.m. daily

VILLIERS GALLERY, 39 Gurner Street, Paddington 2021 Tel. 31 2344 2 - 28 September: Alexander Muir 2 - 30 October: Marlborough Fine Art Modern Masters 2 – 17 November: Andor Meszaros Hours: Monday to Saturday: 11 a.m. - 5.30 p.m.

VON BERTOUCH GALLERIES, 50 Laman Street, Newcastle 2300 Tel. 2 3584 3 August: Ray Crooke 28 September: Jamie Boyd 19 October: Rae Richards 9 November: Collectors Choice (\$75 and Hours: Friday to Tuesday: noon - 6 p.m.

WATTERS GALLERY, 109 Riley Street, Darlinghurst 2010 Tel. 31 2556 12 - 29 September: Eric Smith 3 - 20 October: Richard Larter 24 October - 10 November: Tony Coleing sculpture 14 November – 1 December: Imants Tillers Hours: Tuesday to Saturday: 10 a.m. - 5 p.m.

WEEKEND GALLERY, Cnr Brown and Elfred Streets (off Glenmore Road), Paddington 2021 Tel. 33 4489 Continually changing mixed exhibition of Sydney artists Hours: Friday to Sunday: 11 a.m. - 8 p.m.

WILLOUGHBY ROAD GALLERY, 568 Willoughby Road, Willoughby 2068 Tel. 95 6969 Continually changing mixed exhibitions of Australian paintings Hours: Tuesday to Saturday: 10.30 a.m. -4.30 p.m.

WOOLLAHRA GALLERY, 156 Hargrave Street, Paddington 2021 Tel. 32 9189 14 August: Leonas Urbonas 4 September: Bela Ivanyi; Ray Readon 20 September: Claudia Divovarova; Erik Aaross 7 October: Doug Stubbs; Ted Hall 21 October: Mady Deens; special show for opening of Opera House Hours: Tuesday to Saturday: 11 a.m. - 6 p.m.

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540 6 - 18 August: Students' Annual Drawing Exhibition 17 - 29 September: Pottery and Weaving Annual Exhibition 8 - 26 October: Sculpture, mosaics, jewellery and enamelling 29 October - 10 November: Young People's Exhibition Hours: Monday to Friday: 10 a.m. - 4 p.m. and 7 p.m. - 9.30 p.m. Saturday: 10 a.m. - 4 p.m.

Canberra, A.C.T.

MACQUARIE GALLERIES CANBERRA, Macquarie House, 23 Furneaux Street, Forrest 2603 Tel. 95 7381 Hours: Tuesday to Saturday: 10.30 a.m. -5 p.m.

ARTS COUNCIL OF AUSTRALIA, Griffin Centre, Bunda 2601 Tel. 48 9813 24 September - 19 October: Bill Brandt -

photography

Hours: Monday to Friday: 10.30 a.m. -

5 p.m. and 7 p.m. - 9 p.m. Saturday: 10.30 a.m. - 5 p.m. Sunday: 2 p.m. - 5 p.m.

Victoria

ANDREW IVANYI GALLERIES, 65 Toorak Road, South Yarra 3141 Tel. 26 6349 Changing display of paintings by prominent Australian artists

Hours: Monday to Saturday: 11 a.m. -

5.30 p.m.

Sunday: 2 p.m. - 5 p.m.

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood 3066 Tel. 41 4382, 41 4303 28 August - 11 September: Tessa Perceval 18 September - 2 October: Emily Hope sculpture 9 - 23 October: George Luke - sculpture 30 October - 13 November: Tim Storrier 20 November - 4 December: Celia Perceval Hours: Monday to Friday: 10 a.m. - 5.30 p.m.

BALLARAT ART GALLERY, 40 Lydiard Street, Ballarat 3350 Tel. 31 3592 3 - 30 September: Jean Lurcat - tapestries 9 October - 3 November: Caltex Art Award 10 November - 9 December: Late 19thcentury Nocturnes 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.

CHAPMAN POWELL STREET GALLERY, 20 Powell Street, South Yarra 3141 Tel. 26 5519 2 - 13 July: Ermes Dezan 16 - 27 July: John Armstrong - sculpture 30 July - 17 August: Robin Wallace-Crabbe 20 - 31 August: David Wilson - sculpture 3 - 21 September: Group show 24 September - 5 October: David Wilson -Hours: Monday to Thursday: 10.30 a.m. -5.30 p.m. Friday until 7.30 p.m. Saturday: 10 a.m. - noon

CROSSLEY GALLERY, 4 Crossley Street, Melbourne 3000 Tel. 662 1271 September: Jock Clutterbuck October: Jan Senbergs November: Group Exhibition Hours: Monday to Friday: noon - 5 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

2 - 13 September: Max Sherlock 14 - 27 September: Phyl Waterhouse

28 September - 11 October: The Enamellers of Adelaide

12 - 25 October: Helen Ogilvie

26 October - 15 November: Charles Bush

16 - 29 November: Tom Fantl

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 2 September: Pat Reynolds 16 September: Robert Cole-Stokes

30 September: Owen Piggot - Greek drawings

and paintings

14 October: Kathleen and Stanley Ballard Continuous exhibitions of ceramics, pottery, sculpture, furniture, jewellery and metalwork Hours: 10.30 a.m. - 5 p.m. daily

NATIONAL GALLERY OF VICTORIA, 180 St Kilda Road, Melbourne 3004 Tel. 62 7411 September - October: Australian Art; Blake and his Contemporaries October - November: Print Prize November - January: Constable Mezzotints Hours: Tuesday to Sunday: 10 a.m. - 5 p.m. Wednesday until 9 p.m.

REALITIES, 60 Ross Street, Toorak Village 3142 Tel. 24 3312 September - October: Clifton Pugh October - November: Sculpture Survey early Greek and Roman to 20th Century November - December: Shinkuno - relief constructions December: Peter Travis - flying kites Monday to Saturday: 10 a.m. - 5 p.m.

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

SOUTH YARRA GALLERY, 10 William Street, South Yarra 3141 Tel. 24 4040 11 September: Bryan Westwood 2 October: Donald Laycock 1 November: Charles Blackman Hours: Monday to Friday: 10 a.m. - 6 p.m. Saturday: 11 a.m. - 3 p.m.

STUART GERSTMAN GALLERIES, 148 Auburn Roard, Hawthorn, Melbourne 3122 Tel. 81 7038 9 - 20 July: Bevan Shepherd 20 - 31 August: John Anderson Hours: Monday to Friday: 10 a.m. - 6 p.m. Saturday: 10 a.m. - noon

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.

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

VICTORIAN ARTISTS' SOCIETY, 430 Albert Street, East Melbourne 3002 Tel. 662 1484 18-31 August: Sculptors Association 1–7 September: Reg Eagles 17 – 28 September: Victorian Artists' Society Spring Exhibition 29 September - 12 October: Melbourne Women Painters 14 - 26 October: 20 Melbourne Painters 27 October - 9 November: Alan Martin 13 – 23 November: Victorian Artists' Society Special Exhibition Hours: Monday to Friday: 10 a.m. – 5 p.m.

South Australia

ART GALLERY OF SOUTH AUSTRALIA, North Terrace, Adelaide 5000 Tel. 23 8911 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 September: Young Contemporaries October: Alison Douglas - mixed media fabric panels

November: Mixed Exhibition

Hours: Wednesday to Sunday: 2 p.m. - 6 p.m.

GREENHILL GALLERIES, 28 Greenhill Road, Wayville 5034 Tel. 71 0093 Hours: Monday to Friday: 11 a.m. - 6 p.m. Saturday and Sunday: 2 p.m. – 6 p.m.

Western Australia

DESBOROUGH GALLERIES, Desborough House, 1161-3 Hay Street, West Perth 6005 Tel. 21 4039 24 August - 14 September: Andrew Sibley 16 September – 5 October: Lenore Eades 7 - 26 October: Basil Hadley 28 October – 16 November: Victor Majzner Hours: Monday to Friday: 11 a.m. – 5.30 p.m. Sunday: 2.30 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.

OLD FIRE STATION GALLERY, 4 McCourt Street, Leederville 6007 Tel. 81 2435 29 July – 15 August: John Feeney 19 August – 5 September: Ted Snell 9-26 September: Peter Spronk - ceramic sculpture; Peter Jeffries - poems 30 September - 17 October: Maris Raudzins bronze sculpture 21 October - 7 November: Guy Grey-Smith 11 - 28 November: Carol Rudyard Hours: Tuesday to Friday: 11 a.m. - 6 p.m. Wednesday until 9 p.m. Saturday and Sunday: 2 p.m. - 5 p.m.

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth 6000 Tel. 28 7233 Hours: Monday to Friday: 10.30 a.m. – 5 p.m. 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
30 August – 16 September: Tamarind: Homage to Lithography from MOMA; Taranaki Artists
19 September – 14 October: Toss Wollaston Survey
17 October – 11 November: Kim Wright Collection; Shoji Hamada – pottery
15 November – 9 December: Alfred Sharpe; Modern Prints from MOMA
Hours: Tuesday to Thursday: 10.30 a.m. –5 p.m. Friday until 9.00 p.m.
Saturday and Sunday: 1 p.m. – 5 p.m.

JOHN LEECH GALLERY, 10 Lorne Street, Auckland 1 Tel. 375 081 21 August – 7 September: Elaine Power 11 – 28 September: Fassett Burnett 2–19 October: John Tole Retrospective Hours: Monday to Thursday: 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 2-21 September: Karel Appel – lithographs 1-19 October: Alan Strathern – sculpture 5-23 November: Don Driver – reliefs Hours: Monday to Thursday: 10 a.m. – 5.30 p.m. Friday until 9 p.m.

OSBORNE GALLERIES, 253 Remuera Road,
Auckland 5 Tel. 549 432
4-28 September: Gemminick
16-26 October: Arthur Dagley
collage
6-16 November: John Henry – photographs,
paintings and sculpture
Hours: Tuesday to Friday: 10.30 a.m. – 5.30 p.m.
Thursday until 9 p.m.

PETER McLEAVEY GALLERY, 147 Cuba Street, Wellington Tel. 557 356, 58 751
September: Colin McCahon
October: Don Driver
November: Michael Smither
Hours: Monday to Thursday: 11.30 a.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

DALBY ART CONTEST: Acquisitive, any medium, any subject, \$500. Judge: John Rigby. Closing date: 1 October 1973. Particulars from: Dalby Art Group, P.O. Box 509, Dalby 4405.

KINGAROY AND SOUTH BURNETT ART CONTEST: Both acquisitive. Any medium, any subject, \$300; sculpture, any medium, \$100. Closing date: 17 August 1973. Particulars from: Hon. Secretary, Kingaroy Art Group, 3 Davies Street, Yarraman 4314.

L. J. HARVEY MEMORIAL PRIZE: Acquisitive, drawing, any medium, any subject, \$500. Closing date: 1 October 1973. Particulars from: Queensland Art Gallery, Gregory Terrace, Fortitude Valley 4006.

REDCLIFF ART CONTEST: All acquisitive. Oil or acrylic, representational, \$500; any medium, non-representational, \$200; watercolour, representational, \$200; oil or watercolour, activities of children, \$100. Closing date: 15 August 1973. Particulars from: Mrs M. Everitt, 92 Eversleigh Road, Scarborough 4020.

TRUSTEES PRIZE 1973 IN MEMORY OF EDGAR A. FERGUSON: Acquisitive, any medium, any subject, \$2,500. Closing date: 1 October 1973. Particulars from: Queensland Art Gallery, Gregory Terrace, Fortitude Valley 4006.

New South Wales

ASHFIELD MUNICIPAL ARTS AND CULTURE COMMITTEE PRIZE: Oil or related medium, any subject, 1st, \$500, 2nd, \$250; water-colour, non-traditional, \$100; traditional, \$100. Judges: James Barker. Ivan Englund, Meg Gregory. Closing date: 20 July 1973. Particulars from: Town Clerk, Box 114, P.O., Ashfield.

BATHURST CARILLON CITY FESTIVAL ART PRIZE: Acquisitive, ceramics (in association with the Potters Society of Australia), \$500. Judge: Bernard Sahm. Closing date: 8 September 1973. Particulars from: Hon. Secretary, Carillon City Festival Art Prize, Civic Centre, Bathurst 2795.

BERRIMA DISTRICT ART SOCIETY AWARDS: any medium, \$500. Judge: Frances McCarthy.

Closing date: 14 September 1973. Particulars from: Mrs B. Pearce, Fairholme, Burradoo Road, Burradoo 2576.

BLACKHEATH ANNUAL RHODODENDRON FESTIVAL ART EXHIBITION: Oil or P.V.A., \$150; watercolour, landscape, \$75; still life, \$50; abstract, \$50. Judge: Allan Hansen. Closing date: 20 October 1973. Particulars from: Mrs N. Stuart, 33 Govett's Leap Road, Blackheath 2785.

BLAKE PRIZE FOR RELIGIOUS ART: Commonwealth Banking Corporation Prize, painting, drawing, sculpture, \$1,000. Closing Date: 26 September 1973. Particulars from: Box 4484, G.P.O., Sydney 2001.

DRUMMOYNE ART PRIZE: Any medium, modern, \$300. Judge: Henry Salkauskas, Oil or related medium, traditional, \$300. Judge: Brian Stratton. Watercolour, \$150. Judges: Henry Salkauskas, Brian Stratton. Graphic, \$100. Judge: Henry Salkauskas. Closing Date: 22 August 1973. Particulars from: Mrs N. E. Saba, 212 Great North Road, Abbotsford 2046.

RYDE ART AWARD: Oil, P.V.A. or watercolour modern, \$200; oil or P.V.A., traditional, \$200; watercolour, traditional, \$100; any hanging work not included in other categories, \$100. Closing date: 20 October 1973. Particulars from Mrs I. Rippon, 12 Woods Street, North Epping 2121.

Victoria

CORIO 5 STAR WHISKY PRIZE: Acquisitive. Painting, \$1,000. Judge: Ron Appleyard. Closing Date: 2 November 1973. Particulars from: Geelong Art Gallery, Little Malop Street, Geelong 3220.

FLINDERS 1973 ART COMPETITION AND EXHIBITION: Acquisitive, any medium, \$200. Judges: Brian Finemore, Alan McCulloch. Non-acquisitive, sculpture, \$200. Judge: T. Cole. Miniature, \$100. Judge: Betty Meagher. Any medium, painting by student, \$100. Closing date: 12 August 1973. Particulars from: Lindsay Alsop, 129 Osborne Drive, Mount Martha 3934.

LATROBE VALLEY CALTEX-ALVA AWARD: Paintings, drawings and prints to the value of \$1,000 will be purchased. Particulars from: Director, Box 708, P.O., Morwell 3840.

PRINT COUNCIL OF AUSTRALIA PRINT PRIZE: Acquisitive, original print (not monotype), \$500. Judges: Ron Appleyard, John Brack, Udo Sellbach. Closing date: 3 August 1973. Particulars from: Hon. Secretary, Print Council of Australia, National Gallery of Victoria, 180 St Kilda Road, Melbourne 3004.

SHEPPARTON AWARD: Acquisitive, ceramic, \$400. Closing date: 1 October 1973. Particulars from: Shepparton Art Gallery, Shepparton 3630.

Northern Territory

ALICE PRIZE 1973: Paintings, prints, drawings, sculpture, ceramics to the value of \$2,000 will be purchased upon the advice of William Dargie. Best work will receive additional \$250. Closing date: 30 October 1973. Particulars from: Secretary, Alice Springs Art Foundation Inc., P.O. Box 69, Alice Springs 5750.

SANDGATE ST MARGARET'S CHURCH OF ENGLAND 7th ANNUAL ART EXHIBITION: Judges: Frederick Rogers, Kathleen and Leonard Shillam

Winners: abstract: Lynette Wilbraham; traditional: W. G. Bonner; watercolour: J. M. Collin; sculpture: Rhyl Shepherd

New South Wales

CURRABUBULA RED CROSS ART EXHIBITION:

Judge: Joshua Smith

Winners: contemporary: Rupert Richardson; traditional: Harry Frost; watercolour: William Spencer; still life: Iain Campbell, John Proudfoot (equal)

GRENFELL HENRY LAWSON FESTIVAL ART EXHIBITION:

Judge: Robert Pengilly

Winners: contemporary: Tempe Gordon; traditional: Clem Millward; watercolour:

David Milliss

Judge: pottery: Joan Neale

Winners: hand-built: Joan de Belin; wheel-

thrown: Joan de Belin

INTERNATIONAL CO-OPERATION ART AWARD:

Winner: Ian Fairweather

MANLY ART GALLERY SELECTION:
Paintings by Elisabeth Cummings, Henry
Justelius and Clem Millward were purchased
upon the advice of C. Bannerman, H. Greenhill
and L. Sutherland

PORTIA GEACH AWARD:

Judges: Thelma Boulton, Erik Langker,

C. G. Meckiff

Winner: Sylvia Tiarks

ROCKDALE ART AWARD:

Judge: any medium, contemporary: Bruce

Adams

Winner: I. Grant

Judge: traditional: Erik Langker

Winners: oil: R. Morris; watercolour: F. Bates

PRIZEWINNERS Vict

Queensland

ROCKHAMPTON ROTARY ART COMPETITION:

Paintings by Ian Armstrong, Charles Bush, Michael Taylor and Ben Wickham were purchased upon the recommendation of Wallace Thornton

Victoria

BALLARAT ART GALLERY PRIZE:

Judge: Sonia Dean

Winners: George Baldessin, Domenico De Clario, Roger Kemp, Bea Maddock

BEAUMARIS ART GROUP INEZ HUTCHISON AWARD:

Judge: Jeffrey Makin

Winners: Basil Hadley, James Meldrum (equal)

DANDENONG FESTIVAL FOR YOUTH ART AWARD:

Judge: William Dargie

Winners: Dandenong Centenary Award:
Jennifer Jarvis; Young Artists Award: Jennifer
Jarvis; oil: Paul Tyquin; watercolour:
Julianne Epstein; drawing: Andre Schmidt;
print: Peter Wegner

FIFTH TRIENNIAL SCULPTURE EXHIBITION—SCULPTURSCAPE '73:

Works by Tony Bishop, Marleen Creaser,
John Davis, Maree Horner, Ian McKay, Kevin
Mortensen and Clive Murray-White were
purchased upon the advice of John Baily,
Patrick McCaughey and Thomas McCullough,
Additional awards for outstanding works of a
temporary or immovable nature were granted to
Domenico De Clario, Peter Cole, Ross Grounds
and Michael W. Nicholson

GEORGES INVITATION ART PRIZE:

Paintings by William Brown, Fred Cress, Keith Looby and Victor Majzner were purchased upon the recommendation of Jeffrey Makin, Patrick McCaughey, Alan McCulloch, Katrina Rumley and Peter Tomory and presented to the Regional Galleries Association of Victoria

LATROBE VALLEY RONALD AWARDS:
Paintings, drawings and prints by Ian
Armstrong, George Baldessin, Richard Havyatt
Mary MacQueen, Bea Maddock, Patrick
O'Carrigan and Fred Williams were selected
for the Ronald Awards by Brian Finemore

MORNINGTON PENINSULA—CALTEX FESTIVAL OF DRAWING:

Drawings by George Baldessin, Roger Kemp Mary MacQueen, Edwin Tanner and Fred Williams were purchased on the recommendation of John Brack, Patrick McCaughey and Alan McCulloch

VICTORIAN ARTISTS SOCIETY AUTUMN EXHIBITION:

Judge: E. T. Cato Art Prize: Louis Kahan

Winner: W. Frater

Judge: Norman Bros Art Prize: E. Heffernan

Winner: R. Miller

Western Australia

BUNBURY ART PURCHASE:

Paintings, drawings and prints by Lorna Anderson, Eileen Carter, Judith Collett, Margaret Hayes, Douglas Irvine, Edgars Karabanovs, Jane Kos, Susan Krasnostein and Arthur Phillips were purchased upon the recommendation of Frank Norton

PERTH PRIZE FOR DRAWING:

Judge: William Scott

Winners: best entry: Domenico De Clario; best Australian entry: Colleen Morris; best overseas entry: Anthony Whishaw; best under

25 years: Garry Jones

RECENT ART AUCTIONS

Geoff K. Gray Pty Limited, 29 March 1973, Sydney

APPLETON, Jean: The Boat, oil, 30 x 40, \$260 BLACKMAN, Charles: The Meeting, charcoal, 29 x 20, \$460

BOYD, Arthur: Lovers by the Windmill, oil, 20 x 25, \$2,500

BOYD, David: A Playa de das Viudas II, oil, 12 x 16, \$420

CHEVALIER, Nicholas: Entrance to the Otira Gorge, watercolour, 9 x 13, \$450

CONDER, Charles: Nymphs Bathing, gouache, 15 x 10, \$600

CROOKE, Ray: Native at Window, mixed media, 19 x 13, \$900

DICKERSON, Robert: Redfern Park, oil, 23 x 35, \$420

DOBELL, Sir, William: The Farmer, ink, 8 x 8,

FRIEND, Donald: The Thatchers, ink and wash, 22 x 30, \$600

HART, Kevin (Pro): Convicts, oil, 25 x 27, \$800 HAXTON, Elaine: Kite Flyers, oil, 29 x 35, \$450 HERMAN, Sali: Redfern, oil, 20 x 24, \$4,000 HEYSEN, Sir Hans: The Haystack, pencil, 9 x 11, \$300

JOHNSON, Robert: Landscape, Cargo, oil,

22 x 26, \$1,400

JUNIPER, Robert: Desert Flowers, oil, 14 x 12,

LANGKER, Sir Erik: Landscape with Road and River, oil, 35 x 59, \$750

LINDSAY, Norman: Girl with Veil, oil, 15 x 13,

LYMBURNER, Francis: The Lion, oil, 20 x 23,

MAISTRE, Roy de: Sydney Gardens, ink and wash, 12 x 8, \$260

NOLAN, Sidney: Greek Landscape, oil, 46 x 34,

PERCEVAL, John: Jack in the Box, oil, 20 x 24, \$2,800

PERRY, Adelaide: Agapanthus and Hydrangeas, oil, 29 x 25, \$190

PROCTOR, Thea: Study of a Young Girl, pencil, 8 x 7, \$60

PUGH, Clifton: Figure in a Desert Landscape, oil, 46 x 34, \$1,200

SHERMAN, Albert J.: Roses and other

Blooms, oil, 19 x 25, \$1,300 TUCKER, Albert: Parrots in Flight, oil, 24 x 30,

WILLIAMS, Fred: The Juggler, woodcut,

F. R. Strange Pty Ltd. 3 April 1973, Sydney

AULD, John Muir: Dee Why, oil, 13 x 17,

CAYLEY, Neville William: Magpie, watercolour, 15 x 11, \$30

FULLWOOD, Alfred Henry: Winter's Day, watercolour, 8 x 8, \$100

JONES, Frances: The Green Bowl, oil, 7 x 11,

LYMBURNER, Francis: Pair Costume Studies, pen and wash, each 18 x 15, \$230

Leonard Joel Pty Ltd, 24 and 25 May 1973, Melbourne

ANNOIS, Leonard: Pentland Hills, watercolour, 10 x 15, \$200

ASHTON, Julian: Sunshine and Flowers, oil, 15 x 19, \$2,100

BLACKMAN, Charles: Dreaming, oil, 20 x 29,

\$1,500 BUNNY, Rupert: Port of Sanary, oil, 20 x 25, \$2,400

BUVELOT, Abram Louis: The Wannon Falls, oil, 29 x 39, \$13,500

CONDER, Charles: The Mask Parade, watercolour on silk, 15 x 11, \$325

COUNIHAN, Noel: N'Goola, oil, 39 x 29, \$600 DAWS, Lawrence: Red Landscape, P.V.A., 29 x 29, \$250

DICKERSON, Robert: Girl with Fair Hair, charcoal, 25 x 21, \$250

DOBELL, Sir William: Portrait of Camille Gheysens, pencil, 9 x 7, \$700

FOX, E. Phillips: Low Tide, oil, 10 x 14, \$700 FRATER, William: The Bridge, oil, 19 x 23,

FRENCH, Leonard: Study for Rainbow Country, mixed media, 7 x 7, \$1,000 FRIEND, Donald: Balinese Boy, gouache, 30 x 22, \$1,400

GLEESON, James: Fate of Ahas, oil, 21 x 29, \$1,100

GLOVER, John: Near Patterdale, Tas., oil, 23 x 32, \$3,000

GRUNER, Elioth: Early Morning Frost, oil, 9 x 10, \$1,900

HAXTON, Elaine: Group of Figures, gouache, 19 x 15, \$250

HEYSEN, Sir Hans: S.A. Landscape, watercolour, 13 x 16, \$1,200

JACKSON, James Ranalph: Figures on Beach, oil, 8 x 26, \$700

JOHNSON, Robert: Farmyard, oil, 17 x 21, \$1,500

JUNIPER, Robert: Desert Fragments, oil, 23 x 36, \$650

KAHAN, Louis: Views of Athens, watercolour, 21 x 29, \$600

LANGKER, Sir Erik: Old North Sydney, oil, 23 x 29, \$600

LINDSAY, Norman: Arcadian Frolics, watercolour, 23 x 18, \$1,250

LISTER, Lister W.: Sunshine and Shadows, oil, 44 x 61, \$1,550

LONG, Sydney: Sydney Harbour, Potts Point, oil, 23 x 35, \$1,200

McCUBBIN, Frederick: Box Hill Landscape, oil, 10 x 4, \$2,500

NERLI, Girolamo: Seated Lady Asleep, oil, 15 x 23, \$3,200

OLSEN, John: The Sardine Port, mixed media, 22 x 29, \$750 PERCEVAL, John: Millers Fishing, oil, 13 x 18, \$3,400 PIGUENIT, William: St Paul's Dome from South Esk, Tas., oil, 23 x 35, \$4,400 POWER, H. Septimus: The Bullock Team, oil, 43 x 70, \$8,000 PRESTON, Margaret: Hydrangeas, oil, 19 x 25, PROCTOR, Thea: The Christmas Tree, gouache, 10 x 10, \$400 RUSSELL, John Peter: Village, France, watercolour, 9 x 12, \$1,150 RUSSELL, Robert: Melbourne 1837, watercolour, 17 x 21, \$2,200 SCHELTEMA, Jan Hendrik: Cattle Drover. oil, 27 x 39, \$1,200

STREETON, Sir Arthur: Sydney Heads, 10 x 13, WITHERS, Walter: Two Figures by Stream, oil, 30 x 49, \$9,000 WILLIAMS, Fred: Trees in Landscape, oil, 18 x 24, \$900 YOUNG, W. Blamire: Mystic Hills, water-

RECENT GALLERY PRICES

colour, 12 x 19, \$575

BLACKMAN, Charles: Head of a Girl, drawing 20 x 18, \$650 (Beth Mayne's, Sydney) BOYD, Guy: Bather at Play, bronze, 22 high, \$525 (von Bertouch, Newcastle) CONNOR, Kevin: Enclosed Figure I, oil, 18 x 12, \$450 (Macquarie, Sydney) COUNIHAN, Noel: Nude, chalk, 26 x 40, \$300 (Desborough, Perth) DRYSDALE, Russell: Ringer, drawing, 8 x 7, \$1,450 (Realities, Melbourne) DUNLOP, Brian: Kitchen, 24 x 31, \$700 (Macquarie, Sydney) FIRTH-SMITH, John: Gwine Back, 49 x 138, \$1,500 (Gallery A, Sydney) FLOWER, Cedric: Elizabeth II Presiding over her Council, oil, 15 x 12, \$330 (Prouds Sydney) GOULD, Strom: Storm on the Windscreen, acrylic 14 x 20, \$90 (McInnes, Brisbane) HADLEY, Basil: The Rains Will Fall, oil, 44 x 40, \$450 (Macquarie, Sydney) HATTAM, Harold: Summer's Day, oil, 66 x 66, \$2,500 (South Yarra, Melbourne) HERMAN, Sali: Back Lane, oil, 18 x 22, \$4,000 (John Cooper, Surfers Paradise) KEMP, Roger: Sequence in Rhythm, drawing, 35 x 25, \$400 (Realities, Melbourne)

LOOBY, Keith: Government Matters, ink and acrylic, 72 x 48, \$650 (Macquarie, Sydney) LYMBURNER, Francis: The Rehearsal, oil, 18 x 20, \$600 (Beth Mayne's, Sydney) McCAHON, Colin: Poem of Kaipara Flat, watercolour, 36 x 12, \$120 (Peter McLeavey, Wellington, N.Z.)

MATTHEWS, Nevil: Dealer in the Middle, apoxy resin, 48 x 60, \$650 (Ray Hughes,

Brisbane)

MILGATE, Rodney: Family (Credenda), oil, 68 x 96, \$2,600 (Macquarie, Sydney)
MILLER, Godfrey: Female figure, drawing, 10 x 7, \$225 (Divola, Sydney)

PERRY, Adelaide: Portrait of Richard Beaton, oil, 24 x 20, \$250 (Artarmon, Sydney)
PROCTOR, Thea: The Blue Crinoline, water-colour drawing, 28 x 19, \$800 (Artarmon, Sydney)

RANKIN, David: Ch'an Double, acrylic and charcoal, 68 x 40, \$350 (Watters, Sydney) ROSE, William: Untitled, oil, 60 x 96, \$2,000 (Ray Hughes, Brisbane)

SAINTHILL, Loudon: Tree Creature, gouache, pen, ink, 23 x 16, \$900 (Realities, Melbourne) SMART, Jeffrey: Autostrada, oil, 36 x 24, \$2,500 (Prouds, Sydney)

SMITHER, Michael: Painting of Joseph, oil, 48 x 24, \$800 (Peter McLeavey, Wellington, N.Z.)

STRACHAN, David: Flowers and Jug, oil, 25 x 22, \$400 (John Cooper, Surfers Paradise) TELIGA, Stan de: Tuileries – Winter, acrylic, 36 x 26, \$400 (Macquarie, Sydney) WAKELIN, Roland: Sydney Observatory, 1957, oil, 20 x 24, \$550 (John Cooper, Surfers Paradise)

WHISSON, Ken: Pale Hen and Sky with Clouds, oil, 32 x 41, \$500 (Ray Hughes, Brisbane)

WILLIAMS, Fred: Landscape, drawing, 23 x 30, \$400 (Realities, Melbourne)

ZUSTERS, Reinis: Red Ball, oil, 42 x 53, \$1,500 (Artarmon, Sydney)

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Queensland Art Gallery

CHEVALIER, Nicholas: La Pointe de Tanneverge Vallee de Lixt Savoie, oil FULLWOOD, Henry: Tasmanian Landscape. oil MAISTRE, Roy de: Christ is Nailed to the Cross, oil O'CONNOR, Victor: Between Sky and Sea, oil PASSMORE, John: Colour on Light on Apple Tree, Suffolk; Landscape (two-sided painting),

Art Gallery of New South Wales

BALL, Sydney: Apache Sound, acrylic (Gift of W. R. Burge) COUTTS, Gordon: The Close of Day, oil (Gift of Mrs E. Simpson) DAVIES, Charlotte: Portrait of Thea Proctor, oil (Gift of Mrs J. Mayne) ESKIMO (KENOJUAK): Firebird, stone print (Gift of the Canadian Arctic Produce) MARRIOTT-WOODHOUSE, Archibald: Weizlizee 1923 (Gift of Mrs Phyllis Marriott-Woodhouse) RAUSCHENBERG, Robert: Card Bird VI, (Anonymous gift) THAI: Jar or Vase, (Neolithic excavated Udon Thani Province) (Gift of the Art Gallery Society of New South Wales) VASSILIEFF, Danila: Helen; lan Loder; John

National Gallery of Victoria

Klausner)

ENGLISH: Portrait doll, wax, cloth, natural hair GRAY, Les: Assignment Rome, folio of thirty black-and-white prints
LEMOYNE, Jean Baptiste: Portrait medallion of Louis XV, marble oval in carved gilded frame MOORE, David: Two black-and-white prints MUDFORD, Grant: Ten black-and-white prints McCONNELL, Phillip: Stoneware NEW GUINEA: Creation Myth Figure, wood and feathers; Tambun, basketry, fibre, wood, shells, feathers
SCOTTISH: Waistcoat, velvet, 1853

Loder; Warona Landscape, (Gifts of Mrs Helen

Art Gallery of South Australia

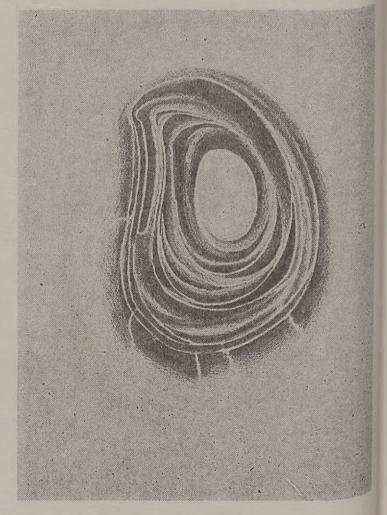
CHAPMAN, Dora: Girl with a Long Nose; Eremophila; Head, silkscreen prints CHINESE: Pair of funery urns, celadon, Yuan Dynasty; covered box, Ching-pai JANAVICIUS, Jolanta: Large platter, stoneware KOREAN: Tall urn, unglazed stoneware, Silla period MAISTRE, Roy de: Via Dolorosa, watercolour THAI: Jarlet; tortoise; female figurine; male figurine, Sawankhalok celadon, 14 – 15th century WILSON, Geoffrey: 26 Games of Hide and Seek; Night Treasure Hunt; Circles at the Square Monkey Bars; A Most Elaborate Fenced-in Stakeout; Earth and Sky's Memorial to All Men's Eldorado; Morning Stand-to at the Home Altar of Eldorado, silkscreen prints

Western Australian Art Gallery

AFRICAN: Mask, bronze, Benin; staff, wood, Mapenda; Mother and Child, wood, Baule; male and female figures, bronze, Bagam BELL, George: Poppies, oil BENNETT, Portia: Howard Street, Perth, 1934, watercolour BLOEMAN, J. F. van: The Road to the Town, etching CHAMBERS, Judith: Landscape, etching CLARIO, Domenico De: Australia II, drawing (best entry, Perth Prize for Drawing International) COTMAN, John Sell: Ashtead Churchyard, Surrey; title page to the Norfolk Tower of Toft Church, etchings DAWS, Lawrence: The Siding, acrylic HEYSEN, Sir Hans: Ten drawings HIGGINS, Thomas: Untitled, etching JONES, Garry: Field 18, Night Drawing, drawing (best entry artist 25 or under, Perth Prize for Drawing International) KEENE, Charles: Lady in Elizabethan Dress; Man Seated in Doublet and Cloak, etchings LAURENCIN, Marie: Jeune Fille, Une Danseuse,

MANET, Edouard: Les Gitanos, etching

etching



IRENE AMOS DEPRESSION (1972) Pencil drawing 11in. x 15in. Reid Gallery, Brisbane

MESTON, W. P.: Spring, National Park, oil MILLET, J. F.: Le Depart Pour le Travail, etching MORRIS, Colleen: Alchemy, drawing (best Australian Entry, Perth Prize for Drawing International) NASH, Paul: The Archer Overthrown, oil PARRA, Gines: Green Landscape, oil; Mother and Child, drawing PERICLES, Leon: Quarry II, etching RENOIR, P. A.: Etude de Nue Assise, lithograph SCOTT, William: White Predominates, serigraph; Deep Green, gouache TAMURA, Fumio: Joy in Oppression, lithograph THAI: Jar, Sawankhalok celadon WHISHAW, Anthony: Garden, drawing (best overseas entry, Perth Prize for Drawing Inter-YOSHIDA, Hokada: Landscape No. 3, woodcut

Newcastle City Art Gallery

AUSTRALIAN ABORIGINAL: Collection of five bark paintings BALL, Sydney: Untitled, painting BLAXLAND, Barbara: Bowl, stoneware CAMPBELL, Robert: John Dunmore Lang's House, wash drawing (Gift of Mrs Jean COOK, William Delafield: Two Chairs, drawing GREY-SMITH, Guy: Pot, stoneware HINDER, Frank: High Wind, painting KAWAI Takeichi: Vase; blue jar, stoneware (Gifts of Mitsuit & Co. (Australia) Ltd for the Nagono Collection of Japanese Ceramics) KILGOUR, J. N.: Sir William Dobell, drawing MATHER, John: Brighton Beach, etching MONTEFIORE, John: Shoal of Time, print WOOLNER, Thomas: C. J. La Trobe, bronze

Letter to Editor

Sir.

Dorrit Black 1891-1951

am currently engaged in research into the life and work of this artist, and would greatly appreciate hearing from anyone who has art works or documents concerning this artist or who knew of her personally.

> Ian North Curator of Paintings Art Gallery of South Australia North Terrace Adelaide 5000

Editorial

A small exhibition of Cubist paintings chosen by Mr Douglas Cooper, the authority on that school of art, was held in a three-roomed gallery in the rue de l'Universite this summer. It comprised as admirable a collection of paintings by Cubists as one could hope to find assembled from private collections. Concurrently, in Avignon, a very large showing of the last of Picasso's works was held. Rather than enhance the image of the revolutionary, it presented him at his dullest and weakest. One would have wished that he had ceased painting before these works were executed. A series of sloppily painted pastiches of Picasso's earlier output, the paintings were disappointing in their entirety and the very size of the exhibition made it boring, the few better works being swamped in the mass of mediocrity.

These two exhibitions offered a lesson to organizers of loan exhibitions in Australia: that a flow of small, carefully chosen exhibitions is of greater consequence than vast, seemingly more comprehensive shows held, of necessity, at greater intervals of time.

In Australia, where the funds available for the purchase of works of art for museums are inadequate (and will probably remain so) to permit of works by the great established artists being acquired, more frequent loan exhibitions would seem to be the most useful way of introducing the public to a wider scene. Mr Cooper, himself a great believer in the educational value of the small selective exhibition, has suggested that many private collectors, as well as museums, would be willing and perhaps delighted to make available to Australia under suitable conditions twenty or thirty works for exhibitions of short duration.

This trend toward smaller shows seems already to have been established in Europe. The Ad Reinhardt Ioan exhibition at the Grand Palais in Paris and that of the Bogota gold objects at the Petit Palais are both relatively small. Admittedly neither subject called for vast representation, but obviously great care was taken in choosing the minimum number of works for display. The collection of items from recent discoveries in China shown at the Petit Palais, although a much larger exhibition than those others mentioned, is nonetheless small for demonstrating the glories of Chinese civilization stretching over 3,500 years.

The Chinese collection is presented in chronological order with informative panels on the walls of the various salons housing it and is supported by a well-designed and useful catalogue. It is, of course, one of the great exhibitions of recent years, rivalled only by that of objects from Tutankhamen's tomb showing presently in Russia. It includes outstanding examples from each period of Chinese civilization. The objects,

of stunning beauty and exquisite form, are never repetitive-pottery from the Neolithic period, jade of the Chou Dynasty, bronzes from 200 years before Christ, the sarcophagus of jade rectangles linked by gold wire (one of the most remarkable discoveries of recent years), a bronze horse balanced, it would seem, in defiance of gravity, pottery acrobats and dancers, silk fabrics of the T'ang Dynasty, silver-gilt utensils, the earliest known edition of the Analects of Confucius and so on; but it is not a large exhibition-rather it has been chosen to demonstrate, with the minimum number of pieces, the expanse of the recent discoveries made in China, discoveries which give evidence, even more, to the wealth of China's cultural past. Is it too much to hope that Australia's new friendliness with the Chinese people may make it possible for the exhibition to visit here and that this exhibition, of such magnificence, may be the first of a series of frequently changing smaller loan exhibitions.

Book Reviews

Donald Friend in Bali by Donald Friend (Collins, 1972, ISBN 0 00 211170 5, \$5.95)

I have a great friend who, when I lived in England, used to send me tapes instead of letters. They were so entirely off the cuff I would sometimes find myself answering the tape, saying aloud I knew exactly what he meant, or giggling as though we were in the same room. To me, one of the most pleasurable aspects of Donald Friend in Bali is the impression I have that it is, in fact, a lovely, long, relaxed letter. Everything strikes of it. The book is made up of countless fascinating stories divided neatly between Balinese legends and personal observations and the detail and atmosphere flows out as a bonus - a background to the paintings which melt into it until they are examined more closely when one realizes the details missed at first glance.

Donald Friend says in his Foreword that his 'first consideration when composing the text for this book was to avoid writing directly about the pictures it contains'. This is his cleverness, for he has written about the pictures, if only because they are all direct expressions of himself and they become not a separate entity, as many illustrations do, but an absolute complement to the text so that neither would be complete without the other.

To return to the feeling this book has of letterwriting, letters and diaries, more (or at least more quickly) than any other form of literature, disclose the author's character and personality. I suppose it can be argued that any creative act can do this if one cares to look, but letters — a series of them — can generally bring one closer to an understanding of the writer, if only for the rather odd reason that they are not generally composed with this in mind. So *Donald Friend in Bali* is not only a collection of pictures describing why and how he loves the island and its people, but an intricate and intimate description of himself which should bring everyone closer to some of the reasons he paints as he does.

A further bonus – will it never end? – is an instant armchair comprehension of the Balinese themselves and the simplicity and innocence of their way of life revealed in witty and gentle stories throughout, whether they be legendary or more immediate.

The temptation is enormous to quote from bits of the book but each part I would like to quote is too long, so it is better — and more tantalizing — to say simply that such a story as the one about the tjeru-tjuk which says 'twiddle-tiddle-tiddle' for three hours after the sun rises is not to be missed, nor are the continual wicked little stories about the tourists — indeed about every facet of Donald Friend, his thoughts and way of life. Also, thank heavens, someone at last has pointed out the everlasting cliche of the durian tasters.

'Hm. Extraordinary. A delicious flavour. What does it taste of? Onions and peaches?'

'I'd say Camembert cheese, dates and nectarines.'
'Brandied egg-nog with radishes.'

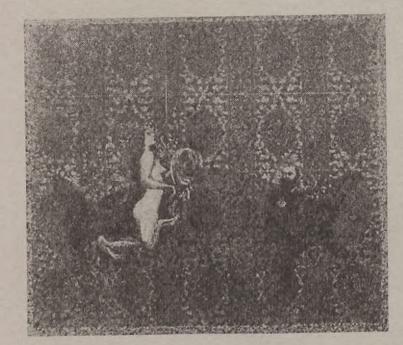
'But there's something onionish, surely?'

'I agree. Irish stew with fruit salad.' Surely a durian tastes like a durian.

The more I consider this book, the more apparent is the wealth of understated detail. I found it fascinating and irresistible.

I have one small quarrel with Mr Friend but I am not going to tell him about it unless, of course, he tells me the completed story of the *kris*.

Virginia Osborne



MARSHALL CLARK ROBERT O'HARA BURKE WITH CERTAIN LADY (1972)
Vynol 48in. x 55in.
Von Bertouch Galleries, Newcastle
Photograph by Universal photography

Ray Crooke, introduction by James Gleeson. Kenneth Jack, introduction by Douglas Dundas. Reinis Zusters, introduction by Lloyd Rees.

(Australian Artist Editions, Collins, Sydney. ISBN 0 00 211428 3; ISBN 0 00 211427 5; ISBN 0 00 211425 9. \$2.95 each).

The publisher's Foreword to these three curious little books justifies their existence as 'simple records of the work of artists who may not yet be so well known but who are making important contributions to art in Australia.' This seems a laudable endeavour, despite a conspicuous lack of books about Australian artists who are very well known and far more worthy of publicity. These books, however, fall short even of their stated goal and appear to be the absent-minded products of their publisher's spare moments.

As catalogues of exhibitions in commercial galleries, they might, supplemented by a checklist, be commendable. Attempting to stand as independent books, however, they are slipshod and pointless. Only in the volume on Kenneth Jack are the illustrated works dated and those dates reveal that the record is not only simple but unrepresentative as it covers only the short period of 1968 to 1971. Judging from the stylistic evidence of the works reproduced, the other books encompass an equally limited span.

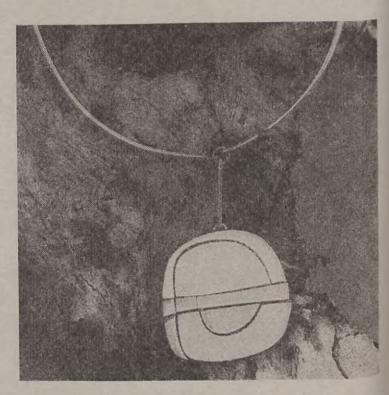
On the positive side, sizes of the works reproduced are always given, and media are listed in the Crooke and Jack books (although the phrase 'oil on acrylic' which appears under most of Crooke's paintings requires either rewording or amplification in order to make sense). Without comparing the plates to the works themselves it is unfair to pass detailed judgement on the quality of the reproductions, but they seem dominated by odd, harsh colours more characteristic of second-rate engraving than of the palettes of the painters they theoretically represent.

Each book contains a biographical note and a text by a well-known art critic. The biographical notes (especially the quite complete one in the Zusters volume) contain some factual information that might prove useful to future scholars. The main purpose of the introduction seems to be to attract readers by sanctifying each book with a famous name. Lloyd Rees's text for Reinis Zusters is abstracted without alteration from a 1967 speech, a fact made uncomfortably plain when he announces that 'we must return to our artist in whose honour we are gathered here tonight, Reinis Zusters'. James Gleeson and Douglas Dundas apparently wrote their essays specifically for the Collins series. This is a help, but neither author has the space to offer much more than the assurance that he likes the work of the artist about whom he is writing and to make the most general observations on his style.

It is hard to tell what sort of audience these books were designed for. They seem a particularly ill-conceived publishing venture destined to satisfy no one other than, perhaps, the owners of the paintings reproduced. They are not even particularly attractive and, although at \$2.95 each they are far from expensive, the price seems excessive for minimal information, tiny historical range, and low-quality reproduction. What is more

serious, if they do not sell well, they do not just condemn themselves but help to reinforce the argument that there is little market for reasonably priced art books. The publisher promises more works in the same series. Without considerable improvement in almost all aspects of production, this event can be anticipated with boundless apathy.

Eric B. Rowlison



DARANI LEWERS AND HELGE LARSEN PENDANT Sterling silver with linked parts Kunstindustrimuseum, Copenhagen Photograph by Photo-House

Picasso Master Printmaker

Nicholas Draffin

The year and day of birth and death are still noted down and included among the feasts and fasts celebrated periodically in the Western world. As art historians follow the prejudices of their social milieu, the last few years have seen exhibitions commemorating, in 1969, the third centenary since the death of Rembrandt and, in 1971, the five-hundredth anniversary of the birth of Albrecht Durer. Anniversaries seem to share with decades and centuries some of the awesomeness of the Millenium and it is refreshing to be able to turn from memorial exhibitions to see a major survey of an artist's work shown within his lifetime.

Picasso Master Printmaker', an exhibition circulated by the International Council of the Museum of Modern Art, New York, was conceived as an exhibition of the graphic work of one of the greatest living artists of our time, a man whose first published etching was made near the start of this century and who continued to work and develop into the second half of the

century.

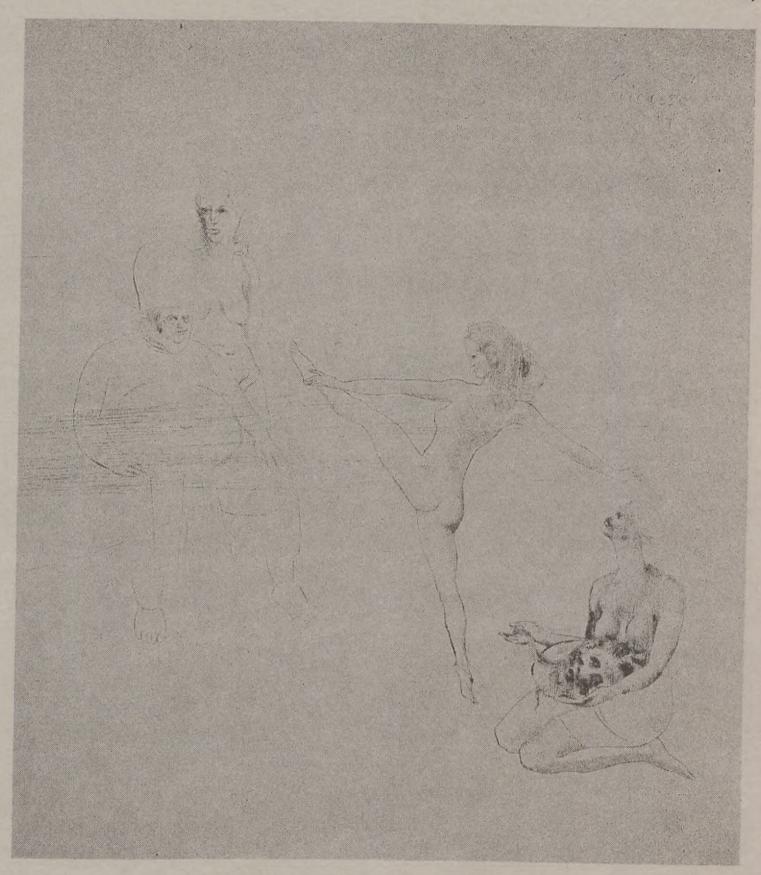
By the time of World War I, Picasso was already establishing himself as one of the leading figures in twentieth-century art. He was to involve himself not only with painting but with sculpture, pottery, drawing, etching, lithography linocut and stage design (notably for the Ballets Russes). Less well known as a writer, he associated with some of the most notable literary and artistic figures of his time. The present exhibition touches on his association with the writers Max Jacob (a close friend), Andre Breton, Guillaume Apollinaire and Paul Eluard. Little enough of Picasso's work has been seen in the original in Australia. The only painting in a Public collection is in Brisbane, in the canvasrotting climate of the Tropic of Capricorn. Other paintings have reached these shores principally in loan exhibitions. The French modern paintings which toured Australia shortly before the outbreak of World War II (and with which the late Sir Keith Murdoch was associated) provided some introduction to Picasso's work. Most recently, two paintings were seen in the exhibition 'Surrealism' which travelled around Australia's approved circuit on loan from the Museum of

For a long time, the Museum of Modern Art held the largest and most comprehensive collection of Picasso's work to be seen by the public. In 1948 this museum surveyed Picasso's achievement as a painter in an exhibition organized by Monroe Wheeler. The present exhibition, selected judiciously by Riva Castleman from a vast graphic oeuvre of more than two thousand prints, includes a considerable body of material unknown in 1948. Picasso's achievement as a printmaker became fully known only

after World War II due, in part, to the roles played in his graphic career by two dealers, Ambroise Vollard and Daniel-Henri Kahnweiler. Picasso's first published etching, Le Repas Frugal (made in 1904 on a plate still showing traces of an earlier landscape), was first printed in a small edition by Auguste Delatre. The plate, with a group of others made in 1905, was then

acquired by Ambroise Vollard, steel-faced and reissued in a larger edition. Most of Picasso's subsequent etchings were published by Vollard, arguably the most important publisher of artists' prints and illustrated books in the early years of this century.

Ironically, the hundred etchings most closely linked with Vollard's name were not actually



PABLO PICASSO SALOME (1905) Drypoint Museum of Modern Art, New York (the Lillie P. Bliss Collection)

published by him. Ambroise Vollard died in a motor accident in 1939, two years after the last of the hundred plates was delivered to him. The plates passed into other hands, and impressions from them were finally offered for sale as late as 1950. The themes of these etchings are those that recur throughout Picasso's work; a group of forty-six plates explores the subject of the sculptor and his model. Subsequently, the minotaur plays an increasingly dominating part, eventually leading to the large single plate considered to be the masterpiece of Picasso's etched work, the *Minotauromachy* of 1937.

After the war, in the cold winter of 1945, Picasso turned his attention to lithography, experimenting with this medium in the workshops of Fernand Mourlot. His earliest lithographs from these years show his technical inventiveness and (notably in *The Bull* and *Two Nude Women*) his continual re-definition of the image regardless of the generally accepted limits of the process. The eminence gris of Picasso's lithographic work was Daniel-Henri Kahnweiler, through whom many of the lithographs were published by the Galerie Louise Leiris in Paris.

Moving to the South of France provided obstacles to working in collaboration with printers in Paris, so in 1956 Picasso experimented with linocut. This technique, formerly used in schools as an innocuous substitute for woodcut, was transformed into a medium capable of such striking masterpieces as the *Bacchanals*.

From a range as wide as Picasso's graphic work, a comprehensive selection provides as full an epitome of Picasso's entire artistic career as one could hope to cover in a single exhibition, and it is hardly surprising that 'Picasso Master Printmaker' attracted great interest when shown first in Adelaide and then in Melbourne. On 7 April 1973, shortly before the exhibition left Melbourne to be shown in Sydney, Picasso died. Perhaps the publicity surrounding his death helped to draw the curious to swell the crowds attending the exhibition, though Picasso was already sufficiently well known (at second hand) and newsworthy to attract attention. In any case, a record crowd of more than forty thousand people visited the Art Gallery of New South Wales between 3 May and 30 May, more than had gone to inspect that Gallery's newly enlarged and refurbished quarters when they reopened in July 1972.

The general reaction, particularly among students, was one of exhilaration and surprise at seeing so much of the master's work in the original (much of it for the first time). It would be fatuous here to eulogize Picasso's achievement, but one may remark that books and illustrations have not been, and cannot be, adequate to prepare us for the scale, quality and impact of the original work, which was so immediately apparent from this exhibition.

top
PABLO PICASSO COMBAT (1937)
Etching and engraving
Museum of Modern Art, New York
(acquired through the Lillie P. Bliss bequest)



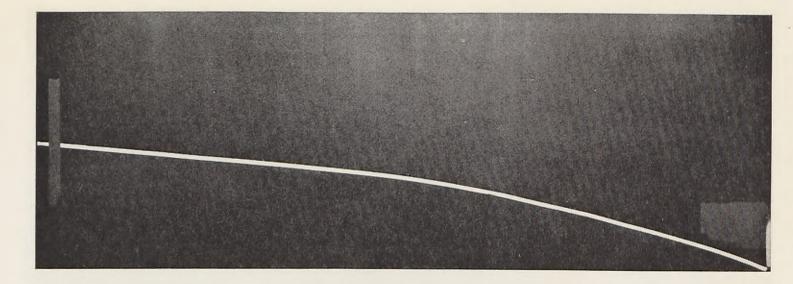


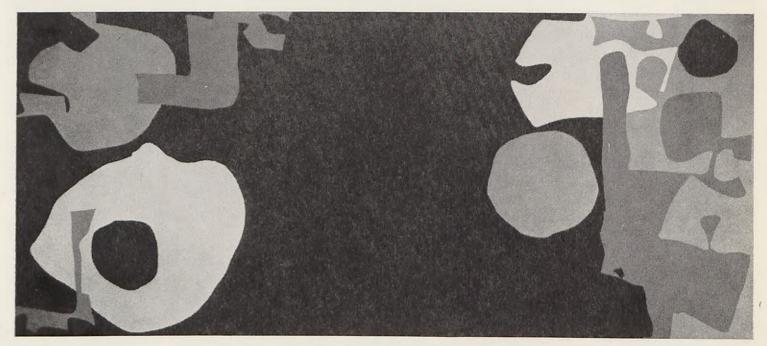
above
PABLO PICASSO STILL LIFE WITH COMPOTE (1909)
Drypoint Museum of Modern Art, New York
(gift of Victor S. Riesenfeld)

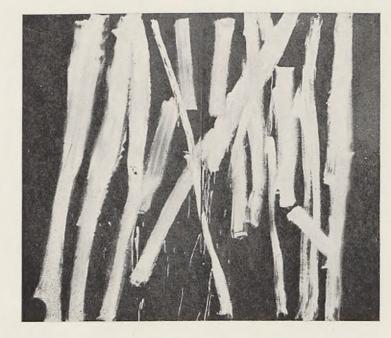
right:
PABLO PICASSO BUST OF A WOMAN (1955)
Aquatint and drypoint Museum of Modern Art, New York
(gift of Mr and Mrs Daniel Saidenberg)



Exhibition Commentary









John Firth-Smith's recent paintings fall in line with recent movements in American art. Derivative they are not, but contribute to ideas promulgated by such artists as Poons, Olitski, and Kelly. Size plays as important a role in the success of these works as do colour and form. The smaller paintings simply lack a quality present in the larger ones. Firth-Smith's colour ranges from subdued shades of black and tan to

JOHN FIRTH-SMITH FROM HERE TO THERE (1973) Acrylic on canvas 50in. x 138in. Gallery A, Sydney

bottom left
TONY TUCKSON WHITE LINES (VERTICAL) ON
ULTRAMARINE (1972)
Acrylic on board 84in. x 96in.
Watters Gallery, Sydney
Photographs by John Delacour

middle
PATRICK HERON BIG COBALT VIOLET: MAY 1972
(1972)
Oil on canvas 82in. x 180in.
Bonython Gallery, Sydney

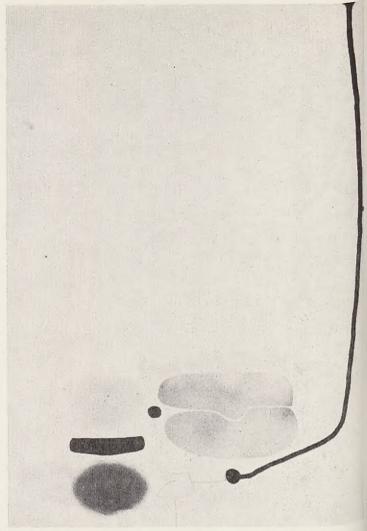
bottom right
TONY COLEING FLYING YELLOWS 1973
Acrylic on canvas 66in. x 78in.
Watters Gallery, Sydney
Photograph by John Delacour

Photograph by John Webb

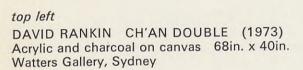
contrasting red and green hues that incorporate the visual effects of Op Art. Firth-Smith happens to be an Australian artist, but his work has become international in approach and importance. Even the largest of Patrick Heron's paintings seem in some way intimate. His shapes are always well controlled and interesting, the dramatic, contrasting colours balanced against each other. Yet he avoids, for the most part, the merely decorative effect and manages to hold a satisfying balance between spontaneity and contrivance.

Another English artist, one whose work appeals quietly through its carefully placed shapes and lines, is Victor Pasmore. His work falls into the understated tradition typified by Ben Nicholson, although Pasmore's forms are often far more disturbing and suggestive. The combinations of media he employs and his use of open space in the compositions work brilliantly. Pasmore's style has changed radically over the years (he used to be a landscape painter) and he seems to grow better all the time. Joyce Allen's overall patterns of childlike drawings interrupted by gaps form compositions successful both in detail and general effect. The nightmare quality of









bottom left
WILLIAM PEASCOD CLOUDSCAPE (1973)
Acrylic on board 54in. x 48in.
Macquarie Galleries, Sydney
Photographs by Douglas Thompson



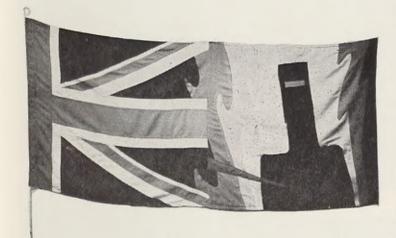
top right
VICTOR PASMORE POINTS OF CONTACT 6 (1971)
Collage, ink, pencil and pastel 25in. x 18in.
Villiers Gallery, Sydney
Photograph by John Pasmore

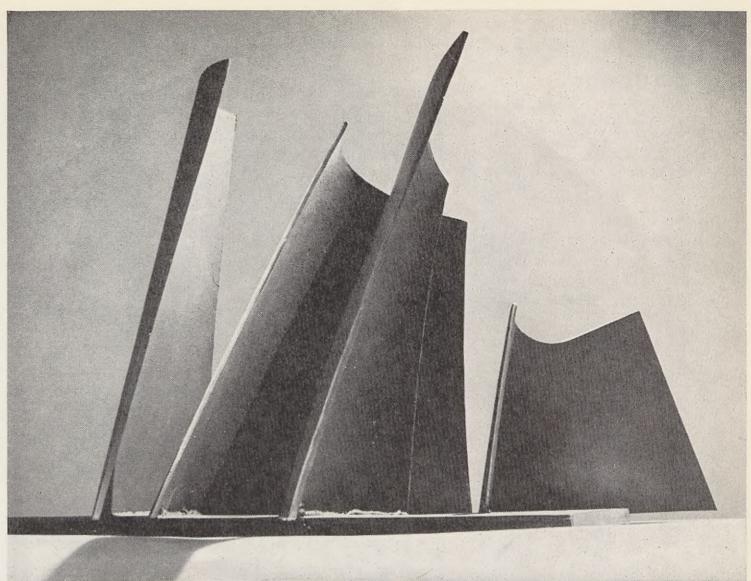
bottom right
JOYCE ALLEN SCRIBBLE COLLECTION 1973
Ink and acrylic on board 36in. x 48in.
Workshop Arts Centre, Sydney
Photograph by David Liddle

top right
INGE KING SAILS (MAQUETTE FOR SCULPTURE FOR OPEN-AIR PLAZA) (1972)
Steel 22in. x 24in. x 20in. (scale 1/12)
Chapman Powell Street Gallery, Melbourne

top left
CECIL HARDY FOLK FLAG GLENROWAN (1973)
Bunting 36in. x 72in.
Llewellyn Galleries, Adelaide

bottom left
CAROLE ELVIN DIPTYCH (1973)
Oil on canvas 30in. x 60in.
Watters Gallery, Sydney
Photograph by John Delacour



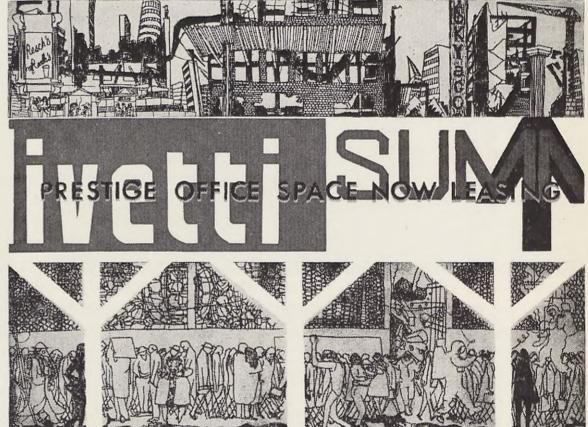




the almost recognizable little forms
becomes even more disturbing in relation
to the 'missing pieces' against which they

The associations of David Rankin's scribbles are less explicit. His calligraphy serves purely as an abstract technique, suggesting a third dimension on which float ovoid shapes. The denser, more orderly lines of Carole Elvin place the forms within this third dimension, creating an atmospheric condition congealed into rigidity. It is not a new idea, but Elvin employs it with great finesse and skill.

Eric B. Rowlison



Macquarie Galleries Sydney

above
ELIZABETH ROONEY SYDNEY'S LOOKING GOOD No. 4
1971-2
Etching and screenprint 15in x 19in

The Art Collectors 12 The Behan Collection at Stuartholme

Pamela Bell

Art patronage such as that of Dr Behan represents a phenomenon in a wider Australian context, and it is consequentially even more of a phenomenon in the parochial centre of Brisbane.

Dr Norman Behan was not originally a collector. He was always a lover. He was possessed of a strong visual sense and he was personally attracted towards the artist's life and the artist's world – the old Kings Cross and its ethos, William Dobell and Sali Herman, were all components of his early stimulus. He knew the painters first as people and then gradually started buying paintings.

As his collection grew he became aware of the true educational role of art (accord-

ing to the Greek concept of education) and, with the desire to share his own experience as widely as possible, he was struck with the idea of becoming an intermediary to help implant in young minds a live appreciation of art. Only at this point, when he became aware that his collection was well on the way to being a complete historical record of the Australian art story, did Dr Behan the 'lover' turn into a conscious 'collector'. From this realization, and the basic divergence of aims, ensued the growth of two collections, the private and the public.

So it happened that Dr Behan in the late 1950s decided to give the nucleus of his collection to Stuartholme Convent of the Order of the Sacred Heart, high in the hills surrounding Brisbane, to be hung in the old chapel there.

Observing his basic tenets of 'Chronology, Authority and Taste', Dr Behan formed a collection beginning chronologically with Thomas Wainewright, Conrad Martens, Louis Buvelot and S. T. Gill, with a representation of Australian Impressionist painters, through to a small number of contemporary painters including Michael Kmit, Clifton Pugh and some local Queensland artists – Jon Molvig, Margaret Olley, Lloyd Rees, Bessie Gibson, and sculptor Len Shillam – and some J. J. Hilder watercolours.

A few of the paintings from the collection hang at Duchesne, the University College of the community, notably *Hotel Lounge* of Jon Molvig, a tense and powerful painting with its disturbing forms and its Fauve colour; a grand Lloyd Rees, *Surge of the Sea*, and Margaret Olley's still life, *Cannas*. They seem perfectly sited at the college for their separate qualities. The Molvig and the Rees are among the strongest paintings in the collection and stand up to the rather austere setting, while the Olley, sturdy and flamboyant with its reds and yellows, warms the cold tones of the particular brick of the college.

One of the highlights of the Stuartholme group is surely the Max Meldrum Frosted Poplars. As Daniel Thomas said 'Suddenly all the stale talk about Meldrum as a master of tonal accuracy, of perception and observation seems inadequate'. It is a ravishing painting, and one of the 'Sunday Telegraph 11 July 1971.



THOMAS WAINEWRIGHT SIR JOHN FRANKLIN Watercolour drawing 10in. x 8in.



left

LOUIS BUVELOT NEAR MACEDON 1871 Oil on canvas 10in. x 15in.

bottom left

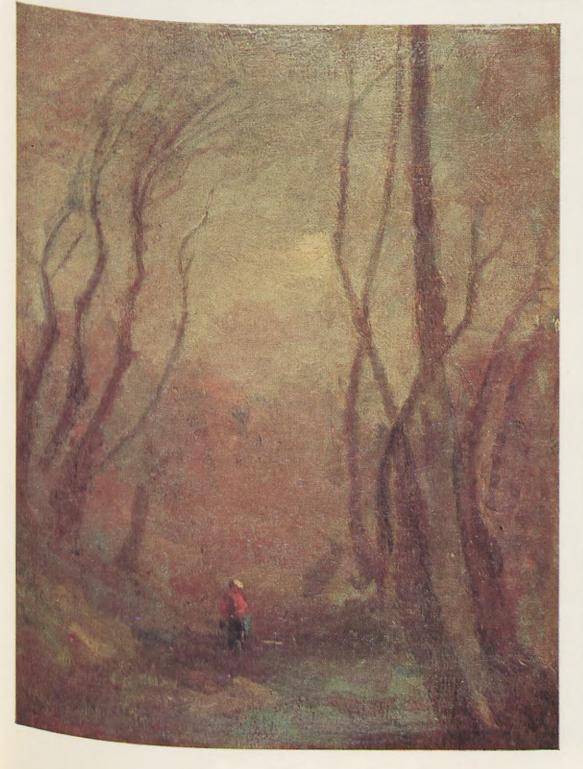
DAVID DAVIES SUNSET Oil on canvas on hardboard 11in. x 8in.

bottom right

JOHN PETER RUSSELL ORCHARD IN SPRING 1920 Gouache 10in. x 14in.

below

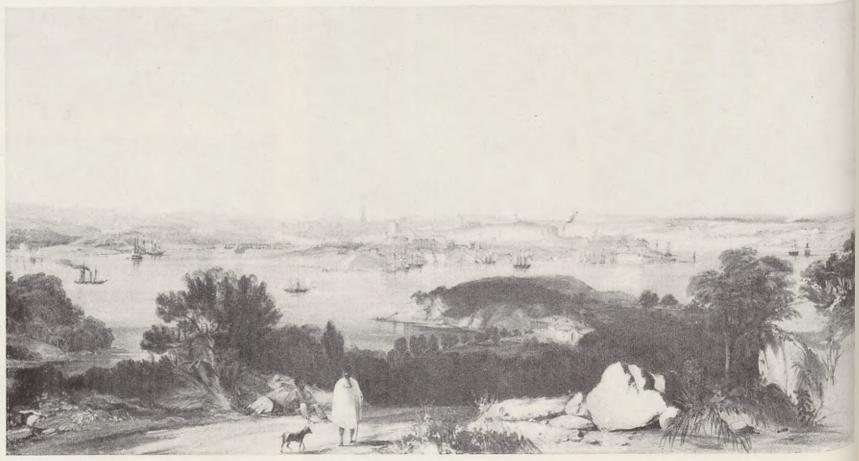
LLOYD REES SURGE OF THE SEA 1962 Oil on canvas 34in. x 42in.













above

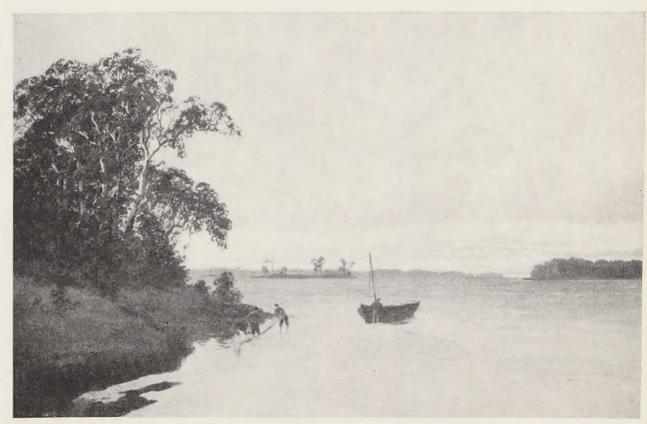
S. T. GILL ON THE WANNAN (c.1860) Watercolour 12in. x 18in.

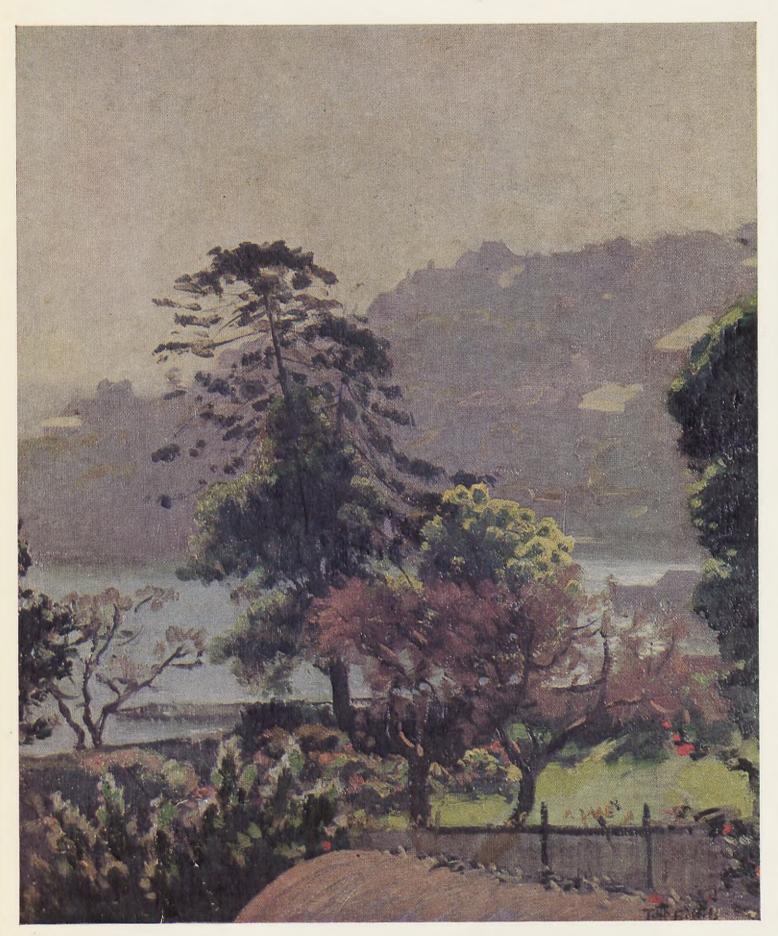
right

W. G. PIGUENIT LANDSCAPE, COAST Oil on canvas 19in. x 29in.

Opposite top
THE AUSTRALIAN ROOM, CONVENT OF THE SACRED
HEART, STUARTHOLME

CONRAD MARTENS SYDNEY FROM THE NORTH Watercolour drawing 10in. x 20in.







ove

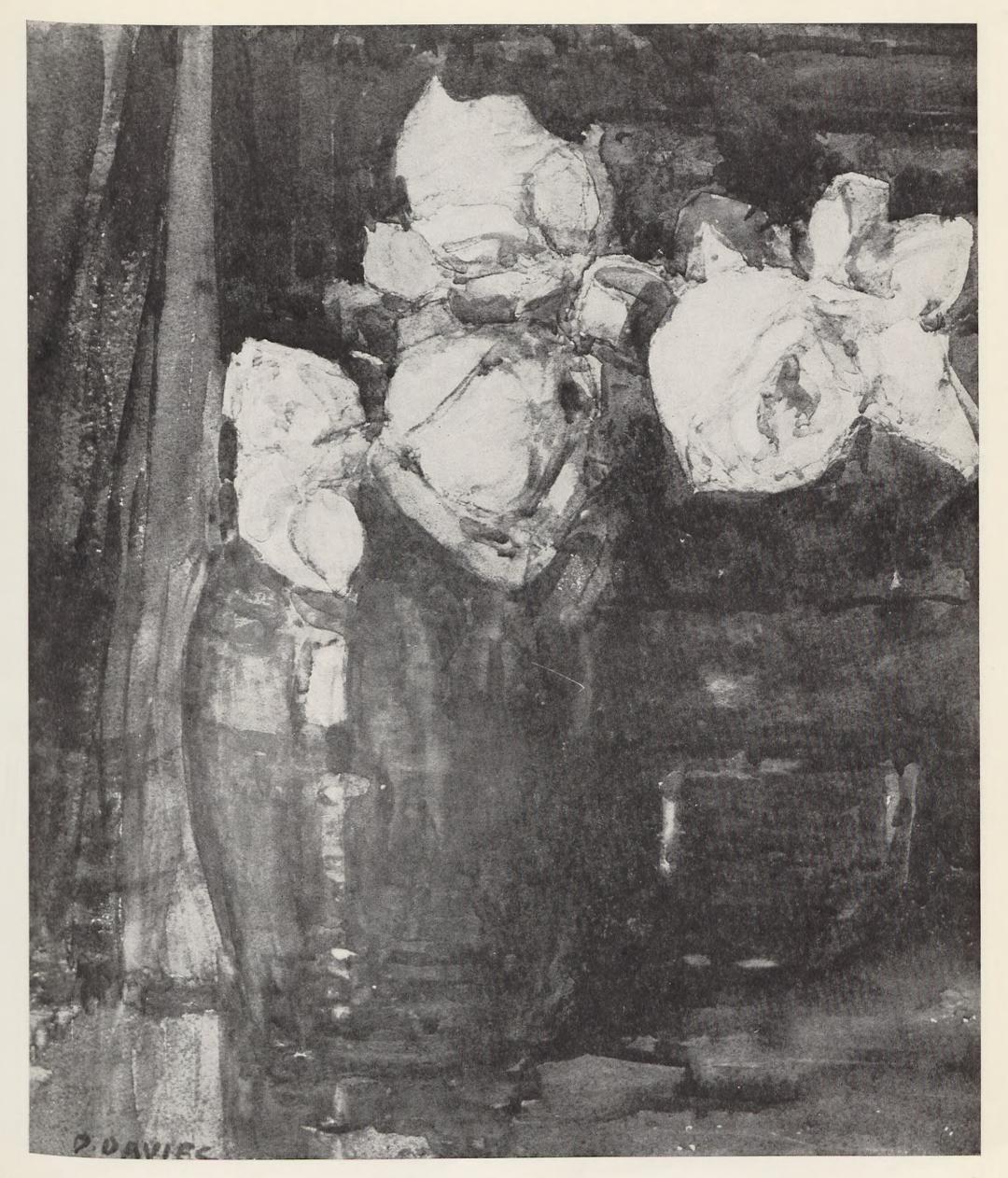
MAX MELDRUM FROSTED POPLARS (1912) Oil on canvas 32in. x 28in.

left

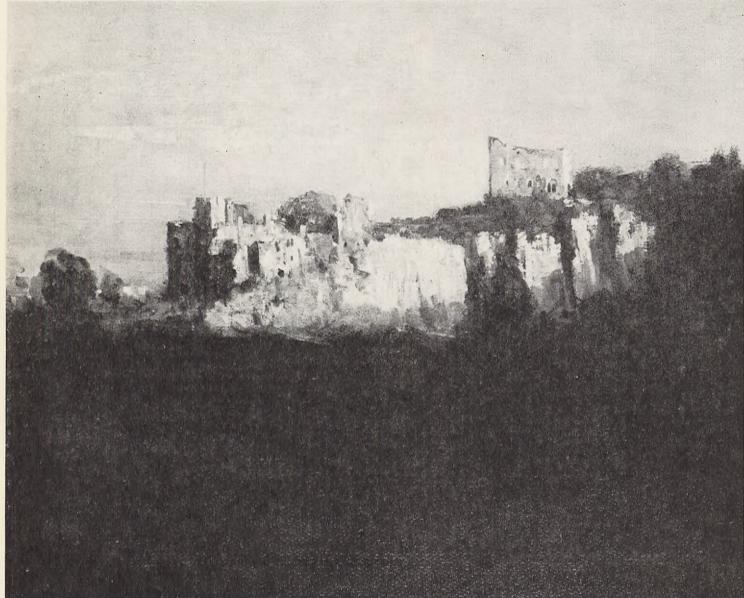
TOM ROBERTS KIRRIBILLI POINT Oil on canvas 14in. x 12in.

opposite

DAVID DAVIES ROSES Watercolour 14in. x 12in.







ARTHUR STREETON CHEPSTOW CASTLE Oil on canvas 20in. x 24in.

FREDERICK McCUBBIN THE ARTIST'S STUDIO – MACEDON
Oil on canvas 14in. x 20in.

opposite top left RUPERT BUNNY FRENCH PEASANT WOMAN Oil on canvas 24in. x 21in.

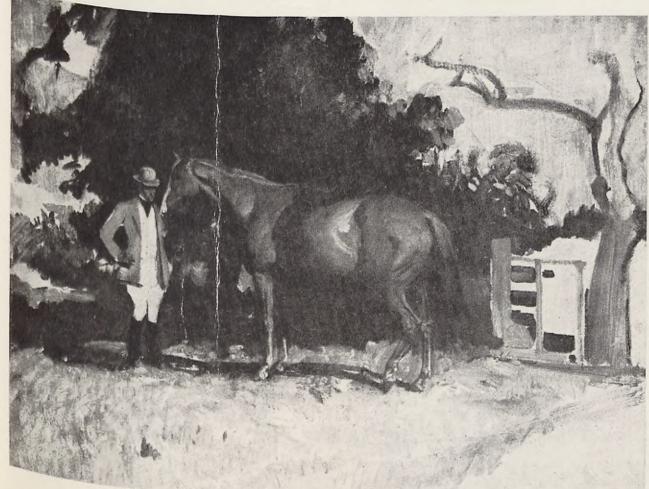
opposite top right RUPERT BUNNY THE GEISHA GIRL Oil on canvas 63in. x 46in.

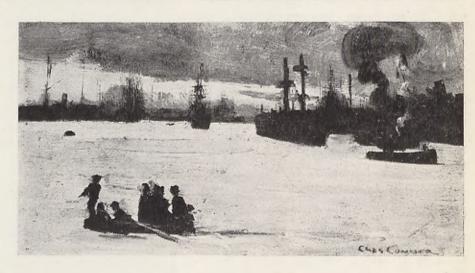
opposite bottom left
GEORGE W. LAMBERT DR CUNNINGHAM GRAHAM
AND HIS PINTO
Oil on canvas 17in. x 23in.

opposite bottom right
CHARLES CONDER EARLY EVENING IN
MELBOURNE
Oil on cedar panel 5in. x 9in.









Photographs by B. & J. Bowman Behan Collection at Stuartholme

high points of the collection. Another is Regimental Portrait Group. Colonel Cartaret-Cary and his Daughter, by George Lambert. It is a flamboyant Lambert – a portrait in the grand manner. The lower tonal key of the Colonel's 'family' visually and psychologically underline his splendid bearing, his military resolve, his decorations and his air of dominance. Colonel Cartaret-Cary must surely have been pleased with

his portrait.

The Wainewright portrait of Sir John Franklin is a charming and sensitive portrait of that humane administrator. The collection includes a very fine Conrad Martens line and wash, Sydney from the North Shore, 1842, fresh and precise and of great historical interest. It includes, too, excellent Buvelots. Near Macedon, an oil, was painted in 1874 while Buvelot was still coming to grips with the strangeness of the Australian landscape, but a wash drawing of a woodcutter's cottage, though executed a few years earlier, has successfully captured its light and flavour. Also in the collection is a lively Gill, an excellent study by Walter Withers for his Tranquil Winter in the National Gallery of Victoria, an oil of great freshness with a magical quality of light. Of the same period are several works by Tom Roberts, including a quick sketch of Dame Nellie Melba. There is a typical, lyrical David Davies oil entitled Sunset, and a radiant Impressionist painting, Au Maroc, by E. Phillips Fox, full of Mediterranean warmth and light.

The collection holds three important paintings by Rupert Bunny, the lowkeyed landscape Clouds over Bandol and two utterly contrasting Bunny portraits. Of the latter, the French Peasant Woman, with its palette of faded blues and greys and softer, bloomy brushwork, is a sympathetic, warm portrait, the antithesis of The Geisha Girl with its stylized pose, strong primary colour and its harder, formal light.

Aroona. Brachina Gorge is a fine and typical Hans Heysen watercolour and the small oil painting Morning Light by Elioth Gruner is that painter at his most charming. A grand and airy Penleigh Boyd, Middle Harbour 1922, two paintings by William Frater, including Farmsheds at Lorne, a strong and typical Roland Wakelin landscape, the brooding Streeton

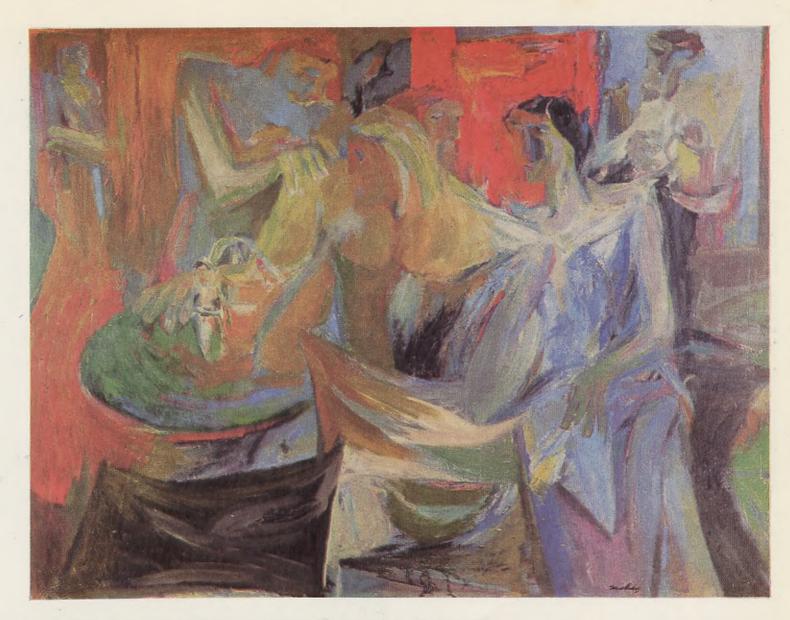
Chepstow Castle, painted when that artist first arrived in England, challenged by the nuances of northern light.

The collection is memorable, however, for its small gems, for paintings like Tom Roberts's sparkling Kirribilli Point, for the enchanting Charles Conder Early Evening in Melbourne (within its five inches by nine inches it contains an extraordinary sense of space, a quality of lyricism and sensitivity that make it a gem of a painting), for Bridge on the Upper Yarra by Walter Withers, a romantic exercise in contrasting dark tonality and light quality, for the delightful little Elioth Gruner fresh with the bluish light of early morning, for the swift Impressionist Sous les Bois of E. Phillips Fox painted at Fontainebleau (for all its spontaneity and immediacy the placement of the verticals is unerring, drawing the eye further into the shadowy mystery of the middle distance), for the bloomy Meldrum vignette, View of Pacé and the beautiful Adrian Feint, The Red Scarf. More than memorable, too, the delicious celebratory John Russells – tiny, but with a force and quality of sheer joy and sensuousness beyond the limitations of size.

The Behan collection at Stuartholme is no longer open to addition. With a few notable exceptions there is not much obvious concern for painting since the 1940s (Dr Behan's own private collection is another matter). From more than a hundred works of art in a collection varying in quality and interest, one can only mention some of its highlights, while recognizing that the intrinsic value of the collection is more than the sum total of its parts. The Stuartholme collection is an historical record, a contextual reference for a century of Australia's short art history.

In the foreword he wrote for the catalogue Dr Behan is generous in his tributes to all those who helped, advised, encouraged and indeed educated him in his undertaking and in the acknowledgement of his influences. The Behan collection itself is the concrete tribute to the generosity, the vision and the goodwill of Dr Behan himself. Indeed his own personal collection, which will be a feature of another issue of ART and Australia, does much to verify the original concept that initiated the whole undertaking.

ART and Australia July - September 1973





JON MOLVIG HOTEL LOUNGE 1958 Oil on hardboard 60in. x 72in.

MARGARET OLLEY CANNAS Oil on hardboard 48in. x 34in.





above
MAX MELDRUM VIEW OF PACE 1912
Oil on canvas 16in. x 13in.

top right
ADRIAN FEINT THE RED SCARF 1939
Oil on canvas 19in. x 17in.

bottom right
ROLAND WAKELIN LANDSCAPE 1959 1959
Oil on canvas 21in. x 29in.



Balinese Painting Nigel Cameron



IDA BAGUS RAI ERUPTION OF GUNUNG AGUNG

One of the strangest stories in Asian art is how Balinese painting came to be what it is. Tiny Bali, a speck of land in that vast ocean over which is spread the world's largest archipelago, Indonesia, differs in several important ways from all the bigger and smaller specks of islands surrounding it. First, its people are Hindu and not, like those of all the other islands, Moslem. This is an historical accident, more than anything else. Second, Bali has more temples than perhaps any comparable area in the world - the alleged 10,000 would more realistically be put at double that figure practically all of them in daily use. Third, the Balinese are manifestly different from the rest of the Indonesians. This is partly due to their retention of Hinduism and its conversion in Bali into something Indian Hindus would find bizarre. The Indian poet Tagore remarked when he visited Bali: 'I see India everywhere but I don't recognize it!' Partly, the unique qualities of the Balinese are due to their cultural isolation, in its turn caused by their obstinate holding on to the Balinese variety of the Hindu faith.

One aspect of Balinese singularity - people tend to call it genius, but I would not go so far - is the ability of almost any one of them to make good-looking, attractive objects. This is generally termed art (by non-Balinese, for the Balinese themselves have no word for artist) though most of it would elsewhere be called craft. Bali is a place where the exigencies of appeasing gods and spirits (large numbers of both) call for festivals and ceremonies by the dozen, virtually every day. Offerings and decorations for those events are all made from local wood, leaves, flowers, vegetables, fruit, and other handy materials often from a combination of all those things put together with charming and quite original effect.

A trip along almost any road in Bali demonstrates just how many ceremonies take place almost any day of the week and how inventive and delightful are their decorations. There is nothing restrained about Balinese decoration, nothing so self-conscious as Japanese ikebana, and nothing as formally dead as Western flower-bursts in imitation Grecian urns. The Balinese approach to decoration is partly traditional, but more essentially

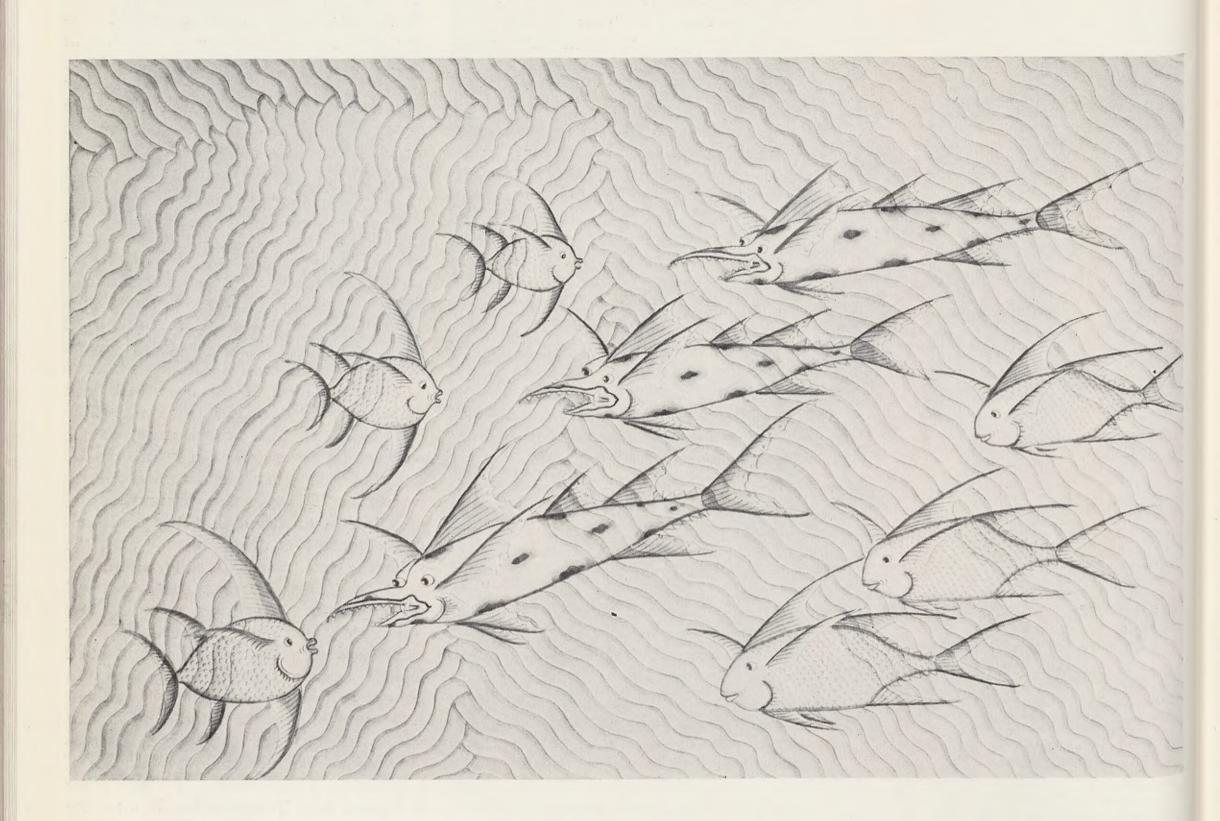
spontaneous, exuberant, gay – absolutely non-precious.

Balinese painting remained virtually unknown to the world until the 1930s. This was no special loss since the traditional painting of the island was derivative of Indonesian religious painting in general and, ultimately, of certain types of Indian art a long time previously. It was not of prime importance. There are good examples in the Museum at Den Pasar, the modern capital, and still others in situ in the old courthouse (Kerta Gosa) at Klungkung, in the eastern part of the island. The scenes of Heaven and Hell on the ceiling there are particularly lively, in glowing colours, and probably quite typical of Balinese painting in general for several hundred years before the events of 1927 onward - events that changed once and for all time the whole concept of what painting was all about in Bali.

The revolution of the late 1920s and 1930s was as dramatic (if considerably less significant in a world sense) as the advent of Impressionism in France in the desert of European late nineteenth-century painting. It was, like Impressionism, refreshing – something like the cool Balinese breeze that begins to flow from the sea in the latter part of the sultry afternoon.

In 1927, from Germany, there arrived on the island a lotus-eater named Walter Spies. He was a painter. Two years later came another painter, a Dutchman called Rudolf Bonnet. Neither of them was a painter of any note or great achievement. A matter of months after Bonnet had settled in the village of Ubud, he was shown some sketches done by the sons of a priest at Tampaksiring, a small place in central Bali. Tampaksiring is noted for carvings done there in oxhorn, and at that time it seems that local lads sketched as a sort of apprenticeship for later work in carving, or perhaps sometimes just for amusement. The adults of the town regarded the sketches as childish stuff, but Bonnet and his friend Spies took them more seriously.

Perhaps rashly (although one cannot blame them, for they were totally unconscious of the little cultural bomb they were throwing into the island scene) Spies and Bonnet decided to experiment by giving out Western painting materials and



above
ANONYMOUS PATTERN OF FISH
13in. x 20in.

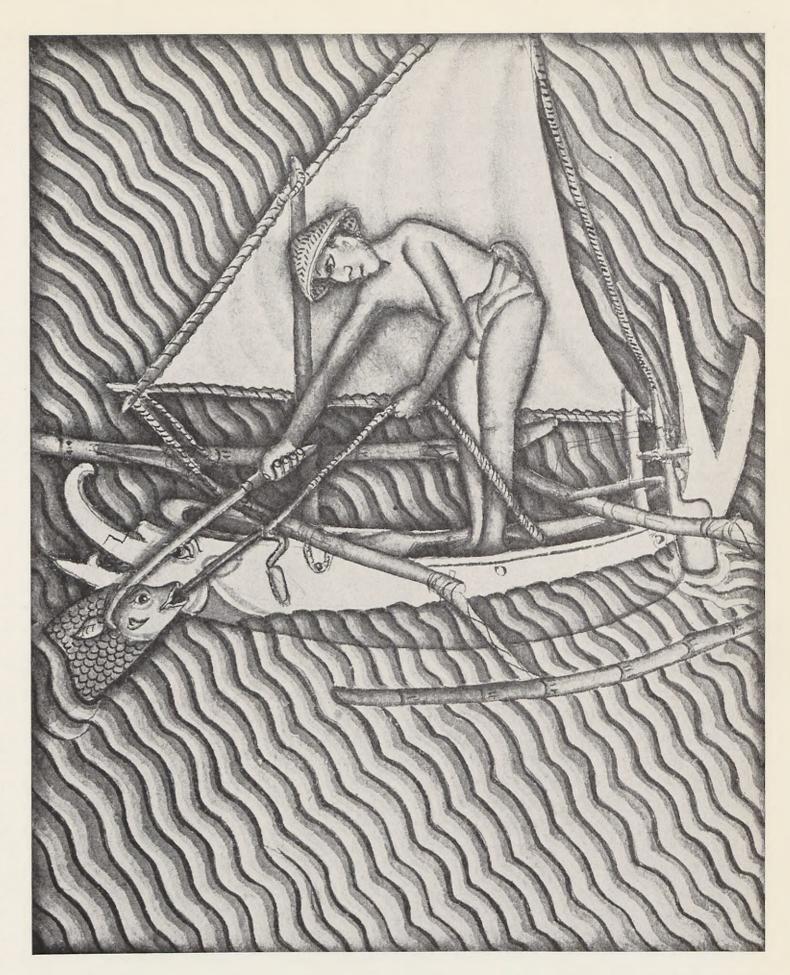
opposite
IDA BAGUS RAI SANUR FISHERMAN 10in. x 8in.

supervising - the word is that of Spies - the work done by the boys. One is reminded of what happened to Indian miniature painting when the English in the late eighteenth century introduced watercolours and asked the Indian artists to paint scenes de genre. The discarding of the traditional tempera-like medium and the licence to paint everyday sights, made of Indian painting something fundamentally different. Similarly in Bali, while both Westerners were careful not to introduce ideas and subjects foreign to their pupils, the mere fact that they took such an interest in the boys' work proved a potent factor in the results - and of course the pupils doubtless observed the paintings of their masters. One has only to look at a typical Spies painting done in Bali to see one aspect of the influence exerted; and a glance at the rather superficial drawings of Bonnet, with his interest in surface as opposed to basic anatomical structure, provide an element that can be deciphered in the work of the Balinese who began to paint in a way new to Bali.

The Balinese at this time were unconscious artists. Their lack of a word for such an occupation makes it clear that there was no such caste or profession. To this day - fifty years later - almost any Balinese can turn his or her hand to some type of creative work. People still do carvings, paintings, palm-leaf and other decorations, build new temples and shrines without plans, when any of these things are needed. When these activities adhere to traditional forms, they are as good now as they were in the past.

What Spies and Bonnet did (uncon-And was to create a class of artists. And what happened to Balinese painting has much to do with this unfortunate but perhaps inevitable fact. A group and, later, many groups of young men evolved, who were professional artists, no longer really members of the community but people somewhat apart, like artists in the West. A market for their work was found in Den Pasar among the tourists who at that time began to come to Bali, and an ardent glow suffused the countenance of painting in Bali – for in a peasant economy ready cash is hard to come by and very

Traditional Balinese painting, tradi-



tional Balinese art in general, as a thing of spontaneous everyday occurrence, was virtually doomed. In painting, the mythological subject matter (similar to that of other parts of Indonesia and ultimately derived from Indian examples) and traditional style were largely discarded. The new painting concerned itself with everyday life and Balinese began for the first time to paint paddy fields, water buffaloes, the joyous cremation ceremonies for which the whole village turns out to help in the decorations, processions, and burning of the corpse in the belly of a large happy-looking mock-up of a cow.

In tune with the life it reflected, the new painting was exuberant, highly colourful, minutely detailed and basically decorative rather than profound. With models in Spies and Bonnet and with a sudden switch in materials and subject matter, it was unlikely to be profound. The first two or three decades produced the best work - paintings that have a freshness of observation, a joy in the newness of the medium and its possibilities; but there is a vein of self-consciousness that at worst becomes a ladylike refinement. The relative poverty of the painting tradition in Bali and the tutelage of two not very strong Western painters proved poor foundation. The feeble composition and superficial form of many paintings is only just offset by their decorative gaiety and verve.

At first the young painters were not much influenced by Western perspective and colour use and, despite attempts at three-dimensional work, most of their paintings remain obstinately two-dimensional, like traditional painting. Later, perhaps with an innate feeling for the importance of the world of gods and spirits that is so fundamental a life-force in Bali even now, some artists began to paint mythological scenes again – but in the new techniques and in settings of everyday life.

It would be unfair to exaggerate the influence of Spies and Bonnet. The former artist's interest in boneless, elongated figures in a jungled paradise setting and the equally boneless drawing of the latter were strong influences, but the decorative quality of the new painting in Bali was probably inevitable. Given the

closeness of Balinese to their plant and animal surroundings (Balinese are much more truly part of the island's ecological picture than people in the West realize) and their deep involvement with the influences of the spirit world, the results could broadly have been predicted. However, it is interesting (if idle) to speculate what would have happened had Matisse and Modigliani been the two western artists who arrived in 1927 in Bali.

In the years prior to World War II, Bali was on the rich man's cruise map and was discovered by a class of people who (very often) hardly deserved to discover anything so fresh and unspoiled. The fame of Balinese painting spread. The war removed Bonnet and Spies from Bali – and the tourists too. Art went into the doldrums until the 1950s. By that time the art of the West was everywhere and, in Bali, Abstraction, Expressionism and later movements found little mirrors for themselves.

Today little original work is done. Most of the canvases on sale are slick acrylic versions of what is infinitely better (and often not more expensive) in the art galleries of the West. The most rewarding aspect of Balinese art today is that of the children. Balinese child art is not essentailly different from child art elsewhere, except that there seems to be more of it per head of the child population. If you and I were naive enough, we could discover it today and probably start another little revolution like that of Spies and Bonnet.

Luckily, such is the strength of faith and tradition in Bali that, despite the monstrous vulgarity of the rubbish sold to the tourists as art, the Balinese can still build their gem-like temples adorned with an intricate lace-work of stone-carving; and, every day, they still make thousands upon thousands of spontaneous and delightful decorations for the procession of festivals and observances that forms part of life's intimate context. The real artistic vitality of the Balinese has not been destroyed and, doubtless, in due course a vital form for it, in terms of modern life, will emerge.

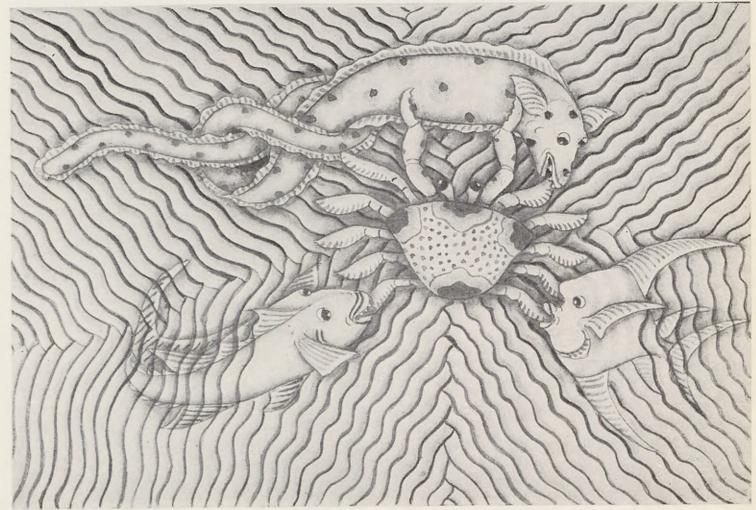
opposite top GUSSI MADE RUNDU FIGHTING COCKS 15in. x 17in.

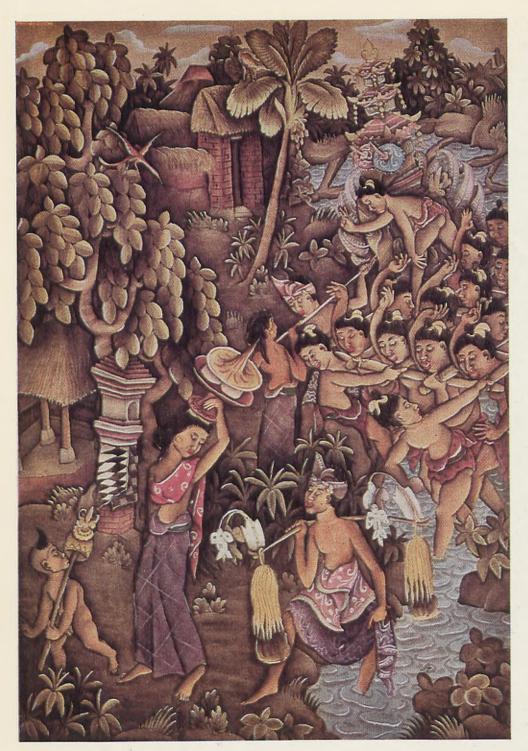
opposite bottom

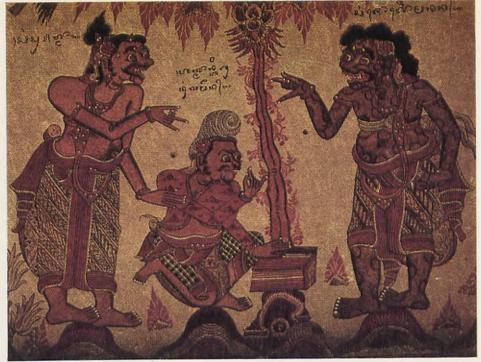
IDA BAGUS NJOMAN RAI FISH AND A CRAB

7in x 8in











above

IDA NJOMAN RENEH CREMATION PROCESSION 12in. x 8in.

top right

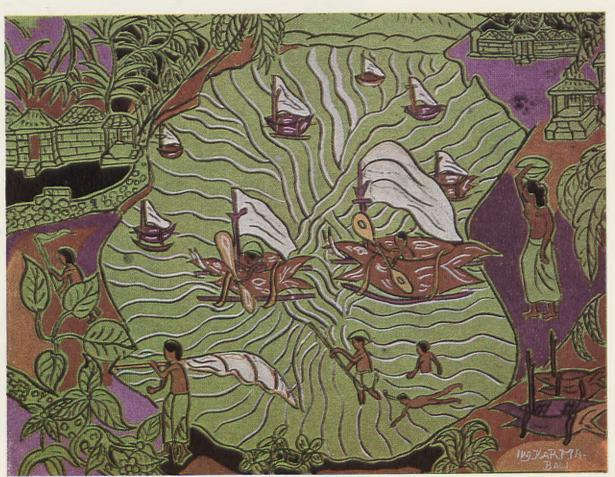
TRADITIONAL BALINESE PAINTING OF MYTHO-LOGICAL SCENES FROM CEILING OF THE KERTA GOSA AT KLUNGKUNG

middle right

IDA MADE NJUNER (at the age of 14) BIRDS AND PLANTS
11in. x 16in.

bottom right

IDA WAJUNKARMA THE SANUR COAST 11in. x 15in.

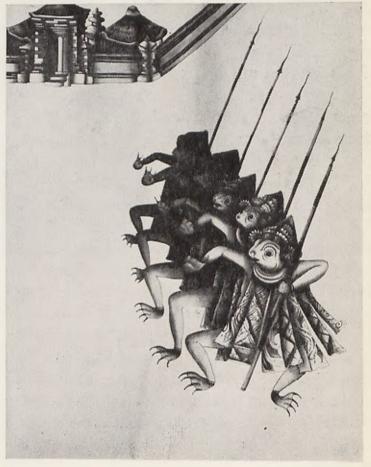




top
IDA SOEKARIA RADJA PALA STEALING CLOTHES OF
A HEAVENLY NYMPH AS SHE BATHES
5in. x 7in.

bottom
IDA KTUT REGIG BARIS DANCE PERFORMED BY FROGS
6in. x 4in.





left
ANAK AGUNG GDE MEREGEG THE ARDJA (A
BALINESE OPERA)
10in. x 7in.

The Popularity and the Problem of Alun Leach-Jones

Patrick McCaughey

Alun Leach-Jones is, arguably, the most popular painter to emerge from 'The Field' generation. An articulate, even voluble man and a distinctive and influential teacher, he seems to embody those qualities of 'intellectual vigour' associated with the new art of the 1960s. His extensive *oeuvre* as a printmaker has also brought him a wider audience than most of his immediate contemporaries.

When he first showed his Noumenon series at the Australian Galleries in Melbourne, at the end of 1966, he looked immediately new, authoritative and distinctly of the 1960s. The intricacy of his designs bore its own evidence of solid skills, of professional patience and commitment. The work looked (and was) difficult to execute, or at least required careful and thorough working through of a conception, which established a claim on its authenticity over and beyond the standard products of the new abstraction in the 1960s. At a period when the notion of professionalism assumed a fetishistic importance for younger Australian artists, Leach-Jones seemed the most professional of them all.

The security (of looking both new and authoritative) that this gave to his audience was augmented by the confidence the artist displayed in sticking to a systemic format and following a systematic aesthetic programme. Josef Albers provided a weighty sanction for such a programme with his life work paying 'homage to the square'. Leach-Jones's regular circle-within-a-square format and the in-

tricate, linear configuration within the circle seemed capable of systematic refinement and extension. He appeared to be a principled artist with a rationale for his activity, thus effectively countering accusations of arbitrariness or emptiness. A rationale for new painting around 1966-7 assumed considerable significance. Australian art had seemed to lose its way at that moment, with no effective follow-up to the generation which had gone to the Whitechapel show in London in 1961. The scene looked pretty played out. The new painters, whether associated with a group like that of the Central Street Gallery in Sydney or individuals such as Sydney Ball or Alun Leach-Jones himself, arrived looking purposeful and knowledgeable in an atmosphere of general slackness.

In Leach-Jones's case the rationale for a new kind of painting was made explicit within the paintings. His early paintings in the new manner were given the collective title, Noumenon, and offered as both autonomous, self-sufficient Abstract paintings whose decorative qualities carried their own reward and justification and as iconic images. The central circle, with its mazelike, irregular patterning, was a convincing enough image of the mental and imaginative construction. This suggestion of a 'meaning' within the paintings, no matter how generalized or how unspecifiable, furthered their claims with an art audience largely puzzled by most of the new abstraction. Here, in the Noumenons, was something more substantial than the elevated graphic design the new painting of the 1960s so easily fell prey to. Yet the 'meaning' or the 'content' of the paintings could not be separated out from their decorative qualities. Professor Bernard Smith has called such work 'iconomorphic' - investing abstract forms with an hermetic, iconic significance.

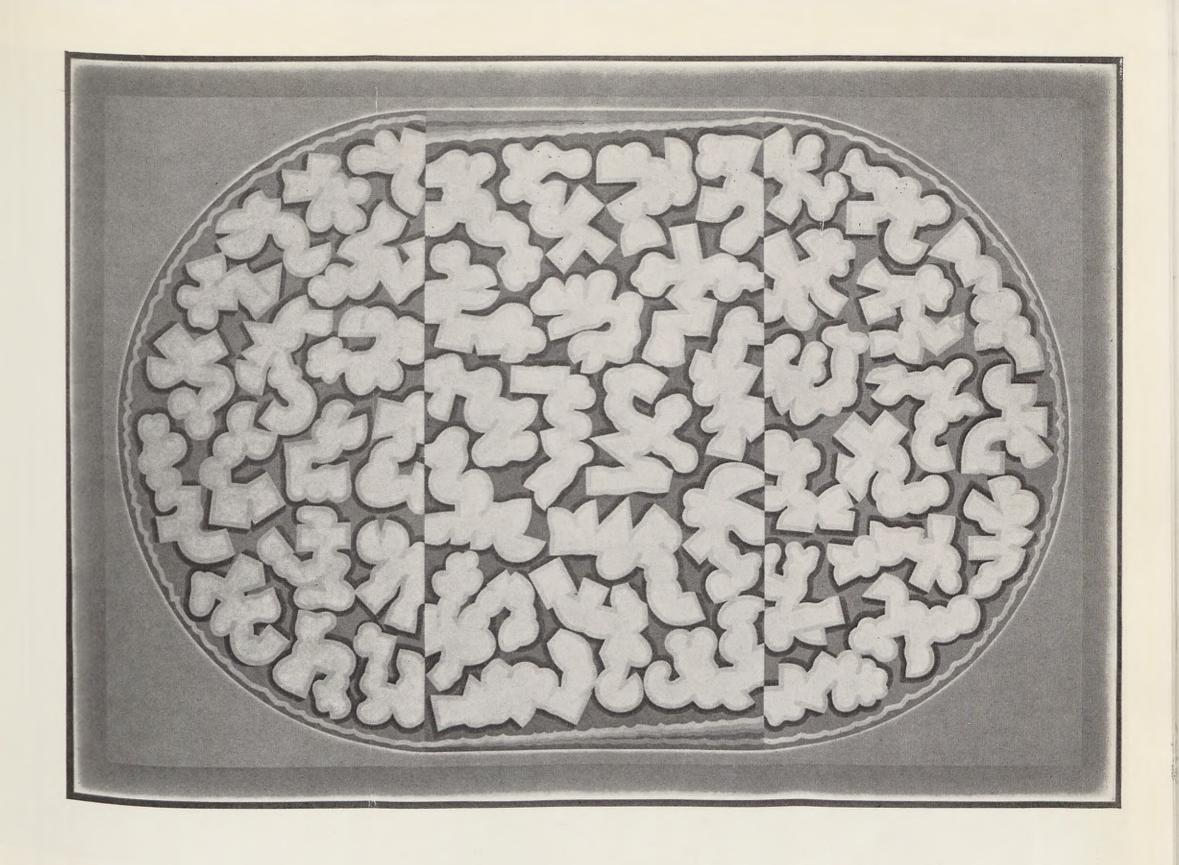
If Leach-Jones's professionalism, programmatic aesthetic and inclination towards an iconic view of abstraction established him and his reputation more quickly and securely than most of his contemporaries, these qualities seem now to be more like limitations, even liabilities, on his more recent work. The work pays more explicit attention to the rationale and its programmatic aspects than it does to the

distinctively aesthetic qualities. The evidence for such a view lies in the drive towards greater explicitness in the imagery and a consistent flirtation with a kind of trompe l'ail modelling of abstract forms. Both tendencies indicate a distrust of the purely decorative qualities of his art, a distrust even of the sufficiency of the medium itself to carry his sensibility, and a corresponding concern for a substance or content which is, at least notionally, distinct from the aesthetic properties of the work. There is a new disjunction between the surface of the work and its imagery. The identification of the decorative impulse and the image-making process, so successfully maintained in the Noumenon series, seems now to be broken.

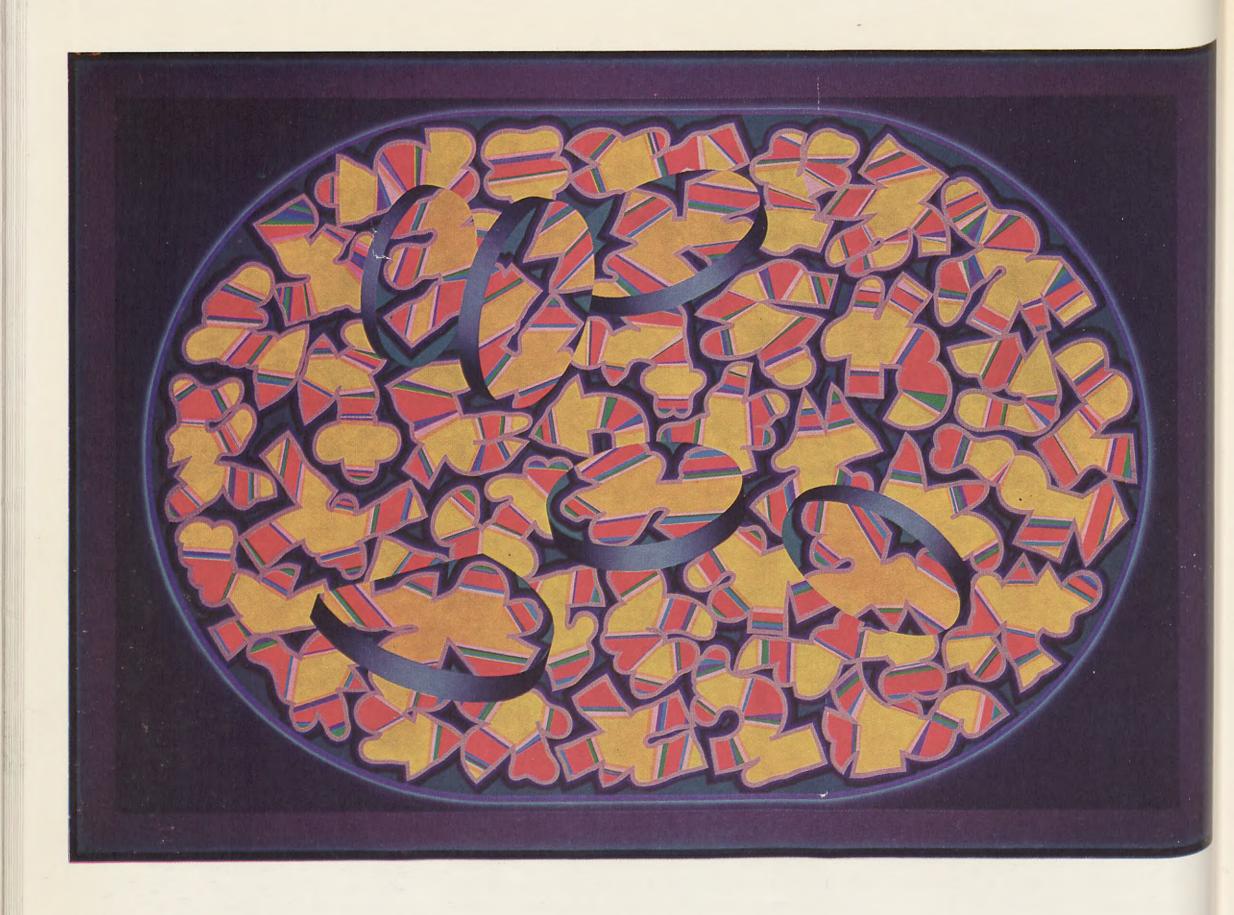
In order to accommodate the greater explicitness in the imagery of the work, Leach-Jones has been forced back to more conventional pictorial structures. The recent paintings depend in many ways on late Cubist devices to make them hold together at all. It is uncontroversial to claim that late Cubism has become the conventional structure for modernist painting. The best recent painting has always succeeded in so far as it has been able to break with Cubist habits. Normally these habits are so instinctive that it takes a major effort of inspiration and imagination to ward them off. It is always easier to get that fully rounded and 'worked' look with Cubist norms, with their apparatus of light and dark modelling in shallow spaces and closely worked structures, than it is in work that breaks with Cubist norms. If a painting breaks with them, it runs the risk of looking amorphous, loose and 'structureless' compared with the drawn and designed look of late-Cubist painting.

Alun Leach-Jones has a great concern with the full-bodied look of paintings and now uses a whole battery of Cubist devices to achieve it. Part of that full-bodied look is the accommodation of explicit imagery within the flat surface. His frame-consciousness signals this most readily. Although he has always centralized his formats within the frame, the recent paintings exacerbate the dominance of frame over format for now he frames and re-frames his central shape within the paint surface itself. Other key indications of Cubist

^{1 &#}x27;The Field' exhibition, 1968.



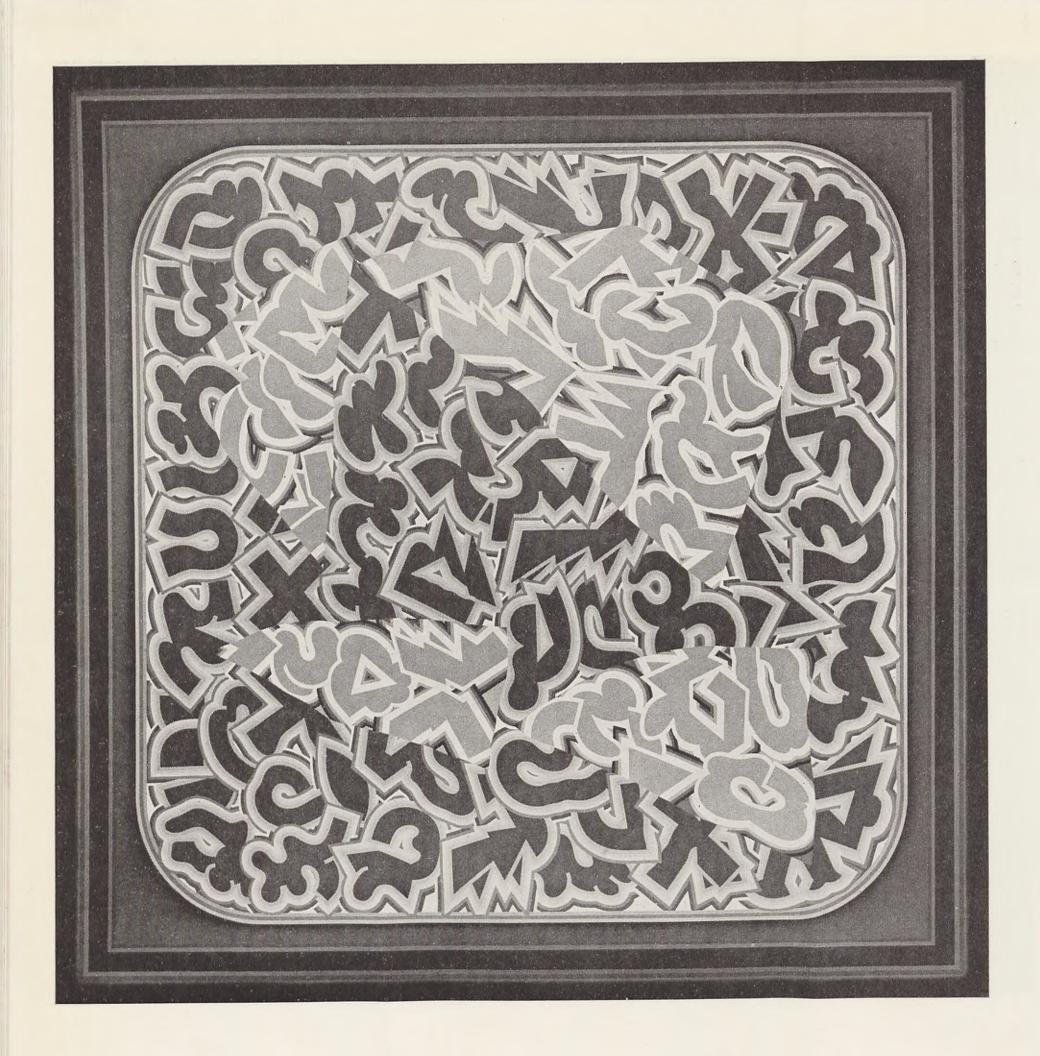
ALUN LEACH-JONES NOUMENON XLII VAUXHALL (1971) Acrylic on canvas 81in. x 114in. Possession of the artist Photograph by John Edson



ALUN LEACH-JONES NOUMENON XLV EMPYREAN (1971) Acrylic on canvas 78in. x 112in. Private Collection Photograph by John Edson



ALUN LEACH-JONES TIME AND SILENCE (1972) Acrylic on canvas 98in. x 98in. Possession of the artist Photograph by John Edson

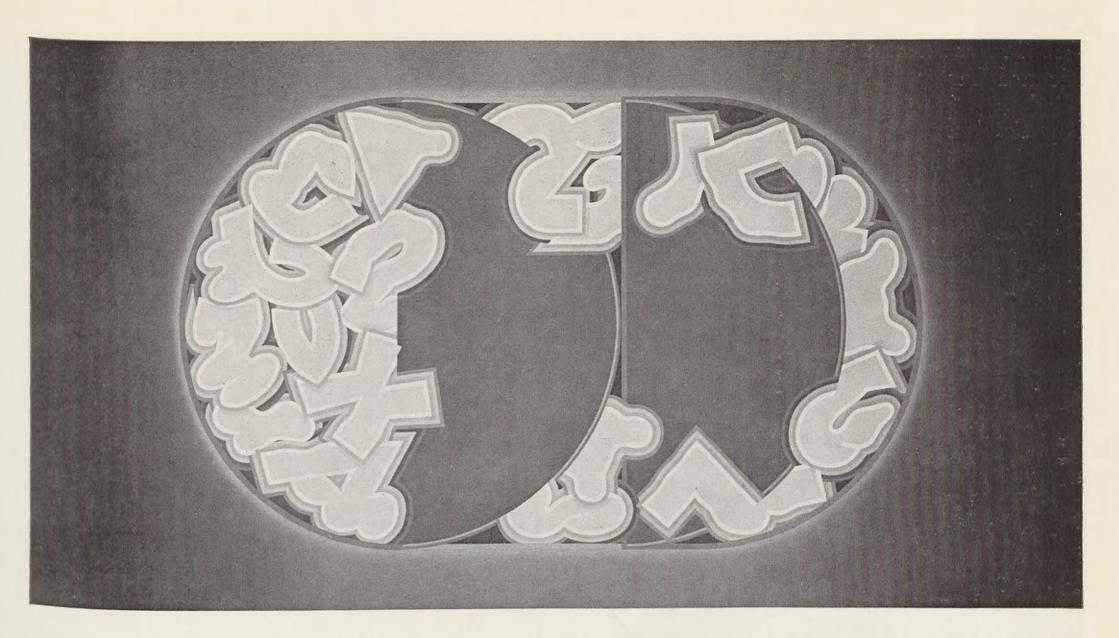


above

ALUN LEACH-JONES NOUMENON LI, CAMBRIAN GREEN (1972) Acrylic on canvas 96in. x 96in. Owned by Chandler Coventry

opposite

ALUN LEACH-JONES NOUMENON LII STONE LIGHT (1972) Acrylic on canvas 48in. x 90in. Owned by Clive Evatt Jnr Photographs by John Edson



habits of mind are equally explicit. The transparent planes which accommodate the cut-out images parallel to the picture plane and the shallow pictorial space just behind the frame which accommodates the trompe l'ail modelling are amongst the most standard late-Cubist devices. The small units or 'pieces' with which Leach-Jones builds up a large painting so that it reads like an amalgamation of small, interlocking parts reaches right back to the facets of analytic Cubism for its inspiration. Such a structure for outsize paintings is radically different, both in attitude and ambition, from all-over formats for large works. Leach-Jones's larger paintings are perilously close merely to magnifying what are essentially small paintings.

The most serious effect of Leach-Jones's present indebtedness to late Cubism is felt in his colour. Fundamentally, late Cubism is a system of design where shape and shape-consciousness relegate colour from prime consideration in the work. Instead of colour determining the format, colour is used simply as the hue that describes discrete shapes from each other within the format. Colour is used more in a sense of

'colouring-in' a given shape than determining that shape. Leach-Jones's awareness of this danger is apparent but his solutions tend to exaggerate the problem rather than solve it. In order to retain the primacy of colour in his painting he forces it into deliberately abrasive contrasts. It is no solution in the end because shrieking colour lifts more easily from the surface. In recent work he has nearly always been more successful in his lowest-toned paintings just as Cubism itself succeeds most when it works through the neutral greybrown tones, reinforcing the drawing rather than colouring-in shapes.

All this must sound harsh and negative on a painter whose seriousness and commitment to quality goes far beyond the normal run of things in Australian painting. Nobody is more open to other art than Leach-Jones. What one looks for now is a new openness within his own work. Australian painters are expert at painting themselves into a corner and sticking with partial aspects of their own work as though it were the whole story. Alun Leach-Jones has too much intelligence and is too gifted to allow that to happen.

The Earlier Paintings of Richard Larter

Gary Catalano

Richard Larter was born in 1929 and began to paint in England in the late 1940s. At that time John Minton, Edward Bawden and John Piper were still regarded as important painters, while John Bratby was soon to monster attention as the brightest talent around. Larter says, very surprisingly, that in the early 1950s he became aware of Pollock's work and, consequently, started to paint in a wholly nonrepresentational manner, filling large surfaces with differently coloured whorls. However, none of these paintings survives: he lived on an island, but one day everything vanished when the rising tide forgot to ebb.

Could he really have been aware of Pollock's work at such an early date? Most commentators are quite adamant in stating that no one in England was aware of Abstract Expressionism until the large exhibition of American painting at the Tate Gallery, London, in 1956, when Pollock's work came across as something of a revelation - a rather guilty way of phrasing it, I think. New art may disconcert, or even pass one by - it never commands, as revelations should, immediate allegiance. It seems possible that some painters, especially young ones, may have been aware of Pollock's work a good deal earlier than 1956, and that others were in the position to be so, but had not bothered to look. In any case, by the late 1950s Larter was again working with representational imagery, painting nudes, genre scenes and portraits on small panels, which he intended to assemble into composite paintings. As far as I can gather, only one such painting (Untitled Painting, completed in 1965, with panels dating from 1961 and 1962) has been finished.

He had tried to get an exhibition in London, but was unsuccessful. Why? Larter was then applying paint to the surface of hardboard sheets with a hypodermic syringe – rather uncomfortable in its associations, as well as unsuitable for investing figures with that degree of individuality we like them to possess. 'Touch' is not simply stylistic in its import – but also moral; it measures the artist's insight into the subject's nature, as well as the delicacy with which it is imaged. The technique in Larter's earlier works is not just dispassionate, but mockingly so, and it

opposite
RICHARD LARTER UNTITLED 1961
P.V.A. on hardboard 20in. x 18in.
Owned by Patricia Larter
Photograph by Douglas Thompson





may seem a deliberate parody of what we mean by 'formalism'. Well, it could be this, but I would like to think that the imperviousness, or the blankness, or the vacuity of these figures is due to something else – the subject. He is dealing with a particular sort of sexual fantasy, and here it is necessary that the creature be unencumbered by any identity whatsoever, if only because the fantasizing imagination will naturally weave whatever fiction it needs, desires, or finds bearable. His

technique is apt.

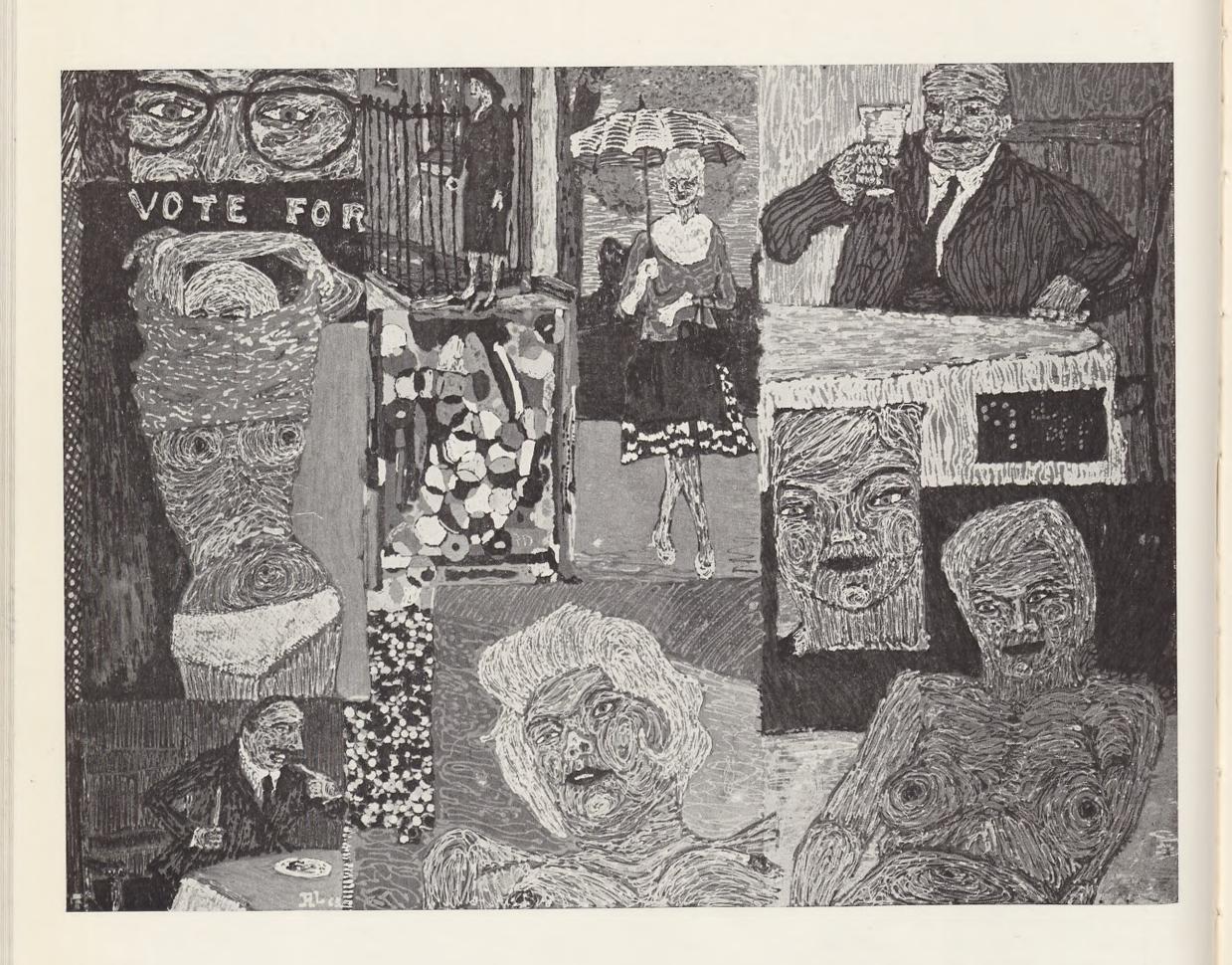
The later 1950s in England were, of course, the years in which Pop Art began to emerge. Larter says he was well aware of such developments, but I suspect he had as little to do with what his contemporaries were doing then, as he has now. There is, however, an interesting parallel between his work of the early 1960s and Paolozzi's Saint Sebastians, both artists reviving a hallowed theme beneath their semi-automatist use of materials. Some of Larter's early work (and most of his recent) is marked by the use of one particular motif: the gaping, fully open mouth. It is a feature that Francis Bacon's work relies upon heavily, but I doubt very much if its presence in Larter's work is due to any possible influence from Bacon, if only because their persuasions are decidedly different. Bacon's work shows an explicit Roquentin-like (Sartre's persona in Nausea) horror with everything, and his iconographic devices reiterate nothing but ultimate disgust. Larter, like a seventeenthcentury painter, would like to portray the whole range of emotions, thus, his use of this particular motif is not, say, typecast. Its presence in his recent work is also due to the fact that he now works mostly from news-magazine illustrations. Dada collages, derived from the same source, also make conspicuous use of this motif.

By 1962, when he came to Australia, he had been painting for more than ten years. In a private commentary on his earliest exhibition at the Watters Gallery in 1965, he made some interesting and rather equivocal remarks about his work: he was not, he thought, a Pop painter – but some of the works were 'Pop-type'. Bath Night, surprisingly, was 'hot Pop'. Well, to my eyes the only Pop aspect about the work is that it makes use of a layout composition-



above
RICHARD LARTER UNTITLED PAINTING 1961-5
Alkyd and P.V.A. on board 48in. x 72in.
Owned by Frank Watters

opposite
RICHARD LARTER UNTITLED 1961
P.V.A. on hardboard 27in. x 23in.
Owned by Patricia Larter
Photographs by Douglas Thompson



RICHARD LARTER L.C.H. No. 3 1963
P.V.A. on hardboard 36in. x 48in.
Private collection
Photograph by Douglas Thompson

something that we have since come to regard as an identifying feature of Pop Art. Some people will say that this feature points out the influence of the comics, but the interesting thing is that few artists have used it in a narrative manner. It would seem to be the most convenient and explicit way for artists to drain the image of any sort of narrative interest whatsoever and is really akin to the painter turning his composition upside down, or looking at it in a mirror – an unnatural view, per-

haps? Voyeurism? Perhaps!

Larter hit upon it in 1963 as a means of showing that he was an Abstract painter even though he might make use of 'figurative' imagery. In The Modern Olympia the nature of the poses reminds one somewhat of Egon Schiele's work: Venus has, as they say, been re-vamped. A later work than this (a sort of documentary sketch for the Olympia) presents Venus as a call-girl: Aphrodite Pandemos or Porne - and not the Urania which has generally been called on. (Or is it 'espied'?) This is the identification that Larter is making, not merely in the poses, but in the way the paint has been applied. The outlines are flattened and the limbs altered here and there in order to allude to graffiti - the most popular, if least recognized, form of art. The trails of paint are swept in a brusque and hurried way over the figures but coil delicately over the other areas; figures and ground interact across the painting, except, I think, in the upper lefthand section, where the surface gives way to that sort of picture-space which the handling is meant to counteract. The restricted tones and the generally tight interrelation between the irregular, rather collage-like shapes that the figures flatten into, make me think - perhaps oddly of Serge Poliakoff.

Larter has (or had, until 1965) always emphasized that he is an Abstract painter, but one suspects that most of his viewers have been very much inclined to argue the point. His reviews certainly suggest this: the critics note how enervated or sweaty are his figures, and then go on to say or, rather, imply that he seems incapable of the urbane sort of voyeurism deemed essential for such subject-matter.

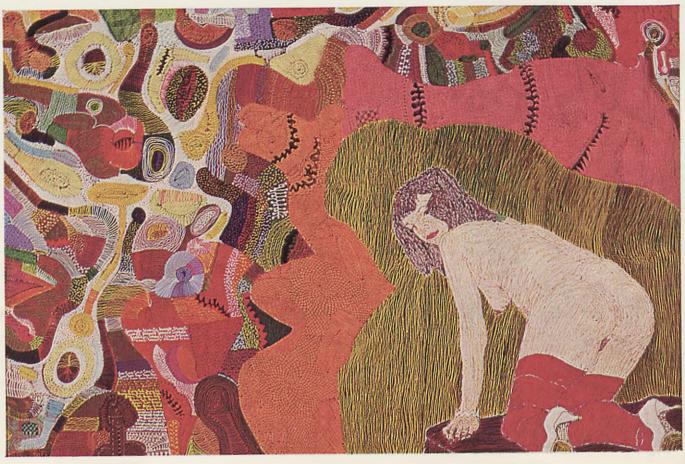
Dithyrambic Painting is a very good example of the direction in which Larter

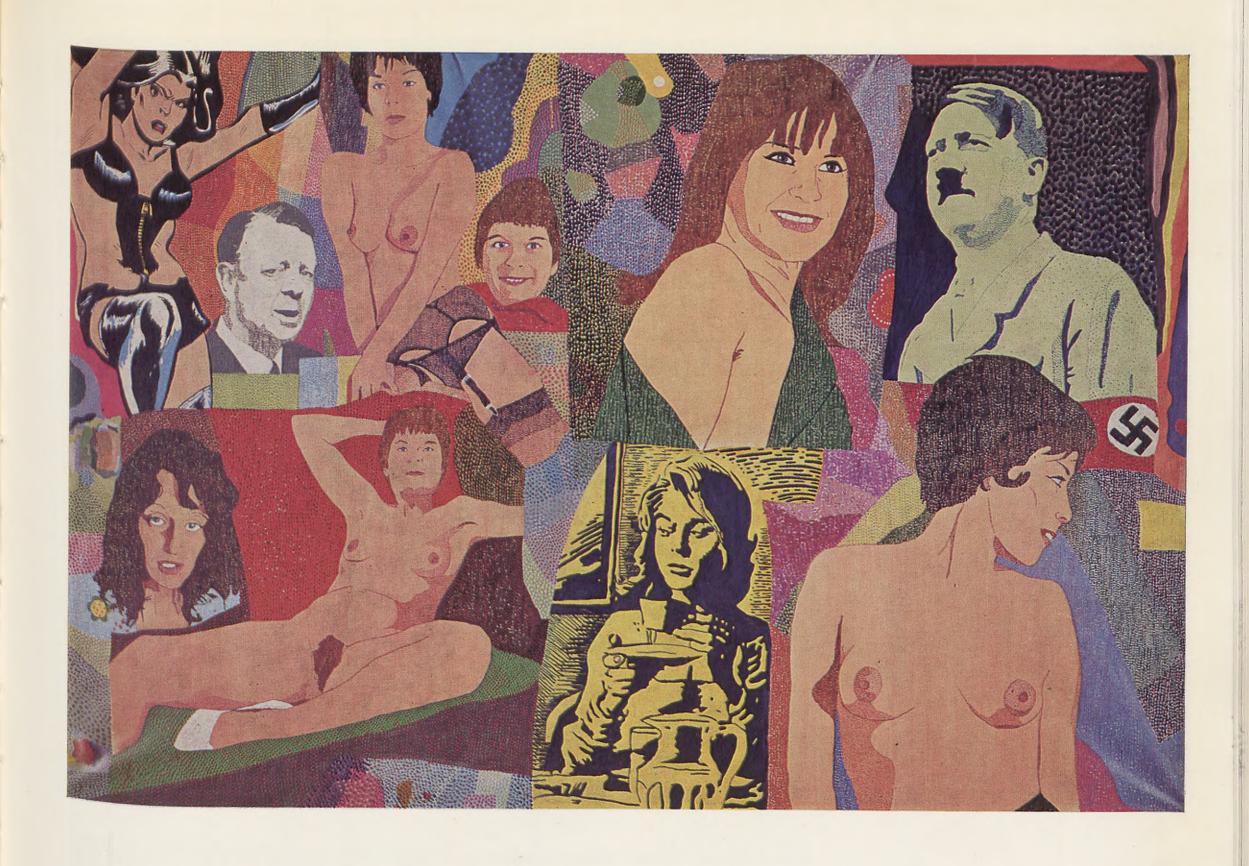
was moving in the mid-1960s - the unequivocally abstract. It has an opulence far removed from the restricted tones and squaring of forms we find in the Olympia. I think that the relation between the figurative and decorative areas is inspired and, certainly, risky. Someone else (even, say, Kitaj, who is exercised by this problem) would have reduced the figure to a ghostly silhouette, or placed it very firmly in the centre, but Larter points up the distinctions by the pose and placement of the figure, and then works out from it, altering and deriving shapes, introducing colours, as he goes. Rhythms, then - and hence the title.

The Tinkling Eye of Karl Marx deals with the relation between figurative and abstract in a seemingly more awkward and cumbersome way and may, at first, seem a distinctly less successful, less unified painting. It is very interesting, however, in that it indicates his inspirations and interests. Matisse. Eh? Well, is not that tilting black rectangle an intended allusion to Matisse's The Snail of 1953, and do not the small, decorative shapes that work in from the frame in the Larter have much the same role as the unbroken orange perimeter in the Matisse? The red shapes positioned on or near the edge seem to work as a pictorial base-line - they are seen instantaneously; and the speed with which they are seen may not be unrelated to the fact that there is something of the Baroque in the dispersal of the forms, in the change of scale between the figures and in the fragments of 'sky' - which double as a blank Fauve ground. The Promethean's one tinkling eye has red, radial strokes, exactly like the eyes one finds in dolls - so perhaps it may be all about Communist Pop and Capitalist Kitsch.

I think one can now understand why Larter may have felt uneasy about his direction and a certain ambivalence over his work being Pop or not. That his work is partly concerned with the mechanics of the image has, I hope, been shown but why this makes the paintings Pop (or, as he more circumspectly puts it, 'Pop-type') is rather odd, for one would have thought this true of a number of styles. When such a concern works on subject-matter that is acidly contemporary in its reference, one can understand the ascription of Pop: thus



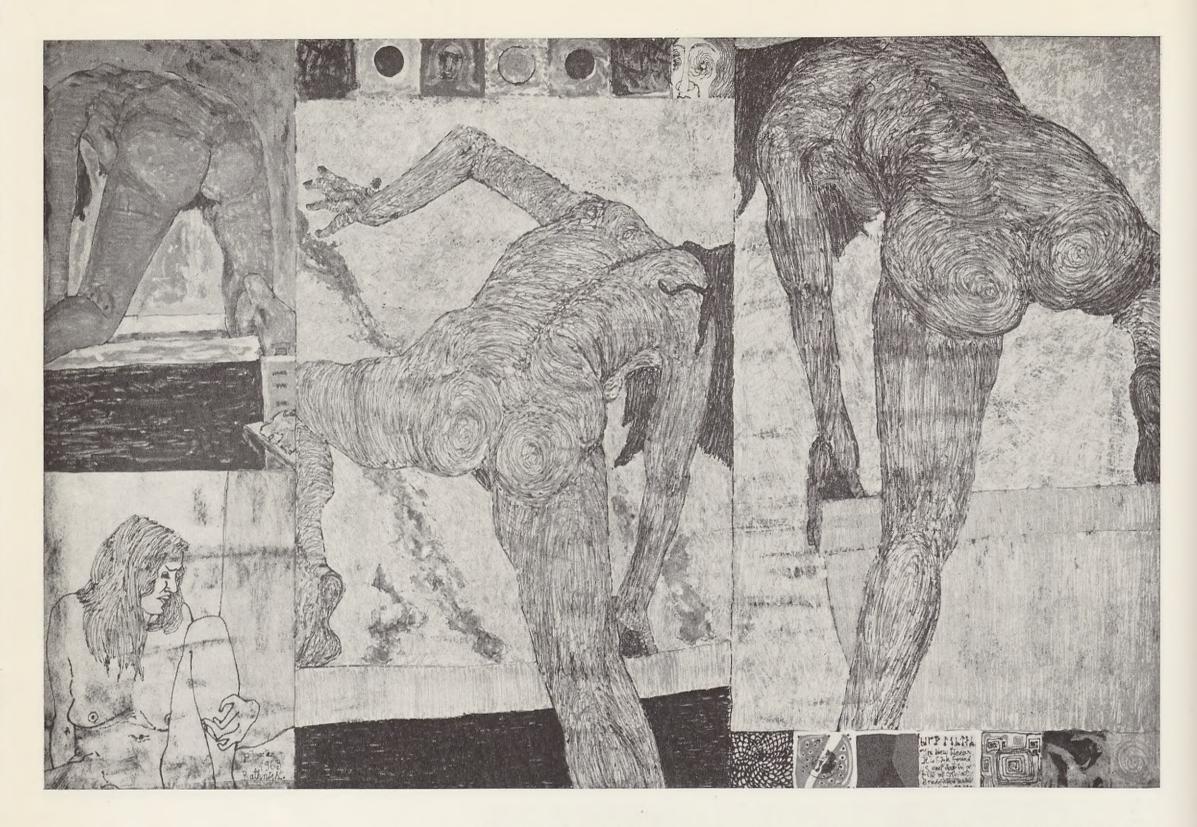




above
RICHARD LARTER PERMEATED SYSTEMATIC VULGAR
DISCONTINUITIES (1972)
P.V.A. on canvas 71in. x 105in.
Owned by John and Jyl Armstrong

opposite top
RICHARD LARTER THE TINKLING EYE OF KARL MARX
(1966)
P.V.A. on hardboard 48in. x 72in.
Possession of the artist

opposite bottom
RICHARD LARTER DITHYRAMBIC PAINTING (1965)
Alkyd resin on hardboard 48in. x 72in.
Possession of the artist
Photographs by Douglas Thompson



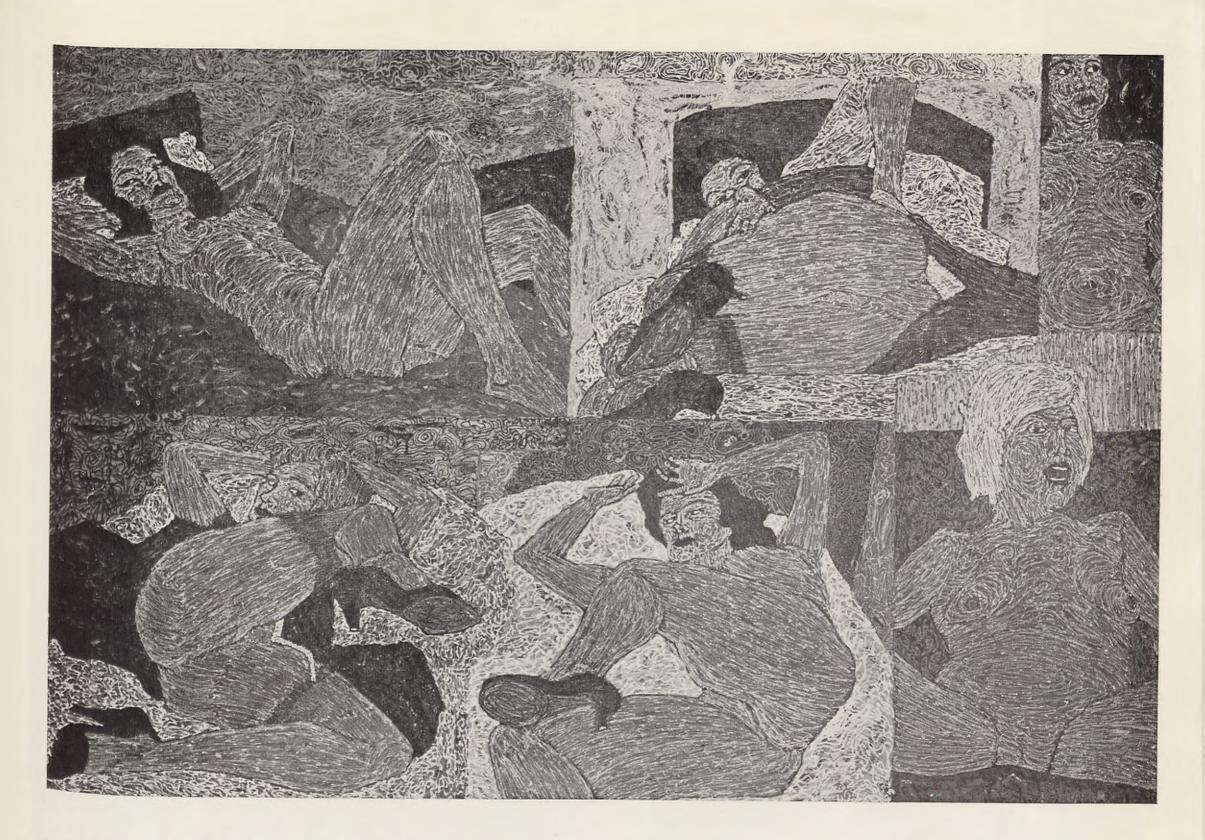
Stuart Davis, in the 1920s, is rightly instanced as a progenitor. However, Larter's paintings – until 1966, at least – are not acidly contemporary: his influences are, more often than not, somewhat distant, and they vitalize sources equally distant or submerged in reference and topicality. His paintings, even individual ones, are polymorphous and far less narrow in their concerns than virtually everyone, in the early 1960s, would have thought acceptable – Pop may have been the most convenient label.

When we talk of good paintings we generally shift to the question of problems and solutions to them and then go on to say that these solutions arrive through development and the sloughing off of inessentials. We can never predict, beforehand,

what the successful work will look like, but we still regard it as a 'logical development' when we see it. Well, it cannot be like that, can it? Any solution can be, at best, only an interesting expedient.

I do not know whether artists develop or even if they should – 'keeping in touch' should be enough. For some reason Larter seemed to do it ten years or so ago when he painted abstracts out of material that some people would regard as 'porn'. Pollock, oddly enough, tried to do a not unrelated thing with the figurative image in the 1950s and when writers discuss these paintings they quickly grease their prose into a lament.

Larter now seems to be working in a Pop style, but his work also has a trenchant, scathing tone that is decidedly diff-



erent to the bland, rather cool appraisals of Pop. If one must have a name for it, then Super-Pop may do: it is rabid, atavistic, abrasive, blunt, vulgar, crude, offensive. All these things may start to look appropriate and quite proper after a time; the passion will still be there, whereas a cooler, more reserved idiom may seem palsied and too unaffected by its concerns to be interesting for long. Larter's recent work is, consequently, novel, simply because it is unaffected by 'things' indeed, it almost seems intended to anticipate them. Because of this, one's response will have to be measured with much more patience than new art generally demands and with all the patience that a relevant art would call upon us to ignore.

above

RICHARD LARTER THE MODERN OLYMPIA (1963) Alkyd resin on board 48in. x 72in. Possession of the artist

opposite

RICHARD LARTER BATH NIGHT (1964) Alkyd resin on board 48in. x 72in. Owned by Jeremy and Priscilla Caddy Photographs by Douglas Thompson

Sculpturscape '73

Noel Hutchison

The fifth Mildura Sculpture Triennial, unlike its predecessors, was held on a twenty-acre site of flat scrubland with a high bluff on one side. The site was divided into a larger and smaller segment by a raised dirt roadway.

The organizer of the Triennial, Tom McCullough, trying to stimulate a little imagination, gave the show the title 'Sculpturscape 73'. The point was that the Mildura Sculpture Triennial was fast becoming something of an institution, thus the ambition was not to allow it to become stultified and moribund. To keep the Triennial developing and to take into account current trends in art were the aims. This meant that earthworks, sequential projects of a large scale and various other schemes were encouraged. The intention was to enable sculptors to do their own thing unrestricted by most conditions except their pocket, imagination and ability. Besides the purchases for the Mildura Arts Centre collection of recent Australian sculpture – a collection that puts all the State galleries to shame – there were to be a number of \$500 grants to artists whose works were fundamentally 'unsaleable' or, to put it more bluntly, were not-either by fact or fictionpublic art gallery material.

As usual the show was to be put together by invitation to scupltors from Australia and New Zealand. Tom Mc-Cullough also arranged for a tentative offering by a few English artists. These were to be sent out or performed on the site as re-creations from sets of instructions. More importantly and, as it eventuated, more disastrously, Tom McCullough had obtained a show of small French sculpture which was to be shown

in the Arts Centre at the same time as the Triennial. He had organized this, after three years of negotiation, through 'Action Artistique' and the French Embassy. All was to be installed ready for the opening by the Victorian Premier, Mr Hamer, on 7 April 1973. The show, as usual, would carry on until June.

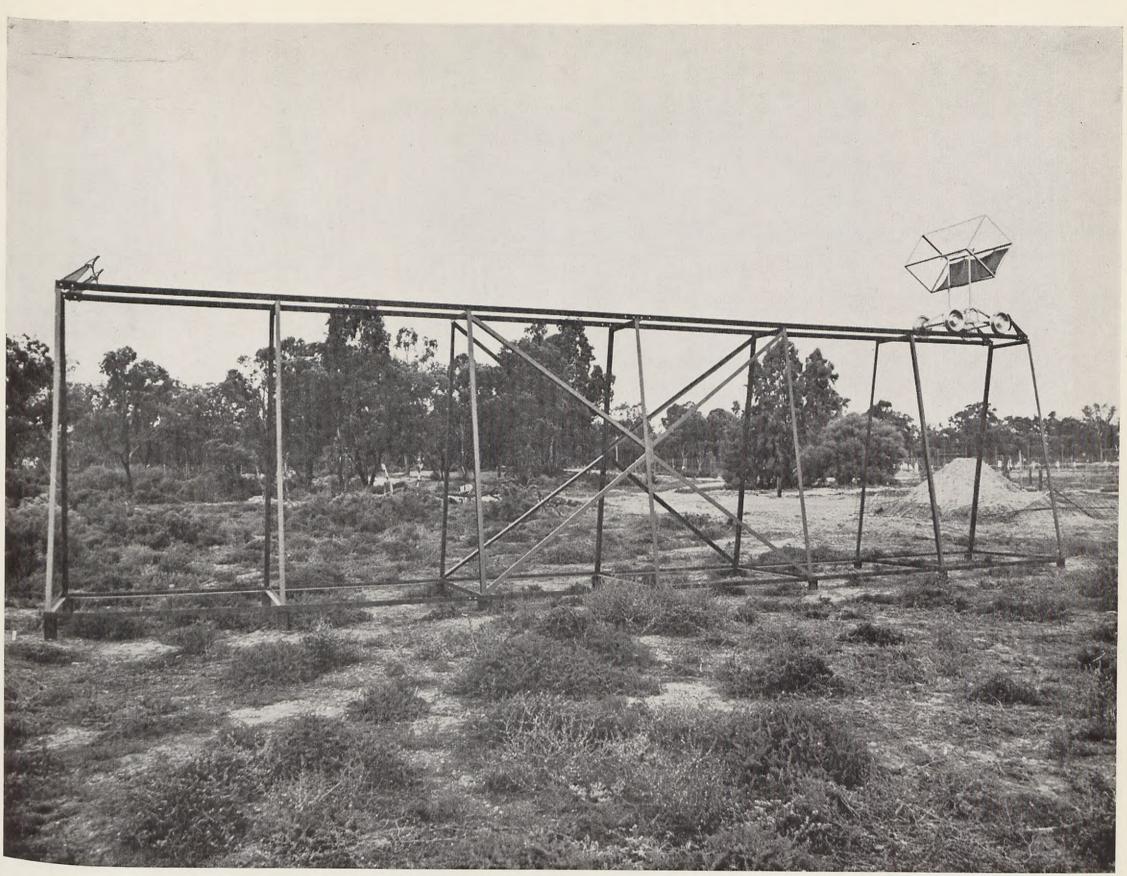
What was the result of all the planning and preparations?

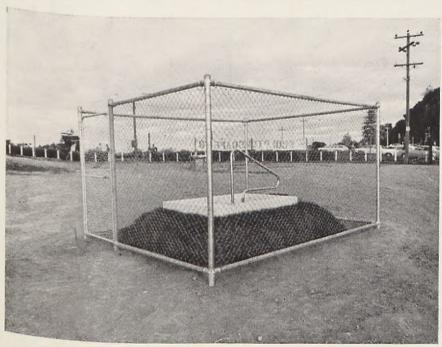
The French sculpture exhibition was put off when a reasonable proportion of Australian sculptors threatened not to show if the French exhibited concurrently in Mildura. For most of these sculptors the reason related to the intended French nuclear testing during the period while the Triennial was being held.

Secondly, the usual lobbying for the most sympathetic site for each sculptor's work was exacerbated by the now prevalent ideological differences between those sculptors who were most concerned with the completely self-contained artistic statement presented by their objects, and those who allowed or wished for environmental impingement on their works. Thus the majority of those who were concerned with the 'objectness' of their sculpture ended up in the smaller western segment of the 'Sculpturscape' site – something that led someone to designate the area unkindly as 'Karo Korner'.

To offset this there was the rather pleasant situation of sculptors and art students from N.S.W., Victoria and South Australia all being present, mixing-in and helping around. Most sculptors believed that this was the most positive benefit of the whole occasion.

Conforming to precedent, some of the local aldermen and citizens had their aesthetic senses outraged and their sense of social superiority uplifted. This was enhanced by a botched video-tape programme and happening arranged by Aleksander Danko for the night of the opening. Yet, although one councillor managed the remarkable observation 'These long-haired gits had a degrading effect on this city',¹ few of his fellow citizens worried about the colour of the money that the governments, artists, students and visitors to the Triennial poured into the town as they paid for





above

PETER CRIPPS BLACKBIRD 12 R (1973) Angle iron, cast aluminium, brass, canvas, stainless steel and rope 15ft x 40ft x 5ft 6in.

left

PETER COLE POOL (1973) Mixed media 7ft x 12ft x 13ft



accommodation, food and other services. That is degradation for you.

The assessing committee of Tom Mc-Cullough, Patrick McCaughey and John Baily decided to buy works by Tony Bishop, Marleen Creaser, John Davis, Maree Horner, Ian McKay, Kevin Mortensen and Clive Murray-White for the Mildura Arts Centre. The \$500 awards went to works by Peter Cole, Domenico De Clario, Ross Grounds and Michael Nicholson.

What of the exhibition itself?

In the first instance one noticed how strong and dominating the landscape was in comparison to most of the sculpture. Only Peter Cripps's steel trestle, with a wind-driven trolley running along it, seemed to stand out. However, size was not much of an aid in countering the effect of the harshness and scale of the site. Andrew McEwen Coplan's large creosoted timber beams appeared to be little more than strewn matchsticks until one got close to them. Then one found that the beams were more artfully dispersed than in works by the American, Robert Morris, but less effective in impact.

Dispersal of a group of variously sized objects amongst the landscape was very much the point of Kevin Mortensen's work. Here, the four bituminized coiledrope units were excellently integrated into a thicket of low scrub and reminded one of a tableau of large dollops of dung laid by one of the more fabulous creatures of the world of our imagination.

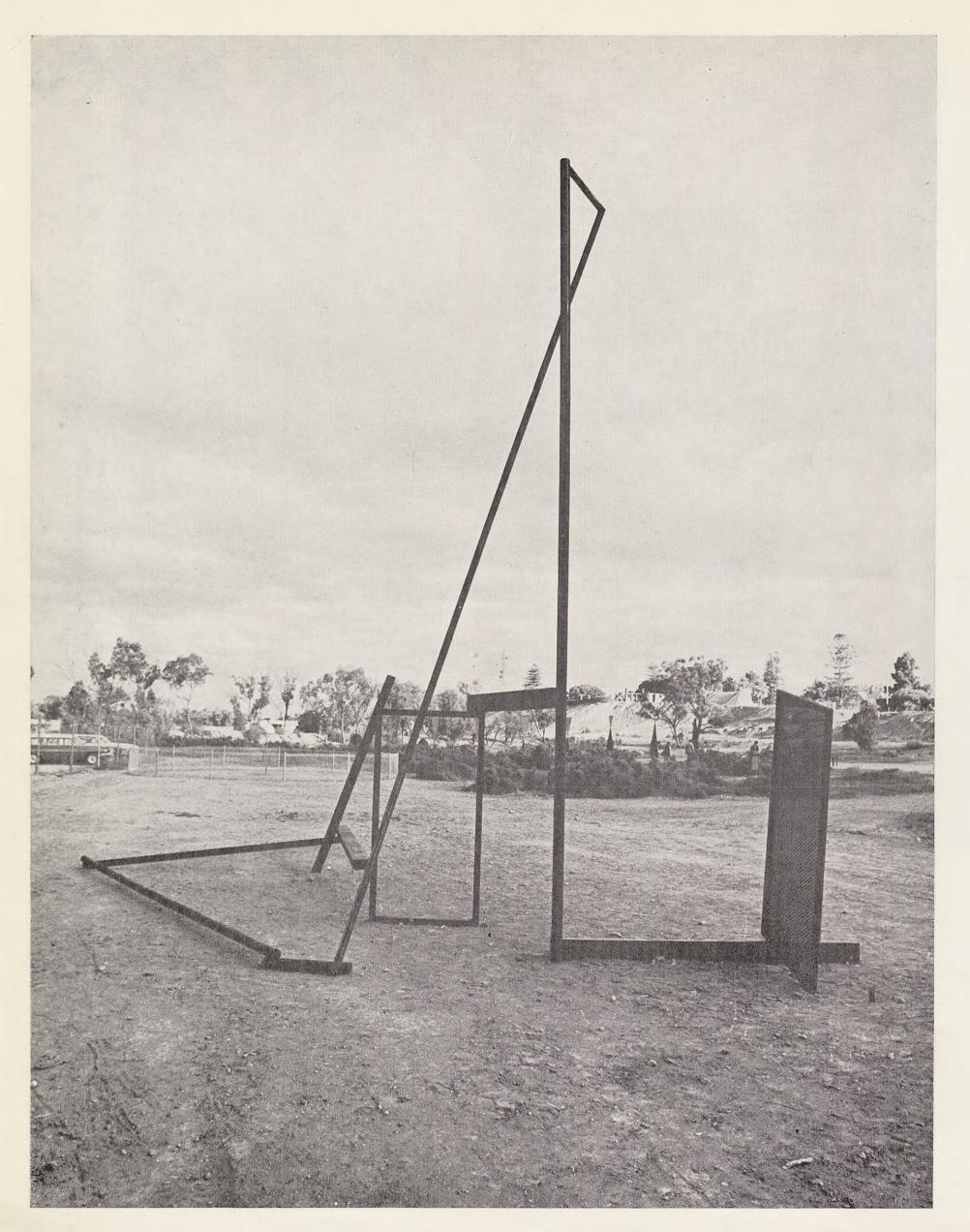
Two works that took in wide areas of land, although linked by either visual or physical means, were Tony Coleing's To Do With Blue No. 4 and Imants Tillers's Enclosure. Tillers's series of differently coloured tents, photographs and statements were in fact linked by a single strand of white twine that bound all immutably together even though it took in an area of 150 metres square. It was an extremely personal work and one wondered if more than but a few art buffs put in the necessary energy and time to traverse the entire distance in order to examine the contents of the work – which raised certain questions about an artist's expectations of his audience, and the audience's expectations of the artist's work. Coleing's production was one of

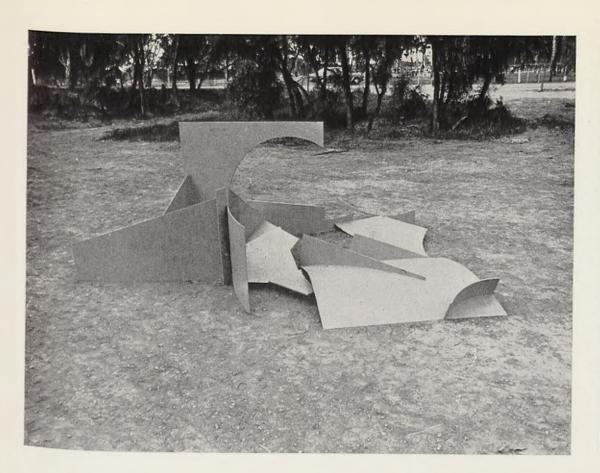
KEVIN MORTENSEN OBJECTS IN A LANDSCAPE (1973)
Rope and bitumen 4 units 7ft x 3ft; 6ft x 3ft; 4ft x 4ft; 3ft x 5ft

opposite

TONY COLEING TO DO WITH BLUE No. 4 (1973)
Painted steel, mixed media and mirrors 10ft x 20ft x 60ft









top left
IAN McKAY CASCADE (1973)
Painted steel 10ft 6in. x 3ft 6in. x 10ft 6in.

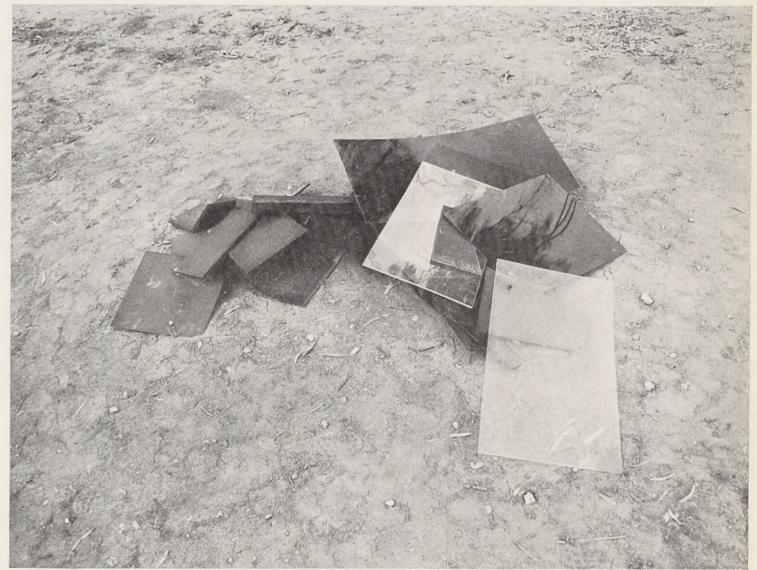
top right
CLIVE MURRAY-WHITE J.E.N. (1972)
Steel 7ft x 5ft x 4ft 6in.

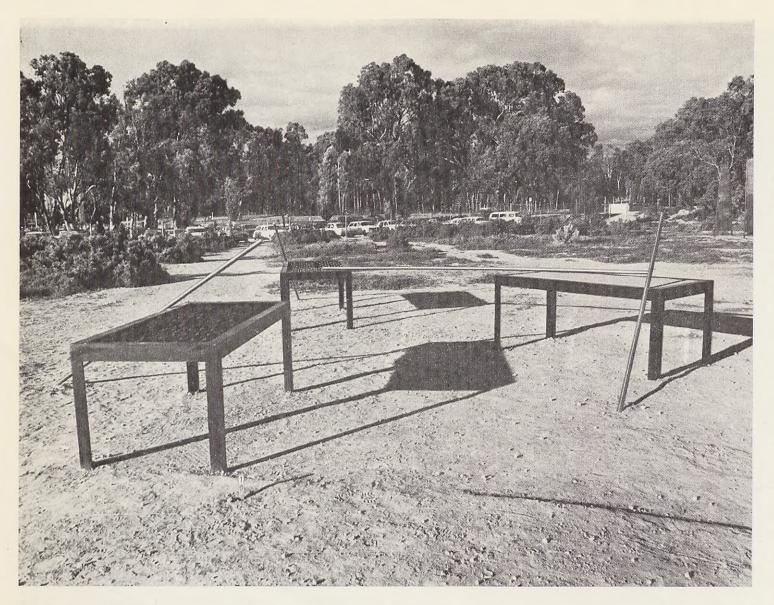
right

DAVID WILSON UNTITLED (1973)

Steel and perspex 3ft 3in x 3ft 3in.

opposite
ROBERT BROWN POINT (1972)
Steel 20ft x 20ft x 15ft





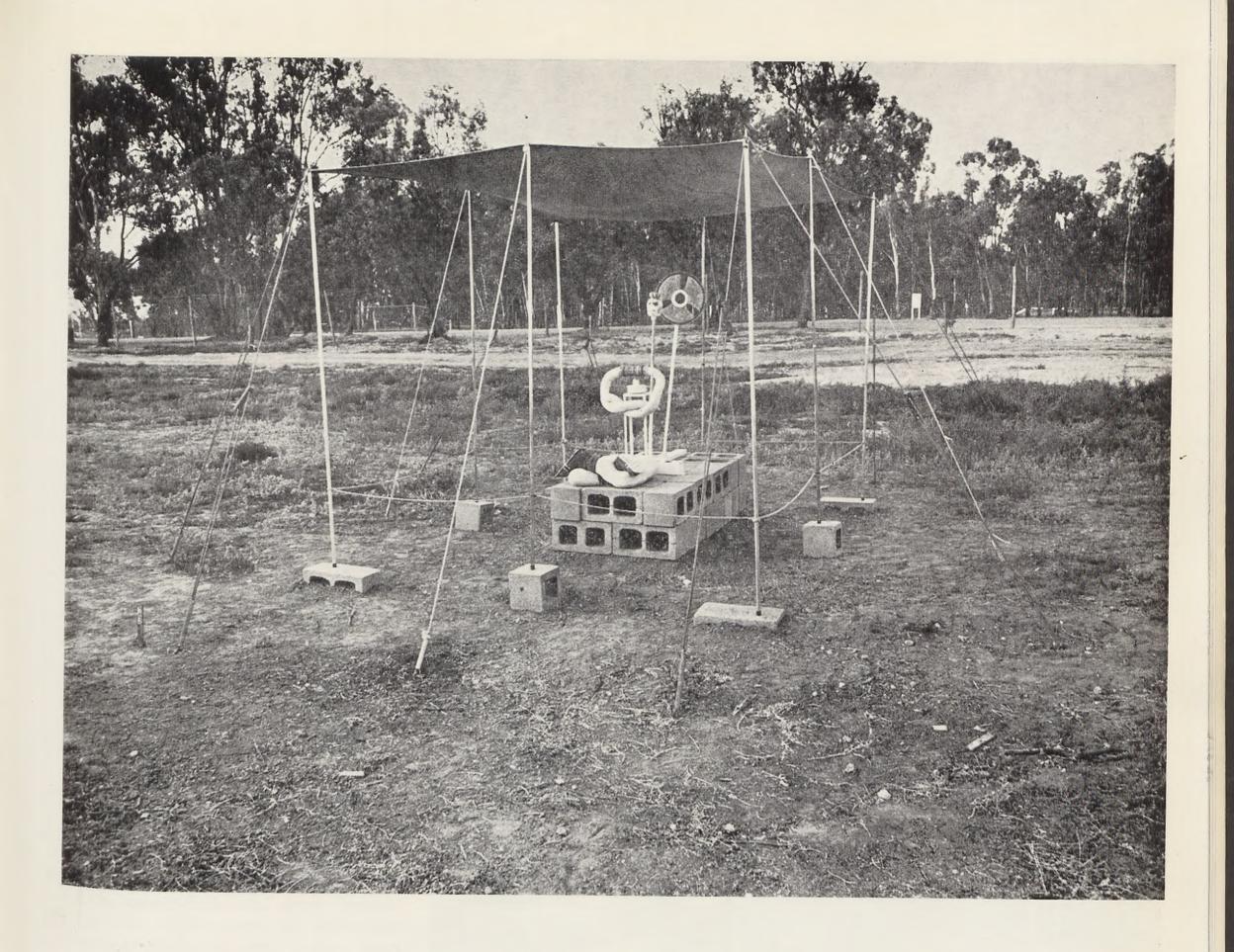


the few works that continued to grow in one's mind. Consisting of four virtually distinctive sections that, in all probability, would have seemed unattached, except for the obviously dominating idea of involvement with space, sky, sea, boats and fishing (almost as much a brilliant irony at Mildura as the beach and lifesaving club at Chaffey's Bend), the sculpture was perverse (cacti planted around a boat-mooring pole), witty and, even though it seemed to draw upon a number of recognizable sources, highly inventive. This was probably the most subtle and innovative work that Coleing had yet done. The visual allusions were

extremely rich and complex.

Of those sculptures concerned with the tangible and self-contained object, Bob Brown's, taking the notion of 'openform' and playing with references to negative and ambiguously positive space frames, and Ron Robertson-Swann's, presenting a light-blue structurally formalistic sight frame, were the most dominating and successful. Others, like those by Ian McKay, Clive Murray-White and David Wilson, seemed to have had little rhyme and less reason for being put together the way they were. Murray-White's arbitrary conjunctions of steel cut-out shapes lay flat to the ground and were almost completely pictorial in character. Wilson's works skated around the edge by introducing reflective and clear materials as well as steel plates, but again it all appeared unnecessarily arbitrary and fussy. Both sculptors' works were intimate in scale and were completely overcome by their surroundings to the point of looking merely trivial. Obviously they needed the neutral or even helpful atmosphere of a gallery.

For those with slightly more off-beat tastes, Tony Bishop's set of three pool tables (except they were not tables, but steel frames topped by green-painted mesh) with large aluminium pipe cues, were amusing. Bert Flugelman's country cottage and furniture in steel mesh could hardly be said to have impinged on the environment even though someone lit a fire in the fireplace grate. The primitivistic figuration of Bob Jenyn's sculptures were whimsically delightful and unpretentious - unlike Kaye Dineen's trite



WILLIAM CLEMENTS No. 5 (1973) Aluminium, terracotta, calico 4ft x 2ft x 3ft

opposite top
TONY BISHOP ARCADIA (1972)
Aluminium and steel, 3 units 6ft x 3ft x 3ft

opposite bottom

BOB JENYNS BILLIES PICTURE (1973)
Timber and mixed media 6ft x 8ft x 3ft





totem that depicted the process of aging breasts as 'sexual' symbols. Bill Clements's strange conjunction of disembodied forms and symbols set under a tent-fly, reminding one of the dismembered remains of victims of the latest forms of mass-destructive warfare, gave one hope that there were still artists deeply committed to the humanistic values in the community. Ti Parks's Chainone, constructed from a remarkable fusion of chain, parachute harness, cord and rags, had strongly Surreal overtones; the scattering of female attire amongst the bushes, each tied to a lead from the harness, which itself was attached to a pinned-down chain, gave the whole thing sinister implications a brilliantly evocative work presented by a very talented artist.

Two earthworks demonstrated some of the most potent forces currently at play in the plastic arts. Michael Young's Untitled Excavation No. 1 looking like an anthill with worn termite tracks at each quadrant, almost belied - in the Australian context - the references to an arty mass displacement job by the American, Michael Heizer. In fact even more than Heizer's work, Young's excavation and mound seemed to exemplify a shallow statement made by the American art critic, Gregoire Müller, that such a type of 'work cannot be dissociated from its ground mass'. Just so!

Ross Grounds's primitive cross between a womb, bunker, pigeon-house, well and mine-shaft showed a new resurgence of symbolism in the most unlikely of places. Much more socially orientated than Young's work, it evoked memories, fears and other gut responses as well as the more esoteric connoisseurship. It was one of the most rewarding and memorable works on the site.

Those sculptors dealing with either supposed ecological factors or elemental forces demonstrated both the more traditional and radical drives affecting their work. Marr Grounds's big, wind-driven, rotating and pivoting frame went elegantly through a series of bowing and scraping permutations. John Davis's tree-wrapping (looking something like a tree doctor's experiments gone slightly awry) invest-

Gregoire Muller, The New Avant-garde, (Pall Mall Press, London, 1972), p. 30.



above

ROSS GROUNDS ECOLOGY WELL (1973) Wood, galvanized iron, hessian bags filled with soil, wire, rope, mesh and creatures 20ft deep, 8ft diameter

opposite top
TI PARKS CHAINONE (1973)
Steel, wood and nylon 4ft x 17ft x 10ft

opposite bottom
MICHAEL YOUNG UNTITLED EXCAVATION No. 1
(1973)
Two trenches and oil 40ft x 1ft





top

MARR GROUNDS BERKELEY REVISITED (1973)

Mixed media 16ft x 7ft x 12ft

JOHN DAVIS TREE PIECE (1973)
Installation using trees on site

igated a series of textures wrapped over the bark of living trees. It made one wonder what would survive in the future, the trees or the artwork. Dave Morrissey's A Small Irrigation Area, hardly looking like its title, demonstrated that it would have needed more irrigation than the occasionally used hand-held hose attached to a stand-pipe if cropping was to occur. In a case like this, one was left wondering whether the city-based artist knew little of nature and her demands or was just plain negligent after he had made his point. In fact this last matter raised the question of whether artists were not just as exploitive of the environment as farmers and big business? How many are left who can believe in the innocence and virtue of the artist?

Critics have either noted or been troubled by the allowance of audience involvement and public participation with some works. They have regarded this as evidence of a new democratic and socially radical instinct among artists, many of whom, so it is said, are deeply enmeshed in the controversy over the art/life dichotomy. We are also told that this equation of art with life is connected with the artist's concern to be an educator.

Strangely enough, the drive towards a closer and more literal equation of the two arenas of involvement has been occurring for years. Thus it is surprising to hear of these various features of current art being put up as something new. The notion of 'the purpose of art is to instruct' is very old and has never disappeared even though some followers of the decorative fashions might have thought it did. As for the literal-minded conjunction of art and life by some artists who have sought once again to extend the metaphor into reality, one can only say that neither they nor the critics ought to get very uptight about it. Various romantics and Oscar Wilde lived it all out long before this time. The new tendencies are due to an extension into new fields that have not been explored before, as well as to a new awareness of the simple materials out of which one can make complex artistic entities. The desire, for most artists, still is to seek the unknown and the strange, no matter whether it be for private or public ends, for élitist or democratic purposes.



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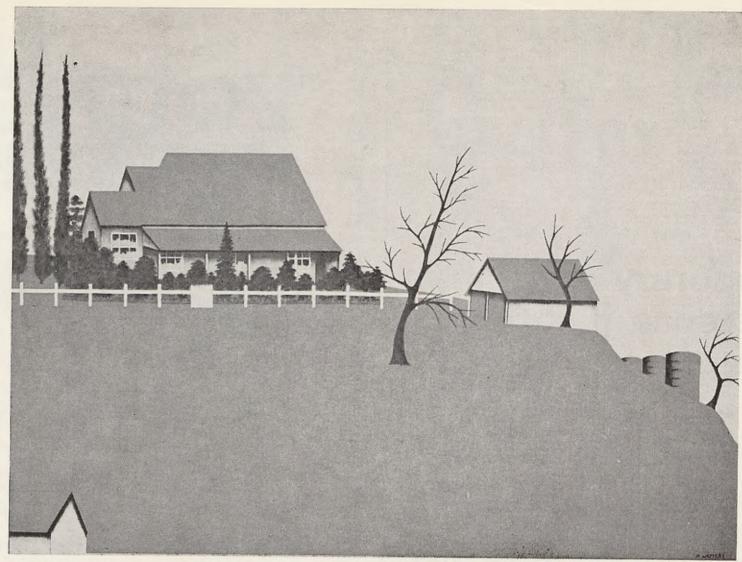
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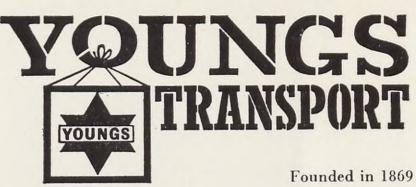
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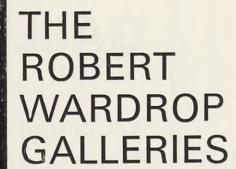
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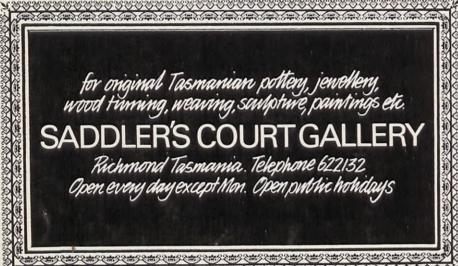
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