

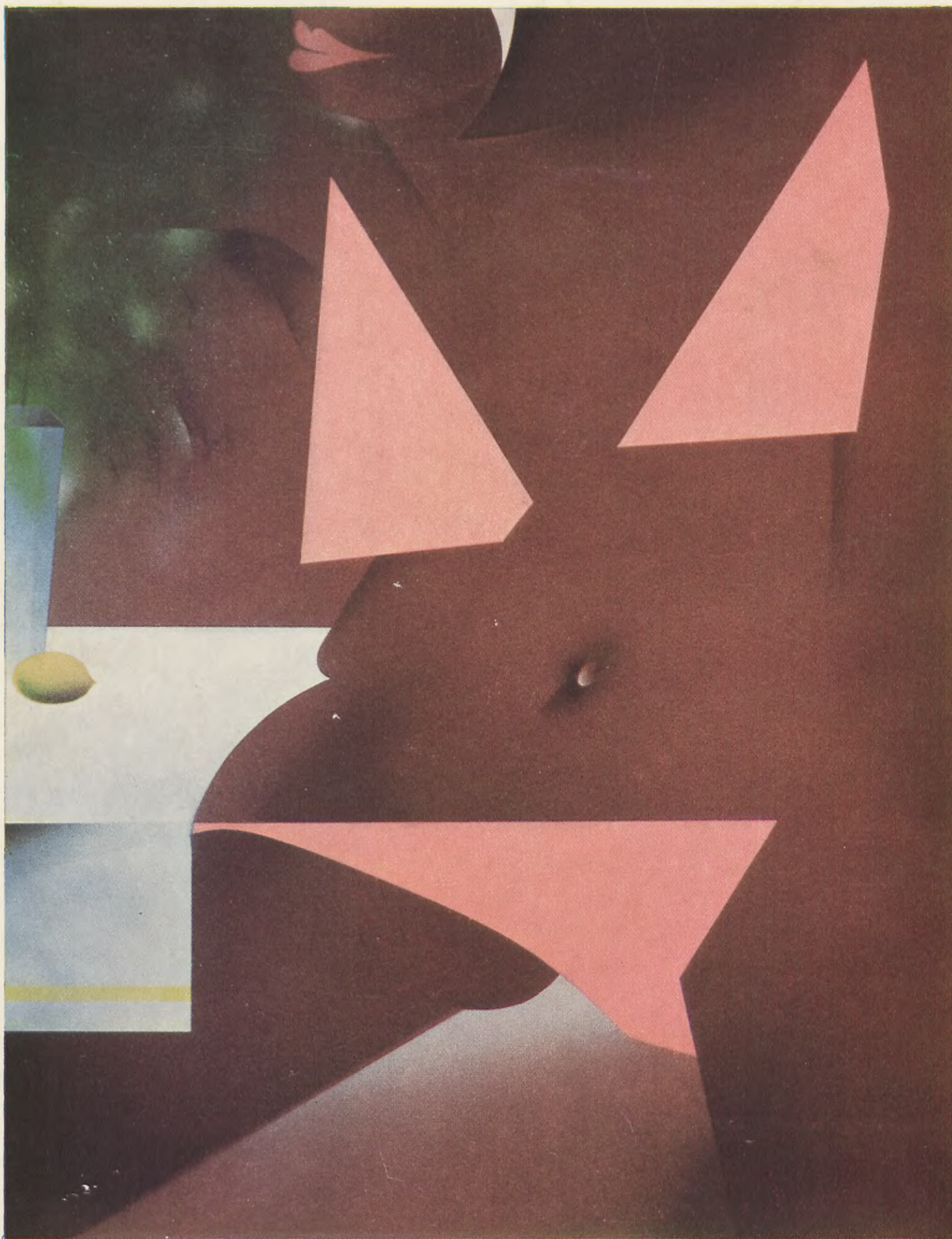
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Art Quarterly
Published by
Ure Smith Sydney
Volume 11 Number 4
Autumn
April – June 1974
Price 4 Dollars *

Peter Powditch
Photography as Art
John D. Moore
Mounting and Framing
Antoni Miralda

ART

AND AUSTRALIA

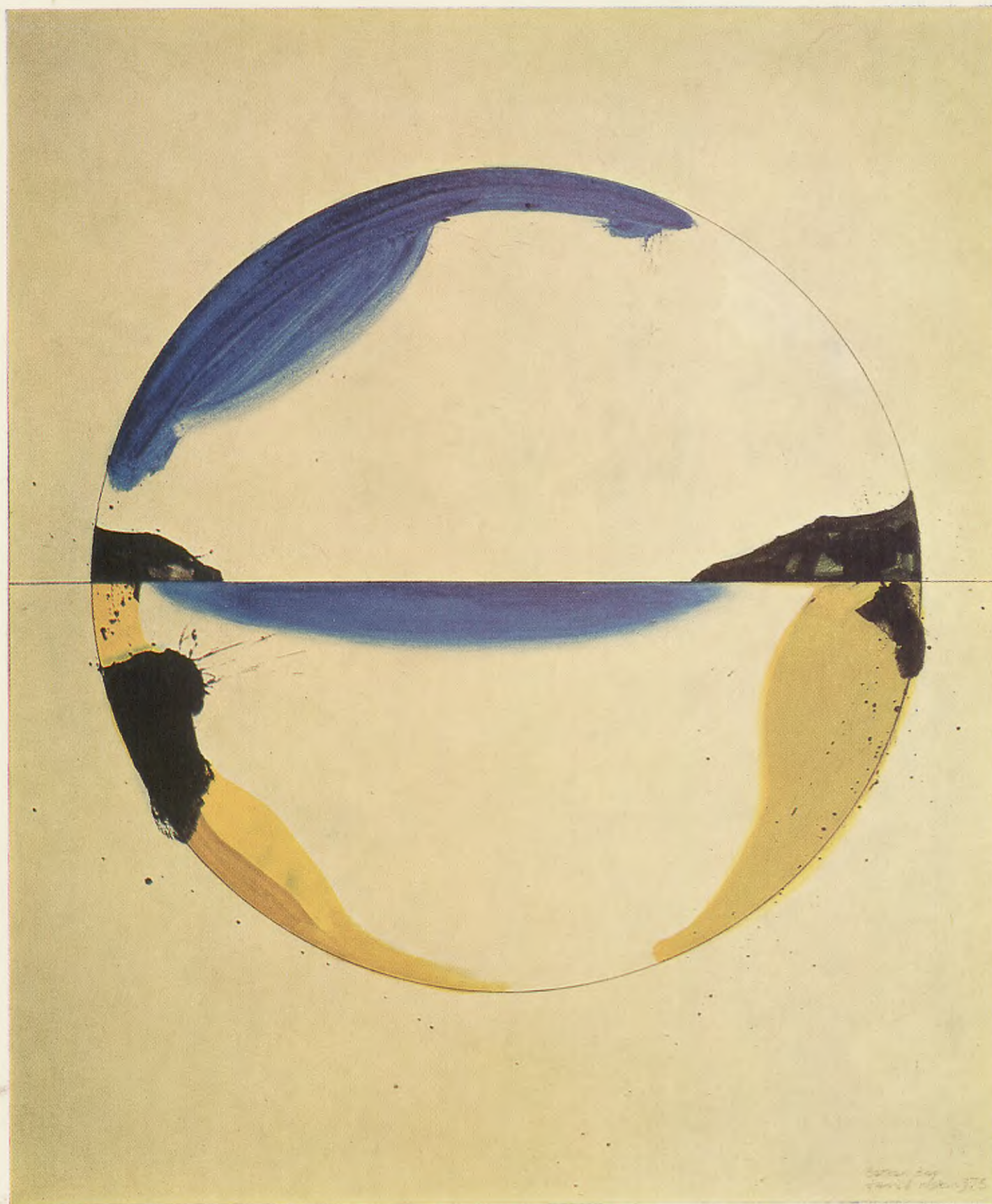


PETER POWDITCH SUN-TORSO, 107 (1972-73)
Enamel on hardboard 54in. x 42in.
Possession of the artist
Photograph by Robert Walker

Registered for posting as a periodical – Category B

DAVID ROSE

BONYTHON GALLERY



Bateau Bay

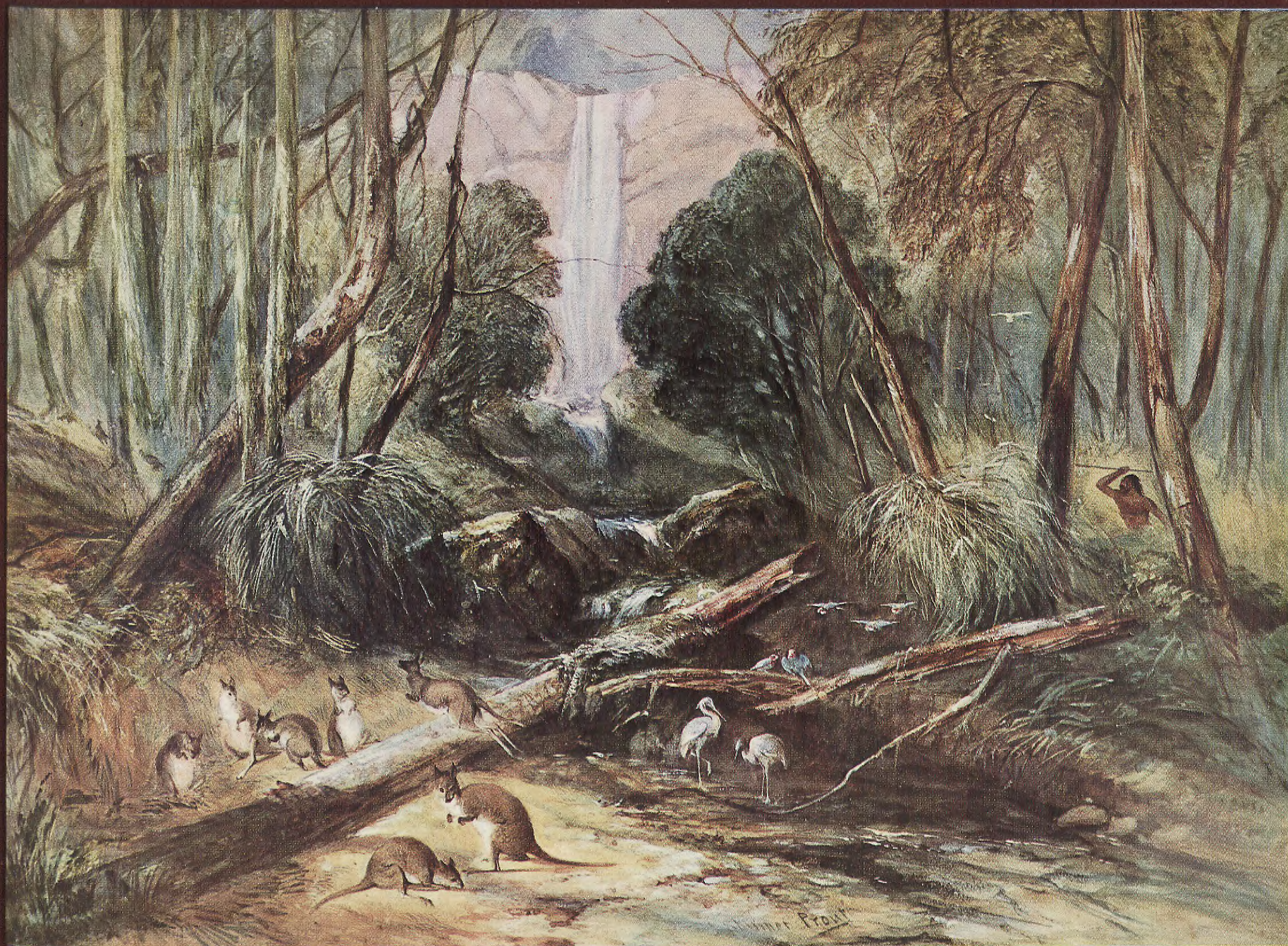
Acrylic on canvas 130 cm. x 106 cm.

52 Victoria Street, Paddington, New South Wales 2021

Telephone 31 5087

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John Skinner Prout (1806-1876) In Australia 1840 to 1848

Cascade Falls, Van Dieman's Land

Watercolour 67 x 92 cm (26½ x 36 ins)

Signed l.c. *J. Skinner Prout*

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perceval **friend**
crooke **tucker** **blackman**

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Telephone 20 7653



Japanese Nō mask of a
young woman, Kō-omote,
colour on wood, late Edo,
early 19th century. Height
21cm., width 13.4cm.

Graham Cox



Memory of a Journey North

69cm. x 90cm.



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Strawberry Hill Gallery

533 Elizabeth Street South, Sydney 2010. Telephone. 699 1005, 699 1972



Maeivi's Tahiti

oil on hardboard, 30in. x 40in.

KEN JOHNSON

A painting from his forthcoming exhibition, in June, 1974



JOHN GLOVER: *NATIVES ON THE OUSE RIVER, VAN DIEMAN'S LAND* – oil on canvas – signed, inscribed and dated 1838 on the reverse – 30 in. x 45 in. from the collection of the late Henry Reed of Mount Pleasant, Launceston, was sold at our March 1974 auction for \$52,000.

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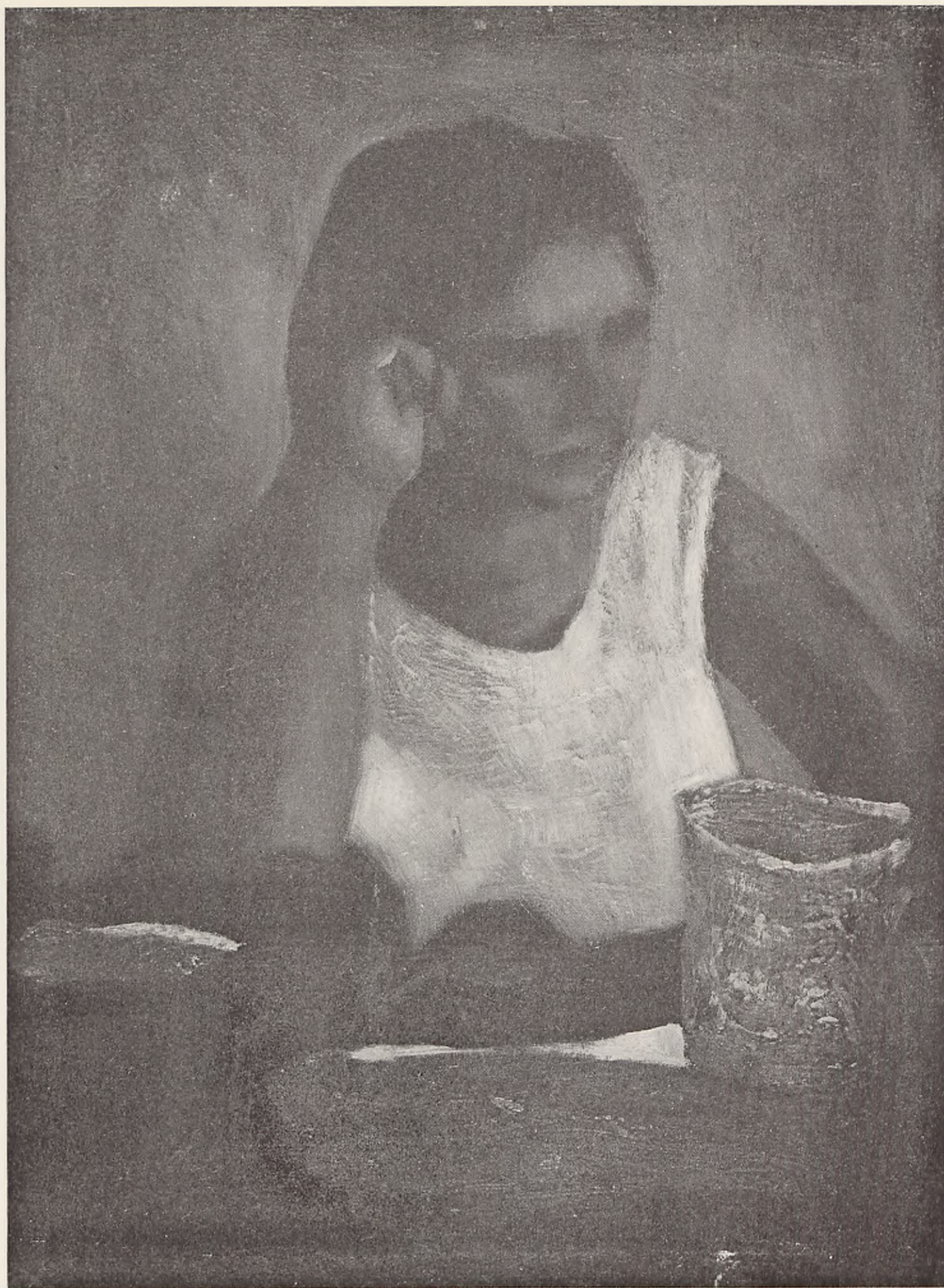
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Leonard Joel

AUCTIONEERS AND VALUERS



Conrad Martens, watercolour, sold \$4,500 – Malvern Town Hall

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Melbourne 3000
Telephone 67 2893, 67 2014

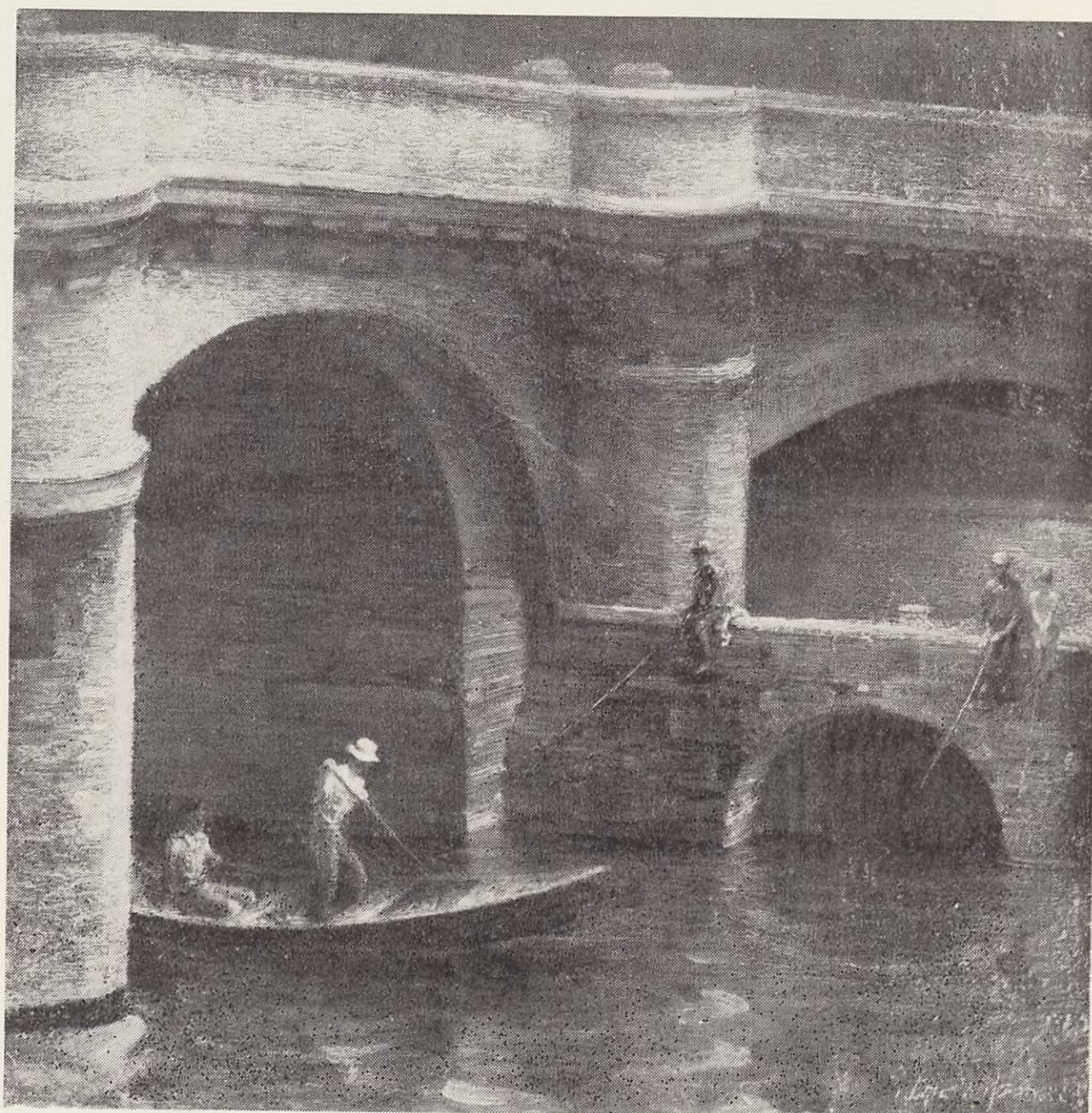
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or catalogue


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Melbourne 3000



Eric Wilson, oil, sold \$4,800 – Malvern Town Hall



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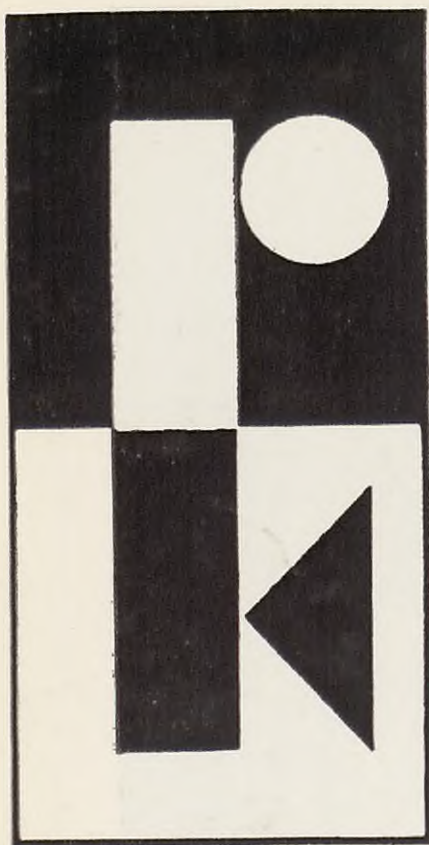
Oil on canvas

JOHN LENNOX

The Boundary Riders

John Hoerner
Telephone 81 2364

35 Shakespeare Grove
Hawthorn, Vic. 3122

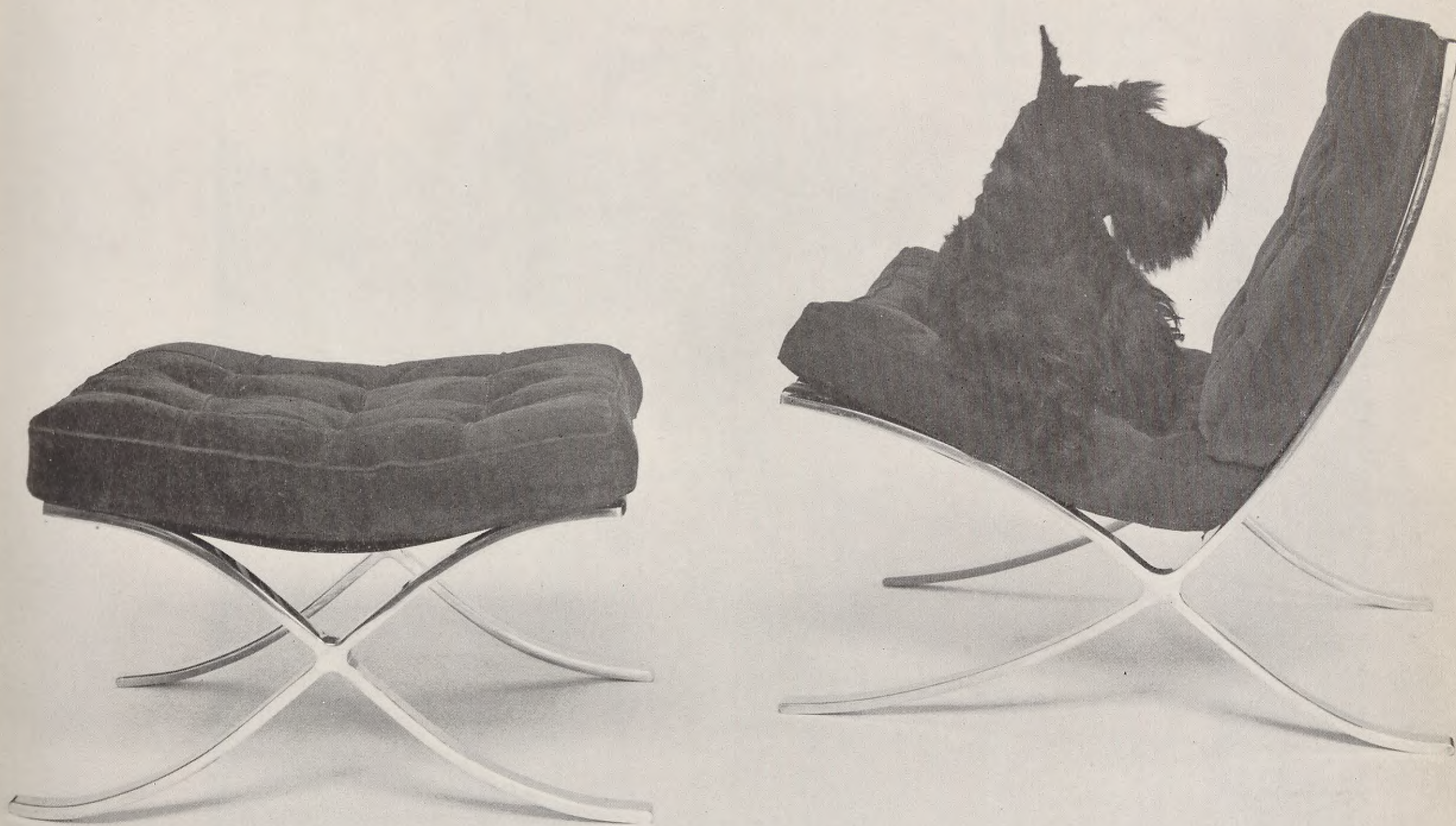


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1973

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From the collection of Mr and Mrs Douglas Carnegie
Exhibited National Gallery of Victoria
27 October – 30 November 1966

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KAWA Needlework by Pilioko

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Photograph Gilloteaux



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Photograph C. Spinelli

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by Ursula Hoff

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



Sawankolok 'maternity figurine' (green celadon glaze) circa 14th century

aladdin gallery

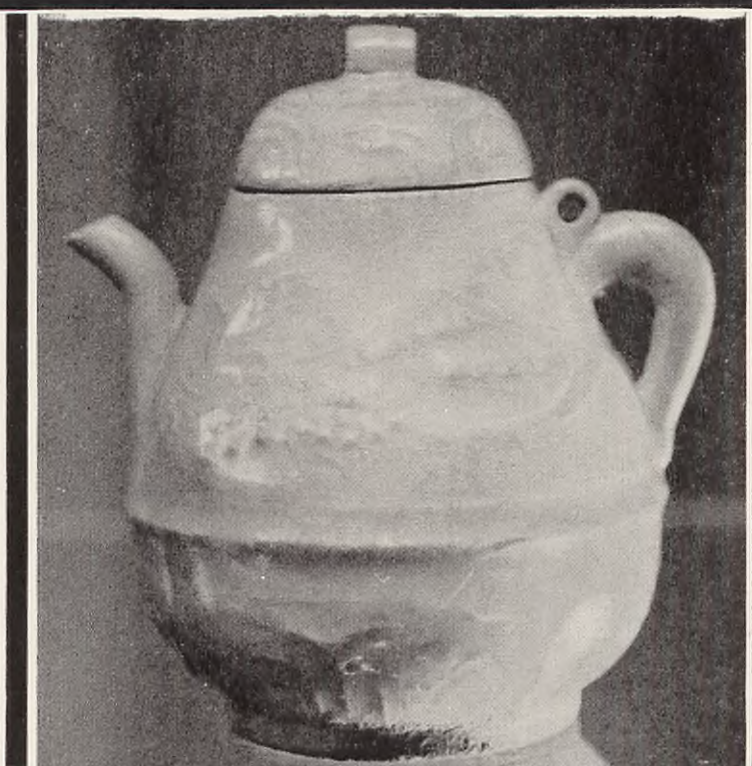
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Ewer (Chinese) – early Ch'ing pai with dragon in relief underglaze. Height: 4 in.

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ART 4

AND AUSTRALIA

VOLUME 11

UNIVERSITY OF MELBOURNE
JUL 1974
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Art Quarterly

Published by Ure Smith, Sydney
A Division of IPC Books Pty Limited
Volume 11 Number 4

Editor

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Brian Dunlop is an artist and part-time teacher at the National Art School and the University of New South Wales, Sydney. He is represented in the National Collection and in the State galleries of New South Wales, South Australia and Western Australia and in the Newcastle City Art Gallery.

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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.

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Art Directory

Amendments to previously published information are denoted by italics.

EXHIBITIONS

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

Queensland

ARTISTS' GALLERY, 3665 Main Beach Parade, 4215
9 – 26 August: Gladys Blundell

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
28 May – 18 June: John Pointon
19 June – 10 July: Gil Jamieson
11 July – 1 August: Graeme Roche
2 – 23 August: Lawrence Daws
Hours: Monday to Friday: 10 a.m. – 5 p.m.
Saturday: 10 a.m. – 2.30 p.m.

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

DESIGN ARTS CENTRE, 37 Leichhardt Street, Spring Hill 4000 Tel. 21 2360
16 June – 4 July: John Gilbert – pottery
7 – 25 July: Frank Moffatt; Marcella Hempel – weaving
28 July – 15 August: Elisabeth Cummings
18 August – 5 September: Frank Lambert – sculpture
Hours: Monday to Friday: 10 a.m. – 4 p.m.
Saturdays: 10 a.m. – 5 p.m.

GRAND CENTRAL GALLERIES, 205 Queen Street, Brisbane 4000 Tel. 21 7425
June – 7 August: Continuous mixed exhibition including works by Aland, Boyd, Daws, Dickerson, Fullbrook, Hays, Kmit, Riske, Sawrey
7 – 21 August: Robert Dickerson
Hours: Monday to Friday: 8.30 a.m. – 4.30 p.m.
Saturday: 8.30 a.m. – 11.30 a.m.

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

Changing continuous mixed paintings from stock room – works by Sawrey, Dickerson, De Silva, Boyd, Arrowsmith, Waters, Kilvington, Willes
Hours: Wednesday to Sunday: 11 a.m. – 5.30 p.m.
Tuesday: by appointment

PROUD'S GALLERY BRISBANE, Edward and Adelaide Streets, Brisbane 4000 Tel. 29 4944
June: James Holmyard
July: Les McDonough
August: Rick Everingham; Early Australian Graphics
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
5 – 25 June: Cartier-Bresson's 'France'
July – August: Permanent Collection
Hours: Monday to Saturday 9 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

RAY HUGHES GALLERY, 11 Enoggera Terrace, Red Hill 4059 Tel. 36 3757
15 June: Allan Mitelman
6 July: David Rose
27 July: Guy Warren
17 August: David Siebert
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 GALLERIES, Western Highway, Toowoomba 4350 Tel. 30 4165
22 June – 14 July: Peter Abraham
Hours: 9 a.m. – 6 p.m. daily

TOWN GALLERY, 2nd floor, 77 Queen Street, Brisbane 4000 Tel. 29 1981
Changing exhibitions of distinguished Australian artists including Carl Plate, Margo Lewers, John Rigby, Pro Hart, Max Feuerring, James R. Jackson, Rufus Morris, Henry Hanke
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
7 – 20 June: Rick Everingham
21 June – 4 July: Clem Forbes
5 – 18 July: Herb Carstens
19 July – 1 August: Mike Lyons
2 – 15 August: Anneke Silver
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m.

New South Wales

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m.

ART GALLERY OF NEW SOUTH WALES, Art Gallery Road, Sydney 2000 Tel. 221 2100
13 June – 16 July: *Homage to Lurcat*
4 July – 16 August: *Hirschfeld Mack and Feininger 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 including works by Douglas Annand, Les Burcher, Adrian Feint, Francis Lyburner, George Lawrence, John Santry and Roland Wakelin
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

BLOOMFIELD GALLERIES, The Pace Centre, 100 Alexander Street, Crows Nest 2065 (entrance Holtermann Street) Tel. 439 2426
1 – 14 June: Graham Cox
July – August: Aileen Dent
Hours: Monday to Friday: 10 a.m. – 5 p.m.
Saturday and Sunday: 2 p.m. – 6 p.m.

BONYTHON GALLERY, 52 Victoria Street, Paddington 2021 Tel. 31 5087
21 June – 6 July: 50 Years of the National Art School
12 July – 3 August: Andrew Sibley
8 – 24 August: 4 Younger Artists John Martin and Margaret Patrick
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

CLAREDALE GALLERY, 2 Kissing Point Road, Turramurra 2074
June: Cheryl Hood
July: Mixed Winter Exhibition
August: Gloria Allport
Hours: Tuesday to Friday 10 a.m. – 3 p.m.
Saturday: 10 a.m. – 4 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
July: Cedric Flower
August: Ric Elliot
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
12 – 29 June: *Antique Japanese Screens and Oriental Ceramics*
3 – 20 July: Lyndon Dadswell – sculpture
24 July – 10 August: Kenneth Rowell
Hours: Monday to Friday 9.30 a.m. – 5 p.m.
Thursday until 8.30 p.m.
Saturday: 9 a.m. – 11.45 a.m.

DIVOLA GALLERIES, 165-7 Rowntree Street, Balmain 2041 Tel. 827 3018
2 June: Daphne Platt – macrame
7 July: Peter Dobinson – pottery

4 August: Paul Pulati – leatherwork
Hours: Thursday to Sunday: 11 a.m. – 6 p.m.

GALLERY A, 21 Gipps Street, Paddington 2021
Tel. 31 9720

June, July, August: Contemporary American
and Australian Painting and Sculpture
Hours: Tuesday to Saturday 11 a.m. – 6 p.m.

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

HAYLOFT GALLERY, 9 Morrisett Street,
Bathurst 2795 Tel. 31 3844, 31 3137
Hours: Tuesday to Friday: 11 a.m. – 5 p.m.
Saturday and Sunday: 2 p.m. – 5 p.m.

HESLEY GALLERIES, 44 Clinton Street,
Orange 2800 Tel. 62 4560 (after hours 62 3708)
Frequent exhibitions Canberra Theatre Centre
Gallery, Civic Centre, Canberra
13 – 16 June: Eris Fleming
8 – 11 August: J. Lindsay Sever
Hours: Monday to Friday 11 a.m. – 4 p.m.
Saturday: 10 a.m. – 12.30 p.m.

HOGARTH GALLERIES, Cnr McLaughlan
Place and Walker Lane, Paddington (off Gipps
Street) 2021 Tel. 31 6839
June: Juergen Klauke, Miriam Stannage
July: Elegio Sincic, John Anchor
August: Bela Ivanyi, Alexander Muir
Hours: Monday to Saturday, 10.30 a.m. –
5.30 p.m.

HOLDSWORTH GALLERIES, 86 Holdsworth
Street, Woollahra 2025 Tel. 32 1364, 328 7989
28 May – 15 June: Guy Boyd; Richard Rudd
18 June – 6 July: Roberta Narbonne; Eskimo
Graphic Art
9 – 27 July: Peter Hatsatouris; Peter
Wright
30 July – 17 August: Arthur Wicks
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

MACQUARIE GALLERIES, 40 King Street,
Sydney, 2000 Tel. 29 5787
22 May – 3 June: Kevin Connor
5 – 17 June: Salvatore Zofrea
19 June – 1 July: Lloyd Rees
3 – 15 July: Peter Blayney
17 – 29 July: John D. Moore;
William Salmon (Print Room)
31 July – 12 August: Shotei Ibata
14 – 26 August: Idris Murphy;
Kevin Murray (Print Room)
Hours: Monday to Friday: 10 a.m. – 5 p.m.
Wednesday until 7 p.m.
Saturday: 10 a.m. – noon

NEWCASTLE CITY ART GALLERY,
Cultural Centre, Laman Street, Newcastle 2300
Tel. 2 3263

30 April – 19 May: Recent International Art
5 – 30 June: Australian Ceramics
4 – 21 July: Cartier-Bresson's 'France'
24 July – 21 August: Homage to Lurcat
28 August – 29 September: The Lens and
the News
Hours: Monday to Friday: 10 a.m. – 5 p.m.
Thursday 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
June: Colin Parker
July: Bruce Willoughby; Gary Baker; Bill Hughes
August: Les Graham; Early Australiana
Graphics; Fred Booth
Hours: Monday to Friday: 8.30 a.m. –
5.30 p.m.
Thursday until 9 p.m.
Saturday: 8.30 a.m. – noon

RUDY KOMON ART GALLERY, 124 Jersey
Road, Woollahra 2025 Tel. 32 2533
June: Jeffrey Bren
July: Colin Lanceley
August: Clifton Pugh
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

SAINTS GALLERY, 10 Jubilee Avenue,
Carlton 2218 Tel. 587 9358
Continually changing mixed exhibition
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

SCULPTURE CENTRE, 3 Cambridge Street
(The Rocks), Sydney 2000 Tel. 241 2900
Hours: Tuesday to Sunday: 11 a.m. – 4 p.m.

SOHO GALLERY, 23 Military Road, Watsons
Bay, Sydney 2030 Tel. 337 5710
22 May – 9 June: Ian Mendesson
25 June – 14 July: Denise Shaw
2 – 18 August: Marion Farley
Hours: Tuesday to Sunday: noon – 8 p.m.

STRAWBERRY HILL GALLERY, 533-5 Elizabeth
Street South, Sydney 2012 Tel. 699 1005
June: Peter Moller
July: Heinz Steinmann
August: Robert Bolton
Hours: 10 a.m. – 6 p.m. daily

VON BERTOUCHE GALLERIES, 50 Laman
Street, Newcastle 2300 Tel. 2 3584
7 – 24 June: Keith Looby
28 June – 15 July: House Show
19 – 29 July: Reserved
2 – 26 August: David Boyd
30 August – 16 September: Don Morris –
sculpture
Hours: Friday to Tuesday: noon – 6 p.m.

WATTERS GALLERY, 109 Riley Street,
East Sydney 2010 Tel. 31 2556
12 – 29 June: George Barker
3 – 20 July: David Rankin
24 July – 10 August: Ron Lambert
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m.

WILLOUGHBY ROAD GALLERY
568 Willoughby Road, Willoughby 2068
Tel. 95 6969
Joseph Bell
Robert Wilson
Janet Price
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

WORKSHOP ARTS CENTRE, 33 Laurel Street,
Willoughby 2068 Tel. 95 6540
3 – 15 June: Students' Painting
24 June – 6 July: Student Printmakers
15 – 27 July: Students' Drawing
5 – 17 August: Students' Weaving
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 GALLERIES, 7 Broadbent Street,
Scullin 2614 Tel. 54 2038
9 – 23 June: Anne Warrener – silverware;
Members N.S.W. Creative Embroiderers' Guild
1 – 31 July: Mixed exhibition by established
Australian artists
4 – 25 August: Frank Lambert – sculpture;
Lilli Krams – tapestry
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
4 – 18 June: Christopher Wallis
25 June – 9 July: Tony Woods
16 – 30 July: William Scott
6 – 20 August: Adam Kriegel
27 August – 10 September: Paul Beadle
Hours: Monday to Friday: 10 a.m. – 5.30 p.m.

CHAPMAN POWELL STREET GALLERY,
20 Powell Street, South Yarra 3141 Tel. 26 5519
17 – 28 June: Victor Matzner
1 – 12 July: Robert Jenyns – sculpture
15 July – 2 August: Richard Havyatt

5-23 August: Survey of Gallery Artists
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

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

JOHN HOERNER GALLERIES,
35 Shakespeare Grove, Hawthorn 3122
Tel. 81 2364
Hours: by appointment

LEVESON STREET GALLERY, Cnr Victoria and
Leveson Streets, North Melbourne 3051
Tel. 30 4558

2-13 June: Helen Ogilvie
14-27 June: Terry Batt
28 June-18 July: Charles Bush
19 July-1 August: Mixed exhibition
2-15 August: Maxwell Wilks
16-29 August: Paintings of the Nude
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

1-15 June: Freya Dade
8-22 June: Wendy White - wall hangings
15-29 June: Ruth Faerber
22 June-5 July: Adrian Mauriks - sculpture
29 June-12 July: Sue Sandler
20 July-2 August: D. Cooper
27 July-9 August: Pat Reynolds
3-16 August: Ivan Dundas - wall hangings
and serigraphs
10-23 August: Alex McLintock Estate
17-30 August: Ted Moran - ironwork
24 August-6 September: Jane Evans
31 August-13 September: Gayner Hooper
Hours: Thursday to Tuesday 10.30 a.m. - 5 p.m.

MUNSTER ARMS GALLERY, 102/4 Little Bourke
Street, Melbourne 3000 Tel. 663 1436

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: C. Lesniak
June: T. Trzcinska

July: Polish Artists and Norman Lindsay:
An Exhibition of Ex-Libris
Hours: Tuesday and Thursday: noon - 5 p.m.
Friday: until 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
Hours: Monday to Friday: 10 a.m. - 5.30 p.m.

STUART GERSTMAN GALLERIES,
148 Auburn Road, Hawthorn 3122 Tel. 81 7038
20 May-7 June: John Anderson
22 July-9 August: Max Thompson
12-30 August: William Ferguson
Hours: Monday to Friday: 10 a.m. - 6 p.m.
Saturday: 10 a.m. - noon

TOLARNO GALLERIES, 42 Fitzroy Street,
St Kilda 3182 Tel. 34 0521
Hours: Tuesday to Sunday: 10 a.m. - 10 p.m.

TOORAK ART GALLERY, 277 Toorak Road,
South Yarra 3141 Tel. 24 6592
2-15 June: James Meldrum
23 June-6 July: Julian Wigley
14-27 July: Mixed exhibition
Hours: Tuesday to Sunday: 10 a.m. - 6 p.m.

VICTORIAN ARTISTS' SOCIETY, 430 Albert
Street, East Melbourne 3002 Tel. 662 1484
30 June-5 July: Winter Exhibition
4-13 September: Spring Exhibition
Hours: Monday to Friday: 10 a.m. - 6 p.m.
Saturday and Sunday: 2 p.m. - 5 p.m.

WHITEHORSE GALLERY SHOP, 74 Whitehorse
Road, Balwyn 3103 Tel. 80 5641
Hours: Tuesday to Friday: 10.30 a.m. - 6 p.m.
Saturday: 10.30 a.m. - 5 p.m.

South Australia

ART GALLERY OF SOUTH AUSTRALIA,
North Terrace, Adelaide 5000 Tel. 223 8911
31 May-30 June: Some Recent American Art
16 August-15 September: Paul Klee
27 August-15 September: Cartier-Bresson's
'France'
Hours: Monday to Saturday: 10 a.m. - 5 p.m.
Sunday: 2 p.m. - 5 p.m.

CONTEMPORARY ART SOCIETY GALLERY
14 Porter Street, Parkside 5063 Tel. 72 2682
May: Geoffrey Brown
June: Donald Walters
July: Creative Photography 74
August: C.A.S. Members Exhibition
Hours: Tuesday to Sunday: noon - 6 p.m.

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
June: John Pasco
July: John Feeney
Hours: Tuesday to Friday: 11 a.m. - 6 p.m.
Wednesday until 9 p.m.
Saturday and Sunday: 2 p.m. - 5 p.m.

WESTERN AUSTRALIAN ART GALLERY,
Beaufort Street, Perth 6000 Tel. 28 7233
Hours: Monday to Friday: 10.30 a.m. - 5 p.m.
Saturday: 9.30 a.m. - 5 p.m.
Sunday: 2 p.m. - 5 p.m.

Tasmania

SADDLER'S COURT GALLERY, Richmond
7025 Tel. 62 2132
15 June-6 July: Elspeth Vaughan
20 July-10 August: Painting in Ceylon
17-31 August: Thomas Andersen - sculpture
Hours: Tuesday to Sunday: 10 a.m. - 5 p.m.

TASMANIAN MUSEUM AND ART GALLERY
5 Argyle Street, Hobart 7000 Tel. 23 2696
Mid-May - Mid-June: Tasmanian Art Gallery
Exhibition
2-21 July: Contemporary American Prints
2 August-1 September: German
Expressionist Prints
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 1
Tel. 555 511
3-21 June: Philip Clairmont
24 June-12 July: Gavin and Vivian Bishop
15 July-2 August: William Cumming
5-23 August: Ian Hutson
26 August-13 September: Quentin
McFarlane
Hours: Monday to Thursday: 11.30 a.m. - 5 p.m.
Friday until 8 p.m.

GOVETT-BREWSTER ART GALLERY,
Box 647, P.O., New Plymouth Tel. 85 149
15 May-9 June: Kim Wright
12-30 June: Ralph Hotere
3-28 July: Masks and Face coverings
31 July-25 August: Taranaki Art
Societies and Independent Artists
29 August-29 September: Three Dimensional
Fiber
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
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
1 – 31 May: Gemmanick
1 – 30 June: Arthur Dagley
1 – 15 July: Peter Boggs
17 – 31 July: Natalie Woodhams
Hours: 10.30 a.m. – 5.30 p.m. daily
Thursday until 9.30 p.m.

PETER McLEAVEY GALLERY, 147 Cuba Street,
Wellington Tel. 55 7356, 58751
June: M. T. Woollaston
July: Ian Scott
August: Robin White
Hours: Monday to Friday: 11 a.m. –
5.30 p.m.
Friday until 6 p.m.



MIMI JAKSIC-BERGER CONTINENT (1973)
Watercolour on paper 75in. x 54in.
Sebert, Sydney

COMPETITIONS AND PRIZES

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

Queensland

REDCLIFFE ART CONTEST: All acquisitive.
Oil or acrylic, representational, \$500;
any medium, non-representational, \$200;
watercolour, representational, \$200; oil or
watercolour, activities of children, \$100.
Closing date: 21 August 1974. Particulars from:
Mrs Stella Curran, 8 Palmtree Avenue,
Scarborough 4020.

ROYAL NATIONAL AGRICULTURAL AND
INDUSTRIAL ASSOCIATION OF QUEENS-
LAND ART PRIZE: Oil, acrylic, landscape or
seascape, abstract modern or contemporary,
\$200; oil, acrylic, landscape or seascape,
representational or traditional, \$200;
watercolour, any subject, \$200; any medium,
portrait, \$200; any medium, genre, \$200;
any medium, still life, \$200. Closing date:
10 June 1974. Particulars from: Secretary,
Royal National Agricultural and Industrial
Association of Queensland, Exhibition Grounds,
Gregory Terrace, Brisbane 4000.

New South Wales

ARCHIBALD PRIZE: Portrait, oil, preferentially
of some man or woman distinguished in art,
letters, science or religion, approximately
\$2,900. Judges: Trustees of the Art Gallery of
New South Wales. Closing date: 30
December 1974. Particulars from: Art Gallery
of New South Wales, Art Gallery Road,
Sydney 2000.

ASHFIELD MUNICIPAL ARTS AND CULTURE
COMMITTEE PRIZE: Oil or related medium,
non-traditional, \$300; traditional, \$300;
watercolour, any subject, non-traditional, \$100;
traditional, \$100. Closing date: 20 July 1974.
Particulars from: Town Clerk, Box 114, P.O.,
Ashfield 2131.

BATHURST CARILLON CITY FESTIVAL ART
PRIZE: Acquisitive, ceramics, \$500. Judge:
Kenneth Hood. Closing date: 2 September 1974.
Particulars from: Mrs F. Simmons, 1 De Lisle
Place, Bathurst 2795.

BERRIMA DISTRICT ART SOCIETY AWARD:
Watercolour, print or drawing. \$500. Judge:
Mervyn Horton. Closing date: 25 September
1974. Particulars from: M. Seale, Park Lodge,
Centennial Road, Bowral 2576.

GRAFTON FOURTEENTH JACARANDA ART
EXHIBITION: Acquisitive, any medium, any
subject, \$1,000. Judge: John Olsen. Closing
date: 7 October 1974. Particulars from:
Mrs Heather Roland, 170 Fitzroy Street,
Grafton 2460.

GRENFELL HENRY LAWSON FESTIVAL ART
EXHIBITION: Any medium, contemporary,
\$150; any medium, traditional, \$150;
watercolour, \$50; earthenware or stoneware,
handbuilt pot, \$20; thrown, \$20. Judge:
Kate Briscoe. Closing date: 17 May 1974.
Particulars from: Mrs Kay Fowler, Box 77,
Grenfell 2810.

LEICHHARDT MUNICIPALITY ART
EXHIBITION: Any medium, contemporary,
\$250; any medium, traditional, \$250;
ceramics, \$75. Closing date: mid-October 1974.
Particulars from: Mrs B. Mason, 289 Annandale
Street, Annandale 2038.

OYSTER BAY PRIMARY SCHOOL FOURTH
FESTIVAL OF ARTS: Any medium,
contemporary, 1st \$100, 2nd \$50, 3rd \$25;
oil, traditional, 1st \$100, 2nd \$50, 3rd \$25;
watercolour, traditional, 1st \$100, 2nd \$50, 3rd
\$25. Closing date: 12 July 1974. Particulars
from: Mrs Channon, C/o Primary School,
Oyster Bay 2225.

ROBERT LE GAY BRERETON MEMORIAL
PRIZE: Drawing studies by an art student, \$200.
Closing date: 31 May 1974. Particulars from:
Art Gallery of New South Wales, Art Gallery
Road, Sydney 2000.

ROBIN HOOD COMMITTEE NINETEENTH
ANNUAL ART COMPETITION: Best painting,
\$800; any medium, \$600. Judges: Ron
Appleyard, Gil Docking, Clifton Pugh. Closing
date: 6 August 1974. Particulars from: Robin
Hood Committee, 441 Riley Street, Surry Hills
2010.

RYDE ART AWARD: Oil, acrylic or
watercolour, modern, \$200; any other hanging
work, \$100. Judge: Henry Salkauskas. Oil or
acrylic, traditional, \$200. Judge: Allan Hansen.
Watercolour, traditional, \$100. Judge:
J. Lindsay Sever. Closing date: 20 September
1974. Particulars from: Pamela Stewart, 101
Marsden Road, West Ryde 2114.

SIR JOHN SULMAN PRIZE: Genre painting,
oil, approximately \$1,164. Closing date:
30 December 1974. Particulars from: Art
Gallery of New South Wales, Art Gallery Road,
Sydney 2000.

TRUSTEES WATERCOLOUR PRIZE: Best
watercolour in Wynne Prize if winning entry
not a watercolour, \$200. Judges: Trustees of
the Art Gallery of New South Wales. Closing
date: 30 December 1974. Particulars from:
Art Gallery of New South Wales, Art Gallery
Road, Sydney 2000.

WYNNE PRIZE: Australian Landscape or figure sculpture, \$1,000. Judges: Trustees of the Art Gallery of New South Wales. Closing date: 30 December 1974. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

WYNNE PRIZE – JOHN AND ELIZABETH NEWNHAM PRING MEMORIAL PRIZE: In terms of a bequest of the late Bessie Pring a prize is to be awarded for the best landscape executed in watercolours and by a woman artist, \$80. If the Trustees Watercolour Prize is won by a woman she automatically receives this as well. Judges: Trustees of the Art Gallery of New South Wales. Closing date: 30 December 1974. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

Victoria

GEELONG PURCHASE PRINT AWARD: Contemporary Australian printmaking selected and judged by the Acquisitions and Selection Committee of the Geelong Art Gallery. Closing date: July 1974. Particulars from: Director, Geelong Art Gallery, Little Malop Street, Geelong 3220.



KEN BUCKLAND DEVELOPMENT 23 (1974)
Acrylic on canvas 24in. x 18in.
Woollahra, Sydney
Photograph by Tim Collis-Bird

PRIZEWINNERS

Queensland

CLONCURRY ERNEST HENRY MEMORIAL ART CONTEST:

Judge: John Rigby
Winner: Clem Forbes

New South Wales

COWRA FESTIVAL OF THE LACHLAN VALLEY ART EXHIBITION:

Judge: Frank Spears
Winners: any medium, non-traditional: Margaret Pigott; any medium, traditional: Peter Constant; watercolour: Sybil Parker

GOSFORD SHIRE ART PRIZE:

Judge: Guy Warren
Winner: oil or related medium: Clem Millward
watercolour: David Rose
Judge: Janet Mansfield
Winner: hand-built pot: Roger Keane; sculpture: Edward T. Knight

HUNTERS HILL MUNICIPAL ART EXHIBITION:

Judges: Hector Gilliland, Lorna Nimmo, Cameron Sparks
Winner: oil: Sylvia Holmes; watercolour: Venita Salnajs
Judge: Bim Hilder
Winner: sculpture: Michael Lemits
Judge: Ivan Englund
Winner: ceramics, thrown: Gillian Dodds; ceramics, hand-built: Madeline Heather

LIVERPOOL CITY COUNCIL FESTIVAL OF PROGRESS ART COMPETITION:

1973:
Judge: Donald Brook
Winner: open: Anthony J. Kirkman; contemporary: John Fisher
Judge: Wendy Paramor
Winner: drawing: Allan Oldfield; figurative: Michael Taylor; ceramics, thrown: R. Bride
1974:
Judge: Douglas Dundas
Winner: oil or acrylic: Jean Isherwood; watercolour: Frederic Bates; sculpture: Paul Selwood

MAITLAND PRIZE:

Judge: Lorna Nimmo
Winners: Oil: Ron Lambert; watercolour: Mimi Jaksic-Berger; print: Cagryl Cusick

ROYAL EASTER SHOW ART COMPETITIONS:

Judge: John Santry
Winners: oil, rural subject: 1st: E. A. Harvey; 2nd: Clem Millward; 3rd: Freda Cochrane
Judge: Judy Cassab
Winner: portrait: Thora Ungar
Judge: Desiderius Orban
Winner: still life: Lesley Pockley
Judge: Frederick Bates
Winner: watercolour, traditional: Robert T. Miller
Judge: Elwyn Lynn
Winners: abstract or modern: 1st: Max Miller; 2nd: Mimi Jaksic-Berger; 3rd: Colin Offord
Judge: Ken Unsworth
Winner: sculpture: Maurice Schlesinger
Judge: Robert Haines
Winners: Human Image: Alison Chrystal, Ruth Faerber, Eva Hannah, Patrick Hockey, Nance Lemerle (equal)

TUMUT ART SOCIETY COMPETITION:

Judge: Alan McCulloch
Winners: any medium, any subject: Hector Gilliland; any medium, traditional: Yona Misso

Victoria

GEORGES INVITATION ART PRIZE:

Paintings by George Balyck, Peter Campbell, Roy Churcher, Lesley Dumbrell, Wes Placek, John Sandler, Miriam Stannage, Maxwell Thompson, Peter Tyndall and Guy Warren were purchased upon the recommendation of Bernard Boles, Patrick McCaughey, Alan McCulloch, S. McGrath and R. Radford and presented to the Regional Galleries Association of Victoria

LATROBE VALLEY CALTEX ALVA AWARD:

Paintings, drawings and prints by Howard Arkley, Bruce Elbourne, Edith Hughston, Ludmilla Meilerts, Ken Whisson and Barry Wold were purchased upon the advice of Daniel Thomas

Northern Territory

THE ALICE PRIZE:

Judge: William Dargie
Winners open: Tim Guthrie; any medium, any subject: Ronald C. Bell; landscape: David Dridan; watercolour: Mervyn Smith; prints and drawings: Vila Bog-Danich and Marek Momont; sculpture: Virginia Crippen; ceramics: Dennis Monks

RECENT ART AUCTIONS

**Geoff K. Gray Pty Limited,
13 February 1974, Sydney**

ALAND, John: Up and down the W, oil, 19 x 25, \$130
BLACKMAN, Charles: Sleepwalking Nude, oil, 84 x 68, \$10,500
BOISSEVAIN, William: The Cat, oil, 18 x 24, \$700
BRACK, John: Standing Nude, oil, 50 x 37, \$3,000
CASSAB, Judy: Cordoba, oil, 45 x 40, \$825
CONNOR, Kevin: Waking Man, Haymarket, oil, 23 x 35, \$650
DANCE, Geoffrey: Mosquito Net, oil, 20 x 18, \$200
DICKERSON, Robert: Girl with Hand, oil, 29 x 19, \$1,750
DOBELL, Sir William: Afternoon at Wangi, oil, 10 x 15, \$11,900; The Tattooed Lady, oil, 14 x 19, \$31,000; The Charlady, oil, 13 x 10, \$37,000; Wangi Boy, oil, 26 x 47, \$70,000; Mr Kingersley (Man with Pipe), gouache, 9 x 7, \$5,500; Sketch for a portrait of Camille Gheysens, pencil, 7 x 6, \$1,275
DRYSDALE, Sir Russell: Central Australia, pen and wash, 7 x 11, \$2,100; Broken Mountain, oil, 39 x 49, \$45,500
FAIRWEATHER, Ian: Coconuts, gouache, 37 x 25, \$5,100
FEINT, Adrian: The Sculpture, oil, 17 x 15, \$1,000
FEUERRING, Maximillian: Gem, oil, 47 x 36, \$1,200
FIRTH-SMITH, John: Mr Headland Head with Annoying Insects, mixed media, 43 x 34, \$750
FLOWER, Cedric: Lewin, oil, 12 x 19, \$450
JAMES, Louis: Journey East, oil, 40 x 40, \$1,100
LONG, Sydney: The Open Gate, watercolour, 17 x 12, \$1,050
LYNN, Elwyn: Near Hampshire, mixed media, 42 x 72, \$450
MILLER, Godfrey: Still Life with Comport Series, oil, 15 x 23, \$2,600
MILGATE, Rodney: Landscape Chapel, oil, 47 x 35, \$1,000
MOLVIG, Jon: The Nude, oil, 48 x 29, \$2,000
OLLEY, Margaret: Pomegranates, oil, 29 x 39, \$850
PUGH, Clifton: The Shriek of the Cockatoo, oil, 35 x 47, \$1,700
OLSEN, John: The Ship Arrives, oil, 49 x 48, \$2,750
RAPOTEC, Stanislaus: Experience in Outback, mixed media, 36 x 48, \$550

REDDINGTON, Charles: Figures, mixed media, 21 x 29, \$275
SIBLEY, Andrew: The Drought, oil, 17 x 23, \$625
SMART, Jeffrey: Portrait in the Art Gallery, oil, 23 x 27, \$2,100
WILLIAMS, Fred: Landscape, oil, 35 x 29, \$4,600
ZUSTERS, Reinis: Harmonius, oil, 23 x 29, \$1,100

**Christie, Manson & Woods (Australia),
14 March 1974, Melbourne**

ALLCOT, John C.: S. S. Chusan, oil, 10 x 12, \$420
ANGAS, George French: Sydney from Vacluse, watercolour, 12 x 22, \$4,500
ASHTON, Julian: Harbour View, oil, 9 x 13, \$420
BASTIN, Henri: The Gum Tree, oil, 10 x 15, \$400
BELL, John: Figure Study, pen and coloured inks, 21 x 29, \$100
BENNETT, W. Rubery: The Nallanskilly River, oil, 20 x 24, \$4,500
BLACKMAN, Charles: The Bather, oil, 24 x 20, \$2,600
BOUDIN, Eugene Louis: La Plage a Cayeux, 1890 (Cayeaux le Rivage), oil, 6 x 10, \$12,000
BOYD, Arthur: Wimmera Landscape, tempera and oil, 31 x 47, \$12,500
BOYD, David: David and Saul, oil, 48 x 59, \$4,500
BOYD, Jamie: Little Girl at the Piano, oil, 25 x 19, \$200
BOYNES, Robert: Motel, mixed media, 50 x 76, \$750
BRACK, John: The Pink Rug, oil, 45 x 32, \$1,000
BUNNY, Rupert: Apres le Bain, oil, 25 x 32, \$10,000
BURN, Henry: Birds on Lagoon, oil, 9 x 12, \$1,100
BUSH, Charles: Adam Lindsay Gordon Memorial, Spring Street, Melbourne, oil, 15 x 19, \$130
BUVELOT, Louis: In the Dandenong Ranges, watercolour, 9 x 11, \$1,400
CASSAB, Judy: Lady Potter, oil, 37 x 27, \$320
COBURN, John: Search, oil, 60 x 66, \$850
CROOKE, Ray: Horseman, North-west Queensland, oil, 24 x 36, \$3,500
DAUMIER, Honoré: Political Cartoon, hand-coloured lithograph, 8 x 10, \$240
DAVIES, David: French Street Scene Near Dieppe, watercolour, 12 x 8, \$850
DAWS, Lawrence: Dark Mandala, oil, 36 x 48, \$1,400
DICKERSON, Robert: Girl in the Park, oil, 20 x 15, \$700
DOBELL, Sir William: Storm over Wangi, oil, 18 x 25, \$19,000
DRYSDALE, Sir Russell: Woolloombadgery East, oil, 16 x 20, \$20,000

FIZELLE, Rah: Banksia on the Ridge, indian ink and watercolour, 13 x 19, \$100
FOWLES, Joseph: Government House, Sydney, watercolour, 11 x 18, \$750
FOX, Ethel Carrick: Moroccan Market, oil, 18 x 15, \$1,000
FOX, E. Phillips: Green and Gold Landscape oil, 18 x 14, \$2,400
FRATER, William: The Farm, oil, 14 x 17, \$600
FRENCH, Leonard: Death of the Hero, enamel and collage, 48 x 36, \$6,000
FRIEND, Donald: Spearfisher, indian ink and gouache, 27 x 40, \$1,500
GARRETT, Tom: Ferry, watercolour, 10 x 9, \$620
GILL, S. T.: Figures in a Cart descending a Hill, South Australia, watercolour, 8 x 12, \$1,700
GLOVER, John: Natives on the Ouse River, Van Dieman's Land, oil, 30 x 45, \$52,000
GOULD, W. B.: Hare and Pheasant, oil, 24 x 20, \$2,000
GRIFFITHS, Harley: Quinces, oil, 20 x 24, \$2,000
GRUNER, Elioth: Budding Spring, oil, 16 x 20, \$18,000
GUERARD, Eugene von: Ausblick Tamerinden Bei Paestum Sumpfe, oil, 21 x 30, \$3,800
HERMAN, Sali: Portrait of Russell Drysdale, oil, 45 x 35, \$5,000
HILDER, J. J.: Reflections, watercolour, 6 x 9, \$1,000
HOUTEN, Henricus Van Den: Mount Macedon, oil, 20 x 30, \$8,000
HOYTE, John: Orphan Rock, Katoomba, Blue Mountains, watercolour, 12 x 19, \$650
JACKSON, James R.: Summer, Bellingen, 1958, oil, 24 x 36, \$2,500
JOHNSON, Robert: Garden Island, Sydney Harbour, oil, 18 x 24, \$2,200
KAHAN, Louis: Three Children Playing, wash drawing, 15 x 22, \$260
KMIT, Michael: Black Widow, oil, 27 x 16, \$800
LAMBERT, G. W.: Portrait of a Woman with a Terrier, oil, 48 x 39, \$20,000
LEBOURG, A. C.: Le Petit bras de la Seine au Bas-Meudon, oil, 15 x 24, \$6,500
LINDSAY, Sir Daryl: Round up, oil, 13 x 22, \$600
LINDSAY, Norman: Reclining Nude, oil, 27 x 40, \$10,000
LONG, Sydney: Bathers, gouache, 16 x 11, \$620
LONGSTAFF, Sir John: Portrait of the Artist's Son, Lt John Longstaff, oil, 24 x 20, \$220
LOOBY, Keith: Ritual for its own Sake, pen and coloured inks, 18 x 20, \$280
LURCAT, Jean: Le Fauteuil, Aubusson tapestry, 68 x 76, \$4,000
LYCETT, Joseph: Sydney from the Surry Hills, watercolour, 17 x 23, \$4,800
LYMBURNER, Francis: Sussex Coast, oil, 14 x 18, \$550
McCUBBIN, Frederick: The Peaceful Interlude, oil, 10 x 18, \$18,000
McInnes, W. B.: Portrait of the Artist's Children, oil, 68 x 48, \$1,900

MAISTRE, Roy de: In the Factory, oil, 28 x 45, \$3,500
 MARTENS, Conrad: English Town, watercolour, 12 x 17, \$1,900
 MINNS, B. E.: Lady Crossing Macquarie Street, watercolour, 14 x 9, \$1,100
 NOLAN, Sidney: Cheetah and Zebra, oil, 48 x 61, \$11,000
 O'BRIEN, Justin: Net Menders, Skyros, oil, 26 x 30, \$3,200
 OLSEN, John: The Glove Puppet Show, ink and gouache, 24 x 21, \$550
 ORBAN, Desiderius: Certosa, pastel, 19 x 25, \$280
 PEACOCK, George: Port Jackson, N.S.W., showing Observatory, oil, 14 x 30, \$16,000
 PERCEVAL, John: Mirka's Studio, Collins Street, oil, 30 x 40, \$6,500
 PICASSO, Pablo: Clown's Head, lithograph, 5 x 4, \$1,100
 POWER, H. Septimus: Mountain Landscape, oil, 37 x 50, \$750
 PRESTON, Margaret: Mixed Flowers, oil, 18 x 21, \$1,800
 PUGH, Clifton: Tropical Landscape, oil, 54 x 84, \$6,500
 REES, Lloyd: The River at Richmond, oil, 12 x 14, \$950
 ROBERTS, Tom: Spluga, oil, 8 x 5, \$1,000
 ROWELL, Kenneth: Swamp Figures, oil, 22 x 22, \$160
 SANSOM, Gareth: Wandering Figure, P.V.A. and collage, 44 x 45, \$160
 SIBLEY, Andrew: Syga, oil, 24 x 18, \$200
 SMITH, Grace Cossington: Country to the Sea, oil, 18 x 15, \$1,200
 STOKES, Constance: The Orange Dress, oil, 34 x 24, \$650
 STRUTT, William: Stolen Children: A scene in the Soudan, oil, 72 x 48, \$7,500
 TALBOT, Mary: Flowers, pen and watercolour, 22 x 32, \$320
 TUCKER, Albert: Parrots in the Bush, P.V.A., 22 x 28, \$5,500
 VEAL, Hayward: Café Montparnasse, oil, 23 x 16, \$220
 WAINWRIGHT, Thomas: Eleanor Fitzgerald, watercolour, 15 x 12, \$14,000
 WAKELIN, Roland: Sydney Street Corner, oil, 44 x 34, \$1,100
 WITHERS, Walter: The Farm Pool, oil, 12 x 20, \$8,000
 YOUNG, W. Blamire: The Gardener, watercolour, 9 x 12, \$550

RECENT GALLERY PRICES

ANDREWS, Gordon: Sterling silver bracelet, \$160 (Bonython, Sydney)
 ANNAND, Douglas: Refuelling at Colombo, line and wash, 12 x 16, \$225 (Beth Mayne, Sydney)
 ARMSTRONG, John: Three Cans, sculpture, \$200 (Macquarie, Canberra)
 BALL, Sydney: Untitled 21, acrylic on paper, 26 x 40, \$350 (Bonython, Sydney)
 BATEMAN, Piers: Angus Stud Cattle, oil, 36 x 42, \$400 (Von Bertouch, Newcastle)
 BROWN, Bill: Catwalk, acrylic, 108 x 71, \$1,000 (Bonython, Sydney)
 CAULFIELD, Patrick: Watch me eat, without appetite, a la carte (Complaint about a lady good and dead), silkscreen, 24 x 22, \$150 (Bonython, Sydney)
 COBURN, John: Acrobats, Aubusson Tapestry, 72 x 89, \$5,000 (Bonython, Sydney)
 DAWS, Lawrence: Landscape, oil, 20 x 25, \$550 (Whitehorse, Melbourne)
 FULLBROOK, Sam: Still Life, oil, 16 x 20, \$1,400 (Grand Central, Brisbane)
 JAKSIC-BERGER, Mimi: Continent, watercolour, 75 x 54, \$1,700 (Sebert, Sydney)
 JOHNSON, Tim: Painting, mixed media, 20 x 30, \$30 (Gallery A, Sydney)
 JONES, Allen: Secretary, fibreglass and leather, \$4,500 (Hogarth, Sydney)
 KUO, Graham: Reflection I, serigraph, 26 x 34, \$45 (Bonython, Sydney)
 LA GRANGE, Franz: Dynamic Harmony, acrylic, 72 x 84, \$500 (Hogarth, Sydney)
 LEVESON, Sandra: Optic Series E, oil, 72 x 72, \$950 (Bonython, Sydney)
 LOOBY, Keith: Vice Versa, acrylic, 60 x 60, \$1,000 (Macquarie, Sydney)
 LYNN, Elwyn: Australian Mandala, mixed media, 50 x 50, \$850 (Bonython, Sydney)
 MANSFIELD, Janet: Stoneware jug with electric element, 8 in. high, \$18 (Divola, Sydney)
 SEERY, John: Smiling White, acrylic, 57 x 41, \$1,700 (Gallery A, Sydney)
 SELWOOD, Paul: Primal Roots, acrylic, 98 x 49, \$800 (Watters, Sydney)

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Art Gallery of New South Wales

BALSON, Ralph: Painting 1958; Painting 1961 (Gifts of Patrick White)
 FARRI, Pier: Futurist Europe, film (Gift of the Art Gallery Society of New South Wales)
 KINGSTON, Peter: In Search of Leichhardt, film (Gift of the Art Gallery Society of New South Wales)
 LEIGHTON, Lord Frederick: Winding the Skein, oil
 RAYO, Omar: Greek Tragedy, inkless intaglio (Gift of Mrs John C. Duncan III)
 STREETON, Sir Arthur: The Rehearsal; Canal Scene, Venice, lithographs
 STUART, Guy: Untitled, drawing (Gift of Thea Proctor Memorial Fund)
 THAKE, Eric: Roadside Bunyip, linocut (Gift of Hal Missingham)
 THORPE, Hall: Flowers in a Blue Vase, woodcut

National Gallery of Victoria

AALTO, Alvar: Savoy Vase, glass
 ATELIER PRIMAVERA: Dish, earthenware
 BALDESSIN, George: Disillusionment of the Third Entrance, etching
 BOMBERG, David: Bideford, Devon, oil
 BRETBY ART POTTERY: Vase, earthenware
 BRYANS, Lina: Nude, oil
 CLARK, Thomas: Wannon Falls, oil
 CLUTTERBUCK, Jock: Burning Bubbles, etching
 CSAKY, Joseph: Femme debut, bronze
 DANKS, Aleks: Hmm, on Elephant or a Sailing Boat, lowfield stoneware, wood and bolts
 DALVAUX, Paul: La Plage, lithograph
 DINE, Jim: Braid (1), etching
 DUTCH: Candlestick, glass
 ENGLISH: Communion cup and paton, silver
 ENGLISH and CONTINENTAL: 172 examples of 17th- and 18th-century glass
 FONTANA, Lucio: Spatial concept, oil
 HOLZNER, Anton: Untitled, pastel
 ITALIAN (Venice): Flask, glass
 KEMP, Roger: Relativity, etching
 KRIMPER, Schulin: Writing desk, black bean and glass
 LURCAT, Jean: Plate, earthenware
 MADDOCK, Bea: Square, etching
 MILLS, Richard: Cake basket, silver
 MITELMAN, Allan: Untitled, lithograph
 MORANDI, Giorgio: Still Life with Drapery, etching
 NEW GUINEA: House post, wood

O'CONNOR, Kate: Cherries in perspective, oil
 PERSIAN (Ajenbainjar): Vase, earthenware
 ROBINSON, John: Nijinsky (Study of Rodin),
 bronze
 RUSHFORTH, Peter: Bowl, stoneware

Art Gallery of South Australia

ADAM after de Sainson: Baie Jervis (Nouvelle
 Hollande), lithograph
 BALDESSIN, George: Emblems, sculpture
 BEECHY and REYNOLDS: Queen Adelaide,
 mezzotint
 BLAKE after King: A Family of New South
 Wales, engraving
 BOOTH, Peter: Painting 1971
 BURMESE: Buddha, gilt wood (Gift of Sir
 Edward Morgan)
 CHINESE: Cylindrical brush pot, porcelain,
 underglaze blue (Gift of Sir Edward Morgan)
 CLUTTERBUCK, Jock: Public Fountain No. 1,
 etching
 HAJEK, Herbert: 4 screenprints
 HERON, Patrick: January 1973: 3, screenprint
 HICKEY, Dale: 4 paintings from Cup series
 JAPANESE: 3 colour prints
 KOREAN: Vase, inlaid celadon, Koryu Dynasty
 LANE after Winterhalter: Adelaide, the Queen
 Dowager of Great Britain, Ireland and Hanover,
 lithograph
 LARTER, Richard: The Modern Olympia, alkyl
 resin
 LESUEUR: Terre de Diemen, Habitations, etching
 MAURIN after de Sainson: Port du Roi Georges
 (Nouvelle Hollande), lithograph
 TAYLOR, James: Hard Rain, etching
 THAILAND: Temple Guardian Figure,
 Sawankhalok; pair of Chaliang maternity
 figurines, Sawankhalok; jar, cream glaze,
 Sukothai; 3 Hoabinhian urns, Ban Chiang
 Region
 TUCKSON, Tony: White Lines (Horizontal)
 WESTALL, William: A Distant View of Port
 Bowen, aborigines in the foreground,
 watercolour

Newcastle City Art Gallery

BARKER, George: Taps, print (Print Council of
 Australia Membership Print)
 BRACK, John: The Pink Carpet, oil (Gift of
 B.H.P. Ltd)
 CLUTTERBUCK, Jock: Stone Wave; San
 Andreas Fault II, prints
 HAYTER, S. W.: Caragh, print (Gift of a group
 of anonymous donors)
 HINDER, Frank: Portrait of Margel Hinder, oil;
 Study for Tram Kaleidoscope, tempera
 HINDER, Margel: Wire and Perspex Abstract,
 sculpture
 PEART, John: Lithograph, print
 REDDY, Krishna: Woman and her Reflections,
 print (Gift of a group of anonymous donors)
 SELLBACH, Udo: Untitled, print (Print Council
 of Australia Patron Print 1973)
 WILSON, Patricia: Fullminster Hill, print
 (Gift of the Newcastle Gallery Society)

Editorial

'Blue Poles is in fact a masterpiece and one of the half-dozen key paintings in Pollock's output.' So wrote Bryan Robertson in *Jackson Pollock* (Thames and Hudson, London) in 1960 before most people in Australia had heard of the artist, let alone the painting. He continued '[it is] a definitive summing-up work of magisterial proportions and conviction'.

During the last few months, since its purchase by the Australian National Gallery, Canberra, *Blue Poles* has become the best-known painting in Australia — by repute. An eager and impatient public has been awaiting the opportunity to see it. Because of the tremendous interest, the Australian National Gallery has allowed *Blue Poles* to be shown before it can be housed in that Gallery's as yet uncompleted building. It is now on view at the Art Gallery of New South Wales, where it has attracted record crowds, and will soon be seen in the National Gallery of Victoria. The response of the public has been remarkable. People who have visited New York without entering the Museum of Modern Art, or London without visiting the Tate Gallery, have queued at the Art Gallery of New South Wales because of this one painting. And so they should. We now have in Australia a major work by the innovator of a modern art movement. Its possession by Australia gives a new authority to the Australian National Gallery and a new prestige to art collecting in this country.

The painting is large, in some aspects it is vast, but it is intimate too. Those strands of paint, twisting and striving, receding and projecting, the harsh colours combined with others of extreme subtlety, mesmerize the viewer and, floating upon and within the complexities of the three-dimensional paint, are the illusive poles — almost mirage-like.

We must all be grateful to the Commonwealth Government for making available funds to acquire such a splendid work, a painting which will be coveted by many long-established international museums. Given a few more paintings of such calibre, the Australian National Gallery at Canberra will rank with leading museums of contemporary art anywhere.

Book Review

Gould's Contribution to British Art by Allan McEvey (Sydney University Press, Sydney, 1973, ISBN 0 424 06760 9, \$4).

Mr Allan McEvey, B.A., Curator of Birds at the National Museum of Victoria, has written the Art Monograph 2 for the Australian Academy of Humanities entitled *John Gould's Contribution to British Art*. This monograph, with an extremely imaginative selection of reproductions of John Gould's drawings and lithographs, is produced and printed by the Sydney University Press. It is to be hoped that the research undertaken by Mr McEvey will have a world-wide circulation among serious ornithologists, and, more importantly, among students and collectors of British nineteenth-century, illustrated, natural-history books. It is clear from this study that, despite the difficulty of proving, illustration by illustration, which plates, wholly or in part, should be attributed to his wife Elizabeth or his collaborators, H. C. Richter and W. Hatr, or the great German animal and bird painter, Joseph Wolf, or, in a lesser degree, Edward Lear, nevertheless the author agrees that through the vitality of Gould's rough sketches, the tenacity of his purpose in his travels in search of subject-matter and his keen business sense in finding finance for the costly volumes, that Gould was himself responsible for one of the greatest contributions to the golden age of British illustrated books on ornithology.

The Monograph is of particular interest to me as, in 1935, I purchased from Sotheran Ltd, London, a selection of Gould lithographs, including a complete set of his Monograph of Toucans. At that time appreciation of Gould's work was limited to a few collectors in England and the United States of America, and the items were priced at not more than one pound sterling each. It is interesting to see that collectors now appreciate the real worth of Gould's extraordinary works.

C. W. McCann

Some Recent American Art

Graeme Sturgeon

'Some Recent American Art' is an exhibition put together in New York by Jennifer Licht, Associate Curator of Painting and Sculpture at the Museum of Modern Art, and circulated in Australia by the International Council of that Museum with assistance from the Visual Arts Board and Mr and Mrs Henry J. Heinz II. Limited to works by twenty-six American artists, it is, apart from the works created especially for each of the showings, largely a historical selection with works from as early as 1964.

It is also the first major show of American works to be seen in this country since the 1967 'Two Decades of American Art'. Walking into the exhibition, the initial impact is of the bareness, the minimal quality of it all. The works are restricted to simple materials, basic shapes and structures and, apart from the Flavin light works, an almost total absence of colour. But stay with the show for a length of time and a sense of refinement, a restrained opulence of surface and a seductive elegance all become apparent.

The works are for the most part difficult to approach, a difficulty obviously felt by the organizers since they have set up with the exhibition a small information centre in which books, catalogues and other materials relating to the exhibition are available. What they are saying is that these works need explanation and interpretation for full appreciation—indeed, in some cases, for any appreciation at all.

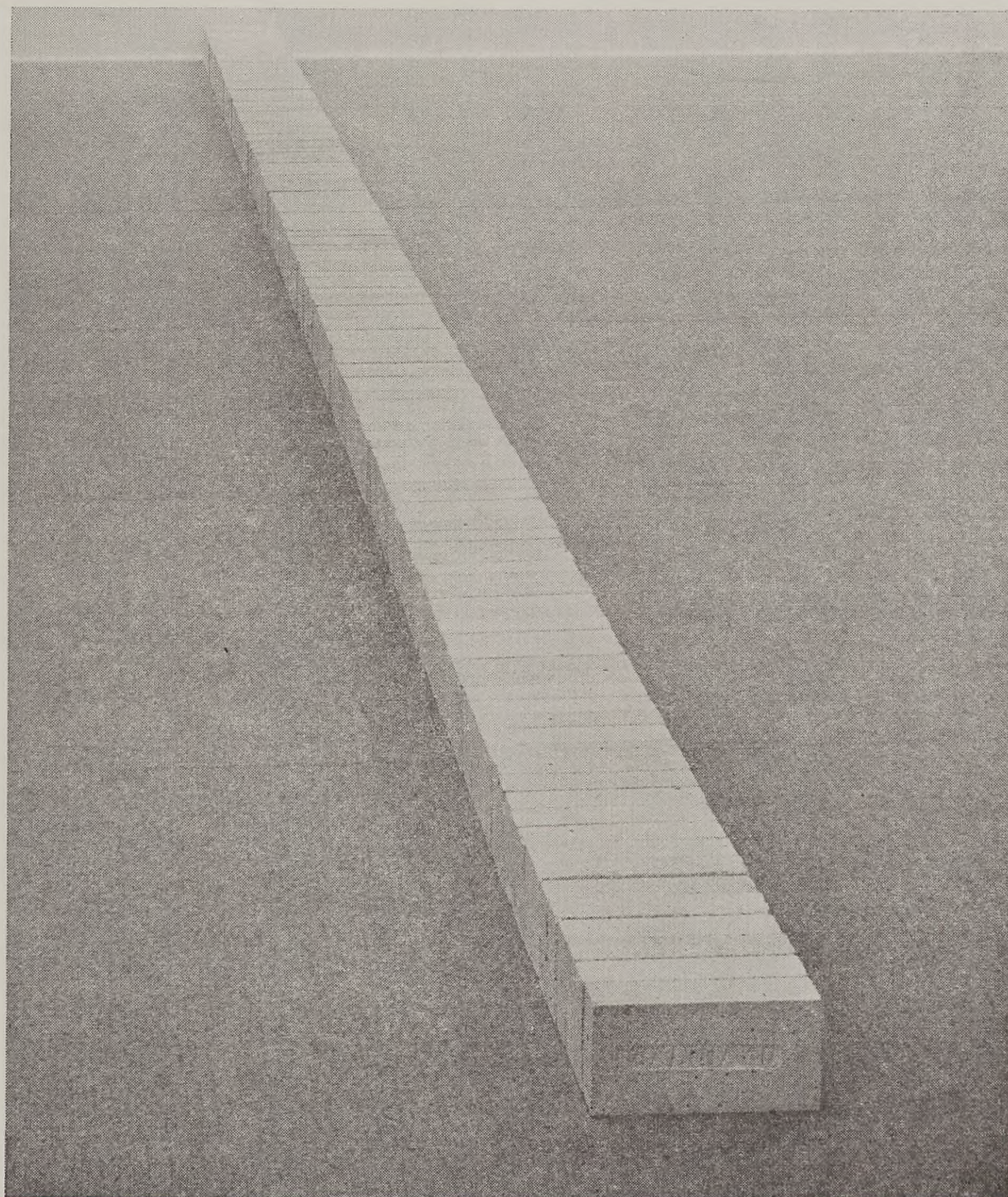
Our traditional art/historical frame of reference, our system of judgement-making, even our terminology need to be given a good shake-up and, where necessary, abandoned as inadequate. It seems unlikely that any amount of interested but uninformed looking could transform Carl Andre's line of fire bricks into something which could be related to in any traditional way. They remain uncompromisingly a row of fire bricks. Unless the visitor is prepared for some hard looking, a good deal of thinking and probably a good deal of background reading, he is going to leave the show without having gained much from what is an extremely stimulating and important exhibition. The comment by one Melbourne critic that 'There is more in this picture than meets the eye' may sound absurd but it is true in so far that our appreciation will be greater, we will in fact 'see' more in the works,

the more we attempt to understand the artists' intentions. In her introduction to the catalogue of the exhibition Jennifer Licht points out that the instantaneous, world-wide dissemination of information about current art activity makes the art historians usual 'who did it first' approach almost impossible, clearly indicating her belief in the existence of an international art activity unrelated to national boundaries. Unfortunately the presentation of an exhibition of recent work selected on a national basis, even if clearly titled 'American', carried with it the implication that all important developments of the 1960s and early 1970s took place in America. One knows this to be untrue ignoring, as it does, the influence of such considerable figures as Joseph Beuys, Jan Dibbets, Mario Mertz and Richard Long, to

mention only four. Future exhibitions will, we hope, restore the balance.

If we avoid the question of whether the work of a particular artist does or does not fall into a certain category—painting, sculpture, drawing—or is some hybrid form, we can divide the works into those which, despite first impressions, are traditional in approach and in a sense predictable—Martin, Marden, Ryman—and those, such as the work of Bochner, Andre, Hesse and Rockburne, which extend the boundaries of what can be considered art.

The works by the four latter artists are among the most perplexing in the show and certainly offer least on first encounter. Andre has nine works in the Melbourne showing, four of which he created on the spot from materials purchased



CARL ANDRE LEVER (1966; reconstruction 1969)
Firebricks 4in. x 9in. x 348in.

locally. The best known of his works is *Lever* (1966), a row of yellow firebricks set at right angles to a wall and relating directly to Brancusi's *Endless Column*, one of his important influences. Even in his early works Andre's means and materials were severely limited, relying on the concept, not on the execution, and his work has continued to be a rejection of sculpture as precious object, each of his pieces being drastically reduced to basic components often purchased from a metal warehouse and exhibited unaltered. Anti-heroic, anti-traditional, his work relates in an essential way to architecture, shaping and defining space in a very precise way. His work is so deliberately unobtrusive in form and placement that it seems like some kind of ordered but inevitable growth.

The works of Dorothea Rockburne and Mel Bochner, although seemingly open to a simple interpretation are, in fact, intensely private investigations into areas of abstract speculation concerning systems, set theory and relationships. But their works are far from being mere visible demonstrations of conclusions reached. The works take a vital part in the investigative process and, in a sense, plot the course of an ongoing process.

One other part of the exhibition and one ignored by most commentators is the video section, in which twelve tapes by nine artists explore various aspects of this potentially important new medium. Bearing an obvious relationship to film, it has the great virtue of being cheap and easy to use. Being immediately available for replay, and therefore assessment, video tape can be rapidly erased, altered and remade. This means that it can be used in a casual, almost throw-away style, and that the artist can work with a degree of informality with no sense of the need to make a major statement, a feeling which often seems to oppress more traditional filmmakers. The whimsical *Television Delivers People* by Richard Serra, *A First Quarter* by Lawrence Weiner and *Exchange* by Robert Morris are all quite different uses of the video medium but clearly point to the range of its possibilities.

The importance of this show is that in it we are brought face to face with a new kind of artist. Living in his head, no longer feeling a compulsion to make objects for their own sake, his work is produced almost as an accidental by-product of his dominant mental concerns. No longer confined to any single geographical area or nationalistic attitude, he has forced upon us a reassessment of what can be art and what art can be.

Foyer – National Gallery of Victoria

top left: CARL ANDRE Pb/Mg PLANE (1969)

Lead and magnesium 72in. x 72in.

top right: CARL ANDRE Cu/Fe PLANE (1969)

Copper and iron 72in. x 72in.

bottom left: CARL ANDRE Fe/Zn PLANE (1969)

Iron and zinc 72in. x 72in.

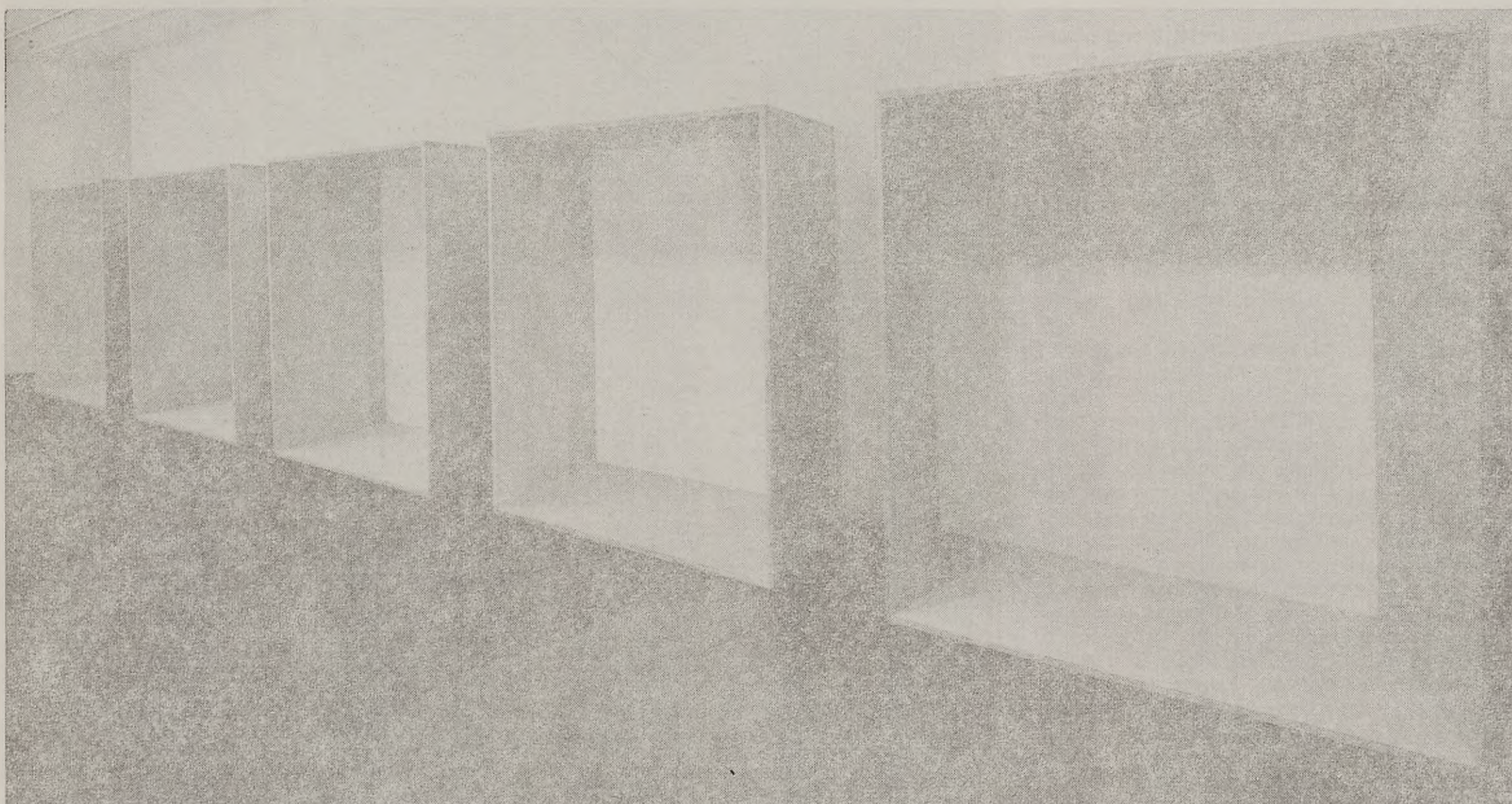
bottom right: CARL ANDRE Mg/Al PLANE (1969)

Magnesium and aluminium 72in. x 72in.

John Webber Gallery, New York

Photograph by George Mehes





DON JUDD UNTITLED (1972)
Plywood boxes each 72in. x 72in. x 41in. spaced 19in. apart
Leo Castelli Gallery, New York
Photograph by Eric Pollitzer

Exhibition Commentary

right

AUGUSTE RODIN THE BURGHERS OF CALAIS

Left to right: NUDE STUDY FOR JEAN D'AIRE

Bronze 42in. x 14in. x 12in.

JEAN D'AIRE FROM THE MONUMENT

Bronze 83in. x 35in. x 39in.

NUDE STUDY OF JEAN DE FIENNES

Bronze 79in. high

NUDE STUDY FOR PIERRE DE WIESSANT

Bronze 26in. x 14in. x 9in.

NUDE STUDY FOR PIERRE DE WIESSANT

Bronze 85in. x 39in. x 24in.

David Jones, Sydney

Photograph by Kerry Dundas

below left

GORDON ANDREWS EIGHT AND A HALF (1973)

Moulded panel of glass-reinforced resin clad with P.V.A.

impregnated fabric 54in. x 36in.

Bonython, Sydney

Photograph by Michael Andrews

below centre

SUZANNE ARCHER ORANG GRAUBALLE (1973)

Ceramic sculpture 9in. high

Watters, Sydney

Photograph by John Delacour

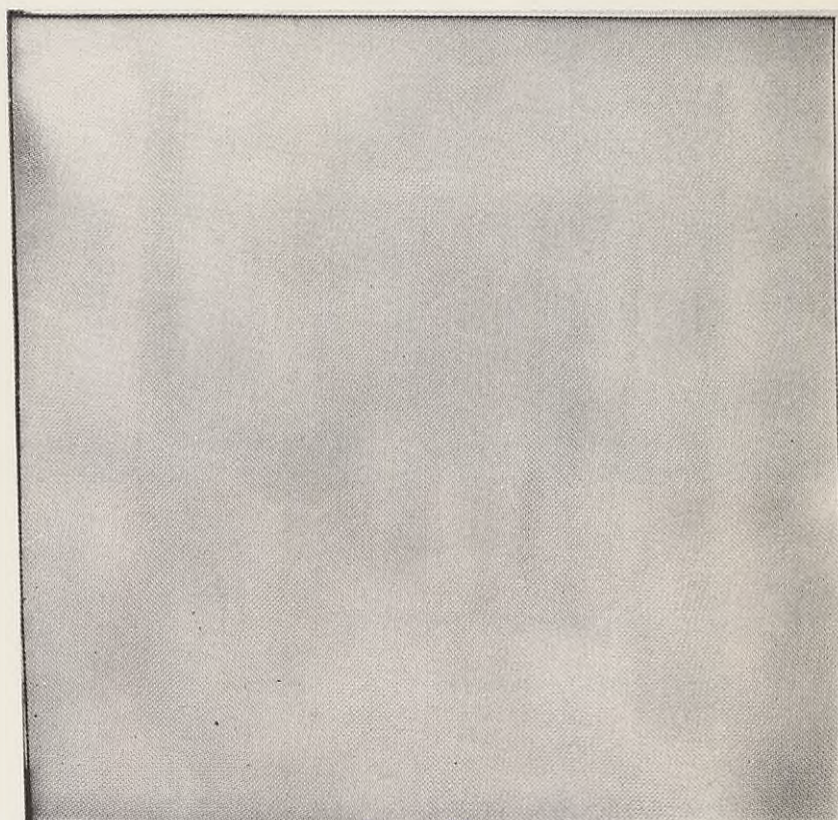
below right

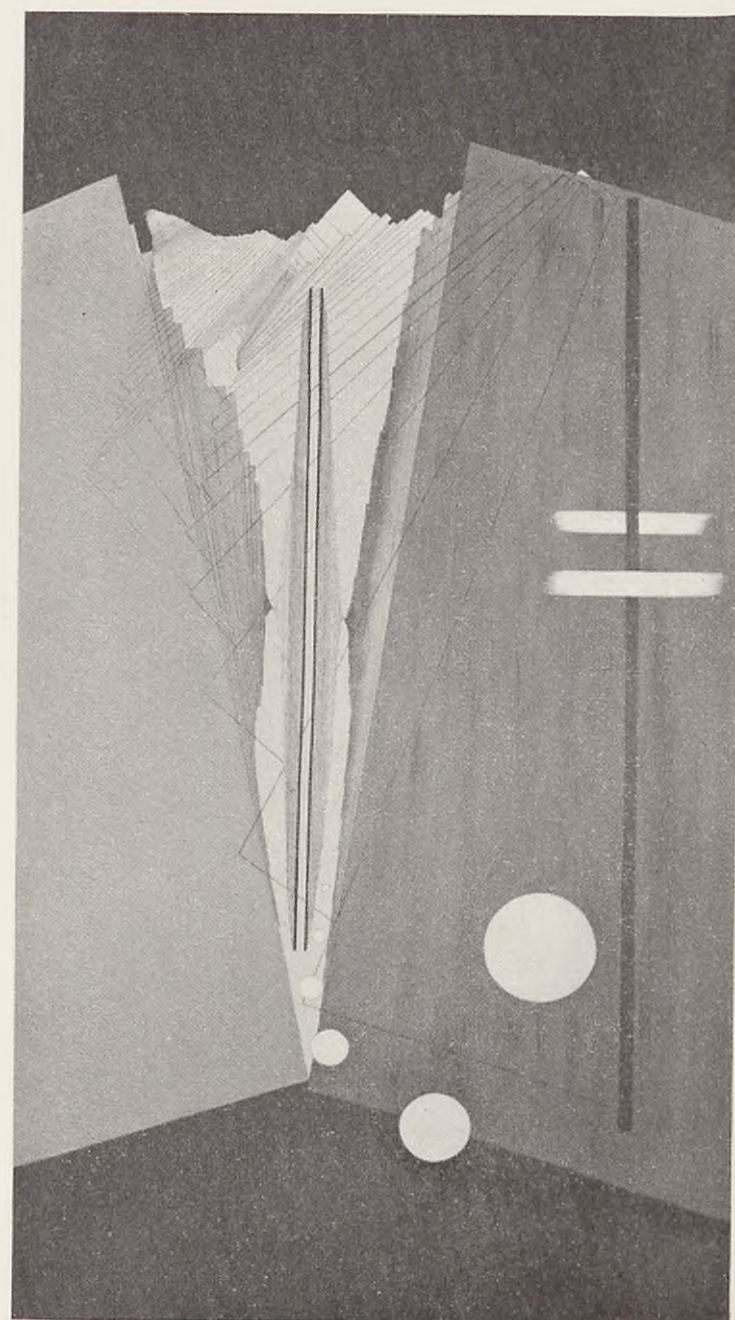
SANDRA LEVESON OPTIC SERIES E (1973)

Oil on canvas 72in. x 72in.

Bonython, Sydney

Photograph by Stan Ciccone





top

BILL BROWN RAZORBACK 1973
Acrylic on canvas 63in. x 48in.
Bonython, Sydney
Photograph by Stan Ciccone

above

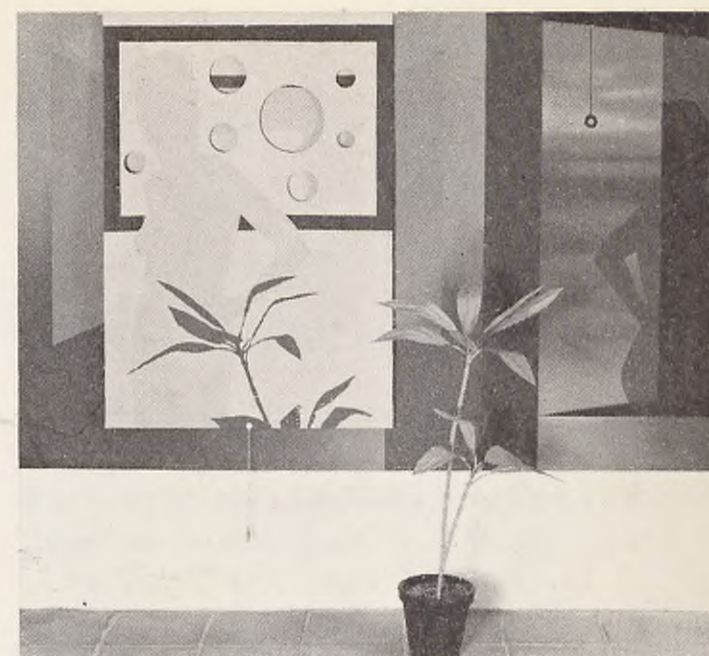
PAUL SELWOOD GRASSY MOON (1973)
Acrylic on canvas 48in. x 96in.
Watters, Sydney
Photograph by John Delacour

top

JOHN SEERY SMILING WHITE (1973)
Acrylic on canvas 57in. x 51in.
Gallery A, Sydney
Photograph by John Delacour

right

FRANZ LA GRANGE MEDITATION UPON GROWTH
(1973)
Acrylic on canvas 132in. x 72in.
Hogarth, Sydney
Photograph by David W. Liddle



top left
JENNIFER BARWELL THE LONG FENCE IN THE DREAM (1974)
Acrylic, collage on hardboard 20in. x 23in.
Watters, Sydney
Photograph by John Delacour

top right
MIRIAM STANNAGE SHADOW AND BLUE POT PLANT (1973)
Acrylic on canvas and accessories 58in. x 96in.
Hogarth, Sydney

left
ROBERT JENYNS PICTURE PLANES (1973)
Wood, metal and perspex 144in. wing span; 120in. fuselage
Watters, Sydney
Photograph by John Delacour

above
GRACE COSSINGTON SMITH DAHLIAS IN A BLACK JUG (c.1939-40)
Watercolour 18in. x 14in.
Macquarie, Sydney
Photograph by Douglas Thompson

Peter Powditch

Peter Brown

'Great style lies midway between the artist and his object.'

Albert Camus, Resistance, Rebellion & Death
'... part of a man's style is what he thinks of the other people and whether he wants them to be in awe of him or to think of him as an equal.'

Norman Mailer, The Deer Park.

Born in 1942, and embarking on his formal training in the 1960s, Peter Powditch was of the generation which began to look at American values in art, rather than to exclusively European/British source material. Yet, unlike the majority of his generation, he did not evince more than a passing interest in abstraction – either gestural or geometric. Apart from a few exploratory exercises in both these modes, his work has, from his student days onwards, been firmly hinged on the human figure in either architectural or landscape situations. *Workmen*, of 1962, dates from that period when he was studying at the National Art School, East Sydney Technical College. It displays his characteristic interest in the formal rather than the depictive possibilities in the subject. If there can be, outside himself, any local, direct source for such an attitude, then the example of the work of Jeffrey Smart could be cited, as of seminal influence.

Between the years 1960-63, Powditch studied with an eye to the value of particular teachers, rather than with his sights set on a diploma, either in painting or sculpture. When he felt that he had derived enough from the general introductory year at East Sydney, and without completing the required course, he transferred to the Sculpture Department to benefit from the teaching of Lyndon Dadswell. Dadswell had recently returned from an extensive study tour of the United States of America with a completely changed attitude towards the content and aims of art education. His particular philosophy is difficult to adumbrate but, for Powditch and others, his method of teaching was his greatest contribution. Foregoing any aesthetic judgements Dadswell would, at the most crucial time, simply ask the student to consider why he had done what he had done, why he had

placed a form where he had placed it, or to take into account a silhouette or a particular negative space – in terms of the overall aim of the exercise. The exercises set by Dadswell and his staff had clearly defined aims and students were encouraged to write a justification of their particular solution. This resulted in articulate criticism and the habit of questioning every element on a formal, structural level.

Whilst studying at the National Art School, Powditch also attended part-time life-drawing and painting classes conducted by John Olsen at Desiderius Orban's studio and later at the Mary White School of Art. Olsen gathered together a small group of serious students and was able to convince them of the necessity for a complete and total commitment to art as an attitude and a way of life.

Robert Klippel had recently returned from the United States and he and John Passmore joined forces with Olsen in establishing a small, intensely serious school at The Rocks. Housed in an old, spacious warehouse in a run-down, mercantile and residential harbour-side suburb, students were denied the comforts of structured time-tables and all the ready-made answers of a larger, more formal, institution. Instead, the handful of friends (rather than students) was encouraged to tackle the same challenges and responsibilities that they would ultimately have to confront in their own studios.

Traditional British-derived relationships of student to studio-teacher were replaced by the French private-academy concept of a visiting 'master', who would make regular but limited visits to the studio, rather than be on hand to solve each problem as it arose. Open, free-ranging criticism was encouraged, with the students (as well as the teachers) passing judgement on each other's work. To this technique was added the Socratic method of Robert Klippel, who forced students to question more deeply their reasons for doing what they were doing. Visitors included William Rose and Robert Hughes and frequently the discussions, aided by a good, dry, red wine, raged well into the night. In this climate those who felt that they did not have it in them to take a professional stance in relation to art itself were almost morally obliged to quit. Some did. Others left as soon as they felt that they had gained enough from the school. In Powditch's case, he left The Rocks to return to East Sydney to complete requirements for the Diploma of Painting course. As it

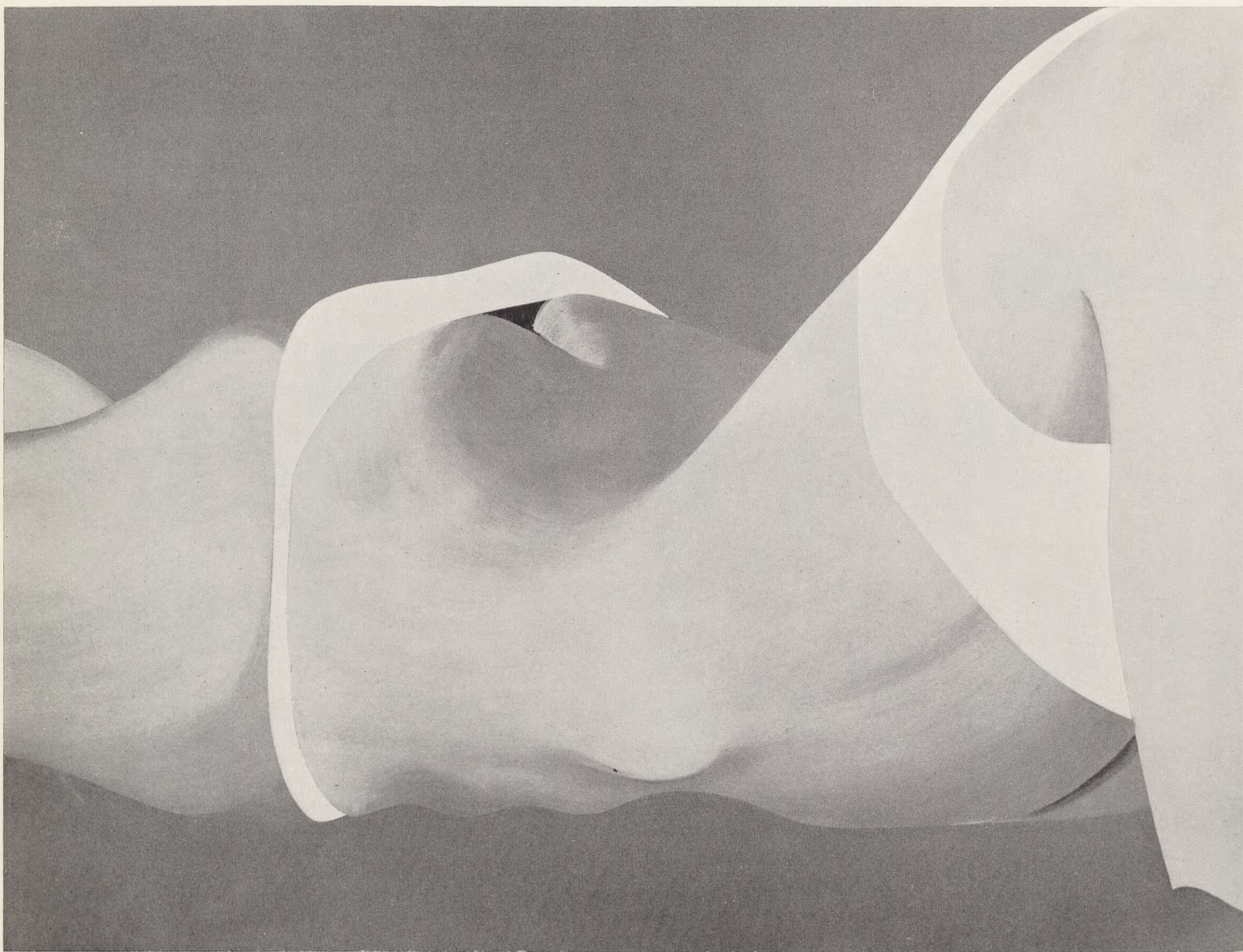


above

PETER POWDITCH JANTH (1968)
Lithograph off zinc plate ed.10 23in. x 35in.
Possession of the artist

left

PETER POWDITCH SUN-WOMAN I 1968
Lithograph off zinc plate artist's proof 30in. x 21in.
Possession of the artist
Photographs by Robert Walker



PETER POWDITCH SCENIC (1969)
Oil on hardboard 36in. x 48in.
Private collection
Photograph by Robert Walker

eventuated, he did not complete the year. A number of part-time, menial jobs lay between him and his first appearances in group exhibitions, after which he was able to obtain casual teaching posts with the New South Wales Department of Education and, later, at the National Art School. In time he became a stimulating, articulate teacher of both painting and drawing.

Powditch speaks of his high regard for Olsen and the help that he received at such a crucial stage of his artistic development. He has been quoted as saying 'Lyndon Dadswell taught me to see. John Olsen showed me what to see.' Further elaboration of this statement elucidates the belief that, for Peter Powditch, Olsen's chief contribution to his own art was that he opened up the possibilities which were inherent in the situation, but unrecognized. Olsen, according to Powditch, showed him how 'to watch myself paint. Instead of filling in one painting, then going on to complete another, he taught me to see each brush-stroke, Cézanne-like. In painting a still life, I was able to actually see an apple turn.'

Awareness of the art of the past and of his own time has, in Powditch's case, evolved into a conscious awareness that he must match his own work with those whom he most admires and this includes a commitment to total excellence, without any in-built provincial apologies. It also means that an artist such as Powditch has derived a great deal from the most recent and dynamic Abstract and Minimal art which he, in turn, has used to enrich his own figurative art as in *Scenic* of 1969. In no sense is the art of Peter Powditch in opposition to modernist painting, rather is his stance a challenge to the mainstream of the modernist tradition, as well as having clearly evolved from that tradition.

In 1963 Powditch was awarded the Mirror-Waratah Watercolour Prize for artists under twenty-two years of age and, three years later, due to the efforts of Robert Klippel and the author, he was offered his first one-man exhibition at Gallery A, Sydney and invited to join that Gallery's small stable. In the previous year, 1965, he had taken part in a group show of young Sydney painters at the Melbourne branch of the same gallery. Critical response to the early Powditch was confined to attempting to fit him into the Pop-Art label, because so much of his work incorporated imagery derived from popular sources – press photographs and advertising illustrations such as in *Sun-Day* of

1968. In addition to the mechanical and ubiquitous female images employed, Powditch's colour was thought to be crude and unpainterly, and therefore – by default – Pop. In fact, Powditch himself has suggested that the reason for his pastel colours and sharp, clear demarcations between individual colours was an environmental one. His childhood and youth were mostly spent on the North Coast of New South Wales during the 1950s when plastic-based paints and feature walls of differing hues were the current home-decorator's solution to the blandness of asbestos interiors. The intense glare of the coastal fringe where Powditch lived, and the necessity to squint into the sun, also produced in the artist a colour sense deprived of the extreme polarities of tonal contrast.

To achieve his ambition of clearly defined edges and sharp contours, Powditch invented a process of his own which has itself generated more refined process techniques and essentially dictated the course that his art has taken. Initially, in the early 1960s, Powditch augmented the convention of oil paint on a flat surface with materials of varying textures applied to the surface of the picture-plane as in *The Quilted* of 1969 – the example of Cubist collages providing antecedents. Where Powditch deviated from an essentially collage approach was when he cut from hardboard various elements of his painting, which he would then fit together so that he was able to incorporate in his work real as well as illusionistic space. This approach differs from the constructivist tradition derived from Picasso/Tatlin, as real space is a relatively minor element in Powditch's painting. When real space is incorporated, it is chiefly employed to give greater clarity to the individual parts of the whole, so that their interdependence is remarked upon. Therefore, in a large painting, fitted together against a virtual cyclorama such as *Maroubra Olympic* of 1968, the six-inch-deep space gives additional emphasis to Powditch's achievement in uniting the disparate formal elements of the painting.

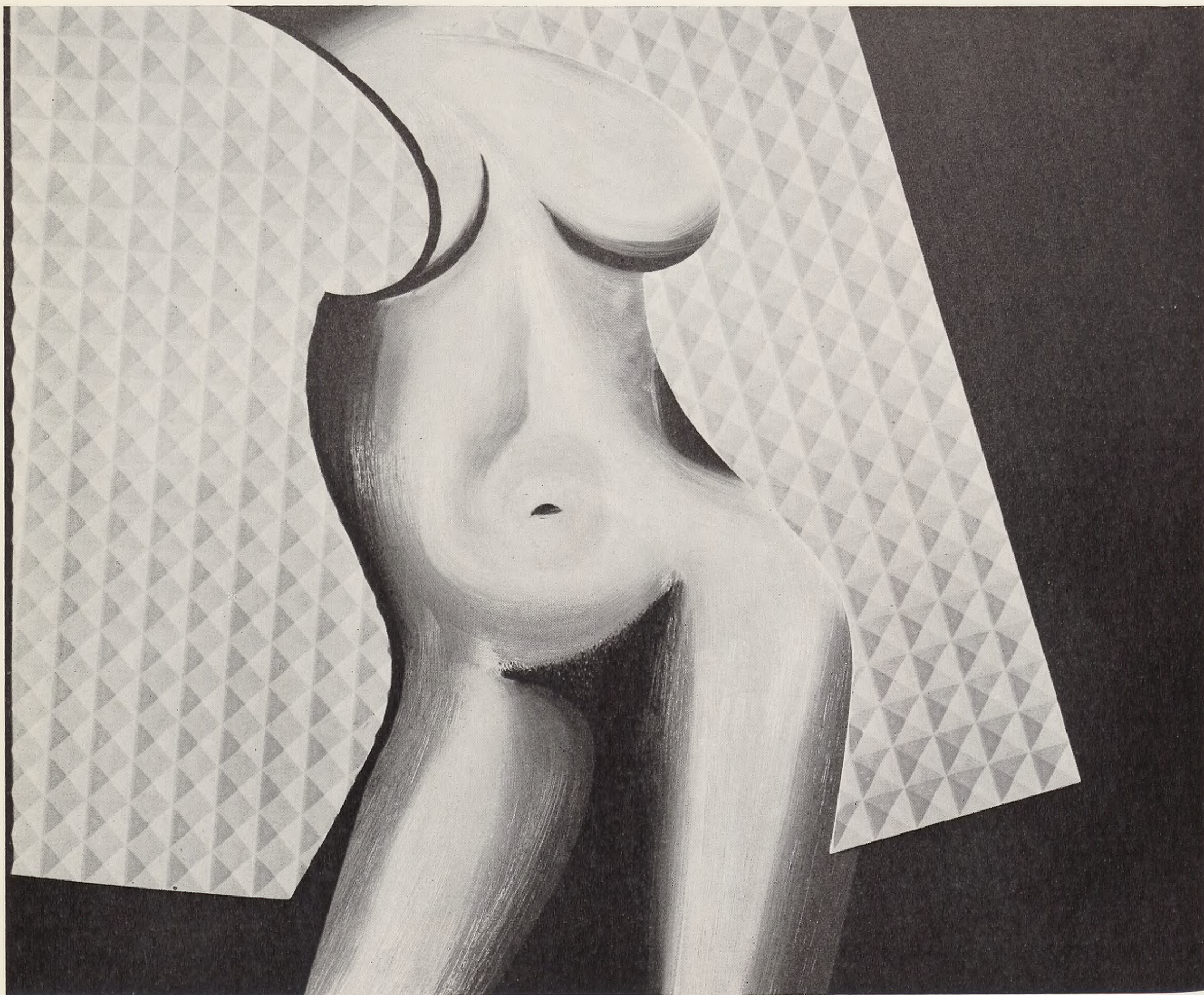
If one agrees that the fitting-together, the creation of a formal unity, is Powditch's chief concern, then the inadequacy of the Pop-Art label is immediately obvious. The reasons for his culling the source of his imagery from the media also differs from the implied critical/acceptance ambivalence of much Pop Art. For Powditch is convinced that if a painting is to have any justification it must be valid for its own time. The information it conveys must be

drawn from the artist's immediate experience of the environment in which he finds himself. This is not to say that Powditch aims at allegorical or descriptive or anecdotal art. Rather he sees the process as the real content and yet demands that the form itself transcends mere formalism. If he uses the figure, it must work as a formal device, as a figure, and as art.

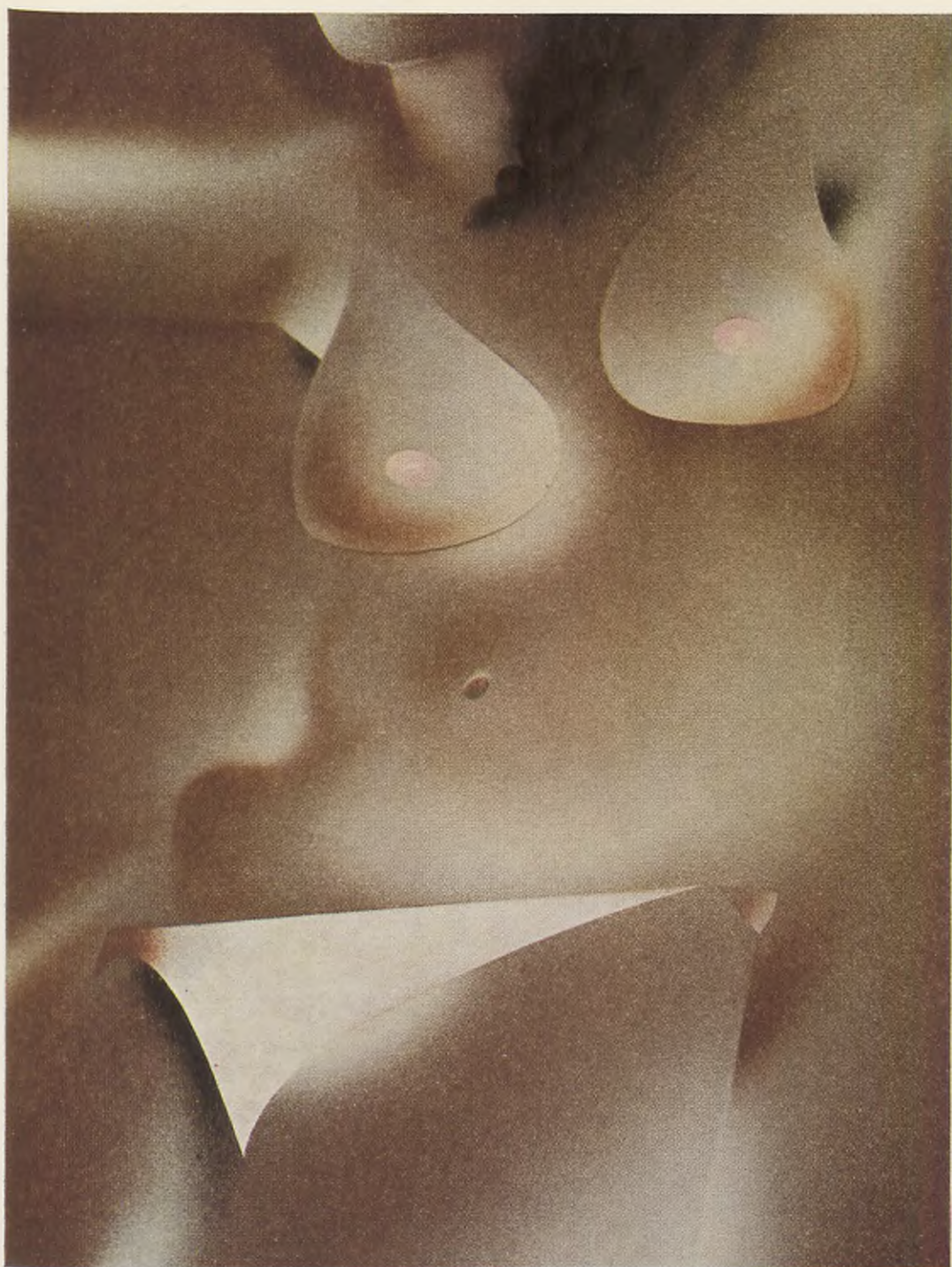
The next modifications to Powditch's method or process of creating pictures was related to work in another medium, which he undertook in 1968-69. During that period the artist produced a series of lithographs and serigraphs at the Original Graphics print shop. The prints produced were well received critically and various examples of his graphic work were exhibited with the Print Council of Australia on a nation-wide and Asian tour during 1968, at the Pratt Graphics Centre in New York in 1972-73 and at London's Victoria and Albert Museum during 1972.

In approaching printmaking, Powditch's attitude was exactly the same as his individual approach to painting. His philosophy was that the end had to justify the means, so that there was no experimentation for experiment's sake. Instead, a series of prints, the techniques of which were dictated by the concept in the artist's mind, came from the press. To the dismay of the printer Powditch proposed unheard-of techniques and, from his first lithographs, the *Sun-Woman* set, there resulted a number of silk-screen and mixed-media images that further extended the process. From these original discoveries in the media of graphics came the processes which have largely engaged his attention since mid-1969, in the paintings known as the *Sun-Torso* series.

Powditch's first lithograph, *Sun-Woman 1*, depicted the three-quarter frontal view of a nude, sun-tanned and bikini-marked girl. It was drawn straight onto the plate, but with a notable exception. To simulate areas where the body was not exposed to the sun, triangular shapes of the bikini top and bottom were cut from pieces of contact paper and actually stuck to the surface of the printing plate. When the contact paper was lifted from the plate the shapes achieved were clean, crisp and geometric. This process of creating certain precise areas in contrast to the looser drawing of the figure again allowed Powditch to treat each area of the overall image according to its own particular character and needs. Additional drawing could be applied to the untouched, pristine areas



PETER POWDITCH THE QUILTED (1969)
 Oil, acrylic, slating, Vertex on hardboard 24in. x 28in.
 Possession of the artist
 Photograph by Robert Walker

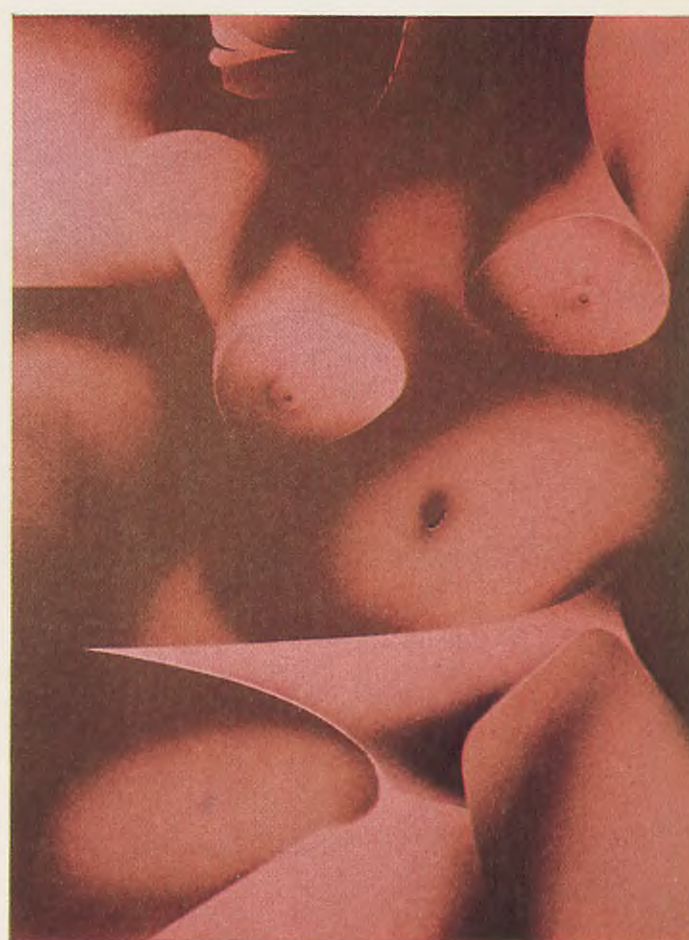
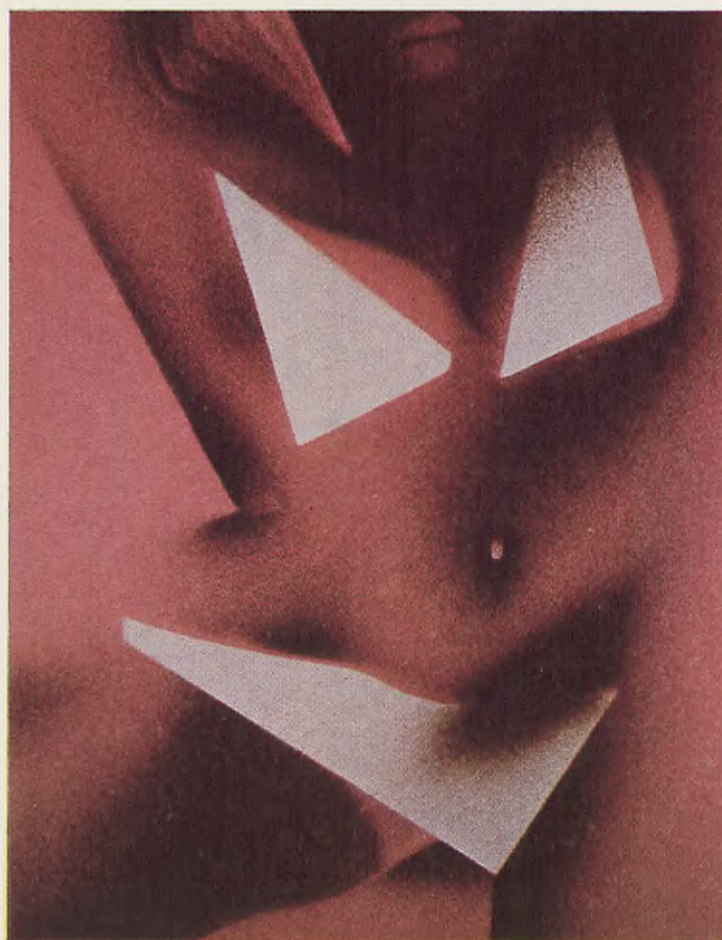


above
 PETER POWDITCH SUN-TORSO, 98 (1971-72)
 Enamel on hardboard 48in. x 36in.
 Australian National Collection, Canberra

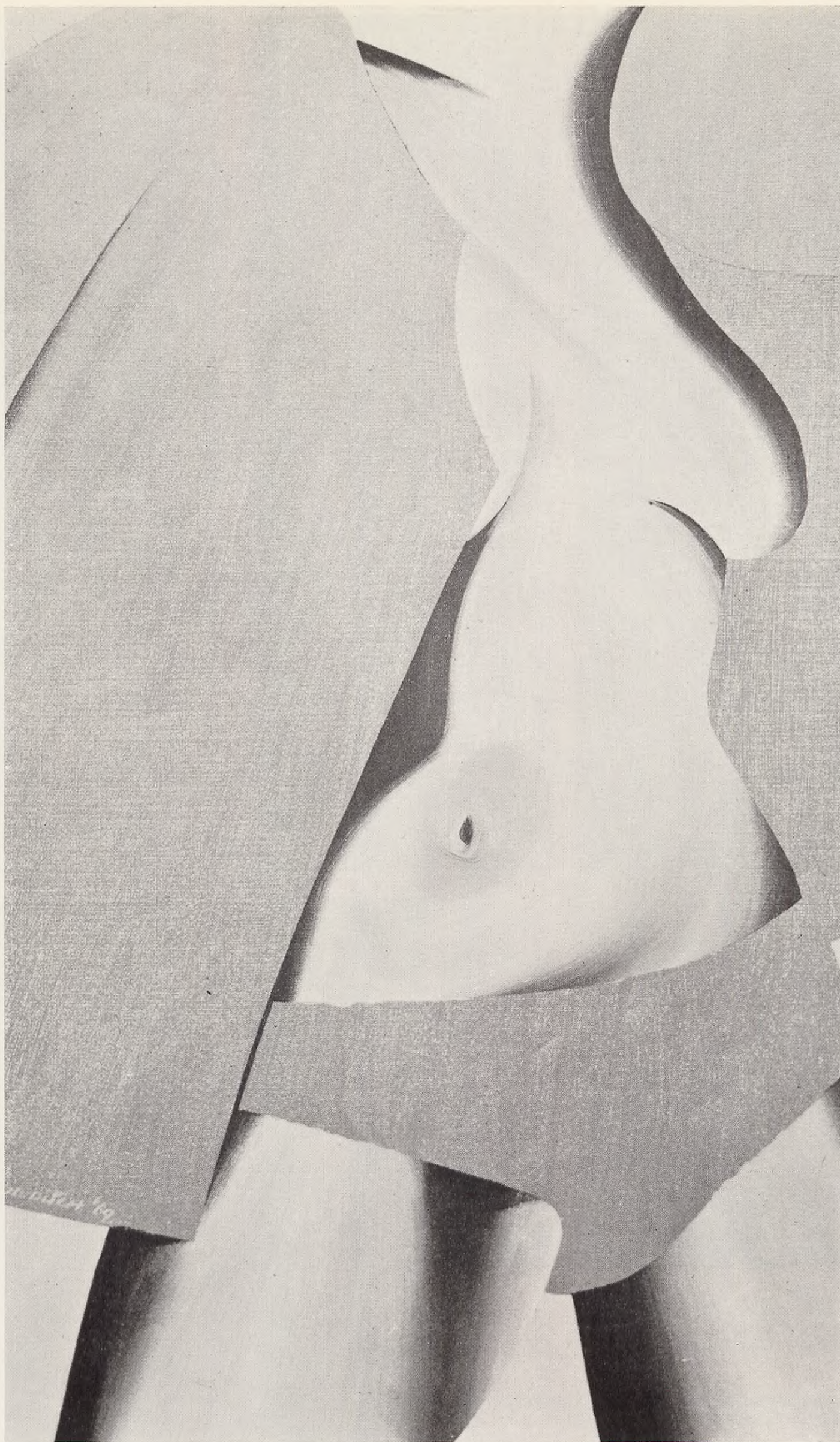
above right
 PETER POWDITCH SUN-TORSO, 129 (BUNCH)
 (1972)
 Enamel, slating, Wondercoat on hardboard
 Private collection
 Photograph by John Edson

right
 PETER POWDITCH SUN-TORSO, 85 (1971)
 Enamel on hardboard 24in. x 18in.
 Possession of the artist
 Photograph by Robert Walker

far right
 PETER POWDITCH SUN-TORSO, 115 (1972)
 Enamel on hardboard 48in. x 36in.
 Possession of the artist
 Photograph by Robert Walker



PETER POWDITCH TWINSET (1969)
Oil on linen 23in. x 14in.
Owned by Janthia Powditch
Photograph by Robert Walker

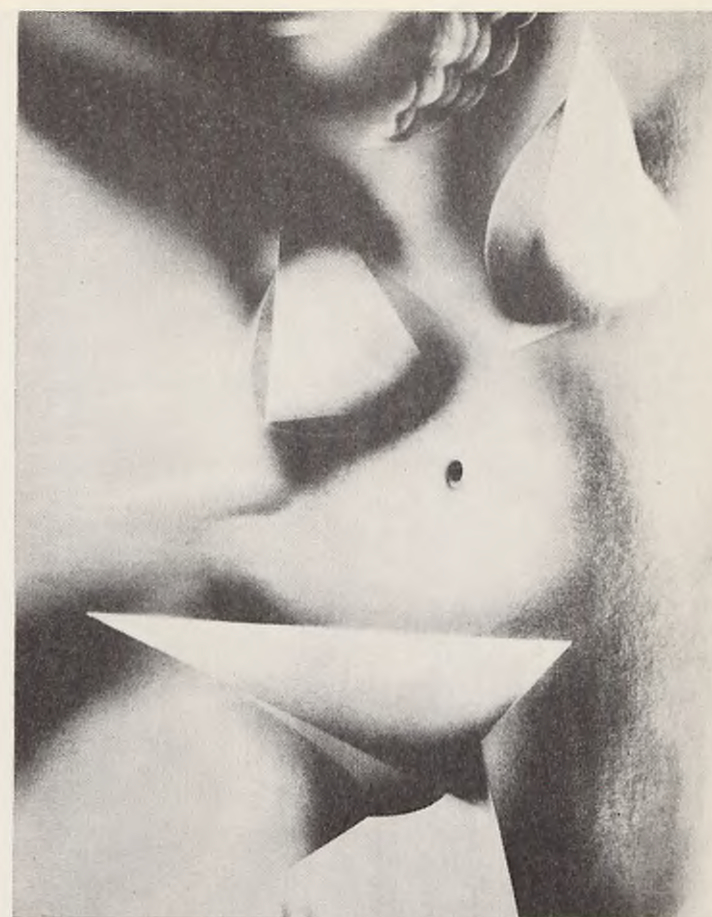


of the plate before printing. The process of sticking down shapes of paper achieved a maximum contrast between the man-made edges of the bikini and the organic contours of the human figure; between a Hard-edge and a looser, calligraphic line.

Powditch was determined that the next group of prints he produced must embody the same degree of physicality in their making as the earlier cut-outs. In addition, the artist hoped to incorporate in this new, untried graphic work a quality of thinness, similar to the quality of colour reproduction on newsprint, often found in advertisements in metropolitan dailies. The process of fitting together – the way the print was put together – had to be reflected in the look and graphic quality of the print itself. Templates gave greater accuracy of registration, and the proof sheets from the earlier series of lithographs were cut up and used as stencils when Powditch began a series of silk-screens. Through the use of stencils he was again able to achieve, in the colour areas, a greater sense of flattened colour.

The enormous expenditure of time and effort that Powditch had devoted to print-making proved not to be terminal. From this period of activity he was able to carry over into his painting a process of creating pictures with spray-gun and masking-stencils resulting in four one-man shows in the eastern States and participation in large competitions. He was awarded the Lismore Prize in 1969 and, during 1972, the Maude Vizard-Wholohan Prize, the Gold Coast City Art Prize and the Sir John Sulman Award.

In the Sun-Torso paintings Powditch has created a series of individual images, as well as serializing a persistent schema – torso and bikini. In each painting he has wrought the most scrupulous of changes of emphasis – of form, of direction. The horizontal thrust of *Sun-Torso*, 107, of 1972-73, for example, contrasts with the diagonal thrust of *Sun-Torso*, 85, of 1971. In some paintings there is a sense of the figure being parallel with the picture-plane, with the bikini defining the most frontal plane. In others there is a dramatic twist, a tipping away of the figure similar to the Mannerist convention of *contrapposto* – *Sun-Torso*, 140 (*Bunch*), of 1972. In all of the paintings there is the most judicious use of the attendant devices – hair, nipple, breast, navel, vase or flowers – and their use is dictated by the requirements and inner logic of the picture, not by any external considerations. The anatomy of



top

PETER POWDITCH *SUN-TORSO*, 94 (1971)
Enamel on hardboard 48in. x 36in.
Owned by The Hon. R. C. Packer
Photograph by Robert Walker

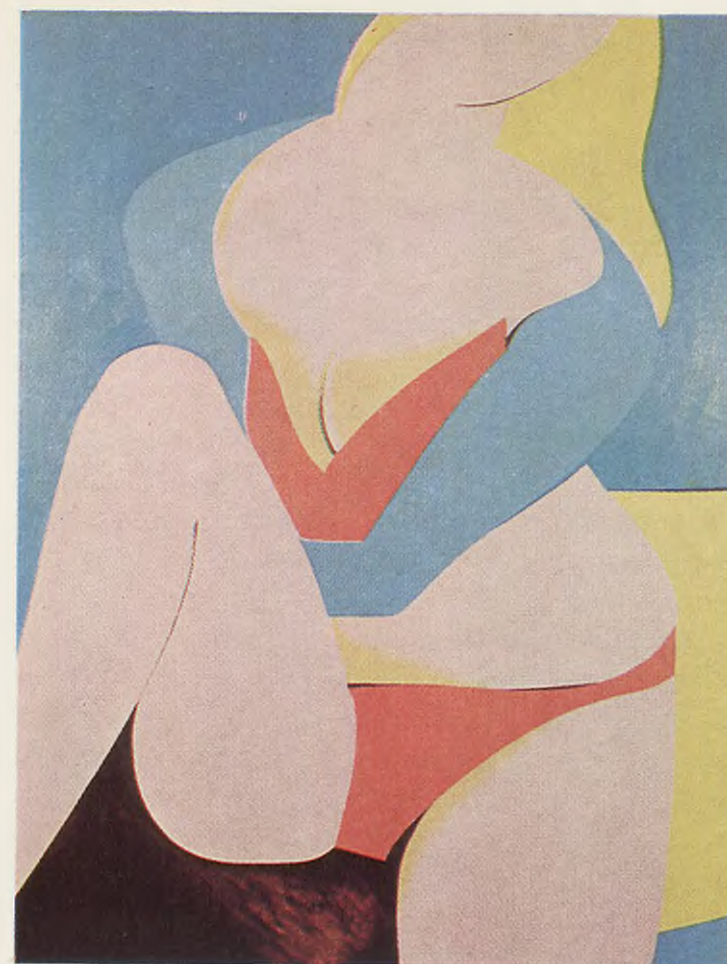
above

PETER POWDITCH *SUN-TORSO*, 99, (MARSHA OF 'VOGUE (AUST.)') (1971)
Enamel on hardboard 54in. x 36in.
Owned by The Transfield Foundation



above
 PETER POWDITCH *WORKMEN* (1962)
 Oil on hardboard 24in. x 18in.
 Owned by Mr and Mrs C. H. Powditch

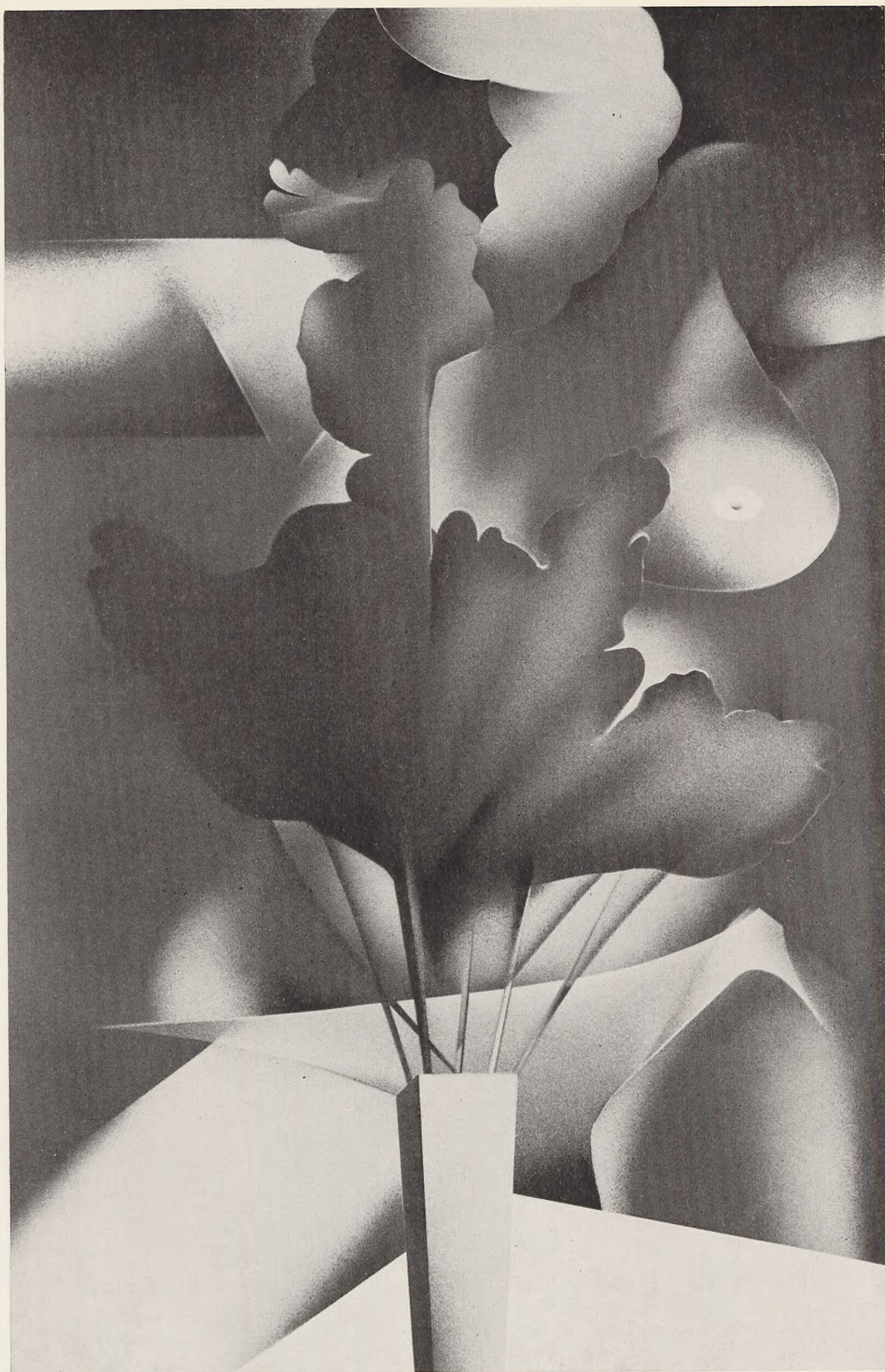
above right
 PETER POWDITCH *SUN-DAY* (1968)
 Oil, enamel, Contact, Vertex, cut-out on hardboard
 60in. x 54in.
 Owned by John D. Kahlbetzer
 Photographs by Robert Walker



above
 PETER POWDITCH *LIZ* (1967)
 Oil on hardboard and wood, relief 20in. x 16in.
 Australian National Collection, Canberra



opposite
 PETER POWDITCH *SUN-TORSO, 140 (BUNCH)*
 (1972)
 Enamel on hardboard 54in. x 36in.
 Possession of the artist
 Photograph by Robert Walker





left

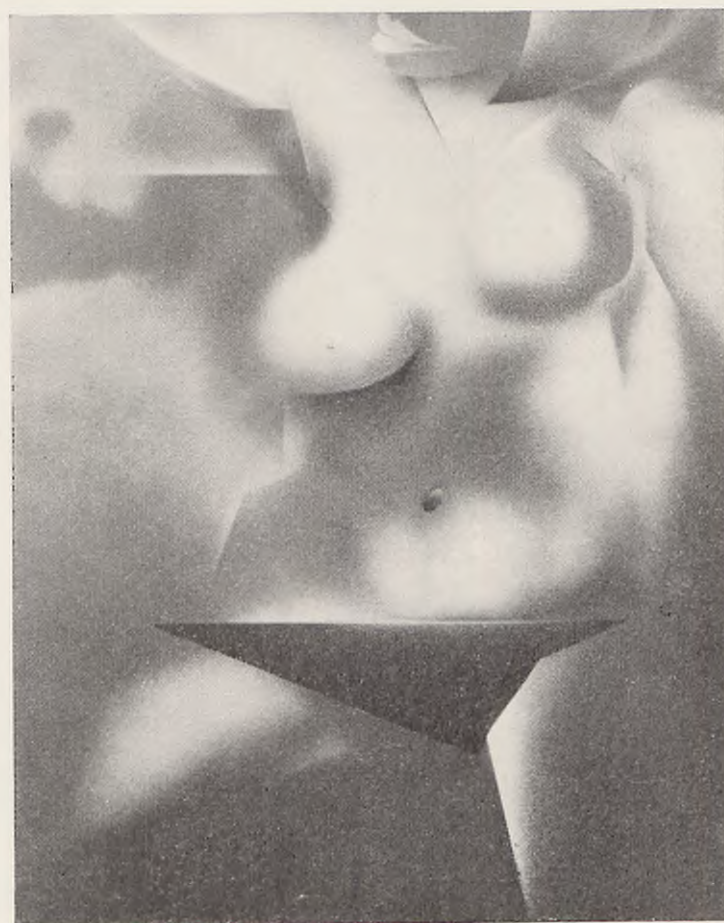
PETER POWDITCH MAROUBRA OLYMPIC (1968)
Oil, acrylic on cut-out hardboard, relief 88in. x 55in. x 6in.
Owned by Ann Lewis
Photograph by Robert Walker

opposite top

PETER POWDITCH SUN-TORSO, 109 (1971)
Enamel on hardboard 54in. x 42in.
Owned by The Transfield Foundation

opposite bottom

PETER POWDITCH SUN-TORSO, 105 (1971)
Enamel on hardboard 48in. x 36in.
Owned by The Transfield Foundation



the painting is respected – not anatomy – for the processes of spray-gun and stencil confer on Powditch liberties in drawing which enable him to exploit to the full the possibilities of inventive imagination within a narrow spectrum. His subject-matter is as deliberately confined as his austere colour (largely pink and brown) for again, the real content of these recent paintings is not to be found in subject-matter or colour or tone. The clue to the appreciation of these Sun-Torso paintings lies in another area. For it is my belief that the art of Peter Powditch is not to do with the re-creation of known experience, but aims at the extension of experience on the level of formal invention. Yet he has been able to create classically weighty, grave and authoritative art which still contains all the associative meanings which only the nude can produce. Not only has Peter Powditch created paintings which act as metaphors for modern, human experience but, in the process, he has considerably extended the possibilities of painting itself.

Before leaving for the United States of America in January this year, the artist completed forty lithographs, *Life Room Set*, which were drawn directly onto a reproducing plate. These prints serve to illustrate the variety of approaches to drawing that Powditch has kept open and show further evidence of his essentially structural approach to the problem of depicting form and space united on the drawing paper. His drawings, like those of the late Godfrey Miller, are aimed at exploring the possibilities within the life figure, whereas his Sun-Torso paintings are intended to extend the possibilities of pictorial invention within the framework of a deliberately cropped, circumscribed torso.

Having been granted an overseas scholarship by the Australian Council for the Arts, Powditch seeks to confront the most dynamic painting of his day on its home ground. His year of painting in New York will test to the limits his attitudes to art and the idiom that he has forged from the various strands of local influence. He is aware of the risks involved, and it is to be hoped both for his sake and for the future of painting itself, that he will be able to survive the rigours of Manhattan. The evidence to date, in a large and consistently uncompromising body of work, suggests that Peter Powditch has the courage and the integrity to meet such a challenge.

Photography as Art

Craig McGregor

It has taken a long time, in Australia at least, for photography to be accepted as an art. I am still not sure why this is so; mere parochialism seems hardly explanation enough as, since its invention, photography has shown all the characteristics of an art form. The ulterior reason, perhaps, is the apparently representational nature of photography. In a century in which the other visual arts, especially painting and sculpture, have moved steadily away from the representational it has been fairly easy to regard photography as a mere record of what is – and to dismiss it accordingly. Like, you click the shutter and get an exact picture of reality – where's the art in that?

The truth, of course, is that photography never has been merely representational, and certainly is not today. As soon as you put a frame around a subject, you change it; it may even, as some contemporary

art-workers argue, become 'art'. If you photograph the subject in black-and-white, or even in the range of colours available to the photographer today, you change it even further. By reducing the three-dimensional to a flat two-dimensional image and by arbitrarily deciding what tone, shape, colour and size the final photograph will have, the process of distortion is complete. Even when the photographer simply sets out to record reality, he is doomed to failure. Whether he wants to or not, he has to act like an artist.

All that is elementary. The fact is that many contemporary photographers do not try to be merely representational; they are, self-consciously, artists creating art. In Australia, for instance, photographers such as Paul Cox (and other Melbourne photographers who have been influenced by him) deliberately manipulate images to create a desired, quite artificial result. They are prepared to use any technique in their formidable armoury to produce pictures which may have only a tangential link with the original subject matter. A great many other photographers are interested in abstraction and make use of it to varying degrees; they include older photographers such as Richard Woldendorp, in Perth, and David Moore, in Sydney, as well as younger people like Greg Weight and Trevern Dawes. In the last couple of years some of the best work has come from a group of photographers who bring a distorting, almost Surreal, vision to the most mundane of subjects and whose work is carefully composed to achieve a sense of felt space in the manner of much contemporary New York photography; they include Richard Harris, Brian Morris and perhaps Doug Holleley. The documentary tradition is still strong and has branched out in different directions: from the photo-journalism of Rennie Ellis to the mordant realism of John Walsh, Syd Shelton and John Williams, to the extraordinarily perceptive work of Roger Scott. At the other end of the spectrum is the wholehearted experimentalism of artists who use everything from laser beams to photo-lab techniques to create their images, and whose work makes it difficult to distinguish photography from . . . er, art? (Which is the point.)

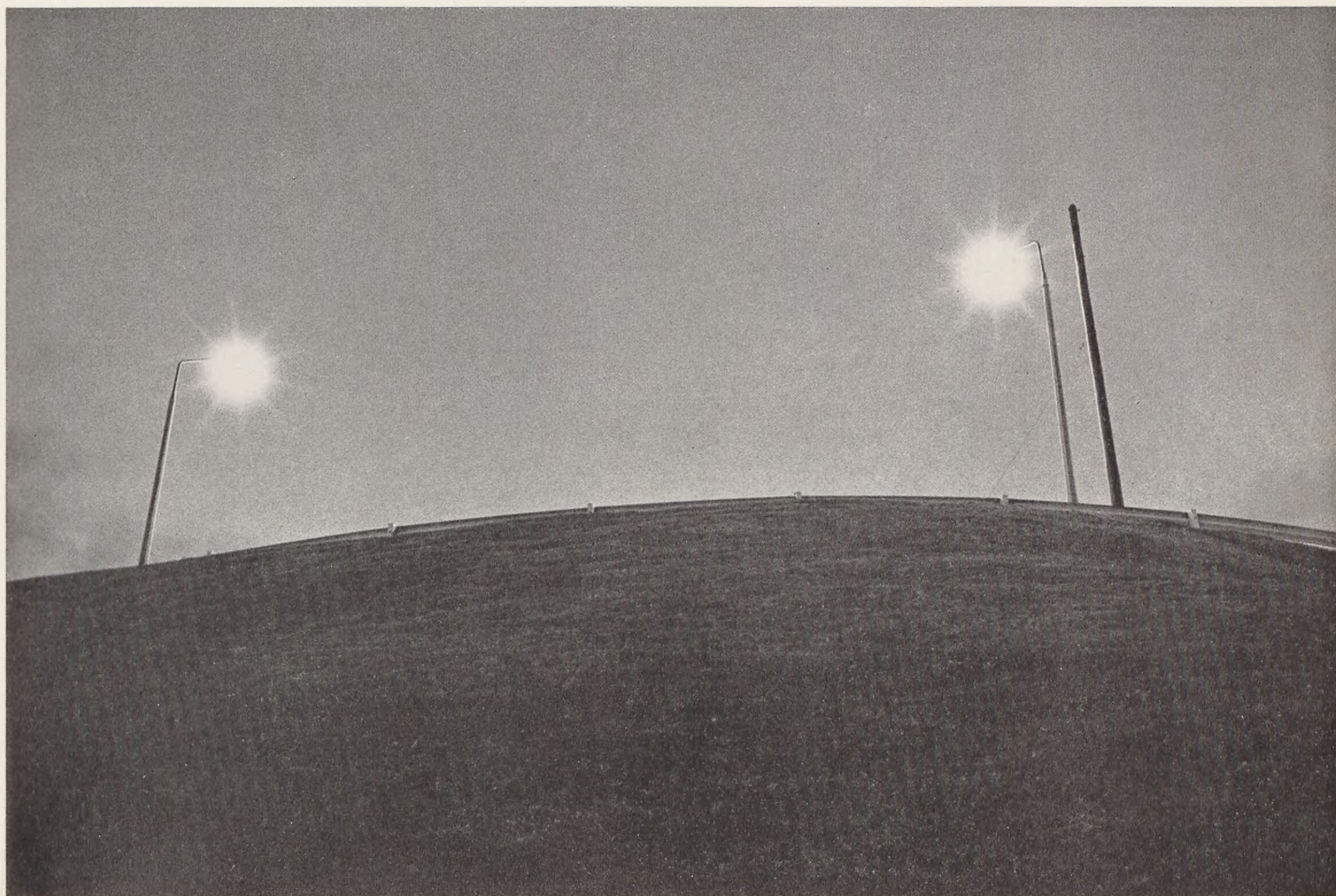
As one might expect, aesthetic arguments about what photography should and should not do are waged with characteristic ferocity. Some photograph-

DAVID MOORE SHEET SERIES – 1 (1974)

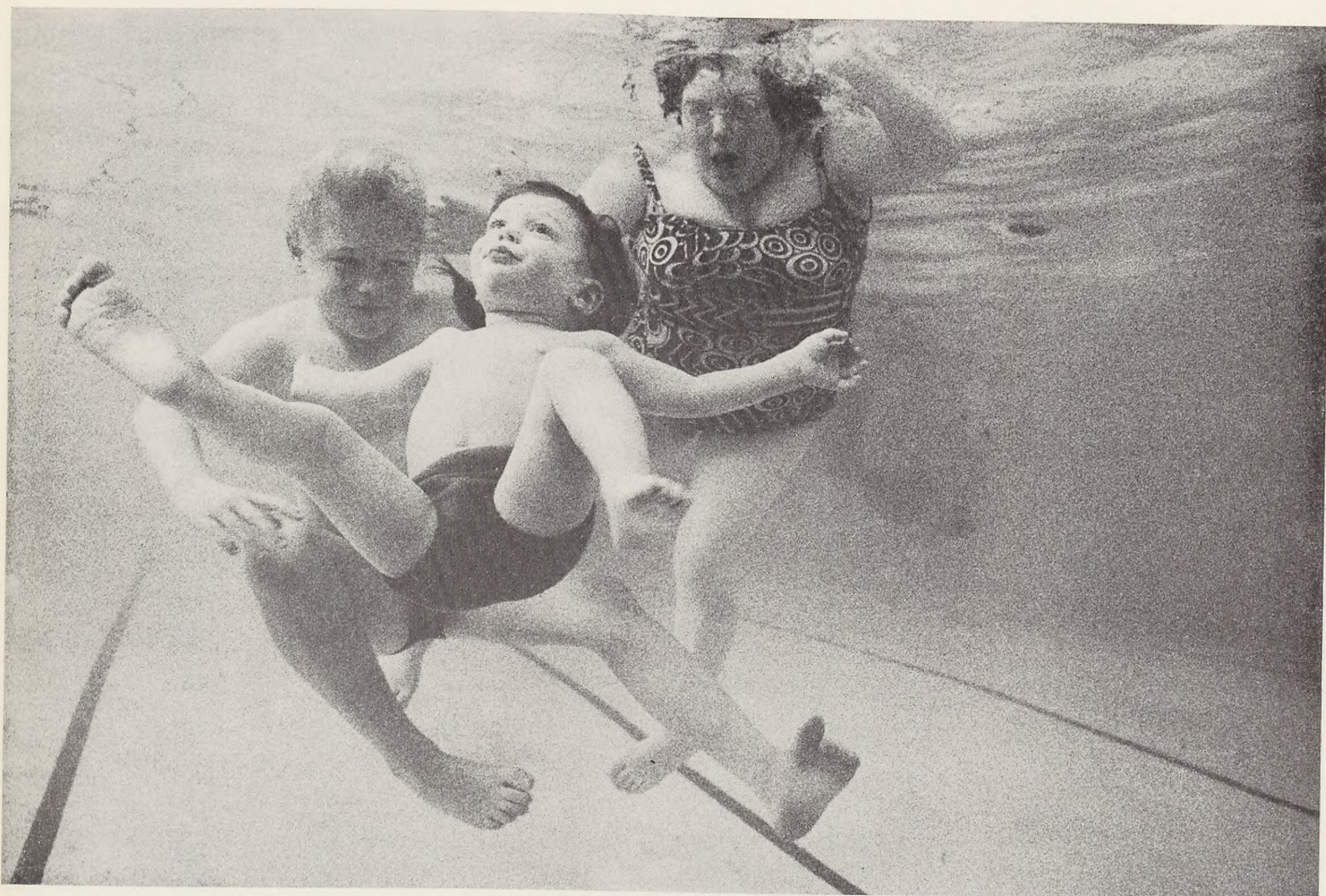




TREVERN DAWES YOUNG FOREST AREA NEAR
CASTLEMAINE, VICTORIA (1972)



RICHARD HARRIS BOND I '72



RENNIE ELLIS MY SON JOSHUA LEARNING TO SWIM

ers believe that the image should never be manipulated, that it is wrong even to crop (reshape) their prints and insist on printing the full frame of the picture they take. Roger Scott, for instance, refuses to use a telephoto lens when photographing people and deliberately makes them aware of what he is doing; he never poses his subjects; in this way, he says, he works his way closer to the 'truth' of what he is photographing. On the other hand, Richard Harris argues that any such truth is fictional, that the very act of photographing someone at 1/250th of a second is 'untruthful' because nobody is ever perceived for that split-instant of time and that freezing and framing the subject is an arbitrary act of will by the photographer. The interesting thing is that, with their disparate philosophic approaches, Scott and Harris sometimes end up taking photographs very like each other's.

This thriving and highly creative scene is the background of the formation last year of the Australian Foundation for Photography, which is having its opening exhibition at its own gallery in Paddington Street, Paddington in May this year. (John Szarkowski, Director of Photography at the Museum of Modern Art in New York, and one of the world's best-known photographic critics, will be at the opening; it is planned that he will give a lecture tour in Australia on behalf of the Foundation.) The original impetus for the Foundation came from David Moore, one of Australia's outstanding photographers, who had been concerned for years that 'the general public had no guide-lines for understanding good photography. Trite, sentimental images were accepted as important photographic statements and were published as such.' There were no photographic critics, virtually no photographic galleries and little public knowledge of what the best photographers were doing. Photography seemed to exist in a vacuum. In order to change this Moore and another photographer, Wesley Stacey, set up a guiding committee to establish the Foundation. In July 1973, the Visual Arts Board of the Australian Council for the Arts gave it official Federal Government recognition and initiated financial support for a three-year period. At the same time the Foundation decided to approach industry and private donors for additional support.

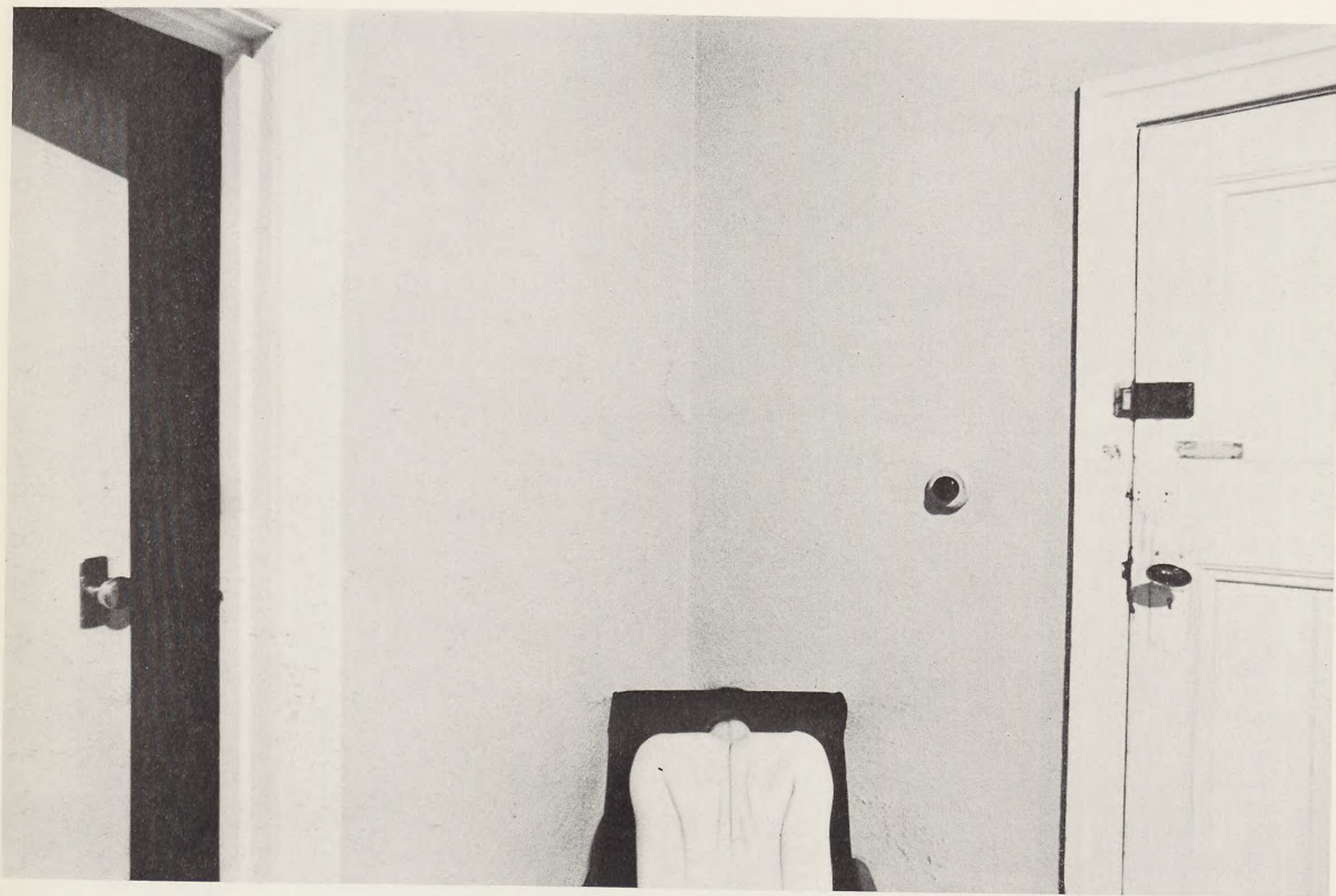
The Foundation defines itself as 'an organization for collecting, exhibiting, preserving and encouraging meaningful



JOHN WALSH FITZROY: MELBOURNE 1970



ROGER SCOTT UNTITLED



DUNCAN PAUL FROST UNTITLED



MICHAEL ANDREWS COAL PILE (1973)



still photography, primarily from Australian sources' and its major aim is 'to establish still photography as an art form in Australia'. One of its first moves was to provide a gallery in Sydney (it hopes to set up a second gallery in Melbourne later) which would act as an administrative headquarters and, more important, display exhibitions by Australian and overseas photographers and house a permanent collection selected by the Foundation itself. It has also drawn up an ambitious programme of work which includes

- exhibiting photographic collections throughout Australia
- assigning photographers to subjects for thematic exhibitions
- printing high-quality photographic books and arranging lecture tours, seminars and talks
- setting up grants for talented still photographers
- exchanging ideas and material with overseas galleries
- acting as a focus and meeting-place for photographers.

The first exhibition by the Foundation will consist of the work of some forty or more Australian photographers. In order to explain the photography further, most prints will be accompanied by the contact sheet from which that particular photograph was selected, plus a statement by the individual photographer about his own work and motivation. Some shots, however, will be completely unaccompanied. In showing such a broad range of work the show runs the risk of lacking any major theme or direction, but the Foundation decided that, for the inaugural exhibition, it was important to display the work of many photographers of widely differing approaches.

The Foundation has come at a good time in Australian photographic history. Not only does snapshot photography show signs of becoming a universal folk art, but a new wave of serious, talented and ambitious photographers has grown up in Australia since the 1960s. The success or failure of the Foundation depends, finally, upon the involvement of these photographers in it and their readiness to respond to it, shape it, make it their own. The Foundation seems to be aware of the danger of creating an institutional hierarchy: in the 1970s artistic elitism, as well as the last resistance to the idea of photography as art, should be washed clean away.

John D. Moore

Brian Dunlop

Recently my attention was drawn to a small watercolour in an exhibition of paintings for auction in Sydney. This strong and direct painting titled *S.S. Tainui* was by John D. Moore. A visit to the Macquarie Galleries revealed a portfolio of his watercolours, there since 1958. Perhaps the most striking aspect of the work is the lack of Impressionistic distribution of colour which one expects from a painter of his period, place and particular preoccupations. The more limited range of colour enabled him to make his forms appear as quite solid masses in space; also the paintings seem to me to represent a truer account of the Australian light than is revealed to us as a result of our conditioning through our memories of Impressionistic painting. In fact I think I could present a good argument that the more black an artist uses on his palette the more real will be his interpretation of our landscape.

Moore's son David, the photographer, showed me a large body of his father's

work ranging over the artist's whole career and explained his father's fascination, in his later years, with the paintings of Bonnard. Moore's earliest works are fairly free in approach, then a stricter control is imposed until the last works break loose again.

John Drummond Macpherson Moore, A.R.I.B.A., F.R.A.I.A., born in Sydney in 1888, attended Sydney Grammar School. He was later articled to McCredie and Anderson, architects. During 1912 he set out for the United States of America, arriving at San Francisco and proceeding to New York via Panama. In New York he spent a period in the drawing office of B. G. Goodhue, architectural designer. Goodhue planned the Nebraska State Capitol, the Los Angeles Public Library and the National Academy of Science in Washington.

Moore had done a great deal of sketching out-of-doors before leaving Sydney and he continued this activity during his American journey, in Mexico, in New York, in sketching-parties up the Hudson River and work with the figure in the open air, in gouache, pencil, watercolour and oils.

In 1915 he enlisted in the Royal Engineers in London, becoming an officer in France. He served in the Flash Spotting Unit until March 1919.

Basil Burdett in his 'John D. Moore. An Appreciation' in *Art in Australia* October 1933,¹ says that, during the war, Moore 'made some vivid little notes of bursting shells and flares at night in the front line. Done in chalks, mostly on brown paper, they were definite attempts to create some sort of design out of the chaos of wartime experience.'

After the Armistice he studied drawing at the Polytechnic Institute and architecture at the Architectural Association's School, London. He was immensely impressed by John Constable's sketches, particularly the small *Salisbury Cathedral* in the National Gallery. Of the English watercolourists John Sell Cotman, with his carefully constructed paintings, excited him most; he liked also the works of James Innes and P. Wilson Steer.

He returned to New York and spent a further time with Goodhue before returning to Sydney where he started practice as an architect in 1920 and became a member of the firm Wadell, Moore and Dowling in 1927. From 1919 to 1935 he lectured part-time in Architectural

¹Basil Burdett, 'John D. Moore. An Appreciation', *Art in Australia*, Third Series, No. 52, October 1933, p. 11.

opposite top

JOHN D. MOORE UNTITLED 1926
Watercolour 9in. x 13in.
Owned by Brian Dunlop

right

JOHN D. MOORE THE CAMP 1930
Watercolour 11in. x 14in.
Owned by Estate of the late A. J. L. McDonnell
Photographs by David Moore

far right

JOHN D. MOORE S.S. TAINUI 1938
Watercolour 8in. x 11in.
Private collection
Photograph by Tim Collis-Bird





top
JOHN D. MOORE APPROACHING STORM, LORD
HOWE ISLAND 1936
Watercolour

above
JOHN D. MOORE CHARRED STUMPS
Watercolour 11in. x 16in.
Art Gallery of New South Wales



top
JOHN D. MOORE JANSEN'S GARDENS, EXETER
N.S.W. 1933
Watercolour



above
JOHN D. MOORE LANDSCAPE WITH DEAD TREE,
EXETER, N.S.W. (c. 1932)



JOHN D. MOORE CLIFFS NEAR BONDI 1932
 Oil 11in. x 15in.
 Owned by Estate of the late John D. Moore
 Photograph by David Moore

Design and Draughtsmanship at the University of Sydney. He painted and began to exhibit with the Society of Artists, but his first real exhibition was in 1925 at the Macquarie Galleries and according to Burdett 'was a revelation of an extraordinary development in a few brief years'.¹ Oils predominated.

Moore was generally occupied with domestic architecture, although he was awarded the Sulman Prize in 1937 for his west wing of Frensham School. His buildings belong to no school of architecture. He described his approach in an article in *Art in Australia* March 1941 titled 'Form': 'Styles and isms are unimportant. They do not matter. If sometimes they fit, use them. But don't let them use you. . . . The average house or block of flats [in Australia] is so much building material piled into formless heaps with no idea of functioning reasonably. [Australia] is a fine strange country, demanding that we place upon its hills and within its valleys a fine and distinctly Australian architecture. . . . What is the meaning of modern architecture? And what is the reason for its inevitable development? It means the rediscovery of old and sound building principles. It means building honestly, sanely and in a straightforward manner, taking full advantage of the materials available today and the means of assembling them.'²

Moore was a visionary in his approach to architecture and in 1944 wrote 'the nation's problems will be solved nationally and in direct relation to those of the rest of the world; the States as they exist now may disappear and their place be taken by geographical regions, the shape and extent of which will be dictated by many relevant factors. These will function as self-contained areas in relation to the nation.'³

Also he had written in 1941 'The standard involved in the subdivision of large suburban estates has been a false money standard. It has been "how can an estate be subdivided so that it will return the greatest amount of money to the speculator" and this is one of the reasons why Australian architecture and town and suburban land utilization is so formless.'⁴

Returning to Moore's interest in water-

¹ibid.

²John D. Moore, 'Form', *Art in Australia*.

³John D. Moore, *Home Again. Domestic Architecture for the Normal Australian* (Ure Smith, Sydney, 1944).

⁴John D. Moore, Architect, 1888-1958', *Architecture in Australia*, Vol. 48, No. 4, December 1959.



above

JOHN D. MOORE BLUE MOUNTAINS 1948-58
Oil on canvas 36in. x 48in.
Owned by David Moore

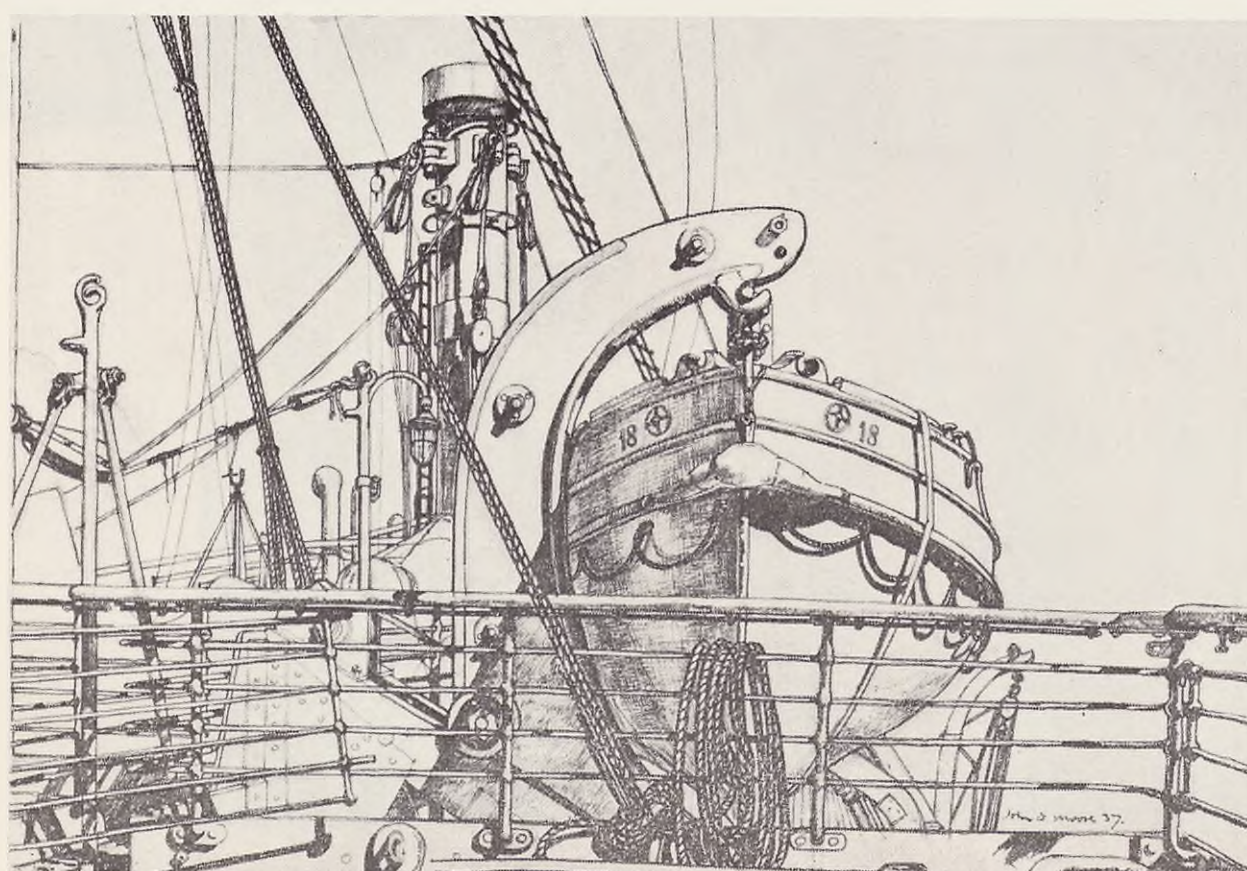
opposite top

JOHN D. MOORE CHAOS 1923
Oil on canvas 24in. x 30in.
Private collection
Photographs by David Moore

opposite bottom

JOHN D. MOORE NEAR SOFALA 1950
Watercolour 11in. x 14in.
Owned by Colonel and Mrs Evan Davies





above

JOHN D. MOORE BLUE MOUNTAINS 1933
Watercolour 11in. x 17in.
Owned by David Moore
Photograph by David Moore

left

JOHN D. MOORE UNTITLED 1937
Pen-and-ink drawing 9in. x 13in.
Owned by David Moore
Photograph by David Moore

opposite top

JOHN D. MOORE UNTITLED (CHARTRES?) 1938
Watercolour 10in. x 14in.
Owned by David Moore
Photograph by David Moore

opposite bottom

JOHN D. MOORE EDINBURGH FROM CALTON HILL
Pen-and-ink, pencil and wash 5in. x 14in. (double page
from sketchbook)
Art Gallery of New South Wales





above
JOHN D. MOORE HOUSE AT VAUCLUSE, N.S.W.

right
JOHN D. MOORE COURTYARD, HOUSE AT VAUCLUSE
Photographs by David Moore



colour, it is well worth attempting to assess why he was able to use the medium with such power. Obviously there is a link with his architectural renderings and also the fact that he was generally able to paint only in between his activities as an architect. The directness of watercolour painting was well suited to his interest in landscape subjects. For, as Burdett observed, 'Moore is naturally a landscape painter. His feeling for the figure is not inherent. It is the architecture of the rolling earth, and of the sky, with its tumbling mass of cloud, which he really understands. . . . He knows its moods, the flow and change of its rhythms, the movement and construction of its form.'¹

All the natural elements are found to be represented when studying a selection of his work: clouds (cirrus, cumulus and stratus), rocks, water, trees (growth, structure, massing of leaves, studies of trunks), fog, fire, rain, as well as the simplified shapes of man's own architecture which he often integrated with the other elements. A panorama of Sydney painted in 1925 in oils is titled *Chaos*.

What we contain in our minds as the world at hand is merely a description of the world; a description that has been pounded into us from the moment we were born. The reality of the world we know is so taken for granted that our reality is merely one of many descriptions. By paying quiet attention to the present moment we can strip away the many layers of our preconceptions and experience what 'is'.

The watercolour medium, as with drawing, reveals clearly the quality of an artist's concentration. Watercolour calls for direct painting where the artist's thought process is hopefully directed straight to his fingertips, then to the tip of the brush and his statement is made on the paper bare and uncorrupted.

Moore's finest watercolours (painted on a small scale) have such an appearance of directness that they are watery, crisp and alive, with the texture of the paper adding richness to the paint quality. They reveal an unselfconscious integration of the man, his painting and the motif.

He painted almost continuously around Sydney and in the Blue Mountains, on the Bathurst Plains, the South Coast and Southern Highlands. Early in the 1930s, too, came the panoramic landscapes from Mount Wellington, Tasmania. A visit to

Lord Howe Island produced a number of watercolours and there is a fine European sketchbook dated 1949 in the possession of David Moore.

The ambitious oil painting, *Blue Mountains*, was worked on over a period of ten years, from 1948 to 1958, and the artist's shift of emphasis during that time is revealed in the naturalistic treatment of the clouds and the abstracted treatment of the foreground, which was painted later.

During World War II from 1942 to 1945 Moore was Deputy Director of Camouflage for New South Wales.

From all reports I have heard about him he had considerable charm and was much admired by his many friends and acquaintances. Amongst painters with whom he was friendly were Douglas Dundas, Sydney Ure Smith, Roland Wakelin, Godfrey Miller, Frank Medworth and Norman Carter, and he was also interested in the experiments of younger artists such as Eric Wilson, Russell Drysdale, John Passmore, Tom Bass and Douglas Annand.

Mary Turner, a Director of the Macquarie Galleries, recalls how, in the last years of his life, Moore suffered from a heart condition but, nevertheless, would often, during his lunch break, walk from his architect's office in O'Connell Street uphill to the Macquarie Galleries (then in Bligh Street) to see a new exhibition – and arrive panting. Sitting down, he would say breathlessly 'Wait a minute while I sling myself a blue pill.' Gulping it down he would be quickly restored.

During the last two years of his life he painted some abstracts which showed his interest in directions that were being developed amongst younger painters. However, throughout his life he kept to a direction dictated by his heart, although it was always broadened by curiosity and affection.

As an artist living in Australia from the 1920s to the 1950s the reception his work received during his lifetime reveals to me a predictable pattern – generally: early years, neglect; middle years, acceptance; later years, indifference.

John D. Moore, as painter or architect, rarely lapsed into self-conscious stylishness. When a style is arrived at self-consciously it dates and, although he produced his period pieces, during his best moments he was able to produce rhythms and a style in his work which arose from the rewarding relationship of the man with the power of Nature herself.

¹ibid.

The Mounting and Framing of Works of Art on Paper

Chris Payne

Of the many factors which cause deterioration of watercolours, prints and drawings, incorrect mounting and framing is one of the most detrimental – although it is a factor which should not occur at all. Many methods of framing and mounting are practised which are dangerous for the work. Such methods are used partly because of a lack of awareness of the damage they cause and partly because of concern for economy involved in commercial mounting. Incorrect mounting is, in fact, uncalled-for economy, as a customer will happily pay the little extra cost if he knows his work is mounted in a manner designed to preserve it for as long as possible.

When considering works of art on paper, it must be realized that paper is a fragile, basically organic substance. Because it is made of natural materials it is liable to attack from living organisms, such as fungi and insects, book-lice and silver-fish. We should also remember that paper is often made with rather unstable chemical materials, permitting chemical reactions which decrease the strength of the paper, its life expectancy and even its appearance. Such reactions are usually due to acidity in paper. Paper which is acid will generally deteriorate more quickly than paper which is neutral or mildly alkaline. Acidity in paper is a phenomenon which may be related to the state of chemical deterioration of the paper or its possible lasting properties. The acidity which promotes this ever-increasing state of deterioration can come from several sources – a major source being the materials used to mount the work. It should also be noticed that acid conditions encourage the propagation of fungi.

A brief description of some of the materials used and commonly encountered methods of mounting will serve to show the dangers which may be expected. Sometimes such methods have rendered a work beyond restoration and totally unfit for exhibition.

Unless one has the manufacturer's specifications, (and such specifications are

difficult to obtain), it is hard to assess a good quality mount board (cardboard used in making a mount or mat) without the aid of scientific apparatus. Most boards are not manufactured with permanency in view; the best raw materials are rarely used and the chemicals involved in manufacture are usually not completely neutralized or washed out. This generally leaves the board acidic in nature.

Adhesives used in mounting procedures are also a source of concern. Animal glue, P.V.A., assorted types of paste and even rubber-based glues are used in mounting. Most of these fall short of the ideal. Many cause mechanical or chemical damage. Animal glue darkens, embrittles and becomes virtually insoluble over a period of time. Being a source of protein it also provides nourishment to mould and insects. P.V.A. pastes and rubber glues become insoluble almost as soon as they have set, which means that, when the work of art needs to be removed from the mount, it must be done mechanically. It is most difficult to remove a work by such means without leaving some adhesive on it or abrading the surface of the paper of the work to which the adhesive was applied. Starch-based pastes are, perhaps, amongst the best but, unless they have a fungicide added, they provide an excellent nutrient base for the establishment of mould.

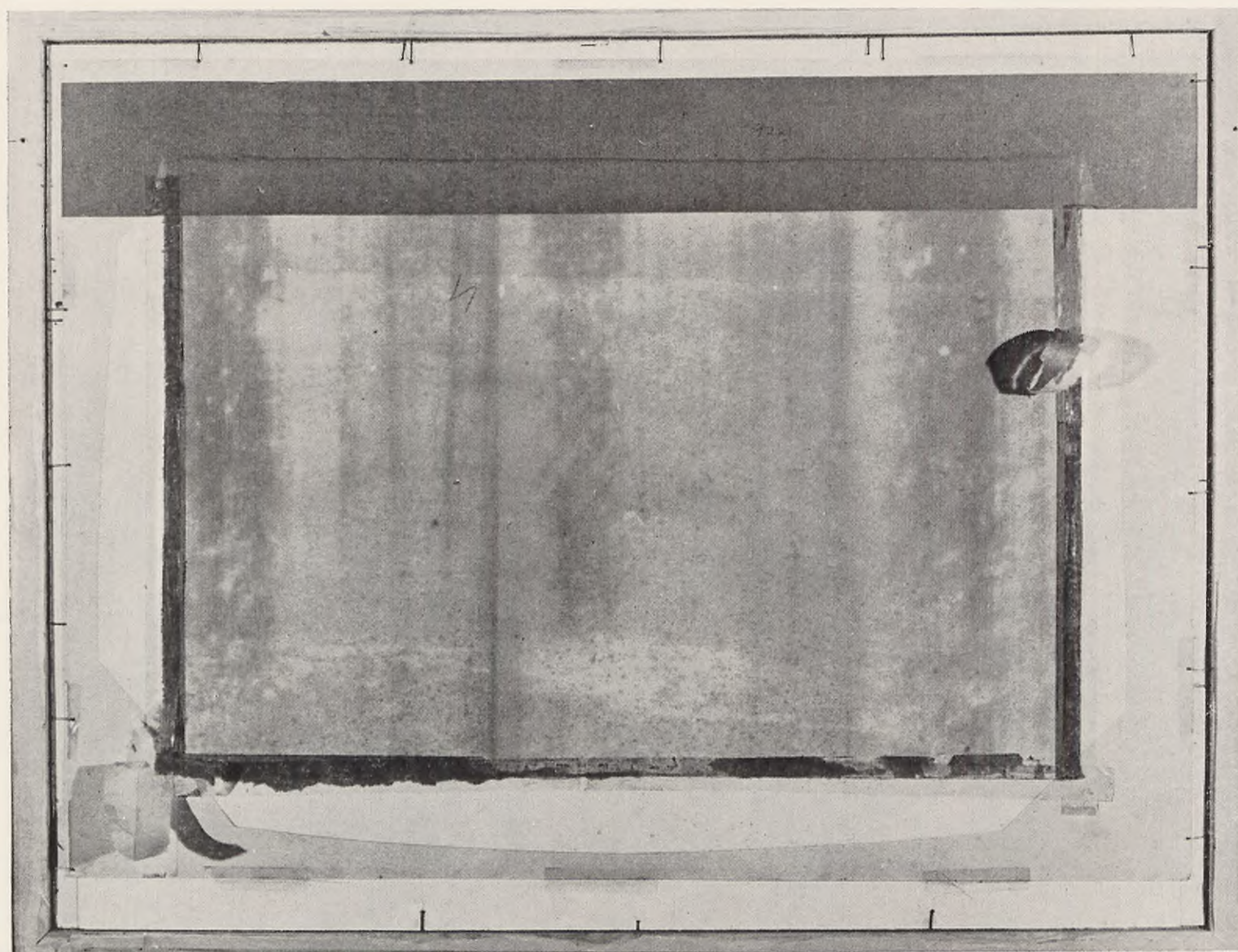
One of the most common methods of mounting a work executed on paper is to paste or glue it down on a piece of mount board and then paste or glue over it another piece of mount board (the mat) with an appropriately sized window cut into it. This method is quite dangerous to the work. A work of art should *never* be pasted or glued down onto cardboard. Most cardboard or mount board is, like paper, chemically unstable and generally acidic. Many types of pastes and glues absorb small quantities of moisture which, by acting as a bridge, assist the phenomenon of acid migration. This is a transfer of acidity from a poor quality board into the paper. Acid migration would occur even if the work were not stuck down but, generally, to a considerably lesser extent. For similar reasons the mat should not be glued to the edges of the print. This type of mounting encourages the growth of mould and attack by insects. Also it causes the paper to become degraded because of the breakdown of its fibre brought about by the acid from the mount board and the adhesive. This decomposition is usually accompanied by darkening of the

opposite top

A watercolour by Conrad Martens in an attractive and apparently innocent mount.

opposite bottom

The reverse of the same watercolour. The top edge has been stuck to the mat with gummed brown paper whereas the side and bottom have been stuck with clear cellulose tape. Note that this tape has lost its adhesive power and is lifting from the mount. Beneath the clear tape can be seen the remains of brown-paper tape from a previous mounting. The back of the watercolour is badly marked with facing and oxidation stains from being in contact with a backboard of either poor quality wood pulp or thin wood boards.





paper. Another risk is that of possible damage when the work needs to be removed from its mount.

Moreover, once a work of art has been pasted down, any reference notes on its verso can no longer be examined. They may even be destroyed if the work is removed from its backing-board.

Some mounters attempt to stretch large works on thin papers by pasting them down around the edges. This may give a neat appearance for a time but, on moving the work to a different climate or even during a change of weather, unsightly cockling may occur. If stretched too tightly the paper may, after becoming weakened by age, be torn apart in dry weather.

Another type of mounting frequently employed to hold the work in the mount is to use masking tapes, clear cellulose tapes or other types of pressure-sensitive tapes. The adhesive on such tapes is slowly absorbed into the paper. With age, this adhesive usually becomes darker and harder and, in some cases, the backing of the tape becomes brittle; losing its adhesive power, it allows the work to slip in its mount. The stain left by these tapes is quite unsightly and is very difficult to remove.

Recommended Mounting Procedure

When mounting works of art one should try to use the very best available materials. Before ordering any material, enquiries should be made of the manufacturer or distributor of the merchandise regarding its stability and suitability. There are several good quality mount boards and pastes available in Australia.

A good mount board should be firm and well laminated, with no possibility of colour fading or leaching. It should have a pH lying between 7 and 8.5 (pH is a measure of acidity, pH 1-6 being acid, pH 7 is neutral and pH 8-14 alkaline).

A suitable paste should be permanently water soluble, have little penetration and be non-staining, non-darkening, colourless and neither acidic nor alkaline. It should also contain a fungicide.

To make a mount designed to keep a work in its best possible condition, cut the mat to the required size, cut a back-board of the same size and tape together the two top inner edges to form a hinge (Plate 1). It is most important that the back-board be of the highest quality because this is the material in direct contact with the work of art. The work is then held in the mount by means of two or, if the work is large, three tabs of paper,

opposite top

This etching has been mounted several times. It was mounted in the first instance with a poor-quality mat from which acid migrated into the paper, causing oxidation. This is seen as a distinct dark strip around the edge of the paper. The second person to mount the print made sure the disfiguring stain was hidden. His ball-point-pen marks, made to help him position the new mount, are clearly seen.

opposite bottom

This watercolour by W. Blamire Young was first glued to a backing-board and then had the mat glued to the painting itself. There is no excuse for this type of mounting — it is vandalism. It would be extremely difficult perhaps impossible, to remove the remaining pieces of mat and adhesive without damaging the watercolour.

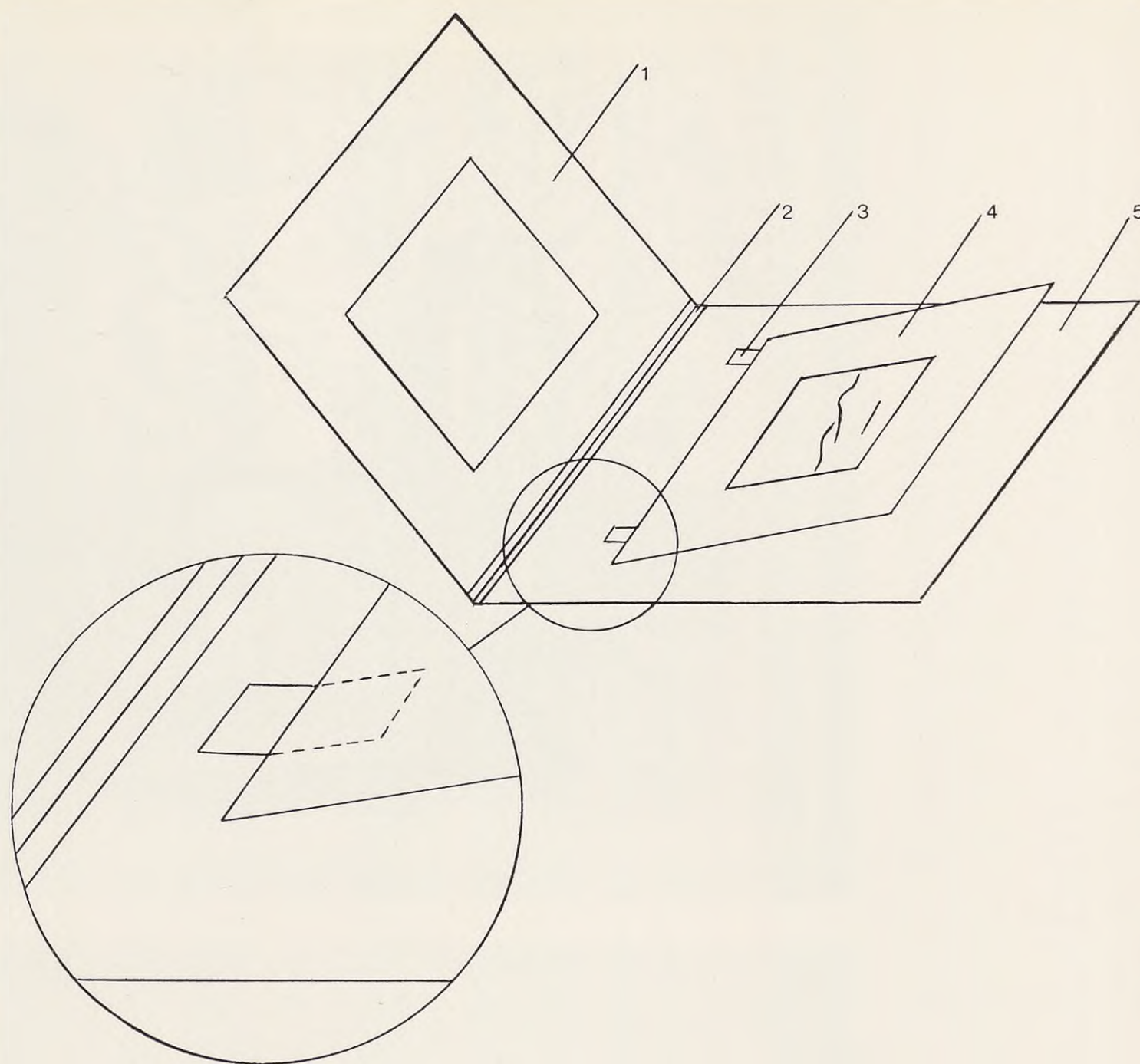
usually hand-made mulberry or rice paper, as they have a fairly good reputation for strength and stability. These tabs are pasted onto the back of the work, then their ends are pasted onto the back-board (Plate 2). (The paper used for tabs should be thinner than the paper of the work being framed as this will prevent cockling of the paper when the paste dries.)

When mounted in this manner, the margins and back of a work can be easily inspected without causing damage to the mount and, more importantly, without risking damage to the work of art. To remove a work mounted in this manner one simply has to cut through the tabs and remove the portion of the tabs remaining attached to the art work by applying a cotton-wool swab moistened in warm water, and then peeling them off.

It is, at the moment, fashionable to dispense with the mat when framing works executed on paper and have the work pressed against the glass. During a change of weather it is possible for small amounts of moisture to condense on the inner surface of the glass. This encourages mould spores to form colonies on the glass or, if the work is touching the glass, to grow on the work itself. There is also some risk of the work sticking to the glass or of its being smudged if it is not securely fixed in the frame.

It is good practice, before framing a work of art, to lay the glass directly over the completed mount and to tape the edges together with masking tape, so making a neat dustproof unit. However, this should not be done during hot or humid weather as a change in conditions will cause condensation on the inside of the glass. When securing the mount and glass in the frame a minimum number only of jolt-headed nails should be used; cadmium-plated ones are preferable as they will not rust or cause staining. Some of the patent studs and staples are risky as they may work loose and so become a hazard to the art work. They may also be difficult to remove. When the mount has been secured in the frame, the back should be sealed with masking tape. This prevents the nails from moving if they work loose.

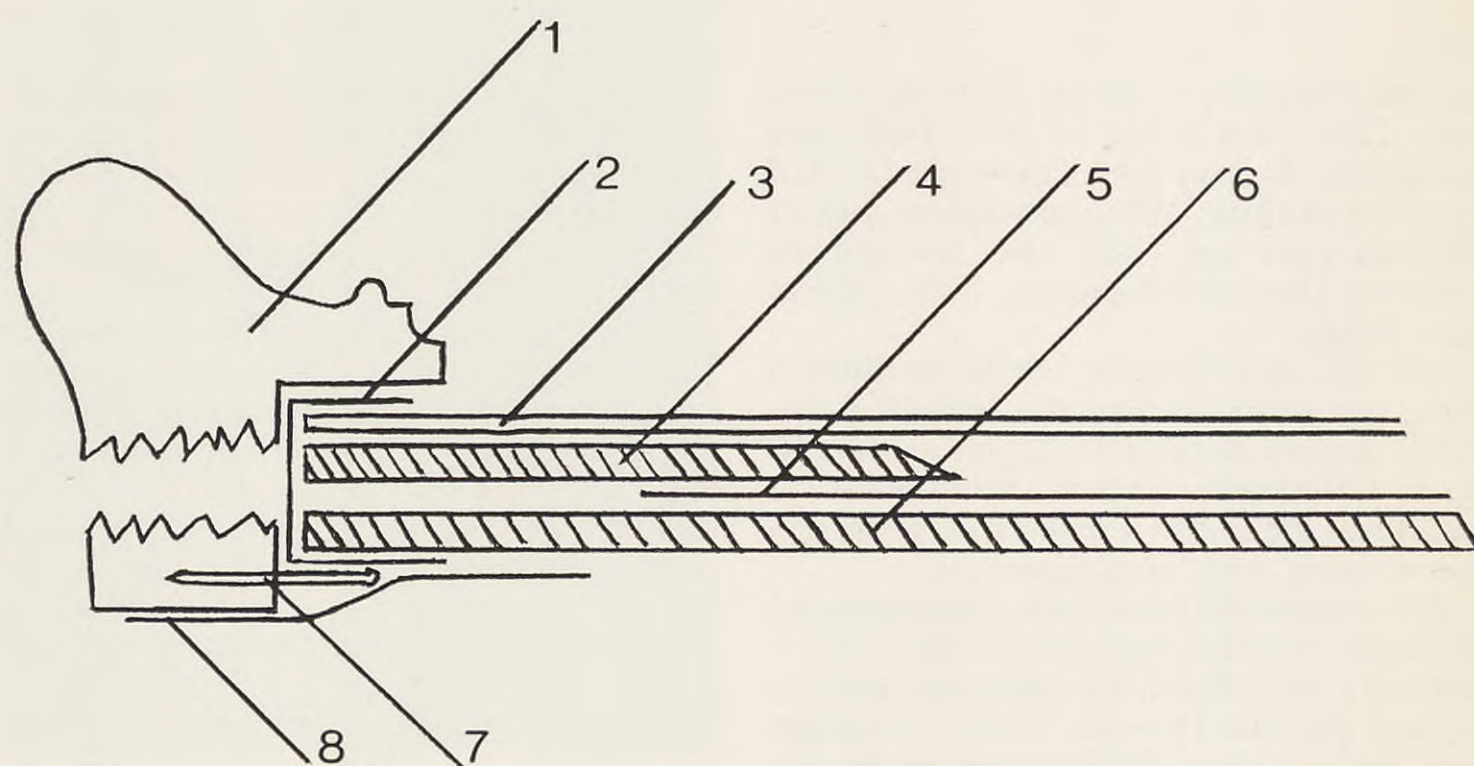
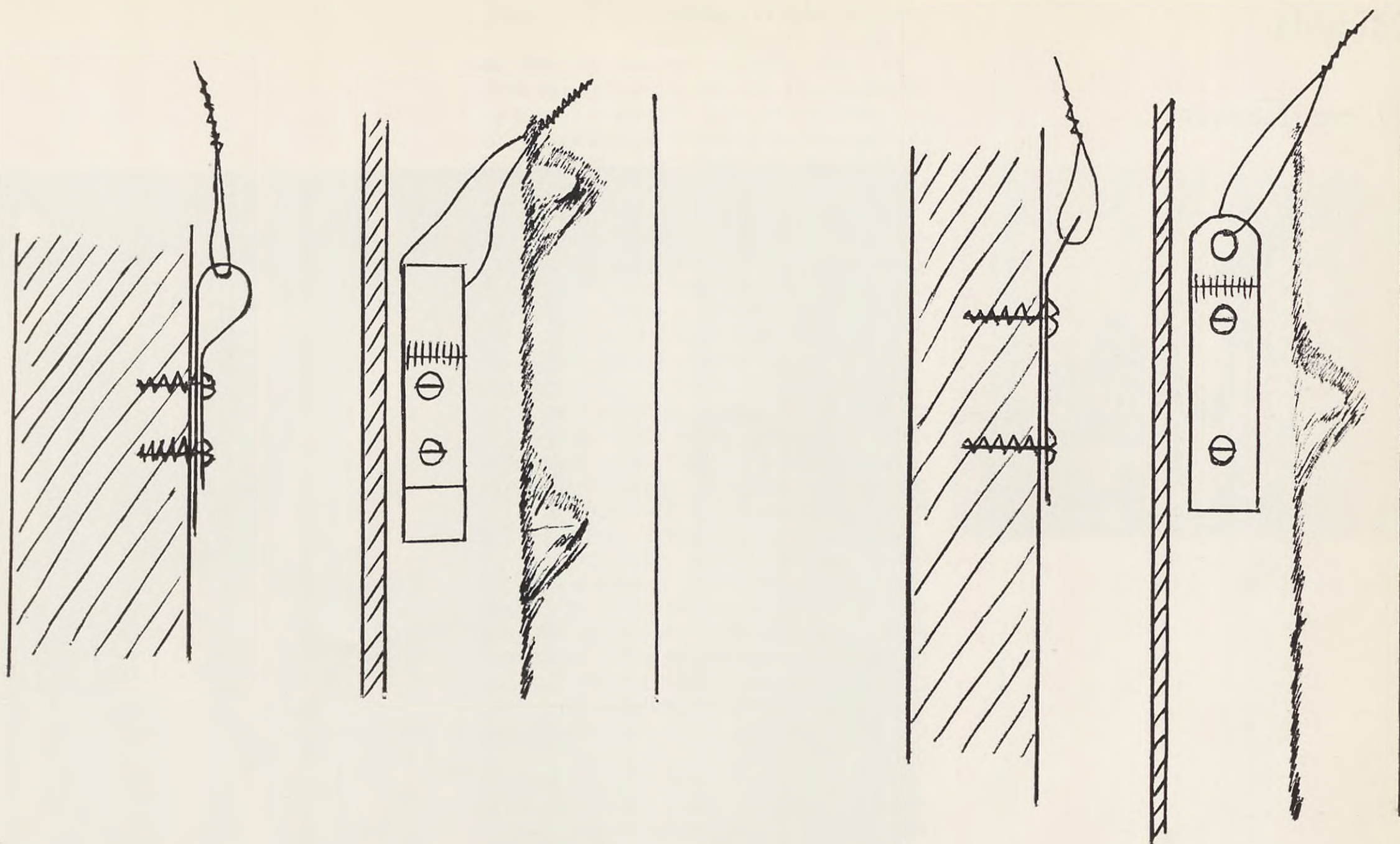
It is very difficult to make hard-and-fast rules for the mounting and framing of works of art. However, I hope to have considered most problems. Any enquiries relating to the subject should be directed to the Conservation Department of the nearest public gallery or library.



above

OPEN VIEW OF MOUNT

1. Mount, mat
2. Masking tape hinge
3. Mulberry or rice paper tabs
4. Art work
5. Back board



above
EXPLODED CROSS-SECTION OF FRAMED MOUNTED ART WORK

- | | |
|-------------------------------|-----------------|
| 1. Frame | 5. Art work |
| 2. Masking tape sealing edges | 6. Back board |
| 3. Glass | 7. Brad |
| 4. Mat | 8. Masking tape |

top
TWO SUITABLE TYPES OF BRACKETS

Miralda

Daniel Thomas

Antoni Miralda, a young Spanish artist, born 1942, now living in New York, was brought to Sydney for a few weeks in 1973 by John Kaldor, the businessman-patron of *avant-garde* art, who also brought us Christo, Harald Szeemann, and Gilbert and George.

Miralda is a sculptor whose medium is food, but since extravagant 'edible sculptures' are an ancient tradition as part of such universally known ceremonies as weddings, he is also a deviser of 'festivals', 'processions' and 'ceremonies'.

His ceremonies have been commissioned in Paris where he lived from 1966 to 1972, not only by official art museums and by private patrons from the worlds of fashion and business, but also by Communist city councils in working-class suburbs of Paris. Miralda has worked also in Germany and America, and it pleases him that his art is especially appreciated by the town-hall level of taste, by the experienced providers of popular entertainment: Munich, for

example, which commissioned a ceremony for the last Olympic games.

In some societies funerals as well as weddings still incorporate sculptural food into their rituals, and Miralda is conscious that his art has powerful associations with death as well as with fertility, sexuality and birth.

In Sydney no major ceremony was produced, though there were unsuccessful short-notice attempts to organize a 'procession' up the long walk at the University of New South Wales, a ceremonial space that especially attracted Miralda.

Mr Kaldor's purpose was simply a 'Coloured Feast' to celebrate the opening of the new showrooms for the fabrics he produces. The long, white table laden with coloured food was in fact in a large, bare room above the glossy showrooms designed by the sculptor Mike Kitching.

Being a 6 p.m. cocktail party for the textile, fashion, public relations and art crowds, the food was standard cocktail canapes. Taste is unaltered by the vegetable dyes which Miralda adds to the food though guests were inclined to choose colour harmonies rather than familiar taste and texture sensations. The same dyes were added to white wine for a choice of coloured drinks.

More permanent and more sculptural elements, less likely to be eaten and therefore likely to last throughout the cocktail party, were large areas of coloured rice, heaped loaves of bread, and towers of corncocks.

Loaves were intended to be souvenired and Miralda was delighted to sign and date those that were taken away. It has been found that Sydney mice prefer the black and the red portions of Miralda's loaves.

The 'Coloured Feast' of 18 September 1973 was, of course, available only to its invited guests, so Mr Kaldor commissioned additional loaves for a 'Coloured Bread' sculpture as a gift to the Art Gallery of New South Wales, where the general public was able to see it for two weeks from 21 September.

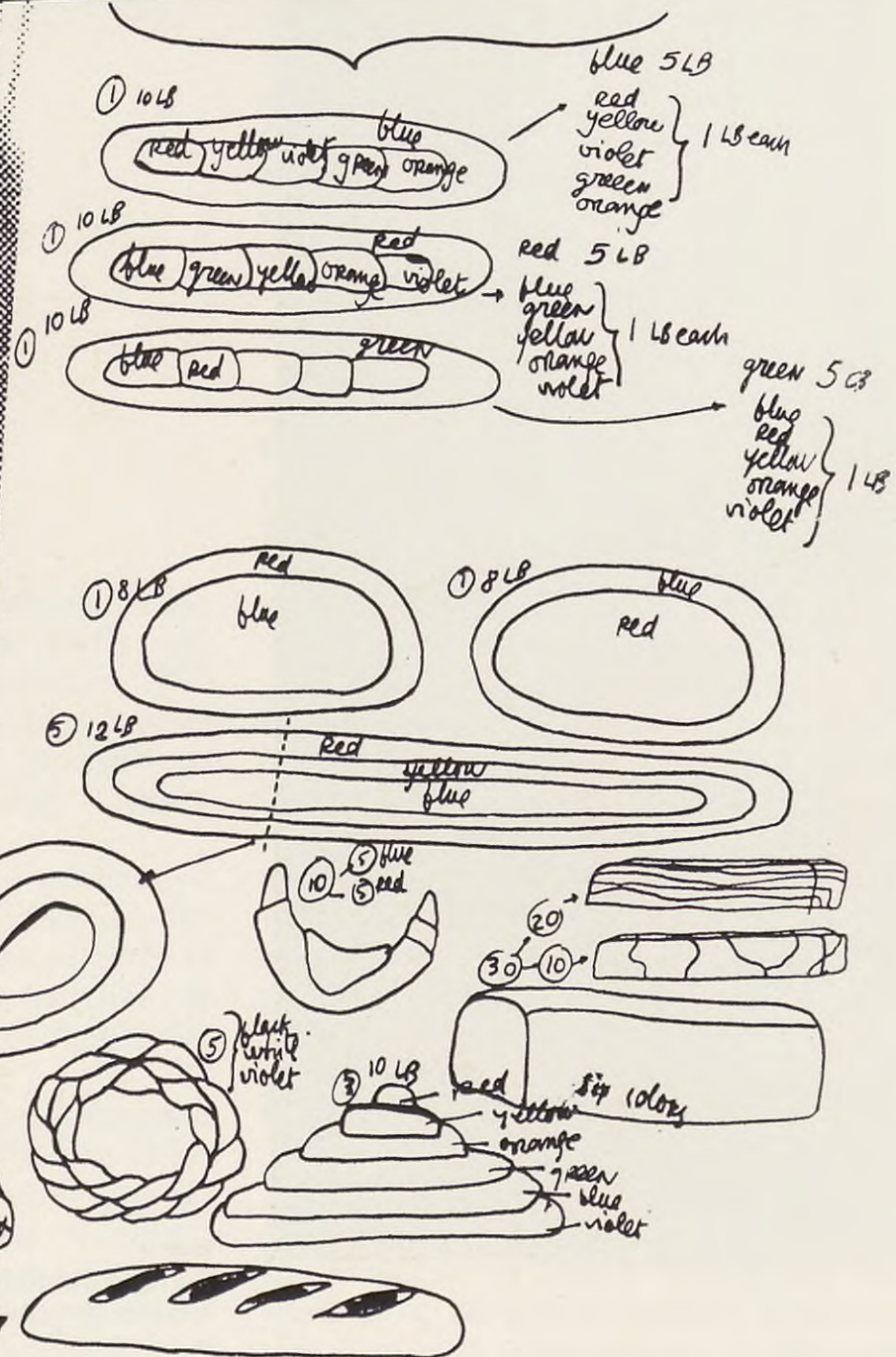
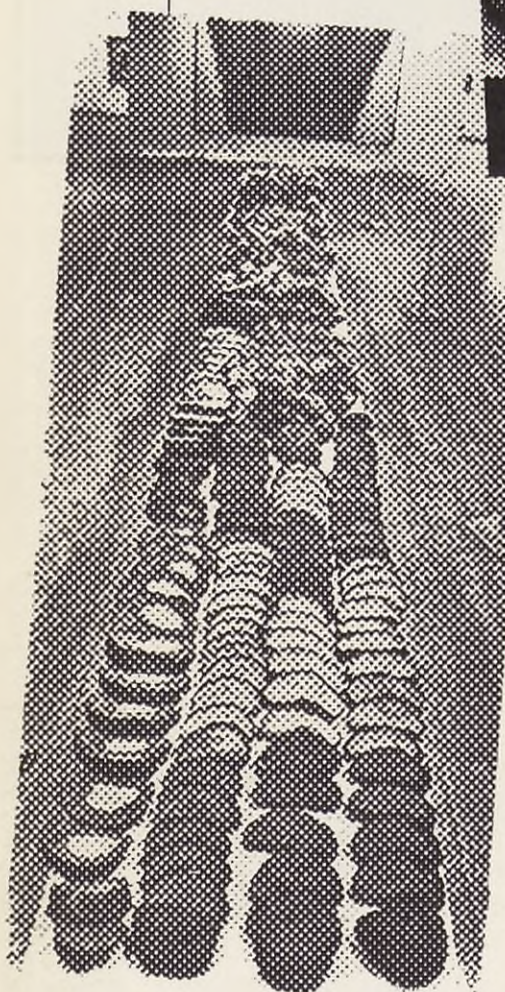
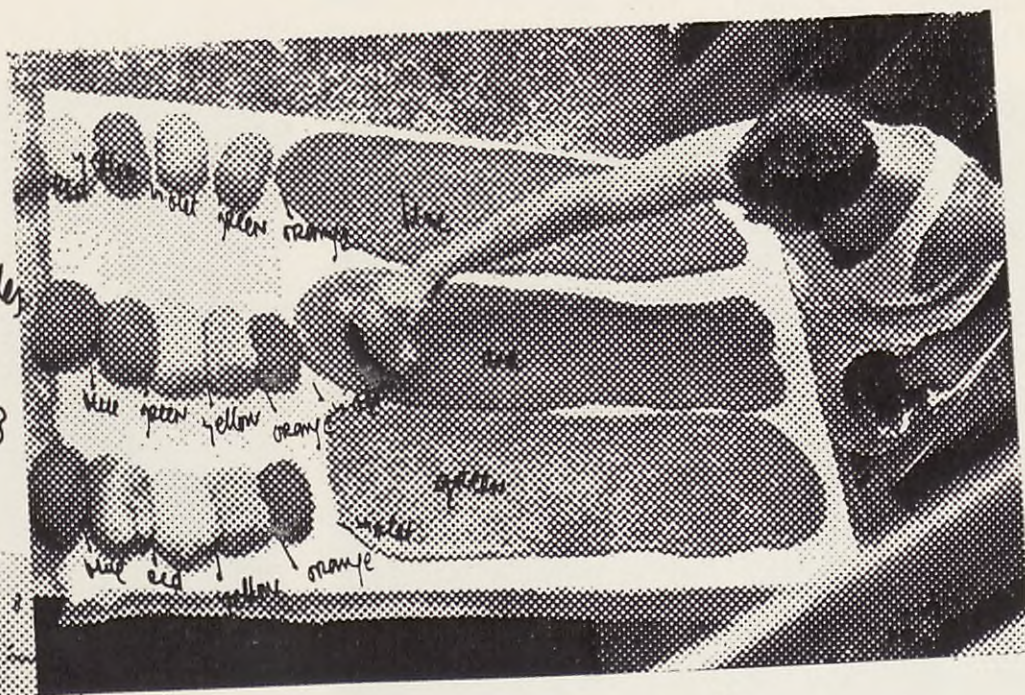
Butler's Family Bakery, Northbridge, Sydney, made the bread under Miralda's supervision. Pencil drawings were made by Miralda as charts indicating the sequence of coloured doughs. Drawings of this sort and photographs of the installation at the Art Gallery of New South Wales were combined by Miralda in a screen-print produced at the National Art School, East Sydney Technical College.



above
ANTONI MIRALDA COLOURED FEAST (1973)
Cocktail-party food

left
ANTONI MIRALDA COLOURED BREAD (1973)
Bread baked by Butler's Family Bakery, Northbridge,
N.S.W.
Art Gallery of New South Wales
(Gift of John Kaldor)

The Art Gallery
of New South Wales
Sydney Sept 1973



ANTONI MIRALDA COLOURED BREAD 1973
Screenprint 22in. x 15in.
Art Gallery of New South Wales
(Gift of the artist)

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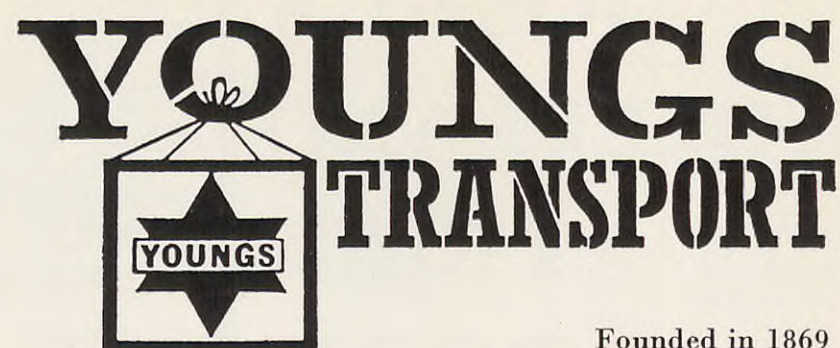
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Kisamou Bay,
North-West Crete
1972

Watercolour
40.5cm. x 51cm.

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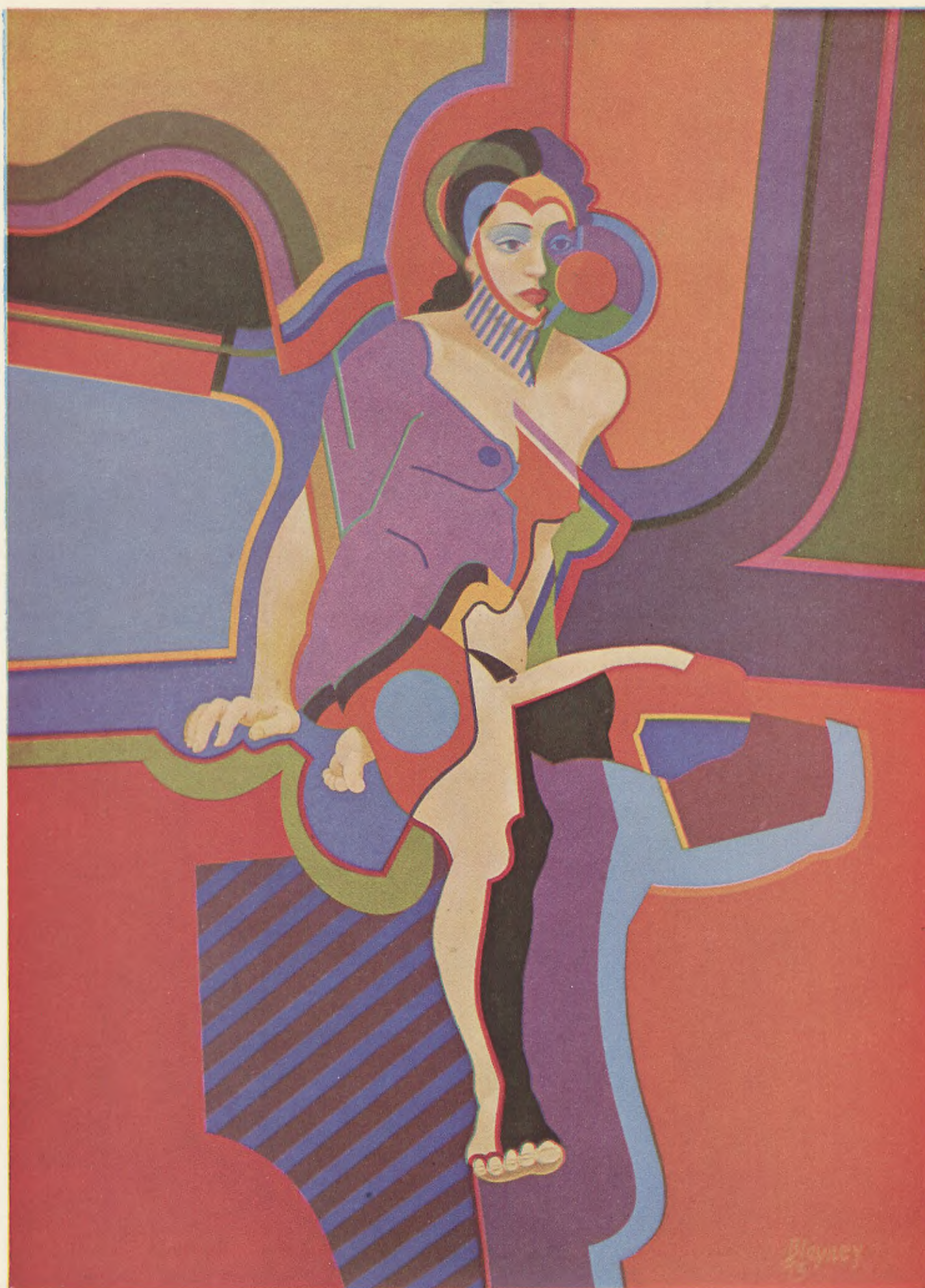
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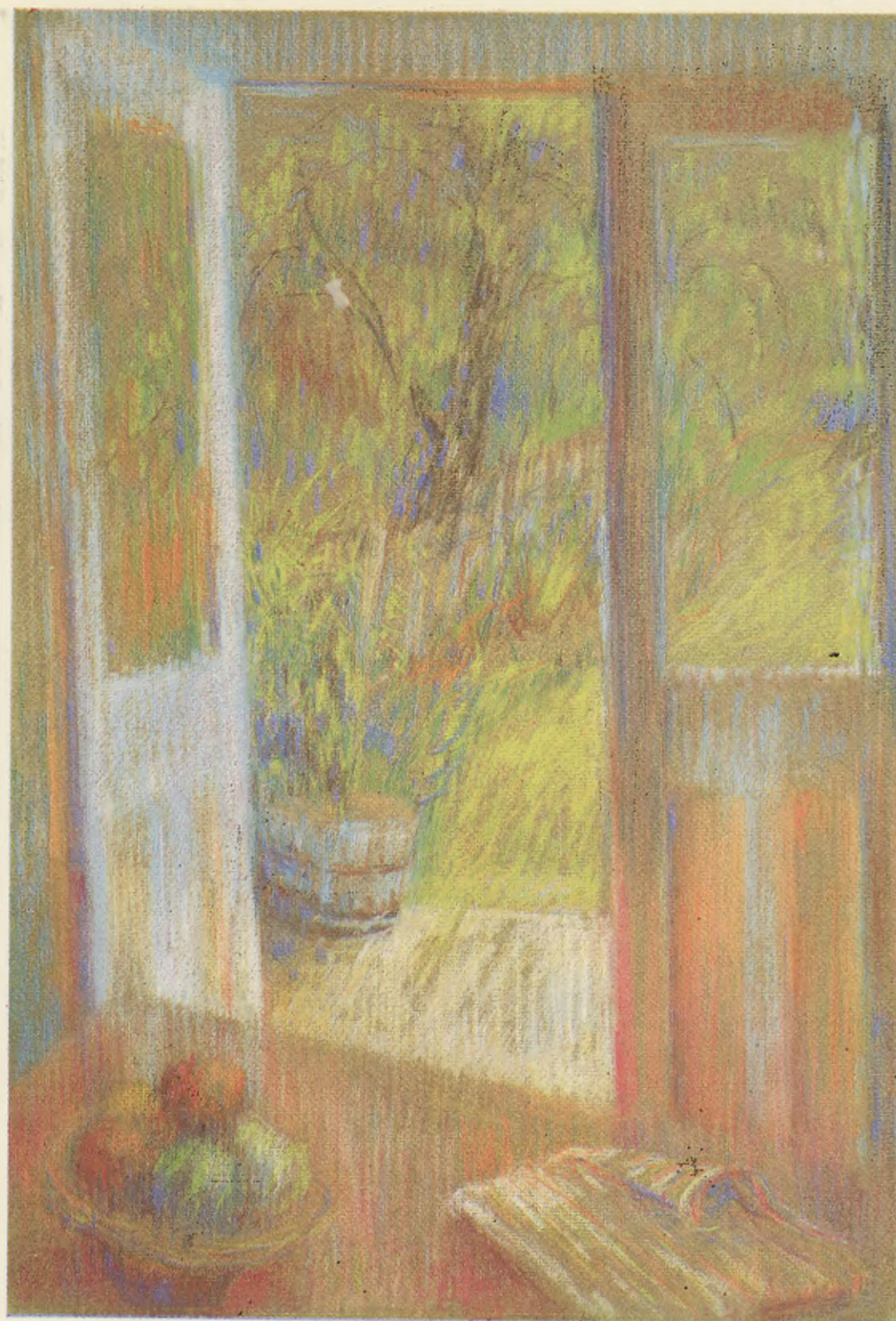
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SORCERESS
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