

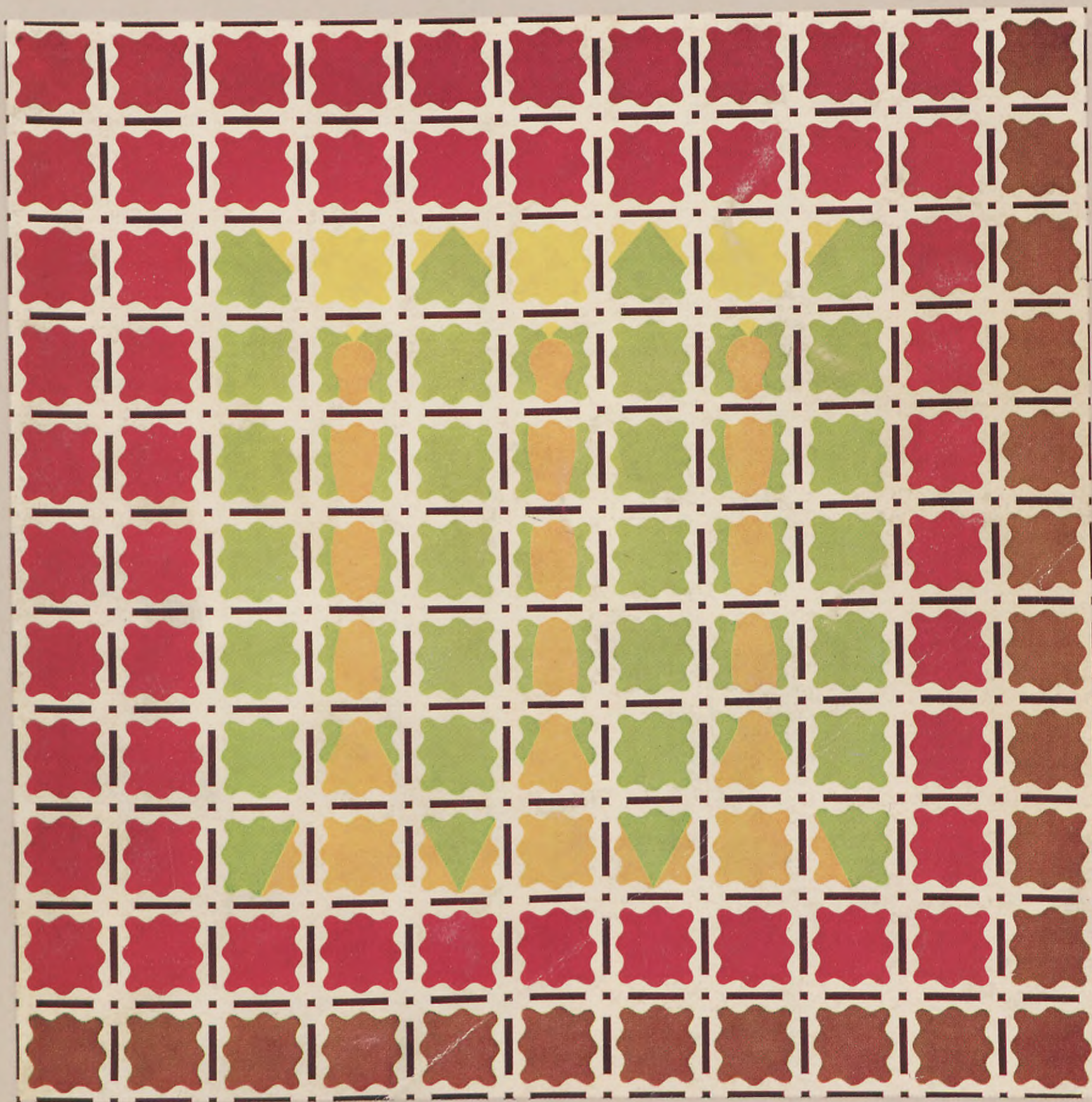
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Art Quarterly
Published by
The Fine Arts Press
Volume 14 Number 1
Winter
July – September 1976
Price 5 Dollars*

Herbert Hajek
Sculpture in Architecture
Robert Rooney
David Moore
Jan Senbergs
Body Art
Franz Kempf

ART

AND AUSTRALIA



ROBERT ROONEY KIND-HEARTED KITCHEN-GARDEN 2 (1967)
Acrylic on canvas 168 cm x 168 cm Possession of the artist
Photograph by John Edson

Registered for posting as a periodical – Category B



WOMAN TALKING TO AN ANGEL IN A TREE oil on canvas
41 cm x 29.5 cm

JUSTIN O'BRIEN EXHIBITION 13-23 OCTOBER

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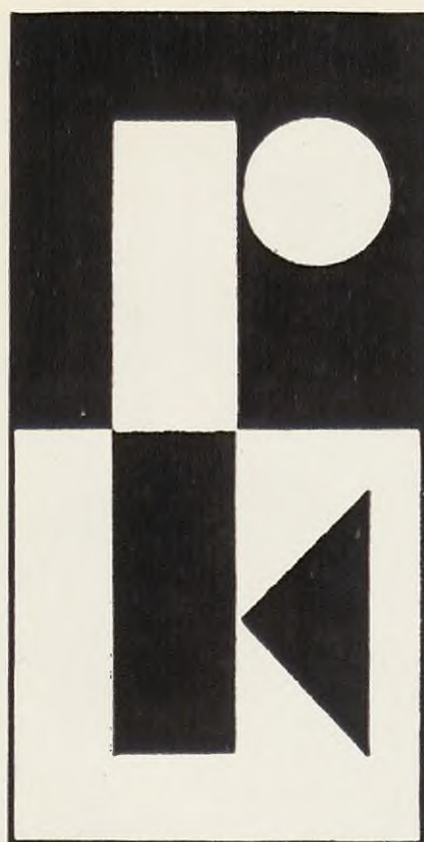
Oil on canvas 222.5 x 179.8 cm (86½ x 70¾ ins)

Signed l.l. Rupert C. W. Bunny

Purchased by the Australian National Gallery, Canberra

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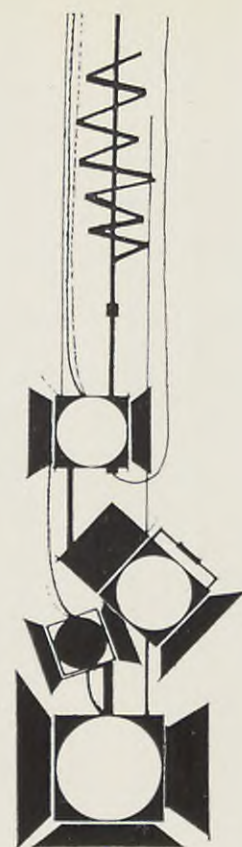
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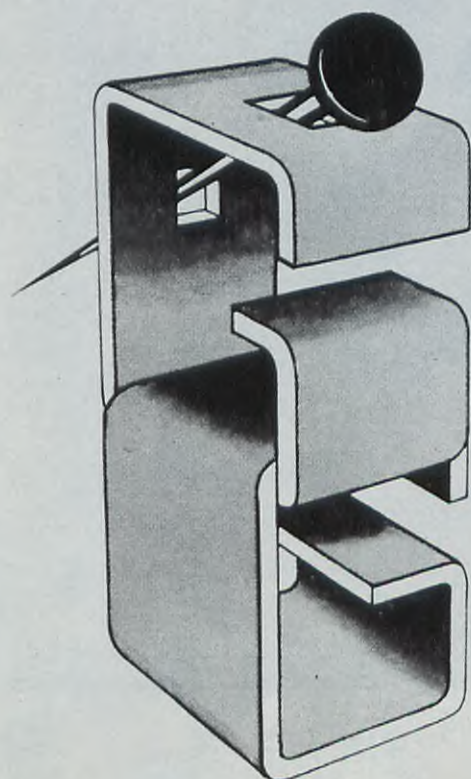
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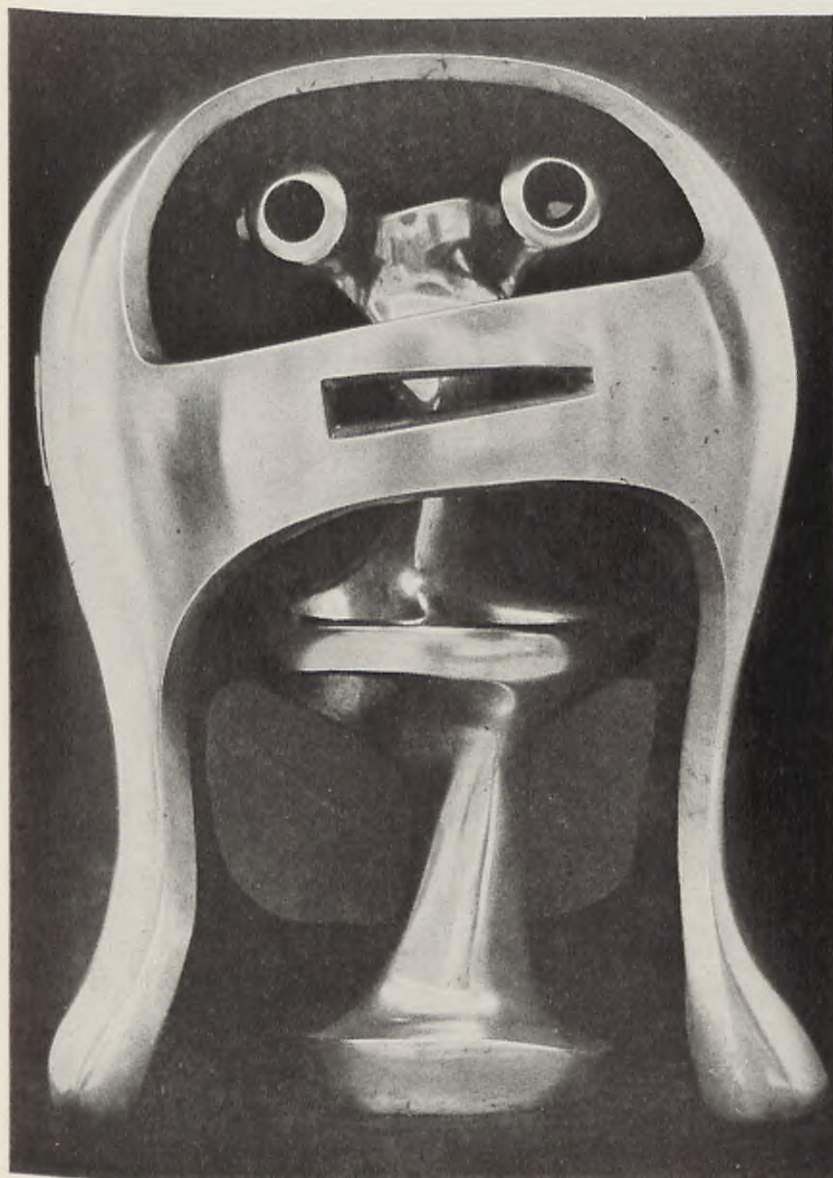
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EMANUEL PHILLIPS FOX
Oil on canvas, signed

60 cm x 50 cm

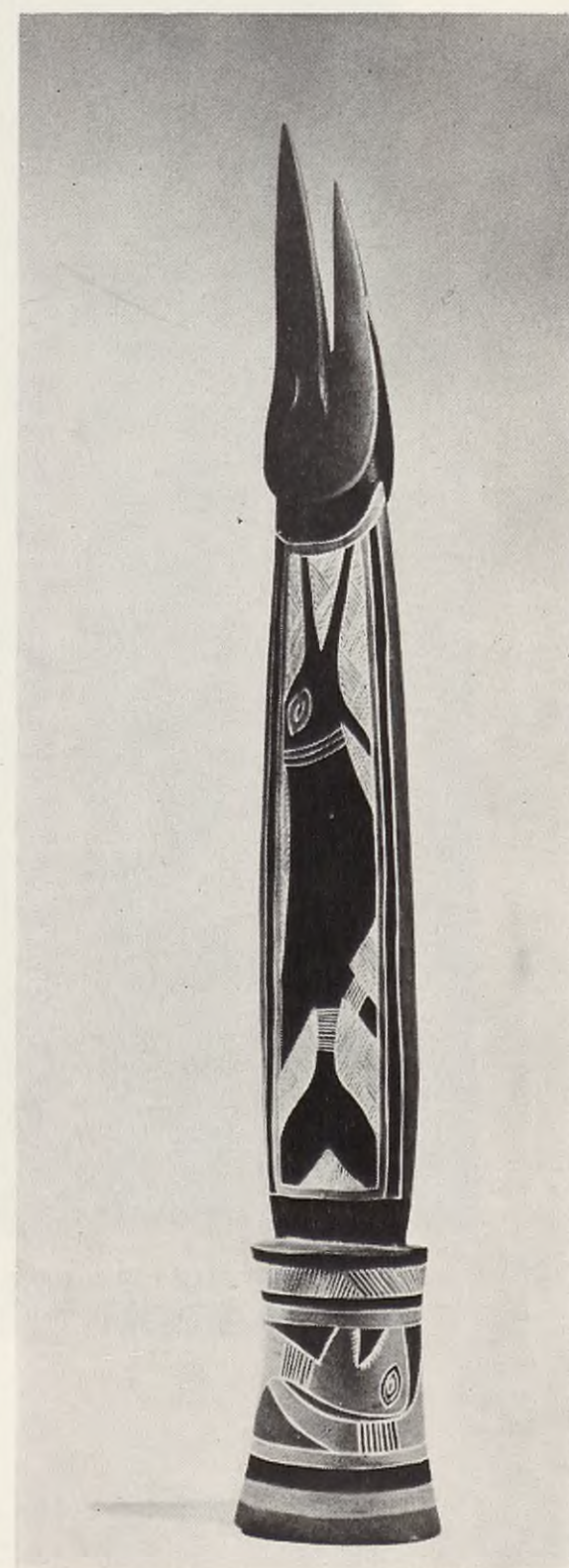
'The Terrace'
c. 1912

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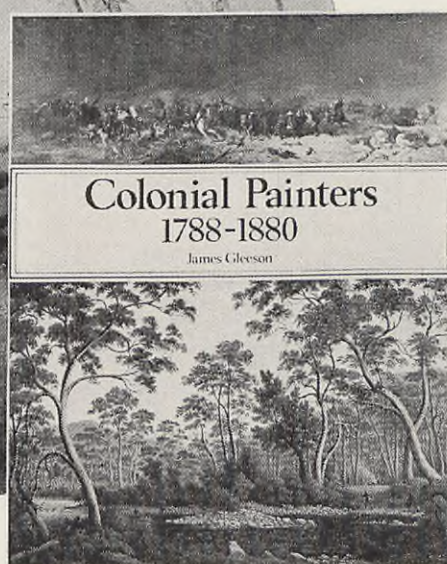
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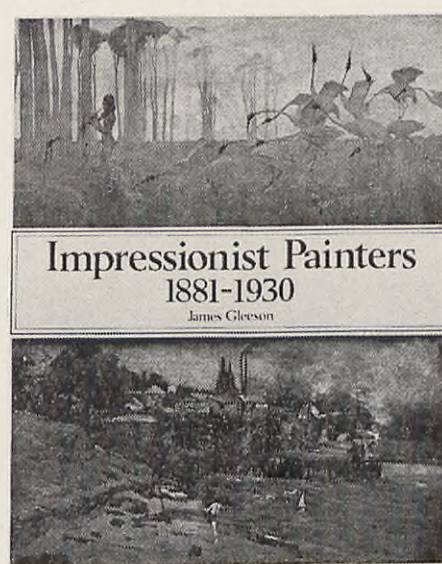
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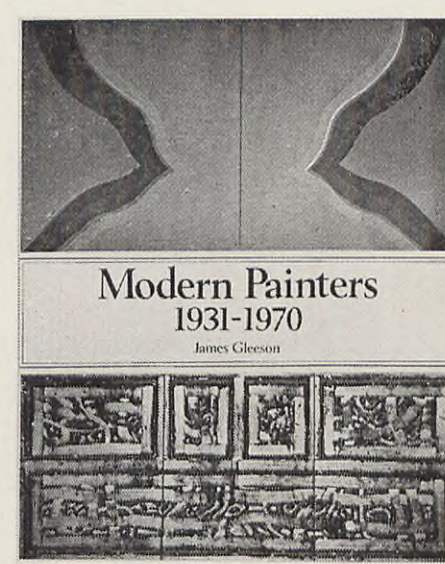
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MARGARET OLLEY, Still Life

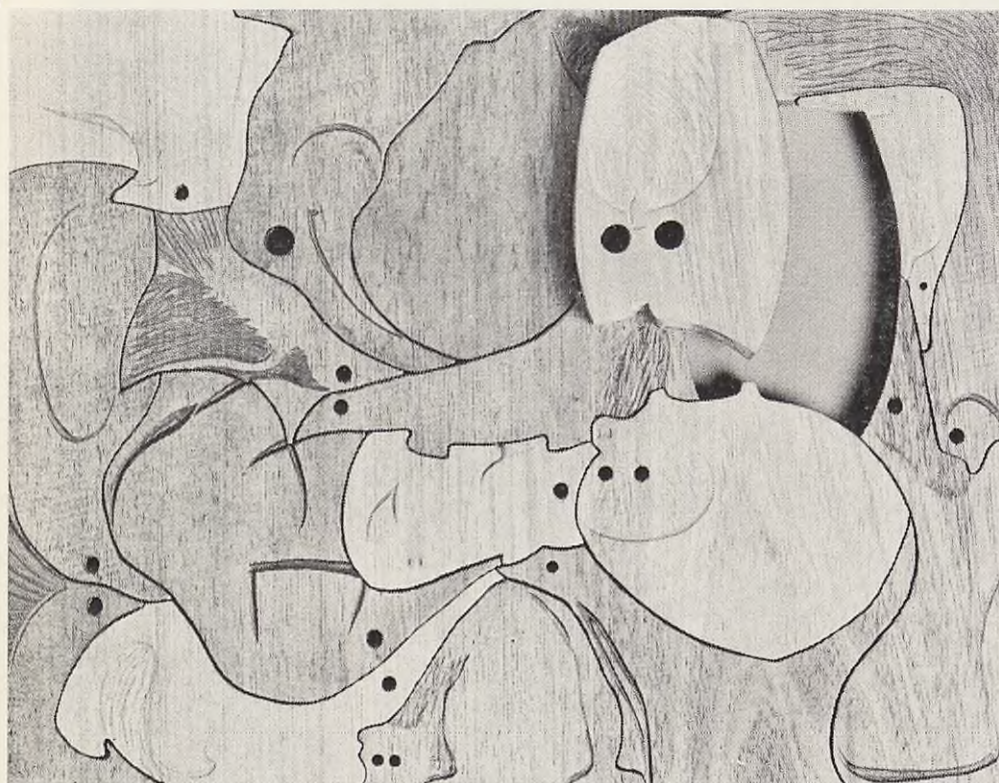


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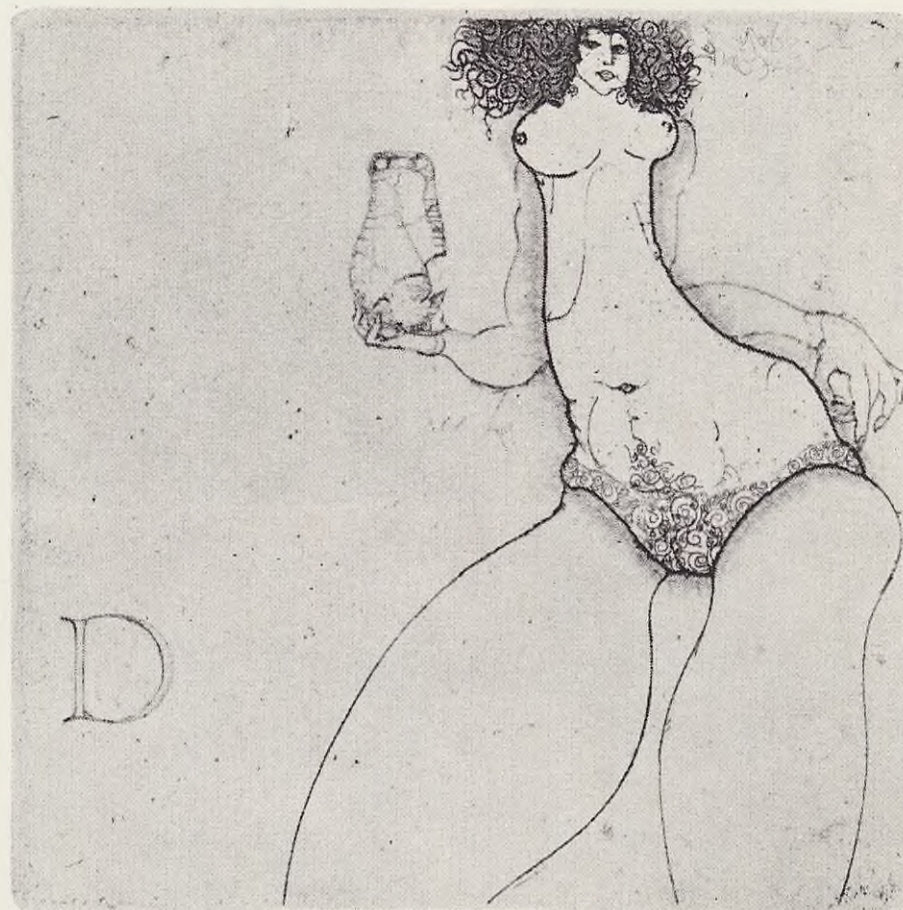
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A Campanian phlyax vase by A. D. Trendall.

Rembrandt's Shell-Conus Marmoreus L. by Ursula Hoff.

The Anne Schofield costume collection by Rowena Clark.

A monotype by Degas: Madame Cardinal scolding an admirer by Irena Zdanowicz

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AND AUSTRALIA



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Volume 14 Number 1

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

Contributors to this issue:

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David Dolan lectures in Theory of Art at the South Australian School of Art, Torrens College of Advanced Education. He edits the *Broadsheet* of the Contemporary Art Society of South Australia, and is art critic for the *Sunday Mail*, Adelaide.

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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. (07) 221 2712
Selected collection including works by Bette Hays, John Pointon, Colin Angus, John Tiplady, Louis Kahan, Paul Kor
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 prominent artists including Charles Blackman, John Perceval, Roland Wakelin, Arthur Boyd, John Coburn, Patrick Kilvington, also Paul Kor and Josel Bergner from Israel
Tuesday to Saturday: 1 p.m. – 6 p.m.

CREATIVE 92, 92 Margaret Street, Toowoomba 4350 Tel. (076) 32 8779, after hours 32 3196
Monday to Saturday: 9 a.m. – 6 p.m.
Sunday: 10 a.m. – 6 p.m.

DE'ISLE GALLERY, The Village Green, Montville (Sunshine Coast) 4555
Tel. (071) 458 309
Continuous mixed exhibition of current and investment paintings
Tuesday to Sunday: 11 a.m. – 5 p.m.

DESIGN ARTS CENTRE, 37 Leichhardt Street, Spring Hill 4000 Tel. 221 2360
19 August – 10 September: Elisabeth Cummings
11 September – 1 October: Alison Coaldrake
2 – 21 October: Frank Moffatt
22 October – 11 November: Jim Penhaligon – pottery
12 November – 2 December: Ralph Wilson
3 – 24 December: Frances Wildt – silver jewellery
Tuesday to Friday: 10 a.m. – 4 p.m.
Saturday: 10 a.m. – 5 p.m.

GRAPHICS GALLERY, 184 Moggill Road, Taringa 4068

JOHN COOPER EIGHT BELLS GALLERY, 3026 Gold Coast Highway, Surfers Paradise 4217
Tel. (075) 31 5548
Changing continuous mixed exhibition of paint-

ings from stock-room – works by Friend, Crooke, Sawrey, Dickerson, Waters, Boyd, Farrow, Arrowsmith, De Silva, Diana Johnson, Elizabeth Brophy
Wednesday to Sunday: 11 a.m. – 5.30 p.m.
Tuesday: by appointment

LINTON GALLERY, 421 Ruthven Street, Toowoomba 4350 Tel. (076) 329390
18 July – 7 August: Mary Norrie
28 August – 17 September: Jean Appleton; Tom Green
Monday to Friday: 10 a.m. – 4 p.m.
Saturday: 9 a.m. – noon

PHILIP BACON GALLERIES, 2 Arthur Street, New Farm 4005 Tel. 58 3993
1 – 8 September: Jörg Schmeisser
8 – 15 September: Andre Jatlick – icons
17 September – 19 October: Donald Laycock
22 October – 19 November: James Meldrum
December: Christmas exhibition
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
1 – 26 September: Contemporary Japanese Printmakers
Late September: David Hockney – graphics
8 October – 11 November: Trustees Prize and Pedersen Prize
15 November – 15 December: The Sculpture of Thailand; Twelve Australian Lithographers
December: 1976 Acquisitions
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.

VERLIE JUST TOWN GALLERY, 2nd Floor, 77 Queen Street, Brisbane 4000 Tel. 229 1981
September: John Rigby
October: Max Nicolson
November: Alan Baker
December: Folk Crafts of Japan
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
22 September – 6 October: Geoff Lagerche
10 – 30 October: Michael Shannon
7 – 20 November: Philip McConnell – ceramics
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

New South Wales

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321
7 – 24 September: G. W. Lambert
5 – 22 October: Kenneth Jack
9 – 26 November: Nine Painters
7 – 23 December: Mixed Exhibition
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
4 September – 3 October: Project 14: Roy de Maistre (Gallery collection)
4 September – 31 October: Recent Drawings and Prints
11 September – 10 October: Sculpture of Thailand
1 – 24 October: Genesis of a Gallery
9 October – 7 November: Project 15: Dale Hickey
5 November – 2 January: Eric Thake
13 November – 19 December: Biennale of Sydney
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
31 August – 2 October: Farm Security Administration
5 – 30 October: Jon Rhodes – Sunrise-Sunset
2 November – 4 December: Edward Weston; Leon Saunders
7 December – January: Young Photographers
Tuesday to Saturday: 11 a.m. – 6 p.m.

BARRY STERN GALLERIES, 19 – 21 Glenmore Road, Paddington 2021 Tel. 31 7676
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BARRY STERN GALLERIES, 1001A Pacific Highway, Pymble 2073 Tel. 449 8356
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Monday to Saturday: 10 a.m. – 5 p.m.

BETH MAYNE'S STUDIO SHOP, Cnr Palmer and Burton Streets, Darlinghurst 2010
Tel. 31 6264
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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
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

BONYTHON GALLERY, 52 Victoria Street, Paddington 2021 Tel. 31 5087
26 August – 18 September: Shigeo Okumura; Sally Robinson; Bronwyn Cornish – ceramics
23 September – 16 October: Tim Storrier; Elaine Haxton; Anna Cohn – sculpture
21 October – 13 November: Bryan Westwood; Erwin Fabian – sculpture; Joan Campbell – ceramics
Tuesday to Saturday 10 a.m. – 6 p.m.

COVENTRY GALLERY, 56 Sutherland Street, Paddington 2021 Tel. 31 7338
Tuesday to Saturday: 11 a.m. – 6 p.m.

DAVID JONES' ART GALLERY, Elizabeth Street Store, Sydney 2000 Tel. 2 0644 Ext. 2109
30 August – 25 September: Oriental Art
4 – 23 October: A Selection of Paintings, Drawings and Prints
1 – 20 November: Shigeo Shiga – ceramics
29 November – 24 December: Special Gifts for Special People
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
11 September – 2 October: Rosalie Gascoigne – found objects
9 – 30 October: Fred Cress
6 – 27 November: Charles Callins
4 – 24 December: Group Drawings
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, Milgate, Tuckson, King, Lymburner
By appointment

GALLERY OF DREAMS, 7 Walker Lane (opposite 6a Liverpool Street), Paddington 2021 Tel. 31 6839
September: Milaybuma; Roy Marika – bark paintings
October: Gubargu; Malawgi – bark paintings
November: Milparu; Jambanoa – bark paintings
December: Yirrawalla; Mawdawgiya – bark paintings
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

HOGARTH GALLERIES, 7 Walker Lane (opposite 6a Liverpool Street), Paddington 2021 Tel. 31 6839
September: John Sandler; Clem van Leeuwin
October: Kate Briscoe; Robin Norling – sculpture
November: Janet Douglas; Adolf Born – graphics
December: Ian Bent; Robert Cooney
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

HOLDSWORTH GALLERIES, 86 Holdsworth Street, Woollahra 2025 Tel. 32 1364, 328 7989
7 – 25 September: Joe Rose; Ihmre Szigeti
28 September – 16 October: Margaret Olley; Stanley Ballard
19 October – 6 November: Paul Atroshenko; Mixed Landscape Exhibition
9 – 20 November: Christopher Wallis; Megan Amory; Mark Way
23 November – 11 December: Pam Hauston; Leonore Hawlett; John Verrick
11 – 24 December: Mixed Christmas Exhibition
Monday to Saturday: 10 a.m. – 5 p.m.

JOLLY BARRY GALLERIES, 212 Glenmore Road, Paddington 2021 Tel. 31 4494
September: Geoff Brown
October: Ian Armstrong

November: Noel Counihan
Mid-December – January: Gallery closed
Tuesday to Saturday: 11 a.m. – 5 p.m.
Or by appointment

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787
1 – 13 September: Sydney Printmakers
15 – 27 September: William Salmon
29 September – 11 October: James Meldrum
13 – 25 October: Justin O'Brien
27 October – 8 November: Richard Crichton – paintings and pipe people
10 – 22 November: Cameron Sparks; Jan Brown – sculpture
24 November – 6 December: Jeff Rigby; Judy Lorraine – Potsound IV Musical Pots
8 – 23 December: Christmas Exhibition
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
16 September – 10 October: William Delafield Cook Survey
October – December: Selections from the Permanent Collection (pending transferring to the new Gallery)
Monday to Friday: 10 a.m. – 5 p.m.
Thursday until 9 p.m.
Saturday 10 a.m. – 1 p.m. and 2 p.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

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

RAFFIN'S GALLERY, 146 Hill Street, Orange 2800 Tel. (063) 62 3217
5 – 12 September: Watters Gallery Mixed Exhibition
3 – 10 October: John Coburn; Michelle Fermanis – people-pottery
7 – 14 November: Ted Hall
5 – 12 December: William Salmon
Daily: 2 p.m. – 5 p.m.

RED OCHRE GALLERY, 1st Floor, 41 McLaren Street, North Sydney 2060 Tel. 922 7499
Continuous and changing displays of authentic traditional and contemporary Aboriginal art work
Monday to Friday: 9 a.m. – 5 p.m.

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra 2025 Tel. 32 2533
21 August – 15 September: Charles Blackman
18 September – 13 October: Jan Senbergs
16 October – 10 November: Vincent Jomantas – sculpture and drawings
13 November – 8 December: Jeffrey Smart
11 December: Anniversary Show
Monday to Saturday: 10 a.m. – 5 p.m.

SCULPTURE CENTRE, 3 Cambridge Street, The Rocks 2000 Tel. 241 2900

31 August – 18 September: Geoffrey Ireland – sculpture
21 September – 9 October: Society of Sculptors and Associates
25th Anniversary Exhibition
12 – 29 October: Joan Brassil – assemblages
31 October – 6 November: Desiderius Orban's Students' Painting
11 November – 11 December: Biennale of Sydney
18 – 24 December: Society Members' Selected Show
Tuesday to Saturday: 11 a.m. – 4 p.m.
Or by appointment

STADIA GRAPHICS GALLERY, 85 Elizabeth Street, Paddington 2021 Tel. 32 0684
17 August – 11 September: Original Posters of *La Belle Epoque* (Lautrec, Mucha, Chéret, Pal); Manuel Robbe Aquatints 1900
14 September – 2 October: Jörg Schmeisser
5 – 30 October: Yannick Ballif
2 – 27 November: Ruth Faerber; Michael West
30 November – 24 December: Collectors' Choice
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
20 August – 5 September: Mary Beeston; Ken Buckland
10 – 26 September: Charles Pettinger; Ruth Uhrig
1 – 23 October: Matthew Perceval; Heather Joynes – garments
29 October – 21 November: Collectors' Choice \$90 and under
26 November – 24 December: Jamie Boyd; Robert and Margot Beck – pottery
Friday to Tuesday: noon – 6 p.m.

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
4 – 18 September: Young People's Annual Exhibition
27 September – 9 October: Sculpture Students' Exhibition
18 – 30 October: Student Pottery and Mosaics
8 – 20 November: Children's Annual Exhibition
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
October: Judy Cuppaige
November: Michael Taylor
December: Gordon Burgoyne – sculpture

FANTASIA GALLERIES, 7 Broadbent Street,
Scullin 2614 Tel. 54 2038
4 – 17 September: Irene Kindness
18 – 30 September: Peter Berryman – sculpture
16 – 29 October: Mary Norrie
13 – 26 November: Peter Hook – ceramics
4 – 17 December: Judith Turnbull
Wednesday to Sunday: 2 p.m. – 6 p.m.
Or by appointment

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
2 – 19 September: The Japanese Show –
ceramics, Netsuke, Tsuba, prints
23 September – 10 October: Charles Blackman
14 – 31 October: Weaver Hawkins Retro-
spective
4 – 21 November: Brian Dunlop
25 November – 19 December: Christmas
Exhibition
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
31 August – 14 September: David Driden
21 September – 5 October: Brett Whiteley –
paintings and tapestries
12 – 26 October: Ray Crooke
3 – 16 November: Celia Perceval
23 November – 7 December: Lydia Groblicka;
John Olsen; Tony White – objects
Monday to Friday: 10 a.m. – 5.30 p.m.

BALLARAT FINE ART GALLERY, 40 Lydiard
Street North, Ballarat 3350 Tel (053) 313592
September – October: Outlines of Australian
Printmaking
October – November: Artists of the Ballarat
District; Ruby Lindsay
December: Early Australian Sculpture
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.

BARTONI GALLERY, 285 Toorak Road, South
Yarra 3141 Tel. 24 5971
1 – 19 September: Dianne Coulter – terracotta
masks and sculpture
22 September – 10 October: Mahgo Smith
13 – 24 October: Spring exhibition with works
by Tom Gleghorn, Jeff Makin, John Lennox,
Moonyeen McNeilage, Milan Ivezich, Lorraine

White, John Quinn, Michael Galamansky
27 October – 14 November: David Taylor
17 November – 5 December: John Tiplady
Tuesday to Friday: 10.30 a.m. – 5.30 p.m.
Saturday: 11 a.m. – 2 p.m.
Sunday: 2 p.m. – 5.30 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
September: Les Kossatz – sculpture and prints
October: Jock Clutterbuck – sculpture and prints
November: Alun Leach-Jones
December: Vincent Jomantis – sculpture and
prints
Monday to Friday: noon – 5 p.m.

DEUTSCHER GALLERIES, 1092 High Street,
Armada 3143 Tel. 509 5577
European and Australian paintings, drawings
and graphics
20 November – 5 December: David Wright –
stained-glass panels
Tuesday to Saturday: 11 a.m. – 5 p.m.
Sunday: 1 p.m. – 5 p.m.

HALMAAG GALLERIES, 1136 High Street,
Armada 3143 Tel. 509 3225
September: Maggie Slater
Mid-September: Bette Hays
October: John Tiplady; Stephen Daly – metal-
ware
Monday to Friday: 11 a.m. – 5 p.m.
Friday until 8 p.m.
Saturday: 10.30 a.m. – 1.30 p.m.
Sunday: 2 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 3141
Tel. 26 1956, 80 5054, 844 2041
1 – 30 September: Contemporary Art Society –
painting, sculpture, ceramics, weaving
1 – 30 October: Joan Gough
1 November – 20 December: Vanessa Gough –
ceramics
Monday to Friday: 4.30 p.m. – 8 p.m.
Saturday: 10 a.m. – 4 p.m.

JOCKELS GALLERY, 109 Collins Street,
Melbourne 3000 Tel. 63 7380
Permanent display and special monthly
exhibitions of fine and applied arts with
emphasis on Australian artists and craftsmen
Monday to Friday: 11 a.m. – 6 p.m.
Friday until 8 p.m.

JOSHUA McCLELLAND PRINT ROOM,
81 Collins Street, Melbourne 3000
Tel. 63 5835
September: Australian Etchings, Drawings and

Cartoons (first half of twentieth century)
November: Australian Colonial Watercolours
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
5 – 17 September: Drew Pendlebury
12 – 24 September: Sam Shub – ceramic tiles
19 September – 1 October: Charles Bock
26 September – 8 October: Gayner Hooper; Don
Shell – metalwork
3 – 15 October: Di Gibson
10 – 22 October: Lucy and Hatton Beck –
ceramics
17 – 29 October: Kath Ballard
24 October – 5 November: D. Baker – enamels
31 October – 12 November: Noel Teasdale;
Alan Watt – pottery
7 – 19 November: Kim Polomka
14 – 26 November: Laurie Pendlebury; Frits
Massee – pottery
21 November – 3 December: Jacques Wengrow
– silver
28 November – 10 December: Fran Osborne;
Janet Price
5 – 17 December: Szapiel – ceramic animals;
Bradford and Barrett – jewellery
12 – 24 December: Freya Dade; Pat Reynolds;
Eugene Kupsch – pottery
19 – 31 December: Stephen Walsh – silver jewel-
lery and sculpture
26 December – 7 January: Group Exhibition
Thursday to Monday: 10.30 a.m. – 5 p.m.

MILDURA ARTS CENTRE, 199 Cureton Avenue,
Mildura 3500 Tel. 23 3733
10 September – 3 October: Five New Zealand
Printmakers
8 October – 15 November: 100 Japanese Prints
18 – 25 November: Diploma Students Folio
Display
26 November – 30 December: Selections from
Permanent Collection
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
19 August – 8 September: Robert Johnson
9 – 29 September: Kevin Oxley
30 September – 17 October: Rina Rosi –
sculpture
18 – 27 October: Colin Parker
28 October – 10 November: Hugh Oliveiro
11 November – 1 December: Robert Wilson
2 – 24 December: David Hartmaier – stoneware
and earthenware
Monday to Friday: 10 a.m. – 5.30 p.m.
Friday until 7 p.m.
Saturday: 10 a.m. – 1 p.m.

NATIONAL GALLERY OF VICTORIA, 180
 St Kilda Road, Melbourne 3004 Tel. 62 7411
 26 August – 31 October: Andre Kertesz –
 photography
 2 September – 17 October: Indonesian Textiles
 7 – 26 September: Adventure in Swedish Glass
 14 September – 17 October: Form and Freedom –
 American Indian artefacts
 October: 3 Contemporary Artists
 27 October – 12 December: Dürer Prints
 28 October – 21 November: Australian Art of the
 1870s
 4 November – 8 December: Edward Weston –
 photography
 10 December – 13 February: J. W. Lindt –
 photography
 16 December – 6 February: 19th Century Litho-
 graphs
 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
 6 – 17 September: Peter Tyndall
 20 September – 8 October: Victor Majzner
 11 – 29 October: Sydney Ball
 1 – 19 November: Alan Oldfield
 22 November – 13 December: Lesley Dumbrell
 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
 September: Group Exhibition
 October: Yvonne Audette
 November: Donald Laycock
 December: Sidney Nolan
 Tuesday to Friday: 10 a.m. – 5.30 p.m.

STUART GERSTMAN GALLERIES, 148 Auburn
 Road, Hawthorn 3122 Tel. 81 7038
 30 August – 17 September: Group Show
 20 September – 8 October: Wes Walters
 11 – 29 October: Max Thompson
 1 – 19 November: William Ferguson
 22 November – 10 December: Bea Maddock
 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
 October: Stillman-Myers
 November: Robert Owen
 December: Mixed exhibition
 Tuesday to Sunday: 10 a.m. – 10 p.m.

TOM SILVER GALLERY, 1148 High Street,
 Armadale 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.

TOORAK GALLERY, 254 Albert Street,
 East Melbourne 3002 Tel. 412717
 Tuesday to Friday: 11 a.m. – 5.30 p.m.

Saturday: 10 a.m. – 12.30 p.m.
 Or by appointment

UNIVERSITY ART GALLERY, South of Union
 House, University of Melbourne,
 Parkville 3052
 16 August – 1 October: Andrew Sibley
 Tuesday to Friday: 10 a.m. – 5 p.m.
 Wednesday until 8 p.m.

YOUNG MASTERS GALLERY, 304 – 306
 St Georges Road, Thornbury 3071
 Tel. 480 1570

South Australia

ABORIGINAL ARTISTS CENTRE, 125 North
 Terrace, Adelaide 5000 Tel. 51 4756
 Authentic traditional and contemporary Abori-
 ginal 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
 4 September – 3 October: British Artists Prints,
 1961 to 1970
 8 September – 11 October: The Artist's Medium
 16 September – 17 October: Maude Vizard-
 Wholohan Art Prize
 5 November – 5 December: William Delafield
 Cook
 13 November – 15 December: Walter Burley
 Griffin
 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
 29 August – 16 September: Eastern States
 Printmakers
 19 September – 7 October: Virginia Jay
 10 – 28 October: Jan Brown – weaving
 31 October – 18 November: Janet Ayliffe
 21 November – 9 December: Vic Dryga, Gerry
 Colella, Geof Mincham – paintings, drawings,
 ceramics
 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
 12–26 September: Frank Hodgkinson;
 Kate Hodgkinson – pottery
 3 – 17 October: Graham Inson
 19 – 31 October: Jörg Schmeisser
 5 – 21 November: Charles Blackman
 26 – 28 November: Mixed Anniversary
 Collection
 3 – 24 December: Christmas Mixed Exhibition
 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
 24 September – 22 October: Donald Laycock
 24 October – 17 November: Jenny Lane – wall

hangings; John Gilbert – ceramics
 19 November – 1 January: Franz Kempf;
 Ninette Dutton – enamels; Stuart Ross –
 jewellery
 Monday to Friday: 11 a.m. – 6 p.m.
 Saturday, Sunday and public holidays: 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
 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. (099) 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
 20 August – 26 September: Twelve Western
 Australian Artists – paintings and sculpture
 21 October – 7 November: Channel 7 Young
 Artists Award
 11 November – 12 December: 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
 Daily: 10 a.m. – 5 p.m.

TASMANIAN MUSEUM AND ART GALLERY,
 5 Argyle Street, Hobart 7000 Tel. 23 2696
 10 August – 12 September: Jack Carington
 Smith Retrospective
 16 September – 17 October: Barlach-Kollwitz
 Sculptures
 October – November: Tasmanian School of Art
 Exhibition – painting and sculpture; Richard
 Marquis – glass
 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
 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.

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ON GALLERY, 10-12 Customs
Auckland 1 Tel. 74 910
Saturday: 10 a.m. - 5.30 p.m.

ELVA BETT, 147 Cuba Street, Wellington
Tel. 845 511
13 - 24 September: Jeanne Macaskill
27 September - 8 October: Susan Skerman
11 - 22 October: Michael Eaton - bamboo
constructions
11 October - 5 November: Stanley Palmer -
engravings
25 October - 5 November: Diana Watson
8 - 19 November: Gary Griffiths; Robin
Macpherson
22 November - 3 December: Maurice Angelo
1 - 24 December: Ellinore Ginn
6 - 24 December: Jim and Rhonda Grieg -
pottery and drawings
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
1 - 19 September: Edward Weston - photo-
graphy
14 September - 10 October: Historical Survey
of Painting in Taranaki
13 October - 7 November: John Panting -
sculpture
10 - 28 November: Watercolours from the
Courtauld
1 - 21 December: Wanganui Lions Prize
Exhibition
Tuesday to Friday: 10.30 a.m. - 5 p.m.
Friday until 9 p.m.
Saturday and Sunday: 1 p.m. - 5 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

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 PEDERSEN
MEMORIAL TRUST PRIZE FOR PRINT-
MAKING \$500: Closing date: 22 September
1976. Particulars from: Director, Queensland
Art Gallery, M.I.M. Building, 160 Ann Street,
Brisbane 4000.

CLONCURRY ERNEST HENRY MEMORIAL
ART CONTEST: Closing date: 10 October 1976.
Particulars from: Secretary, Cloncurry
Arts Society, Box 326, P.O., Cloncurry 4824.

TRUSTEES PRIZE 1976 FOR PAINTING
\$2,500: Closing date: 22 September 1976.
Particulars from: Director, Queensland Art
Gallery, M.I.M. Building, 160 Ann Street,
Brisbane 4000.

New South Wales

ARCHIBALD PRIZE: Judges: Trustees of the
Art Gallery of New South Wales. Particulars
from: Art Gallery of New South Wales,
Art Gallery Road, Sydney 2000.

BLAKE PRIZE FOR RELIGIOUS ART: Judges:
John Baily, Jean Bellette, John Hazelwood,
Frank Hodgkinson, Henry Salkauskas, John
Thornhill. Closing date: 22 September 1976.
Particulars from: Secretary, Box 4484, G.P.O.,
Sydney 2001.

LACHLAN VALLEY FESTIVAL OF ART
COMPETITION: Closing date: 25 February 1977.
Particulars from: Festival Secretary, Cowra Art
Group, Box 236, P.O., Cowra 2794.

NORTH ROCKS WESTFIELD ART
COMPETITION: Closing date: 2 October 1976.
Particulars from: Centre Management Office,
Westfield Shoppingtown, North Rocks 2151.

SIR JOHN SULMAN PRIZE: Closing date:
31 December 1976. Particulars from: Art Gallery
of New South Wales, Art Gallery Road, Sydney
2000.

TRUSTEES WATERCOLOUR PRIZE: Judges:
Trustees of the Art Gallery of New South Wales.
Closing date: 31 December 1976. Particulars
from Art Gallery of New South Wales, Art Gallery
Road, Sydney 2000.

WYNNE PRIZE: Judges: Trustees of the Art
Gallery of New South Wales. Closing date:
31 December 1976. Particulars from: Art

Gallery of New South Wales, Art Gallery Road,
Sydney 2000.

WYNNE PRIZE - JOHN AND ELIZABETH
NEWMHAM PRING MEMORIAL PRIZE:
Judges: Trustees of the Art Gallery of New
South Wales. Closing date: 31 December 1976.
Particulars from: Art Gallery of New South
Wales, Art Gallery Road, Sydney 2000.

Northern Territory

THE 1976 ALICE PRIZE: Judges: Leon
Paroissien, David Thomas. Closing date:
30 October 1976. Particulars from: Hon.
Secretary, Alice Springs Art Foundation Inc.,
Box 1854, P.O., Alice Springs 5750.

Overseas

THIRD BRITISH INTERNATIONAL DRAWING
BIENNALE: Closing date: 1 March 1977.
Particulars from: Biennale (A.A.), Cleveland
Leisure and Amenities, Gurney House, Gurney
Street, Middlesbrough, Cleveland, England.



HENRI MATISSE ODALISQUE A LA CULOTTE
BAYADERE (1925)
Lithograph Pl. 64 55 cm x 44 cm
Stadia Graphics, Sydney
Photograph by Lumley Cazalet

PRIZEWINNERS

New South Wales

ASHFIELD MUNICIPAL ARTS AND CULTURE COMMITTEE PRIZE 1976:

Judges: Edward Hall, Clem Millward, Brian Stratton

Winners: oil, non-traditional: Ian Gentle; oil, traditional: Ilmar Karuso; watercolour, non-traditional: George Lo-Grasso; watercolour, traditional: Peter Longhurst

BALLINA SOUTHERN CROSS ANNUAL ARTS FESTIVAL PRIZE:

Judge: L. Gailer

Winner: David M. Harrison

BERRIMA BLUE CIRCLE ART AWARD:

Judge: David Rankin

Winner: Elizabeth Rooney

BLAKE PRIZE FOR RELIGIOUS ART 1975:

Judges: Earle Backen, Hugh Cairns, Ray Crooke, James Gleeson, William Pollak

Winner: Rodney Milgate

CURRABUBULA RED CROSS ART EXHIBITION:

Judge: Victor O'Connor

Winners: contemporary: John Attwood; traditional: Rhonda Marsh; watercolour: Melissa Lomas; still life: Edwa Owen

DUBBO ART PURCHASE AWARD:

Paintings by Marshall Clark, Tony Cole, Philip Selden, Cameron Sparks and Deborah Vaughan were purchased upon the advice of William Salmon

HUNTER'S HILL MUNICIPAL ART PRIZE:

Judge: Lloyd Rees

Winner: open: Robert Williams

Judge: Brian O Dwyer

Winner: sculpture: Wendy Erickson

Judge: Peter Rushforth

Winner: ceramics: Janet Mansfield

KING'S CROSS ROTARY CLUB ART PRIZE:

Judges: John Coburn, James Gleeson, Erik Langker

Winner: Lufthansa Grand Prize: Tim Storrier

Judge: James Gleeson

Winner: open: Tim Storrier

Judge: John Coburn

Winner: contemporary: Kate Briscoe

Judge: Erik Langker

Winner: traditional: Louis Kahan

MANLY ART GALLERY SELECTION EXHIBITION:

Paintings by Maurice Aladjem, Margaret Coen, Vera Devir, Noreen Fort and James Meldrum were purchased upon the advice of Harold Greenhill, Lillian Sutherland and Clarice Thomas

OYSTER BAY PRIMARY SCHOOL ANNUAL FESTIVAL OF ARTS COMPETITION:

Judge: Lucy Hertz

Winners: contemporary: 1st: Y. Camilleri; 2nd: Ronald Moore; 3rd: J. Turner; special: C. Druitt; oil, traditional: 1st: Lionel Taprell; 2nd: W. Spencer, L. Spencer (equal); special: Sheila White; watercolour: 1st: Lillian Cox; 2nd: Lionel Taprell; 3rd: Nancy Toovey

PORTIA GEACH MEMORIAL AWARD:

Judges: Thelma Boulton, Walter Bunning, J. Hepburn Myrtle

Winner: Jocelyn Maughan

ROBERT LE GAY BRERETON PRIZE:

Judges: Frederic Bates, Brian Blanchard, Edmund A. Harvey

No award

ROCKDALE ART AWARD:

Judge: Col Jordon

Winner: contemporary: John Conway

Judge: Arthur McNeill

Winners: oil, traditional: Frederic Bates; watercolour: David Harrison

A.C.T.

CIVIC PERMANENT ART AWARD PURCHASE PRIZE:

Paintings by Brian Dunlop, Peter Milton Moore and Trevor Nickolls were purchased upon the advice of Keith Looby, Jan Senbergs and Andrew Sibley

Victoria

BEAUMARIS ART GROUP INEZ HUTCHISON AWARD FOR PAINTING:

Judge: Fred Cress

Winner: Richard Rudd

GEELONG F. E. RICHARDSON WATERCOLOUR PURCHASE AWARD:

Paintings by Elizabeth Bonybun, Mary Macqueen and Rod Withers were purchased upon the advice of Peter Tims

GEORGES INVITATION ART PRIZE:

Paintings by Peter Herel, Leah Mackinnon, Jim Paterson and Geoffrey Proud were purchased upon the advice of Nancy Borlase, Maureen Gilchrist, Alan McCulloch, Eneide Mignacca and Graeme Sturgeon

SWAN HILL PIONEER ART AWARD:

Judge: Alan McCulloch

Winner: Keith Looby

Western Australia

PARMELIA PORTRAIT PRIZE:

Judges: Tom Gibbons, Patrick Hutchings

Winner: David Gregson

RECENT ART AUCTIONS

William S. Ellenden Pty Limited, 12 May 1976, Sydney

COFFEY, Alfred: Ebb tide at sunset, oil, 22 x 45, \$190

FEINT, Adrian: Mixed flowers in blue jug, oil, 30 x 35, \$350

HEYSEN, Sir Hans: Figure study, pencil and crayon, 26 x 33, \$400

JONES, Paul: Flowerpiece, ink and watercolour, 41 x 33, \$600

KMIT, Michael: Flowerpiece, oil, 17 x 12, \$120

LAWRENCE, George F.: Church of St Pauls, Paris, oil, 72 x 57, \$1,400

LINDSAY, Sir Lionel: Jeres de Los Caballeros, etching, \$110

MEDWORTH, Frank: Burraborang Valley, watercolour, 38 x 50, \$160

NOLAN, Sidney: Buckjumping, on glass, 24 x 30, \$800

PRESTON, Margaret: Stenocarpus Wheel-flower Australiani, woodcut, 47 x 43, \$2,200

ROBERTS, Tom: Coogee, gouache, 26 x 105, \$15,000

Leonard Joel Pty Limited, 23-25 June 1976, Melbourne

ASHTON, Sir Will: Berry's Bay, Sydney Harbour, oil, 44 x 60, \$2,100

BADHAM, Herbert Edward: King's Cross fair, oil, 48 x 38, \$750

BENNETT, W. Rubery: The parting day, oil, 30 x 38, \$2,700

BILU, Asher: Yima, mixed media, 152 x 122, \$250

BLACKMAN, Charles: Dreaming in the field, P.V.A., 44 x 57, \$550

BOYD, Arthur: Near Rosebud, oil, 42 x 50, \$2,000

BRYANS, Lina: Three pears, oil, 19 x 23, \$380

BUNNY, Rupert: Nude, ink, 32 x 21, \$250

BUVELOT, A. Louis: At Broadford, Victoria, oil, 46 x 69, \$17,000

CHEVALIER, Nicholas: The gorge, watercolour, 52 x 67, \$1,500

COOPER, Thomas Sidney: Landscape with sheep and goats, oil, 75 x 125, \$900

CROOKE, Ray: Islanders, oil, 60 x 45, \$1,100

DOBELL, Sir William: Sketch, the pyjama boy, pencil, 35 x 20, \$600

FOX, E. Phillips: Le Pont Neuf, Paris, oil, 24 x 34, \$2,700

FRATER, William: The nightclub, oil, 60 x 71, \$500

FRIEND, Donald: The pool, Bali, watercolour, 33 x 48, \$450

GILL, S. T.: Fair prospects, watercolour, 28 x 39, \$3,000

GLEESON, James: The wanderer, oil, 11 x 15, \$170

GLOVER, John: Durham Cathedral, watercolour, 56 x 76, \$2,400
 GOULD, W. B.: The day's bag, oil, 63 x 50, \$525
 HALL, Lindsay Bernard: Juanita, oil, 57 x 45, \$1,500
 HAXTON, Elaine: The shell, oil, 90 x 44, \$375
 KAHAN, Louis: Girl disrobing, ink and wash, 56 x 38, \$225
 KNOX, William Dunn: Figures on foreshore, oil, 22 x 31, \$2,800
 LINDSAY, Norman: Acknowledgement, watercolour, 36 x 42, \$1,400
 LINDSAY, Percy: Figure by cottage, oil, 29 x 38, \$2,100
 LONG, Sydney: Evening pastoral, watercolour, 51 x 33, \$2,100
 MacNALLY, Matthew James: Neutral Bay, watercolour, 29 x 42, \$800
 MAISTRE, Roy de: Woman, mixed media, 37 x 27, \$550
 MARTENS, Conrad: Pinchgut, watercolour, 23 x 35, \$2,800
 MELDRUM, Max: Park at Kew, oil, 32 x 40, \$600
 MORA, Mirka: The garden, oil, 51 x 62, \$200
 MURCH, Arthur: Ponte Greve, Florence, oil, 21 x 26, \$200
 NERLI, *Marchese* Girolamo: Giuliette, oil, 41 x 23, \$1,100
 PATERSON, John Ford: Feeding the hens, oil, 22 x 34, \$1,300
 PEELE, James: Mount Cook, oil, 62 x 113, \$1,300
 POWER, H. Septimus: Deserted cottage, pastel, 19 x 27, \$250
 PRESTON, Margaret: Black cockatoos, woodcut, 25 x 25, \$1,300
 PROUT, J. Skinner: Sydney looking south, watercolour, 23 x 43, \$1,900
 PUGH, Clifton: Sketch for mural, oil, 115 x 115, \$1,800
 ROBERTS, Tom: Ulverstone, Tasmania, oil, 39 x 67, \$12,000
 ROWAN, Marian Ellis: Flower study, watercolour, 53 x 38, \$460
 SCHELTEMA, Jan Hendrik: Bullock team resting, oil, 50 x 74, \$1,900
 SHORE, Arnold: Country road, oil, 31 x 34, \$225
 SOLOMON, Lance: Wyong country, oil, 59 x 49, \$1,000
 STREETON, *Sir* Arthur: Sydney Harbour across Cremorne, oil, 59 x 120, \$30,000; Reclining nude, pencil, 19 x 35, \$210
 STRUTT, William: Arundo Donay, wash, 26 x 9, \$70
 TRENERRY, Horace: Willunga, oil, 40 x 50, \$1,500
 TURNER, James A.: A bush store, oil, 30 x 46, \$3,500
 TWEDDLE, Isabel: Still life, oil, 44 x 39, \$650
 VALE, Amy May: Figure in garden, watercolour, 32 x 60, \$625
 WILLIAMS, Fred: Burning tree II, oil, 90 x 105, \$5,000
 WITHERS, Walter: Williamstown dock, oil, 15 x 23, \$1,400

RECENT GALLERY PRICES

ARMSTRONG, John: Circus, mixed media, 250 x 350 x 180, \$4,000 (Watters, Sydney)
 BELLETTE, Jean: Women at a tomb, oil, 93 x 124, \$2,000 (Holdsworth, Sydney)
 COUNIHAN, Noel: Self portrait, oil, 67 x 84, \$1,500 (Osborne, Adelaide)
 DUNLOP, Brian: Flautist, gouache, 47 x 69, \$900 (John Martin, Adelaide)
 HAVYATT, Richard: Untitled, pastel and collage, 53 x 77, \$250 (Abraxas, Canberra)
 HODGKINSON, Frank: Banksia serrata, gouache 75 x 94, \$450 (Victor Mace, Brisbane)
 KEMPF, Franz: Early spring Piccadilly Valley, oil, 92 x 92, \$1,000; Totentanz, colour lithograph, 51 x 40, \$80
 KUO, Graham: Palingo Blasspata, screenprint, 75 x 105, \$120 (Bonython, Sydney)
 MAKIN, Jeffrey: Bangkok, oil, 183 x 168, \$1,600 (Macquarie, Sydney)
 MARSH, Dale: Panic, oil, 122 x 82, \$2,500 (Young Masters, Melbourne)
 MATISSE, Henri: Nu de trois quarts, les bras levés, woodcut, 34 x 26, \$7,000 (Stadia Graphics, Sydney)
 MATTHEWS, Nevil: Bouquet for yesterday 2, acrylic, 183 x 183, \$1,200 (Bonython, Sydney)
 MITELMAN, Allan: Untitled 12, mixed media, 56 x 76, \$600 (Macquarie, Sydney)
 PIPER, John: Walls, Garn Fawr, gouache, 39 x 56, \$1,050 (Bonython, Sydney)
 PROUD, Geoffrey: Cat, mixed media, 76 x 76 x 53, \$1,500 (Watters, Sydney)
 REES, Lloyd: The Valley of the Tweed, N.S.W., oil, 36 x 48, \$5,000 (David Sumner, Adelaide)
 REHRISCH, Alison: Bennelong Point, oil, 51 x 61, \$700 (Macquarie, Sydney)
 ROONEY, Robert: Kind-hearted kitchen-garden, acrylic, 168 x 168, \$900
 SAHM, Bernard: Other self, ceramic, 85 & 113, \$900 (Watters, Sydney)
 SENBERGS, Jan: The flyer, oil and silk-screen, 173 x 244, \$3,000 (Rudy Komon, Sydney)
 SHANNON, Michael: South Melbourne Cricket Ground, oil, 76 x 102, \$1,800 (Macquarie, Sydney)
 TAYLOR, Michael: Blue painting, oil, 137 x 107, \$800 (Coventry, Sydney)
 TELIGA, Stan de: Up the Delegate, acrylic and ink, 56 x 38, \$195 (Bonython, Sydney)
 WARREN, Guy: Quatrafold blue, acrylic, 157 x 229, \$1,500 (Bonython, Sydney)
 WILSON, David: Shelter, steel, 230 x 190 x 300, \$3,000
 WINTERS, Michael: Genesis III, mixed media, 122 x 91, \$1,100 (Victor Mace, Brisbane)

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Queensland Art Gallery

BACKEN, Earle: Cartuja, etching and aquatint
 BUSTARD, Jeanette: 8 landscape paintings on gum-leaves, oil
 BUSTARD, William: Study of Lily Bustard, conté; cartoon sketch for stained-glass window, Holy Trinity Church, Woolloongabba, St George, pencil and watercolour; sketch for stained-glass windows, St George; sketch for Reredos, Bishopsbourne, Brisbane, triptych – Nativity; sketch for Holy Spirit Chapel – high altar, triptych, all watercolour
 CAMERON, D. Y.: Kincardine, etching
 COOK, E. Wake: Durham Cathedral, watercolour
 CROME, E. A.: Landscape, oil
 EIDLITZ, Frank: Computer painting, print
 FRISTRON, Oscar: View at Oxley, Brisbane, 1919, oil
 GIBSON, Bessie: Sketch of woman with a hat; sketch of a girl, both pencil
 GRIFFIN, Murray Vaughan: Heron, coloured linocut
 HANABUSA, Ito: Panda with pomegranate, woodblock
 HAWKINS, Weaver: From the gods, oil; House among the trees, watercolour; Ballet African; Horse frolics, both linocuts; Maternity, charcoal
 HIGGINS, Tom: Clouds, embossing, etching and serigraph
 HIRSCHFELD-MACK, Ludwig: Abstract garden; Restless morning; Work camp, all mixed media; Abstract figures 1960s; Abstract 1958; Abstract 1962; Abstract 1960, all monotype and watercolour; Head Study; Isle of Man; War, all watercolour; Trees 1959, monotype; Two faces 1957, crayon resist
 HONDA, Shingo: Extension – No. 41, silk-screen
 HORISHIGE, Ando: Rish kites, woodblock
 HUDSON, Thomas (School of): Portrait of Prince of Wales, later George III, oil
 JOHN, Augustus: Girl's head (The flowered toque), etching
 KUNISADA, Utagawa: Ladies kneeling before Emperor, Kabuki Play, triptych; In thought balloon – ladies looking out to sea, Kabuki Play, triptych; Three actors in Kabuki Play, triptych; Actor in Kabuki, all woodblocks
 KUNIYOSHI, Ytagawa: Kabuki Play, woodblock
 LA GERCHE, Geoff: He who rides to the right, etching
 LANCELEY, Colin: Suddenly last summer, oil
 LANGER, Karl: Little street in Gapniano (Lake of Garda), watercolour; Glass House Mountain No. 3; Snow gums; Pandanus palms, Grass hopper and weeds; Grass tree No. 1, all felt pen; Palm grove, Lord Howe Island; Cemetery, Lord Howe, both conté
 LINDSAY, Percy: Afternoon, Roseville, Sydney;

Early Sydney Harbour; Cloudscape; *S.S. Gabo*, Berry's Bay, Sydney, all oil; Tree study; Wollogorang near Goulburn; Farm buildings; Sketch for *Helen B. Sterling*, all pencil; Untitled, illustration for a magazine, pen; Untitled (boy scout), wash
 LOOBY, Keith: Kindergarten, etching
 MACQUEEN, Mary: Africa puzzle, lithograph
 MARSH, Dale: Portrait of Ian Fairweather, oil
 MELTON, Leslie: Kelvin Grove one-teacher school, Brisbane, lithograph; Red edge; Vertical blue, both monoprints; Trinidad village, gouache
 MINODA, Norihiko: Part No. 3-1, pencil
 MOCHIZUKI, Kikuma: Substantial and insubstantial image, sculpture
 MOORE, John D.: The garden, watercolour
 MORIOKA, Kansuke: Where man is, silk-screen
 MORITA, Shinya: (IZUMI) Spring, calligraphy
 MOULY, Marcel: Bowl of fruit, coloured lithograph
 NOLAN, Sidney: Burke and Wills expedition, screenprint
 PRESTON, Margaret: Still life, woodcut
 REES, Lloyd: Old Medical School, University of Sydney; A tower in Europe, both etchings; Study for Upper Hastings River, pencil and wash
 REHFISCH, Alison: Still life with teapot and fruit; Bennelong Point I, both oil
 ROBINSON, Sally: Cockatoos, screenprint
 SHELDON, Vincent: Four butterflies, etching; Beach scene, monoprint and watercolour; Farm house on hill, drypoint; Portrait of Sir Frank Gavan Duffy, High Court Chief Justice, drypoint; Design for postage stamp (Canberra 1927, 1½d.), ink; In the back blocks, drypoint and pencil; Figure studies of man bending; Study of head and hands, both pencil; Sunday morning, watercolour
 SHIRATA, Midori: Owl, lithograph
 SHIREN (or KANENOBU): Ladies in Tokugawa period (playing in the garden), triptych; Ladies in Tokugawa period (playing at archery); Ladies in Tokugawa period (playing ball in the garden); Ladies in Tokugawa period (picnic in the country); Ladies in Tokugawa period (writing and reading); Ladies in Tokugawa period, all woodblocks
 SMITH, Grace Cossington: Before the arches met, 1930, crayon
 SMITH, Joshua: Portrait of the artist's mother, oil
 SUTHERLAND, Graham: Village, etching
 SUTTON, Philip: Black bird in flight, silk-screen
 TANABE, Kazuo: Paradise 5th series No. 1, silk-screen
 TOYOKUNI, Utagawa: 4th Kabuki play; 2nd Kabuki play (2 actors); The Doll Festival, all woodblocks
 UEDA, Kaoru: Chocolate sundae, oil
 VAN DER BERGH, S.: The farmyard, oil
 VAN RUISDAEL, Jacob: Cottage on the summit of a tree-covered hill, etching
 WHISTLER, J. McNeill: The Pantheon from the terrace of Luxemburg Gardens, lithograph
 WHITEHOUSE, A.: The Brisbane at Fernvale (River); Landscape with Brisbane River, both watercolour

WIGHT, Normana: Sofa, screenprint
 WINTERS, Michael: An invasion of privacy, etching; Evidence of the human VIII, pen-and-ink
 YAMAZAKI, Tuiho: Phoenix fluttering Hobu, calligraphy
 YOSHIHARA, Hideo: Mirror, lithograph
 YOSHIHARU: Kabuki play (Muji period), woodblock

Art Gallery of New South Wales

ALLAN, Ailsa: Work for the new bridge; Dressmakers, both woodcuts
 BARWELL, Jenny: Hi there Stanley Kubrick I, painted construction (Gift of Patrick White)
 BELLETTE, Jean: The dancers, oil
 BERTHON, Paul: L'Ermitage, colour lithograph
 BLACKBURN, Vera: Pattern, linocut (Gift of the artist)
 BOOTH, Peter: Drawing 1975, charcoal (Thea Proctor Memorial Fund); Painting 1974, acrylic
 BRACK, John: The battle of the Etruscans, oil
 CARMENT, Tom: Night road, oil
 CASTIGLIONE, G.B.: Nativity with the Virgin kneeling by the crib, etching
 CHINESE: Vase, Yüan, early Ming, stoneware (Gift of Miss A. Viola Smith, LLD); 2 Vases, 20th century, porcelain (Bequest of Alan Renshaw)
 DAVIES, Roy: The back gate, wood engraving (Gift of Karna Livingstone)
 DOBELL, Sir William: Down and out: Young man in overcoat; Wangi cows, pen-and-ink; Self portrait; four studies of R. G. Menzies, ballpoint; three studies of R. G. Menzies; Study of R. G. Menzies, ballpoint and pencil, (Gifts of the Sir William Dobell Foundation); Studies of Joshua Smith; C.C.C. worker scratching his head; Girl with plaits and baby, all pen and ink (Special N.S.W. Government grant 1971)
 DUNCAN, George: Torremolinos, Spain, oil
 FILM: We should call it a living room — Aleksander Danko, Joan Grounds, David Lourie, David Stewart
 GABAIN, Ethel: L'Invitation, lithograph
 HAWKINS, Weaver: Morning underground; Jitterbugs; Atomic power, all oil; Landscape, Oxon; Tree in flower, both watercolour
 HIRSCHFELD-MACK, Ludwig: Dark red abstract lines, oil; Supsi Stanle; Face and musical image; School group with timber-framed building, Timbertop; Red and green abstract, all varnished watercolour; The two create the third, watercolour; Flying; Two; Variation, all monotypes (Gifts of Mrs L. Hirschfeld)
 HOKUEI (Shunko): Kabuki scene, colour woodcut (Gift of Thea Waddell)
 LEASON, Percy: Swagman holding patchwork blanket, drawing (Gift of Karna Livingstone)
 LINDSAY, Norman: Treasure, etching and aquatint (Gift of Karna Livingstone)
 MCINTYRE, Arthur: Survival and decay series:

Syphilis and old lace, watercolour, paper and lace collage
 NEW BRITAIN: Bark cloth, Nakanai region; mask, bark cloth, Baining Tribe, Gazelle Peninsula
 NEW GUINEA: Yam type mask, basketry, Maprik district (Gift of Stan Moriarty); table-top decoration, ceramic with rattan fibre; ceremonial flute, bamboo; mask, bark; 2 suspension hooks; yam stick, carved board, Wora Sub-district; shield, Lumi; male and female figures, Asmat region, West Irian; Gopi spirit board, Papuan Gulf; bowl, Huon Gulf, all wood; 3 masks; 2 face boards; shield, all wood with decoration; dance board, bark with decoration, Sepik River region
 NICHOLAS, Hilda Rix: Poster: Salon des Beaux Arts, etching (Gift of Rix Wright)
 NORTHERN TORRES STRAIT: Mask, wood with pearl shells
 OWEN, Gladys: 5 engraved copper plates (Gifts of David Moore)
 PARKS, Ti: One thousand drawings, sculpture
 PHOTOGRAPHY: 11 photographs by Max Dupain; set of 10 photographs by Ken Unsworth
 PRESTON, Margaret: Still life; rocks and waves, Balmoral, N.S.W.; Nambucca, all woodcuts
 REHFISCH, Alison: Oranges and lemons, oil
 SHEAD, Garry: Anima, etching and drypoint
 SPOWERS, Ethel: The plough, wood engraving; Swings, linocut
 STEPHENS, Ethel: Native clematis, woodcut
 THAKE, Eric: A message from our sponsor, linocut (Gift of Hal Missingham); Impressionists and Depressionists, series of 70 drawings (Gift of the artist)
 TROBRIAND ISLANDS: Canoe prow board, wood
 TUCKSON, Tony: White lines (vertical) on ultramarine, acrylic (Gift of Annette Dupree)
 VERPILLEUX, E. A.: St Pancras Station, colour woodcut
 WARREN, Guy: Meridian, watercolour
 WEBBER, John: A view of Otaheite Peha, oil
 WHISTLER, James McNeill: Reading; La blanchisseuse de la place Dauphine, both lithographs
 YOUNGHUSBAND, Adele: Gum trees, colour linocut

National Gallery of Victoria

BRAUND, Dorothy: Three figures (1973), oil
 CHINESE: Chu Hsin of Ch'ien-T'ang, 19th century; Yuan Sung-nien, early 20th century, both scroll paintings; 8 pieces of furniture, rosewood, late-17th — 18th century; 8 stone plaques, Yunnan Province, late 19th century; pair of guardian warriors, terracotta mortuary ware, Wei dynasty, 6th century
 CLUTTERBUCK, Jock: etching
 DUNLOP, Brian: Studio with a figure, Sydney (1974), gouache
 FIRTH-SMITH, John: From there (1975), acrylic and oil

FLEISCHMANN, Arthur: Head of a girl, terracotta
 GOYA, Francisco: etching
 HARRIS, Tomas: drawing
 HOLMAN-HUNT, William: etching
 INDIAN: Temple frieze, buff-coloured stone, East India, 10th – 12th century
 JACKS, Robert: Transitions (1975), oil and wax
 JAPANESE: 5 album leaf paintings, colours and gold leaf, mid-17th century
 JEFFRIES, William: Cake/Conglomerate, 1975, tapestry
 JONES, Owen: drawing
 LARTER, Richard: Root ripples stocks (1975), acrylic
 LETHBRIDGE, John: drawing
 MATISSE, Henri: lithograph
 MILLER, Max: etching
 MITELMAN, Allan: lithograph
 PARMIGIANINO: *Chiaroscuro* woodcut
 PARSONS, Elizabeth: Cornish landscape; View from Wilson's Hill, Berwick (1878); Still life (1896), all watercolours
 PHOTOGRAPHY: Photographs by John Cato (Australian); Mario Giacomelli (Italian); André Kertész (American); Melanie Le Guay (Australian); Jean-Marc Le Péchoux (French); Tim Smith (Australian)
 RANKIN, David: Etching
 ROBERTS, Tom: Lady in grey, oil
 SENBERGS, Jan: Screenprint
 SHEAD, Gary: Etching
 STONES, Margaret: Drawing
 STRACHAN, David: Drawing
 TINGUELY, Yves: Drawing
 WALTERS, Wes: Drawing

Art Gallery of South Australia

BEGA, Cornelis: Fifty-seven etchings from the collection of the Duc d'Arenberg
 BOL, Ferdinand: A woman at a window holding a pear, etching and drypoint
 BUNNY, Rupert: Pegasus, oil
 CHEVALIER, Nicholas: River scene, oil
 COCKRAM, Thomas: Teapot, ceramic, dark-brown glaze
 CONDER, Charles: Les Premiers Conseils, pencil and watercolour
 EARLE, Kate: Four score, oil
 HANRAHAN, Barbara: Adam and Eve, ink and pencil
 HUET, Paul: Landscape with a thundery sky, watercolour
 JENYNS, Lorraine: Teapot, stoneware
 KAUFMAN, Jane: Five untitled works from the White Galaxy, metal flake
 KEMPF, Franz: Dark figuration III, mixed media
 LAMB, Henry: The Anrep family, oil
 McCONNEL, Carl: Teapot, stoneware, rough, brown glaze
 MELDRUM, Max: Eltham Bush, oil
 MERYON, Charles: Tourelle de la Rue de la Tixerandeire, etching
 SELLBACH, Udo: Triple drawing, pencil
 SERELIS, Vytas: Old lady with fox fur, oil
 TWYERAULD, Jan: Teapot, ceramic, light-grey glaze

Western Australian Art Gallery

BLUMANN, Elise: On the Swan, Crawley, 1938, oil
 DELAWARR, Val: Pair of historical views of the Swan River, both oil
 GOODCHILD, John: 2 etchings
 GORE, Spencer: View from the balcony, 2 Houghton Place, oil
 HIRSCHFELD-MACK, Ludwig: 3 oils; 6 watercolours; 1 print
 JONGKIND, Johan Barthold: Port de Honfleur, watercolour
 KUO, Graham: Mistral Strait, lithograph
 LANCELEY, Colin: Monsoon 11, assemblage
 LINDSAY, Lionel: 13 woodcuts; 4 etchings
 LINDSAY, Percy: Harbour jetty, oil
 McKENNAL, Sir Bertram: Salome, gilt bronze
 MENPES, Mortimer: 3 etchings
 MILLET, Jean Francois: La Baratteuse, etching
 NEW GUINEA: Mud mask, Asaro Valley
 ROBERTS, Tom: Portrait of a woman, 1897, oil
 ROBERTSON-SWANN, Ron: After midnight, acrylic
 ROUAULT, Georges: Self portrait, lithograph
 ROUSSEAU, Theodore: Scree oaks – Chenes de Roche, etching
 RUSSELL, John Peter: Trees and lighthouse, La Spezia, watercolour
 SHANNON, Michael: Lilies No. 1, pastel
 STORRIER, Tim: Oronoko landscape, etching
 UNKNOWN: 4 drawings of King George Sound, Albany, W.A., all pencil
 VAN RAALTE, Henri: 3 etchings
 WEBB, A. B.: River scene, woodcut
 WHISTLER, James McNeill: Firelight, No. 1 (Portrait of Joseph Pennell), lithograph

Tasmanian Museum and Art Gallery

BEECROFT, Chris: Uttoxeter V, 1975, wood and metal
 BOAM, Paul: Painting 1975, acrylic
 BROAD, Rodney: Envelope, 1976, iron sculpture; Untitled 9, 1976, woodblock print
 CAMPBELL, Denise: Run through the high country, 1976, acrylic
 FULLWOOD, A. H.: Cape Rouel, Tasmania, etching
 HARRISON-WILLIAMS, Shaz: Tea bag, 1976, silk-screen
 HOLZNER, Anton: Glass bead game, 1975, oil
 MAREK, Dusan: When is now?, 1976, oil
 PHOTOGRAPHY: Photographs by Robert Ashton, Alan Betteridge, John Cato, Jan Dalman, Peter Dombrovskis, Max Dupain, Rennie Ellis, Fiona Hall, Richard Harris, Judith Kile, Jacqueline Mitelman, David Moore, Roger Scott, Ingeborg Tyssen, John Williams, Laurie Wilson
 PYBUS, Denis: Beginning the end, 1975, acrylic
 RODWAY, Florence: Portrait of a boy, watercolour
 SELLBACH, Udo: Speculations, 1976, pencil
 SLADE, George P.: Hobart Town, 1868, watercolour

STEPHENSON, Peter: Sightboard, 1976, acrylic and wood

Newcastle City Art Gallery

AUSTRALIAN ABORIGINAL: Turtle and fish, Yirrkala, Arnhem Land; Spirit figure and bird's nest, Groote Eylandt, Gulf of Carpentaria, both bark paintings (Gifts of G. S. Pneumatics, Newcastle)
 BACKEN, Earle: Cartuja, colour etching and aquatint (Print Council of Australia Patron Print 1975)
 CRESS, Fred: Cassand, acrylic
 DOBELL, Sir William: Preening pelican; Self portrait; Landscape at dusk; Seated man in shorts; Two studies of a figure; Slade School study; Slouching porter; London policeman; Wangi scene; New Guinea harvest; C.C.C. man with hose No. 2; Leaning male nude; Studies for 'The student'; all drawings (Gifts of the Sir William Dobell Art Foundation)
 FUJIHIRA, Shin: Square vase, ceramic (Gift of anonymous donors)
 FUJIWARA, Yu: Flower vase, ceramic (Gift of the artist)
 HIGGINS, Tom: Clouds, colour etching and serigraph (Print Council of Australia Membership Print 1975)
 INOUE, Takeishi: Cake dish, ceramic (Gift of Mitsubishi (Australia) Pty Ltd)
 KAWAI, Kanjiro: Flower vase (Gift, with the assistance of C. Itoh and Co.); Covered box (Gift of Kenneth Myer), both ceramic
 LOOBY, Keith: Emoh Ruo string septet, oil and collage
 OLSEN, John: Life burst, acrylic (Gift of the Sir William Dobell Art Foundation)
 OWEN, Robert: Untitled, oil and collage (Gift of Mr and Mrs E. N. Millner)
 SHIMAOKA, Tatsuzo: 5 dishes (Gift of Mitsubishi (Australia) Pty Ltd); large vase; square bottle (Gifts of Nissho-Iwai Co. (Australia)); small bowl (Gift of Tokyo Boeki (Australia) Pty Ltd); vase (Gift of Sumitomo Shoji (Aust.) Pty Ltd), all ceramic
 SMITH, Grace Cossington: Yarralumla, oil
 UNKNOWN: Pot, ceramic (Gift of Sumitomo Shoji (Australia) Pty Ltd)

Wendy Paramor (1938-75)

J. B. Davenport

Wendy Paramor, who died at the tragically early age of thirty-six in November 1975, will be sorely missed by the art community of Sydney both for the warmth and vigour of her personality and for her unique and uncompromising style as a painter and sculptor.

Wendy Paramor was born in Melbourne but moved to Sydney at an early age. She studied at the National Art School, East Sydney, and the Julian Ashton School. In 1960 she went to Europe and lived in London and the Languedoc. During that time she showed in London and New York and received a Gulbenkian grant to visit Portugal where she exhibited in Lisbon, Coimbra and Oporto.

Returning to Australia in 1963, Wendy Paramor participated in a three-person show with Ken Reinhard and Denis Grafton at the Dominion Gallery. She was awarded first prize for painting, Young Art Festival, in 1964 and in 1965 had one-person shows at Watters Gallery, Sydney, and the Bognor Gallery, Los Angeles. She was a regular exhibitor in Contemporary Art Society exhibitions and served on the Committee of the Society.

During this period Central Street Gallery was formed and played a highly significant role in the development of Colour-field and Minimal painting in Australia. Wendy was a foundation member of the stable and exhibited there regularly. She was an important influence on her fellow artists and encouraged younger painters, giving them a sense of purpose and confidence in their work. Perhaps the culmination of this era was 'The Field' exhibition associated with the opening of the new building of the National Gallery of Victoria, at which Wendy was represented by two striking sculptures and a painting. From then on sculpture became, for her, a major interest.

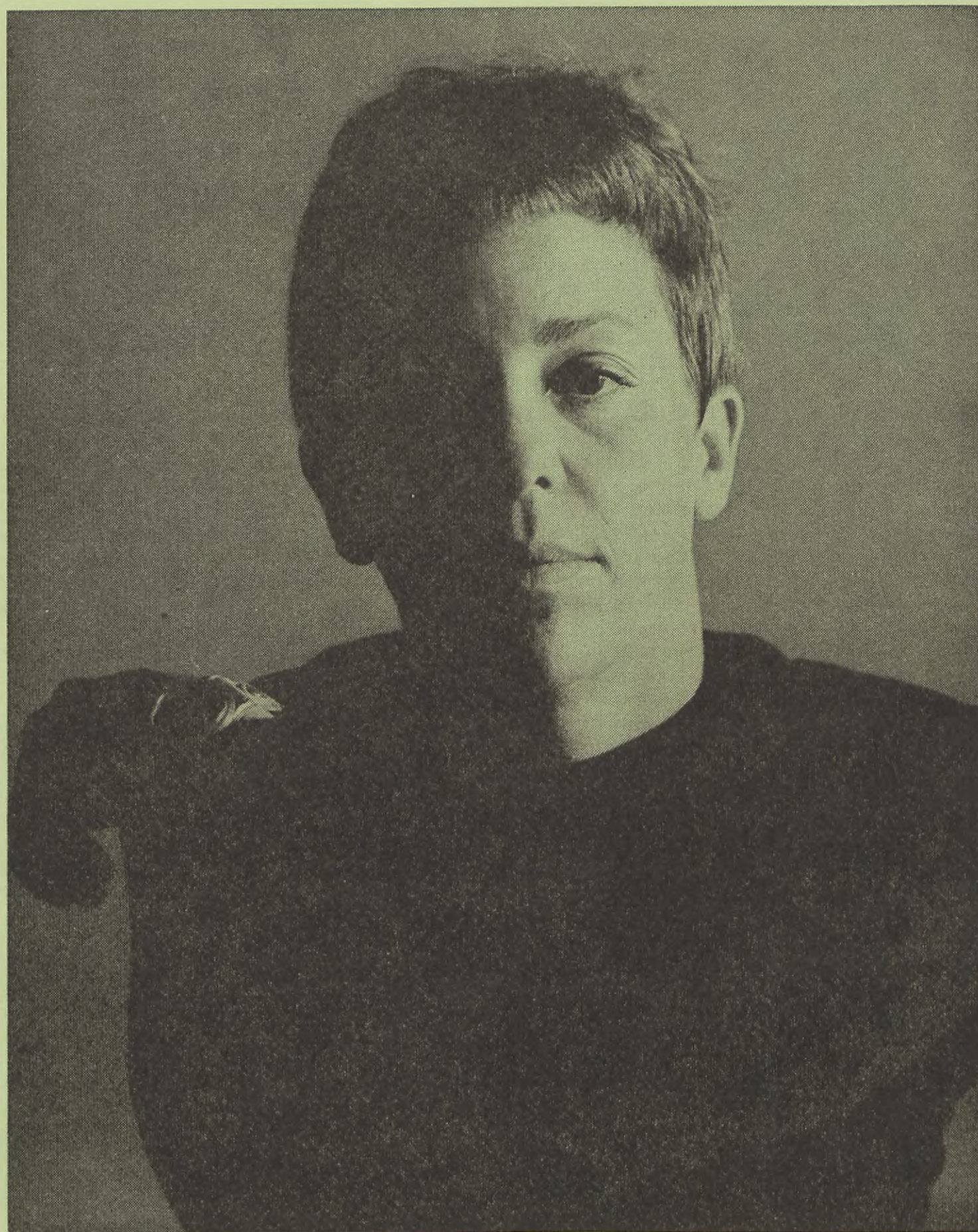
In recent years she was represented by 38 Hargrave Street, which, in 1974, became the Coventry Gallery. During the protracted and painful illness that led to her untimely death she was planning an exhibition of sculpture and drawings that, unfortunately, never eventuated. Wendy was not widely known to the public at large and in recent years suffered, quite unfairly, at the hands of the Press critics. Nonetheless, she received well-deserved discussion in Bernard Smith's *Australian Painting 1788-1970*. In 1970 Alan Oldfield wrote for *Other Voices* (August/September 1970) a perceptive article on her

recent work, and pointed out that her paintings of 1967 introduced Unit Repetitional Systematic Abstraction to Australia.

After her return from Europe in 1963, Wendy built a most unusual house on eight acres of land at Hoxton Park, west of Liverpool. The house, most of which she built herself, nestled into the landscape. On visiting her there, one became immediately aware of a sense of space and colour in that flat landscape with its seemingly infinite horizon delineated in part by the distant Blue Mountains that influenced much of her painting. She was one of the group of younger Australian painters strongly informed by important contemporary international movements in art (the

'anti-Antipodeans', if you like) whose work, nevertheless, was uniquely and characteristically Australian.

She was a person of remarkable independence, overcoming great personal difficulties in continuing her work and rearing her young son, Luke, with very limited means. Coupled with this independence was a great warmth and generosity. To her family, to whom she was very close, and to her friends she was a unique and lovable person for whom we all deeply grieve. Uncompromising in her art, loyal and generous in her friendships, and independent to a fault, she had qualities that are rare in combination and a sad loss to Australian art.



Editorial

Society of Sculptors and Associates, Sydney – Twenty-fifth Anniversary, 1976

Graeme Sturgeon

The Premier of New South Wales, Mr Neville Wran, must be congratulated upon his direction to the Vice Squad of the New South Wales Police Department to discontinue vetting art exhibitions. His decision arose after complaints were made about an exhibition entitled 'Erotica' at the Holdsworth Galleries in Sydney.

To call an exhibition 'Erotica' probably invites to it the attention and complaint from the very people who should avoid seeing such a show but, by avoiding coyness and the substitution of a euphemistic title, the gallery in question warned the public what to expect. If members of it were likely to be offended by an art form that has always played a major part in man's graphic expression, there was no compulsion for them to view it, just as they are not compelled to look at films or television programmes involving nudity or copulation or sexual passion.

Whoever laid complaint with the police about the content of the exhibition must have been singularly unimaginative. To invite members of the Police Force to inspect art exhibitions with a view to assessing their suitability for public display is ridiculous. Not only are the police unqualified to make any valid estimation, but their time can be much more gainfully occupied in preventing lawlessness.

Nevertheless, whilst supporting wholeheartedly the Premier's instruction, we might well question the purpose and worth of the exhibition that initiated his action. The fluid, gestural drawings by Brett Whiteley would shine in any company; we are familiar with the impropriety of Donald Friend's wit and with the haunting eroticism of James Gleeson's miniature fantasies. All these we have seen before and they are powerful enough not to suffer by being grouped together with some inferior artists for this strangely mixed exhibition; but what does Christopher Boock, imaginative and technically adept artist that he is, gain from being lumped together with this uneven group in an exhibition entitled 'Erotica'? Surely it over-emphasizes the frivolous aspects of his work. He deserves better. By far the greatest value of this exhibition must surely be that it has given the Premier the opportunity to preclude the police from making judgements about matters that are none of their business. For this reason, if for no other, the exhibition may have been worth while.

Sculpture in Australia has always been regarded as the poor relation of the Fine Arts, inescapably there but largely ignored. In mixed exhibitions, catalogues, or general writing on art, sculpture always seems to be included as an afterthought. The Yarra Sculptors' Society, formed in Melbourne in 1898 specifically to generate interest in sculpture, nevertheless managed, in the catalogue of its first exhibition, to list everything else before getting around to its *raison d'être*. This derogatory attitude is reflected in the amount and quality of published material relating to sculpture. The first article to treat the subject in any comprehensive way appeared in the *Australasian Art Review* in 1899, that is, it took only one hundred and eleven years from the arrival of the First Fleet for sculpture to be given serious consideration. This situation was the result of a variety of causes but in the early years depended upon firstly the difficulties inherent in the practice of sculpture and secondly the irrelevance of sculpture in the struggle by the young colonies to establish themselves. The position has improved but hardly to a degree appropriate to the achievement in this area. Such improvement as has occurred has been to a considerable degree the result of the promotional efforts of sculptors themselves.

In the years immediately following the end of World War II, the outlook for sculptors in Australia was bleak indeed. Stylistically, the majority of sculptors were working in a modified naturalistic mode at least twenty years out of date, which barely acknowledged the achievements of Cubism or in some cases anything later than Rodin. Private commissions for sculpture were non-existent, opportunities for exhibiting work hardly better. *Art in Australia*, the only means of disseminating information, was defunct and the inevitable tendency of architects to produce buildings that assigned only the most minor and superficial role to sculpture meant that it was effectively denied a socially meaningful role. This post-war situation, although bad, was not entirely without hope of change, for several reasons. The recent upheaval in Europe had dispersed people throughout the world; this, together with Australia's post-war immigration programme, brought to Australia a number of skilled sculptors who inevitably contributed to an improvement in the work produced locally.¹

The most talented and ambitious of the locally born, some of whom had trained overseas prior to the war, were keen to re-establish sculpture as a meaningful contributor to the cultural life of the period. In Melbourne the Victorian Sculptors' Society was formed in 1948 as a revival of the 1930 organization, the Australian Sculptors' Society, which had been abandoned because of the war.

At that time the Sydney scene was dominated by a group of sculptors that included Lyndon Dadswell, Bim Hilder, Gerald Lewers, Tom Bass, Paul Beadle, Frank Lumb, Robert Klippel and Margel Hinder. The impetus to found a society aimed at promoting the cause of sculpture seems to have come mainly from Gerald Lewers. Preliminary meetings were held at the Lewers home in Murdoch Street, Cremorne, and led to an inaugural general meeting on Saturday, 10 February 1951 at 45 Seaforth Crescent, Seaforth. This meeting formally established the Society of Sculptors and Associates² and elected the following Executive: President, Professor Denis Winston; Vice-President, Lyndon Dadswell; Secretary, Paul Beadle; Treasurer, Gerald Lewers; Executive Members, John D. Moore, Charles Salisbury and Tom Bass. Additional foundation members were Syd Ancher, Bim Hilder, John Vonwiller, Owen Broughton, Arthur Baldwinson, Ivor Moffitt, Alison Duff, Frank Lumb, Robert Klippel, Joe Mason, Alistair Morrison and Anita Aarons. At least one person who attended the preliminary meetings refused to become a member because she maintained that some well-known woman sculptors were being refused membership on insufficient grounds.

The objectives of the new Society as stated in the Constitution were, and presumably still are, as follows:

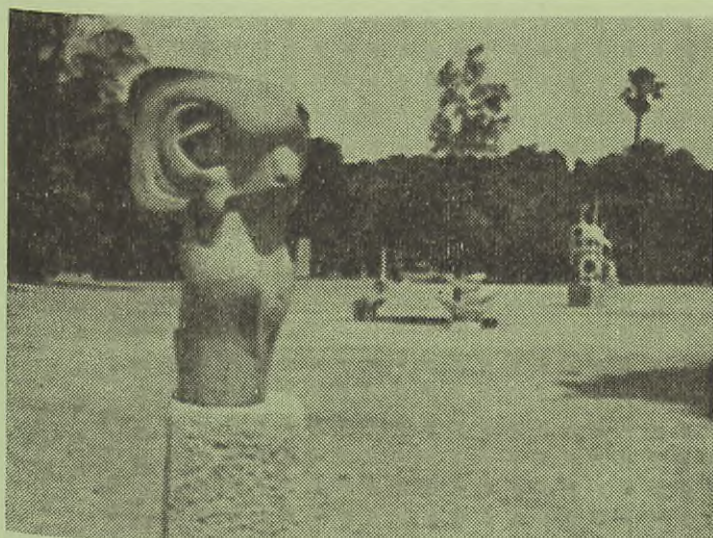
- To advance the understanding and appreciation of sculpture and to encourage the use and application of sculpture and its associate arts.
- To provide the means for creative work and study by members of the society.
- To establish, maintain and, as often as may be necessary, revise a Code of Professional Practice and Ethics.
- To print, circulate and publish bulletins, papers and books.³

The first exhibition by members of the Society under the title 'Open Air Exhibition of Sculpture'

¹These included Danila Vassiliev, Arthur Fleischmann, Bruno Simon, Tina and Julius Wentscher, Carl Duldig, Julius Kane, Vincas Jomantas, Andor Meszaros, Teisutis Zikaras, Berend van der Struik, Hermann Hohaus and John Dowie. Inge King and Clifford Last should be mentioned although they came to Australia for other reasons.

²Originally it was proposed that the name should be Society of Sculptors, Architects and Associates.

³It is interesting to compare these objectives with those formulated in 1954 by the Melbourne-based Centre 5 group. While they, too, expressed a concern with the immediate need for direct promotion, they showed concern for neither Clauses b or c. They tended to take a much more comprehensive view in relation to seeking the involvement of Government, State Art Galleries and architects. See Margaret Plant, 'Centre Five: A note on a Decade of Activity', pp. 103-112 in *The Gallery on Eastern Hill*, ed. G. B. Christensen, 1970.



GENERAL VIEW OF EXHIBITS IN THE SYDNEY BOTANIC GARDENS, 1951. WITH A WORK BY ROBERT KLIPPEL IN THE FOREGROUND

was staged as part of the celebrations surrounding the Jubilee of the Commonwealth of Australia and was held between 10 November and 31 December 1951, in the Sydney Botanic Gardens. It included thirty-four works by all of the inaugural members plus contributions from Leslie Goldsmith, Nancy Draffin, Keith Farlow, Kathleen and Leonard Shillam and Otto Steen. It was the first outdoor exhibition of sculpture ever staged in Australia. Denis Winston, the President, expressed in the catalogue his hope that it would prove 'an important stage in the re-emergence of sculpture from the seclusion of the studio to the bustle of everyday life in the public place. . . .'. The critic for the *Sydney Morning Herald*,⁴ was favourable without being enthusiastic: 'Decoration as such has blissfully disappeared, making way for uninterrupted linear rhythms. . . .'

He mentions the work by the other participants and concludes by saying that: 'All achieve a simplicity of balance with a certain economy of matter, an admirable discipline to have achieved in Australia. . . .'

Subsequently, several exhibitions were held at David Jones' Art Gallery and elsewhere and members actively participated in competitions for public sculpture. In 1953 Lyndon Dadswell won the commission for two large groups to be placed on the outside of the Commonwealth Bank in George Street, Sydney. Carried out in beaten sheet-aluminium it uses stylized shapes and human figures representing aspects of banking and was one of the earliest public examples of something approaching modern sculpture.⁵ The most important competition to involve members of the Society was The Unknown Political Prisoner Memorial sponsored by the Institute of Contemporary Arts, London, and organized to promote interest in contemporary sculpture. Fifty-six entries were received for the

national exhibition at the Art Gallery of New South Wales held in December 1952. Of the three winners, one was a member of the Society, Tom Bass, and a second, Margel Hinder, closely associated with it.

Today, after a period of inactivity, the Society has taken on new vigour and has established a permanent gallery called the Sculpture Centre, at 3 Cambridge Street in the Rocks area of Sydney. It is a useful, if not ideal, space for the exhibition of sculpture from a variety of sources, often giving opportunity to young artists. Special exhibitions and lectures are included. A sustaining grant from the Visual Arts Board has made it possible to appoint both a full-time Director and Secretary and to meet essential running costs. This has resulted in an enormous improvement in the quality and extent of the programme that could be undertaken and in much greater confidence and concomitant support from sculptors themselves.⁶ The Centre maintains files on many sculptors, including the majority of its members, and on the history of the Society's involvement with sculpture over the last twenty-five years. This material is made available to architects, potential patrons and people engaged in serious research into Australian sculpture.

To commemorate its twenty-five years of foundation, the Society plans to hold its '25th Anniversary Exhibition' on Tuesday 21 September 1976, which will include works from the first exhibition together with present-day works by the same sculptors. It will also make the gallery available for part of the Biennale of Sydney which is being organized to open on 11 November 1976.

⁶Membership currently stands at 149 comprising 62 Sculptors, 22 Associates, 41 Students, 6 Honorary and 18 Social Members. *Director's Report to Annual General Meeting 1976.*

Moorman and Paik in Australia

Daniel Thomas

Friday 19 March 1976, Sydney. Charlotte Moorman, her 'cello and her husband-manager Frank Pileggi, arrive from Honolulu. Lunch-time Press-conference at Sebel Town House, hosted by John Kaldor, patron of *avant-garde* art (whose previous projects for Australia were Christo's *Packed coast* (1969), Harald Szeemann's exhibition (1971), Gilbert and George, the living sculptures (1973), Antoni Miralda's *Coloured feast* (1973).

Kaldor introduces his art Project for 1976, financially assisted by the Visual Arts Board of the Australia Council. 'Charlotte Moorman, far-out 'cellist and originator of the New York annual *Avant-garde* Festival, and Nam June Paik, composer et cetera from Korea.'

At least, that is how they were described by the Institute of Contemporary Art, London, in 1968. Since then, Video Art has become a significant movement and Paik's pioneering of video is now stressed: a TV music exhibition at Galerie Parnasse, Cologne (1963), then, after his radio-controlled robot was made in Japan and brought to New York, he made, in 1965, the world's first 'personal' videotape. Paik, whose TV sculptures and videotapes were crucial for the Australian exhibition, is still a musician; in Australia he performed *avant-garde* pieces by various composers, just as Moorman did, and many of Moorman's performances were Paik's compositions. Beyond both video and music, Paik is a most subtle philosopher for post-industrial society: 'Now is the time for low-fidelity. Hi-fi is dead in music with Stockhausen and Cage, dead in marriage with Dr Kinsey, and dead in TV with me (Paik) and Mr Abe (Paik's technical collaborator).'

There is a useful account of Paik in Douglas Davis's *Art and the Future*, Thames and Hudson, 1973, and best for Paik and Moorman is Calvin Tomkins's article in the *New Yorker*, 5 May 1975, eventually to be published in a collection of profiles.

At the Sydney Press-conference Moorman performed Paik's *TV bra for living sculpture* (1969), in which closed-circuit TV puts the spectator's own face onto the miniature screens on each breast and then distorts the image with 'cello music. The aim is 'to humanize technology' or to eroticize it. It is a handy, portable piece, suitable for Press-conferences, and convenient for repeated performance; but *TV bra for living sculpture*, and Paik's *Concerto for TV 'cello* (1971) and *TV bed* (1972), the three pieces seen by most visitors in Australia, gave an inadequate impression of their art. Visitors were eager to talk with the work of art, Moorman was happy to talk back, and the resulting elementary art-apprecia-

⁴*Sydney Morning Herald*, 10 November 1951.

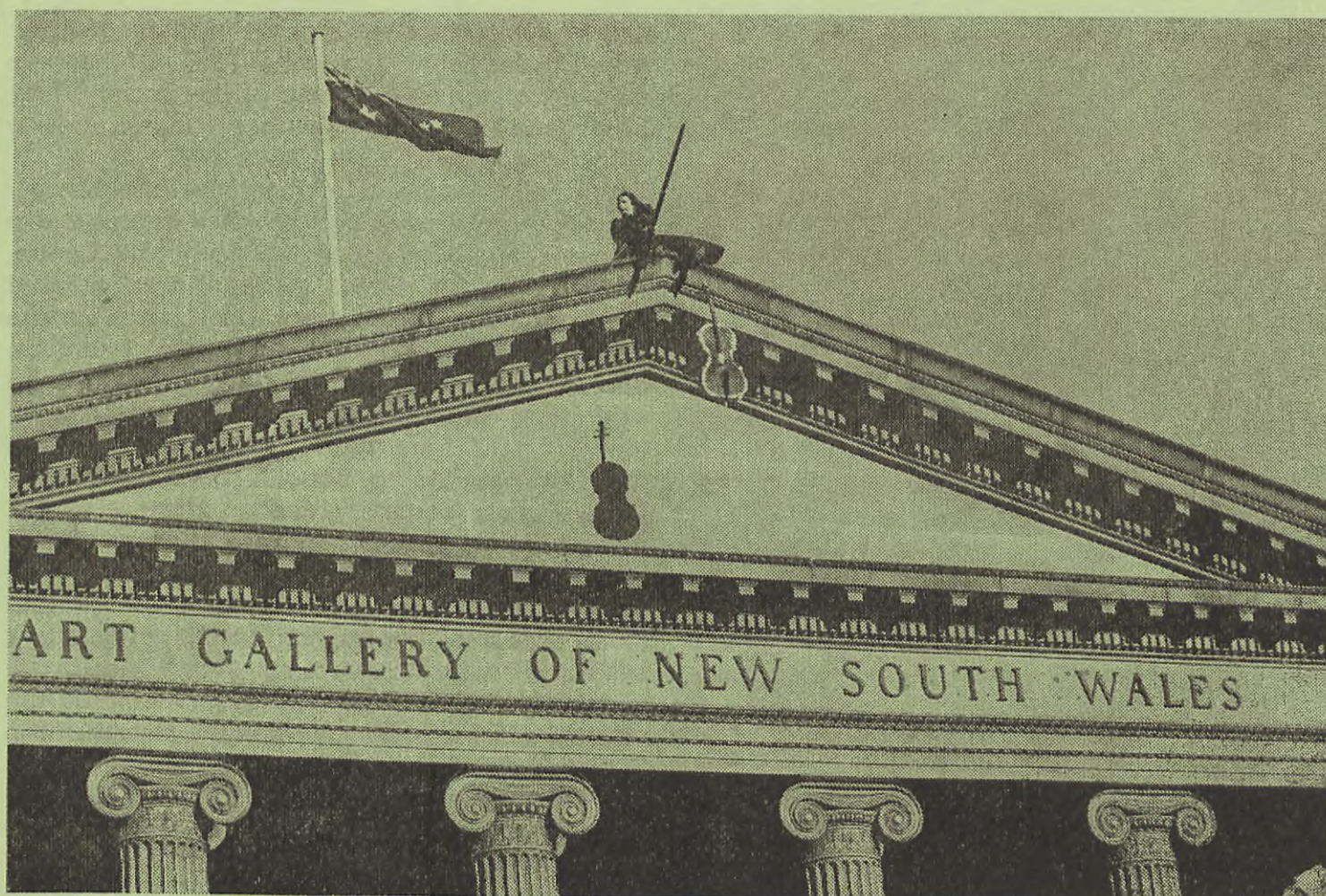
⁵In 1950 a modern work by Victor Greenhalgh was erected as part of the wall of the New Arts Building at Melbourne University but as a result of objection from the University hierarchy it was removed and destroyed in 1957.

tion seminar distracted from visual and mental contemplation of the strange music-sculptures. The non-talking pieces came off best.

Saturday 20 March 1976, Adelaide. Moorman, 'cello and Pileggi arrive for last week of the 9th Biennial Adelaide Festival of Arts. (Paik arrives Monday). Two rooms, air-conditioned for the occasion, in Art Gallery of South Australia, as one of the Gallery's four major festival exhibitions.

Permanent exhibits ready, much equipment lent by Sony-Kemtron: Paik's TV 'cello, made at Paddington Video Centre, Sydney, TV bed, made at Art Gallery of South Australia, *TV Buddha* (closed circuit, Buddha contemplating its own image in a spherical TV set), two sets of drawings by Paik, *TV bird* and *Self portrait* (both 1976); a group of photographs documenting their past performances, and a monitor playing videotapes of past performances. Press-conference: *TV bra for living sculpture* and *Concerto for TV 'cello*. Hostile questions from A.B.C. reporter, Moorman throws up; exhausted by Pacific jet-lag and a night carousing in Sydney with old friend Takehisa Kosugi, composer of two of her best pieces, who happens to be in Australia with John Cage and David Tudor as orchestra for Merce Cunningham Dance Company.

Sunday evening concert for Adelaide's art and music crowd, by invitation, to capacity of the small gallery. *Concerto for TV 'cello*. C. Moorman in drag (1973), by Jim McWilliams (Moorman in a Pablo Casals mask and evening suit, plays to a Casals tape). *Cut piece* (1963-64), by Yoko Ono, a one-time room-mate of Moorman (members of the audience, in turn, cut an evening gown off Moorman's body supervised by Art Gallery Curator). *Per Arco* (1963), by Giuseppe Chiari (intolerably amplified war-time sounds obtained from 'cello). *Infiltration - Homogen for 'cello* (1966) by Joseph Beuys ('cello in grey, felt costume-bag). *Instrumental music* (1965), by Takehisa Kosugi ('cellist's shadow cast onto paper screen, silhouette rapidly cut out by Kosugi himself, with scissors). *Chamber music* (1965), by Takehisa Kosugi (Moorman and 'cello enter large, quilted bag with many zippered openings, from which briefly emerge, between much heaving, the bow, the 'cello head, Moorman's mouth, her hair, buttocks, a hand, a breast, a foot; Kosugi meanwhile, apparently standing motionless, moves through ninety degrees and removes his jacket). Kosugi had come across to Adelaide ahead of the Merce Cunningham group; Moorman had not performed his pieces with the composer's participation for some years and was in high spirits. Two subsequent performances of his *Chamber music* in Sydney were more perfunctory, omitting the emergence of breast and buttock, yet, even so, casual Sunday afternoon visitors could interpret the piece as 'a woman in a sleeping-bag getting off with a 'cello'. Kosugi's *Chamber music* was a masterpiece, very Japanese in its bizarre perfection and discreet eroticism. Monday 22 March - Friday 26 March. Exhibition at Art Gallery of South Australia, with a daily performance of either *TV bra for living sculpture*, *TV bed* or *Concerto for TV 'cello*.



top

MIEKO SHIOMI'S 'CELLO CONCERTO PERFORMED BY CHARLOTTE MOORMAN
Photograph by John Delacour

above

CHARLOTTE MOORMAN ICE 'CELLO
Photograph by Matt Kelso

Monday 22 March, 7 p.m., Festival Centre, Adelaide. *Ice music for Adelaide*, by Jim McWilliams. Performed in an open-air garden outside a concert-hall where John Cage was giving a recital that very night. Naked except for corsages of flowers, Moorman played a 'cello made of carved ice, the music being the amplified sound of dripping water as it melted. Sydney performance later, indoors.

Tuesday 23 March, 2 p.m., Elder Park, Adelaide. *Flying 'cello* (1974), by Jim McWilliams. Moorman and 'cello swinging on separate trapezes, 'cello played when it passes within reach of Moorman. Not performed in Sydney.

Wednesday 24 March, 7 p.m. Festival Centre. *'Cello sonata* (1972), by Mieko Shiomi. Moorman, spotlighted on the roof of the building, holds 'cello suspended from end of pole for hour or more. Sydney performance later, in daylight.

Friday 26 March, evening. Second concert, Art Gallery of South Australia. Paik performs his own *One for violin*, a destruction, and *Springen* by Henning Christiansen, a piano piece. With Moorman he performs his *Variations on a theme of Saint-Saens* (1965), in which Moorman briefly interrupts her playing of *the swan* to submerge herself in a water-filled drum. *Chamber music* and *Infiltration* were repeated.

Thursday 1 April – Wednesday 7 April, Sydney. Exhibition at Art Gallery of New South Wales. In entrance gallery, larger space than Adelaide. Additional exhibits: posters and other documentation of past events, and the most spectacular of the permanent exhibits, Paik's *Video garden* (1974), an enclosed, darkened room in which twenty monitors, all playing Paik's colour videotape *Global groove* were surrounded by fan-blown palms and viewed from a catwalk above. It had been the star turn of the Sao Paulo Bienal, 1975. Two evening concerts, 1 April and 7 April, at Art Gallery, similar to Adelaide's but also including *Incidental music* by George Brecht, a tower of children's blocks built up by Paik until it fell onto the strings of a grand piano, and a piece by La Monte Young in which a live butterfly is released, *Touch poem* (1963), by Yoko Ono, an instruction to touch the people beside you in the audience, and Paik's *Sonata for adults only* (1965) in which Moorman's shadow is cast onto a paper screen from behind while she plays with interruptions for striptease removal of her clothing.

Friday 2 April, 5.30 p.m., Coventry Gallery, Sydney. *The ultimate chocolate experience*, by Jim McWilliams, an Easter piece in which Moorman and 'cello, nude but chocolate-coated, sit in a meadow of plastic grass and Easter eggs, until the chocolate melts from her body. The art students from Alexander Mackie College who were documenting the visit as part of their video course followed her to the shower.

Saturday 3 April, 3 p.m., Art Gallery of New South Wales. *Ice music for Sydney* (1972–76), by Jim McWilliams. The hour or more of near-silent music was visually outstanding in Sydney; the blue background to the stage set off Moorman's pink flesh, white carnation corsage and ice 'cello.

Sunday 4 April, 2.45 p.m., Art Gallery of New South Wales. Kosugi's *Chamber music*. At 3 p.m., Mieko Shiomi's *'Cello sonata*, Moorman seated on the peak of the pediment above the Art Gallery's classical temple-front and suspending her 'cello so that its shadow, cast by the low, autumn sun, swung slowly in the centre of the triangular pediment for an hour or more. This silent roof-top *'Cello sonata*, like the previous day's ice music, was greatly admired for its visual beauty by the large crowds who saw it. Paik, who had not previously seen Moorman perform this piece, was impressed with the extent of the repertoire written for her, and wondered if she needed him any more.

Sunday 11 April, 2 p.m., Sydney Opera House. *Sky kiss* (1968), by Jim McWilliams. The final spectacular, largely organized by Alexander Mackie College, where Paik and Moorman had given a week of talks to art students. Moorman, suspended by eighteen helium-filled balloons, for over an hour floated above the entrance to the Opera House, then drifted past the windows of the harbourside foyers, wearing a feathered cloak and head-dress and playing *Up up and away* on her 'cello.

Dusk on Sunday, a pilgrimage to Little Bay, the site of their friend Christo's masterpiece, the *Packed coast* (1969).

Monday 12 April 1976. Departure from Sydney for Guadalcanal, Solomon Islands, to make a video piece in the jungle.

Adelaide and Sydney in 1976 had not only Paik and Moorman but also Merce Cunningham's Dance Company with John Cage, David Tudor and Takehisa Kosugi as orchestra and *decor* by Robert Rauschenberg (for the masterpiece *Winterbranch*) and Jasper Johns. Such extraordinary quality in *avant-garde* art has seldom been seen in Australia, yet there were empty seats for Cunningham-Cage in Sydney (I believe there were packed houses later in Adelaide).

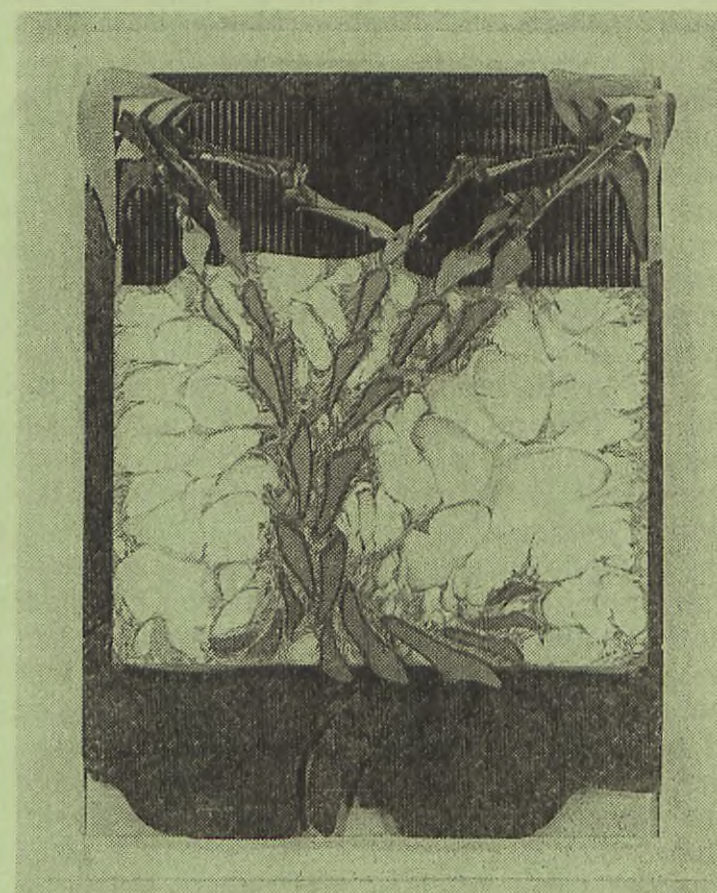
Although they were well-attended, more people could have come to the Paik-Moorman events. I do not know the contemporary music crowd in Sydney but I suspect few responded to the invitation. I do know that some Sydney *avant-garde* artists stayed away—they had seen Moorman in New York in the 1960s, she and Paik were art history. All right, so they are; they do seem to belong to that high-energy period of Happenings and Pop Art. The showy, theatrical pieces devised for Moorman by McWilliams do have a period-piece atmosphere but the cooler, more enigmatic pieces by the Orientals, Paik himself, Kosugi, Ono and Shiomi, are closer to the taste of the 1970s. In any case some of the pieces, Kosugi's *Chamber music*, Merce Cunningham's *Winterbranch*, are considered masterpieces of the recent past and one might expect masterpiece candidates to be checked out again even by those who know them already. Finally, Nam June Paik, whose radio-robot and similar technology-pieces are indeed very 1960s, has a mind that certainly did not stop there. He is thinking always of the future, and his sideways hints to the art students of Sydney probably opened their minds just as

much as Moorman's razzmatazz Opera House flypast got at a bunch of outback stockmen, in town for the Royal Easter Show. I watched them, determined to give nothing away, no scoffing, nor visible pleasure, but they did not miss a thing; they kept up front, watched, listened – and then pronounced: 'It makes you *think*'. Right on, stockmen!

Notices

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MICHAEL WINTERS GENESIS III
Construction, mixed media 122 cm x 91 cm
Victor Mace, Brisbane
Photograph by Arthur Davenport

Stelarc

Kiffy Carter

Little had been heard of Stelarc, an Australian artist living in Japan, since his event at the Pinacotheca Gallery, Melbourne, in 1972, and a brief surfacing in 'The Letters Show' at the Ewing Gallery, University of Melbourne, in 1974. However, since his departure from Australia in 1970, Stelarc had been busy with events in Japan, Germany, the United States of America and Mexico.

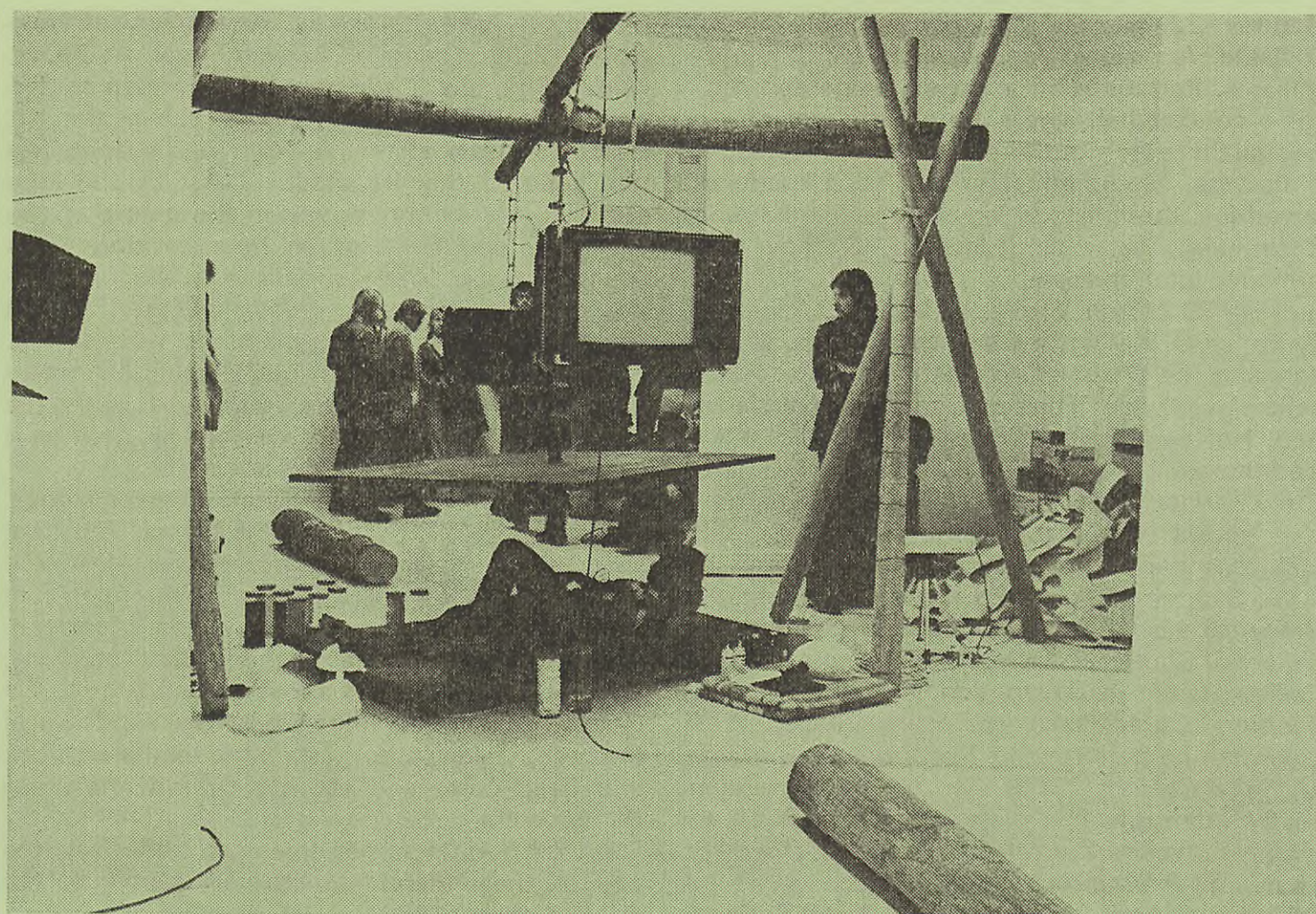
The presentation of 'Insert/Imprint/Extend – An Event for Amplified/Modified/Monitored Man', at the Ewing Gallery, in July 1975, was made possible by the assistance of the Victorian Ministry for the Arts as part of Arts Victoria 75 and the Visual Arts Board of the Australia Council.

Stelarc, as an artist, is concerned with man in relation to his environment – that is, the system of man and the system of the Universe. He is interested in externalizing internal forces and reifying those forces into an art work. He uses the body as a manipulative instrument and thus pushes beyond the framework of conventional art. Although Stelarc's method of working is not conventional, his conception of himself as an artist is. Just as the traditional sculptor may wish to find and reveal the form in the stone, in the same way Stelarc pursues the objectification of the essence of man.

As with all artists working in the area of Body Art and events, the documentation is eventually equated with the work; for this reason Stelarc is extremely zealous in the collection and presentation of photographs and data relating to the events. As with the artists referred to by Max Kozloff in his article 'Pygmalion Reversed', *Art Forum*, November 1975, this documentation seldom relates to the meaning or content. Instead, it deals almost exclusively with the facts or processes of the work.

The environment created in Melbourne comprised a structure from which was suspended a half-inch steel plate weighing 1,000 lb. An identical plate was positioned directly under the first, four inches above the ground, and with a distance of twenty-eight inches between the two.

A slim beam, strapped across the structure, bore two coloured video monitors, one at each end. Surrounding the main structure was an array of equipment and aids including cylindrical jars for the input and output of the liquid diet, a control panel for the amplification of the body sounds – movement of the heart muscle, pulse, heart-beat and biceps all hooked up to a bank of medical equipment, amplifiers and speakers, which

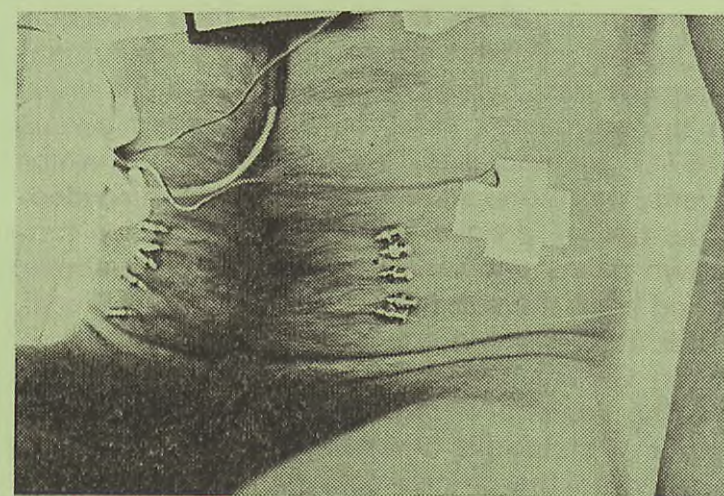


visually and acoustically monitored the body systems, two logs of wood, the ends sprouting a cluster of hypodermic needles soldered onto long wires, and two laser beams, standing like sentries, on either side of the slab.

Stelarc lay between the two slabs for ten days. In order to depersonalize his presence he did not speak or react for the duration of the work. The internal became the external and the human frame was extended into the environment. Stelarc's lungs, stomach and colon were relayed on the two monitors continuously during the day. These tapes had been made in Japan and were not played direct as many people thought. Stelarc directly controlled muscular contraction, the signals of which were further manipulated by him through the use of the control panel. Two rows of needles inserted into the abdomen and connected with the logs of wood symbolically tied the animate to the inanimate. Daily at 5 p.m. the laser beams were trained on two mirrors protecting Stelarc's eyes. Thus the receiver became the director creating frenzied patterns of light on the gallery walls.

The duration of the event was pivotal to the concept of the work, for it further depersonalized the artist and locked the human figure and its systems in a highly ritualized, schematic environment.

Very few Melbourne artists have become involved with Body Art with such fervour as have artists in America and Germany. Stripped of its context, Stelarc's work may appear as an exotic in the Australian scene. However, for the thousands who visited the gallery during the ten days, the event was a new, evocative and thought-provoking experience and, for many, raised issues and questions previously neglected.



ART

AND AUSTRALIA

Editor: Mervyn Horton
 Publisher: Sam Ure Smith
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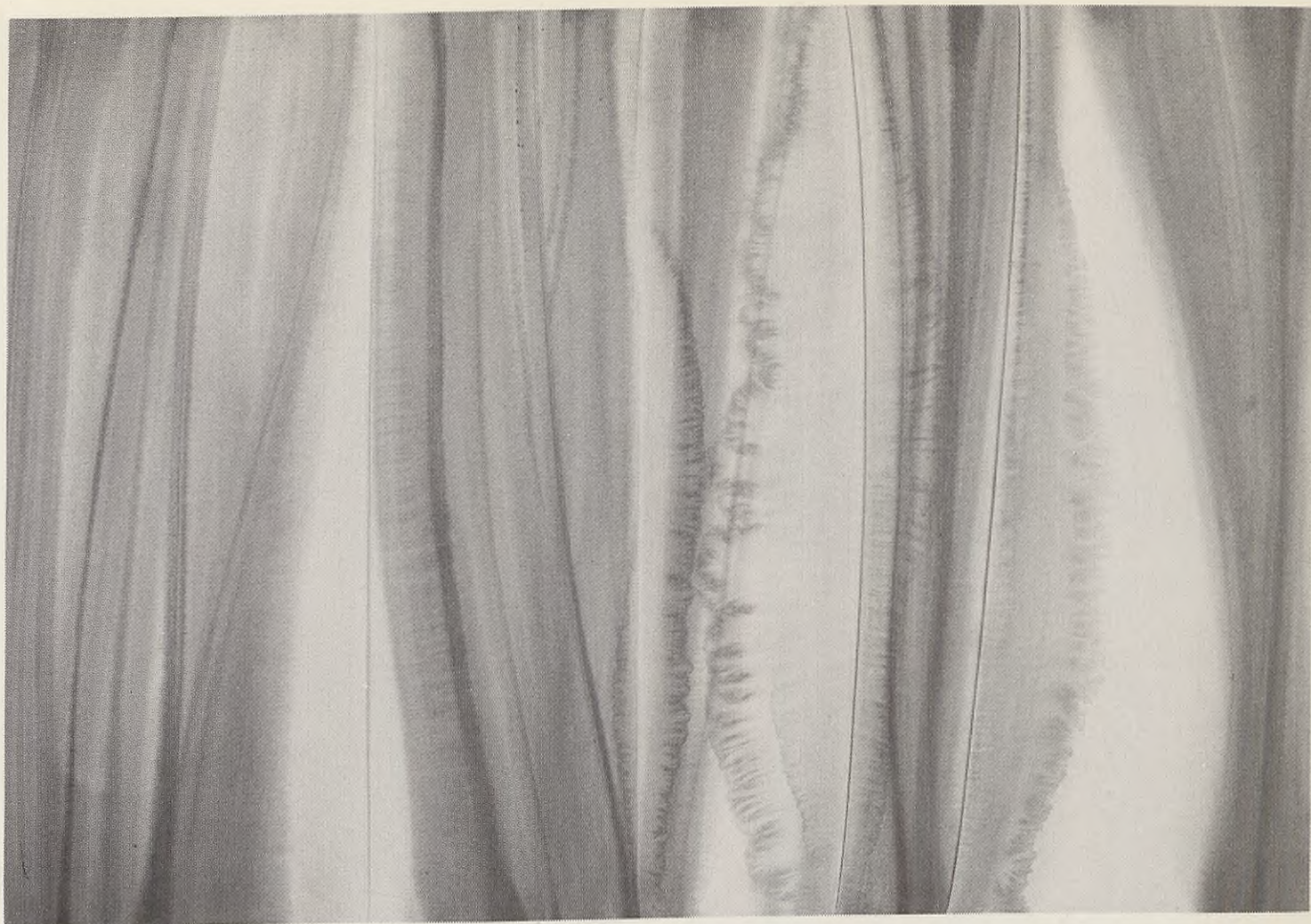
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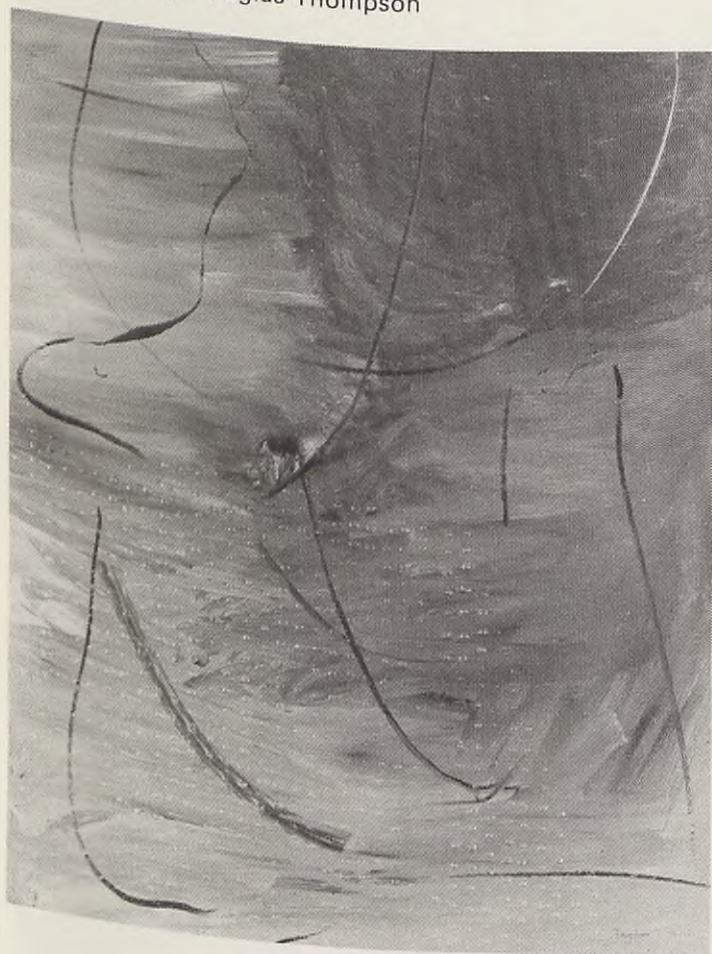
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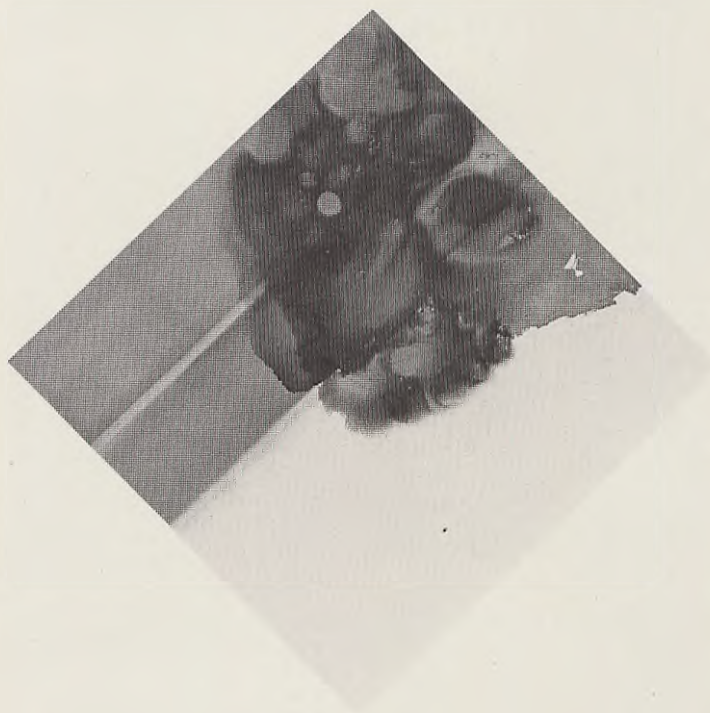
Exhibition Commentary



right
GUY WARREN QUATRAFOLD BLUE 1975
Acrylic on cotton duck 157 cm x 229 cm
Bonython, Sydney
Photograph by Douglas Thompson



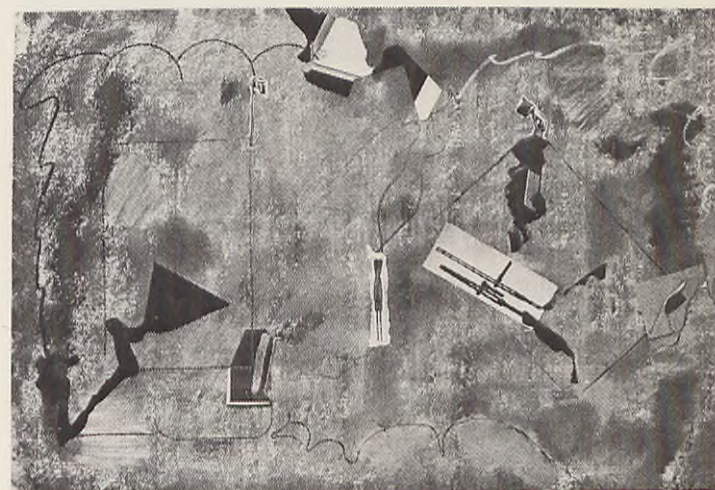
above
MICHAEL TAYLOR BLUE PAINTING 1975
Oil on canvas 137 cm x 107 cm
Coventry, Sydney
Photograph by Stan Goik



above
NEVIL MATTHEWS BOUQUET FOR YESTERDAY 2
(1976)
Acrylic on canvas 183 cm x 183 cm
Bonython, Sydney
Photograph by Douglas Thompson



above
RICHARD HAVYATT UNTITLED 1975
Pastel and collage on paper 53 cm x 77 cm
Abraxas, Canberra
Photograph by Ted Richards



above right
GRAHAM KUO PALINGO BLASSPATA 1976
Screenprint Edition 14 75 cm x 105 cm
Bonython, Sydney
Photograph by Douglas Thompson



above

JEAN BELLETTE WOMEN AT A TOMB
Oil on canvas 93 cm x 124 cm
Holdsworth, Sydney
Photograph by Douglas Thompson

top right

STAN DE TELIGA UP THE DELEGATE 1975
Acrylic wash and inks on paper 56 cm x 38 cm
Bonython, Sydney
Photograph by Douglas Thompson



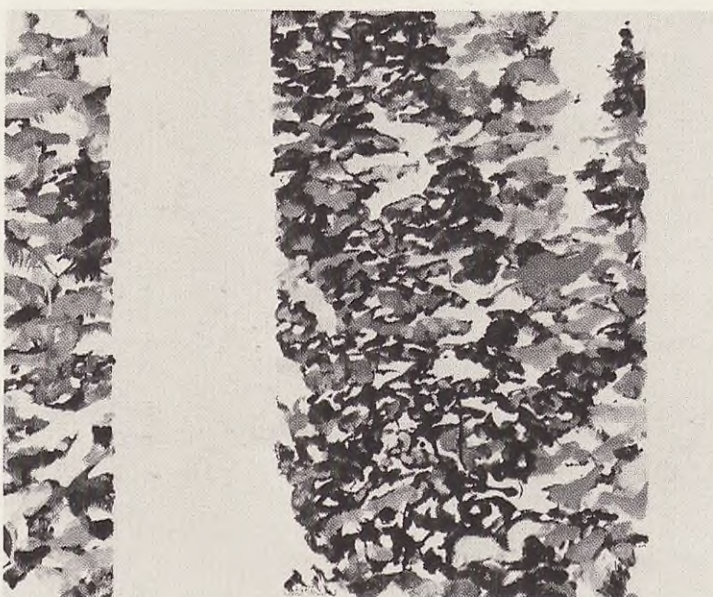
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JOHN NIXON CULTURAL CRITICISM AND SOCIAL PRAXIS (1975-76)
Art language work
Watters, Sydney
Photograph by John Delacour



centre bottom

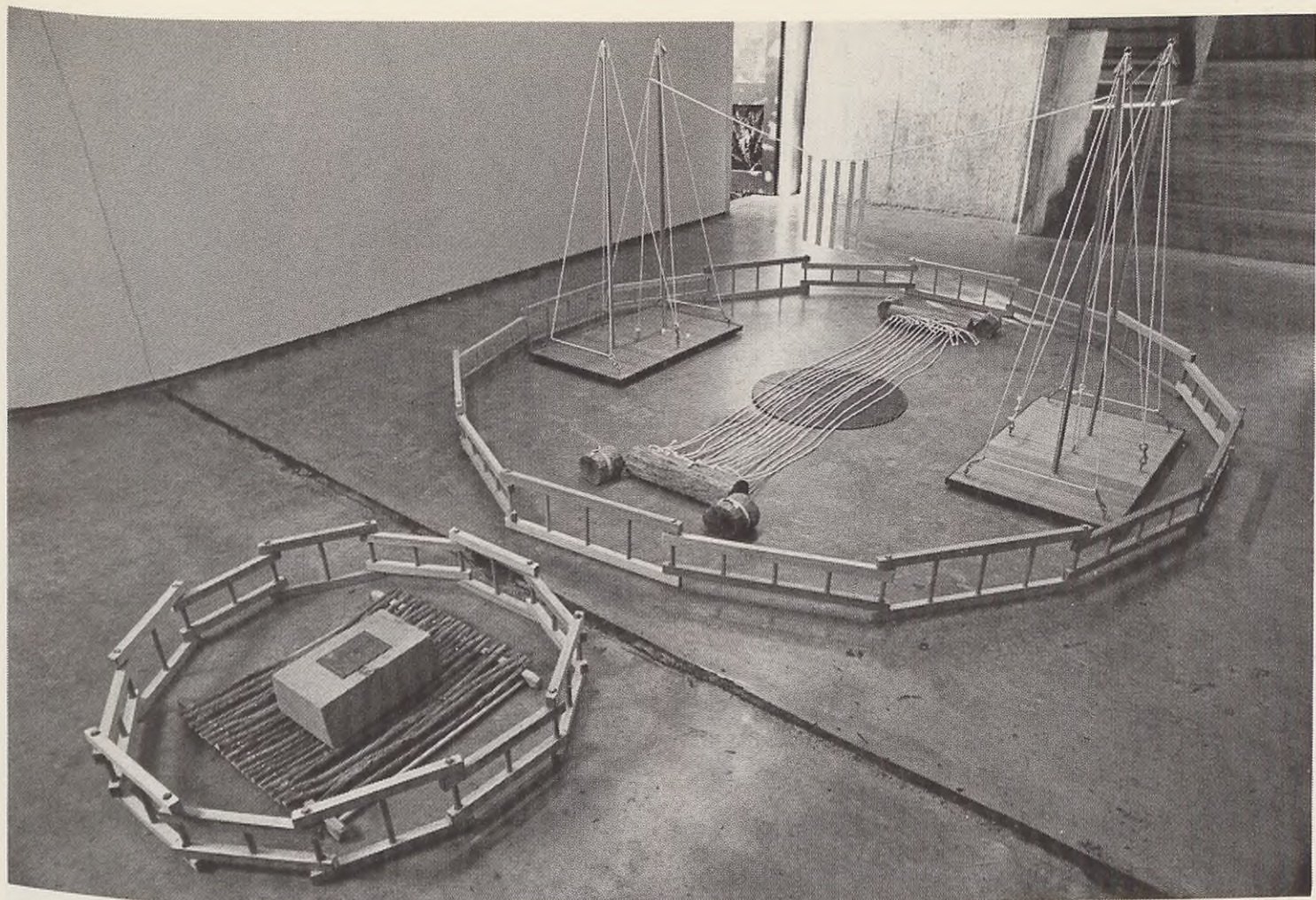
FRANK HODGKINSON BANKSIA SERRATA (1976)
Gouache 75 cm x 94 cm
Victor Mace, Brisbane
Photograph by Arthur Davenport



bottom right

BERNARD SAHM OTHER SELF 1976
Ceramic 85 cm and 113 cm
Watters, Sydney
Photograph by John Delacour



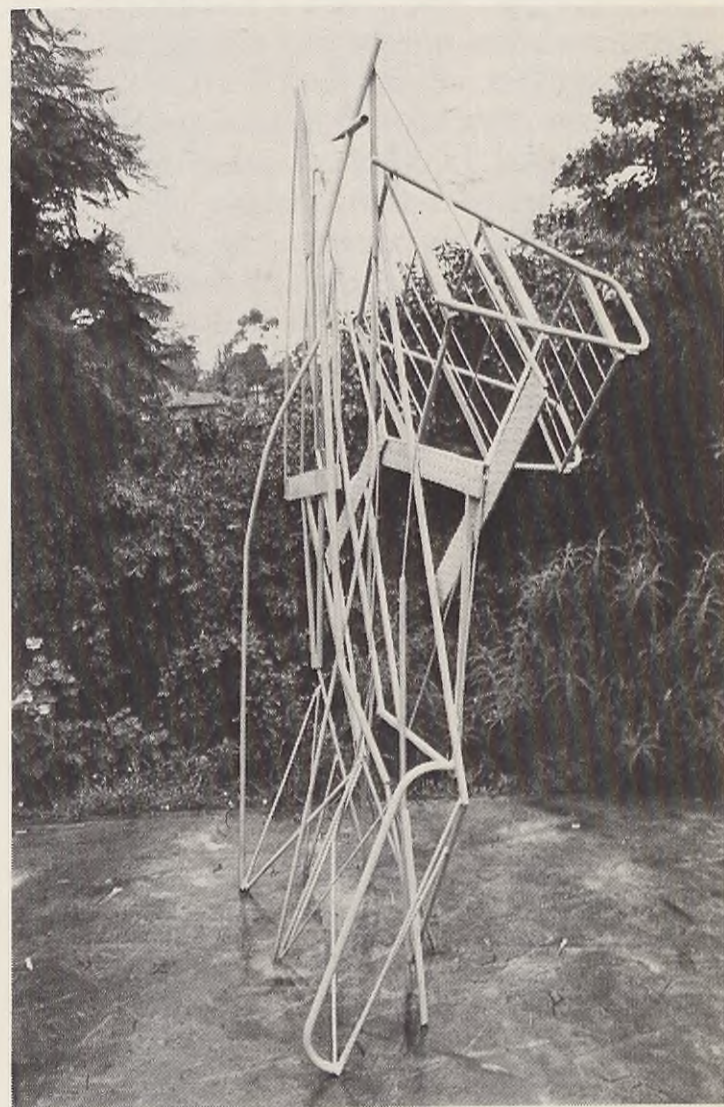


left

JOHN ARMSTRONG CIRCUS (1975)
Mixed media 250 cm x 350 cm x 180 cm
Watters, Sydney
Photograph by John Delacour

below

IAN McKAY MARIONETTE V (1975)
Steel painted ivory 270 cm x 165 cm x 120 cm
Komon, Sydney

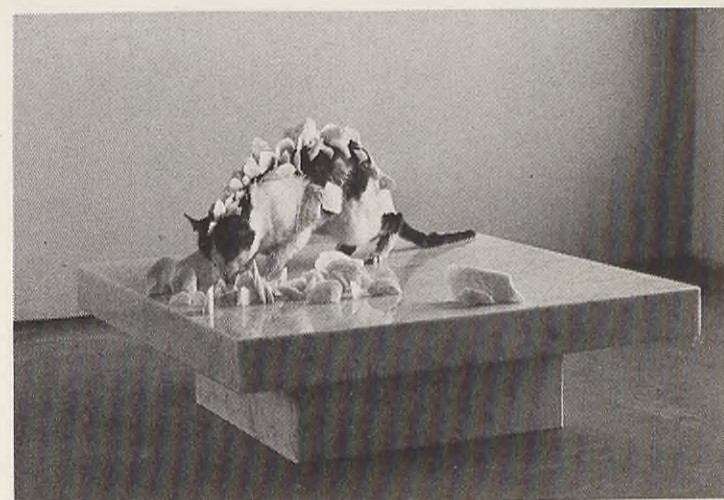


above

ALLAN MITELMAN UNTITLED 12 1975
Mixed media on paper 56 cm x 76 cm
Macquarie, Sydney
Photograph by Douglas Thompson

right

GEOFFREY PROUD CAT (1976)
Mixed media 76 cm x 76 cm x 53 cm
Watters, Sydney
Photograph by John Delacour



Adelaide Scene Festival of Arts 1976

Stephanie Britton

It must have been a nostalgic moment for John Cage when the first catcall rang out during his performance at the Adelaide Festival Theatre. The steady shuffling of indignant, departing feet, too, took him back, no doubt, to the good old days of 'épater le bourgeois' – Adelaide audiences do not normally behave this way and when Merce Cunningham and Dance Company also provoked a somewhat mixed reaction one began to appreciate one of the facts about Arts Festivals in that city – that they attract a non-specialist audience. As the Festival progressed it became apparent that, despite the policy of the Dunstan government to promote art in public places and that of the artistic director, Mr Anthony Steel, to create a Festival 'for the people', the Festival was aimed, as all arts festivals tend to be, at a specialist audience.

However, the quantity of art of various kinds staged in the public arena was unprecedented in Adelaide's history: sculpture on North Terrace, Philip Morris on the Plaza, Charlotte Moorman in the park, Marilyn Wood and colleagues all over the place. One can only hope that the policy will be as energetically pursued next time. The weather at least smiled upon the idea.

The three exhibitions staged by the Art Gallery of South Australia within its walls contained, not surprisingly, the major share of the serious visual art of the Festival. Sculpture from Thailand, Fernand Léger and a sixty-piece preview of the National Gallery collection made a well-balanced and varied threesome with enough substance to make a season ticket an obligatory investment.

The importance of the Thai sculpture as an introduction to the art of that region was underlined by excellent catalogue presentation, material for which was originally written for the American touring exhibition in 1972 by Theodore Bowie, A. B. Griswold and Prince Subhadradis Diskul. Negotiations for the Australian show, which is a slightly different selection, were made directly by

the Visual Arts Board with the Department of Fine Art in Bangkok.

Even without the benefit of the scholarly notes, however, the Thai images make themselves understood to a large extent as religious images, which function very much like those of the Western religious tradition. The Buddha image is portrayed in a number of prescribed postures, seated, standing or, less often, walking and is used as an aid to meditation and a state of tranquillity as well as an object of reverence. Represented in the exhibition were examples of eight of the stylistic changes characteristic of Thai sculpture and ranging from the sixth to the eighteenth century, from an early, Indianized style to one more solid and square-cut.

The smooth, gilded bronze of the Thai works left one unprepared for the brutal vigour of Rodin's *Jean d'Aire* in the nude, a full-sized study for one of the Burghers of Calais, which, along with a small maquette of the group and two of the other full-sized figures, was a powerful start to 'Genesis of a Gallery' from the Australian National Gallery, Canberra. Together with the Bacon triptych they tended to dominate the show through sheer, rude energy and, in the latter, the deeply layered implications of schizophrenia, private and collective. Bringing home a Bacon must be one of the less hazardous excursions for a collector due to Bacon's enormous output, uniformity of quality and obsessive use of a few themes; this example conforms in all respects to his general canon of excellence.

The National Gallery's Tiepolo, in my opinion, should have been hung on the ceiling but was otherwise a diverting pleasantries from this master virtuoso.

One of the surprises of the collection was the group of four Constructivist sculptures by Georgii and Vladimir Stenberg, made in 1921.

The large figures from Nigeria and Lake Sentani (New Guinea) respectively are probably some of the best of their kind extant, and were supported by some smaller gems from Africa, Meso-America and the Pacific.

The Chuck Close portrait began to pall on me after only a few viewings; the John Mandel diptych is an 'aesthetic' extension of super-realism of an inconsequential kind.

Apart from a turgid Arthur Boyd and a generally unimpressive Australian contingent there is enough substance on show

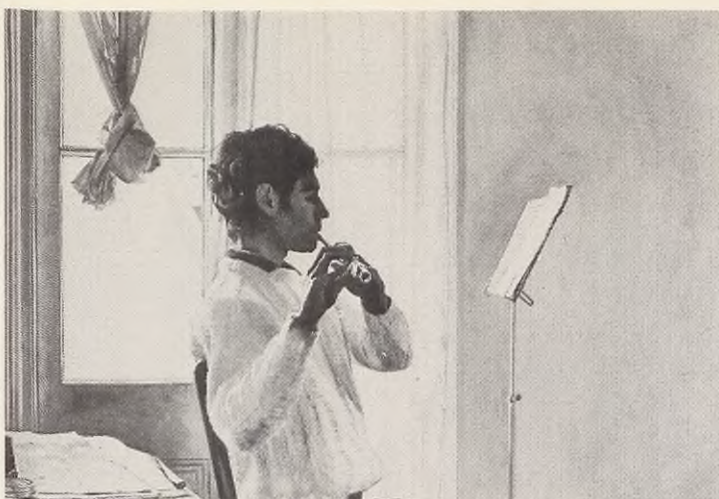
here to bode well for 1980 when all will be revealed.

A curious side-effect of seeing the Stenberg pieces was the comparison they afforded with their present-day descendants, the thirteen Australian sculptors on North Terrace in another exhibition organized by the Art Gallery of South Australia. Sadly, the juxtaposition was not a flattering one. Where the Russians achieve a glorious sparseness and clarity of intention the large, steel monuments outside seemed clumsy and to suffer from the after-taste of Academy.

It was, however, delightful to see large-scale sculpture in the open in any quality and with more airings like this perhaps some of the weaknesses may be more critically examined. Bert Flugelman's *Knot* soared above the rest more like the lotus-posturing Buddha than a lump of steel, and David Wilson, Ian McKay and Bill Clements provided other highlights.

Moving to the Philip Morris exhibition on the Plaza of the Festival Theatre, the opportunity to view large works across the vast spaces became advantageous for some of them, such as those of John Firth-Smith. Despite the gloomy predictions of the purists the rest emerged, in my opinion, with no destructive effects from the lack of walls and artificial light. For me, the rather patchy standard of the work was compensated for by the pleasure of the open-air situation.

Still on the Plaza, the after-the-theatre event put on by Marilyn Wood, an impossible mixture of goonery and misunderstood 'modern dance' done to the random tinkling of glass chimes, was saved in grand fashion by a brilliant series of interspersed shadow-plays by Noel Sheridan where vast, crisp, black figures performed electrifying rituals. The Experimental Art Foundation, where Sheridan is secretary, put on a documentary show about Merce Cunningham and Dance Company as its Festival attraction. This was a valuable corollary to the performances themselves including as it did a video series made for American television in which Cunningham talked about many of the works performed in Adelaide. It was fascinating to see John Cage (who has taken on the aspect of a kindly guru) 'accompanying' some of the dances at the piano, but the strength of the Cunningham opus has, without doubt, lasted the years and constituted probably the outstanding visual experience of the Festival.



above left
BRIAN DUNLOP FLAUTIST
Gouache 47 cm x 69 cm
John Martin, Adelaide

above
CLIFTON PUGH TWO GRASS OWLS 1976
Oil on board 36 cm x 48 cm
Greenhill, Adelaide
Photograph by Donald A. Gee & Partners



left
NOEL COUNIHAN SELF PORTRAIT 1975
Oil on board 67 cm x 84 cm
Osborne, Adelaide
Photograph by Donald A. Gee & Partners

below
RAY CROOKE ROME 1975
Acrylic 38 cm x 45 cm
Greenhill, Adelaide
Photograph by Donald A. Gee & Partners



A show that added a much-needed leavening to the Festival mix was 'Contrasts', a three-part exhibition from London comprising a survey of jewellery design from 1850 to 1930, a show of thirty examples of British painting of the same period, and 'Plastics' from 1900 to 1969 compiled by John Jesse, the last particularly interesting as a new area for collecting.

In the commercial galleries there were the usual war-horses with one or two exceptions, notably 'The Art of Poland' at the new Gallery International, which included some excellent prints and, at Andris Lidums, 'Hoshi and the Japanese Print Artists' compiled by Impressions Gallery – a demonstration of decorative art *par excellence*. The Contemporary Art Society had 'Thinking on Paper', comprising drawings by Australian artists, and Sydenham Gallery 'Some Forgotten Some Remembered', a survey of early South Australian women painters. At the Jam Factory the Craft Authority presented a most delightful show of 'Bags and Baskets' from Australia and the South Pacific. To this heady brew was added Charlotte Moorman, her TV cello *et al.*, suffering, like her material, from jet-lag but stoically going through her paces at the Art Gallery of South Australia and at the Festival Centre in a laudable attempt to make Adelaide where it's also at.

below
DAVID WILSON SHELTER (1975)
Steel 230 cm x 190 cm x 300 cm
Contemporary Australian Sculpture Exhibition
Photograph by Colin Ballantyne & Partners



Léger: A Dilemma Unresolved

Robert Smith

The Léger exhibition, shown at the Adelaide Festival and also in Sydney and Melbourne, is among the few one-man shows by major modern masters to come to this country. South Australian critics tended to treat it as a demonstration in practice of the ideas of Cubism and other subsequent movements. Not only does this overlook Léger's serious objections to Cubist theory and practice: it also bypasses the plastic and intellectual experience of the exhibition itself. That is a serious matter, for it suggests uncritical acceptance of a current trend substituting pretentious verbal constructions for the direct artistic experience. Léger was himself scornful of the tyranny of conceptual categories, working as it does against the free operation of perception.

In an earlier period of modernism it was claimed that the (supposedly) Renaissance tradition gave literary content precedence over artistic qualities. This was true enough in so far as it applied to a debased academic version of that tradition. Its error lay in failure to challenge the implication that vulgar and sentimental late academic art was equivalent in any way to works of the Renaissance period. Renaissance art, by contrast, achieved much more than mimesis and anecdote, and was capable of great intellectual complexity, allegorical profundity and formal innovation. The achievements of the modern movement are now being trivialized, just as the reactionary academic establishment trivialized the art of the Renaissance.

Léger in fact had his own theories. He aimed to reconcile art with the mechanical and technological revolution, of which he was intensely aware. Although seeing the 'mechanical element' as a means and not an end in itself he was confused about what the aims of modern art might be. His attachment to the political left was inspired mainly by a personal sentiment in favour of the earthiness of common

man. In attempts to come to terms with modern life he was unable to differentiate clearly its positive and negative aspects. Apart from a general statement blaming the social order because great modern works have not 'made their way among the people' he seems to underrate changes in the economic, social and political spheres at least as momentous as those in technology. In fact his theories, including that of the 'machine aesthetic', are dogmatic, incoherent and unpersuasive.

What does all this mean in terms of his work? It is an axiom of studies in any of the arts that there is no necessary correlation between successful art and the soundness or otherwise of its aesthetic theory. The Léger exhibition demonstrates the validity of this observation. After a temporary doctrinal denial of the early lyricism seen in works such as *Bridge* (1908?) and *Smoke* (c.1910) he turns in practice to preoccupation with efforts to reconcile modern style with human values. In effect this often amounts to the arbitrary introduction of lyrical and sensuous factors into compositions fundamentally based on the 'mechanical element'. There is little evidence of the new subject-matter he claims as appropriate to the mechanical/scientific age. He used mainly conventional subjects, striving to give them not only his proclaimed mechanical reality and concomitant social relevance, but also an appeal to the senses. The greater political awareness of his late period failed to resolve his dilemma, and concessions to significant subject-matter amount to no more than a shift of emphasis. Various phases of his development can be seen throughout the exhibition, revealing a persistent obsession with the relation between line, form (in the sense of volume) and colour. These he considered the basic elements of art.

There is a conscious avoidance, however, of any effect of spatial illusionism. Line is asserted as line, modelling subjugated to outline, and perspective negated or reversed, while colour is treated as autonomous – in its more schematic manifestations with singular lack of pictorial success. In practice, colour is not an element in his later work so much as a gratuitous addition. Léger has this rejection of illusionistic naturalism in common with the modern movement generally. Like so many of his contemporaries he was determined to avoid not only 'beautiful' subject-matter and sentimental themes, but the techniques which sub-

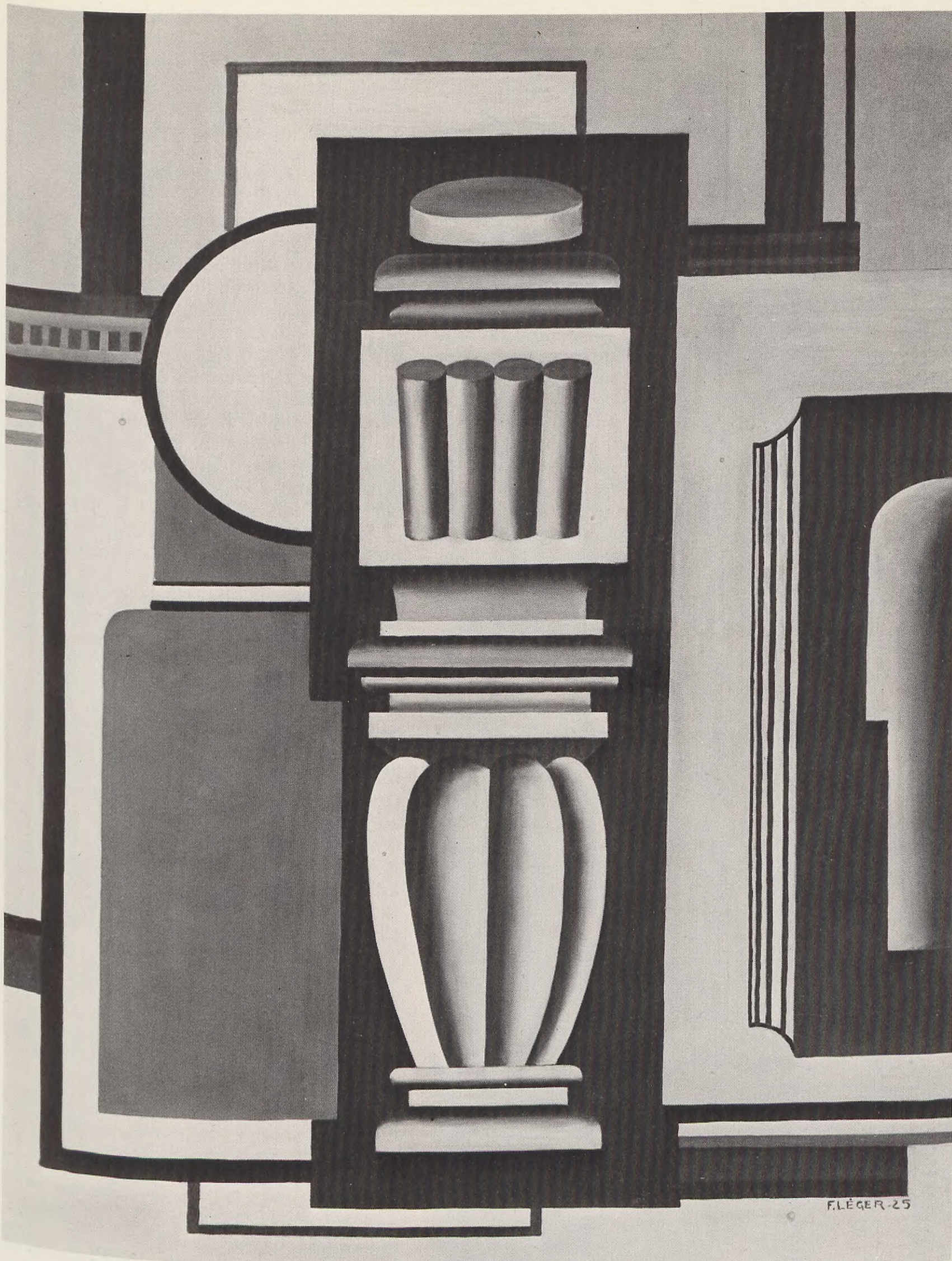
served them. What he contributes personally, apart from an affirmative attitude to life – which is rare enough – is a strong and distinctive style expressing his bluff and rugged outlook. It is a style well suited to his vision of a new, collective and social art.

One merit of this exhibition is that in it we can see Léger using his style to feel his way into themes. The ruggedness of the style allows him to regard a work as finished while it still bears the evidence of its pictorial evolution. Despite the visual carrying power of the majority of works, many of them repay close examination for this reason. We can witness Léger's struggle to achieve compositional, thematic and sentient unity while holding at bay any suggestion of spatial illusion or programmatic subject.

Léger's early architectural training was no doubt a contributory factor in the formation of his mode of expression, which has so strongly influenced modern two-dimensional design. His achievements of creation and influence are assured of lasting recognition in spite of occasional incongruities such as quaintly outdated metallic mechanized figures – reminiscent as much of the Tin Man in *The Wizard of Oz* as they are of Rossum's Universal Robots in the Capek brothers' play of that name.

A weakness of touring exhibitions is that they cannot include large-scale monumental works, so we are deprived of the experience of Léger's public murals. Even these, however, do not really fulfil the artist's social aims, for they are essentially prestige works rather than making their way 'among the people'. This inability to achieve a broad public function for his art is only slightly mitigated by Léger's forays into cinematic design. Ironically for an artist who later joined the French Communist Party, one of his major private commissions was the decoration of an apartment for the young Nelson Rockefeller.

The problem of successful, popular public patronage remains universally unsolved. In Australia this is despite well-meaning efforts by the recent Labor government. Its relatively enlightened cultural policies failed to create the rigorous incentives that distinguish public patronage from government handouts. Léger had the incentives, tempered only by misconceptions about Renaissance art that inhibited his full acceptance of tendentious subject-matter. He lacked the genuinely public patronage.



FERNAND LÉGER THE BALUSTER 1925
 Oil on canvas 129 cm x 97 cm
 The Museum of Modern Art, New York
 Mrs Simon Guggenheim Fund, 1952
 Photograph by Geoffrey Clements

Consenting to do it in Public – Hajek's Environmental Sculpture for Adelaide

Graeme Sturgeon

Sculpture has always been the poor relation of Australian art, seldom regarded as more than innocuous decoration for private or public spaces and rarely attempting anything more ambitious than the ubiquitous marble nymphs and bronze politicians. Monumental sculpture consciously integrated with architecture has always been a rare occurrence and even less often successful.

In 1901 in an effort to inject a little style, a little grandeur into Melbourne's civic spaces, Charles Summers junior, who had lived for the greater part of his life in Rome, surrounded by the sculptural and architectural wonders of centuries, produced a comprehensive plan for the establishment of an extensive area of combined formal garden and monumental sculpture. One suspects that his suggestion for this 'monumental zone' was not entirely altruistic but his proposal was almost certainly the earliest attempt in Australia to enlarge the scope of sculpture by making it a significant part of a total environment and would have added dignity and variety to an otherwise undistinguished arrangement of formal gardens.

Now, seventy years later, as part of the Adelaide Festival Centre another attempt is being made to use sculpture to enhance a large public space, this time by the Czech-born artist-designer Herbert Hajek. Although quite unknown beyond a small circle of European architects and designers, Hajek has established a reputation working in an area which is perhaps best described as non-functional architecture. Between 1965 and 1970, in the Student Union refectory at the University of Saarbrücken he carried out a typical work, which is probably his finest achievement to date. It is a spatially complex and visually stimulating amalgam of architecture and sculpture that has most satisfactorily bridged the gap between these two disciplines. He has not always been so successful, however, and some of his efforts have been little more than tidy and brightly coloured cosmetic embellishment for dull architecture.

In 1973 Hajek was invited to Adelaide to examine the plaza adjoining the Festival Theatre and to spend some weeks actually working with the architect. This was essential since already existing or projected and unalterable architectural features imposed considerable limitations upon his freedom. These included an eleven-metres-high exhaust tower,

necessary to carry off fumes from the car park and the Festival Theatre, and the octagonal motif already extensively used throughout the complex. This design unit is so dominating and visually active that it becomes an almost insuperable task to add anything further to areas where it is already in use without totally losing control.

The site to be used extends the present plaza up to the northern façade of Parliament House and the nearby railway station, creating an additional two acres of space accessible to a variety of public uses. Open to the great uninterrupted expanse of sky, the plaza spreads around the various theatres and flows down to the lawns flanking the river Torrens.

Already, without further embellishment the plaza has a special air and gives the visitor to the Festival Theatre a sense of occasion and a feeling of expansive well-being. Hajek's problem was to find ways of enlivening this large, open space in such a way that the existing features could be incorporated successfully into the whole. The problems faced in attempting to create a symbiosis of architecture and sculpture are so very complex that, since the emergence of an engineering architecture oriented toward standardization of components and dominated by the demands of a material-production-speed-plus-economy philosophy, the opportunities for the integration of sculptural elements of any kind have diminished to almost nothing. In this particular example the difficulties were less acute because the given conditions plus the intentions of the artist defined a solution that inclined more to a decorative addition to the architecture than to an independent and assertive sculptural statement.

Neither architecture nor sculpture, but influenced by the size of one and the freedom of the other, the design grew from the artist's own preoccupation with the pictorial possibilities of three-dimensional geometric solids painted in flat primary colours, the existing architecture, and the financial limitations. As designed, the project has been seen as some kind of walk-in sculpture but this is true only to a limited degree. Hajek's approach has been fundamentally that of decorator, adding colour and shape rather than manipulating form. Given the daunting limitations and the overpoweringly sculptural quality of the theatre shells, perhaps he chose the wisest course, but the net result has been a design that is irritatingly busy, that

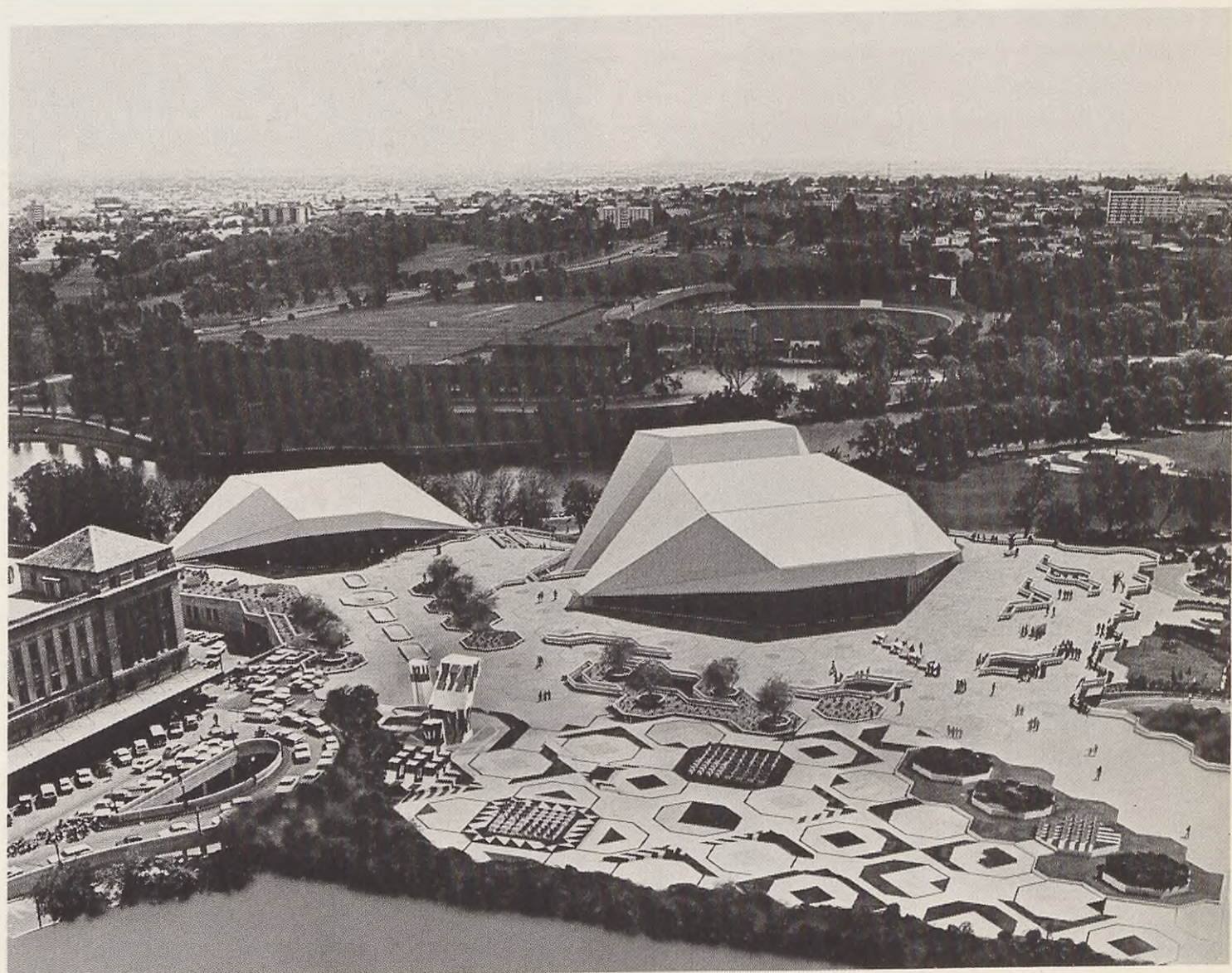
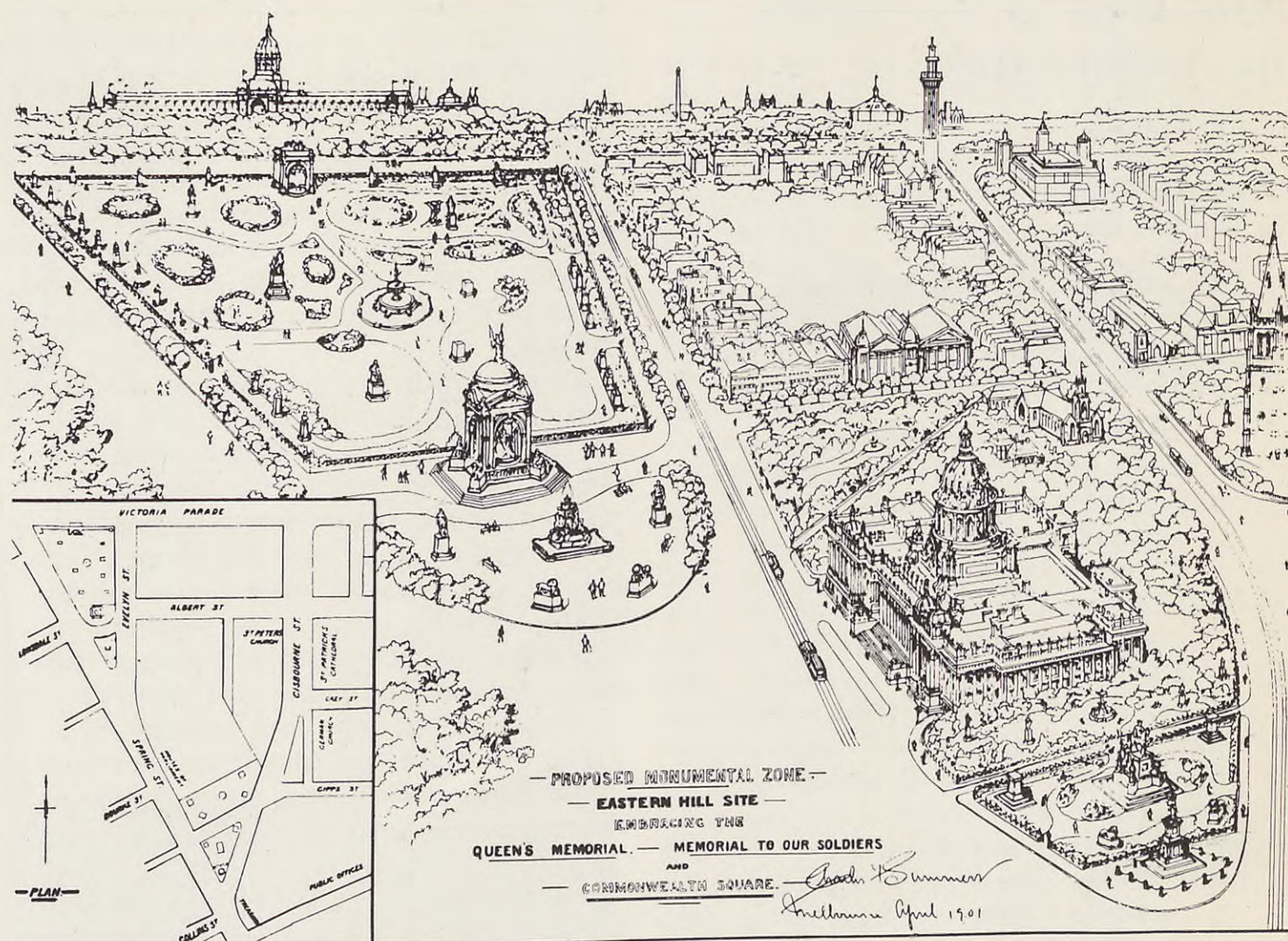
ignores its immediate surroundings and fails to give enough consideration to the primary function of the area: that is of providing a recreational area that, while visually stimulating, is comfortable to use during all except the most unpleasantly extreme conditions.

Hajek's proposals will add colour and variety and give the kind of exciting, if frantic, visual complexity usually associated with shopping areas crowded with competing advertising signs. Originally, he had intended to include a series of linked pools and a number of fountains but it was pointed out that such an extravagant expenditure of water could hardly be supported during one of Adelaide's protracted dry periods, and he reluctantly abandoned the idea. This was unfortunate because amongst criticism already directed at the design is that extreme climatic conditions will inevitably mean that for much of the year the plaza will be at best uncomfortable, at worst unusable.¹ Admittedly, the task of devising a plaza design appropriate for all seasons is not easy but to make no provision of any kind for shelter from sun, rain or wind shows a somewhat cavalier preference for form at the expense of function. To date the project is still only a design and therefore not beyond the possibility of making some modifications but, since they would significantly impinge upon the artist's present concept, it seems most likely that the design will stand and that Adelaide in the 1970s will fare little better than Melbourne did at the turn of the century. A fine and rare opportunity to create a significant sculptural ensemble will become either an enfeebled paraphrase of the original concept or a colourful but expensive white elephant of limited use to the community that it was supposed to serve.

¹Between May and September Adelaide has rain on an average of every two days and, in summer, temperatures exceeding 30°C occur in the ratio of one day in three.

top right
CHARLES SUMMERS A PROPOSED MONUMENTAL ZONE - EASTERN HILL SITE 1901
Reproduced from *City of Melbourne Proposed Monumental Zone* by courtesy of the Mitchell Library, Sydney

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



The Urban Environment: The Role of Sculpture in Architecture

Art Brenner

This article is based in part on a previous article by Art Brenner that appeared in *Leonardo*, Vol. 4, 1971, page 99, published by Pergamon Press Ltd.

The rapid increase throughout the world in the rate of metropolitan growth demands recognition of the vital need to balance the elements of the construction equation. 'Man cannot plan the world without designing himself' said an architect,¹ whose thought was underscored by Winston Churchill: 'We shape our buildings and afterwards our buildings shape us.'² The environment created by man's actions moulds profoundly the very form and spirit of our culture: our living, labour, leisure.

'If the materialism of our civilization

accounts for the materialism of our architecture, it does not justify it.'³ Thus pressures for new construction and renovation of the urban scene have all too often resulted in *quantitative* solutions alone. A broad humanist view is required to make the environment a dynamic and satisfactory part of human existence. It is within such a *qualitative* scheme that urbanists and architects will enlist sculptors and other artists in a concerted effort to concretize man's images and dreams.

In past centuries the alliance of sculptor and architect was the source of a public art that greatly enriched the visual arena. Yet modern sculpture as a positive element in the environment appears to be either neglected or misunderstood. This is all the more strange since the architect shares with the sculptor an aesthetic based on their common origins as craftsmen in wood and stone and on their mutual involvement with volume and form, structure and plastic relationships. Since both work in real space, their concepts and the terms used to express them are quite alike: they speak much the same language. Tales from antiquity and records from the Romanesque and Gothic periods indicate that generally sculptor and architect were often one and the same. The work during the Renaissance of such prominent sculptor-architects as Brunelleschi, Filarete, Michelangelo and Michelozzo is further evidence. After that period, however, art and architecture in Europe and elsewhere tended to diverge – a gradual process in which sculpture came to be used primarily as ornament, lacking vital content.

This period also dates the beginning of modern science that provided the base for the industrial revolution in the eighteenth century. Whether there is significance in the coincidence of the alienation of sculpture from architecture and the alienation of man in technological society is an intriguing question.

A clue might be found in anthropological studies that indicate that primitive man structured his society to provide avenues for release of tensions due to unconscious needs and imposed inhibitions. Sculpture in the form of totemic masks and statues played a significant role since totems and the taboos surrounding them were powerful forces in the private and public life of the members of the tribe and served to satisfy collective and

individual emotional and aesthetic needs. On the other hand, contemporary society is less attentive to these needs. As a consequence, then, of extreme social-economic-political changes – of modernized civilization – contemporary man, in considerable numbers, has grown retrogressively less in touch with himself and his fellow man. He has lost a considerable capacity to have a satisfying emotional aesthetic reaction to art objects. (This is evidenced by the indiscriminate purchase of art works purely for investment reasons and their subsequent storage in bank vaults and further by the wide diffusion of certain Minimalist and geometric works that raise no issues and thereby permit the purchaser to remain comfortably uncommitted.)

This is admittedly a very limited view of alienation. However, it does appear to approach the heart of the issue: involvement, both emotional and aesthetic. In this sense the value of urban sculpture relates to the basic role – the necessary sanative role – of the artist in society. As such it participates in meeting the demand for socially responsible design of the environment.

Whether or not recognition of this role has been a stimulus, action in support of public art has been taken by a number of governmental bodies in the West. (Undoubtedly similar programmes exist elsewhere but they have not come to my attention.) To cite a few with which I am familiar: in France most national government construction is supposed to make provision for art work; unfortunately, this policy is widely overlooked. However since 1951, the Ministry of National Education has reserved one per cent. of its contribution to school construction for art work. The artist is selected by the architect and endorsed by a section of the Ministry of Cultural Affairs, which is responsible for the programme and will also suggest artists if need be. After a preliminary sketch stage, a model approved by the architect is submitted for final approval to a committee composed of artists, architects, and art-administrative personnel. The committee may approve, approve with minor changes, approve provisionally with changes to be re-submitted, or reject (which it does rarely). Whereas there is a preponderance of sculpture (relief or free-standing) other durable forms including mosaics and enamelled panels are equally acceptable. After approval

¹ Rudolf Schwarz. Quoted by C. Norberg-Schulz *Existence, Space and Architecture* (London: Studio Vista, 1971).

² Winston Churchill. *War Speeches* (Boston: Houghton Mifflin).

³ P. Damaz. *Art in European Architecture* (New York: Reinhold, 1956).



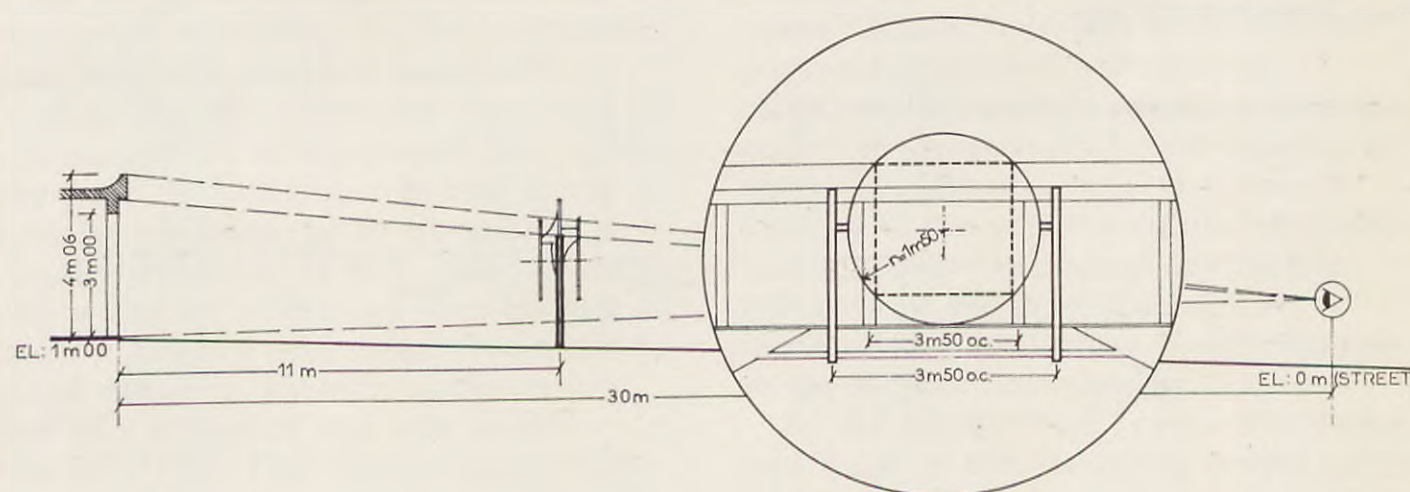
and the signing of a contract with a department of public construction, the artist receives three equal payments: before beginning work, midway in the project, and upon installation and acceptance. The architect, for services in approval, paper-work, and supervision receives his standard (low) fee from the artist so that his fee for the overall project is in no way reduced. Although the use of these funds has been optional, various pressures and interests have none the less resulted in their widespread application; there is also a current move to make their use mandatory.

The procedures above have been detailed because they indicate a pattern more or less adhered to in other instances. The United States Government has a programme reserving a portion of construction costs of Federal buildings for art work. This has been applied as well to some Federally assisted construction especially under certain urban renewal programmes. Some States have similar programmes as do several cities. For example, the Redevelopment Authority of the City of Philadelphia requires one per cent. of construction costs applied to art work in its contracts with builders. Although an Authority committee must approve all art work, the contract is between the artist and the builder, who often relies on his architect for selection and supervision. With far-reaching redevelopment and urban renewal in process, Philadelphia is well on the way to becoming a significant model of urban environment.

Convincing as the argument for public



left
ART BRENNER PHÉNIX (1971)
Weathering steel 3.66 m
C.E.S. de Chateaudun, France
Architect: Jean Monge



top
ART BRENNER WINGED HELIOS (1974)
Painted steel 12.8 m
Installed on the Barcelona-Gerona thruway, Spain

above
ART BRENNER ELEVATION FOR PHÉNIX

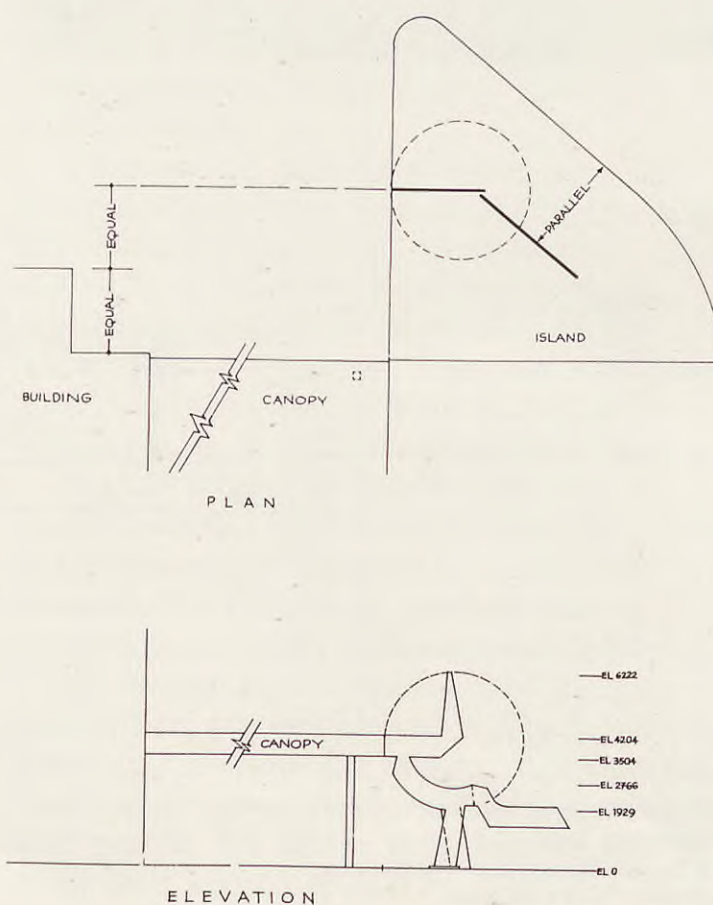


above

ART BRENNER ATLAS X (1974)
Painted steel 6.4 m
Sheraton Airport Inn, Philadelphia, U.S.A.
Architect: Emery Roth and Sons

right

ART BRENNER PLAN AND ELEVATION FOR ATLAS X



art may be, the architect appears consistently as the key figure. Sitting at his drawing-table, what is the significance of sculpture for an architect – or a planner? What is involved in incorporating it in a design?

By their very scale, many modern buildings tend to be inhuman: they fill whole blocks, soar to great heights. On the other hand, sculpture – even very large sculpture – tends to relate to the body's height and so serves to humanize the scale of large constructions. Sculpture used as a detail in the unified plan acts to articulate the environment and make its character precise. For an architect, this may aid the resolution of a design problem. For a client, this adds significance and recognition to his building.

In a broader view, the cityscape is often a virtually unified façade since the varied continuity of building faces is the essence of the street. None the less the urban dweller requires significant points of orientation. To satisfy this need, an urbanist might take advantage of natural phenomena such as a mountain or plan for a public building of particular importance, or a fountain, or a sculpture.

Since sculpture can be designated to fulfil multi-faceted functions, it is essential to differentiate the various types of sculpture; these might well be categorized according to the fundamental problem-solving activity of the artist – his intent.

Sculpture-as-object, or 'free' sculpture, is conceived as an independent piece intended to be appreciated solely on its own aesthetic merits. Most statues and monuments found standing free in a landscape are usually such arbitrary objects and have little plastic relationship to their environment; in these verdant areas their object-nature may not be at all disturbing. In the midst of the cityscape or installed in an architectural setting, however, such a work is often of disservice to both for it rarely meets the requirements for relating one plastic volume with another.

Sculpture-as-architecture is intended to be a 'shell' in which man may live, work, or play: an enclosed sculptured volume seen from inside and/or outside. Its size does not remove it from the need to relate to surrounding architecture, failing which it remains in the category of object. This is apparent when the equally apt label, architecture-as-sculpture, is applied.

Sculpture-as-landscape is a special man-made environmental space in the city.

In utilizing sculptural elements in place of trees, shrubs, et cetera, it would seem to be bound by the integrating concepts of landscaping as well as of exterior space design. As so few projects have been realized, it may be expected that criteria will develop with experience.

Sculpture-in-architecture is a key category too often ignored, perhaps, in mistaking all sculpture for free objects, or perhaps because of its rigorous demands. Such sculpture is an integral part of the architectural design just as the architectural forms are integral to the artistic conception of the sculpture. Free sculpture and, especially, sculpture used as applied ornamentation are clearly foreign to this concept of integration. In this category, sculpture and architecture are part of a composite design.

Considering the interrelational design factors, the simplest application of a sculpture to a building is probably in the form of a relief, since such a sculpture on a wall participates naturally in the architectural ensemble. The wall, viewed in its scale-relation to the building as a whole, offers sculptor and architect valid guidelines. A detached relief used as a screen or a sign makes ready use of the 'extended' lines of the building design to determine size and proportion, thereby promoting integration. Reliefs are not unrelated to architectural problems of shadow lines in detailing a façade; full-round sculpture parallels architecture more generally in its use of space and volume, creating the more difficult problem of interrelating the whole system.

The coherence in the system is a result of proper interaction between mass and void, between positive and negative volumes. Just as the 'empty space' within a hole in a sculpture is intensified, so the 'void' between sculpture and surrounding architectural forms is a negative volume that is shaped and compressed to take on meaning. Sculpture and architecture clearly reach beyond their own inherent limits to model the space around and between them. Thus the interrelationship of solid and surrounding space modify both and cause a palpable sense of tension or 'charge' between sculpture and architecture. In the scale of sculpture-in-architecture, this charge can dissipate and be lost unless otherwise contained within the invisible, but felt, lines of tension ally the forms of the sculpture to those of the building. These same lines of tension aid in the development of size and

proportion. Of course, affecting the actual size of a sculpture are the 'visual' factors of real versus implied density (or compactness) and colour (or contrast) which, in turn, may be considerations of function and location.

It is perhaps due to a failure to appreciate this reciprocal matrix that most sculpture found in the exterior space of an architectural setting may be observed to be plainly of insufficient size. In fairness, other factors may be operative, such as small budgets, small workshops, or lack of audacity – or all of them – but it would appear nevertheless that basically sensitive design co-ordination has been missing.

This prompted an inquiry into a possible formula. One architect suggested that 'in the design of exterior space a scale of about eight to ten times that of interior space is adequate. This is my 1/10 theory.'⁴ In this way an intimate (for him) interior space of 3 m by 3 m could be expanded to about 30 m by 30 m and as an exterior space would retain an intimate character. Could the 1/10 theory be applied to sculpture? An 'intimate' piece might be considered not to exceed 30 cm in height. Enlarged ten times to 3 m, it seemed unlikely, in general, to hold its place in a 900 m² space. The theory needed another dimension. In my own work, the architectural module has consistently been a starting-point but this has been primarily in terms of the façade, the vertical plane of interaction, in which any number of salient lines of correlation may be found for determining the height of a sculpture. It was apparent, though, that the size of a sculpture in relation to the horizontal space had been decided intuitively. Investigating my sculptures that were felt to be successful, it was found that, if the area were defined either as real space (actually enclosed) or as virtual space (visually delimited in some fashion such as by a change of texture from paving to grass), a more-or-less consistent relation existed between the area of the major 'face' of a sculpture and this in the order of 1 : 25. The theory checks with other work that I consider successful (at least from this point of view).

These size guide-lines, intended for the design of sculpture-in-architecture, also point up the problems of placing an

already existing sculpture in an architectural context. For obvious reasons, a sculpture that appeared 'monumental' in a gallery or a workshop appears lost once inserted into the organic space. Even the assemblage of several pieces to comprise a 'sculpture plaza' does not often hold the space nor reveal the qualities of each piece. Comparison with a good sculpture garden reveals the validity of this observation and suggests, then, that either the approach to the sculpture should be revised or the concept of a sculpture plaza should be revised.

It is evident from all the above that fundamental to a rewarding venture is the relationship between sculptor and architect. The goal of harmony between sculpture and architecture should not be the burden of the sculptor alone nor be at the expense of his work: such problem-solving should be the mutual concern of both at the very inception of a building project and before decisions and commitments have become firm.

It would be delusive not to recognize the preoccupations of the architect during the early design stages of a project. How, then, is he to select a sculptor? How are they to collaborate? The architect today is accustomed, in discharging his function, to collaborate with a large number of specialists, notably engineers. In like manner, a consultant sculptor could collaborate not only with an early input but also in proposing sculptors, reviewing submissions, and the supervision of construction and installation. Moreover, it should be noted that the architect's consultants are not just engineers but engineer specialists: mechanical, electrical, heating, et cetera and his sculpture consultant should likewise be a specialist. Observational evidence is leading to the conclusion that architectural sculpture is indeed as much a specialty in the field of sculpture as mechanical engineering is, for example, in the field of engineering.

As the architect seeks new forms and new focus in this changing period, so the sculptor looks for a fresh matrix and new symbols to define new purposes. Co-operative effort toward such congruent goals can produce a creative fertilization of the two disciplines that would enrich not only the participants themselves but also the work in which they have been united – and thereby the community.

⁴Yoshinobu Ashihara *Exterior Design in Architecture* (N. Y. Van Nostrand Reinhold, 1970).

Robert Rooney

Robert Lindsay

Robert Rooney's art is a personal analysis of his own life, and in examining his own idiosyncratic behaviour he is exploring the routines and obsessions that concern each and every one of us. These routines are perhaps meaningless to some, yet they consume a major part of our everyday life.

Rooney, like two of his favourite authors, Yukio Mishima and Gertrude Stein, is totally dedicated to a deep analysis of routines and a systematic observation of activities, that are concerned with ordinary life and what it is to live in the suburbs. That does not mean a denigration of suburbia, rather it is a Beckett-like acceptance and a philosophical dialogue about the *condition humaine*—for philosophically we are all 'waiting for Godot'.

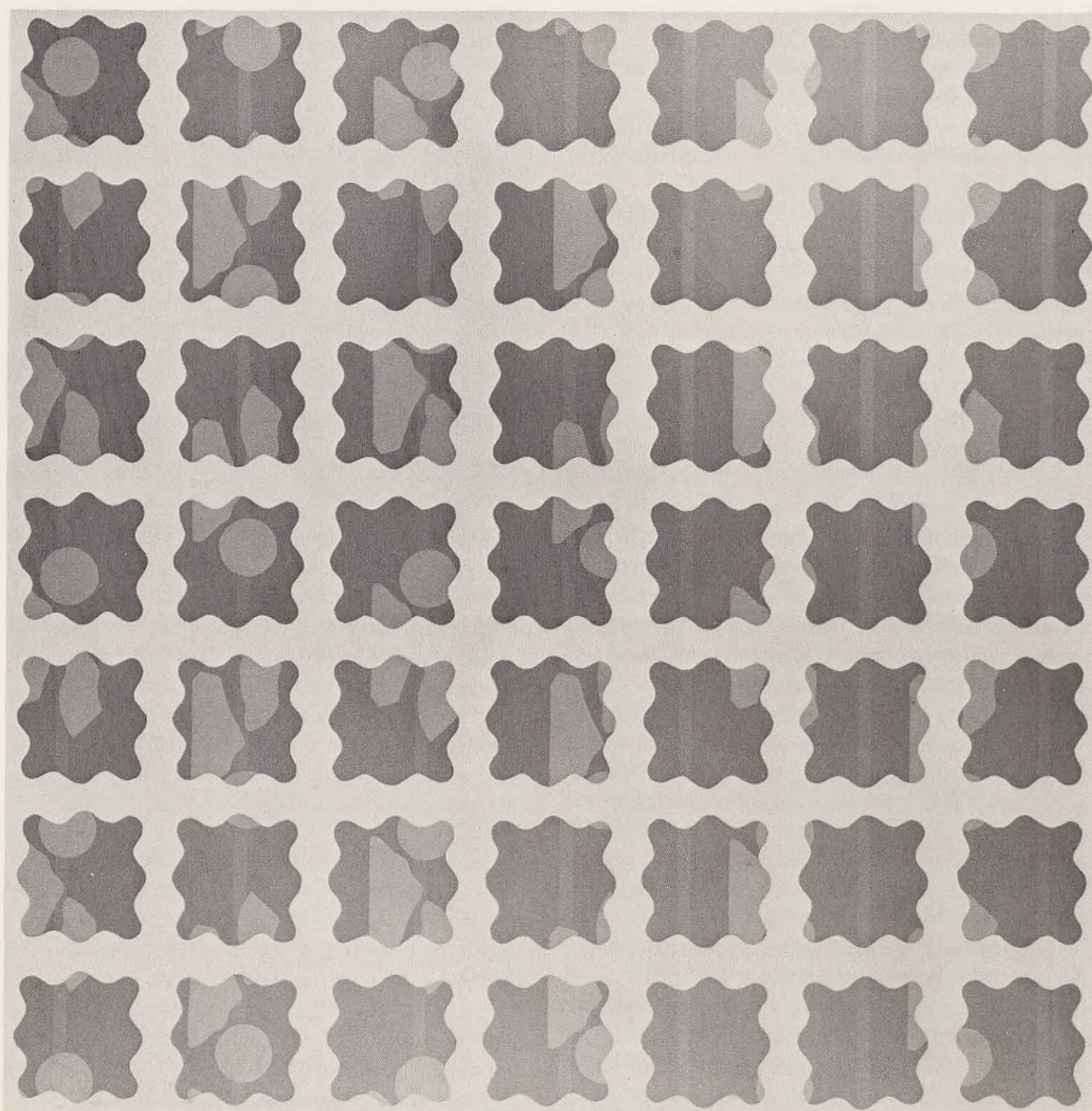
The concept of looking at what is ordinary and everyday, what is banal and commonplace, developed in the 1960s and was visually expressed in Pop Art. An intellectual consciousness was created by Alain Robbe-Grillet, John Cage, Gertrude Stein, Samuel Beckett and Ludwig Wittgenstein. From this new sensibility developed Pop Art and, in the 1970s, Minimal Art. The latter, an art that Richard Wolheim considered as '... art made from common objects that are not unique but mass produced, an art that is not much differentiated from ordinary things ...'.¹

Rooney, in looking at the ordinary, ran counter to the mood of the 1960s in Australia, a mood dominated by concepts of heroic, larger-than-life paintings, with pretentious ambitions of universality, based on limited philosophical concepts

¹ Quoted by Barbara Rose in 'A B C Art' in Gregory Battcock, *Minimal Art, A Critical Anthology* (Dutton, New York, 1968), p. 277.

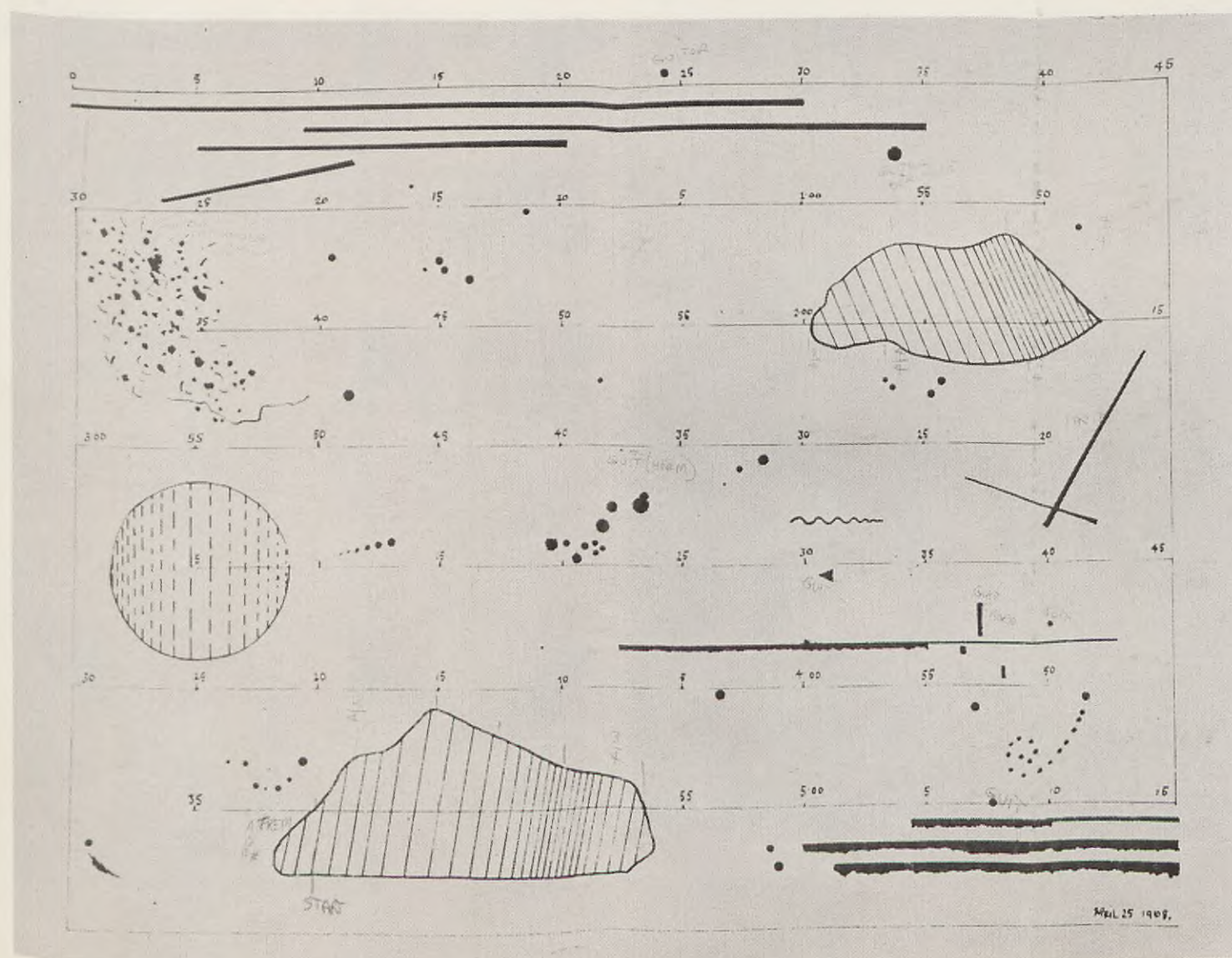
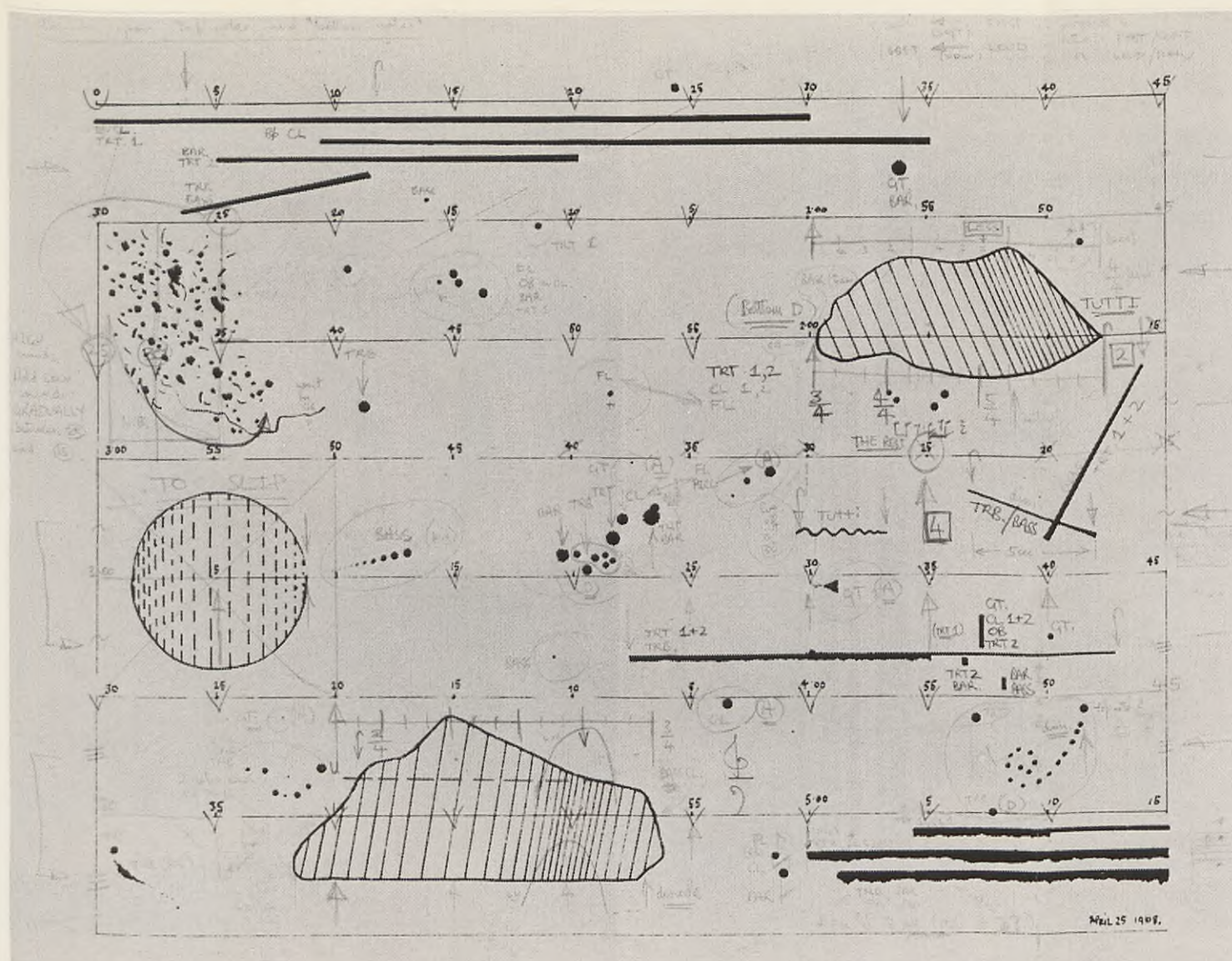
opposite top and bottom

ROBERT ROONEY SCORE: PARTS/SECOND
LANDSCAPE FOR INSTRUMENTS (SLIPPERY SEALS)
APRIL 25 1968
Ink and pencil on paper 31 cm x 40 cm
Possession of the artist
Photographs by John Edson



above

ROBERT ROONEY SLIPPERY SEAL 2 (1967)
Acrylic on canvas 107 cm x 107 cm
Monash University



such as the physicality and integrity of the painting surface.¹¹

In systematically working through a concept first in his painting and after 1970 in his photographic works, Rooney appears somewhat esoteric. For example, in looking at his Slippery Seal paintings you are not immediately aware of the Kellogg stencils, which are the basis of the repeated shapes, nor are you aware of the underlying conceptual structure in his photographic 'process' works. What is apparent is the exploration of the commonplace, the use of repetition and the monotony of rituals and routines that reflect everyday life.

'What matters is the artist's will to discover', wrote John Ashberg on the upgrading of the conceptual processes in art, 'rather than manual skills he may share with hundreds of other artists. Anybody could have discovered America, but only Columbus did.'²

In the mid-1950s, while a student at Swinburne Technical College, Melbourne, Robert Rooney knew Charles Blackman personally and was influenced by his painting style. By the 1960s Rooney had moved away from the heroic sentimentality of Blackman towards themes and ideas that formed the basis for his paintings and, after 1970, his photographic works. Those themes were selected from his immediate neighbourhood environment and were essentially commonplace, incorporating repetition and monotony as a system structure.

A work that shows the transition away from the influence of Blackman is *Hero*, painted in 1959. Although Rooney regards it as 'a post-student work', it is interesting in that it still retains the stylistic influence of Blackman while enunciating themes that appear in Rooney's later works. It draws its content from Rooney's immediate environment – mass media, in particular teenage television shows and films, which at that time formed an integral part of Rooney's life. It acknowledges his awareness and appreciation of mass media as a formative influence in the then emerging Pop Art.

Hero shows two teenagers sitting at a table on which Rooney has painted a Coca-Cola bottle and a James Dean-like figure is lying in the background. Rooney's explanation for the bottle's inclusion is simply: 'I wanted to paint a Coke bottle. I had read a review in *Art*

² *ibid*, p. 278.

News of a group show that included a drawing of a Coke bottle by an illustrator I used to like in art school (along with Ben Shahn) called Andy Warhol.' The Coke bottle is probably one of America's most successful icons of mass media and mass production.

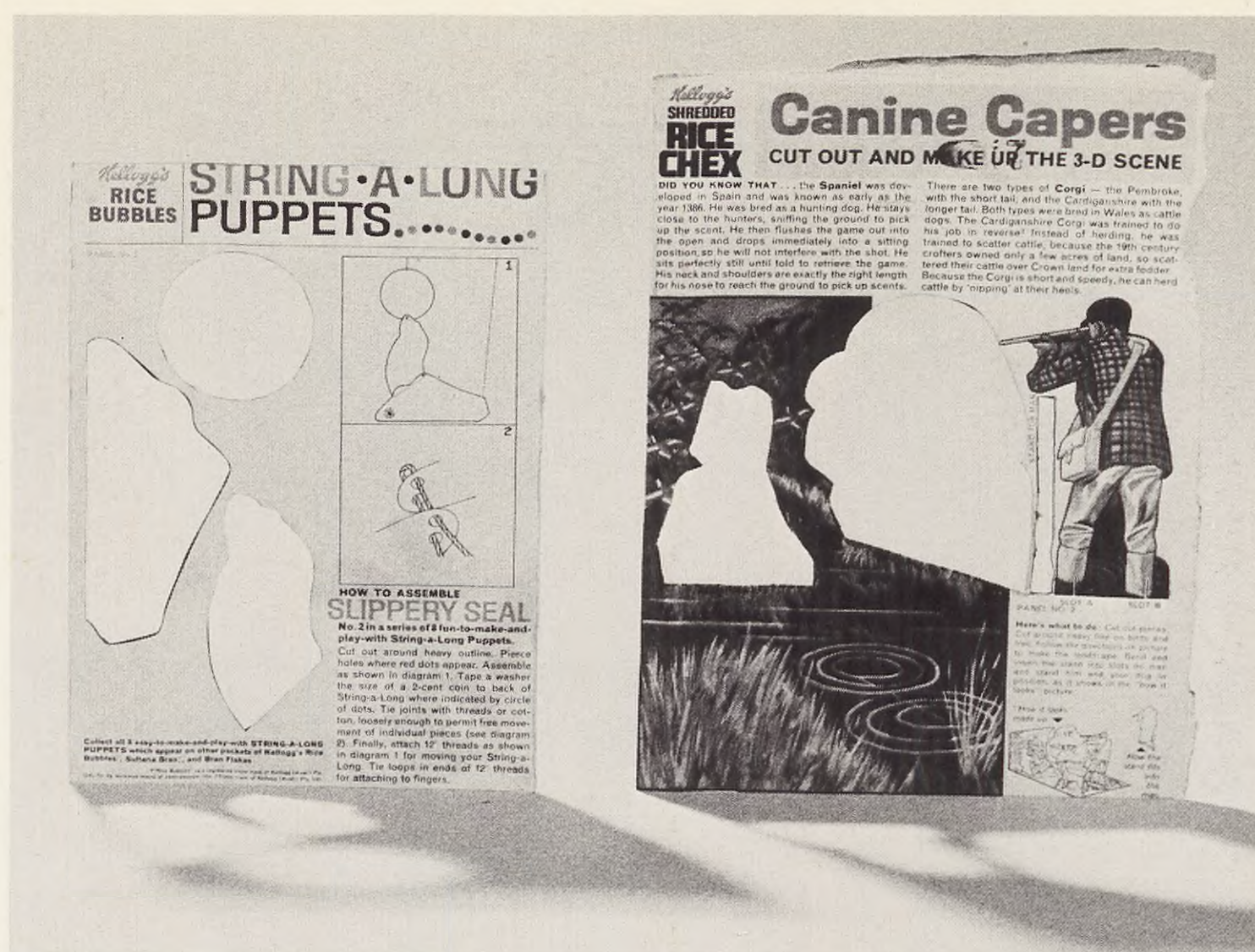
Rooney was, and has always been, fully aware of the American *avant-garde* art scene. An avid reader, he has always had access to books and exhibition catalogues. He has worked in bookshops since leaving art school and is at present at The Source, which specializes in importing American books.

From 1958 until the early 1960s for example, Rooney, in his Spon books and the *Spondee Review*, was parodying what, in Australia, would have been the little-known Californian poets, Alan Ginsberg and Jack Kerouac. The name 'Spon' came from Spike Milligan and the *Goon Show* – 'the dreaded Spon plague'. Rooney's Spon collection is a collection of humorous trivia, interesting fragments from old books, cartoons and illustrations, which were combined with the zany spirit of the Goons and the humour of Dada.

These Spon booklets and poems not only illustrate Rooney's sense of humour but also show his trait for collecting, cataloguing, and ordering fragments and information.

While an art student, Rooney had collected and printed a book on children's skipping rhymes. These rhymes were commonplace and repetitious, a normal life routine in his immediate neighbourhood environment since childhood, and almost completely neglected and unthought of as a subject worth collecting.

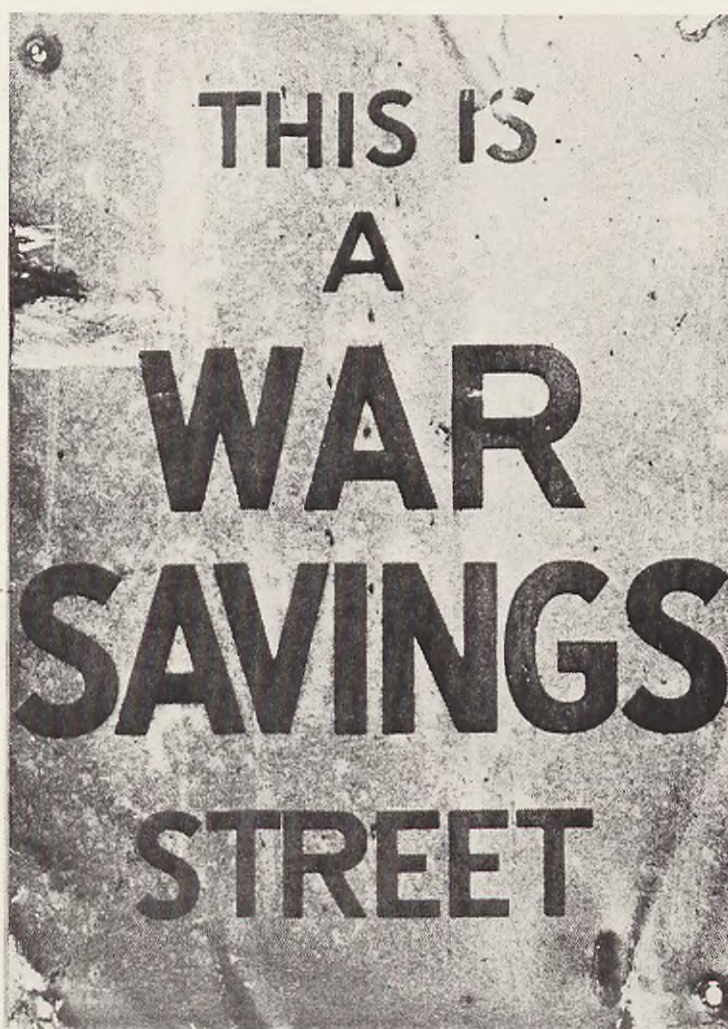
Producing a book as a major work at art school was also unusual and predates a later photographic booklet, *War Savings Streets*, produced in 1970. The collation, design, type-setting, illustration and final production in the whole process show another aspect of Rooney: how, from initial concept, he systematically works through the process to the final conclusion. This is also apparent in his reading for when he becomes interested in a particular writer such as Gertrude Stein or Yukio Mishima or the composer Erik Satie, he will read and collect every publication about them. Rooney was attracted to Stein's work by her use of repetition as a form of structure – 'A Rose Is a Rose Is a Rose'; while Mishima's disciplined order and control of life seem

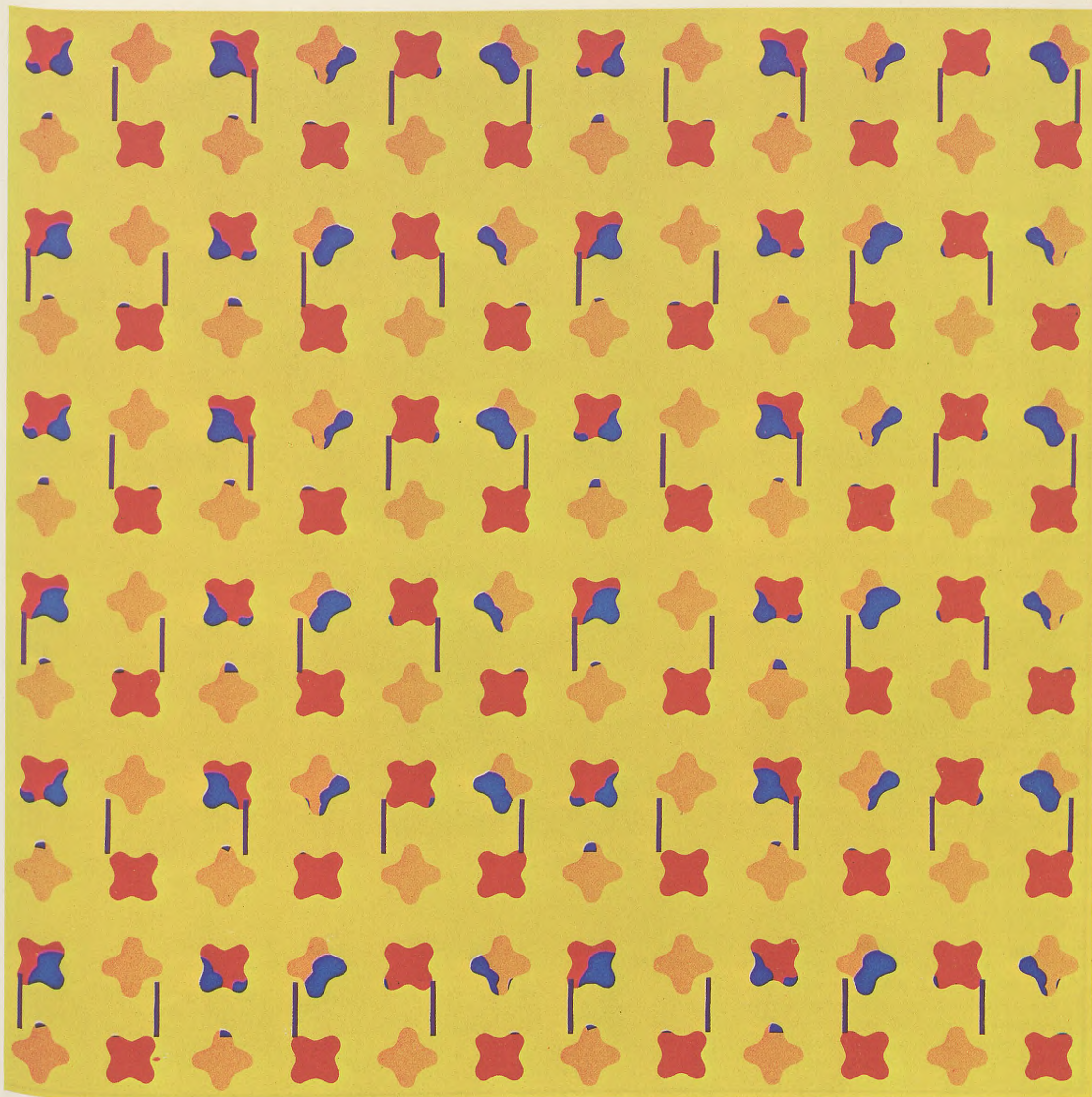


above
KELLOGG'S CEREAL PACKET CUT-OUTS USED AS STENCILS FOR SLIPPERY SEALS AND CANINE CAPERS SERIES
Photograph by John Edson

left
WAR SAVINGS STREET SIGN USED AS FRONT PHOTOGRAPH IN BOOKLET *WAR SAVINGS STREETS* (1970), PHOTO MAP IN FOLDER
Photograph by John Edson

opposite
ROBERT ROONEY CANINE CAPERS VI 1969
Acrylic on canvas 152 cm x 152 cm
Possession of the artist
Photograph by John Edson





common to all four – Stein, Mishima, Satie and Rooney.

In his artist's statement: 'Less than Five Hundred Words in Retrospect',³ Rooney wrote:

'PAINT:

The only time I enjoyed using paint was when I was putting on the white undercoat.

The preparation was laborious – up to two weeks to prepare the canvas and a few hours to paint it.

I used to watch television while I painted.

'BANAL:

Means familiar rather than boring.

I don't think of boredom. The only time I think of boredom is when I can't do what I want to do.

I had a madness for breakfast cereal – used to live on it.'

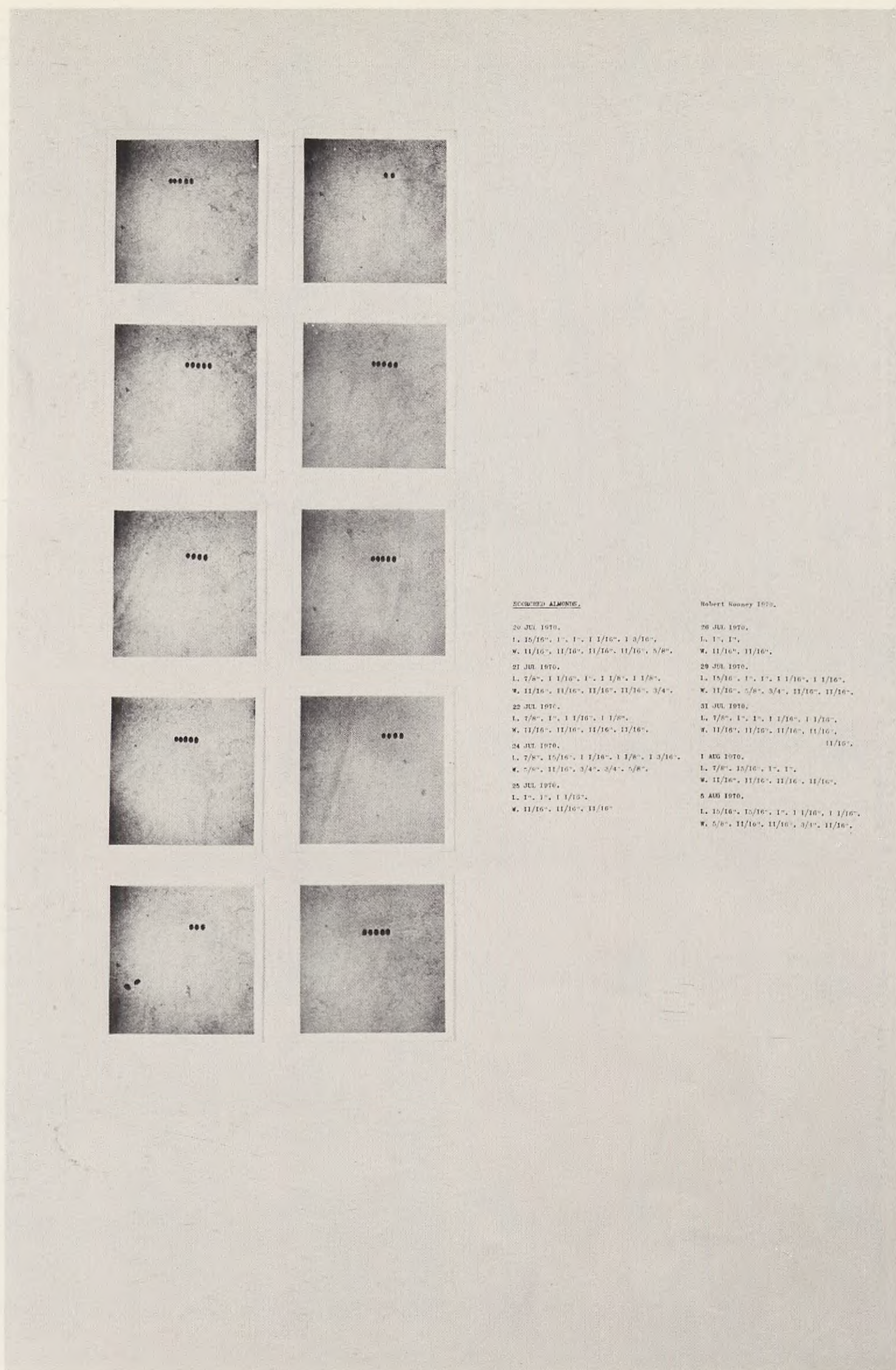
In 1967 Robert Rooney simultaneously developed two series of paintings, one called Slippery Seals and the other Kind-Hearted Kitchen-Garden. These were followed in 1968 by a third series called Canine Capers. The last and final series of systematic paintings was the Superknot series of 1970.

Slippery Seals and Canine Capers take their titles from the names of cut-outs on the back of Kellogg's cereal packets. Rooney had collected these cut-outs for his Spon collection.

'It wasn't the first thing I had collected. I had lots of backs, with patterns on the back, bird beaks which you could bend and wear. Originally I was going to use bird beaks but the Slippery Seals back seemed to suggest more possibilities, mainly because of the three shapes. It didn't require me to arrange them in any sort of way. I simply cut the shapes out, and used the size of the packet as a sort of standard distance between each repetition and just moved it from left to right, starting from the top left-hand corner, like reading. I was also amused by the terrible pun on serial imagery.'

Using these stencils Rooney systematically repeated the shapes across the canvas in an almost mechanical process independent of 'artistic' decisions and choice.

Choice for Rooney is 'something outside style, nostalgia and beautiful views'



³ Artist statement 'Less Than Five Hundred Words in Retrospect—Robert Rooney' for the Art Gallery of New South Wales 'Project 8', 4 October–9 November 1975.

⁴ Artist statement in a film, *Robert Rooney*, still in the making June 1976.



above

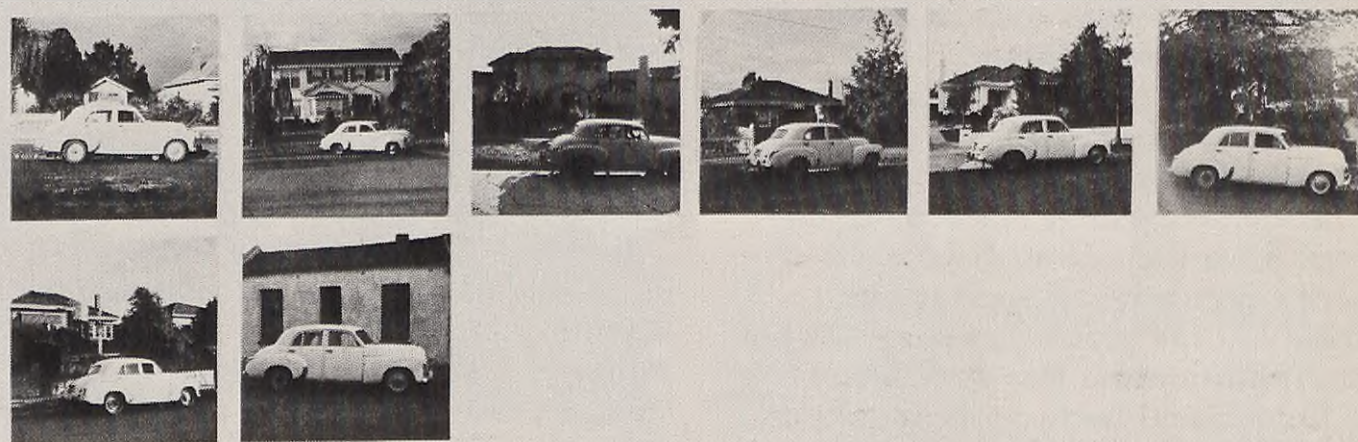
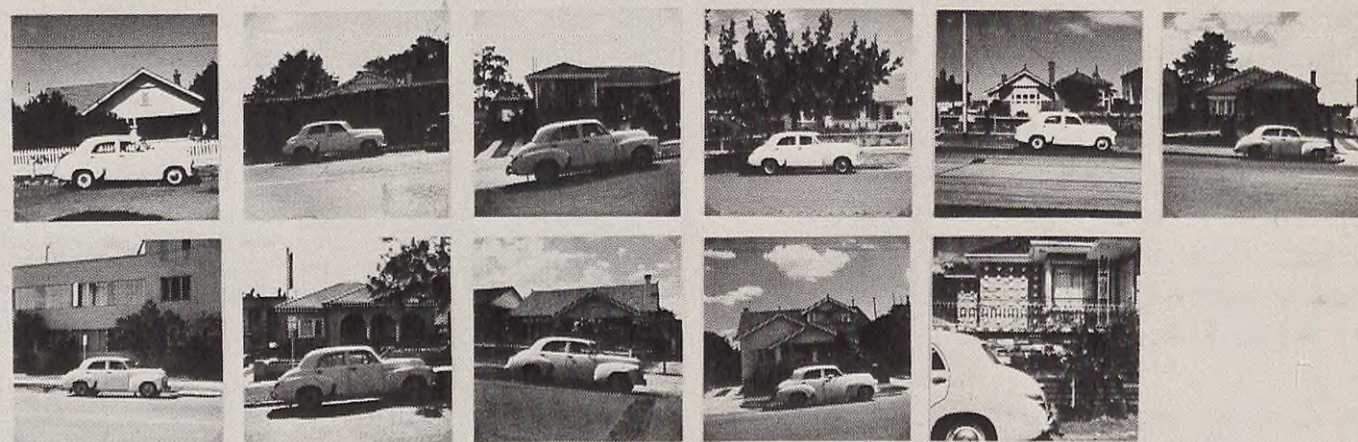
ROBERT ROONEY SUPERKNIT 6 (1970)
Acrylic on two canvases 152 cm x 320 cm
Private collection

right

ROBERT ROONEY HOLDEN PARK 1. MAR 1970 and
HOLDEN PARK 2. MAY 1970
Eleven colour photographs (1) and eight colour
photographs (2), mounted on one sheet 76 cm x 102
cm
Possession of the artist

opposite

ROBERT ROONEY SCORCHED ALMONDS JUL-AUG
1970
Ten black & white photographs, typed text
38 cm x 76 cm
Possession of the artist



and in repetition the more you repeat a thing the more variety you have. If something is monotonous it's all right.¹³

Rooney also avoided the use of 'beautiful' colour combinations by employing an arbitrary chance selection of colours. In his paintings and later in his photographic works all the decisions are made prior to the actual making of the works. The making becomes a 'process', mechanized and almost independent of the earlier 'conceptual' stage of decision-making.

The Kind-Hearted Kitchen-Garden and the Slippery Seals series both relate to the domestic environment of the kitchen. The central motifs are based on silhouetted peg shapes, the scalloped square from the top of a Christmas-cake box and the intentionally bright, clean colours from commercial house-paint colour-cards and displays.¹⁴

The title of the series comes from the index-page heading in the first edition of the *Penguin English Dictionary* – the first word on the page was 'Kind-Hearted', the last word was 'Kitchen-Garden'. The chance selection of the title is actually a structured choice within a system.

In the Canine Capers series the motif that appears on the canvas is a combination of the cut-out stencil from the back of a Kellogg's packet, with a square scallop-shape that is superimposed over the stencil. The square scallop-shape is reduced in size, and is derived from the earlier Kind-Hearted Kitchen-Garden series.

The floating arrangement of the scallop motif was inspired from carpet designs. At this time both Rooney and Dale Hickey, a fellow ex-student of Swinburne Technical College, were influenced by mass-produced designs such as linoleum patterns and carpet designs.

In 'The Field' exhibition of late 1968, both Rooney and Dale Hickey were concerned with banal patterns from their immediate environment. Both were far removed from the Colour-field ideas of Clement Greenberg, of ideas of the physicality of the painted surface. Hickey produced illusionistic two-dimensional/three-dimensional bathroom-tile-pattern painting. Rooney exhibited a painting from his Kind-Hearted Kitchen-Garden series, a painting that perhaps relates more directly to his immediate domestic environment, the banal and the commonplace and a grid-like repetition of

elements, than any other series of his paintings.¹⁵

'I was interested in repetition at that time. It was in what I was reading and in music. It was Gertrude Stein and in John Cage, and Erik Satie.'

'I was also interested in chance elements using a number of fixed systems, which overlap one another creating a sort of chance occurrence, much the same as Cage, and Feldman I suppose.'¹⁶

In 1970 Rooney produced his final series of paintings, called Superknit. The actual knitting-pattern design comes from a knitting-book in Rooney's Spon collection. In a sense the Superknit series is the final statement on systematic painting where the repeating pattern and the painting could continue on indefinitely. This series represents the end result of Rooney's thorough working through an idea, a process and, in a sense, exhausted his interest in painting.

Rooney in the 1960s had seen the photographic books by the American Pop artist Edward Ruscha, a series of photographs of gasoline stations, which attracted Rooney, 'because they were like ordinary snapshots and rather dumb, and they appealed to me more than arty photographs, which I can't stand. I don't particularly like photographers' photographs. He (Ruscha) was using photographs merely as some sort of technical recorder.'¹⁷

In 1970 Rooney abandoned painting as a form of visual expression, and adopted the camera as 'a dumb recording device'. The camera he chose was the simplest camera available – a pre-set Instamatic camera, which involves no technical choices in its operation. The camera offered a way of documenting systems and processes from his immediate environment, allowing him to concentrate on the objects and routines attached to them, and to present his photographs as a process rather than a finished end product.

Rooney's first work that incorporated photo-documentation was *War Savings Streets* (1970). In 1962 Rooney had acquired a War Saving Street plaque (plaques that were nailed on telegraph poles to mark those Melbourne streets that gave financial donations to support the war effort), but it was not until 1970 that he published *War Savings Streets* in its final format.

'I wanted to avoid having something

that would simply look like Ruscha down-under, so I put off doing the work for a long time until I hit on the most obvious format with the road-map, the alphabet and the numbers down each side. A road-map in which you see the street you're going up . . . I photographed both ends of the street.'¹⁸

While photographing *War Savings Streets* Rooney became aware of the ritual of locating the plaques, parking the car (Holden FJ), photographing the street and returning to the parked car.

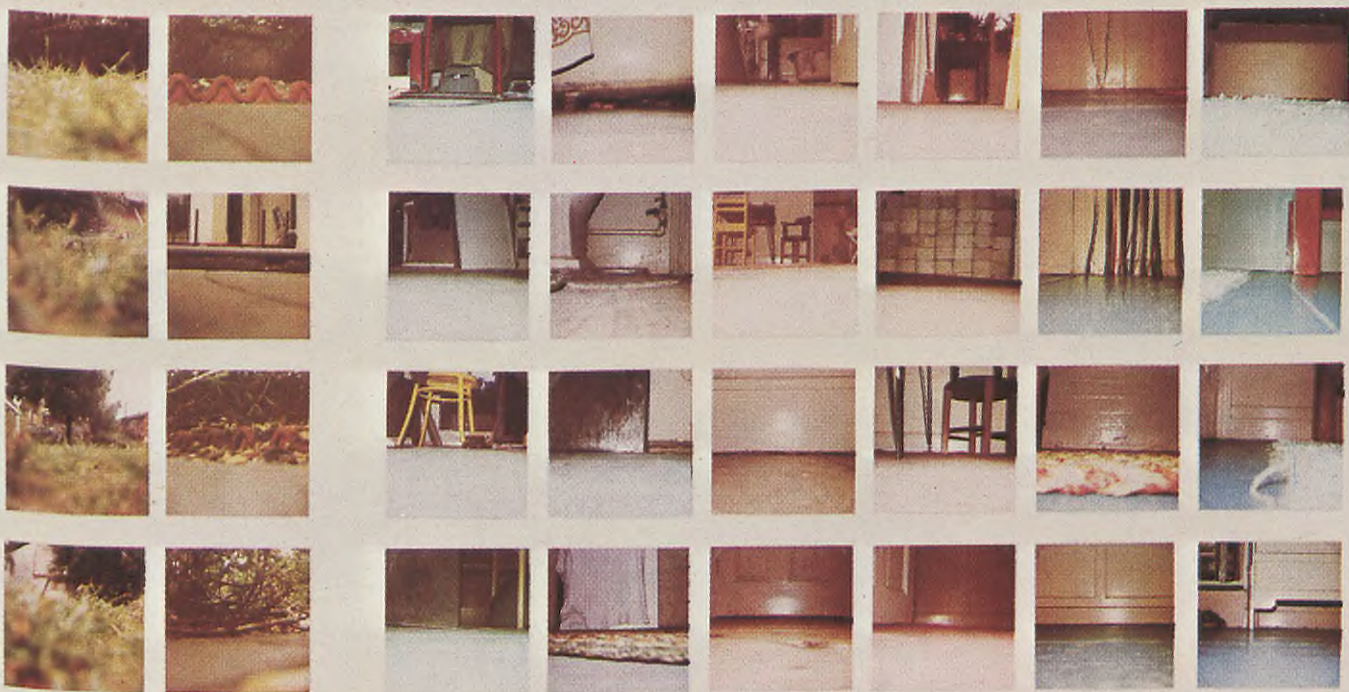
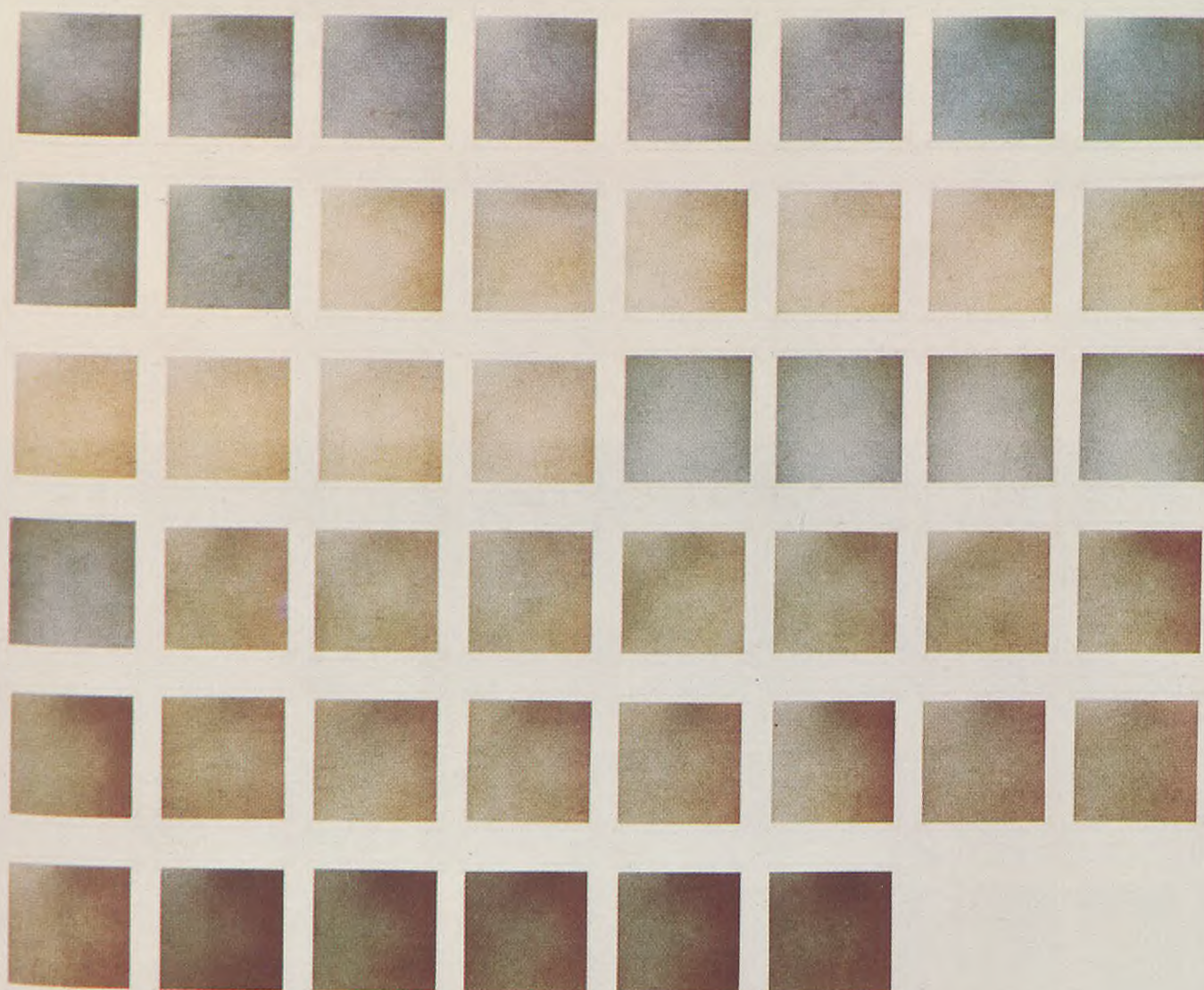
Subsequently he photographed the Holden in predetermined locations, which were chosen by placing a transparent overlay with dots over one area of a street directory. The street directory was the structuring system and the photographs the process. In *Holden Park 1. Mar 1970* and *Holden Park 2. May 1970*, the difference between the two works is that the second work moves through a number of suburbs. Although ostensibly documenting objects within a system, Rooney also explores the rituals and routines, both social and psychological, that are attached to and around objects.

Rooney wrote about routines: 'Different people have different routines. Things are taken for granted. No matter how you free yourself you fall back into a routine.' The locations for Rooney's photo-documentation are selected from his normal social routines and his works are 'organized from experience rather than having the idea and looking from the appropriate example'.

Scorched Almonds Jul-Aug 1970, Meals Jul-Aug 1970, Garments: 3 Dec 1972-19 Mar 1973 are statements about social patterns and statements about Robert Rooney himself. The ritual of taking a photograph at the same time under the same conditions each day is a statement about Rooney as well as photographic documentation.

In *Scorched Almonds Jul-Aug 1970* the disciplined ritual and absurdity of taking a number of scorched almonds from a packet and lining them up in a row on the floor is accentuated by the ritual of measuring the length of each chocolate-covered almond before it is eaten.

Works like *Garments: 3 Dec 1972-19 Mar 1973*, which extended from 3 December 1972 to 19 March 1973 and has 107 photographs of clothes folded after each day's wear, and the related *AM-PM* in which 176 photographs



top

ROBERT ROONEY THE WHITE RUG: FOR S.K.
13 AUG - 27 SEPT 1974
Forty-six colour photographs 76 cm x 102 cm
Possession of the artist
Photograph by John Edson

bottom

ROBERT ROONEY N.E.W.S.: FLAT 1/2 MARINE
PARADE ST KILDA. 17 APRIL 1975
Thirty-two colour photographs 76 cm x 102 cm
Possession of the artist
Photograph by John Edson



ROBERT ROONEY GARMENTS: 3 DEC 1972 – 19 MAR
1973
107 black & white photographs, typed text
102 cm x 152 cm
Art Gallery of New South Wales



ROBERT ROONEY LUNA PARK: ST KILDA: 8 JAN
1975
Fifty-one colour photographs 76 cm x 102 cm
Possession of the artist

record Rooney's bed, made and unmade, each morning and night over a period of three months, are related to a personal discipline such as appears in Rooney's favourite authors – Yukio Mishima, Raymond Roussel and also Erik Satie.

In a sense each of us is locked into a system that continues to grind on, and we are forced to escape. Humour, according to Rooney, can be 'humorous and horrifying at the same time' as you accept the system and contemplate the ordinary, the world moves on regardless.

Another structured system is used in photographing interiors as in *N.E.W.S.: Flat 1/2 Marine Parade St Kilda. 17 April 1975* which represents the four compass points North, East, West, South. The camera is placed on the floor and rotated through N.E.W.S. The actual photographs are quite arbitrary within the structure. A further variation can be seen in *Corners April 1972*, where the system or structure is based on the columns in Pinacotheca Gallery as illustrated in the diagram with the work.

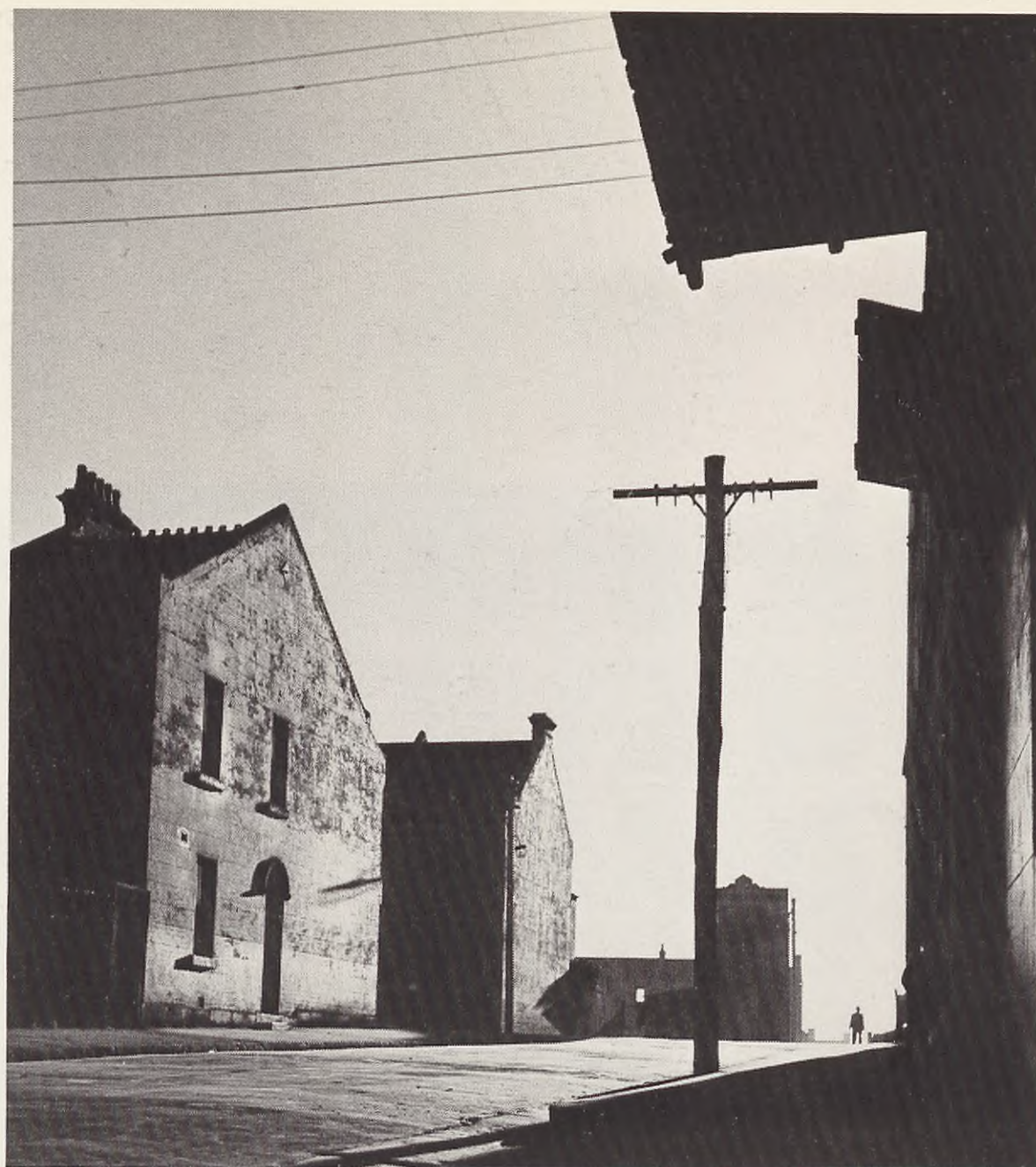
In the work *The White Rug: For S.K. 13 Aug-27 Sept 1974* there is a chance or accidental variation in the Instamatic colour photographs of a white rug. This chance variation occurs within a structure of Robert Rooney's systematically photographing the white rug each day. The variation in colour is a chance happening in the processing of the film.

Robert Rooney also used the idea of chance variations or improvisations within a structure in his musical compositions. In April 1968 he created a graphic score based on the Slippery Seal shapes. These shapes are interpreted by each musician. The horizontal length gives the time – each inch of the horizontal movement takes five seconds – while the vertical variations give the pitch. A shape rising and falling above the neutral base line gives a series of notes that would rise and fall. 'My recent compositions are all precisely notated. I am no longer interested in being a kindergarten play leader.'

Robert Rooney is probably one of the best informed and knowledgeable artists in Australia on the theories and philosophies of the international *avant-garde*, and it is with this contextural knowledge he has explored his personal environment. His works, although using this international vocabulary, remain a personal statement and a personal exploration.

David Moore

John Williams



In attempting to come to some kind of understanding of photography in Australia during the period 1920 to 1960 one must consider two names, Max Dupain and David Moore; they stand out from their fellows in a way perhaps unparalleled in any of the other visual arts in Australia. It is not that they were in any sense representative – quite the contrary. The wonder of it would seem to be their existence and development in a soil as infertile and deadly as the one in which they evolved, although Moore at least had Dupain as a reference in his early years.

Internationally, the years between 1920 and 1960 represented photography's Golden Age. The modern aesthetic as we know it was developed and refined during that period. On one hand, Edward Weston and Paul Strand re-discovered the beauty of the unmanipulated image and pushed



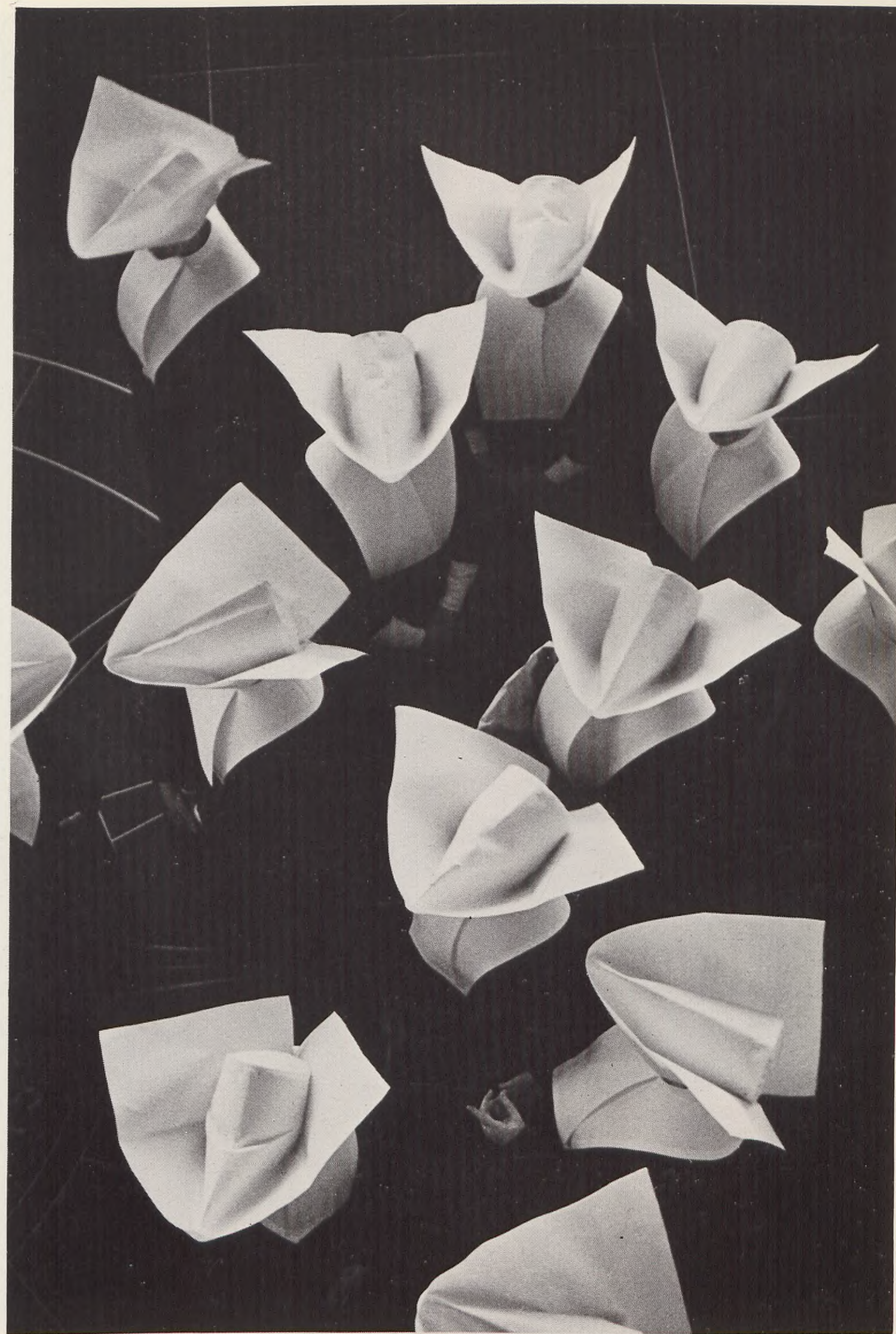
top right

DAVID MOORE SURRY HILLS STREET (1948)

right

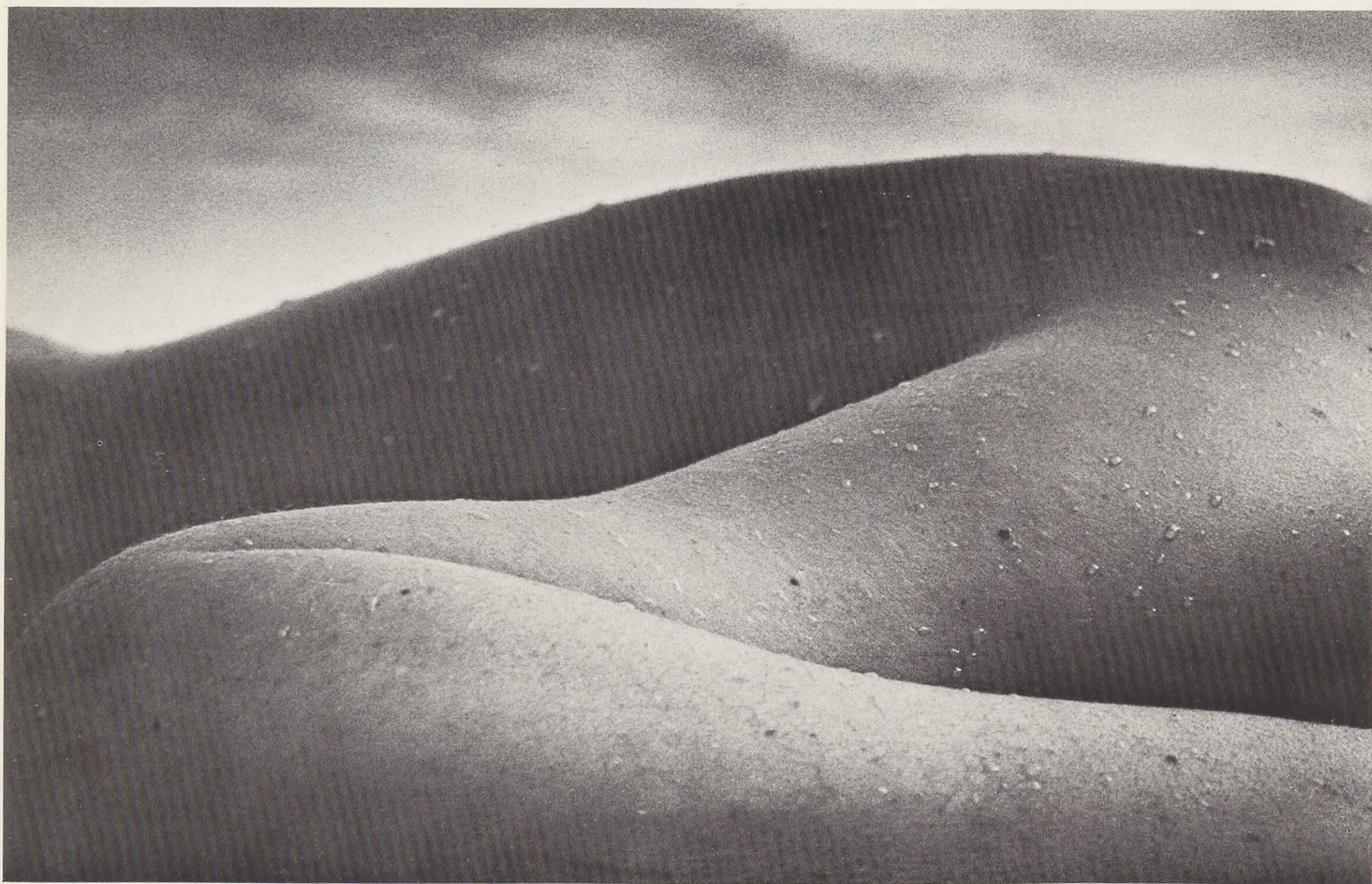
DAVID MOORE REDFERN INTERIOR (1949)

below
DAVID MOORE BISHOPS IN LAGOS AWAIT THE
QUEEN (1953)

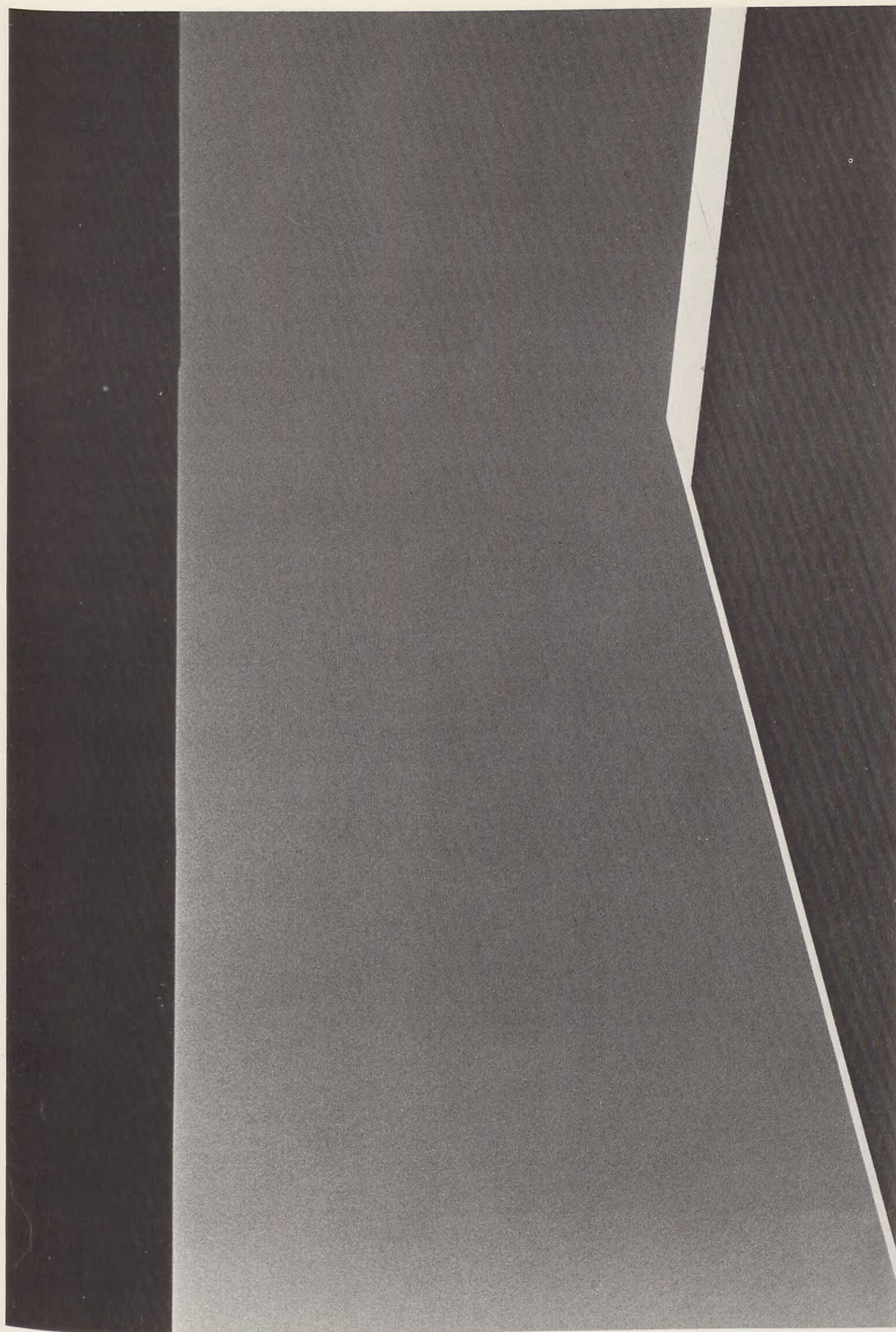


left
DAVID MOORE CONTOURED RICE FIELD, N.S.W.
(1966)

above
DAVID MOORE SISTERS OF CHARITY, WASHINGTON,
D.C. (1956)



DAVID MOORE LANDSCAPE NUDE 1 (1973)



DAVID MOORE UP IN NEW YORK 12 (1973)

the aesthetic towards concepts of beauty that owed absolutely nothing to any other visual medium. On the other hand, the great age of the photo-journalist was to have its birth through Erich Salomon, André Kertész and Henri Cartier-Bresson, find its apex in Robert Capa, Brassai, Dorothea Lange and Walker Evans and largely destroy itself through the bitter, but socially more relevant (and honest), imagery of Robert Frank. By 1960, Frank had nailed the lid on the coffin of the great humanistic/optimistic photo-journalistic tradition that had flowered in the first decade after World War II and had as its crowning achievement Edward Jean Steichen's 'Family of Man' exhibition of the late 1950s.

None of this was remotely relevant to Australia.

During that period, Australian photography was at its nadir. Commercial photographers did the usual things: portraits, weddings, et cetera, and somehow managed to do them infinitely worse than their counterparts in the late-Victorian and Edwardian eras. 'Art' photography (if that is a relevant description) was largely about camera clubs and salons and the Royal Photographic Society in London and collecting letters after one's name. It was also about gum-trees looking like imitations of imitations of Impressionist painting and trying somehow to make Australia look as English (and therefore pictorially acceptable) as possible.

During the Depression, photography was largely in the hands of the well-to-do *bourgeoisie* (either too uninterested or too frightened to turn their cameras in the direction of the sufferings around them), the commercial practitioner struggling for a quid and the newspaper photographer, desperately trying to find irrelevant 'cheer-'em-up' images at the behest of his editor, who had a vested interest in pretending that the Depression was not really there.

The miracle is that Max Dupain, and then David Moore, emerged from this unlikely background. Moore's interest in photography began when he saw a book of Weston's photographs. He began his professional career with Max Dupain in 1948 and then freelanced overseas until the late 1950s.

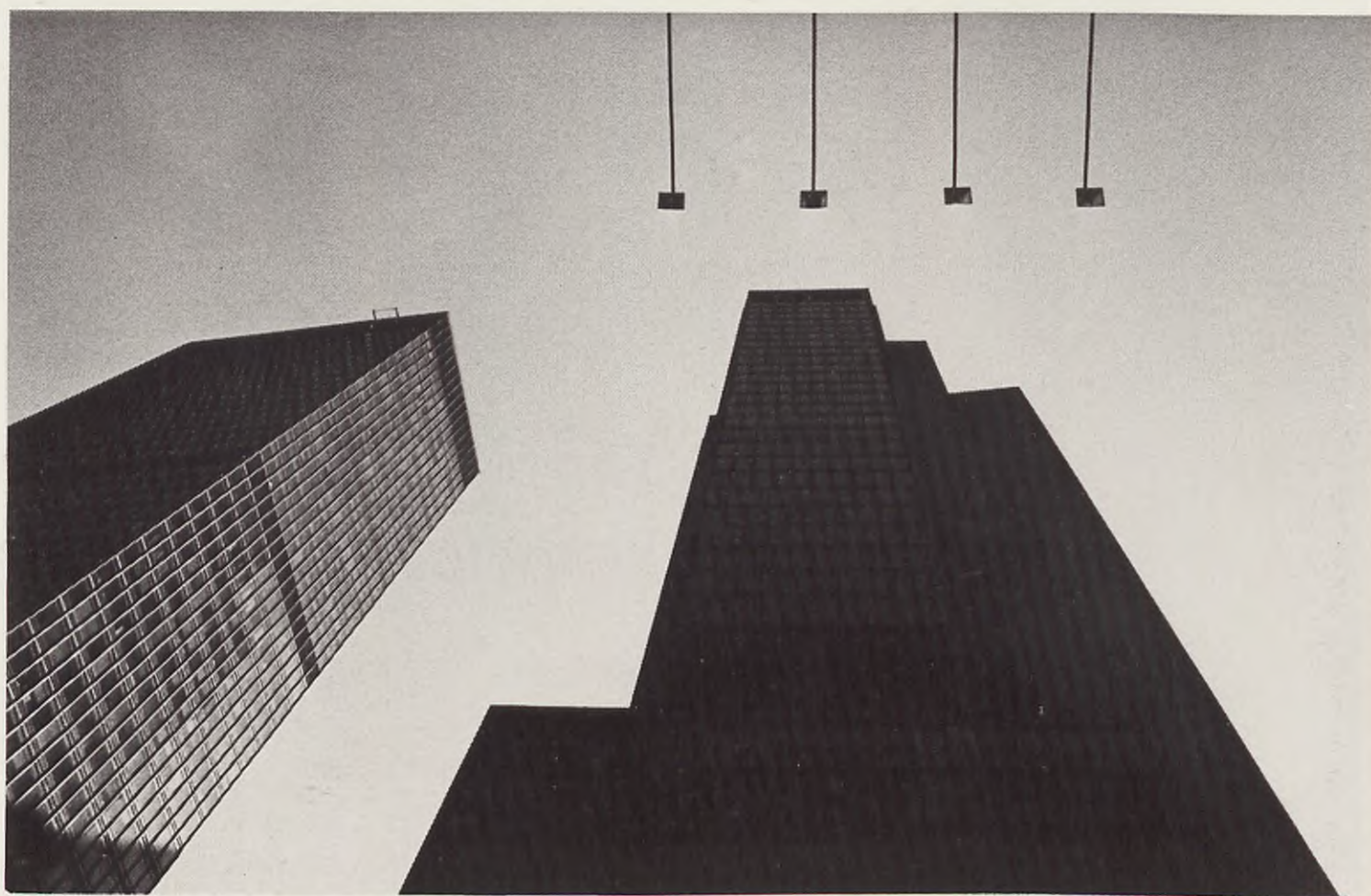
During that time, Moore's imagery was pretty much that of the 'international' photo-journalist. It was strong, simple, easy to read and mostly impersonal. Nothing about it really said 'David Moore'

and the prime influences were clearly those of the universal humanistic and optimistic photo-journalist. By Australian standards of the time, Moore's work would have been unique, even incomprehensible. It seems incredible, in retrospect, that an exhibition as simple and emotional as the 'Family of Man' was met with incomprehension by many in this country; yet the 'Family of Man' was looking with an almost sentimental longing backwards into the past. Television and Robert Frank determined that a new aesthetic should arise: one vastly more related to the confusion and uncertainties of modern man and one remote from the stylistic certainties and the easy acceptance of good and evil that had marked the work of even the best photo-journalists.

Just as the book of the 'Family of Man' exhibition lingers on as a sentimental curiosity to this day, so did the great publications that the photo-journalist made possible and made the photo-journalist possible – *Life*, *Look* and *Picture Post*. By television standards, their reporting of events was dated, superficial and lacked a sense of actuality. *Life* lingered on because of the benevolence of its advertisers. It was effectively dead in 1960, but needed another decade for its final throes to be extinguished.

Of course the style that the great photo-journalists had evolved has never really died, but has developed and refined itself. The free-wheeling, life-on-the-wing photographic approach is as alive today as it ever was. It is unmistakably more complex and has as much to do with environment as with man within environment. Moore was an able, skilled and successful practitioner of this approach throughout the 1960s and many of his images during the period are quite superb. Yet one senses it was, on the one hand, the final death of the *Life* concept of photography and, on the other, his involvement with the development of what was ultimately to become the Australian Centre for Photography that caused his ultimate breakthrough and personal evolution into a truly significant and original photographic artist.

His later, overpowering images of the New York skyline are, Moore feels, the direct result of his interest in Hard-Edge painting. This may be true; but it may also be a final coming-to-terms with the artistic integrity and essential purity of his first and most lingering photographic influence – Edward Weston.



top
DAVID MOORE MANNEQUIN FACTORY 3 (1974)

above
DAVID MOORE UP IN NEW YORK 8 (1974)

opposite
DAVID MOORE MASKS (1952-76)

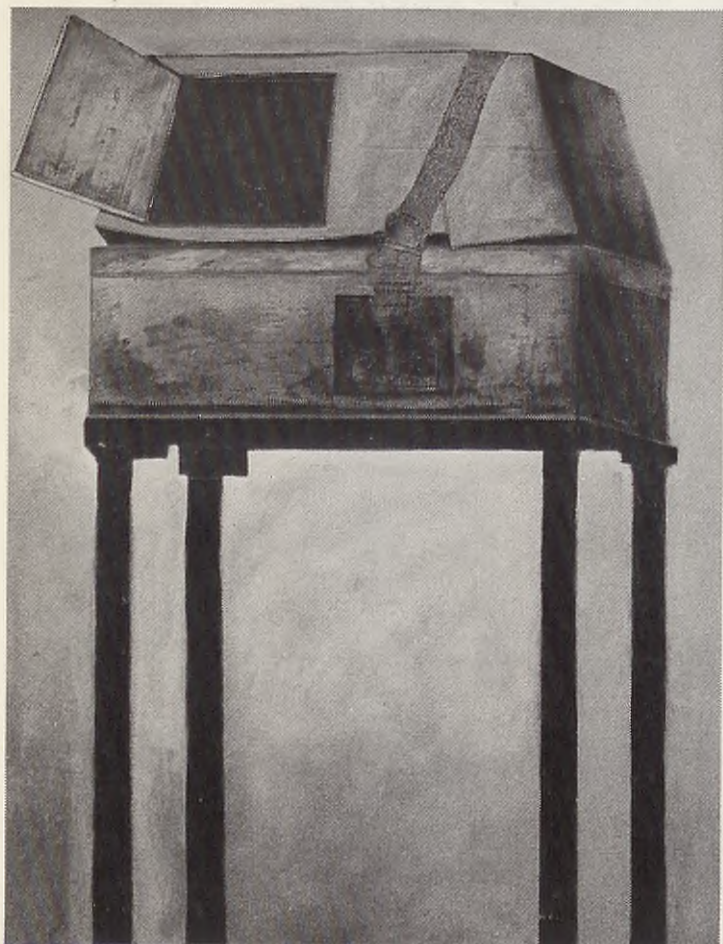


Jan Senbergs

Keith Looby

It all could be the depopulated urban landscape of some futuristic city, perhaps the rubbish-dump orphanage of our present conception. Equally, these discarded building-planks, coal-sacks and toppled skyscrapers could be the portrayal of a present situation – maybe the loneliness of factories and machinery left alone at week-ends and holidays.

Jan Senbergs's purpose as applied to his images, whether Apocalyptic or an acceptance of some brutal and immediate technology, does not convey any factual situation. We can only be sure of the impermanence of material objects. Yet these portrayals of some sort of decadent collapse are as formally handsome as the original overall designs and concepts in the architecture depicted and this dichotomy of experience further disturbs our genteel sensibilities. The disturbance is not

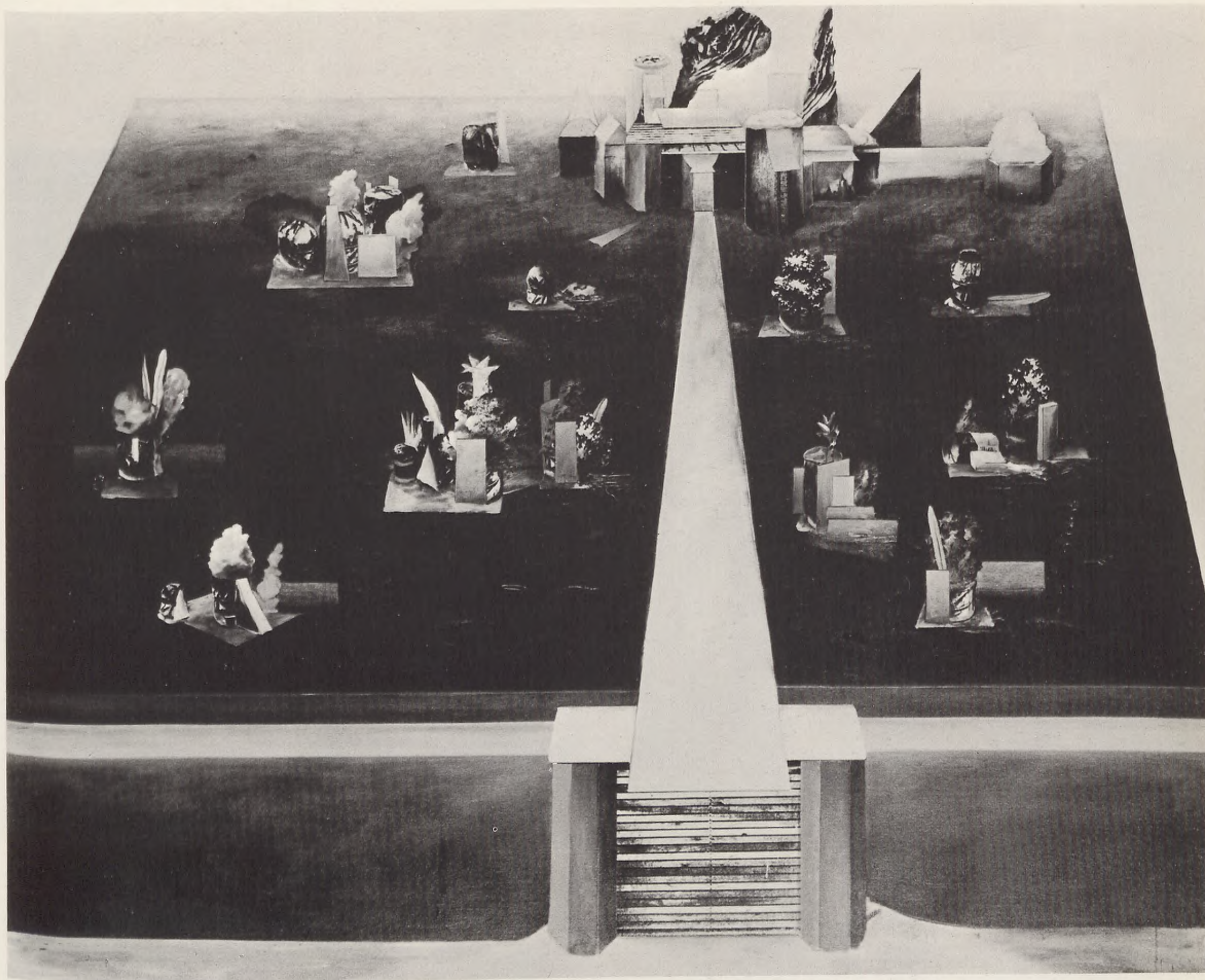


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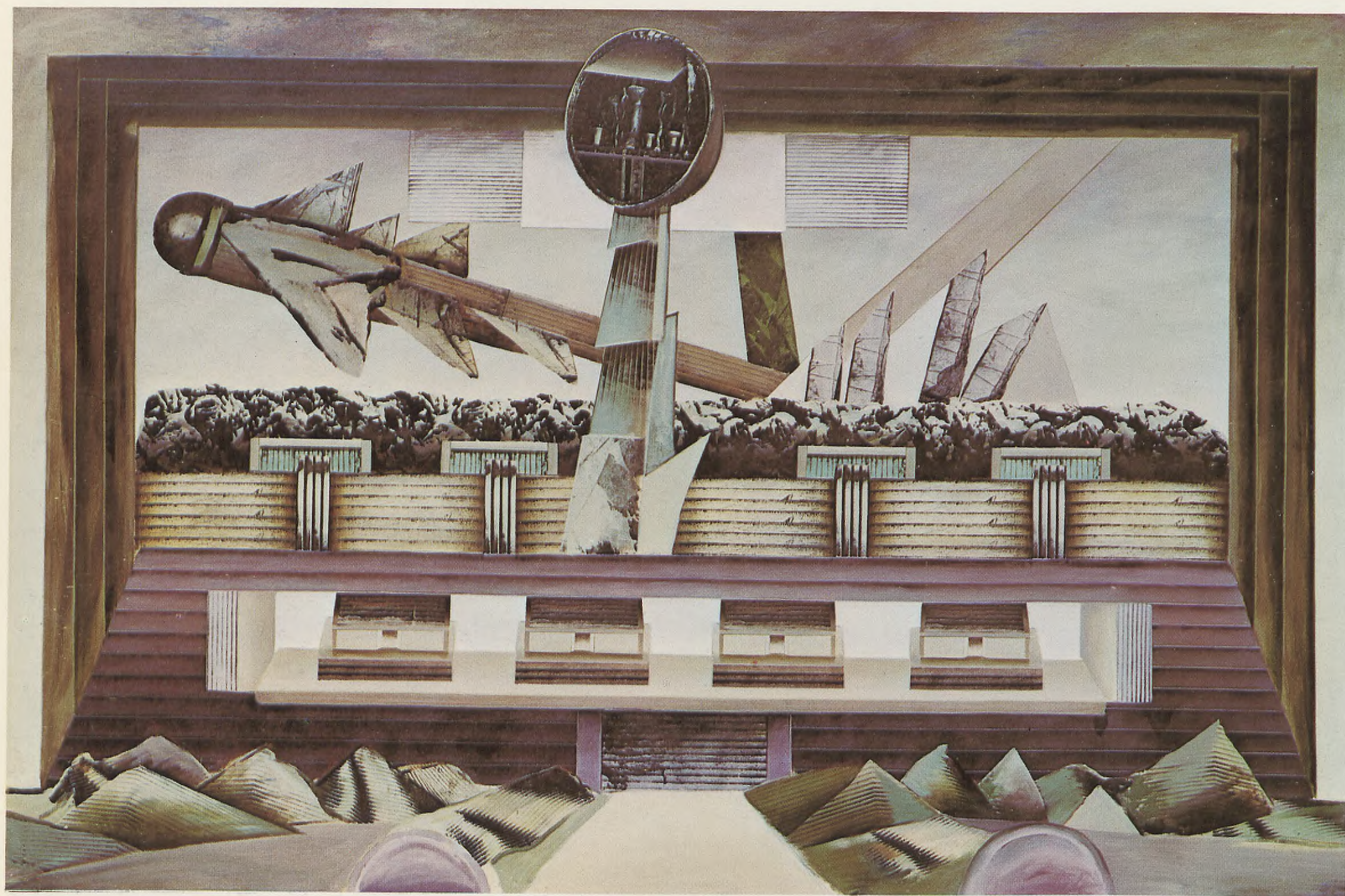
JAN SENBERGS HEAD MEN IN TOUCH (1964)
Enamel on hardboard 164 cm x 120 cm
Owned by Rudy Komon
Photograph by Douglas Thompson

left

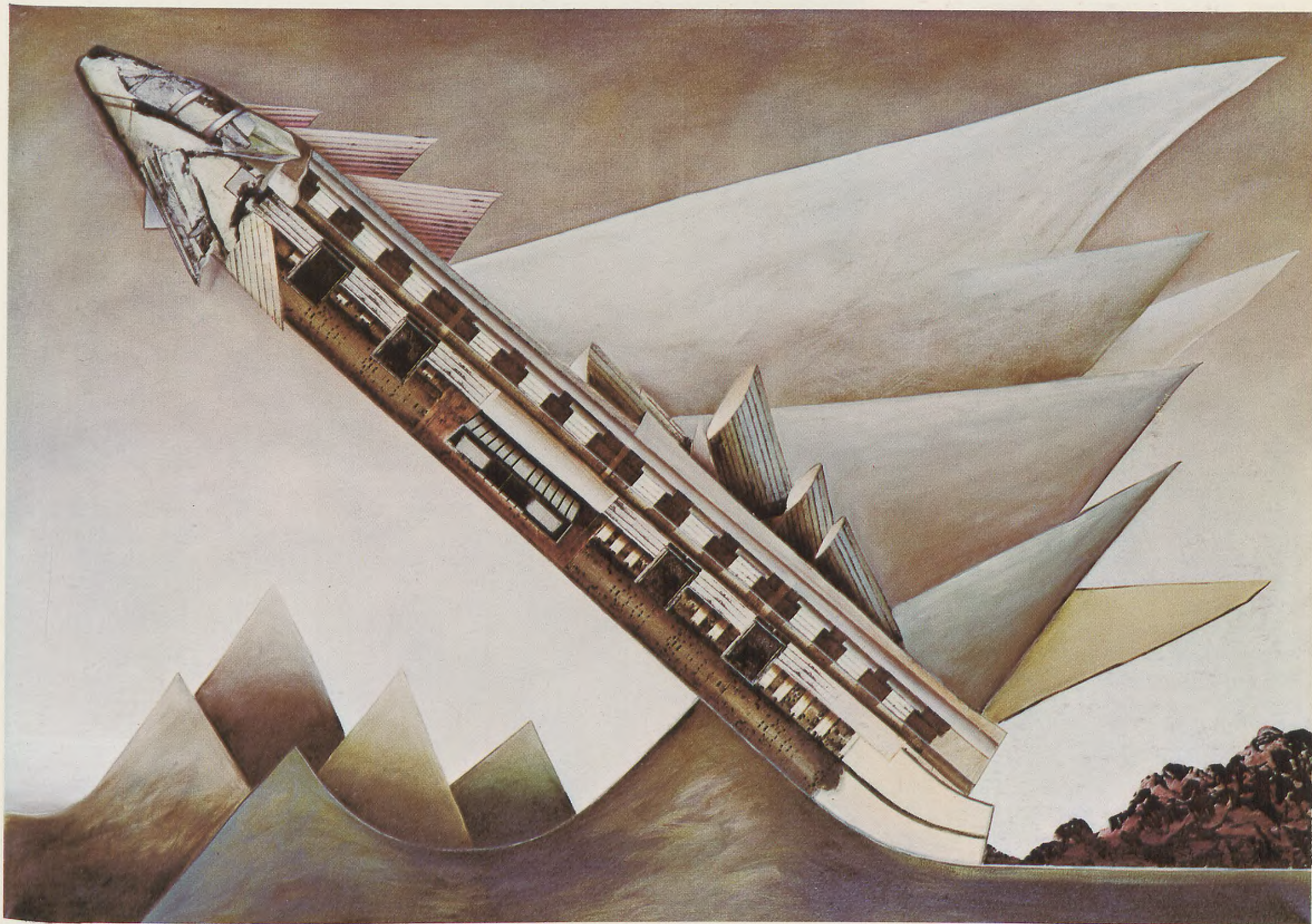
JAN SENBERGS OBSERVATION POST (1969)
Oil on canvas 181 cm x 137 cm
Owned by Rudy Komon
Photograph by Douglas Thompson



JAN SENBERGS GARDEN PLAN WITH SHORT PATH
(1973)
Oil and silk-screen on canvas 197 cm x 243 cm
Australian National Gallery, Canberra
Photograph by Matt Kelso



JAN SENBERGS STATION (1975)
 Oil and silk-screen on canvas 203 cm x 305 cm
 Possession of the artist
 Photograph by Matt Kelso



JAN SENBERGS THE FLYER (1975)
Oil and silk-screen on canvas 173 cm x 244 cm
Possession of the artist
Photograph by Matt Kelso

in the portrayed material image (thanks to other media we are immune to the impact of such grotesqueries). What is disturbing is an art without a communicating dogma for, without a dogma of cultural support, civilization itself seems to have signed a suicide pact.

Senbergs, in releasing art from modernist and traditional dogma, has forced it into playing the role of art's original intent, that of a complete mediator between the material and spiritual natures of our being. Curiously, the images of Jan Senbergs can draw our sympathy but they cannot be understood literally. They remain phantoms, possibly of destruction but also of hope – hope of some communicative understanding.

Senbergs's procedure is to paint through abstract shapes that primarily have no preconception. Gradually, he unites elements from the other media in which he works – printmaking and photography. Therefore, he is not a painter in any conventional sense and refers to himself as an 'image-maker'.

Senbergs mainly selects abstract details from newspapers, magazines or his own photographs and often uses small areas which he blows up through a printmaking technique: specific creases and folds of a worn garment and the leg of a chair juxtaposed may become the structure of one of his skyscraping towers. They are building-blocks of abstract light upon a textural playground.

No matter how abstract the procedure, a literal intention is obvious but one without dogma. He creates images that remain complex only in their inactivity to persuade.

In Senbergs's early works, such as *Head men in touch*, it is obvious that the work of Leonard French has been the influential force. The painting is crowded and tight. Unlike French, who was then leaning on symbols of Catholic orthodoxy, Senbergs's sceptical uncertainty predominates – there can be no association with traditional belief. French's influence remains then only a stylistic diving-board.

Perhaps some portent of individuality was rising above material circumstances but, inevitably, people depicted in Senbergs's early works carry no message and may appear as purely a device for an afterthought title, a naive and innocent gesture of which Senbergs was aware in the days when figurative art was not supposed to support itself in any formal or non-expressive way.

Suggestions of people, as in *Head men in touch*, were eventually to be eradicated, not because the condemned city had destroyed them, but simply because they emotively suggest a history, whereas Senbergs's work is of timelessness.

In the work of the later 1960s, we could well believe that everything has given way to an even greater pessimism than in these first paintings; even humanity no longer casts a sardonic but relevant eye over things.

Senbergs's 'collapsed object' paintings could also be seen as a marking-time in a period when pure abstraction seemed to appear a continuing obligatory force. No doubt there is a suppression of the image but in no way is it part of any compromise to fashion. It is a realization that figurative art had choked itself with all that confetti of sophisticated jargon that now accompanies formal abstraction. On reflection, Senbergs's images of the later 1960s can be thought of not so much as collapsed but enduring a seasonal pruning.

Senbergs was wrongly assessed as being concerned with Formalism, just as he had been with Surrealism. Both views have validity only if it is accepted that no opinion allows for a view so magnanimous that it can satisfy any prejudiced theory. Ironically, this marking-time period attracted his first critical acclaim and, although his later work is much more powerful than his 1960s work, such acclaim has cooled. His work now demands an enquiry into cultural and ethnic relevance, different from that formerly built on Romantic and Expressionist self-indulgence. Its relevance could only come about through mutual sympathy between artist and society but such is the gentility of tastemaking forces, both *avant-garde* and traditional, that this is probably too much to ask. A work such as *Observation post* (1969) now has to succeed on both its formal structure and its force of image for, although tradition as we know it has been irretrievably destroyed, the classical structuring suggests the importance of beginning again. Anarchy is in the illusion of a conserved but dead tradition – what is desired again is reason.

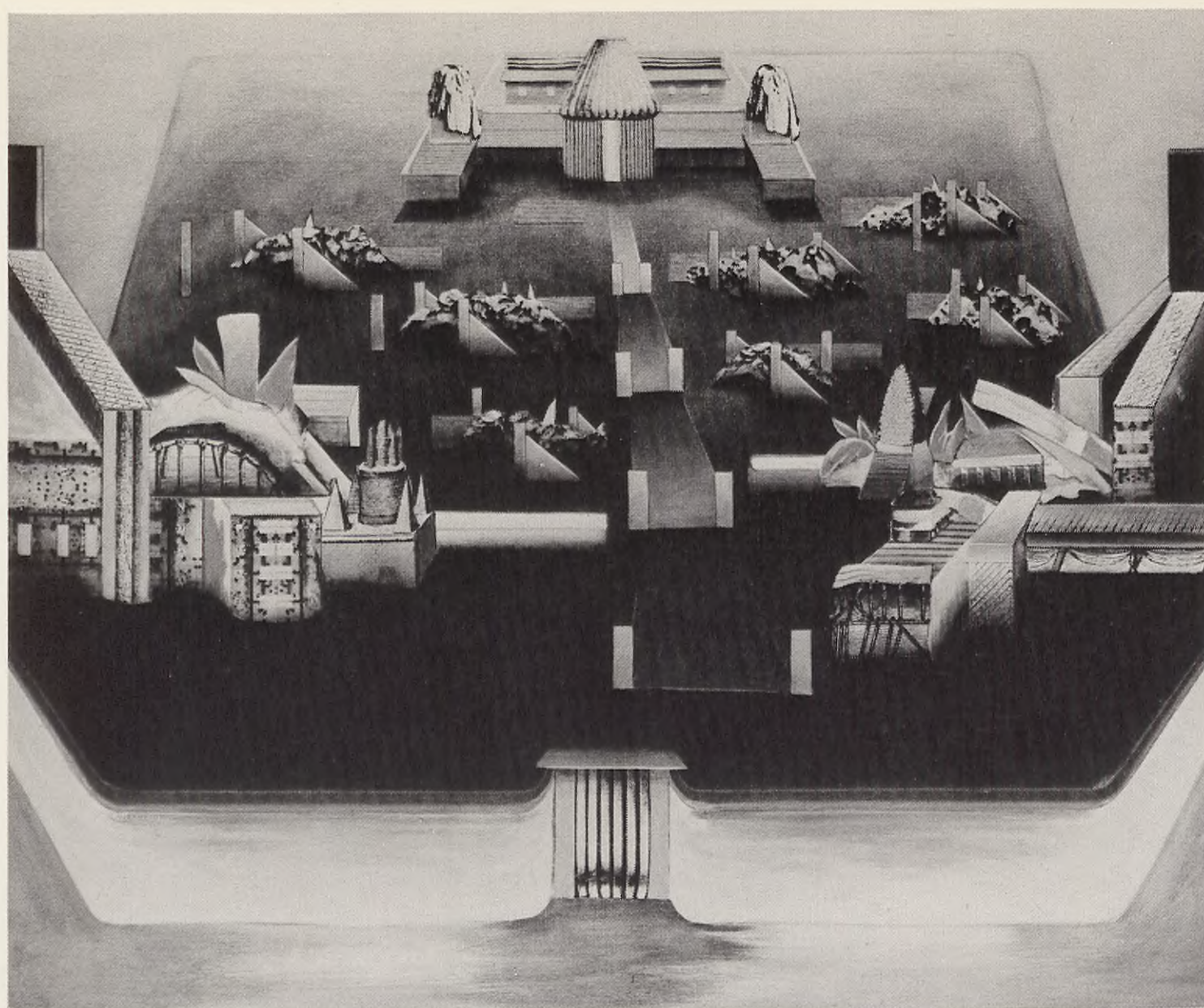
Jan Senbergs's larger works have been mostly monochromatic, suggesting that he has little interest in the sensual, flamboyant qualities of colour except in pure printmaking – but his colours do suggest a symbolic importance. In the last few years, his blacks, greys and whites have been replaced by an emphasis on earth-

greens. This is accompanied by an interest in a broader landscape, including parklands. Already, in *Garden plan with short path* (1973), the buildings do not dominate the landscape, but form part of it. In *Structure with black peaks* the dark, black areas and the sinister portent of a suggested dehumanized industry have been replaced by something calmer. Although Senbergs's environment changed when he accepted an Australian National University Creative Arts Fellowship in Canberra early in 1975, it does not follow that his change from industrial Melbourne to the more open plan of Canberra coincided with his change in subject-matter. In 1973, Senbergs painted a picture called *Window*, perhaps a premonitional view of the pictures of open space that followed but, before that, the black paintings had gradually given way to paintings such as *Fort*, *Plaza* and *Mound house* (all 1973). Already, the greater spatial economy was being used, but the images still remained as barricades.

Because the green pictures of a more open environment appeared before the move to Canberra, this suggests that his paintings had already become more optimistic of a desired freedom, rather than an actuality – a hope beyond the dark irony of acceptance.

Coinciding with the move to Canberra, the only noticeable difference is in the slightly more comfortable juxtaposition of the building-blocks and images upon the landscape and a greater feeling of an actual presence, of which *Diagram for orderly living* (1974) is an example, but within these pictures and the titles to them is a trace of parody and mocking humour. The anxiety may have become comfortable but it is still not free of dangers and the main danger, fully recognized, is probably that of complacent conformity with no extra bonus of permanence.

Through Senbergs's premonitional *Window* lie not only the broader parklands to suggest that his freedom is more spiritual than material but also, replacing the parks, new apparitions as in *The flyer* and *Station* (both 1975). Whether seen as escape vehicles or phalluses, there is little doubt of stronger assurance. *The hooded clocktower* (1975) may be a phallic release from time or from the work ethic of its importance but it is only the gentler handling of the accompanying landscape that creates a mood for an image that previously could have had a reading much more sinister.



Jan Senbergs came to Australia from Latvia when he was eleven years old. What becomes evident generally in all his works is a refusal to conform to the artistic ritual of taste and manners of our dominant ethnic group. By so refusing, he became the first non-English-speaking immigrant artist to use imagery that has bonds with an alternative ethnic outlook even if it is one of continued conflict, a conflict that only the acquiring of absolute values could tame.

The irony in Senbergs's latest work, even if highly conscious, is never in danger of becoming a whim of social satire. These pictures even become as aesthetically comfortable as *Parade ground* and *Altered Government House* (both 1975). It is the comfort of confidence re-introducing history, not through people but through historical architecture. Identifiable houses of Government institutions now stand passively – man, the creator of any potential ruthlessness in their construction, gone completely. In the parade-ground vacancy is a beauty that the comic-tragedy in the human content of pictures like *Diagram for orderly living* disallows but, inevitably, the re-introduction of history gives the work past connotations; hopefully, the knowledge of historical mistakes may help to avoid future mistakes.

It may all appear Surreal but Senbergs can only be accepted as a Surrealist if the historical connotations of the Surrealist movement are changed. His work obviously has common links with that movement, depending on a view of social and cultural absurdity. The Surrealists' intention deliberately to disturb what they see as hypocritical conformity is non-existent in Senbergs's work, mainly because Surrealism suggests social criticism and consequently a moral dogma.

Senbergs's pictures bite: there is a reasoned frustration, not criticism. Inevitably, and especially in his later works, it is not a scene of any localized situation but a look at our civilization.

top left

JAN SENBERGS *DIAGRAM FOR ORDERLY LIVING* (1974)

Oil and silk-screen on canvas 152 cm x 183 cm

Owned by Rudy Komon

Photograph by Matt Kelso

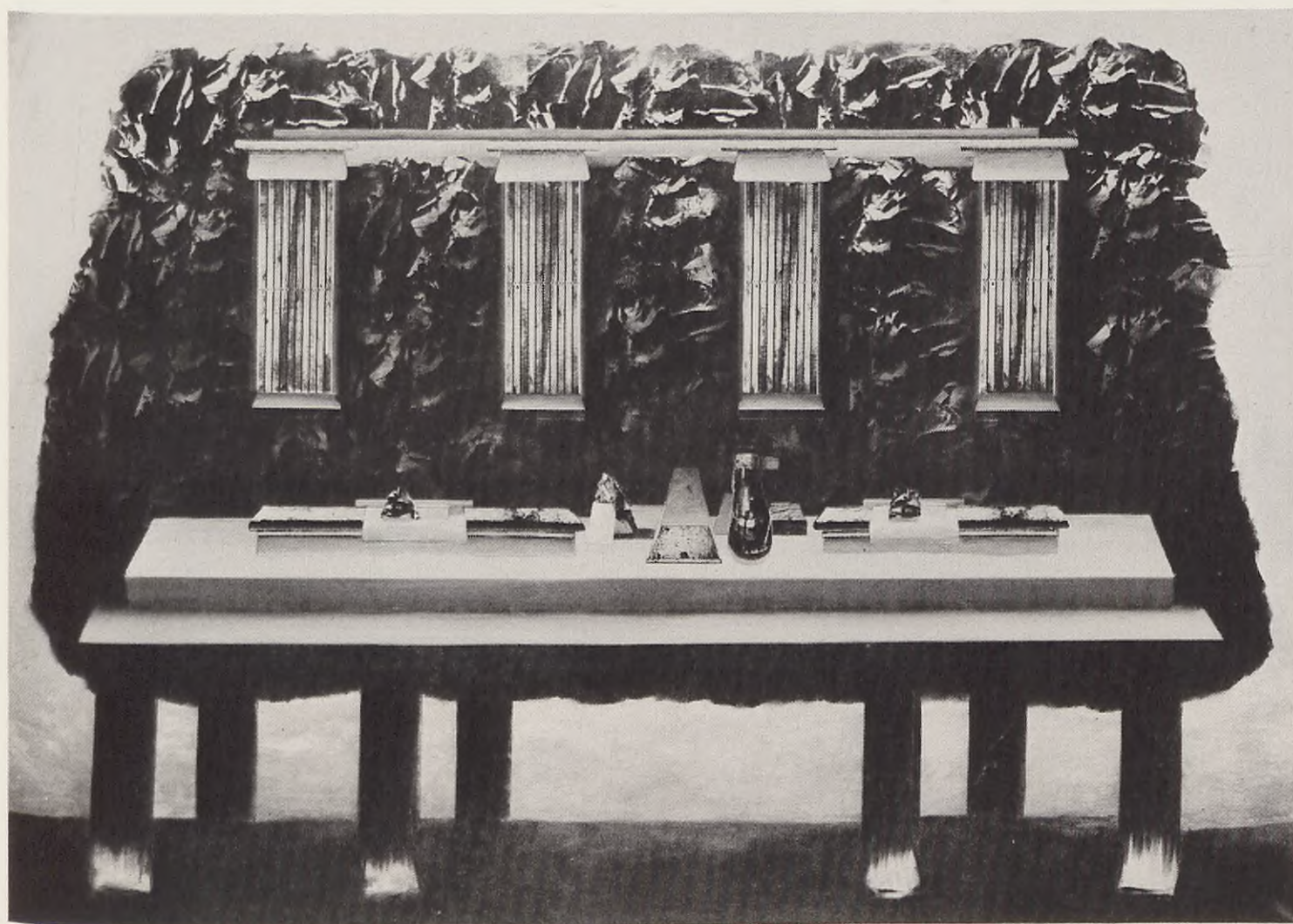
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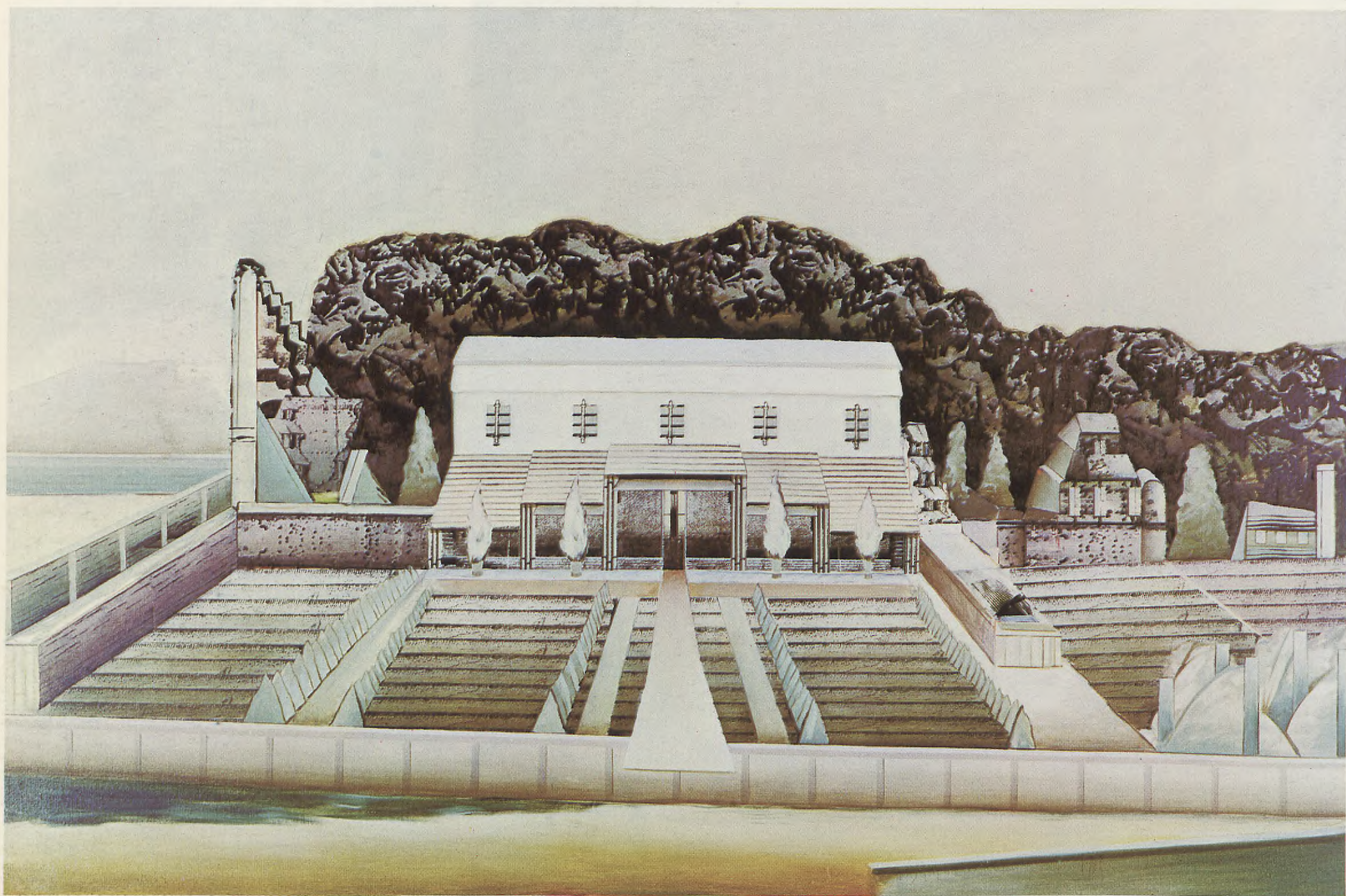
JAN SENBERGS *MOUND HOUSE* (1973)

Oil and silk-screen on canvas 198 cm x 274 cm

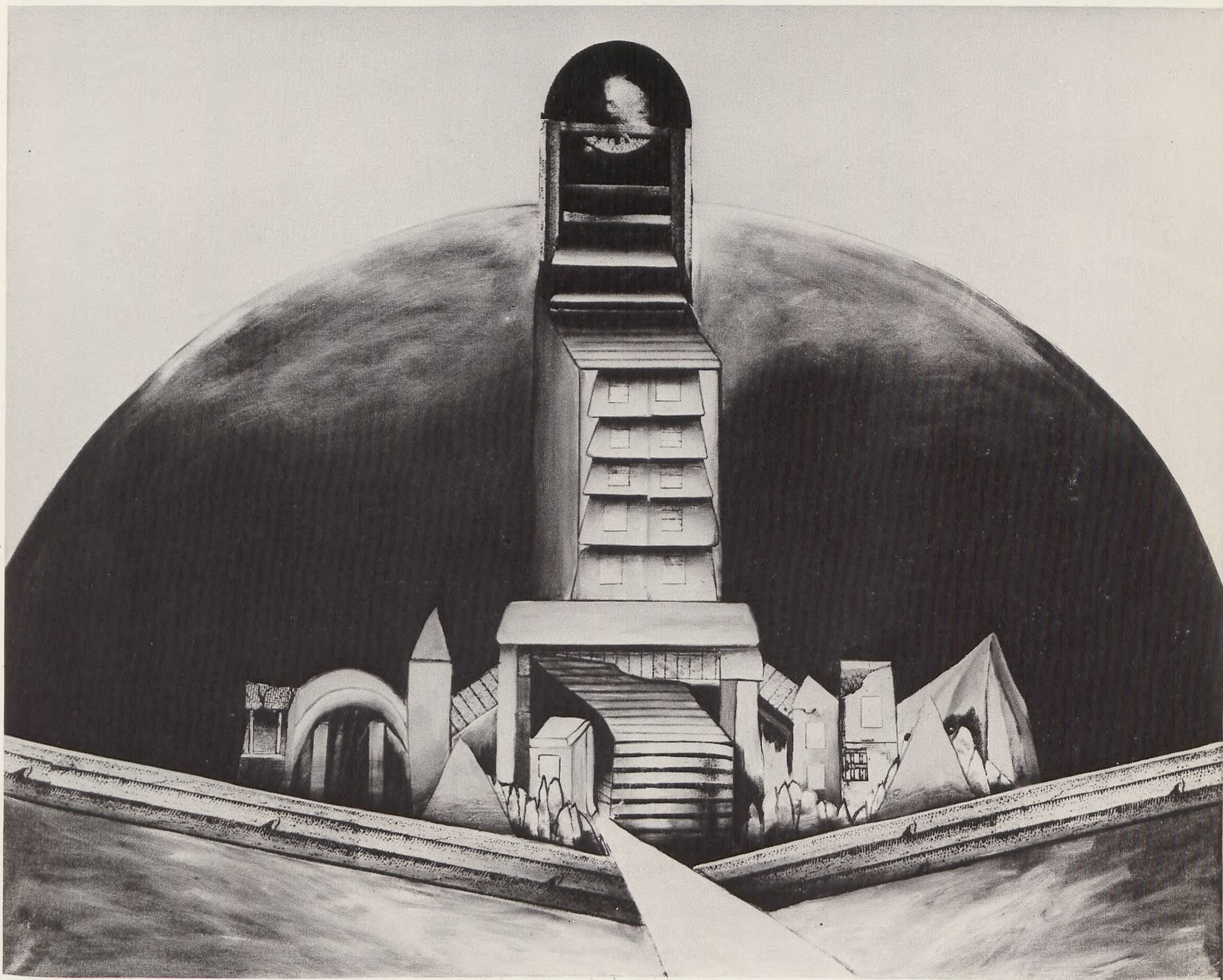
Australian National Gallery, Canberra

Photograph by Matt Kelso





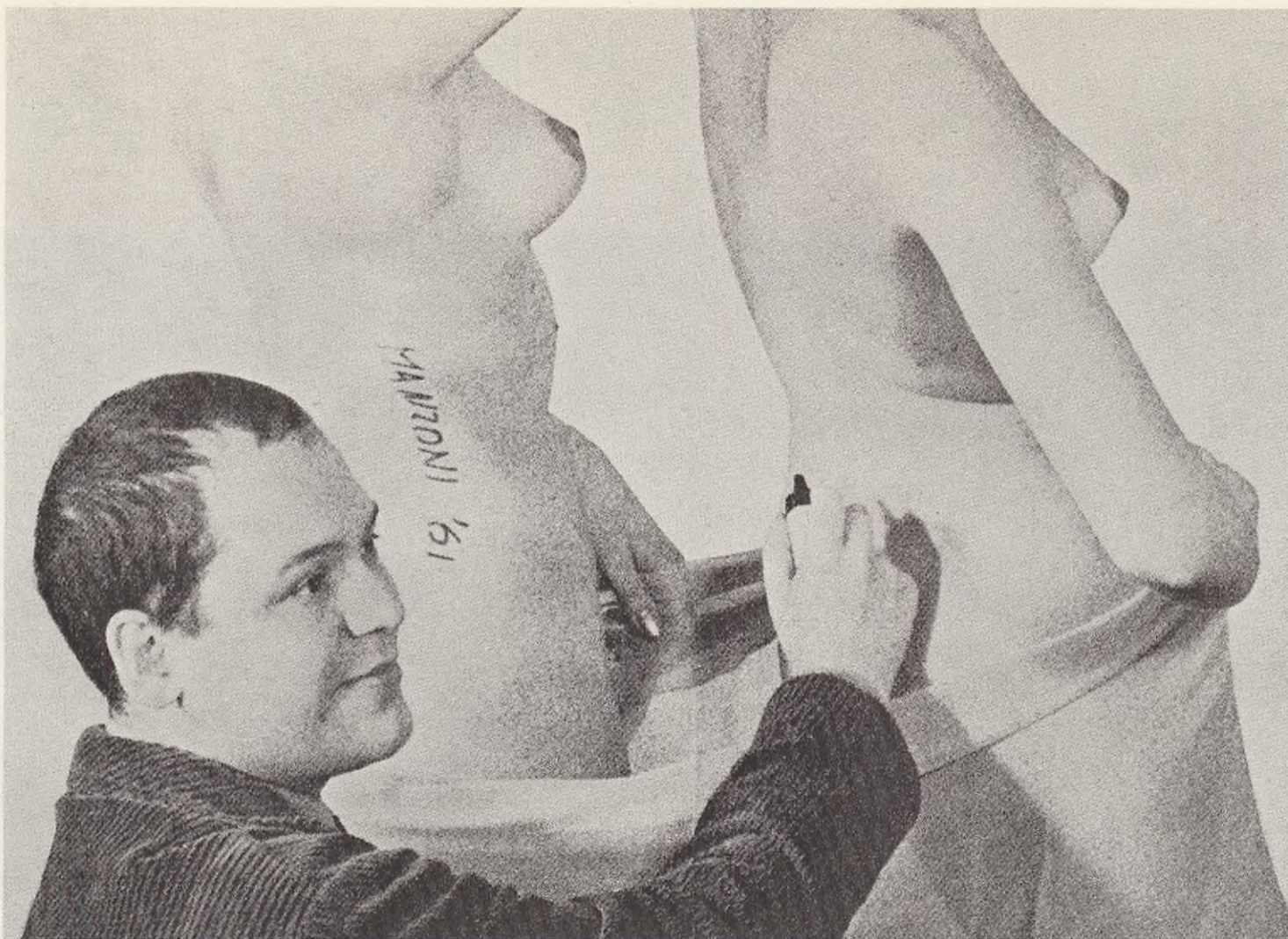
JAN SENBERGS ALTERED GOVERNMENT HOUSE –
PARRAMATTA (1975)
Oil and silk-screen on canvas 152 cm x 228 cm
Possession of the artist
Photograph by Matt Kelso



JAN SENBERGS THE HOODED CLOCKTOWER
 (1975)
 Oil and silk-screen on canvas 152 cm x 228 cm
 Possession of the artist
 Photograph by Matt Kelso

L'Art Corporel (Body Art)

Arthur McIntyre



'The body is the fundamental ground. Pleasure, suffering, illness and death inscribe themselves on it and shape the socialized individual in the course of its biological evolution.'

The individual body is affected deeply by social experiences, the individual body reacts to the crowd in all manner of ways, depending on the specific social phenomenon; acting as stimuli, for example, are strike, revolution, war or the raising of social minority questions – Black Liberation, Gay Liberation, et cetera.

The origins of Body Art lie in the areas of redefinition of painting as a 'meaningful' art form. The decisive re-examinations and re-evaluations of the 'aesthetics' of art by Kasimir Malevich, Marcel Duchamp (in fact, most of the Dadaists and Constructivists) paved the way for future generations of artists who have no concern with standard aesthetics as a prerequisite for a work of art.

Two events, in what may appear distant history in twentieth-century terms – the preachings of Johannes Baader in November 1918 in the Cathedral of Berlin, to announce the salvation of the world by Dada, and Marcel Duchamp's shaving of his hair to create *Tonsure in the form of a shooting star*, of 1919 – offered a basis for happening and behavioural art forms. These forms have attempted to

re-assess the role of art in society by cracking the vast wall of established, conservative aesthetic values.

The artist practising Body Art is very much a total performer – there is an undeniably narcissistic stance in the work of Hermann Nitsch, Piero Manzoni, Michel Journac, Dennis Oppenheim, Gina Pane, Chris Burden and others. Most Body Art is disturbing, no matter how blasé and cynical the viewer may be, even in a society numbed by constant over-exposure to violence and bodily suffering through the various mass-media channels, as well as in everyday living. It is impossible 'not to be moved by the sado-masochistic nature of the most "meaty" of all art forms'.

Body artists believe their work to be significant to a closed band of believers – therefore it is an art of conscious exclusivity – only those with a clear vision of the human condition and a desire to reject establishment values may enter the ranks! Its aim is to create a small, enlightened society, free of false ethics, dictatorships of any type, repressive ideologies, censors and 'the cops'. So, Body Art is very much an ideological art form – to many a perverse one; to the 'enlightened' few an honest force to free the world, through art, of all the meaningless layers of false ethics and moral codes that

prevent men from reaching a state of genuine comprehension.

Duchamp's *Tonsure in the form of a shooting star* took place in Paris in 1919 and with it Duchamp restored the primacy of idea, gesture and behaviour. Duchamp attacked society and its values in many ways. He aimed (very often with the help of the found object or ready-made) to reveal to others the underlying absurdity of their pre-conditioned behaviour roles. Duchamp introduced into the pictorial system dismembered by Malevich and the Constructivists an action-silence dialectic in which the creative experience is encouraged to develop, using the original stimulus as a starting-point. His works of art were not ends in themselves.

Piero Manzoni (1933-63) used the body as a 'found object' and the various products of the body to challenge established tastes and values. In 1961, for example, Manzoni used his own shit, conserved in its natural state in tins and labelled 'Artist's Shit'.

In other manifestations of his Body Art, the 'living sculptures' of Manzoni (1961) pre-date those of England's Gilbert and George by a good ten years. The ridiculous underlying hypocrisy of a society that accepts nudity of the human form in stone, plastic, on paper or film media as suitable for public viewing but rejects



nudity in the flesh is underlined in Manzoni's work.

Another of the earlier exponents of Body Art is Yves Klein (1928-62) who became best known for his work involving the imprint of the naked female form, dipped in paint, on canvas. This direction continued into the 1960s with the 'Anthropometries'. The very walls and the floor of the Galerie Internationale d'Art Contemporain, Paris, were incorporated into the action related to vertical and horizontal body positions. The concept of body theatre had begun!

Gunter Brus (born 1938) has presented Body Art happenings since 1964 in

Austria, Germany, Great Britain and France. His aim in unveiling the body is to dedramatize sexual behaviour – the antithesis to motivation behind popular entertainment strip-tease! When clothing is worn for no other purpose than social conformity and fashion (instead of for protection from the elements et cetera), there is obviously something seriously wrong with a society that encourages such over-emphasis on external superficialities.

Otto Muehl (born 1925) uses the body essentially as an instrument of political provocation, rather than as an object of biological experience. Both Beuys and

above

ARNULF RAINER ARREST VIENNA 1968

opposite

PIERO MANZONI 1961



opposite

SAMARAS AUTO POLAROID (1971)
Polaroid photographs each 8.25 cm x 10.8 cm
Courtesy of The Pace Gallery, New York
Photograph by Al Mozell

right

HERMANN NITSCH BODY ART HAPPENING –
ACTION 48, PARIS 1975
Sponsored by Galerie Stadler, Paris
Photograph by Studio Morra, Naples



Muehl incorporate an element of action that emphasizes daily frustration and submission to social roles. Muehl has worked in several major European locations, his first important happening being *Fete du naturalisme psycho-physique* in 1963.

Probably the most provocative of all the body artists is Hermann Nitsch (born 1938). By incorporating the blood and organs of animals and relating his own nude form to them, Nitsch is guaranteed both to repulse and fascinate the viewer. The work of Nitsch creates a duality of reactions – one is stunned by the physical beauty of liver, entrails, sex organs and blood draped and splattered on body and sheeting, but is almost made to feel nauseated. Nitsch's work takes the form of ritual theatre – theatre of blood. At a recent Nitsch performance (July 1975), in Austria, in and around a ramshackle estate, the spectators were treated to a visual orgy of blood and guts. The Paris F.I.A.C. opened last year's proceedings with a typical Nitsch happening with accessories including religious robes, ecclesiastical objects of church ritual, loud, live music, violent lighting and dramatic scaffolding. Paul Morrissey mocks human pre-conditioned values in his *Dracula* and *Frankenstein* opuses on film, but his work is far more lightly satirical than that of Nitsch, which is deadly serious and more disturbing as it lacks the distancing effect of a filmed performance.

Arnulf Rainer (born 1929) is best-known for his *Face-Farces*, first conceived and performed in 1972 in Munich, at the Galerie Van de Loo. He sees his work as a logical extension of the painting form, otherwise considered outmoded since the Dadaist havoc, Malevich, Rodchenko and the advent of the computer print. However, many of Rainer's *Face-Farces* can be interpreted as Expressionist paintings applied to the face, which plays the role of 'shaped' canvas.

Probably the ultimate gesture in the name of Body Art was made in 1969 by Rudolf Schwarz Kogler (1940-69) who can be said to have sacrificed his own body (or given his life) in the cause of his beliefs. Schwarz Kogler died at the age of twenty-nine during an action in which he amputated his own penis. The choice of penis is obvious in its symbolic significance – Schwarz Kogler was aiming at questioning the determinism that from generation to generation, leaves man

unchanged in his will to be. The amputation gesture was at once the ultimate acceptance of the body's reality and the negation of its instinct for continuity.

This form of suicide art has few emulators – most artists prefer to liberate themselves from the artistic cul-de-sac and live to see the results!

Like Rainer, Bruce Nauman (born 1941) has used the face as a chief means of finding new aesthetic definition. In Nauman's case viewer endurance emphasizes patience and tedium at the apparent banality of the actions, rather than the need for a strong stomach. Video records of Nauman 'performances' are available as permanent records of the original events, for example, *Lyp sync*, in 1969.

Gina Pane's actions involve self-mutilation but in a more delicate manner than those of Schwarz Kogler. The action relates to cutting the skin surface with a razor. Sliced eyelids in *Le lait chaud* (1972 action) are a highly dramatic device. Pane's actions have grown out of a past as a painter and from a sound philosophical basis that has enabled her to define language with firmness and intelligence.

Urs Luthi's (born 1947) work often exploits the drama of his face but usually in conjunction with a large and varied range of accessories, sometimes even including another face, for example, the *Self-Portrait with Ecki* series of 1974. A strong transvestite element reappears, so that on occasions, the images resemble those in much pop-culture drag performances. This work emphasizes a phenomenon that is generally rejected by a society with strict sexual codes of behaviour.

Some of the most striking work of Lucas Samaras (born 1936) explores the human body with the aid of the auto-polaroid, often accompanied by auto-interviews. The dominant visual emphasis of Samaras's auto-polaroids remains the plasticity of the body forms, the flesh of the belly, the toes of the foot and the fingers or veins of the hands. The auto-polaroid, according to Samaras, allows him to explore the present in time and his own physical reality in that time.

Just as Vito Acconci and Gina Pane realize their potential as Body artists through subjecting their bodies to a host of indignities so, too, does Chris Burden. Gina Pane cut her eyelids and Acconci masturbated beneath a ramp for hours on

end – all in the name of Art! Chris Burden uses his weighty form as an object on which to inflict torture – the result being elevated tension situations. *Match piece* (1972) and *Fire roll* (1973) involved a play with life and death – the strongest answer Burden can devise for the daily violence of enslavement, technical slaughter and genocide.

It is not possible in an article of this scope to include all those artists who have made significant contributions in recent years. However, it does seem impossible to conclude any article on Body Art without at least some reference to the well-known British exponents, Gilbert and George. Gilbert and George perform fully dressed and are irresistibly amusing, as in *Underneath the arches* (1970). These two self-styled celebrities promote themselves on a full-time basis and exist as figments of their own imaginations, in much the same way as many of the heavily promoted products of our society exist. Gilbert and George's true genius is that while they mock the establishment and art values generally, they also exploit the system fully!

Body Art, in spite of claims to the contrary by the artists involved, seems to be a well-established feature of the 1970s international art scene and, no doubt, will be recorded in the art history chronicles together with all the other manifestations of recent times. The most valid aspects of Body Art are those that stimulate insight into areas of behaviour normally considered in bad taste. In a society that has become as shockproof as our own, it is doubtful if the 'liberating' aspects of Body Art are as fully realized as the Body artist may wish to believe.

Violence, pain and human indignity manifest themselves in so many ways for such countless numbers of human beings today that the exclusivity of the self-liberated Body Art Club is a very shaky proposition indeed. Whatever the idealistic claims of Body artists in affiliating themselves with corruption of the durable object, the art promoters have seen to it that all records and mementoes of original happenings are exploited in the best tradition of the dealer-gear art object!

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Franz Kempf

David Dolan

It would be hard to think of an Australian artist whose nationality is less evident than that of Franz Kempf – and that includes the legion of followers of the School of New York. Born in Melbourne in 1926, he has lived there and in Adelaide most of his life; but Europe has always been his spiritual and aesthetic home. His work has no place in the pattern of schools and movements of Australian art, nor is it even slightly similar to the work of any other Australian artist. To see it as provincial, because it is an Antipodean growth from a European root some three quarters of a century old, is to underestimate its scope and significance. Kempf's art is personal and individualistic, but it is prevented from becoming idiosyncratic as much by his regard for formal values as by his awareness of the European tradition.

He attended the National Gallery School in Melbourne in the 1940s, where he believes he learnt little of value, but the time he spent in the art library and the print-room influenced his future development. The teacher whom he gratefully acknowledges was Oscar Kokoshka, the great Expressionist, whose 'school for seeing' he attended later in Salzburg. It was not painting that Kokoshka taught him – for by this time

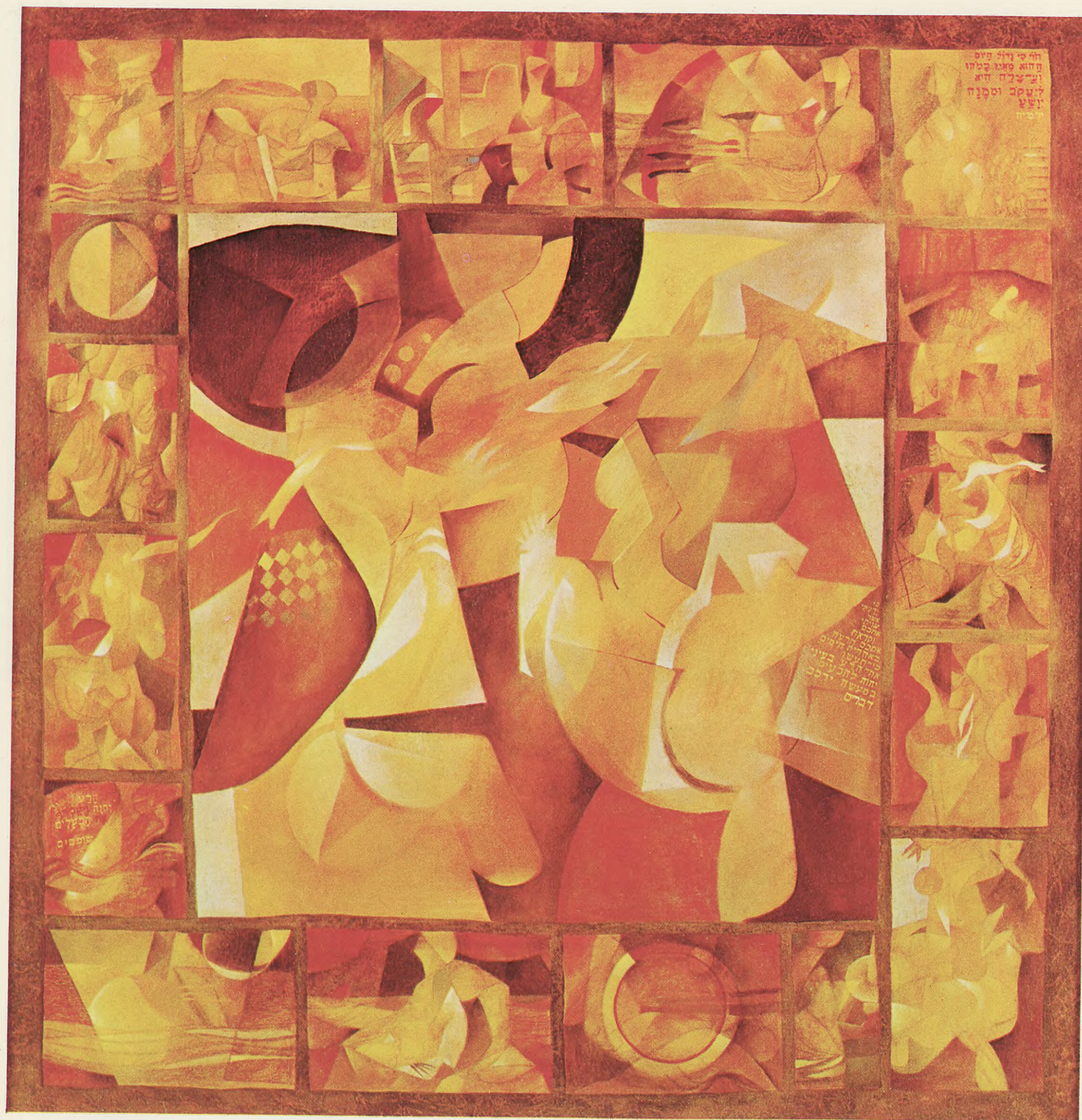
Kempf was interested in Abstraction, which Kokoshka abhorred – but rather the importance of all the arts in human life, and especially the value of the musical and literary arts to himself as a painter and printmaker.

In the early 1950s Kempf left Australia to work in Europe and to visit family whom he had not seen since his childhood. At that time he was working in a figurative manner. Some of the works from this period were on specifically Jewish themes, while others were drawn from subjects found in the streets and Jewish cafés of Melbourne. This was the only time in his life that he worked in a manner comparable to that of any of his countrymen. His works reflected the influence of the Social-Realist school then strong in Melbourne under the influence of Noel Counihan and Josl Bergner.

His later Abstract and semi-Abstract paintings and prints contain more thought on the subject of man in this world than these early 'pseudo-social-comment' works.



FRANZ KEMPF THE DARK CHANGES AND THE BAAL SHEM (1964)
Aquatint and etching 23 cm x 25 cm
Photograph by Colin Ballantyne & Partners



FRANZ KEMPF THE END OF DAYS (1972)
 Oil on canvas 114 cm x 108 cm
 Owned by M. T. Corner and J. L. Evans
 Photograph by Colin Ballantyne & Partners



FRANZ KEMPF EARLY SPRING PICCADILLY VALLEY
1974
Oil on canvas 92 cm x 92 cm
Private collection
Photograph by Colin Ballantyne & Partners



above

FRANZ KEMPF THE PRISONER 1969
Etching, aquatint and drypoint 14 cm x 14 cm



left

FRANZ KEMPF THE END OF DAYS (1971)
Lithograph 49 cm x 38 cm
Photographs by Colin Ballantyne & Partners

He feels that the modes grounded in the styles of artists like Hogarth and Goya and Daumier, while viable enough up to the last war, are no longer adequate to express the enormity and the complexity of the personal and social problems confronting modern man.

During his years in England, he became familiar with the works of Jankel Adler, whose personal romantic style shows a debt to French Cubism. But the pressures of commercial work were such that he was unable to concentrate on his own art until he left London. He went to Adelaide to lecture in graphics at the South Australian School of Art, where he established printmaking as an autonomous department.

Kempf has continued working at both painting and printmaking, at times almost abandoning one or the other for a while in response to the current bias of his students' problems. When asked whether he prefers painting or printmaking, Kempf claims not to discriminate between them, saying he sees them as two harmonizing voices in his total *oeuvre*: 'In musical terms, as point and counter-point, a print may become the source for a painting, or vice versa'. When questioned, however, he concedes that he does generally use the different media for different purposes. He has not been satisfied with his attempts to paint in monochrome or grisaille and his paintings, although more tonal than colourful, always make careful use of colour. The prints, on the other hand, rarely use colour at all but depend upon tonal and textural means. Perhaps because his religious art makes literal use of light and dark as symbols of good and evil, he has treated specifically religious themes in prints more often than in paintings.

Seemingly allied to this, sensual and erotic motifs have occurred more consistently in the paintings than in the prints. Certainly, these motifs do appear in some earlier prints, such as *With signs and with wonders* and *Flight from the garden*, but they have been more ubiquitous in the paintings. They became overt in both media in 1974, when the print *Figuration suite No. II* appeared as the more linear and explicit *alter ego* of the painting *A mildly erotic garden*.

When Kempf returned to Australia in the early 1960s he was painting in a lyrical, Abstract-Expressionist mode, which showed the influence of American and European artists but was distinctively soft and romantic, and rarely divorced from

its figurative roots. His work has never been totally Abstract.

Even when he was working in a free, painterly manner, Kempf rarely indulged in impasto, always preferring a smooth and thin surface. Such passages of thick paint as there were, were isolated emphatic areas on a background of graduated colour.

Two of the most significant of the early 1960s prints are *The Kabbalist* and *The dark changes and the Baal Shem*. *The Kabbalist* is mysterious, almost frightening, but *The dark changes and the Baal Shem* glows with a Rembrandtesque light that seems to be human as well as divine. There is an almost jewel-like, crystalline quality about the light portrayed on this small black-and-white print. *The blessing of the moon* and *The Golem of Prague* are clearly closely related.

Still using light and dark symbolically, but seeming to relate more obviously to the 'garden' works, is *Daylight's darkening*. Swirling lines and forms create an effect of personal and global as well as localized and specific twilight uncertainty.

One of the few religious-historical works from this period to make use of colour is one of the versions of *The wars of Gog*. In this serigraph flat areas of deep green and dried-blood red almost obliterate our view of what seems to be figured space beyond.

Colour is also used, although in a very limited and controlled manner, in the lyrical, organic works of the early and mid-1960s. *Autumn song* has a white centre framed by a patchwork border of grey-blue and muted orange. In *The enchanted garden* brown dominates and through its uneven screen we glimpse dark sky-blue and white – sky above the leaves, infinity beyond the mortal veil?

In more recent years, Kempf's style has become rather more linear with distinct patches of colour vying with one another and with the picture plane. Small, irregular areas of tone seem to constitute an upper surface through which we see larger, sharper areas of colour. The interplay between the two creates the harmonized tension of the pictures and sometimes hints at the subject-matter.

Kempf's semi-abstracted, fragmented vision of the world derives from his philosophy. While believing that a work of art exists in its own right and does not depend upon the sights that may have inspired it for its legitimacy he seeks, as a romantic, to embody in art something of

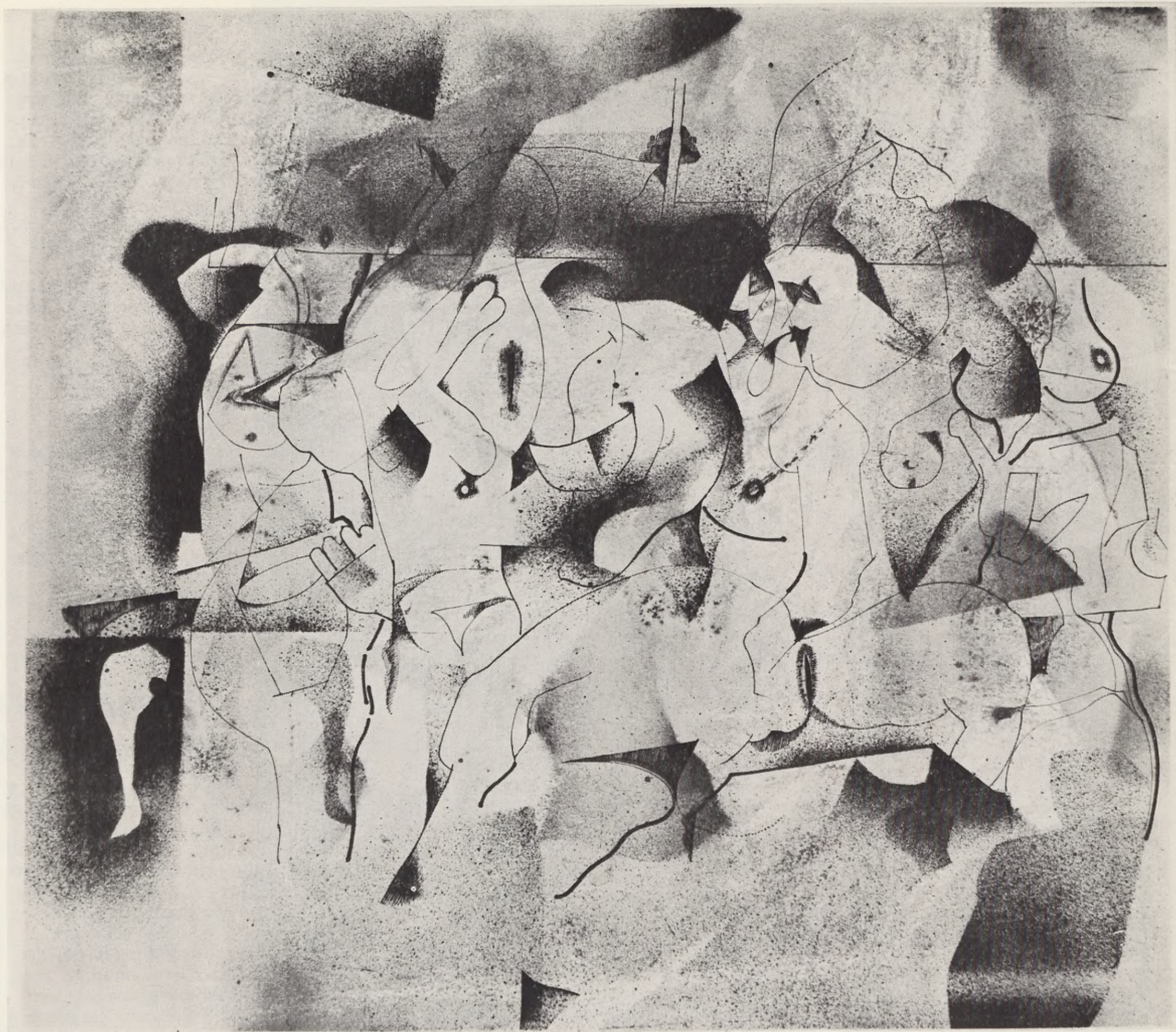


FRANZ KEMPF TOTENTANZ 1975
Lithograph 51 cm x 40 cm
Photograph by Colin Ballantyne & Partners



top
FRANZ KEMPF WITH SIGNS AND WITH WONDERS
(1971)
Lithograph 42 cm x 49 cm

left
FRANZ KEMPF FIGURATION IN A GARDEN (1969)
Aquatint and etching 49 cm x 39 cm



FRANZ KEMPF FIGURATION SUITE No. II (1975)
Lithograph 48 cm x 54 cm
Photograph by Colin Ballantyne & Partners

our perceptions of and responses to life on the personal, private level. 'We do not see reality – we only observe fragmented images', he says, adding that we must remember that the world at one time looked different and will look different again in the future.

This being so, 'the artist must be allowed to reject outward appearances as accidentally fixed in time and space and inadequate to his own vision. Is it not true that even a glance through a microscope reveals a world so fantastic that were we to see it accidentally we would think it fantastic and over-imaginative?'

There is a clear connection here with the Jewish 'ashes to ashes and dust to dust' attitude to life, in contrast with the Greek belief in reality as an absolute, independent, eternally existing entity. This tendency towards mysticism and distrust of logic as the ultimate means to knowledge has been apparent in Kempf's attraction to Kabbalism, which has in turn been kept in check by his respect for formal values that are ultimately classically founded.

His work seems to be based on assumptions quite opposed to those held by critics who believe that Manet to Matisse to Pollock is the whole story of art in the last century. He sees little use in the drive towards total Abstraction but prefers, like the Old Masters, to apply a clear understanding of abstracted elements to the communication of insights about life as well as art.

The development of Kempf's painting in the years since he worked in a nearly Abstract mode is not as easily traced as the development of his prints, which in general moved from religious to humanist, textured to linear, obscure to more immediate. On the whole a similar progression seems to have occurred in the paintings but there are a number of apparent anomalies due to the influence of prints and earlier drawings on his painted work. Several major paintings of 1973, for example, drew not upon their immediate predecessors but upon landscape drawings almost a decade old. A favourite theme, to which Kempf returned many times in the 1960s, was to be the domestic interior and garden, with or without human figures.

In the mid- and late 1960s the manipulation of compositional and tonal relationships in Kempf's work was to become increasingly complex. Shapes became more angular and a sense of

tension was often created by the juxtaposition of these hard, spiky forms. Figures appear as head-and-shoulders silhouettes overlapped and, at times, quite wrapped up by complex patterns of coloured areas. Once he has started a print he does not refer back again to the original visual stimulus, but draws upon his own feelings and understandings about the subject-matter.

'While much of my work is pre-planned, each new stroke or line may lead inevitably to the next; there is a constant dialogue. The plan continues to dominate; at times progress is slow, painful, at other times rapid. The work is complete when the intellect and emotion are fused into one.'

A major work of 1969 was the complex painting *With signs and with wonders*, which is closely related to a print of the same title. A high-keyed yellow central image is bordered by eighteen small vignettes that depict aspects of the bondage in Egypt and the exodus. This painting is now in Israel, which is appropriate in view of Kempf's strong ties to the Jewish homeland.

A diptych *Out of the darkness* and its follow-up *The form changes II* closely relate political and erotic, historical and personal. These works date from 1968-69, as do a rich brown etching and a large-edition lithograph both entitled *Figuration in a garden*, and two small but highly significant etchings, *Exodus* and *The prisoner*.

Exodus is dominated by a single, bulky, walking figure, with a staff, moving through, it seems, an ethos as well as a landscape. This work and *The prisoner*, with its strained faces, is a painful and poignant work, which speaks eloquently of the persecution not only of the Jews but men of many races, in the past and in the present.

Gardens had provided Kempf with subjects for a number of his early prints, and in the late 1960s they began to appear in the paintings. Several versions of *Figuration in a garden* (1969) are alive with implied movement and gentle sunlight, and make a striking contrast with *At one stroke comes the night*, a sombre, grey-black painting of the same year.

The end of days, a reference in Talmudic texts, and Shmuel Gorr's poem of that title, were the stimulus during 1969-71 for a group of relief etchings, a lithograph and an important painting. The central image of the painting is tighter than that in *With signs and with wonders*, but the

vignettes are less rigidly arranged. The stylization used in the vignettes is, however, the same as in the earlier work.

In the last few years Kempf's paintings and prints have become much brighter and more highly keyed – the only exceptions being some of the works on Jewish themes. This was the result of returning to Australia from abroad at a time when he became aware of an eye condition that limits his hours of working and affects his response to light. He became urgently conscious of the brightness of the Australian sun, and hot, yellow light came flooding into the paintings, chasing out the subdued tones of the old Dutch artists who had been his models.

With *Figuration suite No. II* (1975), Kempf seemed to be taking a new direction. The aggressively sexual eroticism of this lithograph presents a concept of the body quite out of keeping with that to be found in his earlier work. In 1973, he had used photographs for the first time in his printmaking, and this reinforced the suggestion that he was beginning to make major changes in his style as well as his ambience.

In fact, no radical departures followed. The prints of (1975) have marked a return to the themes of earlier years, to such an extent that *Figuration suite No. II* looks in retrospect like an anomaly in Kempf's oeuvre. Only its linearity seems to have survived in its successors, *Shadows cast by previous men* and *Totentanz*, and even that quality is less marked in them.

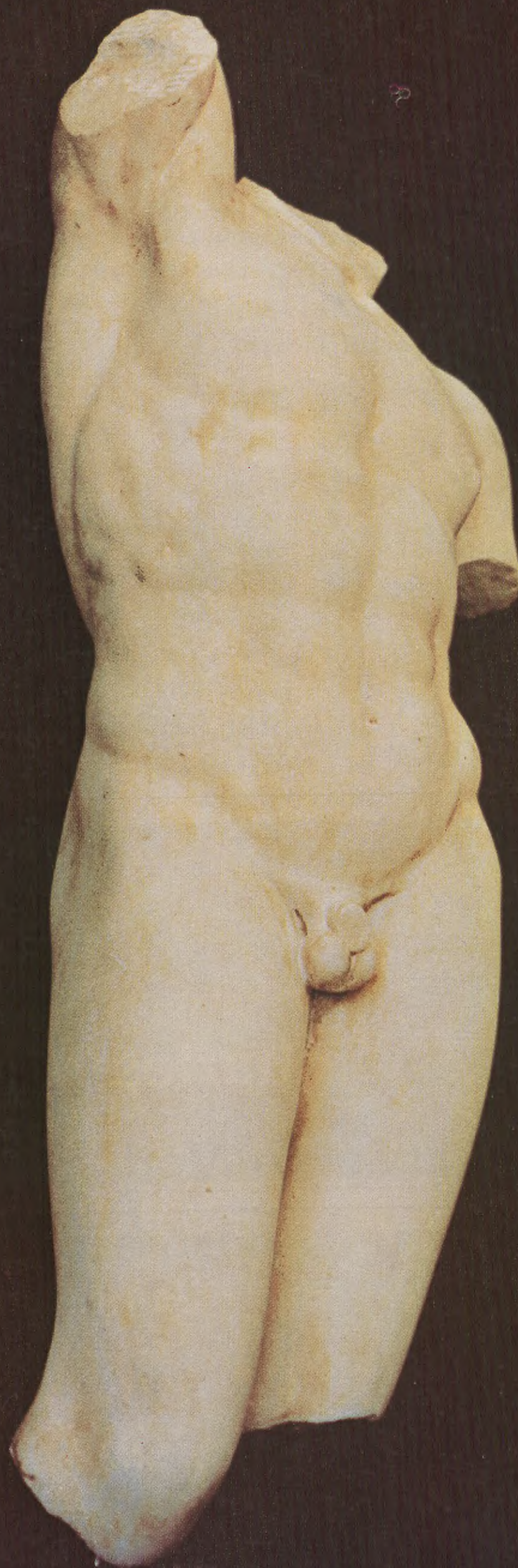
Totentanz exists in two states – one grey and green, the other with gold as well. The grey-green state has the look of death and decay appropriate to the subject, as the skeletal figure of death dances away from the already rotting woman. Like *Figuration suite No. II* it has echoes of Picasso's *Guernica*, but it adds to this the atmosphere of the charnel house to produce a powerful cry of *memento mori*. The state with the gold areas has more of life and warmth in it, but this does not so much dilute the message as remind us that death is always there, even in our happier moments.

In this print, almost Expressionistic and more figurative than any other recent work, we see that Kempf's concern with this world has not undermined his pre-occupation with eternity nor his determination to evoke in his art those extra dimensions without which he believes it would be futile and worthless.

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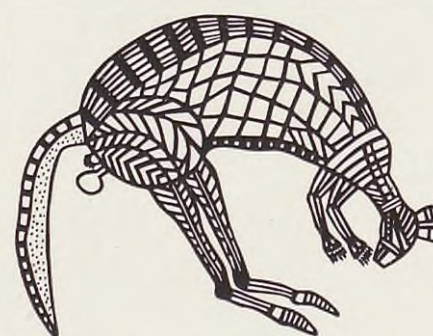
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