



Art Quarterly
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Mike Parr
William Delafield Cook
Clive Murray-White
Ken Whisson
Mike Brown
Exhibition Trends

ART

AND AUSTRALIA



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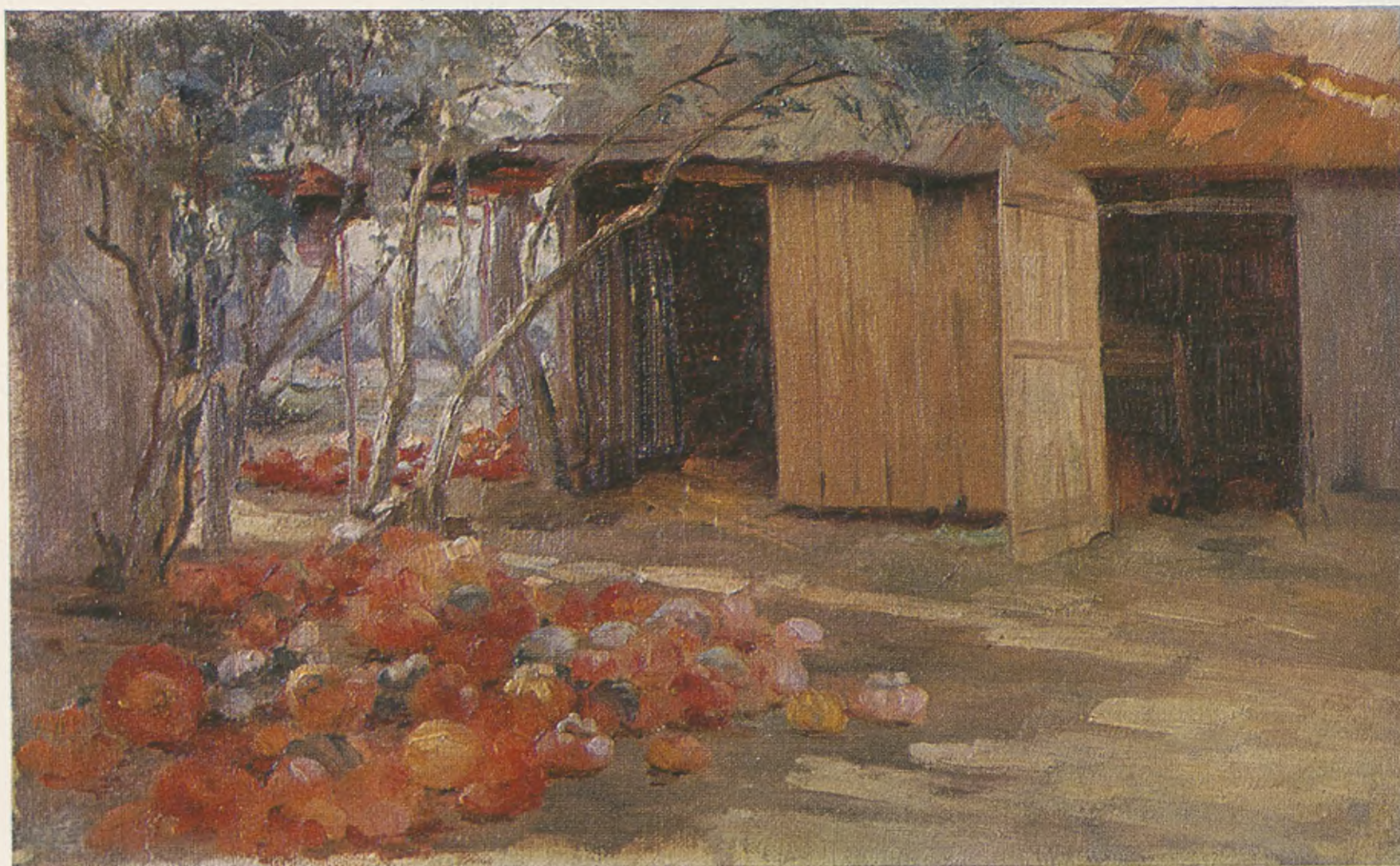
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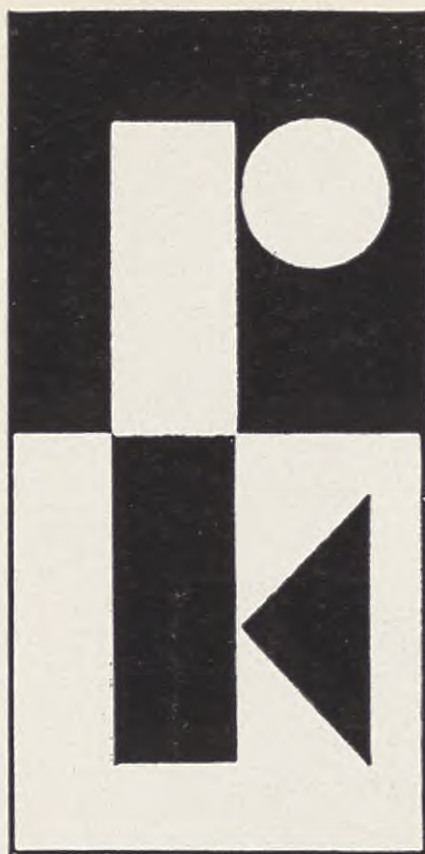
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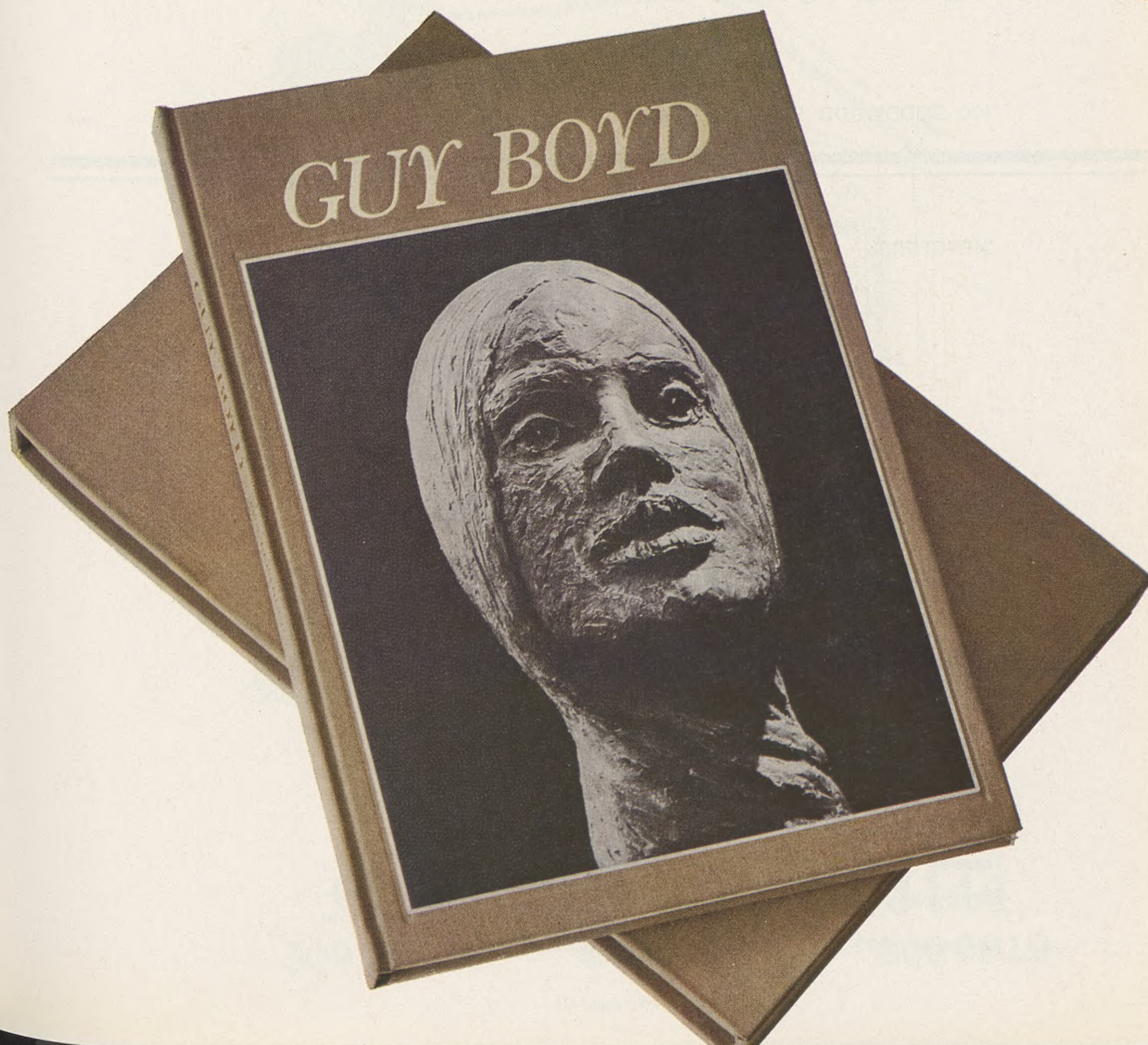
one thousand copies and each numbered copy is signed by Guy Boyd. It is available from discerning bookshops or direct from the publishers: Lansdowne Press, 37 Little Bourke Street, Melbourne 3000.

and at the

philip bacon galleries

2 Arthur Street, New Farm, Brisbane, Australia 4005. Telephone (07) 358 3993

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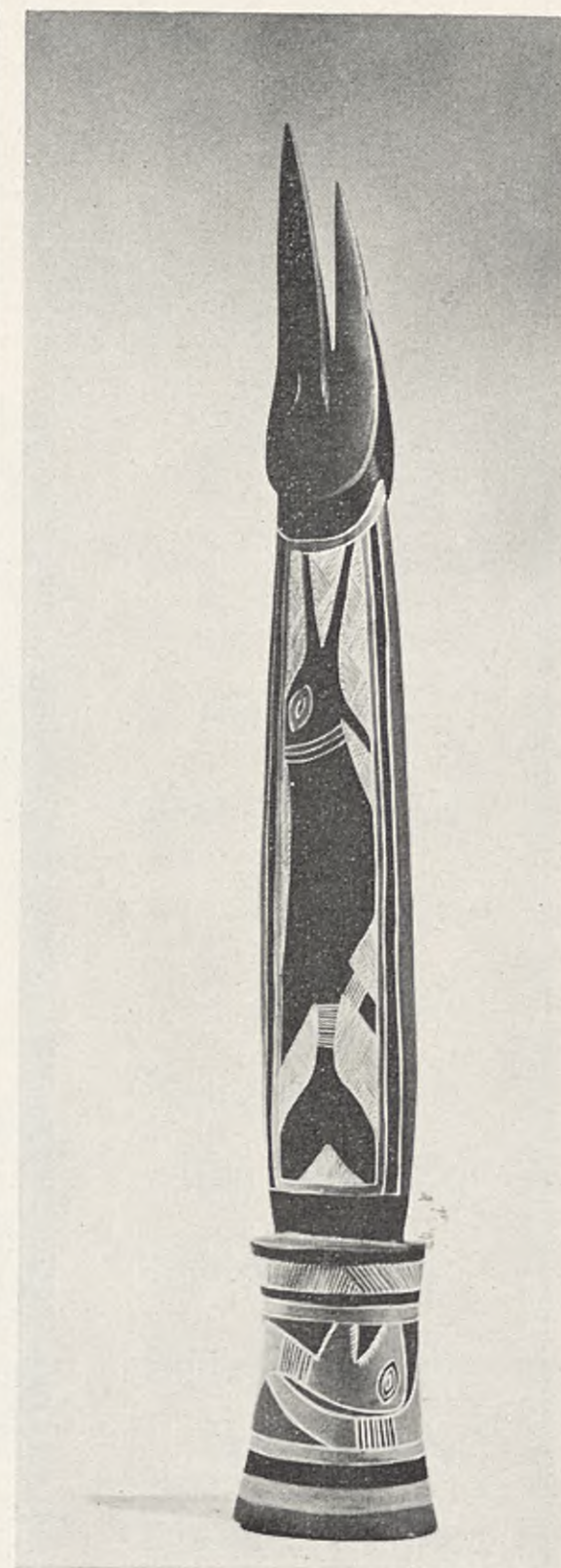


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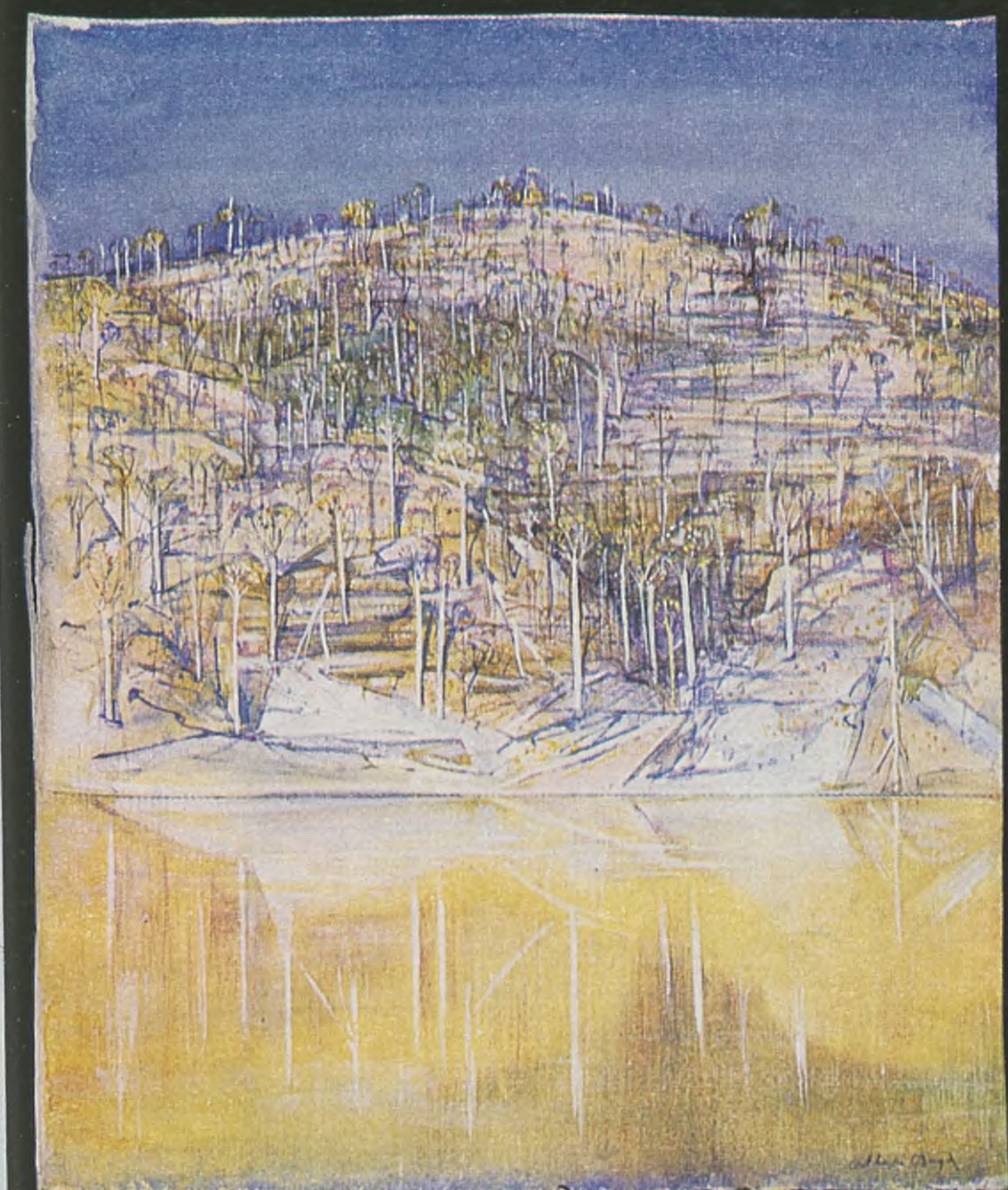
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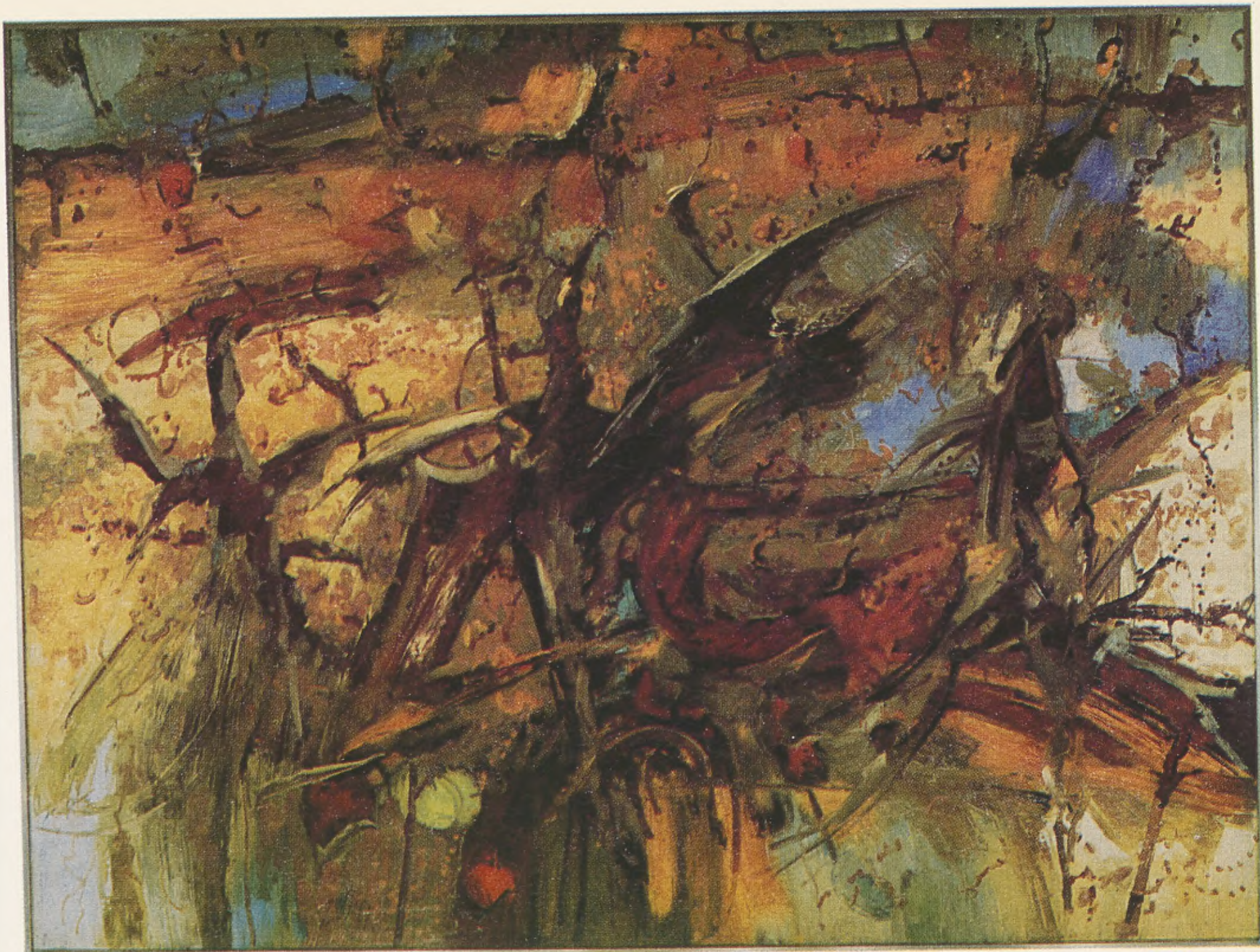
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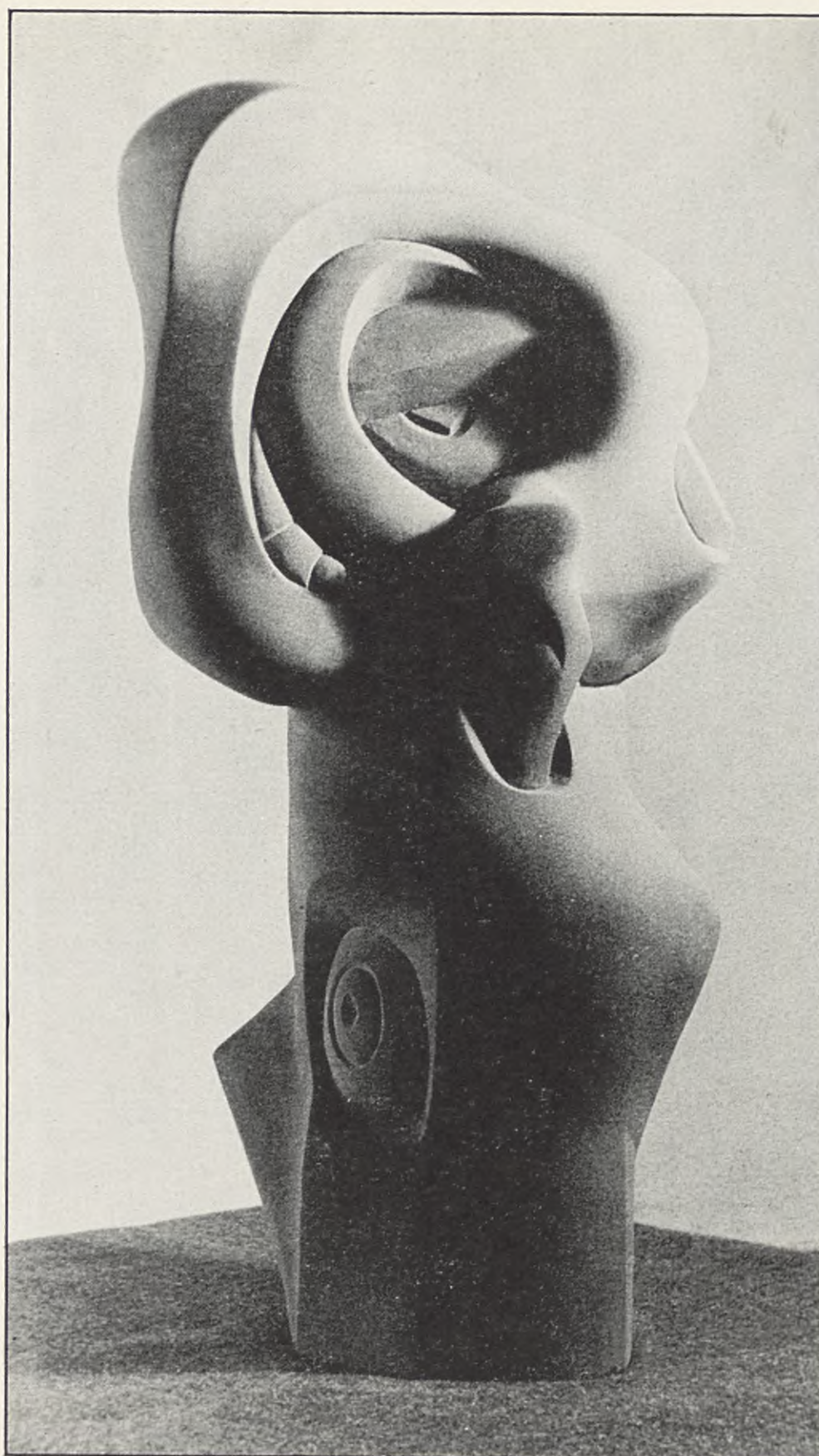


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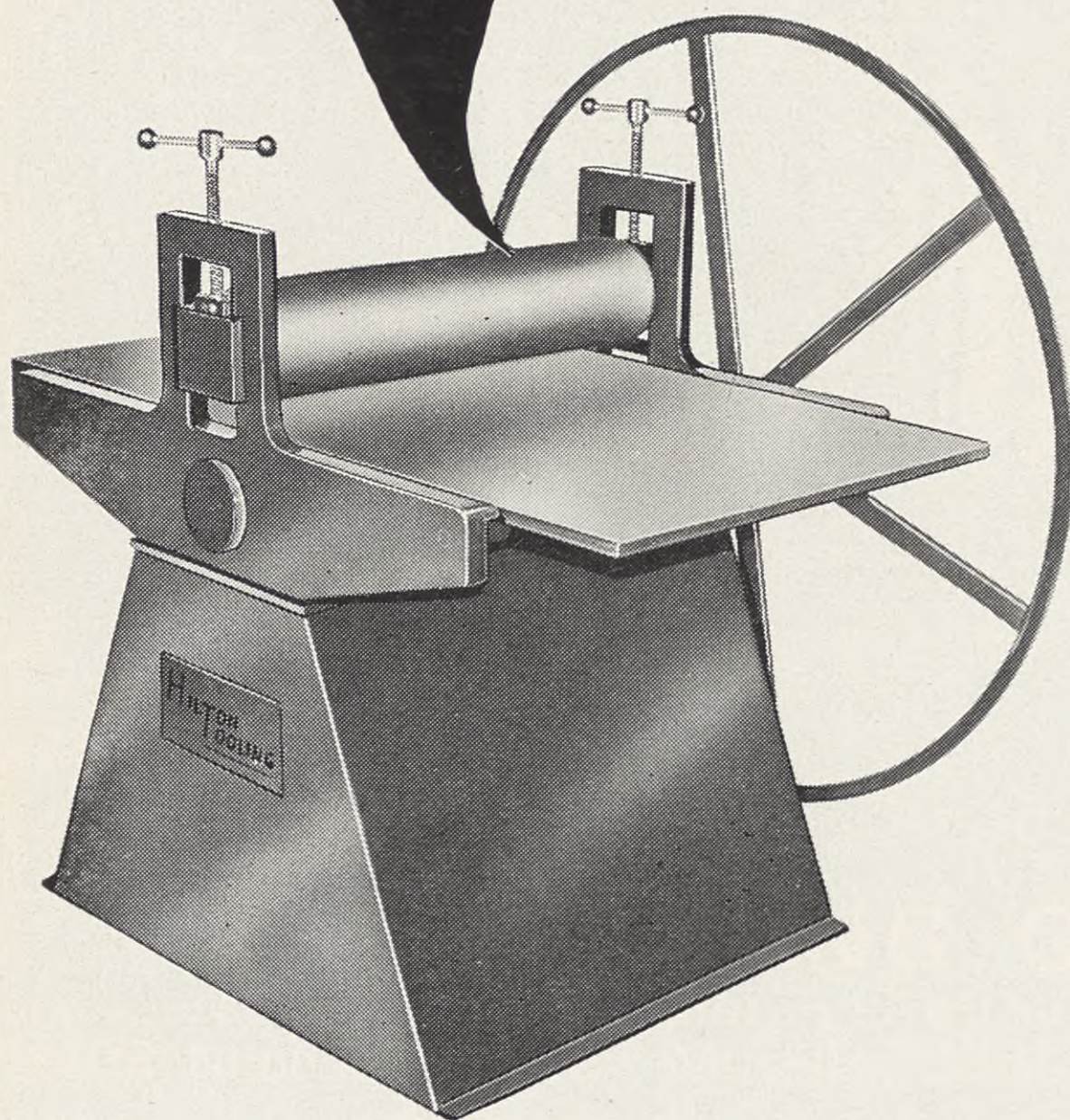
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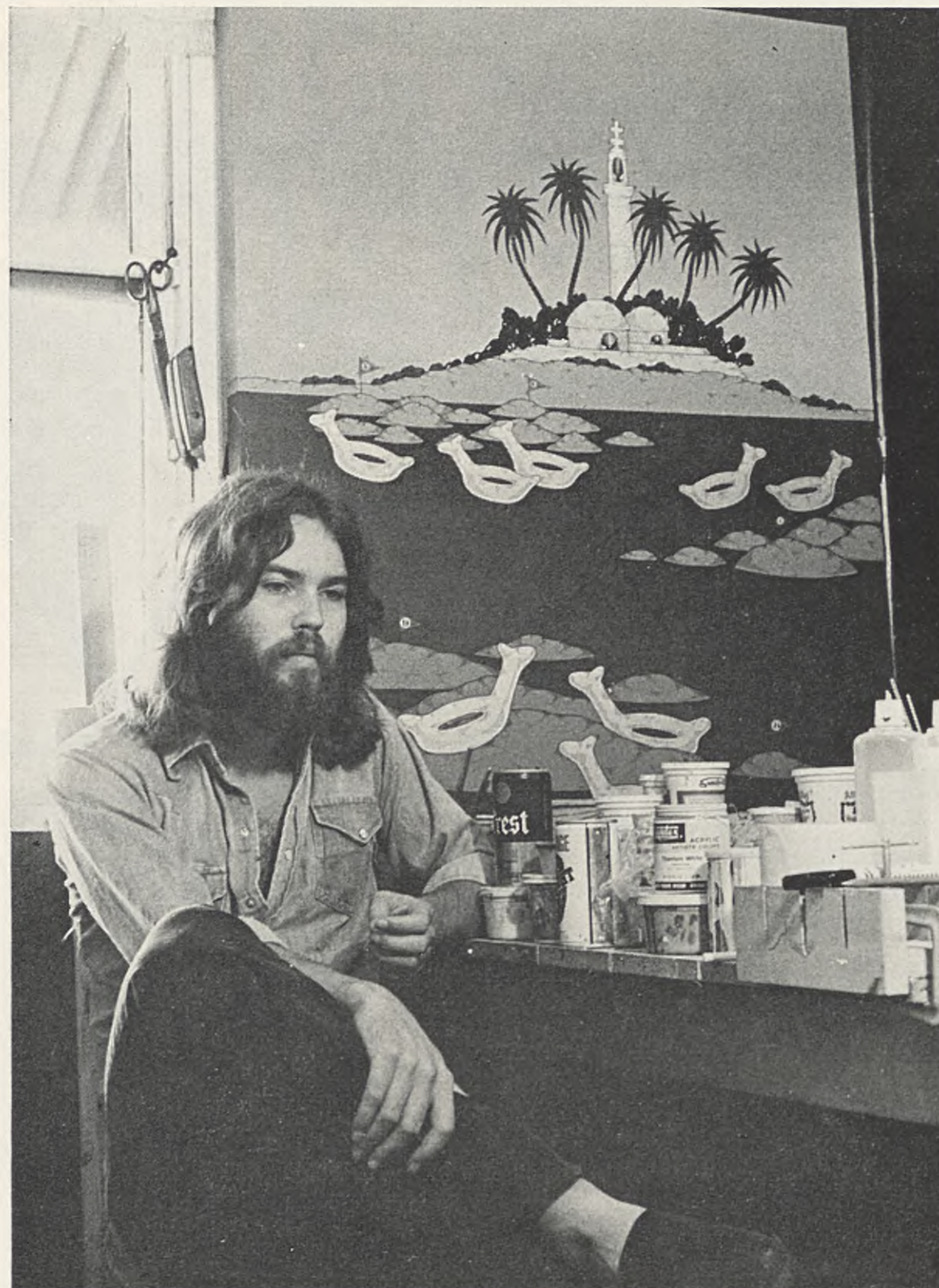
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EXHIBITING 2 – 24 JULY 1976

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ART VOLUME 13 4

AND AUSTRALIA

Art Quarterly

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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, Tom Gibbons
Brisbane: Pamela Bell
New Zealand: Melvin N. Day
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Designer: Jane Parish

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Tom Gibbons teaches English literature at the University of Western Australia, helps foster its art collection and gallery, paints film-stars and bus-stops, writes about Early Modernism (*Rooms in the Darwin Hotel*, 1973) and reviews exhibitions for the Australian Broadcasting Commission.

Mike Parr, a practising painter and film-maker, was founder and co-director of Inhibodress Gallery in Sydney, 1970-72. He is presently a tutor in new art directions at Sydney University Art Workshop. He has held a number of one-man exhibitions both within Australia and overseas.

Graeme Sturgeon is Exhibitions Director for the National Gallery of Victoria and writes art criticism for the *Australian*. During 1974 he toured Latin America as curator of the exhibition, 'Australian Graphics'. At present he is preparing a book on Australian sculpture.

Janine Burke is currently freelancing as an art critic and contributes to a number of magazines.

Keith Looby, a practising painter, was Australian National University Creative Arts Fellow in 1973. He was art critic for the *National Times* in 1972 and has written about artists for a number of magazines.

Gary Catalano writes art criticism for the *Bulletin*. His poems have appeared in numerous magazines.

Ursula Hoff, O.B.E., Ph.D. (Hamburg), is London Adviser to the Felton Trust of the National Gallery of Victoria. She is the author of a number of books on the arts.

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Art Directory

Amendments to previously published information are denoted by italics.

EXHIBITIONS

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

Queensland

BAKEHOUSE GALLERY, 133 Victoria Street, Mackay 4740 Tel. (074) 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. 221 2712
Selected collection including works by John Pointon, Louis Kahan, Graeme Roche, David Boyd, Lawrence Daws, Pro Hart
Monday to Friday: 10 a.m. – 4 p.m.
Saturday: 9.30 a.m. – noon

BARRY'S ART GALLERY, 34 Orchid Avenue, Surfers Paradise 4217 Tel. (075) 31 5252
Continually changing display of works by Australia's most prominent artists including Ivor Hele, John Perceval, Charles Blackman, Arthur Boyd, Roland Wakelin, Sidney Nolan, John Coburn
Tuesday to Saturday: 1 p.m. – 6 p.m.

CREATIVE 92, 92 Margaret Street, Toowoomba 4350 Tel. (076) 32 8779 After Hours 32 3196

DE'ISLE GALLERY, The Village Green, Montville (Sunshine Coast) 4555 Tel. (071) 458 309
6 June – 4 July: Dickerson, Crunden and Kolundrovich
5 July – 29 August: Mixed exhibition by artists of significance and investment art
Tuesday to Sunday: 11 a.m. – 5 p.m.

DESIGN ARTS CENTRE, 37 Leichhardt Street, Spring Hill 4000 Tel. 221 2360
18 June – 8 July: John Gilbert – ceramics
9 – 29 July: Joy Hutton – serigraphs and weaving
29 July – 20 August: Terry Summers
Tuesday to Friday: 10 a.m. – 4 p.m.
Saturday: 10 a.m. – 5 p.m.

JOHN COOPER EIGHT BELLS GALLERY, 3026 Gold Coast Highway, Surfers Paradise 4217 Tel. (075) 31 5548
Changing continuous mixed exhibition of paintings from stock-room – works by Friend, Crooke, Sawrey, Dickerson, Waters, Boyd Farrow, Arrowsmith, De Silva 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
1 – 16 June: Sally McClymont
9 – 30 July: Ed Devenport
20 – 30 August: Don Hamilton
Monday to Friday: 9 a.m. – 4.30 p.m.
Saturday: 9 a.m. – 11.30 a.m.

PHILIP BACON GALLERIES, 2 Arthur Street, New Farm 4005 Tel. 58 3993
Tuesday to Sunday: 10.30 a.m. – 6 p.m.

QUEENSLAND ART GALLERY, 6th Floor, M.I.M. Building, 160 Ann Street, Brisbane 4000 Tel. 229 2138
24 May – 14 June: Swedish Glass
June – July: Australian Ceramics
16 – 30 June: Italian Works from the Collection
July: Woodcuts of Hiroshi Yoshida
August: British Paintings from the Collection and English Brass Rubbings
Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

TIA GALLERIES, Western Highway, Toowoomba 4350 Tel. (076) 30 4165
Daily: 9 a.m. – 6 p.m.

TOWN GALLERY, 2nd floor, 77 Queen Street, Brisbane 4000 Tel. 229 1981
June: Graeme Inson
July: Margo Lewers
August: Rufus Morris
Monday to Friday: 11 a.m. – 6 p.m.
Saturday: 11 a.m. – 3 p.m.

VICTOR MACE FINE ART GALLERY, 10 Cintra Road, Bowen Hills 4006 Tel. 52 4761
13 June – 3 July: Society of Sculptors Queensland – sculpture; Nora Anson
11 – 31 July: John Howley
8 – 28 August: Antique Furniture
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

New South Wales

ABORIGINAL ARTISTS GALLERY, 1st Floor, 41 McLaren Street, North Sydney 2060 Tel. 922 7499
Continuous and changing displays of authentic traditional and contemporary Aboriginal art work
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ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321
8 – 26 June: Clem Millward
6 – 24 July: Ray Crooke
3 – 21 August: Frank McNamara
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
13 May – 10 June: Fernand Léger (1908 – 1954) Gallery Centenary Exhibitions:
29 May – 25 July: Project 14: Architectural History of the Art Gallery of New South Wales

4 June – 25 July: 19th Century French Graphic Art
23 June – 2 August: Australian Art of the 1870s
13 August – 19 September: Victorian Social Consciousness

31 July – 29 August: William Delafield Cook; David Hockney Prints
Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: noon – 5 p.m.

AUSTRALIAN CENTRE FOR PHOTOGRAPHY, 76a Paddington Street, Paddington 2021 Tel. 32 0629
11 May – 5 June: School Children's Photography; David Cubby
8 June – 3 July: David Moore Retrospective
6 July – 7 August: Barry Kay – 'Transvestites'; Christine Godden
10 August – 4 September: Jon Rhodes: 'View-points August 1976'
Tuesday to Saturday: 11 a.m. – 6 p.m.

BETH MAYNE'S STUDIO SHOP, Cnr Palmer and Burton Streets, Darlinghurst 2010 Tel. 31 6264
Constantly changing exhibition of smaller works of artists such as Janet Cumbræ-Stewart, Rah Fizelle, Tom Garrett, Michael Kmit, Francis Lymburner and Roland Wakelin
Tuesday to Saturday: 11 a.m. – 6 p.m.
Sunday: 2 p.m. – 5 p.m.

BLOOMFIELD GALLERIES, 39 Gurner Street, Paddington 2021 Tel. 31 3973
July: Hal Missingham; Frank Hinder
August: Joseph Bell
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

BONYTHON GALLERY, 52 Victoria Street, Paddington 2021 Tel. 31 5087
27 May – 19 June: Kerrie Gegan; Jondel; Beth Turner; David Rose; May Barrie – sculpture
2 – 24 July: Mimi Jaksic-Berger; Dee Jones; James Willebrant
29 July – 21 August: Dahl Collings; Neil Taylor; Louis James; Tony White – jewellery
Tuesday to Saturday: 11 a.m. – 6 p.m.

DAVID JONES' ART GALLERY, Elizabeth Street Store, Sydney 2000 Tel. 2 0664 Ext. 2109
8 – 26 June: Fine and Decorative Art
5 – 24 July: Peter Rushforth – ceramics
2 – 21 August: Bim Hilder – sculpture
Monday to Friday: 9.30 a.m. – 5 p.m.
Thursday until 8.45 p.m.
Saturday: 9 a.m. – 11.45 a.m.

GALLERY A, 21 Gipps Street, Paddington 2021 Tel. 31 9720
22 May – 12 June: Jef Doring; Merrick Fry; Virginia Glover
19 June – 10 July: Franco Paisio
17 July – 7 August: Ron Robertson-Swann – sculpture
14 August – 4 September: Artists' Choice
Tuesday to Saturday: 11 a.m. – 6 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

GALLERY OF DREAMS, 7 Walker Lane (opposite
6a Liverpool Street), Paddington 2021
Tel. 31 6839

June: X-ray Bark Paintings from Western
Arnhem Land
July: Abstract Ceremonial Paintings – bark
paintings
August: Art of the Gunwinggu of Arnhem Land;
Jambanoa from Maningrida Retrospective –
bark paintings
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

HAYLOFT GALLERY, 9 Morisset Street,
Bathurst 2795 Tel. (063) 31 3844
Tuesday to Friday: 11 a.m. – 5 p.m.
Saturday and Sunday: 2 p.m. – 5 p.m.

HOGARTH GALLERIES, 7 Walker Lane (opposite
6a Liverpool Street), Paddington 2021
Tel. 31 6839
June: Ken Price; Miriam Stannage
July: Kerrie Lester; Ed Ruscha
August: IWY (Part 2) – Exhibition by Women
Artists
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

HOLDSWORTH GALLERIES, 86 Holdsworth
Street, Woollahra 2025 Tel. 32 1364, 328 7989
15 – 26 June: Milan Ivezić; Ian van Wieringen;
Richard Zaloudek
29 June – 10 July: Vic Eisenhut; Michael Nock;
Michael Schlieper
12 – 31 July: Leslie Penny; Exhibition of Erotica;
Yvonne Du Moulin
2 August – 4 September: Carlone Ignazio;
Arthur Fleishman – sculpture
Monday to Saturday: 10 a.m. – 5 p.m.

MACQUARIE GALLERIES, 40 King Street,
Sydney 2000 Tel. 29 5787
26 May – 7 June: Michael Shannon
9 – 21 June: Prints and Drawings; Ena Joyce
23 June – 5 July: Rodney Milgate
7 – 19 July: Les Blakebrough – ceramics
21 July – 2 August: Ken Whisson
4 – 16 August: Salvatore Zofrea
18 – 30 August: Hector Gilliland Retrospective
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. (049) 2 3263
June: Selection from Permanent Collection
7 July – 1 August: Ten Australian Lithographers
August: Australian Ceramics
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.

PATANA GALLERIES, 2 Paton Place (Cnr
Quirk and Kenneth Roads), Balgowlah 2093
Tel. 949 1535
June: Mixed exhibition
July: Ed Melford
August: Clarrie Cox
Monday to Saturday: 9 a.m. – 4.30 p.m.
Sunday: 10 a.m. – 5 p.m.

RAFFINS GALLERY, 146 Hill Street, Orange
2800 Tel. (063) 62 3217
6 – 13 June: Newnie Mason
4 – 11 July: Suzanne Archer – ceramics
1 – 8 August: Eva Kubbos
Silver by Barbara Romalis and original Australian
and overseas prints
Daily: 2 p.m. – 5 p.m.

RUDY KOMON ART GALLERY, 124 Jersey
Road, Woollahra 2025 Tel. 32 2533
June: Les Kossatz – sculpture, prints, drawings
July: David Aspden
August: Charles Blackman
Monday to Saturday: 10 a.m. – 5 p.m.

SCULPTURE CENTRE, 3 Cambridge Street,
The Rocks 2000 Tel. 241 2900
Continually changing exhibitions of
contemporary Australian sculpture
Commissions arranged
Sculptors' files available for viewing
Tuesday to Saturday: 11 a.m. – 4 p.m.
Or by appointment

STADIA GRAPHICS GALLERY, 85 Elizabeth
Street, Paddington 2021 Tel. 32 0684
11 May – 5 June: Henri Matisse – Graphic
Works 1900-1950
8 – 26 June: Michel Mathonnat; Eli Abraham
26 June – 17 July: Robert Grieve
20 July – 14 August: Yannick Ballif; Hand-
blown glass from BIOT (France)
17 August – 11 September: Original Posters of
La Belle Époque
Tuesday to Saturday: 10 a.m. – 5.30 p.m.

THIRTY VICTORIA STREET, 30 Victoria Street,
Potts Point 2011 Tel. 357 3755
By appointment

VON BERTOUCHE GALLERIES, 61 Laman Street,
Newcastle 2300 Tel. (049) 2 3584
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
31 May – 12 June: Student Painting
21 June – 3 July: Student Printmaking
12 – 24 July: Student Drawing
2 – 14 August: Student Weaving, Macrame,
Embroidery and Jewellery
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

FANTASIA GALLERIES, 7 Broadbent Street,
Scullin 2614 Tel. 54 2038
June: John Deane – sculpture
July: Mixed Exhibitions – paintings, sculpture,
woven hangings, silver jewellery
Tuesday – Friday: 10 a.m. – 6 p.m.
Saturday and Sunday: 2 p.m. – 6 p.m.

GALLERY HUNTLY CANBERRA, 11 Savige
Street, Campbell 2601 Tel. 47 7019
Wednesday to Friday: 12.30 p.m. – 5.30 p.m.
Saturday: 10 a.m. – 1.30 p.m.
Or by appointment

MACQUARIE GALLERIES CANBERRA,
35 Murray Crescent, Manuka 2603 Tel. 95 9585
20 May – 6 June: Lloyd Rees; Salvatore Zofrea
10 – 27 June: David Rose
1 – 18 July: Hugh Speirs
22 July – 8 August: Adam Kreigel
12 – 29 August: The Canberra Show
Wednesday to Sunday: 11 a.m. – 6 p.m.

Victoria

ANDREW IVANYI GALLERIES, 262 Toorak
Road, South Yarra 3141 Tel. 24 8366
Changing display of works from almost all well-
known and prominent Australian artists
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
8 – 22 June: John Coburn – tapestries and silk-
screen prints
29 June – 13 July: Arthur Boyd
20 July – 3 August: Jamie Boyd
10 – 24 August: Rosemary Gant
31 August – 14 September: David Driden
Monday to Friday: 10 a.m. – 5.30 p.m.

BALLARAT FINE ART GALLERY, 40 Lydiard
Street North, Ballarat 3350 Tel. (053) 31 3592
June – August: Outlines of Australian Print-
making (History of Prints in Australia) from the
18th Century to the present day
Monday to Friday: 10.30 a.m. – 4.30 p.m.
Saturday: 11 a.m. – 4.30 p.m.
Sunday: 2 p.m. – 4.30 p.m.

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.

DEUTSCHER GALLERIES, 1092 High Street,
Armada 3143 Tel. 509 5577
European and Australian paintings,
drawings and graphics

FARADAY GALLERY, Cnr Faraday and
Rathdowne Streets, Carlton 3053 Tel. 63 6153
Monday to Saturday: noon - 6 p.m.

HALMAAG GALLERIES, 1136 High Street,
Armada 3143 Tel. 509 3225
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.

HOPWOOD GALLERY, 584 High Street,
Echuca 3625 Tel. (054) 82 2936
Wednesday to Sunday 1.30 p.m. - 5 p.m.

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

JOAN GOUGH'S STUDIO 1 GALLERY,
326 - 328 Punt Road, South Yarra 3181
Tel. 80 5054, 844 2041
1 - 30 June: Briar Gough - graphics and
photography
1 - 30 July: Joan Bitt - wool hangings;
Russell Hanna - puzzle wood
1 - 30 August: Vanessa Gough - ceramics
Monday to Friday: 4 p.m. - 6.30 p.m.
Saturday: 10 a.m. - 4 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: 10 a.m. - 5.30 p.m.

JULIAN'S, 258 Glenferrie Road, Malvern 3144
Tel. 509 9569
Permanent exhibition of antique furniture and
works by European and Australian artists
Monday to Friday: 9 a.m. - 5.30 p.m.
Saturday: 9 a.m. - 1 p.m.

MANYUNG GALLERY, 1408 Nepean Highway,
Mount Eliza 3930 Tel. 787 2953
6 - 18 June: Charles Billich; Peter Horne
13 - 25 June: Guy Boyd - sculpture
20 June - 2 July: Stella Dilger
27 June - 9 July: Max Sherlock
4 - 16 July: Ted Moran - ironwork
11 - 23 July: Tibor Hubay - constructions and
paintings
18 - 30 July: Gina Peck
25 July - 6 August: Pierre Poirier
8 - 20 August: Neville Pilven
22 August - 3 September: John Sandler
29 August - 10 September: Rodney Harris -

Photographic Art Forms
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
20 May - 9 June: Margery Boyle
10 - 30 June: Les Graham
1 - 14 July: Mixed exhibition
15 - 28 July: Susi Hartman
Monday to Thursday: 10.30 a.m. - 5.30 p.m.
Friday: 10 a.m. - 7 p.m.
Saturday: 10.30 a.m. - 1 p.m.

NATIONAL GALLERY OF VICTORIA, 180
St Kilda Road, Melbourne 3004 Tel. 62 7411
8 - 30 June: Fred and Mary Marer Collection -
contemporary American ceramics
11 June - 25 July: 19th-Century Lithographs
16 June - 22 August: Fernand Léger
29 July - 29 August: Kollwitz-Barlach - prints
and sculpture
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
7 - 25 June: Three Young Painters
28 June - 16 July: Clive Murray-White -
sculpture
19 - 30 July: Stephen Spurrier
2 - 20 August: Lesley Dumbrell
23 August - 10 September: Victor Majzner
Tuesday to Friday: 10.30 a.m. - 6 p.m.
Friday until 7 p.m.

SOUTH YARRA GALLERY, 10 William Street,
South Yarra 3141 Tel. 24 4040
Tuesday to Friday: 10 a.m. - 5.30 p.m.

STUART GERSTMAN GALLERIES, 148 Auburn
Road, Hawthorn 3122 Tel. 81 7038
June: Douglas Wright
July: Andrew McLean
August: Wes Walters
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
Exhibitions by Australian, American and
European artists
Tuesday to Sunday: 10 a.m. - 10 p.m.

TOM SILVER GALLERY, 1148 High Street,
Armada 3143 Tel. 509 9519
Prominent Australian artists - one-man
and mixed exhibitions
Monday to Friday: 10 a.m. - 5 p.m.
Saturday: 10 a.m. - 1 p.m.
Sunday: 2.30 p.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

ABORIGINAL ARTISTS CENTRE, 125 North
Terrace, Adelaide 5000 Tel. 51 4756
Authentic traditional and contemporary
Aboriginal art and craft work on continuous
display
Monday to Friday: 9 a.m. - 5.30 p.m.
Saturday: 9 a.m. - 11.30 a.m.

ART GALLERY OF SOUTH AUSTRALIA,
North Terrace, Adelaide 5000 Tel. 223 8911
12 - 26 June: Japan Print Association Exhibition
12 June - 11 July: Maude Vizard Wholohan Art
Prize
3 - 28 July: The Figure in America Now
23 July - 22 August: Form and Freedom -
sculpture
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
6 - 24 June: John Elliott
27 June - 15 July: Janet Ayliffe
18 July - 5 August: Photography '76
8 - 26 August: Peter Bowden; Leon Zygas
29 August - 16 September: Virginia Jay
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
13 June - 2 July: Stephen May
4 - 25 July: Max Nicholson
30 July - 25 August: Lawrence Daws
28 August - 20 September: Donald Laycock
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
Tuesday to Saturday: 1 p.m. - 5 p.m.

Western Australia

ABORIGINAL TRADITIONAL ARTS GALLERY,
242 St Georges Terrace, Perth 6000
Tel. 21 4043
Continuous changing exhibition of authentic
and traditional Aboriginal art and crafts from
Western Australia and northern Australia
Monday to Friday: 10 a.m. - 4 p.m.
Sunday: 2 p.m. - 5 p.m.

OLD FIRE STATION GALLERY, 4 McCourt Street, Leederville 6007 Tel. 81 2435

30 May – 16 June: Con Nanon

20 June – 7 July: Marie Hobbs

11 – 28 July: Theo Koning – sculpture

1 – 18 August: Doug Chambers

22 August – 8 September: Peter Flanagan

Tuesday to Friday: 11 a.m. – 5 p.m.

Saturday and Sunday: 2 p.m. – 5 p.m.

TARCOOLA ART GALLERY, 34 Bayview Street,

Mt Tarcoola, Geraldton 6530 Tel. 21 2825

Changing 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

29 May – 27 June: Sculpture of Thailand

9 July – 8 August: Art of Watercolour Painting

19 August – 26 September: Guy Grey-Smith

Retrospective

Monday to Friday: 10.30 a.m. – 5 p.m.

Saturday: 9.30 a.m. – 5 p.m.

Sunday: 2 p.m. – 5 p.m.

Tasmania

SADDLER'S COURT GALLERY, Richmond

7025 Tel. 62 2132

12 June – 3 July: John Alty; David Hopkins

10 – 25 July: Blair Gamble

26 July – 8 August: Huen Group

8 – 21 August: Patricia Giles

Daily: 10 a.m. – 5 p.m.

TASMANIAN MUSEUM AND ART GALLERY,

5 Argyle Street, Hobart 7000 Tel. 23 2696

18 May – 9 June: Fred and Mary Marer

Collection – ceramics

Early May – 19 June: The Tasmanian Aboriginal in Art

22 June – 27 July: 20th Tasmanian Art Gallery

Exhibition – sculpture

13 July – mid-August: Farm Security

Administration – photography

August – September: Jack Carington Smith

Retrospective

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

AUCKLAND CITY ART GALLERY, Kitchener

Street, Auckland 1 Tel. 74 650

June: Contemporary New Zealand Drawings

4 – 31 July: Edward Hopper

August – September: Russell Clark Retrospective

Monday to Thursday: 10 a.m. – 4.30 p.m.

Friday: 10 a.m. – 8 p.m.

Saturday and Sunday: 1 p.m. – 5.30 p.m.

BARRINGTON GALLERY, 10-12 Customs

Street East, Auckland 1 Tel. 74 910

Monday to Saturday: 10 a.m. – 5.30 p.m.

ELVA BETT, 147 Cuba Street, Wellington

Tel. 845 511

7 – 18 June: Mollie Steven; Michael Sanden

21 June – 2 July: Bruce Henry

5 – 16 July: Michael Oaten

19 – 30 July: Rob Taylor

2 – 13 August: Tony Lane

16 – 27 August: Jane Evans

Monday to Friday: 11 a.m. – 5 p.m.

Friday until 8 p.m.

GOVETT-BREWSTER ART GALLERY,

Queen Street, New Plymouth Tel. 85 149

9 June – 11 July: Edward Hopper

13 July – 1 August: New Zealand Painting, 1920 – 1940

5 – 29 August: Taranaki Review – painting and craftwork

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.

Overseas

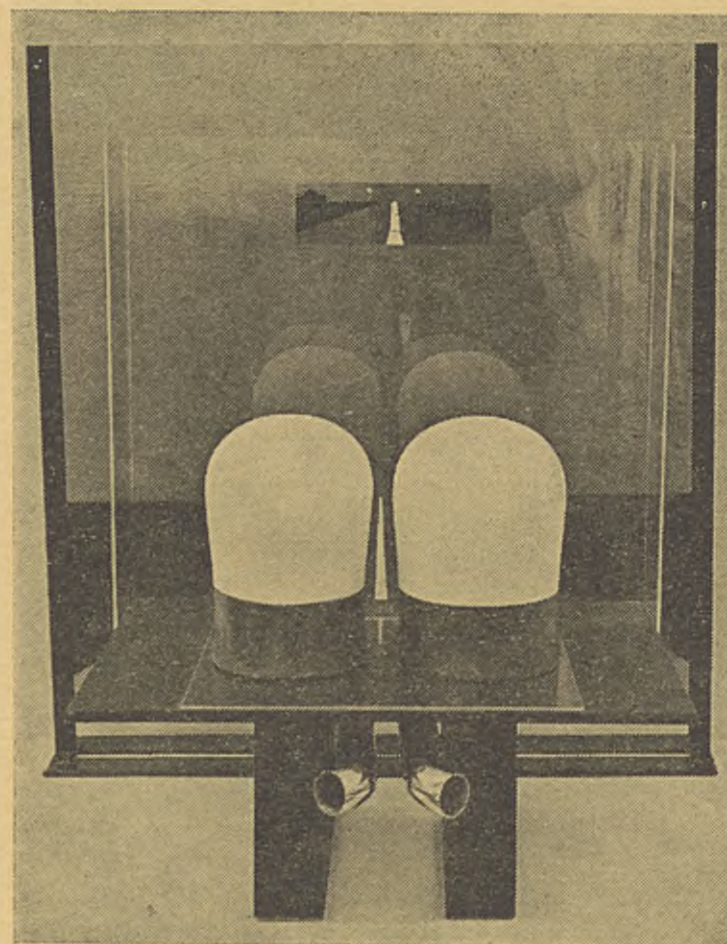
DAVID W. HUGHES, 45 Moore Park Road,

London S.W.6 Tel. 01-736-0412

Permanent collection of European and

Australian paintings

By appointment



JOAN BRASSIL SPEEDING TO MEET GODOT ON A

D'ARCANDELO HIGHWAY (1975)

Mixed media 84 cm x 77 cm x 79 cm

Bonython, Sydney

Photograph by Douglas Thompson

COMPETITIONS AND PRIZES

This guide to art competitions and prizes is compiled with help from a list published by the Art Gallery of New South Wales.

Queensland

ANDREW AND LILIAN PEDERSON
MEMORIAL PRIZE FOR GRAPHICS: Closing
date: 1 October, 1976. Particulars from:
Director, Queensland Art Gallery, 160 Ann
Street, Brisbane 4000.

DALBY ART GROUP PURCHASE
EXHIBITION: Judge: Michael Shannon.
Closing date: 18 September 1976. Particulars
from: Secretary, Dalby Art Group, Box 509,
Dalby 4405.

ROYAL NATIONAL AGRICULTURAL AND
INDUSTRIAL ASSOCIATION OF QUEENS-
LAND ART PRIZE: Closing date: 7 June 1976.
Particulars from: Secretary, Royal National
Agricultural and Industrial Association,
Exhibition Grounds, Gregory Terrace,
Fortitude Valley 4006.

CAIRNS ART SOCIETY CENTENARY ART
EXHIBITION: Judge: John Bailey. Closing date:
14 September 1976. Particulars from: Box 992,
P.O., Cairns 4870.

INDOOROPILLY WESTFIELD \$2,000 ART
PRIZE: Closing date: 18 October 1976.
Particulars from: Secretary, 110 Shailer Road,
Slacks Creek 4127.

MAREEBA RODEO FESTIVAL ART
EXHIBITION: Closing date: mid-June 1976.
Particulars from: Mrs Julie Day, 3 Emmerson
Street, Mareeba 4880.

New South Wales

ASHFIELD MUNICIPAL ARTS AND CULTURE
COMMITTEE PRIZE: Judges: Edward Hall,
Clem Millward, Brian Stratton. Closing date:
16 July 1976. Particulars from: Town Clerk,
Box 114, P.O., Ashfield 2131.

BEGA ANNUAL ART SOCIETY CALTEX
AWARD EXHIBITION: Closing date: early
October 1976. Particulars from: Mrs A.
Morris, Box 121, P.O., Bega 2550.

DRUMMOYNE ANNUAL ART AWARD
EXHIBITION: Judges: Hector Gilliland, Brian
Stratton. Closing date: 25 August 1976.
Particulars from: Mrs M. Saba, 212 Great
North Road, Abbotsford 2046.

FRIENDS OF MACQUARIE UNIVERSITY ANNUAL ART EXHIBITION: Closing date: 28 August 1976. Particulars from: Exhibition Manager, Box 1136, G.P.O., Sydney 2001.

GOULBURN LILAC TIME ART EXHIBITION: Closing date: September 1976. Particulars from: President, Goulburn Art Club, Box 71, P.O., Goulburn 2580.

GRAFTON JACARANDA ART EXHIBITION: Closing date: 7 October 1976. Particulars from: Mrs Heather Roland, 3 Riverside Drive, South Grafton 2461.

GRUNER PRIZE (best oil study of landscape painted by a student resident in New South Wales): Closing date: late November 1976. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

INVERELL ART SOCIETY'S ANNUAL EXHIBITION AND COMPETITION: Closing date: 1 October 1976. Particulars from: Secretary, Box 329, P.O., Inverell 2360.

LIVERPOOL ART PRIZE: Closing date: August 1976. Particulars from: Secretary, Art Committee, Box 399, P.O., Liverpool 2170.

MIRANDA FAIR ARTS AND CRAFTS EXHIBITION: Closing date: 3 July 1976. Particulars from: Mrs J. Parr, 8 Wyrall Road, Yowie Bay 2228.

MIRANDA SOUTHERN CROSS ART EXHIBITION: Closing date: 6 October 1976. Particulars from: Secretary, Box 158, P.O., Miranda 2228.

MOSMAN ART PRIZE COMPETITION: Judge: Noela Yuill. Closing date: 15 July 1976. Particulars from: Mosman Municipal Council, Box 211, P.O., Spit Junction 2088.

OYSTER BAY PRIMARY SCHOOL SIXTH ANNUAL FESTIVAL OF ARTS: Judge: Lucy Hertz. Closing date: 8 June 1976. Particulars from: Mrs Pam McKay, c/o Primary School, Oyster Bay 2225.

PORTIA GEACH MEMORIAL AWARD (restricted to female artists): Judges: Thelma Boulton and any two of the Trustees of the Art Gallery of New South Wales. Closing date: 31 May 1976. Particulars from: Permanent Trustee Company Limited, 25 O'Connell Street, Sydney 2000.

ROBERT LE GAY BRERETON PRIZE (drawing studies by an art student): Closing date: 31 May 1976. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

ROBIN HOOD INTERNATIONAL ART COMPETITION: Judges: John Henshaw, David Saunders. Closing date: 9 August 1976.

Particulars from: Honorary Secretary, 39 Abbott Street, Gunnedah 2380.

RYDE ART AWARD: Closing date: 23 November 1976. Particulars from: Mrs Pamela Stewart, 101 Marsden Road, West Ryde 2114.

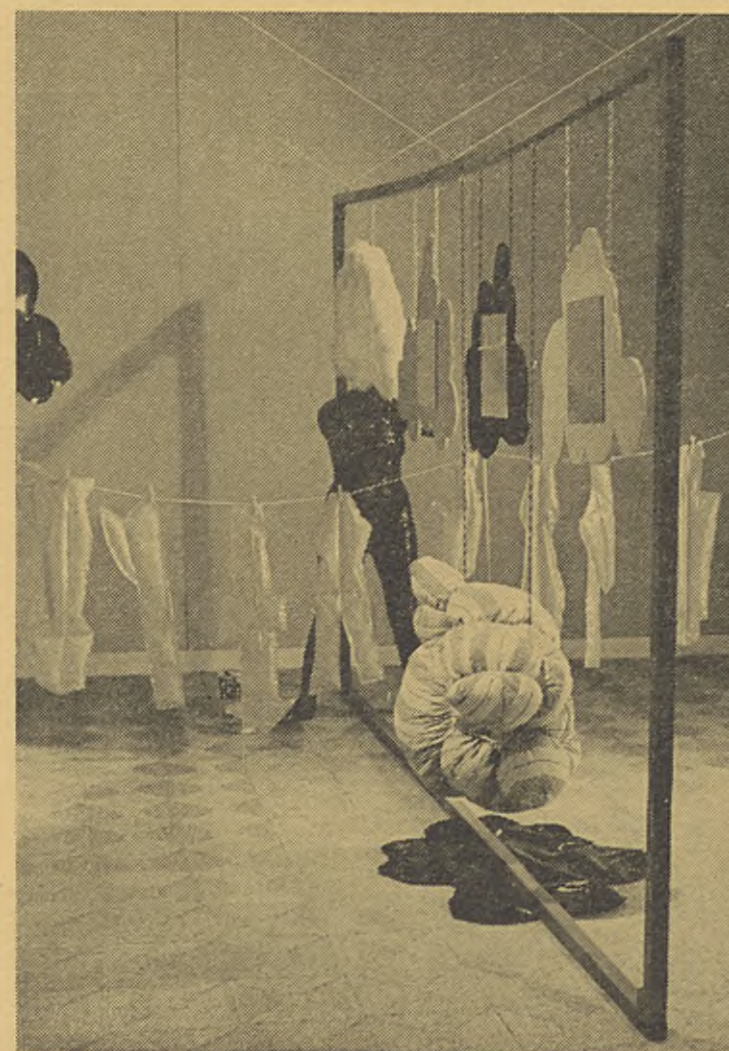
TOOHEYS 'PAINT-A-PUB' 1976 ART COMPETITION: Closing date: August 1976. Particulars from: Director, Tooheys 'Paint-a-Pub' Art Competition, Box 58, P.O., Lidcombe 2141.

Victoria

LATROBE VALLEY PURCHASE AWARDS: Judge: Dennis Colsey. Closing date: 22 October 1976. Particulars from: Director, Box 708, P.O., Morwell 3840.

Tasmania

EAST BURNIE ROTARY CLUB ART ACQUISITION EXHIBITION: Closing date: 30 September 1976. Particulars from: K. Brown, East Burnie Rotary Club, East Burnie 7320.



RON ROWE WOMAN ACCOMPANIED WITH CLOUDS AND ALL ... (1975)
Mixed media 434 cm x 425 cm x 225 cm
Contemporary Art Society, Adelaide

PRIZEWINNERS

Queensland

CAIRNS ART SOCIETY CENTENARY ART EXHIBITION:

Judge: Anneke Silver

Winners: open: Neville Heywood; Ron Kenny (equal); contemporary: Mary Norrie; traditional: Susan Wilson; sculpture: Tom Risley; pottery: Pat Calvert

MAREEBA SHELL CHEMICAL ART AWARD: Judge: Anne Willis

Winner: open: Neville Heywood; non-representational: Mary Norrie; traditional: Ron Kenny; sculpture: Ken George; pottery: Helen Reid

New South Wales

ARCHIBALD PRIZE:

Judges: Trustees of the Art Gallery of New South Wales

Winner: Kevin Connor

ASHFIELD MUNICIPAL ARTS AND CULTURE COMMITTEE PRIZE:

Judges: Roy Fluke, Cameron Sparks, Brian Stratton

Winners: oil, non-traditional: Newton Hedstrom; oil, traditional: Ken Millward; water-colour, non-traditional: Colin Orford; water-colour, traditional: Alex McMillan

COWRA FESTIVAL OF THE LACHLAN VALLEY ART EXHIBITION:

Judge: George Berger

Winners: open: Ross Davis; traditional: Winston Bailey; watercolour: Shirley Kinny

MAITLAND PRIZE:

Judge: Sydney Ball

Winners: open: John Martin; watercolour: Angus Nivison; print: Ailsa Morgan

ROYAL EASTER SHOW ART COMPETITIONS:

Judge: Frederic Bates

Winners: rural traditional: 1st: John Tiplady; 2nd: Stephen Ernest Kaldor; 3rd: E. A. Harvey

Judge: Robert Haines

Winner: portrait: Dora Toovey

Judge: Lindsay Churchland

Winner: still life: Peter R. Whiteley

Judge: Brian Stratton

Winner: watercolour: 1st: Venita Salnajs;

2nd: Dawn Burston; 3rd: Frederic Bates

Judge: John Coburn

Winner: abstract or modern: Reinis Zusters

Judge: Marr Grounds

Winner: sculpture: Paul Pholeros

Judge: Wallace Thornton

Winner: 'Human Image': Janet Palmer

SIR JOHN SULMAN PRIZE:

Judge: Elwyn Lynn

Winners: Alan Oldfield, Geoffrey Proud (equal)

TRUSTEES WATERCOLOUR PRIZE:

Judges: Trustees of the Art Gallery of New South Wales

Winner: Peter Dorahy

WYNNE PRIZE:

Judges: Trustees of the Art Gallery of New South Wales

Winner: Robert Juniper

WYNNE PRIZE: JOHN AND ELIZABETH

NEWHAM PRING MEMORIAL PRIZE:

Judges: Trustees of the Art Gallery of New South Wales

Winner: Eva Kubbos

Victoria

CORIO ROTARY CLUB ART COMPETITION AND PRINT PRIZE:

Print by Michel Kemp and paintings by Beryl Anderson, Gil Brooks, Robert Daniels, Peter Eggleton, Kerry Faneco, Robert J. Hollingworth, Ronald Kelly, Margaret Metcalf and J. B. Zbukvic were purchased upon the advice of Margaret Rich

Western Australia

BUNBURY ART PURCHASE EXHIBITION 1976:

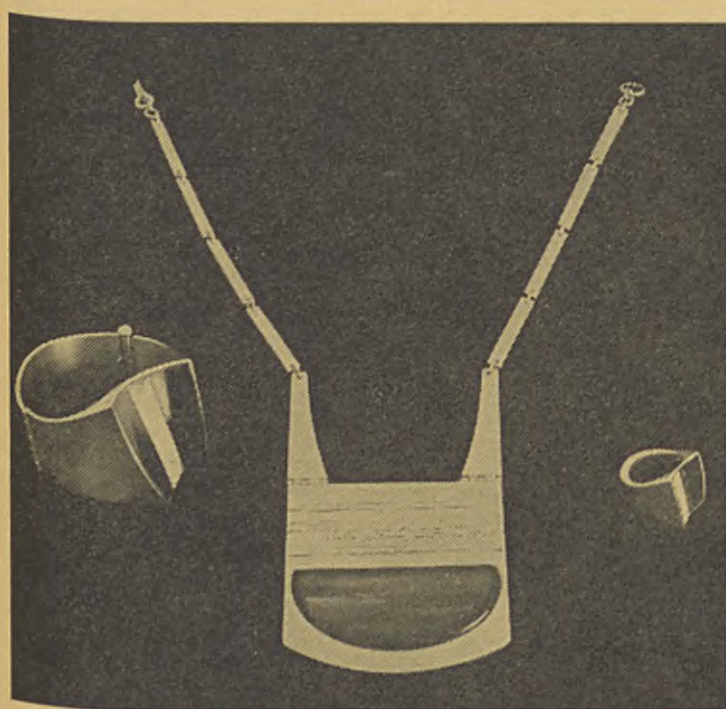
Works by Elizabeth Durack, Edgar Karabanovs, Adela Newman, Marlene Page, Terence Rutty, Miriam Stannage and David Thornton were purchased upon the advice of Bertram Whittle

Overseas

FAENZA COMPETITION FOR CERAMICS 1975:

Judges: Edouard Chapallaz, Albert Diato, Giulio Maltoni, Franco Miele

Winners (Australian): Les Blakebrough, Shigeo Shiga, Derek Smith



DIANA BOYNES JEWELLERY (1975)

Sterling silver
Bonython, Sydney

Photograph by Douglas Thompson

RECENT ART AUCTIONS

Geoff K. Gray Pty Limited,
23 March 1976, Sydney

ALLCOT, John: Up Channel, Madagascar, oil, 35 x 44, \$550

ASHTON, Julian Rossi: Argyle Cut, Sydney, watercolour, 24 x 33, \$1,100

BENNETT, W. Rubery: Afternoon Light, Burraborang Valley, oil, 48 x 59, \$3,400

BOISSEVAIN, William: Dancing Brolga, oil, 51 x 45, \$450

BOYD, Arthur: Landscape with Birds, oil, 57 x 85, \$2,400

CAMPBELL, Robert: North from Austinmer, oil, 39 x 49, \$170

CARSE, J. H.: Small Girl on Bridge, oil, 29 x 25, \$380

COBURN, John: Curtain of the Sun, lithograph, 49 x 72, \$240

CROOKE, Ray: Islander with Flowers, oil, 45 x 55, \$1,000

DICKERSON, Robert: Head of a Boy, pastel, 59 x 40, \$220

DUNDAS, Douglas: Still Life - Vase of Mixed Flowers, oil, 54 x 44, \$260

DUTKIEWICZ, Wladyslaw: Teenagers, oil, 120 x 89, \$60

FLINT, Sir William Russell: Beach Scene, watercolour, 24 x 31, \$600

FRIEND, Donald: North Quay, Brisbane, oil, 29 x 34, \$450

FULLWOOD, A. H.: Bridge over the Seine, oil, 25 x 35, \$340

GRIEVE, Robert: Blue Distances, oil, 34 x 50, \$95

HERMAN, Sali: Rooftops of Paris, oil, 45 x 59, \$2,400

JACKSON, James R.: Evening, Sydney Harbour, oil, 36 x 45, \$2,200

JOHNSON, Robert: The Artist's Caravan, oil, 37 x 44, \$600

KAY, Barry: The Juggler, ink and wash, 46 x 30, \$22.50

KILGOUR, J. Noel: Morning, Marble Arch, oil, 36 x 49, \$95

LAMBERT, G. W.: The White Dress, watercolour, 27 x 22, \$550

LINDSAY, Raymond: The Proclamation of Martial Law, oil, 152 x 179, \$700

LONG, Sydney: Sunday Markets, Paris, watercolour, 31 x 43, \$700

McDONALD, Sheila: Queens Day in William Street Kings Cross, oil, 40 x 32, \$20

McINNES, W. B.: Country Road, oil, 39 x 30, \$700

MACQUEEN, Kenneth: The Cloud, watercolour, 37 x 47, \$240

MOLVIG, Jon: Screaming Woman, oil, 77 x 99, \$220

MOORE, John D.: Seascape, oil, 27 x 37, \$160

NAMATJIRA, Albert: Gum Tree, Central Australia, watercolour, 25 x 36, \$550

NERLI, Marchese Girolamo: The Wedding, oil, 31 x 23, \$1,400

OLLEY, Margaret: Still Life - Basket of Fruit, watercolour, 53 x 65, \$400

ORBAN, Desiderius: Forest View, oil, 60 x 45, \$220

OWEN, Gladys: The Gathering Storm, watercolour, 29 x 38, \$75

PEASCOD, William: Blue Abstract, oil, 59 x 44, \$75

PERCEVAL, John: Bermagui Backwater, oil, 50 x 60, \$3,400

SCHLUNKE, David: Parrots in Forest, oil, 60 x 36, \$70

SMITH, Grace Cossington: The Concert Pianist, oil, 37 x 42, \$1,300

TUCKER, Albert: Rosella in Rainforest, mixed media, 38 x 46, \$950

TWIGDEN, Blake: Fig Parrots, lithograph, 62 x 46, \$80

Christie, Manson & Woods (Australia) Limited, 28 April 1976, Melbourne

ALLCOT, John: Landscape with flowering trees, oil, 40 x 51, \$550

ANNOIS, Len: Façade, Springbanks, watercolour, 36 x 49, \$60

ASHTON, Sir Will: Street in Algiers, oil, 45 x 38, \$900

ATKINSON, Yvonne: Young woman with a cat, oil, 38 x 46, \$650

AULD, J. Muir: Farm, watercolour, 36 x 49, \$300

BASTIN, Henri: Landscape, enamel, 38 x 53, \$240

BELL, George: Still life with flowers, oil, 60 x 50, \$400

BENNETT, W. Rubery: Winter light, Kangaroo River, oil, 51 x 61, \$3,600

BOYD, Arthur: Mourning bride II, oil and tempera, 137 x 173, \$9,500; Descent, ceramic tile, 33 x 40, \$1,500

BOYD, David: The offering of cloth, oil, 120 x 60, \$1,600

BRACK, John: New suburb, pencil, 38 x 47, \$220

BRIERLY, Sir Oswald: H.M.S. Galatea entering Port Philip Bay, pen, wash and watercolour, 12 x 20, \$1,000

BRYANT, Charles: A spring afternoon on the River Seine, oil, 49 x 60, \$650

BUCKMASTER, Ernest: The Yarra at Kew, oil, 40 x 50, \$1,200

BUNNY, Rupert: Head of a young girl in a black shawl, oil, 72 x 50, \$4,000; Near Avignon, oil, 20 x 23, \$600

CAMM, Robert: Waggon and horses in landscape, oil, 93 x 144, \$2,600

CAMPBELL, Robert: Landscape, watercolour, 26 x 36, \$320

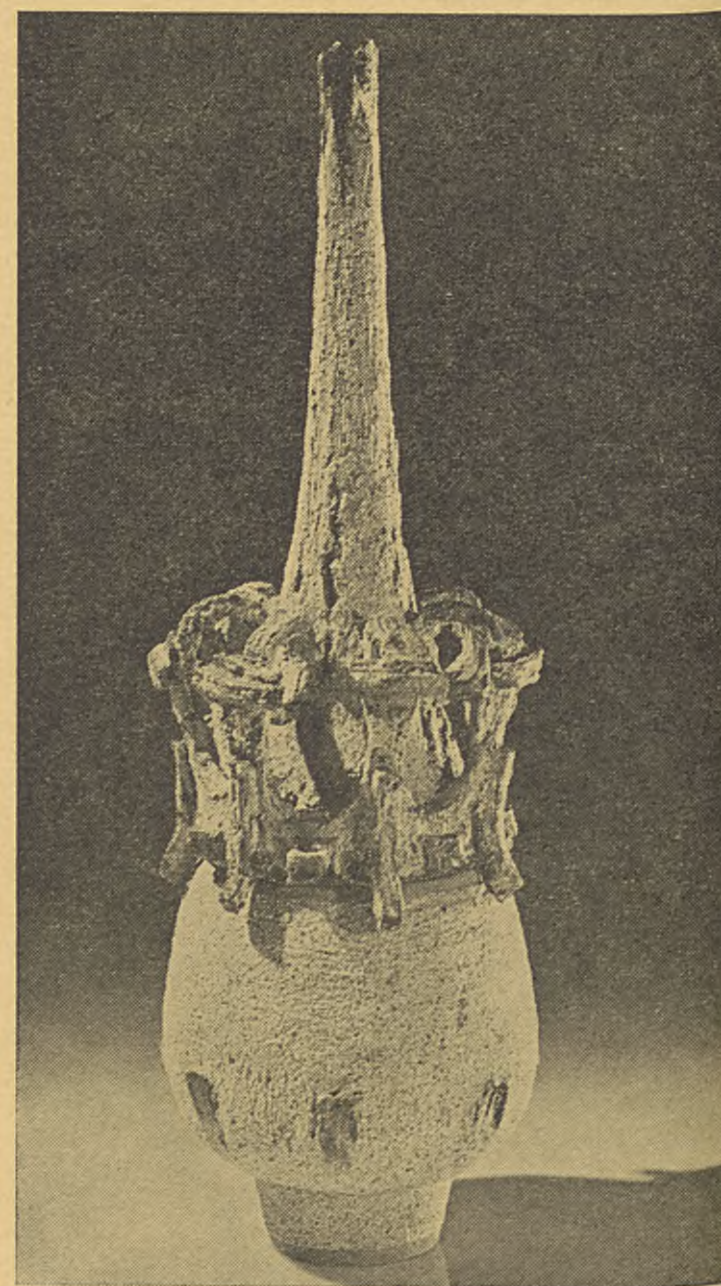
CARSE, J. H.: Coast scene near Bermagui, oil, 49 x 79, \$700

CARTER, Norman: Cattle by a stream, charcoal, 27 x 39, \$130

CONDER, Charles: Hay stooks, France, oil, 60 x 73, \$3,500
 COOK, William Delafield: Loading Hay, gouache, 43 x 56, \$350
 COUNIHAN, Noel: Leeds, oil, 71 x 102, \$900
 CROOKE, Ray: North west, oil, 45 x 61, \$500; Tahitian woman, watercolour and pastel, 26 x 20, \$80
 DARGIE, Sir William: New Guinea Jungle, oil, 43 x 39, \$400
 DAVIES, David: The pool, watercolour, 32 x 37, \$950
 DAWS, Lawrence: Edge of the Kimberleys, mixed media, 53 x 70, \$200
 DICKERSON, Robert: Mother and child, pastel, 37 x 28, \$450
 DOBELL, Sir William: Girl at Beach in a white hat, oil, 59 x 73, \$11,000
 DRYSDALE, Sir Russell: Dancing children, No. 1, oil, 31 x 41, \$12,000; Three heads, ink, 33 x 46, \$1,200
 DUNLOP, Brian: Intimate Landscape, gouache and ink, 69 x 46, \$200
 ELDERSHAW, John: Haystacks, watercolour, 20 x 26, \$220
 FAIRWEATHER, Ian: Roundabout, P.V.A., 106 x 76, \$2,200
 FEINT, Adrian: Flowers on moonlit beach, oil, 30 x 24, \$500
 FOX, E. Phillips: Summer landscape, oil, 25 x 39, \$1,800
 FOX, Ethel Carrick: French village scene with figures, oil, 25 x 33, \$1,700
 FRENCH, Leonard: Men and the sea, oil, 23 x 30, \$200
 FRIEND, Donald: Native boy in harlequin costume, crayon, wash and ink, 47 x 28, \$1,300
 FULLBROOK, Sam: Landscape, pastel, 17 x 24, \$200
 GARRETT, Tom: The farmer, monotype, 37 x 41, \$950
 GILL, S. T.: Views in and around Melbourne. No. 1 Collins Street looking west from Russell Street, lithograph, 29 x 47, \$1,000
 GLOVER, John: San Lorenzo, Lago de Bolsena near Viterbo, Italy, oil, 53 x 74, \$5,000; Cattle in a landscape, watercolour, 49 x 73, \$1,000
 GOULD, W. B.: Still life with fruit and flowers, oil, 60 x 68, \$3,500
 GRUNER, Elioth: Forest creek, etching, 10 x 15, \$130
 HALL, L. B.: Fantasy, oil, 80 x 105, \$1,300
 HATTAM, Harold: Boats at Williamstown, oil, 90 x 121, \$500
 HERBERT, Harold: Evening blue, watercolour, 21 x 35, \$380
 HERMAN, Sali: Balmain, oil, 99 x 115, \$7,000
 HEYSEN, Sir Hans: Noonday rest, watercolour, 29 x 38, \$2,200
 HILDER, J. J.: Grey pastoral, watercolour, 21 x 31, \$1,100
 HOWLEY, John: Girl, oil, 168 x 168, \$600
 JACKSON, James R.: Murrumbidgee Valley, oil, 41 x 51, \$900
 JOHNSON, Robert: Sand, sea and scrub, south coast, oil, 38 x 45, \$2,000
 JONES, Paul: Flowers, watercolour, 43 x 30, \$450

KEMP, Roger: Blue forces, P.V.A., 91 x 137, \$800
 KMIT, Michael: Apocalypse, oil, 121 x 91, \$500
 LEASON, Percy: Trees, oil, 30 x 40, \$300
 LINDSAY, Sir Daryl: Estuary near Geelong, watercolour, 22 x 31, \$200
 LINDSAY, Sir Lionel: Clipped wing, wood engraving, 14 x 11, \$95
 LINDSAY, Norman: She arrives, etching, 23 x 22, \$550
 LINDSAY, Percy: Hawkesbury River, oil, 30 x 38, \$650
 LONG, Sydney: Landscape, Narrabeen, oil, 38 x 47, \$1,700; The land of the Lavender, etching, 25 x 35, \$260
 LONGSTAFF, Sir John: Portrait study of Sir John Monash, oil, 46 x 28, \$400
 LYMBURNER, Francis: Seated nude, oil, 86 x 71, \$600
 LYNN, Elwyn: Royal shore, mixed media, 129 x 153, \$580
 MAISTRE, Roy de: The footballers, oil, 110 x 141, \$6,000
 MARTENS, Conrad: Waterwheel, Liverpool, watercolour, 31 x 47, \$7,500
 MELDRUM, Max: Naringal, oil, 26 x 35, \$360
 MOLVIG, Jon: Nude, pencil, 33 x 20, \$100
 MUNTZ-ADAMS, Josephine: The love letter, oil, 26 x 18, \$450
 McCUBBIN, Frederick: Swanston Street, oil, 28 x 34, \$10,200
 McINNES, W. B.: Sydney Harbour, oil, 25 x 62, \$1,300
 MacNALLY, Matthew: Lady on the foreshore, watercolour, 16 x 23, \$720
 NAMATJIRA, Albert: North side of the ranges, watercolour, 24 x 35, \$700
 NOLAN, Sidney: Boats, St Kilda, ripolin, 62 x 75, \$4,000; Jacob's Ladder, ripolin, 122 x 91, \$10,500
 O'BRIEN, Justin: Harlequin and his son, oil, 78 x 47, \$2,500
 PERCEVAL, John: Arrival of *The Lively Lady* at Williamstown, oil, 91 x 122, \$8,000; Jonah and the whale, panel of forty ceramic tiles, 51 x 82, \$1,800; Lady on the rocks, watercolour, 77 x 56, \$450
 PIGUENIT, W. C.: Hawkesbury River, oil, 64 x 76, \$5,000
 PLANTE, Ada: The railway viaduct at Darebin, oil, 34 x 44, \$200
 POWER, H. Septimus: Greyhounds, watercolour, 27 x 32, \$700
 PUGH, Clifton: Orpheus and Eurydice in the underworld, oil, 91 x 137, \$2,000
 RAGLESS, Max: The poplars, Trial Hill, oil, 51 x 61, \$200
 REHFISCH, Alison: Flower Study, oil, 43 x 34, \$500
 ROBERTS, Tom: Mrs John St Vincent Welsh, née Emily Thakeray, pastel, 86 x 52, \$8,000
 ROLANDO, Charles: Evening glow in the Dandenongs, oil, 66 x 40, \$850
 ROWAN, Marian Ellis: The glade, watercolour, 61 x 36, \$420
 SCHELTEMA, Jan: Cattle at a creek, oil, 40 x 56, \$2,400
 SHANNON, Michael: Storm over South

Melbourne, oil, 102 x 101, \$900
 SIBLEY, Andrew: Encounter, gouache, 50 x 68, \$150
 STOKES, Constance: Nude, ink, 37 x 27, \$180
 STREETON, Sir Arthur: The long road, oil, 14 x 23, \$7,000
 TUCKER, Albert: Parrots in the forest, oil, 56 x 71, \$6,000
 TURNER, J. A.: The Break, oil, 36 x 53, \$6,500
 VASSILIEFF, Danila: Young girl, gouache, 37 x 54, \$250
 WALLER, Napier: The ring, wood engraving, 27 x 21, \$200
 WHEELER, Charles: Trees by a creek, oil, 27 x 37, \$360
 WHITEHEAD, Isaac: Ocean Beach, Sorrento, oil, 81 x 110, \$3,500
 WHITELEY, Brett: Quartet, mixed media, 52 x 76, \$550
 WITHERS, Walter: Beach scene, watercolour, 17 x 48, \$2,200; Fitzroy Gardens, pastel, 23 x 29, \$950



BOBBI HICKS JAR WITH NOTRE DAME COVER (1975)
 Stoneware 54 cm high
 David Jones, Sydney

RECENT GALLERY PRICES

BRASSIL, Joan: Speeding to meet Godot on a D'Arcangelo Highway, mixed media, 84 x 77 x 79, \$300 (Bonython, Sydney)
BOWERS-ELLIOTT, Peter: Niebelheim, oil, 122 x 91, \$1,050 (Patana, Sydney)
BOYNES, Diana: Pendant, sterling silver and agate, \$260 (Bonython, Sydney)
BROWN, Mike: Cubist Op-Art Special, acrylic, 180 x 122, \$1,000 (Watters, Sydney)
CLIFFORD, James: Las Vegas, oil, 122 x 92, \$550 (Watters, Sydney)
CLUTTERBUCK, Jock: San Andreas Fault 1, etching, 74 x 124, \$150 (Rudy Komon, Sydney)
COOK, William Delafield: Hillside, acrylic, 132 x 152, \$4,889 (Redfern, London)
CUPPAIDGE, Virginia: Eclipse, acrylic, 86 x 145, \$550 (Gallery A, Sydney)
DADSWELL, Lyndon: Fauna, cast aluminium, \$1,200 (Sculpture Centre, Sydney)
DOLINSKA, Pam: Position in balance with colour, pastel, 55 x 45, \$150 (Paul Bowker, Brisbane)
DAVIS, Gene: Checkmate, lithograph, 102 x 76, \$200 (Coventry, Sydney)
DUNLOP, Brian: Factory, Surry Hills, etching, 15 x 30, \$50 (Macquarie, Sydney)
FAERBER, Ruth: Study for Rehearsal, acrylic, 23 x 117, \$100 (Bonython, Sydney)
GURAIBUNARIL: Totemic Painting, ochres on bark, 84 x 49, \$200 (Gallery of Dreams, Sydney)
HAEFLIGER, Paul: Sunbathers, oil, 130 x 200, \$2,000 (Holdsworth, Sydney)
HALLIDAY, Madeleine: Child who will not survive, pastel, 37 x 50, \$225 (Kabukai, Sydney)
HICKS, Bobbi: Jar with Notre Dame Cover, stoneware, 54 high, \$120 (David Jones, Sydney)
LARTER, Richard: Overhead Wire Sisters and Jam, acrylic, 185 x 109, \$750 (Watters, Sydney)
LEWERS, Margo: Silken Stripes, dyes on silk, 233 x 91, \$1,000 (Macquarie, Sydney)
LONG, Sydney: Landscape 1905, oil, 35 x 59, \$700 (Beth Mayne, Sydney)
McINTYRE, Arthur: Syphilis and Old Lace, mixed media, 80 x 66, \$250 (Holdsworth, Sydney)
MURRAY, John: Gravel Series - Beer Can, acrylic, 122 x 152, \$300 (Bonython, Sydney)
MURRAY-WHITE, Clive: It can be fun learning to play lacrosse, painted steel, 274 x 213 x 335, \$3,000 (Powell Street, Melbourne)
OLSEN, John: Cormorant and Void, ink and wash, 76 x 56, \$400 (Stadia Graphics, Sydney)
ROWE, Ron: Woman Accompanied with Clouds and All . . . , mixed media, 435 x 425 x 225, \$450 (C.A.S., Adelaide)
SHEAD, Gary: Anima, etching, 50 x 60, \$60 (Stadia Graphics, Sydney)
WHISSON, Ken: Above Ponta Delgado, oil, 82 x 112, \$1,000 (Macquarie, Sydney)
WOODWARD, Margaret: Almond Against the Surface, oil, 155 x 155, \$800 (Holdsworth, Sydney)

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Queensland Art Gallery

BILLICH, Charles: Ole I Ooops I, crayon
BLACK, Stuart: Nachtmusik, oil
BUSH, Charles: Study for Premiership Nude, drawing
CASSAB, Judy: Circumvision 3, acrylic; Bali Shapes, pastel
CRESS, Fred: Rushton Series No. 5, acrylic
DICKERSON, Robert: Afternoon Tea, pastel
DOLINSKA, Pam: A Flowering of Thoughtful Union, charcoal
GRAHAM, Anne: Danger, Men at work, pen
GREEN, Denise: Study for Ericsson Place, water-colour
GREY-SMITH, Guy: Strelitzia, pen
GRIFFIN, Paul: Entrance, pastel
HATTAM, Harold: Coastal Landscape, pen
HEPWORTH, Barbara: Orpheus (Maquette 1), brass and strings
HILTON, Roger: Figures in Cart, gouache
KELLY, Anthony: The Relatives and Friends of the Late . . . , mixed media
KEMP, Michel: No title, etching
KEMP, Roger: Thythmic structure, acrylic
LAYCOCK, Donald: Lyra, oil
LEWIS, Martin: 8 lithographs and etchings
LISTER LISTER, W.: Landscape, watercolour
MATTHEWS, Nevil: Bouquet to Yesterday, acrylic
MORLEY-FLETCHER, Frank: Ojai Valley, wood-cut
PISSARRO, Camille: La Lessive a Eragny, oil
ROBINSON, William: Sophie in her Bedroom, oil
SHANNON, Michael: The Open Door, oil
SMART, Jeffrey: The Traveller, oil
STEPHENS, Robert: Still Life, acrylic
STOKES, Constance: Seated Nude, pen
SUTTON, Philip: Levuka, Fiji, oil
TRISTRAM, J. W.: Quiet Cove, watercolour
WARREN, Alan: Sleeping Figure, pen
ZUSTERS, Reinis: Camouflage in Desert, oil

Art Gallery of New South Wales

BRACK, John: Barry Humphries in the character of Mrs Everage, oil
CHINESE: Cup, 18th century, blanc-de-chine porcelain (Gift of Laurence Harrison); jar, neolithic, bowl, Eastern Chou (?), incense-burner, T'ang, 5 bowls, T'ang, vase, probably T'ang, ewer, Sung, all earthenware; neck of vase, pre-Han, jar, Han, bowl, Sung (Ching-pai type of ware), bowl, Yüan (Chün ware), bowl, Yüan (Tz'u-chou ware), all stoneware; brick, T'ang, hard-fired red clay; 2 bowls, Sung (Ching-pai type of ware), porcelain (All bequests of the late Eleanor Hinder through her executors); 2 vases, 18th/19th century, 2 vases,

19th century, vase, c. 1670, plate, late 17th/early 18th century, 2 wall plaques, 2nd half 19th century, vase, possibly 18th century, jar, c. 1825-50, vase 1920s (Ching-te-Chen), all porcelain; temple bell, bronze (All bequests of the late Alan Renshaw)
CLUTTERBUCK, Jock: Cave No. 2, etching
DAWS, Laurence: Song of the Edda, oil (Gift of Patrick White)
EARLE, Stephen: A kind of family, acrylic (Gift of Patrick White)
GILL, S. T.: Landscape with crater and cone, watercolour
JACKS, Robert: Untitled, watercolour (Thea Proctor Memorial Fund)
JAPANESE: Vase, 19th century, porcelain; vase, 19th century, Satsuma earthenware (Bequests of the late Alan Renshaw)
LARTER, Richard: Prompt Careb and how we never learn, acrylic
McGRATH, Marilyn: Palea, cast bronze
MOORE, John D.: The Art Gallery seen through the trees, drawing (Gift of John Brackenreg)
MURCH, Arthur: Gosse's Bluff, central Australia, oil
NEW GUINEA: Ambunti, 2 Pangal panels, 2 Pangal panels (joined), all painted bark (Gifts of Margaret Carnegie)
OGILVIE, Helen: Disturbed fowls, Chooks in the straw, colour linocuts; Brush turkeys, The crab, Banksias, wood-engravings
PERRY, Adelaide: Portrait of a young woman, Portrait sketch of John Passmore, Nude study - woman, back view, Nude Study - man lying, arms extended, Mouse in a trap, Dead mouse in a trap, all pencil drawings; Kirribilli - study for a linocut, brush drawing; Kirribilli, South Coast, linocuts; Kurrajong, St Stephens, Phillip Street, woodcuts
PRESTON, Margaret: Manly pines, gouache through stencil (Gift of Howard Sherrard); Flannel flowers etc., Jug of flowers, woodcuts
PROCTOR, Thea: Two women: Design for magazine cover, watercolour; The rose, The fountain, Bonnets, shawls, gay parasols, all woodcuts; Portrait of Roland Wakelin, drawing (Bequest of the late Estelle Wakelin through her executors)
PYE, Mabel: Reflections; Bushfire, colour linocuts
RAPOTEC, Stanislaus: St Mark's, Venice, acrylic (Gift of Patrick White)
SPOWERS, Ethel: Val de Grace, Paris, Resting models, colour linocuts; The staircase window, Afraid of the dark, linocuts; Still life, wood-engraving (Gifts of Mrs Eric Quirk)
STONES, Margaret: Pinus Monticola, water-colour
STREETON, Sir Arthur: Ship's ventilators, pencil drawing
SYME, Evelyn: The castle chapel, Amboise, linocut (Gift of Mrs Eric Quirk)
WALKER, F. Sidney: Haystacks, drypoint; Dawes Point from McMahon's Point, The bridge, south abutment, Murrumbidgee, etchings (Gifts of Marjory Walker)
WALLER, Christian (née Yandell): Morgan le Fay, colour linocut; The Great breath, album of

seven linocuts (Gifts of Klytie Pate)
ZELMAN, Victor: Hepburn Bridge, aquatint

Art Gallery of South Australia

BOL, Ferdinand: St Jerome in the Cave, etching
BRACQUEMOND, Felix: Charles Meryon, heliogravure
GOLTZIUS, Hendrik: The Standard Swinger, engraving
HANRAHAN, Barbara: Virgin Pin-Up; Dear Miss Ethel Barringer; Lady Lazarus; Adam; Earth Mother, etchings
HIRSCHFELD-MACK, Ludwig: 9 untitled paintings, watercolour and mixed media; 2 untitled drawings, ink; 18 untitled monotypes
HOCKNEY, David: In Despair, etching
MERYON, Charles: Nouvelle-Caledonie, etching
SCHRAMM, Alexander: An Aboriginal encampment probably near the Adelaide foothills, oil
SMART, Jeffrey: Preparing for the Paris Exhibition, oil
THAILAND: Lion, Sawankhalok, 14th-15th century, stoneware, pale blue glaze; Kendi in the shape of a bird, Sawankhalok, 14th-15th century, stoneware
WALKER, Murray: A Very Modern Girl, etching

Western Australian Art Gallery

BALL, Sydney: Yellow, oil
BARKER, George: Tokyo Letter; Hammers, serigraphs
BELL, Anning: Portrait of a Girl, coloured chalks
COTMAN, John Sell: A Shepherd Seated by a Clump of Trees, pencil
ETHNIC ART: 19 Asmat artefacts
FUSSMAN, Klaus: Still Life, etching and aquatint
GREY-SMITH, Guy: Karri Forest II, woodcut
GRIEVE, Robert: Gregorian Chant, serigraph and composition, etching
GROUNDS, Joan: Wrapped Tea Cups, ceramic sculpture
JOHN, Augustus: Portrait of Rowley Smart, oil
LAMB, Henry: Portrait of Stanley Spencer, oil
LARTER, Richard: Drawings for portrait
NORTON, Frank: Bunbury and Koombana Bay, oil; Slip at Fremantle, drawing
OLSEN, John: Edge of the Void, set of six etchings; Emu and Chick, ink and gouache; At the Void, gouache
PEART, John: Islington V, lithograph
ROBERTSHAW, Freda: The Butterfly, oil
SHORE, Arnold: Wet Evening Anglesea, oil
STREETON, Sir Arthur: Sirius Cove, oil
TAYLOR, Michael: Animal Triptych, oil
VAN RAALTE, Henry: A Corner of Old Delft; Evening Glow; The Cabbage Seller, Delft, etchings
VASSILIEFF, Danila: Elegant Lady, oil
VIKE, Harald: The W.A. Museum Looking Towards Perth Boys' School, oil (Gift of John Brackenreg in memory of Roy Lindsay C. Brackenreg)
WAKELIN, Roland: Landscape with Cylinder, watercolour

WALKER, Murray: Nelly Martin and Friend, American Bordello 1905, pencil
WALKER, Stephen: Simple Temple, Huon pine sculpture
WESSELMANN, Tom: Sun Torso, lithograph

Tasmanian Museum and Art Gallery

COLLINS, Patrick: Bowl, ceramic
CONDER, Charles: The Fairytale, lithograph
FORREST, Captain J. Haughton: Seascape, watercolour
GLOVER, John: Landscape, sepia wash
MEREDITH, Louisa Anne: Still Life, watercolour
PIRON: Citamarron du Cap de Diemen, Homme du Cap de Diemen, Enfant du Cap de Diemen, engravings
PROUT, Samuel: Continental Street Scene, watercolour
RODWAY, Florence: Portrait of Edith Holmes, pastel
VAUGHAN, Elspeth: Barn Bluff, watercolour

Newcastle City Art Gallery

HANRAHAN, Barbara: Tart and Stars; Floral Lady, etchings
MOON, Milton: Ceramic Pot, ceramic
OWEN, Robert: Kinetic Relief No. 23, perspex, aluminium, oroglass, arborite and acrylic (Gift of Mr and Mrs E. N. Millner)
ROONEY, Elizabeth: Two Dogs, King Street; Harbourside 2 - Defence Areas, etchings
SHIGA, Shigeo: Large Square Platter, Large Bottle with Flared Neck, ceramics (Gifts of Tokyo Boeki Australia Pty Ltd)

Auckland City Art Gallery

ALBERS, Josef: Golden Gate; Homage to the Square, screenprints
BOCHNER, Mel: Q.E.D. (four prints), etching/acquatint
CAULFIELD, Patrick: Two Whiting, screenprint
COOLAHAN, Kate: Greek Bread in the Pacific, photo and auto etching
DINE, Jim: Five Paintbrushes, etching
FRITH, W. P.: Pope Makes Love to Lady Mary Wortley-Montagu; Portrait of a Lady, oils
GOPAS, Rudolf: Orange Centre, P.V.A.
HAMILTON, Richard: I'm Dreaming of a Black Christmas, screenprint on collotype with collage
HOCKNEY, David: Henry, lithograph; Showing Maurice the Sugar Lift, etching
HODGKINS, Frances: Adoration, pencil and watercolour
HUYS, Frans (after P. Breughel): A Man of War, etching
JOHNS, Jasper: Painting with Two Balls, serigraph
KOONING, William de: Landscape at Stanton St, lithograph
McCAHON, Colin: French Bay, gouache
McINTYRE, Raymond: Demolition Site, London, pastel

MATTA, Sebastian: Les OH!; Tomobiles, etchings
MRKUSICH, Milan: Painting (Blue Grey) 1974, acrylic
NAIRN, J. M.: Boy Sitting in a Pasture, oil
OLDENBERG, Claes: Lake Union Seattle Washington, lithograph
RAEBURN, Sir Henry: Master James Hay, oil
RUSCHA, Edward: O O O, lithograph
SERRA, Richard: Balance, lithograph
SHARPE, Alfred: River Scene with Fishermen; Lake Macquarie N.S.W. 1; Lake Macquarie N.S.W. 2, watercolours
SIGNAC, Paul: Le Soir 1898, lithograph
STELLA, Frank: Les Indes Gallantes, series of 5 lithographs
TAPIES, Roy: Modern Head No. 5, collage print
THORNLEY, Geoff: Series A, No. 4; Allous Series No. 4 Nigresco, both mixed media
VAN DER VELDEN, P.: Stormcloud, oil
WHISTLER, J. McN.: The Limeburner, etching and drypoint
WHITE, Robin: Fish and Chips Motueka, oil
WOOLLASTON, M. T.: Totaranui, watercolour

Book Reviews

Restoring Old Australian Houses & Buildings: an architectural guide, by Howard Tanner and Philip Cox with Architectural Consultants Peter Bridges and James Broadbent. (Macmillan, Melbourne, 1975, ISBN 0 333 17557 3, \$18.50). This is a valuable book for all who own and care about an old house. The authors have wisely included, in the term 'old', styles up to and beyond 1914 so that, for the large proportion of Australians who live in older houses, the book will be a useful guide to the problems of maintenance and restoration. It should also be required reading for those members of official bodies who have a say in the preservation of public buildings because it demonstrates effectively that a building does not have to be early Colonial to have historical merit; buildings of the twentieth century can be equally important to our architectural heritage. The title does not adequately suggest the wealth of information and interesting material presented between the covers. Although the major part of the book is devoted to restoration techniques, a fascinating first section is given to a historical survey of styles. Eye-catching headings tempt the reader to browse through chapters covering stylistic periods, with paragraphs on influences, plans, the various building materials used at different times, the layout of the garden and surrounds, and something that will particularly interest women readers - the decoration and furnishings that went with the period. Not since Robin Boyd's *Australia's Home, its origins, builders and occupiers* of 1952 has an Australian publication attempted to cover these significant historical details.

At this point it may seem equivocal to quibble at the stylistic labels chosen. Robin Boyd's term 'Boom style' is perpetuated, as is the dubious term 'Regency'. For the latter one might question the validity of the dates 1825-50 chosen by the authors as the Australian period corresponding to the English Regency of 1810-20. These dates deepen the myth that the colony continued in a Georgian tradition until self-government, whereas the photographs and text clearly illustrate a more sophisticated architectural development. Victorian Gothic, Victorian Italianate and Boom Style are then compressed into the years 1850-90 before the emergence of Federation Style – or is it Queen Anne? It must be confusing for the general reader to find the terms varying from one publication to another. Could our architectural historians get together and thrash this out?

The more scholarly writings in the book are enlivened by vignettes of information. We learn that it was Mrs Macquarie who noted the similarities between the rocky foreshores of Port Jackson and the lochs of her native Scotland and led Governor Macquarie to ask Francis Greenway to draw up plans for a 'castellated' Government House in Sydney. Some readers may not realize that only the stables were completed – the present Conservatorium of Music. The point is well made that many Australian houses, particularly in Gothic Revival style, were derived from English architectural pattern-books. A drawing from John Claudius Loudon's *An Encyclopaedia of Cottage, Farm and Villa Architecture* is illustrated as the possible source of Carthona, Darling Point, New South Wales, but we are not shown an actual photograph of Carthona itself, which would have given the comparison greater impact.

It was Ruskin who first admonished us to guard our old buildings with anxious care. He advised 'Do this tenderly, and reverently, and continually, and many a generation will still be born and pass away beneath their shadow'. It is this same attitude of anxious care that governs the second part, the bulk of the book. Following the general heading Restoration Techniques, are practical solutions to every problem that might confront the new owner of an old building – fretting of stonework, decaying wood, infestation by borers, structural faults that produce cracks, damp, to name but a few. Where relevant, the authors have provided the latest methods of overcoming such worrying issues, but they have also drawn on their historical knowledge and offered the original formulas for mixes and finishes. The enthusiast can therefore prepare traditional lime-plaster or follow a colour chart to restore both internal and external walls to their original hue. Two telling pairs of photographs of the Post Office, Kiama, and the Court House, Blayney, both in New South Wales, demonstrate how an all-white colour-scheme for nineteenth-century buildings detracts from their character. Critics of our newly painted Victorian city buildings who decry the darker colours used and the architectural details highlighted, may learn that their taste has been conditioned by familiarity with colour-schemes that are less than authentic.

Efforts are made to persuade the owner who is planning additions to retain the intentions of the original builder. The inclusion of before-and-after pictures of terrace-house restorations may have strengthened this plea, since it is in this type of housing that a great deal of unsightly alteration has taken place. In general, however, the visual impact of the book is excellent with many photographs and drawings, some obviously the product of special research. In three appendices are lists of decorating schemes, the colour chart mentioned earlier and a comprehensive list of plants found in old Australian gardens. A bibliography and glossary of terms complete this section.

In his preface Peter Bridges reminded us that restoration is still often empirical in its approach. This book does not theorize but actively encourages proper attitudes towards preservation of older buildings. I would hope, however, that those who purchase it for its practical information will come to absorb its inherent philosophy. This might be summarized as follows:

That the life-span of any building can be extended by scientific restoration; that additions should be sympathetic to the original construction; that there is more to a building than its shell – the interior and the surrounds also play an important role; and lastly that our architectural heritage is not simply a matter of Old Government House, Parramatta, or Como, Melbourne. It includes houses and public buildings of every period right up to the present day.

Mary Mackay

The Endemic Flora of Tasmania, Part V, painted by Margaret Stones, botanical and ecological text by Winifred Curtis (Ariel Press, London, 1975, \$77.70).

At an earlier period of Australian history some splendid books were produced. The late Sydney Ure Smith is remembered for fine publications, too, but in more recent years we have noticed a deplorable dearth of really well-designed, well-produced, well-printed, well-illustrated volumes issuing from Australian publishing houses. Some technical and educational books produced here could be exhibited with pride in any company but far too many slight, carelessly printed books, particularly those to do with art, have found their way into bookshops – and presumably were profitable for their publishers.

The book being reviewed here was published in England and printed in Germany. It is being reviewed only because its subject-matter is especially Australian and because it could offer splendid guide-lines for Australian publishers wishing to upgrade their lists.

Several years ago an English Baron, Lord Talbot de Malahide, who had inherited an estate in Ireland together with a title and castle there, became also the owner of an early Colonial house in Tasmania, with lands attached. In the tradition of English aristocracy of the eighteenth century, he proceeded to restore the Colonial

house and outbuildings at Malahide in Tasmania, to extend and develop the garden and to exchange plants between that garden and the one attached to Malahide Castle outside Dublin. What is remarkable is that this Englishman then decided to record, in a series of handsome volumes, the complete endemic flora of Tasmania. He engaged Margaret Stones, who must be one of the few rivals to Paul Jones as an illustrator of botanical specimens, to provide watercolours from which the colour plates for the series of books were made. He engaged an expert, Dr Winifred Curtis, to provide the text. Four volumes had been published and a fifth was in progress when, at the age of sixty-one, Lord Talbot de Malahide unexpectedly died. Fortunately, his sister, the Hon. Rose Talbot, has undertaken to complete the work begun with such dedication by her brother, and the fifth volume in the series has appeared. Like those that have gone before it is authoritative, beautifully produced and fulfils a very special need. Lord Talbot de Malahide made many friends in Australia and his sudden death was regretted by a surprisingly wide and varied circle of people. The fifth volume of *The Endemic Flora of Tasmania* will remind many of the man they held in affection. Book collectors, whether they knew Milo Talbot or not, should be delighted to have this opportunity to purchase a book of rare quality and excellent workmanship. They should, too, try to locate copies of the earlier volumes as these must become increasingly in demand.

Mervyn Horton



MADELEINE HALLIDAY CHILD WHO WILL NOT SURVIVE 1976
Charcoal stick on paper 50 cm x 37 cm
Kabuki, Sydney

Editorial

Kenneth McConnel — a tribute

R. N. Johnson

The Ninth Adelaide Festival of Arts, heralded proudly by Alban Berg's *Wozzeck* (an opera which could not be adequately performed in the Sydney Opera House but fitted with ease and style into the Adelaide Festival Theatre), proved again that this smaller capital city is most admirably suited as a venue for a festival of arts.

Although Writers' Week was not graced by some of the more famous who had accepted invitations and although some of the contributors seemed more concerned with politics than poetry, it nevertheless brought together writers from all over the country, and from overseas, and enabled them to meet, under excellent conditions, for the exchange of ideas. Perhaps Writers' Week should be held annually — in Canberra on the alternate years.

The contribution to the Festival from the visual arts was disappointing. Major exhibitions by established artists, Clifton Pugh, Lloyd Rees, Noel Counihan and Brian Dunlop and half a dozen important works by Justin O'Brien were on show. Small exhibitions of jewellery, of plastics, of costumes and a group show of lesser known women painters were all interesting and well presented, but experimental art and the *avant-garde* scene appeared to rely almost entirely upon the contribution of Charlotte Moorman and Nam June Paik.

Undoubtedly, the most interesting exhibition during the Festival was 'Genesis of a Gallery', a selection from the vast collection of works already assembled by the Australian National Gallery, Canberra. Clearly, the works shown were chosen to indicate the breadth of the Gallery's buying policy. Too much adverse publicity has been given to one or two of the works of art that form part of the collection and those visitors who saw 'Genesis of a Gallery' must have been astonished to find such impressive examples of works as diverse as a fifteenth-century gold finial from Colombia and a Photo-realist over-life-size portrait by Chuck Close. The Director, Mr James Mollison, his staff and his advisers have been far more eclectic in the accumulation of works than the general public had been led to believe.

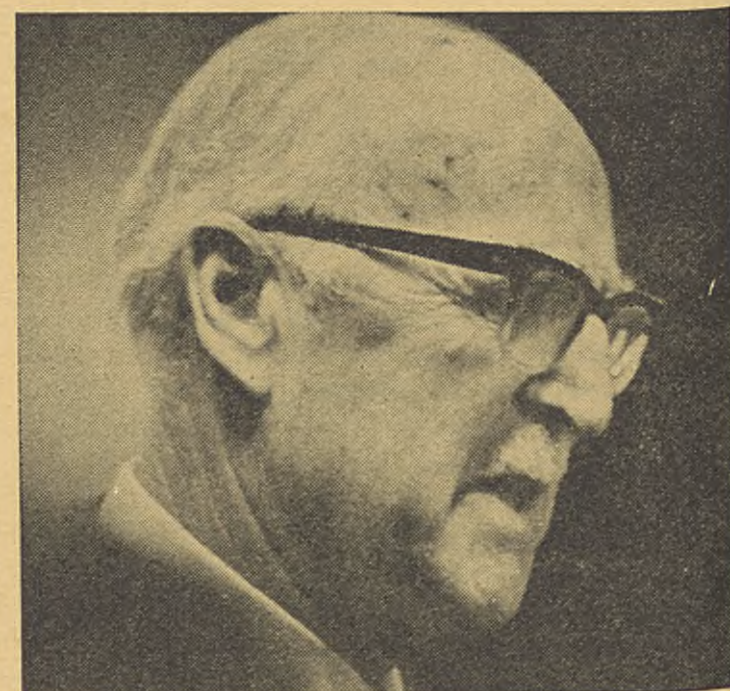
The Australian National Gallery already holds works of interest for all tastes. If it continues to expand with such expertise as has already been shown it will be a great collection. We must make sure that, even if economies must be made in many sections of government spending, and even if some economies are to be made in grants to the arts in this country, funds should still be available to allow this great collection to expand and to expand by the purchase of only the best works on the market.

The two terracotta koala bears squatting high above Macquarie Street on the pilasters at either end of the façade of the B.M.A. building in Sydney provide a gentle and fitting tribute to Kenneth McConnel (with Joseph Fowell its architect at the end of the 1920s) who died in January this year at the age of seventy-nine. The koalas have their backs to the street and look sideways towards each other, unexpected and slightly eccentric elements in a façade original in design, with vigorous terracotta decoration, which was recognized by the first R.I.B.A. Bronze Medal to be awarded in Australia. The impulsive enthusiasm and endless energy that led to such surprise elements in his buildings took other forms that sometimes terrified his friends, as in a demonstration, with near-disastrous results, of overseas hand signals while driving across the harbour bridge.

Kenneth McConnel's early life as a member of a Queensland grazing family gave him a love of the Australian countryside and of country people, a fitting background for the work which he enjoyed most, a series of country homesteads — sensible, straightforward buildings carrying on traditions started in the earliest days of this country. They were buildings that sat comfortably on carefully chosen sites and were planned in intimate and often intricate detail to meet country needs. He recorded his knowledge of country lore and country building in *Planning the Australian Homestead*, published by Ure Smith in 1947, a book still retaining immense value for families building in the country.

Kenneth McConnel also designed a number of city houses similarly well planned and reminiscent in general character and indeed in detail, of those of his friend and one-time professor, Leslie Wilkinson, from whose architecture school at the University of Sydney he graduated in 1923 with first-class honours and the University Medal. After graduation he received the Board of Architects travelling scholarship, studying and working in London and Europe prior to returning to Australia to share an office with Joseph Fowell, with whom he won the competition for the B.M.A. building.

Prior to World War II McConnel was one of the first architects in Australia to take a serious theoretical interest in building acoustics and building ventilation. Of a number of churches he designed in this period there were interesting technical innovations in two that were recognized for architectural merit — St Anne's at Bondi,



Kenneth H. McConnel

which received a Sulman Medal, and the church at Proston, which was awarded the Queensland Architecture Medal.

Subsequent to the war McConnel formed a new practice, which became McConnel Smith & Johnson in 1954 and in which he played an active role until his retirement in 1965. During that time he shared in the work on such buildings as Kindersley House and the Sydney Water Board, the latter receiving the City of Sydney award, and also acted as an advocate of town planning, in which he always had great interest. Having served in the army in both world wars McConnel had a continuing interest in the work of Legacy and of the War Veterans Home at Narrabeen, where he undertook a great deal of work, always endeavouring to retain the character of the natural bushland in which the buildings were set. At Narrabeen, surrounded by gum-trees, there is a kangaroo carved from sandstone by the sculptor Gerry Lewers, instigated by McConnel, further evidence of his commitment to Australian folklore.

During his retirement McConnel wrote his memoirs, from which the following two paragraphs are drawn: 'In my most distant memories electricity was something very new, as were motor-cars, while aeroplanes were still only hoped for. In my schooldays I watched some of the earliest experiments in flying, when primitive biplanes tried, not always successfully, and one with fatal consequences, to fly from Hendon around the spire of Harrow Church and back again.

'Steel-and-concrete construction was still in its infancy when I began to learn about architecture, and we were trained on the lines that nothing in design would ever supplant the ideas of the Renaissance, while nothing in construction would take the place of bricks and mortar.'

Kenneth McConnel's life spanned a time of rapid and massive change to which he contributed, not as a major innovator, but as one who saw the value of retaining contact with the past and who made valuable and thoughtful contributions to those changes at all stages of his life.

Australian Art Abroad

Bernice Murphy

Three cultural exchange exhibitions of Australian art¹ returned from overseas late in 1975: 'Australian Graphics 1974' from South America, 'Ten Australians' (nine painters, one sculptor) from Europe, and 'The Australian Landscape, 1802-1975' from China. The three exhibitions were initiated through the Visual Arts Board of the Australia Council, mounted and toured in co-operation with the Department of Foreign Affairs, which also bore a large part of the costs of the exhibitions' overseas schedules.

To take the last exhibition first, 'The Australian Landscape, 1802-1975' was shown for two weeks each in Peking and Nanking. This exhibition, together with an exhibition of Canadian landscape paintings shown earlier in 1975, marked the first public display in China, within living memory, of art from the western world.

The Visual Arts Board commissioned Daniel Thomas, Senior Curator at the Art Gallery of New South Wales, to compile and catalogue the exhibition. Despite inevitable constraints on size of works (for air cargo consignment to Peking) and the delicate boundaries that had to be negotiated through Foreign Affairs in relation to Chinese disdain of nudity and wholly abstract art, Mr Thomas early resolved that diplomacy need not cause an exhibition *manqué* but, on the contrary, the exhibition should be a particularized presentation in its own right, drawn from the major public collections (and occasionally from artists' own holdings) across the country; to settle for less would be lazy and insulting to China, which has given to world art some of the most refined landscape paintings ever produced and some of the

finest ceramics and bronzes.

A final selection of eighty-five works (a few drawings and engravings, the rest paintings) surveyed changing modes and shifts of consciousness in handling the Australian land, its wildernesses, its built environment and its inhabitants. The exhibition moved, sometimes through pivotal examples (Tom Roberts's *Bourke Street*, Frederick McCubbin's *Down on His Luck*), from early topographical draughtsmanship (Royal Academy-trained William Westall, assigned by the British Government to assist documentation of Matthew Flinders's exhibition during 1801-3 in the *Investigator*, and author of some of the finest of the early Picturesque-informed views of Australian scenery and shore-lines) through the eddies and shifts of discovering a more indigenous, more spontaneous and optically responsive vision of the Australian landscape, and finally to Neo-Realism and Neo-Naturalism (in recent works by Peter Powditch and Dale Hickey).

In a complex survey of this sort, where intellectual strategy has continually to kick its toes against procedural confines, where the difficulties of negotiating loans repeatedly threaten to misshape a visual sequence or unbalance an emphasis, there are invariably some casualties or distortions. One of the most important of the painters of the nineteenth century, John Glover, was regrettably under-represented, while another, Eugen von Guérard, was there in his full stature. Structural coherence within the exhibition was nevertheless strong producing, within the overall determinants of chronological format and diversity of theme, a careful adjustment of internal cross-references and connections (a colour-shift towards red in paintings of the 1930s, following Hans Heysen's lead, the coincidence of the first view from an aeroplane and the silhouetting, patterning influence of Aboriginal art in Margaret Preston's *Flying Over the Shoalhaven River*).

Reactions to the exhibition often followed regular patterns. After the expected approval of proletarian strains and subjects, some Chinese tended to move onto the serious business of aestheticism, showing a deeply conditioned preference for delicate atmospheric effects over solid composition of paint surface. Not surprisingly, to eyes nurtured by the dominant art of watercolour and the subtle dynamics of calligraphy, the

dematerialized, heat-hazed forms of J. J. Hilder's *Dry Lagoon* (1911) ensured its continual scrutiny and admiration, whereas the works of Russell Drysdale, Arthur Boyd and Sidney Nolan seemed leaden, despite their colour; Brett Whiteley's incorporation of anaesthetized objects transposed from the 'real' world (a cicada, a native bird, an angophora branch) was seen as breathtakingly bizarre and Fred Williams was mainly the subject of a perpetual crowd conundrum because his *Landscape with a Dog* seemed to have buried its canine subject under a scrofulous pile of paint!

While 'The Australian Landscape, 1802-1975' was being prepared for China, two earlier exhibitions were returning from Europe and South America. 'Australian Graphics 1974', incorporating fourteen artists, toured seventy-four works in varying media (colour silk-screen, etching, lithography, gouache) through five cities in Latin America during 1974-75. The exhibition, selected by Margaret MacKean of the Australian National Gallery (a crucial factor that unfortunately is not acknowledged in the slap-dash catalogue in which the exhibition biographies of the artists simply cannot be threaded together) describes a wide arc of activity in Australian graphic art.

Arthur Boyd's etchings, with their rich textures, precipitous tonal contrasts and abbreviating, Expressionist line, continue to extend and deepen some of the oldest traditions of European graphic art; his *Lysistrata* series, together with the *Don Quixote* screenprints of Colin Lanceley, reflect the claim of the broad horizon of European literature on the minds of long-expatriate artists.

By contrast, Fred Williams and Roger Kemp (the latter having turned only recently to etching) centre their art not in images of man and his mythopoeic history but in nature itself; in the first, the forms of nature as observed, in the second, the systematic operations of nature as intuited. Both artists, incidentally, appear in another guise in 'Ten Australians'; Williams, in fact, is the sole artist to have been selected for all three exhibitions – evidence not of collusion but of the breadth and insistence of his veteran position in Australian art at present.

George Baldessin's elegant etchings, dumb-shows of *personae*, objects, and much non-eating, foreshadow the

¹'Australian Graphics 1974', after its Sydney showing in December and January on return from abroad has been touring public galleries throughout Australia – mainly regional galleries, to which its size is well suited. The other two exhibitions also received impromptu showings in Sydney on their return – all three shown at the Art Gallery of New South Wales. However, after a two-week airing of 'The Australian Landscape, 1802-1975' in November and a four-week showing of 'Ten Australians' in December – January, the latter two exhibitions had to be disbanded for return to lenders.

technical virtuosity of his subsequent one-man print suite, which represented Australia (in tandem with Imants Tillers) at the XIII Bienal de São Paulo recently in Brazil.

As well as sampling long-acknowledged graphic artists in Australia (Alun Leach-Jones, Jan Senbergs, Jock Clutterbuck) the exhibition also gave some indication of recent shifts in activity, although it took its cut-off point well on the lee side of the most ideological *avant-garde*.

The close cross-editing and layering of imagery (some photographically based, some tooled up by the artist's hand) in both Bea Maddock's and Alberr Shomaly's work reflects an orientation that differs from the other artists included. Their work more directly associates with the nervy pace and immediacy of the photo-image-filled world outside the studio; there are echoes, too, of movie formats: seriality, inserts, zooms and back projection. Bea Maddock's re-working of images borrowed from the instant-dispersal world of news photo-journalism, in particular her series of etchings based on President Nasser's funeral, produces some of the most visually revelatory (acutely 'seen') graphic images in the whole exhibition, while Shomaly's trans-sexual pastorales and Peter Pantheist self-portraits (with cows, sheep, goats) mark one of the more flamboyant entries to the printmaking scene in Australia recently.

If 'Australian Graphics 1974' was notable for its breadth of overview, 'Ten Australians' was notable for a quite different stance and projection. In some ways it ventured more and belied more than any previous exhibition of Australian art mounted for overseas tour. Selected by Patrick McCaughey, Professor of Visual Arts at Monash University, the exhibition was, in a special respect, the first of its kind. In place of the diversified contemporary survey or historical exposition, here a particular canon of critical taste (formalist/abstract/big/gestural/expressionist/painterly) functioned as the armature for building up a presentation of current Australian art for foreign consumption. My fundamental concern about the final result hinges on that concept and destination.

As a critical demonstration of certain particular tendencies in Australian art in the mid-1970s (especially those that lead

on from American art of the 1950s and 1960s) the exhibition had an unquestionable cohesiveness and mustered some handsome paintings; they were colour-loaded, large, expansive, assured; but, as one moved from one eye-filling canvas to another, the autonomy of each artist began to be diminished by the didacticism of the exhibition's narrow range. The selection started to read more like Australian illustrations to a school of Atlantic art criticism than a true response to the central question posed by the organization of this exhibition.

This question was, as I see it: how might the developing strength, range and particularity of recent Australian art be suggested to a European audience almost totally without bearings on our past, generally unable to name a single artist active in the present (although someone in Venice did recall a Signor Streeton who represented Australia at a Biennale there in the Menzies era), an audience towards which no large exhibition of Australian art has been aimed for nearly a decade? I cannot but feel, on balance, that Patrick McCaughey did not face this situation, but moved off instead into a trajectory of formalist criticism, with New York Painting of the 1960s as its epicentre.

In Italy, as a result, where the exhibition had its widest airing – being shown in Venice, Milan, Florence and Rome, after prior showings in Paris and Stuttgart (why only Stuttgart?) – some extraordinary misconceptions about Australian art have been propagated. The contemporary situation inevitably seemed proclaimed by this selection (David Aspdon, Sydney Ball, Fred Cress, Roger Kemp, Fred Williams, George Haynes, Donald Laycock, Michael Taylor and John Firth-Smith, with Ron Robertson-Swann somewhat shag-like as the sole sculptor, his inclusion here being not so much for sculpture's sake as for the critical analogies his work offered to the lessons being asserted about the painters).

In consequence, particularly in Italy, Australian art seemed strangely narrow and ingratiatingly derivative of American art. The autonomy of these artists in the Australian context was here muffled by an overriding emphasis on a look-alike international modernism. The uniquely personal qualities of Fred Williams were sometimes misunderstood

in this context – he was even seen crazily by some as a naive artist!

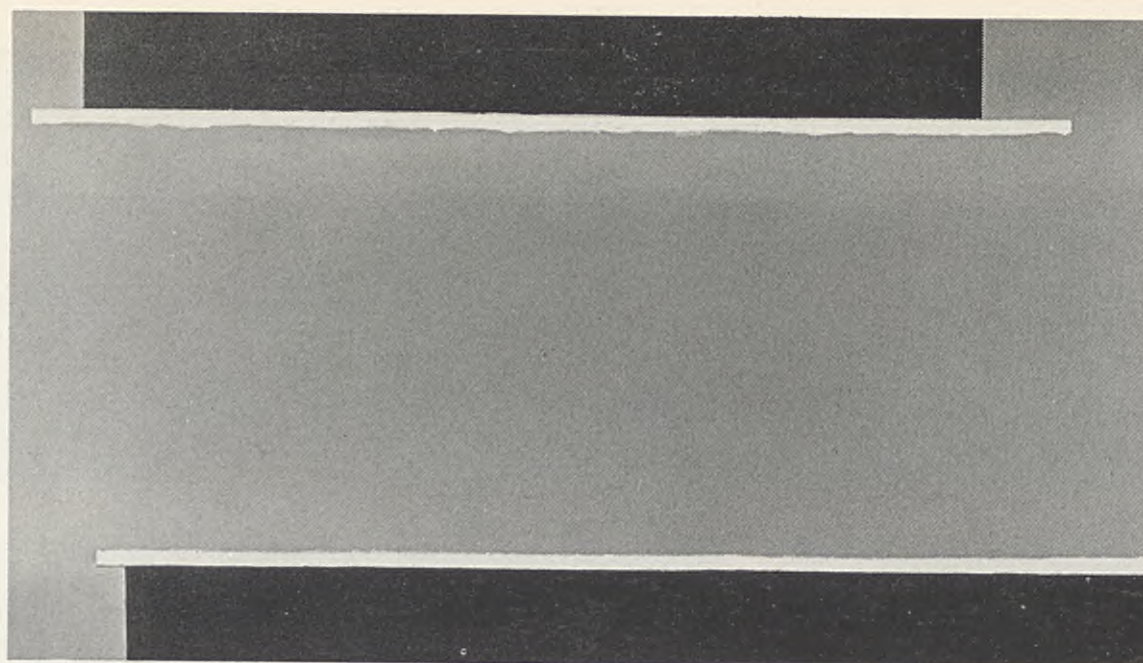
The most distinctive recent features of Australian art in the mid-1970s – the widening of options, the dispersion of the *avant-garde* from any agreed location or similar objectives into a diaspora of various, and often mutually incompatible, modes of activity – were quite obscured by this exhibition; the catalogue introduction disdains even passing acknowledgement of the film and video activity that proceed left and right of painting. I think that, ironically, even within the staked-out territory of the catalogue essay's discussion – in relation to the mainline force of the Australian landscape-painting tradition – the problem of exclusion still looms.

Patrick McCaughey's analysis regrettably forecloses on work done recently that directly extends the landscape tradition when it is of a kind not comfortably assimilable to the tight, critical format behind 'Ten Australians'. Conservative as were the constraints on the exhibition 'Australian Landscape' that went to China, the late works in that exhibition in fact showed important ways in which some of the older manners in the Australian landscape tradition might still act as a stimulus for fresh paintings of quite precise surface description and frank dealing with nature – Peter Powditch's *Just Along from the Kiosk* and the small, Neo-Naturalist landscapes by Dale Hickey.

It is worth stressing again that many of these objections hinge not on the artists included but on the exhibition's governing thrust and orientation. The potential domestic value of a critically angled exhibition that might sharpen local debate was never a serious possibility; the showing at the Art Gallery of New South Wales in December, before disbandment, came merely as the result of an afterthought. The intended audience was exclusively a European one.

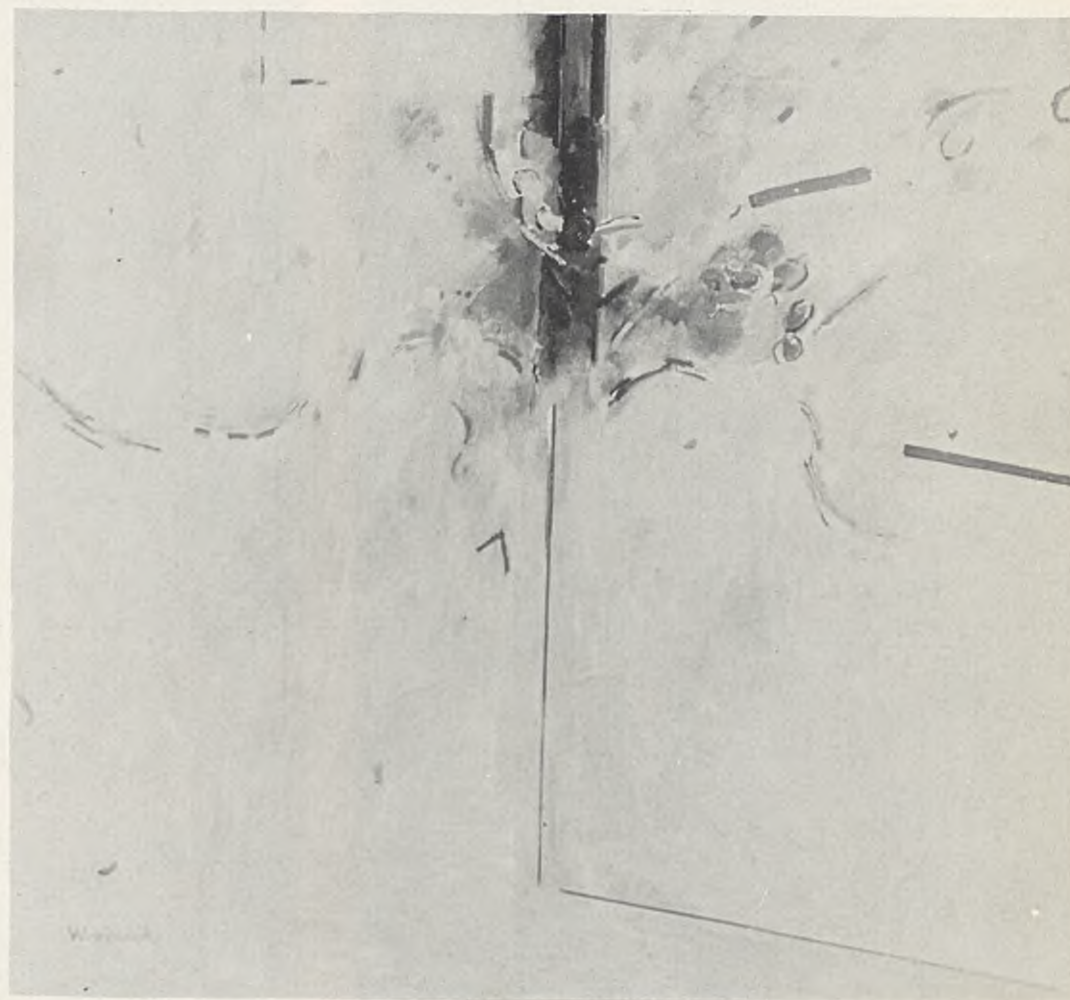
We cannot afford to send abroad large-scale, one-off exhibitions that radically amputate the plurality of contemporary Australian art in favour of demonstrating a prosthetic relationship with a particular stream of art criticism. The primary task for exhibitions like this – while our art remains a *terra incognita* to audiences outside this country – must be to win and widen interest in the diverse work of Australian artists.

Exhibition Commentary



right

VIRGINIA CUPPAIDGE ECLIPSE (1975)
Acrylic on canvas 86cm. x 145cm.
Gallery A, Sydney
Photograph by John Delacour



above

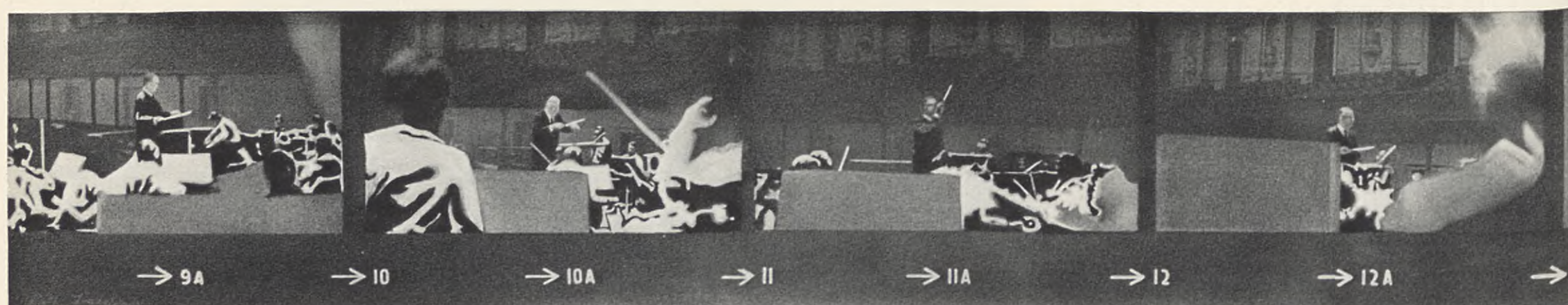
JAMES CLIFFORD LAS VEGAS (1975)
Oil on hardboard 122 cm x 92 cm
Watters, Sydney
Photograph by John Delacour

above right

JOHN MURRAY GRAVEL SERIES — BEER CAN 1975
Acrylic on canvas 122 cm x 152 cm
Bonython, Sydney
Photograph by Douglas Thompson

middle right

MARGARET WOODWARD ALMOND AGAINST THE
SURFACE (1975)
Oil on canvas 155 cm x 155 cm
Holdsworth, Sydney



top

RUTH FAERBER STUDY FOR REHEARSAL (1975)
Acrylic on canvas 23 cm x 117 cm
Bonython, Sydney
Photograph by Neville Waller

above

RICHARD LARTER OVERHEAD WIRE SISTERS AND JAM 1975
Acrylic on canvas 185 cm x 109 cm
Watters, Sydney
Photograph by John Delacour



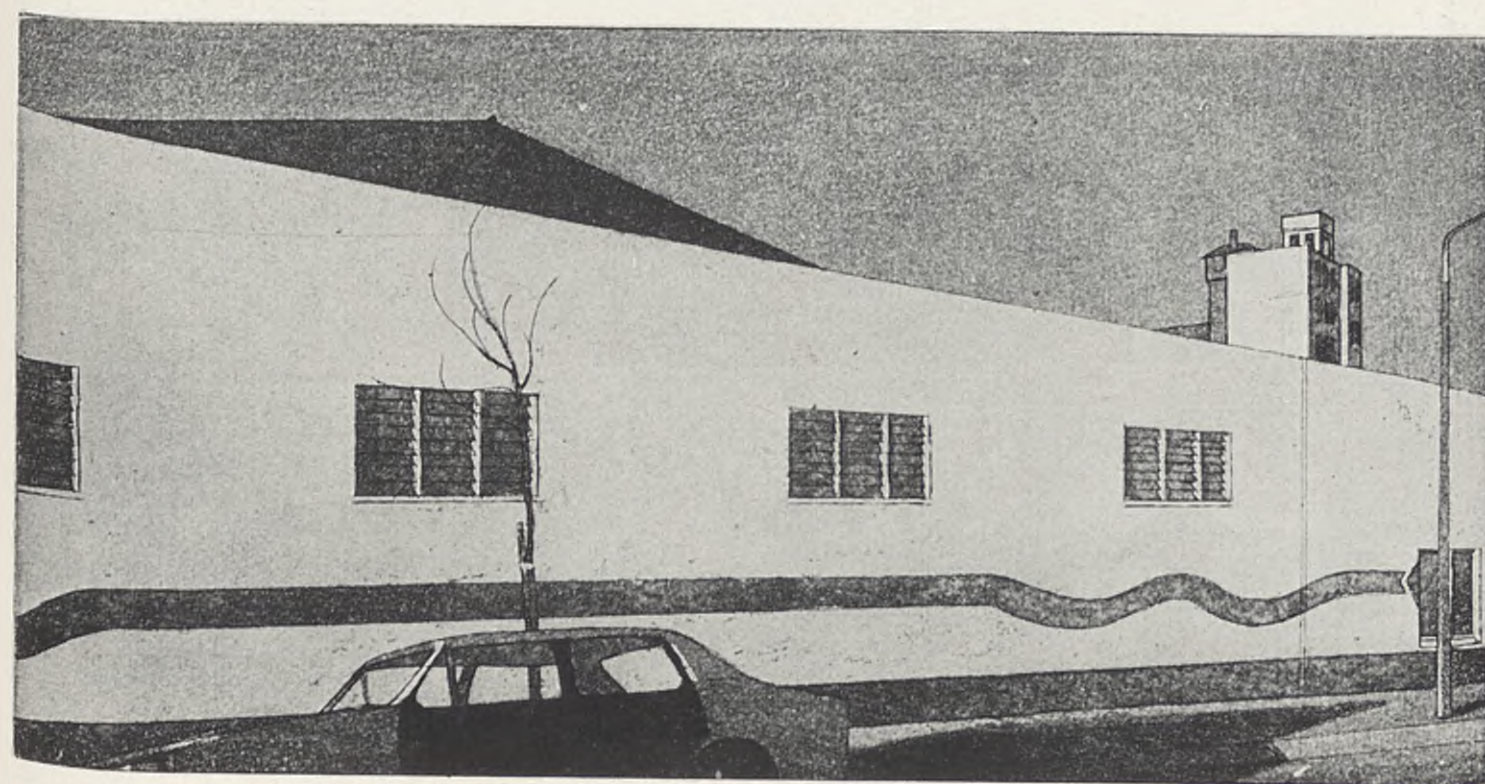
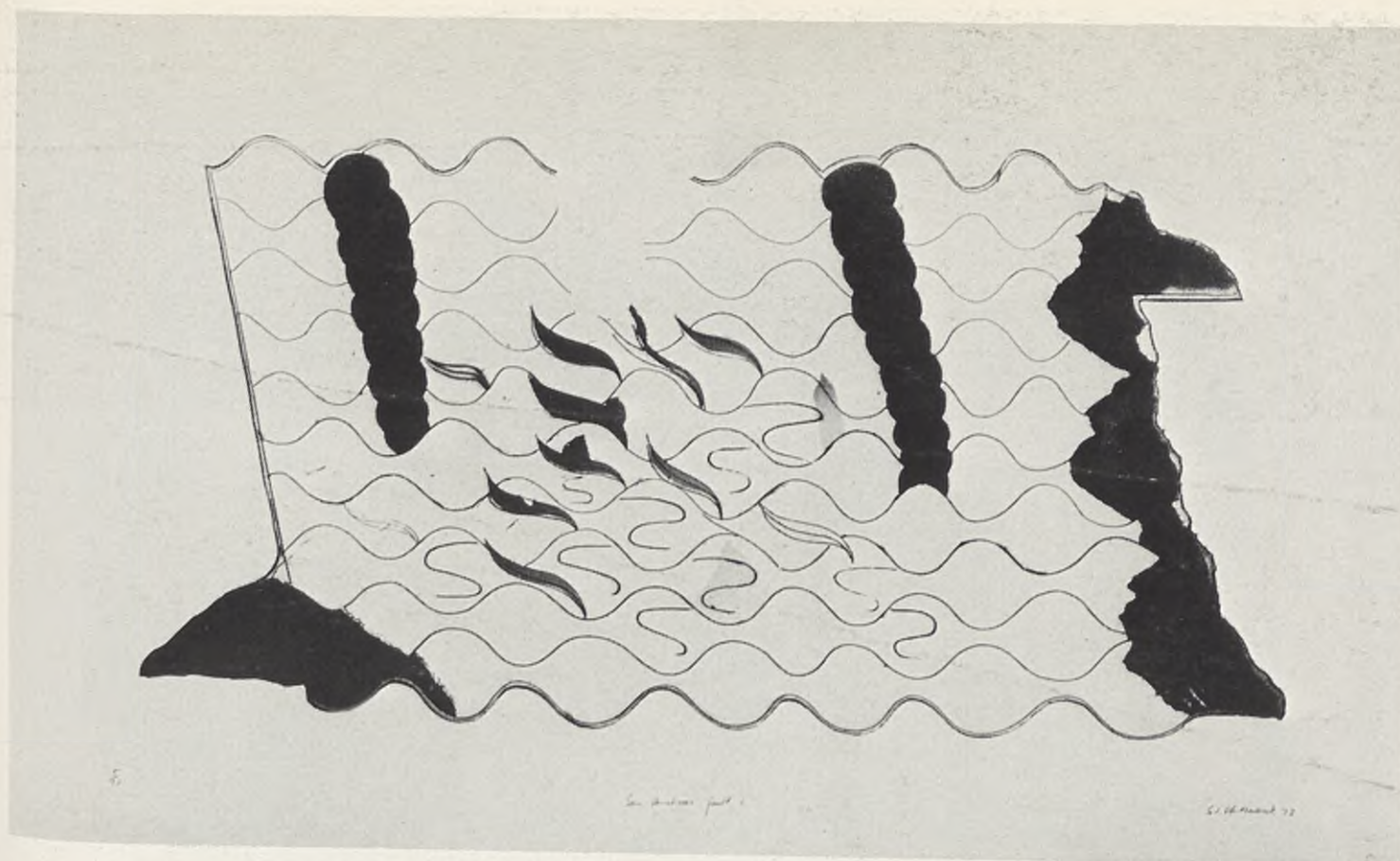
above

PAUL HAEFLIGER SUNBATHERS (1974)
Oil on canvas 130 cm x 200 cm
Holdsworth, Sydney

left

ARTHUR MCINTYRE SYPHILIS AND OLD LACE 1975
Mixed media 80 cm x 66 cm
Holdsworth, Sydney



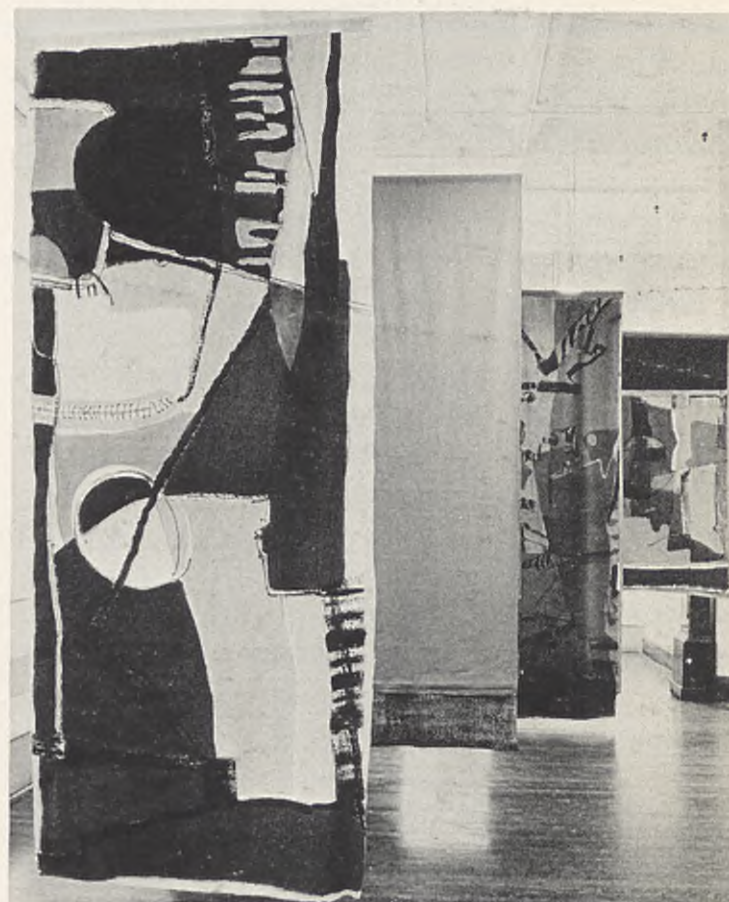


top
JOCK CLUTTERBUCK SAN ANDREAS FAULT 1 1973
Etching 74 cm x 124 cm
Photograph by Robert Walker
Rudy Komon, Sydney

above
BRIAN DUNLOP FACTORY, SURRY HILLS (1975)
Etching 15 cm x 30 cm
Macquarie, Sydney
Photograph by Douglas Thompson

top right
MARGO LEWERS FREE-HANGING PAINTINGS (1975)
Dyes on cloth
Macquarie, Sydney
Photograph by Douglas Thompson

right
PAM DOLINSKA POSITION IN BALANCE WITH
COLOUR (1975)
Pastel 55 cm x 45 cm
Paul Bowker, Brisbane



Perth Scene Way out West

Tom Gibbons

I am glad to see that top-ranking overseas artists are now sending in their work to Perth exhibitions. A few weeks ago, at the local outdoor festival known as the Hyde Park Holiday, in a large, dusty wire maze optimistically entitled 'The Art Village', we were privileged to see recently painted works by Leonardo da Vinci, Turner, Cézanne and Modigliani. Rather fewer illustrious names were represented at the always enjoyable annual Outdoor Art Show, sponsored by the *West Australian* newspaper and held in the Supreme Court Gardens as part of the twenty-fourth Festival of Perth. However, Brancusi entered a 1976 version of his famous sculpture *The Kiss*, formerly known only in the versions of 1910 and 1911 held in Paris and Philadelphia respectively. This Early Modern masterpiece was submitted under a pseudonym and re-titled *Untitled*. Slightly chipped, it was an undeniable bargain at \$35 (reduced from \$75).

The primary requisite for any art critic, according to George Bernard Shaw, is a stout pair of walking-shoes. He might have added, for outdoor art shows in a heat-wave, a large sun-hat. Here in the blazing sun were nine hundred and eighty-four paintings by amateur artists from Achterberg to Zulch, together with thirty-three sculptures by artists from Ball to Zuks. As ever, the emphasis in the great majority of paintings was firmly on the Picturesque, particularly as represented by the Old Australian Homestead. As ever, too, one looked in vain for a genuine Primitive painter, hoping that someone, somewhere, was doing for Perth what Camille Bombois and Louis Vivin did for Paris.

What is everyday life in Western Australia like? From the paintings exhibited at the Outdoor Art Show, one can tell very little. The same is true about life in India as represented, or rather not represented, by the exhibition of Contemporary Indian Paintings sponsored by Air India and shown at the Skinner Galleries. Some seventy works were on show by ten painters, the best known of whom is probably F. N. Souza.



Western influences predominated in this exhibition. Souza's own work is fervidly Expressionist, while the sombre 'Metascapes' of Akbar Padamsee are highly reminiscent of those of the American late-nineteenth-century visionary painter, Albert Pinkham Ryder. The Abstract paintings of V. S. Gaitonde and Nareen Nath are meditative and contemplative in the Indian tradition but the idioms they employ have much in common with those of Western painters such as Klee and Rothko. In this connection it is extremely interesting that Indian painters should be expressing traditional Oriental mysticism in a Western idiom at a time when Tantric painting, the Indian form of mystical abstraction, is commanding attention

among certain Western artists and critics. Of the painters exhibiting, Nalini Malani, with her six slightly Baconian portraits, seemed to me to have come closest to achieving an individual style.

'Visionary', too, in one way or another, are the works of the three established Eastern States painters whose works were shown during the 1976 Festival. The three floors of the Perth Concert Hall were handsomely decorated by Arthur Boyd's series of tapestries, *The Life of St Francis*, currently on loan from the Australian National Gallery. (These were accompanied by four large and extremely decorative Abstract tapestries by Tom Sanders, woven in Japan and on view for the first time in Australia.) At the Lister Gallery was an exhibition of



tapestries, paintings and prints by John Coburn, rather light-weight and decorative, but making use nevertheless of universal mythological symbols such as the sun, the moon and the Tree of Life. At the spacious Undercroft Gallery of the University of Western Australia one could see, also thanks to a generous grant from the Visual Arts Board, Leonard French's heavily mythologizing series of paintings, *The Journey*. This exhibition coincided nicely with the completion of Mr French's large commissioned mural for the University's new Social Sciences Building.

Boyd, Coburn and French are all three, in their different ways, heirs of that profoundly influential movement against

Realism and Impressionism that began seriously with the late-nineteenth-century Symbolists and that has continued, as Expressionism, well into our own time. Not so many years ago, Modern Art was synonymous with Cubism, and Cubism was synonymous with Picasso.

It is now becoming increasingly clear, I think, that Expressionism has in fact been the dominant movement in twentieth-century painting, while Cubism was, comparatively speaking, something of a side-show. Recent important books on both Symbolism and Expressionism having made this line of descent easier to follow, it is particularly timely that the major exhibition of this year's Festival should have been devoted to the German

Expressionist sculpture of Ernst Barlach and Kathe Kollwitz. This important exhibition, which was on show at the State Gallery, has been brought to Australia by the Peter Stuyvesant Trust and, rather unusually, Perth is the first city instead of the last to see it. Had it not been an exhibition of sculpture, furthermore, Perth would presumably never have seen it at all, for the Western Australian Art Gallery remains without air-conditioning and is consequently shunned by the organizers of major travelling exhibitions of paintings. So long and scandalous has been the delay in building a new gallery, that the Western Australian Art Gallery Society is, in desperation, currently organizing a petition to be presented to the State Parliament.

The most interesting thing about the sculptures of Barlach and Kollwitz is that they are not, in a general sense, Expressionist at all. Expressionism is centrally concerned with expressing the artist's exalted or tormented state of mind and re-creating this state of mind in the spectator. It is, in practice, a profoundly shrill and subjective form of art. The sculptures of Barlach and Kollwitz are too calm and unhysterical, too objective, too concerned with the joys and sorrows of *other* people for them to be truly Expressionist. Theirs was almost the only work in the Festival that expressed, simply and directly, attitudes towards everyday human experience. Having trudged through so many forests of symbols during the 1976 Festival I, for one, was glad to be reminded that a humanistic art, neither sentimental nor propagandist, is waiting to be rediscovered.

There were many other interesting exhibitions during the 1976 Festival. Still reeling from Culture-shock, and running out of space, I mention in conclusion two new ventures that deserve high commendation: the first annual Print Award Exhibition at the Fremantle Arts Centre and the artists' co-operative, named Gallery G, which opened during the Festival with two simultaneous inaugural exhibitions.

opposite

KATHE KOLLWITZ LAMENTATION (1940)
Bronze 26 cm high

above

ERNST BARLACH VEILED BEGGAR WOMAN (1919)
Bronze 37 cm high
Photographs courtesy Peter Stuyvesant Trust

ABASEX to ZYMASEX (homage to Sigmund Freud)

An alphabetical list of every word ending in 'se' (with 'x' added) in the Funk & Wagnalls Standard Dictionary. *Mike Parr, February 1976.*

Mike Parr

abasex	anti-oxidasex	berceusex	Bright's diseasex	c'est une autre chosex
abstrusex	anticatalasex	Bernesex	brise-bisex	chaisex
accusex	antrorsex	Betelgeusex	broosex	chanteusex
acerosex	anywisex	bêtisex	brosex	chapter housex
adversex	apocalypsex	Bhutanese	browse	charlotte russex
advertisex	Apocalypsex	birdhouse	bruise	charmeusex
advise	appeasex	bird of paradisex	bughouse	charnel housex
aeropause	applause	birsex	bull moosex	Charterhouse
affranchisex	appose	bisex	Bull Moose	chartreuse
affuse	appraisex	black grousex	bull nose	Chartreuse
air base	apprisex	blank versex	bunkhouse	chasex
air defense	appulse	blasé	Burmesex	Mary Ellen Chasex
à la française	apse	blockhouse	burnoose	chassé
à l'anglais	aquosex	blouse	bursex	chastisex
albumose	arabinose	blowsex	caboosex	cheesex
aldosex	Aragonesex	blue grousex	calaboosex	chemisex
all-purpose	archdiocesex	bluenosex	callose	Cherokee rosex
almshouse	ariosex	boarding house	camisex	chersonesex
George d'Ambiose	arise	boathouse	Canada goose	cheval-de-frisex
Ambiose	arosex	Boisex	Canaresex	Chevy Chasex
Ambrose	arouse	bonded warehouse	Canopic vase	chicken louse
American cheesex	aspersex	bone house	Cantonesex	Chinesex
amuse	Assamesex	bookcase	carboxylasex	choosex
amylasex	àversex	book louse	card case	chop house
amylose	avulse	Bordelaisex	carouse	chophouse
analyse	backhouse	Borgesex	carsex	chosex
anaphasex	bagasex	Borghesex	case	chouse
anastomosex	bakehouse	Sir Jagadis Chandra Bose	caseasex	Christmas rosex
anastasex	Balinese	Bostonese	caseosex	chrysoprasex
anchylose	Bang's diseasex	botryosex	cassex	Cimbrian Chersonesex
ancienne noblessex	barge coursex	bottlenosex	catalasex	circumcisex
angle of repose	barrelhouse	bouillabaissex	caussex	circumfuse
Anglo-Chinese	basex	boursex	cayusex	circumpose
anisex	Basedow's diseasex	bouse	Cayuse	clack goose
ankylose	bathhouse	bowsex	ceasex	claisex
Annamesex	becursex	braisex	cellulose	claussex
annulosex	bespouse	brand goose	censex	cleansex
anthracnose	beadhouse	breach of promisex	centipoisex	clearing-house
antidiastase	because	breadthwisex	cerisex	clistasex
antilipasex	bellicose	bridlewisex	ceruse	clockwisex
antinoisex	bemuse	briefcase	cespitose	close

clotheshorsex	customhousex	Drusex	first basex	Guilford Courthousex
clubhousex	cutpursex	drynursex	First Causex	guisex
coach horsex	cymosex	dulsex	fishskin diseasex	Gyangtsex
coarsex	cytasex	duplex housex	fistwisex	gynobasex
coastwisex	damask rosex	Eleanora Dusex	flash housex	half-casex
coclaussex	danseusex	dusky grousex	flat-nosex	half-hosex
cocboxylasex	dark horsex	Dutch cheesex	flatwisex	halsex
cockhorsex	dead horsex	Dutch elm diseasex	flensex	hansex
cockneyesex	deadhoussex	dyehousex	flexuosex	Hansex
coffee housex	death housex	easex	flittermousex	Hansen's diseasex
co-pleasex	deceasex	eclipsex	floccosex	hash housex
coraisex	deckhousex	Edam cheesex	flophousex	haussex
collapsex	déclasséx	edgewisex	foliosex	headcheesex
comatosex	decomposex	efficient caussex	fool's paradisex	hearsex
commission housex	deceasex	effussex	foot-and-mouth diseasex	heart diseasex
common senssex	deer mousex	elapsex	footloossex	heartseasex
comosex	defensex	elbow greasex	foreclossex	heath grousex
compass rosex	deficiency diseasex	ellipsex	forecoursex	Héloissex
composex	Theophile Delcassex	elsex	foreglimpssex	hematosex
comprissex	delousex	emperor goosex	four-leafed rosex	hemicellulosex
compromissex	demissex	emprissex	foxchasex	heroic verssex
concissex	demitassex	encasex	fraissex	Hermann Hessex
concoursex	densex	enchasex	franchissex	Hessex
condenssex	depossex	enclossex	frankincenssex	hexosex
conditioned responssex	despissex	endorsex	free enterprissex	Paul von Heysex
cone-nosex	devissex	endwissex	free verssex	histaminasex
confussex	dextrorsex	enfranchissex	French diseasex	hoarsex
conscience claussex	dextrosex	en massex	fright diseasex	hobbyhorsex
conspersex	diabasex	enterokinasex	friséx	Hodgkin's diseasex
contractclockwissex	diagnossex	enterprissex	fructosex	hognosex
contrariwissex	diastasex	enthussex	fruticosex	home basex
contredanssex	diffussex	equipoissex	full housex	home-defenssex
contussex	diocessex	erasex	fussex	honey mousex
converssex	diopassex	erosex	galactosex	hook-nosex
convulssex	diphasex	Ersex	gashousex	hookworm diseasex
copsex	direct discoursex	escalator claussex	gatehousex	hoossex
cornerwissex	disability claussex	espoussex	gearcasex	horned horsex
corn rosex	disabussex	esterasex	geessex	horsex
corpsex	disbursex	euclasex	general purpossex	horse senssex
corsex	discasex	evening primrosex	Genevessex	Hortenssex
corticosex	disclossex	ever-wissex	Genoessex	hossex
cottage cheessex	discomposex	excissex	gentilessex	hothousex
cottissex	discourssex	excussex	glasshousex	housex
couleur de rosex	diseasex	exercissex	glimpssex	Edward Mandell Housex
coulissex	disenfranchissex	exorcissex	globossex	hunting cassex
counterexercissex	diseussex	expanssex	glucossex	hypertenssex
counterapsex	disfranchissex	expenssex	glycogenasex	hypotenusex
counterclockwissex	disguissex	expertissex	Golden Chersonessex	icehousex
counterpoissex	disorderly housex	expossex	golden goosex	idlessex
counting-housex	dispenssex	extrorsex	goossex	idocrasex
courssex	disperssex	Falaissex	gorsex	ill-ussex
courthousex	disperse phasex	falsex	Sir Edmund William Gossex	immenssex
couteau de chassex	displeassex	Fameussex	Gouda Cheessex	immersex
crankcasex	dispossex	farinossex	Government Housex	imparadissex
cream cheessex	dispraissex	farmhousex	graduate nursex	impassex
creassex	disussex	Farnessex	grains of paradisex	impossex
creessex	diverssex	Faroessex	grandiossex	impresex
Creussex	Dodecanessex	fast and loossex	granulosex	improvissex
crevassex	dog housex	faussex	Francois J. P. Grassex	impulssex
crosssex	dog rosex	felo de sex	Graves' diseasex	incasex
cross-purpossex	dolossex	ferromanganessex	greassex	incenssex
crosswissex	dormousex	fesswissex	greenhousex	incissex
crousex	dosex	fibrillosex	grilsex	inclossex
cruissex	dousex	field mousex	grousex	incorpsex
crussex	dowsex	filossex	grumosex	increassex
crustosex	dray horsex	final caussex	guanasex	incussex
crystallosex	drowsex	finessex	guardhousex	indirect discoursex
cursex	drussex	firehousex	guelder-rosex	indispossex

Indochinesex	lodging housex	mis-sensex	outcursex	poisex
in essex	long housex	missupposex	outpraisex	pole horsex
infectious diseasex	longwisex	misusex	outpromisex	politessex
infusex	loosex	Moisex	outhousex	polonaisex
in phasex	losex	mongoosex	overclosex	polymorphous-per-versex
in possex	lost causex	Marquis Montrossex	overcondenssex	polyossex
intensex	Lake Louisex	moonrisex	overdosex	polyphasex
interdiffusex	Louisiana Purchasex	moosex	overexposex	polyphonic prosex
interfusex	lousex	morosex	overdiffusex	poorhousex
intercoursex	lower-casex	Philip McCord Morsex	overexercisex	pope's-nosex
interposex	Lower Housex	mortisex	overintenssex	popping creasex
inter sex	luciferasex	mosaic diseasex	overobesex	porpoisex
intersperssex	lyonnaisex	moss rosex	overpleasex	Portuguesex
intrinsex	Lyonnessex	Mother Goosex	overpraisex	possex
introrsex	lysex	motor impulssex	overprecissex	possex
inulasex	Madécassex	mould goosex	oxidasex	post-chaisex
inverssex	madhousex	mousex	overtensex	post horsex
invertasex	Maduressex	moussex	over-usex	post-housex
ionopaussex	malaisex	moving staircasex	overwisex	pot cheesex
iron horsex	mallow rosex	Mulhousex	packing housex	pothousex
l'sex	maltasex	multicoursex	paillasex	Pott's diseasex
isodosex	Maltesex	multiramosex	painted goosex	powerhousex
Japanesex	malt housex	multiphasex	paint horsex	practical nurssex
Japan rosex	maltossex	multiurposex	pantobasex	prasex
Javanesex	manganesex	multiversex	papillosex	preadvertisex
Jericho rosex	mannosex	muscle senssex	papoosex	preadvisex
Jessex	manor-housex	mussex	paradisex	precomposex
jocosex	mansex	Mussex	Paradisex	preexpossex
Johnsonesex	manwisex	music housex	paraphrasex	presurmisex
jointmousex	marchessex	musk rosex	Parmesan cheessex	precissex
joss housex	marquisex	nebulossex	parsex	predeceasex
journalsex	Marseillaisex	necrossex	parson's-nosex	predispossex
jumping mousex	marsupial mousex	Neissex	passéx	premissex
Kanaressex	masséx	nemorosex	paussex	premorsex
keratossex	Henri Matissex	nerve impulssex	Padraic Pearsex	prepenssex
ketossex	matter-of-courssex	nodossex	peasex	present tenssex
lacasex	mayonnaissex	nodulossex	pectasex	press releasex
lacing courssex	meadow mousex	noissex	Sir Richard E. Peirsex	presuppossex
lacrimossex	meeting housex	non-exercissex	Pekingessex	pretenssex
lacrossex	Melrossex	non-intercoursex	pelissex	previssex
La Crossex	Meng-tsex	nonsenssex	penny-wissex	primrossex
lactasex	Ménière's diseasex	noossex	penthousex	prissex
lactossex	menopaussex	Norssex	pentossex	prisoner's bassex
lacunossex	mensex	nossex	perfussex	private nurssex
lamellosex	merchandissex	nowissex	periphrasex	probable caussex
laminossex	mesopaussex	nucleasex	peroxidasex	profussex
Land of Promissex	metamorphossex	nurssex	persex	prolapssex
lanossex	metaphasex	obessex	per sex	promissex
lao-tsex	metaphrasex	oblique cassex	perussex	propenssex
Comte de La Pérousex	Meussex	obtusex	perverssex	prophasex
lapsex	mid-courssex	obverssex	pest-housex	proposex
Pierre Athanasex Laroussex	middy blousex	offenssex	peu de chossex	prosex
laughing goosex	Milanessex	Oissex	phasex	proteasex
leasex	mincing-horsex	oligoclasex	phosphatasex	proteossex
lecithinasex	missex	one-horsex	phrasex	pruinosex
lend-leasex	misadvisex	open housex	Pickwickian senssex	public housex
lengthwissex	misappraissex	opera housex	pillow cassex	pug nossex
lentiginossex	miscompossex	operossex	pilosex	pulssex
leprosex	misdevisex	oppossex	pilot housex	purchasex
levulossex	misdispossex	ore housex	pimento cheessex	purpossex
licensex	misparssex	Orensex	pine mousex	pursex
lighthousex	misperussex	organic diseasex	plagioclasex	pyrocellulossex
lignossex	misphasex	orthoclasex	plant lousex	Quarter horsex
likewissex	mispoisex	ossex	playhousex	quarter-phasex
Limburger cheessex	misproposex	osmossex	pleassex	quasi-jocossex
Limehousex	mispurchassex	otherwissex	plumossex	quelque chossex
lobscoussex	misraissex	otiossex	Pluviôsex	race-courssex
loco diseasex	misrehearssex	Oussex	poetic licenssex	race horsex

racemosex
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 raisex
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 Rigg's diseasex
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 river horsex
 roadhousex
 rocking-horsex
 rockrosex
 Roman de la Rosex
 Roman nose
 rooming housex
 roosex

Roquefort cheesex
 rosex
 rough-housex
 roundhousex
 round-nosex
 rousex
 rubassex
 ruffed grousex
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 Russex
 saccharosex
 saddle horsex
 salt-horsex
 sand grousex
 San Joséx
 sarmentosex
 sawhorsex
 scaposex
 school housex
 scousex
 sea horsex
 sea mousex
 sea pursex
 second basex
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 self-advertisex
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 sensex
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 shepherd's-pursex
 shire horsex
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 Singhalesex
 single-phase
 Sinhalesex
 sinistrorsex
 sixth sensex
 slantwisex
 slaughterhousex
 smearcasex
 smokehousex
 snow goosex
 sod housex
 somewisex
 sooty grousex
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 sparsex
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 spinning housex
 spinosex
 spinulosex

spore casex
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 springhousex
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 staircasex
 stalking-horsex
 starnosex
 stasex
 State Housex
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 steeplechasex
 stepwisex
 stern chasex
 Stilton cheesex
 storehousex
 strassex
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 string-coursex
 strip-teasex
 student nursex
 studhorsex
 subcaussex
 sub-basex
 suberosex
 subleasex
 subramosex
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 sucrosex
 Sudanesex
 suffruticosex
 suffussex
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 Suisse
 suitcase
 summerhousex
 sunrise
 supermorosex
 superobesex
 superpleasex
 superpraisex
 superprecisex
 supersurprisex
 superwisex
 superfussex
 superimposex
 superposex
 supervisex
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 surbasex
 surceasex
 surculosex
 surface noisex
 surmisex
 surprisex
 suspensex
 Swiss cheesex
 synapsex
 Syracuse
 talcossex
 tap housex
 Tauric Chersonesex
 taxwisex
 T-basex
 teahousex
 tea rosex

teasex
 televisex
 telophasex
 tenement housex
 tensex
 tersex
 therapeutic dose
 thesex
 third basex
 thosex
 Thracian Chersonesex
 three-phase
 thyrssex
 Tirolesex
 titmousex
 tollhousex
 tomentosex
 torosex
 tortoisex
 torulosex
 Toulousex
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 town housex
 trained nursex
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 transposex
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 Trojan horsex
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 tuberosex
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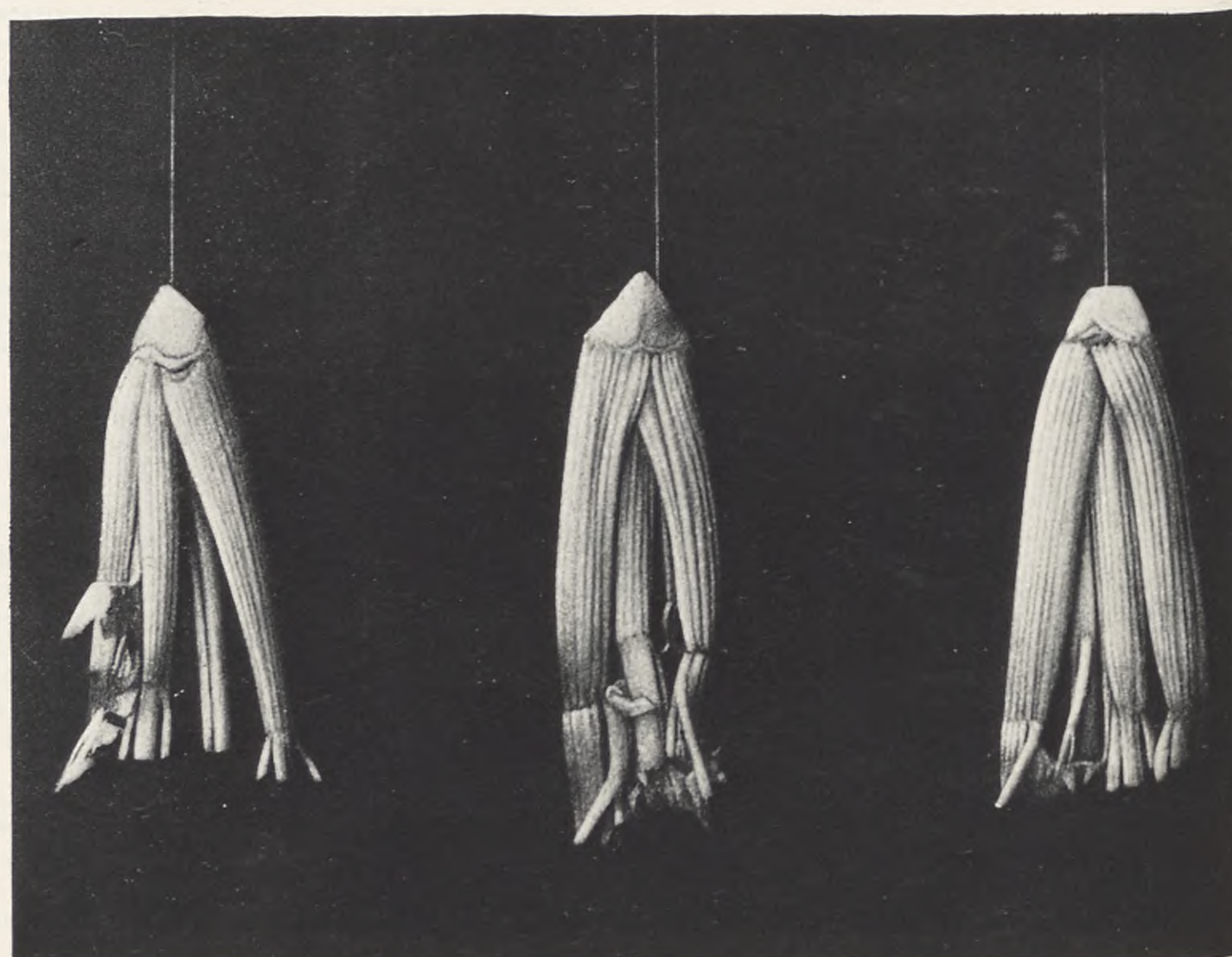
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 watchcasex
 watercoursex
 weatherwisex
 we'sex
 George Westinghousex
 wet-nursex
 wheelbasex
 wheelhorsex
 wheelhousex
 white-footed mouse
 Whitehorsex
 whorehousex
 whosex
 widow's cruse
 widthwisex
 wild goose
 wild-goose chasex
 wild rosex
 Wilhemstrassex
 Wiltshire cheesex
 wisex
 Stephen Samuel Wisex
 P. G. Wodehousex
 wooden horsex
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 wood lousex
 workhousex
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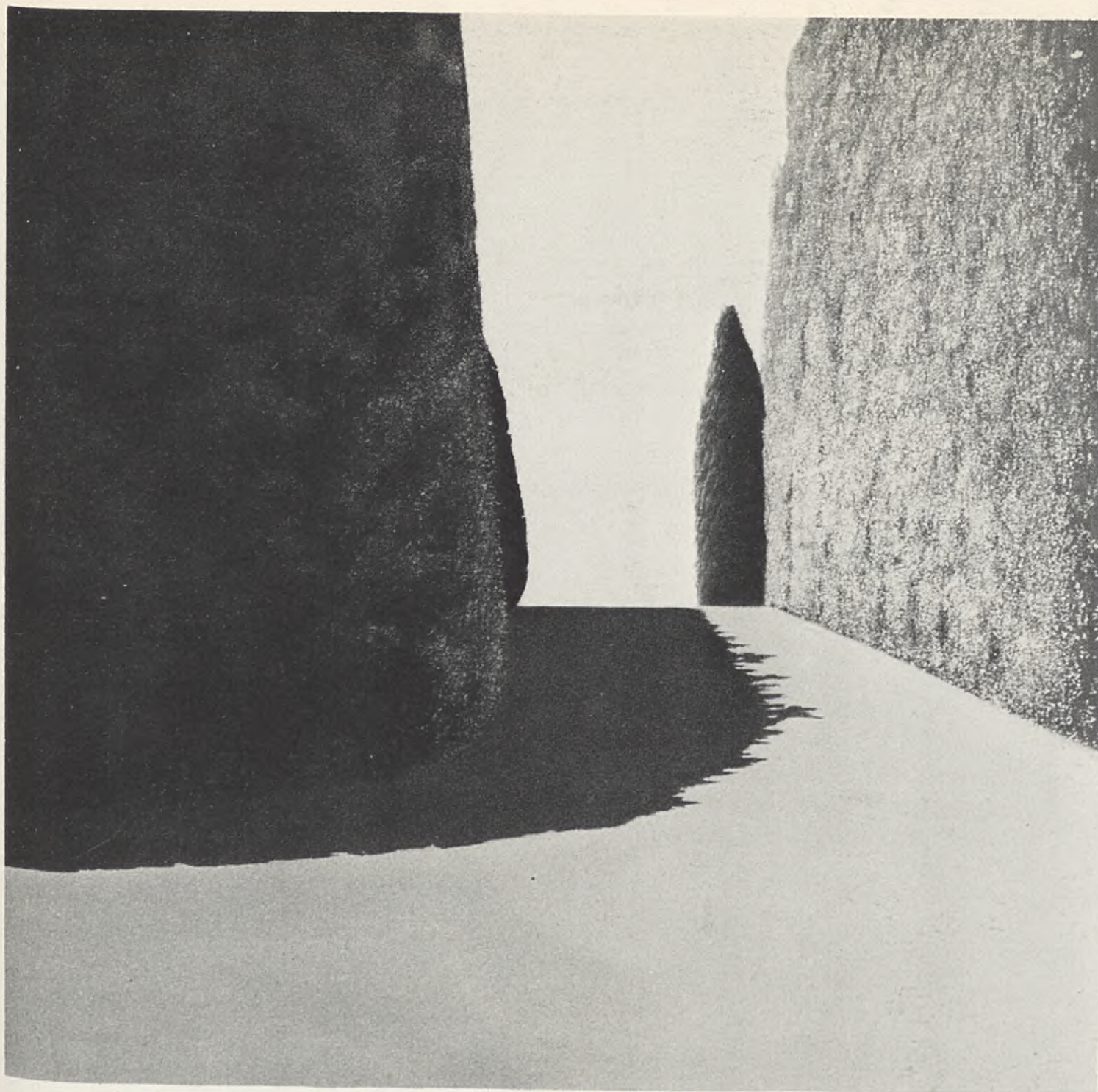
Realism Revisited—the paintings of William Delafield Cook

Graeme Sturgeon

The Minimalist painters by their sustained efforts to demonstrate that less and less could be interpreted as more and more painted (or intellectualized) themselves off the rim of the world into oblivion, leaving as possible alternatives a move forward into the esoteric conundrums of Art-Language or sideways into a re-engagement with the image. Those who chose figuration as an alternative to the increasingly attenuated condition of Abstract painting felt it to be a viable area in which significant art could once again be produced. This burgeoning of interest in Realist Art has been world wide and has thrown up a crop of young artists such as Chuck Close, Richard Estes and Ralph Goings. Imbued with a twentieth-century sensibility and assisted by technological developments not available to the realist painters of the late-nineteenth century, they claim to have revived the old schemata and have created images that are original and of considerable technical virtuosity.

There are now a number of Australian artists preoccupied with this new Realism although the majority of them are still hooked into their influences and have yet to achieve a personal statement. The exception is William Delafield Cook who, at thirty-nine years of age, is certainly the most able of the younger generation of Australian artists and one of the few to have won a toe-hold in the international art world. Bill trained as a Secondary Art and Craft teacher at Caulfield Technical School although, unlike the majority of his contemporaries, he knew that he





opposite top

WILLIAM DELAFIELD COOK A CANE SEAT WITH A CUSHION ON IT (1969)
Charcoal and conté on cotton duck 112 cm x 117 cm
Art Gallery of South Australia

opposite bottom

WILLIAM DELAFIELD COOK CELERY (1971)
Charcoal and conté on paper on cotton duck
61 cm x 86 cm
Owned by Artur Pireus de Lima, Paris

above

WILLIAM DELAFIELD COOK AN AVENUE 1970
Acrylic on canvas 121 cm x 121 cm
Private collection

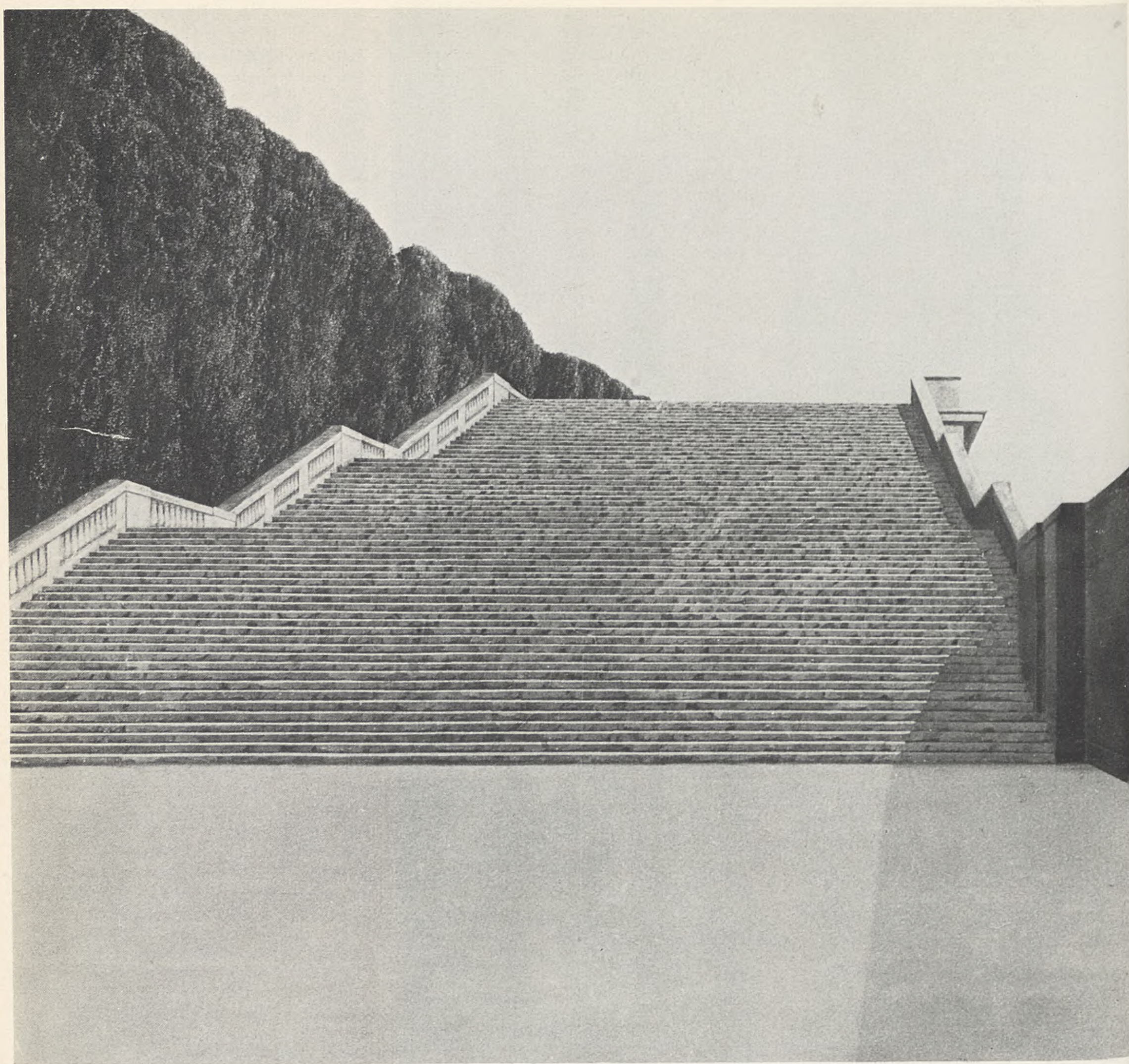
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WILLIAM DELAFIELD COOK A SPRINKLER 1970
Oil on canvas 152 cm x 127 cm
Owned by Mr and Mrs M. J. Watt



wanted to be an artist first and only then a teacher. In the arbitrary way of the Education Department, he was sent to teach at Hopetoun in the Mallee district of Victoria but, after only four days in that arid and dusty intellectual climate, he fled back to Melbourne. For one year he taught at a suburban High School where the staff included John Olsen and Peter Upwood, two artists who confirmed his opinion that it was essential for his career as an artist to remain in contact with the centre of things – to be where the action was. In time he came to look much further afield. 'It seemed unthinkable to me that any painter would ever accept Melbourne as his whole world' and, in 1958, like so many other ambitious young Australians, he left for London. At that time he was chiefly interested in English painting, especially Francis Bacon and Graham Sutherland, two influences long since exorcised from his work. He describes his paintings of this period as being Australian landscape with Sutherland overtones. Certainly, there is a good deal of self-effacing good taste about his early work that is congruent with his temperament and still tends to be felt in his concern for finish and for a precise and harmonious relationship within each picture. Now, however, it is disciplined by a relentless ambition to produce great art and a clear awareness of just what constitutes great art.

In England he was awarded an Italian Government Scholarship, which took him to Perugia and to Rome, where he painted for a year at the British School. Following his return to England he spent a further two years studying at the Bath Academy. Both of these experiences brought him into contact with artists who encouraged his development but, more importantly, demonstrated a professionalism that he found impressive and that is now one of his own marked characteristics. Delafield Cook leads a somewhat peripatetic life, commuting around the world, but regards Australia as his spiritual home. 'I'm always Australian first. I've never felt anything but Australian and, when I am in England, when I am in Europe, I am an Australian artist in England or Europe. I have always felt that it was very important to retain that identity.' Not that there is anything overtly Australian in his subject-matter – it remains coolly neutral. Unlike many of the current crop of Realists, Bill



WILLIAM DELAFIELD COOK A STAIRCASE 1971
Acrylic on canvas 127 cm x 127 cm
Owned by Helen Jessup

Delafield Cook has served a long apprenticeship at his craft and can actually draw, handle paint and cope with the intricacies of perspective, light and shade. He uses acrylic paint and occasionally an air brush, taking advantage of the inherent blandness of both medium and technique to create a clarity of image and a precision of statement that distinguishes his work from that of other Realist painters.

His paintings are not large and the initial impact comes from the curious aura emitted by these isolated objects, frozen into a disturbing immobility. When asked about his approach to subjects Delafield Cook makes a point of mentioning Joseph Losey's film, *Accident*. It opens with a long sequence in which the camera focuses directly on the front of an apparently deserted house. A dog barks, a light goes on and, although nothing more occurs, the shot continues for an inordinately long period and we are forced into a concentrated scrutiny of what is a quite undistinguished subject. This scene, and others like it in the same film, have particular meaning for Bill Delafield Cook since they relate closely to his own approach to subject-matter, the point being that an intense and protracted concentration upon an object disrupts our usual consciousness of it and invests it with an almost metaphysical significance; the ordinary is transformed into the extraordinary. This ability to endow everyday objects with a quivering intensity seems to me to be the core of William Delafield Cook's art and all other aspects of it – technique, medium, composition, emphasis, even the choice of subject, are governed by his desire to trigger this reaction. They may add variety to the orchestration but the dominant theme is invariably the same. The fact that he works in a figurative style at a time when interest in Realist painting is reaching something of a peak is a fortunate coincidence, not an adroit change of allegiance dictated by fashion. In the 1960s he was working in a quasi-Abstract style until he discovered and developed an extraordinary facility for recording the texture of objects with a fidelity that rendered them almost palpable. This seems, in part, to have been prompted by his long-standing interest in photography; more than one gallery visitor has mistaken his drawings for blown-up photographs. Having discovered the fascination of the

super-real, he has slowly expanded the base from which he works and invested his realism with a variety and richness of reference that lifts it beyond the level of banal reportage. Superficially, this is an art about things but, in fact, it is in large part an art about art. It is an intellectual art that takes delight in revealing rather than concealing its art and that is filled with dead-pan jokes, visual puns and both direct quotation from and allusions to the work of other artists. *Museum Piece*, for example, holds up to our attention the singular achievement of Vermeer, the Dutch Little Master, who transformed the commonplace occurrences of Dutch *bourgeoise* life into lyrical poetry in praise of the daily miracle of light. The same gentle light that floods into Vermeer's pictures suffuses the wall upon which these painted replicas hang. At the same time that this point is being gently made, Delafield Cook is demonstrating his technical virtuosity and jokingly repeating the floor pattern and the style of the Vermeer in his own painting – a clever conceit in a witty and very beautiful picture.

Although Delafield Cook takes as his subject aspects of the visible world, his concern is not with landscape or the urban environment, it is with how we perceive our surroundings. Indivisible from this is his interest in the alternative, but no less valid, methods of perception offered by the camera and by the Realist artists of the past. In both cases he is presented with images already at one or more removes from the chaos of external phenomena, images that are already ordered and, to a large degree, art. It is these images that provide the raw material for his own art. Discovering the means by which the camera or another artist has created a reality beyond that which can be grasped by a careful cataloguing of minutiae is certainly the motive for Cook's interest, why it is that a certain object, plucked from its everyday context, should take on a special significance and remain like a butterfly forever pinned to the wall of the mind by the artist's imagination. In his early Realist work his choice of subject was not always appropriate and led him occasionally into visual bombast or a self-conscious and trivial Surrealism more suggestive of stage designs than the menace of the unseen. His judgement is now much more secure. If anything, the past failures serve to indicate that, despite his cerebral approach to his

art, he still works largely by intuition and is not committed to some doctrinaire formula for picture-making.

The paintings and drawings tend to run in series although each work requires such a lengthy period for its completion that often an interesting idea, which would lend itself to much more extended treatment, will be aborted by the tedious business of carrying the original idea to a high degree of finish. To date, he has painted chairs and sofas, various gardens, sprinklers, bushes, grass, enormous flights of stairs and a single large picture each of a snow-covered mountain range and a pond of waterlilies. Invariably, his pictures are utterly deserted. There may be some limited movement such as a turning sprinkler or the implied movement of shadows across a surface but in none of them does man make an appearance. His presence is felt only through the evidence of his efforts to structure the elements of the natural world and to impose his own order upon it. Hedges are always neatly clipped, fences are freshly painted and even a scatter of leaves across an untrimmed lawn is contained and ordered by a strip of concrete paving. Man, though unseen, is everywhere in control.

Compositionally, Delafield Cook's work is characterized by a bland frontality, which, combined with the apparent artlessness of his subject-matter, makes his work susceptible to a variety of interpretations, all equally valid or equally specious since, in the majority of these works, the artist subscribes to no philosophical position. Consequently, no resolution of meaning is possible and these paintings assume an aura of mystery not unlike that created by Joan Lindsay in her novel *Picnic at Hanging Rock*. Nevertheless, there is a nagging suspicion that the subjects selected and the neutrality of their treatment must have a meaning beyond the objective recording of the facts. In *Berlin Leaves*, for example, one is tempted to suggest that the neglected grass and dying leaves are intimations of mortality, our own or that of Berlin itself; but, in fact, what the artist has given us is nothing beyond a superlatively painted and detailed rendering of a lawn scattered with withered leaves. If we choose, it is possible to turn it into some kind of artistic Rorschach blot or perhaps make it a parable of the existential dilemma; but, although possible, it is quite outside



WILLIAM DELAFIELD COOK GATE 1973
Acrylic 153 cm x 153 cm
Owned by Galerie Claude Bernard, Paris



WILLIAM DELAFIELD COOK BERLIN LEAVES
(1973-74)
Acrylic 97 cm x 127 cm
Owned by Elton H. John, London



WILLIAM DELAFIELD COOK HOMAGE TO INGRES
(1973)
Charcoal and conté on paper on cotton duck
127 cm x 138 cm
Owned by Kenneth Rowell, London

the artist's intention.

If we concede that Delafield Cook is a typical representative of the New Realism, it remains to be asked in what ways this New Realism differs from the realism of the Academy and the Salon. The implication of the question is that the realists of the past and the realists of today subscribe to a common philosophy when in fact there were and are as many realisms springing from as many intentions as there are artists. The best of the nineteenth-century realists were socially committed either by choice or necessity and their art was used in the service of a cause in which they believed. In the present case the disturbing thought inevitably presents itself that these most recent Realist painters have no more to say than the Minimalists whom they replaced. They have no cause to espouse, no monarchy to prop, no purpose for their art in fact, and are content to expend their talents upon trivia, delighting not in the exposition of ideas but in a sensuous response to the texture and configuration of mere things. The artists' posture of detachment and neutrality assumes more and more the look of a refusal to commit themselves. Having been denied a meaningful role they have submitted to being dismissed as social eunuchs, producers of decorative wall-paper, which, although attractive, is socially irrelevant. Alternatively, their political neutrality can be interpreted as having been assumed simply to allow a closer concentration upon the objective facts of a chosen subject. By the creation of a state of extraordinary intensity in a subject, the artist may not be pricking our social conscience; he is, however, doing what the best artists have always done and that is to create in us a heightened awareness of the painting's subject, an awareness that carries beyond the confines of the picture format and that is undeniably life-enhancing. It is perhaps unrealistic and certainly unfair to blame the artist for centring his concern in this area rather than in another, more politically aggressive.

If the ethos of the age demands of him nothing beyond a bland and uncommitted representation of the visual banality of urban life, we must judge the results in those terms but, at the same time, we should perhaps give serious consideration as to whether the artist's creative and interpretative talents might not be more meaningfully employed.



top

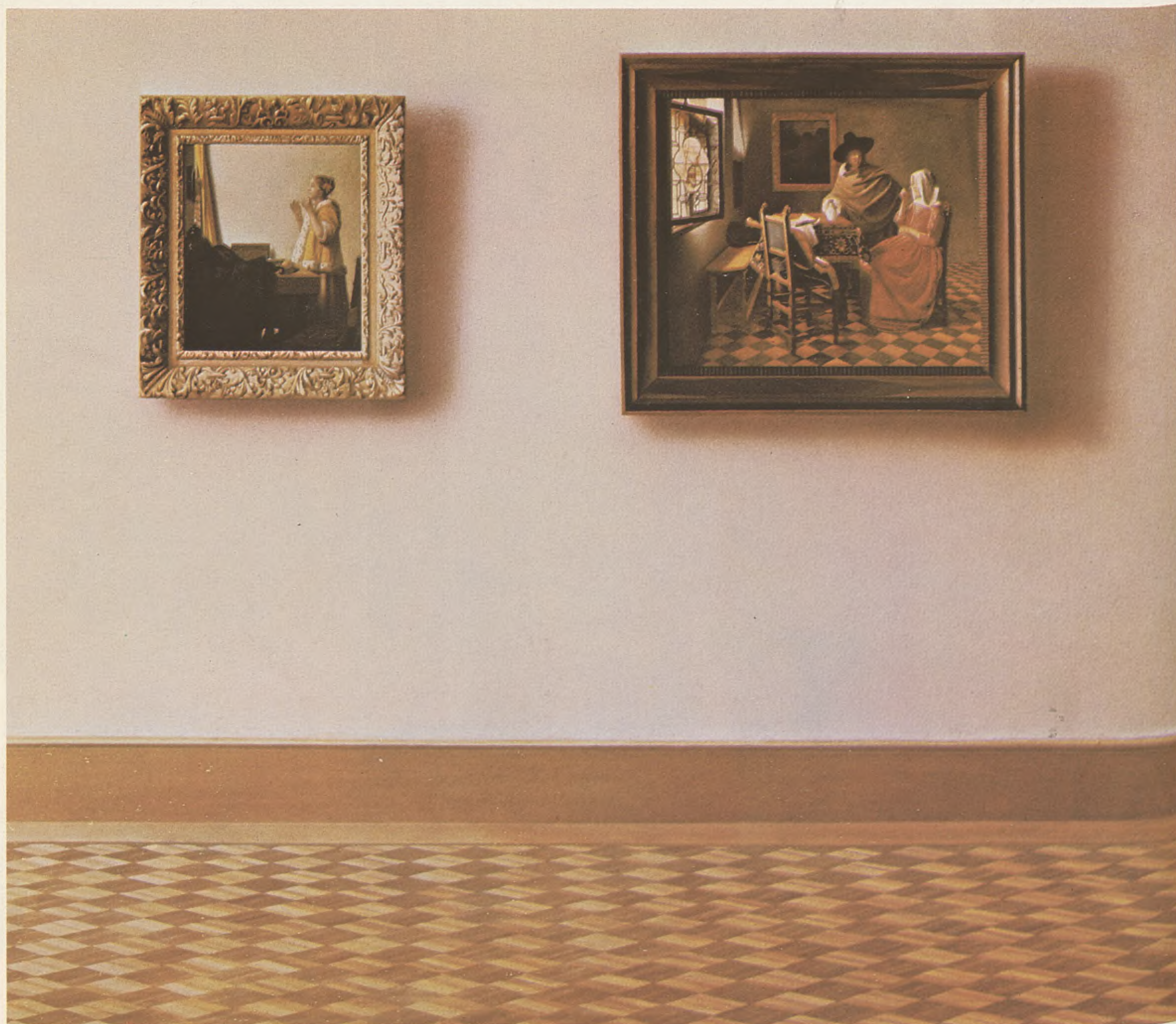
WILLIAM DELAFIELD COOK BUSH (1974)
Acrylic 127 cm x 127 cm
Owned by P. E. Williams, England

left

WILLIAM DELAFIELD COOK SOME PLANTS or LEAVES 1971
Acrylic on canvas 119 cm x 119 cm
Govett Brewster Art Gallery, New Plymouth, New Zealand

above

WILLIAM DELAFIELD COOK GARDEN (1974)
Acrylic on canvas 99 cm x 139 cm
Owned by William H. Quasha



WILLIAM DELAFIELD COOK MUSEUM PIECE
(1974-75)
Acrylic 112 cm x 127 cm
Owned by Elton H. John, London



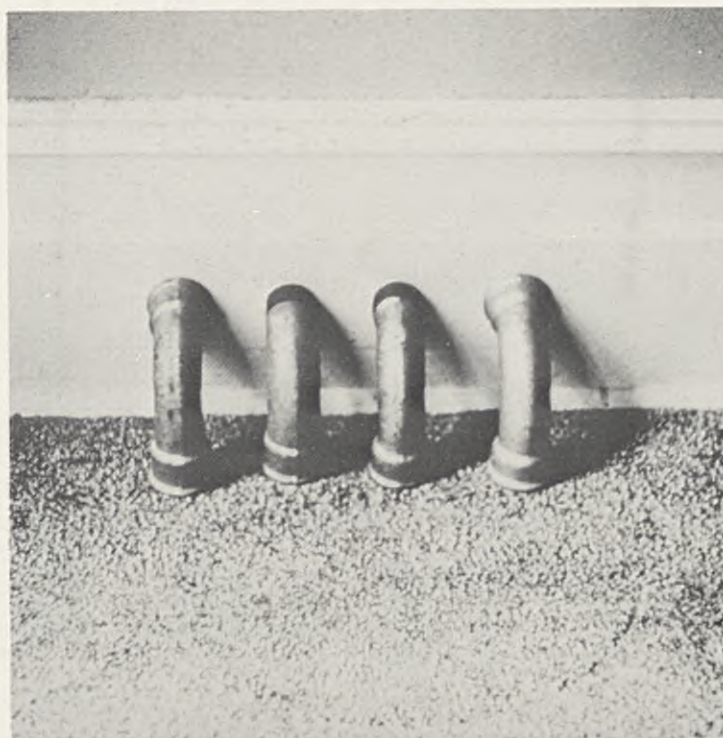
WILLIAM DELAFIELD COOK CLIMBING FRAME
(1975)
Acrylic 119 cm x 119 cm
Owned by Elton H. John, London

Clive Murray-White

Janine Burke

The highly diverse range of Clive Murray-White's sculpture, from his first one-man exhibition at the Argus Gallery, Melbourne, in 1967 to his present, open-form welded works, cast him as a somewhat eccentric figure in Australian sculpture. He has attempted, particularly in his early work, to challenge conventional notions about sculpture by bringing to his art a variety of media that are traditionally outside the scope of serious sculpture: polythene balls, cast-iron pipe segments, smoke-bombs. There are two distinct phases in Murray-White's *oeuvre*. Between 1967 and 1972 he was largely concerned with the de-emphasis of sculptural concerns, which manifested itself in a Minimal and then a more radically Conceptual mode of presenting art ideas. After 1972, he constructed a new artistic vocabulary in the form of heavy-weight metals. His recent work has the assurance of an artist who, on finding a satisfactory medium after prolonged involvement with a variety of other media, is finally equipped to measure and sophisticate his strengths as a sculptor.

Murray-White's exhibition at the Argus Gallery in November, 1967, entitled



above

CLIVE MURRAY-WHITE S.A.L. I (1972)
Painted steel 91 cm x 274 cm x 274 cm
Destroyed



top

CLIVE MURRAY-WHITE FRAGMENTS OF A LARGER SYSTEM (1967)
Cast iron four 3 cm water-pipe sections
each section approximately 18 cm diagonally
Visual Arts Discipline Flinders University of South Australia

above

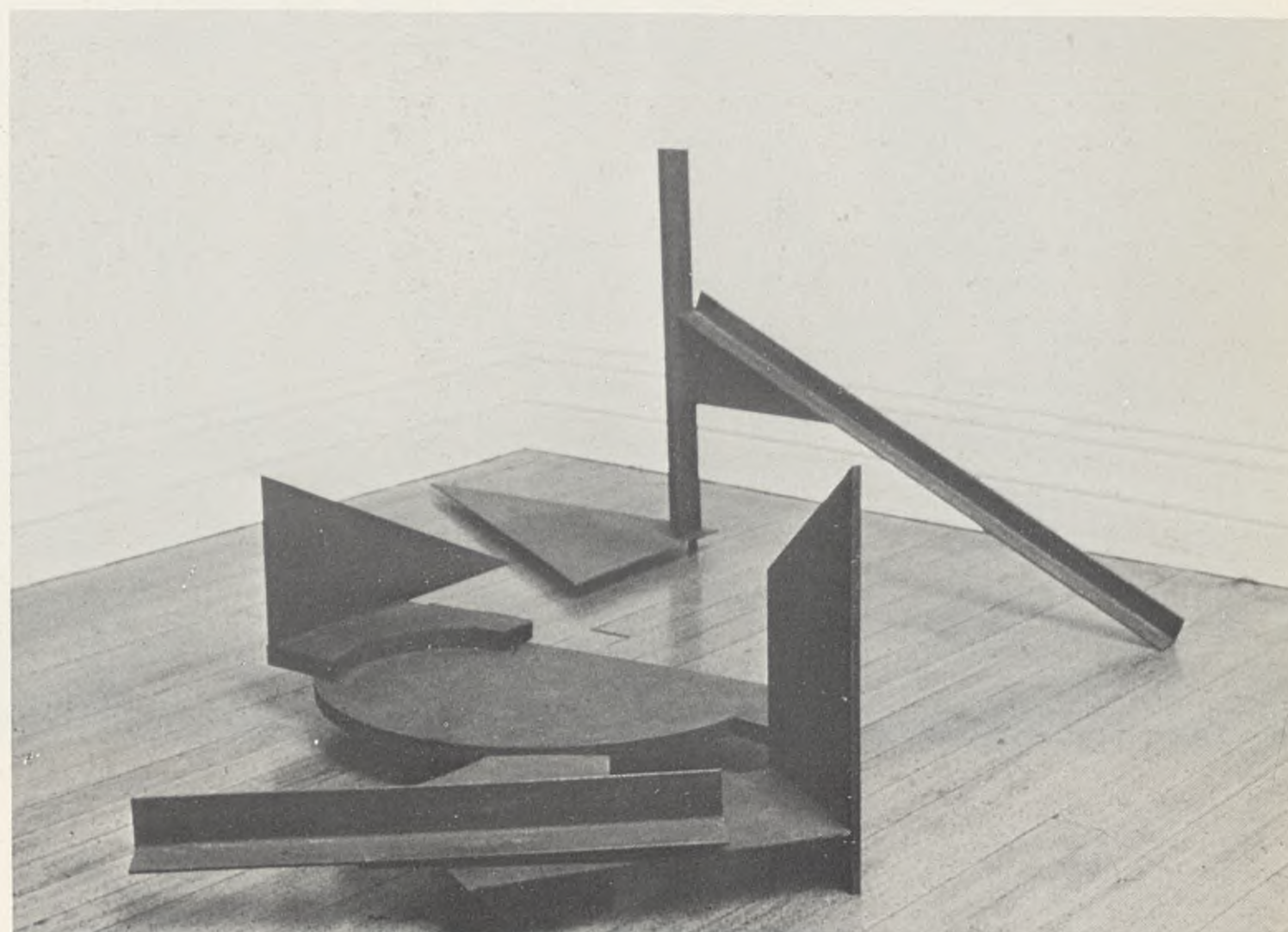
CLIVE MURRAY-WHITE UNTITLED YELLOW SCULPTURE (1969)
Spun steel 15 cm x 157 cm x 274 cm
National Gallery of Victoria

'Coloured Balls' was received by a bemused, but delighted, art audience as fun sculpture, novelty art. Though an element of humour will often inform Murray-White's work, it has never been a *raison d'être* and it was orthodox definitions regarding sculpture that placed his early work in this category. Such a reading also obscured its content which, for all its wit, was a significant index of the artist's interests at that time and a key to understanding the developments that were to occupy him over the next five years to 1972.

The mainstay of the exhibition was multi-coloured polythene balls arranged in perilous curving ascents or placed in sections on the floor, thereby giving the impression that they were either rising from the floor or sinking beneath it. The ambiguity of these objects was restated in another piece, *Fragments of a Larger System*. Four cast-iron pipe segments were situated at regular intervals forming a right-angle with the wall and the floor. Apparently, they were an extrusion of a vast plumbing network that continued behind the walls and floor. Like Duchamp's Ready-mades, the answer to whether or not these works were art was determined by the observer's expectations and this equivocal hovering was part of their enigma – they had the value of throwing orthodox notions of art into doubt. As with Jasper Johns, Jim Dine and others, Murray-White's wit was inspired by Dada but the sculpture in the 'Coloured Balls' exhibition operated on more than one level of interpretation. Incorporating the basic architecture of the gallery as a determinant for appreciating the ambiguity of the works, Murray-White directed our attention to the fragmentary nature of reality, the obvious truth that what we perceive is only a fraction of what exists.

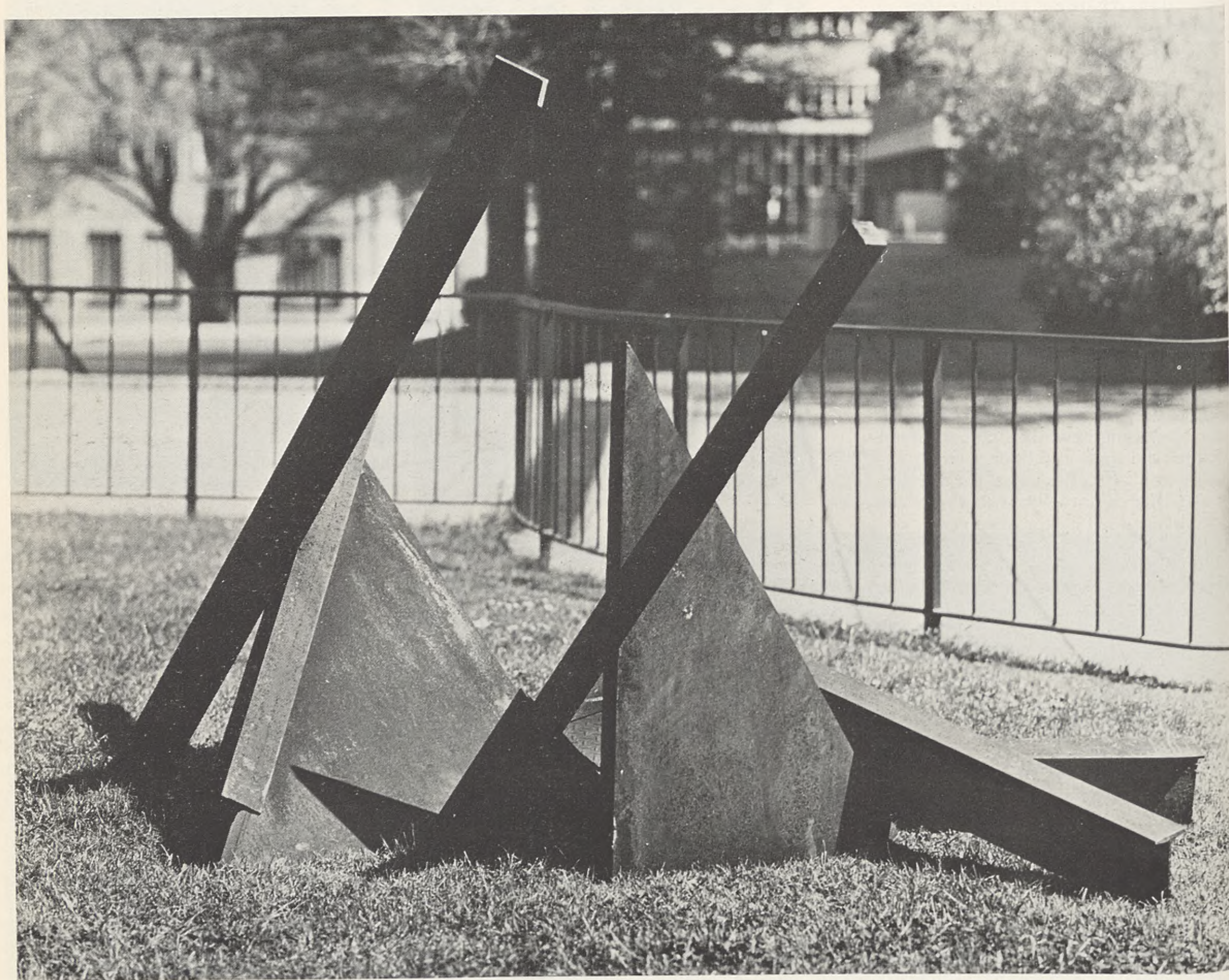
By 1969, in *Untitled Yellow Sculpture*, he had enlarged the spheres, changed the material from polythene to permanent spun steel and given the spheres a regular serial placement while still maintaining their ambiguous relationship with the floor. The 'cool', geometric reductivism and sequential nature of the dome sculptures is reminiscent of much Minimal art produced during the early 1960s in New York and it was this movement that shaped and directed Murray-White's sculptural concerns at the time.

The aluminium domes he created for Monash University in 1970 were his most



top
CLIVE MURRAY-WHITE S.U.M. I (1972)
Steel 91 cm x 122 cm x 183 cm
Owned by David Ferguson

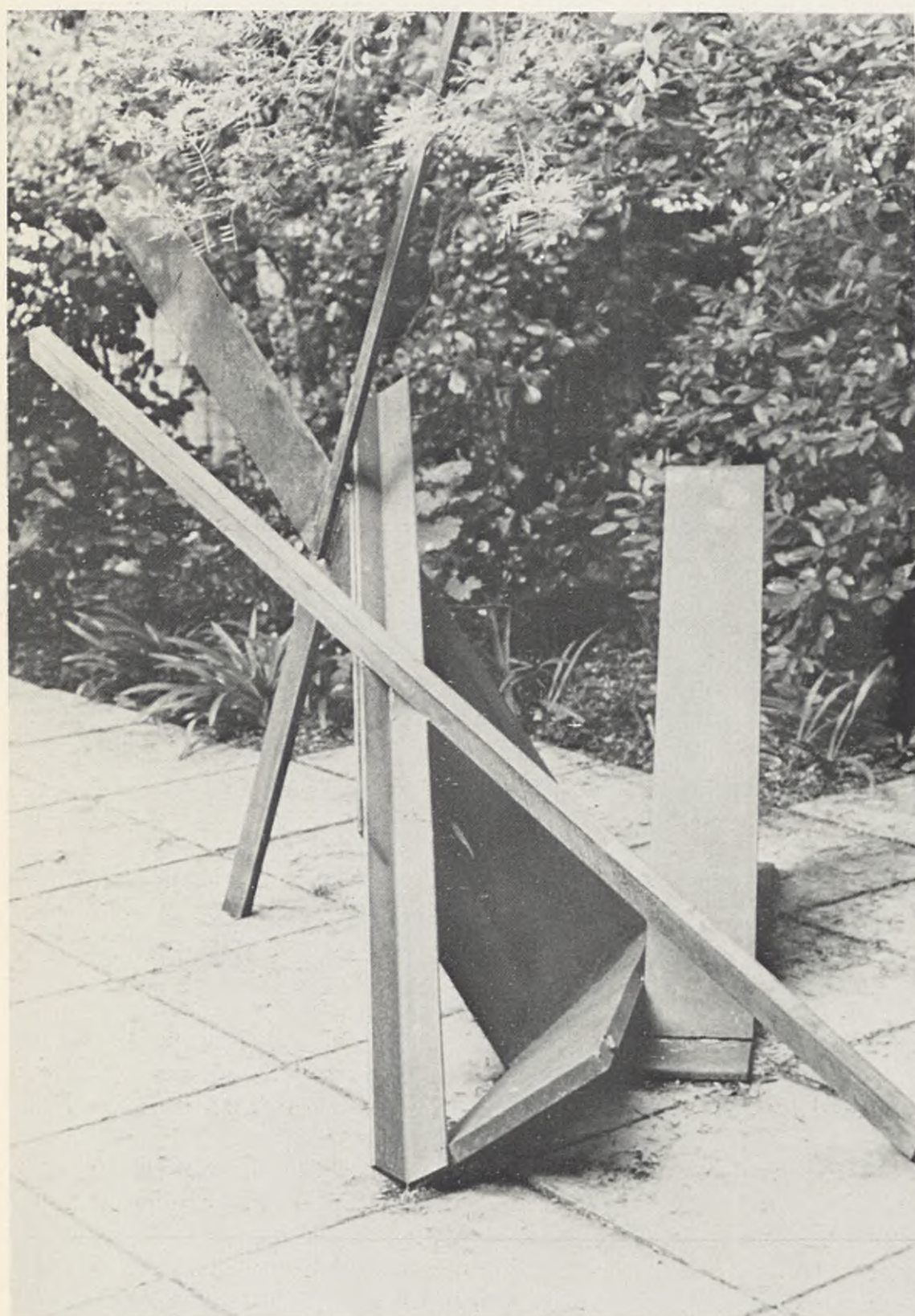
above
CLIVE MURRAY-WHITE S.U.M. II (1973)
Steel 20 cm x 91 cm x 183 cm
Ballarat Fine Art Gallery



CLIVE MURRAY-WHITE WOMEN OF ALGIERS (1974)
 Steel 152 cm x 152 cm x 213 cm
 Destroyed
 Photograph by Suzanne Davies



CLIVE MURRAY-WHITE HOLOCAUST (1974)
Steel 244 cm x 213 cm x 305 cm
Possession of the artist
Photograph by Suzanne Davies



successful sculptures in that style. In a landscape the domes have a sinister and mysterious presence, nestling on the campus lawn like misplaced spaceships. It was as though this physical situation offered the artist two alternatives: either to continue with the dome format, which, it would appear, was depleted of fresh invention or, instead of working within the confines of a conventional gallery space to create an environment, to use the natural setting in such a way that it was an intrinsic part of the art work, just as the floor and walls had been in the 'Coloured Balls' exhibition.

The austerity of the later dome pieces was decisively different from the free-wheeling humour that marked the smoke-bomb works performed at the University of New South Wales (June 1970), Queensland University (May 1971) and the McClelland Art Gallery, Frankston, Victoria, (November 1971). Murray-White did not employ the landscape to complete the sculpture as he had done at Monash University, rather he dramatized the presence of the natural environment by blocking it out with dense clouds of billowing white smoke. Audience participation was essential to each event, as the carefully positioned smoke-bombs would gradually dissolve the surroundings and provide a spectacular, albeit brief, environment.

The insubstantial and impermanent nature of these works was in accord with the progressive de-emphasis of sculptural concerns that involved many Conceptual artists. Robert Morris had, in 1966 and 1969, proposed two steam environments that were 'structured' to fill the available space. Yves Klein had made smoke-sculptures, and smoke-bombs had been used at a host of happenings and events in Europe and America from 1964 onwards.

The dematerialization of the art object was not, however, the only idea present in Murray-White's work at that time. An emphatic element of humour that recurs in the art of many Conceptualists provided the inspiration for the smoke-bombs. Struck by the scant attention that is paid even great works of art, the artist decided to involve his audience in such a way that they became literally absorbed in his sculpture. The creation of clouds of opaque fog offered the spectators a unique experience, physical participation in an art work. Although this participation was virtually on the level of play, this is

by no means to say that the smoke-bombs were not serious art; as Lucy Lippard has written, the best comedy is always serious art.

In July 1971, Murray-White had an exhibition at Pinocatheca, where the last of the dome series went on view. Accompanying them were some pieces of angle-iron arranged in a seemingly random fashion. With such spare and dislocated assemblages he was beginning to construct a wholly new sculptural language within his *oeuvre*.

Influenced by Matisse's casual pattern-making in the late gouaches, Murray-White in *S.A.L. I* organized his shapes in such a way that, on first viewing, they appear to have only marginal relation to one another. The pipe's centralizing force inevitably draws the other shapes around it and, although this is not an entirely successful work, it displays the kind of exacting problems the artist had set himself. He was now faced with re-thinking the restrained, reductivist mode that he had inculcated through Minimalist sculpture and expressed in the dome series. Murray-White's immediate reaction to the process of loosening up his sculpture through pictorial rather than sculptural means was to fragment the flat-steel sections across the floor.

He repeated this formula in *S.A.L. II*, a smaller and less dramatic piece, where steel shapes have been grouped together in a generalized arc, skirting the ground. Though *S.A.L. II* had a unification that is not obtained in *S.A.L. I*, the proximity of the work to the ground evinces a cautiousness as regards increasing the height of the shapes.

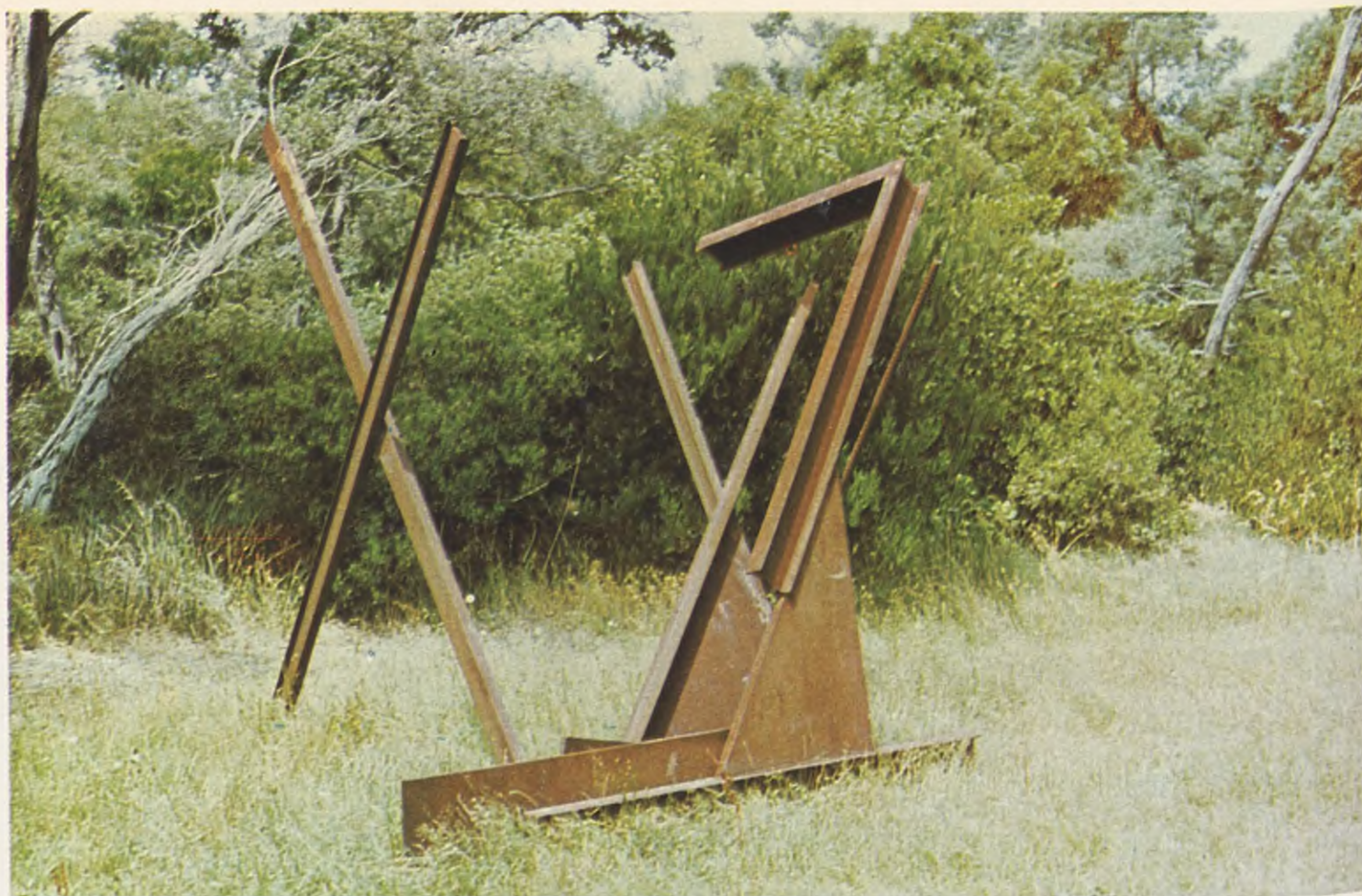
By 1973, in *S.U.M. II*, these problems had been largely resolved. Murray-White displayed in this work an assurance that allowed him to make full use of the weight and solidity of his materials. This new rapport with the medium permitted him to incorporate vertical sections as a natural extension of the sculpture's compositional needs, whereas in *S.U.M. I* verticality had merely set up a conflict in the work.

Possibly the most rewarding aspect of viewing Murray-White's *oeuvre* is his sustained ability to recognize and isolate each new set of problems as they appear in his art and to tackle them with a determination never marked by easy or unthought-out solutions.

In the previous works that have been

Opposite left
CLIVE MURRAY-WHITE MISLEADING (1975)
Steel 183 cm x 152 cm x 274 cm
Possession of the artist

Opposite right
CLIVE MURRAY-WHITE MANOUVRE (1975)
Steel 259 cm x 152 cm x 305 cm
Burwood State College, Victoria



discussed we have seen how Murray-White unified his sculpture by using similar shapes that, by agreeing with one another, afforded the work greater harmony. This meant that in each successful work such as *S.U.M. II* there had to be a certain amount of repetition to ensure integration. By 1973-74, in *Parasite*, the artist's confidence in his materials and his sure knowledge of their placement allowed him to use a variety of irregular steel sections and I-beams in a rich and complex interplay of thrusts and ascents. The directional impulse of the work is outward, although there is a central 'core' of space from which this impulse springs and which appears to guide the orientation of the beams. A measured series of entrances and exits is established in the work for, each time the eye is drawn into the centre, it is rebuffed by the centrifugal force of the steel lengths. This movement is checked by two cross-beams, which dominate the rhythm present in the rest of the sculpture. This cross-beam configuration, which first appears in *Parasite*, is used to greater advantage in larger and more vertical pieces like *Manoeuvre* and *It can be fun learning to play lacrosse*. Indeed, *Parasite* contains a vocabulary of shapes that Murray-White continued to employ and re-examine in later works. In one sense, *Parasite* has such a wealth of new ideas regarding the construction and interplay of the steel pieces and the aesthetic possibilities of rusted steel itself that it can be classed as the first wholly complete work in his output.

'The Ewing Gallery Outdoor Sculpture Exhibition', held in the grounds of Melbourne University in October 1974, brought together major works by several Victorian sculptors. Murray-White exhibited *Parasite*, *Holocaust*, *Women of Algiers* and *Forklegs* (the last two works have since been destroyed).

Holocaust and *Women of Algiers* illustrate two tendencies in his art. The latter work was perhaps the most elegant and beautiful sculpture the artist had produced. It had a classic simplicity and regularity that, while eschewing the merely tasteful, was conceived and constructed with a fine, almost lyric, sensibility. *Forklegs* operated as a kind of companion-piece to *Women of Algiers*, for it was both delicate and whimsical.

Holocaust, however, is sculpture in the heroic mould. It is the largest and most gestural of Murray-White's works but it

eludes the theatricality to which gestural painting and sculpture so easily fall victim. This is because each thrust of a beam is underpinned both structurally and aesthetically by another beam, moving in an alternate direction, the work thus being continually balanced and modified. The vertical steel length acts as a focus for the construction, standing sentinel to the diagonals that move upward around it. Murray-White has the confidence in this work to reduce the number and increase the size of the beams, making the sculpture, in comparison with *Manoeuvre* and *It can be fun learning to play lacrosse* open and elemental. In *Manoeuvre*, he uses a right-angle beam that draws the other steel pieces up around it. A deliberately compact and totally vertical piece, apart from three small 'pedestal' beams at the base, it is activated by the shunting energy of the steel lengths. This right-angle beam is re-employed, together with the cross-beam configuration that first appeared in *Parasite*, in Murray-White's latest completed work, *It can be fun learning to play lacrosse*.

This is Murray-White's most compositionally sophisticated work to date. The large cross-beam configuration stands virtually separate from the right-angle beam and its supporting network of smaller steel segments. At first glance, there appear to be two sculptures, for not only does the cross-section operate as another unit but the rest of the work reinforces this reading by inclining at a definite angle away from the cross-beam. However, the artist has echoed this shape in a smaller cross-beam that leans hard against the right-angle length. This repetition unifies the piece while allowing the steel segments to accrue an individual force by virtue of their separateness. It is a fine, spare work without the compactness of *Manoeuvre* or the regularity of *Women of Algiers* to aid its composition.

Murray-White's artistic career is a fruitful one for study. He has been involved in a number of art styles, experimenting, exploring, rejecting. Any accusation of unpredictability is at once countered by the consistency of his work after 1972. His achievements are hard-won – the fortuitous answer or casual solution simply does not appear in his art. It is this consistency and the high level of results it brings that rank him, deservedly, as one of Australia's foremost sculptors.

opposite top
CLIVE MURRAY-WHITE IT CAN BE FUN LEARNING
TO PLAY LACROSSE (1975)
Painted steel 274 cm x 213 cm x 335 cm
Possession of the artist

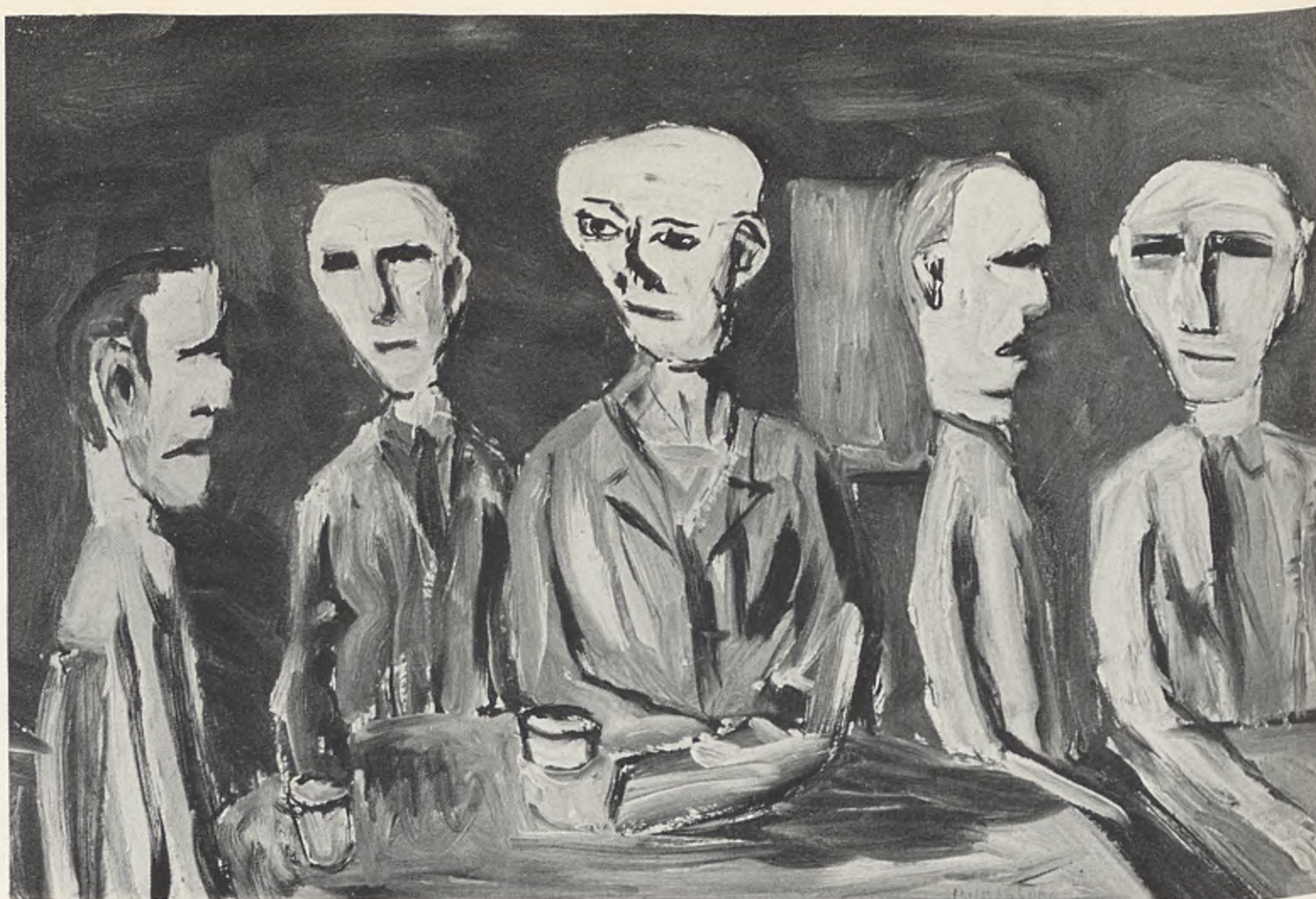
opposite bottom
CLIVE MURRAY-WHITE PARASITE (1974)
Steel 152 cm x 244 cm x 244 cm
Centre for the Advancement of Teaching, Macquarie
University, Sydney

Ken Whisson

Keith Looby

Ken Whisson has often been thought of as an artist's artist, for in a thirty-year period of almost total neglect from a popular viewpoint there is something in his paintings that has constantly concerned other artists. I use the word concerned because admiration could be used only in particular cases but concern is pretty general in those artists who know his work. When deliberately questioning other artists on Whisson, I have noticed a worried expression coming over the faces of many. He is a most difficult artist for artists to fathom. More than once, on mentioning that I would be doing an article about him the retort has been that it would be a thankless task.

What makes him a most difficult artist is that there seems to lie in his paintings no code of reference to relevant styles except (wrongly) to German Expressionism. To the academic critic and arts institutional managers this is anathema. So Whisson has been as exempt from the taste-making processes as he is from popular conversation . . . but, when established artists persistently find interest in the battler, inevitably there are responsive ears amongst the taste-makers. The code of reference becomes the word of the well-known painter and, because the subjective nature of painters' opinion can be ignored, the taste-maker can treat the discovery as his own. This response has occurred in Whisson's case but, unlike a Douanier Rousseau, it does not survive – the reason is that his painting lacks every symptom of charming *naïveté*



top
KEN WHISSON SUGAR WORKERS' MESS (1960)
Oil on hardboard 44 cm x 64 cm
Possession of the artist

above
KEN WHISSON CAFE (1960)
Oil on hardboard 46 cm x 64 cm
Possession of the artist

and he remains, in other respects, the most difficult of painters to qualify. It is this factor, however, that makes his paintings of great interest.

Although the more worldly successful and renowned artists believe that Whisson has battled against talent in the conventional sense, there is the unanimous opinion that integrity is paramount. The worry of other artists could be that talent is superfluous where there is such integrity. The paintings of Whisson, and the man himself, become more than objects; they become a problem of enormous relevance.

The early impression of Whisson as a completely talentless artist is an easy one with which to sympathize. Although he is conscious of what he is doing in disregarding conventional technique, he does so to such an uncompromising extent that his drawing looks as though it is a struggle after an academic style.

In Ken Whisson's 1960 painting, *Sugar Workers' Mess*, we could be excused in presuming that this is some amateur artist's attempt at Social Realism. Five figures sit, or maybe stand, around a table; there is complete lack of individual or identifiable character and expression. Without reference to Whisson's other works, it is like coming to grips with the enigma of 'chasing shadows with a butterfly-net'.¹ Even as a whole, Whisson's work can often be seen, superficially, as a 'naïve attempt at sophistication' or as a highly sophisticated attempt at *naïveté*.

It was this non-compromise with the viewers' historical references that provoked me, on my first seeing and reviewing an exhibition of Whisson's work in 1973, to move towards the more conventional 'theory painters' exhibitions where reference boxes are more accessible. In conformity with all other reviewers, I left a few lines in order to mention the event of Whisson's show. However, unlike the charm that accompanies the easy and momentary titillation of the optic nerve by theory painting, the memory of Whisson's work oddly remained and, in retrospect, it was at first irritating then it gained the profundity that complexity seems to achieve when dedicated to the simplification of itself.

Whisson's work, by the very absence of code of historical reference, must create a subjective reaction in the viewer, and

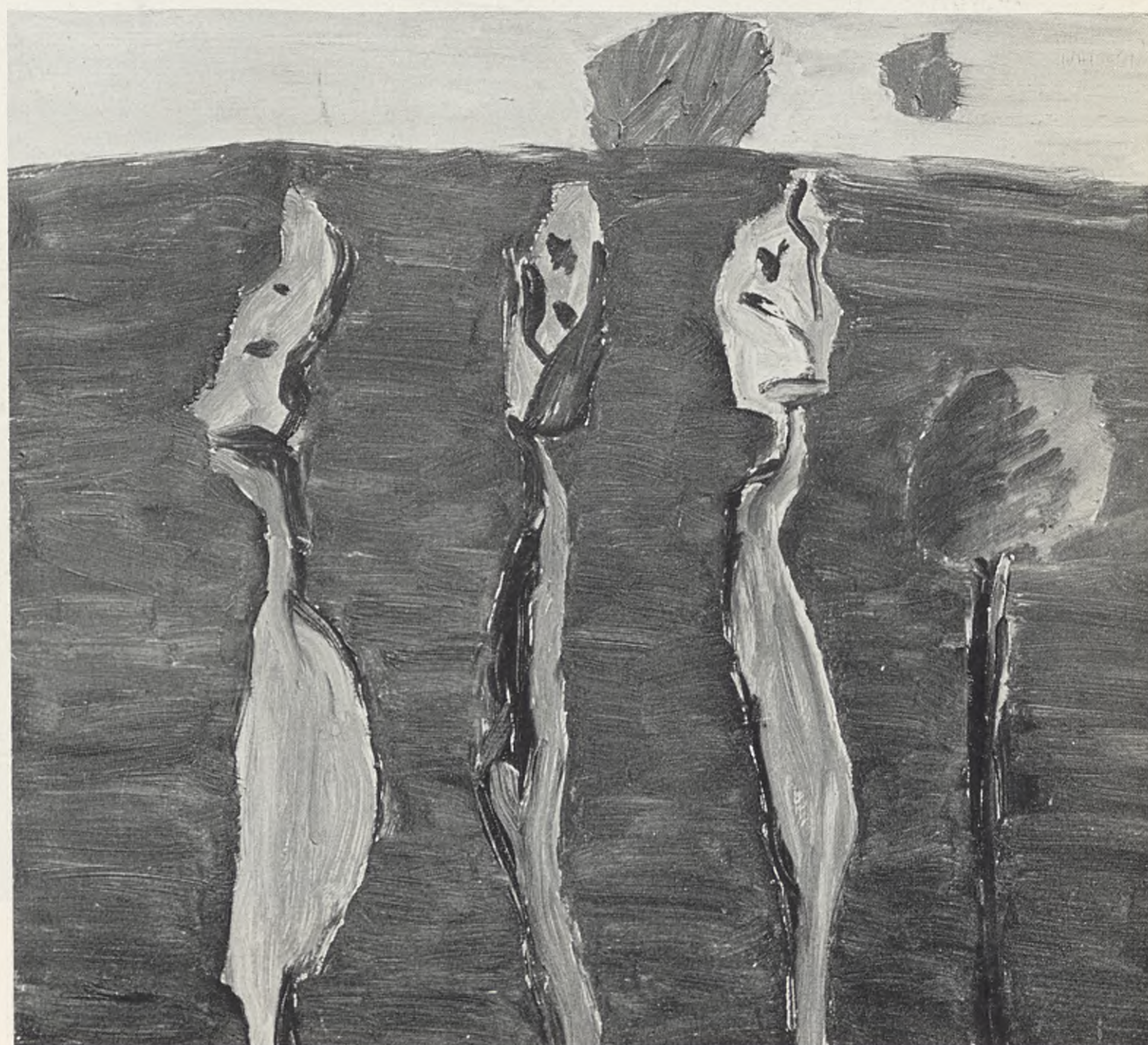


left

KEN WHISSON IN THE STREET (1961)
Indian ink on paper 30 cm x 24 cm
Private collection

below

KEN WHISSON ANIMAL AND VEGETABLE I (1963)
Oil on hardboard 61 cm x 65 cm
Possession of the artist



¹Alan McCulloch, *Herald*, Melbourne, 29 March 1972.



KEN WHISSON NAGG AND NELL (1962)
 Oil on hardboard 81 cm x 66 cm
 Private collection
 Photograph by Douglas Thompson



KEN WHISSON DARK SAIL (1967)
Oil on hardboard 60 cm x 90 cm
Possession of the artist
Photograph by Douglas Thompson

the very absence of theory necessitates guesswork. Here is mine . . .

The *Sugar Workers' Mess* seems more crude than the other works because it is more figurative, provoking us to an attempt to see some social comment. However, if we look at his work over a period of years, from *Café* (1960) to *Yellow Room* (1961), then to *Domestic Animal* (1972), we realize that Whisson does not think in terms of figuration breaking down to his often more crude but valid abstractions but simply in terms of shape relations in a non-time-dictated life experience.

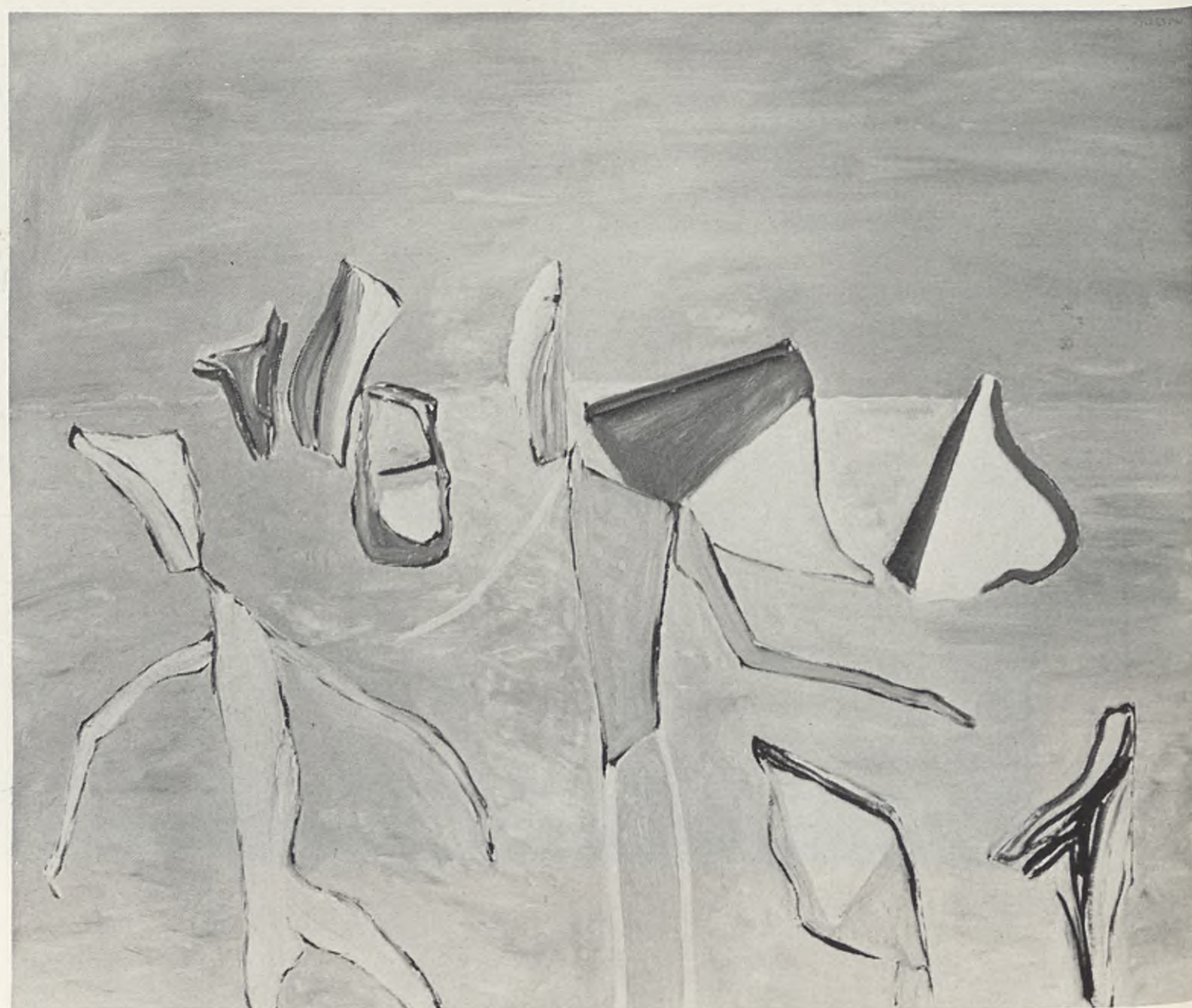
This can best be seen in *Dark Sail Bird and Rainbow*. Here, the distortion, disappearance and remainder, is not obvious in the broken pieces of rainbow as an expressionistic revenge on the absurdity of material struggle. Rather, it is simply the time sequence of a dream – pieces remain vivid and pieces depart, the entirety making more sense than any particular part. If our intellect desires more than purely visual sensation, the rough technique and simplicity of composition provoke it.

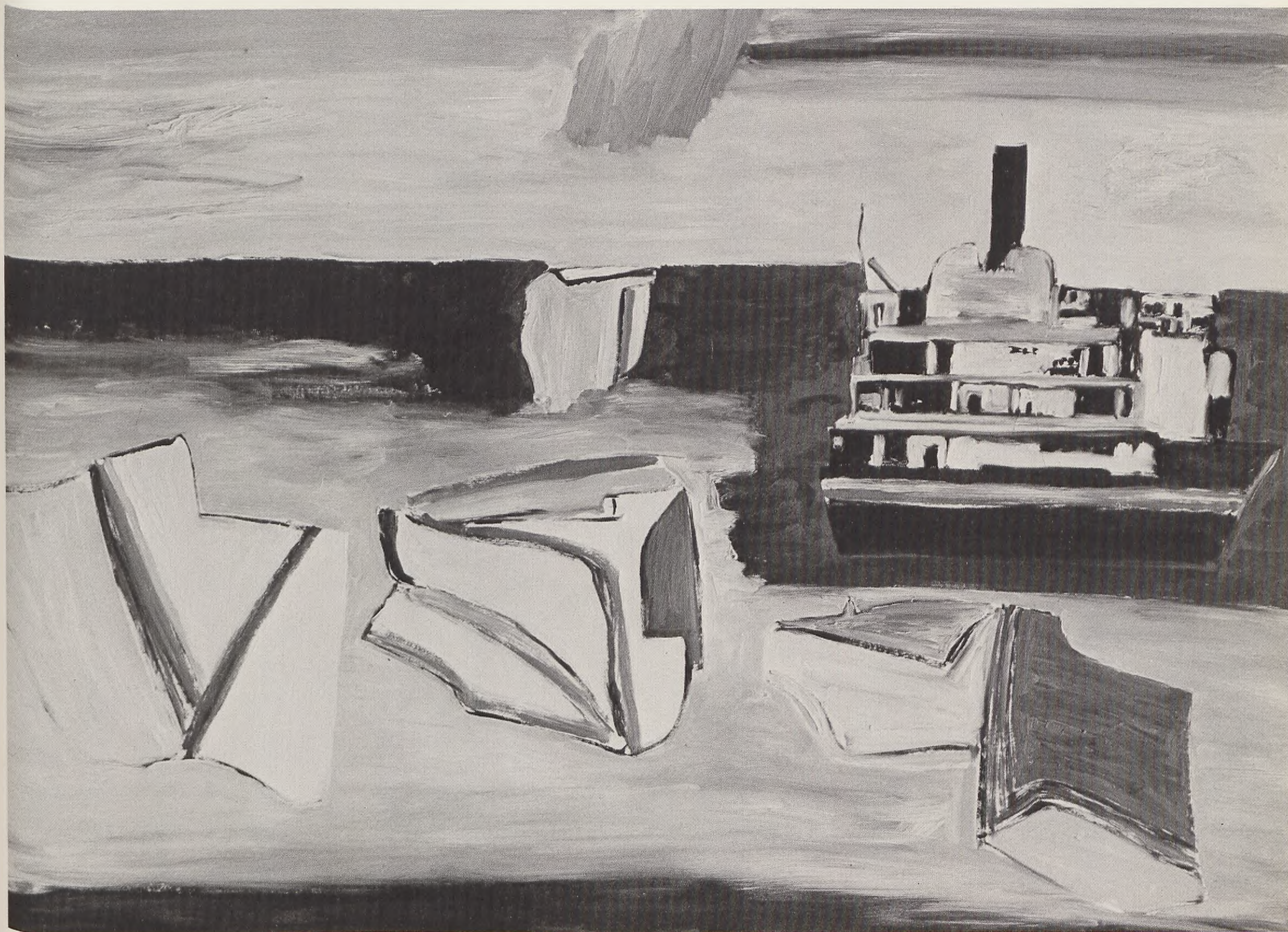
The composition in *Animal and Vegetable I* of a blue sky and green field, where a green ball is sufficient metaphor for a tree and three ochre-toned shapes represent people, seems all too mundane to provoke any challenge to the problems of modern art.

What seems to be the critical irritant in Whisson's work (and this can be seen constantly in reviews from 1955 onwards) is the possibility of something more in the very crude simplicity. Simplicity itself is seemingly a matter too crude for description.

In *Animal and Vegetable I* it is easy to see the early influence of Danila Vassilieff, with whom Whisson studied for eighteen months. He spent his formative years amongst the heavy-weights of Melbourne's emerging Antipodeans, where he seems to have been thought of as a fringe listener. Although far from being contrived there is evidence, such as in *Two Figures by the Sea*, of a deliberate search originating from Sidney Nolan's simplified compositions; but this conflicted with an interest in the imagery of Albert Tucker.

The conflict becomes reconcilable when we realize that the influence on Whisson is not that of re-interpretation as a personal expression. His interest remains purely in a re-interpretation of shape.





opposite top

KEN WHISSON TWO ANIMALS (1964)
Oil on hardboard 55 cm x 75 cm
Possession of the artist

opposite bottom

KEN WHISSON YACHTS (1973)
Oil on hardboard 84 cm x 112 cm
Private collection
Photograph by Douglas Thompson

above

KEN WHISSON BOAT AND FACESHAPES (1974)
Oil on hardboard 82 cm x 114 cm
Possession of the artist



KEN WHISSON ABOVE PONTA DELGADO (1971)
 Oil on hardboard 82 cm x 112 cm
 Possession of the artist



KEN WHISSON DISEMBARKATION AT CYTHERA
(1975)
Oil on hardboard 82 cm x 112 cm
Possession of the artist

This became clear when he mentioned to me the similarity in the way in which he and Jeffrey Smart saw road signs, a statement which, at first, seemed as odd as the first sight of a Whisson picture. It became clear that Whisson's response to Nolan, Francis Bacon, Smart and Tucker, as well as to literary interests, is one of the conveyance of ideas on the shape of things. Only with time's interference with shape does it make something else. Whisson's personal interference with the transition of shape seems as little involved with Expressionism's self-indulgence as a flower's desires with its destination – it remains purely objective and the control becomes one of an integrity without desire for technical virtuosity. Only the origins of influence sometimes remain. Whisson's simplicity remains one of a lack of public ambition. 'Eloquence can beget facility but Whisson overplays the puritanical self-denial.'¹

Compare *Animal and Vegetable I*, which was painted in 1963, with *Nagg and Nell*, painted a year earlier. In the latter picture the simplified format is non-existent. Forms are abstract, with only certain shadow shapes relevant to visual reality. Only the title gives any hint of the original derivation. The formal patterns are as resolved as those of the equally abstract *What should I do in Illyria* (1974). The constant switch from abstract shape to visual reality and back has no doubt added to the confusion of the orthodox viewpoint. We expect a loyal development of one progression to the other.

What becomes relevant is that Whisson is primarily concerned with the relationship of the pure sense of shape to paint. Whisson no more tries to dominate the activity of paint than he can hope to dominate the stuff that dreams are made of.

In *Café*, where the figures identify themselves with human beings, Whisson seems to fail because of the mixture of abstract shape and figures. This picture seems like the poor attempt of an amateur painter to paint realistically. He still uses just as much figurative description as in *View from my Window* (1974). What we realize, however, is that we should not look for notions of progression or technical expertise in Whisson as we do in the work of other painters (except the Primitives). His is the world of shape experience, whether accepted or not.

Patrick McCaughey, *Age*, Melbourne, 28 March 1972.

It was the same ten years ago as it will be in ten years' time.

Equally, notions of *naïveté* and sophistication do not apply, although there seems a constant duality of these characteristics.

The crudity in the unresolved shapes of *Café* or *Car for the Red Chinese* does not come through inadequacy of draughtsmanship, which Whisson seems to repress in his paintings in fear of artifice for, in his drawings, it is often used with masterly control. *In the Street* (1961) is a good example. The drawings emphasize the fact that Whisson has sacrificed natural abilities in his painting for serious and sometimes terrifying reasons. Although he avoids dominating the formal process with an immediate personal expression, as did Tucker in his early work, the subject-matter does remain important and, to fashion's horror, often even the content.

After Tucker, Whisson's main interests in the 1950s were in works of Bacon and Jean Dubuffet but, by this time, his style was resolved and from then on these admired artists had no more direct influence on his work than did his other main interest – reading.

The fact that Whisson is an extremely well-read and articulate artist surprises those who believe that his work is basically naïve – but here the knowledge above the credulity of Bacon can be drawn and assimilated. *Yellow Room* uses subject-matter similar to that which Bacon was using at the time but in this successful work there is no sign of any stylistic 'derivation'. Even influences of Tucker's style, in fact, become as unimportant as the style of dreams. The shape of things and their allusive content are what remain. Bacon's images, as those from admired writers, glide, fade, remain and disappear. Whisson looks to capturing the moment in that procedure.

Unlike the hundreds of students imitating Bacon's style all over Europe in the early 1950s, Whisson had no need of becoming a Mary Poppins dressed as Popeye. The style of the eccentric still remains as difficult to tap as the White House hot line.

Nevertheless as animal and human life are seen as mangled meat, in Whisson's *Domestic Animal*, for example, the horror of life's butchered meat, as in Bacon's work, might be equally felt; but in *Plant Life* (1963) or in *Plant or Phantom* (1963) or even in *Earth and Concrete* we see that all

visual reality is put through the mangle.

Whisson is not like Bacon, pessimistically wincing or hysterically laughing at any contorted mess of humanity. In *Among the Clouds* all Whisson's visual objects – the sky, trees, vegetables, bodies – go through the mangle yet, unlike Bacon, the irony of trying to find beauty remains amongst it all. Beauty is easier to find in Whisson for it goes to the extremity of passing from worldly reason into a white-man's Dreamtime. It is a depiction of the transition of material things engulfed by time, everything in a state of flux as much as the paint itself.

In *The Stream* (1961) there appear to be two embryonic forms gliding away from or floating towards us. In this we realize, as with all the other aspects, that time dimensions are sacrificed in a much more severe way than they ever were by Bacon. We realize that paint itself becomes a dissolving skin from material presence to spiritual, then back again, and space has no reasonable dimension.

Unlike Bacon, Whisson, outside of painting, is a social idealist but recognizes that painting is a spiritual act beyond propaganda. He reflects his position as in *Domestic Animal* when images attempt to place themselves on solid ground. The attempt has been made but they still fall flat.

Finally, although Whisson is labelled an Expressionist, the success of his work remains in an uncanny ability to keep personal feeling from his work (something Bacon always wanted to achieve but failed to do). When this is done the images float as the unresolved images of a community psyche. Only when social and ethnic aspects start to have relationship to the spiritual does imagery appear to have solid reference. In this way Whisson's images might even be the end or start of iconic cultural structure but, as they know no dimensions, they are not likely to say.

It would be easy to relate Whisson's painting to the traditional motives of Surrealism but his means are the opposite to that of the Surrealists, for theirs is a conscious struggle with psychological phenomena. Whisson is interested purely in the activity of shape. No limits are put on shape – it may perform in a figurative or abstract way. Whisson does not impose any law, so he remains the most unassuming of painters; but with an aggressive proposition: that shape can exist without dogma.

The 'Wreckings' of Mike Brown

An essay on the ideas of an artist

Gary Catalano

Here we are, huddled together for failing comfort, in the near-ruins of a civilization marked for early destruction by a wide array of gruesome means: 'art' has meant a lot of different things at different times, what can it possibly mean in 1972? Mike Brown. *I don't know what to think about anything (it don't matter nohow)*.

In a recent essay I reviewed the early statements of Colin Lanceley, Ross Crothall and Mike Brown and tried to show that the work of the Imitation Realists had nothing to do with the satire that most critics had attributed to them. Their work, I asserted, 'was not a vehicle for satire; it was a method of *re-dress*'.¹

I am acutely aware that the distinction may escape most people, and suspect that those readers who know Brown's work and writings will remain unconvinced. In this essay I should like to discuss some of Brown's motives for painting, as he

expresses them in numerous catalogue introductions and commentaries,² and I hope to be able to show that most of his paintings should not be considered as pieces of propaganda on behalf of the statements or exhortations they often carry. At best, the ideas play a similar role in the paintings to that which a *topos* or a commonplace does in the art of rhetoric.

Far from being the product of someone who is completely and utterly confused, as the artist himself likes to assert,³ all of Brown's paintings are produced under the informing impulse of two broad ideas. Neither of them is original.

The first idea has its classic outline in a letter to the Editor of the *Sydney Morning Herald*. The occasion was a correspondent's report on what the Press had, with predictable hyperbole, called 'The Battle of Clacton'. A group of teenagers had run amok and partly wrecked a British seaside resort. Brown, angered by the tone of the story and the lack of comprehension it displayed, responded with the following remarks:

'The Twentieth Century's rampant materialism is fine – let's all enjoy it for what little it's worth – but let's also realize that this way of life is in itself a form of mass delinquency. And let's not be so obtuse as to look for abnormality in young people if at times they show an inclination to give our synthetic paradise a thorough wrecking.'⁴

No doubt you will notice that Brown does not applaud the wrecking; all he has done is attempt to understand it. The early 1960s was a time when many pundits and editorial writers worried about the various manifestations of teenage unrest and violence – like that displayed by the pop-group, 'The Who' – and some of them suggested rather drastic cures for such perfidious behaviour. Brown, in writing to such an august journal, undoubtedly felt great pleasure in despatching his opponents with the disciplinarian's epithet. I hope you will also notice that the artist's awareness of violence does not lead to any kind of aesthetic cynicism in his actual

²The most important one is 'I don't know what to think about anything (it don't matter nohow)', which was written for his 1972 exhibition at the Watters Gallery.

³See page 1 of 'I don't know . . .' where he opens with: 'Here's a bagful of muddled thoughts I guarantee you'll find most unhelpful . . .'

⁴8 April 1964. The story about the 'battle' appeared in the 2 April 1964 issue.

work, as it did with many artists in the early and mid-1960s, when something called 'auto-destructive art' was often put forward as the answer to all artistic problems. Nor, finally, does his awareness inspire the kind of viciously introverted art that the more temperamental atmosphere of the later 1960s often instigated. He does not use the fact of violence to insist that art should cease.⁵

Eight years later the reasonableness that his response exhibits had collapsed into something more determined, more disenchanted, and more intemperate:

' . . . the collapse of Western civilization will be a blessing to the earth vastly greater even than the collapse of Rome, and that in its day was a blessing beyond compare.'⁶

The essay from which I have just quoted is the lengthiest commentary that Brown has written and the whole piece is stamped with the feeling that the collapse is inevitable. Naturally enough, a question arises: What is the role of the artist in such a situation?

Considering the blunt and declarative tone in which the essay is written, one expects Brown to consign the artist to the role of a propagandist, a role in which each artist will positively work for the collapse of the despised 'Babylon', but at no point does Brown even suggest anything like this. Indeed, the only role he envisages for the artist is that of an exemplar of the new social relations that will emerge from the collapse:

'The only earthly present use for the artist's imagination is in devising social circumstances, and means and methods of communication that will create a "meaningful" human situation.'⁷

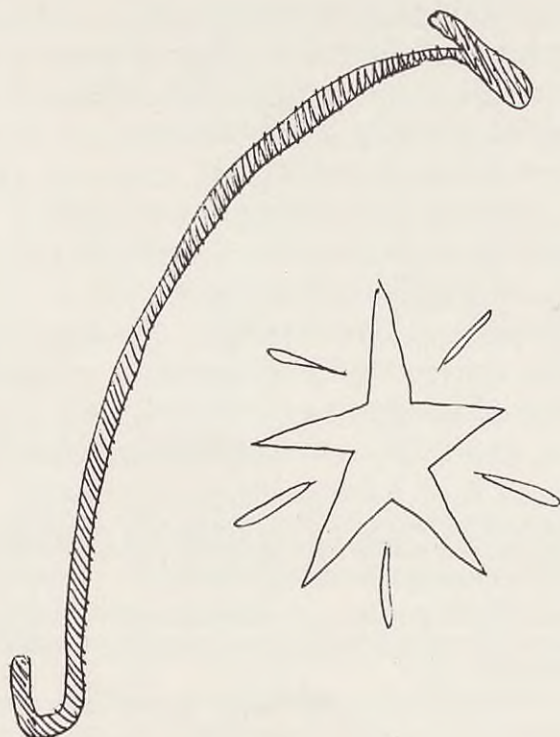
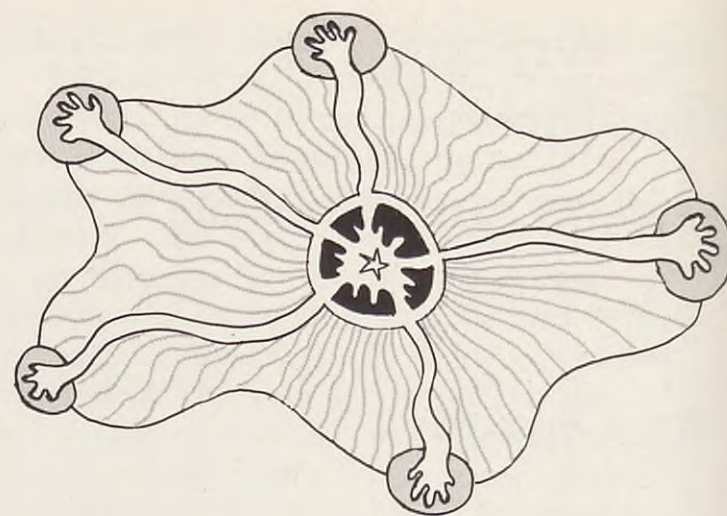
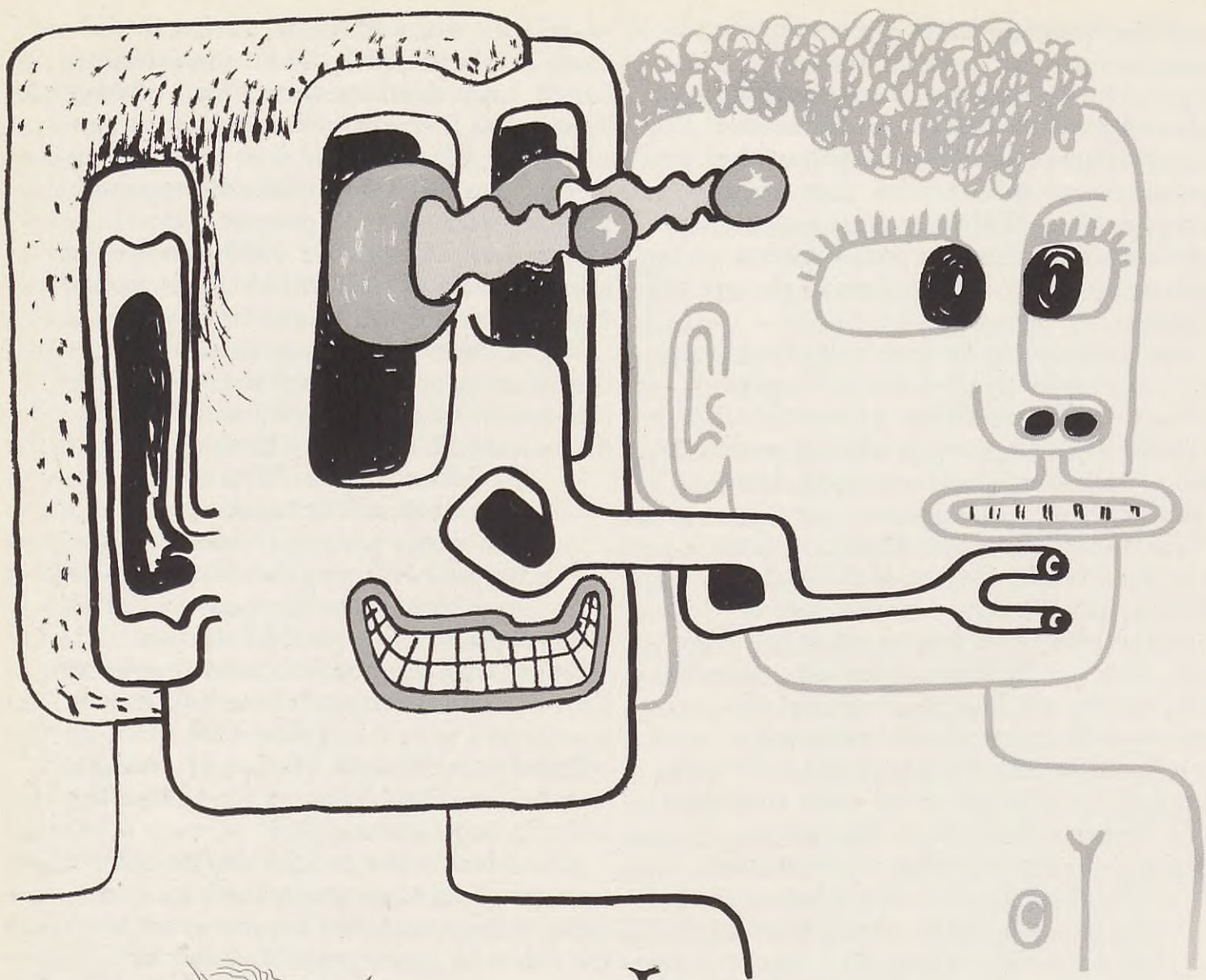
Though he does end his essay by exhorting his audience and readers to smash United States imperialism, his words are really those of an anarchist – and not a cadre! As any student of modern art should know, a little more than fifty years ago an actual social collapse triggered an attempt by various artists to re-define the nature of the artist's role in the modern world but Brown, unlike El Lissitzky and the Productivists, does not recommend that all aesthetic concerns be subjected to

⁵For a more extensive summary of this, see my remarks on 'anti-form' in 'The words of art: a preliminary' in the *Art Almanac* put out by the Ewing Gallery, Melbourne.

⁶See page 3 of 'I don't know . . .'

⁷*idem*

¹'The Aesthetics of the Imitation Realists', to be published shortly in *Meanjin*.



purely utilitarian ones. His distance from any Leftist conception of the artist's place in society can be seen in another note from the same year:

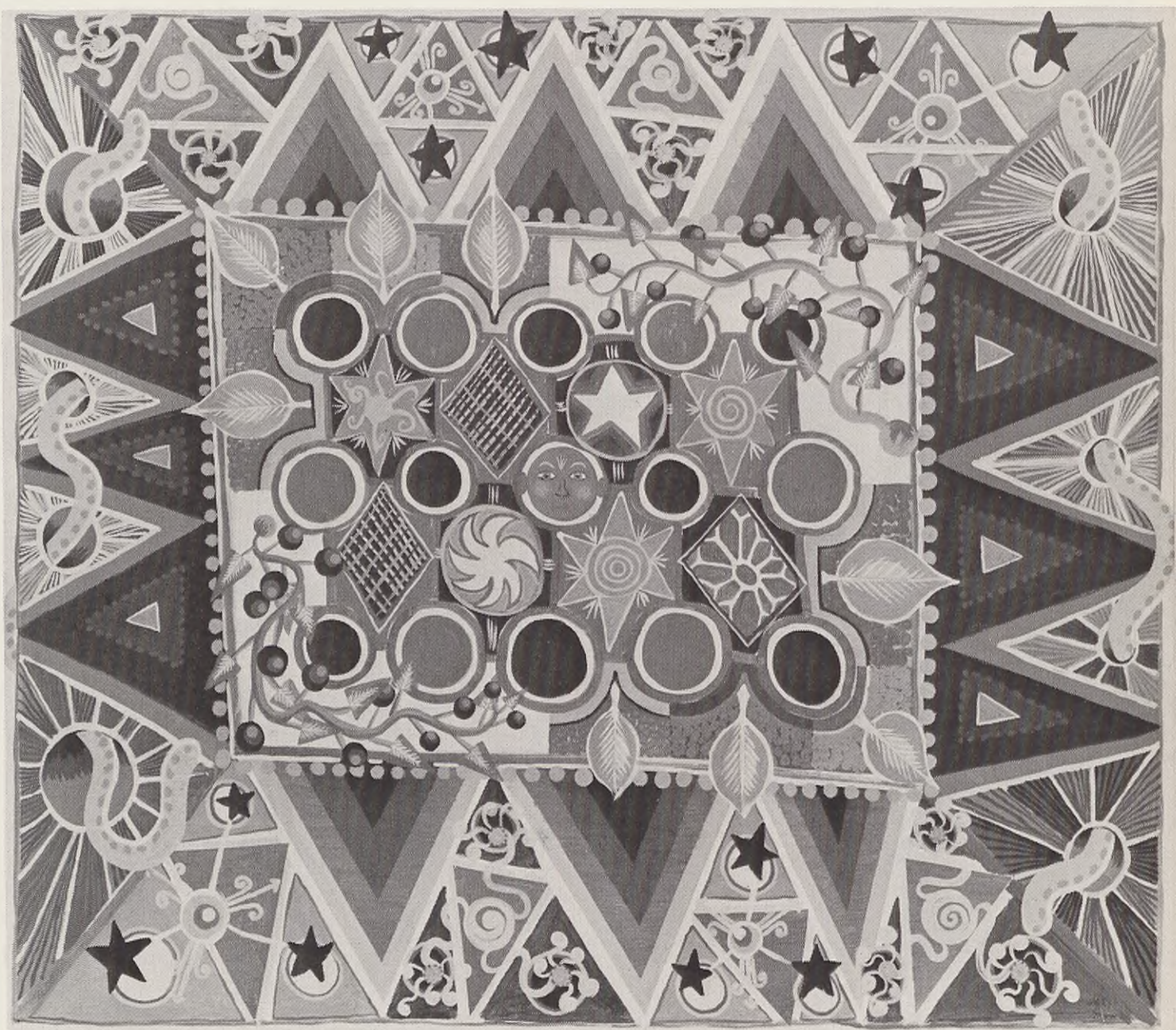
'Painting is, has always been, will always be, an ideal medium for enthusiastic amateurs, monks, hermits and crazed mystics – probably painting should never have become the subject of intense public scrutiny and debate.'¹

He has always held a conception of art that emphasizes its subjectivity, and one suspects that for him the ideal work of art is no more public than the unquoted remarks of one human being to another. This is one reason why his work cannot be understood as that of a satirist. It is too private in its address.

I have said enough about Brown's aesthetic for the present, and now should like to introduce his other governing idea. When it is taken in conjunction with his notion of the synthetic paradise, it provides the occasion for producing paintings. As we shall see, it is no more original than its mate.

It is this:

'When I was a teenager I expressed to my elders a desire to somehow or other "go back to Nature". Of course I had no idea how this could be done, nor even what the phrase meant Anyhow I was soon informed that my dream, though charming, was impossible I was part of the mightiest civilization ever known, a great roaring tiger from whose back one could dismount only at the cost of being gobbled up. One must go forever forward, onward and upward towards a technological Utopia Somehow or other, the rampage must inevitably end The re-discovery of "Nature", whatever that may be, is the only forward-looking trend, the only trend that has a future, even if we are forced to retrace a lot of steps to find it Nor in truth has Nature ever been lost or defeated by man, even after hundreds of years of running away from it. "Natural" forces still run industry, build cities, power computers and cyclotrons. And it will be a natural enough occurrence when World War III blasts us all to Buggery. Merely a



MIKE BROWN SNAKES AND LADDERS (1969)
110 cm x 133 cm
Art Gallery of South Australia

¹Miscellaneous Note to his 1972 exhibition. An even longer commentary was written on small scraps of paper and stuck on the walls next to the paintings.



MIKE BROWN UNTITLED (c.1969)
Paper collage 50 cm x 36 cm
Owned by Daniel Thomas

dramatic interplay of natural forces just a little too hot for us to handle.

'No, we haven't given Nature the slip, it's treading on our heels. I think I'm going back: at least that way I can meet its fury at our collective delinquency face-on.'¹

To re-discover Nature is often the impulse of the disenchanted and frustrated urban-dweller, but Brown's expression of it clearly deserves more respect than such idle whims or, more importantly, the pathological forms (i.e. the ideology of Fascism) that the desire has often taken.

How do these two ideas generate paintings?

Perhaps the look of a typical Brown painting may tell us something. Brown does work in a number of different styles, but there is also a Mike Brown-style painting, a painting that is his and only his, a painting in which he is not taking-off the work of any other artist. And the informing image in this type of painting is that of a maze.

What have mazes to do with a 'synthetic paradise' or the 're-discovery of Nature'?

Let us hold off answering this question for a moment, and spend a little time dwelling on the associations of a maze.

We can start with a childish one. One maze we were all familiar with as children was that of a snakes-and-ladders game and, considering Brown's attitude and his interest in 'popular art', it should not surprise us that the imagery of such a game can often be found in Brown's paintings. And as the snakes imply, there are connections with paradise.

At the mythic level the evocativeness of the maze widens: it is, as Artaud reminds us, 'that setting which prepares one for revelation and initiation into the spirit', an implication that is common to most, if not all, cultures. Electric circuits are mazes. So is the decoration we often find on a *tjuringa*.

I think that all these aspects of the image are, to some degree or other, implicit in Brown's use of it, but I suspect its real attraction to him is due to its usefulness in imaging an equation to which he has become increasingly attached, an equation he often blazons on the surface of his paintings:

ORDER = CHAOS.

In one of his texts the equation provides the opportunity for some

¹Miscellaneous Note, entitled 'Why I Live In The Country'.



MIKE BROWN COMING SOON... (1970)
 Acrylic and paper collage on newspaper over string and
 cane frame 181 cm x 177 cm
 Owned by Robert Lindsay and Frances McCarthy

rather vacuous assertions, such as EVERYTHING = NOTHING, but Brown's following remarks suggest his equation about order is not as mindless as it may first appear:

'It is widely assumed that we live in an ordered universe, that art is the epitome and the revelation of that order. I won't deny this: I'll just say that sometimes it's true, and sometimes it ain't.

'Art is what happens when you've got nothing better to do.'¹

When most people have nothing to do, they generally do one of three things: bore themselves, bore others – or play.

Mike Brown's paintings are the products of a kind of play. There is an order in (and to) them, but it is not an evident one; it must be teased out in much the same way that one solves or wins a snakes-and-ladders game.

We have come a long way from Brown's remarks about 'Nature', and the point of all this may not be evident. I shall try to make it clearer.

If we were to think of a 'natural' maze, a maze we often see around us, the more perceptive among us may think of one that has a striking relevance to 'Nature' – that of a leafless tree, seen at that time of the day when it reads as a flat pattern against the sky. Brown's paintings are about this civilization as it nears a bitter winter. The collaged elements that adorn the branching stems of his mazes are the leaves about to fall. They have no organic relation to each other; the 'life' the paintings image is already in a state of collapse. Each painting is the image of a 'wrecking'.

Unlike the real maze (the aboreal one), Brown's maze is incapable of bringing forth new leaves (images) and massing them into a coherent whole, but the fact that his branches are not capable of regenerative growth should not be taken to indicate that his paintings have only a passive relation to life or to their initiatory ideas. Far from it! What makes the paintings vehicles for re-dress is their ability to arouse and cultivate certain feelings. It is the function of his art to propose these feelings as the true creative sources, the true centres of growth.

It is not my job to say what these feelings are; they should remain the property of his paintings, and of no one

else. I should be doing his work a great disservice if I identified them.

Like other people, he believes in a more tolerable world than the one we find ourselves in: it takes a certain amount of imagination to believe in this world, and even more imagination to make it real. Brown's is real! It is not contained or circumscribed within any image (as the ideal world of a Symbolist could be), but exists through the community of shared feelings that his paintings cultivate. The following quote will show that I mean 'community' in the literal sense:

'We have forgotten that art isn't some special condiment you splash on life to make it taste a little better: if it's anything at all, it's everything there is, or was or will be, everything that a person can do, think or say to another. It's a way of living and thinking, a way for me to transmit to you the totality of my being and for you to transmit your totality to me.

But that's not the way we use it . . .'²

Since those words were written Brown has tried to put his ideas into practice, and his most recent reflections give us news on the progress of his community. His words deserve to be quoted extensively, if only for the light they cast on the vexed question concerning the proper place of the artist today:

' . . . the show is the product of social interaction between a loosely knit group of people, about 12 in number, who live around the Victorian coastal town of Foster. All their energies, communicated to us, are in the show; and to us at least, this is a visible truth. You know, it's a pretty strange thing, having made some headway in Foster over the past two years towards getting together a social unit or "scene" that is co-operative rather than competitive . . . to be confronted with the exhibition situation, which happens to be one of the most competitive and separative situations ever devised by man . . .

'We're not here to be dissected or relatively evaluated; we're here to invite you to be part of a creative process of integration. What we're doing basically is just working away at this-and-that, whatever falls to hand, conscious that we are at the vanguard of no revolutions, are leading no

major trends; in fact, we're not "where the action is" in any sense at all.

'Or are we?

'We're here to tell you that the Action is everywhere, and that everything and everyone participates in it whether they think they do or not . . .'³

A social historian, if he read that, may recall the lamentable failure of Robert Owen's community, or the other millenarian communities that blossomed fitfully throughout the nineteenth century, and then conclude that Brown's community has no more hope of success but I hope, for our sakes, that something comes of it. Throughout his career (if it can be called that) Brown has shown a disconcertingly acute response to the real issues of the moment, and it may well be that his present undertaking is closer to the heart of our predicament than all the fashionable solutions advertised by artists today. Many artists, when they finally realize that they cannot change our community overnight, either withdraw their services by some means or other (i.e. anti-art), or they conform, and exercise their art for its own sake (formalism). Brown, however, would like to create a more tolerable community out of the ruins of the present, at the same time as he continues to give pleasure to those who may want it.

He thinks the Dark Age is already on us, and in his own way he performs like a monk. Many will contest that, and assert that what Brown conserves is not the best of the past – indeed, many will regard it as nothing but the dross of this civilization. But that can be argued, and can only be argued in relation to the feelings his works instigate.

There is a whole civilization to be reborn, and we should be grateful to any person, either artist or ordinary mortal, who helps us to see things in a fresh and unexpected way. That is what we want from art. That is why we value it.

In the past few years we have heard vague mumblings from many pundits on how the artist relates, or should relate, to society, but Brown's actual practice exemplifies an attitude that may be the most decent one. Neither withdrawal nor opposition, but the difficult ground between. He may not be Australia's best artist, but he's certainly a significant one.

¹Miscellaneous Note. Exactly the same words were also reproduced on one of the paintings in the exhibition.

²See page 5 of 'I don't know . . .'

³The Mike Brown Annual Art Report, Xmas 1974, with the assistance of Trevor Vickers: Notes on the show 23.11.74.

Recent Trends in Art Exhibitions in London and Edinburgh May-December 1975

Ursula Hoff

Since my last stay in London, three years ago, a marked change has come over the art-exhibition scene in Britain. The year 1972 had marked the fourteenth exhibition of the Council of Europe and the Arts Council of Great Britain, called 'The Age of Neo-Classicism'. Its nineteen hundred and twelve exhibits, borrowed from many European countries as well as from the United States, occupied huge exhibition spaces at the Royal Academy as well as at the Victoria and Albert Museum.

This, it appears, was the swan-song of the great Council of Europe exhibitions. Since then, the unfavourable economic climate is reflected in a reduction of scale of such events. 'Chinese Jade through the Ages', organized this year by the Arts Council of Great Britain and the Oriental Ceramics Society on the premises of the Victoria and Albert Museum, consisted of only five hundred and fourteen small-scale items lent by owners in Britain and abroad. The very limitations of its material, however, enabled it to make a notable contribution to learning; the catalogue entries re-assessed the knowledge of Chinese jade in the light of the remarkable archaeological discoveries in the People's Republic of China.

If this was a reduced version of the exhaustive scholarly survey shows, traditional at the Royal Academy, the small-scale exhibitions in other quarters experienced not so much reduction as transformation. A trend that increasingly insinuates itself into the shaping of exhibition programmes here, on the Continent as well as in the United States, grows out of the realization that



'The Modern Movement' is no longer with us, that we have been driven out of the Paradise of ideal aims into the desert of uncertainties. Hence many exhibitions are nostalgic recreations of what is felt to have been irretrievably lost: The School of Paris, the art of the Bauhaus, as well as those movements that had been directly overshadowed by

PABLO PICASSO MINOTAURE
Etching designed for front cover of *Minotaure*, No. 1, 1933
31 cm x 24 cm
Power Institute of Fine Arts, University of Sydney

them, such as the late-Victorian and Edwardian eras.

The School of Paris was brilliantly evoked by the 'Hommage à Tériade', mounted in the Diploma Gallery of the Royal Academy. Here one saw colour lithographs made by or based on designs of all the major masters of Paris; Matisse, Rouault, Léger, Chagall, Le Corbusier and others had, owing to the sagacity of the Greek-born art publisher who called himself Tériade, 'been led through the adventure of a book'. Pages from these books, known as *les grands livres*, formed the main part of the colourful display, which packed the walls of the Diploma Gallery, plunging the viewer into an environment in which each exhibit enhanced the other.

The twenty colour-plates from *Jazz*, stencilled from collages and papercuts by Matisse, reproduced lithographically in 1947, filled their walls with new and audacious rhythms, in clashing chords of colour, suggesting the dynamism of a Jazz band.

The inventive novelty of the shapes and colours of *Jazz* made Léger's *Cirque* appear more predictably fragmented. In sixty-five lithographs of 1950, circus figures, bicyclists, wheels of Fortune, performers on horseback, musicians, clowns, acrobats spin and turn before our eyes in a stylishly simplified graphic mode of line and flat colour. By contrast, Chagall's *Cirque* consists of images of fantasy and magic, rendered with all the colouristic splendour of his paintings. To me the dramatic climax of the exhibition were Picasso's decorations to the handwritten pages of Reverdy's *Le Chant des Morts* (1948). Like drum-beats, an array of blood-red rhythmically organized signs, or gestures of the brush, underline and enfold the bold script of the sombre verse.

Each of the other books on view, created by Le Corbusier, Mirò, Laurens, Juan Gris, Giacometti and others, were instinct with the personality of their creator. Tériade's genius as a publisher lay in the sensitive perceptiveness with which he understood each artist's potential, the respect with which he awaited the completion of his commissions and the care with which he employed the finest lithographer (Mourlot) and the foremost printer (Draeger) of his day, to achieve these manifestations of a taste at once opulent and fastidious.

The supreme appeal of this exhibition



lay in the evocation of the quintessence of a period. Something of its *joie de vivre* (Matisse), some extension of consciousness (Picasso), some fairy-tale enchantment (Chagall), some aspirations towards universal harmony (Le Corbusier) continued to linger in the memory of the viewer long after the exhibition had gone.¹

A London critic hailed the Edinburgh Festival exhibition of 'Wassily Kandinsky (1866-1944)' at the Scottish National Gallery of Modern Art as the first British occasion to do full justice to this Abstract painter who, from 1922 to 1932 had taught at the Bauhaus. The excellent introduction to the catalogue emphasized aspects of Kandinsky's theories, on art as a personal release, and artistic creation as an extension of universal forces, ideas that have continued to dominate 'modern art' of the twentieth century. Kandinsky, to me, however, never seems to liberate himself completely from the image. Despite its abstract title *Circle and Square* (1943), suggests Mirò-like figures in a colour-scheme reminiscent of the orientalizing style in Greek pottery. The wholesale acceptance of his importance as the first Abstract painter has a hagiographic touch, inspired, one suspects, by this drive towards the origins, which I mentioned in the beginning of this article. No esoteric motif underlay the Fischer Fine Arts small Paul Klee exhibition, yet its dim and silent presentation plunged one happily into the dream-world of his compelling imagery. Here we accompanied Klee as he 'relinquishes this world and builds into a region beyond, a region which can be all affirmation'. Early Cubist fantasies on Astral Automats (1918) were followed by the delicate, humorous concatenations from the Bauhaus years in which the simplest linear units combine into a fairy-tale architecture, both festive and temporary, of *The House of the Opera Buffa* (1925). Severe emblems, suggestive of

some archaic script, fill with presentiments of destruction such a scene as *Gelaende des Uebermutes* (1937). *Uebermut* is often translated as high spirits but the German word has overtones that bring to mind 'pride goeth before destruction and an haughty spirit before a fall'. The formation of the land of these 'high spirits' resembles the distorted facial features of Klee's *Catastrophe of the Sphinx* (1937), which his son Felix Klee had lent to the Tate Gallery in the same month; both were painted after the first severe attack of that frightening illness that killed the artist three years later. Like all Klee's work this picture is carefully and deliberately made to look improvised and fragile; it is drawn with tempera on cotton, the sides of which have been unevenly frayed. The land is shaded in grades of black and the precariously balanced stick figures (several of which have 'lost their head') in brownish-red tones form a disturbing and effective contrast to it. This contrast and the shorthand treatment of the high spirits induce the reverie through which the spectator discovers the sense of catastrophe inherent in the theme.

To turn from the modern era to the overshadowed Victorian past: I would never have believed that the paintings of Sir Edward Burne-Jones could lend such restfulness to interiors had I not seen, in November, the Arts Council of Great Britain's exhibition at the Hayward Gallery, with its three hundred and eighty-seven works chosen by John Christian. An extraordinarily wide range of media – paintings, drawings, water-colours, designs for stained glass, tapestries, decorated furniture, book illustrations and even jewellery formed a spacious, restful, meaningful assembly, the effectiveness of which was greatly enhanced by the prevalence of original frames, many in the form of discreetly gilded *Quattrocento* tabernacles.

In this company Melbourne's *The Garden of Pan* (1886-87 No. 156 of the exceedingly well-documented Catalogue) held its own alongside several distinguished overseas loans. Hung on its own screen, surrounded by the large, muted or glowing canvases of Burne-Jones's maturity, the familiar work took on a new significance for me. Its tactile creamy texture could be understood here as an elaboration of lessons learnt by the artist earlier from copying Venetian Renaissance paintings. The rhythmic swing of the low-toned



opposite top
WASSILY KANDINSKY CIRCLE AND SQUARE 1943
Tempera and oil on cardboard 42 cm x 58 cm
(c) 1976, Copyright by ADAGP, Paris, & COSMOPRESS, Genève
Reproduced courtesy Thames & Hudson, London
Photograph National Gallery of Victoria

opposite bottom
PAUL KLEE CATASTROPHE OF THE SPHINX (1937)
Oil on cotton 50 cm x 60 cm
Owned by Felix Klee
(c) 1976, Copyright by COSMOPRESS, Genève
Photograph courtesy Tate Gallery, London

above
PAUL KLEE GELAENDE DES UEBERMUTES (1937)
Tempera on cotton 43 cm x 25 cm
(c) 1976, Copyright by COSMOPRESS, Genève
Owned by Fischer Fine Art, London

¹Very few of Tériade's editions can be found in Australia. Its galleries and libraries, it seems, have not regarded modern, rare art books as their proper fields of collecting. Among the exceptions are the following: The Australian National Gallery in Canberra owns volume 1 to 9 of *Verve* (Nos. 10, 11, 12 are missing); the National Gallery of Victoria Print Room has Nos. 10, 20, 29/30, 31/32, 35/36 of *Verve* and three etchings by Chagall to Lafontaine's *Fables*, made for Ambroise Vollard in 1927 but taken over into Tériade's *grand livre* of the *Fables* in 1950. The Power Institute of Fine Arts, University of Sydney, owns No. 25/36 of *Verve* and *Minotaure revue artistique et littéraire*, Paris, Vols. 1 to 11 (1933-38). The National Library of Australia, Canberra, holds reprints of *Minotaure* 1 to 13 (1933-39) published in New York by Arno.



above

EDWARD BURNE-JONES THE GARDEN OF PAN
(1886-87)

Oil on canvas 150 cm x 187 cm
National Gallery of Victoria, Melbourne
(Felton Bequest 1919)

opposite

JOHN DAVIES FIGURE (R.M.) (1974-75)

Mixed media life-size
Owned by Annely Juda Fine Art, London
Reproduced courtesy Whitechapel Art Gallery, London
Photograph by Brian Shuel



landscape-background had been anticipated in 1882 in *The Hours*; the languid figures, in poses reminiscent of Piero di Cosimo and Michelangelo, compared strikingly with similar figures in *The Depth of the Sea* (1886) hanging in the same room. Such echoes aside, the predominantly pastoral nature of the composition struck a unique note among the works on display here.

Archaizing, eclectic, literary and emotionally tense, Burne-Jones's art yet excited the admiration of such revolutionary innovators of the twentieth century as Picasso and Percy Wyndham Lewis, who both responded to the symbolism, the rhythmic sense of design and the subtle emotional overtones of this very individual *oeuvre*. Leaving behind the exhibitions in honour of the past, I chose from the current scene of contemporary work the show by John Davies, which presented a trend not to my knowledge found in Australia. The artist, much publicized in England since 1972, thirty years of age, filled the Whitechapel Art Gallery's white rooms with life casts of young males in (real) informal clothing, some with masks, some with symbolic attachments, all given a carefully considered non-realist finish that distances them from reality. Davies has presumably been inspired by the American Edward Kienholz, but has a sensitivity and fantastic bent all his own. Isolated in an aura of loneliness his alert figures appear frozen in mute and unavailing appeal.

Australia made its mark on the London art scene on several occasions. Notable contributions came from the Australian State Galleries: apart from the Burne-Jones discussed previously, the National Gallery of Victoria had lent three oil paintings, which proudly decorated the entrance hall to 'Augustus John Paintings Drawings & Etchings', the National Portrait Gallery Exhibition 1975 held at its new Carlton House Terrace Extension. The same Gallery and the Art Gallery of New South Wales each had a painting in 'Paul Nash, Paintings and Watercolours' at the Tate Gallery; a detail from Melbourne's *Summer Solstice* was on the catalogue cover as well as on the poster and the work was given a privileged position in the display. Helen Ogilvie had eight of her small paintings of historical buildings in country towns at Fischer Fine Art in October. In June, two symbolic

landscapes of Australian scenery painted by Ray Crooke on commission for Australia House were installed in the foyer there.

A group of paintings by Sidney Nolan, of exceptional carrying power, as well as containing many iconographic surprises, opened at the Marlborough Galleries in November. Notes on Oedipus is not a narrative sequence; the artist rings the changes with a very limited number of motifs: a giant sphinx, with a huge rooster beside her, is set against a low-horizon desert and a vast, blue sky; in the distance, between the figures, is a tiny pyramid and, near the sphinx, appear small figures or mere heads (the one illustrated here reminiscent of Marcel Marceau) of Oedipus.

The legend of King Oedipus (who guessed the riddle of the sphinx, fulfilled a prophecy that he would slay his father and marry his mother, and, on realization of these deeds, blinded himself) has been overlaid in the artist's mind by Freudian interpretations of the myth. Literary elements aside, the use of ripolin has resulted in freshness of colour, directness of handling and variety of textures that are exhilarating, yet the static separateness of the motifs is uneasy and nightmarish; cock, sphinx, desert and sky do not interact as did, for example, Nolan's *Miners' Heads* (1973), which so poignantly emerged from earth and melted away into the light of the sky.

One of the great puzzles of art criticism is how to divide art from illustration, particularly botanical or medical illustration needing exact, realistic, accurate rendering of the finest detail and colour. Margaret Stones's work of forty-one new Botanical Drawings, which went on show at Colnaghi's on 1 December, provides a case in point: beyond the most painstaking precision, exactness of observation, patience with detail, how much there is in the best of her work of design, how much evocation of effect, of dance-like poise – in short, of qualities that go past the intellect straight into feeling. Her extreme delicacy of touch often lends a dreamlike evanescence to the blooms. Varying from drawing to drawing, the pattern of shapes and lines never suggests routine, or a set procedure but arises spontaneously out of each confrontation with nature. The festive and colourful display made a charming end to exhibition viewing in London in 1975.



above

SIDNEY NOLAN NOTES FOR OEDIPUS IX (1975)
Ripolin on board 122 cm x 122 cm
Photograph courtesy Marlborough Fine Art, London

left

MARGARET STONES CACCINEA STRIGOSA 1975
Watercolour 49 cm x 36 cm
Reproduced courtesy P. and D. Colnaghi, London



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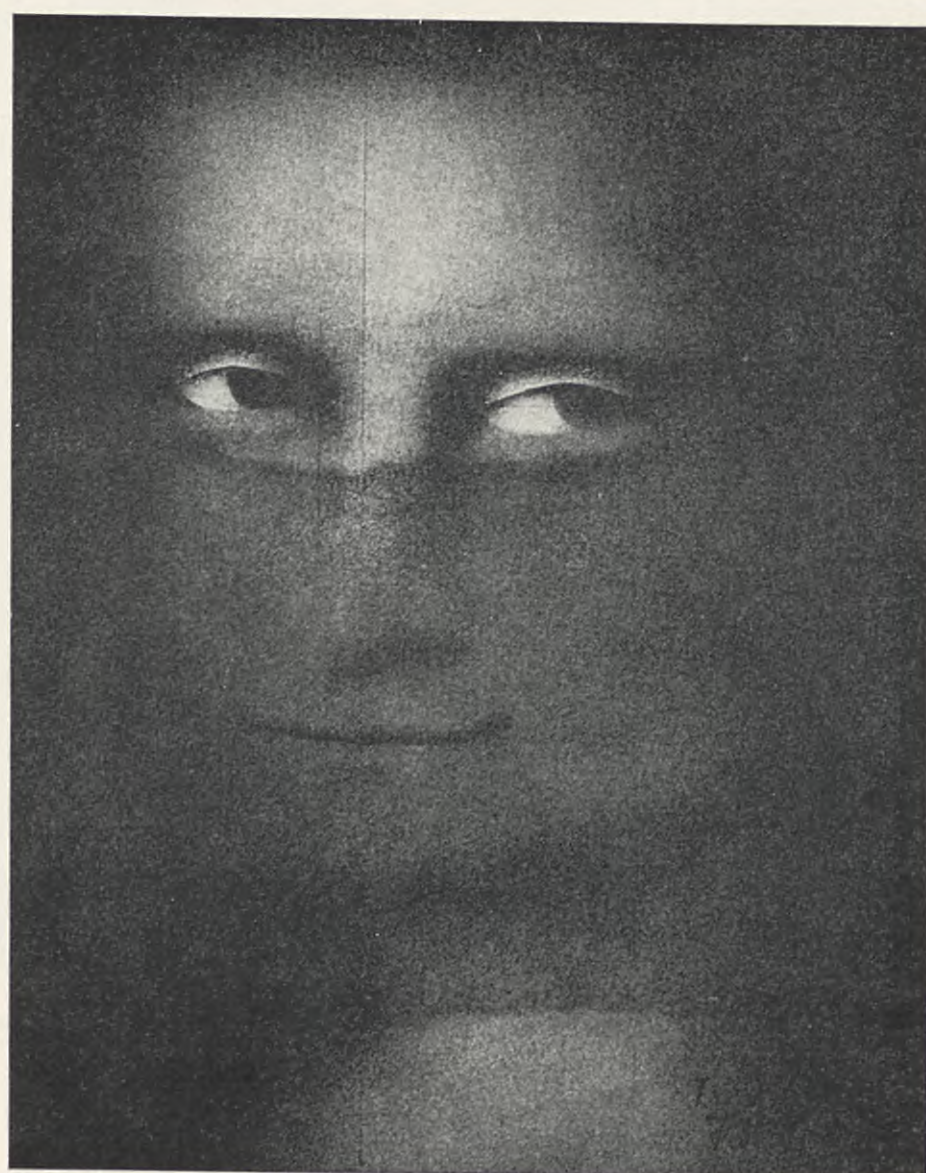
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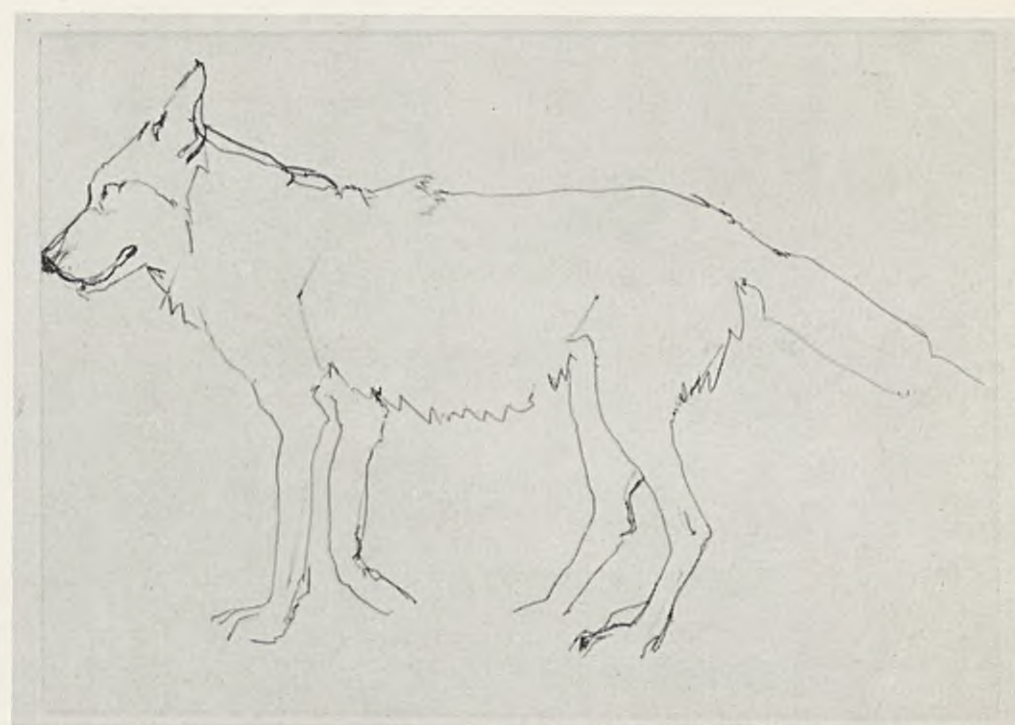
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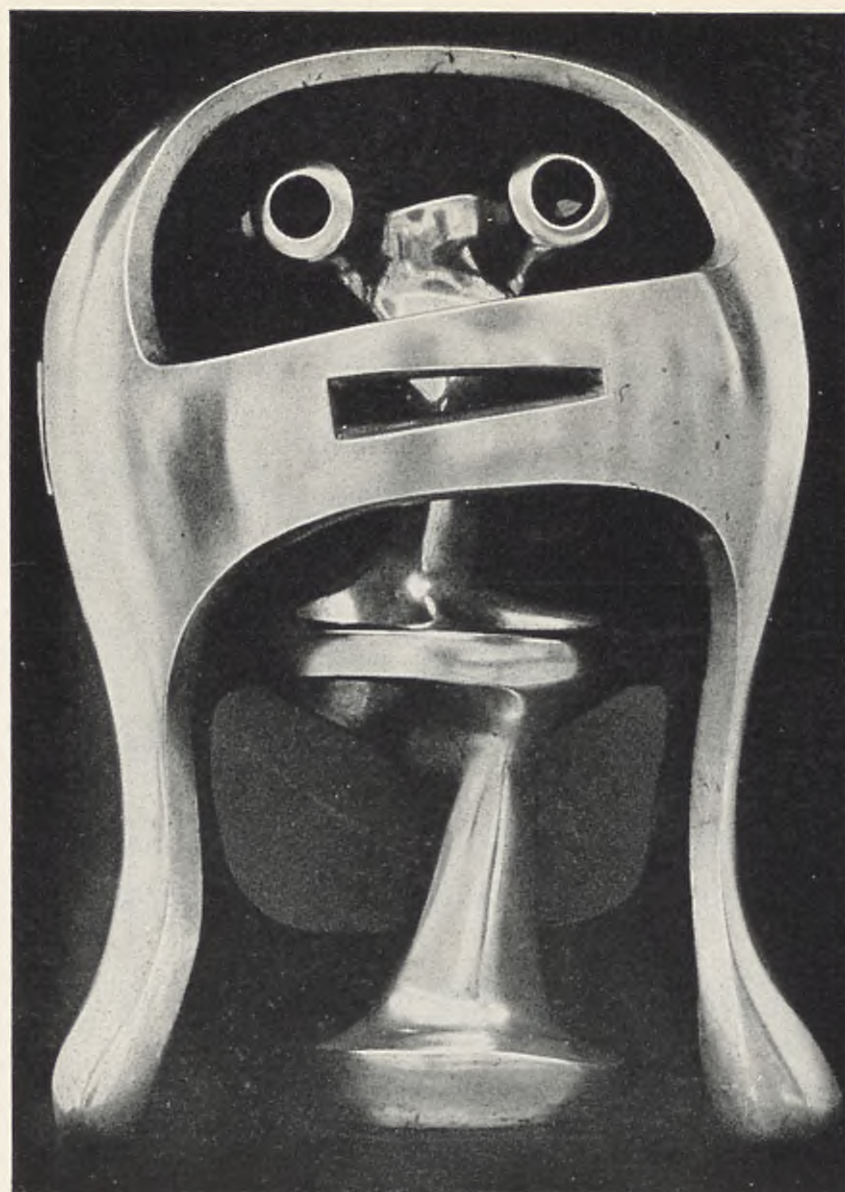
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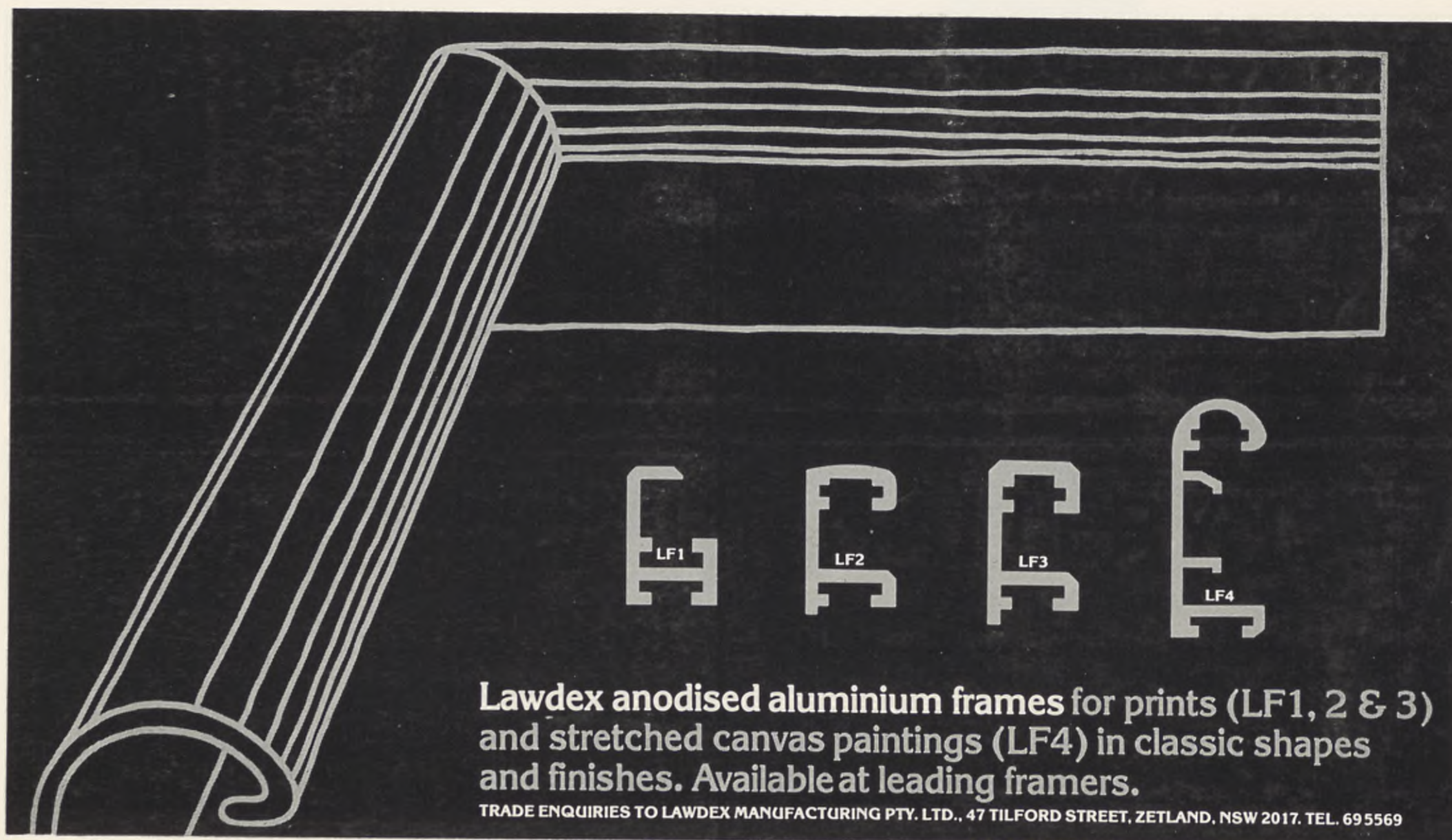
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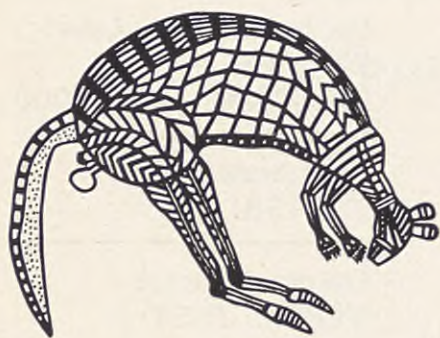
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