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Art Quarterly  
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Arts Victoria 75  
Regional Galleries of  
Victoria  
Special Number

UNIVERSITY OF MELBOURNE  
- 7 MAR 1975

# ART

AND AUSTRALIA



WALTER WITHERS THE COMING STORM 1898  
Oil 75cm. x 89cm.  
Ballarat Art Gallery

Registered for posting as a periodical – Category B





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representing

SYDNEY BALL



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



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*Previously known as* CLUNE GALLERIES

*By appointment only*

WILLIAM STRUTT *David's First Victory* 1868  
Oil on canvas 200cm. x 111cm. (80 x 44 ins.)  
Signed and dated I.I. W. Strutt 1868  
Purchased by the Art Gallery of New South Wales



Potts Point 2011 Telephone 357 3755



# CHAPMAN POWELL STREET GALLERY

## Representing

Sydney Ball	Victor Majzner
Peter Booth	Daniel Moynihan
Peter Clarke	Clive Murray-White
Bill Delafield Cook	Ian Parry
Leonard Crawford	John Peart
Fred Cress	Michael Shannon
Annita Furey	John Firth-Smith
Stanislaus Halpern	Peter Tyndall
Inge King	Robin Wallace-Crabbe
Alun Leach-Jones	David Wilson
Nigel Lendon	Rod Withers

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



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Associate Member and Approved Valuer of  
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of N.S.W.

Diploma in History of Fine and Decorative  
Arts, Victoria and Albert Museum, London

Professional valuations and consultant work  
for public, private and corporate collections



A rare Baccarat turquoise double overlay paperweight in superb condition, cut with seven circular windows and twelve oval thumbprints, containing two interlaced garlands enclosing animal silhouettes, centred on a butterfly cane, star-cut base, *circa* 1850, diameter 80 mm.

Another example of this weight, from the Guggenheim Collection, was sold in 1961, see Paul Jokelson, *Antique French Paperweights*, 1955, B107.

83 MONCUR STREET, WOOLLAHRA, NSW 2025.

TELEPHONE 32 9292



# Southern Cross Galleries



Sidney Nolan (c. 1947)

Mrs Fraser and Bracefell 145cm. x 90cm.



# Julian Sterling

63 4408

30 Lower Plaza  
Southern Cross Hotel  
Melbourne, Vic.



John Perceval 1949

Crossing the Red Sea 117cm. x 112cm.





We are very happy to inform our interstate friends that we have purchased a National Trust Building for our new gallery. It is beautifully positioned . . . facing Adelaide's well known parklands on the corner of Barton Terrace and Jeffcott Street, North Adelaide. The charm and grace of this fine old building complements exhibitions of paintings by contemporary Australian artists and allows us to show works of larger dimensions than was previously possible. The spaciousness of the interior extends outside to a sculpture court and below ground level we have extensive cellars which are being restored to exhibit work of leading Australian craftspeople. When you are in Adelaide please call and see us.

## *Greenhill Galleries*

140 Barton Terrace North Adelaide South Australia 5006

Telephone 267 2887

Gallery Hours Monday to Friday 11 am to 6 pm Saturday and Sunday 2 pm to 5 pm or by appointment

Directors Veda Swain Pamela Meade Delores Dankel





On a clear day

102cm. x 76cm.

## PETER MOLLER

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Tel. 699-1005





**The Protesters** 1968 oil and sfumato on canvas, 122 x 155cm.  
from the book *The Art of David Boyd* by Nancy Benko obtainable  
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Regular exhibitions of paintings, sculptures and ceramics  
by well known artists and also by talented young artists  
showing works for the first time.

Available from the Gallery are graphic works by European  
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Piper and others,

works by noted Australian artists David Boyd, Arthur  
Boyd, Sidney Nolan, John Olsen, Jon Molvig, Donald  
Friend and others,

and 'Ceramic Angel' by John Perceval.

# LIDUMS ART GALLERY

The Common, Beaumont, Sth. Australia 5066  
KARLIS LIDUMS Director  
NANCY BENKO Art Consultant



# DONALD FRIEND

## Retrospective

18 March – 23 April 1975



# HOLDSWORTH GALLERIES

86 HOLDSWORTH STREET, WOOLLAHRA, N.S.W. 2025 TELEPHONE 32 1364  
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The Pace Centre, 100 Alexander Street,  
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# GODFREY MILLER



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HOURS: MON. – SAT. 11 – 5.30  
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277 Toorak Road South Yarra Victoria 3141  
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10 am to 5.30pm



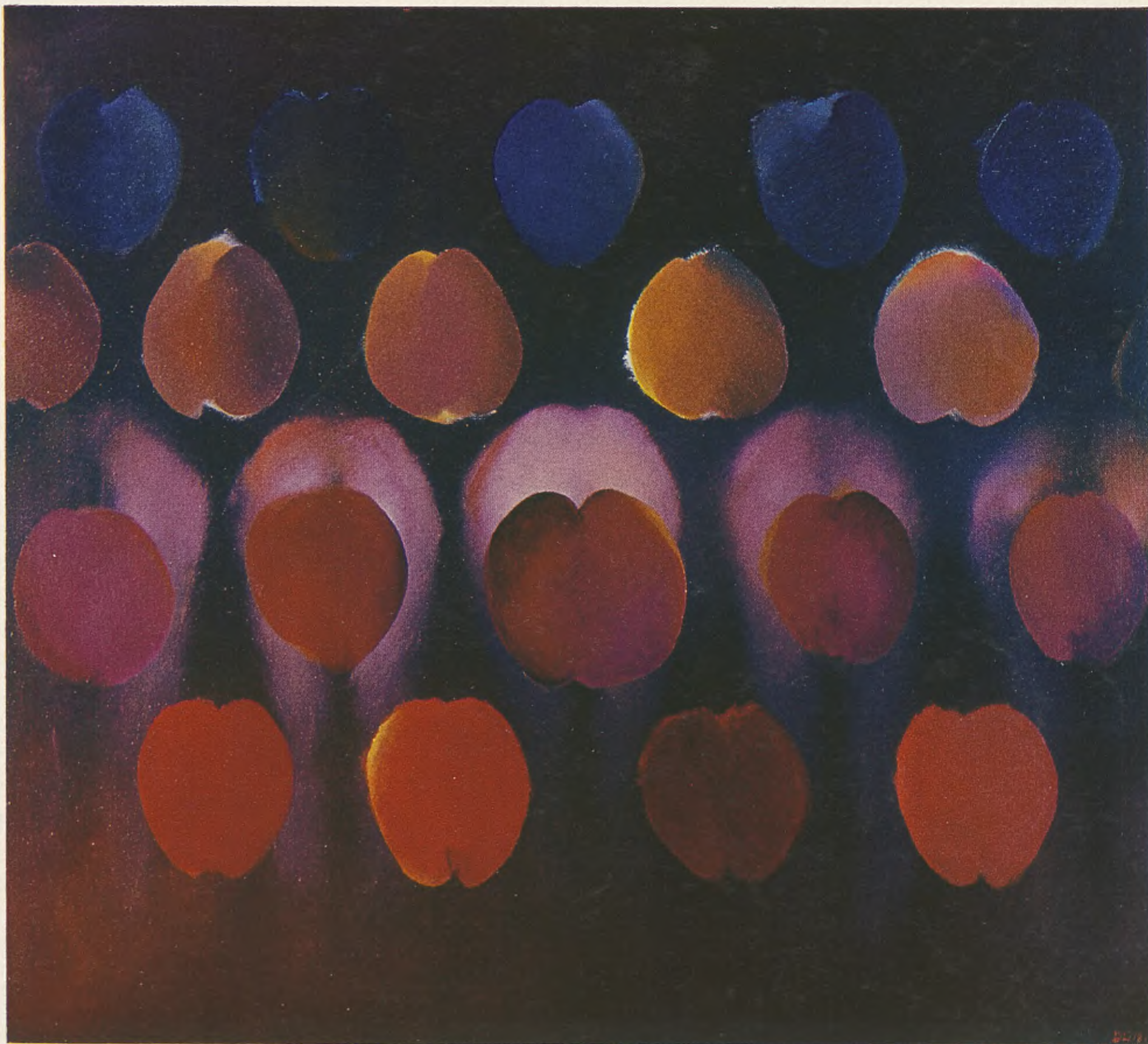


Frank Morris  
Red-crowned Pigeon *Ptilinopus regina*  
Gouache 90 cm x 76 cm

AUSTRALIAN GALLERIES  
35 Derby Street, Collingwood, Victoria 3066. Telephone 41 4303, 41 4382.



pb



NIGHT FRUIT 135cm. x 150cm.

DONALD LAYCOCK

philip bacon galleries

2 arthur street, new farm, brisbane, australia 4005. telephone (072) 58 3993



# STUART GERSTMAN GALLERIES



148 AUBURN ROAD, HAWTHORN, MELBOURNE, VICTORIA, AUSTRALIA, 3122 TELEPHONE 81 7038  
GALLERY HOURS: MONDAY — FRIDAY 10 a.m. - 6 p.m. SATURDAY 10 a.m. - 12 Noon





*Representing*

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**BALDESSIN**  
**BRACK**  
**BREN**  
**CASSAB**  
**DAWS**  
**FRENCH**  
**GREY-SMITH**  
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**JOMANTAS**  
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**MOLVIG**  
**OLSEN**  
**PACHUCKA**  
**POWDITCH**  
**PUGH**  
**REDPATH**  
**ROBERTSON-  
SWANN**  
**SEBERGS**  
**SHEPHERDSON**  
**SMART**  
**SMITH**  
**WILLIAMS**

## **RUDY KOMON GALLERY**

124 JERSEY ROAD WOOLLAHRA Tel. 32 2533





His and Hers

Peter Abraham

PRESENTING:

JUDY CASSAB

BRIAN HATCH

TOMAS McAULAY

REX BACKHAUS-SMITH

PETER ABRAHAM

HAROLD LANE

PAM DOLINSKA



Fred & Anne Gardiner  
Directors

**GALLERIES**

TOOWOOMBA QLD.  
TELEPHONE 30 4165





Figures

157.5cm. x 205.7cm.

acrylic and oil on canvas



# JUDY CASSAB

EXHIBITION OPENING  
8 MARCH 1975

**RUDY KOMON GALLERY**

124 JERSEY ROAD, WOOLLAHRA Tel. 32 2533



# **Anna Simons Gallery**

23 Furneaux Street, Forrest, A.C.T. 2603. Telephone 95 7381

**February**  
**Robin Thomas**  
**Sculptures**

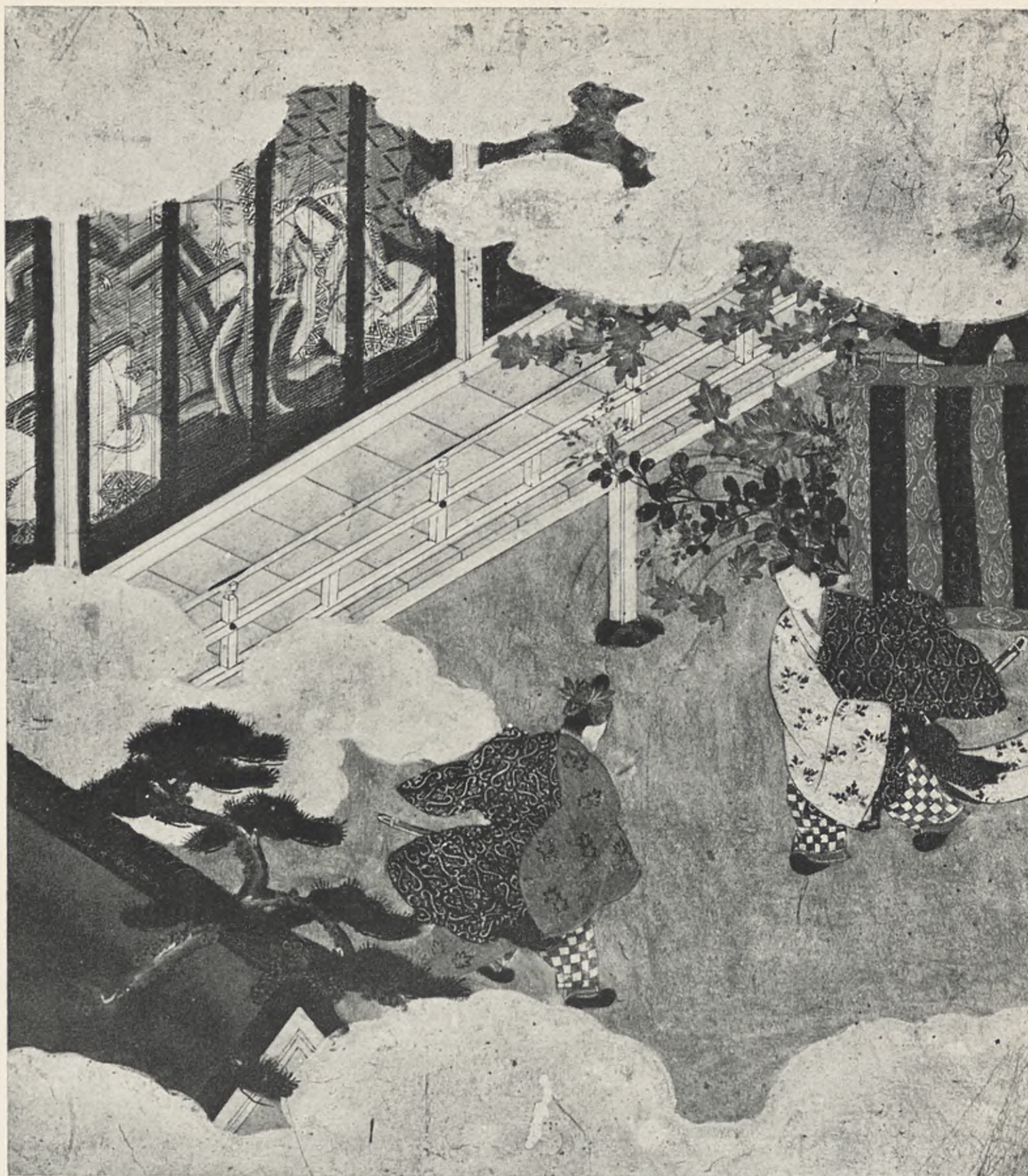
**March**  
**John Coburn**  
**Paintings**





## Jane Carnegie Oriental Art

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



Japanese painting, Shikishi,  
illustrating a story from the Genji Monogatari,  
colour and gold leaf on rice paper, 17th century  
27cm. x 24cm.



# PROUDS GALLERY

Cnr King and Pitt Streets  
Sydney Telephone 25 4021

Cnr Edward and Adelaide Streets  
Brisbane Telephone 29 4944

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Lance Solomon  
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# Hogarth Galleries



Andy Warhol Flowers (1964)  
Polymer paint silkscreened on canvas, 61cm. x 61cm.  
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Telephone: 31 6839

Cables: Hogarth, Sydney



# JOHN COBURN



Exclusively represented by

## BONYTHON ART GALLERY

Photograph Stan Ciccone



'Enigma' 1975

Acrylic on canvas

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Joel House  
17 McKillop Street  
Melbourne 3000  
Telephone: 67 2893, 67 2014

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MARCH-APRIL 1975

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# **SOUTH YARRA GALLERY**

---

*Representing*

**CHARLES BLACKMAN**

**DAVID BOYD**

**JAMES GLEESON**

**HAROLD HATTAM**

**JACQUELINE HICK**

**GREG IRVINE**

**ROBERT JACKS**

**DONALD LAYCOCK**

**ELWYN LYNN**

**LEIF NILSSON**

**JUSTIN O'BRIEN**

**JOHN PERCEVAL**

**JEFFREY SMART**

**MARY TALBOT**

**REINIS ZUSTERS**

Exhibition of recent paintings by Jacqueline Hick February 1975.

10 William Street, South Yarra, Victoria 3141. Cables: Dulieu Melbourne.  
Telephone 24 4040.

Hours: Monday to Friday 10 a.m. to 5.30 p.m.



# ART VOLUME 12 3

AND AUSTRALIA

## Art Quarterly

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Mervyn Horton

Assistant Editor  
Marjorie Bell

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Her book on Arthur Streeton was published by  
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Carl Andrew has been Director of the Mc-  
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Betty Clarke is Curator of the University of Mel-  
bourne Art Gallery.

Kiffy Carter is Director of the Ewing Gallery,  
Melbourne University Union and Co-Editor of  
the *Art Almanac*.

Grazia Gunn is Curator of the Monash University  
Art Collection and Exhibition Gallery. In 1974  
she was on the Staff of the Visual Arts Board.  
Between 1972 and 1974 she was Assistant  
Curator at the University of Melbourne where  
she was responsible for the Leonhard Adam  
Ethnographical Collection.

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# Art Directory

*Amendments to previously published information are denoted by italics.*

## EXHIBITIONS

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

### Queensland

BAKEHOUSE GALLERY, 133 Victoria Street, Mackay 4740 Tel. 57 7961  
Hours: Monday to Friday: 9 a.m. – 5 p.m.

BARRY'S ART GALLERY, 34 Orchid Avenue, Surfers Paradise 4217 Tel. 31 5252  
Mixed exhibitions by Lindsay, Nolan, Dobell, Gleeson, Coburn, Wakelin, Hele, Pointon, David and Arthur Boyd and many other leading Australian artists  
Hours: Tuesday to Saturday: 1 p.m. – 6 p.m.

DE'LISLE GALLERY, Panorama Crescent, Buderim (Sunshine Coast) 4556  
Continuing mixed exhibition of current and estate and investment paintings  
Hours: Tuesday to Sunday: 11 a.m. – 4 p.m.

DE'LISLE GALLERY, Scenic Drive, Montville (Sunshine Coast) 4555  
Continuing mixed exhibition of current and estate and investment paintings  
Hours: Tuesday to Sunday: 11 a.m. – 5 p.m.

DESIGN ARTS CENTRE, 37 Leichhardt Street, Spring Hill 4000 Tel. 21 2360  
Hours: Monday to Friday: 10 a.m. – 4 p.m.  
Saturday: 10 a.m. – 5 p.m.

JOHN COOPER EIGHTBELLS GALLERY, 3026 Gold Coast Highway, Surfers Paradise 4217 Tel. 31 5548  
Changing selection of Australian paintings – Dickerson, Sawrey, Waters, Friend, Crooke, Johnson, Arrowsmith, De Silva, Willes and Kilvington  
Hours: Wednesday to Sunday: 11 a.m. – 5.30 p.m.  
Tuesday: by appointment

McINNES GALLERIES, Rowes Arcade, Adelaide Street, Brisbane 4000 Tel. 31 2262  
10 – 30 January: Kilvington  
1 – 28 February: Mixed exhibition  
10 – 30 March: Sally McClymont  
Hours: Monday to Friday: 9 a.m. – 4.30 p.m.  
Saturday: 9 a.m. – noon

PHILIP BACON GALLERIES, 2 Arthur Street, New Farm 4005 Tel. 58 3993  
January: Mixed exhibition from the stock-room including Dickerson, Daws, Blackman and Laycock  
February: Irene Kindness

March: Owen Piggott  
Hours: Tuesday to Sunday: 10.30 a.m. – 6 p.m.

PROUDS GALLERY BRISBANE, Edward and Adelaide Streets, Brisbane 4000 Tel. 29 4944  
Hours: Monday to Friday: 8.15 a.m. – 4.50 p.m.  
Saturday: 8.15 a.m. – 11.30 a.m.

QUEENSLAND ART GALLERY, 6th floor, M.I.M. Buildings, 160 Ann Street, Brisbane 4000 Tel. 29 2138

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  
March: Mixed exhibition  
April: Mixed exhibition  
May: Harold Lane  
Hours: 9 a.m. – 6 p.m. daily

TOWN GALLERY, 2nd floor, 77 Queen Street, Brisbane 4000 Tel. 29 1981  
Peter Blayney, Mollie Flaxman, Freya Van Holst Pellekarn – weaving, Carl Plate  
Hours: Tuesday to Friday: 10 a.m. – 6 p.m.  
Saturday: 11 a.m. – 2 p.m.

### New South Wales

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321  
4 – 28 March: 20 Print Makers  
8 – 25 April: G. W. Lambert, A.R.A. and His Group  
6 – 30 May: 16 Sydney painters  
Hours: Monday to Friday: 10 a.m. – 5 p.m.  
Saturday: by appointment

ART GALLERY OF NEW SOUTH WALES, Art Gallery Road, Sydney 2000 Tel. 221 2100  
February – March: Ladies in Landscape  
14 March – 13 April: Graphic Art of German Expressionism  
11 April – 11 May: Modern Masters: Monet to Matisse  
23 May – 15 June: Bauhaus  
Hours: Monday to Saturday: 10 a.m. – 5 p.m.  
Thursday until 9 p.m.  
Sunday: noon – 5 p.m.

BETH MAYNE'S STUDIO SHOP, Cnr Palmer and Burton Streets, Darlinghurst 2010 Tel. 31 6264  
Continually changing mixed exhibition of small good works at reasonable prices  
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.  
Sunday: 2 p.m. – 5 p.m.

BLOOMFIELD GALLERIES, The Pace Centre, 100 Alexander Street, Crows Nest 2065 (entrance Holtermann Street) Tel. 439 2426  
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  
20 March – 12 April: Sacred and Profane (Charles Blackman, Paul Delprat, Louis James, etc.); Elwyn Lynn; Erwin Fabian – sculpture  
17 April – 10 May: Bryan Westwood; Peter Day – objects; June Tanner – mosaics  
15 May – 7 June: Robert Boynes; Guy Warren; Noel Counihan  
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

DAVID JONES' ART GALLERY, Elizabeth Street Store, Sydney 2000 Tel. 2 0664 Ext. 2109  
Hours: Monday to Friday 9.30 a.m. – 5 p.m.  
Thursday until 8.30 p.m.  
Saturday: 9 a.m. – 11.30 a.m.

GALLERY A, 21 Gipps Street, Paddington 2021 Tel. 31 9720  
Hours: Tuesday to Saturday: 11 a.m. – 6 p.m.

GALLERY LEWERS, 86 River Road, Emu Plains 2750 Tel. 047 21 2225  
Hours: by appointment

HOGARTH GALLERIES, Walker Lane (opposite 6a Liverpool Street), Paddington 2021 Tel. 31 6839  
March: Franz La Grange; Kate Briscoe  
April: Ronald B. Kitaj  
May: Clem Van Leeuwen  
Hours: Monday to Saturday: 10.30 a.m. – 5.30 p.m.  
Thursday until 8 p.m.

HOLDSWORTH GALLERIES, 86 Holdsworth Street, Woollahra 2025 Tel. 32 1364, 328 7989  
17 March – 26 April: Donald Friend; Ida Bagus Rai  
Hours: Monday to Saturday: 10 a.m. – 5 p.m.

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787  
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  
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  
March: Cameron Clarke  
April: Douglas Sealy  
May: Brian Baigent  
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  
Hours: Monday to Saturday: 10 a.m. – 6 p.m.



SCULPTURE CENTRE, 3 Cambridge Street  
(The Rocks), Sydney 2000 Tel. 241 2900  
February – April: 6 young sculptors  
Hours: Tuesday to Sunday: 11 a.m. – 4 p.m.

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

THIRTY VICTORIA STREET (previously known  
as Clune Galleries), 30 Victoria Street,  
Potts Point 2011 Tel. 357 3755  
Hours: by appointment

VON BERTOUCHE GALLERIES, 61 Laman  
Street, Newcastle 2300 Tel. 2 3584  
Hours: Friday to Tuesday: noon – 6 p.m.

WATTERS GALLERY, 109 Riley Street,  
East Sydney 2010 Tel. 31 2556  
Hours: Tuesday to Saturday: 10 a.m. – 5 p.m.  
January: Gallery closed

WORKSHOP ARTS CENTRE, 33 Laurel Street,  
Willoughby 2068 Tel. 95 6540  
24 February – 8 March: Betty Goldsmith;  
Beth Dockar  
17 – 28 March: Peter Miller – ceramics  
7 – 19 April: Ruth Faerber  
28 April – 24 May: Rosemary Draper – weaving;  
James Draper – pottery  
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.

ABRAXAS, 2 La Perouse Street, Manuka,  
2603 Tel. 95 9081, 86 3167  
Hours: Wednesday to Sunday: 11 a.m. – 6 p.m.

ANNA SIMONS GALLERY, Macquarie House,  
23 Furneaux Street, Forrester 2602 Tel. 95 7381  
February: Robin Thomas – sculpture  
March: John Coburn

ARTS COUNCIL OF AUSTRALIA, Griffin  
Centre, Bunda Street, Canberra City 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 March: Peter Berryman – plastic  
sculpture  
6 – 20 April: Mary Black  
27 April – 11 May: Frances Wildt – silver  
jewellery  
18 May – 1 June: Erika Cowley – pottery  
Hours: Sunday, Monday, Wednesday, Friday:  
10 a.m. – 6 p.m.

GALLERY HUNTLY, 11 Savidge Street,

Campbell 2601 Tel. 47 7019  
Hours: Wednesday to Friday: 11 a.m. –  
5.30 p.m.  
Saturday: 10 a.m. – 1.30 p.m.

MACQUARIE GALLERIES CANBERRA, 35  
Murray Crescent, Griffith 2603  
Hours: Wednesday to Sunday: 11 a.m. – 6 p.m.

NAREK GALLERIES CANBERRA, 23 Grey  
Street, Deakin 2600 Tel. 73 3374  
Hours: Tuesday to Saturday: 10.30 a.m. – 5 p.m.

SOLANDER GALLERY, 2 Solander Court,  
Yarralumla 2600 Tel. 81 2021  
Hours: Wednesday to Sunday: 11 a.m. – 6 p.m.

#### Victoria

ANDREW IVANYI GALLERIES, 65 Toorak Road,  
South Yarra 3141 Tel. 26 6349  
Hours: Monday to Saturday: 11 a.m. – 5.30 p.m.  
Sunday: 2 p.m. – 5 p.m.

AVANT GALLERIES, 579 Punt Road, South  
Yarra 3141 Tel. 25 2009

AUSTRALIAN GALLERIES, 35 Derby Street,  
Collingwood 3066 Tel. 41 4303, 41 4382  
11 – 24 March: Dick Roughsey; Percy Trezise  
2 – 15 April: Noel Tunks  
22 April – 6 May: Peter Wright  
13 – 27 May: Tim Storrier  
Hours: Monday to Friday: 10 a.m. – 5.30 p.m.

CHAPMAN POWELL STREET GALLERY,  
20 Powell Street, South Yarra 3141 Tel. 26 5519  
24 February – 14 March: Anita Furey  
17 March – 4 April: Ian Van Weiringen  
7 – 25 April: David Wilson – sculpture  
28 April – 16 May: John Peart  
Hours: Monday to Friday: 10.30 a.m. – 5.30 p.m.  
Friday until 7 p.m.  
Saturday: 10 a.m. – noon

DUVANCE GALLERIES, 60 Russell Street,  
Melbourne 3000 Tel. 654 2929  
Hours: Monday to Friday: 10.30 a.m. – 6 p.m.  
Saturday: 10.30 a.m. – 2 p.m.

GREYTHORN GALLERIES, 2b Tannock Street,  
North Balwyn 3104 Tel. 857 9920  
Hours: Monday to Friday: 9 a.m. – 5.30 p.m.  
Saturday: 9 a.m. – 1 p.m.  
Sunday: 2 p.m. – 6 p.m.

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

JOSHUA McCLELLAND PRINT ROOM,  
81 Collins Street, Melbourne 3000  
Tel. 63 5835  
March: Early Australian paintings and prints  
Hours: Monday to Friday: 10 a.m. – 5 p.m.

LEVESON STREET GALLERY, cnr Victoria and

Leveson Streets, North Melbourne 3051  
Tel. 328 4558  
January – February: Gallery closed  
3 – 31 March: 1975 Opening Exhibition –  
paintings, drawings and sculpture  
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  
9 – 21 March: Ted Moran – ironwork  
16 – 28 March: Kath Ballard  
23 March – 4 April: Ulrich Stalph  
30 March – 11 April: Charles Bock  
6 – 18 April: Bernard Slawik  
13 – 25 April: Bernard Lawson; Kim Polomka  
20 April – 2 May: Neville Pilven  
27 April – 9 May: Charles Billich  
11 – 23 May: Max Sherlock  
25 May – 6 June: Noel Teasdale  
Hours: Thursday to Tuesday: 10.30 a.m. – 5 p.m.

MILDURA ARTS CENTRE, 199 Cureton  
Avenue, Mildura 3500 Tel. 23 3733  
29 March – 29 May: Outdoor city displays,  
sculpturescape, Art Gallery and Annexe events –  
selection of contemporary Australian and New  
Zealand artists  
Hours: Monday to Friday: 9 a.m. – 4.30 p.m.  
Saturday and Sunday: 2 p.m. – 4.30 p.m.

NATIONAL GALLERY OF VICTORIA, 180 St  
Kilda Road, Melbourne 3004 Tel. 62 7411  
25 March – 4 May: Schofield Exhibition of  
Historic Costume  
27 March – 11 May: 3 Figurative Printers –  
Maddock, Shomaly and Baldessin  
3 April – 11 May: Retrospective Exhibition of  
Furniture by Schulim Krimper  
4 March – 27 April: Photographic Exhibition by  
Cato and Wilson  
8 May – 27 June: Aspects of Australian  
Photography  
2 May – 22 June: 100 Modern Masterpieces  
15 May – 14 June: Artists  
Hours: Tuesday to Sunday: 10 a.m. – 5 p.m.  
Wednesday until 9 p.m.

RUSTIC GALLERY, Temporary address: P.O.  
Box 28, Glen Waverley, Victoria 3150  
Tel. 232 5359  
Polish folk, naive and modern paintings,  
sculpture and tapestries  
Hours: by appointment

SOUTHERN CROSS GALLERY, 30 Lower Plaza  
Southern Cross Hotel, Melbourne 3000  
Tel. 63 4408  
Changing exhibition of top Australian artists  
Hours: Monday to Friday: 9 a.m. – 5.30 p.m.  
Saturday: 9 a.m. – noon

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



3 – 21 March: Christopher Pyett  
 24 March – 11 April: Sigi Gabriele  
 14 April – 2 May: Douglas Wright  
 Hours: Monday to Friday: 10 a.m. – 6 p.m.  
 Saturday: 10 a.m. – noon

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

TOORAK ART GALLERY, 277 Toorak Road,  
 South Yarra 3141 Tel. 24 6592  
 9 – 22 March: Stephen May  
 30 March – 12 April: Keith Nichol  
 Hours: Monday to Saturday: 10 a.m. – 6 p.m.

WHITE FLAT GALLERIES, 607 Humffray Street,  
 South, Ballarat 3350 Tel. 32 1784  
 Changing exhibition of Australian works of art  
 permanently including works by Edward  
 Heffernan, Pro Hart, James Black, Frank  
 Harding and Victor Hay  
 Hours: Tuesday to Saturday: 11 a.m. – 5 p.m.  
 Sunday: 2 p.m. – 5 p.m.

#### South Australia

ART GALLERY OF SOUTH AUSTRALIA,  
 North Terrace, Adelaide 5000 Tel. 223 8911  
 26 March – 27 April: Bauhaus  
 14 May – 14 June: Swedish Glass  
 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  
 Hours: Wednesday to Friday: 1 p.m. – 6 p.m.  
 Thursday: 7 p.m. – 9 p.m.  
 Saturday and Sunday: 2 p.m. – 6 p.m.

GREENHILL GALLERIES, 140 Barton Terrace,  
 North Adelaide 5006 Tel. 267 2887

LIDUMS ART GALLERY, The Common,  
 Beaumont 5066

SYDENHAM GALLERY, 16 Sydenham Road,  
 Norwood 5067 Tel. 42 5466  
 11 February – 1 March: Richard Churchill  
 (front gallery) Tineke Adolphus (back gallery)  
 4 – 22 March: Joyce Collins (front gallery)  
 Leanne Crisp (back gallery)  
 25 March – 12 April: P. Wilson (front gallery)  
 P. Bonnin (back gallery)  
 15 April – 3 May: M. Smith (front gallery)  
 M. Bevan (back gallery)

#### Western Australia

LISTER GALLERY, Lister House, 248-50 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

Hours: Tuesday to Friday: 11 a.m. – 6 p.m.  
 Wednesday until 9 p.m.  
 Saturday and Sunday: 2 p.m. – 5 p.m.

SKINNER GALLERIES, 31 Malcolm Street,  
 Perth 6000 Tel. 21 7628  
 Hours: Monday to Friday 11 a.m. – 5 p.m.  
 Sunday: 2.30 p.m. – 5 p.m.

WESTERN AUSTRALIAN ART GALLERY,  
 Beaufort Street, Perth 6000 Tel. 28 7233  
 December – early February: Paintings of the  
 Victorian Era  
 February: Swedish glass  
 10 April – 25 May: The Perth Prize for  
 Drawing International 1975  
 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

FOSCAN FINE ART CONSULTANTS, 178  
 Macquarie Street, Hobart 7000 Tel. 23 6888  
 Hours: by appointment

SADDLER'S COURT GALLERY, Richmond  
 7025 Tel. 62 2132  
 25 February – March: Tony Woods; Ray  
 Norman  
 Hours: Tuesday to Sunday: 10 a.m. – 5 p.m.

TASMANIAN MUSEUM AND ART GALLERY,  
 5 Argyle Street, Hobart 7000 Tel. 23 2696 (002)  
 11 – 25 March: BP Art Purchase  
 Hours: Monday to Friday: 10 a.m. – 5 p.m.  
 Saturday: 10 a.m. – 4 p.m.  
 Sunday: 2.30 p.m. – 5 p.m.

#### New Zealand

BETT DUNCAN, 147 Cuba Street, Wellington  
 Tel. 555 511  
 3 – 21 March: Geoff Tune  
 24 March – 11 April: Graham Barton  
 14 April – 2 May: Elizabeth Stevens  
 5 – 23 May: John Drawbridge  
 26 May – 13 June: John Nicol  
 Hours: Monday to Friday: 11.30 a.m. – 5 p.m.  
 Friday until 8 p.m.

PETER McLEAVEY GALLERY, 147 Cuba Street,  
 Wellington Tel. 55 7356, 58751  
 March: Richard Killeen  
 April: Gordon Walters  
 May: M. T. Woollaston  
 Hours: Monday to Friday: 11 a.m. – 5.30 p.m.

#### Overseas

GALERIE AD LIB, Villa Aristide, 2 Rue A. Barrau,  
 Noumea, New Caledonia Tel. 7 2079, 61179  
 Permanent exhibition of paintings by  
 M. Michoutouchkine, A. Pilioko  
 Antiques  
 Hours: Daily or by appointment

## COMPETITIONS AND PRIZES

#### Queensland

CLONCURRY ERNEST HENRY MEMORIAL  
 ART CONTEST: Particulars from: Secretary,  
 Cloncurry Arts Society, Box 326, P.O.,  
 Cloncurry 4824.

ROCKHAMPTON ROTARY CLUB AND CITY  
 COUNCIL ART COMPETITION: Closing date:  
 23 May 1975. Particulars from: Rockhampton  
 Art Gallery, City Hall, Rockhampton 4700.

#### New South Wales

BERRIMA DISTRICT ART SOCIETY: Closing  
 date: 14 March 1975. Particulars from:  
 Exhibition Secretary, Box 144, Post Office,  
 Bowral 2576.

CURRABUBULA RED CROSS ART  
 EXHIBITION: Closing date: 4 April 1975,  
 Particulars from: Mrs G. Attuell, School  
 Residence, Currabubula 2342.

DUBBO ART SOCIETY PRIZE: Closing date:  
 22 April 1975. Particulars from: Laurie Zammit,  
 2A Sanderson Street, Dubbo 2830.

MUSWELLBROOK ART PRIZE: Closing date:  
 July 1975. Particulars from: Town Clerk,  
 Muswellbrook Municipal Council, Box 122,  
 P.O., Muswellbrook 2333.

ROBERT LE GAY BRERETON MEMORIAL  
 PRIZE: Closing date: 31 May 1975.  
 Particulars from: Art Gallery of New South  
 Wales, Art Gallery Road, Sydney 2000.

ROBIN HOOD COMMITTEE TWENTIETH  
 ANNUAL ART COMPETITION: Closing date:  
 8 August 1975. Particulars from: Robin Hood  
 Committee, 441 Riley Street, Surry Hills 2010.

RYDE ART AWARD: Closing date: 19  
 September 1975. Particulars from: Pamela  
 Stewart, 101 Marsden Road, West Ryde 2114.

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

CIVIC PERMANENT ART AWARD: Particulars  
 from: Arts Council of Australia, A.C.T. Division,  
 Griffin Centre, Bunda Street, Canberra 2601.

#### Victoria

MORNINGTON PENINSULA ART CENTRE  
 SPRING FESTIVAL OF DRAWING: Closing  
 date: 20 August 1975. Particulars from:  
 Mornington Peninsula Art Centre, 4 Vancouver  
 Street, Mornington 3931.



## PRIZEWINNERS

### Queensland

#### DALBY ART COMPETITION

Judge: Roy Churcher

Winner: Davida Allen

#### GOLD COAST CITY ART PRIZE:

Paintings by Robert Dickerson, Clem Millward, Robert Morris, Ian Ottley, John Rigby and John Santry were purchased upon the advice of Lloyd Rees

#### KINGAROY AND SOUTH BURNETT ART CONTEST:

Judge: J. Hoare

Winner: pottery: V. Rowlings

#### ROYAL NATIONAL AGRICULTURAL AND INDUSTRIAL ASSOCIATION OF QUEENSLAND ART PRIZE:

Judge: L. Brown

Winners: oil, representational: Mona Gasteen; watercolour: Teif Brown; genre: Deirdre Bennett

Judge: Ian George

Winners: oil, contemporary: Beverley Budgen; portrait: Marjorie Cotham; still life: Patricia Morse

#### TRUSTEES PRIZE (IN MEMORY OF EDGAR A. FERGUSON) 1973:

Judge: David Thomas

Winner: Sydney Ball

### New South Wales

#### BATHURST CARILLON CITY FESTIVAL ART PRIZE:

Judge: Kenneth Hood

Winner: ceramic: Joyce Scott

#### BEDFORD FRAMING STUDIO'S \$1,000 PAINTING PRIZE:

Judge: John Coburn

Winner: Michael Beare

#### CENTREPOINT ART PRIZE:

Judges: John Coburn, Daniel Thomas, Frank Watters

Winner: Larry Crowley

#### COFFS HARBOUR ART PURCHASE:

Judge: Dennis Colsey

Winners: painting: Louis James; Cynthia Jeffery; pottery: Gillian Grigg

#### GRAFTON JACARANDA ART EXHIBITION:

Judge: Colin Parker

Winner: Clem Millward

#### KEMPSEY QUOTA CLUB ART EXHIBITION:

Judge: Royston Harpur

Winners: any medium, any subject: Gwyneth Tilley; traditional landscape: Ray Hilan; watercolour: Murray Jones

#### ROBIN HOOD COMMITTEE NINETEENTH ANNUAL ART COMPETITION:

Judges: Frank Hodgkinson, Lloyd Rees, Bertram Whittle

Winners: open: Max Enkhart; oil: Wendy Jones, Don MacKenzie, Rob Trousselot (equal)

#### RYDE ART AWARD:

Judge: Henry Salkauskas

Winners: oil, acrylic or watercolour, modern: Sue Black, John McNery (equal); any other hanging work: Roger Janovski

Judge: Alan Hansen

Winner: oil, traditional: John Maudson

Judge: J. Lindsay Sever

Winner: watercolour, traditional: Alex McMillan

### Victoria

#### BALLARAT ART GALLERY PRIZE:

Judge: Margaret MacKean

Winners: painting: Jeffrey Bren, John Hopkins

Judge: Katrina Rumley

Winner: sculpture: John Armstrong

#### CORIO ROTARY CLUB ART COMPETITION:

Judge: G. E. King

Winner: print: John Courier

#### GEELONG CORIO 5-STAR WHISKY PURCHASE AWARD:

Judge: Carl Andrew

Winners: Victor Majzner, Allan Mitelman, Peter Powditch

#### PRAHRAN COLLEGE OF ADVANCED EDUCATION LYNCH PRIZE:

Judges: Patrick McCaughey, James Mollison, Fred Williams

Winner: David Bradtke

#### WARRNAMBOOL HENRY WORLAND MEMORIAL ART PRIZE:

Judge: Jack Koskie

Winner: print: Geof La Gerche

## RECENT ART AUCTIONS

(Measurements are shown in centimetres)

### James R. Lawson Pty Limited, 18 September 1974, Sydney

ABBOTT, Harold: Summer Morning, oil, 25 x 30, \$130

ASHTON, Sir William: Pastoral, oil, 26 x 36, \$450

FEINT, Adrian: The Golden Urn, oil, 58 x 21, \$1,500

FRIEND, Donald: View of Florence, gouache, 51 x 50, \$1,500

GARRETT, Tom: Landscape with Lake and Mountains, oil, 20 x 51, \$450

JACK, Kenneth: The Stables, Woodburn, Mangalore, Tasmania, watercolour, 17 x 32, \$275

KMIT, Michael: Imperator, oil, 37 x 26, \$425

LONG, Sydney: Flamingo's, watercolour, 38 x 36, \$850

MINNS, B. E.: Overlooking the Sea, watercolour, 27 x 35, \$220

MURCH, Arthur J.: Mother and Child on Beach, oil, 23 x 28, \$275

NOLAN, Sidney: Tower Bridge, London, 1957, oil, 69 x 90, \$1,600

ROBERTS, Gareth Jones: Figures in a Landscape, oil, 24 x 35, \$350

STEER, P. Wilson: Portrait of the Artist's Mother, watercolour, 46 x 30, \$300

SMART, Jeffrey: The Bather, oil, 37 x 50, \$500

### Leonard Joel Pty Limited, 6-8 November 1974, Melbourne

ASHTON, Julian: Hawkesbury River, oil, 15 x 26, \$1,500

BLACKMAN, Charles: The Green Tree, oil, 47 x 72, \$1,750

BOYD, Arthur: White Cockatoo, oil, 67 x 85, \$7,000

BOYD, David: Children Playing, oil, 90 x 120, \$3,000

BUCKMASTER, Ernest: Silvan Lake, oil, 63 x 97, \$2,600

CONDER, Charles: An Afternoon Stroll, Summer, oil, 24 x 34, \$8,000

CROOKE, Ray: Town in New Guinea, oil, 37 x 52, \$1,300

FORREST, J. Haughton: Figure on Mountain Road, oil, 30 x 46, \$1,000

FOX, E. Phillips: Old Lady, seated, oil, 34 x 28, \$1,500

GARRETT, Tom: Edge of the Forest, watercolour, 28 x 32, \$1,000

GAUGUIN, Paul: Changement de Residence, woodcut, 16 x 30, \$2,500

GHEE, G. Taylor: Healesville Victoria, oil, 32 x 51, \$800

GILL, S. T.: Kangaroo Hunter, watercolour, 8 x 14, \$475



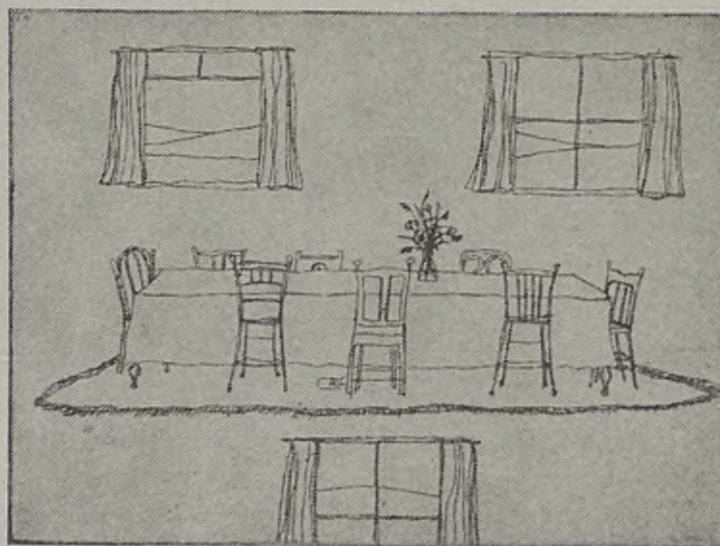
GRUNER, Elioth: Jamison Valley, oil, 43 x 33, \$1,000  
 HOYTE, John B.: Fishing Late Afternoon, watercolour, 21 x 40, \$800  
 JACKSON, James R.: Sydney Harbour, oil, 49 x 59, \$2,400  
 LINDSAY, Percy: Lake side, oil, 20 x 28, \$1,000  
 LINDSAY, Norman: The Tale, oil, 53 x 44, \$4,000; Midnight Frolic, watercolour, 38 x 30, \$1,600  
 LONG, Sydney: The Bridge, oil, 61 x 75, \$1,800  
 LOUREIRO, A. De Souza: Ocean Grove, oil, 52 x 81, \$2,100  
 McCUBBIN, Frederick: Members of the McCubbin Family, Summer Holidays, Woodend, oil, 24 x 34, \$6,000  
 McINNES, W. B.: Afternoon Shadows, oil, 60 x 65, \$2,700  
 NERLI, *Marchese* Girolamo: Courtship, oil, 90 x 59, \$7,000  
 NOLAN, Sidney: Kelly Resting, oil, 74 x 50, \$2,300  
 POWER, H. Septimus: Mrs Power with Grey Mare, oil, 75 x 62, \$1,100  
 REES, Lloyd: The Lily Pond, oil, 40 x 50, \$1,400  
 RICHARDSON, Charles D.: Reclining Nude, oil, 39 x 90, \$2,400  
 SCHELTEMA, Jan H.: Bullock Team, oil, 49 x 80, \$1,350  
 SCHERER, J. Baptist: Lady Seated in Field, 54 x 37, \$4,500  
 STOKES, Constance: Still Life, Fruit, oil, 40 x 50, \$600  
 STRUTT, William: Study for Little Friend, pencil drawing, 22 x 27, \$475  
 STURGESS, Reginald W.: Waiting on the Tide, watercolour, 25 x 46, \$1,150  
 TIBBITS, W.: Greggs, Plough and Harrow Hotel, watercolour, 38 x 60, \$1,200  
 TUCKER, Albert: Antipodean Head, oil, 91 x 120, \$4,000  
 TURNER, James A.: Olivers Hill Frankston, oil, 37 x 75, \$6,000  
 VASSILIEFF, Danila: Family at Zoo, watercolour, 28 x 35, \$450  
 WHEELER, Charles: Contemplation, Reclining Nude, oil, 52 x 100, \$2,800  
 WITHERS, Walter: Milking Time, oil, 32 x 49, \$10,000  
 YOUNG, W. Blamire: The Garden Party, watercolour, 37 x 50, \$1,800

**James R. Lawson Pty Limited,  
 13 November 1974, Sydney**

BELL, Henry: The Word, oil, 45 x 90, \$150  
 BLACKMAN, Charles: Moonlight Landscape, oil, 23 x 17, \$450  
 BUCKLAND, Ken: Purple Fall, oil, 100 x 75, \$50  
 DICKERSON, Robert: The Lovers, charcoal, 74 x 54, \$300  
 FORREST, J. Haughton: Derwent Water, oil, 55 x 90, \$1,600  
 HILL, Daryl: The Edge, wash, 37 x 55, \$75  
 ORBAN, Desiderius: Interior with Curtain, pastel, 63 x 48, \$250  
 STEER, P. Wilson: Chepstow Country, watercolour, 25 x 38, \$180

## RECENT GALLERY PRICES

BOILEAU, Patrick: Form A -1, plastic-covered polyurethane, 84 x 46 x 53, \$350 (Coventry, Sydney)  
 BROWN, Jan: Bird in a Small Tree, aluminium, 50 high, \$100 (Macquarie, Canberra)  
 BROWN, Mike: Blue Mountain, acrylic, 152 x 152, \$750 (Watters, Sydney)  
 CHAGALL, Marc: Lithograph, 8/25, 60 x 41, \$2,900 (Hogarth, Sydney)  
 CHRISTMANN, Gunther: Pink/Silver, enamel, 168 x 153, \$1,500 (Coventry, Sydney)  
 CLARKE, Peter: Blue on Grey, acrylic, 198 x 228, \$2,000 (Chapman Powell, Melbourne)  
 GEIER, Patrick: Torso 1, pine, 71 x 51, \$600 (Macquarie, Sydney)  
 GROSMAN, Barbara: Still Life With Roman Head, oil, 153 x 122, \$450 (Chapman Powell, Melbourne)  
 INSON, Graeme: The Thoughtful Woman in Red, oil, 76 x 64, \$800 (Town, Brisbane)  
 McINERNEY, Sally: Slipped Window, etching, 15 x 20, \$15 (Macquarie, Sydney)  
 MADDOCK, Bea: Chair I, etching and aquatint, 50 x 37, \$60 (Gallery A, Sydney)  
 MAJZNER, Victor: Raglan, acrylic, 188 x 153, \$750 (Chapman Powell, Melbourne)  
 MOORE, John D.: Trees and Rocks, watercolour, 24 x 31, \$200 (Beth Mayne, Sydney)  
 SANDLER, John: Shoe Unit, lithograph, 51 x 28, \$45 (Hogarth, Sydney)  
 SHOMALY, Alberr: For Foxy Lady, photo-lithograph, 122 x 76, \$150 (Coventry, Sydney)  
 TYNDALL, Peter: J. M. W. Fruitcake, acrylic, 188 x 153, \$550 (Chapman Powell, Melbourne)  
 WARHOL, Andy: Self Portrait, silkscreen, 64/300, 23 x 23, \$450 (Hogarth, Sydney)



SALLY McINERNEY SLIPPED WINDOW (1974)  
 Etching 15cm. x 20cm.  
 Macquarie, Sydney

## SOME OF THE GALLERIES' RECENT ACQUISITIONS

### Australian National Gallery, Canberra

ASHTON, Julian: The Student, Tuggerah Lakes, 1915, oil  
 BALSON, Ralph: Constructive, 1955, oil  
 BROWNE, T. R.: The Mountain Pheasant, 1819, watercolour  
 BUNNY, Rupert: In the Botanical Gardens Melbourne, c.1932; Sketch Portrait of Dame Nellie Melba, c.1902, oils  
 CROWLEY, Grace: Annunciation, 1936, oil  
 FOX, Ethel Carrick: Untitled Beach Scene, oil  
 FOX, E. Phillips: Promenade; On the Sand, oils  
 MELDRUM, Max: Four O'Clock, c.1910, oil  
 NOLAN, Sidney: Death of Sergeant Kennedy at Stringybark Creek, 1946; Ned Kelly, 1946, ripolin  
 OLSEN, John: Bush Walk, 1957; Bicycle Boys, 1957, oils  
 PERCEVAL, John: Black Cockatoo Flying Upstream, 1956, enamels and tempera  
 PRESTON, Margaret: Untitled Still Life, 1925, oil  
 SAINTHILL, Loudon: Designs for Act II of *Le Coq d'Or*: A Mountain Pass before Dawn, 1954, gouache and chalk; The Queen of Shemakhan's Magic Tent, 1954, gouache, chalk, pen and ink; The Queen of Shemakhan, 1954, gouache and chalk  
 VASSILIEFF, Danila: Standing Figure, c. 1950, Lilydale limestone

### Art Gallery of New South Wales

ARTHUR, W. Thomas: In Quest of 'Not Know', collage, pencil, colour wash (Gift of Thea Proctor Memorial Fund)  
 DANKO, Aleksander: Ian Bell will arrive in London, January 3rd, book (Gift of Thea Proctor Memorial Fund)  
 FAIRWEATHER, Ian: Three Women (Three Maids of Bali?), oil  
 GIBBONS, Henry: The Artist's son Peter, oil (Gift of Peter Gibbons)  
 HAWKINS, Weaver: Eli, Eli, Lama Sabachthani?; In Lisbon, oils  
 LONG, Sydney: Flamingoes, watercolour  
 RUSSELL, John: Les Aiguilles de Coton, Belle-Ile, watercolour  
 SHEAD, Garry: Australian Holy Family, watercolour (Gift of Thea Proctor Memorial Fund)  
 TELIGA, Stan de: W. F. Pond, oil

### National Gallery of Victoria

BALINESE: Painting, Batuan or Ubud School, watercolour and ink; Landscape, acrylic and watercolour, Batuan School, contemporary



BALL, Sydney: East Marion Letters, acrylic  
 BOYD, Merric and BOYD, Doris: Vase, earthenware  
 BROWN, Michael: You're Old Enough to Know Better, assemblage construction  
 CHINESE: Poem by Liu Chang; Poem by Tsu Yung – calligraphy by Tsao Li-Au  
 CLARK, Thomas: Moffat Water, watercolour  
 CLAXTON, Marshall: An Emigrant's Thoughts of Home, oil  
 DOCKING, Shay: Totem Mountain with Brassy Sky, oil  
 DODD, Margaret: Grassed Holden, ceramic  
 FOX, E. Phillips: Portrait of Mr Herbert Brookes, charcoal  
 INDONESIAN: Sarong, woven design of Ancestor Figures, Sumba Island, early 20th century  
 MacKENNALL, Sir Bertram: Janet Achurch, plaster  
 MAGISTRETTI, Vico: 'Selene' stacking chair; 'Vicario' armchair, both reinforced polyester  
 O'CARRIGAN, Patrick: Rooftop Calligraphy, watercolour  
 OLDFIELD, Alan: Vase Study No. 4, pencil  
 ROBERTS, TOM: First Sketch for Shearing the Rams, gouache  
 SHOMALY, Alberr: Snowman I; Snowman II, colour lithographs  
 TILLERS, Imants: Still Life No. 2, ink and felt marking pen

#### Art Gallery of South Australia

ASHTON, Julian: Dora Creek, watercolour  
 ASHTON, Sir Will: An Arab on a Camel, etching  
 BALL, Adam: Two dogs attacking a kangaroo, pencil  
 BALL, Sydney: Venetian Cape, screenprint  
 BROWN, Michael: Untitled, oil  
 CHAPMAN, Dora: The Kiln, screenprint  
 COLEING, Tony: Idea for sculpture, screenprint  
 DAWS, Lawrence: Untitled, screenprint  
 FIZELLE, Rah: Spanish Town, ink and watercolour; Portrait, pencil  
 GLEGHORN, Tom: Portrait in Autumn – David Campbell, screenprint  
 GODDARD, Barrie: Moolooloo Movement, acrylic  
 KEMPF, Franz: Centi Anni, screenprint  
 MARIKA, Wandjuk: Untitled bark painting  
 MENPES, Mortimer: Monocle Right Eye – J. M. Whistler, lithograph  
 MURRAY-HARVEY, Nigel: Adelaide University Centenary, screenprint  
 NEWMARCH, Ann: Queen of the Home II, paint, ink and collage  
 PASSMORE, John: Water's Edge No. 4, oil  
 ROBERTSON-SWANN, Ron: Spill, sculpture  
 RUSSELL, John Peter: Brigham's Creek, High Tide, watercolour  
 SHOMALY, Alberr: Untitled, screenprint  
 SMITH, Grace Cossington: Harbour Bridge Pylon Study, pastel  
 TRENERRY, Horace: Lovely Gully, oil  
 VASSILIEFF, Danila: Torso, Lilydale limestone

WAKELIN, Roland: Boat and Headland, pencil  
 WHISSON, Ken: Tobias and the Angel II, oil

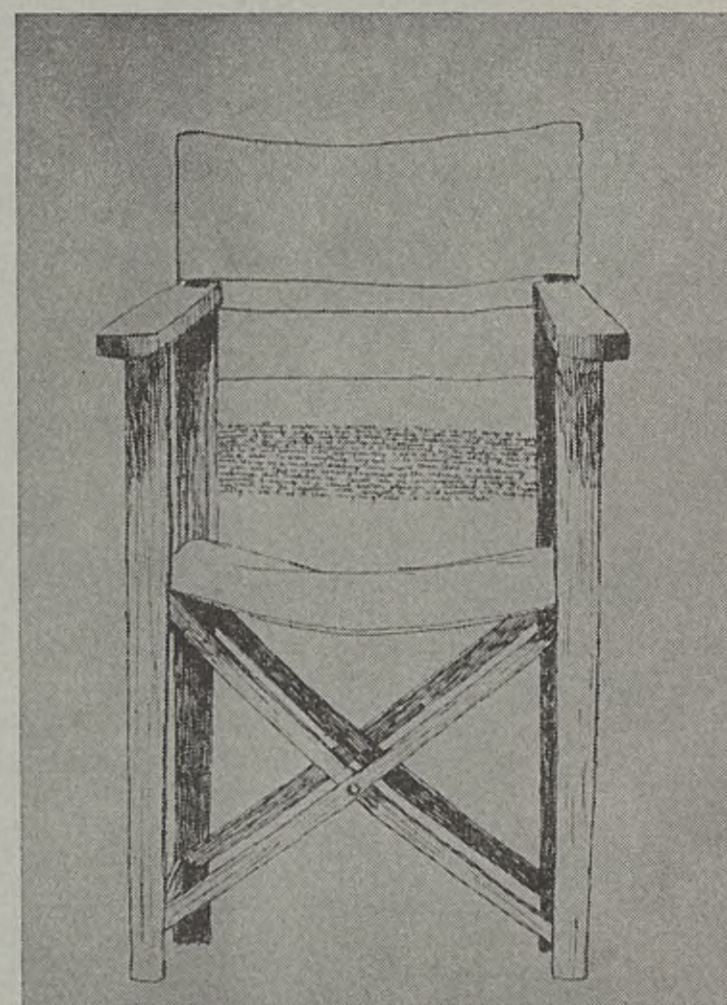
#### Western Australian Art Gallery

ANGUS, George French: The Kapunda Copper Mine; Rapid Bay Encampment of Yankallilla Blacks, lithographs (hand-coloured)  
 AUERBACH, Frank: Looking Towards Mornington Crescent, oil; 16 Studies from Looking toward Mornington Crescent Night, pencil  
 BALL, Sydney: Tiger Dawn; Iblea Garden; Venetian Cape; Lupercal; Boswell Field; Cordova Spring; Dorian Wall; Babylon Green; Horse Heaven Hill; Shoshine Light; Oreana; Ophir Blue, serigraphs  
 BAXTER, George: Gems of the Great Exhibition No. 1 of series, stipple engraving  
 BENJAMIN, Anthony: Fountain (part of set of six Roxy Bias); Noa's Great Rainbow; Melting Moments; Babylon; Waterfall; Hard Centre; O'Factor (part of set of six Prepackaged Phantasies); Multi Mode Jitter; Butterfly Echo; Ringing Filter; Inverse Echo; Erase Function, serigraphs  
 BROCHET, Francois: Yellow House, lithograph  
 CAULFIELD, Patrick: Portrait of a Frenchman, serigraph  
 CHIKANOBA, Yoshu: Three Girls Catching Fireflies (Triptych), woodcut  
 FREYCINET, M. M. L.: Plan du Port du Roi-George Plan de la Baie Geographe; Carte de la Terre D'edels et d'une partie De Celle Endracht (a'la Nouvelle Hollande); Carte de la Baie des Chiens Marins (Shark's Bay de Dampier); Plan d'une Partie de la Terre de Nuits, engravings  
 FRINK, Elizabeth: Chanticleer and Pertelote, etching and aquatint  
 GILL, S. T.: Adelaide Hindley Street from corner of King William Street, lithograph (hand-coloured)  
 HASEGAWA, Kei: Tiger Hair; White Chrysanthemum; Untranslated Variety of Chrysanthemum; Mixed Waves, woodcuts  
 HAUTIER, Virginie-Eugenie: Blumenstilleben oil  
 HESLING, Bernard: Childe Harold to the Wild Wood Came, enamel painting  
 HIROSHIGE, Utagawa: Standing crane with open beak; pine tree and almond blossom, foliage; Two cranes, peonies and bamboo; Fox at edge of stream looking at reflected image of man; Two kittens playing; peonies, hawthorn and butterfly; Fox sitting under full moon, bamboo; Standing cranes, pine tree and small bamboo, ink and colour  
 JACKSON, Ross: Hillsdale 2 1974, acrylic  
 MILLER, Godfrey: Landscape (Nude and Moon series), oil  
 MILLINGTON, Terence: Piano 3, etching  
 NOLAN, Sidney: Leda and the Swan, serigraph  
 PHILLIPS, Peter: Untitled, serigraph and offset photo-lithograph  
 RAPOTEC, Stanislaus: Poplars, acrylic  
 RODIN, Auguste: Le Printemps, drypoint

ROSSINI, Luigi: Veduta del interno della Basilica di S. Agnese; Veduta della Trinata di Monto sul Monte Pincio; Veduta d'an loggiata di una Fabrica, a Borgo Architectura del 1500; Veduta del Gran Palazzo del Senatore sul Campedoglio, etching and drypoints  
 SAINSON, Louis Auguste De: Vue de la Riviere Des Francais (Nouvelle Hollande); Aiguade de L'Astrolabe au Port du Roi Georges; Le Havre aux Huitres, lithographs  
 SHOMALY, Alberr: The Mirror, offset photo-lithograph; Lady and the Fox, mixed serigraph and lithograph  
 STEWARD, James: Queen Victoria, stipple engraving  
 UNKNOWN: Persian Miniature Painting, body colour  
 UNKNOWN: Eggplants, woodcut  
 VAUGHAN, Keith: Gymnasium, ink, wash and gouache  
 WHEELER, Charles: Memories, oil

#### Tasmanian Museum and Art Gallery

AMANO, Kunihiro: Nostalgia, four woodblock prints  
 EWINS, Rod: Chopper II; Sea Flower, prints  
 GRITTEN, Henry: New Town, 1856, oil  
 HALD, Edward: Decanter, 'Orrefors' glass  
 PALMQVIST, Sven: Decanter, 'Orrefors', glass  
 SMITH, Penny: Elliptical form, stoneware



BEA MADDOCK CHAIR 1 1974  
 Etching and burnished aquatint 50cm. x 37cm.  
 Gallery A, Sydney



## Editorial

This Special Number of *ART and Australia* linked, as it is, with Arts Victoria 75, the first of a series of triennial festivals of the arts in Victoria, lays especial emphasis on the Regional Galleries of that State.

The purpose is twofold. Few Australians, few Victorians perhaps, are aware of the wealth of material held by the seventeen Regional Galleries scattered throughout the State of Victoria. This number of the magazine will bring before their notice evidence of the variety and quality of these small collections.

The second purpose is much more important. We hope that the brief histories of the respective galleries recording, amongst other aspects, the support given to them over many years by various Governments-in-Office and by corporations and individuals, may encourage the Governments of other States to give substantial financial encouragement to local bodies, be they groups of enthusiastic individuals or local councils, to establish similar galleries elsewhere throughout the Commonwealth. It is both inadequate to our needs and unworthy of us that, in most States, only capital cities have art galleries entitled to the name.

Practical leads from Governments may quickly be followed by generous support from local organizations and individuals.

When suitable buildings have been erected and qualified Directors and Staffs appointed, as has happened amongst the Regional Galleries of Victoria, not only will works of art be donated and funds raised for purchases but it is very probable that the Australian National Gallery, as well as the State Galleries, will be willing to lend chosen works to such Regional Galleries. Proper conditions and care are, of course, essential and buildings must be appropriately equipped to show works of art and to show them under favourable conditions.

The scheme can operate only on a truly professional level, a level that has been achieved by the Regional Galleries in Victoria.

## Letter to the Editor

Sir,

John Glover (1767-1849)

The Queen Victoria Museum and Art Gallery has a large collection of paintings, prints and drawings of both European and Australian origin, by John Glover, one of the first professional painters to settle in Australia.

I am currently engaged in research on the life and work of the artist. I should be very interested to hear from any of your readers who possess or know of paintings, notebooks or letters by and relating to John Glover.

J. A. McPhee  
Gallery Officer

Queen Victoria Museum and Art Gallery  
Wellington Street, Launceston, Tasmania 7250

## Book Reviews

*The National Gallery of Victoria*, by Ursula Hoff (Thames & Hudson, London, 1973, ISBN 0 500 18139, cloth edition, \$7.50).

Dr Ursula Hoff has been closely associated with the National Gallery of Victoria since her appointment in 1943 as Assistant Keeper of Prints and Drawings; at the time of writing this book she was Assistant Director. Because of her scholarship, she is well fitted to undertake this contribution to that section devoted to Galleries of Thames and Hudson's World Library of Art. The then Director, Dr Eric Westbrook, has provided an informative Introduction, which traces the history of the Gallery from the tentative beginnings of its collection in 1859 to its important role in the cultural life of Australia.

Housed in the spacious fortress-like building in St Kilda Road, Melbourne, the collection of the National Gallery of Victoria holds supremacy among those of other Australian Galleries, a supremacy which is in great part due to bequests and gifts from a relatively limited number of benefactors, chief among whom was, of course, Alfred Felton. Looking through the illustrations of this book, one sees that most of the Gallery's important possessions have been acquired under the terms of the Felton Bequest. There are several exceptions: the Chinese Collection presented to the Gallery by H. W. Kent in 1938 and those works purchased since 1956 from the Studley Miller Bequest. The purpose of this Bequest is to enable the Gallery to acquire portraits of persons of merit in history prior to the year 1800. Examples of such portraits are the sculptured Sumerian Head of Gudea (2200-2100 B.C.), the bronze bust of Cardinal Richelieu by Bernini, and the magnificent full-length portrait of Richard Greville, second Earl Temple, painted by Alan Ramsay during his term as Court Painter. The visitor to the Gallery will become aware, too, of other benefactions, the Howard Spensley Bequest of paintings and drawings, the gift of Colin Templeton of English porcelain and the later William and Margaret Morgan Endowment for the acquisition of domestic glass.

Inevitably, though, one returns to the riches which have come to the collection from the Felton Bequest. Among those illustrated in colour are the early Rembrandt *Two Philosophers*, Tiepolo's *Banquet of Cleopatra*, Van Dyck's elegant *Earl of Pembroke* and William Blake's powerful *Antaeus*, which appears also on the book's cover.

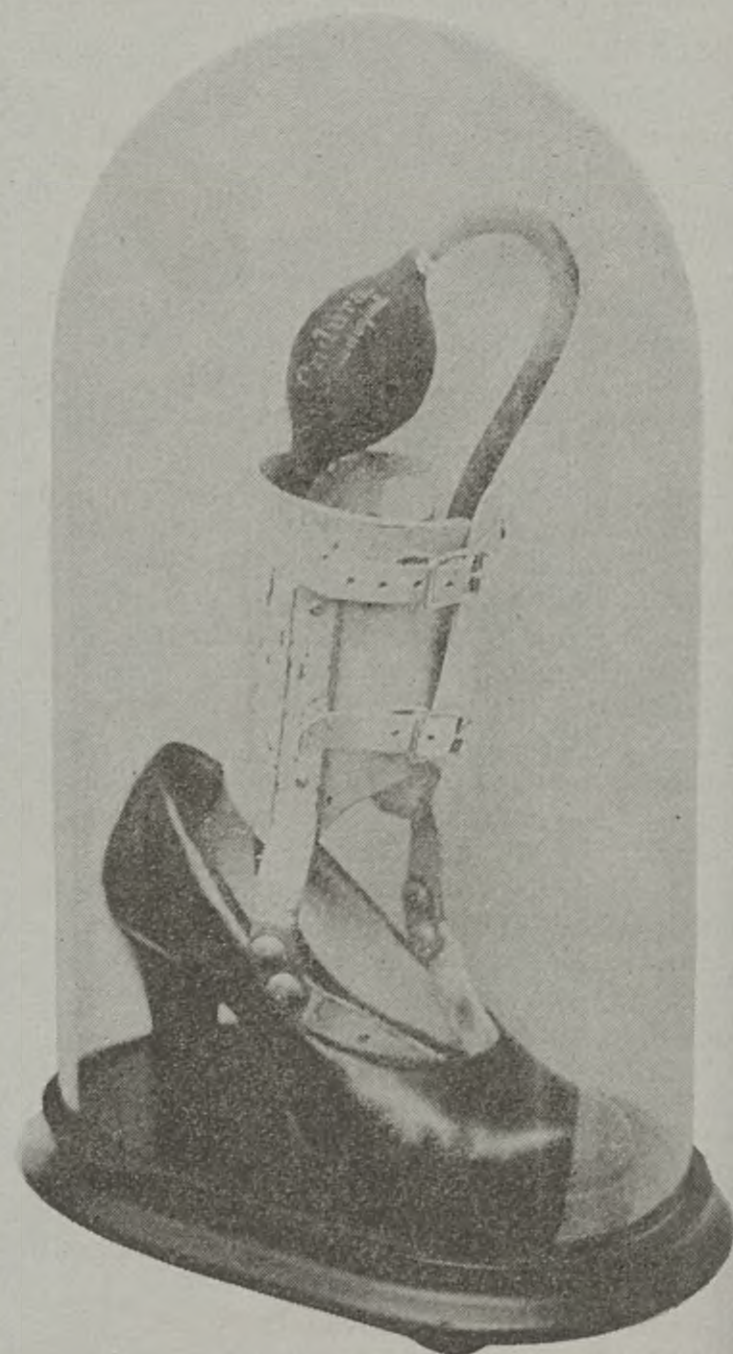
Contents of the book are divided into seven parts: Introduction, European and American Painting and Sculpture, Prints, Drawings, Asian Art, Antiquity and Decorative Art. In each of these Parts is a series of illustrations in colour or black-and-white, some full-page, mostly half-page, which are accompanied by a discerning and informative commentary by Dr Hoff. Here, the author's wide-ranging research, knowledge and sensibility come into full play. Naturally enough,

the first part, covering as it does a wide sweep of European History, is the largest. In addition to those Felton acquisitions already mentioned, the works illustrated and discussed range from fifteenth-century Italian painting through English eighteenth-century portraiture and French nineteenth-century Impressionism to twentieth-century works by Appel, Frankenthaler and Vasarely.

The Australian section, while paying homage to the Heidelberg School with reproductions of Roberts, McCubbin, Conder and Streeton, also attempts to illustrate the diversity which has developed in local painting since 1940 with examples by Drysdale, Nolan, Boyd, French and Williams. Jon Balsaitis, painter, and Ron Robertson-Swann, sculptor, bring the representation up to recent date. The range of each part, except prints, is extended in an appendix of additional monochrome illustrations, while several photographs showing architectural features of the Gallery appear elsewhere.

Like a previous book in the same series on the National Gallery, London, by Sir Philip Hendy, the present volume is a splendid leisure-time reminder of the collection under review, recalling spiritually enriching moments or hours spent in the physical presence of these great works of art.

Douglas Dundas





# Australian Ceramics by Tom Heath

This exhibition was inaugurated by the Australian Gallery Directors Conference and assembled with assistance from the Craft Board of the Australian Council for the Arts.

This exhibition records ten years of remarkable growth and change in Australian ceramics: a period in which sculptural and decorative interests have rivalled and even supplanted the traditional functional pottery. In abandoning tradition, however, craftsmen seem to have encountered some other limitations, which have to do with the qualities of their medium. Ceramics, as we all know, are brittle and have rather low tensile strength. As a consequence, while one can model an outstretched arm, say, at the scale of a Chelsea figurine, at full size it will tend to fall off – hence (among other things), the development of bronze casting. However, in general, as works in clay get larger they have, for merely structural reasons, to approximate more and more closely to some kind of closed volume. More complex shapes can be developed by combining the basic cylinders, cones, discs and spheres either precisely and geometrically, as in Bernard Sahms's *Flattened Forms* or Derek Smith's *Cylindrical Form* or, more freely, as in John Crump's *Group of Three Forms*. An extreme example of the free combination of essentially closed forms is Kathrin McMiles's *Sculptural Form*, in which a sphere is penetrated by a serpentine tube or cylinder; but, even using such combinatory methods, there is a definite limit to the size which can be achieved.

Oversimplifying then, we can say that the range of possibilities open to potters is from the small and intricate to the large and simple. This, in turn, affects the emotional impact which ceramic works can have; if they are miniature but representationally or spatially complex, they are distanced and their emotional impact is reduced by their small size; if they are big, their impact is reduced by the relative simplicity of their form, since it is technically impossible to enlarge them to the architectural scale at which even simple forms can affect us by their sheer size.

It is thus the aesthetic nature of ceramics to be decorative, decoration being defined as the pursuit of high visual interest with low emotional impact. Attempts to go beyond the decorative will be fraught with risk. Thus, to take two very different examples, the reason that I find Ron Rowe's space sculptures from the Out series and Tim Moorehead's *Three Times Blind* less satisfactory than

the technical skill and visual judgement that has gone into their making would seem to entail, is simply that they are too small to have the kind of impact which the ideas involved require. Moorehead's *Birth*, on the other hand, succeeds because the scale is right; but babies have rather a special scale. Another special case which to some extent transcends the limitations of clay is Leveson's *Tripurite*. Leveson has adopted the Surrealist device of producing an assemblage at once so incongruous and so disciplined that we are forced to impute to it a meaning which it does not in fact possess; but to achieve this effect he has had to make use of mixed media – earthenware, feathers, wood, satin and sisal – so that he has gone beyond clay, by abandoning it.

Like the functional pot, the small-scale, intricate, decorative ceramic object has, on the evidence, been somewhat neglected, with some creditable exceptions. Bruce Nuske's *Decorative Pot* in white porcelain has a delicately scalloped urn mounted on a pedestal whose architectural quality is somewhat lightened by a wavy, decorative pattern in blue and white, and by the fact that the whole thing is only thirty-one centimetres high. Harold Dover's *Probe Forms*, an exquisitely made set of devices for, perhaps, detecting quarks and, still more, his *Mesa Landscape with Trilli (sic)* illustrates to perfection that obsessive elaboration of uselessness which is characteristic of the most desirable ornaments.

To my mind, however, the most successful works are those which accept simplicity of form and seek for interest in the qualities of surface. Within this apparently limited programme there is still a whole universe of possibilities. Les Blakeborough's white porcelain vase is sufficiently embellished by the reflections and highlights on

its impeccable glaze. Shigeo Shiga contrasts free swirls of chun and copper glaze with the crisp precision of a formal bowl. Marea Gazzard's *Gazi II* is about surface in a different way: the play of shadow and a shade over the subtle curves, glazed in almost matt white. Suzanne Forsyth, on the other hand, silk-screens colours on like cake icing and pieces like *Twists* and *Vase Form* look good enough to eat, although her conversation piece *Anyone for a Tit*, a tray full of very pink, very conical breasts is, no doubt deliberately, as unappetising as massed nude cheering.

Varied and delightful as the effects achieved with glazes, shadows, or applied pattern are, the outstanding pieces are those which make use of texture for the enrichment of surface. Joan Campbell's *Night and Day* binds deep crumbly ravines in a decisively closed egg shape which recall the almost orderly near-patterns of bark, or of the earth's clouds seen from space. Peter Travis uses quite different techniques to produce similar effects in his *Landscape Sphere*; it is notable that the tight sphere is a more satisfactory vehicle for the channellings and indentations of the surface than the ragged-edged informality of his *Rain Forest* platter.

The catalogue prophesies, with some complacency, that ceramics will move still further in the direction of sculpture. I view this prophecy with alarm. Already the thoroughly traditional, unashamedly functional pieces such as Harold Hughan's platter, Carl McConnell's teapot and Wanda Garnsey's iron-glazed jar, come as a welcome relief. It is to be hoped that this exhibition will encourage everyone concerned with ceramics to think again, and to recognize both the limitations of the medium and the importance of its functional tradition.

opposite

JOHN SANDLER SHOE UNIT 1971

Lithograph 51cm. x 28cm.

Hogarth, Sydney

right

AUSTRALIAN CERAMICS EXHIBITION – INSTALLATION,  
ART GALLERY OF NEW SOUTH WALES





## Melbourne Scene

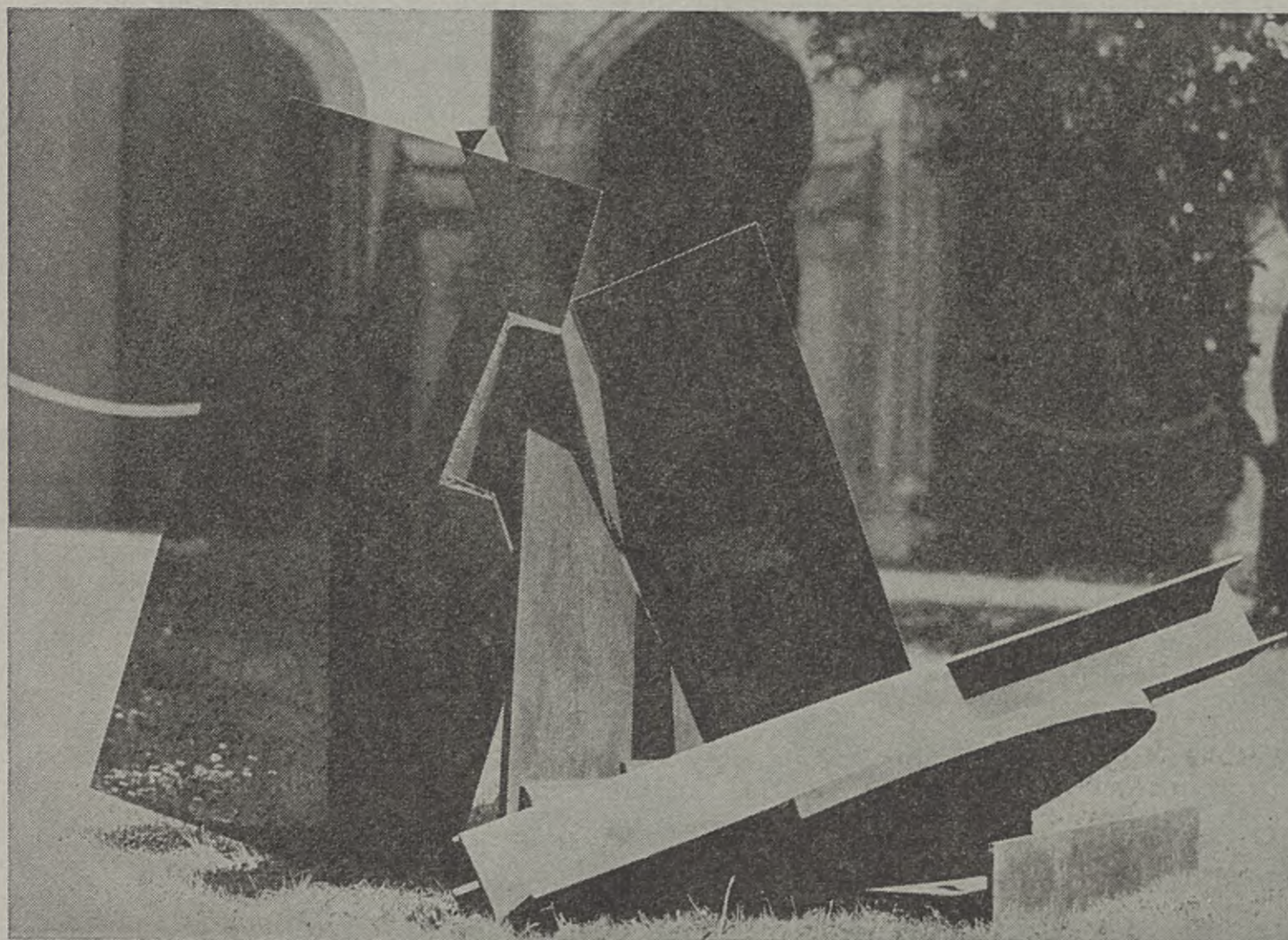
### Maureen Gilchrist

The most exciting feature of recent art in Melbourne continues to be its fragmentation, its refusal to cohere into clear and definable areas of general endeavour. One searches in vain for neat directions. Artists have become more self-sufficient. Of course, good painters and sculptors have always found their own ways of making good art. It is just that since the 1960s and particularly during the past two years artists have become less orientated towards group debate and dialogue and less needful of the back-up of shared stylistic persuasions. They are achieving their quality independently by acting on personal convictions regardless of public or critical sanctions or what might be right for other artists. We could ask for no higher purposefulness than this concentration on the distinction and distinctiveness of individual sensibility. The result is a remarkable diversity of styles and pursuits.

It would be absurd, for instance, to speak at present of works of art in terms

of a specifically Melbourne or Sydney flavour. Collective differences between these two major art-producing cities seem to have disappeared or to have become greatly reduced. Consequently, a gallery such as Melbourne's Chapman Powell Street Gallery can accommodate a Sydney Ball and a Fred Cress, a Ron Robertson-Swann and a David Wilson with an ease that makes us see them in the context of art itself rather than as the products of two different centres. If the Sydneysiders disconcert us it is because of their quality and not because they are newcomers to the Melbourne circuit. Cress, Ball and Robertson-Swann have each had exhibitions at Chapman Powell Street in the latter part of 1974. Wilson, who exhibited there the year before, showed a number of his recent works in the Ewing Gallery's outdoor sculpture exhibition at the University of Melbourne in October. Cress and Ball work in loose, painterly modes but their pictures are remarkably dissimilar. Robertson-Swann and Wilson began their careers in a Caroesque manner, but they have now developed from that chrysalis into highly individual sculptors.

Regional Gallery exhibitions have contributed to the present sense of self-sufficiency among artists. The extensive showing of George Baldessin's prints at



*top*  
JOHN HOPKINS TREES, COTTER RESERVE (1974)  
Oil 180cm. x 210cm.

*above*  
GEORGE BALDESSIN PERFORMERS (1974)  
Etching 61cm. x 76cm.

*left*  
DAVID WILSON SLEEPER (1974)  
Steel and perspex 152cm. x 274cm. x 168cm.



the Mornington Peninsula Arts Centre came with a certain aptness in view of the prevailing mood. Where so much recent printmaking has surrendered inspiration to calculation, to the repetitive image, and has become the slave of the reproductive processes of printing itself, Baldessin reveals an artist engaging afresh with his medium from print to print. He combines idiosyncratic iconographies and imagery with sustained formal elegance. Baldessin uses the etching medium itself and not merely his distorted and dissected personages or weapon-like emblems to evoke psychological states. The flatness and the peculiarly dim and shadowy greys of the etching plates create a sense of figures ensnared and suffocating within confined spaces. The Mornington show was the first full-scale survey of Baldessin's etchings and aquatints, spanning his ten years as a printmaker. In conjunction with the exhibition the Crossley Gallery showed twenty-three of the artist's best plates.

The 'Supernatural Natural Image' exhibition, touring three Regional Galleries (the Geelong, Ballarat and McClelland Art Galleries) in the second half of the year, is further evidence of the optimism and openness of the scene. Although it is the biggest group showing, so far, of the Australian New Realists, the exhibitors do not appear to share the same objectives or even to be substantially on the same wavelength. If they share similar pictorial problems as well as a receptiveness towards Pop and recent Abstract Art, particularly the Hard-Edge style of the mid-1960s, there is no sense of them as figures cooped up in a group. If John Hopkins, Robert Boynes, John Sandler and Jenny Watson give the image a new standing in art, they do so without recourse to a shared programme or ideology. The quality of work in the show ranged from slick, commercial illustration, through a fair share of old rather than the New Realism, to a peculiar blend of the ordinary and the Surreal. In this last context, Jeffrey Smart, an old hand at combining the banal with a de Chirico-like eeriness, set the pace. The fact that some of the exhibitors, notably Robert Boynes, John Sandler and Jenny Watson, have also had one-man shows during the run of the group exhibition suggests that the New Realists are becoming a force to reckon with in Australian art.

In Melbourne itself, Fred Cress's new

post-New York paintings (he travelled to America earlier in the year) are pervaded by a sense of fresh and independent endeavour. Cress has introduced into his fluid lateral and vertical drifts of colour broad gestures that extend his whole being, not just his wrist or arm, although, in certain passages, we feel a demand for the more detailed inflection of his hand. In the best pictures in his October exhibition at Chapman Powell Street the hooked bands of contrasting pigment structured the paintings; they were not simply there as decoration. Cress looked more unpredictable, from picture to picture, in this show than he has before. If the new paintings are transitional they are not tentative. Cress pushes each painting beyond the one before it.

Printmakers have been rather quiet in Melbourne this year. Hopefully, this will begin to change now that there is a professionally run workshop for artists in Melbourne covering all media. The workshop was set up at 460 Flinders Lane in October with the assistance of a Visual Arts Board Grant, under the joint directorship of Jan Senbergs, George Baldessin, Jock Clutterbuck, John Dent and Tate Adams. At the moment there are three litho presses and two etching presses. The directors hope to have up to ten presses when the workshop is in full swing. Twice before, this sort of thing has been attempted in Melbourne but, unfortunately, in each case, it did not last long. The directors of the new set-up are confident they have the numbers and the expertise and are sure the workshop will be a significant and viable addition to the Melbourne art scene.

The present spirit of experiment in Melbourne has been further encouraged by the Ewing Gallery, a non-commercial gallery on the Melbourne University campus. The Ewing has become one of the most enterprising and exploratory of Melbourne's galleries. This year forums and seminars have been held in conjunction with a number of exhibitions as part of a general policy of airing controversies and issues. The good shows this year included an exhibition of paintings by three women - Lesley Dumbrell, Julie Irving and Ann Newmarch, the 'Boxes' show (about forty artists were posted cardboard boxes to be returned to the gallery in whatever shape or form the artists desired) which turned out to be a spoof on Conceptual Art, the 'Works with Paper' show (an exhibition

by sculptors of works made with paper and cardboard), a survey of photography by students of Australian art colleges and the outdoor sculpture show. The exhibition of paintings by three women was not accompanied by a feminist manifesto. In each case the work of these three painters could not have been more different in aesthetic persuasion. And the exhibitors in the outdoor sculpture show were nothing if not diverse and unpredictable. Clive Murray-White's best pieces were his most random and irregular sculptures. In David Wilson's most disarming works the focus and fulcrum remained elusive. His steel girders and sheets of plastic are continually generative of others, driving us around the work from member to member. Wilson looks more serious and more independent than ever. Generally the show indicated that the options for sculpture are very much open in Melbourne at present.

The Ewing Gallery made a useful, indeed an invaluable, contribution to the art community this year by publishing an *Art Almanac* in three instalments. More than any other directory of events, the Ewing almanac kept everyone abreast of developments in Melbourne.

Pinacotheca must not be left out of this discussion of the openness of options in art here at present. Most of the exhibitions at Pinacotheca have a Conceptual bias but the range of work shown is broad and cannot be easily accommodated to just one category. The best show this year was an exhibition of works by Kevin Mortensen. In Mortensen's work concept and object are equally asserted. His sculptures do not merely render conventional form in eccentric substances. Mortensen's concern with new materials does not neglect the need to transform them imaginatively.

Since its disastrous 'Object and Idea' exhibition in the temporary exhibitions hall last year, the National Gallery of Victoria has steered clear of the contemporary scene. This is lamentable. Surely it would be an excellent idea for the gallery to have a separate *kunsthalle* set aside for surveys of new developments in Australian art. The exhibitors could change at regular intervals. This would be a splendid way of presenting the public with a comprehensive view of recent Australian art. It would also provide the painters, sculptors and printmakers with the depth of exposure they need.



## Peter Brown by Justin O'Brien

One evening about eleven or twelve years ago, Martin Sharp knocked on the door of my flat in Elizabeth Bay Road. It was a large basement-room really and, although there was ample light from the two windows, the light in the front hall was rather dim and I could just make out two faces – one belonging to Martin Sharp and the other to a young man with silver hair. This was my first meeting with Charlie Brown as most people knew him (I never called him Charlie, but always 'Pete' and he told me he would not have allowed use of this abbreviation from anyone else).

I was teaching art at Cranbrook School at that time and we needed another Art Master. I had forgotten I had asked Martin if he knew of someone he could recommend for the job. This was the reason for Charlie's visit.

It was indeed the best of recommendations. Charlie was not only a trained school-teacher but also a Diploma Student in art from the Sydney Technical College. He was intelligent, had a delicious sense of humour and an aura of warmth and humanity. From the first moment of our meeting I knew I had met a new friend.

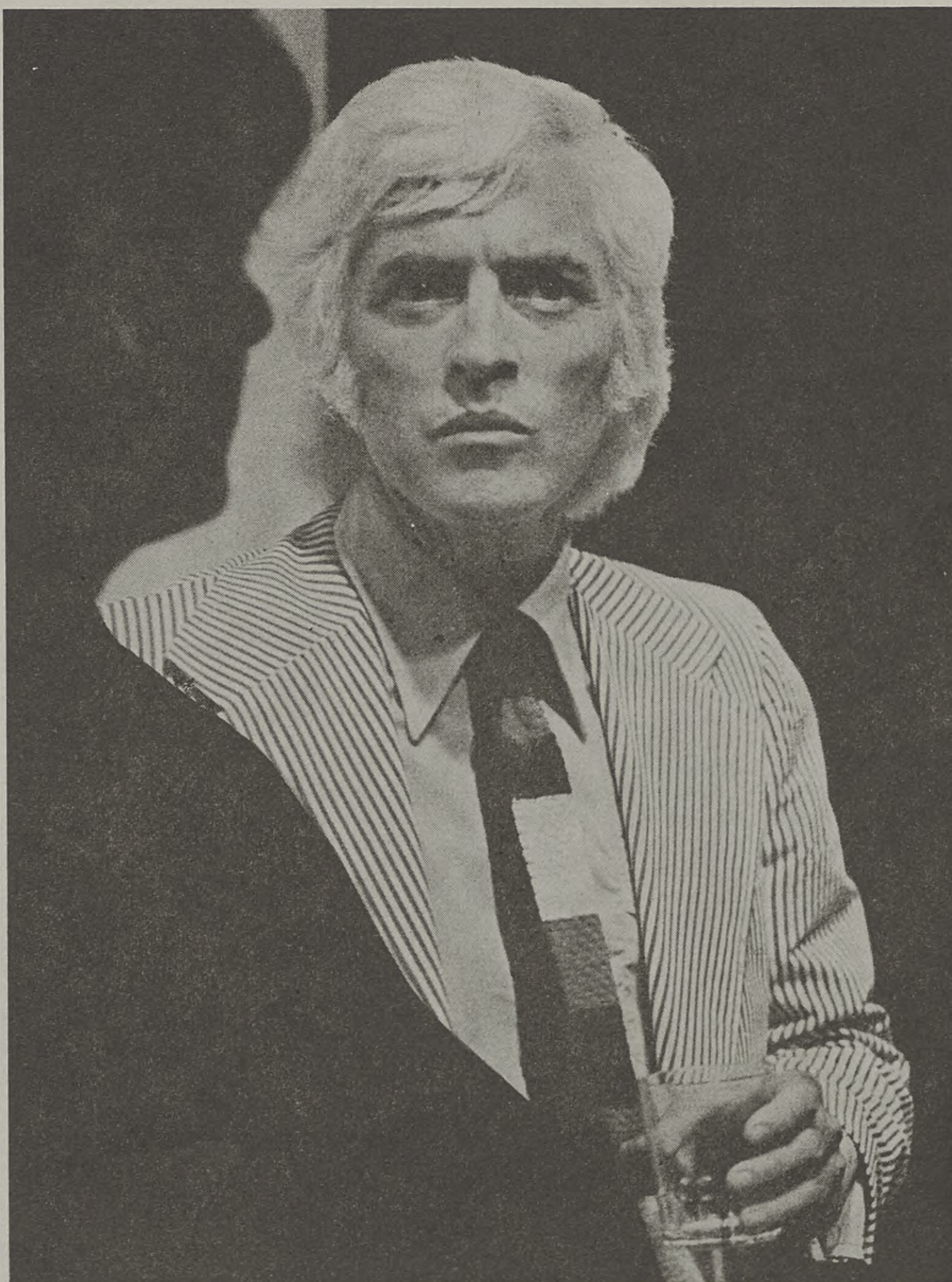
We worked together at Cranbrook for four years. Charlie was an excellent teacher and had a very special rapport with the boys. The difference of age placed no barrier between their understanding of each other. He had strong principles and was absolutely fearless when fighting for them. I am sure many of his pupils sensed this quality and respected him the more because of it and also for the natural dignity which surrounded him.

I was fortunate to have Charlie stay with me in Rome about eighteen months ago. This was his first visit to Europe. We walked and talked our way in and out of every church and museum in this ancient city. His enthusiasm was revitalizing and I began to see Rome again; but of course enthusiasm was one of Charlie's most endearing qualities. He was an intense, vital man, who wanted to live and love fully.

I do not think Charlie cared much for personal possessions. I frequently called him a cuckoo as he so often looked after other people's nests when they needed a caretaker. I am sure the reason he never owned a flat or house of his own was because he wanted to feel free and not tied down. He certainly loved his friends and their joys or sorrows were very real to him and, because of an innate commonsense, many young people would go to him for advice.

When I left Cranbrook in 1966, Charlie took over the responsibility of Head of the Art Department and was there until 1969, when he left Cranbrook to join the teaching staff at the National Art School, where he lectured in the History of Art. He was also Art Critic on *Antiques and Art*.

During the last year and a half Charlie Brown worked for the Visual Arts Board of the Australian



PETER BROWN

Photograph by Robert Walker

Council for the Arts. Although this new job was difficult and exacting, he applied himself to it with great enthusiasm. It involved a lot of travelling around Australia and when I asked him if it was exhausting, he replied that it most certainly was, but he loved every moment of it.

Charlie's death is a loss to the art world of Australia. He will certainly be missed by his colleagues, and I am sure it will be very difficult to find someone as devoted and capable

to take his place. For us, his friends, no one will ever be able to take his place.

Martin Sharp said at the funeral service in the Cranbrook School chapel: 'The emotion surrounding Charlie's sudden departure demonstrates how special he was. We take life for granted. Charlie knew life is a gift and everyone is special. He knew how special life is. Those who knew him will never forget him. His presence is tangibly strong.'



Introduction by  
The Hon. R. J. Hamer,  
Premier and  
Minister of the Arts,  
Government of Victoria



It is appropriate that this special edition of *ART and Australia* should coincide with the opening of the first of a series of triennial festivals, each of which will celebrate a different aspect of the arts in this State.

The Government of Victoria warmly commends Arts Victoria 75, not only for the originality of its concept but for the opportunity it will give to many thousands of people to see, in the course of several months, a series of exhibitions and other events which together will present a broad view of the visual arts – painting, sculpture, the graphic and decorative arts, the crafts and photography.

Victoria has a strong tradition in the visual arts with many important Australian artists of the past and the present either born or working here. It also has a strong framework, based on the National Gallery of Victoria, through the sixteen Regional Galleries supported by Government Grants.

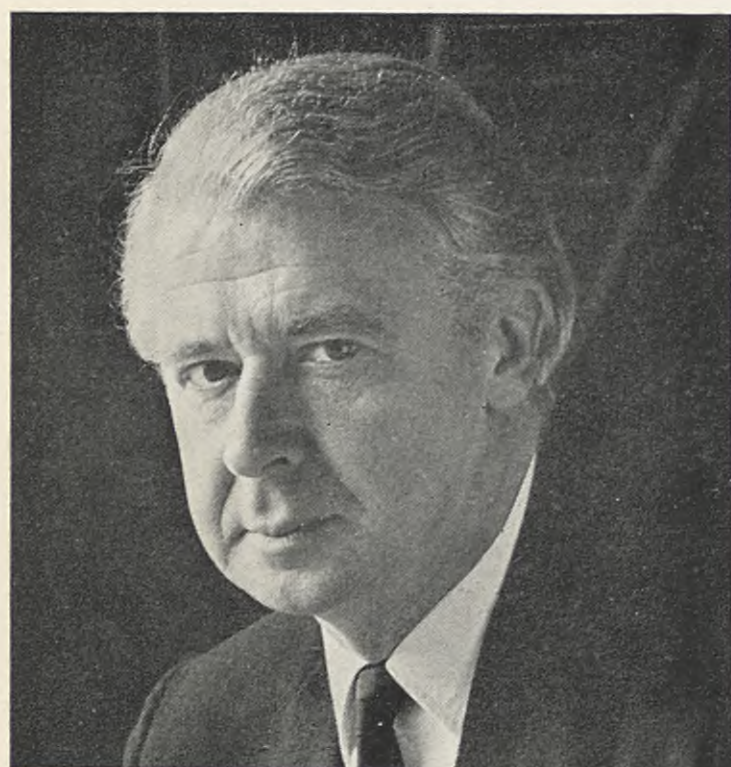
I would like to thank all those who have worked so hard for this Festival and to wish them success in this, the first venture of the series. To those who will be the audience, both from our own and from other States, the Government extends a very warm welcome.

*R. J. Hamer*





Foreword by  
Dr Eric Westbrook,  
Director,  
Victorian Ministry  
for the Arts



The word Festival has come to be used to describe a wide variety of activities ranging from events of a few days in small communities to those which attract international artists to the great traditional centres, but always it has implied that a number of events will be presented in one place and within a comparatively limited space of time.

Arts Victoria 75 presents a new concept with a large number of events tied together by a common theme and spread over nearly a year. In 1975, the theme will be the visual arts in Australia. Public and commercial galleries, local councils, groups of artists and educational institutions will all present one or more aspects of this theme. This should give those interested in the history and development of the visual arts in this country an opportunity not only to see a wide range of material – some of which has not been shown before – but also to see places and buildings in all parts of Victoria which they might not have previously visited.

While efforts were made to see that there would be as little overlap as possible, it should be stressed that there has been no attempt to impose ideas or attitudes from a central authority. The

main feature of such a festival as Arts Victoria 75 is that it should develop a richness of its own from the varied contributions of very different organizations and individuals.

While it was decided that the first of these triennial events should be concerned with Australian painting, sculpture, printmaking, the crafts, photography, and other related activities, it is planned that future events will concentrate upon one of the other arts such as drama, music or dance.

This special edition of *ART and Australia*, dealing as it does with the visual arts in Victoria, is particularly welcome. The National Gallery of Victoria has, from time to time, received substantial attention in this journal. It is therefore good to see our sixteen Regional Galleries now being looked at as a composite group and in considerable detail. This fine network of country art galleries, spread across the length and breadth of Victoria, is unmatched in any other State, and is possibly unique for a community of similar size anywhere in the world. It is hoped that as many people as possible will visit these galleries during 1975.

We in the Victorian Ministry for the Arts believe that Arts Victoria 75 will have a beneficial impact on both rural and metropolitan communities, on artists and on art historians and will be of special interest to those who believe that the arts in Australia have a particular character and a particular importance to our own people whatever may be the view of them from outside.

A handwritten signature in dark ink, appearing to read 'Eric Westbrook', with a horizontal line underneath.

## Recent Developments in Victoria

*Eric Westbrook*

In a short space it is impossible to detail the important developments which have taken place in the visual arts in Victoria under the impetus of the Premier and Minister of the Arts and through the agency of the Victorian Ministry for the Arts.

In governmental support for the arts, a balance must be sought between the past, present and future and examples of policies which seek to achieve this balance can be shown here.

In the second half of 1974, the State Government acquired the Schofield Collection of costume to add to the already important collection held by the National Gallery of Victoria. The Schofield material is of impressive range and quality and, with its particular emphasis on the early part of the twentieth century, it enables the Gallery to fill a gap of which the Staff and Trustees have been conscious for some years. The public will have an opportunity of assessing the importance of this acquisition when the Schofield Collection is shown as the opening exhibition of Arts Victoria 75 at the National Gallery from 25 March. The Victorian Government's policy in making grants-in-aid for major acquisitions of this kind is a new and progressive step in Australia and one which must be warmly welcomed.

The satisfying of present requirements can be typified by the Government's acquisition of Banyule, a magnificent house in the Melbourne suburb of Heidelberg, built in the 1840s and superbly preserved and developed by its former owner, Mr Robert Simpson. When the building for the National Gallery was planned in St Kilda Road, it was a firm policy decision that this would never be physically extended – both for aesthetic and practical reasons – and the need for branch galleries was stated. Banyule will enable the Gallery to show a wide range of paintings, furniture and the other decorative arts and will add to the rich network of galleries throughout Victoria.



The future, insofar as it lies in the hands of students, is being taken care of by the new Victorian College of the Arts, within which the former National Gallery school has become the Visual Arts Faculty, and is therefore free to continue to concentrate upon the training of professional painters, sculptors and printmakers. No other art school in Australia has this aim and students should benefit, also, from daily close contacts with other colleagues in the fields of music, drama, dance and, later, film and television. The aim of the College is to produce a fully rounded professional artist and, with the unique collections available at the National Gallery of Victoria, young painters, sculptors and printmakers will be in an especially privileged position.

The visual arts in Victoria are, we believe, in excellent condition.

## Poster Design – Arts Victoria 75

Ken Cato – noted Australian designer was selected to design the corporate logo and poster for Arts Victoria 75. He is a partner of Cato Hibbard Hawksby Pty Ltd and has been represented in many American, Swiss, Japanese and British graphic publications. He was selected to exhibit at the 6th International Biennale of Graphic Designs at the Moravian Gallery in Brno, Czechoslovakia.

## Contributors

This series of articles on the Victorian Art Galleries was compiled, and the Regional Galleries articles written, by Ann Galbally and Carl Andrew.

Ann Galbally is a lecturer in the Fine Arts Department at the University of Melbourne. Her book on Arthur Streeton was published by Landsdowne Press in 1969 and she is completing a Ph.D. thesis on John Peter Russell.

Carl Andrew has been Director of the McClelland Gallery, Victoria, since 1971 and has recently been appointed Curator of Art at the Tasmanian Museum and Art Gallery, Hobart.



A state wide  
festival of the  
visual arts

**Arts  
Victoria  
75**

exhibitions  
and activities in

Melbourne  
Ararat  
Ballarat  
Benalla  
Bendigo  
Castlemaine  
Geelong  
Hamilton  
Horsham

Langwarrin  
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Mornington  
Morwell  
Sale  
Shepparton  
Swan Hill  
Warrnambool

24 March  
15 November  
1975





# National Gallery of Victoria — Some Acquisitions of 1974

*Jennifer Phipps*

The list of acquisitions in an art gallery's Annual Report, when compared with the paintings and other works already held, is a shorthand of the strengths and shortcomings of the collecting policy. Read by themselves, such lists are sometimes misleading for, as well as having no mention of the works of art that got away, there also is no indication of the events that direct collecting into specialized areas.

The Decorative Arts Department is one of the largest sections of the National Gallery of Victoria and, in the past year, it has added extensively to its collections. The major acquisition was the Schofield Collection of costume and accessories dating from 1800 to 1949, and the exhibition of the Schofield Collection will open Arts Victoria 75. Like the G. Gordon Russell Collection of glass, acquired in the past few years through the William and Margaret Morgan Endowment, the acquisition of the Schofield material lifts a good collection into a major one for exhibition and study. Included amongst other works acquired were three pairs of embroidered and gold-buttoned French boots, of 1867, and an embroidered English early-seventeenth-century bookbinding. Three English goblet glasses, of c.1775, engraved with the seasons, were bought in London, and a group of Boyd ceramics were amongst the Australian pottery added to the ceramics collection. Two examples of silver acquired through the Felton Bequest are important, not only for their excellence, but because they are Continental pieces added to a metalwork collection which is mainly English. They are an Italian Flagellation Group, third quarter of the seventeenth century, in cast and chased silver, and a silver-gilt standing cup and cover from Nuremberg, of c.1620, made by Franz Vischer. For the exhibition '100 Modern Chairs', held in September 1974, and partly as a result of

it, fifteen chairs were acquired for the furniture collection, six by Australian designers. These were Grant Featherston: 'Stem' dining chairs, of 1970; James Farell: 'Oroglass' chair, of 1970; Fred Lowen: 'T4' lounge chair, of 1970; Sol Shapiro: armchair, of 1972; Norman Archibald: 'Nore' armchair, of 1973. Also of note was the 'Throne' chair of 1973, a piece of Op-Art furniture, sculptural rather than functional in appearance, by the American-Australian artist, Gus Speer.

Two important pieces of Australian Colonial furniture were acquired — a sideboard and a side-table, both in cedar, dating from the second quarter of the nineteenth century — and two children's beds of the third quarter of the nineteenth century, one an Austrian bentwood cradle, one English, in cast iron.

In the Oriental collection, whose major area is ceramics, a group of four blue-and-white Annamese porcelains, fourteenth to sixteenth century, were acquired and also a tenth-century Cambodian bronze.

The arts of Indonesia have been collected in the past few years, and to this small collection were added dyed and embroidered cloths from Java, Bali, Sumatra and Flores, Wayang Klitik puppets from Java and four Balinese paintings. The number of Chinese and Japanese paintings held in the gallery is still very small. Ten Chinese paintings dating from the eighteenth to the twentieth century, including recent calligraphy by Tsao Li-an, were acquired and four Japanese Suiboku paintings, of c.1970, by Hoozan Matsumoto, who visited the Gallery in 1974.

Major additions to the European painting collections were made through the Felton Bequest. The Old Master collection gained two Italian paintings — *Pan* by Annabile Carracci and *Portrait of an Old Lady* by Guido Reni. For the print collection, an outstanding group of works was acquired, also through the Felton Bequest. These were an Henri Toulouse-Lautrec lithograph *Le Jockey*, *Madam Cardinal Scolding an Admirer*, a monotype by Edgar Degas, a colour lithograph *Le Chapeau Epingle*, by Auguste Renoir, and the Brucke Portfolio, 1911, by Heckel.

Eric Thake's sketchbooks, dated 1922 to 1973, and prints by two young Melbourne artists, Alberr Shomaly and John Loane, were amongst other Australian works acquired.

From the 1974 exhibition 'Some Recent American Art', the Felton Bequest bought for the modern American collection a felt piece by Robert Morris and a Donald Judd sculpture. The Gallery also entered a new area of collecting when it bought three American Video-tapes by William Wegman, Bruce Nauman and Keith Sonnier.

The Department of Photography is buying more Australian photographs than overseas work. Early Australian works were acquired, some anonymous, as well as by J. W. Lindt, and Nicholas Caire, and recent photographs by Hal Missingham, Geoff Parr, John Williams and Sue Ford were bought. From Europe, photographs by Bill Brandt, Henri Lartigue, Frank Meadow Sutcliffe and August Sander were acquired.

The Department of Australian Art bought two small sculptures, *Grassed Holden* by Margaret Dodd and a plaster medallion of Janet Achurch by Bertram Mackennal.

Two paintings from the Colonial period were acquired — the first, Marshall Claxton's *An Emigrant's Thoughts of Home* which is a splendid pendant to our other painting of a long sea voyage, Tom Roberts's *Coming South*; the second, a George O'Brien water-colour, *The Long Beach near Frankstone*. Other works bought included three by Melbourne artists: *Rooftop Calligraphy* by Patrick O'Carrigan, *You're Old Enough to Know Better* by Mike Brown, and *Drawing No 11* by Ti Parks. The painting by Peter Powditch, *Sun-Torso, 152 (Bunch)*, which won the William Angliss Annual Prize, was presented to the Gallery.

The works of art which have been noted here are a small selection of one year's collecting in a Gallery which must buy very widely. Arts Victoria 75 will provide an opportunity for looking again at the collections of the National Gallery of Victoria, and assessing them within the art and activities of the community it was founded to serve.

right

ANNIBALE CARRACCI PAN (c.1592)  
Oil on canvas 110cm. x 136cm.  
(Felton Bequest 1974)

far right

GUIDO RENI PORTRAIT OF AN OLD WOMAN  
(1640-42)  
Oil on canvas 62cm. x 53cm.  
(Felton Bequest 1974)





*left*

PAQUIN DRESS (c.1909)

Cream lace and net over lawn, applied tufted braid, ribbon insertions

(Schofield Collection State Government Grant 1974)

*below*

FRANZ VISCHER STANDING CUP AND COVER

(c.1620)

Silver-gilt 50cm. high

(Felton Bequest 1974)

National Gallery of Victoria







*far left*

AUGUSTE RENOIR LE CHAPEAU EPINGLE 11 (1898)  
Colour lithograph 60cm. x 49cm.  
(Felton Bequest 1974)



*left*

ERICH HECKEL STANDING CHILD (1911)  
Colour woodcut 37cm. x 28cm.  
(Felton Bequest 1974)

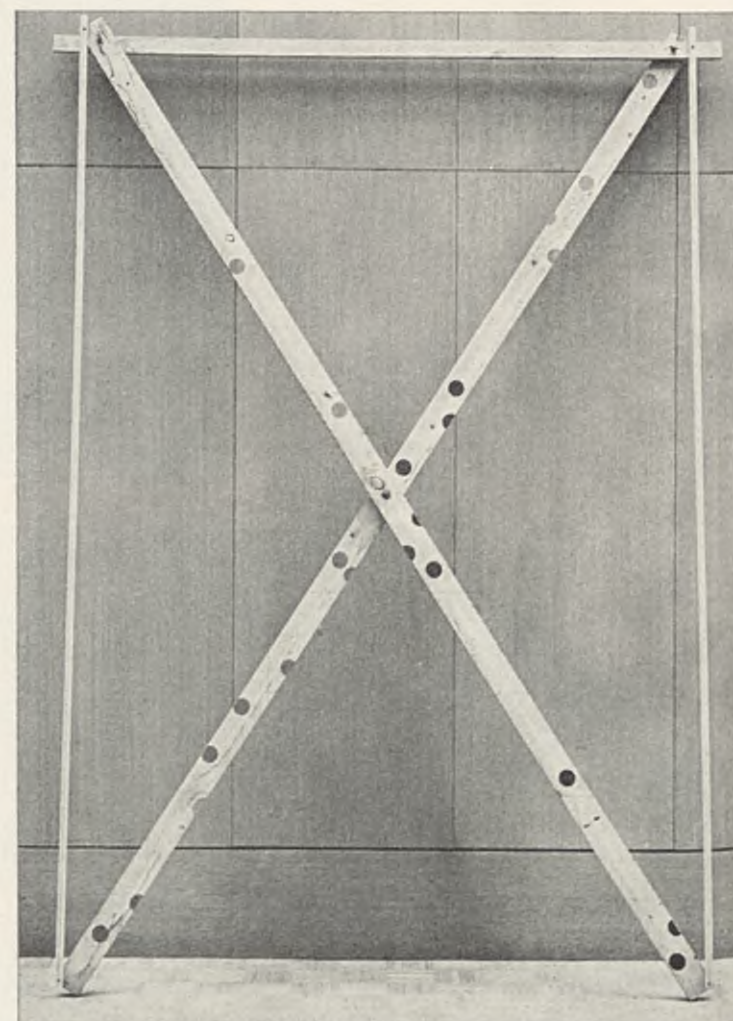
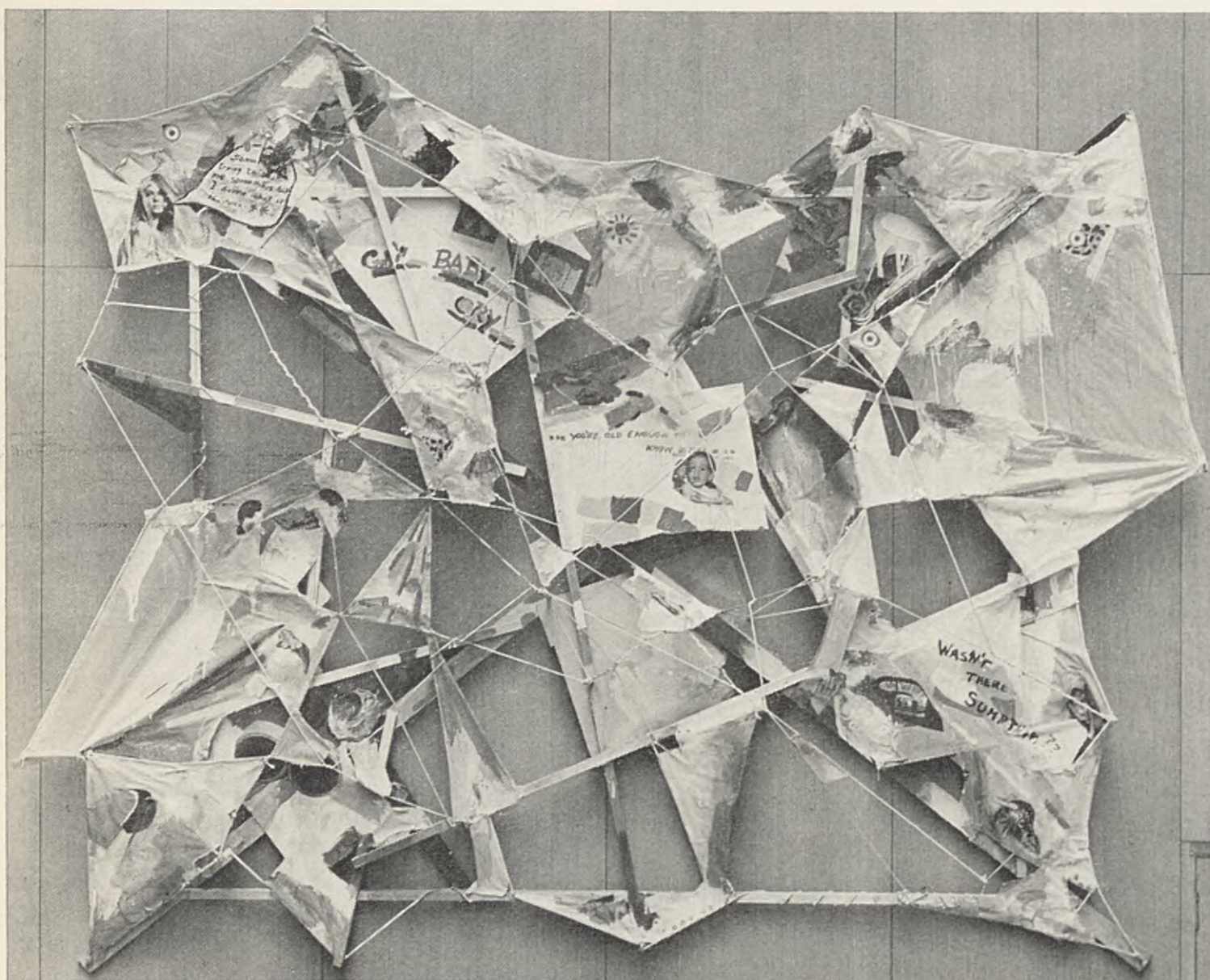
*below left*

MICHAEL BROWN YOU'RE OLD ENOUGH TO KNOW  
BETTER (1970)  
Assemblage construction 252cm. x 207cm. x 25cm.

*below*

TI PARKS DRAWING NO. 11 (1970)  
Wood, paint, pencil, screws, bolts, wing nuts  
252cm. x 183cm. x 9cm.

National Gallery of Victoria





## The Regional Galleries Association of Victoria

*Donald Webb*

Since 1884, when the first Fine Art Gallery was opened in Ballarat, local interest and enterprise have brought about the establishment of public art galleries in seventeen country centres of the State of Victoria.

Following the lead of an original six who, in 1957, came together in a free association as the Victorian Public Galleries Group, eleven others have, since then, laid the foundations of worthy art collections, erected buildings designed to accommodate exhibitions under proper conditions, employed full-time Directors and at least minimum ancillary Staffs, and have become identified as members with full status of what is now the Regional Galleries Association of Victoria. Several regional galleries have secured qualified art teachers as Education Officers by

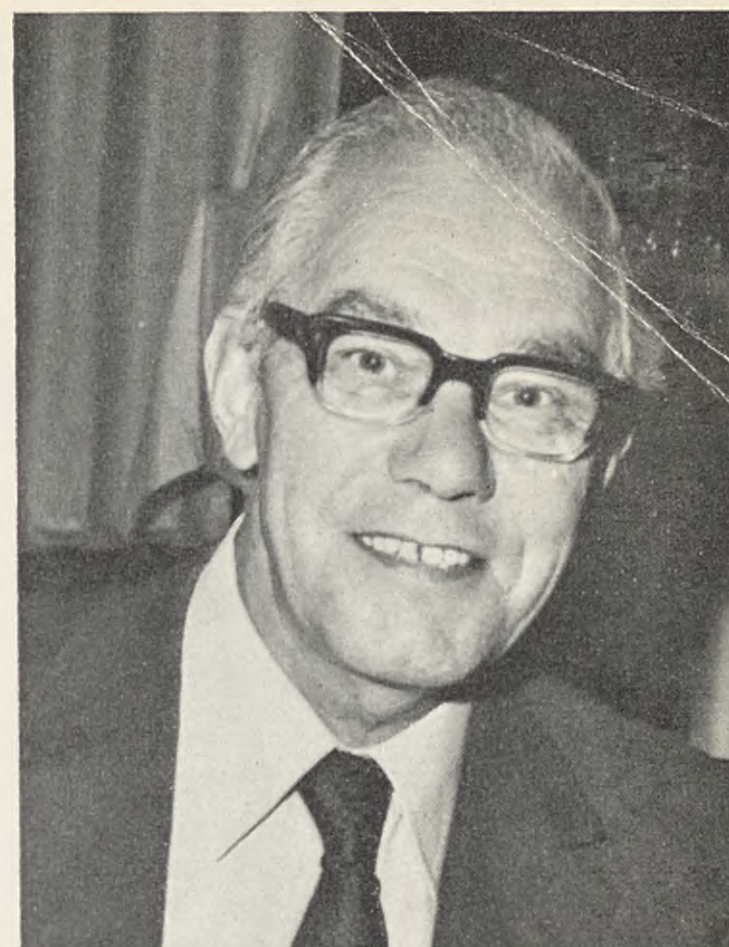
secondment from the Department of Education.

From the outset, the Government of the State of Victoria has encouraged and assisted the growth and development of the art gallery movement through the Regional Galleries Association which it recognizes and consults whenever special information or recommendations are sought.

Government assistance has been wisely given in grants amounting to hundreds of thousands of dollars for capital works associated with country galleries. An annual basic grant to each member gallery plus a differential allowance according to local need is now a regular item of the annual State Budget in Victoria. The recent establishment within Victoria of a Ministry for the Arts with its own Director has given impetus to the now proven regional plan of development, so that the present annual grant to Regional Galleries amounts to \$189,000.

The public is indebted to the many members of Art Gallery Committees all over the State who have given and are giving devoted voluntary public service to the betterment of their communities, and to the Executive Committee of the Regional Galleries Association of Victoria whose members have also acted in a voluntary capacity to establish the Association as a going concern. A special Government allocation has now made possible the appointment of Dennis H. Colsey as the regular Executive Officer to the Association, the affairs of which are now a full-time occupation for an experienced and properly qualified person.

The gathering together, by mutual consent, of so large a number of independent public art galleries, each preserving its autonomy yet contributing mutually to the benefit of all, is without parallel elsewhere. This freedom of association assures individuality where none is a copy of another in policy, collection or programme. Progress is not by direction but by local inclination, and a visit to each is a unique and refreshing experience. The purpose of the Regional Galleries Association of Victoria is to promote and further the interests of public art galleries in presenting the arts to the public in the State of Victoria so that those hitherto deprived in remote areas shall come to have more ready access to original works of art and art-gallery services than before.





# Ballarat Fine Art Gallery



*top*  
PERCY LINDSAY CHINA TOWN, CRESWICK (1893)  
Oil on canvas 30cm. x 45cm.

*above*  
PONTIFICAL (c.1400)  
Illuminated manuscript – Italian 28cm. x 39cm. double page

*left*  
CHARLES CONDER AN EARLY TASTE FOR LITERATURE (1888)  
Oil on canvas 71cm. x 61cm.





*above*  
 E. PHILLIPS FOX THE LOVE STORY (c.1889-1903)  
 Oil on canvas 102cm. x 153cm.

*left*  
 GIROLAMO NERLI BERRY'S BAY  
 Oil on canvas 53cm. x 74cm.

Photographs by John Edson  
 Ballarat Fine Art Gallery



The Ballarat Fine Art Gallery was the first provincial art gallery established in Australia and today has undoubtedly the most important regional collection.

The Gallery was established in 1884 by a group of interested citizens led by James Oddie. The original premises were rented but, two years later, the Victorian Government granted the present site in Lydiard Street and £2,000 for the purchase of works of art. A total of £6,000 was raised and the building was opened in 1887. In 1963 £50,000 was made available for improvements including the appointment of a professional Director. The first Director, James Mollison, was appointed in 1967.

Important bequests have included funds which established the George Crouch and Minnie Crouch prizes by means of which many excellent paintings, sculptures and graphic works have been acquired for the Gallery.

The Ballarat Fine Art Gallery has had a long and close association with the Lindsay family, whose home was at nearby Creswick. The young Norman was deeply impressed by Solomon J. Solomon's High-Victorian *Ajax and Cassandra* and for all of the Lindsay children the gallery provided ready access to a group of nineteenth-century European academic pictures and Australian works. A room is now permanently devoted to the display of works by Norman, Lionel, Percy, Ruby and Daryl Lindsay; at one end, an alcove accommodates the intact Lindsay sitting-room from their Creswick house. The Mary Lindsay Bequest provides for additions to this unique holding, which is the largest Lindsay family study-collection.

The Ballarat collection is the most varied among those of the Regional Galleries. It contains a comprehensive collection of Australian art, in which nearly every major artist is represented by more than two works – paintings, sculpture, drawings, prints and ceramics. The acquisitions policy concentrates on the collection of Australian art but the collection at Ballarat also includes eighteenth- and nineteenth-century European paintings, prints, furniture, textiles and a remarkable group of medieval manuscripts.

The emphasis in the past has always been on the purchase of paintings but the present Director, Ron Radford, is now systematically adding to the collection of





Australian prints, particularly where these relate to paintings already owned. In fact, the largest part of the Ballarat collection is on paper – watercolours, drawings and prints.

The Eureka flag has been in the possession of the Gallery since 1895. It was recently restored and unveiled by the Prime Minister in December 1974.

The collection of contemporary Australian paintings includes good examples by Peter Clarke, Guy Stuart, Les Kossatz and Alun Leach-Jones, and sculptures by Michael Young, Kevin Rhodes, George Baldessin and Clive Murray-White.

The great strength of the Ballarat Gallery is its collection of Heidelberg-School paintings. Among the best of these are Charles Conder's *An Early Taste for Literature*, Tom Roberts's *A Summer Morning's Tiff*, Walter Withers's *The Coming Storm* (which is possibly his best painting), Frederick McCubbin's *The Letter* and Arthur Streeton's *Eaglemont*. Excellent paintings of the same period include E. Phillips Fox's *The Love Story*, Girolamo Nerli's *Berry's Bay* and David Davies's *Under the Burden and Heat of the Day*.

Certainly no newly established Regional Gallery could today hope to purchase even one equally fine painting of this period. The Ballarat collection of Australian painting of the 1880s and 1890s will remain unchallenged as the most important and comprehensive among Australian Regional Galleries.

opposite top

FREDERICK McCUBBIN THE LITTLE GIRL AT THE PIANO (1909)  
Oil on canvas 74cm. x 91cm.

opposite bottom

NICHOLAS CHEVALIER WANNON FALLS (1862)  
Oil on canvas 130cm. x 180cm.

top right

J. BUXTON KNIGHT AN APRIL DAY 1887  
Oil on canvas 101cm. x 128cm.

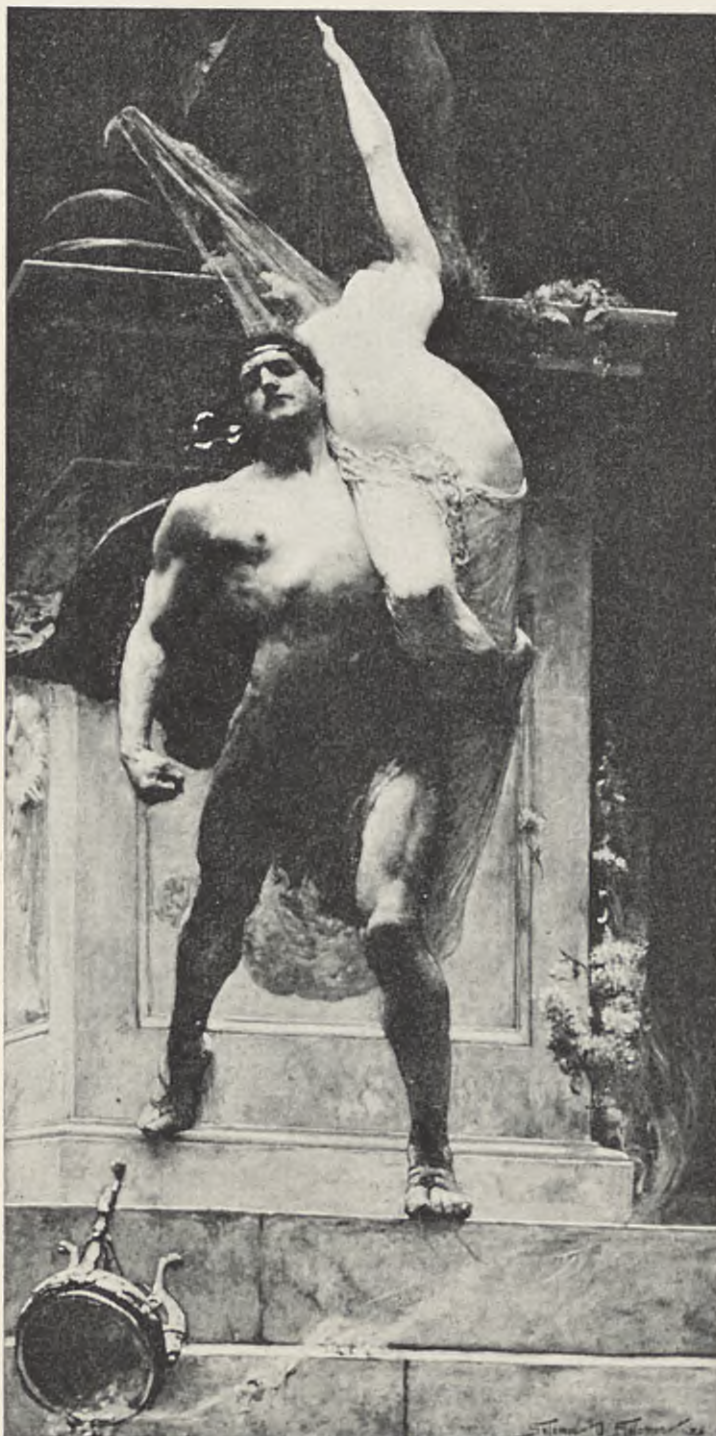
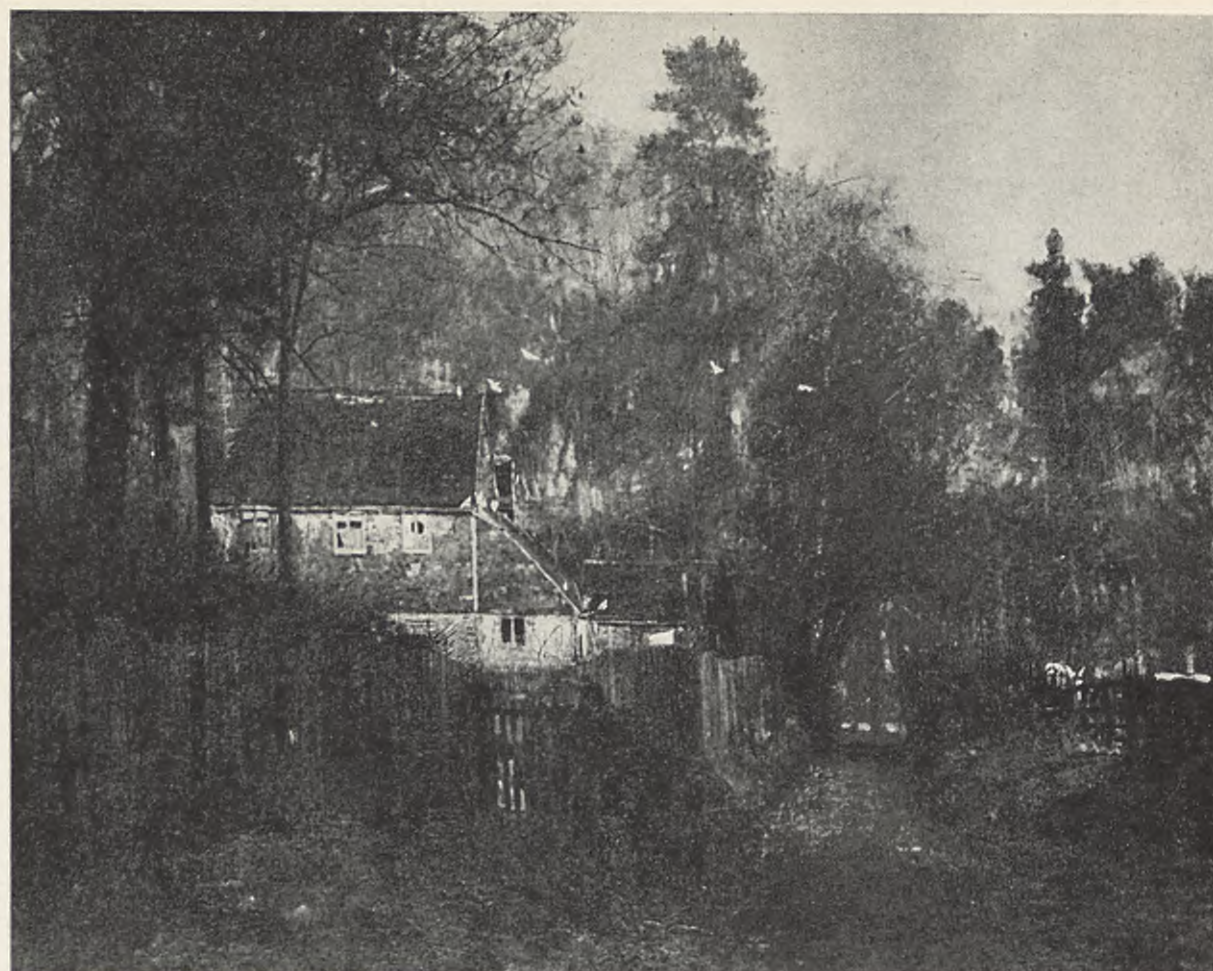
right

SOLOMON J. SOLOMON AJAX AND CASSANDRA 1876  
Oil on canvas 335cm. x 152cm.

far right

C. DOUGLAS RICHARDSON THE CLOUD (1900)  
Plaster 47cm. high

Photographs by John Edson  
Ballarat Fine Art Gallery





## Castlemaine Art Gallery

Castlemaine Art Gallery and Historical Museum is one of the most elegant and homogeneous of the Regional Art Galleries. Founded in 1913 by a group of local citizens, the present building with its imposing Art Deco façade was designed by Melbourne architect Percy Meldrum in 1931 and built at the height of the Depression. It was extended in 1960-61 and again in 1971, when the Committee wisely decided on the necessity of adding a special exhibitions' gallery to enable Castlemaine to house temporary exhibitions without having to remove its permanent collection each time.

Until 1962, the management of the Gallery was carried out almost entirely by interested, but voluntary, local citizens. The substantial increase in the annual State Government Grant which was made in that year meant that it was now practicable to appoint a full-time Secretary/Supervisor, who later became the Gallery's Director.

Well lit, spacious and always well hung by Director Beth Sinclair, Castlemaine Art Gallery has always specialized in Australian art. Strong support from local citizens has built up the collection and substantial help was received from legacies; in 1942 the collection was greatly augmented by a bequest from Sir John Higgins of his pictures, china, glassware and furniture.

An important patron of the Gallery was Dame Nellie Melba, who presented the very beautiful *Golden Sunlight* by Frederick McCubbin to the Gallery in 1923, and the following year donated Hugh Ramsay's portrait of her father, *David Mitchell*. Several artists have presented works to the collection: Elioth Gruner gave his vivacious, springtime study *In the Orchard*, in 1920, James Quinn two female studies in 1936 and Tom Roberts a late landscape, *Wayside, Kallista* and the famous early subject-piece, *Reconciliation*, in 1930.

The collection contains unusual examples by well-known Australian painters, such as the two tiny oil studies of the Belle-Ile landscape by the famous portraitist, Sir John Longstaff, *Morning after Rain, Belle-Ile 1890* and *Cabbage Plot, Belle-Ile 1890*. Both were painted during Longstaff's stay with another Australian artist, John Russell, on Belle-Ile and Russell himself is represented by a very expressive watercolour study, *Tail-End of a Great South Westerly Storm*, purchased in 1969.

*Le Clocher, Pacé* is a sensitive early landscape by Max Meldrum. George Coates's watercolour, *The Housekeeper*, shows an eminent portrait painter in an unexpectedly humorous moment. Other important Australian paintings held at Castlemaine include E. Phillips Fox's *The Bathing Hour*, Russell Drysdale's *Desolation*, Frederick McCubbin's *Winter Evening, Hawthorn* and Charles Conder's *The Blue Sofa* as well as a small collection of European graphics.



top  
J. COATES THE HOUSEKEEPER  
Watercolour 38cm. x 31cm.

above  
IAN FAIRWEATHER GROUP OF FIGURES (c.1950)  
Pen and wash 24cm. x 18cm.





*above*  
ELIOTH GRUNER IN THE ORCHARD (1920)  
Oil on canvas 39cm. x 45cm.

*left*  
E. PHILLIPS FOX THE BATHING HOUR  
Oil on canvas 178cm. x 110cm.

*top*  
FREDERICK McCUBBIN GOLDEN SUNLIGHT 1914  
Oil on canvas 76cm. x 116cm.

Photographs by John Edson  
Castlemaine Art Gallery





*far left*

WALTER WITHERS THE OLD FARM  
Oil on canvas 45cm. x 55cm.

*left*

MAX MELDRUM LE CLOCHER, PACE (c.1908)  
Oil on canvas 36cm. x 34cm.

*below*

RUSSELL DRYSDALE DESOLATION (1946)  
Oil 74cm. x 100cm.

Photographs by John Edson  
Castlemaine Art Gallery





## Geelong Art Gallery

The G. M. Hitchcock Memorial Art Gallery at Geelong is a vigorous example of an older establishment readily accommodating itself to contemporary tastes and needs, whilst offering local residents important examples of nineteenth-century art.

Founded in 1896 and formally opened in 1900 at the Council Chambers, Geelong Town Hall, the Gallery was finally established in a new building in Johnstone Park, Little Malop Street, in 1915. In 1966 the Geelong Art Gallery received an outright State Grant of \$50,000 and this, together with the \$25,000 raised by the Gallery Committee, enabled the pre-World War I building to be extensively renovated and modernized in 1970-71.

The collection at Geelong includes interesting examples of nineteenth-century European paintings reflecting the taste of the early Trustees, with an emphasis on the Newlyn School – Stanhope Forbes and Fred Hall – and on Victorian anecdotal painting as in Alexander Rossi's delicious watercolour study of delicate states of mind, his *Expectation*.

The early Australian holdings are even more impressive, particularly the two important von Guerards, *The Barwon River, Geelong 1854* and *The Barwon River, Queen's Park*, of 1860. The former work shows us von Guerard at his best in a consciously constructed history-piece, depicting two settlers trading with aborigines. W. Blamire Young's watercolour, *Buckley acting as Interpreter at Indented Head*, is a long, horizontal work, an exciting and successful blending of Secessionist cut-away edges, compressed form and hot colouring with historico-realist subject-matter.

Frederick McCubbin's *A Bush Burial* has probably remained the Gallery's most popular picture since its acquisition by public subscription early in this century, but the collection also includes

works by Walter Withers, Louis Buvelot, Rupert Bunny's *Circe and Ulysses* and a charming Charles Conder drawing of Vatteton-sur-Mer, of 1899.

Since her appointment as Director in 1972, Katrina Rumley has been attempting to develop the Gallery's significant Heidelberg School holdings, whilst building up the modern Australian collection. A major area for acquisitions has been the Corio Prize, now in its tenth year. This has given the Gallery examples by Paul Partos, Sydney Ball, Peter Booth, Domenico de Clarico and Sandra Leveson amongst others. The Corio Prize is a non-invitation prize, which has now been turned into a purchase award.

Director Rumley is also actively stressing the Gallery's involvement in the local community through film shows, lectures and the Gallery's unique bookshop, which also sells artists' materials. This is a favourite area of the Gallery and acts as a meeting-ground for many students from the local Gordon Institute of Technology.



top  
ALEXANDER M. ROSSI *EXPECTATION* (1875)  
Watercolour on paper 100cm. x 68cm.

above  
CHARLES CONDER *UNTITLED* (1899)  
Pencil drawing 26cm. x 21cm.

Photographs by John Bolton  
Geelong Art Gallery





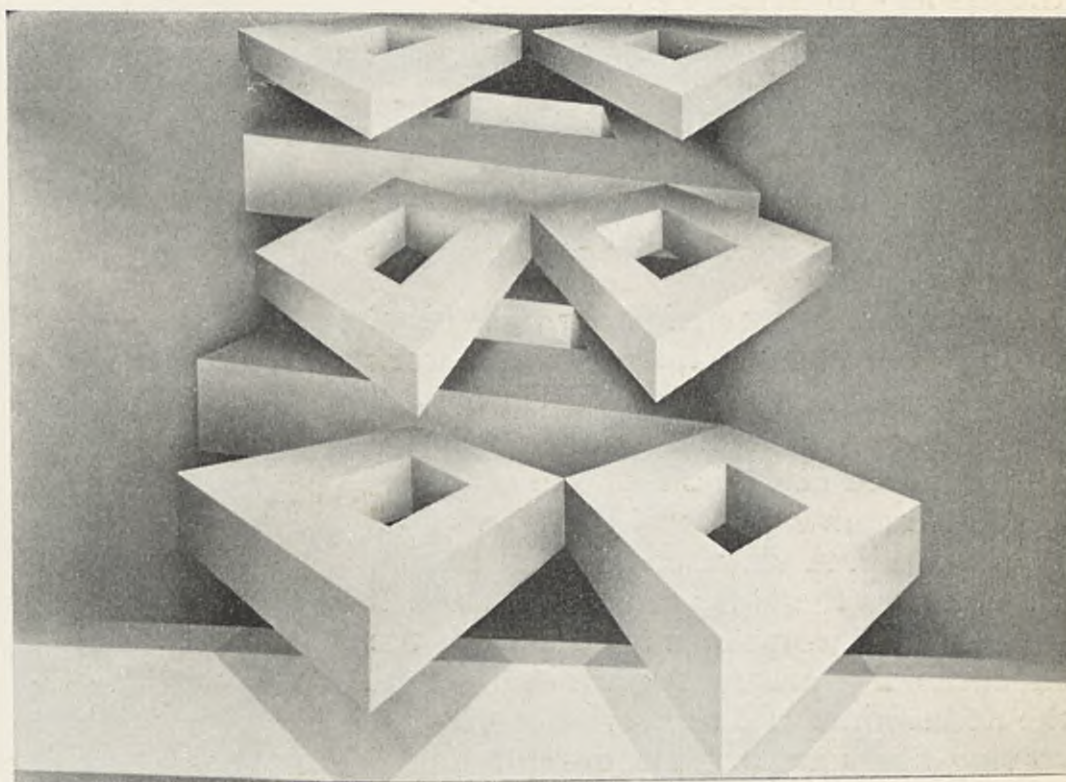
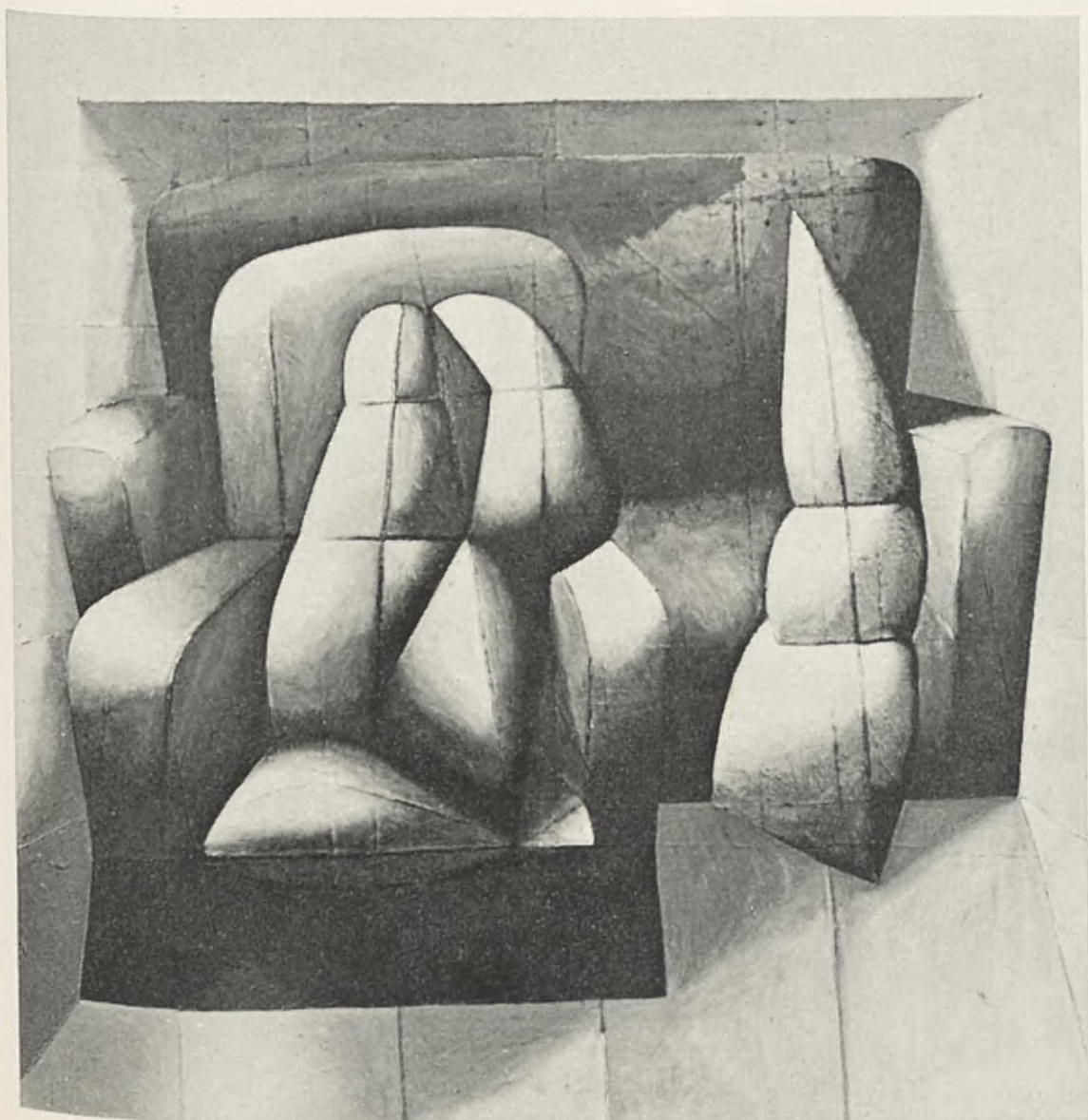
*top*  
 WILLIAM BLAMIRE YOUNG BUCKLEY ACTING AS  
 INTERPRETER AT INDENTED HEAD 1901  
 Watercolour on paper 61cm. x 183cm.

*above*  
 EUGEN VON GUERARD THE BARWON RIVER  
 GEELONG 1854 1854  
 Oil on canvas 46cm. x 75cm.



Photographs by John Bolton  
 Geelong Art Gallery





*top*  
 FREDERICK McCUBBIN A BUSH BURIAL 1890  
 Oil on canvas 120cm. x 221cm.

*above*  
 VIRGINIA JAY INFLECTION (c.1971)  
 Acrylic on canvas 198cm. x 275cm.

*left*  
 KEITH LOOBY STILL LIFE AND COMFY (1973)  
 Acrylic on canvas 153cm. x 153cm.



## Ararat Art Gallery

The Ararat Art Gallery is the most recently admitted member of the Regional Galleries Association of Victoria (full membership was granted in 1974) although it was an associate member for four years.

In line with a growing tendency of the Victorian Regional Galleries to specialize in their areas of collection, the Ararat Art Gallery is following a policy of specializing in crafts with an emphasis upon works in wool and fibre; as Ararat is situated in an important wool-growing area in the Western District of Victoria, this policy is appropriate and will cause the Gallery to develop a distinctive character with works of particular interest to the local population.

The Ararat Art Gallery is also presenting a large number of craft exhibitions in the spacious white rooms of the late-Victorian Town Hall building which it occupies.

This acquisitions policy has only very recently been adopted, but already works by Jutta Feddersen and John Corbett have been purchased. The Gallery has also acquired ceramics by John Gilbert, Victor Greenaway, Harold Hughan and Mitsui Shoji. A very active social committee raises funds for these purchases.

Children's workshops are a part of the educational programme and, in line with the acquisitions policy, workshops involving fibres are organized – spinning, weaving and paper-making.



*top*  
JOHN CORBETT HAMMOCK (1974)  
Woven hand-dyed wool 200cm. x 98cm.

*above*  
RICHARD MARGUIS TEAPOT (1974)  
Hand-blown glass 12cm. x 11cm.

*left*  
JUTTA FEDDERSEN AMANDA (1974)  
Jute, sisal and feathers 120cm. x 30cm.

Photographs by John Edson  
Ararat Art Gallery



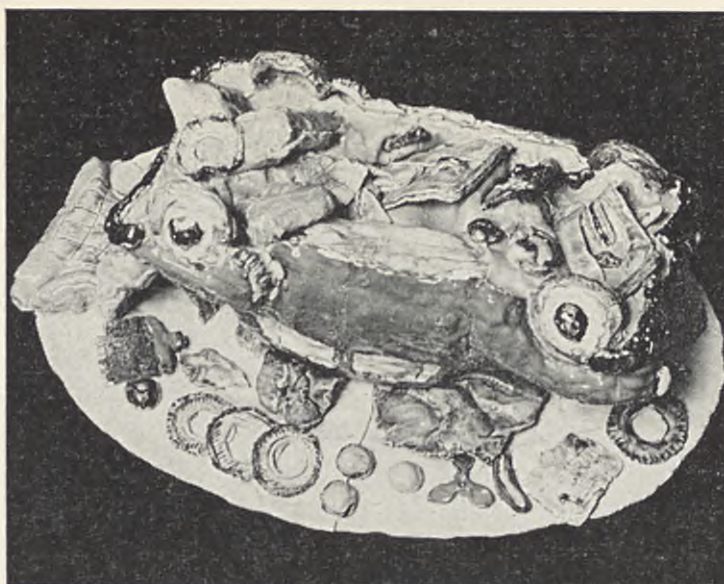
## Latrobe Valley Arts Centre

The Latrobe Valley Arts Centre is a municipal gallery in the upper floor of the Civic Centre, Morwell, in the industrial Latrobe Valley, south-east of Melbourne. It was opened in May 1971 and comprises two air-conditioned galleries and storage space. The first Director was Campbell Hughston who was succeeded by Tony Hanning in November 1972.

Acquisitions have resulted from the Ronald Award (a locally funded purchase grant) and the Caltex-ALVA Exhibition funds which result from company and municipal contributions. Acquisitions from these awards have included good examples of the work of such artists as Sydney Ball, John Firth-Smith, Peter Booth, John Hopkins and Peter Tyndall.

The Gallery's Education Officer has organized activities which closely involve school-children at all levels in the loan-exhibitions programme. The Gallery also presents several exhibitions of student work each year. In addition the Education Officer conducts workshops for adult participation in painting, drawing and printmaking, and pottery classes. The Arts Centre Association, by arrangement with Musica Viva, presents chamber-music concerts and also film screenings and lectures.

The Director, Tony Hanning, has initiated many adventurous exhibitions which have actively involved important young artists and aroused much interest. In 1974 the 'Works with Paper' exhibition presented specially made experimental works by Nigel Lendon, Clive Murray-White, John Davis, Peter Sinclair and Neil Taylor. Initiative of this kind can extend the role of a small public gallery beyond its local responsibilities and enable it to contribute in a special way to the Australian art scene.



*left*

MARGARET DODD HOLDEN NEWBURG (1972)  
Glazed stoneware with enamel overglazes 20cm. x 35cm.  
x 51cm.

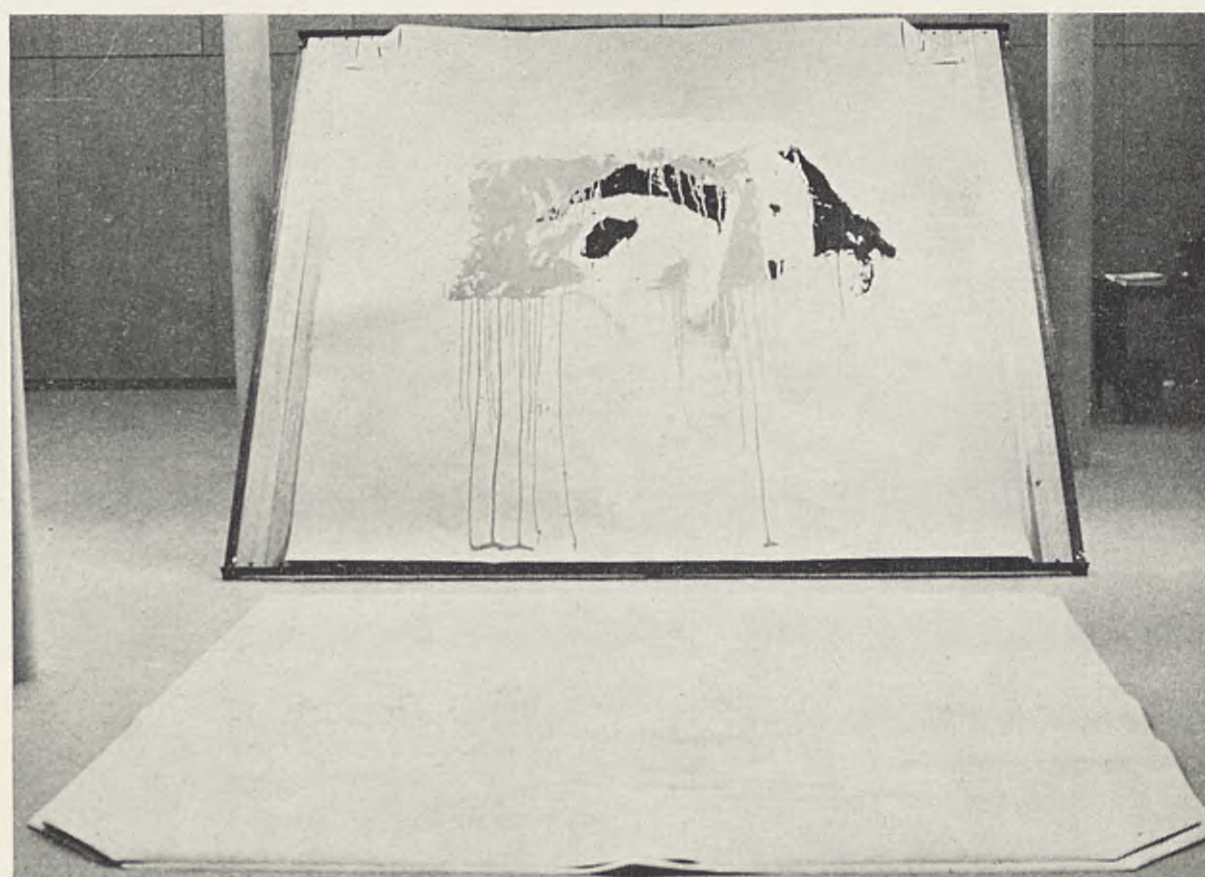
*below*

GARRY SHEAD WOMAN DOING THE SPLITS (1974)  
Watercolour on paper 30cm. x 49cm.

*bottom*

NIGEL LENDON A MEASURE OF COLLECTION (1974)  
Acrylic on paper, wood, steel 304cm. x 259cm. x 259cm.

Photographs by John Bolton  
Latrobe Valley Arts Centre





## Mildura Arts Centre

The Mildura Arts Centre is a municipally controlled complex which comprises an art gallery and a large theatre, designed by Berg and Alexandra, and added, in 1964, to the Chaffey family house, Rio Vista, which was built about 1890 and is now a museum of local history.

In 1956, Senator and Mrs R. D. Elliott, owners of many country newspapers, gave their collection of paintings to the Shire of Mildura on condition that it was adequately housed and cared for. The collection included eighty works by Frank Brangwyn, two of which, *St Aidan Preaching to the Poor* and *Steelworkers*, are large mural designs. William Orpen is represented by the remarkable holding of forty-six works, twenty-seven of which are portraits. Among the finest of these are *Self Portrait with Glasses* and *Portrait of Lady Orpen*, both of 1907, *Madame Pavlova* and *The Kerry Girl*. There is also, most appropriately, a portrait of R. D. Elliott. One of the two excellent Augustus John portraits is the *Sketch Portrait of*

*W. M. Hughes*, and there is also a Jacob Epstein bronze portrait, *Eve Dervich*, of 1924. The unprepared visitor to Mildura is amazed to find a pastel of outstanding quality by Edgar Degas *Woman Combing her Hair in the Bath*, of 1894.

This Elliott collection was housed in the Chaffey house, Rio Vista, for ten years until the present air-conditioned art-gallery-building was opened in 1966. The first professional Curator was Rex Bramleigh, who held office from 1956-58, when Ernst van Hattum was appointed. He established the Mildura Gallery's active role in promoting Australian sculpture, a policy which has been further developed by his successor since 1965, Thomas McCullough.

The Mildura Sculpture Triennial was inaugurated in 1961 as the Mildura Prize for Sculpture. It grew steadily in reputation and is now one of the most exciting events on the Australian art calendar. In 1973 the exhibition was entitled 'Sculpturscape '73' and was displayed in an open area of eight hectares (twenty acres) beside the Murray River. This new, large site for the exhibition and the wide representation of sculptors from every State confirmed the importance of this event as the best opportunity for Australian sculptors to show their work to other artists, critics, gallery personnel and the interested

public. It received a special grant of \$10,000 from the Victorian Government. The original prize has been replaced by straight purchases for the Mildura collection and, recently, awards for those conceptual, perishable, or earth works which by their very nature cannot be acquired for the permanent collection.

'Sculpturscape '75' will be Mildura's contribution to Arts Victoria 75 and will in the future be a biennial exhibition.

The Australian painting collection at Mildura ranges from the Heidelberg School to contemporary painting with good examples by most artists of importance and the Gallery holds a collection also of Australian ceramics, established in memory of the ballet dancer Algeranoff, who lived for many years in Mildura.

The emphasis on promoting, collecting and exhibiting Australian sculpture has made the Mildura Arts Centre well known throughout the country, but this has perhaps overshadowed the importance of its collections of English and Australian paintings which are themselves of great interest both to art scholars and to the general public.

below

FRANK BRANGWYN *ST AIDAN PREACHING TO THE POOR* (c. 1917)  
Tempera on canvas 425cm. x 940cm.







*top*  
WILLIAM ORPEN PORTRAIT OF ANNA PAVLOVA  
(1920)  
Oil on canvas 98cm. x 82cm.

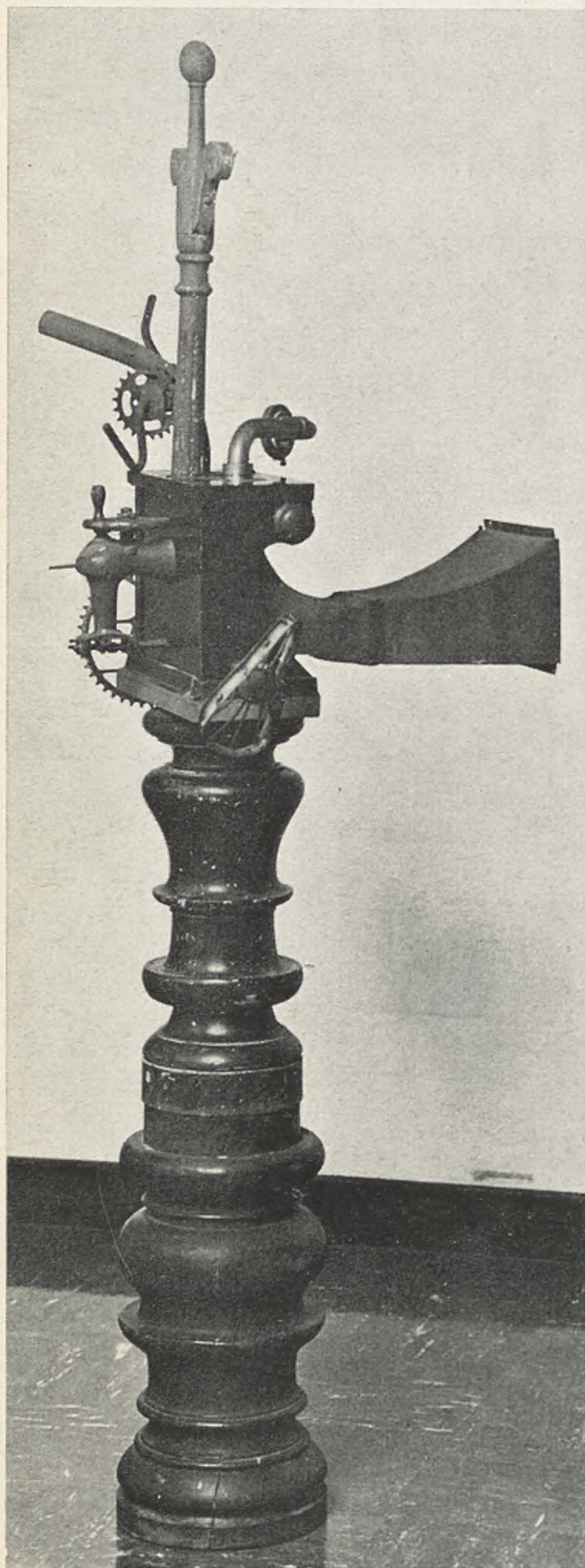
*above*  
AUGUSTUS JOHN HEAD OF A GIRL  
Oil on canvas 42cm. x 33cm.



*above*  
EDGAR DEGAS WOMAN COMBING HER HAIR IN  
THE BATH (1894)  
Pastel on paper 60cm. x 45cm.

Photographs by John Bolton  
Mildura Art Centre

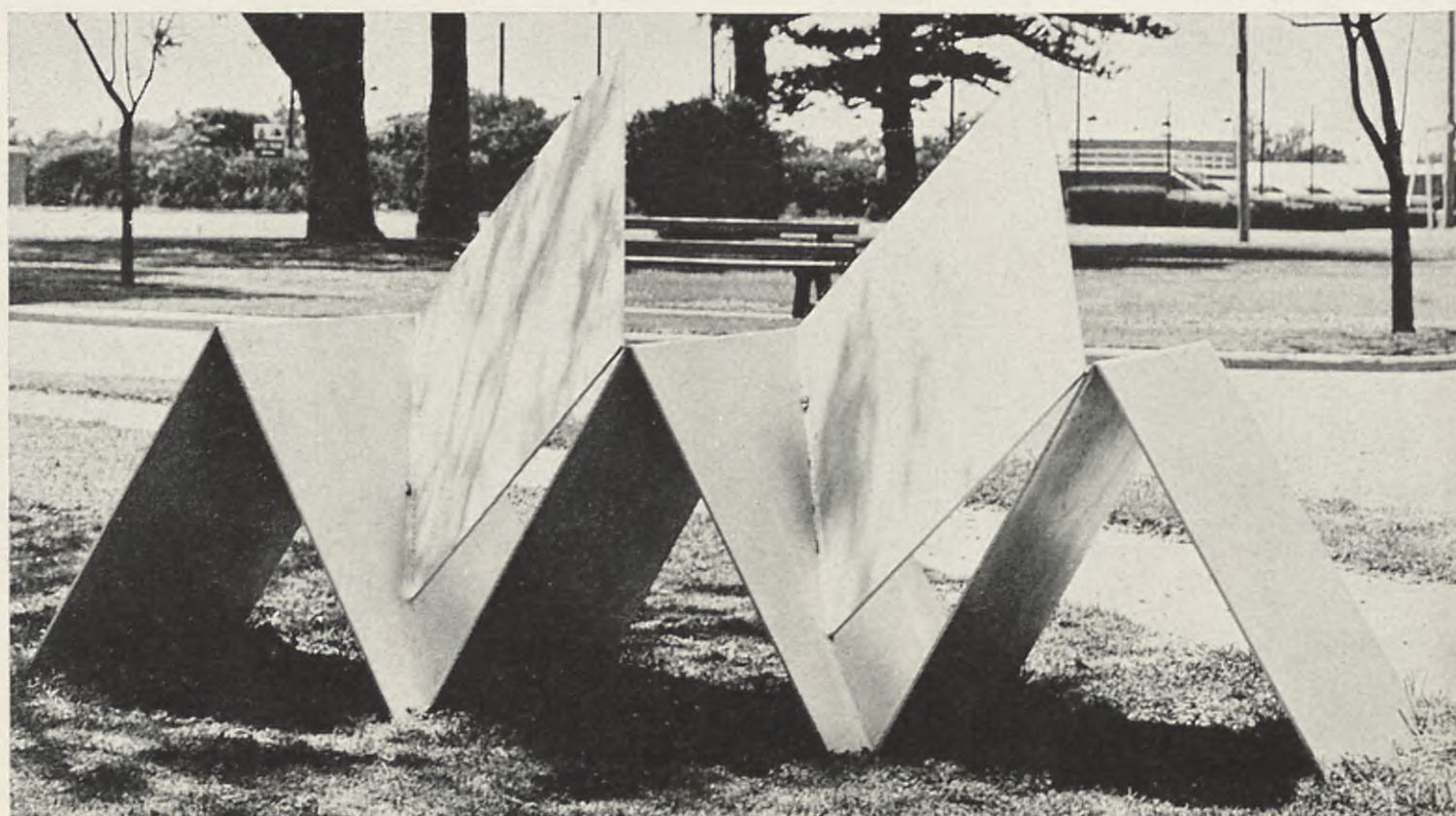




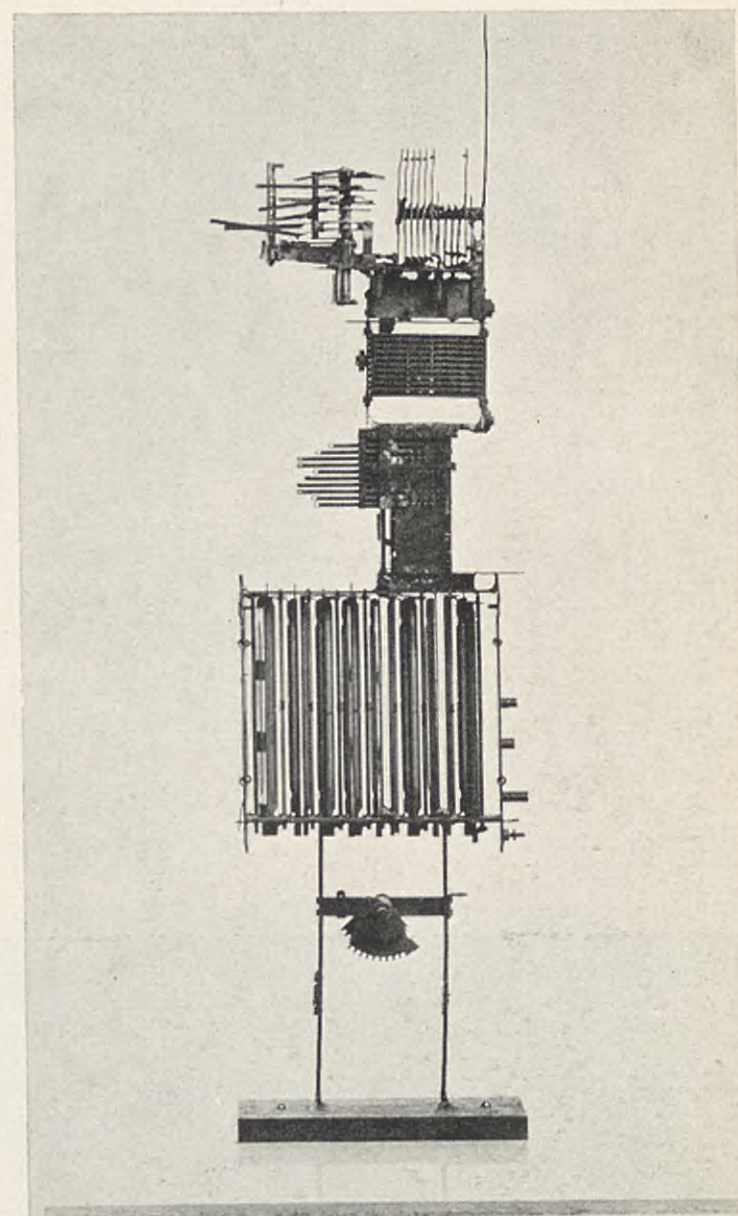
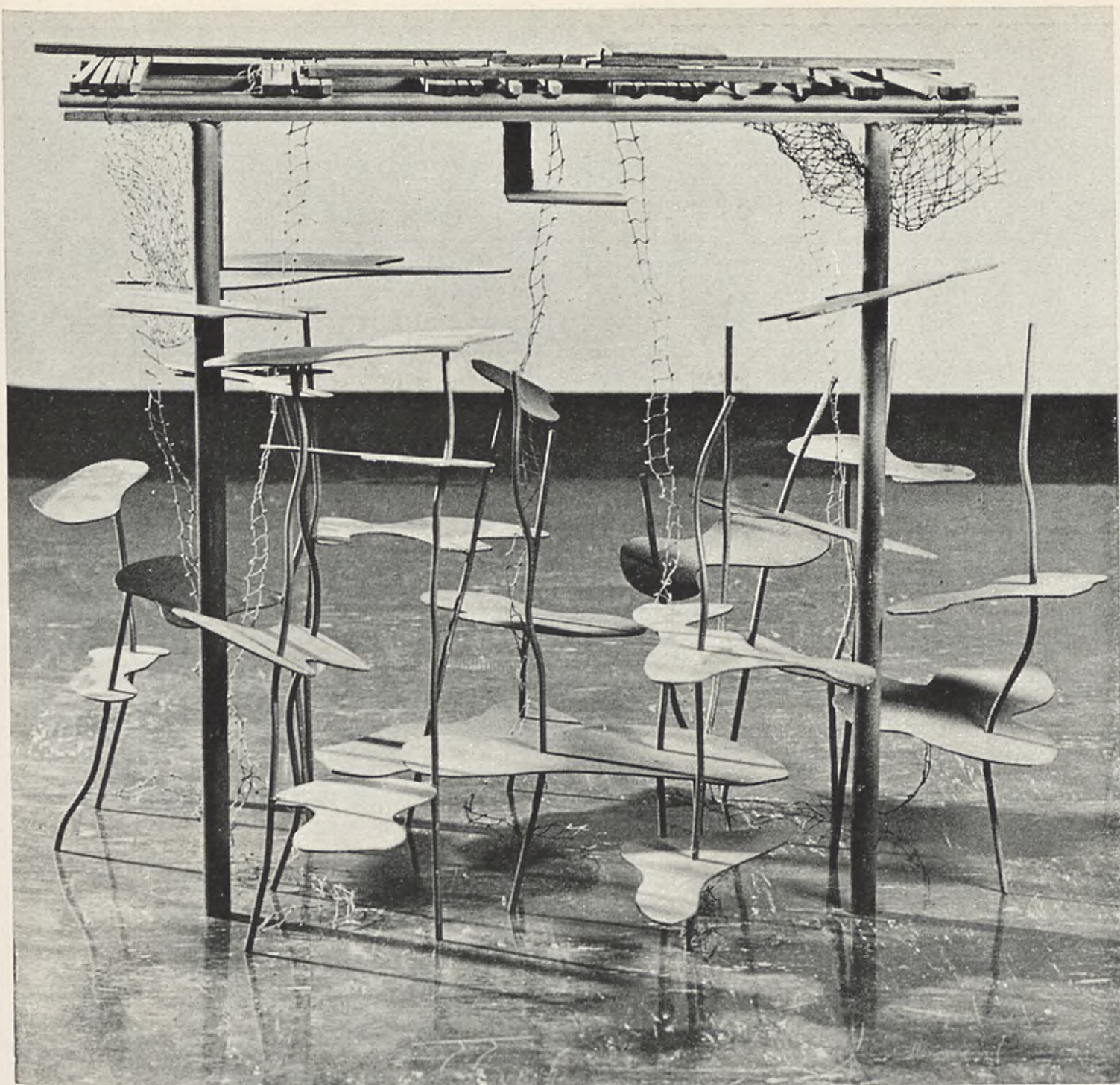
*left*  
CLIFFORD LAST TOWER OF ASPIRATION (c. 1966)  
Tasmanian oak 97cm. x 24cm. x 15cm.

*far left*  
COLIN LANCELEY OBJECT POSSESSED BY THE  
SECRET SOUND (1963)  
Assemblage of found objects 113cm. x 61cm. x 50cm.

*below*  
RON ROBERTSON-SWANN BEETHOVEN (1963)  
Painted steel 140cm. x 278cm. x 91cm.







*above*  
 TONY COLEING TO DO WITH BLUE (MODEL) (1973)  
 Spray-painted steel, wood and toy plastic nets  
 100cm. x 180cm.

*above right*  
 ROBERT KLIPPEL STEEL JUNK SCULPTURE (1963)  
 Assemblage steel 70cm. x 18cm. x 8cm.

*right*  
 VIEW OF SCULPTURE LAWN IN FRONT OF MILDURA  
 ARTS CENTRE  
 foreground: MARR ROY GROUNDS BERKELEY  
 REVISITED (1972)  
 Mobile sculpture

Photographs by John Bolton  
 Mildura Arts Centre





# Bendigo Art Gallery



*above*  
EUGENE BOUDIN BEACH SCENE  
Oil on canvas 22cm. x 33cm.

*left*  
PUVIS DE CHAVANNES ORANGE GIRL  
Oil on canvas 46cm. x 30cm.

*below*  
CHARLES DAUBIGNY THE BARLEY FIELD  
Oil on canvas 36cm. x 53cm.







*left*

JEAN BAPTISTE CAMILLE COROT  
THE WOODGATHERER  
Oil on canvas 29cm. x 38cm.

*below*

ALFRED SISLEY CANAL SCENE  
Oil on canvas 47cm. x 62cm.

Photographs by John Edson  
Bendigo Art Gallery





The Bendigo Art Association was founded in the same year as the Warrnambool Art Gallery, 1887, but until 1900 was only able to show works in a room in the Bendigo Technical School. In 1900 the present site in View Street was acquired and the Art Gallery established there, with three well-proportioned courts lit by natural lighting. In 1962 the building was partially re-designed as a result of a Victorian State Government Grant of £20,000, but the interior is still largely Victorian and eminently suitable for hanging Bendigo's nineteenth-century collection. Administration is still linked with the Gallery's origins in the Art Association and is conducted by a Committee of twelve members headed by a President, Vice-President and Honorary Secretary-Treasurer. The present Director is John Henderson.

The Art Association's earliest purchases were High-Victorian pieces such as the famous *Too Late* by Herbert Schmalz, which had been exhibited at the Royal Academy in 1884, George Kilburne's *Forgiven*, shown at the Academy in 1889, and Thomas Kennington's *Homeless*.

The collection continued to grow in the first half of the twentieth century with Australian acquisitions by Tom Humphrey, Hugh Ramsay, C. D. Richardson and Walter Withers, but it was due to the outstanding generosity of two of Bendigo's citizens, Dr and Mrs Neptune Scott, that its character and range were altered beyond expectation.

On his death in 1944 Dr Scott bequeathed to the Gallery twelve oil paintings from his remarkable collection of nineteenth-century French art, with the remainder to go to the Gallery on his wife's death. Dr Scott had a pronounced preference for the Barbizon School and Bendigo now holds fine examples of the work of Jean Baptiste Camille Corot, Charles Daubigny and Henri Harpignies. The total Neptune Scott Bequest contains forty paintings and includes works by Alexandre Decamps and Eugène Fromentin, mid-nineteenth century masters of exotica in North Africa, an oil sketch by Pierre Puvis de Chavannes, *Orange Girl*, two landscapes by Maximilien Luce, a tiny oil sketch, *Beach Scene*, by Eugène Boudin and Impressionist representation with two works by Alfred Sisley.

Bendigo probably has the largest single collection of oils and drawings by Louis Buvelot, and Director Henderson is

planning a special exhibition of works by Buvelot for May 1975 to celebrate Arts Victoria 75.

Other important works in the collection include the Conrad Martens oil, *Sydney Harbour*, and three Arthur Streetons, *The Digger and his Log*, the famous *Manly Beach* and the beautiful, but little-known, early study *Yarra, Ivanhoe*. In recent years the Bendigo Art Gallery has increased its holdings of the more traditional contemporary Australian art and now has distinguished examples of the work of William Dobell, Noel Counihan, John Perceval and Arthur Boyd.

above right

MARGARET PRESTON MONSTERIA  
Oil on canvas 44cm. x 53cm.

right

WILLIAM DOBELL BONDI 1961 (c. 1961)  
Oil on canvas 59cm. x 71cm.

below

CONRAD MARTENS SYDNEY HARBOUR  
Oil on canvas 30cm. x 58cm.

Photographs by John Edson  
Bendigo Art Gallery



opposite top left

A. LOUIS BUVELOT UPPER FALLS ON THE  
WANNON 1874  
Oil on canvas 68cm. x 52cm.

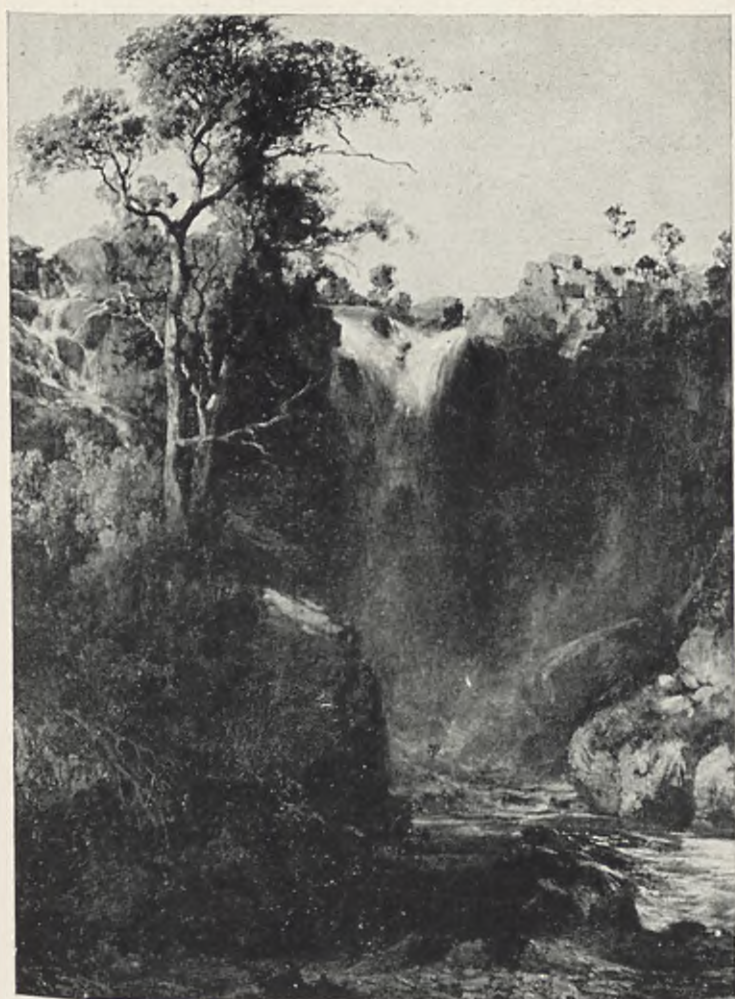
opposite top right

JOHN PERCEVAL YANKEE BOATS, DRY DOCK (1956)  
Oil on canvas 91cm. x 122cm.

opposite bottom

ARTHUR STREETON MANLY BEACH (c. 1894)  
Oil on panel 20cm. x 30cm.







## Shepparton Art Gallery

The Shepparton Art Gallery is a municipal gallery and part of the Civic Centre complex. The collection was begun in 1936 when the Council bought a John Rowell landscape, *A Wet Day in Tallarook*, and, in the following years, works by John Longstaff, Frederick McCubbin, Hugh Ramsay, Arthur Streeton and others were acquired and hung in the Town Hall. When this building was sold the paintings were housed at the National Gallery of Victoria for several years until the present building, designed by Douglas Alexandra of Berg and Alexandra, was opened in 1965.

The Sir Andrew Fairley Art Prize was established in 1967 and, for three years, was awarded for a selected painting but the money is now used each year for straight purchase of paintings for the collection.

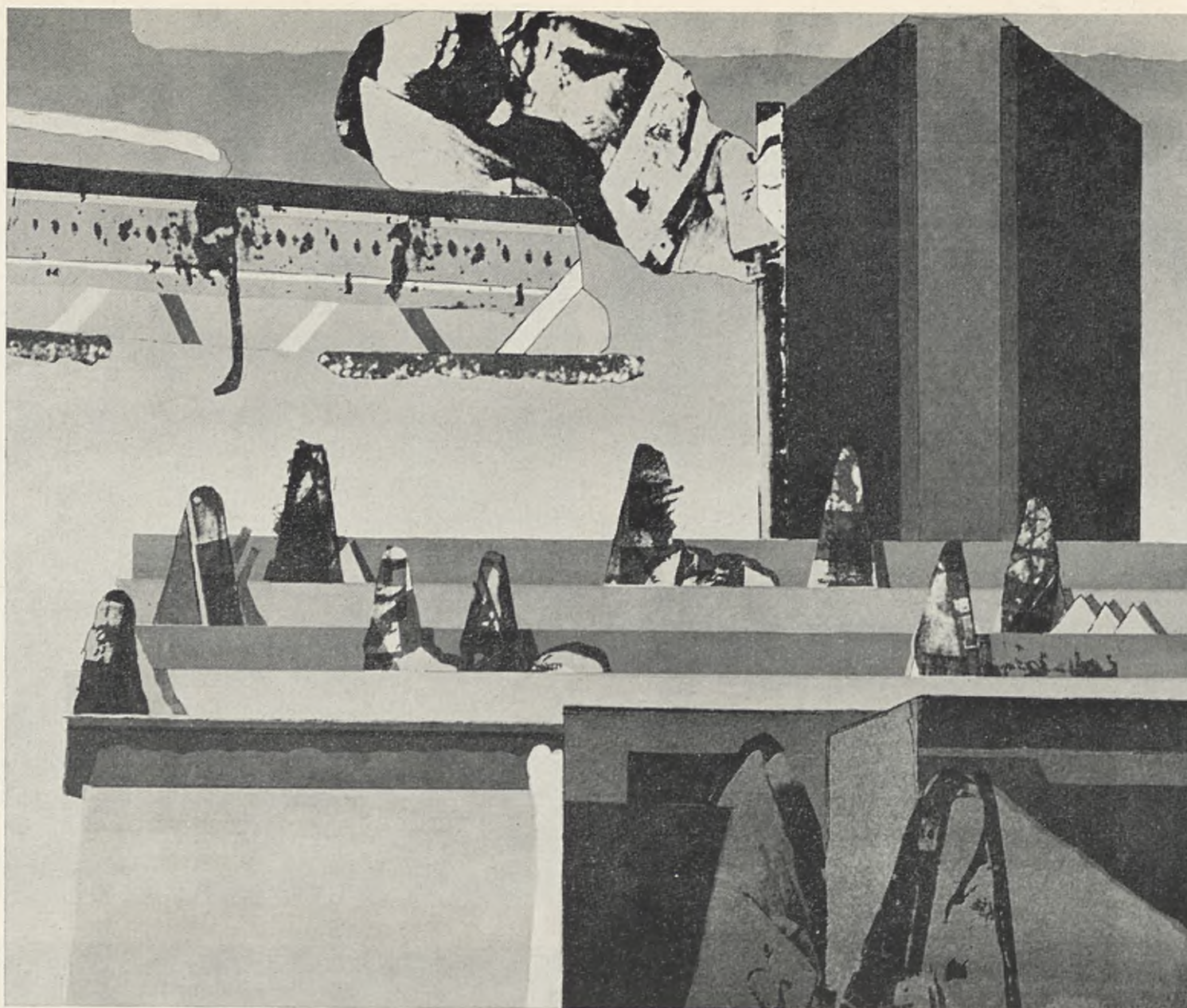
The Shepparton Gallery conducted a print prize for several years and this contributed to the extensive print collection, which numbers over two hundred and fifty works.

In recent years the Shepparton Gallery has become well known for its large collection of Australian ceramics, which has resulted largely from the annual Caltex Ceramic Award, first held in 1970. The exhibition that accompanies this award attracts participants from all over Australia and the pottery collection is now among the best in the country. It includes fine examples of the work of Marea Gazzard, Ian Sprague, H. R. Hughan, Peter Rushforth, Col Levy, Milton Moon, David Bradshaw and Peter Travis.

The acquisitions policy of Director Peter Timms is to concentrate on contemporary Australian paintings, prints and ceramics and also to purchase appropriate works, when possible, to fill gaps in the collection of nineteenth- and early twentieth-century painting.

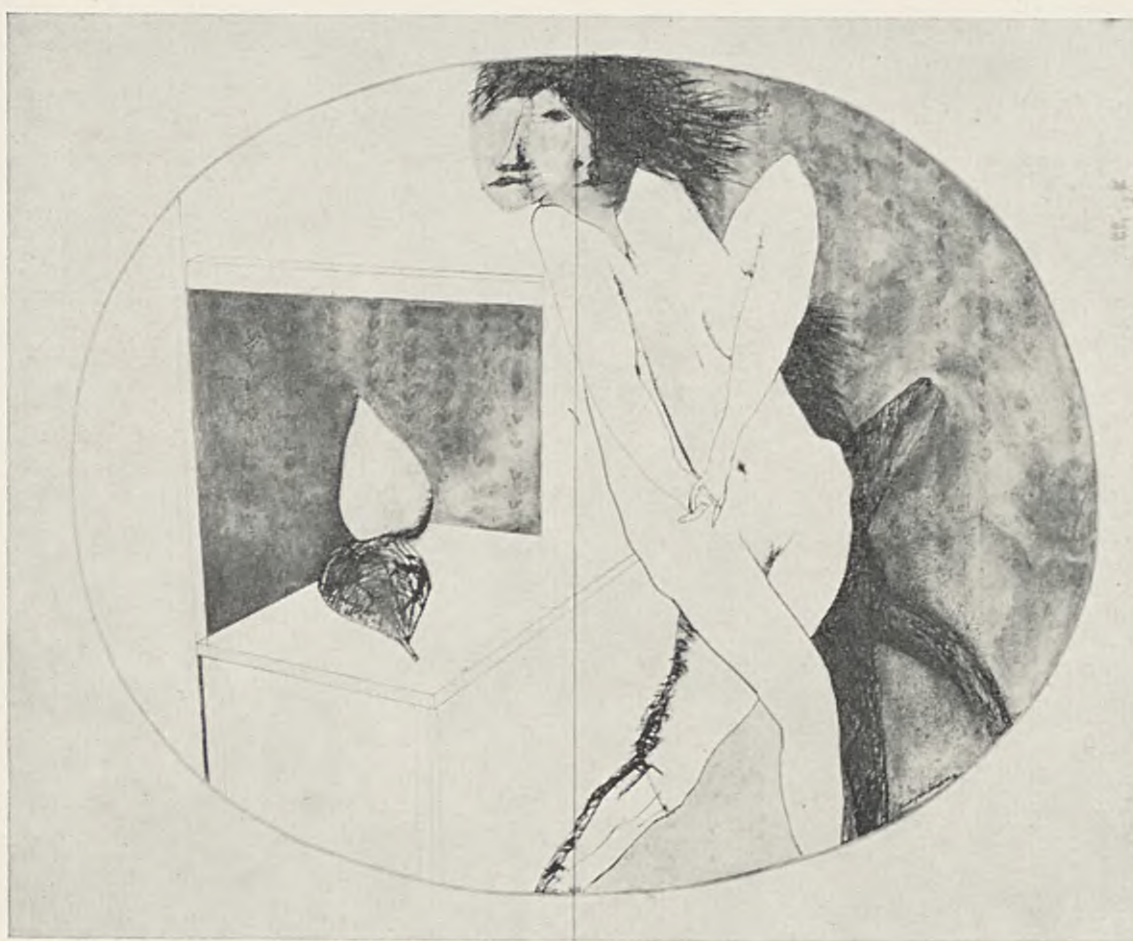
A recent special grant from the Visual Arts Board of the Australian Council for the Arts will enable a complete catalogue of the collection to be published this year.

The Shepparton Art Gallery contains a small theatre, which is administered by the Gallery and used for film screenings, lectures and other activities of the very active Gallery Society. This Society also organizes painting and crafts workshops involving a large part of the community.



top

JAN SENBERGS *INCOMING MINISTERS* 1971  
Screenprint 59cm. x 74cm.



above

GEORGE BALDESSIN *UNTITLED* (1971)  
Pen and ink and coloured washes 81cm. x 92cm.





*left*  
RUPERT BUNNY DRYING HER HAIR (c. 1910)  
Oil on canvas 53cm. x 71cm.

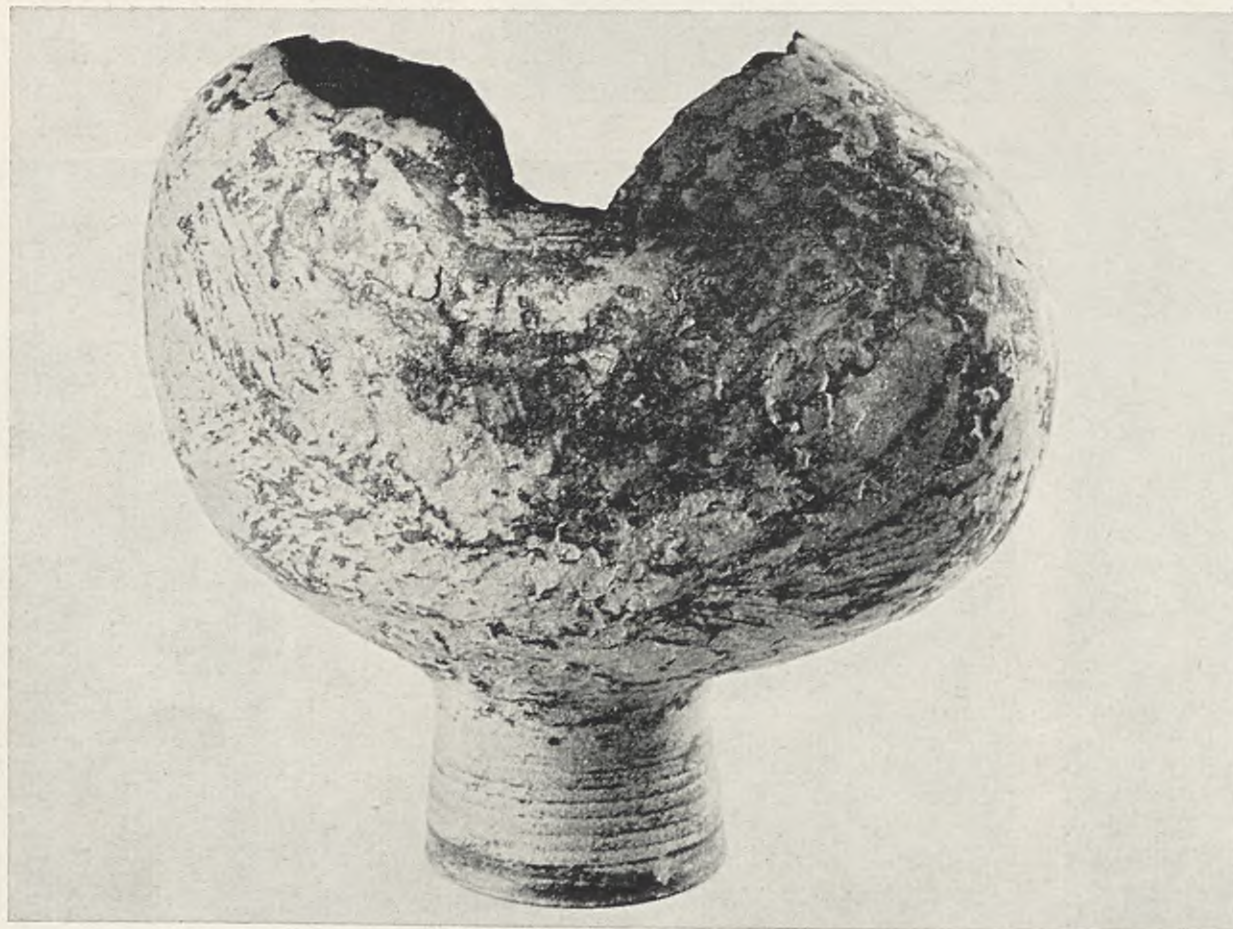
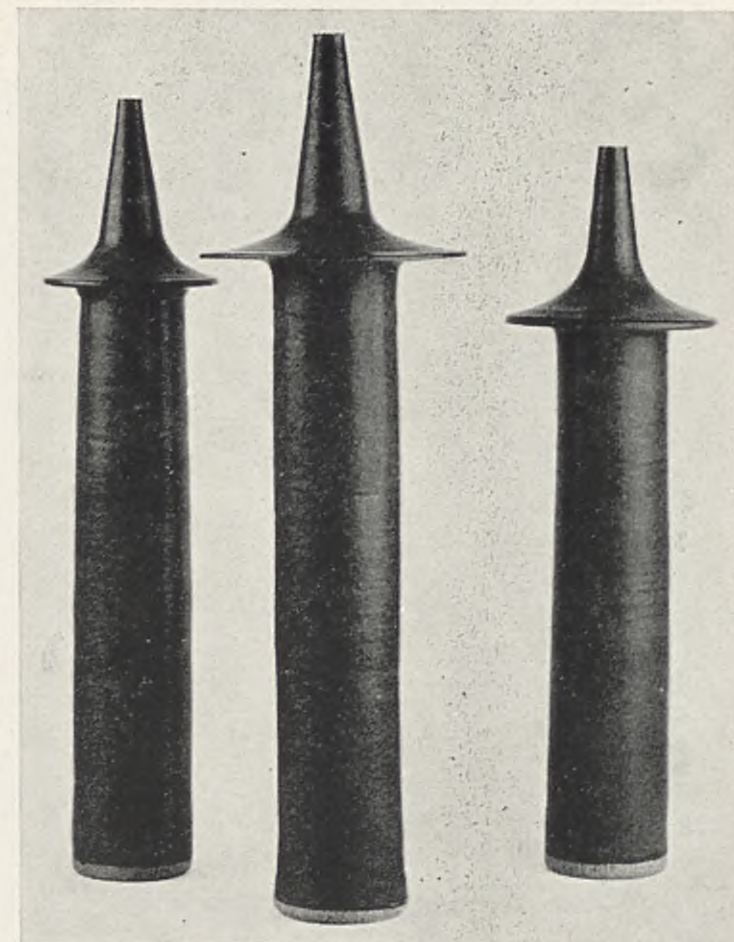
*below left*  
FRED WILLIAMS ON THE NATAI RIVER (c. 1962)  
Oil on board 84cm. x 70cm.

*below*  
DAVID DAVIES STREAM THROUGH VILLAGE  
(c. 1901)  
Watercolour 21cm. x 25cm.

Photographs by John Edson  
Shepparton Art Gallery







*top*  
PETER RUSHFORTH BOWL (1970)  
Ceramic 22cm. high

*above*  
MAREA GAZZARD TORSO (1972)  
Ceramic 38cm. high

*top*  
IAN SPRAGUE THREE CYLINDERS (1971)  
Ceramic 53cm. high, 58cm. high, 52cm. high

*above*  
PETER TRAVIS LARGE COILED POT  
Ceramic 40cm. high

Photographs by John Edson  
Shepparton Art Gallery



## Mornington Peninsula Arts Centre

In 1970 the Mornington Shire Council made available to the Mornington Peninsula Arts Centre as premises an old house in Vancouver Street, Mornington, with enough funds to renovate and extend it. The Mornington Peninsula Arts Centre was founded from scratch, with no permanent collection of its own. Now, some four years later, a collection has been built up of prints, drawings and paintings, valued at \$25,000. Regular exhibitions are held on the premises throughout the year and a small workshop has been started, which teaches pottery and other techniques.

Local support for the Arts Centre has been unexpectedly strong. Its Gallery Society now numbers over four hundred members and it has received consistent patronage from the three Shires involved – Mornington, Flinders and Hastings. This enthusiasm has led to plans for a larger complex to be built in the future, one which would comprise six galleries and a small theatre and to this end sixty-five acres have already been purchased locally.

Mornington has a constant programme of changing exhibitions and a measure of its success is the support that has come from artists. Already large showings of works by Fred Williams, Leonard French, George Baldessin, Roger Kemp and Charles Blackman have taken place.

Director Alan McCulloch plans that, in the future, Mornington will specialize in drawings for its permanent collection. The Gallery now holds a biennial drawing festival at which it spends upwards of \$1,000 on acquisitions. For Arts Victoria 75, a special Spring Drawing Festival will be staged.

*top right*

JOHN SANDLER BALANCING (1973)  
Pencil and felt-pen 104cm. x 74cm.

*right*

FRED WILLIAMS LOUISE  
Black chalk drawing 76cm. x 56cm.

*far right*

WILL DYSON SELF PORTRAIT 1907  
Chalk drawing on tinted paper 25cm. x 17cm.

Photographs by John Edson  
Mornington Peninsula Arts Centre





## McClelland Gallery

The McClelland Gallery is unique among public art galleries in Australia in that it was established under the terms of a private bequest. Miss Nan McClelland died in 1961, leaving her estate of more than \$200,000 in trust for the building of an art gallery and cultural centre as a memorial to her artist-brother, Harry McClelland (1884-1954).

The estate included an area of forty acres of land three miles inland from Frankston, which Harry McClelland had called Studio Park, and the Trustees commissioned architects Munro and Sargeant to design a building for this bushland setting. Carl Andrew was appointed Director and the Gallery was opened in May 1971. It was recognized by the State Government as a public art gallery in the following year and was admitted to the Regional Galleries Association of Victoria.

The McClelland bequest and the gift of a fine collection of Meldrum-School paintings from John Farmer laid the foundations of the collection. The Farmer Collection also included a group of Australian, European and Japanese prints and English paintings. Recognizing the large area of undulating bush as a unique asset, the gallery's acquisitions policy was early established as specializing in Australian sculpture to be displayed in the open air.

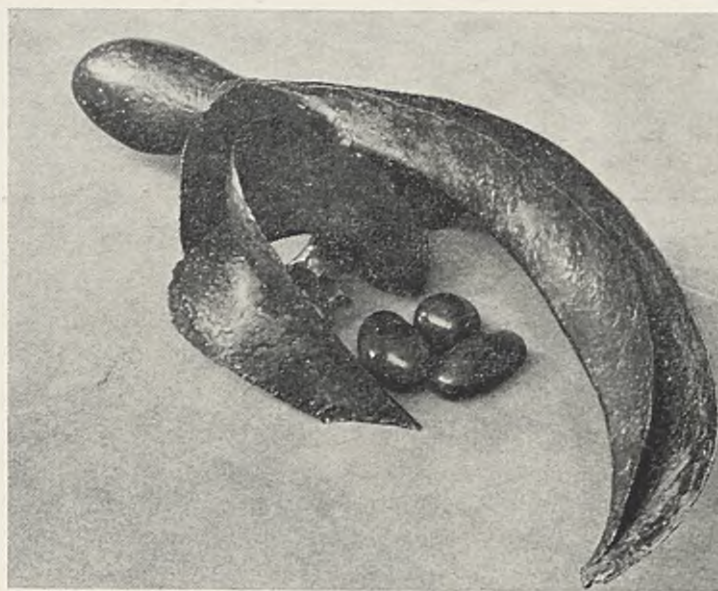
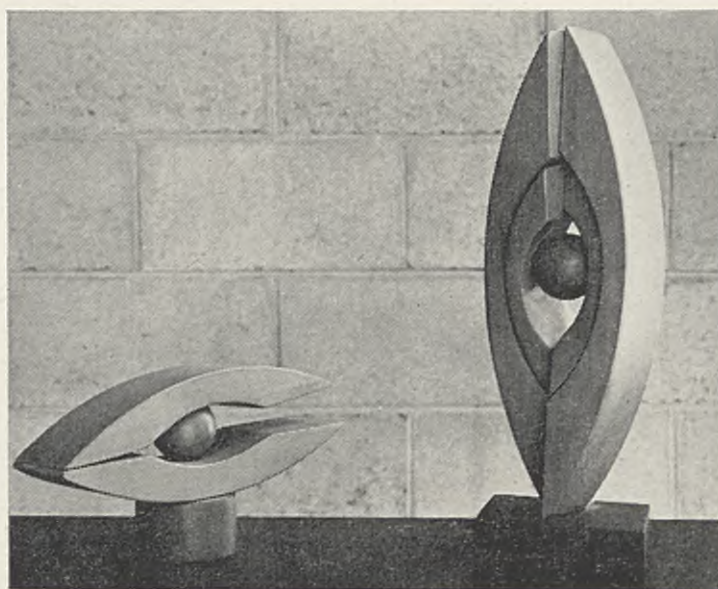
Both the relative proximity of the McClelland Gallery to Melbourne and the gentle and intimate character of its landscape setting were seen as justifying the adoption of an acquisitions policy already followed so successfully by the Mildura Arts Centre. It is intended to develop the land as a sculpture park with large-scale works but the sculptures purchased to date are of small to medium size. These include Clifford Last's *Architectural Maquettes*, Stephen Walker's *Nesting Place* and a bronze by Rodney Broad. *Theremin* by J. S. Ostoja-Kotkowski was recently purchased, and gifts and bequests have included works by Paul Montford, Tom Bass and a group of ten sculptures by Tina Wentcher. Drawings which relate to sculpture will also be acquired.

The Gallery presents a continuous programme of loan exhibitions and its lively Gallery Society organizes lectures, recitals, and art-film screenings.

The McClelland Gallery is in the unusual situation of not only providing a service to its regional population but also of being an outer metropolitan gallery.

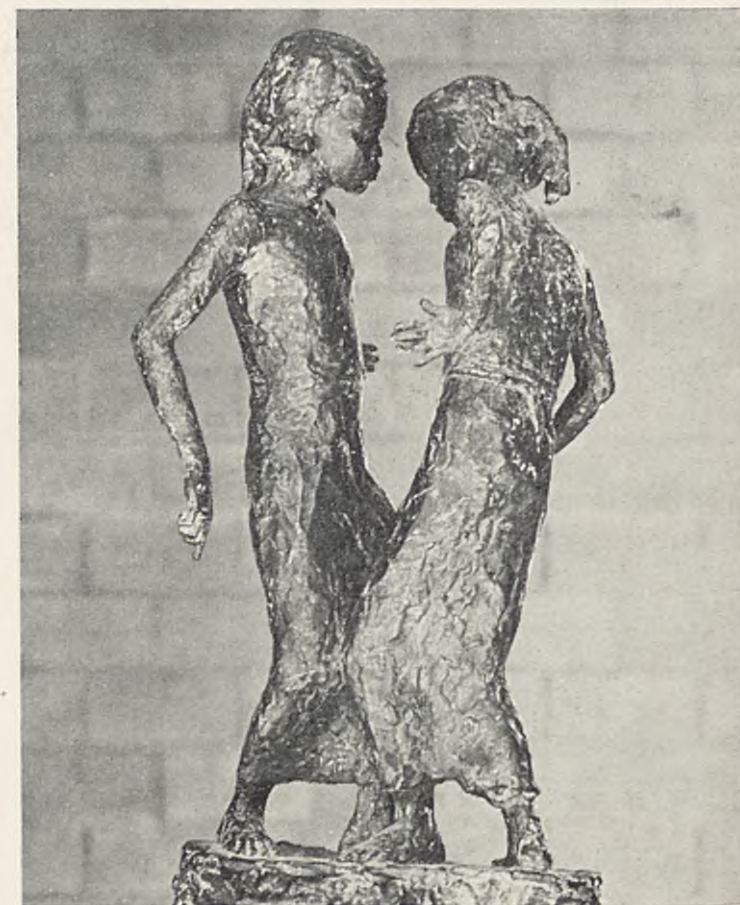
This fact affects the Gallery's exhibitions programme, which covers sculpture, crafts, and thematic exhibitions and one major retrospective is held each year. The latter have included large exhibitions of the works of Daryl Lindsay, Rupert Bunny, Max Meldrum, John Rowell and Len Annois.

The present building is the first stage of a three-part complex which has been designed by the architects. The second stage will double the exhibition space with a sculpture courtyard also, and the third is a theatre.



top  
CLIFFORD LAST ARCHITECTURAL MAQUETTES (1973)  
Wood 45cm. high

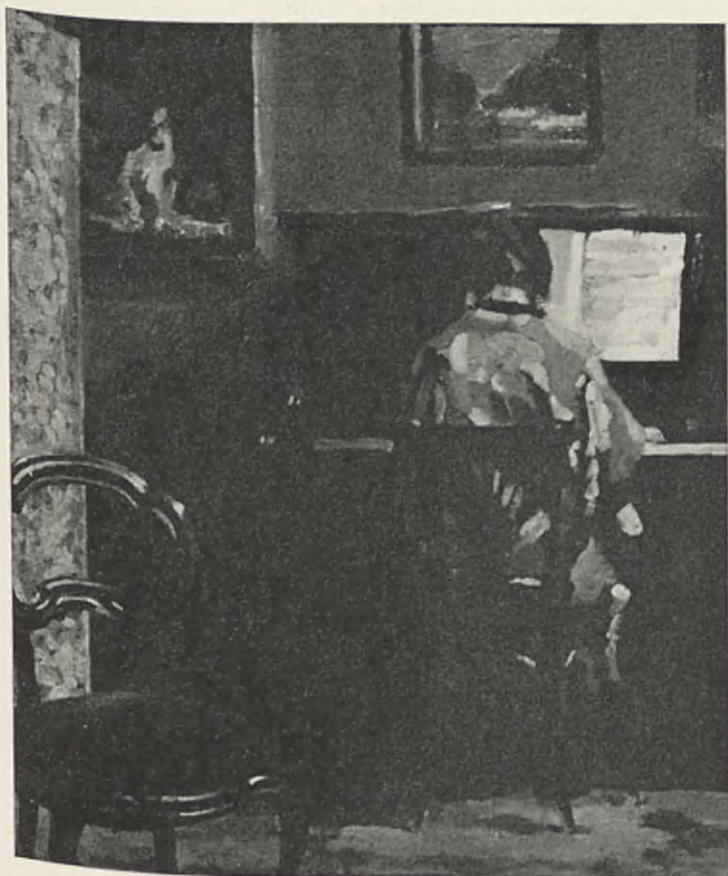
above  
STEPHEN WALKER *NESTING PLACE* (1972)  
Bronze 34cm. x 60cm. x 128cm.



above  
TINA WENTCHER *TWO BALINESE GIRL DANCERS*  
Bronze 46cm. high

opposite top  
VIEW OF FRONT OF GALLERY WITH A LENTON PARR  
SCULPTURE ON FRONT TERRACE





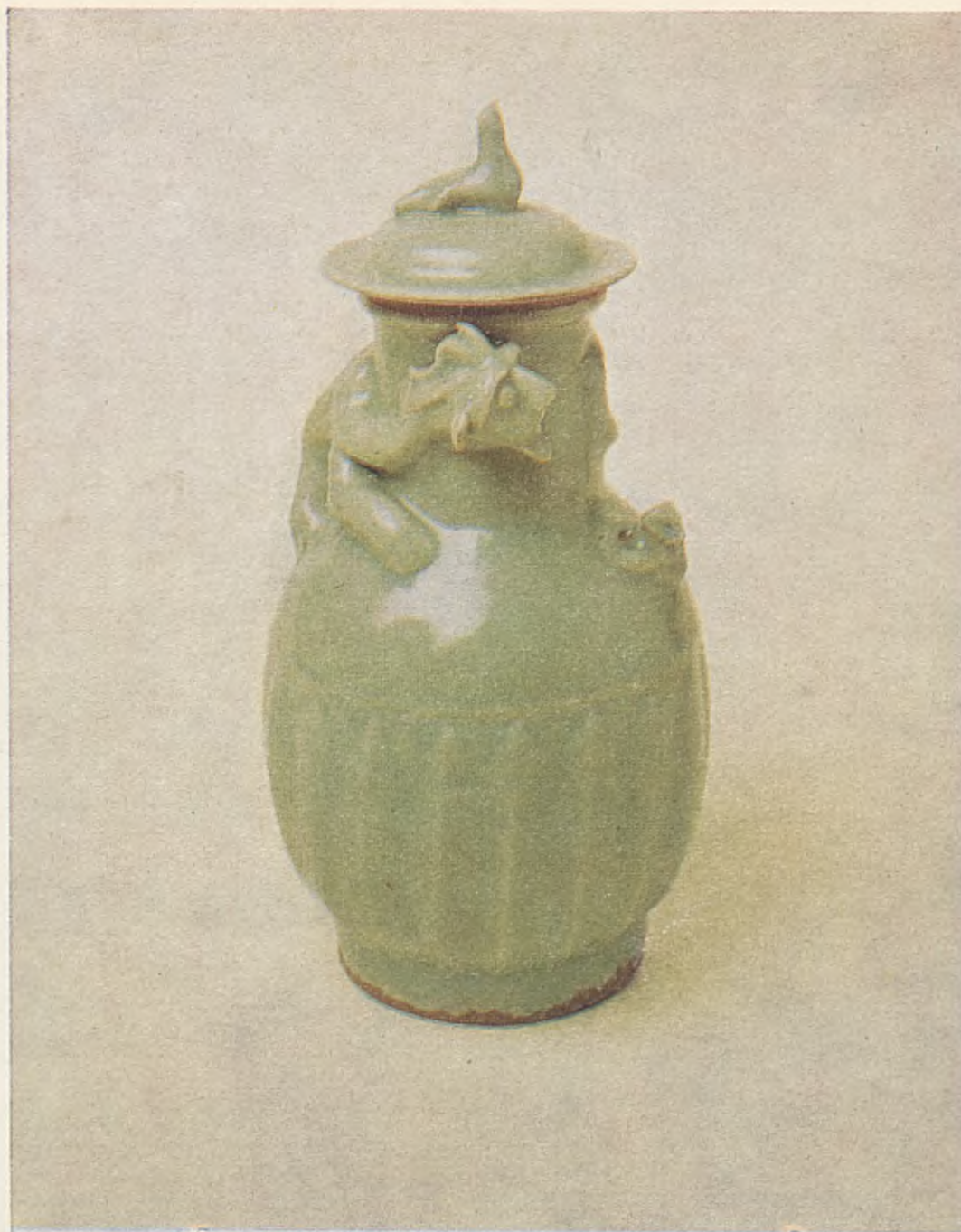
above  
MAX MELDRUM INTERIOR, PASSAGE DANTZIG  
PARIS (1927)  
Oil on canvas 60cm. x 50cm.



right  
COLIN COLAHAN BURWOOD ROAD  
Oil on canvas 32cm. x 41cm.  
Photographs by John Edson  
McClelland Gallery



# Hamilton Art Gallery



*right*

COVERED VASE SUNG DYNASTY A.D. 960-1278  
Porcelain with celadon glaze, Lung-Ch'uan ware,  
Southern Sung 23cm. high

*below right*

HILL JAR HAN DYNASTY 206 B.C. – A.D. 220  
Red pottery with dark-green glaze 30cm. high

*below*

POTTERY BOWL SUNG DYNASTY A.D. 960-1278  
Tz'u-chou ware, Northern Sung 13cm. high







*above*  
PAUL SANDBY THE TOLL GATE AT BAYSWATER  
(c.1765)  
Watercolour 32cm. x 47cm.



*far left*  
PETER PAUL RUBENS PORTRAIT OF A LADY  
Chalk drawing 24cm. x 19cm.



*left*  
CLAUDE LORRAINE PORT  
Pen and wash 22cm. x 28cm.

Photographs by John Bolton  
Hamilton Art Gallery



When Herbert Buchanan Shaw of Kiama, Grassdale, just outside Hamilton, died in 1957 he bequeathed to the Hamilton City Council all his works of art – with the proviso that the Council would undertake to house and exhibit them to the public. The Hamilton City Council petitioned the Victorian Government and subsequently received a Grant which enabled it to turn Mr Shaw's wish into a reality and, in 1961, the Hamilton Art Gallery was opened.

The Shaw Collection was a magnificent base on which to found an important gallery. During a lifetime of interest in the arts, Mr Shaw had amassed a collection of rare and varied art works consisting of tapestries, rugs, glass, silver and silver-gilt, paintings, drawings and carvings, one of the finest collections of Chinese ceramics in Australia and an outstanding collection of English and European porcelain of the late eighteenth and early nineteenth centuries.

The first gallery on the ground floor of the Hamilton Art Gallery is called the Shaw Gallery and houses this fine collection of decorative arts. Here, the most spectacular items in the Shaw Bequest are to be found – a cabinet of late-seventeenth-century German silver-gilt, which includes the tall silver-gilt covered Pineapple cup which was made in Augsburg in the later seventeenth century.

The largest, and probably most important, section of the Shaw Bequest is the Chinese collection, consisting of ancient bronzes, pottery, stoneware, porcelain and carved jade. Pieces date from the Han Dynasty (206 B.C.-A.D. 220) through to the nineteenth century. The most remarkable examples in this section are the two fine pottery Hill jars decorated with raised pattern and deep-green glaze, dating from the Han Dynasty.

Hamilton receives a grant from its City Council as well as one from the State Government, but the Gallery also has a number of generous benefactors – and these gifts have enabled it to grow considerably since its foundation in 1961. Building extensions became necessary and these were completed in 1973.

A new gallery upstairs, the Gausson Gallery, houses a fine collection of twenty-nine watercolours and seventy-four etchings by the English landscape artist, Paul Sandby (1725-1809), which the Gallery recently purchased from the Gausson family with assistance from the

State Government. These rooms are some of the loveliest to be found amongst Regional Galleries. The watercolours and etchings are complemented by antique furniture and sympathetic fabrics, the artificial lighting is concealed by the plaster-work of the ceilings. All the new galleries as well as the original building are fully air-conditioned and humidity-controlled, ensuring the maximum safety for the delicate and aged materials that make up Hamilton's collection.

The impressive patronage by local citizens and graziers in the district that characterizes the Hamilton Art Gallery owes a great deal to the energy, enthusiasm and connoisseurship of Director, John Ashworth. He was appointed in 1961 and has continually striven to maintain the highest standards for the Gallery as well as seeing its role in the community as a broad one, sponsoring all the arts.







*opposite top*  
COLOURED WOOD CARVING GERMAN  
LATE 15th CENTURY  
Oak 65cm. x 47cm.

*opposite bottom*  
STUDIO LUCA DELLA ROBBIA MADONNA AND  
CHILD LATE 15th CENTURY  
Terracotta and enamel 38cm. diameter

*above*  
AUGUSTUS REX MEISSEN COFFEE POT (c.1746)  
Hard-paste white porcelain, decorated by Heroldt,  
enamelled with scene and figures of lady and gentleman  
23cm. high

*far left*  
WENTWORTH-WOODHOUSE WINE GLASS (c.1665)  
Brownish soda bowl, fluted and dimpled

*left*  
PINEAPPLE CUP LATE 17th CENTURY  
Silver-gilt; mark Augsburg 54cm. high

Photographs by John Bolton  
Hamilton Art Gallery



## Warrnambool Art Gallery

Victoria's Regional Galleries are rich in nineteenth-century art but unique amongst them must surely be the collection at Warrnambool. In 1888 the Council of Warrnambool, having raised £1,000 from its citizens, commissioned the Director of the National Gallery of Victoria, George Folingsby, to purchase important works of art from the Centennial Exhibition in Melbourne for the newly-formed Warrnambool Art Gallery. Folingsby duly acquired sixteen award-winning French, German and English paintings from the Exhibition and they remain for us today the sole means of visually recreating that most grandiose of nineteenth-century, antipodean, international exhibitions.

Folingsby's purchases did not begin the collection. It had been formally founded a year earlier. Funded by public subscription, the new Gallery took over the Mechanics' Institute Building which had been in existence since 1867.

In 1886 the Ware family of Gellibrand

station presented three works to the collection – all painted by Joseph Ware's nephew, Robert Dowling, who had come over from Tasmania and worked in the district for a period. One of the three is *Minjah in the Old Time*.

The Gallery then purchased Louis Buvelot's *Waterpool at Coleraine* for 100 guineas in 1889, Tudor St George Tucker's moody *Picardy Shrimpfisher* in 1890 and E. Phillips Fox's small oil *Scene at Port Cadiz*. In 1892 a superb canvas by the eighteenth-century French landscape painter in the classical Claudian tradition, Joseph Vernet, his *Italian Landscape*, was presented to the collection.

Other presentations to the Gallery have been Thomas Clark's *The Wannon Falls* and Giovanni Battista Lombardi's exquisite mid-Victorian sculpture in Carrara marble, *First Whisper of Love*, originally given to the National Gallery of Victoria in 1884 and presented to the Warrnambool collection in 1943. The collection also includes some nineteenth-century graphics – Daniel Maclise's engraving, *Play Scene from Hamlet Act III*,

two Eugen von Guerard hand-coloured lithographs, William Strutt's autotype, *Black Thursday*, of 1851, and E. W. Cooke's Art Union Engraving for 1872, *Landing Fish at Egmont*.

After 1890 no Director was appointed. Gradually the sandstone building which housed the collection became damp and untenable and was taken over for other purposes. The collection was put in store and was inaccessible to the public for many years. It reopened in December 1972 in its present building which was originally a bank, built in the centre of Warrnambool in 1854. Mr John Welsh was appointed Director in the same month.

Director Welsh plans to renovate this eminently suitable building for the collection. Work on it, which is expected to cost around \$50,000, is expected to start soon. The Gallery is funded by both the State Government and the Warrnambool City Council. At present the collection numbers 230 works and includes modern prints and watercolours by Fred Williams, Peter Booth, Bea Maddock and Alan Mitelman.







*opposite*  
THOMAS CLARK THE WANNON FALLS (c. 1861)  
Oil on canvas 57cm. x 96cm.

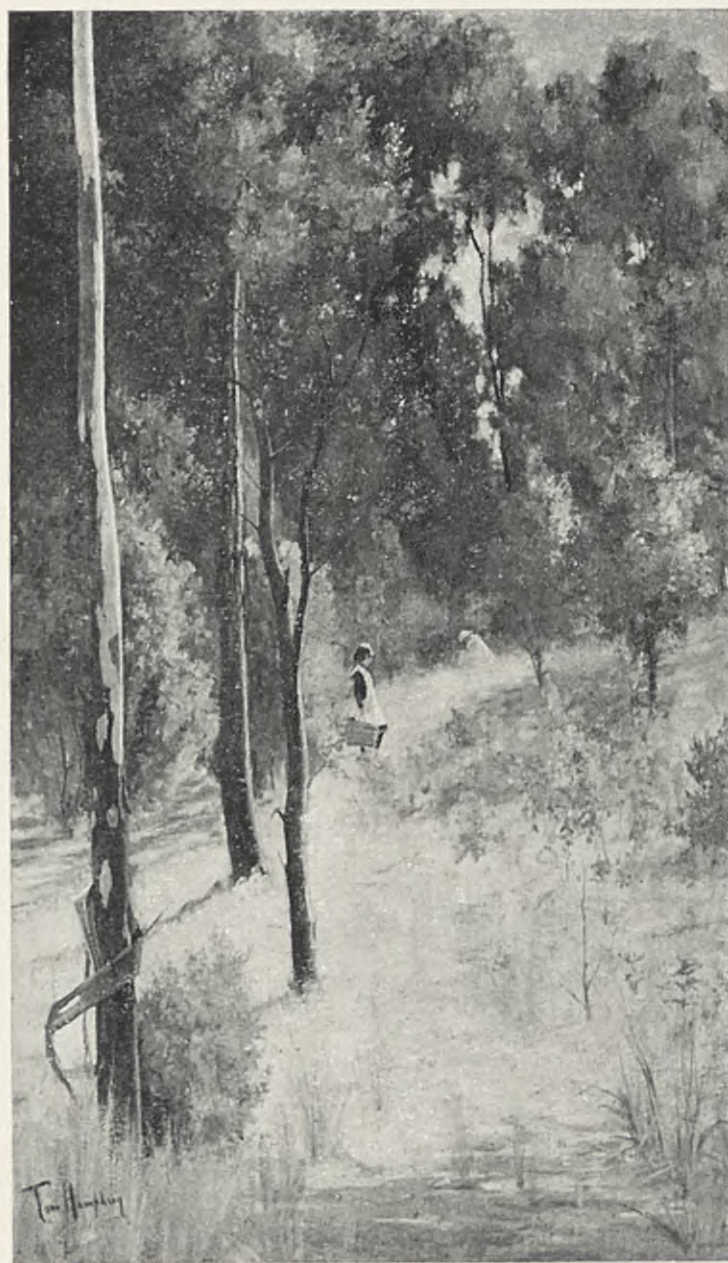
*above*  
ROBERT DOWLING MINJAH IN THE OLD TIME  
(c. 1860)  
Oil on canvas 72cm. x 98cm.

*above right*  
C. J. VERNET ITALIAN LANDSCAPE (1758)  
Oil on canvas 82cm. x 98cm.

*right*  
TOM HUMPHREY SPRINGTIME  
Oil on canvas 101cm. x 61cm.

*far right*  
GIOVANNI BATTISTA LOMBARDI FIRST WHISPER  
OF LOVE  
Carrara marble

Photographs by John Bolton  
Warrnambool Art Gallery





## Benalla Art Gallery

The Benalla Art Gallery is in the process of changing from one with a small collection housed in a minimal building to a gallery with an outstanding collection housed in one of the most exciting buildings in the State. This transformation is taking place as the result of a most generous private gift from Mr L. H. Ledger, a resident of Benalla, who is progressively handing over to the gallery a hundred and sixty works from his private collection of Australian paintings.



Mr and Mrs Ledger began collecting about twenty-five years ago and their taste, although fairly conservative, has been most discerning. The great strength of their collection is the group of Heidelberg School and related paintings, with very fine examples including Tom Roberts's *Ring of Roses*, Arthur Streeton's *Golden Summer* and Frederick McCubbin's *Artist's Home, South Yarra*, of c.1890. There are also excellent paintings by John Russell, E. Phillips Fox and Ethel Carrick Fox.

More recent paintings in the Ledger Collection include Arthur Boyd's early landscape *Peninsula Landscape*, of 1940, Fred Williams's *Seascape*, of 1965 and Ray Crooke's *Thursday Island Stillness*, of 1972.

This Collection has been housed in the Ledger house across the river from the site of the new gallery building which is to open in April 1975. The Broken River has been dammed and a lake created which laps one side of the new gallery building designed by Munro and Sargeant. The new Gallery, costing \$500,000, has been financed by Mr Ledger, the City of Benalla, the State Government and public subscription. This building has been designed for specific requirements and, in the case of the Ledger Room, for a specific Collection. A large room has been designed to house the collection which the Benalla Art Gallery has

acquired since it was first opened by the Municipal Council in 1968. This mainly comprises recent works including Sydney Ball's *Canto 37*, of 1965, Donald Laycock's *The Apple*, of 1968, Les Kossatz's *Building Blocks*, of 1969, Alun Leach-Jones's *Noumean Blue Icon*, of 1967 and drawings by Guy Stuart, Jeffrey Bren and others.

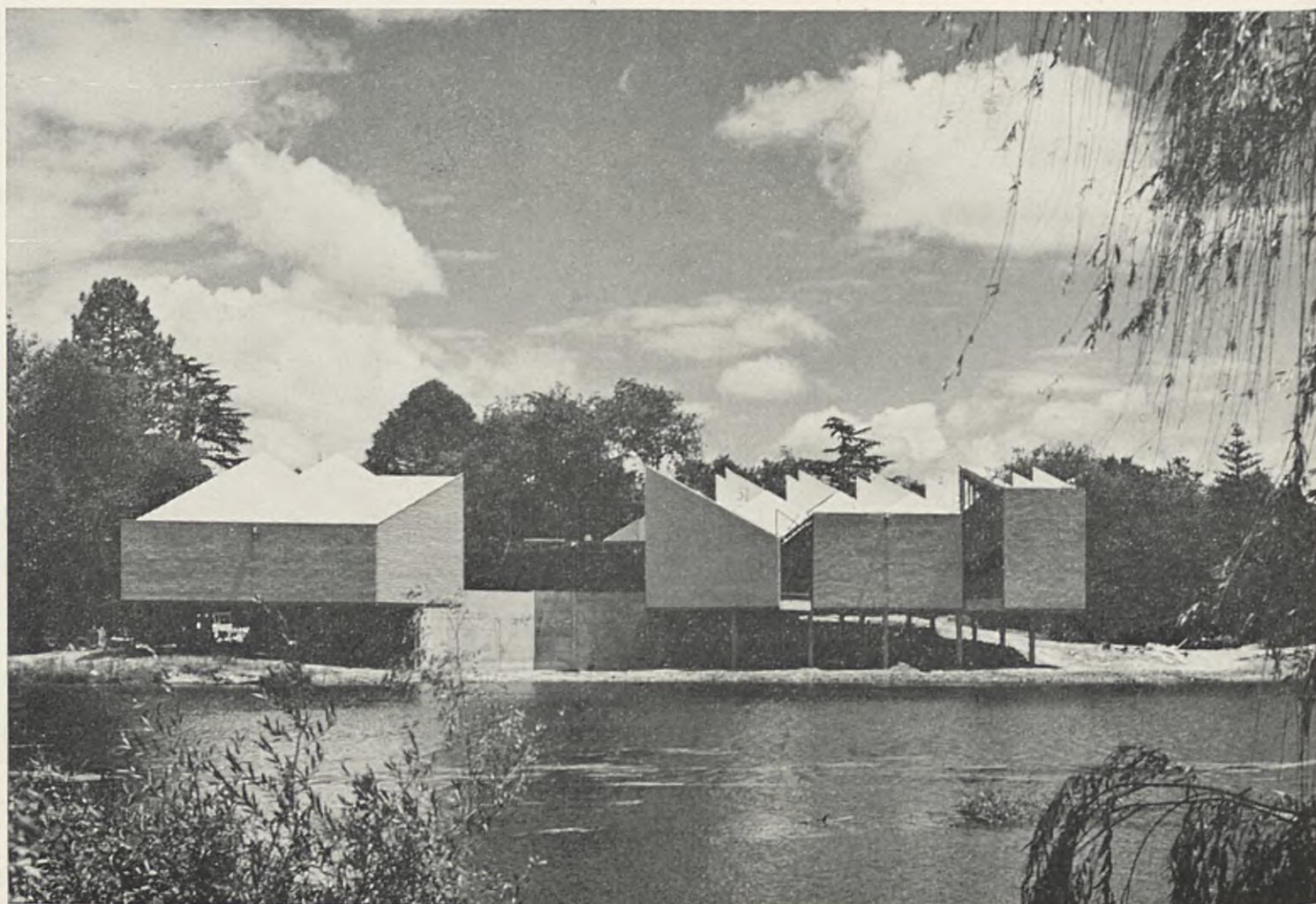
The new temperature-controlled building is planned as an arts centre where recitals, lectures and poetry-readings will be presented, and workshops in painting, pottery and spinning and weaving will be held in the basement. The Gallery will also be used by the Arts Council and the Benalla Centre for Continuing Education.

below left

JULIAN ROSSI ASHTON GIRL AT THE GATE 1899  
Watercolour 28cm. x 22cm.

below

VIEW OF BENALLA ART GALLERY FROM ACROSS  
THE BROKEN RIVER





*right*

TOM ROBERTS RING OF ROSES 1888  
Oil on canvas 44cm. x 59cm.

*below*

ARTHUR STREETON GOLDEN SUMMER 1888  
Oil on panel 29cm. x 57cm.

Photographs by John Edson  
Benalla Art Gallery





## Sale Regional Arts Centre

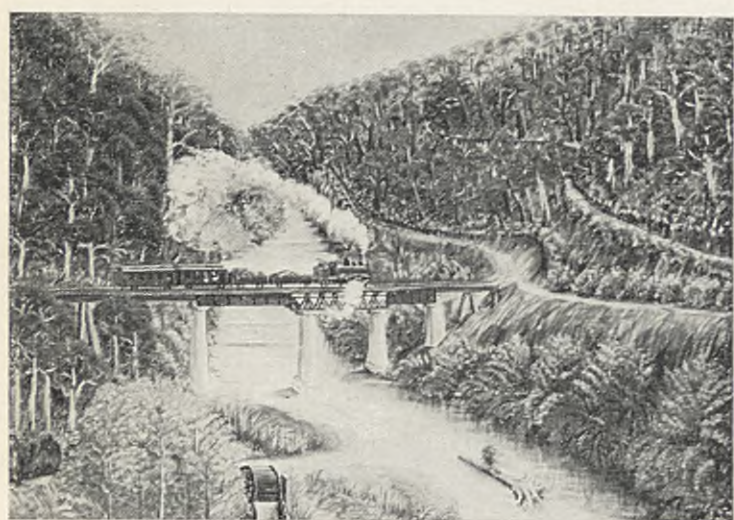
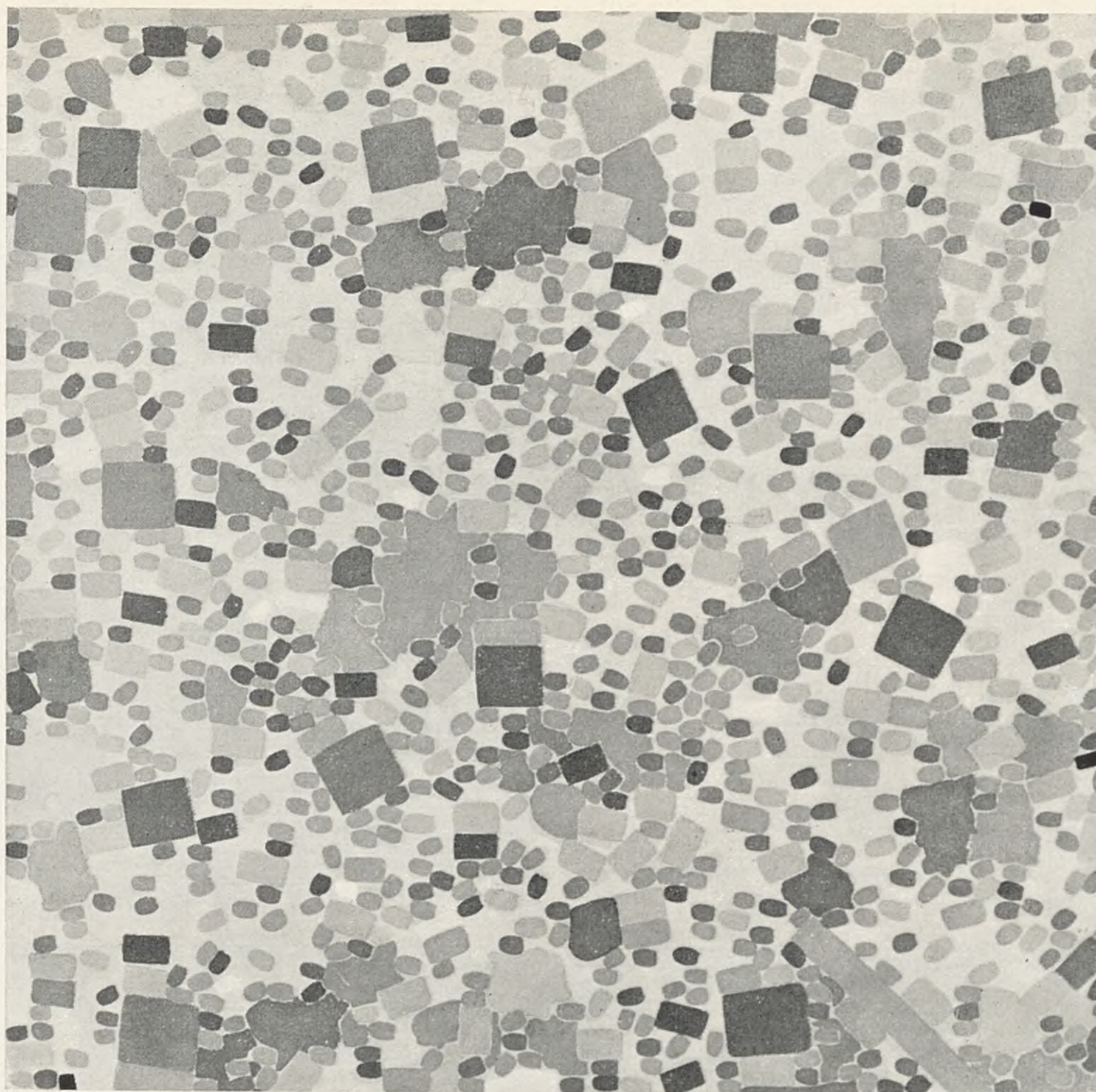
The Sale Gallery occupies upstairs rooms in the Civic Centre and is administered as a municipal gallery.

In 1964, the Sale Council made a building available for an art gallery and State Government aid was sought to implement the plan. A Victorian State Government Grant of \$40,000 was made available and the Gallery opened in 1965.

The Gallery's policy is centred upon active involvement with the local community and many exhibitions are by local artists and art groups. Workshops and lectures are arranged for subscribers. The acquisitions policy aims at collecting a representative group of contemporary Australian paintings and prints and also works by local craftsmen. The permanent collection is small but includes Victor Majzner's *The Great Shuffle* which was a gift from the George's Prize, and prints by Jan Senbergs, George Baldessin and Jock Clutterbuck.

right

VICTOR MAJZNER THE GREAT SHUFFLE  
Oil on canvas 183cm. x 183cm.



above

P. E. MASTERS THOMPSON RIVER, WALHALLA  
TRAIN 1910  
Watercolour 51cm. x 76cm.

right

WILLIAM FRATER LANDSCAPE  
Oil on board 51cm. x 61cm.

Photographs by John Bolton  
Sale Regional Arts Centre





# The Monash University Art Collection and the Art Gallery of the Department of Visual Arts

*Grazia Gunn*

Most University art collections in Australia are uneven in the sense that they do not present a balanced chronological representation of Australian art from early colonial to present day. In most cases collections in universities are built up by bequests and gifts from donors who have a wide diversity of interests and this makes it difficult to secure cohesion in the expanding of such collections.

Monash, as a recently established University, has not enjoyed any long-standing patronage. The collection essentially has had to be one of contemporary art, and the University has been fortunate in that, over the past ten years, acquisitions have been made on the advice of an art committee that has displayed insight and a recognition of quality in each work it has purchased. The result is the beginning of a coherent and significant collection.

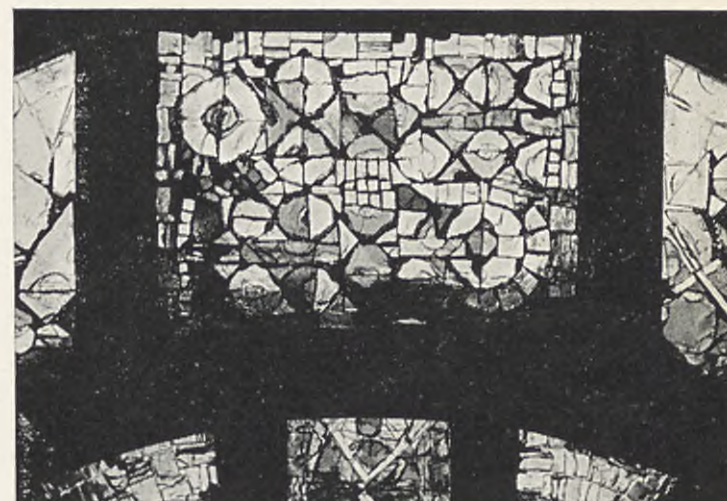
The existing holdings are representative of Australian art, mainly since the time of the foundation of the University in the early 1960s, and the emphasis on contemporary art should remain the University's acquisition policy.

While the most important aspect of the collection lies in the paintings, which include works by such artists as Danila Vassilieff, Roy de Maistre, Roger Kemp, Arthur Boyd, Fred Williams, Charles Blackman, Donald Laycock, Dale Hickey, Michael Johnson, Robert Hunter, Peter Booth and Fred Cress, the University has also acquired some important pieces of sculpture: a bust of Samuel Alexander by Jacob Epstein, the Murray-White sculptures, Ron Robertson-Swann's *Byzantium*, a Clifton Pugh wall sculpture and a John Perceval ceramic mural. Many Australian prints and drawings have been acquired, all contemporary ones with the exception of the Burnell Collection of etchings, presented to the University in 1966, which includes the

work of Rembrandt, Goya, Lionel Lindsay and Seymour-Haden.

The Gallery is part of the newly established Department of Visual Arts. The opening is scheduled for early March 1975 with an exhibition of paintings from the Monash collection.

The main emphasis of the Gallery is on temporary exhibitions. These changing exhibitions will provide a stimulus for the greater understanding of the new forms of twentieth-century art and involve many different aspects of the visual arts. The exhibition programmes will consist of original material selected and assembled by the Curator of the Monash Gallery and are intended to be wide-ranging in their scope. The University collection will be used as a resource for some of the exhibitions. Travelling exhibitions will be organized in collaboration with other institutions and galleries. A new type of documentary exhibition related to the teaching course will be initiated. These teaching/documentary exhibitions will generally take the form of large-scale photographic displays, the theme being an aspect of the course being taught: e.g. 'Renaissance Sculpture', or 'Two Twentieth-Century Architects', or 'Rembrandt as Etcher'. During these exhibitions, lectures and seminars will be held in the Gallery to enable the students to discern key changes or important phases in an artist's work. The photographs will be processed in the Visual Arts Department darkroom and workshop. All teaching/documentary exhibitions will then become part of the photographic archives, stored for future use by the University, or to travel to other institutions or galleries. These exhibitions, directly related to the teaching course, will give variation to the style and approach of instruction.



*top*  
LEONARD FRENCH LINDESAY CLARK WINDOW  
(DETAIL) (1969-70)  
Stained glass in concrete 734cm. diameter

*middle*  
JOHN PERCEVAL HOMAGE TO LAWRENCE  
HARGRAVE (DETAIL) (1961-62)  
Glazed ceramic 366cm. x 457cm.

*above*  
CHARLES BLACKMAN FACE AMIDST FLOWERS  
(1955)  
Enamel and oil on hardboard 95cm. x 131cm.

Photographs by John Bolton  
Monash University



# Directory of Galleries

**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.  
Closed Monday except on public holidays  
Director: Gordon Thomson

## Regional Galleries of Victoria

**ARARAT GALLERY**, Town Hall, Vincent Street, Ararat 3377 Tel. 2 2836  
Hours: Monday to Friday: 11 a.m. – 4 p.m.  
Sunday: 2 p.m. – 5 p.m.  
Director: Pam Gullifer

**BALLARAT FINE ART GALLERY**, 40 Lydiard Street North, Ballarat 3350 Tel. 31 3592  
Hours: Monday to Friday: 10.30 a.m. – 4.30 p.m.  
Saturday: 11 a.m. – 4.30 p.m.  
Sunday: 2 p.m. – 4 p.m.  
Director: Ron Radford

**BENDIGO ART GALLERY**, View Street, Bendigo 3550 Tel. 43 4991  
Hours: Monday to Friday: 10 a.m. – 12.30 p.m. and 1.30 p.m. – 5 p.m.  
Saturday: 10 a.m. – noon  
Sunday: 2.30 p.m. – 5 p.m.  
Director: John Henderson

**BENALLA ART GALLERY**, Bridge Street, Benalla 3672 Tel. 62 3027  
Hours: Monday, Tuesday, Thursday, Friday: 11 a.m. – 5 p.m.  
Saturday: 10 a.m. – noon  
Sunday: 11 a.m. – 5 p.m.  
Director: Audrey Banfield

**CASTLEMAINE ART GALLERY AND HISTORICAL MUSEUM**, Lyttleton Street, Castlemaine 3450 Tel. 72 2292  
Hours: Monday to Saturday: 10 a.m. – noon and 1 p.m. – 5 p.m.  
Sunday: 2 p.m. – 5 p.m.  
Director: Beth Sinclair

**GEELONG ART GALLERY**, Little Malop Street, Geelong 3200 Tel. 9 3645  
Hours: Monday to Saturday: 10 a.m. – 5 p.m.  
Sunday: noon – 5 p.m.  
Director: Katrina Rumley

**HAMILTON ART GALLERY**, Brown Street, Hamilton 3300 Tel. 72 3256  
Hours: Tuesday to Friday: 10 a.m. – 5 p.m.  
Saturday and Sunday: 10 a.m. – noon  
Director: vacant

**HORSHAM ART GALLERY**, Mibus Memorial Centre, McLachlan Street, Horsham 3400 Tel. 82 3612  
Hours: Tuesday to Thursday: 11 a.m. – noon and 1 p.m. – 5 p.m.  
Friday: 11 a.m. – noon, 1 p.m. – 5 p.m. and 7 p.m. – 8.30 p.m.  
Saturday: 11 a.m. – noon  
Sunday: 2 p.m. – 4 p.m.  
Director: Jean Davidson

**LATROBE VALLEY ARTS CENTRE**, Municipal Offices, 138 Commercial Road, Morwell 3840 Tel. 34 4744  
Hours: Monday to Thursday: 9 a.m. – 5 p.m.  
Friday: 9 a.m. – 5 p.m. and 7 p.m. – 9 p.m.  
Saturday: 10 a.m. – noon  
Sunday: 3 p.m. – 5 p.m.  
Director: Tony Hanning

**McCLELLAND GALLERY**, Boundary Road, Langwarrin 3910 Tel. 789 1671  
Hours: Tuesday, Wednesday, Thursday, Saturday, Sunday: noon – 5 p.m.  
Director: John Ashworth

**MILDURA ARTS CENTRE**, 199 Cureton Avenue, Mildura 3500 Tel. 23 3733  
Hours: Monday to Friday: 9 a.m. – 4.20 p.m.  
Saturday and Sunday: 2 p.m. – 4.20 p.m.  
Director: Tom McCullough

**MORNINGTON PENINSULA ART CENTRE**, Vancouver Street, Mornington 3931 Tel. 75 4395  
Hours: Daily: 2 p.m. – 5 p.m.  
Director: Alan McCulloch

**SALE REGIONAL ARTS CENTRE**, Civic Centre, Macallister Street, Sale 3850 Tel. 44 2829  
Hours: Tuesday: 2 p.m. – 5 p.m. and 6 p.m. – 8 p.m.  
Wednesday and Thursday: 2 p.m. – 5 p.m.  
Friday: noon – 4 p.m.  
Sunday: 2 p.m. – 5 p.m.  
Director: Elizabeth Horne

**SHEPPARTON ART GALLERY**, Civic Centre, Welsford Street, Shepparton 3630 Tel. 21 9877  
Hours: Monday to Friday: 1 p.m. – 5 p.m.  
Sunday: 2 p.m. – 5 p.m.  
Director: Peter Timms

**SWAN HILL ART GALLERY – PIONEER SETTLEMENT**, Horseshoe Bend, Swan Hill 3585 Tel. 32 1093  
Hours: Daily: 8.30 a.m. – 5 p.m.  
Director: Valerie Briggs

**WARRNAMBOOL ART GALLERY**, 214 Timor Street, Warrnambool 3280 Tel. 62 5178  
Hours: Sunday to Friday: 2 p.m. – 5 p.m.  
Director: John Welsh

## University Galleries

**EWING GALLERY**, Melbourne University Union, Parkville 3052 Tel. 347 3811  
Hours: Monday to Saturday: 10 a.m. – 8 p.m.  
Sunday: noon – 6 p.m.  
Director: Kiffy Carter

**MELBOURNE UNIVERSITY GALLERY**, John Medley Building, University of Melbourne, Grattan Street, Parkville 3052 Tel. 345 1844 Ext. 5148  
Hours: Tuesday to Friday: 11 a.m. – 5 p.m.  
Curator: Betty Clarke

**EXHIBITIONS GALLERY**, Department of Visual Arts, Menzies Building, 7th floor, South Wing, Monash University, Wellington Road, Clayton 3168 Tel. 544 0811 Ext. 2109  
Hours: Monday to Friday: 10.30 a.m. – 5 p.m.  
Curator: Grazia Gunn

## Suburban Municipal Gallery

**HAWTHORN CITY ART GALLERY**, 584 Glenferrie Road, Hawthorn 3122 Tel. 819 1414  
Hours: Tuesday to Friday: 1 p.m. – 5.30 p.m.  
Wednesday and Friday until 8 p.m.  
Saturday: 10 a.m. – noon  
Director: A. W. Foster  
Curator: J. A. Kenyon





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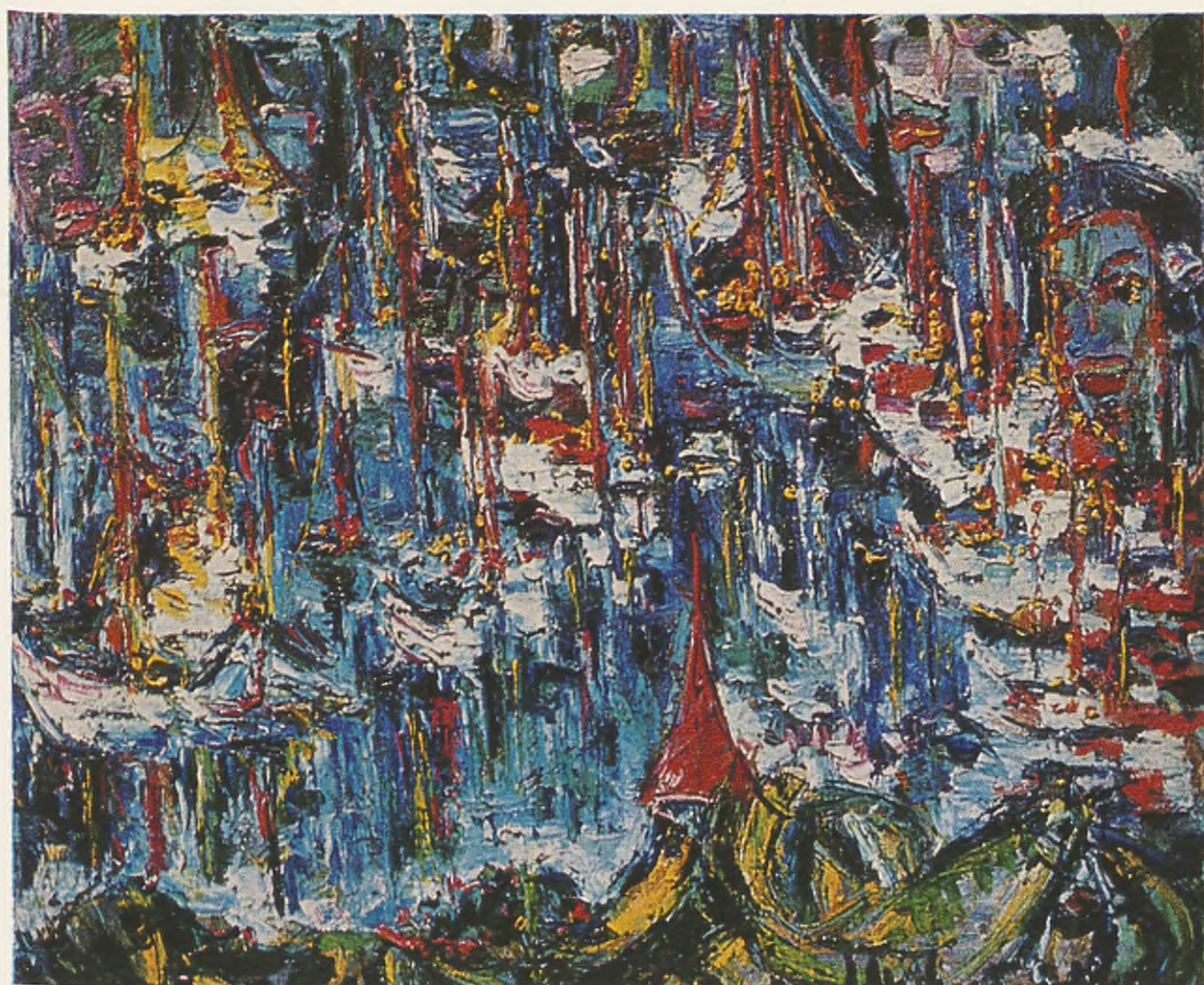
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Photograph C. Spinelli



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by GRACE COSSINGTON SMITH  
Oil 91.5cm. x 61cm.

# FIFTIETH ANNIVERSARY





ERIC WILSON Hotel Les Provinces (1946) Oil 46cm. x 63cm.

This painting was reproduced in Volume 12 Number 1 of *ART and Australia* in black-and-white to illustrate the article about Eric Wilson by Douglas Dundas. It was the artist's last painting before his death in 1947.

## Artarmon Galleries

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