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Volume 11 Number 3  
**Summer**  
January – March 1974  
Price 4 Dollars \*

Sydney Opera House  
Special Number

# ART

AND AUSTRALIA

15 Y 1974



Sydney Opera House from the air  
Photograph by Malcolm Challenger

Registered for posting as a periodical – Category B



# BRETT WHITELEY

DRAWINGS 1960 - 1973

January 1974

## BONYTHON GALLERY



'Wendy Sleeping' 1973

Ink on paper

30cm. x 34cm.

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



# CLUNE GALLERIES



Charles Conder *Sandringham* 1890  
Oil on panel, 12 × 21.5 cm (4 $\frac{3}{4}$  × 8 $\frac{1}{2}$  ins)  
Signed l.l. Charles Conder  
*Sandringham* 1890

*By appointment only*

*Telephone 36 7939*

*Temporary address: Box 329 Double Bay 2029*



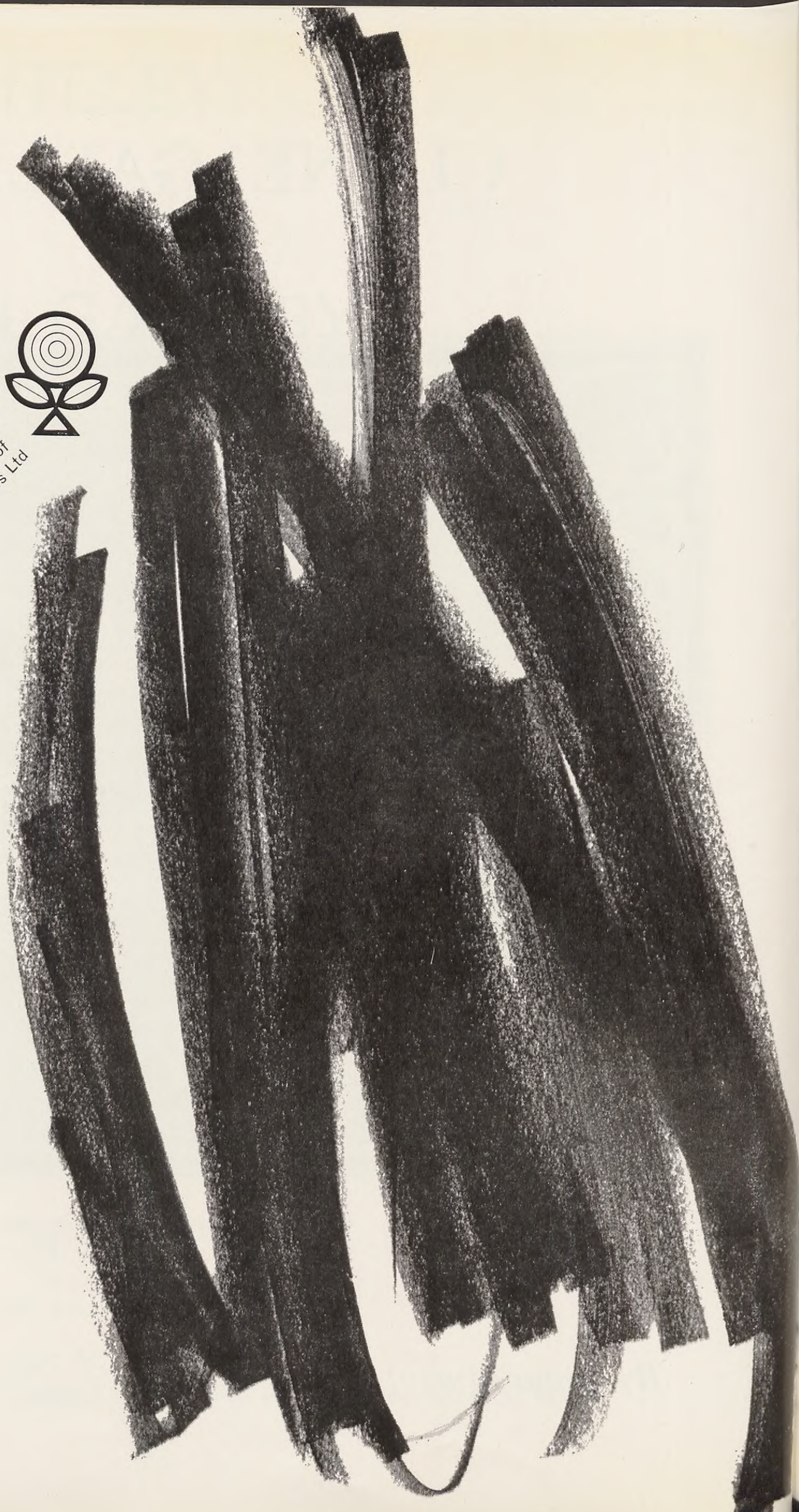
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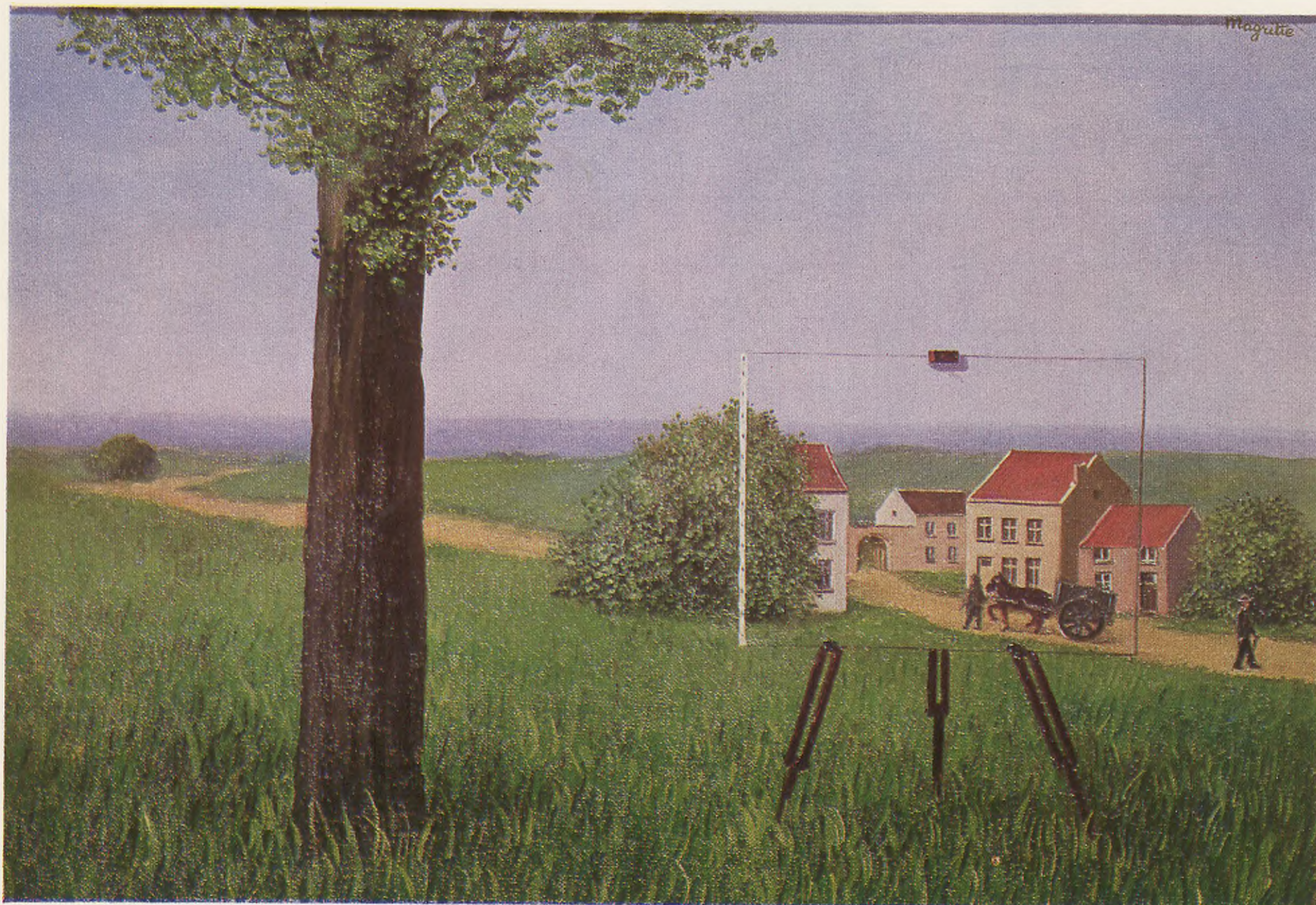




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very prominent australian artists are  
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melbourne 26 6349



# Hogarth Galleries



René Magritte 'La Belle Captive' 1931

38.5 cm. x 55 cm., oil on canvas, signed

(Exhibited: Tate Gallery, London; Musée des Beaux Arts, Zurich; Kestner Gesellschaft, Hanover)

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of Erotica

Hogarth Galleries  
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Walker Lane  
Paddington (off Gipps Street)  
Telephone: 31 6839  
Cables: Hogarth, Sydney





Enigma

Oil on canvas, 76cm. x 97cm.

JEREMY GORDON



THE BLOOMFIELD GALLERIES

The Pace Centre, 100 Alexander Street, Crows Nest, N.S.W. 2065. Phone: 439-2426





# THE BLOOMFIELD GALLERIES

The Pace Centre, 100 Alexander Street, Crows Nest, N.S.W. 2065. Phone: 439-2426  
Hours 10 a.m. to 5 p.m. Tuesday to Saturday. 2 p.m. to 6 p.m. Sunday

**representing**  
**John Pointon**



von Bertouch Galleries  
representing

# IRVINE HOMER

**Primitive painter of the Hunter Valley**



Trip No. 1 : Fisherman oil on board 1973 22 x 32 inches

50 Laman Street Newcastle 2300 Telephone 23584

Gallery hours 12 to 6pm Friday Saturday Sunday Monday Tuesday or by arrangement.





Hahndorf Academy Galleries, South Australia      Festival Exhibitions 1974  
**Paintings and Drawings by Mervyn Smith and Ruth Tuck**

also works by Hans Heysen and batiks by Anni Luur Fox

from Sunday 10th March to Sunday 31st March 1974

Gallery Hours (during Adelaide Festival of Arts) : 9 am to 5.30 pm daily





30 in. x 40 in.

Water Lilies No. 2

Oil on canvas

# JOHN LENNOX

## Water Lily Series N. Qld

John Hoerner  
Telephone 81 2364

35 Shakespeare Grove  
Hawthorn, Vic. 3122



# CHAPMAN POWELL STREET GALLERY

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Fred Cress	John Firth-Smith
Stanislaus Halpern	Edwin Tanner
Richard Havyatt	Peter Tyndall
Inge King	Robin Wallace-Crabbe
Alun Leach-Jones	David Wilson
Nigel Lendon	Rod Withers

Chapman Powell Street Gallery  
20 Powell Street, South Yarra 3141  
Telephone 26 5519  
Hours : Monday-Thursday 10.30 a.m.-5.30 p.m.  
Friday 10.30 a.m.-7.00 p.m.  
Saturday 10.00 a.m.-12.00 Noon.





ELIOTH GRUNER: BUDDING SPRING – oil on canvas – signed and dated 1915 – 16 in. x 20 in. to be offered in the March sale.

## CHRISTIE'S



AUSTRALIAN PAINTINGS, DRAWINGS AND SCULPTURE

also

EUROPEAN PAINTINGS AND SCULPTURE

On Thursday, 14 March 1974 at 11.00 a.m., 2.30 p.m. and 8.00 p.m.

At The Ballroom, Southern Cross Hotel, Melbourne

On view at the Age Gallery, three days preceding

John Henshaw – Australian Representative

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Fettler Asleep

21½ in. x 28½ in.

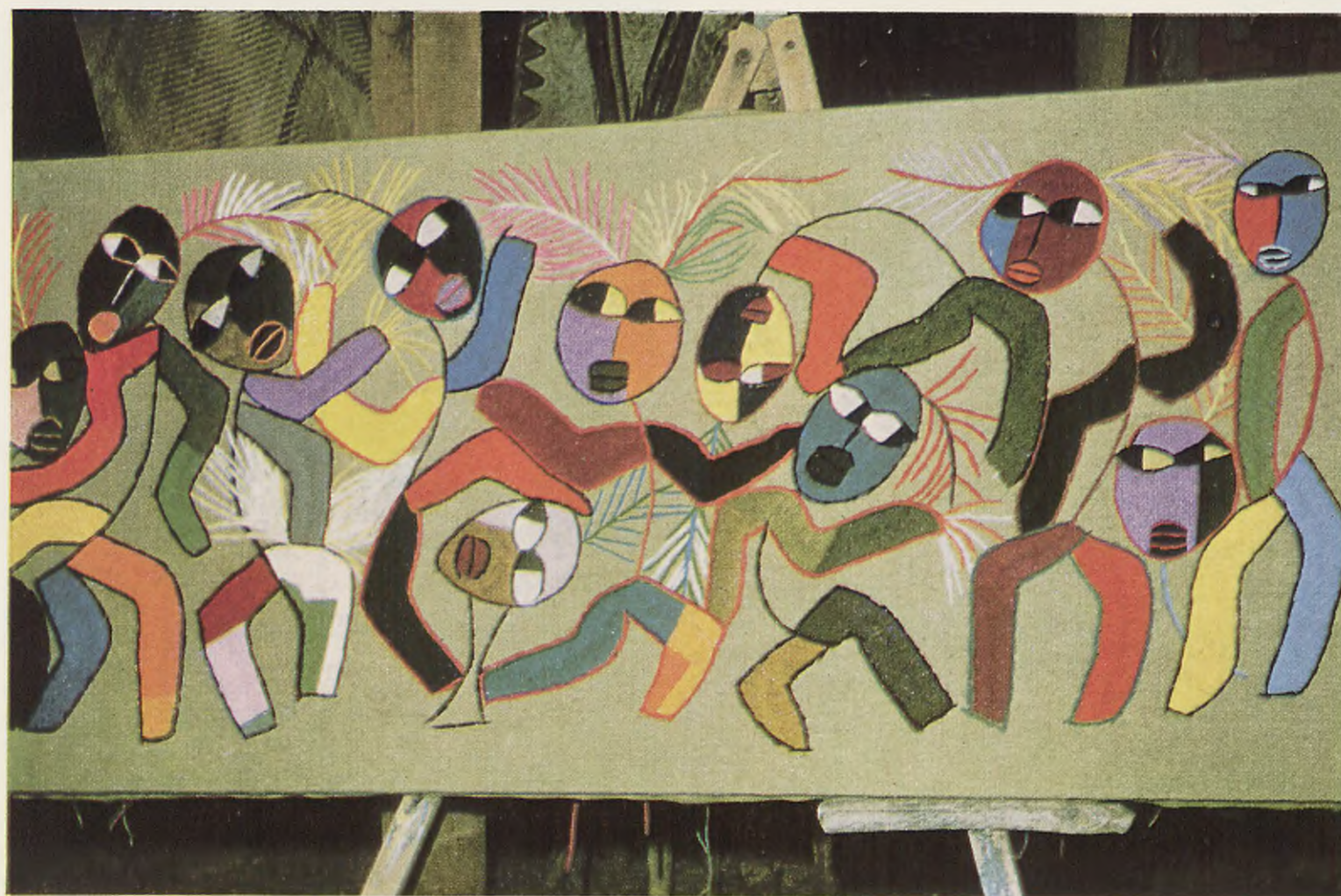
A painting from the  
RAILWAY DAYS EXHIBITION  
by  
HEINZ STEINMANN  
in  
JULY 1974  
at  
STRAWBERRY HILL GALLERY  
533-535 Elizabeth Street South, Sydney  
Tel: 699 1005



# THE ART GALLERY ESNAAR

Road to Pago Village, Port Vila, New Hebrides

The first Gallery created in the South Pacific by painter N. Michoutouchkine in 1959



PILU PILU Needlework by Pilioko  
Collection Chateau Royal, Noumea

2m. x 1.20m.  
Photograph C. Spinelli



PILIOKO AT WORK

Photograph C. Spinelli

Oils, drawings, sculptures by  
N. MICHOUTOUCHKINE

A. PILIOKO

F. FAY

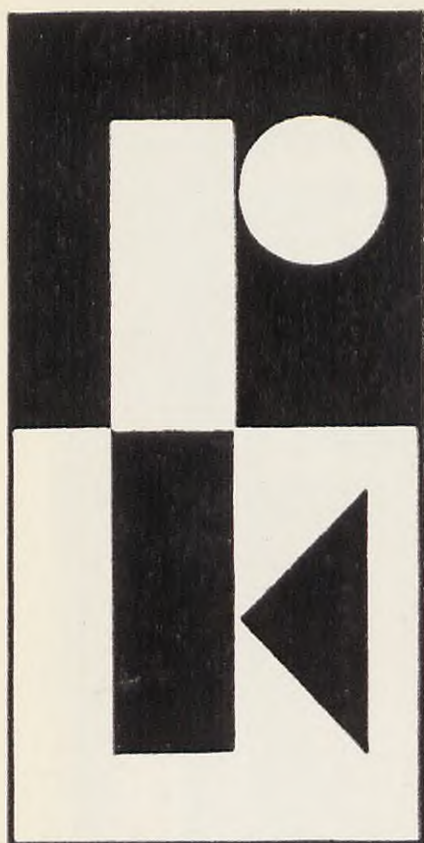
Needle paintings by  
A. PILIOKO

Craftsmen of South Pacific

Permanent exhibition of  
Michoutouchkine's Oceanic  
Collections. Open daily

Box 224, Port Vila,  
New Hebrides



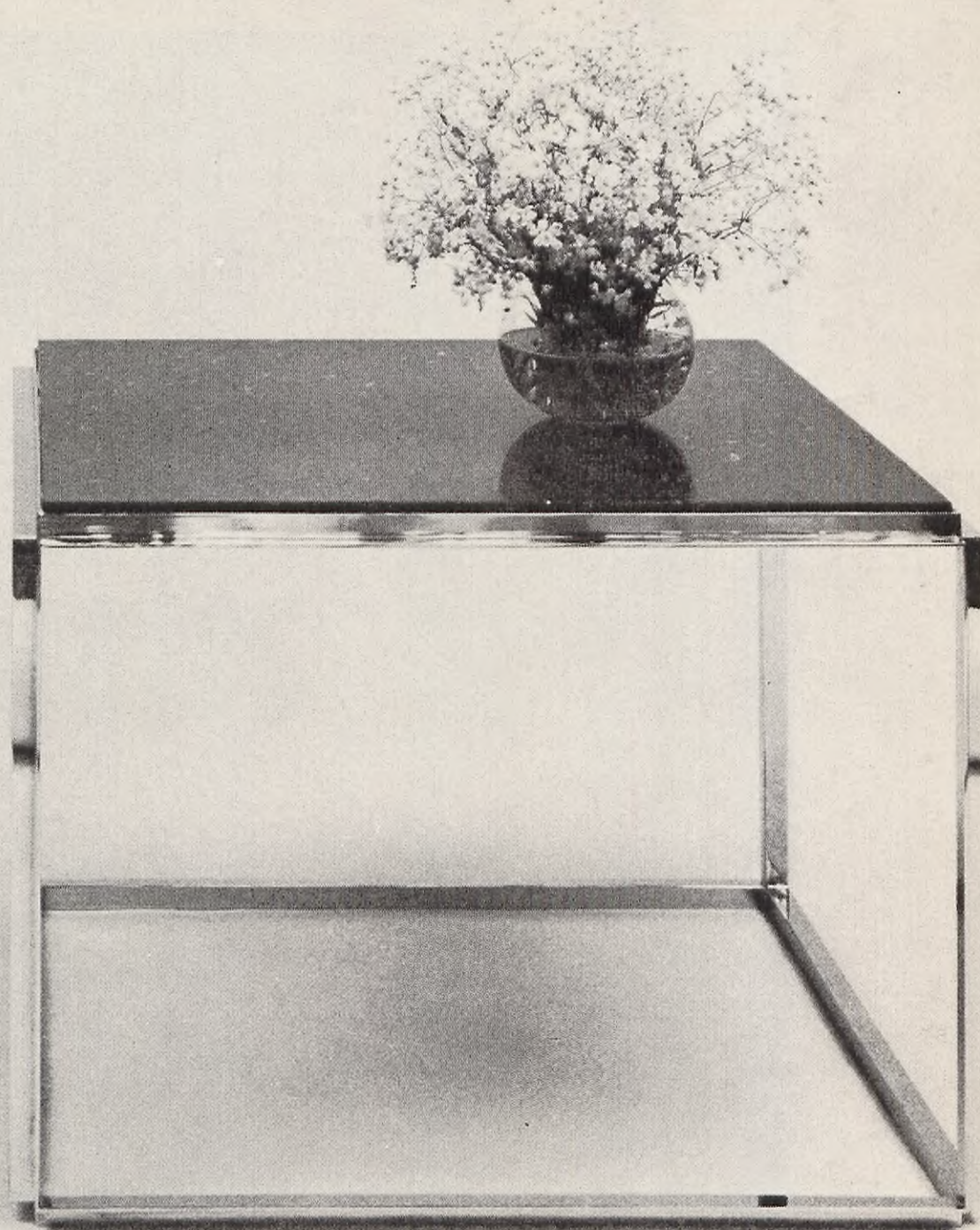
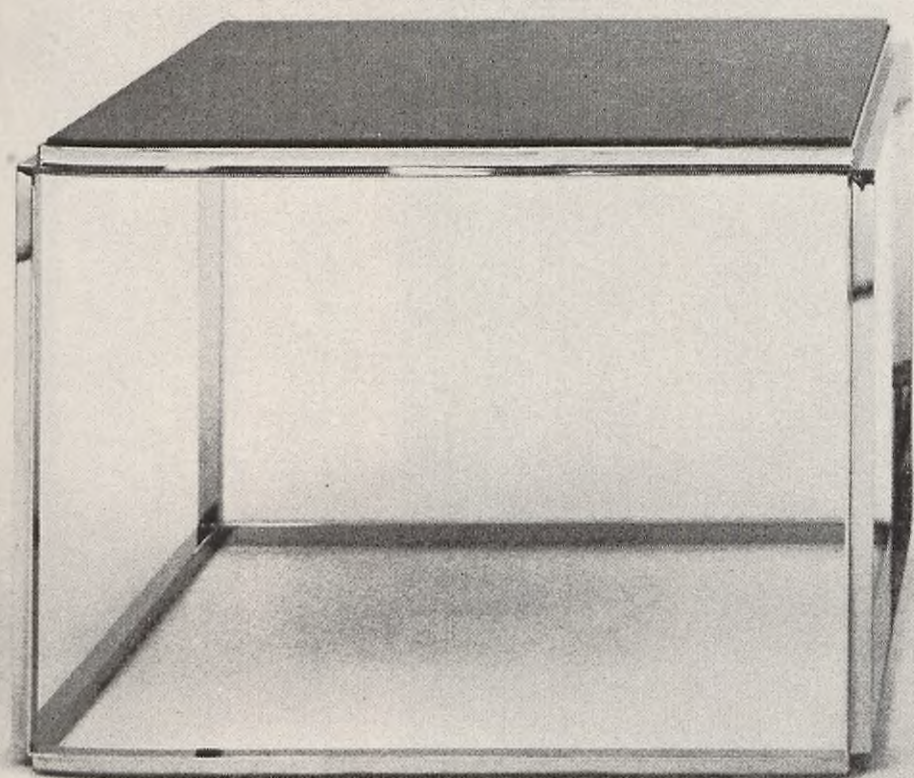


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'Acrobats' 1/6 Tapestry 180 x 225 cm. designed by John Coburn, woven at Aubusson.  
Possession E. A. Watts Pty Ltd, Melbourne.

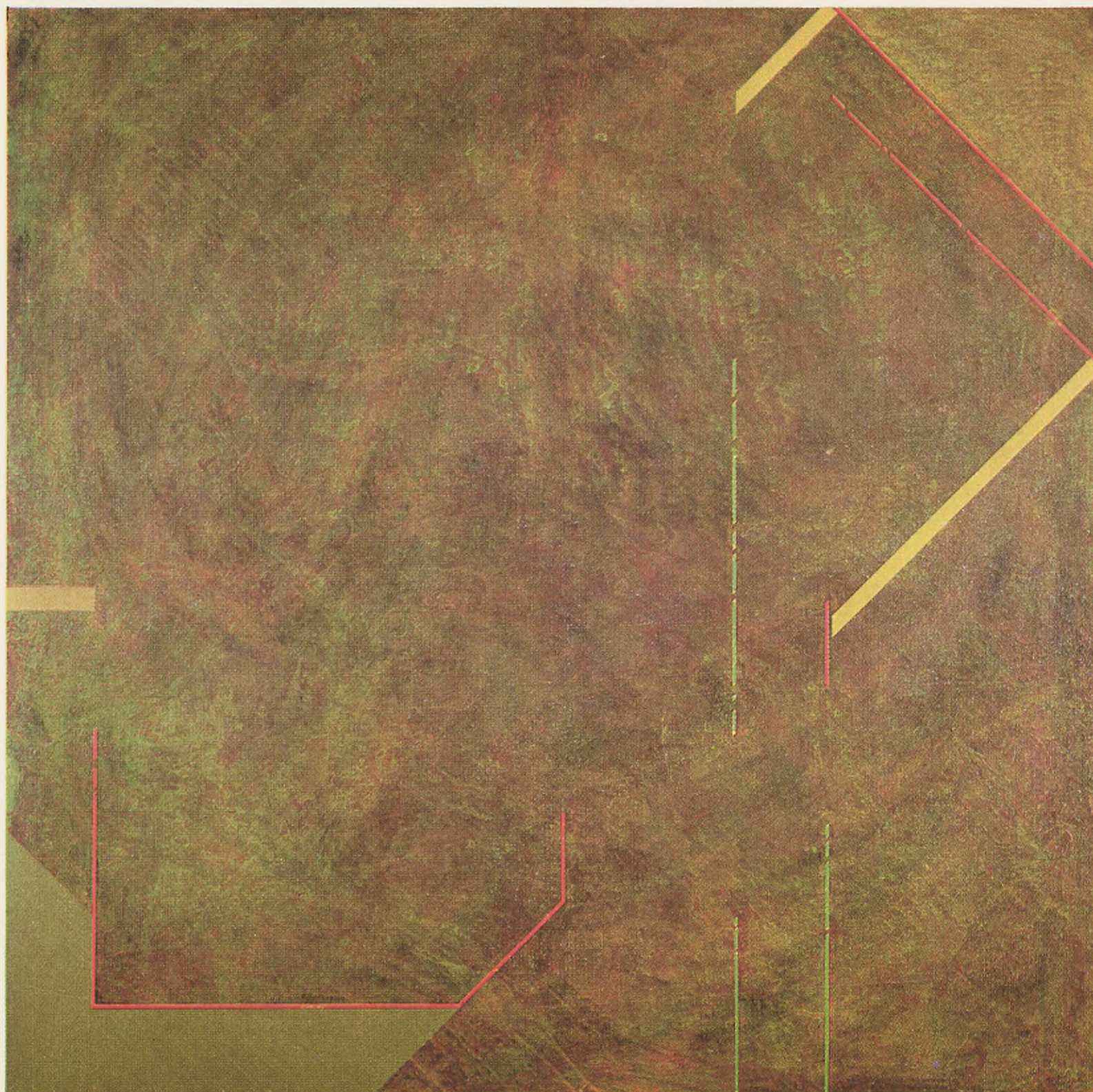
## AUSTRALIAN GALLERIES

35 Derby Street, Collingwood, Victoria. 3066. Tel. 41 4303, 41 4382



# RICHARD RUDD

28 MAY  
15 JUNE



GRAVE RAINBOW II, 1973, ACRYLIC ON CANVAS, 72 in. x 72 in.

PHOTOGRAPHER: JOHN EDSON



## HOLDSWORTH GALLERIES

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



# TOORAK GALLERY

**277 Toorak Road, South Yarra,  
Victoria 3141**

**Telephone: 24 6592**

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





One of the illustrations by William Cooper for the recently published edition by Lansdowne Press 'Parrots of the World'. The whole collection of about 150 original paintings of magnificent bird portraiture are for sale by:

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



# Southern Cross Galleries



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Oil 8 in. x 12 in.

William Strutt The Burial of Burke, 1861

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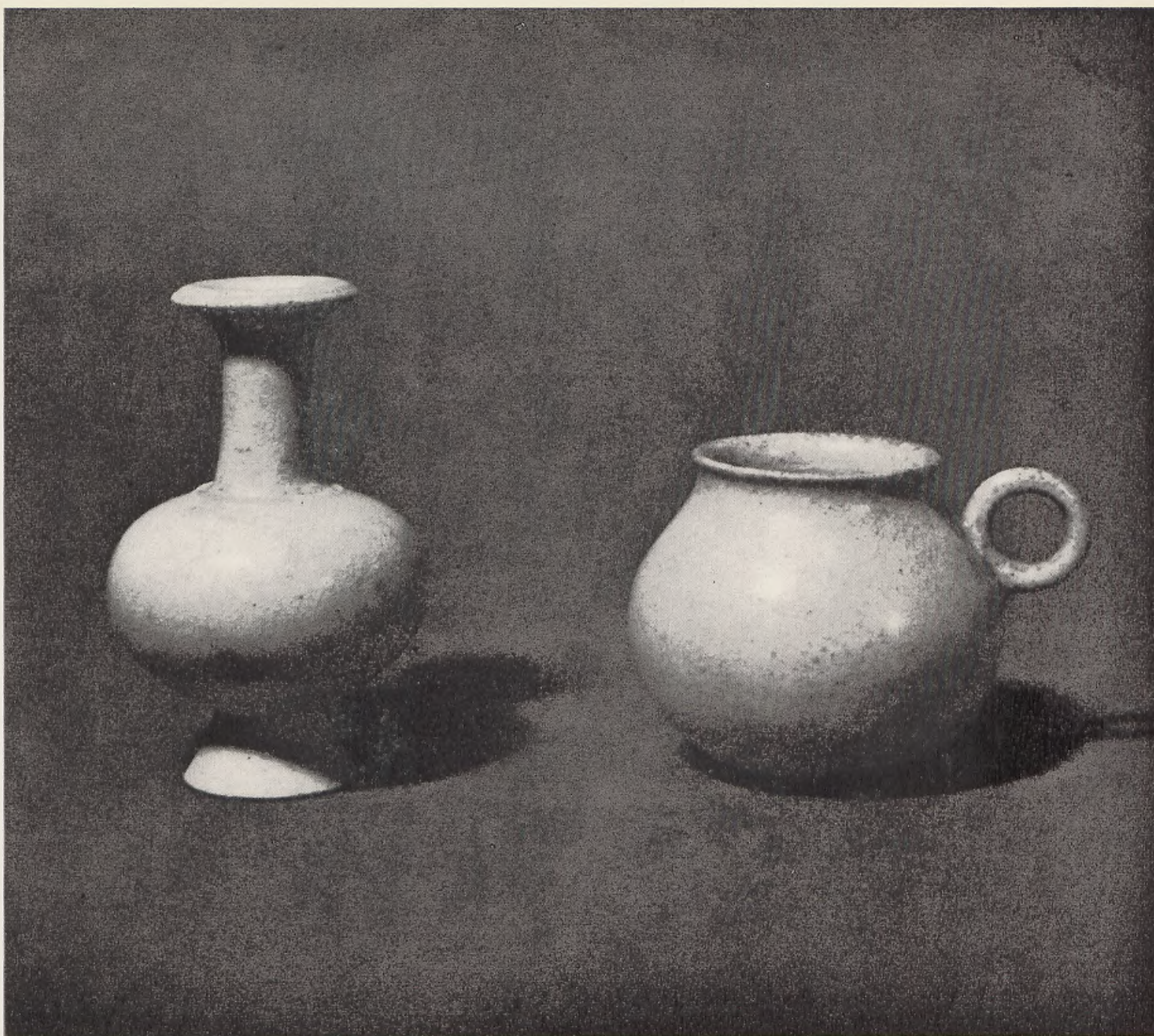
# COPPERFIELD GALLERY

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Hours:  
Monday to Friday: 10 a.m. - 5.30 p.m.  
Saturday: 9 a.m. - 5 p.m.





**Jane Carnegie  
Oriental Art**



Two rare miniatures: the Vase with a finely crackled white glaze, height 5.9cm.; the Cup with a finely crackled glaze of faint greenish tint, height 3.8cm. Chinese, T'ang Dynasty (AD 618-906)

N.B. The Cup was exhibited at the O.C.S. Exhibition, 'Wares of the T'ang Dynasty', 1949, Catalogue No. 15



# PROUDS GALLERY

Cnr Pitt and King Streets  
Sydney Telephone 25 4021

Keith James, Gallery Director

Cnr Edward and Adelaide Streets  
Brisbane Telephone 29 4944

Paul Bowker, Gallery Director

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leading Australian Artists





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TOMAS McAULAY  
REX BACKHAUS-SMITH  
PETER ABRAHAM  
HAROLD LANE





## Mirka Mora

Exhibition  
1 - 18 May 1974

Title : Amour with flowers  
Medium : Oil on canvas  
Height : 46 cm.  
Length : 58 cm.  
Width : 10 cm.  
Weight : 355 grams  
Signed : Mirka 1974



# SEBERT GALLERIES

are proud to announce the opening of their Collectors' Gallery at PADDINGTON

February/March

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N.S.W. 2021 AUSTRALIA**

**TELEPHONE 31 2344**

Hours: Monday to Saturday: 11 a.m. – 5.30 p.m.



# JOSEPH BELL



Before the Fall 1973 oil on canvas 60 ins x 48 ins

## SOHO GALLERY

JULIAN FAIGAN, DIRECTOR

23 MILITARY ROAD, WATSONS BAY, SYDNEY 2030

TUESDAY – SUNDAY 12 NOON – 8 P.M. PHONE 337 5710





The Pet

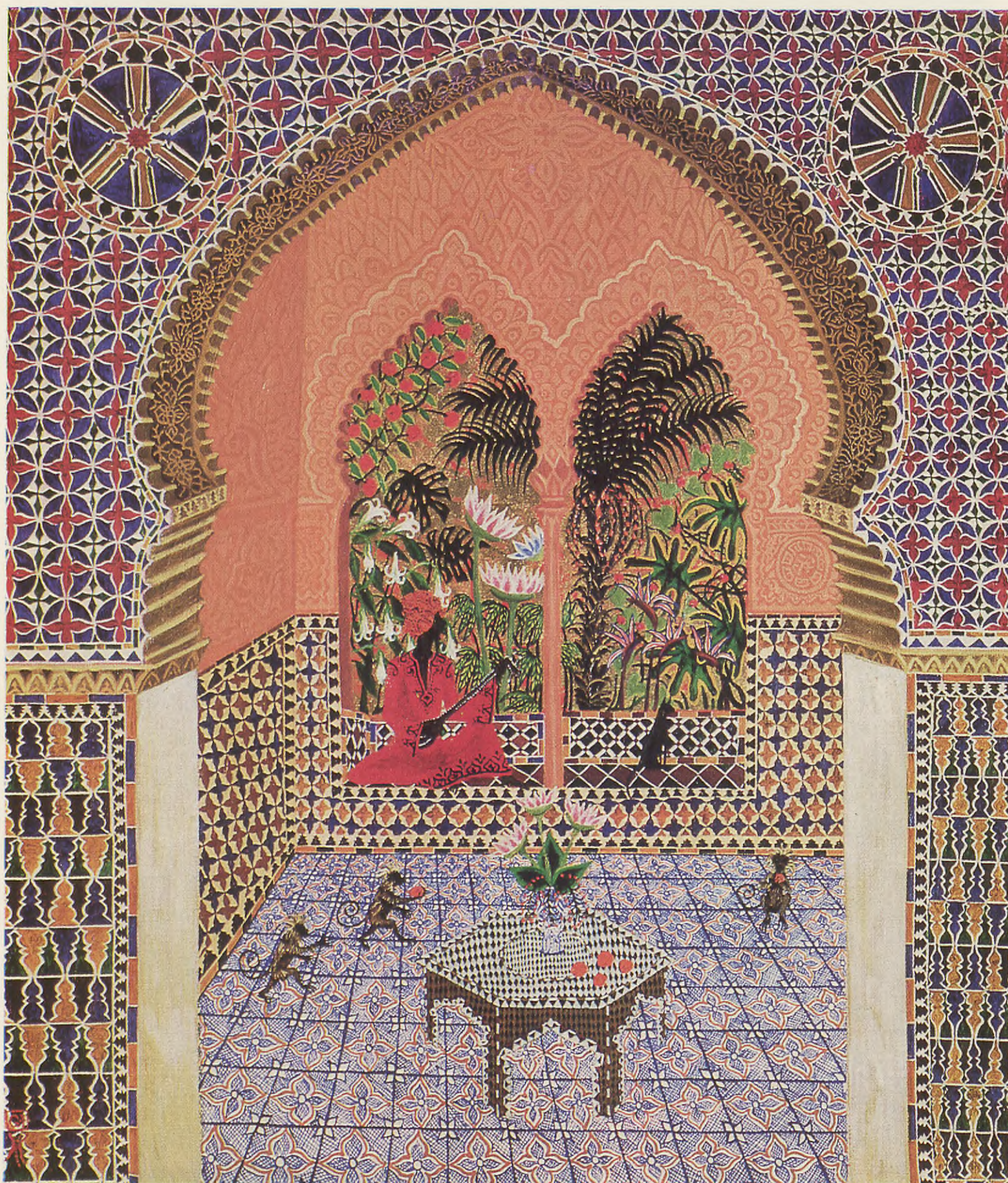
Pastel 30 in. x 22 in.

**ROBERT DICKERSON**  
**GRAND CENTRAL GALLERIES**

205 Queen Street, Brisbane 4000 Telephone 21 7425



# GREG IRVINE



EXHIBITION MONDAY 22 APRIL 1974

## SOUTH YARRA GALLERY

10 WILLIAM STREET, SOUTH YARRA Telephone 24 4040



# ART VOLUME 11 3

AND AUSTRALIA



Art Quarterly  
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Volume 11 Number 3

Editor  
Mervyn Horton

Assistant Editor  
Marjorie Bell

Advisory Panel  
Sydney: James Gleeson, Robert Haines, Daniel Thomas  
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\*Publisher's recommended price.

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## Contributors to this issue:

David Saunders is Senior Lecturer in the Power Institute of Fine Arts, University of Sydney. He was Senior Lecturer in Melbourne University's School of Architecture until 1968.

David Thomas has been Director of the Newcastle City Art Gallery since 1965 and, formerly, was Keeper of Pictorial Collections, National Library of Australia, Canberra. He is a member of the Visual Arts Board of the Australian Council for the Arts.

Daniel Thomas is Senior Curator and Curator of Australian Art, Art Gallery of New South Wales, Art Critic of the *Sydney Morning Herald* and has contributed to many journals, books and encyclopedias.

Elwyn Lynn, an artist and critic, is Curator of the Power Gallery of Contemporary Art, University of Sydney; he is Associate Editor of *Quadrant* and Australian Advisory Editor for *Art International*.

Hugh Paget, C.B.E., Representative of the British Council in Australia from 1969 to 1974, was educated at Oxford University of which he is a Master of Arts (with honours in Modern History). He has written, broadcast and lectured on history and art history and is writing a book about the Court Painter to Henry VIII, Lucas Hornebolt.

## Contents:

- 226 Art Directory: Recent and forthcoming exhibitions, prizes and awards, gallery acquisitions, art market (auction and recent gallery prices)
- 236 Letters to Editor
- 236 Editorial
- 236a Book Review
- 236b Tony Tuckson — an appreciation by Daniel Thomas
- 236c Recent Australian Art: Art Gallery of New South Wales, 18 October — 18 November 1973 by Bruce Adams
- 237 Exhibition Commentary
- 240 The Sydney Opera House by David Saunders
- 252 John Coburn's Curtains by David Thomas
- 262 Sydney Opera House: The Works of Art by Daniel Thomas
- 270 The Sydney Biennale by Elwyn Lynn
- 278 All the World's A Stage by Hugh Paget



# Art Directory

*Amendments to previously published information are denoted by italics*

## EXHIBITIONS

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

### Queensland

**ARTISTS' GALLERY**, 3665 Main Beach Parade, 4215

**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**, 205 Adelaide Street, Brisbane 4000 Tel. 21 2712  
29 March – 12 April: George Luke  
13 April – 4 May: John Pointon  
6 – 27 May: Dick Roughsey  
Subject to change without notice  
Hours: Monday to Friday: 10 a.m. – 5 p.m.  
Saturday: 10 a.m. – 2.30 p.m.

**DE' LISLE GALLERY**, Panorama Crescent, Buderim (Sunshine Coast) 4556  
Continuing exhibition of selected fine paintings – featuring Gleghorn, Roggenkamp, Everingham, Bassett, Tyrie, Fardoulis  
Hours: Tuesday to Sunday: 11 a.m. – 4 p.m.

**DESIGN ARTS CENTRE**, 37 Leichhardt Street, Spring Hill 4000 Tel. 21 2360  
March: Mike Nicholas  
April: Peter Berryman – sculpture  
May: Irene Amos  
Hours: Wednesday: 10 a.m. – 4 p.m.  
Saturday: 10 a.m. – 5 p.m.

**GRAND CENTRAL GALLERIES PTY LTD**, 205 Queen Street, Brisbane 4000 Tel. 21 7425  
Continuous mixed exhibition, including works by Boyd, Daws, Dickerson, Fullbrook, Kmit  
Hours: Monday to Friday: 8.15 a.m. – 4.30 p.m.  
Saturday: 8.15 a.m. – 11.30 a.m.

**JOHN COOPER EIGHTBELLS GALLERY**, 3026 Gold Coast Highway, Surfers' Paradise 4217 Tel. 31 5548  
Changing selection of Australian paintings – works by Dickerson, Sawrey, Waters, De Silva, Arrowsmith, Willes, Boyd  
Hours: Wednesday to Sunday: 11 a.m. – 5.30 p.m.  
Tuesday: by appointment.  
Monday: closed

**PROUD'S GALLERY BRISBANE**, Edward and Adelaide Streets, Brisbane 4000 Tel. 29 4944  
March: James Holmyard  
April: Eris Fleming  
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  
March-April-May: Permanent Collection  
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  
2 March: Tony Bishop – sculpture  
23 March: Rod Withers  
13 April: Bill Brown  
4 May: Roy Churcher  
25 May: David Rankin  
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

**REID GALLERY**, 355 Wickham Terrace, Brisbane 4000 Tel. 21 8267  
Hours: Wednesday to Sunday: 11 a.m. – 5.30 p.m.

**TIA GALLERY**, Toowoomba 4350 Tel. 30 4165  
1 March – 31 May: Tom McAulay, Irene Amos, Brian Hatch  
1 – 30 April: Rex Backhaus-Smith, Peter Abrahams, Irene Amos  
11 – 26 May: Harold Lane

**TOWN GALLERY**, 2nd floor, 77 Queen Street, Brisbane 4000 Tel. 29 1981  
Until 16 March: John Coburn – screenprints  
Opera House curtains  
19 March – 11 April: Alan Baker  
16 April – 4 May: Margo Lewers  
7 May: John Rigby  
Hours: Tuesday to Friday: 11 a.m. – 5 p.m.  
Saturday: 11 a.m. – 2 p.m.

**YOUNG AUSTRALIAN GALLERY**, 12 Downing Street, Spring Hill 4000 Tel. 21 8973  
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m.

### New South Wales

**ARTARMON GALLERIES**, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321  
5 – 23 March: Reinis Zusters  
16 April – 4 May: Tom Green, Jean Appleton  
14 – 31 May: Graphics Exhibition  
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m.

**ART GALLERY OF NEW SOUTH WALES**, Art Gallery Road, Sydney 2000 Tel. 221 2100  
15 April – 12 May: Recent American Art  
29 April – 26 May: 17th Century Dutch Pastoral Prints  
May-June: Hirschfeld Prints  
Hours: Monday to Saturday: 10 a.m. – 5 p.m.  
Thursday until 10 p.m.  
Sunday: noon – 5 p.m.

**BETH MAYNE'S STUDIO SHOP**, Cnr Palmer and Burton Streets, Darlinghurst 2010 Tel. 31 6264  
Continually changing mixed exhibition of small good works at reasonable prices  
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

**BLOOMFIELD GALLERIES**, 100 Alexander Street, Crows Nest 2065 (entrance Holtermann Street) Tel. 439 2426  
Continually changing mixed exhibitions by prominent Australian artists  
April: Norman Lindsay  
24 May – 7 June: Graham Cox  
Hours: Monday: 9 a.m. – 4 p.m.  
Tuesday to Saturday: 10 a.m. – 5 p.m.  
Sunday: 2 p.m. – 6 p.m.

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

**CLUNE GALLERIES**, Box 329, P.O., Double Bay 2029 Tel. 36 7939  
Hours: by appointment

**COPPERFIELD GALLERY**, 609 Military Road, Mosman 2088 Tel. 969 2655  
Hours: Monday to Friday: 10 a.m. – 5.30 p.m.  
Saturday: 9 a.m. – 5 p.m.

**DAVID JONES' ART GALLERY**, Elizabeth Street Store, Sydney 2000 Tel. 2 0664 Ext. 2109  
4 – 30 March: Auguste Rodin 'Burghers of Calais'  
8 – 27 April: Fine and Decorative Art  
8 – 25 May: Japanese Screens of 16th, 17th and 18th centuries  
Hours: Monday to Friday: 9.30 a.m. – 5 p.m.  
Thursday until 8.30 p.m.  
Saturday: 9 a.m. – noon

**DIVOLA GALLERIES**, 165-7 Rowntree Street, Balmain 2041 Tel. 827 3018 (after hours 896 1669)  
Hours: Thursday to Sunday: 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, Larson, Rushforth  
Hours: by appointment

**HAYLOFT GALLERY**, 9 Morrisett Street, Bathurst 2795 Tel. 31 3844, 31 3137  
March – April: Seven painters  
April – May: Mixed exhibition  
May – June: Sydney Printmakers  
Hours: Tuesday to Friday: 11 a.m. – 5 p.m.  
Saturday and Sunday: 2 p.m. – 5 p.m.  
Monday: closed

**HESLEY GALLERIES**, 44 Clinton Street, Orange 2800 Tel. 62 4560 (after hours 62 3708)  
Frequent exhibitions Canberra Theatre Centre Gallery, Civic Centre, Canberra  
Hours: Monday to Friday: 11 a.m. – 4 p.m.  
Weekends: by appointment



**HOGARTH GALLERIES**, Cnr McLaughlan Place and Walker Lane, Paddington (off Gipps Street) 2021 Tel. 31 6839  
 March: Christopher Coventry, Noel Counihan  
 April: Franz la Grange, Anne Willis  
 May: Guy Phillips, Shay Docking  
 Hours: Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.  
 Thursday until 8.30 p.m.

**HOLDSWORTH GALLERIES**, 86 Holdsworth Street, Woollahra 2025 Tel. 32 1364  
 26 February – 16 March: Jan and Gerry Nigro  
 19 March – 6 April: Franklin Johnson, George Hatsatouris  
 16 April – 4 May: Jorg Schulthess  
 Hours: Monday to Saturday: 10 a.m. – 5 p.m.

**MACQUARIE GALLERIES**, 40 King Street, Sydney, 2000 Tel. 29 5787  
 6 – 18 March: Keith Looby  
 20 March – 1 April: Cam Sparks  
 3 – 22 April: Easter Exhibition  
 24 April – 6 May: Idris Murphy  
 8 – 20 May: Millan Todd, Florence Martin  
 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  
 5 – 19 March: Gareth Jones-Roberts  
 21 – 31 March: Bruce Gardner  
 31 March: Gallery Collection  
 Hours: Tuesday to Friday: 10 a.m. – 5 p.m.  
 Saturday: 11 a.m. – 5 p.m.  
 Sunday: 1 p.m. – 5 p.m.

**NEWCASTLE CITY ART GALLERY**, Cultural Centre, Laman Street, Newcastle 2300 Tel. 2 3263  
 Hours: Monday to Friday: 10 a.m. – 5 p.m.  
 Wednesday until 9 p.m.  
 Saturday: 10 a.m. – 1 p.m. and 2 p.m. – 5 p.m.  
 Sunday: 2 p.m. – 5 p.m.

**PROUDS GALLERY**, Cnr King and Pitt Streets, Sydney 2000 Tel. 25 4021  
 March: Paul Atroshenko  
 4 – 28 April: D. Szaly  
 18 April – 1 May: B. Willoughby  
 1 – 14 May: Lionel Lindsay  
 Hours: Monday to Friday: 8.30 a.m. – 5.30 p.m.  
 Thursday until 9 p.m.  
 Saturday: 8.30 a.m. – noon

**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  
 Hours: Monday to Saturday: 10 a.m. – 5 p.m.

**SAINTS GALLERY**, 10 Jubilee Avenue, Carlton 2218 Tel. 587 9358  
 Continually changing mixed exhibition,

including works by Blake Twigden, McKenzie Cullen, Janet Price. Fay Joseph, Cliff Pier, Otto Kuster, Mary Wheeler, Gerry Krygsman, Barry Cook, Beryl Guthrie, and pots by Dulcie Trudgeon.  
 Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

**SCULPTURE CENTRE**, 3 Cambridge Street (The Rocks), Sydney 2000 Tel. 241 2900  
 9 – 28 April: Diego Latella  
 30 April – 13 May: Society of Arts and Crafts  
 Hours: Tuesday to Sunday: 11 a.m. – 4 p.m.

**SOHO GALLERY**, 23 Military Road, Watsons Bay, Sydney 2030 Tel. 337 5710  
 12 February – 3 March: Sydney Print Circle  
 27 March – 14 April: Denise Shaw  
 17 April – 5 May: Jaroslav Hovadik  
 Hours: Tuesday to Sunday: noon – 8 p.m.

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

**VON BERTOUCHE GALLERIES**, 50 Laman Street, Newcastle 2300 Tel. 2 3584  
 22 February – 11 March: Piers Bateman  
 15 March – 1st April: Virginia Geyl  
 5 – 22 April: John Winch  
 26 April – 13 May: Margaret Olley  
 17 May – 3 June: Rona Scott  
 Hours: Friday to Tuesday: noon – 6 p.m.

**WATTERS GALLERY**, 109 Riley Street, Darlinghurst 2010 Tel. 31 2556  
 27 February – 16 March: Robert Brown – sculpture  
 20 March – 6 April: Paul Selwood – sculpture  
 10 – 27 April: Sue Archer – ceramic sculpture  
 1 – 18 May: Jennifer Barwell  
 22 May – 8 June: Stephen Earle  
 Hours: Tuesday to Saturday: 10 a.m. – 5 p.m.

**WILLOUGHBY ROAD GALLERY**, 568 Willoughby Road, Willoughby 2068 Tel. 95 6969  
 Continually changing mixed exhibitions of Australian paintings  
 Hours: Monday to Saturday: 10 a.m. – 5 p.m.

**WORKSHOP ARTS CENTRE**, 33 Laurel Street, Willoughby 2068 Tel. 95 6540  
 4 – 16 March: Joan Smith  
 25 March – 6 April: Graham Lewarne – pottery  
 22 April – 4 May: Ursula Laverty  
 Hours: Monday to Friday: 10 a.m. – 4 p.m. and 7 p.m. – 9.30 p.m.  
 Saturday: 10 a.m. – 4 p.m.

#### Canberra, A.C.T.

**ARTS COUNCIL OF AUSTRALIA**, Griffin Centre, Bunda 2601 Tel. 48 9813  
 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.

**FANTASIA GALLERY**, 7 Broadbent Street, Scullin 2614 Tel. 54 2038  
 Hours: Sunday, Monday, Wednesday, Friday: 10 a.m. – 6 p.m.

**MACQUARIE GALLERIES CANBERRA**, Macquarie House, 23 Furneaux Street, Forrest 2602 Tel. 95 7381  
 Hours: Tuesday to Saturday: 10.30 a.m. – 5 p.m.

#### Victoria

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

**AUSTRALIAN GALLERIES**, 35 Derby Street, Collingwood 3066 Tel. 41 4303, 41 4382  
 26 March – 9 April: Betty Conebere, exhibition and book launching, Wildflowers, South-Eastern Australia  
 23 April – 7 May: John Coburn – tapestries and paintings  
 14 – 28 May: Christopher Wallis  
 Hours: Monday to Friday: 10 a.m. – 5.30 p.m.

**CHAPMAN POWELL STREET GALLERY**, 20 Powell Street, South Yarra 3141 Tel. 26 5519  
 25 February – 8 March: Ian Parry  
 11 – 22 March: Barbara Grossman  
 25 March – 5 April: Peter Booth  
 Hours: Monday to Thursday: 10.30 a.m. – 5.30 p.m.  
 Friday until 7 p.m.  
 Saturday: 10 a.m. – noon

**CROSSLEY GALLERY**, 4 Crossley Street, Melbourne 3000 Tel. 662 1271  
 Hours: Monday to Friday: noon – 5 p.m.

**GEELONG ART GALLERY**, Little Malop Street, Geelong 3220  
 1 – 31 March: Henning Koppel – 25 years of design  
 1 – 30 April: Geelong and E. E. Richardson Print Prize  
 1 – 31 May: Homage to Jean Lurcat

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

**JOHN HOERNER GALLERIES**, 790 Glenferrie Road, 35 Shakespeare Grove, Hawthorn 3122 Tel. 81 2364 (after hours 81 3029)  
 Hours: by appointment

**LEVESON STREET GALLERY**, Cnr Victoria and Leveson Streets, North Melbourne 3051 Tel. 30 4558  
 3 – 21 March: 1974 re-opening exhibition  
 22 March – 4 April: Julian Smith  
 19 April – 2 May: Tom Fantl  
 3 – 16 May: One-man exhibition



17 – 30 May: Mixed exhibition – Leveson Street  
Gallery artists  
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  
3 – 9 March: Colin Johnson  
10 – 16 March: Jo Caddy – pots  
17 March – 6 April: Janet Price  
13 – 19 April: James Rowe – sculpture  
and carving.  
20 April – 3 May: Joyce Thompson  
27 April – 3 May: Chris Witteveen – pottery  
4 – 17 May: Anne Graham  
11 – 14 May: Irene Amos  
18 – 31 May: J. Koskei  
24 May – 4 June: Ted Moran – hanging gardens  
Hours: 10.30 a.m. – 5 p.m. daily

MUNSTER ARMS GALLERY, 102/4 Little Bourke  
Street, Melbourne 3000 Tel. 663 1436  
14 February – 6 March: Helen Low  
7 – 27 March: Peter Glass  
28 March – 3 April: Reg Cox  
4 – 24 April: Maggie Slater  
25 April – 7 May: Colin Parker

NATIONAL GALLERY OF VICTORIA, 180  
St Kilda Road, Melbourne 3004 Tel. 62 7411  
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  
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

RUSTIC GALLERY, 200 Bourke Street,  
Mid City Arcade, Melbourne 3000 Tel. 663 1731  
(after hours 232 5359)  
May: Christopher Lesniak – lithographs  
Hours: Tuesday and Thursday: noon – 5 p.m.  
Friday: noon – 7 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  
5 – 28 March: Charles Blackman  
2 – 18 April: Greg Irvine  
23 April – 16 May: Asher Bilu  
21 – 30 May: Colin Preece  
Hours: Monday to Friday: 10 a.m. – 5.30 p.m.

STUART GERSTMAN GALLERIES,  
148 Auburn Road, Hawthorn 3122 Tel. 81 7038  
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.

TOLARNO GALLERIES, 42 Fitzroy Street,  
St Kilda 3182 Tel. 34 0521

10 – 31 March: Jeffrey Bren  
1 – 20 April: John Hopkins  
1 – 20 May: Ipousteguy – sculpture  
Hours: Tuesday to Sunday: 10 a.m. – 10 p.m.

TOORAK ART GALLERY, 277 Toorak Road,  
South Yarra 3141 Tel. 24 6592  
10 – 23 March: Keith Nicol  
31 March – 13 April: Barrie Goddard  
21 April – 4 May: Robert Eadie  
Hours: Tuesday to Sunday: 10 a.m. – 6 p.m.

VICTORIAN ARTISTS' SOCIETY, 430 Albert  
Street, East Melbourne 3002 Tel. 662 1484  
24 April – 3 May: Victorian Artists' Society  
artists  
Hours: Monday to Friday: 10 a.m. – 6 p.m.  
Saturday and Sunday: 2 p.m. – 5 p.m.

#### South Australia

ART GALLERY OF SOUTH AUSTRALIA,  
North Terrace, Adelaide 5000 Tel. 223 8911  
9 March – 7 April: Adelaide Festival of Arts:  
Graphic Art of German Expressionism, Sidney  
Nolan's Ern Malley Paintings, The Australian  
Aboriginal Portrayed in Art, Australian  
Aboriginal Art, Matthew Flinders Bi-Centenary  
Exhibition  
April – May: Some recent American Painting

CONTEMPORARY ART SOCIETY GALLERY,  
14 Porter Street, Parkside 5063 Tel. 72 2682  
9 – 31 March: C.A.S. Adelaide Festival of Arts  
Exhibition  
April – May: 'Concepts'  
Hours: Monday to Sunday: 11 a.m. – 6 p.m.  
(during Festival only)

GREENHILL GALLERIES, 28 Greenhill Road,  
Wayville 5034 Tel. 71 0093  
9 March – 15 April: Fred Williams, John Olsen,  
Lawrence Daws, Guy Grey-Smith, Jon Molvig;  
Ian McKay, Ron Robertson-Swann, George  
Baldessin – sculpture  
Hours: Monday to Friday: 11 a.m. – 6 p.m.  
Saturday and Sunday: 2 p.m. – 6 p.m.

NORWOOD GALLERIES, 36 College Road,  
Kent Town 5067 Tel. 42 2574  
Hours: 10 a.m. – 6.30 p.m. daily

#### Western Australia

DESBOROUGH GALLERIES, Desborough  
House, 1161-3 Hay Street, West Perth 6005  
Tel. 21 4039  
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

18 March – 4 April: Brian Blanchflower  
8 – 25 April: Con Nanon  
29 April – 16 May: W. A. Artists  
Hours: Tuesday and 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.

#### Tasmania

SADDLER'S COURT GALLERY, Richmond  
7025 Tel. 62 2132  
24 February – 8 March: Stephen Skillitzi  
9 – 22 March: Richard Bacon  
23 March – 12 April: Jenny Boam  
13 – 27 April: Elspeth Vaughan  
4 – 24 May: Blair Gamble, George Richardson,  
Wally Sutherland, Robert Ikin  
25 May – 8 June: George Callaghan  
Hours: Tuesday to Sunday: 10 a.m. – 5 p.m.

TASMANIAN MUSEUM AND ART GALLERY  
5 Argyle Street, Hobart 7000 Tel. 23 2696  
14 March – 16 April: Homage to Lurcat  
Hours: Monday to Friday: 10 a.m. – 5 p.m.  
Saturday: 10 a.m. – 4 p.m.  
Sunday: 2.30 p.m. – 5 p.m.

#### New Zealand

BETT DUNCAN, 147 Cuba Street, Wellington  
Tel. 555 511  
4 – 15 February: Rudolf Bolee  
18 February – 8 March: Shona McFarlane  
11 – 29 March: Agnes Wood  
1 – 19 April: Allan Maddox  
22 April – 10 May: Doris Lusk  
13 – 31 May: Michael Oaten  
Hours: Monday to Thursday: 11.30 a.m. –  
5 p.m.  
Friday until 8 p.m.

GOVETT-BREWSTER ART GALLERY,  
P.O. Box 647, New Plymouth Tel. 85 149  
6 March – 7 April: The Great Dome Experience  
April – May: Balinese Folk Art  
Hours: Tuesday to Thursday: 10.30 a.m. – 5 p.m.  
Friday until 9 p.m.  
Saturday and Sunday: 1.00 p.m. – 5 p.m.

JOHN LEECH GALLERY, 106 Albert Street,  
Auckland Tel. 375 081  
19 March – 5 April: Frans Minnaert  
9 – 27 April: English Graphics  
7 – 25 May: John Papas  
Hours: Monday to Thursday: 9 a.m. – 5.30 p.m.  
Friday until 9 p.m.

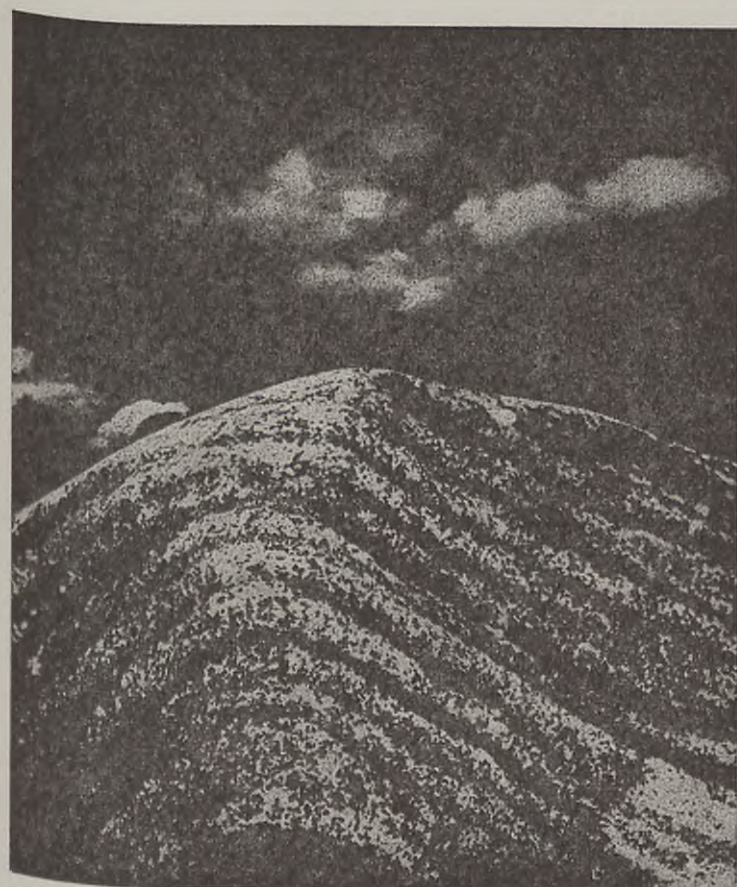
NEW VISION GALLERY, 8 His Majesty's  
Arcade, Queen Street, Auckland 1 Tel. 375 440



Hours: Monday to Thursday: 10 a.m. – 5.30 p.m.  
Friday until 9 p.m.

OSBORNE GALLERIES, 253 Remuera Road,  
Auckland 5 Tel. 54 9432  
2 March: Keith Richard Wilson  
2–26 April: Agnes Wood  
2–17 May: Gemminick  
21–31 May: Juliet Kae  
Hours: Tuesday to Sunday: 10.30 a.m. – 5.30 p.m.  
Thursday until 9.30 p.m.

PETER McLEAVEY GALLERY, 147 Cuba Street,  
Wellington Tel. 55 7356, 58751  
March: Gordon Walters  
April: Jeffrey Harris  
May: Michael Smither  
Hours: Monday to Thursday: 11 a.m. – 5.30 p.m.  
Friday until 6 p.m.



KATE BRISCOE ON SOME AUSTRALIAN MOUNTAIN RANGE 1973  
Etching 18in. x 15in.  
Hogarth, Sydney

## COMPETITIONS AND PRIZES

### Queensland

#### DARNELL-DE GRUCHY INVITATION ART PRIZE:

Painting or paintings to the value of \$1,000 will be purchased upon the advice of Patrick McCaughey. Particulars from: Nancy Underhill, Fine Arts, University of Queensland, Brisbane 4000.

SANDGATE ST MARGARET'S CHURCH OF ENGLAND ANNUAL ART PRIZE: Any medium, abstract, \$50; oil or acrylic, traditional, \$50. Judge: Kathleen Shillam. Watercolour, \$30. Judge: Leonard Shillam. Sculpture, \$50; any medium, religious, \$50. Judge: Ian George. Closing date: 2 February 1974. Particulars from: Mrs L. Rendle, 8 Signal Road, Shornecliffe 4017.

STANTHORPE APPLE AND GRAPE HARVEST FESTIVAL ART CONTEST: Any hanging work not more than 24 square feet to the value of \$1,500 will be purchased upon the advice of Elwyn Lynn. Outdoor sculpture, \$1,000. Judge: Elwyn Lynn. Pottery, \$400. Judge: Carl McConnell. Hand Weaving, \$600. Judge: Jess Brooke. Closing date: 11 February 1974. Particulars from: Secretary, Box 338, P.O., Stanthorpe 4380.

#### TOWNSVILLE PACIFIC FESTIVAL ART PRIZES:

Painting or paintings to the value of \$4,000 will be purchased upon the advice of John Baily. Closing date: 17 May 1974. Particulars from: Secretary, Townsville Art Society, Box 1130, P.O., Townsville 4810.

### New South Wales

COWRA FESTIVAL OF THE LACHLAN VALLEY ART EXHIBITION: Acquisitive, any medium, traditional, \$350. Non-acquisitive, any medium, non-traditional, \$150; watercolour, \$50. Judge: Frank Spears. Closing date: 8 March 1974. Particulars from: Secretary, Art Exhibition, Box 236, P.O. Cowra 2794.

CURRABUBULA RED CROSS ART EXHIBITION 1974: Any medium, contemporary, \$150; any medium, traditional, \$250; watercolour, \$100; still life, \$100. Judge: David Dridan. Closing date: 15 April 1974. Particulars from: Mrs G. Attwell, P.O., Currabubula 2342.

GOSFORD SHIRE ART PRIZE 1974: Acquisitive, oil or related media, \$750; watercolour, \$300. Judge: Guy Warren. Non-acquisitive, sculpture, \$100. Judges: Janet Mansfield, Guy Warren. Acquisitive, pottery, wheel-thrown, \$150; pottery, hand-built, \$150. Judge: Janet Mansfield. Closing date: 8 February 1974. Particulars from: Chairman, 75 Mann Street, Gosford 2250.

HUNTER'S HILL MUNICIPAL ART EXHIBITION: Oil or like medium, any subject, \$400; oil, traditional, \$100; watercolour, drawing or like medium, \$200; watercolour, traditional, \$100; sculpture, \$100, ceramics, hand-built, \$50; thrown, \$50. Closing date: 15 March 1974. Particulars from: Town Clerk, Box 21, P.O., Hunter's Hill 2110.

KEMPSEY QUOTA CLUB ART EXHIBITION: Any medium, any subject, \$200; traditional landscape, \$100; watercolour, \$30. Closing date: 6 July 1974. Particulars from: Mrs T. G. Scharfer, 48 Lord Street, Kempsey 2440.

MAITLAND PRIZE 1974: All acquisitive. Any medium, any subject, \$1,000; watercolour, \$250; print, \$100. Judge: Lorna Nimmo. Closing date: 28 January 1974. Particulars from: Secretary, Hunter River Agricultural Association, Box 37, P.O., Maitland 2320.

MANLY ART GALLERY SELECTION EXHIBITION: Oil or watercolour painting or paintings to the value of \$1,000 will be purchased upon the advice of Cameron Bannerman, Harold Greenhill and Lillian Sutherland. Closing date: 29 March 1974. Particulars from: Manly Art Gallery, West Esplanade, Manly 2095.

MOSMAN ART PRIZE: Both acquisitive. Oil, watercolour or other related media, \$750; original print, drawing, et cetera, \$150. Closing date: 9 May 1974. Particulars from: Town Clerk, Mosman Municipal Council, Box 211, P.O., Spit Junction 2088.

MUSWELLBROOK ART PRIZE: Both acquisitive. Any medium, drawing or painting any subject, \$800; any medium, drawing, watercolour or print, any subject, \$200. Judge: Guy Warren. Closing date: 2 July 1974. Particulars from: Town Clerk, Muswellbrook Municipal Council, Box 122, P.O. Muswellbrook 2333.

N.S.W. GOVERNMENT TRAVELLING ART SCHOLARSHIP: Open to British subjects resident in N.S.W. for at least three consecutive years prior to 30 June 1974 and who will not have attained the age of 27 years by 1 January 1975. Applications will be considered from persons who have had active service with the Armed Forces if they have not attained the age of 30 years by 1 January 1975. \$1,600



per annum, tenable for three years.  
Closing date: 30 June 1974. Particulars from:  
H.O., Ministry of Cultural Activities, Box 4892,  
G.P.O., Sydney 2001.

**PORTIA GEACH MEMORIAL AWARD:**  
Any medium, portrait by female artist, \$2,500.  
Judges: Any two nominees of the Trustees of  
the Art Gallery of New South Wales and  
Thelma Boulton. Closing date: 31 May 1974.  
Particulars from: Permanent Trustee Company  
Limited, 25 O'Connell Street, Sydney 2000.

**ROYAL EASTER SHOW ART  
COMPETITIONS:** Oil or synthetic, rural subject,  
\$1,400. Judge: John Santry. Oil or synthetic,  
portrait, \$1,000. Judge: Judy Cassab. Oil or  
synthetic, still life, \$500. Judge: Desiderius  
Orban. Watercolour, \$1,000. Judge: Frederick  
Bates. Oil or synthetic, abstract, \$500.  
Judge: Elwyn Lynn. Sculpture, \$500.  
Judge: Ken Unsworth. 'The Human Image',  
\$500. Judge: Robert Haines. Closed:  
14 January 1974. Particulars from:  
The Royal Agricultural Society of N.S.W.,  
Box 4317, G.P.O., Sydney 2000.

**TUMUT SESQUI CELEBRATIONS  
ART SHOW:** All acquisitive. Any medium,  
contemporary, \$750; any medium, traditional,  
Tumut landscape, two awards each \$150.  
Judge: Alan McCulloch. Closing date:  
14 March 1974. Particulars from:  
Joint Secretaries, Box 53, P.O., Tumut 2720.

## Victoria

**BEAUMARIS ART GROUP  
INEZ HUTCHISON AWARD 1974:** Any  
medium, any subject, \$500. Judge: Patrick  
McCaughey. Closing date: 10 April 1974.  
Particulars from: Beaumaris Art Group,  
Reserve Road, Beaumaris 3193.

**CORIO ROTARY CLUB ART COMPETITION  
1974:** Paintings to the value of \$1,000 will be  
purchased from this exhibition for the  
Shire of Corio. Acquisitive: Print,  
'Leisure for Life', \$100. Judge: G. E. King.  
Closing date: 15 February 1974. Particulars  
from: Stan Bellchambers, Box 41, P.O.,  
Corio 3214.

**DANDENONG ART FESTIVAL FOR YOUTH  
1974:** 25 years and under, any medium,  
any subject, 1st \$125, 2nd \$30, 3rd \$20;  
watercolour, 1st \$75, 2nd \$25, 3rd \$15;  
drawing, 1st \$75, 2nd \$20, 3rd \$15;  
19 years and under, oil, 1st \$75, 2nd \$25,  
3rd \$15; drawing, 1st \$50, 2nd \$20, 3rd \$10.  
Judge: Charles Bush. Closing date:  
18 April 1974. Particulars from: G. Dickson  
79 Pultney Street, Dandenong 3175.

**SHEPPARTON ART GALLERY CALTEX  
AWARD:** Both acquisitive, by invitation.  
Ceramics, \$400; ceramic sculpture, \$400.

Particulars from: Director, Shepparton  
Art Gallery, Civic Centre, Shepparton 3630.

**WARRNAMBOOL ART GALLERY PRIZES:**  
Both acquisitive. Oil, \$800; print, \$500.  
Judge: Eric Westbrook. Closing date:  
29 March 1974. Particulars from: Director,  
Warrnambool Art Gallery, 214 Timor Street,  
Warrnambool 3280.

## Western Australia

**BUNBURY ART PURCHASE EXHIBITION  
1974:** Painting or paintings to the value of  
\$775, drawing or drawings to the value of \$200,  
graphics to the value of \$30, will be purchased.  
Closing date: 23 February 1974. Particulars  
from: Bunbury Art Gallery, Box 119, P.O.,  
Bunbury 6230.

# PRIZEWINNERS

## Queensland

**CAIRNS ART SOCIETY CONTEST:**  
Judge: Hugh Sawrey  
Winner: best painting: George Brooke;  
best traditional painting: C. G. Taylor;  
best contemporary painting: Mervyn Dodds;  
sculpture award: Marilyn Jensen and  
Margot Currey; pottery award: Susan  
Herbert

**L. J. HARVEY MEMORIAL PRIZE 1973:**  
Judge: David Thomas  
Winners: Trustees Prize for painting:  
Sydney Ball; drawing: Nora Heysen

## New South Wales

**ARCHIBALD PRIZE 1973**  
Judges: Trustees of the Art  
Gallery of New South Wales  
Winner: Janet Dawson

**ASHFIELD MUNICIPAL ARTS AND  
CULTURE COMMITTEE PRIZE:**  
Judges: James Barker, Ivan  
Englund, Meg Gregory  
Winners: Oil or related medium:  
1st: Graham Sullivan; 2nd: Geoffrey  
E. Ryan; watercolour non-traditional:  
Ken Buckland; traditional: Cameron  
Sparks

**AUSTRALIAN WELDING INSTITUTE  
SCULPTURE CONTEST:**  
Judges: Bruce Adams, Douglas Annand,  
Tom Bass  
Winner: John Webber

**BATHURST CARILLON CITY FESTIVAL  
ART PRIZE** (in association with the Potters  
Society of Australia):  
Judge: Bernard Sahm  
Winner: Penny Smith

**BEDFORD FRAMING STUDIO'S PAINTING  
PRIZE:**  
Judge: John Coburn  
Winner: Les Dorahy

**BLACKHEATH RHODODENDRON FESTIVAL  
AND ART EXHIBITION:**  
Judge: Allan Hansen  
Winners: Oil or P.V.A.: Clem Millward;  
watercolour: David Millis; still life:  
Clare Carolan; abstract: Malle Morley



DOUGLAS DUNDAS AT BURRAWANG (1973)  
Oil on canvas on board 15in. x 18in.  
Artarmon, Sydney



**BLAKE PRIZE FOR RELIGIOUS ART:**

Judges: Tom Bass, John Coburn, Erik Langker, Crawford Miller, John Thornhill  
Winner: Keith Looby

**CAMPBELLTOWN FESTIVAL OF FISHER'S GHOST ART PRIZE:**

Judge: Stan de Teliga  
Winners: Any medium, any subject: Carmen Houlaston; portrait: Joan Dent; graphic: Georgina Worth  
Judge: Frank Spears  
Winners: Oil, landscape: Patrick Carroll; oil, traditional: Robert McMicking; landscape, watercolour: Alison Faulkner  
Judge: Kathy McMiles  
Winners: Pottery, hand-built: Mark Drennan; pottery; wheel-thrown: Barbara Romalis

**GRAFTON THIRTEENTH JACARANDA ART EXHIBITION:**

Judge: Douglas Dundas  
Winner: Clem Millward

**JOHN AND ELIZABETH NEWNHAM PRING MEMORIAL PRIZE:**

Judges: Trustees of the Art Gallery of New South Wales  
Winner: Lynn Tanner

**JOHN McCAUGHEY PRIZE 1972**

Judges: Trustees of the Art Gallery of New South Wales  
Winner: Rollin Schlicht

**KU-RING-GAI MUNICIPAL ART AWARD:**

Judge: Bruce Adams  
Contemporary: No award made  
Judge: Brian Stratton  
Winner, traditional: Reinis Zusters

**MASTER BUILDERS' ASSOCIATION OF N.S.W. CENTENARY PARADE OF HOMES:**

Judges: Ian Cox, Brian Stratton  
Winner: Helen French-Kennedy

**MIRROR-WARATAH FESTIVAL ART COMPETITION:**

Judges: Invitation: Allan Hansen, Edward Harvey, Lucy Hertz, John Menadue, John Santry  
Winner: 1st: Fred Bates; 2nd: Jean Isherwood; 3rd: Charles Bush; special historical prize: Henry Hanke  
Judges: Open: J. Conway, Arthur Kellaher, Ron Stringer, Alan Thompson, John White  
Winner: 1st: traditional: G. R. Webb; contemporary: 1st: I. Grant; 2nd: B. J. Armitage; 3rd: K. M. Stone, F. Joseph, M. B. Harris, D. Harrison, M. Joseph (equal)

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

Merit Awards:  
Jury: E. M. Bagot, Cedric Flower, J. R. Kell,

O. P. Phillips, R. E. Powell, M. J. Tribe

Winners: E. H. Farmer, N.S.W. Government Architect for Art Gallery of New South Wales, the State Brickworks, Blacktown, Taronga Zoo, Australian Sections I and II; Kerr & Smith for C.B.C. St Leonards Centre; Philip Cox Storey & Partners for Leppington Hotel; G. T. Malone for house at Castlecrag  
Project House Design Awards:  
Jury: J. Ambler, E. Buhrich, A. J. Harvey, S. C. Palmer, D. D. Turner  
Winners: \$11,500 - \$14,500: Pettit & Sevvitt - Architects: Neil Clerehan & Associates: \$17,500 and over: Pettit & Sevvitt - Architects: Ancher, Mortlock, Murray & Woolley

**ROBERT LE GAY BRERETON MEMORIAL PRIZE:**

Judges: Harold Abbott, Alan D. Baker, Brian Stratton  
Winner: John Mudge

**ROBIN HOOD COMMITTEE EIGHTEENTH ANNUAL ART COMPETITION:**

Judges: Lindsay Churchland, David Saunders, Gordon Thomson  
Winners: Best painting: Ruth Lowe, Donald Mackenzie (equal);  
Any medium: Ruth Lowe

**RYDE ART AWARD:**

Judge: Ken Reinhard  
Winners: oil, watercolour or P.V.A., modern: Mimi Jaksic-Berger, Leon Urbonas (equal)  
Other media: Graham Kuo  
Judge: Jocelyn Maughan  
Winner: oil, traditional: Nan Paul  
Judge: Theo Francis  
Winner: watercolour, traditional: David Harrison

**SIR JOHN SULMAN PRIZE:**

Judge: John Henshaw  
Winner: Eric Smith

**TAMWORTH ART PRIZE:**

Judge: Shirley Troy  
Winner: any medium, any subject: Stuart Maxwell  
Winner: watercolour or print: Joan Smith

**TRAVELODGE ART PRIZE:**

Judges: John Olsen, David Thomas, Laurie Thomas  
Winner: David Aspden

**THE TRUSTEES' WATERCOLOUR PRIZE:**

Judges: Trustees of the Art Gallery of New South Wales  
Winner: Frank McNamara

**WYNNE PRIZE:**

Judges: Trustees of the Art Gallery of New South Wales  
Winner: Clem Millward

**Victoria**

**FLINDERS 1973 ART COMPETITION AND EXHIBITION:**

Judges: Marc Clark, Brian Finemore, Alan McCulloch, Betty Meagher  
Winner: any medium: Ulrich Stalph; sculpture: Millan Todd; miniature: C. G. Reynolds; peninsula landscape: Patrick O'Carrigan

**GEELONG/CORIO 5-STAR WHISKY PRIZE 1973:**

Judge: Ron Appleyard  
Winner: Domenico De Clario

**PRINT COUNCIL OF AUSTRALIA PRINT PRIZE:**

Judges: Ron Appleyard, John Brack, Udo Sellbach  
Winner: Jock Clutterbuck



## RECENT ART AUCTIONS

### Christie, Manson & Woods (Australia), 3 October 1973, Sydney

ALLCOT, John C.: North Harbour, Manly, oil, 12 x 16, \$380  
 ANNOIS, Len: Sand Dunes, Simpson Desert, watercolour and gouache, 28 x 37, \$580  
 AUDETTE, Yvonne: Untitled, coloured inks, gouache and watercolour, 12 x 9, \$55  
 BALL, Sydney: Canto XXXIII, acrylic, 42 x 42, \$320  
 BELLETTE, Jean: Confrontation, oil, 19 x 24, \$480  
 BLACKMAN, Charles: Black Girl and Friend, oil, 48 x 36, \$6,000  
 BONNARD, Pierre: Etude pour paravent, pen and black ink and pencil, 5 x 3, \$800  
 BOYD, Arthur: The Wolf of Gubbio II, pastel 19 x 25, \$1,200; Desert Landscape, oil, 24 x 34, \$5,500  
 BOYNES, Robert: Women of Lesbos, oil, 60 x 48, \$120  
 BRACK, John: The Model, oil, 20 x 26, \$900  
 BRYANS, Lina: The Gorge, Beachworth, oil, 30 x 25, \$80  
 BUNNY, Rupert: In the Botanical Gardens, oil, 27 x 24, \$4,800  
 BUSH, Charles: The Rusty Plough, oil, 8 x 10, \$200  
 BYRNE, Samuel: Pinnacle's Mine, oil, 29 x 48, \$800  
 CAMPBELL, Robert: St Louis, watercolour 9 x 12, \$100  
 CASSAB, Judy: Desert, Mount Olga, oil 26 x 23, \$250  
 CHEVALIER, Nicholas: Italian Landscape, watercolour, 15 x 21, \$450  
 CHIRICO, Giorgio de: Sun and Moon, lithograph, 23 x 18, \$200  
 COBURN, John: Twilight in a Paris Garden, acrylic, 26 x 37, \$600  
 CONDER, Charles: Sandringham, oil, 5 x 8, \$19,000  
 COOK, William Delafield: Landscape with Cattle, oil, 15 x 22, \$130  
 CROOKE, Ray: North Queensland Town, oil, 28 x 38, \$7,000  
 DAVIES, David: The Homestead, oil, 12 x 17, \$4,500  
 DAWS, Lawrence: The Sound of Early Morning, acrylic, 22 x 19, \$750  
 DOBELL, Sir William: The Dead Landlord, oil, 12 x 15, \$60,000; Mother and Children, oil, 6 x 8, \$11,500; Fishermen, gouache, 3 x 5, \$1,200; Fishing, Wangi, ink, 5 x 7, \$480  
 DRIDAN, David: Meningie Waterhole, South Australia, oil, 16 x 20, \$1000  
 DRYSDALE, Sir Russell: Standing Woman, indian ink, 9 x 13, \$1,050

DUNLOP, Brian: Oranges, oil, 17 x 30, \$280  
 ELYARD, Samuel: Waterfall, watercolour, 20 x 14, \$320  
 EUSTACE, A. W.: A Bush Gully and By the Creek, oils, each 10 x 12, \$1,100 the pair  
 FAIRWEATHER, Ian: Street Scene, gouache, 15 x 14, \$7,000  
 FLOWER, Cedric: G.P.O., Sydney, indian ink and watercolour, 17 x 26, \$480  
 FOX, E. Phillips: The Girl at the Window, oil, 25 x 21, \$2 000  
 FRIEND, Donald: White Jungle, Nocturnal, Bali, oil, 27 x 39, \$2,700  
 FULLBROOK, Samuel: Giraffe in Garden, oil, 20 x 16, \$1,000  
 FULLWOOD, A. H.: Norwich Castle, watercolour, 5 x 7, \$150  
 GARLICK, Henry: Sunday, oil, 19 x 14, \$300  
 GILL, S. T.: The Bee Hunter Aboriginal of Australia, watercolour, 7 x 11, \$900  
 GRITTEN, Henry C.: Hobart Harbour, oil, 17 x 25, \$4,200  
 GRUNER, Elioth: A Winter's Morning, oil, 25 x 30, \$26,000  
 GUILLAUMIN, Armand: La Roche de L'Echo, Creuse, oil, 28 x 36, \$12,000  
 GUYS, Constantin: Femme Debout, wash and pen and ink, 7 x 4, \$400  
 HANKE, Henry: Hydrangeas, oil, 20 x 22, \$280  
 HAXTON, Elaine: Harlequin, oil, 34 x 20, \$200  
 HELE, Ivor: Nude II, pencil and chalk, 12 x 20, \$480  
 HERMAN, Josef: Man and Donkey, ink, 6 x 8, \$140  
 HERMAN, Sali: My Work Room, Kings Cross, oil, 13 x 16, \$3,200  
 HICK, Jacqueline: Plundered Earth, oil, 25 x 35, \$780  
 HILDER, J. J.: Ryde Bridge, watercolour, 7 x 8, \$1,100  
 HESSING, Leonard: The Illusion of Place No. 4, Purple Turtle, Myth, oil, 48 x 60, \$1,800  
 HODGKINSON, Frank: Triptych, oil, 19 x 45, \$140  
 HOOD, Kenneth: Interior with Red Figure, oil, 34 x 28, \$400  
 HOYTE, John: Sydney Harbour, from the North Shore Looking East, watercolour, 13 x 27, \$5,000  
 HUGHES, Robert: Landscape, collage, 11 x 16, \$28  
 JACK, Kenneth: Bourke Street, Looking East, ink and crayon, 9 x 11, \$400  
 JESSUP, Frederick: Still Life with Fruit, oil, 28 x 41, \$380  
 JONES, Paul: Trobriand Islands, oil, 30 x 40, \$1,400  
 JUNIPER, Robert: Roof Tops, oil, 22 x 31, \$200  
 KITCHING, Michael: Construction, perspex and aluminium, \$260  
 KLIPPEL, Robert: Construction, welded metal, 12 x 9 x 6, \$980  
 KMIT, Michael: Epitome, oil, 24 x 19, \$1,500  
 LAMBERT, G. W.: Self Portrait, pencil, 10 x 8, \$500  
 LEACH-JONES, Alun: Celtic Ritual, oil 48 x 44, \$240

LEBASQUE, Henri: Sur La Plage, watercolour, 8 x 12, \$600  
 LINDSAY, Sir Daryl: Smith's Farm, oil, 12 x 16, \$550  
 LONGSTAFF, Sir John: The Artist's Wife, oil, 22 x 18, \$950  
 LYMBURNER, Francis: Ballet Dancer, oil, 17 x 11, \$600  
 McCUBBIN, Frederick: Across the Yarra, oil, 20 x 30, \$30,000  
 McCUBBIN, Louis: The White Gum, oil, 9 x 12, \$220  
 McINNES, W. B.: The Farm, oil, 24 x 26, \$3,800  
 McPHILLAMY, Beatrice: Piazza San Francesco, oil, 18 x 24, \$130  
 MACQUEEN, Kenneth: Clouds, watercolour, 16 x 12, \$280  
 MAGRITTE, René: Composition, etching, 7 x 6, \$650  
 MAISTRE, Roy de: Interior Still Life, oil, 37 x 24, \$2,800  
 MEERE, Charles: Landscape, oil, 9 x 12, \$110  
 MILLER, Godfrey: Fruit on Table, oil, 20 x 24, \$3,500  
 MOLVIG, Jon: Battle of the Snake, enamel, 36 x 48, \$1,800  
 MONTEFIORE, John: Bathers, oil, 22 x 18, \$100  
 MOORE, John D.: Landscape, watercolour, 5 x 14, \$150  
 NERLI, Marchese Girolamo: Sunset at Sea, oil, 10 x 12, \$1,300  
 NOLAN, Sidney, Antarctica, acrylic, 23 x 29, \$3,000  
 O'BRIEN, Justin: Flower Piece, oil, 36 x 21, \$4,000  
 ORBAN, Desiderius: Slum Suburb, oil, 38 x 32, \$380  
 PASSMORE, John: The Catch, oil, 14 x 25, \$7,000  
 PERCEVAL, John: Moses in the Basket, oil, 37 x 44, \$4,500  
 PERRY, Adelaide: Grey Day, oil, 11 x 16, \$130  
 PISSARRO, Camille: Passage a Pontoise, pen and ink, 4 x 7, \$580  
 PLATE, Carl: Within and Without, PVA, 24 x 28, \$120  
 PUGH, Clifton: Goanna on a Tree, oil, 15 x 20, \$5,500  
 RAPOTEC, Stanislaus: Untitled, oil, 27 x 36, \$450  
 READ, Arthur Evan: By Little Arthur Street, oil, 13 x 11, \$180  
 REINHARD, Ken: Untitled sculpture, perspex and painted wood, cube 9 in., \$120  
 REMBRANDT, Van Rijn: The Angel Appearing to the Shepherds, etching, 10 x 8, \$350  
 ROBERTS, Tom: Twilight at Healesville, oil, 14 x 10, \$4,500  
 ROSE, William: Untitled, oil, 43 x 30, \$900  
 RUBBO, Cav. A Dattilo: Artist Sketching, Sydney Harbour, 12 x 10, \$280  
 SANTRY, John: Boys Playing, oil, 22 x 31, \$650  
 SEIDEL, Brian: Studio Nude, acrylic, 15 x 17, \$180  
 SIBLEY, Andrew: At the Show, enamel, 36 x 48, \$380



SICKERT, Walter: Nude Seated in Arm Chair, drawing, 8 x 9, \$900  
 SMITH, Gray: Man Pruning Trees, enamel, 18 x 21, \$200  
 STREETON, Sir Arthur: South Steyne, Manly Beach, oil, 5 x 8, \$6,000  
 TALBOT, Mary: Nude with Butterfly, oil, 38 x 24, \$200  
 TANNER, Edwin: Untitled, oil, 36 x 48, \$1,800  
 TELIGA, Stan de: Images I, acrylic, 24 x 18, \$140  
 TUCKER, Albert: Ibis in a Swamp, PVA, 23 x 31, \$3,800  
 VALTAT, Louis: Le Vase Bleu, oil, 24 x 29, \$10,000  
 VAN DEN HOUTEN, Henricus: Pioneer Near a Waterfall, oil, 28 x 36, \$4,500  
 VASARELY, Victor: Quasar-dia, gouache, 17 x 17, \$5,200  
 WATERHOUSE, Phyl.: Australian Landscape, oil, 10 x 12, \$60  
 WILLIAMS, Fred: Lysterfield Landscape, oil, 36 x 42, \$5,500  
 YOUNG, W. Blamire: Hay Gathering, water-colour, 24 x 19, \$850  
 YVARAL: Construction, acrylic and string, 24 x 24 x 8, \$350

**Leonard Joel Pty Ltd,  
 7-9 November 1973, Melbourne**

ASHTON, Sir Will: Winter Kosciusko, oil, 20 x 25, \$1,100  
 ASHTON, Julian: Figure in Landscape, oil, 12 x 9, \$550  
 BASTIN, Henri: Nord, oil, 19 x 23, \$300  
 BENNETT, Rubery: Wollondilly River, oil, 22 x 29, \$2,900  
 BILU, Asher: Blue Rosette, mixed media, 36 x 36, \$850  
 BLACKMAN, Charles: Man with Banjo, oil, 24 x 29, \$875  
 BOYD, Arthur: The Woodsman, oil, 30 x 25, \$3,500  
 BOYD, David: Children in Bush, oil, 27 x 30, \$2,000  
 BRYANT, Charles: Fishing Boats Concarneau, oil, 18 x 22, \$1,900  
 BUCKMASTER, Ernest: Burraborang Valley, N.S.W., oil, 28 x 38, \$2,300  
 CUMBRAE-STEWART, Janet: Modesty, pastel, 23 x 17, \$1,050  
 CONDER, Charles: Untitled, lithograph, 11 x 15, \$200  
 CROOKE, Ray: Figure Seated at Table, pencil drawing, 9 x 7, \$150  
 DICKERSON, Robert: Young Girl, charcoal, 29 x 20, \$400  
 DRYSDALE, Sir Russell: The Bar at the Coin Races, ink drawing, 8 x 12, \$1,900; Man with Snake, lithograph, 23 x 31, \$550  
 EYRE, John: Sydney Looking East from Mr Phillips Church Yard, watercolour, 8 x 16, \$2,810  
 FORREST, Capt. J. Haughton: Tasmanian Lake Scene, oil, 14 x 17, \$900

FOX, E. Phillips: Portrait of Alice, oil, 21 x 17, \$5,600  
 FRIEND, Donald: St George Icon Study, gouache, 19 x 13, \$700  
 GILL, S. T.: Port Phillip, watercolour, 11 x 8, \$1,000  
 GLEESON, James: Figure Study, oil, 5 x 5, \$350  
 GOULD, W. B.: Still Life, Hare and Pheasant, oil, 29 x 24, \$1,300  
 HEYSEN, Sir Hans: Tall Gums, watercolour, 18 x 24, \$5,250  
 HEYSEN, Nora: Flowers and Fruit, oil, 20 x 17, \$700  
 HOWLEY, John: Back Street, oil, 22 x 35, \$180  
 IRVINE, Greg: Burke and Wills, oil, 49 x 49, \$200  
 JACKSON, James R.: Majestic Nature Dandenongs, oil, 29 x 35, \$4,400  
 JOHNSON, Robert: The Hawkesbury River, oil, 23 x 28, \$3,000  
 JONES-ROBERTS, Gareth: River Landscape, oil, 35 x 35, \$600  
 KAHAN, Louis: Three Figures and Nude, ink and wash, 21 x 29, \$500  
 LINDSAY, Norman: The Ballet, oil, 20 x 25, \$5,200  
 LONG, Sydney: Landscape Houses and Trees, oil, 15 x 21, \$1,200  
 MARTENS, Conrad: View Near Sydney, watercolour, 9 x 19, \$4,500  
 McCUBBIN, Frederick: Bush Study Mount Macedon, oil, 9 x 13, \$3,500  
 NAMATJIRA, Albert: The Centre, watercolour, 11 x 14, \$1,100  
 NOLAN, Sidney: Greek Landscape, gouache, 10 x 12, \$850  
 PERCEVAL, John: South Seas, ceramic tile table top, 24 x 36, \$1,800  
 PERCEVAL, Matthew: Trees in Landscape, oil, 31 x 27, \$425  
 POWER, H. Septimus: The Hunt, oil, 39 x 44, \$5,500  
 PROCTOR, Thea: The Beggars Opera, water-colour fan, 6 x 18, \$450  
 PROUT, J. Skinner: Aboriginal Stalking Kangaroo, watercolour, 26 x 36, \$9,000  
 REES, Lloyd: White Cliffs, oil, 19 x 23, \$1,200  
 SCHELTEMA, Jan Hendrick: Cows Grazing, oil, 19 x 30, \$1,900  
 SHANNON, Michael: Edge of the City, Melbourne, oil, 35 x 27, \$400  
 SHORE, Arnold: Cloudy Day Macedon, oil, 10 x 14, \$250  
 SMITH, J. Carington: Yachts on Harbour, oil, 16 x 21, \$750  
 SOLOMON, Lance: Little Narrabeen, oil, 11 x 14, \$750  
 STREETON, Sir Arthur: Showers, watercolour, 13 x 19, \$1,600  
 STOKES, Constance: Seated Dancer, oil, 34 x 24, \$550  
 STRUTT, William: The Burke and Wills Expedition, oil, 8 x 12, \$10,500  
 TURNER, James A.: The Rest, oil, 7 x 11, \$2,100  
 VASSILIEFF, Danila: Street Scene, oil, 17 x 23, \$750

WAKELIN, Roland: Balls Head, Sydney, oil, 16 x 20, \$600  
 WHEELER, Charles: Autumn Road, oil, 17 x 23, \$650  
 WHITEHEAD, Isaac: Fernshaw, Victoria, oil, 34 x 47, \$5,500  
 WILSON, Eric: Fisherman on the Seine, oil, 19 x 18, \$4,500  
 WITHERS, Walter: Gathering Hay, oil, 11 x 21, \$4,500

**Sotheby & Co. (Australia) Pty Ltd,  
 19 November 1973, Sydney**

DOBELL, Sir William: Self-portrait, pencil, 10 x 8, \$1,200; Study for Slade School Composition, pencil, 7 x 6, \$400; Study for Boy at the Basin, pencil, 12 x 8, \$450; Bob, oil, 16 x 12, \$10,000; Interior with Bed, oil, 12 x 8, \$7,500; Study for The Dead Landlord, black ink, 5 x 8, \$1,600; Study for The Toilette, black chalk, 14 x 11, \$1,300; Study for The Irish Youth, purple chalk, 16 x 10, \$10,500; White Bearded Gnu, pencil, 9 x 6, \$1,000; Study for Erecting Camouflage Tree, Menangle, pen and ink, 7 x 9, \$1,000; Study of Walter Magnus, blue ink, 6 x 4, \$1,200; Study for Margaret Olley, pencil, 10 x 10, \$1,000; New Guinea Natives, oil, 12 x 12, \$12,500; New Guinea Landscape, brown ink, 5 x 8, \$600; Stormy Day at Wangi, oil, 8 x 10, \$5,500; Study for the Portrait of Dr E. G. MacMahon, oil, 9 x 12, \$5,000; Wangi Picnic (Beach Scene), oil, 9 x 13, \$12,500; Study for Elsa Jacoby, gouache, 7 x 11, \$3,200; Tents on the Shore, gouache, 7 x 5, \$2,600; View from Dobell's Verandah, gouache, 6 x 9, \$1,900; Study for Drinks on the Terrace, gouache, 9 x 14, \$4,200; Dobell's Garden at Wangi, gouache, 6 x 8, \$3,200; Study for Self Portrait No. 1, oil, 8 x 16, \$10,500.



## RECENT GALLERY PRICES

BALINESE, Antique Temple Painting, 50 x 11, \$80 (Holdsworth, Sydney)  
 BRACK, John: Up in the Air, oil, 45 x 57, \$4,000 (Rudy Komon, Sydney)  
 BRISCOE, Kate: On Some Australian Mountain Range, 18 x 15, etching, \$50 (Hogarth, Sydney)  
 DOBELL, *Sir* William: Regatta Day, Wangi, oil, 19 x 23, \$20,000 (Artarmon, Sydney)  
 FLOWER, Cedric: Fish, acrylic, 24 x 21, \$500 (Macquarie, Sydney)  
 GREY-SMITH, Guy: The Bay, oil, 48 x 72, \$1,200 (Old Fire Station, Perth)  
 INDIAN: Aspara, stone sculpture, 10th century, \$3,500 (Realities, Melbourne)  
 IVANYI, Bela: Blue Composition, ink and wash, 25 x 27, \$100 (Villiers, Sydney)  
 KEMP, Roger: Moment in Space, acrylic, 52 x 92, \$4,500 (Realities, Melbourne)  
 KMIT, Michael: Apocalypse, oil, 54 x 42, \$6,000 (Grand Central, Brisbane)  
 LAWRENCE, George: Road through the Valley, oil, 18 x 20, \$500 (Town, Brisbane)  
 SANTRY, John: Hill End, drawing, 22 x 30, \$200 (Beth Mayne, Sydney)  
 SHAW, Roderick: Brown Bag, acrylic, 48 x 99, \$300 (Arts Council, Sydney)  
 SMART, Jeffrey: Bus Terminus, acrylic, 39 x 32, \$4,500 (Rudy Komon, Sydney)  
 SUTTON, Philip: Jacob in Yellow Hat, oil, 36 x 36, \$1,260 (David Jones, Sydney)  
 TAYLOR, Michael: Bredbo Landscape, oil, 68 x 90, \$1,750 (Watters, Sydney)  
 TILLERS, Imants: Still Life 1, Completed Works, \$300 (Watters, Sydney)  
 TRAVIS, Peter: Ceramic sculpture, ceramic, 23 in. high, \$1,200 (Realities, Melbourne)

## SOME OF THE GALLERIES' RECENT ACQUISITIONS

### Queensland Art Gallery

BALE, A. M. E.: Interior, oil  
 BALL, Sydney: Pawnee Summer, oil  
 BLACKMAN, David: Beach and Sea, pastel  
 BUNNY, Rupert: 4 drawings  
 DOBELL, *Sir* William: Dobell's Garden, Wangi, watercolour; Fishermen and Wharf; The See-saw, drawings; 5 drawings of New Guinea Natives  
 DOLINSKA, Pam: A Fleeting Glimpse of Colour, watercolour  
 GOULD, W. B.: Still Life with Game, oil  
 HERMAN, Josef: Scene on Shore, oil  
 HEYSEN, Nora: Dr W. Lister, drawing  
 PLATE, Carl: Abstract Study, watercolour  
 PLAZZOTTA, Enzo: Sibley in Repose; Charlene; Four Seasons; Reflection; Anthony Dowell II; Swan Landing, bronzes  
 RIGBY, John: A Place for People, oil  
 SIBLEY, Andrew: At the Show, oil  
 SMART, Jeffrey: Boy on Hilltop, watercolour  
 WALKER, Stephen: Studies of a Dog, drawing  
 WATSON, Douglas: Sketch for Backyards, oil (Gift of the artist)  
 WHITELEY, Brett: Blissit and Bruce; Karen, drawings

### Art Gallery of New South Wales

BEJOT, Eugene: Paris, Le Pont de Sully, etching (Anonymous gift)  
 BERTEN, Armand: La Petite a la Pantoufle, etching (Anonymous gift)  
 BRANGWYN, Frank: Porta Capua, Naples, etching and drypoint (Anonymous gift)  
 CRISP, James A.: Feathered Friends, etching (Anonymous gift)  
 DOBELL, *Sir* William: Tired Lady, oil; Life Study: Figure of a Standing Male Nude; Woman in a Cafe—profile; People in a Cafe; Pub at a Street Corner; Trees in Hyde Park; Man seen from Behind; Study after Ingres Portrait; 2 Sheets of Studies of Birds; Boy on a Divan—Nude Study; Portrait Study of a Woman—half reclining; Sketch of Margaret Olley; Arms and Hands, for Portrait of Margaret Olley; Hands for Portrait of Camille Gheysens; Study for Dame Mary Gilmore; Sketch—Dame Mary Gilmore; Costume Study for Dame Mary Gilmore; Head of a Man; Workmen; View Across Rushcutter's Bay; Group of Figures; Tango in Sydney; Circus Figures and a Lady with a Python; Sheet of Ballet Sketches; Three Tarty Ladies; Sketches of People; Cigarette Queue, Kings Cross; New Guinea Figures—study for Painting; New

Guinea Native, squatting; New Guinea Landscape; Thatched Huts, New Guinea; 3 Studies of New Guinea Natives; Studies of Thatchers; Wangi—Trees and Cows; Lake Side, Wangi; 4 Head Studies; Hong Kong Harbour; The Opera House; Study for Mrs South Kensington; Study for Mother and Child, drawings (All by Special N.S.W. Government Grant)

ELDERSHAW, John: Nocturne, lithograph (Anonymous gift)  
 HANKEY, William Lee: Denise, drypoint (Anonymous gift)  
 HARDIE, Martin: A Seaboard Hamlet, etching (Anonymous gift)  
 LABINO, Dominick: Free Form in Glass, topaz glass (Gift of Dana Corporation, Toledo, Ohio, U.S.A.)  
 LINDSAY, *Sir* Lionel: Bowden's Corner, etching (Anonymous gift)  
 MENPES, Mortimer: James McNeil Whistler, drypoint (Anonymous gift)  
 MIRALDA, Antoni: Coloured Bread, screenprint (Gift of the artist)  
 OLDFIELD, Alan: Interior with Banana Chair, acrylic (Gift of Chandler Coventry)  
 PRIMITIVE ART: Bowl, pottery, Toanambu Village, Wewak area New Guinea (Gift of Margaret Tuckson)  
 STEINLEN, Theophile-Alexandre: La Blanchisseuse, aquatint and drypoint (Anonymous gift)  
 STRANG, William: The Fisherman, drypoint (Anonymous gift)

### Art Gallery of South Australia

ALADJEM, Maurice: Rapport Registré, acrylic and perspex  
 ALTDORFER, Albrecht: Beheading of St John the Baptist, woodcut  
 ANGAS, George French: Grass Trees at Yankallillah, with the Red Kangaroo, watercolour  
 ANNAMSESE: Kendi, 15th century  
 ANTES, Horst: Figure Beautiful, serigraph  
 ARAKAWA: Portrait of a thought which bypasses everything, serigraph  
 BARLACH, Ernst: Death, lithograph  
 BELLMER, Hans: Coq ou Poule, engraving  
 BLAKEBROUGH, Les: Jar, porcelain, black glaze  
 BRILLANT, Gilou: La Porteuse de Lune, etching; Les Cheveaux d'Amadou, engraving and aquatint  
 BROUGHTON, Owen: Non-functional instrument  
 BRODZKY, Horace: 2 linocuts  
 CABE, Carlos: Oiseau Blanc, intaglio  
 CALLOT, Jacques: Vue du Pont Neuf, etching  
 CAMPBELL, Joan: Pot, raku  
 CAULFIELD, Patrick: Two Whiting, silkscreen print  
 CHINESE: 3 watercolours, 17th-18th century  
 CLEMENTS, William: No. 5 1973, aluminium terra-cotta and calico



CRANACH, Lucas the Elder: The Penance of St John Chrysostom, engraving  
 DALI, Salvador: Romeo and Juliette, engraving and drypoint; La Guerre de Troie, engraving  
 DINE, Jim: Brown Haircut, etching and collage; Braid, etching  
 DROUNGAS, A.: Trousers, serigraph; Homage to Caravaggio, etching and aquatint  
 DUDLEY, Rod: Acrobat, wood and leather  
 FOLL, Alain le: Touffe Flexible; Mutatis Mutandis, lithographs  
 FOLON: Pipe, serigraph  
 FRUHTRUNK, Gunter: Gestaltung ins Quadrat, serigraph  
 GENOVES, Juan: Single Direction, aquatint  
 GILBERT, John: Large pot, stoneware boulder  
 HERMANN, Sam: Decorative glass vessel  
 HOABINHIAN: Chalice, 2000 B.C., Thailand  
 HOCKNEY, David: Mo Asleep, etching and aquatint  
 HOPF, Sonya: Etienne Marcel, etching  
 HOYLAND, John: Reds, Greens; Grey/blue or Green, screenprints  
 JONES, Allen: Portrait 4; Portrait 7, lithographs  
 JONGKIND, Johan: Cote Saint-André, watercolour  
 HUXLEY, Paul: No. 6 1970, lithograph; Coloured Greys, serigraph  
 LANCELEY, Colin: Dry Salvages, mixed media  
 LEVESON, Ken: Cuspidate, clay resin and chamois  
 LINDNER, Richard: Fifth Avenue, serigraph  
 MOON, Milton: Bowl and jar, stoneware  
 MOTHERWELL, Robert: Print No. 5 (from the 'Africa' suite) screenprint  
 OLDENBURG, Claes: Baked Potato, lithograph  
 OLSEN, John: Goldfish Bowl, lithograph  
 OSTOJA-KOTKOWSKI, Stanislaus: Polachromatic Image 1966, assemblage  
 PARR, Robert: Sounds of the Earth, enamel-painted steel  
 PAUL, Peter: Arcades, lithograph  
 PEART, John: Thornhill Blue, lithograph  
 PIZA, Arthur-Luiz: Black Tower, etching  
 PONS, Louis: Bonjour Monsieur Jarry, assemblage  
 QUEFFURUS, André: Painting  
 REDON, Odilon: Vieux Chevalier; Tentation de Saint-Antoine, lithographs  
 RILEY, Bridget: Sequence Study, Blue and Red Adjusted to Green, gouache; Coloured Greys, serigraph  
 ROSENQUIST, James: Area Code, lithograph  
 SCHMIDT-ROTTLUFF, Karl: Zwei Framen, drypoint  
 SHEAD, Garry: Wahroonga Lady in Her Naked Lunch, oil  
 SLADE, Dawn: Plate, stoneware  
 SMITH, Mervyn: Adelaide Festival Centre Theatre Complex under Construction, ink and felt pen  
 SMITH, Richard: Florence Print 1, lithograph and collage  
 SOISSON, Jacques: Anaktoria, serigraph  
 THAILAND: 4 Bracelets, bronze, Ban Chang region, c. 4000 B.C.  
 TURNBULL, William: Drypoint 6; Drypoint 9, drypoints

## Western Australian Art Gallery

ACKROYD, Norman: Classical Portrait, etching  
 BEAUDIN, André: Fleurs, (Jaunes), lithograph  
 BINNEY, Catherine: Hand-painted porcelain, c.1890  
 BOYD, Arthur: Tomorrow's Ghosts, 14 etchings  
 BRASILIER, André: La Robe a Carreaux, lithograph  
 CARDAMATIS, J. Wolfgang: Design for Theatre, gouache  
 CARZOU: Fenetre Baroque, lithograph  
 CATHELIN, Bernard: Preah Palilay, (Angkor Thom), lithograph  
 CHAGALL, Marc: Le Villageois et le Serpent, etching  
 CLUTTERBUCK, Jock: Public Fountain, etching  
 COBURN, John: Curtain of the Sun; Curtain of the Moon; poster for Sydney Biennale, serigraphs  
 COIGNARD, James: Le Nu, etching  
 CROOKE, Ray: Tahitian I, Tahitian II, serigraph  
 DELVAUX, Paul: La Robe du Dimanche, lithograph  
 FEININGER, Lyonel: Benz, woodcut  
 FOOKS, Carol Anne: Inside Oozes Out, ceramic  
 GOULD, W. B.: Still Life, oil  
 HOULDING, Mark: Bikini Bottoms, serigraph  
 JOHNSTON, Diana: Trees, oil  
 JONES, Allen: The Secretary, leather-covered sculpture  
 KANDINSKY, Wassily: Reiterweg, woodcut  
 LAMB, Henry: Breton Head, pencil  
 LINTON, James W. R.: Landscape, York, W.A., oil  
 MAISTRE, Roy de: Still Life with Wisteria, oil  
 MASSON, André: Les Travaux du Hasard, lithograph  
 MILLER, Godfrey: Red Earth Forest Study, watercolour  
 MUHL, Roger: Nu au Cousin Rouge, lithograph  
 MUNTZ-ADAMS, Josephine: Sunlight, Coolgardie, oil  
 NASH, John: Bathers, oil  
 NOLAN, Sidney: Leda and the Swan, P.V.A.  
 PAPART, Max: Palatina Bleue, lithograph and etching  
 REDON, Odilon: Le Tentation de St Antoine, Six dessins, lithograph  
 SAITO: White Embossed Print, plastic  
 SCHIELE, Egon: Poster for the Vienna Secession, lithograph  
 SHORE, Arnold: Hydrangeas, oil  
 SOULAGES, Pierre: Composition, etching  
 STRATTON, Brian: Green Tapestry, watercolour  
 STREETON, Sir Arthur: Flowerpiece, oil  
 SUMNER, Alan: Darebin Creek Bridge, serigraph  
 TROITSU: Kangetsu Bridge; A Midnight Scene at Atami, woodcuts  
 VASARELY, Victor: Vega Fel, Vert Rouge, serigraph  
 WATKINS, Dick: Untitled, oil  
 WESTWOOD, Bryan: Uprights and Horizontals, (Edgecliff), oil  
 YEISEN, Keisei: Girl on High Black Clogs, woodcut  
 ZADKINE, Ossip: La Famille, lithograph

## Tasmanian Museum and Art Gallery

BEAUCHAMP, Robert Proctor: Two Tasmanian landscapes, watercolour  
 BOCK, Alfred: Portrait of woman, pencil and charcoal drawing  
 CORDWELL, Neville: Huon pine bowl  
 FORREST, Haughton J.: Fishing lugger, oil  
 GILL, S. T.: Three Men in a Boat, watercolour  
 GOUGH, Terence: Evensong, oil  
 GOULD, W. B.: Still life of fish, oil  
 GRUNER, Elioth: Landscape, N.S.W., oil  
 HINDER, Frank: Untitled, oil  
 HUNDERTWASSER, Frederick: Exodus into Space, silkscreen print  
 MARTENS, Conrad: Sunset-Fishing along the River Hawkesbury, N.S.W., watercolour  
 MITCHELL, Cynthia: Two stoneware pots  
 PIGUENIT, W. C.: On the Huon River, watercolour  
 TURNER, Beth: Simply, oil  
 YOUNG, W. Blamire: Australian landscape, watercolour

## Newcastle City Art Gallery

BECK, Hatton and Lucy: Platter, ceramic  
 BRACK, John: Child; Woman Sleeping, etchings; Nude with Two Black Chairs, drawing  
 BUNNY, Rupert: Madame Lul Gardo, oil (Gift of C. D. Burton)  
 CLARKE, Marshall: Matchbox, acrylic  
 COBURN, John: Curtain of the Sun; Curtain of the Moon, silkscreen prints (Gift of a group of friends of the Gallery); The Night, tapestry (Gift of Newcastle Gallery Society)  
 DOBELL, Sir William: Bluey Stephenson, oil (Gift of Mr and Mrs J. Stephenson)  
 GAZZARD, Marea: Syros, ceramic  
 HAMADA, Atesia: Bowl, ceramic (Gift of J. H. Myrtle for the Nagano Collection of Japanese Ceramics)  
 HINDER, Frank: City Street; Tram Reflections; Subway; Frogmouth Family (Gifts of the artist); Abstract; Office Staff, Canberra 1942, lithographs  
 HINDER, Margel: Model for Newcastle Civic Park Fountain Competition (Gift of the artist); Abstract Wood Carving, sculptures  
 KELLY, Frank: Celadon Bottle; Platter, ceramics  
 KELLY, Lee: Raku Pot, ceramic  
 MONTEFIORE, John: Wellspring, oil  
 OLSEN, John: Black and White; Myself and Eminent Scientist. . . .; Frog, prints  
 PIPO, Manuel Ruiz: Figure and Shell, drawing (Gift of W. Bowmore)  
 READ, Richard, snr.: John Buckland, watercolour (Gift of Alderman P. S. Palmer)



## Letters to Editor

Sir,

Hugh Paget, C.B.E., has retired as the Representative of The British Council in Australia. Since 1969 he has worked to see that Australians have access to whatever is outstanding in the British Arts and Education. This job has been done quietly with little attention being directed to himself and the maximum to The British Council and whatever treat is currently in store. For this reason, the vast majority of people who enjoyed exhibitions like 'The Captain Cook' and 'Sir Joseph Banks' for the Captain Cook Bi-centenary, or 'All the World's A Stage' which helped launch the Sydney Opera House do not realize what a significant role Hugh Paget played. His real love, however, has always been the History of Art. He in fact, gave up a Fellowship at All Soul's College to take the more adventuresome Australian post. Toleration for this discipline is not yet complete and it is only in the last five years that some of the major universities have begun its teaching. Hugh Paget has done everything he could to place it on a firmer footing in Australia. A gift of British Books on Art was made to this University and elsewhere at the close of The British Council's Travelling Exhibition. Mr Paget has come himself to help lecture so often that when he telephoned suggesting the students might enjoy visits from Sir Philip Hendy and Graham Reynolds he was able to plan the trips as he knew the lecture schedules by heart. I am sure that the same interest and aid has been accorded wherever possible and that it is the wish of everybody who met Hugh Paget that he have a long and useful retirement.

N. D. H. Underhill  
Lecturer in Fine Arts  
University of Queensland

Sir

I am compiling the history of the Girls Central Art School for my M.Ed. thesis. The Girls Central Art School was a special secondary school for girls in Adelaide, South Australia and ran from the late 1920s to the late 1950s.

I am very interested in contacting anyone who attended or taught at the G.C.A.S. for any length of time, or who was at the South Australian School of Art as a student or teacher during those years and had any knowledge or impressions of the school, or who knows the whereabouts or subsequent artistic achievements or educational contributions of old scholars or staff.

In particular I would appreciate the loan or photostat copies of school reports, certificates, magazines and newspaper clippings pertaining to the school.

S. E. Schrapel B.A., Dip.Ed., Dip.T., MACE  
Box 294, P.O., Blackwood 5051

Sir,

I am preparing an exhibition of book-plates by Norman Lindsay and would be grateful to anybody who would be able to lend me some of his ex-libris for this exhibition, which will be held in July 1974.

Marzena Birnberg  
Rustic Gallery  
200 Bourke Street  
Melbourne 3000

## Editorial

The name for the first exhibition in the Exhibition Hall of the Sydney Opera House, 'All the World's A Stage', the somewhat overworked quotation from Shakespeare's *As You Like It*, appropriate as it was to that exhibition was, perhaps, equally appropriate to the advent of the Opera House itself.

From the outset, when the then Premier of New South Wales, Mr J. J. Cahill, announced an international competition for an opera house on Bennelong Point, from the time when the distinguished panel of judges — Eero Saarinen, Sir Leslie Martin, Professor Ingham Ashworth and Mr Cobden Parkes — was appointed, from the stir caused when the drawing and model for the winning entry by Joern Utzon were revealed, attention has been drawn to the Opera House and its construction as though it were itself some vast stage. The controversies surrounding it were as dramatic as many of the plays now being performed within its Drama Theatre.

Architect, Joern Utzon, presented a design which was unlike any building in existence, admirably suited to the site, beautiful in sculptural form and in every way sensational. Even at that stage it was controversial. It also posed many problems in construction. The Government in Office was over-enthusiastic in urging an immediate start on the building of it and so began one of the greatest experiments in building construction in modern times.

Before the building was completed disagreements between Utzon and the Government in Office, a different one from that which had appointed him, led to the architect's resignation, and a new team comprising Mr E. H. Farmer, the New South Wales Government Architect, Mr Peter Hall, Mr David S. Littlemore and Mr Lionel Todd, became responsible for its completion.

On 20 October 1973 the Sydney Opera House was declared open officially by Her Majesty the Queen.

The disagreements, the turmoils associated with its construction should now be forgotten. Admittedly, the swapping of areas between the Opera Theatre and the Concert Hall, and resultant abandonment of much stage machinery, wings and adequate orchestra pit, the extraordinary fact that the curtains of the Opera Theatre and of the Drama Theatre cannot or are not being used, the lack of parking space, and other similar factors have led to disappointment but we shall become adjusted to such changes and limitations. In the meantime, the people of Sydney and visitors to the city have been offered a new dimension in urban living. A series of halls planned for the arts has arisen on a vast podium jutting out into Sydney's famous harbour. Terraces and promenades on various levels have introduced a new



PHILIP SUTTON JACOB IN YELLOW HAT (DETAIL)  
(1973)  
Oil on canvas 36in. x 36in.  
David Jones', Sydney



space comparable in some ways with other great areas of the world's leading cities where citizens can gather to admire the architecture, to meet one another or merely to relax in pleasant surroundings. We can hope perhaps for more outdoor tables and chairs, for small bars and bands like those in Venice, for restaurant boats anchored beside its terraces: for the Opera House complex has a much wider appeal, to a much wider cross-section of the community than to those who approach it only as a hallowed hall of culture. Already it has attracted thousands of people who may never have attended a concert or an opera before. It will continue to do so and, out of their visits, new audiences will grow not only for the performances within the building but for the absolute delight of the vast, imaginative whole.

## Book Review

*Charles Conder* by Ursula Hoff (Lansdowne Art Library, Melbourne, 1973, SBN 7018 04216, \$12.95).

In this book, which continues the Lansdowne series of monographs on Australian painters, Dr Hoff has had a unique problem: how do you treat an Australian painter whose reputation in his lifetime was greater in England than in Australia? Most of our other honorary Australian artists – like Buvelot or Martens – conform to the expected pattern of overseas training followed by a local career, but Conder does just the opposite. He became seriously interested in painting only after his arrival in Australia in 1884, and six years later he left us forever. It is stunning to realize that the paintings by Conder for which Australians fight to pay thousands of dollars were painted by a man aged between sixteen and twenty-two!

When Conder went to Europe in 1890 his style of painting changed radically. The rather whimsical and Whistlerian member of the Australian Impressionists vanished. In his place there surprisingly appeared the last of the Aesthetes. But both sorts of painter were strangely alien to the man himself. Conder was a notorious drunkard and womanizer who killed himself through his excesses. Yet his paintings are quite without sensuality or vigour. Even the lovely ladies of his late paintings are bodiless creatures who exist merely as a peg on which to hang a delicate vision of an unattainable Eden.

Previous monographs on Conder have tended to pretend that this hydra had only one head. In 1913 Frank Gibson presented Conder the aesthete; Sir John Rothenstein in 1938 told lovely stories about the man and his friends; and in 1960 Dr Hoff published a small book on the Australian Conder. Now she has successfully examined all the hydra heads and shown that they do belong to a single body. My only reservation about the result is that her emphasis falls on the early years and Conder, the Australian, is the head that emerges wreathed with laurels. Every Australian work is impeccably documented and there are twenty-nine illustrations for his six years here while another twenty-nine have to represent the nineteen active European years of his maturity.

I suppose this is fair enough for an Australian market and yet one cannot help having some regrets. It is obvious that this could have been the definitive work on Conder had Dr Hoff only been given a year or two in England to make that section of her book – especially the catalogue – as complete as the Australian part is. But Australia does not value its art historians as the Americans do, so money and time to write definitive works are seldom granted.

However, the real weakness of the book is its presentation. One cannot any more expect miracles for \$12.95, but it is a pity that Lansdowne has not felt able to treat Conder with a little more affection and care. The cover is very nasty – its bilious yellow makes the painting *Springtime* look vulgar, which Conder never was. But it would not be a good idea to dispose of this garish wrapper when you buy the book, as its fly-leaf contains the only bit of information about how the catalogue works. Without it one could easily think that a complete catalogue was being attempted.

The colour plates have an enhanced brilliance instead of the 'faint mixed tints' Yeats admired and the layout is sloppy and insensitive. The formula of edge-to-edge-sized photographs was not too damaging for previous artists in the series, but Conder needs to be precisely placed within the page to achieve the sense of fragility on which his art depends.

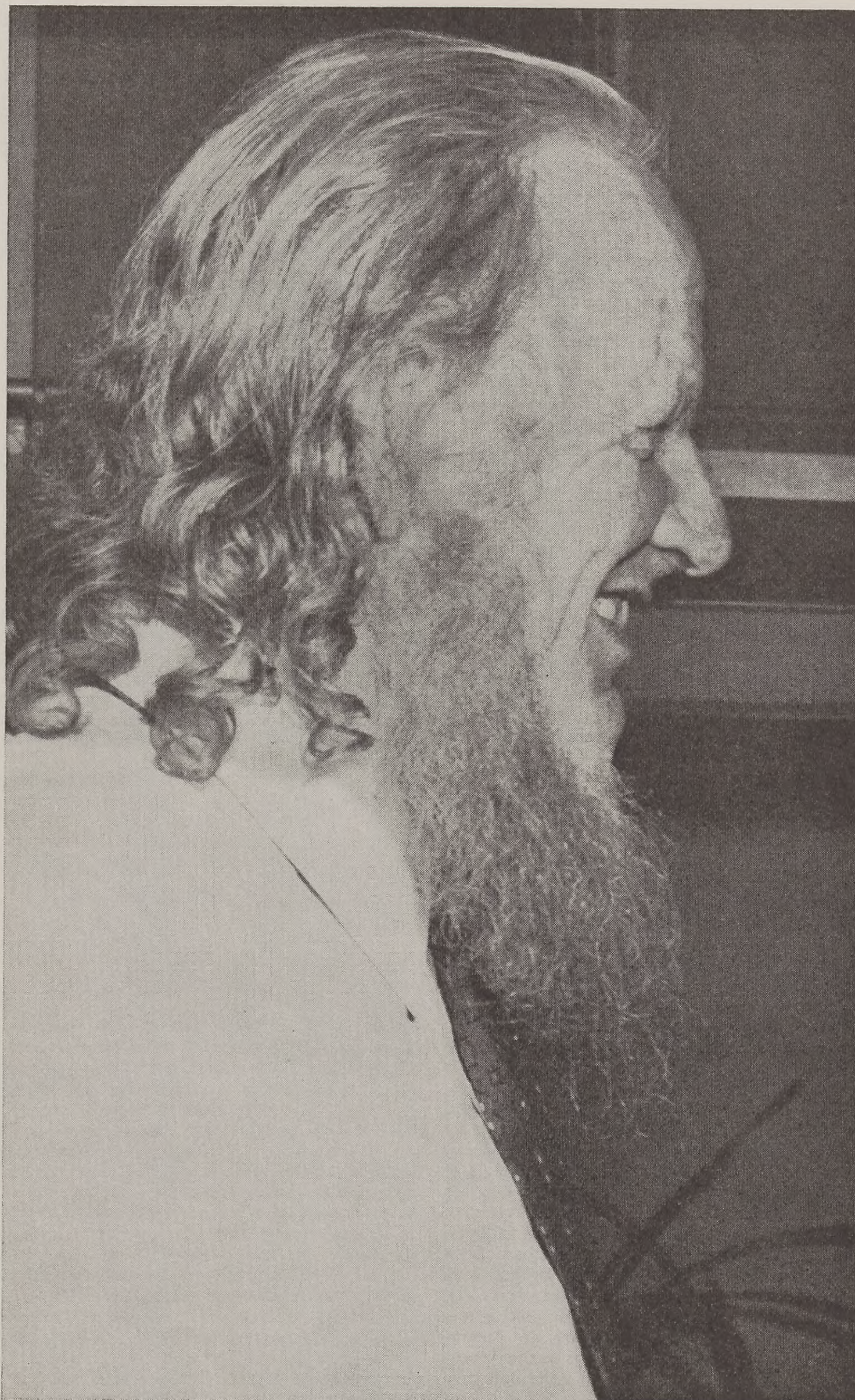
Nevertheless, we must be grateful that Lansdowne has been prepared to commit itself to sustained publishing of serious art books for the Australian market and, in this context, the book is well worth owning. Dr Hoff's meticulous and readable approach certainly needs no apology in any context. Apart from the fascination of the subject itself her scholarship and methodology is an object-lesson to all budding art historians. I feel like a grub criticizing a butterfly when I look at the way Dr Hoff handles her text and catalogue – but a bit more nectar and a bit less pinning down would have been worth the cost. Does no one in Australia want to publish books which are meant to sell over ten years and not get remaindered after one?

Joan Kerr



JOHN LLOYD WEST TITANIC DAYS IN FLORENCE (1973)  
Oil on canvas 30in. x 40in.  
Sebert, Sydney





## Tony Tuckson —an appreciation by Daniel Thomas

J. A. (Tony) Tuckson, Deputy Director of the Art Gallery of New South Wales, died in Sydney on 24 November 1973 aged fifty-two.

He was born 18 January 1921 at Ismailia, Egypt, and grew up in Egypt and England. Before war service in the Royal Air Force he had studied painting for two years at Hornsey School of Art, London, and nine months part-time at Kingston, Surrey. Stationed in Australia with a Spitfire squadron, he married Margaret Bisset and remained in Sydney for post-war art study 1946-49, at East Sydney Technical College.

In 1950 he joined the Art Gallery of New South Wales.

His paintings were occasionally exhibited with the Contemporary Art Society and the Society of Artists between 1948 and 1957 and a single painting appeared with the Contemporary Art Society in 1962 but, apart from his inclusion in an article by Hal Missingham, 'Recent Australian Painting', *The Studio*, London, 1957, his paintings remained virtually unknown to the public and in the 1960s he spoke of himself as only 'a Sunday painter'.

However, he was persuaded to hold a one-man show in 1970 at the Watters Gallery, Sydney, and that exhibition, which included over ten years' work, and a second one-man show in 1973, of new paintings, clearly revealed that he was a very fine painter. His work in the mid-1950s, mostly unexhibited, was influenced by Ian Fairweather; in the late-1950s he was describing himself as an 'action painter', and



thenceforth he remained a very pure Abstract-Expressionist. Before his death he had the satisfaction of being told that he was an Abstract-Expressionist of world quality, and of being recognized as one of Australia's best painters.

At the Art Gallery he was for a long time Hal Missingham's only professional assistant, with a wide range of administrative and curatorial duties. A perceptive judge of painting, he perhaps influenced the Directors and Trustees in their acquisition of work by quiet, unpublicized Australian artists like Ralph Balson. Until further professional staff was appointed he catalogued new acquisitions and helped prepare Australian exhibitions, like the 'Sydney Long Memorial' in 1955.

Eventually, he retained full curatorial responsibility for only primitive art, his special love. The collection began in 1956 with Australian Aboriginal art from Arnhem Land; in 1958 the Art Gallery's benefactor, Dr Stuart Scougall, took Tuckson on the expedition which obtained the set of monumental grave posts from Melville Island. There were further collecting visits to Arnhem Land and, later, to Papua New Guinea. In 1960 he prepared a major exhibition of Australian Aboriginal art for circulation throughout Australia; the exhibition became the basis of an important book *Australian Aboriginal Art* published by Ure Smith 1964, with a chapter by Mr Tuckson on Aboriginal Art and the Western World. Another major exhibition, of Melanesian Art, was prepared, for Sydney only, in 1966. A few weeks before his death the primitive art collections formed by Tony Tuckson were installed in a spectacularly remodelled gallery in the basement of the Art Gallery's old wing, and this is his most personal memorial. Australian Aboriginal art, and other forms of primitive art, though long extensively exhibited in Sydney's museums of natural science, are now given dignity by being exhibited in the context of an art museum.

The entire Art Gallery of New South Wales building, as extended and remodelled from 1968 to 1972 is also a memorial to him, for having spent 1967 on an extensive study tour of the world's art museums he, more than anyone else, became the client in what was a very creative architect/client relationship. Hal Missingham acknowledges that Tony Tuckson contributed most to the rebuilding project and carried its greatest burden.

Like many shy people he was extremely thoughtful and considerate, and those who worked with him and knew him personally held him in great affection.

He had a proper vision of the glamour of an art museum, of the dignity of the museum profession and, above all, in his own paintings, a vision of art as a supremely important activity. Margaret Tuckson who accompanied her husband on field-work in Arnhem Land and New Guinea, is a potter and is also carrying out research into New Guinea pottery.

Their son, Michael, a geologist, is currently a tutor in Human Geography at Macquarie University, Sydney.

## Recent Australian Art: Art Gallery of New South Wales 18 October - 18 November 1973

Bruce Adams

The opening of the Sydney Opera House last October was an excuse for many forms of publicly sponsored activities of a sort that would presumably demonstrate the general state of health of Australian 'culture'. The most interesting and most plausible of these was the survey exhibition, 'Recent Australian Art', organized for the Art Gallery of New South Wales by Curators Daniel Thomas and Frances McCarthy, and exhibited from October through November.

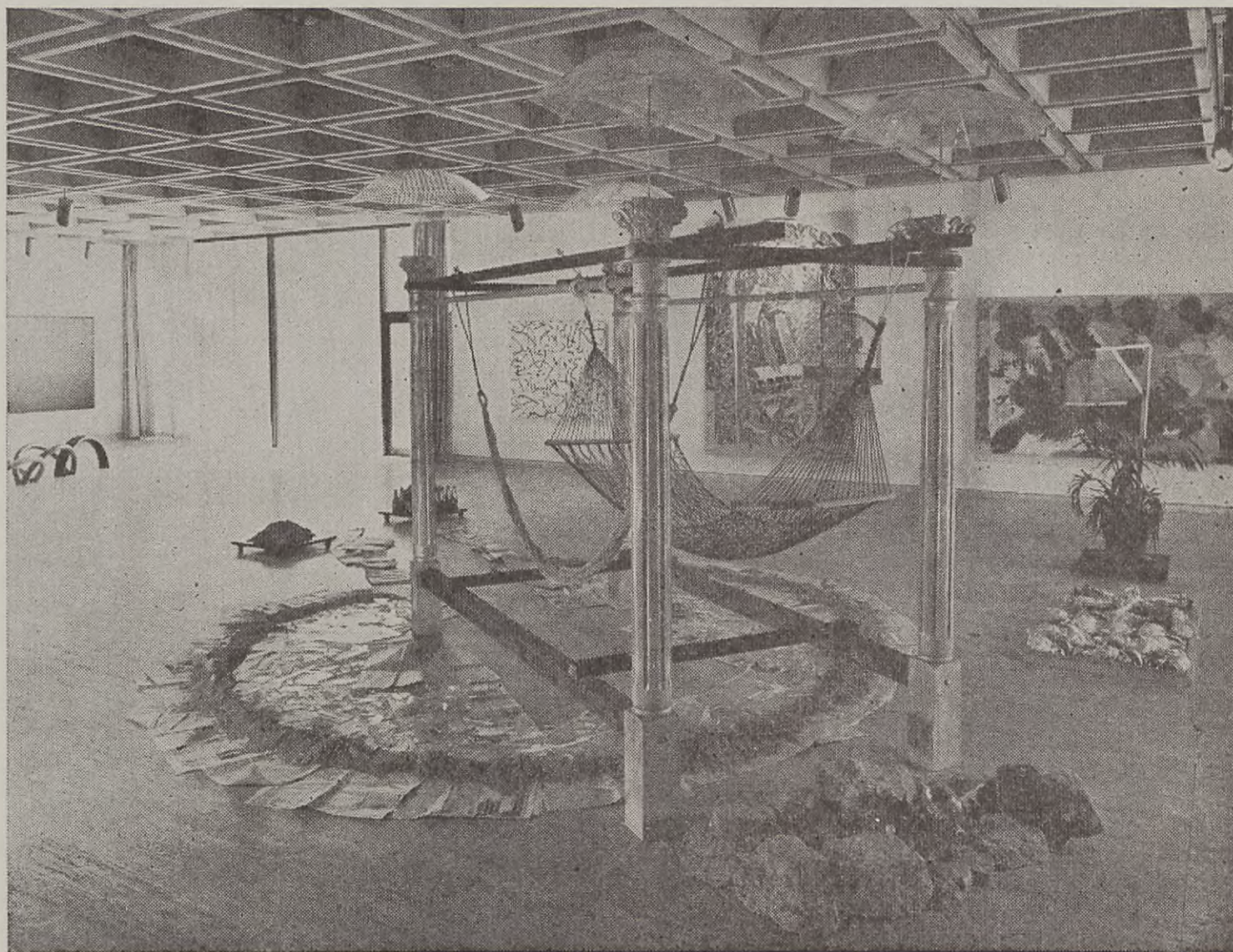
Not a directional exhibition, but rather a very broad survey of the myriad trends in contemporary art of this country, the show was criticized as being a kind of official, connoisseur's choice, acknowledging the new without forsaking the old. Certainly, some may prefer to relegate to art history one or two of the movements represented, such as Abstract Expressionism, but the fact is that nearly all works in this survey were the products of the 1970s in Australia. The few exceptions included the language art of Ian Burn

and Mel Ramsden of 1968-69. The pluralistic juxtaposition of a wide and divergent range of art styles and attitudes within the one exhibition proved quite telling.

Although that range incorporated now well-accepted forms of object art as, for example, all the splashy colour painting by Sydney Lyrical-Abstractionists, the organizers did tend to come down in favour of the various forms of post-object activity – process, body and performance art, ecological art, and so on. In doing so, the Art Gallery of New South Wales gave recognition to a viable area of activity which, to date, had found public focus only in small, 'radical' galleries in Sydney and Melbourne. It is creditable that public art museums – too often monuments to established aspirations – are endeavouring to accommodate art that is still contentious and experimental.

The ephemeral character of much recent art prompted the introduction of various forms of documentation into the gallery context. A system of maps, colour-postcard snapshots and soil samples provided the evidence for Tony Kirkman's *Here/There 20th-22nd August, 1973* – simply a return motor-car journey by the artist into the bush. The films *Idea Demonstrations* by Peter Kennedy and Mike Parr and *Public Fitting* by Tim Johnson – the latter dealing with a passing parade of short skirts on city streets – reflected the

TONY COLEING WHAT'S ON TONIGHT (1973)  
Installation in mixed media 9ft high x 24ft wide x 20ft deep  
Possession of the artist  
Photograph by Art Gallery of New South Wales





implications of physical, human and social experiences as art.

The single work which brought notoriety to the exhibition, provoking outraged editorials in the afternoon press, was a participatory installation, set up by Tim Burns. Lasting for the duration of the show, it was a unique system of social communication and feedback, and an attempt to break down the distancing barriers between art and its audience. Evasively titled *A Change of Plans*, it consisted most simply of a television image that spoke back to you. The figures appearing on the closed circuit TV were, of course, close by, in an enclosure, from where they visually and verbally confronted the spectators, stunning some, and delighting others. Considerable fuss arose over an incidental feature of this work – the nakedness of the televised couple – but its success as life-involving art could be measured by its ability to lure lunch-time crowds from nearby sporting fields – and for bus-loads of schoolchildren it was great fun, despite the R certificate.

If Tim Burns's TV piece indirectly exposed certain social attitudes and values, more explicit commentary on the Australian cultural saga could be found in a nearby installation by Tony Coleing. His rambling array of cauliflowers, budgerigars, newspapers, beer-bottles and broken glass surrounding the hammocks and mock-Corinthian columns was absurdly but uncomfortably familiar, like Sunday afternoon in the suburbs. Especially when encountered in a public art gallery, Coleing's installation was remarkable not just for its area of comment but for its anti-formal qualities, its scattered use of commonplace, plebeian objects as such.

A similar emphasis on quite humble and earthy materials could be found in the other major installation, the ecology-well by Ross Grounds, from Victoria. Entitled *When I Was Young*, it was an evocative piece, with many levels of interpretation. A circular, heavy mound of sandbags rose up from the gallery floor, like an army bunker. Spectators who climbed to the top discovered the spectacle of a red well of frothy, steaming liquid, of greasy, fouled nets and dead fish. On one level there was a child-like interest in peering down into this vat of strange phenomena; yet it was also a repellent and disturbing doomsday vision.

Installations like these clearly dominated the exhibition. There were cases where the artists responded specifically to the particular gallery space and to the open-ended structure of the exhibition as a whole. They did not merely submit convenient and familiar tokens of their work. As for the many paintings on view, these tended to be grouped into an assortment of figurative, realist work, and a body of non-figurative painting seen as a late inheritance of the 'Field' exhibition of 1968. Quite numerous survivors of that Hard-Edge period remain, though stylistically they have evolved towards more informal, process-oriented forms of painting. A very painterly improvisation is the basis of the fluid works of Aspden, Robertson-Swann or John Peart. A romantic indulgence in colour, whether

it be Lyrical Abstraction, or revivalist art, like Rollin Schlicht's neo-Fauvism, still seems to characterize painting in Sydney. The very ripe, almost sticky, skin of lush colour gave the circular, open forms of Noel Hutchison's sculpture an almost obscene presence.

The Melbourne inheritors of the 'Field' aesthetic have generated cooler, minimal and systematic procedures, surface grids and wholistic compositions being characteristic. There were black paintings by Peter Booth and Robert Jacks, and a complex geometric matrix by Jonas Balsaitis, shrouded in perforated plastic for this exhibition, while for Robert Hunter the gallery wall became the actual ground for his minimal, silver geometries.

Fashionable realism received some emphasis in the survey, reality being the tenuous link that related the objective depiction of inert objects in works by Alan Oldfield or William Delafield Cook, to more subjective figurative painters such

as Richard Larter, and even to those other artists like John Armstrong working with the realities of ready-made materials. If all that did not stretch neat curatorial categories, there were some very good works as, for example, Ewa Pachucka's ominous environment of woven human skins that stood quite apart from any of the main tendencies stressed by the exhibition.

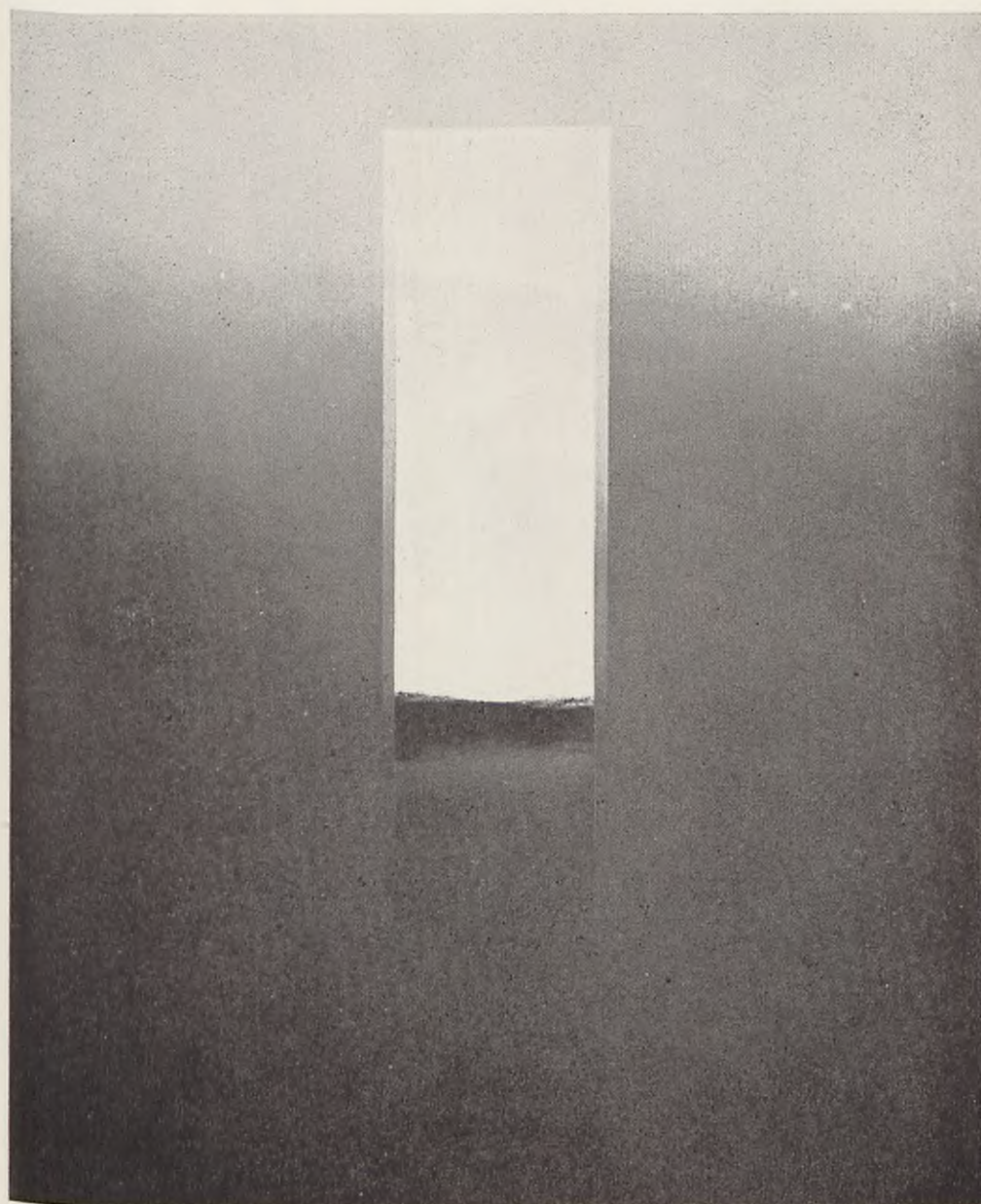
As a survey exhibition, 'Recent Australian Art' found strength in diversity. It was a young show, giving substance to the kind of remarks that are often mistakenly platitudinous, about the breadth of activity in new art in Australia. One hopes we will not await the opening of Sydney's second Opera House before seeing further exhibitions at the Art Gallery of New South Wales featuring new and experimental Australian art.

ROSS GROUNDS *WHEN I WAS YOUNG* (1973)  
Installation in mixed media 8ft high x 15ft diameter  
Photograph by Art Gallery of New South Wales

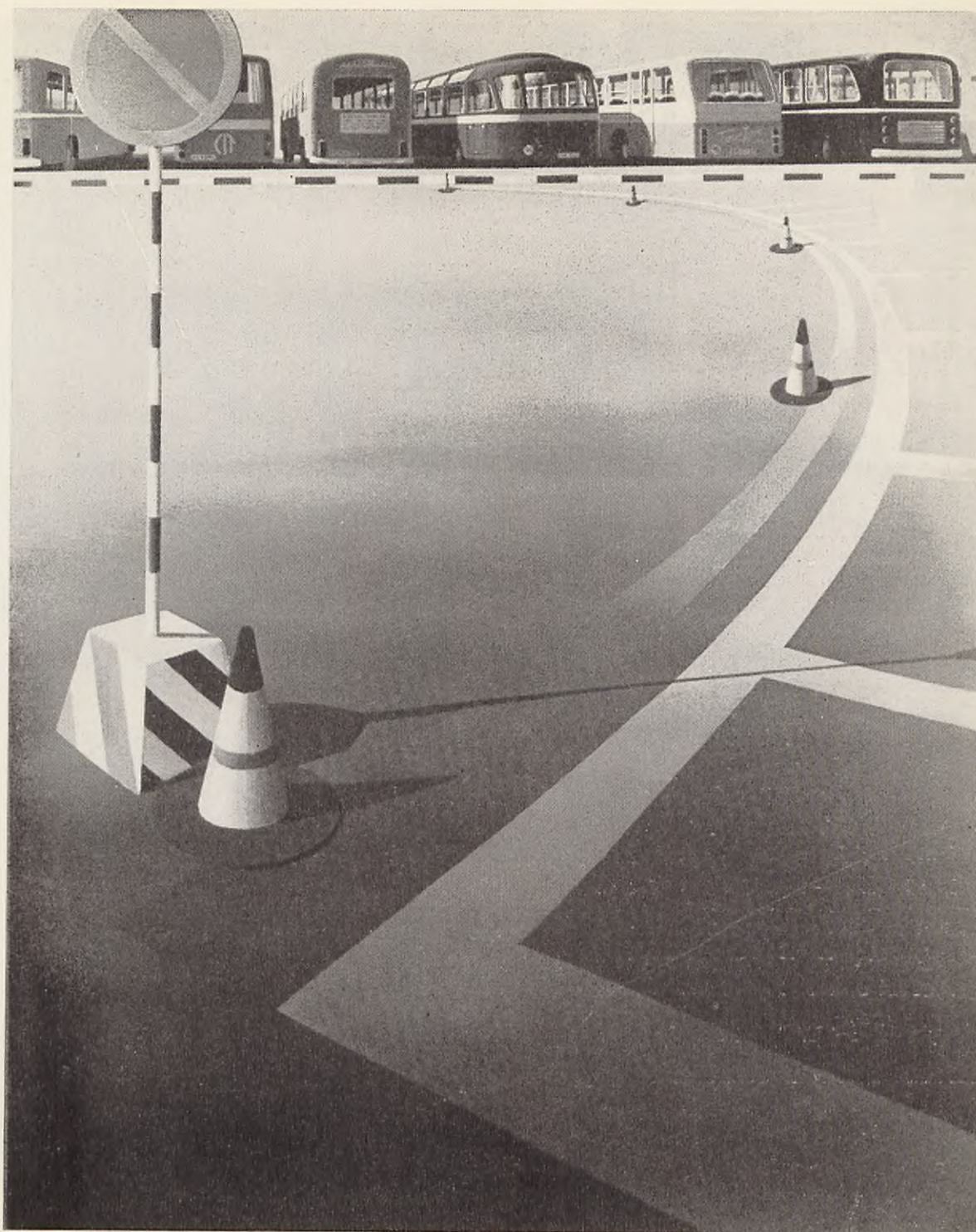




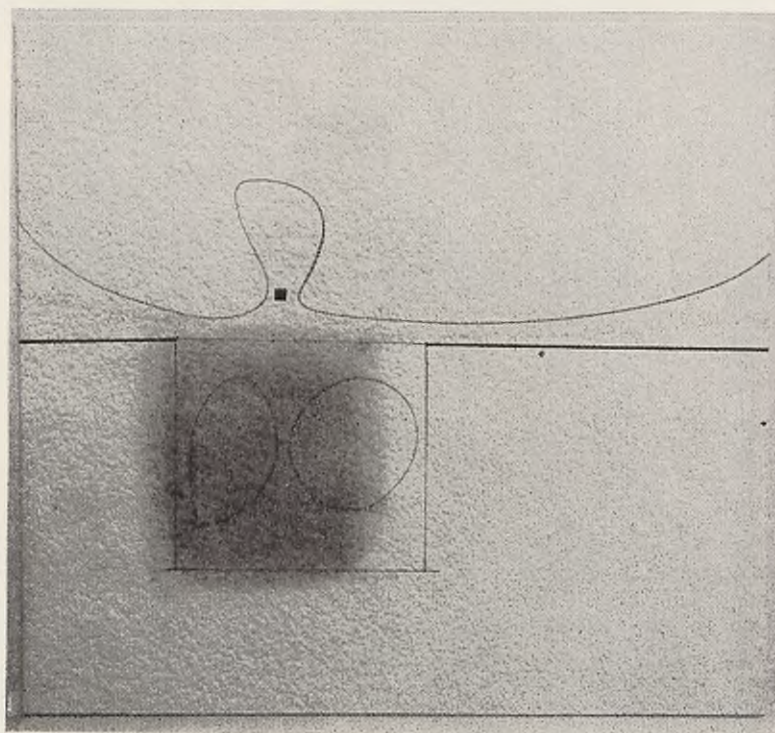
# Exhibition Commentary



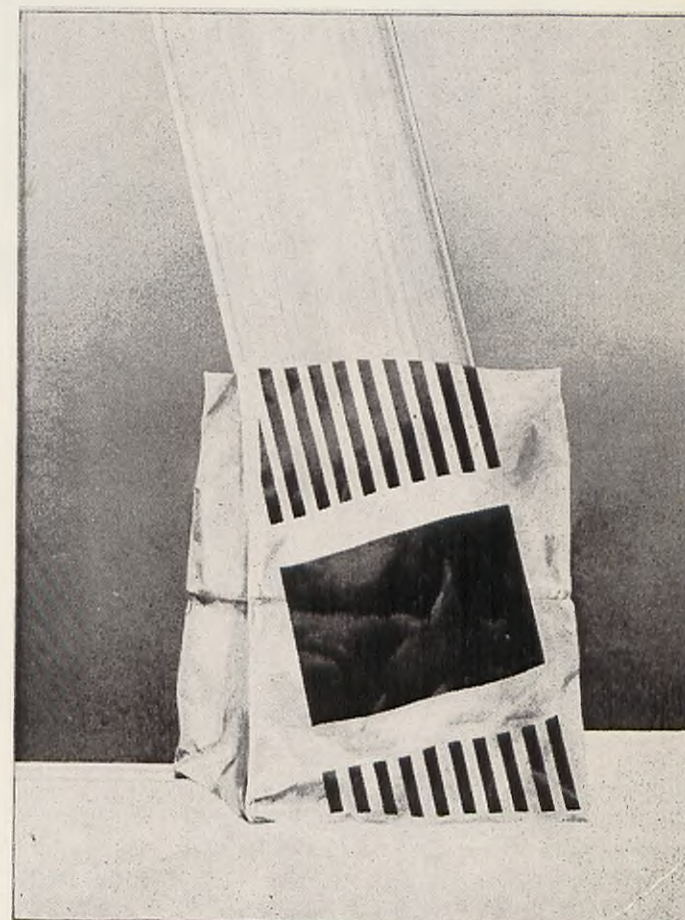
*above*  
CHRISTOPHER WALLIS  
Oil on canvas 50in. x 40in.  
Holdsworth, Sydney  
Photograph by Douglas Thompson



*above right*  
JEFFREY SMART BUS TERMINUS (1973)  
Acrylic on canvas 32in. x 39in.  
Rudy Komon, Sydney  
Photograph by Robert Walker



*right*  
BELA IVANYI BLUE COMPOSITION 1973  
Ink and wash on paper 25in. x 27in.  
Villiers, Sydney



*far right*  
RODERICK SHAW BROWN BAG (1973)  
Acrylic 48in. x 99in.  
Arts Council, Sydney  
Photograph by Brian Bird





*top*

RICHARD LARTER *WRITING, I AM* (1973)  
Acrylic on canvas 72in. x 104in.  
Watters, Sydney  
Photograph by John Delacour

*above*

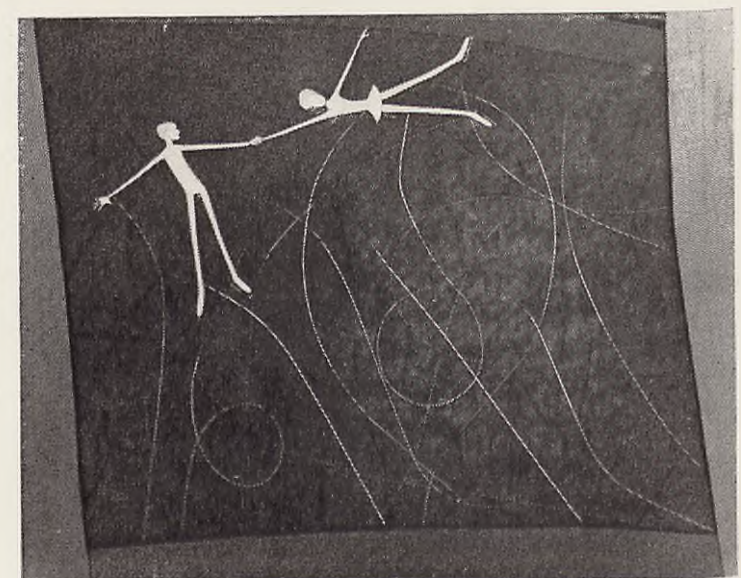
ELWYN LYNN *PERIL OF WATERS, WINDS AND ROCKS* 1973  
Mixed media on canvas 48in. x 96in.  
Bonython, Sydney  
Photograph by Stan Ciccone

*above right*

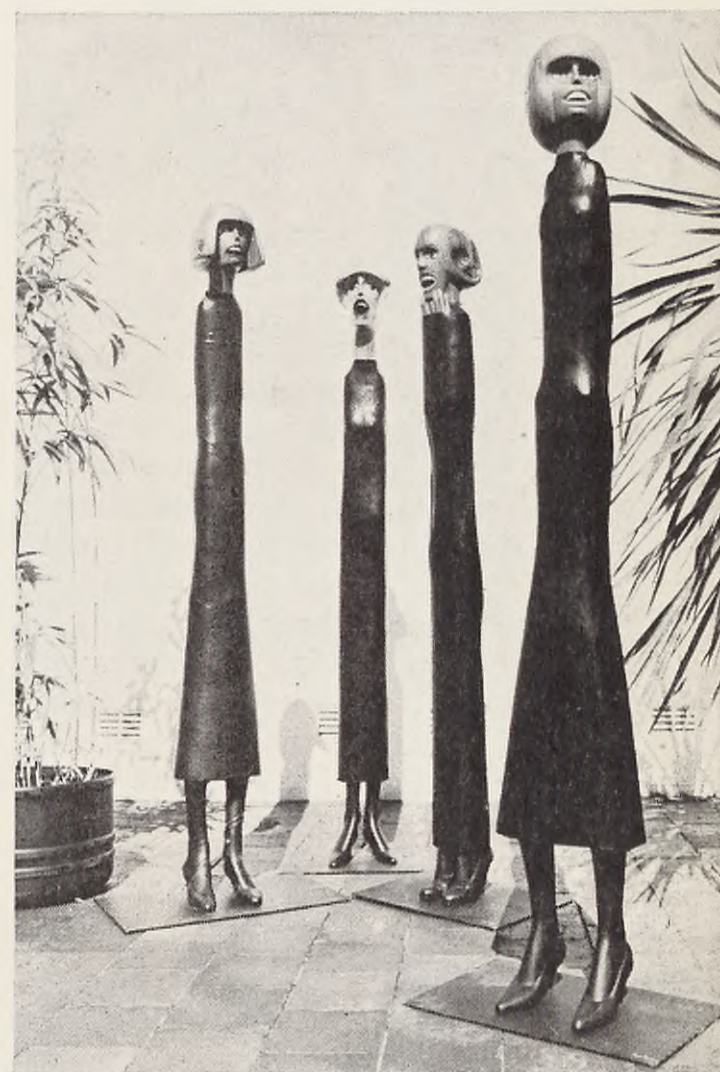
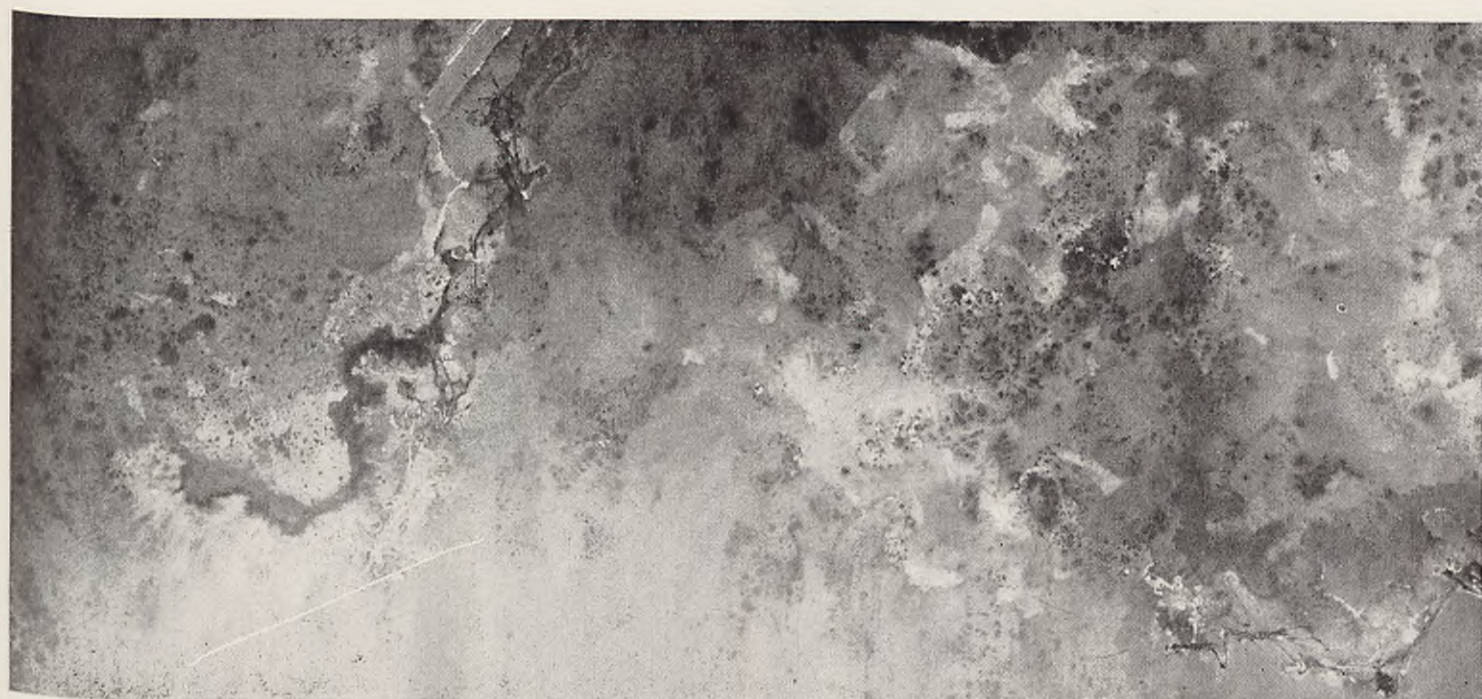
PETER POWDITCH *SUN-TORSO, 122 (BUNCH)* (1972)  
Enamel on hardboard 54in. x 36in.  
Reid Gallery, Brisbane  
Photograph by Ron Beeston

*right*

JOHN BRACK *UP IN THE AIR* 1973  
Oil on canvas 45in. x 57in.  
Rudy Komon, Sydney  
Photograph by Robert Walker







*above*

ROD DUDLEY STANDING WOMAN 1971, 1972 and 1973  
Wood and leather 78in. high  
Bonython, Sydney

*top left*

COL JORDAN OFF THE EDGE DEVOTIONALLY (1973)  
Acrylic on canvas 67in. x 120in.  
Bonython, Sydney

*middle left*

ROSS JACKSON BROKEN PLACES IV (1973)  
Acrylic on canvas 68in. x 128in.  
Bonython, Sydney  
Photographs by Stan Ciccone

*bottom left*

MICHAEL TAYLOR BREDBO LANDSCAPE 1973  
Oil on canvas 68in. x 90in.  
Watters, Sydney  
Photograph by John Delacour



# The Sydney Opera House

*David Saunders*

The commonplace statement that a building has to be experienced to be understood applies with every possible force in the case of the Opera House. Photographs have their limitations of course and the total effect can never be transferred to printed paper. Statistics, and verbal accounts like this one, cannot be a substitute either, but a descriptive analysis can help.

To begin with, the magnitude is very hard to understand. The base structure is such a non-building that it hardly enters into routine visual assessment of the size. The superstructure is what rivets the attention, but its scale is baffling. Receding and curving roofs are bound to disarm appreciation of their size, and these certainly do.

As the sheer size of the place comes home, there is a new awe for it, not awe for its size but for how that size is presented. Until the opening, views of it across the Harbour, from the Bridge, from distant buildings were for so long everyone's understanding of it, and all that was available. It still grows small in relation to the water's width and the Harbour Bridge's span. It grows small in height because of the extent of its base, and it appears smaller because other buildings to test it against are some distance away – but that is not the impression from close experience of it. Follow around its broadwalks and terraces near water level, with the roofs now high above and their curves soaring, and it seems enormous. Observe the disarming scale of component elements such as the concrete canopies over side entrances or the long window slots of the north end. Discover the real nature of the steps rising so grandly up at the southern end, each one so long that the other end is obscure in the distance.

Make some comparisons with other well-known Sydney buildings and find that the Town Hall, St Andrew's Cathedral and St Mary's Cathedral can, all three together, be placed within the Opera House volume

without coming anywhere near its size.

Above all, find out just what the contents amount to. This discovery has to be gradual. Almost no visitor, however well treated, will see all the spaces within, said to be something like a thousand rooms. The major ones are, of course, the four main performing spaces – Concert Hall, Opera Theatre, Music Room and Drama Hall. A fifth, already well known, is the Exhibition Hall and two more, which will gradually come into their own, are the Reception-Recital Room and the Recording-Rehearsal Studio, both with strong architectural virtues of different kinds. That makes seven halls, whose total seating capacity is 6,200. Four restaurants and canteens – two public, one for performers, one for staff – bring the potential seating to about 7,000. Lounges, bars, toilets, extensive back-stage areas, fifty dressing-rooms and a couple of dozen offices complete the list of rooms that eventually might be seen by an involved member of the public. After that begin the service-rooms for lighting, air-conditioning, projecting, repairing, communications, cooking, storing and all the rest.

Not for one moment is this size being promoted as a virtue in itself. Recognition of it is vital, however, to an understanding of the impression it all gives.

The main, chiefly external, effect stands revealed, then, as a great achievement in terms of scale. The size is inescapable but it does not overwhelm or intimidate. Its components are ample, even generous for the total bulk, yet they are not inhuman. Those parts which are necessarily large are so simple and so strong in form, that they become acceptable as landscape elements; for instance the east and west walls are easy to compare with the cliff-face which stands just south of the building.

Landscape terms come easily to mind when attempting to describe this building. Plateau and hillside, terrace and cliff, cavern (for the vehicle concourse) and cave (for the Opera Theatre, with its black ceiling). A set of elemental, yet not brutal, experiences – and all under control.

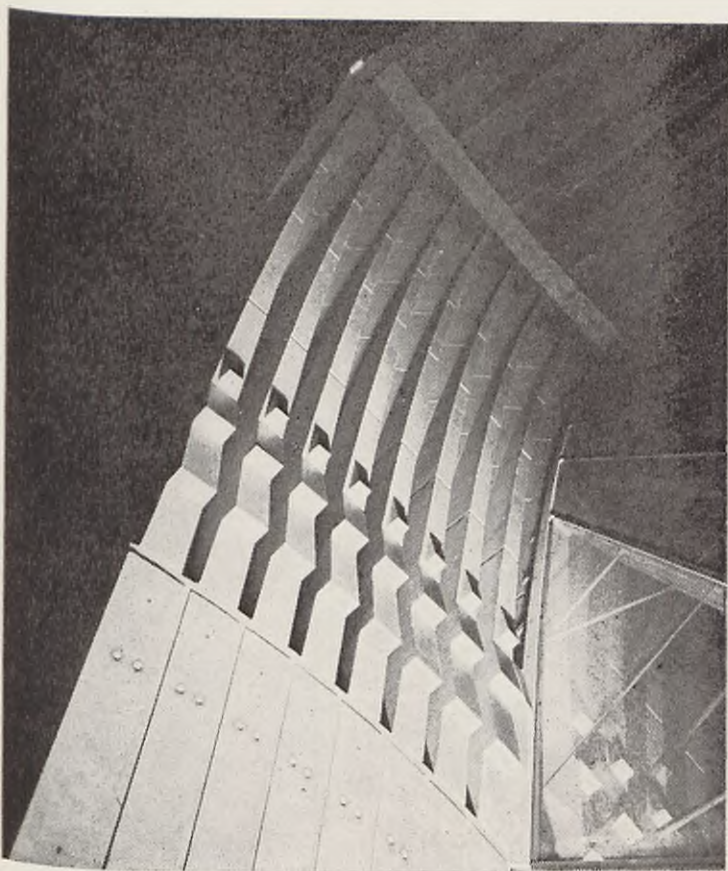
The popularity of the exterior spaces is a very enjoyable thing to observe. People are on the move, wandering and appreciating in the way that people do at, say, a mountain resort. They reach a vantage-point, stand a while, then move on with evident pleasure – and expectation.

The complex, as a whole, has proved to be urban space and landscape place of great merit.



SYDNEY OPERA HOUSE FROM THE AIR DURING THE OFFICIAL OPENING BY HER MAJESTY QUEEN ELIZABETH II ON SATURDAY 20 OCTOBER 1973  
Photograph by Polkinghorne and Stevens





*Above*  
 SYDNEY OPERA HOUSE – DETAIL OF CONCRETE  
 VAULTING



*above right*  
 SYDNEY OPERA HOUSE ON BENNELONG POINT WITH  
 THE SYDNEY HARBOUR BRIDGE IN THE BACKGROUND  
 Photographs by Max Dupain



On one point that wonderful exterior is fundamentally uncomfortable and in one other respect it has been damaged, temporarily perhaps, by a dreadful, last-minute failure of nerve.

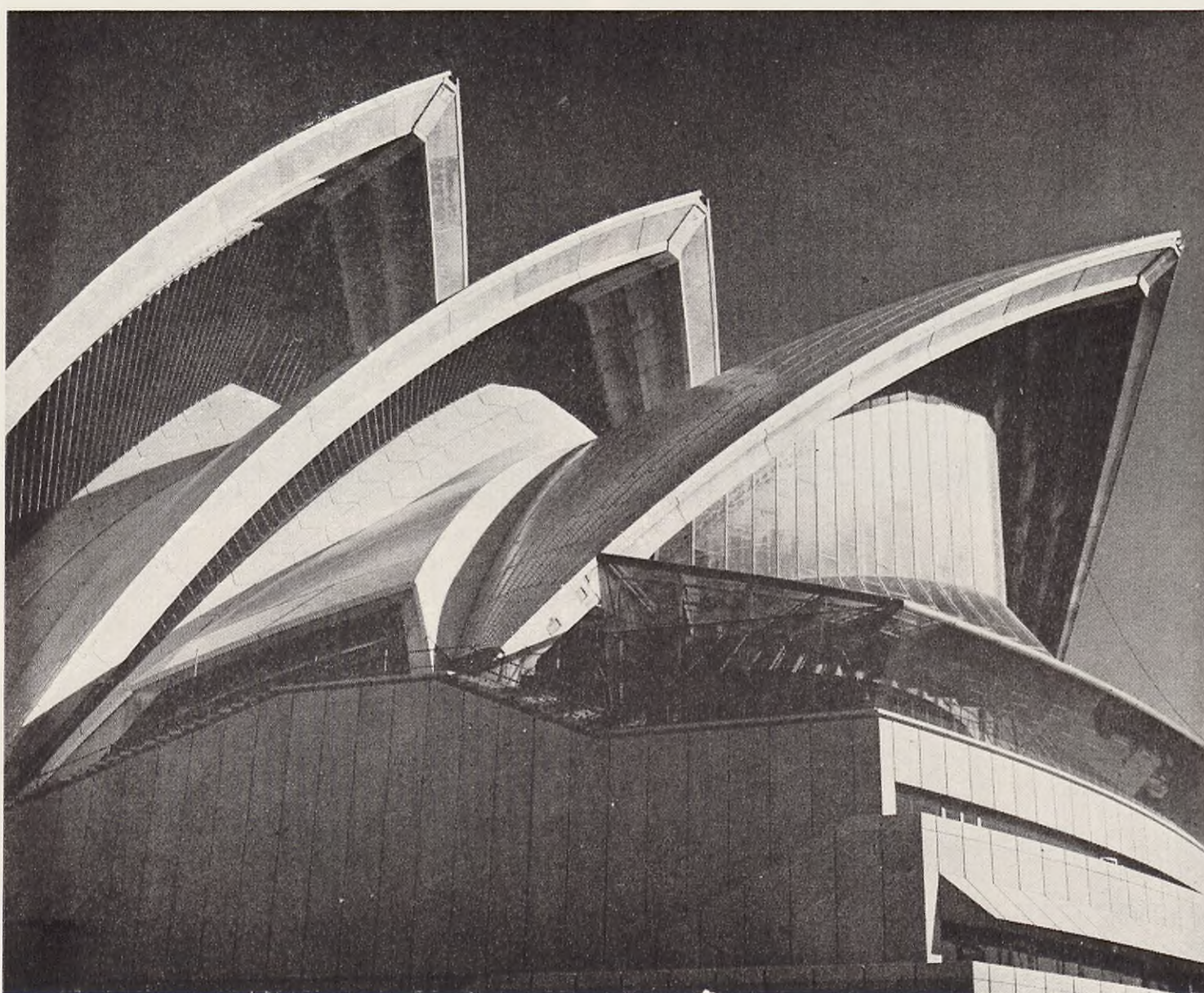
The discomfort comes from the tallness of the roof forms as seen from the south end, the approach end. The pointed arches of the two halls, seem, from the foot of the steps, to be inordinately tall, too tall for their known function – at that end to shelter the foyers – and too tall compared with other forms in the building.

The failure of nerve is the ridiculous, insulting apron of asphalt offered as a forecourt. Of course the reconstructed granite slabs of the steps and the broadwalks are expensive, just as the tile covering of the roofs is expensive, but they are beautiful and they are virtually everlasting materials and there is money readily available.

Practically all of the complaints about cost strike me as hypocritical and as sordid tactics considering the hugely successful Opera Lottery. It may not be a comfortable thought that the public provided, by way of gambling, so much money – money which might well have been withheld if frankly sought for just funding the building, but it is a fact. It was recently announced that the whole debt, almost one hundred million dollars, should be at an end within two or three years (Adelaide's Festival Theatre, for much less cost, is to be a burden for at least thirty years). It is not as if the money were unaccounted for. First and foremost it bought the spectacular main construction, then it bought the high quality which is evident in the exterior and the main spaces. Next on the list it bought for the client organizations the doubtful luxury of several tremendous changes of mind about what they wanted, entailing extensive alterations and wastage. It also, for a small portion of the total, bought years of tough, penetrating attention from architects and engineers bearing down on all the complex building problems, in a sense self-imposed problems which, when once solved as most of them were, became the present source of enormous satisfaction.

In those circumstances the asphalt should be regarded as a temporary, hasty expedient, whose shameful presence will soon be a thing of the past. That wooden shelter leading to the bus stand must, one hopes, also have been seen that way even as it went in.

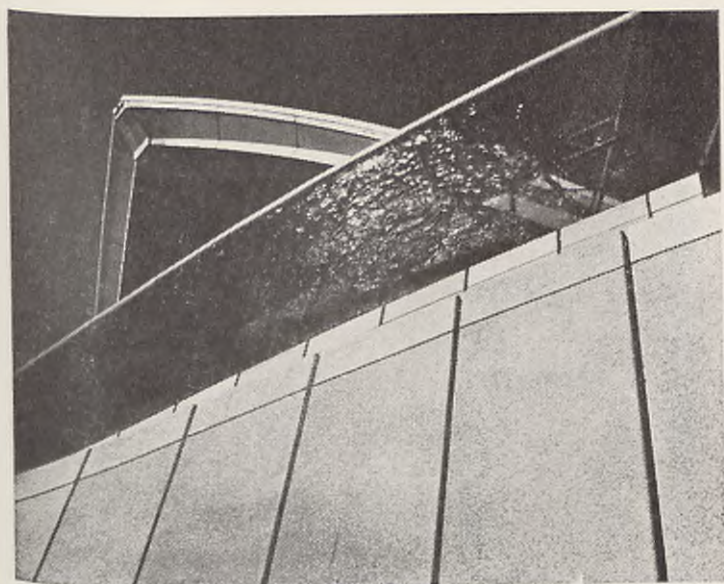
Within the building, architectural experiences (and functional success) divide





*opposite top*  
SYDNEY OPERA HOUSE AT NIGHT

*opposite bottom*  
SYDNEY OPERA HOUSE – THE ROOF SAILS



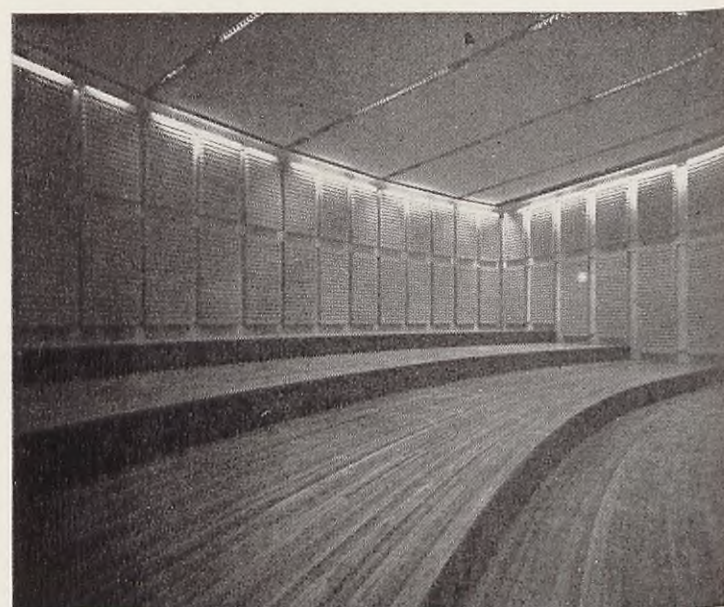
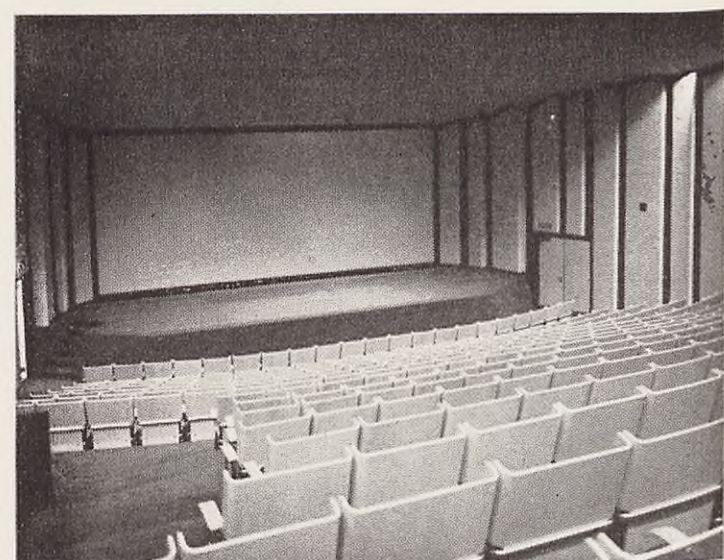
*above*  
SYDNEY OPERA HOUSE – HARBOUR REFLECTIONS

*above right*  
SYDNEY OPERA HOUSE – DETAIL OF ROOF SAILS  
Photographs by Max Dupain





SYDNEY OPERA HOUSE – INTERIOR OF CONCERT HALL



*top*  
SYDNEY OPERA HOUSE – INTERIOR OF OPERA THEATRE

*middle*  
SYDNEY OPERA HOUSE – INTERIOR OF MUSIC ROOM

*above*  
SYDNEY OPERA HOUSE – REHEARSAL STUDIO  
Photographs by Max Dupain



sharply into the great and the far from great.

The major spaces, the two main halls, are undoubtedly impressive and they are surrounded by stimulating areas – in fact by some quite breathtaking experiences. More of them later.

The four other public areas, all opening off the western broadwalk rather than the main lobbies, do not offer much architectural pleasure. They also have some severe difficulties for producers and performers in backstage problems. Their foyers, and the Exhibition Hall itself, are inadequate, architecturally negative, shabbily finished and ineptly furnished. In the case of Drama and of Music (cum Cinema) the auditoria themselves are acceptable but mediocre. Many municipal halls or suburban cinemas offer as much.

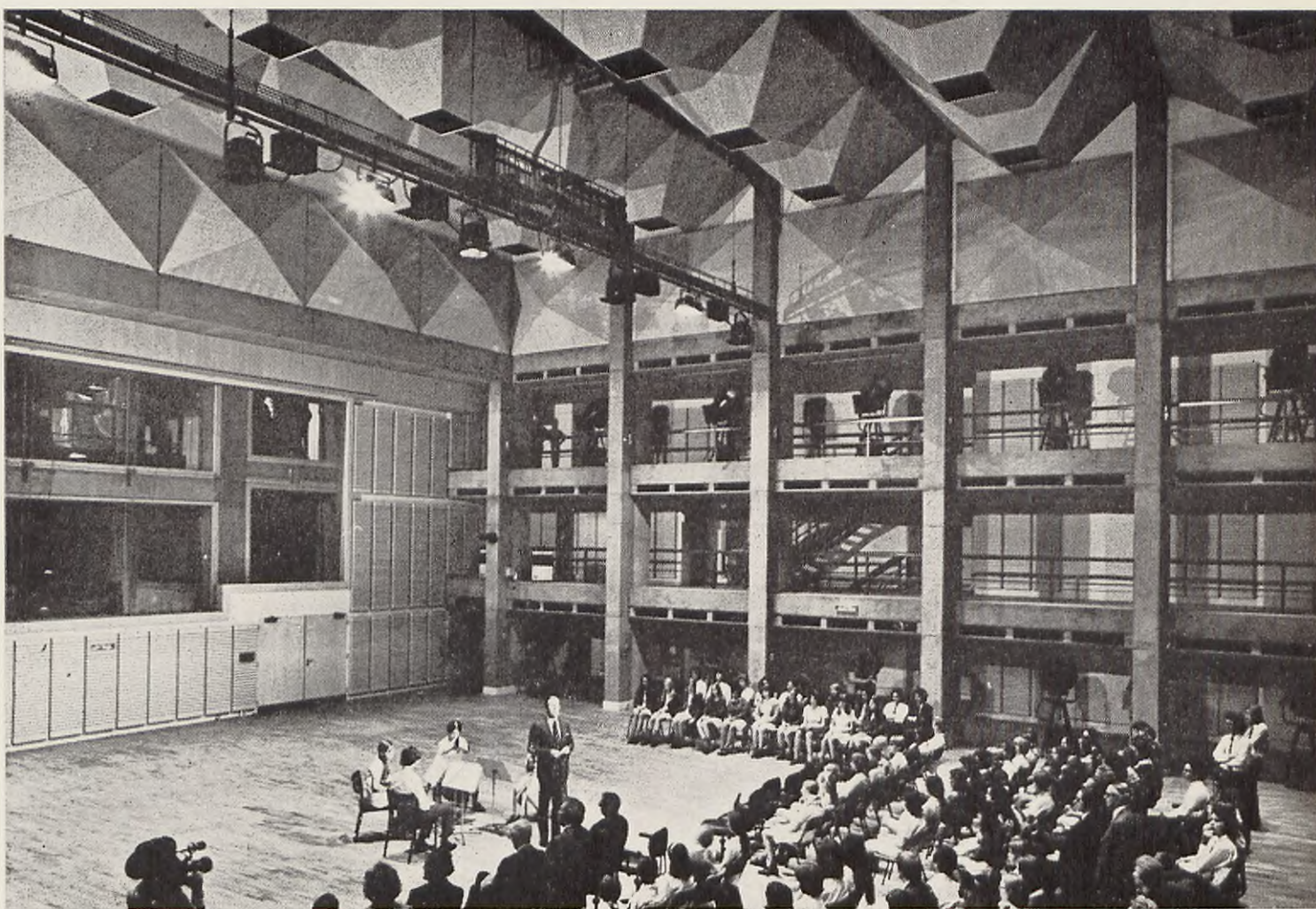
The gem among these spaces is the Rehearsal-Recording Studio, and it is offered only for 'invited audiences', which probably is because the access is so mean, and the absence of foyer so total, that it cannot be classed as Public.

Once in the Rehearsal-Recording Studio, a space of great authority is found. It is square in plan and rises tall with two tiers of galleries right round it. It is a modern Globe Theatre form, and it is calm in proportions and appealing in its materials – concrete and timber. Its acoustic qualities are said to match closely enough to those of the Concert Hall to be the perfect rehearsal space. On Sundays, at present, music every hour is to be heard there. This room is the space once intended for the sub-stage equipment of the Concert Hall (as it is now) when that hall was planned to be the Opera Theatre.

The two main halls are at one and the same time the major experiences of the interior and the main justification for the external drama of the white roofs. They are altogether impressive. The weaknesses which may be identified do not make them otherwise.

Along with the auditoria themselves, the sequence of rising spaces that lead to them and around them is very imposing.

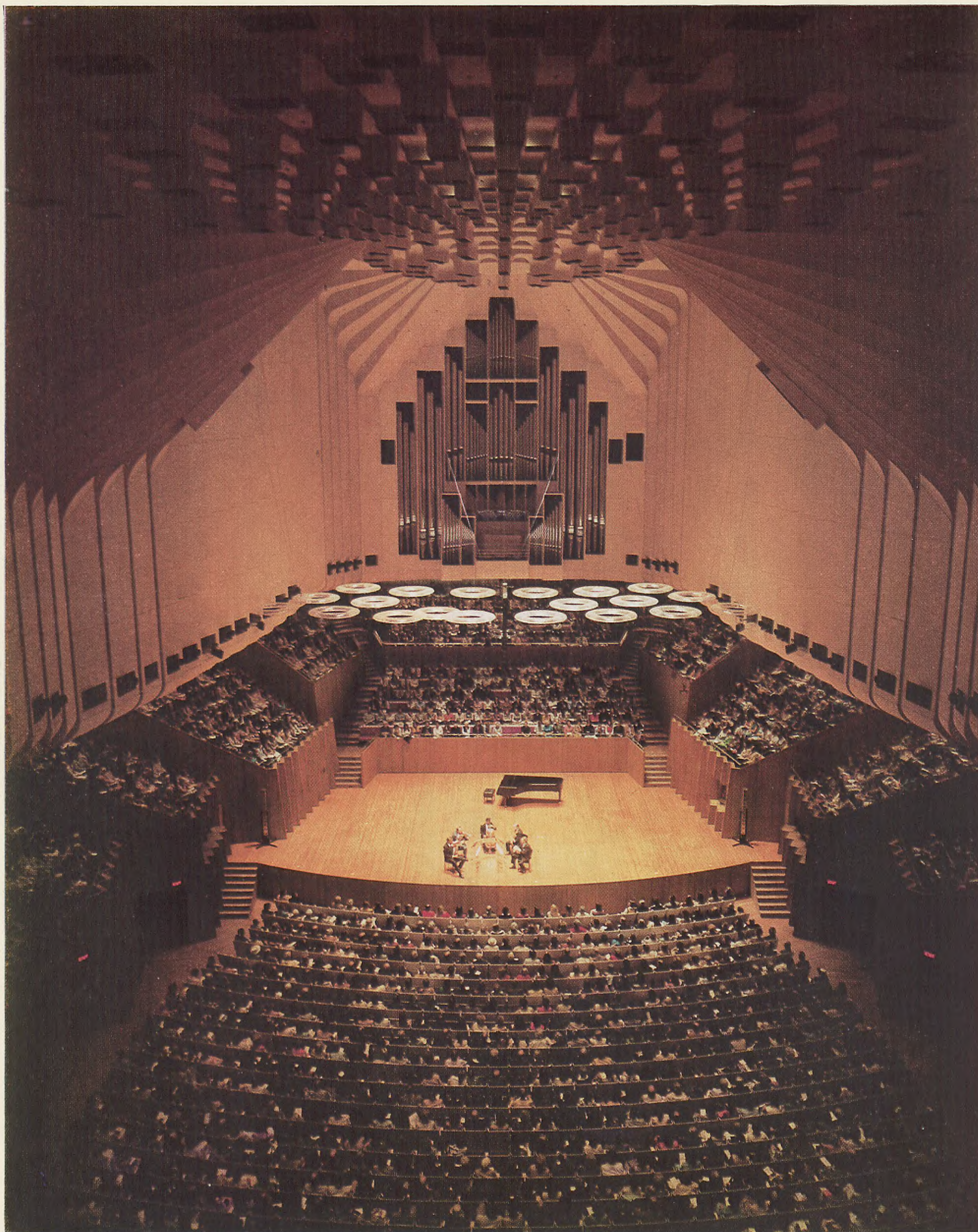
Most affecting of all, in my view, is the ascent on either side of both halls. These are not staircases with regularity and single purpose. They succeed rather to continue the hill-slope and hill-top theme by means of their breadth, their slight wandering, their continuation through the glass walls and from one hall to the other. Looking up their slopes the strongest sculptural play of all is seen, the dialogue between the facets



top  
SYDNEY OPERA HOUSE – CEREMONIAL STEPS

above  
SYDNEY OPERA HOUSE – REHEARSAL-RECORDING  
STUDIO  
Photographs by Max Dupain







of the upright wood-lined auditorium and the massive fanning of the concrete vaults from their supporting bases.

The very existence of such an opportunity for the members of the audience to ascend around the stage-house and then the auditorium without interruption is at the heart of Utzon's conception. The choice of placing the two halls parallel on the restricted site and then of virtually eliminating stage wings in favour of allowing that movement, was the most single-minded, perhaps the most stubborn, of all his imaginative choices.

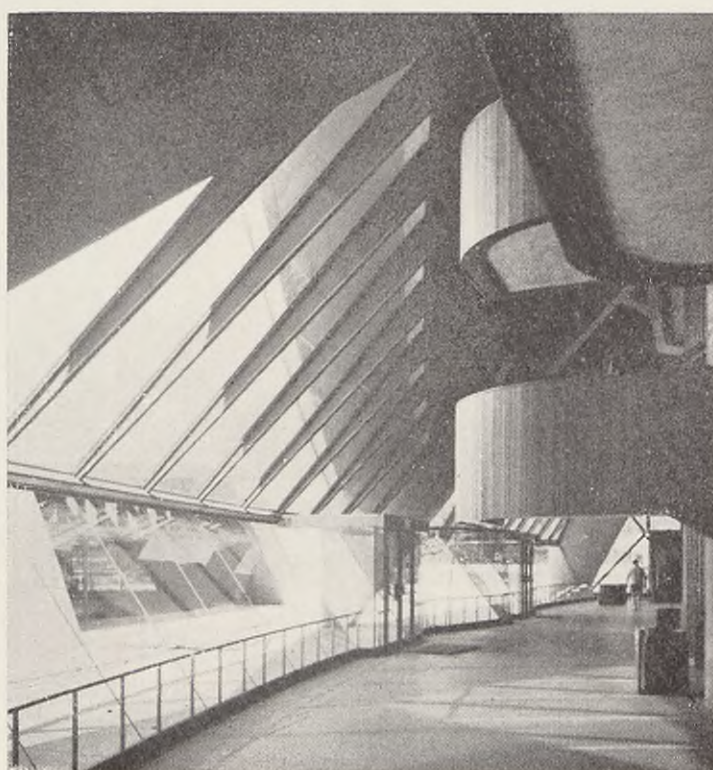
From that premise, a logical completion of the architecture for that audience-approach, has truly grown a gradually flowing, powerful environment. None of the subsequent experiences is quite so magical.

The harbour-side foyers which those stairways reach are marvellous because of their location and suitable because their glass roofs reach out as shelter rather than rise up in any suggestion of support, but a lesser number and variety of steel members would have been welcome, for there is a certain fussiness here for the first time since entering the building.

The auditoria, both, are spectacles of height and of modelling, but where it would be desirable for them to be the ultimate climaxes of conviction, they seem to have been bettered earlier in the building.

The white birch of the Concert Hall goes soaring up grandly, but somehow arbitrarily. It is not clear what the theme is, except to emphasize the height by a dome. For my taste the component parts of the ceiling are too narrow and too many, the curves too energetic, and the black-boxes (which are light and ventilation outlets) too numerous to bear such emphasis. The contrast between the curves of the ceiling and the angularity of the lower walls or box-fronts (also of a different wood, brush box) has become a situation of rivalry rather than of each being a foil for the other. There are a few items of positive weakness, such as a feeble sinuousness in the line of the ceiling above the boxes at the organ end. The magenta colour of the seating is strong and welcome on its own, but a distinct problem for many of the colours worn in the audience.

Against such critical points, the space

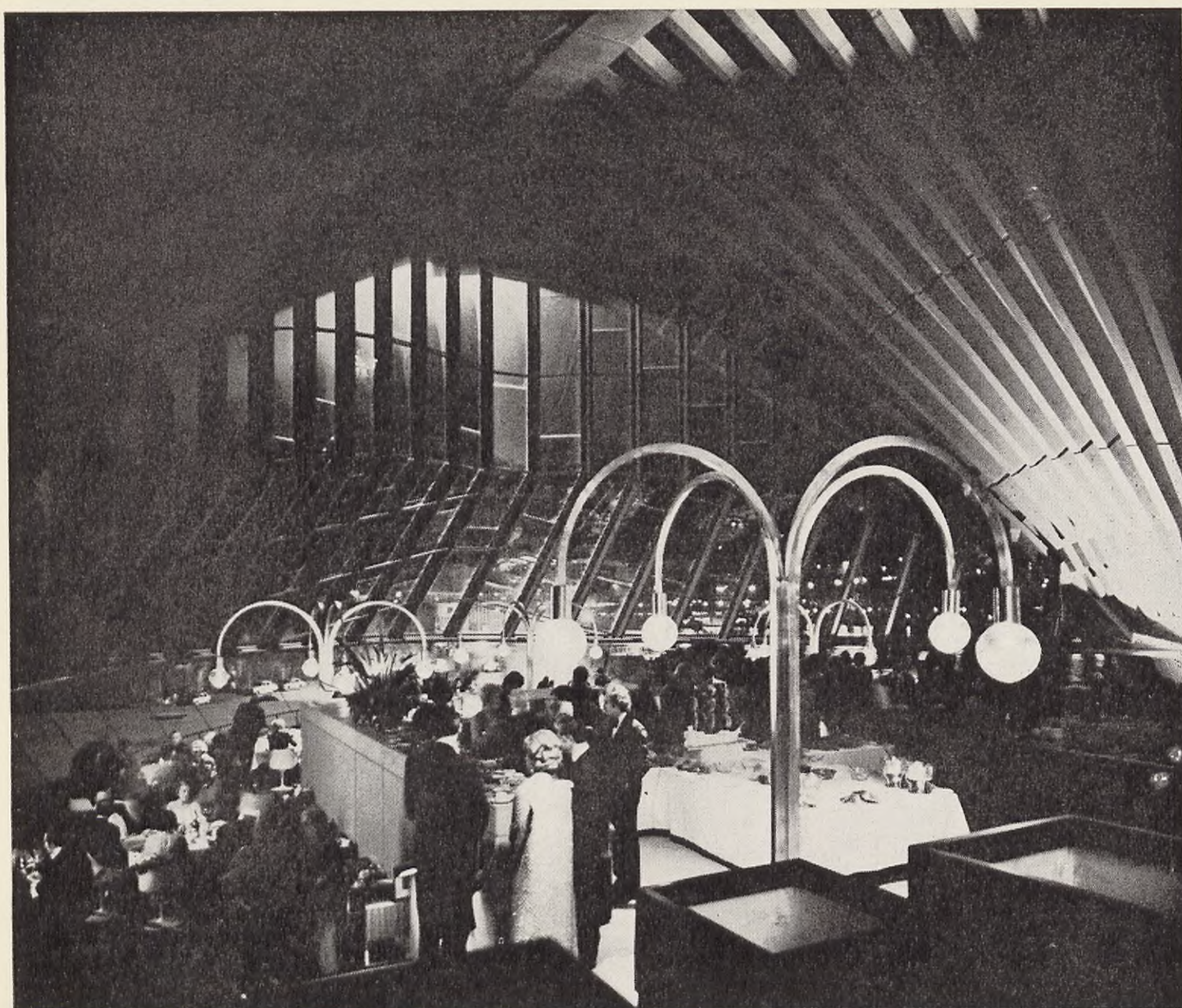


*above*  
SYDNEY OPERA HOUSE – INTERIOR ASCENT TO  
OPERA THEATRE

*left*  
SYDNEY OPERA HOUSE – EASTERN FOYER OF  
CONCERT HALL  
Photographs by Max Dupain

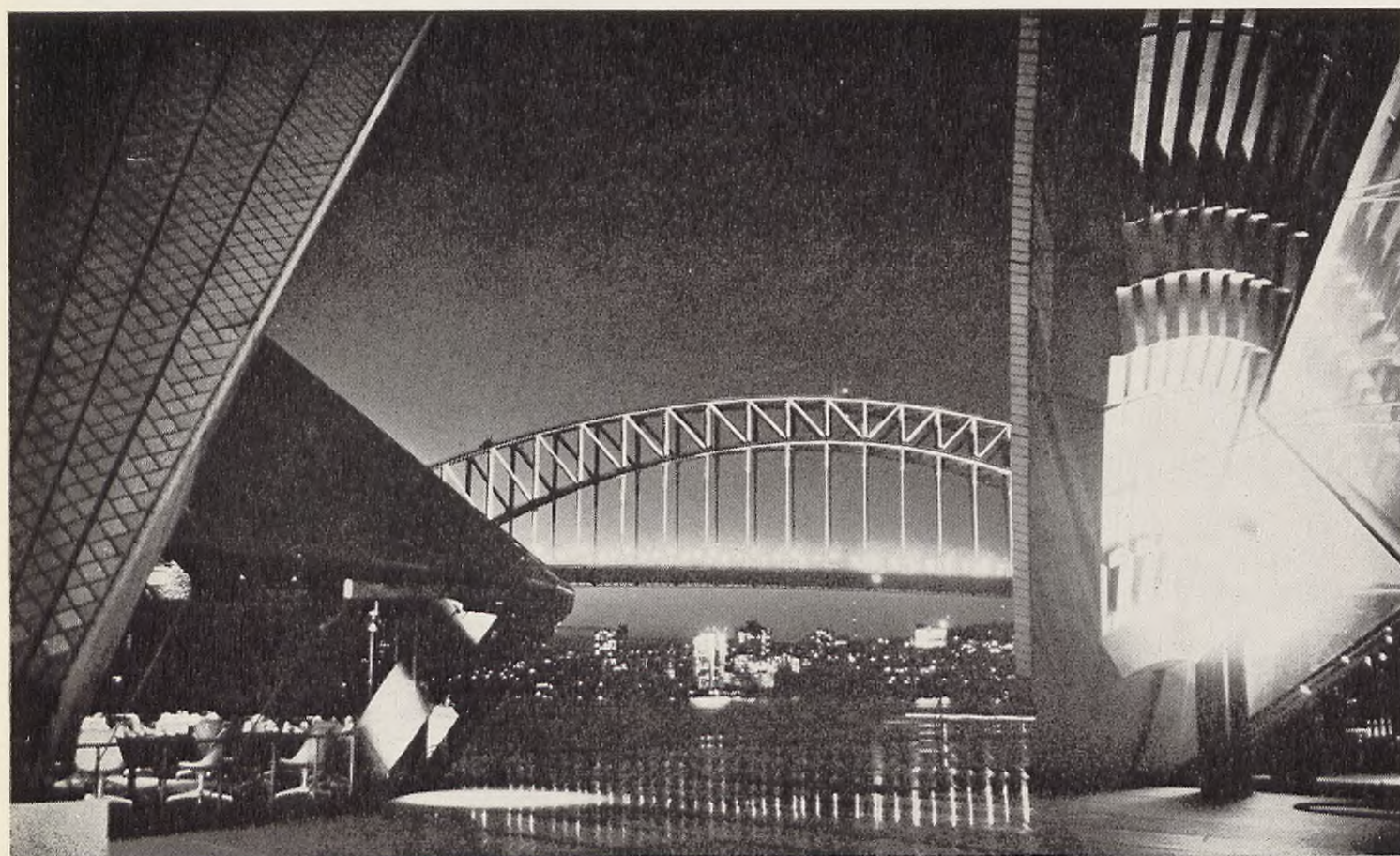
*opposite*  
SYDNEY OPERA HOUSE – INTERIOR OF CONCERT  
HALL





top

SYDNEY OPERA HOUSE – BENNELONG RESTAURANT  
AT NIGHT  
Photograph by Max Dupain



above

SYDNEY OPERA HOUSE – BENNELONG RESTAURANT,  
TERRACE AND HARBOUR BRIDGE AT NIGHT

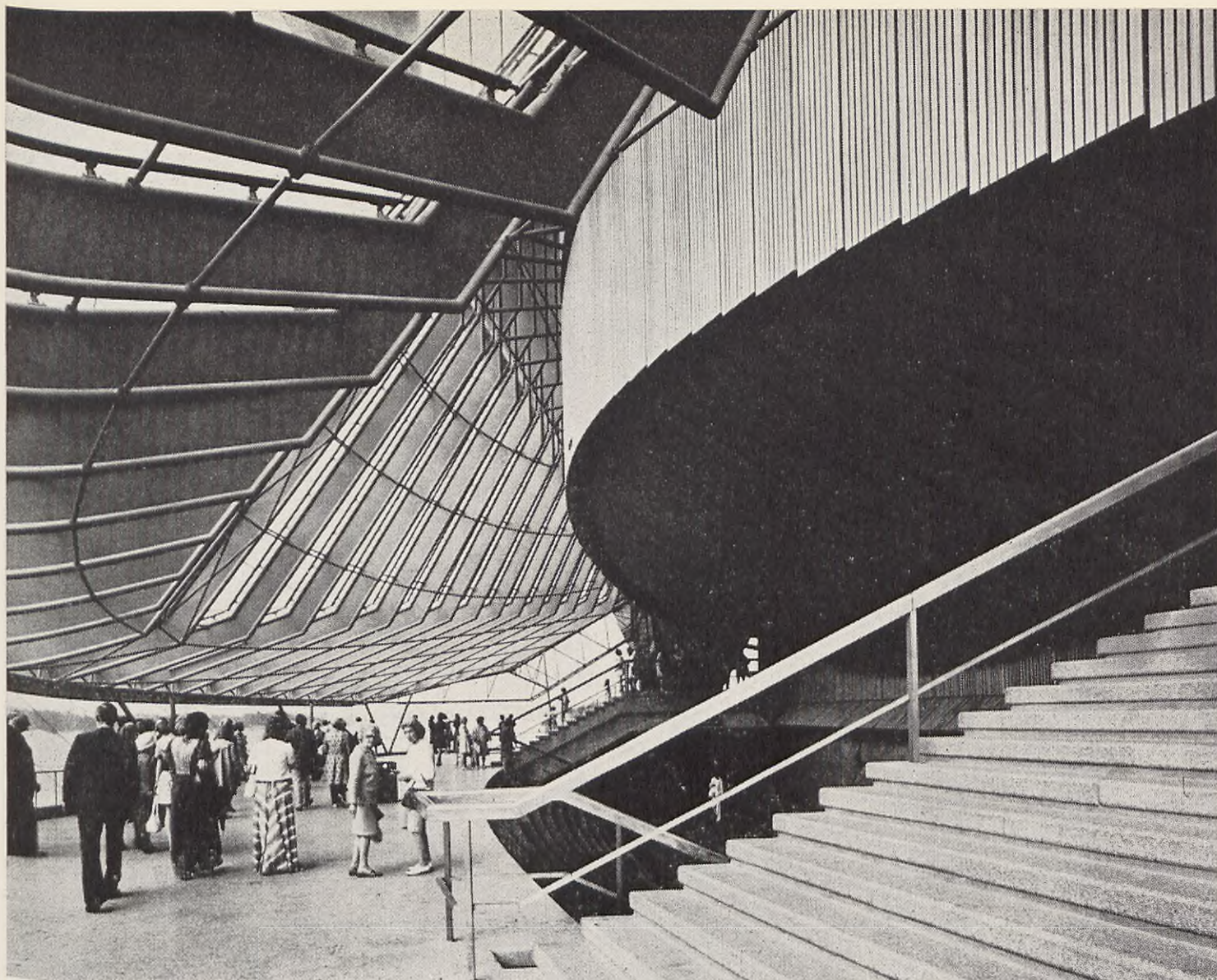
still holds its own and a degree of awe is inevitable. As the music comes across as beautifully as it does to every part of the audience, the apparent closeness of the sound and the obvious distances within the room seem uncanny. The sense of size, yet intimacy, is sealed by the whole audience being on view (2,700 seats without balconies), a welcome continuation of the theme that the audience possesses this building, not the other way around.

As with the asphalt forecourt, there is a last-minute assault on the Concert Hall, the afterthought of lighting battens (and of suspended microphones with three cables each). At such times as illumination of the stage is raised to the level needed for television, the battens, black and crawling with cables, are hideously intrusive. They have, very likely, drawn little comment because Australians are so well practised in self-defence against such defilement, mentally ignoring the intrusion, pretending it is not there. It is the defence practised every day in the streets and highways, festooned and spiked as they are with aerial cables and their supporting posts. The Opera House is the last place in the nation where this effort should be needed. Some theatres successfully arrange lighting scaffolds and battens as part of the architecture; the Civic Theatre in Canberra does it well. The problem in this Concert Hall is that the room is something quite finished, moulded, fitted and richly surfaced, *then* has these bits and pieces hung right down the middle of the major volume.

The Opera Theatre has been made black, so concentration is directed toward the stage and the audience. It is a welcome device though, from upper-level seats where the black ceiling inevitably fills half the vision, a bit oppressive. Analysis of the form is not only less relevant than in the Concert Hall, but quite difficult, for it really is a case of peering up into the dark. The ceiling here is more like the concrete structure just outside, fanning out or rising in slabs. Three segments of the auditorium are defined, with only casual relationship between the three treatments. The concrete-fronted boxes (rather blotchy concrete, close examination reveals) stop abruptly against one of the rising segments of ceiling, and the same segment begins arbitrarily above the exit doors. Once again, however, the voluminous space is impressive enough to remain the main attribute.

The fact that there is that small similarity





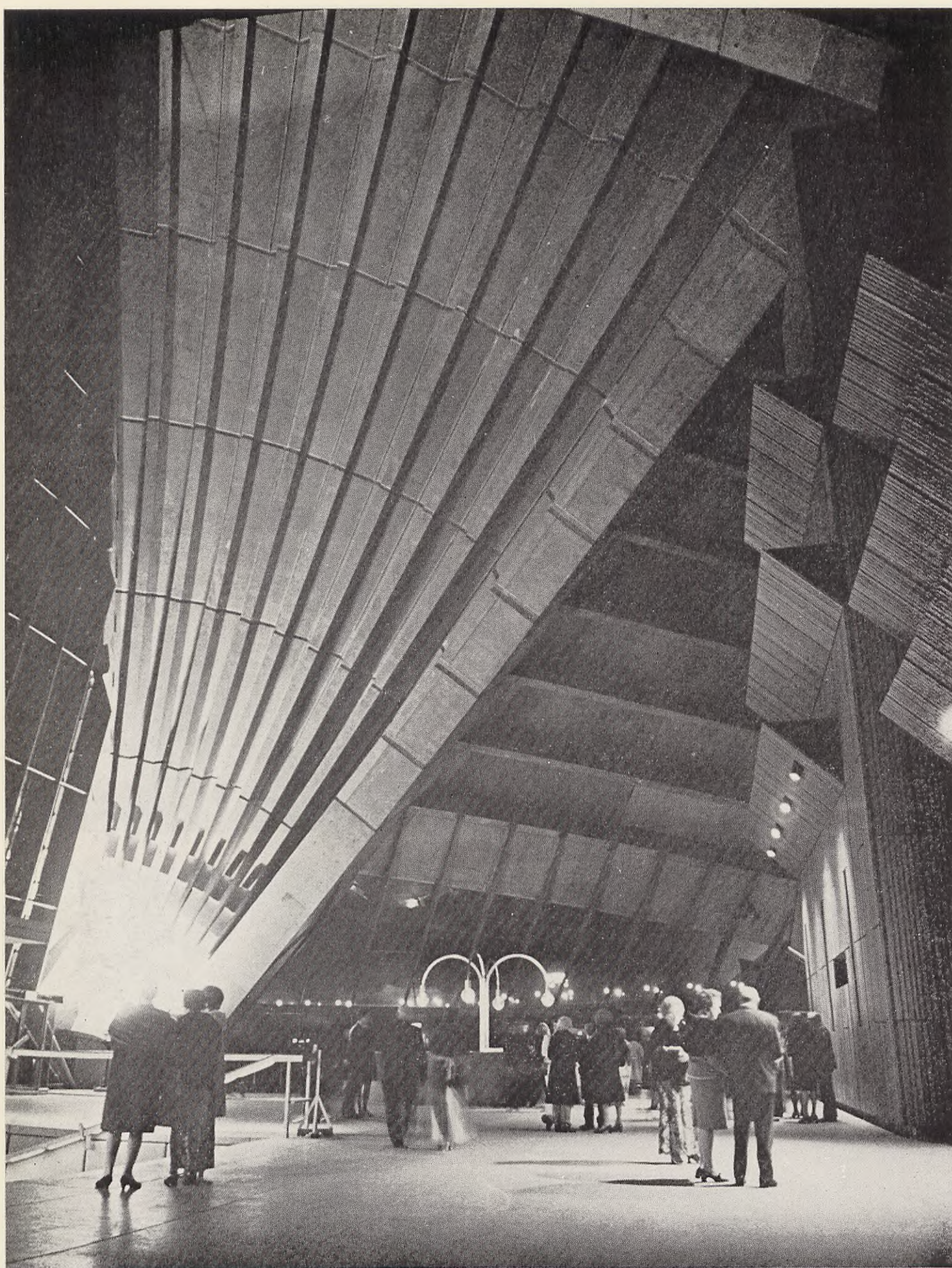
*above*  
SYDNEY OPERA HOUSE – EASTERN TERRACE AT NIGHT

*left*  
SYDNEY OPERA HOUSE – NORTHERN FOYER OF CONCERT HALL



*left*  
SYDNEY OPERA HOUSE – SOUTHERN FOYER OF CONCERT HALL  
Photographs by Max Dupain





SYDNEY OPERA HOUSE – SOUTHERN FOYER OF  
CONCERT HALL  
Photograph by Max Dupain

between the ceiling forms in the Opera Theatre and the structural forms outside takes one's attention thankfully back to the main structure of the building, for it is there that strength and indisputable rightness of choices are to be found. The much-publicized nature of the construction – precast segmental arches assembled into towering vaults which are geometrically portions of spherical surfaces – comes right through into the enjoyment of it all as an environment. System with soul, it might be called.

Now to discuss briefly a question which could be expanded considerably – what architectural notions are the dominant ones seen in the completed Opera House?

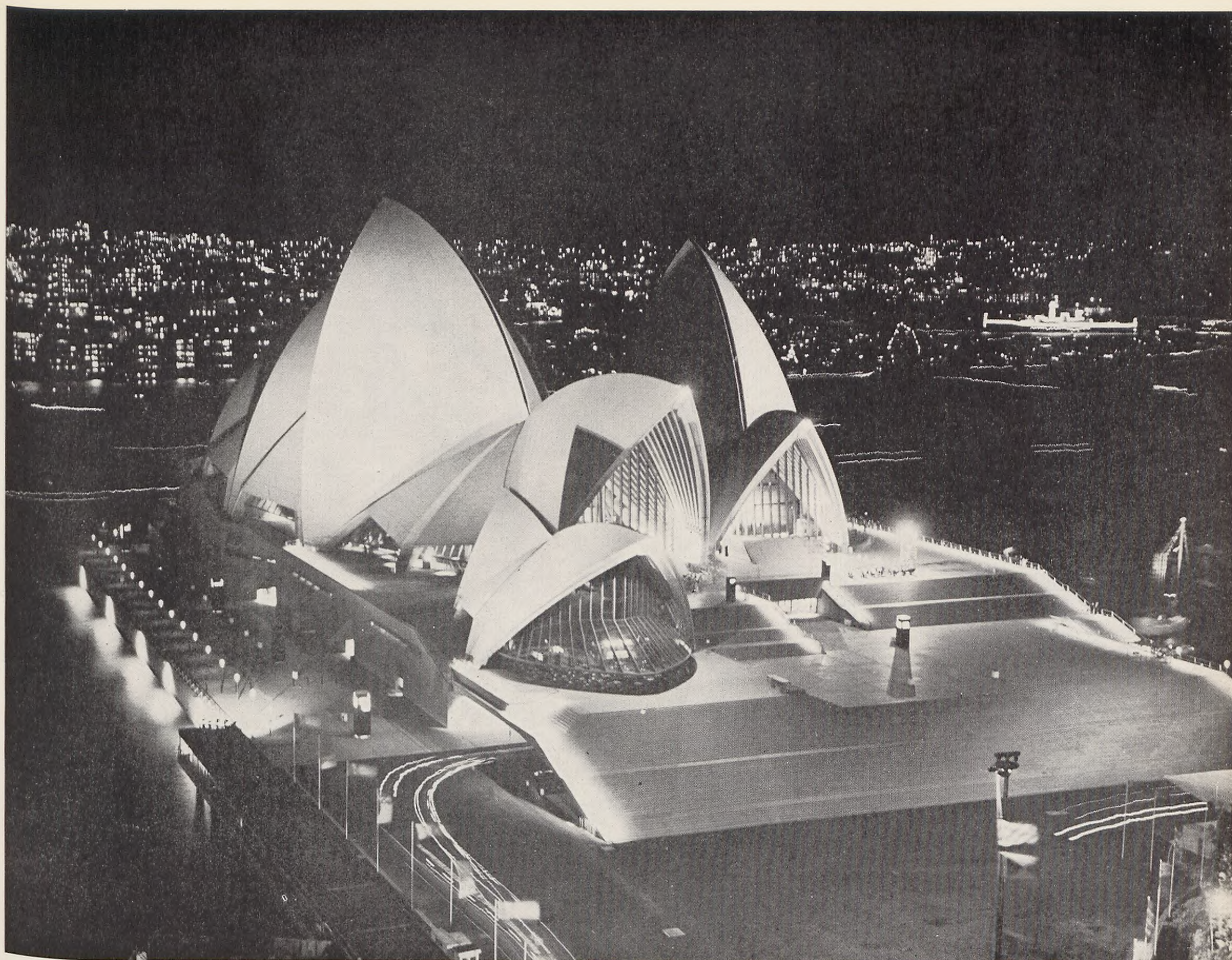
Broadly, they are expressionist rather than functionalist, but they are achieved (where the building is at its best) through the demanding discipline of the geometric engineering concept, rather than through arbitrary fantasy.

In saying that functionalism is not to be found here is not to say the building is unfunctional, but – and this is obvious – that it is not a basic, single-minded translation of function alone into form. To say that it is expressionist but not the arbitrary product of fantasy is to insist that it is not Expressionist (capital E, as in German architecture of the 1920s) despite affinities with Expressionist sketches, such as those by Finsterlein.

The combination that it has, of expressionist celebration of location and occasion (harbour's sails and possession by the audience) with engineering geometry, is close to the medieval – to the cathedral vaulting system. The Gothic arose from the practical desire to be fire-proof and long lasting while still pressing on, as Suger eloquently recorded, to extraordinary lengths to create 'jewels of light' within higher and higher spaces and rib-articulated structures.

It is possible to hold a view about Gothic cathedrals that they deal extensively in the unnecessary and practise virtuosity rather than plain statement. Earlier churches achieved wider spans with simple wooden trusses and just as much colour and light by putting mosaics onto simple walls. But once the Renaissance disdain of Gothic had been set aside, the world perceived again the magic that the purposeful redundancy had created. That is about where the Sydney Opera House locates in relation to architectural history, and about why it is likely to hold strongly the affections of all but the most Puritan.





SYDNEY OPERA HOUSE AT NIGHT  
Photograph by N.S.W. Government Printer



# John Coburn's Curtains

David Thomas

John Coburn is Australia's foremost tapestry designer. Nearly forty of his designs have been woven into tapestries at Aubusson in France and his brilliant Sydney Opera House curtains are the largest and arguably the finest produced by an Australian artist; yet, curiously enough, few people have seen them. They did not appear during the official opening festivities and, despite dark rumblings offstage of aesthetic intolerance, they still have not made their debut. Arguments against their use range from the claim that they are not functional – a claim denied by the artist – to the suggestion that they detract from the sets on stage. Perhaps comparisons are a bit too odious for the disgruntled set designers, who have thrown up their painted flats as a barricade for self-protection.

The superbly decorative quality of these visually luxuriant wool hangings adds greatly to the heavy interiors, and they excite anticipation of the theatrical moments that lie behind them. The arguments against their use smack a little of sour grapes. Hopefully these petty oppositions soon will be overcome and by the time this special Opera House issue of *ART and Australia* appears in print the curtains will be seen in full use.

The *Curtain of the Sun*, which hangs in the Opera Theatre, is a large and vibrant work, dominated by an iridescent, fiery-tongued, yellow sun set against a background of red, brown and purple bands. It is surrounded by pulsating organic and abstract shapes in glowing colours representing the elements of fire, earth, air and water. In seeking to express in visual terms the opulence of grand opera, Coburn turned to rich reds and golds, and heraldic shapes. To this he added an element of visual drama. The sun is woven in two

tones of yellow wool. One of the tones has gold thread woven in with the wool so that, as the Opera Theatre slips into darkness, the audience sees the last fading glow of the sun in rays of golden threads.

The Opera Theatre curtain aims at the spectacular. The *Curtain of the Moon* in the Drama Theatre evokes a quieter mood in both its forms and colours. Deep blues, greens and browns predominate. Shapes based on leaf and plant forms are more relaxed and tend towards the static, and the silver crescent moon no longer dominates like the sun. The Drama Theatre curtain seeks to suggest something of that element of mystery and underlying drama that is projected by the dark shapes and shadows of the night. The mystery leads to drama. Like its companion curtain it creates the mood and atmosphere for the activity that is to take place on stage after it has opened.

In style and subject these curtains are highly characteristic of Coburn's closely interrelated work. The theme of the sun as the source of life and energy, often a symbol for Christ, recurs throughout Coburn's art, as does that of the more subjective moon. Generally his paintings, prints and tapestries can be divided into two broad groups – those in which he works in a colour range of reds, yellows, oranges, browns and blacks, and the cooler group with its blues and greens. The first group is frequently associated with hot, dry landscapes, ancient myths and monuments and tropical summer pageants of active organic shapes. In the second, the mood is generally more contemplative and forms refer to luxuriant growth, the mysteries of existence, germination of life and landscapes of primordial intensity. But landscapes, religious subjects and works purely geometric in character are found in both groups. All evoke moods, which are expressed through the orchestrated harmonies of shapes and colours.

Coburn, who regards his work as very Australian, bases his paintings and tapestries largely on the Australian landscape. The main sources of inspiration are the lush, green, tropical landscapes of North Queensland, where he was born, and the outback areas of Western Queensland with their dramatic colours, weathered rocks and weird land formations. From these two different sources spring his cool green-blue and hot yellow-red works.

His paintings and tapestries are also strongly influenced by his religious beliefs and an interest in ancient monolithic

forms such as Stonehenge and the Lion Gate at Mycenae. The Legend and Mycenae paintings together with the series of Temple paintings are typical examples. One of his earliest tapestries was adapted from the second Temple painting. Above all else religious art occupies the central position in Coburn's work and this draws him towards a symbolic concept of nature as the means of explaining our life on earth. Several examples illustrate this as well as the interrelationship between his work as a painter and as a designer of tapestries.

Gardens are a favourite subject and constant theme. Inspired by the North Queensland tropical garden remembered from his childhood some works, such as the tapestry *Summer Garden* of 1969, can be read on that level alone. Others are quite different in mood and meaning. At the beginning of the 1960s during the more emotionally charged Abstract-Expressionist phase of his art he painted tortured gardens devoted to the Passion of Christ. In *Garden of Gethsemane* and *Garden of Sorrows* nature is untamed and full of anguish. Other garden works refer to the joyous medieval gardens of Paradise, the Garden of Eden and, in its other state, the primordial garden with its element of mystery and menace.

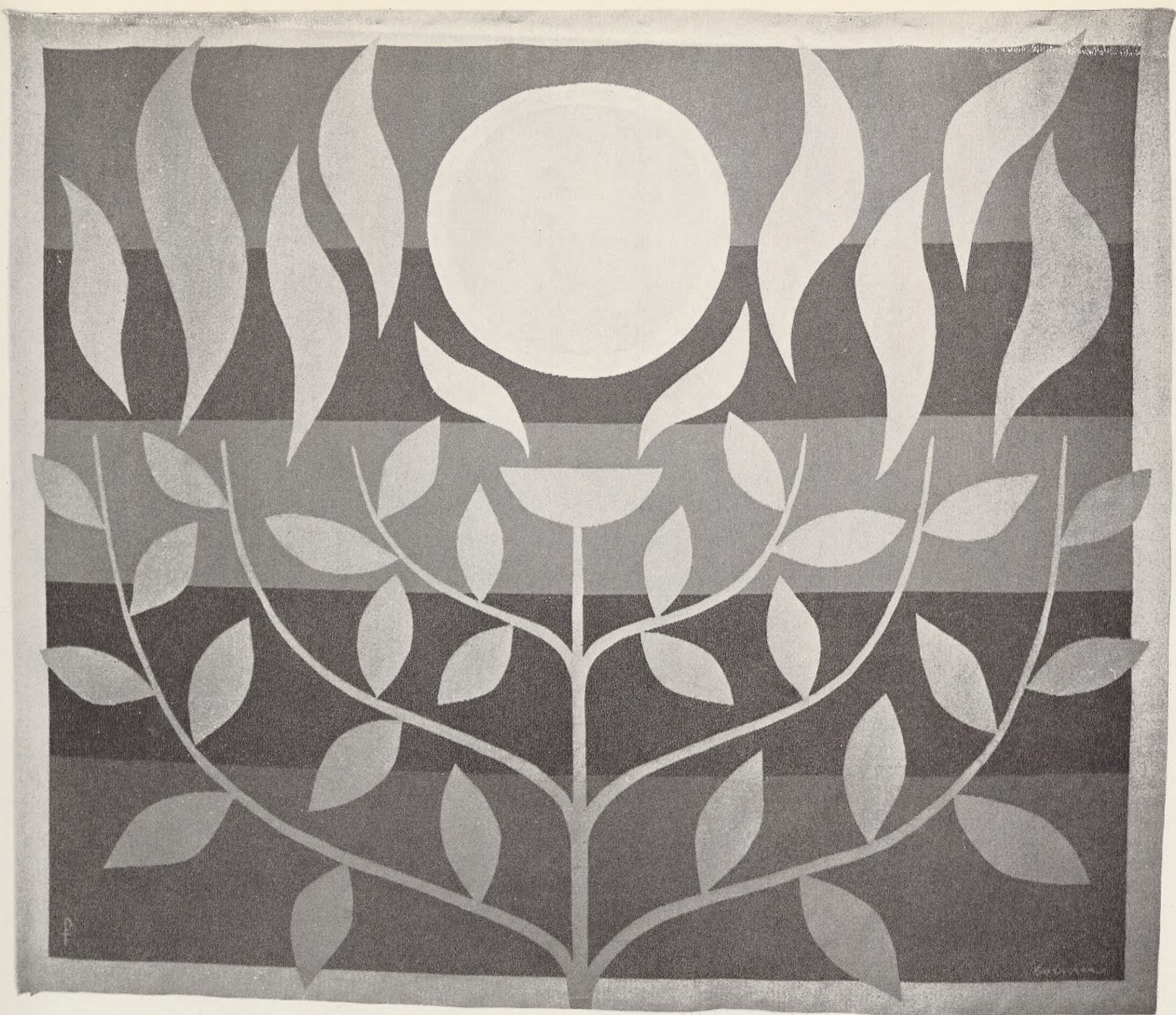
In 1965 Coburn painted the picture *Tree of Life*, now in the Art Gallery of New South Wales.<sup>1</sup> The tree is that mysterious Tree of Life that grew in the Garden of Eden and fed Adam and Eve before the Fall. The artist also saw the tree as a New Testament symbol of Christ – 'I am the vine, you are the branches'. Predominantly blue and green in colour, the yellow sun-shape appears to be elevated by the tree itself. Here the reference is to the elevation of the Host, the consecrated bread that becomes the Body of Christ in the Mass. This is carried further in the transformation of part of the tree in the top left into the shape of a chalice.

These ideas are not consciously thought out beforehand, but evolve during the act of painting. Coburn's approach is largely intuitive, seeking to get the formal aspects (shapes and colours) right first and then discovering their meaning as the work progresses.

The subject of the *Tree of Life* appeared in a tapestry of the same title, designed in late 1967. Last year he adapted it again to

<sup>1</sup>*Acquisitions 1965*, Art Gallery of New South Wales acquisitions catalogue, pp. 14-15.





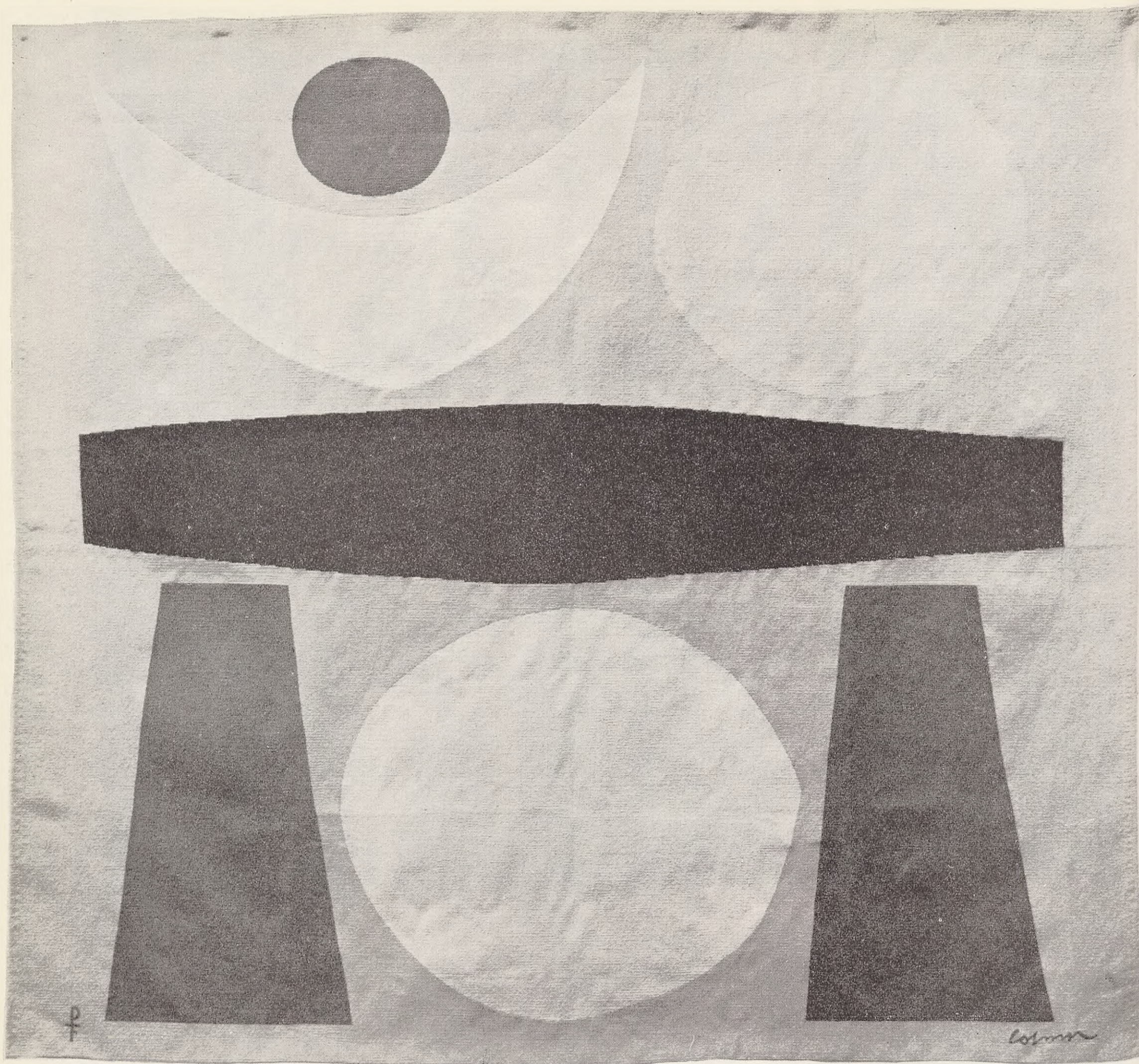
*above*

JOHN COBURN TREE OF LIFE (1968)  
Tapestry 1/6 72in. x 86in.  
Owned by Estate of the late Mrs M. A. Evatt

*left*

JOHN COBURN SUMMER GARDEN (1968)  
Tapestry 1/3 72in. x 89in.  
Art Gallery of New South Wales





JOHN COBURN TEMPLE II (1967)  
 Aubusson tapestry 1/3 66in. x 72in.  
 Owned by J. H. McConnell  
 Photograph by Grant Mudford



a painting, which is now in the Vatican Museum's Gallery of Contemporary Religious Art.

Although the subject for the tapestry and the 1973 painting is the same as for the 1965 painting, the imagery and colouring are quite different. The main colours are now rich reds, the characteristic Coburn colour, yellows and purple. The tree shape is replaced by the Jewish seven-branched candelabrum, symbolizing the Old Testament. The candelabrum has grown leaves, indicating that it is also the Tree of Life from the Garden of Eden. At the top it changes into the chalice of the New Testament and, as before, the sun above becomes the Host. Symbols of the New Testament continue with the tongues of fire representing the Holy Spirit. The tree, as the vine and branches with its mystic wine, together with sun, are seen as metaphors of Christ. The shapes themselves act as gestures of praise and the colours express a mood of celebration. Coburn's interest in medieval art and thinking is well illustrated in these works in which he follows the medieval theologian's delight in seeking pre-figurations of the New Testament in the Old.

As seen in *Tree of Life* or *Temple II*, paintings based on tapestries and tapestries based on paintings are not unusual in Coburn's work. He has a painting style ideally suited to tapestry design and it is not surprising that the development of his style was greatly influenced by tapestry. As a student he showed an early interest in such masterpieces of French medieval tapestry as *The Lady and the Unicorn* series in the Musée de Cluny and the *Apocalypse* tapestries at Angers. During the 1950s he was very impressed with tapestries by Dufy, Gromaire, Matisse, Le Courbusier and particularly Jean Lurçat and Manessier, which he saw in exhibitions of contemporary French art visiting Sydney at that time. This happened just as he was struggling in his painting towards a personal style. As a result he sought to fill his paintings with the brilliant colour and decorative richness he had enjoyed in these French tapestries.

Once established, his style has undergone refinement rather than change. There have been two exceptions. Under the influence of Abstract-Expressionism his paintings became more painterly and emotional in character. Also the influence of the modern industrial and technological environment later led to more strictly geometric designs in his paintings and in

tapestries such as *Discs* and *Sounds of Silence* of 1971. Here the imagery referred to technical diagrams, architecture, road signs, highways or machinery, just as his free organic forms related to the Queensland landscape. But this was a brief phase, and his style has remained remarkably the same, characterized by flat, hard-edged shapes and brilliant, high-keyed colours. Although colour is the most striking feature, it is always subject to the design and is added only after the forms have been worked out.

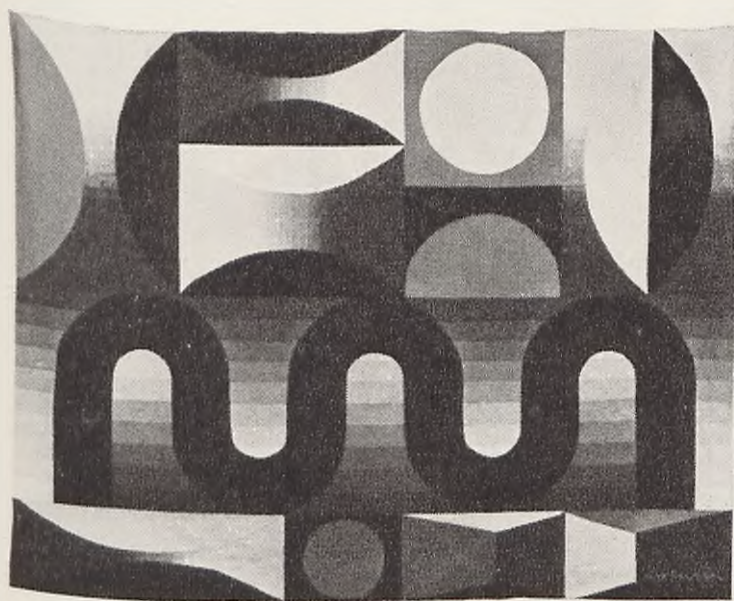
Coburn regards himself primarily as a painter and is 'dominated by a desire to make paintings',<sup>1</sup> yet his two-dimensional designs with their precisely drawn and uncomplicated shapes and pure, vibrant colours are ideal for tapestries and lose nothing of their original quality in translation. There is likewise an exuberance about Coburn's work that suits the highly decorative nature of tapestry. The wool itself is visually warm and of luxurious quality, lending itself to rich, glowing colours.

Coburn began designing tapestries in 1966 with *In Praise of the Sun*. As before, it was developed from a painting, *Canticle of the Sun* of 1965, now in the Mertz Collection, United States of America. Here his aim was to capture in paint the colour and richness he had discovered in the tapestries of Lurçat and Manessier. With his tapestry based on this painting he had come full circle.

The tapestry, *In Praise of the Sun*, is also similar to a painting of the same title in a private collection. The forms and ideas in both point to themes common to his work – the sun as Christ, the medieval reference to St Francis of Assisi's poem, *Canticle of the Sun*, and the medieval concept of the beauty of God reflected in the natural world – the Australian landscape. As with all religious artists of the past, he translates the Gospel into contemporary terms and transports it to his own countryside.

Two other designs, again based on existing paintings, were also completed at the same time as *Canticle of the Sun* and woven into tapestries at Aubusson in early 1967. These were *Genesis* and the already referred to *Temple II*. Further designs followed until early 1969, when Coburn decided to go to France so that he could be closer to the weavers at Aubusson. Before leaving Australia he completed two important projects – a series of designs based

<sup>1</sup>Verbal information from the artist 26 May 1973.



JOHN COBURN DRUM BEAT (1972)  
Aubusson tapestry 1/6 63in. x 79in.  
Western Australian Art Gallery



on the Creation as told in the Book of Genesis and the Opera House curtain designs.

The idea for a painting on the Creation had been in his mind for some time, but had been put aside for other things. 'Then suddenly, one day in January 1969, I made seven rough sketches of the seven days of Creation. I did them very quickly with very little thought, but I knew that I had embarked on a major work and I decided to make them into a series of tapestries.'<sup>1</sup>

Coburn seldom prepares designs specially for tapestries. His usual method is to make quick but precisely drawn ink studies in a sketch-book, the pages of which have been divided previously into a number of small rectangles to contain the designs. Notes on the colours of the forms and background are then added to the finished design. When making these designs he does not have any particular medium in mind, that is he does not usually make a design for a painting or a tapestry – the design comes first and then he decides what it should be.

For such a grand theme as the Creation, Coburn felt tapestry the more suitable medium, for it lent itself so readily to a decorative, mural treatment. Again the works were conceived in terms of his own time, his abstract shapes being able to hint at the mysterious wonder of the concept of the Creation and invoke a sense of majesty, exalted beauty and glory.

The designs were taken with him to France and woven at Aubusson by Pinton Frères, where all his tapestries are made. When exhibited in Washington, they received both critical and popular acclaim, and a set was presented to the John F. Kennedy Center for the Performing Arts by the Australian Government.

The Creation series abounds with Coburn's rich symbolism and resonant colour and, characteristically, celebrates the beauty of the Creation which mirrors its Creator. As a set, they are designed as a series of vertical and horizontal compositions, with the vertical accents placed at either end and in the middle.

In the *First Day*, with the spirit of God brooding over the waters, the Creator is as an immense, radiant circle, a symbol of perfection and source of life. The separation of light from dark in the *Second Day*



<sup>1</sup>John Coburn, *John Coburn Tapestries*, typewritten manuscript of 17 January 1972, in the possession (1973) of the author.

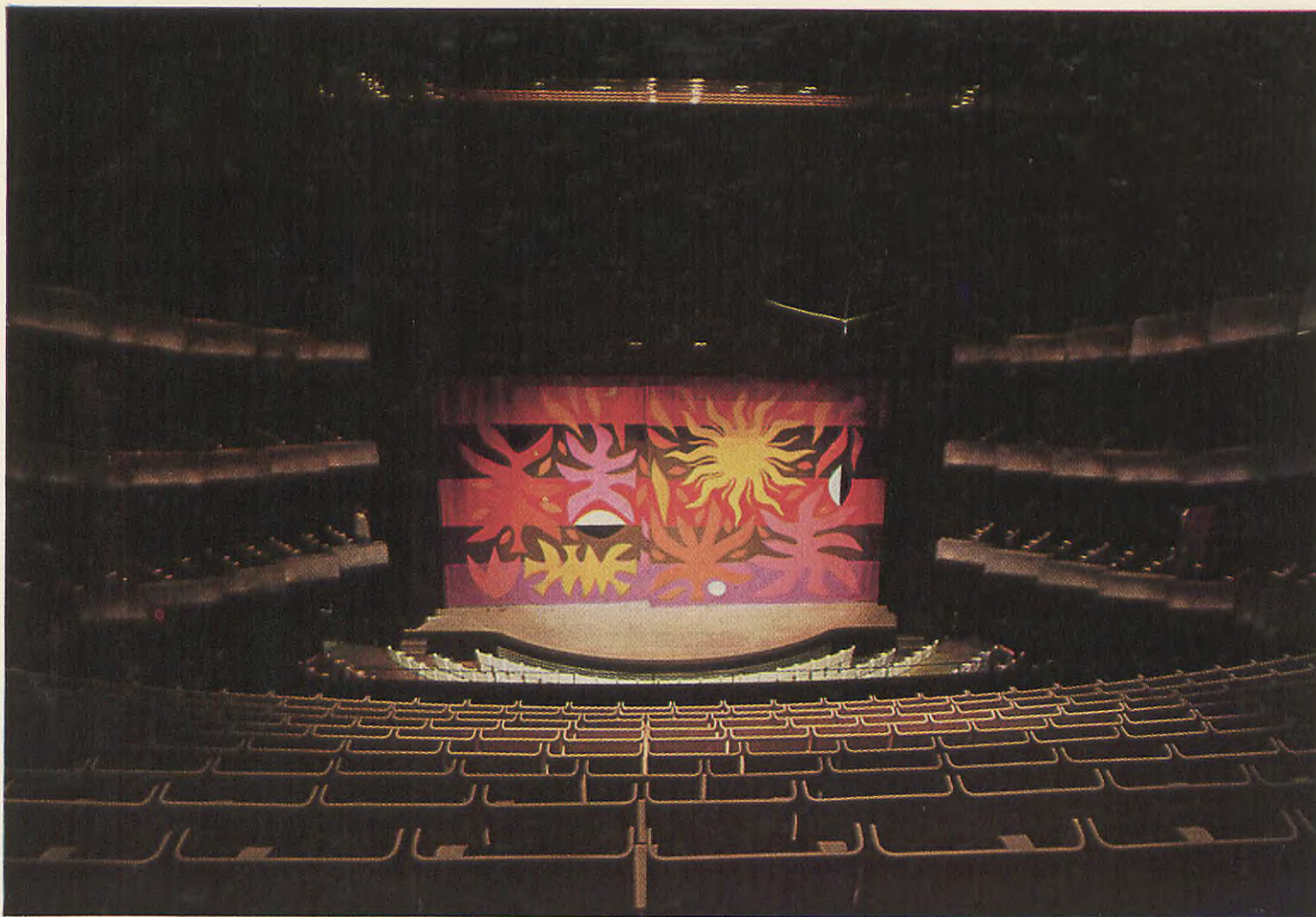
JOHN COBURN IN PRAISE OF THE SUN (1967)  
Aubusson tapestry 2/3 72in. x 48in.  
Western Australian Art Gallery



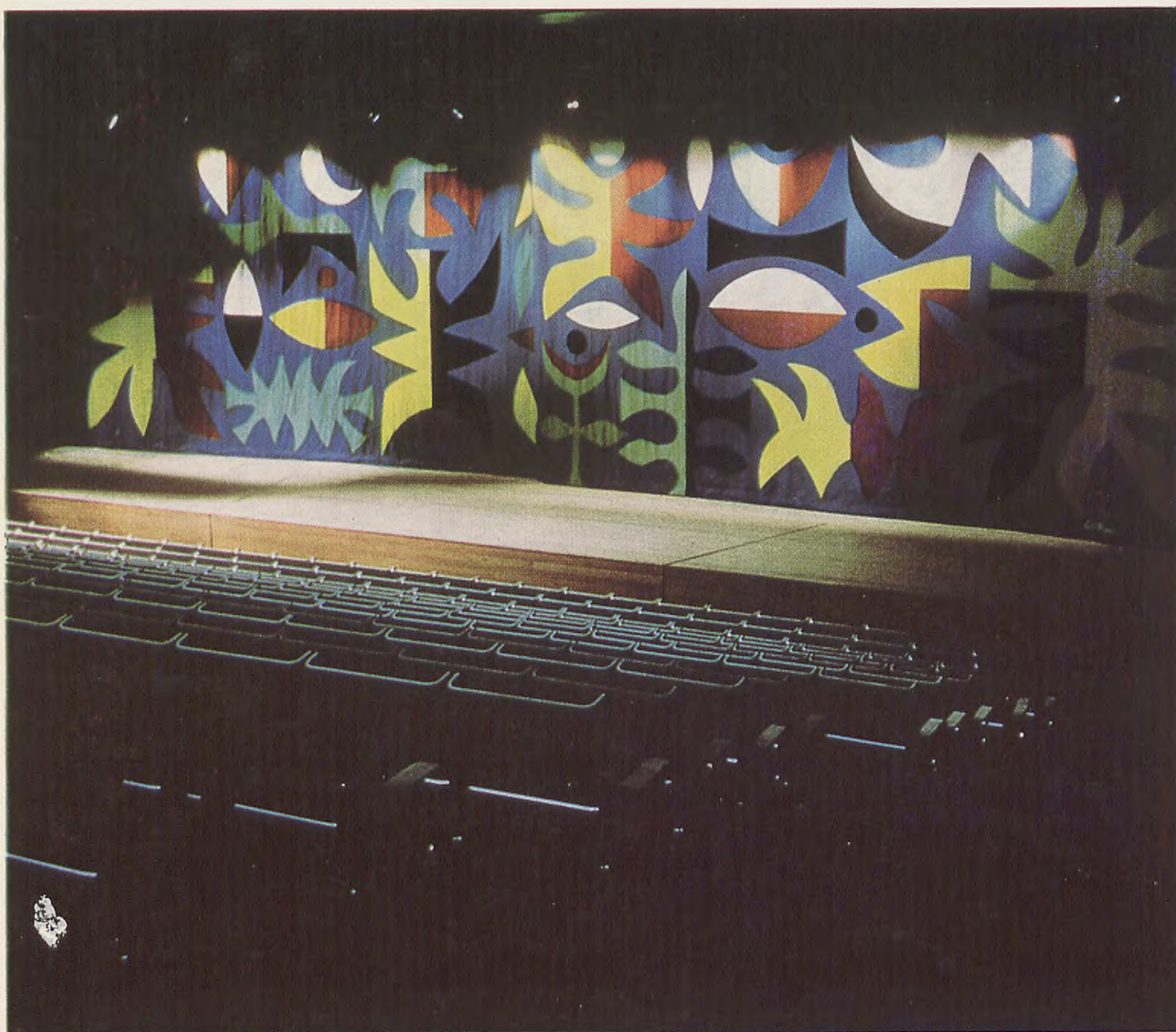


JOHN COBURN GENESIS (1967)  
 Aubusson tapestry 1/3 62in. x 75in.  
 Owned by Department of Foreign Affairs  
 Photograph by Grant Mudford





*opposite*  
JOHN COBURN ACROBATS 1973  
Aubusson tapestry Ed. 6 71in. x 89in.



# SYDNEY OPERA HOUSE

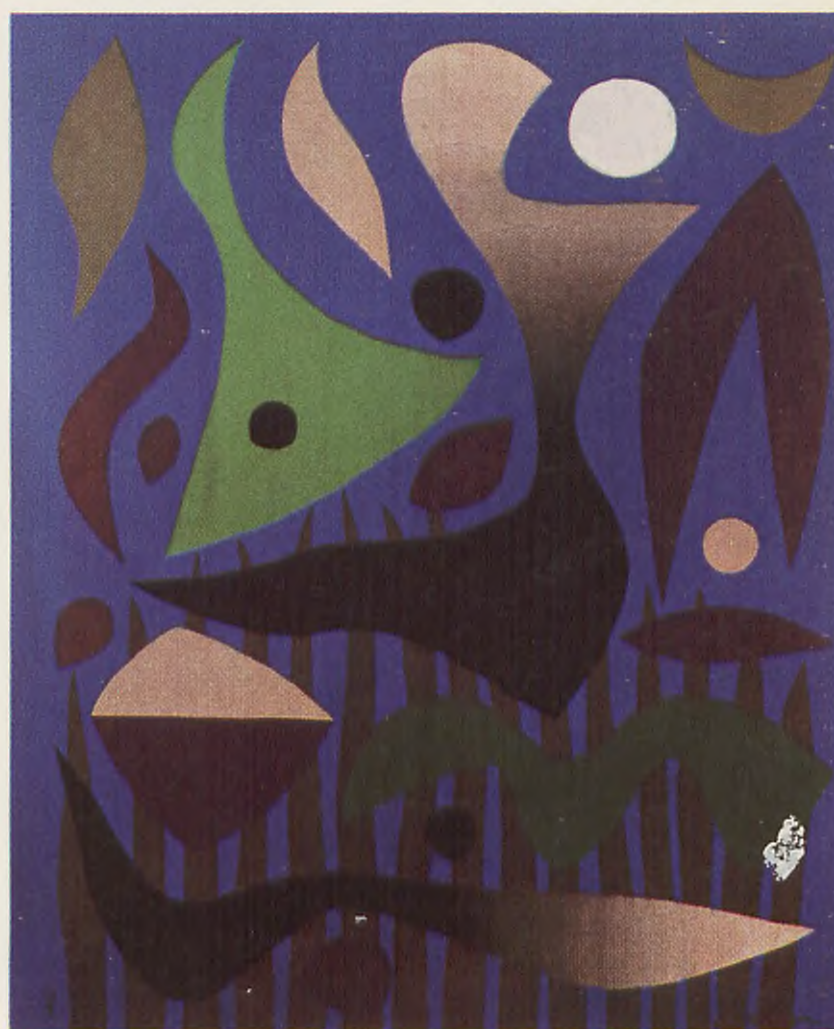
*top*  
JOHN COBURN DETAIL CURTAIN OF THE SUN

*middle*  
JOHN COBURN DETAIL CURTAIN OF THE MOON

*top left*  
OPERA THEATRE – JOHN COBURN CURTAIN OF THE  
SUN (1971)  
Aubusson tapestry 27ft x 52ft

*left*  
DRAMA THEATRE – JOHN COBURN CURTAIN OF THE  
MOON (1971)  
Aubusson tapestry 17ft x 64ft  
Photographs by Max Dupain





above  
JOHN COBURN THE CREATION - THE 2nd DAY:  
GOD SEPARATED THE LIGHT FROM THE DARK (1970)  
Aubusson tapestry 2/3 74in. x 92in.  
The John F. Kennedy Center for the Performing Arts,  
Washington, U.S.A.

right  
JOHN COBURN THE NIGHT (1972)  
Aubusson tapestry 4/6 85in. x 71in.  
Newcastle City Art Gallery







is shown by a similar division in the tapestry. Freely moving amoeba-like shapes inhabit the light, watched over by God, represented by the Chinese Yin Yan symbol. By contrast, in the dark below, static geometric forms are bound by regular spacing and enslaved within the green band of the serpent. The Tree of Life and the Jewish seven-branched candelabrum images reappear in the *Third Day*, while the *Fourth Day*, the creation of the vault of the sky, is crowned with a brilliant sun. This is the forerunner of the huge sun in the Opera Theatre curtain. The work also provides clear evidence of Lurçat's influence on Coburn, especially in the sun, which is derived from him.

The circle symbol of God, enclosed within its mandala, radiates life in both the *Fifth Day* and *Sixth Day*. For the God image in the latter design Coburn refers back to the *First Day* and rings it with tongues of life-giving fire. Underneath, the snake symbol of the *Second Day* twists itself among the feet of Adam and Eve. The final work in the series is the most richly satisfying of all. The predominant colour in this work, as in the whole series, is his characteristic red, and through the lively shapes and colours the tapestry suggests action rather than rest. It is a moment of grand achievement and expresses the ever-recurrent note of joyful praise.

The other project completed in early 1969 were the designs for the Opera House curtains. 'Like many other tapestries and paintings I have done, the actual designs for the Opera House curtains were done very quickly. Before I left Australia I was shown over the Opera House by Diane Luxton, the chief interior designer, and standing in the bare concrete shell of the Opera Theatre and looking down at the proscenium arch I could practically see my curtain, and I merely had to go home and put it down on paper. I was given a general idea of the colour scheme of the interior and chose the gold of the sun and vibrant reds, pinks and browns to give the curtain a general effect of theatrical richness appropriate to the Opera Theatre.'<sup>1</sup> Rough sketches made with a ball-point pen were followed by more complete designs in gouache, which were then submitted to the architects.

After settling in France, Coburn began working on other projects and immersed

himself in the ancient craft of weaving at the workshops of Pinton Frères at Aubusson and nearby Felletin. It was not until November that the commission arrived. By the following February final designs were finished, drawn to scale, photographed, and developed to the actual size of the proposed curtains. 'This is the usual way designs are now prepared for weaving. The old method of the artist making a full-size cartoon has gone out. The full-size photograph is put under the loom and the weavers follow it, referring to the original design for the colours. The Opera House curtains, because of their enormous size, required many rolls of photographic paper, which had to be spread out on the floor of the Felletin Town Hall (this was the only floor space available) and joined together. Then I had to go over the design with a thick, black, felt pen, correcting it where necessary and making it very clear for the weavers to follow. Meanwhile tests were being made to ensure that the curtains would be within certain weight requirements; a fine wool thread and a finer weave than usual for the Aubusson Tapestries was decided on. The wools were dyed and weaving begun in June 1970. Two huge looms were used with about ten weavers working on each and the curtains were finished in May 1971.'<sup>2</sup>

Recent work shown at the Bonython Art Gallery at the time of the Opera House Opening points to the happy continuation of Coburn's favourite themes and the refinement of his ideas and style. In the tapestries *Performance* (1972) and *Acrobats* (1973), the gay and colourful shapes associated with jugglers, actors and performers sport themselves across fields of yellow and brown. *The Night*, of 1972, grew out of the *Curtain of the Moon* and evokes a similar mood through its deep blues, greens and blacks and its fanciful shapes bathed in the silver light of the moon. It is his finest tapestry to date.

Coburn always wanted to do large works and his style was suited to the grand scale of the Opera House commission. The ideas expressed in the *Curtain of the Sun* and the *Curtain of the Moon* had their beginnings in earlier works such as *In Praise of the Sun* or the painting *Image of Night*. His previous work appears therefore as a preparation for the curtains, which highlight so splendidly all that is best in his art.

<sup>2</sup>ibid.

JOHN COBURN THE CREATION - THE 7th DAY:  
GOD RESTED (1970)  
Aubusson tapestry 1/3 91in. x 78in.  
The John F. Kennedy Center for the Performing Arts,  
Washington, U.S.A.

<sup>1</sup>John Coburn, *John Coburn Tapestries*, typewritten manuscript of 17 January 1972, in the possession (1973) of the author.



# Sydney Opera House: The Works of Art

Daniel Thomas

The Sydney Opera House is a very great work of sculptural and architectural art in its own right, so it hardly needs additional works of art to decorate it.

However, in past centuries murals and sculptural ornament would have been taken for granted in any opera house. Various people, public-spirited citizens no doubt, seem to have remembered their visits to the world's older houses and pressed onto a perhaps reluctant Opera House their obscure traditional urge to decorate it.

A distinction has always been drawn between decorative painting and sculpture on the one hand and independent self-sufficient works on the other.

Decorative works are subordinate to something else, say to a piece of furniture, a room, a building or a city square. They are programmed into that something else from its beginning, as part of the original conception. Sometimes, works that are primarily subordinate to a larger scheme can also be splendid works of art in their own right, like Carpeaux's reliefs on the façade of the Paris Opera, but usually such works are by minor artists.

Most works of art are not decorative but self-sufficient. The setting is expected to be subordinate, be it artist's studio, dealer's gallery, collector's living-room, or the public's art museum.

We not do know whether Utzon had any idea of using works of art in the Sydney Opera House. No controlling unity is visible in the present use of works of art,

and little awareness of the distinction between decorative, subordinate art and self-sufficient, independent art.

The most successfully used works of art are those seldom seen by the public.

In the administration's offices some intimate domestic paintings are used in the ordinary domestic way: a light-hearted series of episodes from the life of Bennelong, the eighteenth-century Australian aboriginal after whom Bennelong Point, the Opera House site, was named. Painted about 1960 by Donald Friend and given to the Opera House by the late Dr Stuart Scougall, these are appropriate in both subject matter and in their theatrical, entertaining wit.

In the Board Room the entire inner wall is filled with a textile mural specially commissioned from Jutta Feddersen by the Sydney Opera House Trust. The quiet, natural fibres are accented with a few polished metal tubes, quite unlike her gaily-coloured suspensions of the 1960s. Its gentle, rippling surge across the wall is a nice equivalent for the harbour seen through the window facing it, and the subtle creams and greys are in the spirit of Utzon's subtly iridescent exterior for the whole building. It is an excellent work of decorative art, perfect for its specific site.

The lobbies for the two afterthought theatres, the Drama Theatre and the Music Room, have very little architectural character. Therefore, and like the offices, they are not in competition with self-sufficient works of art. A painting by Charles Blackman, given by Jacoby-Kempthorne, is of no special relevance to the Opera House, but is perfectly acceptable in the closed-in, night-time space that leads to the Drama Theatre. In the same foyer a series of watercolour theatre and costume designs by Loudon Sainthill are the most successful decoration in the building, undemanding as art, extravagantly theatrical in mood, suitable in their associations with theatre history in Australia, their smallness and their busy repetition along the walls create a kind of architectural gaiety that large-scale paintings could not give to this space. They were donated by Hooker Corporation Limited.

The Music Room foyer houses Sidney Nolan's *Little Shark*, on long-term loan from the artist. It is one of the several composite murals he has made in recent years, starting with *Paradise Garden*. The hundreds of small watercolours, mounted six to a frame, the frames packed tight to fill the entire wall, had no large single image

superimposed on them in *Paradise Garden*, but the Adelaide Festival Theatre's huge mural has a great snake filling it, just as this small one in Sydney has a shark. One row of frames is missing from the right, since the available wall was not quite long enough. Even though the mural is not an ideal architectural decoration for the space, it does have the visual gaiety of the small elements, the magic of transformation into a large single image once the shark form is recognized and a subject peculiarly appropriate for Sydney, where shark attacks have been, until recently, a universal folklore, immediately within the experience of all who swim in its harbour or in the ocean. Finally, there is a suggestion that sharks' teeth and fins are similar in form to the Opera House itself. It is a perfect offering for the Opera House, if only there were somewhere better to install it.

Once the main public assembly areas are considered, the spaces are so exciting architecturally that works of art are redundant. Before anything was done to the interiors there were only two blank vertical walls that might have been suitable for murals, for most walls are pierced, curved or sloped. The two possibilities were the high inner walls of the main south lobbies by which the Concert Hall and the Opera Theatre are entered. These walls are now covered with vertical boarding and angled projections which apparently conceal spotlights to illuminate the ceiling.

The one public work of art which seems to have been carefully considered is the mural painted by John Olsen as a gift from the Sir William Dobell Art Foundation. The gift was offered in 1972, by which time the only possible wall, though not a perfect one, was in the foyer on the harbour side of the Concert Hall. It is an exceedingly long horizontal, ten feet high by seventy feet wide; although the wall is vertical it is curved, and it is a convex curve, slipping away from the spectator. Normally, the mural is encountered during a descent from the auditorium to the bar. There is sufficient distance to see its full width, but since such extreme extension cannot be comprehended at once the composition is a loose sequence of floating forms to be read as one walks along the wall.

Architecturally therefore it works very well indeed as a mural decoration. Emotionally also it is a very intelligent solution for the site.

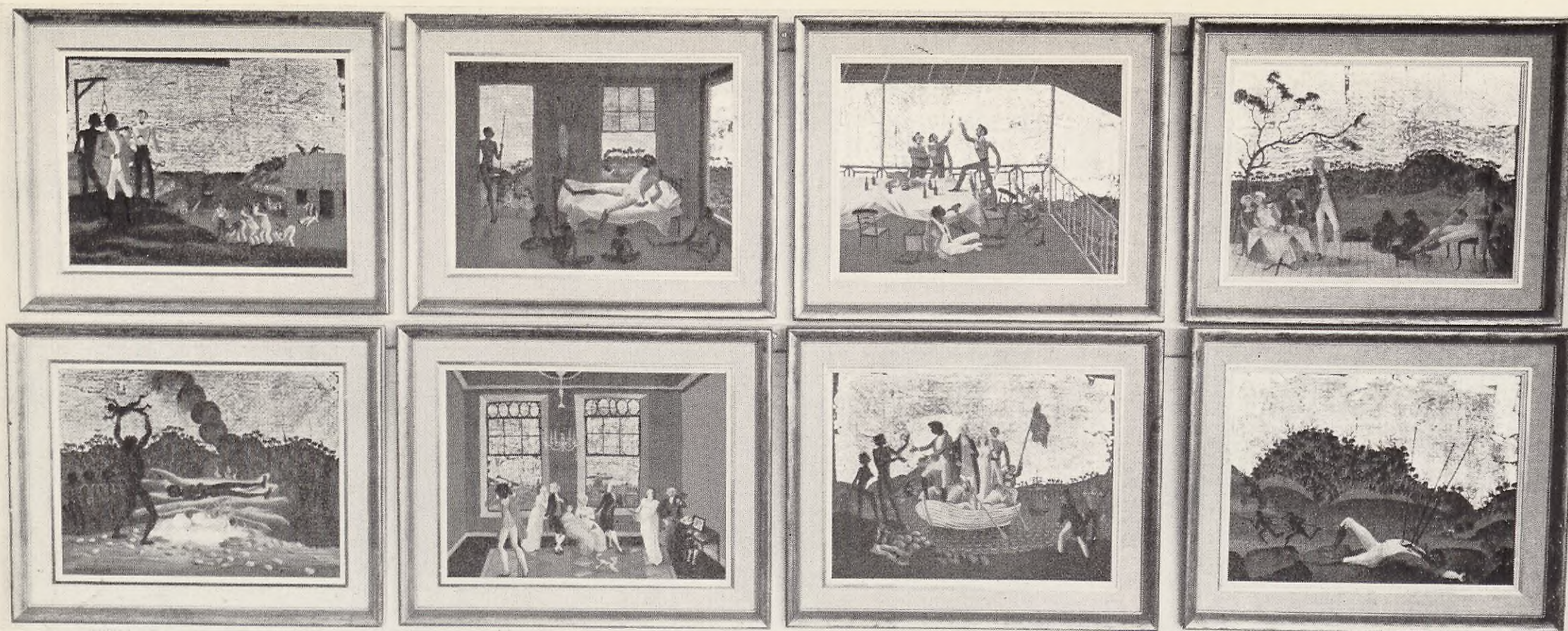
Olsen's style has always been a matter of liveliness, and usually gaiety. More than





JUTTA FEDDERSEN DECORATIVE TAPESTRY (1973)  
Dyed coir and hemp and stainless-steel tube 9ft x 28ft  
Sydney Opera House  
Photograph by Douglas Thompson









above

DONALD FRIEND BENNELONG SUFFERS FROM  
HANDEL (LONDON)  
Oil and gold leaf on hardboard 11in. x 15in.  
Sydney Opera House (Gift of the late Dr Stuart Scougall)

right

SIDNEY NOLAN LITTLE SHARK (1973)  
240 paintings in multi-coloured crayons and fabric dyes  
on glossy paper each 12in. x 10in.  
Sydney Opera House (Permanent loan from the artist)

below right

LOUDON SAINTHILL A MALE COSTUME DESIGN  
(1959)  
Gouache, chalk, pen-and-ink on paper 22in. x 15in.  
Sydney Opera House (Gift of Hooker Corporation of  
Australia Limited)

opposite top

DONALD FRIEND Bennelong Series

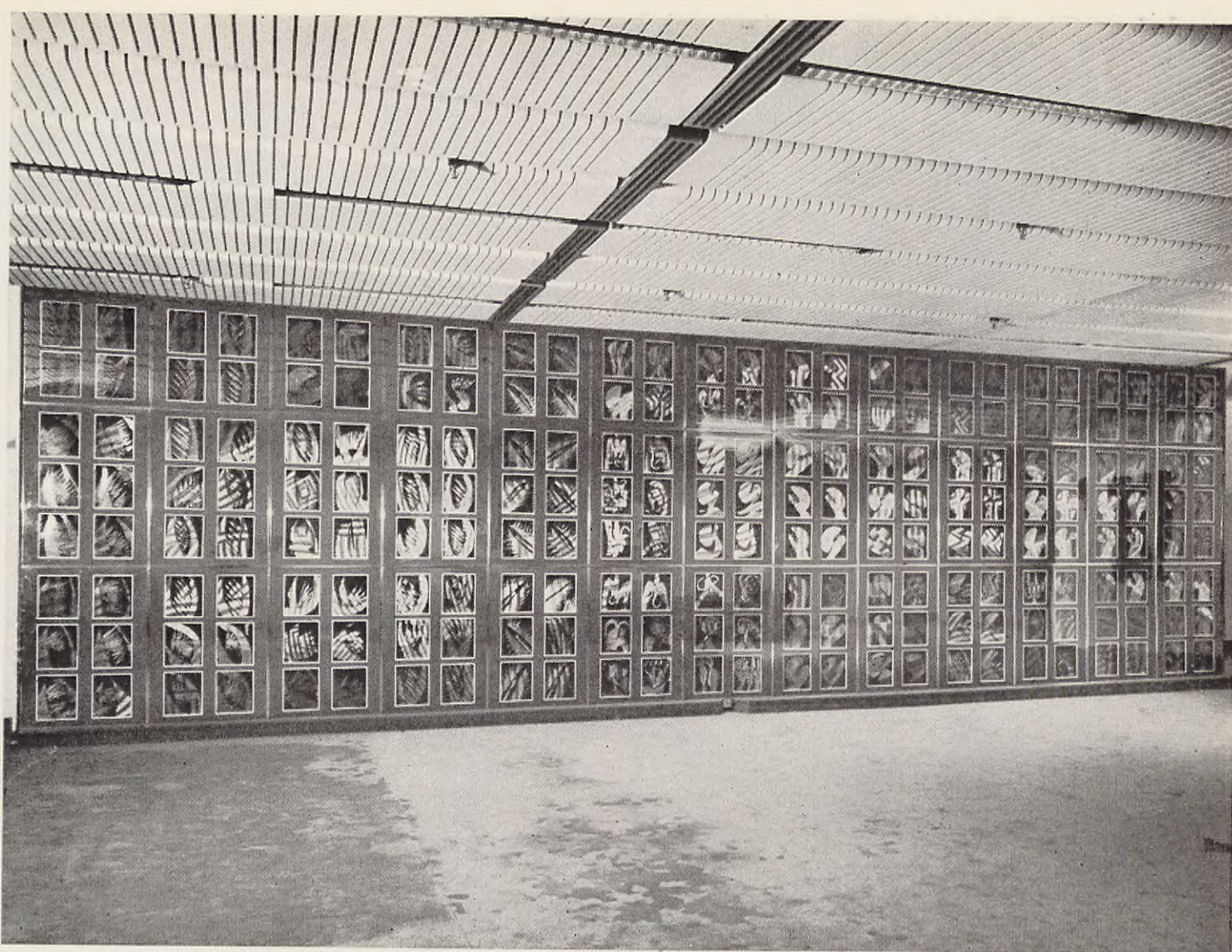
Left to right top: BENNELONG INSPECTS THE BENEFITS  
OF CIVILIZATION, BENNELONG ENTERTAINS IN HIS  
HUT, BENNELONG CAROUSES WITH THE MILITARY  
THE DIDGERIE-DOO CONCERTO GOVERNMENT  
HOUSE

Left to right bottom: BENNELONG CASTS HIS CHILD  
ON THE PYRE OF BARANGAROO, BENNELONG  
SUFFERS FROM HANDEL (LONDON), BENNELONG  
RETURNS FROM ENGLAND WITH THE NEW  
GOVERNOR, THE DEATH OF BENNELONG  
A! oil and gold leaf on hardboard 11in. x 15in. each  
Sydney Opera House (Gift of the late Dr Stuart Scougall)

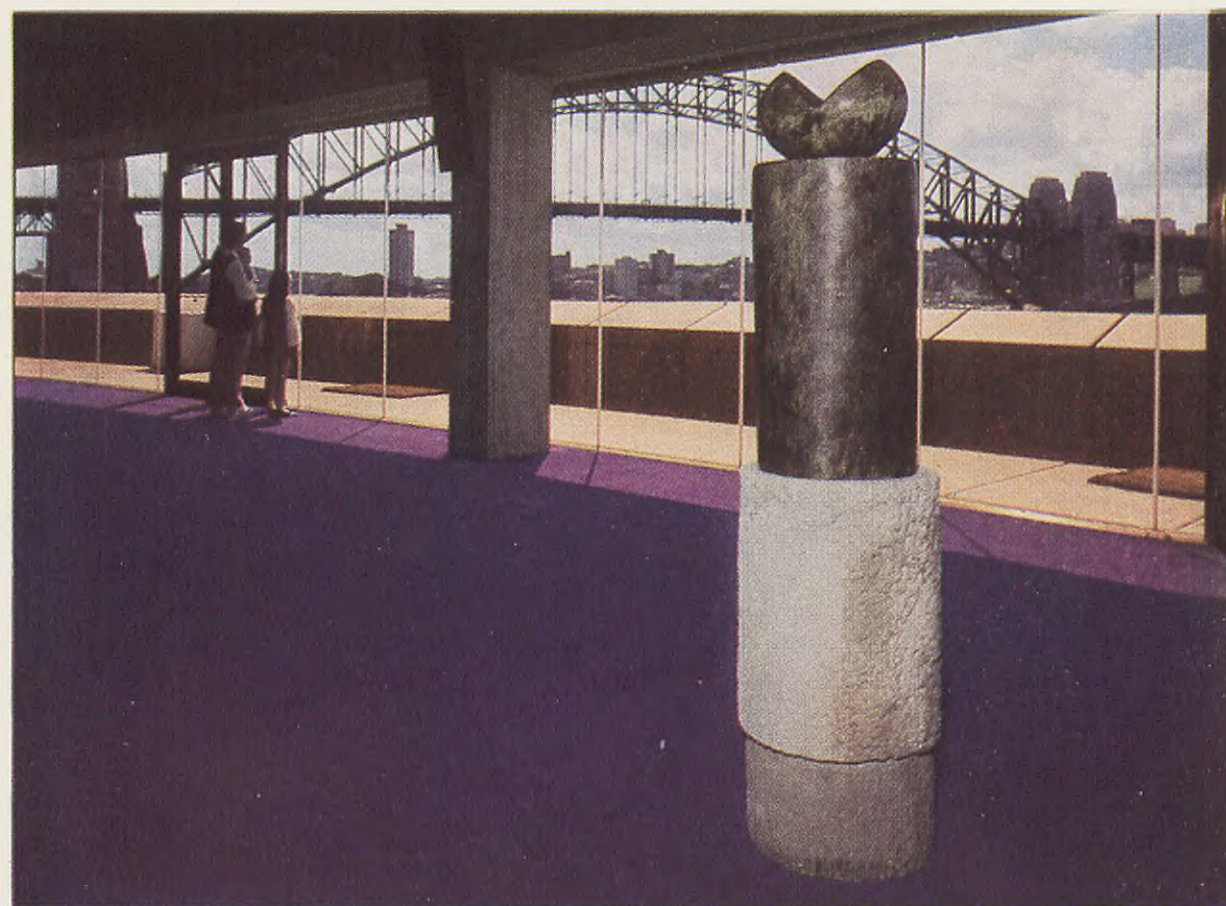
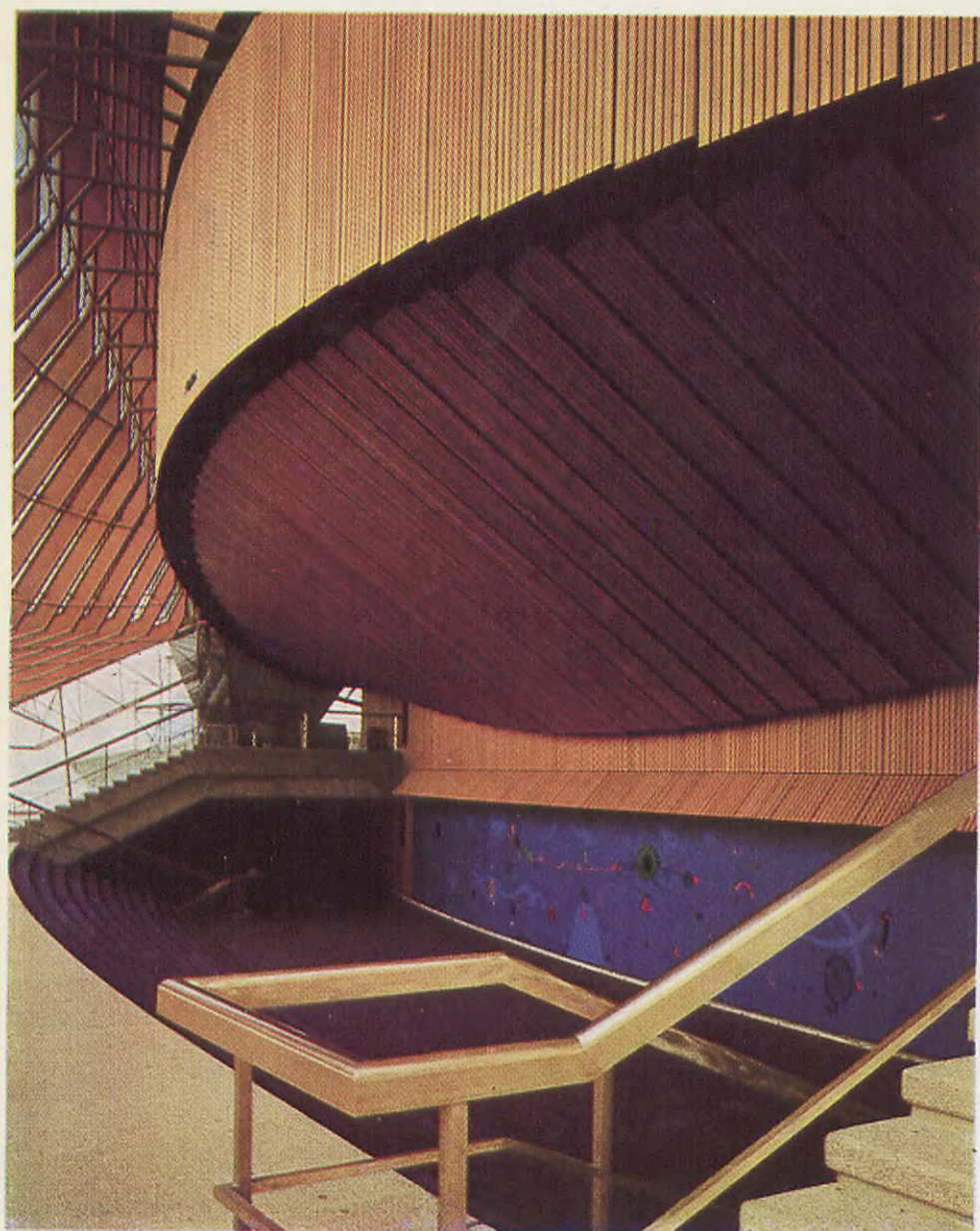
opposite bottom

LOUDON SAINTHILL Costume designs

Left to right: CHARMIAN (1957) gouache and chalk on  
paper 24in. x 20in.; THE DUCHESS OF NORFOLK (1959)  
gouache and pencil on paper 25in. x 18in.; A DESIGN  
FOR THE TRIFFID PLANT 1 (1961) gouache and chalk  
on paper 25in. x 20in.; COSTUME DESIGN FOR  
CORAL BROWNE (1967) gouache, chalk and pencil on  
board 21in. x 15in.; COSTUME DESIGN FOR A  
GYPSY (1968) gouache on card 25in. x 20in.; A MALE  
COSTUME DESIGN (1959) gouache, chalk, pen-and-  
ink on paper 22in. x 15in.; COSTUME DESIGN FOR  
THE TEMPEST (1951) gouache, ink and wash on paper  
20in. x 15in.; COURT DANCER watercolour, pen-and-  
ink on board 26in. x 19in.  
Sydney Opera House (Gift of Hooker Corporation of  
Australia Limited)  
Photographs by Douglas Thompson







*top and left*  
JOHN OLSEN SALUTE TO FIVE BELLS 1973  
Acrylic on plywood 10ft x 70ft  
Sydney Opera House (Gift of the Sir William Dobell Art Foundation)

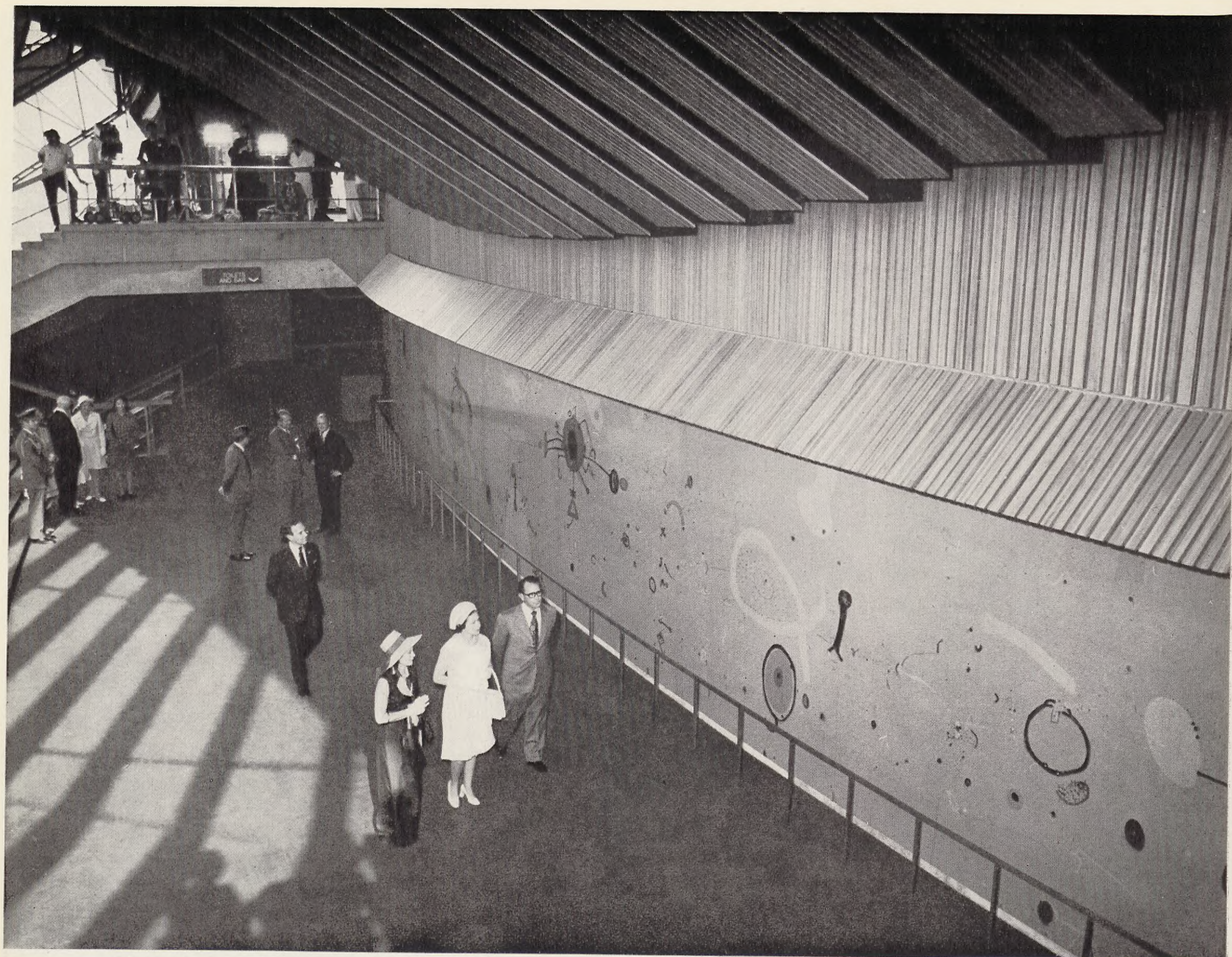
*above*  
WILLIAM TURNBULL OEDIPUS 2 (1962)  
Bronze, rosewood and stone 63in. x 14in.  
Sydney Opera House (Gift of Alistair McAlpine)  
Photographs by Max Dupain





PHILIP KING BLUE BETWEEN (1971)  
Painted steel 6ft x 4ft x 6ft  
Sydney Opera House (Gift of Alistair McAlpine)  
Photograph by Douglas Thompson





HER MAJESTY QUEEN ELIZABETH II AND H.R.H. THE  
DUKE OF EDINBURGH INSPECT JOHN OLSEN'S  
MURAL IN THE SYDNEY OPERA HOUSE



any Sydney artist he has articulated a belief that his style owes something to Sydney itself, its topography of peninsulas, harbours and hills, its heat and dampness, its hedonism and savagery.

In this mural he has purified his often congested images, so that one sees little except floating marine life, as if at night, from the prow of a Sydney Harbour ferry, indicated bottom centre. The movement of the forms is exhilarating, as is a visit to the Opera House. The nocturnal violet and blue colour affirms the normal night-time for being at the Opera House, and brings in the then invisible outdoors.

It is marvellously in tune with the place, Sydney, and specifically with a room suspended above the Harbour on a man-made promontory; it is in tune with the time, night, when it is seen, a time of dreaminess; it is in tune with a theatre-going occasion, the exhilaration of music and drama. But it is not all gaiety. It incorporates tragedy as well. Violet is after all a symbolic colour for mourning and, in fact, Olsen has titled the mural *Salute to Five Bells* in homage to a poem by Kenneth Slessor about an artist (not a good one) who disappeared, drunk, off a harbour ferry one night. The poem is as intensely involved with the special qualities as is most of Olsen's painting.

Olsen's mural is an undoubted success, though not when seen by daylight. Then it fades under the strong light from the vast windows.

The remaining works of art at the Opera House are not by Australians, but by the contemporary English sculptors William Turnbull, William Tucker and Philip King. They are all outstanding artists, yet I do not think it is chauvinistic to claim that even though these three sculptures, given by Alistair McAlpine, are probably better works of art than Olsen's mural, they nevertheless appear alien and ill-at-ease. This applies less to William Turnbull, whose small symmetrical bronze, placed on a pedestal in a foyer one level below Olsen's mural, has a fine aloofness and independence. But Tucker and King are of a generation that emerged in the 1960s, while the Opera House, and Olsen, are products of the 1950s. Tucker's and King's large outdoor pieces, at present situated by the Harbour Cafe, were made with no thought of being placed in such an overpowering landscape and architectural setting. They are informal works, they invite participation and response in a way that Turnbull's does not, and somehow their rhythms seem out of tune with the place.



WILLIAM TUCKER BEULAH IV (1972)  
Painted steel 6ft x 18ft x 9ft  
Sydney Opera House (Gift of Alistair McAlpine)  
Photograph by Max Dupain

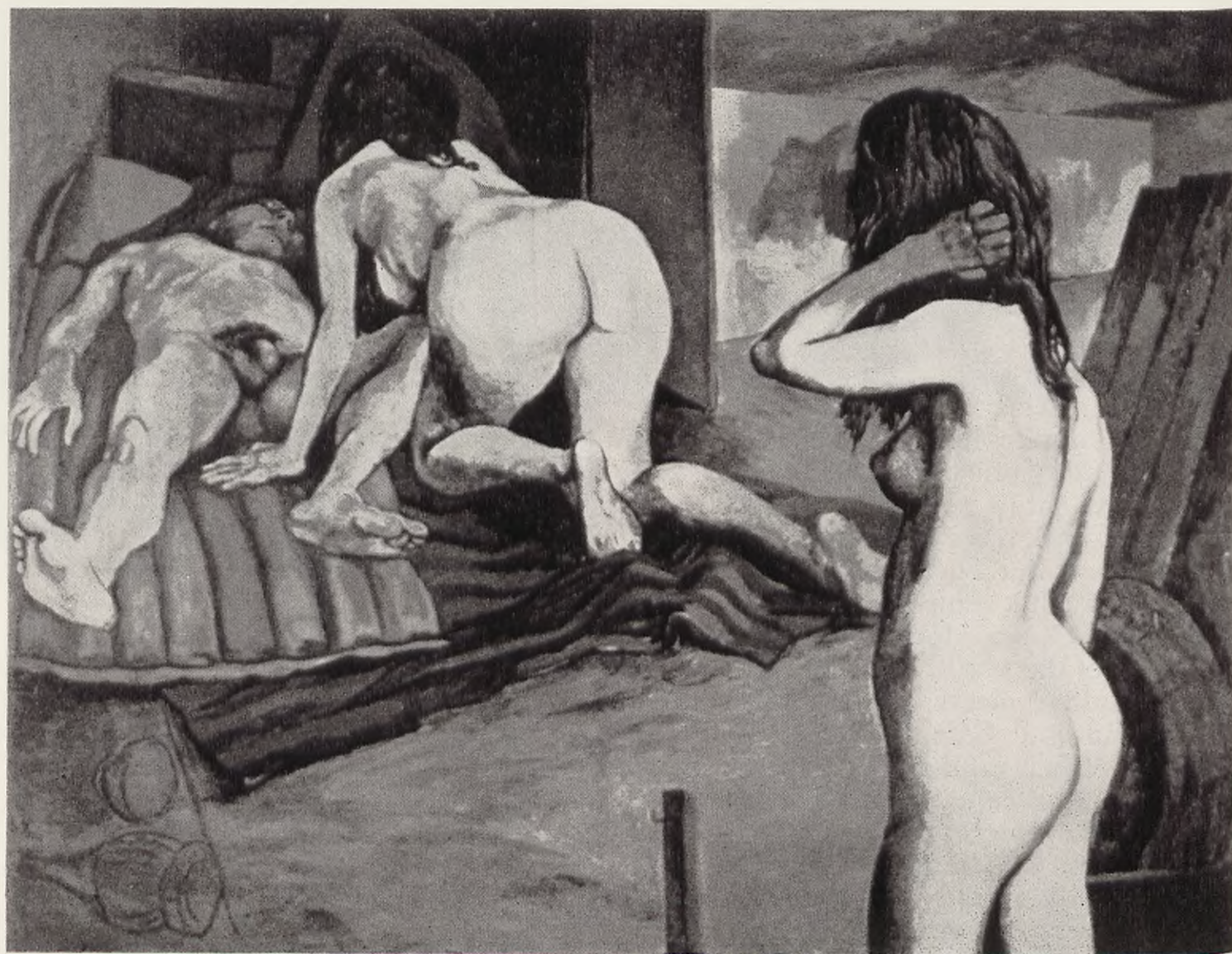


## Biennale of Sydney

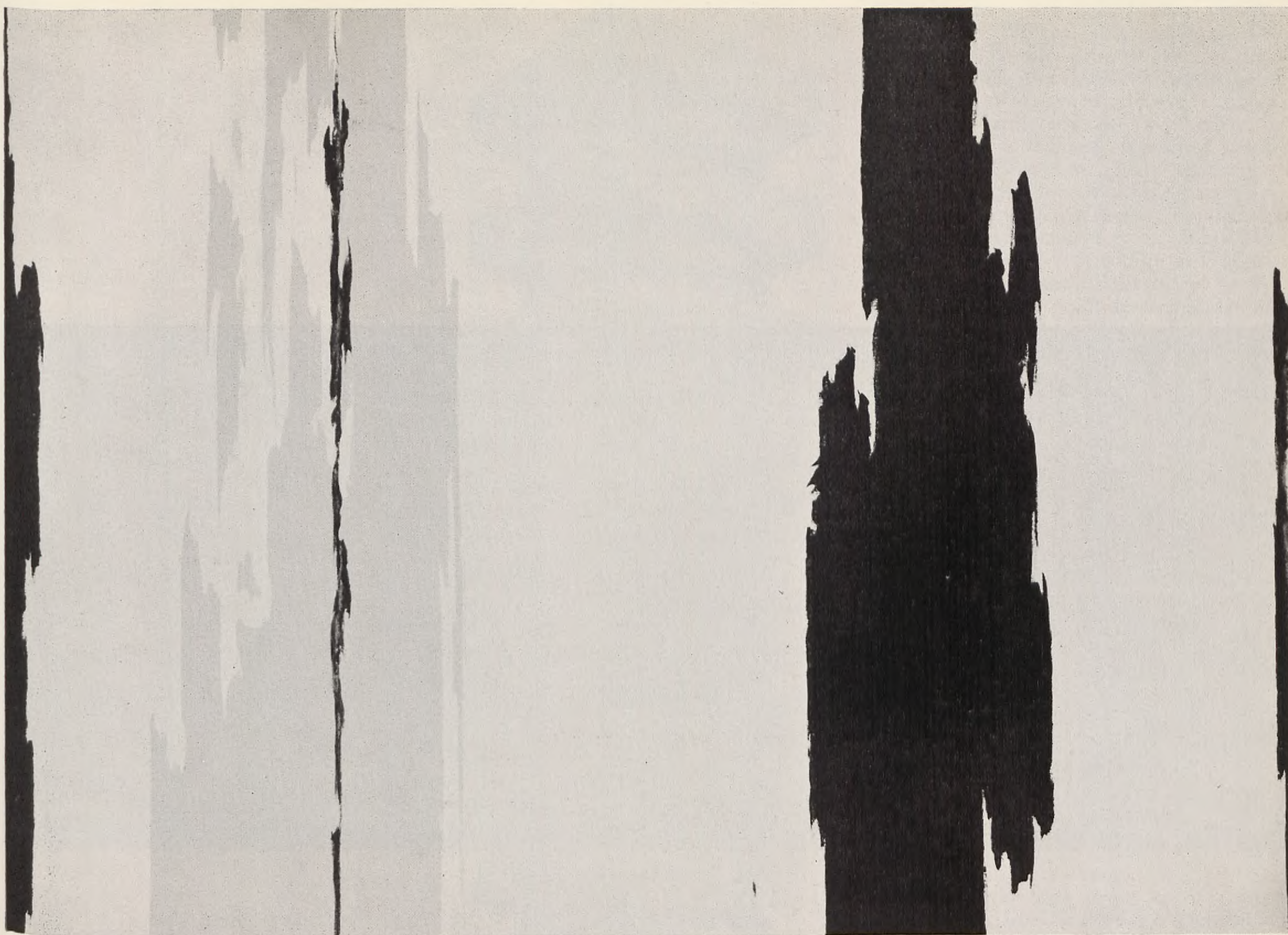
*Elwyn Lynn*

Though in a funereal setting with walls temporarily black to conceal rough concrete and with a black ceiling pressing down like a levitated Nevelson, the birth of the first Sydney Biennale, held in the Opera House Exhibition Hall from 24 November to 19 December 1973, was triply blessed. It was blessed by the prestige that has accompanied the Transfield Prize, initiated in 1961 by Mr Franco Belgiorno-Nettis and who has now initiated the Biennale with the help of the Australian Council for the Arts; it was blessed by the fact that it provided a rare opportunity to see local alongside overseas painting and sculpture and it was blessed by excitingly new principles of selection that recognize the recent, contemporary art of the Pacific while attempting to crystallize some of the predominant art of Europe and America. It is, as yet, impossible for Australia to present surveys of world contemporary art – not even the 'Venice Biennale', based on national selection, the 'Sao Paulo Bienal', chosen through national agencies, the 'Pittsburgh International', usually the choice of the peripatetic director of the Pittsburgh Museum, or Kassel's 'Documenta', devised

by changing committees, can now do that adequately – nor can Australia present a number of individuals in any depth, but it can direct attention to significant contributions, even if some might assert that the reputations of Emil Schumacher, Renato Guttuso and Clyfford Still have been so long established that they hinder the recognition of newer talents. The fact is, of course, that Australia has not seen such an important Guttuso as the *Daughters of Lot*, which stems from his Biblical series and is more about Renaissance foreshortening than about his frequent adaptation of Picasso to alleged proletarian causes. Nor has an Emil Schumacher (represented at the 1969 'Pittsburgh International' and undergoing something of a revival in Germany – he was a most influential figure in the late 1950s combining German Expressionism with texture painting) proclaimed, as Schumacher does here, the importance of sudden declivities in surfaces themselves bearing signs like weals, such wounds and weals being emphatically presented in his orange-red *Bogen Auf Rot* (Bow on Red). The Clyfford Still, 1955-H, from the Pasadena Museum, represents Still's real début in Australia<sup>1</sup> and so,



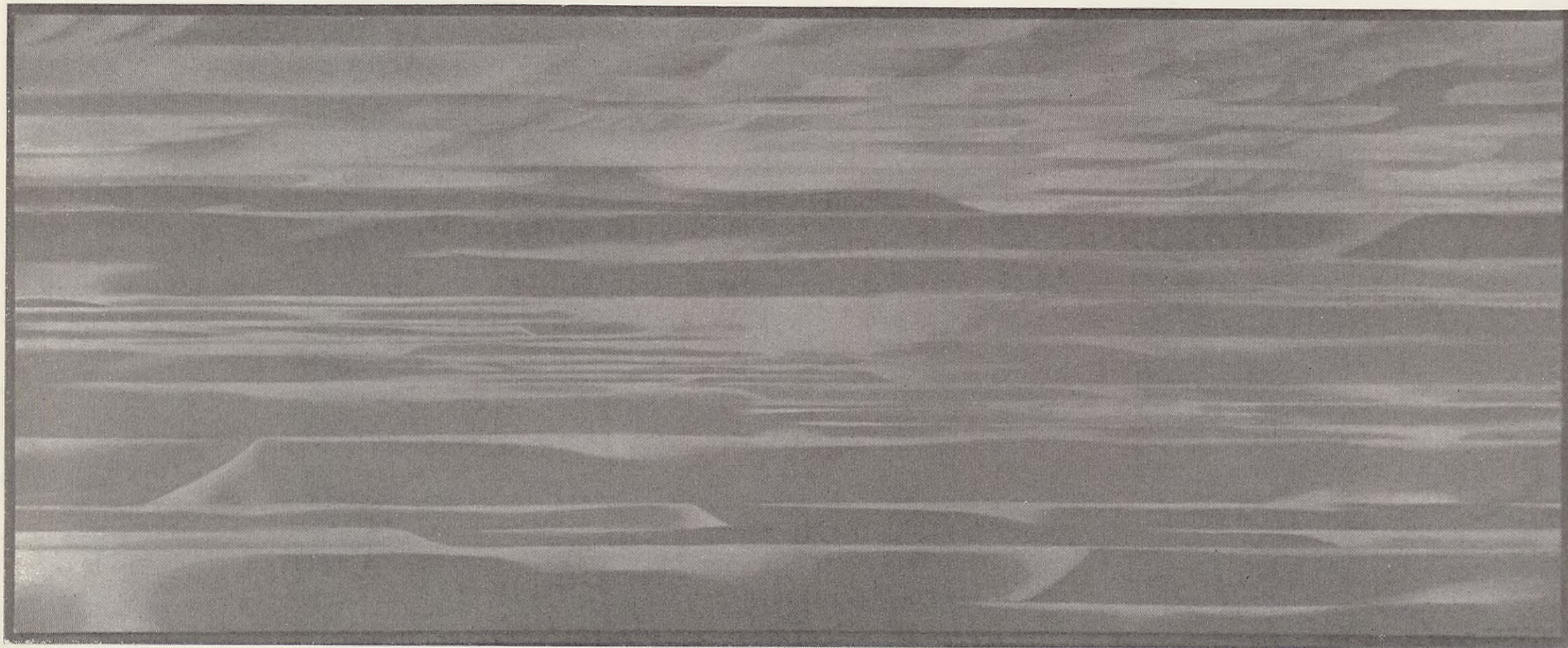




*above*  
 CLYFFORD STILL 1955-H  
 Oil on canvas 113in. x 156in.

*opposite*  
 RENATO GUTTUSO DAUGHTERS OF LOTH  
 Oil on canvas 68in. x 88in.





WILLIAM SUTTON THRESHOLD IX  
Oil on canvas 44in. x 111in.





PARK SUK WON HANDLE – ANCIENT PILE  
Aluminium 79in. x 24in. x 24in.

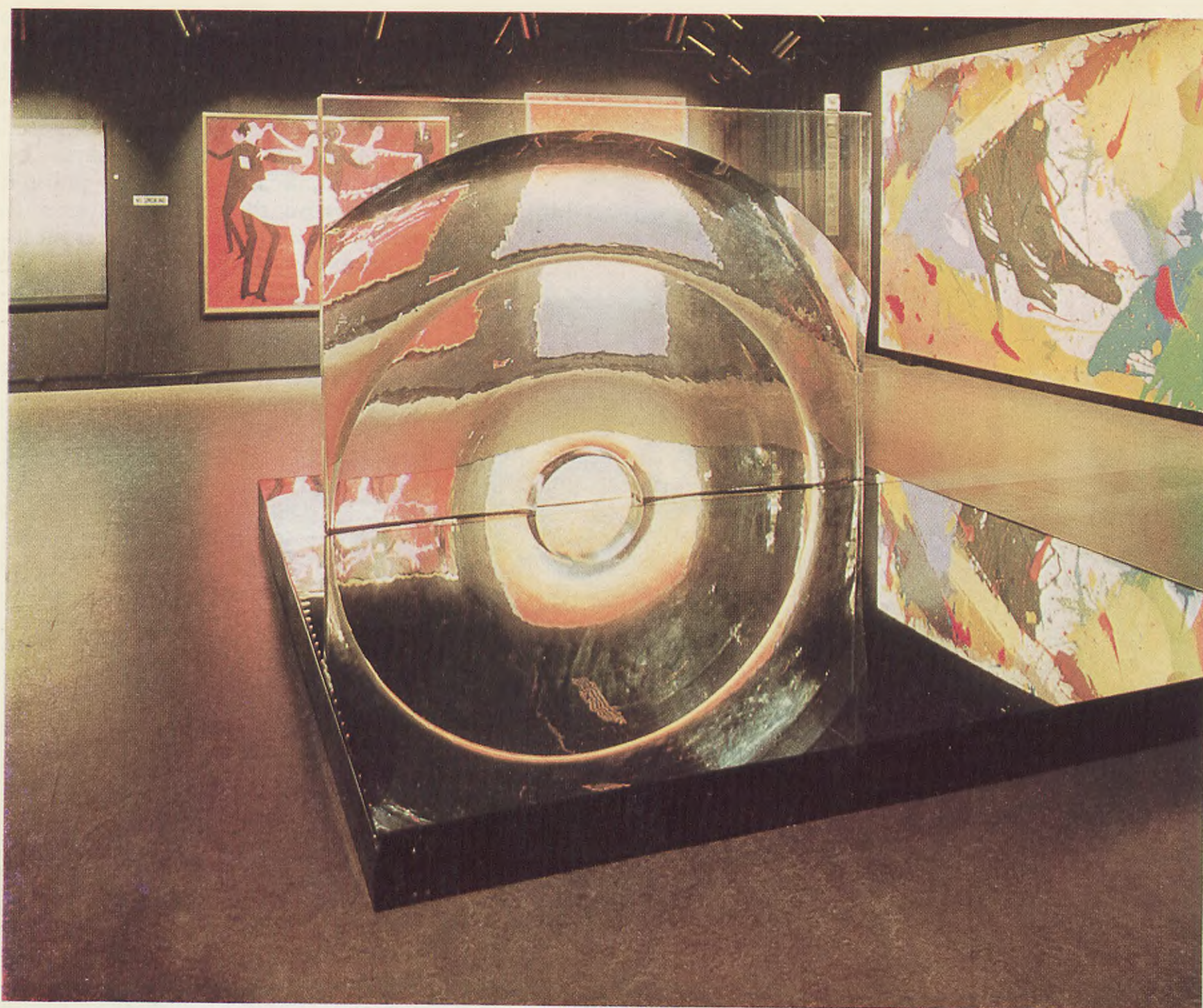
indeed, does *Threshold IX* for the New Zealander, William Sutton. He has lived almost all his fifty-six years in the city of Christchurch, the rhythm of whose ochre-grey hills of summer and the elongated strata of land, sea and sky inform his work with a delicate, modestly painted series of movements gently sundered to form a solacing but stimulating accumulation of interwoven patterns. It makes the horizontal red trajectory in John Firth-Smith's *Embark 1973*, ending in Hoffman-esque shards of paint, look rather forced.

To make the point immediately – and the comparison is with one of the greatest American painters – and to stress the value of this *piccolo* Biennale, Firth-Smith splits masses with an imposed line, whereas Clyfford Still's thin, hair-line fractures of blue in the jagged masses of black grow as naturally as a fissure in rock; Firth-Smith leaves an unpainted area on the right, but it affirms itself as background and not, as in the Still, a presence as much as the ragged verticals of black and the shifting vertical of orange and ochre. Similarly, in Sydney Ball's *Absaroka Light* the inertness of the unpainted areas is not activated by the desperate and frenzied splashes and stains of colour superimposed on turbid and turgid masses of paint that ought to flow, cascade, shrink, glide or tumble as do Still's seemingly undecided uprights. Such comparisons, involving two of Australia's leading painters, indicate the value of the Biennale and the importance of Canberra's National Gallery purchase of Jackson Pollock's 1953 *Blue Poles*; amongst local practitioners – such as Ball and Dick Watkins – too little seems to be realized about the over-and-under meshing of skeins and masses: the local product piles surface on surface, so that the result is less resilient than a slightly inflected surface from a Hard-edge painting. It happens, too, with Fred Cress's *Carschenna*, an amalgam of Jules Olitski, Jack Bush and John Walker with dashes of the typical Parisian impastoed lusciousness that will not allow the surface to breathe, or the ground – the canvas – to suggest why it was chosen as the arena for such painting. Again, the Clyfford Still has infinite lessons for local painters and observers in its tremulous encounter of paint and untouched canvas.

The lessons go beyond obvious comparisons with the painting by Still (a predecessor of Barnett Newman and Morris

<sup>1</sup>Still's much smaller *Blue*, 1950, shown in the 'Two Decades of American Painting' exhibition in Sydney and Melbourne in 1967, went relatively unnoted.





*above*

MINAMI TADA POLES

Glass and plastic 91in. x 71in. x 7in.;  
118in. x 94in. x 10in.

*right*

EMIL SCHUMACHER BOGEN AUF ROT

Oil on wood 81in. x 77in.

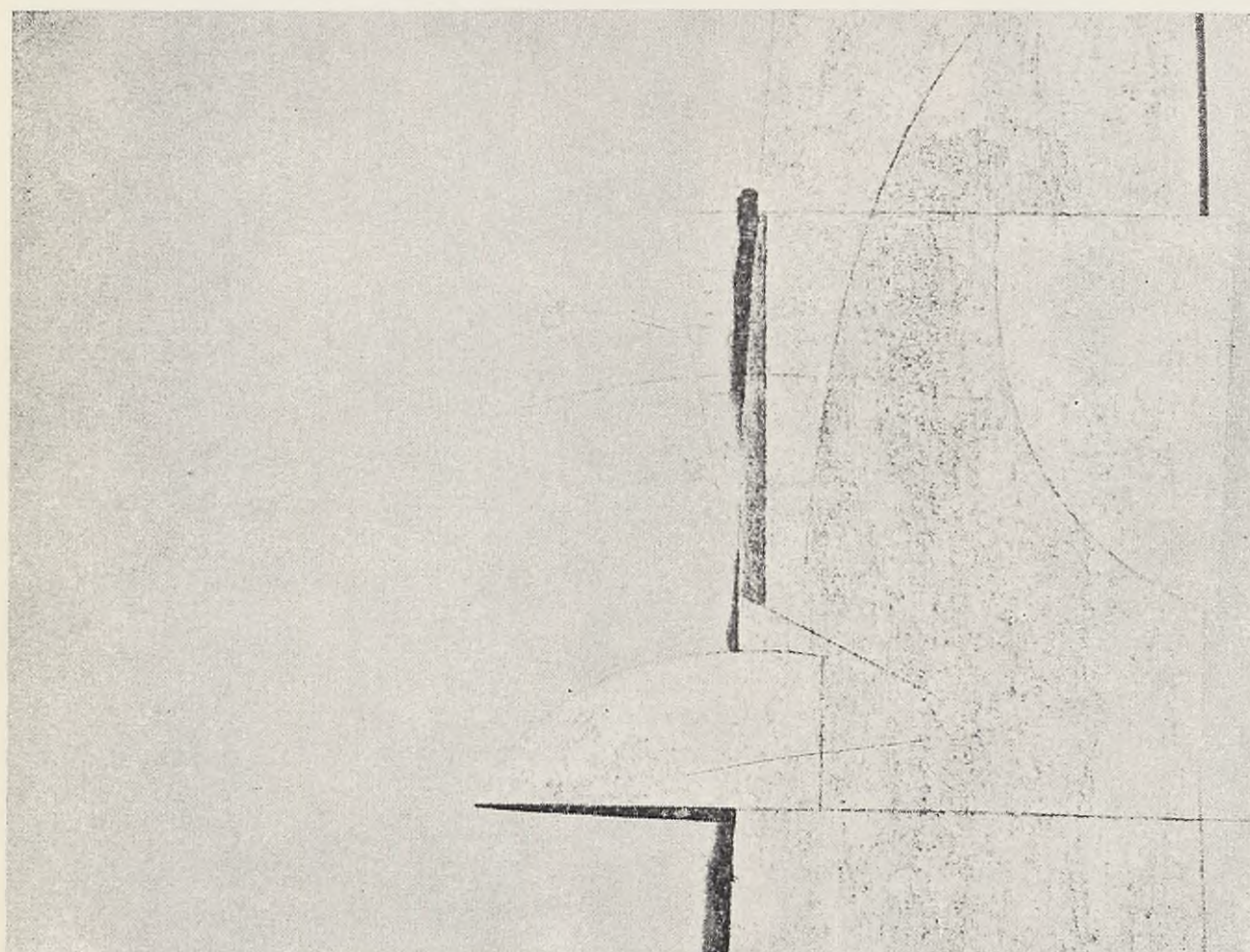
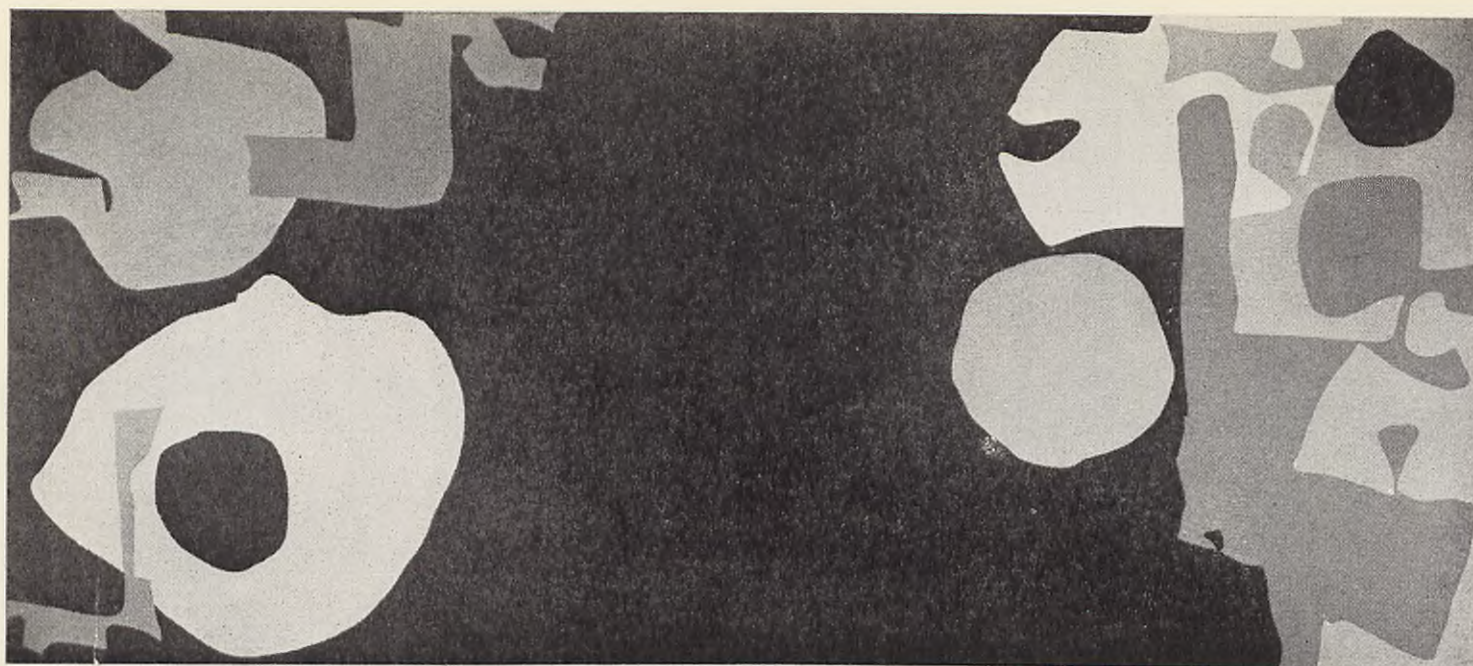






JOSEPH TAN PAINTING NO 7 SERIES 1-71-72  
Acrylic on canvas 84in. x 60in.





top

PATRICK HERON BIG COBALT VIOLET; MAY 72  
Oil on canvas 82in. x 180in.

above

ANTONIO PELAEZ INTERRUPTION  
Oil on canvas 51in. x 67in.

Louis). In its tattered shapes and its play between lateral cohesion and broad verticality, combining Colour Field and Gestural Abstract-Expressionism, there is no dramatic leap from the orange vertical to its black shadow, as the intervening 'negative' shapes are equally positive in a way that is differently achieved in Patrick Heron's daring *Big Cobalt Violet; May 72*. Heron activates the central purple with a myriad of paint strokes, the purple running through the red and ochre on the left to the edge, and so floating through the organic shapes on the right to keep the red, orange and green under control. If Still's shapes are unkempt, like unbridled nature, Heron's forms expand with such control that the 'ground' becomes part of the organic process. Here is a direct confrontation with the problems of lateral cohesion and imbalance, problems that haunt modernist painting (just as does that of the centred circle, as in Roger Kemp's *Sequence 2*, which tends to leave the corners inert). This is clearly present in David Aspden's *Some Other Blues*, stretching its 488 centimeters in the manner of Monet's waterlilies but, again, there is little of Pollock's and Monet's meshing of the under and surface patterns, no variations of speeds, as when one watches clouds driven in different directions by the winds. The result can come close to extended wall-paper but, of course, Aspden has a series of surface modifications and devices, like the globules of acrylic so epidemic in New York City, that create emphases and shifts that rout any sign of mere pattern-making – but one would like to see the artesian waters surface.

There are other rewarding contrasts in the Biennale: with the exception of George Baldessin's *Disillusionment of the 3rd Entrance*, a set of vertical iron tank traps on a rusted iron beach with an epoxy bather who is a distant cousin of Frank Gallo's demoralized girls, the Australian sculpture by Robert Brown, Clive Murray White, Ian McKay, Ron Robertson-Swann and even David Wilson, is Caroesque and, by ancestry, akin to David Smith. What has come from Japan and Korea is utterly different: it is blocky, volumetric, serial, anti-dispersal and, especially with Park Suk Won of Korea, hermetic or iconic. Park Suk Won's *Handle – Ancient Pile*, in aluminium, compresses eight shining tyres between flat rectangular blocks, serrated, gouged and savaged on one surface as though some peculiar erosion had attacked the self-contained, shining, even repetition



of forms; as it were, an accumulation of strength is no counter to disintegration. It might be noted that Joseph Tan, who was educated in Sydney from 1963 to 1966 and now lives in Malaysia, similarly conveys a sense of insecurity and impermanence by floating a cloudy but firm rectangle on a dark void, in his *Painting No 7 Series 1-71-72*.

Minami Tada's *Poles*, which she feels would benefit from an outdoor exposure, has a broad sheet of glass set into a black plastic base. The glass has been carved so that it picks up and distorts, like a prism become aberrant, whatever colours and movements fall into its scope, reflecting them in the pool of blackness that is the base and that seems as infinite as it is dark and mysterious.

We are presented with alternative traditions that, because of a local conformity, are felt to be oddities and eccentricities, so much so that David Wilson's seemingly random collection of steel and wooden cylinders and sheets of steel and plexiglas, though it eschews the pedestal and adopts a Caroesque collage of disjunctive forms, might be taken as a distributory of the mainstream. To those unused to a fusion of the Baroque with Abstract-Expressionist sculpture, the figurative extravaganza and delirious agitation of the Filipino, Solomon Saprid, must seem, to use a cant phrase of some current idiocy, irrelevant; so might Robert Jenyns's reclining musk-pink nude with three drawing easels to enable one to sketch her; it gets by on amusement alone. Maybe it is saying that if one wants participatory art one need only go to the sketch club; that is about as much wit as participatory notions deserve.

There is no doubt, however, that the Australians are developing *within* the Caroesque idiom: Ron Robertson-Swann's yellow-rusted *Elvira Madigan*, with its L-beams projected from a semi-circle hoop and briefly halted by splendidly placed flat semi-cylinders, combines arrested movement with horizontal speed; Robert Brown's sign-writing or sky-writing in wood and thin, curved or zig-zagging, tense leaps of steel, negates volume by silhouettes and avoids, as did much of Caro to 1972, the obvious focal point; Clive Murray White, who comes effectively by Caro and the New Yorker, Michael Steiner, disperses his triangles and rods of steel, and two L-beams making plastic rhymes, with an authority that makes Ian McKay's clustered pyramids of painted steel bars look as though they do not know

whether to be Expressionist or Constructivist. They have, indeed, a jostling accumulation akin to Roger Kemp's dour, tight-packed paintings, so concerned to spread flat areas neatly. In contrast, the painting, *Interrupcion*, by the Spaniard, Antonio Pelaez, though it may owe something to the linear austerity of Ben Nicholson, is distinguished by a sparse restraint and direct presence: its classical coolness was something of a respite from the even dispersals of Kemp and the infinite accumulations of rusted steel in Robert Klippel's sculpture and of loosely strung areas of paint in John Olsen's *Captain Dobbin* where sweet pinks and acid greens vie for dominance.

What distinguished the visiting realists, Saprid and Guttuso, was their unconcern with modernist frontality and those Cubist derivations manneristically exemplified in John Brack's dancers with their repertoire of tension-devices; Cubism and chiaroscuro contest the torsos by Peter Powditch, but he has a skill that pulls the painting back to the surface without its becoming over-flat in a series of rather orthodox patterns as occurs in John Hopkins's *Composition 2*. Even if recent Radical or Sharp Focus Realism is painted as flat as Hopkins, it has Surreal, exaggerated shadows and a sense of the drama of the banal, for Hopkins, despite the quite remarkably deliberate blandness, remains something of a Pop Art muralist; even the triptych by Fred Williams has a bland surface. Kevin Connor, still plundering the past with anxious skill, can vary the surface, just as does, though it is not at all evident at first sight, New Zealand's Colin McCahon, who fascinatingly rings opaque and transparent changes on his white calligraphy.

These issues of opaque and transparent, of breathing surfaces, of painting as living on its chosen ground; these issues of the eroded, reflective and iconic in sculpture as opposed to the linear silhouette and the volumetric, are what give the Biennale its importance: the more such abrasive confrontations there are between significant figures from overseas, the more Australian artists will have to endure comparisons. As Sidney Nolan, whose *Small Shark* could be seen around the corner, once said to me 'But isn't art just about endurance?'.

Of course, Mr Belgiorio-Nettis and his supporters come not only with fire and sword, but also with garlands and solace; the auguries are propitious.



# All the World's A Stage

*Hugh Paget*

An exhibition seems to develop a life of its own. The idea is conceived, it comes to life, grows and has its being for a time and then, when the time comes to dismantle it, its begetters feel like murderers of their own offspring.

This, at any rate, has been my own experience with a variety of exhibitions in different parts of the world and never more so than in the case of the Australian-British theatre exhibition, 'All the World's A Stage' which was an element in the festival marking the opening in October of the Sydney Opera House by Her Majesty the Queen.

I am grateful to the Editor of *ART and Australia* for inviting me to write an article on this subject, for it is salutary to have the occasion of analysing an exhibition and to endeavour to learn from the process while

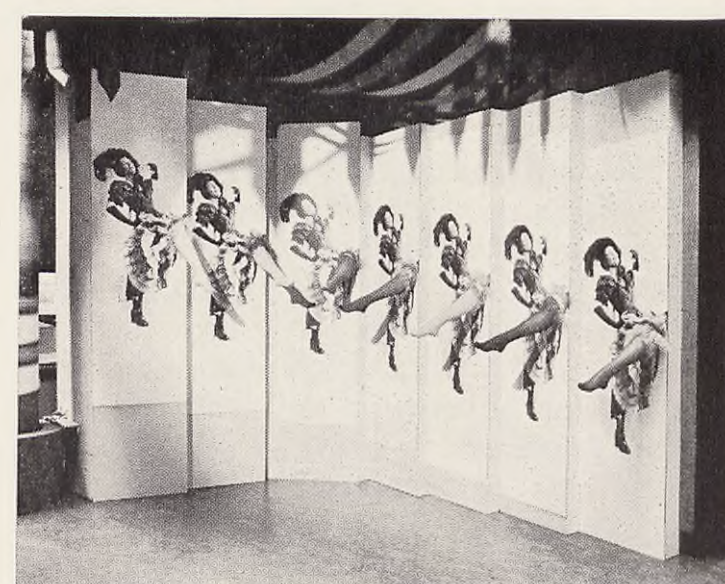
the impression is still fresh in the mind.

The history of the exhibition in its ultimate form goes back to February 1972, when Mr Stuart Bacon, then General Manager of the Sydney Opera House, told me that the approximate date of the opening (in October 1973) had been decided and asked me if I could suggest a British contribution to the festival appropriate to the occasion. When I suggested a British theatre design exhibition he welcomed the idea, told me of a similar suggestion made some time before with respect to the Australian theatre by Professor Robert Quentin (Professor of Drama at the University of New South Wales) and suggested that the two ideas might be combined. Professor Quentin and I acted on this suggestion and, reflecting that the history of the theatre in the two countries had a common origin and had maintained a close and vital relationship throughout their subsequent history, we started to plan the organization of an Australian-British theatre exhibition on this theme. To this organizing committee of two was soon added a third, the General Manager of the Sydney Opera House – at first, Mr Stuart Bacon and, after his retirement in January of this year, Mr Frank Barnes. As will be

seen, the idea of such an exhibition had the support of the Sydney Opera House Trust from the outset and the success of the exhibition owes not a little to this fact.

For the organization of exhibitions two commodities are essential – time and money, and the former tends to be consumed in pursuit of the latter. Ideally, an exhibition on the scale and of the character which we envisaged needed at least two years for its preparation (an ideal reflected in the prevalence of biennales) while we had, at the outset, some eighteen months in which to prepare it, a period virtually halved by the time we had the sponsorship which enabled us to go ahead with it.

In addition to the Sydney Opera House Trust, support was obtained in Australia from the Australian Unesco Committee for the Arts, John Fairfax Limited, and the Australian Elizabethan Theatre Trust. I went to England in December and final agreement was then reached that the British Council should sponsor the British part of the exhibition (the Council's Aids and Displays Department providing the necessary organization at the London end) and that an expert in this field should be appointed to carry out the research on the British side of the exhibition and to



above  
'ALL THE WORLD'S A STAGE' – SCREEN OF CHORUS GIRLS

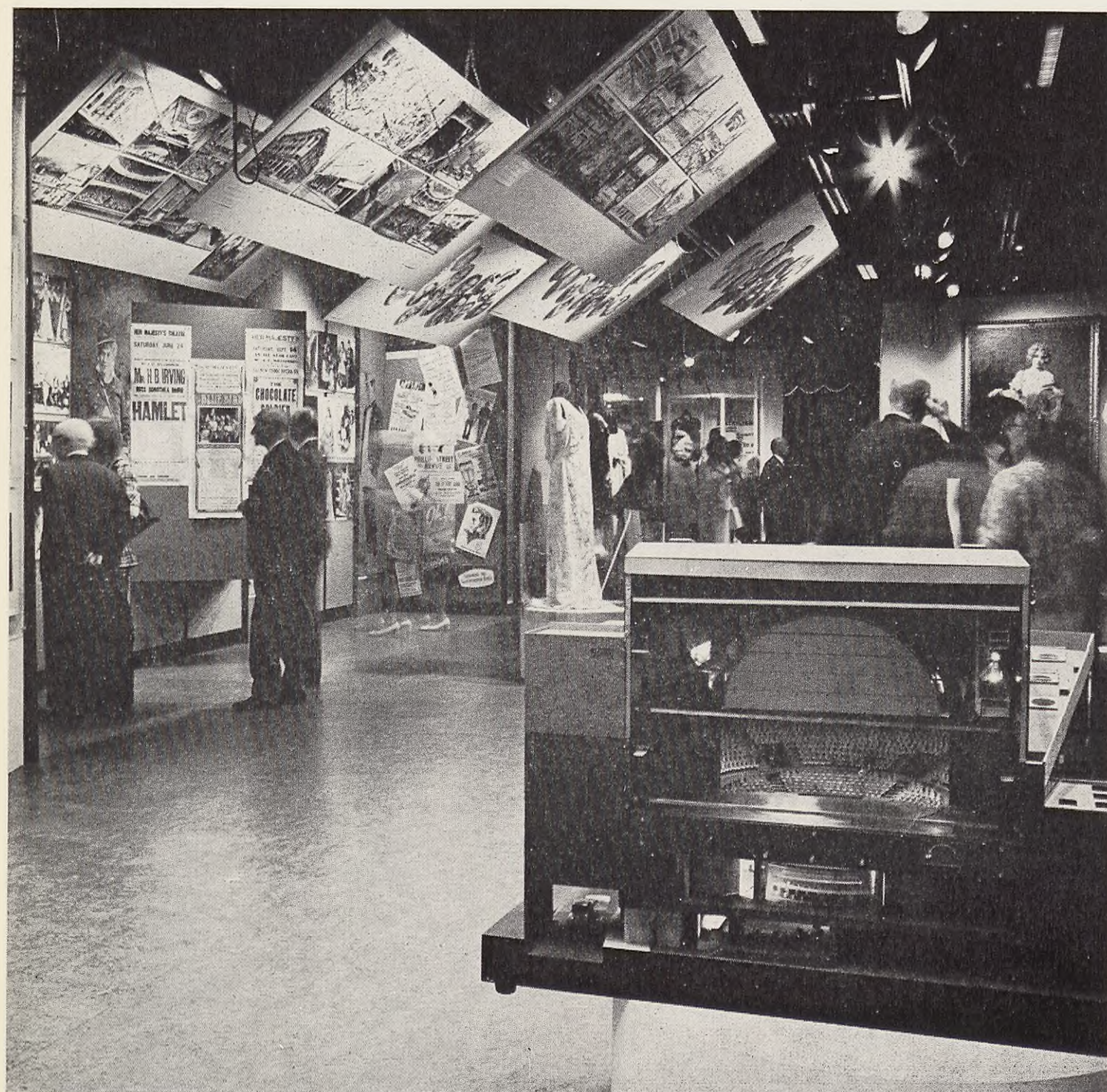
left  
'ALL THE WORLD'S A STAGE' – ENTRANCE TO VAUDEVILLE SECTION  
Photographs in display lent by Miss Nancye Bridges  
Photographs by Douglas Thompson





'ALL THE WORLD'S A STAGE' - GENERAL VIEW OF  
THE BRITISH SECTION  
Centre: Costume for Sir John Gielgud as Othello  
Centre right: Working model of stage of old Theatre  
Royal, Drury Lane, London





*top*  
 'ALL THE WORLD'S A STAGE' – BRITISH SECTION  
 Portraits left to right: Sir John Gielgud, Sir Michael Redgrave, Lillie Langtry, Mrs Kemble, Sir Alec Guinness

*left*  
 'ALL THE WORLD'S A STAGE' – AUSTRALIAN SECTION  
 Centre: Costume worn by Gladys Moncrieff; back: portrait of Nellie Stewart; foreground: model of New London Theatre, Drury Lane



look after the selection and assembly of the British contribution to this joint exhibition. We were most fortunate in securing for this work the services of Mr George Nash, Curator of the Theatre Section of the Victoria and Albert Museum (which itself made a magnificent contribution), and I was able to work on the exhibition with him and my colleagues in the Council in London in December and January, returning to Australia in February. The British Overseas Airways Corporation (now British Airways-BOAC) provided munificent help with the transport from and back to Britain of the British material, most of which travelled by air.

Miss Margaret Williams (a graduate of Melbourne University who has since gained her Doctorate and is now a member of the staff of the Drama Department of the University of New South Wales) had already begun research upon the history of the Australian theatre and the whereabouts of Australian material for the exhibition and in March the Committee appointed Mr Yoshi Tosa as Designer of the Exhibition and Mrs Noni Farwell as Organizing Secretary; the organization was later supplemented by the appointment of a Photographic Co-ordinator (Miss Melanie Le Guay), an Art Director-Co-ordinator (Mr Robert Colligan), a Production Supervisor (Mr Eric Wenham) and a Sound Director (Mr John West): the exhibition owes a great deal to all of them. In addition to being Chairman of the Organizing Committee, the writer was Editor of the background book (with an inserted catalogue) published in connection with the exhibition and, like it, bearing the title *All the World's A Stage*. This title reflects the scope of the exhibition which was not confined to the drama as such but included opera, ballet, music hall and vaudeville in both countries.

The strength of the tradition of the theatre amongst ordinary English people is shown by the remarkable fact that the first play (*The Recruiting Officer* by George Farquhar, which has been revived successfully more than once in recent years) was performed in Sydney 'by a party of convicts', in the presence of the Governor, on 4 June 1789, some sixteen months after the arrival of the First Fleet.

As the history of the theatre in Australia thus virtually begins with the European settlement of the continent (to quote my Introduction to *All the World's A Stage*): 'The first part of the exhibition endeavours to tell (although necessarily very briefly

and selectively) the history of the theatre in Britain up to that time, which is, in effect, the common heritage of both countries. The remaining (and larger) part of the exhibition is devoted to the history of the theatre in both countries from that time to the present day. One fact which emerges very clearly from a study of the parallel development of the theatre in Australia and Britain is that each has contributed very notably to the other in a variety of ways throughout their joint history. In earlier times the tours in Australia of such leading actors as Charles Kean provided a great stimulus to the development of the theatre in Australia; at a later date opera in Britain was dominated by the superbly gifted Australian prima donna Melba and this sort of interchange has gone on ever since, in ballet, as well as in drama and opera. A position in ballet comparable with the position of Melba in opera in Britain is that achieved by Sir Robert Helpmann, while Australian ballet has gained greatly from Dame Peggy van Praagh's devotion of her great talents to it. An eminent British producer, Sir Tyrone Guthrie, came to Australia (at the invitation of the British Council and with the support of the Chifley Government) first in 1949 and thereafter played a significant part in the theatre in Australia to which he was greatly devoted.'

An exhibition should itself aim at being a work of art and the sections of which it is composed should not only form valid entities in themselves but should fit into an overall visual unity. Historical exhibitions call for rather special planning and organization (as I ventured to suggest in a paper which I read on the subject in a seminar in the University of Western Australia in 1970) for, however interesting may be the story which the exhibition has to tell, it has to be remembered that it should be made intelligible and interesting to laymen as well as to experts. There should, to quote my paper, 'be as little dependence as possible upon the written word' for, although letters and other documents may make an important contribution to the story, they may detract from the total visual impact which should have due regard for colour harmony.

Although the story which the exhibition set out to tell was a fascinating one, most of the problems inherent in historical exhibitions existed in 'All the World's A Stage' and the fact that they were solved so successfully is owing, in great measure, to the highly imaginative treatment of the

material by Mr Yoshi Tosa, a gifted theatrical designer who was also responsible for the witty and charming design of the cover of the book published in connection with the exhibition.

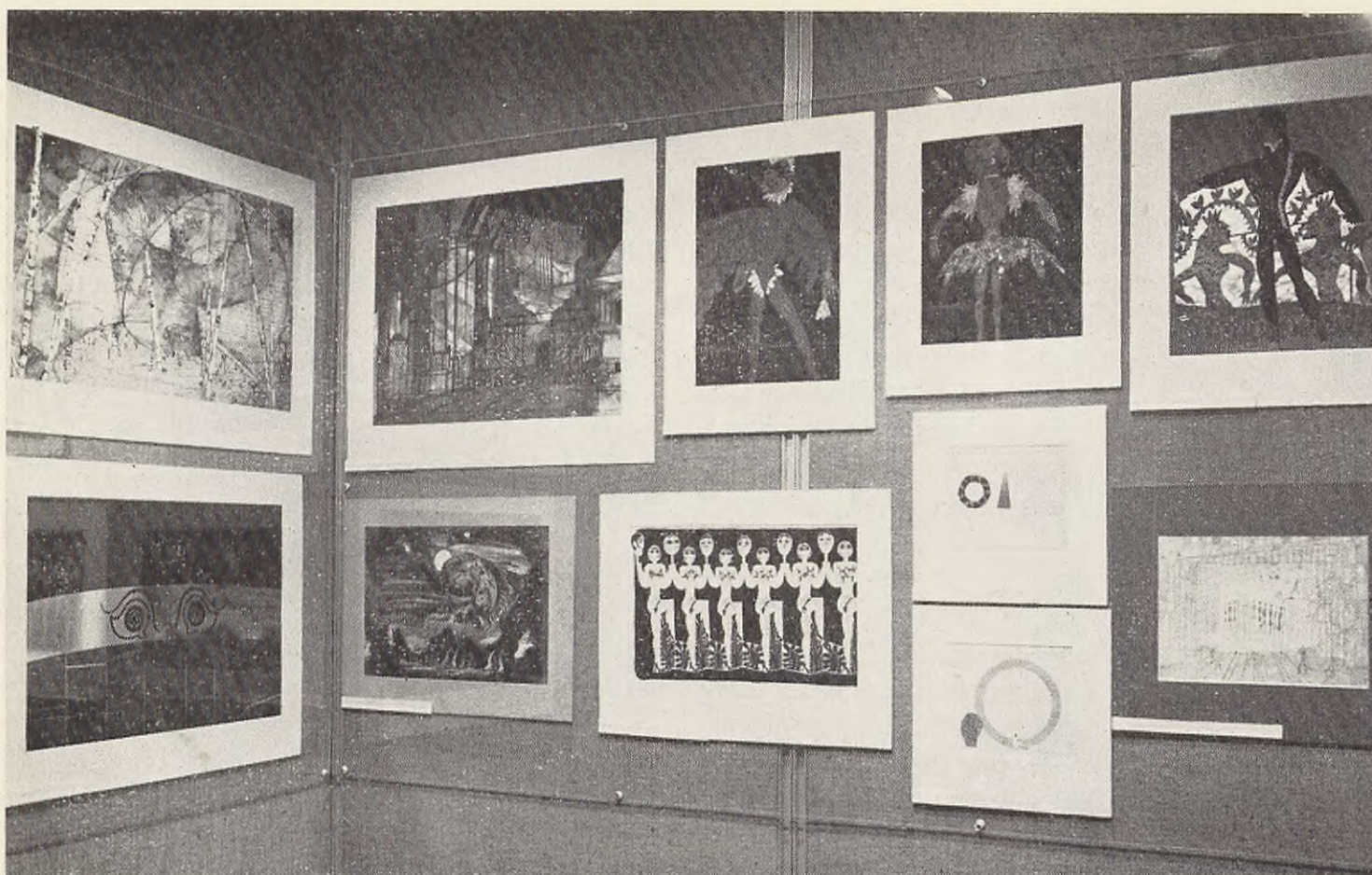
By a clever use of movement and of sound effects (the latter provided by a nostalgic tape-recording of songs and speeches from opera, music hall and plays suggested and organized by Mrs Noni Farwell) the very atmosphere of the theatre was somehow evoked.

The general plan was that the first part of the exhibition (about one-third) be devoted to the history of the stage in Britain prior to 1788, a history common to both countries, while the rest of it would show the parallel development of the theatre, vaudeville, ballet and opera in Britain and Australia and the interplay between them. Thanks to the generosity of lenders (both private and public) in both countries, the material itself was rich in quality and quantity and often in historical association. The element of design was strong throughout – in theatre buildings, stage sets, costumes and stage properties. The exhibits included the well-known model of the Elizabethan Theatre designed by Dr Richard Southern and lent by the University of Bristol and – of our own time – a working model of the New London Theatre, Drury Lane, and a scale model of the Adelaide Festival Theatre.

The oldest exhibits were five drawings by John Webb for scenery for Sir William Davenant's *Siege of Rhodes* (which some consider to be the first English opera), dating from 1656, from Chatsworth. An appropriate item was a working model of the stage of the Theatre Royal, Drury Lane, entitled (like the exhibition) 'All the World's A Stage'. A toy theatre made by Benjamin Pollock (famous in the early nineteenth century for his theatres for children) was lent by Miss Jennifer Allenby of Armidale.

Australia has produced numerous well-known designers for the theatre and the work of many of them, including Loudon Sainthill, Desmond Digby, Kenneth Rowell, Leslie Hurry, Quentin Hole, Allan Lees and Anne Fraser, was on view, while English designers were represented (*inter alia*) by Sir William Thornhill, John Piper, Rex Whistler and Peter Brook. We were extremely fortunate in being able to borrow a magnificent collection of costumes for the exhibition. These included costumes worn by Dame Ellen Terry in a production of *The Merchant of Venice* in





top  
'ALL THE WORLD'S A STAGE' – BRITISH SECTION  
Designs for costumes and sets

above  
'ALL THE WORLD'S A STAGE' – BRITISH SECTION  
Foreground: Model of an Elizabethan Playhouse made by  
Dr Richard Southern; right: photographs of actors in  
Shakespearean roles in Australia

opposite  
'ALL THE WORLD'S A STAGE'

top  
Costume by Desmond Digby for *The Rape of Lucretia*

right  
Costume by William Paterson for *Boris Godounov*

far right  
Costumes: left: by Tanya Moiseiwitsch and Alix Stone for  
Richard II; right: by Kenneth Rowell for Lady Macbeth









top

'ALL THE WORLD'S A STAGE' - BRITISH SECTION  
Costumes: left: Dame Ellen Terry in *The Merry Wives of Windsor*; right: Sir Michael Redgrave as Richard II

above

'ALL THE WORLD'S A STAGE' - AUSTRALIAN BALLET SECTION  
Costumes worn by Sir Robert Helpmann, Dame Margot Fonteyn, Rudolf Nureyev

1879, by Dame Nellie Melba in *La Bohème* and *Romeo and Juliet*, by Sir Henry Irving as Wolsey in *Henry VIII* in 1892, and by Donald Sinden in the same play in 1969: the collection included other costumes worn by Sir John Gielgud, Sir Laurence Olivier, Sir Michael Redgrave, Dame Edith Evans, Vivien Leigh and Richard Burton in the theatre, and by Dame Margot Fonteyn, Rudolf Nureyev and Sir Robert Helpmann in ballet. In addition to some fine costumes for the theatre, Australia provided some magnificent costumes for operas including *Der Rosenkavalier*, *The Rape of Lucretia* and *Boris Godounov*.

In addition to the costumes there were other items in the exhibition evocative of some of the great figures of the stage in Britain and Australia - such, for example, as a sword and scabbard worn by Edmund Kean as Richard III at Drury Lane in 1814, a teacup and saucer owned by Dame Nellie Melba and jewels worn by Gladys Moncrieff in *The Merry Widow* in 1924.

Were we successful in presenting this richly diverse material in an intelligible and unified display? With the exception of one review (entitled 'Theatre of Confusion'!) accounts of the exhibition in the press were generous in their praises as the following quotations from three articles will show: (a) 'The enthralling collection assembled with a commanding sense of theme and affectionately grouped and mounted by Mr Yoshi Tosa, offers a very rare kind of delight . . . Those responsible . . . deserve the gratitude of all with any interest whatever in theatre . . . history, nostalgia and beauty.' (b) 'It is a lovely, lively show, light-hearted, very interesting' and (c) 'One of the most exciting exhibitions ever staged in Sydney.' The warmest tributes of all, however, have come from the general public who showed their appreciation of the exhibition by coming to it in large numbers - in many cases again and again. Although it was only possible for it to be on view in the Opera House for one month it was visited by 30,000 people.

As organizers of the exhibition there are many respects in which, with more time, we would have liked to have improved it, but we hope that it was not an altogether unworthy contribution to the opening of the Sydney Opera House by Her Majesty the Queen who, with H.R.H. the Duke of Edinburgh, graciously visited it herself on 21 October 1973.





KWAN YIN; bronze gilt, 80 x 50 x 48 cm. Chinese, Ming Dynasty, 1368-1644

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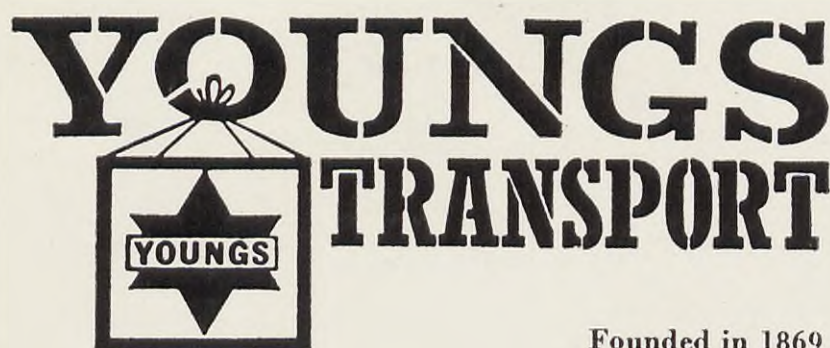
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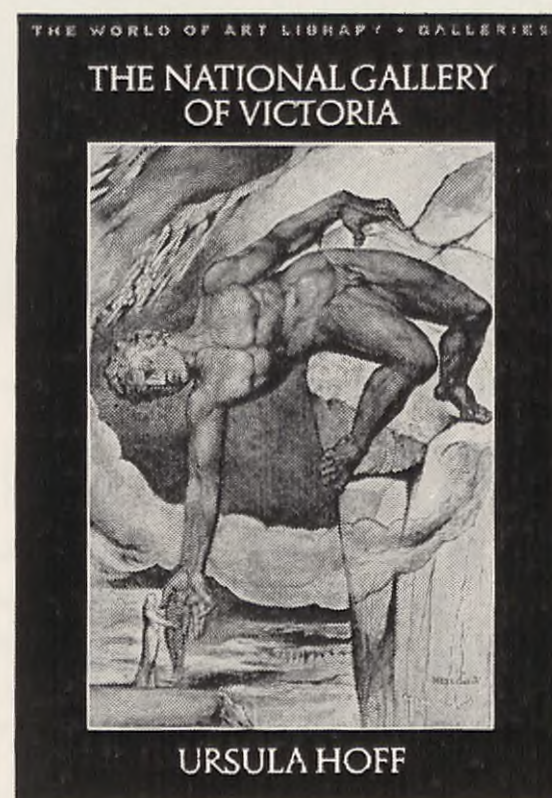
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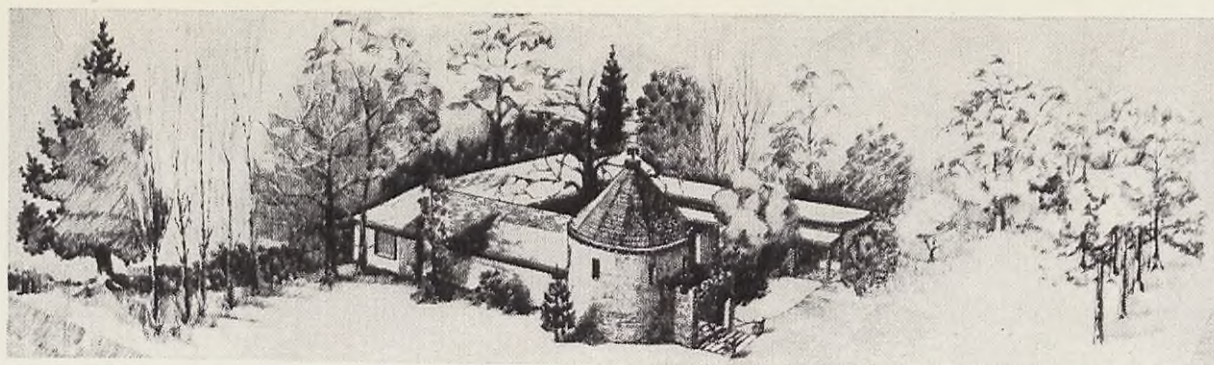
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ERIC WILSON (1911-47) *The Inmate* Oil 47 cm. x 30.48 cm

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