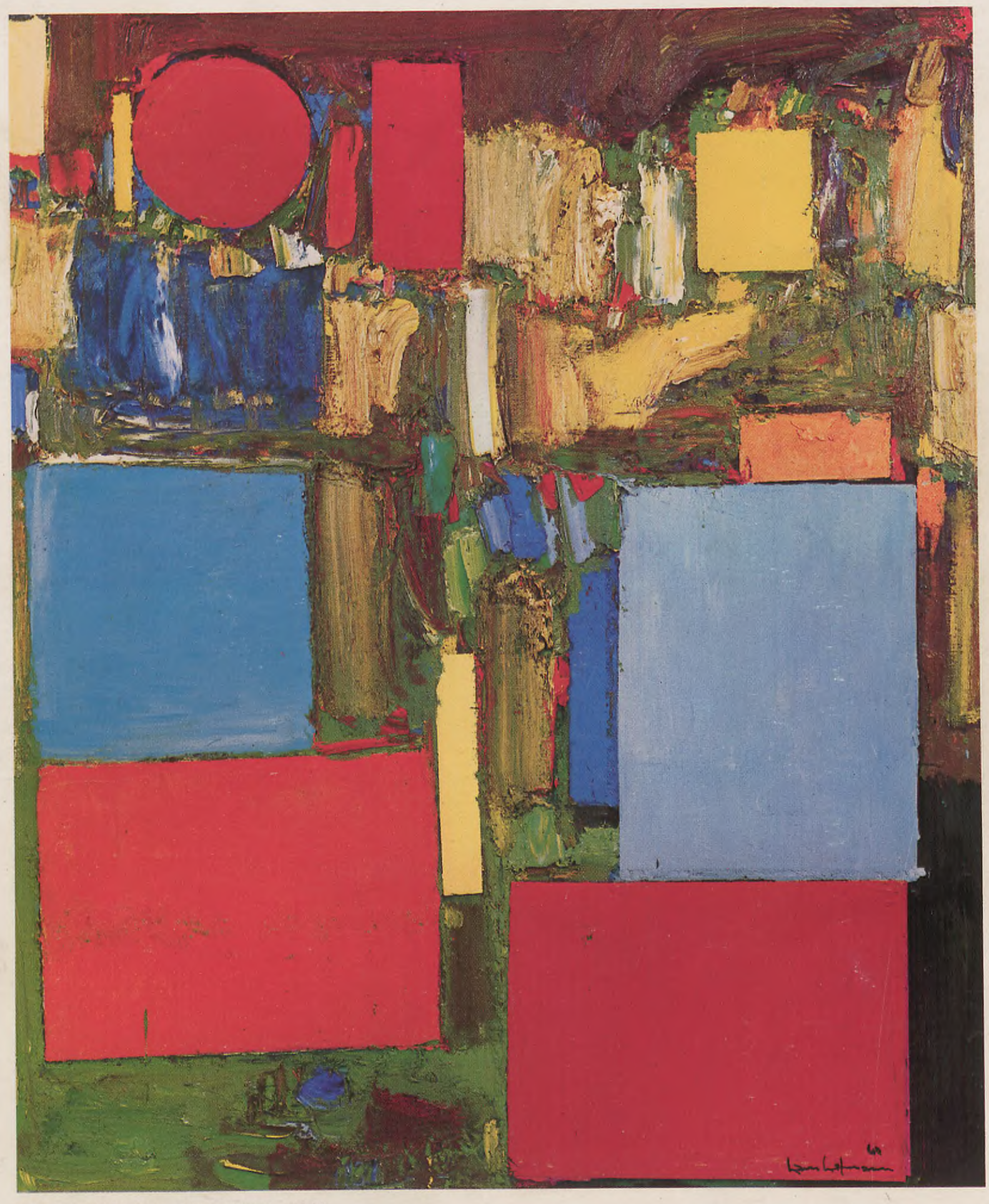
Art Quarterly
Published by
The Fine Arts Press
Volume 14 Numbers 3 and 4
Summer - Autumn
January and April 1977
Price 10 Dollars*

Australian National Gallery

Special Number

ART AND AUSTRALIA



HANS HOFFMAN PRE-DAWN 1960
Oil on canvas 182 cm x 152 cm
Photograph by John Delacour

Registered for posting as a periodical – Category B

Exhibitions during 1977

Young Painters 1977—Fourth annual exhibition of artists under 26 years
Eric Thake Retrospective exhibition 1925 – 1976
Ken Ford Ceramic sculpture – first exhibition
Akira Kurosaki Contemporary Japanese woodblock printmaker
Carl McConnell Potter
Christian Clare Robertson First Sydney exhibition
Grace Cossington Smith A panel of smaller works
George Gittoes Experimental artist-photographer
Enid Cambridge (1903 – 1976) A memorial survey exhibition
Victor Rubin Second one-man exhibition
Jean Appleton Paintings
Rod Withers Paintings
Lloyd Rees Central Australian and other paintings
Dorothy Thornhill Retrospective exhibition
Jeffrey Makin Paintings
Earle Backen Prints
Rachen Vechaya First exhibition
Ross Jackson Paintings and drawings
Robert Eadie Paintings
Danila Vassilieff Paintings
Brian Dunlop Paintings and drawings
Shunichi Inoue Japanese potter
Japanese woodblock prints of the 18th and 19th centuries
Barbara Hanrahan Prints

and in Canberra

Printmaking Now A collection of contemporary prints
Melanesian Art A collection of artefacts from Papua-New Guinea
Ninette Dutton Enamels and **Lidia Groblicka** Paintings and woodcuts
Michael Shannon Drawings
Louis Kahan Etchings and **Ena Joyce** Gouaches
Rodney Milgate Paintings
John Aland Drawings 1972 – 1977
Salvatore Zofrea Paintings
Michael Winters Constructions, watercolours, drawings
Gabriël Sterk Bronzes

THE MACQUARIE GALLERIES

40 King Street, Sydney
and the Macquarie Galleries, 35 Murray Crescent, Manuka, ACT.

THIRTY VICTORIA STREET

ARTHUR STREETON
'The Fireman's Funeral, George Street, Sydney', c. 1894
Oil on canvas on board 44.5 x 36.6 cm

30 Victoria Street, Potts Point 2011 Telephone 357 3755

By appointment only

THIRTY VICTORIA STREET

Purchased by the Australian National Gallery, Canberra

MARSHALL CLAXTON
Portrait of Thomas Hawkins Smith Sydney 1853
Oil on canvas 126.0 x 102.0 cm (49½ x 40 in)
Signed and dated l.l. M. Claxton. 1853

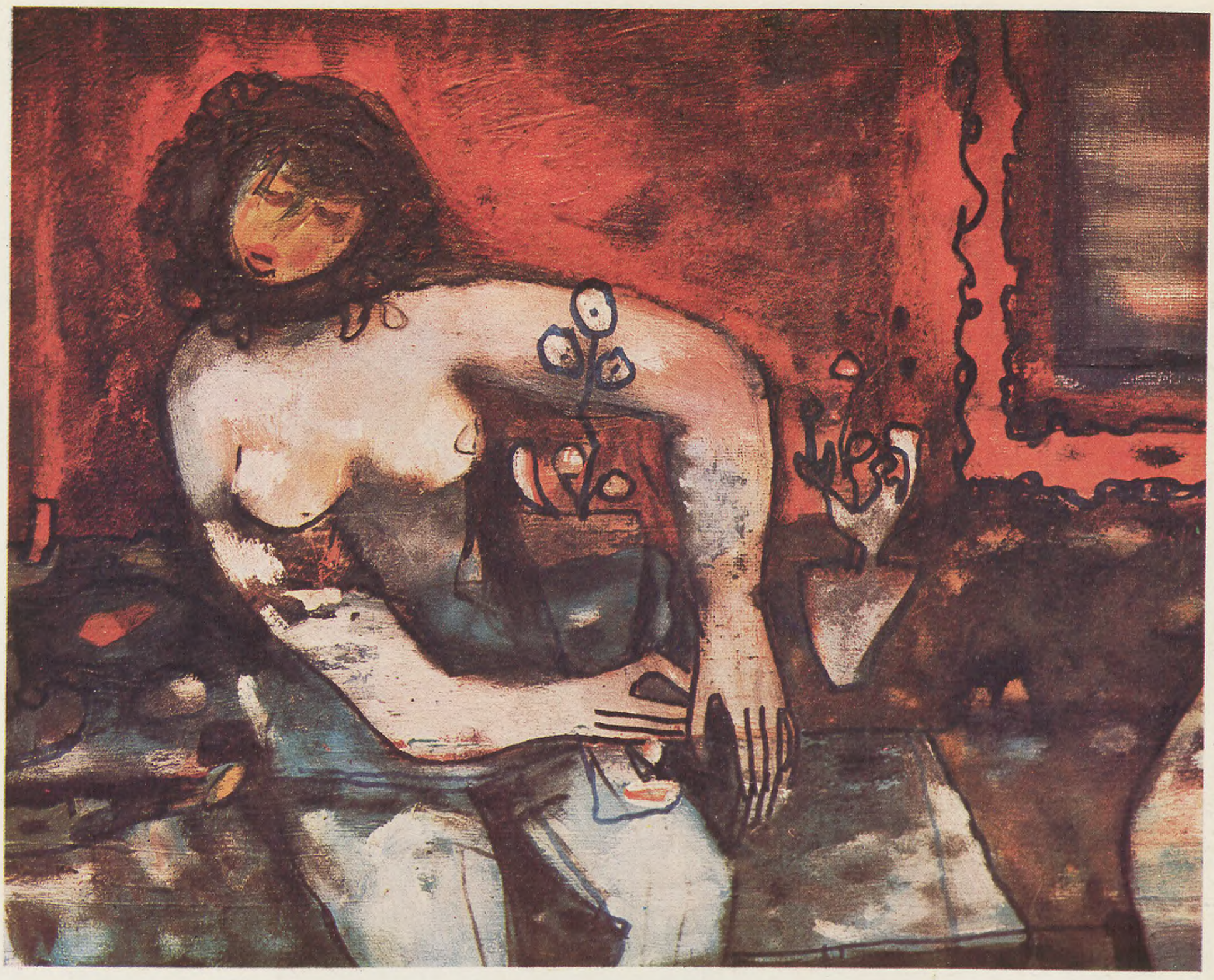
CHARLES CONDER
Landscape with Two Small Figures. c. 1886
Oil on wooden panel
23.5 x 15.4 cm (9¼ x 6 1/16 in)

MORTIMER MENPES
A Cairo Bazaar
Oil on board 23.5 x 17.2 cm (9¼ x 6¾ in)
Inscribed l.r. with monogram

MARGARET PRESTON
Golden Banksia
Oil on canvas 53.4 x 45.5 cm (21 x 18 in)
Signed and dated l.r. Margaret Preston '29

30 Victoria Street, Potts Point 2011 Telephone 357 3755

By appointment only



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Top Left: BENOIT *Oils* SWAN VALLEY

Lower Left: MABBUTT *Watercolour* LAKELAND

Right: LEDWIJ *Oils* PEMBERTON WAY

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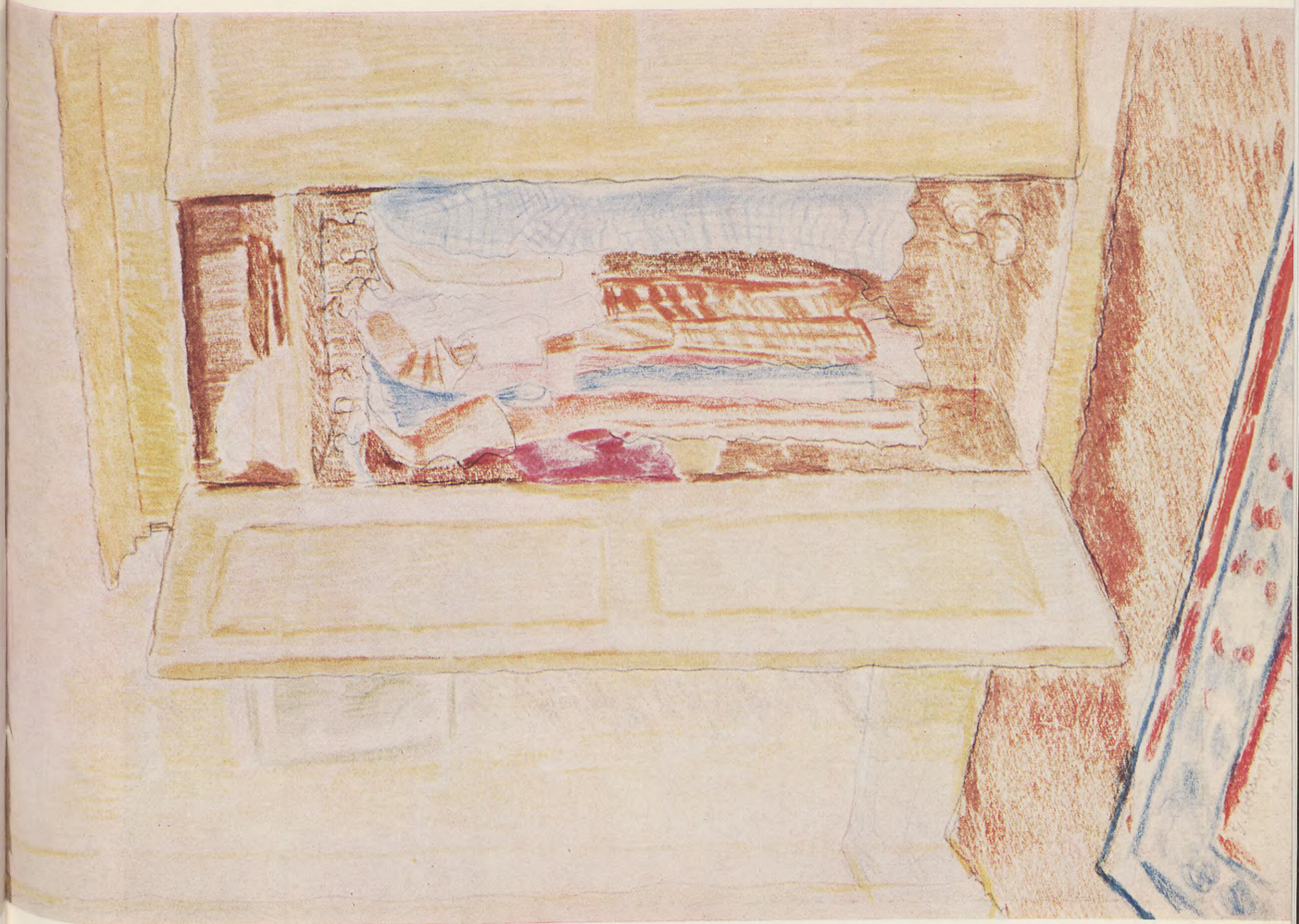
Two pages from Grace Cossington Smith's Sketch book No. 20.
The Macquarie Galleries announce with pleasure that the entire collection of fifty-two Cossington Smith Sketch books has been acquired by The Australian National Gallery, Canberra.



Leonard Joel
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Oil 112 cm x 168 cm — The Northumbria, Kyles of Bute — Captain J. Haughton Forrest

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sunday 2.00 to 6.00 monday 11.00 to 6.00
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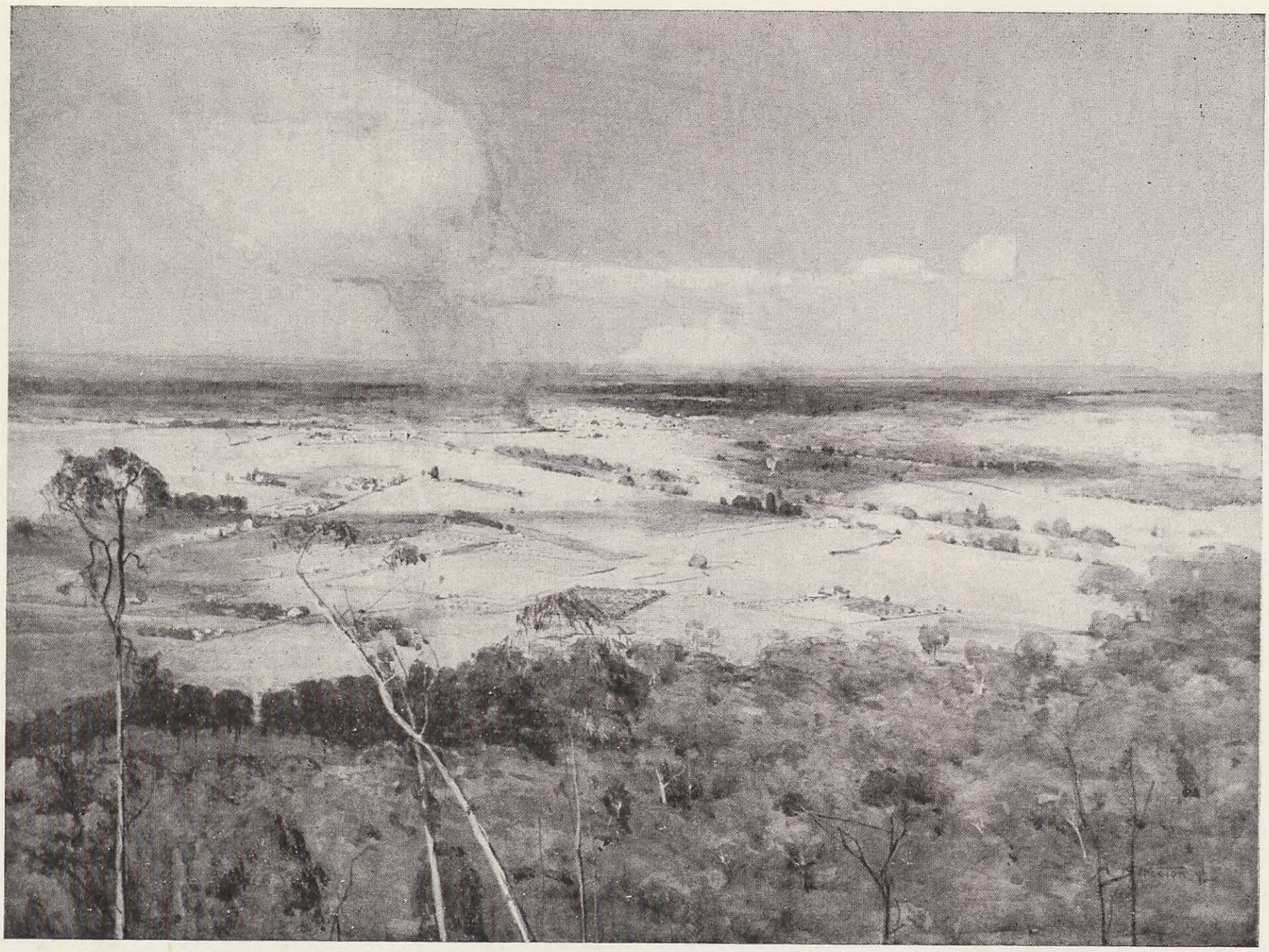

SIR ARTHUR STREETON: A MILLION ACRE GARDEN, LAPSTONE – signed and dated '92 – watercolour – 54.5 x 72.5 cm – sold in March 1977 for $7,000 to the Australian National Gallery

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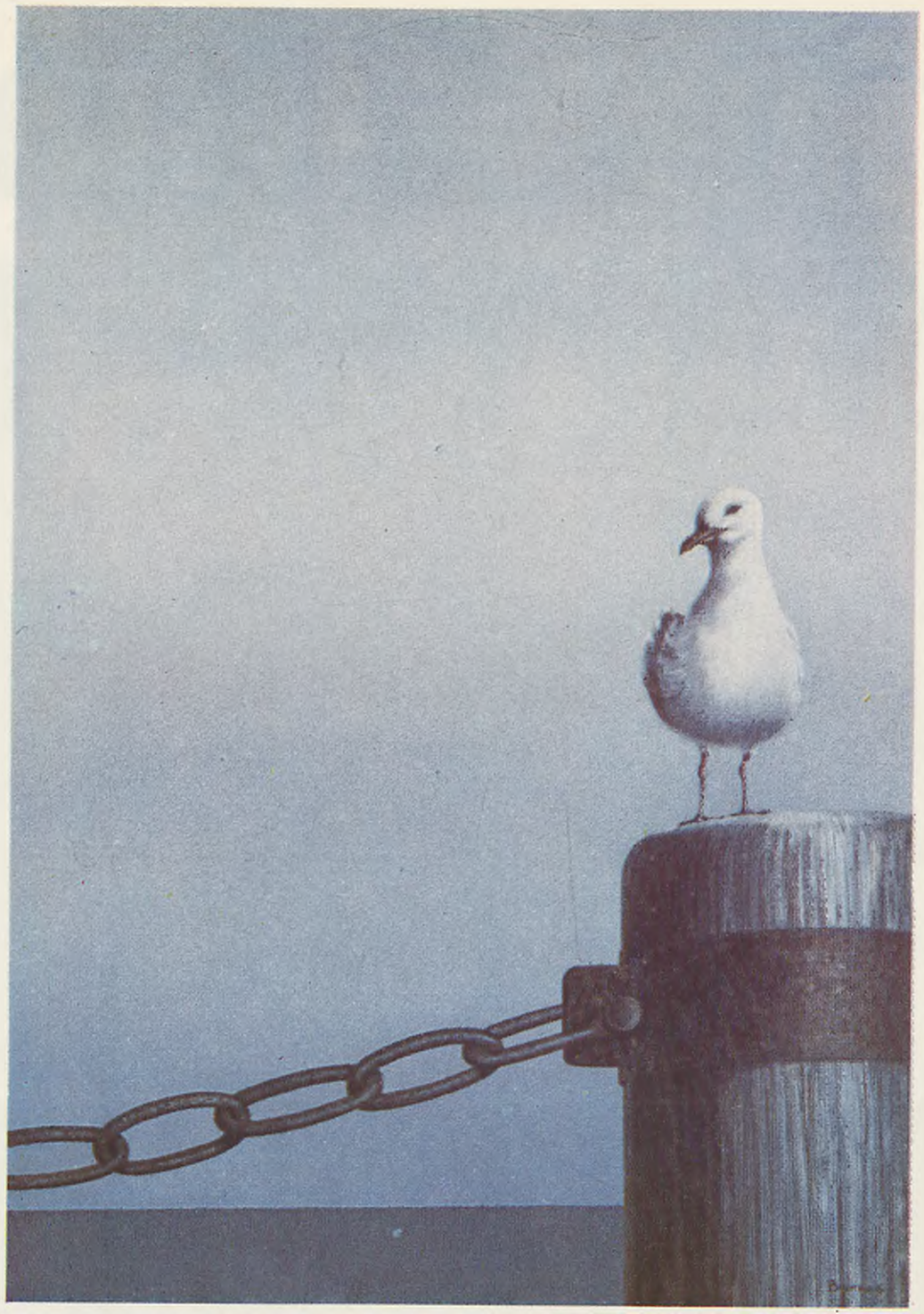
M. Preston . T. Proctor . A. Rehfisch . H. Rix Nicholas . C. Stokes
J. Traill . C. Waller and many others

Still Life with Grapes c. 1935 – Dorrit Black.



"GULL" 85 x 60 cm Acrylic

JUDY BARNES

EXHIBITION 21st MAY 1977

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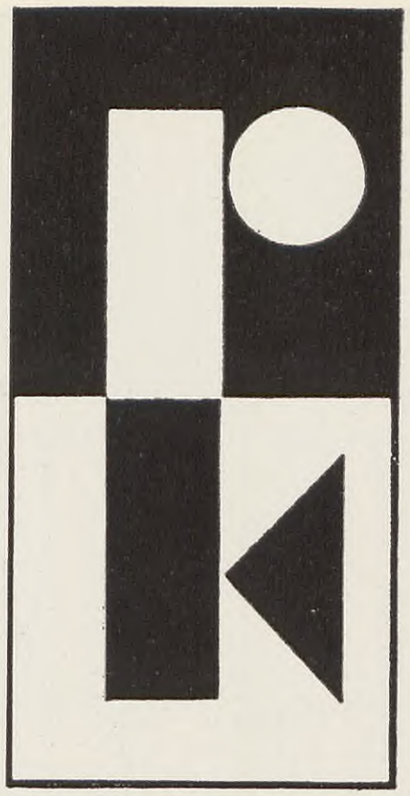

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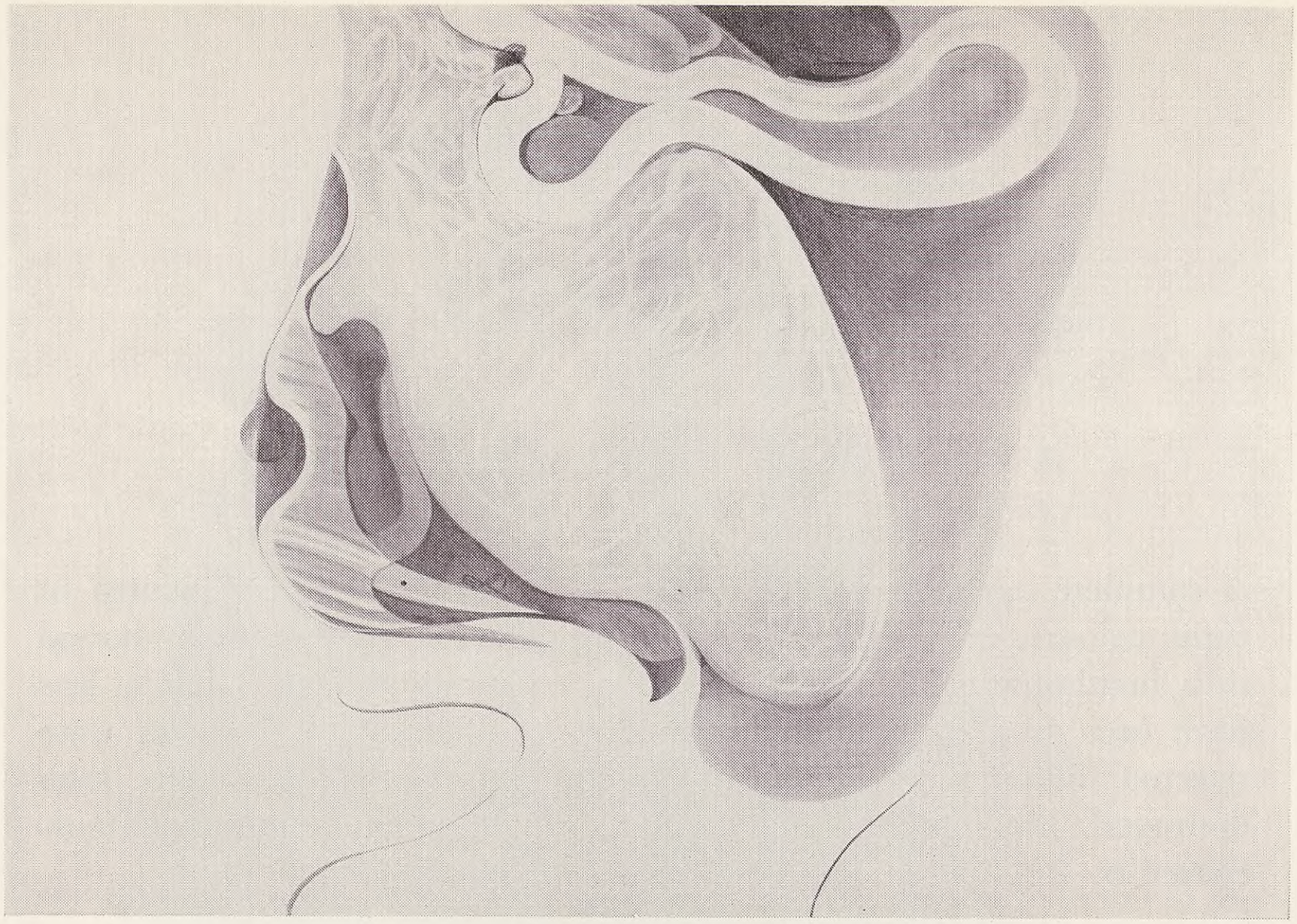

Irene Amos Drawing

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ISO RAE studied at the Melbourne National Gallery School c. 1886 contemporary with E. Phillips Fox and Tudor St. George Tucker. One of the founders of the life class at the Victorian Artists' Society. She was a regular exhibitor at the Old Salon, Paris and worked at Etaples during the First World War.

ISO RAE Oil on panel, signed and dated '92 34 cm x 24 cm Woman in a Garden

CALENDAR 1977

March 13 Mixed Exhibition
Jewellery by Tony White

April 16 James Willebrant

May 7 Vivienne Pengilly

June 4 Louis James

July 3 Primitive Artifacts

July 30 Margaret Patrick

August 20 Print Exhibition

September 10 Neil Taylor

October 8 Virginia Jay

November 5 Arthur Boyd

December 3 Terence O'Donnell

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Paradisaea raggiana, (not shown Paradisaea minor)

The Copperfield Gallery presents two superb limited edition lithographs: "Birds of Paradise" by Blake Twigden.

Blake Twigden has established an enviable reputation not only as an artist, but also as an ornithologist. So much so, that his finely detailed representations have been commissioned by Governments and Museums.

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Printing and plate-making has been supervised by the artist himself who in signing and numbering each print, guarantees that the printing plates have been destroyed.

Recommended framed price $160 each.

AVAILABLE FROM COPPERFIELD & THE FOLLOWING SELECTED GALLERIES:

Queensland:
Philip Bacon Galleries, 2 Arthur Street, New Farm, Brisbane. Tel 58 3993.

Eight Bells Gallery, 3026 Gold Coast Highway, Surfers Paradise. Tel 31 5548.

N.S.W.:
Prouds Art Gallery, Cnr. King & Pitt Streets, Sydney. Tel 25 4021.

A.C.T.:
Susan Gillespie Galleries, 26 Bougainville Street, Manuka. Tel 95 8920.

Victoria:
Greythorn Galleries, 2B Tannock Street, N. Balwyn. Tel 857 9920.

Manyung Gallery, 1408 Nepean Highway, Mount Eliza. Tel 787 2953.

South Australia:
Newton Gallery, 278 Unley Road, Adelaide. Tel 71 4523.

West Australia:
Not appointed. Enquiries welcomed.

THE COPPERFIELD GALLERY, 609 MILITARY ROAD, MOSMAN, SYDNEY N.S.W. 2088. TELEPHONE 969 2655

detail 'teenager' transparent acrylic collage

from the

VITA ENDELMANIS

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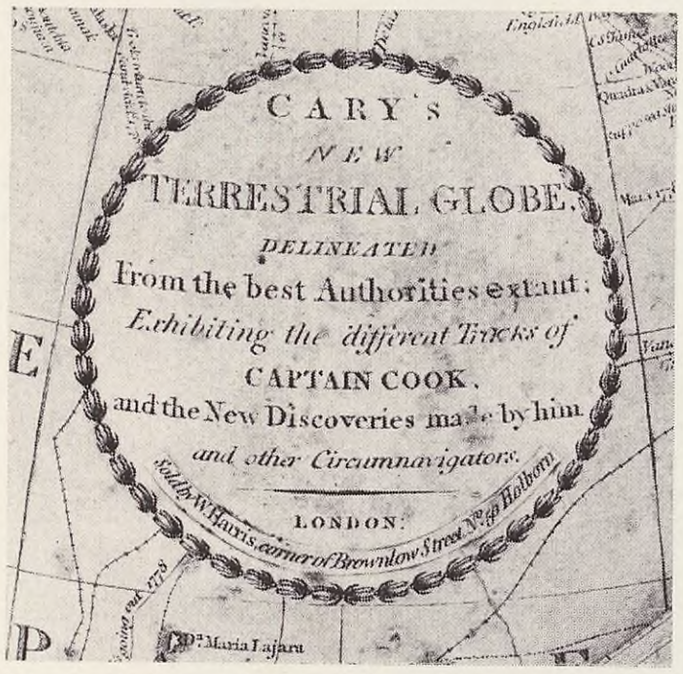

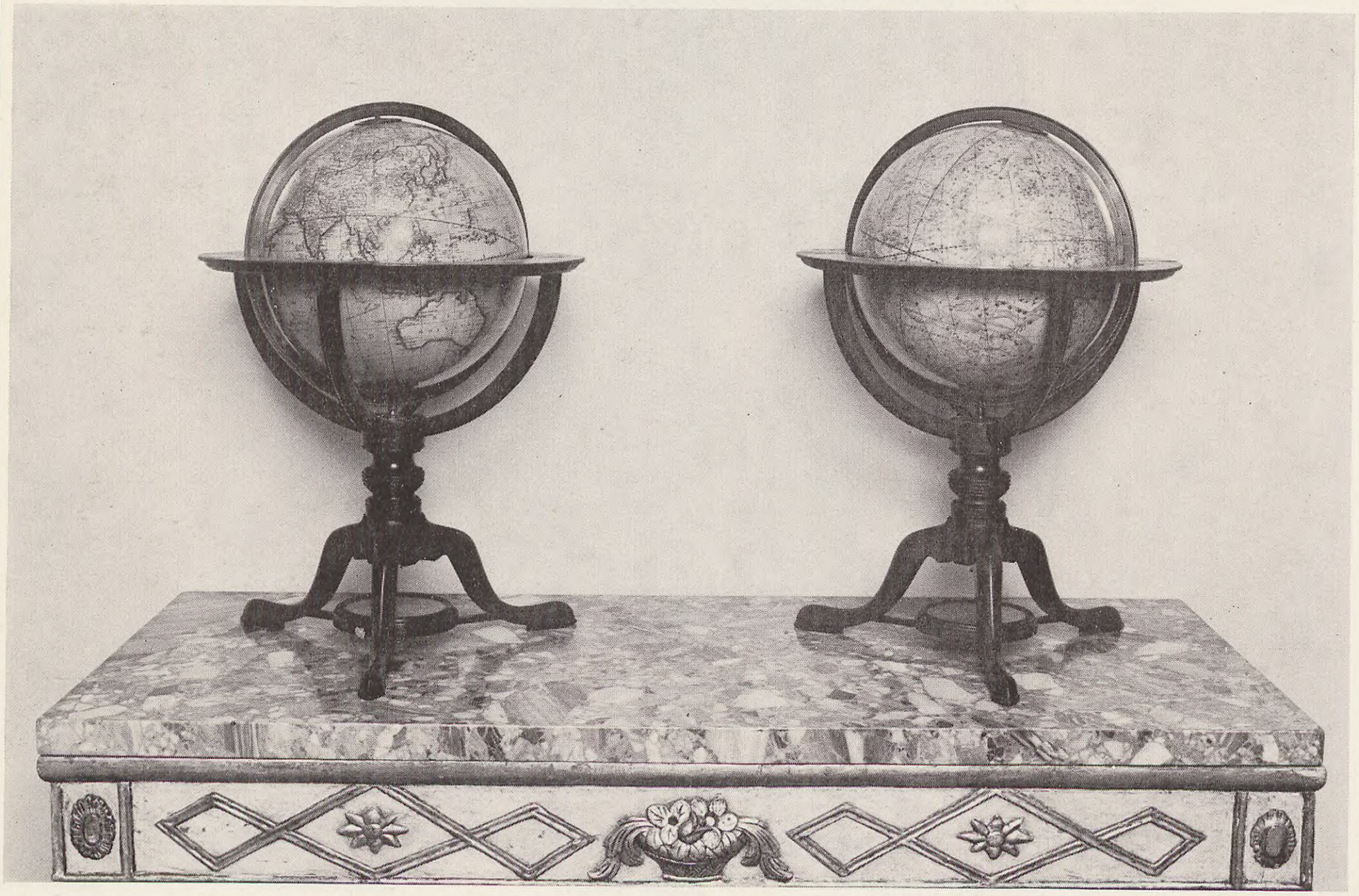

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The Copperfield Gallery proudly announces a strictly limited edition of Geoffrey Hooper's study "Mystic Harbinger."

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225 copies have been produced and these are numbered and signed by the Artist, who confirms that the printing plates have been destroyed. (10 artist's proofs will be retained and are not offered for sale.) Available framed or unframed (recommended price $140 unframed) from The Copperfield and selected Galleries (see page 221).

THE COPPERFIELD GALLERY, 609 MILITARY ROAD, MOSMAN, SYDNEY N.S.W. 2088. TELEPHONE 969 2655

portrait of Jean
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Greenhill Galleries'

1977 calendar includes exhibitions by...
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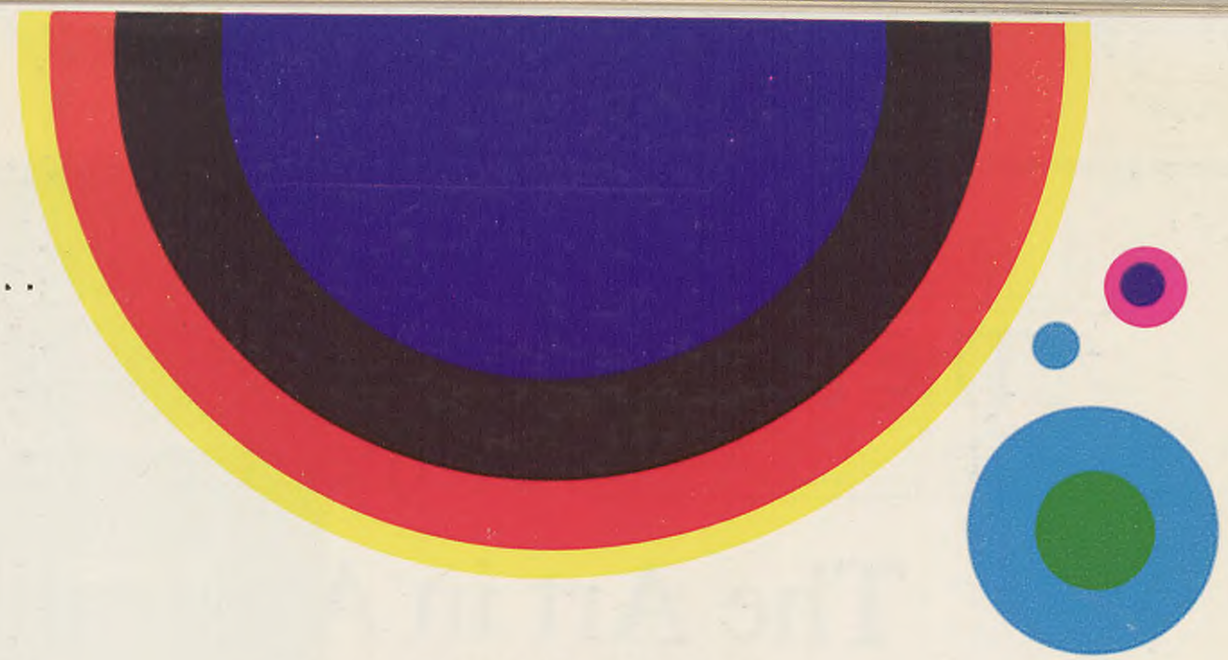
Clem Millward
John Olsen
'Spectrum' Western Australia
Don Laycock
Jeremy Gordon
'Spectrum' Victoria



Greenhill Galleries
140 Barton Terrace
North Adelaide
South Australia 5006
Phone 267 2887

J. Copeland : Design

POWELL STREET GALLERY EXHIBITION CALENDAR FOR 1977

7 FEB. — 18 FEB. RONALD MILLAR

28 FEB. — 18 MAR. ZIKA, ANDERSON

21 MAR. — 7 APR. GRANT MUDFORD

13 APR. — 6 MAY ARNOLD SHORE

9 MAY — 30 MAY RON ROBERTSON-SWANN

30 MAY — 21 JUN. JOHN WALKER

21 JUN. — 11 JUL. ELIZABETH GOWER

11 JUL. — 1 AUG. JENNY WATSON

1 AUG. — 22 AUG. MARTIN SHARPE

22 AUG. — 12 SEP. LEAH MACKINNON

12 SEP. — 3 OCT. HECTOR GILLILAND

3 OCT. — 24 OCT. DAVID WILSON

24 OCT. — 14 NOV. PETER CLARKE

14 NOV. — 5 DEC. ALUN LEACH-JONES

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ART AND AUSTRALIA

VOLUME 14

3&4

Art Quarterly
Published by
Sam Ure Smith at
The Fine Arts Press Pty Limited
Volume 14 Numbers 3 & 4

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. Cables and Telegrams: Imprint, Sydney. 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.

Registered for posting as a periodical – Category B.

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

Contents

Contributors to this issue:

Anthony George, Project Officer, Australian National Gallery since June 1976, was Project Co-ordinator, Architectural Division, National Capital Development Commission, 1973-76.

Robert Hughes, an Australian, is a senior editor and art critic for *Time* magazine, and has written for many leading newspapers and magazines in England, the U.S.A. and Australia. His published books include *Donald Friend* (1965), *The Art of Australia* (1966), and *Heaven and Hell in Western Art* (1968). He has appeared regularly on radio and television as a commentator on the arts.

James Mollison, Director, Australian National Gallery, has lectured widely in Australia and overseas. His publications include *Renaissance Art in the National Gallery of Victoria* (1968 and reprints), and *Fred Williams – Catalogue Raisonné of Prints* (1968).

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.

Patrick McCaughey is Professor of Visual Arts at Monash University, Victoria and is a member of the Interim Council of the Australian National Gallery.

Andrei B. Nakov is an art historian living in Paris and presently lecturing at the University de Paris. Since 1966 he has published articles and books mostly on Russian abstract art, including *Malevich Ecrits,* 2 *Stenbergs* 2, and *Alexandra Exeter* and has written numerous catalogues including that for the exhibition 'Kasimir Malevich' at the Tate Gallery, London in 1976. He is a member of the organizing committee of the forthcoming exhibition sponsored by the Council of Europe, 'Von Konstruktivimus bis Konkrete Kunst', at the National Gallery, Berlin in 1977.

Lucy R. Lippard is an art critic living in New York. Her books include *Changing: Essays in Art Criticism, Pop Art* and edited writings on Surrealism and Dada. Her new book on Ad Reinhardt will be published this year.

Thomas B. Hess wrote the first book on Abstract-Expressionism (1951) and the first monographs on Willem de Kooning (1959) and Barnett Newman (1969). He is art critic for *New York* magazine, and from 1946 until 1972 he wrote for and edited *Art News* magazine. His most recent publication is on the photographer Aaron Siskind (1976).

Bryan Robertson, O.B.E., is the author of *Jackson Pollock,* editor of the first Sidney Nolan monograph, and co-author, with John Russell, of *Private View,* a study of British art (Snowdon's photographs). He was Director of the Whitechapel Gallery, London, 1952-69 and Director of the State University of New York Museum at Purchase, 1970-75. He is currently Arts Editor of the *Spectator,* London.

Elwyn Lynn, artist and critic, is Curator of the Power Gallery of Contemporary Art, University of Sydney; he is Associate Editor of *Quadrant* and Australian Advisory Editor for *Art International.*

Ursula Hoff, O.B.E., Ph.D. (Hamburg), is London adviser to the Felton Trust of the National Gallery of Victoria. She is author of a number of books including two on Charles Conder and several on the collections of the National Gallery of Victoria of which she was Assistant Director and a Trustee.

Douglas Newton has arranged a number of collections of primitive art in the U.S.A. and published extensively in this area, particularly on New Guinean art. He is at present Chairman of the Department of Primitive Art at the Metropolitan Musuem of Art, New York.

Piriya Krairiksh, Curator, Arts of Asia, Australian National Gallery was Visiting Lecturer, Faculty of Archaeology, Silpakorn University, Bangkok, 1974. He has contributed to a number of journals on aspects of Thai sculpture and shortly his book *The Chula Pathon Cedi: Architecture and Sculpture of Dvaravati* will be published under the auspices of the Siam Society.

James Gleeson, painter, lecturer and art critic, was the author of *William Dobell, Masterpieces of Australian Painting, Australian Colonial Painting, Australian Impressionism,* and *Australian Modern Art.* He is a Member of the Council and is a Visiting Curator, Australian Art, of the Australian National Gallery.

Acknowledgements:

The Editor acknowledges with gratitude the assistance given by the Council of the Australian National Gallery and, in particular, the help of Mr Murray Bail, a member of it; and that also given by the Director and staff.

Sponsors to this issue:

The number of colour plates appearing in this double issue is proportionately far greater than carried in a normal single issue. The publisher wishes to thank those advertisers in this issue who have greatly increased their normal space to assist the issue.

In addition grateful acknowledgement is made to the companies listed below, each of whom has generously contributed the sum of $150 to further assist the cost of additional colour plates:

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Conzinc Rio Tinto of Australia

Erratum

Page 336

Paul Haefliger's name is misspelt as 'Heaflinger'. This correction is made with apologies to the artist.

Art Directory

Amendments to previously published information are denoted by italics. Sizes of works are in centimetres.

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
Continually changing display including Peter Abraham, Bette Hays, Colin Angus, Louis Kahan, John Pointon, Norman Lindsay, Peter Moller
Monday to Friday: 10 a.m. – 4 p.m.
Saturday: 9.30 a.m. – noon

BARRY'S ART GALLERY, 34 Orchid Avenue, Surfers Paradise 4217 Tel. (075) 31 5252
Continually changing display of works by Australia's prominent artists including Ray Crooke, Sali Herman, Charles Blackman, Arthur Boyd, David Boyd, John Coburn, Donald Friend, John Perceval
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
1 – 7 April: Neville J. Tyrie
8 – 11 April: Annual Easter Clearance
12 – 30 April: Bette Hays
1 – 31 May: Thai Artists: Anand Panin, Yawamalya Tareenak, Sawat
1 – 30 June: Continuous mixed showing of current and investment paintings by Australian and Thai artists
Tuesday to Sunday: 11 a.m. – 5 p.m.

DESIGN ARTS CENTRE, 37 Leichhardt Street, Spring Hill 4000 Tel. 221 2360
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
1 – 29 April: Judith Hutton; Mayumi Oda; Bob Heidrich – photography

30 April – 22 May: Australian Etchings
23 May – 20 June: Ludmilla
20 June – 11 July: Mixed Exhibition – Brisbane houses and other architecture
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) 32 9390, 32 3142
Monday to Friday: 10 a.m. – 4 p.m.
Saturday: 9 a.m. – noon

McINNES GALLERIES, Rowes Arcade, Adelaide Street, Brisbane 4000 Tel. 31 2262
1 – 15 April: James Holmyard
29 April – 13 May: Sally McClymont
3 – 17 June: Bill Baker
1 – 15 July: Brian Malt
22 – 31 July: Ed Devenport
Monday to Friday: 9 a.m. – 4.30 p.m.
Saturday: 9 a.m. – 11.30 a.m.

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

QUEENSLAND ART GALLERY, 5th Floor, M.I.M. Building, 160 Ann Street, Brisbane 4000 Tel. 229 2138
18 April – 6 May: 10 British Jewellers in Germany and Australia
25 June – 24 July: Print Council Exhibition
12 July – 7 August: Lee Friedlander – photography
Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

STUDIO ZERO, 2 Venice Street, Mermaid Beach, Gold Coast 4218 Tel. 31 6109
Continuous mixed exhibitions by Australian artists – original paintings, serigraphs and sculpture
Tuesday to Sunday: 11 a.m. – 5.30 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
April: Tom Gleghorn
May: Japanese Exhibition for Queensland Arts Festival: Graham Cox
June: Mollie Flaxman
July: Gary Baker; Peter Blayney
Monday to Friday: 11 a.m. – 6 p.m.
Saturday: 11 a.m. – 4 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
April: Yirawalla – bark paintings
May: Oenpeli – bark paintings
June: Guwinau – bark paintings
July: Liverpool River – bark paintings
Tuesday to Saturday: 11 a.m. – 6 p.m.

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

ARMIDALE CITY ART GALLERY, Rusden Street, Armidale 2350 Tel. (067) 72 2264
23 May – 19 June: Swiss Posters; Charles McFarlane – photography
23 July – 14 August: Fay Porter; Charles Mackay – *ceramic sculpture*
Beverly Davis – weaving
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
12 – 29 April: George Lawrence
10 – 27 May: Desiderius Orban
14 – 30 June: Mixed Exhibition
12 – 29 July: Vic O'Connor
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
12 February – 20 March: Project 17 Sol de Witt
18 February – 26 June: Chinese Porcelain
24 March – 8 May: The Chinese Exhibition
9 May – 6 June: Jean Arp – sculpture
14 May – 19 June: Project 18 Napier Waller
18 May – 10 July: The Heritage of American Art
13 June – 10 July: Drawings from the Albertina
25 June – 24 July: Project 19 Experimental Art Foundation, Adelaide
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
19 April – 7 May: Ian Dodd
10 May – 4 June: Lee Friedlander
7 June – 2 July: Willy Young; Clermont Historical Exhibition
5 – 30 July: Andre Kertesz (courtesy National Gallery of Victoria)
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 Lymburner, Roland Wakelin, Lloyd Rees, Les Burcher, Hana Juskovic, Susan Sheridan
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
April: Jeremy Gordon
May: Norman Lindsay
June: For the Collector
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.
By appointment

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

CHAMELEON GALLERY, 768 Military Road, Mosman 2088 Tel. 960 2827

COOKS HILL GALLERY, 67 Bull Street, Cooks Hill 2300 Tel. (049) 2 4880
Monday, Friday, Saturday: 11 a.m. – 6 p.m.
Sunday: 2 p.m. – 6 p.m.

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

DAVID JONES' ART GALLERY, Elizabeth Street Store, Sydney 2000 Tel. 2 0664 Ext 2109
28 March – 30 April: Chinese Exhibition
9 – 28 May: Roman Marbles
6 – 25 June: Gerard D'A. Henderson
4 – 23 July: Peter Travis – pottery
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
23 April – 14 May: Richard Dunn
21 May – 11 June: Michael Snape, sculptor
18 June – 9 July: Michael Johnson
Tuesday to Saturday: 11 a.m. – 6 p.m.

GALLERY LEWERS, 86 River Road, Emu Plains 2750 Tel. (047) 21 2225

Selected collection includes works by Dadswell, Balson, Hinder, Lewers, Larsen, Epstein, Orban, Plate, Milgate, Tuckson, King, Lymburner
By appointment

HOGARTH GALLERIES, 7 Walker Lane (opposite 6a Liverpool Street), Paddington 2021 Tel. 31 6839
April: Ian Grant; Bill Mori – photography
May: Mandy Martin; Bill Mansil – photography
June: Miriam Stannage; Ross Davis
July: Kate Briscoe
Tuesday to Saturday: 11 a.m. – 6 p.m.

HOLDSWORTH GALLERIES, 86 Holdsworth Street, Woollahra 2025 Tel. 32 1364, 328 7989
19 April – 7 May: Michael Kmit; July Love
9 – 28 May: Louis Vargas; Ken Simson
31 May – 11 June: Georgina Bear – paintings, drawings and sculpture
14 June – 2 July: Arthur Boothroyd; Kevin Oxley
5 – 23 July: Sam Fullbrook; Jann Pahl
26 July – 13 August: George Hatsatouris; Patrick Hockey
Monday to Saturday: 10 a.m. – 5 p.m.

JOLLY BARRY GALLERY, 212 Glenmore Road, Paddington 2021 Tel. 31 4494
May: Geoff Brown
June: Vic Medenis
Tuesday to Saturday: 11 a.m. – 5 p.m.
Or by appointment

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787
20 April – 2 May: George Gittoes
4 – 16 May: Victor Rubin
18 – 30 May: Jean Appleton
1 – 13 June: Earle Backen
15 – 27 June: Dorothy Thornhill
Monday to Friday: 10 a.m. – 5 p.m.
Wednesday antil 7 p.m.

MODERN ART GALLERY, Leacocks Lane (off Hume Highway), Casula 2170 Tel. 6028589
Changing exhibition of established and evolving artists
Saturday, Sunday and public holidays: 11 a.m. – 6 p.m.
Or by appointment

NEWCASTLE REGION ART GALLERY, Laman Street, Newcastle 2300
28 April – 29 May: Acquisitions 1976
11 May – 5 June: Ocker Funk
9 June – 3 July: Lee Friedlander – photography
6 – 31 July: Guy Warren
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.

RAFFINS GALLERY, 146 Hill Street, Orange 2800 Tel. (063) 62 3217
Daily: 11 a.m. – 6 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: 8.30 a.m. – 5.30 p.m.

ROBIN GIBSON, 44 Gurner Street, Paddington 2021 Tel. 31 2649
3 – 7 May: Richard Harris – photography
10 – 28 May: Luis Vargis
31 May – 11 June: David Baker
14 – 25 June: Kerry Gregan
28 June – 9 July: Ian Pearson
12 – 30 July: Ian Grant
Tuesday to Saturday: 11 a.m. – 6 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
12 March – 6 April: Ewa Pachucka – woven sculpture
9 – 27 April: Leonard French
30 April – 25 May: Clive Murray-White – sculpture
28 May – 22 June: Peter Powditch
25 June – 20 July: Lawrence Daws
Monday to Saturday: 10 a.m. – 5 p.m.

SCULPTURE CENTRE, 3 Cambridge Street, The Rocks 2000 Tel. 241 2900
April – July: Jenny Young; Young Sydney Sculptors; Survey N.S.W.; Jon Penny; Maquettes and ideas for large-scale environments
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
Daily: 10 a.m. – 5 p.m.

STADIA GRAPHICS GALLERY, 85 Elizabeth Street, Paddington 2021 Tel. 32 0684
March – April: Victor Vasarely
April – May: Roberto Altmann
May – June: Aristide Maillol
June – July: Ron Eden – iconographs
Tuesday to Saturday: 10 a.m. – 5.30 p.m.

STRAWBERRY HILL GALLERY, 533-5 Elizabeth Street South, Sydney 2012 Tel. 699 1005
June: Robert Bolton
July: Heinz Steinmann
August: Ken Johnson
Tuesday to Sunday and public holidays: 10 a.m. – 6 p.m.

STUDIO GALLERY 111, 530 Military Road, Mosman 2088 Tel. 969 5399
29 April – 12 May: Mixed Exhibition
27 May – 9 June: Alan Grosvenor; John Hingerty; David Perks
24 June – 7 July: Mixed Exhibition
29 July – 11 August: Otto Kuster; Thomas Lonyai; Gai Nelson
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 BERTOUCH GALLERIES, 61 Laman Street, Newcastle 2300 Tel. (049) 2 3584
1 April: Virginia Geyl; Louis Kahan
22 April: Martin Collocott; John Gilbert; William Peascod
Friday to Tuesday: noon – 6 p.m.

WAYNE HEATHCOTE GALLERY, 42 Gurner Street, Paddington 2021 Tel. 358 5238
Art of the South Seas
Monday to Saturday: 10 a.m. –5.30 p.m.

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
28 March – 16 April: Patrick Boileau – paintings and sculpture
25 April – 7 May: Ruth Faerber, Elizabeth Rooney, Michael West
6 – 18 June: Student Painting
27 June – 9 July: Student Printmaking
18 – 30 July: Student Drawing
Monday to Friday: 10 a.m. – 4 p.m. and 7 p.m. – 9 p.m.
Saturday: 10 a.m. – 4 p.m.

A.C.T.

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

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

MACQUARIE GALLERIES, CANBERRA, 35 Murray Crescent, Manuka 2603 Tel. 95 9585
Wednesday to Sunday: 11 a.m. – 6 p.m.

SUSAN GILLESPIE GALLERIES, 26 Bougainville Street, Manuka 2603 Tel. 95 8920, after hours 54 2038
Early April: Barry Gange
Late April: Dean Bowen, Doug Hails, Michael Kemp and other young Victorian printmakers
May: Garry Shead
June: Ray Crooke

July: Two Contemporary Japanese Printmakers
Monday to Sunday: 10.30 a.m. – 5.30 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
29 March – 13 April: Neil Taylor
19 April – 3 May: Jamie Boyd
Monday to Friday: 10 a.m. – 5.30 p.m.

BALLARAT FINE ART GALLERY, 40 Lydiard Street North, Ballarat 3350 Tel. (053) 31 3592
20 March – early June: The George Crouch Golden Jubilee Exhibition
12 – 29 May: Barlach/Kollwitz – sculpture and prints
30 May – 17 June: The Heroic Years of Australian Painting 1940 – 1965
Monday to Friday: 10.30 a.m. – 4.30 p.m.
Saturday: 11 a.m. – 4.30 p.m.
Sunday: 2 p.m. – 4.30 p.m.

BARTONI GALLERY, 285 Toorak Road, South Yarra 3141 Tel. 24 5971
13 April – 1 May: The Nude
4 – 22 May: Gerard Henderson
20 May – 12 June: Attitudes to Landscape
15 June – 3 July: Martin Pollard – photography
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, Armadale 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, Armadale 3142 Tel. 509 3225
Permanent exhibition of Australian paintings by prominent artists
April – July: Areul Ragus – sculpture, copper; Sue Antel – ceramics; Trudi Fry – ceramic sculpture
Monday to Friday: 10.30 a.m. – 5 p.m.
Saturday: 10.30 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

HOPWOOD GALLERY, 584 High Street, Echuca 3625 Tel. (054) 82 2936, after hours 82 2180
23 April - 28 May: Norman Lindsay, Lionel Lindsay, Raymond Lindsay, S. T. Gill, Kenneth Jack and other artists
Wednesday to Sunday: 1.30 p.m. – 5 p.m.

IMPORTANT WOMEN ARTISTS, 13 Emo Road, East Malvern 3145 Tel. 211 5454
Sunday: 11 a.m. – 5 p.m.
Evenings: by appointment

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

JOAN GOUGH'S STUDIO GALLERY, 326-8 Punt Road, South Yarra 3141 Tel. 26 1956, 80 5054, 844 2041
1 – 29 April: Group Show
1 – 30 May: Peta Jones; Joan Bite – hangings
Tuesday to Friday: 6.30 p.m. – 9.30 p.m.
Saturday and Sunday: 2 p.m. – 6 p.m.

JOSHUA McCLELLAND PRINT ROOM, 81 Collins Street, Melbourne 3000 Tel. 63 5835
Australian etchings, drawings and cartoons 1900 – 1950
Monday to Friday: 10 a.m. – 5 p.m.

KING'S GALLERY, 388 Punt Road, South Yarra 3141 Tel. 267 4630

KOZMINSKY GALLERIES, 421 Bourke Street, Melbourne 3000 Tel. 67 1277
4 – 20 May: Historic Autographs from the Barry Jones Collection (17th century to present day, many accompanied by associated documents, photographs, et cetera)
June: A French Contribution – French decorative arts from private collectors

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
3 – 14 April: Joan Coxsedge; Eskimo Soapstone Carvings and Prints
10 – 21 April: Max Nicolson; Peter Bowes – jewellery
17 – 28 April: T. van der Zalm
24 April – 5 May: Stuart McKenzie
8 – 19 May: Anne Graham
15 – 26 May: Ian Holt
June: Gallery closed
3 – 14 July: Curt Bjerking; Alex Loya – jewellery
10 – 21 July: Douglas Stephen – sculpture
17 – 28 July: John Sandler
Thursday to Monday: 10.30 a.m. – 5 p.m.

MILDURA ARTS CENTRE, 199 Cureton Avenue, Mildura 3500 Tel. 23 3733
3 – 29 May: Aspects of Australian Art
1 – 20 June: William Spooner Collection
20 June – 25 July: Sculpture of Thailand
Monday to Friday: 9 a.m. – 4.30 p.m.
Saturday and Sunday: 2 p.m. – 4.30 p.m.

MUNSTER ARMS GALLERY, 104 Little Bourke Street, Melbourne 3000 Tel. 663 1436
Monday to 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
1 April – 15 May: 19th Century Lithographs
7 April – 29 May: Farm Security Administration – photography
5 May – 10 July: 'Freedom from Prejudice' – Brian Finemore Memorial Exhibition
13 May – 12 June: Sculpture of Thailand
20 May – 10 July: Francisco Goya
2 June – 31 July: Jan Saudek – photography
28 June – 17 July: 9 Jewellers from Britain
21 July – 21 August: Drawings from the Albertina
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 *c.*1860 to *c.*1950. Monthly exhibitions in gallery area include works by contemporary artists and craftsmen.
Monday to Saturday: 11 a.m. – 6 p.m.

POWELL STREET GALLERY, 20 Powell Street, South Yarra 3141 Tel. 26 5519
21 March – 17 April: Grant Mudford – photography
13 April – 6 May: Arnold Shore
9 – 30 May: Ron Robertson-Swann – sculpture
30 May – 20 June: John Walker paintings from New York
20 June – 11 July: Elizabeth Gower – paper works
11 July – 1 August: Jenny Watson: House Series
Tuesday to Friday: 10.30 a.m. – 6 p.m.
Saturday: 11 a.m. – 5 p.m.

SOUTH YARRA GALLERY, 10 William Street, South Yarra 3141 Tel. 24 4040
April: Graphics
May: Group Collection
June: Group Collection
July: Anne Schofield – antique jewellery
Tuesday to Friday: 10 a.m. – 5 p.m.
Or by appointment

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 0522
7 – 28 March: David Hockney
6 – 27 April: Juan Davila
Tuesday to Friday: 10 a.m. – 5.30 p.m.
Sunday: 10 a.m. – 5.30 p.m.

TOM SILVER GALLERY, 1148 High Street, Armadale 3143 Tel. 509 9519
Prominent Australian artists – one-man and mixed exhibitions
Monday to Friday: 10 a.m. – 5 p.m.
Saturday: 10 a.m. – 1 p.m.
Sunday: 2.30 p.m. – 5.30 p.m.

TOORAK GALLERY, 254 Albert Street, East Melbourne 3002 Tel. 41 2717
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 Building, South of Union House, University of Melbourne, Parkville 3052 Tel. 341 5148
1 March – 8 April: Portraits from the University Collection
22 March – 15 April: *Jeffrey Makin – a working exhibition*
26 April – 3 June: Sandra Leveson Survey Exhibition 1967-1977
14 June – 8 July: Dora Serle Retrospective; Baroque Exhibition
21 July – 9 September: Arthur Boyd Paintings from the National Collection

WAREHOUSE GALLERY, 445 Clarendon Street, South Melbourne 3205 Tel. 699 1414.
Tuesday to Friday: 10 a.m. – 5 p.m.
Saturday: 10 a.m. – 4 p.m.

YOUNG MASTERS GALLERY, 304-8 St Georges Road, Thornbury 3071
Tel. 480 1570
Monday to Friday: 10 a.m. – 6 p.m.
Saturday: 1 p.m. – 6 p.m.
Sunday: 2 p.m. – 6 p.m.

South Australia

ABORIGINAL ARTISTS CENTRE, 125 North Terrace, Adelaide 5000 Tel. 51 4756
Authentic traditional and contemporary Aboriginal art and craft work on continuous display
Monday to Friday: 9 a.m. – 5.30 p.m.
Saturday: 9.30 a.m. – noon

ART GALLERY OF SOUTH AUSTRALIA, North Terrace, Adelaide 5000 Tel. 223 8911
17 March – 17 April: Jean Arp
19 March – 17 April: David Hockney
2 April – 12 June: Early German Settlements in the Barossa (Historical Museum)
29 April – 29 May: Drawings from the Albertina
18 June – 2 October: Portraits and Caricatures (Historical Museum)
Monday to Saturday: 10 a.m. – 5 p.m.
Wednesday until 9 p.m.
Sunday: 2 p.m. – 5 p.m.

BONYTHON GALLERY, 88 Jerningham Street, North Adelaide 5006 Tel. 267 4449
2 April: James Willebrant
30 April: Vivienne Pengilly – wall hangings
28 May: Louis James
28 June: Print Exhibition
3 July: Primitive Art
23 July: Margie Patrick – wall hangings
Tuesday to Saturday: 10 a.m. – 6 p.m.

CONTEMPORARY ART SOCIETY GALLERY, 14 Porter Street, Parkside 5063 Tel. 272 2682
3 April: Ocker Funk
29 April: Poster Show
15 May: John Wood – sculpture
5 June: Jim Cane; Michael Skora
26 June: The Flash Show – photography
Wednesday to Friday: 1 p.m. – 6 p.m.
Thursday: 1 p.m. – 6 p.m. and 7 p.m. – 9 p.m.
Saturday and Sunday: 2 p.m. – 6 p.m.

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

GREENHILL GALLERIES, 140 Barton Terrace, North Adelaide 5006 Tel. 267 2887
1 – 30 April: Spectrum W.A.
1 – 31 May: Dee Jones
1 – 30 June: Charles Blackman
1 – 31 July: Guy Grey Smith
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
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, 262 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
20 March – 12 April: Lee Haythorn Thwaite
17 April – 4 May: Tony Hart
8 – 25 May: Alan Muller
29 May – 15 June: Lindsay Pow
19 June – 6 July: John Blakely – wall hangings and paintings
Tuesday to Friday: 11 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

TARCOOLA ART GALLERY, 34 Batview Street, Mt Tarcoola, Geraldton 6530 Tel. (099) 21 2825
Changing continuous exhibition of Australian landscapes by George Hodgkins
Daily: 10 a.m. – 8 p.m.

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth 6000 Tel. 28 7233
1 – 28 April: Illusions of Reality
22 April – 21 May: British Artists' Prints 1961 – 1970
6 May – 5 June: 1977 Perth International Survey of Drawing
10 – 26 June: Collectors' Pride
6 – 31 July: Witt & Spooner Collection
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
8 March – 10 April: Sculpture of Thailand
26 April – 29 May: Diane Arbus – photography
23 May – 10 June: Ten British Jewellers
June: Recent Acquisitions
July: Illusion and Reality
Daily: 10 a.m. – 5 p.m.

New Zealand

AUCKLAND CITY ART GALLERY, Kitchener Street, Auckland 1 Tel. 74 650
Monday to Thursday: 10 a.m. – 4.30 p.m.
Friday: 10 a.m. – 8.30 p.m.
Saturday and Sunday: 1 p.m. – 5.30 p.m.

ELVA BETT, 147 Cuba Street, Wellington Tel. 845 511
4 – 15 April: Allen Maddox
18 – 29 April: John Papas
2 – 13 May: Robert McLeod
16 – 27 May: Doris Lusk
30 May – 10 June: Malcolm Benham
13 – 24 June: Jan Nigro
27 June – 8 July: Andrew Drummond – environment
11 – 22 July: Lob Taylor
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
28 April – 22 May: *Dominion* Exhibition – schools' art
16 June – 10 July: Van der Velden

13 – 31 July: Michael Smither
Tuesday to Friday: 10.30 a.m. – 8 p.m.
Friday until 9 p.m.
Saturday and Sunday: 1 p.m. – 5 p.m.

ROBERT McDOUGALL ART GALLERY, Botanic Gardens, Christchurch, 1 Tel. 61 754
Continuous temporary exhibitions. Permanent collections of New Zealand, British and European paintings, prints and sculpture, Japanese prints and pottery
Monday to Saturday: 10 a.m. – 4.30 p.m.
Sunday: 2 p.m. – 4.30 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.

Queensland

REDCLIFFE ART CONTEST: Closing date: 17 August 1977. Particulars from: Hon. Secretary, Mrs Stella Curran, 8 Palmtree Avenue, Scarborough 4020.

New South Wales

ALLIANCE FRANCAISE ANNUAL ART FELLOWSHIP: (Open to Australian artists under 30 years of age). Closing date: 30 September 1977. Return air trip and four-month stay in France. Particulars from: Visual Arts Board, 168 Walker Street, North Sydney 2060.

BEGA CALTEX ART AWARD: Closing date: September 1977. Particulars from: Mrs A. Morris, Box 121, P.O., Bega 2550.

BROKEN HILL ART GALLERY ACQUISITIVE ART COMPETITION: Judge: Robert Lindsay. Closing date: 25 July 1977. Particulars from: Broken Hill Art Gallery, Civic Centre, Blende Street, Broken Hill 2880.

CAMPBELLTOWN CITY FESTIVAL COMMITTEE 1977 ART COMPETITION: Particulars from: Secretary, Campbelltown City Festival Committee, Civic Hall, Campbelltown 2560.

GRAFTON JACARANDA ART EXHIBITION: Closing date: 11 October 1977. Particulars from: Mrs Heather Roland, 3 Riverside Drive, South Grafton 2461.

HORNSBY SHIRE FOUNDATION FOR THE ARTS PRIZE: Particulars from: Hon. Secretary, Miss T. Harris, 115 Beecroft Road, Beecroft 2119.

INVERELL ART SOCIETY ANNUAL COMPETITION AND EXHIBITION: Closing date: 23 September 1977. Particulars from: Secretary, Inverell Art Society, Box 329, P.O., Inverell 2360.

LANE COVE MUNICIPALITY ANNUAL ART AWARD EXHIBITION: Closing date: 30 July 1977. Particulars from: Hon. Secretary, Mrs Eileen Toombs, 6 Tambourine Bay Road, Lane Cove 2066.

RAYMOND TERRACE ANNUAL ART SHOW: Judge: John Henshaw. Closing date: 30 September 1977. Particulars from: Art Show Committee, Box 123, P.O., Raymond Terrace 2324.

ROBIN HOOD COMMITTEE INTERNATIONAL ART COMPETITION: Judges: Joan Grounds, David Millar, David A. Saunders. Closing date: August 1977. Particulars from: Hon. Secretary, J. Wilmot, 39 Abbott Street, Gunnedah 2380.

TAREE ART EXHIBITION: Particulars from: Mid-North Coast Art Society, Box 40, P.O., Forster 2428.

Victoria

SEVENTH MILDURA SCULPTURE TRIENNIAL (1978) Judge: Tom McCullough. Closing date: March 1978. Particulars from: Mildura Arts Centre, Box 748, Mildura 3500.

Western Australia

FINE ARTS GALLERY $3,000 PRIZE: Closing date: 30 November 1977. Particulars from: Fine Arts Gallery, 252 Adelaide Terrace, Perth 6000.

Northern Territory

THE ALICE PRIZE: Particulars from: Alice Springs Art Foundation Inc., Box 1854, P.O., Alice Springs 5750.

PRIZEWINNERS

Queensland

CAIRNS ART SOCIETY CENTENARY ART EXHIBITION 1976:
Judge: John Baily
Winner: open: David Rankin
Paintings by Maurice Caswell, John Coburn, Rolfe Gelling, Ray Harrison, Richard Larter, Gloria Medlik, David Rankin, Percy Tresize, Louise Vickers and Ivy Zappala were purchased upon the advice of John Baily

CLONCURRY ERNEST HENRY MEMORIAL ART CONTEST 1976:
Judge: Leonard M. Brown
Winners: open: 1st: Anneke Silver; 2nd: H. Vincent Bray; 3rd: Ian Henderson

INDOOROOPILLY ART PRIZE 1976:
Judge: Bill Baker
Winners: representational: 1st: Harold Lane; 2nd: Colin Merill; abstract: Glen Henderson; watercolour: William Lockley; graphic: Estelle Petersen
Judge: L. E. Lambert
Winners: sculpture: any medium: 1st: T. A. Levrick; 2nd: Mary Williams; abstract: Judy Holmes; ceramic: 1st: M. J. Stone; 2nd: Alma Cole

STANTHORPE APPLE AND GRAPE HARVEST FESTIVAL ART CONTEST 1976:
Works by Irene Amos, Jean Braid, Gay Crebert, Gordon Downie and Michael Taylor were purchased upon the recommendation of Philip Bacon, Betty Churcher, Robert Cunningham, Jan Power and Frederick Rogers

TOWNSVILLE PACIFIC FESTIVAL PURCHASING AWARD 1976:
Paintings by David Blackman, Seppo Hautaniemi, Jeffrey Makin, Ernie Oates, Robert Preston, Adrian Smith, Ron Robertson-Swann and David Voight were purchased upon the advice of John Coburn

New South Wales

ARCHIBALD PRIZE:
Judges: Trustees of the Art Gallery of New South Wales
Winner: Brett Whiteley

ART GALLERY OF NEW SOUTH WALES TRAVELLING ART SCHOLARSHIP:
Judges: Trustees of the Art Gallery of New South Wales
Winner: Edwina Massie-Maxwell

BEGA ANNUAL ART SOCIETY CALTEX AWARD 1976:
Judge: John Baird
Winner: John Downton

BROKEN HILL ART GALLERY ACQUISITIVE ART COMPETITION 1976:
Judge: John Henshaw
Winners: oil or acrylic: Sam Byrne; watercolour: Sam Fitzpatrick

CAMPBELLTOWN CITY FESTIVAL COMMITTEE 1976 ART COMPETITION:
Judge: John Coburn
Winner: invitation award: Elwyn Lynn
Judge: Ivan Englund
Winners: open: V. Spogis-Erdmanis; still life: Bob Baker; graphic: Roy Jackson
Judge: Alan D. Baker
Winners: oil, traditional: Patrick Carrol; oil, landscape: Clif Peir; watercolour, landscape David Milliss; portrait: Judith O'Conal

GOULBURN LILAC TIME ART AWARD 1976:
Judge: Henry A. Hanke
Winners: open: Peter Constant; any medium, local subjects: 1st Gordon Wolff; 2nd: Betty Osborne: 3rd Heather Blackstock; miniature: Bernard Walsh

GRAFTON JACARANDA ART EXHIBITION 1976:
Judge: John Henshaw
Winners: open: William Salmon; graphic: Anne Graham

GRENFELL HENRY LAWSON FESTIVAL ART EXHIBITION 1976:
Judge: Neil Moore
Winners: contemporary: Philip Selden; traditional: Elizabeth Davies; watercolour: Joy Tyack

GRUNER PRIZE 1976:
Judges: Trustees of the Art Gallery of New South Wales
Winner: Margaret Wilson

INVERELL ART SOCIETY'S ANNUAL EXHIBITION AND COMPETITION 1976:
Judge: Jocelyn Maugham
Winner: Bill Morton

JOHN McCAUGHEY PRIZE 1976:
Judges: Trustees of the Art Gallery of New South Wales
Winner: Brett Whiteley

LANE COVE MUNICIPAL ANNUAL ART AWARD 1976:
Judges: William Pidgeon, Lloyd Rees, Guy Warren, Reinis Zusters
Winners: 1st: Joanne Thew; 2nd: Barry Thomas; 3rd: Joan Riley

PORTLAND A.H.I. SHOW SOCIETY ART EXHIBITION 1977:
Paintings by Lilian Cox, Bob Cunningham, Ted Hall, Nina Oliver, Harris Redhead, Henry Salkauskas, Bill Salmon and Jim Turner were purchased upon the advice of Rod Shaw

ROYAL EASTER SHOW ART COMPETITIONS:
Judge: E. A. Harvey
Winners: rural traditional: 1st: Elisabeth Cummings; 2nd: Valerie Lazarus; 3rd: Patrick Carroll
Judge: Bryan Westwood
Winner: portrait: Robert Lassau
Judge: Dorothy Thornhill
Winner: still life: Elisabeth Cummings
Judge: Fredric Bates
Winners: watercolour: 1st: Graham Austin; 2nd: Venita Salnajs; 3rd: Angus Nivison
Judge: Lesley Pockley
Winner: abstract or modern: Janet Palmer
Judge: Ken Unsworth
Winner: sculpture: Diego Latella
Judge: Douglas Dundas
Winner: 'Human Image': Georgina Worth

RYDE ART AWARD 1976:
Judge: Jocelyn Maughan
Winners: any medium, modern: Lyn Woodgen; mixed media: Jeffrey Hewett
Judge: Richard Ashton
Winner: oil, traditional: Ailsa Robb, Trevor Nixon (equal)
Judge: Emerson Curtis
Winner: watercolour, traditional: Hope Leftwich

SIR JOHN SULMAN PRIZE:
Judge: James Gleeson
Winner: Brett Whiteley

TRUSTEES WATERCOLOUR PRIZE:
Judges: Trustees of the Art Gallery of New South Wales
Winner: Fred Williams

WYNNE PRIZE:
Judges: Trustees of the Art Gallery of New South Wales
Winner: Fred Williams

WYNNE PRIZE – JOHN AND ELIZABETH NEWNHAM PRING MEMORIAL PRIZE:
Judges: Trustees of the Art Gallery of New South Wales
Winner: Venita Salnajs

Victoria

WARRNAMBOOL HENRI WORLAND MEMORIAL ART PRIZE 1976 FOR PRINTS:
Judge: Geoff La Gerche
Winners: John Olsen, Brett Whiteley (equal)

Northern Territory

THE ALICE PRIZE:
Judges: Leon Paroissien, David Thomas
Winners: The Alice Prize: Geoff La Gerche; painting: Richard Larter; prints and drawings: Colin Lanceley; sculpture: Ron Robertson-Swann

RECENT ART AUCTIONS

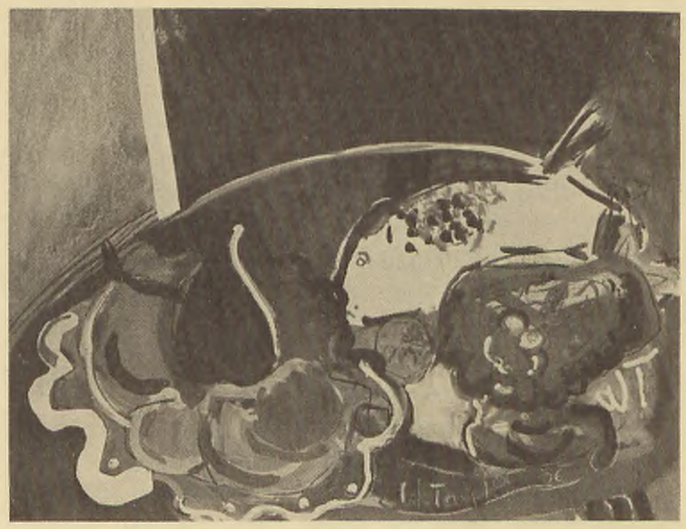
Leonard Joel Pty Limited, 3-5 November 1976, Melbourne

ANNOIS, Len: Tasmanian cataract, watercolour, 34 x 46, $250
ASHTON, *Sir* Will: Looking into the light, 28 x 37, $375; Banjo Pier Looe, 30 x 43, $500, both oil
BAKER, William George: New Zealand lake, oil, 37 x 50, $550
BELL, George: Landscape, oil, 44 x 59, $140
BENNETT, W. Rubery: Sunlit road, oil, 23 x 28, $2,200
BOYD, Penleigh: Landscape, oil, 22 x 29, $1,900
BRACK, John: Seagulls, oil, 42 x 90, $1,050
BUCKMASTER, Ernest: Autumn reflections, oil, 69 x 82, $1,000
BUNNY, Rupert: Botanical Gardens, oil, 27 x 36, $1,300
CHEVALIER, Nicholas: Fern Tree Gully, pastel, 34 x 25, $475
COBURN, John: Early bird, acrylic, 60 x 75, $600
COUNIHAN, Noel: Ladies lounge, oil, 70 x 90, $700
CROOKE, Ray: Siesta, oil, 84 x 62, $1,600
DARGIE, *Sir* William: Afrodatis, Amazon girls, oil, 151 x 121, $2,250
DAWS, Lawrence: Indian summer, oil, 50 x 50, $70
DRYSDALE, *Sir* Russell: Ant hills, watercolour, 26 x 36, $900
FOX, Ethel Carrick: Spanish village, oil, 38 x 46, $2,100
FRATER, William: Strath Creek landscape, oil, 66 x 76, $350
FRIEND, Donald: Coast at Batu Djinbar, Bali, mixed media, 56 x 76, $950
GILL, S. T.: Nuggeting, watercolour, 24 x 18, $2,000
GLOVER, John: The Nile River, near Patterdale, Tasmania, oil, 60 x 68, $13,000
HOYTE, John Barr Clarke: Lake scene, watercolour, 14 x 29, $350
JACKSON, James R.: Afternoon light, Middle Harbour, oil, 50 x 60, $2,100
JESSUP, Fred: Still life, oil, 49 x 64, $170
KNOX, William: Moon rise, oil, 34 x 43, $2,300
LAMBERT, G. W.: Lovers, oil, 12 x 20, $475
LINDSAY, *Sir* Daryl: The storm sweeps in, oil, 29 x 34, $280
LONG, Sydney: Deserted, oil, 24 x 29, $2,600
MAISTRE, Roy de: Street scene, Paris, oil, 45 x 36, $750
MAKIN, Jeffrey, The garden, oil, 168 x 168, $300
MEDNIS, Karlis: Seascape, oil, 39 x 52, $140
MUNTZ-ADAMS, Josephine: Figures on foreshore, oil, 23 x 23, $425
MURCH, Arthur: Icarus, oil, 21 x 44, $150
McCUBBIN, Frederick: New Dock (Little Dock), oil, 22 x 32, $8,000

NOLAN, Sidney: Flowers, oil, 29 x 24, $800
PATERSON, John Ford: Swans on lake at sunset, oil, 34 x 24, $400
PEACOCK, George: Government House and Fort Macquarie, Sydney, oil, 25 x 37, $1,200
PRESTON, Margaret: A mile out of Alice Springs, gouache, 24 x 30, $1,400
REES, Lloyd: By the lake, oil, 39 x 49, $1,800
ROBERTS, Tom: Still life, roses and vase, oil, 30 x 91, $7,750
SMART, Jeffrey: House by hoarding, oil, 81 x 64, $800
SMITH, Grace Cossington: Everlastings, oil, 64 x 43, $2,100
STOKES, Constance: Seated nude, oil, 91 x 56, $225
STREETON, *Sir* Arthur: The bridge, Rouen, oil, 25 x 33, $3,000
TUCKER, Albert: Parrots, oil, 36 x 49, $2,000
TURNER, James A.: Gleam after gloom, oil, 52 x 75, $4,700
VAN DEN HOUTEN, Henricus: The camp, oil, 39 x 55, $5,000
VASSILIEFF, Danila: Girl at the gate, water-colour, 30 x 40, $350
WAKELIN, Roland: Rolling Hills, oil, 42 x 54, $850

Christie, Manson & Woods (Australia) Limited, 11-12 March 1977, Melbourne

ASHTON, *Sir* Will: A view of Sydney Harbour, oil, 31x 41, $2,200
ATKINSON, Yvonne: Still life with flowers, oil, 49 x 40, $600
BARRINGER, Gwendoline: Sydney Harbour, watercolour, 35 x 46, $500
BILU, Asher: Zone B, acrylic, 137 x 122, $550
BLACKMAN, Charles: Children playing, oil, 173 x 137, $600
BUCKMASTER, Ernest: The clearing fog, Wooriyallock, Victoria, oil, 66 x 86, $1,900
BUNNY, Rupert: Coastal scene, oil, 14 x 23, $450
BUVELOT, A. Louis: Summer evening, watercolour, 28 x 41, $950; Werribee Creek, Bacchus Marsh, pencil, 32 x 50, $800
BYRNE, Sam: Turks fight to the death at White Rocks, Broken Hill, 1915, enamel, 48 x 91, $380
COBURN, John: Altar, acrylic, 162 x 130, $800
CONDER, Charles: Portrait head of the Baron de Meyer, pastel and conte, 20 x 34, $700
COUNIHAN, Noel: Self portrait, charcoal, 75 x 54, $120
CROOKE, Ray: Landscape with figure by a borehole, oil, 62 x 91, $800
CURTIS, James W.: Horses stampeding from a bushfire, oil, 42 x 75, $2,000
DICKERSON, Robert: Pensive girl, charcoal, 122 x 91, $1,100
DOBELL, *Sir* William: Portrait study of Professor James McAuley, pencil, 12 x 10, $150; Student asleep, sepia wash, 12 x 17, $350
DRYSDALE, *Sir* Russel: Sketch for 'Man in a landscape', ink and watercolour, 20 x 31, $1,500
FOX, E. Phillips: The garden path, oil, 38 x 46, $2,600
FRIEND, Donald: Pearl divers, 1960, india ink, watercolour and gouache, 53 x 75, $700; Gilbert rides (study of welded sculpture), mixed media, 100 x 70, $600
FRISTROM, Edward: Swagman, oil, 56 x 25, $950
FULLBROOK, Sam: Walkabout, Central Australia, oil, 63 x 76, $1,200
FULLWOOD, A. H.: Coastal scene, oil, 28 x 48, $900
GARRETT, Tom: The green door with white cat, mixed media, 33 x 31, $900
GHEE, G. Taylor: View of Flinders Street Station and the old fish market, oil, 41 x 53, $1,000
GILL, S. T.: Sunday camp meeting, Forrest Creek, watercolour, 18 x 25, $3,500
GLOVER, John: A wooded river landscape with sawyers collecting wood, watercolour, 57 x 75, $1,600
GRITTEN, Henry: View of Melbourne, looking across the Yarra from the Botanical Gardens, with Mount Macedon in the distance, oil, 51 x 80, $17,000
GRUNER, Elioth: Morning on the lagoon, Dora Creek, N.S.W., oil, 23 x 31, $3,200
HALL, Bernard: The quest, oil, 154 x 94, $6,000
HERBERT, Harold: Windsor barn, N.S.W., watercolour, 27 x 42, $900
HERMAN, Sali: Fish and eels, oil, 51 x 61, $1,700
HEYSEN, *Sir* Hans: Ploughing, South Australia, watercolour, 37 x 47, $2,200; Loading hay, watercolour, 24 x 32, $1,200
HINDER, Frank: Bushfire, watercolour, 27 x 37, $260
KNOX, William D.: The little dock, oil, 35 x 44, $1,600
LAMBERT, George W.: Portrait group of Miss Alison Preston and John Proctor on Mearbeck Moor, oil, 102 x 127, $18,000
LANE, H. B.: Morses' Creek, Victoria, Bogong Mountains in distance, watercolour, 18 x 25, $480
LINDSAY, Norman: The old pier, watercolour, 33 x 30, $2,000
LINDSAY, Percy: Porter's cottage, Melbourne Road, Creswick, oil, 29 x 46, $1,700
LONG, Sydney: Landscape with rising moon, watercolour, 33 x 36, $1,300
LOXTON, John S.: Winter at Flims, Switzerland, watercolour, 36 x 45, $450
LUDERS, Muriel: Snowy Mountains, oil, 61 x 243, $130
McCUBBIN, Frederick: Charcoal burners camp, Mount Macedon, oil, 35 x 51, $10,000
MacNALLY, Matthew: Richmond from across the Yarra, watercolour, 29 x 39, $550
MacQUEEN, Kenneth: Reflections, watercolour, 36 x 46 , $230
MAISTRE, Roy de: Study of a young man in fancy dress, pencil, 36 x 26, $200
MARTENS, Conrad: The Illawarra Road, watercolour, 31 x 26, $1,100
O'BRIEN, Justin: The blessing, oil, 110 x 71, $3,800
OLSEN, John: The kitchen, india ink, 41 x 58, $150
PASSMORE, John: Playing on the beach, ink, 41 x 50, $1,100
PERCEVAL, John: Snow in Canberra, oil, 91 x 102, $4,000
PHILLIPS, George: Landscape, with the artist painting cattle, oil, 61 x 91, $650
PROUT, John Skinner: Mountain river landscape, watercolour, 23 x 30, $580
RAPOTEC, Stanislaus: Experience by sea, P.V.A., 92 x 122, $450
SHANNON, Michael: Broken Hill landscape, mixed media, 29 x 46, $150
SMART, Jeffrey: Piraeus II, oil, 50 x 61, $700
STREETON, *Sir* Arthur: A million acre garden, Lapstone, watercolour, 54 x 72, $7,000
STURGESS, Reginald W.: Landscape, watercolour, 22 x 42, $800
TUCKER, Albert: Parrot in the bush, oil, 40 x 50, $2,400
TURNER, James A.: Their little all, oil, 35 x 53, $3,800
VASSILIEFF, Danila: Figure, Lilydale marble, 34 high, $1,500
VON GUERARD, Eugen: View of Lake Gnotuk, looking towards Mount Elephant, oil, 51 x 85, $17,000
WAKELIN, Roland: English landscape, oil, 43 x 55, $500
WALLACE-CRABBE, Robin: Nude, pencil, 74 x 49, $90
WHITELEY, Brett: White camellias, oil, 26 x 26, $1,000
WILLIAMS, Fred: Rocky landscape, oil, 107 x 81, $9,500
WILSON, Dora L.: Seated Nude with a mandolin, pastel, 75 x 54, $1,350
WILSON, Eric: Snow in Pimlico, charcoal and gouache, 68 x 49, $2,000
WITHERS, Walter: Timber carting, oil, 45 x 30, $6,800
YOUNG, W. Blamire: Lulworth Cove, watercolour, 33 x 44, $750



WENDY TAYLOR MY FIRST CATCH 1976
Mixed media 58cm x 76cm
Bonython, Sydney
Photograph by Douglas Thompson

RECENT GALLERY PRICES

ARMSTRONG, John: Uncle Joe, wood, plastic, gold leaf, 35 x 19 x 19, $250 (Ray Hughes, Brisbane)
BALL, Sydney: Ziona, acrylic, 248 x 434, $5,000 (Powell Street, Melbourne)
BISHOP, Olive: Wash and war – Listen, men – men, listen, ceramic, 53 x 43 x 10, $250 (Ray Hughes, Brisbane)
BLOOMFIELD, John: Straw flowers, acrylic, 122 x 122, $700 (Robin Gibson, Sydney)
BOYD, Arthur: Reflections II, oil, 152 x 122, $15,000 (Australian, Melbourne); Lovers on the beach, oil, 68 x 85, $3,800 (Huntly, Canberra)
BROWN, Jan: Standing hen, bronze, 36 high, $650 (Macquarie, Sydney)
CALLINS, Charles: Cairns Harbour, oil, 56 x 87, $700 (Gallery A, Sydney)
CHRISTMANN, Gunter: Berliner Haut, acrylic, 225 x 200, $3,100 (Coventry, Sydney); Water tanks and positions, mixed media, 36 x 25, each tank, $180 (Ray Hughes, Brisbane)
DICKERSON, Robert: Girl needing reassurance, pastel, 152 x 102, $1,200 (De'Lisle, Montville)
DORING, Jef: Tears for Mao Tse-Tung, watercolour, 213 x 152, $2,500 (Gallery A, Sydney)
GLOVER, John: A Cowherd and a girl on a hilltop overlooking the coast, pencil and wash, 57 x 80, $3,500 (Foscan, Hobart)
GRAHAM, Anne: Queensland filigree, oil, 61 x 91, $450 (Manyung, Mount Eliza)
GRIEVE, Robert: Metamorphic theme, pastel, 45 x 35, $250 (Stadia Graphics, Sydney)
HINDER, Frank: Brown construction, acrylic, 92 x 71, $1,200 (Gallery A, Sydney)
JENYNS, Lorraine: Lanchoo Leda, ceramic, 25 x 40 x 24, $250 (Ray Hughes, Brisbane)
LAWRENCE, George: Clarence River Estuary, oil, 46 x 61, $1,000 (Artarmon, Sydney)
LINDSAY, *Sir* Lionel: Pelicans, wood engraving, $175 (Verlie Just Town, Brisbane)
LORENZO, Peter de: Paris black, acrylic, 172 x 279, $900 (Macquarie, Sydney)
McCONNELL, Carl: Blossom jar, stoneware, 33 high, $295 (Macquarie, Sydney)
MacPHERSON, Robert: Smithfield No. 3, enamel, 8 panels each 30 x 30, $750 (Ray Hughes, Brisbane)
MILLER, Godfrey: Glass and jug, oil, 25 x 19, $1,400 (Artarmon, Sydney)
MOLVIG, Jon: Can Gheyson study, watercolour, 45 x 33, $300 (Studio Zero, Gold Coast)
O'BRIEN, Justin: Still life with print, watercolour, 46 x 33, $900 (Macquarie, Sydney)
PARR, Robert: March past and the Department of Prevention, metal and wood, 77 x 430 x 150, $650 (Abraxas, Canberra)
PAULSON, David: The resident, acrylic, 180 x 142, $450 (Victor Mace, Brisbane)
PROUD, Geoffrey: Denman Lady Triptych, mixed media, 254 x 187, $3,000 (Watters, Sydney)
RIGBY, John: Solitary child, oil, 57 x 43, $450 (Verlie Just Town, Brisbane)
ROBERTSON, Christian Clare: Five horizons, oil, 137 x 274, $1,250 (Macquarie, Sydney)
WATKINS, Dick: When Buddha Smiles, acrylic, 147 x 224, $2,500 (Coventry, Sydney)
WATSON, Douglas: Road to Stirling, oil, 36 x 30, $440 (Beth Mayne, Sydney)
WEST, Michael: Two flowers, lithograph, 51 x 62, $60 (Stadia Graphics, Sydney)
WHITELEY, Brett: The river at Carcoar (Autumn), oil, 198 x 122, $15,000 (Robin Gibson, Sydney); Champagne, oil with 19 corks, 91 x 91, $5,000 (Australian, Melbourne)
ZOFFREA, Salvatore: Psalm 2, oil, 127 x 152, $1,500 (Macquarie, Sydney)

ENID CAMBRIDGE INTERIOR 1957
Pencil and wash 72cm x 50cm
Macquarie, Sydney
Photograph by Douglas Thompson

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Australian National Gallery, Canberra

The list which follows includes Australian paintings produced between the last years of the eighteenth century and 1950, which have entered the collection of the Australian National Gallery, Canberra, since June 1976. This is not a comprehensive listing, but one that is intended to draw attention to works which enrich the Australian collection by their obvious quality or because they represent specific tendencies in Australian art which hitherto have been inadequately represented in the collection. Subsequent issues of *ART and Australia* will provide further lists of acquisitions made by the Australian National Gallery in each of its categories of collecting. (It should be noted that several of the artists listed were English topographical or portrait painters who produced significant work while residing temporarily in the Australian colonies.)

ANGAS, George French: Untitled forest landscape, watercolour
ASHTON, Julian Rossi: Dry summer, watercolour, 1884 (Gift of Frank McDonald); Palm Beach towards Lion Island, oil, 1899
BLACKMAN, Charles: Luna Park, P.V.A., (*c.*1950)
BOYD, Arthur: Snow on Hampstead Heath, oil, 1940
BRYANS, Lina: Leghorns, oil, 1940
BULL, Knut: Portrait of Charles Shum Henty; Portrait of Mrs Charles Shum Henry, (*c.*1850), oil
BUNNY, Rupert: The artist's wife, oil, 1914-22
CLAXTON, Marshall: Portrait of Thomas Hawkins Smith, M.L.C., oil, 1853
CONDER, Charles: Landscape with two small figures, oil, 1886; The path from the woods, (*c.*1889)
DAVIES, David: The pool, watercolour, (*c.*1900)
DRYSDALE, *Sir* Russell: Golden Gully, oil, 1949
FIZELLE, Rah: Nude study, watercolour (*c.*1937)
FOX, Ethel Carrick: Luxembourg Gardens, 1906; Beach scene with figures, (*c.*1910), oil
HALL, Bernard: Flinders Pier, oil
HAWKINS, Weaver: Mother and child, oil, 1925
HEYSEN, *Sir* Hans: Still life with quinces, oil, 1924
HODGES, William: Waterfall in Dusky Bay, New Zealand, (*c.*1773)
LAMB, Henry: Horses frolicking, oil, 1920 (Gift of Joseph Brown)
LEES, Derwent: Lyndra at the pool, (*c.*1912); Untitled Spanish landscape, (*c.*1915), oil
LYMBURNER, Francis: The dancers, oil, 1937
MEMPES, Mortimer: A Cairo bazaar, oil, (*c.*1890)
O'CONNOR, Kathleen: Luxembourg Gardens, oil, (*c.*1906)

O'CONNOR, Victor: Liberated, oil, 1942
PATTERSON, Ambrose: Self portrait, oil, 1906
PIGUENIT, W. C.: Upper Lane Cove River, oil, (*c.*1895)
PURVES-SMITH, Peter: Male figures, oil, 1936-7
ROBERTS, Tom: Going home, oil, 1889
RUSSELL, John Peter: Vue d'Antibes, oil, 1891
TEAGUE, Violet: Boy with palette, oil, (*c.*1920) (Gift of Nigel R. Teague)
TUCKER, Tudor St George: Nasturtiums, oil, (*c.*1898)
VASSILIEFF, Danila: Nudes in Bourke Street; Nudes in Collins Street, (*c.*1945); Screaming mother, (*c.*1950), oil
WESTALL, William: Cape Wilberforce, watercolour, (*c.*1802)
WILSON, Eric: Still life, 1931; Snow in Pimlico, (*c.*1940), oil

Queensland Art Gallery

GRAHAM, Anne: Twelve months Australia series (15 works), oil
GRIEVE, Robert: Blue motif, acrylic
JOHNSON, Michael: Painting No. 3, acrylic
LARTER, Richard: Sweet sherry chocolate dip, mixed media (Trustees' Prize, 1976)
LATIMER, Bruce: Making a montage – some Sydney styles, screenprint (Pedersen Print Prize, 1976)
MARTENS, Conrad: North and South Brisbane from South Brisbane Rocks (Nov. 18, 1851), pencil
MILLWARD, Clement: Crust, mixed media
PARR, Lenton: Rigel, sculpture
PEART, John: Before Cook and Columbus II, acrylic

Art Gallery of New South Wales

ABBOTT, Harold: Miss Jeanie Ranken, oil (Gift of Elinor and Fred Wrobel)
BALSAITIS, John: Metron 3, acrylic
BELLANGE, Jacques: The Holy Family with Saint Catherine, Saint John and an angel, etching
BLACK, Dorrit: 4 linocuts
BLOOMFIELD, John: Tim Burstall, acrylic (Gift of Barry Stern Galleries)
BRANGYN, Frank: The golden horn, oil
BURNS, Tim: What about the crosswalks in Mildura, 8 xerox sheets (Thea Proctor Memorial Fund)
CHAPMAN, Evelyn: 7 paintings (Gift of the artist's daughter, Pamela Thalben-Ball)
CURTIS, J. W.: Shipwreck, oil
GASCOIGNE, Rosalie: Enamel ware, enamelled kitchen utensils; The crop, wire mesh, dried grass, galvanized-iron sheet
GAUGUIN, Paul: Bretonnes a la barriere, lithograph
GILLILAND, Hector: Backyard with loquat: night, oil
HARCOURT, Clewin: 4 paintings (Gift of Dr Harold Wilson)
HAWKINS, Weaver: 11 watercolours, 6 drawings, 7 etchings, 8 linocuts, 2 woodcuts (Gift of Rene Hawkins on behalf of her husband, Weaver Hawkins)
HINDER, Frank: Abstract painting 4-1976, acrylic (Gift of Dr and Mrs Auerbach)
HUNT, William Holman: 2 etchings (Anonymous gift)
HUNTER, Robert: Non-titled, acrylic mural (Contemporary Art Purchase Grant, Visual Arts Board of the Australia Council)
KLIPPEL, Robert: Construction 123, welded steel
LEIGHTON, Frederic: Cymon and Iphigenia, oil
MAREK, Dusan: Ego, oil
MATISSE, Henri: Three-quarter length nude, with arms raised, woodcut; Persian woman (Return from Tahiti), lithograph (Gifts of the Art Gallery Society of New South Wales)
MUCHA, Alphonse: Job, poster lithograph
MURCH, Arthur: Leda, oil
NATHAN, Jerrold: Mrs C. Dale, oil (Gift of the artist)
PARTOS, Paul: Untitled, acrylic
PHOTOGRAPHY: Frederick Evans, In sure and certain hope: York Minster
PROUT, John Skinner: Cascade Falls, Hobart, oil
RIGBY, Jeff: The road to Palmer I, acrylic
RILEY, Bridget: Untitled 2. 1976, acrylic
SMART, Jeffrey: Central Station, acrylic
SMITH, Grace Cossington: Signing, oil
THAKE, Eric: 2 drawings; 3 linocuts
TILLERS, Imants: Conversations with the bride, 112 acrylic-coated gouaches on aluminium tripods
VON HERKOMER, Hubert: Light, life and melody, etching (Gift of John Brackenreg)
WESTWOOD, Bryan: Painting clothes, oil (Gift of Kym Bonython)
WHISTLER, James: Nocturne, furnaces, etching
WHITELEY, Brett: Still life with meat, acrylic

National Gallery of Victoria

ARP, Jean: Six woodcuts to *Le Voilier dans la Foret,* 1957
BALENCIAGA, Christobal: Coat, wool, silk, 1961
BAUER, Lisa: 'Wild strawberry', bowl, glass, 1974
BERNINI, Giovanni Lorenzo: Self portrait
BOULTON, Matthew: Candle vases (pair) ormolu, Derbyshire fluorspar, *c.* 1772; Titus clock, ormolu, marble, 1776
CHINESE: Writing desk, 19th century
COURREGES, Andre: Suit, wool, leather, *c.*1973
DEVIS, Arthur: The Clavey family in their garden at Hampstead, 1754
GIOVANNI, Stefano di (Il Sassetta): A miracle of the Sacrament
JOHANSSON, Jan: Vase, glass, 1975
KOPPEL, Henning: Bowl, glass, 1974
PEASCOD, Alan: Jug, stoneware, 1975
PERSIAN: Bowl; jug, both Kashan ware, 13th century
PHOTOGRAPHY: Photographs by Julia Margaret Cameron (British), Portrait of Sir J. F. Herschel, 1867 (printed 1869); Peter Henry Emerson (British), A rushy shore, 1886; Gidal, Tim (German), Novices crossing a tramline in Munich, 1930; John Thomson (British), Caney the clown, 1877, woodburytype; The crawlers, 1877, woodburytype from Street life in London; James Valentine and photographer unknown (initials G.W.W.), Scotland, 1882, album of views, scenic and architectural, whole-plate and half-plate albumen prints
REMBRANDT van Rijn: St Jerome in an Italian landscape, etching (Hind 267ii)
RILEY, Bridget: Twisted curve, olive dominance, 1976, gouache
ROGERS, Mary: Bowl, porcelain, 1976
TALBERT, Bruce: Sideboard, oak, 1873
WALLER, Napier: Hit, linocut

Art Gallery of South Australia

AUSTIN, John Baptiste, Jnr: Adelaide from the west end of Hindley Street, pencil
CAZNEAUX, Harold: Portrait of Gayfield Shaw, photograph
CHINESE: Seated figure of Kuan-Yin, Ming Dynasty, bronze with remains of gilt
CHINNER, John Henry: Twenty caricatures, ink and watercolour
CLARK, Thomas: Waterfall Gully, oil
DODD, Margaret: Kawasaki, hand-moulded stoneware
DURER, Albrecht: Knight, death and the devil, engraving
ENGLISH: Table, 17th century, oak
HAWKINS, Weaver: Four studies for Betrayal, charcoal and pencil
HODGKIN, Howard: Saturdays, oil
INDONESIA: Two sarongs; one shoulder cloth, all cotton ikat
LA GERCHE, Geoff: He who rides to the right, etching and screenprint
LITTLER, Frank: Zipping flies (Australia), screenprint
OLSEN, John: A fish in a trap knows what it wants, etching
REMBRANDT van Rijn: Three heads of women, one asleep, etching
SHEAD, Garry: Anima, etching
THAI, Jar, brown glazed stoneware, Khmer, 12th-13th century
TOMITA, Jun: Two cloths, cotton kasuri
TRENERRY, Horace: Still water; Landscape with river; Landscape with houses; Magnolia; Haystooks, Port Willunga; Pines; Winter landscape, afternoon light, all oil
WHITELEY, Brett: Untitled, etching
WIGHT, Normana: Couch, screenprint

Tasmanian Museum and Art Gallery

AUSTIN, Robert: The pack bridge, engraving
BONE, *Sir* Muirhead: Walkerswick Ferry, drypoint
CAMERON, *Sir* D. Y.: Market boat, etching

DRURY, Paul: A man of fifty, etching
FANTIN-LATOUR, Henri: Reveil; Le Vaisseau-Fantome: Acte III, Revissement de Senta et du Hollandais, both lithographs
GEDDES, Andrew: Peckham Rye, drypoint with aquatint
GREENWOOD, Gary: Seedpod, leather sculpture
KNIGHT, *Dame* Laura: At the Folies Bergeres, etching and aquatint
LEGROS, Alphonse: Le Petit Bruleut d'herbe, etching
McBEY, James: Benachie, etching
MARQUIS, Richard: Glass walking stick, glass bottle
O'BRIEN, Justin: The Annunciation, oil
RUSHBURY, Henry: Stirling Castle, drypoint
SEYMOUR-HADEN, *Sir* Francis: Egham Lock, etching
SHORT, *Sir* Frank: Peveril's Castle, Derbyshire, drypoint
WALCOT, William: The Baptistry, Florence, etching

Newcastle Region Art Gallery

BROWN, Bill: 'Southern Cross 1' (For Laurie Thomas), acrylic (Purchased with the assistance of an Australian Government grant through the Visual Arts Board)
COURIER, John: Reclining figure, lithograph
DENT, John: Chinese newspaper table and vase, colour lithograph with collage
GASCOIGNE, Rosalie: Italian birds, sculpture (Purchased with the assistance of an Australian Government grant through the Visual Arts Board)
GEIER, Helen: Figure enclosed; Botanical Gardens' Gates II, both colour lithographs
HARPUR, Royston: Ista-davata, acrylic
HIRSCHFELD MACK, Ludwig: 6 watercolours, 2 drawings, 44 monotypes (Gifts of Mrs Olive Hirschfeld)
KEMP, Roger: The symbol, etching (Print Council of Australia Patron Print 1976)
KEMPF, Franz: Figuration suite II, lithograph
KILGOUR, Noel: 34 Alexander Street, drawing (Gift of the artist)
KUO, Graham: Nightwatch, colour serigraph (Print Council of Australia Membership Print 1976)
LARTER, Richard: Flaky chocolate nothing, acrylic
LATIMER, Bruce: Notes for Quicksilver, xerox print (Gift of Watters Gallery)
NICHOLAS, E. Hilda Rix: The summer house, oil
ROONEY, Elizabeth: From Stockton I; From Stockton 2 and 3; From Stockton 4, all etching and aquatint (Gift of Anne von Bertouch)
ROSE, William: February painting, oil
WEST, Michael: Shreads and patches, lithograph

Editorial

Until the circulation amongst State galleries of the exhibition 'Genesis of a Gallery', the Australian National Gallery collection must have seemed to most Australians to comprise one painting – Jackson Pollock's *Blue poles*; and the fame of that painting was attributable, unfortunately, to the furore about its cost rather than to its inherent virtues. For those of us who saw 'Genesis of a Gallery' this misconception will have been nullified for, upon visiting the exhibition, it was immediately clear that the Australian National Gallery had been quietly gathering many works of considerable importance – and in that exhibition we saw but a fraction of the whole collection.

This double issue of *ART and Australia* proposes to expand the impression already created by 'Genesis of a Gallery'. Whilst room would not permit of a full coverage of the works in the Australian National Collection, we have tried to illustrate as wide a cross-section of the works owned as would give a reasonable idea of the breadth and quality of this remarkable collection. Moreover, we have commissioned overseas writers of considerable reputation to prepare essays on some of the most important items. It may be suprising to our readers and to critics of the National Gallery's purchasing policy and we hope it may also be instructive for them to discover that, in the opinion of four of the world's most highly regarded art critics, each an expert on the artist about whom he wrote, the Australian National Gallery's collection contains a Malevich, a Pollock, a de Kooning and a Reinhardt, each of which is regarded as a key work in the *oeuvre* of the respective artist. In addition we own a long-forgotten ceiling by Tiepolo, with a fascinating history and provenance, major works by the three major contemporary British artists, a print collection that must rank as one of the most comprehensive extant and an assemblage of primitive art, not only from Papua-New Guinea and neighbouring Pacific islands (a collection we might well have thought, by reason of our advantageous geographical situation, easy to acquire) but also from remote areas of Africa. We own, also, two Thai heads of exceptional quality, fine examples of the culture of the Mayans and the Olmecs of ancient Mexico and, recently purchased, a superb array of pre-Columbian objects.

Already the collection is diverse, and will become more so, but it maintains a standard based on quality rather than quantity. For this policy and for its implementation we must give most credit to Mr James Mollison, for many years the Acting Director of the Australian National Gallery and now formally appointed Director. Over a period of years he has been unobtrusively accumulating this collection of which we are to become ever more proud.

Perhaps Mr Mollison was too uncommunicative over these years so that the purchase of *Blue poles* attracted a too-sudden attention to the then almost unheard of collection, but the sensational generally attracts adverse criticism.

Mr Mollison has been advantaged in his difficult task – and we must acknowledge the problems of beginning a collection when so many major works of art are already permanently held by public art galleries and will not be available for re-sale – by sympathetic Prime Ministers and has had the support of an informed Council.

What is now most needed is for the taxpayer to realize that his money is responsible for the collection, that Australia as a nation will, to some extent, be judged by its concern for the arts and practical evidence of that concern and that he must therefore applaud the spending of a few million dollars and, indeed, insist that more be spent.

If obvious faults in the collection are to be mentioned one must be the excess of works by Australian artists, most of whom are well represented in State and Regional galleries. After all we neither expect nor desire to hear entirely Australian operas or Pop singers in our concert halls; why, therefore, should the walls of art galleries be hung almost completely with works of Australian origin? It could be suggested that local art does not bear comparison with overseas work. (It is unfortunate that suggestions have been made that more of the Federal Government allocation should be used to buy Australian art.) The New York school of painting dominates the non-Australian purchases – no doubt because works by living artists or those recently dead are more readily available – and we should, in due course, expect to see added to the collection a major Picasso, a major Braque, a major Matisse and several outstanding Impressionists and Post-Impressionists not forgetting, of course, Old Masters as they become available.

The parochialism of much Australian art, the plagiarism of much Australian art, the provincialism in regard to art of most members of the Australian public are almost entirely due to lack the of opportunity to see in this country the best art at first hand, regularly and as a part of everyday life. Instead of having to queue on occasions of visiting exhibitions to see a Rembrandt or a Cezanne, instead of having to make excursions to the galleries of Europe and America for a hasty glimpse of too many paintings and sculptures, we should continue to build this national collection of key works of international standing so that children in this country will develop with the best as a criterion and that those who choose to be painters and sculptors will have a true standard of self-criticism. This situation can eventuate only if the Australian public is determined to support and expand what is being done for it by the Australian National Gallery.

It is exciting that the collection already owns several works, such as the Malevich, that make it almost essential for students of the artists who produced them to visit a gallery in this country. This must be accepted as a sign of nationhood.

Book Reviews

Australian Woodcuts and Linocuts of the 1920s *and* 1930s by Nicholas Draffin. (Sun-Books, Melbourne, 1976, ISBN 0 7251 0224 1).

Nicholas Draffin's book, *Australian Woodcuts and Linocuts of the* 1920*s and* 1930*s,* is the second in Sun-Academy's popular series of publications on Australian art and architecture. They cater primarily for the general reader but they are informative and lively and find many readers among specialists and collectors.

The book surveys works by thirty artists during the two decades, 1920-1940, though it includes as prologue and epilogue works by W. Blamire Young and Lionel Lindsay, dating from 1902 and 1907, and a 1944 linocut by Eric Thake, which stresses that the period cannot be seen in isolation.

The main aim of the book is to provide a 'visual survey' and sixty-two pages are given over to illustrations. The selection of examples is catholic and the author has included along with the most notable a number of more obscure works that are especially interesting in this context.

In his introduction, the author gives a brief account of the history of woodcut and linocut (I think that the use of the term 'linoleum cut' in four catalogue entries is unnecessarily confusing) and he also gives clear descriptions of the techniques of cutting and printing and, in the final section, discusses the period proper and some of the influences. He is not writing a critical survey, nor does the scope of the book allow him to explore wider commercial influences on this style.

It is, however, a very welcome publication, in an area the author rightly calls 'neglected', and it will cause many to look afresh, critically and not simply with fashionable '1920s-1930s' nostalgia at the graphic works of that period.

The book is attractively designed, but it should perhaps be mentioned that graphic works seem to suffer more than paintings when erratically scaled up or down for reproduction. The gross enlargement of a delicate wood engraving destroys the particular qualities of that medium, and it is Roy Davies's *The Camp* which suffers most here. Also a cross reference between catalogue entry and illustration would have been useful, but these are minor complaints.

Sonia Dean

The Most Noble Art of Them All by Laurie Thomas (University of Queensland Press, St Lucia, 1976, ISBN 0 7222 1370 5).

This is a sad book. It reprints the journalism of an enthusiast who protests the 'joy' of art and its creation but who painfully grinds the words out, alternatively graceless and gushing, flattering then querulous. Under that premise—the reluctance, the repetitiveness—enthusiasm dissipates itself and the instinct for 'joy' turns into a weary shibboleth.

To reprint Laurie Thomas's journalism for *The Australian* between hard covers, which invite a hard second look (the way newspapers do not) is to pay the man a dubious homage. He emerges as a cornered, defensive, even slightly desperate figure: stridently nationalistic and wantonly anti-intellectual. Was this the desired effect?

The trouble lies in Laurie Thomas's incapacity to translate genuine enthusiasm for the work of his own generation into anything approaching criticism. For Thomas the ideal critic 'stands in front of a painting and says: My god, isn't that terrific' (p.25) or: 'You bloody beaut' (p.29) but who can not or will not say anything about the work itself. To do that would be to think about art and that means being an 'intellectual wowser and ideas merchant' (p.44).

The first section, called Thoughts and Events (the grinding 'think pieces') frequently leaves the impression that once Thomas had said 'bloody marvellous' in front of the work all his intellectual passions were spent. He then had to go away and hack out his copy with nothing left to say. The frustrations that came from having to force the copy out of himself seemed to have generated both his anti-intellectualism—all those smarties that were saying something about art but weren't 'putting their arms around it'—and such painful bizarries as : 'There is a funny word: love. It embarrasses everybody. But without it you might as well jump in the lake. I am talking about works of art.' (p.40).

The net result is one of extreme vagueness, of a mind that is never really on the job. For all Thomas's talk about the importance of the art object itself, he rarely evokes or characterizes a single work with any vividness. Similarly when trying to stem the rising tide of the 1960s by which he felt absurdly threatened, he sounds off again and again against the monstrous regiment of critics (never named) and minimalists (never named) who are fuelling the movement on.

The second section, Artists and Friends, is less Thomas the bombastic savant and, rather sadly, more Thomas the art reporter for *The Australian* recording, on the whole, inconsequential interviews. There is little sense of Thomas's observing and appraising his subject. That surprises because in the long run Laurie Thomas is going to belong more to the history of mateship than the history of Australian art. He did befriend his generation of artists from Arthur Boyd and the Melbourne figuratives to the Olsen/Rose/Klippel/Rapotec crowd, from West Australian artists like Helen and Guy Grey-Smith to Jon Molvig and Milton Moon in Brisbane. He did encourage and enthuse on their behalf and he did retain their friendship and loyalty. That is more likely to be his passing monument than these dusty literary remains.

Patrick McCaughey

Picture Palace Architecture in Australia by Ross Thorne (Sun-Books, Melbourne, 1976, ISBN 0 7251 0226 8).

When the King's Theatre was built in Railway Square in Sydney in 1910 the claim was made for it that it was the first Australian theatre built specifically to take moving pictures. The timing, it would seem, was expert. 1910-13 was the period during which regular full-length feature films emerged and rapidly developed to the standard of the celebrated *Quo Vadis.*

From the beginning the motion-picture idea had caught the fancy of Australians more than most people. One year after the first public showing by the Lumière brothers in Paris in 1895 equipment was being imported here and demonstrations occurring in many places, ranging from Rickard's Opera House, in Melbourne, to halls and even shops up and down the land.

In that year, 1910, when the modest-sized King's pinned its faith on the movies, a conversion job in Melbourne created an impressively vast picture theatre. That was Wirth's Circus Olympia converted to West's Olympia, holding 5000 seats. T. J. West also opened up in Adelaide, Brisbane and Sydney during 1910-12. His two most serious rivals were J. D. Williams and the Hoyts Co. The well-known Hoyts (the name acquired from a small American circus business previously connected with the same man) was the creation of Dr Arthur Russel, a Melbourne dentist who had sometimes performed as a magician. Hoyts entered the control of 20th Century-Fox in 1930.

After 1910 the picture-theatre business was in large part an architectural matter. The idea of film-going was spectacularly promoted with the buildings as well as with the films themselves. The notion that *a night out* in extraordinary surroundings went hand-in-hand with the films caught on and thrived.

To some extent that was a natural transfer from live theatre and from opera. The extravagance with which it was pursued was the impressive development. That was due very largely to the example of one man, the American S. L. ('Roxy') Rothapfel. Between 1913 and 1925 Rothapfel was the celebrated manager of five spectacular New York picture-theatres – in turn, the Regent, the Strand, the Rialto, the Rivoli and the Capitol (5,300 seats). Then came his own palace of palaces, the original Roxy, seating 6,200 and costing, even then, twelve million dollars. The Roxy's architect was W. W. Ahlschlager.

The situation in Australia, then, was that local enthusiasm for the flics mingled with American inspiration about their presentation to create a host of architectural efforts, which ranged from crude to very impressive. The mightiest among them were – a few still are – overwhelming extravagances.

Ross Thorne's book is an excellent account of those earlier matters and then of the crowning years of the picture-theatre building-biz, the years 1924-39. Over one hundred plates, most of them half-page size, some in colour, illustrate the buildings thoroughly (though in a rather disorderly way) and the text is an easy flowing and admirably documented story. It is, to make a point about publishers, fully worthy of an index; it does not have one!

I share the author's enthusiasm for Walter Burley Griffin's Melbourne Capitol. This book identifies the importance of that building more clearly than ever, for it shines out so well as a case of original genius in the company of unrestrained eclecticism. He designed it in association with Pack & Kempter (not Remter, as the

book prints). It is also very welcome to find the author insistent about not labelling the Capitol as Art Deco. There have been cases of unthinking lumping-together in the recent rash of enthusiasm for Art Deco. On the other hand, I suspect that Ross Thorne has raised further red herrings in the process. He points to the possibility of Wrightian connections (Griffin obviously had them) existing in Art Deco, and is led to refer back as far as Wright's works of *c.*1904-05, the Larkin Building in particular. That seems to me a considerable straying from the point of the nature of the Capitol, built in 1924. One noteworthy possibility is that Griffin was still at that time watching Wright, despite the distance which had been put between them, and therefore knew about his little theatre in the Tokyo Hotel (1916-22). That is a comparable fantasy space created out of original but basically crystalline forms in deeply sculpted plaster. A second, quite different inspiration was available in the Expressionist phase of Hans Poelzig's work, in particular his Grosses Schauspielhaus in Berlin, a 1919 conversion of circus hall to concert house. It, too, is a stalactite-filled interior of plaster shapes; it even shared somewhat similar foyers, which contrasted round forms and mushroom columns with the sharp and rhythmic interior.

The rest, the less original, frankly eclectic cinemas have their fascination, there is no doubt about that. This book provoked me into revisiting Sydney's State (architect Henry White, 1929) despite the film showing there. The Gothic lobby, the spectacular (if rather tight) marble-stair hall, the classic foyers and the art-filled corridors are impressive enough in their own peculiar categories. The auditorium rises above its borrowings; it is among the great interior spaces of Australian buildings, a dome room. Its walls and ceilings are not separately expressed, the dome is everything, and it is a beauty.

The Melbourne comparison for Sydney's State is the now much disputed Regent, whose future is still unresolved after several years of wrangle. Thorne ignores such controversies. I contribute this much: the Regent's auditorium, though large and grand, is a much less convincing architectural achievement. It is as a social item, a show-piece among the palaces of that period, that it stands high, maybe highest.

I wish that Ross Thorne had pursued a little more thoroughly the point he begins to develop in his Introduction when he writes 'twenty-five years ago serious historians of art and architecture did not regard the popular built environment or its furnishings as worthy of comment'. Is that statement not unfortunately ambiguous?

And I wonder if the matter is seen as being as serious as I am inclined to see it. I will explain.

Notice that 'popular' might mean, has usually meant in this kind of literature, everyday and populace-generated, or market-place objects with minimal professional contribution; as with houses designed by builders, or suburban shop-fronts or humble graphics like butchers' windows and sugar-bags.

With those pop objects, the rationalization of the art-historian for not spending time on them was that they fell into place well enough after a good account of more serious design was given. They followed them, were hybrid and half-understood adaptations made from them – made by people hastening on with the daily needs of life in their inexpensive or their unfeeling ways. So runs the rationalization and there is enough truth in it for most purposes.

Surely that is not the category for Picture Palaces. 'Popular' must here revert to its older, simpler sense, that thousands flocked to enjoy them. Popular, yes, but *pop*, no.

They were, rather, expensive and calculated designs by skilful professionals, deliberately manipulating widely held sentiments and emotions on the grandest scale. Calculated, and one might say cynical, but that would be to beg a very interesting question. Were they calculatingly created by designers who believed them to be a good and wholesome thing to have, or rather by designers who personally preferred a different world altogether?

Ross Thorne nudges at this point, and seems for a moment to give his answer, when he classes the cinema designers with 'architects who preferred to make a living rather than to become martyrs to a design cause' – and he indicates Bauhaus principles as the alternative, to which those men might have chosen to be martyrs.

Was it a matter of being unprincipled, or rather of having opposing principles? I am unsure of the answer, just convinced of that being a proper question. The point might be resolved with relative ease, for all those events are not long past. If the men themselves are not still with us, many who worked with them and knew them are. What really was the frame of mind of those men, and of their era – of Ballantyne and Hare, of Robertson & Marks, of Charles Hollinshed, Henry White, Guy Crick, or Vivian Taylor.

The importance of the matter is that if they really enjoyed it, and believed it to be a good architural thing to do, then the behaviour of commentators who ignored their work is more wilful and manipulative than those who hurried past the problem of *pop*. It is, rather, a case of ignoring something of obvious social importance for reasons of bias in taste. Arguable bias, maybe. Admirable bias, maybe. But history is being rewritten because of it, so it seems. There is a problem here, central to historic studies in art and architecture. I think it is a problem of wearing two caps and switching them when it suits. Is it to be a history of events or a history of preferred principles? Of 'mainstream' and otherwise, defined the historian's way? Or something closer to the way it really happened?

David Saunders

Siren and Satyr: the personal philosophy of Norman Lindsay (Sun-Books, Melbourne, 1976, ISBN 0 7251 0225 X).

This latest book on Norman Lindsay announces itself as: 'a reminder of that very remarkable little renaissance in the civilization of Australia that took place in the first quarter of this century. . . . Norman Lindsay's brand of paganism, or vitalism, has had no small impact on poets in this country. Therefore it is not surprising to find, once more, poet A. D. Hope, penning the introduction to *Siren and Satyr.* Nor is it surprising to find that he concentrates more on the subject-matter than the formal qualities of Lindsay's art.

Kenneth Slessor in his article on 'Australian Poetry and Norman Lindsay' summed it up when he said of Lindsay's appeal for poets as opposed to artists: 'He surmounts his technical problems with great brilliance, but he crosses no new frontiers. . . . It is only in the territory of ideas that he is a rebel.' Lindsay's imagery forms his most distinctive characteristic. It is in the visualization of the horned-earth-god Pan, the sphinx-women, the goat-footed satyrs and playful fauns, the bird-winged sirens and fish-tailed water-nymphs that one finds what Hope calls: 'Norman Lindsay's triumph'.

Within Lindsay's development there are,however, two distinct phases, marked out by the dividing line of the 1914-18 war. Hope takes note of the distinction between the early Lindsay and his attempt to 'transplant' mythological creatures into a setting populated by distinctly Australian types; and the later Lindsay who has succeeded in transposing them into an entirely imaginative landscape people with an invented gallery of types from no fixed locality.

Unfortunately, the plates, which follow the text in *Siren and Satyr*, do not indicate this separation of early and later Lindsay. The illustrations, though well reproduced, seem to have been grouped without any clear demarcation – stylistic, chronological, thematic, or in terms of medium – to act as guide for the uninitiate. If the selection had been made entirely from the Norman Lindsay Gallery and Museum at Springwood one could have justified it as a kind of luxurious illustrated catalogue. But as it stands, why, one asks, place a watercolour like *The Kiss* (Plate 18), with its neo-Rococo elegance, opposite an early (and fairly rudimentary) pen-and-ink like *Bacchanal* (Plate 19) when they are so obviously unrelated?

One cannot quarrel with the material itself, which in its variety presents an interesting panoply for the lover of Lindsayana. But noteworthy is that the cover illustration, given the date 1923, is clearly a work of the 1930s. Also, *The Pool,* (45) *The Hunter* (71) and the *Bacchanal* litho (29) are given a date of *c.*1928 when they should be listed as works of 1908–09. Nonetheless, the broad spectrum of Lindsay's work covered – including etchings, pen-and-ink, watercolours, oils, sculpture and some of the beautiful and rare book illustrations, like the Sappho decoration (47) – vindicates a few errors in dating.

Overall, this book does offer one an intriguing glimpse of Lindsay's obsession with the imaginative blending of hybrid or fantasy creatures from myth and the central symbol of naked femininity in his art. And A. D. Hope is perceptive when he says of Lindsay's ideal femininity (human or hybrid): 'These ladies are nobody's little bunch of love: they 'are in command and know it'.

Lindsay's eroticism is legendary and it is true

that its impact is drawn from that 'old union of irresistable beauty and mortal danger'. A. D. Hope notes this, and also the recurring themes of duality in Lindsay's art; merging the spirit of the vampire woman (like the contemporary sex goddess of the cinema, Theda Bara) with qualities of 'radiance and splendour'. Even if one is aware that he does woman an injustice by presenting her without mind or soul, as a voluptuous 'playgirl', one cannot regret these sirens or their jolly satyr compatriots.

Another facet of Lindsay's art in evidence in this selection is his flair for whimsical humour, balancing the tendency to become histrionic in the more didactic and polemical imagery to which he was equally prone. So, within some limitations of presentation, this remains a book worth owning. For Lindsay is an artist who will continue to fascinate or repel, to be loved or hated, for being, right or wrong, the ultimate individualist in his art – a trait much in evidence in this selection from his work. With all his shortcomings Lindsay, to quote A. D. Hope again, has left us: 'A splendid celebration of the image of woman as he saw it and our world is the richer for it'.

Ursula Prunster

Letters to the Editor

Sir,

Tom Roberts

I am planning a *Catalogue Raisonné* of Tom Roberts and would be very grateful to hear from anyone with pictures, watercolours, drawings or original prints, by him in their possession. Please contact me if you are willing to have these documented and included in the catalogue.

Helen Topliss,
c/o Visual Arts Department,
Monash University,
Clayton, Victoria, 3168

Sir,

As the author of a book entitled *Conrad Martens in Queensland,* which is to be published in 1978, I would like to hear of any of Martens' works pertaining to Queensland, so that they may be mentioned and, if possible, illustrated, in the book. The collections of the Mitchell Library have yielded about a hundred relevant works, but I believe that many more exist. The works are of two main types:

1. Pencil sketches, usually titled, and dated between November 1851 and March 1852, of size approximately 20 x 30 cm.
2. Watercolour paintings dated between 1852 and 1875, of various sizes up to 46 x 66 cm. The titles traditionally ascribed to Martens' paintings are frequently inaccurate or incomplete, but I can often identify a Queensland subject from the corresponding pencil sketch or from field inspection of the landscape. Martens is known to have painted views of the following places in Queensland: Ballandean, Brisbane, Bulimba, Cambooya, Canning Downs, Cecil Plains, Clifton, Colinton, Coochin Coochin, Cunningham's Gap, Drayton Range, Eton Vale, Flinders Peak, Franklyn Vale, Glasshouse Mountains, Glengallan, Gowrie, Goomburra, Kangaroo Point, Kilcoy, Killarney, Laidley, Mount Brisbane, Mount Dumaresq, Mount Mitchell, Normanby Plains, Rosalie Plains, Rosella Point, Talgai, Westbrook and Yandilla.

I would be most grateful if your readers could send me information to make my book more nearly complete.

Yours sincerely,
(Dr.) J. G. Steele

Sir,

Bibliographies on the Fine Arts in Australia

Early in 1976 the Working Party on Bibliography of the Australian Advisory Council on Bibliographic Services (AACOBS) agreed to inquire into what bibliographic projects relating to the fine arts in Australia were currently in progress. The fine arts were taken to include drawing, etching, bibliography, painting, printmaking, sculpture and architecture, and the scope was limited to projects which concerned the work of Australian artists. To effect this survey, a questionnaire was designed and sent to some fifty institutions in Australia including university, college, state and parliamentary libraries as well as some art galleries. The due date of return of completed questionnaires was fixed as 30th August 1976.

The response to the questionnaire was somewhat disappointing as regards the extent of bibliographic endeavour in this area. Of the twenty completed questionnaires returned only six reported projects in progress. A number of related bibliographic projects had previcusly been recorded in the Register of Australian Bibliographies in Progress which is also maintained by the AACOBS Working Party on Bibliography. In all eight fine art projects have been noted. The topics include architecture, theatre, design and painting as well as general works on the arts. However scant the response, the survey has brought to light some possibility of overlap in the projects underway. As indicated in the list below, at least two scholars are compiling bibliographies on Australian art and another two are working on members of the Lindsay family. The bibliographers in question have been informed of each others projects.

It may well be that the survey described has been at least partially unsuccessful in bringing to light all bibliographic work currently in progress on the arts in Australia. Work that is as yet unpublished is by its nature difficult to trace. Furthermore bibliographers may either be professional librarians, or those whose background is primarily in the subject area the literature of which they seek to describe. It is therefore not always possible in surveys of this kind to reach all potential bibliographers. The remedy for this problem lies in publicity. The AACOBS Working Party continues to maintain its Register of Australian Bibliographies in Progress, and publish lists of work in progress from time to time in the National Library's *ANSOL News*. Some of the work noted is of possible interest to researchers and bibliographers of the arts in Australia. I would therefore urge those engaging in bibliographic projects on this topic to contact me at the address shown below. To date this Register has proved quite useful in isolating potential areas of overlap in projects already underway.

Fine Arts Bibliographies in Progress

(1) ALLISON, James. A bibliography of Australian art books, 1900-1975 Includes painting, sculpture, drawing, printmaking, theatre design and crafts. 1,500 entries. (May be extended to include 1788-1900)
(2) HANKS, Elizabeth. Australian art: a bibliography 1789-1950. Excludes aboriginal art.
(3) JOHNSON, Donald Leslie. Nineteenth century South Australian architecture: a working bibliography. Includes only published monographs, 1977
(4) JOHNSON, Donald Leslie. Walter Burley Griffin and Canberra: a bibliography: 1876-1975. Includes books, periodical articles films and unpublished materials, 1976. Monograph.
(5) MILLS, Carol M. Bibliography on the Lindsay family (published works only).
(6) NORTH, Ian. Bibliography attached to monograph on the life and work of Dorrit Black, the South Australian artist.
(7) SOUTH AUSTRALIA, STATE LIBRARY. Lionel Lindsay; published works by and about him.
(8) THOMSON, Joyce A. Kenneth Leslie Rowell, theatre designer and painter. (M.A. Thesis, University of Melbourne.)

D. H. Borchardt,
Convenor, AACOBS Working Party on Bibliography
Chief Librarian
La Trobe University
BUNDOORA, VIC. 3084

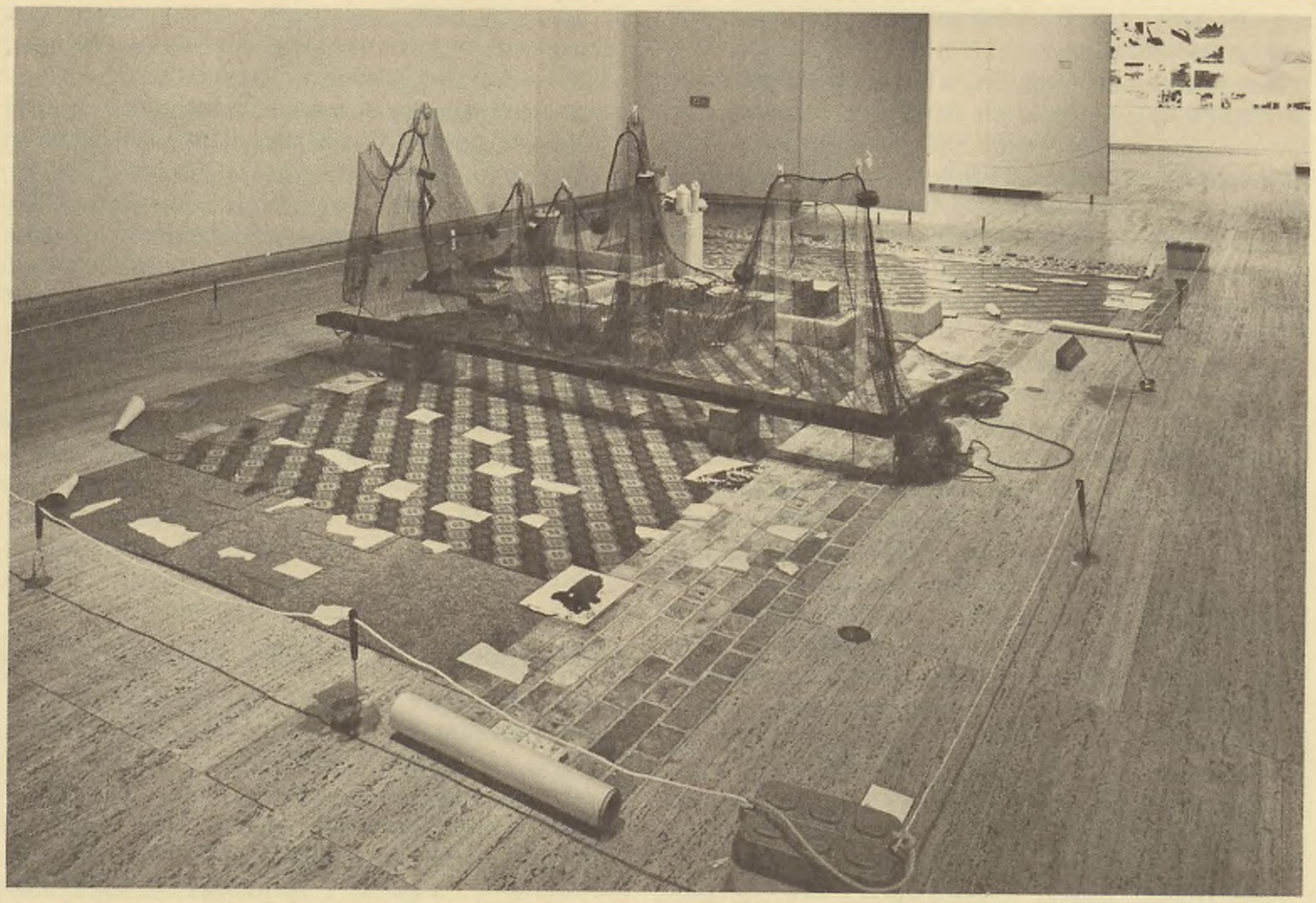
Sir,

We are at present researching an exhibition on Janet Cumbrae-Stewart and should very much like to receive information concerning the artist and location of her works.

per Janine Burke, Meredith Rogers, Kiffy Rubbo
Ewing and George Paton Galleries,
Melbourne University Union,
Parkville, 3052.

Review of 1976 Biennale of Sydney

Bruce Adams



The closing months of 1976 saw the delayed appearance of the second Biennale of Sydney, three years after the first rather haphazard and uncertain effort at the Sydney Opera House in late 1973. It is very apparent that the instigators behind this newly institutionalized event in Australian art gained something during those intervening years, for this second Biennale managed to establish a far more mature and ambitious programme for itself. Certainly they gained from the appointment of Tom McCullough, of the Mildura Arts Centre, for what was achieved was very much due to his organizational efforts over just nine months as director of this Biennale.

One of the largest exhibitions ever to invade the Art Gallery of New South Wales, it was far from monolithic, for it presented a diverse survey in the widest possible sense of the multiple directions and forms being taken by sculpture today. Working on his own 'firm conviction that sculpture and sculpture-related artforms currently seem the most vigorous area within the visual arts', McCullough assembled about eighty exhibits from ten different countries, and these he arranged in very loosely established family relationships, from fun displays to formalist and fetish objects, funk, process and performance. The result was an exhibition that attested to the plurality of sculpture internationally, highlighting some regional similarities, differences, and areas of cross-borrowing, while avoiding any imposed or too arbitrary distinctions of stylistic, thematic or national kinds. It was also uniquely valuable as an international survey, which originated in Australia for our own consumption, integrating Australian sculpture within a wider body of work in a very natural and unforced manner.

It is clear, however, that local works cannot meaningfully be filtered into affinity groups with works from a limited number of overseas regions without implying some set of forced cultural relationships. The Biennale presented an idea of our cultural placement as a fusion of historical Anglo-Saxon influences, augmented by the post-war modernist dependence on New York and the more general connections with Europe, all surmounted by an emergent Pacific consciousness. It tried to develop the idea of a Pacific triangle, a tripartite cultural connection of Japan, West Coast U.S.A. and Australia. To be fair, such a triangle of mutual influence is at the moment far more desirable than real, although we do have already some close and sympathetic parallels between the funkiness of Californian art and the irreverent ockerisms of some Sydney sculptors in particular. In this context Tony Coleing's *Bus Stop,* a satirical installation of tatty chain-store social artefacts and a parable of concrete cities and unattainable oases, was notable as a work that gave support to these broader 'family relationships' while remaining consciously regional and indigenous in its theme and quality.

On a different tack, the 1976 Biennale may go down as an important calendar event in Australian art that finally gave wide public credence and the sanction of institutionalized patronage to the now hardly radical life-involving tendencies dominant in the new art of the past decade. Certainly the various performance works associated with the Biennale did much to arouse public enthusiasm.

Daily in the Domain, just across from the gallery, Fujiko Nakaya from Japan produced her *Fog Sculpture*, clouds of finely atomized mist that steamed out of the ground beneath warm clear skies, much to the delight of school-children especially. The gallery basement was unusually noisy, thanks largely to James Pomeroy from California, whose metal installation emitted a delightful cacophony of clockwork-activated chimes and tinkles. An adjacent dome housed Michael Nicholson's *Poli-Poll-Pool-Shots,* a high-technology political-unpopularity game where participants could use a TV scanner to locate and shoot down the inflated-balloon images of their least favourite politicians. In an age when politics has become a media game, sophisticated hardware is scrupulously tailored for malicious public enjoyment.

Buried under the basement steps, secluded in a private bunker of sandbags, sheepskins and sleepy cattle-dogs, Marr Grounds conducted hushed ceremonies with visitors curious enough to bend their backs and climb in, facetiously and ritualistically rewarding them with little 'artbits', sprinklings of sand carefully authenticated by the artist. And for anyone not convinced of the value of such precious grains, Noel Sheridan's work cynically offered little consolation – his *Information for the People* (vols I & II) remained irretrievably locked in a block of resin. Such tongue-in-cheek works perhaps exposed a taste for the esoteric that pervaded many of the other, less publicly flirtatious, exhibits.

Well evident was a tendency towards private ritualism and fetishism, from the pretentious bathos of John Armstrong's altarpiece or the ceremonial sheep-heads of Les Kossatz, for example, to such celebrated icons even as Joseph Beuys's *Eurasia* of 1966. This assemblage, with its dead hare staked out over a blackboard of carefully preserved political graffiti, is so recognizably Beuysian in trademark, but is surely as removed as ever from the social consumption it pretends towards. Beuys's political objects and slogans have become just more commodities carefully ossified for the museum circuit. Other works, however, took no refuge in obscurity of meaning or intention and in such cases as Ken Unsworth's *Different Drummer,* with its repeated anguish of a falling, crying child/doll, or Stelarc's self-suspension on meat-hooks, the message and the activity respectively were quite clear, but for that were no less cause for worry.

Undoubtedly the most successful and compelling event associated with the Biennale was the performance by British artist Stuart Brisley, with his *Standing, Lying, Walking and Talking* in Hyde Park. Working persistently through sometimes unfortunate weather, Brisley built a cage of wooden slats, in which he finally imprisoned himself in full public view. Like a man in the stocks Brisley effectively offered himself as a

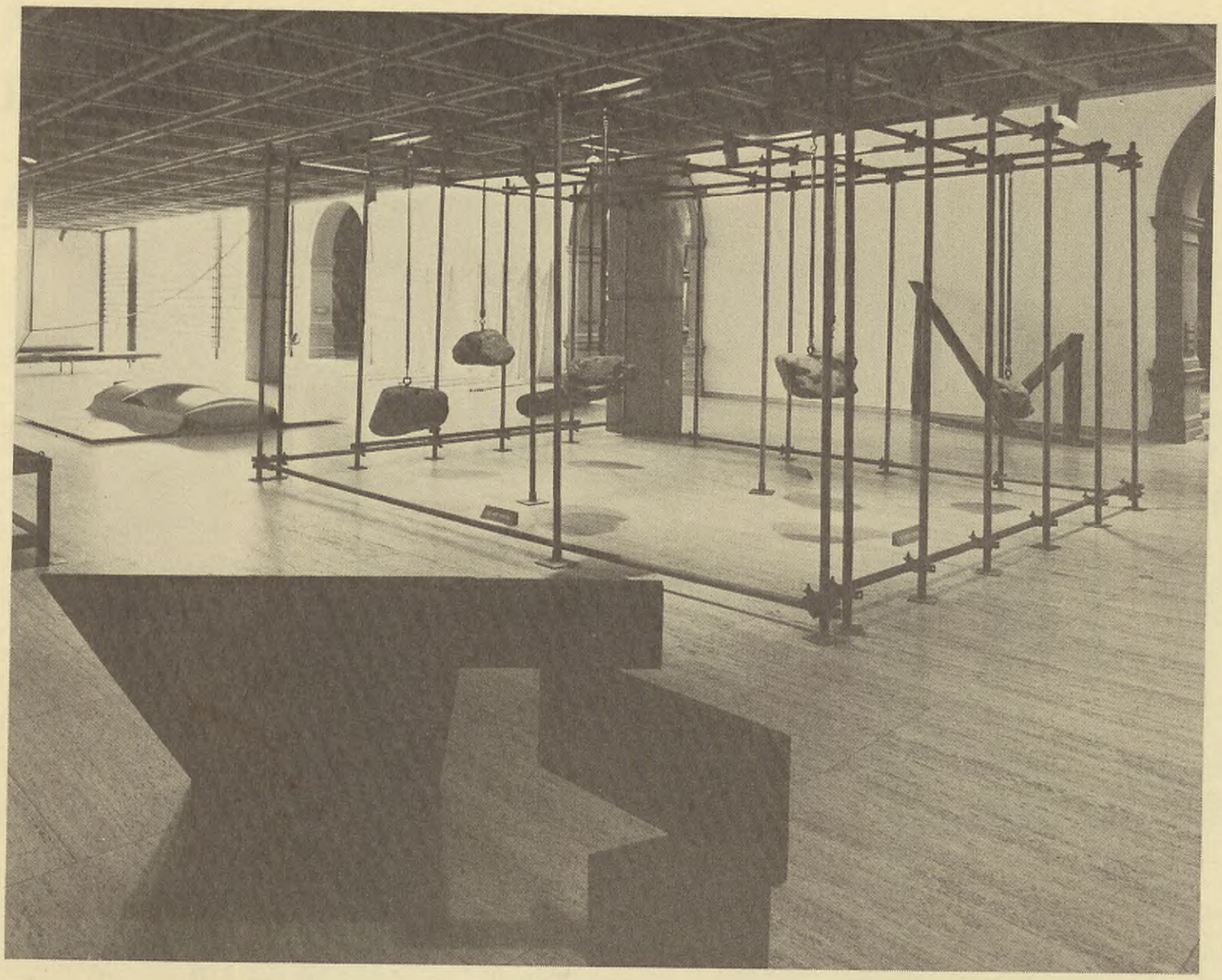
opposite

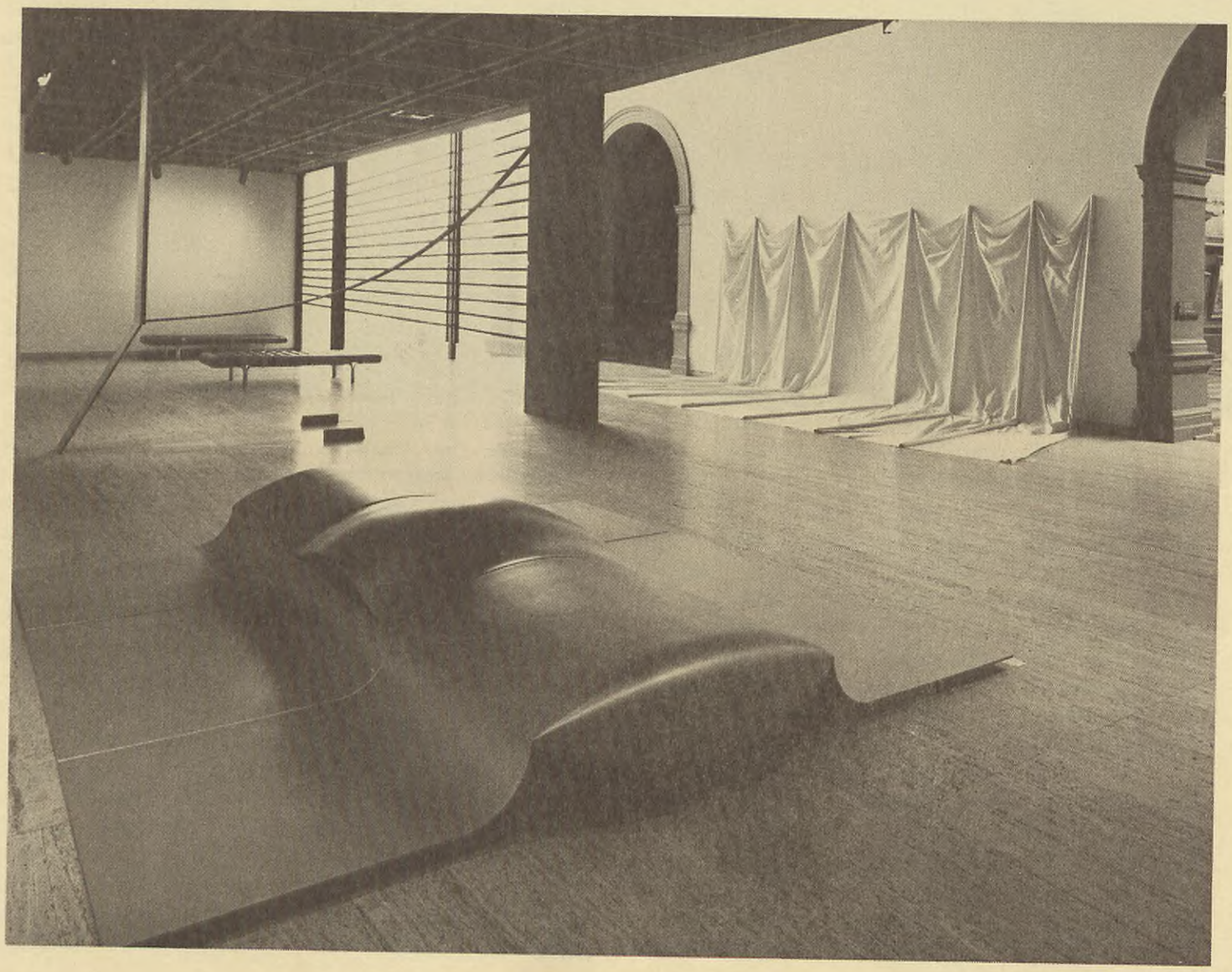
TONY COLEING BUS STOP (1976)
Fishnet, concrete, wood, glass, toys 183cm x 549cm x 732cm

top

FUJIKO NAKAYA FOG SCULPTURE (1976)
(in the Domain, opposite the Art Gallery of New South Wales)
Water vapour, pumps, pipes and other media

Photographs courtesy of the Art Gallery of New South Wales





public scapegoat or potential victim and, like all trapped men, became subjected to a totally responsive and dependent relationship with the people outside. They fed him, talked with him or at him, aimed their gun-barrel camera lenses at him and, at one point, tried to hit him with coins thrown through the bars. On 18 November, in the early evening, this existential martyr made his symbolic break-out through the roof of his cage, to the cheers of many. It was a performance that captured the popular imagination, and no doubt Brisley's very reflexive personality helped precipitate the success of a basically artificial, highly structured situation. It was a performance that demanded human response, mostly on an instinctive and compassionate level and, as such, it crystallized notions prevalent elsewhere in the Biennale, about the social location of art as a medium of interaction.

Working with no fixed parameter or definition of sculpture the 1976 Biennale was diverse, certainly, but it also managed to give the impression of a coherence uniting many of the pieces. Whether by accident or not, many of the art objects chosen by McCullough and his various advisers abroad seemed to adhere to a common sensibility, sharing similar notions of 'look' or finish. Understandably this impression was most apparent in the formalist-oriented works in the ground-floor gallery spaces, many adhering to a taste for natural materials and surface finishes. The precious regard for natural objects and finishes would of course be a very traditional aesthetic among Japanese artists, and was evident in the suspended boulders of Kenji Togami, or the rock and earth mounds of Korean-born Insik Quac. Perhaps then it was the presence of the Japanese that brought out a compatibility in the wide range of Western works, which we more customarily see in mutually opposing compartments. Robert Smithson's *Rocks and Mirror Square* of 1972 was no less beautiful in its respect for its constituent materials than were any of the other, wholly formalist fabrications.

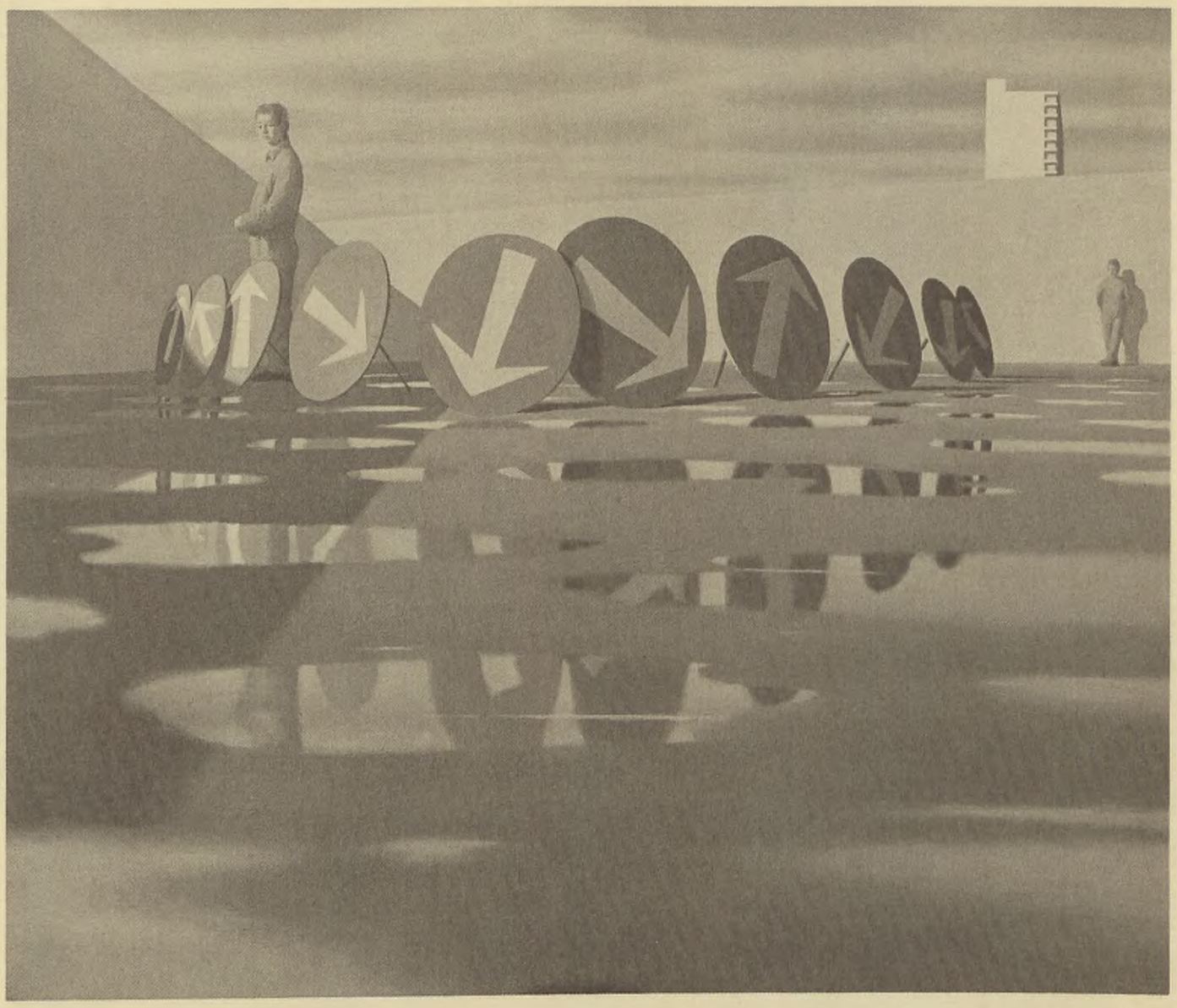
A comparatively large-scale affair such as the Biennale of Sydney inevitably has its problems. The 1976 show generated something of an 'artfest' atmosphere, with a spiralling range of attendant activities and exhibitions occurring in Sydney at that time. While such a rush of activity was undoubtedly healthy, a shot in the arm in an otherwise lethargic year, it perhaps obscured a more critical sense of the intentions and achievements of the Biennale itself. But one hopes that the Biennale will remain as a flexibly organized and well supported event in Sydney, and will now continue to be seen on a regular biennial basis.

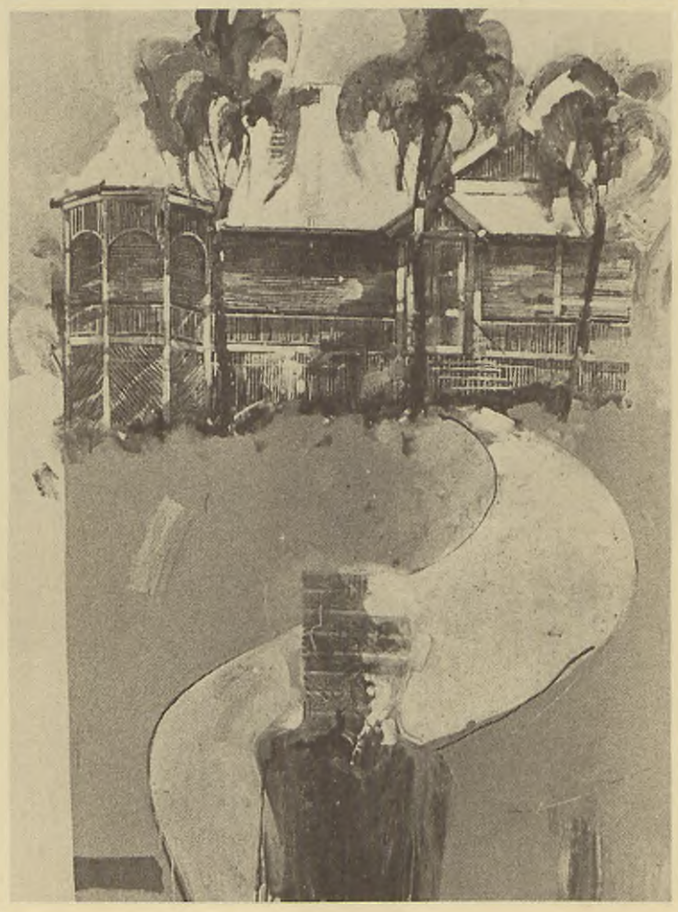
top

INSTALLATION VIEW — *Foreground:* Ron Robertson-Swann, Hofmann Viaduct, rusted steel; *back:* Kenji Togami, Tension Ungravity No. 7, (1976), stone, springs, pipe; *far back right:* William Tucker, 'K', (1975), wood

INSTALLATION VIEW — *Foreground:* Kyubei Klyomizu, Affinity E, (1975), aluminium; *back left:* Loren Madsen, Construction 1, (1976), wood; *back right:* Tony Ingram, Landscape Fold, (1976), cloth and wooden rods
Photographs courtesy Art Gallery of New South Wales

Exhibition Commentary



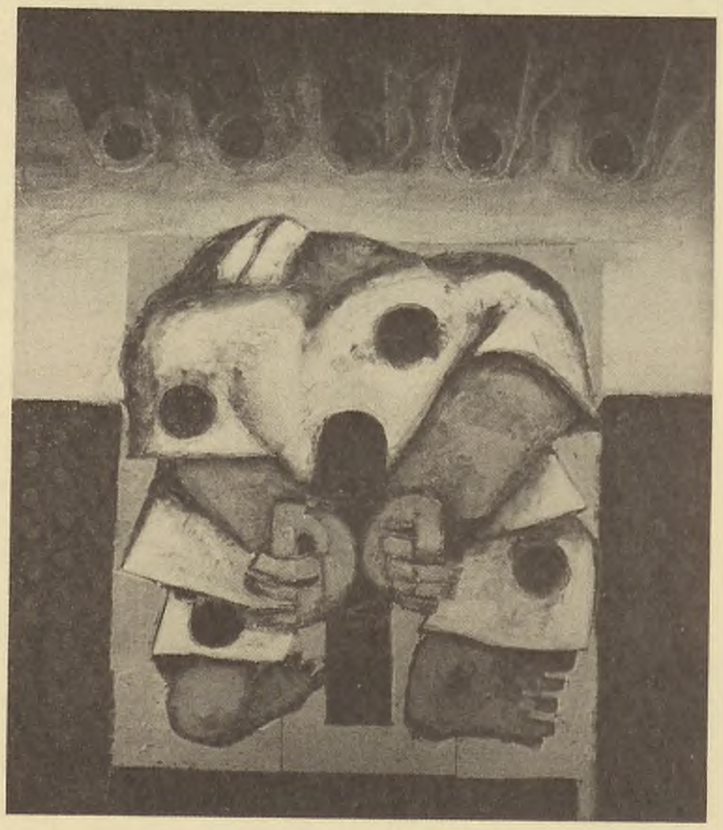


above
BRETT WHITELEY THE RIVER AT CARCOAR (AUTUMN) (1977)
Oil on Plywood 198cm x 122cm
Robin Gibson, Sydney
Photograph by Jill Crossley

top right
JEFFREY SMART REFLECTED ARROWS (1976)
Oil on canvas 50cm x 60cm
Rudy Komon, Sydney
Photograph by Douglas Thompson

right
ARTHUR BOYD REFLECTIONS 11 (1976)
Oil on canvas 152cm x 122cm
Australian, Melbourne

far right
DAVID PAULSON THE RESIDENT (1977)
Acrylic on canvas 180cm x 142cm
Victor Mace, Brisbane



above
PETER DE LORENZO PARIS BLACK (1976)
Acrylic on canvas 172cm x 279cm
Macquarie, Sydney
Photograph by John Delacour

top left
DICK WATKINS WHEN BUDDHA SMILES 1976
Acrylic on canvas 147cm x 224cm
Coventry Gallery
Photograph by Michael Cook

above
LEONARD FRENCH STUDY FOR THE WALL IV
Enamel on hessian-covered board 39cm x 33.5cm
Rudy Komon, Sydney
Photograph by Douglas Thompson

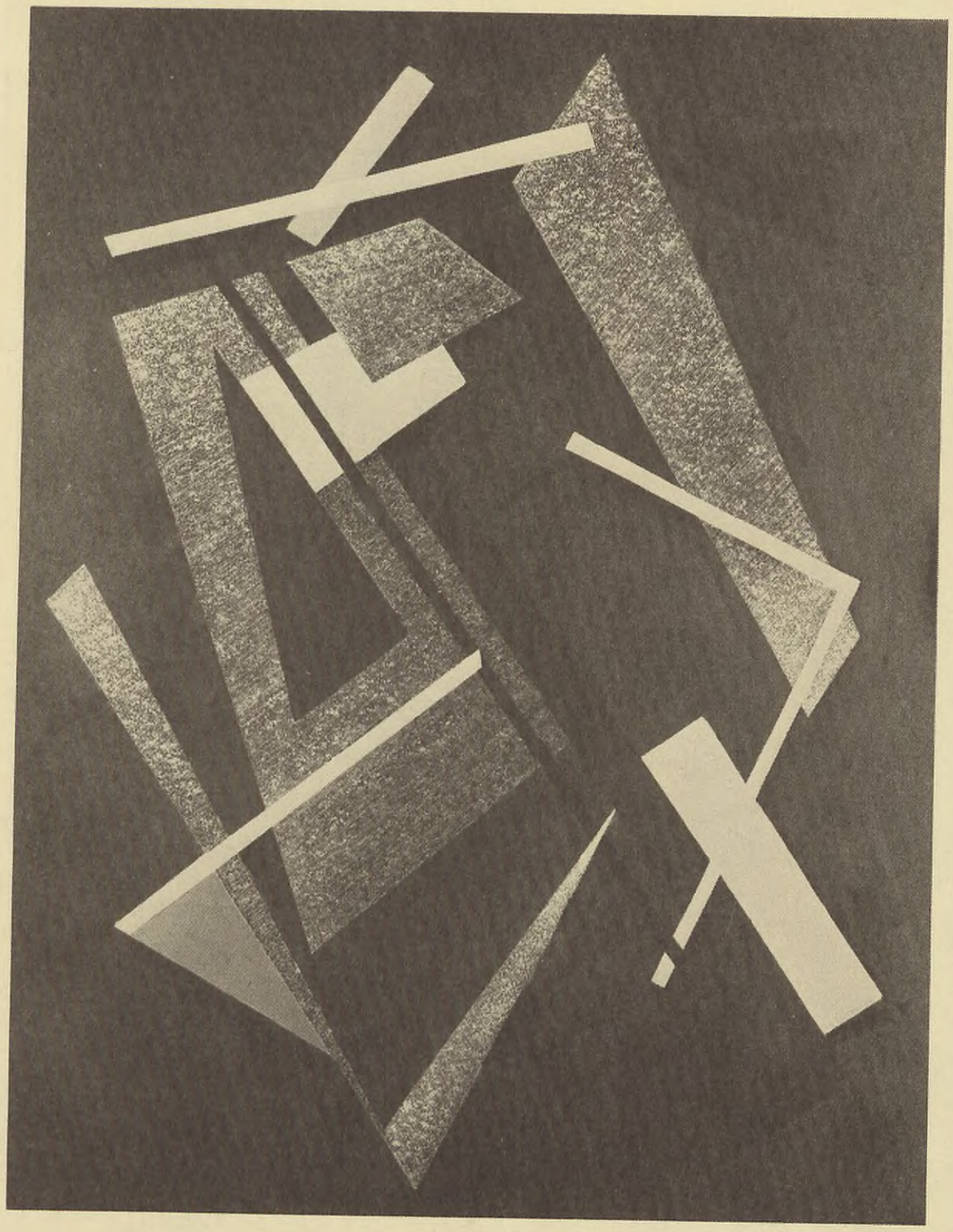
top right
GUNTER CHRISTMANN BERLINER HAUT (1973)
Acrylic on canvas 225cm x 200cm
Coventry, Sydney
Photograph by Michael Cook

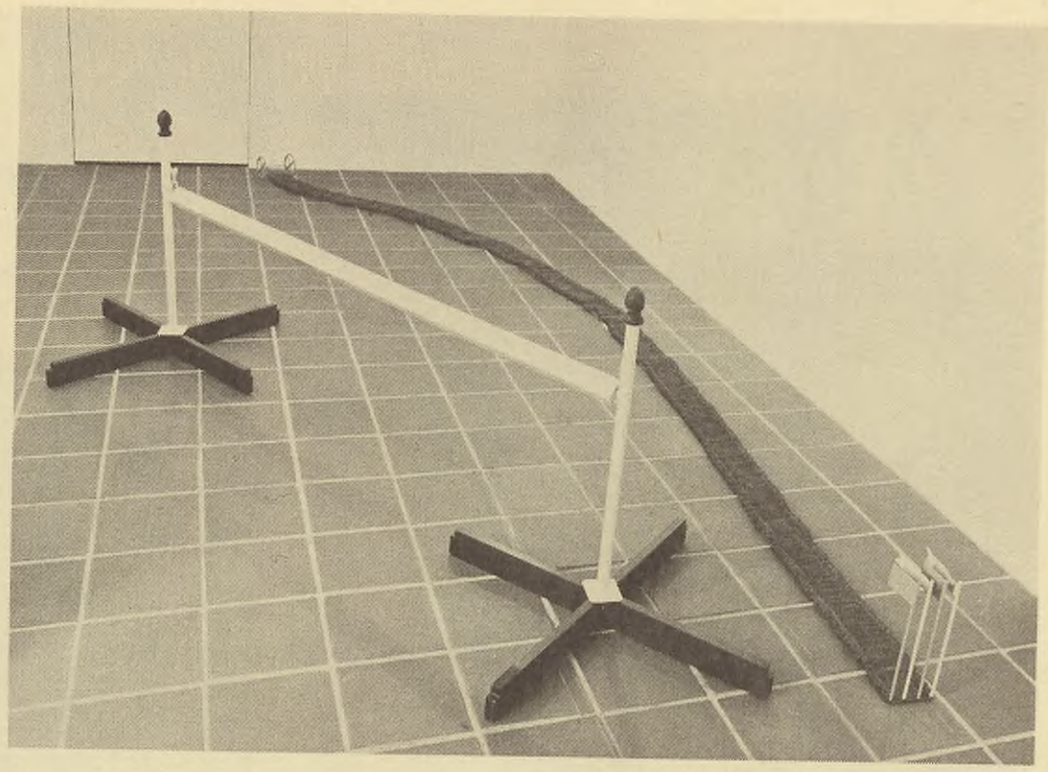
above
JUSTIN O'BRIEN STILL LIFE WITH PRINT (1976)
Watercolour 46cm x 33cm
Macquarie, Sydney
Photograph by Jim Layton

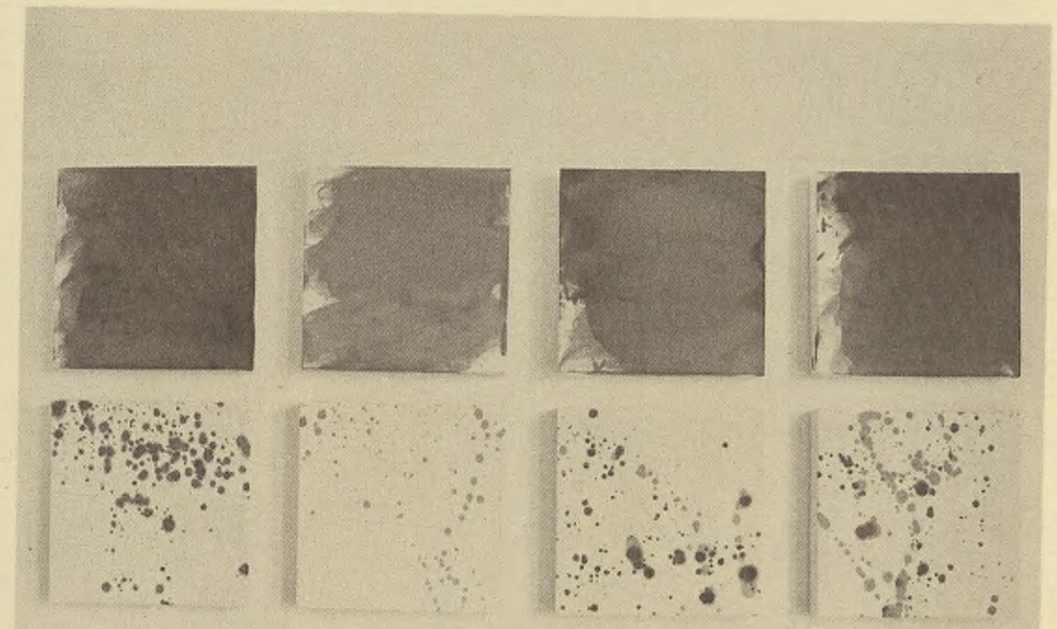
top centre
JEF DORING TEARS FOR MAO TSE-TUNG (1976)
Watercolour on paper 213cm x 152cm
Gallery A, Sydney
Photograph by Robert Walker

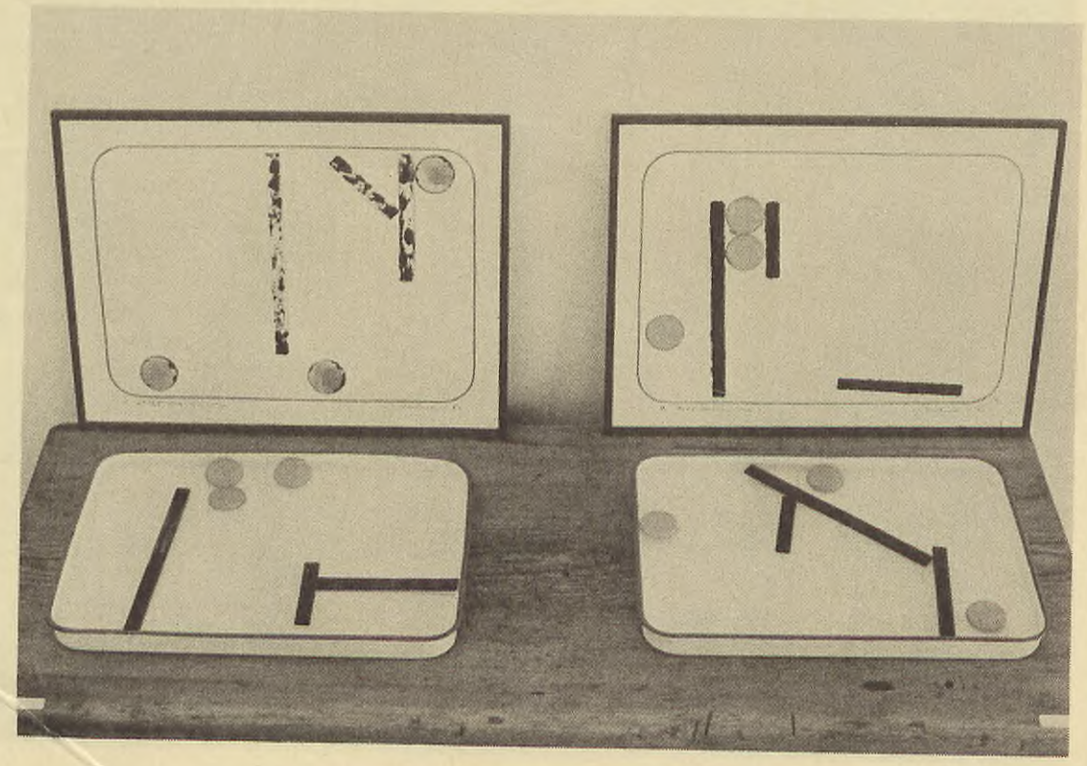
top far right
GEOFFREY PROUD DENMAN LADY TRIPTYCH (1976)
Mixed media on perspex 254cm x 187cm
Watters, Sydney
Photograph by John Delacour

right
SALVATORE ZOFREA PSALM 2 1975
Oil on canvas 127cm x 152cm
Macquarie, Sydney
Photography by Jim Layton







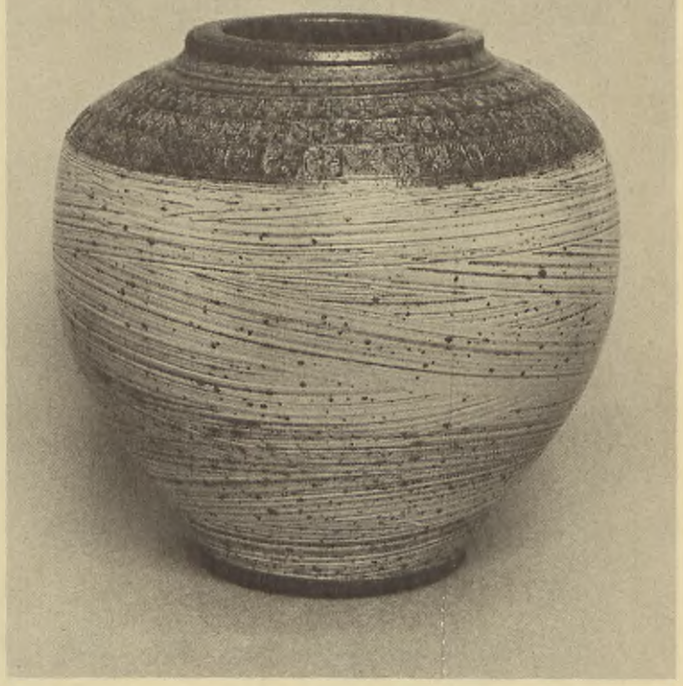


above
ROBERT MACPHERSON SMITHFIELD NO. 3 (1976)
Enamel on canvas 8 panels each: 30cm x 30cm
Ray Hughes, Brisbane
Photograph by David Goulter

top right
ROBERT PARR MARCH PAST AND THE DEPARTMENT OF PREVENTION (1977)
Metal and wood 77cm x 430cm x 150cm
Abraxas, Canberra
Photograph by Ted Richards

top left
FRANK HINDER BROWN CONSTRUCTION (1954)
Acrylic on board 92cm x 71cm
Gallery A, Sydney
Photograph by Robert Walker

left
GUNTER CHRISTMANN WATER TANKS AND POSITIONS 1977
Mixed media each tank: 36cm x 25cm
Ray Hughes, Brisbane
Photograph by David Goulter



top left

JAN BROWN WATERBIRD STANDING COCK SMALL HEN
All bronze 18cm x 43cm x 22cm, 28cm x 25cm x 18cm, 14cm x 24cm x 18cm
Macquarie, Sydney
Photograph by John Delacour

above

LORRAINE JENYNS LANCHOO LEDA (1977)
Ceramic 25cm x 40cm x 24cm
Ray Hughes, Brisbane
Photograph by David Goulter

above

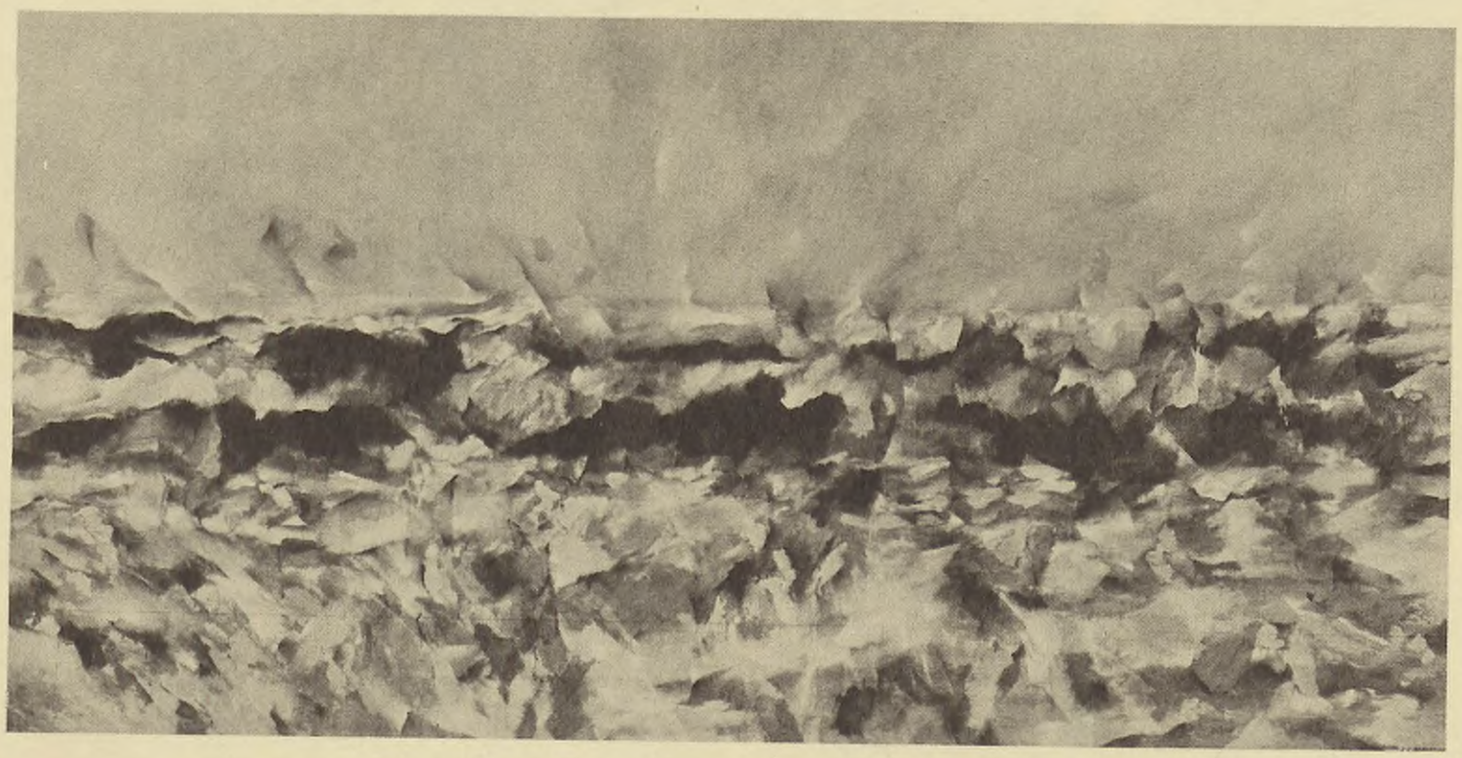
CARL McCONNELL BLOSSOM JAR
Stoneware — hakeme slip, salt and ash glazes 13cm
Macquarie, Sydney
Photograph by John Delacour

top centre

OLIVE BISHOP WASH AND WAR — LISTEN, MEN — MEN, LISTEN (1977)
Ceramic 53cm x 43cm x 10cm
Ray Hughes, Brisbane
Photograph by David Goulter

top right

JOHN ARMSTRONG UNCLE JOE (1976)
Wood, plastic, gold leaf 35cm x 19cm x 19cm
Ray Hughes, Brisbane
Photograph by David Goulter



above

GEORGE LAWRENCE CLARENCE RIVER ESTUARY 1976
Oil on canvas 46cm x 61cm
Artarmon, Sydney

top left

CHRISTIAN CLARE ROBERTSON FIVE HORIZONS (1977)
Oil on canvas 137cm x 274cm
Macquarie, Sydney
Photograph by John Delacour

top right

JOHN RIGBY SOLITARY CHILD 1976
Oil 57cm x 43cm
Verlie Just Town, Brisbane

left

CHARLES CALLINS CAIRNS HARBOUR 1975
Oil on board 61cm x 91cm
Gallery A, Sydney
Photograph by Robert Walker

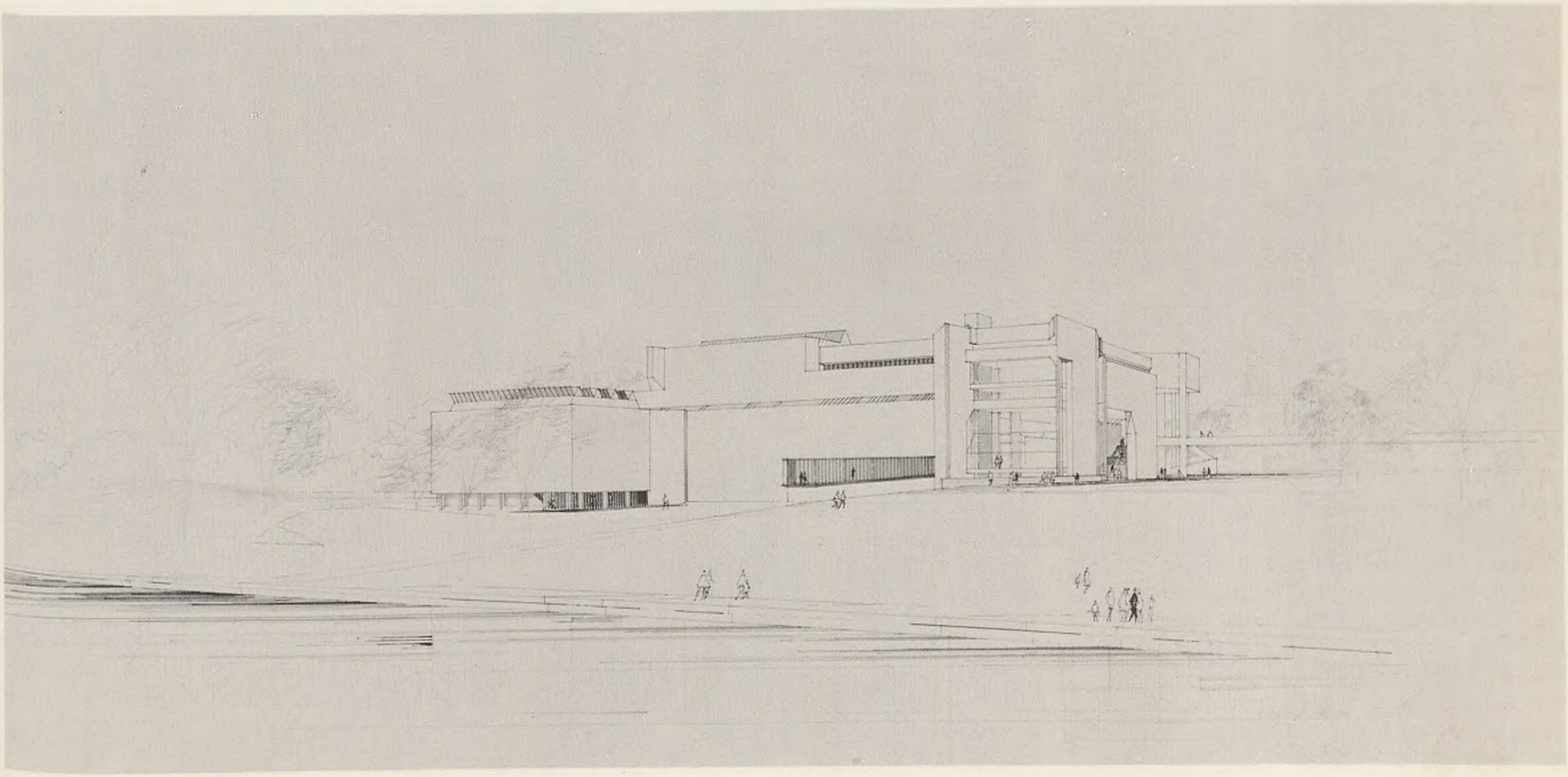
The Australian National Gallery Building

Anthony George

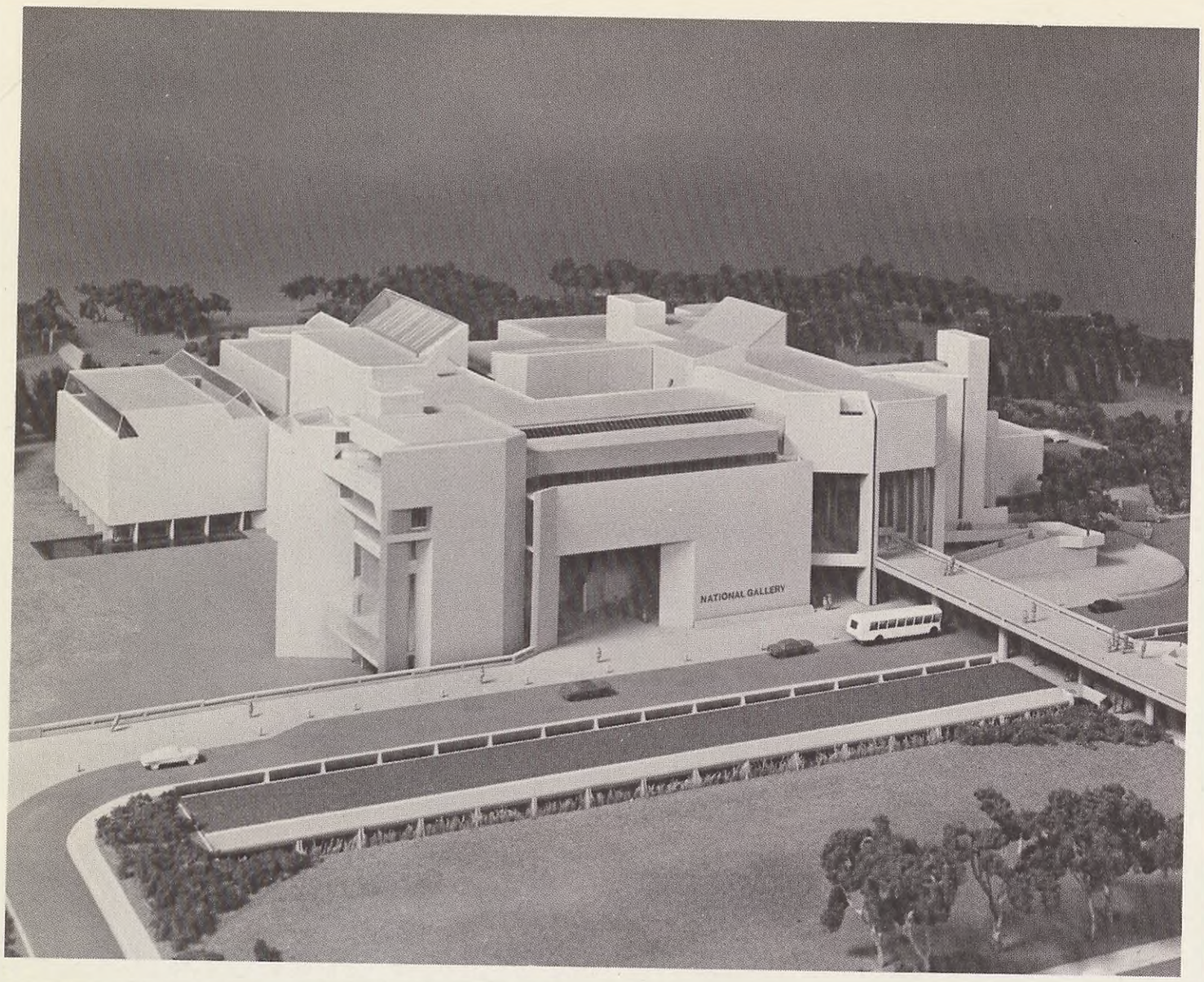
The Australian National Gallery building in Canberra is under construction on a site of about two hectares, set 140 metres back from the southern shore of Lake Burley Griffin and about the same distance west of Kings Avenue. The design was prepared by the Sydney firm of architects, Edwards, Madigan, Torzillo and Briggs Pty Ltd, after their winning an architectural competition held in 1968 by the National Capital Development Commission. A working group comprising representatives of the Gallery Interim Council, the Department of the Prime Minister and Cabinet, the Commission, and James J. Sweeney, the eminent world authority on galleries who acted as special consultant to the Commission, was closely associated with the d velopment of the final design, which was approved by the Federal Government in February 1971.

The Gallery is being constructed in off-white concrete poured *in situ*, using white cement and a specially selected local aggregate which will be exposed by fine bush hammering over much of the exterior and interior surfaces of the building. It will stand about twenty-three metres high, above the pedestrian concourse, and will have a total floor area of 21,000 square metres, of which about one third will be devoted to exhibition space on three levels. A fourth, upper level will house the Director and his Curatorial and Administrative staff, the Conservation Department, and the Gallery Library. The Photographic Department, workshops, major plant-rooms, kitchen, wine-stores and the storage areas for the collection will be below the main galleries.

An underground park for 200 visitors' cars is to be provided adjacent to the building. Visitors arriving by bus or car will use the ring-road system serving both the Gallery and the High Court building. This is also under construction in the same material on a site only ninety metres to the west and slightly closer to the lake. Bus and car passengers will arrive at the road-level pedestrian concourse, from which steps, escalators and ramps in the shelter of a deep undercroft provide access to the main Gallery entrance doors.



COLIN MADIGAN ARCHITECT'S IMPRESSION OF THE AUSTRALIAN NATIONAL GALLERY BUILDING (1972)



SCALE MODEL OF GALLERY BUILDING AS SEEN FROM THE ADJACENT HIGH COURT BUILDING

Visitors arriving on foot can approach by footpaths from the lake shore, from the direction of the Administration Building to the south or via a pedestrian overpass from the National Place and the forecourt of the High Court building, which is at the same level as the main entrance.

The lofty main foyer provides access by stairway, lift and ramp to all areas of the building. The visitor will find an enquiry desk, a cloakroom and the Gallery bookshop all clearly in view in front of him as he enters, and passenger lifts at the northern and southern ends of the foyer. Four large, high-ceilinged galleries are at this level; on the floor above are a series of more intimate galleries designed to display a chronological collection of Australian art; and the large sculpture galleries and a print-room are on the floor below. Adjacent to the sculpture galley is a smaller gallery, which may be used in association with the exhibitions' gallery on the main level above. An attractive feature at the lowest level of the building is the 'water gallery' opening off the main sculpture gallery, so called because it has a glass wall looking across a pool filled with water-plants to the outdoor sculpture court.

Wall finishes in some of the larger galleries, the foyer and other large public spaces will be in bush-hammered concrete. Other walls where art is to be hung will be in painted plaster or perhaps cloth in the smaller galleries. Floor surfaces will also vary, with slate floors in the sculpture gallery at the lowest level and large ceramic tiles in the main galleries on entrance level, in the foyer and for the pedestrian concourse outside the Gallery. Tulip-oak flooring will be used in the upper Australian galleries.

The ceilings of the larger galleries take the form of an open steel triangulated space frame, within which air conditioning, electrical, fire and security services are integrated. In the smaller galleries, a concrete triagrid ceiling will be used, allowing the same integration of services for two levels, above and below. Both these ceiling/floor systems provide means of spanning the internal spaces, and will harmonize with the design of the building as a whole, avoid the use of columns, and allow flexibility in arrangement of display lighting as exhibitions are changed.

Rooms are arranged to allow the visitor to progress through the whole Gallery in sequence, with rest areas at strategic points. There will be a public restaurant and bar at the northern end of the foyer and, immediately above it, a public lounge with light refreshments and a bar available. On the next level above, a lounge will be provided for members of the Gallery Society and offices for the Society's staff. All these rooms will have extensive views to the north over the lake.

The building includes a library designed to accommodate 50,000 books and to provide space for study in an attractive environment. The library will be open to those of the public with readers' tickets during Gallery opening hours.

The Education Department, with a planned permanent staff of twenty-four, is accommodated on the south side of the building on the main and mezzanine level overlooking the foyer. The extensive facilities include a theatre seating 260 people to be used for lectures, films, recitals and other activities related to those arts with which the Gallery is concerned, a smaller lecture theatre designed to seat 60, classroom space and an activities gallery for demonstrations and young people's practical work.

The Conservation Department will be situated on the upper level of the building on the south side with excellent natural light. Art works can be moved between the storage, gallery and conservation levels by means of a large goods lift and provision is made also for a special hoist for moving large paintings up to 10 m x 4 m. The studios and laboratories will be fitted out with comprehensive facilities for the conservation of items in the collection and for the instruction of conservators in training.

Design of the landscape between the Gallery, the lake and Kings Avenue has not yet been finalized, but it is expected to provide a pleasant ambulatory area, grassed and planted with native shrubs, in which sculptures from the collection will be permanently on display.

The National Capital Development Commission began construction in 1974 and the building is currently programmed for completion at the end of 1980. Occupation would follow progressively during 1981.

In June 1976 the building was estimated to cost $25.6 million.

'The Collection'

Extracts from the ABC-TV programme 'The Collection', in which Robert Hughes talked with James Mollison. Reproduced courtesy the Australian Broadcasting Commission.

Robert Hughes:
The one thing that everybody knows about the Australian National Collection is that it contains one extremely expensive American painting by Jackson Pollock for which the Federal Government, a few years ago, paid out the quite unprecedented sum of US$2 million. The brouhaha over that acquisition has been so great that for most Australians the painting has achieved the irrational and fantastical status of being the most famous picture in the world. You might be forgiven for supposing that there was nothing else in the National Collection, but of course there was and there is.

The collection has been going erratically since 1914 when the painter, Tom Roberts, proposed to Andrew Fisher, the then Prime Minister, to set up a gallery of portraits of notable Australians. In the 1930s the government entrusted to the Commonwealth Art Advisory Board the task of buying typically Australian paintings for a proposed National Gallery. This Australian emphasis remained for another three decades, and when Robert Menzies was Prime Minister he personally approved every painting that was bought. So, by the mid-1960s, there was a fairly solid, but undeniably conservative, collection of Australian art only. Moreover, it had been put together on a shoe-string.

Under Menzies's successors, Harold Holt and John Gorton, the funds got better. In 1967-68 there were $75,000 available for buying. By October 1971, when the then Prime Minister, William McMahon, announced his Government's intention of appointing James Mollison as the Gallery's first director, the budget had risen to $392,000. In Gough Whitlam's 1973-74 budget that had multiplied to $4.8 million, and in 1974-75 it went up again to a little more than $5 million.

Why were such sums needed? Simply because of the policy that Mollison had brought with him. From now on the National Gallery was not going to concentrate just on the buying of White Australian Art. Instead, it was going to broaden its entire scope and expand, for instance, across the South Pacific Basin – loosely conceived – collecting in all sorts of areas from Black African art to pre-Columbian pottery.

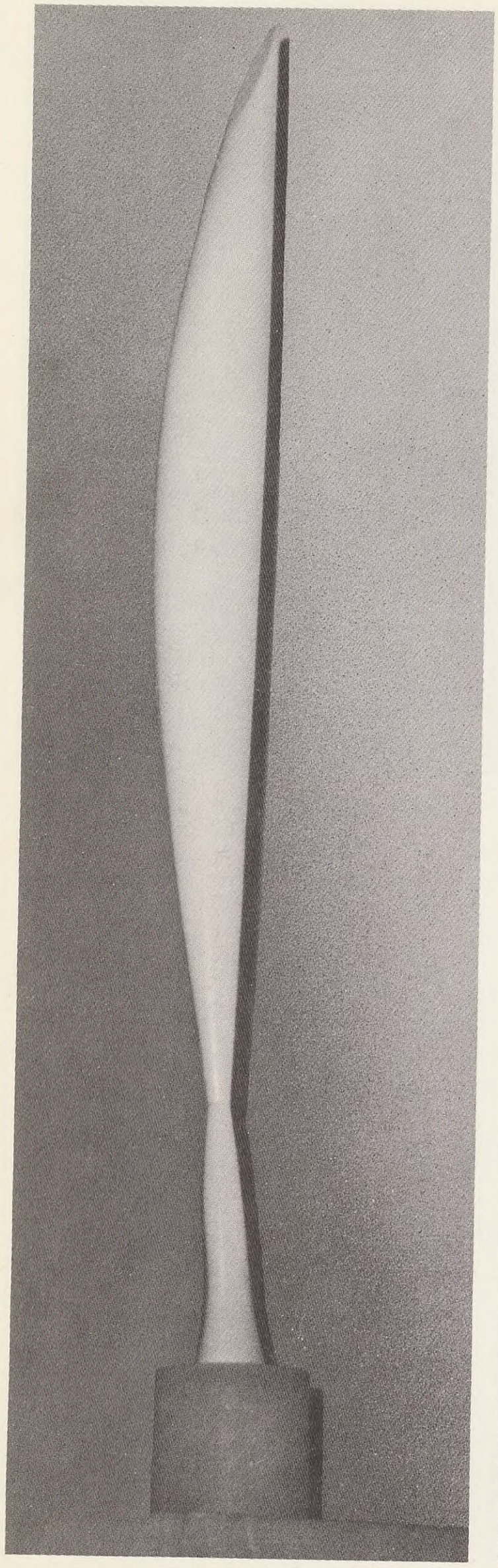
The crucial point was going to be a small, very concentrated group of twenty or thirty items, no more, of what Mollison called 'exemplary objects' – masterpieces dating from antiquity to about 1850. These would be supported and followed by a second group, of about the same size, of major works belonging to the seminal years of modernism from 1850 to roughly 1950. Then a third group, more compendious in scope, would deal with international art since the 1950s. All of this, it was speedily realized, was going to cost a great deal of money.

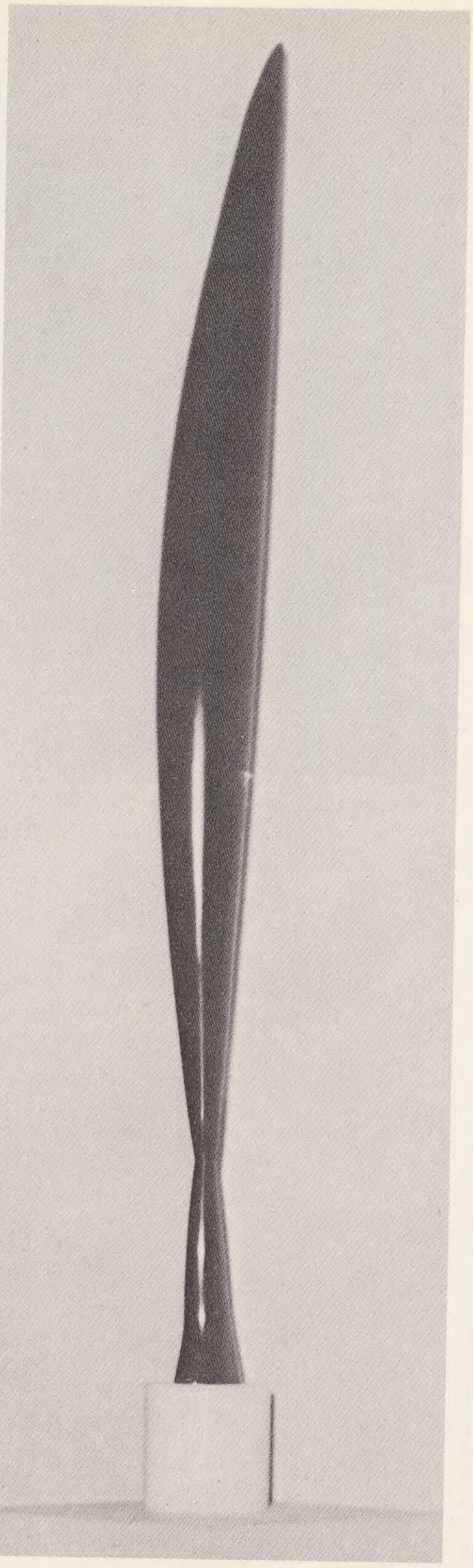
Your stated policy is to buy masterpieces and nothing but masterpieces, and to have a tight little package of them. Since the number of really major paintings and sculptures available in the world diminishes every year, how do you manage to chase this particular fox down its burrow?
James Mollison:
The number of great things still out there is more than most people would guess. It is certainly more than I believed would be available when we began this programme. To a degree it is a matter of our pursuing particular objects until we discover whether they are available or whether they are out of our reach at the present time. Also, other people pursue us with objects that they would like to sell.
Hughes:
Let us take the first category first. Is it being made easier, or fractionally easier, to get things of this dimension and quality by tax laws or by upheavals of the body politic?
Mollison:
I really think it is a matter of people who own things of real consequence occasionally needing a sum in the order of a million dollars. Because it would be nice for them to receive the money, they are prepared to let the object go.
Hughes:
And the second?
Mollison:
Since it is now generally known that we are on the market for great things, people come to us with offers to sell. Like people anywhere, in their opening letter they always try to get as much for their items as they can, and it is for us to research the matter through – the sort of insurance that people pay on objects of that kind, the amount that is being paid at public auction for comparable objects, even the amounts that other dealers have asked for comparable objects.
Hughes:
Apart from Willem de Kooning's *Woman, V*, the Gallery owns one collage by him, a picture which began a series of landscapes that de Kooning made after the Women, and a recent drawing, and it wants to acquire – among other things – one of his early portraits to fill out our sense of what he did to the human figure with *Woman, V*.

Of works by de Kooning's contemporaries, the Gallery has two paintings by Arshile Gorky. It has one Pollock, *Blue poles*. It has bought a splendid Hans Hoffman, from 1960, called *Predawn*. But it would be nice to have some of the paintings whose interest in dream imagery and Jungian archetypes is carried forward into *Woman, V*. We get more out of de Kooning's women if we know, for instance, about Edvard Munch's or Ludwig Kirchner's. That is the problem of context. Solving this without consuming the entire national budget in the process is going to be the most complicated problem that an Australian museum has ever faced.

The European end of the collection is much less formed than the American, but the material is gradually coming in. Among it is a triptych by Francis Bacon; a pair of marble birds, one black, the other white, by Constantin Brancusi; the only life-size figure carving by Amedeo Modigliani, done when he was Brancusi's apprentice; and the sole example of the Idealist Constructivist origins of abstract paintings in our century, the key work by the Russian pioneer Kasimir Malevich, *House under construction*, painted some time between 1914 and 1917.

So far the National Collection has only one Venetian painting, *The marriage allegory of the Cornaro family*, painted by Giambattista Tiepolo about 1750.
Mollison:
There is no collection in the country in which there is any pre-Columbian material or Black African material, so we have set out to collect in those areas with the notion that there will be a great reference collection of other material to which other Australian museums' collections can be related.
Hughes:
In order to get the pre-Columbian material did you have to go to an existing collection and buy it out?
Mollison:
We have found one source of pre-Colum-





bian material, a dealer who operated for twenty-five years out of New York and who kept many of the finest pieces for himself over that length of time. His collection was perhaps one hundred pieces. We culled it first of all to sixty and now I am very seriously interested in putting to Council the best thirty of those.

Hughes:

And the same presumably with the African material?

Mollison:

Yes, we did exactly the same there. There was a Frenchman who had collected for a lifetime and whose collection was suddenly up for sale.

Hughes:

On a brief skim across the surface of the collection you will find items like an Olmec mask from eighth-century Mexico carved from a green, jade-like substance called nephrite, a stone so hard that no metal known to the Olmecs could cut it; or a tiny, pre-Columbian gold sculpture from the Tairona culture of Central America; or an inlaid head from the Solomon Islands, which used to be in André Breton's collection in Paris and was one of the first South Seas objects to be published as art rather than ethnology back in the 1900s. The Gallery's collection of non-European art is therefore really just a nucleus, but as a nucleus it contains some work of quite astonishing quality.

For instance, in 1889 the British punitive expedition to Benin sacked that once imperial city of the blacks, which had become so rich off the slave trade and which was the centre of the art of bronze casting in Africa. Enormous numbers of bronzes and plaques, free-standing figures and the like, went back to England, a good many of them to the British Museum, some of them distributed all over the world. One now owned by the Gallery is without doubt one of the finest group figures ever to come out of Benin. It shows the ritual sacrifice of a cow by a group of nobles. The form has enormous vitality, and the nobles are decked out in their leopard-fang necklaces indicating their own ferocity and power and potency as warriors. The detail is beautiful. The quatrefoil flowers are really worthy of Matisse and, in the corner, is a Portuguese soldier – no doubt one of the slave traders, with his arquebus and his fierce moustachios – one of the people who made the culture of Benin so rich by trading off people to other countries.

Some of the other pieces of so-called primitive art have a curious and very direct connection to the culture of our own time. One piece in the collection was taken out of the water at Lake Sentani, in New Guinea, in 1929. It had been set as a sort of post in the water at the edge of the swamp, and one can see how it has been eroded and moulded away by the water down to a kind of gaunt, expressionist pathos. In fact, by no coincidence, it used to belong to Jacob Epstein, the sculptor, who never allowed it to be photographed, probably because he was worried about the ready connection that had been made between it and his work. We all know about the effect of primitive art upon the art of the early twentieth century in Europe, but it is not very often that we can find a piece or can go to see one in which the effect of a work from such a distant culture can be so directly traced in the work of a sculptor of our own.

Mollison:

In 1972 we were able to acquire a collection of lithographs put together by Felix Man, a German photo-journalist who travelled widely through Europe for a thirty-year period. He was interested in the history of lithography, and the result is that he put together a collection of the earliest lithographs printed in countries from Russia to England, to Italy, to Switzerland, to Germany. It is a remarkable collection, remarkable because of its completeness and also for the tremendous quality of the impressions. The Benjamin West in the collection is very probably the first lithograph ever to be pulled from a stone by an artist, because in the margin of the print there are little marks that disappear from all subsequent impressions. The Goya is a proof impression and is astounding in quality. The degree of black to white and the detail of the scratchings and the hazy lines are just remarkable.

Hughes:

Man, I take it, always went for proof impressions rather than subsequent ones.

Mollison:

Yes, the prints in the collection are extraordinary. They also, incidentally, illustrate the history of western art from 1800 forward, which is about the history of this country. Lithography was invented just before the dawn of the nineteenth century and the first artist's lithograph was made by Benjamin West in 1801.

Hughes:

What other historical collections of lithography does this compare with?

above
BENJAMIN WEST ANGEL OF THE RESURRECTION (1801)
Lithograph 32.7cm. x 22.5cm.

opposite left
CONSTANTIN BRANCUSI BIRD IN SPACE (1931-36)
White marble 184cm. (excluding base)

opposite centre
CONSTANTIN BRANCUSI BIRD IN SPACE (1931-36)
Black marble 195cm. (excluding base)

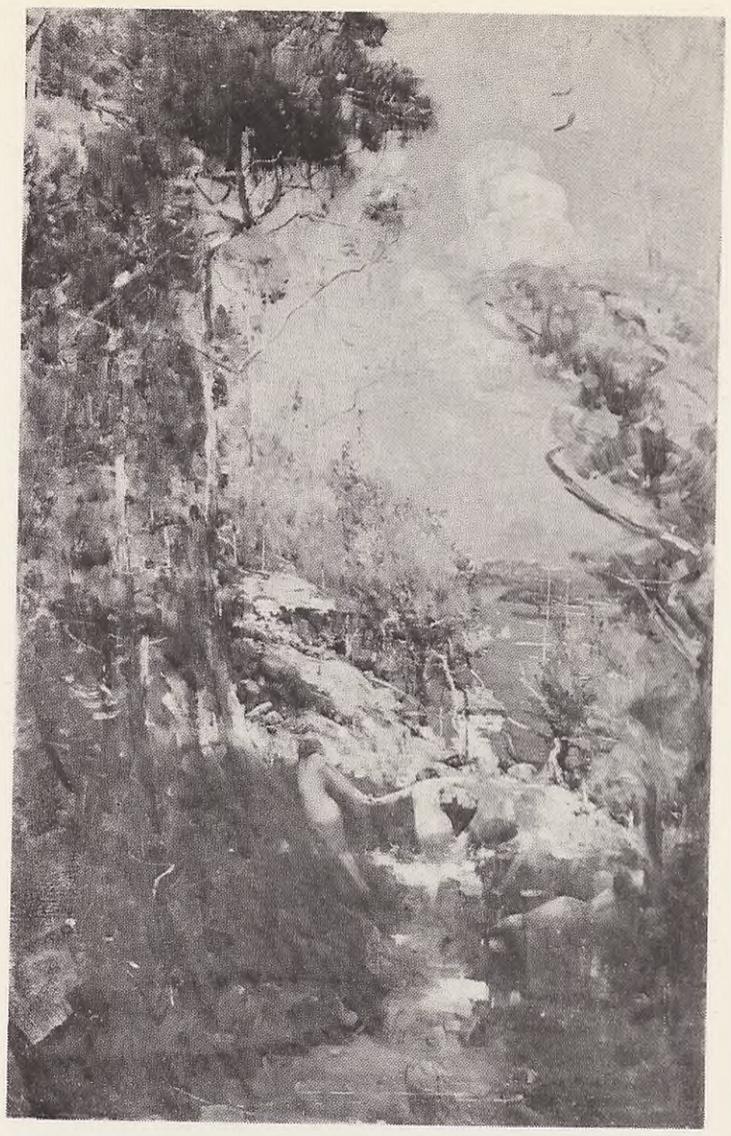
opposite right
AMEDEO MODIGLIANI STONE FIGURE (1911)
Limestone 157.5cm.

Mollison:
There are many other great collections such as those in the Bibliothèque Nationale in Paris and the British Museum, but this is as complete as most museums ever aspire to make their collection of lithographs. The thing we have to do, of course, is to find comparable collections of woodcuts and linocuts, etchings and silkscreen prints.
Hughes:
In the area of prints, do you prefer to buy as you bought the Man collection, a whole lot *en bloc*?
Mollison:
It would be good if we could do it, but we are not very often able to. One thing that made the Man collection very attractive to us, but made it less attractive to other museums with formed collections, is its very comprehensive nature and the great number of very famous prints in it.
Hughes:
Ten years ago a good deal of the history of Australian art was thought to have been settled, because it had largely been written about works that had been for years in the Melbourne and Sydney galleries. The pictures had been reproduced over and over again. They had become the standard visual text, and it was generally assumed that all the major pictures – give or take a few – had surfaced; but we knew rather less than we thought. In the last decade a lot of digging has been going on, and Canberra has benefitted from it. Lost or uncatalogued works turned up in artists' estates or in old collections and, quite often, they contradict one's previous ideas about an artist's performance or his sources.

The difference between the Australian collection in Canberra and the Australian collections of the State galleries might possibly have seemed a little eccentric twenty years ago, and it may not even now completely re-write the history of Australian art. Nevertheless, I think it is going to have its effect on altering and inflecting our sense of what has been done in whole areas of this country's culture, because the National Collection has set out to enter its subject from an angle somewhat different from that usually accepted.

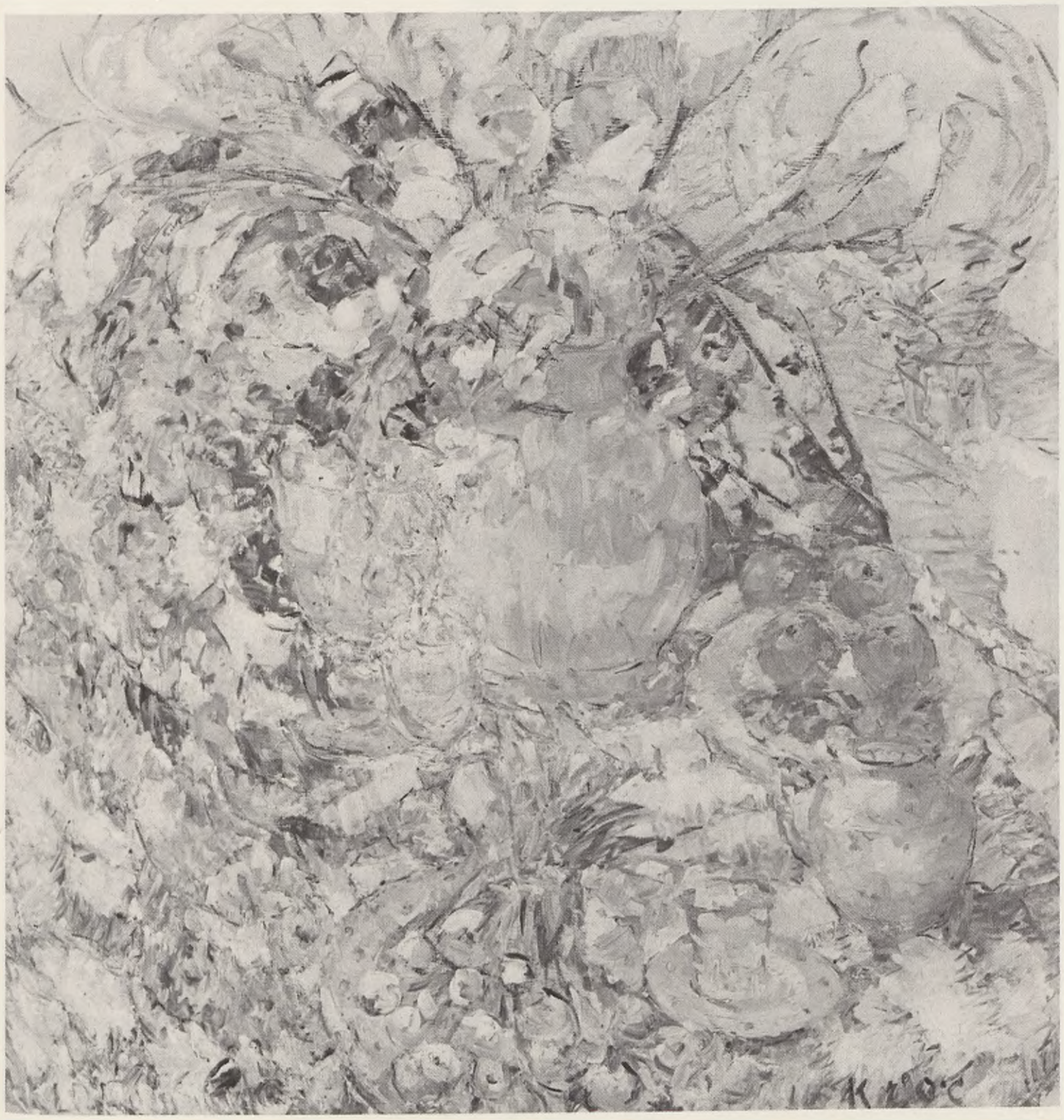
A few years ago the Arthur Streeton painting, *Souvenir of little Sirius, Mosman*, (1895), would have looked like a very odd Streeton indeed – naked nymphs dancing in a ring in a bush clearing by the Sydney foreshores, not to mention the very free brushwork on the right where the gum-

below
WILLIAM BLAKE ALBION AND HIS DAUGHTERS: AND THERE WAS HEARD A GREAT LAMENTING IN DULAH (1804)
Trial proofs of relief etchings drawn upon in pen and ink and coloured by the artist 16.6cm. x 16cm.
Plate 25 from *Jerusalem The Emination of the Great Albion*



above
HENRI ROUSSEAU LA GUERRE (1895)
Lithograph 22cm. x 32.5cm.

above right
ARTHUR STREETON SOUVENIR OF LITTLE SIRIUS, MOSMAN (1895)
Oil on canvas mounted on board 72.2cm. x 47.5cm.



KATHLEEN O'CONNOR IN MY STUDIO, PARIS (1926)
Oil 101.3cm. x 98.5cm.

trees turn into a flurry of arabesques echoing the movements of the dancers' bodies. This aspect of Streeton, the young man influenced by the imagery and also by the sinuous drawing of Art Nouveau, used not to be noticed. What we were obliged to think of as typical Streeton were paintings with high, hard light; masculine, pastoral landscapes and such pictures conditioned us to think of him as a realist rather than a stylist. But again that idea is corrected by little works like *Sirius Cove* (*c.* 1894) – sandstone rocks of Sydney turned into an elegant vertical slice in obvious imitation of Japanese scrolls. This is very much what you would expect from the young, eager, turn-of-the-century aesthete that Streeton really was.

Again, none of the State galleries has a decent collection of the early work of Albert Tucker or of Sidney Nolan or of Arthur Boyd, Danila Vassilieff or John Perceval in the 1940s. Such work has always been rejected as being in bad taste and so the only good coverage of those crucial years when Melbourne digested the impact of Surrealism and Expressionism is in Canberra.

Then we have the painters who are really not known at all, the ones who disappeared down some historical trapdoor and got lost to view. One of them (many of them were women) is Kathleen O'Connor, who painted *In my studio, Paris* in 1926 or thereabouts after a fairly long expatriation in Paris. When you look at it you see the delectable froth of light breaking up the forms and leaving them still somewhat legible. You can, for instance, read the jug and forms of the oranges or apples on the plate and the vase and a glass resting on a saucer and a bunch of spring onions, but what really counts is the exuberant action of the line weaving and flickering through paint strokes of very high-key colour and then anchored by the fat, prosperous curve of the beautifully painted jug. She had a gift for organizing image as surface, a fine, *voyeur*-like sort of knitting that few local painters of the time could even approach.

Mollison:
In 1975 Arthur Boyd decided that he would clear his life of all his earlier pictures and sculptures and ceramics, and he gave them to us . . .

Hughes:
And his current ones, by the look of it.

Mollison:
Well, everything up to the point where he came to Australia to paint in that year.

ARTHUR BOYD THE BATHS 1943
Oil 62.4cm. x 75.7cm.

It follows out of our notion that where we have something that is surplus to our purposes we will lend it to see that it is in use somewhere.

Hughes:

Well now, how many Boyds in this bequest are likely to be surplus to your purposes – there are quite a few there.

Mollison:

There is a tremendous number of them. There are more than three thousand drawings, thirty ceramic tiles, many pieces of sculpture and 267 paintings. It is a vast body of work, and will be distributed as we can best use it in galleries throughout the country, perhaps in some official residences overseas, and perhaps even in universities – any place where people are competent to receive such things.

Hughes:

And what would be your attitude towards bequests in general?

Mollison:

Where the material is absolutely exceptional, and there is no way that the owners would ever give it to an institution in their home State or home town, then we are happy to receive it.

Hughes:

Are there many collections of exceptional material of the kind that you want in Australia?

Mollison:

There are a few, but we are not greedy for them. I believe that the Gallery Council would prefer that most of those things stayed where they had been collected, and add to the riches of the country generally. Not everything needs to come to us.

Hughes:

Do you feel a kind of centralizing urge to make the Australian section of the Gallery encyclopaedic?

Mollison:

The collection is that, to a degree, at present. But we do not ever want it to be a huge repository such as some of the State galleries own – like the Sydney gallery, with its thousands upon thousands of Australian pictures. There seems no point in attempting to do this. We would rather disperse the collection and put it to use.

Hughes:

In substance, you would rather be able to show everything that you have?

Mollison:

Yes. The notion of a gallery collection being an iceberg, with its point showing and the vast bulk of the collection in storage, seems to be an odd one. Let us turn the art collection up the other way and have the iceberg's base showing and the merest tip of what we own still kept in store.

Hughes:

But there is no gallery yet. Years after the design was accepted, the foundations have reached ground level. There have been constant bureaucratic hassles. Partly these were caused by resistance to Colin Madigan's design – a system of concrete tri-grids and steel space frames never used in Australia before. Partly it has been the shortage of money. Now it seems that the gallery will not open until the 1980s, a delay which almost rivals that of the Sydney Opera House, which took seventeen years to build. No exit from this bind has yet been found. Meanwhile selections of work from the store of this *musée imaginaire* are toured around various State galleries in Sydney, Melbourne, Adelaide, Perth, Brisbane, Darwin and Hobart, just so that Australians do not forget the project exists.

In the meantime, the routine of the museum goes on: crating, uncrating, carpentering, checking the physical state of objects, restoration, cataloguing, documenting and gradually the store rooms fill.

The Canberra collection is at present only an egg, but the egg has been laid and there is no way of unlaying it. It has ceased to be a political issue for the moment because both major political parties have recognized that it would only be an embarrassment if the collection were suddenly to stop half way and if the policies of Mollison, upon which it so greatly depends, were to be abandoned or radically changed in the middle. I think the fate of the Opera House has almost certainly taught us something about the limits and the effects of compromise.

Australia needs this collection because it needs a sense of other cultures in relation to its own, wrought forth on the walls at the highest possible levels of quality and connoisseurship. Those being the circumstances, I think that in ten years' time we are not going to be standing around and thinking it cost us too much.

ABC Arts Director: Stafford Garner
Executive Producer: Brian Adams

The Tiepolo ceiling

Ronald Millen

Unanimously accepted as from the hand of Giambattista Tiepolo (Venice 1696 – Madrid 1770), on purely stylistic grounds this painting has been assigned to the years between 1745 and 1750. It is neither signed nor dated (though this is not unusual with this artist) and, as so often, no contemporary records tell us why, for whom, for what place it was painted. Two things though are clear: the canvas was done for a ceiling, and it celebrates a marriage. As for the first, a fair number of Venetian palaces and churches still have, in their original place, similar ceilings by Tiepolo which were not frescoed but painted in oils on shaped canvases and set into ornamental wooden or stucco frames surrounded by stuccoed scrolls and tracery and the like.

Evidence for the second point comes from the subject-matter and its symbols but also from analogy with a ceiling fresco that Tiepolo did in 1758-59 for the Palazzo Rezzonico in Venice, which we know commemorates the wedding of Lodovico Rezzonico and Faustina Savorgnan. Although the complex allegorical content of that fresco (perhaps also celebrating the elevation to the papacy of the bridegroom's uncle Carlo as Clement XIII) called for a considerably more elaborate composition than the comparatively simple allegory in our oil painting, in both the key is given by a richly dressed couple shown holding hands.

However, identifying the Canberra acquisition as a ceiling painting celebrating a patrician marriage brings up new problems. The monographs on Tiepolo accept without question that it was done for the Palazzo Corner on Campo San Polo in Venice. Oddly, however, none of the eighteenth-century guide-books mentions its being there, though this may simply be because the patricians were forbidden to have contact with visiting foreigners or to open their palaces to them, this despite the avidity of the Serenissima Republic for much-needed French or English tourist currency. For lack of Corner male heirs at the turn of the century, through marriage of a daughter that palace passed to the Mocenigo family and a less happy fate. In the first decades of the new century it still housed some of its fine collection of art. By 1846 it had been reduced to serving as a local inland revenue office, although a series of volumes published between 1845 and 1863 remarked that it still contained 'a few ceilings' by Tiepolo. Some time before 1910 the palace lost what dignity was left it and was degraded into tenement flats, with most of its once sumptuous decorations destroyed or dispersed. Now not even the Superintendency of Monuments has a record of what was once there.

As a very young man the prodigiously talented Tiepolo worked in the palace as supervisor of the interior decoration, himself producing portraits and overdoor and ceiling pictures for Doge Giovanni Corner (in non-Venetian spelling, Cornaro). Since that worthy died in 1722, the Canberra painting is not likely to date from that early period if for no other reason than that its clear and luminous and obviously mature style is so very different from the dramatic contrasts of lights and darks and the drawn-out forms characteristic of the younger Tiepolo. Two recently rediscovered portraits said to have been done for the palace, including one of the Doge himself, are light in tonality but with forms that are angular and spindly.

The first mention we have of what could be our canvas comes from 1910 when a German scholar stated that the sole survivor of the palace was a ceiling painting showing 'a bridal couple of the house of Corner' in the collection of Sir Francis Capel-Cure in Badger Hall, Shropshire (now demolished). Other evidence suggests that it had been there from an unknown date up to the death in 1885 of the previous owner of the house, Edward Cheney, and was not included in the Christie's sale of his collection at that time. We do not know how early that gentleman acquired it, but an account published in 1857 makes no reference to it though praising nineteen small Tiepolo sketches in the collection in his house, then in London (a most brave taste in the time of Ruskin and Prince Albert!). It does seem to have been in Badger Hall in 1895 when Bernard Berenson made a handwritten marginal notation in his own copy of his *Venetian Painters*, as I have been able to verify, referring to it then only as a 'ceiling painting' though by the 1911 edition he could title it *Bride and groom*. By the 1930s it had returned to its native land, not to Venice but to Florence, purchased by the Contini-Bonacossi family for what was, until very recently, one of the finest collections still in private hands.

If the painting in Canberra was in fact done for the Corner palace, the question of its subject and dating becomes intriguing. The Tiepolo experts seem not to have concerned themselves with which Corner wedding it may commemorate. The obvious candidate for bridegroom would appear to be the grandson of Doge Giovanni, also named Giovanni and the last of the line of the San Polo branch of the family, though his life is poorly documented. Born in 1724, governor of Friuli in 1764-65, buried in 1799, his career is often confused with that of an exactly contemporary namesake who, however, opted for the Church and was raised to the purple in 1778. The date of Giovanni's marriage to the patrician Orsola Venier is not known, and nothing prevents this marriage painting from being from 1745-50 as is commonly held. Except that it is more likely that his was a late marriage – like that of his father who was forty-five when his only son and heir was born – and so perhaps not before 1758-62. A strong argument for this is that Laura, his first daughter and his heiress (no sons lived),

did not marry Alvise Mocenigo until 1787, and it is anything but likely that the heiress of a family reputed wealthy in contemporary accounts would not have married until her late thirties, even less so in her early forties, nor is there any suggestion that hers was a second marriage since she managed to produce a brood of children. Even if her parents married only around 1762, this would still make her an almost venerable spinster in an age when daughters of noble houses were married off in their teens: look at the girlish face and awkward gesture of the bride in the painting.

Then too, to be painted by Tiepolo the marriage would have had to take place before 1762 when he was called to Madrid, never to return. This narrows our range to a very few years around 1760. While the bridegroom in the picture may not appear to be a bit along in years, this is of small importance since this is an allegory and not a double-portrait *per se*, the more so if the groom was in fact a gentleman of a certain maturity taking a much younger girl to wife, in which case a thoroughly Rococo artist like Tiepolo would not hesitate to cast a courteous veil over the disparity in age. Although the arguments are too lengthy to go into here, no other hypothetical candidates for the bridal pair (if they *are* Corners) fit the time, place, and circumstances. Unless of course – and this is a question for further research – our painting is not the one that art-historical hearsay (and not, as far as I can learn, any document) places in the Palazzo Corner-Mocenigo on the Campo San Polo. I have been to that palace (now the headquarters of the Regional Coast-guard Service) and have not detected so much as the framework of such a ceiling painting, though this proves nothing one way or the other since so little survives of its once lavish stucco-work.

The relative simplicity of this marriage-piece as regards theatrical apparatus and setting, allegory, and composition is quite unusual for Tiepolo, as is also the almost portrait-like treatment of the protagonists, so very different from the Ca' Rezzonico fresco where their counterparts are merely incidental to the compositional schema and subordinate to a complex all-over allegory. Our bridal pair wear sixteenth-century costume *à la* Veronese and are set against Palladian architecture, conventions much favoured by Tiepolo to lend an air of nobility to his subjects: witness the Melbourne *Banquet of Cleopatra* with its reminiscences of the vast Veronese stage-set banquets in costume and appurtenances and even in the composition with its intricate fusion of actors and architecture. Such harking back to its period of greatest glory was deliberate, and comprehensible, in an eighteenth-century Venice no longer of much moment in either politics or commerce. Note, in passing, that here as elsewhere the architecture was probably the work of a specialist, Gerolamo Mengozzi Colonna (1668-1772), for decades Tiepolo's regular perspective and architectural collaborator, his *quadraturista*, who was himself assisted in his later years by his son Agostino (1725-92).

As a personality the bride is less sensuous, more aloof, more girlish in face and gesture than Veronese's women, however, and certainly less haughty than most of Tiepolo's, whether Madonnas or Cleopatras. Gallant and jaunty, the groom has nothing of the melancholy detachment usual in the Tiepolo hero who is forever young, more beautiful than handsome, fair-haired and loose-limbed, romantically involved. What he does retain of the hero type is the ample cloak the painter so often resorted to in order to enhance the massiveness of the upper torso against the slender lower limbs. Indeed, the happy couple do look rather more like bourgeois honeymooners than the premonitions of the Neo-classical typology – Noble Hero, Queenly Heroine, Wise Mentor, Enchantress – Tiepolo reveals elsewhere.

Binding them together is a gold chain with pendant heart: the standard symbol of 'Marital Concord' in Cesare Ripa's *Iconologia*, for centuries the handbook of allegories used by artists great and small alike. At the groom's feet a naked putto exerts himself to get a leash around an impatient hunting hound, Ripa's sign for 'Fidelity' though here, perhaps, the reference to restraining a greyhound may be a bit of wishful thinking about this mature groom's passionate potential. In pose and bearing the new wife perfectly exemplifies Ripa's illustration of 'Steadfastness in Love.' Two putti float down bringing necklaces, the customary personal gift of groom to bride in that age, and the three graces on a cloud make up a virtual display-case of the attributes of Prudence, Chastity, Love and other virtues recommended to the newlyweds.

However, if we have correctly identified the protagonists, this is no young-love marriage but one arranged to produce progeny lest the line die out. No wonder then that a satyr's mask is sculpted virtually at the level of the groom's thigh, nor that a baby's head is none too subtly tucked away in the lower folds of the bride's skirt. Lest any doubt remain, the couple are poised on an uncompleted cornice from whose last, raw stone grows a green branch, promise that the 'house' will not stop there – one more among the infinite examples art historians know that prove how much artists and public alike once thought in allegorical terms and how not alone ideas but also forms and figures were drawn from a still lively tradition and the standard handbooks.

As for the composition itself, every aspect of it was devised to convey these symbolic and allegorical meanings. Looking at it in the museum, however, calls for a bit of mental juggling since, designed to be seen from below and not on a wall, in a low-ceilinged Venetian palace its perspective had to be scientifically distorted and flattened out (*sotto in su*). It is clear that the composition was laid out so as to make its first impression when seen from the entrance to the salon. On the basis of the distribution of light in the picture that door would seem to have been most likely off-centre towards the window wall at its left. Thus, as one entered, the eye would have been caught by the heavy darks all massed at the base of the ceiling picture and from there, in the absence of any compelling details, encouraged to move along the curving right side of the picture to arrive at last at the dissolving sunlight at the far end of the room. In this ascent the first halting place is the deep-shadowed piece of fluted architecture on which the bridegroom sprawls. His pose was designed to form a triangular wedge in which the only strong colours in the picture are compressed between two areas of gold and thereby help to force the eye higher yet into the liquescent air. There nothing arrests it before the uppermost putto's wing where a single smidgeon of dark rounds out the composition and re-relates it to the dark base.

If in imagination we draw diagonals from the lower notch of the canvas to the upper notch of the opposite side, we discover the strong support concealed within

opposite
GIAMBATTISTA TIEPOLO MARRIAGE ALLEGORY OF THE CORNARO FAMILY (detail) (1760)
Oil on canvas 342.5cm. x 169.5cm.

the flow, an X centring on the faces of the couple and on the bride's in particular. Into this flow, as so often with Tiepolo, are inserted certain stage-props to reinforce the structure horizontally and yet emphasize the upward movement: at the base here, a draped pole functioning as first step up to the main action; then the insistent horizontals of the cornice overloomed by the huge bulk of architecture that shoots upwards in acute-angled perspective; finally an implicit line exactly bisecting the V formed by the two putti at the top.

This should suffice to lay once and for all the stodgy nineteenth-century myth that the paintings of Tiepolo – and of the Rococo style he so brilliantly represents – were capricious improvisations indifferent to the solid principles of construction governing art since the Renaissance: his special genius was that he could build as firmly with sky and light as others with flesh and marble. To sense the best in Tiepolo one has to see him in just such a large painting as this where his invention, composition, colour and tonality, and brushwork all work together to create an image on the grand scale. Delicate he may be, but never fragile, and his conceptions – like those of a Jackson Pollock – do demand that scale. The Canberra painting also has something special: an intimacy, almost an innocence (rare with Tiepolo), that belies its size. In this it is rather a foil to the subtlety, sophistication and intellectualism of the Melbourne *Banquet of Cleopatra*, a work which, with its rigorously organized interplay of structure, rhythm, and spatiality, was so decisive in the painter's stylistic development.

Deprived as the painting must now be of the stucco-work scrolls, festoons, and Rococo tracery of its original setting, it must lose that touch of grace it would have had floating across the ceiling of a shimmering, canal-side, Venetian palace. One cannot help but hope that some way may be found to acquire an odd piece or two of Venetian gilded or lacquered furniture, perhaps a clutch of architectural prints or drawings of the time to show what those ceiling settings looked like, even a bit of Venetian damask or brocade – something to recreate the elegant world where a painting of this quality, now so far in time and space from its original ambiance, can to some measure speak for itself in that unique and savoury dialect Venice used in those last decades before, silenced by Napoleon and the heavy boot of French 'taste', it passed forever from the scene of art.

opposite

GIAMBATTISTA TIEPOLO THE BANQUET OF CLEOPATRA (1743-44)
Oil on canvas 248.8cm x 357.8cm
National Gallery of Victoria Felton Bequest (1932)
Photograph courtesy National Gallery of Victoria

GIAMBATTISTA TIEPOLO MARRIAGE ALLEGORY OF THE CORNARO FAMILY (1760)
Oil on canvas 342.5cm x 169.5cm

The Modern Period and the Australian National Gallery

Patrick McCaughey

The Australian National Gallery will have a distinctly modern character to its collection. One of its greatest strengths will be its concentration on painting and sculpture of the modern period in European and American art from 1850 to the present. The collections of Prints, Drawings and Illustrated Books, of the Decorative Arts, and indeed the national collection of Australian Art will all underpin or counterpoint this decisive concentration on the modern period. Even the extensive collection of Ethnic Art with its concentration on the arts of Black Africa and pre-Columbian America will augment the modern bias of the collection for both are, in a manner of speaking, re-discoveries of modernist taste and sensibility.

Such a bias reflects both the historical moment in which the Australian National Gallery is being formed and a pressing need on the part of public presentation of art in existing Australian galleries. It is a platitude but one that can bear repeating that we have no substantive Matisse, no major Cubist painting, no early Abstraction of importance, no Constructivism, no Abstract Expressionism and so on; nor was there much prospect of the country obtaining any before the advent of the Australian National Gallery. If all the works of the modern period now held in the State and Provincial Galleries were pooled, they still would not tell the story of modern art.

The present historical moment is notable in that 'the modern period', 1850 to the present, now appears as a more distinct epoch in art, with its own internal dynamics and its own sense of structure, of a beginning, middle and end, than before. It has now become an open question, in a way that it has not hitherto, that the energies of experiment and innovation, which Daumier, Courbet and, most crucially, Manet initiated, have expended themselves. Certainly few would want to subscribe to the continuing health of the modern movement as confidently as they might have done even ten years ago. Certainly whatever gets painted, sculpted, made or formulated from now on will not detract from the sure sense that, for a period of a hundred years or so, there *was* a stream of innovatory movements and artists whose successive experiments gave us 'the modern period' in Western art. The Australian National Gallery, product of its age, must reflect the historical movement from which it emerged, for not least amongst the characteristics of modernism was its confidence in the continuing value and purposefulness of the visual arts and that confidence eventually works itself out in social institutions such as a new national gallery.

If there is a strong argument of need and responsibility for the Australian National Gallery's bias towards the modern, an equally strong (and obvious) *practical* argument arises: it is still possible to acquire sufficient major works to create a distinguished and reasonably comprehensive collection. The Australian National Gallery has had some success to date in acquiring major twentieth-century works. One decisive movement, Abstract Expressionism, is already handsomely represented by a group of major works.

top left
AUGUSTE RODIN PIERRE DE WIESSANT (1886-87)
Bronze (cast 1/12) 215cm x 100cm x 60cm

top right
ANTOINE BOURDELLE PENELOPE 1912
Bronze (cast 1/8) 240cm

right
JOSEPH CORNELL GLASS BOX AND SAND DRAWER (1950)
Construction 30.5cm x 43.1cm x 10.8cm
Photograph courtesy Fourcade, Droll Inc., New York

opposite
MARCEL DUCHAMP ROUE DE BICYCLETTE (1913)
Multiple 1964 edition 4/8 127cm x 32cm x 32cm

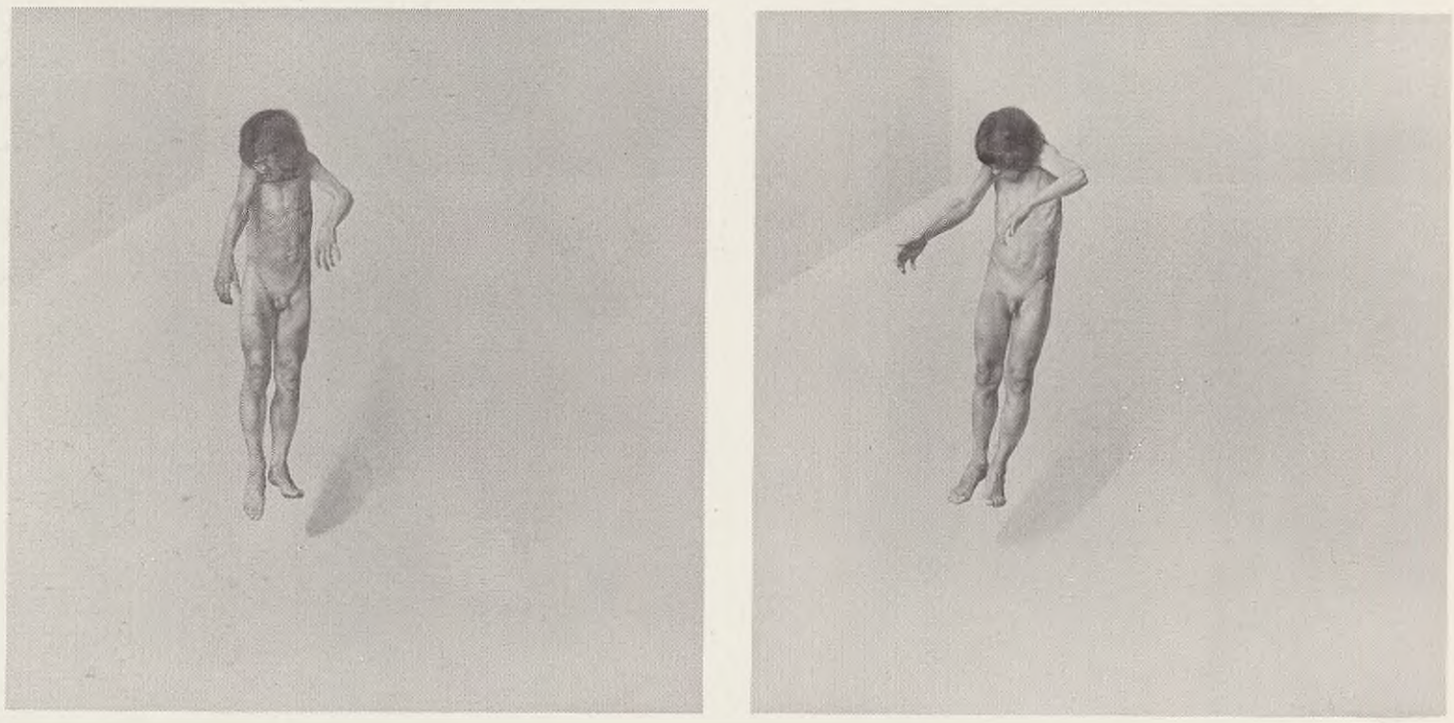
MORRIS LOUIS DALET ZAYIN (1958)
Acrylic on canvas 253.4cm x 336.9cm

HELEN FRANKENTHALER OTHER GENERATIONS 1957
Oil 177cm x 177cm

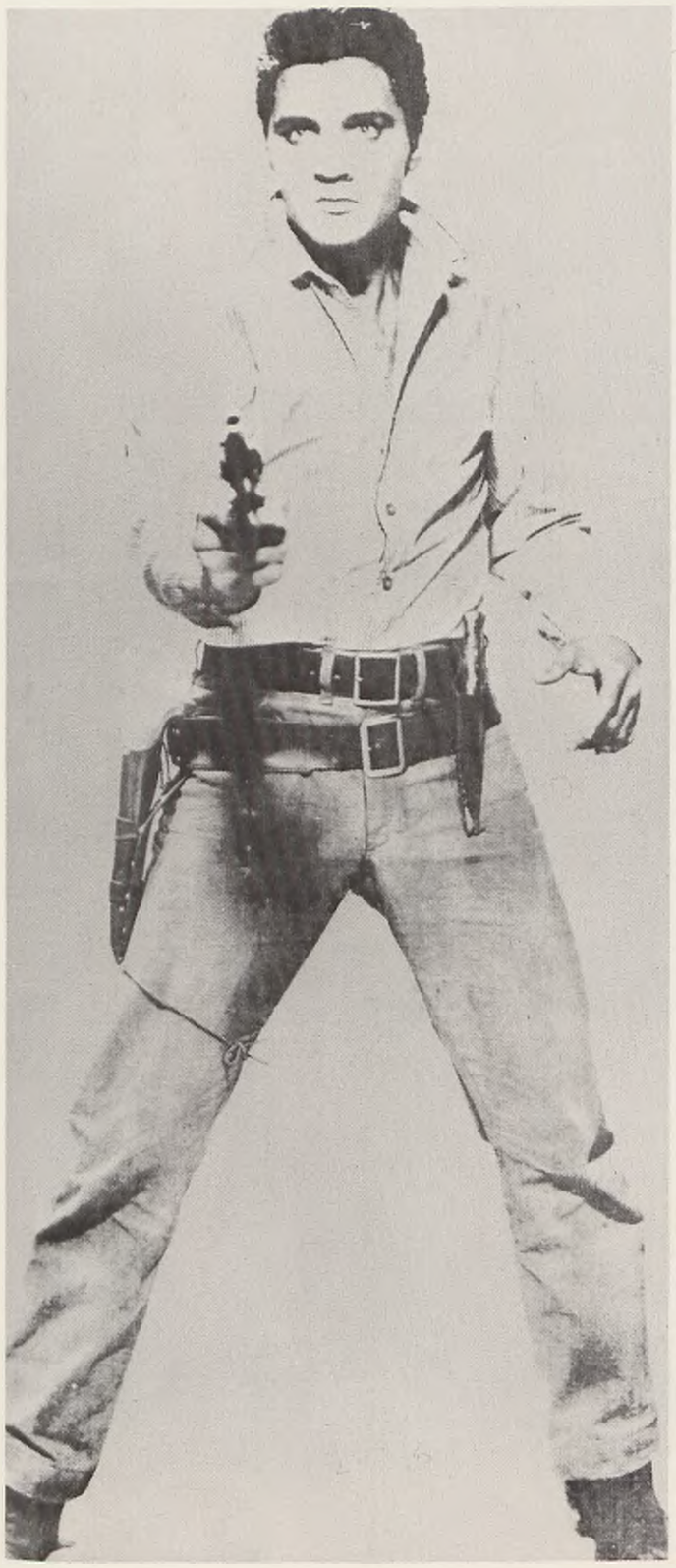
Outside of a handful of American museums, few galleries could present Abstract Expressionism as richly as the Australian National Gallery now does with Arshile Gorky's *Plumage landscape* (1948), Willem de Kooning's *Woman, V* (1952-53), Jackson Pollock's *Blue poles* (1954) and Hans Hofmann's *Pre-dawn* (1960). Full representation of Abstract Expressionism would require further acquisitions of works by these artists and others not yet represented: Mark Rothko, Clyfford Still, Barnett Newman, Adolph Gottlieb, Robert Motherwell and maybe Franz Kline and some of the other lesser figures. Such a representation is not an entirely unrealistic goal over the next few years. In the earlier period of modernism, the Australian National Gallery has acquired works of quality and importance such as Kasimir Malevich's *House under construction* (1915) or Constantin Brancusi's *Birds in space* hitherto thought unobtainable. Provided that level of acquisition holds in the future, then it does not seem impossible to conceive of a really distinguished collection of the modern period in the Australian National Gallery.

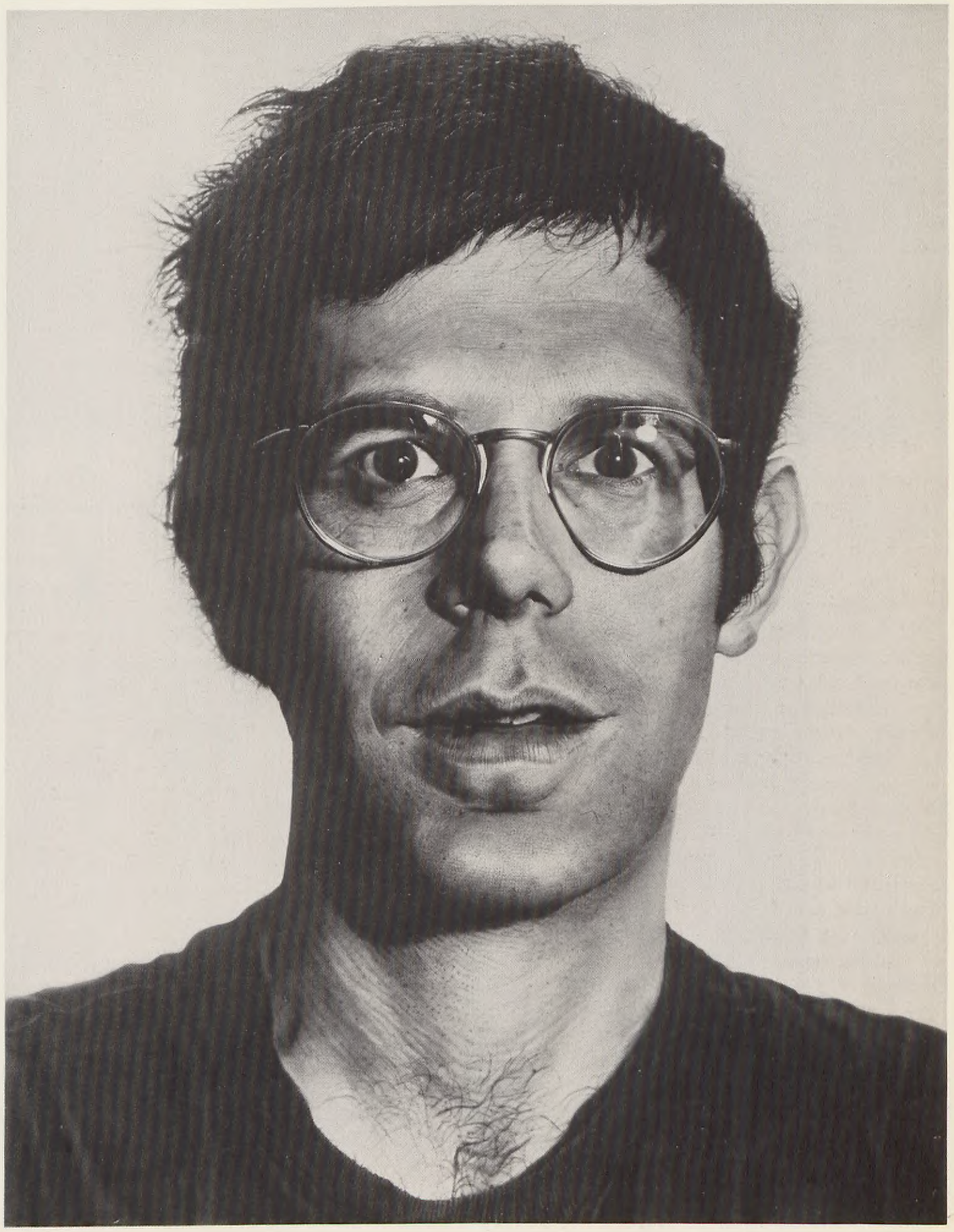
The modern collection will have a two-tier structure. Quite obviously it is more difficult to acquire those significant works representing the early major phases and schools of modernism from 1850 to 1950 than it is to represent more recent developments. The Australian National Gallery has accordingly adopted a policy that it will represent the early development of modernism by collecting those works which show the major figures at moments of innovation, change or summation. The Brancusi *Birds in space* clearly represents a moment of summation in his art: they are the largest and most monumental treatment of that motif. *House under construction* quite clearly demonstrates the moment of change within Malevich's art, coming as it does from the central use of Suprematist works. Its title is suggestive both of Malevich's starting-point and of an end point in his work when he began his architectural models and drawings around 1922.

Even so rich a work as *House under construction* requires supporting material to create the appropriate context so that its revolutionary impact may be felt and generally understood. The Malevich is strongly supported within the collection by the four slightly later Constructivist sculptures by Georgii and Vladimir Stenberg, dating from 1919-20 (recon-



JOHN MANDEL UNTITLED DIPTYCH (1971)
Acrylic and oil on canvas (1) *left* 198.4cm x 198.1cm
(2) *right* 198.2cm x 198.1cm

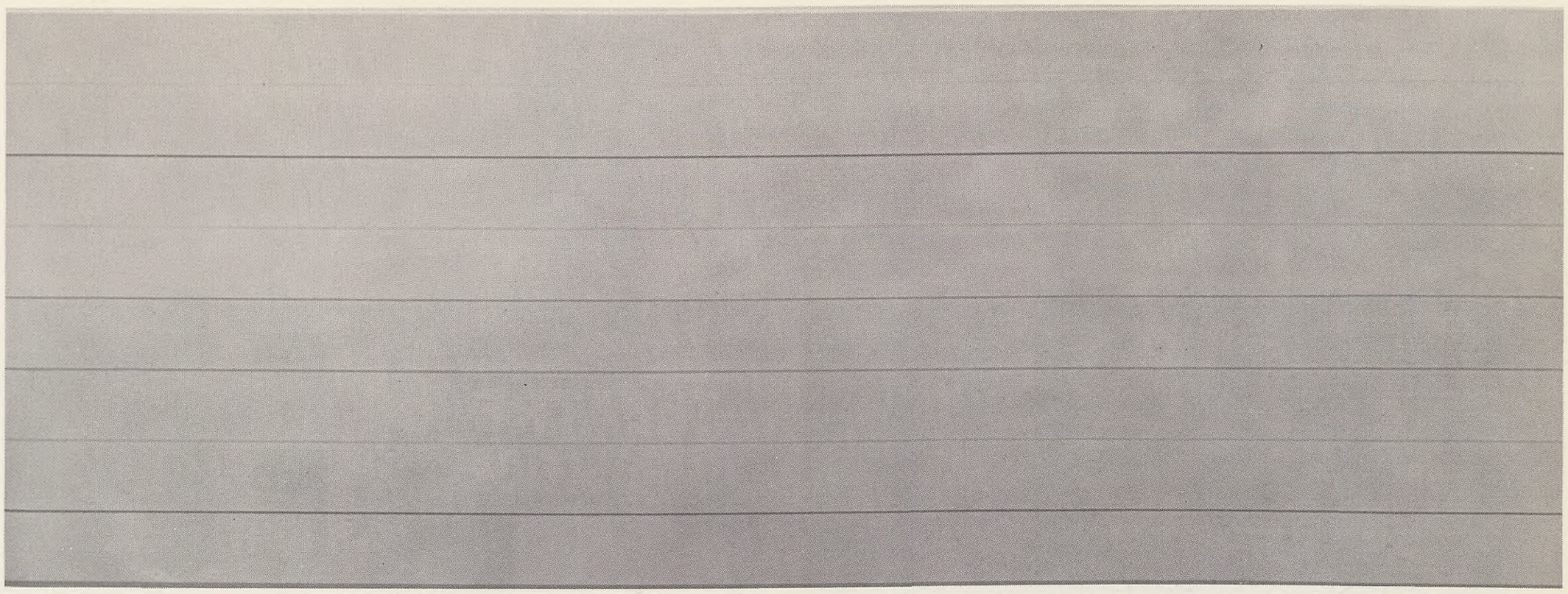




above
ANDY WARHOL ELVIS 1 (1964)
Screenprint on canvas 200cm x 85.1cm

left
CHUCK CLOSE PORTRAIT OF BOB (1969-70)
Acrylic on canvas 274cm x 213cm

ARSHILE GORKY PLUMAGE LANDSCAPE 1947
Oil and ink on canvas 96.5cm x 129.5cm



KENETH NOLAND OAKUM (1970)
Acrylic on canvas 228cm x 610cm
Photograph by Geoffrey Clements, New York

structed in 1974 by René Hanesse). The angled beam, so dominant a motif in Malevich's Suprematist paintings, goes over so convincingly into the Stenberg Constructivist sculptures. Where the Stenbergs and the Malevich have a strong, almost symbiotic relationship, a recently acquired reconstruction (by Martyn Chalk 1966-70) of a sculpture by Vladimir Tatlin, *Counter relief* (1915), widens the representation of Russian Revolutionary Art to give a hint of the tougher, more materialist/productivist aspect of the group. Finally, a large group of illustrated Suprematist and Constructivist books and pamphlets acquired for the Department of Prints, Drawings and Illustrated Books adds detailed support, showing the extension of the movement into a whole series of different contexts from children's books illustrated by El Lissitzky to socio-aesthetic manifestos.

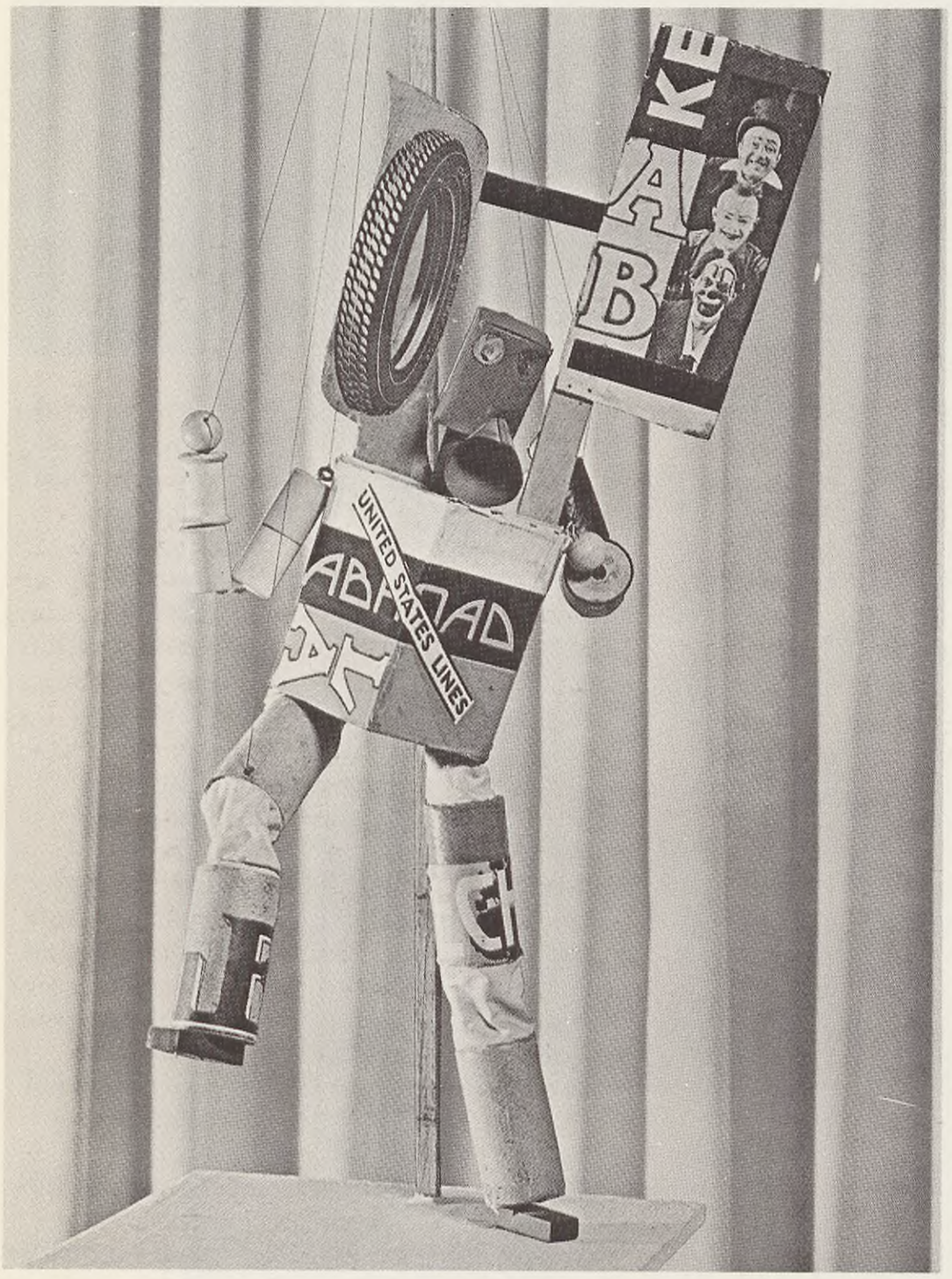
The burgeoning collection of Russian Revolutionary Art vindicates the policy of acquiring one supreme, nucleus work around which other works can accrete. Without the Malevich, the group would lack a climactic centre. Only the great work can, in the end, supply that dramatic experience of a decisive moment in the history of modern art. Full representation of the early development of the modern period remains a long way off. Two further aspects are worth brief comment, however.

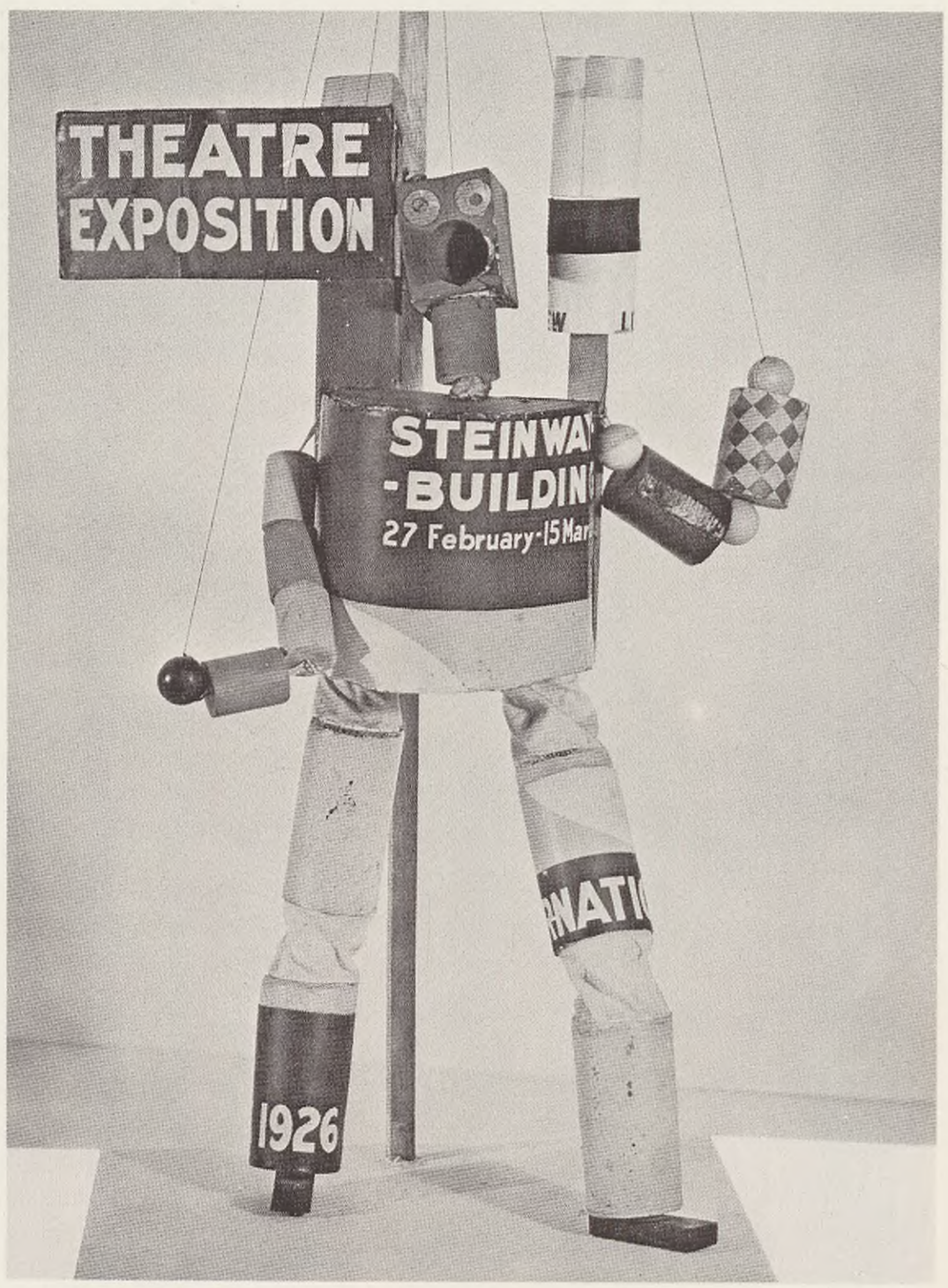
Firstly, the Australian National Gallery has found in Honoré Daumier's plaster relief, *The emigrants* (1850),[1] a peculiarly appropriate starting-point for the modern period. It embodies, thematically and stylistically, the critical shift in nineteenth-century French art which opened the way to modernism. It suggests a new possibility for sculpture essentially informal and anti-monumental, incorporating into sculpture (virtually for the first time) Romanticism's belief in the sketch as the truest statement of the artist's imagination. It is equally potent thematically. It is one of the handful of nineteenth-century sculptures that explicitly set down that great early theme of modernism: the requirements that the artist show the heroism of modern life – not the heroes of modern life but a more extensive vision of their contemporaneous moment. As such it is the sculptural equivalent of Courbet and the early Manet. If it does not sound too banal, *The emigrants* has a particular appositeness to initiate an Australian national collection of the modern period with its image of a migratory mass of itinerant anonyms. For here a great European artist has imaged a social phenomenon which has shaped our society. Daumier gives it both tragic and heroic expression.

The other aspect of the collection of the early modern period worth noting is its strong sculptural weighting. Sculpture rather than painting provides the links that will eventually become the collection's chain of coherence.

If Daumier's relief is the starting-point, a fine group of Rodin figures from *The*

[1]Illustrated *ART and Australia* Vol. 14 No. 2, p 179.


UNITED STATES LINES


THEATRE
EXPOSITION
1926

Burghers of Calais (1884-95) provide the next nucleus works in documenting and dramatizing the evolution of modernism. Emile-Antoine Bourdelle's *Penelope* (1912), acquired at the end of 1976, represents splendidly the Rodinesque inheritance in early twentieth-century sculpture – remembering the past but in its graceless bulk aware of a new and different present. The distinct and intense reaction against Rodin and the discovery of new modes and new subjects for sculpture, now to be primitive in its directness and shorn of all rhetorical or literary suggestion, are at least some aspects of Brancusi's great *Birds in space* (from the Maharajah of Indore's collection) and the Amedeo Modigliani *Standing figure*. Both carvings, they declare the new vitalizing and primitivizing influences of twentieth-century monolithic sculpture.

The Russian Constructivist sculptures have already been mentioned and it should be added that they, too, mark decisive turning-points for sculpture, coming as they do at the beginnings of open form, constructed sculpture – a splendid and instructive contrast to Brancusi and Modigliani.

The sculptural character of the Australian National Gallery's collection may well extend beyond the modern collection. Both the Ethnic Art and the Asian Art Collections will have a pronounced sculptural character to them. Although it is too early to know or even to speculate, the unity of the Australian National Gallery's collection may well emerge from its physical, three-dimensional experience of art. If that holds, then the Australian National Gallery's collection of the modern period would be sharply and memorably different from other museum collections of the same period.

If key nucleus works are to represent earlier movements, phases and styles, the collection of the modern period after 1950 will have a denser and more detailed character. Again there is an emphasis on securing the work of high quality and significance – the Abstract-Expressionist paintings and the immense Francis Bacon 1970 triptych are evidence enough of that. Easier access to important works from most phases of art since 1950 should mean a correspondingly richer representation. A major figure like Morris Louis, whose brief career nonetheless contains three or four distinct phases, should be represented fully to demonstrate his peculiar richness and variety. At present, the Australian National Gallery owns a slightly eccentric 'split' veil, *Dalet Zayin* (1958), and an expansive and very handsome *Unfurled*. Identifiable movements such as Minimal, Post-Minimal, Photo-Realism and so on are represented with a spread of works from the leading figures so that the whole range of the movement is apparent. Don Judd, Robert Morris, Eve Hesse, Richard Serra and Chuck Close are all represented with large-scale works.

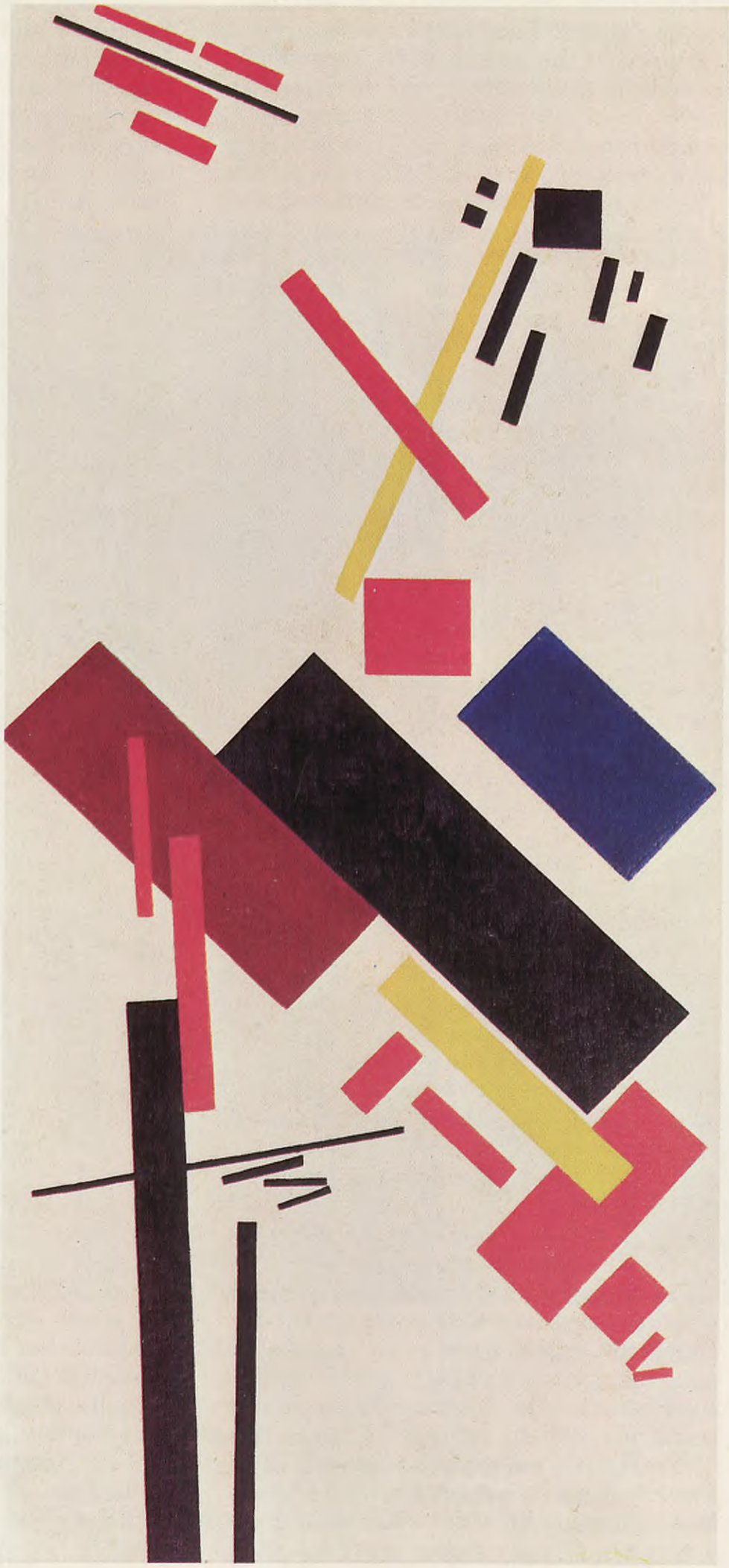
Collecting the present has obvious difficulties and dangers for a museum. The Australian National Gallery by actively seeking the major, dominant work of a particular artist or movement does maintain a level of ambition and expectation in the collecting of recent art. Unavoidably, the Australian National Gallery is going to be a 'museum collection' and collecting the present has to reckon with that ultimate character of the institution.

It has been recognized, however, that much contemporary art-making does not conform willingly to the pattern of the art museum and that some contemporary art is slow to find its correct level of evaluation. The spurious and the specious are frequently as hard to discriminate as the distinguished and the distinct. Recognizing that, the Australian National Gallery has set up an Art Current programme. Different selectors abroad in different centres are asked to acquire for the Australian National Gallery the best examples of what they find to be the most arresting new developments. The works so acquired are intended primarily to show students of art and younger artists current developments that would otherwise be known to them only in reproduction. Eventually some of the works, if of sufficient quality, will move upwards into the permanently displayed collection. The prime function of the Art Current programme is for exhibition and educational purposes. Already the Art Current programme has brought to the Australian National Gallery work by Jo Baer, Lynda Benglis, Robert Mangold, Lucas Samaras and William Wiley.

The Australian National Gallery's collection of the modern period is going to influence the character of the whole Gallery. It will certainly distinguish the national collection from its sister State galleries. It will also come as a shock to many to have a *National* gallery so determinedly and aggressively of its time.

opposite left
ALEXANDRA EXETER SCULPTURE
MARIONETTE L'HOMME RÉCLAME 1926
Wood, cardboard, fabric and metal 63.5cm

opposite right
ALEXANDRA EXETER SCULPTURE
MARIONETTE L'HOMME SANDWICH 1926
Wood, cardboard, fabric and metal 53.3cm



left
KASIMIR MALEVICH HOUSE UNDER CONSTRUCTION
(1914)
Oil on canvas 96.6cm x 44cm

opposite
KASIMIR MALEVICH MALEVICH'S RETROSPECTIVE EXHIBITION BERLIN 1927
Black and red square and *House under construction* hang top line third and fourth from left
Photograph Stedelijk Museum, Amsterdam
Courtesy Archives Nakov, Paris

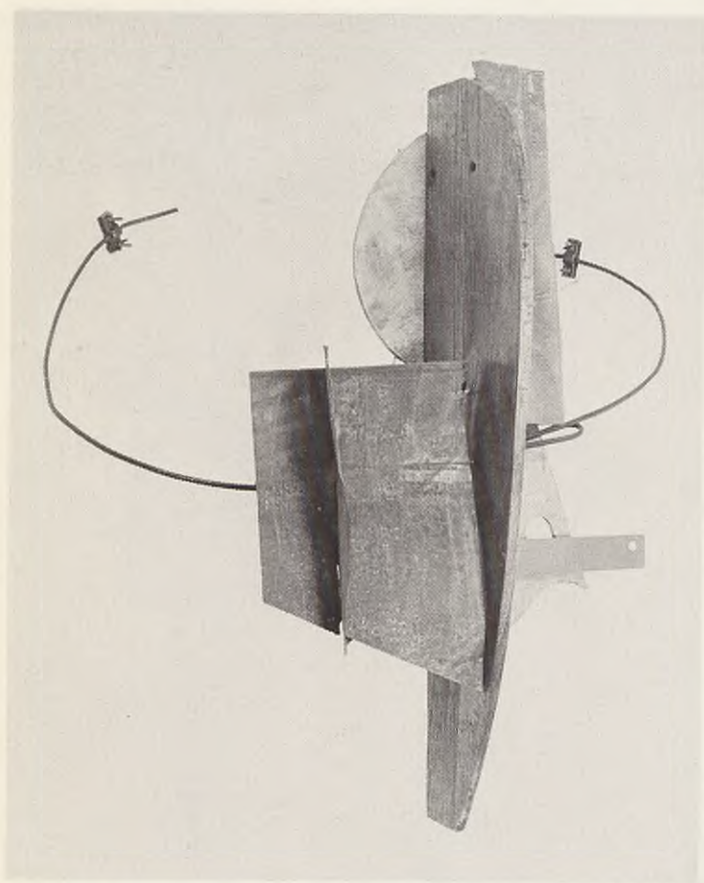
Malevich and the beginning of Suprematism

Andréi B. Nakov

Translated from the French by Patricia A. Railing.

Suprematist paintings by Kasimir Malevich are to be found in only two museums outside his native country – the Stedelijk Museum in Amsterdam and the Museum of Modern Art in New York, the two together possessing a total of twenty-four non-objective works. The only other Suprematist works to be found in public collections belong to Wilhelm Hack of Cologne, who has given his collection to Ludwigshafen (West Germany) and for which the city is constructing a museum. Is the astonishing absence from public collections of the work of one of the most important painters and theoreticians of modern art due to the rarity of works on the market? – or is it simply a delay in the proper appreciation of the artist? It is certain that, given the breach between *avant-garde* art and the general public (a situation that has existed since the middle of the nineteenth century and that was aggravated at the beginning of the twentieth century), the more original a work is, the more the impact of the ideas it contains are revolutionary, the less chance it has of being rapidly assimilated even by those most cultivated. In this perspective, Malevich is one of the most striking examples of such a gap between the created work and its understanding and acceptance by society. A study of the *fortuna critica* of several other great innovators of modern art would clearly reveal a similar situation: it was only at the end of the 1950s that a true appreciation of Kurt Schwitters began, just as the first Retrospective of Vladimir Tatlin occurred only in 1968.

If, since the remarkable Berlin exhibition of 1927, Malevich has definitely acquired a place at the summit of the artistic hierarchy of the century, in Europe the effect of the reactionary mind of totalitarian ideology in the 1930s was such that abstract works simply went underground until the 1950s. Abstract art during these years had been wilfully thrown into an abyss in Russia and in parts of Western Europe, and it began to emerge only towards the end of the 1950s – in Malevich's particular case it was 1959, when the Hugo Haring collection of works by Malevich was exhibited and acquired by the Stedelijk Museum in



top
TITLE PAGE MALEVICH *SUPREMATISM – 34 DRAWINGS,*
VITEBSK 1920

above
VLADIMIR TATLIN COUNTER RELIEF (1915)
Wood and metal 68.6cm x 83.2cm x 78.7cm
Reconstructed from photographs by Mertyn Chalk 1966-70.

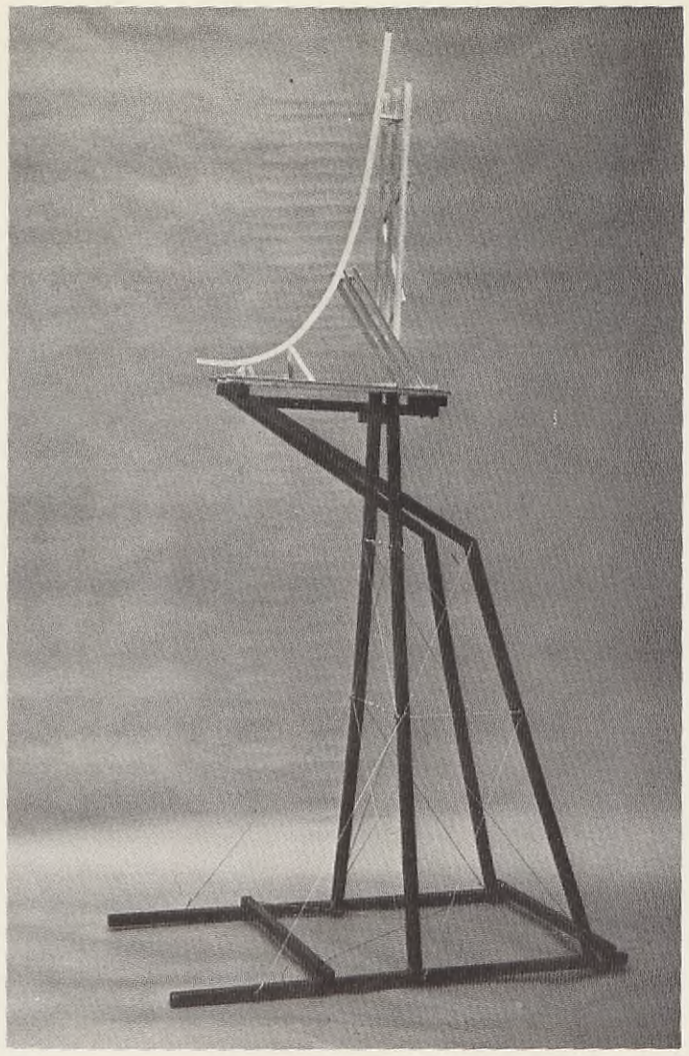
Amsterdam. Since the beginning of the 1970s we find a new wave of interest for the work of Malevich, reflected by several monographic publications as well as by the first Retrospective of this painter in the USA which took place only in 1973 at the Guggenheim Museum in New York. Also, there have been several exhibitions of his drawings held in galleries (Paris 1970 and Cologne 1971) and museums (Brussels 1975, London and Cologne 1976). Despite this, with the exception of the Hack gift, no public collection has added an important work by Malevich to its inventory until the purchase of the important Suprematist painting by the Australian National Gallery which merits so much attention. This purchase seems all the more exemplary since to it was added the artist's lithographed album, *Suprematism* – 34 *Drawings* (Vitebsk, December 1920) of which the rarity is equal to that of the Suprematist paintings. Two years later, the Australian National Gallery bought a very interesting and rare collection of Russian Cubo-Futurist manifestos and lithographed publications, thus creating around the Malevich canvas an important documentary ensemble, a sort of cultural environment for the work, which enriches it in every way. These works taken together permit us to better understand the significance of the painting and to place it in an historical but more especially aesthetic context. The museum is thus fulfilling the double role of the conservation of works pertinent to the history of culture, and their pedagogical one pertaining to the inclusion of these works in a social context. Further, the subsequent addition to the collection of reconstructions of sculptures by the brothers Vladimir and Georgii Stenberg and Tatlin only reinforces this direction and gives to the Australian National Gallery the same originality of importance as the Albright-Knox Gallery of Buffalo or the future Hack museum of Ludwigshafen.

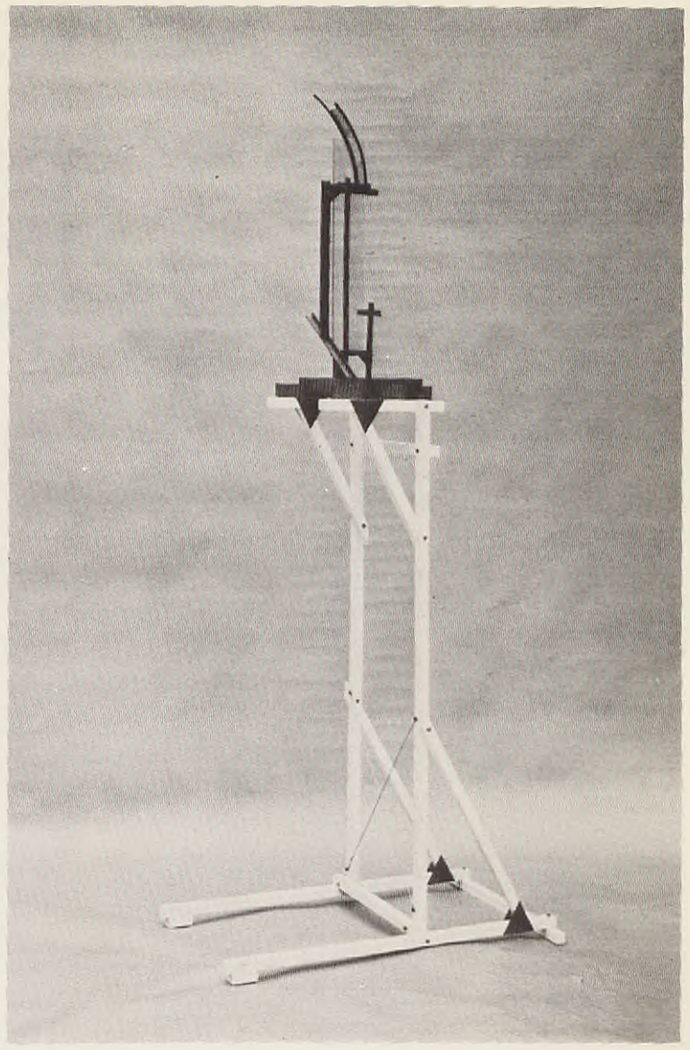
The consistency of the efforts of the Australian National Gallery is all the more commendable when one considers that Malevich's Suprematist painting *House under construction* is of first importance in the artist's total *oeuvre*. We can affirm that, without exaggeration, this Suprematist composition is one of the most well-known works by Malevich, for its existence can be traced through documents to the painter's first Retrospective held in Moscow during the winter 1919-20. The following year, during the preparation of the lithographed album, *Suprematism* – 34 *Drawings*, the artist, in selecting the best examples of his Suprematist creation, chose to reproduce this composition among the others. Since most of the works were freely interpreted we find certain small compositional variations and a general tendency to render more movement in the composition, and this corresponds to the cosmic orientation that animated Malevich's creation at the time. In 1927, the painter selected this work to travel to Western Europe for his big Retrospective, held first in Warsaw (in March) and then in Berlin. The latter took place in the summer (May to September) as a special exhibition within the Grosse Berliner Kunstausstellung, and in an installation photograph we see *House under construction* among other very important works like *Black and red square*, now at the Museum of Modern Art, New York, a small composition acquired by Peggy Guggenheim (Venice), and several other Suprematist and transrational works many of which are in the collection of the Stedelijk Museum today. In all probability it was at the Berlin exhibition[1] that Ida Bienert acquired this painting and added it to her large collection, which included at the time some of the best examples of abstract painting of the period: Piet Mondrian, El Lissitzky, Laszlo Moholy-Nagy, et cetera. The importance of this collection in the 1920s and 1930s was such that an illustrated catalogue was published in 1933, written by the influential critic and art historian, Will Grohmann, while the layout and cover were by Moholy-Nagy. It was, moreover, for Madame Bienert's Dresden apartment that Mondrian created the project for a neo-plastic interior (1926)[2] that remains one of the rare examples of three-dimensional neoplasticism, to be compared with those by Theo van Doesburg and Hans Arp, or those by Lissitzky (Das Abstrakte Kabinet in Hanover and the Rounenraum in Berlin).

Kasimir Malevich's Suprematist composition *House under construction* is part of the series of large-scale canvases, at

[1]Malevich sold several canvases at the time, but on leaving Germany in 1927 delegated to his friends Häring and von Riesen the right to sell other works, which they did in 1928 and 1929. Cf. the painter's letters to von Riesen, Bauhausarchiv, Berlin.

[2]Cf. Will Grohman, *Die Sammlung Ida Bienert*, Potsdam 1933. Mondrian's neo-plastic interior was actually realized for the first time in 1970 for the Mondrian exhibition at the Pace Gallery, New York and the Los Angeles County Museum, California. Cf. exhibition catalogue, *Mondrian, The Process Works*, New York 1970.





above
GEORGII STENBERG KPS 13 (Construction of a spatial apparatus 13) (1921)
Oxidized iron, glass, wood and steel stays
Construction: 66cm x 31cm x 129cm; stand: 175cm x 73cm x 114cm

above right
GEORGII STENBERG KPS 11 (Construction of a spatial apparatus 11) (1921)
Oxidized iron, chromed iron, glass, wood and steel stays
Construction: 82cm x 28cm x 41cm; stand: 155cm x 47cm x 85cm

above far right
VLADIMIR STENBERG KPS 6 (Construction of a spatial apparatus 6) (1921)
Angle iron, lacquered wood and steel stays
Construction: 76.6cm x 28cm x 157cm; stand: 180cm x 70cm x 134cm

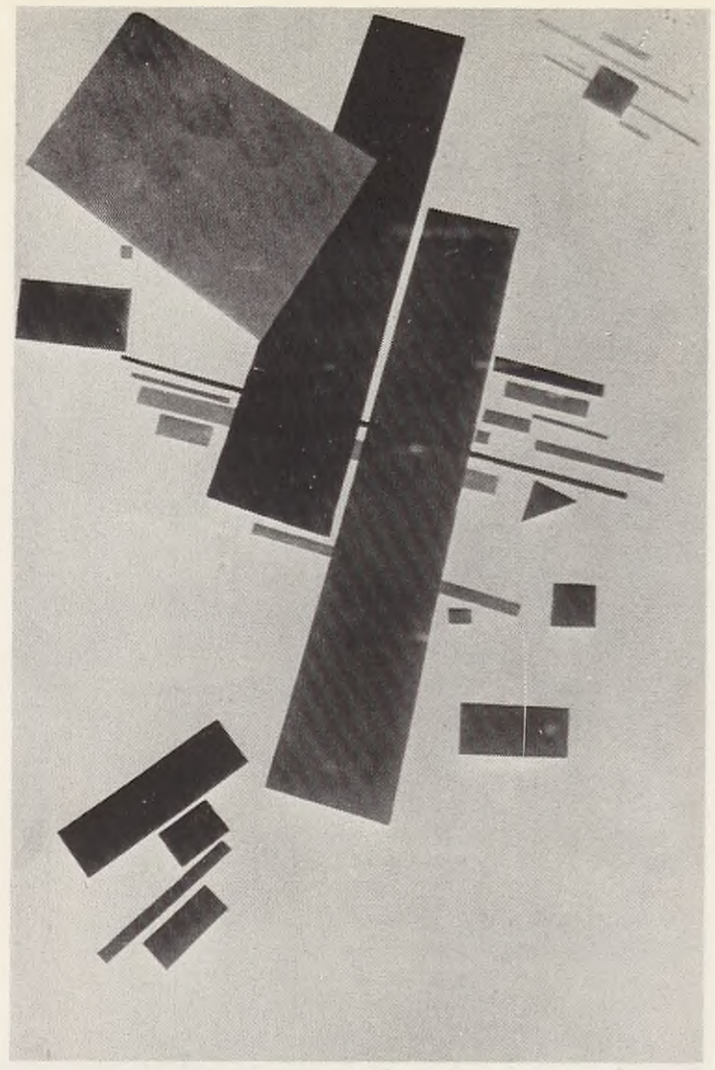
right
VLADIMIR STENBERG KPS 4 (Construction of a spatial apparatus 4) (1921)
Angle iron, lacquered wood and steel stays
Construction: 98cm x 16cm x 59.6cm; stand: 190cm x 70cm 113cm
Reconstructions from photographs by Rene Hanesse 1974.

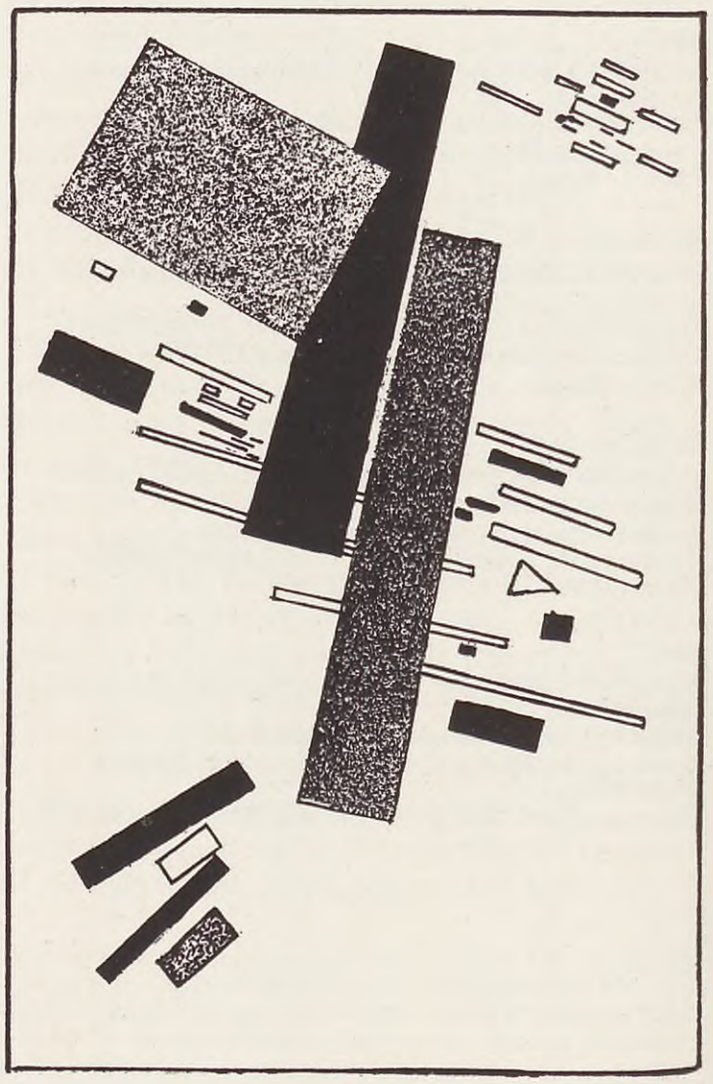
least one of which[3] was shown at the first public exhibition of Suprematist work in Petrograd at Dobytchina's famous art salon, the 'Last Futurist Exhibition, 0.10'. Another work from that group, of similar compositional pattern and similar dimensions (102 x 66)[4] is in the collection of the Tretiakov Gallery, Moscow, and was acquired for the Museum of Pictorial Culture after the October Revolution. This work was also re-struck in lithographic form for the *Suprematism – 34 Drawings* of 1920, a few pages following the version after *House under construction*. The similarity of their dimensions, but especially the formal characteristics of these three paintings, lead us to imagine that they were realized at about the same time: that is, during the winter 1915-16, particularly since at least one of them was ready for the December 1915 exhibition. These three works were structured according to the Suprematist principles as Malevich stated them in his January 1916 manifesto, *From Cubism and Futurism to Suprematism*: that is, the artist must 'construct not on the interrelation of form and colour, and not on an aesthetic basis of beauty in composition, but on the basis of weight, speed and the direction of movement. Forms must be given life and the right to individual existence.'[5]

The planes, those units out of which the 'new realism of colour' (Malevich) made itself evident, are disposed on a vertical stagger, faithful to the notion of the 'free flight of forms' that are drawn up by the *active* field of the new Suprematist space. Relying on his definition of the 'total autonomy' of forms to each other, Malevich defined their existence in relation to their own kinetic potential only, a sort of Suprematist 'anima' that gives them the possibility to move in total freedom. As with many other Suprematist paintings of that period, the orientation of movement should be read from bottom to top, a principle emanating from the non-objective essence of the constituent elements and of the negation of any reference to the material world, and especially to the laws of materiality. This law, the weight of matter, was one of the first to be denied by the new Suprematist cosmogony.

The articulations of different rectangular elements found in the three compositions analysed here come directly from the compositional structures of the formal logic of Cubism, particularly the staggering of forms built on axes of movement that are fixed in a zigzag pattern. This diagonal arrangement was the underlying structure in works by Pablo Picasso and Georges Braque as of 1908-09, and it achieved its full stage of maturity in analytic Cubism.

Other than these stylistic indications, which permit us to situate *House under construction* in one of the first phases of Malevich's Suprematism, the discursive title that he gave the work also reveals that it was among the first series of Suprematist works. As a matter of fact, on reading the titles given in the catalogue of the 'Last Futurist Exhibition, 0.10' (December 1915), we find a number of narrative titles (catalogue numbers 40-47) that refer to entirely extra-pictorial events like *Painterly realism of a football player* (No. 40), *Painterly realism of boy with a knapsack* (No. 41), *Self portrait in two dimensions* (No. 44), et cetera. Following this list of work Malevich gives the global title to the catalogue entries 48-59 as *Painterly masses in movement*. Later, during the years 1916-19, Suprematist works were most often exhibited under the title Suprematism. In fact, if Malevich had not given a title on the reverse of the canvas, we would have certainly been inclined to call *House under construction* simply *Suprematism*, for it is difficult to imagine an illustrative reference in the treatment of Suprematist elements. It is perhaps equally in remaining faithful to the principles of the 'a-logical device' that Malevich gave an arbitrary title to this composition. Or, more likely, he referred to a point of departure, a first idea that was then completely transformed into a non-objective construction of purely Suprematist, i.e. non-referential, elements. In all events, the existence of an entirely narrative title for the painting is a very useful indication for the certainty of its date. Moreover, it clearly indicates Malevich's Suprematist postulates as he defined them





top
KASIMIR MALEVICH DYNAMIC SUPREMATISM (1916)
Oil on canvas 102cm x 66cm
Photograph courtesy Archives Nakov, Paris.
Collection: Tretyakov Gallery, Moscow

above
KASIMIR MALEVICH LITHOGRAPH FROM
SUPREMATISM — 34 DRAWINGS, Vitebsk 1920

[3]Cf. Troels Andersen, *Malevich, Catalogue Raisonne of the Berlin Exhibition 1927,* Stedelijk Museum, Amsterdam 1970, cat. No. 48.
[4]This work is illustrated in Troels Andersen, ibid., p. 31 above, but with erroneous dimensions.
[5]We cite from the English translation of 1968. Cf. *Malevich, Essays on Art,* edited by T. Andersen, Copenhagen 1968, vol. I, p. 24.

in 1916, with a particular insistence on the 'autonomy of the material' (pure colour) which lead the painter towards an ideology that is exclusively pictorial and not derived from that which is not inherent in it, not transferable from or to other realities.

As Malevich himself explained in his texts dating from 1916 ff., and especially in his retrospective analyses of the 1920s,[6] the idea for these 'pictorial masses in movement', that dynamic conception of pictorial representation, is to be found in Futurism. For 'Italian Futurism has destroyed the traditional static concept of the world'. With the introduction of the idea of movement in painting, the entire image of the world was subverted, to the extent that Malevich conceived of cities that would be 'reconstructed every 50 years' (Letter to Benois, May 1916). This dynamic notion of existence, this constant questioning of reality that the painter wanted to seize with the help of non-objective forms, singularly influenced his conception of pictorial composition – but this term, Composition, was banished at the time from the vocabulary of modern painting, for it implied a static vision and above all a contemplative attitude towards the world. According to Malevich, this was responsible for 'the downfall of Paris Cubism which had gone no further than the most dangerous stage of the aesthetic' contemplation). Thus, the new plastic work, the non-objective work, became a *construction*, and the space that the work creates is a dynamic field animated by multiple tensions. As we have attempted to explain elsewhere,[7] the concept of the *active* field by which the new space of non-objective painting was affirmed was a concept that defined the new conception of the visual arts for this century. This concept of a new active existence of space stimulated the thought not only of the inventors of wireless communication but of atomic physicists as well; and it determined Malevich's concept of the 'free flight of forms'.

By the mid-1920s, his evolution had been assimilated in the work of several of his students like Ilys Chashnik, and later it found expression in the work of Ladislas Strzeminski, Jackson Pollock or Barnett Newman. In *House under construction*, all these qualities of a new space are perceptible: the independence of forms, their liberation from earthly weight (autonomous, and without reference to the material world), their dynamic, free flight.

The date '1914' inscribed on the back of the canvas might lead to confusion if it were not certain that Malevich did not exhibit Suprematist works before December 1915. All the information and documents available today permit us to place the execution of the first series of Suprematist works no earlier than the summer of 1915. So what does Malevich refer to when he writes 1914 on the back of this canvas? While he openly pretended as of 1919 to have created his famous black square in 1913, this was not a simple mystification. For Malevich was referring to the *date of birth* of the idea of the work, and not to the actual date of its material realization. What always was important for the painter was the date of conception and not that of execution. That is why he often pushed back the date of certain works executed between 1912 and 1916 from several months to a year or more. Just as he established the date of the *idea* of the black square from the time of his work for the Futurist opera, *Victory over the sun*[8] (summer and autumn 1913) and consequently moved the date of the painting back to 1913, so the idea of *House under construction* germinated in 1914, which in fact concords chronologically with the presence of such a discursive title. For at that moment, Malevich was still trying to *reduce* Cubo-Futurist representation to simple geometric elements. From a purely stylistic point of view, it seems totally impossible that he would have realized the final version of this painting in 1914; thus, we should accept the date 'winter 1915-16' as definite for it. Moreover, such an expressionistic scale of colours (indigo, yellow, red) further indicates that the work was, in fact, executed by Malevich in his first Suprematist period and not later, as happened to other Suprematist compositions, which were repeated in the 1920s by Malevich.

During the 1920s, Malevich commented on his works of the early period, as when he made the lithographed images for his *Suprematism – 34 Drawings*; he also experimented with various hangings of the paintings, showing them differently at the exhibitions of 1915, 1920 and 1927. Thus, the 1920 lithograph based on *House under construction* was reproduced upside down, just as the painting had been hung at the painter's Retrospective show of the winter 1919-20,[9] while at Berlin in 1927 the painting was again hung as it had been at the time of Malevich's original Suprematist vision when first exhibited in 1915, an illustration of the flight of forms rising from bottom to top, forms that detach themselves freely from earth's gravitation. For other compositions Malevich varied the hanging not only by reversing the work on the vertical (i.e., turning them simply upside down, a 180° turn), but he also turned horizontal compositions up (i.e., a 90° turn) or vertical ones on their sides. Several times the painter explained to his students the liberty concerning the sense of a Suprematist work, maintaining that the new non-objective space has nothing in common with our real and normal perception (earthly materiality). Therefore, this new Suprematist space knows no 'up' or 'down', which means we can freely change the hanging of the works. This attitude characterizes not only Malevich's plastic concepts of the moment, for in Western Europe in the mid-1920s we find a similar one in the abstract work of Kurt Schwitters, Carl Buchheister and Freidrich Vordemberge-Gildewart, those artists who were members of the group 'Die Abstrakten Hanover'. They often created works that could be hung indifferently on all four sides, for, like Malevich, they strove to free their works from the realistic space of the traditional pictorial concept.

The fact that *House under construction* was able to sustain its validity despite the changes in interpretation given it during Malevich's lifetime is proof of the vitality and richness of a spatial concept that is far from being meaningful to us merely as a simple historical moment. The lesson of Malevich continued to be fruitful in the work of Strzeminski, Vordemberge-Gildewart and Yves Klein, and still today is the example and source of inspiration for several among the best abstract painters of recent years. That is why this work is not only a *chef-d'oeuvre* of the past but remains a living element in the visual culture in the second half of our century.

[6] Manuscripts which Malevich left with Hans von Riesen in 1927, and today in the archives of the Stedelijk Museum, Amsterdam. We are referring especially to the painter's handwritten notes in notebook '1924.III'. Cf. Andréi B. Nakov, *Malevich Ecrits*, Paris 1975, Part One, Chapter Three.

[7] Cf. Andréi B. Nakov, 'Malevich's Transrational Trip to the "10th Land"' in *Kasimir Malevich*, Tate Gallery, London 1976.

[8] We conclude this based on photographs of this exhibition.

Ad Reinhardt: Black Painting*

Lucy R. Lippard

In 1923, an American theoretician named Willard Huntington Wright wrote a prophetic little book called *The future of painting* in which he declared: 'Now that painting has lost its emotional efficacy, a new optical stimulus is needed. . . . The art of painting is not an art of colour. Colour, indeed, had practically nothing to do with the aesthetic evolution of painting. . . . All the activities of "modern painting" have had one object for their goal – the solution of the problems of colour.'[1] It was in this context that Ad Reinhardt could say thirty years later, as he repeatedly did, that he was 'painting the last painting anyone can paint'. Yet his decision around 1956 to concentrate only on the dark paintings brought forth no sudden cry of outrage from reviewers, no immediate reaction from a younger generation, no vilification from his own, and no claim of 'breakthrough' from the critics. He had been committed to abstract art for almost twenty years. The glowing saturated red and blue series, belatedly celebrated by the Op Art movement in the early 1960s, simply began to darken and cool out. They became increasingly symmetrical, increasingly muted. The black of the last works crept up gradually, like twilight, over a twelve-year period.

Reinhardt had been experimenting with greyed-out colour since the late 1940s. Thomas Hess had already noted in a review of his 1953 show at the Betty Parsons Gallery that in some works 'close values will cause differences of hue to vanish. . . . Rectangles float toward invisibility in one black painting, only floating into view under certain lighting conditions. . . . Similes for the surface energy released would be the scream of a bat (which our ears cannot hear) or the sound snow makes falling on snow'.[2] In his own '12 rules for a new academy' (1957), Reinhardt predicted the entire Minimal Art movement, of which, again belatedly, he became the *guru*. The rules, in summary, demanded 'no texture, no brushwork or calligraphy, no sketching or drawing, no forms, no design, no colours, no light, no space, no time, no size or scale, no movement, no object, no subject, no matter, no symbols, images or signs, neither pleasure nor pain, no chessplaying.'[3]

These annoying elements out of the way, Reinhardt was embarked on his new art of light, which had as its goal the 'painting out' of colour and composition. 'No one will take No for an answer', he complained when his devotion to the negative ideal brought accusations of nihilism. 'Freedom is a negative; it's freedom *from* something.' A steadfast thorn in the conscience of an art world just learning the virtues of fame and fortune, he was called 'the Black Monk', and called himself 'The Great Demurrer in a time of Great Enthusiasms'. Nevertheless, the 'black paintings' were no Duchampian gesture. They developed from 'art as art'. Reinhardt never actually painted a black painting, or even a 'black on black' painting. All of the works from the last ten years of his life (he died prematurely in 1967) contained red, blue and green in one form or another. The immense variety achieved within this spectrum is one of the things that makes the black paintings extraordinary – that, and the mysterious aura which, despite the artist's warning against all 'interpretation', leads the involved viewer deeper and deeper into flights of almost mystical as well as formal fancy.

The process of seeing a black painting is as much a ritual as the process of making one. Time disappears into a shadowy void as one waits, absorbed, to be admitted into the surface. At first the dull glow, never 'black' after the first real scrutiny, gives way to hints of warmth and coolness, then to deeply buried hue, then to form – the basic trisection which appears to be a cross until one perceives that the two overlapping bands that form it and the four corners are three different colours. Differentiation is sensed rather than seen. 'I made fun of chiaroscuro once', said Reinhardt in 1966, 'but maybe that's

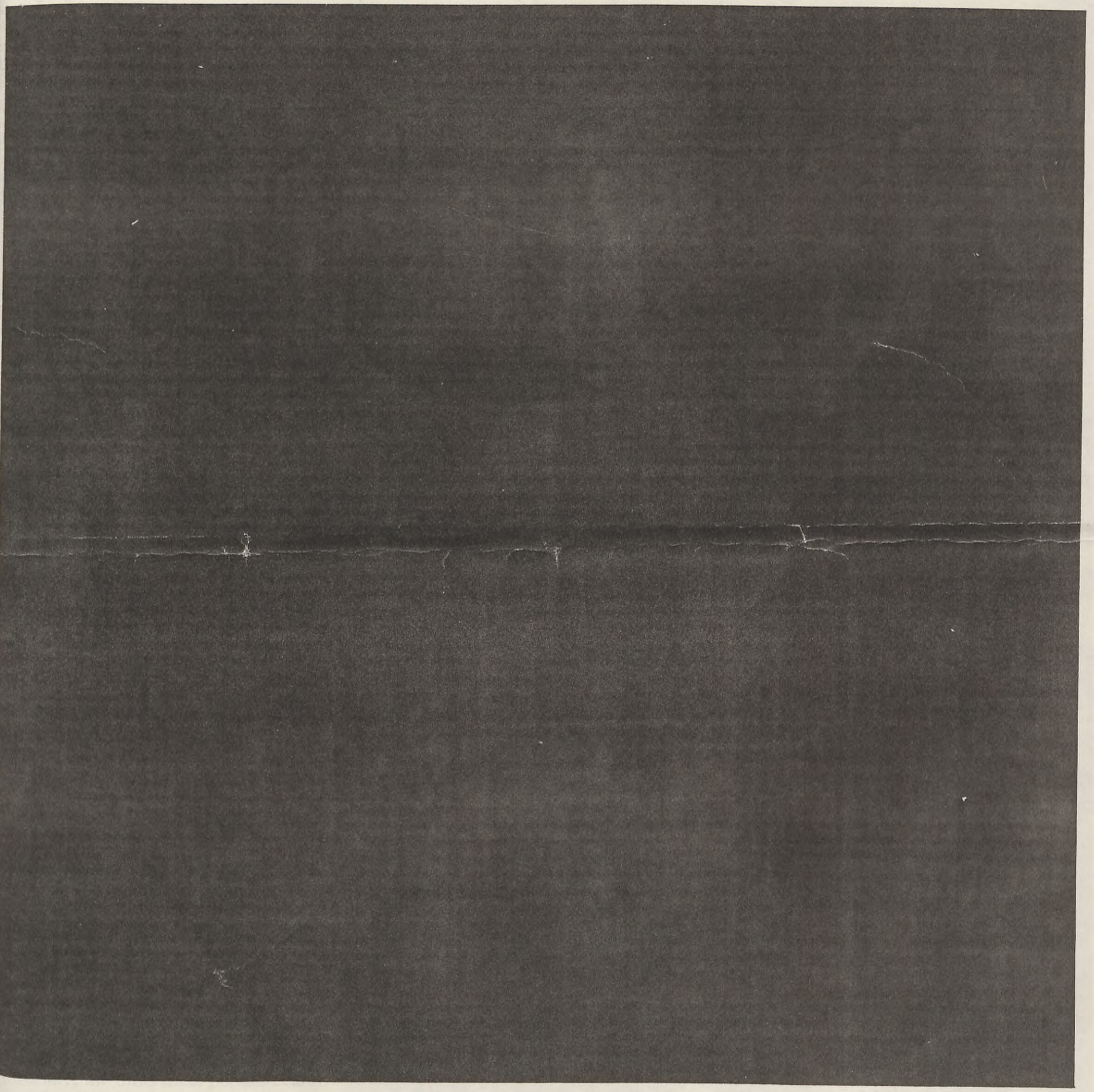
*This article is based on an unpublished book on Reinhardt.

[1]Willard Huntington Wright, *The future of painting*, B. W. Huebsch, New York, 1923, pp. 20, 21.

[2]Thomas Hess, 'Reinhardt; The position and perils of purity', *Art News*, Dec. 1953, p. 26.

[3]*Art News*, May 1957, pp. 37-38, 56. The last phrase is a jab at Duchamp, whom Reinhardt considered the epitome of the opposition.

opposite
AD REINHARDT PAINTING (1954-58)
Oil on canvas 189cm x 200cm



where I am again.' The increasingly nocturnal effect of the dark canvases is due to the oil being drained from the paints. The matte surface enabled Reinhardt to equalize (or negate) colour, bringing, for instance, an ochre into the 'black' range. The disadvantage was that the paintings became extremely sensitive to damage from any oily substance, especially fingerprints. The advantage was that it allowed his concern with light to overwhelm all else. Perception sinks into the velvety depths of the surface without any reflective distraction. Colour remains the vehicle but not the visible result of the process.

Historically, the black paintings stand somewhere between the objective intellectual basis of Cubism and the subjective, sensory basis of Impressionism, with its 'black' shadows actually constructed of tiny patches of colour. Critic Sidney Tillim called their effect 'a form of light, not illumination or chiaroscuro, but an aspect of form – what might be called *total* light'.[4] Black is also both inclusive and exclusive, a condition bound to appeal to Reinhardt's developed sense of paradox. He saw the black paintings as reconciliations of opposites – dark and light, passive and active, sparse and rich, absolute and ambiguous, to list a few of his own examples[5].

Lighting of the black paintings is, of course, both immensely important and very difficult. They share their space only grudgingly with other works, and in group shows tend either to overwhelm or disappear. Ideally, Reinhardt wanted them lit by 'dim, late afternoon non-reflecting twilight' or a reasonable artificial facsimile. Paradoxically, bright direct light obscures rather than clarifies the dim structure. The more invisible the work becomes, the more impatient viewers become; they are often constrained to touch instead of look and can thus damage the painting irrevocably. One shudders to think that what happened to a delicate and much less muted Agnes Martin canvas in a travelling show through Australia in 1974 (someone wrote a poem on it) could also happen to the National Gallery's treasure. One solution is low white boxes in front of each painting to keep viewers at a respectful distance.

Ironically, the differences between each of the 'identical' black paintings were often accidental. Each reached its final resolution according to what happened in the drying. It was only at the very end of his life that Reinhardt was able to predict and thereby control the drying process, which depended on the weather, on the mixing of the paints, and even on the canvases, which, in his words, 'never handled the same way twice'. The paintings were executed not on an easel but lying flat on a low bench. The colours were mixed with Mars black – a carbon – and then applied. Each pigment demanded a different amount of black. For instance, Ultramarine blue and Cadmium red have tremendous tinting capacities; a minute touch of white or yellow makes a great difference in a black. Reinhardt painted thinly, avoiding the slightest sign of brush-stroke, which might catch the light or, worse still, be attributed to the 'hand-of-the-artist' syndrome popular in Abstract Expressionism, which he abhorred. For all his desire for neutrality, Reinhardt never used mechanical devices. The tension between human fallibility and unattainable perfection was his arena. The paint was applied slowly, delicately and sensuously, and he disliked the idea of sending a work of art out to be 'fabricated' by others, as did many younger Minimalists.

Reinhardt chose the six foot square for his 'final' vehicle because it was the size of a man standing with arms outstretched and because the square is the geometric shape with most equilibrium or neutrality. The circle was rejected because of its organic associations but the square is rarely found in nature; its total symmetry suits a painting that is surface first and shape second, and it is neither vertical nor horizontal, with all *those* associations. Since one of Reinhardt's goals was 'timelessness', it is not inappropriate to mention a black five inch by five inch square labelled along each side by Robert Fludd, a seventeenth-century mystic: '*et sic infinitum*'. An ancient Chinese adage defines infinity as 'a square without angles'.

Any art of psychic sensation, no matter how rejective, no matter how united in form and content, no matter how impersonally or objectively it is handled, does potentially evoke a psychic state. A very subtle work or a particularly obdurate one, like the black painting, in which there is 'nothing' to look at, stymies the common urge to facile literary interpretation and throws the viewer back into and possibly beyond her/himself. 'He who can bear and express meaninglessness shows that he experiences meaning within his desert of meaninglessness', protestant theologian Paul Tillich has said.[6] Modern life becomes so complex that periodic purification rites are necessary for organic survival. An insistence on purity and oneness, on the essential, has often characterized societies and art in the process of radical change. Elementary geometric forms, avoidance of ornament, were also the ideals of the so-called visionary architects of pre-revolutionary France; they reappeared in Suprematism and Constructivism around the time of the Russian revolution. Harold Rosenberg has expressed his lack of sympathy with purist art by contending that 'every utopian society from the Mormons to Hitler, tends to disintegrate the notion of art', while also noting the irony of the negative attitude – the fact that each anti-art movement produces a new art. Reinhardt himself was an influential model by the end of the 1960s. As his paintings had become increasingly difficult, his written 'dogmas' increasingly transcendental and focussed on 'one art' and 'one way', the world's wars and corruption became increasingly obtrusive and increasingly opposed. Berdyaev wrote that 'the bourgeois is precisely the person who invariably prefers the visible to the invisible'. The black paintings, which to some seem to be disappearing into darkness, offered a hermetic beauty and light to those who, by implication, had hope.

On the other hand, for all his interest in theology and the history of art and of religious belief, for all his political commitment, Reinhardt's view of art was a transcendence of history, a cyclical synthesis of forms. Nowhere is his view of history itself as 'that pre-ordained timeless "stylistic art-cycle" of every time and place' clearer than in his writings on Asian art, which he studied in graduate school and taught at university level from 1947 until his death. 'If there is one thing to say about Asian art, then', he wrote, 'it is about its timelessness, its monotony, its inaction, its detachment, its expressionlessness, its clarity, its dignity, its negativity.' These were the elements he sought in his black paintings – bulwarks against the constant innovation, the notion of art as entertainment, the rapid pace, the commercialism, and the slumbering morality of the post-war art world.

[4]Sidney Tillim, 'Ad Reinhardt', *Arts*, Feb. 1959, p. 54.
[5]The quotations from Reinhardt come primarily from conversations with the author and unpublished manuscripts.
[6]Paul Tillich, 'Protestantism and the contemporary style in the visual arts', *The Christian Scholar*, Dec. 1957, p. 311.

Four pictures by de Kooning at Canberra

Thomas B. Hess

'Best of all things is water . . .' – Pindar

There is a profound unity to the art of Willem de Kooning, a sense of organic development, of inevitability, indeed of fatality in the way his style has developed from period to period.

Over the past forty years, Willem de Kooning's art has evolved in a dialectical tension – in profound alternations – between the theme of Woman and the grammar of abstraction.

In a resolution of the contradiction suggested by the two sentences above, there is a hint – a glimpse into – a unifying concept in the *oeuvre* of this most remarkable master of post-war New York painting.

The Australian National Gallery, Canberra, owns four pictures by de Kooning; they admirably conjoin the thesis and antithesis of his styles.

Earliest and most famous of them is *Woman, V*, the fifth in the world-famous series the artist finished in the winter of 1952-53, after some two years of abandoned experiments and destroyed preliminary versions.

In June 1950, de Kooning shipped his largest picture to date, *Excavation*, to the Biennale in Venice, where it had been invited by the redoubtable Alfred H. Barr of the Museum of Modern Art, New York. Although he was not selling pictures at all, and had had only one

WILLEM DE KOONING EXCAVATION (1950)
Oil and enamel on canvas 203.5cm x 264.4cm
Collection: The Art Institute of Chicago.

above
WILLEM DE KOONING 'TWO WOMEN IN LANDSCAPE' 11 (1968)
Oil on canvas 124.5cm x 155cm

opposite top
WILLEM DE KOONING JULY 4th, 1957 (1957)
Oil on paper, collage 68cm x 56cm

opposite bottom
WILLEM DE KOONING UNTITLED ('FIGURE INTO LANDSCAPE') (1974)
Charcoal and pastel on paper 75.6cm x 76.8cm

public exhibition, the artist's underground art-world reputation was that of a leader in the emergent Abstract-Expressionist vanguard (he and Jackson Pollock were friendly if opposed champions); so it seemed perfectly appropriate that he represent America along with Arshile Gorky and Pollock (who were Barr's two other choices; Alfred Frankfurter of *Art News* magazine chose Hyman Bloom, Lee Gatch, and Rico Lebrun; Duncan Phillips of the Phillips Gallery, Washington, D.C., picked John Marin). After *Excavation* was folded and negotiated down the narrow staircase, the artist proceeded to tack a canvas about 200 centimetres by 180 centimetres to his painting wall. For the following eighteen months he worked on the image, painting out picture after picture, to the dismay of friends who used to visit his studio above Fourth Avenue to admire a *chef-d'oeuvre* in progress only to find it, a few days later, literally *inconnu*. In the winter of 1951-52, he stopped work, in anguish and frustration. It seemed impossible for him to body forth a figure, with all its necessary appurtenances (de Kooning once said, 'when I paint a Woman, she's got to have everything: a mouth, two breasts, a belly, and so forth), within the demanding context of modernist painting. He tried to call it quits. A few weeks later, he dragged the canvas out from under a cot to show to his friend, the great art historian Meyer Schapiro. Schapiro studied it carefully; they discussed the work together at length. Schapiro urged the painter to reconsider and call it finished – a complete and noble statement. De Kooning decided to accept the verdict. Without adding another stroke, he cropped and stretched the canvas to a dimension of 193 centimetres by 147 centimetres. Then, in a burst of energy, he produced five other Women, all of which were shown in his New York gallery in the spring of 1953.

In the paintings completed after the tortuous progress of *Woman, I* (including, of course, Australia's *Woman, V*), the clenched, knotted aspects of the image are relaxed somewhat. De Kooning has said that he was after some of the enchantment and sunny charm of the All-American girl as she existed in the imagination of a young Rotterdam art student who loved American movies and magazines with starlets and the Rockettes. Much of the friendly warmth comes through, I believe, in the pink and blond tonalities of *Woman, V*. There is an aspect of the fearful White

WILLEM DE KOONING WOMAN, 1 (1950-52)
Oil on canvas 193cm x 147cm
Collection: The Museum of Modern Art, New York

WILLEM DE KOONING WOMAN, V (1952-53)
Oil on canvas 153cm x 113cm

Goddess to the image, of course – the staring eyes, the gleaming teeth. Most of all, there are the fresh colours mashed into comparatively small planes that dent together to articulate a flat surface, yet also suggest enough 'virtual space' (in S. Langner's phrase) to contain an impressive and complete figuration.

De Kooning is an artist of enormous culture, within and outside the limits of his profession. When his pictures were new, they radiated such powerful shock waves that it was hard for most observers to respond to them fully. Formalists objected on the grounds that there was more to them than the essential line, colour, and shape. The doctrinaire Abstract-Expressionists worried that de Kooning had abandoned his previous more abstract idiom in a kind of betrayal. Nobody noticed an obvious allusion in *Woman, V* to a famous Rembrandt of a girl wading in a stream, lifting her shift to her knees (National Gallery, London). De Kooning had not seen the picture itself, but it was widely reproduced, having been mixed up in one of England's perennial controversies about cleaning Old Masters. The allusion underlines one of de Kooning's great themes – water. The Rembrandt girl stands in and is surrounded by water. De Kooning has said that his Woman 'reminded me very much of my childhood, being in Holland, near all that water. Nobody saw that particularly, except Joop Sanders [another Dutch-born New York artist]. He started singing a little Dutch song. I said "Why do you sing that song?" Then he said, "Well, it looks like she is sitting there". The song had to do with a brook.'

Woman, V, then, shares with the archetypal Lowlands girl her straw-colour hair and, perhaps, a pair of black stockings. Yet if you consider the yellow slash across the skirt, the reds at waist and breast with the tough green above, you get a series of co-ordinated shapes bundled into horizontals that correspond to a landscape format.

These crumpled planes would be enlarged in 1954-55 and the Woman metamorphosed into abstract vistas. In early versions (such as *Gotham news*, 1955, and *The time of the fire*, 1956), the shapes are comparatively small, tightly packed, detailed, and retain a vital sense of ambiguity (very characteristic of the artist) – breast or hill? – thigh or valley? – face or fortress? By 1957, the date of Australia's *July 4th*, the shapes had been widened, simplified, and a sense of place become

more specific.

De Kooning's abstract landscapes of the late 1940s, including the famous white and black paintings that marked his first one-man show (1948), concerned the city, urban motifs – big vertical masses with rubble, crowds, garbage. He evolved a concept he called 'no environment', which crystallized the giantism of New York in elegant, whiplash linearities ('no environment' because you cannot tell where you are or what is happening – like a photograph of a prizefight at Madison Square, or is it a demonstration in Foley Square, or traffic on Times Square?). The landscape abstractions that developed in the following decade from the Women deal more with 'spaces in between', the *terrains vagues* between suburb and exurb, country and city, empty lots, industrial parks, highway ramps, engineered ribbons of grass, leaves, and cement that wheel beneath a turning overpass.

The parkway association is particularly strong in *July 4th*. A piece of tape, which holds parts of the paper together, also doubles as a highway, a bridge, the horizon. Above it, hills, clouds and sky move in stately confusion, as if seen from a speeding automobile (which is how the suburban landscape usually is viewed). In larger oils of the period (*Bolton Landing*, 1957, for example), shapes are wider, calmer, laid down without the jumps and nervous twitches that obtain in de Kooning's collages. The pictures of the early 1960s are classically oriented to the vertical accents and long horizontal vectors of a landscape. (*July 4th* looks more like a landscape in reproduction than it does in actuality; its physical, material presence is very strong and contradicts much of the landscape illusion. In mounting the torn papers on canvas, some of the original sculptural effect was lost – flattened out. It had to be done to preserve the picture; the *marouflage* was ordered by Elaine de Kooning, the artist's wife, and previous owner of *July 4th*.

In June, 1963, de Kooning moved out of his loft on Broadway and into the lofty studio he had been building for himself in The Springs, East Hampton, Long Island. He had been a visitor to the country. Now, aged fifty-nine, he began to live outside the city (for the first time in his life) and visited it only from time to time, with decreasing frequency.

With the move, his concept of landscape space grew more specific. The metaphors of 'no environment' and 'spaces in between' gave way to the particularized space and light of his corner of Long Island, a flat countryside surrounded by salt water, rimmed by sand, characterized by flat, tilled fields, fresh-water ponds, second-growth saplings, all with the smell and dapple of Atlantic light. Figures (including some Clam Diggers) began to emerge from the swathes of sky, sand, grass, and water in the paintings after 1963. They were drawn with a minimum of line tangles and a maximum of surface activity. The artist had been experimenting with various sorts of automatic drawing, sometimes with his eyes shut, or watching television, or using his left hand – anything to break the stereotypes that constrain the mind and the reflexes of wrist and fingers. Canberra's *Two women in landscape, II*, 1968, is clued to such drawings. They were made for it, while painting it, after it, all around the image, like leaves all around a tree.

At the bottom, there is a kind of doodling with letters and garden furniture. The Women look less menacing than the 1952-54 demiurges; they are younger, sweeter, funnier. There is a miniskirt (try acting the awesome Isis in a mini!), the Charleston knees-akimbo dance step, a lacquer-spray super-bouffant hair-do. The gaiety is all 1960s, a 1960s edge-of-the-volcano ephemeral quality and pathos resonates throughout. The figures are meshed in oil and water emulsions, in thick, sticky colours. The will of the artist is apparent everywhere; each debonair toe-lift or shoulder-wiggle is transfixed to art. This, perhaps, is the fatality, the intimation of mortality. The lightest touch becomes a thing of steel. It shares a mood of inevitability.

In de Kooning's most recent paintings, the touch is everywhere. The Women have disappeared again. Not into a landscape, really. You apprehend them all around you, like a pantheon of Greek divinities – behind every rock and tree and dune. Eyes, breasts, feet, hips, knees, inform each splash of colour and stroked impasto. The impetus for this work – de Kooning's most recent and in many ways his most fecund – derives from earlier pictures of course, and from the sculptures with which he was involved in the early 1970s, but particularly from a crucial pastel of 1974, untitled (identified as 'Figure in landscape'; it would be more exact to call it 'Figure into landscape'), which is the fourth de Kooning in the Australian National Gallery. You can see

opposite
WILLEM DE KOONING BOLTON LANDING (1957)
Oil on canvas 213cm x 187cm
Collection: Inland Steel Company, Chicago

REMBRANDT WOMAN BATHING IN A STREAM 1654
Oil on panel 61cm x 45.5cm
Collection: National Gallery, London

the Women easily, sitting to the left, standing at the right – quite close to the positioning in the Gallery's 1968 oil – and observe them sinking into and emerging from the woods, fields, and beaches. You also observe new openings for the artist among small areas of colour deployed with a heightened sense of freedom.

In de Kooning's earlier work, such small, intricate forms were carefully executed, edges and surfaces exactly calculated. The works with larger forms (such as the highway abstractions of the late 1950s) were painted with more verve and 'spontanosity' (in Hans Hofmann's phrase). Only in his most recent paintings – which stem from this pastel – has he been able to stay free, to hold a maximum velocity, so to speak, while invoking the complexities and ambiguities of small, tense shapes. Maybe it was the pastel medium that helped him find the concept. Pastel permits working within a limited format with unlimited dash. Also, I believe, de Kooning consciously reconsidered the coloured crayon drawings of his old friend and colleague Arshile Gorky. He invokes something of Gorky's acrid green-yellow to orange tonality, something of his visceral landscape-into-body-parts vision. It was a way of touching base again before setting off in a new direction.

Beyond the pastel lies an extraordinary body of new paintings in which de Kooning's great theme – water, slush, primal ooze – has been ordered into powerful, fresh configurations. Behind the pastel, so to speak, are references to many of the artist's first mature paintings, when he and Gorky were warm friends and used to exchange ideas in month-long conversations. And, in the pastel, you discover the contradictory themes of Woman and abstract landscape conflated by the presence of Water. A single, larger subject dominates. All life came from Woman. All life came from Water. De Kooning's synthesis concerns a paradigm of the act of creation itself, just as the subject-matter of his paintings is, ultimately, the act of painting (literally, the work of art). Watery, slithery, viscous colours are shaped into suggestions of earth, Earth Mothers, sex goddesses, land- and water-scapes, each feeding off the other. The artist becomes a part of the cycle. We recognize him as the celebrant of the genetic act, and thus of himself – like Whitman, singing his own body – and, through himself, to all who can share in the vision.

Blue Poles

Bryan Robertson

There are times when we can consider certain works of art only through a thick veil of money that prevents us from physically seeing them. It is possible that Jackson Pollock's *Blue poles* will be obscured in this way for some time because of its huge expense, though it was absolutely right for the Australian National Gallery at Canberra to go ahead with the acquisition because the painting is a key work by the most radically innovative artist of the mid-century. I wonder if there would have been the same amount of fuss if the painting had been by Rembrandt? There is a kind of disbelief in the twentieth century which roughly has it that if a drawing by Watteau or Goya or Dürer costs a fortune it is all right, but if a drawing by Picasso costs the same then unworthy forces are getting away with something.

There is, too, the fact that we all become pious and confused when facing up to the dubious relationship between art and money. In purist terms, art and money have nothing to do with each other. After all, art is useless. Who needs it? But it is impossible not to acknowledge the existence of a system we have designed to bring art and money falsely together, which, even more than to pleasure, relates to avarice, cupidity, greed, aggression, snobbery, lust for possessions, fashion and other reprehensible motives but not to art. The number of artists in any country who are really rich by the standards of richness is very small. More people in the art world make fortunes than artists ever manage to do.

We also support double standards of morality when it comes to the buying and selling of art. If we live – with whatever inconvenience or distrust – inside the capitalist system, we support a free-enterprise system of profit in which it is very smart to make something for a dollar and sell that commodity for a hundred dollars or, if possible, a thousand dollars. Such enterprise is greatly respected and honoured, its morality never questioned. Yet if somebody or something makes a dent on the art market, there is much pursing of lips. And so on. The arguments are endless and until society is reformed they rest upon shaky premises because of the financial speculations we have built around art ever since we first removed it from the walls, put a frame round it, and started to shove it around as a mobile and negotiable commodity.

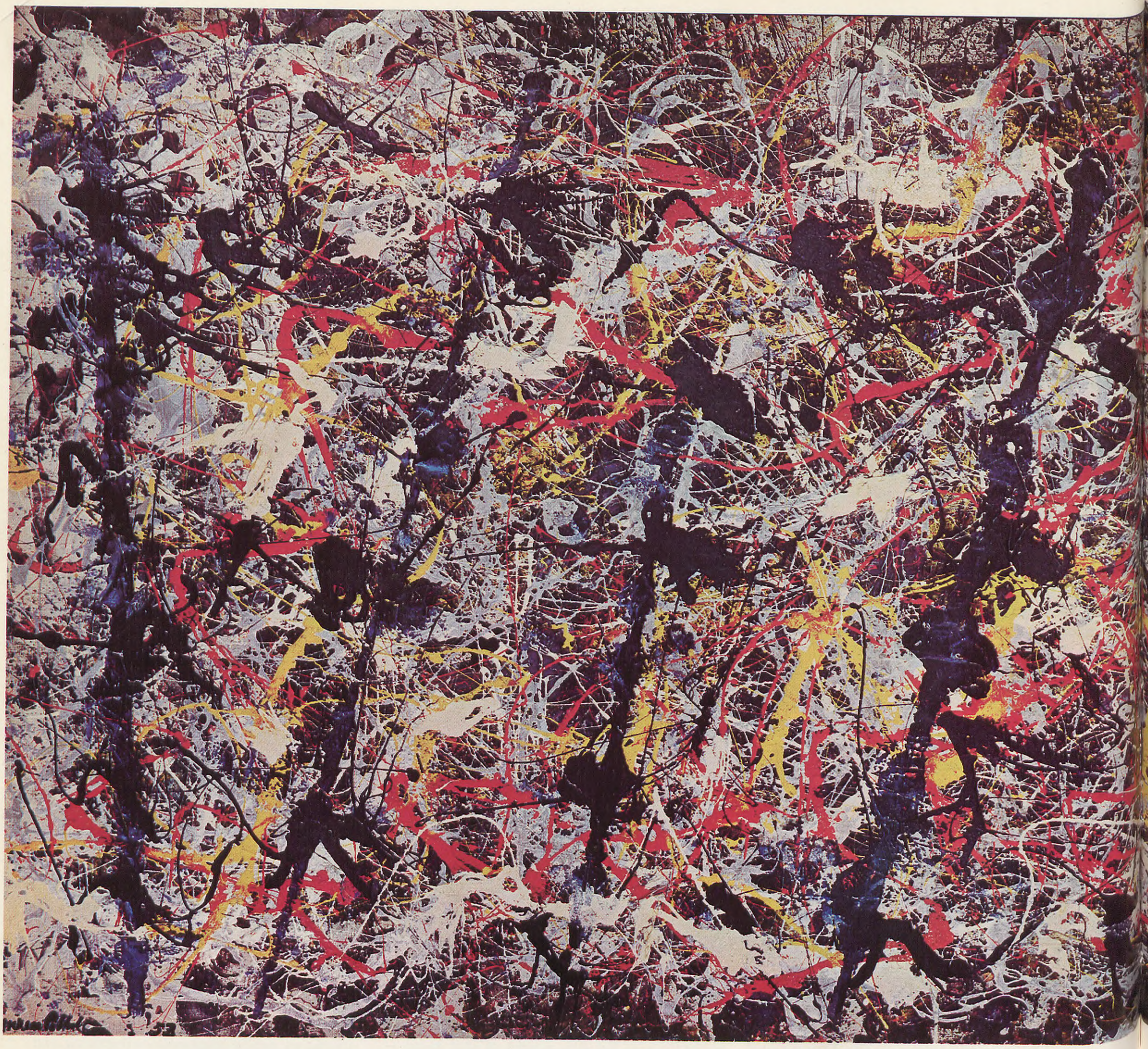
What is really important about *Blue poles* is its quality of greatness as a painting and the position that it occupies in twentieth-century art. Whether the money could have been better spent on other works of art or even other purposes connected with art is an interesting subject for speculation but essentially evades the central points at issue: is *Blue poles* a masterpiece of twentieth-century art and, if so, was this painting *needed* in the Australian national collection?

Professor Bernard Smith believes, in a characteristically idealistic and hard-thinking essay on 'The Whitlam Government and the Visual Arts' in *The Antipodean Manifesto, Essays in Art and History*, Oxford University Press, 1976, that the purchase of *Blue poles* for $2,000,000 and the purchase of other modern paintings at high prices betrays 'a provincial enthusiasm for the recent past'. But since Bernard Smith's essay was written the National Gallery in Washington has paid over $2,000,000 for another painting by Pollock, *Lavender mist*, which is considerably smaller than *Blue poles* (by about two metres) though of comparable quality. Does this mean that the American National Gallery is also in the grip of a provincial enthusiasm for the recent past? I do not think so. The men at the National Gallery in Washington are doing in America exactly what James Mollison and his colleagues are so brilliantly doing for the Australian National Gallery in Canberra: trying to build up a national collection of masterworks of all periods.

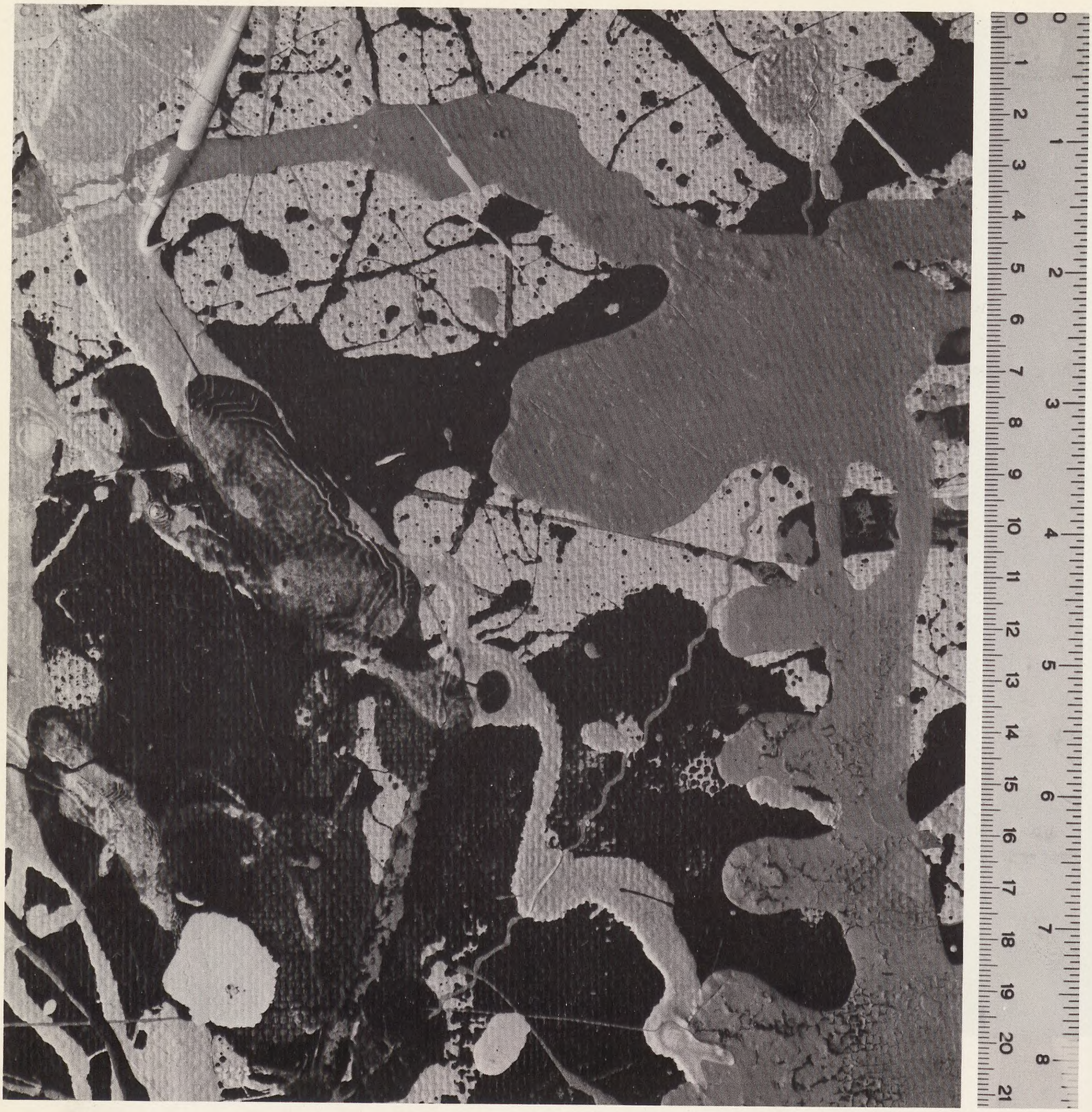
I believe that it is better to have *Blue poles* in the Australian National Gallery than not to have it and that it is absolutely right to aim for key works of this kind provided that the money can be found. The cost of modern art has been fairly insane for a long time; the more 'reasonable' prices of contemporary American paintings, in themselves already high, quoted for comparison by Professor Smith in the same essay are long out of date: Pollock's prices are quoted up to the mid-1960s; no other figures for other artists relate to a date past 1970 when Gerald Reitlinger's study of the art market, to which Bernard Smith refers, was published.

There is too much money invested in American art by American collectors, dealers and museums to allow prices to fall and this fact presents us with a dilemma. If we strike moral attitudes about American nationalism (some American criticism is downright provincial) and refuse to pay high prices for American art, we are also censoring art history by making it impossible for museum visitors in other countries to see this art.

The other issue, which interests me among many others raised by Bernard Smith, concerns the supposition that to try to gather masterpieces together now is an old-fashioned activity, reminiscent of Catherine the Great, and that funds might be more creatively spent on 'community art centres' where direct participation in art could be supported. This seems to me to be the most irrelevant and confused of all possible arguments because it presents one kind of activity as a preferable alternative to another when neither could possibly substitute for the other. It is like saying to the educational system 'Stop teaching history – let children play charades instead'. One of the negative developments of the past twenty years in all the arts has been the encroachment of amateurism into professional terrain, and community art centres in America and England have been indulgent centres for art therapy of one kind or another rather than the true disciplines of art or the practice of useful crafts. If Bernard Smith were to advocate more and smaller Polytechnics in which the teaching of crafts were to be an integral part of the course along with engineering and all the rest of it, I would perhaps agree. But to put anything forward as a *substitute* for a developing collection of masterpieces in a national collection makes no sense. It must sometimes be dispiriting to see gifted Australians travel abroad for experience and information and then stay there. Great works of art in national collections are useless in a cultural vacuum, but their presence in the national collections in Australia makes a better context for Australian artists to return to after time spent away, apart from what other Australians absorb from them. The first duty of



JACKSON POLLOCK BLUE POLES (1952)
Oil, enamel and aluminium paint on canvas
210.8cm x 487.6cm



above
JACKSON POLLOCK LAVENDER MIST (1950)
Oil, enamel and aluminium paint on canvas 220cm x 297.5cm
Collection: National Gallery of Art, Washington

opposite
JACKSON POLLOCK BLUE POLES (true size detail)
(This detail is from the right edge of the painting, just above centre, and represents approx. one square inch of the colour reproduction on page 299)

a museum is to acquire masterpieces, or at least the finest works of art that can be found.

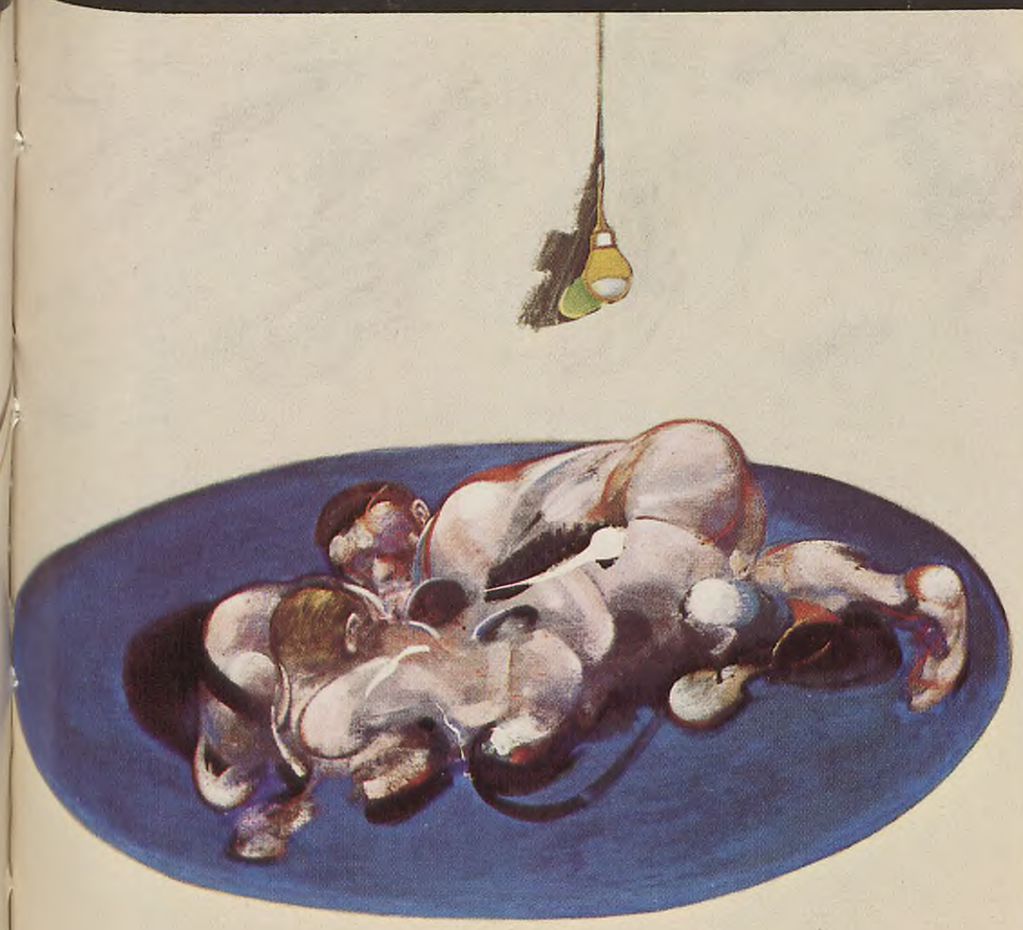
Has anybody said yet how beautiful *Blue poles* is? It is an extraordinarily beautiful painting, bristling with energy and filled with light through its high-keyed, almost raucous colour – but I wrote a very long description of *Blue poles* in 1959 in my book on Pollock. The 'poles' in the title embody the shape of an anchor picked up by Pollock from the beach in East Hampton – probably from a Portugese fishing boat – and kept in the studio for many years. This anchor motif plays an ambiguous role in a recurrent interest in crucifix shapes, often explicit as in a procession with the crucifix borne aloft, which appear in early drawings and paintings by Pollock and which reappear occasionally in later work.

Just before *Blue poles* left Washington for Australia, I travelled to Washington to see the painting again with Pollock's widow – the artist, Lee Krasner – and Eugene Thaw who is in charge of work on the still unpublished Pollock *catalogue raisonné*. After spending a couple of hours or so sitting by the painting, we recorded some comments for the Archives of American Art, responding also to questions from Gene Baro. I doubt if I said anything of any great significance and it would be improper for me to repeat here what anybody else said. But I have always thought, over a period of twenty years, that Blue poles has tremendous life and *éclat*, and that it has almost never been decently lit, free of the atrocious fluorescent lighting that so many museums harbour like a lethal disease. *Blue poles* has also been consistently put down by Clement Greenberg because he is a ringmaster as much as he is a critic and he saw little or nothing of Pollock after about 1950. He sees Pollock's work in decline after then.

Blue poles is the apotheosis of Pollock's mature style and is comparable in radical achievement to the Jazz series made by Matisse for Tériade in the 1940s in *papiers découpés*, coloured by the artist. The way in which Matisse cut into solid colour greatly appealed to a later generation of sculptors in the 1960s. What Pollock did with the strangely coloured enamel pigments that he dripped or spattered directly onto the canvas is quite unlike Matisse but it had the same freedom from brushwork and a comparable purity and directness. With it, painting was revitalized.

Henry Moore, Francis Bacon and Bridget Riley

Elwyn Lynn



FRANCIS BACON TRIPTYCH (1970)
Oil on canvas each; 198cm x 147.5cm

In a sense Henry Moore, Francis Bacon and Bridget Riley are un-English artists: two are concerned with expressive symbolism or emblematic figuration, the other with a crisp, intellectual radiance of form and colour. Their sculptural, painterly and verbal references are not to the English tradition but to other sources; in 1957 Henry Moore wrote: 'There is one quality in all the artists I admire most – men like Masaccio, Michelangelo, Rembrandt, Cézanne. I mean a disturbing element, a distortion, giving evidence of a struggle of some sort . . . . Perfectionist art does not move me. Chinese painting is unsatisfactory to me . . . . Try to compare, in your mind, some of the late Chinese works with Rembrandt. Rembrandt never started from this. His aim was not the perfect brush-stroke arrived at by continual hand practice. . . .

'Beauty is a deeper concept than perfection or niceness, or attractiveness, sweetness, prettiness. To me, beautiful is much more than that. I find a bull more beautiful than a frisking lamb ("How beautiful!"), or a big, fleshy beech-tree trunk more beautiful than an orchid.'[1] And, indeed, in the first article written on Moore's work, R. H. Wilenski, in *Apollo*, 1930, said, 'His intention is nothing less than to make a new mould for the word "beautiful" '.

If Moore summons Rembrandt to explicate an attitude, a generalization that became a pursuit of the persistent, archetypal image, Francis Bacon sees in Rembrandt the particular, the constantly changing and near-defining: 'You want to open up so many levels of feeling if possible, which can't be done in . . . . It's wrong to say it can't be done in pure illustration, in purely figurative terms, because, of course, it has been done. It has been done in Velasquez. That is, of course, where Velasquez is so different to Rembrandt, because oddly enough, if you take the great, late self-portraits of Rembrandt, you will find that the whole contour of the face changes time after time; it's a totally different face, although it has what is called a look of Rembrandt, and by this difference it involves you in different areas of feeling.'[2]

The Australian National Gallery's Henry Moore, *Hill arches*, of 1972, while furthering former attitudes and struggles,

indicates a new concern with surface perfection and a skin-like, unbroken patina, similar to that of the *Knife edge pieces* and *Locking pieces* (perhaps better described in their French title: *Pièces d'enclenchement*), of the early 1960s, though, at the same time, Moore was contrasting the smooth and shining surface with the lacerated and gouged, as in *Large torso arch*, 1962-63, in the garden of the Museum of Modern Art.

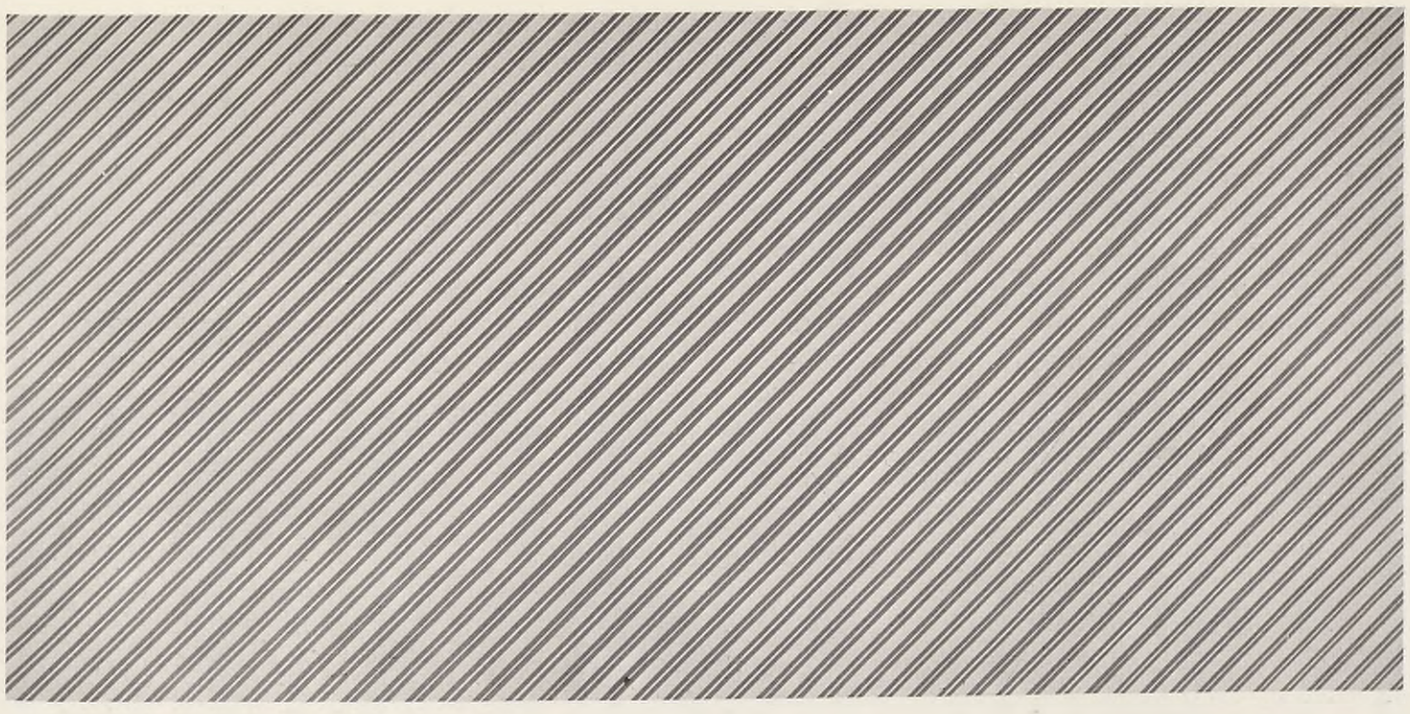
The smoothness of *Hill arches*, and the form itself, relate to his early Surrealist biomorphism, but the movements are more abrupt, discontinuous and truncated. Except for certain women in 'eroded' garments and solid, continuously rhythmical family groups, a strong strain of Surrealism has persisted in Moore's drawings, prints and sculpture; it has not been so wayward, whimsical and 'literary' as in Max Ernst and Joan Miró; it is generalized as in Jean Arp whose irrational biomorphism is one of Moore's sources; even in his most linear sculpture there is always an inner pressure that smooths and balloons the surface. Moore is never as tough and wiry as Julio Gonzalez or Pablo Picasso; he does not make linear gestures against the sky.

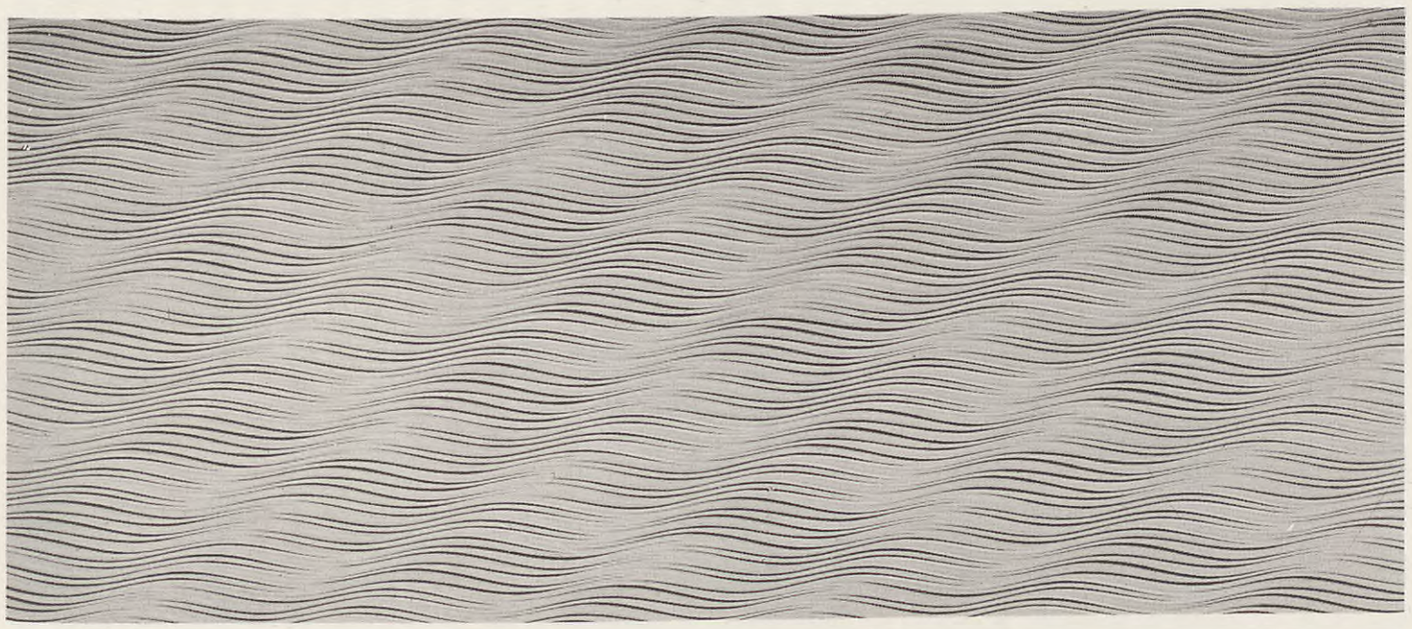
In 1936 Moore contributed to the International Surrealist Exhibition in London and in the same year visited Madrid, Toledo, Barcelona and the caves at Altamira, all places allied to his interests. By 1934 he had been deeply impressed by Surrealism and had already added something new to it: the separation of parts, the interdependence of the disparate; a *Reclining figure*, of 1934, massive, linear and tubular, is on the point of separation, and *Head and ball* consists of two spheres quite distant from each other. He was making monolithic works pierced by holes at the same time, but *Four piece composition*, owing something to Miró and Picasso's 'bone period', summed up his persistent involvement with the coherence of the chaotic.[3]

Hill arches continues his interest in Picasso's 'bone period': how to enclose so much air and let so much air pass through that spatial deployment threatens with disembodiment. Though he makes no reference to Moore, John Golding's illustrations in his essay, 'Picasso and Surrealism',[4] with the bone drawings of

[1]'Voice of the Artist I: The Hidden Struggle', *The Observer*, 24 November 1957.
[2]David Sylvester, *Interviews with Francis Bacon* (Thames and Hudson, London, 1975), p.23.

[3]Robert Melville's *Henry Moore* (Thames and Hudson, London, 1971) is the best pictorial record of Moore's work to date.
[4]In *Picasso 1881-1973*, edited Roland Penrose and John Golding.





top
BRIDGET RILEY VELD (1971)
Acrylic on canvas 191cm x 392cm

above
BRIDGET RILEY REEF (1976)
Acrylic on linen 140cm x 316cm

opposite
HENRY MOORE HILL ARCHES (1972)
Bronze 247cm x 548cm x 247cm

1928, *Head (blue bone)*, 1929, a sculpturesque and biomorphic painting, *Figures by the sea (The kiss)*, 1931, and, the most famous, in the Museum of Modern Art, *Seated bather*, 1934, that Golding described as a flinty predatory monster, 'an enormous praying mantis, carved in granite', indicate some of Moore's sources, though Moore, however disturbed, always achieves a resolution and something akin to repose, for his figures are not on the prowl, and, in general, are self-sufficient. Yet there *is* a new restlessness in *Hill arches*: the arms and heads probe; despite the smooth contours, there is a distinct uneasiness, perhaps occasioned by the suggestion, most clearly evident in the clear-cut holes, that mechanical biomorphism – the amalgam of the machine and the organic, in the manner of Marcel Duchamp and Francis Picabia – is involved. This is all the more clear when one considers that other recent works, like *Three piece reclining figure, draped*, 1975, shown by Fischer Fine Art at the Kunstmarkt, Dusseldorf, in 1976, are not at all Surreal or mechanical; in brief, *Hill arches* is, in some ways, a summary retrospective of Moore's *oeuvre* and, of course, predicts new fields of exploration.

If Moore is not predatory, then Francis Bacon's people – denizens in nightmarish rooms – look preyed upon: the flesh slides and withers, the features melt and reform, bodies are laid out as though on a butcher's chopping-block; ambiguity and uncertainty abound. 'I've never known', said Bacon, 'why my paintings are thought of as horrible. I'm always labelled with horror, but I never think about horror. Pleasure is such a diverse thing. And horror is, too.'[5] But Henry Geldzahler says, 'He *is* involved in images of sadism; he *does* believe in *belle peinture*; his sources are photography, Spanish painting, medical illustrations; his architecture and furniture do grow out of his own modernist work as a designer – all this is true; but no such additive list can account for the power of his work when it is good.'[6]

Certainly much of the appeal of *Triptych 1970* is its *belle peinture*;[7] of all the triptychs it has the only ingratiating background, with patches of blue curving through yellow-ochre with all the ecstasy of a Van Gogh, and the habitual horror is confined to the huddle of figures on the central ellipse, the side figures (voyeurs? onlookers? witnesses? guards? incipient participants?), on swings that do not suggest Bacon's cages, being uninvolved with the horror depicted and not horrid in themselves. Of this work, John Russell has written: 'Very few people can stand before one of his paintings and not feel that it stands for a human activity pushed to its limit. Of course this feeling comes in part from the nature of the image: we should have to be very dull not to feel that in *Triptych 1970* a certain kind of masculine beauty and its allied qualities are evoked with hallucinatory force.'[8]

The triptych has become the most potent of forms for Bacon, who replied to David Sylvester's question,[9] 'What

[5]Remarks from an interview with Peter Beard in Catalogue, *Francis Bacon,* The Metropolitan Museum of Art, 1975.
[6]Henry Geldzahler, introduction to Catalogue, note 5.
[7]*Triptych 1970* has been reproduced in the *Francis Bacon* catalogue, The Grand Palais, Paris, 26 October 1971 to 10 January 1972, and Kunsthalle Dusseldorf 7 March to 7 May 1972; John Russell; *Francis Bacon* (Thames and Hudson, London, 1971) and *Architecture Australia*, April/May, 1976, Vol. 65 No. 2.
[8]John Russell, op. cit.
[9]op. cit.

attracts you so much to the form?' by saying, 'I see images in series. And I could go on long beyond the triptych and do five or six together, but I find the triptych is a more balanced unit.'

Henry Geldzahler, in the Metropolitan Museum of Art catalogue, discusses the use of the triptych (a thorough comparison with Max Beckmann's triptychs is overdue), and Bacon, whose notions of its purpose are not clearly defined, employs it both to suggest and deny narrative art. As with some of Moore's sculpture, forms are to be brought into a coherent incoherence. The panels are not phases or events (however isolated) in a story, as in medieval altar-piece triptychs, but are different, indefinable versions of feelings that run from involvement to a curious detachment: in *Triptych 1967 (Inspired by T. S. Eliot's 'Sweeney Agonistes')* a man on the right, behind a mangled body, telephones, as if reporting a routine accident.

There are occasions, as in *Triptych 1968* when the triptych is multiplied by the presence of mirrors that further distort the scene; they do not aid a 'narrative', but are like irrational footnotes. Geldzahler writes: 'Another advantage of the triptych is the possibility of painting multiple figures in nonspecific relationships, thus avoiding the most obvious kinds of narrative. We can never quite reconstruct the relationships of figures inhabiting contiguous spaces with as great assurance as we can if the figures are on one canvas. Are they the same man in different attitudes, are they separated partners, or are they divergent but related aspects of a single human situation? If the triptych poses more problems than it solves, it has served a purpose in returning figurative painting to the complexities and veilities of life . . . .'

The National Gallery's triptych stands apart from most others: in another triptych, *Three studies of the human body*, 1970, the scene is filmed by a cameraman; in another, of March 1974, the camera, again in the third panel, is pointed at the 'voyeuristic' audience; in another of May-June 1974, the side scenes are on a beach with an ocean background, but the centre is enclosed, the two figures in an ellipse being observed by two clothed men . . . . It is too soon to analyse Bacon's triptychs: less savage in colour and less immediate in distortion they are becoming more veiled, more remote and withdrawn like the indefinable images of a dream.

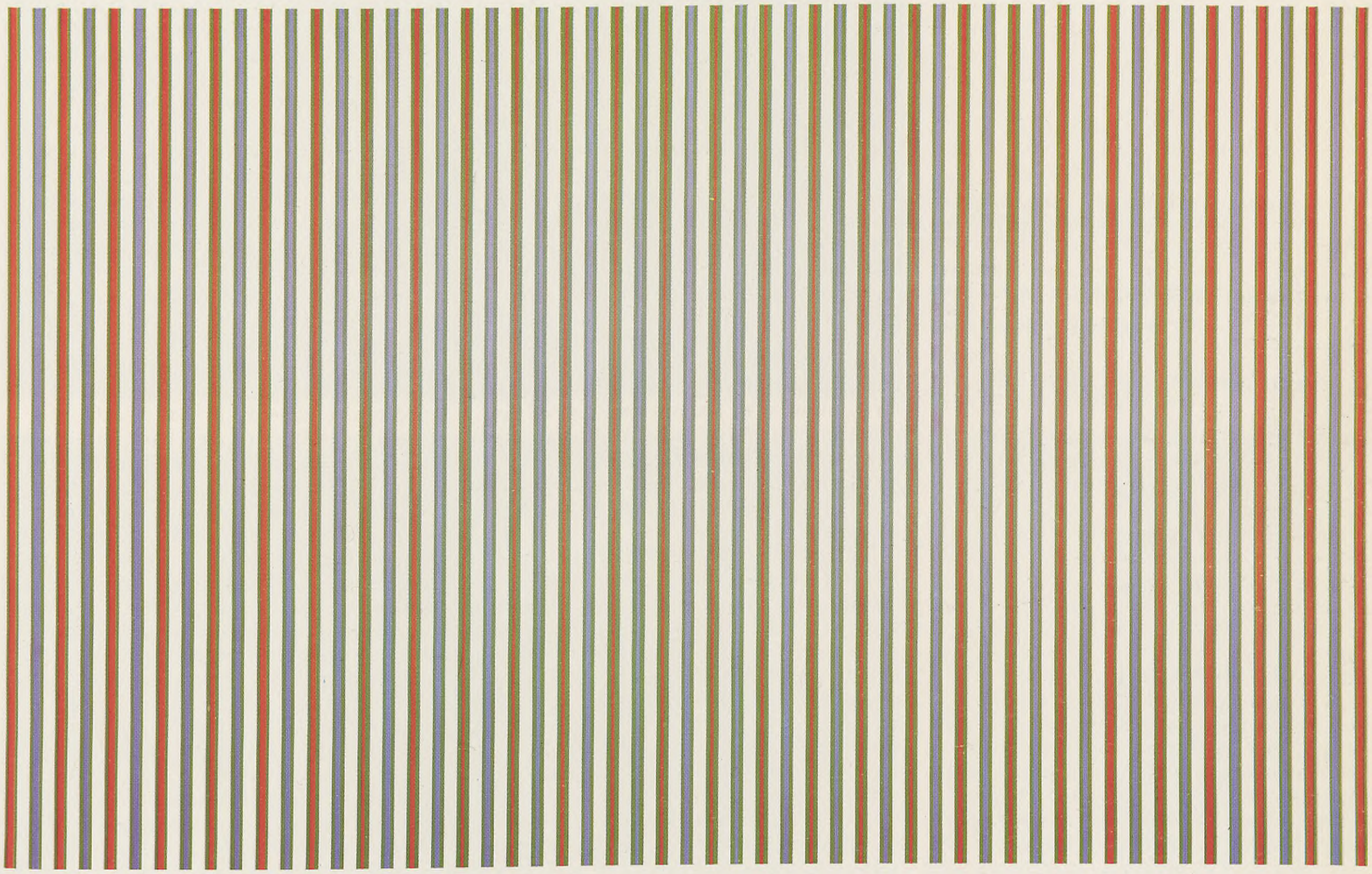
Bridget Riley's paintings, especially those from about the mid-1960s, are the antithesis of Bacon's claustrophobic areas and Moore's usually monolithic objects. She says: 'My conception of space is "open" space, shallow space, a multi-focal space, as for example in Pollock[10], as opposed to focally centred space . . . on the whole I tend to work with open-area space. Mondrian used this and it demands a shallow push-pull situation and fluctuating surface.'[11] Tempted as some might be to treat her as a purely visual artist as opposed to Marcel Duchamp's notion of the cerebral painter, and if she has affinities with the more delicate and luminous side of Romanticism (Bryan Robertson says that she is more Romantic than Victor Vasarely), Robertson's opinion is definitive: 'If Vasarely stems from Constructivism and the Bauhaus and is concerned with architectonic principles, Riley is attempting to extend, by means of perceptual equations which are both rational and intuitive, the supposed climax arrived at by the Impressionists'.

Everywhere in her work are the signs of an intense flow of vitality harnessed by intelligence and an instinctive, visual procedure composed of calculation and aesthetic caprice. Of *Gamelin*, which was lent by the Australian National Gallery to the Hayward retrospective (an expanded version of the Bridget Riley exhibition that had been shown in Hanover, Bern, Dusseldorf and Turin in the preceding nine months) and which was illustrated in colour in the catalogue, Robertson wrote in an analysis revealing how intricate Riley's paintings are; they are not in-one-eye-and-out-the-other: 'And it is important to trace the basis and repercussions of the movement when one colour traverses another as an attenuated *diagonal* band and thus sets up a different sensation, beginning with one of the Banner paintings, *Banner 2*, 1968, and culminating in *Persephone*, 1970, a high-pitched painting, cool and spring-like, in lilac-magenta, blue and green; and *Orient 4*, 1970, in which cerise, olive and turquoise produce a duskier, more subdued yellow glow of light and, in musical terms, achieves a deeper and warmer sonority than almost any other painting made so far. A different, if equivalent resonance, in terms of colour-space momentum gathering speed and thrust and broadening in definition as it swells towards the centre can be found in *Chant 1*, 1967, and especially in *Chant 2*, 1968, and later, more coldly and abruptly, almost as a detonation, in *Gamelin*, 1970.'

Bridget Riley is not only exploring deployment, the effects of sequential repetition, the use of white spaces and bands as something akin to musical intervals, the roles of linear convergence and divergence and of the contraction and expansion of parallel bands, some, as in *Gamelin* moving with swift pace against the lateral tug and others, as in *Reef*, inducing a slight swooning vertigo, she is haunted by her first love, Georges Seurat. It is no detraction from her present achievement to note that the earlier works in black and white were much involved with optical illusion; by 1966 when she painted *Static 3*, in the Power Gallery of Contemporary Art collection, she was turning to an overall, retinal flicker that distantly re-echoed her *Pink landscape*[12] of 1958-59. In fact, *Static 3* was painted after the ascent of a mountain in France when she observed 'you couldn't tell whether the shimmering slate was far or near, flat or round'. Thus in *Veld*, *Reef* and *Gamelin* she deliberately eschews any suggestion of depth and, if *Reef* swells like the ocean that covers it, it flattens and proclaims all surface protrusion illusory. What she seeks is the *illusion* of sweep and sway, so that the whole canvas seems adrift. The veld is where the animals are hard to detect; Riley's *Veld* is a territory that faintly glows and where the slightest movement in the diagonals *seems* to indicate a hidden creature. What happens as the diagonals decrease in length and the intervals become more (or less?) insistent is a matter for long conjecture: so, too, is the constancy of the white verticals in *Gamelin*; like the greens they remain constant while the thinnest bands of red and blue leap laterally as one tries to focus. If Moore and Bacon ask what is going on in one's unconscious or pre-conscious, as well as what is happening in their works, Riley asks simultaneously and with complete immediacy what is going on in one's eyes *and* in the painting. She has dispensed (at least on first appearances) with the subject needed by Seurat and Paul Signac and has made her whole paintings a climax of controlled and unpredictable light.

[10]To redress the balance: in *Newsweek*, 24 January 1977, p.42, Bacon said: 'As I've repeatedly said, I also feel that someone like Jackson Pollock is the most overrated artist'.
[11]Quoted in *Bridget Riley, Paintings and Drawings 1951-71*, catalogue of the Hayward Gallery, London, Retrospective, 20 July to 5 September 1971; introduction by Bryan Robertson.

[12]Both reproduced in Cyril Barrett, 'An Introduction to Optical Art', *Studio Vista*, 1971.



BRIDGET RILEY GAMELIN (1970)
Acrylic on canvas 179cm x 282cm

The Print Collection

Ursula Hoff

In making timely provision for the collecting of original graphic art the Australian National Gallery has acknowledged that such work supplements the *oeuvre* of many a major artist: our understanding of Emil Nolde, Pablo Picasso, Jasper Johns, to mention a few names at random, would remain incomplete if we were not able to peruse their prints as well as their paintings and drawings in the original.

Graphic-art collections have undergone a marked change in recent decades. Until the end of the last century the fine print was largely synonymous with small-scale, black-and-white work; print collecting was associated with cabinets for connoisseurs and artists – that is, with specialists. The twentieth century has seen the growth of colour-print techniques unknown previously and the production of papers of wide variety of qualities and sizes. The closed print cabinet with its specialist users has been joined by the open print-display-gallery accessible to a wide public. There the general viewer, surrounded by large numbers of original graphics, may immerse himself in the various aspects of one man's creative ideas, or he may survey a movement, to a degree not often provided by galleries collecting paintings only.

Public institutions cannot make meaningful print displays unless they hold material in large numbers. The Australian National Gallery has speeded up reaching this goal by acquiring, *en bloc*, two major collections, one holding over one thousand prints, the other more than seven hundred.

Over a thousand prints were brought together by the distinguished author and photographer Felix H. Man in the endeavour to illustrate the history of one of the most recent and today most widely used techniques of printmaking, namely lithography. The collection contains significant examples from the time of lithography's inventor, Alois Senefelder (1771-1834), to the recent work in the United States from the lithographic studios that arose in the 1950s and 1960s. The large number of famous painters of the nineteenth and twentieth centuries who developed the potentials of lithography fittingly back up the National Gallery's holdings devoted to the arts from 1860 onwards.

The greatest of the painters to draw on the lithographic stone soon after the invention of the technique was Francisco Goya. He had worked prolifically in other print media but did not come to lithography until late in life. The *Bullfight in a divided ring* was made when the artist lived in exile in Bordeaux and hoped to attract the interest of French connoisseurs by characteristically Spanish themes carried out in a then new medium, which he invested with unprecedented subtlety of tone and handled in an unmistakably personal manner.

In France, Honoré Daumier lent style to 'litho-journalism' – lithography having become the ideal medium to record 'on the spot' observations of topical interest, the lithographic stone being easy to draw on and needing very little time for processing and printing. *Bring down the curtain, the farce is ended* 1832,[1] mocks at King Louis Philippe who is dubbed a clown as he closes the short-lived Chamber of Deputies seen in the background. The powerful, frontal forms combine with the striking pattern of black and white to an effect that transcends the literal meaning of the scene.

By 1890 the interest in intimate black-and-white work had been joined by that in colour processes; together with the printer Ancourt, Henri de Toulouse-Lautrec developed colour lithography, the influence of which transmitted itself to Edvard Munch and to the German Expressionists, of whom Emil Nolde created a deeply felt symbolic language of colour. An introverted, lonely, misanthropic man, he found echoes of his moods in the melancholic landscape of his home country Schleswig; *Autumn landscape* (*Inundation*), 1926, shows flat, waterlogged land; thatched peasant cottages mirror themselves in its still surface, while the afterglow-reddened clouds recede from the vanishing light of a wintry sky at dusk. The remarkable simplifications are reminiscent of Chinese brush-strokes.

The Swiss-born Paul Klee, who spent many years in Germany before the Hitler era, made numerous lithographs during his time with the Dessau Bauhaus. The medium remained for him closely associated with drawing and with an intimate scale. *The witch with the comb*, 1922, is composed of black lines in the form of shaped scrolls and triangles, which magically and humorously evoke a supernatural being, related to the puppets and masks that occupied Klee during the same period. The black arrow-arms of the witch point downwards to the lower regions where she surely belongs.

Twenty years later Picasso, in France, familiarized himself with the highly developed techniques which lithography had developed at the hands of commercial printers such as Mourlot, famous for his faithful colour reproductions of School of Paris paintings. However, Picasso also enjoyed using every facet of the lithographic potential; long before creating his monumental colour prints he had made small lithographic drawings like *La coiffure*, 1923, with figures that are highly individualized reincarnations of those found on classical Greek white-ground *lekythoi*.

Henri Matisse's *Reclining dancer*, 1928, reveals an equal concern with lithography as an intimate medium; in a characteristically Matissian way the graceful arabesque of the figure is made up of rhythmic contour and rich pattern.

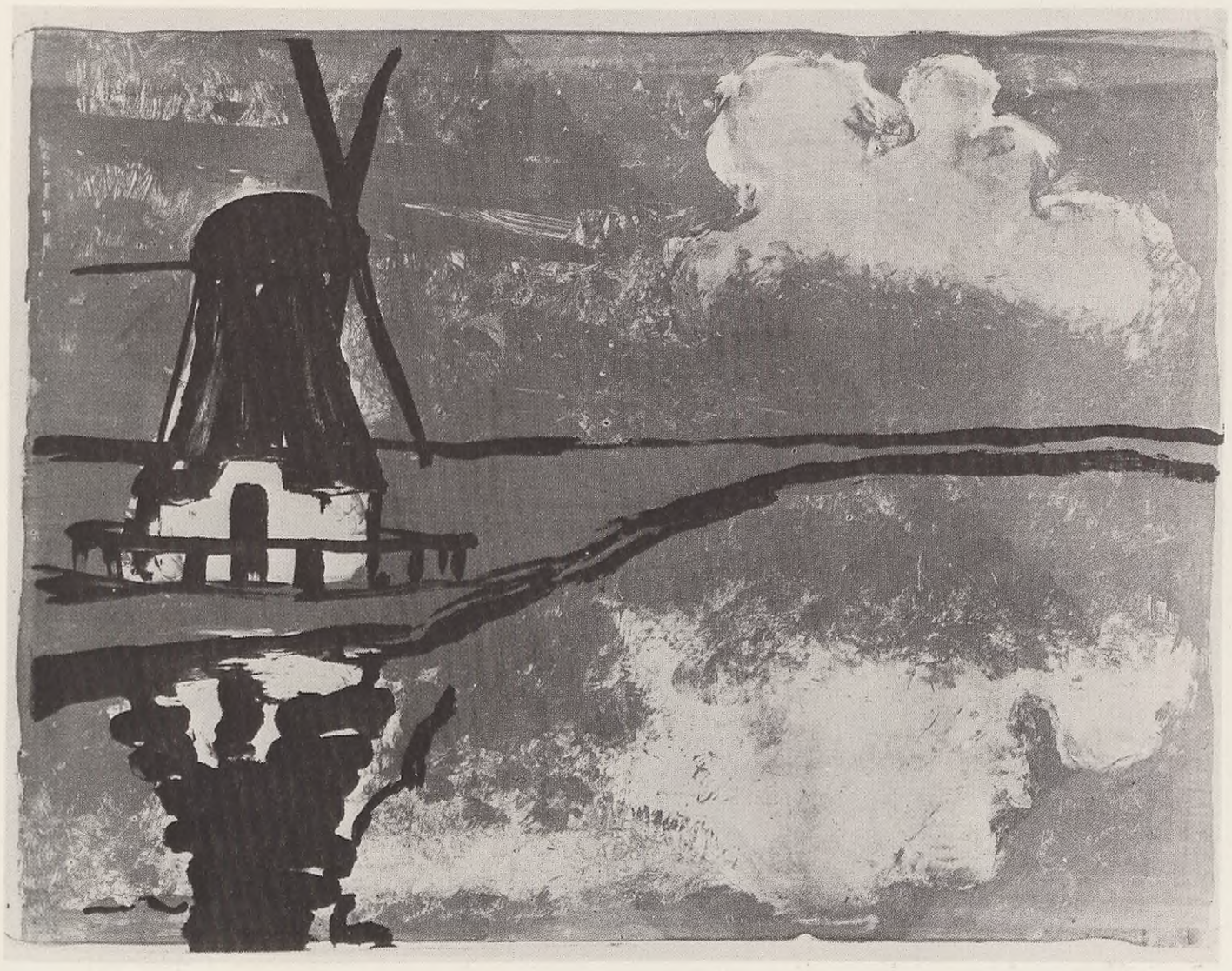
Until World War II Europe and, in particular, Paris had been the centre of

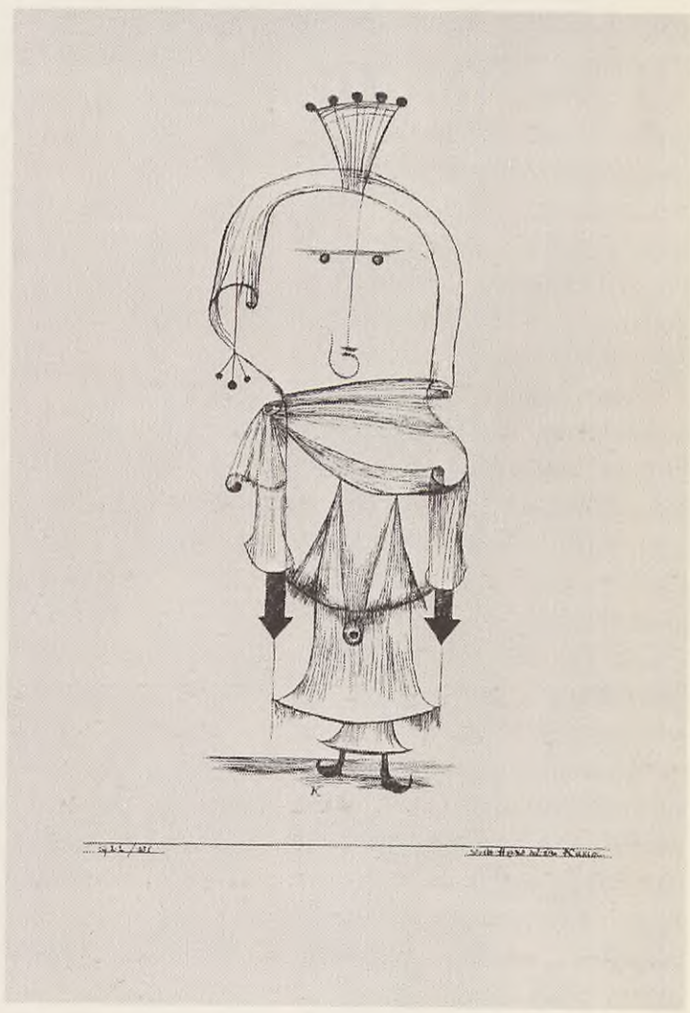
[1] Illustrated *ART and Australia*, Vol. 14, No. 2, p. 178.

left
FRANCISCO GOYA THE BULLS OF BORDEAUX
BULLFIGHT IN A DIVIDED RING (1825)
Trial proof 30.7cm x 41.3cm

below left
EMILE NOLDE AUTUMN LANDSCAPE (INUNDATION) (1926)
Colour lithograph 60cm x 80cm

below
PAUL KLEE THE WITCH WITH THE COMB 1922/101
Lithograph Paper size 40.2cm x 28cm



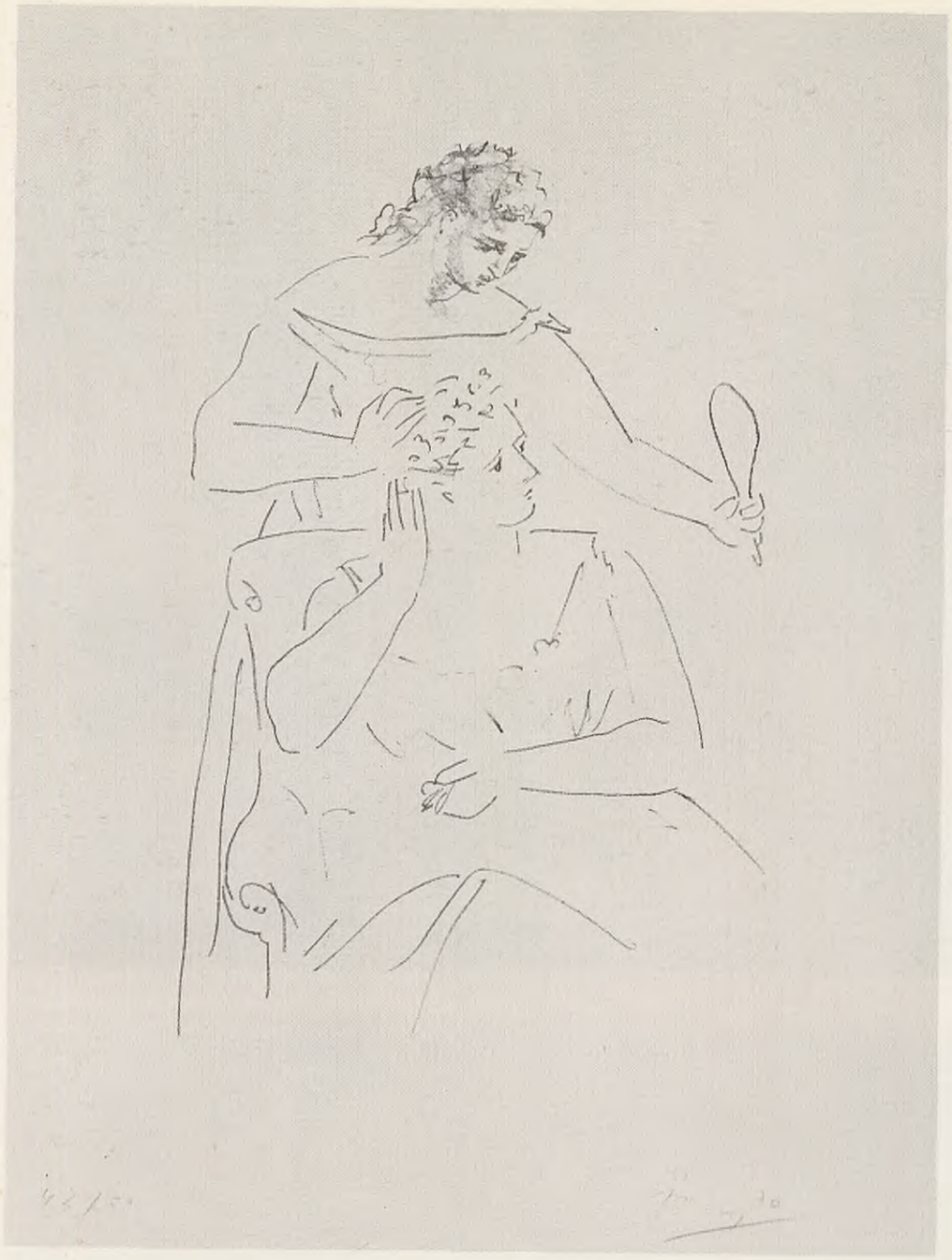


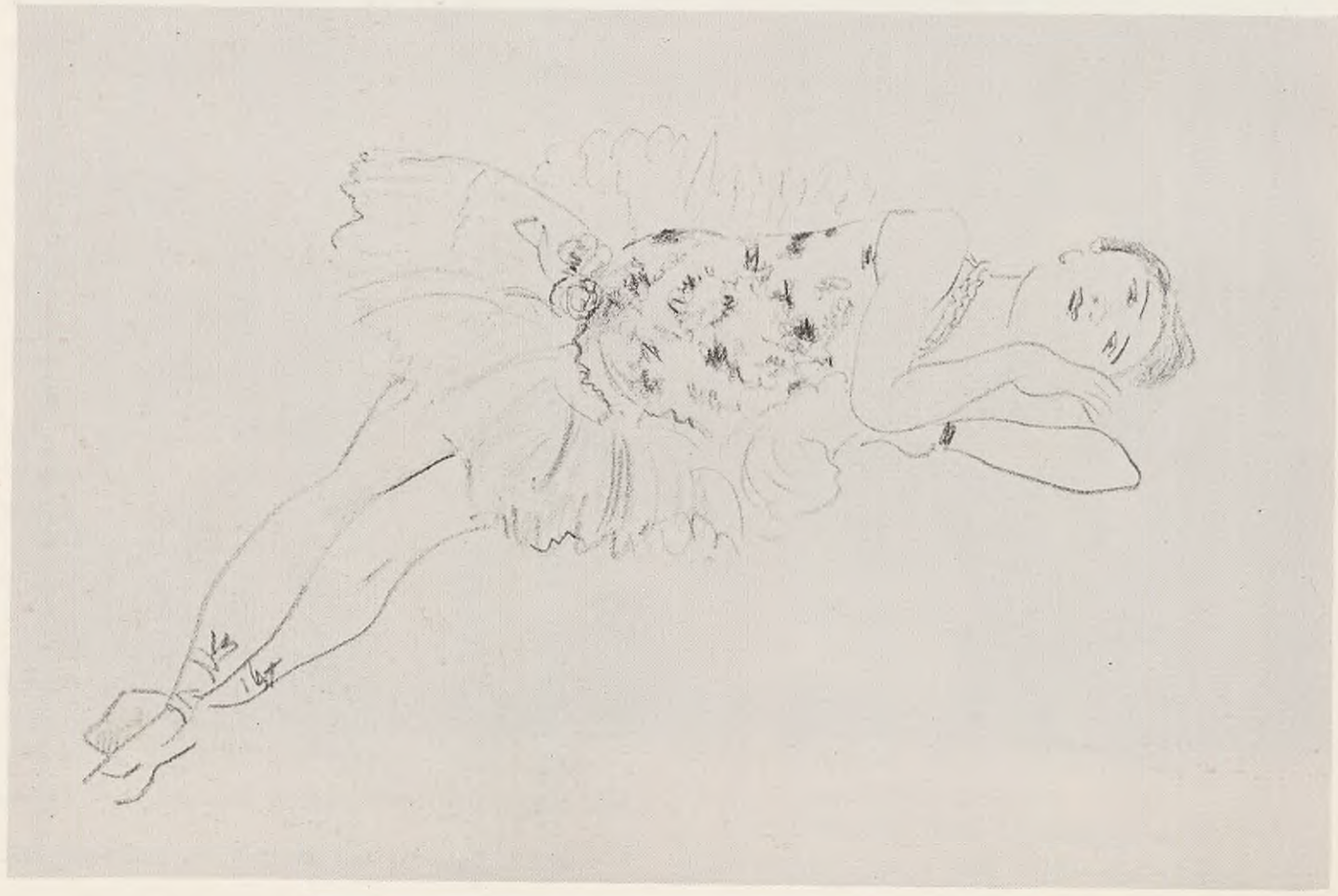
printmaking and artists from many countries including the United States went there to avail themselves of the excellent workshops. The increasing concern of United States artists with techniques and processes of picture-making no doubt contributed to the setting up in the 1950s and 1960s of a number of print workshops in the United States. Tatyana Grosman started a studio for lithography in Long Island in 1957; soon afterwards June Wayne founded Tamarind in Los Angeles; also in Los Angeles Tamarind's master-printer, Kenneth Tyler, set up Gemini Graphics Limited in 1966. The taking over, by the Australian National Gallery, of the total archive of 465 'Right to Print Proofs' (the standard prints to which the edition has to conform) has given Australia a spectacular survey of American art in one of its most important phases; until 1973 the archives are complete; after 1973 further prints have been acquired selectively. Thus Australian viewers may study, at first hand, original works by leading figures of Post-painterly Abstraction and Pop Art. No State Gallery in Australia nor for that matter any London museum holds such a comprehensive group of American prints.

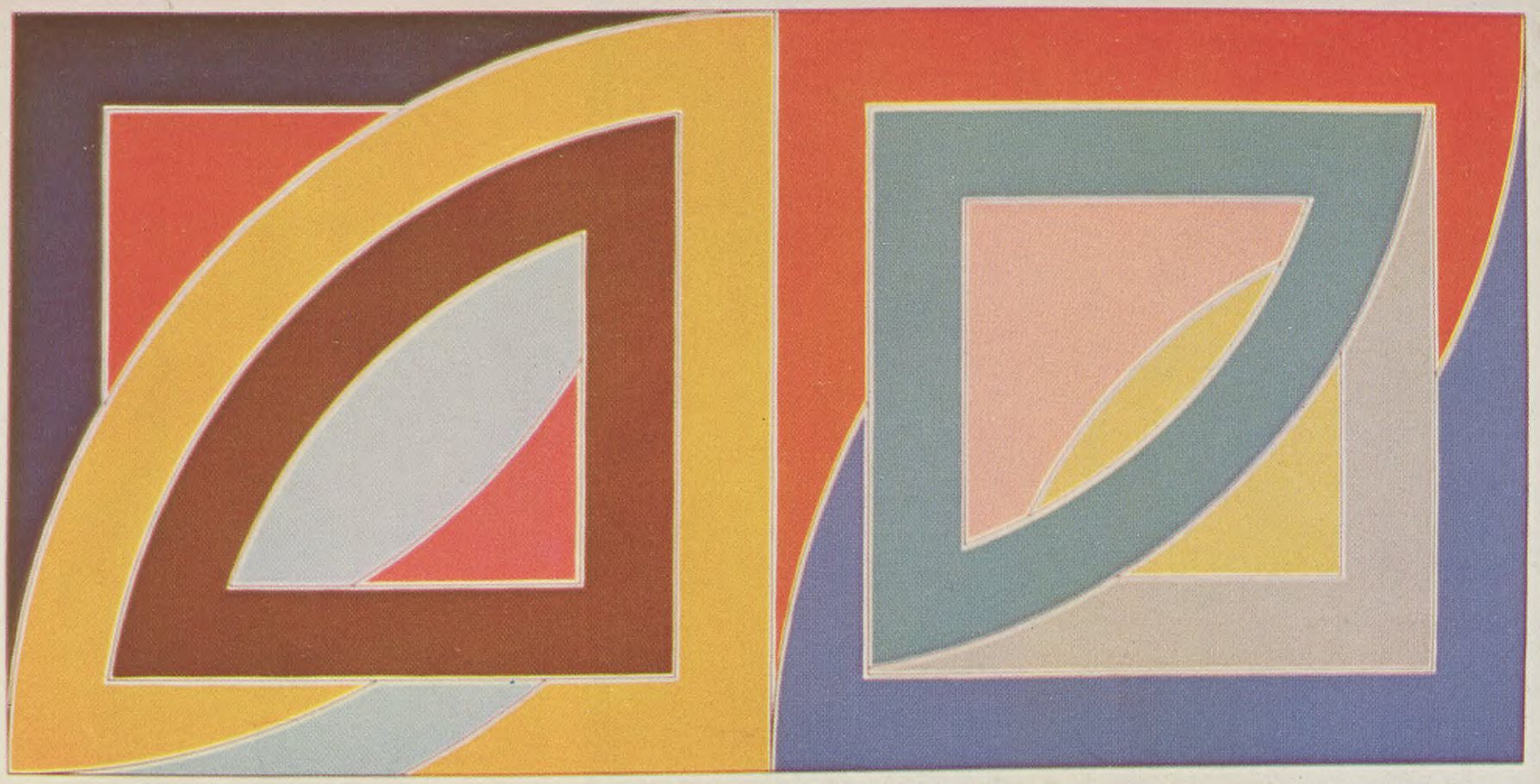
Kenneth Tyler, Gemini's founder, persuaded artists of differing trends to avail themselves of the facilities of his technically highly equipped workshop and continued to invent means to meet artist's requirements, either for special effects in printing, for unusually large paper sizes or other needs.

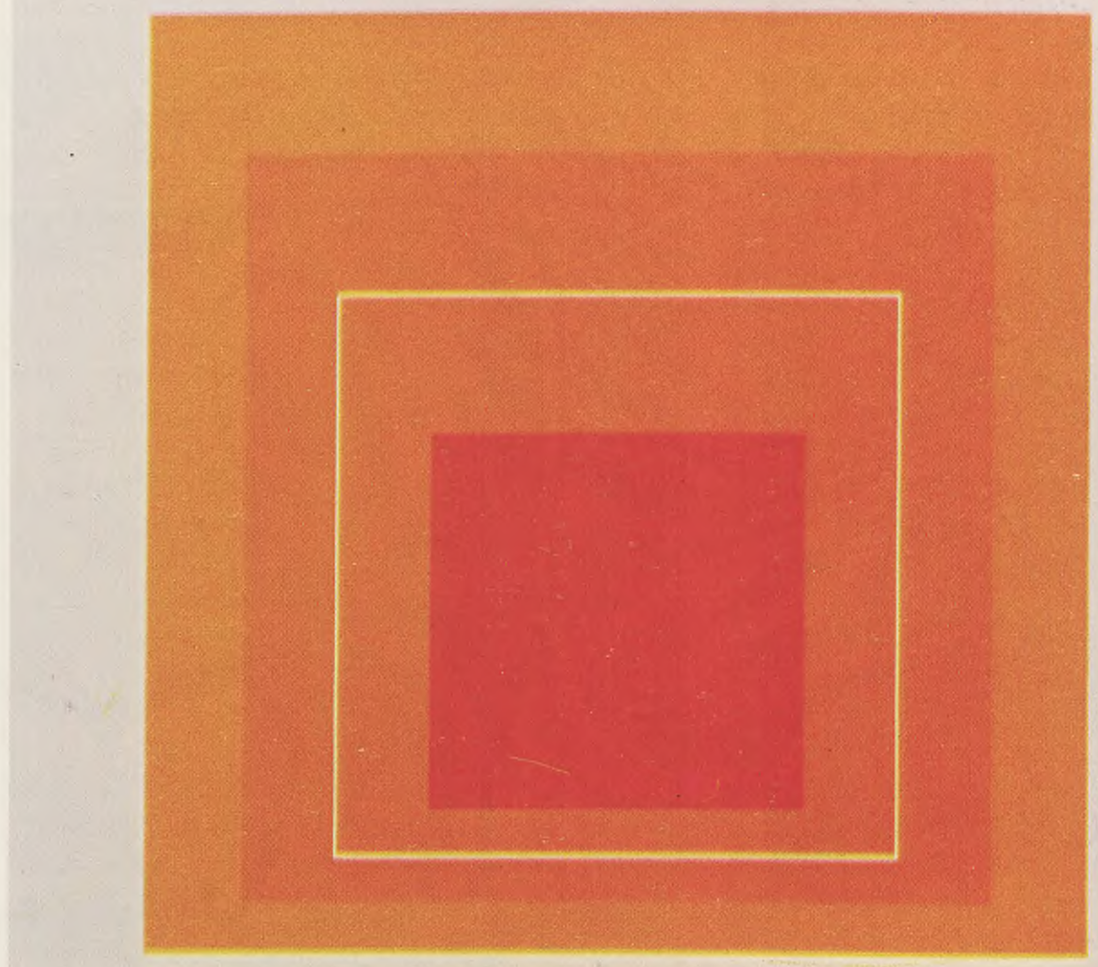
The basic medium of the Gemini workshop is lithography, though silk-screen as well has been in use since 1966. In addition, three-dimensional multiples are part of the workshop's output. The editions are usually small, sixty to eighty, sometimes less, though Albers's prints go to editions of 125 and some of David Hockney's prints have as few as twenty-seven per edition.

The intense concern with the process of making the print is reflected in the elaborate keeping of records of its progress, covering such items as period of collaboration, the names of the processors and proofers, of the printers and the collaborators and supervisors. A particularly eloquent example of the artist's absorption in the very process of 'making' is the collaboration between Robert Rauschenberg, the French paper-maker Peraudeau and Gemini that resulted in the project called 'PAGES AND FUSES'. For four







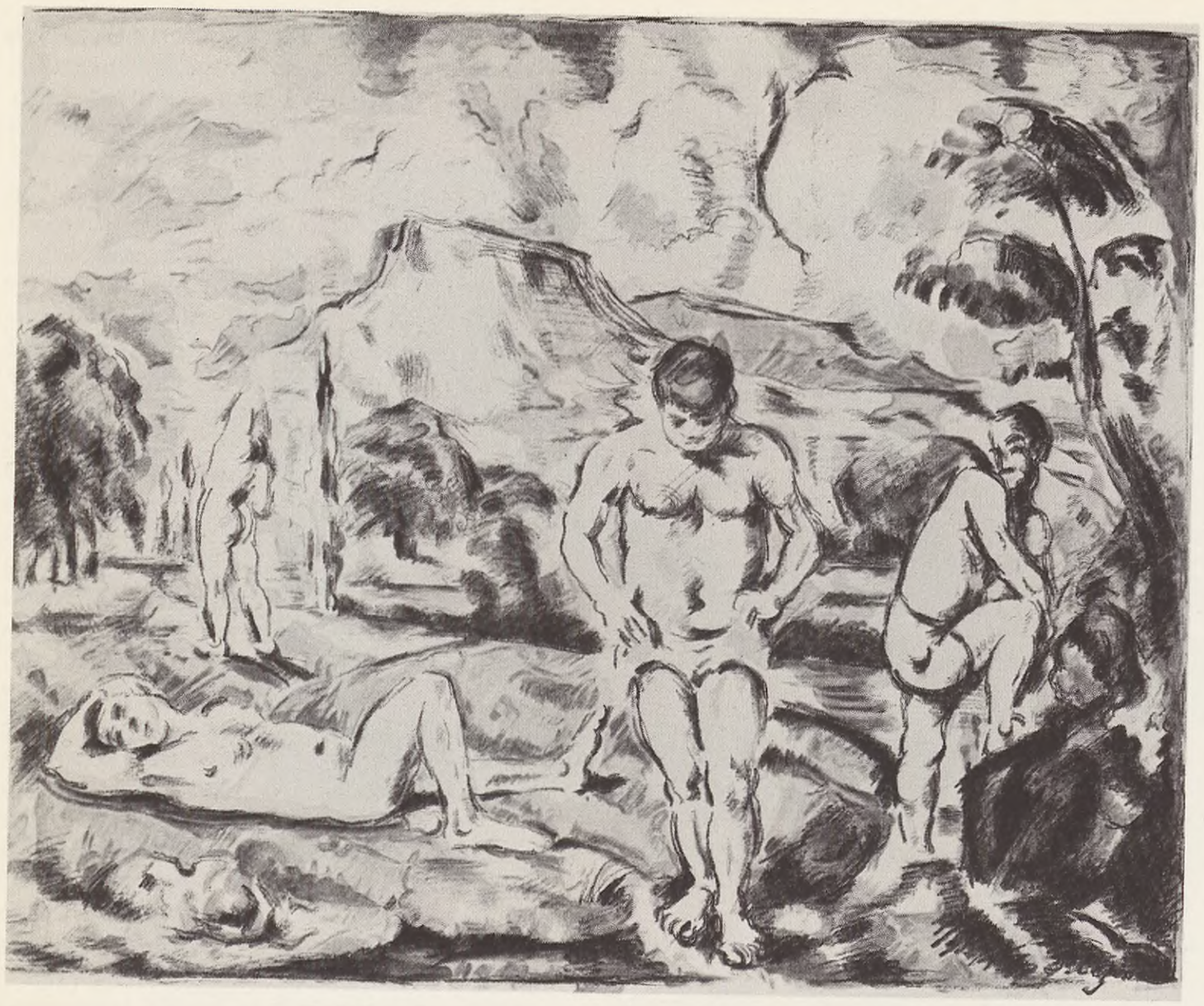


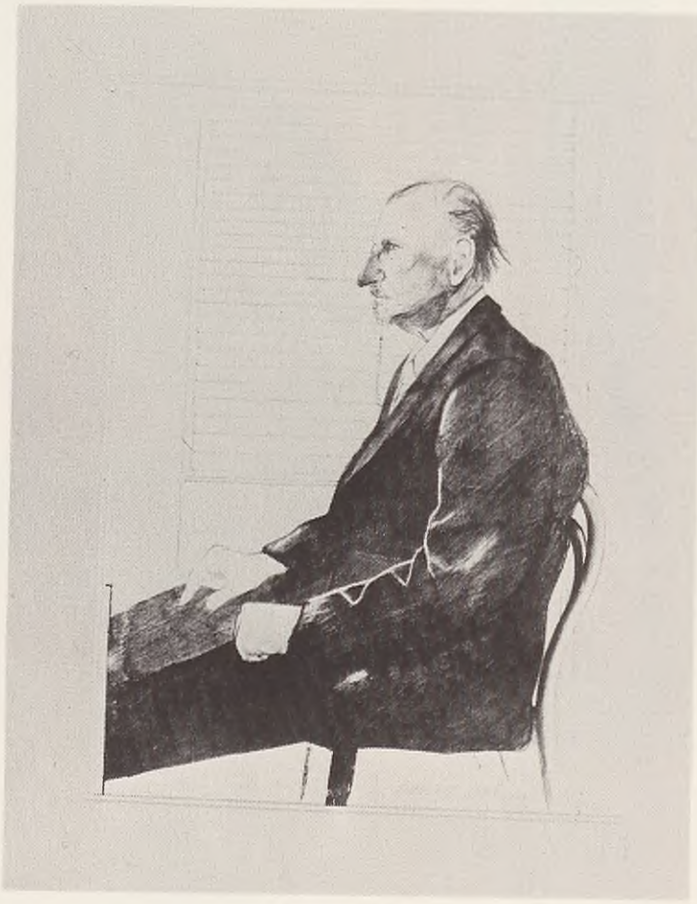
opposite top
PABLO PICASSO LA COIFFURE (1923)
Chalk lithograph 42/50 26cm x 16.5cm

opposite bottom
HENRI MATISSE RECLINING DANCER (1928)
Lithograph 9/130 31.1cm x 50cm

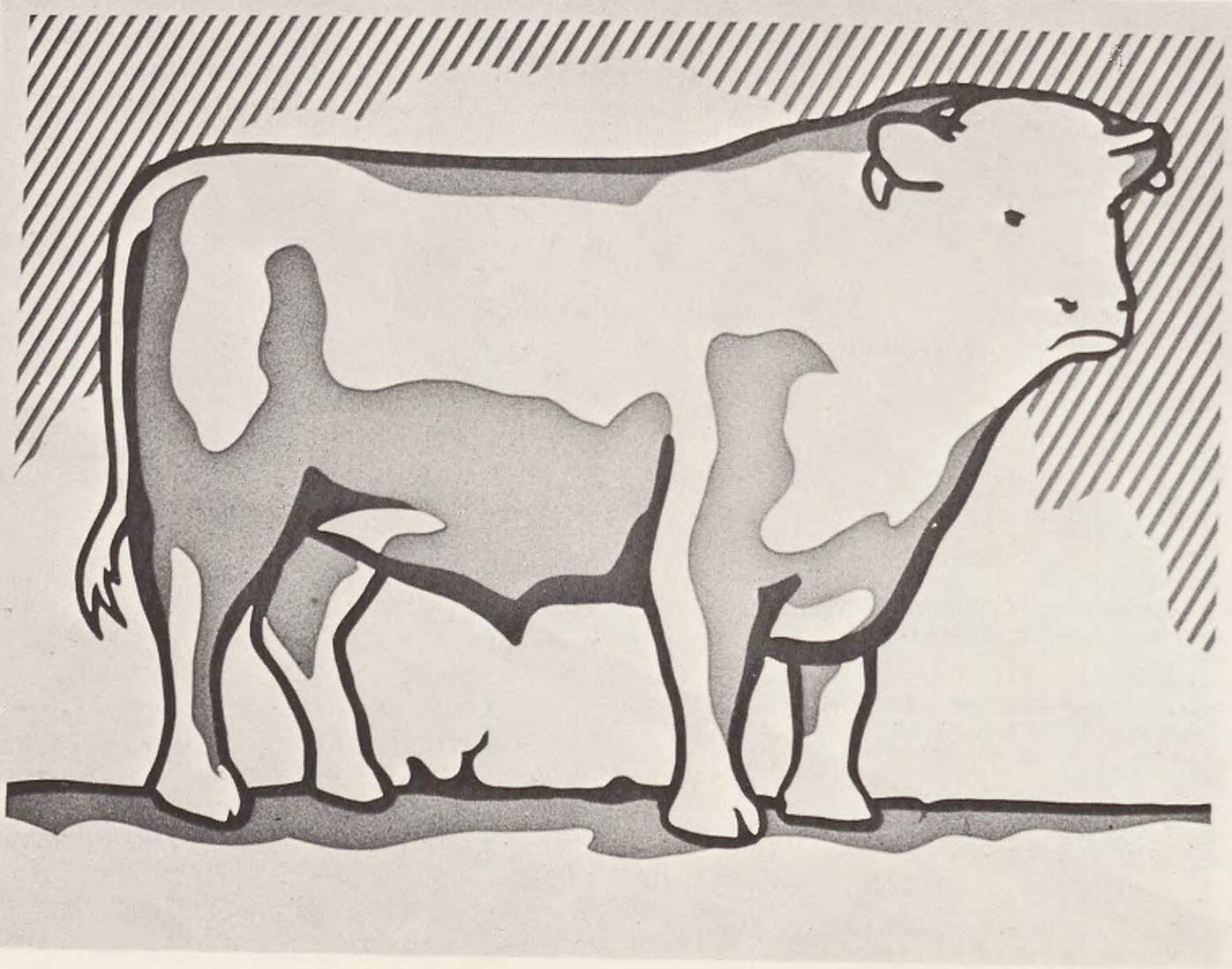
top
FRANK STELLA PORT AU BASQUES (1971)
14 colour lithographs and silk-screen (arjoman paper)
96.5cm x 157.8cm

right
JOSEF ALBERS WHITE LINE SQUARES 6 (1966)
3 colour litho on arches paper 53cm x 53cm






KEEP OUT
EA TH DAY



days Rauschenberg took part in the paper-making process of the French papermill. He poured pulp into tin moulds specially made to his own devising, adding rags, cord and twine or he laminated Japanese tissue that had been screen-printed at Gemini into the wet sheets of paper. The 'standards' thus created were made into editions of a kind of paper sculpture that cut across the art forms of tradition.

The creative elaboration of a design is brought home to us most vividly by series dedicated to certain themes. Thus Josef Albers made variations on his paintings called Homage to the Square in Gemini's series White Line Squares, which demonstrate in a new way how colours are modified by adjacent tints.

Frank Stella's abstract geometric stylizations make him heir to Albers, Wassily Kandinsky, the Delaunay's and, in his later work, to Art Deco of the 1920s. The Newfoundland series, 1971, after a visit to Canada, has titles reminiscent of water, rivers, ponds and harbours, such as *Port au Basques*, but consists of overlapping squares into which are confined fragments of circles, in a variety of psychedelic colours, separated from each other by aluminium strips. The circular shapes press inward and outward, overlap and are overlapped by the square bands. The luminous colours are bland and without texture, the surface impersonal, yet the whole design is dynamic in effect. The purity and subtlety of the special aluminium tints, the control over the printing are the ultimate in perfectionism. Robert Rosenblum refers to Stella's capacity 'to make abstract painting convey emotions that range from puritan sobriety to delirious jubilation'.

A generation older than Stella, Rauschenberg has been described as another Kurt Schwitters, but a Schwitters who has gone through the experience of Abstract Expressionism. *Earth day*, 1970, is an assemblage of photographic images of industrial devastation, printed in blue with added brush-strokes for turbulent effect; onto this group of photographs a large print seems to have accidentally fallen, bearing the darkened image of the American Eagle. All the virtuosity of the Gemini printers has been brought into play to make the print appear a throw-away object, which yet reveals on close contemplation the same sensitivity evident in the artist's 'PAGES AND FUSES'. The imagery seems to hold a message: among the slag-heaps from the mining area, the urban detritus, the junk car and the stretch of contaminated water appears also a gorilla patting his large stomach with brutish greed, thus suggesting the source of the devastation, the ugliness of which is poignantly contrasted with the noble form of the eagle – symbol of the Great American Dream. The ravaged empty scenes, the ruined consumer goods, recall the *Vanitas* Still Lifes, and the *Vanitas* Genre Scenes of another culture which had set great store by material prosperity: the bourgeois society of seventeenth-century Holland.

In Roy Lichtenstein's *oeuvre* the Abstract-Expressionist element still visible in Rauschenberg's brushwork has given way to the machine-made look of Pop Art. *Bull II*, 1973, is part of a series that, in obvious allusion to Picasso, transforms the Realist image into Cubist compositions. But while Picasso's animal is the bull of the arena, Lichtenstein proceeds from what appears to me very like the poster used by my butcher; the prize animal of the stud is given a new visual presence by being rendered in vastly enlarged form, with emphasis on the mechanical devices of process engraving. Lichtenstein seems to suggest that, to the urban dweller, the bull is part of consumer goods, known only from advertisements.

Edward Kienholz's *Sawdy*, 1971, illustrates yet another aspect of the Gemini workshop's output: the multiple. Kienholz isolates a commonplace, everyday object, the car door, from its habitual context and mounts it as an assemblage. Like Lichtenstein he confronts the viewer with what he sees daily but hardly perceives; both artists invite us to meditate on the dangers to the imagination in a progressively mechanized form of life.

The distinguishing characteristics of American printmaking of the 1960s and 1970s are monumentality, inventiveness and technical virtuosity together with detachment from subject-matter and image. Different from European printmaking is the relationship between the printer, his assistants and the artist: more than elsewhere the American artist is one of a team, the give and take between him and the technicians plays a prominent part in the development of the first idea, which leads to the final edition. The Gemini collection in Canberra not only introduces Australian viewers to the aesthetics of art in the United States in the period under survey but is of absorbing interest to all printmakers in this country.

opposite top left
PAUL CEZANNE LES BAIGNEURS (1898)
Coloured lithograph 41.6cm x 51.5cm

opposite top right
DAVID HOCKNEY THE PRINT COLLECTOR A PORTRAIT OF FELIX H MAN (1969)
Lithograph on zinc 65.8cm x 50.5cm

opposite bottom left
ROBERT RAUSCHENBERG EARTH DAY (1970)
Litho/Collage 133cm x 95cm

opposite bottom right
ROY LICHTENSTEIN BULL 11 (1973)
One colour litho/linocut 68cm x 88cm

Primitive Art

Douglas Newton

For any art gallery or museum that aspires to be truly comprehensive of the world's artistic cultures, a collection of what used to be called Primitive Art has now become a requisite. (I am not, by the way, going to explain away that term, Primitive Art; whatever happens in the future, for the present it retains some utility as a general handle for what it designates: the visual arts of Africa, Oceania and the pre-Columbian Americas. It is, and was, admittedly ethnocentric; it will almost certainly go the way of other imprecise and diffuse terms of the past, but for now it at least has the virtue of being concise; and there is no longer any dispute about the quality of the art concerned.) Let us cite a pertinent, and exemplary, case. It is just two decades since the first (and possibly the last) Museum of Primitive Art was opened, in New York. The event was greeted with some public enthusiasm, but with a certain amount of dismay by the guardians of museums of ethnography. Some felt that as the sort of thing the new Museum intended to collect and exhibit already existed in ethnographic museums, they were *ipso facto* ethnography and therefore could not be art. If they really were art – horrors! Could it be that the ethnographic museums had really been repositories of art all along? (Some curators had in fact been well aware that this was so; as William Fagg has pointed out, A. W. Franks and others collected on this basis at least a century ago.) Since then, in the United States at least, museums that formerly devoted themselves somewhat rigorously to archaeology and ethnography have been changing their exhibition policies and displays to the extent that many of their halls are almost indistinguishable from those of professed art galleries.

As I write this, the Museum of Primitive Art begins a new phase: its transfer to the greatest of American museums, the Metropolitan Museum of Art, where it is to be installed in a huge new wing. The Metropolitan houses the masterpieces of European art, of the classical world, the ancient Near East, the Far East, of the Islamic realm – and now, on a scale of equal grandeur and prestige, those of the primitive cultures. It is true that the stated aim of the Metropolitan Museum of Art is to be 'encyclopaedic'. It is also true that the inclusion is politically apt: in New York, one of the largest multi-racial societies in the world, African and pre-Columbian art are the historic heritage of two of its most important components, the people of black and those of Hispanic descent. There can also be no doubt that these areas of art have, at long last, come into their own by virtue of intrinsic values that can well stand comparison with those already established. For many of us, it is as though an illiterate had suddenly learned to read: the text had been there all the time, perfectly comprehensible in its own right, and only meaningless because the ability to absorb it was lacking.

Within the last few years the Australian National Gallery has confirmed this extension of our sensibilities by entering the field and, one may say, has done so without the stimuli of the desire for completeness on a historic or popular basis but solely as a matter of aesthetic recognition. This is something new for Australia. A recent survey of the country's ethnographic collections is revealing. Ten leading museums have total holdings of some quarter of a million objects: at least a third, reasonably enough, are Aboriginal, and most of the rest Melanesian. This of

opposite left
CHOKWE TRIBE, ANGOLA FACE MASK
Wood with terracotta pigment, resin, horsehair, tin bells, rope, plaited battle brass rings, etc. 34cm

opposite top right
YORUBA MASK
Wood 109.2cm

opposite bottom right
BAMILEKE TRIBE, CAMEROON STANDING FEMALE FIGURE
70.5cm

course does not mean they are collections of works of art, even though works of art are numerous and highly valued as such by the curators. Considering that Australia is at the museum's back doors, New Guinea and Melanesia a step away, and Polynesia accessible, the opportunities have been vast, the number of those taken astonishingly low; and the museums have scarcely looked beyond: collections of African and pre-Columbian work, it seems, may be counted in the tens of pieces and not a single such object is internationally known as an important work. The loss to the Australian public, in terms of their experience of these art areas, is serious. It is a gap that cannot be satisfactorily filled by any number of the large picture-books that are beginning to proliferate upon the market. No photograph really substitutes for the direct experience of an actual work of art, even though a single work of art may adequately stand for a whole style. It is a gap, however, that the authorities of the Australian National Gallery are now wisely attempting to fill with worthy examples. The policy of acquiring primitive art was launched in the first place by Sir William Dargie, who personally collected a quantity of New Guinean objects in the field. It appears likely that much of the material, by the terms of an undertaking made in 1973, will eventually be ceded to the museum now being built at Boroko (Port Moresby): however, some fine African pieces, mainly acquired at auction, will remain.

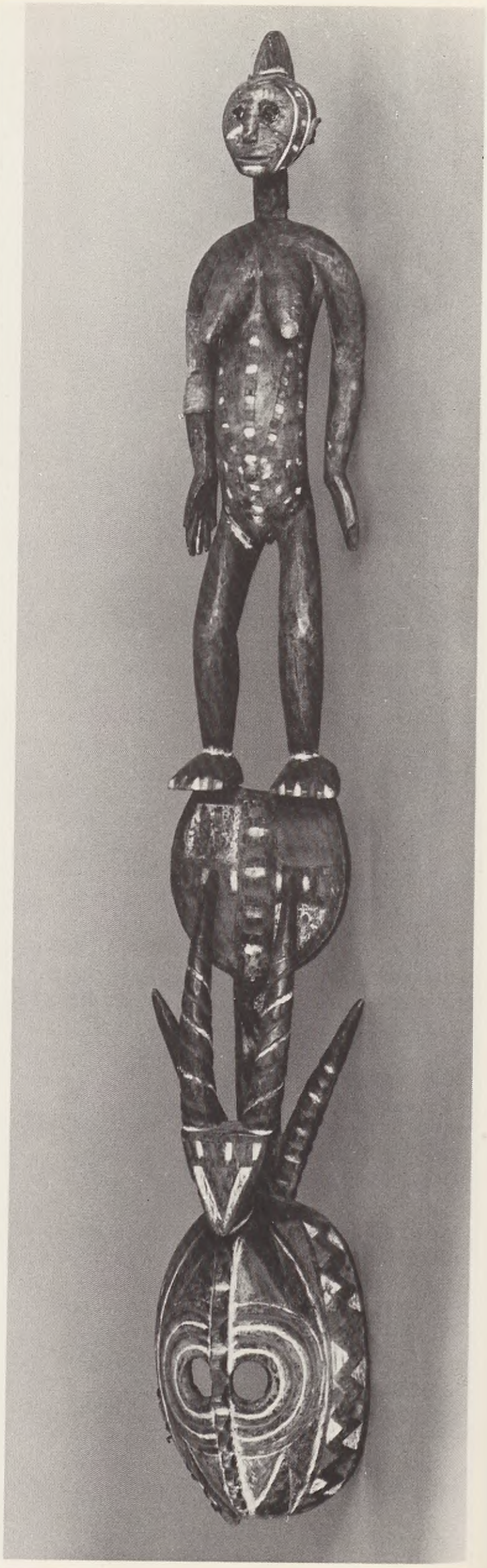
Among the Canberra collections of primitive art made since 1973, African sculpture is quantitively the most important. This is partly due to the Gallery's action in purchasing, at a single stroke, the major works of an extensive and well-known New York collection. Gaston de Havenon, the former owner, assembled over a period of nearly thirty years a large group of objects that ranged in quality from extremely good examples to masterpieces. It was also one of the relatively few private collections that was geographically and stylistically comprehensive, rather than concentrative on a particular area, or a random selection representative mainly of a collector's taste. In the circumstances a judicious choice of about fifty pieces from the de Havenon collection was an opportunity for the Gallery not only to acquire a distinguished group of objects but, simultaneously, to acquire a conspectus of the whole spectrum of sub-Saharan African sculpture. To illustrate this, one may cite some of the outstanding pieces. There are several major areas of African sculpture: the Western Sudan, including the countries of Mali, Upper Volta, and others; the Guinea Coast (Liberia, Ivory Coast, Ghana); Nigeria; Equatorial Forest area, including Cameroon; and the Congo Basin.

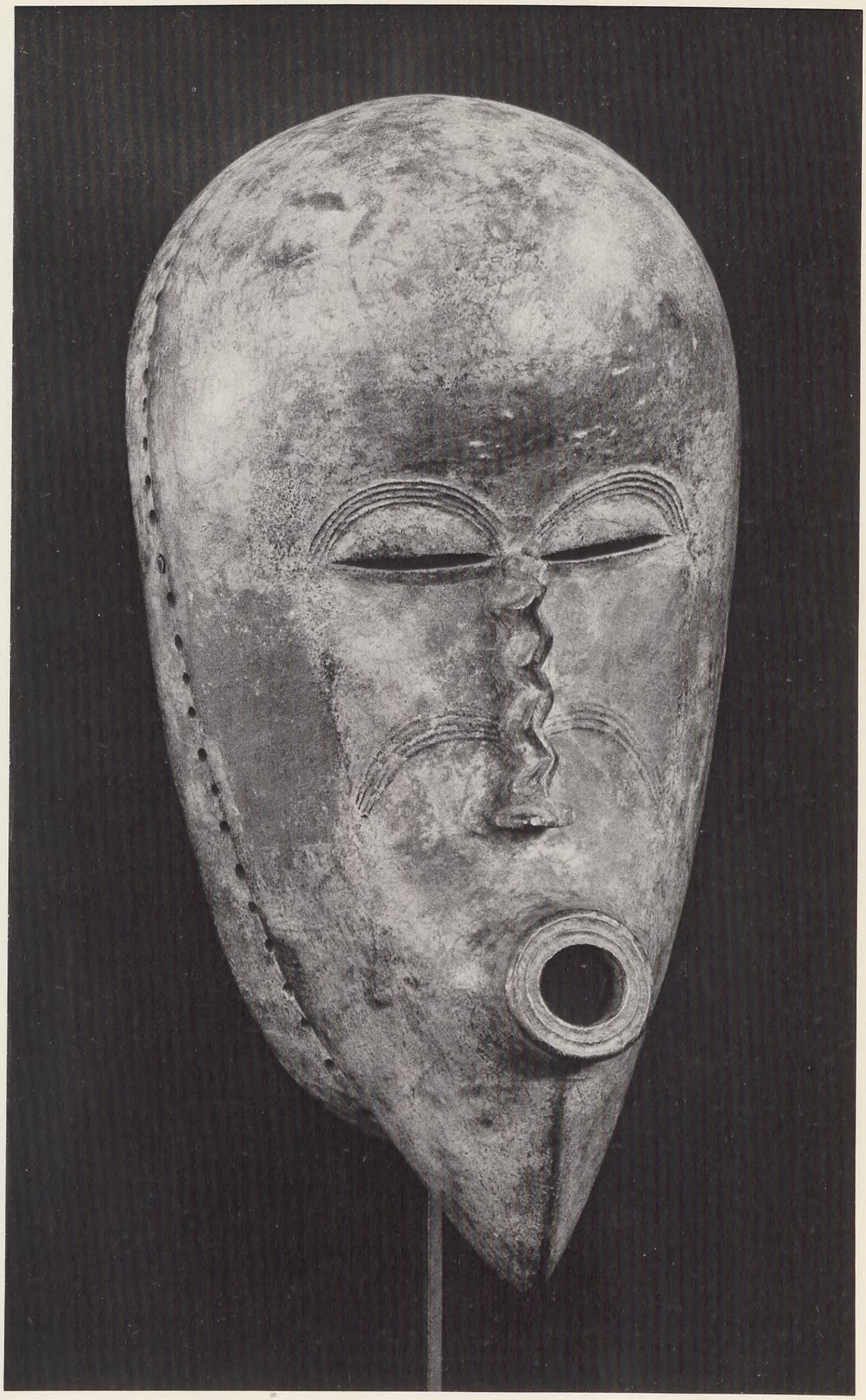
A number of the most striking works come from the Western Sudan. There is, for example, a fine Dogon figure of a *hogon*, or priest, in a style other examples of which have been dated tentatively as about 500 years old. There are some of the deservedly popular Bambara sculptures of antelopes, near-silhouettes of springy outline, formerly worn by dancers at a harvest festival. From the Mossi tribe comes a rare mask with an abstract face incorporating an antelope head and surmounted by an ancestral female figure.

The Guinea Coast is represented by the masks of the Poro Society, a powerful agency of social control among the Dan and Ngere tribes. One of the greatest objects in the whole collection – perhaps one of the greatest of all African masks – comes from the Senufo tribe of northern Ivory Coast, who work in a style closely related to those of the Western Sudan peoples. It is an astonishing stylization of the human face, with the brow a bulge, the eyes slits, the mouth a circle and the nose a slim relief zig-zag. The patina and the extreme thinness of the wood add to the work's delicacy and enhance its unique design. The southern Ivory Coast, the home of the Baule and Guro tribes, yields a huge *kplékplé* mask, a moon-like disc bearing the sweeping horns of a buffalo; and a cult figure with extraordinary quietude, of a standing ape, holding an offering cup.

A major piece from the Yoruba of Nigeria resembles the Mossi mask in general conception – a female figure poised on an *Epa* mask (here an almost Cubistic human face) – but illustrates splendidly the difference in styles. Where the Mossi figure is spiritual, the Yoruba woman is burly and sensual, four-square and aggressive.

Ibo funerary figures, from southern Nigeria, are tall, tense, Cubistic. The Gallery has a life-size pair of these noble icons, the largest figures in the African group. Almost equally impressive in scale is a huge head from the Bamum of Cameroon, used as the crest of a dance costume. The Congo areas are also repre-





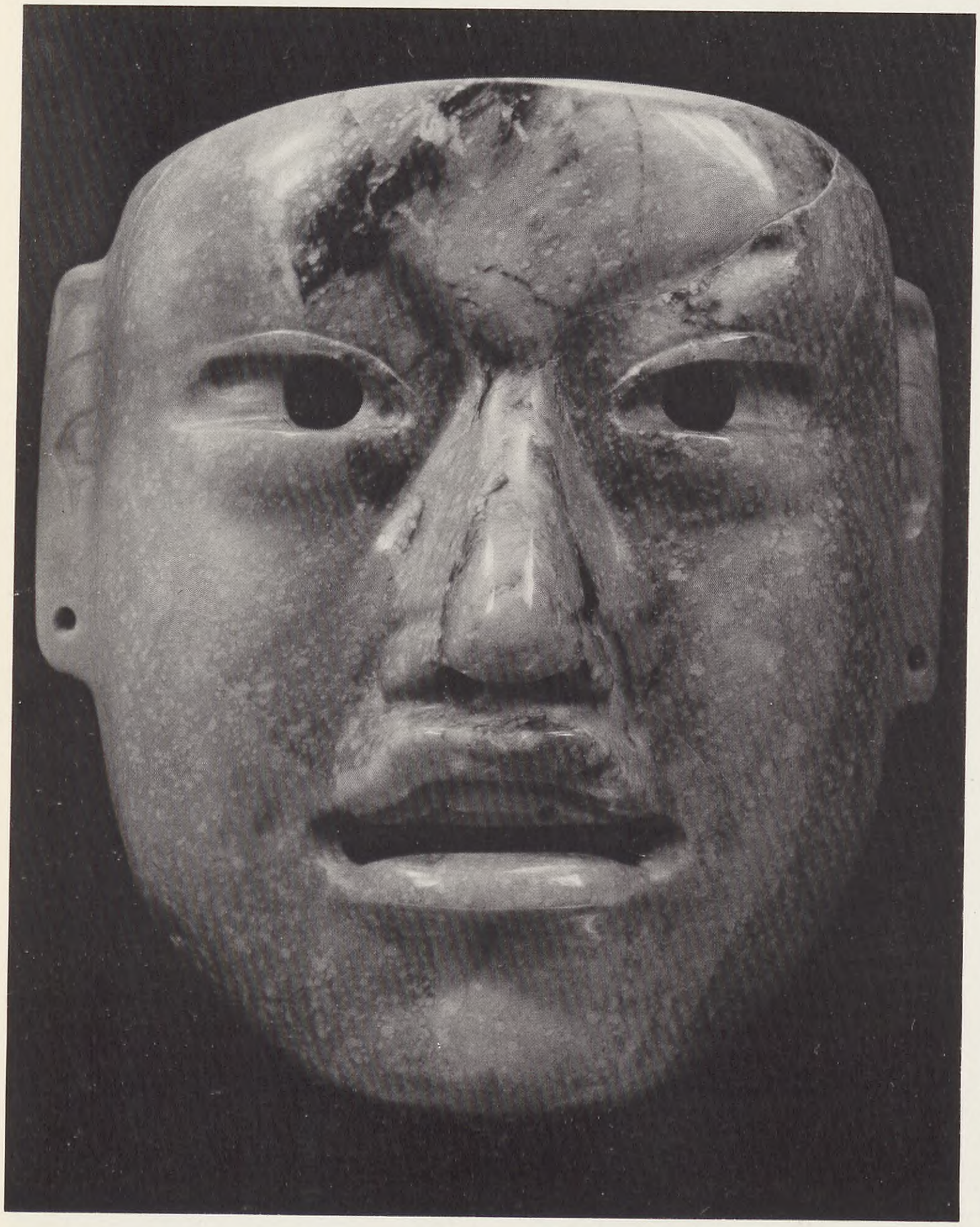
right
FACE MASK SENUFO TRIBE, IVORY COAST, WEST AFRICA
Wood 27cm

opposite
MOSSI MASK, UPPER VOLTA
Wood with pigment 108cm

far left
FEMALE FUNERARY FIGURE IBO TRIBE, NIGERIA
Wood with terracotta pigment 175cm

left
MALE FUNERARY FIGURE IBO TRIBE, NIGERIA
Wood with terracotta pigment 188.5cm

opposite
PLAQUE REPRESENTING A SACRIFICIAL SCENE BENIN, NIGERIA
Bronze 52.5cm x 39.5cm



above
SHOVELLER DUCK LAS BOCAS, MEXICO (800-300 B.C.)
Ceramic 21cm

left
MASK OLMEC, MEXICO (800-300 B.C.)
Jadite 18cm x 17cm

MOON GODDESS AND A DIVINE LOVER ISLAND OF JAINA, MEXICO (A.D. 600-900)
Terracotta with traces of pigment 22cm

sented in the collection, though not as fully; an outstanding piece is an old and highly unusual animal mask from the Chokwe tribe.

This core collection, though extensive, is by no means exhaustive – it is indeed debatable whether any collection of African art ever could be. The Gallery has accordingly made further significant acquisitions which, by deliberate plan, have begun to fill in missing strands in the net. Among these is a group of works, from the historic Kingdom of Benin in Nigeria, which are individually important and collectively form an overview of this high point of African accomplishment. Among them is the incomparable bronze relief, dating from the early seventeenth century, of a ruler, attended by courtiers and a Portuguese mercenary, sacrificing a cow. Originally in the Pitt-Rivers Museum, it is a stellar centrepiece for a group of bronzes and ivories that would grace any of the world's great museums. The Gallery has also built up a connected series of sculptures from southern Nigeria. All in all, it is already possible for a student of the Gallery's collection not only to make the acquaintance of a number of masterpieces, but to begin to trace the unities and divergencies of the Continent's art.

The pre-Columbian section trails the African, not in terms of quality but of range. Here we must remember that not only is the area vast, from Mexico to Peru, but so is the time depth: a matter of some 2,500 years during which a large number of cultures flourished and declined. No single, far-ranging collection comparable to de Havenon's has yet been acquired to give the Gallery's collection a base-line. What has been obtained, however, is of notable quality indeed.

To begin at the beginning, I may single out the well-known and charming ceramic shoveller duck from Las Bocas, formerly in the Jay C. Leff collection, and dating from the pre-Classic period of Mexico (800-300 B.C.). This represents a popular tradition contemporary with the Gallery's two great stone masks of the Olmec people, probably pieces for ritual wear by priests or rulers: one is naturalistic, the other is a powerful version of the famous Olmec man-jaguar configuration with its combined human and feline features. From a much later time, the art of the Maya people is represented by two notable ceramic objects of the Late Classic Period (A.D. 600-900): a vase from Yucatan, carved with two mythological scenes; and

DOUBLE FIGURE FROM HOUSEPOST LAKE SENTANI, NORTH CENTRAL COAST AREA OF NEW GUINEA, NOW WEST IRIAN
Wood 176cm

a group of exceptional size, from the Island of Jaina, showing the Moon Goddess and a divine lover.

In South America, Colombia was the land of the legendary El Dorado and the gold that drew the Spaniards to the New World. The Gallery has several excellent pieces of this pre-Columbian treasure; they include pendants from the Tairona and a magnificent finial of a Sinu chieftain's staff in the form of a bird, one of the largest of its kind.

As far as the art of Oceania is concerned, it has been the policy of the National Gallery that this is not a field in which it has the duty or the need to collect on a large scale. As I remarked earlier, Australian museums have holdings of some magnitude and in certain cases of considerable quality, especially as far as Melanesia is concerned. Only the most exceptional Oceanic works, then, are to qualify for inclusion in the National Gallery's collection.

One that amply fulfils this requirement has, in fact, been added to the Gallery. It is the famous Double Figure from Lake Sentani in West Irian. This was dredged out of the lake in 1929, during Dr Jacques Viot's collecting expedition, and from him it passed into the collection of the sculptor Sir Jacob Epstein. Some time after Epstein's death, it became the property of the well-known collectors, Mr and Mrs Gustave Schindler, of New York. Life-size, the male and female figures soar from a single base, diverging and slightly averted from each other; the features and limbs are reduced to their essentials, and further worn by water and time. In its presence, one is prepared to take the risk of being dogmatic: this is certainly one of the greatest single sculptures from Oceania; possibly it is one of the greatest in the world.

To say the least, taken as a group, the works add up to a formidable collection. In the field of primitive art, there is nothing to equal it between eastern Europe and the west coast of the United States, and it has been put together with an exhilarating despatch that any long-established museum might well envy. The National Gallery's Council has insisted relentlessly on quality, and quantity presumably will be achieved in time. Meanwhile, they have wisely understood that a National Gallery does not represent merely the nation's art, but best serves the nation by exposing it to the art of the whole world.

A note on two works from the Asian Collection

Dr Piriya Krairiksh

The Australian National Gallery seeks to build up its Asian collection with selected figures and heads representing the highest cultural achievement of Australia's South- and East-Asian neighbours, which derive from the two great philosophies of Buddhism and Hinduism.

The influences of Buddhism and Hinduism were unifying factors that brought together people from vastly different races and cultures, promoting a common way of life based on the civilization of India. Buddhist and Hindu themes permeated local cultural expressions in the Subcontinent and in Eastern Asia, so that diversity flourished within uniformity. This phenomenon is most apparent in the creation of Buddha images, whose timeless quality is a fusion of traditional aesthetic norms with the peculiarities of the time and place of origin.

A terracotta head from Thailand in the Gallery's Asian Department exemplifies the fusion of classic iconography with locally inspired stylistic features. This Buddha head belongs to the first phase of Dvāravatī art, dating to the end of the sixth century A.D., and illustrates the close stylistic relationship between Indian art of the Gupta dynasty (*c.*320-600 A.D.) and the early Dvāravatī art of Thailand. The traditional iconographical characteristics of the Buddha, such as the cranial protuberance and the lock of hair curling towards the right over the forehead, together with such conventional stylistic features as the eyes conceived in the shape of lotus petals, are imbued with the subtle naturalistic modelling that is a hallmark of early Dvāravatī period terracotta.

When not restricted by the demands of iconography, local preferences for naturalism often prevail, such as the example of another terracotta head in the Gallery, which probably represents a *garuda*. The *garuda* is a mythical winged being which, in Indian art of the Gupta period, is depicted as a man with wings, mainly distinguishable by a beak-like nose. In the head in the Gallery's collection, the hair is parted in the middle with side curls and large ear-buttons, as would an Indian man of fashion during the fifth and sixth centuries A.D.

The Australian National Gallery is fortunate in having been able to acquire the two heads illustrated. They were excavated from a mound designated by the Thai Fine Arts Department as Site No. 40 at the village of Ku Bua in central Thailand. Some of the finest terracotta sculptures of the Dvāravatī period have been discovered at that site.

The Gallery has endeavoured to concentrate on acquiring a small but significant collection of the finest examples of Asian art, ever since that policy was recommended by the *Report on the Australian National Gallery* in 1966. However, acquisitions to date have been limited by a number of factors. Very little Asian art of the highest calibre and very few specialists in the field exist in Australia. The scarcity of such works of art in the world market, their prohibitive cost and the difficulty of obtaining them, have forced the Gallery to restrict the scope of its purchases. Moreover, the Gallery must avoid duplicating the types of objects already being collected by the State galleries, for example in the area of Chinese ceramics, which are very well represented in the National Gallery of Victoria.

Although the above factors have in the past combined to limit the scope and means of collection, the Asian Department of the Australian National Gallery has received renewed impetus to reinforce its collecting activities. Because works of art of impeccable provenance and pedigree are extremely hard to find, every effort will be made to ensure that each addition to the growing Asian collection is fully documented. The criteria for acquisition are aesthetic excellence, and qualities that will enhance our understanding and appreciation of the civilizations of our Asian neighbours.

top
HEAD OF THAI BUDDAH IMAGE (DVARATI PERIOD, 6th-7th CENTURY)
Stone fragment 17.8cm

above
HEAD OF A *GARUDA* (GUPTA PERIOD, *c.* A.D. 320-600)
Terracotta 23cm

Australian sketchbooks: William Dobell

James Gleeson

An important part of the Australian National Gallery's collecting policy in the area of Australian art is that known as the 'repository' collection. It will be made up of collections of prints, drawings, sketchbooks and other documentary material by artists whose achievement cannot be fully understood without reference to such material.

Already the collection contains substantial groups of drawings, sketchbooks and graphic works by such artists as William Piguenit, Tom Roberts, William Strutt, Arthur Merric Boyd, William Dobell, Albert Tucker, Grace Cossington Smith, Arthur Boyd, Margaret Preston, Fred Williams, George Baldessin, Jan Senbergs, Robert Klippel, Donald Friend, Francis Lymburner, Charles Blackman, Michael Taylor, Douglas Watson, Roy de Maistre, Norman Lindsay, Hans Heysen, David Aspden, Weaver Hawkins, Richard Larter, Dick Watkins, et cetera. Though this collection is by no means complete it contains over 10,000 drawings by Australian artists at the present moment. Additions will continue to be made to this collection and younger artists will be included by the continuing acquisition of their new works from time to time.

This whole area of acquisition is regarded as part of the Australian National Gallery's responsibility towards public education and the encouragement of research in the visual arts, providing a corpus of material for students and scholars which would otherwise be inaccessible or fragmented.

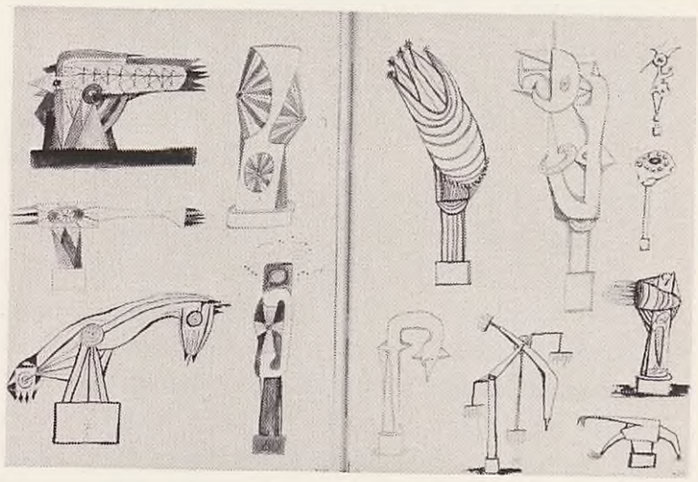
Of the material so far gathered into the collection the twenty-four Dobell sketchbooks, recently acquired as a generous gift from the Sir William Dobell Art Foundation, must be regarded as playing a very important role in developing our understanding of Dobell's art.

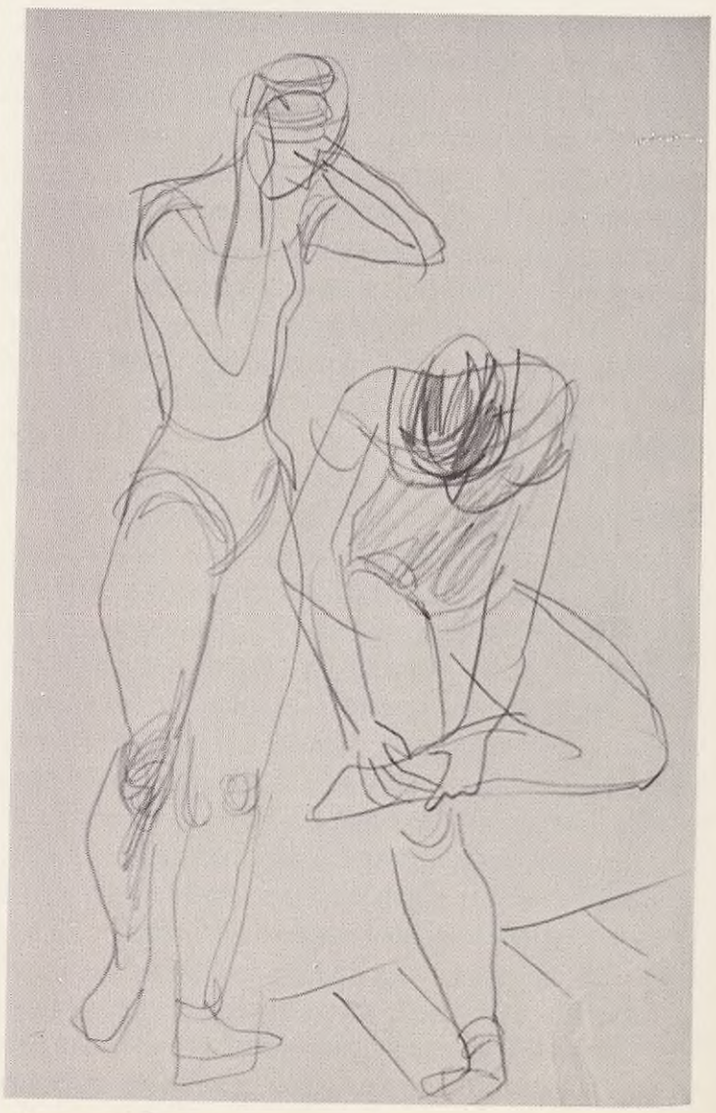
Dobell was essentially a draftsman. Like Ingres, an artist whom he greatly admired, Dobell regarded drawing as the corner-stone of art. Even when he painted he habitually used the brush as a drawing instrument. He drew incessantly and at all periods of his life. After his death in 1970 the Trustees of the Foundation he had established discovered and catalogued 1396 sheets of drawings, many of them worked on both sides. In addition to this vast accumulation of drawings there were the twenty-four sketchbooks which contained another 707 sheets of drawings – about a third of all the drawings to survive in his studio.

Since Dobell rarely exhibited or sold his drawings and only occasionally gave them away – he always regarded them as source material that could possibly be useful to him at some time in the future – the accumulation can be assessed as constituting something in excess of 90 per cent. of his surviving work as a draftsman. The third contained in the twenty-four sketchbooks covers the entire range of his work from his student years through to the last years of his life, a period of four decades. Naturally enough in such a time span there is a great variety of drawings. They range widely in style, content and intention, for he drew for many reasons.

The rarest category is that usually classified as presentation drawings, which are finished in great detail and are intended as finished works of art in their own right.

There are a few such highly wrought drawings scattered through the London sketchbooks, though they may have been intended as detailed studies for paintings that were never painted. There were many studies from life as preparations for paintings, and quantities of quick sketches done on the spot to pinpoint a character-





istic, note an expressive gesture, catch a mood or form a snapshot of an action that had caught his attention.

Dobell was gifted with an extraordinary visual memory and many of his sketches must be classed as memory drawings. There were also many exercises done to develop accuracy, fluency or a particular quality of touch and, in the later years of his life, there was a large sequence of drawings which he regarded as exercises intended to develop a more abstract treatment of form.

In 1929 Dobell won a Travelling Art Scholarship which took him to London in time to enrol at the Slade for the winter term. He remained in London, with occasional visits to the Continent, until he returned to Sydney early in 1939; and that decade must be looked upon as one of the richest creative periods of his life.

Of the twenty-four extant sketchbooks, thirteen date from this period.

London fascinated Dobell. He went everywhere, looked searchingly at everything and drew anything that caught his interest. London of the 1930s has probably never been more thoroughly observed or more brilliantly recorded than in Dobell's sketches. He drew the parks, the streets and the buildings. At the zoo he drew the birds and animals and the Londoners looking at them. All the activities of the street were observed and recorded – the delivery vans, dust carts, taxis, street singers and entertainers, policemen, milliners and dowagers, dustmen and serving girls, vendors and businessmen from the City. He drew in the cafes and restaurants, in the theatre and the circus, at vaudeville shows and the Russian ballet, at race meetings at Epsom, in the anatomy and life-classes at the Slade, and in the cockney East End. He drew the Thames with its bridges and its barges, and he went to the Law Courts and drew the judges and barristers in their wigs and gowns.

From these drawings William Dobell developed the remarkable series of genre paintings which, to this day, stands unchallenged in the history of Australian painting.

Dobell's work falls within the realist tradition but, like Degas for instance, he preferred the freedom that came from finalizing a statement in paint from drawings and memory rather than from a subject placed squarely before him as he painted. He always felt that the drawing-filter process allowed him to come closer to the real truth than an approach in which the artist ran the risk of having his eye trapped by surface details.

Many of the first studies for paintings that eventually became well known were jotted down in these sketchbooks. Two brisk line drawings of a tattooed lady flanked by a high-kicking dancer and a shouting clown are on a sheet in one of these sketchbooks and it is characteristic of Dobell's method that the painted version of it was not made until 1941, two years after his return to Sydney.

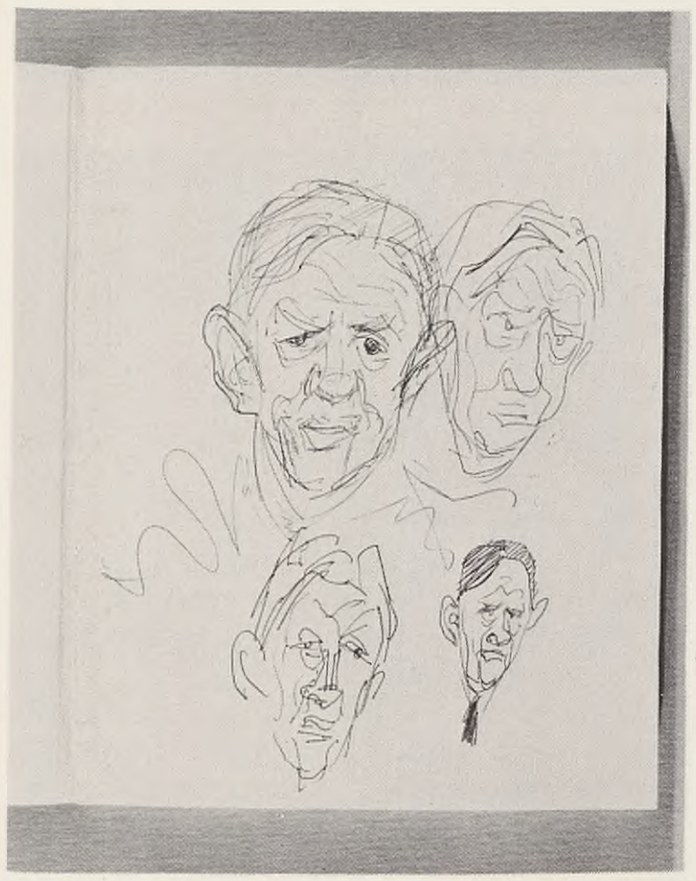
An early self-portrait appears in another book, and the same book contains a detailed drawing entitled *Gloucester Street and Belgrave Rd., S.W.1.* This was drawn from the window of Dobell's room in a lodging house in Pimlico and resulted in the painting *Street in Pimlico* of 1937.

A sheet in another sketchbook, which carries on its cover an address at 34 Alexander Street, W.2, shows an interior with an artist at work at an easel. It is initialled W D and dated 23.2.36 and could be a study of the artist John Passmore. Passmore had known Dobell in Sydney when they had both worked, together with other artists like Roland Wakelin, for the advertising firm of Smith and Julius. When Passmore arrived in London in mid-1933, Dobell met him and the two artists shared a room for the next three months and, since they could not afford models, they drew each other almost daily. By 1936 they were no longer sharing a room and this drawing may have been done from memory.

From the same sketchbook there is an ink drawing of a woman which is undoubtedly the source from which Dobell evolved his *Mrs South Kensington* in 1937. Even the artificial flower is present though it has been moved from the collar, in the drawing, to the hat, in the painting.

A sketchbook dated 8.2.37, when Dobell was living at Harrowby Street, W.1 (he seems to have changed his address as often as he started a new sketchbook), contains the ink-and-wash study for his painting *A London bridge*, in the past erroneously dated 1936, and on another sheet there are some lively sketches of ballet dancers in exotic costumes with colour notes, which would appear to have been drawn from a performance or a rehearsal of *Scheherazade* which the de Basil Company was performing in London at that time – probably with the original Bakst costumes.

Quite often when noting down in swift lines the characteristics of something or

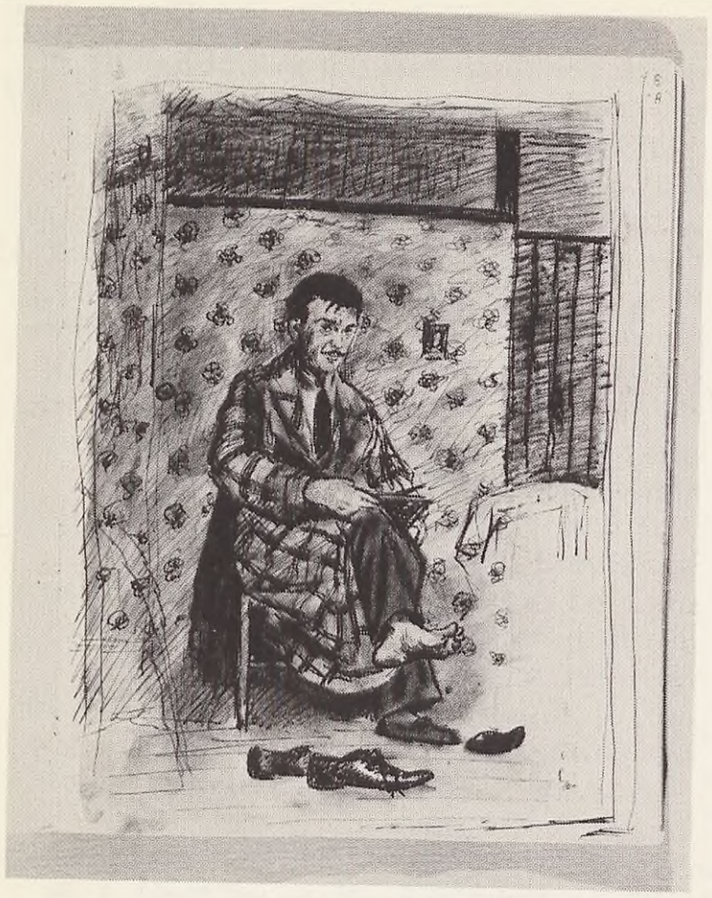


above
WILLIAM DOBELL JOHN GORTON
Drawing from TV Ball point pen on paper 22.5cm x 17.5cm

opposite top
ROBERT KLIPPEL TWO PAGES FROM A SKETCHBOOK
1949
Watercolour, ink and coloured ink 41.9cm x 64cm

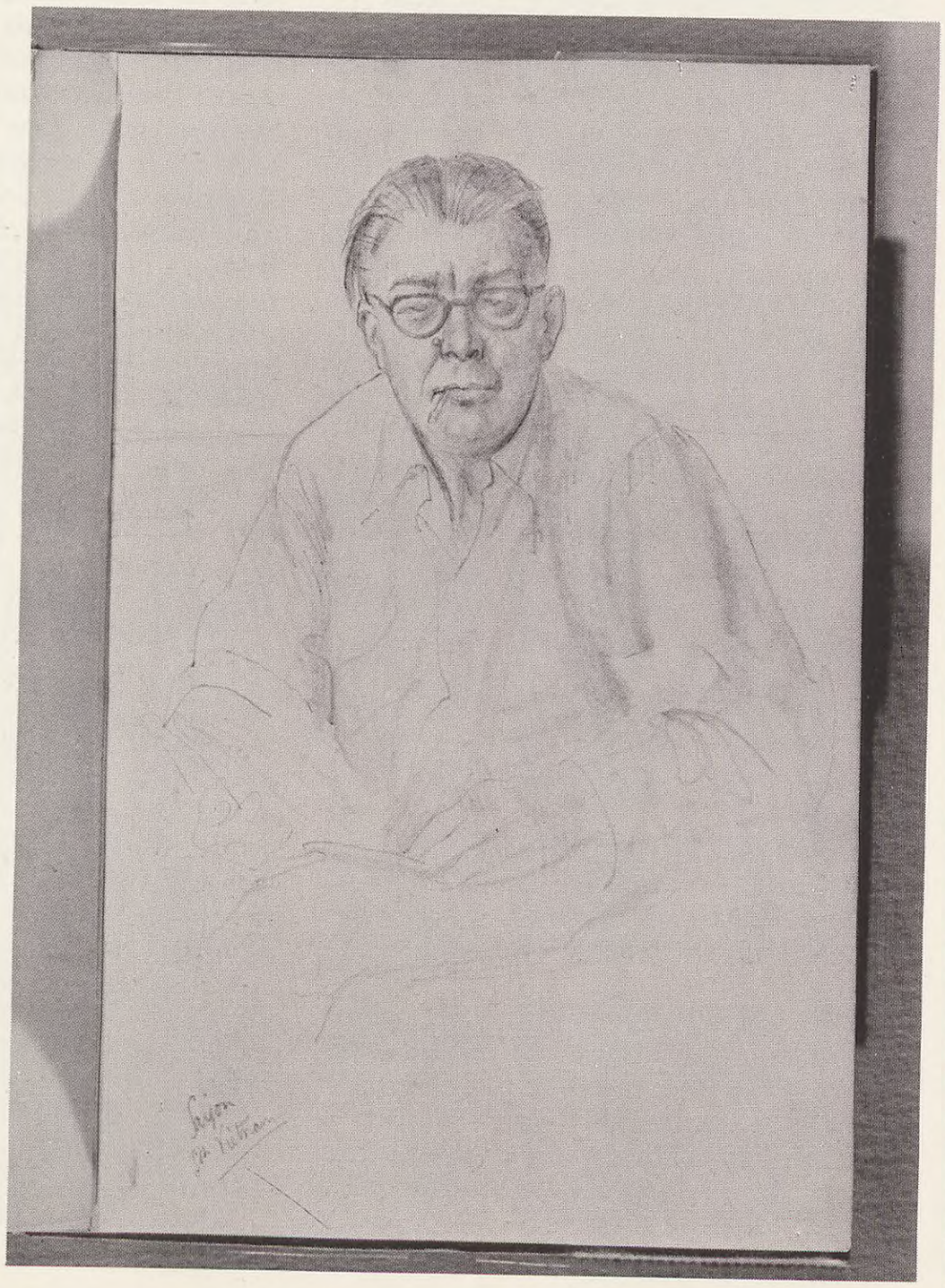
opposite middle
GRACE COSSINGTON SMITH LEAF FROM *ENGLAND AND VOYAGE OUT* SKETCHBOOK
Pencil and coloured pencil 13.9cm x 23.1cm

opposite bottom
FRANCIS LYMBURNER PAGE FROM A SKETCHBOOK
Pencil 35.8cm x 45.2cm



left
WILLIAM DOBELL SELF PORTRAIT (*c.* 1937)
Ink and wash 29.5cm x 22.5cm

below
WILLIAM DOBELL SELF PORTRAIT (1961)
Pencil 29.5cm x 22.5cm



someone that had caught his attention Dobell would augment the visual information with a few brief words of description aimed at allowing him to recreate it in paint with greater verisimilitude. One such study is that of a stout woman standing in a doorway. It dates from 1936 and the pertinent information contained in the notes suggests that he intended to work it into a painting, an intention he never carried out – at least, not in recognizable form.

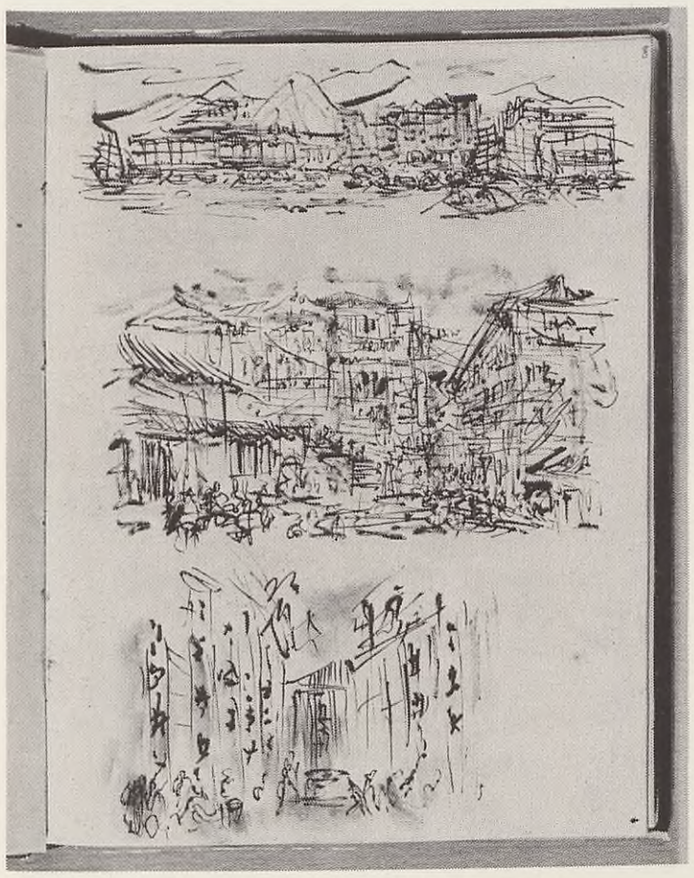
Another interesting example of the way Dobell's European experience continued to affect his work years after his return to Australia can be seen when one compares the sketch of the Ile de la Cité, dated Paris 10.2.39 and thus drawn only weeks before his return to Australia, and the oil painting that resulted from it in 1946 called *Sunshower, Ile de la Cité.*

Sketches made in London continued for a number of years to produce paintings made in Sydney where he had settled in a room at Kings Cross.

In life at the Cross Dobell found absorbing parallels to the London life he had come to understand. Similar street scenes and similar characters reappear. However, the war soon brought a changed atmosphere which began to divert him from his London preoccupations, and there were new subjects for his pen when he was attached as an artist to the Civil Construction Corps.

It is interesting that in the first sketchbook Dobell started on his return to Australia, dated April 1939, the first eight sheets are devoted to drawings of Aboriginal designs and this pre-figures his New Guinea work by ten years. Drawings such as these help to explain the strength of his reaction to his New Guinea experience and the subsequent flow of works based on native themes.

Undoubtedly the most important drawing in the earliest of the Sydney sketchbooks is the study for the portrait of Margaret Olley. The painting was not finished until 1948 and since this ink drawing tallies to a remarkable degree with the final version in paint, it is likely that the sketch dates from a time much closer to that of the painting and appears in the 1939 sketchbook simply because it had some conveniently blank pages when he needed to make the drawing. The Australian National Gallery collection also contains a highly finished pencil study of the same subject, clearly drawn from life.



top
WILLIAM DOBELL NEW GUINEA VILLAGE WITH PIGS (1950)
Ink wash and pencil 26cm x 20.5cm

above
WILLIAM DOBELL HONG KONG (1961)
Ink, pen and felt pen 20.8cm x 15.7cm

Although the drawing of a man in another Sydney sketchbook of the war years differs in some minor details from the painting *The billy boy* there can be no doubt that it is a drawing of the same person. Dobell has allowed himself a certain licence, in changing the type of hair for instance, but the characters are too close for the drawing to be other than a preliminary study for that now famous painting. Indeed the same unusual type of waisted billy-can appears in both works. Drawings for the 1946 *Girl in the white lace dress* appear in the same sketchbook.

After the court case in which Dobell's Archibald Prize-winning portrait of Joshua Smith was challenged as being a caricature rather than a true portrait, Dobell suffered a severe crisis of confidence. He left Sydney to live in the family house at Wangi and only gradually began to work again, at first on local subjects and later on, after two visits to New Guinea, on a long sequence of New Guinea themes. In the sketchbooks of this period local and New Guinea subjects are mixed together. A number of studies leading up to the painting of *Goldie* in 1950 appear in a sketchbook largely devoted to New Guinea subjects, and the same book contains studies for the 1955 portrait of Anne Hamer.

Dobell made no oil paintings in New Guinea. The entire series was developed in his studio at Wangi from sketches made on the spot or, more frequently, from memory. There is no close correspondence between the finished paintings and the drawings beyond a general similarity. Nevertheless, such a drawing as the one with the peacocks must surely be the basis for several paintings of Mt William at Nondugl, and the village with the pigs pencilled in the foreground is the prototype for a number of details in his later paintings.

The two Saigon-Hong Kong sketchbooks resulted from a commission to paint a portrait of Ngo Dinh Diem, then president of South Vietnam, for the 4 August 1961 cover of *Time* magazine. Apart from the pencil self-portrait drawn one evening before a mirror in Saigon all the other South-east Asian drawings are memory drawings. The self-portrait preceded the remarkable series leading up to the version in the Mertz collection by a number of years and probably bears no relation to that series. It is interesting to compare this study with the more relaxed and self-confident study drawn almost a quarter of a century earlier.

The more important of the two books contains only ten sheets of drawings but there are usually three or more drawings on each sheet. They are remarkably vivid and evocative, especially when one remembers that they were all drawn in Dobell's hotel bedroom at night where he spent the hours re-living onto paper his visual experiences of the day, where he caught the essence of a subject with extraordinary economy. The condition of empathy which allowed Dobell to identify with his sitters and thus draw out their inner characters is revealed in a startling way in these drawings, for they are set down in a style and with the brevity and concentration characteristic of Chinese and Japanese ink drawings. These two sheets of drawings are of Saigon subjects and they differ from the Hong Kong subjects where the congestion and business of that city and its equally teeming harbour has instinctively conjured from Dobell a different stylistic approach.

The last group of sketchbooks indicates a general loosening in style, a greater freedom and increased daring. By that time Dobell had developed a kind of lightning-quick shorthand and he had done it deliberately by drawing moving things, such as wrestlers, on the television screen. In those last years he almost always watched television with a pen in his hand and he would make visual shorthand notes of speakers like Bertrand Russell, singers like Joan Sutherland or politicians like John Gorton.

Along with this series William Dobell developed a large sequence of drawings which he referred to as abstracts. They were not abstracts in the sense that they were abstracted from natural forms, rather were they linear arabesques, exercises in rhythm and shape; yet often as the forms evolved they suggested a theme to him, as in *Bird on leaves*. Others evoke no correspondence with natural forms – but it was this experimentation that resulted in his last great painting, the second portrait of Thelma Clune, a work in which abstract and natural forms have been brought together in a portrait that is as unique in style as it is true in its expression of character.

It is material of this kind – the sketchbooks and accumulations of drawings in the Gallery's repository collection – that will play an important part in broadening and deepening our understanding of Australian art in the years to come.

The Australian Collection

James Mollison

To a visitor familiar with the public collections of Australian art in Sydney, Melbourne and other cities, the four galleries of Australian art that will be found on the upper levels of the Australian National Gallery will come as something of a surprise. For the policies of the Gallery, together with its unique resources and opportunities, are combining to produce a collection that differs in character from any other public collection assembled up to the present time.

The first aim of the Gallery is to document the history of Australian art from the earliest colonial times until today. With this in mind pictures by such artists as William Westall, William Hodges, Thomas Browne and William Gould have come to the collection to set the early parameters, while constant acquisition from current exhibitions by living artists keeps the collection up to date.

Naturally, it has not been possible to collect a balanced representation of works by every artist from each period as yet, since so many key examples by rare artists are already in public collections and others are not yet available for acquisition. For instance, while they are represented, there are no major works by Walter Withers, David Davies or Web Gilbert in the collection; but, although a few important artists are missing, the gallery has been able to represent the varied aspects of Australian art and the threads of influence that can be followed through our history. By concentrating on finding first-rate examples illustrating the emergence and development of the progressive styles in Australian art, we will highlight the difference in character from the other collections mentioned above. In this collection are a great many works that are off-beat and unusual by artists who, either through a prolonged absence from Australia or small output or through a rejection of work by the establishment taste of the day, have not been included in public collections over the years. It is becoming more difficult to appreciate, after the stylistic free-for-all of the 1960s and 1970s, how great was the impact of the 'shock of the new' in past times. This impact was, however, quite real and was felt most strongly through the policies of the trustees of the public art galleries. Nowadays Government agencies and public art galleries big and small, and their governing bodies, are more often at the forefront of advanced patronage, but it is not so long since they represented a bastion of entrenched taste. The result of this was that *avant-garde* and challenging painting, sculpture, printmaking and drawing did not enter Australian museums at the time it was being produced. The Australian National Gallery has the benefit of hindsight and will be able to display work that is of the highest quality, yet is unfamiliar to the museum-visiting public. This includes work by Tudor St George Tucker, Kathleen O'Connor, Danila Vassilieff, Joy Hester and many others.

The second aspect of difference in this collection is that, because of our interest in elucidating the period styles in Australian art, artists are followed through various, often unfamiliar, phases. A striking example is Rupert Bunny 1864-1947. Bunny's earliest pictures are symbolist in spirit and treatment. He then emerges as a tonal painter, and as an Edwardian painter on a grand scale. In responding to constantly changing taste, his work progresses through an Art Nouveau manner and he is also represented by works in the modern style of Art Deco of the 1920s and 1930s. He was not the only artist who freed his style to move with the times and to work well through a number of phases. Witness the unfamiliar work by Sir Arthur Streeton who responded in his painting *Souvenir of little Sirius, Mosman* (1895) to an interest in Art Nouveau and in the angular composition and definite brush lines of Japanese painting. Sydney Long, at times in the mainstream of local landscape painting, could turn to pure design for the inspiration of his Art Nouveau painting.

The analogies between Australian art and the decorative styles contemporary with each phase continues throughout our art history. Far from being limited to the work of the few artists mentioned above, these analogies emerge in almost every period and will be accentuated in the Gallery by developing the collection in conjunction with collections of photography, decorative arts, architecture, life style and fashion. However, it is in the work of those artists whose work moved from phase to phase that it will be most clearly illustrated. This is where one of the Gallery's great advantages over similar institutions will play a significant part in the formation of the collection. The Australian Exhibition Galleries will provide space for some 400 paintings and sculptures, many more than can be shown in the corresponding facilities in Sydney and Melbourne. These will be shown, where possible, in relation to decorative arts, prints, drawings and photographs of the same period.

The collecting being undertaken with the aims outlined above is not just an academic exercise. In illuminating our art history we are most concerned to do so through works of the highest artistic quality. Of the pictures from the collection that we do not show, few will remain in storage. Surplus examples will be lent to other galleries and institutions throughout Australia.

The other great advantage that contributes to the breadth and quality of the Australian collection is the generous budget that has been allocated by successive governments for this purpose, a support that is perhaps infectious, as our acquisition of paintings has been supplemented by generous gifts from individuals and artists, an aspect with which I hope we will be able to deal in future issues of this journal. There is no doubt in our minds that this bipartisan support, and the support of the artistic community, will make the collection of Australian art excellent and thorough. Its acquisition has involved the Gallery in a number of extremely worthwhile projects, including the recognition of fine yet neglected artists from outside the mainstream, and the supporting of contemporary artists through the consistent acquisition of examples from each stage of their work. The range and quality of the paintings collected to date can be seen from the accompanying illustrations, even though our present facilities have prevented us from photographing any of our larger paintings. There is every reason to believe that the result of our work, as displayed in the Gallery when it opens, will be stimulating and offer a challenge to those interested in the history of Australian art.

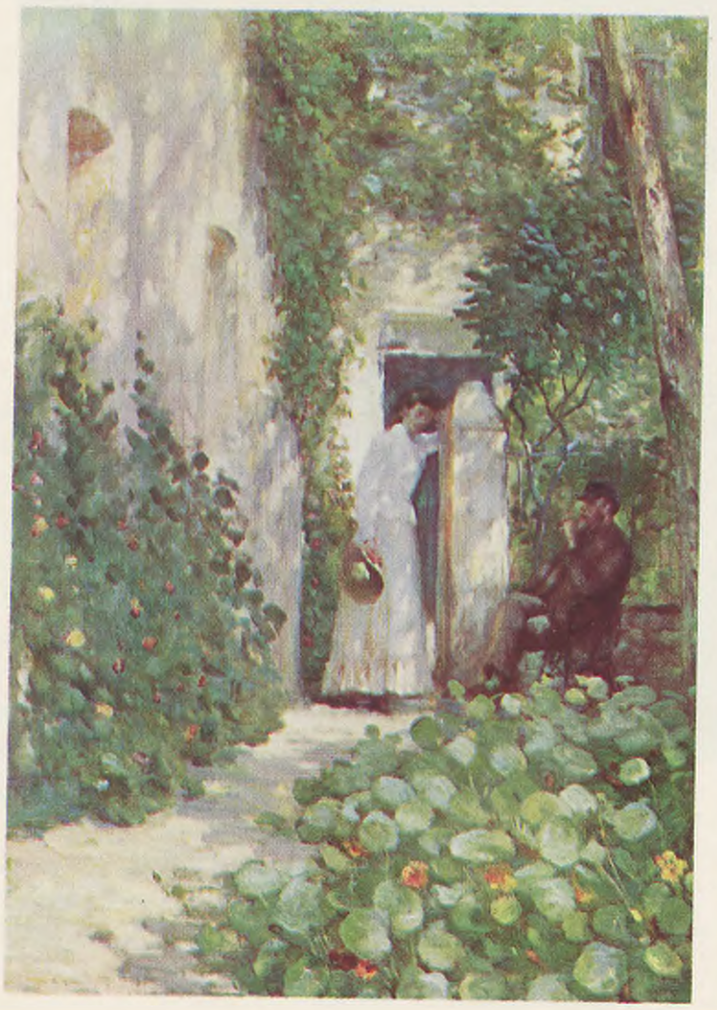
top
HENRY GRITTEN HANGING ROCK 1867
Oil on canvas 40.5cm x 56cm

above
JOHN GLOVER SAN LORENZO DE BOLSENA, NEAR VITERBO, ITALY (European Period)
Oil on canvas 51.3cm x 71.8cm

top right
MARSHALL CLAXTON PORTRAIT OF THOMAS HAWKINS SMITH, M.L.C. 1853
Oil on canvas 126cm x 102cm

centre
CONRAD MARTENS STORM OVER SYDNEY HARBOUR
Watercolour, heightened with white 45cm x 65cm

above
THOMAS BAINES GOUDY STEM TREE (1868)
Oil on canvas 45.9cm x 66.3cm



above
W. C. PIGUENIT ON THE NEPEAN, N.S.W. 1881
Oil on canvas 101.6cm x 85cm

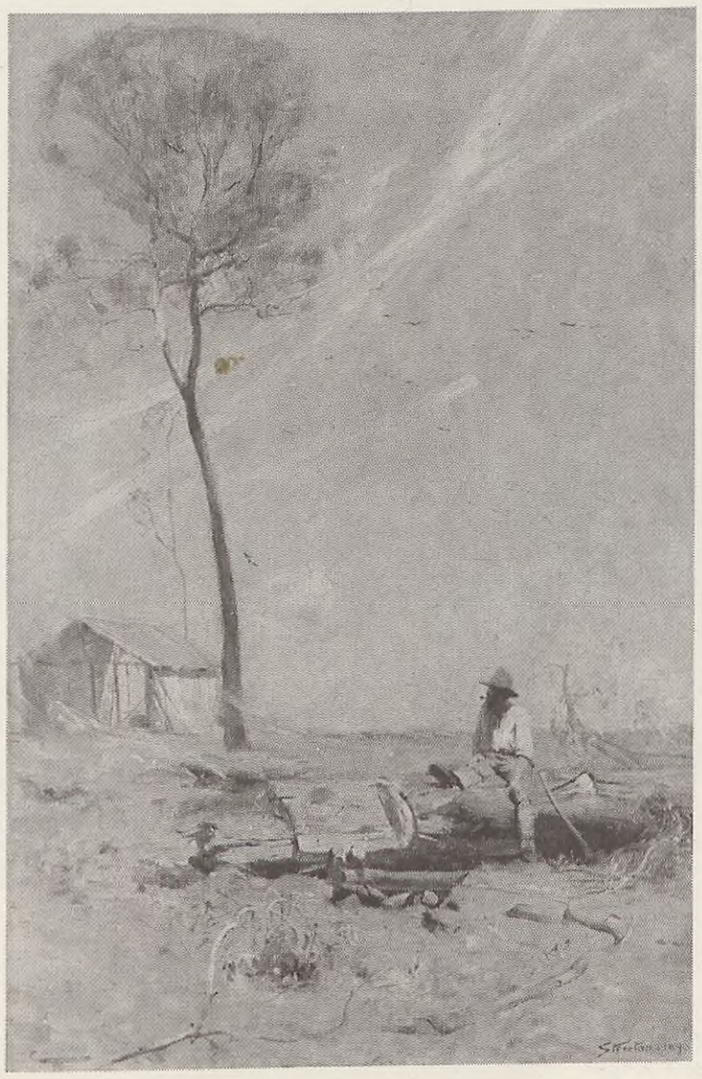
right
TUDOR ST GEORGE TUCKER NASTURTIUMS (1898)
Oil on canvas 99.6cm x 69.2cm

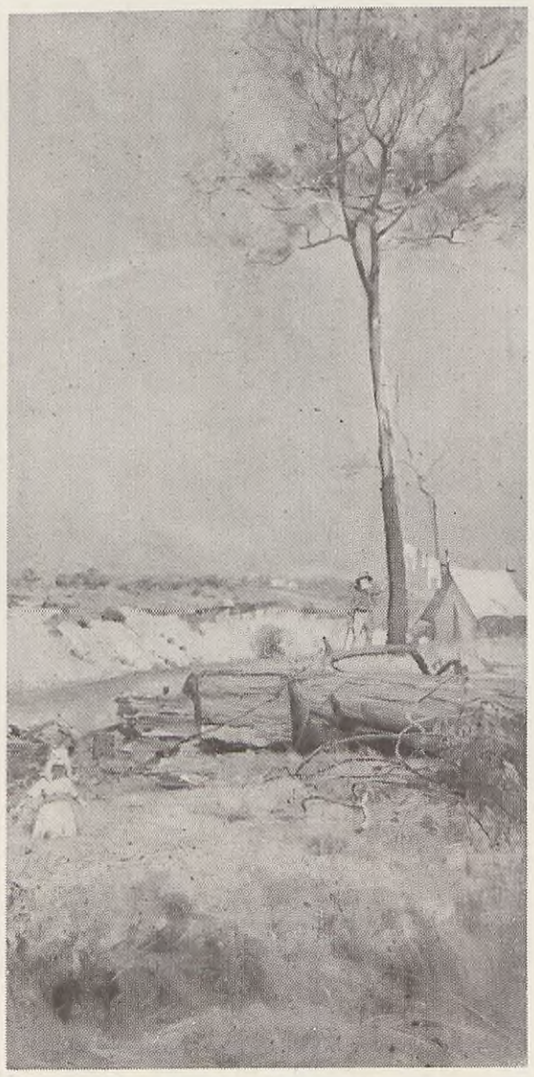
above centre
TOM ROBERTS GOING HOME (1889)
Oil on panel 23.4cm x 13.6cm

above right
ARTHUR STREETON SIRIUS COVE (1894)
Oil on panel 68.7cm x 16.5cm

opposite top
JOHN PETER RUSSELL VUE D'ANTIBES 1891
Oil on canvas 81.2cm x 99.6cm

opposite top right
E. PHILLIPS FOX THE GREEN PARASOL
Oil on canvas 190cm x 115cm

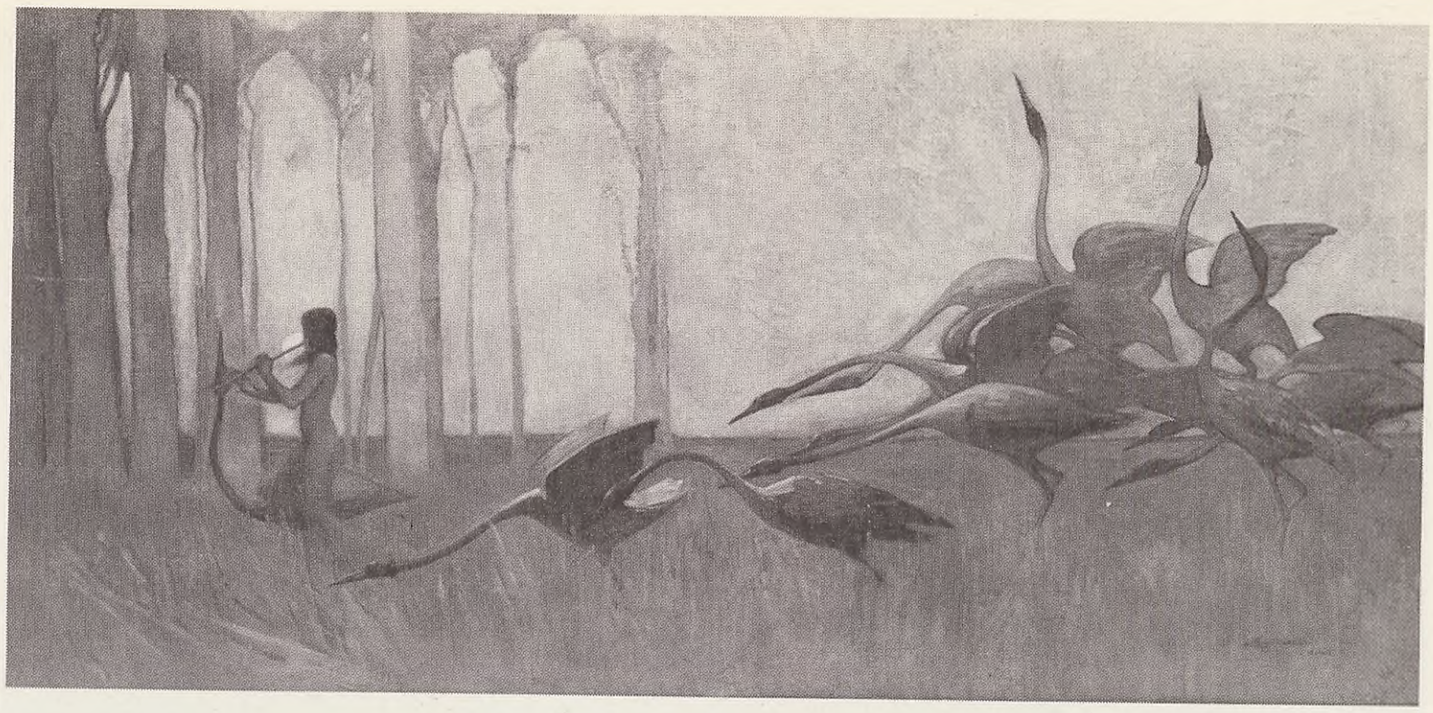


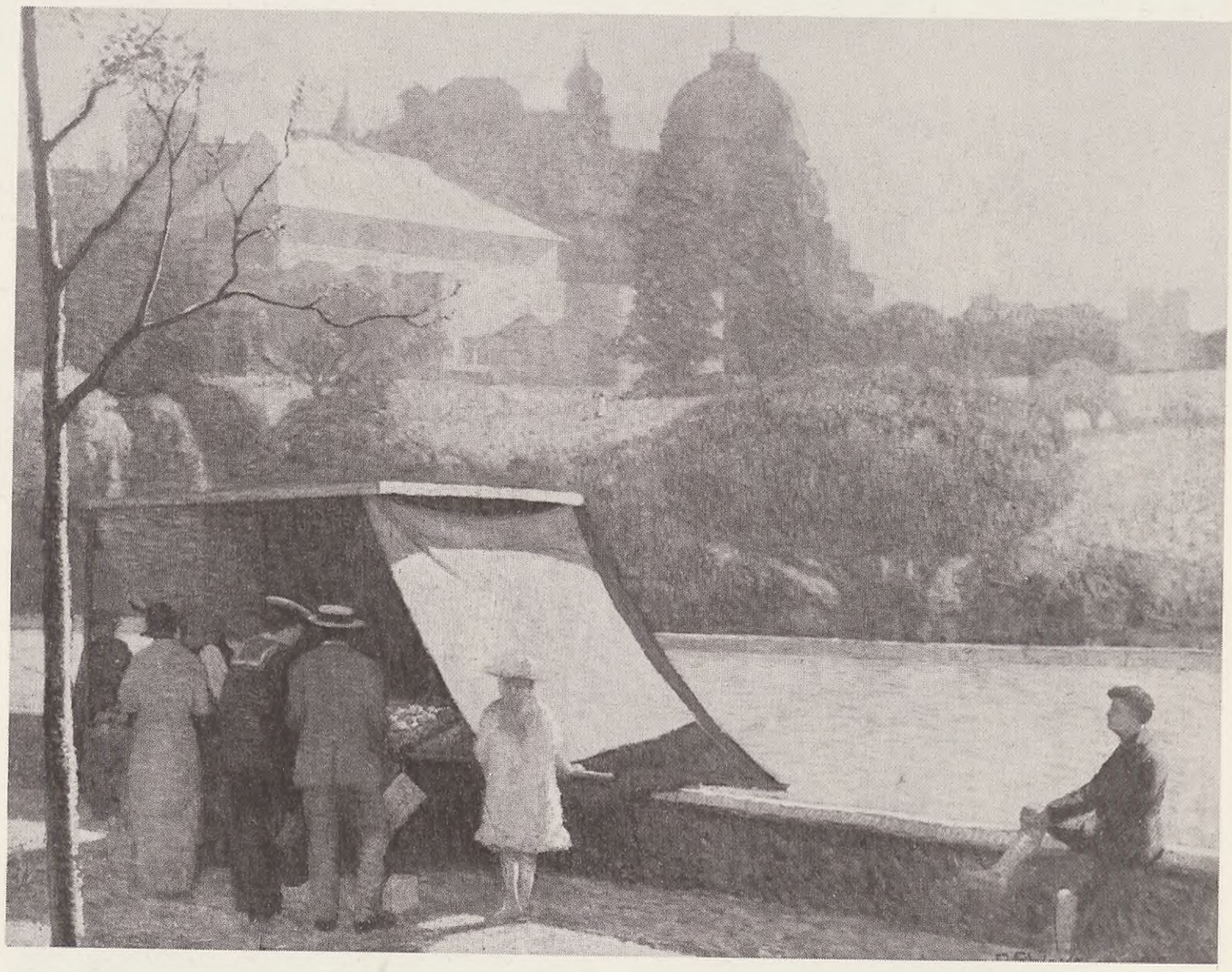


above
CHARLES CONDER SANDRINGHAM 1890
Oil on cedar panel 11.9cm x 21.7cm

left
CHARLES CONDER UNDER A SOUTHERN SUN (1890)
Oil on canvas 71.5cm x 35.5cm

far left
ARTHUR STREETON WHELAN ON THE LOG 1890
Oil on canvas 73.9cm x 48.5cm





above left
BERTRAM MACKENNAL TRUTH (1894)
Bronze 61.5cm x 21cm x 17.5cm

left
ETHEL CARRICK FOX SYDNEY HARBOUR 1908
Oil on panel 25.4cm x 32.7cm

top
SIDNEY LONG THE SPIRIT OF THE PLAINS (SECOND VERSION) 1914
Oil on canvas 76.8cm x 153.7cm

centre
ROLAND WAKELIN FARM COVE 1915
Oil on canvas, mounted on hardboard 91.6cm x 116.1cm

right
L. BERNARD HALL A COLOUR MEDLEY
Oil on canvas 43.2cm x 56.2cm

below
MAX MELDRUM FAMILY GROUP (1910)
Oil on canvas 217.5cm x 140cm

above
HANS HEYSEN HILLS OF ARKABA, FLINDERS RANGES 1930
Charcoal on toned paper 40.5cm x 64.5cm

left
MARGARET PRESTON THE AEROPLANE
Hand-coloured woodcut 23cm x 19.3cm

opposite top left
RUPERT BUNNY PORTRAIT OF THE ARTIST'S WIFE 1914-22
Oil on canvas 70cm x 54cm

opposite top right
GEORGE RUSSELL DRYSDALE NUDES IN LANDSCAPE (1937)
Watercolour and pencil 51.2cm x 40.4cm

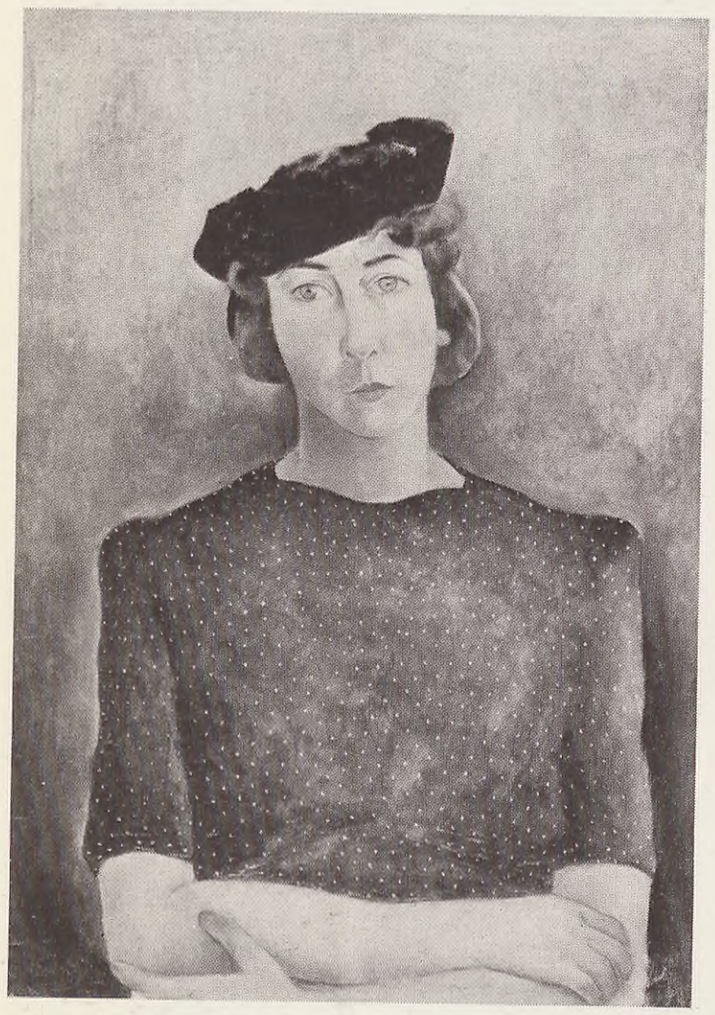
below
IAN FAIRWEATHER MALTHEUS 1960
Polyvinyl acetate 87cm x 218cm

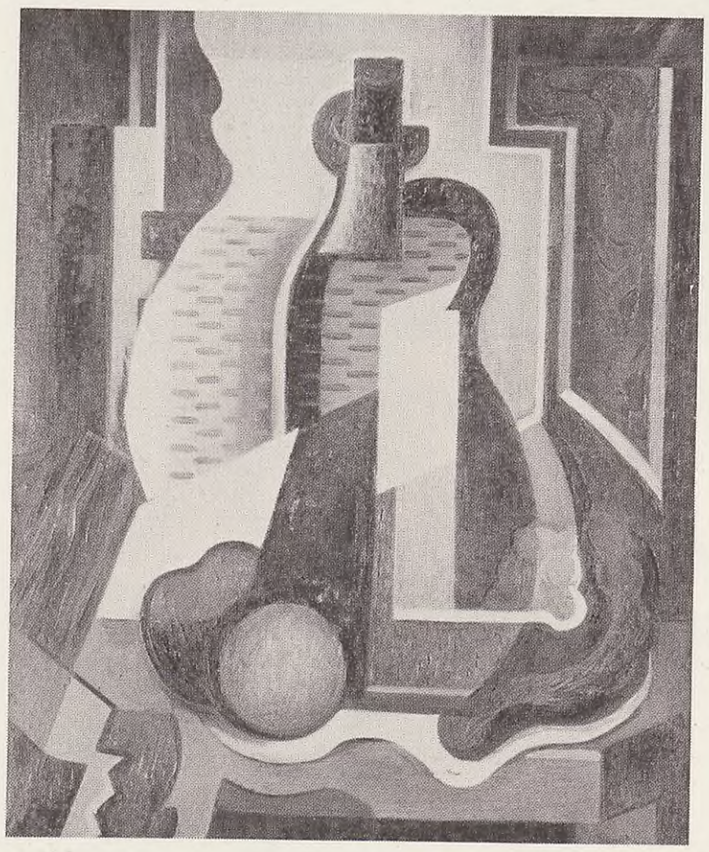
above
SIDNEY NOLAN KURINGAI CHASE (1948)
Ripolin on hardboard 91cm x 102cm

top right
SIDNEY NOLAN PORTRAIT OF NED KELLY (1945-1947)
Ripolin on board 74.6cm x 61.7cm.

right
MARGARET PRESTON FLYING OVER THE SHOALHAVEN RIVER 1942
Oil on canvas 50.5cm x 50.5cm

opposite bottom
FREDERICK McCUBBIN RAINBOW OVER THE YARRA 1913
Oil on canvas 92.5cm x 182cm





above
PETER PURVES-SMITH PLEADING BUTCHER 1948
Oil on canvas 61.5cm x 46cm

top left
FRANCIS LYMBURNER THE DANCERS 1937
Oil on canvas 76.5cm x 86.5cm

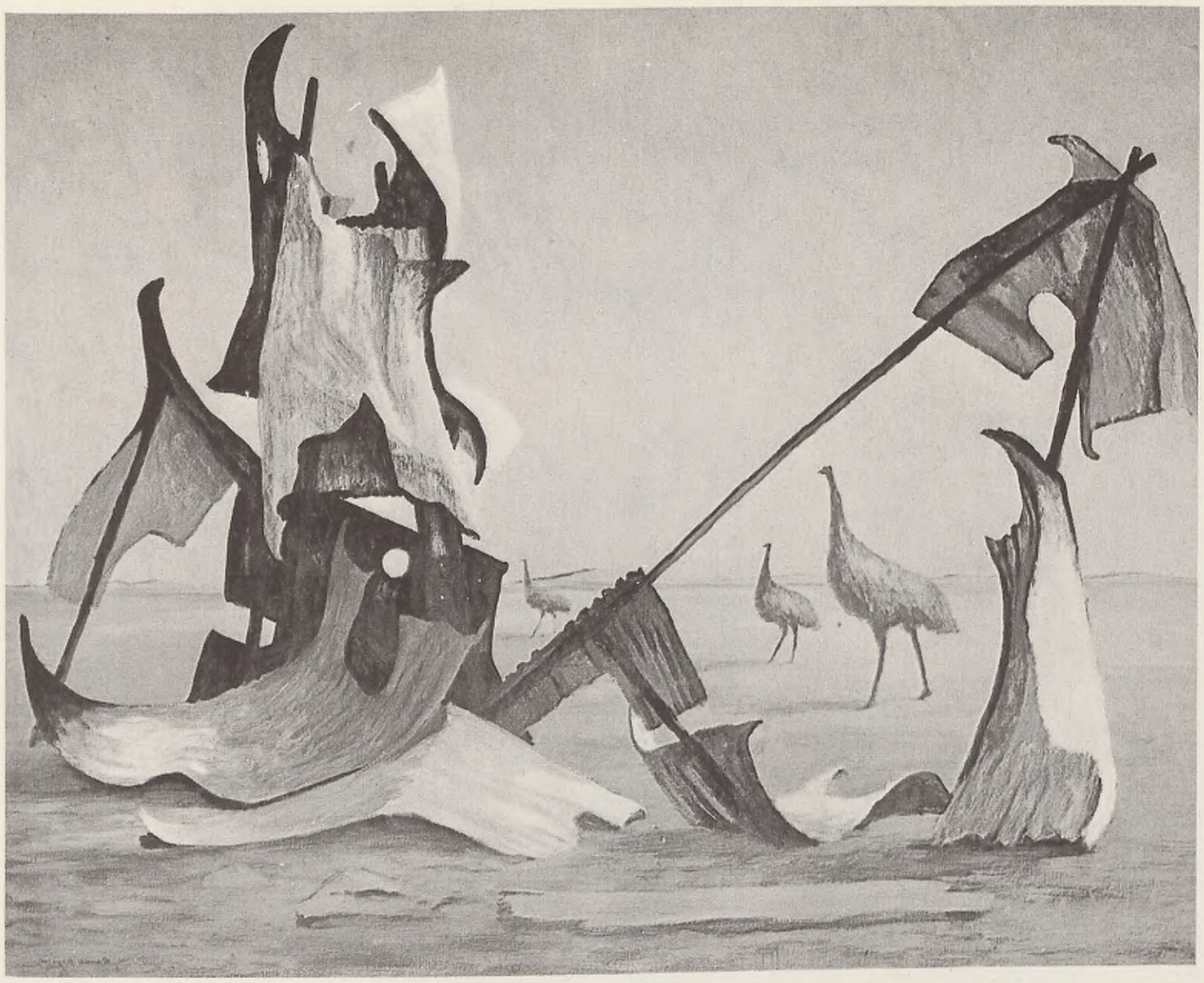
left
ERIC WILSON STILL LIFE (1939)
Oil on canvas 61.1cm x 51.1cm

far left
SALI HERMAN PORTRAIT OF THE ARTIST'S WIFE 1940
Oil on canvas, mounted on chipboard 73.6cm x 52cm

left
PAUL HAEFLINGER UNTITLED ABSTRACT 1938
Oil on canvas 51.5cm x 61.6cm

opposite top left
RUSSELL DRYSDALE EMUS IN A LANDSCAPE (1950)
Oil on canvas 101.6cm x 127cm

opposite bottom left
ALBERT TUCKER SATURDAY 1945
Gouache 26.2cm x 36cm



top right
JAMES GLEESON THE CITADEL (1945)
Oil on hardboard 182.5cm x 122cm

above
JOHN PERCEVAL NEGROES AT NIGHT 1947
Oil on canvas, mounted on hardboard 80cm x 87cm

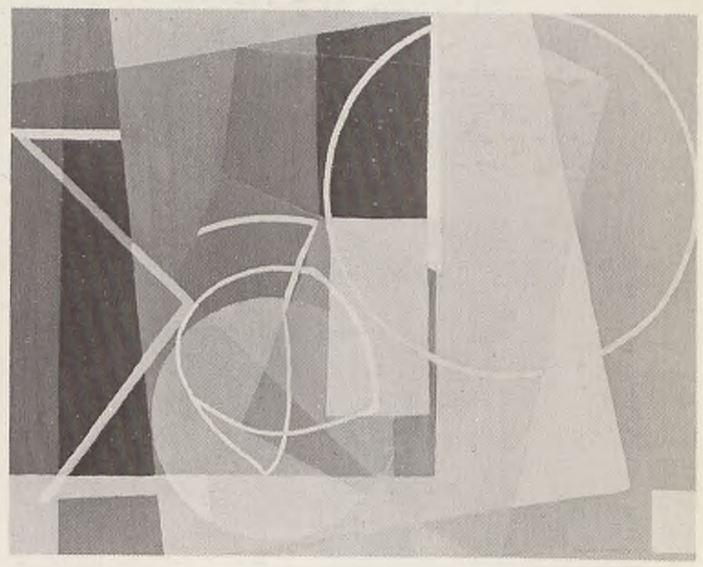
above
ROBERT KLIPPEL RED SANDSTONE CARVING (1948)
Sandstone 64cm

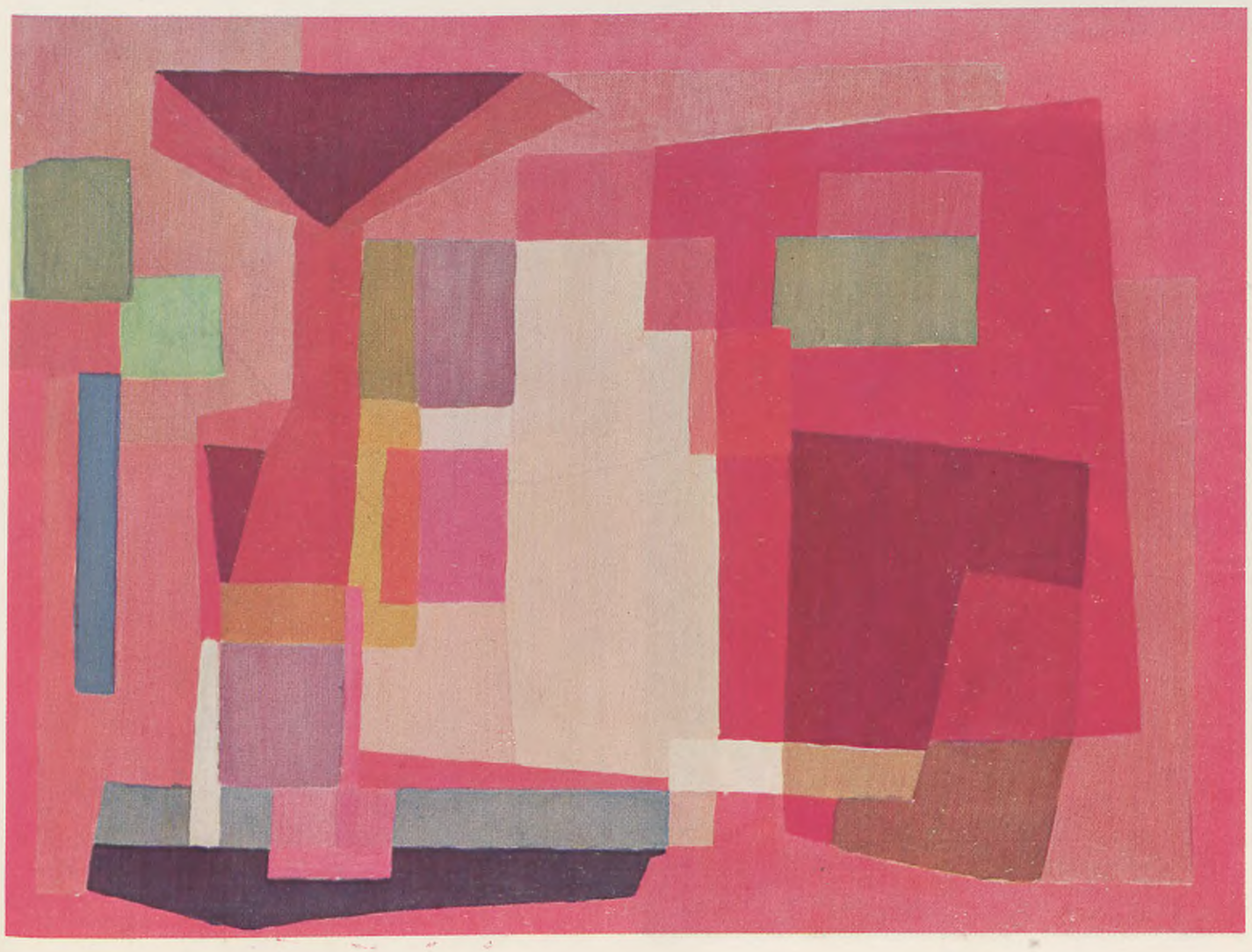
top right
ARTHUR BOYD THIRTY PIECES OF SILVER (1952-53)
Glazed terracotta 72cm

right
ROY DE MAISTRE ABSTRACT OF MUSIC (1922)
Oil on hardboard 72.1cm x 99cm

below
JOHN PASSMORE YOUNG AUSTRALIANS AT PLAY 1951
Oil on hardboard 86.5cm x 175.5cm

bottom
RALPH BALSON CONSTRUCTIVE 1953
Oil on hardboard 81cm x 107cm





top
DANILA VASSILIEFF BIRDS AND ANTS ARE MANY, GIRLS ARE FEW ON THE DARLING (1955)
Gouache 30.5cm x 40.4cm

above
GRACE CROWLEY PAINTING 1951
Oil on hardboard 54.4cm x 70.6cm

right

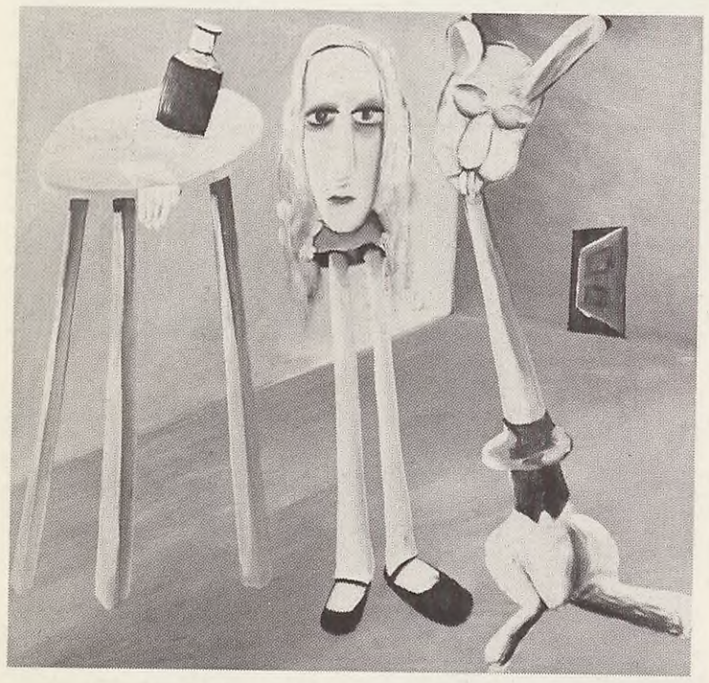
JOHN OLSEN BICYCLE BOYS (1955)
Oil on canvas 92.5cm x 77.2cm

below

CHARLES BLACKMAN GROWING IN THE ROOM (1956)
Enamel, oil and tempera on hardboard 119.5cm x 124.5cm

bottom

ERIC THAKE THE HABITAT OF THE DODO (1943)
Linocut 13.9cm x 16.7cm



right

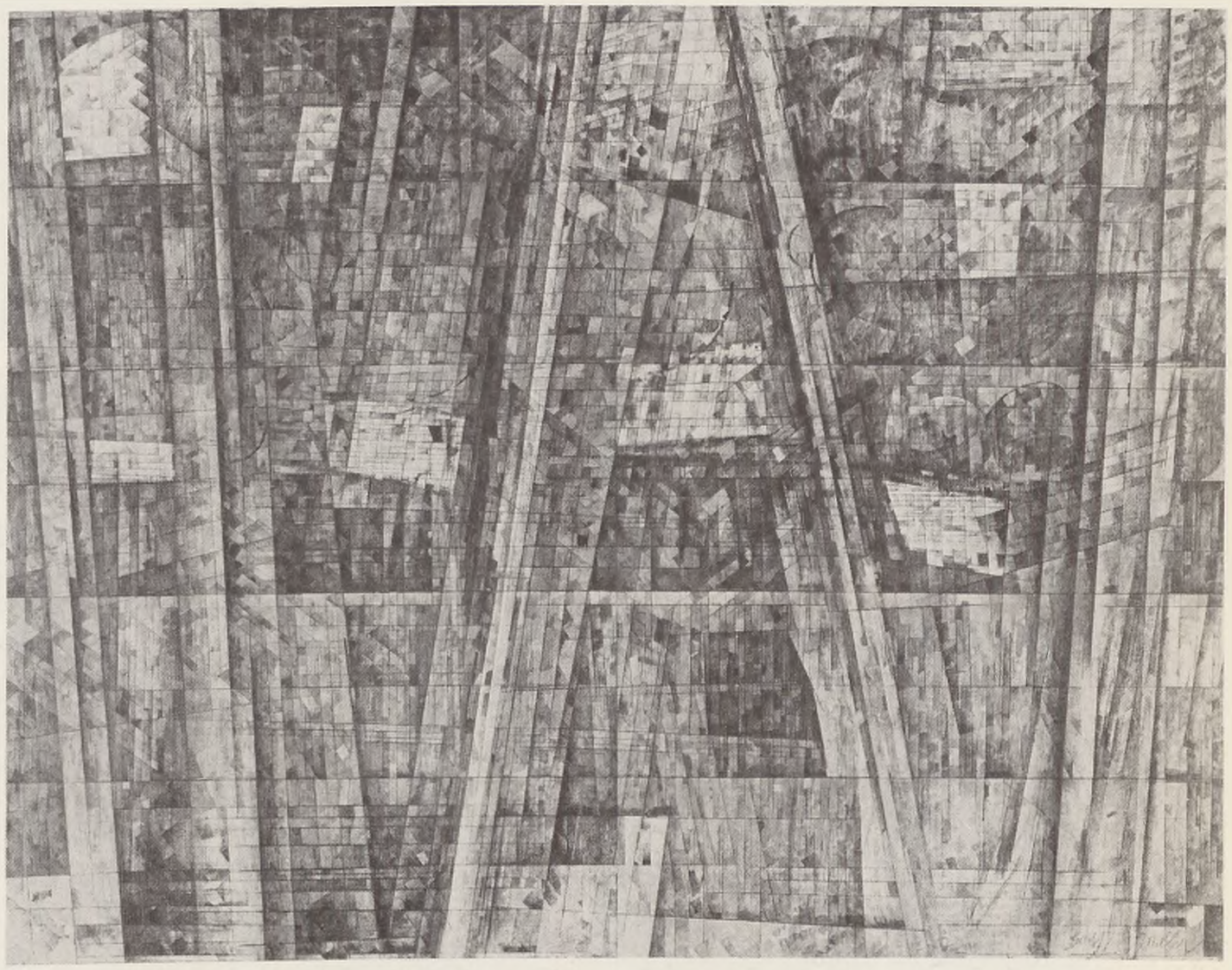
JOY HESTER GIRL WITH HEN 1956
Chinese inks 75.6cm x 55.3cm

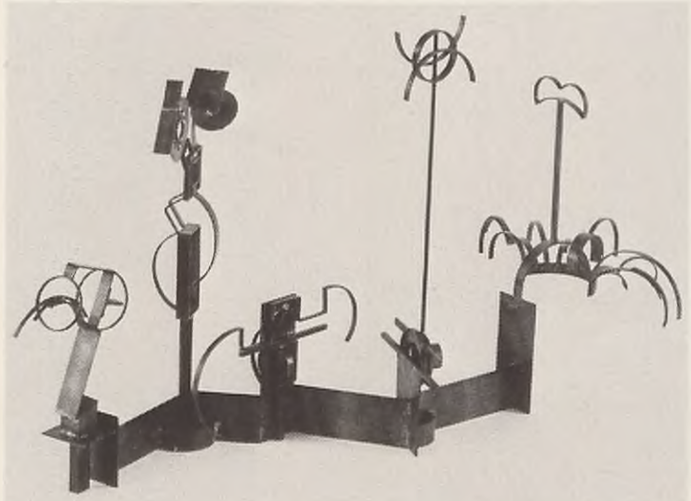
far right

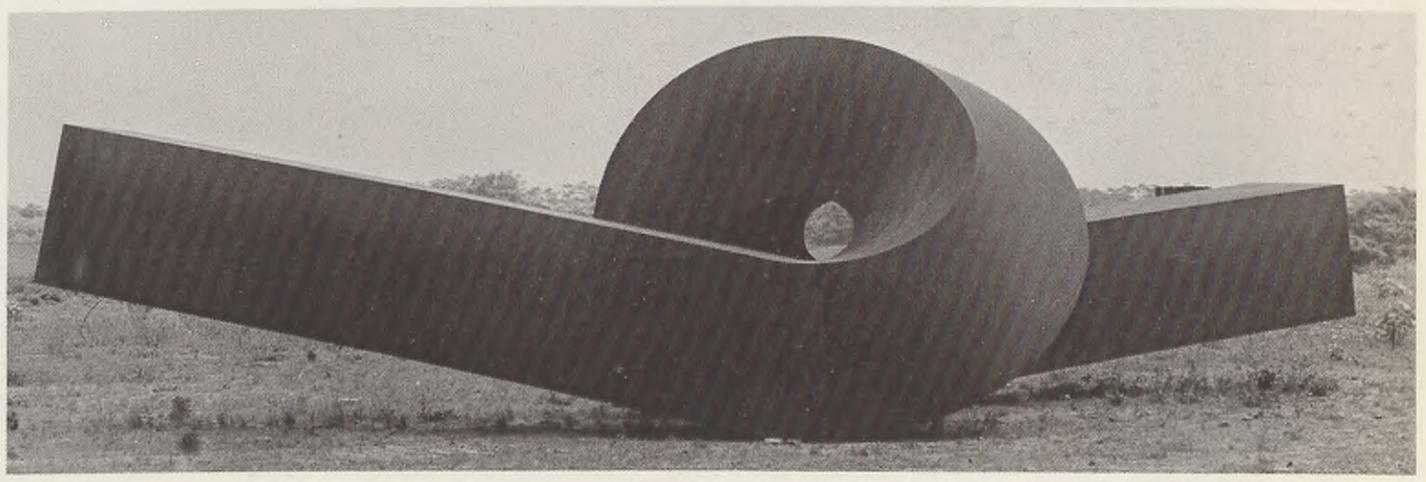
FRED WILLIAMS ACROBAT (1955-56)
Etching (first state) 16.4cm x 12.9cm

left
KEN WHISSON SOUTH LONDON (1969)
Ink brush on paper 36.5cm x 50.7cm

below
GODFREY MILLER BLUE UNITY (1954-57)
Oil 69.1cm x 83.3cm



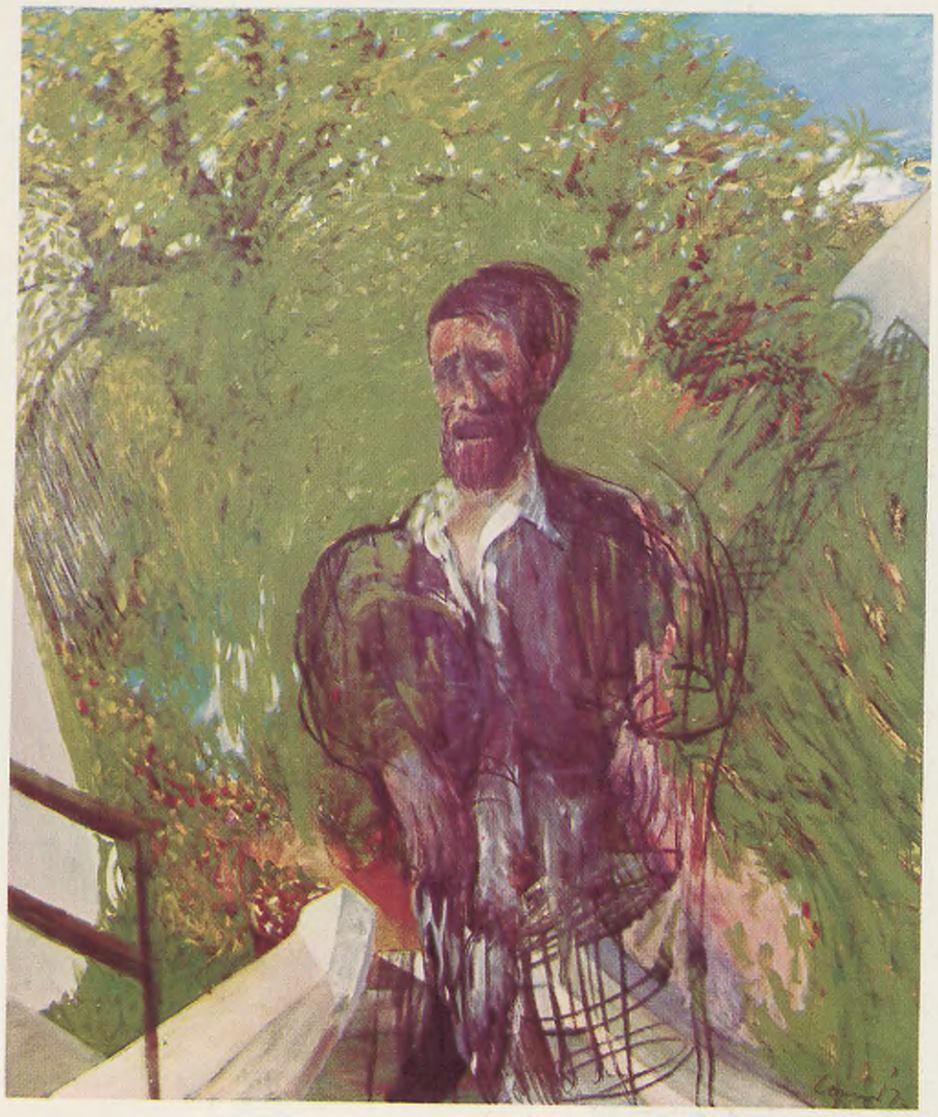


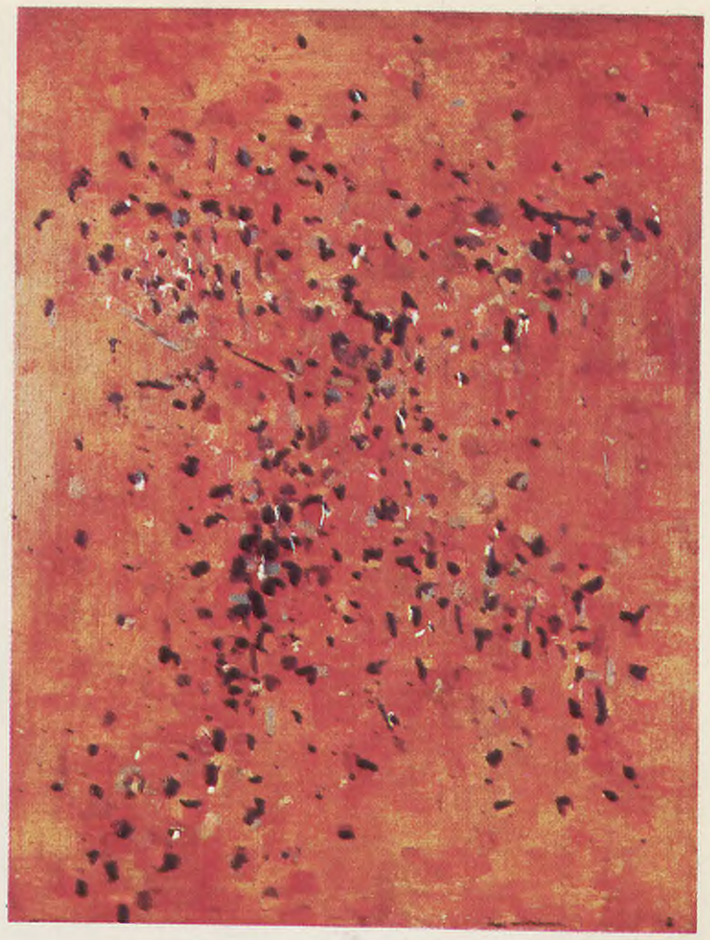


above
ROBERT KLIPPEL WATERFALL (1974)
Welded steel 37.3cm x 65cm x 28.5cm

top
LEONARD FRENCH BIRD OF PREY — A STUDY (1960)
Enamel and gold leaf 60.3cm x 48.4cm

above
CLEMENT MEADMORE VIRGINIA (1970)
Cor-ten steel 3.6m x 14.1m x 6m





opposite top left
BRETT WHITELEY SCREEN AT THE BATHROOM WINDOW 1976
Diptych 273cm x 203cm

opposite top right
JOHN MOLVIG LUNATIC 1957
Oil 121cm x 142.4cm

opposite bottom left
KEVIN CONNOR PORTRAIT OF RAY CROOKE 1972
Acrylic and oil on canvas 183cm x 152.5cm

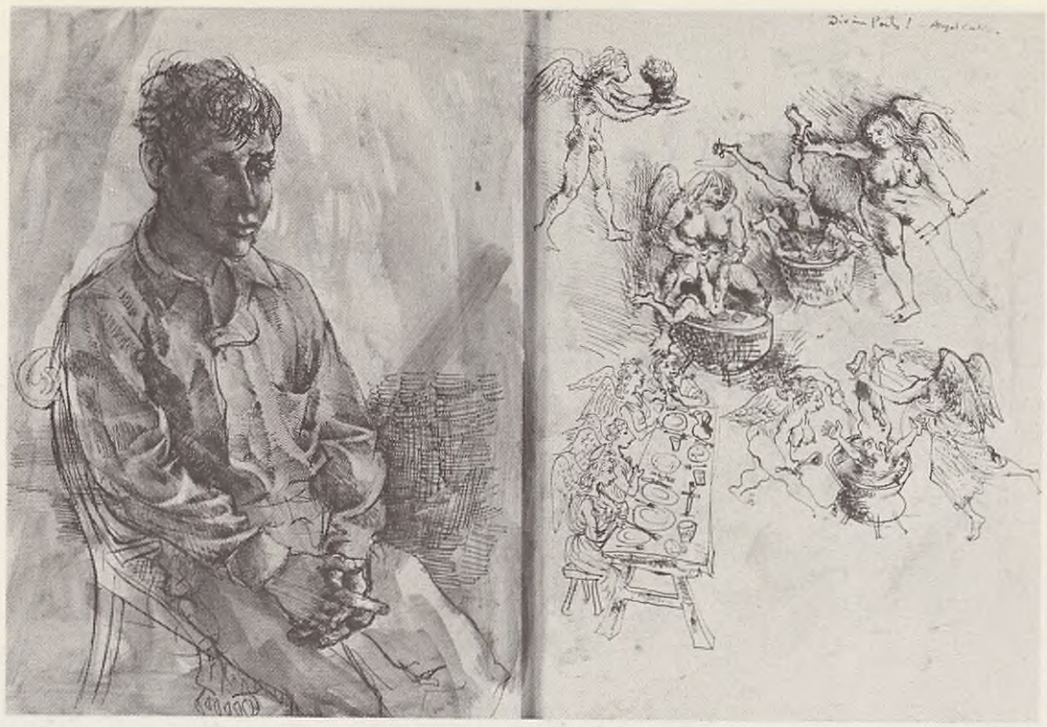
opposite bottom right
GRACE COSSINGTON SMITH INTERIOR IN YELLOW 1964
Oil on hardboard 90cm x 121.8cm

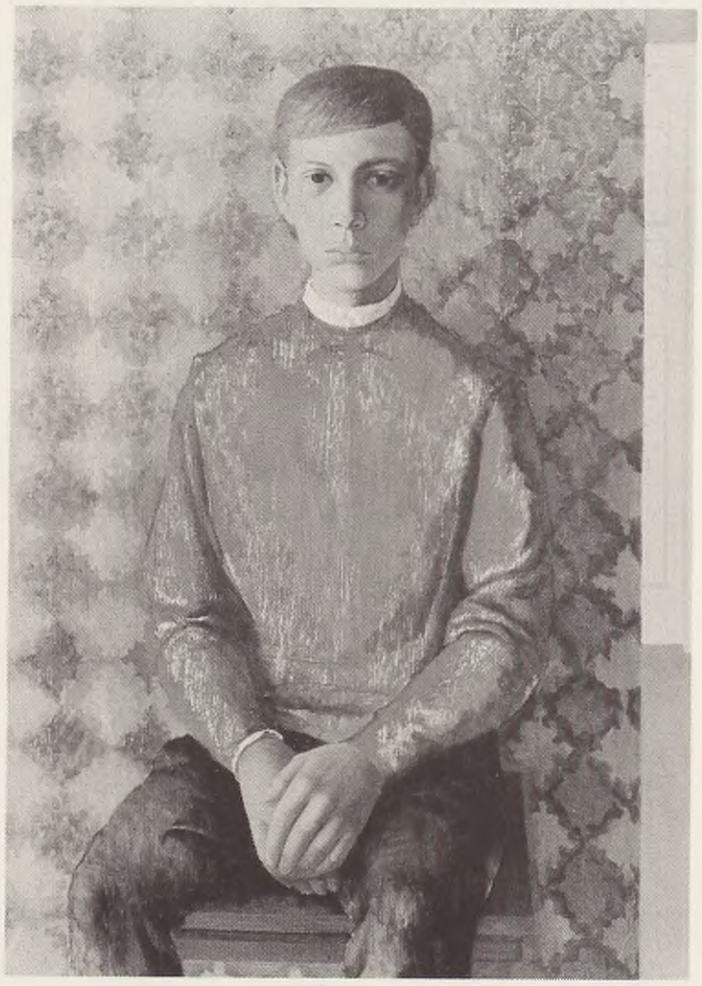
top left
DAVID ASPDEN CRAZY GREY (1976)
Acrylic 233cm x 156.5cm

top right
FRED WILLIAMS YOU-YANG LANDSCAPE (1963)
Oil on hardboard 182cm x 136.6cm

centre
ROGER KEMP THRUST (1972)
Acrylic on canvas 171.2cm x 163cm

left
TONY TUCKSON NO. 26 (1960)
Oil on hardboard 121.7cm x 91.5cm





above
LLOYD REES THE RIVER 1963
Oil on canvas 101cm x 132cm

top left
JEAN BELLETTE CHORUS WITHOUT IPHIGINIA 1973
Oil on hardboard 91.5cm x 136.6cm

top right
DONALD FRIEND TWO PAGES FROM A SKETCHBOOK (1966)
Ink and wash 49.8cm x 74cm

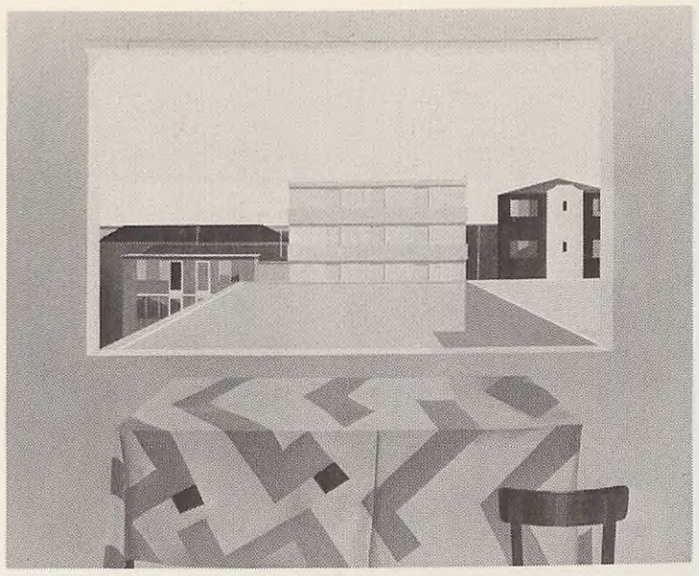
above right
JUSTIN O'BRIEN THE RED JACKET (1963)
Oil on plywood 82cm x 58.5cm

opposite centre
PETER POWDITCH SUN-TORSO – 98 1971
Enamel on hardboard 122cm x 91.5cm

opposite bottom left
JEFFREY SMART CORRUGATED GIOCONDA 1976
Oil on canvas 81cm x 116cm

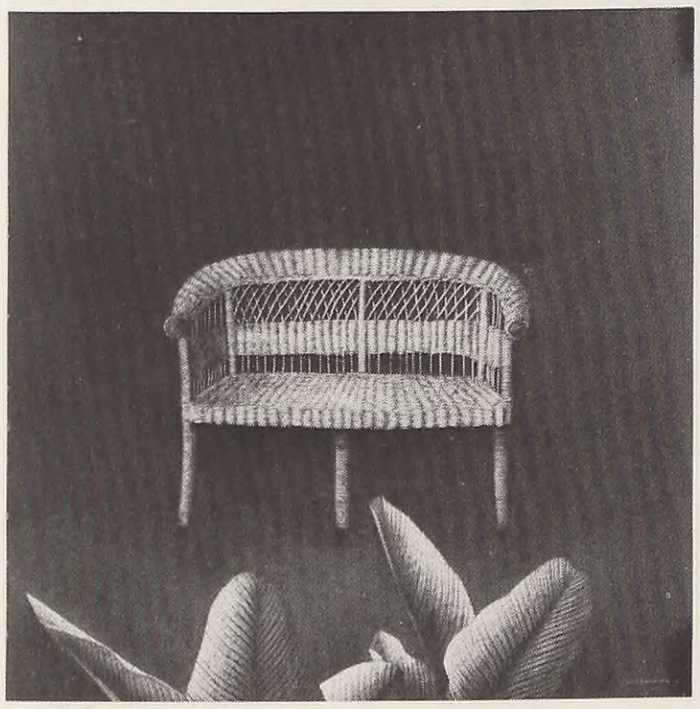
opposite top right
MARGARET DODD FIDDLER – TABLE PIECE (1972)
Glazed terracotta 9cm x 45cm x 33cm

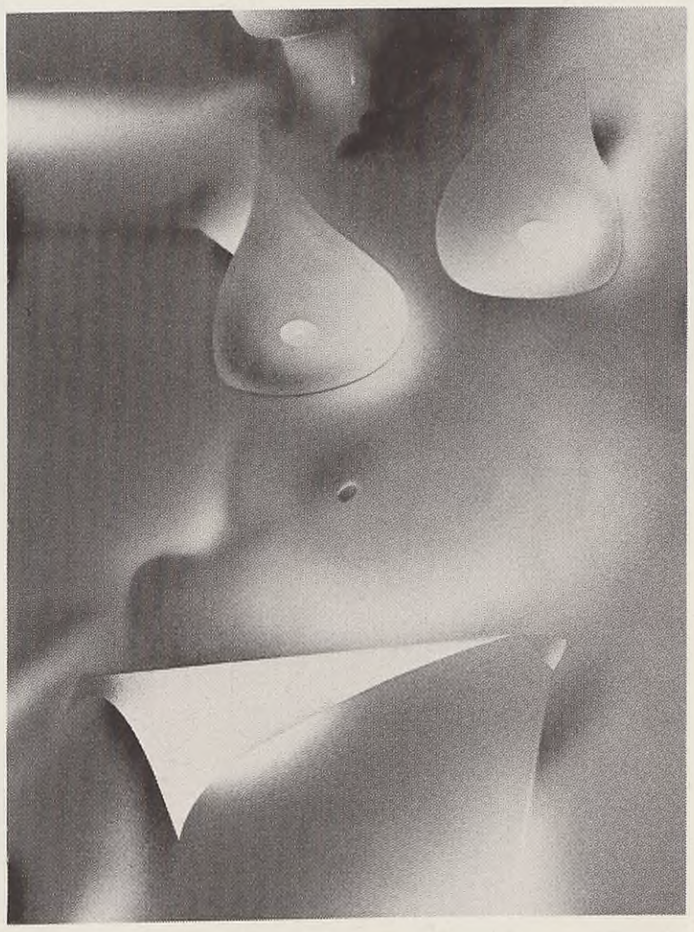
opposite bottom right
JOHN BRACK A HAND WITH THE ETRUSCANS 1975
Oil on canvas 127cm x 56cm

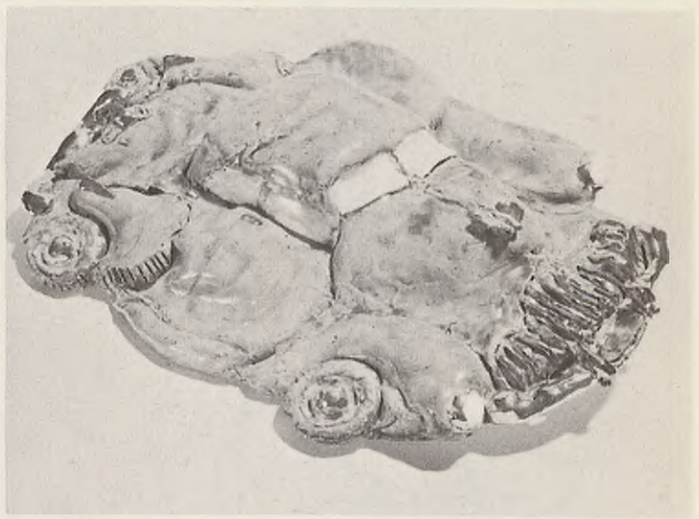


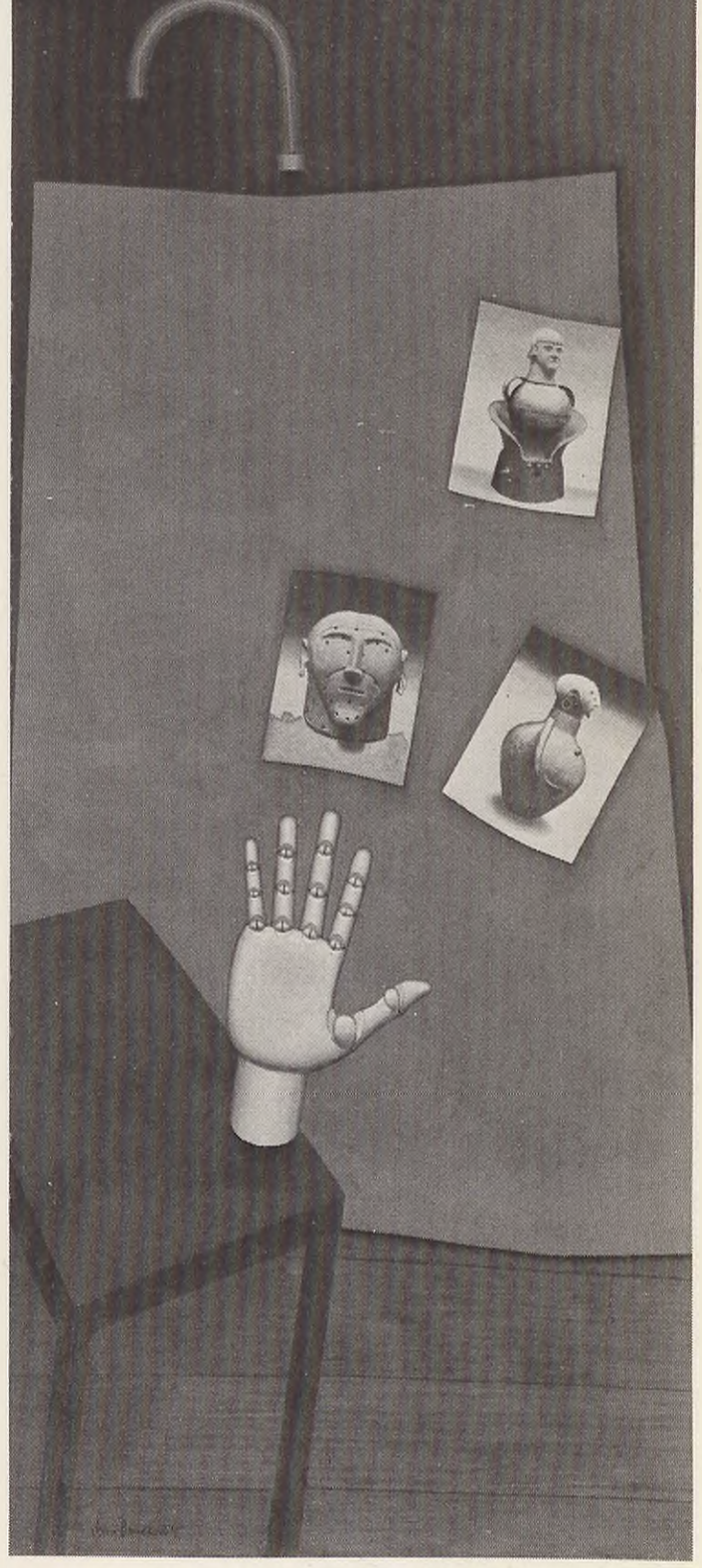
left
ALAN OLDFIELD A VIEW OF BONDI (1971)
Acrylic on canvas 198cm x 244cm

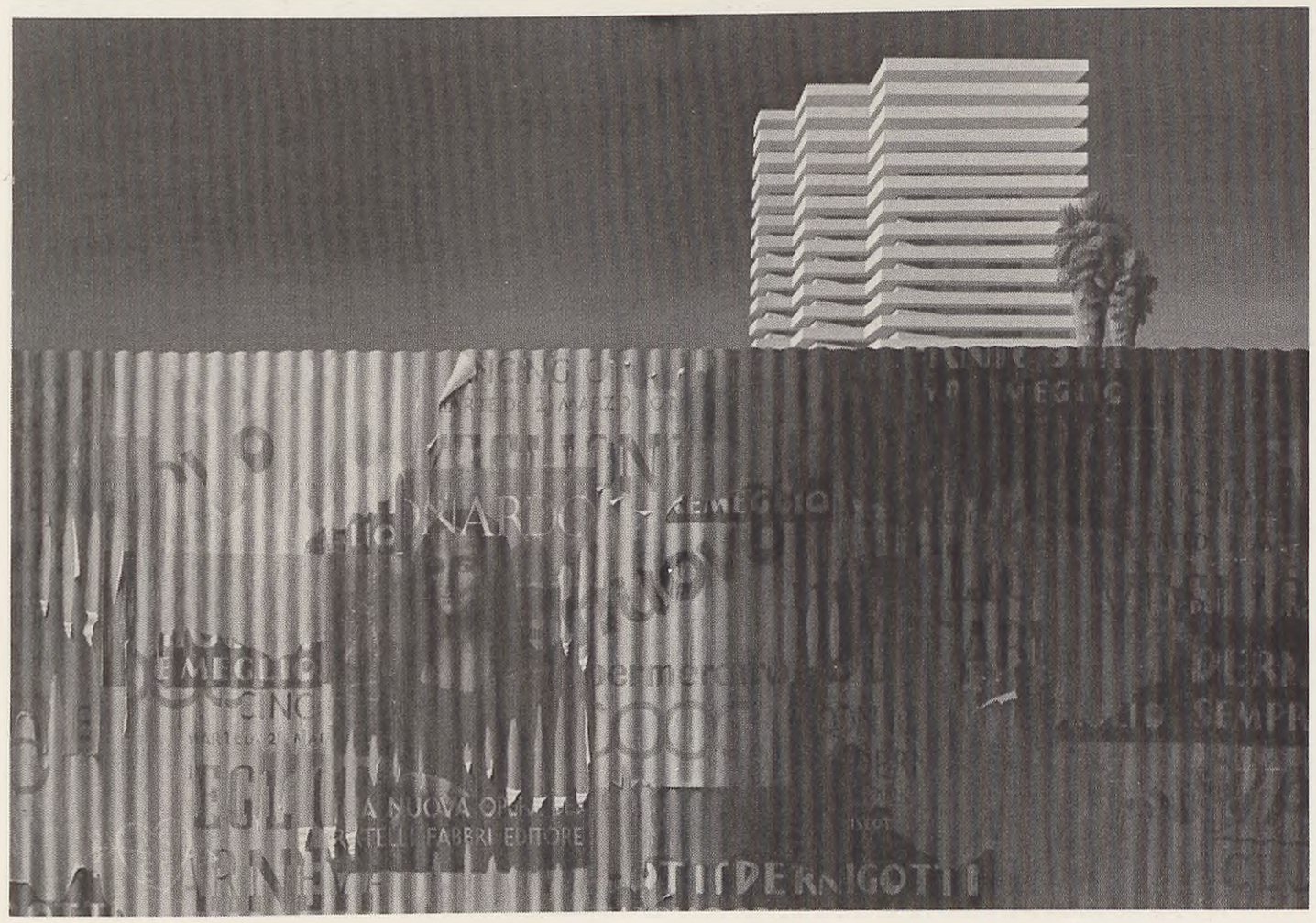
below left
WILLIAM DELAFIELD COOK UNTITLED CHAIR 1970
Charcoal, fixative and acrylic on paper on canvas 93.6cm x 93cm

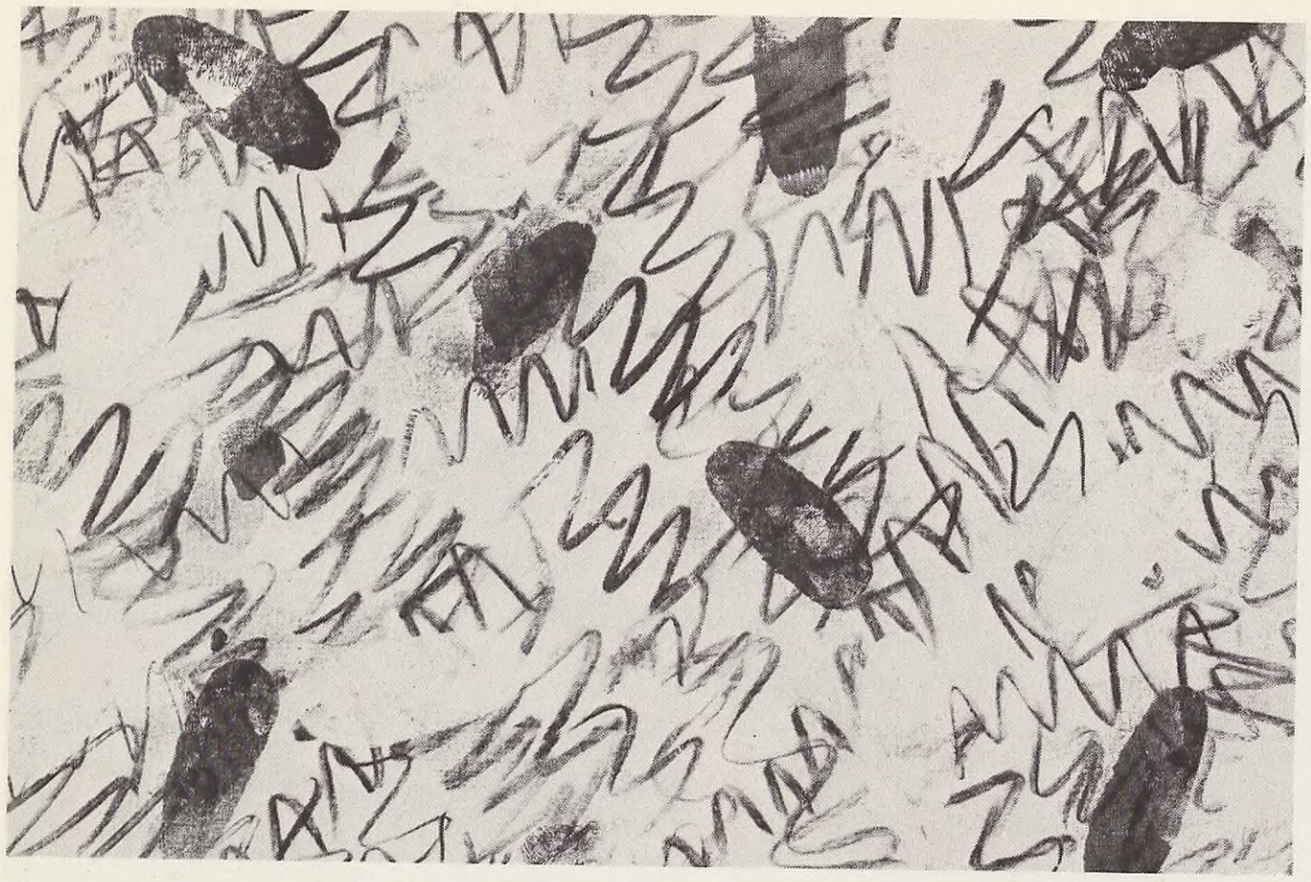


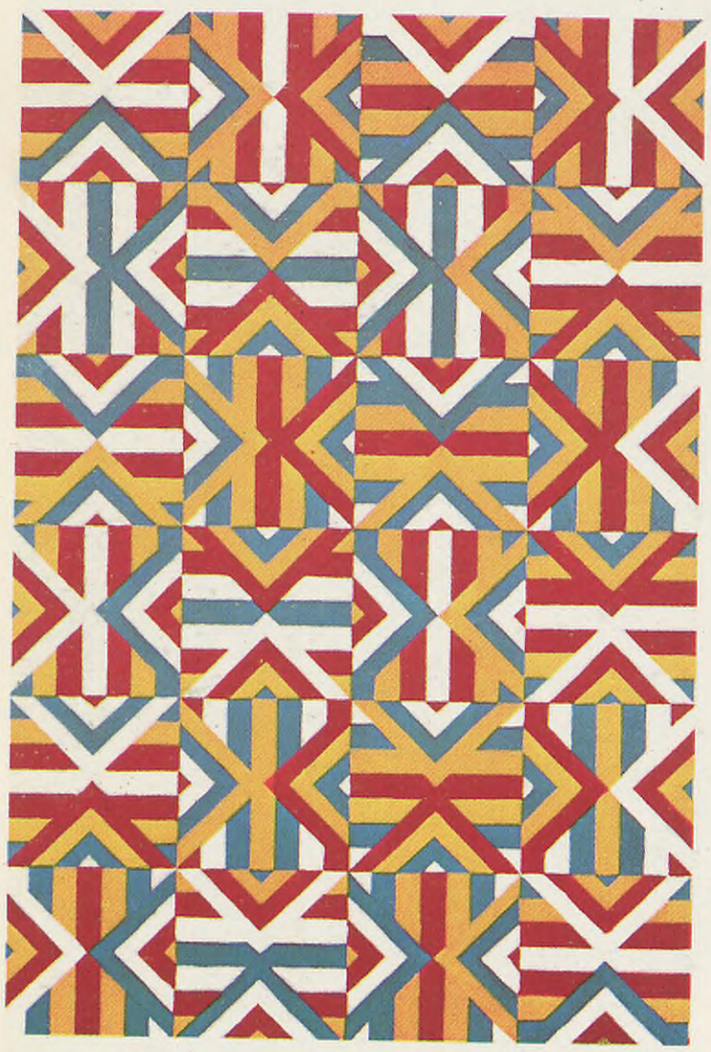












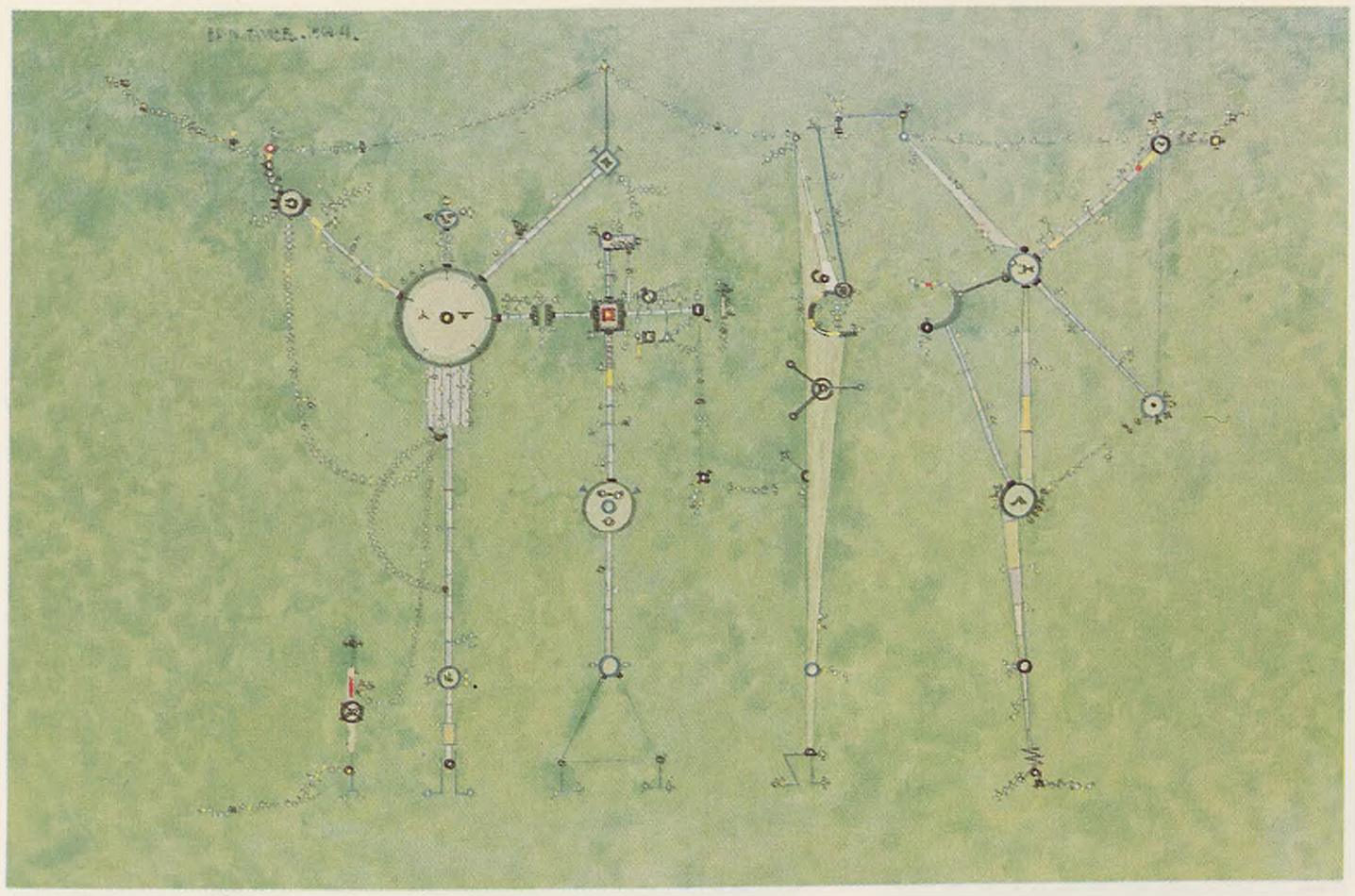
above
MIKE BROWN JASON (*c.* 1969)
Acrylic on hardboard 183cm x 122cm

top left
DAVID RANKIN BROWN RICE 1973
Mixed media on canvas 50.2cm x 76cm

top right
DONALD LAYCOCK RIOT (1968)
Oil on cotton board 159cm x 152cm

centre
GUNTER CHRISTMANN RED AND SILVER (1975)
Acrylic on canvas 218.5cm x 168cm

above right
DICK WATKINS UNTITLED (1971)
Acrylic on canvas 187cm x 156.5cm



left

EDWIN TANNER THE DANCE OF THE EMPIRICISTS (1960-61)
Oil on hardboard 121.8cm x 182.7cm

below

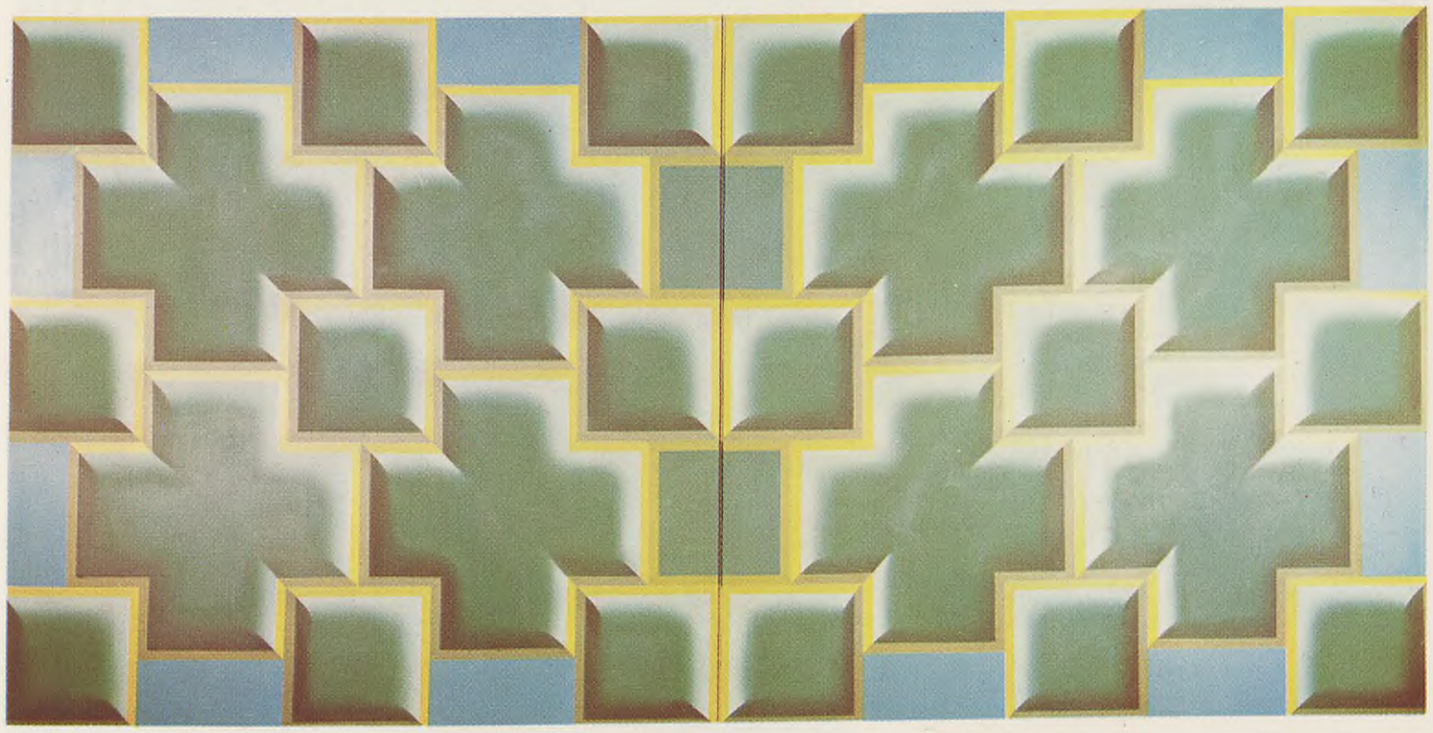
MICHAEL TAYLOR LANDSCAPE 1975
Oil 244cm x 173cm

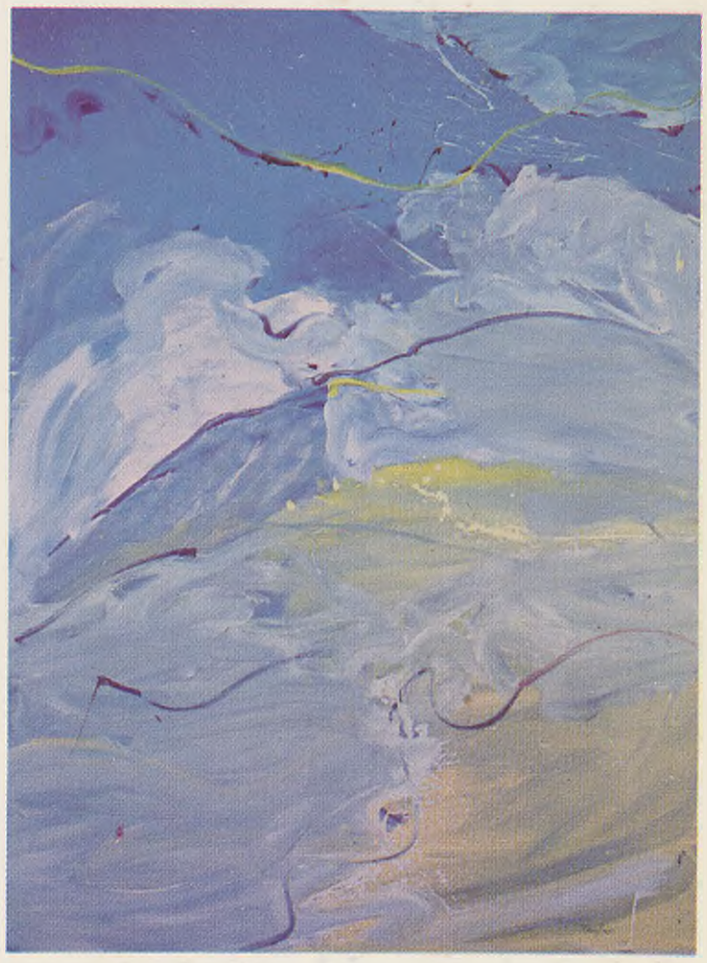
centre

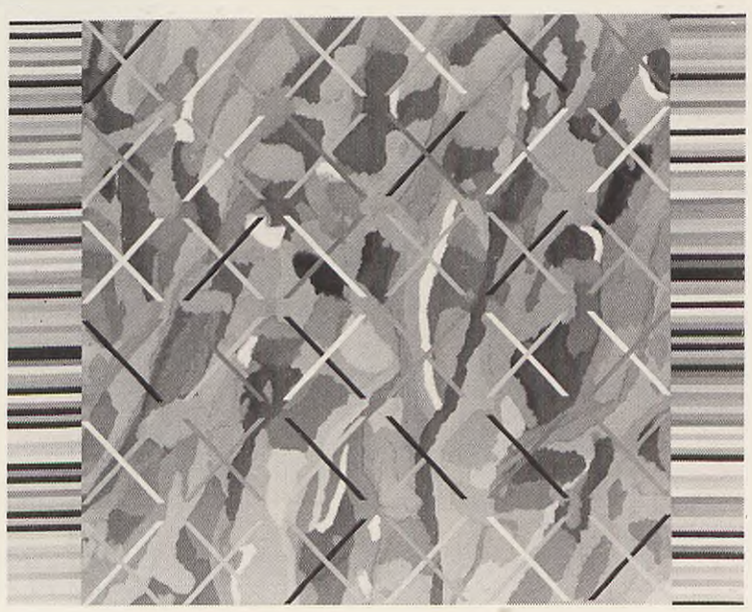
DALE HICKEY UNTITLED PAINTING (1968)
Acrylic on two separate cotton canvases 213.4cm x 428.9cm

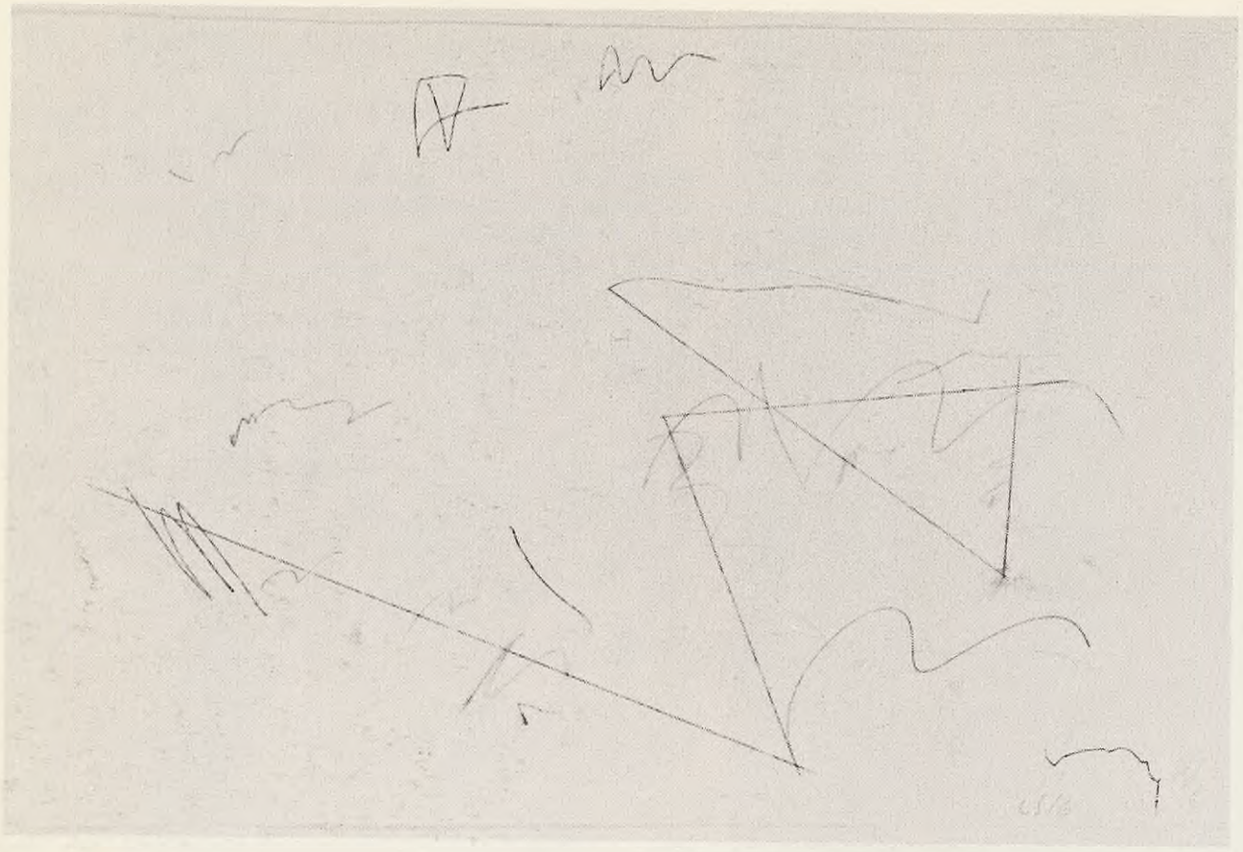
bottom

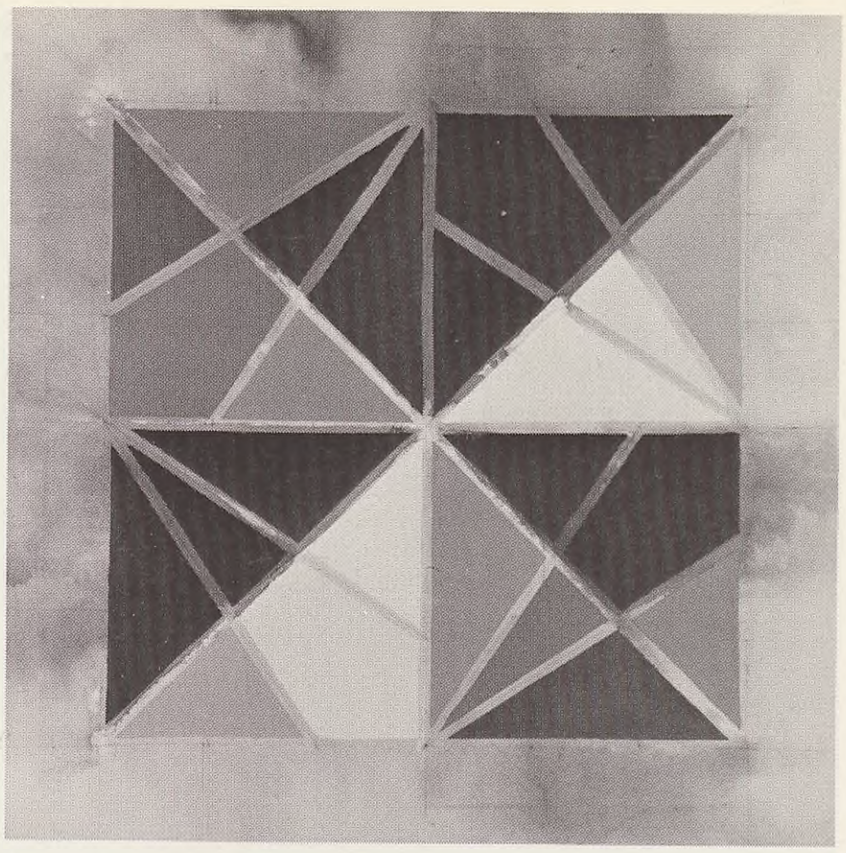
STEPHEN EARLE SOME MACHINE, OR THE VIEW FROM UP HERE (1969)
Acrylic on cotton duck 168cm x 211cm

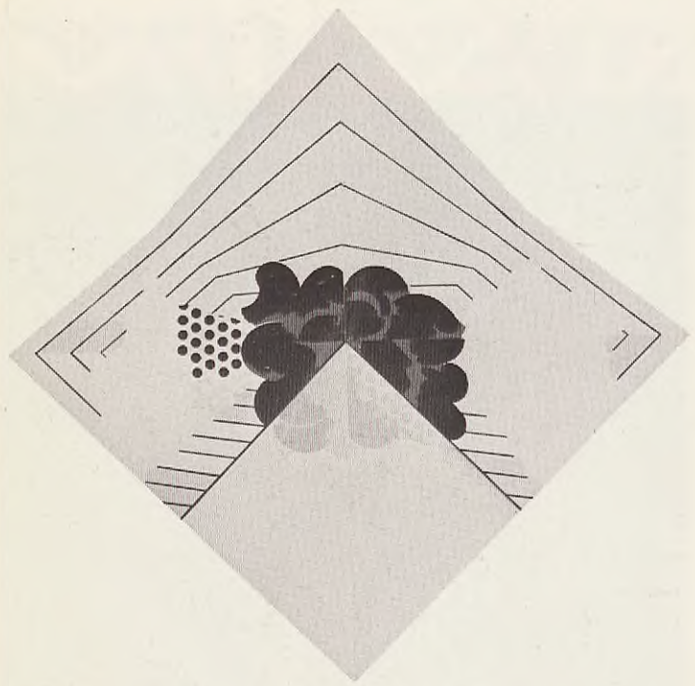


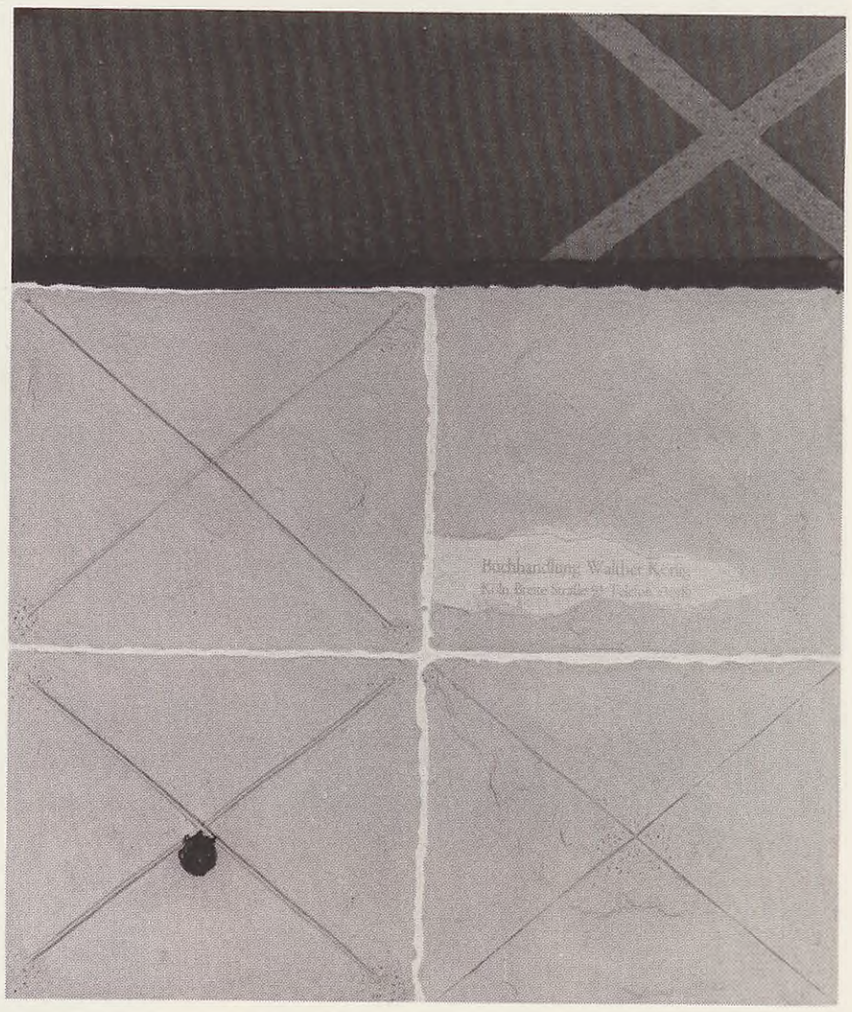












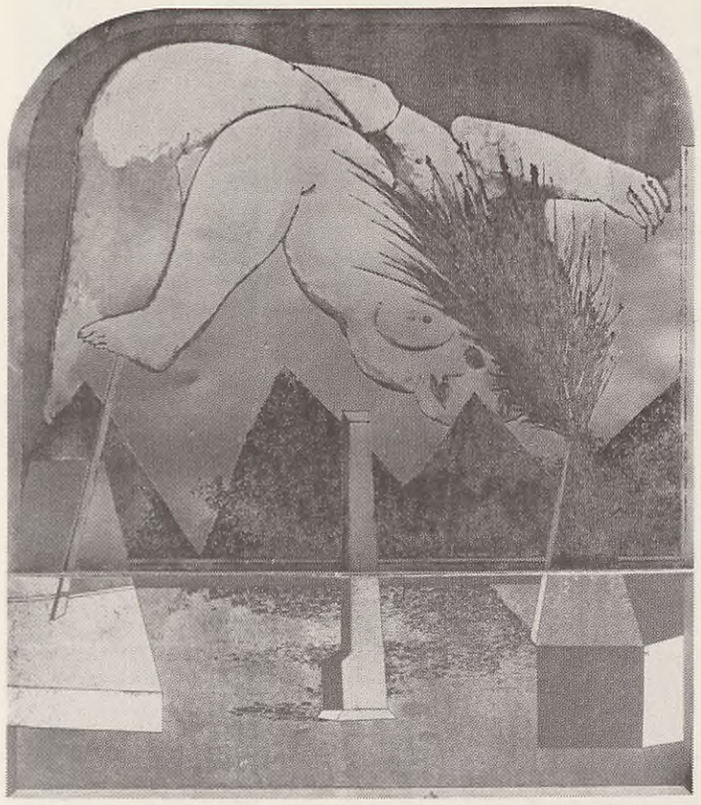
above
JANET DAWSON HEENEY'S ROSE (1968)
Acrylic on chipboard 171cm x 172cm
Gift of Mrs Peggy Fauser June 1976

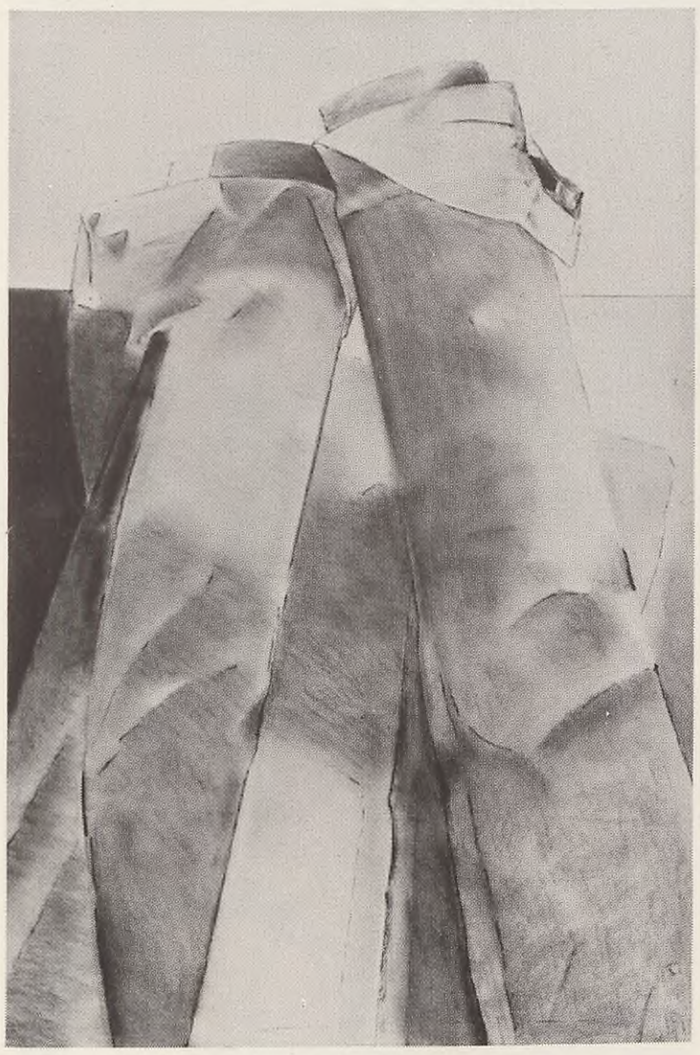
centre
PETER BOOTH UNTITLED (1973)
Acrylic on watercolour drawing board 74.8cm x 53cm

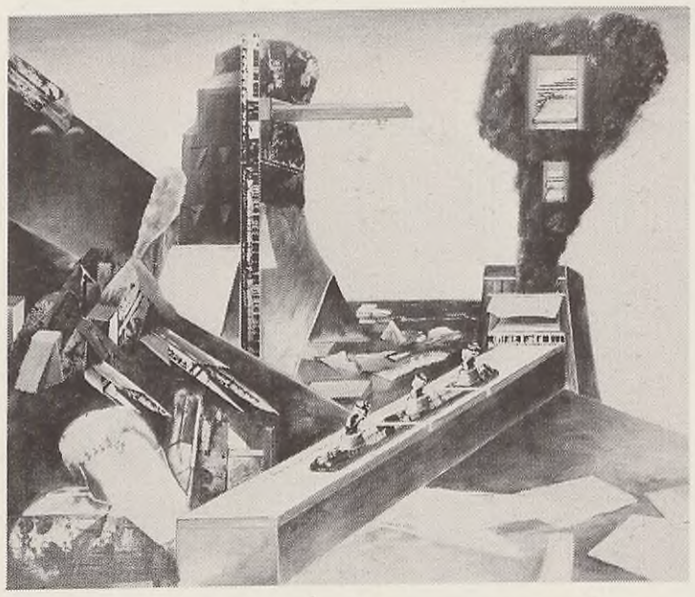
top left
BILL BROWN LEICHHARDT STREET LINE (1975)
Pastel carbon and pencil on paper 25cm x 37.8cm

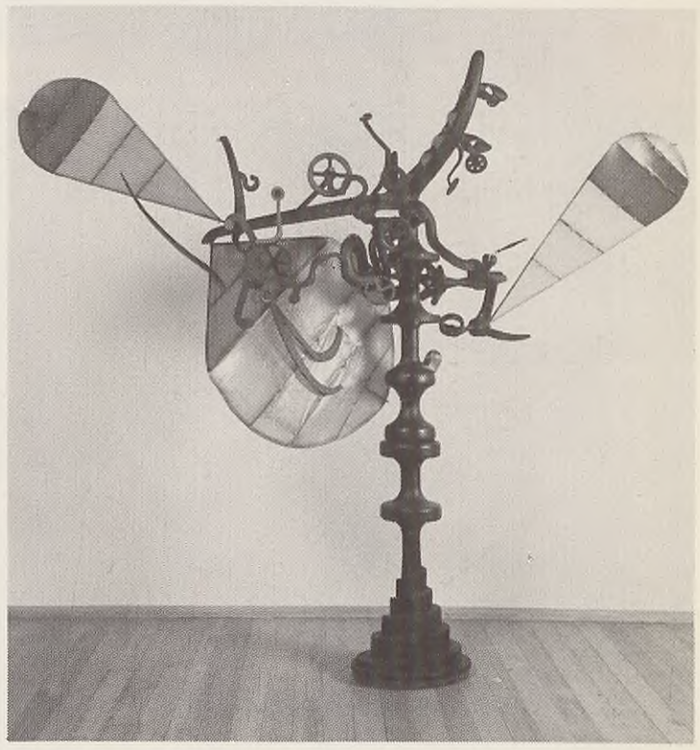
top right
RICHARD DUNN ETOILE (1972)
Liquitex and graphite on canvas 81.3cm x 81cm

above
ELWYN LYNN WALTHER KONIG (1971)
Mixed media on canvas 152cm x 129cm









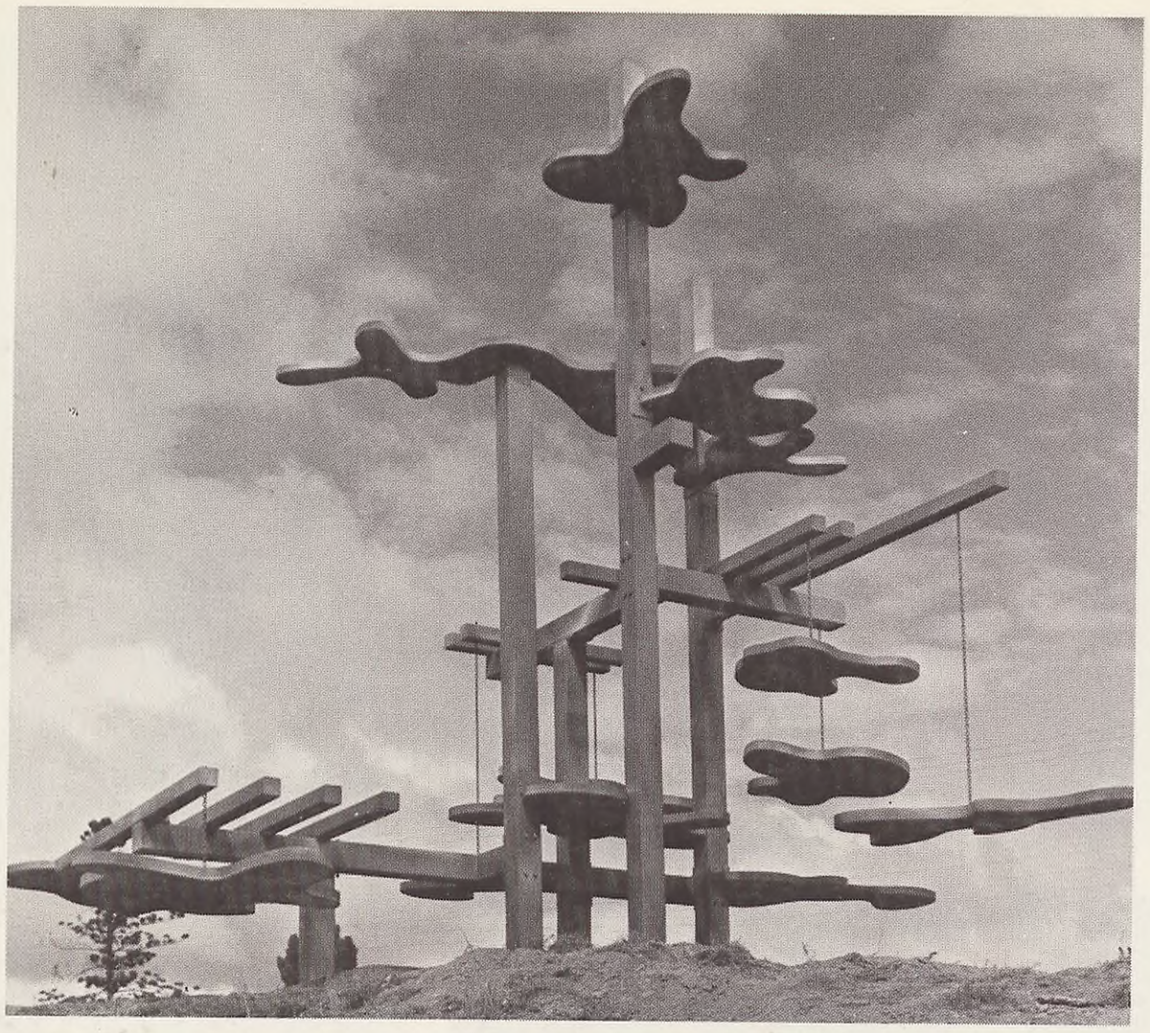
above
GUY STUART UNTITLED PASTEL (ROLLS OF CANVAS, PURPLE) (1968)
Pastel on paper 103.5cm x 69.5cm

centre
JAN SENBERGS BLACK GARDEN (1972)
Oil on canvas on plywood 152.4cm x 182.7cm

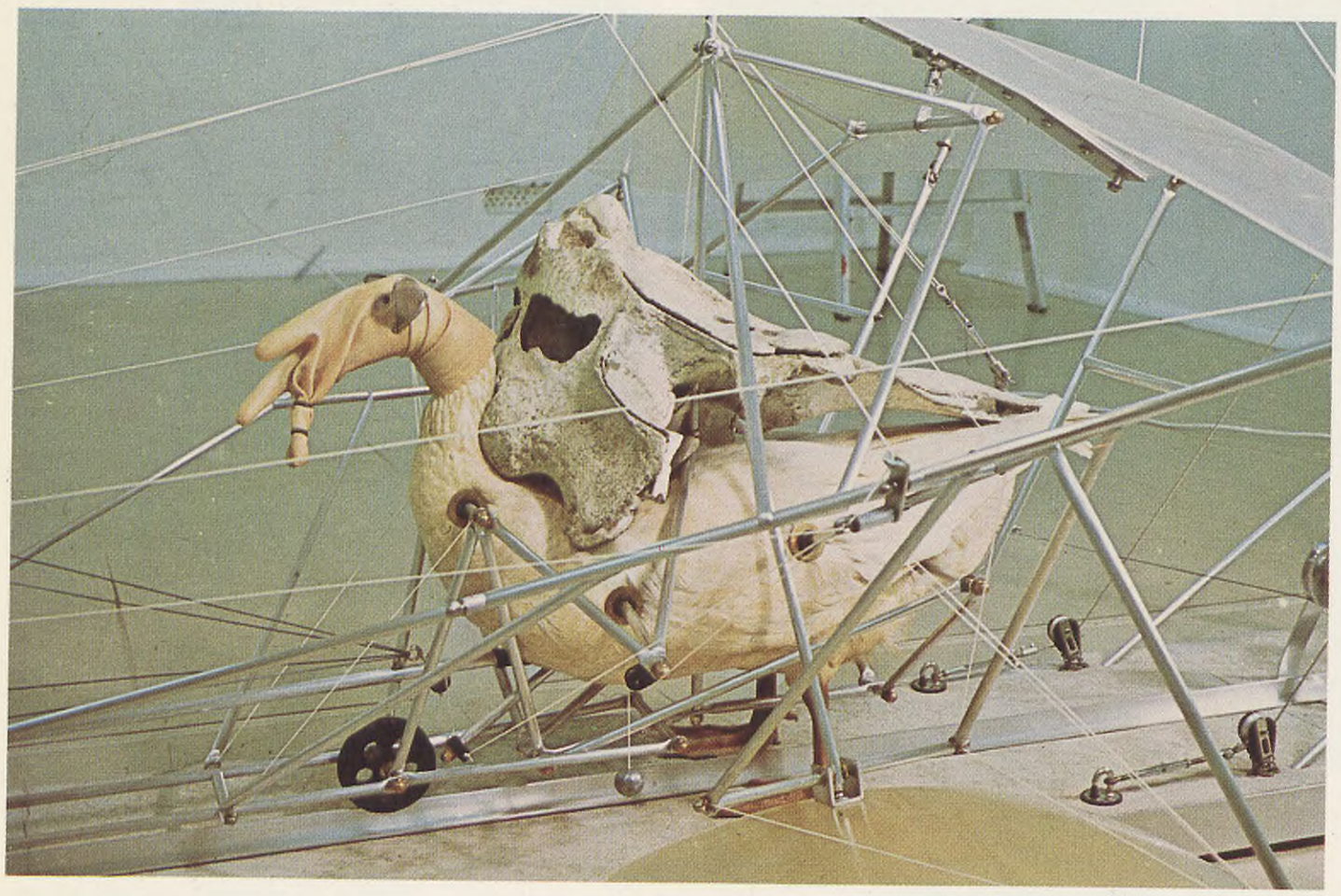
right
COLIN LANCELEY ICARUS (1965)
Mixed media 250cm x 255cm x 102cm

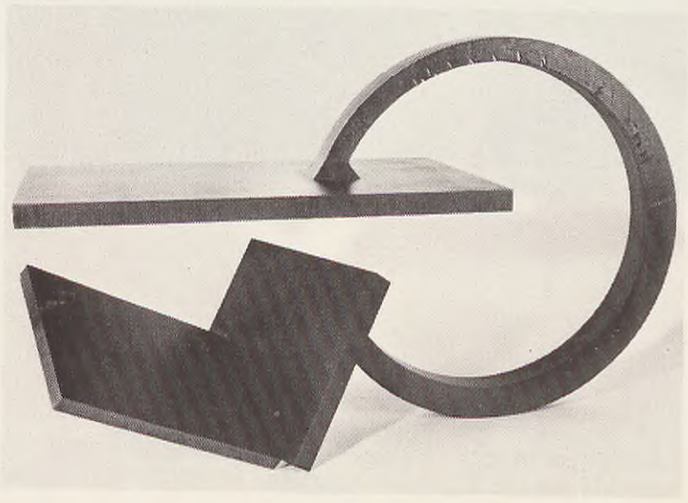
top left
GEORGE BALDESSIN PERSONAGE AND WINDOW 11 1972
Etching and aquatint with silver foil (2 plates)
81.5cm x 69.3cm and 70.8cm x 61.5cm

top right
RICHARD LARTER SLIDING EASY (1970)
Acrylic on hardboard 122cm x 183cm



left
TONY COLEING TO DO WITH BLUE (1975)
Welded steel, painted 7.3m x 6.1m x 6.1m



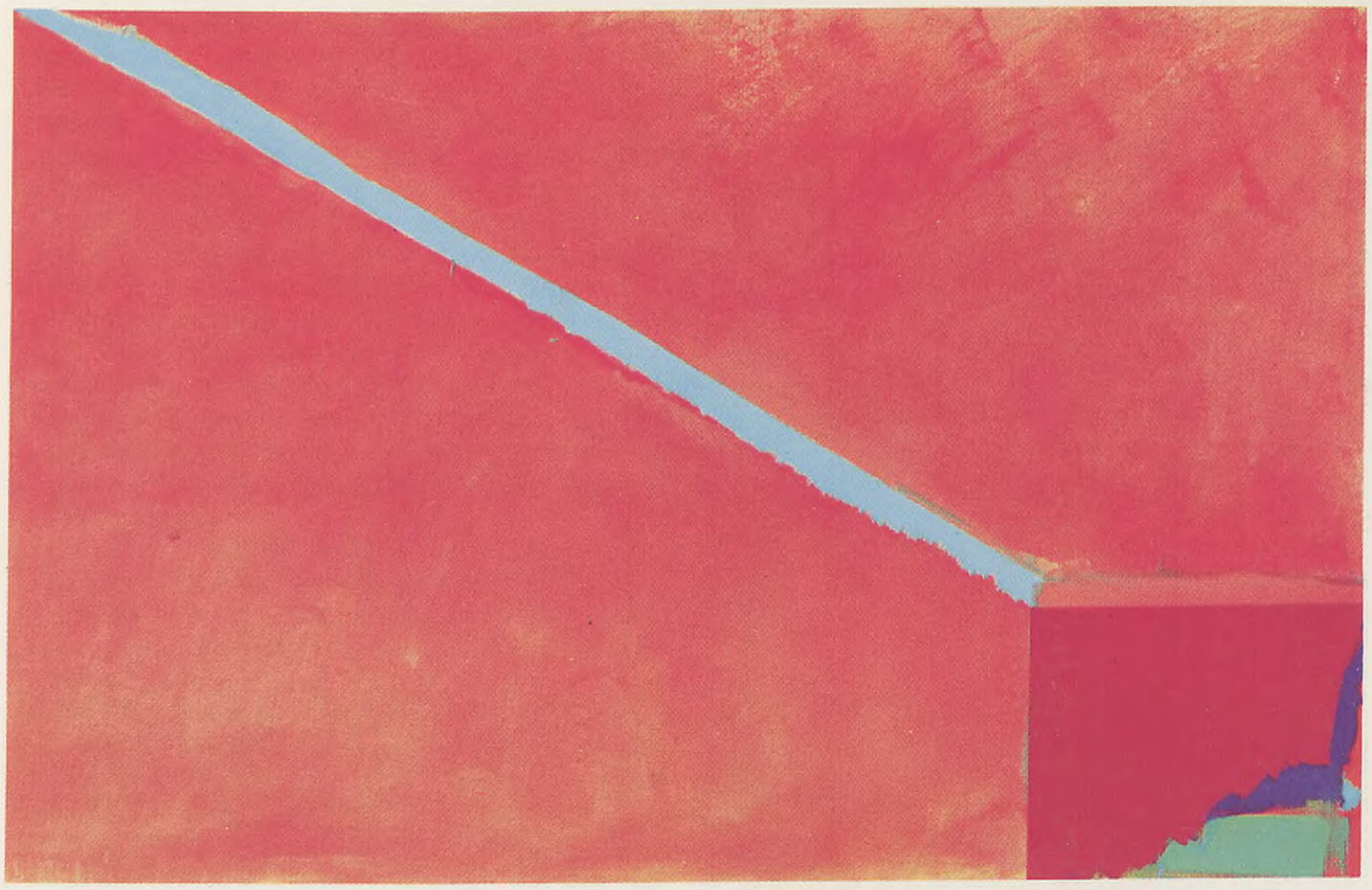


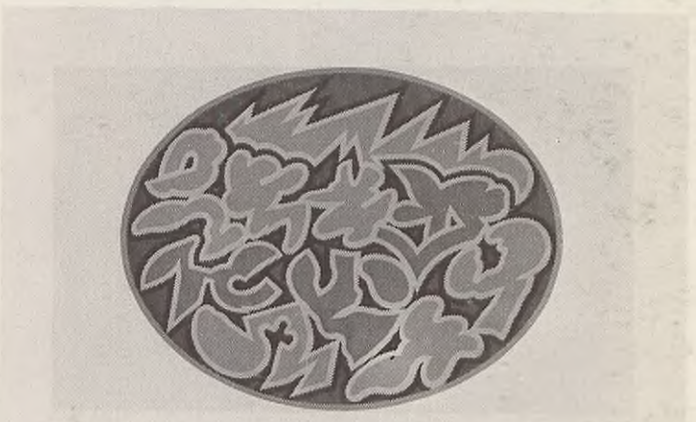
above
TOM ARTHUR GOOSE BADER (detail) (1976)
Mixed media 610cm x 230cm x 96cm (complete work)

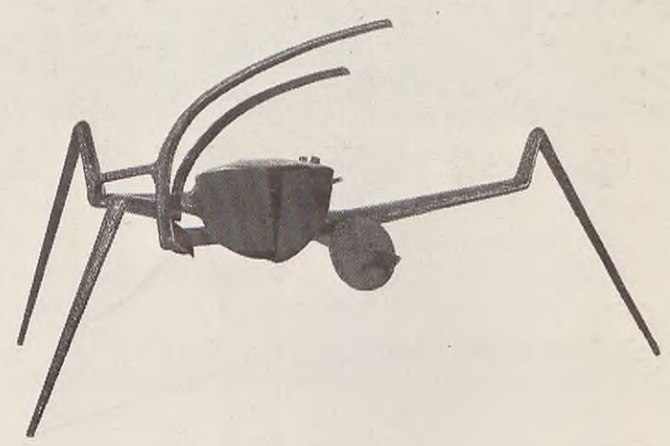
top right
ROSALIE GASCOIGNE BLACK BIRD BOX (1976)
Mixed media assemblage 77cm 50.5cm x 22cm

centre right
LES KOSSATZ PACKED LANDSCAPE 1976
Stainless steel and mixed media 54cm x 77cm x 58cm

right
RON ROBERTSON-SWANN BALDACHIN (1975-76)
Steel rusted and varnished 90cm x 152cm x 73cm







top
NIGEL LENDON UNITED FLOOR STRUCTURE, 69-1 (1969)
Acrylic on plywood, wood and aluminium 28cm x 175.3cm x 175.3cm

above
JOHN FIRTH-SMITH ACROSS 1 (1972)
Acrylic on canvas 171cm x 264.5cm

top right
JOHN PEART JOY RIDE (1971)
Acrylic on cotton duck 254.5cm x 170cm

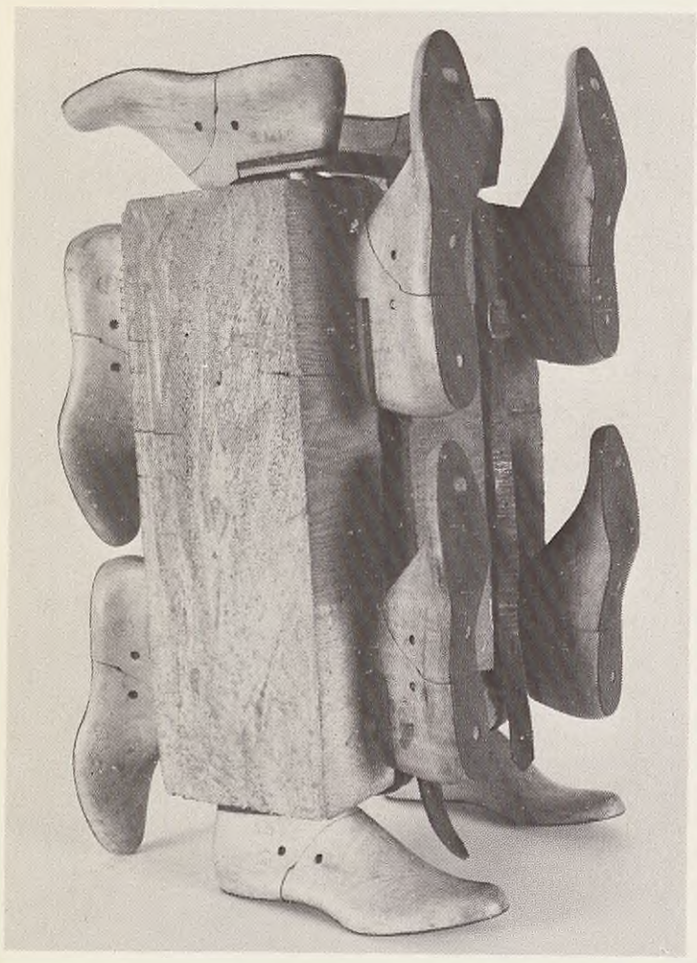
centre right
ALUN LEACH-JONES UNTITLED (1973)
Screenprint (1/60) printed area 33cm x 35cm

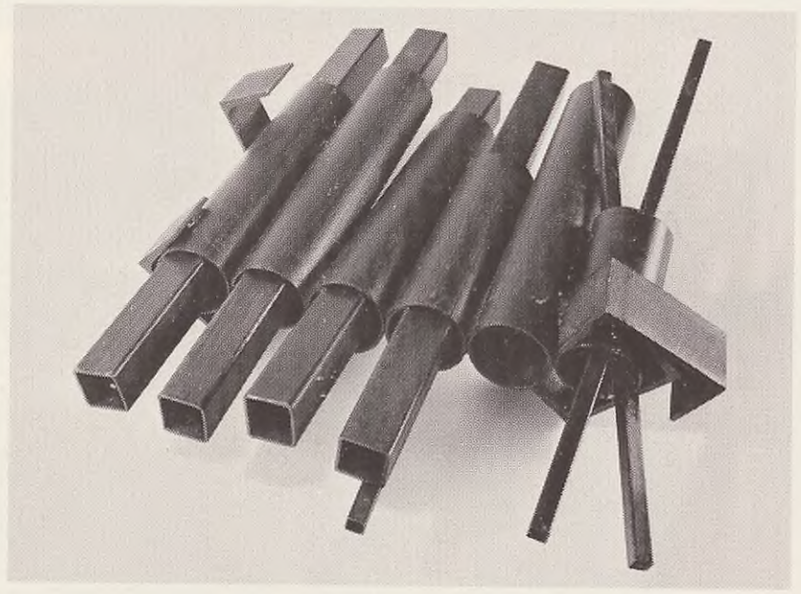
right
LENTON PARR AGAMEMNON
Welded steel, painted black 106cm x 217cm x 66cm

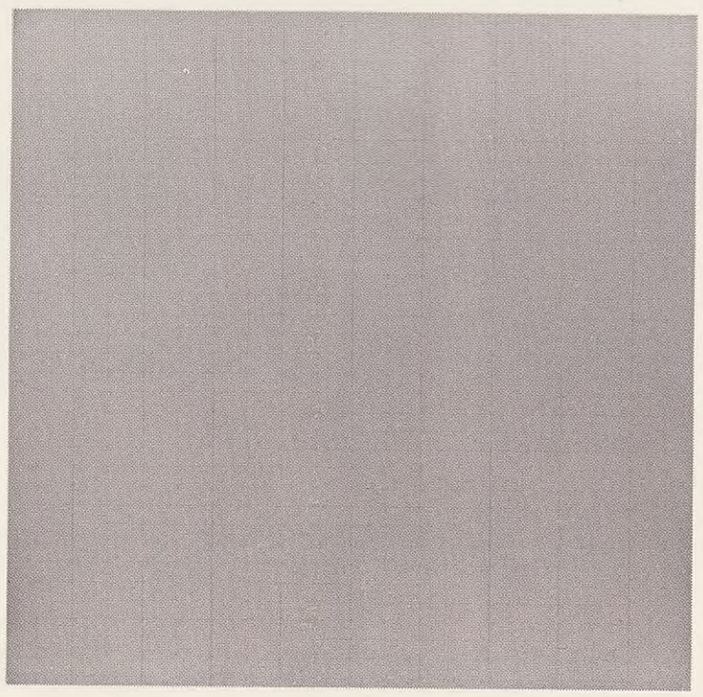
right
IMANTS TILLERS CASE STILL LIFE 2 (1973)
Fabric covered wooden case and mixed media 82.5cm x 118.3cm x 100cm

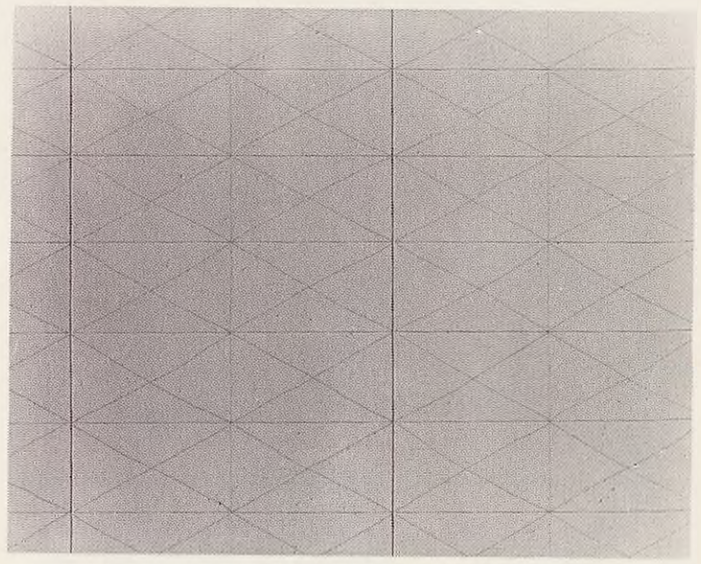
centre
DAVID WILSON GRID (1976)
Welded steel, painted black 19cm x 78cm x 65cm

below
JOHN ARMSTRONG CARRY (1972)
Wood, leather, steel 63cm x 38cm x 34cm







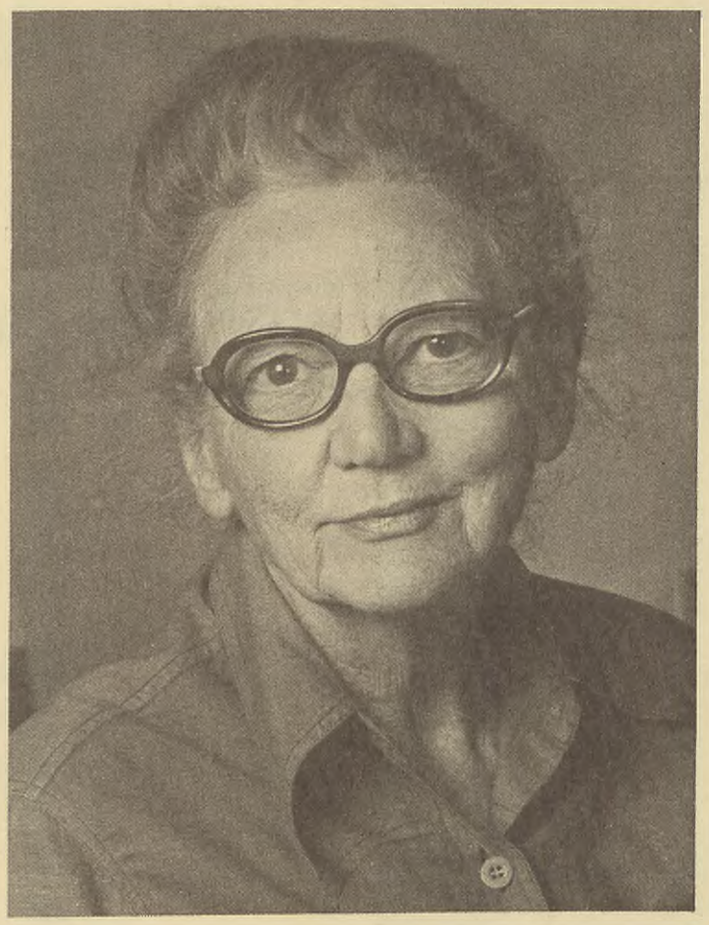


right
ROBERT HUNTER UNTITLED (1970-76)
Acrylic, cotton and pencil on canvas 158.3cm x 158.3cm

far right
ROBERT HUNTER UNTITLED (1970-76) (detail)

Enid Cambridge

A Tribute from Lloyd Rees



In writing this tribute to the life and work of the late Enid Cambridge one is faced with memories of a personality so gentle and retiring as almost to obscure to casual acquaintances her hidden depths of character and the basic strength of her work. A woman of firm religious faith she lived her personal life in complete harmony with that faith and doubtless its influence extended into her work as well. Indeed, she seemed to be seeking in the world around her an ideal of beauty untrammelled by the harsher aspects of human existence which have haunted so many distinguished artists of our generation.

Enid Cambridge's early tuition was in good hands – that of Julian Ashton in the first case and later of Roland Wakelin and Ann Dangar. In 1959 she had the great experience of studying under Kokoschka in Salzburg. From all of these she doubtless gained much knowledge but seemingly used this knowledge to reinforce her personal vision rather than adopt the thinking and methods of her tutors.

From Enid's earliest days two particular friends, Thea Proctor and Grace Cossington Smith were inspiring influences in her life and doubtless, as such friendships do, thus helped her over many a barren patch or fired her zeal for more creative effort; but I can see little signs of direct technical influences, unless perhaps an early revelation from Thea Proctor as to the importance of line and design and of the sheer beauty of the water-colour medium – of transparent washes on pearly paper.

Enid's art was of limited range – the circumstances of her life dictated this – and was mostly confined to drawing and watercolour but in the latter years of the Society of Artists she exhibited oils impressive in size and quality.

Now to digress for a few lines. I would like to comment briefly upon the History of English watercolour painting from which our own is so greatly derived. In its early days, in the seventeenth and eighteenth centuries particularly, it was most concerned with topographical illustration in line and wash, of English architecture, its countryside, its villages and churches and its manor houses – with the Lord of the Manor so often the artist's patron.

It was not till the coming of Turner, Cotman and a few others that the watercolour wash was separated from its purely illustrative purpose and recognized as a thing of aesthetic beauty in its own right – a right so convincingly demonstrated by some of our abstract artists of today.

Enid Cambridge's work also convincingly demonstrates this quality, though she has rarely, if ever, moved into the field of pure abstraction. She once told me that Bonnard's work was the limit of her appreciation in that direction.

That was some years ago and I have little doubt that in latter years Enid derived interest and pleasure from Abstract Impressionism and other latter-day movements. However, her own work remained true to the motif and the image; even from a hint of reality she could evolve one of her small poems in paint, the washes flowing so freely as almost to reach the point of pure abstraction.

The details of Enid Cambridge's life, as known to me, are few and relatively simple. Born in New South Wales seventy-three years ago her whole life, except for a visit to Europe in 1959 – 60, appears to have been spent in this State. As mentioned earlier she studied under Julian Ashton, Roland Wakelin, Ann Dangar and Kokoschka and like most artists of her period could not earn a livelihood from her creative work and so had to turn to one of the few remunerative avenues left to the artist – that of teaching. For some thirty-five years she was art teacher and later Art Mistress of the Sydney Church of England Girls' Grammar School and for a period was linked with the Joy Ewart School – then at Chatswood – a remarkable school dedicated to the idea and practice of free personal expression. It must not be assumed however that because financial need led Enid Cambridge to teaching that she looked upon it as a 'job' merely to be 'done'. She made of it a creative process and numerous ex-students throughout Australia have had their lives enriched by her influence.

Enid's main professional affiliations appear to have been centred around the Contemporary Group, the Society of Artists and especially the Macquarie Galleries where in the period between 1939 and 1976 she held twelve exhibitions. The Contemporary Group was an important link for her and because of the lack of documentation concerning it, a few words here would not be out of place.

Following the famous Wakelin-de Maistre exhibition in 1919 a slow awakening took place in Sydney as to the importance of Post-Impressionist movements in Europe. Not that many revolutionary figures arose but a group of artists (holding the view that too much Australian painting was based upon imitation of nature rather than upon creative processes) came together under the leadership of George Lambert and formed the Contemporary Group of Artists – its first exhibition being held in the Grosvenor Gallery, Sydney, in 1926. Press reaction was mostly scathing and George Lambert was chided for keeping such company!

Among its early members were Thea Proctor, Margaret Preston, Grace Cossington Smith, Roland Wakelin, Adelaide Perry, with George Duncan, Alison Reyfisch, Enid Cambridge and Treania Smith coming in somewhat later (if my memory serves me aright).

The dominance of women in the 1920s and 1930s was very pronounced and other names (not necessarily associated with the group) should certainly be added, notably Grace Crowley, Jean Bellette and Jean Appleton.

To them all Australian art owes a tremendous debt and if their effect upon public thinking did not appear obvious I strongly hold the view that it had much to do with Sydney reaction to the famous Melbourne Herald exhibition of Contemporary European Art which toured Australia just prior to World War II. In a broadcast address at the end of the tour the late Basil Burdett (who collected and organized the exhibition) stated that Sydney's response had been greater than that of any other Australian city.

The ranks of this happy band have thinned and we now mourn the passing of Enid Cambridge. In ending this short and, I fear, inadequate tribute to the life and work of an old friend and colleague I would like to quote an episode from the life of Corot. He was a close associate of the Barbizon Group of Artists whose natural leader appeared to be Theodore Rousseau – a distinguished and powerful painter.

At one of their gatherings a comparison was made between the work of Corot and that of Rousseau. The gentle Corot rejected this and declared, 'Rousseau is an eagle – I am only a skylark piping his little song'. Well, time seems to have hushed the cry of the eagle but the 'little song' has echoed down the years with undiminished beauty; so, I believe, it will be with the soft voice of Enid Cambridge. The melody of her work will linger on to become a part of Australia's artistic heritage.

Cynthia Nolan

A Tribute from Maie Casey

With my mind and heart I have written this tribute to Cynthia Nolan who died recently in London. She was a rare human being and friend.

I knew her first in 1931 through Daryl Lindsay and Basil Burdett when she worked for a short time in an art shop at the east end of Collins Street, Melbourne. She was a Tasmanian who had been to school in Geelong and had just returned from Europe.

She was about 18 years old; tallish, graceful, always beautifully dressed. Her pale face shaded by dark hair was of rare sculptural beauty; her eyes were blue with black lashes, her mouth precisely drawn, sensitive, rather sad.

Perhaps her greatest attraction was a voice unlike anyone else's in quality and in her use of it, travelling as it did from high to low into the occasional chuckle, into laughter, into gloom. This was the outer aspect of her only. She had within herself the listening ear and the seeing eye; an eye for vision and for human beings whom she observed with extreme perception and compassion. These qualities urged her to become a highly trained nurse and, later, an unusual and revealing writer.

I knew her in Australia, America and in England as the wife and partner of Sidney Nolan, Australia's most imaginative and dedicated painter.

I was able to visit Cynthia when she was seriously ill in the 1950s in a New York hospital above the East river. She was in a ward with two negresses and another woman as ashen pale as she was herself. They all came together in pain, anxiety and growing affection. Cynthia knew, as she had always known, that there was no acceptable division between living creatures – human beings, animals, birds.

I like to think of this spiritual woman, my friend, in her scented garden. It sloped down towards the river that flowed below the Putney house in London where she and Sidney lived. A garden where lilies of the valley and lilacs flowered, so happily, under her care.

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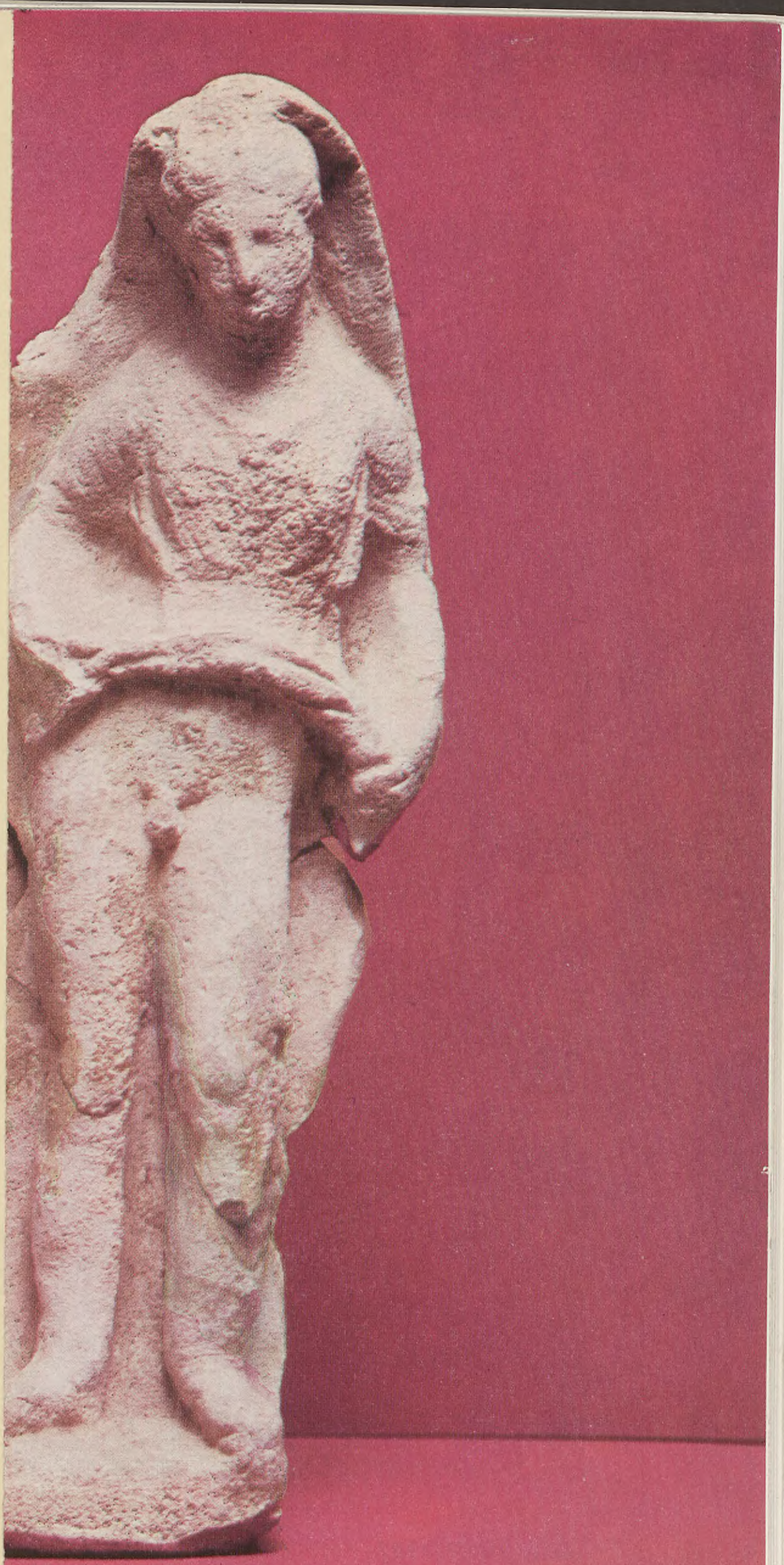

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rracotta, early Hellenistic, late 4th to early 3rd century B.C.

Cynthia Nolan

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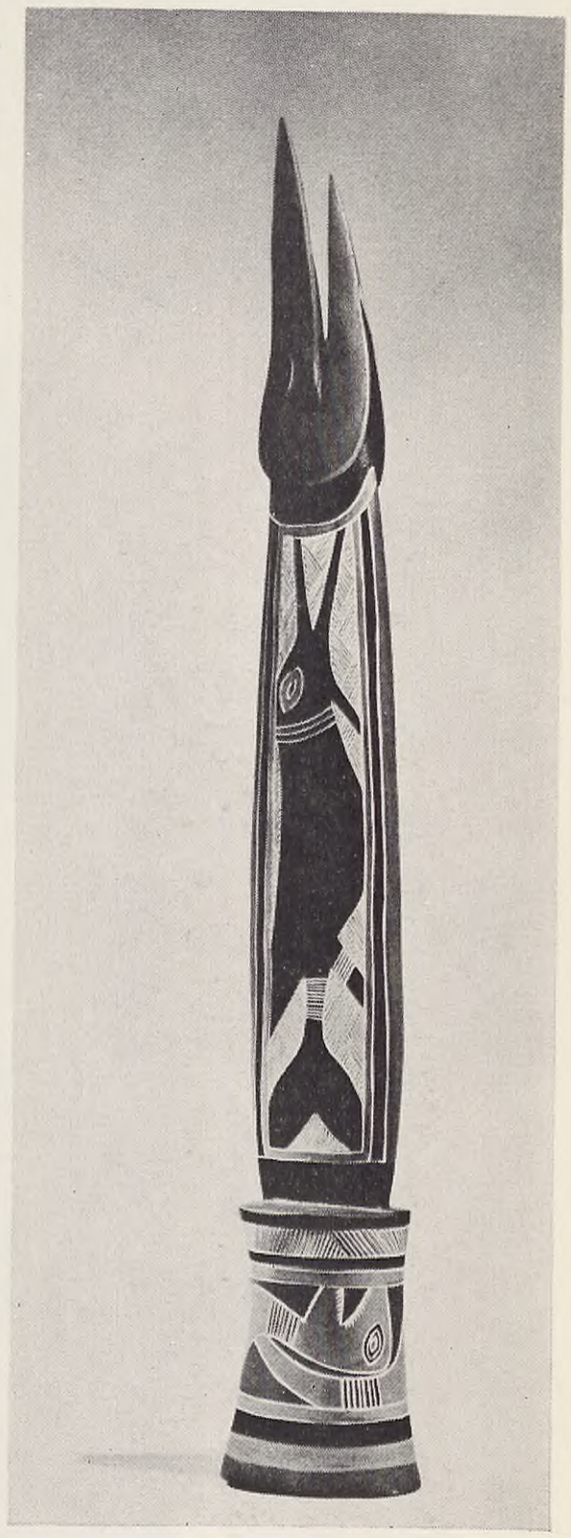

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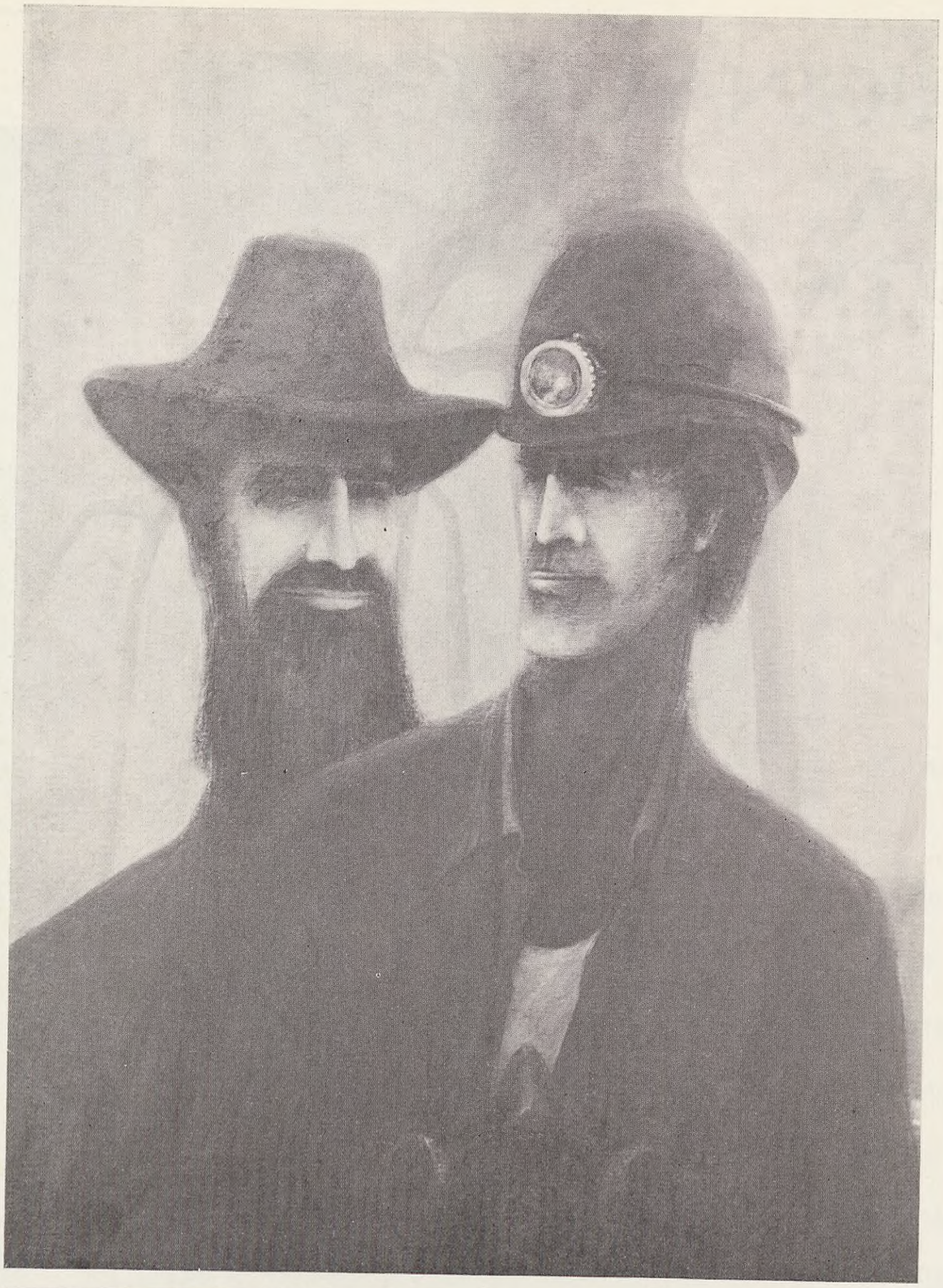

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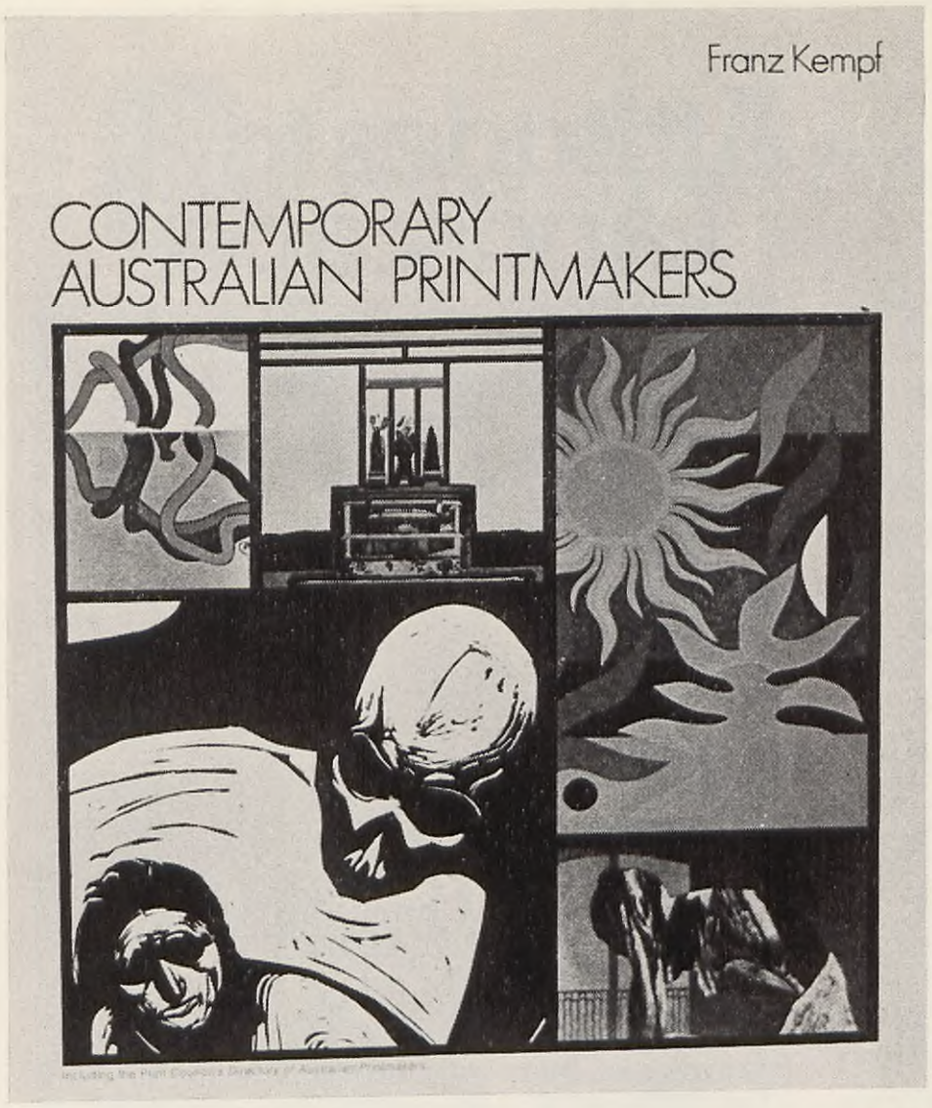

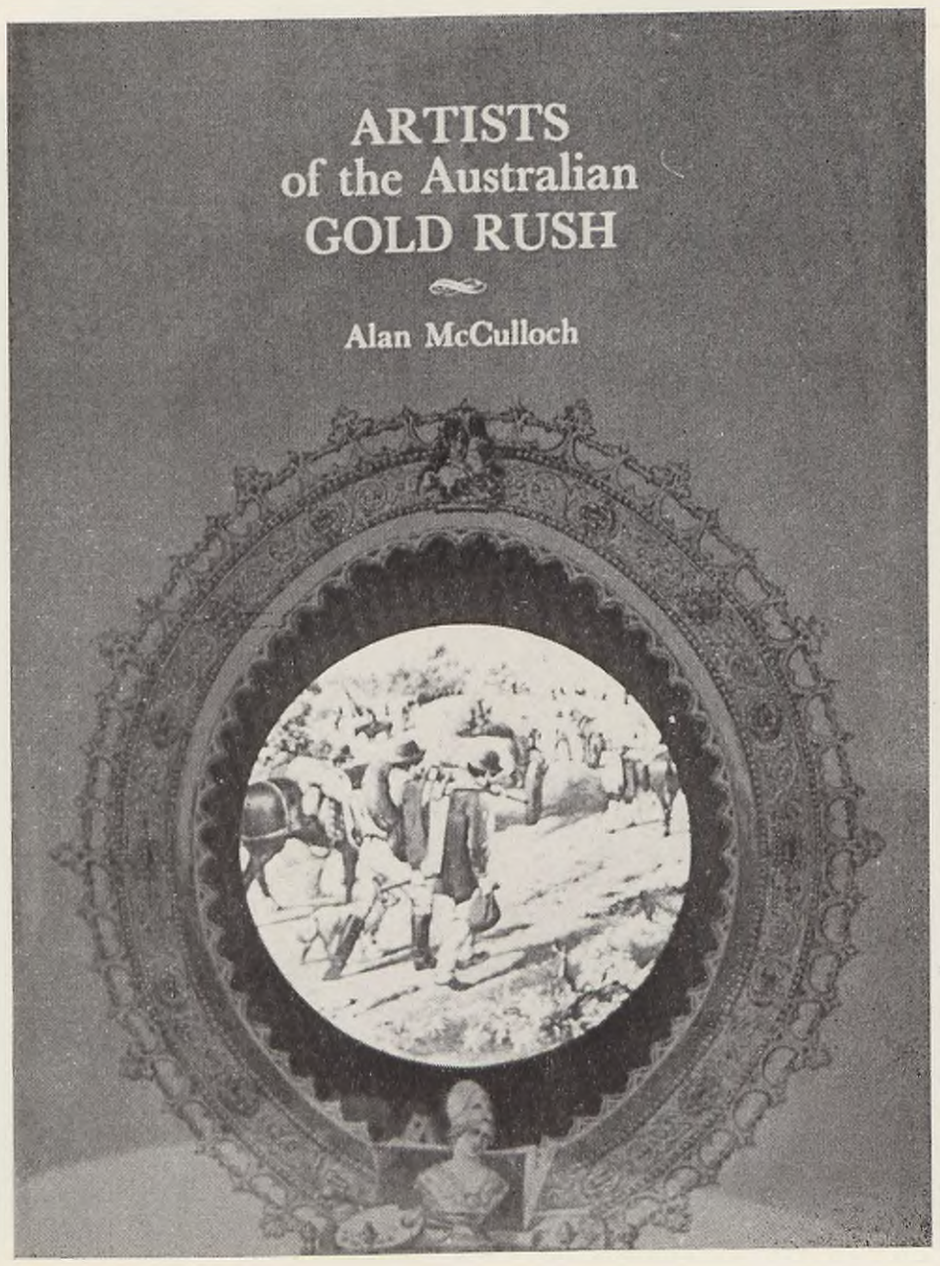

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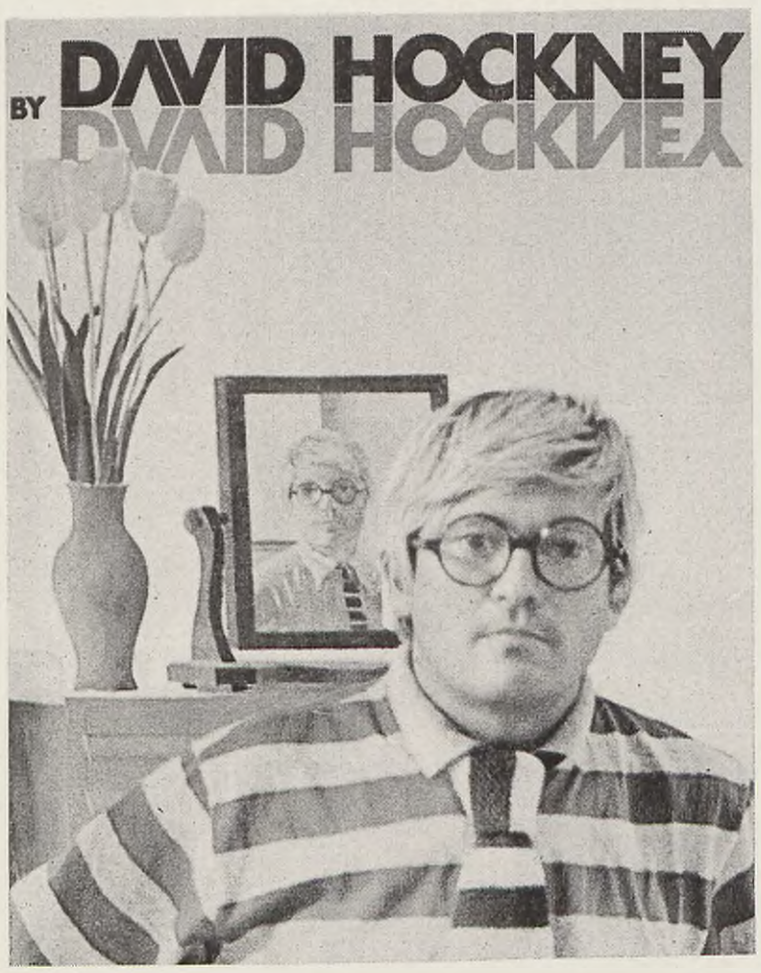

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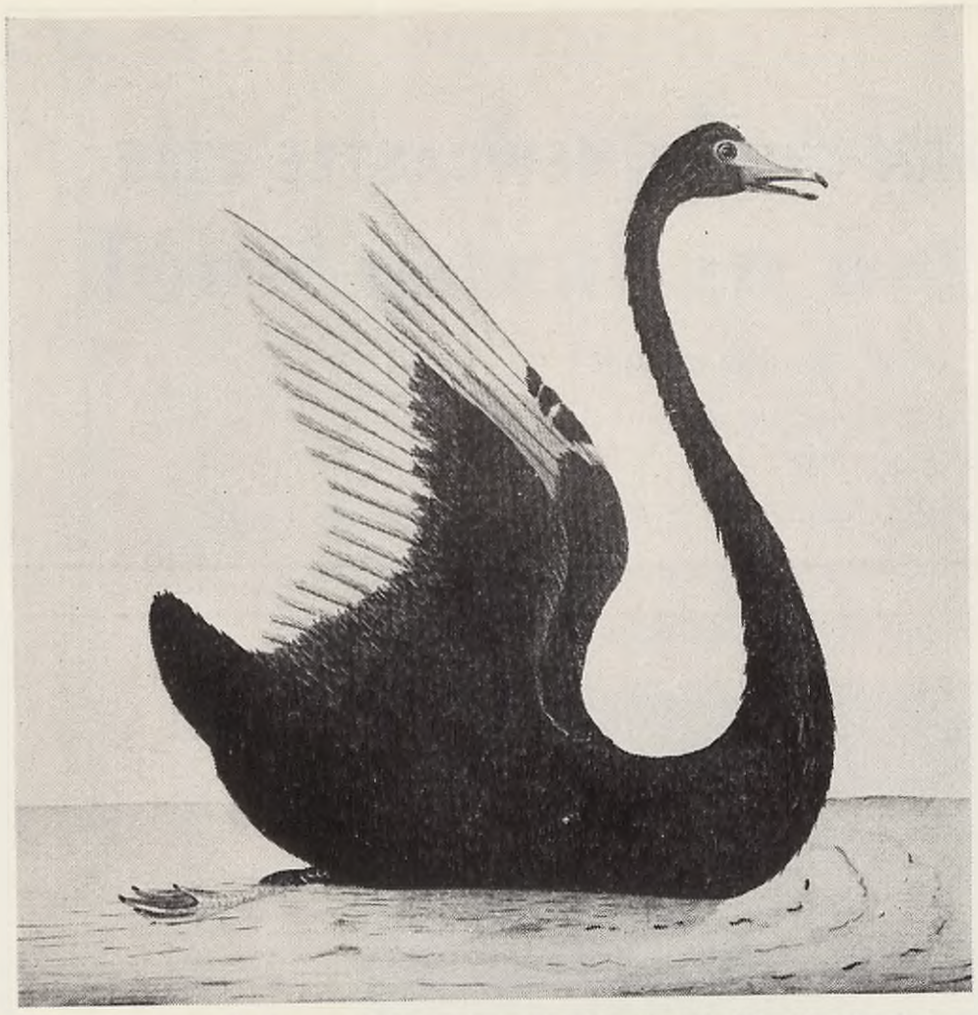

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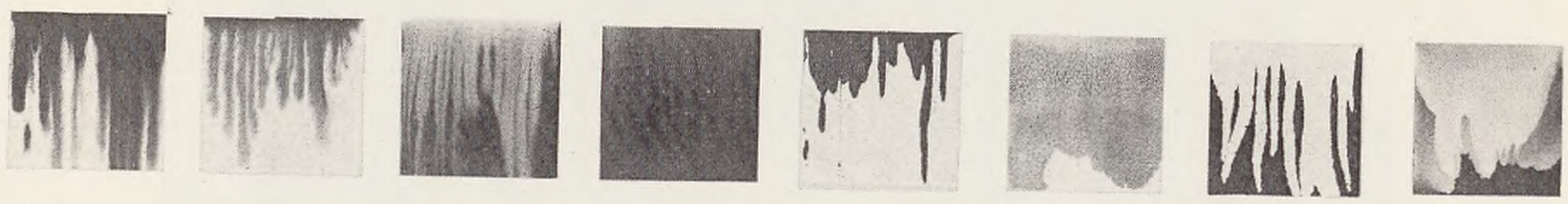

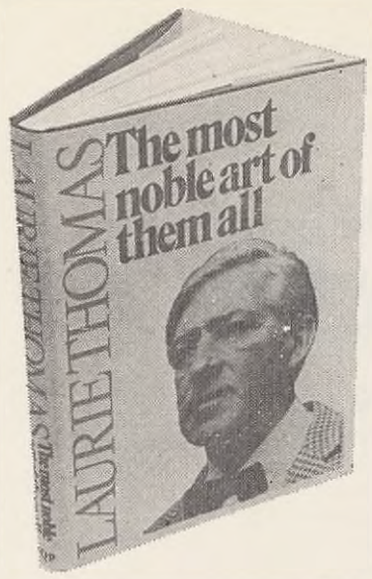

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Perhaps most widely known as Arts Editor for the Australian, Laurie Thomas started his career in the art world as assistant gallery director under Sir Daryl Lindsay in Melbourne's National Gallery. What he learned under Sir Daryl he was able to apply both in the Western Australian Arts Gallery and later in the Queensland Art Gallery. These experiences, plus his own ability as a painter, all came together when he joined the Australian in 1967. The articles he wrote over the following six years make up his present volume.

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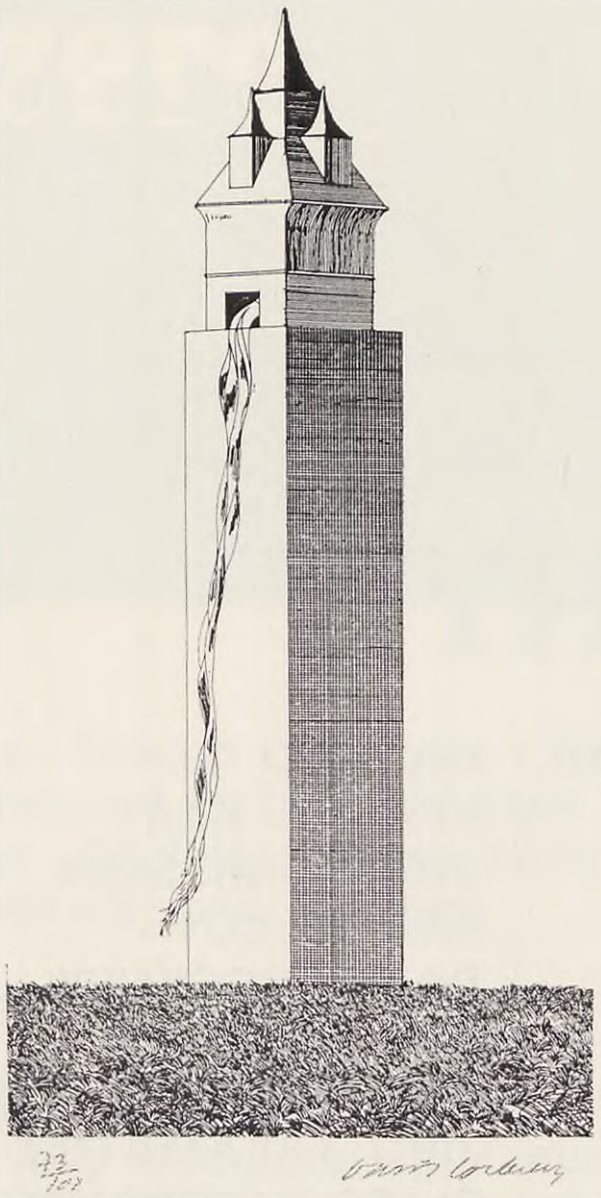

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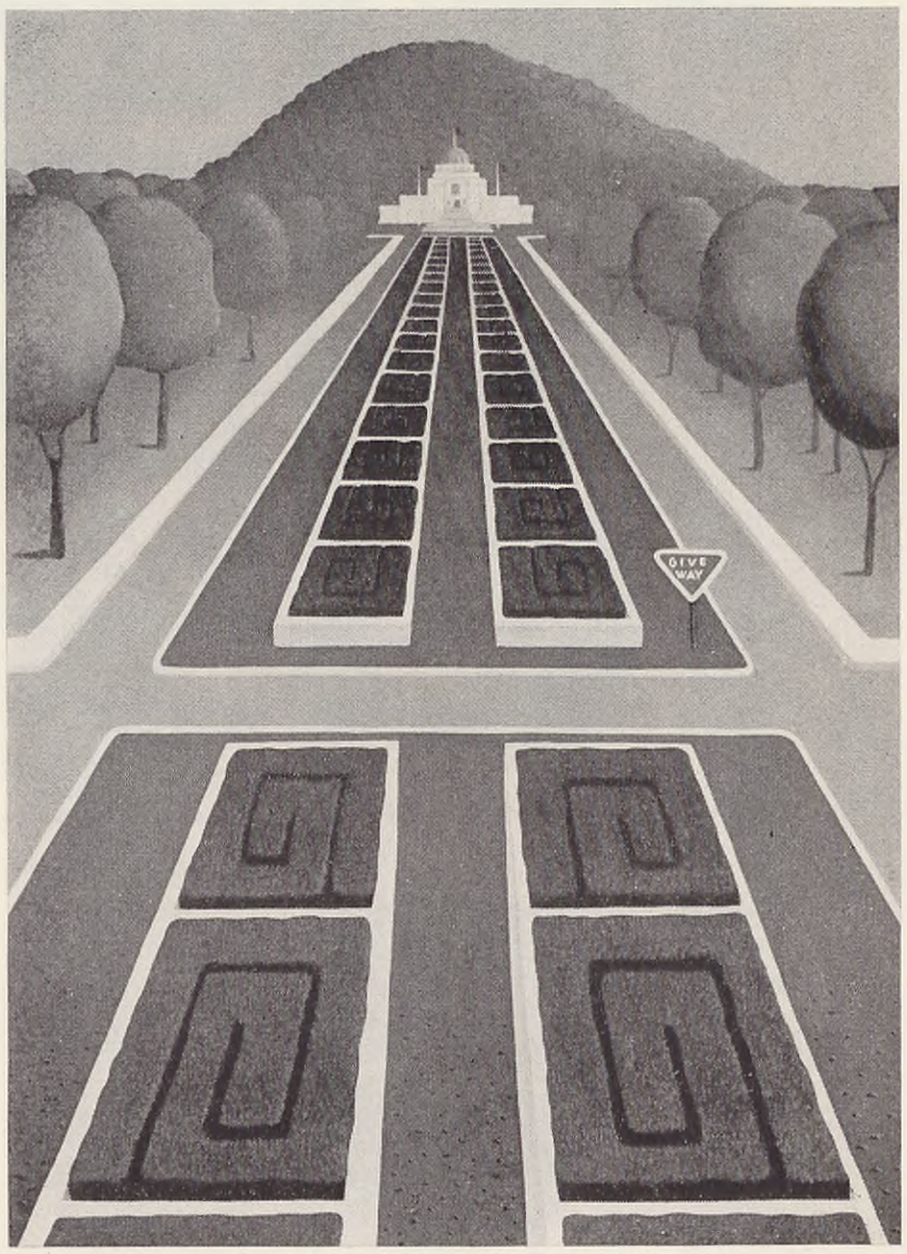

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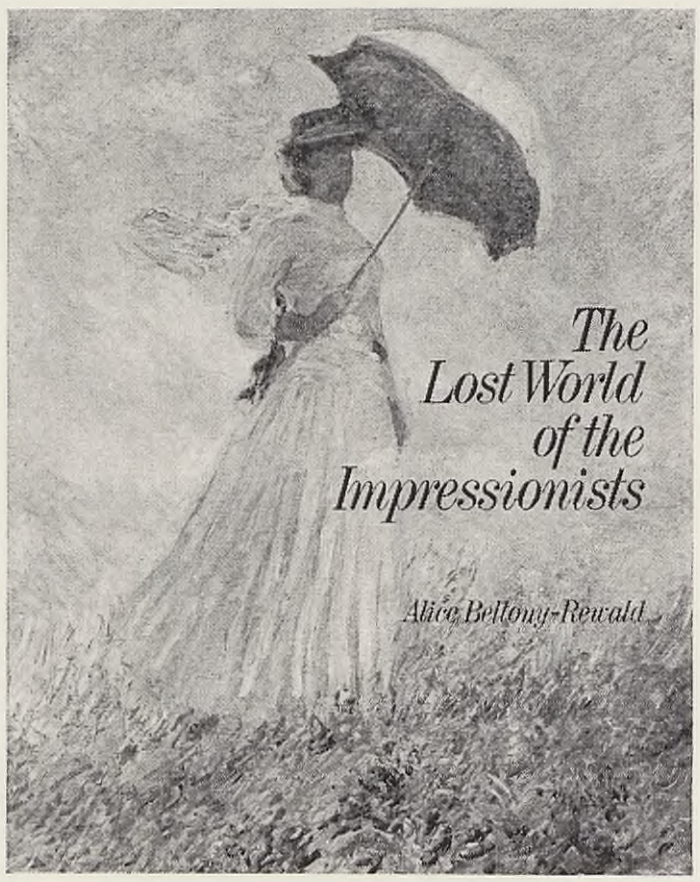

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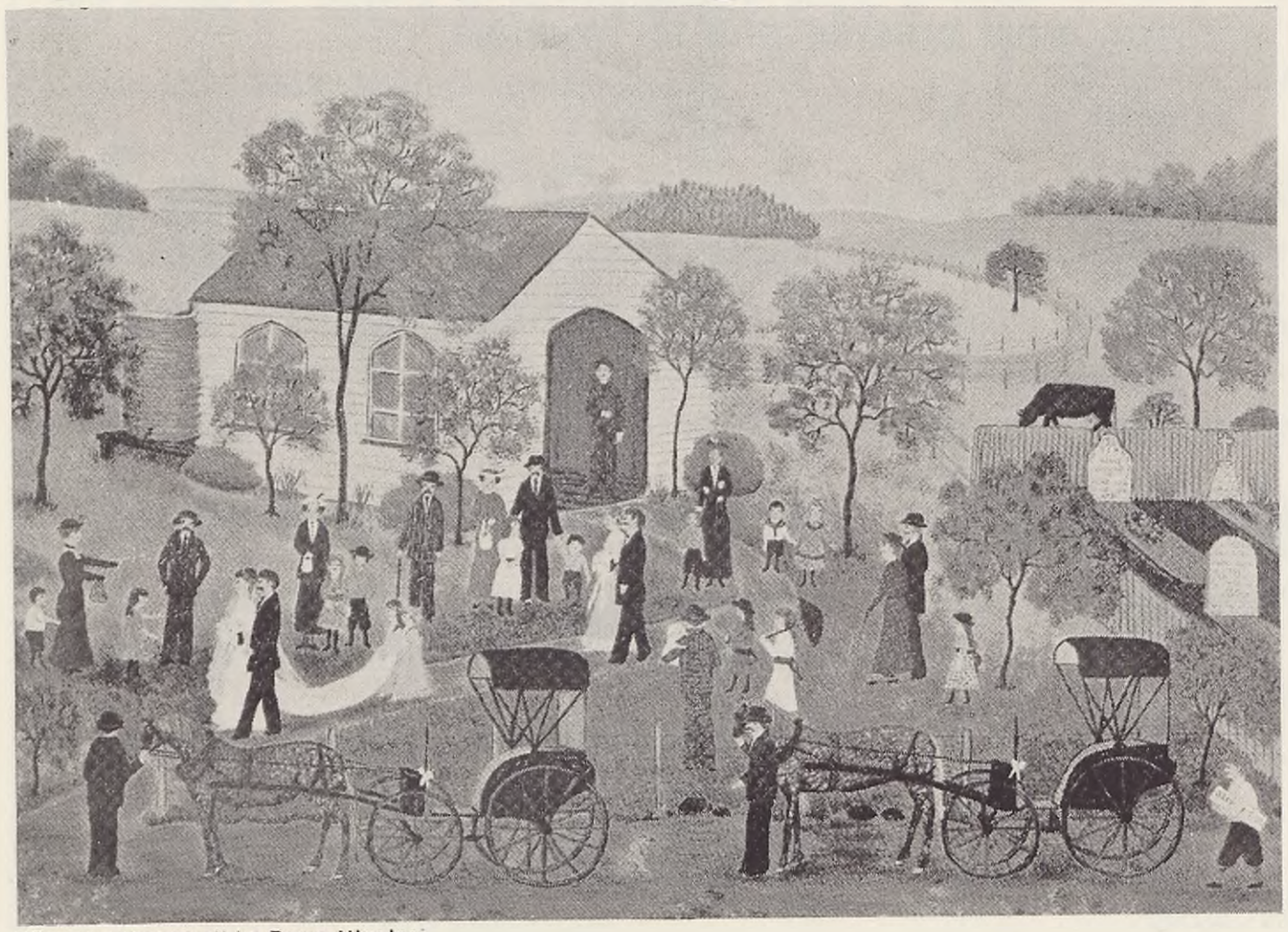

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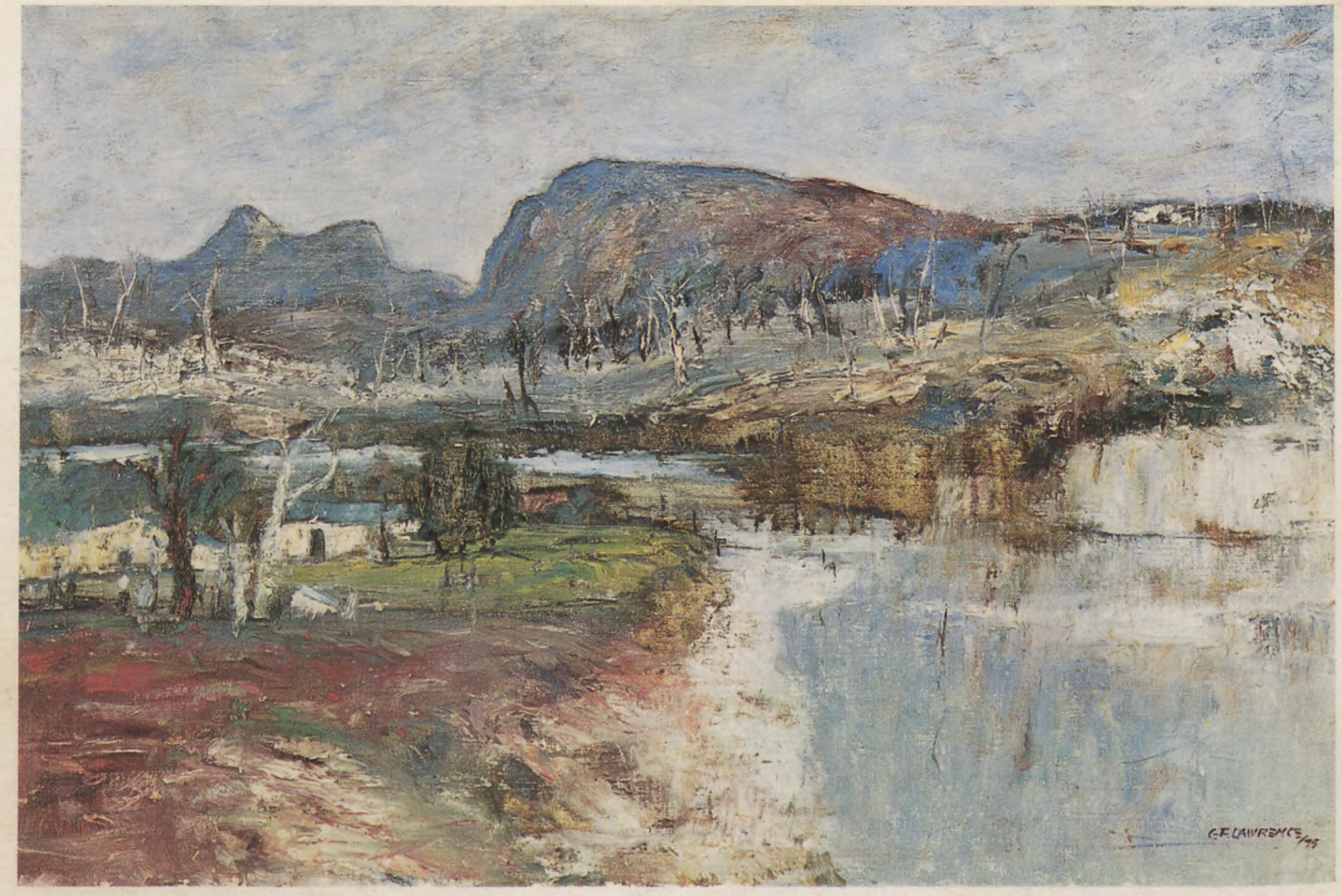

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