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Art Quarterly
Published by
The Fine Arts Press
Volume 14 Number 2
Spring
October – December 1976
Price 5 Dollars*

John Olsen
W. Thomas Arthur
Assemblages as Icons
Guy Stuart
Photo-Realism
Honoré Daumier
Bologna Fair



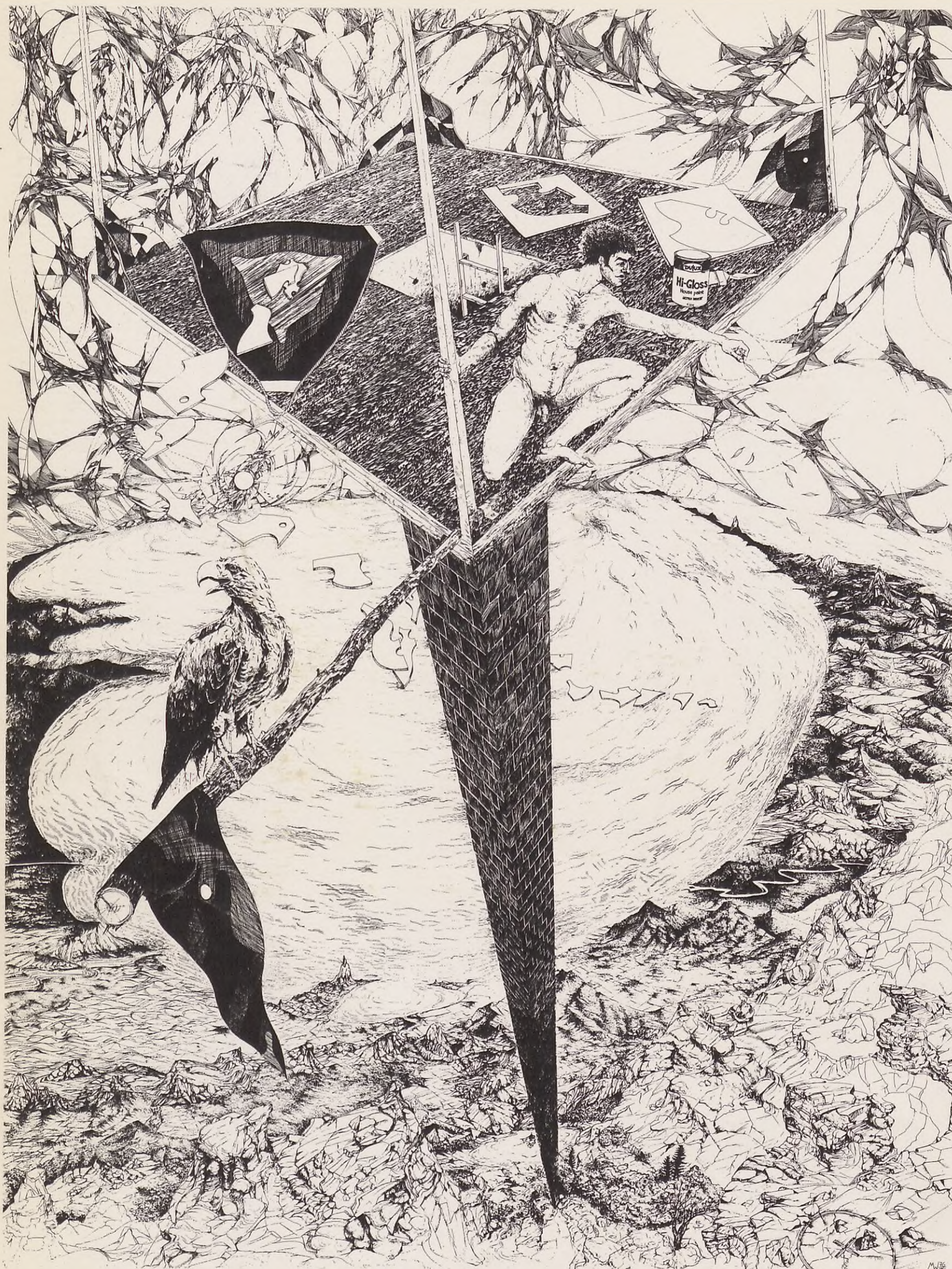
ART

AND AUSTRALIA



W. THOMAS ARTHUR AN ASYMMETRICAL AVIATOR REHABILITATED (1974)
Pigeon, wood, steel, linen thread 27 cm x 42 cm x 26 cm Private collection
Photograph by the artist

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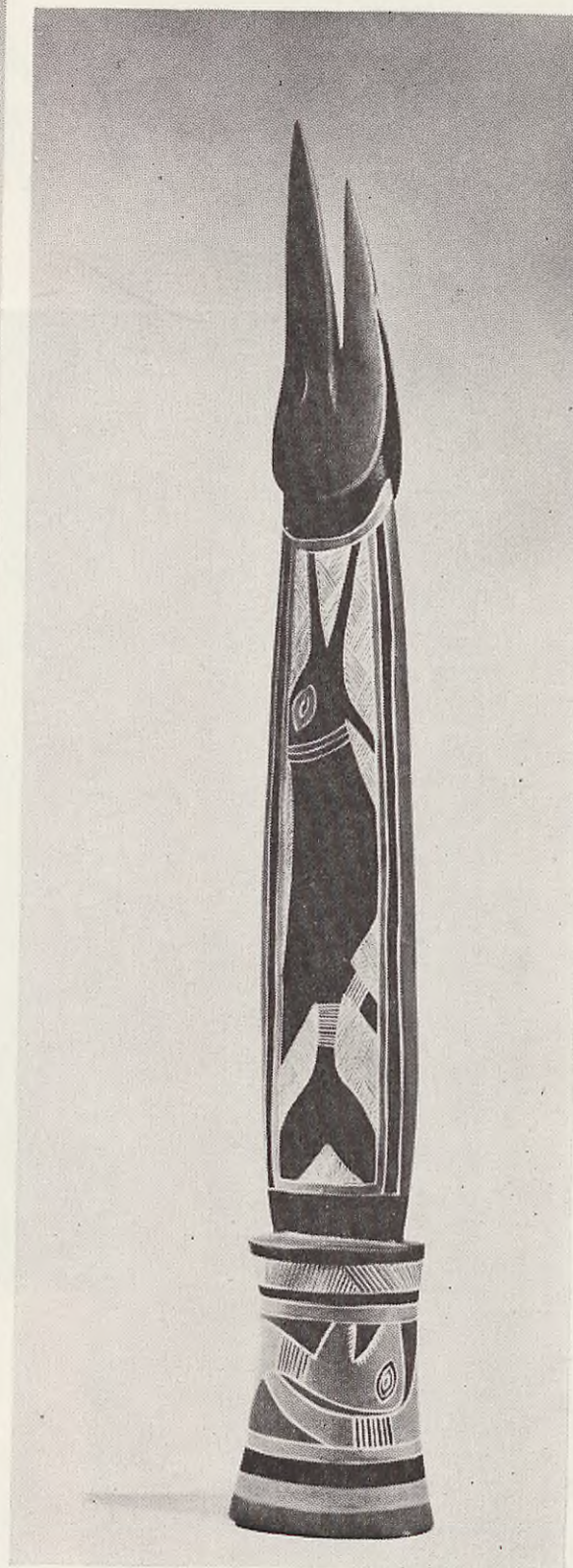
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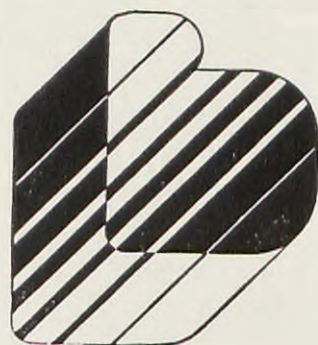
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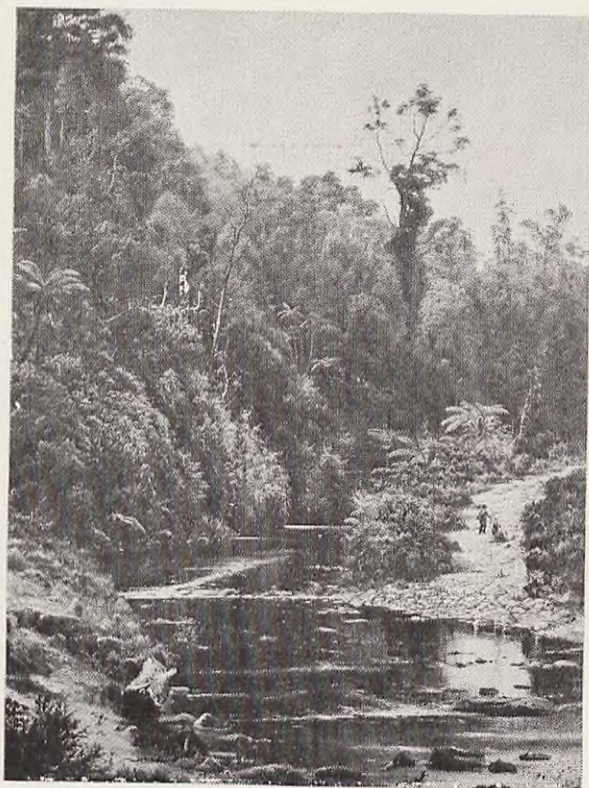
by

J. HAUGHTON FORREST

1825 - 1925



Settlers Hut, Near Eagle Hawk Neck, Tasmania
Signed
Oil on board: 18½ x 24½ ins.



Wanganui Creek, North Island, New Zealand
Signed
Oil on board: 24½ x 18½ ins.



Mount Egmont, North Island, New Zealand
Signed
Canvas: 20 x 30 ins.

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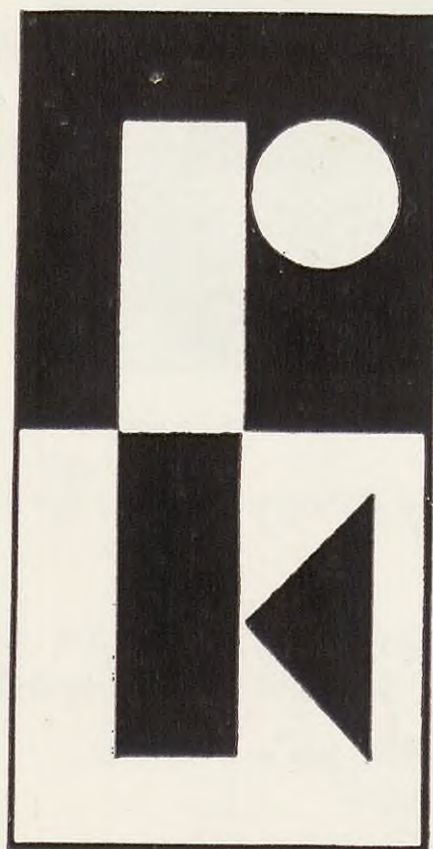
Chinese porcelain large 'birthday dish' painted in 'famille verte' enamels with Hsi Wang Mu (the Taoist Queen of the West), with an attendant and a chariot drawn by a spotted deer. On the reverse rim the character for 'good luck' is inscribed in many different dialect forms. Diameter 39.5 cm. Ming reign mark of Cheng Hua, but period of K'ang Hsi. (These dishes are reputed to have been made to celebrate the Emperor's 60th birthday, in 1713.)

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Corrugated Gioconda 81 x 116 cm oil on canvas



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THE ART OF THE BOOK

'The volume (*Guy Boyd*) in an edition limited to 1,000 copies continues the fine production jobs being published under the Lansdowne Editions and which for the art collector, have also included the \$125 *Australian Landscapes of Eugène von Guérard* by Marjorie Tipping. It is encouraging to find that book production is being taken to the level of a fine art in Australia.'

FINANCIAL REVIEW

'The book (*Guy Boyd*) is another of the fine products now coming from Lansdowne (*Australian Landscapes of Eugène von Guérard* by Marjorie Tipping was another) which actually take book printing to a fine art.'

THE AUSTRALIAN

Guy Boyd, illustrated in almost one hundred photographs, printed in duotone to capture the rich burnished textures of the sculpture, is written by Anne von Bertouch—'The Sculptor' and Patrick Hutchings—'The Sculpture'.

376 mm x 252 mm, 136 pp., canvas over boards; slipcased; numbered; signed by the sculptor. R.R.P. \$65.00.

Eugène von Guérard's Australian Landscapes

In this classic volume the original 25 lithographs, originally published in 1867 are complemented by Marjorie Tipping's text with annotated studies and sketches by the artist.

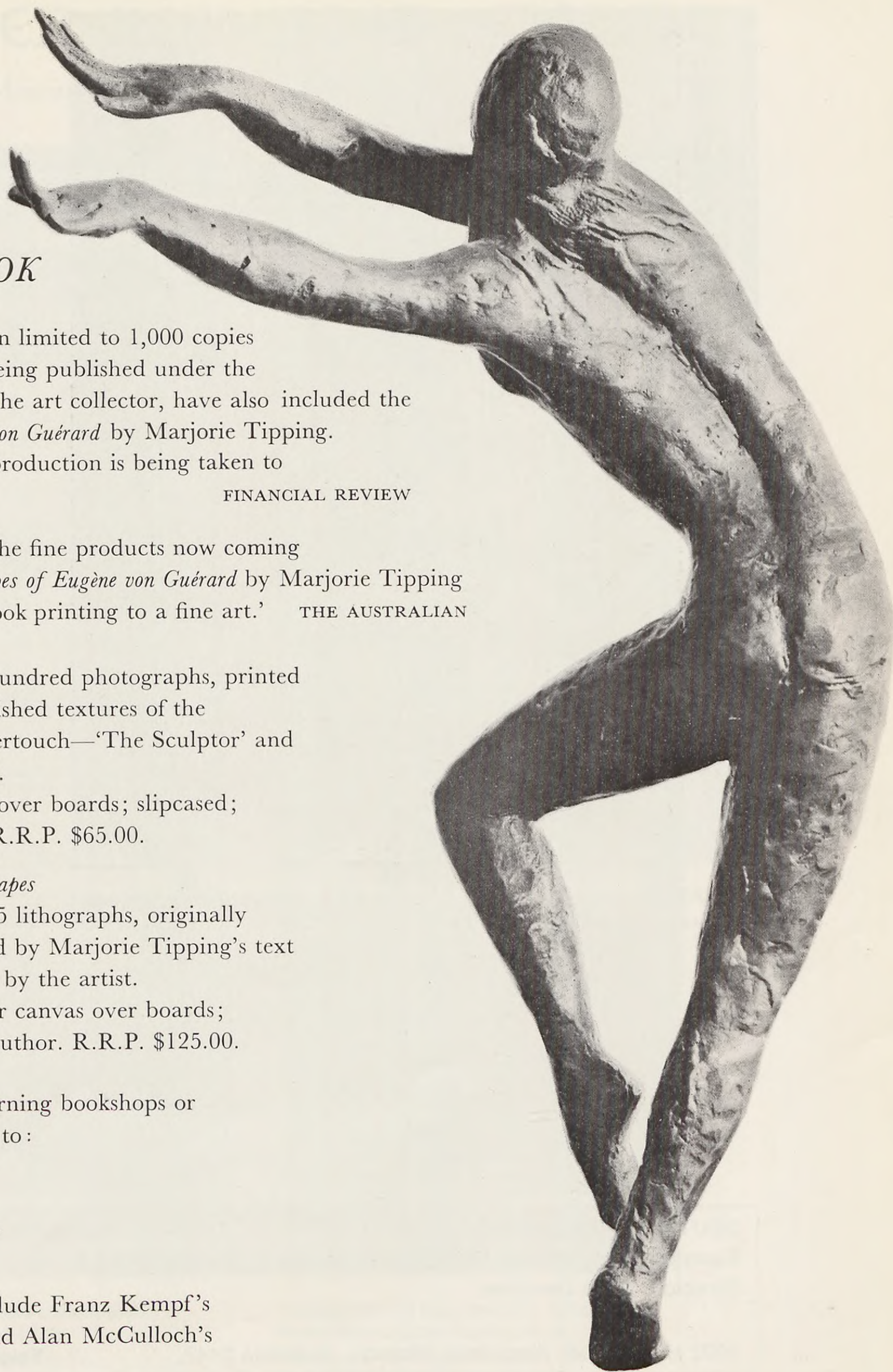
380 mm x 465 mm, 128 pp., 2-colour canvas over boards; slipcase; numbered; signed by the author. R.R.P. \$125.00.

Copies can be purchased from discerning bookshops or send a cheque for post-free delivery to:

Lansdowne Editions

37 Little Bourke Street, Melbourne.

Other new Lansdowne art titles include Franz Kempf's *Contemporary Australian Printmakers* and Alan McCulloch's *Artists of the Australian Gold Rush*.





SAM ATYEO
Oil on canvas, signed and dated '33

Landscape at Wyperfield
59 cm x 48 cm

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Australian, c 1820.
Height 6'8", width 5'.

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Moyné Farm, Little Hartley, NSW.
Exhibited at 'Antiques Australia' Exhibition,
First Fleet to Federation, Lindesay.



Orange Festival of Arts

18th March - 3rd April 1977

Festival Office: Sale Street, Orange P.O. Box 763, Orange 2800

EXHIBITIONS

OBERON
KELSO

BATHURST
EAST GUYONG
ORANGE

Cobweb Craft Shop
Geo. Lloyd Gallery
Ian Pratley Galleries
Arcana Gallery
Hayloft Gallery
Bethune Garden
Orange Art Purchase
Orange Pottery Purchase
Lloyd Rees
The Faces of George Finey
Peter Stuyvesant Exhibition
David Moore
Orange Art & Crafts Group
Orange Needlecraft Group
Stamps and Coins
Antiques
Orange High School Children's Art
Wolaroi Craft Centre

Hesley Galleries

Hotel Canobolas Gallery Bar

1st week

2nd week

Endsleigh House

Orange House

Raffin's Gallery

1st week

2nd week

Spinning Wheel
Turner Galleries
Wyoming Court Galleries
Coach House Gallery
Doughboy Creek Pottery

MOLONG
CUMNOCK

Mixed exhibition
Paintings by Geo. Lloyd
Antiques
Exhibition by Christine deLooze
Mixed exhibition specialising in pottery
Garden sculpture by Diana Wilkins

With special exhibition by Shigeo Shiga
Cathedral series

Art of the Western Desert
Photographic exhibition
Mixed exhibition
'The Orange Scene' collages and embroideries

Drawings and paintings by Stephen Copland
Pottery by Cathryn Bennett
Paintings by Rob Wettenhall
Antiques and silverware

Works with wool by Jean Griffin
Fine arts attended by Helen Glad
Paintings and antiques
Spinning and weaving demonstrations

Arts and crafts from Japan
Bernard Hesling enamels
Suzanne Archer
Environmental sculpture
Pottery by Judi Elliott
Crafts and toys; Mirkmoa exhibition
Mixed exhibition
Impressionist Patrick Carroll
Paintings

Workshops and demonstrations including Peter Travis *Kites*, David Saunders *Lead Lighting*, Fay Bottrell *Fun with Fibre and Fabric*, Frederick Chepeux *Papier Mache*, Margaret Barr *Dance*, Ann Dybka *Glass Etching*, Boree Craft Centre *Furniture Restoration*.

Outdoor activities for children—varied and continuous throughout the Festival.



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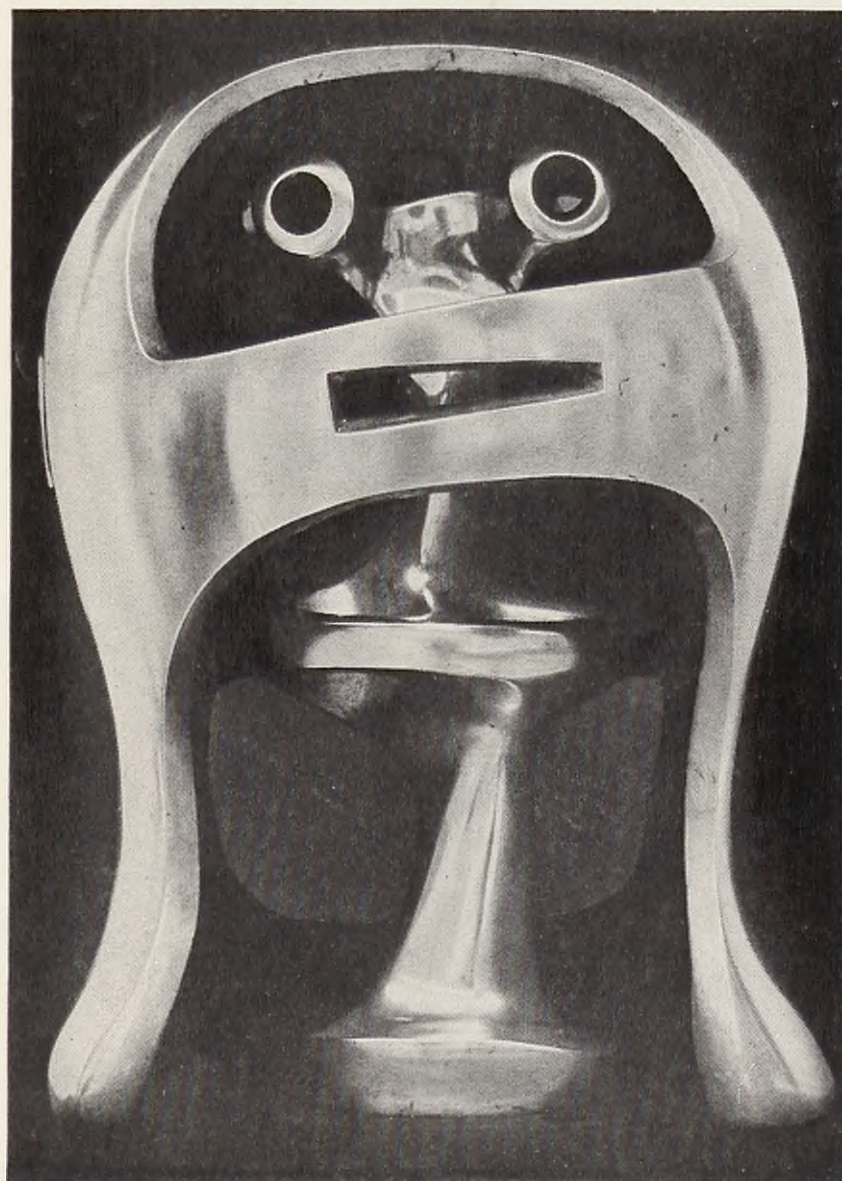
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HARRY HART

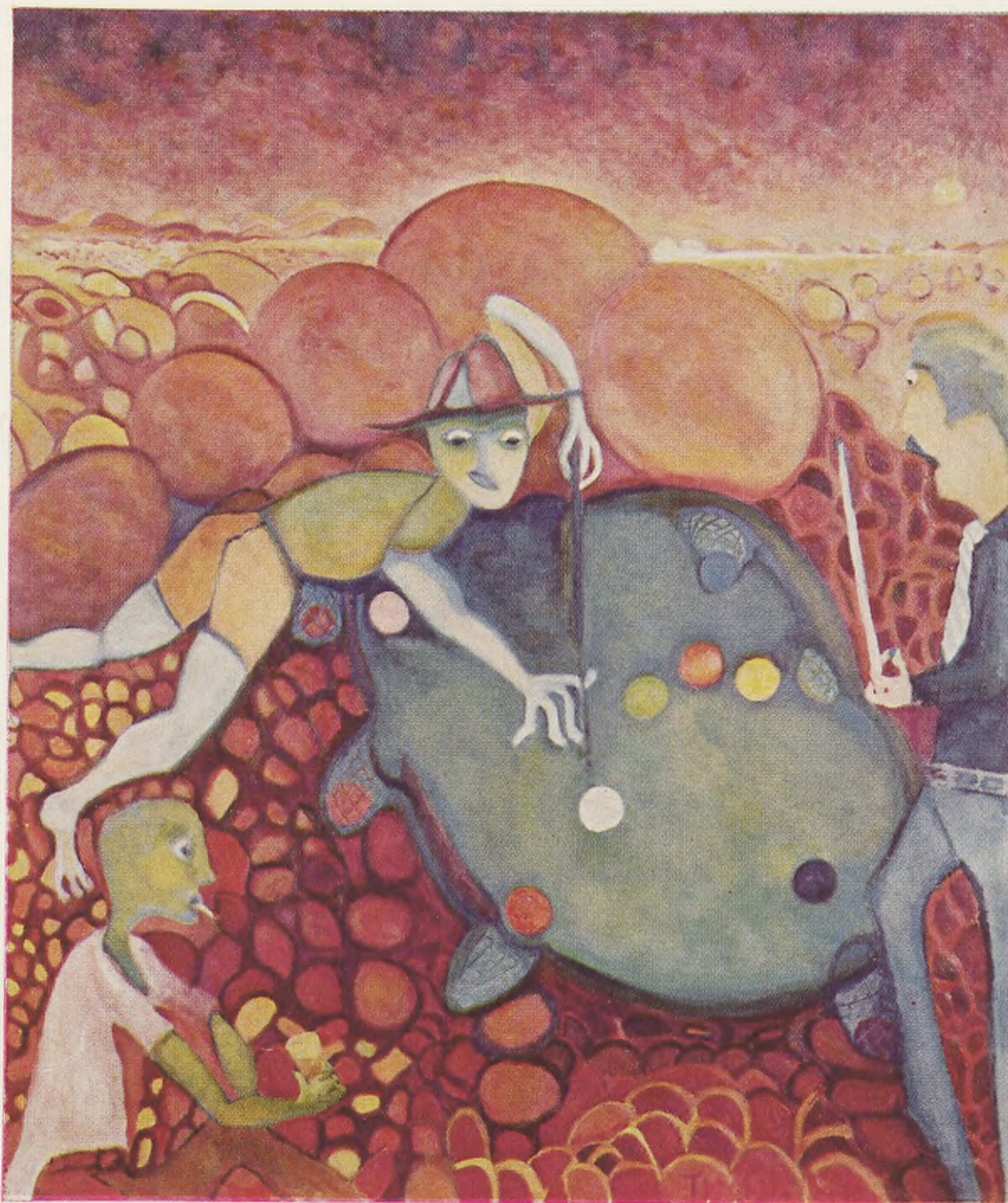


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Etching

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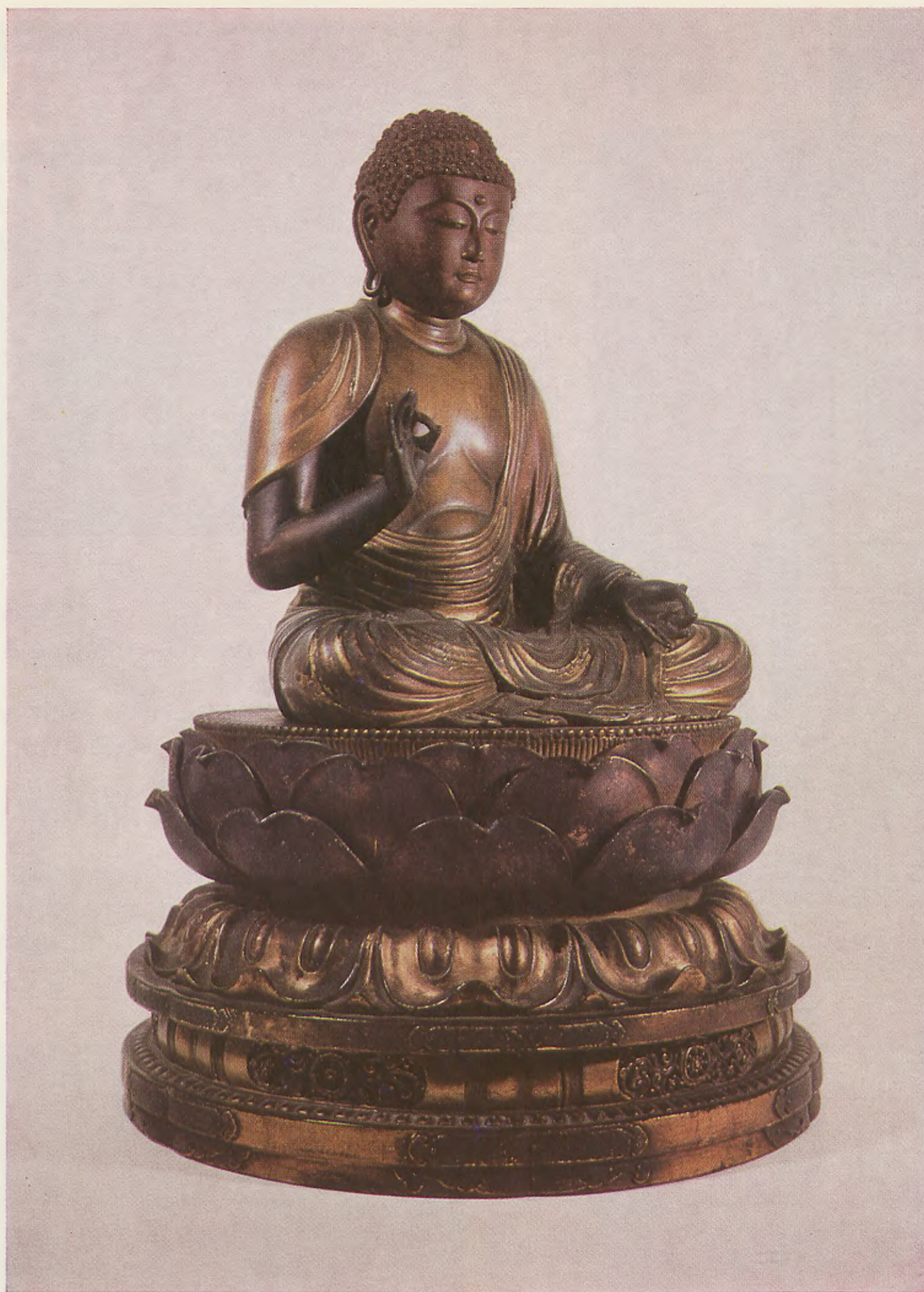
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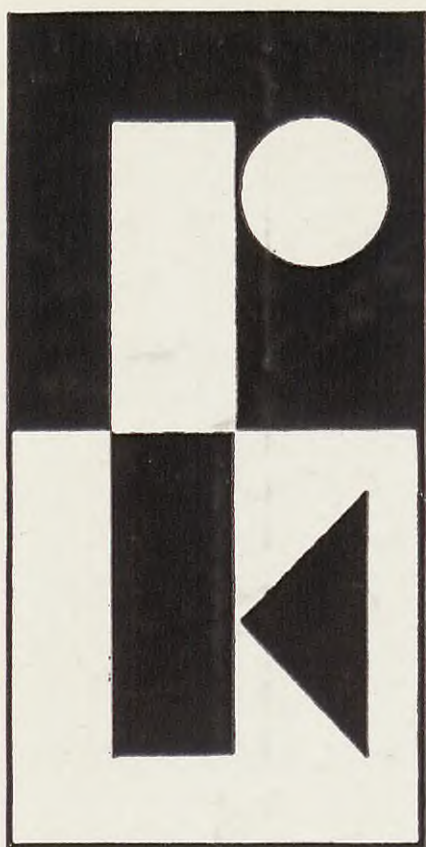
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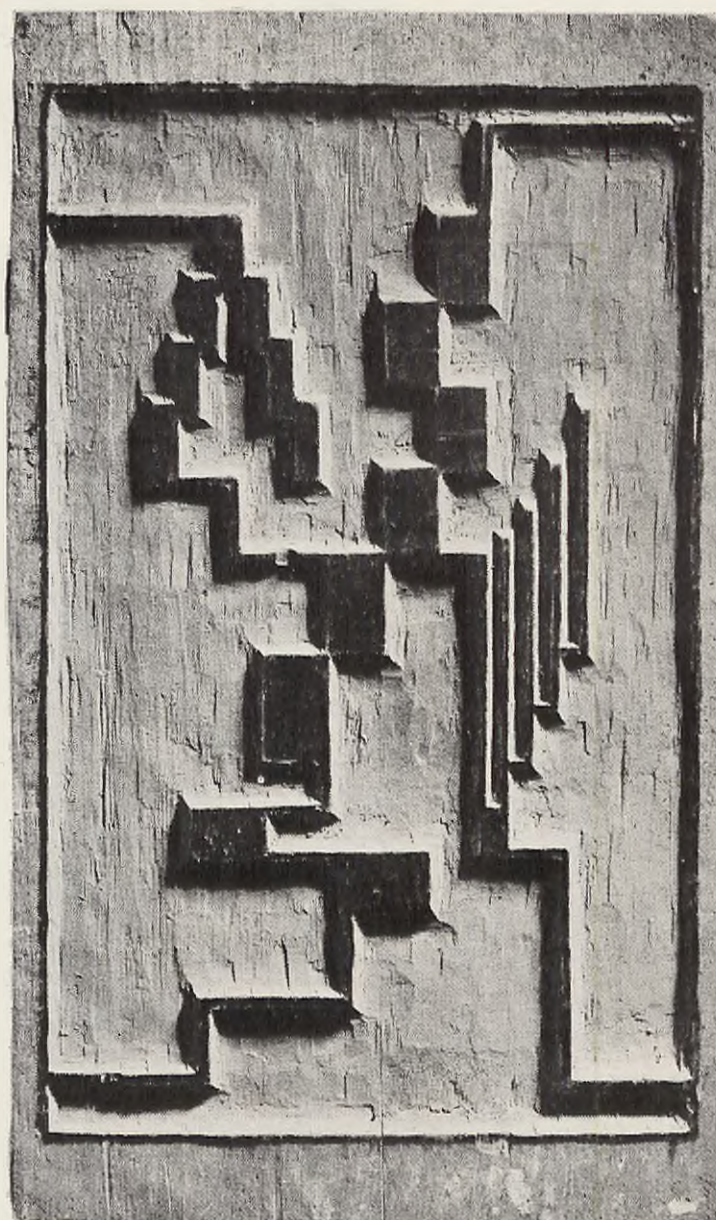
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AND AUSTRALIA

Art Quarterly

Published by

Sam Ure Smith at

The Fine Arts Press Pty Limited

Volume 14 Number 2

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

Address all correspondence to the Editor of *ART and Australia*, 34 Glenview Street, Gordon, NSW 2072, Australia. Telephone (02) 498 7452, (02) 498 4656. Subscription enquiries to B and C Mailing Service Pty Ltd, 1 Hamilton Street, Sydney. Telephone (02) 27 4097. Mail to Box 4142, GPO, Sydney, NSW 2001, Australia. Yearly subscriptions: \$A16 (mailing costs \$A3 within Australia, \$A5 overseas). Single copies \$A5* (mailing costs \$A1). Advertising rates on application. Melbourne advertising enquiries to John Hoy, 125 Canterbury Road, Toorak, Vic. 3142. Telephone (03) 63 2737.

*Publisher's recommended price.

Printed in Australia by Bloxham and Chambers Pty Ltd,
1 Leeds Street, Rhodes, NSW 2138.

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Mildred Kirk has written art criticism for press and radio in Western Australia. She contributes regularly to the magazine *Programme* in Canberra, where she is deputy convenor of the Exhibitions Committee of The Arts Council. Her book on the symbolic role of cats in European culture will be published in 1977.

Michael Shannon, a practising painter, is represented in most public collections in Australia and in a number of private collections both here and abroad. He is a member of the Visual Arts Board of the Australia Council.

Alison Fraser studied at the Glasgow School of Art and later at the National Art School, Sydney. She is at present an Education Officer at the Art Gallery of New South Wales and a part-time tutor at the University of Sydney. In 1977 she will be acting as a consultant (for Arts Information, the Australia Council) on films about the arts.

Robert Smith in 1966 founded art historical studies at the Flinders University of South Australia, where he is Reader in Fine Arts. During 1975 he was a Visiting Research Fellow in the Humanities Research Centre at the Australian National University.

Ronald Millen, Australian critic and art historian living in Italy, is the co-author, with Robert Erich Wolf, of *Renaissance and Mannerist Art*, currently published in six languages. His paper on the oil sketches for the Luca Giordano frescoes in the Palazzo Medici-Riccardi was published in Munich in 1975.

Contents

- 124 Art Directory: Recent and forthcoming exhibitions, competitions, prizes and awards, gallery acquisitions, art market (auction and recent gallery prices)
- 132 Book Review
- 132 Editorial
- 133 'Australian Art in the 1870s' and 'Victorian Social Conscience' by Robyn Cooper
- 137 Exhibition Commentary
- 140 A remote Eden (John Olsen) by Sandra McGrath
- 152 W. Thomas Arthur by Robert Lindsay
- 160 Assemblages as Icons by Mildred Kirk
- 164 Guy Stuart by Michael Shannon
- 172 'Mirror, mirror, . . .': some thoughts on Photo-Realism by Alison Fraser
- 176 Daumier – defiant draughtsman by Robert Smith
- 182 All's fair by Ronald Millen

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. (079) 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
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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
Ever-changing exhibitions by Queensland artists and fine display of top-quality pottery
Monday to Saturday: 9 a.m. – 6 p.m.
Sunday: 10 a.m. – 6 p.m.

DE'LISLE 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
3 – 24 December: Frances Wildt – silver jewellery; Lee Geddes – jewellery; Ruth Benson – pottery
January: Gallery closed
12 – 28 February: Paintings, sculpture, silver jewellery, ceramics
Tuesday to Friday: 10 a.m. – 4 p.m.
Saturday: 10 a.m. – 5 p.m.

GRAPHICS GALLERY, 184 Moggill Road, Taringa 4068 Tel. (07) 371 1175
November – 24 December: Christmas Show
24 December – 18 January: Gallery closed
18 January – February: The Nude
Daily: 11 a.m. – 7 p.m.

JOHN COOPER EIGHT BELLS GALLERY, 3026 Gold Coast Highway, Surfers Paradise 4217 Tel. (075) 31 5548
Changing continuous mixed exhibition of paintings from stock-room – works by Friend, Crooke, Sawrey, Dickerson, Waters, Boyd, Farrow, Arrowsmith, De Silva, 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
December: David Hinchcliffe
February: Mixed exhibition
6 – 19 March: Frank De Silva
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
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
15 December – 30 January: Recent acquisitions
13 January – 15 February: Guy Grey Smith Retrospective
1 – 27 March: English Landscape Watercolours and Drawings 1750 – 1850 from the Witt-Spooner Collection
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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
December: Folk crafts of Japan
January: Survey 77
February: Tom Gleghorn
March: Vita Endelmanis
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
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

New South Wales

ABORIGINAL ART CENTRE (GALLERY OF DREAMS), Walker Lane (opposite 6a Liverpool Street), Paddington 2021 Tel. 31 6839
December: Yirrawalla – bark paintings
January: Milaybama – bark paintings
February: Mawalan; Narritjin – bark paintings
March: Carvings from Bathurst Island; Wunuwun – bark paintings
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

ADLER, 46 Queen Street, Woollahra 2025 Tel. 32 4605
Collection 19th- and early 20th-century Australian paintings
December: David Preston
Daily: by appointment

ARMIDALE CITY ART GALLERY, Rusden Street, Armidale 2350 Tel. (067) 72 2264
3 – 26 January: Group exhibition – Les Kossatz, Andrew Sibley, Ronald Millar, Donald Laycock
March: Icelandic Handcrafts
April: Swiss Posters; Charles McFarlane – photographs
June: Charles Mackay – pottery; Fay Porter; Beverly Davis – weaving
September: Maurice Marsh – sculpture
December: Annual Christmas Invitation Exhibition
Monday, Thursday, Friday: 11 a.m. – 4.30 p.m.
Tuesday, Wednesday: 1 p.m. – 4.30 p.m.
Saturday: 9 a.m. – 12 noon
Sunday: 2 p.m. – 5 p.m.

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321
15 – 23 December: Mixed exhibition
January: Gallery closed
12 – 26 February: Sydney Students' Life Drawings
5 – 22 March: Early Sydney Painters
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
1 January: Art Treasures from Adelaide: from the collection of the Art Gallery of South Australia
22 January – 27 February: Archibald, Wynne and Sulman Prizes
15 February – 6 March: British Jewellery
18 February – 25 June: Chinese Ceramics
24 March – 8 May: Chinese Exhibition (Recent Archaeological Finds)
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
14 December – 22 January: Ten Photographers
25 January – 19 February: Grant Mudford; Stella Snead
22 February – 19 March: Bent Photography, U.S.A.
Tuesday to Saturday: 11 a.m. – 6 p.m.

BARRY STERN GALLERIES, 19 – 21 Glenmore Road, Paddington 2021 Tel. 31 7676
Continuous mixed exhibitions by Australian artists. Original paintings and lithographs
Monday to Saturday: 11.30 a.m. – 5.30 p.m.

BARRY STERN GALLERIES, 1001A Pacific Highway, Pymble 2073 Tel. 449 8356
Continuous mixed exhibitions by Australian artists. Original paintings and lithographs
Monday to Saturday: 10 a.m. – 5 p.m.

BETH MAYNE'S STUDIO SHOP, Cnr Palmer and Burton Streets, Darlinghurst 2010 Tel. 31 6264
Constantly changing exhibition of smaller works of artists such as Rah Fizelle, Michael Kmit, Francis Lyburner, Roland Wakelin, Lloyd Rees, Brian Dunlop, Rupert Bunny, Aart van Ewijk
Tuesday to Saturday: 11 a.m. – 6 p.m.
Sunday: 2 p.m. – 5 p.m.

BLOOMFIELD GALLERIES, 17 Union Street, Paddington 2021 Tel. 31 3973
1 – 24 December: \$500-and-under Exhibition
January – February: Stock-room paintings
March: Early Australian watercolours
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.
By appointment

THE BRIDGES' GALLERY, 69 Union Street (downstairs), North Sydney 2060 Tel. 922 6116, 29 6220
Monday to Friday: 11 a.m. – 5 p.m.
Saturday: 11 a.m. – 3 p.m. By appointment.

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 0664 Ext. 2109
22 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
4 – 24 December: Frank Hinder
29 January – 19 February: Jef Doring
26 February – 19 March: Charles Callins
16 March – 16 April: John Firth-Smith
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, Lyburner
By appointment

HOGARTH GALLERIES, 7 Walker Lane (opposite 6a Liverpool Street), Paddington 2021 Tel. 31 6839
December: David Peters; David McDiarmid
February: Oscar Nemitz; Bruce Copping – sculpture
March: Ian Grant; Bill Mansell, Ed Douglas – photography
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

HOLDSWORTH GALLERIES, 86 Holdsworth Street, Woollahra 2025 Tel. 32 1364, 328 7989
15 – 24 December: Christmas Mixed Exhibition – paintings and pottery
4 – 22 January: Mixed exhibition
25 January – 12 February: Robert Hagan; James

Thomson; Margaret Woodward
15 February – 5 March: Bob Baher; Laury Knott; Dianne Cowburn,
Robin Rickard – soft sculpture
8 – 26 March: Arthur McIntyre; Kevin Pearsh
29 March – 16 April: Clive Moore; Mixed Sculpture Exhibition from Queensland
Monday to Saturday: 10 a.m. – 5 p.m.

JOLLY BARRY GALLERIES, 212 Glenmore Road, Paddington 2021 Tel. 31 4494
December: gallery closed mid-December
February: Malcolm Fuller
March: Bruce Swan
April: Justina Perovan
Tuesday to Sunday: 11 a.m. – 5 p.m.
Or by appointment

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787
23 December – 15 January: Gallery closed
17 – 31 January: Young Painters 1977
2 – 14 February: Ken Foord – ceramics
2 – 14 March: Michael Winters
16 – 28 March: Carl McConnel – ceramics
30 March – 18 April: Easter Exhibition
Monday to Friday: 10 a.m. – 5 p.m.
Wednesday until 7 p.m.

MODERN ART GALLERY, Leacocks Lane (off Hume Highway), Casula 2170 Tel. 602 8589
Changing exhibition of established and evolving artists
Saturday, Sunday and public holidays: 11 a.m. – 6 p.m.
Or by appointment

NEWCASTLE CITY ART GALLERY, Cultural Centre, Laman Street, Newcastle 2300 Tel. (049) 2 3263
17 December – 5 January: Contemporary Japanese Ceramics
Selections from the permanent collection until the opening of 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
20 – 26 March: Macquarie Galleries Mixed Exhibition; Judi Elliott – pottery
27 March – 3 April: Suzanne Archer – painted clay people; Bernard Hesling – enamelled plates
Special exhibition for Orange Festival of Arts
Daily: 2 p.m. – 5 p.m.
(closed school holidays)

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.

ROSEVILLE GALLERIES, 5 Lord Street, Roseville 2069 Tel. 46 5071
New original paintings every week; special exhibitions each month
Tuesday to Saturday: 10 a.m. – 5.30 p.m.

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra 2025 Tel. 32 2533
January – February: Mixed exhibition
March: Ewa Pachucka – soft sculpture
Monday to Saturday: 10 a.m. – 5 p.m.

SCULPTURE CENTRE, 3 Cambridge Street, The Rocks 2000 Tel. 241 2900
14 – 24 December: Society Members Selected Exhibition
24 December – 31 January: Centre closed
Forthcoming exhibitions for 1977 include Paul Hopmeir, Stephen Oatley, Bruce McCalmont, Patronage N.S.W., Jenni Young, Group Exhibition, Final Year Students of Alexander Mackie College of Advanced Education, selected show, Andrew Mayson
Tuesday to Saturday: 11 a.m. – 4 p.m.

SEASCAPE GALLERIES, 272 Pacific Highway, Crows Nest 2065 Tel. 439 8724
Fine marine paintings, past and present

STADIA GRAPHICS GALLERY, 85 Elizabeth Street, Paddington 2021 Tel. 32 0684
Tuesday to Saturday: 10 a.m. – 5.30 p.m.

STUDIO GALLERY 111, 530 Military Road, Mosman 2088 Tel. 969 5399
25 December – 4 January: Gallery closed
5 January – February: Continuous changing exhibition
25 February – 11 March: Mixed exhibition
25 March – 8 April: Michael Taylor
Wednesday to Saturday: 10 a.m. – 5 p.m.
Sunday: 11 a.m. – 5 p.m.

THIRTY VICTORIA STREET, 30 Victoria Street, Potts Point 2011 Tel. 357 3755
19th- and early 20th-century Australian paintings and prints
By appointment

VON BERTOUCHE GALLERIES, 61 Laman Street, Newcastle 2300 Tel. (049) 2 3584
25 December – 14 January: Gallery closed
15 January – 14 February: Backroom Exhibition
18 February – 2 March: Ron Hogan; Tessa Perceval
7 – 24 March: Norma Allen; Louis James
Friday to Tuesday: noon – 6 p.m.

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
January: Gallery closed
12 – 26 February: Teaching Artists
7 – 19 March: Debbie Franklyn-Smith
28 March – 16 April: Patrick Boileau – paintings and sculpture
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.

FANTASIA GALLERIES, 7 Broadbent Street,
Scullin 2614 Tel. 54 2038
Wednesday to Sunday: 2 p.m. – 6 p.m.
Or by appointment

FANTASIA GRAPHICS GALLERY, Suite 17,
Upstairs, Manuka Arcade, Manuka 2603
Tuesday to Friday: 10 a.m. – 5.30 p.m.
Saturday: 10 a.m. – noon
Sunday: 2 p.m. – 5 p.m.

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

MACQUARIE GALLERIES CANBERRA,
35 Murray Crescent, Manuka 2603 Tel. 95 9585
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 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
23 December – 1 February: Gallery closed
15 February – 1 March: Percy Trezise; Dick
Roughsey
8 – 22 March: Joel Elenberg – painting and
sculpture
29 March – 13 April: Neil Taylor
Monday to Friday: 10 a.m. – 5.30 p.m.

BALLARAT FINE ART GALLERY, 40 Lydiard
Street North, Ballarat 3350 Tel (053) 313592
November – February: Ruby Lindsay Survey
Exhibition
December – 14 March: A Survey of Early
Australian Sculpture to 1920
Monday to Friday: 10.30 a.m. – 4.30 p.m.
Saturday: 11 a.m. – 4.30 p.m.
Sunday: 2 p.m. – 4 p.m.

BARTONI GALLERY, 285 Toorak Road, South
Yarra 3141 Tel. 24 5971
8 – 19 December: Paintings and sculpture
2 – 20 March: Karlis Mednis
23 March – 10 April: Lorraine White
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.

DEUTSHER GALLERIES, 1092 High Street,
Armada 3143 Tel. 509 5577

European and Australian paintings, drawings
and graphics
Tuesday to Saturday: 11 a.m. – 5 p.m.
Sunday: 1 p.m. – 5 p.m.

DUVANCE GALLERIES, 26 and 27 Lower
Plaza, Southern Cross Hotel, Melbourne 3000
Tel. 654 2929
One of Melbourne's largest collections of
quality Australian paintings, graphics, drawings
and books
Monday to Friday: 11 a.m. – 6 p.m.
Saturday: 11 a.m. – 2 p.m.
Or by appointment

HALMAAG GALLERIES, 1136 High Street,
Armada 3142 Tel. 509 3225
December – March: Mixed exhibition by
Australian artists
Monday to Friday: 10.30 a.m. – 5 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 GALLERY,
326 – 328 Punt Road, South Yarra 3141
Tel. 26 1956, 80 5054, 844 2041
15 – 30 January: Permanent exhibition of
paintings, mobiles, sculpture
2 – 26 February: Axminster Fuller – sculpture
1 – 30 March: The Perceptive Eye – paintings,
sculpture
Tuesday to Friday: 4.30 p.m. – 6 p.m.
Saturday: 10 a.m. – 4 p.m.

JOSHUA McCLELLAND PRINT ROOM,
81 Collins Street, Melbourne 3000
Tel. 63 5835
January – February: Chinese pottery and
porcelain
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. – 9.30 p.m.
Saturday: 9 a.m. – 1 p.m.

MANYUNG GALLERY, 1408 Nepean Highway,
Mount Eliza 3930 Tel. 787 2953
2 – 14 January: Gareth Jones-Roberts
9 – 21 January: A. Harbutt – sculpture
16 – 28 January: Deborah Sheezel – enamels
30 January – 4 February: Richard Wren –
jewellery
6 – 18 February: Suelyn Waterson – sculpture
13 – 25 February: Max Sherlock
20 February – 4 March: L. Stewart
27 February – 11 March: Joyce Thompson
13 – 25 March: Colin Johnson
20 March – 1 April: Jane Stapleford
27 March – 8 April: Hans Vlodrop
Thursday to Monday: 10.30 a.m. – 5 p.m.

MILDURA ARTS CENTRE, 199 Cureton Avenue,
Mildura 3500 Tel. 23 3733
8 – 19 December: Four Mildura Artists –
paintings, sculpture
22 December – 31 January: Permanent
collection – paintings, sculpture
February: Ocker Funk
7 – 21 March: New Realism
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
24 December – 24 January: Gallery closed
February – March: Stock artists
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
November – February: 'Seen and not heard' –
dolls and toys
7 – 26 December: Christenson Collection
11 December – 13 February: Henri Mallard –
photography
15 December – 6 February: Rosenquist
Drawings
19 January – 6 March: Chinese Exhibition
11 February – 27 March: Walter Burley Griffin
16 February – 3 April: Lee Friedlander – photo-
graphy
25 March – 1 May: Heritage of American Art
29 March: Sol le Witt
Tuesday to Sunday: 10 a.m. – 5 p.m.
Wednesday until 9 p.m.

PARAPHERNALIA, 109 Collins Street,
Melbourne 3000 Tel. 63 6153
Permanent display of fine and applied arts from
c1860 to c1950. Monthly exhibitions in gallery
area include works by contemporary artists and
craftsmen
Monday to Saturday: 11 a.m. – 6 p.m.

SOUTH YARRA GALLERY, 10 William Street,
South Yarra 3141 Tel. 24 4040
15 December: Gallery closed Christmas holidays
15 February – 15 March: Leonard French
Tuesday to Friday: 10 a.m. – 5.30 p.m.

STUART GERSTMAN GALLERIES, 148 Auburn
Road, Hawthorn 3122 Tel. 81 7038
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
15 December – 7 March: Mixed exhibition
15 March – 7 April: Joan Davila
Monday to Friday: 10 a.m. – 6 p.m.
Sunday: 10 a.m. – 6 p.m.

TOM SILVER GALLERY, 1148 High Street,
Armada 3143 Tel. 509 9519
Prominent Australian artists – one-man and
mixed exhibitions

Monday to Friday: 10 a.m. – 5 p.m.
Saturday: 10 a.m. – 1 p.m.
Sunday: 2.30 p.m. – 5.30 p.m.

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, Old Physics
Buildings, South of Union House, University of
Melbourne, Parkville 3052 Tel. 341 5148
8 March: University Collection
22 March – 15 April: A Profile of Jeffrey Makin
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
Monday to Friday: 10 a.m. – 6 p.m.
Saturday: 10 a.m. – 1 p.m.
Sunday: 2 p.m. – 5.30 p.m.

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: 9.30 a.m. – noon

ART GALLERY OF SOUTH AUSTRALIA,
North Terrace, Adelaide 5000 Tel. 223 8911
16 December – 16 January: Maude Vizard
Wholohan Prize; Australian Realist Painting
29 January – 27 February: Diane Arbus –
photography
February – March: Thai Ceramics from the
Gallery collection
19 March – 17 April: David Hockney Prints from
the Australian National Gallery collection
Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

BONYTHON GALLERY, 88 Jerningham Street,
North Adelaide 5006 Tel. 267 4449
6 March – 2 April: Opening exhibition
'Things to come'; Tony White – jewellery
Tuesday to Saturday: 10 a.m. – 6 p.m.

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

GREENHILL GALLERIES, 140 Barton Terrace,
North Adelaide 5006 Tel. 267 2887
15 December – 1 January: Vytas Serelis;
Stuart Ross – jewellery; Alex Leckie – ceramics;
Ninette Dutton – enamels
5 January – 10 February: Mixed exhibition –
paintings, ceramics
11 February – 4 March: Eva Kubbos
6 – 25 March: Donald Laycock

27 March – 15 April: John Santry
Tuesday to Friday: 11 a.m. – 6 p.m.
Saturday, Sunday and public holidays:
2 p.m. – 5 p.m.
Monday: by appointment

OSBORNE ART GALLERY, 13 Leigh Street,
Adelaide 5000 Tel. 51 2327
Constantly changing exhibitions of Australian
and European art; sculpture and ceramics

Western Australia

ABORIGINAL TRADITIONAL ARTS GALLERY
242 St Georges Terrace, Perth 6000 Tel. 21 4043
13 – 23 February: Papunya Tula Artists
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.

FINE ARTS GALLERY, 252 Adelaide Terrace,
Perth 6000 Tel. 25 9031
Monday and Tuesday: 10 a.m. – 8 p.m.
Wednesday to Saturday: 10 a.m. – 10 p.m.
Sunday: 10 a.m. – 6 p.m.

OLD FIRE STATION GALLERY, 4 McCourt
Street, Leederville 6007 Tel. 81 2435
Tuesday to Friday: 11 a.m. – 5 p.m.
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
10 December – 10 January: Diane Arbus –
photography
18 December – 26 January: Exhibition from
Permanent Collection
4 – 27 February: Paul Nash – Photographer and
Artist
4 – 20 March: Collectors' Pride
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
15 September – 6 October: Tasmanian School
of Art Exhibition – painting and sculpture;
Richard Marquis – glass
January – February: The Genesis of a Gallery,
from the Australian National Gallery
8 – 27 March: Blue Gum Festival of Tasmania

Exhibition
8 March – 10 April: The Sculpture of Thailand
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
12 December – 16 January: Petrus Van de
Velden – 101 Paintings
Monday to Thursday: 10 a.m. – 4.30 p.m.
Friday: 10 a.m. – 8.30 p.m.
Saturday and Sunday: 1 p.m. – 5.30 p.m.

ELVA BETT, 147 Cuba Street, Wellington
Tel. 845 511
5 – 24 December: Ellinore Ginn; Rhonda Greig
January: Diploma Students – paintings and
sculpture
7 – 18 February: James Ross
21 February – 4 March: Trevor Moffitt
7 – 18 March: Lions/A.A. Travelling Exhibition
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
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

M. NEWMAN, 43A Duke Street, St James's and
1/5 Ryder Street, London, S.W.1 Tel.
01-930-6068

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.

New South Wales

BERRIMA BLUE CIRCLE ART AWARD:
Judge: Lloyd Rees. Closing date: 1 April 1977. Particulars from: Exhibition Secretary: Box 144, P.O., Bowral 2576.

CAMDEN MUNICIPAL ART EXHIBITION:
Closing date: 3 April 1977. Particulars from: Secretary, c/o Council Chambers, Camden 2570.

COWRA FESTIVAL OF THE LACHLAN VALLEY ART COMPETITION: Judge: John Santry: Closing date: 25 February 1977. Particulars from: Exhibition Secretary, Box 236, P.O., Cowra 2794.

DUBBO ART SOCIETY ANNUAL EXHIBITION:
Particulars from: Mrs P. Duffy, Box 64, P.O., Dubbo 2830.

GOSFORD FESTIVAL OF THE WATERS EXHIBITION: Particulars from: Committee Chairman, 75 Mann Street, Gosford 2250.

HUNTERS HILL MUNICIPAL ART EXHIBITION: Particulars from: Exhibition Secretary, Box 21, P.O., Hunters Hill 2110.

MAITLAND PRIZE: Judge: Elwyn Lynn. Closing date: 31 January 1977. Particulars from: Secretary, Box 37, P.O., Maitland 2320.

MANLY ART GALLERY SELECTION EXHIBITION: Particulars from: Manly Art Gallery, West Esplanade, Manly 2095.

MOSMAN ART PRIZE: Particulars from: Town Clerk, Mosman Municipal Council, Box 211, P.O., Spit Junction 2088.

MUSWELLBROOK ART EXHIBITION: Closing date: 5 July 1977. Particulars from: Town Clerk, Box 122, P.O., Muswellbrook 2333.

ORANGE ART PURCHASE \$2,000:
Judge: Lloyd Rees. Closing date: 21 February 1977. Particulars from: Mr C. Hawke, Box 763, P.O., Orange 2800.

ORANGE POTTERY PURCHASE \$500:
Judge: Alan Peascod. Closing date: 21 February 1977. Particulars from: Mrs P. Lewis, Box 763, P.O., Orange 2800.

PORTIA GEACH MEMORIAL AWARD:
Judges: Thelma Boulton and any two Trustees of the Art Gallery of New South Wales.

Closing date: 31 May 1977. Particulars from: Permanent Trustee Company Limited, 25 O'Connell Street, Sydney 2000.

PORTLAND A.H.I. SHOW SOCIETY ART EXHIBITION: Judge: Rod Shaw. Closing date: 3 January 1977. Particulars from: Mrs J. Greenwood, 183 Main Street, Lithgow 2790.

ROBERT LE GAY BRERETON PRIZE: (drawing studies by an art student): Closing date: 31 May 1977. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

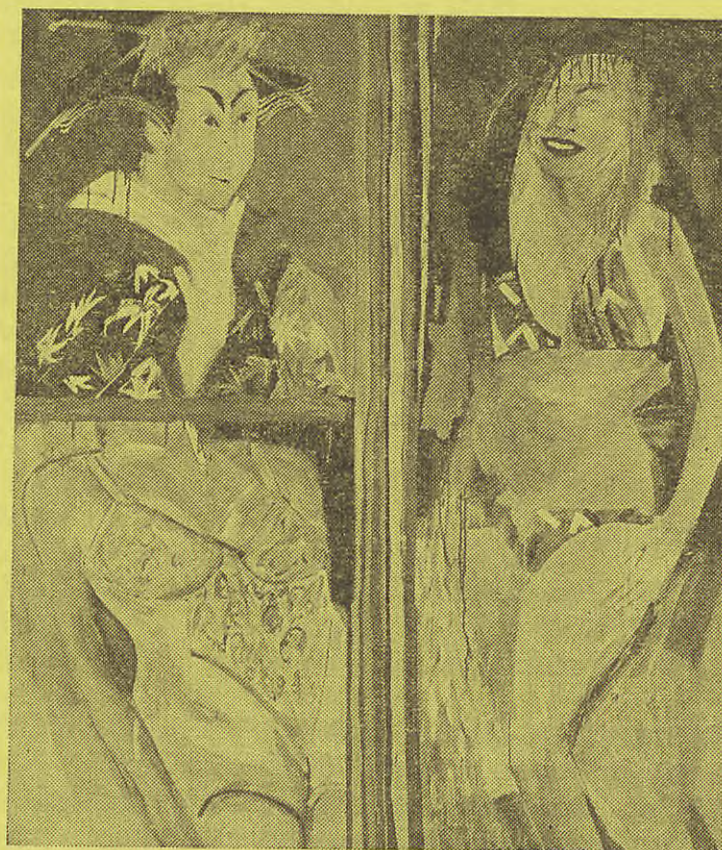
ROYAL EASTER SHOW ART EXHIBITION:
Closing date: 10 January 1977 (painting, sculpture and ceramics). Particulars from: Royal Agricultural Society, G.P.O. Box 4317, Sydney 2001, or Showground Office, Paddington.

Victoria

BEAUMARIS ART GROUP INEZ HUTCHISON AWARD: Particulars from: Beaumaris Art Group, Reserve Road, Beaumaris 3193.

CAMBERWELL ROTARY ART COMPETITION:
Closing date: 7 April 1977. Particulars from: R. S. Smead, Box 80, P.O., Balwyn, 3103.

CORIO ROTARY CLUB ART EXHIBITION:
Closing date: 18 February 1977. Particulars from: V. J. Williams, 61 Newton Avenue, Bell Post Hill 3215.



VICKI VARVARESSOS CLOUDY AGAIN (1976)
Acrylic on canvas 184 cm x 156 cm
Watters, Sydney
Photograph by John Delacour

PRIZEWINNERS

Queensland

ANDREW AND LILIAN PEDERSEN MEMORIAL PRIZE FOR PRINTMAKING:
Judge: Mervyn Horton
Winner: Bruce Latimer

DALBY ART GROUP PURCHASE EXHIBITION:
Works by Andrew McLean and John Peart were purchased upon the advice of Michael Shannon

GOLD COAST CITY ART PRIZE:
Works by Geoff La Gerche, Ron Robertson-Swann, Michael Johnson, Veda Arrowsmith and Robert Grieve were purchased upon the advice of John Coburn

REDCLIFFE ART CONTEST:
Judges: Joanna Coleman, Ian Henderson, Raoul Mellish
Winners: any medium, non-representational: Fernando Solano; oil or acrylic, representational: James Brown; watercolour: John Craig, Alister Deans (equal); activities of children: Glen Henderson; portrait: Teresa Nolan

ROCKHAMPTON ROTARY ART COMPETITION:
Judge: Alan Warren
Winners: any media: Jeff Makin, Idris Murphy (equal); watercolour: Benjamin Wickham

ROYAL NATIONAL AGRICULTURAL AND INDUSTRIAL ASSOCIATION OF QUEENSLAND ART PRIZE:
Judge: Gloria Logan
Winner: oil or acrylic, contemporary: E. Nuss
Judge: Raoul Mellish
Winner: oil or acrylic, representational: V. Mulachy
Judge: Irene Amos
Winner: watercolour: B. E. Flint
Judge: Gloria Logan
Winner: any medium, portrait: M. Vernon
Judge: Irene Amos
Winner: any medium, genre: E. Nuss
Judge: Raoul Mellish
Winner: any medium, still life: R. Kingston

TOOWOOMBA CALTEX ART PRIZE:
Judge: John Booper
Winner: Irene Amos

TRUSTEES PRIZE FOR PAINTING:
Judge: Mervyn Horton
Winner: Richard Larter

New South Wales

BLAKE PRIZE FOR RELIGIOUS ART:
Judges: John Baily, Jean Bellette, John

Hazelwood, Frank Hodgkinson, Henry Salkauskas, John Thornhill
Winner: David Voigt

CAMDEN MUNICIPAL ART FESTIVAL PRIZE:

Judge: Stan de Teliga
Winners: open: Ron Lambert; traditional landscape: Margaret Wilson; still life: James Barker
Judge: Les Graham
Winner: local landscape: Nola Tegel
Judge: Tom Bass
Winners: portrait: Brian Stratton; sculpture: Max Wootten

DRUMMOYNE MUNICIPAL ART SOCIETY AWARD:

Judges: Hector Gilliland, Brian Stratton
Winners: best work: Eva Kubbos; watercolour: Frank McNamara
Judge: Hector Gilliland
Winners: any media, modern: Eva Kubbos; graphic: R. Vickers
Judge: Brian Stratton
Winner: oil, traditional: Elisabeth Cummins

GOSFORD SHIRE ART PRIZE

Judge: James Gleeson
Winners: oil: Judy Cowell; watercolour: Mimi Jaksic-Berger; drawing: Jean Isherwood

GRIFFITH CALTEX ART AWARD:

Judge: Lance McNeill
Winners: 1st: Jean Isherwood; 2nd: Vija Spogis-Erdmanis

HORNSBY SHIRE FOUNDATION FOR THE ARTS PRIZE:

Judge: Lloyd Rees
Winners: modern: 1st: Dorothy Davies; 2nd: Elizabeth Williams; traditional: 1st: Dale Land; 2nd: Beryl Mendel

KEMPSEY QUOTA CLUB ART EXHIBITION:

Judge: Frederic Bates
Winners: open: Katherine Reynolds, Gwyneth Tilley (equal); landscape traditional: Peggy Channells; watercolour: Ray Hilan

MOSMAN ART COMPETITION:

Judge: Noela Yuill
Winners: any media, any subject: John Lethbridge; print or drawing: Max Miller

MUSWELLBROOK ART EXHIBITION:

A painting by Louis James was purchased upon the advice of Andrew Ferguson

NEW SOUTH WALES GOVERNMENT TRAVELLING ART SCHOLARSHIP:

Judges: Earle Backen, Tony Coleing, Kenneth Hood
Winner: Ian Frederick Jensen

ROBIN HOOD INTERNATIONAL ART COMPETITION:

Judges: John Henshaw; George Schartz
Winner: open: Henry Salkauskas

TAMWORTH FIBRE EXHIBITION:

Judge: Fay Bottrell
Winner: Sybil Orr

TAREE ANNUAL ART EXHIBITION:

Judge: Andrew Ferguson
No purchases made

TOOHEYS PAINT-A-PUB ART COMPETITION:

Judges: Cedric Flower, James Riley
Winner: Tony Crago

WARRINGAH ART PRIZE:

Judge: James Gleeson
Winners: open: Ruth Faerber; young artist: Rick Treweek

Victoria

CAMBERWELL ROTARY CLUB ART COMPETITION:

Judge: Harold Freedman
Winners: oil, Raymon Horsfield; watercolour: Robert T. Miller

CONTEMPORARY ART SOCIETY PRIZE:

Judge: Dennis Colsey
Winner: Charles McLennan

DANDENONG ART FESTIVAL:

Judge: Max Middleton
Winners: 25 years and under: any media, any subject: Avedis Hargasion; watercolour: Imelda Dover; drawing: Imre Szido; 19 years and under: oil: Imelda Dover; drawing: Robyn Wearing-Smith

MORNINGTON PENINSULA ART CENTRE

'PRINTS - 1976': Works by George Barker, Merryl Evans, Bruce Latimer, Alun Leach-Jones, Greg Moncrieff, Daniel Moynihan and Garry Shead were purchased upon the advice of Geoff La Gerche and Alan McCulloch

R. M. ANSETT HAMILTON ART AWARD:

Paintings by Frederick Bates, Brian Dunlop, Basil Hadley and Max Miller were purchased upon the advice of Eric Westbrook

WESLEY COLLEGE ART COMPETITION:

Judge: Peter Pinson
Winners: oil, Peter Wegner
Watercolour: Bill Walls

RECENT ART AUCTIONS

Christie, Manson & Woods (Australia) Limited, 6 October 1976, Sydney

ASHTON, Julian R.: Bondi, oil, 35 x 16, \$2,200
BALSON, Ralph: Untitled, pastel, 50 x 74, \$1,000
BOYD, Arthur Merric: The lake, watercolour, 31 x 42, \$650
BREN, Jeffrey: The wall, oil, 66 x 61, \$75
BUNNY, Rupert: Two ladies on a balcony, oil, 81 x 54, \$5,500
BUVELOT, A. Louis: Old gateway, pencil, 30 x 42, \$400
CAYLEY, Neville: King parrots, watercolour, 35 x 30, \$210
CHRISTMANN, Gunter: Moss stone, oil, 73 x 142, \$500
COBURN, John: Capricornia, tapestry, 148 x 127, \$1,300
CONDER, Charles: Rainbow landscape, oil, 31 x 45, \$1,900
CROOKE, Ray: Islander with fruit, oil, 61 x 76, \$2,200
DARGIE, Sir William: Port Phillip Bay, oil, 23 x 25, \$300
DICKERSON, Robert: Summer evening, oil, 91 x 122, \$1,500
DOBELL, Sir William: Kings Cross, oil, 24 x 16, \$14,000
DRIDEN, David: Figures in a landscape, oil, 25 x 20, \$200
DRYSDALE, Sir Russell: The drinker, ink and wash, 23 x 19, \$1,700
FORREST, Capt. J. Haughton: Tasmanian landscape with a trading station on a lake with vessels, oil, 35 x 58, \$1,300
FOX, E. Carrick: Le Pont Napoleon and Notre Dame, Paris, oil, 60 x 81, \$1,700
FOX, E. Phillips: Sorrento, Victoria, oil, 37 x 45, \$600
FRIEND, Donald: Country life, oil, 40 x 30, \$1,700
FULLBROOK, Sam: Girl eating banana, oil, 46 x 50, \$1,500
FULLWOOD, A. H.: Ladies on a pathway looking across the Blue Mountains, oil, 61 x 50, \$2,500
GARRETT, Tom: Trek, monotype, 21 x 23, \$980
GILL, S. T.: The kangaroo hunt, watercolour, 16 x 24, \$650
GLOVER, John: Lake Seinesly, watercolour, 40 x 60, \$1,150
GRUNER, Elioth: Landscape, oil, 30 x 35, \$2,200
HEYSEN, Sir Hans: Timber getters, watercolour, 32 x 39, \$2,500
HILDER, J. J.: Cows crossing the creek, watercolour, 20 x 25, \$780
HINDER, Frank: New Guinea family, watercolour, 26 x 30, \$600
HOLMES, Edith: Still life, oil, 60 x 40, \$220
JACKSON, James: Autumn, Sydney Harbour, oil, 33 x 76, \$1,700

JOHNSON, Robert: The farm, oil, 24 x 29, \$550
 LAMBERT, George W.: Rider and horse with dog, pencil, 34 x 45, \$240
 LINDSAY, Norman: Ulysses and the sirens, watercolour, 79 x 66, \$4,000; A lyric of earth, india ink, 60 x 48, \$6,800
 LYMBURNER, Francis: The dog, pencil and watercolour, 34 x 47, \$600
 MAISTRE, Roy de: Portrait of a gentleman, oil, 46 x 35, \$480
 MARTENS, Conrad: A mountain gully, watercolour, 58 x 45, \$3,500
 MOORE, John D.: Killara, oil, 51 x 61, \$350
 NERLI, *Marchese* Girolamo: Horseman, oil (circular), 9, \$300
 O'BRIEN, Justin: Theodora's nephew, oil, 31 x 21, \$700
 OLSEN, John: Louise's dream of Australia, oil, 100 x 80, \$1,450
 PASSMORE, John: Waters edge, oil, 91 x 122, \$6,000
 PERCEVAL, John: Mordialloc Creek, 1946, oil, 49 x 60, \$4,800
 PIGUENIT, W. C.: A coastal river, New South Wales, oil, 75 x 127, \$6,000
 POWER, H. Septimus: Ploughing, oil, 35 x 43, \$780
 PRESTON, Margaret: Still life, oil, 56 x 53, \$1,000
 REES, Lloyd: Morning on the harbour, oil, 78 x 108, \$6,500
 ROBERTS, Tom: Going home, oil, 23 x 13, \$15,500
 ROWAN, Marian Ellis: Purple toadstools; Red fungi on a tree, both watercolour (circular), 17 diameter, \$270
 SCHLUNKE, David: View from the road, oil, 91 x 153, \$400
 SMART, Jeffrey: The inspector, oil, 59 x 81, \$1,600
 SMITH, Grace Cossington: Seascape; verso Landscape, oil, 36 x 29, \$1,000
 SMITH, Sydney Ure: Clark Island from Darling Point, india ink and watercolour, 24 x 33, \$200
 STEWART, Janet Cumbræ: Seated nude, pastel, 63 x 48, \$1,200
 STREETON, *Sir* Arthur: Sirius Cove, Sydney Harbour, oil, 11 x 29, \$7,500
 TUCKER, Albert: Image, bronze, 36 high, \$500
 TOULOUSE-LAUTREC, Henri: Portrait of Dr Gabriel de Celeyran, 1896; verso Etudes d'hommes et d'un jongleur, pencil, 15 x 25, \$1,300
 VON GUERARD, Eugen: View of Purrumbete Station looking north-west from across the lake with Mount Leura and Mount Sugarloaf in the distance, oil, 51 x 85, \$22,000
 WAITE, James Clark: Moved to tears, oil, 76 x 64, \$400
 WHITELEY, Brett: Self portrait, india ink, 96 x 60, \$650
 WILLIAMS, Fred: Lysterfield landscape, 1968, oil, 91 x 107, \$6,500
 WILSON, Eric: The good Samaritan, oil, 122 x 127, \$11,000
 YOUNG, W. Blamire: The flower seller, watercolour, 25 x 13, \$620

**F. R. Strange Pty Limited,
 25-26 October 1976, Sydney**

ALAND, John: Artists studio, oil, 153 x 122, \$125
 BILU, Asher: Memory (or Storage), mixed media, 137 x 137, \$400
 BOYD, Arthur: Potter with his head on fire, watercolour, 50 x 62, \$525
 BROWN, Bill: Potts Point pages, page 14, mixed media, 46 x 61, \$100
 CAULFIELD, Patrick: Curtains drawn back from balconies, graphic, 62 x 87, \$35
 COLLOCOTT, Martin: Welsh midlands recalled, mixed media, 183 x 244, \$500
 CONNOR, Kevin: Sydney, oil, 183 x 366, \$750
 CRESS, Fred: Fragment, acrylic, 152 x 152, \$175
 DALLWITZ, John: Quadriform, acrylic, 168 x 168, \$90
 DANCE, Geoffrey: Ram paddock, oil, 76 x 68, \$200
 DAWS, Lawrence: Incident at Anakie, oil, 160 x 160, \$1,000
 DRYSDALE, *Sir* Russell: Landscape with green snake, ink and watercolour, 37 x 51, \$2,200
 DUDLEY, Rod: Figure 2, painted wood, leather and fur, 200 high, \$600
 ENGLUND, Ivan: Bowl, ceramic, 42 diameter, \$50
 FEDDERSEN, Jutta: And who are you? tapestry, 190 long, \$225
 GAZZARD, Marea: Special helmet, ceramic, 46 high, \$70
 GLEGHORN, Thomas: Nullarbor, oil, 183 x 122, \$800
 GOTTLIEB, Adolph: Blues and green, graphic, 80 x 60, \$150
 HANRAHAN, Barbara: Ladies and gentlemen 2, painted collage, 63 x 48, \$160
 HERON, Patrick: Umber disc/red edge Nos. 17-27, graphic, 79 x 103, \$170
 HUGHAN, Harold: Platter, ceramic, 43 diameter, \$130
 IRVINE, Greg: Sacred monkeys, Bali, oil, 127 x 102, \$700
 KITAJ, Ron B.: Let us call it a garden, graphic, 87 x 61, \$150
 KITCHING, Michael: Sculpture, aluminium and perspex, 220 high, \$600
 LANCELEY, Colin: Xandu, mixed media, 107 x 126, \$300
 LEW, Weyman: Morning stretch, ink and watercolour, 91 x 61, \$325
 LONGHURST, Peter: Hydrangeas, acrylic, 63 x 50, \$550
 LYNN, Elwyn: Eleven, mixed media, 129 x 129, \$400
 McQUEEN, Kenneth: The cheese factory, watercolour, 36 x 45, \$225
 O'BRIEN, Justin: Monastery in Skyros, oil, 92 x 59, \$4,000
 PASMORE, Victor: Points of contact, graphic, 58 x 134, \$120
 POMODORO, Arnaldo: Yellow, dark green, white, graphic, 83 x 63, \$180
 RAFT, Emanuel: Reflection of time, mixed media, 175 x 175, \$150

RAPOTEC, Stanislaus: Storm on Mount Olympus, P.V.A., 183 x 137, \$650
 REES, Lloyd: The western harbour, pencil and watercolour, 25 x 39, \$350
 RICHARDS, Ceri: Blossom, graphic, 61 x 85, \$175
 ROSE, William: Untitled, oil, 138 x 108, \$400
 STORRIER, Tim: Penitentiary, acrylic, 120 x 120, \$2,200
 TILSON, Joe: The Rainbow grill: graphic, 82 x 82, \$130
 TOKIO, Mashita: Work V6, graphic, 71 x 53, \$50
 TUCKER, Albert: Burmah forest, P.V.A., 61 x 76, \$2,300
 TWISS, Greer: Untitled sculpture, painted steel, 61 x 30 x 18, \$50
 VASARELY, Victor: Vega Sakk, graphic, 82 x 72, \$400
 WESTWOOD, Bryan: The window, oil, 123 x 123, \$1,600
 WHITELEY, Brett: Lavender Bay 1, pencil and collage, 76 x 56, \$1,300
 WOODS, Tony: Society prone, oil, 113 x 81, \$225
 YOSHISUKE, Funasaka: Black white and lemon, graphic, 67 x 58, \$80
 ZOFREA, Salvatore: Red chair, oil, 122 x 90, \$225

**James R. Lawson Pty Limited,
 27 October 1976, Sydney**

COFFEE, Alfred: A quiet stroll, oil, 13 x 22, \$800
 FOX, E. Phillips: A French avenue, oil, 16 x 22, \$700
 FRATER, William: Street scene, oil, 60 x 50, \$420
 FRIEND, Donald: Votive offering, pen and wash, 31 x 46, \$350
 FULLWOOD, A. H.: Belmont, 36 x 54, \$800
 GARRETT, Tom: Landscape with river, monotype, 27 x 37, \$525
 GLOVER, John: Cottage beneath the hills, watercolour, 37 x 50, \$475
 JOHNSON, Robert: Eastwood, oil, 17 x 24, \$650
 LINDSAY, Norman: Lands of afternoon, etching, \$460
 LINDSAY, Percy: Country garden, watercolour, 30 x 19, \$525
 LONG, Sydney: Spirit of the plains, aquatint, 19 x 35, \$900; Spring flowers, 31 x 26, watercolour, \$1,050; Landscape with figures (Pan), oil, 60 x 75, \$4,500
 McCUBBIN, Frederick: A sunlit cove, oil, 22 x 27, \$1,400
 MINNS, B. E.: Wool team resting, watercolour, 25 x 35, \$650
 PRESTON, Margaret: Flannel flowers, etc., woodcut, 29 x 28, \$600; Australian flora, watercolour, 23 x 64, \$475
 STREETON, *Sir* Arthur: Brickworks at the Barwon, Geelong, watercolour, 50 x 30, \$850; Quiet landscape, oil, 44 x 29, \$6,000; Sunlit valley, oil, 35 x 45, \$5,200; Green valley, oil, 49 x 74, \$7,000; Turbulent cloud, oil, 50 x 60, \$5,600

RECENT GALLERY PRICES

ARMSTRONG, John: Red ball, (1973), timber, synthetic fur, chain, cricket ball, stones, 69 x 90 x 90, \$600 (Watters, Sydney)
 ARTHUR, W. Thomas: The fertilization of Drako Vülen's cheese pizza, (1975), wood, brass, glass, silk, neon, sand, 366 x 368 x 732, \$9,000
 BOYD, Arthur: Tomorrow's ghosts, etching, 24 x 30, \$150 (Graphics, Brisbane)
 CLIFFORD, James: The moon river, (1976), enamels on canvas, 123 x 157, \$1,000 (Watters, Sydney)
 EARLE, Stephen: Red's mate, (1976), acrylic on canvas, 122 x 137, \$550 (Watters, Sydney)
 GASCOIGNE, Rosalie: Tap, (1976), wood, tin, brass, lead, steel, 51 x 35 x 15, \$350 (Gallery A, Sydney)
 IRELAND, Geoff: Bands, (1976), limestone and steel, 200 x 110 x 105, \$1,500 (Sculpture Centre, Sydney)
 IRVINE, Greg: The girl and the monkey, oil, 121 x 121, \$375 (Duvance, Melbourne)
 LETHBRIDGE, John: Untitled, (1976), acrylic and tape on canvas, 111 x 86, \$500 (Coventry, Sydney)
 MAKIN, Jeffrey: Whittlesea, 1976, oil on canvas, 198 x 152, \$1,500 (Macquarie, Sydney)
 MARIKA, Wandjuk: Totemic design, bark painting, 120 x 82, \$800 (Gallery of Dreams, Sydney)
 OLSEN, John: Life drawn towards the void, oil on canvas, 96 x 107, \$4,000 (Australian, Melbourne)
 PARR, Robert: Touch me not, (1976), velvet, steel, wood, painted plastic, 73 x 53, \$150 (Watters, Sydney)
 PEART, John: Before Cook and Columbus, (1976), acrylic on canvas, 170 x 125, \$1,000 (Watters, Sydney)
 PROCTOR, Thea: Self portrait, pencil, 22 x 14, \$175 (Duvance, Melbourne)
 RANKIN, David: Black trees, (1976), acrylic on canvas, 168 x 183, \$1,000 (Watters, Sydney)
 ROBERTSON-SWANN, Ron: Circadian rhythm, (1976), steel painted blue, 81 x 236 x 158, \$5,000 (Gallery A, Sydney)
 SALMON, William: Good morning (leaves), 1976, oil on canvas, 110 x 110, \$1,000 (Macquarie, Sydney)
 STUART, Guy: Drawing, \$150 (Pinacotheca, Melbourne)
 TUCKER, Albert: Bird of paradise, oil, 56 x 72, \$4,000 (Beth Mayne, Sydney)
 WALLACE-CRABBE, Robin: Hillside, chord, turkey with quadrupeds No. 2, (1976), oil on canvas, 84 x 56, \$450 (Watters, Sydney)
 WESTWOOD, Bryan: Beach city revisited III, oil on board, 92 x 122, \$3,500 (Bonython, Sydney)
 WILSON, Eric: Snow in Pimlico, oil, 32 x 38, \$3,000 (Beth Mayne, Sydney)
 WOODS, Tony: Winter light, drawing, \$250 (Hogarth, Sydney)

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Queensland Art Gallery

COBURN, John: Valencia, acrylic
 DOCKING, Shay: Volcano pastoral with totara trees, oil
 DUNLOP, Brian: Japanese girl, Yoke, gouache
 HUDSON, Thomas (school of): Portrait of Prince of Wales, later George III, oil
 MOORE, Henry: Reclining figure prop., ed. 6/9, sculpture

Art Gallery of New South Wales

ARMSTRONG, John: One to twenty, ropes and logs, a small birdcage and lumps of clay
 BOOTH, Peter: Drawing 1971; Drawing 1971, both pencil (Thea Proctor Memorial Fund)
 CAMPBELL, O. R. (after): Christmas in the bush: An Australian homestead, colour wood-engraving (Gift of Frank McDonald)
 DANKO, Aleksander: 'the chair is not a tourist', book
 HAWKINS, Weaver: Portrait sketch of Frank Medworth, pen-and-ink (Gift of Mrs Weaver Hawkins)
 MEDWORTH, Frank: Portrait drawing of Weaver Hawkins, pen-and-ink (Gift of Mrs Weaver Hawkins)
 POWDITCH, Peter: Sun torso 140 (bunch), acrylic
 PRESTON, Margaret: Protea, hand-coloured woodcut
 REMBRANDT van Rijn: The rest on the flight; The stoning of St Stephen, both etching and drypoint
 VAN RAALTE, Henry: Perth City Hall, etching (Gift of Howard Sherrard)

Art Gallery of South Australia

ANNAMSE: Covered jar, 15th century, stoneware, celadon glaze
 ASHTON, Julian: On the Hawkesbury, watercolour
 BLACK, Dorrit: Sketch portrait, watercolour; Head study; The sketch club; French landscape with farmhouses, all oil
 BLACKMAN, Charles: The trip (Thumbalina), P.V.A.
 BROUGHTON, Owen: Steel construction, welded steel
 BROWN, Mike: Construction, mixed media
 CHANDLER, Ian: Colour structure No. 4, oil
 CHINESE: Cup and saucer, 19th century, porcelain, blue and white
 DAWS, Lawrence: Mining town blacks, oil
 ENGLISH: Dinner plate, 19th century, ironstone; punch-bowl, porcelain, underglazed blue and white, Worcester

FRENCH: Cup and saucer, 18th century, jewelled porcelain
 GILL, S. T. (attr.): Portrait of Alfred Capper, watercolour
 GROUNDS, Marr R.: Alberto stripped two, wood, lead and steel
 HOKUSAI, Katsushika: Bridge of the brocade sash; Fuji in fair weather, both woodcuts
 JAVANESE: Sarong, batik, 18th century
 JOHNSTONE, H. J.: The waterfall, Morialta, S.A., oil
 KEMP, Roger: Sequence 8, etching
 KYPRIDAKIS, Ben: Harvest grail, stoneware
 MINCHIN, R. E.: Album of watercolours relating to South Australian history
 MORTENSEN, Kevin: Seal, mixed media
 PHILIPPINES: Skirt, woven banana fibre; tousug, Muslim head-turban; blanket, blue, red and yellow vegetable dyes
 PURVES-SMITH, Peter: Landscape, oil
 QUINN, James: Portrait of Mrs A. E. K. Cull, oil
 REMBRANDT van Rijn: Beggar in a high cap, standing and leaning on a stick; Abraham's sacrifice, both etchings
 RUSHFORTH, Peter: Jar, ash glaze; asymmetrical jar, both stoneware
 SIMONDS, Charles: Birth, photographic sequence
 SHORE, Arnold: Mt Towrong, Macedon, oil
 THOMPSON, Mark: China-cabinet object, porcelain; platter, brown, glazed stoneware
 TRENNERY, Horace: Flinders Ranges landscape, oil; Evening light; Landscape with cows; Dusk, all charcoal
 TUCKSON, Tony: Untitled, oil
 VANNI, Francesco: Studies for the Return from the flight into Egypt, pen, ink and chalk
 WILSON, David: Shelter, welded steel

National Gallery of Victoria

DELACROIX, Eugène: Christ au Jafoin
 D'Oliver
 ENSOR, James: L'archer terrible
 HESTER, Joy: Man and woman in bed; The secret life of birds; Face of a woman; The handkerchief; Woman in black; Face series
 HOCKNEY, David: Lightning
 NOLDE, Emile: Segler und Rauch
 PHOTOGRAPHY: Photographs by J. Craig Annan; Robert Ashton; John Bilney; Wilfred Broadhead; Brenda Carruthers; Mark Cohen; Arthur Dickinson; Max Dupain; J. B. Eaton; David Ellis; Rennie Ellis; S. W. Eutrope; Mario Giacomelli; Anthony Green; Fiona Hall; Marion Hardman; E. B. Hawkes; Bill Henson; W. Holieson; John Kauffman; Melanie Le Guay; Jean-Marc le Pechoux; Steven Lojewski; Hedda Morrison; William Owen; Wes Placek; Julian Smith; Ingeborg Tyssen; J. M. Whitehead
 PROCTOR, Thea: The rose
 RAY, Man: Untitled
 WALLER, Christian: The lords of the flame; The golden faun; The shepherd of dreams; The spirit of light
 WALLER, Napier: The flight; The cow herd

VIDEOCASSETTES: Videocassettes by Peter Campus; Peter Crown and Bill Etra; Joan Downey; Ed Emshwiller; Hermine Freed; Ron Hays and Michael Tilson Thomas; Dennis Oppenheim; Nam June Paik; Woody and Steina Vasulka

Western Australian Art Gallery

BENSON, George: View of Perth, watercolour
 ELYARD, Samuel: Worrigee swamp – Shoalhaven, watercolour
 LAMBERT, Lou: Kazoo screw too, sculpture, painted steel
 LANCELEY, Colin: Command performance, ink and crayon
 LOWNDES, Alan: Pawn shop, lithograph
 MACKAY, Brian: Mediterranean legend, oil
 MAISTRE, Roy de: Studio lamp, oil
 MORANDI, Giorgio: Still life with bottles, oil
 MORROW, Ross: Thumb below frog, acrylic and charcoal
 NICHOLSON, William: Cricket: June, hand-coloured woodcut
 OLITSKI, Jules: Set of 5 screenprints
 PASMORE, Victor: Points of contact, etching and screenprint
 PIGUENIT, W. C.: Fern Tree Valley, Huon, Tasmania, oil
 SEYMOUR-HADEN, Francis: The little boat-house, drypoint
 SHANNON, Michael: Evening – Townsville, oil
 SMITH, Richard: Untitled graph, lithograph
 TIEPOLO, Giambattista: Half dressed nymphs with two children, surrounded by four men, etching
 WARHOL, Andy: Marilyn, serigraph
 WEBB, A. B.: Shags, colour woodcut
 WHISTLER, James McNeill: Black Lion Wharf, etching and drypoint; La Vieille aux Locques, etching
 WOODHOUSE, Herbert: Miner Warders Court, Pilbara, historical watercolour
 WORTH: John: Untitled, sculpture, mild steel

Tasmanian Museum and Art Gallery

DOWLING, Robert: The gleaner (an Egyptian woman), oil
 FLUGELMAN, Bert: Continuum; Chain; Knot; all stainless steel sculpture
 FOX, Ethel Carrick: The market place, Verona, oil
 GLOVER, J. R. (Jr.): Bridge over the Nile, Van Diemen's Land, watercolour
 HOLZNER, Helen: Still life, pencil and ink
 KING, Inge: Planet, maquette for monumental sculpture, steel
 NEILL, Robert: Naturels de l'Île de Van-Diemen, coloured engraving
 PHOTOGRAPHY: Photographs by Gaylene Johnson and Geoff Parr
 TRANTHIM-FRYER, John Robertson: Truganini, bas-relief, plaster
 UNKNOWN: Abel Janszoon Tasman, oil; 9 engravings of Tasmanian subjects from

Illustrated London News 1847-68

WALKER, Stephen: The second day, sculpture, bronze
 WEBBER, John: Un homme de la Terre de Van-Diemen, engraving by Bernard
 WIGHT, Norma: Sofa, silkscreen print

Newcastle City Art Gallery

BALDESSIN, George: Disillusionment of third entrance, etching
 BURNS, Tim: What about crosswalks in Mildura – series of 10 colour xerox prints
 CLARK, J. H.: Warriors of New South Wales; The dance; The repose, all coloured aquatint and etching
 DOBELL, Sir William: Boy with a bow, oil (Gift of William Bowmore)
 ELLIOTT, Judi: Large half egg shell form with eggs, ceramic
 KEMP, Roger: Relativity, etching
 NICHOLAS, Hilda Rix: Poster for Salon des Beaux Arts, coloured etching (Gift of Rix Wright); Grace, oil
 NOLAN, Sidney: Easter Show, acrylic (Gift of William Bowmore)
 SHEAD, Garry: The window of your mind, oil
 TUCKSON, Tony: Black and white lines (vertical centre) on yellow, acrylic; Seated figure, oil (Gift of the Newcastle Gallery Society)

New Zealand

Auckland City Art Gallery

BEECHEY, William: Miss Windham, oil
 COOK, James: An Italian hill town, oil
 FRY, Roger: Three sketches, pen-and-ink and conté
 JOHN, Augustus: Sheet of studies – horse and figures, etching
 LICHTENSTEIN, Roy: Crack, lithograph
 MASSON, Andre: La belle Italienne, lithograph
 MIRO, Joan: Le Styx, etching and aquatint
 OLDENBERG, Claes: Study for a monument, etching
 RAMSAY, Allan: Portrait of a man, oil
 REMBRANDT van Rijn: Christ driving the money changers from the temple, etching
 REYNOLDS, Sir Joshua: Portrait of Fifth Viscount Allen, oil
 TURNER, J. M. W.: Berry Pomeroy Castle, etching and mezzotint
 VIVARES, Thomas: Rustic scene with young shepherd; Country folk with a dog, both etchings

Book Review

The Early Australian Scene – Children tell the story, Desk Diary 1977 compiled by the Women's Committees of the National Trust of Australia (N.S.W.) and (Victoria), (the National Trust of Australia, 1976, \$2.75).

Although the subject-matter may not have such wide appeal as that of earlier diaries in this series, nor be so educationally useful, this year's Desk Diary is nonetheless a charming booklet and makes an admirable small gift.

The illustrations – paintings, miniatures, drawings of children and photographs of toys – have been cleverly chosen. They are historically interesting, they include works by some of Australia's most important artists and many (particularly the illustration from *Cole's Funny Picture Book*) incite that nostalgia to which so many of us are now prone.

Mervyn Horton

Editorial

Whether the success of the 1976 Biennale of Sydney was due to the expertise and enthusiasm of its Director, Mr Thomas McCullough, or whether it was due to the limitation imposed that it was to be about sculpture only but 'sculpture in its most widely inclusive sense' or whether, as is most likely, its success was attributable to a combination of the two, there is no doubt that the Biennale was a sensational event in every aspect.

To Mr Franco Belgiorno-Nettis and Transfield Pty Limited, whose sponsorship and patronage enabled the first Biennale of Sydney to take place, thanks must again be expressed, for the enthusiasm of those two made possible this second and far superior exhibition. The Department of Foreign Affairs, the Australia Council and its Visual Arts Board and others, both here and overseas, contributed financially and in many other ways. The Art Gallery of New South Wales provided the best venue that this city can offer for such an exhibition.

The choice of Mr McCullough as Director could not have been more appropriate and judicious, particularly after the Committee had agreed to the sculpture theme, because for a number of years in the past Mr McCullough, as Director of the Mildura Arts Centre, has been responsible for the organization of the Mildura Sculpture Triennale, the only worth-while assemblage of contemporary sculpture exhibited on a regular basis in this country.

The Biennale filled all the temporary exhibition areas of the Art Gallery of New South Wales and other spaces there too, overflowed into the Domain, into the Sculpture Centre and elsewhere. Several overseas artists came to Australia

to lecture and mingle or, in the case of Fujiko Nakaya and Stuart Brisley, to create new works. The exhibits were varied and often seemed, to quite an extraordinary extent, unrelated one to another. For this reason they were divided into areas of 'stylistically harmonious groups (rather than nationally oriented ones)'. Bemused though many of the visitors to the Biennale may have been by some exhibits, there is no doubt whatever that everybody who attended would have been stirred, disturbed, amused, intrigued or stimulated by some parts of it.

Children, even very young ones, appeared to enjoy the novelty of those art works, and there were many with which they could easily relate. Teenagers and young adults, possible because of improved art education or because they were less bound to traditional and non-experimental art, comprised a larger section than is customary of the viewers. They, too, were more inclined to participate in those exhibits that called for participation – and there were many of those.

The Biennale of Sydney provided what was probably the most lively show we have seen in Sydney for years. Few people, having read of an exhibition devoted to sculpture only, would have anticipated such a variety of art forms.

Reporting on the first Biennale, held in the Sydney Opera House, Elwyn Lynn wrote in *ART and Australia* in March 1974: 'It is, as yet, impossible for Australia to present surveys of world contemporary art . . . nor can Australia present a number of individuals in any depth, but it can direct attention to significant contributions'.

To this 1976 Biennale of Sydney the first comment would hardly apply; and our attentions have most certainly been directed to significant contributions.



JAMES WILLEBRANT EXOTIC SECLUSION 1976
Acrylic on canvas 126 cm x 122 cm
Bonython, Sydney
Photograph by Douglas Thompson

'Australian Art in the 1870s' and 'Victorian Social Conscience'

Robyn Cooper

In recent years the study of nineteenth-century art, hitherto dominated by the French mainstream and a handful of other 'approved' greats – Goya, Constable, Turner – has undergone something of a transformation. There has been a reawakening of interest in artists and movements, important and influential in their time, but subsequently derided or ignored as reactionary or insignificant or both. Australian galleries are admirably placed for this revival, being well stocked with the kind of work now being studied with a new seriousness.

The ideological and critical prejudices that, until now, have prevented a broad and comprehensive grasp of the nineteenth century, have had their effect on the study of Australian art. There has been a tendency to neglect painters between Conrad Martens (Australia's Turner) and the Heidelberg artists (Australia's Impressionists), with the exception of Louis Buvelot (Australia's Barbizon painter). However, the recent breaking down of prejudices is having an influence. The rise in the reputation of the German-trained landscapist, Eugen von Guérard, follows on the revival of interest in German Romantic art. A new interest in the Academic figure painters William Strutt and George Folingsby is to be seen within the context of a general resurrection of European Academic art.

It is against this background of a desire to extend our knowledge and understanding of nineteenth-century art that the significance of two recent exhibitions at the Art Gallery of New South Wales is to be measured. The *raison d'être* of 'Australian Art in the 1870s' and 'Victorian Social Conscience' was the Gallery's centenary. The first showed the art of the decade that saw the foundation of the Gallery; the second was built around one of the most important of the Gallery's early acquisitions, Luke Fildes's *The widower*, first exhibited at the Royal Academy, London, in 1876. However, the interest of these exhibitions went well beyond the commemorative: 'Australian Art in the 1870s' reviewed a decade of Australian art hitherto much neglected; 'Victorian Social Conscience' brought together examples of a movement in British art still to be studied in depth. The two exhibitions were the products of considerable original research, and hopefully they will stimulate further work.

For 'Australian Art in the 1870s' Daniel Thomas assembled a unique and fascinating collection, not only of painting and sculpture, but also of

prints, photographs (including an extraordinary mosaic of five hundred portraits of pioneering women of South Australia), silverware, furniture and costumes.

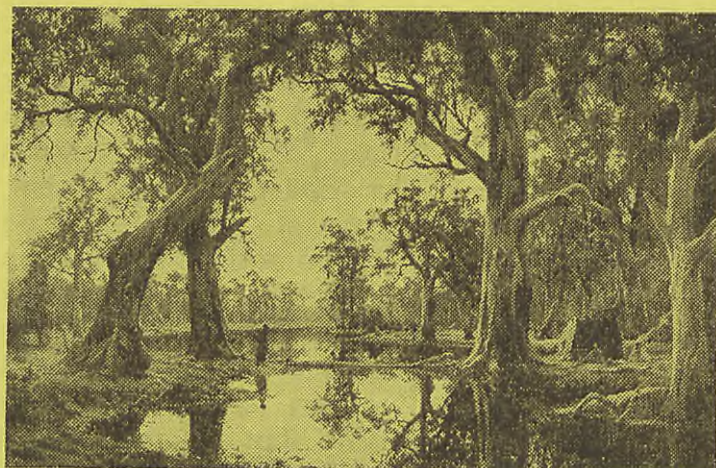
In painting, landscape was the dominant genre. Buvelot was well represented with fourteen works, although von Guérard's scenes of loneliness and sublime grandeur are more typical of the period than Buvelot's ponds, paddocks and homesteads. Painters were drawn to the more dramatic, melancholic and exotic aspects of the Australian scene, and there was an abundance of mountains, gorges, fern-filled gullies, waterfalls and sunsets. An important new influence on the artist's mode of vision and technique was photography, an influence seen particularly in the work of Piquenit and H. J. Johnstone – the latter's *Evening shadows* reveals an extraordinarily photographic tonality.

Although landscape was most important, historically and artistically, much of the fascination of the exhibition came from paintings in other subject areas – portrait, genre, history painting – partly because they are so little known, partly because of what they reveal of colonial culture and society. Frederick Woodhouse shows Benjamin Hepburn, a Ballarat stock agent, proudly driving his pair of greys (rendered diminutive by the artist), an antipodean version of a Stubbs equestrian portrait. The twenty-six women and fourteen men in Montagu Scott's *A day's picnic on Clark Island*, eat, drink, flirt and ogle in an antipodean *fete-champetre*, a dream of female plenty in that woman-starved society. Indeed, from this exhibition the cultural and social historian had as much to learn about the 1870s as the art historian.

Renée Free's 'Victorian Social Conscience' was a thoughtful and well-organized exhibition that investigated representations of the poor in late nineteenth-century art. It was the natural sequel to last year's 'Victorian Olympians', which revealed the Victorian vision of the ideal heights, the very antithesis of the sad depths shown here. The Victorian Social Realists were a group of artists, mostly associated with the illustrated periodical, the *Graphic*, who, in the 1870s and 1880s, produced a handful of paintings dealing with the afflictions of the poor. Although a comprehensive exhibition of their work could take place only in England, Renée Free nevertheless brought together a useful and representative exhibition, drawn from works in Australian and New Zealand collections. Sir Hubert von Herkomer and George Pinwell were represented only by small watercolours. On the other hand, Frank Holl's *Widowed* and Sir Luke Fildes's *The widower* were two important examples of the school. Also included was a selection of illustrations from the *Graphic* and the *Illustrated London News*, from a collection formed by Vincent van Gogh, who admired the sincerity and seriousness of these artists. Very sensibly, given the importance attached to subject matter at the time, Renée Free arranged the paintings according to themes: widowhood, sickbed and deathbed, homelessness, etc.



above
MONTAGU SCOTT A DAY'S PICNIC ON CLARK ISLAND (1870)
Oil on canvas 108 cm x 215 cm
Mitchell Library, Sydney
(Gift of Miss E. A. Hill)



top left
H. J. JOHNSTONE EVENING SHADOWS 1880
Oil on canvas 121 cm x 182 cm
Art Gallery of South Australia
(Gift of H. Y. S. Sparks)



centre left
FRANK HOLLS WIDOWED 1879
Oil on canvas 83 cm x 113 cm
National Gallery of Victoria
(Felton Bequest, 1930-31)

bottom left
FRANK BRAMLEY FOR OF SUCH IS THE KINGDOM OF HEAVEN 1891
Oil on canvas 183 cm x 254 cm
Auckland City Art Gallery, New Zealand
(Bought by the Mackelvie Trust, 1913)

Photographs courtesy Art Gallery of New South Wales



By way of introduction there was a section on mid-nineteenth-century painting of contemporary life, smaller in scale, brighter in colour and more cheerful in content than the paintings of the 1870s. As a follow-on there was a section on the younger generation of Realists, working at the end of the century: Henry La Thangue, Sir George Clausen and the Newlyn painters. Jules Bastien-Lepage's *The potato gatherers* was, as it were, the prelude to this section. This French Academic *plein-airiste* had a great influence on British art. His influence was felt also in Australia, as is revealed by comparing this painting with Frederick McCubbin's *On the wallaby track* (in the Gallery's regular collection). The work of the later Realists is exclusively rural in subject-matter. It shows a dispassion and disengagement, of sentiment combined with a lightness and coolness of tone, which reflects the twin influence of photography and French painting. These later paintings are documentations of a milieu, not the enactments of a human drama that we find with the earlier Realists. In their works there is more impassioned feeling, heightened by the sombre colouring and dramatic contrasts of chiaroscuro. From this point of view, comparisons of earlier and later Realist paintings on related themes proved instructive: of Frank Holl's *Widowed* with Frank Bramley's *For of such is the kingdom of heaven*, for example.

The exhibition was called 'Victorian Social Conscience'. However, the motives of these painters and the effectiveness of their paintings as conscience stirrers need a much closer examination than is possible here. It is worth remembering that two of the major Social Realists, Von Kerkomer and Fildes, ended up as highly successful, fashionable portrait-painters. They painted only a handful of genuinely Realist pictures. But leaving aside the question of the motives of the painters involved, it is obvious that the radical potential of the paintings of poverty is neutralized by both choice of subject and its treatment. There is a concentration on the weakest and most vulnerable members of the community: women, children, the aged. There is also a preference for afflictions that befall all of us, not just the poor, such as sickness and death, or for misfortunes that might in some way be considered exceptional, such as homelessness. Where poverty is presented as a condition of life, as in Fildes's *The widower*, the artist takes care to show that the floors of the humble dwelling are clean and that the children are well fed. In addition, there is a tendency to idealize the subject, or render it picturesque, thereby making the painting more 'artistic', and consequently diminishing its potential for social criticism.

What is not revealed by the Victorian Social Realists is the sordid and de-humanized reality of the ordinary domestic and working lives of the millions herded into the slums and factories. More than conscience, these paintings reveal the uneasiness and nervousness of the Victorians about the problem of poverty, too large to be ignored altogether, yet too disturbing to be confronted frankly and openly, least of all by artists.

ART

AND AUSTRALIA

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featuring the collection of the Australian National Gallery,
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We are proud to announce that *ART and Australia* has been authorized by the Council of the Australian National Gallery, Canberra, to present the first major coverage of this internationally recognized collection.

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We have therefore decided to increase our normal editorial space from 48 to 96 pages by combining two issues. The double issue, incorporating Vol 14 No 3 and Vol 14 No 4, will be published at the beginning of April 1977.

Attendances at the 'Genesis of a Gallery' travelling exhibition, which has been presenting selected highlights of the collection in Perth, Adelaide, Brisbane, Sydney and Melbourne, suggest an interest in the subject that will more than justify our decision to produce the double issue.

With this present issue (Vol 14 No 2) being published in December 1976, and Vol 15 No 1 in the first week of July 1977, there will be no interruption to our quarterly publishing programme. In fact, this means that Vol 15 No 1 will appear at the beginning of its quarter instead of towards the

end, a change that will allow us to continue publishing on this more regular basis.

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Following the publication of the index for Volume 5 (June 1967 – March 1968), when costs were reaching unprecedented heights, the production of further indexes was postponed in the hope that costs would come down – as it turned out, that was only the beginning of inflation as we know it today!

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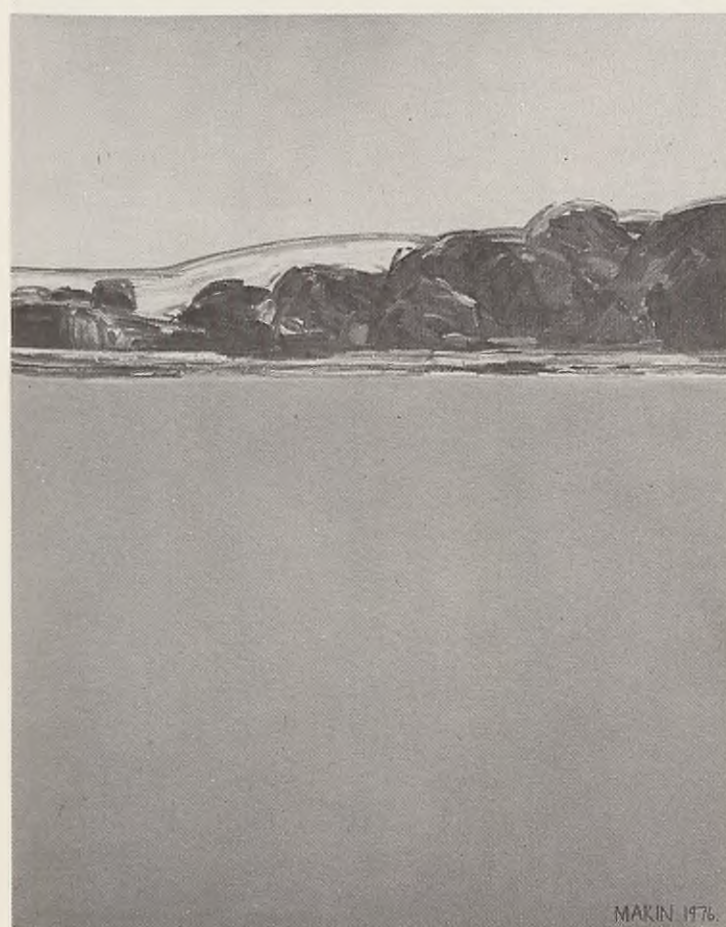
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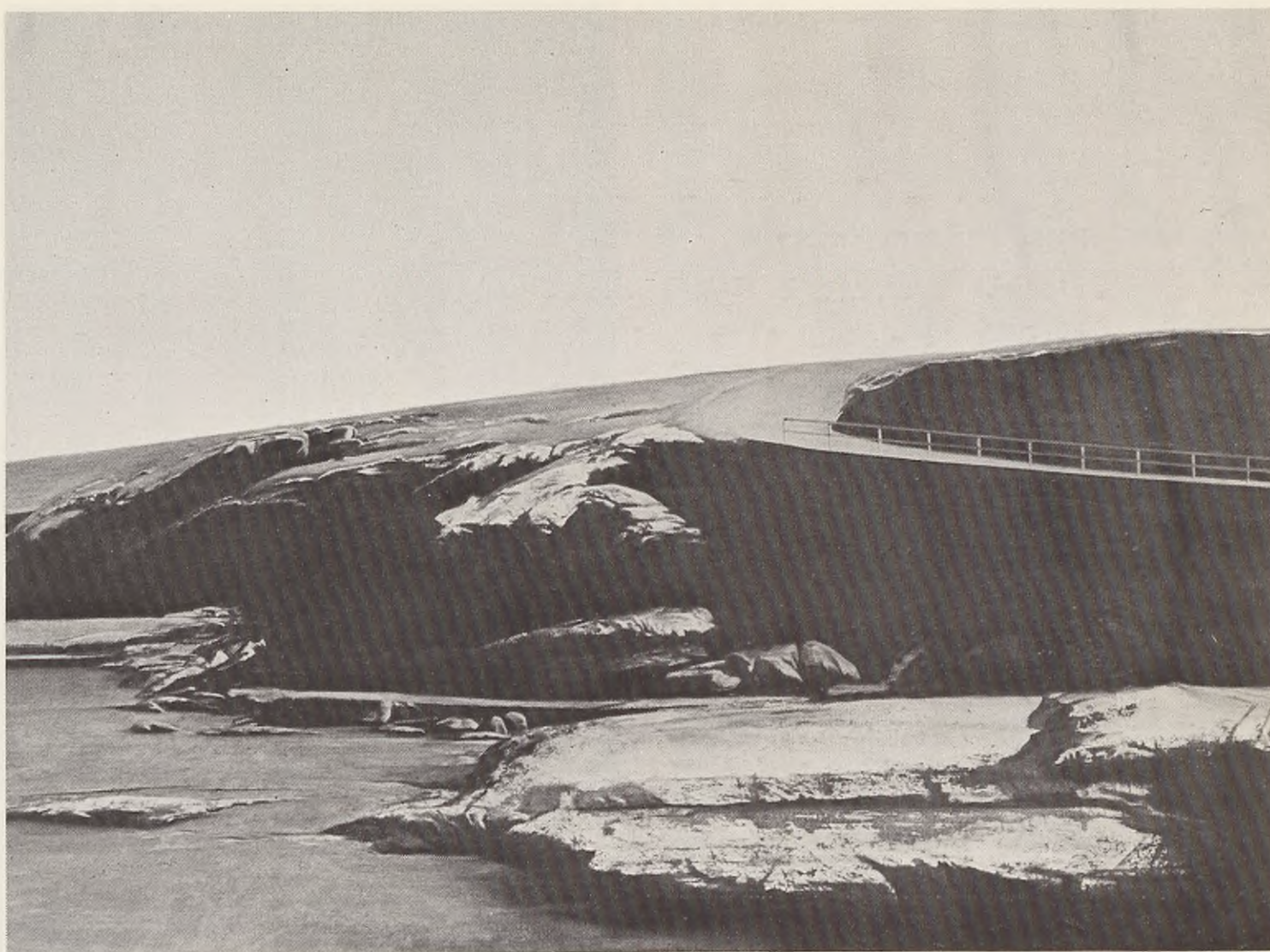


top

WILLIAM SALMON GOOD MORNING (LEAVES) 1976
Oil on canvas 110 cm x 110 cm
Macquarie, Sydney

above

JEFFREY MAKIN WHITTLESEA 1976
Oil on canvas 198 cm x 152 cm
Macquarie, Sydney
Photograph by Douglas Thompson



top

BRYAN WESTWOOD BEACH CITY REVISITED III
Oil on board 92 cm x 122 cm
Bonython, Sydney
Photograph by Douglas Thompson

above

JAMES CLIFFORD THE MOON RIVER (1976)
Enamels on canvas 123 cm x 157 cm
Watters, Sydney
Photograph by John Delacour

right

JOHN PEART BEFORE COOK AND COLUMBUS (1976)

Acrylic on canvas 170 cm x 125 cm

Watters, Sydney

Photograph by John Delacour

far right

STEPHEN EARLE RED'S MATE (1976)

Acrylic on canvas 122 cm x 137 cm

Watters, Sydney

Photograph by John Delacour

bottom right

DAVID RANKIN BLACK TREES (1976)

Acrylic on canvas 168 cm x 183 cm

Watters, Sydney

Photograph by John Delacour

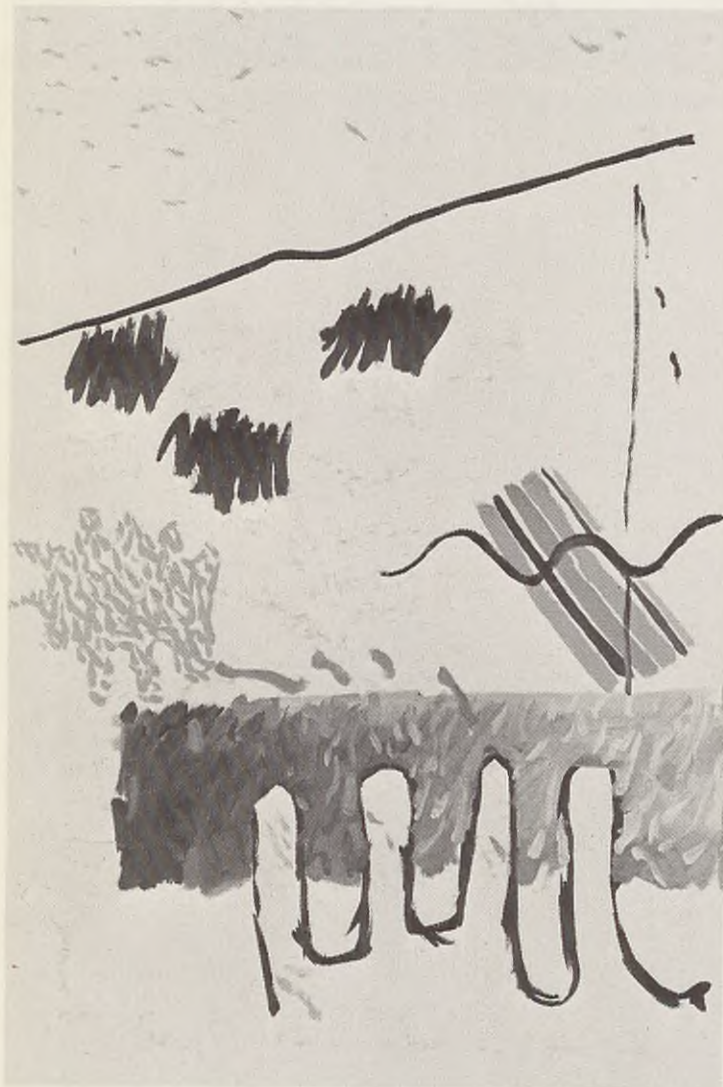
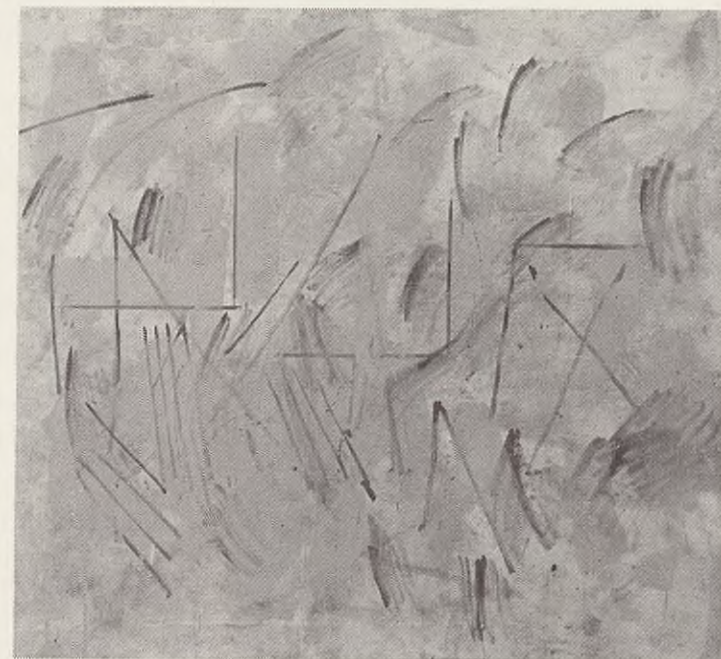
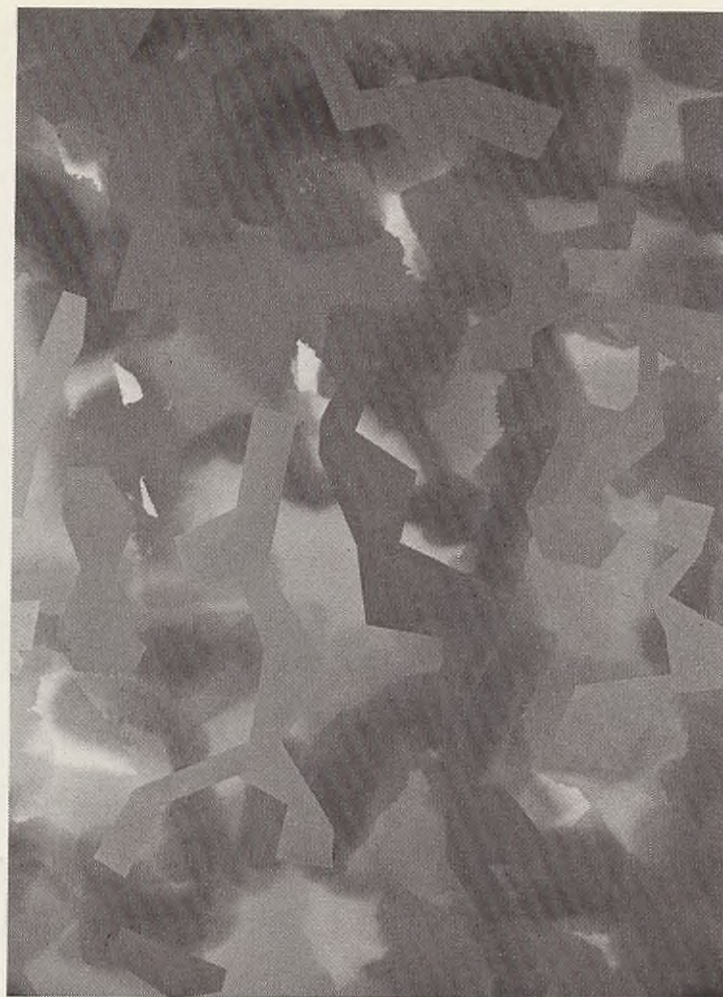
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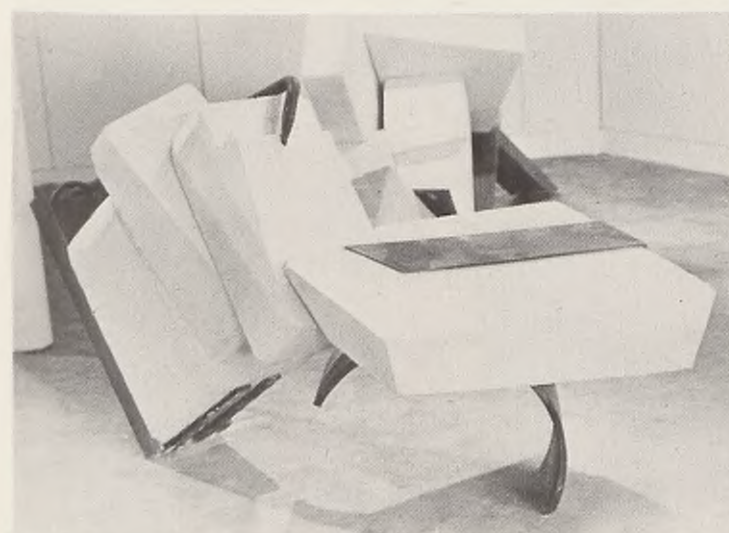
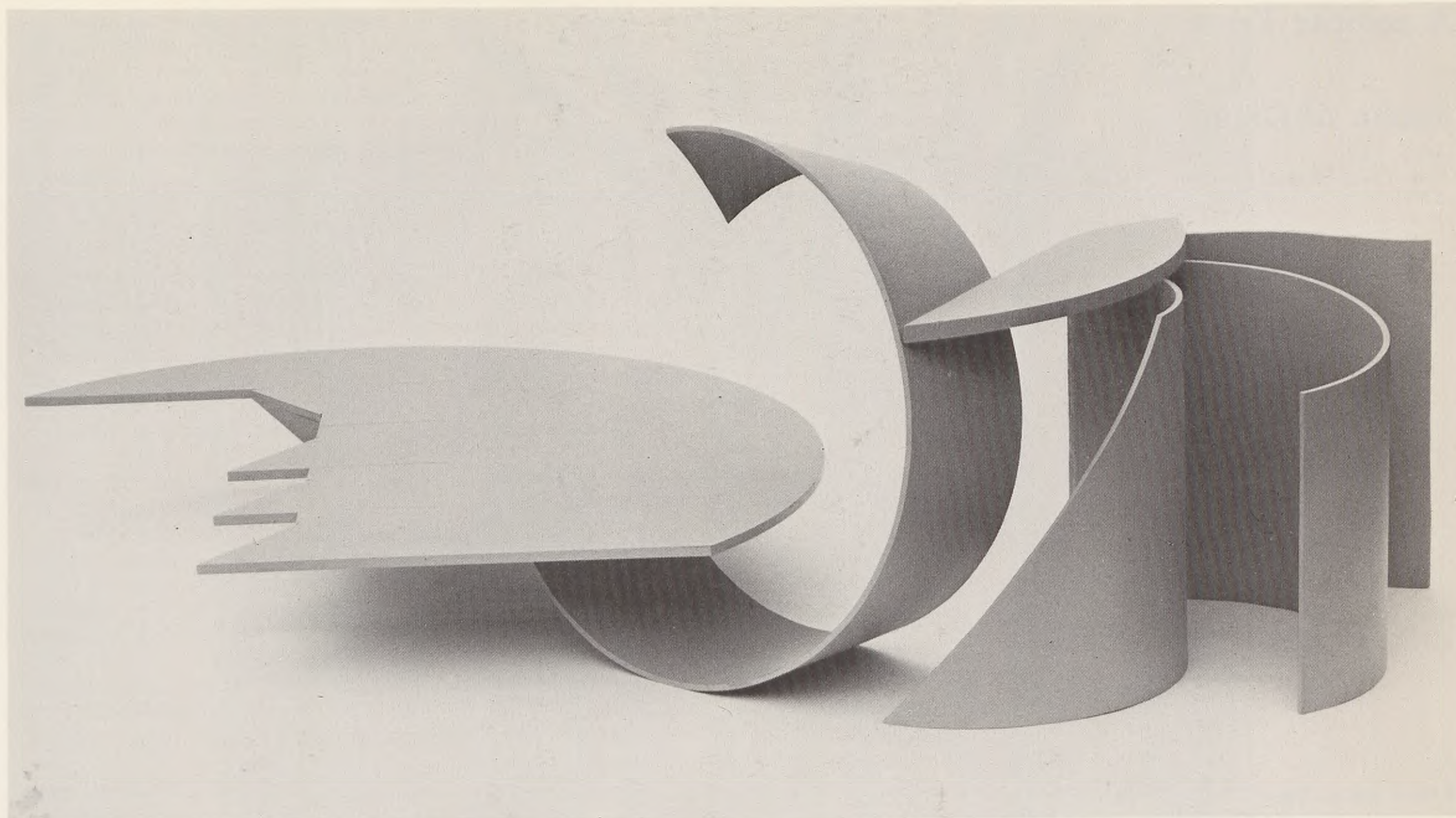
ROBIN WALLACE-CRABBE HILLSIDE, CHORD, TURKEY WITH QUADRUPEDS No. 2 (1976)

Oil on canvas 84 cm x 56 cm

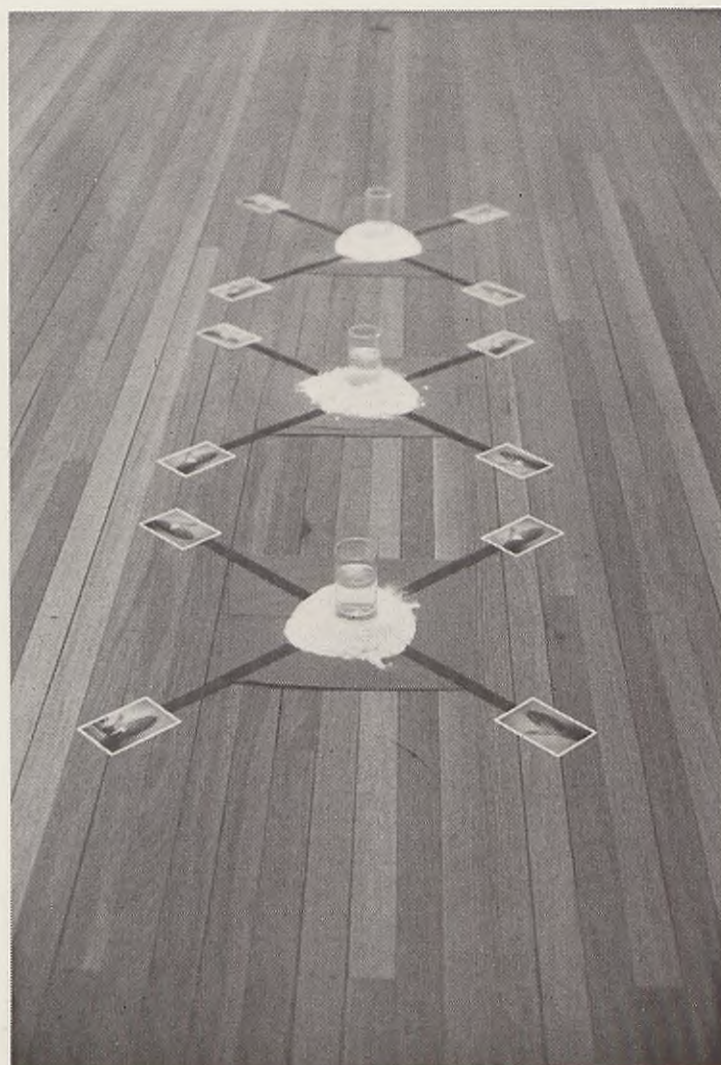
Watters, Sydney

Photograph by John Delacour





top
 RON ROBERTSON-SWANN CIRCADIAN RHYTHM (1976)
 Steel, painted blue 81 cm x 236 cm x 158 cm
 Gallery A, Sydney
 Photograph by Grenville Turner



above
 GEOFF IRELAND BANDS (1976)
 Limestone, steel 200 cm x 110 cm x 105 cm
 Sculpture Centre, Sydney
 Photograph by the artist

right
 JOHN LETHBRIDGE BELOW THE SALT (subtitled THREE INTO FOUR) (1976)
 Floorwork, mixed media
 Coventry, Sydney



above
 ROSALIE GASCOIGNE WINDOW (1976)
 Wood, corrugated tin 117 cm x 106 cm
 Gallery A, Sydney
 Photograph by Grenville Turner

A remote Eden

Sandra McGrath

Artists leave clues to their work in a circuitous manner. Such a clue is found in a sketchy drawing of a jug and a wheel, in John Olsen's diary dated 1 February 1972. 'Remember the Tao', he writes, 'a jug is made of clay but the use of the jug is in its emptiness. The wheel has 5 spokes meeting the hub – but the use of the wheel will be the "emptiness" between the spokes.'¹

From his earliest diaries, one can see Olsen's developing interest in Chinese art and Eastern philosophy, but it is only in his recent work, and in particular the Lake Eyre series, that this interest is so completely manifested. As a group of paintings they merge beautifully with his earlier work, while contradicting many of the spatial concepts upon which the earlier work was founded.

Thematically, Olsen has ranged over many areas: the urban life of Sydney congested with people and pubs, winding streets and tangled traffic patterns; the harbour, encrusted with cranes and docks, and sprinkled with sails, freighters, buoys and navigation lights; the bush, moving, thirsty and chaotic, teeming

with animal and plant life; the sea raucously alive with squid, fish, shells and prawns; and now, at this mature stage of his career, he has challenged the 'dead centre' of the continent.

Olsen is not the first Australian painter to make the odyssey into the interior. In fact, it is almost a tradition for Australian artists to experience and record 'the interior' at least once. However, the difference between Olsen's odyssey and others is quite significant. He is the only painter who has so consistently, ritualistically and religiously returned to the same place to see it in different cycles, to study its mercurial moods, and to probe its mysteries. There is, he writes, 'no art unless there is a sense of place'.

To gather the most understanding from the Lake Eyre series is to recognize them in some way as being for Olsen a quest for experience at a higher plane than ordinary life, emotions and events can provide. Sages and saints go to the desert to discover more profound realities, and so sometimes does the artist.

To view the work of an artist as being the direct result of his own search for enlightenment is in many instances unrewarding and often perilously hypothetical. However, the work of Olsen is so autobiographical, so undialectical and so close to the way he experiences the world, that it seems an appropriate area to consider. Olsen himself sees art as being a way of intensifying, clarifying and interpreting human experience. 'It is an invention for bringing life within emotional grasp.'

Olsen's primary source of inspiration has always been 'places' but, on occasions, poetry and even classical mythology have been the spring-board for some of his most intense works. *Celebration of Cerbus*, *Dry salvages*, *Dylan's country*, and *Salute to Five Bells* are examples of his 'literary' pictures. Women, children's parties, kitchens and food, circuses and astrology have provided other sources for joyous and lively paintings. 'Is not painting the personalization of the visible world?' he queries. Yes, and no. Painting as an activity is also for Olsen full of intrigue and cunning, and 'riddled with doubts and divine discontent'.

In the 1960s, in paintings such as *Spanish encounter*, Olsen used a surging, waving linearism, or what he termed 'grass calligraphy', to express a world that he found fecund, multilayered, irrational, poetic, sexual and beautiful.

In the paintings of that period, and somewhat later, images tumble from his youthful imagination with a dazzling speed and energy. Lines tangle and spread, spiral and spin, disrupt images, outline forms and reinforce spaces.

One has only to turn to the *Entrance to the seaport of desire*, owned by the Art Gallery of New South Wales and one of the masterpieces of that period, to recall the almost Baroque richness of Olsen's expression, its immediacy and singing exuberance. The ornate surface and luxurious complexity is magnificently sustained by the sheer emotional intensity of the youthful artist. In the most real sense paintings like these were 'blood-stream painting'.

However, Olsen's notebooks from this period reveal an unsuspected and far less boisterous set of influences than one would ever have imagined from seeing his paintings. It is the thoughts of Plato, Thoreau, the Tao and the Zen masters, that are scrupulously recorded. A sampling of these entries follows:

We are at the point of an appreciation of transcendental aloofness in the midst of multiplicities which is known as 'Wabi'.

Painting is a means of self-enlightenment, the form of painting means nothing. All things come out of the unknown abyss of mystery.

The essence of Zen is simplicity in all forms.

And:

When aloneness is absolute, it deposits itself in all things from the meanest weeds of the field to the highest form of nature.

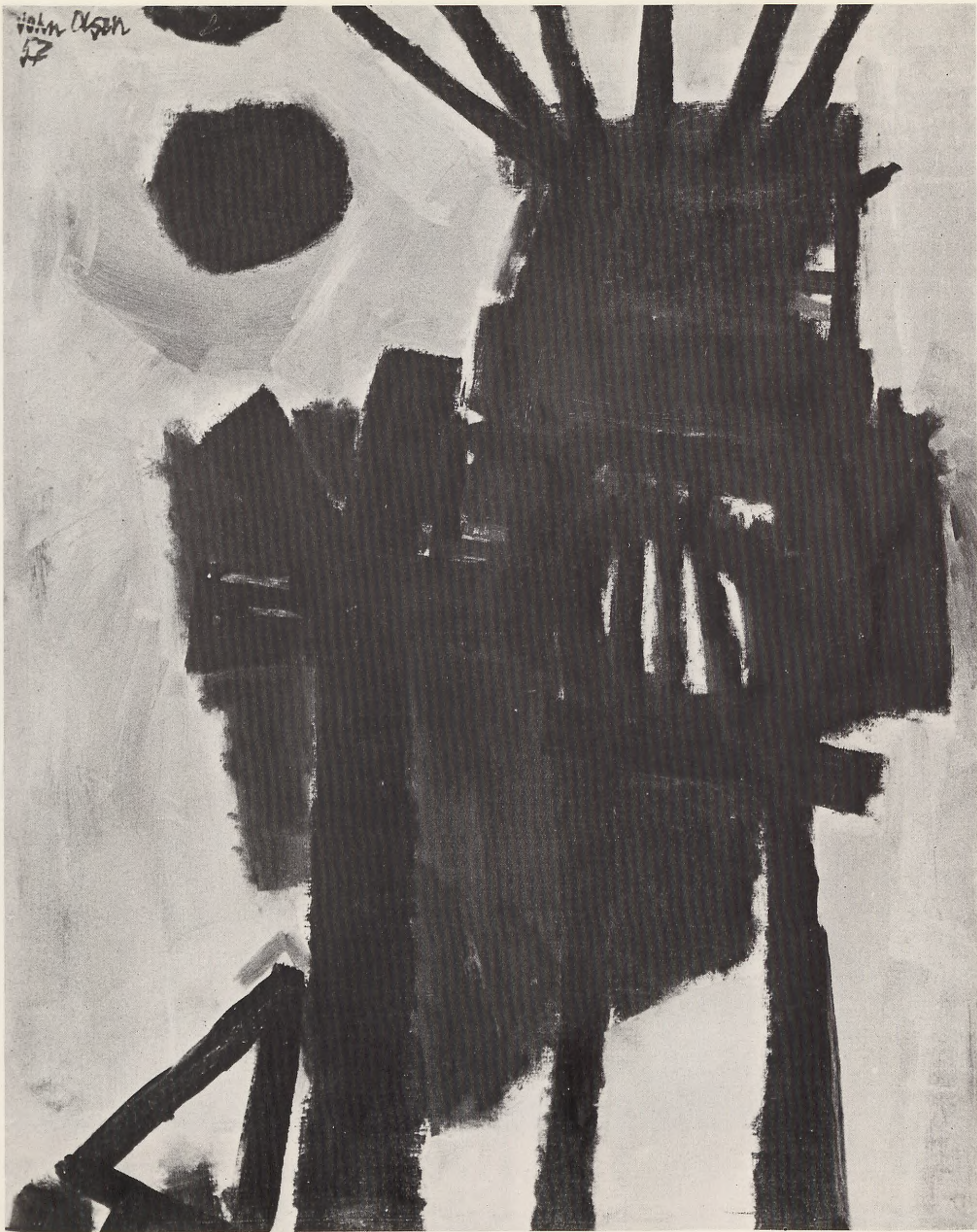
Again from the diaries Olsen reveals his preoccupation with the transcendental when he compares Chartres Cathedral and Notre Dame. He writes: 'Notre Dame is a much more intimate church than Chartres. It contains none of the transcendental imagination, the defiance of space and the baffling mystery of Chartres. It is a mystery that can never be solved, for it is the work of the superhuman. Its power is so removed from people, that its profundity can only be hazarded. One does not think of the light from the windows as coming from original source, but as a medium for the *vital force*.'

opposite

JOHN OLSEN INITIATION No. 2 1957
Oil on canvas 94 cm x 74 cm
Owned by Mervyn Horton

¹ *Salute to Five Bells*, John Olsen's Opera House Journal (Angus and Robertson, Sydney, 1973)

John Olson
17



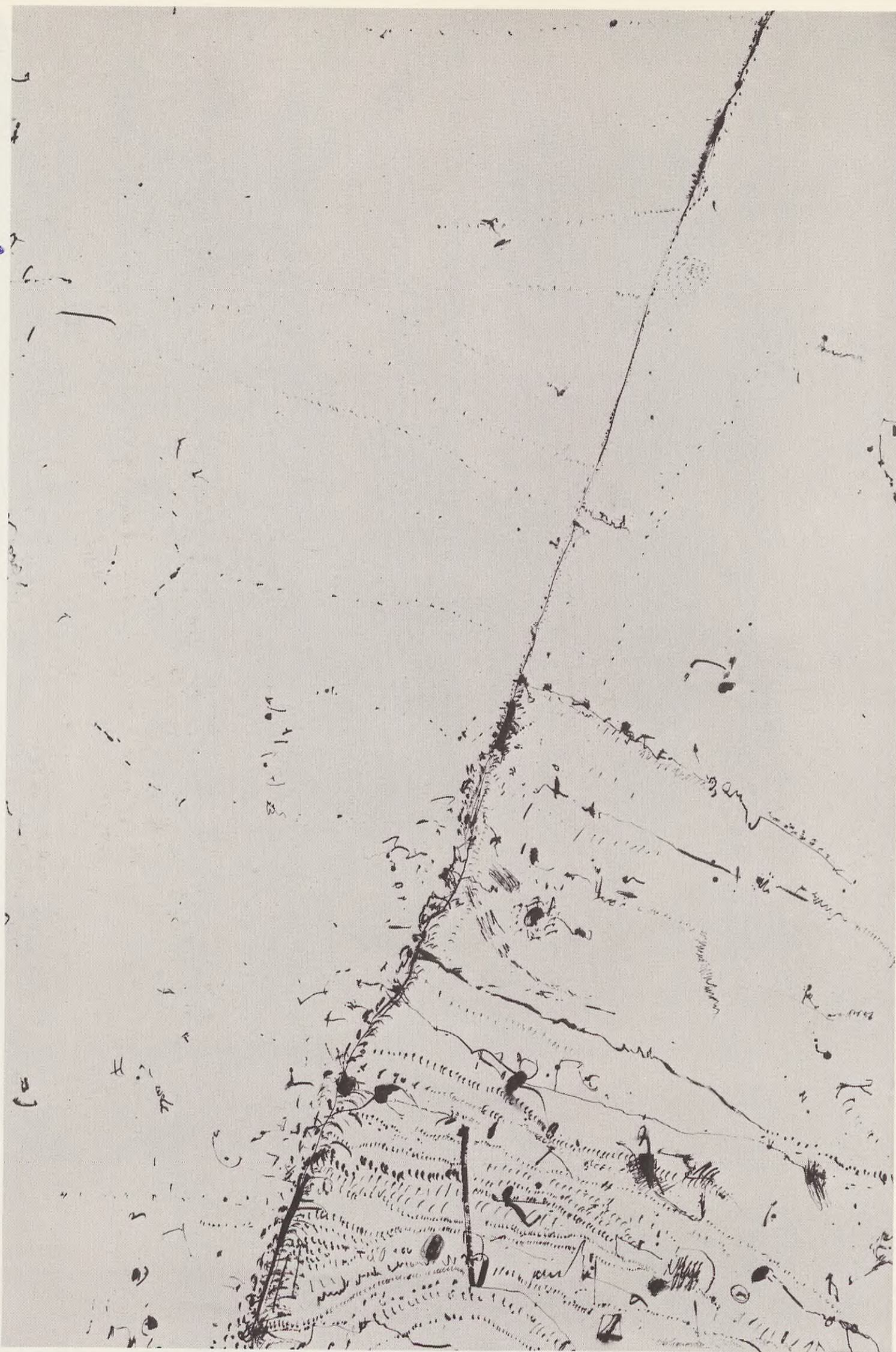
Fifteen years later Olsen would react to the enigmatic Lake Eyre in much the same manner and, at times, describe it in a similar way.

When one thinks of the idealized landscapes of Streeton, or the steady and sparse landscapes of Williams, one can begin to appreciate just how different and unconventional is Olsen's attitude to nature. In many ways his view of landscape is closer to the Aboriginal than to any other source. Olsen's landscapes, done in an aggressive semi-figurative Abstract Expressionism, were often writhing monsters from whose noses flowers occasionally sprouted. *Journey into the you beaut country* is a brilliant example of these toothy, spotted, animistic landscapes in which animals and plants fuse into a stringy, seething landscape.

The idea that nature may actually be one huge beast is not just the fanciful wanderings of an imaginative landscape artist. A cutting from a newspaper pasted into Olsen's sketch book reports an article from Drs Lovelock and Epton, called the 'Quest for Gaia', the name the Greeks gave to the earth Goddess. The theory proposed by the article is an awesome one – that the earth's living matter, air, oceans and land surface form part of a giant system, which can be seen as a single organism. It would not be the first time that an artist's intuitive reaction to the world had later been verified by scientific discoveries.

The 1970s began under the most auspicious circumstances. Olsen was asked by the Dobell Foundation to execute a huge mural for the newly completed Sydney Opera House.² It was an agonizing 3m x 21m curved surface that was to be installed in the lower foyer of the Opera Hall. This commission inaugurated a new period in Olsen's career and became the link between his early period and the Lake Eyre series. It also reflects the sensibilities of an older and more mature artist.

While Olsen was one of the few artists who had the experience of painting on a large scale due to five ceiling commissions, the Opera House mural was nevertheless, to put it bluntly, a new ball game. The whole project, on the other hand, was admirably suited to tap the Olsen of the diaries. 'In a mural of this scale', he wrote, 'it is necessary to plan and premeditate beforehand'. This was a method of



JOHN OLSEN OBLIQUE VOID II 1975
Drawing

²Illustrated *ART and Australia*, Vol. 11 No. 2, p. 158.



JOHN OLSEN JOURNEY INTO YOU BEAUT COUNTRY
1961
Oil on composition board 153 cm x 122 cm
National Gallery of Victoria
Reproduced courtesy National Gallery of Victoria

working that was essentially alien to the Abstract-Expressionist format that Olsen had always used. He recognized this when he wrote critically: 'In the 1950s (and 1960s) everything seemed to be in such a hassle – all the formal elements going at once – plus the white heat of emotion – mostly it was all too much'.

The Slessor poem, *Five Bells*, with its invocation to the sea, anecdotal qualities and descriptions of the harbour, was a perfect literary spring-board for him to use, but the mural had inbuilt problems that were awkward to overcome. Working on a curved surface in which one area was invisible from another was one such problem. The difficulty in easily moving the scaffolding from one section to another was again a problem. The end result was that Olsen was forced into a more objective stance, and a less immediate 'calligraphy'. The preplanning also required a more measured view and a cooler eye. In a real sense he had to bury the Jackson Pollock gesturalism that had been a vital element in earlier work.

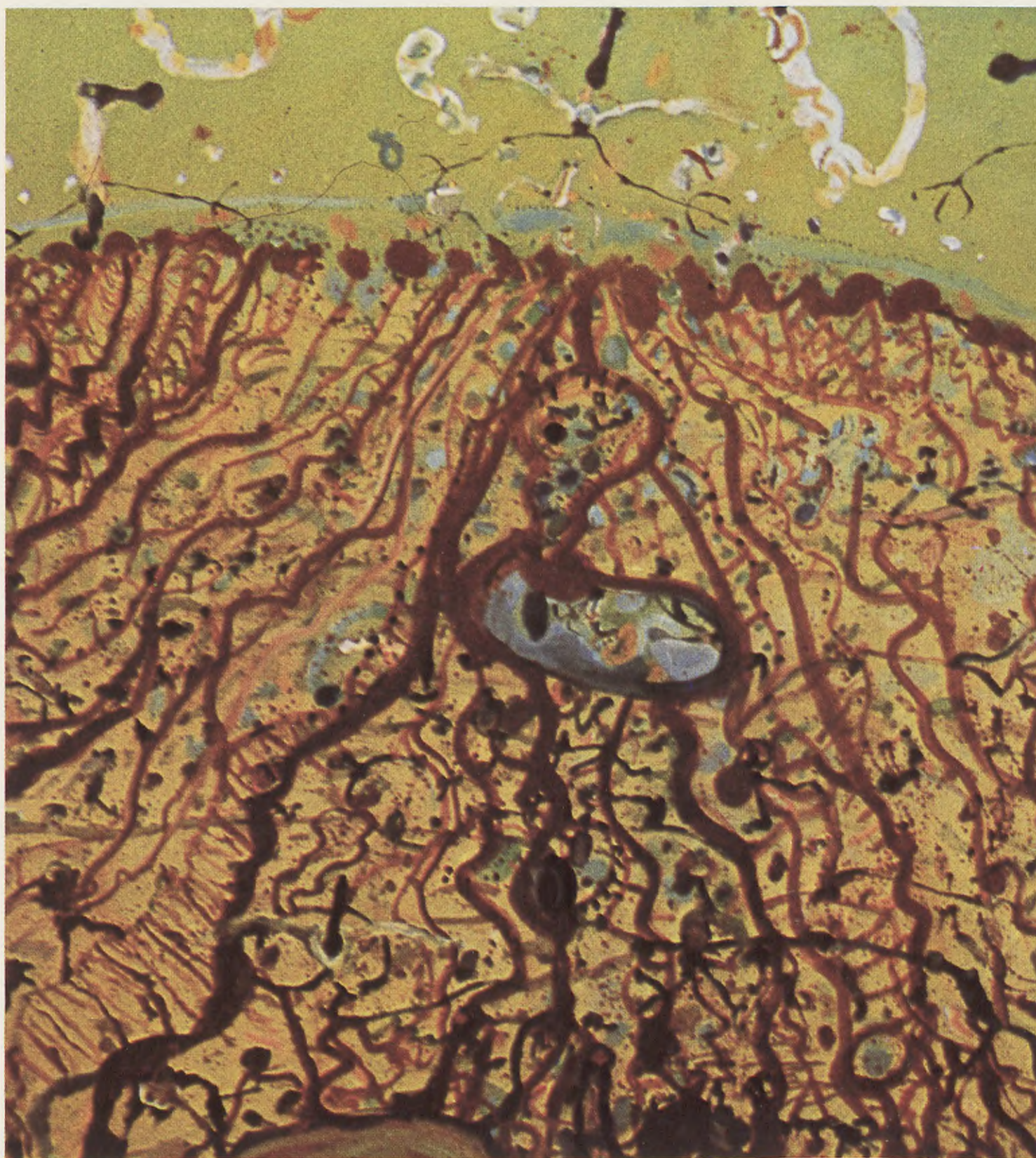
If one compares the teeming, writhing *Entrance to the seaport of desire* to the mural one can see the enormous distance, psychically and stylistically, that separates them. Olsen's mural of the sea could have been violent and chaotic, filled with surface detail and a crowding of images. Instead he puts the viewer under the sea, and magically produces a hushed and silent calm, radiant with luminescent forms, which, trailing tentacle-like lines, unite the whole surface.

In the early stages of the work, Olsen felt that he had made a mistake in giving the mural its strangely subdued quality. He remonstrated: 'I forget that opera and symphony orchestra are Baroque art – one has to heighten the sense, bang it a bit'. 'Don't forget', he wrote to himself, 'there will be 1500 people converging in a fifteen-minute interval. I would like to keep that Baroque feeling but in a modern sense.'³ The Baroque feeling meant fullness, exaggeration, and a theatrical use of space. In the end he ignored this and achieved something quite unique, both within its own work, and in terms of Australian painting. The most interesting and profound qualities of the mural are its simplicity and its extraordinarily beautiful use of space, its total other-worldliness and its feeling for

³ *Salute to Five Bells, John Olsen's Opera House Journal* (Angus and Robertson, Sydney, 1973)



JOHN OLSEN ENTRANCE TO THE SEAPORT OF
DESIRE 1964
Acrylic on canvas 168 cm x 213 cm
Art Gallery of New South Wales
(Gift of Mrs M. A. McGrath)



JOHN OLSEN THE SIMPSON DESERT APPROACHING
THE VOID (1976)
Oil on canvas 152 cm x 140 cm
Private collection

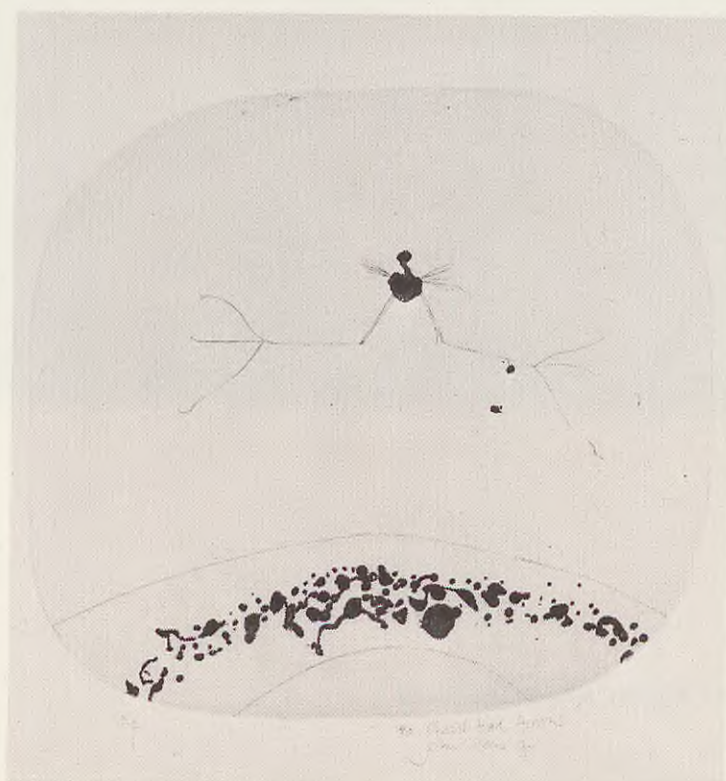
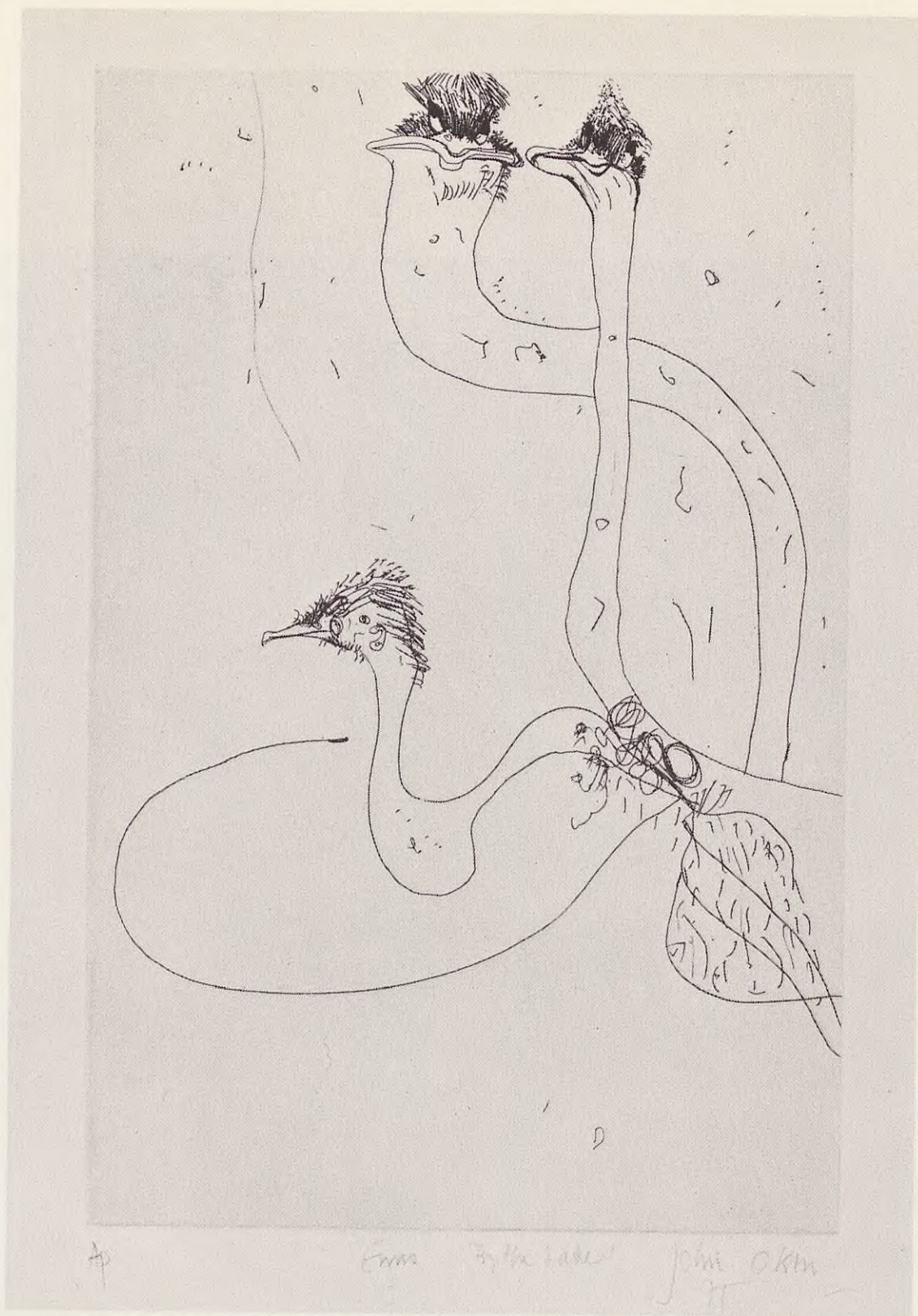
emptiness. The sea-forms float in the deep blue purple as punctuations of space and act almost like the stones in the famous rock-garden in Kyoto. One is reminded again of Olsen's drawing of the jug and the wheel and the statement from his early diary: 'the essence of Zen is simplicity in all forms'.

Olsen finished the huge task on Easter Sunday, 1973. 'We have done it, thank the Lord that it is.' The completion of the mural left Olsen completely drained, emotionally and physically. In its finishing stages he had had to cope with jeering workmen, who eventually defaced parts of the mural, as well as his own anxieties as to its success. The mural was received with some reservations, but generally with enthusiasm and critical acclaim.

After the event of the Opera House mural, beginning a new series of work was extremely difficult. The mural had accustomed Olsen to working on a scale and in a mood that was difficult to abandon. The planning involved with organizing the surface on such a huge scale had undoubtedly tightened his intellectual muscle, but it had also changed his style of painting. Even more serious was the fact that he had exhausted the visual possibilities of the harbour, which for so long had been a deep source of inspiration and poetry.

A fortuitous meeting with the well-known Australian naturalist, Vincent Serventy, and a proposal to accompany him to the remote and desolate Lake Eyre, five hundred and fifty kilometres from Adelaide in South Australia, dramatically opened for Olsen a whole new vista of painterly possibilities and intellectual experiences. It also allowed him to extend, to develop and to explore a new kind of spacial consciousness that the mural had begun.

Teeming with animal, bird and fish life, whose existence was determined by the rise and fall of the waters, the whole environment was in essence a microcosm of an eternal cycle. At the lake were thousands of silver gulls, orange-furred rabbits, black kites, straw-necked ibis, spotted harriers, black swans, pink-eared ducks, orange and crimson chats, bearded lizards, pied cormorants, brown snakes, emus, dingoes and kangaroos. In the creeks there were hundreds of frogs, dragon-flies, midges, water-beetles and insects. It was in every sense a luxuriant and remote Eden. As if the visual qualities were not



above

JOHN OLSEN EMUS BY THE LAKE 1975
Etching
Possession of the artist

left

JOHN OLSEN THE CHRIST BIRD ARRIVES 1975
Etching
Possession of the artist
Photograph by Jill Crossley

opposite top

JOHN OLSEN THE COOPER IN FLOOD (1976)
Drawing
Possession of the artist
Photograph by Jill Crossley

opposite bottom

JOHN OLSEN KANGAROOS PEERING (1976)
Drawing
Possession of the artist
Photograph by Jill Crossley



Kangaroos peering.



in themselves quite staggering, the lake had other layers of meaning to contemplate. There were metaphysical, historic and mythical overtones to deepen its colours and enrich the general atmosphere. The Aborigines believed that Kuddimurka, a great evil snake spirit with the head of a kangaroo, inhabited the lake.

As Olsen wrote for the *National Times*: 'Nowhere in Australia does one have the feeling of such emptiness. There is, as you stand at the edge of the lake, a feeling that you are standing on the edge of the void.' He felt that the inconsistently full lake was 'entwined in the eternal destiny of the empty lake'. It was, as he summarized, a 'soul place' or 'the plug-hole of Australia.' It was also the ideal place for Olsen to continue his search for direct mystical experience.

Two decades earlier, he had written in the catalogue for the 'Pacific Loan Exhibition' an analysis of his aims in painting that almost eerily foreshadowed the Lake Eyre Void series: 'My painting takes on its particular abstract quality because only in this way can I express my search for direct mystical experience. There is a feeling of an abyss, a void between oneself and everything and one has the impulse to bridge it. The thing I always endeavour to express is an animistic quality, a certain mystical throbbing throughout nature.'

Olsen has, with Serventy, made three trips to the lake – the first in November 1974, the second in October 1975 and the most recent in August 1976. Serventy's way of probing the landscape with a naturalist's eye was a new adventure for

Olsen, as he was quick to realize. There is a vast difference between seeing landscape as 'phenomenon' (as most people do) and as 'process'. 'To come in contact with a person like Serventy is to see the landscape in another way. To see it as "process" seems to me to have a parallel with my interest in Chinese art and philosophy – the sense of the immovable, the eternal.' 'Process' means, for Olsen, the eternal cycle, a destiny, in which if the same circumstances occur, the same events will happen again.

It is the skeletal aspect of Chinese art that Olsen has brought to the Lake Eyre series. When one compares *Journey into the you beaut country* with one of the Void pictures, the 'juiciness' of the early work contrasts sharply with the more dry and 'boney' Lake Eyre pictures. One is again

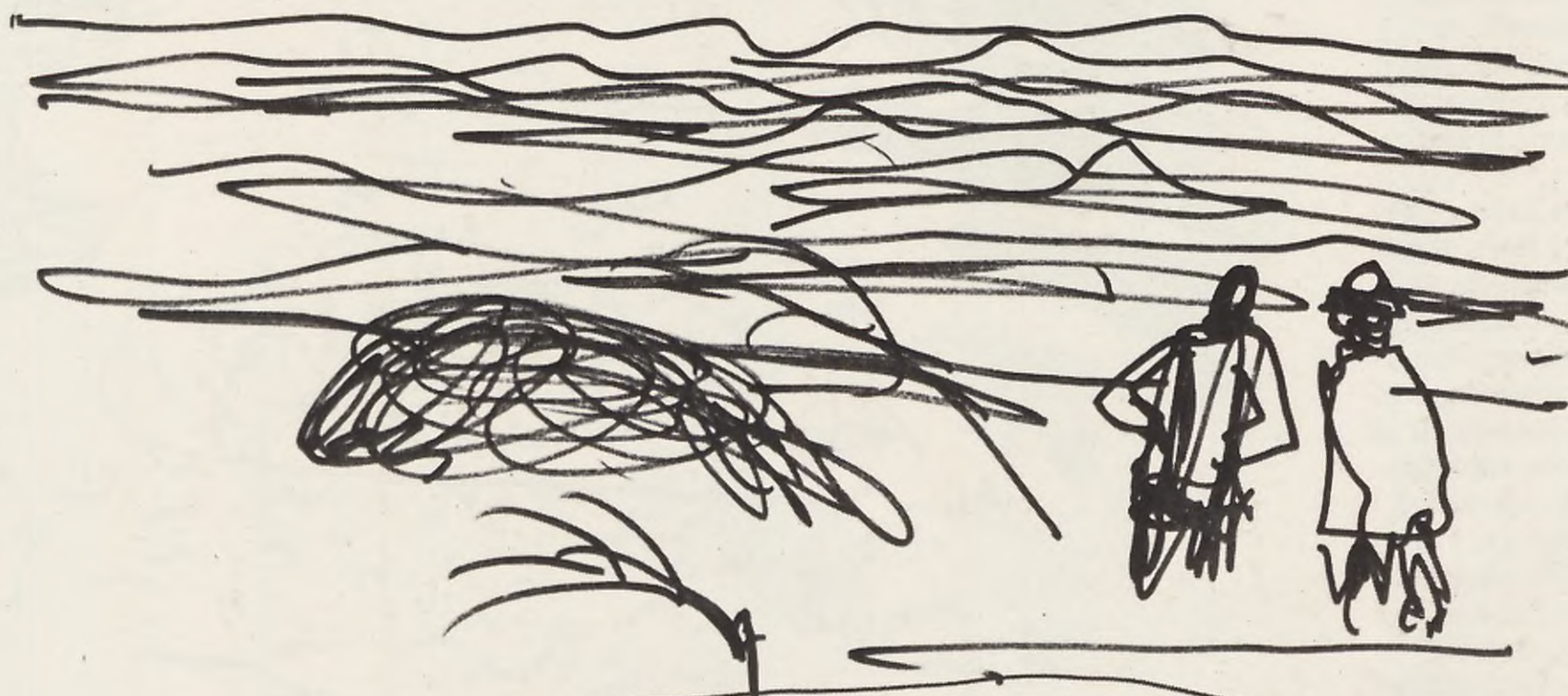


above
 JOHN OLSEN DARK VOID 1975
 Oil on canvas 126 cm x 151 cm
 Private collection

opposite
 JOHN OLSEN SOUL PLACES (1976)
 Drawing
 Possession of the artist
 Photograph by Jill Crossley

Sunday Aug 22nd.

fierce westerly winds blow up overnight -
camping gear blown everywhere. The
shallow lake was soon like whipped
~~cream~~ cream. After the mirror like days
we were seeing the other side of L. Eyre



Why is it some places are
~~so~~ soul places?
Are we fools or are they great?
or do we find peace in the
transcendence of nothingness -

reminded of Olsen's odd remark that 'Cézanne, Michelangelo and Picasso all are determinedly mechanistic'. Good art has for him a singlemindedness, an inevitability, that is, as he says, 'just like the Spirit of Progress arriving at Spencer Street Station'.

Another quite obvious Oriental aspect of the Void series is the use of the circular shape. Olsen uses a cross-section of references when he talks about Chinese art and the Lake Eyre series. 'The + represents conflict and the West, the O peace and the East. While I do not try to emulate Chinese art, I try to utilize the things I know and like about it; its minimalism, its attention to detail, its shapes and spaces. For example the way Mu-Chi's persimmons emerge from the background, as if they had been kissed there.'

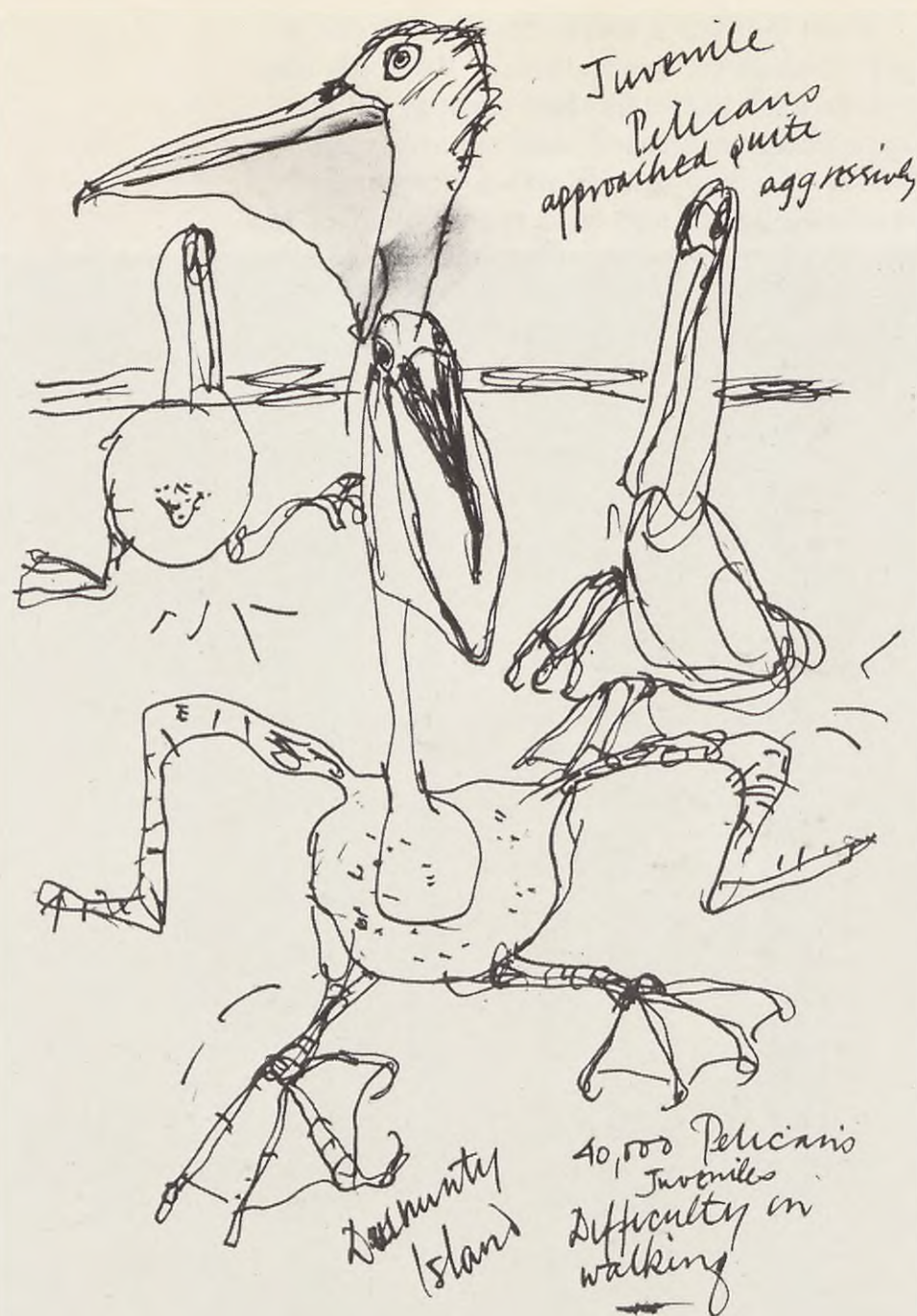
The paintings, watercolours and drawings that have developed from these trips are some of the most enigmatic and lyrical works in the history of landscape painting in Australia. In the large paintings of the void there is often a brooding melancholy, and a deep sense of reserve that is completely in contrast to his early more colourful work. Spatially, he creates a silence, a very strange emptiness, into which he brings abstract symbols of Nature's forces. Again and again, as in the Opera House, one is struck by the simplicity of his format, the restraint and, at times, elegance of his line. His movement has been from multiplicity to simplicity, from closeness to openness, from a chaotic urbanism to a quiet monasticism. The paintings have a still, almost withdrawn, quality that exists in spite of the surging life-forces he suggests with the lines.

The drawings and etchings on the other hand, of birds, frogs, emus and insects, have a delicious sense of wit and joyful absorption in the subject-matter. It is as if, under Serventy's tutelage, Olsen, like a child, is seeing nature for the first time. His sense of wonder, as well as his understanding of the formal structures of the animals or birds themselves, gives a particularly vital presence to the subjects. While the drawings are figurative and at times descriptive, the Void series of paintings reach into profoundly mysterious realms and probe for inner layers of experience that are the ultimate test of an artist.

Paintings such as *Dark void*, *The Simpson Desert*, *Approaching the void* and



JOHN OLSEN THE LAKE (1976)
Drawing
Possession of the artist
Photograph by Jill Crossley



above right

JOHN OLSEN JUVENILE PELICANS (1976)
Drawing
Possession of the artist
Photograph by Jill Crossley

right

JOHN OLSEN PELICANS (1976)
Drawing
Possession of the artist
Photograph by Jill Crossley

Life drawn towards the void have an aerial or 'bird's-eye view' of the lake and its tributaries. The lake is a womb shape around which life is congested. Reflections on the water give a lyric space to the sometimes convulsive movement suggested by the dots and dashes, squiggles and stringy lines that encircle and converge upon the centre. The lake, however, or the void, is the dominant theme, a centre of meaning, the origin of life as well as death. All the forms are subservient to this source – a source that can be seen to be mysterious, evil, good, or cosmic.

There is a curious sense of topographical realism that a painting such as *Oblique void* maintains, that is made more provocative by its tensely balanced composition and finely tuned linearism. Other paintings such as *Dark void* catch a more sombre mood of the lake, the edge seeming to be tangled in death and in foreboding. On the other hand *Lake Eyre*, *Emus by the lake* and *Life drawn towards the void* are suffused with suggestions of brilliant, bright-blue, high skies, sun-warmed desert sands, and light breezes over a mirror-calm lake filled with reflections.

'The landscape', writes Olsen, 'has its own writing. My quest is to decipher this. Aborigines understood the language of landscape.' The word 'quest' comes up so often in the writings of Olsen that the reader is gradually forced into the understanding that, for him at least, painting is an activity through which some ultimate experience, some almost mystical understanding of the world can be achieved. It is not a game played at an international level, nor a way of rendering the physical world; it is a long and gruelling path, the end of which is self-enlightenment, or some form of cosmic knowledge. Lake Eyre then is quite obviously not just a natural phenomenon. It is: The Void

In Emptiness lies
Creative possibility.
A place for the Imagination
To ponder and wonder
A place of finality.

John Olsen, Lake Eyre, Aug. 23.

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W. Thomas Arthur

Robert Lindsay

Death says everything and nothing at the same time. Nothing is absolute for Tom Arthur for, although the monuments of death – skeletons – mark the end of a physical existence, they imply the beginning of a metaphysical reality that can be known and expressed only in terms of its physical manifestations.

Tom Arthur's work develops from a personal quest for meaning through the cycles and patterns that appear in an apparently confused and meaningless world. He has developed a personal symbolic language as a translation of his intuited reality – a reality that is relative and ever-changing. Influential to Tom Arthur's thinking are the writings of Henri Bergson. In his *An introduction to metaphysics*,¹ Bergson maintains that absolutes can be known only by intuition and not by analysis, the latter being 'a translation, a development into symbols, a representation taken from successive points of view', and that 'metaphysics is the science that dispenses with symbols by intellectual intuition'.

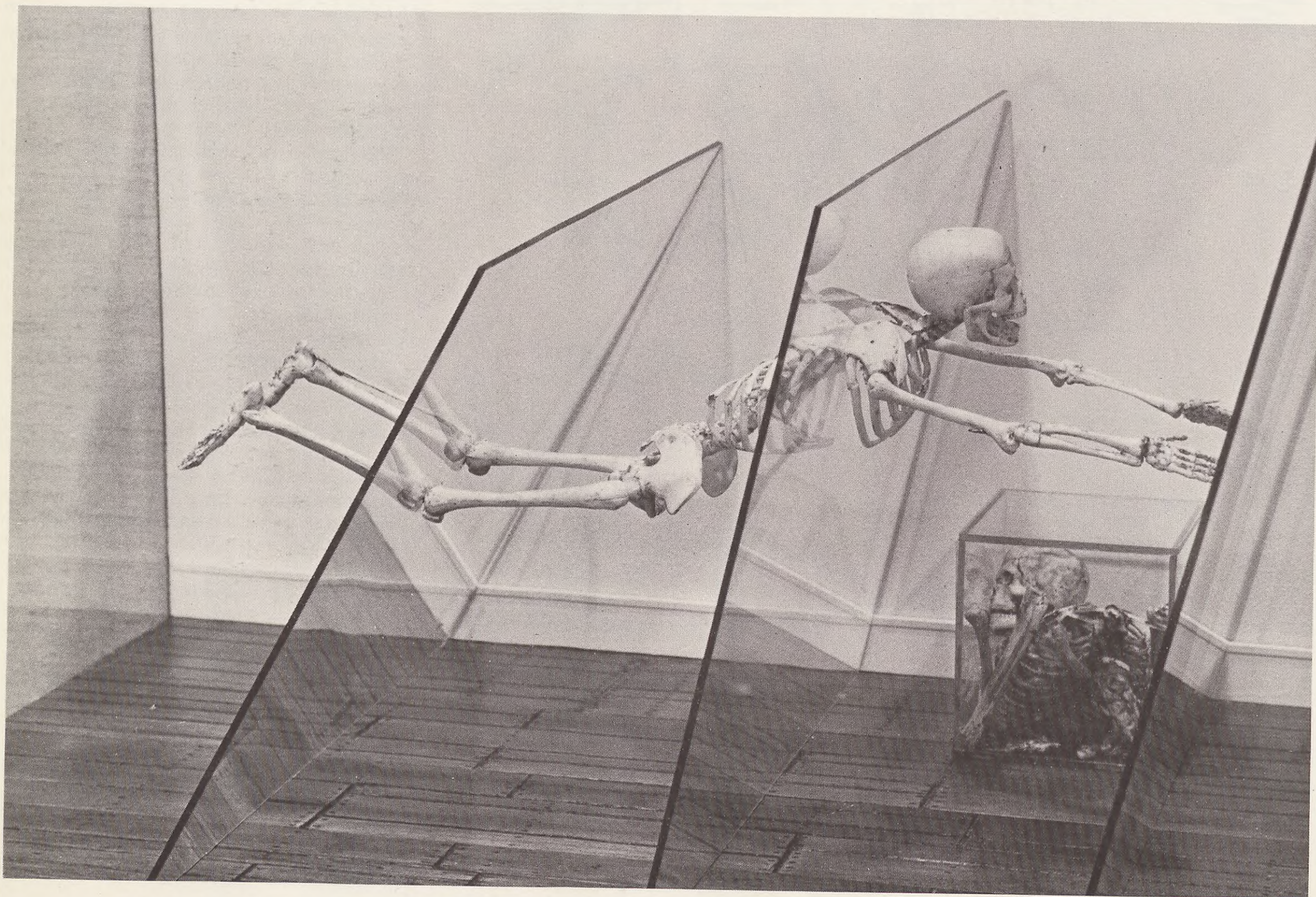
¹Henri Bergson, *An introduction to metaphysics* (Macmillan, London, 1913, p. 27).

opposite

W. THOMAS ARTHUR IKHNATAN GREY (1973)
Skull, wood, glass, cement, sand 366 cm x 97 cm x 64 cm
Possession of the artist
Photograph by the artist

below

W. THOMAS ARTHUR BASIC THEOLOGICAL TENANT (1974)
Glass, wood, sand, anatomical skeleton model
46 cm x 66 cm x 53 cm
National Gallery of Victoria
Photograph by John Delacour



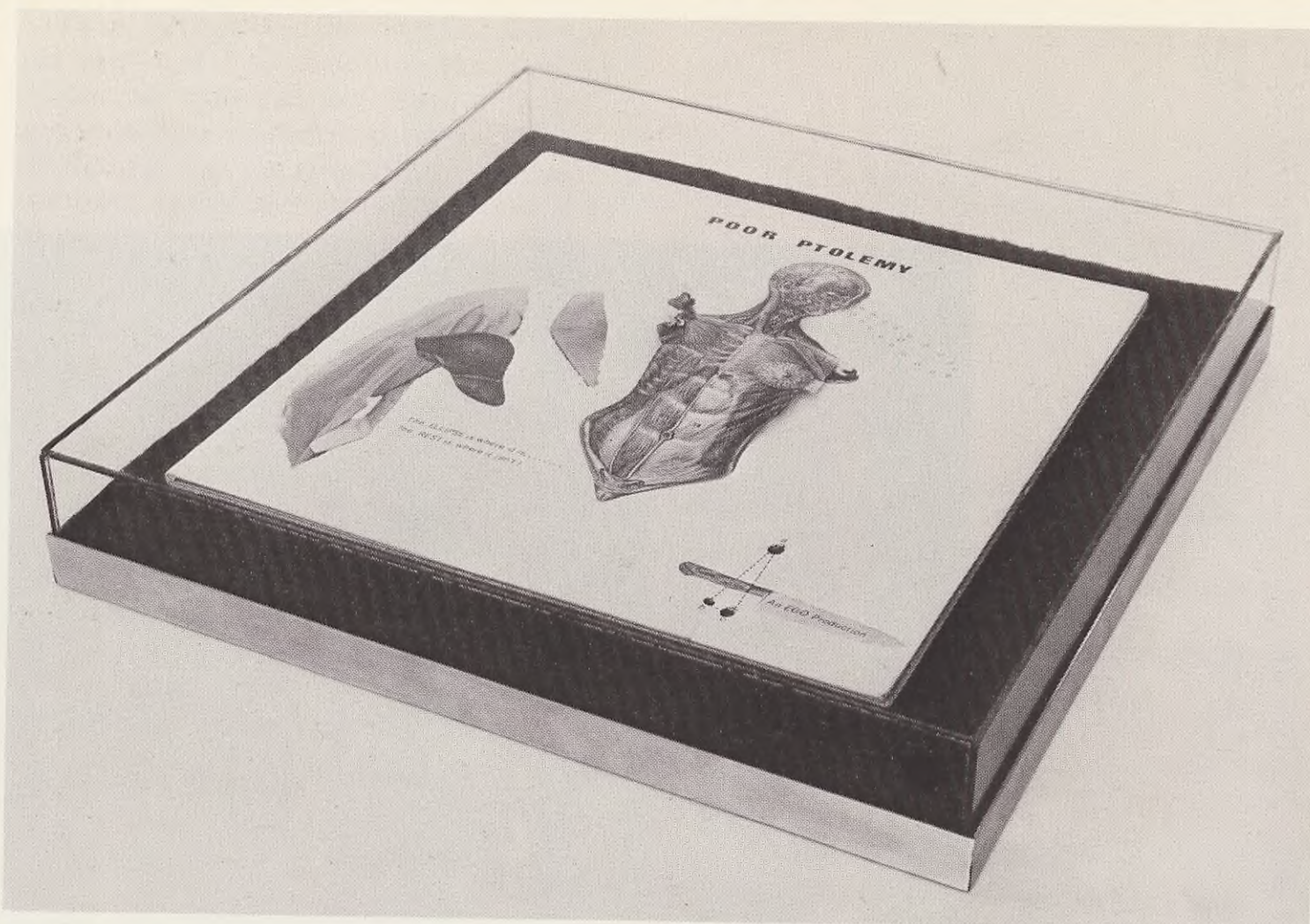


Metaphysics is, however, limited in that each person's intuition of an absolute varies with the individual, and to extend the range of his own insight Tom Arthur has created another identity within himself – Ikhnatan Grey – a creative *persona* who extends Tom Arthur's realm of perception and who underscores his belief that there is more than one reality. A drawing/collage by Ikhnatan Grey is in the collection of the Art Gallery of New South Wales, as is also a sculpture by Tom Arthur. The more that can be known and experienced, if only through one other perception, that of Ikhnatan Grey, the greater is the possibility of discovering the key to the cycles and patterns of the universe. 'Grey' is between the two absolutes of black and white, 'grey' is between birth and death, and 'grey' is the colour of the mould found on the hallucinogenic drug mescaline, which can effect a sense of heightened awareness of another reality.

In the 1960s, in the American art climate of environments and happenings, Tom Arthur became interested in the systems of thought underlying art. After graduating from the Art School of the Boston Museum of Fine Arts, he carried out an extensive charade of pretence schizophrenia with army psychiatrists in order to avoid military conscription to the killing process represented by Vietnam. This charade helped to confirm his belief in different levels of reality, that nothing is limited to one interpretation or to one level of perception.

Death marks the beginning and end of a cycle, and metamorphosis is a compression of evolution, a change from one pattern to another. It is here at the beginning and end of a cycle, or at a point of change, that it may be possible to learn, to get inside the pattern or design of the universe. A break in the cycle of nature, besides demonstrating theatrically bizarre qualities, represents a weakness or a deviation from the norm and perhaps provides the point for entry into the unknown.

All of Tom Arthur's works are inter-related and rely heavily on his intellectual investigations of his own patterns of thinking and how these relate to the world. He lives for a considerable time with the objects that he incorporates into his works before they develop an intuitive place in his philosophy. For Tom Arthur the refinement of an idea extends over a number of years, from the first intuitive



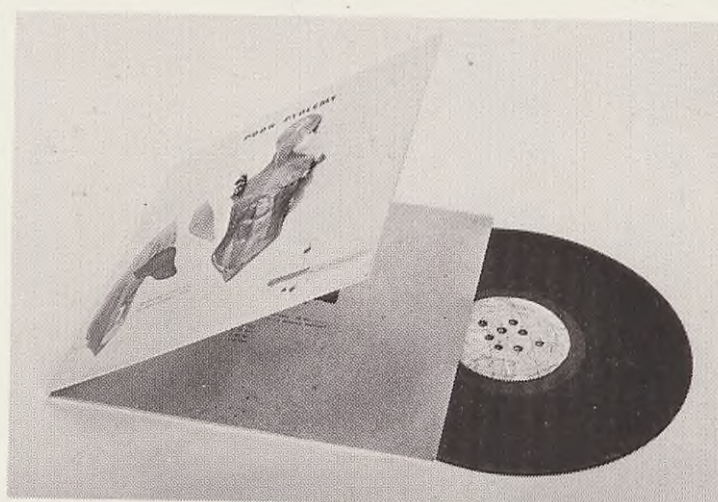
above

W. THOMAS ARTHUR POOR PTOLEMY (closed)
(1975)

Record with eight off-centre holes, record cover, glass box,
stand 5 cm x 39 cm x 39 cm

Possession of the artist

Photograph by Geoffroi Major



left

W. THOMAS ARTHUR POOR PTOLEMY (open) (1975)

bottom left

W. THOMAS ARTHUR RODENT'S VAULT (1973)

Jawbone of a rat, copper, silver 8 cm x 4 cm

Possession of the artist
Photograph by the artist



communion with the object, to the assigning of a place within a given system/pattern. The final presentation, and refinement, both of idea and material realization, reveals a craftsmanship awareness of the smallest detail concentrated into a final 'essential statement'. Thus, smaller-scale works like *An asymmetrical aviator rehabilitated* (1974) are preliminary studies for large-scale works such as *The fertilization of Drako Vülen's cheese pizza* (1975).

When just out of art school Tom Arthur, from financial necessity, turned to jewellery making. His jewellery reveals an appreciation for craftsmanship and the idea of refining an idea in microcosm. His early pieces were geometric designs in polished silver and gold, but gradually he began to incorporate an appreciation for natural patinas and textures, and to include natural and found objects. *Rodent's vault* (1972) is a small assemblage of different metals with a rat's jaw-bone in the centre.

Poor Ptolemy (1975) illustrates the challenging of rules and the intellectual content of Tom Arthur's work. A record has eight holes drilled into its central section but with none dead centre, which means that when it is played all tracks have an eccentric path. On the front of the cover is printed, 'The Ellipse is where it is . . . , the rest is where it isn't!'. The illustration of the torso on the front cover is stripped of its cosmetic skin to reveal unpleasant anatomical organs, a reality that most people tend to ignore. On the inside of the cover are comments about absolutes, for once the world was thought to be at the centre of the universe.

'The earth . . . lies right in the middle of the heavens (1)

The hole . . . lies right in the middle of the record (2)

(1) proved to be false by Copernicus, published 1543

(2) proved to be false by Ikhnotan Grey, drilled 1974'

It is a practical illustration of an incorrect absolute of the past, which, through its application to a contemporary item such as a record, demonstrates the absurdity of accepting any absolute or rigid concept as the right and only possible correct one.

Tom Arthur's drawings gradually develop over an extended period and are constantly refined. They gradually accumulate detail and complexity. Works such as *Nocturnal emissions* (1974-76)

reveal a multi-layered assemblage of ideas and experiments. Pencil-drawn details combine with subtle colour variations and varnishes, collage of scorch marks, tape strips, feathers, string, and the 'added depth' of the underdrawings from a sheet of paper behind.

In the drawing *The birth of Brahma Disney* (1975-76) Tom Arthur has made a chronicle and parody of our generation with its mass-media gods (Disney – the master of animated fantasy). The innocent squirrels, the industrious nut-gatherers of nature, have become preoccupied with sex just as the sacred cow (Brahma), turning into a phallus, has been debased from the metaphysical to the physical, in the same way as the eastern religions have been bastardized by the western Pop culture's superficial understanding of them. The ever-present record-player and its all pervading rhythmic music are integral parts of a culture and emit sound waves, rather like the feathers in the work *Nocturnal emissions* which represent thought waves – sexual fantasies questing for physicality.

A work which lies between the two large works, *The fertilization of Drako Vülen's cheese pizza* (1975) and *Untitled site* (1976), is *Portrait of Noh Yugen* (1975). This work is in itself a very complex, multi-faceted work exploring the concept of Yugen. Yugen, according to Seami, is antithetical elements in Japanese Noh drama – the reconciliation of the antithetical-theatrical brilliance (art) and the metaphysical content. Yugen is a subtle concept of mood, mystery and awareness. It is the unattainable quality of an object like 'the sound of eternal stillness'. Yugen exists in the shadows of the elements in *Portrait of Noh Yugen*. All the slats of glass are balanced and kept in place by the tensioning of the threads. One knock, like a mortal injury to the body, and all collapses. The suspended fish symbolize the spasms of creation, the olfactory smell of fish empathizes with the smell of semen. Suspended between the first and second planes of glass, which reflect the neon (energy rod), is the symbolic essence of the *samurai*, the scale model of a human skeleton cast in silver. Cold and precious, it is enclosed in a delicately coloured green lobster-shell. The large work *The fertilization of Drako Vülen's cheese pizza* (1975) is the first part of a triptych, the second part is *Untitled site b* (1976), while the third and final part remains to be completed. In *The fertilization of Drako Vülen's cheese pizza*

there are many symbols that are consistent throughout Tom Arthur's work.

Sand is a symbol of time, the covering in successive layers of our archaeological past – stratified dust of the ages.

Glass, which is manufactured from sand (all things derive from a base material) is rigid and brittle like life; once shattered, death results. Like life, glass can be seen but is also transparent; a vertical sheet of glass represents normalcy and the unforeseeable future obstacles of life. Glass contains the life force (neon), a life force of energy and fertilization. It is the medium that holds the unknown life force that will fertilize the barren sands.

Evolution, a process in and of time, is in this case an archaeological past in the fertilization of an unknown future.

Bones often appear in Tom Arthur's work; in this work the wooden structure of the 'plane' is representational of bones, symbolically the only physical remains after death in our archaeological past.

Silk, the membrane, perhaps represents the last aspect of the 'plane' for already the third stage – re-fertilization – is happening, visible through the reflections of the neon in the standing glass planes.

Shadows are perhaps memory; images of the real; interceptors of light rays; an additional appendage symbolically allegorical or prophetic. The title of *The fertilization of Drako Vülen's cheese pizza* provides a key in the same way as the graphics on the door of *Untitled site b* provide a visual hyperbole.

'The fertilization of . . . ' refers to the beginning of a cycle into the future and the end of a previous generation.

'Drako Vülen' comes from the Latin name *Draco Volans*, a lizard that is an evolutionary freak. It has a thin membrane between its legs and tail which it uses in the style of a matador's cape to ward off its natural enemy – a certain species of tree snake. The freak is a dent, a weakness in the pattern or the cycle of nature, which perhaps provides a bridge into the uncomprehensible design of the universe.

'Cheese pizza' is a personal adjective, referring to our present culture, and is an Americanism for food.

The wooden insect structure in *The fertilization of Drako Vülen's cheese pizza* with its paddle wing and tail/phallus, is evolving towards a man-made structure for flying. This insect plane is a skeleton of the past from the physical world and is air-borne from the sands of time, travelling into the future where the insect (the first

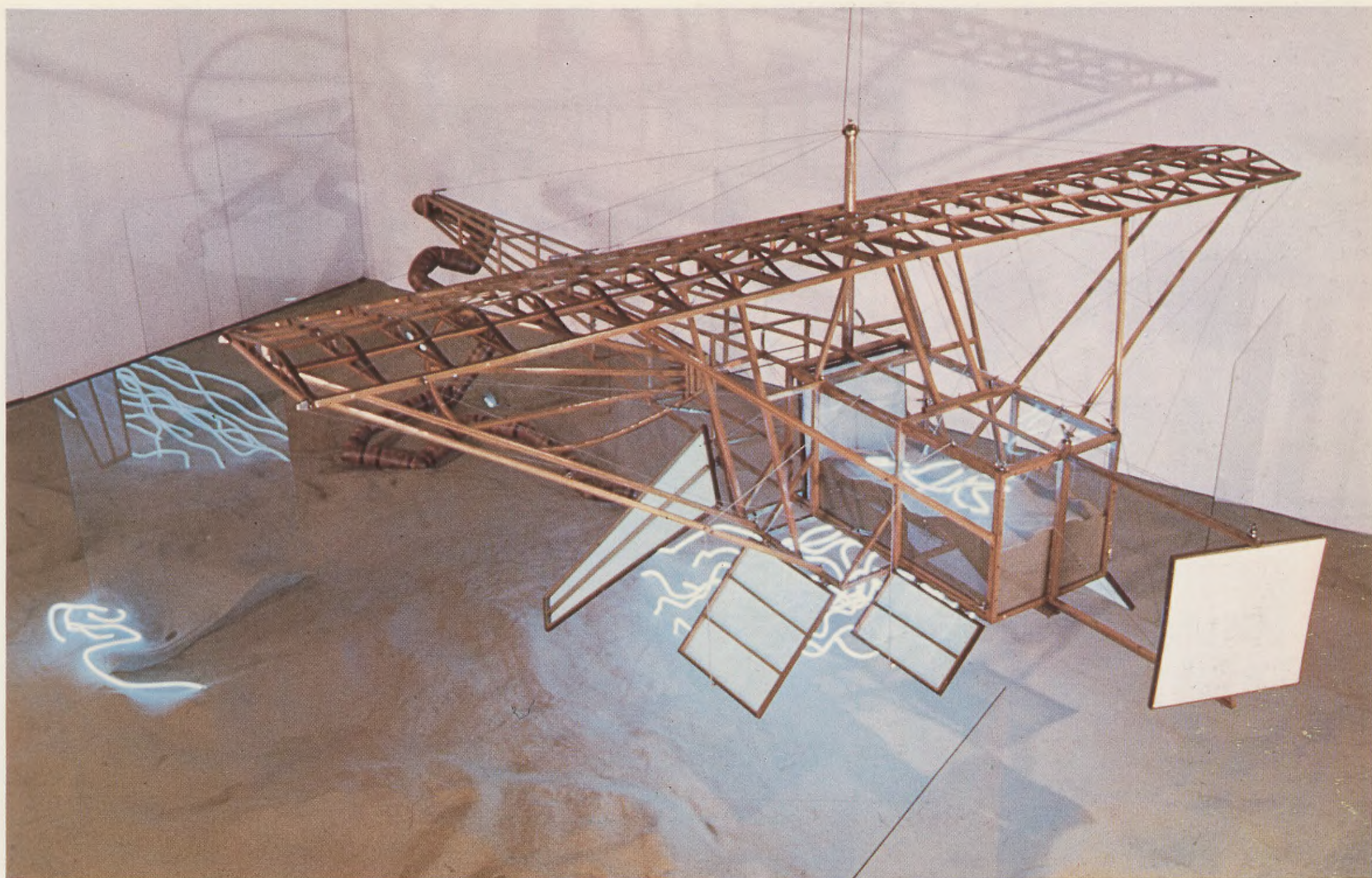
stage) is metamorphosed into an airplane. This second stage relates to *An asymmetrical aviator rehabilitated* for both are concerned with an evolving technology (and intellect) that defies the laws of nature. However, in *An asymmetrical aviator rehabilitated* man's effort is a poor emulation of nature for it provides only an archaic device to help the disabled pigeon to fly. The third stage of *The fertilization of Drako Vulen's cheese pizza* is the future – the unknown. The neon light represents the formless life source. The glass tubing, the immediate comprehensible level, contains the otherwise formless neon gas that represents our conception of the future based on our present knowledge. The vertical sheets of glass around the plane contain the possibilities of the future, and act as a 'memory'.

The second large work, *Untitled site b*, was a manufactured room installed within another room (The Sculpture Centre, 1976), which utilized an existing doorway into the viewing gallery space. The room had no lighting and a torch was used to probe the unknown darkness and thereby extend the perceptual duration. Each exploration of the work was different, and in a sense it was always a different work.

Tom Arthur admires the work of Marcel Duchamp for he sees Duchamp's art as an extent of Duchamp's thinking processes. Duchamp used the room device in his late work *Waterfall Etant donnés* (1946-66), and structured perception through a hole in the door.

The door in *Untitled site b* was opened by the viewer to reveal a vault which had a 9 mm thick glass panel in the door frame – a transparent yet very real physical barrier. The glass reflected the external present world and the viewer seeing himself reflected in the work – a perceptual shift. In a sense the glass became a living two-dimensional surface merging the external present with the implied past inside the vault. Images on and through the glass in *Untitled site b* also related to Duchamp's *The large glass*. Inside the vault, red and black archaeological scale markers outlined a trench excavation that revealed vertical sheets of glass pierced by a red neon rod – an energy power source. A neon rod implying energy of a future atomic age was blackened, giving the impression that it was decaying into charring embers. This deterioration in form implied a creation in the distant past. On the walls of the vault were panels of glass which recorded the passage of a skull





opposite

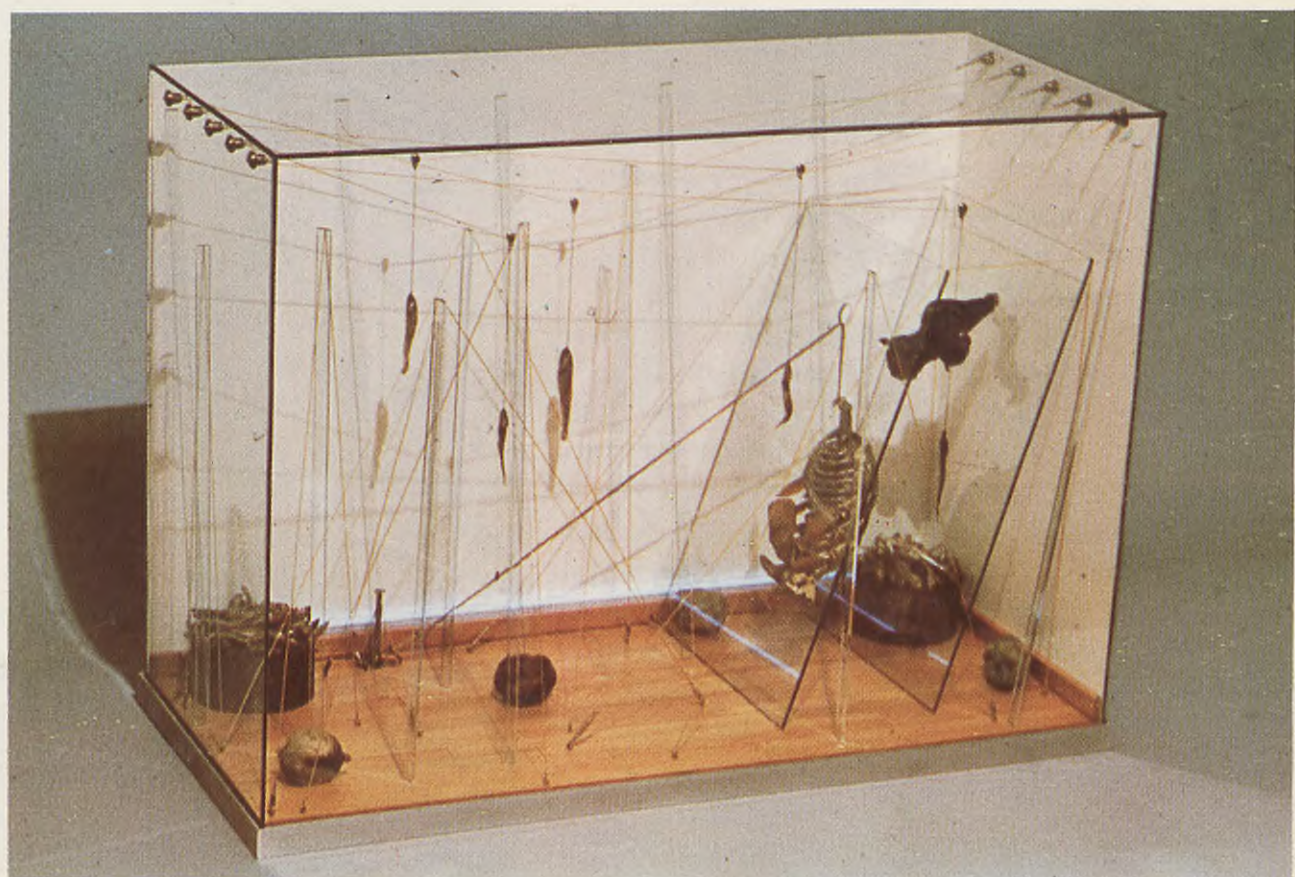
W. THOMAS ARTHUR UNTITLED SITE B (1976)
Glass, neon, skull, aluminium, wood, cement, sand, thread
240 cm x 480 cm x 180 cm
Installed at the Sculpture Centre, Sydney
Possession of the artist
Photograph by the artist

above

W. THOMAS ARTHUR THE FERTILIZATION OF DRAKO
VÜLEN'S CHEESE PIZZA (1975)
Wood, brass, glass, silk, neon, sand
366 cm x 368 cm x 732 cm
Art Gallery of New South Wales

right

W. THOMAS ARTHUR PORTRAIT OF NŌH YUGEN
(1975)
Glass, neon fish, dried lemons, cast silver skeleton, lobster
shell, cartilage, linen thread, brass, wood
55 cm x 74 cm x 33 cm
Possession of the artist
Photograph by the artist







opposite top

W. THOMAS ARTHUR NOCTURNAL EMISSIONS
(1974-76)

Pencil drawing on paper, feathers, tape 64 cm x 98 cm

Possession of the artist

Photograph by Geoffroi Major

opposite bottom

W. THOMAS ARTHUR NOCTURNAL EMISSIONS
(detail)

above

W. THOMAS ARTHUR BIRTH OF BRAHMA DISNEY
(1975-76)

Pencil drawing with wash, paint, feathers, string

46 cm x 61 cm

Possession of the artist

Photograph by the artist

machine by sand-blasted x-ray shadows/silhouettes. The last two panels were imperfect, with drilled holes, while an earlier panel was fused solid without holes. The vertical sheets of glass on the floor of the vault could be seen as holograms. Holograms are two-dimensional distortion patterns on glass which can create a three-dimensional illusion from the distortion ring patterns when a laser is projected through them. The most common laser is ruby red.

A suspended skeleton structure was the central object in *Untitled site b*. Skeletons are in a sense the monuments of the past cycles/patterns (birth/life/death). They are theatrical images capable of creating an intuitive empathy with powerful language of the past. This skeleton was a horse's skull representing one of the first systems of transport utilized by man (horse power/energy – neon rod/atomic power). Just as a skeleton is the basic structure in the Drako Vülen work in the form of a man-made plane structure undergoing a metamorphosis from insect/past, plane/recent, to abstract neon/future, so in *Untitled site b* the skull and its supportive aerodynamically designed metal and wood flaps 'air brakes', travelled through time as a single, unified, symbolic entity. The forward progress was charted upon the four wall-mounted sheets of glass. The passage of the skull-machine was so slow that it was imperceptible.

The ancient philosopher Zeno says that it is easy to show that a flying arrow does not move. 'For at each instant of its flight it occupies one and only one point of space. This means that at each instant the arrow must be at rest, since otherwise it would not occupy a given point at that instant. But its whole course is comprised of such points.'² In the work of Tom Arthur one of these points has been viewed in *Untitled site b*.

Duchamp loved chess for it is a game of intellectual patterns – if he moves . . . then I will move! It is this quality in Duchamp's art that Tom Arthur admires, and it is fundamental to his own art.

'What is relative is the symbolic knowledge by pre-existing concepts, which proceeds from the fixed to the moving, and not the intuitive knowledge which installs itself in that which is moving and adopts the very life of things. The intuition attains the absolute.'³

²ibid., p. 13.

³ibid., p. 63.

Assemblages as Icons

Mildred Kirk

An artist converts visual elements into unique, untranslatable statements to convey what can be conveyed in no other way. The visual elements of the assemblage-maker are ordinary construction materials such as wood and metal, usable objects bought at the hardware store, or 'found' objects.

Where others see only the commonplace, the assemblage-maker sees in his basic materials their physical qualities of colour, the texture of wood, metal, paper or plastic; and, if they are 'found' objects, their patina of wear and an aura of sadness from being no longer needed. In his hands they will remain clearly identifiable objects and yet develop an anonymous quality that allows them to be placed without jarring in unfamiliar contexts. They may be presented for our contemplation in such a way that we are made aware of the beauty of materials that have a practical use or were once honest, straightforward, useful *things*; or these objects, while still visibly themselves, may be made to stand for generalized concepts. One piece of grey, weathered wood can evoke the mood of an old building, long neglected. Fur can evoke primal instincts.

The first artists to turn their attention to factory-made objects as such were the Dadaists. Much of their work was a commentary upon the society of their time and is now dated. However, some of the pieces they created still exert an effect

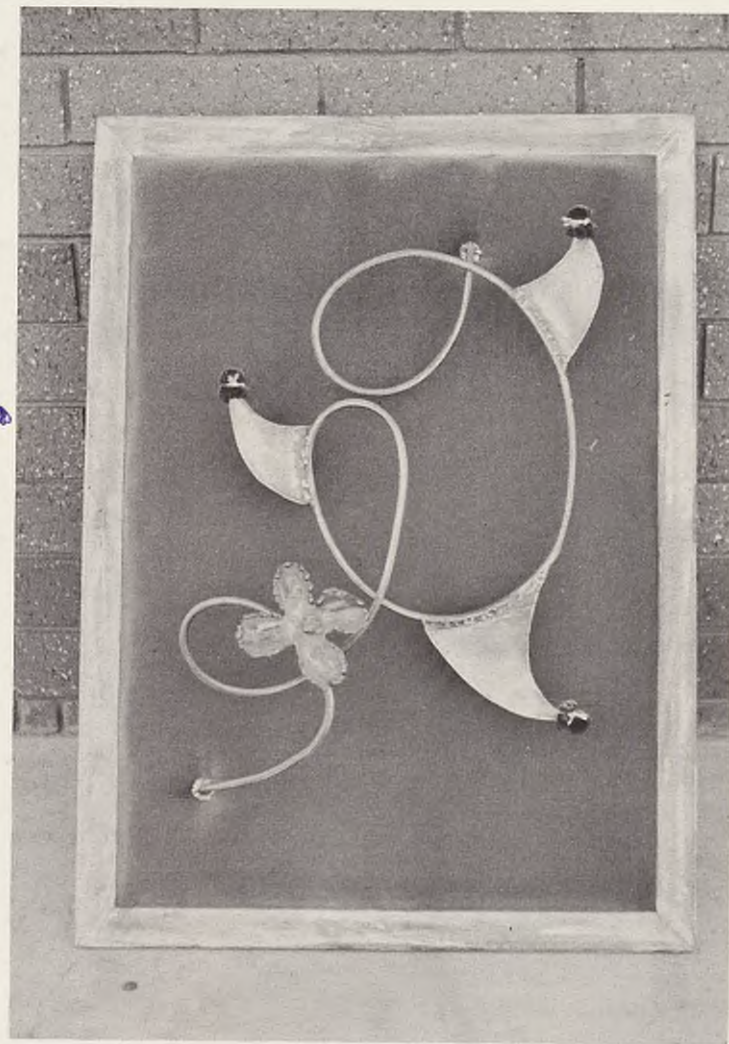
upon us. When Marcel Duchamp screwed a bicycle wheel onto a kitchen stool he was putting both items into an incongruous setting where neither could be used. This established such a tension between two very commonplace objects that they were raised to the status of a powerful sculpture.

Many of today's assemblage-makers are Dada exponents to the extent that they have a cynical view of society but sometimes they, too, present an unpleasant display of the flotsam of our material culture. For instance, Robert Parr makes heavily menacing and impossible machine-like constructions and uses red and blue velvet to emphasize the 'plushness' of much of our surroundings. The ludicrousness of modern society is his theme but, although we can see the humour of it all, he often comes dangerously close to creating yet another distasteful object which is nearly indistinguishable from the unpleasantness to which he wishes to draw attention.

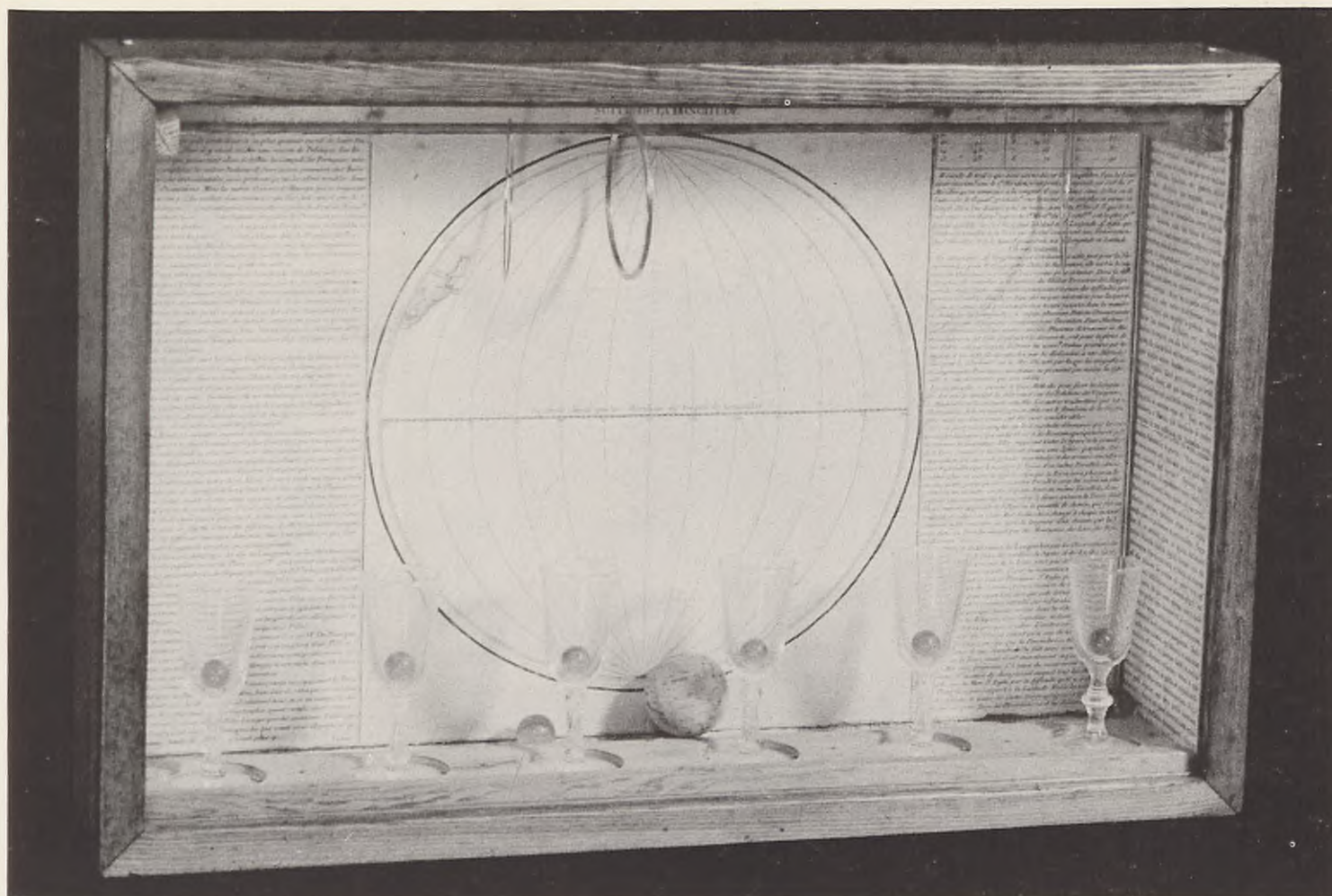
An artist must respect his materials. A found object which has an identity of its own can be forced only so far into an alien context before it becomes destroyed as an object and mars the aesthetic effect to which it is supposed to contribute. The result is works without artistic merit, which are more farcical than shocking.

Surprisingly, anonymous factory-made objects, whether brand-new or old and discarded, have, in the right setting, a capacity to develop an inner essence that demands our attention. Joseph Cornell in the 1940s was probably the first to see this. When we look at one of his assemblages consisting, perhaps, of a box containing wine glasses and an old map, we may see only a collection of objects placed in an unlikely but visually satisfying combination, or it may elicit a train of vague, inexplicable memories. The American art critic Harold Rosenberg says that the boxes of Joseph Cornell are effective because they present the suggestive power of real things. We make an inner reading of the objects and their associations because their spatial arrangement draws attention to them as 'objects with overtones'. It is the attributes of the objects rather than the objects themselves that are presented for our contemplation.

John Armstrong presents 'objects with overtones'. He makes a minimum use of 'found material, using new wood, freshly sawn logs, chains, ropes and buckets from the hardware store. His pieces have a well-carpentered appearance, which is often



ROBERT PARR TOUCH ME NOT (1976)
Steel, wood, velvet, painted plastic 73 cm x 53 cm
Possession of the artist
Photograph courtesy Watters Gallery, Sydney



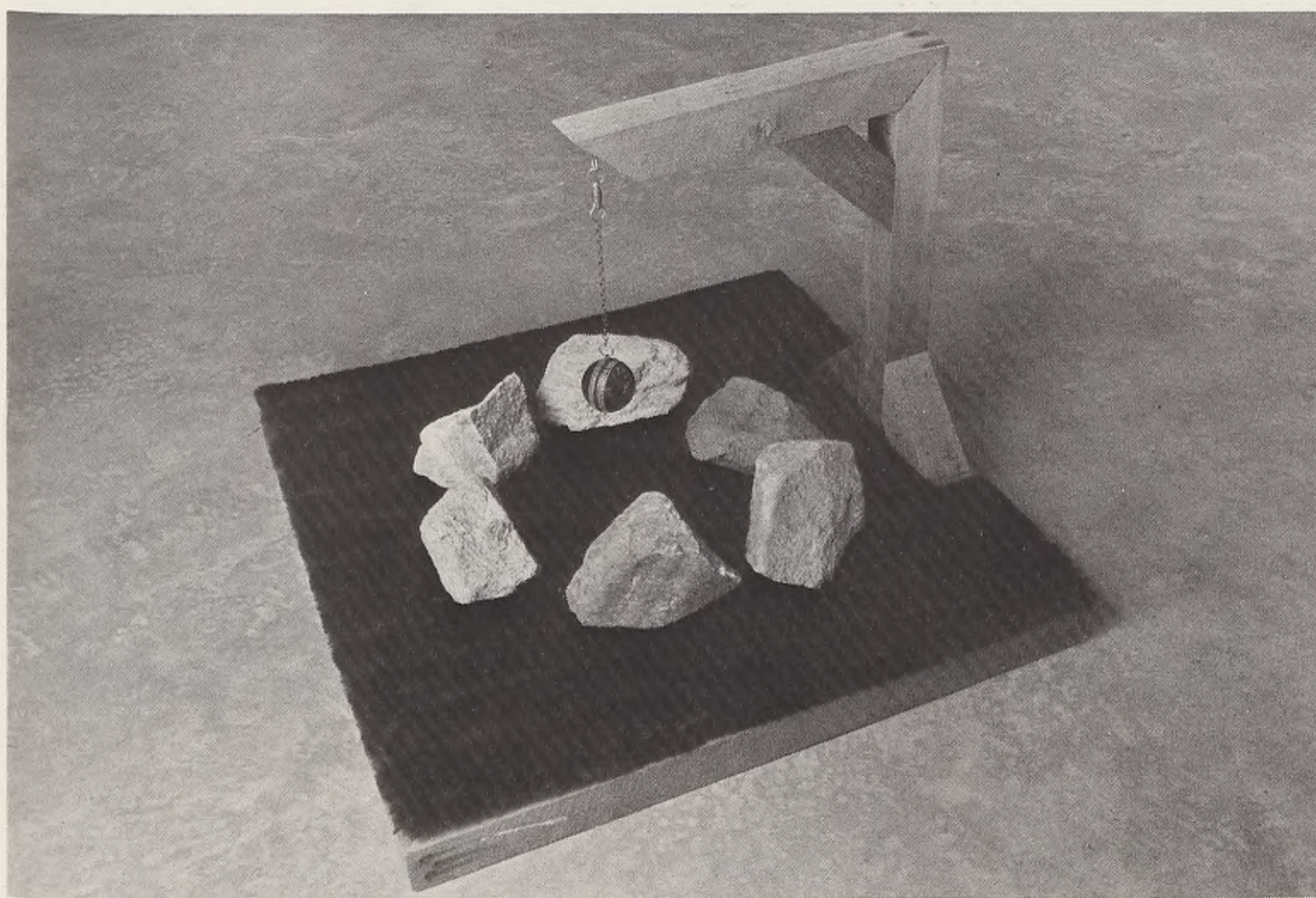
softened with fur and canvas to create works of great sensuousness. Presented with humour and lightness of touch, his work seems fresh and spontaneous, never laboured.

From these examples we see that both old, out-of-date objects and new ones, provided that they are disengaged from their original function, are free to act as symbols. Because in a work by John Armstrong materials are combined non-functionally our attention is drawn to their absurdity. It is a visual joke that depends for its artistic merit on its clean, uncluttered lines.

The boxes of Cornell also have a concentrated, icon-like quality. We respond initially to their charm and then we become aware of their evocative effect. In this sense they are icons: symbols that point beyond themselves to evoke generalized emotions. Some of his imitators have contented themselves with presenting found objects in elegantly well-made settings that turn their work into a species of cabinet-making. Our attention is locked onto them as objects in themselves but they cannot serve as intimations of anything further.

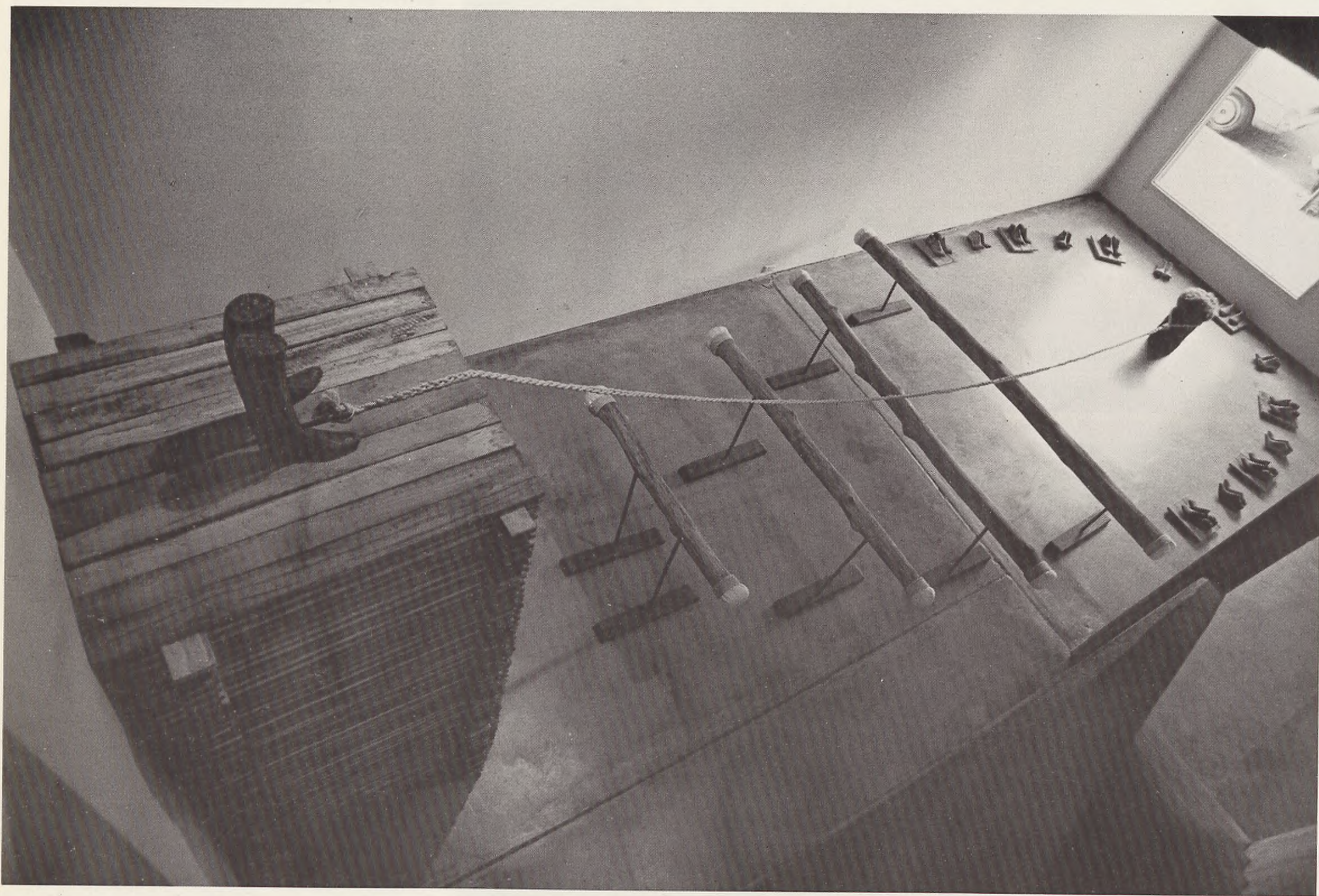
We are accustomed to think of icons as paintings and the prime example of an icon-maker today is the painter Willem de Kooning. His series of paintings and drawings of *Woman* result from his struggle to put on one canvas a concentrated image of a great enigma – woman in all her contradictory aspects. We are conditioned to respond predictably to an icon of the Virgin Mary. We are less sure how to react to the icon *Woman V* because she is new and both relevant and strange. A painting by de Kooning is a highly complex, tightly organized work yet it presents an ambiguous image. It is an icon that leaves the beholder free to take from it according to his capacity to comprehend and receive.

It would seem absurd for the assemblage-maker to attempt to produce an ambiguous general image out of found objects whose identity is all too obvious, but Rosalie Gascoigne has discovered that it is the very ambiguity of a work that gives it its strength. Using a wide range of found, and some new materials, her assemblages are about form and texture and man's hand upon the landscape. They have organic inevitability but they do not imitate nature. When we contemplate one of her assemblages our first reaction of delighted amusement is quickly followed

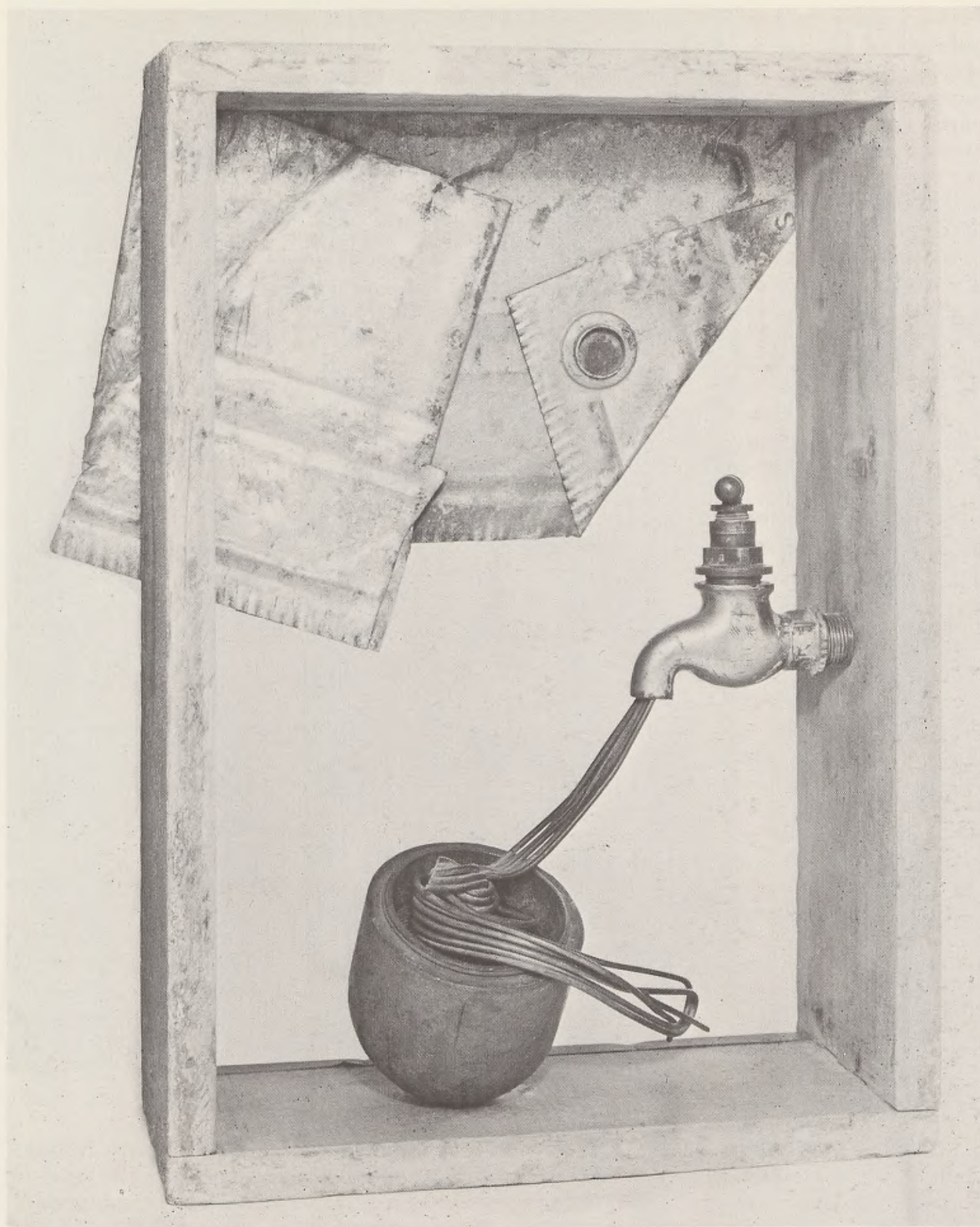


top
JOSEPH CORNELL SUITE DE LA LONGITUDE (c.1957)
Construction 34 cm x 50 cm x 11 cm
Jos. Hirshhorn Collection, New York
Photograph by Sandak, Inc.

above
JOHN ARMSTRONG RED BALL (1973)
Timber, synthetic fur, chain, cricket ball, stones
69 cm x 90 cm x 90 cm
Possession of the artist
Photograph by John Delacour



JOHN ARMSTRONG BOOT TOWER (1974)
 Timber, synthetic fur, canvas, rope, lead
 396 cm x 427 cm x 396 cm
 Possession of the artist
 Photograph by John Delacour



by the perception that, beyond the surface appearance, it speaks to us at other levels. The identity of the found objects fades in importance and we are faced with something wider and more general. This is not due to a visual trick but because the objects have grown into symbols before our eyes. We become aware of 'something other', which may have no direct relation to the objects presented.

When commonplace materials are successfully translated into unique statements that qualify as art it produces an effect of shock – not the shock that results when we see familiar objects placed in a crudely incongruous situation but the gentler shock of discovery that comes when a wider meaning is perceived in ordinary things. Such an assemblage does not present a closed statement. It has visual impact enough to attract our attention but it is not so explicit as to inhibit a flow of associations or so vague as to be uninteresting. Its elements are free to act upon the viewer at many different levels. The initially perceived object, like a pebble dropped into the mind's pond, produces ripples, which carry for an indefinite distance in directions that depend in part upon the inner associations they activate in the beholder.

Again discussing Cornell, Harold Rosenberg uses the phrase 'the remoteness and fixity of everyday things'. A good assemblage-maker presents an everyday object so that its immutable essence stands out as beautiful in itself. Also, partly because of its placement in a spatial relation with other objects and partly because it is isolated from its familiar context, the object is free to stand for a whole range of possibilities. It is precisely here that the assemblage-maker must be most careful not to do violence to his material. If he pushes too far, the iconographic quality of the work will be lost. The result may be witty social comment or a contrived banality but its essential ambiguity will disappear and the viewer will not feel that he stands before a work full of unplumbed possibilities.

This is the real art of the assemblage-maker: to present everyday objects with all their homely associations so that the mind of the beholder is gently nudged into seeing that, for all their stubborn identity, these objects point to a level of awareness where the ordinary can be an icon for wider and deeper imponderables, which the wise artist leaves unidentified.

ROSALIE GASCOIGNE TAP (1974)
Wood, tin, brass, lead, steel 51 cm x 35 cm x 15 cm
Possession of the artist
Photograph by Robert Walker

Guy Stuart

Michael Shannon

Perhaps more than with most other painters of his age it has been Stuart's obsession to create a complete image by using only the metaphors of his own particular visual vocabulary. His best-known paintings and drawings conjure up the vision of an enclosed world of limited and contained space populated with discs, bowls and other vast spherical containers – shiny, unknown and mysterious. In others he creates a world of grids and ridges, with floating discs, rings, and lozenges. His colour is often high-keyed and sharp. Mauves, magentas, blues and greens are opposed by sombre blacks and greys. The fact that there are only about twenty of these paintings in existence is an indication of their remarkable strength and originality.

In Stuart's most recent pictures some of the familiar forms appear in slightly new guises so that we have a kind of beanstalk of discs and buttons ascending to some unknown and undreamed of heaven. These forms may have had their germination in the everyday world of cups and saucers (that is the human association that provides them with their true vitality) but often the results transcend any humdrum connections.

Over a brief space of time Stuart gave us some prodigious performances, but he distrusts virtuosity and, from time to time, turns away from the results which seem to him to be too dependent on facility alone. As a teenager Guy Stuart exhibited such astonishing skills as a painter, coupled with such extraordinarily sophisticated attitudes, that many great predictions were made about his fairly remarkable talents. What is more surprising is that instead of continuing in that direction, this discerning teenager abandoned quite early those clever observant experiments in favour of the more stringent, monastic disciplines of controlling his own talent and suppressing his own rhetoric. To some of his most ardent supporters it seemed as if, like all novices, he were rejecting life itself.

About 1966, at the age of twenty-four, Guy Stuart began to emerge from his retreat with the creation of some highly original work. During the following two years he produced about a hundred large pastel drawings, which were trying (in part) to rationalize and contain a certain expressionistic impulse that was quite strong at the time. At this stage he finished few paintings because of his 'pervading problem of creating images with any total

commitment', a comment he has made continually about his work. In fact he has held only one single show of paintings, which was held at Gallery A in Melbourne in 1969.

By 1970 Stuart had again turned from the way he had established his work. To repeat the ideas expressed in his pictures seemed futile and pointless. It is also possible that he felt some liberation and the curious exaltation that comes after a period of intense satisfactory creative effort, which sometimes compels an artist to renounce his most obvious gifts and successes. Stuart's artistic preoccupations continued much the same, except that he tried his hand at solving them by manual fabrication rather than picture-making.

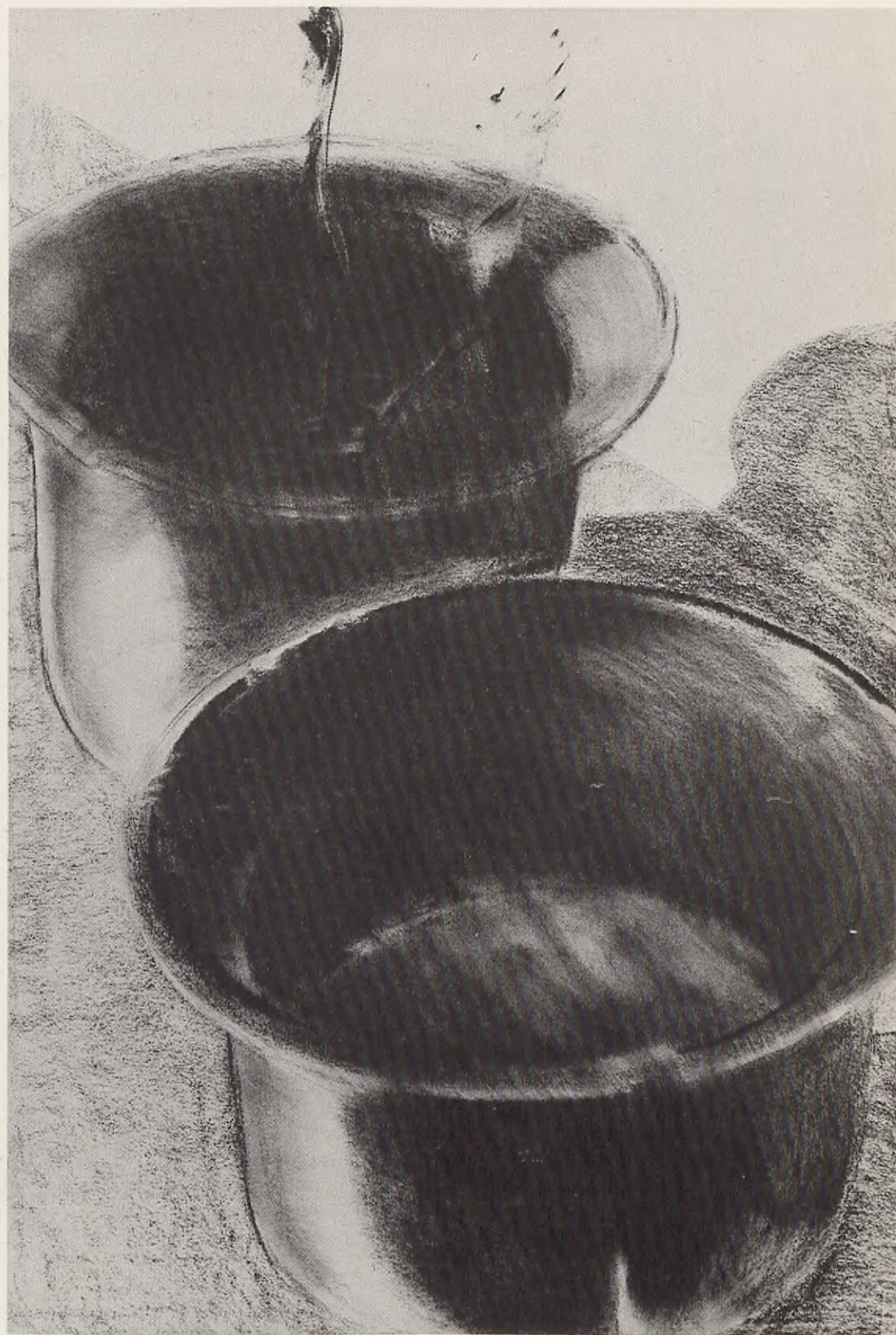
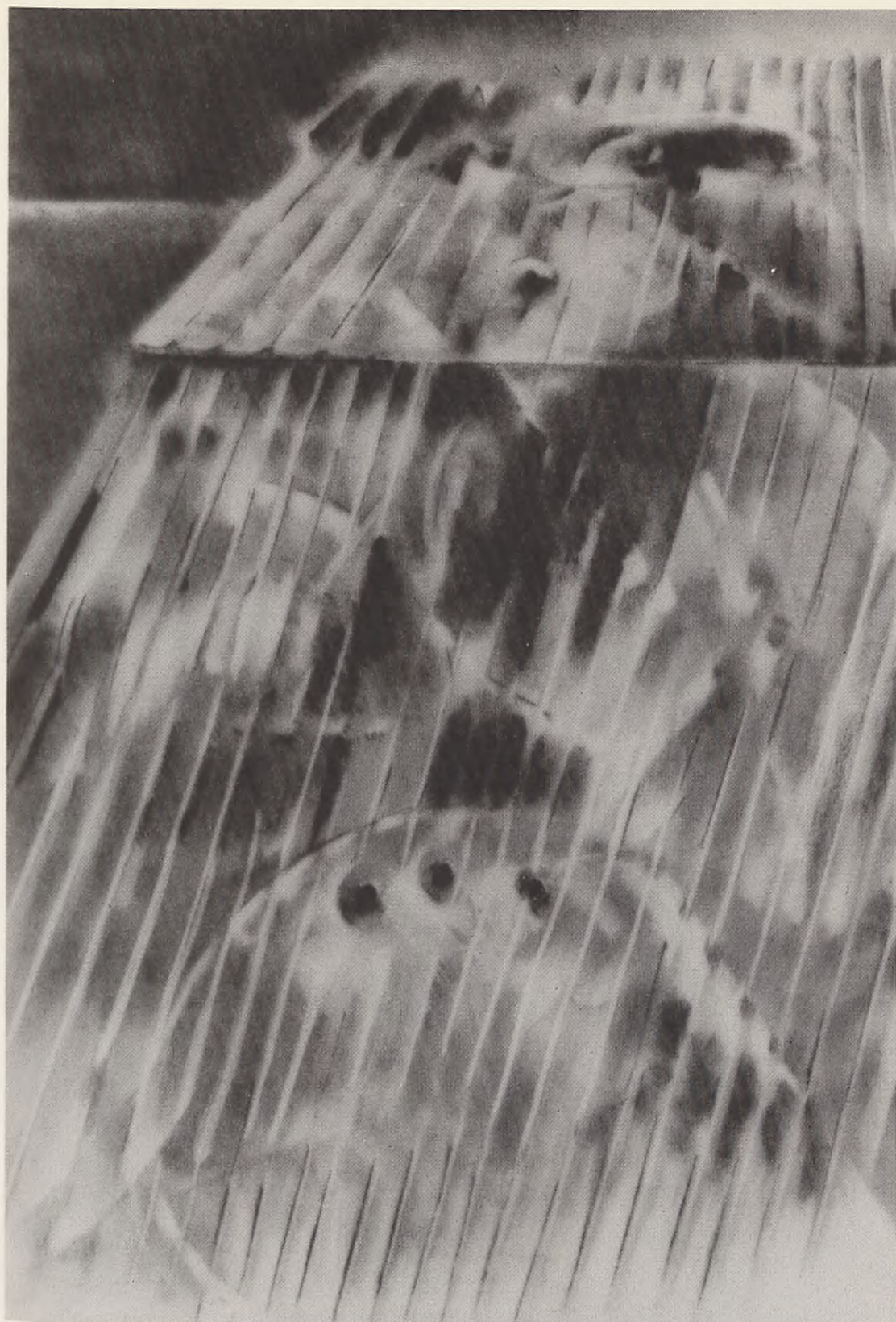
At Gallery A in Melbourne in 1970 Stuart built a huge 'floor' from used timber which occupied most of those vast (and now sadly lamented) premises. Although at the time this enterprise seemed pretty foolhardy and pointless it was in fact another way of coming to terms with many of the preoccupations that had so dominated his previous paintings and drawings. This is perhaps even more true of his one piece of sculpture, which was made the year after the floor. This large piece, which is made from fibreglass resin (and had to be fabricated in sections), is in many ways the most satisfactory expression of his particular motifs and ideas that Guy Stuart has so far done. Called *Red baffles* (it is interesting to note how many of Stuart's titles refer to acoustic and architectural terms) its red-ochre undulations, twists and ridges return and refract light as if it were part of the floor itself. It is intended to be mounted this way, and is actually about the size of an average small room.

Another aspect of Guy Stuart's roving preoccupations after this were the production of a number of wall-hangings made from painted ropes, or nets with cut fabric attached. Surprisingly decorative, they too revealed his continual urge to make his forms purely from a manual response to the materials at hand and, in this way, to limit himself to certain rigidly defined and totally technical aspects of fabrication. This, in fact, was a disadvantage that deprived these 'purer' forms of some more basic visual vitality.

This, too, would make it harder for Stuart – at a later date – to return to the simple illustrative demands of providing himself with his visual material from life around him. Some of these notions

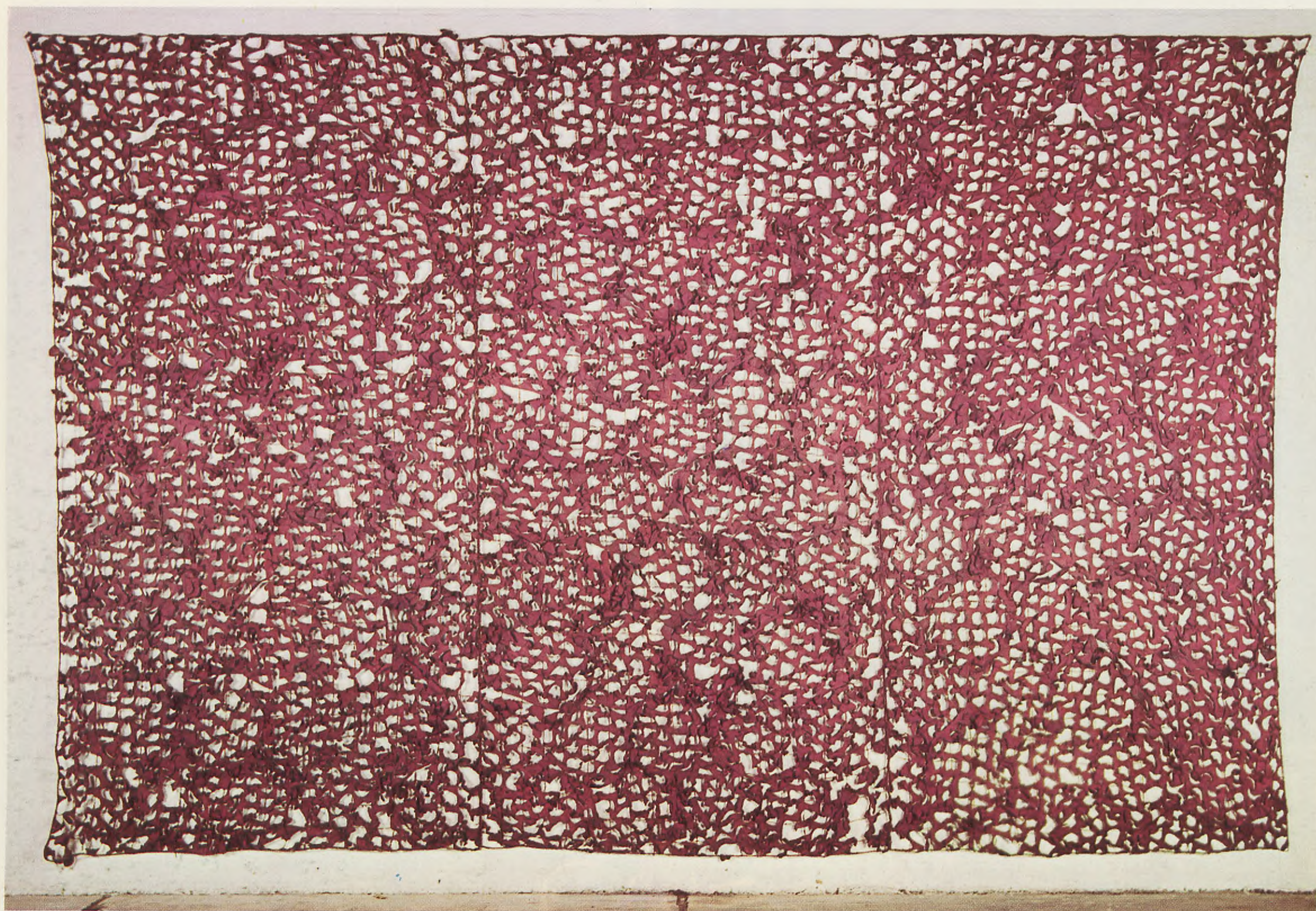
The desire to be original – to create even once only the totally unique motif – has been the ambition of every creative painter. Even in non-figurative art the forms, objects and ideas can be sullied only too easily by human associations. It is true of course that a lot of pure forms are basically boring, and that it is the spectator who extends his own imagination into reading more into art than was ever intended by the artist, or else produces what can be considered to be merely trivial digressions from the artist's grand theme.

However, in Guy Stuart's most complete works he has come very close to the point where his artistic environment and the forms he deals with approach the silent oblivious world of pure creation.



above
 GUY STUART TWO ACOUSTIC WALLS (1969)
 Pastel on paper 102 cm x 71 cm
 Private collection
 Photograph by John Edson

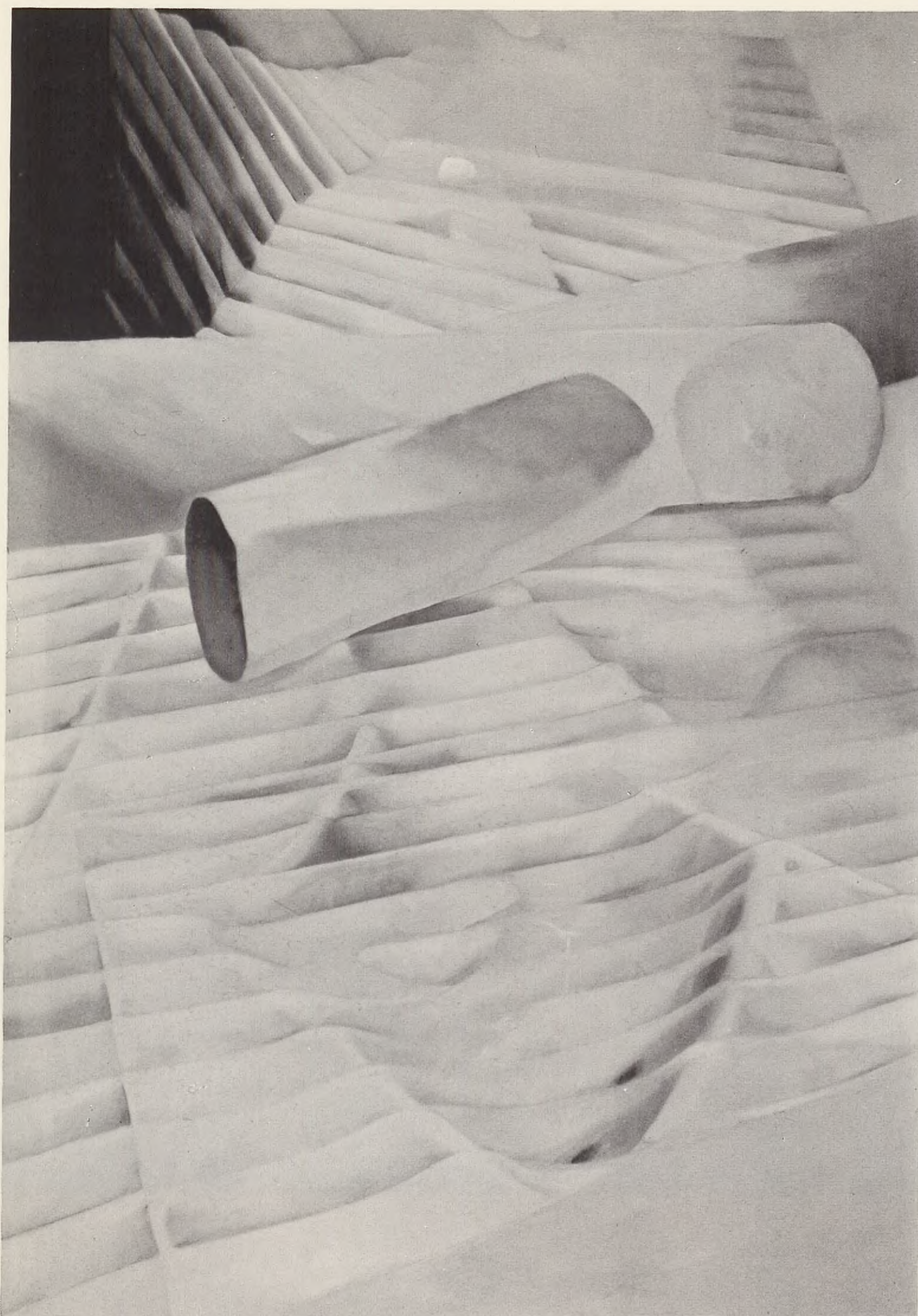
above right
 GUY STUART DUPLICATED VOLUMES (1968)
 Pastel on paper 102 cm x 71 cm
 Private collection
 Photograph by John Edson



GUY STUART LATTICE FULL OF HOLES (1972)
Rubberised material, glass fibre, pigments 320 cm x 472 cm
Possession of the artist
Photograph by John Edson



GUY STUART RED BAFFLES (1970)
Painted fibreglass 15 cm x 384 cm x 328 cm
Possession of the artist
Photographs by John Edson



GUY STUART GLIMMERING (1972)
Oil on canvas 229 cm x 160 cm
Australian National Gallery, Canberra

appeared in a series of small drawings executed with great modesty (as if distrusting still his own talent) in 1974-75 after a two-year spell of not working at art at all. (During that time, he earned his living as a builder/carpenter, working on local building sites).

A selection of these drawings was exhibited at Pinacotheca in Melbourne in 1975. The drawings were really intended as notations for work in progress and did not possess great interest except as the possible precursors of future pictures. These pale pastels were small trial-runs with some rudimentary observations of plant forms and simple garden constructions. There is a natural bravura about Stuart's best work, which is totally absent from these drawings. It is an over-reaction of almost Garboesque immodesty.

Most recently Guy Stuart has worked on a series of small paintings, which, although more intimate in scale than anything he has previously shown, really demand to be produced on a larger scale. At the same time these works represent for Guy Stuart a particular landmark well beyond his earlier, more suave, successes. His consistent demand in the making of a picture, and its subsequent result, is dictated, to a large degree, by the formal elements that are imposed upon it as a total concept from the beginning. He also believes that it is most important that his forms should relate harmoniously with the technical requirements needed to create them.

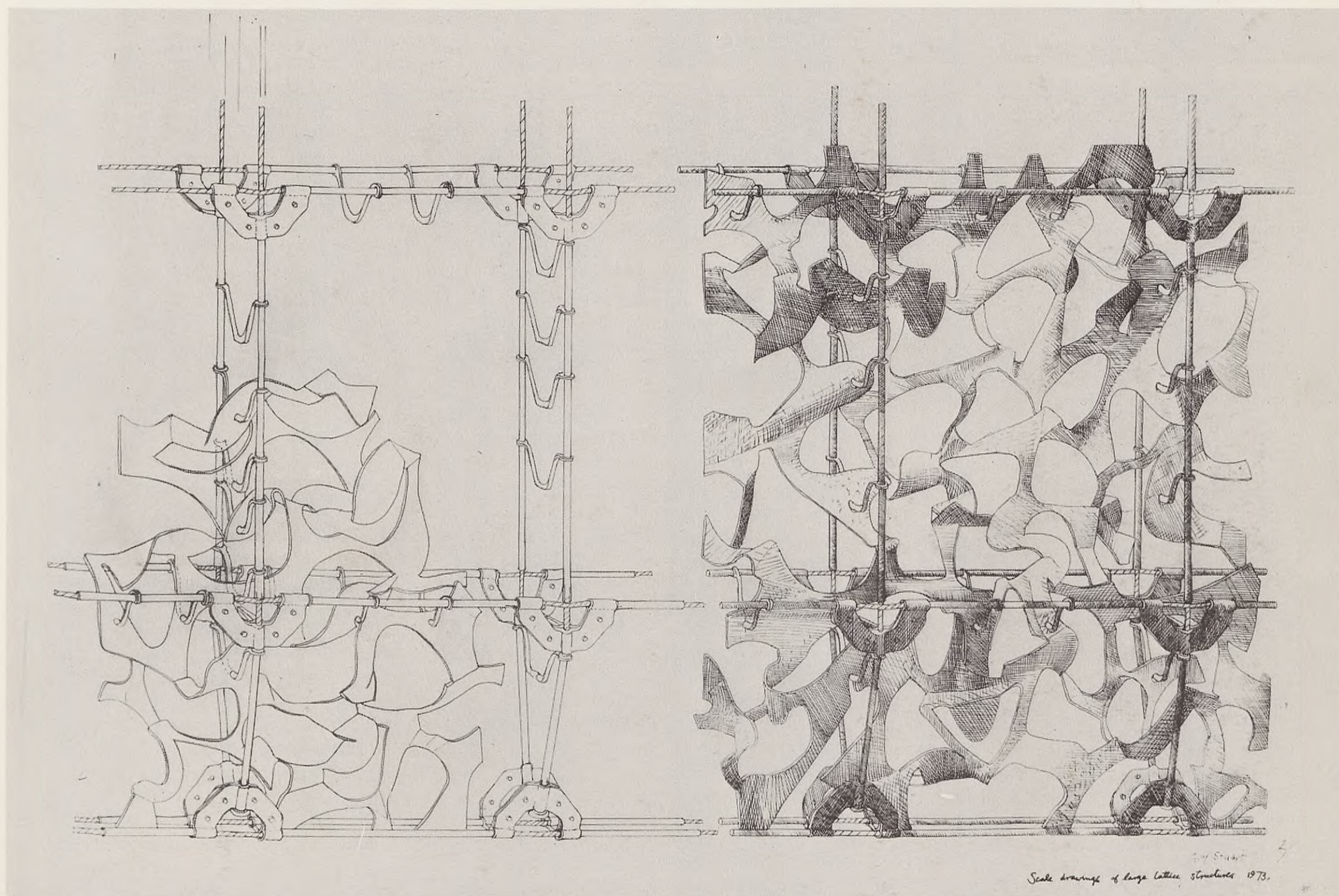
These may not seem to be uncommon concepts for any dedicated and serious artist but, as concepts, they are not so easy to realize. Stuart has pitched his recent work to a small scale so that the problems of dealing with paint and relating the various different areas are not so demanding, nor failure to solve these problems so revealing. It is possible that he is now more prepared to risk more of his own exposure on more ambitious work after what seems to be an over-prolonged and often unnecessary apprenticeship. It is a temptation to save oneself for the big moment, and it is dangerous and sometimes unwise to prepare for too long.

Although the satisfactions of creation are transitory, Guy Stuart can justifiably take pride for producing some of the most original work of its time in this country. It is, however, the next, perfect yet unattainable work in the future that is the illusive demanding thing, and it is this confrontation that all artists seek and fear.



GUY STUART PAGE OF DRAWINGS (1975)
Pencil on paper 46 cm x 74 cm
Possession of the artist
Photograph by John Edson





opposite
 GUY STUART TWO PAINTINGS (1976)
 Watercolour on board (both) 60 cm x 25 cm
 Possession of the artist
 Photograph by John Edson

above
 GUY STUART SCALE DRAWINGS OF LARGE LATTICE
 STRUCTURES 1973
 Ink on tracing paper 74 cm x 102 cm
 Possession of the artist
 Photograph by John Edson

'Mirror, mirror, . . .': some thoughts on Photo-Realism

Alison Fraser

New-Realism, Super-Realism, Photo-Realism: the realism of the 1960s and 1970s is a performer in motley, smiling enigmatically behind a series of flawless masks and offering what appears as little more than the reflection of our own confusion. Defining the term 'Photo-Realism' strongly resembles that hoary chestnut of a required definition, farmed out to gullible, first-year Fine Arts students: 'What is art?' Precise evaluations of both terms might possibly be useful: but the intellectual hoop-jumping and the verbal gymnastics, too often the sole results of such endeavours, are something that this writer would prefer to avoid. Photo-Realism seems merely a port-manteau term for any work that uses a photograph as its image source, although I have a personal fondness for the definition volunteered, in a rash moment, by a colleague – that the major difference between Photo-Realism, Super-Realism, New-Realism, et cetera, was the critic who coined the term.

The use of photographs *per se* is scarcely the hall-mark of Photo-Realism. As every writer on the subject has pointed out (and why should I be any exception?) artists have used photographs as references and *aides-mémoire* ever since the camera has been half-way portable. Daniel Thomas has recently murmured that our own, home-grown W. C. Piguenit may have used photographic references in the execution of some works (photographs taken by the artist himself, I hasten to add!). The current crop of Photo-Realists, however, appear to be artists who specifically seek out those special qualities that

the photographic process imposes on a selected image, such as spatial distortion, loss of focus, intensified tonal relationships and the opportunity to explore, in minute detail, the elements that combine in an often banal and familiar scene. The monocular vision of the camera, particularly when manipulated by the judicious use of lenses, offers, quite simply, a different way of seeing.

A photograph, even the humblest snapshot, has the quality of 'freezing' a particular moment in space and time. Nor can the camera be especially selective in this process. The photograph that permanently records the facade of a handsome, Victorian building seconds before the wreckers arrive may also record Fred Smith alighting from a taxi. Painted realism, in the nineteenth-century sense, is saturated with the artist's accrued knowledge, his emotional and subjective viewpoint, his awareness of the values of the society in which he lives and his own artistic aims and pretensions. The human eye and mind constantly and often unconsciously filter, select, accept and reject among the barrage of visual stimuli to which they are exposed. We see what we choose to see, what we need to see, and off-load the rest. Photo-Realist artists, however, find their material in the totality of information recorded by the camera, as in the monochromatic, merciless portraits of Chuck Close and the elaborate reflection compositions of Richard Estes. Forms and images can be analysed, as free as possible from personal involvement and statement. A comparison here may be made, not only with the Dutch still-life painters and Cézanne, but also with contemporary anti-figurative artists such as Frank Stella and Don Judd. In this sense, Estes is not painting images of shop-windows – he is investigating and manipulating geometric, rectangular forms existing in two dimensions on a flat surface. And yet . . .

All this sits a trifle uncomfortably. Am I imposing unintentional and undesirable qualities onto John Salt's *Arrested vehicle with broken window* when I find its cool surfaces both sensual and romantic? How can one ignore the gentle, urbane wit of William Delafield Cook?¹ It would almost seem that the more neutral, the more 'nothing' the subject-matter, the stronger is the response and interpretation. This has already been demonstrated in the

work of Andy Warhol; his photo-mechanical methods, the monotony and apparent lack of meaning in his repeated images, have produced, almost in spite of themselves, some of the most powerful images of contemporary reality.

This contemporary reality is now being examined in its own terms, those of style and appearance. We live in an age obsessed with appearance, with trappings and illusion, with the appropriate and desirable forms of packaging (the 'package' elements of works by Janet Fish² and Stephen Poser). We spend our days framed and defined by glass and aluminium offices, our evenings by brick-veneer, three-bedroomed suburban houses (or trendy restored terraces, if your taste runs that way). We travel in our Porsche or Holden packages, each attesting to our socio-economic status. The food we eat is labelled and dated; our interests, tastes and educational achievements are symbolically punched on a computer card somewhere, waiting for encyclopaedia salesmen. Everything in life is permeated by this remorseless imitation of order, which leaves us neatly plotted on a graph of alienation and dehumanization. It is precisely this quality, in its bland, 'no-comment', amoral stance, that Photo-Realism reflects so delicately.

Content is one consideration. Photo-Realism is greatly concerned with technique and it is in discussing this aspect that one is treading on perilously thin ice. Photography today allows almost anyone to produce pictures of reality: extended reference to photographs, particularly by the use of photographic images projected onto a canvas, allows more people to *paint* pictures of reality. The process requires patience, tenacity and a great amount of manipulative skill but it can be done, assuredly in varying degrees of quality and integrity, by those who are prepared to dedicate their time to learning how. It is probably this side of the Photo-Realist picture that has caused most table-thumping, dissension and confusion.

I have no great desire to venture into the realms of art-Philistinism (that's Injun country!) but the validity of Photo-Realism as Gothic capital Art has been queried and undoubtedly, in this country, will continue to be queried if the brouhaha surrounding the award of the 1975 Archibald Prize is anything to go by (although I suspect that the whole affair

¹Illustrated *ART and Australia*, Vol. 13 No. 4, pp. 342-51.

²Illustrated *ART and Australia*, Vol. 11 No. 2, p. 158.



RICHARD ESTES 2 BROADWAY (1968)
Oil on masonite 125 cm x 168 cm
Lawrence Groo Collection, New York
Photograph courtesy Allan Stone Gallery, New York

reflected more upon the quality of Australian journalism than upon the quality of Australian art criticism).

One of the foggy issues raised out of the artistic murk at that time was the importance, or lack of importance, of an artist's actual, physical experience of the chosen image. This issue, crass as it may be, neatly bridges the 'content-technique' gap. An object, a person, a scene may provide the vital spark of interest for the Photo-Realist, but it is the elements of the photograph that provide the stimulus for the painting. The Photo-Realist is, in essence, a translator and his primary-school education is fairly solidly based on the Pop painters of the 1960s. An obvious example is Roy Lichtenstein, 'translating' the observed imagery of the commercialized, mass-produced society surrounding him, through the printer's techniques of rendering form and colour, into painted works of art. This whole concept has been particularly developed by Malcolm Morley, in the use of high-quality, commercial four-colour reproductions (of ocean liners, pageants, et cetera) as his image source, in preference to the poor quality, 'pulp' magazine imagery favoured by Lichtenstein.³ The self-appointed pundits of this world may stroke their beards and opine that the use of photographic reference is valid only if the artist turns photographer (and, presumably, processor). This to my simple mind makes about as much sense as demanding that the artist who paints roses in a glazed bowl should turn gardener and ceramicist also! If we accept the concept of the artist as translator, which seems to be a perfectly right and proper occupation, then surely he should be able to expand his vocabulary by use of modern technology and, perhaps more importantly, by the use of a vicarious sense of experience common to most 'civilized' societies.

Twentieth-century man has been 'involved', through film, photography and television, in the major confrontations and events of his time, to an extent that his forebears could scarcely have imagined (for example, the non-combatant's bitter and powerful experience of Vietnam). The English artist, Richard Hamilton, not a Photo-Realist but influenced by the Pop tradition, highlighted this second-hand, yet 'personal' experience in his 1970s screen-



above

JOHN SALT ARRESTED VEHICLE WITH BROKEN WINDOW (1970)
Oil on gessoed duck 133 cm x 197 cm
Power Gallery of Contemporary Art, University of Sydney

left

JOHN BLOOMFIELD PORTRAIT OF TIM BURSTALL (detail) (1975)
Acrylic on canvas 176 cm x 176 cm
Art Gallery of New South Wales
(Gift of Barry Stern)
Photograph courtesy News Limited



opposite top

GEOFF LA GERCHE GERT (HOMAGE TO DIANE ARBUS) (1974-75)
Acrylic 228 cm x 244 cm
Australian National Gallery, Canberra
Photograph by Matt Kelso

opposite bottom

MALCOLM MORLEY CORONATION AND BEACH SCENE (1969)
Acrylic and magnacolor on canvas 225 cm x 225 cm
Kornblee Gallery, New York
Reproduced courtesy Mathews Miller Dunbar, London

³Illustrated *ART and Australia*, Vol. 8, No. 4, p. 321.



print, *Kent State* – the surface, the distribution of form and colour, is dictated by television's method of image reproduction over a scene which, though manipulated and 'translated' through a number of media 'states', retains the sudden, violent quality of the meaningless murder of an American student.

The reason why we have not yet fully experienced the kind of general public reaction that Photo-Realism has generated in the United States is probably because of the comparative inaccessibility of major, American Photo-Realist works to the general public in Australia. (Works have, of course, been reproduced in many publications, including Udo Kultermann's *New Realism*, published 1972, by Mathews Miller Dunbar.) The fact that the untutored public (untutored in terms of art history and appreciation) obviously *like* seeing identifiable, precisely painted images is apparently something that many art critics and scholars find totally unworthy of comment (I do not somehow feel that figurative artists are quite that indifferent); and yet, in my experience, the audience response is not entirely without interest. The initial response of general public observed in relation to John Salt's *Arrested vehicle with broken window* (1970, Power Gallery of Contemporary Art, University of Sydney) is that of admiration for technique and an unusual appreciation of the qualities of surfaces *before* really considering the 'subject' of the painting. This, I suggest, is an inversion of the response towards traditional realism and seems very much in keeping with the aims, say, of John Clem Clarke in his silk-screened 'translations' of images derived from works of art by other artists. It will therefore be interesting to note public reaction to the exhibition, 'Illusions of Reality', an exhibition of American Photo-Realist art proposed for Australia in 1977.

The importance of Photo-Realism as a facet of twentieth-century art is still to be determined. It may be an ephemeral bloom. In any event, it does seem that Photo-Realism, in its own fashion, shares some of the concerns of Conceptual, Post-Object and Video art: those of the subject/object relationship, and a determination to think and create within a new, mid-twentieth-century context. Photo-Realism could, just possibly, be the last-ditch stance of representational art but if so (and I doubt it) it is a stance of considerable richness and vitality.



Daumier — defiant draughtsman

Robert Smith

champion of drawing as the probity of art? And was not Delacroix by contrast known as an essentially *painterly* artist, and disciple of Rubens?

There is no doubt that Baudelaire deliberately set out to startle by thus using Delacroix as the criterion of contemporary draughtsmanship. Just as deliberately startling was his designation of the third of these accomplished draughtsmen: Honoré Daumier, caricaturist of the satirical weeklies, at that time still unrecognized as a painter, earlier imprisoned for libels against the regime of Louis-Philippe and nearly thirty years younger than Ingres.

'Daumier', wrote Baudelaire, 'draws better, perhaps, than Delacroix, if you would prefer healthy, robust qualities to the weird and amazing powers of a great genius sick with genius; M. Ingres, who is so much in love with detail, draws better, perhaps, than either of them, if you prefer laborious niceties to a total harmony and the nature of the fragment to the nature of the composition . . .'.² Here he reveals his own adherence to the notion of romantic genius, his partisanship of Delacroix and his scorn for indiscriminate naturalism; but it is typical of Baudelaire's breadth and insight that he should step aside from the confrontation between Ingres and Delacroix to perceive Daumier's artistic stature.

The art of Honoré Daumier (1808-79) was indeed robust, even monumental, and we should not be surprised to discover that he engaged in sculptural activities almost from the first. In his earliest political caricatures, lithographed for *La caricature* and *Le charivari* between 1832 and 1835 he preferred to work from clay maquettes in which he literally embodied his vision of each victim. For his satirical purpose it was vital that the minutiae of detail so beloved of naturalism should be suppressed in favour of salient features — the material of satirical interpretation. These sculptural realizations became the models for two series of lithographic caricatures: one series of busts, the other of full-length figures. (Plate 1, Delteil 69;³ Plate 2, Gobin 18;⁴ Plate 3, D.43). Surviving maquettes have since been cast in bronze.

² *ibid.*

³ Loys Delteil, *Le peintre-graveur illustre*, Vols 20-29, the author, Paris, 1925-26. Daumier's lithographs are identified by their Delteil numbers, indicated by the prefix D, sculptures by Gobin numbers (prefix G), paintings and drawings by Maison numbers (prefix M). See Bibliography.

⁴ Maurice Gobin, *Daumier sculpteur*, P. Cailler, Geneva, 1952.

'We only know of two men in Paris who draw as well as M. Delacroix' wrote Baudelaire in commenting on the Salon of 1845.¹ His readers would at once have known that one of these was Ingres, implacable enemy of Delacroix. Baudelaire's way of saying this was calculatedly shocking. Was not Ingres a devotee of Raphael and Poussin, and

¹ *Art in Paris 1845-1862. Salons and other Exhibitions*, 'The Salon of 1845', reviewed by Charles Baudelaire, translated and edited by Jonathan Mayne, Phaidon, London, 1965, p. 5.



top

HONORE DAUMIER M. BAILLOT

Lithograph 28 cm x 19 cm

Published in *La caricature*, 12 September 1833

Private collection

Photograph by The Flinders University of South Australia

above

HONORE DAUMIER CHARLES DE LAMETH

Bronze 15 cm x 14 cm x 8 cm

National Gallery of Art, Washington, D.C.

(Rosenwald Collection)

Photograph courtesy National Gallery of Art

The spurious coat of arms in Plate 3 satirizes the aristocratic origins of Lameth, and the fact that, although twice wounded in the American War of Independence, he had become a conservative and opportunist, while the motto 'to emigrate is not to desert' refers to his flight in 1792 to Hamburg. The emblems on the shield indicate changing allegiances: the fleur-de-lis, the Royalist cause; the casque, probably Napoleon; the cross, the clerical-absolutist regime of Charles X; and the pear, Louis-Philippe. The pear symbol was invented by Charles Philipon, editor of *La caricature*, who was consequently charged with having defamed the king. In his defence he audaciously demonstrated, in four drawings executed before the court, the progressive transformation of the monarch's heavily jowled face into a pear. *Poire* in French means pear, and colloquially head or face but as a slang expression it refers to a fool or simpleton. Perhaps to his surprise Philipon was acquitted and 'Monsieur Poire' became in word and image a constant feature of his publications.

Lithography is the print medium most closely based on direct drawing and so most suited to Daumier's genius. His drawing is always that of a sculptor thinking in terms of simplified and articulated masses. This can be seen in the lithographs – close to four thousand of them – produced during a lengthy career, as well as in his drawings and paintings. In this habit of drawing from his own sculptured models and in his prodigious visual memory Daumier paralleled Michelangelo. Balzac in likening him to Michelangelo anticipated Baudelaire's praise by more than a decade. Michelangelo's small sculptures in wax or clay were to aid him in mastering complex poses and extreme foreshortenings. The maquettes of Daumier were a means to the very different end of capturing the essence, not of the politician, but of that aspect of his character and public posture to be exposed to popular execration.

Daumier's works, like one important stream of Renaissance art, were tactile in conception. His line did not just define a shape, a silhouette. It conjured into being a solid human form whose grossness, obduracy or scrawniness was an equivalent of its owner's stupid, mean or vicious qualities. For Daumier, an unyielding Republican, the times were appropriate for satire. In 1830, when he was twenty-



top
HONORE DAUMIER CHARLES DE LAMETH
Lithograph 27 cm x 17 cm
Published in *La caricature*, 26 April 1832
The Flinders University of South Australia
Photograph by The Flinders University of South Australia

above
HONORE DAUMIER LE VENTRE LEGISLATIF (THE
LEGISLATIVE BELLY)
Lithograph 28 cm x 43 cm
Plate 18 of the *Association mensuelle*, published January
1834
National Gallery of Victoria (Felton Bequest, 1922)
Reproduced courtesy National Gallery of Victoria

two, the reactionary rule of Charles X had been overthrown in the July Revolution, and the Orleanist Louis-Philippe made himself 'citizen-king'. However, in this supposed constitutional monarchy Parliament was no more than a cipher, with the Press under constant attack. To Daumier this was a betrayal of the revolution and he used his great talents to say so – when not prevented by his editor's policies and Government repression.

As we have seen one of the principal metaphors in his armoury was physical bulk, used with varying significance. In *The legislative belly* (*Le ventre législatif*, Plate 4, D.131) published in January 1824 it denotes the self-important venality he saw in those politicians as a group whose individual vices he had already lampooned. Daumier's sensitivity to the mood of the populace was remarkable. Three months after this lithograph appeared, Paris and some other large towns were in revolt against the corrupt regime. In the rue Transnonain, not far from where Daumier lived, troops massacred all the occupants of a tenement from which a shot had been fired. The subsequent popular indignation and horror was summed up by Daumier in one of his most famous lithographs. The Government ignored calls for an investigation and punishment of the guilty. Instead, the legislature tamely resolved to proceed against the dissidents, taking no heed of their grievances.

The electoral franchise was extremely restricted and Louis-Philippe treated the Assembly as an arm of the Government. In another famous lithograph, *Ring down the curtain, the farce is over* (*Baissez le rideau, la farce est jouée*, Plate 5), Daumier expresses the monarch's abhorrence of even the semblance they gave of representing the popular will. The politicians have now lost their bulk, becoming no more than somnolent smudges. The grossness is transferred to Louis-Philippe in the guise of a fat, smirking clown. 'Ring down the curtain,' he says, surreptitiously tilting the scales of justice with his wand, 'the farce is over'.

The lithograph of Charles de Lameth (Plate 3) conveys the feel of the manipulated clay of the maquette (Plate 2) through the planes, the projections and depressions of the face. The amplitude of physical mass is stressed in *The legislative belly* through the varied configurations of individual heads and paunches. *Ring down the curtain, the farce is over* is masterly



top

HONORE DAUMIER BAISSER LE RIDEAU, LA FARCE EST JOUEE (RING DOWN THE CURTAIN, THE FARCE IS OVER)

Lithograph 20 cm x 28 cm
Published in *La caricature*, 11 September 1834
Australian National Gallery, Canberra
(Felix Man Collection)
Photograph by S. Goik, Australian National Gallery

above

HONORE DAUMIER EMPIRE, ORLEANISME ET LEGITIMITE

Lithograph 20 cm x 27 cm
Published in *Charivari*, 1850 (plate 11 of the series of sixteen *Idylles parlementaires*)
The Flinders University of South Australia
Photograph by The Flinders University of South Australia

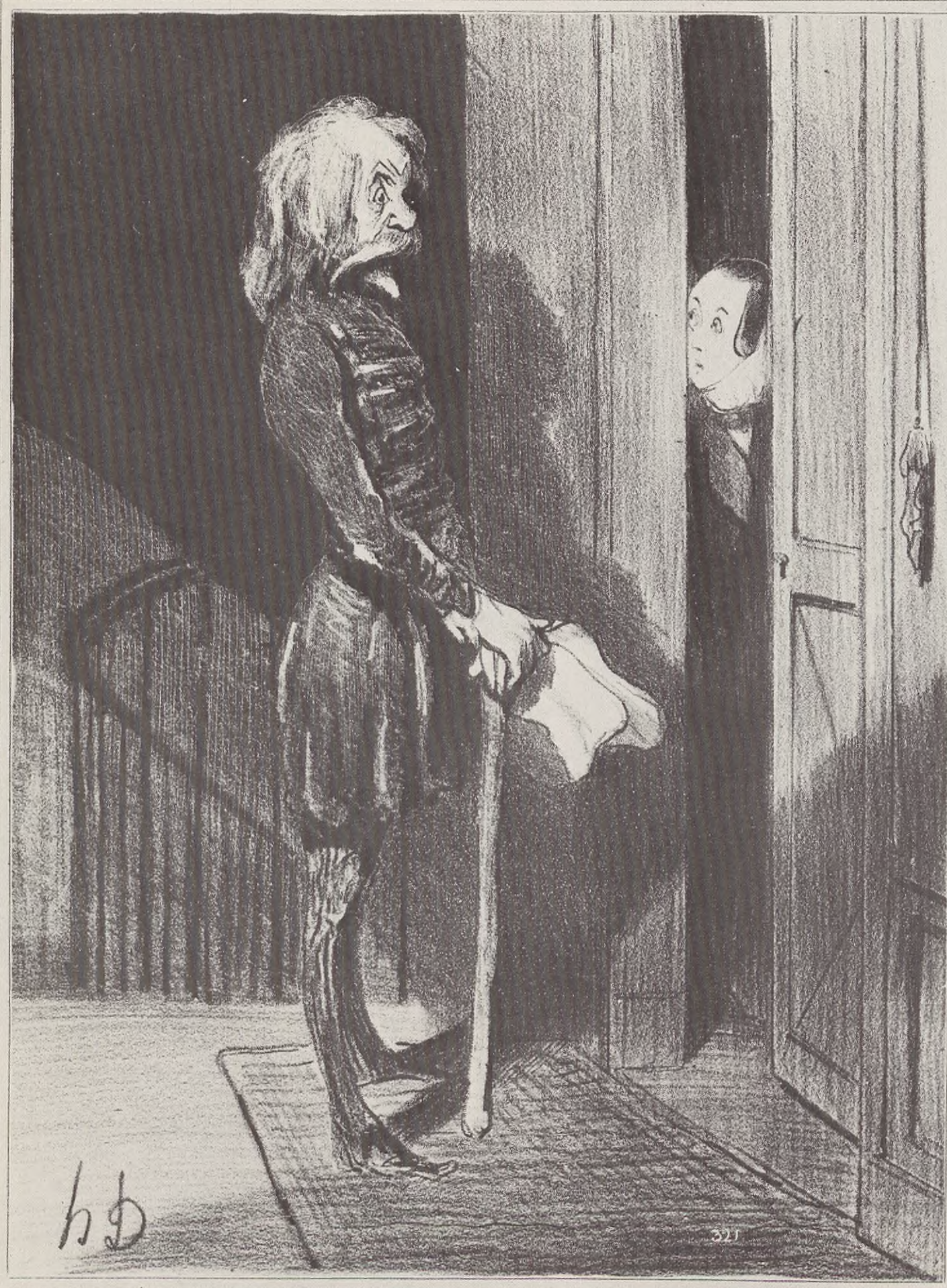
left

HONORE DAUMIER A GROUP OF MEN AND OTHER STUDIES

Pencil 42 cm x 30 cm
The Art Institute of Chicago
Photograph courtesy The Art Institute of Chicago



HONORE DAUMIER LES EMIGRANTS (THE
EMIGRANTS)
Plaster, toned 35 cm x 74 cm
(so-called 'second version')
Australian National Gallery, Canberra
Photograph by S. Goik, Australian National Gallery



Chez Dauger, Rue R. du Croissant, 16

Chez Aubert, Pl. de la Bourse

Imp. d'Aubert

LE RÉFUGIÉ POLITIQUE.

Oui madame je me présente comme Belisaire, excepté que j'y vois clair et que j'ai perdu mon petit. Vous voyez en moi le généralissime des armées de terre et de mer du Prince de Monaco! Exilé par un tyran jaloux de ma gloire... je ne vous demanderai pas une obole, je préférerais cinquante centimes!

in conjuring up the inflated and insubstantial bulk of Louis-Philippe, grotesque in the unnatural theatrical lighting. Here Daumier reveals more overtly than before his control of the linear and tonal resources of the lithographic medium. He knows also the value of stressing only the essentials. Look at the clown's raised left hand for instance. Here is the merest indication of an actual hand, yet sufficient to serve its purpose. Full delineation to match the other hand would have detracted from the inspired depiction of the immediately adjacent head, its white, amorphous mass relieved only by the black gashes of eyes and mouth.

Draughtsmanship is basic to Daumier's whole repertoire of techniques. It is not just a matter of transcription, whether from the original subject or a clay maquette, nor of adding heightened satirical effects. He has sought for the lively turn of a line, the expressive shaping of a form, the apt articulation of masses. His subject-matter is essentially the human figure and he has *felt* the substance of each figure, its inner motivations and outward thrust into space. That is why the restless style seen in some of his drawings does not conflict with the fundamentally sculptural nature of his conceptions. The nervous, exploratory line in this sheet of studies (Plate 6) seeks out the right outline and placement for each form, until we see them take shape and character before our eyes.

The main figure seems to be a study for a mountebank, one of the street entertainers seen so frequently in Daumier's work. Because of the popular, topical nature of many of their performances they were considered politically dangerous and hounded from place to place as vagrants. Daumier immortalized them as archetypal victims, infusing them with his feeling for the homeless, the alienated and oppressed. Even this preliminary study already reveals his warm, human empathy.

After the overthrow of Louis-Philippe in the turbulent year 1848 there was much jockeying for power and Daumier's cartoons became once more directly political. In 1850-51 his *Parliamentary idylls* lampooned these unsavoury manoeuvres in a series ostensibly of pastoral scenes in the neo-classical taste, complete with picture frames. In this example (Plate 7) the unprepossessing realism of the protagonists and their far from idealized features and figures satirize not only the politicians of the Establishment but the pretensions of neo-classicism – virtually its

official style. The accompanying quatrain was purportedly found in the *boîte de l'Elysée* – probably a double reference, suggesting that the scene is the Elysian fields, and invoking the Elysée Palace, residence of the Presidents of France. It identifies the politicians as supporters respectively of the Empire, Orléanism and the Legitimists (left to right: General Ducos de LaHitte, Berryer and Thiers), contending in a bucolic race while forgetting the dictum 'look before you leap'. They did not come to grief, however, and the political outcome was another reactionary regime, with Louis Napoleon installed first as President, then as Emperor Napoleon III.

By this time Daumier was painting seriously and had turned again to sculpture. The relief of about 1850, *The emigrants* (Plate 8) probably memorialized not only the survivors of the 1848 uprisings but also the Republicans deported by the new regime even before it became the Second Empire. The heroic nudity of these figures has no connotation of neo-classicism but expresses both nobility and vulnerability. The sculpture was not a model for two-dimensional works but part of a series, in which later there are painted versions. These refugees seem directly related to Daumier's depictions of mountebanks as the type of suffering humanity, with some individual figures here corresponding closely to his street entertainers. The artistic treatment, of which nudity is only part, confers on them a universality going beyond the immediate political situation. They emerge from the sculptural matrix, pass before us like silent accusers, and recede again into obscurity.

Another of Daumier's great inventions of the time is Ratapoil, political hoodlum, police informer and *agent provocateur*. He had already appeared as an anonymous extortionist in the lithograph *The political refugee* (Plate 9) of 1842. In 1850, Daumier was casting about for an image to sum up the new situation of political intimidation and although he had evolved the idea of Ratapoil, he had not yet given him satisfactory concrete form. Somehow this figure re-entered his consciousness, giving a shape to the fears and uncertainties of the time. The lithograph exploits all the possibilities of the medium to create its effects – the velvety black of the gloom, the hatching and scraping of eerie shadows, the range of textures that contribute to the sinister figure, with his lank hair, ragged costume and bony form, and the

wiry line, giving him his seedy arrogance. In 1851, Daumier revived the type as Ratapoil in a lithograph (D.2085) that repeats this composition to show more explicit extortion in the name of Louis Napoleon, in other lithographs and in a free-standing sculpture monumentalizing Ratapoil as the archetypal, declasse ruffian. A contemporary claimed that, with the invention of Ratapoil, Daumier had done more for the Republican cause than had all the politicians combined.⁵ Daumier had not yet done with archetypes: his greatest sustained creation was introduced at roughly the same time as Ratapoil. From about 1850 to the end of his working life, more than twenty years later, Don Quixote is a recurring subject in his work. Daumier makes him into the very embodiment of the idealist and visionary, persisting in his concept of the perfectibility of mankind despite all odds. In a sense he becomes an image of Daumier himself, defiantly maintaining his ideal in the face of tawdry reality and the restricted aspiration of lesser mortals around him.

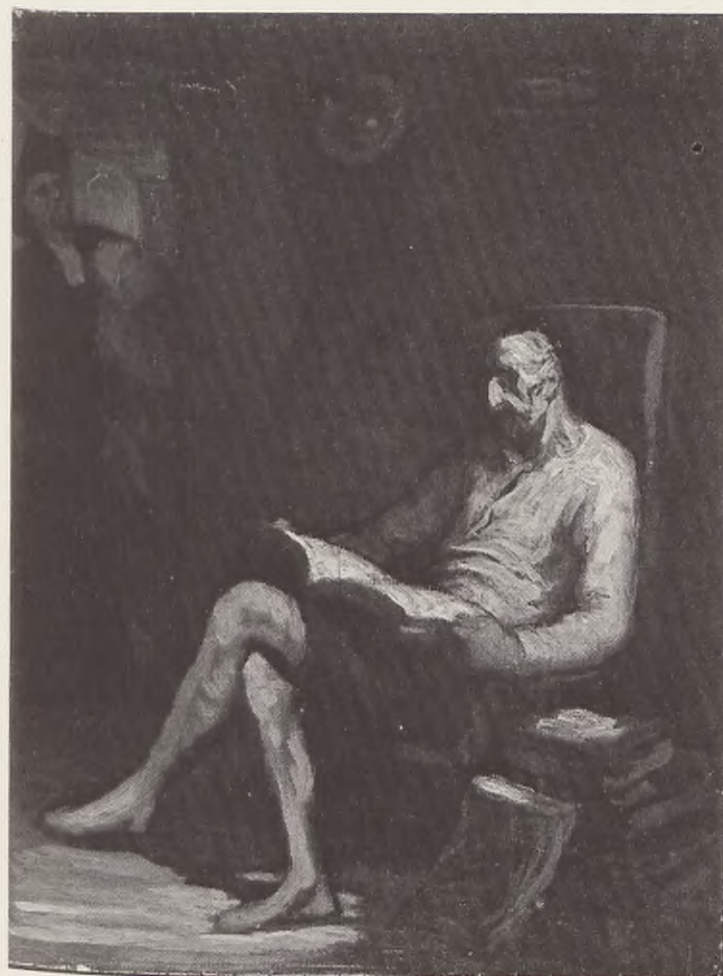
In his *Don Quixote reading* (Plate 10) it can be seen that Daumier constructs solid forms just as readily with his brush as he had already with clay, pencil or crayon. This lesson he had learnt from his study of Rubens's works and from his admiration of Rembrandt. However, the idea of the inspired individual striving against fate is something he has adopted from Romanticism. Under his hands it derives an elemental quality from the tangibility and toughness of the figure. In this it is fully expressive of Daumier's major theme – the durability of man, despite all delusions, all foibles, all adversity.

⁵The historian Jules Michelet, cited by T. J. Clark, *The Absolute Bourgeois. Artists and Politics in France 1848-1851*. Thames & Hudson, London, 1973, p. 103.

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Most of the work on this article was done while I was a Visiting Research Fellow in the Humanities Research Centre at the Australian National University, to whom I express my grateful thanks.



above
 HONORE DAUMIER DON QUIXOTE READING
 Oil on panel 34 cm x 26 cm
 National Gallery of Victoria
 (Felton Bequest, 1927)
 Reproduced courtesy National Gallery of Victoria

opposite
 HONORE DAUMIER LE REFUGIE POLITIQUE (THE POLITICAL REFUGEE)
 Lithograph 24 cm x 18 cm
 Published in *Charivari*, 13 March 1842 (part of the series *Bohémiens de Paris*)
 The Flinders University of South Australia
 Photograph by The Flinders University of South Australia

All's fair

Ronald Millen

With the decline and damned near fall of the Venice Biennale in consequence of its having slithered into the hands of the politicians, bids are being made here and there to take over such still essential functions of that venerable institution as the making and breaking of reputations, the pushing and shoving for pride of place among the nations, the buying and selling of art works.

One hot contender in Italy is the city of Bologna, a sprawling industrial and transportation centre more renowned abroad in the past for its homonymic sausage and the uncomplimentary euphemism derived from it. Without a lagoon and nothing exceptional in the way of amenities other than easy access, good, modern hotels, the finest cuisine in the country and a great store of paintings ranging from Gothic gold-grounders and Raphael to the Carracci, Guido Reni, Guercino, Tiarini and the other Baroque artists who are the true and abiding glory of Bologna and whose masterworks are all gathered and well displayed in another of those Italian museums that are usually and inexcusably shut tight, Bologna has nonetheless entered the scramble for leadership in the art world ('Paris is dead . . .'), and with the banners of the New Morality bravely flying.

Capital of the Red Belt of Italy, where a Communist administration has been in power for some years and lets everyone ride free on the buses to and from work though the hospitals have had their telephones cut off for non-payment of bills, the city can draw on the virtually inexhaustible funds (for art, not medical services and schools) available from the recently created Regional Government. Unlike other art fairs whose financing, according to the organizers here, has to creep along on the limited resources of national governments or such humble, private funders as Swiss or German banks, Bologna's policy can be 'democratic' (a word in process of re-definition, 'the German Democratic Republic', for example). What it proposes therefore is an 'Arte Fiera', an art-market fair as part of its huge, annual, late-springtime, trade and industrial fair, with participation determined not by national boards as in the bad old days of the Venice Biennale when that exhibition was run by art-knowledgeable experts rather than local inepters with political axes to grind on the neck of art, but open at medium cost to private galleries and dealers from

everywhere, big and small, rich or modest, all on the same footing, and all of it offered to the discriminating judgement not of contemptible, *bourgeois* snobs but of the People (280,000 of them last year according to official statements, though it is not clear if this global figure applies to the 'Arte Fiera' alone or to the entire shebang going on at the same time under the same roof).

Since most transactions nowadays are dealer-to-dealer, the formula has something to recommend it, regardless of whether the near three hundred thousand visitors were connoisseurs or just out for a Sunday laugh. Numerically, in 1976, there was a quite respectable sampling of dealers, 131 from both large and small cities in Italy, 81 from abroad and some of them Big Names indeed with representation from Paris, London, Amsterdam, Athens, Copenhagen, a number of German, Swiss, and Spanish cities, both East and West Coast U.S.A., Mexico City, Poland, and our own Rudy Komon Art Gallery from Sydney showing paintings by Fred Williams.

The disadvantages of the system are obvious: well before one gets to the far, far-off end of the course (which footwise feels like twenty-five miles at the least) poking one's head into mini-gallery after mini-gallery showing everything from the village hack to the old masters of modern times (many of the former, too few of the latter), eyes glaze, perception flags, interest wavers, discrimination pegs out. Fully democratic in organization, anything goes. All too often it really does. One finds oneself wondering how they would feel about it now, those legendary, nineteenth-century founders of the first No-Jury shows. For some artists and their dealers, of course, the sheer size is a blessing: even conscientious critics can scarcely afford the time and brain-strain to separate sheep from goats in such a huge corral. Then, too, for all the welter of exhibits a number of types of art and a good many important artists were not represented at all. Exorbitant charges and unwarranted delays at customs combined with extravagant shipping costs to discourage foreign exhibitors from attempting to show in Italy where, in addition, unpredictable strikes can be counted on to hold up the arrival or installation of one's wares; indeed, a number of major galleries booked space that they were unable to use for just those reasons.

Still and all, the People's-Choice administrations of Bologna and the Region have shown a laudable grasp of the eternal verity which time cannot tarnish nor customs stall: make money, sell 'em whatever you've got whether they need it or not, business is business; in short, *pace* Marcuse and other such naïve old-timers, consumerism is what makes the world go round and brings fresh money into the city. If 1975 sales were disappointing as they were said to be, if this year the foreign galleries found their prices beyond the grasp of the Italian purchasers, next year there may be yet another government in Rome and things will go better.

A particular innovation of considerable interest was, to give it its Italian title, a 'Meeting Internazionale' on the problems of art reviews such as the one you are reading, specifically their cultural function and their effect on the market, their relations with artists and galleries, the dilemma of the increasing shortage of paper and difficulties in financing and distribution. A most worthwhile gathering of minds and one that proved, especially as concerns the latter two points, the international brotherhood of man: it's the syme the 'ole world over. Out of the meeting, it is hoped, may come some sort of international exchange of information and publications.

Within the general mulligatawny of exhibits a single, newer trend made itself felt, though sometimes a bit repulsively: photography and photomontage or assemblages and 'events' derived from or associated with them. Even the ancestors were trotted out – Hungarian and Berlin Dadaists like Lajos Kassák, Raoul Hausmann, Paul Joestens, Hannah Hoeh, John Heartfield, and Adolf Hoffmeister, and some rare drawings by the pre-Revolution Russian Bortnyik – and lucky the gallery or museum that takes the opportunity to acquire early examples of this movement which, long neglected in favour of the French products, is now, as we shall see, proving for better or worse its viability and long-range influence.

Australia's adopted favourite, Christo, showed some things in which he had combined gouache and drawing to depict his sempiternal tied-up objects, cut them out, then pasted them on photographed scenery. Coarsely executed as collage, really not particularly intriguing as packaging (none of that

thrill of anticipation one gets from those lovely wrapped gifts of a Christmas morn), there is no mystery but merely unamusing mystification, no re-creation through the moulding of a new plastic mass, nothing that can be called formal invention. Frankly, and really not begging the pardon of the man's many admirers in Ozland, his stuff is bland, vacuous, portentous and – it is time to admit it – plain dull.

More successful and with less bally-hooey is the Englishman Joe Tilson who, as basic material for his assemblages, uses images printed directly onto wood or wood-patterned paper or others that are already silk-screened, then combines them with wood and paper cut-outs inside boxes to make simple easily read Pop-Art picture-boxes.

Of the very many examples of straight photographic collage by artists from here, there, and elsewhere, those relying on direct pasting (rather than eventual re-photographing or other processing) can be said to be by and large less successful. The thickness of the paper and, often, differences in tonality tend to prevent the cut-out image from blending with the whole and therefore from deceiving the eye in the older Surrealist manner. This is an obviously bothersome problem, which some artists play down by using a high gloss in the photographic components or by re-photographing the final montage.

Sign of our TV times: photography itself was unusually prominent, both on its own and as a means to something else. Even the Marlborough Gallery presented nothing else, though with such consecrated names as Richard Avedon and Bill Brandt: elsewhere there were examples from Alfred Stieglitz (1864-1946) with his soft patinaed 'Old-Master' atmosphere, mirror distortions of twisted, elongated nudes by André Kertesz, the ethnological studies of Edward S. Curtis from around 1910, the slightly Surrealistic shopfronts, bars, parlours and the like recorded early in this century by Eugène Atget (1856-1927) the migrant workers photographed by Lewis W. Hine during the Hard Times of 1908 and 1936, down to their latter-day but much more self-conscious heir, the late Diane Arbus – and all of them getting prices that used to be asked for good paintings.

In fact, do not throw away that old family album but rush to your nearest art dealer. Nostalgia is the word and

nothing serves it better than old photographs, whether authentic ones hand-tinted by your maiden aunt eking out her pittance from piano lessons or ingenious imitations in which the carefully tinted colourlessness of the early prints is reproduced by some clever young thing today with supersensitive delicacy and great skill. Possibly the rarest of all was a portfolio of prints by Henry Beach Robertson (1830-1901) whose perfectly Pre-Raphaelite *Bringing home the may*, snapped in 1862, is every bit as valid as a painting from the same place and time.

If the market is really going to legitimize photography and set it up there right alongside painting in price and prestige, naturally there are going to be and, for all I as a non-expert know, already are problems of first-hand prints as against new-hand prints from old plates that could well be improvements aesthetically and technically but lacking in the cachet of authenticity. The very fact that the question can arise is an indication that photography has once and for all, or at least for the nonce, arrived on the art market and for a number of reasons, some of them even good: the scraped-barrel-bottom syndrome, the artificial and unwarranted price-rises for paintings and sculptures, the current nostalgia-jag on the part of young people who are just now noticing that they never had a past, some lingering, perfumed influence of the international kitsch-set, and, more seriously, our new camera-eye-oriented sensibility, our current preoccupation with techniques and technical lingos and jargons (talked to a printmaker lately? to a mixed-media man? to a hi-fi addict?) which itself may reflect the widespread ignorance of, and indifference to, our cultural heritage, and, finally, the general recrudescence of realism and even hyper-realism in painting and sculpture (though surprisingly little was in evidence in this market-fair) with all the embarrassments attendant on wielding brush or scalpel that can be avoided slickly with the camera.

So much for photography as an art in itself – if it is; but it was also much employed as an adjunct, as documentary record and/or collaborating element in some transitory act or action of the Living Art or Body Art or Conceptual Art boys. Those acts were prevailingly homoerotic (stacks of male nudes, female nudes rare as rain in Broken Hill), masturbatory,

and sadomasochistic, with mutilation, bloodbathing, offal-toying, and bestiality as condiments. When such exhibitions are exhibited by galleries in smaller, provincial North Italian towns as most of them were, although often with non-locals or even non-nationals having it on or having it off, it becomes all too clear that the coolly Puritanical and non-expressionistic culture of Italy has finally dropped its defences (and, visibly, underthings) before yet another Germanic invasion, one that surprisingly has its GHQ in schmaltzy-waltzy Old Vienna in fact.

A series of photographs, for instance, objectifies what we take to be the soul-state of one Günther Bus whose body in rags is finally seen reduced to a thing grovelling in filth. Not that the chap does not have some instinct for the higher matters: one photograph shows him praying starkers at a radiator, his naked body bisected by a hair-thin line from crown of shaven head to anus.

Rites are in, preferably rites of strongly bestial-magical-homoerotic-castrational character. Blokes like G. Hendricks, Urs Lüthi, and Hermann Nietsch have a kind of thing about snapping pix of birthday-suited coves mucking it up with goats, lambs or bulls, dead or alive (and for Heaven's sake, Mother, *don't* overlook the Symbolism!). Most elaborate was Hermann Nietsch's mass-rite, complete with chasuble and altar cloth and chalice laid out on the ground and conflated with a Mithraic bloodbath, which I reckon told us something about religion and a lot about him. The long and elaborate ceremony was presented in three forms: first as a series of coloured photographs, then as a re-enactment of the original rite shown in the photographs (first time 'e ever done it), finally as a black-and-white video record.

The rite was introduced and accompanied throughout by a group of expressionless players (directed by a fattish man in black) driving away on battery, clappers, cymbals, recorders, electric organ and other such utensils with a volume of hundreds of decibels and exasperating beat-bangs relieved from time to time by hymn-tune wheezes from the organ. At the back of the booth hung two white cloths of which one was finally whipped away to reveal a skinned lamb, meant, I think, not to symbolize the average Italian in these times of inflation but to look properly crucified. A fellow wearing a headband and

covered by a white sheet was carried in on a stretcher and propped up against the wall beside the lamb. The sheet removed, the young man now garmented only in his headband was given blood to drink (some sticky red liquid at any rate, rather like what one gets served as *aperitivo* at Italian parties) which slopped down over his bare chest, belly, public privates, thighs and legs to stain the Rinsowashwhiteness of the stretcher cover, said brew combining with the heady music to make him retch in orgasm – and so on until the ritual had duplicated the entire sequence of photographs. How primitive and innocent, such mere jolly romps compared with these rituals, those Happenings of an earlier day!

All told however (or perhaps some small something was left untold) this particular exhibition did add up to one of the few positive pieces of art, if that is what it was, in all the fair, the solemnity and conviction of its performance having noticeable impact even on an audience of sophisticated critics, dealers, and artists who in Italy at least appear to lean to *machismo* of a sort.

Less noble porn came also on video cassettes, mostly designedly childish whimsies in which annoyingly coyish repetitions played quite a part, the image often being less important than the sound which likewise was built up in repetitious word-patterns.

In other exhibits, Eroticism-With-A-Message became plain porn in the round with legs and arms in white marble (for real? plastic?) joined with bellies of fur, or else messily executed and horrendously sentimental, huge, bronze androgynes with everything up, or then again and on an even lower level (morally and aesthetically, of course, not anatomically) garishly coloured, carved wooden figures (shown by the Treadwell Gallery, London) pretty much the equivalent of the smutty picture-postcards beloved of English seaside trippers or, if you prefer, the pornographer's substitute for coloured-plaster, suburban garden pixies: Snow White and the Seven Sex Maniacs, as it were.

Planned childishness cropped up also in writing-paintings ranging from automatic scribbles to written-out texts or sometimes with words reduced to pattern-repeats resembling written pages made up of variations on set strokes and curves of different lengths and combinations, didactic exercises in lines touching

and not touching.

Otherwise in painting, sculpture and the graphic media, at least in that worthy of note, there seemed to be a general tendency to return to basic lines and patterns, to elementary shapes devoid of associations, to essences perhaps, perhaps to superficialities, but in all cases a reaction against, and rejection of, excess and even expression. Cool. Antiseptic. No longer all the way back to the womb but only to Mama's hospital room. If one can generalize, colour tends to be muted and limited in range and tone, notation reduced to a few basic signs, forms alluded to rather than stated, textures kept meagre, surface-touch made super-sensitive and over-delicate, the projection of ideas never permitted to be hot and immediate but always held at arm's length, the ideas themselves arrived at in a seemingly highly selective process and then pushed to the limits of their potentialities, and all of it executed with thorough professionalism. Adventurousness is out, so too the impertinence of Pop; few works show evidence of much involvement on the artist's part or even of much intellectual participation. One comes away with the thought that, to go by what one sees of the younger artists still working in the traditional media, we are heading toward a world as uniform as blue jeans, in which case we may be glad for an occasional gander at the rites and antics of some nasty bloodsmeared guru-gorilla, if not in the not-too-attractive flesh, at least courtesy of Kodak. Perhaps even this new Age of Indiscrimination will leave us the freedom to choose: Bauhaus or Frankenstein? Cool or King Kong? Monotony or Manson?



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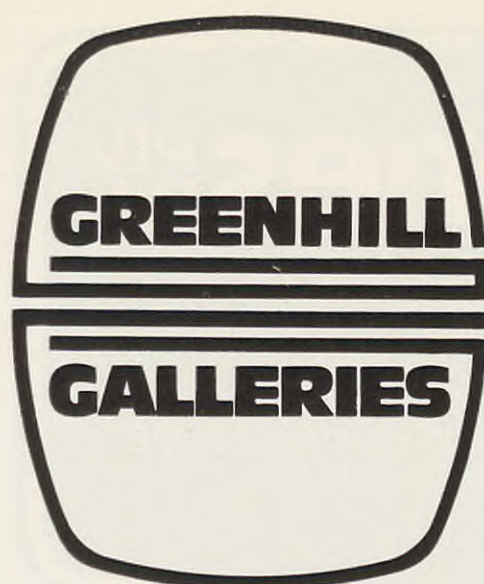
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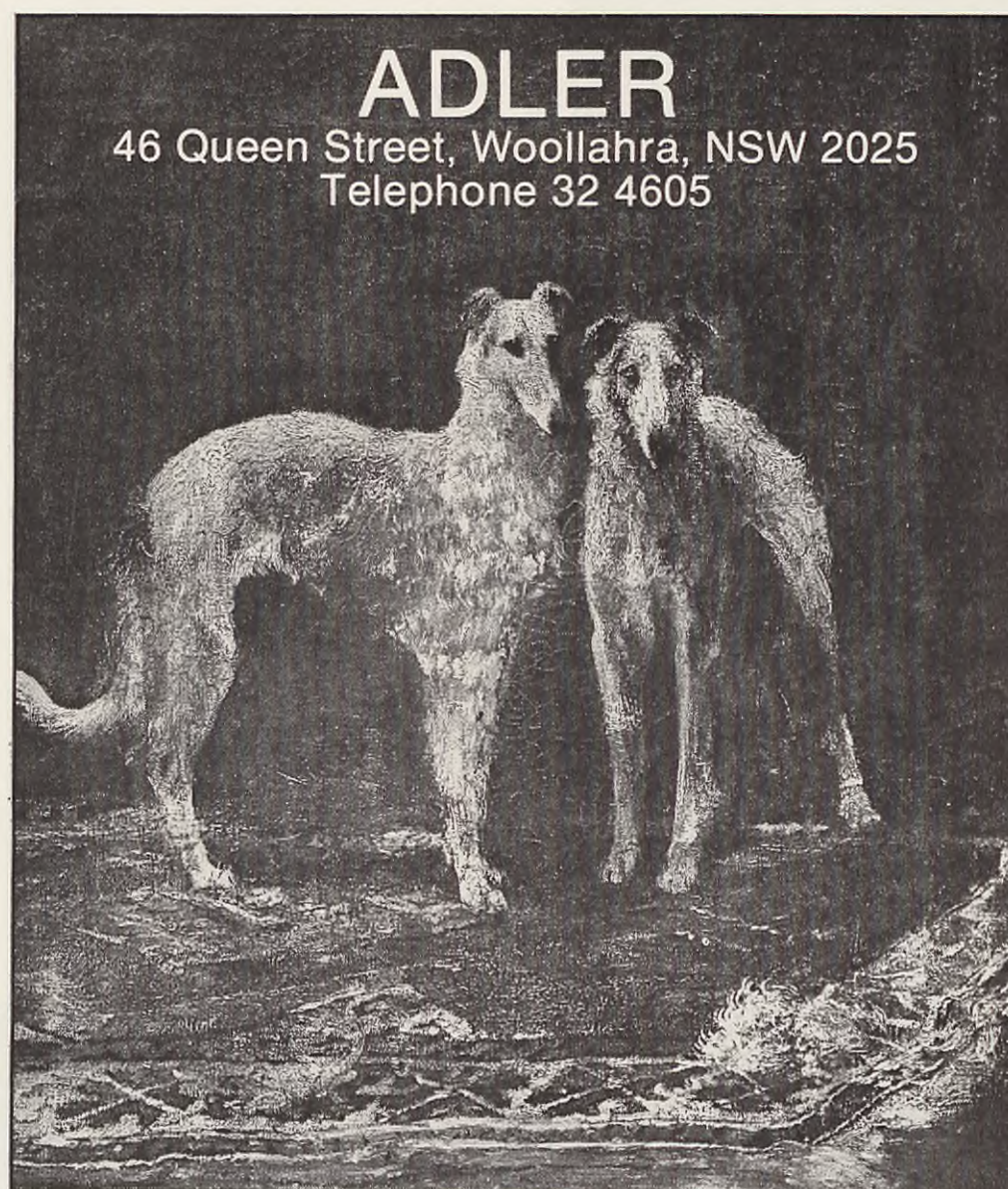


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