

35
84
Art Quarterly
Published by
Ure Smith Sydney
Volume 13 Number 2
Spring
Oct. - Dec. 1975
Price 5 Dollars *

Donald Laycock
Victorian Olympians
Max Dupain
Shay Docking
John Power
Paris Fair

UNIVERSITY OF MELBOURNE
4 DEC 1975
LIBRARY

ART

AND AUSTRALIA



FREDERIC LEIGHTON WINDING THE SKEIN (1878)
Oil on canvas 100cm. x 161cm.
Art Gallery of New South Wales, Sydney

Registered for posting as a periodical - Category B



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and
RECENT PAINTINGS

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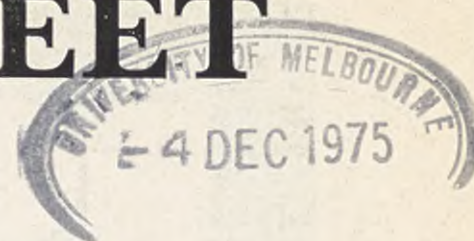
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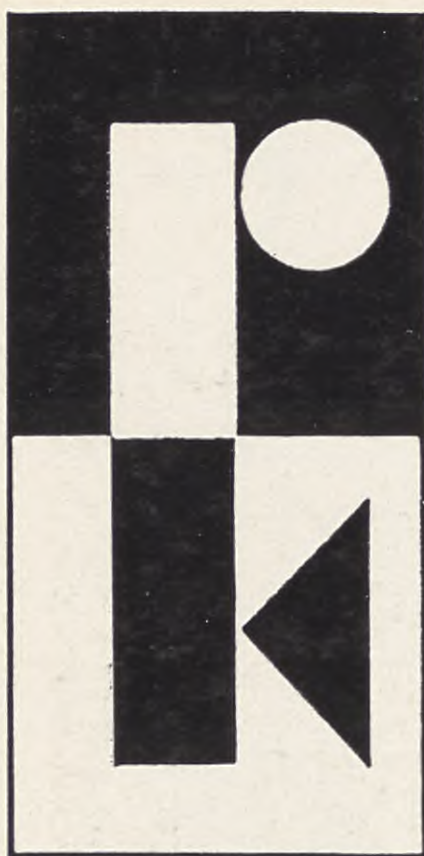
Beach Scene

Watercolour 17.1 × 48.9cm. (6 $\frac{3}{4}$ × 19 $\frac{1}{4}$ ins.)

Signed lower left Walter Withers

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PAINTING SALE 10 MARCH

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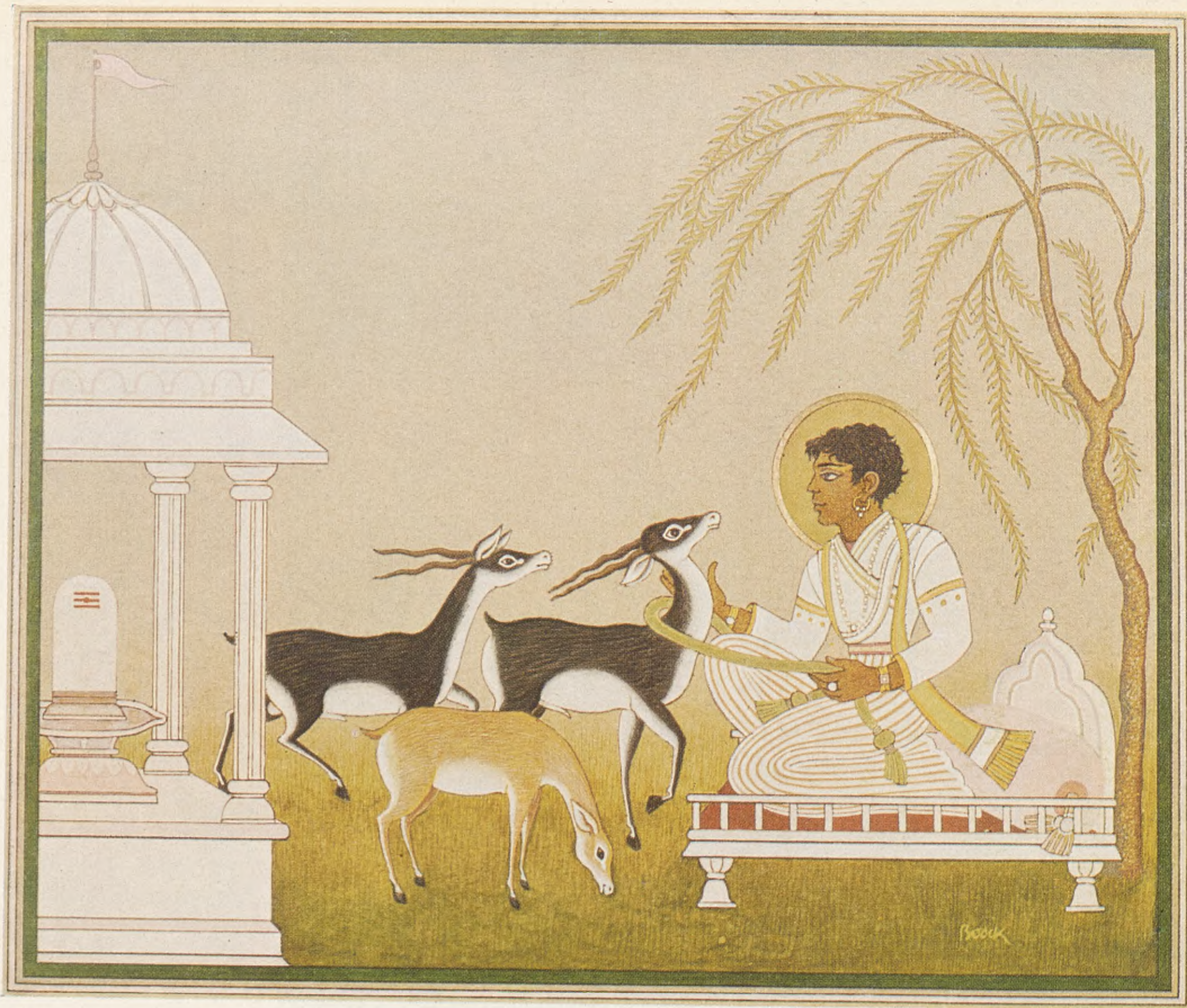
pb



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170 GOODWOOD ROAD, GOODWOOD, SOUTH AUSTRALIA 5034



"MAFFRA SUMMER"

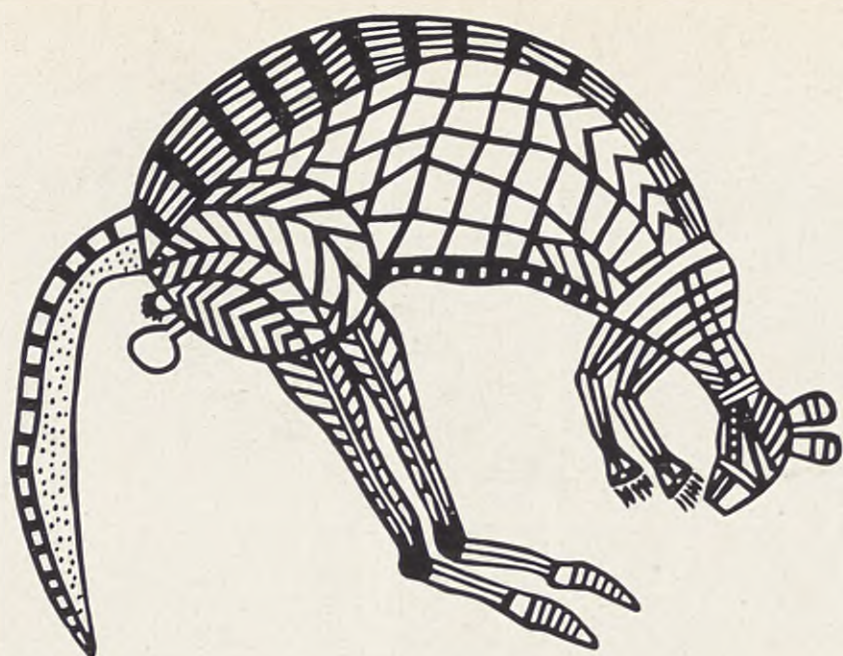
A PAINTING FROM HIS FESTIVAL EXHIBITION

John Borrack

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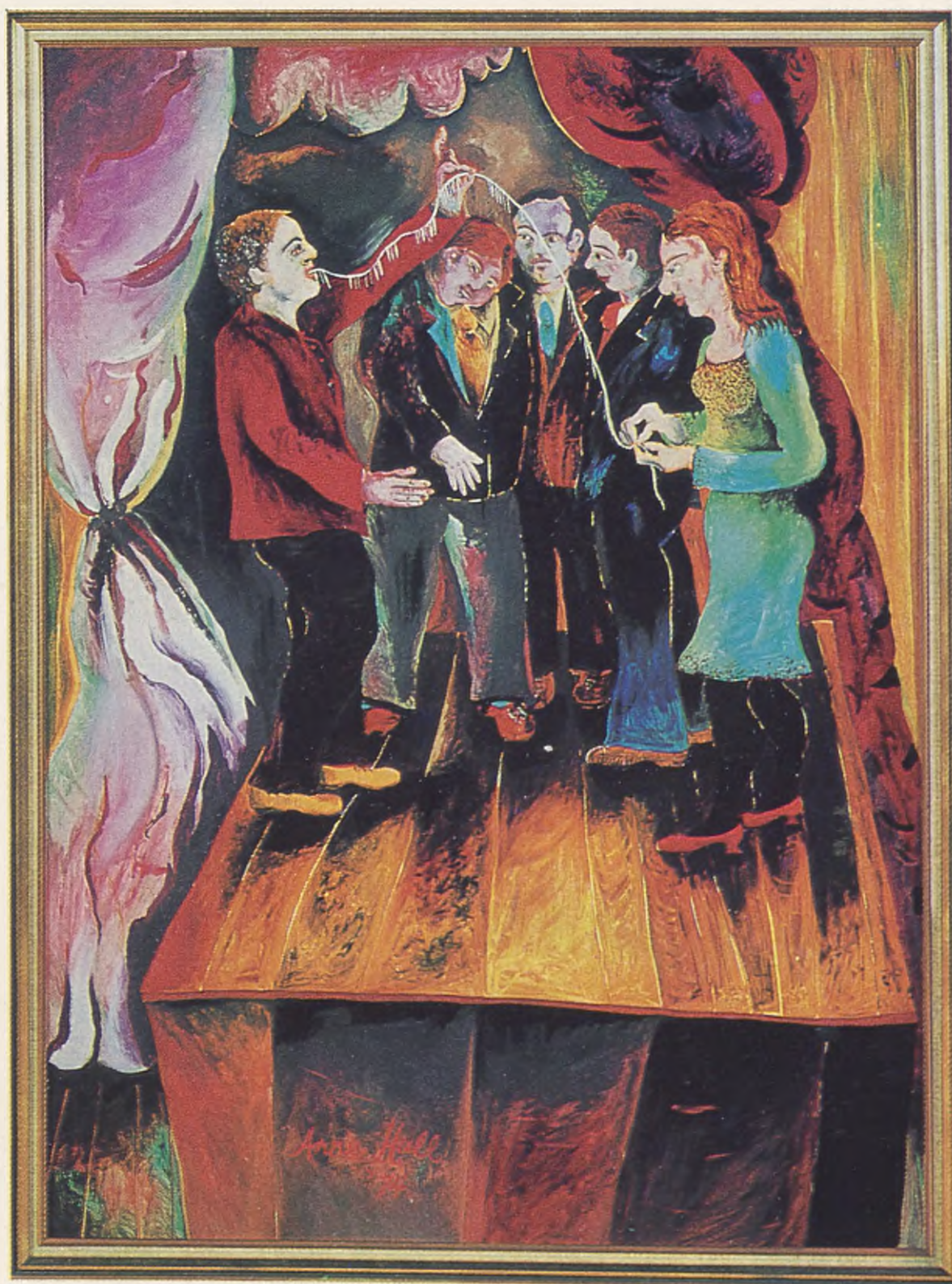
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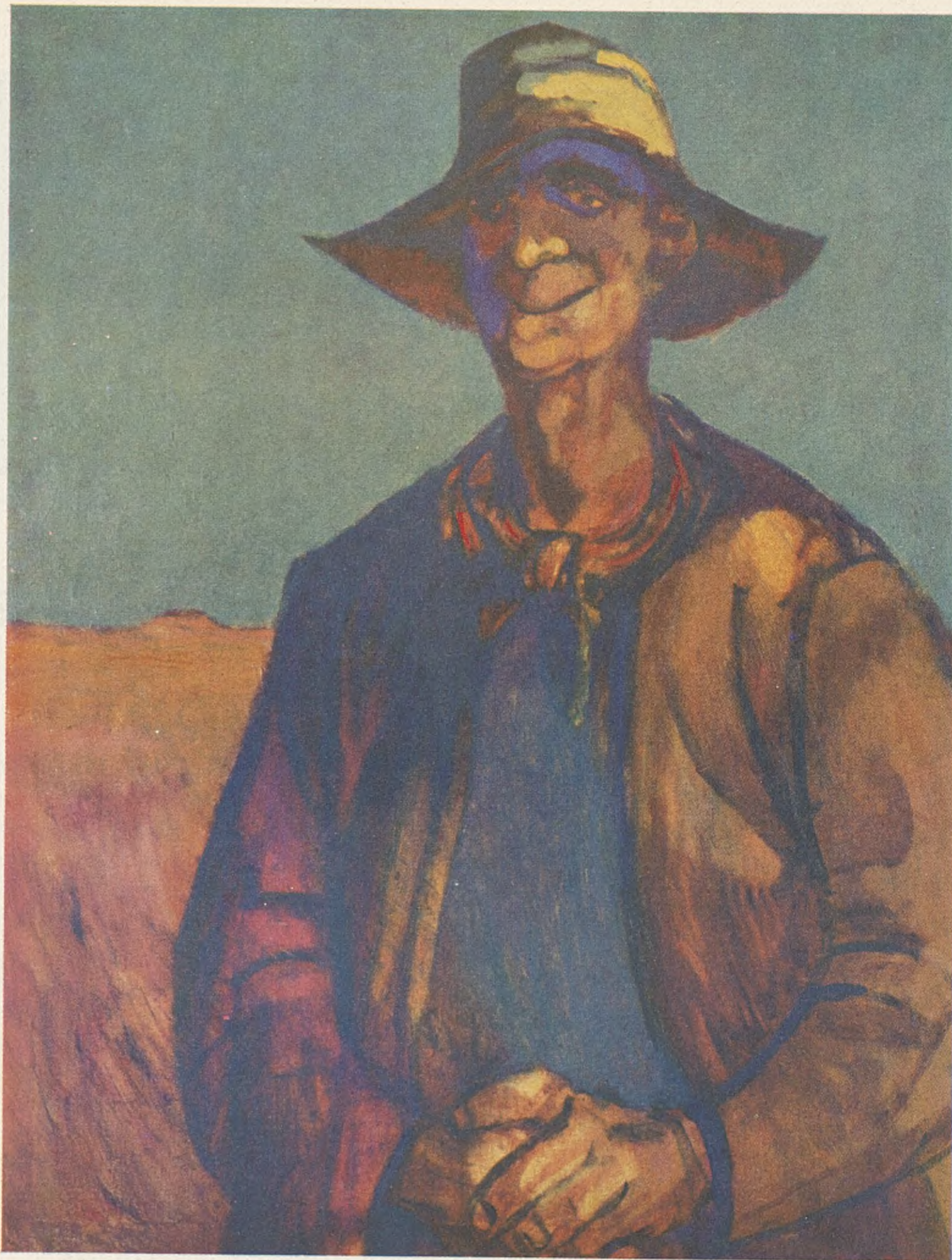
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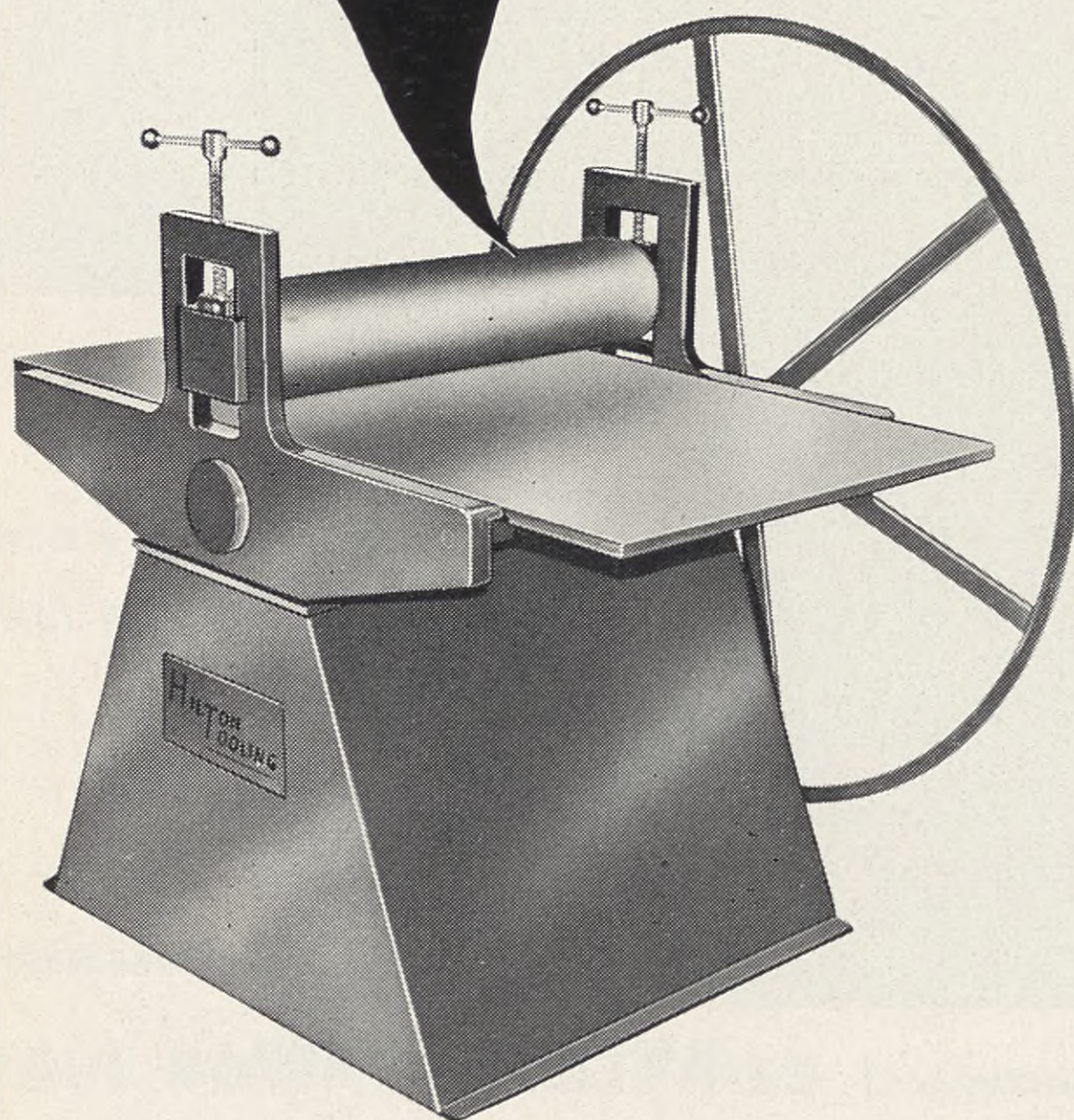
Exhibited Macquarie Galleries 1961.

Literature: Russell Drysdale by Geoffrey Dutton. Published by Thames & Hudson 1964, Plate XXIV page 90, page 185. Art and Australia, Vol. 3 No. 4 March 1966, page 257.

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The Flemish Triptych by Margaret Manion

The G. Gordon Russell Glass Collection by Jennifer Phipps,

Jasper Johns' "Decoy" by Bea Maddock

Acquisitions from Egypt and Syria by William Culican

Melbourne Printmakers by Margaret Plant

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ART VOLUME 13 2

AND AUSTRALIA

Art Quarterly

Published by Ure Smith, Sydney
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Volume 13 Number 2

Editor

Mervyn Horton

Assistant Editor

Marjorie Bell

Advisory Panel

Sydney: James Gleeson, Robert Haines,
Daniel Thomas
Melbourne: John Hoy, Michael Shannon,
Graeme Sturgeon
Adelaide: Franz Kempf
Perth: Rose Skinner
Brisbane: Pamela Bell
New Zealand: Paul Beadle, Hamish Keith
United States of America: Eric Rowlison
Europe: Ronald Millen
Designer: Jane Parish

Contributors to this issue:

Ian North is Curator of Paintings at the Art Gallery of South Australia. He has contributed to various journals and written art criticism for the *News*, Adelaide.

Janine Burke was the Research Officer for the exhibition 'Australian Women Artists, One Hundred Years: 1840-1940.' She has contributed to a number of journals.

Joan Kerr has been on the staff of the Power Institute of Fine Arts at the University of Sydney for the past six years. She has been awarded the Eleanor Sophia Wood Travelling Fellowship for 1976 and is at present working towards a D.Phil. at the University of York.

Elizabeth Riddell was born in New Zealand and has spent most of her journalistic life in Australia, with periods in Britain and America. She is also a poet.

P. AE. Hutchings, Associate Professor of Philosophy in the University of Western Australia, was John Power Lecturer in Fine Arts in the University of Sydney, 1971; he has taught Aesthetics at the Universities of London and Edinburgh.

Clive A. Evatt is compiling a catalogue of the works of Dr J. W. Power and is writing a history of his life and art as a thesis for a Master of Arts Degree in Fine Arts at the University of Sydney.

Arthur McIntyre is an artist who has studied at the National Art School, Sydney and at the University of Sydney. He has exhibited widely throughout Australia and is represented in major public and private collections. He has recently occupied the Power Fine Arts Studio, Cité International des Arts, Paris.

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This publication has been assisted by the Visual Arts Board of the Australia Council.

Address all correspondence to the Editor of *ART and Australia*, 176 South Creek Road, Dee Why West 2099, Australia. Telephone 982 2344. Yearly subscriptions: \$A16 (plus postage and packing, \$3 within Australia, \$5 overseas). Single copies \$A5* (postage and packing \$1). Advertising rates on application. Melbourne advertising enquiries to John Hoy, 125 Canterbury Road, Toorak 3142. Telephone: 63 2737.

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1 Leeds Street, Rhodes, N.S.W. 2138.

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
Monday to Friday: 9 a.m. – 5 p.m.
Saturday: 9 a.m. – noon

BARRY'S ART GALLERY, 205 Adelaide Street, Brisbane 4000 Tel. 21 2712
December: Christmas showing of paintings, sculpture and pottery
January: Selected works by Coburn, Gleeson, Daws and Hart
February: Mixed exhibition of works by Australia's leading artists
Monday to Friday: 10 a.m. – 4 p.m.
Saturday: 10 a.m. – noon

BARRY'S ART GALLERY, 34 Orchid Avenue, Surfers Paradise 4217 Tel. 31 5252
Continuous mixed exhibition of works by Australia's most prominent artists
Tuesday to Saturday: 1 p.m. – 6 p.m.

CREATIVE 92, 92 Margaret Street, Toowoomba 4350 Tel. 32 8779

DE'ISLE GALLERY, The Village Green, Montville 4555
Tuesday to Sunday: 11 a.m. – 5 p.m.

DESIGN ARTS CENTRE, 37 Leichhardt Street, Spring Hill 4000 Tel. 221 2360
30 November – 24 December: Robert Forster – pottery
January – February: General exhibition – paintings, sculpture, pottery, silver jewellery, weaving
Monday to Friday: 10 a.m. – 4 p.m.
Saturday: 10 a.m. – 5 p.m.

ELIZABETHAN GALLERIES, Wintzers Building, 47-53 Elizabeth Street, Brisbane 4000 Tel. 21 3090
Tuesday to Saturday: 10 a.m. – 4 p.m. and 7 p.m. – 10 p.m. Sunday: by appointment

JOHN COOPER EIGHT BELLS GALLERY, 3026 Gold Coast Highway, Surfers Paradise 4217 Tel. 31 5548
Continuous changing mixed exhibition of paintings from stock-room – works by Friend, Crooke, Sawrey, Waters, Dickerson, Wakelin, Boyd, Arrowsmith, Lindsay and Diana Johnston
Wednesday to Sunday: 11 a.m. – 5.30 p.m.
Tuesday: by appointment

McINNES GALLERIES, Rowes Arcade, Adelaide Street, Brisbane 4000 Tel. 31 2262
12 – 24 December: Bill Baker
23 January – 7 February: Ralph Wilson
13 – 20 February: John Walters
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
December – January: Christmas exhibition of stock-room paintings including works by Daws, Dickerson, Blackman, Olley, Crooke, Nolan and Boyd
Tuesday to Sunday: 10.30 a.m. – 6 p.m.

QUEENSLAND ART GALLERY, M.I.M. Building, 160 Ann Street, Brisbane 4000 (Temporary Premises): Display 5th Floor, Administration 6th Floor. Tel. 29 2138
15 December – 6 January: Paintings by Women
9 January – 12 February: Still-life Paintings
15 February – 15 March: Swedish glass
Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

RAY HUGHES GALLERY, 11 Enoggera Terrace, Red Hill 4059 Tel. 36 3757
Tuesday to Saturday: 11 a.m. – 6 p.m.

TIA GALLERIES, Western Highway, Toowoomba 4350 Tel. 30 4165
Daily: 9 a.m. – 6 p.m.

TOWN GALLERY, 2nd floor, 77 Queen Street, Brisbane 4000 Tel. 229 1981
Stock-room and one-man exhibitions from Australian artists of national, and some international, distinction including Carl Plate, Margo Lewers, John Coburn, Peter Blayney, Alan Baker, Pro Hart, Tom Gleghorn, George Lawrence, John Rigby, Mollie Flaxman, Max Feuerring, Graeme Inson, Anne Graham, Henry Hanke, June Stephenson, David Schlunke, Rufus Morris and, as available, Sir Lionel Lindsay and Norman Lindsay
January: Gallery closed
Monday to Friday: 11 a.m. – 6 p.m.
Saturday: 11 a.m. – 3 p.m.

New South Wales

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321
2 – 20 December: Kenneth Jack
January: Gallery closed
3 – 23 February: Students' Month, Sydney Art Schools
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
7 November – 7 December: Desiderius Orban – Retrospective
December – January: Dusan Marek – Project 10
January – February: Dorrit Black – Retrospective

24 January – 29 February: Archibald Prize, Wynne Prize, Sulman Prize
Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: noon – 5 p.m.

BETH MAYNE'S STUDIO SHOP, Cnr Palmer and Burton Streets, Darlinghurst 2010 Tel. 31 6264
Artists include Judy Cassab, Ruth Julius, Hana Juskovic, Susan Sheridan, Francis Lymburner, Lloyd Rees and Roland Wakelin
Tuesday to Saturday: 11 a.m. – 6 p.m.
Sunday: 2 p.m. – 5 p.m.

BLOOMFIELD GALLERIES, 1st Floor, Arlington Art Centre, 39 Gurner Street, Paddington 2021 (Temporary Premises) Tel. 31 3973
Monday to Saturday: 11 a.m. – 6 p.m.
Sunday: 1.30 p.m. – 5 p.m.

BONYTHON GALLERY, 52 Victoria Street, Paddington 2021 Tel. 31 5087
20 November – 20 December: Jutta Feddersen – weavings; *Greg Irvine*, Milton Moon – ceramics
23 December – 3 February: Gallery closed
5 – 28 February: Peter Longhurst; Celia Perceval; Colin Watson – sculpture
Tuesday to Saturday: 11 a.m. – 6 p.m.

DAVID JONES' ART GALLERY, Elizabeth Street Store, Sydney 2000 Tel. 2 0664 Ext. 2109
1 – 24 December: Christmas Exhibition – drawings, ceramics, jewellery
January: Stock
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
6 – 20 December: Vivienne Pengilley – collage-tapestries
21 December – 7 February: Gallery closed
Tuesday to Saturday: 11 a.m. – 6 p.m.

GALLERY OF DREAMS (Aboriginal Arts Agency), 7 Walker Lane (next door Hogarth Galleries), Paddington 2021 Tel. 31 6839
Yirrkala – aboriginal art from north-eastern Arnhem Land. Bark paintings, carvings, decorated sculptures, weapons, artefacts, ceremonial figures, burial poles. All works authenticated by The Aboriginal Arts Board and approved for export.
Monday to Saturday: 10.30 a.m. – 5.30 p.m.

GALLERY LEWERS, 86 River Road, Emu Plains 2750 Tel. 047 21 2225
Selected collection includes works by Dadswell, Balson, Hinder, Lewers, Larsen, Epstein, Orban, Plate and Milgate
By appointment

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

HOGARTH GALLERIES, Walker Lane (opposite 6a Liverpool Street), Paddington 2021 Tel. 31 6839
December: Juliet Schlunke; Guy Phillips
January: Holiday Exhibition; Informal Tendencies
February: Franz la Grange; Ian Grant; John Sandler
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
25 November – 13 December: Viroj C. Chirawat; Margaret Woodhouse; Hatton Beck and Lucy Boyd – ceramic murals
16 – 20 December: W. Grunstein; Christmas mixed exhibition
14 – 31 January: Clive Moore; mixed exhibition
3 – 21 February: Patricia Flood; Guido Sgaravatti
24 February – 13 March: Margaret Nield; Cartwrighter
Monday to Saturday: 10 a.m. – 5 p.m.

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787
4 – 19 December: Christmas exhibition
20 December – 12 January: Gallery closed
14 January – 2 February: Young Painters 1976
4 – 16 February: George Duncan; Alison Rehfisch – Retrospective Memorial Exhibition
18 February – 1 March: Maurice Aladjem
Monday to Friday: 10 a.m. – 5 p.m.
Wednesday until 7 p.m.

NEWCASTLE CITY ART GALLERY, Cultural Centre, Laman Street, Newcastle 2300 Tel. 2 3263
4 – 29 December: Australian Women Artists – One Hundred Years, 1840 – 1940
January – February: Permanent collection
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.

PRINT ROOM, 299 Liverpool Street, East Sydney 2010 Tel. 31 8538
Tuesday to Saturday: 10 a.m. – 6 p.m.
Sunday: 2 p.m. – 6 p.m.

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra 2025 Tel. 32 2533
15 December – 31 January: Anniversary Exhibition
Monday to Saturday: 10 a.m. – 6 p.m.

SCULPTURE CENTRE, 3 Cambridge Street, The Rocks 2000 Tel. 241 2900
29 November – 24 December: Members S.S.A.A. Christmas show
January: Gallery closed
Tuesday to Saturday: 11 a.m. – 4 p.m.

STADIA GRAPHICS GALLERY, 85 Elizabeth Street, Paddington 2021 Tel. 32 0684
October: Australian Graphics
November: James Coignard; Terence Millington
December: Mario Avati; French Naive Etchings
Tuesday to Saturday: 10 a.m. – 5.30 p.m.

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

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

VON BERTOUCHE GALLERIES, 61 Laman Street, Newcastle 2300 Tel. 2 3584
19 September – 12 October: Mario Erma; Vita Endelmanis
13 – 19 October: Stock
24 November – 16 November: Collectors' Choice
21 November – 23 December: David Boyd Retrospective
24 December – 9 January: Gallery closed
10 January: Stock
Friday to Tuesday: noon – 6 p.m.

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

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
December – January: Gallery closed
7 – 21 February: Teaching artists
Monday to Friday: 10 a.m. – 4 p.m. and 7 p.m. – 9 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
Wednesday to Sunday: 11 a.m. – 6 p.m.

ANNA SIMONS GALLERY, 23 Furneaux Street, Forrest 2603 Tel. 95 7381
Daily: 10.30 a.m. – 5 p.m.
Except on Sundays between exhibitions: by appointment only

ARTS COUNCIL OF AUSTRALIA, Griffin Centre, Bunda Street, Canberra City 2601 Tel. 48 9813 (at Albert Hall, Canberra)
Monday to 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
Tuesday to Friday: 10 a.m. – 6 p.m.
Saturday to Sunday: 2 p.m. – 6 p.m.

GALLERY HUNTLY CANBERRA, 11 Savidge Street, Campbell 2601 Tel. 47 7019
Wednesday to Friday: 11 a.m. – 5.30 p.m.
Saturday: 10 a.m. – 1.30 p.m. or by appointment

HESLEY GALLERIES, c/o The Canberra Theatre Centre Gallery, Civic Centre, Canberra 2600 Tel. 51 2317
Thursday: 5 p.m. – 9 p.m.

Friday and Saturday: 10 a.m. – 8 p.m.
Sunday: 10 a.m. – 4 p.m.

MACQUARIE GALLERIES CANBERRA, 35 Murray Crescent, Manuka 2603 Tel. 95 9585
4 – 21 December: Christmas exhibition
22 December – 4 February: Gallery closed
5 – 22 February: Danila Vassilieff – paintings and sculpture
Wednesday to Sunday: 11 a.m. – 6 p.m.

NAREK GALLERIES CANBERRA, 23 Grey Street, Deakin 2600 Tel. 73 3374
26 November – 10 December: Sturt Workshops
January – mid-February: Gallery closed
End February: Peter Travis – ceramics
Tuesday to Saturday: 10.30 – 5 p.m.

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

Victoria

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

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood 3066 Tel. 41 4303, 41 4382
18 November – 2 December: John Borlack
9 – 20 December: Frank Morris; Robert Mair – pottery
January: Gallery closed
10 – 24 February: Tim Storrier
Monday to Friday: 10 a.m. – 5.30 p.m.

AVANT GALLERIES, 579 Punt Road, South Yarra 3141 Tel. 26 2009
Leading Australian artists, one-man and mixed exhibitions
Saturday to Thursday: 11 a.m. – 5.30 p.m.

BALLARAT FINE ART GALLERY, 40 Lydiard Street North, Ballarat 3350 Tel. 31 3592
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.

BLUE BOY ART GALLERY, 276 Toorak Road, South Yarra 3141 Tel. 24 3515
Monday to Saturday: 11 a.m. – 5.30 p.m.
Sunday: 2 p.m. – 5.30 p.m.

CROSSLEY GALLERY, 2-3 Crossley Street, Melbourne 3000 Tel. 662 1271
Monday to Friday: noon – 5 p.m.

GALLERY 106, 106 Chapel Street, Windsor 3181 Tel. 51 1180
Monday to Friday: 9 a.m. – 6 p.m.
Saturday: 9 a.m. – 1.30 p.m.
Sunday: 2.30 p.m. – 5.30 p.m.

GREYTHORN GALLERIES, 2b Tannock Street, North Balwyn 3104 Tel. 857 9920

New enlarged gallery with continuous changing works by popular and prominent artists
Tuesday to Friday: 11 a.m. – 5.30 p.m.
Saturday: 10 a.m. – 1 p.m.;
Sunday: 2 p.m. – 6 p.m.

HALMAAG GALLERIES, 191 Exhibition Street, Melbourne 3000 Tel. 663 3133
Monday to Friday: 11 a.m. – 5 p.m.
Friday until 8 p.m.
Saturday: 11 a.m. – 2 p.m.
Sunday: 2.30 p.m. – 5 p.m.

JANE CARNEGIE ORIENTAL ART, 1375 Malvern Road, Malvern 3144 Tel. 20 7653
By appointment

JERRY VAN BEEK GALLERIES, 71 Victoria Street, Ballarat 3350 Tel. 32 3788
Monday to Saturday: 11 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

JOSHUA McCLELLAND PRINT ROOM, 81 Collins Street, Melbourne 3000 Tel. 63 5835
Continuous show of early Australian paintings and prints
Monday to Friday: 11 a.m. – 5.30 p.m.

MANYUNG GALLERY, 1408 Nepean Highway, Mount Eliza 3930 Tel. 787 2953
7 – 19 December: Owen Piggott
14 – 26 December: Eugene Kupsch – pottery
21 December – 2 January: Joyce Thompson
4 – 16 January: Jane Stapleford
11 – 23 January: Charles Bock; Alfred Saunders
18 – 30 January: Max Nicolson; Rockley Baxter – pottery
25 January – 6 February: Deborah Sheezel – enamels; Svelyn Waterson – weaving
1 – 13 February: Pierre Struys
8 – 20 February: Guy Boyd – sculpture;
Ben Shearer – wall hangings
15 – 27 February: Don Vidler
Thursday to Tuesday: 10.30 a.m. – 5 p.m.

MILDURA ARTS CENTRE, 199 Cureton Avenue, Mildura 3500 Tel. 23 3733
Monday to Friday: 9 a.m. – 4.30 p.m.
Saturday and Sunday: 2 p.m. – 4.30 p.m.

MUNSTER ARMS GALLERY, 104 Little Bourke Street, Melbourne 3000 Tel. 663 1436
Monday to Thursday: 10 a.m. – 5.30 p.m.
Friday: 10 a.m. – 8 p.m.
Saturday: 10 a.m. – 1 p.m.

MURPHY STREET PRINT ROOM, 19 Murphy Street, South Yarra 3141 Tel. 26 1564
November – December: Margaret Stones
Monday to Friday: 11 a.m. – 5.30 p.m.
Saturday: by appointment

NATIONAL GALLERY OF VICTORIA, 180 St Kilda Road, Melbourne 3004 Tel. 62 7411
4 November – January: South African Report, David Goldblatt – photography

4 December – 4 January: British Artists' Prints 1961 – 70
4 December – 18 January: Recent Acquisitions
Tuesday to Sunday: 10 a.m. – 5 p.m.
Wednesday until 9 p.m.

POWELL STREET GALLERY, 20 Powell Street, South Yarra 3141 Tel. 26 5519
8 – 19 December: Drawing survey – all \$500 and under
January: Gallery closed
February – March: Group Show
Monday to Friday: 10.30 a.m. – 5.30 p.m.
Friday until 7 p.m.; Saturday: 10 a.m. – noon

REALITIES, 35 Jackson Street, Toorak 3142 Tel. 24 3312
Monday to Friday: 10 a.m. – 5.30 p.m.
Saturday: 10 a.m. – 2 p.m.

RUSTIC GALLERY, 29 Myrtle Street, South Yarra 3141 Tel. 26 3142 After Hours: 232 5359
By appointment

SOUTHERN CROSS GALLERY, 30 Lower Plaza, Southern Cross Hotel, Melbourne 3000 Tel. 63 4408
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
2 – 22 December: Robert Jacks
January – 11 February: Gallery closed
Tuesday to Friday: 10 a.m. – 5.30 p.m.

STUART GERSTMAN GALLERIES, 148 Auburn Road, Hawthorn 3122 Tel. 81 7038
1 – 19 December: Mark Hall
16 – 27 February: Drawings 76
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
December – February: Mixed exhibition
Tuesday to Sunday: 10 a.m. – 10 p.m.

TOORAK GALLERY, 277 Toorak Road, South Yarra 3141 Tel. 24 6592
December – January: Gallery closed
15 – 28 February: Young Sydney – paintings, sculpture, photography
Monday to Saturday: 10 a.m. – 5.30 p.m.

UNIVERSITY ART GALLERY (opposite Book Room), South of Union House, University of Melbourne, Parkville, Victoria 3052
Tuesday to Friday: 11 a.m. – 5 p.m.
Evenings and weekends to be advertised.

South Australia

ART GALLERY OF SOUTH AUSTRALIA, North Terrace, Adelaide 5000 Tel. 223 8911
28 November – 6 January: Dorrit Black
6 December – 4 January: Australian Ceramics

13 December – 11 January: Channel 10 Young Artists
17 January – 10 February: Australian Women Artists
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. 272 2682
7 – 25 December: Tavern Dawes – photography
January: Gallery closed
8 – 29 February: Barry Goddard
Wednesday to Friday: 1 p.m. – 6 p.m.
Thursday: 1 p.m. – 6 p.m. and 7 p.m. – 9 p.m.
Saturday and Sunday: 2 p.m. – 6 p.m.

DAVID SUMNER GALLERIES, 170 Goodwood Road, Goodwood 5034 Tel. 272 3544
Tuesday to Saturday: 11 a.m. – 6 p.m.
Sunday: 2 p.m. – 6 p.m.

GREENHILL GALLERIES, 140 Barton Terrace, North Adelaide 5006 Tel. 267 2887
Monday to Friday: 11 a.m. – 6 p.m.
Saturday and Sunday: 2 p.m. – 5 p.m.

SYDENHAM GALLERY, 16 Sydenham Road, Norwood 5067 Tel. 42 5466
1 – 22 December: Mardi Joynt
January – February: Mixed showing of paintings and early Australian prints
Tuesday to Saturday: 1 p.m. – 5 p.m.

Western Australia

LISTER GALLERY, Lister House, 248-50 St George's Terrace, Perth 6000 Tel. 21 5764
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
5 – 23 December: Stephen Brunst – jewellery
Tuesday – Friday: 11 a.m. – 5 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
Monday to Friday: 11 a.m. – 5 p.m.
Sunday: 2.30 p.m. – 5 p.m.

TARCOOLA ART GALLERY, 34 Bayview Street, Mt Tarcoola, Geraldton 6530 Tel. 21 2825
Continuous exhibition of Australian Landscapes by George Hodgkins
Daily: 10 a.m. – 5 p.m.

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth 6000 Tel. 28 7233
December – January: Permanent Collection
6 February – 14 March: Barlach/Kollwitz Exhibition – presented by Peter Stuyvesant Trust of Australia
13 February – 7 March: Australian ceramics
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

December: Margaret Wallace
January: Old Master Drawings
February: Valda Barnes
Monday to Friday: 10 a.m. – 12.30 p.m.
and 2 p.m. – 4.30 p.m.

SADDLER'S COURT GALLERY, Richmond
7025 Tel. 622 132
22 November – 6 December: Thomas Andersen
– wood and metal craftwork
6 – 25 December: Michael Adams; Patrick
Collins – pottery
21 February – 6 March: Ray Norman – silver
Daily: 10 a.m. – 5 p.m.

TASMANIAN MUSEUM AND ART GALLERY
5 Argyle Street, Hobart 7000 Tel. 23 2696 (002)
2 December – 11 January: John Armstrong –
sculpture
22 December – February: Lloyd Rees
24 January – 22 February: British Artist Prints
1961 – 70
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

BARRINGTON GALLERY, 10-12 Customs
Street East, Auckland 1 Tel. 74 910, 37 4059
December – January: David Hockney – the
etchings for Grimms Fairy Tales; Recent New
Zealand Paintings and Prints
February: Important historical paintings; Ross
Ritchie; Petersburg prints
Monday to Saturday: 10 a.m. – 5.30 p.m.

BETT DUNCAN, 147 Cuba Street, Wellington
Tel. 84 5511
1 – 19 December: Robert Franken
1 January – 28 February: New Zealand artists
in stock
Monday to Friday: 11.30 a.m. – 5 p.m.
Friday until 8 p.m.

GOVETT-BREWSTER ART GALLERY, Box 647,
P.O. New Plymouth Tel. 85 149
27 November – 14 December: Early Christ-
church – architectural photographs; graphic art
from the collection; works on loan from
private collections
18 December – 4 January: Photo-realists;
African Arts – 34 panels toured by UNESCO
7 – 25 January: Victorian paintings; Frank
Martin: The Movies
February – March: Chinese handcrafts
Tuesday to Friday: 10.30 a.m. – 5 p.m.
Friday until 9 p.m.
Saturday and Sunday: 1 p.m. – 5 p.m.

NEW VISION GALLERY, 8 His Majesty's
Arcade, Queen Street, Auckland

Tel. 375 440, 372 505
Monday to Friday: 10 a.m. – 5.30 p.m.
Friday until 9 p.m.

PETER McLEAVEY GALLERY, 147 Cuba Street,
Wellington Tel. 55 7356, 58751
December: Pat Hanly; Milan Mrkusich;
Michael Smither
January: Gallery closed
February: Colin McCahon
Monday to Friday: 11 a.m. – 5.30 p.m.

Overseas

DAVID W. HUGHES, 45 Moore Park Road,
London S.W. 6 Tel. 01-736-0412
Permanent collection of Australian paintings

COMPETITIONS AND PRIZES

New South Wales

BERRIMA DISTRICT ART SOCIETY BLUE
CIRCLE ART AWARD: Closing date: 31 March
1976. Particulars from: Exhibition Secretary,
Box 144, P.O., Bowral 2576.

GOSFORD SHIRE FESTIVAL OF THE WATERS
7th ANNUAL ART EXHIBITION: Closing date:
13 February 1976. Particulars from: Committee
Chairman, 75 Mann Street, Gosford 2250.

HUNTER'S HILL MUNICIPAL ART
EXHIBITION: Closing date: April 1976.
Particulars from: Honorary Secretary, Box 21,
P.O., Hunter's Hill 2110.

MANLY ART GALLERY SELECTION
EXHIBITION: Judges: Harold Greenhill,
Lillian Sutherland, Clarice Thomas. Closing
date: March 1976. Particulars from: Clarice
Thomas, Manly Art Gallery, West Esplanade,
Manly 2095.

ROCKDALE ART AWARD: Closing date:
18 April 1976. Particulars from: F. T. Berryman,
Rockdale Municipal Council, Box 21, P.O.,
Rockdale 2216.

ROYAL EASTER SHOW ART EXHIBITION:
Closing date: 12 January 1976. Particulars
from: Royal Agricultural Society of N.S.W.,
Box 4317, G.P.O., Sydney 2001.

TWEED MALL ANNUAL ART EXHIBITION:
Closing date: 26 January 1976. Particulars
from: Secretary, Tweed Mall Merchants
Association, Box 505, P.O., Tweed Heads 2405.

Victoria

CAMBERWELL ROTARY CLUB ART COM-
PETITION: Closing date: 14 March 1976.
Particulars from: R. S. Smead, Box 80, P.O.,
Balwyn 3103.

CORIO ROTARY ART COMPETITION AND
PRINT PRIZE: Closing date: 13 February 1976.
Particulars from: C. M. Hall, 10 Iona Avenue,
Belmont 3216.

GEELONG F. E. RICHARDSON AND
GEELONG PRINT PURCHASE AWARD:
Closing date: 23 April 1976. Particulars from:
Director, Geelong Art Gallery, Little Malop
Street, Geelong 3220.

WARRNAMBOOL HENRI WORLAND
MEMORIAL ART PRIZE 1975 FOR PRINTS:
Judge: Dennis Colsey. Closing date: 20
November 1975. Particulars from: Director,
Warrnambool Art Gallery, 214 Timor Street,
Warrnambool 3280.

Western Australia

BUNBURY ART PURCHASE 1976: Closing
date: 21 February 1976. Particulars from: Hon.
Secretary, Box 119, P.O., Bunbury 6230.



JUDY CUPPAIDGE BILLBERGIA AMOENA (1975)
Ink and watercolour on paper 50cm. x 37cm.
David Jones, Sydney
Photograph by Max Dupain

PRIZEWINNERS

Queensland

MOUNT ISA ART COMPETITION:

Judge: Irene Amos

Winners: Sandra Fry; The T.A.A. Prize:

Trinidad Kreutz; best drawing: Jo Forster;

sculpture: Philip D. Cooke; most creative work:

Philip D. Cooke

REDCLIFFE ART CONTEST:

Judges: June Lea, Joy Roggenkamp, Andrew Sibley

Winners: any medium non-representational:

Peter Clarke; oil or acrylic, representational:

Don Hamilton; watercolour: John Craig;

activities of children: Gay Grebert; portrait: no award

ROYAL NATIONAL AGRICULTURAL AND INDUSTRIAL ASSOCIATION OF QUEENSLAND ART PRIZE:

Judges: Irene Amos, G. Logan, Raoul Mellish

Winners: Oil or acrylic, landscape or seascape:

B. D. Malt; oil or acrylic, abstract: B. Hatch;

watercolour: B. Flint; portrait: J. Hutton; genre:

B. Budgen; still life: B. Budgen

New South Wales

ARMIDALE ART GALLERY SOCIETY'S PURCHASE EXHIBITION:

Paintings by Winston Bailey, John Christian, Kevin Hegarty, Fay Kent, Victor Majzner and Gloria Prater were purchased upon the advice of Chandler Coventry

CAMDEN MUNICIPAL ART FESTIVAL EXHIBITION:

Judge: Allan Hansen

Winners: open: Alice Khaphake; traditional

landscape: Frank Spears; still life: Sheila White

Judge: Alan Baker

Winner: local landscape: Alfred Brown

Judge: Margo Lewers

Winners: portrait: A. G. Dallimore; sculpture:

Deigo Latella

DRUMMOYNE MUNICIPAL ART SOCIETY AWARD:

Judges: Frank McNamara, Henry Salkauskas

Winners: best work: Hector Gilliland; women's

prize: Ruth Faerber; watercolour: Ken

Buckland

Judge: Henry Salkauskas

Winners: modern: Hector Gilliland; Graphic:

Ruth Faerber

Judge: Frank McNamara

Winner: oil traditional: John Maudson

GRIFFITH CALTEX ART AWARD:

Judge: Alison Fraser

Winners: 1st: Marshal Clark; 2nd: Sharni

Lloyd; 3rd: Sue Stewart

KING'S CROSS ROTARY CLUB CATHAY PACIFIC ART PRIZE:

Judge: Elwyn Lynn

Winner: Kate Briscoe

LANE COVE ANNUAL ART EXHIBITION:

Judges: W. E. Pidgeon, Lloyd Rees, Guy Warren

Winners: 1st: Robert H. Baird; 2nd: Helen

Gulliver; 3rd: José Stroud; Lane Cove Art

Society Special Award: Ilma Searle

MUSWELLBROOK ART PRIZE:

A painting by Eric Smith was purchased upon the advice of Peter Laverty

PORTIA GEACH MEMORIAL AWARD:

Judges: Thelma Boulton, F. S. Buckley, Frank Hinder

Winner: Mary Brady

ROBERT LE GAY BRERETON MEMORIAL PRIZE:

Judges: Margaret Coen, Ronald Steuart, Dorothy Thornhill

Winner: Marit Hegge

TAREE ANNUAL ART EXHIBITION:

Paintings by Noel Frith, Victor Majzner and Ron Robertson-Swann were purchased upon the advice of David Aspden

WILLIAM ANGLISS ART PRIZE:

Winner: Brett Whiteley

Victoria

BALLARAT ART GALLERY PRIZE:

Works by Denyse Gibbs, John Neeson, Edward Parfenovics and Jan Senbergs were purchased upon the advice of Nicholas Draffin

Overseas

SECOND BRITISH INTERNATIONAL DRAWING BIENNALE:

Judges: Patrick George, Carl Lazzari, Marina Vaizey

Winners: 1st: Anthony Eyton; 2nd: Sargy

Mann, William Sharp (equal); 3rd: Susan

Stone-Chamberlain; 4th: Robert Therien; 5th:

Andre Jean Roelant, Francis Hoyland (equal);

6th: Jeffrey Camp, David Carr, Peter Deacon,

Michael Ginsborg, Juliet Moore (equal)

RECENT ART AUCTIONS

Geoff K. Gray Pty Limited, 24 September 1975 Sydney

ALLCOT, John: British Naval Vessel, watercolour, 18 x 27, \$60

BENNETT, Rubery: Burraborang Valley, oil, 25 x 30, \$2,000

BENT, Ian: Study at Fiamicro, oil, 43 x 33, \$120

BLACKMAN, Charles: Reflections, oil, 122 x 91, \$5,200

COOK, William Delafield (Snr): River Landscape, watercolour, 37 x 54, \$250

CROOKE, Ray: Men Resting, Normantown, Qld, oil, 75 x 98, \$2,950

GARRETT, Thomas: The City Edge, 24 x 30, watercolour, \$550; Laneway, monotype, 26 x 27, \$475

GLEESON, James: The Punishment of Prometheus, oil, 91 x 61, \$2,000

HERMAN, Sali: Terrace Houses, Paddington, oil, 80 x 135, \$6,000

JACKSON, James R.: Mosman Bay, oil, 49 x 60, \$2,000

JONES, Paul: New Guinea Landscape, oil, 30 x 40, \$975

KEMPF, Franz: Untitled, lithograph, 21 x 32, \$45

LINDSAY, Norman: The Boating Party, watercolour, 56 x 49, \$4,000

MURCH, Arthur: Head of a Boy, crayon, 45 x 35, \$90

NOLAN, Sidney: Death in the Outback, acrylic, 52 x 74, \$3,500

ORBAN, Desiderius: Homestead through the Trees, oil, 62 x 79, \$300



SHIGEO SHIGA VERY ROUND LARGE POT (1975)
Ash glaze
David Jones, Sydney
Photograph by Max Dupain

RECENT GALLERY PRICES

ANSON, Nora: Street, etching, 39 x 50, \$50 (Macquarie, Sydney)
 CUPPAIDGE, Judy: Billbergia Amoena, ink and watercolour, 50 x 37, \$150 (David Jones, Sydney)
 DAWS, Lawrence: Rain Forest (notebook detail), gouache, 20 x 25, \$450 (Philip Bacon, Brisbane)
 FOLON, Jean Michel: Macbeth, screenprint, 72 x 55, \$440 (Stadia Graphics, Sydney)
 FAIRWEATHER, Ian: Family, P.V.A., 105 x 76, \$4,000 (Macquarie, Sydney)
 FISH, Janet: Five Tall Glasses, Afternoon, oil, 107 x 107, \$3,750 (Hogarth, Sydney)
 FORREST, John: Man and Environment, acrylic, 196 x 150, \$750 (Avant, Melbourne)
 GILES, Celia: Blue Table, oil, 107 x 213, \$450 (Gallery A, Sydney)
 GREEN, Denise: Leight Street, View No. 1, oil, 48 x 48, \$500 (Hogarth, Sydney)
 HAXTON, Elaine: Gong, etching, 36 x 30, \$60 (Stadia Graphics, Sydney)
 HALL, Anne: Ringmistress, oil and tempera, 90 x 122, \$900 (Avant, Melbourne)
 JOHNSON, Rosemary: Daddy, oil and acrylic, 143 x 152, \$450 (Gallery A, Sydney)
 JOHNSON, George: Relationships 18, oil, 183 x 153, \$1,200 (Stuart Gerstman, Melbourne)
 HODGKINSON, Frank: Pied Cormorant, brush drawing, 102 x 67, \$325 (Komon, Sydney)
 LAYCOCK, Donald: Orion's Fab Dog-Twister, oil, 122 x 153, \$1,850 (Avant, Melbourne)
 LETHBRIDGE, John: Double-ended series, gouache and graphite, 75 x 27, \$150 (Coventry, Sydney)
 McEWEN, Helen: Silverton Ghost Town, pastel, 20 x 30, \$150 (Holdsworth, Sydney)
 MECKSEPER, Friedrich: Nature morte de Worspede, etching, 38 x 49, \$1,150 (Stadia Graphics, Sydney)
 MISSINGHAM, Hal: North Era Beach, watercolour, 34 x 52, \$450 (Von Bertouch, Newcastle)
 SHEAD, Garry: Untitled, oil, 203 x 332, \$2,000 (Abraxas, Canberra)
 SHIGA, Shigeo: Very large round pot, ash glaze, \$700 (David Jones, Sydney)
 SCHLUNKE, David: 3 p.m. Straight Ahead, oil, 122 x 91, \$800 (Town, Brisbane)
 THOMPSON, Max: Interior 1975, acrylic, 214 x 168, \$750 (Macquarie, Sydney)
 WATSON, Jenny: Bruce with Brown Coat, oil and acrylic, 183 x 382, \$1,050 (Abraxas, Canberra)

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Queensland Art Gallery

AMOS, Irene: Frail Form, watercolour
 BLACK, Stuart: Octavian, pastel
 BORLASE, Nancy: Small painting, oil
 BUSH, Charles: Moss and Rocks, Tamborine, oil
 CASSAB, Judy: Portrait Sketch of Oscar Edwards, watercolour
 CLAVE, Antonio: Untitled, lithograph
 CLAUSEN, Sir George: Rest, oil
 CONGDON, William: Subiaco Landscape, oil
 DORE, Gustave: Street Scene, watercolour
 DUNCAN, George: Coastal Bushland, oil
 EDWARDS, Oscar: Tang Dancers and Birds, collage
 GREENE, Alison: Still Life with Apples and Pears, oil
 HOKUEI: Woodcut
 HOKUSAI: 3 woodcuts
 HUTTON, Joy: Centrifugence; Garden, silkscreens
 JAKSIC-BERGER, Mimi: Fleur de Lys, watercolour
 JENNER, Isaac: Quiet Cove; Fishermen on the Beach; Tranquility; Townsville; The Retribution at Balaclava, oils
 JONES, George: Interior; Black Horse, oils
 KUNIJASU: Woodcut
 LAVERTY, Peter: Tide, gouache
 LEES, Derwent: The Yellow Coat, oil
 LINDSAY, Norman: Untitled, aquatint
 LINDSAY, Raymond: Portrait of Cherie, oil
 LOISEAU, Gustave: Pommiers a Tournedos-sur-Seine, oil
 LYNN, Elwyn: Black Seal, mixed media
 McCLYMONT, Sally: Throwing Beast, ink
 MAY, Phil: Peter, ink
 MORONOBU: Woodcut
 NIETO, Todolpo: Untitled, watercolour
 OLSZANSKI, George de: Pond at Noon, oil
 PRESTON, Margaret: Flowersellers, woodcut
 PROCTOR, Thea: Girl Reclining in Chair, drawing
 QUINN, J. J.: Lady in Black Dress, oil
 ROUAULT, Georges: Femme Affranchie (Miserere), lithograph
 SHIGEMASA: Woodcut
 SHUNSHO: 2 woodcuts
 TOYONUBU: Woodcut
 VAN DYCK, Sir Anthony: 2 engravings
 VAUGHAN, Keith: Reclining Male Nude, oil

Art Gallery of New South Wales

BALDESSIN, George: Window and Factory Smoke II, 1968, 3-plate etching on silver foil

CHINESE: Bowl, porcelain, mid-15th century, decorated in blue and white
 COBURN, John: Facade, 1968, acrylic (Gift of the artist in memory of Mary Alice Evatt)
 FRIEND, Donald: Fountain of Youth, 1949-51, oil (Lent by Holdsworth Galleries)
 GLEGHORN, Thomas: Untitled, 1963, lithograph (Gift of Hal Missingham)
 GREEN, Denise: Laight Street, View No. 1, 1974, oil
 MILLAIS, John Everett: Going to the Park, 1863, etching (Gift of Frank McDonald)
 MURCH, Arthur: Beach Idyll, 1930, tempera
 UPWARD, Peter: New Reality, 1961, acrylic

National Gallery of Victoria

AMERICAN: 8 Videotapes by contemporary American artists
 ARTHUR, W. Thomas: Basic Theological Tenant, 1974, glass, wood, sand, two anatomical model skeletons
 BRACK, John: The Indians and the Greeks, 1974; Nude in High Back Chair, 1974, oils
 CHINESE: Oval tube of jade used for ceremonial purpose, early Chou Dynasty
 EARLES, Chester: Adam and Eve, tempera
 ENGLISH: Cordial bottle, c. 1775; Coronation goblet, c. 1689; Magnum Decanter, c. 1765, all glass
 HARCOURT, Clewin: Portrait of a Young Girl, oil
 HICKEY, Dale: Still Life, 1974, oil
 K'UN TSAN: Landscape, Chinese
 PHOTOGRAPHY: 21 photographs by 5 contemporary Australian photographers; 130 photographs by 11 contemporary American photographers
 ROONEY, Robert: A.M. P.M., 1974, 176 black-and-white photographs
 SHOMALY, Alberr: For Your Pleasure A.B.C., 1973, screenprint and lithograph
 WILLIAMS, Fred: Forest Pond, 1974; Horseman in a Landscape, 1968; Landscape 71, 1971; Lysterfield Landscape, 1969, oils; Mittagong Landscape, 1958, oil and tempera

Art Gallery of South Australia

ATCHISON, Michael: Beautiful . . . Beautiful . . . , letaset and ink
 BALDESSIN, George: Personage and Emblems, etching
 BOYD, Arthur: 64 drawings in ink or pencil
 BOYNES, Robert: Let's Make Things Perfectly Clear, acrylic
 COOMANS, Joseph: Portrait of a Girl in an Antique Dress, oil
 CRUIKSHANK, G.: Stand Forth! Thou Slanderer!, hand-coloured engraving
 DOWIE, John: Bust of Yirawala, bronze
 GOODEN, Stephen: The Flight into Egypt, engraving
 GOULDSMITH, Edmund: sketchbook of thirty drawings, watercolour or pencil
 HANSON, Duane: Woman with a Laundry Basket, resin

HEYSEN, Sir Hans: The Yapalas, Flinders Ranges; Gum Trees with Two Men by a Campfire, watercolours; Vase of Flowers, oil; The Quarry, Mount Lofty, charcoal and wash; The Wilpenas from Edina, pen, ink and wash
 MACNAB, Iain: La Lessive, watercolour and crayon
 MADDOCK, Bea: Cast a Shadow, etching
 MARTENS, Conrad: Sydney from the North Shore, 1842, hand-coloured lithograph
 MENPES, Mortimer: Rouen, etching
 REDON, Odilon: Portrait of the 'Nabi' Painter Paul Serusier, lithograph
 SMART, Jeffrey: Robe, oil
 SPENCER, Gilbert: Goodnight Mr Bartlett; Women Sculpting a Bull; Biblical Figure with Animals in Wilderness; Landscape with a House, oils; original drawing for The Start of the Hound Race, pen, ink, pencil and wash
 SUTHERLAND, Graham: Pecken Wood; Lammas, etchings
 THOMPSON, Francis: Red Lilies, oil
 TIEPOLO, Battista Giovanni: Pucinello Talking to Two Magicians, etching
 TILLERS, Imants: Matrix Inversion, dyeline prints, tape and glass
 UNKNOWN: Still Life with Fruit and a Vase of Flowers, oil
 WATERHOUSE, Phyllis: Yacht Sailing, oil
 WILLIAMS, Fred: Forest Pond, oil

Western Australian Art Gallery

AFRICAN: 3 Masks from Ibibio, Ibo and Bakwele Tribes
 BROCKMAN: Middle Swan Church, c.1860, watercolour
 BOGDANICH, Vila: The Thicket, diptych, drawing
 DELAWARR, Val: Brick Loading Site, Swan River 1898, oil
 DURACK, Elizabeth: 'Kadaitcha', 12 paintings depicting an aboriginal legend (Gift of Sir Claude Hotchin)
 DURRANT, Roy Turner: Two untitled drawings (Gift of the artist)
 ENGLISH: Etchings for the Art Union of London by the Etching Club, 1871
 FORAIN, Jean Louis: Seated Nude, lithograph
 HADLEY, Basil: Lady Motorist, etching
 HARRIS, W. E.: Hamersleys Pynton Homestead 1862; Floods at Guildford 1862, watercolours
 HILDER, J. J.: Landscape with Sheep, watercolour
 KING, Capt. Phillip Parker: Sketches of South America
 LAMBERT, George W.: Nude, charcoal study
 LEVAR, Michaila: Trees, pen-and-ink drawing
 LONG, Sydney: The Hour of Romance 1914, oil
 MISSINGHAM, Hal: Striped Rock, Cape Leveque, watercolour
 PROCTOR, Thea: The Dancers, watercolour
 WESTON, Neville: Assich Forest Scotland, pencil drawing
 WINTERS, Michael: Evidence of the Human IV (Africa), drawing

Tasmanian Museum and Art Gallery

ANGUS, Max: Yachts at Sandy Bay, water-colour
 BLUMBERG, Yuli: Young Woman in a Brown Hat, pastel
 BOAM, Jenny: Stormy Landscape, gouache
 BOAM, Paul: Painting 1974, acrylic
 GARRETT, Tom: The Giants, 1928, monotype
 HALD, Edward: Susan and the Elders, decanter, 1928, Orrefors glass
 HOLMES, Edith: Self Portrait in a Sun Hat, 1935, oil
 HOLZNER, Anton: Bagdad, January 1975, watercolour and acrylic
 HUGHAN, Harold: Platter, 1975, stoneware
 HUNTER, Alyson: Buildings, 1973, etching
 JARMAN, Richard: Bookplate, engraving
 KRZYWOKULSKI, John: High Rise Breakdown, 1975, acrylic and auto lacquer
 LEVESON, Sandra: From Series E, 1973, oil and acrylic
 MAJZNER, Victor: Credal, 1975, acrylic
 NASH, David: Earth, 1975, oil and collage
 PALMQUIST, Sven: Orm the Viking, decanter, 1953, Orrefors glass
 PASMORE, Victor: Blue Development, 1974, etching and screenprint
 SENBERGS, Jan: Gateway 1975, screenprint
 SHANNON, Michael: Winter Morning, 1971, oil
 SMITH, J. Carrington: Leslie Greener, 1965, oil; Garden, Darling Point, 1934, watercolour; Lucien Dechaineux, pencil; Strange Night, two studies of Miss Jane Power M.B.E., all pastels
 WALKER, Murray: Stella and Safety Pins, 1974, linocut
 WALTERS, Wes.: Painting for Couch No. 2, 1975, acrylic
 WESTWOOD, Bryan: Rectangles II (off Oxford Street), 1973, oil

Newcastle City Art Gallery

KLIPPEL, Robert: Drawing; metal sculpture, welded steel (Purchased with the Assistance of the Visual Arts Board of the Australia Council)
 SENBERGS, Jan: Feeding Time, colour serigraph
 WALKER, Stephen: Lovers on the Sugarloaf, bronze (Gift of Mr and Mrs E. N. Millner)

'Project 4 – Grace Crowley'

Bernice Murphy

The Grace Crowley show, 'Project 4', organized and mounted by Daniel Thomas, was one of the more intimate episodes in this year's exhibition programme at the Art Gallery of New South Wales. It came as the fourth in a significant new series of almost monthly, low-voltage exhibitions (called 'Projects') co-ordinated by Frances McCarthy and somewhat in the spirit of a comparable venture at the Museum of Modern Art in New York.

Daniel Thomas's concern to give some of our veteran modernists (Grace Crowley now, Grace Cossington-Smith two years ago) the tribute of recognition within their lifetime – to expose them to the domain of criticism before they are post-humously fossilized in a Master-of-Arts thesis – must be commended for both its professionalism and its humanism. It is also perhaps a counter-tilt to the amnesic pattern of our artistic development whereby successive generations of young artists, for want of accessible mentors within their national traditions, feel themselves to be the first genuine *avant-garde*.

Two of the artists (Ralph Balson and Rah Fizelle) had recently died when, in 1966, an exhibition entitled 'Balson/Crowley/Fizelle/Hinder' was mounted at the Art Gallery of New South Wales. The exhibition, researched by Daniel Thomas, documented and introduced by Renée Free, sought to disclose the group's importance. These artists were part of a vital, mutually interacting and supportive '*garde*' of the 1930s who inflected, through their joint efforts, a quite particular modernist course (post-Cubist and Constructivist) in Sydney painting and sculpture. As Daniel Thomas explained in the broadsheets that accompanied the show, Grace Crowley's modest output as a painter, together with the severe injunctions of her self-censoring eye (a late painting that appeared in the 1966 group exhibition has been destroyed in the intervening years) leave us only a small body of work through which to follow the progression of her life as a painter; the work that remains, however, reveals a quietly incisive contribution to the modernist cause in Australian art – particularly that of Sydney. Winningly, the *oeuvre* reveals that Miss Crowley escaped that familiar Australian bind whereby artists have begun radically and then not so much matured as grown old. Her late Constructivist paintings seem to me not the finest group in her entire output but they are strongly self-examining paintings, worked up into a shiny skin of high-keyed colour planes and governed by some radical decisions about the direction of her art.

The most impressive works of all, the most magical concatenations of light, form and tone –

but still working through, rather than repudiating, subject and motif – are some of the paintings of the late 1920s (*Girl with Goats* and *Baigneuses*) after Grace Crowley had given up her classes at Julian Ashton's Sydney Art School and gone to study in France for most of four years. Wrought in a post-Cubist atmosphere of pictorial evangelism, perhaps the extraordinary lyricism as well as structural intensity of these pictures comes from that uniquely Antipodean twin encounter in Europe: the strength of the past and the tantalizing new doctrines of the present.

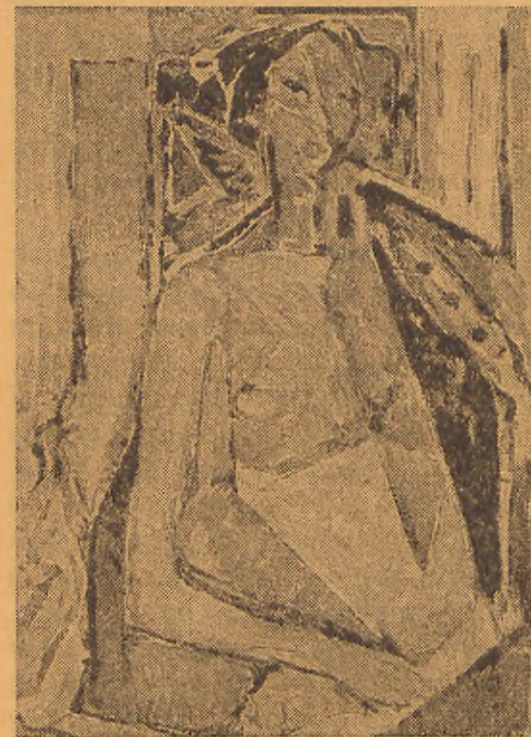
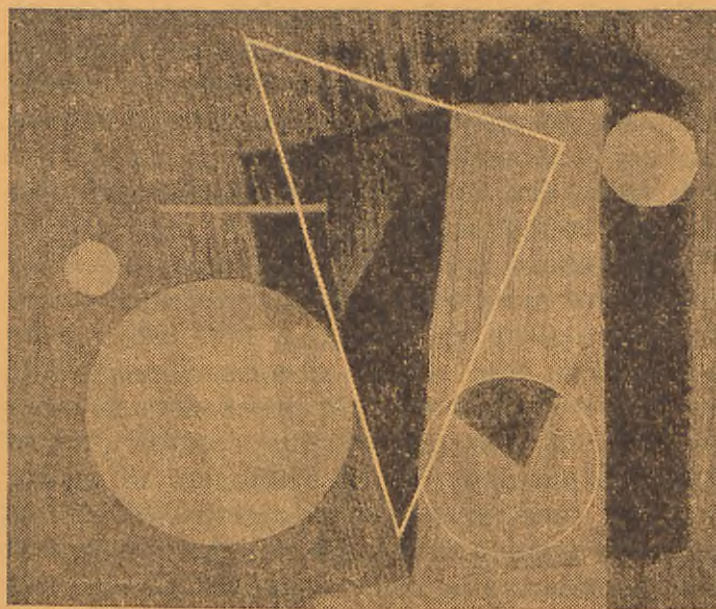
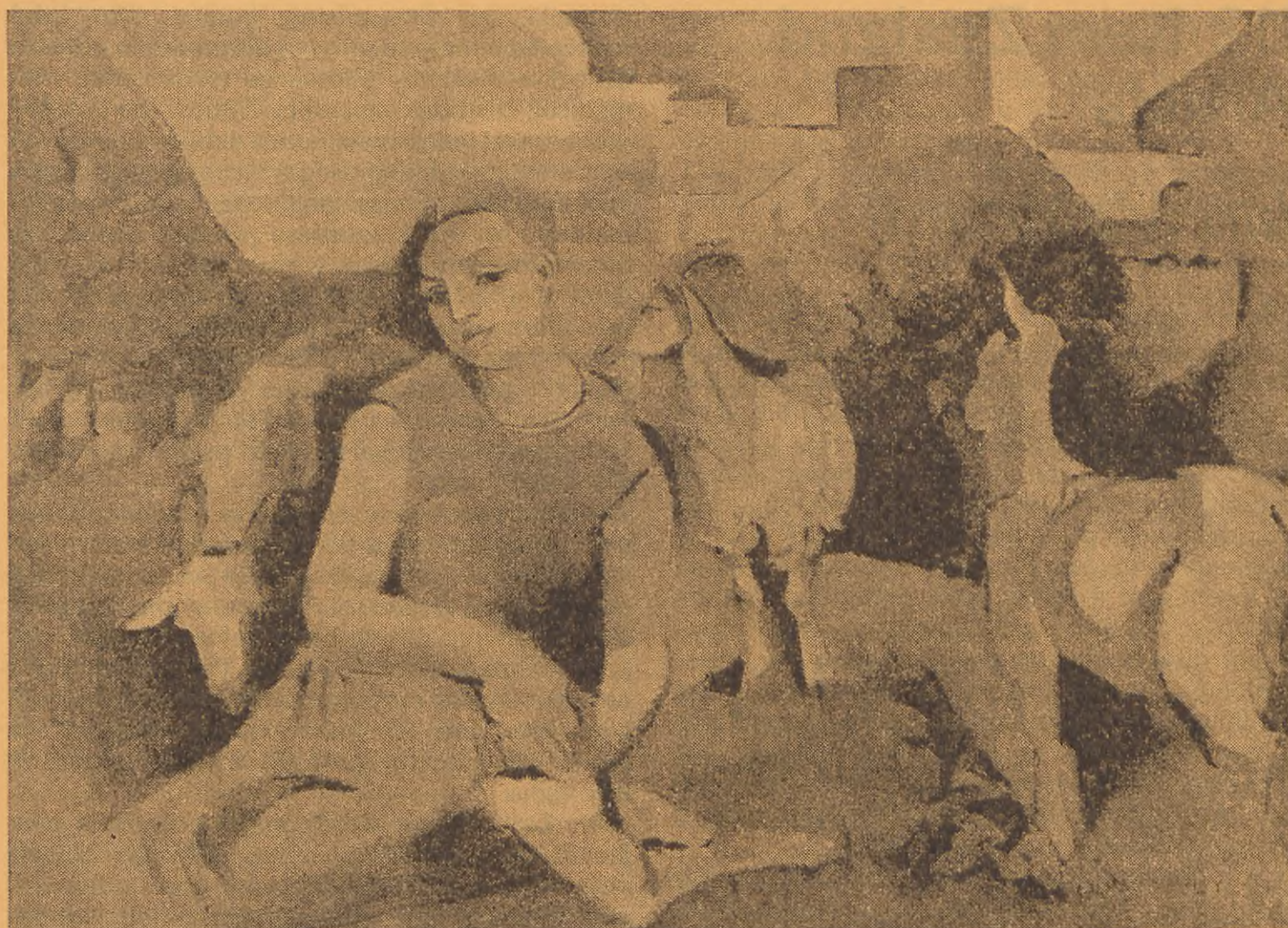
Girl with Goats, of 1928, painted during her lengthy period of study under André Lhote in France, looks beyond its immediate Cubist context to the dominant formal mentorship of Cézanne but its peculiar iconic gravity is derived from the freightage it carries of references to composition and image in past art. The girl's left ear and right eyelid hitting the circumference of a Byzantinized inclining head, the pyramidal base built up by the trinity of surrounding goats, the looming bulk of seated female form, suppressed distances and light-filled landscape thrown high up the picture plane suggest an art rising as much to the challenge of the Italianate past as to the French present. Even specific pictures may stand in the wings – Giovanni Bellini's *Madonna in the Meadow* in London, perhaps? Far from being an archaizing piece of modernism, however, there are unmistakable responses to the best of recent art – the upper left-hand corner with its bouncing silhouettes is explicable only through acquaintance with Matisse.

Although André Lhote was an important teacher of Cubist principles, his own art was still anchored strongly in older traditions and it seems that it was not until the 1930s, when Grace Crowley was back in Sydney, that she more positively embraced the lessons of Cubism (and Matisse) and then with some cost of inevitable remove from the primary sources – the mind battling often with memory and the eye insufficiently forcing the pace.

In *Woman (Annunciation)*, c. 1939, despite the homage to Matisse and to Cubism, the right arm of the figure is rather clumsily delineated by enclosing contours, so that the total form of the arm hangs slackly detached from the Cubist armature of the surrounding planes – within a pictorial convention that everywhere demands renunciation of the purely descriptive clichés of naturalism. *Portrait*, of about the same time, however, is far more successfully resolved in terms of structure, shape and coherence of handling.

Most fascinating alongside the intrinsic qualities of the pictures are the insights offered in this range of work about the problems of Australian painting in relation to international developments in twentieth-century art.

Besides a fine array of drawings (notably *Figure Study: Nude*, of 1929, with its wonderful tension between volumetric depth and tight orientation towards the frontal plane) a glass case of memorabilia provided some evocative asides to the paintings – a forgotten collage Christmas-card, a screenprint by Albert Gleizes, a pair of



clogs Constructivist-decorated in colour zones and arcs for the artist by Balson, an early photograph showing Grace Crowley seated on Rah Fizelle's studio roof-top surrounded by a pot-plant garden containing that emblematic plant of the sun-catching 1930s: cactus!

Adjacent to the last work in the exhibition was one of the finest paintings of all, but this one not by Grace Crowley herself. Miss Crowley's generosity towards her old friends and colleagues ('Grace Cossington-Smith? – well there's a *real* painter') is such that she would be gratified that this particular accolade should go to another: one of the most vivacious pieces of painting hanging was the standing portrait of Grace Crowley by the artist with whom, above all, her later work has such important affinities – Ralph Balson.

top

GRACE CROWLEY *GIRL WITH GOATS* 1928
Oil on canvas 54cm. x 72cm.
National Gallery of Victoria

above left

GRACE CROWLEY *PAINTING* 1950
Oil on hardboard 63cm. x 76cm.
National Gallery of Victoria

above

GRACE CROWLEY *WOMAN (ANNUNCIATION)*
(c.1939)
Oil on canvas on hardboard 74cm. x 53cm.
Australian National Gallery, Canberra

'12 New Zealand Artists'

Ian Maidment

The development of art in Australia and New Zealand since the beginning of the 20th century has taken a parallel course in each country, with neither influencing the other. Very little New Zealand art has been seen in Australian galleries and vice versa. The '12 New Zealand Artists' exhibition, first shown in Mildura, Victoria, then in Adelaide and Sydney during 1975 was an aesthetic shock for many. Perhaps the suggestion in the title of a distinctively nationalist content added to some people's confusion and subsequent disappointment when meeting the 'international' *avant-garde*. The emphasis of the exhibition was sculptural and photographic and it was a pity that no painting or drawing was included. These would have provided a welcome contrast to the feeling of remoteness in most of the constructed or processed works.

It is a commonplace observation, if not entirely true, that New Zealand is a conservative, egalitarian society in which the average is exalted as the ideal and the exceptional is either denigrated or driven into exile. Significantly, six of twelve artists were working in England at the time of their first group show at New Zealand House, London, in 1973. Most of the twelve have impressive exhibition records both in New Zealand and England.

In exhibitions of this kind video works, which usually run longer than visitors are prepared to stay, suffer considerably. Few people sat through Bruce Barber's *Handgame for artists, politicians, egotists, solipists*, of 1974 – thirty-five minutes of slick variations on several hand movements. His other work, *A Friend Indeed is a Friend in Need*, also of 1974, recorded a tense, absorbing and vicious performance. A blindfolded, naked man with his arms bound behind him was cued by a bell to search for apples – some on a string, others bobbing in a bucket of water. Another figure placed obstructions in his way until, in genuine frustration and anger, some forty minutes later, the naked man destroyed his surroundings.

Darcy Lange used video as observation, together with photographs and a 16mm. colour film, to record the activities of workers at Bradford factories. His intention 'to convey the image of the work as work, as an occupation, as an activity, as creativity and as a time-consumer,' was eloquently fulfilled.

Ken Griffith's photographic sequence, of 1973, included a bizarre variety of objects. Among the series were sequences of pig carcasses, nuns filing outdoors for their group photographs, and a room in a mortuary.

Boyd Webb combined photographic images with texts or captions to illustrate his ideas. For

example, an enterprising young man who cultivated a moss to grow in his mouth in order to collect a disability allowance is depicted with medical textbook accuracy. Both the photographic and video work in this exhibition showed these mediums being used with complete control, avoiding the clumsy mannerisms and heavy-handed self-consciousness which seems to dominate many artists' work.

One of the most satisfying sculptures in the exhibition was by John Panting. Maquettes showed the scope of some aspects of his work: elegant metal constructions describing spaces with thin grey steel lines. The full-scale work, some six metres square, added to the maquettes' melancholic air.

Stephen Furlonger's sculptures combined uncompromising forms, with blackened water used as a surface. In one the water was channelled across two angled surfaces, in the other it formed the top of two barely joined troughs.

Free Alignment, of 1974, by Peter Nicholls, a construction of roughly hewn Kauri beams held by cables, was the most expressionistic of the works and was the only piece which hinted at its origins.

John Lethbridge's *Goat*, of 1974, with its projected clouds, Irish jigs and symbolic objects was a brash intruder into the otherwise sophisticated and somewhat rarified atmosphere of the exhibition. *Goat*, an unashamedly self-indulgent work, demanded attention. A study of Terry Powell's work was absorbing and rewarding as the relationships between pieces of timber, twigs, fibre-glass casts of rubbish and taut cords became apparent.

Jim Allen, Kim Gray and Greer Twiss were also included in the exhibition.

From random comments overheard it would appear that most visitors to this exhibition found its *avant-garde* contents so unfamiliar, even bizarre, that they angrily dismissed everything, as 'real' works of art and proceeded to other sections of the gallery. By contrast 'Some Recent American Art', an exhibition of similar material seen in Australia during 1974, was generally greeted with good-natured amusement and wonder. One may suspect that if this exhibition had been billed as American or English rather than New Zealand in origin, the instinctive reaction of viewers may have been more positive.

Book Reviews

Concerning Contemporary Art: The Power Lectures 1968-1973 edited by Bernard Smith (Clarendon Press, Oxford, 1975, ISBN 0 19 920062 9, \$8.50).

These six lectures aim, in the terms of John Power's will, to bring 'the latest ideas and theories on the plastic arts' to the people of Australia and, in practice, that means from Brisbane to Hobart to Perth and, by implication, that the intermediary between the public and recent art has become firmly accepted as a necessity.

Such intermediaries come in all shapes and sizes and the measured mind of the true Man of Ideas is hard to come by: some wish to elaborate long-held ideas; some show how their thought is modified by changes in art; some come to challenge prevailing nostrums. Professor Patrick Hutchings calculated that we would think it quixotic that he espoused 'Some Contemporary Realisms' as late as 1971 when, as he spoke, realists of the photorealist and radical realist kinds were being gathered for 'Documenta 5', in 1972. Realism was already out there with the new *avant-garde*. He does not go so far as Professor Smith says in his introduction: 'For Patrick Hutchings the problem lies in the refusal of the *avant-garde* to understand what Aristotle realized and the general public know; that art is first and before all else, imitation'. (I guess this means that they know that most of the Power Gallery's Collection is not art in so far as it is not imitation.) Actually, Professor Hutchings is hardly concerned with the *avant-garde* but with the acceptance of realism, for '... realistic art, the imitation of the world, can always be contemporary. After all, the world is'.

The difficulty is not that Professor Smith supports this odd view by saying that all art is, in an important sense, contemporary (most of it is, in an important sense, *not* contemporary) but that Clement Greenberg, in the first and splendid lecture, without worrying about what is contemporary, simply rejects the claim that much recent new art is art at all; I doubt whether he would accept Professor Hutchings's 'old' realisms as art.

No one can be a walking anthology of recent ideas but some, like Greenberg and John Golding, were obviously acutely aware of prevailing and influential notions. Golding's 1973 lecture, 'The Black Square' (*Studio International*, March/April, 1975), was too late for this collection but it uniquely demonstrated the relationship between the genesis of ideas and of art. In contrast, the perils of uncritical anthologizing were shown in Lucy Lippard's 1975 talk on open-air urban and rustic (both contemporary) art.

Expectations of the Power Lecturer are often unrealistic; he is not a Saviour (as some painters cast Greenberg), a Moses from the Aesthetic Mountains (as some dreamed of Dr Brook),

an Athenian Gadfly (as some hoped of Richard Wollheim) or a Match for Modernism (as some imagined the art-historian, Charles Mitchell, might be). Expectations of Patrick Heron were fulfilled; he had been here before and, predictably, he brought fire and sword to champion Britain's middle-generation, the creative act of painting and his own fine works.

So, it is not so much a question of what was but what remains of value: a great deal for rumination, debate and alteration. There are Greenberg's views on novelty art, on specious as opposed to failed art, on the unprecedented fact of a new art's being flawed in its origins, on academic impulses finding a new home in the *avant-garde* and on the deliberate cultivation of difficult art as opposed to the difficulty of judgement that high art imposes.

Donald Brook's Procrustean diagnosis of The-Flight-from-the-Object-Syndrome interests more than does his prognostic programme, but his plea for public over private art ought to be an antidote to much subjective posturing and his view, to which so much lip-service is paid, that experiment is a condition of creativity needs reiteration and elaboration. However, the patient's blood runs cold when he says it is the critic's job not so much to detect aesthetic values but 'to assign new things into a general structure of values'. Who gets the assignment?

After a tough hike through such territory, Charles Mitchell's lecture is a Sunday stroll even if we wander we know not where. Partly sign-posted 'The spectator's role in modern art', it is not about art and new theories of perception but, God bless us, at last about actual works of art and especially those involving intentional ambiguity that allow the spectator to give contrary, but *objective*, interpretations. How this contrasted with symbolic works or paintings, like Barnett Newman's, that resist associational musings, is provoking but his conclusion that Duchamp's 1944-66 'theatre-set', to be seen only through a peep-hole, reduces the role of the viewer to that of voyeur, is a wilful and provocative eccentricity. One might more fruitfully say that Duchamp's *The Large Glass*, transparent and open to chance, had been confounded by a work seen only from 'one point of view', protected from chance and lit always in the same way.

That aside, Mitchell refreshingly calls upon works of art as witnesses, not windy oracles or musty precedents; one feels that he does not force closures on difficult cases.

The primacy of the act of seeing art over the act of critical commentary is propounded by Heron with an articulate vivacity that should encourage the most sceptical to look for something in non-figurative painting. He sees painting as a cultural force ('painting organizes our sight') and makes of formal analysis a generative methodology. Although he says that the act of painting precedes criticism he argues that painters have followed critical precepts. (In 'The Painted Word', *Harper's Magazine*, April 1975, Tom Wolfe argues that reading critical analysis has eclipsed the will to see; 'believing is seeing' has replaced

'seeing is believing'.) So, after forty days' reading in the desert without food and water, one puts down Wollheim's 'Style Now' with shaking hand; baffled, craved with hunger after so many (hallucinatory?) appetizers, one is sustained by various insights rather than the main argument. Is he correct in saying that we shall get more from the notion of style if it is not regarded as the result of art-historians' post-mortems but as generative of utterance, as is grammar, in particular that kind proposed by the recent transformationalists? Is there danger that artists confuse brand-images with style that is not so much adopted as unconsciously (for the most part) ingested? To produce the brand-image is to join Greenberg's academic *avant-garde* and to forsake Brook's recommended experimentation, but Wollheim was lured into topicality by saying that the imposition of the brand-image precluded 'Guernicas' emerging in the Vietnam war. After all, the Spanish Civil War produced (if it did) but one.

Concerning Contemporary Art is a good title, but Professor Smith's Introduction starts a number of hares when the hunt is not about definitions of 'contemporary' and 'avant-garde': the reader who does not immediately push on into these essays may be delayed wondering with Bernard Smith whether all art is, in an important sense, contemporary but always turning into the 'Gothic', or that it is identical with the *avant-garde*, or that it means the *systematization* of the new. He might stand there in the awkward uncertain certainty of Donald Brook's critic who knows that what he believes is solely occasioned by his cultural milieu.

Nil desperandum! The reader will gain some trophies even if ultimate victory eludes him.

Elwyn Lynn

Contemporary Portraits and other stories by Murray Bail (University of Queensland Press, 1975, ISBN 0 7022 09 1: cloth, \$5.50, ISBN 0 7022 0978 3: paperback, \$2.50).

If I take a random thought, draw it on the page, following behind as it twists and turns through a maze of my own haphazard devising, sometimes passing it, skipping (like Pippa), sometimes moving slow and sluggish like a khaki river, stagnating – sometimes the thought will lead to some conclusion or point a finger at a blind alley and leave me staring at nothing in particular and, more often, go through different territories so fast I cease to discern the almost fluid concatenations leading to the new position from the old. . . . I'm not sure what I hope to achieve with this beginning. It was meant as some slight homage to Murray Bail's thorough lyfascinating *Contemporary Portraits and Other Stories* and, by the time the last word had slipped from my pen, as if to prove my point of departure, I could no longer remember in what way I was attempting the parallel unless it was to say that if, as an exercise (get out your schoolbooks), we are all given the same starting thought and asked to be led by it for a specified number of pages of free

association, in almost every case it will lead each participant to a different place (or heaven help us if it doesn't). Imagine collecting all the school-books and discovering each exercise to be a carbon copy of the last.

This diverging eye leads artists of whichever denomination to present lookers, readers or listeners with continually new horizons. At its most instinctive, it should eradicate frames and boundaries leading to a total communication; at its most academic, it should constantly be proffering new material for eager analysts to dissect and expose. Ideally, of course, each art should overlap the others so that, reading a passage from a book for example, it transmits to the screen of the mind such bright configurations of lights that they flash back as a recognizable image or, conversely, make the viewer/listener aware of something he has never really considered before. So it is with Murray Bail, whose eye continually reveals (for me) different and entertaining perspectives and launching pads. He has set out to draw the parallels between art and literature and also to point out their major bifurcations, although, as I write, I wonder whether there are such solid divisions, or whether I am not perhaps being short-sighted or one-eyed. When I read 'Zoellner's Definition', which takes the reader on the most meticulous journey over the features and characteristics of Leon Zoellner with an attention to detail a superrealist would envy, I decided the written word must be more coercive because it can force the reader to examine a face by presenting it as the writer likes, unrolling it from the pen like a scroll, whereas an artist, a sculptor, can only present it *in toto*; but then, as I was considering this, I started looking (again and again for it is a most compelling portrait) at Brett Whiteley's account of Richard Neville on the cover of Murray Bail's book, and I realized I was wrong and that a painter can coerce a viewer along as many lines as can a writer. Perhaps, if I were being a professional review-writer, I would excise my lumbering journey to this conclusion, except that it occurs to me that one of the most important facets of Bail's book is that it makes me (or one, to use the Royal term) think a bit. With each story and portrait he is offering a different perspective, forcing the reader to examine more closely; amusing, prodding the attention to the immense possibilities inherent in different angles of refraction and reflection.

Virginia Osborne

Editorial

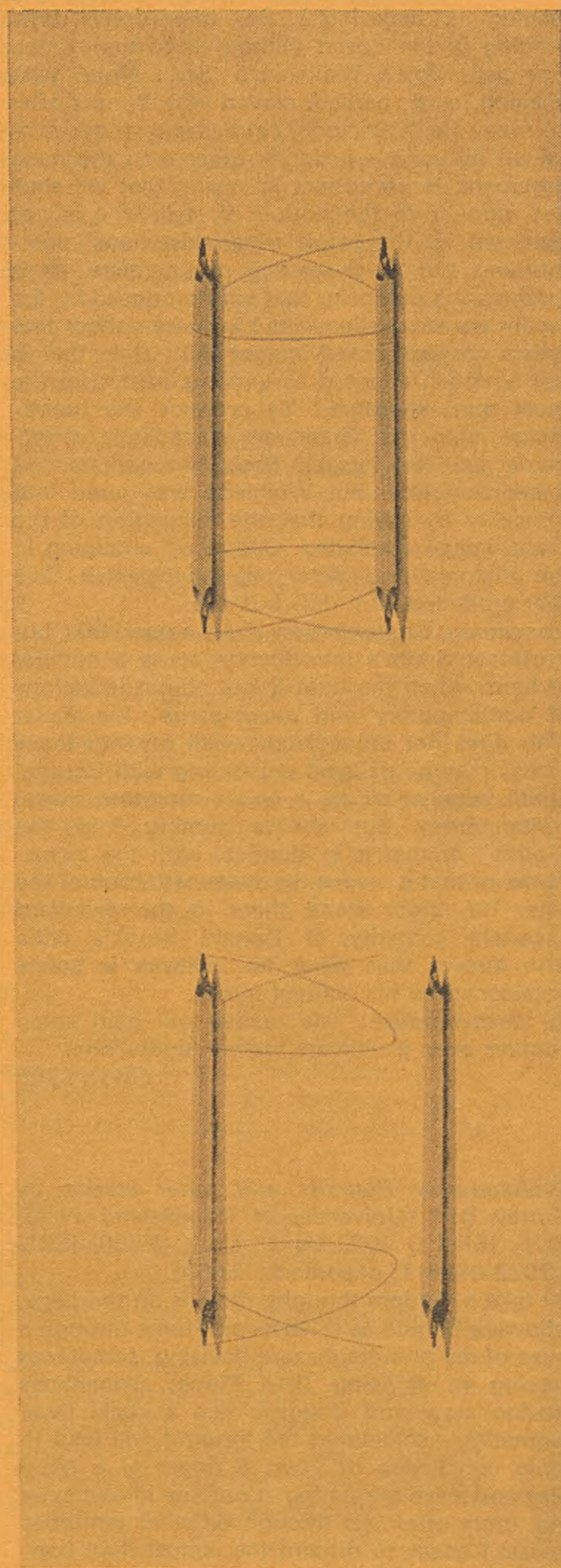
Australia can be proud indeed of its reputation as a participant in the Bienals of São Paulo, Brazil, one of the world's few surviving art bienals. The standard of its representation has been consistently high and the works of the exhibiting Australian artists, together with the enthusiasm of the various Commissioners, have won for Australia considerable attention and acclaim.

The artists chosen for this year's Bienal and the works sent will enhance that reputation. The Bienal of São Paulo is intended to present the *avant-garde*. John Armstrong's work certainly attracted comment at the last Bienal and won for him and Australia a major prize.

This year's representatives should make as great or even greater impact. Imants Tillers's *Conversations with The Bride* an intellectual stimulus with both artistic and literary allusions—a 'reconstruction', as Professor Donald Brook called it, of *The Bride Stripped Bare by Her Bachelors*, Even by Marcel Duchamp—demands involvement by the viewers on a level that is unlikely to be required by any other exhibit.

Complementary to it, George Baldessin presents an experiment in etching far beyond the capabilities or imagination of most etchers. In a country where printmaking in various forms has reached a higher standard of quality and craftsmanship than most other forms of artistic expression, *Occasional Images from a City Chamber* and *Occasional Screens with Seating Arrangements* will command notice.

After these works have been returned to Australia from South America and before they are dispersed to their various owners it is essential that Australians at home should have an opportunity for assessing them. They should be exhibited together in the art galleries of the various capital cities. To send these works half-way across the world was a major undertaking and required considerable organization. By comparison, it should be no great problem to exhibit them in the country of origin.



JOHN LETHBRIDGE DOUBLE-ENDED SERIES (1975)
Gouache and graphite on paper 75cm. x 27cm.
Coventry, Sydney
Photograph by Douglas Thompson

Notices

Arising out of the 6th Mildura Sculpture Exhibition, the most successful yet held, is a publication project by Bob Kerr and Terry Reid. This publication is available in Australia by mail order from the Mildura Arts Centre, 199 Cureton Avenue, Mildura 3500, Australia, for the sum of \$1 or may be purchased from any of the following outlets: Central Street Gallery, in Sydney, the Ewing Gallery, in Melbourne, the Experimental Art Foundation, in Adelaide, the Barry Lett Galleries, in Auckland, New Zealand, Klaus Groh, International Artists Co-operative in West Germany. The publication is highly recommended to our readers.

Australian Painters of the Seventies

Edited by Mervyn Horton

Introduction by Daniel Thomas

Published by Ure Smith, Sydney

PUBLISHERS' APOLOGY

Ure Smith, Sydney, who published this book on contemporary Australian painting which has been very well received in Australia, wish to point out that the following plates have been unintentionally misprinted.

Justin O'Brien: *The Annunciation* 1974. Page 41. The picture appears in reverse through a reversing of the transparency during processing.

Jeffrey Smart: *Truck and Trailer Approaching a City* 1973. Page 54.

The painting has not been fully reproduced, the transparency having been cut at each side.

Guy Stuart: *Nets* 1971. Page 56.

The plate is printed upside down.

The publishers wish to state that Mr Mervyn Horton, Mr Daniel Thomas, the editors and the printers of *ART and Australia* are in no way responsible for these errors.

They well appreciate that such errors misrepresent the artists' intentions and publicly offer their sincere apologies to the artists concerned.

Sam Ure Smith

Received

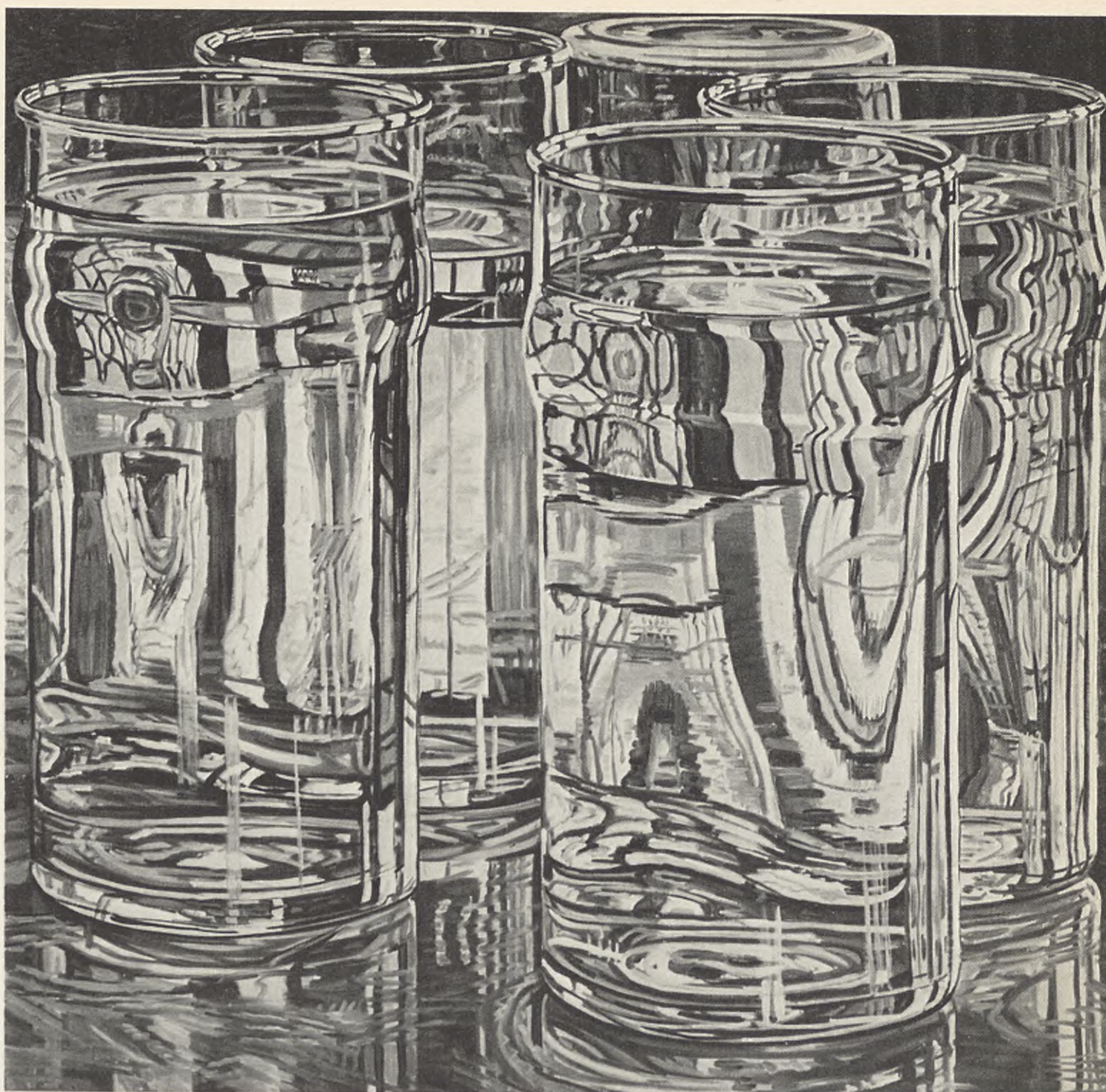
A Reading Guide to the Arts of the Australian Aboriginal by Nathan T. Paramanathan (The Australian Society for Education through the Arts, 1974, ISBN 0 7254 0196 6, \$2.85).

This most useful publication, authoritative, well designed, unpretentious and comprehensive is a necessary addition to all libraries and will offer anybody who is interested in the arts of the Australian aborigines a direct source to published material on the subject.

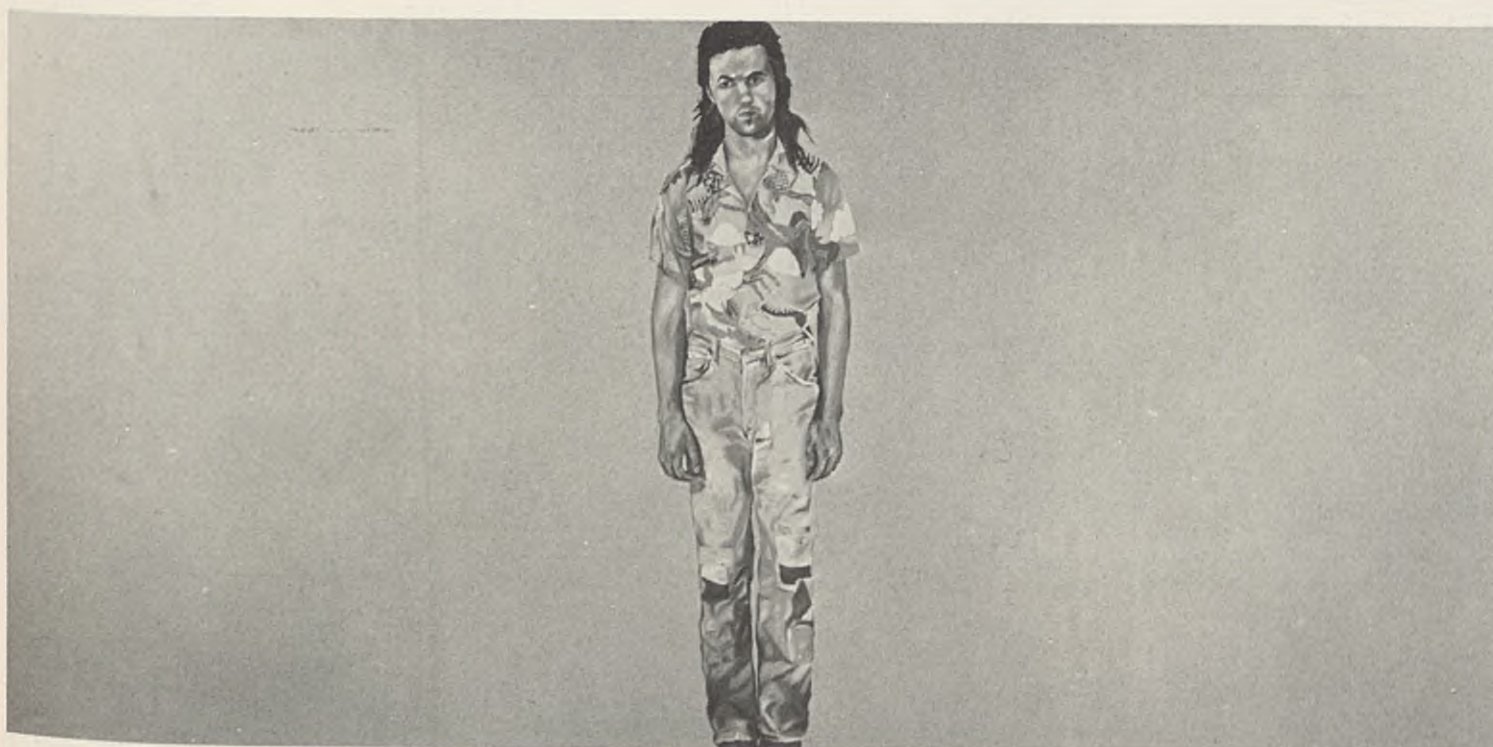
Exhibition Commentary



above
FRANK HODGKINSON *PIED CORMORANTS* 1975
Brush drawing on paper 102cm. x 67cm.
Rudy Komon, Sydney



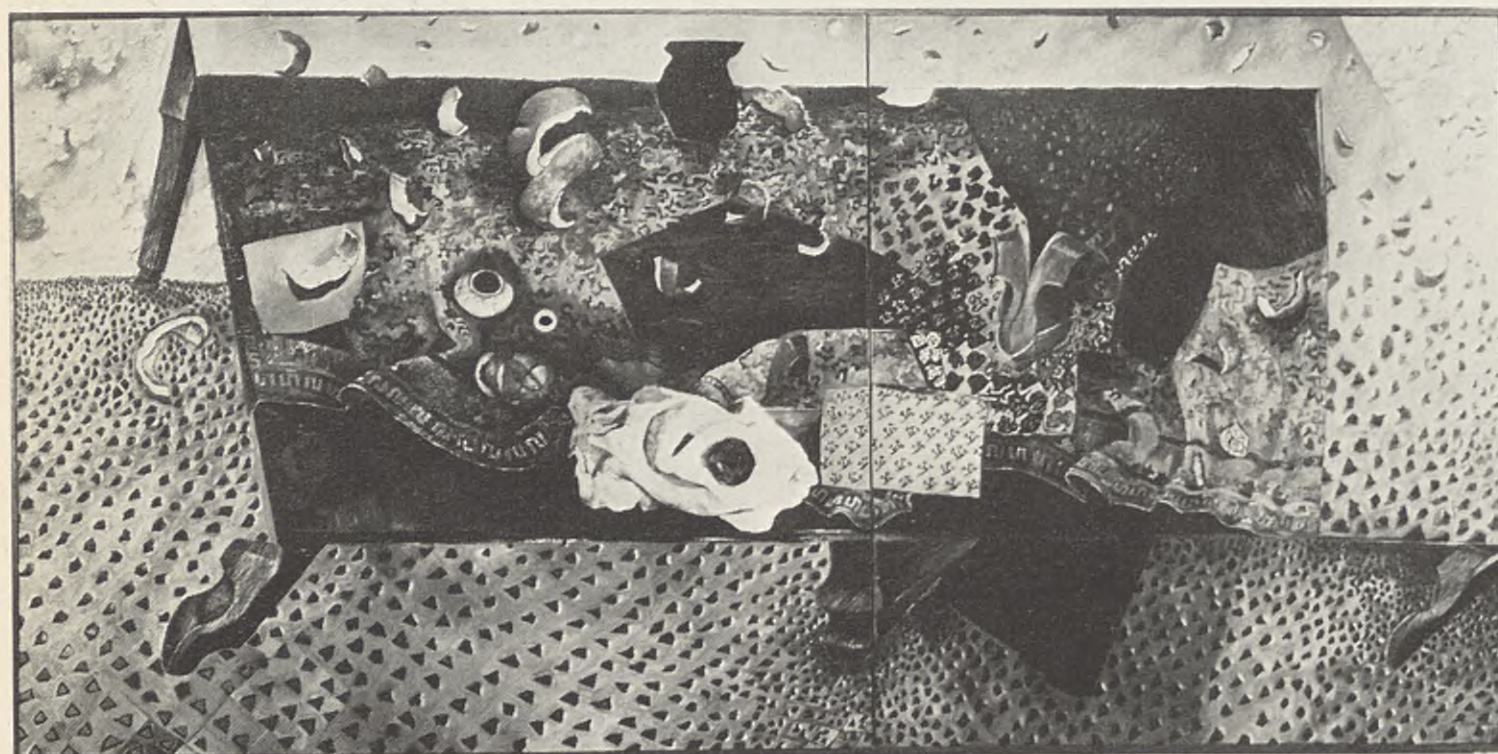
top right
JANET FISH *FIVE TALL GLASSES, AFTERNOON*
(1974)
Oil on canvas 107cm. x 107cm.
Hogarth, Sydney



above
JENNY WATSON *YELLOW PAINTING: JOHN* (1974)
Oil and acrylic on canvas 183cm. x 382cm.
Abraxas, Canberra
Photograph by Ted Richards



above
NORA ANSON *STREET* 1974
Etching 39cm. x 50cm.
Macquarie, Sydney
Photograph by Douglas Thompson



top
LAWRENCE DAWS RAIN FOREST (NOTEBOOK
DETAIL) 1975
Gouache on paper 20cm. x 25cm.
Philip Bacon, Brisbane
Photograph by Paul Wilson

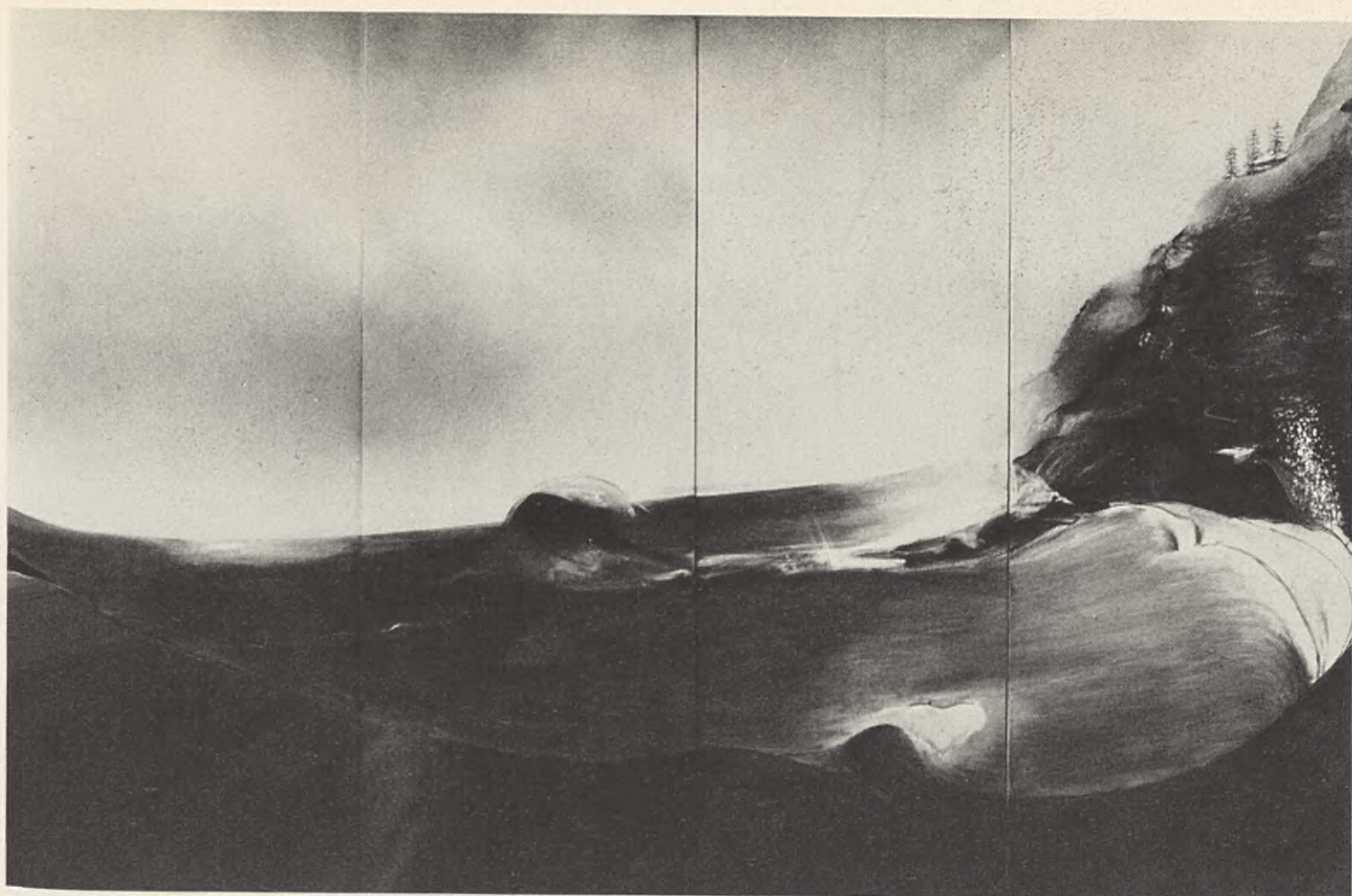
above
CELIA GILES BLUE TABLE 1972
Oil on canvas 107cm. x 213cm.
Gallery A, Sydney



top right
ROSEMARY JOHNSON DADDY (1974-75)
Oil and acrylic on canvas 143cm. x 152cm.
Gallery A, Sydney

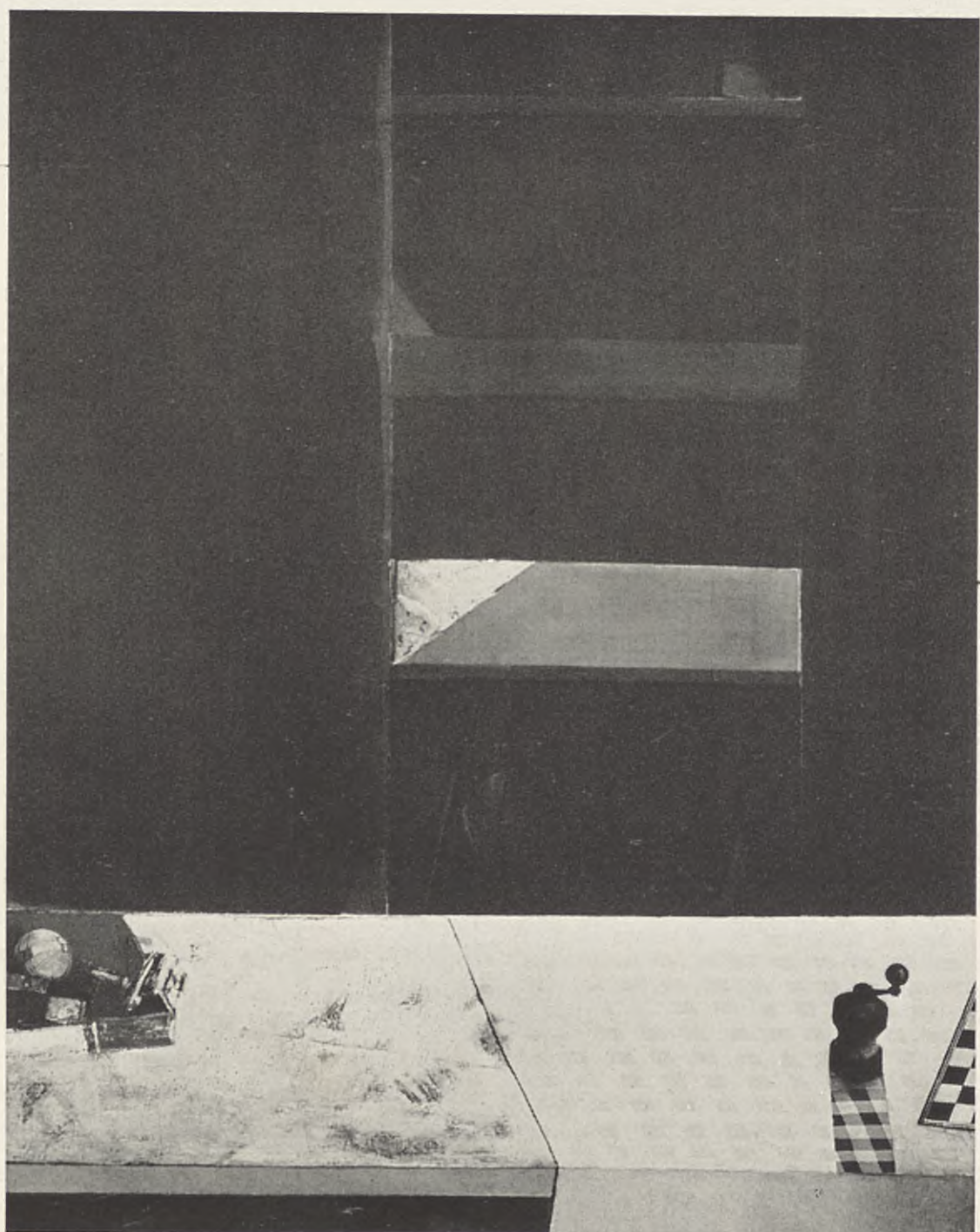


right
DAVID SCHLUNKE 3 P.M. STRAIGHT AHEAD ' 1975
Oil on wood 122cm. x 91cm.
Town, Brisbane



left
GARRY SHEAD UNTITLED (1975)
 Oil on board 203cm. x 332cm.
 Abraxas, Canberra
 Photograph by Ted Richards

below
HAL MISSINGHAM NORTH ERA BEACH
 Watercolour 34cm. x 43cm.
 Von Bertouch, Newcastle
 Photograph by Universal Photography



above
JOHN FORREST MAN AND ENVIRONMENT (1975)
 Acrylic, 196cm. x 150cm.
 Avant, Melbourne
 Photograph by Mark Strizic

left
MAX THOMPSON INTERIOR 1975 (1975)
 Acrylic on canvas 213cm. x 168cm.
 Macquarie, Sydney
 Photograph by Douglas Thompson



Adelaide Scene

Ian North



HERBERT HAJEK ADELAIDE FESTIVAL CENTRE PLAZA
Model superimposed on photograph of Festival Centre
Photograph by Dalman & Smith Pty Ltd

Two or three years ago it would have been possible to characterize Adelaide as benign to the eccentric, the individual, the lover of peace and the leisured burgeoning of talent – and anathema to those who relish the push of a major art centre.

That description could still be applied but – at least in regard to the Australian context – only with considerable qualification. The source of the difference lies largely with institutions and organizations rather than the activity of artists.

Certainly, against the slow background tempo of the apparently unfinishable symphony of Colour Painting (begun in Adelaide eight years ago) and of the Post-Psychedelic Surrealism much favoured by recent graduates of the South Australian School of Art, a number of individuals have made moves of interest and quality.

Invidiously to nominate a few, Jim Cowley has turned from a Surrealist sculptor into that unlikeliest of contemporary players, a Post-Object artist with a sense of humour. Bob Ramsay determinedly pursues his exploration of the random. The talented Lynn Collins (the adjective seems exactly right) paints on in the shadows.

Grant Mathews continues to validate his emerging reputation as the best young contemporary photographer in Adelaide. From early 1974, Robert Boynes flashed back to a 1930s poster style to carry a suddenly explicit political content in his painting, and has started making films. Tony Bishop designed a delightful environmental sculpture for the Crippled Children's Association Centre at Regency Park, and Bert Flugelman's finest sculpture to date sits on the Festival Centre plaza. The German sculptor Herbert Hajek was commissioned to design the larger, as yet unbuilt, section of the same plaza, and his neo-Constructivist conception complements the multi-angled modernity of the complex. A major aspect of extensions to cost over four million dollars; this will be the largest public art-work in Australia.

Post-Object art is greatly influencing students at the South Australian School of Art, and is perhaps being inadvertently institutionalized by the Art Gallery of South Australia's Link Exhibition Programme¹ – which can only be a spur to the Experimental Art Foundation² now kicking along healthily on

¹ *ART and Australia*, Vol. 12 No. 2, pp. 183-84.

² *ibid.*, Vol. 12 No. 4, pp. 378-80.

subsistence grants from the State and Federal Governments. Several of the Post-Object shows at Sydney's Institute of Contemporary Art (at One Central Street Gallery) this year emanated from Adelaide. The Contemporary Art Society's 1974 Festival exhibition, 'Concepts', featured various Post-Object artists from Sydney. Some of them departed with more than a dash of egg on their faces while others, notably Mike Parr, Tony Kirkman and Tim Burns, stood up and out very well indeed. Burns is this year's resident artist at the Flinders University of South Australia.

The Contemporary Art Society in South Australia is now enjoying a level of activity unparalleled since its first years or the era of Joseph Choate's Presidency in the 1950s. With Federal and State Government grants for a salaried Director, a more adventurous exhibition policy and improvements to its gallery, the Society is catering for a broad range of artists including some of those once served by the now defunct Llewellyn Gallery or the Bonython

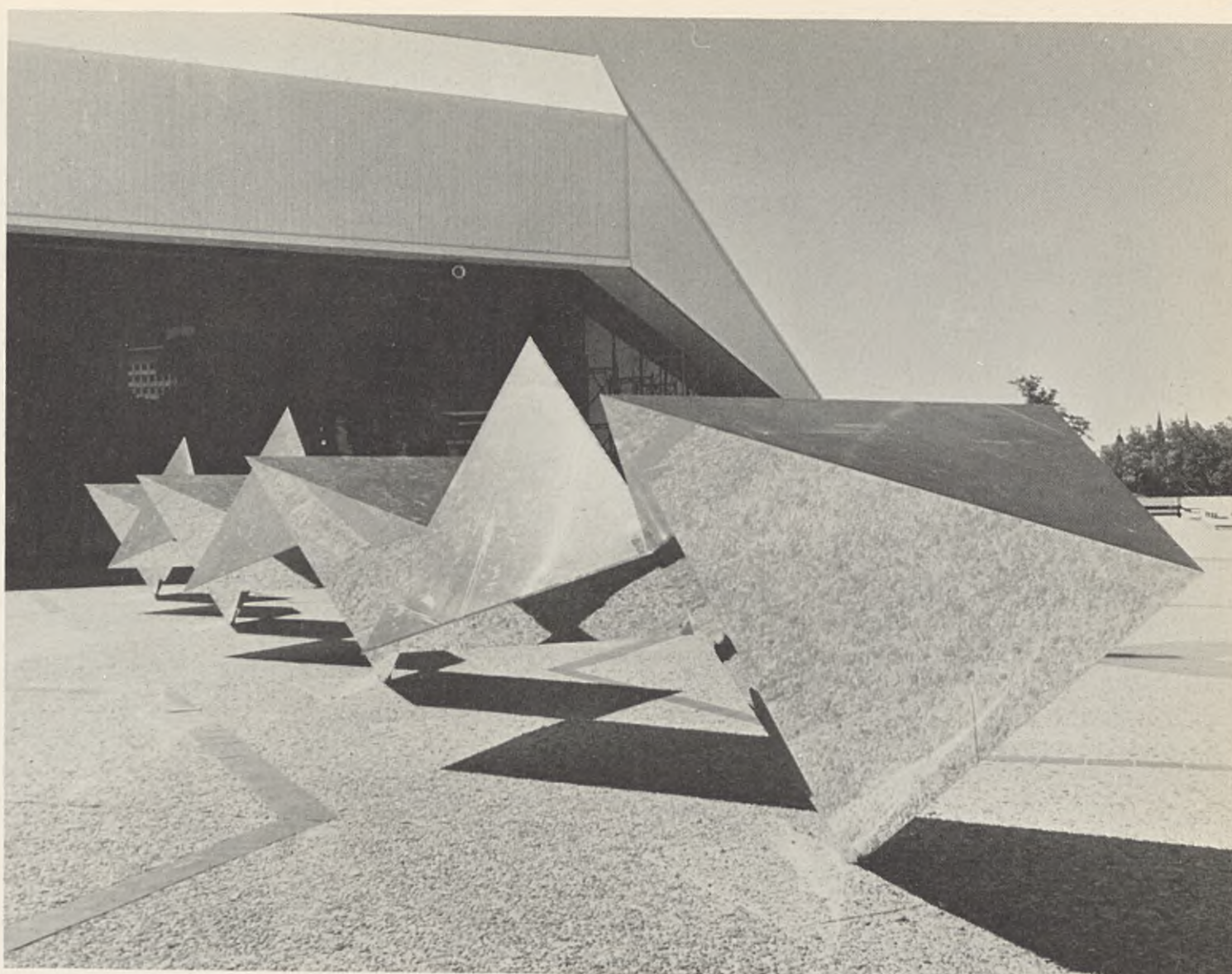
Gallery before it. Last year it made the constructive move of exporting an exhibition to Newcastle and, this year, to the Victorian regional galleries. Probably the single most cheering aspect of the Society's plans is the proposed construction of the well-equipped artists' workshops at the rear of its property. Perhaps it would not sound too vicariously or unfashionably proprietorial to repeat that the local branch of the Contemporary Art Society is the only one in Australia to own its premises.

The Sydenham Gallery has become another venue for individuals working in a contemporary mode. The Greenhill Galleries has held the first of its 'Spectrum' exhibitions, featuring interstate artists of the post-war era in an interesting echo of efforts from other quarters to bring advanced art into a previously over-isolated city. In general, the commercial galleries continue to show only conservative and saleable artists usually of local origin and indifferent quality.

Several new galleries supported by public funds are emerging – at both Adelaide and Flinders Universities, and (for craft) at the Festival Centre and the Jam Factory, the South Australian Craft Authority's large centre for trainee craftsmen. A metropolitan variety of activity is developing in a town where people can talk of an 'exodus' of interstate artists to Adelaide when one would still have fingers left over from counting them.

The quantity of discussion on the arts has increased. The A.B.C. is currently considering what went wrong with its weekly television arts programme *Night Out*, which took up the torch of a similar, if less pretentious, programme on Channel 9 last year – perhaps the first serious arts programme to appear regularly on Australian commercial television. Commentary in newspapers and other journals has generally been too low-powered to command much interest, but the appointment of critic and theorist, Dr Donald Brook, in 1974, as Flinders University's first Professor of Fine Arts augurs well to change this situation. Since its inception in 1966 the art department at Flinders has expanded considerably under Robert Smith³ and now Donald Brook. An important new development is the

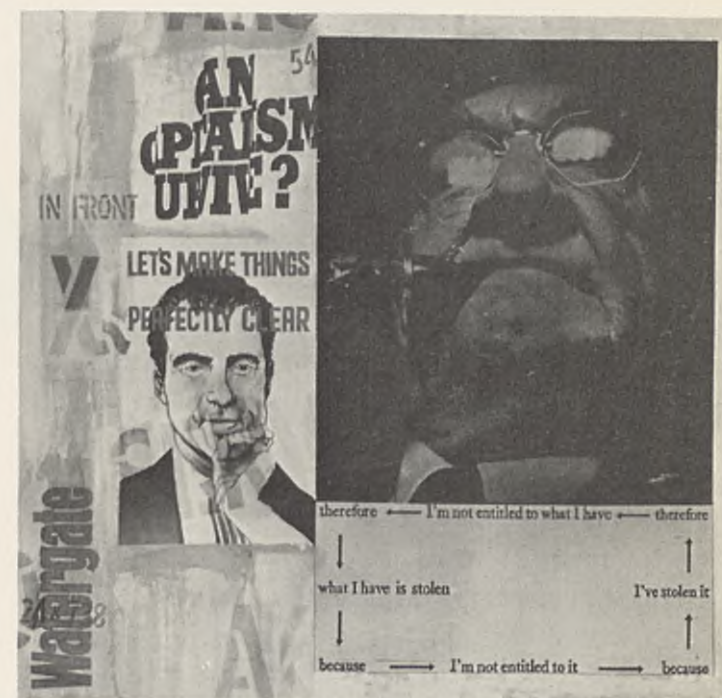
³ART and Australia, Vol. 12 No. 2, pp. 152-55.



proposal to offer higher degrees in both practical and academic work – an innovation for an Australian university if a commonplace elsewhere. Courses will be run with the co-operation of the South Australian School of Art, the staff of which are widely demoralized by their incorporation with a College of Advanced Education. The University link might suggest for art schools elsewhere a more fruitful type of liaison.

Donald Brook's anti-formalist theories have been recently aired in disputation with Brian Medlin, Professor of Philosophy at Flinders University, a Maoist and the most articulate member of the Progressive Art Movement. This basically political organization, which pitches its tent hard left of centre, has attracted the allegiance of some of Adelaide's best Realists, including Ann Newmarch, Robert Boynes and a number of student newcomers. The group surfaced to protest against the 'Some Recent American Art' and *Blue Poles* exhibits last year, but has kept a low profile since.

Polemics and polarization have sharpened the scene, which with a growing number of alternative venues is feeling more like a centre.



top

HERBERT FLUGELMAN UNTITLED 1974
Stainless steel 189cm. x 159cm. x 19m.
Adelaide Festival Centre
Photograph by Herbert Flugelman

above

ROBERT BOYNES LET'S MAKE THINGS PERFECTLY CLEAR (1974)
Acrylic on canvas 144cm. x 154cm.
Art Gallery of South Australia
Photograph by Collin Ballantyne & Partners

Donald Laycock

Janine Burke

The art of Donald Laycock has always been concerned with a profound sense of the painterly. It is this concern that has repeatedly demanded fresh innovations in his *oeuvre* and that provides that necessary release from a recurring tendency to tighten and thereby constrict the format of his paintings. It is this same sense of the painterly that enriches Laycock's polyreferential imagery, a consistent feature of his work.

Indication of this primary interest is available in an important early painting *In the Beginning*. Initially inspired by a black American dance troupe who visited Melbourne in 1955, and re-worked until all figurative elements had disappeared, it is a densely worked composition overlaid by thick cloisonné lines. One of Laycock's first attempts at abstraction, the construction of it is centralized by a star configuration that acts as a vortex for the energy of the lines and the glowing areas of colour beneath them. These cloisonné lines have a calligraphic vitality that looks forward to many later developments in Laycock's art, yet they sit so firmly on the surface that any painterly exuberance is at once ossified.

An alternation between dense, centralized compositions and a looser, more painterly style characterizes each new phase in Laycock's output. It means that the artist is always prepared to give away his momentum along a certain line and thereby to put his whole art in question, unbiased by past achievements. This is not, however, to simplify a very complex *oeuvre*, for at no time does Laycock depend solely on each new break-through to equip him with a different vocabulary for his art. Rather, as will be seen, he implements the innovation in such a way that it imbues certain already established modes that reappear in his work.

Aware of the limitations present in the impacted conformation and thick, retarding lines of *In the Beginning*, Laycock was eager to explore a cooler and more neutral format for his paintings. In *Certain Celestial Beings II* he developed those biomorphic spherical and ovoid shapes that have remained as mysterious images throughout his art. In this work they appear as planetary entities. Later they will be read as fruit, planets and female sexual organs.

If *Certain Celestial Beings II* displays the formation of a personal iconography, *In the Morning of the Earth* demonstrates a manner of handling paint that will continue to inform Laycock's best work. It is at once loose and luminous, with the rich palette of *Certain Celestial Beings II* but without the thickness of its *matière*. Aspects of Laycock's open, painterly style and a professed interest in Abstract Expressionism have led him to be identified with certain stylistic preoccupations of the New York School painters.

An important local influence in this area was Charles Reddington, the itinerant American painter, who arrived in Melbourne in 1959 and who later taught and worked both in Adelaide in 1960 and Sydney in 1963. Painting at first in a gestural Abstract-Expressionist style, Reddington had a far-reaching impact on many younger Australian artists. The freedom and fluidity of Reddington's paint and the spacious, slightly textured areas of colour that characterized his paintings of this period appealed to Laycock's own need to break away from dark, tightly composed works like *In the Beginning*. *Certain Celestial Beings II* and *In the Morning of the Earth* are the results of experimentation with broader areas of evenly saturated hues

and more neutral imagery.

Laycock had been aware of and interested in post-war American art since the mid-1950s when, with fellow artists Ian Sime and John Howley, he constituted a small but vocal *avant-garde* that sought to establish in Melbourne a consciousness regarding some of the latest international artistic developments. It is salutary to remember, however, that the understanding of the movement we now call Abstract Expressionism was, in Australia in the 1950s, a corrupt one; its so-called manifestations owed more to the Tachist *art informel* school of post-war Europe than to New York. For example, though one can trace Laycock's interest in Pollock at this time to the energetic calligraphy of *In the Beginning* it looks to School of Paris painters more like Alfred Manessier, who became involved in the Tachist movement. It is even possible that Laycock excerpted some influence from Manessier, whom he would have seen in the exhibition 'French Painting Today' which toured the Australian capital cities some three years earlier.

Before leaving the arena of discussion regarding American influence in Laycock's work, it is useful to consider a spectacularly exuberant series of paintings done in 1963-64. These are marked by a concentration on rectangular and the more familiar ovoid shapes, an unusually thick impasto and heavily inflected fields of colour. These works exude great vitality and excitement, as though the artist had finally liberated himself from certain self-imposed strictures. The spaciousness of Mark Rothko's paintings and, more importantly for Laycock, the powerful iconic significance of that artist's work could not have failed to impress; yet his interest in Rothko is severely limited by his own symbolic and aesthetic inclinations and can in no way be regarded as a paramount source of inspiration.

To appreciate the new painterly freedom of these works one must recall those paintings immediately preceding them.

In 1962, Laycock's nascent propensity for monumental imagery instanced in *Wheel of Life* burgeoned into a series of totemic, enigmatic heads. These paintings, which form a curiously isolated category in his *oeuvre*, are images of eternity, heroism or the occult, rendered forceful by their deliberate anonymity. In *Oracle of the Sphinx* the features are partially



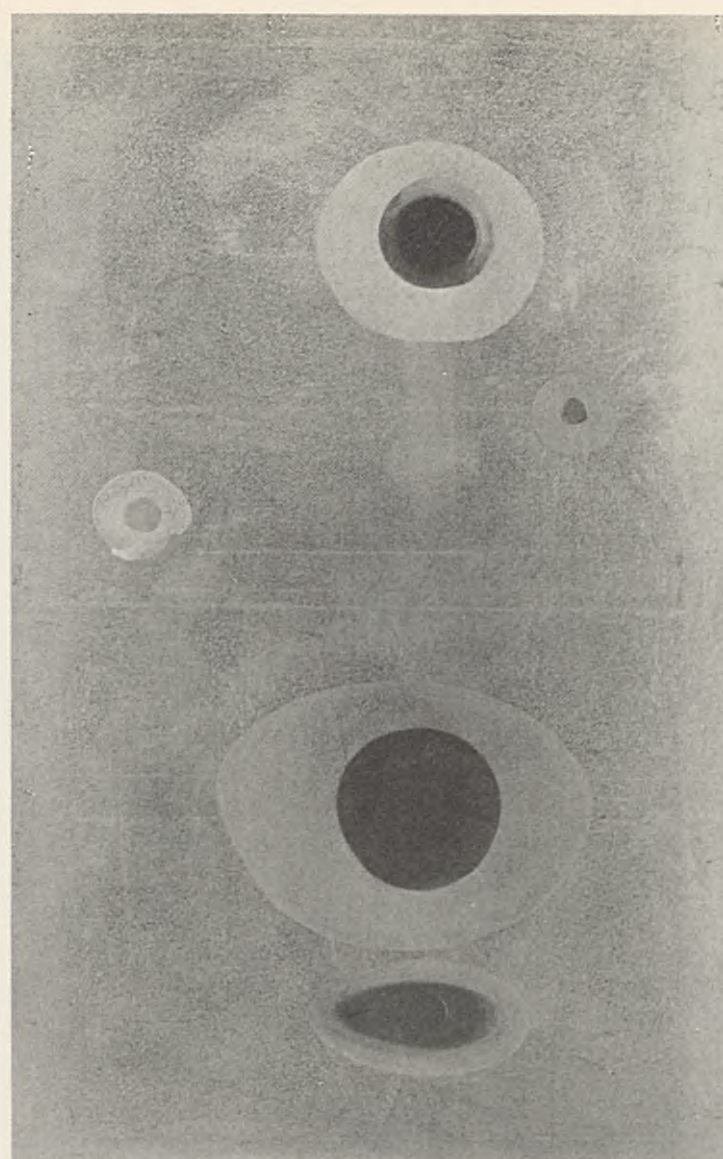
DONALD LAYCOCK THE MYSTERIONS (ORIGINALLY
SIGNS FROM ANOTHER TIME) (1964)
Oil on canvas 161cm. x 175cm.
Owned by Mrs Robert Dulieu
Photograph by John Edson

right

DONALD LAYCOCK CERTAIN CELESTIAL BEINGS II
(1960)
Oil on canvas 137cm. x 84cm.
Possession of the artist

below

DONALD LAYCOCK IN THE MORNING OF THE EARTH
(ORIGINALLY MORNING OF EARTH) (1961)
Oil on hardboard 122cm. x 137cm.
Possession of the artist
Photographs by John Edson



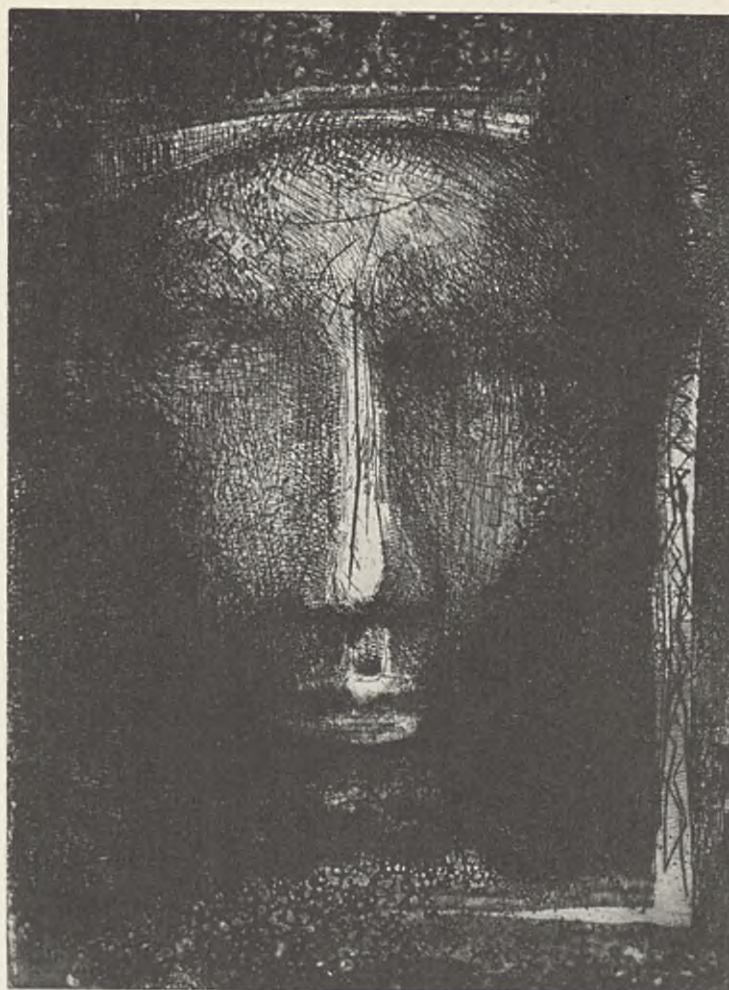
obliterated by vertical faceting that accents one omniscient, unblinking eye.

When Laycock makes the medium subservient to the image, that is, when greater attention is paid to the subject than to the possibilities of the *facteur*, the work suffers. This situation was not remedied until his mature period, when Laycock apprehended the means to extract from the medium all that it could give to the image. In 1962, however, to concentrate on one incurred an abrogation of the other.

Sandwiched between the 1962 and 1963-64 series of paintings is the delicately nuanced *Sea of Aries*. The image has been sublimated to vagrant swirls of colour, swimming in a soft, blue-green vortex. This painting is a prelude to an important work done two years later, *The Mercurions*. The aqueous imagery and fluid paint carried over from *Sea of Aries* make for a deceptively simple painting. Laycock has not only pared down his previous weighty compositions of both abstract and figurative modes but he has now reduced the thickness of the *facteur* to a translucent haze of colour. The images, again of floating planetary entities, are manifestations of the new painterly relaxation, and drift across the surface in limpid, cloud-like mutations.

In 1966, Laycock left for Europe. After spending some time in London, he went to Spain where he embarked upon a sequence of smaller works that drew their inspiration from the natural life around him. They owe much to the masterly handling of paint displayed in *The Mercurions* and its subtle pictorial organization. This ability to give his configurations in the Spanish series a seemingly random placement across the canvas heightens the calligraphic vitality of these works. *Flower Riot*, arguably the best of the series, recalls an energy of line not present in Laycock's art since *In the Beginning*. Combined with a vigorous application of paint, which has its roots in Laycock's initial loosening up of the surface in 1961, and a rich palette of warm tones, Laycock's artistic sophistication explodes the canvas.

The personal iconography, created in *Certain Celestial Beings II* and already the subject for continual renewal in his art, has now found a positive and fecund source of regeneration in natural forms. The problem of discovering an adequate vehicle for Laycock's own strong image-making concerns is thus resolved in the



far left

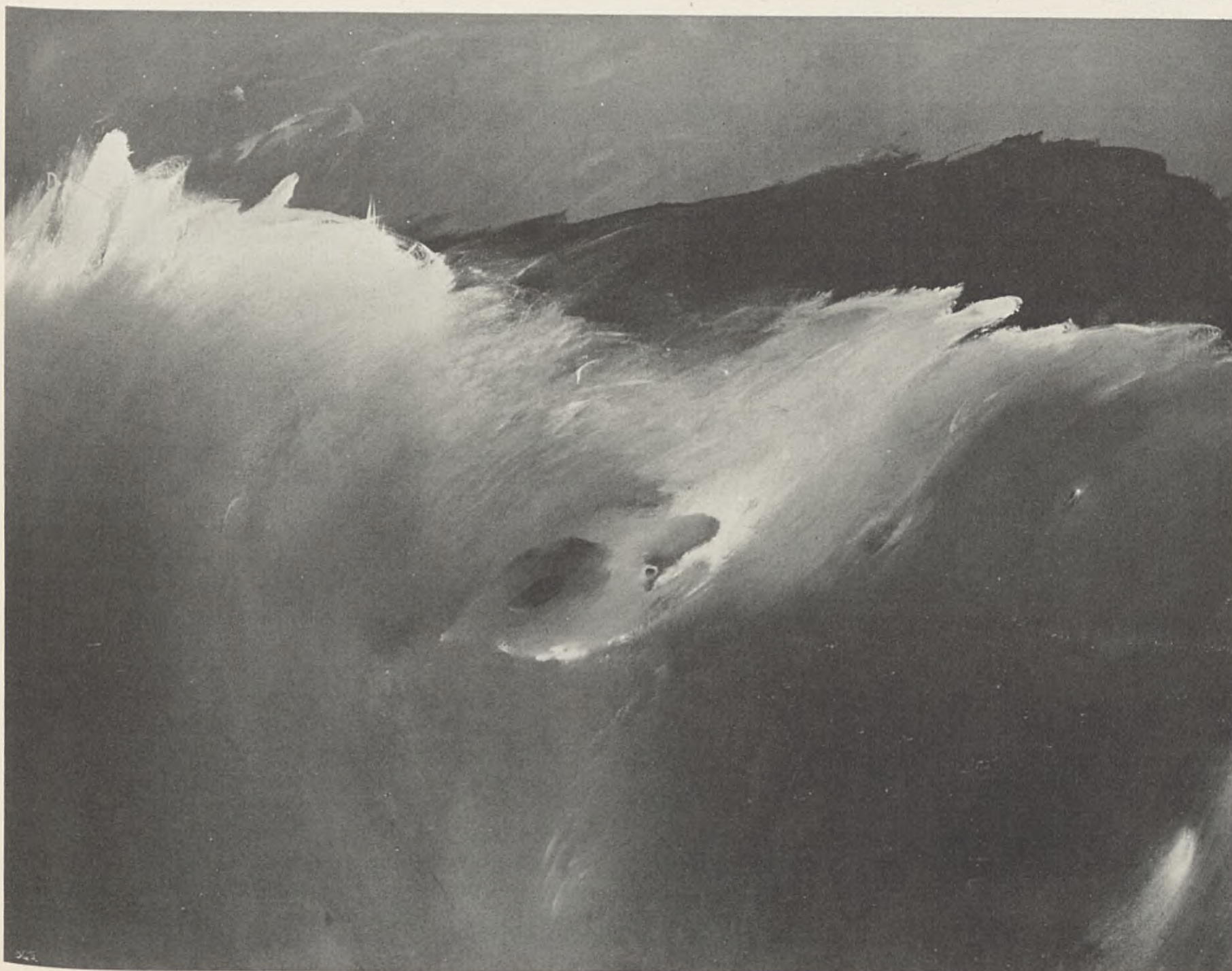
DONALD LAYCOCK WHEEL OF LIFE (1961)
Oil on hardboard 137cm. x 102cm.
National Gallery of Victoria, Melbourne

left

DONALD LAYCOCK HEAD OF AN ANCIENT KING
Etching 30cm. x 23cm.
Possession of the artist
Photograph by John Edson

below

DONALD LAYCOCK SEAS OF JUPITER 1975
Oil on linen 198cm. x 259cm.
Possession of the artist
Photograph by John Edson





above
 DONALD LAYCOCK FLOWER RIOT 1967
 Oil on linen 76cm. x 91cm.
 Possession of the artist

opposite
 DONALD LAYCOCK AS IT WAS IN THE BEGINNING
 (ORIGINALLY ELECTROPLASM) 1955
 Oil on hardboard 122cm. x 91cm.
 Photographs by John Edson



Spanish paintings but it was not until he returned to Australia that these images assumed a new, powerful role in his art.

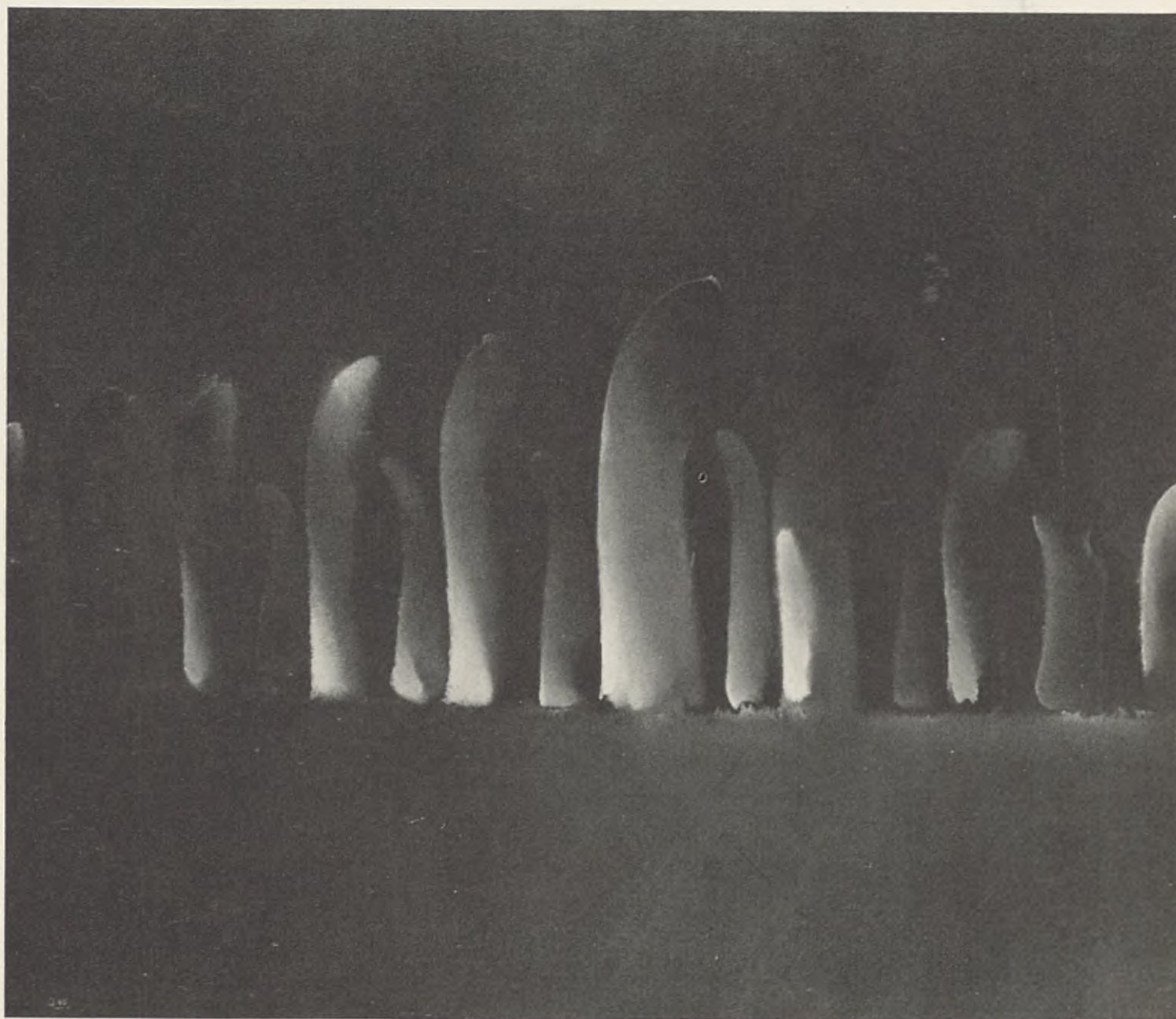
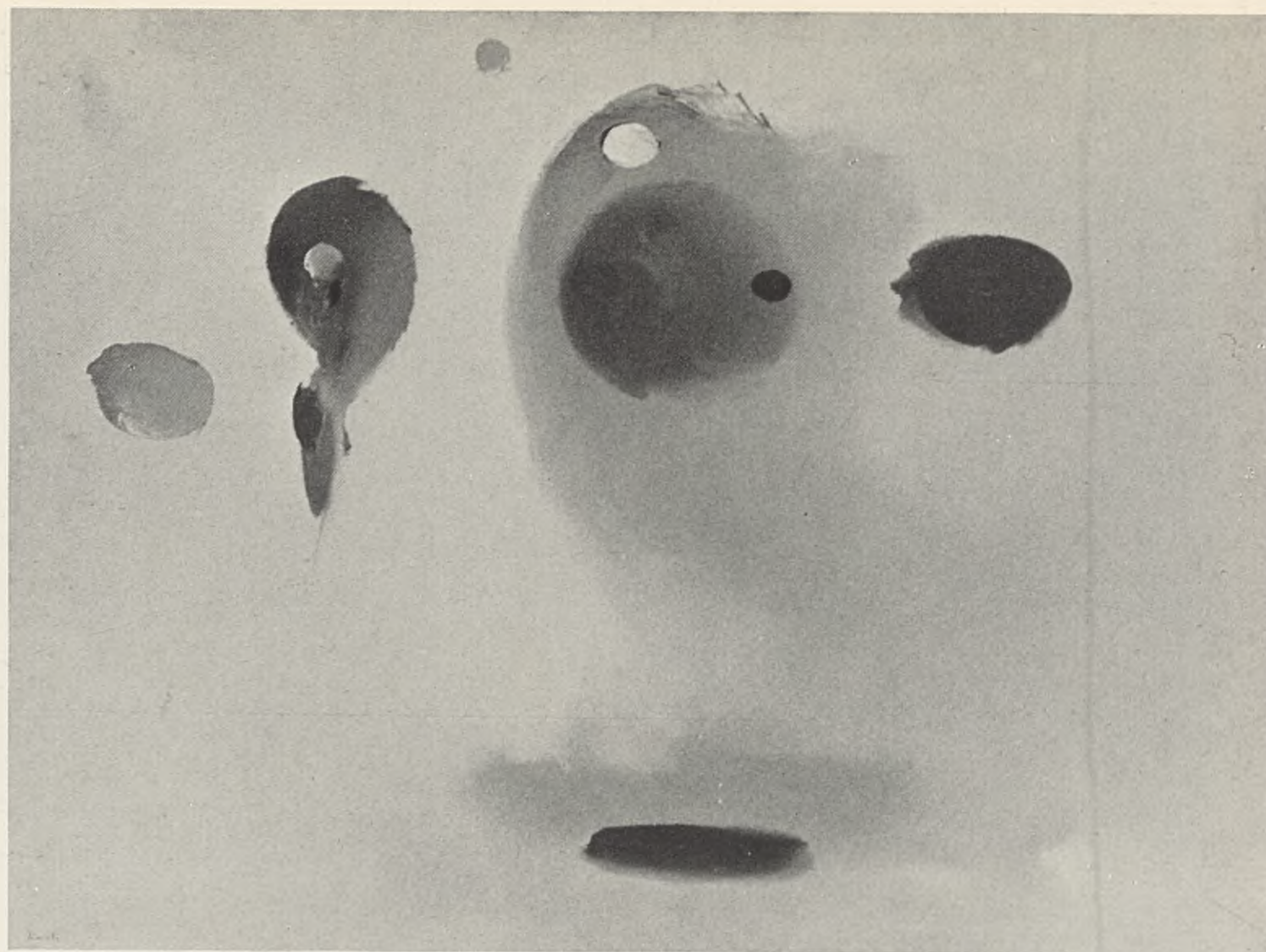
The fruit series begun in 1968 exploits the luscious, latently erotic qualities inherent in bananas, plums and lemons. The shape of the fruit announces a subtle shift between traditional male and female sexual symbols, with the female symbol of the circle, beautifully evoked in *Plum Flower*, predominating.

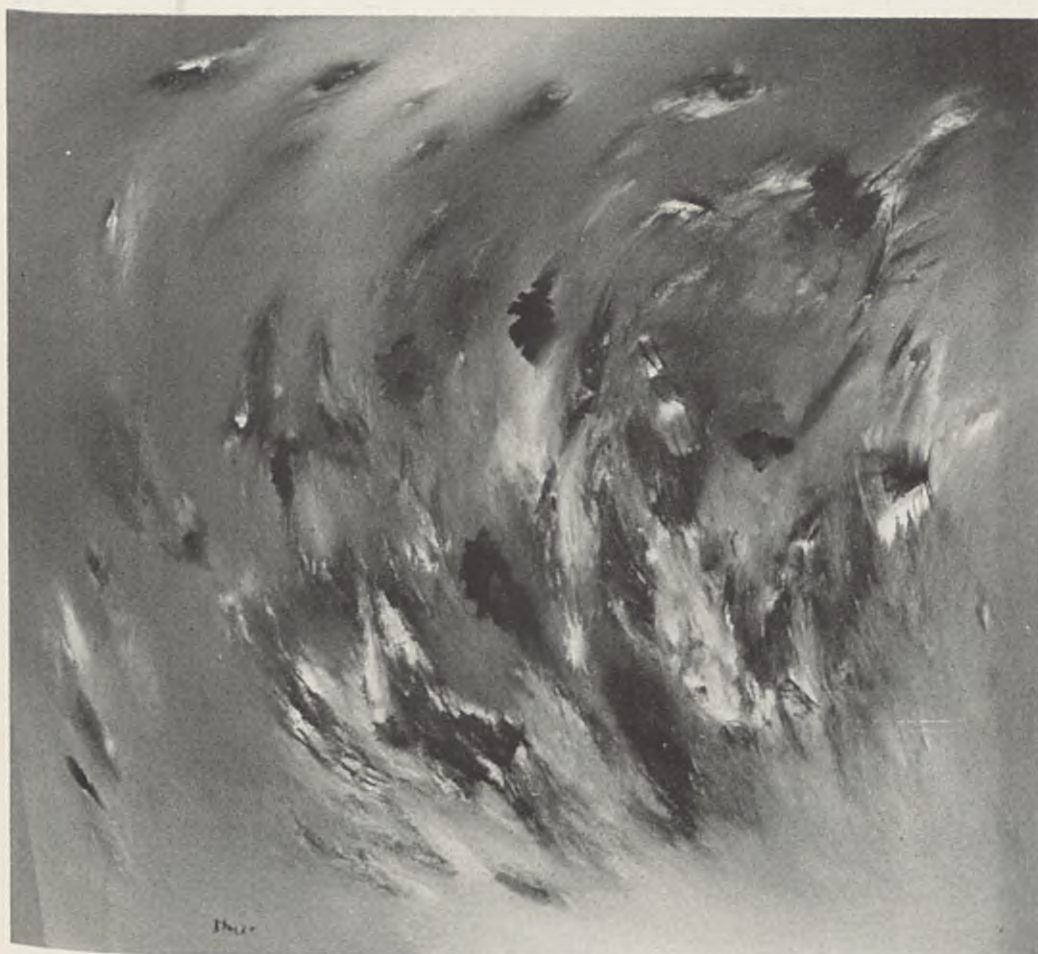
The juxtaposition of banana shapes floating like planets on the move through space displays a gentle whimsy, even irony. In an age where aggressive imperialism is reaching for the stars, the peaceful galaxies of bananas and plums insist that all mystery is earth-bound and can be found in the most humble and banal elements of our daily life. By setting up such an understated argument within the work their symbolic value is heightened, for Laycock universalizes his fruits so that they become quintessential signs for the male and female elements. The polyreferential nature of these symbols where, for example, in *Plum Flower*, the shape can be read as the transverse section of the fruit or as a breast or as a planet rolling through space, gives them a complexity that compels and intrigues. They are very accessible symbols all the same and once the yin-yang polarities have been discerned their various permutations are available to the audience.

One is now aware that, by impacting a single image with several layers of meaning, Laycock can simplify the format of his paintings. That tendency, however, to centralize his compositions, seen again in *Plum Flower*, inevitably foreshadowed another break into a looser pictorial construction. The muted luminosity of his paint, which gives the fruit the appearance of incandescent condensations, influences all future works. There are no more reversals to glutinous impastos – Laycock's handling of paint has reached its plateau phase.

Preoccupation with female and spatial imagery and the continued desire for even looser configurations lead to a series of works whose subjects have only a fleeting correlation to natural forms before plunging into space and vaporizing. *Rocket Bird II*, whose body describes an arc like the tail of a meteor, lollops through unbounded darkness like some cosmic dinosaur.

Three things caused this and other





opposite top
DONALD LAYCOCK THE MERCURIIONS 1965
Oil on canvas 132cm. x 175cm.
Owned by University of Melbourne

opposite bottom
DONALD LAYCOCK BANANA ARMY 1968
Oil on linen 122cm. x 152cm.
Possession of the artist
Photograph by John Edson

related paintings of 1970-71 to be a mannerism of the innovations Laycock made during the fruit series of 1968-69: the high-keyed sweetness of the palette, the over-refined, diaphanous imagery and the smoothness of the *facteur*. This indicated a sensibility somewhat slackened by the successful resolution of those equally strong urges toward forceful imagery and painterliness in his art. His masterly handling of paint now verged on being a cliché of former sophistication by virtue of its slide into slickness. That tension, once apparent, which made for an element of continual surprise in his art as one concern rejected the other and, ultimately, interlocked, has now declined. It is as though the solution observed in the fruit series had slowed down further progress.

It was only in 1972, when Laycock returned to fruit imagery in the glowing tumescence of *Star Cycle*, that some of his former strengths were regained. Although *Star Cycle* solidifies many of Laycock's past achievements, it in no way extends them. It is a safe painting, which summarizes and, indeed, closes the fruit series.

Star Garden attains all the promise Laycock has displayed in his art. Returning to natural imagery as the launching place for an assured and vigorous painterliness, this work functions as the most fulfilled painting in Laycock's *oeuvre*. His painterly exuberance, which has so often forced the image into a secondary role, or vice versa, has now created an image which is as vibrant and as mercurial as the artist's touch.

Further, the oppressive smoothness that marked his 1970-71 paintings has disappeared in a burst of intense light and colour. The mobile flowers from Laycock's *Star Garden* swing up from a luminous centre in a way that looks back to works such as *Sea of Aries*. The latter painting cannot, however, account for this kaleidoscopic swirl of colour, which owes more to the artist's refreshed and re-awakened painterly vision than to any previous pictorial organization.

top

DONALD LAYCOCK THINGS THAT GO BUMPH IN THE NIGHT (1972)
Oil on linen 122cm. x 152cm.
Owned by T. Wardell
Photograph by John Edson

above

DONALD LAYCOCK STAR GARDEN 1973
Oil on canvas 183cm. x 198cm.
Owned by Mrs Robert Dulieu

Victorian Olympians

Joan Kerr

At the end of June the Art Gallery of New South Wales mounted an exhibition of late Victorian paintings under the title 'Victorian Olympians', which was shown first at the Art Gallery of New South Wales and subsequently at the National Gallery of Victoria and the Art Gallery of South Australia. This exhibition was an early effort to display the expertise and importance of three great Victorians – Frederic, Lord Leighton, George Frederic Watts, and Sir Edward Poynter – who, in various ways, attempted to realize the ideals of High Art as opposed to popular Victorian sentimental genre painting. Associated with them in subject-matter, although not always in intention, were Sir Laurence Alma-Tadema, Albert Moore and other lesser Victorian artists, and these were also incorporated in the exhibition. It is notable that England has yet to mount a comprehensive exhibition of one or all of these artists. (Sir John Rothenstein on his recent visit to Australia wickedly suggested that New South Wales should offer the exhibition to the Royal Academy!)

Although the exhibition was small and conspicuously lacked a really major work by Leighton (none of which were available for borrowing from overseas) it was nevertheless an important acknowledgement and appreciation from the Art Gallery of New South Wales of its Victorian holdings, and did a lot to redeem its reputation for despising its own strength. It was organized by Renée Free, Curator of European Art at the Gallery, who also wrote the scholarly and comprehensive catalogue.

The primary aim of 'Victorian Olympians' was to assemble the works depicting aspects of a Romantic Classical world that are at present owned by galleries or private collectors in Australia and New Zealand, and then to fill out gaps and illuminate the local holdings with overseas loans. For instance, two splendid works by Albert Moore were borrowed from Dublin and Bournemouth – *Azaleas*, (Royal Academy, 1868), and *Midsummer*, of 1887. These borrowed beauties rather put the only Australasian Moore in the shade –





below
GEORGE FREDERIC WATTS ARIADNE IN NAXOS 1875
Oil on canvas 75cm. x 94cm.
Guildhall Art Gallery, London (Gift of Sir Marcus Samuel)



opposite bottom
FREDERIC LEIGHTON MOORISH GARDEN - A DREAM
OF GRANADA (1874)
Oil on canvas 105cm. x 102cm.
Armida Teachers' College, New South Wales (Gift of
Howard Hinton)



opposite top
FREDERIC LEIGHTON THE FEIGNED DEATH OF
JULIET (c. 1856-58)
Oil on canvas 114cm. x 175cm.
Art Gallery of South Australia, Adelaide (Elder Bequest)

the New Zealand privately owned *A Quartet: A Painter's Tribute to the Art of Music* which was controversial (and surely slightly comical) even when it was first exhibited in 1869, because of its anachronistic male string quartet stonily ignoring their classical setting and three diaphanously draped female admirers. The English examples prove that Moore could realize Pater's dictum 'all art aspires to the condition of music' in a much less literal and more successful way than this, although *Quartet: A Painter's Tribute to the Art of Music* is an interesting testimony to Moore's disgust at the archaeological meticulousness of the 'Neo-Graecs' and their English associates.

It is a pity that Australasia has not a single example of Moore's work in its galleries - evidence of how much the buying policy in the antipodes was dictated by the English Royal Academy, for Moore was never completely accepted by the Establishment and never gained the coveted letters 'R.A.' after his name.

The Royal Academy at the end of the nineteenth century was embodied in its president, Lord Leighton, whose dying words are supposed to have been 'give my love to the Academy', and it must be admitted that Leighton stands up well against the pure aestheticism of Moore, although his paintings are less formally decorative and far more high-minded than Moore's are. Although Australasia may not own any major work, the local Leightons give a representative sampling of his range. His earliest work, *The Feigned Death of Juliet* (Royal Academy, 1858), from Adelaide, shows a Nazarene-inspired Pre-Raphaelitism which appealed to the contemporary English school, although more academic and Italianate than Rossetti or Madox Brown ever were. It was not, however, a great popular success when first shown. The general public preferred figures in the continuing Renaissance tradition and subjects that showed more Ideal virtues. Both were provided in Leighton's later paintings

top left
FREDERIC LEIGHTON REPLICA OF HEAD OF
PRINCIPAL FEMALE FIGURE IN 'THE ARTS OF
INDUSTRY AS APPLIED TO PEACE' (1883)
Spirit fresco on plaster 46cm. x 46cm.
Art Gallery of New South Wales, Sydney

top right
FREDERIC LEIGHTON MELITION (1882)
Oil on canvas 122cm. x 91cm.
Auckland City Art Gallery, New Zealand
Photograph by Arne Loot



top
 LAWRENCE ALMA-TADEMA THE VINTAGE FESTIVAL
 1871
 Oil on panel 51cm. x 119cm.
 National Gallery of Victoria, Melbourne

above
 JOHN WILLIAM WATERHOUSE ULYSSES AND THE
 SIRENS 1891
 Oil on canvas 101cm. x 202cm.
 National Gallery of Victoria, Melbourne



ALBERT MOORE AZALEAS (c. 1868)
Oil on canvas 198cm. x 100cm.
Photographed by Ritter-Jeppesen
Municipal Gallery of Modern Art, Dublin
(Gift of Hugh Lane)

like the Art Gallery of New South Wales's *Wedded*, of 1882,¹ a picture that became internationally known through photographic reproduction. However, its dull colours and its over-lofty sentiment make it less appealing today than the brilliant light and colour and more mundane subject of *Winding the Skein*, of 1878. This recent acquisition by the Art Gallery of New South Wales from the Maas Galleries depicts two of Leighton's favourite models in a Greek setting. Both models appeared in the better-known *Music Lesson*, of 1877, owned by the Guildhall, while the younger, Connie Gilchrist, also seems to have been the figure used in Armidale's *Moorish Garden – A Dream of Granada*, of 1874.

One might expect that the single figure subject *Melittion*, of 1882, from Auckland, would not be much more than a formula to Leighton who exhibited these classically draped females almost annually at the Royal Academy in the 1880s and 1890s. Although not apparently of the stunning colour and sensuality of *Flaming June*, the classical beauty of the model and the unusual lolly-pink drapery set against a dark-green background still has a strong and immediate impact. These sensual, classical women must have been seen at the time as an answer to the 'unhealthy' wilting dreamers of Rossetti or Burne-Jones, although we can now appreciate how much both schools of painting had in common.

A minor work of more than local interest is the replica of the head of the principal female figure in the Victoria and Albert's lunette, *The Arts of Industry as Applied to Peace*, of 1883, which Leighton painted for Sydney for the 'pepper-corn' sum of £25 'out of goodwill to your Colony'. Unlike the original, this example, in spirit fresco on plaster, remains in pristine condition and is our only record of the importance of fresco painting to all the English painters who wanted to revitalize High Art in the nineteenth century. Leighton executed frescoes (notably that at Lyndhurst church in Hampshire), and Poynter, too, was involved in decorative schemes such as that for St Paul's cathedral and mosaics for the Houses of Parliament, whilst Watts also did frescoes for churches, private houses and public buildings.

The presence of Watts in this exhibition was something of a token



gesture, for he is both weakly represented in Australasia and the least antiquarian of the group. His Olympian spirit is not expressed in a vision of a perfect classical past but in a dream of a neo-Platonic Ideal Beauty inhabited by figures who he believed would be timeless if clad in vaguely classical dress. Australia owns two versions of *Love and Death* (Adelaide and Melbourne) out of all the great allegorical works he painted. A small nude half-figure of a nymph, portraits, and a medieval story painting must otherwise represent him in our galleries. Even with the addition of *Ariadne in Naxos*, of 1875, from the Guildhall, Watts still looked rather out of place among his more meticulous, linear and mundane contemporaries in this exhibition.

No two artists could stand at further poles than Watts and Alma-Tadema: the fact that both painted figures in classical dress is virtually the only thing they have in common. Whereas Watts painted 'ideas not things' Alma-Tadema's 'things' are always much more obtrusive than his ideas, and his success in his lifetime was due to the accuracy with which he could conjure up a past where people were 'just like us' although depicted in meticulously detailed archeological settings.

Watts and Alma-Tadema are paradigms of the clear division within this sort of late-Victorian Neoclassicism. Here, we have artists who are attempting to render a world of vanished perfection as an

EDWARD POYNTER THE VISIT OF THE QUEEN OF SHEBA TO KING SOLOMON 1890
Oil on canvas 231cm. x 350cm.
Art Gallery of New South Wales, Sydney

anodyne to the ugliness of the Victorian Age. Watts and Leighton were both avowed searchers for this Elysium, and so was Albert Moore in more formal terms – but so were Burne-Jones and the second stream of so-called Pre-Raphaelite painters. This search for a lost Ideal of Beauty was often tinged with despair and finally led to the dark view of human existence expressed through the *femmes fatales* of the European Symbolists.

A link between English classical idealism and *fin-de-siècle* decadence can be seen in the paintings of John William Waterhouse whose subjects by the late 1880s are almost always suggestive of death or destruction through female agency. His destructive female figures begin in 1886 with the Saxon sorceress of *The Magic Circle* and, in Australasia, are represented in more classical guise by *Circe Invidiosa: Circe Poisoning the Sea*, of 1892, in the Art Gallery of South Australia and by *Ulysses and the Sirens*, of 1891, in the National Gallery of Victoria.

The other stream of Neoclassical Victorians who, like Alma-Tadema, concentrated on the archaeological fidelity of their settings, were of a more arrogant frame of mind. They were

¹Illustrated *ART and Australia*, Vol. 10 No. 1, p. 72.



EDWARD POYNTER HELENA AND HERMIA 1901
Oil on canvas 126cm. x 100cm.
Art Gallery of South Australia, Adelaide
Photograph by Donald A. Gee

confident that modern artists in Victorian England could combine the greatness of the past with the knowledge and technical mastery of the present to reach an artistic superiority expected of an Empire on which the sun never set – paralleled by, but infinitely greater than, that of Ancient Rome. Watts and Leighton had moments of doubt when they felt that their paintings could never adequately express their inner vision, but such doubts are not known to have troubled Alma-Tadema, Edwin Long, or Herbert Schmalz. Even Sir Edward Poynter ultimately belonged to this confident school of archaeological anecdotal painting as his great work, *The Visit of the Queen of Sheba to King Solomon*, of 1892, in the Art Gallery of New South Wales,² testifies, despite Poynter having seen himself as belonging in the same camp as Leighton.

Poynter, President of the Royal Academy from 1896 until 1918, is the most strongly represented of all the Olympians in Australian collections. He must once have been vastly admired in the Antipodes. Adelaide and Tasmania each own a lively, smaller picture (*Helena and Hermia*, of 1901, and *Chloe*, of 1892, both versions of English-owned originals), while Sydney also possesses two other works (*Helen*, of 1881, and *The Hon. Violet Monckton*, of 1899³). Apart from this gallery strength, the Art Gallery of New South Wales exhibited a large collection of Poynter sketches, drawings and memorabilia owned by two of Poynter's descendants now living in Sydney. Most of these were mounted in a separate Project show entirely given to Poynter's work and exhibited concurrently in the Art Gallery of New South Wales with the Olympians. It would seem that no serious study of Poynter could be made without a visit to Australia: a claim that could not be upheld for any other artist in this show.

However, it is now clear that Australasia has an interesting and fairly comprehensive range of the work of the Neoclassical English Victorians. Further exhibitions would certainly illuminate other important Victorian schools – like the Social Realists associated with Luke Fildes and his major Australian work, *The Widower* in the Art Gallery of New South Wales.⁴

²Illustrated *ART and Australia*, Vol. 10 No. 1, p. 70.
ibid., p. 72
ibid., p. 69.

Max Dupain

Elizabeth Riddell

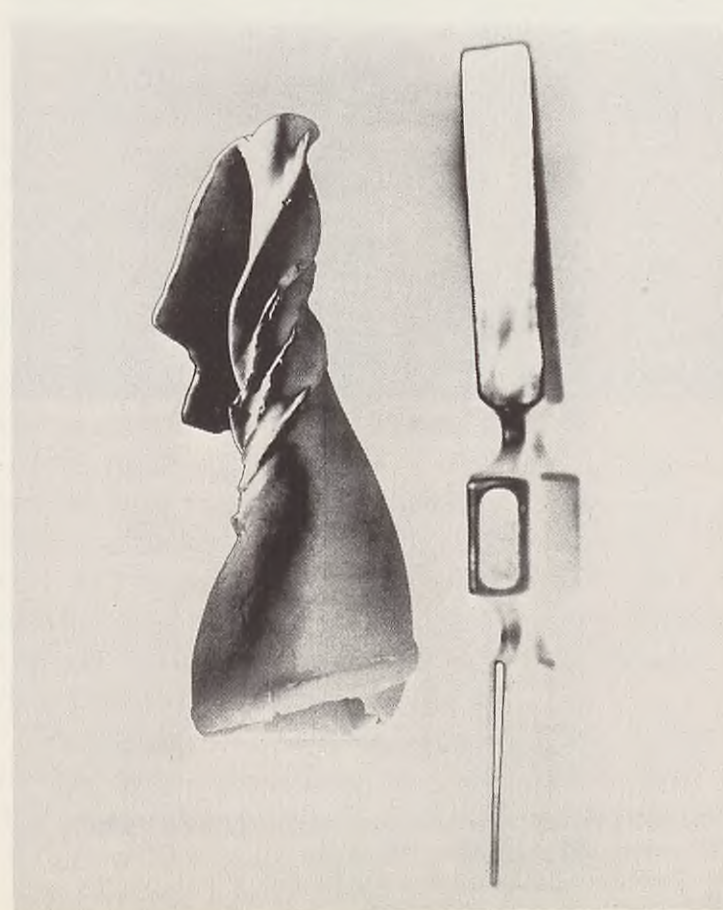
'Photography in this country has not been held in very high regard, perhaps because so many people are undecided as to whether it is art or craft.'

This is Max Dupain, one of the most distinguished practitioners of the art or craft, passing judgement on it. Other Dupain statements include, 'All the best photographers are mercenaries during the week and artists at the week-end' and 'It is a pretty arduous trade, and not big-time financially'.

Max Dupain is sixty-four. He has been taking photographs successfully for forty-five years. Although he is known as a specialist in architectural photography, a Retrospective Exhibition of his work held in October 1975 at the Australian Centre for Photography, in Paddington, New South Wales, showed that he has attempted most aspects of photography and achieved success in each.

David Moore, another distinguished Australian photographer, calls Max Dupain 'a very private man', and adds that he seldom lectures and that his theories about photography and its philosophy are seldom aired.

'When Max Dupain was coming up,'



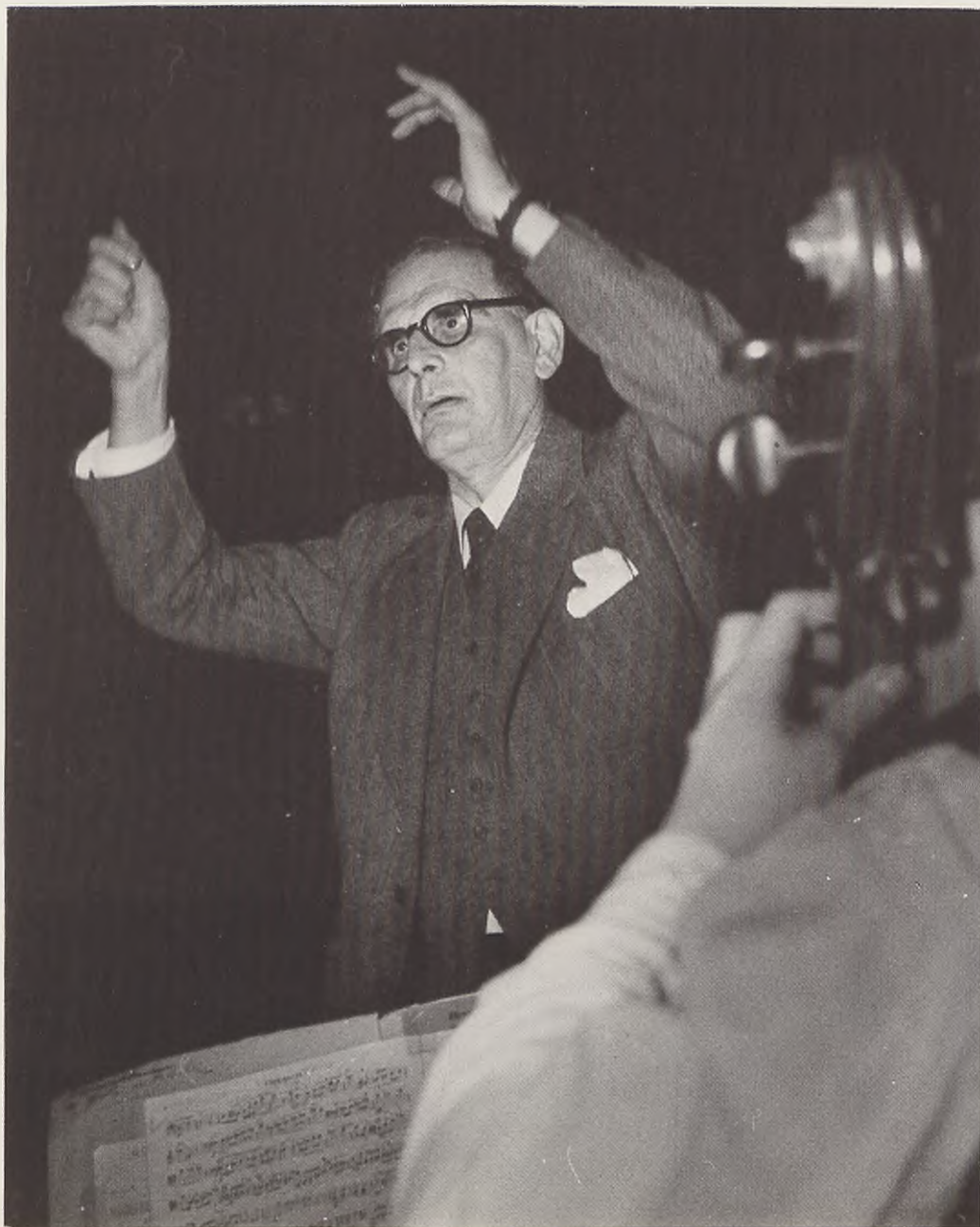
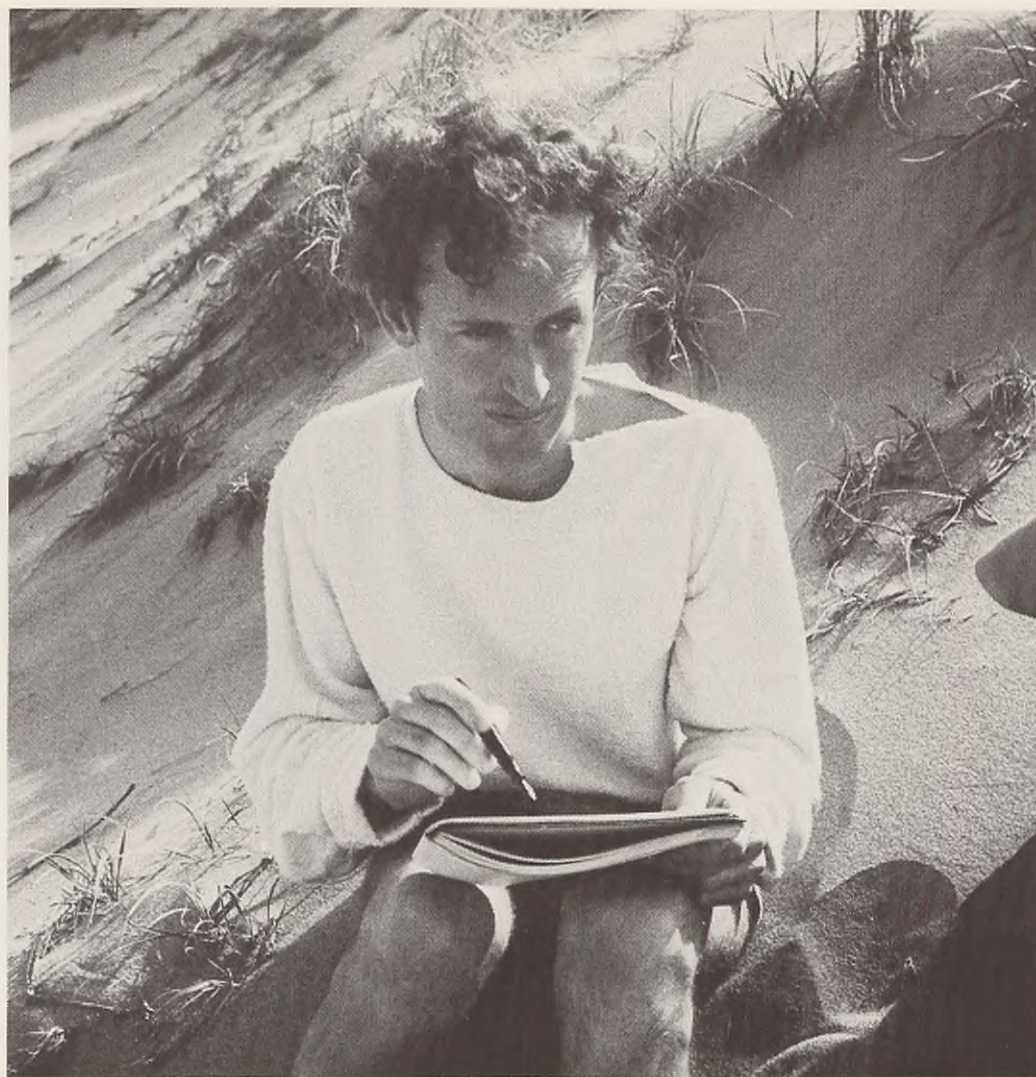
above
MAX DUPAIN BULLOCK TEAM, NORTH COAST
N.S.W. (1936)

far left
MAX DUPAIN THE DEBUSSY QUARTET IN G MINOR
1936

left
MAX DUPAIN STILL LIFE (1936)

opposite top
MAX DUPAIN FRANCIS LYMBURNER (1941)

opposite bottom
MAX DUPAIN OTTO KLEMPERER (1947)



Moore says, 'Harold Cazneaux was the "great" photographer. Dupain took over from him in the line of development. Every photographer must have an understanding of form and space, but with him this is a deep and formidable gift. Add to that, honesty and sincerity.

'The fact that he has never worked farther afield than Fiji or Papua New Guinea is strange but in a way I think that his never having been abroad, never having widened out in that sense, gives his work its strength.'

David Moore has helped edit the Retrospective, the first event of its kind in Australian photographic history. Although Dupain has not travelled his prints have. They have been exhibited in international company in Paris, London, New York, San Francisco and Rio de Janeiro.

Dupain was born in Sydney of French ancestry, colonially founded by a seafaring great-grandfather who left his ship because of a disagreement with his captain. Dupain says he was a truculent sort of fellow. There are traces of the great-grandfather in Dupain's resolute profile and independent attitudes, though not in his gentle manners. His father was George Zepherin Dupain, a physical educationist and a man of wide cultural interests with a library of 10,000 books and journals which were much appreciated by his son. Max left Sydney Grammar School in 1930 (at nineteen, because he stayed for the rowing) with the vest-pocket Kodak with which he had won the school's Carter Prize for extra-curricular activities, and went straight into apprenticeship with Cecil Bostock, said to be a great technician.

Dupain says 'I still think in terms of what Bostock taught me. He paid me a small wage and I stayed with him three years; then I moved to Bond Street in the city to share a dark-room. I had a Thornton Pickard field camera – and still have it – and £100 my grandmother left me.'

While with Bostock he was also studying drawing and painting under Henry Gibbons at the Sydney Art School and later enrolled in painting classes at the East Sydney Technical College (National Art School). His first choice of a career was actually architecture. 'But I did not have the mathematics. I have been able to keep close to it through architectural photography, but of course



nobody could make a living by that alone.'

When Dupain was starting photography there were several societies in which work could be shown but, to make a living, photographers had to haunt advertising agencies with folders of prints. One of Dupain's first clients was the Colonial Sugar Refining Company, and he has them still. His first break came when Sydney Ure Smith's magazine, *The Home*, used his portraits of creative, artistic or socially important people. A long time afterward, in 1948, Ure Smith published a whole book about Dupain's photography, a limited, signed edition called *Max Dupain Photographs*, with a foreword by Hal Missingham, who was then Director of the Art Gallery of New South Wales.

Missingham wrote, among other things: 'When I look back over the past seven years since my return from abroad I find that my memory of the images of our land is made up in a great part of the penetrating camera studies of Max Dupain. The visual statement is intense . . . this critical awareness of the scope of his camera and his acceptance of his precision-mechanical aptitude is one of the qualities that has kept him in the forefront of our photographers. He uses his camera with the same ease and for the same purpose that a painter uses his brush and the etcher his needle – to create a visible statement that he feels is important to himself and, through him, to us.'

Before that there was the war. Dupain served as a camouflage officer, spending a lot of his time flying over Australian and Papua-New Guinean territory in dubiously secure Wirraways, Ansons and so on, timber planes at the mercy of the white ant. He moved to the information service of the Department of the Interior for the final two years of the war.

It is almost thirty years since he got back into his 'pretty arduous trade'. In that time he has gradually taken his place as our most astonishingly talented

opposite

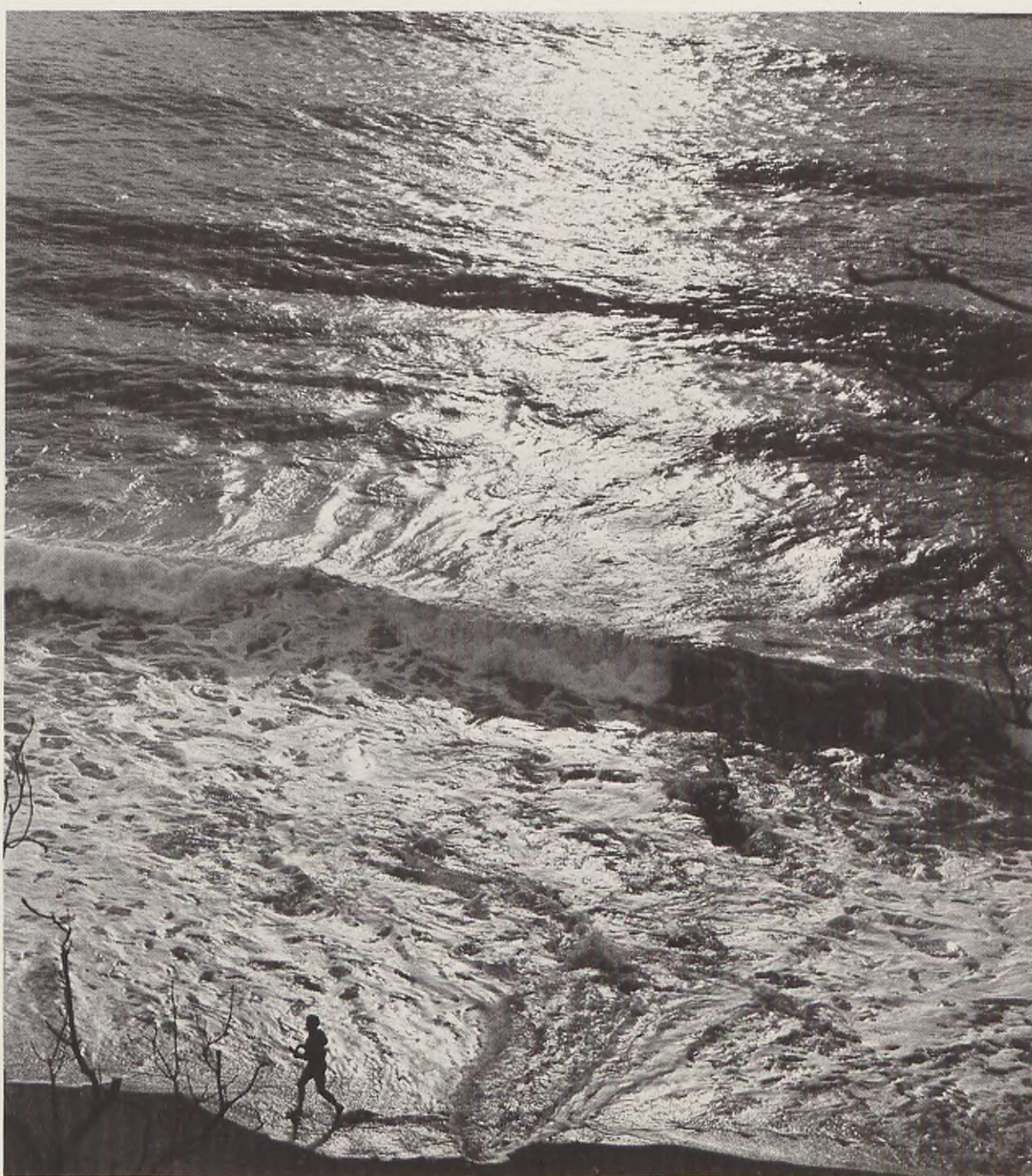
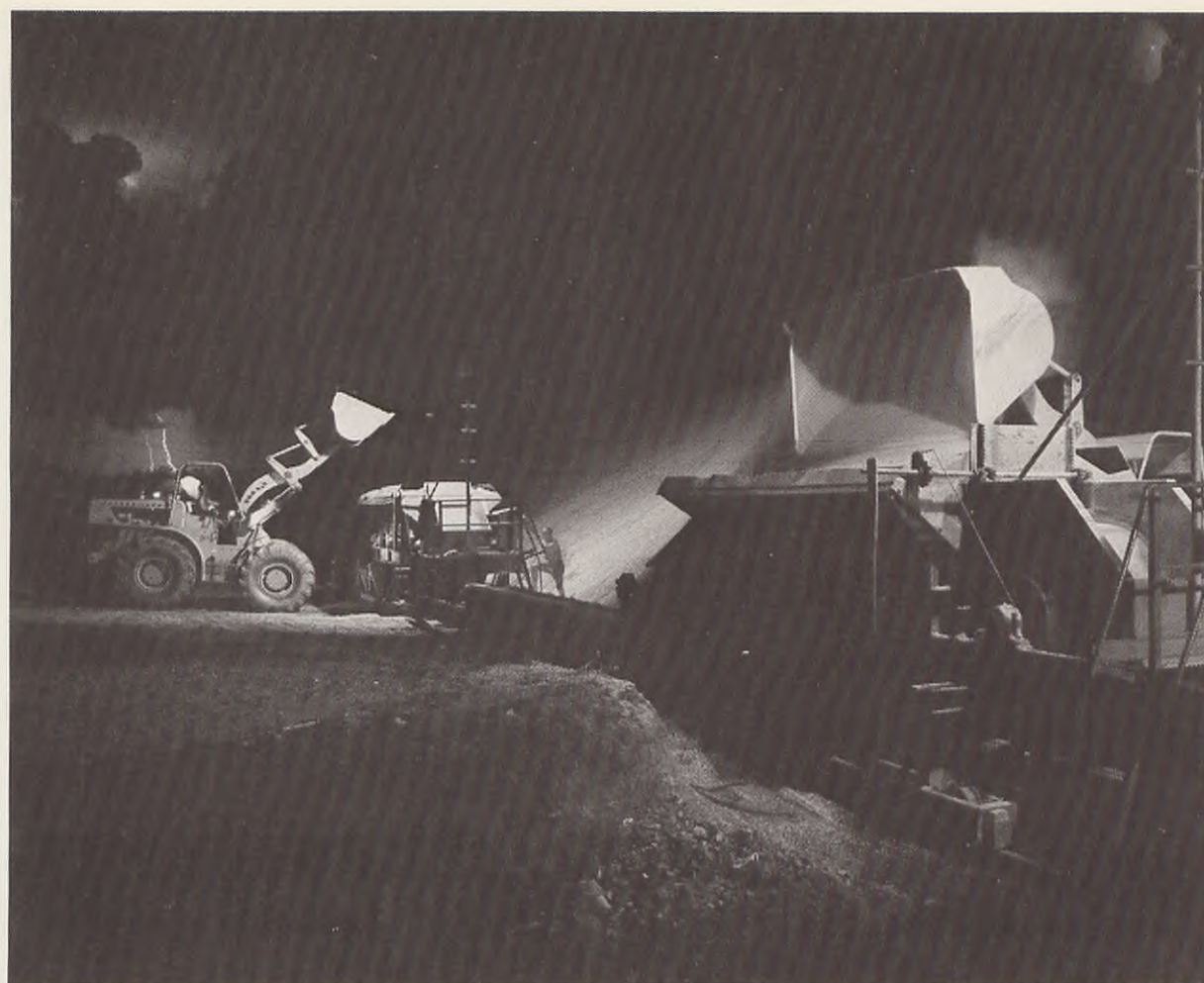
MAX DUPAIN MOIRA (1956)

top

MAX DUPAIN LOADING BAUXITE – WEIPA (1963)

right

MAX DUPAIN MORNING AT NEWPORT (1973)



photographer of architecture. The architect Harry Seidler says, 'He has been photographing our buildings for twenty-five years and it has never occurred to me to look for anyone else. He is the best photographer of architecture in Australia, as good as anyone in the world. I know of only one man, Julius Shulman in Los Angeles, who has the same intuitive understanding of architecture. He has a fantastic eye for light.'

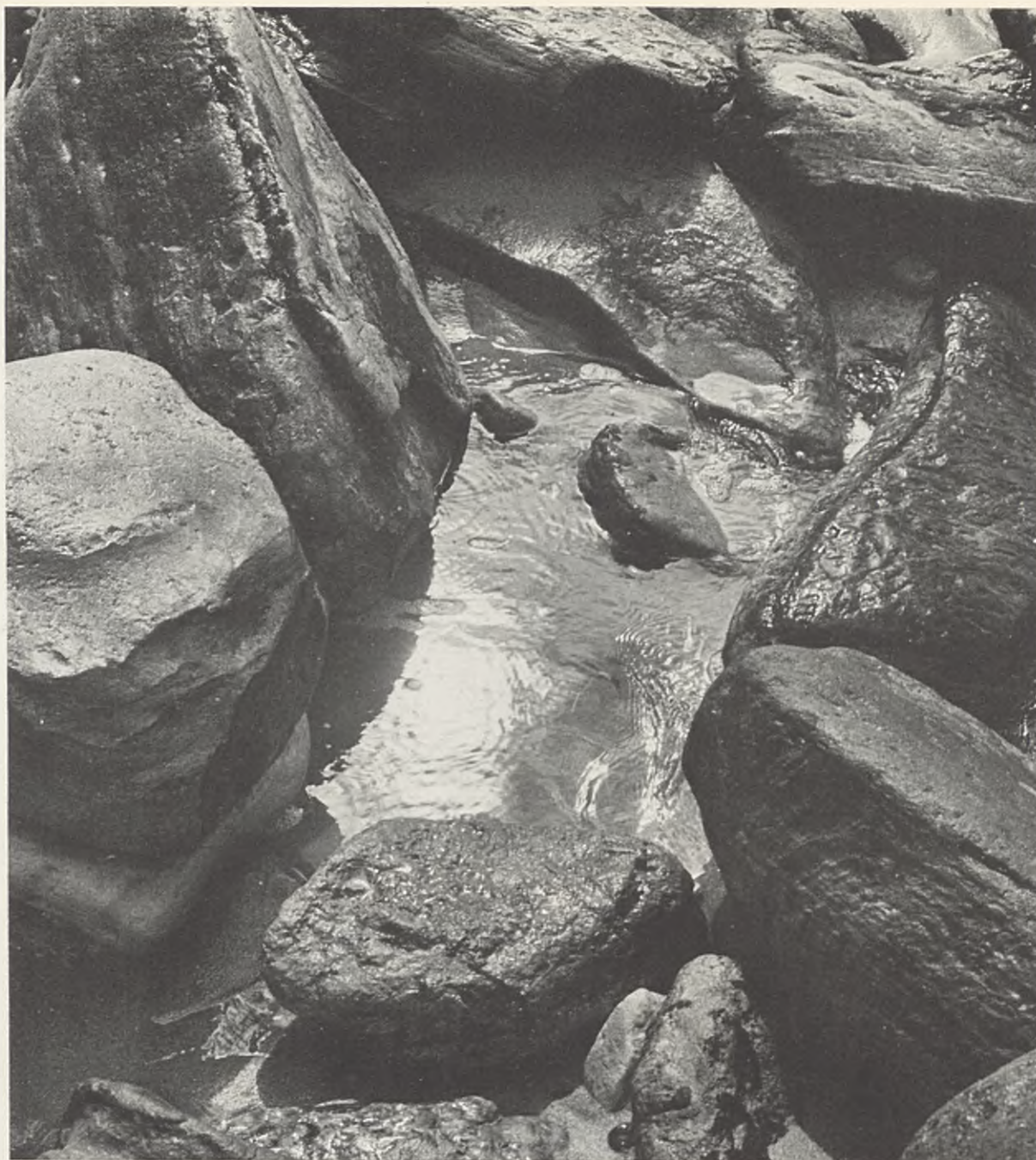
There are three important Dupain books: *Max Dupain Photographs*; *Australia Square*, with text by Harry Seidler and designed by Harry Williamson; and the best known, *Georgian Architecture in Australia*, with architectural notes and commentary by Morton Herman and a social history of New South Wales and Tasmania by Marjorie Barnard. This is a condensation of Helen Blaxland's National Trust Exhibition 'No Time to Spare', a photographic collection of Australian buildings of historical interest. It was designed by Alistair Morrison.

Max Dupain's house was designed by the late Arthur Baldwinson – who liked building houses for artists – at Castlecrag, overlooking Sailor's Bay in Middle Harbour, Sydney. It is a beautiful house, where birds and possums are familiar. Dupain would not live away from water, not only because he keeps fit by swimming and rowing a single scull within sight of his house but because, as he once put it, he has 'a devout feeling for nature'.

In a rare statement on his avocation Dupain says, 'The new art form of the photograph is clearly objective and to a large extent impersonal. The only personal prerogative it possesses is selection. But in effect this is all important and does not mean do we point our lens at this or that, but how deeply or sincerely do we feel the impact of this or that form on our consciousness, how clearly do we understand its function, in what light is its purpose best seen, knowing how it will photograph in that light and of what use or value it will be when photographed.'

'It is strange that, in an age so alive with scientific thought, we still have the spectacle of make-believe pervading the practice of photography . . . we attempt to idealize the subject instead of assessing its value as objective fact.'

'As Lewis Mumford said, the mission of the photograph is to clarify the subject.'





opposite top
MAX DUPAIN NEWPORT ROCKS (1974)

opposite bottom
MAX DUPAIN SINGLETON (1974)

above left
MAX DUPAIN BARTON OFFICES, A.C.T. (1974)

above right
MAX DUPAIN MOSS VALE LANDSCAPE (1975)

right
MAX DUPAIN BAY STREET WHARF (1975)

Shay Docking

P. AE. Hutchings

'That is New Zealand light, surely!' This was my thought on seeing Shay Docking's paintings for the first time when they were exhibited in Sydney in 1968 at the Rudy Komon Gallery; and it is New Zealand light that lies across the surface of works such as *Landscape with Nikau Palms and Crater Lake* and *Volcano with Pa Terraces and Distant Cones*.

Before one recognizes the idiosyncratic shapes of cabbage trees, nikau palms and undulating New Zealand hills, one is taken by this light: clear and high but not harsh; a light itself black and casting deepest shadows, that gives a haunting half-melancholy to everything in its ambience. The shadows are very much the negatives of the objects that throw them; the absences of their proper presences.

Behind all Shay Docking's work is a particular empathy that she has for landscape and for light. In her painting one is aware of what Lucy Lippard calls 'the female aesthetic'. Her vision is sometimes even fey. But the empathy, the animistic feeling for and into the landscape, is the source of everything that is interesting in her work. She is essentially an imaginative painter and, in the last analysis, a figurative painter too. All her work is modelled clearly on nature; if not on obvious forms then on the less obvious ones which her strong sense of identification with the landscape reveals to her.

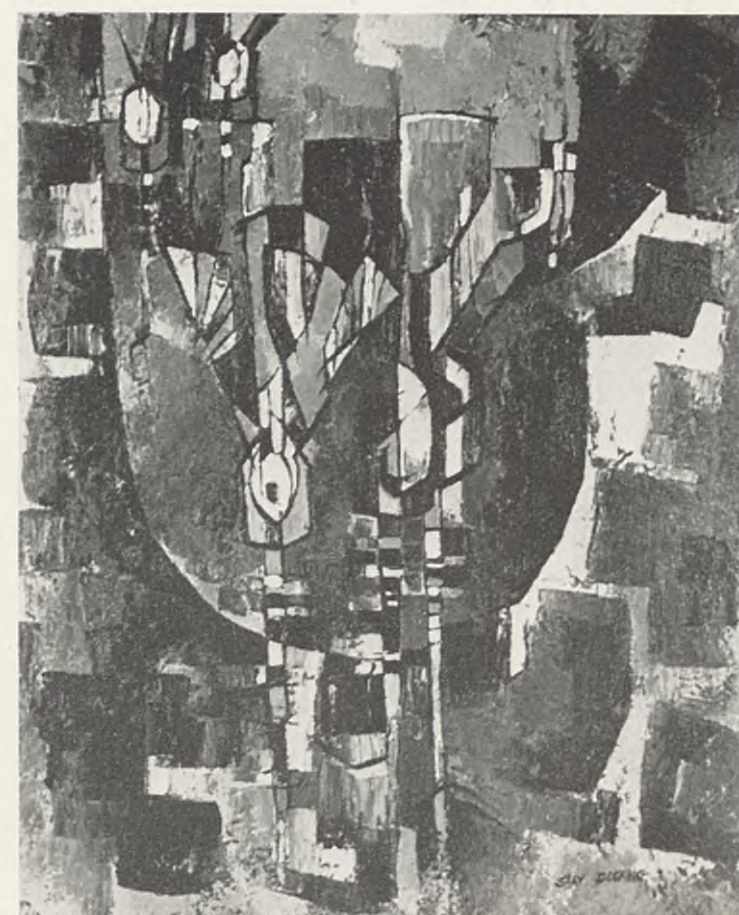
In the nineteenth century Shay Docking might have been a topographical realist as were most of the important Antipodeans, but charting spirit as they recorded place. One thinks of John Kinder and Eugen von Guerard. Under the pressure of the twentieth-century aesthetic she became first an Abstract painter. More recently, under her own inner impulse and in response to her environment, she has become a kind of Symbolist-Surrealist; but behind the abstractions, and as the matrices for the symbols, are always land forms, trees, rocks, and the spirits of places.

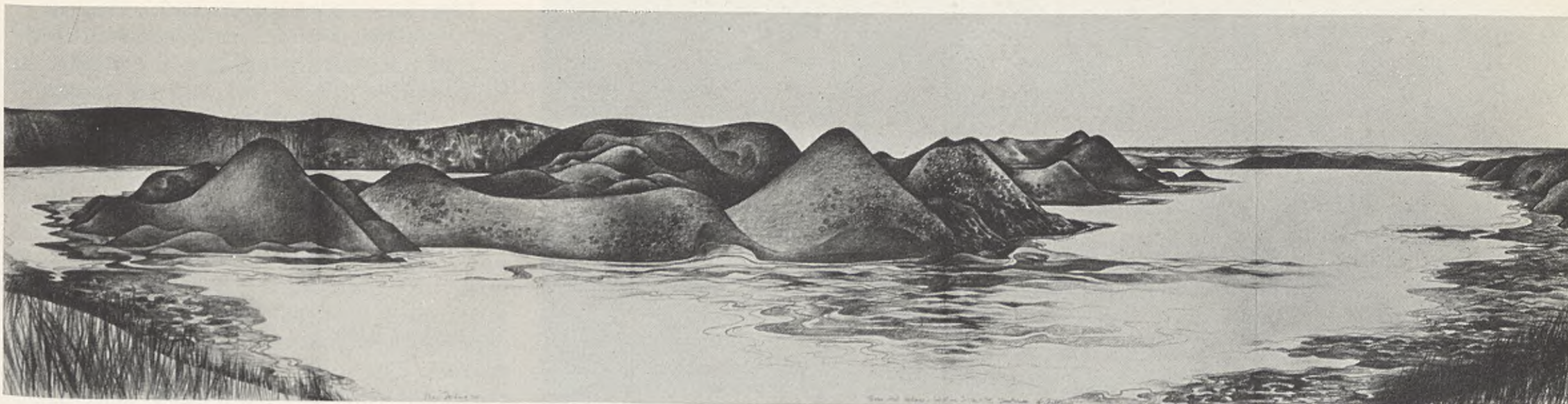
Shay Docking was born in 1928 at Warrnambool, a coastal city of south-

western Victoria. She spent most of her childhood at Koroit on the slopes of Tower Hill, part of a vast volcanic caldera which became for her an important preconscious symbol. As a young child she lived in a smooth and serene environment, insulated from the harsher realities of Australian landscape.

Little seaports, volcanic hills and grasslands were the first elements in her experience of place and, when her family moved to the Wimmera, in north-western Victoria, in 1940, the change of scene was a disturbing one. She says, 'This vast empty landscape with few "events", mostly burnt trees, and the one important land form – an ancient granite monolith called Pyramid Hill – began to affect me and I came to think of the trees, the isolated mountains, as totems of the landscape'. This feeling for totems runs through all Shay's subsequent work.

In 1946 the artist's family settled in Melbourne and she studied art there. In 1952 she married Gil Docking. After they moved to Newcastle, New South Wales, in 1958, she became interested in the peculiar qualities of bush and began her Tree Icon series. In these pictures, single trees, mostly dead and burnt-out, stand against symbolic skies as totems or carved, sculptured symbols. Stark but often moving, as in *Mooncatcher*, they reflect the





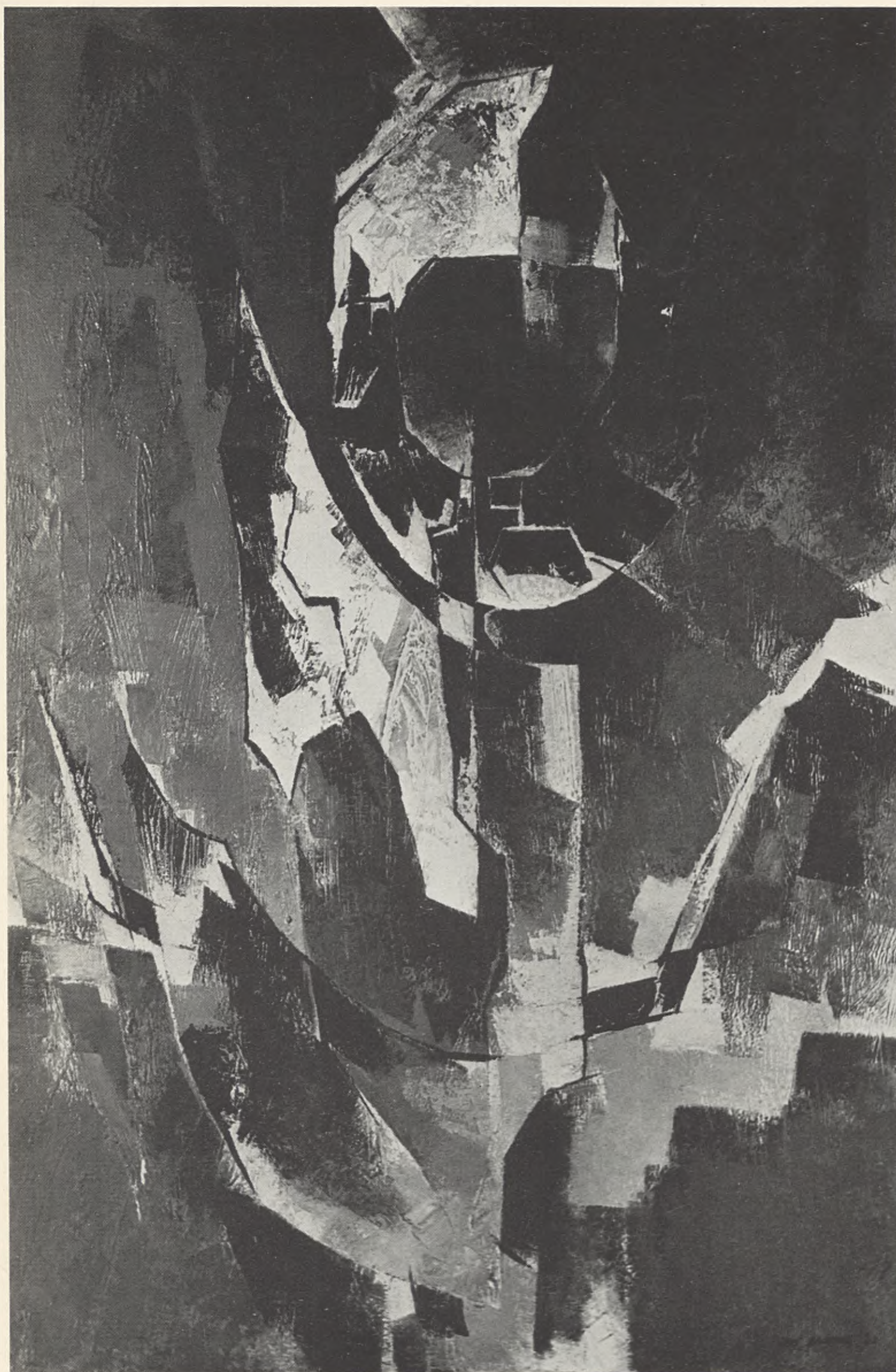
opposite top
 SHAY DOCKING LANDSCAPE WITH NIKAU PALMS
 AND CRATER LAKE (1967)
 Oil and acrylic on hardboard 152cm. x 122cm.
 Private collection
 Photograph by Les Lloyd

opposite bottom
 SHAY DOCKING VOLCANIC PLAINS – WESTERN
 DISTRICT, VICTORIA 1957
 Pastel on mounted paper 31cm. x 46cm.
 Possession of the artist

above
 SHAY DOCKING TOWER HILL VOLCANO –
 LANDSCAPE OF CHILDHOOD 1975
 Pencil on paper 29 cm. x 116cm.
 Possession of the artist

right
 SHAY DOCKING VOLCANO WITH PA TERRACES AND
 DISTANT CONES (VOLCANIC ISTHMUS SERIES) 1969
 Oil and acrylic on hardboard 142cm. x 125cm.
 Private collection
 Photograph by Les Lloyd





SHAY DOCKING MOONCATCHER (TREE ICON SERIES) 1962
Oil and acrylic on hardboard 183cm. x 122cm.
Private collection

experience of the Wimmera, recollected now in tranquility, but with its harsh quality undiminished.

The Tree Icons gave way in 1962 to the Tree Fiesta series, in which multiple coastal bush-forms replaced the single, isolated tree. These trees are no longer dead; the form of the painting is broken, patterned, and lively. The twisted and writhing hieroglyphs of sea-blown trees dance on the picture surface. Where the Tree Icons had captured the sculptured and formal effects of the growth and decay of isolated trees, the Tree Fiesta series gives form to the flickering repetitions of shape and light in a stand of trees. The style of the paintings becomes rhythmic. Single, well-defined forms are replaced by a more complex, semi-abstract pattern, which runs across the whole painting.

In 1965 Shay and her husband moved to Auckland, New Zealand. Shay Docking's first New Zealand pictures were partly in the Cubist-derived style of overlapping planes that she had developed for herself in order to render the Australian bush, and to give it some 'shape'. From the beginning, however, the New Zealand light lay cool and exquisitely sharp across these complexly patterned surfaces.

With an unfolding delight in gradual discovery she found the forms of New Zealand, as well as its light, imposing themselves on her. She also became interested in the island of Tanna with its volcano, Yasir, in the New Hebrides archipelago. In New Zealand Shay Docking became conscious, as she had been conscious at school in Warrnambool – where among her favourite subjects were geomorphology and geology – of the volcanoes among which she was living. As the artist's identification with what she calls 'this feminine, almost voluptuous, animistic landscape' became more deep and more serious it also became more exact. Geological fact and empathetic sensibility fused together in pictures that heighten the realities of the South Seas landscape almost to surrealities. They do this by means of a simplification of style that is as radical as it is forceful. Her empathy, her flair for catching the tone of a fall of light, find their summation in these studies of 'nature as sculptor'. As she puts it, 'the volcano which builds up, and the ice which carves the landscape' are the personages of the drama – and the cool, crisp light presides.

In *Descending Glacier and Valley*, the painter presents, in a moment of perfect equilibrium, her chief actors, the great fangs of ice, and the smooth, U-shaped, rhythmical valleys that they have cut. An image of exceptional lucidity, this illustrates very vividly the inexorability of nature. *Lacuna: Volcano with Double Crater* (*South Seas Icon 2*), one of a series exhibited in 1974 at the Bonython Gallery, Sydney, is an organic, intensely animistic painting whose symbolism tends to become explicitly sexual in a way that would be intolerable if the colours, exact transcriptions of characteristic New Zealand tonalities, did not cool the whole feeling of the picture.

In the management of colour in this picture one sees, especially, how well this artist records the South Pacific light. Her conjunctions of black with a range of greens, from dark moss-velours through to light and clear but never high-key shades, render beautifully the fall of New Zealand light, deep and 'black' with intense, rich shadows. The ubiquitousness of nature in New Zealand, for the most part benign nature, a matter of extinct volcanoes and curvilinear, eroded hill shoulders, is expressed perfectly in this painting but, beneath the soft, inexpressibly calming greens we feel the primitive forms and the primeval powers. The extinct volcano, with her crater lake and secondary cone, is friendly like a tribal totem, amiable in old age. She has become a twilight spirit. Once full of titanic energy, she is now content to doze, the lines of her great force softened by a grass covering of cool greens and blacks. The artist sees the word 'lacuna' as meaning 'place of reflection' and 'the place of psychic awareness'.¹

One of the most striking, sombre and dignified of the volcanic works is *Deep Sea and Volcanic Island Wall* (*South Seas Icon 9*). Less animistic than *Lacuna: Volcano with Double Crater* (*South Seas Icon 2*) it has, even so, its own particular affective grammar. The volcano, rendered in the superb 'sooty, dark black-green' which the painter finds everywhere in the New Zealand landscape, rises from a cold, slate sea to a grey, answering sky. The thrust of the island is sudden, inexorably upward and authoritative: this is a place that has a presence to match man's own.

¹James Hillman, 'First Adam, Then Eve: Fantasies of Female Inferiority in Changing Consciousness' (*Art International*, Vol. XIV, No. 7, 20 September 1970, p. 41).



above
SHAY DOCKING DESCENDING GLACIER AND
VALLEY (GLACIER TERMINAL SERIES) (1970)
Pastel mounted on hardboard 77cm. x 70cm.
Possession of the artist

right
SHAY DOCKING TOWARDS TOMAREE PEAK (TREE
FIESTA SERIES) 1964
Oil and acrylic on hardboard 183cm. x 137cm.
Dunedin Public Art Gallery, New Zealand
Photographs by Les Lloyd





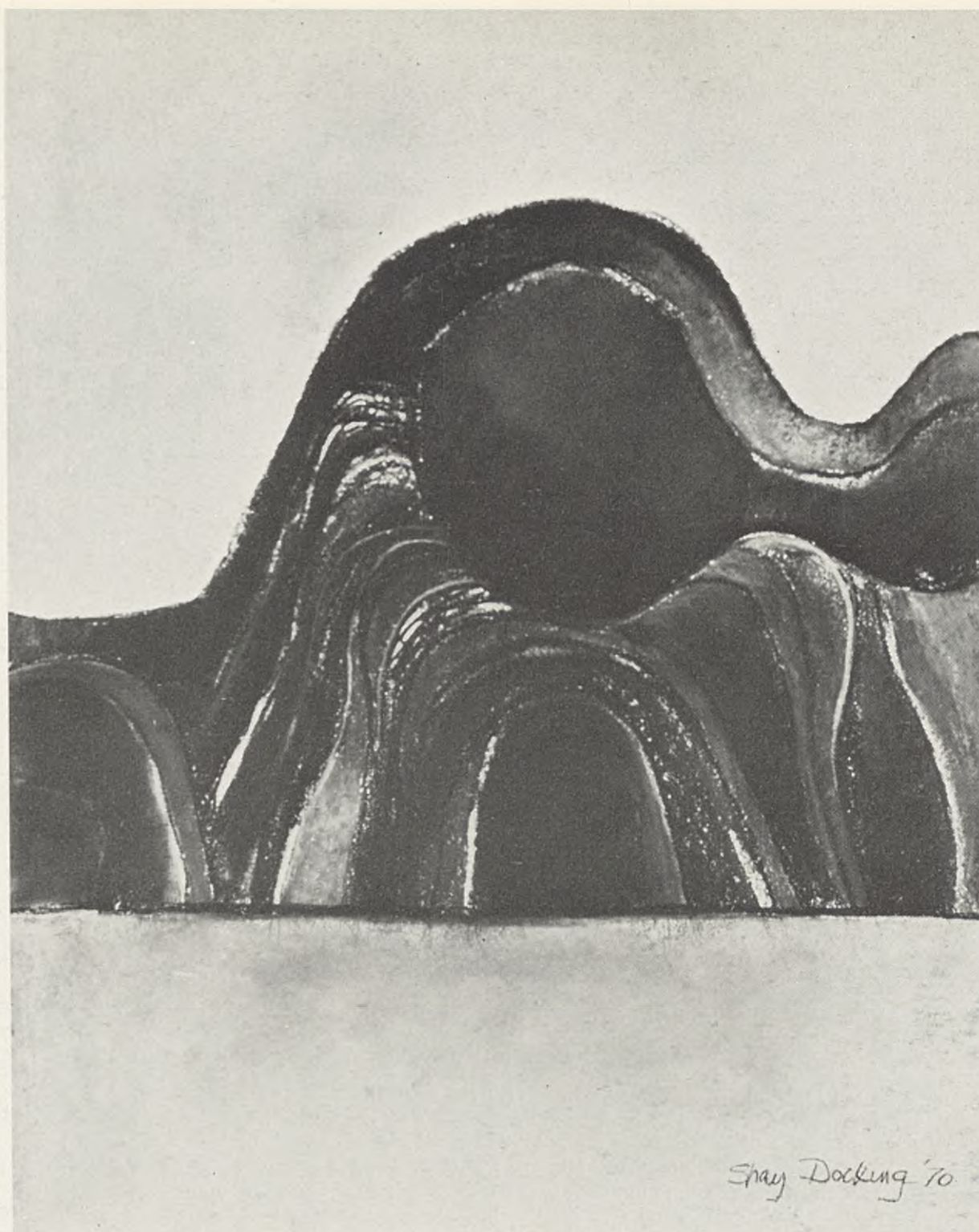
What has become familiar and dulled with use, an altogether extraordinary landscape, becomes again new and powerful. The country is seen in this symbol as it is in fact: amiable to man, but at the same time indifferent to him.

The light and the texture are taken from life; so, too, is the sense of the magisterial otherness of nature, the autonomous unconcern of the land for the people. In this expressionistic, Surreal icon, Shay Docking has herself felt into insensitive nature and, paradoxically, shown how it 'feels' for nature not to feel, towards man or towards anything else. Yet, paradoxically, she projects – or extracts – an odd sense of positive unfeeling, an absolute indifference. It is not, now, that nature is unable to be sensitive to us: it is as though it would not. These velvet mountains in which we delight have a being all their own, beyond, and quite independent of our being.

In *Horn of the Earth* (*South Seas Icon 1*) and *Temple and Ocean* (*South Seas Icon 20*), the iconography is serious and direct, the animism explicit and asserted. There is no trace of man: there is only the great mountain, its crater now a kind of face or Cyclopean eye against the infinite sea, with the cabbage-tree palms, plumed like fetishes, bowing and inclining as would worshippers towards the great Presence of the mountain.

The sense of the serious power of nature and of local spirits in these pictures is unmistakable; at the same time, their highly decorative line and texture contrive that they shall not be sententious or solemn. This is a tale about old gods, such as one might tell to children but with the oil painting *Temple* (*South Seas Icon 4*) from the same thematic material, simplification of form and concentration of energy have produced a properly hieratic icon. The children may go to bed a little frightened, a little chastened.

Suburban Summer (*South Seas Icon 7*) makes a statement about people; it is a piece of witty sociology, a quip on urban geography. The artist is commenting on the people who live, so unconcernedly, in this powerful, slumbering, feminine landscape, unconscious of the Earth Mother beneath them. Up to the very flanks of the volcano stretches the little township of Tiki-Taki, comfortable and incongruous against the exploded mountain with its breached crater and fall of foothills.



opposite

SHAY DOCKING LACUNA: VOLCANO WITH DOUBLE CRATER (SOUTH SEAS ICON 2) 1971
Oil and acrylic on hardboard 164cm. x 137cm.
Private collection

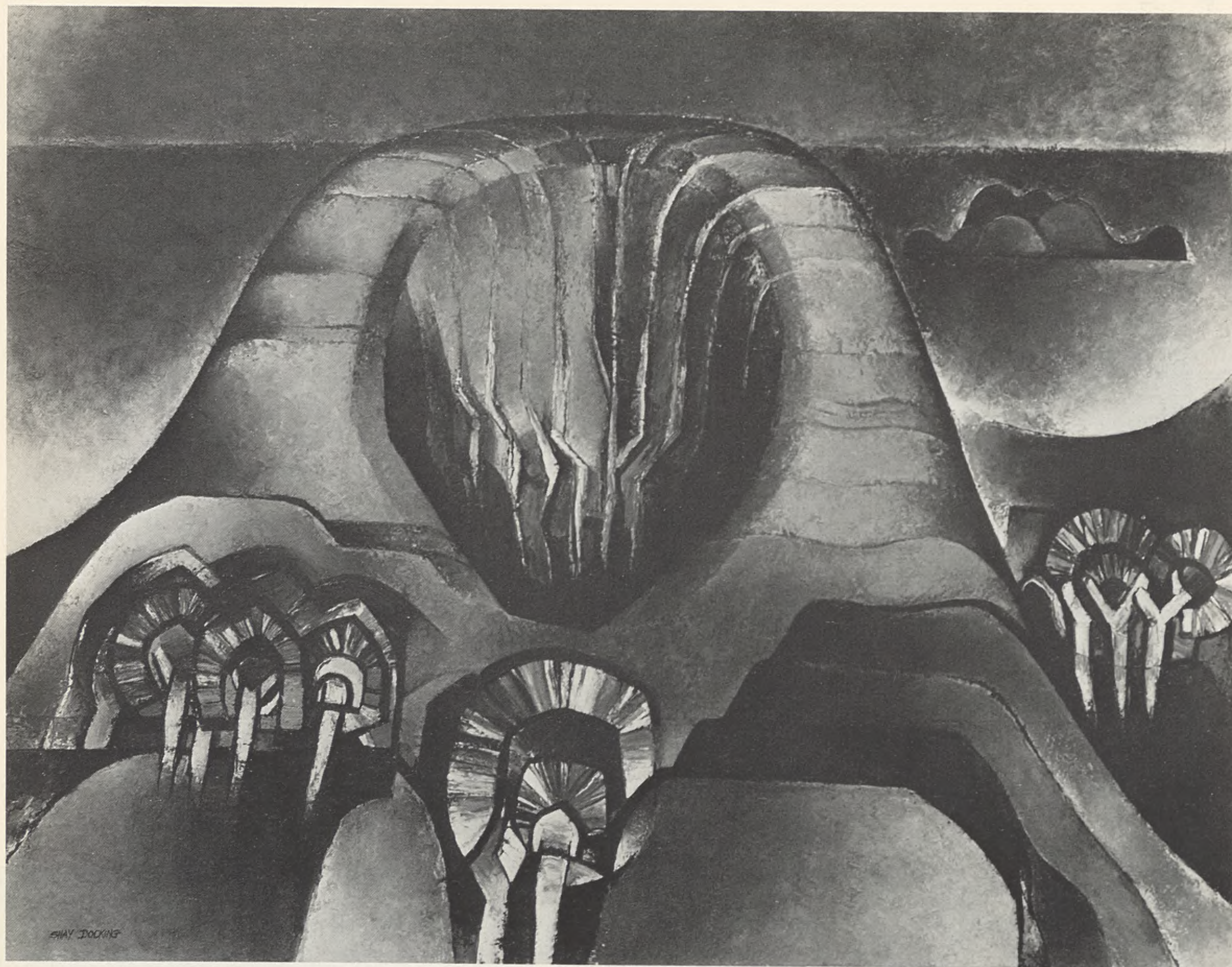
above

SHAY DOCKING DEEP SEA AND VOLCANIC ISLAND WALL (SOUTH SEAS ICON 9) 1970
Pastel mounted on hardboard 54cm. x 42cm.
Owned by P. AE. and S. J. Hutchings
Photograph by Roger Webber

right

SHAY DOCKING FIRE IN THE ICE (GLACIER TERMINAL SERIES) (1971)
Pastel mounted on hardboard 95cm. x 76cm.
Possession of the artist

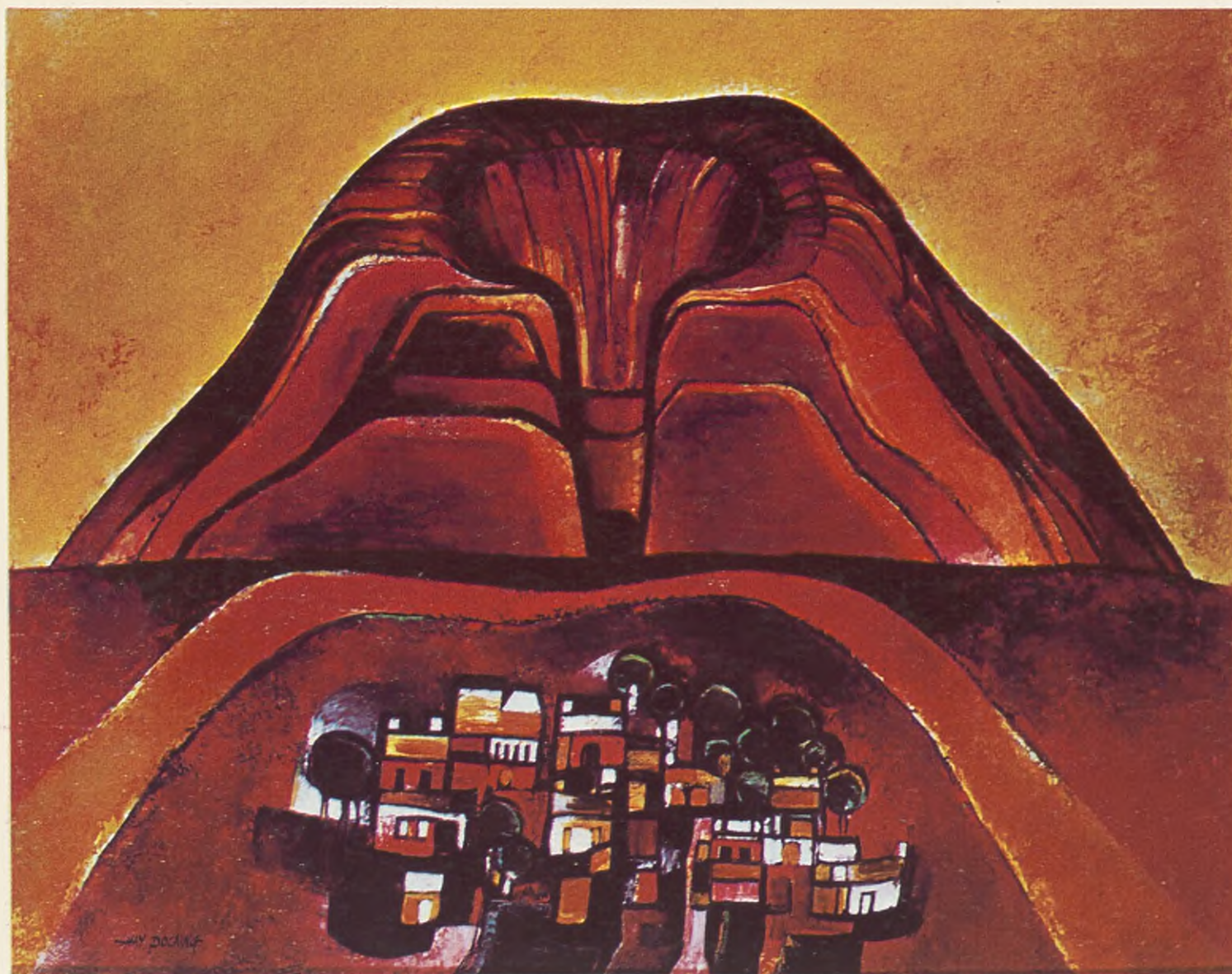




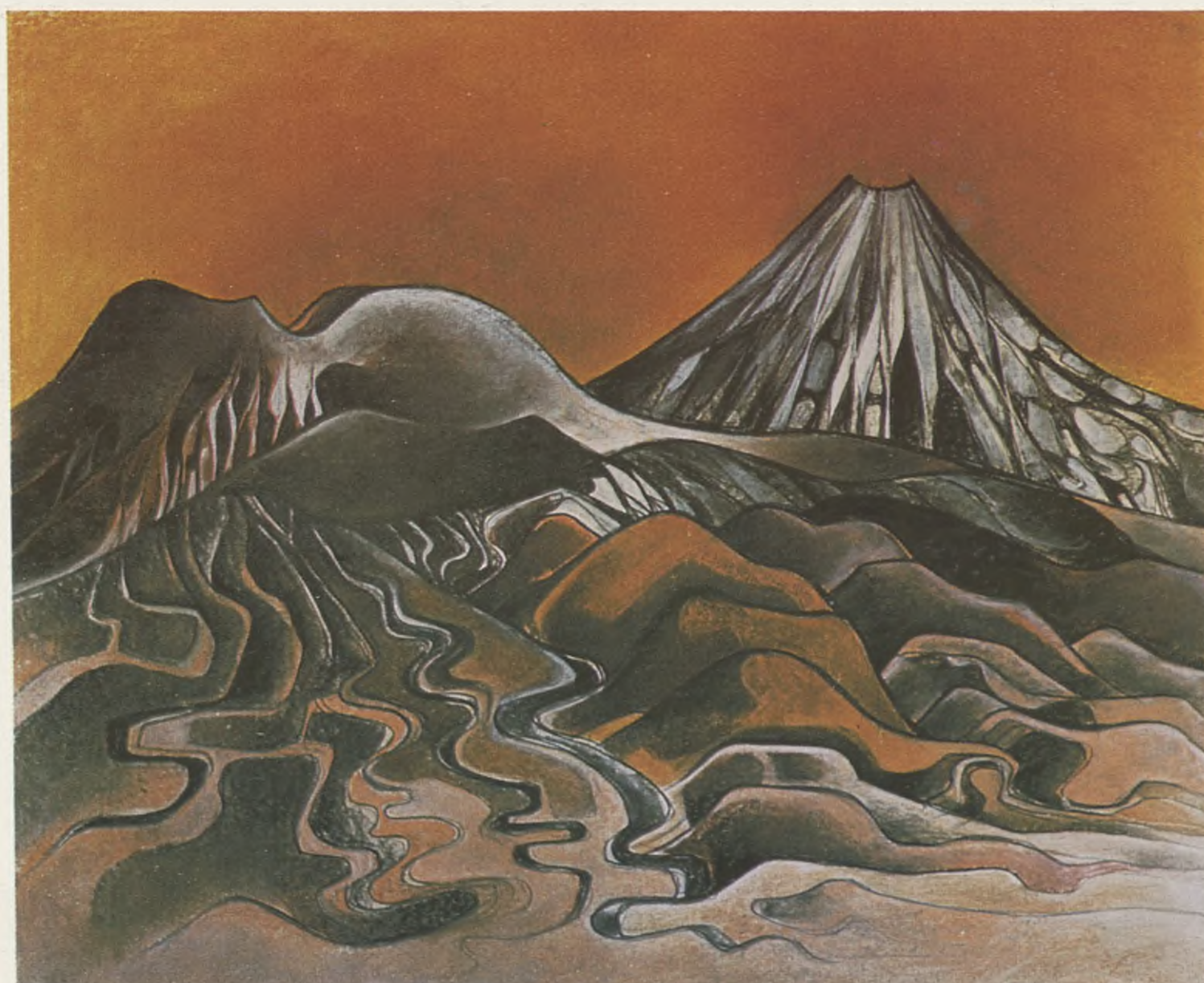
above
 SHAY DOCKING HORN OF THE EARTH (SOUTH SEAS
 ICON 1) (1972-73)
 Oil and acrylic on hardboard 169cm. x 217cm.
 Art Gallery of New South Wales

opposite
 SHAY DOCKING APOCALYPTIC LANDSCAPE –
 HARBOUR IN FLOODED CRATER (VOLCANIC
 PENINSULA SERIES) (1974)
 Pastel mounted on hardboard 96cm. x 76cm.
 Possession of the artist

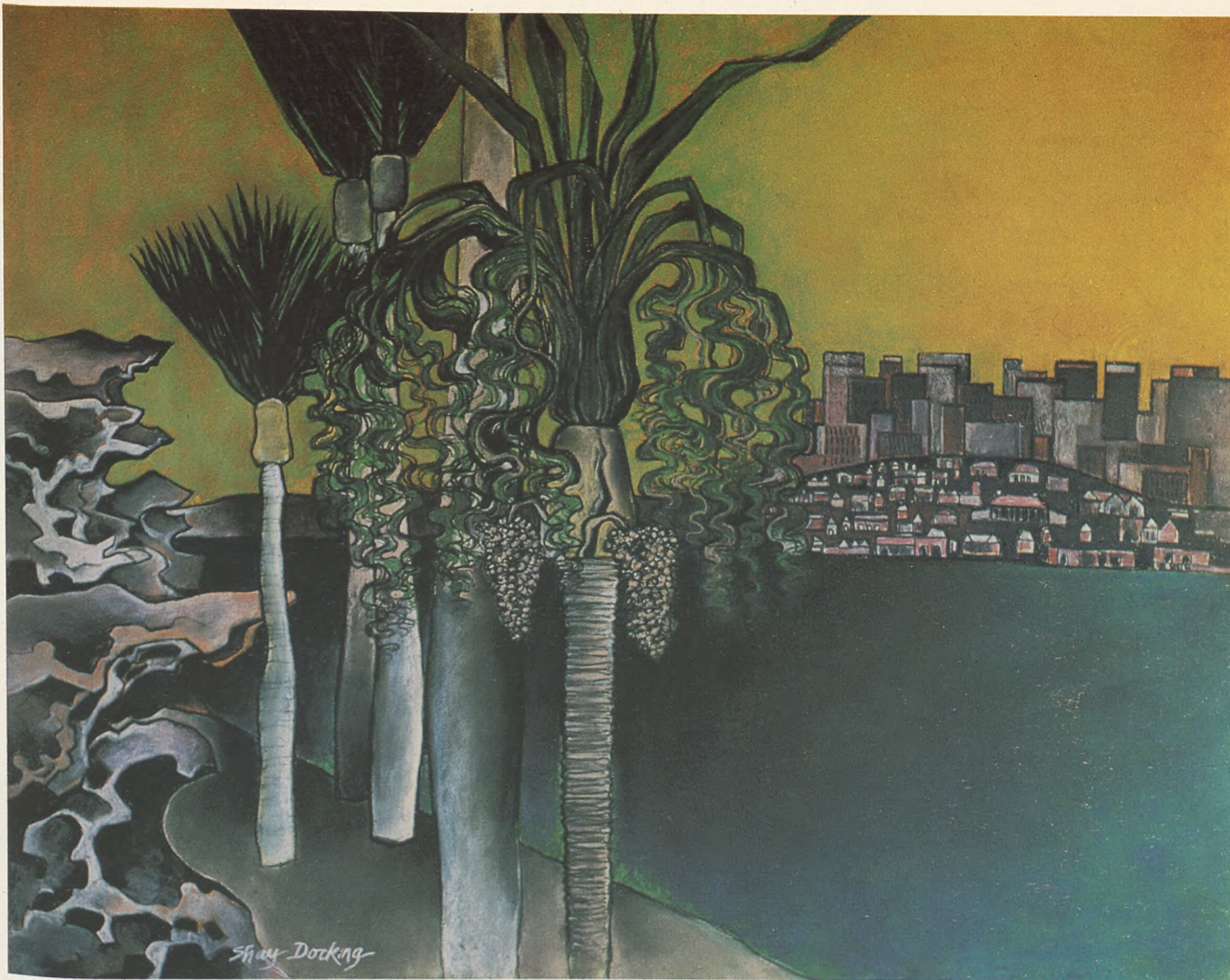




left
 SHAY DOCKING TOTEM MOUNTAIN WITH BRASSY
 SKY (SOUTH SEAS ICON 21) 1973
 Oil and acrylic on hardboard 166cm. x 208cm.
 National Gallery of Victoria



right
 SHAY DOCKING VOLCANIC PLATEAU WITH
 SACRIFICIAL MOUNTAIN (VOLCANIC PLATEAU
 SERIES) 1973
 Pastel mounted on hardboard 77cm. x 94cm.
 Possession of the artist



SHAY DOCKING PALMS WATCHING (LANDFALL
SERIES) 1975
Pastel mounted on hardboard 77cm. x 97cm.
Possession of the artist



above left
SHAY DOCKING BREAKWATER AND CLIFF FORTRESS
(LANDFALL SERIES) (1972)
Pastel mounted on hardboard 96cm. x 77cm.
Possession of the artist

top right
SHAY DOCKING ANGOPHORA TREE AND HEADLAND
(LANDFALL SERIES) (1975)
Pencil on paper 25 cm. x 20cm.
Possession of the artist

above
SHAY DOCKING PALMS WITH YACHTS PROCESSING
(LANDFALL SERIES) (1975)
Pencil on paper 25cm. x 20cm.
Possession of the artist

The title of a fine glacier picture, *Fire in the Ice*, plays on a phrase from the description of the land around Grendel's Mere as it is described in *Beowulf*:

This passage contains, as Kenneth Clark says, 'almost all the elements of which the landscape of fantasy is composed',¹ and the primitive, Germanic animism of *Beowulf* is echoed remotely, but clearly, in this altogether twentieth-century landscape-icon. The picture can, too, be read in terms of a later, more cultivated sensibility than Beowulf's. The picture reminds one, inevitably, of S. T. Coleridge's lines:

Like Coleridge's poetic image, this icon goes beyond anything that it might explicitly say to symbolize a whole complex of feeling: 'That sunny dome! those caves of ice!' have a sense quite beyond mere topography.

¹Kenneth Clark, *Landscape into Art* (Murray, London, 1949, p. 37).

Shay Docking is now orientated firmly towards the Pacific with its many archipelagos of volcanic islands, which she periodically visits to gather continuing painting material. However, after first returning she felt the need to identify again with Australia. She began her Landfall series, which includes the recent Newcastle and Sydney paintings. Revisiting Newcastle in 1971, she found

Landfalls are discoveries but for a painter to come back to her own country involves, inevitably, rediscoveries of place and of self. All the works in progress – including many exciting pencil drawings still in sketch-books – open up further from what has gone before. ‘Discoveries made daily.’

J. W. Power (1881-1943)

Clive A. Evatt

When Mrs Edith Power died on the Channel Island of Jersey in October 1961, her will revealed that her late husband, Dr John Power, who had died on the same island eighteen years before, had bequeathed shares worth approximately £2,000,000 to the University of Sydney.

The money was to be used 'to make available to the people of Australia the latest ideas and theories in the plastic arts by means of lectures and teaching and by the purchase of the most recent contemporary art of the world . . . so as to bring the people of Australia in more direct touch with the latest art developments in other countries'.

Following this large gift, there has been established at the University of Sydney the Power Institute of Fine Arts. It consists of three components: the Power Department of Fine Arts, the Power Research Library of Contemporary Art, the Power Gallery of Contemporary Art.

John Joseph Wardell Power was born in Sydney on 12 October 1881, the son of a wealthy doctor who became a director of the Mutual Life & Citizens' Assurance Company Limited. His mother was the daughter of William

Wardell, the architect who designed St John's College, St Mary's Cathedral and other well-known buildings in Sydney and Melbourne.

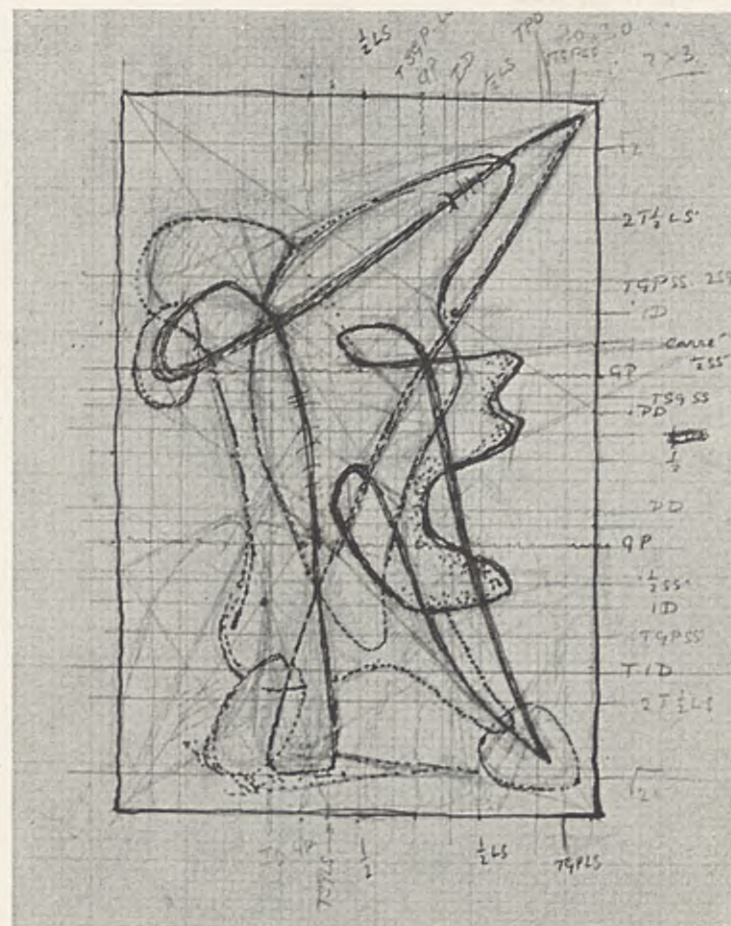
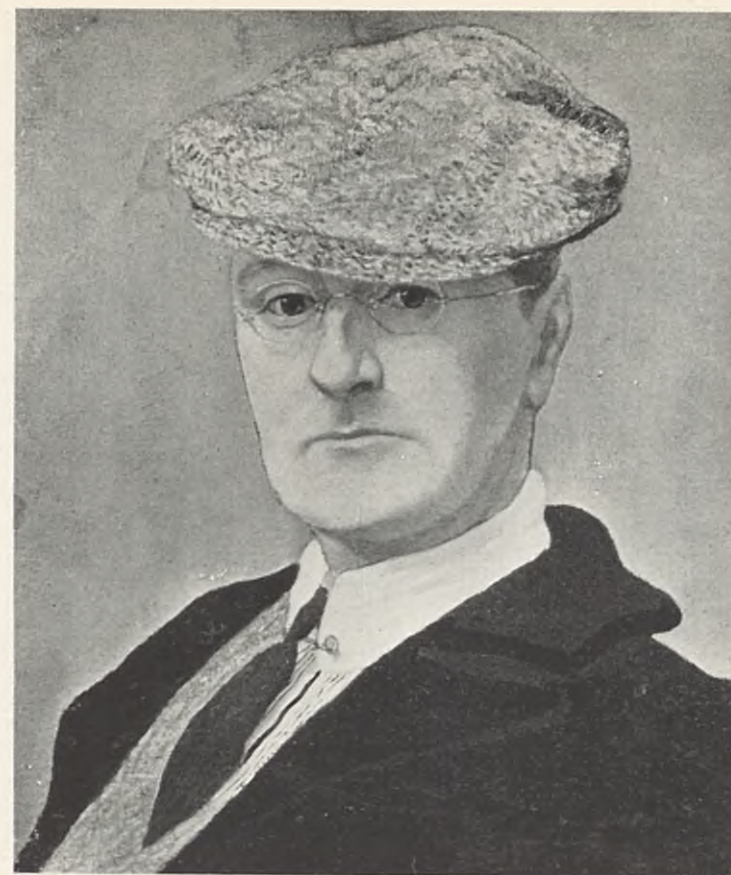
Power graduated as a Bachelor of Medicine from Sydney University in 1905 and, shortly afterwards, left Australia to pursue his medical studies in London. During World War I he served as a physician in the British army with the rank of Captain.

Power's father died in 1906, leaving John Power a substantial inheritance of shares and investments which kept him financially independent for life. He had a keen interest in art and his mother had encouraged him to draw and paint from the age of seven. After the war, he gave up the practice of medicine altogether and enrolled as an art student in the Atelier Araujo in Paris, where he studied from 1920 until 1922. The Principal of the Atelier, Senhor Pedro Araujo, a Brazilian artist, interested him in the geometrical measurement and pictorial construction of art.

Power believed that there was to be found in a good work of art a degree of methodical geometric planning and careful measurement of the sizes and shapes of the various motifs in their relation to each other. He did not take the extreme view that a painting was wholly an affair of mathematical formulae but rather that many of the best artists followed certain geometrical rules to improve upon the artist's original free-hand design.

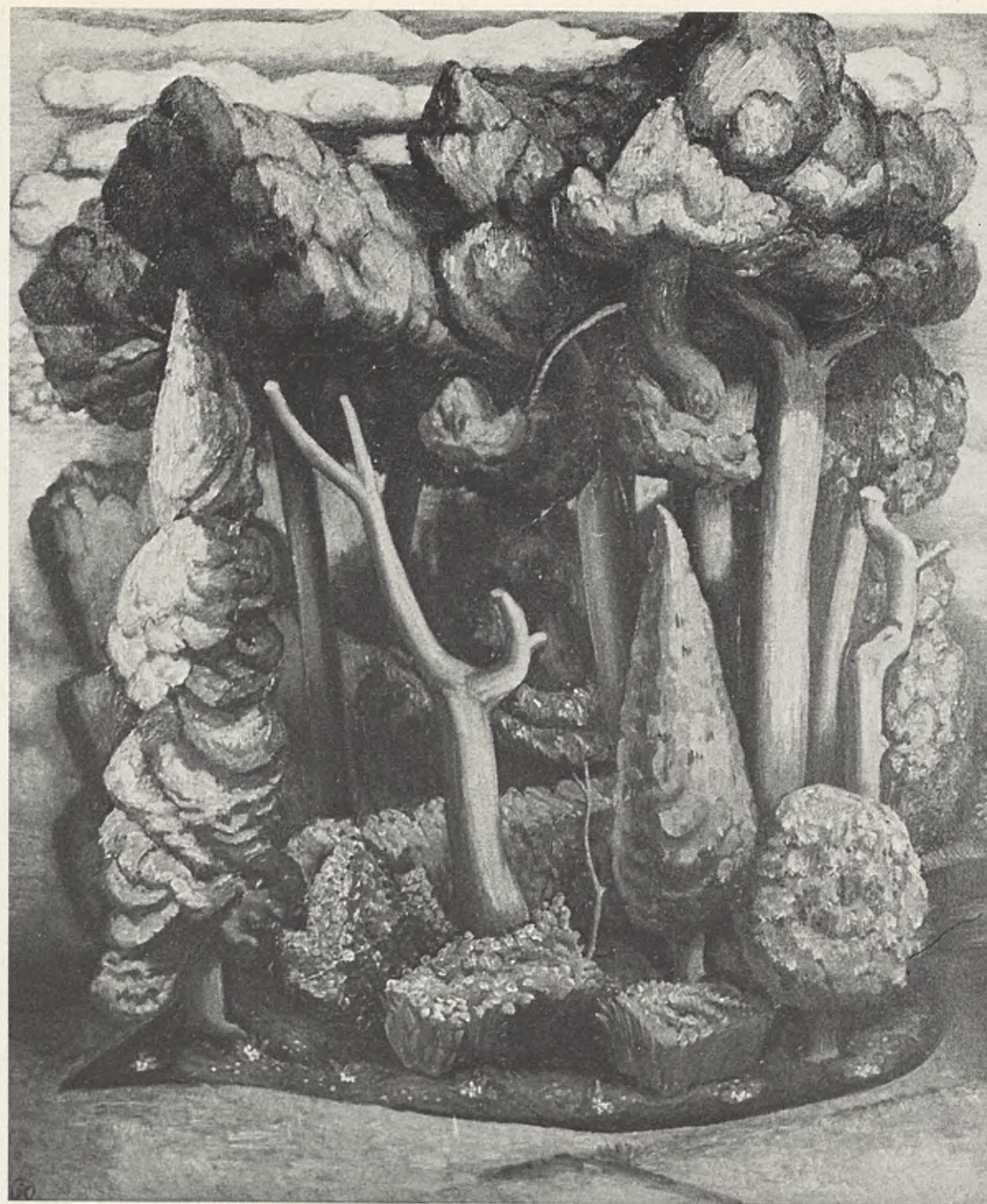
In 1933, Power published privately *Elements de la Construction Picturale* (Antoine Roche, Paris) and later an English translation. In this book Power sought to demonstrate that 'many great artists have used geometric methods to complete and balance their work and bring it into proportion with the space it had to occupy, and even, as with the moderns, as a suggestion for fresh formal arrangements'.

In the first part of his book Power discusses the different techniques used for constructing pictures and describes his methods of panel rectangulation, points of interest, divisions, transferring of proportions and so on. The second part of the book is a detailed analysis of six well-known paintings – Raphael's *Crucifixion* and *Disputa*, Rubens's *Small Last Judgement*, Duccio's *Noli me Tangere*, Juan Gris's *Nature Morte* and Signorelli's *Adoration of Infant Christ*.



top
J. W. POWER DR JOHN WARDELL POWER – SELF
PORTRAIT
Oil on canvas 46cm. x 41cm.

above
J. W. POWER DRAWING FOR HEAD
Ink, crayon and pencil 19cm. x 13cm.
Photograph by John Delacour



A keystone of Power's theory was the golden point or proportion based on golden rectangles whose sides were in the ratio roughly 8 to 13 or 618 to 1000.

The concept of mathematical proportions was first elaborated by the Babylonians, while the classical Greeks made proportion an ideal aesthetic reality. Such theories became widely adopted during the Renaissance and gained renewed popularity in the late nineteenth and early twentieth centuries and Power, who accepted this philosophical tradition, presents a mathematical theory of proportions that lays particular stress on centres of interest or foci of pictures and their symmetrical composition.

The drawing for *Head* is typical of Power's analytical method and technique. The golden points (GP) are marked on the long and short sides of the rectangle as are the various transference points which are calculated by use of compass and rulers. The lines of the drawing, whilst intuitive in the beginning, are guided by various mathematical foci points. Power prepared numerous preliminary sketches, drawings and studies of his paintings in this manner and most were carefully analysed in accordance with the principles set out in his book.

Power's early paintings such as *Trees*, of 1925, have an emphasis on contour so that the outline is as much geometrical as natural and demonstrates his preference for patterns and precise shapes from the early stages of his artistic career. Power became a devotee of Cubism and *Nature Morte - Beach*, of 1926, is probably his earliest surviving Cubist painting. The Cubist device of simultaneity or of showing two or more aspects of a single object at the same time must have been appealing to him since it recurs in his paintings time and time again. *Newquay*, of 1930, is a typical Cubist painting showing a multiplicity of views of the seaside town.

During the 1920s and early 1930s Power's art was, in the main, Cubist, and his pictures showed many favourite

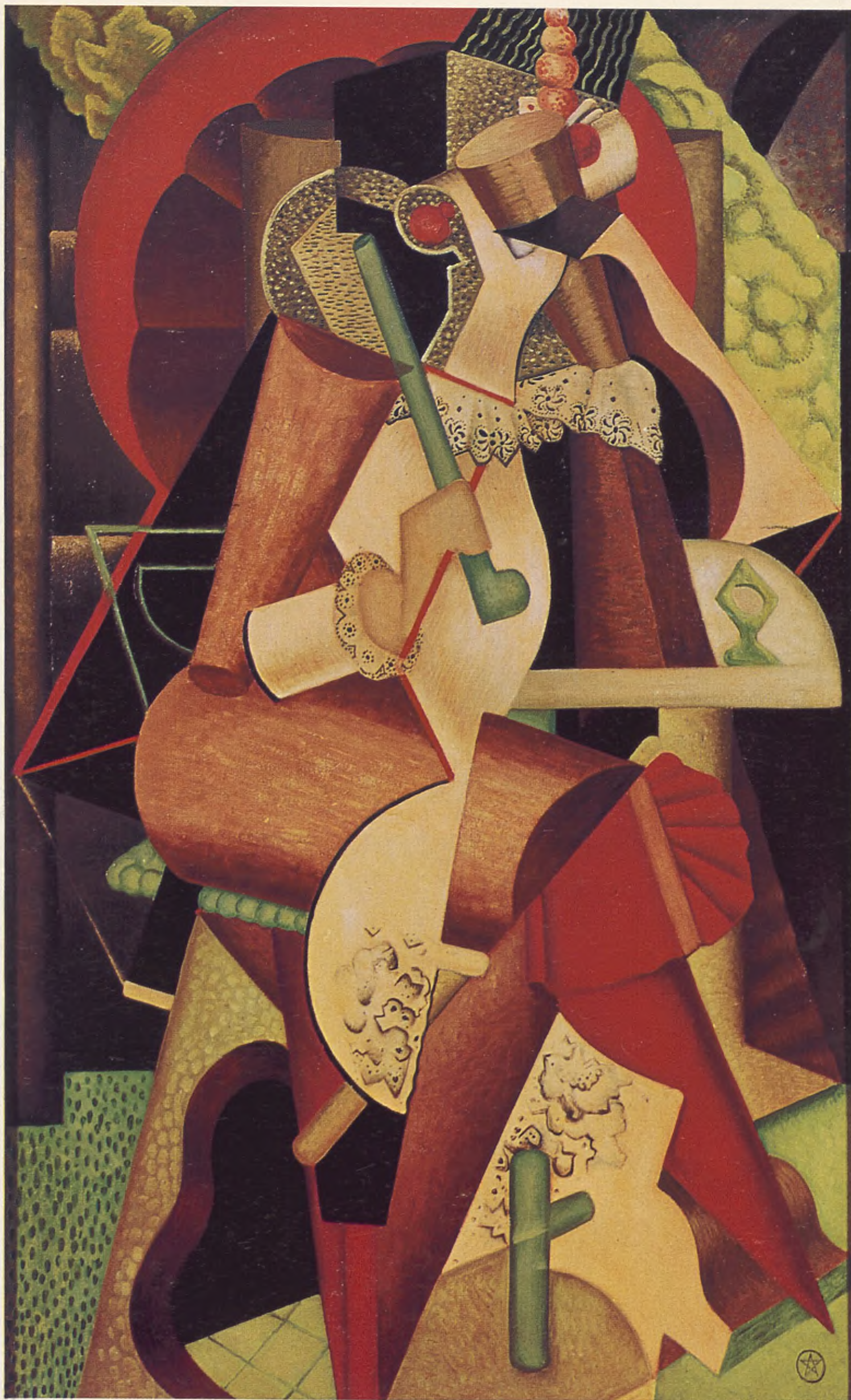


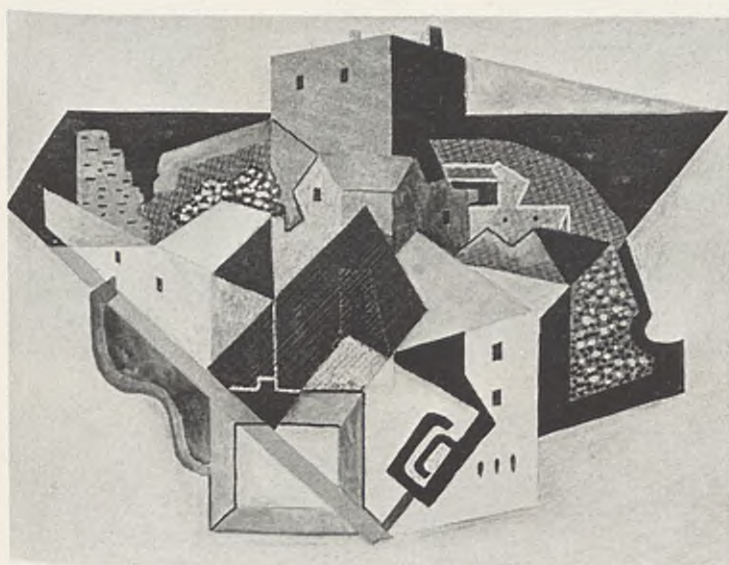
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J. W. POWER TREES (1925)
Oil on canvas 89cm. x 74cm.
Photograph by John Delacour

left

J. W. POWER NATURE MORTE - BEACH (1926)
Oil on canvas 51cm. x 76cm.
Power Gallery of Contemporary Art





opposite

J. W. POWER FEMME A L'OMBRELLE (1927)
Oil on canvas 132cm. x 79cm.
Photograph by John Delacour

top

J. W. POWER NEWQUAY (1930)
Gouache and papiercotte 53cm. x 41cm.

right

J. W. POWER DANSEURS A L'ACCORDEON (1928)
Oil on canvas 135cm. x 76cm.

Power Gallery of Contemporary Art



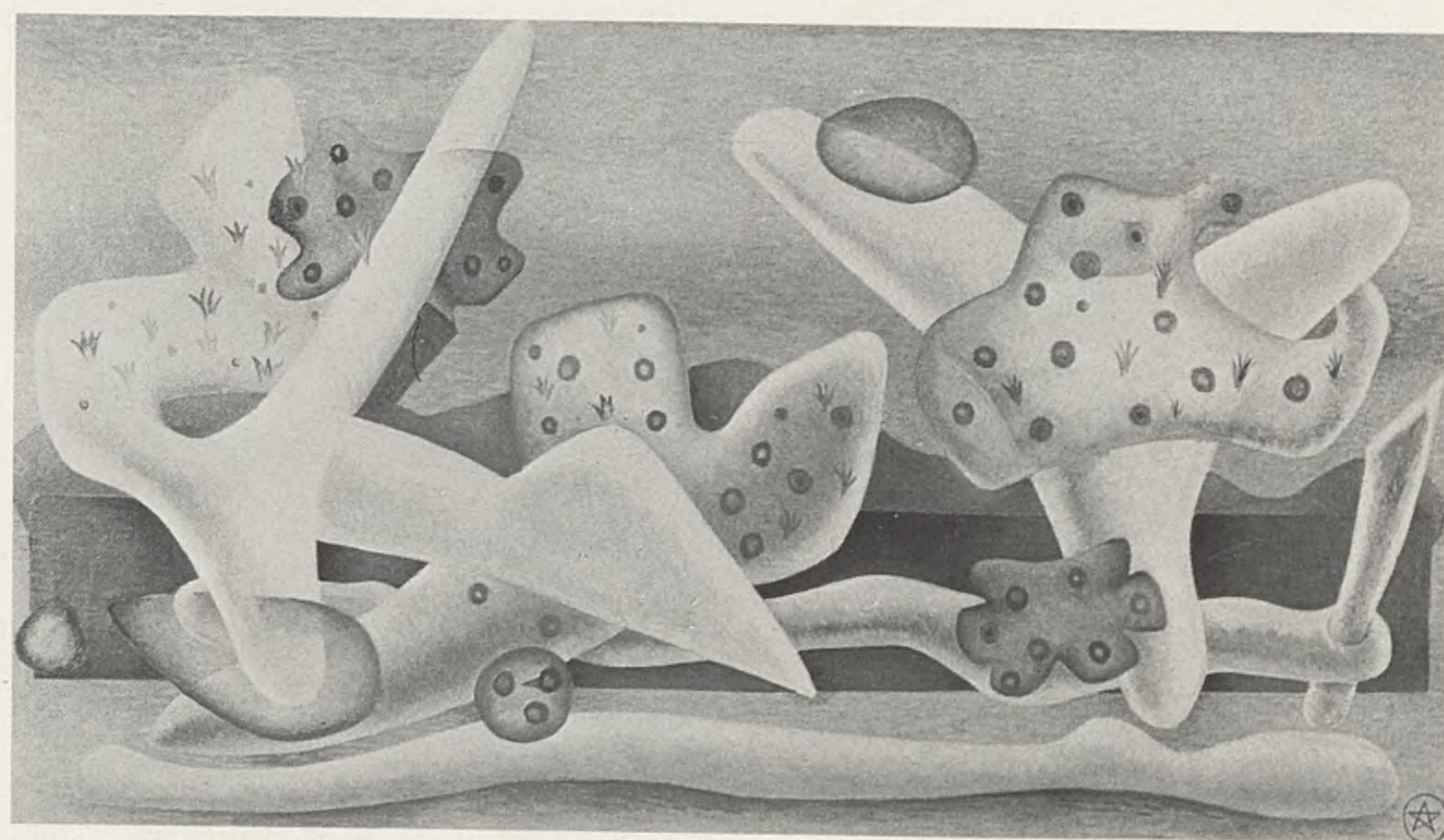
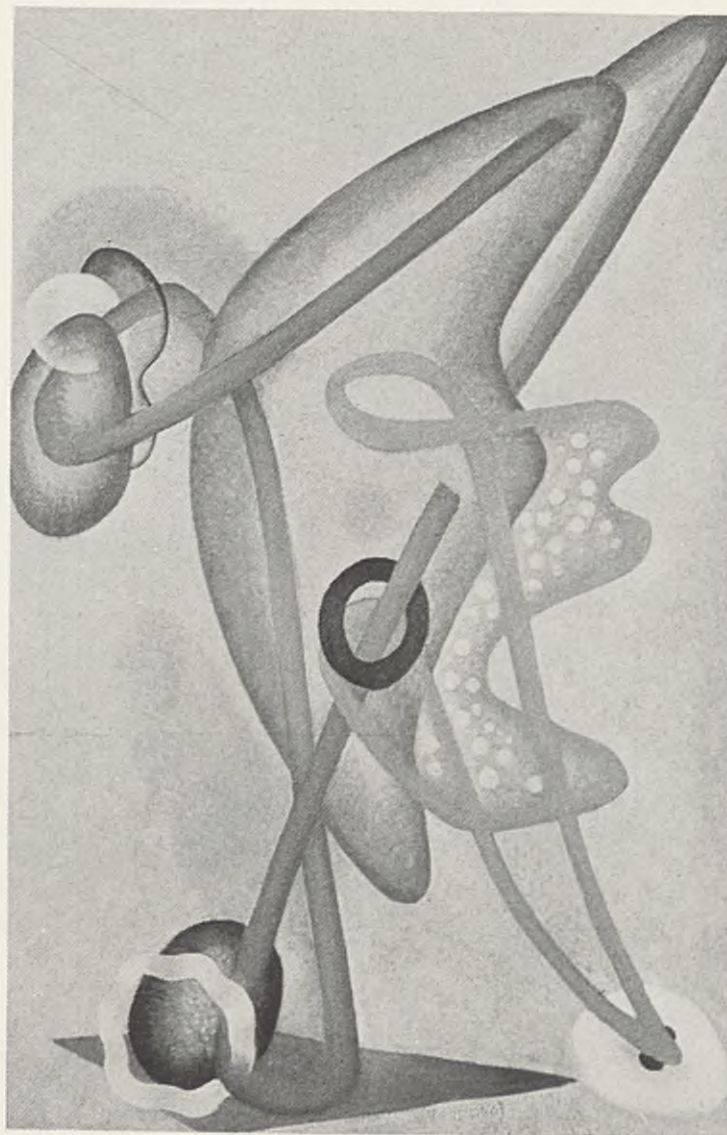
figurative motifs such as a cowboy or a woman playing an accordion; these were broken up into various Cubist and mathematical shapes and relationships, as can be seen in *Danseurs à l'Accordeon*, of 1928. In other paintings, such as *Composition*, of 1933, Power was more abstract so that the original figures became unrecognizable in themselves, being transformed into flowing patterns or designs. His colouring, up to this period, was mostly rich and sensuous with a preference for darker colours.

In the 1930s Power became familiar with the French Surrealists and some of his later work shows Surrealist influences with strange, biomorphic shapes somewhat akin to the work of Tanguy, whom Power admired. The later paintings such as *Head*, of 1935-38, and *Marine*, of 1938, have become flatter and the colours brighter but less rich.

Power frequently signed his paintings by using the symbol of a five-pointed star enclosed in a circle and between the points he often placed the initials POWER or JWP.

Power was somewhat of a nomad and loved to travel extensively. Although his artistic life was centred around Paris, London and Brussels he did not live permanently in any one place for more than a few years. He joined the London Group in November 1924 and exhibited alongside Walter Sickert, Roger Fry and John and Paul Nash. He exhibited with the London Group and at the Independent Gallery intermittently from 1924 through to 1931 but the main centre of his activities was in Paris. He exhibited at Leonce Rosenberg's Paris gallery and was a member of the Abstraction-Creation group, which had emerged in 1932 from a fusion of the De Stijl painters such as Van Doesburg and the Constructivists such as Vantongerloo. Power also exhibited in Brussels and at the 'Exposition Internationale de Natures Mortes' in Amsterdam in 1933; he remained active in art circles until the outbreak of World War II, when he retired with his wife to Jersey where he died, on 1 August 1943, at the age of sixty-two, whilst the island was under German occupation.

After providing for his wife, a business friend and a relative, Power left the residue of his estate to the University of Sydney to benefit the people of Australia in the manner already mentioned at the beginning of this article.



top left

J. W. POWER HEAD (1935-38)
Oil on canvas 76cm. x 51cm.

top right

J. W. POWER LES FLEURS DU MAL (1926)
Oil on canvas 89cm. x 51cm.



above

J. W. POWER MARINE (1938)
Oil on canvas 51cm. x 89cm.

Photographs by John Delacour

Power Gallery of Contemporary Art

'F.I.A.C. '75'

2nd Foire Internationale d'Art
Contemporain Paris at Pavillon
d'Expositions de La Bastille

Arthur McIntyre

Most people seriously involved with the making of, and ideas developing from, forms of contemporary art feel that Paris is no longer a significant centre for what is most relevant in such art. Since the post-World War II period the United States of America has led the way while the European countries have tended to lag behind, leaving much of the most significant developments in American contemporary art to European expatriates, who carried with them basic traditions of European modern art and developed new forms out of old traditions in the United States of America.

The general gallery scene in Paris is fairly dismal as far as serious contemporary art is concerned, the broad emphasis being on fairly painterly approaches, worked out very thoroughly in the first thirty years of this century – Surrealism (now becoming a very commercial form of New Realism), Cubism, a mixture of French and German Expressionism and, of course, Impressionism. The more recent forms of the last are particularly obnoxious – all pastels and fluffy mists, heavily disguising banal subjects traditionally considered 'aesthetic': vases of flowers, country, tree-lined lanes and pretty young maidens usually, like the vases of flowers, in full bloom. The general commercial-gallery scene was reflected in the 'F.I.A.C. '75' and a good eighty per cent of work on display was little higher in standard than salon art to be found anywhere in the world (including Sydney). The remaining twenty per cent was interesting because of what it was itself and all the more stimulating because it has found its way, mainly in the form of photographic art (including print and conceptual displays) and video and experimental film, into a

very much dealer-dominated exhibition. The 'F.I.A.C. '75' was, overall, useful to the non-dealer visitor because it offered a broad and accurate reflection of what is happening in the field of contemporary art both in Paris and elsewhere (several of the Paris stands were occupied by galleries either based in the United States or with branches there). Almost one hundred dealers were represented by stands, with display areas varying considerably both in size and presentation standards. Two stands comprised particularly exciting display areas, one in black plexiglas with mirrored walls and another in heavy boxwood, the entire display having been prefabricated in a huge, wooden box, the multiple walls of which unfolded upon its arrival at the Pavillon to unveil the contents. Representatives came from France, the United States of America, Belgium, Austria, Italy, Great Britain, Sweden, Spain and Germany. Australia was conspicuous by its absence!

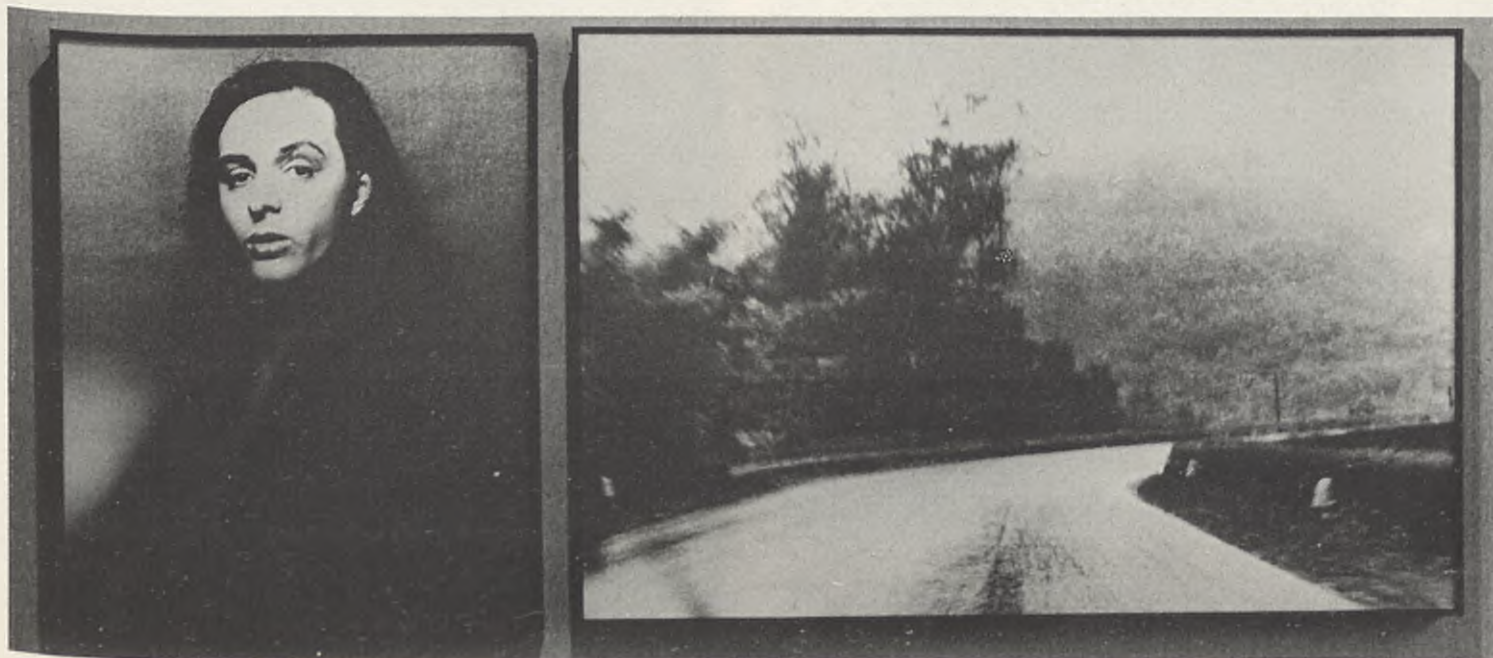
Obviously, there are limitations in international exhibitions of this nature. It is an expensive business freighting works of art, arranging and manning stands, covering insurance and so forth. The size of exhibits, and certainly the number, is limited. For galleries outside Europe without branches in other countries, there seems little hope of inclusion.

However, the best of contemporary Australian art would have stood up well against the international competition offered and some Australian representation at the 'F.I.A.C. '75' would have generated far more interest and excitement than the recent touring collection of Australian painting that visited Paris in January of this year and went almost unnoticed.

The work displayed at the 'F.I.A.C. '75' fell, fairly predictably, into established categories or headings associated with contemporary art. The diversity added further support to the generally held belief that there is no single or dominating form in contemporary art expression of the 1970s.

The most popular forms (gauging by viewer-reaction, purchasing enthusiasm and general interest) could be classified as New Realism, New Surrealism and Photographic Art. The themes that

URS LUTHI JUST ANOTHER STORY ABOUT
LEAVING (1974)





dominated in these fields were those of a sexual-fantasy nature (both heterosexual and homosexual) sometimes with lashings (literally and otherwise!) of violence and sadism. Themes lacking sex and violence were heavy on nostalgia (1930s fashions, Art Deco and World War I) while the traditional form of still life has come in for some interesting and deceptively 'pretty' treatment from the Spaniard, Beltran Segura. The Spanish representatives were almost all New Surrealists or New Realists. Unlike American New Realism (Mel Hunter and Philip Pearlstein, for example), the Spanish variety is highly emotive and seldom coolly detached. No doubt the tradition of Surrealism in Spain, through exponents such as Salvador Dali, has encouraged others like Horacio Silva and Equipo Realidad to follow in well-worn paths; Italian- and French-based Realists (Schlosser and Andre Szabo to mention two) were just as weak technically and as banal in subject-matter. Sandorfi's use of colour and duality of image elevated his work above that of others working in the Realist vein. The Surrealist representation suggested that Dali's decline and fall as an artist of integrity must be almost complete if the prints on display were any indication – tired, unimaginative and super-slick! Much of the current 'fashionability' for sex/violence themes can be compared to the lowest-common-denominator appeal of karate sex performance and horror B-Grade film on the commercial-film market.

At 'F.I.A.C. '75' the photograph registered both political and anti-nationalistic references but its main exploitation was in the areas of Conceptual and Body Art. From Austria, the Galerie Krinzinger's stand featured photographs of considerable tonal, textual and compositional skill, but formal qualities were less significant than the processes of Body Art depicted. The precursors to current trends in Body Art were Marcel Duchamp, with photographs of himself with hair shaped like Mercury's helmet, Piero Manzoni's autographed nude girls' rumps, not to mention his tins of labelled 'artist's shit', and Yves Klein's nudes, who painted each other with blue paint and slapped themselves against the canvas. The Austrian breed of young Body-Art exponents (Arnulf Rainer, Hermann Nietsch, et cetera) stick coloured pins into nudes, paint hearts on each other, pour the blood of animals on themselves,

place animal organs and intestines on their own naked genitalia and pull lots of funny faces for the camera. Perhaps this form of art can be interpreted as anti-violence material; more likely it is a case of straightforward sexual sado-masochism for its own sake.

The photo-collage and photograph to record an environmental happening or event were represented by Christo and Vostel. Christo appears as the leading exponent in the Environmental-Art field – many dealers seemed to be handling his work plans and mixed-media pieces as art objects in their own right, particularly those related to the Little Bay project, the Curtain Valley project and (most disturbing to the local French!) the project involving the wrapping of trees lining the Champs-Élysées approach to the Arc de Triomphe.

A display stand featuring plans and models for the new cultural centre, Le Centre Beaubourg, now nearing completion, proved interesting in environmental terms, as the Centre, hopefully, will become an active creative and display area for contemporary art in the centre of the main artistic area of Paris (Les Halles). This centre should supplement the existing collection at Le Musée National d'Art Moderne, where the emphasis is on earlier forms of modern art from the Paris School prior to World War II.

Mixed-media hanging works on display included Cornell's *Hotel Continental*, Tsoclis's multiple, *Informations*, and Amat's works incorporating many and varied found-object materials such as steel-wool, string, hair and driftwood (perhaps the latest development in Driftwood Arrangement?).

Sculptural art took very much second place at the 'F.I.A.C. '75'. Perhaps three-dimensional art is less saleable and larger works are difficult to transport but there was almost a total absence of maquettes. Just how significant is sculpture in the general contemporary art scene? Kinetic 'paintings' by Soto were represented, as were the intriguing and bizarre kinetic animals and human limbs of the Argentinian, Vanarsky, who composes his objects of countless moving, interlocking disc-like pieces in wood and plastic, which slowly uncoil and recoil in order to create a sense of inter-muscular co-ordination. Free-standing work—Jenny Smith's freaky-featured, life-sized humans from London and Semser's garishly

opposite top left

GRAHAM DEAN OVER-EXPOSURE (1975)

Oil and acrylic on canvas 56cm. x 68cm.

Photograph courtesy Nicholas Treadwell Gallery, London

opposite top right

MIKE FRANCIS SHOWING OUT (1975)

Acrylic on board 61cm. x 51cm.

Photograph courtesy Nicholas Treadwell Gallery, London

opposite bottom left

EQUIPO REALIDAD PITA ROMERO, MINISTER OF STATE, RESIDENT IN BARCELONA AND CARDINAL PACELLI, SECRETARY OF STATE TO THE VATICAN 1974

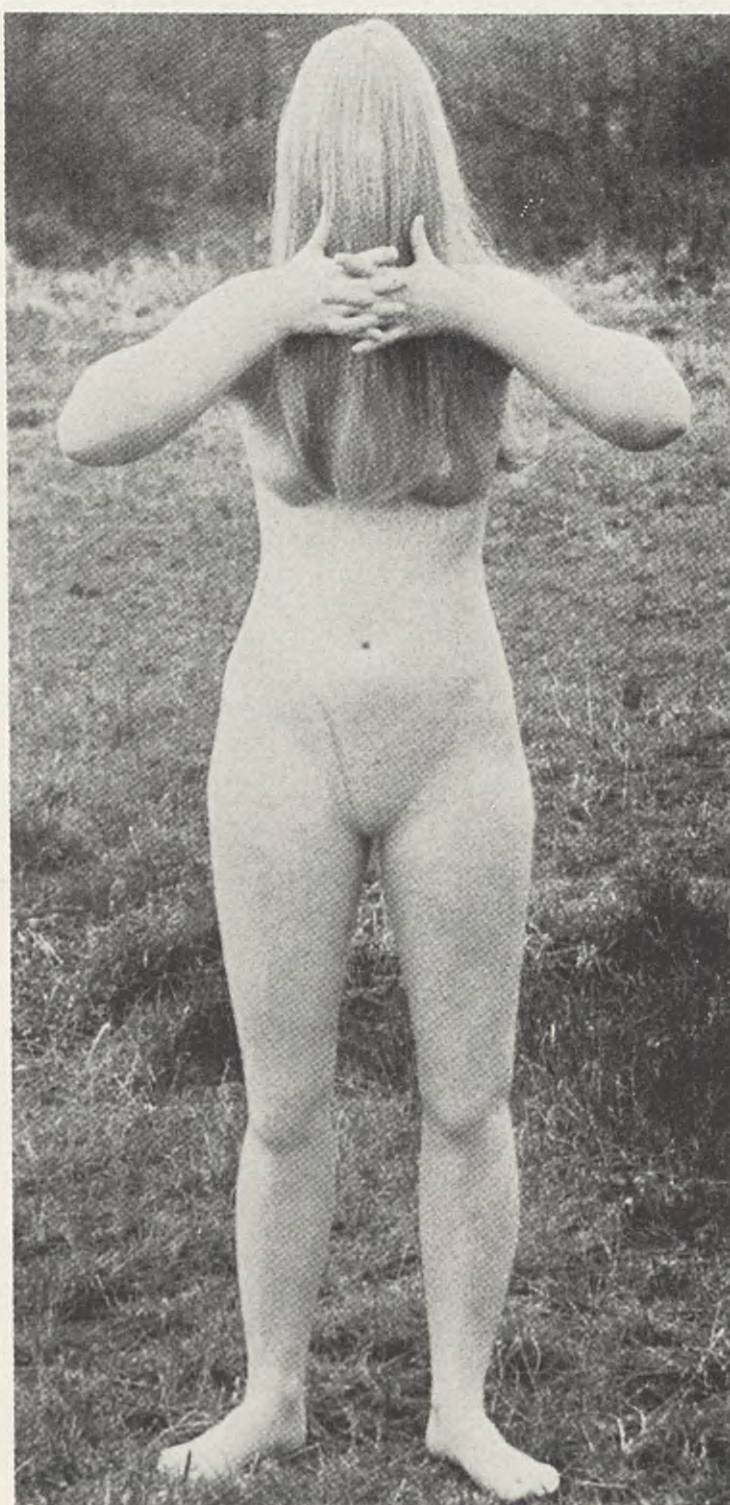
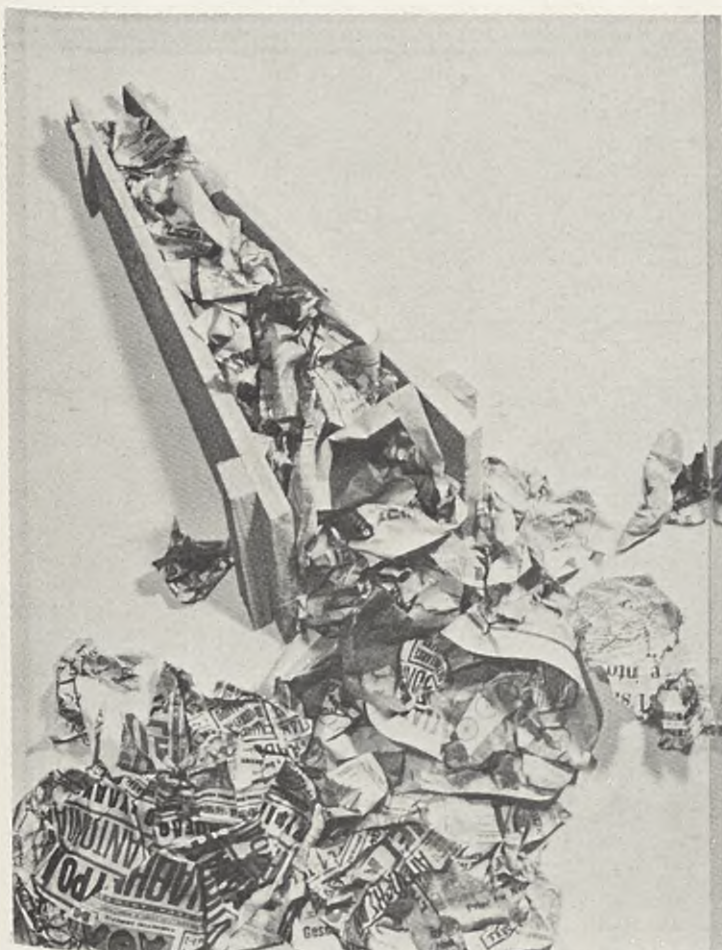
Mixed media 200cm. x 150cm.

opposite bottom right

SANDORFI



HERMANN NITSCH BODY ART (1975)
Photograph by Bucci-Donatelli-Sbarra



top left
TSOCLIS INFORMATIONS (1973)
Multiple original 90cm. x 63cm.

above left
JACK VANARSKY ANONIMO (1974)
Wood

above
JENNY SMITH FIGURE (1975)
Life size

painted, many-limbed figures from Belgium – exploited the human form, while Stoskopf's work combined wood and metal in a starkly aggressive piece entitled *Object Ritual*. Relief work by Constant (updated De Stijl) and Nevelson offered little excitement.

Experimental cinema included film by Niki De Saint Phalle (*Dady*), Spoerri (*Resurrections*), Martial Raysse (*Jesus-Cola*) and many more. Projection facilities were adequate, if not exactly comfortable, for the audience seated on the rather hard, cold floor.

Video was represented by Galerie Germain, with the collaboration of Sony France, with screenings covering a diverse range of approaches and topics, from question/answer sessions with artist and audience to some interesting conceptual films such as Dennis Oppenheim's *Nail Sharpening*. Castelli-Sonnabend videotapes and films from New York helped to confirm the increasingly important place video is playing as an efficient and cheap means of activating thinking-art on an international level of communication. Artists represented included Robert Morris, Claes Oldenburg, Edward Ruscha, Robert Rauschenberg and John Baldessari. In an age when the film image in mass media has such extraordinary impact, especially through newsprint and television, it would seem logical and, in fact, essential, that video film play a greater role in contemporary art both as an art form in itself and as an information dispenser.

The remaining categories at the 'F.I.A.C. '75' included the stylish geometry of Op artists such as Victor Vasarely and Yvaral, the shaped canvas of Frank Stella, and twentieth-century, commercial icons as depicted in familiar form as Pop Art by Tom Wesselman, Roy Lichtenstein and Andy Warhol. The last also figures prominently in the area of original prints displayed. The print, in all its many forms, is one of the most realistic solutions, and alternatives, to the high-priced original 'one-off' market. The contemporary art print covers most of the major areas of both traditional and non-traditional graphic expression. William Tillyer's new woodcuts with their loose geometric grids, Mel Hunter's lithographs of various horse breeds in a detached, New-Realist approach and editions by Caulfield, James Dine, Denny, and Ruscha were well represented.

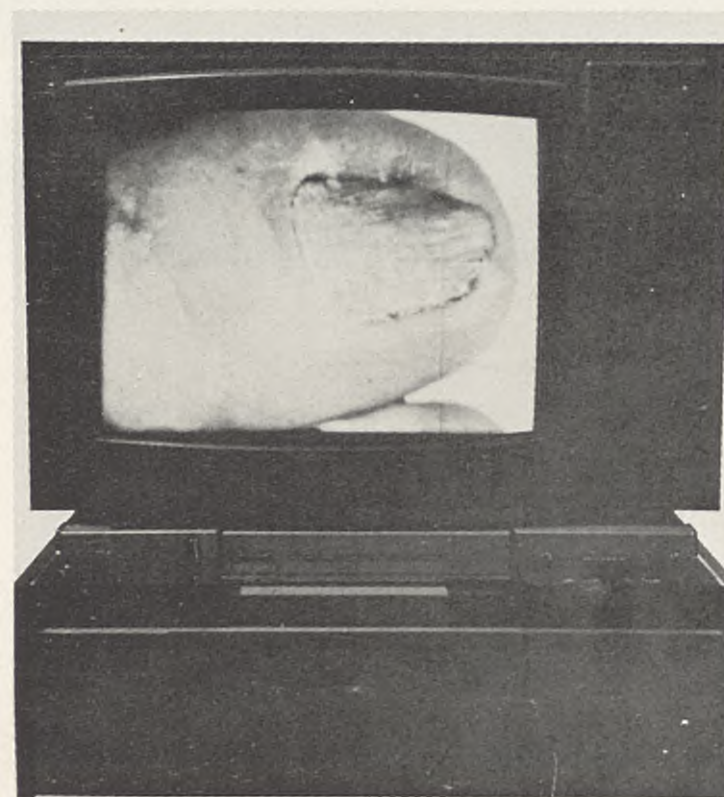
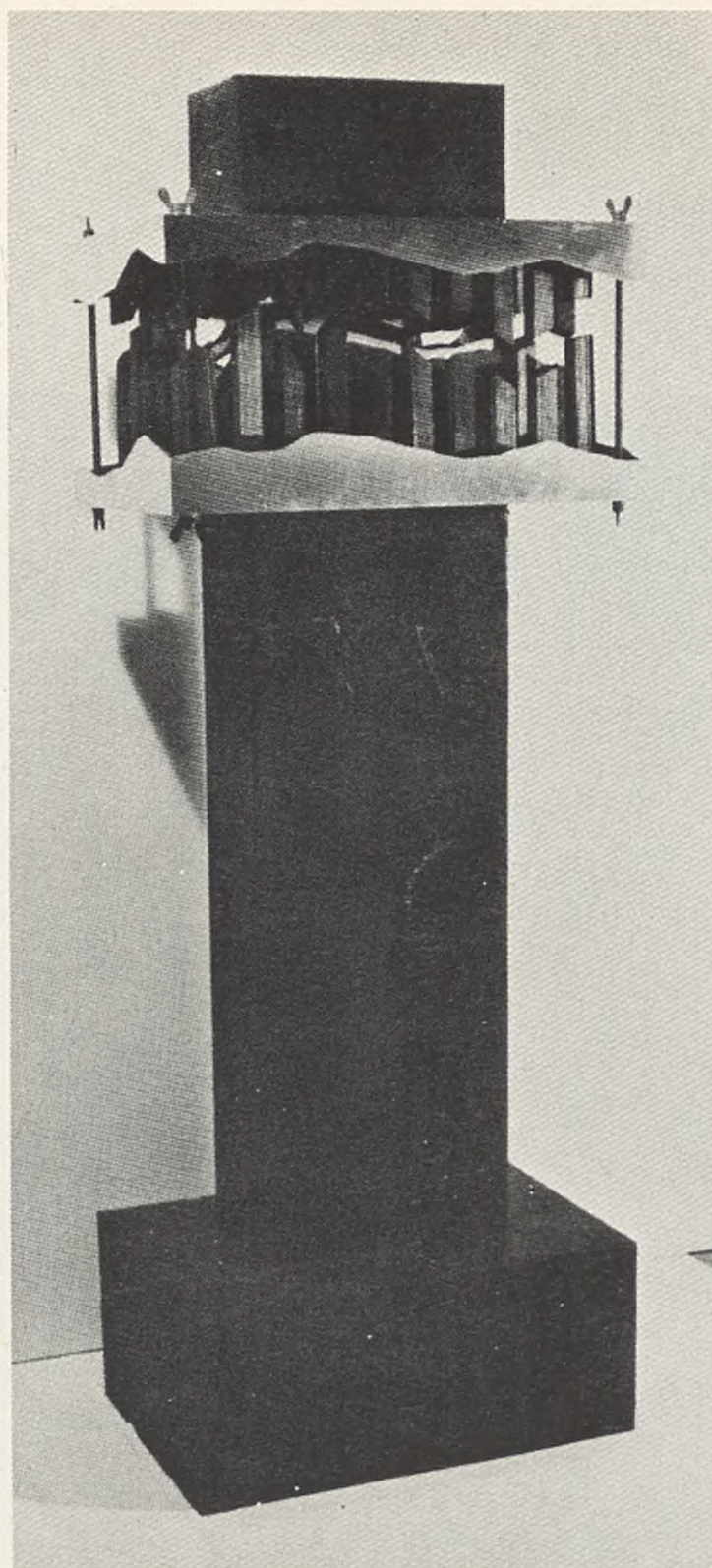
The final division of contemporary art

to feature prominently was that of Abstract Expressionism, mainly the less vital European variety (Hans Hartung, Pierre Soulages and Georges Mathieu), and Sam Francis from the United States of America. Newer developments of Lyrical Abstraction were poorly represented, and then mainly by European imitators of the New York style.

The conclusion to be drawn from the preceding observations is that New Realism and New Surrealism, with heavy emphasis on sex, violence and fantasy will be the most saleable, internationally, of the newer modes of contemporary art expression during the 1975-76 period. Work of a bizarre or nostalgic nature in theme and appearance will also be popular. Sculpture appears to be in a rather sad and neglected state, while the original print will increase in general appeal through greater diversity of the medium on the creative level and greater buyer acceptability. However, the original print could be running into trouble for, in spite of the fact that the medium 'has been well nourished by the benefits of an exploding technology, bold research, expanding markets and the talents and skills of many artists and artisans throughout the world',¹ the current economic recession is making its mark. Many print dealers have been failing, publication of print editions, folios and *livres de luxe* has slowed dramatically, print workshops are closing and students are dropping in numbers. The irony is that the original print, of all contemporary art forms, would seem to be the one least expected to be hit severely by economic recession!

The 'F.I.A.C. '75' has attracted almost 30,000 visitors and, in spite of the boycotting by some more anti-Establishment dealers on the grounds that they are anti-Capitalist and therefore anti-'F.I.A.C.', the interested observer of the contemporary art scene has been able to gain a genuine perspective. It seems to me that dealer art should move into the open market-place in this way in an effort to remove some of the traditional elitism and snobbishness associated with the display and buying and selling of art. The closed 'back-room' tactics and private-viewing sales techniques no doubt will continue, but art fairs such as the 'F.I.A.C. '75' provide a valid and interesting alternative.

¹Jules Heller, *Printmaking Today* (Holt, Rinehart and Winston, New York, 1972).



top
JEAN-LEONARD STOSKOPF OBJET RITUEL 1974
Mixed media 144cm. x 52cm. x 34cm.

left
DENNIS OPPENHEIM NAIL SHARPENING (1975)
Video



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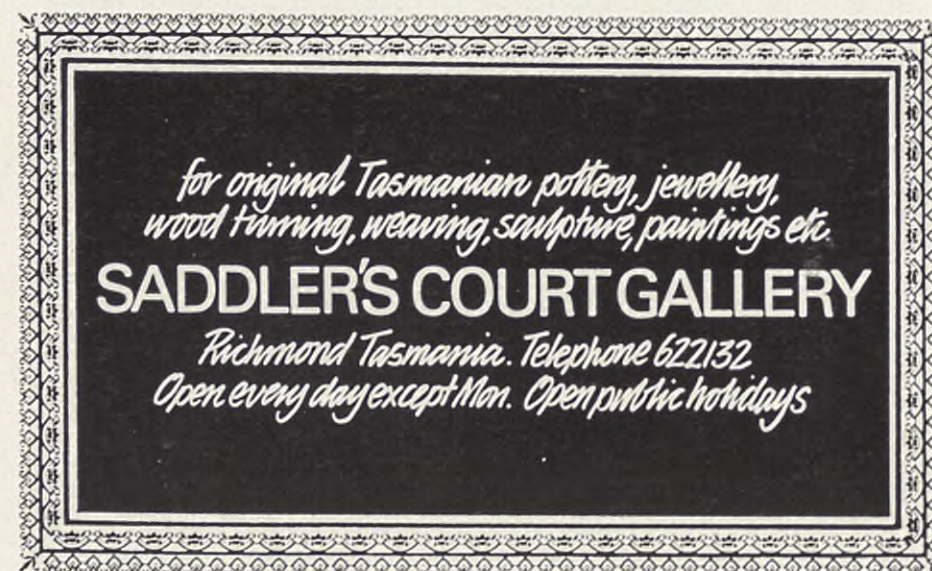
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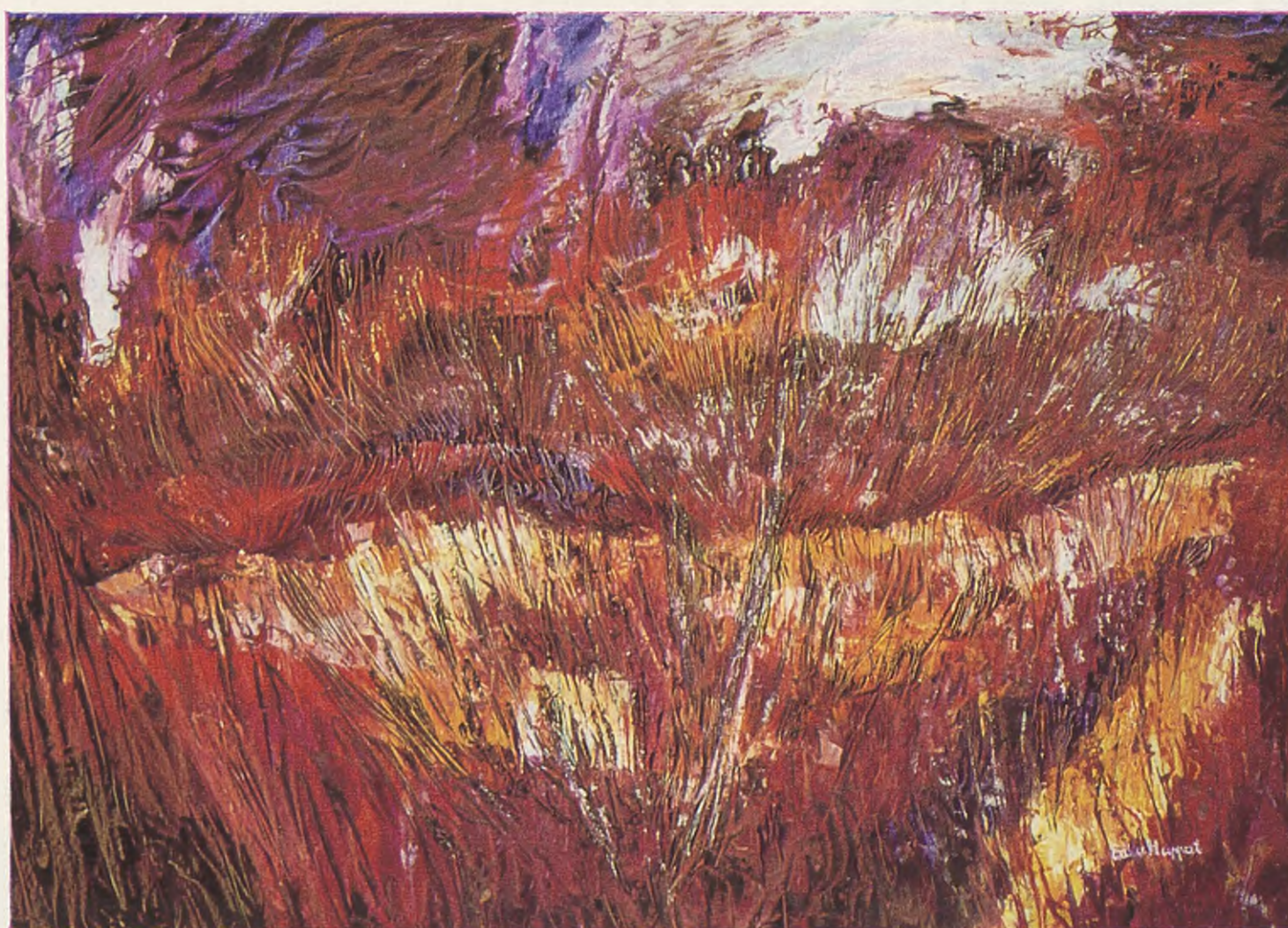
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