Art Quarterly
Volume 15 Number 1
Spring
September 1977
Price 5 Dollars*

Bruce Latimer's Prints
Eric Thake
Dorothy Thornhill
Guy Grey-Smith
Museum of Modern Art of Australia
Elitism and the Arts
The Melbourne Veronese
Major Exhibition Reviews

ART AND AUSTRALIA

GUY GREY-SMITH SMETANA QUARTET 1958
Oil on canvas on hardboard 60.5 cm x 75.5 cm
Owned by Mrs C. Bruce, Perth
Photograph by Greg Woodward

Registered in Australia for posting as a periodical – Category B
*Recommended retail price

CHERRIES Gouache 46 cm x 56 cm

BRIAN DUNLOP EXHIBITION 21 SEPTEMBER - 3 OCTOBER

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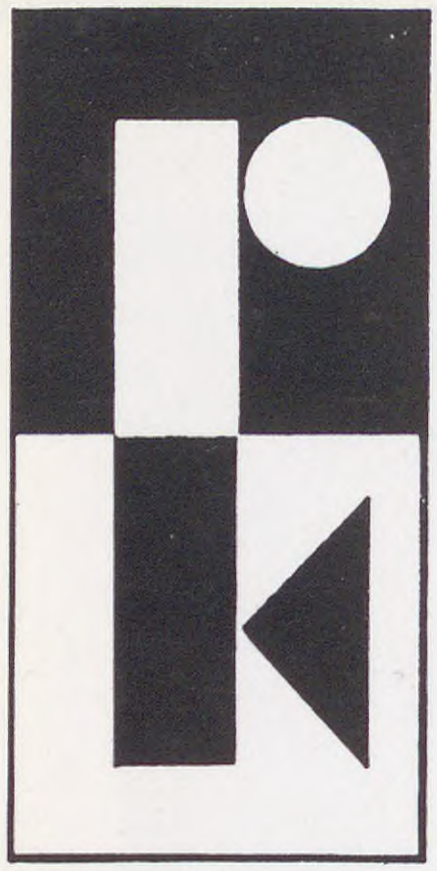
THIRTY VICTORIA STREET

GIROLAMO BALLATI NERLI
'Portrait of Myra Kemble', 1888
Oil on canvas 145.5 x 79.3 cm Signed u.l. G. Nerli
Exhibited: Art Society of N.S.W. Annual Exhibition, 1888

30 Victoria Street, Potts Point 2011 Telephone 357 375.



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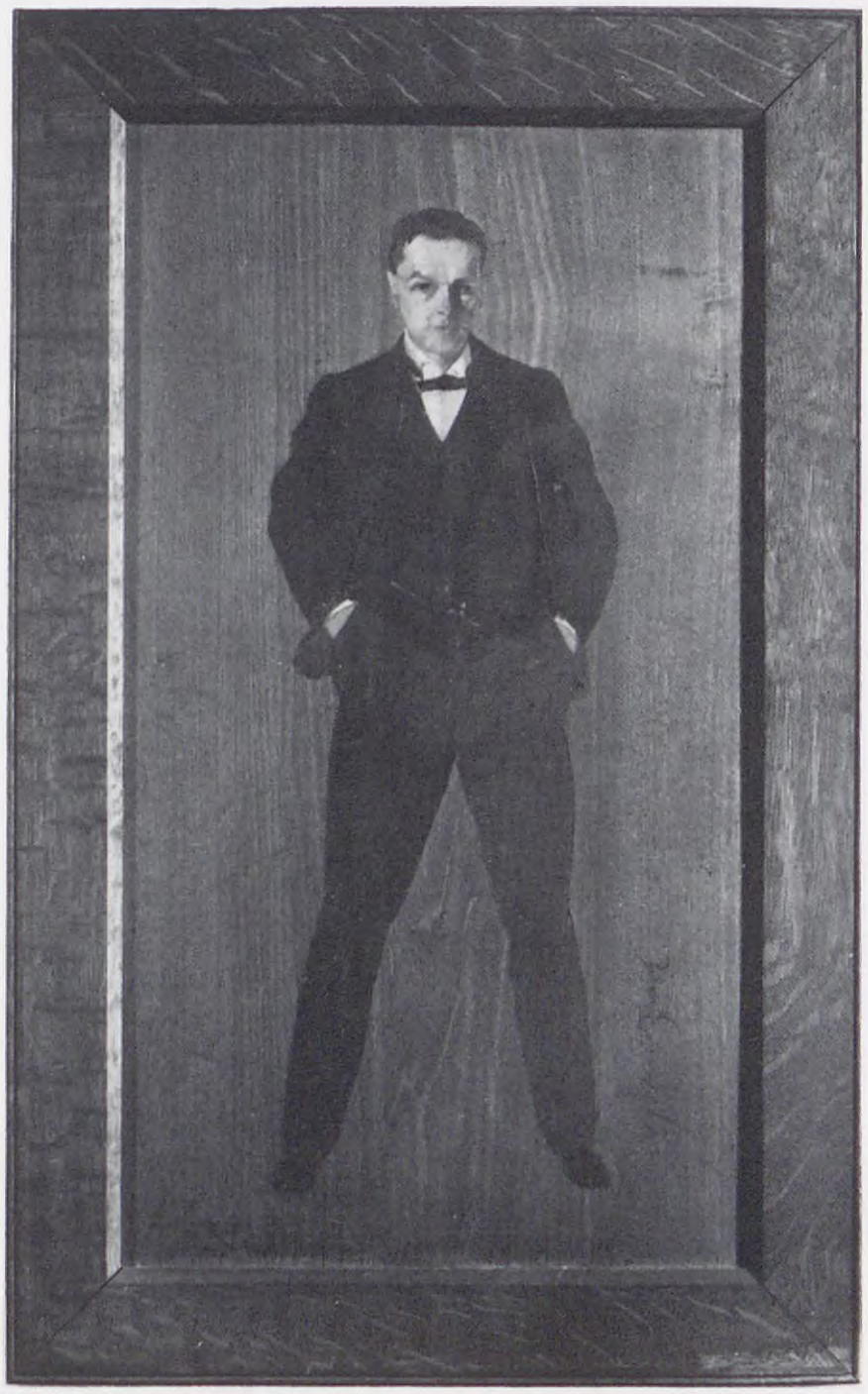

TOM ROBERTS, portrait on cedar panel 'Robert Brough'.
Signed by both Tom Roberts and Robert Brough. 61.5 x 34 cm (in original frame).
One of a series of paintings exhibited by Roberts in 1900 in '23 Panels of Familiar Faces and Figures'.
Robert Brough was a prominent theatrical personality of the time.

81 Collins Street East, Melbourne 3000
Telephone 63 5835

also 19 Murphy Street, South Yarra 3141
Telephone 26 1564

IAN GRANT

'MEMORIAL STONES' acrylic on cotton duck, 122 x 166 cm, 1977

ROBIN GIBSON

44 Gurner St., Paddington, NSW 2021. Telephone 31 2649

JON DELL

'SECRET OF BEING' oil on canvas, 106 x 115 cm, 1977

ROBIN GIBSON

44 Gurner St., Paddington, NSW 2021. Telephone 31 2649

BACCANALE

Pen and ink 26 cm x 34 cm

By

BRUNO CENGARLE

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CREMATION – BALI 60 cm x 91 cm acrylic on canvas

alkis astras

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Oil 50 cm x 68 cm

Pheasant and Grasses

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SIR LIONEL LINDSAY GRAHAM COX FEURRING SCHLUNKE GARY BAKER PRO HART

COMING EXHIBITIONS

August 20

Prints from London by
BARBARA HANRAHAN

September 10

Drawings by
MICHAEL SHANNON

Prints by
MANDY MARTIN

October 8

Paintings by
CLIFTON PUGH

Jewellery by
EMANUEL RAFT

November 6

New Paintings from London by
ARTHUR BOYD

December 3

Paintings from Paris by
JEANNE PERRIN

Ceramics by
JAN STRANG PRIEST

Closed January

February 4

Paintings by
BASIL HADLEY

BONYTHON ART GALLERY

88 Jerningham Street, North Adelaide 5006

Telephone 267 4449

TIA
GALLERIES

JUDY CASSAB
ROBERT GRIEVE
EVA KUBBOS
FRANK McNAMARA
HENRY SALKAUSKAS
VENITA SALNAJS
REINIS ZUSTERS

QLD

PETER ABRAHAM
IRENE AMOS
REX BACKHAUS-SMITH
PAM DOLINSKA
TONY JOHNSON
TOM McAULAY

FRED & ANNE GARDINER
DIRECTORS
TOOWOOMBA, QLD.
Telephone 30 4165

CHRISTIAN WALLER – Design for Hope Window, W.C. purchased by the Ballarat Fine Art Gallery.

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GALLERY DIRECTOR: JIM ALEXANDER

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M. Mora . K. O'Connor . A. M. Plante . M. Preston . T. Proctor . M. Pye . A. Rehfisch
F. Robertshaw . C. Stokes . E. W. Syme . J. C. A. Traill . C. Waller . and many others

13 Emo Road, East Malvern 3145. Phone (03) 211 5454.

Gallery hours: SUNDAYS 11 to 5 – EVENINGS by arrangement.

BRETT WHITELEY: THE OLGAS . . . SOON – dated 1970 – tempera over gesso with enamel, gold paint, ink, paper, collage, possum tail and wooden boomerang on four board panels with holes – 203 x 325 cm

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CONRAD MARTENS (1801-1878)

Oil painting on canvas 46 cm x 67 cm

SYDNEY

signed and dated 1853

From the collection of H. Watson, England

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Ray Crooke

Bush Lemons 60 x 78 cm Oil on Belgian Linen laid down on board

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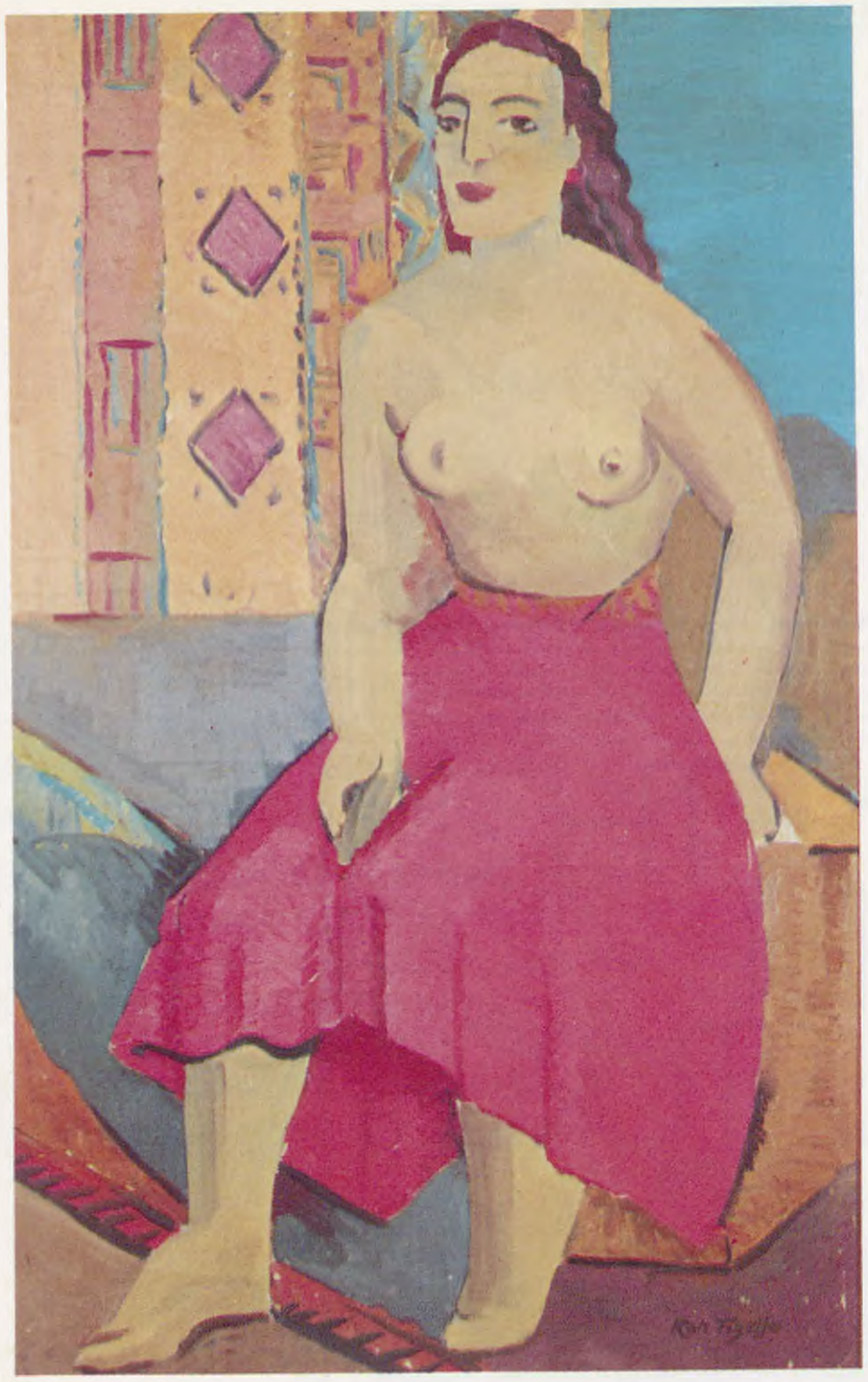
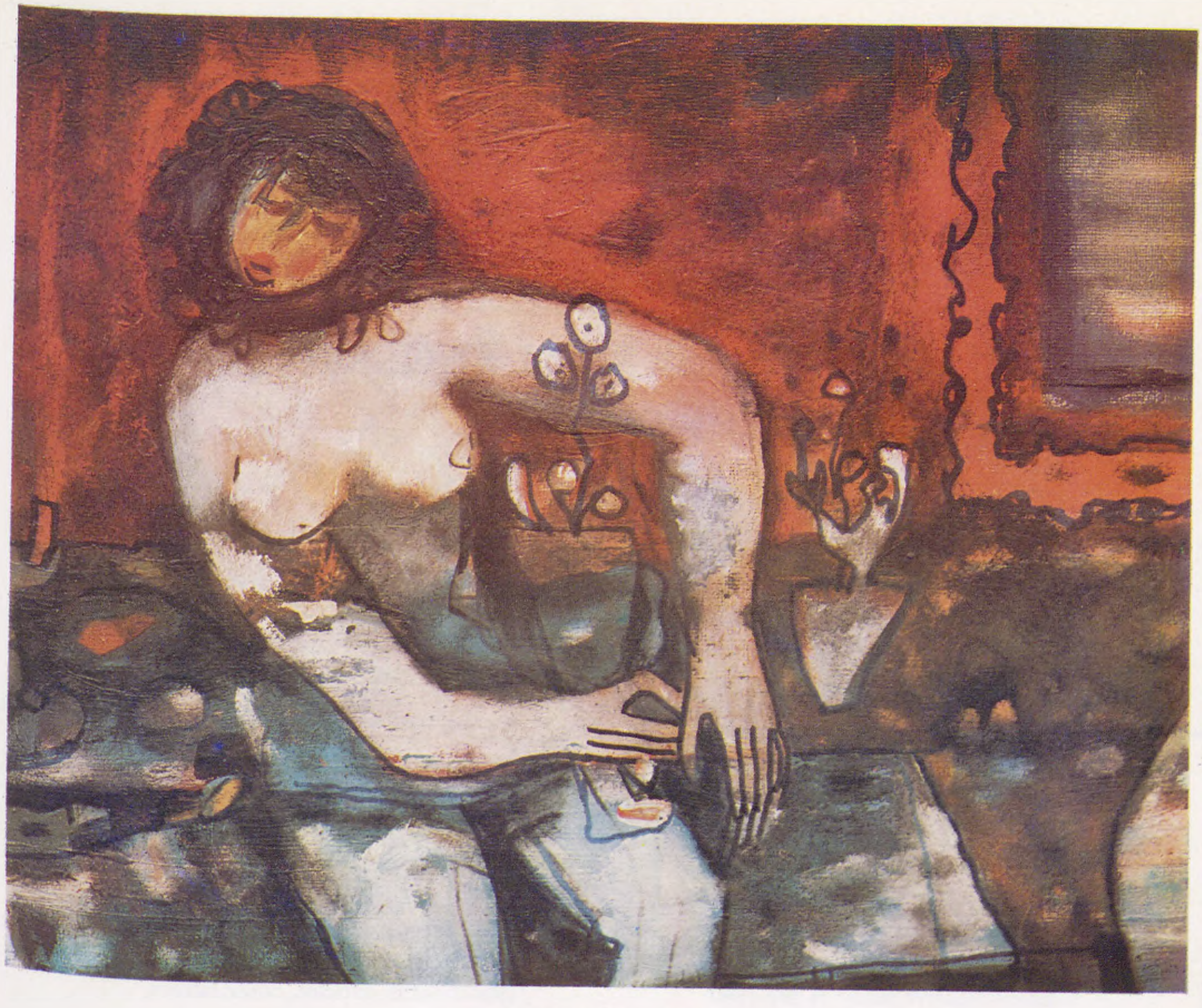
Fridays 10am-6.30pm
Saturdays 10am-12.30pm
Sundays by appointment
Mondays closed, except exhibitions

Directors: Ken & Joan Allardice



RAH FIZELLE 'Seated Woman'
Oil on canvas, signed 93 cm x 59 cm *c.* 1939



MICHAEL KMIT Nude

SIR OSWALD BRIERLY

1817-1894

H.R.H. The Duke of Edinburgh proceeding on board the "Galatea" for the first time after his recovery, Sydney; pen and wash and water-colour, inscribed, signed and dated 24th March, 1868, 12.5 x 18.5 cm.

The Duke of Edinburgh, while in Sydney, had been the object of an assassination attempt by pistol shot, on the part of an Irish nationalist (O'Farrell) on 12th March. He was operated on at Government House and returned to the Galatea on Tuesday, 24th March, 1868. (Ref.: Milner & Brierly – The Cruise of the Galatea, p429).

Greenhill Galleries'

1977 calendar includes exhibitions by...
Charles Blackman
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

ART AND AUSTRALIA

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William Salmon has been an art teacher for the past twenty-eight years. He has been art critic for the Sydney *Bulletin* and a specialist art broadcaster for the Australian Broadcasting Commission. He is particularly involved as a painter of Australian landscape.

Barry Pearce was Senior Education Officer at the Art Gallery of South Australia 1969-70. He studied and worked in London 1971-75 where he was a Harold Wright Scholar at the British Museum 1971-72. He was Curator of Prints and Drawings at the Art Gallery of South Australia 1975-76 and is presently Curator of Paintings at the Western Australian Art Gallery. His publications include: articles for Bulletin of the Art Gallery of South Australia, 1967-70, Exhibition Catalogue *Graphic Works by Whistler and his Associates*, Adelaide, 1975, Exhibition Catalogue *Paul Nash: Photographer and Painter*, Perth, 1976.

Janine Burke is lecturer in art history, School of Art, Victorian College of the Arts. She contributes art criticism to a number of journals and is completing her M.A. on Joy Hester.

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.

Robert Smith is Reader in Fine Arts in the Flinders University of South Australia, and editor of the *Australian Journal of Art*.

Contents

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
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
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

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
1 — 20 August: Portraits in Time (portraits commissioned for *Time Magazine* covers)
August, September, November: Australian Painting Colonial to Contemporary
October: Trustees', L. J. Harvey and Pedersen Prizes
Monday to Saturday: 10 a.m. — 5 p.m.
Sunday: 2 p.m. — 5 p.m.

RAY HUGHES GALLERY, 11 Enoggera Terrace, Red Hill, Brisbane 4000 Tel. 36 3757

STUDIO ZERO, 2 Venice Street, Mermaid Beach, Gold Coast 4218 Tel. 31 6109
Continuous mixed exhibitions by Australian artists — original paintings, serigraphs and sculpture
19 November — 2 December: Peter Moller; John Deane — sculpture and jewellery
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
August: Graeme Inson
September: Margo Lewers
October: Gary Baker
November: June Stephenson
December: Adachi Institute: Japanese Prints
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
31 July — 20 August: Brian Dunlop
28 August — 10 September: Carl McConnell — ceramics
18 September — 8 October: Antique Furniture
13 — 25 November: Shiga Shigeo — ceramics
Tuesday to Saturday: 10.30 a.m. — 5.30 p.m.

New South Wales

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
24 September — 16 October: Jean Isherwood; Jacqueline Dabron
3 — 24 December: Christmas Invitation Exhibition
Monday, Thursday, Friday: 11 a.m. — 4.30 p.m.
Tuesday, Wednesday: 1 p.m. — 4.30 p.m.
Saturday: 9 a.m. — noon
Sunday: 2 p.m. — 5 p.m.

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 42 0321
Continuous displays of drawings and paintings and a limited number of important one-man shows
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
16 July — 18 September: Master Prints from the Collection
22 July — 17 August: Illusion and Reality
30 July — 28 August: Project 19: Arthur Murch
2 — 28 September: Power Gallery Acquisitions 1975-77
3 September — 9 October: Project 20: Fabric as Art
7 October — 20 November: Huhsien Peasant Paintings; British Old Masters
15 October — 13 November: Project 21: Women's Images of Women
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
13 July — 20 August: Ian Dodd
24 August — 24 September: Andre Kertesz; Saudek
28 September — 29 October: Diane Arbus
2 November — 3 December: Athol Shmith; Paul Cox
Tuesday to Saturday: 11 a.m. — 6 p.m.

BETH MAYNE'S STUDIO SHOP, Cnr Palmer and Burton Streets, Darlinghurst 2010 Tel. 31 6264
Constantly changing exhibition of smaller works of artists such as 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
Continuous mixed exhibitions by Australian artists. Original oil paintings, watercolours, etchings and lithographs
Tuesday to Saturday: 10.30 a.m. — 5 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

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.

DAVID JONES' ART GALLERY, Elizabeth Street Store, Sydney 2000 Tel. 2 0664 Ext 2109
1 — 20 August: Brooke Maurice and Terry Owens — sculpture
29 August — 17 September: Shiga Shigeo — ceramics
26 September — 15 October: Indonesian Batik
24 October — 19 November: Fine and Decorative Art
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
16 July — 6 August: Tim Johnson
13 — 27 August: Group Exhibition of Drawings
3 — 24 September: John Firth-Smith
1 — 22 October: Ann Thomson
29 October — 19 November: Peter Heath — painting and photography
26 November — 17 December: Vivienne Pengilley — collage and tapestry
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
August: Kate Briscoe; Janet Douglas; George Schwarz — photography
September: John Sandler; Martin Sharp — collages
October: Garry Shead; Mandy Martin
November: George Harris; Gerard Rouen — Pop Art; Kerrie Lester — assemblages
Tuesday to Saturday: 11 a.m. — 6 p.m.

HOLDSWORTH GALLERIES, 86 Holdsworth Street, Woollahra 2025 Tel. 32 1364, 328 7989
16 — 27 August: Paul Delprat; Pamela Boden — sculpture; Diana Conti — tapestry
30 August — 17 September: Paul Haefliger; Vic Eisenhut
19 September — 20 October: Christopher Boock; Barlach/Kollwitz — sculpture
23 October — 5 November: Gil Jameson; Kim Carpenter
8 — 19 November: Vernita Salnajs; William Grunstein; Randwick Technical College — jewellery
21 November — 10 December: Greg Irvine; Jo Gershevitch
Monday to Saturday: 10 a.m. — 5 p.m.

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787
August: Jeffrey Makin; Earle Backen
September: Greg Moncrieff
October: Col Levy — bizen pots
November: Brian Dunlop; Shunichi Inoue — ceramics; Japanese Woodblock Prints of the 19th Century; Sharni Lloyd
Monday to Friday: 10 a.m. — 5 p.m.
Wednesday until 7 p.m.

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

NEWCASTLE REGION ART GALLERY, Laman Street, Newcastle 2300
31 August — 18 September: The Rug Event — floor rugs
1 — 28 September: Huhsien Peasant Painters
1 September — 2 October: The Ghost who Walks
5 — 30 October: J. Noel Kilgour
2 November — 4 December: Barlach/Kollwitz — sculpture
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
7 — 14 August: James Barker; Elisabeth Cummings
2 — 9 October: Jo Caddy — etchings and pots
6 — 13 November: David Rankin
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
2-20 August: Neil Taylor
23 August — 10 September: Tim Storrier
13 — 24 September: Francis Yin
27 September — 15 October: Jon Dell
18 October — 5 November: Peter Wright
8 — 26 November: Joel Elenberg — sculpture
Tuesday to Saturday: 11 a.m. — 6 p.m.

ROSEVILLE GALLERIES, 5 Lord Street, Roseville 2069 Tel. 46 5071
30 July — mid-August: Maria Tijua — Scene from Bali
14 — 31 August: Marian Farley; P. Kelk Graham; Lynn Tanner
September: John Palmer
October: Tibor Binder
New original paintings every week — special exhibitions
Tuesday to Saturday: 10 a.m. — 5.30 p.m.

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra 2025 Tel. 32 2533
23 July — 17 August: Clive Murray-White — sculpture
20 August — 14 September: Ewa Pachucka — sculptural weaving
17 September — 12 October: Clifton Pugh
15 October — 9 November: Fred Williams
12 November — 7 December: John Olsen
Monday to Saturday: 10 a.m. — 5 p.m.

SCULPTURE CENTRE, 3 Cambridge Street, The Rocks 2000 Tel. 241 2900
9 — 27 August: San Francisco Group Show
9 — 13 August: 4 Nights in August; Homage to Oppression — performance work: Alexander Mackie College (8 p.m.); Rudi Krausmann: Aspect
24 August: John Danvers — performance work (10 a.m. — 6 p.m.; Discussion 8 p.m.)
30 August — 17 September: Joan Brassil: 'Have you met a metamorphosed lately?' — environmental
20 September — 8 October: Transfield Patronage — sculpture — photography
11 — 29 October: Bruce McCalmont — sculpture
1 — 19 November: Brian O'Dwyer — sculpture
29 November — 17 December: Members' Selected Exhibition — sculpture
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
12 July — 13 August: Marc Chagall
16 August — 3 September: Ron Eden — iconographs
6 September — 1 October: Michel Giraud
4 — 29 October: Mario Avati
1 — 19 November: Young Australian Printmakers
22 November — 24 December: Christine Thouzeau
Tuesday to Saturday: 10 a.m. — 5.30 p.m.

STRAWBERRY HILL GALLERY, 533-5 Elizabeth Street South, Sydney 2012 Tel. 699 1005
2— 13 August: Heinz Steinmann
6 — 17 September: Ken Johnson
3 — 15 October: Otto Kuster
Tuesday to Sunday and public holidays: 10 a.m. — 6 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
Friday to Tuesday: noon — 6 p.m.

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
8 — 20 August: Students' Jewellery and Weaving
10 — 24 September: Young People and their Art
3 — 15 October: Students' Sculpture and Mosaic
24 October — 5 November: Students' Pottery, Macrame and Embroidery
14 — 26 November: Children and their Art
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
August: Salvatore Zofrea
September: Michael Winters; Earle Backen
October: Barbara Hanrahan
November: Gabriel Sterk — sculpture; Shunichi Inoue — ceramics
Wednesday to Sunday: 11 a.m. — 6 p.m.

NAREK GALLERIES, 23 Grey Street, Deakin 2600 Tel. 73 3374
12 July — 2 August: Anne Mercer — ceramics; Winnie Pelz — weaving
23 August — 13 September: Alan Watt — ceramics
October: Ariadna Culpan — batik paintings
November: Sue Moorhead — soft toys
December: Doug Alexander — ceramics
Wednesday to Sunday: 11 a.m. — 5.30 p.m.

SOLANDER GALLERY, 2 Solander Court, Cnr Schlich Street and Solander Place, Yarralumla 2600 Tel. (062) 81 2021
29 July — 15 August: Robert White; Pro Hart — paintings and sculpture
19 August — 15 September: Alan Peascod — ceramics; Pro Hart — paintings and sculpture
9— 25 September: Sydney Ball; Luis Vargas
30 September — 16 October: Alan Mitelman; Emily Hope — silver and bronze figures
21 October — 6 November: Ruth Faerber; Pro Medlin — tapestries; Tony White — jewellery
Wednesday to Sunday: 11 a.m. — 5 p.m.

SUSAN GILLESPIE GALLERIES, 22 Bougainville Street, Manuka 2603 Tel. 95 8920
Specializing in drawings, original limited edition prints, photography
Daily: 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.

ANVIL FINE ARTS GALLERY, Kiewa Valley, via Wodonga 3691 Tel. (060) 27 5290
Paintings by Angus, Arrowsmith, Brushmen of the Bush, Byrne, Higgins, Malloch, Luders and other leading artists
Friday to Sunday: noon — 6 p.m.
Or by appointment

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood 3066 Tel. 41 4303, 41 4382
2 — 16 August: John Olsen
23 August — 6 September: Rae Marks; Ben Shirer — woven hangings
13 — 27 September: Michael Shannon; Tony White — special objects
4 — 18 October: Ostoja Kotkowski — electronics and enamels
25 October — 8 November: Frank Morris — 9 species of swamp birds
15 — 29 November: John Borrack
Monday to Friday: 10 a.m. — 5.30 p.m.

BALLARAT FINE ART GALLERY, 40 Lydiard Street North, Ballarat 3350 Tel. (053) 31 3592
Late June — August: Ten Years of Recent Australian Art
2 — 23 September: Australian Jewellery Exhibition
October — late November: Weaver Hawkins Survey Exhibition
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.

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
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
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 arrangement

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, 844 2041
4 — 26 August: Contemporary Artists' Society Prize Exhibition
5 — 30 September: Visual Impact — painting, photography, sculpture
4 — 28 October: Ernest Edwin Cook
Tuesday to Friday: 6.30 p.m. — 9.30 p.m.
Saturday and Sunday: 2 p.m. — 5 p.m.

JOSHUA McCLELLAND PRINT ROOM, 81 Collins Street, Melbourne 3000 Tel. 63 5835
Australian historical prints and pictures
Monday to Friday: 10 a.m. — 5 p.m.

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

KING'S GALLERY, 388 Punt Road, South Yarra 3141 Tel. 267 4630
Tuesday to Friday: noon — 6 p.m.
Saturday and Sunday: 2 p.m. — 5.30 p.m.
Or by appointment

MANYUNG GALLERY, 1408 Nepean Highway, Mount Eliza 3930 Tel. 787 2953
21 August — 1 September: Greg Howden — paintings and sculpture
4 — 15 September: Arthur Boothroyd
11 — 22 September: Joe Loudon — sculpture
18 — 29 September: Charles Bock
25 September — 6 October: Vyvyan Owens — ceramic sculpture
9 — 20 October: Adela Shaw — paintings on glass
16 — 27 October: Douglas Sealy
23 October — 3 November: Douglas Stephen — sculpture
30 October — 10 November: Bernard Lawson
6 November — 17 November: Dorothy Baker — vitreous enamel on copper
13 — 24 November: Neville Pilven
27 November — 8 December: Diana Gibson; Richard Wren — gold and silver jewellery
Thursday to Monday: 10.30 a.m. — 5 p.m.

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

MUNSTER ARMS GALLERY, 104 Little Bourke Street, Melbourne 3000 Tel. 663 1436
Monday to 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
4 August — 2 October: Lopez and Medina — photography
19 August — 25 September: Recent Acquisitions
25 August — 16 October: Goya Prints
5 October — 18 December: Bill Brandt and Paul Strand — photography
14 October — 20 November: Illusion and Reality
20 October — 11 December: Pre-Raphaelite Drawings and Paintings from New Collection
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
2 — 19 August: Martin Sharp — paintings and collages
23 August — 8 September: Leah Mackinnon
13 — 29 September: Hector Gilliland
4 — 20 October: David Wilson — sculpture
25 October — 10 November: Peter Clarke
15 November — 2 December: Alun Leach-Jones
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
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
Exhibitions of Australian, American and European artists, changing every three weeks
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
22 September — 21 October: Jeffrey Makin Working Exhibition
27 October — 18 November: Graduate Exhibition — School of Art, Victorian College of Arts
24 November — 16 December: Weaver Hawkins Survey Exhibition
Tuesday to Friday: 10 a.m. — 5 p.m.
Wednesday until 8 p.m.

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
16 July — 14 August: The Body Beautiful; Bega Etchings; Margaret Dodd — ceramic sculpture
20 August — 11 September: Lee Friedlander — photography
25 August — 25 September: Illusion and Reality
3 — 25 September: Ten British Jewellers
1 — 30 October: 20th Century German Jewellery
8 October — 11 December: Heysen's World
9 October — 20 November: Sir Hans Heyson Retrospective
26 November — 18 December: Huhsien Peasant Paintings
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
30 July — 18 August: Margaret Patrick — weavings and wall hangings
20 August — 8 September: Barbara Hanrahan
10 September — 6 October: Neil Taylor
8 October — 3 November: Virginia Jay
5 November — 1 December: Arthur Boyd
Tuesday to Saturday: 10 a.m. — 6 p.m.

CONTEMPORARY ART SOCIETY GALLERY, 14 Porter Street, Parkside 5063 Tel. 272 2682
7 — 25 August: Art Wear
28 August — 15 September: Jane Kent — sculpture and drawings
18 September — 6 October: Progressive Art Movement
9 — 27 October: Brian Reid — paintings, video, drawings
30 October — 17 November: Lynn Collins
20 November — 8 December: C.A.S. Members Exhibition
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
21 August — 17 September: Clem Millward
16 October — 17 November: Ken Wadrop; Marc Beilby; Ashley Jones
18 November — 3 December: Bernard Hesling — vitreous enamel panels
Tuesday to Friday: 11 a.m. — 6 p.m.
Saturday, Sunday and public holidays: 2 p.m. — 5 p.m.
Monday: by appointment

NEWTON GALLERY, 278A Unley Road, Hyde Park 5061 Tel. (08) 71 4523
Continuous exhibitions by prominent Australian artists

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.

LISTER GALLERY, Lister House, 248-50 St George's Terrace, Perth 6000 Tel. 21 5764
Monday to Saturday: 10 a.m. — 5 p.m.
Sunday: 2 p.m. — 5 p.m.

OLD FIRE STATION GALLERY, 4 McCourt Street, Leederville 6007 Tel. 81 2435
Tuesday to Friday: 11 a.m. — 5 p.m.
Sunday: 2 p.m. — 5 p.m.

TARCOOLA ART GALLERY, 34 Bayview Street, Mt Tarcoola, Geraldton 6530 Tel. (099) 21 2825
Changing continuous exhibition of Australian landscapes by George Hodgkins
Daily: 10 a.m. — 5 p.m.

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth 6000 Tel. 28 7233
August — September: Permanent Collection
1 — 20 October: Permanent Collection
27 October — 27 November: Channel 7 Young Artists' Award
Monday to Friday: 10.30 a.m. — 5 p.m.
Saturday: 9.30 a.m. — 5 p.m.
Sunday: 2 pm. — 5 p.m.

Tasmania

FÓSCAN FINE ART CONSULTANTS, 178 Macquarie Street, Hobart 7000 Tel. 23 6888
Monday to Friday: 10 a.m. — 12.30 p.m. and 2 p.m. — 4.30 p.m.

SADDLER'S COURT GALLERY, Richmond 7025 Tel. 62 2132
Daily: 10 a.m. — 5 p.m.

TASMANIAN MUSEUM AND ART GALLERY, 5 Argyle Street, Hobart 7000 Tel. 23 2696
August: Textiles of Indonesia
10 September — 8 October: David Hockney
17 October — 13 November: William Spooner Collection of Watercolours
Daily: 10 a.m. — 5 p.m.

New Zealand

AUCKLAND CITY ART GALLERY, Kitchener Street, Auckland 1 Tel. 74 650
1 — 21 August: Young Contemporaries: New Zealand Painting
3 — 28 August: New Zealand Drawing 1977
10 August — 11 November: French Illustrators: 19th Century
31 August — 5 October: David Moore — photography
9 September — 5 October: New Zealand Prints 1977
12 October — 23 November: The Two Worlds of Omai — late 18th century Polynesian art
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
Monday to Friday: 11 a.m. — 5 p.m.
Friday until 8 p.m.

GOVETT-BREWSTER ART GALLERY, Queen Street, New Plymouth Tel. 85 149
1 — 25 September: Colin McCahon
Tuesday to Friday: 10.30 a.m. — 8 p.m.
Friday until 9 p.m.
Saturday and Sunday: 1 p.m. — 5 p.m.

PETER McLEAVEY GALLERY, 147 Cuba Street, Wellington Tel. 84 7356, 72 3334
August: Colin McCahon
September: Milan Mrkusich
October: M. T. Woolaston
November: Michael Smither

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
3 August — 3 September: Olivia Spencer Bower Retrospective
15 August — 15 September: New Zealand Contemporary Drawing
November: The Group — 50 years
8 November — 4 December: Colin McCahon
Monday to Saturday: 10 a.m. — 4.30 p.m.
Sunday: 2 p.m. — 4.30 p.m.
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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

LEGER GALLERY, 13 Old Bond Street, London WIX 3DB Tel. 01-629-3538/9
Old and modern masters and English watercolours

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

VICKY VARVARESSOS MAKE YOUR FACE THE FOCAL POINT THIS SEASON (1977)
Acrylic on canvas 154 cm x 247 cm
Watters Gallery
Photograph by John Delacour

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

BRISBANE JEAN TRUNDLE MEMORIAL ART PRIZE: (Theme: 'The Theatre'). Particulars from: Secretary, Jean Trundle Memorial Art Prize Committee, Brisbane Arts Theatre, 210 Petrie Terrace, Brisbane 4000.

CAIRNS ART SOCIETY CALTEX OPEN ART EXHIBITION: Judge: Allen Warren. Closing date: 8 September 1977. Particulars from: Secretary, Cairns Art Society, Box 992, P.O., Cairns 4870.

CLONCURRY ERNEST HENRY MEMORIAL ART CONTEST: Particulars from: Secretary, Cloncurry Arts Society, Box 3, P.O., Cloncurry 4824.

DALBY ART PURCHASE: Judge: Warwick Reeder. Closing date: 1 October 1977. Particulars from: Hon. Secretary, R. W. Collins, Box 509, P.O., Dalby 4405.

GOLD COAST CITY ART PRIZE: Particulars from: Secretary, Gold Coast Art Gallery Acquisition Society, Box 3, P.O., Surfers Paradise 4217.

L. J. HARVEY MEMORIAL PRIZE FOR DRAWING: Closing date: late September. Particulars from: Queensland Art Gallery, 6th Floor, MIM Building, 160 Ann Street, Brisbane 4000.

TOOWOOMBA ART AND CERAMIC COMPETITION AND EXHIBITION: Judges: art section: Reinis Zusters; ceramic section: Peter Rushforth. Closing date: 10 September 1977. Particulars from: Kevin McSweeney, Box 405, P.O., Toowoomba 4350.

TRUSTEES' PRIZE FOR PAINTING: Closing date: late September 1977. Particulars from: Queensland Art Gallery, 6th Floor, MIM Building, 160 Ann Street, Brisbane 4000.

New South Wales

ARCHIBALD PRIZE: Judges: Trustees of the Art Gallery of New South Wales. Closing date: 25 November 1977. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

BATHURST ART PRIZE: Judges: John Baily, Thomas McCullough. Closing date: 1 September 1977. Particulars from: Hon. Secretary, Bathurst Art Prize, 224 Peel Street, Bathurst 2795.

BLAKE PRIZE FOR RELIGIOUS ART: Judges: John Bayton, H. Davis, E. Mignacca, Lloyd Rees, Carole Symonds. Closing date: 21 September 1977. Particulars from: Secretary, Blake Society, Box 4484, G. P. O., Sydney 2000.

DRUMMOYNE ART AWARD: Judges: James Barker, Col Jordan. Closing date: 28 September 1977. Particulars from: N. E. Saba, 212 Great North Road, Abbotsford 2046.

GOULBURN LILAC TIME COURT HOUSE ART EXHIBITION: Judge: Lloyd Rees. Closing date: September 1977. Particulars from: Secretary, Goulburn Art Club, Box 41, P.O., Goulburn 2560.

GRUNER PRIZE (best oil study of landscape painted by a student resident in New South Wales): Closing date: late November 1977. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

LISMORE ART EXHIBITION: Judge: John Santry. Closing date: early September 1977. Particulars from: Town Clerk, Council of the City of Lismore, Box 23A, P.O., Lismore 2580.

NEW SOUTH WALES TRAVELLING ART SCHOLARSHIP 1977: Closing date: 19 August 1977. Particulars from: Executive Member, New South Wales Travelling Art Scholarship Committee, Box R 105, P.O., Royal Exchange Post Office, Sydney 2001.

SIR JOHN SULMAN PRIZE: Closing date: 25 November 1977. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

TAMWORTH FIBRE EXHIBITION 1978: Closing date: early September 1978. Particulars from: Secretary, Box 1041, P.O., Tamworth 2340.

TOOHEYS 'PAINT-A-PUB' ART COMPETITION: Closing date: 20 August 1977. Particulars from: The Co-ordinator, 'Paint-a-Pub' Art Competition, Tooheys Limited, 29 Nyrang Street, Lidcombe 2141.

TRUSTEES WATERCOLOUR PRIZE: Judges: Trustees of the Art Gallery of New South Wales. Closing date: 25 November 1977. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

WYNNE PRIZE: Judges: Trustees of the Art Gallery of New South Wales. Closing date: 25 November 1977. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

WYNNE PRIZE — JOHN AND ELIZABETH NEWNHAM PRING MEMORIAL PRIZE: Judges: Trustees of the Art Gallery of New South Wales. Closing date: 25 November 1977. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

Victoria

CORIO ROTARY CLUB ARTS FESTIVAL 1978: Closing date: 11 February 1978. Particulars from: Colin Hall, 10 Iona Avenue, Belmont 3216.

LATROBE VALLEY PURCHASE AWARDS: Particulars from: Director, Latrobe Valley Arts Centre, Box 708, P.O., Morwell 3840.

WARRNAMBOOL HENRI WORLAND MEMORIAL ART PRIZE: Particulars from: Director, Warrnambool Art Gallery, 214 Timor Street, Warrnambool 3280.

Western Australia

BUNBURY ART PURCHASE: Particulars from: Secretary, Art Gallery Committee, Box 119, P.O., Bunbury 6230.

FREMANTLE PRINT AWARD: Particulars from: Administration Officer, Fremantle Arts Centre, 1 Finnerty Street, Fremantle 6160.

PARMELIA PORTRAIT PRIZE: Judges: Tom Gibbons, Rie Heymans, Bertram Whittle. Closing date: 10 September 1977. Particulars from: *Artlook*, Box 6026, P.O., East Perth 6000.

Northern Territory

THE ALICE PRIZE: Judges: Ron Appleyard, Tony Bishop. Closing date: 22 October 1977. Particulars from: Hon. Secretary, The Alice Prize, Box 1854, P.O., Alice Springs 5750 or main T.A.A. offices.

PRIZEWINNERS

Queensland

DARNELL — DE GRUCHY INVITATION PURCHASE AWARD 1977:
Works by Hilary Burns, Fraser Fair, John Firth-Smith and Guy Stuart were purchased upon the advice of Warwick Reeder, Ian Still and Nancy Underhill

GRAND AUSTRALASIAN ART COMPETITION 1977:
Judge: John Rigby
Winners: painting or drawing, any medium, any subject: Henry Salkauskas; painting and drawing, any medium, 'hotel' theme: Peter Campbell

New South Wales

ASHFIELD ART EXHIBITION 1977:
Judges: Helen French-Kennedy, Cameron Sparks, Barry Stern
Winners: non-traditional, oil, John Winch; traditional, oil, Joanne Thew; non-traditional, watercolour: George Lo-Grasso; traditional, watercolour: William Cox

BALLINA SOUTHERN CROSS ANNUAL ARTS FESTIVAL PRIZE 1977:
Judge: J. Cooper
Winners: contemporary: Ferdinando Solano; traditional: Ed Ward

BERRIMA BLUE CIRCLE ART AWARD 1977:
Works by James Barker, Ruth Julius and Jane Trengrove were purchased upon the advice of Lloyd Rees

CAMDEN MUNICIPAL ART PRIZE 1977:
Judge: Margo Lewers
Winners: open: Diego Latella; portrait: Nan Morton; sculpture: Arthur Mitchell
Judge: Alan Hansen
Winners: open, traditional: Georgina Worth; local landscape: Gary Baker; still life: Daphne Miller

COWRA FESTIVAL OF THE LACHLAN VALLEY ART COMPETITION 1977:
Judge: John Santry
Winners: open: Thelma Greer; traditional: Hal Boyer; watercolour: Joyce Johnson

DUBBO ART PURCHASE AWARD 1977:
Paintings by Karin Oom, Georgina Worth and Mary Wheeler were purchased upon the advice of Tom Thompson

GOSFORD SHIRE ART EXHIBITION 1977:
Judge: Clem Millward
Winners: open: Ken Buckland, William Salmon (equal); watercolour: Ken Cowell; drawing: Joan Mors

HUNTERS HILL MUNICIPAL ART EXHIBITION 1977:
Judges: Edward Hall, Clem Millward, Ken Reinhard
Winner: open: Ruth Lowe
Judge: Bim Hilder
Winner: sculpture: Jean Broom-Norton
Judge: Janet Mansfield
Winner: ceramics: Julie Ingles

MAITLAND PRIZE 1977:
Judge: Elwyn Lynn
Winners: open: Ross Jackson; watercolour: Henry Salkauskas; print: Ian Howard Pearson

ORANGE ART PURCHASE 1977:
Works by Jean Appleton, Paul Jones, Shirley Kinny, John Santry, Roderick Shaw and Max Thompson were purchased upon the advice of Lloyd Rees

ORANGE POTTERY PURCHASE 1977:
Works by Roslyn Auld, Madeleine Heather, Janet Mansfield and Shiga Shigeo were purchased upon the advice of Alan Peascod

PORTIA GEACH MEMORIAL AWARD 1977:
Judges: Thelma Boulton, John Coburn, John Olsen
Winner: Ena Joyce

RAYMOND TERRACE ART SHOW AWARD 1976:
Judge: Aldona Zakarauskas
Winners: open: Brad Levido; any medium, any subject: Doug Erskine; traditional: Helen Bird; watercolour: Jim Carriers, Charles Pettinger (equal)

ROBERT LE GAY BRERETON MEMORIAL PRIZE 1977:
Judges: Margaret Coen, Douglas Dundas, Lorna Nimmo
Winner: Leyla Spencer

A.C.T.

CIVIC PERMANENT ART AWARD 1977:
Paintings by Brian Dunlop, Alan Oldfield and David Voigt were purchased upon the advice of John Baily

Victoria

CORIO ROTARY CLUB ART EXHIBITION 1977:
Paintings by Howard Arkley, Robert Hollingworth, Diane Palmer and John Zbukvic were purchased upon the advice of Graeme Sturgeon and Margaret Rich; prints by Paul King and Greg Moncrief and sculpture for the Shire of Corio by Alwyn Harbutt were purchased upon the advice of Graeme Sturgeon
Judge: Chris Pepper
Winner: pottery: Chris Witteveen

RECENT ART AUCTIONS

Leonard Joel Pty Limited,
11-13 May 1977, Melbourne

ANNOIS, Len: Musical gatherers, Williamstown, watercolour, 64 x 50, $350
BELL, George: Rolling hills, oil, 43 x 59, $220
BLACKMAN, Charles: Still life, oil, 120 x 101, $600
BOYD, Arthur: Boat builders, Eden, tempera, 86 x 105, $25,000
BUNNY, Rupert: La Fontaine, oil, 54 x 65, $5,600
CHEVALIER, Nicholas: Near Offenbach, watercolour, 36 x 51, $1,400
CROOKE, Ray: Islanders in the garden, oil, 90 x 60, $1,600
FORREST, J. Haughton: Figures in Tasmanian landscape, oil, 62 x 45, $3,800
FOWLES, Joseph: Sydney from the North Shore opposite Dawes Point, oil, 25 x 35, $8,000
FOX, E. Phillips: Paris bridge, oil, 24 x 33, $3,000
FOX, Ethel Carrick: Mother and child on beach, oil, 26 x 34, $3,500
FRIEND, Donald: Athens, mixed media, 55 x 77, $1,100
GLEESON, James: Surfer, watercolour, 20 x 15, $250
HERMAN, Sali: Australian frontier, oil, 48 x 72, $2,400
HEYSEN, *Sir* Hans: Zinnias, oil, 65 x 60, $2,800
KRZYWOKULSKI, John: Towards a confrontation No. 1, acrylic, 110 x 99, $350
LINDSAY, Norman: Rose, oil, 52 x 42, $3,000
LONG, Sydney: Narrabeen Lake; oil, 39 x 49, $1,400
McCUBBIN, Frederick: Looking towards Mount Macedon, oil, 24 x 45, $6,500
McINNES, W. B.: Towards the city, oil, 29 x 40, $1,200
MAISTRE, Roy de: Landscape, oil, 38 x 40, $1,000
NERLI, *Marchese* Girolamo: Portrait of a lady, oil, 64 x 39, $1,700
NOLAN, Sidney: Ned Kelly, oil, 52 x 64, $1,500
NORDEN, Gerald: Letter rack, oil, 29 x 39, $325
PARKINSON, Sydney: Black-shaped fruit dove (Ptilinopus Melanospila), watercolour, 25 x 21, $3,000
PEACOCK, George Edward: Point Piper, Rose Bay, Port Jackson, oil, 11 x 15, $2,200
PERCEVAL, John: Landscape, oil, 56 x 66, $4,000
POWER, H. Septimus: Landscape, oil, 45 x 75, $700
PRESTON, Margaret, Wildflowers, watercolour, 22 x 64, $1,000
PUGH, Clifton: Portrait, oil, 85 x 75, $1,100
REES, Lloyd: Landscape with figure in foreground, oil, 55 x 67, $6,000

STOKES, Constance: Figure of girl, the Virgin, oil, 65 x 39, $2,400
STREETON, *Sir* Arthur: Still life, oil, 32 x 16, $900
STRUTT, William: Three angels, oil, 34 x 29, $375
STURGES, R. W.: Two fishing boats, water-colour, 10 x 15, $600
TUCKER, Albert: Parrots in the bush, mixed media, 30 x 40, $1,200
TURNER, James A.: Waiting for mate, oil, 46 x 19, $2,400
VASSILIEFF, Danila: Fitzroy Gardens, oil, 36 x 52, $800
WAKELIN, Roland: Interior, oil, 58 x 88, $3,200
WILLIAMS, Fred: Untitled, gouache, 55 x 37, $1,000
WILSON, Eric: The white bridge, oil, 59 x 38, $1,300
WITHERS, Walter: Hill-top, oil, 32 x 41, $3,750

Geoff K. Gray Pty Limited, 21 June 1977, Sydney

ASHTON, *Sir* Will: Kanimbla Valley, oil, 45 x 60, $1,600
ASHTON, Julian: Seascape, watercolour, 18 x 36, $380
BOISSEVAIN, William: Spring portrait, acrylic, 65 x 65, $850
BOYD, Arthur: Reflected bride, coloured litho-graph, 45 x 55, $100
CAYLEY, Neville: Country road, watercolour, 70 x 120, $400
CROOKE, Ray: Native in the garden, oil, 60 x 90, $3,000
DAWS, Lawrence: Sketch for Death in the creek, oil, 30 x 25, $400
DELPRAT, Paul: Nude and flowerpot, water-colour, 45 x 47, $110
DRYSDALE, *Sir* Russell: Aboriginal burial mound, pen-and-ink, 25 x 32, $500
FRIEND, Donald: Reclining boy, pen and wash, 32 x 49, $500
FULLWOOD, A. H.: Mountain road, oil, 13 x 17, $350
GEESON, James: Figure in psychoscope, oil, 14 x 12, $220
JOHNSON, Robert: Landscape with gums, oil, 35 x 45, $1,900
JUNIPER, Robert: Desert landscape, oil, 60 x 85, $650
KUBBOS, Eva: The party, gouache, 19 x 24, $100
LANGKER, *Sir* Erik: Pittwater, oil, 25 x 37, $300
LINDSAY, *Sir* Lionel: set of 4 watercolours (theme of a swaggie and his dog), $1,800
LINDSAY, Norman: Fate, watercolour, 54 x 41, $2,600; Nude and the monkey, etching, 18 x 22, $325
LISTER, W. Lister: Peaceful river, watercolour, 33 x 90, $240
LONG, Sydney: St Marks, Darling Point, copperplate etching, $130
McINNES, W. B.: Country rain, oil, 23 x 25, $700
MINNS, B. E.: Manly and its reservoir, water-colour, 27 x 36, $800
NOLAN, Sidney: Little town of tin, mixed media, 29 x 24, $750
OLLEY, Margaret: The yellow blouse, oil, 36 x 29, $150
OLSEN, John: Pelican, etching, 52 x 36, $90
ORBAN, Desiderius: After the storm, oil, 57 x 65, $475
POWER, H. Septimus: Farmyard landscape, oil, 43 x 32, $400
PUGH, Clifton: Flowers, ink and wash, 25 x 20, $90
ROBERTS, Tom: Lady in furs, oil, 123 x 70, $1,100
RUBBO, Anthony Dattilo: Portrait of a woman in blue, oil, 65 x 50, $240
TUCKER: Albert: Masked intruder II, oil, 60 x 75, $1,900
WHITELEY, Brett: Portrait of Martin Sharp, mixed media, 39 x 93, $800

Christie, Manson & Woods (Australia) Limited, 20 July 1977, Sydney

ASHTON, *Sir* Will: Summer afternoon Sanary, nr Toulon, France, oil, 37 x 45, $1,100
AULD, J. Muir: Bathing in the lagoon, water-colour, 33 x 38, $340
COFFEY, Alfred: Beach hut, Indonesia, oil, 30 x 38, $500
DOBELL, *Sir* William: Lake Macquarie, gouache, 10 x 16, $750
FRIEND, Donald: Two boys, ink and gouache, 56 x 38, $1,400
FULLBROOK, Sam: Under the trees, oil, 16 x 30, $800
JOHNSON, Robert: Homestead, oil, 35 x 45, $2,000
KMIT, Michael: Striped shirt, oil, 34 x 30, $900
LANGKER, *Sir* Erik: Middle Harbour, oil, 35 x 61, $380
LONG, Sydney: Cattle grazing, watercolour, 29 x 30, $900
LYMBURNER, Francis: Sprawling dog, ink and wash, 40 x 55, $725
MANN, G. V. F.: Autumn scene in Tasmania, oil, 30 x 40, $300
SAINTHILL, Louden: Theatrical set, gouache, 48 x 37, $520
VASSILIEFF, Danila: Street scene, oil, 43 x 51, $1,200
WAKELIN, Roland: Street scene, oil, 27 x 34, $390
WILLIAMS, Fred: Pink trees, watercolour, 37 x 55, $750
YOUNG, W. Blamire: Banqueting scene, watercolour, 22 x 31, $720

RECENT GALLERY PRICES

APPLETON, Jean: Studio doorway, oil, 122 x 91, $850 (Macquarie, Sydney)
ARCHER, Suzanne: Twofaced, painted clay, 160 x 160 x 18, $90 (Abraxas, Canberra)
ARKLEY, Howard: Organic model A (thought form), ink and acrylic, 160 x 210, $450 (Coventry, Sydney)
BLACK, Dorrit: Still life with jug and grapes, oil, 37 x 66, $1,250 (Important Women Artists, Melbourne)
CRIPPS, Peter: Installation shells of past activities (entering du Prel's projection), mixed media, $2,750 (Watters, Sydney)
CROWLEY, Grace: Les Mirmandaises, pencil, 39 x 35, $1,500 (Important Women Artists, Melbourne)
DUNN, Richard, The. Art. Act (hands), 27 photographs, 116 x 280, $1,000 (Gallery A, Sydney)
FIZELLE, Rah: Portrait, watercolour, 63 x 40, $600 (Artarmon, Sydney)
GLEGHORN, Tom: Kangaroo Island, oil, 30 x 40, $1,000 (Verlie Just Town, Brisbane)
GREGAN, Kerry: Cove, Bateman's Bay, mixed media, 127 x 165, $450 (Robin Gibson, Sydney)
HAYTER, S. W.: Voiles, colour etching, artist's proof, 76 x 56, $395 (Art of Man, Sydney)
HOPKINS, John: River landscape, oil, 183 x 244, $1,750 (Tolarno, Melbourne)
HOWARD, Ian: McDonnell Douglas F for Phantom U.S. Navy, rubbing, 360 x 730, $2,400 (Watters, Sydney)
JOHNSON, Michael: Sketch, pastel, ink, 79 x 119, $600 (Gallery A, Sydney)
MAKIN, Jeffrey: Mt Tibrogargan, oil, 122 x 122, $1,200 (Victor Mace, Brisbane)
MILLWARD, Clem: Back country, South Coast, oil, 50 x 50, $500 (Artarmon, Sydney)
MISSINGHAM, Hal: Flight of Correllas, water-colour, 34 x 53, $350 (Artarmon, Sydney)
REES, Lloyd: The noon-day sky, oil, 95 x 117, $7,000 (Macquarie, Sydney)
RUBIN, Victor: Good Friday, turn left in the dark, oil, 91 x 102, $500 (Macquarie, Sydney)
RUSSELL, John Peter: Street, Portafino, gouache, 30 x 40, $1,500 (Artarmon, Sydney)
SEARLE, Ken: Confined Kangerigan I, oil, 76 x 45, $300 (Watters, Sydney)
SNAPE, Michael: England, 140 x 90 x 90, wood and aluminium, $700 (Gallery A, Sydney)
THORNHILL, Dorothy: Tuscan interior, oil pastel, 56 x 44, $600 (Macquarie, Sydney)
VARVARESSOS, Vicki: Make your face the focal point this season, acrylic, 154 x 247, $750 (Watters, Sydney)
WILLIAMS, Fred: Landscape with green cloud and owl, etching and aquatint, 1st state, 24 x 26, $140 (Stadia Graphics, Sydney)
WITHERS, Rod: Untitled, oil, 122 x 91, $450 (Macquarie, Sydney)

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Australian National Gallery, Canberra

The following list comprises a number of works by international artists which have entered the collection during the past twelve months.

BOURDELLE, Emile Antoine: Penelope, 1912, monumental bronze
BUCHOLZ, Erich: Planetenbahnen (orbit of the planets), 1920; Untitled, 1920, both woodcuts
EXTER, Alexandra: L'homme sandwich, 1926; L'homme réclame, 1926, marionettes
FEININGER, Lyonel: The gate, 1912, etching
JACOBSEN, Bernard (Publisher): For John Constable, 1976, folio of 19 prints by contemporary British artists
LICHTENSTEIN, Roy: 11 prints from the Entablature series, 1976
MOORE, Henry: Hill arches, 1972, monumental bronze
NAKAYA, Fujiko: Fog sculpture, 1976
PAOLO, Giovanni di: Crucifixion with the Virgin Mary, Mary Magdalen, Kneeling Donor and St John the Evangelist, Sienese, (*c.* 1455)
PICASSO, Pablo: David and Bethsabee, 1947, set of 11 lithographs; Pommes et lithographies, set of 14 lithographs, 1947
RILEY, Bridget: Veld, 1971; Reef, 1976; Twisted curve field, 1976
RODIN, Auguste: Pierre de Wiessant, (1886-87), bronze cast, 1/12
ROUSSEL, Ker Xavier: Album du paysage, 1898, set of 6 lithographs
TOULOUSE-LAUTREC, Henri de: Elles, 1896, complete set of 12 lithographs; Le jockey—chevaux de courses, 1899, colour lithograph

Queensland Art Gallery

BONINGTON, Richard Parkes: Lady in a mantilla, watercolour, 15 x 9
COOK, W. Delafield: A work of art, 1977, charcoal and conté, 117 x 137
GAINSBOROUGH, Thomas: Wooded landscape, pencil, 15 x 19
HEYSEN, *Sir* Hans: The storm cloud, Hahndorf 1940, watercolour, 33 x 41 (Bequeathed by the late George Brown)
HILDER, J. J.: Evening landscape, watercolour, 21 x 29 (Bequeathed by the late George Brown)
LONG, Sydney: River scene 1910, watercolour 19 x 27 (Bequeathed by the late George Brown)
TURNER, J. M. W., Trees in Norbury Park, pencil and wash, 24 x 20

Art Gallery of New South Wales

COBURN, John: Study for Setting sun, brush and ink, 38 x 29 (Gift of Hal Missingham)
CHRISTMANN, Gunter: Oktoberwald, 1973, acrylic, 200 x 265
LEVINE, Les: Bear media monument, 1976, colour videotape, ¾ inch cassette (7 minutes)
LOOBY, Keith, Still life with mural on British comfort, 1976, oil 168 x 168
MOLVIG, Jon: Hal Missingham, conte and pencil, 49 v 35 (Gift of Hal Missingham)
THAKE, Eric: Alberto's elephants and Newcastle's 'pokies' wave goodbye, 1976, lithograph, 21 x 28 (Gift of Hal Missingham)
WHITELEY, Brett: Self portrait in the studii, 1976, oil and collage, 200 x 259

National Gallery of Victoria

BERTHON, Paul: Sarah Bernhardt, (*c.* 1896), colour lithograph
BRENNAN, Archie: Runner, 1975, wool tapestry
CAULFIELD, Patrick: White pot, screenprint
CHRISTIAN, Anton: Reminiscences of the Black Lake, crayon and watercolour
COSTUMES AND ACCESSORIES COLLECTION: English and Australian, 1800-1939
CRESS, Fred: Harbour series No. 6, charcoal
HUNTER, Robert: Untitled, 1970, acrylic
INDIAN: Folk objects, 19th century, bronze
KOREAN: Cupboard and table, late 19th century, lacquer
PARTOS, Paul: Untitled, 1976, oil
PLANTE, Ada May: Man with a pipe, (*c.* 1940), oil
PRESTON, Margaret: The fish bowl. (*c.* 1910), oil
RENOIR, Pierre Auguste: La joueuse de guitare, 1896, oil
SINGHALESE: Mask, Sanniya — Yakku, 19th century
STUART, Guy: Lattice full of holes, 1972, rubberised material, glass fibre and pigments

Art Gallery of South Australia

BARTLETT, Jennifer: Rhapsody, enamel on steel
BROWN, Bill: Untitled, (1976), mixed media
CALVERT, Samuel (att. to): A view of Adelaide from the Torrens, (*c.* 1850), watercolour
CHINESE: Bodhisatva Pu Heien seated on an elephant, Ming Dynasty, cast iron
COOK, William Delafield: A fence, (1975), acrylic
DURRANT, Ivan: My mother in law, (1976), acrylic (Acquired under the terms of the Maude Vizard Wholohan Art Prize Purchase Award)
GILL, S. T.: Fifteen lithographs from Heads of the people series, (1849)
GREGORY, G. F.: The steamship, *Emu*, (late 19th century), watercolour
HEREL, Petr: Dictator of metamorphosis, (1976), etching
HERMANN, Samuel J.: large platter, (1970); bottle, (1976), glass
KUO, Graham: Nightwatch, (1976), serigraph
MUNRO, David Keith: Sewerage channel, Werribee, (1976), oil (Acquired under the terms of the Maude Vizard Wholohan Art Prize Purchase Award)
OLDFIELD, Alan: Two glass tables, (1976), acrylic (Acquired under the terms of the Maude Vizard Wholohan Art Prize Purchase Award)
THAKE, Eric: New Guinea profile — Korossa, Lugger Bay, Port Moresby, (1945), ink
TUCK, Ruth: Victor Harbour, (1949), watercolour
WEBB, G. A. J.: Portrait of Rev. Francis W. Cox, (1901), oil

Western Australian Art Gallery

BEADLE, Paul: Man asleep, pencil; Portrait, pen-and-ink
CHINESE: Canton vases and bowl
COBURN, John: Sketch for Oasts, gouache
CONNOR, Kevin: The fight, ink wash
DAUBIGNY, Charles: Effet de Nuit, cliché verre
DELAWARR, Val: River scent, oil
DUNLOP, Brian: Woman standing, watercolour
DUNDAS, Douglas: Portrait of Eileen Cramer, pencil
GREY-SMITH, Guy: Karri forest, woodcut
KAHAN, Louis: Drawing life; Self portrait, both etchings
KEMP, Roger: Chorale, acrylic; The symbol, etching
MENINSKY, Bernard: 3 drawings, pencil
MILLWARD, Clem: 2 life drawings, charcoal
MISSINGHAM, Hal: 12 drawings; 1 lithograph
MOLVIG, Joh: Hal Missingham, charcoal
NASH, John: Sea poppies, woodcut
NASH, Paul: Nest of the phoenix, oil; Bouquet; Rufus Clay the foreigner, both woodcuts
NICHOLSON, William: The cabriolet, woodcut
RANKIN, David: Kelain, acrylic
REES, Lloyd: On the Parramatta River, Sydney, pencil
SAMSON, Horace: Fremantle South Bay, lithograph
SHILLAM, Kathleen: Monkey scratching, pen-and-ink
SUMMERHAYES, Edwin: View of Freshwater Bay, watercolour
TELIGA, Stan de: Surfers, pen-and-ink and wash
VALLOTTON, Felix: Portrait of Puvis de Chavannes, woodcut
VAN RAALTE, Henri: Hills of the south, aquatint

Tasmanian Museum and Art Gallery

ASPEN, David: Brown light, acrylic
BALDESSIN, George: Banquet for no eating, etching
BALL, Sydney: Berkshire light, silk-screen
BLAKEBOROUGH, Les: Box, porcelain

BRANGWYN, *Sir* Frank: The shadow of the cross series, etching
BROAD, Rodney: Four blue twists, mixed media
CLUTTERBUCK, Jock: Poltergeist's handbag, etching and aquatint
KEMP, Roger: Horizontal ten, etching
KEMPF, Franz: Figuration suite No. II, lithograph
LARTER, Richard: Four portraits from 'Portrait', pen-and-ink
LATIMER, Bruce: A new orchid, screenprint
LEACH-JONES, Alun: From the India suite — pink, screenprint
LEAR, Edward: Therapia on the Bosphorus, pen-and-ink and watercolour
MADDOCK, Bea: Its 5m, etching
POWDITCH, Peter: Sun woman I, lithograph
ROBINSON, Sally: Glengyle Station, silk-screen
SCULP, Warren: Man of Cape Dieman; Boy of Cape Dieman, coloured etchings
SENBERGS, Jan: Structure on legs, silkscreen
SHANNON, Michael: A collection of shoes, pastel and conte
WALKER, Murray: A more lyrical roller skate Derby, mixed media
WALLACE, Roland: Twelve feathers, pencil
WHITELEY, Brett: Harbour Bridge, ink
WILLIAMS, Fred: Untitled, etching

Newcastle Region Art Gallery

FRIEND, Donald: Horse and rider, sculpture, 36 x 47 x 18 (Gift of Mr and Mrs E. N. Millner)
KILGOUR, Jack Noel: View from 39 Westbourne Gardens, London, 25 x 33; Engine drivers, Paddington Station, London, 21 x 30; Engine drivers, Paddington Station, London, 21 x 26; Engine drivers, Paddington Station, London, 21 x 26, drawings (Gift of J. N. Kilgour)
LOOBY, Keith: History of Australia, 1976, set of six, drypoint, 44 x 60
TRAILL, Jessie: Building the Harbour Bridge, 7 June 1931, etching, 37 x 15 (Gift of H. Sherrard)

Errata
Volume 14 Numbers 3 & 4

Page 262
Caption for the William Blake etching should read . . . lamenting in Beulah (not Dulah)
Page 279
Alexandra Exter's name is misspelt as Exeter
Page 307
Bridget Riley's work *Gamelan* is misspelt as *Gamelin*
Page 335
Ian Fairweather's work *Malthus* is misspelt as *Maltheus*

Editorial

Much has been written and said, perhaps the last word, about the Government's debarring of the purchase by the Australian National Gallery, Canberra, of Georges Braque's *Grand Nu*. Nevertheless, this journal must add its protest to those already made against an indefensible interference with a decision of an appointed statutory body and the resulting loss to Australia of an artistic masterpiece.

The Director and Council of the Australian National Gallery, were presumably chosen for their expertise—because the Prime Minister and his colleagues thought them to be the best-equipped and most capable people to control Australia's major art gallery and to acquire for it the most exemplary, suitable and distinguished collection. For this purpose a considerable sum of money was allocated each year—reduced this year to $2,900,000 in all, of which $1,470,000 was intended for foreign art, including sculpture—but a most unfortunate proviso was attached to the spending of it: that Cabinet could veto any purchase of a single item over $100,000. It was under this proviso that the negotiations for *Grand Nu* (begun three years ago) were stopped by Cabinet. The high-handed manner in which this most important acquisition was perfunctorily dismissed shocked the art world.

Some branches of the media and particularly of the Press adopted an antipathetic attitude. Adverse criticism of the painting by writers antagonistic to modern art and illustrations that did little justice to the painting were published. More attention was given to the cost involved than to the worth of the painting in its context in the history of world art. Little publicity was given to the importance to the Australian National Collection of *Grand Nu* or to the status that its acquisition, the last major Braque remaining in private hands and a key work in the launching of the modern movement, would add to that Gallery and to Australia. The coup brought off by the Gallery's Director in locating the work, negotiating for it, gaining permission from the French Government for it to be removed from France and having payment of the large sum involved spread over three years was glossed over, hardly mentioned.

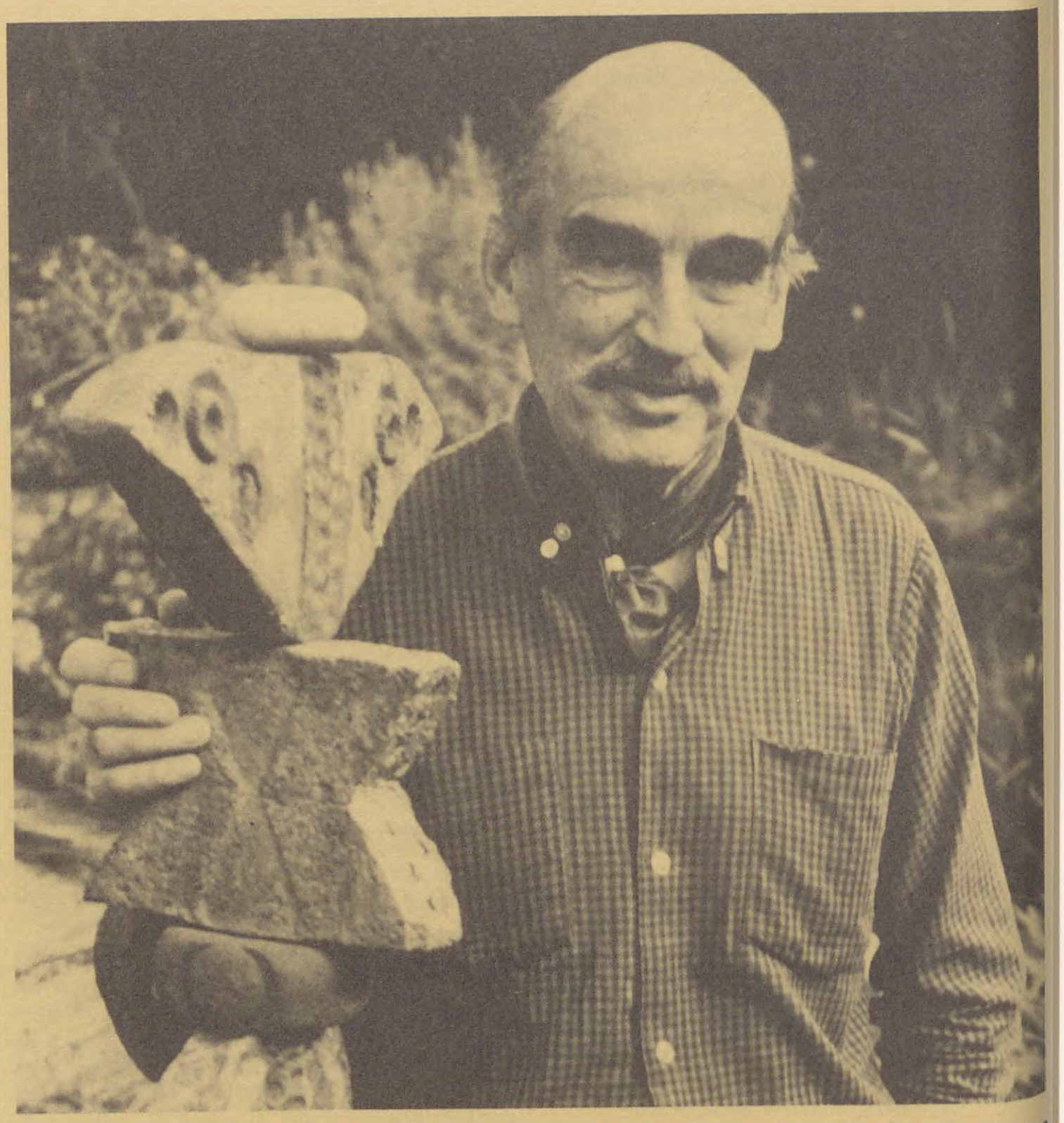
If, as the Minister is reported to have stated, 'The matter is closed', then it should be reopened. Members of Cabinet, however admirably they may be fitted to carry out their various portfolios, are hardly equipped to make decisions about works of art; most of them have no qualifications whatever to express any opinion about the subject, let alone to veto a considered judgement by a body of informed people chosen for their ability to make just such judgements.

Moreover, their own decision, unfortunate and unpopular as it is, should shame them into amending the National Gallery Act to remove from it Cabinet's right of veto to purchases over $100,000. Having given the Australian National Gallery a sum of money to acquire overseas works of art on the one hand why, on the other hand, interfere with the spending of it? Why the arbitrary limit of $100,000? If there were no such limit, no such power of veto, the Government could express its displeasure with any unsatisfactory purchase in other ways. After all the Council members are not appointed for life.

We ask how can the Australian National Gallery hope to purchase other works of similar quality to the Braque if vendors may expect, after lengthy negotiations, to be informed that the purchase has been vetoed by Cabinet. The situation is ridiculous, indeed unethical.

GEORGES BRAQUE GRAND NU
Oil on canvas 140 cm x 100 cm

Doug Annand
A tribute from Lister G. Clark



With the death of Douglas Annand on 14 December 1976, Australia lost one of its most versatile artists. He acted as a freelance graphic designer for many years but he worked in a variety of media and carried out many commissions of civic art. He is represented in several State galleries.

Annand was born in Toowoomba in 1903. His formal training was limited to a year or two of night classes at a Technical College and he was essentially self taught. He displayed a natural talent for sketching from an early age. He was the only artist in a small advertising agency from 1928 to 1930 but apart from that has always been a freelance artist.

Douglas Annand's murals decorated the Australian Pavilions at the New York World Fair in 1938 and the New Zealand Exhibition in 1939. He was later to carry out many mural commissions, including those for Orient line ships, a broadcasting studio, and Anzac House. In 1941 his mural for Bathurst High School won him the first of three Sulman prizes for murals. During 1941-44 Annand was a camouflage officer accredited to the R.A.A.F. and some of the scenes and impressions that he recorded in his travels through tropical Australia are reproduced in a book of his work published by Ure Smith in 1944.

The list of Annand's commissions seems endless. In his role as a graphic artist and designer he created invitations, posters (one receiving an International Poster Award), covers for books and magazines, Christmas cards, wine labels, fabric designs, scarves, murals, and even small household objects such as ashtrays and paper weights. Media related to civic art were murals, mosaics (including a fine series at the University of New South Wales), sculpture, etched and engraved glass screens and stained glass. The designs on our previous set of coins—the kangaroo, ram's head and coat of arms were also his.

Douglas Annand was invited to become a sculptor member of the Society of Sculptors and Associates in the first year of its formation, in 1951. He carried out many important commissions of sculpture and associated decoration in an architectural environment. An early major commission was his polychrome bas-relief in Wilson Hall, Melbourne University (1956) titled *Search for Truth.* Other commissions included coats-of-arms for Kindersley House in Sydney (1960); a metal screen of many individual components in Wilhelmson House, Bridge Street, Sydney (1960); a mural in the Mobil Centre, Melbourne (1961); many items in the P & O Building (1963); two glass figures and other work in the C.S.R. Building, Sydney (1966) and window sculpture and bollards in cast iron for the Readers Digest Building, Surry Hills (1967). One of his last major commissions was an abstract wall design representing a comet in the Sydney International Airport (1970).

The P & O Building in Hunter Street, Sydney, contains a profusion of works by Annand—a bas-relief sculpture in bronze over the doorway containing animals, a suspended 'celestial globe' surmounted by a mermaid, some 600 large, blue-glazed tiles forming a complete wall, each one a near masterpiece, and glass screen doors. Examining the latter closely, a multitude of images are revealed, all in his delightful whimsical style—sea forms, merpeople, ships and abstract shapes.

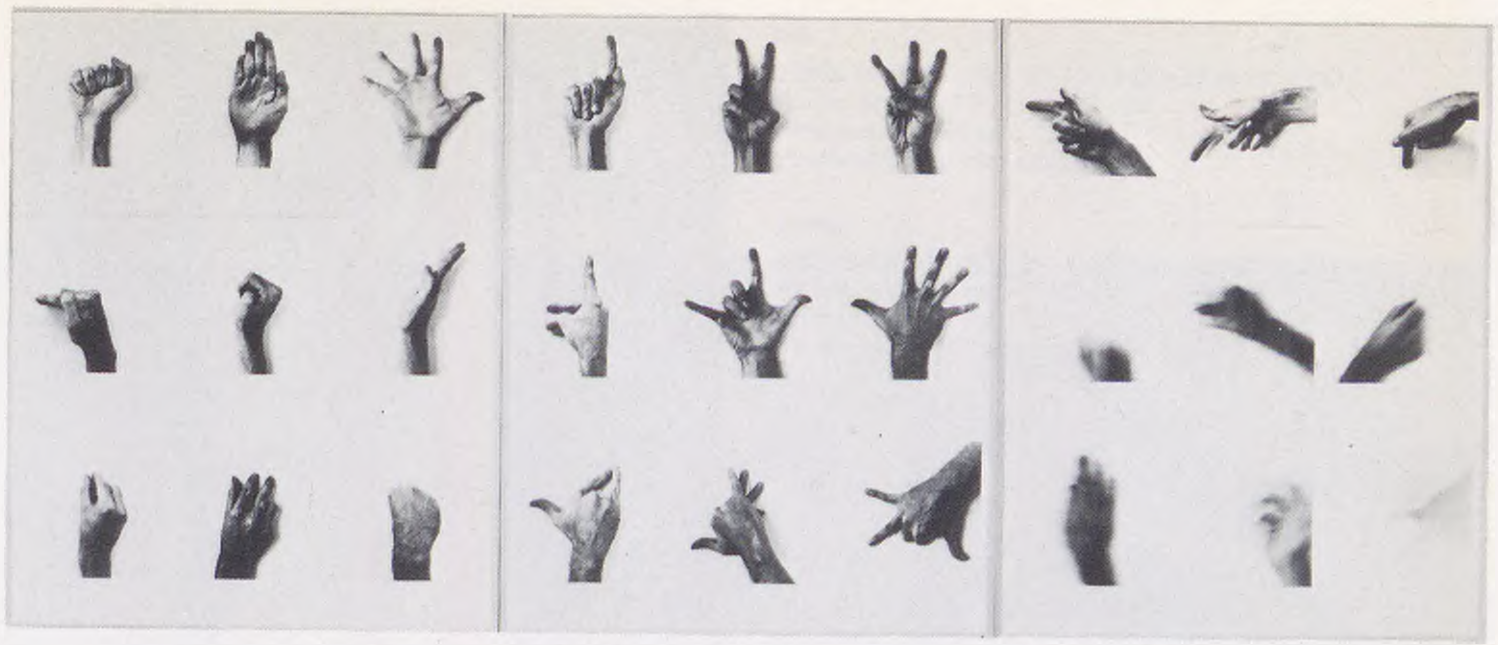
Douglas Annand was proficient in many media, but was probably more involved with graphic design than with other media. He drew superbly and could create quick sketches with a spidery delicate line which captured the essence of any subject he portrayed.

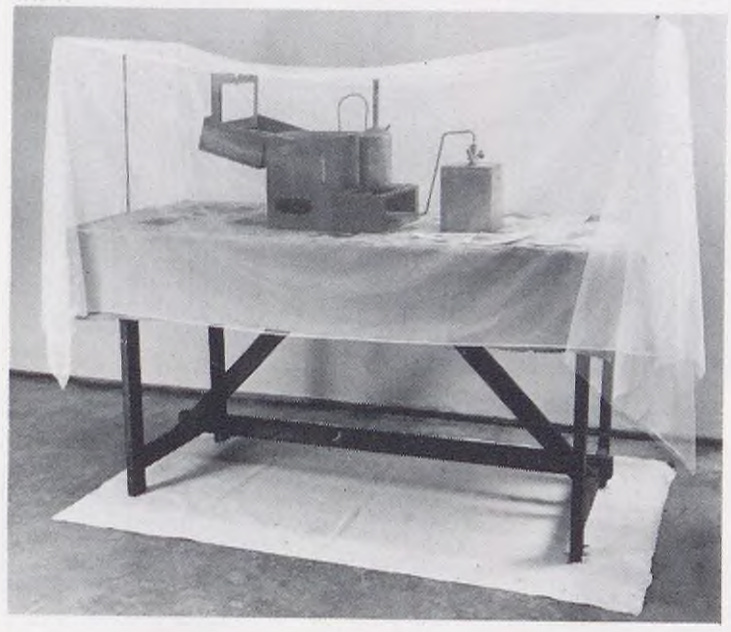
Annand's house in Killara was designed by Arthur Baldwinson and here he created a garden that was his special delight, including an area of raked marble chips next to a fish pond, a garden seat covered with Spanish tiles, native statues (of which he had made a large collection) and a round outdoor conversation pit or *exedra*.

Douglas Annand travelled extensively and filled many books with sketches of his travels. His last trip in 1975 took him to Italy, Spain, Dubrovnik and the Greek Islands but he also had a great love of Japan and the near East and everywhere he travelled he collected little souvenirs. Around his home were many exquisite arrangements of these objects, together with forms found in nature, items he had designed, and flowers.

Douglas Annand was a cultured and charming person with a delightful sense of humour who enjoyed good living and the company of friends. When he died at the age of seventy-three he left behind a heritage of civic art that can be matched by few other artists. He is survived by his son, Tony.

Exhibition Commentary





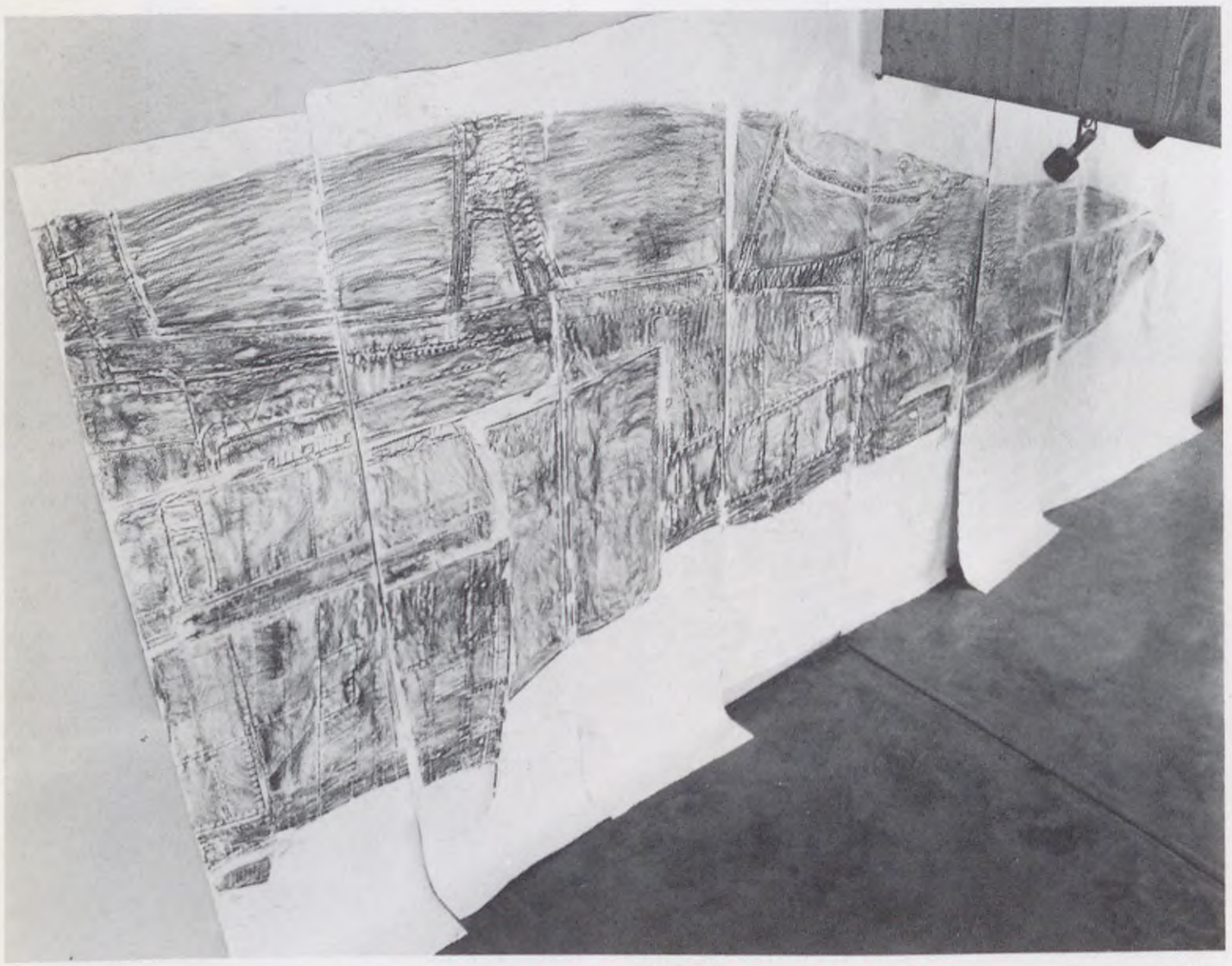
top
RICHARD DUNN THE. ART. ACT. (HANDS)
(1969-77)
27 photographs 116 cm x 280 cm
Gallery A, Sydney
Photograph by Robert Walker

above
PETER CRIPPS SHELLS OF PAST ACTIVITIES
(ENTERING DU PREL'S PROJECTION) (installation)
Mixed media—one of seven parts
Watters, Sydney
Photograph by John Delacour

above right
MICHAEL SNAPE ENGLAND (1976)
Wood, aluminium 140 cm x 90 cm x 90 cm
Gallery A, Sydney
Photograph by Kathie Rogers

right
SUZANNE ARCHER TWO FACED
Painted clay 16 cm x 16 cm x 18 cm
Abraxas, Canberra
Photograph by Ted Richards

left
KEN SEARLE CONFINED KANGERIGAN 1 (1977)
Oil on canvas 76 cm x 45 cm
Watters, Sydney
Photograph by John Delacour



top left
LLOYD REES THE NOON DAY SKY 1977
Oil on canvas 95.2 cm x 116.9 cm
Macquarie, Sydney
Photograph by Jim Layton

top right
PETER POWDITCH BONVILLE RESERVE 77
Acrylic on cotton duck 109.3 cm x 171.7 cm
Rudy Komon, Sydney
Photograph by Robert Walker

above
KERRY GREGAN COVE, BATEMANS BAY (1977)
Mixed media 127 cm x 165 cm
Robin Gibson, Sydney
Photograph by John Delacour

left
IAN HOWARD McDONNELL DOUGLAS F FOR PHANTOM U.S. NAVY (1975)
Rubbing 360 cm x 730 cm
Watters, Sydney
Photograph by John Delacour

below

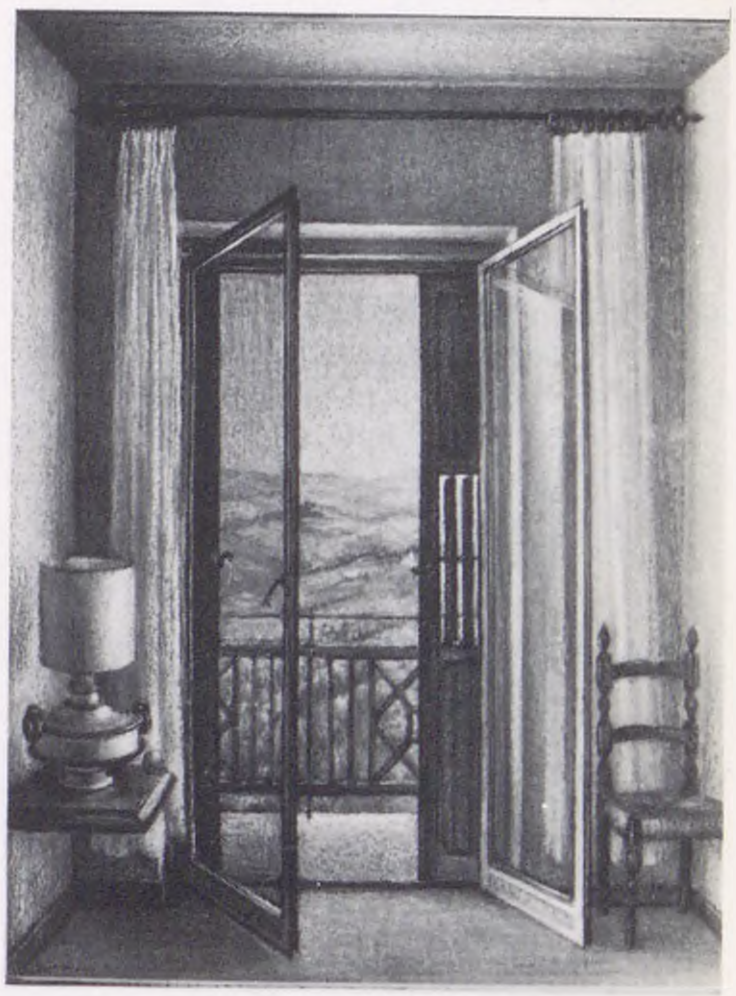
JEFFREY MAKIN MT TIBROGARGAN 1976
Oil on canvas 122 cm x 122 cm
Victor Mace, Brisbane
Photograph by Arthur Davenport

left

JEAN APPLETON STUDIO DOORWAY 1977
Oil on board 122 cm x 91 cm
Macquarie, Sydney
Photograph by Jim Layton

below

MICHAEL JOHNSON SKETCH (1977)
Pastel, ink 79 cm x 119 cm
Gallery A, Sydney
Photograph by Robert Walker



above

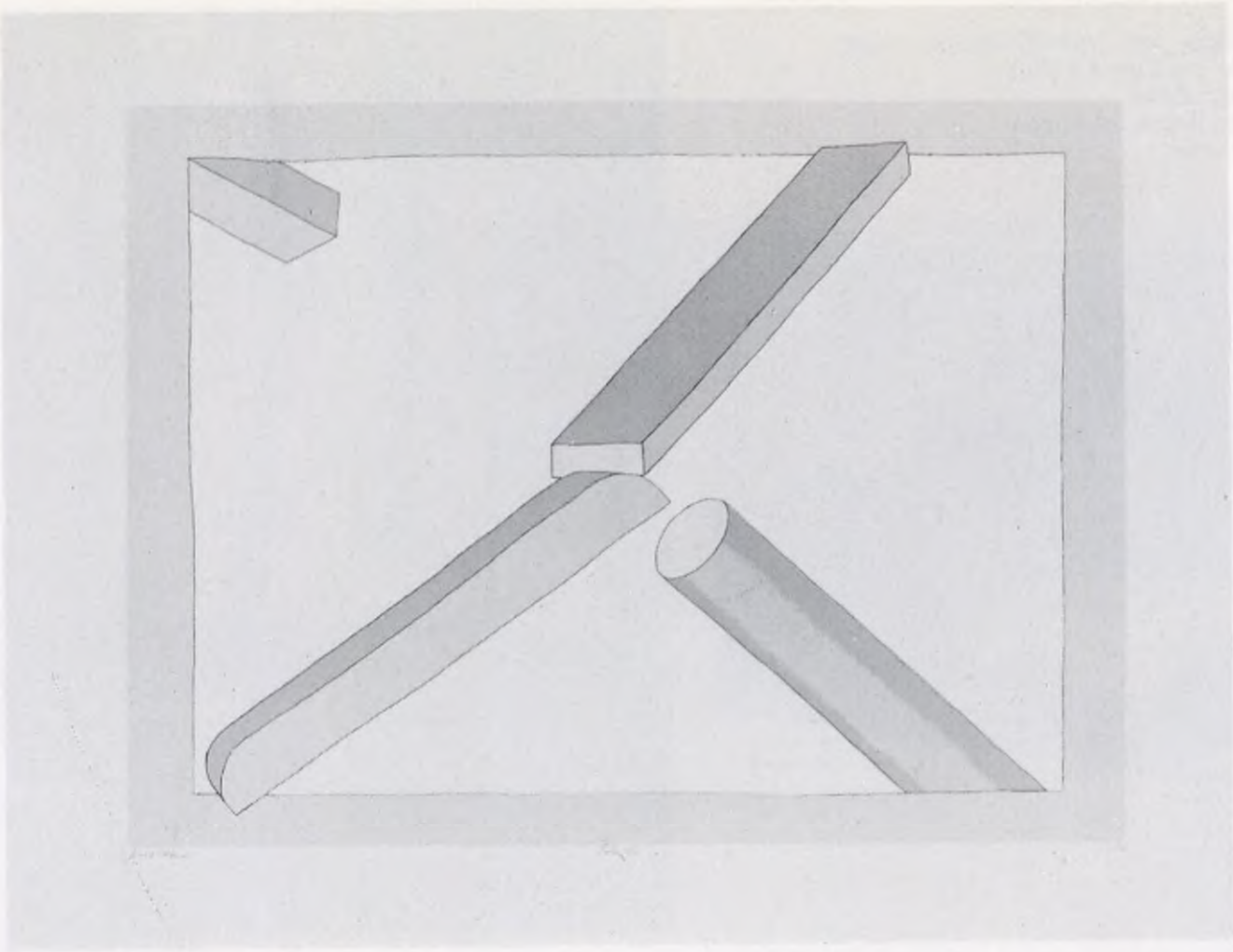
DOROTHY THORNHILL TUSCAN INTERIOR 1977
Oil pastel 56 cm x 44 cm
Macquarie, Sydney
Photograph by Jim Layton

left

ROD WITHERS UNTITLED (1977)
Oil on canvas 122 cm x 91.5 cm
Macquarie, Sydney
Photograph by Jim Layton

Bruce Latimer's Prints

Geoffrey Legge



Bruce Latimer has always lived in Sydney. He is twenty-six years old and four years out of the National Art School, where he studied painting but made sculptures. Now he is a sculptor who makes prints. Because his conceptual/environmental sculptures have been short lived he has become better known for his prints than as a sculptor. Latimer has made only fifteen prints, one in conjunction with Tony Coleing.

That this young sculptor, in so short a time with so relatively small an output, should have become quite widely regarded as a printmaker excites one to look further into his work.

In what follows, the development of the subject-matter and formal considerations within his prints is outlined, and then two of the many questions raised by his work are discussed: namely, the relationship of his sculpture to his prints and the significance of the recurring self-portrait in his later prints.

A Chronological Look at the Prints

Latimer's first print, made in November 1970, was a rather good one and showed an easy competence at manipulating the screenprint techniques. His next two prints were also experiments with screenprint techniques. Then, in June 1972, he moved away from the simple abstract designs used in these and produced a very eloquent print.

On one level it is the picture of an extremely interesting and exacting (but unfeasible) sculpture, on another it is a penetrating investigation of the role of the picture edge and perspective in painting. The three elements, which converge so convincingly at the centre, are soon found to be in impossible relationship to one another.

The investigation and deft handling of paradoxes within art is a pervasive and captivating characteristic of Bruce Latimer's prints.

In his next print *One desert's much the same as another* also of 1972, Latimer becomes pictorial (in the conventional use of the term). This enables him to comment rather astutely on devices that condition our way of seeing – both in, and out of, 'art'. A desert is a real-life plain and is as integral to our perceptions of the Pyramids or Ayers Rock as is the picture plane to our appreciation of a Uccello. To emphasize this, Ayers Rock sits on the flat horizon. On the other hand, by extending the pyramid partly outside the picture frame, he illustrates a purely pictorial means of obtaining visual attention.

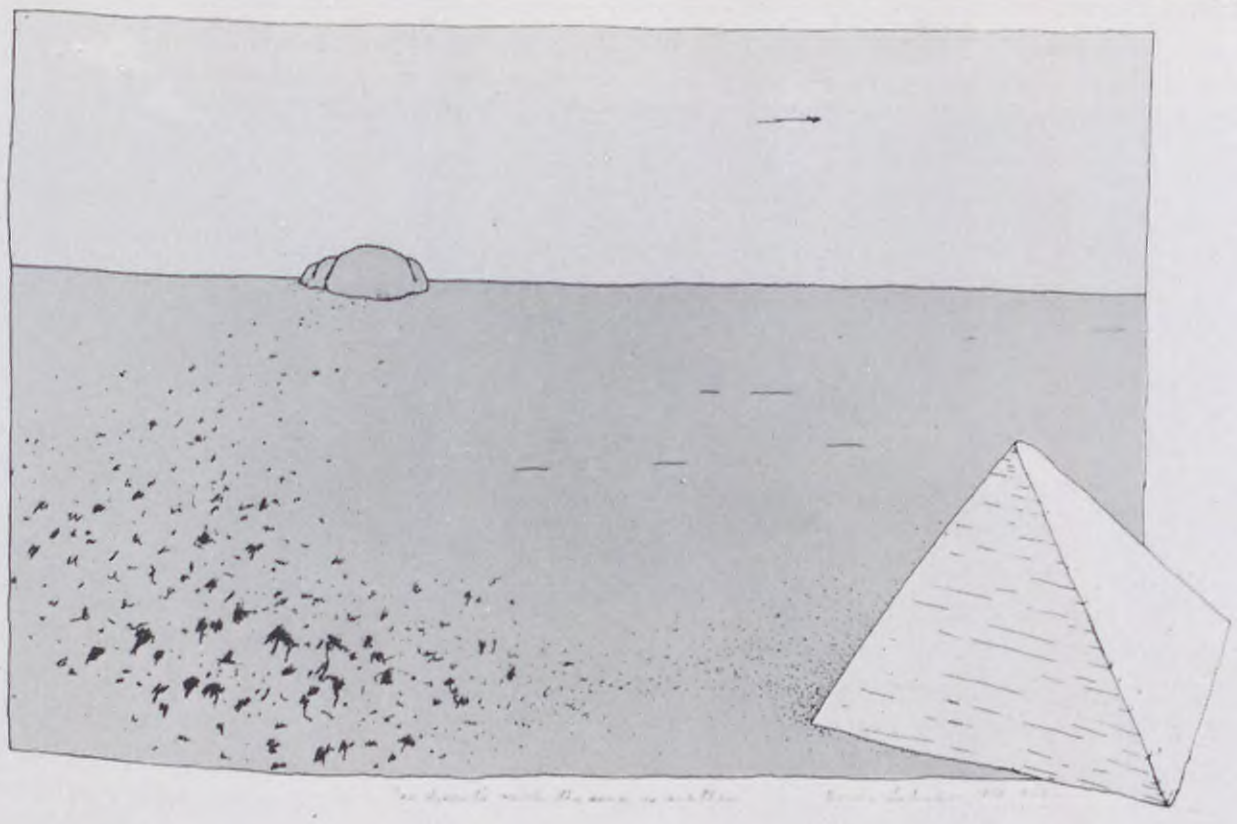
After 1972 all Latimer's prints share a concern for what constitutes *worthwhile subject-matter*. It wasn't a new concern. A painting from his art school days is, on the face of it, a portrait of a pet dog. In the background, however, all sorts of

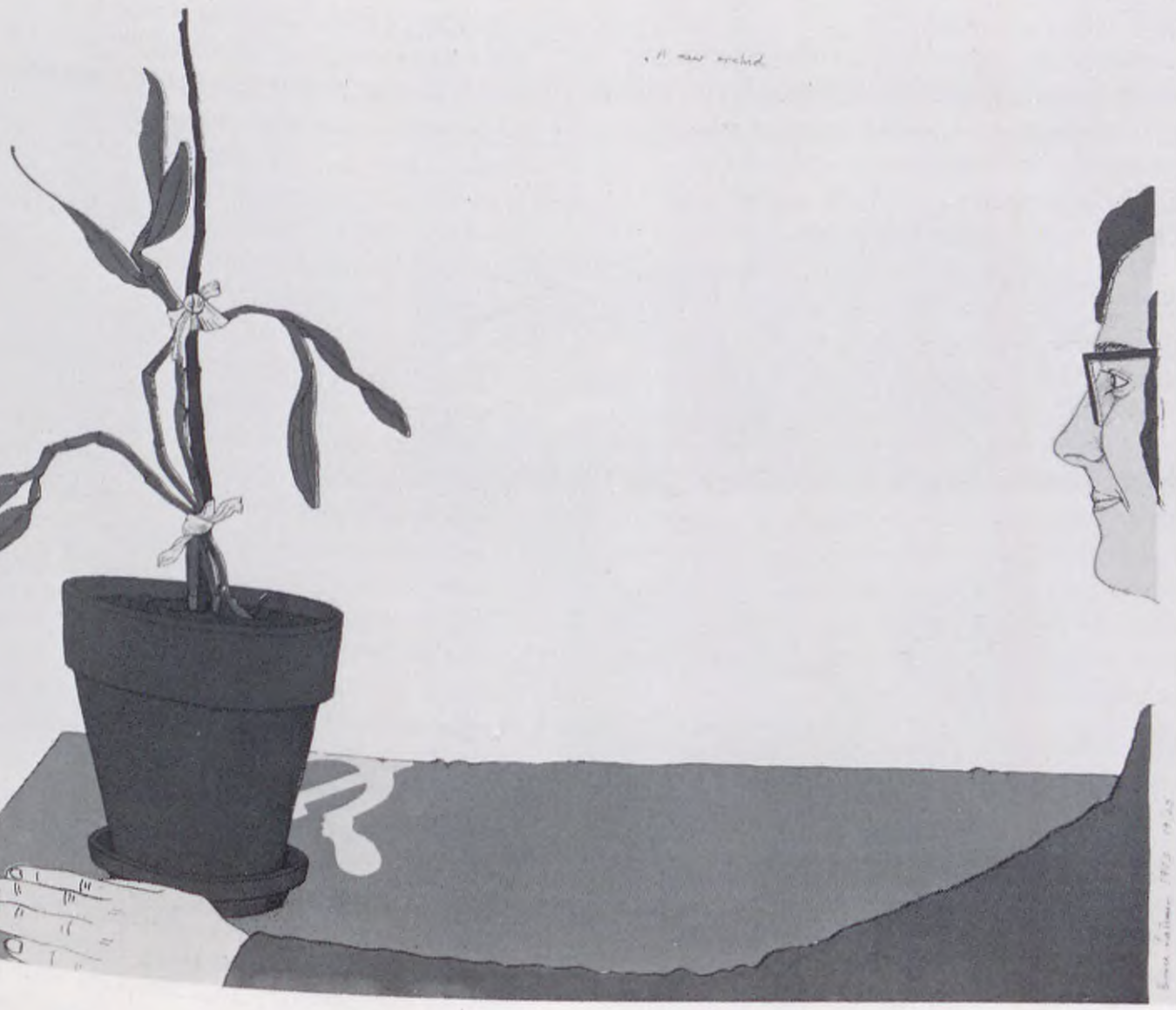
top
BRUCE LATIMER UNTITLED JUNE 1972
Silk-screen 57 cm x 77 cm

opposite top
BRUCE LATIMER ONE DESERT'S MUCH THE SAME AS ANOTHER 1972
Silk-screen 58 cm x 76.5 cm

opposite bottom
BRUCE LATIMER A NEW ORCHID 1973
Silk-screen 58 cm x 74 cm

Photographs by John Delacour





activities (including some vigorous copulation) suggest themselves as worthier subjects. This concern is more obliquely conveyed in *Gardens full of dogs*. We never see a complete dog; and the dogs, busy about their own affairs,

> *After the service, Mr Davies explained why he had dissuaded Cheryl from taking Mitzi into the Church. 'This is God's house and for a dog to come in dressed in orange pants would have taken away from the solemnity of the occasion'.*
> *(Oxford Mail)*

could not care less about us. Their only significance is that they make excellent formal elements in a visually beguiling print. The dogs do not seem valid subject-matter to Bruce Latimer because, whatever their intrinsic merits may be, they are not important to him in a personal, subjective way. This is in strong contrast to the next print, *A new orchid*, which bears witness to Latimer's interest in plants and his personal involvement is testified by his self portrait.

It is striking how this print encourages us to 'read things into it'. The strategic arrangement of very few elements (Russian flag, disembodied face, disconnected arm, potted plant) endows each with heightened evocative powers.

Brevity is the
Sol LeWitt

Each person reads the print according to his prejudices. Although this print is remarkably effective, it was not Latimer's wish to excite the viewer's subjective interpretations but to project a personal concern for plants and in subsequent prints he avoids diversely provocative elements.

As far as subject-matter is concerned, *Weekend* develops naturally from *A new orchid*. Both prints deal with interests that loom large in Latimer's self-identification: he is someone who likes plants; he is someone whose way of life is intricately bound up with the possession of a motorbike. In Godard's film *Weekend*, exceedingly 'newsworthy' subjects, seen in passing, are tantalizingly ignored in favour of matters of central importance. In this print the Holden Monaro, ditched and burning, is ignored and, by this means, the well-loved Ducati is thrown into high relief. Every detail of the speeding motorcycle as well as every leaf on the trees behind is shown in sharp focus. By this means, too, Latimer gives the image a feeling of vital import, rather as does the convention of

the 'freeze frame' in a movie. (Godard incidentally was an early exponent of the 'freeze frame'.)

His second print of 1974 is based on a photograph taken whilst on a trip around Tasmania the year before. It is called *Landscape printing (with cement birds and cement map of Tasmania)* and contains all the information the viewer could desire; the landscape itself and Latimer making a print of it; and a cement map of Tasmania indicating the position of the landscape *(You are here)*. All this transparency intensifies the 'printmaker in his print' paradox.

Noel Sheridan diagram here showing painter painting painter painting painting of . . .

A feature introduced in *Landscape printing (with cement birds and cement map of Tasmania)* and incorporated in most of the remaining prints is the intrusion of jarring man-made structures. Latimer finds these things interesting; that is why they are included. Social comment, if any, is oblique. In this print, for instance, the cement birds seem only mildly incongruous

> *Five gnomes, all with red hats, were stolen from the Westbrook Avenue, Margate, home of retired police inspector Mr Percy Brown (80) on Sunday night. One gnome is sitting down writing on a tablet another is holding a rake and a third is resting on his elbow. (Isle of Thanet Gazette)*

compared with the pink house. Yet the pink house seems to be the serious object of the printmaker's endeavours.

In the third and final print of 1974, men, not man-made structures, jar upon the scene. The sunbathing girl's serenity in *Minding your own business* is vulnerable at every point. The sprinkler will turn her sun to rain, binoculars breach her privacy; the axe lays waste the wood and shatters the silence – amusingly innocent and yet so threatening is this print that the photographer's shadow seems ominous as he records the desecration. That shadow is just one more ambiguity in this paradoxical print, which can not be, as it pretends, a print of a painting of a photo but may be a print of a painting of a painting of a photo!

Aspects of Latimer's two most recent prints will be taken up shortly. All that needs to be said now is that the title of the first of them (and it is a pun) must give pause to those conversant with Latimer's work: *Good subject s matter*. Subject-matter, that central consideration of his. He intended to emphasize that good subjects *do matter* by paying homage to the victory of the N.L.F. in Vietnam. However, as the print developed other subject-matter important to Latimer (good subject-matter) took over – a girl friend and Rockdale Park with cement-bedded river and dwarf trees. Perhaps because of the way the girl is treated there is a feeling of greater emotional involvement on Latimer's part. There is certainly greater formal complexity, especially in the treatment of space, for he introduces an imitation collage technique that allows him to play with spatial paradoxes. His most recent print *Making a montage . . . some Sydney styles* carries these possibilities further; so much so that the pictorial space is quite perplexing. In this print the (jarring) man-made structures that captured Latimer's interest are a modern bus shelter and a painted pavement for which credit goes to municipal authorities.

> *The new bus shelter at Spofforth, near Wetherby, is ideal for keeping out the wind and rain. It is soundly built and is designed without windows which can be broken by hooligans. In fact it has only one fault – it is 100 yards from the bus-stop. (Yorkshire Post)*

A Tom Bass sculpture seems to share with these a belief that a bit of 'art' is a panacea for ubiquitous urban ugliness but it is presented ambiguously, it seems to represent an erosive cancer eating away at the foundations of a multi-storey structure, subverting the city. That sort of thing interests Latimer.

It can be seen from the illustrations and this brief outline how uncommonly amenable Latimer's prints are to a discussion assuming progressive development – almost every print introducing a new ingredient, and that ingredient leavening most succeeding prints. Although this system of analysis produces a useful framework it is very limiting. This limitation may be alleviated by discussing some of the questions not touched by such an analysis. Only two such questions are tackled here. The first being: –

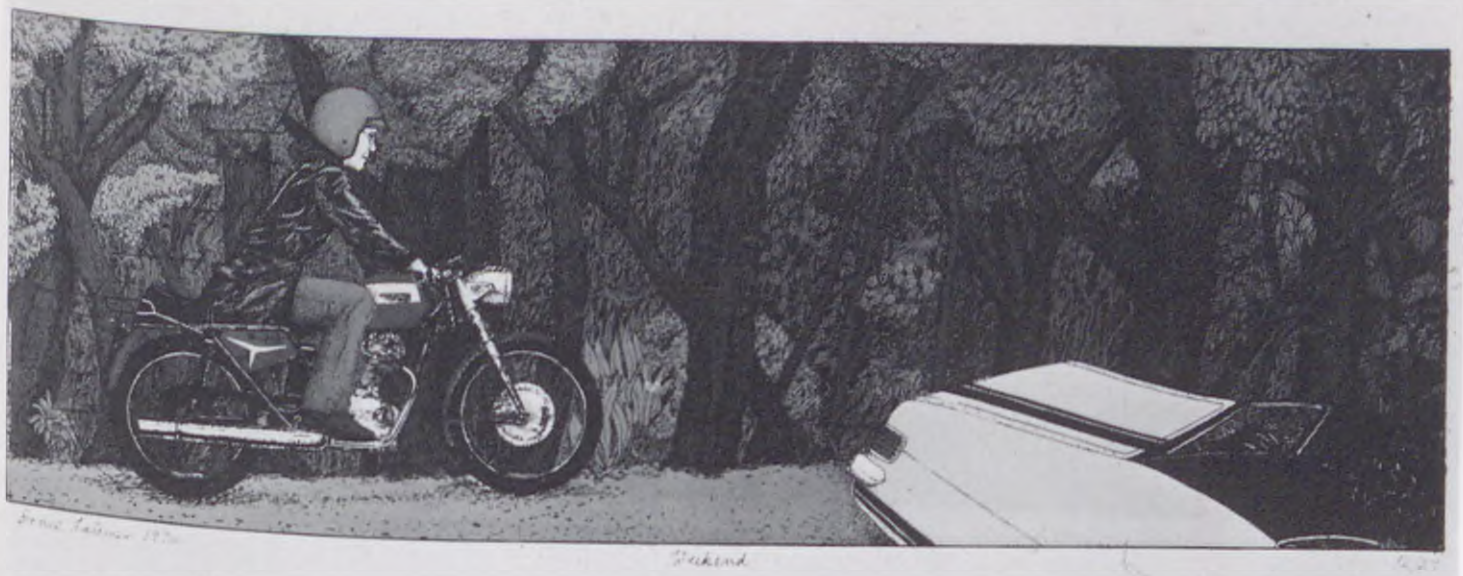
The relationship between the prints and the sculptures.

There is not space here to examine this matter exhaustively but consider the sculptures and prints of 1974. The sculptures use unusual elements in unusual ways whilst the prints seem pictorially conventional; the sculptures seem objective and impersonal whilst the prints stress Latimer's personal involvement. This dichotomy is found to be to some extent superficial on closer investigation and similar preoccupations can be seen to inform the sculptures and the prints. Latimer's 1974 prints were in a way pictures of the kinds of experience that his sculptures explore directly. Take a particular sculpture: it consisted of a pair of binoculars fixed on a stand. Through them the viewer saw a mirror suspended in a tree across the street; reflected in that mirror the viewer saw himself. This sculpture was intriguing for

> *When you look at the reflection of your face, the mirror space it takes has dimensions exactly half those of your face, no matter how far you are from the mirror*

several intriguing reasons, but one attribute was typical of this and his other sculptures of 1974: the stand, binoculars and mirror did not constitute a sculpture. The sculpture was, in a direct way, the experience it made available to the person behind the binoculars; no experiencer, no sculpture. In the prints of 1974, *Landscape printing (with cement birds and cement map of Tasmania), Weekend* and *Minding your own business* the experiencer is very explicitly Latimer. In other words, in the sculptures Latimer tries to convey his experience by sharing it directly with us; but the prints can only describe the experience Latimer wants to communicate. That is why, when Latimer made a print explaining a sculpture *(A slow sculpture* 1974*)* he subtitled it '*an incorrect view of a sculpture*'. It could not be directly experienced when translated into the form of a print.

The direction Latimer's sculpture is taking is usually reflected in his prints. Consider 1975. In that year his exhibition 'Art from the Home' took the form of an environment of partly mobile and partly fixed elements. The elements were huge drawings of rooms in the house in Surry Hills he shares with friends. The real space of the gallery became sculptural space whilst the sculptural elements were all about real space. Differences of scale and the mobility of some elements and of the viewer made possible strange spatial effects. His prints of 1975 abound in spatial effects of this sort. *Good subject s matter* is like a collage of four superimposed images. As the images recede in the collage they become larger and so supposedly nearer. On one plane of the pictured montage in *Some Sydney*



Weekend

Landscape Printing (with Cement Birds and Cement Map of Tasmania) Bruce Latimer 1974 49/50

styles the same bus shelter is seen at different distances, from different directions, tilted on different axes.

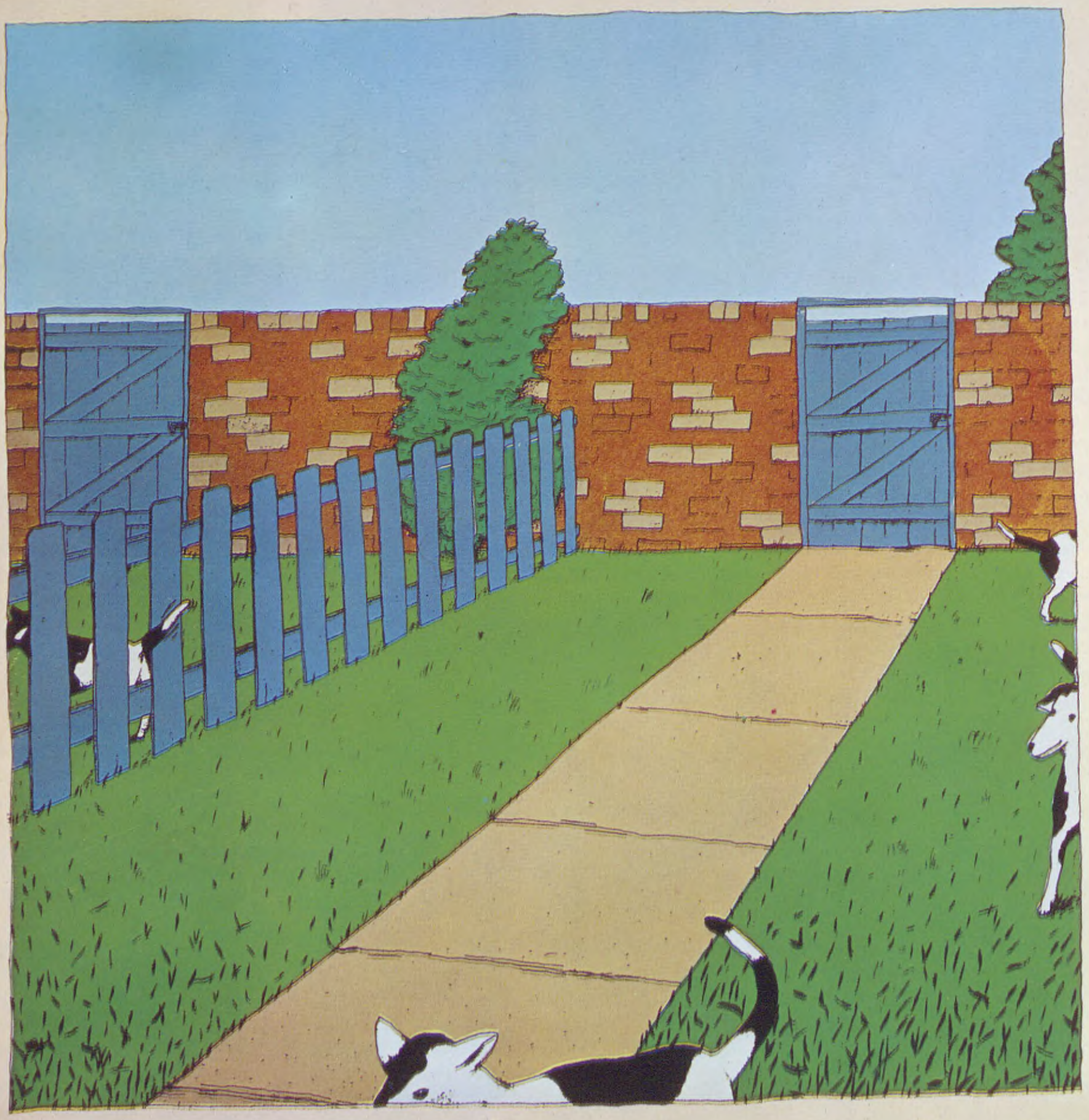
The significance of Latimer's self-portraits in his prints.

His prints seem to gain authority once it is known that it is Latimer himself portrayed there. In part his self-portraits constitute a convention somewhat analogous to the use of the first person in novels. There is a difference of emphasis between (a) liking motorbikes and painting them and (b) portraying yourself on your own Ducati. This is closely related to Latimer's belief that the appropriate subject-matters for his prints are matters particular to himself. The specifically personal way Latimer sees his prints was made eloquent when he said of *Good subject s matter* that it was partly a confession that he could not produce a good political print. A little consideration indicates why: such a print would relate to a group belief and, however strong his political sympathy, it would inevitably compromise the truth as it is *personally* felt.

top
BRUCE LATIMER WEEKEND 1974
Silk-screen 58 cm x 77 cm

left
BRUCE LATIMER LANDSCAPE PRINTING (WITH CEMENT BIRDS AND CEMENT MAP OF TASMANIA) 1974
Silk-screen 56 cm x 76.5 cm

Photographs by John Delacour



2/22

Gardens Full of Dogs

Bruce Latimer 1973

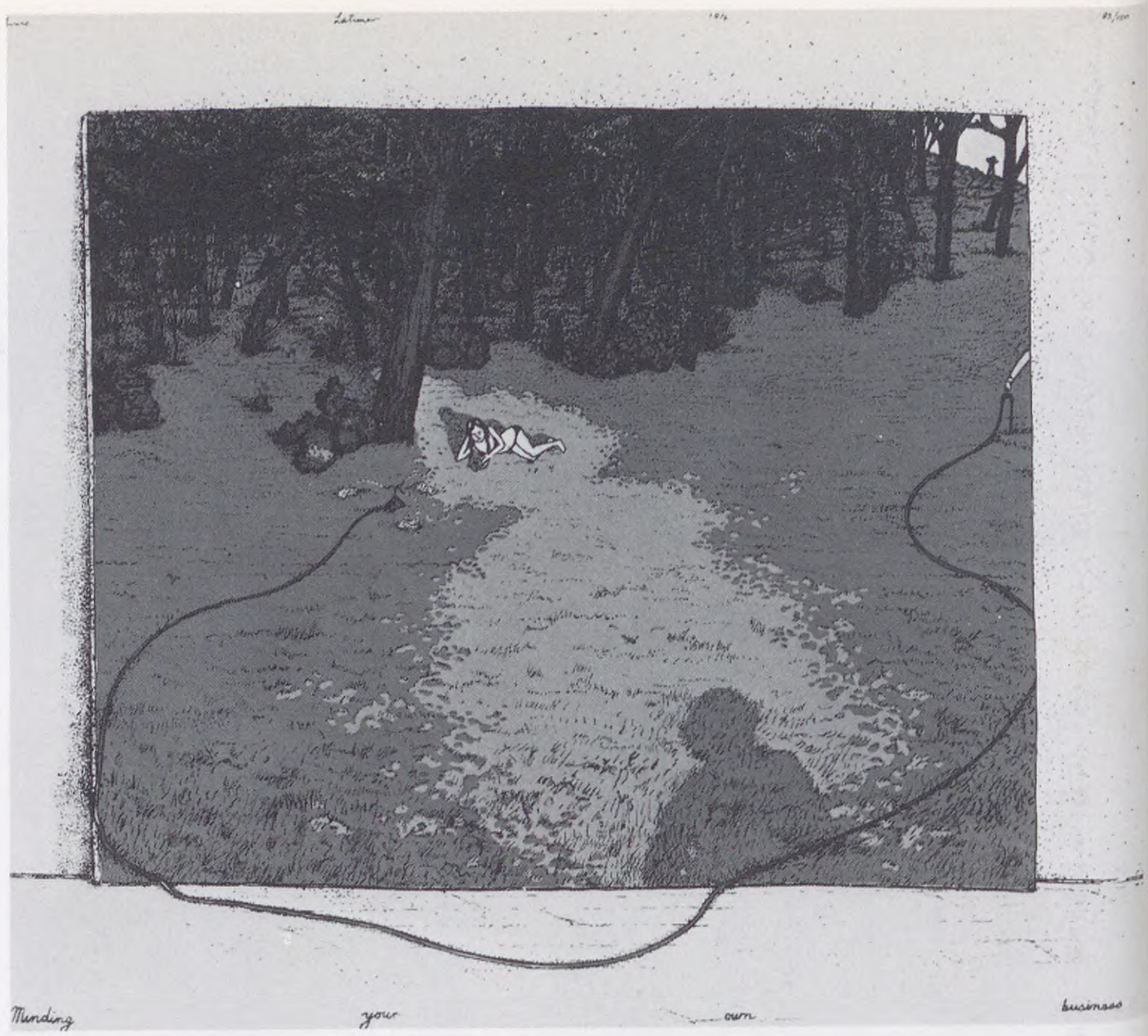
above
BRUCE LATIMER GOOD SUBJECT S MATTER
1975
Silk-screen 51 cm x 76.5 cm
Photograph by John Delacour

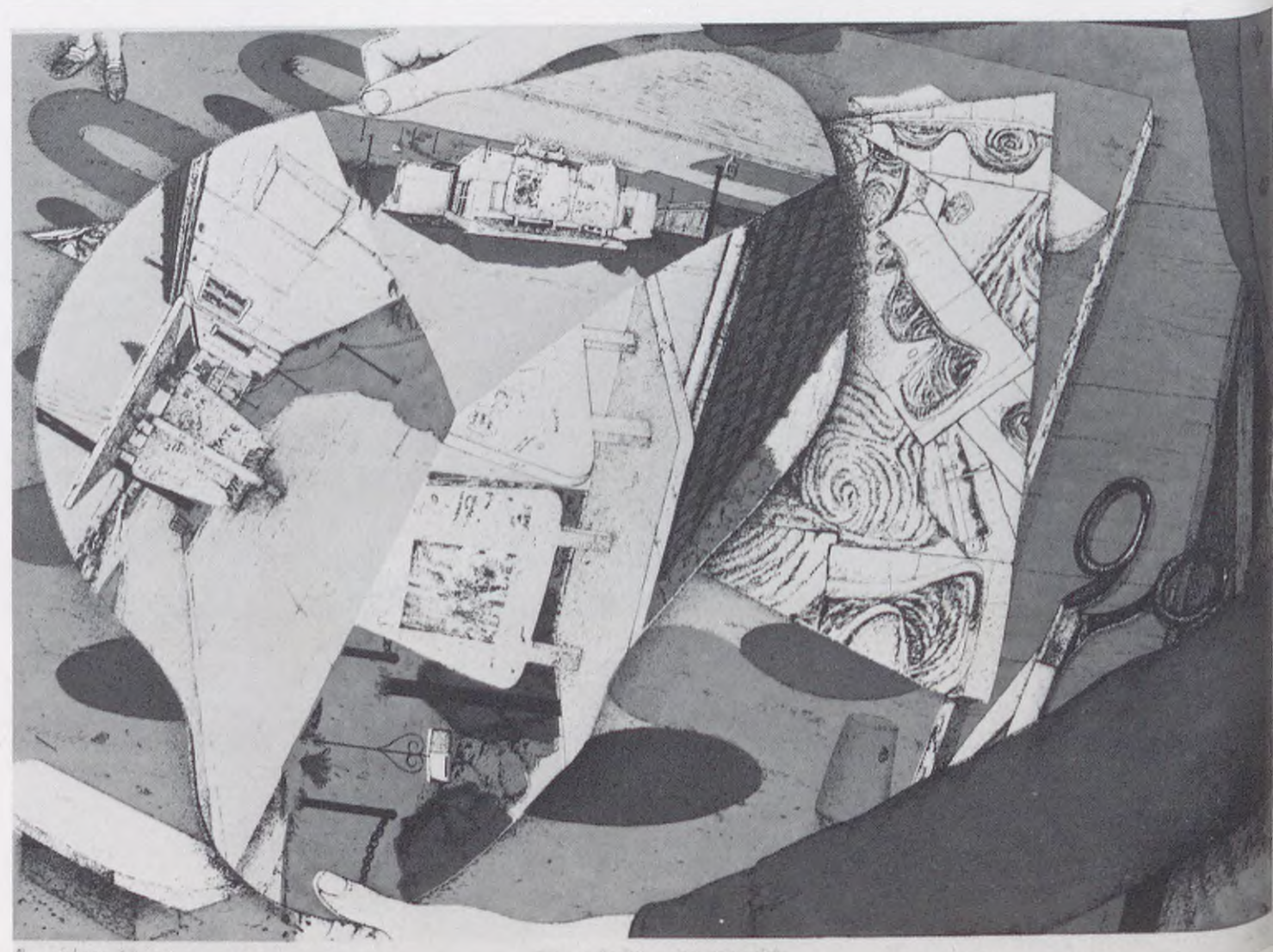
opposite
BRUCE LATIMER GARDENS FULL OF DOGS 1973
Silk-screen 61 cm x 56 cm
Photograph by John Delacour

Kurt Vonnegut has recently explained his dislike of films of novels: 'In a movie the author always vanishes . . . . Every deeply felt novel that has been turned into a movie has, as a movie, seemed one character short to me. It has made me uneasy on that account.' This is to say that in an important way a deeply felt novel is about the deeply felt attitudes, beliefs and predilictions of the author. He is the secret character in his works. Latimer's prints are concerned with experiences personal to him; maybe without his self-portrait they would seem 'one character short'.

Conclusion

It must be emphasized that this article leaves untouched the immediate sources of the prints' visual appeal. Their impact is witty, fresh and boyishly beguiling. The 'flat' areas of colour have a peculiar liveliness. The printing techniques are painstaking but appear effortless and never intrude. Factors such as these can be discovered in each print. This article tries to deal mainly with developments and ideas that depend upon a general knowledge of Latimer's work.





top
BRUCE LATIMER MINDING YOUR OWN BUSINESS
1974
Silk-screen 38.3 cm x 44.5 cm

right
BRUCE LATIMER MAKING A MONTAGE . . .
'SOME SYDNEY STYLES' 1976
Silk-screen 57 cm x 76 cm

Photographs by John Delacour

Eric Thake

Elizabeth Summons

To walk into an exhibition of the work of Eric Thake is to enter a world of sheer delight; a dreamlike world where things are not always as they may first seem, but where perceiving and seeing the ambiguities resolve is its own reward.

I first had this very strong impression of a world reinterpreted by a witty and highly original mind when I visited the National Gallery of Victoria to make notes on Thake's retrospective exhibition of 1970, which, to my intense pleasure and surprise, I had been invited to open. I had long been an admirer of his work but was astonished that he knew this as I had never met him, and even more astonished that he should suppose me capable of bringing a proper understanding to the task of speaking about his *oeuvre*. He is never a man to be underestimated and I am sure that the very fact that he had faith in my ability to do him justice was enough to stimulate me into putting into coherent words the empathy that I feel for his work. .

Viewed together, Thake's 130 oils, gouaches, drawings, engravings, linocuts and photographs showed him to be an artist of rare distinction. As Sir Daryl Lindsay said in his preface to the catalogue, '. . . Eric Thake takes a high place – a much higher place than has been accorded him by critics and the buying public. He is an individualist who owes little to any school of painting. He has taken his own line of country . . . and there is always an aristocratic quality about him.' It is to be noted that whatever 'the buying public' (one supposes them to be that amorphous group whose collections, predictably following fashionable trends, are almost identical) and the critics may have felt, most of his pictures are held by State and Regional Galleries and by the more discerning collectors.

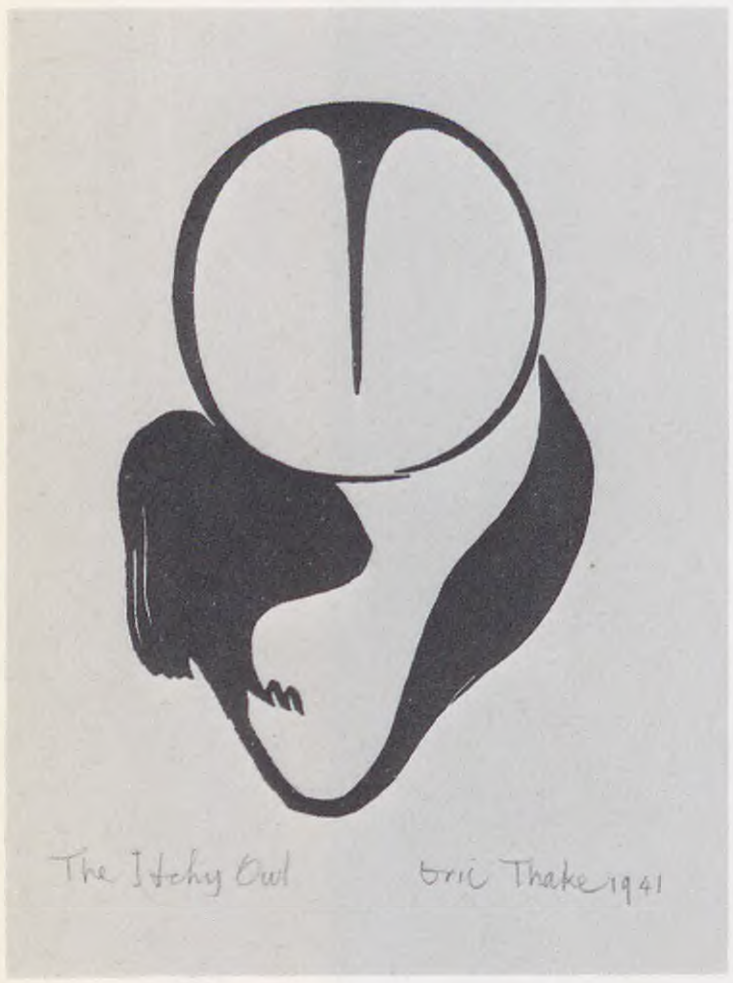
Although his first exhibited painting is dated 1927, Thake has never sought publicity (though it has come in its own right), has shown his work but seldom, and it is tantalizingly hard to find. Charged with being elusive he reacted with surprise, saying that he had really exhibited quite a lot, once in 1947 and again in 1966. He forgot to mention a one-man-show at the Newcastle City Art Gallery in 1968. Three exhibitions in more than thirty-three years is hardly excessive even though during that time he participated in a number of group and loan exhibitions. There was another small exhibition of his drawings and

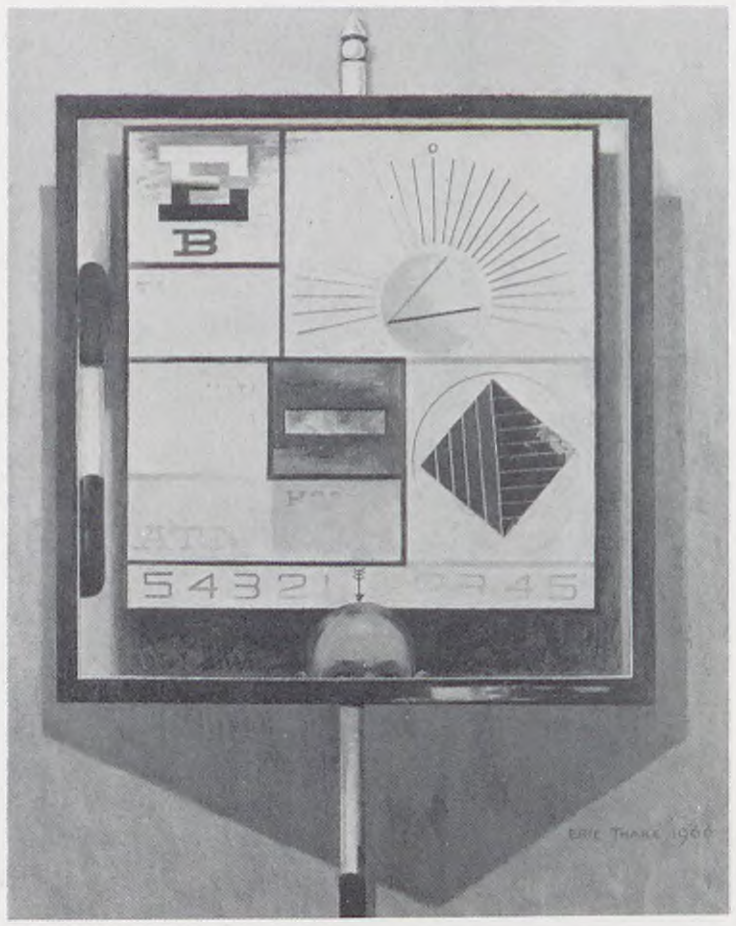
ERIC THAKE KOSCIUSKO AND MURRAY FLATS AT TOWONG 1932
Oil on canvas 28.6 cm x 72.2 cm
Possession of the artist
Photograph by John Delacour

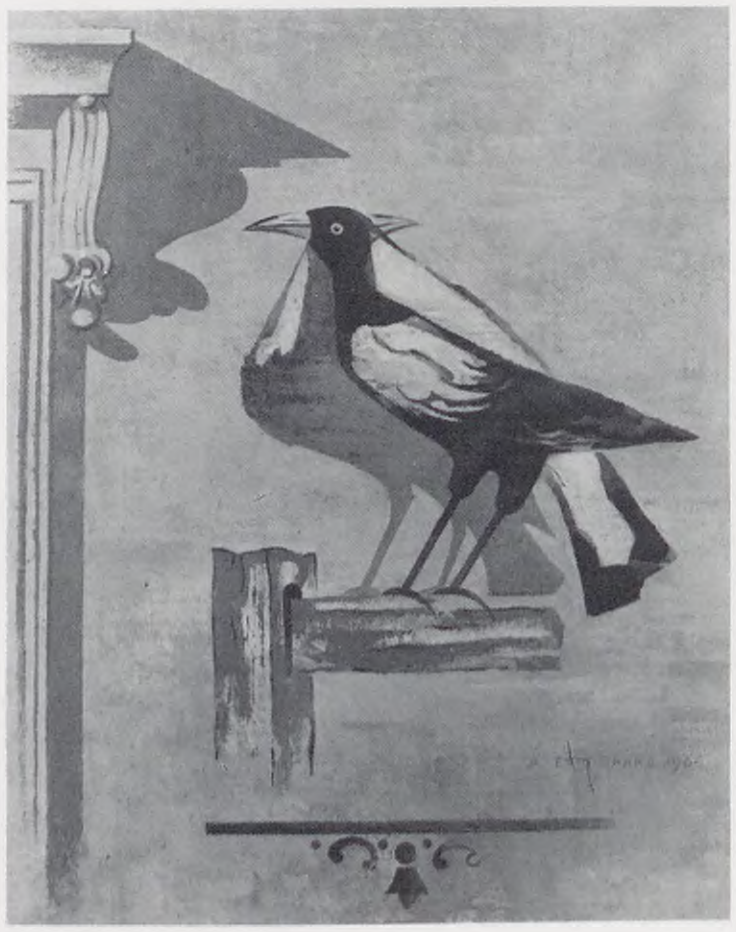
ERIC THAKE THE CARVED EMU EGG, LOUTH HOTEL 1966
Oil on canvas 44.8 cm x 30.2 cm
Possession of the artist
Photograph by John Delacour

opposite
ERIC THAKE WE SAW THE ORANGE CHAT 1974
Oil on canvas 49.6 cm x 35.3 cm
Private collection
Photograph by John Delacour


1974







above
ERIC THAKE THE ITCHY OWL 1941
Linocut 11.8 cm x 7.9 cm
Possession of the artist

top right
ERIC THAKE THE BANNER WITH THE STRANGE DEVICE 1966
Oil on canvas 50 cm x 40.7 cm
Possession of the artist

right
ERIC THAKE BIRDS OF A FADING FEATHER 1966
Oil on canvas 49.8 cm x 40.2 cm
Possession of the artist

Photographs by John Delacour

prints at Leveson Street Gallery in 1975 in which one was again struck by the purity of his concept, in which all lesser or extraneous matter is cast aside.

It was therefore with keen anticipation that I journeyed to Geelong last year to see a second retrospective exhibition of Eric Thake's work, slightly larger than that of the National Gallery of Victoria as 147 works, including two sculptures, were on show.

In the attractive, airy Geelong Gallery with natural light streaming in from the street, the impression was that the pictures had never looked better. They seemed to hang in their natural habitat.

Eric Anchor Thake was born in Melbourne in 1904. He was apprenticed to a process engraving firm in 1918 and worked in the artists' department. Here he learnt the technique and disciplines that were later to be so important in his imaginative work. In 1922 he attended night classes in the Drawing School of the National Gallery of Victoria and from 1925 to 1928 he studied painting part-time with George Bell. 'George' encouraged individualism and believed in allowing a free rein to the imagination, at the same time refusing to put up with shoddy draughtsmanship. As a teacher he must have been exactly the right man for Eric.

By the time I arrived at Bell's in the late 1930s, Eric Thake was an established artist and was regarded as one of the most brilliant to emerge from the school. I did not then know him personally, but in the warm, rather family atmosphere of that studio, a corporate pride was taken in those who had gone out and made the grade. His meticulous, witty and ambivalent paintings were known and appreciated by us all.

With hindsight it seems remarkable that none of us felt any surprise that an Australian artist could be a Surrealist. In fact it was taken as a matter of course, which says much for George Bell's teachings. It is much more astounding to reflect upon it now when one considers the endless fusses and dramas that broke out over the 'modernists' of the day and more specifically in view of the furore in the National Gallery of Victoria in 1940 when Eric Thake shared the Contemporary Art Society prize with James Gleeson. The paintings, both Surrealist, were offered to the Trustees of the Gallery and in the face of violent opposition the Trustees accepted them. Thake's *Salvation from the evils of earthly existence*

is a delightful and whimsical painting of modest size and it is difficult to understand how it could ever have been regarded as dangerous or threatening.

Of course much of the work of European Surrealists – de Chirico, Andre Breton, Max Ernst – contained conscious implications of menace. One of its aims, proclaimed in Breton's manifesto was 'systematic estrangement' and according to Ernst, 'any conscious, mental control of reason, taste or will is out of place . . .'. But Eric Thake was neither a member of a movement nor a theorist. He used the allusive imagery of Surrealism because it exactly suited his recognitions and discoveries.

Wit and humour are only very rarely elements of an artist's work, but these qualities of Eric Thake's mind are the *raison d'etre* for his most austere designs. His eclectic imagination alights on the things around him and extracts their essence, and his quick eye makes significant use of the smallest details. He delights in the accidents of nature that endow commonplace objects with ambiguous shapes and meanings.

All Thake's work is a proof of this and it is expressed with great discipline and economy. Perhaps it is most clearly exemplified in his photographs, which date from 1953. For instance, in his group of *Accidental animals*, spilt paint on a Carlton footpath becomes a child's drawing of a rat; a hollow tree turns into a mastodon, swaying through the Paleolithic ooze.

As with most artists, Eric Thake's drawings are the key to his work and it can be seen how his very restrained means sharpen their effect. The character and balance of each one may depend on a single, very fine line, its variation and exact placement. As qualities, control and liveliness are not mutually exclusive.

Of course, in any discussion of his drawings, the fine draughtsmanship of his justly famous linocuts is necessarily implicit. In these his suberbly judged line is never let down by technical inexactitude. His craft serves his art to perfection.

Eric Thake says that he has always been limited because he does not drive a car but of course he could never be limited by any such consideration as lack of transport. Were it not that he was a pedestrian, he might never have seen his pavement animals and could well have passed by the patent medicine

ERIC THAKE SEURAT IN CARLTON 1970
Oil on canvas 50.2 cm x 37 cm
Private collection
Photograph by John Delacour

ERIC THAKE GRASS FLOWER, MOORABOOL 1974
Oil on canvas 40.1 cm x 16.1 cm
Possession of the artist
Photograph by John Delacour

advertisements superimposed on a wall which inspired his marvellous photograph, *Torn posters*. In this he has found the perfect Pop collage, again the happy accident where everything seems to have been put together by a master; the juxtaposition of the two heads, the single piercing eye of the second girl, the dark frame that pulls the composition together, the tab of paper that leads into it.

Wherever he happens to be Eric Thake celebrates his discoveries; and it is evident that he did move around and that in new places he received fresh stimuli. He tells me that the places in which he has been happiest working are, first of all, Mentone in the 1920s. This was then still an aritst's paradise, and as a young painter he was making his first discoveries. He was much under the influence of the Heidelberg Impressionists, notably Streeton, but even in these early landscapes there is the merest hint of what was to come.

Next at Towong, on the Upper Murray, Thake went through a transition period when the ambiguities of nature first began to manifest themselves. In his oil *Kosciusko and the Murray Flats at Towong*, 1932, the Surrealist vision, which by 1940 was fully developed, had become apparent. Then in Noemfor Island, off Western New Guinea, he was an official artist with the R.A.A.F. in 1945. On that remote island there was much to excite the perceptive eye and some of his liveliest designs were produced there.

Among Thake's later work, four paintings illustrated here most happily exemplify its high calibre, its elegance and its humour.

There is an odd story behind *Birds of a fading feather*, 1966. The picture shows part of the façade of an old building (now demolished) in Collingwood, once occupied by 'Magpie Cycles'. Beside the nineteenth-century door is a painting of a magpie perched on a fence. The bird, seemingly plumped out by its own shadow, is regarding the shadow, which could well be its double, thrown by the cornice. Originally the bird faced right, but when the shop was given a new coat of 'stone colour', another magpie was painted in, facing left. Time faded the colour again and the first magpie reappeared, hence the faint *trompe-l'œuil* effect. The signwriter had used the same post and rail fence for both birds, and

left
ERIC THAKE RAILWAY BAR, MULLEWA 1971
Oil on canvas 44.8 cm x 29.8 cm
Possession of the artist

below
ERIC THAKE THE THREE SISTERS 1974
Oil on canvas 46.2 cm x 46.2 cm
Possession of the artist

Photographs by John Delacour

curiously enough, the same eye. This is just the sort of quirk that delights Thake.

The carved emu egg, Louth hotel, 1966, belongs to Thake's bar-room series, and is one of his favourites, partly because the egg is a prized possession. Delicately engraved with a swan, it stands in its cup inside the bar-room window against a backdrop of the full rising moon and hot evening landscape.

We saw the orange chat, 1974, with its slyly punning title is a nice study of bathos; the rough bush kitchen with its inevitable wood stove, orange crate, beer bottle and pot, the legs with baggy pants, striped socks and worn shoes crossed on the bed beside an open copy of *Dr Leach's Bird Book*. The elements of the picture, so expertly placed, show Thake to be masterly in his organization of space.

Seurat in Carlton, 1970, is a particularly lovely painting of one of Seurat's modish ladies, serenely transplanted to a Carlton street. As soon as Thake saw the S-shaped braces strengthening a Carlton wall, Eric Thake thought of Seurat's *Sunday afternoon* and transplanted the elegant lady, her escort and her pet monkey to this drab neighbourhood where they walk serenely. The upward curve of the left brace exactly echoes the curve of the monkey's tail. Only wide knowledge and a lightening-swift imagination could have been so instantly aware of this connection.

As Murray Griffin, who is much in sympathy with Thake's work, says, 'Eric is the type of man who lives in a way entirely devoted to his creative thought and it needs a very high degree of devotion, a very high degree of concentration to produce the intensity and beauty of his pictures'.

Fortunate friends have received each year a witty, linocut Christmas Card, which at times the quickest mind takes more than a minute to comprehend. The cards started in 1941 and *The itchy owl* was the first of them.

Cryptic, sometimes hallucinatory as much of his work may appear, Eric Thake's aim is not to puzzle but to share his discoveries. As an artist one would imagine that he had almost nothing in common with Sir Alfred Munnings, but he once quoted to me some lines written by Munnings which he felt expressed his philosophy: 'What are pictures for? To fill a man's soul with admiration and sheer joy, not to bewilder and dazzle him'.

ERIC THAKE TORN POSTERS (1963)
Photograph 46 cm x 38 cm
Photograph courtesy of the National Gallery of Victoria

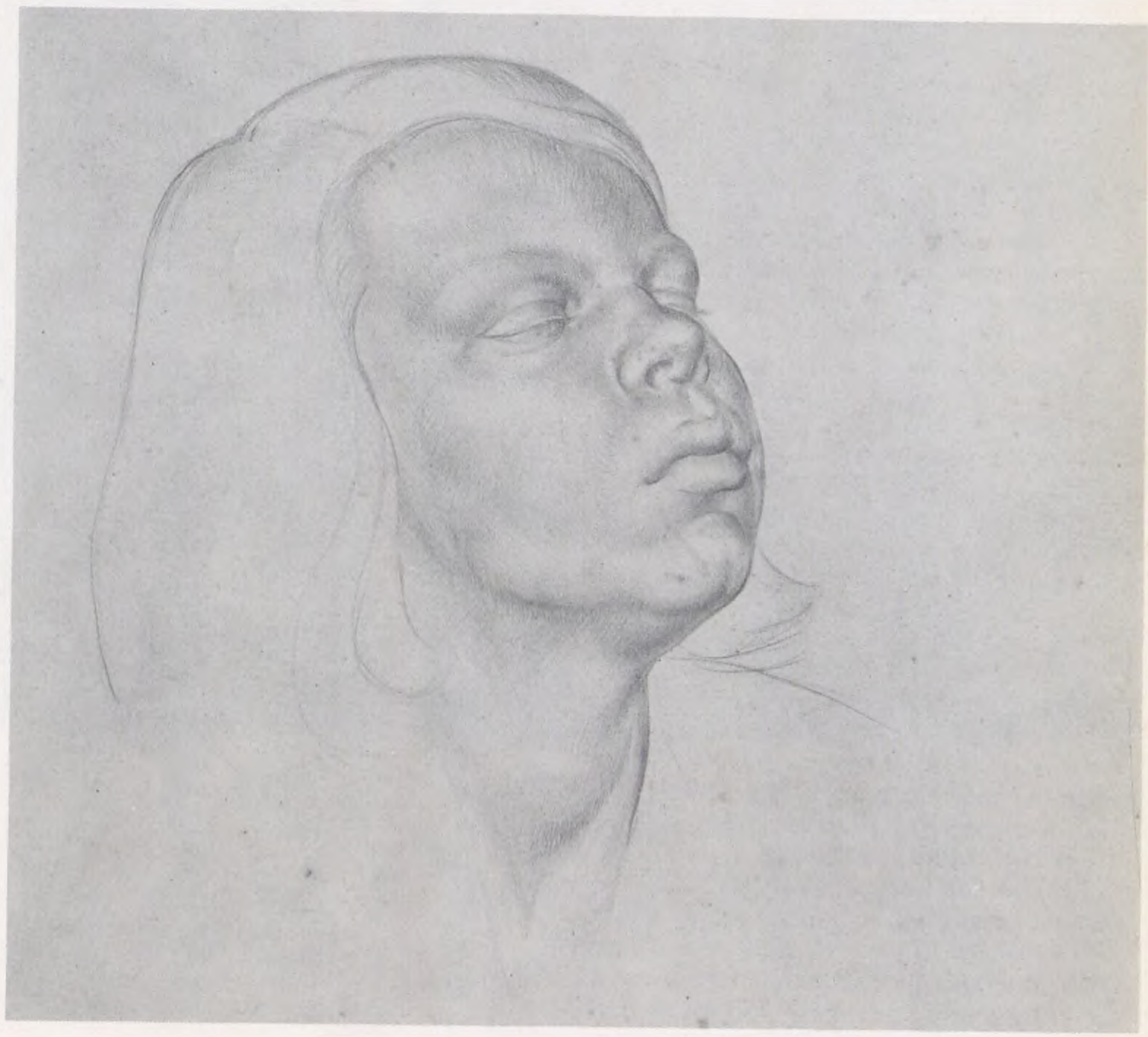
Dorothy Thornhill

William Salmon

A visitor to any art students' exhibition these days is bound to wonder what has happened to drawing. The images seen with Zeiss f/1.8 eyes and comprehended with automatic-exposure minds remind me that Dorothy Thornhill has left the teaching scene. She is one of the fast-diminishing number of artists who have mastered the drawing of the human figure.

Dorothy taught figure-drawing at East Sydney Technical College Art School from the 1930s until its recent metamorphosis. Many of Australia's leading artists have been her students. She is held in such high regard that, despite the fact that such fine draftsmen as William Dobell, Frank Medworth, Godfrey Miller, John Passmore and her husband Douglas Dundas were at times teachers at the Tech, students always competed to get into her life classes. Artists such as Justin O'Brien, Jeffrey Smart, Brian Dunlop and Bryan Westwood, whose professional careers were already well established, went back to study with her. When I recently asked Justin why, he simply said, 'She was the best. She knew what it was all about'. Brian Dunlop found in her a link with the craftsmanship and great traditions of the past: 'Dorothy Thornhill has been one of the rare people capable of keeping the precious thread alive, by transmitting her knowledge and enthusiasm to others'.

For her, drawing is a conceptual act. It is concerned with a total awareness of the subject seen in the light of a whole history of human experience rather than



DOROTHY THORNHILL HEAD OF A GIRL
(1930–31)
Pencil 25.5 cm x 25.5 cm
Possession of the artist

DOROTHY THORNHILL FIGURE ON A CHAISE LONGUE 1941
Pencil 38 cm x 28 cm
Possession of the artist

DOROTHY THORNHILL SOLANDRA NITIDA –
STUDY FOR A PAINTING 1945
Ink 38 cm x 28 cm
Photograph courtesy Art Gallery of New South Wales

a mindless imitation of appearances. It is also based on knowledge: 'Knowledge must come first. You must have something in the bank. The other things, economy, style and freedom of expression, come later. Look at Matisse'. She could just as easily have taken herself as example.

Dorothy Thornhill first studied art in Auckland, New Zealand. Her father, a Unitarian Minister, had brought her out from England at the age of ten for the sake of her health. The school at which she studied was a specialist secondary school based around art studies, rather as the Sydney Conservatorium High School is based around music. Her principal teacher was A. J. C. Fisher, A.R.C.A., a protégé of Augustus John. Fisher had brought with him from England a talented staff including William Wright, the sculptor, and Leonard Stubbs, a designer of murals and posters for the London Underground. By the time she came to Sydney in 1929 she already had formed attitudes that made her choose to study at East Sydney Technical College under Fred Britton rather than at the private studios which at that time were more fashionable.

Her early studies show that she already had an extraordinary sense of geometry, of the disposition of large masses standing in relation to one another in space, like the cases in which the parts of the figure came. They have a purity of form not surprising in one whose lifelong favourite amongst artists is Piero della Francesca. In Britton's classes she undertook exhaustive studies of volume and surface. The *Head of a girl* reproduced here is an excellent example. It is beautifully controlled yet passionate in the intensity of its observation. The awareness of the far side of the head is present in the image of the near side. Each form is conceived in all its subtlety, yet fitted, as in a good piece of plumbing, to the surface of the form next to it. There is no loss of the concept of the whole. The quality of the line relates it back to the surface of the paper, making of it more than the sum of its parts. Here is the 'something in the bank' that stands by her when she moves onto a more personal statement.

At the Technical College she began to be aware of a cramping feeling in the interminable static poses of Britton's classes, so she went to London with an introduction from George Bell to Sir

Walter Russell.

She stayed about one year, studying at the Royal Academy School under such distinguished teachers as Earnest Jackson, Professor Thompson, the anatomist, and Walter Bayes, who wrote the text-book on perspective. At the same time she attended night classes at the Central School and lectures on Art History and Appreciation at the Courtauld Institute, including some by Roger Fry.

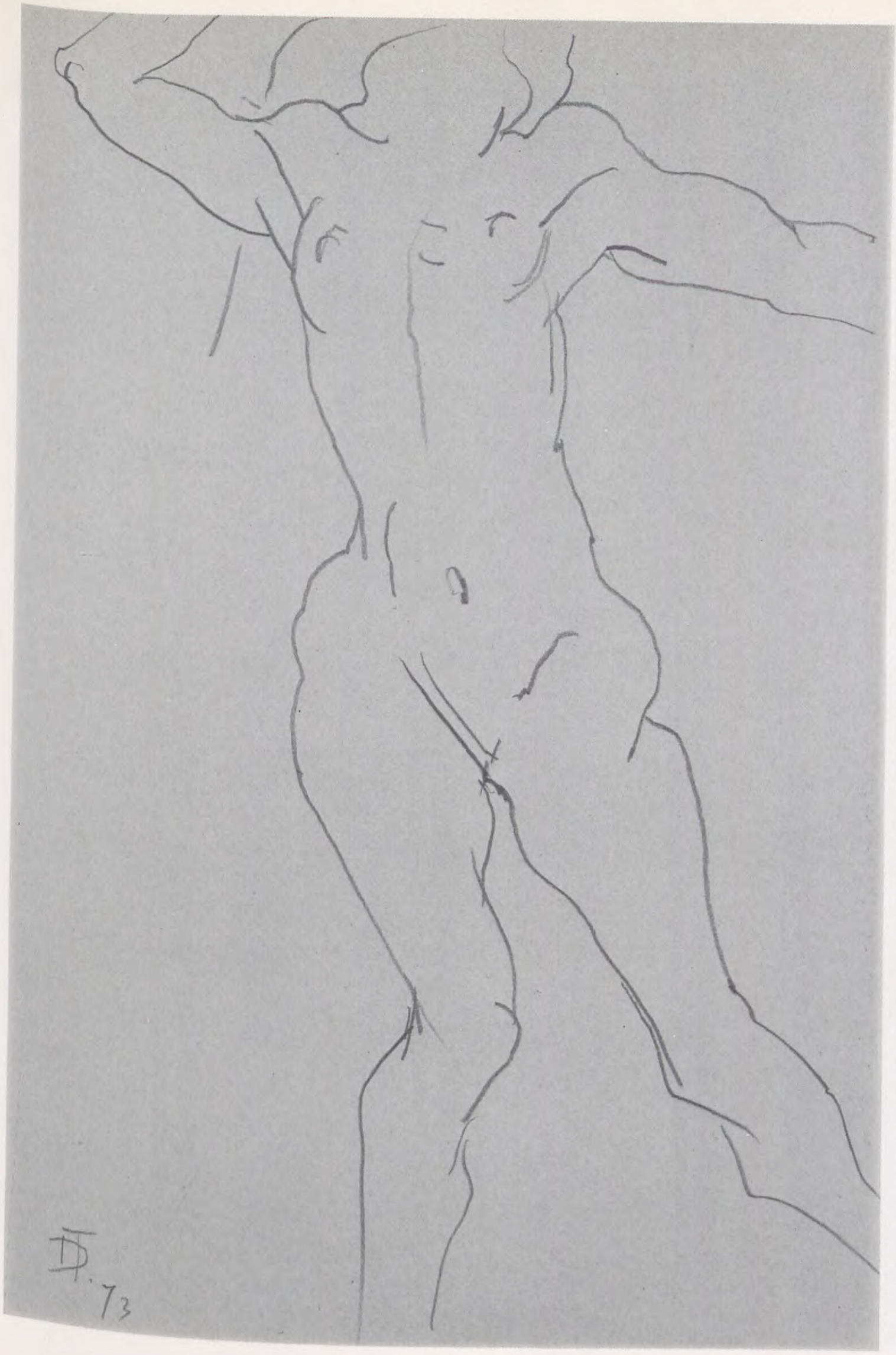
However, art training does not end with art school. Dorothy Thornhill's studies are enhanced by an intimate contact with many of the world's great art treasures that she has seen in subsequent journeys overseas – and she has always taken the opportunity to draw from the figure. At her studios in Dalley Street and George Street she engaged models for herself and her friends. She draws when she teaches, and many students claim a prize Thornhill drawing on the margins of their student efforts.

When she returned to Australia in 1935 she began exhibiting not only drawings and paintings of the figure, but also landscapes and numbers of flowerpieces. Her first exhibition, at the Macquarie Galleries in 1940, included eight flower paintings out of a total of thirty-one paintings and six drawings. An exhibition at the same galleries in 1948 was made up entirely of flower paintings. They show a love for the formal elegance of natural forms – no one arranges flowers better than Dorothy Thornhill – but they are significant for another reason.

It is in the drawings of flowers that her line found a freedom that carried on into her figure drawings. She was always searching for movement. One of the problems of a thorough classical training in drawing is that you have to surmount it. The figure demands so much attention to its well-known truths of proportion and structure that freedom of line and movement is hard to find. An eye a fraction out is a crossed eye. The free-flowing forms of blooms and foliage give the line a better chance to wander.

There were undoubtedly other influences. She married Douglas Dundas in 1941 and, during the 1940s, they shared a studio in George Street. In 1939 they had gone to Melbourne at the invitation of Basil Burdett, and the Modern French Exhibition had un-

DOROTHY THORNHILL ONE OF A SERIES OF SUCCESSIVE MOVEMENT QUICK SKETCHES 1973
Pencil 15 cm x 22.5 cm
Possession of the artist

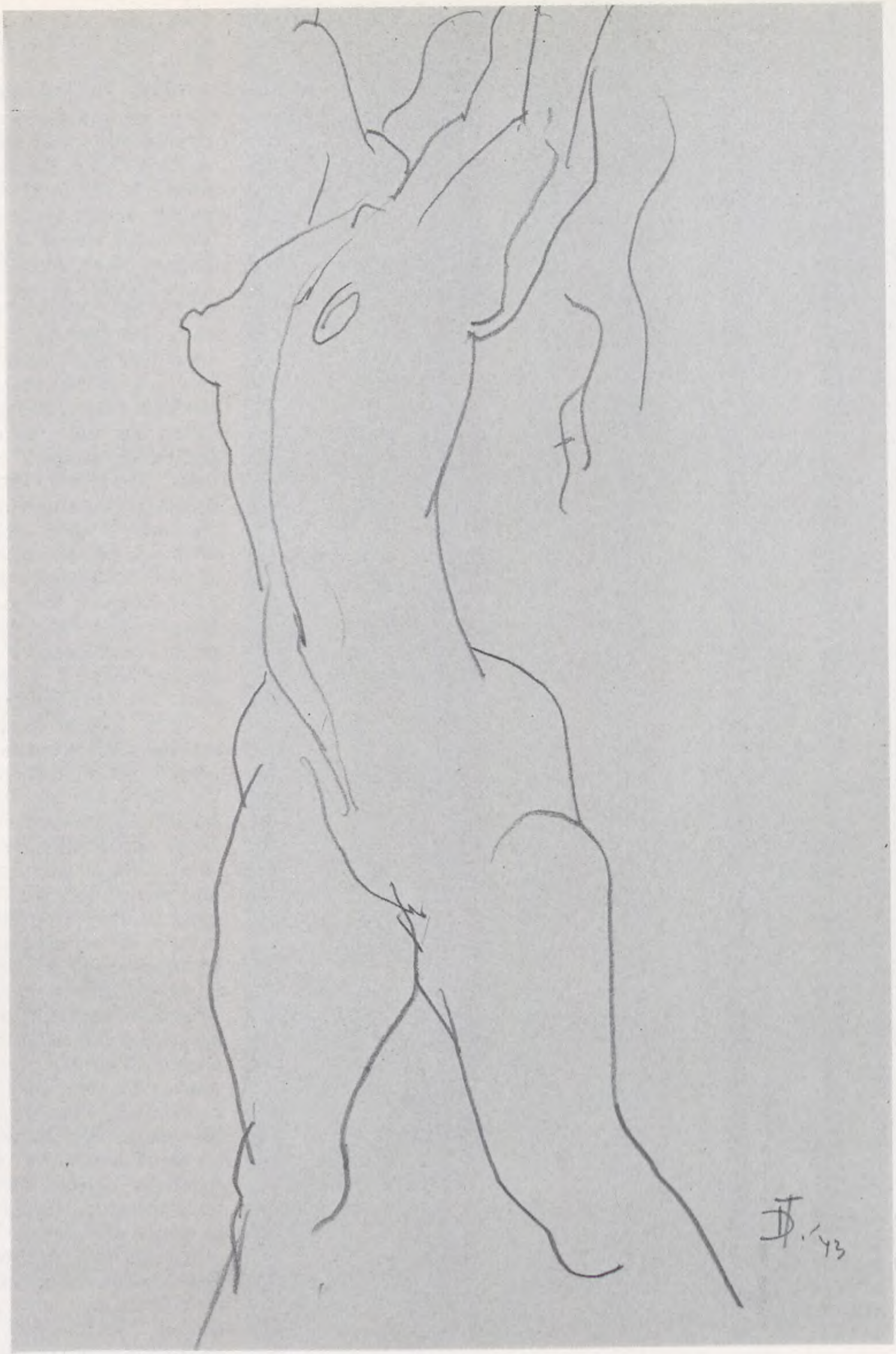


DOROTHY THORNHILL ONE OF A SERIES OF SUCCESSIVE MOVEMENT QUICK SKETCHES 1973
Pencil 15 cm x 22.5 cm
Possession of the artist

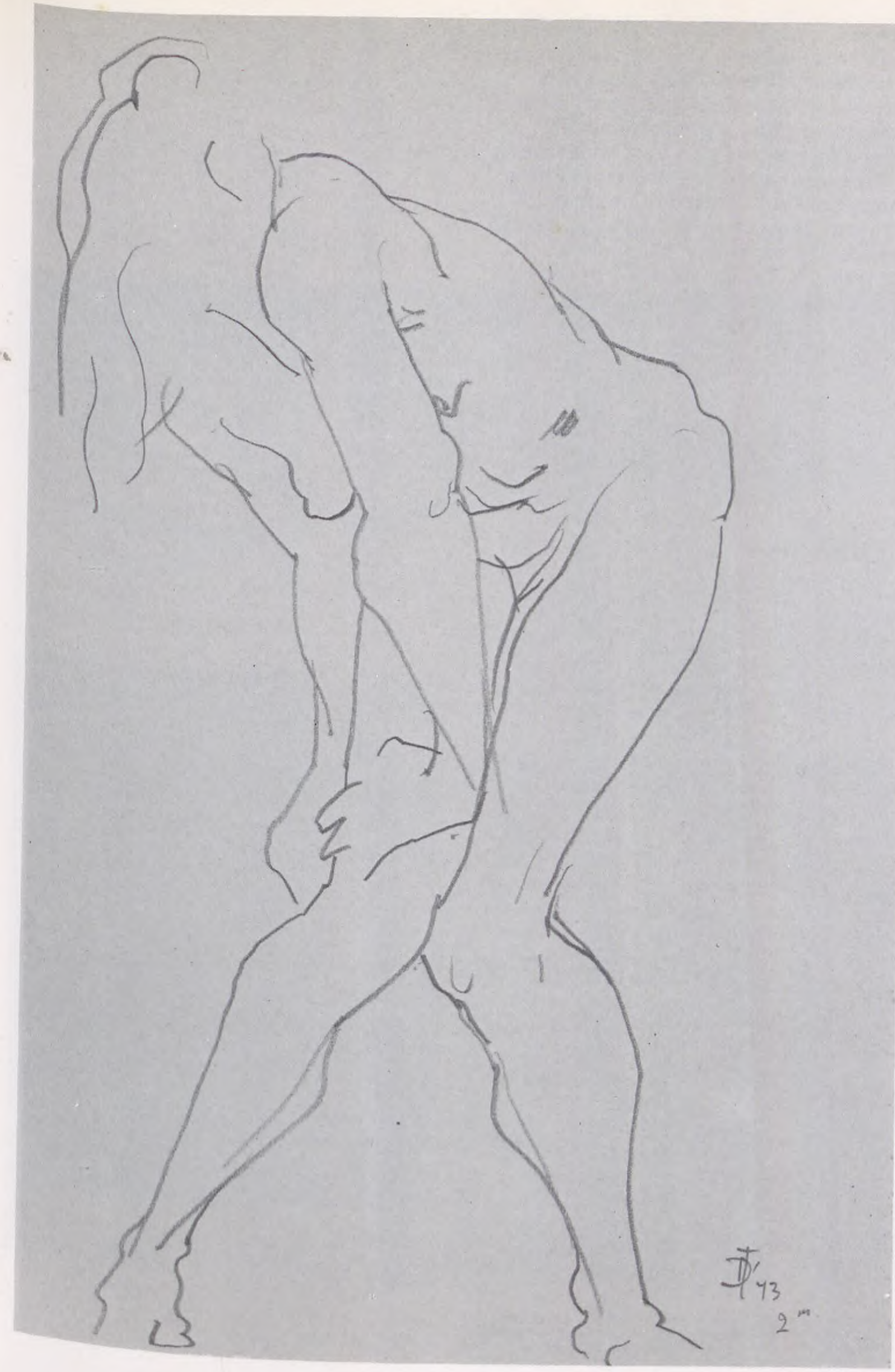
doubtedly been an eye-opener. Whatever the cause, a new sort of figure emerged in those years.

In the *Figure on a chaise longue* the forms are more generous, there is an opulence of mood and a richness of rhythm that is Baroque. It could of course be some hereditary influence going back to her ancestor Sir James Thornhill, one of the few successful English Baroque painters, famous for his panels on the dome of St Paul's Cathedral. Many of her drawings from the 1940s and 1950s, some with flowers, show this elegance of style. In her teaching she has always discouraged students from attempting to invent style. Often they use it as a mask to hide their lack of knowledge – but that is false style. The style of these drawings is the inevitable outcome of the elegant character of their creator and shows that, although her first love may be Piero, she has absorbed as well the richness of Michelangelo, Rubens, Carracci, and Renoir. This raises one more important point about Dorothy Thornhill the teacher before I go onto the last and most important group of her drawings.

There is more to art education than stuffing students with information about art and teaching them skills. The new College of Advanced Education art schools have seen the need to include a range of related subjects from jazz poetry to psychology and aesthetics, and the aim presumably is to induce broader and more confident cultural attitudes but lectures do not change attitudes, though lecturers might. It depends a great deal on personality and presence. Dorothy Thornhill has both. It is not the occasional orchid in the lapel of the elegant, if casual, costume, nor the well-modulated voice, though they may be symbolic. She always brought to the class more than knowledge. She brought an air of civilization. In a world of doubt here was someone with a genuine enthusiasm for all that is of quality and in whose presence there was no question of the value of art. Students gave their best because, as Brian Dunlop said, they were in contact with 'that precious thread'. She has been involved as a constant worker in the art scene of Sydney. She has seen that latest exhibition, she knows most of the artists and can quote them, she is familiar with ballet, opera and the music world, she has a background soaked in the best of



DOROTHY THORNHILL ONE OF A SERIES OF
SUCCESSIVE MOVEMENT QUICK SKETCHES 1973
Pencil 15 cm x 22.5 cm
Possession of the artist



DOROTHY THORNHILL ONE OF A SERIES OF SUCCESSIVE MOVEMENT QUICK SKETCHES 1973
Pencil 15 cm x 22.5 cm
Possession of the artist

European culture and she speaks of famous works from personal experience. There is not a hint of the cynic in her makeup. An atmosphere of concentration pervaded her life classes because she was still finding the figure fascinating, particularly the figure in movement. She introduced into Australian art schools the phenonemon of the rapid sketch of a one- or two-minute pose. The atmosphere of the studio was usually brought to a pitch at the beginning of each sesssion with a series of these. It is in the drawings that have emerged from them that she is seen at her best as a draftsman.

These sketches frequently form a series of positions that are part of a particular movement, and are therefore, best seen together. They have something of the quality of the movement paintings of Balla and Duchamp, yet are really very different. To those artists the figure was merely a vehicle through which movement was shown. In Balla's dog, tail up or tail down, it is still the same tail; in Duchamp's *Nude descending a staircase* a leg is a leg is a leg.

In Dorothy Thornhill's sketches one is made aware of the internal forces within the figure transporting their weight and adjusting their tensions to the movement. The symbols used for parts of the figure are not explicit in their delineation of those forms but are often cryptic notes that stress the unique cast of that form, leg, arm, or breast, as it is only in that situation. The archetypes are assumed knowledge. The remarkable achievement of these drawings is that the observation is so precise, so uncluttered by knowledge; yet without knowledge and the assumptions that allow them to be so cryptic, they would be impossible. For this reason they may, in fact, be difficult to read for anyone without experience of figure drawing. They are complete within themselves, but seen in series each sketch adds something to the previous one and pre-empts the next. The fact that a personal language of line and form has developed, and that this takes time to absorb, means that it is hard fully to appreciate Dorothy Thornbill's achievement from the few drawings shown here. Perhaps one of our art entrepreneurs will make a large exhibition of them available so that the contribution she has made both as teacher and draftsman can be fully appreciated by a wider audience.

Guy Grey-Smith: Painter in Isolation

Barry Pearce

It is an odd thing that the very source of Guy Grey-Smith's images and the isolation that in many ways allowed him to forge them also seem to have impeded his general estimation by the Australian art world. Although he has often exhibited in the eastern States and been included in Australian survey exhibitions since 1957, perhaps he has been rather too conveniently classified as a Western Australian artist.

Brisbane was the only other State gallery to take the Guy Grey-Smith Retrospective exhibition organized by the Western Australian Art Gallery in 1976.[1] Unfortunately, it has restricted the Australian public's experience of an artist whose stature speaks not only very strongly through the presence of his paintings but also through the fact that, in 1973, he was one of three established Australian artists considered by the Visual Arts Board of the Australia Council to be worthy of a Distinguished Artists and Scholars Award.[2] Informed interstate visitors to Perth expressed surprise at the weight and range of his achievement and regretted that the exhibition was not seen by a wider public.

The larger part of Guy Grey-Smith's career has been centred in the State of his birth. Born in 1916 in Wagin, a small town in the south-west of Western Australia, he left for England in 1937 seconded to the R.A.F. and returned to Western Australia with his wife to live permanently in 1948. But his art is as particular to Western Australia as Cézanne's is to Aix-en-Provence. From the start of his life as a painter he embodied a European tradition. It was firmly entrenched by studies in London under English artists including Henry Moore and Ceri Richards and by a natural inclination towards the School of Paris.

How he married this tradition to an interpretation of Australian subject-matter is what makes Guy Grey-Smith so interesting. If he had moved at any stage to the eastern States he may have re-aligned himself to a Sydney or Melbourne group of painters, but remoteness from them has a lot to do with the strong and resolute character of his work. The isolation factor allowed his convictions to proceed on a straight and logical path without any distracting factional influences or mainstream pressures. He has worked in the West for nearly thirty years, influenced not by his Australian contemporaries of the post-war generation but guided principally by his own direct experiences of European art.

At first the artists who meant most to him were evident in his work and in some cases lingered for years: Henry Moore in the drawing *The cellist, c.* 1949,[3] and in the rounded shapes of 1950 land-scapes; Cézanne in the modulated landscape, still-lifes and portraits of the same period; and Paul Nash and Ceri Richards in paintings as late as 1954.

GUY GREY-SMITH THE CELLIST (*c.* 1949)
Ink, gouache and pastel 27 cm x 22.5 cm
Owned by Dr and Mrs Le Souef, Perth
Photograph by Greg Woodward

[1] The Guy Grey-Smith Retrospective 1976-77, selected and arranged by Lou Klepac, was shown at the Western Australian Art Gallery 11 November to 12 December 1976 and in reduced form at Queensland Art Gallery 13 January to 15 February 1977. The catalogue, illustrating all works and containing extensive biographical, bibliographical and exhibition details of the artist, is available from the Administrative Officer of the Western Australian Art Gallery, Beaufort Street, Perth 6000.

[2] The other two were the painter Roger Kemp and sculptor Lyndon Dadswell. Funds were made available to the AGDC in 1974 for Retrospectives of the three artists but only the Guy Grey-Smith Retrospective came to fruition.

[3] Retrospective cat. no. 66. See note [1].

GUY GREY-SMITH LONGREACH BAY, ROTTNEST
(1954)
Oil on canvas 41.5 cm x 56.5 cm
Owned by Pauline Bunning, Perth
Photograph by Brian Stevenson

GUY GREY-SMITH ROTTNEST 1954–57
Oil on canvas 61 cm x 76.2 cm
Owned by University of Western Australia
Photograph by Brian Stevenson

opposite top
GUY GREY-SMITH KARRI FOREST II 1976
Oil, beeswax emulsion on hardboard 91 cm x 122 cm
Private collection
Photograph by Owen Stringer supplied courtesy
Old Fire Station Gallery, Perth

opposite bottom
GUY GREY-SMITH MALIMUP HEADLAND 1976
Oil, beeswax emulsion on hardboard 122 cm x 162 cm
Owned by Churchlands College of Advanced
Education, Perth
Photograph by Owen Stringer supplied courtesy
Old Fire Station Gallery, Perth

GUY GREY-SMITH KARRI FOREST 1951
Oil on canvas 56.5 cm x 41.5 cm
Owned by The Western Australian Art Gallery
Photograph by Brian Stevenson

In the early 1950s, however, Guy Grey-Smith's distinct individuality was gaining momentum. He was showing a confidence characteristic of the School of Paris with the strident colours and professional certainty of paintings such as *Rottnest,* 1954-57,[4] and *Longreach Bay, Rottnest,* 1954.[5] He had in fact just seen an important exhibition of Fauve painters in Paris.[6]

Patrick Hutchings has compared *Longreach Bay, Rottnest* with the work of Edvard Munch.[7] This is an interesting comment because, although Guy Grey-Smith inherited from his study years and maintained for a short period a strain of English Romantic lyricism, there is no evidence of a leaning towards the *angst* of Northern European art. His distortions and bright colours are essentially pictorial in motivation rather than emotional. He is a good picture-maker in the School of Paris style, a formal painter with an honest muscularity about his images, but he has rarely inclined towards symbolism, or any notion of strangeness in nature.

There are exceptions. The symbolism of Grey-Smith's religious paintings is overt, though again their strength lies more in pictorial achievement than religious potency. In the interfusion between paint and subject of *Rottnest* and *Longreach Bay, Rottnest* there is a slight strangeness in the imagery, though perhaps unintentional. In *Rottnest* a twisting vertical foliage against a blazing red sky has an animism almost comparable to Graham Sutherland, and the dark sky, white sand and heavy contours of *Longreach Bay, Rottnest* contain a tinge of melancholy in the emphatic emptiness.

Guy Grey-Smith has come to grips with the character of the Australian landscape and at his best with a sense of its mystery. *Karri forest,* 1951,[8] is one of his best early paintings, containing a contemplatory quality hinting at an elevated state of happiness.

The Karri forests were part of his childhood and he has returned to the subject again and again. The atmosphere evoked by these tall, erect trees is one of stillness and solitude, and his obsession with them might suggest some feeling for

[4]ibid no. 18.
[5]ibid no. 14.
[6]He took an eighteen-months trip to England and Europe 1953–54 during which time he studied fresco painting at Central School, London, under Louis le Brocquy and Hans Tigdal, and visited Paris.
[7]Patrick Hutchings, 'The West Defined', *The Australian,* 27 November 1976.
[8]Retrospective cat. no. 8.

above

GUY GREY-SMITH GREIG CONCERTO, ELLA FRY
(*c.* 1957)
Oil on canvas 41.7 cm x 51.7 cm
Owned by Ella Fry, Perth

right

GUY GREY-SMITH KARRI FOREST 1976
Ink 52.5 cm x 30 cm
Owned by Mr and Mrs Kendrik Kolenberg, Perth

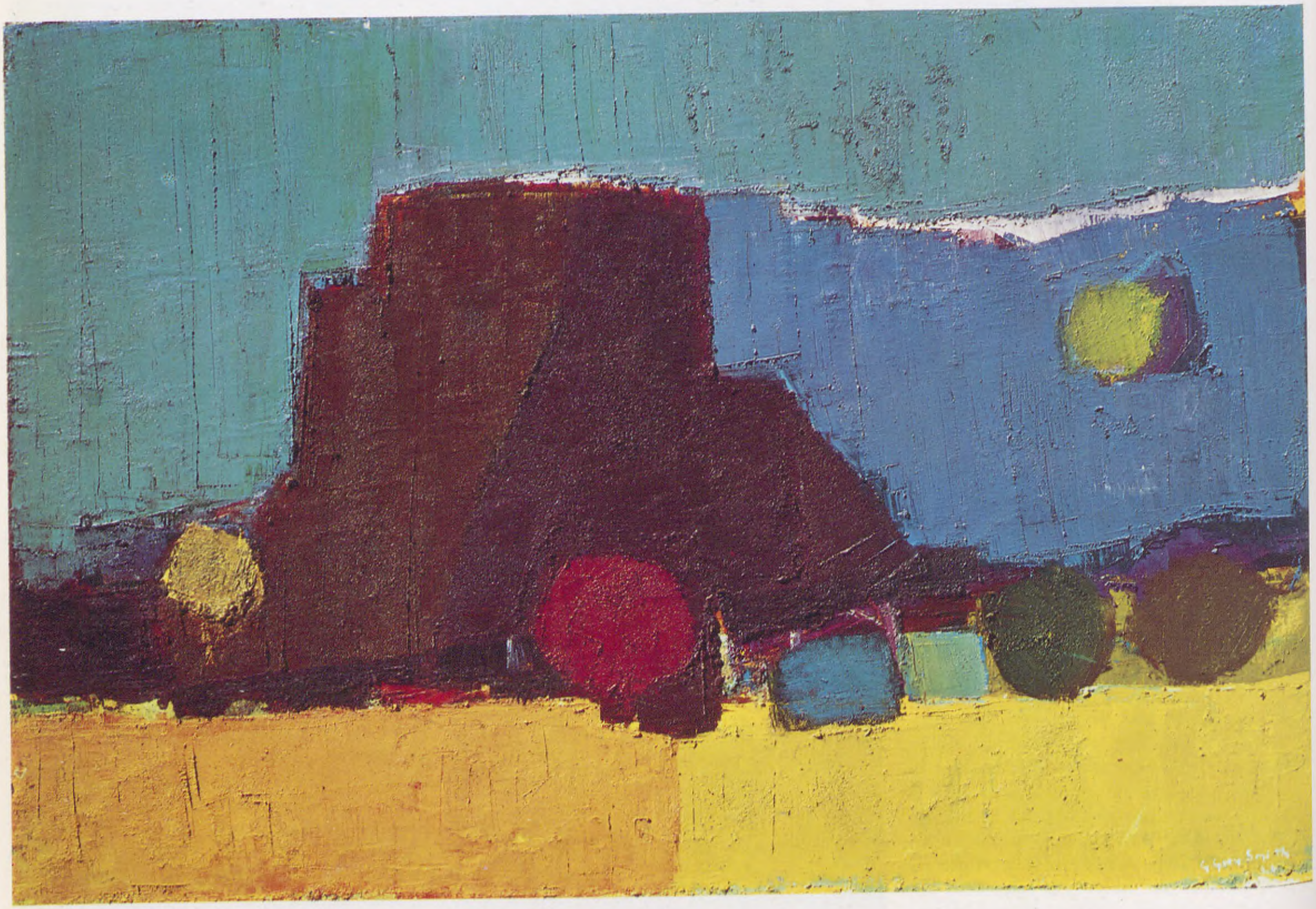
Photographs by Greg Woodward

the *genius loci* and therefore relate to his early interest in Paul Nash;[9] but it would not be characteristic of Guy Grey-Smith to dwell on solitude as a subjective state of mind. It was more likely that he would use the long, thin forms for further pictorial possibilities such as the juxtaposed strips of bright colours in *Grieg Concerto, Ella Fry, c.* 1957,[10] and *Smetana quartet,* 1958.[11] These two works are a very notable development, particularly in the light of painting in England and America at the time. They bear, for instance, an interesting comparison with Patrick Heron's innovative bands of colour in 1957, attesting that the drift of style in art history, though it be gelled by some individuals into an *avant-garde* phenomenon, is as much in the air as passed on hand to hand.

Guy Grey-Smith's paintings hang together very well and it is not an overstatement to say that the best support for his work is his own work. This is particularly true of the paintings from the Horseshoe Range period of 1958-61[12] during which he became interested in Nicolas de Stael. As a group they make an impressive concrete whole and an artist of coherent and unified conviction emerges. Few painters when seen retrospectively give a more overwhelming impression of energy.

When Guy Grey-Smith discovered the work of de Stael he found an artist with whom he felt a close affinity and has admitted a debt of liberation to him.[13] In 1966 he produced a masterpiece which is a high-water mark of his kinship with the European master and could take its place in any public collection of post-war paintings. The claim that it is a major Australian painting of the past three decades does not seem unreasonable in the presence of *Skull Springs country.*[14] It is a work of monumental scale reflecting the serious and professional quality found in all the best Guy Grey-Smith paintings.

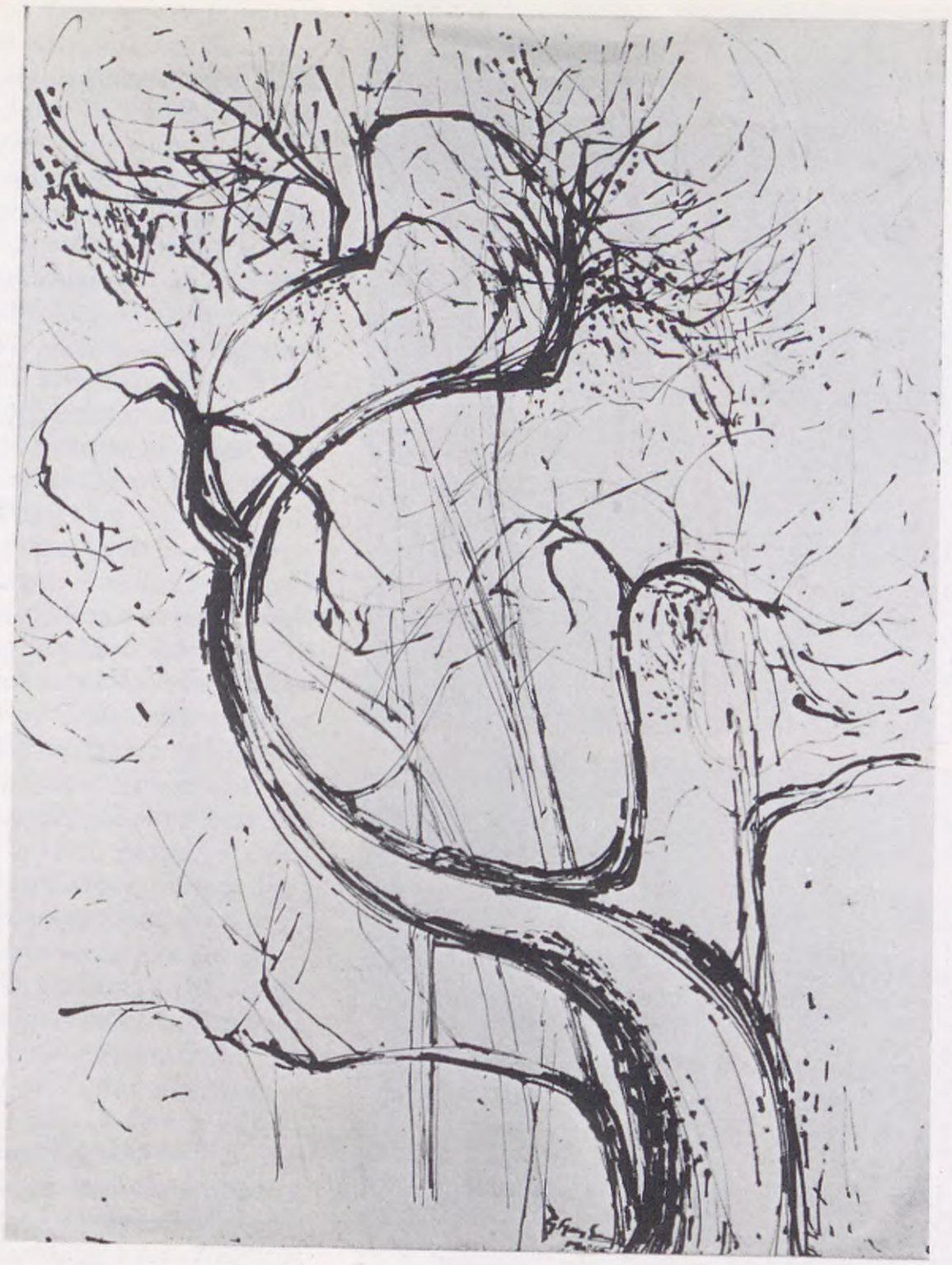
[9]While studying at the Chelsea School of Art in 1945, he became strongly interested in Paul Nash, who used the term *genius loci* to mean the 'spirit of a place' in reference to his own work (*Outline. An Autobiography and Other Writings*, Paul Nash, Faber & Faber, London 1949, p. 106).
[10]Retrospective cat. no. 20.
[11]ibid no. 21.
[12]ibid no. 26.
[13]'When I first got back to Australia I had a sort of seven-year plan of trying to catch up on myself, trying to learn, rigorous exercises based on Cezanne, impressionism, pointillism, colour theories. But the first time I really felt free, without these restrictions of discipline, was when I could use the lesson of de Stael': From Laurie Thomas 'In search of a whole wall to plaster', *The Australian*, 8 March 1969, quoted in the Retrospective catalogue p. 23.
[14]Retrospective cat. no 49.



above
GUY GREY-SMITH SKULL SPRINGS COUNTRY
1966
Oil, beeswax emulsion on hardboard 122 cm x 183 cm
Owned by The Western Australian Art Gallery
Photograph by Brian Stevenson

opposite top
GUY GREY-SMITH CASUARINA 1965
Ink 68 cm x 51.5 cm
Possession of the artist
Photograph by Greg Woodward

opposite bottom
GUY GREY-SMITH PYTHON POOL 1961
Ink 31.5 cm x 51 cm
Possession of the artist
Photograph by Greg Woodward



The Retrospective ultimately sorted out the most successful pictures and was a chart to the artist's career. At that stage it was possible to look back at about thirty prolific years of work; but something in the nature of Guy Grey-Smith's art could never be completely revealed by such a selection. His work has progressed with an energy and output by which those paintings not convincingly resolved somehow cement the successful ones into place. The artist himself has suggested it would be interesting for people to see some of the problem pictures alongside the most successful.[15]

There is a sense of momentum in Grey-Smith's work whereby each painting has been the scaffolding to reach the next, at once both synthesis and transition. This is borne out by his statement that he really enjoys only the doing of the painting and 'the result is boredom',[16] although he is objective enough to have a clear opinion of what are his most important paintings.

Since the Retrospective the artist has had an exhibition at the Old Fire Station Gallery in Perth in February 1977 and already some changes in emphasis were evident. His affinity with de Stael is obviously enduring. There were the same heavy slabs of paste that have transfixed subject-matter gleaned from all over Western Australia during the last two decades, particularly the raw, massive landscapes of the north-west. The colour was sweeter but the paintings were still locked together by the same sure joinery.

One of the most interesting parts of this latest exhibition was the series of acrylics based on aerial views. Guy Grey-Smith had made compositions from the air before, such as *Above the sea*, 1968,[17] but now that he has returned to flying he has been exploring this aspect of landscape more extensively.[18] This is typical of the energetic character of Guy Grey-Smith in seeking to improve and extend the possibilities of his subject without plagiarizing himself, and there is no sign of relaxation of his prolific output, which has already made the Retrospective history.

[15] ibid p. 9.
[16] From tape 97, National Library, Canberra, recorded 29 May 1965, quoted in the Retrospective catalogue p. 23.
[17] Retrospective cat. no. 53.
[18] 'Painter back in the pilot's seat' the *West Australian*, 12 July 1976.

The Museum of Modern Art of Australia

Janine Burke

It is astonishing to realize that this is the first full-length article to appear on the Museum of Modern Art in Australia.[1] No mention is made of the Museum in any of the art historical writings concerning the period 1958-65 – the years that the Museum operated in Melbourne.

In these years the Museum, in spite of all its trials and tribulations, presented one of the most imaginative, exciting and forward-looking exhibition programmes in this country's art history. Not only did the Museum give visibility to a range of younger artists like Robert Jacks, Paul Partos, Wendy Paramor, Dick Watkins, Colin Lanceley and George Baldessin but it also arranged retrospectives of slightly older-generation painters like Arthur Boyd, Danila Vassilieff and Joy Hester as well as focussing on Sidney Nolan, William Dobell, Albert Tucker and other seminal artists from the 1940s and 1950s. With all this activity it is curious that mention of the Museum has disappeared so completely from art writings for its influence was crucial to the formation of the contemporary art scene and art market.

The idea for the MOMAA grew out of the energy generated by the Contemporary Art Society. This organization, moribund since 1947 when there was a significant decline in artistic vitality in Melbourne, had re-established itself in 1953.[2] In the *CAS Broadsheet* that celebrated the Society's first group exhibition in seven years the President John Reed wrote: 'After 1947 it was found that the flow of creative activity, so marked in the war years, had fallen away to such an extent that there was little scope for such a Society as this and accordingly it ceased to function in any positive way, though still retaining its identity in order to be ready at any time when it should be needed again. This time has now very definitely arrived and the insistent demand of a new generation of artists and of those alongside them has made revival of the Society an urgent necessity'.[3]

John Reed had had a long and fruitful association with Melbourne art and artists. He and his wife Sunday assisted, encouraged and bought works by Nolan, Tucker, Arthur Boyd and John Perceval, providing for these artists the only consistent appreciation and patronage during the lean, early years of their development.

Reed had also been involved as lay Vice-president and President during many of the stormy years from the late 1930s through the 1940s, when the CAS had, together with the journal *Angry Penguins,* offered a forum not only for the new art that was being produced but for the articulate and diverse opinions of the artists themselves.[4]

With this renewed sense of participation in art making and discussion, artists like Ian Sime, Erica McGilchrist, Charles Blackman, Arthur Boyd and Danila Vassilieff joined (or re-joined) the CAS while others interested in the arts like the poet Barrett Reid and restaurateur Georges Mora became active committee members.

It was not long, however, before many of those involved in the CAS began to feel that the need the CAS and its Gallery of Contemporary Art served was such a vital one that its commitment to Australian art should go beyond the limits of such a loosely knit, informal society.[5] It was believed that, by housing contemporary Australian art in a museum situation it would consequently attract the audience and the market it so desperately needed. Prior to its inception discussion regarding a proposed museum surfaced several times in *CAS Broadsheets*. For example, in 1956 Barbara Blackman wrote an article entitled 'Sources of the Gallery Project' in which she suggested that 'A permanent purchasable stockpile of works by working contemporary artists here and in other parts of Australia will free the artists of the inconvenience of having would-be buyers invade the privacy of his (sic) studio and it should perhaps provide incentive to buyers by the knowledge that a wide range of paintings is available to select from when they have the opportunity to buy'.[6]

It was not, however, until June 1958 that CAS President Georges Mora announced in that month's *CAS Broadsheet* the 'birth of the Museum of Modern Art of Australia'.

The CAS's Gallery of Contemporary Art in Tavistock Place, Melbourne, would henceforth be known by the new title of Museum of Modern Art of Australia and its newly appointed director John Reed with his wife Sunday gave a substantial part of their own collection to provide the Museum with a solid basis for a permanent collection.

So far so good.

Obviously the concept of the MOMAA was inspired by the New York institution of the similar name and with that inspiration went the notion that the Melbourne Museum would be financed by private funds.

To this end the Governing Council of the MOMAA comprised local businessmen who would lend the struggling Museum community credibility and financial assistance. Kurt Geiger was the Council's first Chairman.
The other members of the Council were Dr Alan Wynn, businessmen Robert

[1] John Reed has written two shorter articles on the Museum in the *Art Almanac,* September-December. 1975 and *Arts Melbourne* Vol. 1, No. 4, December 1976.

[2] Bernard Smith, *Australian Painting*, Oxford University Press, 1974, p. 287.
[3] John Reed, *CAS Broadsheet*, 1954.
[4] *Angry Penguins* was founded in Adelaide in 1941 and transferred to Melbourne in 1943 where its editors were Max Harris, Sid Nolan and John and Sunday Reed.

[5] The Gallery of Contemporary Art was opened in Tavistock Place, Melbourne on June 1 1956 by Dr H. V. Evatt.
[6] Barbara Blackman, *CAS Broadsheet,* May 1956.

Montgomery, Bernard Dowd, Lex Davison, solicitor William Shmith, Professor Zelman Cowen, designer Frances Burke, Georges Mora, Barrett Reid and John Reed.

It was here that the optimism of those people who instigated the Museum within the Council like Georges Mora, Barrie Reid and particularly John Reed hit the reefs of economic realities.

To understand why the long-sought financial assistance was never adequately forthcoming is to understand attitudes towards art in Melbourne in the late 1950s. The eventual demise of the Museum is the result of these same attitudes.

One would hope that the Rockefellers whose efforts founded New York's Museum of Modern Art would never provide a paradigm for an Australian context. In recent years there has been trenchant and justified criticism of the role the Rockefellers have played in American business, politics and, by extension, art.[7]

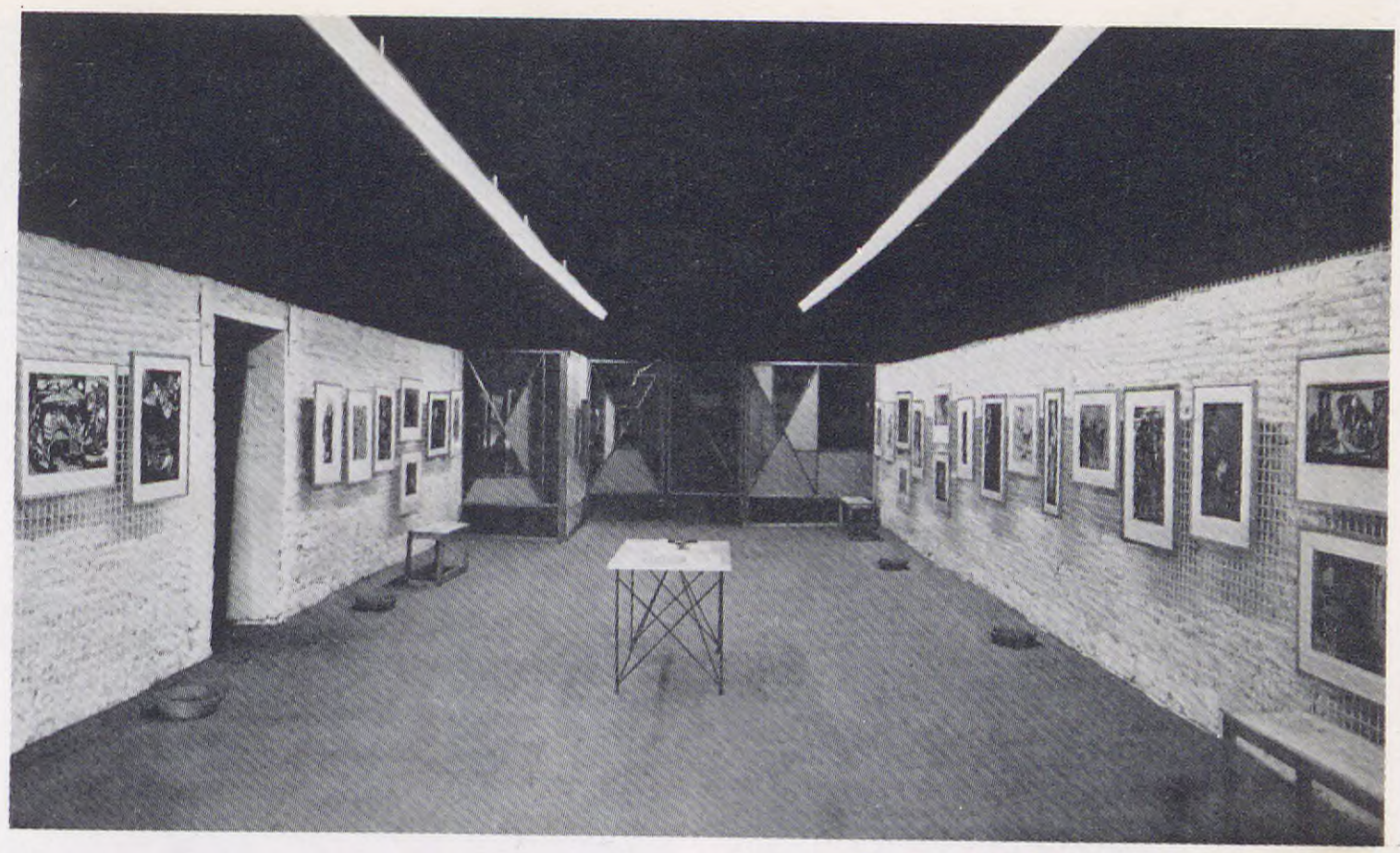
In Melbourne in 1958 there were, needless to say, no Rockefellers. Nor was there, on the other hand, any real, determined or enlightened support of contemporary Australian art by the private sector. Further there was no government funding available for projects of this nature.

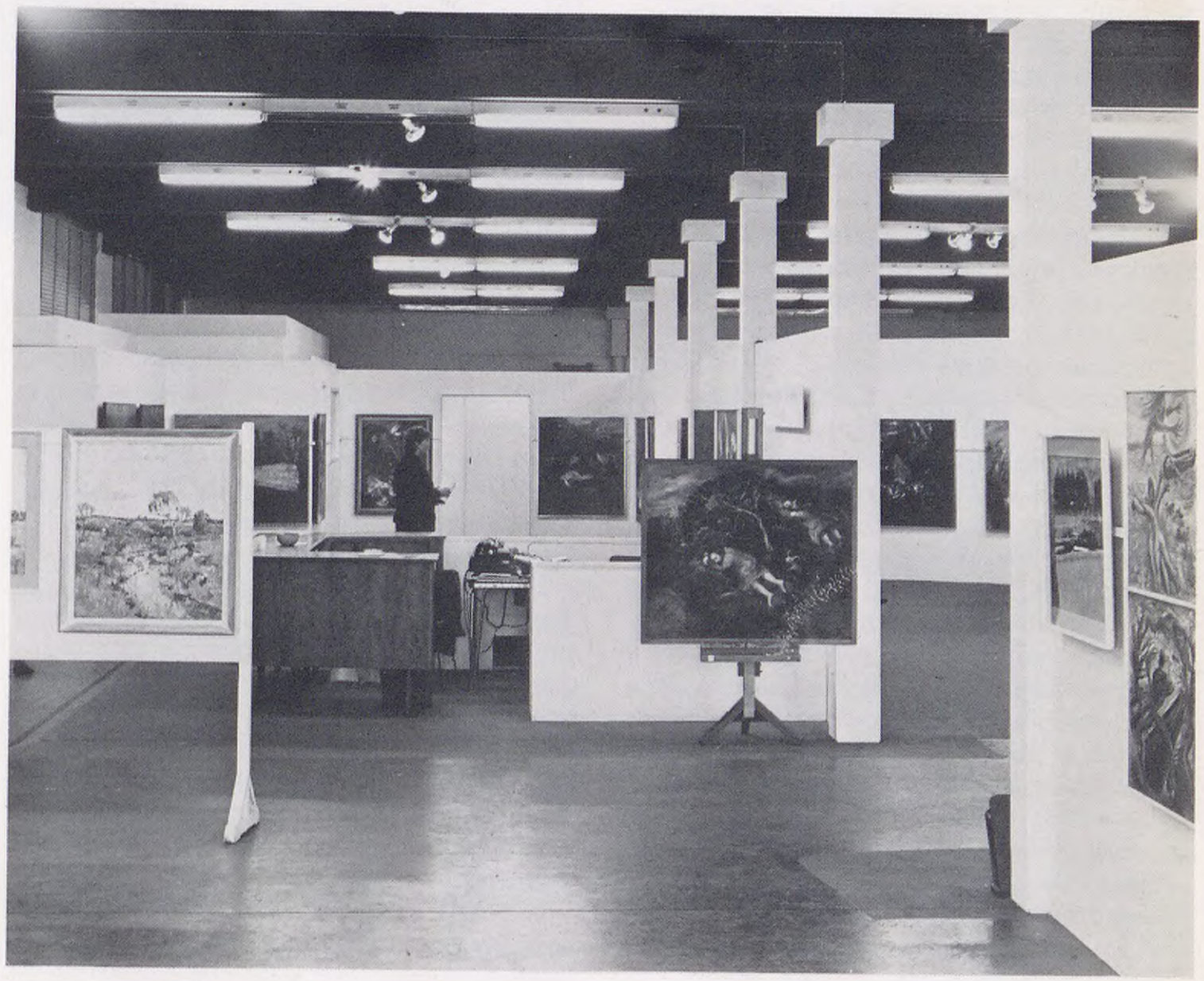
Firstly, the businessmen directly involved in the Museum and their colleagues never gave or obtained the financial backing that would have afforded the Museum a period of untroubled organization. Even when Mrs Pamela Warrender took the Chair in 1962 sufficient funding was still absent.

What small amount of money the Museum did have came from two main sources: donations in one form or another and the Women's Council which, headed by Elizabeth Summons, raised large sums through social events.

The Council meetings were bedevilled by endless battles over money. Melbourne businessmen, it would seem, had no real confidence in a venture that concentrated on that most unstable and *avant-garde* of all activities – making art. Before the boom hit and virtually created a market in the early to middle 1960s, Australian art was hardly respectable, let alone an investment.

[7]Eva Cockcroft, Abstract Expressionism, Weapon of the Cold War, *Artforum*, June 1974.





top
MUSEUM OF MODERN ART OF AUSTRALIA
TAVISTOCK PLACE
MELBOURNE – MAIN GALLERY

above
ARTHUR BOYD RETROSPECTIVE, MAY 1964,
MUSEUM OF MODERN ART OF AUSTRALIA,
BALL & WELCH, MELBOURNE

The MOMAA did assist the beginnings of this awareness. It began by breaking down an Australian inferiority complex about the art of this country by mounting exhibitions that showed in all their diversity the range, the complexity and the standard of Australian art – and not only the heroes of the 1940s but a rising generation of younger artists as well.

When the Museum started there was no art scene in Melbourne as we understand the term today; there was no profusion of commercial galleries; artists could not, even if they had wished, paint to sell their work because no market existed. There were no art magazines being published in this country and few coming in from overseas. It was a hard and bitter time for many artists.

However, when, within twelve months to two years of the Museum's opening, commercial galleries began to flourish they pre-empted to a large extent the function of the Museum itself. They provided for artists like Charles Blackman, Arthur Boyd *et al.*, a financial clout from their work that they had not previously enjoyed. Furthermore, fame went with it. John Reed was never a dealer nor did the Museum conceive of itself as a high-powered commercial enterprise. If the work sold, well and good, but exhibitions were not pitched toward a potential market.

Furthermore, as art did become a more entrenched part of community consciousness support and involvement gradually arose. Once again the Museum was pre-empted – this time by the National Gallery of Victoria.

The National Gallery of Victoria attracted people from the private sector who were interested in Australian art and who identified with the Gallery and its burgeoning plans for expansion. They became involved with that institution rather than with the Museum, which, by the early 1960s had begun to look increasingly unstable.

On several occasions members of the Museum's Governing Council approached the Trustees of the National Gallery of Victoria asking for space in the proposed Victorian Arts Centre. There was little encouragement for this move from the Trustees and even within the Council itself it was felt such a situation would compromise the autonomy of the Museum. Perhaps it was a feeling of growing concern at the Museum's worsening financial straits that prompted

this decision. Finally, however, it came to nothing.

In 1962 the Museum became the Museum of Modern Art and Design of Australia. This was initiated by Pamela Warrender, who felt that the Museum should widen the scope of its activities to include the area of industrial design in its exhibition programme.

In the 1962–63 Annual Report, Tavistock Place was cited as 'no longer suitable for our ever-increasing programme' nor was Tavistock Place, according to the same report, sufficiently accessible to the public. To these ends, a space was negotiated at Ball and Welch's department store in the city and the Museum was officially housed there until it ceased functioning in 1965.

The Museum occupied the entire fourth floor of the store and carried on a vital exhibitions programme including an 'Arthur Boyd Retrospective', several 'Young Minds' contemporary painting shows and Syd Ball's first one-man exhibition after his return to Australia.

When John Reed resigned as director in May 1965 the Museum had run its course. It limped on for a few more months with a New Project Committee attempting to drum up financial support for the continuation of the Museum but despite all efforts in this direction, particularly by Pamela Warrender this, too, failed.

From this end it looks a very black picture indeed. While it is true to say that historically the Museum rode the crest of a wave that eventually swamped it, the period itself was not so grim. Those years were highly active, exciting and rich ones for artmaking and for the beginnings of an awareness of the value of Australian art. Nor do I mean here notions of inbred parochialism or the attendant defensiveness that somehow clung to the 'Antipodeans' exhibition.

Rather it was felt by those who were involved in the MOMAA that the art of this country was so important that a museum should be dedicated to its development and while museums usually end by not so much encouraging plurality as ratifying an *avant-garde*, it was a brave venture, a kind of risk rarely taken in Australian art.

top
MUSEUM OF MODERN ART OF AUSTRALIA, GALLERY AT BALL & WELCH, MELBOURNE

Elitism and the Arts – How to Widen the Elite

Ursula Hoff

In last year's *Meanjin Quarterly* No. 2 Professor Bernard Smith, with critical acumen, analysed the position of twentieth-century art in an elitist setting. If I may make it clear from the outset, I do not share his claustrophobic aversion to minorities – it seems to me only natural that the artistic sphere, whether creative or receptive, so beset with difficult ideas, rarefied feelings and high tensions, should appeal to a smaller number of people than, for example, Rock'n Roll. I do not want to argue against vested authority in the arts, but for ways of widening it. I should like to see rather more people possess an 'eye' for art, an 'ear' for music, eyes and ears for the performing arts and that introverted state of mind needed for literature.

Bernard Smith's objection to the notion of the 'eye' and of 'natural taste' is that you have to be born with them, so that your ability to come to terms with art depends on 'the luck of the gene'. Yet it is clearly not only nor even mainly the luck of the gene, but early training in a value-conscious family climate, that creates the sensitive, receptive individual. It is not impossible to learn or to teach art, provided the very young child grows up attuned to values of this kind.

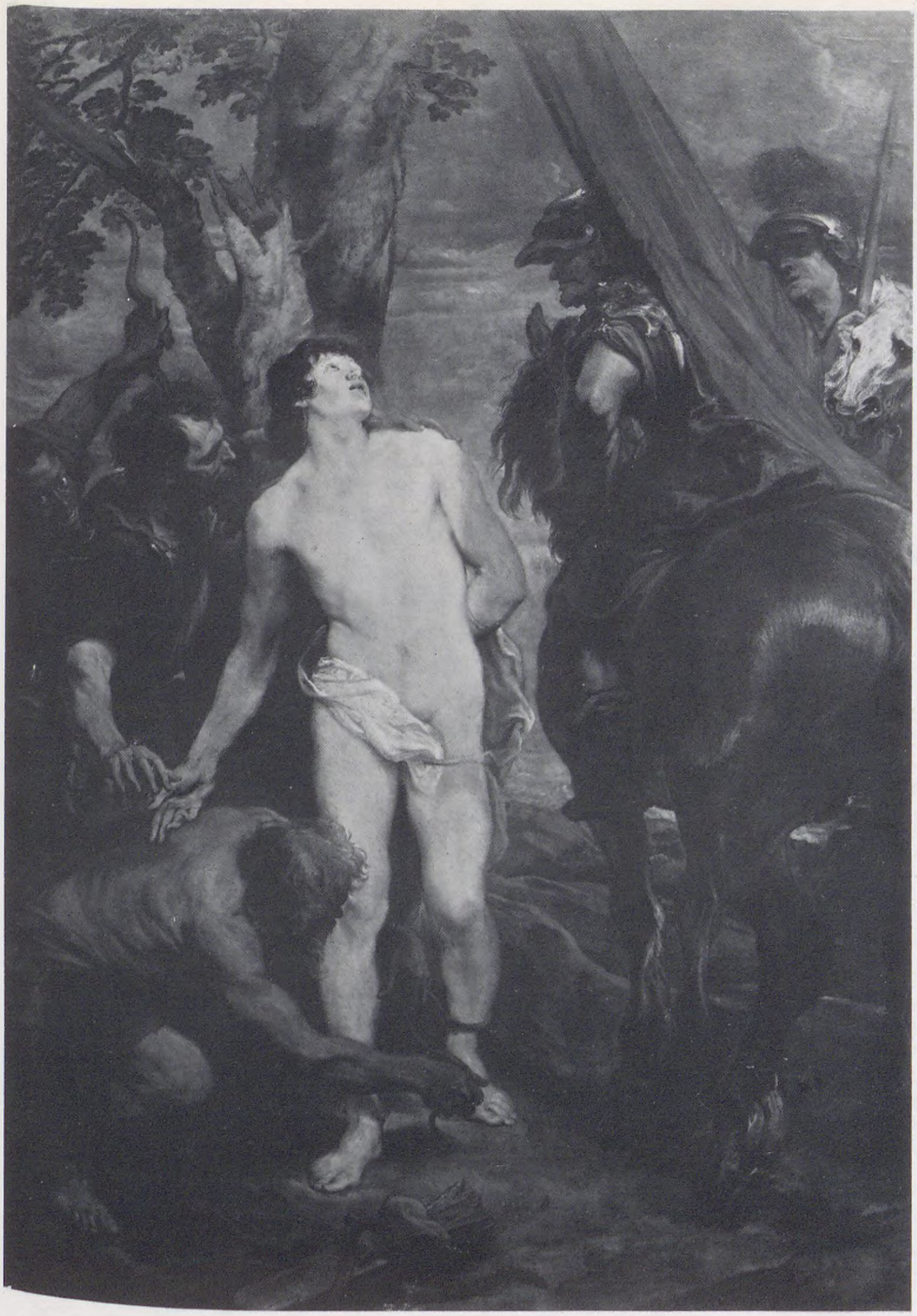
To approach the question from a different angle: Marcel Duchamp, who wrought such havoc with traditional art values, militated against taste because he knew that taste is meaningless in the absence of a social élite – that is to say in the absence of an audience with the right kind of understanding. It is this audience then that we ought to look at; perhaps, as was suggested by Terry Smith in the same number of *Meanjin Quarterly*, it has too limited an access to culture? Speculating on ways in which public galleries in Australia might help to bring about a more equal distribution of culture, Terry Smith spelt out a scheme that greatly delighted me. 'Let us', he wrote, 'show context, instead of the usual string of precious objects – something to stretch the curators – to stir up the binding conventions of Museum display.' The admirable notion of 'context', while not unheard of in the Australian exhibition scene can indeed furnish a fascinating draw for the public, as is born out by the popularity of such displays in Europe, Britain and the United States of America. Excellent recent Australian examples of this kind were the exhibitions organized by René Free *Victorian Social Conscience*, 1976, and *Victorian Olympics*, 1975. Some of the increased number of people who have been drawn into such events, will, one hopes, provide the home environment I have referred to before, which seems to me such a strong factor in the formation of personalities who may be counted on to play the part of discerning audience or, if the ugly term must be used, the artistic élite of the future.

It might be useful if one looked more closely at the 'context' that Mr Smith refers to and to describe how museums have used it. What is meant by context? Every work of art belongs to its time and place, grows out of certain trends of style, conveys aesthetic convictions, may have biographical significance or connections with other cultural fields and stand in opposition to or affirmation of the political, religious and social scene of its day. Works of art are torn from their physical cultural setting by removal from churches, palaces, collections or even their countries of origin, when they become objects in the art trade and finally end up in museums. No museum can recreate total context, but special displays can arouse the spectator's awareness of the experience that gave rise to the execution of a work. Books on the history, theory and criticism of the arts study context, but they rarely discuss the work one's local museum happens to possess and reproductions can never provide the telling impact made by an original looked at with one's receptivity alerted by a new setting. Many museums are therefore preparing small special shows such as the 'Painting in Focus' series of the London National Gallery, which aims to take the Gallery goer through the experience of a single work of art set in a context, to which not only the much maligned élite, which enjoys art anyway, but a wide audience is enticed to come.

What were the attractions of 'Painting in Focus' No. 4, 1975, by Thomas Gainsborough? *The artists daughters chasing a butterfly?* Surely first of all accessibility: a picture singled out in a room close to the entrance relieved the gallery goer of making a choice among the 'strings of precious objects' in the long galleries. Not only did 'Painting in Focus' place a picture into a room near the entrance, but it imposed certain conditions of restraint on the viewer: the room was dark, the exhibits singly lit, the main painting isolated and starred, with a few accompanying works clearly separated from it and discreet but informative labelling drawing attention to the significance of each object in the context of the display. Not only was the Gallery visitor relieved of making a choice but was helped to concentrate, and the very selection of the painting ensured that he was charmed before he had time to become frightened at 'not knowing anything about art'. 'So appealing, so natural', wrote Michael Levey in the brochure, 'is this first portrait of them, that its serious art and its artistic importance in Gainsborough's work can easily be overlooked.'

To bring out the 'serious art and artistic importance' a very small amount of comparative material had been introduced.

Gainsborough often portrayed the two sisters together, closely linked, serious, a little frail, with a note of pathos that became eloquent when we were reminded that only one of the sisters married, soon



opposite
THOMAS GAINSBOROUGH THE ARTIST'S DAUGHTERS CHASING A BUTTERFLY
Oil on canvas 113.5 cm x 105 cm
National Gallery London

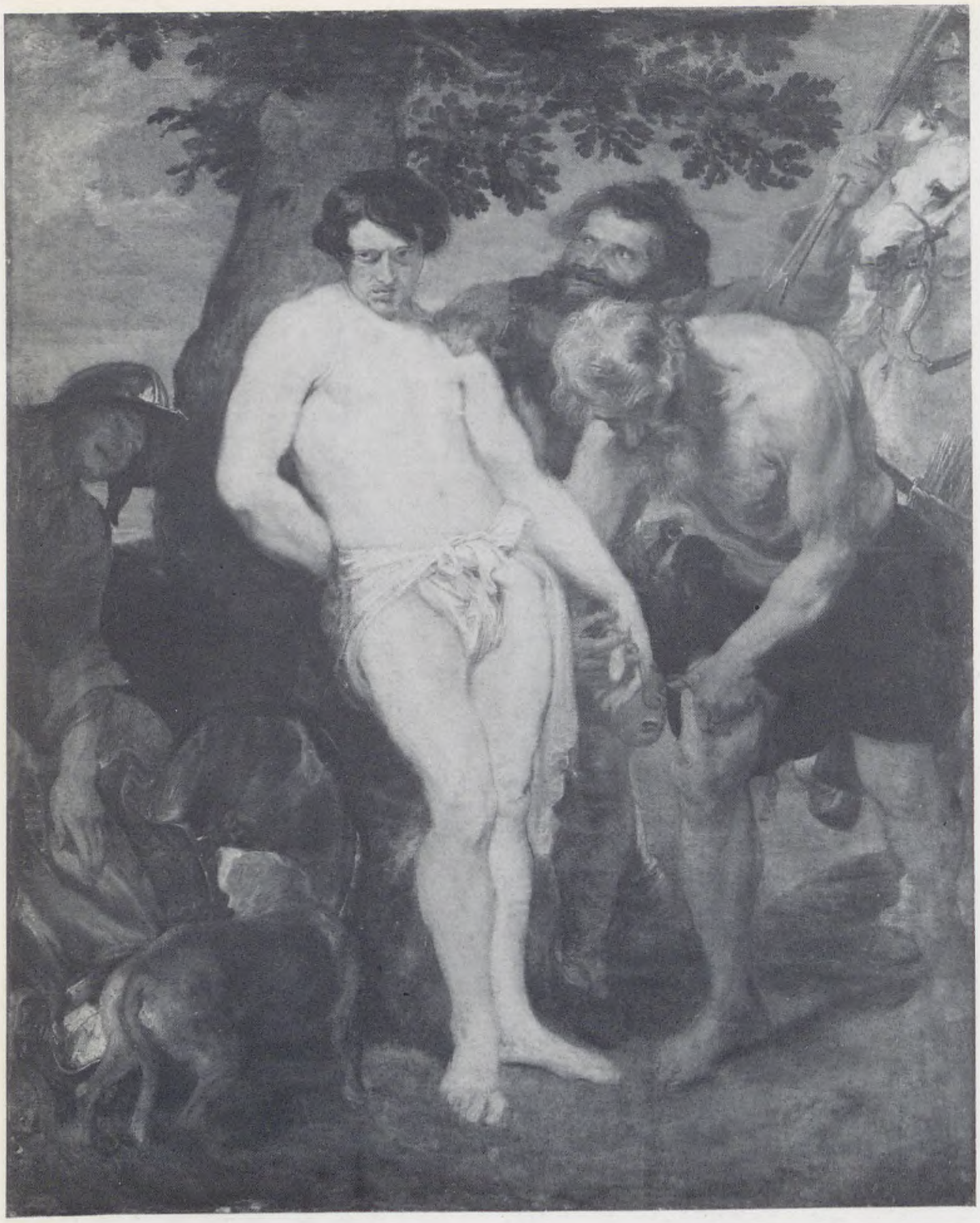
above
ANTHONY VAN DYCK ST SEBASTIAN BOUND FOR MARTYRDOM
Oil on canvas 226 cm x 160 cm
National Gallery of Scotland, Edinburgh

to be separated again from the man with whom they both had fallen in love. We were made aware of the artist's extraordinary powers of innovation by the addition to the display of two earlier childred's portraits, one by Sir Anthony van Dyck, the other by William Hogarth, the latter exchanging van Dyck's grace and decorum for more boisterous spirits. The comparison pointed up Gainsborough's leap of the imagination with which he conveyed childish spontaneity with a new fluent grace of rapid silvery brushwork, which, leaving much of the pale-buff ground uncovered, intensified the sense of fleeting moment inherent in the theme.

The artist's daughters chasing a butterfly and another, slightly later, double portrait of the sisters came from the National Gallery's permanent collections; other pictures of the nine which made up the show, were borrowed from the Tate Gallery, the Victoria and Albert and the British Museum, while one, never before displayed, of the sisters now grown up, came from an English private collection. Van Dyck's and Hogarth's paintings had been borrowed from the Hermitage in Leningrad and the National Gallery of Ireland, respectively.

The context could not have been 'read up' anywhere, but was based on the professional staff's own research, providing not only the public but also the specialist with new material and novel issues. It is this that makes these 'Painting in Focus' exhibitions so fresh and stimulating.

To take a different instance of 'art in context': The National Gallery of Scotland made its special 1975 display take place in the Gallery normally housing the work that had been singled out as part of a programme called 'Work in Progress'. The organizer had asked himself a specific question: How did van Dyck arrive at the composition of *St Sebastian bound for martyrdom?* The display began with a panel of photographs introducing the theme in pictures from the Italian Renaissance. An engraving from a Venetian work inspired van Dyck's earliest version, an oil painting borrowed from the Louvre, where Sebastian, more of a pagan hero than a Christian saint, confronts his tormentors with a sullen and defiant mien. While transferring the composition to a large canvas, however, and surely under the influence of Sir



ANTHONY VAN DYCK ST SEBASTIAN BOUND FOR MARTYRDOM
Oil on canvas 144 cm x 117 cm
Musée du Louvre, Paris

Peter Paul Rubens, van Dyck changed his conception. In a preparatory oil sketch (borrowed from a private collection in Strassbourg) we saw now a saint of surpassing beauty in a state of ecstatic release, accepting his fate and forgiving his tormentors. Van Dyck's change of heart must have occurred quite late, since the X-Rays, which occupied an illuminated frame next to the canvas, revealed under the present painting the exact equivalent of the earlier version in the Louvre, the sullen, defiant Sebastian. Van Dyck had nearly finished the large canvas, when he overpainted it entirely.

Thus in five paintings, one panel of photographs and some X-rays the viewer was made to experiecce at first hand one of the salient events in the art of the seventeenth century, namely the emerence of the emotionalism and religious affirmation of the Baroque age.

Again this display was not a passive transfer from a chapter in a book or journal. The basis for the research into van Dyck's youthful works is found in remote foreign-language journals; the investigation of the Scottish Gallery painting, however, was the original work of the curator.

The Edinburgh display lacked perhaps the 'something-for-everybody' multi-level appeal that 'Painting in Focus' No. 4 in London had been able to achieve, and its display technique was much simpler but in both instances the galleries aimed not at a stunning effect in which 'display' is the key concept, but made serious, thorough research conducted over a considerable period the basis of their attempt to enlist the sympathetic interest of a wide audience.

Both examples happen to come from the Old Master sphere; the Tate Gallery pursues similar aims with twentieth-century works, which it would take too much room to describe. Australian Galleries do not have the advantages of European and British museums of being able to draw on a wide range of material both from their own collections and from sister institutions within accessible distance; nevertheless they might consider borrowing works from overseas with the express purpose of fitting them into a 'Work in Progress' or 'Painting in Focus' display. Why not, for example, collect together some or all of the many versions of Delaunay's *Nude reading* in the National Gallery of Victoria and exhibit them in the context of Orphism?

A Matter of Choice: The Melbourne Veronese

Robert Smith

Veronese's painting in the National Gallery of Victoria (Plate 1) is catalogued as *Nobleman between active and contemplative life*, but the Nobleman (if he is one) seems – and perhaps only *seems* – faced with more than two alternatives. According to E. Tietze-Conrat these are represented by the three goddesses she identifies by their Roman rather than Greek names: Minerva, Juno and Venus, traditionally personifying the Contemplative Life, the Active Life, and the Pursuit of Pleasure (*Vita Contemplativa, Vita Activa,* and *Luxuria*).[1] The fact that Minerva's foot rests on a cube, symbolizing Wisdom or Virtue, indicates that the man has chosen, or should choose, the way associated with her.[2] The theme appears related to two allegorical subjects, The Judgement of Paris and Hercules at the Crossroads. The painting is obviously incomplete, though there is no record of why it remained unfinished.

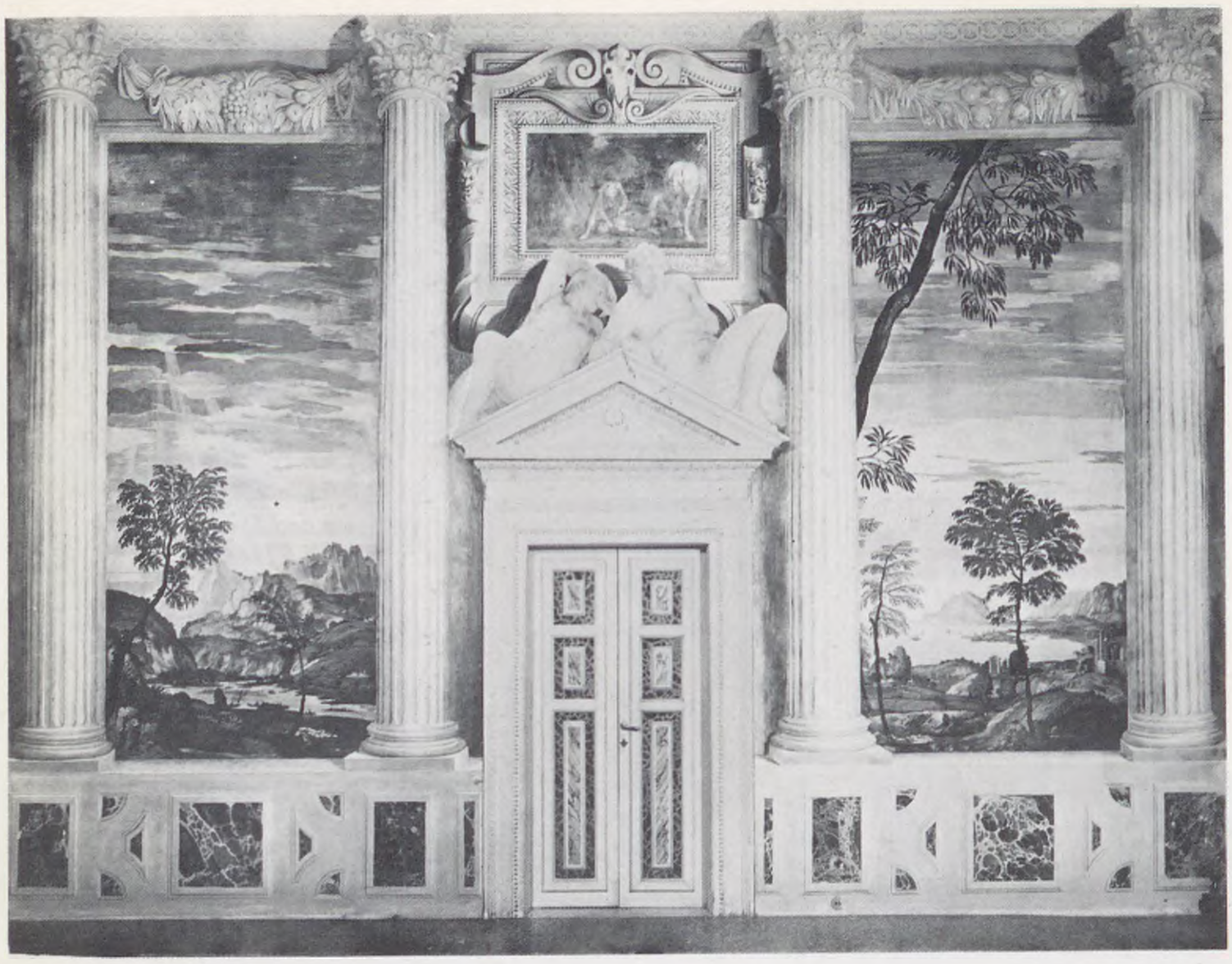
[1] E. Tietze-Conrat, *Artè Veneta* VII, 1953, p. 98, cited by U. Hoff, *European Painting and Sculpture before 1800* (catalogue), Melbourne National Gallery of Victoria, 3rd edition, 1973, pp. 159–60. I am grateful to Dr Hoff and to Alan Flashtig for their valued comments on an earlier draft of this paper, and to David Lawrance for his help and advice. For whatever weaknesses survive in this version, however, I alone am responsible. This paper was read to a conference of the Art Association of Australia held in Sydney in August 1976, and appears here with due acknowledgement to the Association.

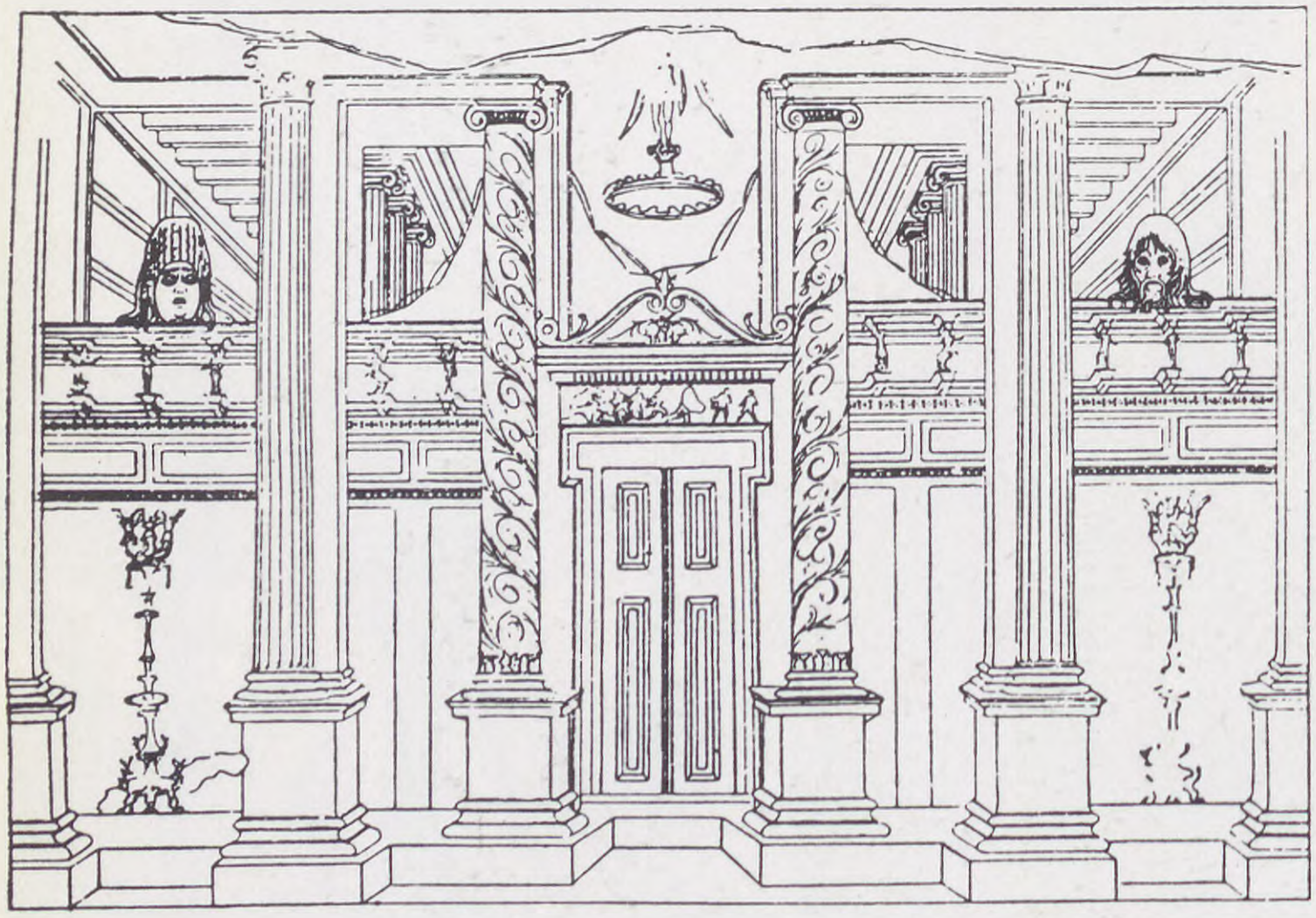
[2] Edgar Wind, *Pagan Mysteries in the Renaissance*, Harmondsworth, 1967, pp. 101–02 and n. 16; Joan G. Caldwell, 'Mantegna's St. Sebastians. Stabilitas in a Pagan World,' *Journal of the Warburg and Courtauld Institutes*, Vol. 36, 1973, pp. 373–77; Rudolf Wittkower, 'Chance, Time and Virtue,' the same *Journal*, Vol. 1, 1937–38, pp. 313–21.

A further interesting aspect of the picture is its completely anomalous treatment of space. The perspective is inconsistent, with multiple viewpoints, while space is treated arbitrarily throughout. Though Veronese frequently used abbreviated space it is generally more purposeful and more immediately convincing than here. This fragmentary treatment is most nearly paralleled in Hellenistic-Roman painting.

Ingvar Bergström has drawn attention to the relationship between antique painting and frescoes by Veronese (Plates 2 and 3). The Roman remains in the Naples area were excavated much later, but Veronese could in Rome have seen

(plate 1)
PAOLO VERONESE 1528–88 NOBLEMAN BETWEEN ACTIVE AND CONTEMPLATIVE LIFE
Oil on canvas 134 cm x 204.5 cm
Felton Bequest 1947
Reproduced courtesy National Gallery of Victoria





versions, no longer extant, of the Pompeian pictures. As confirmation of the antique source Bergström points to the use by Veronese of the *trompe l'oeil* device of painted figures standing in fictive open doorways, and sometimes even opening a door (Plate 4) – a motif common in antique murals.[3] Its origins are in fact traceable to Classical Greece through vase paintings. It was already in use in the Renaissance, but not in the form in which Veronese took it from antiquity. Richard Cocke has identified many more derivations from antique painting, sculpture and architecture in Veronese's work, beginning in the mid-1550s.[4]

The Melbourne painting is not related so much to the systematic architectural schemes of Campanian-Roman painting as to its narratives and landscapes. Sometimes every item in such works is viewed as if from the same oblique angle, but other pictures indiscriminately combine various types of view, as in this Veronese picture. This particular combination of elements indicates a source in antiquity rather than in some later style which borrowed from antiquity.

The pose of Minerva, apparently with a similar meaning, can be seen as a recurring motif in numerous antique paintings of both Rome and the Naples area. Sometimes the raised foot is on a regular cube, sometimes on an isolated rock form, but the significance clearly does not vary. In Venetian and other North Italian art earlier appearances of the pose with its symbolic meaning seem derived from literary sources, since the rectangular motif does not approach the near-perfect cube of antique art, but has a much more flattened or attenuated form. Both Raphael in *The school of Athens* and Michelangelo on the Sistine Chapel ceiling appear to have adopted the motif from antiquity through visual models. Veronese's use of the pose in this painting is possibly the first time in North Italian Renaissance art that it was directly derived from antique models as a visual motif together with its symbolic value. He clearly already knew of the

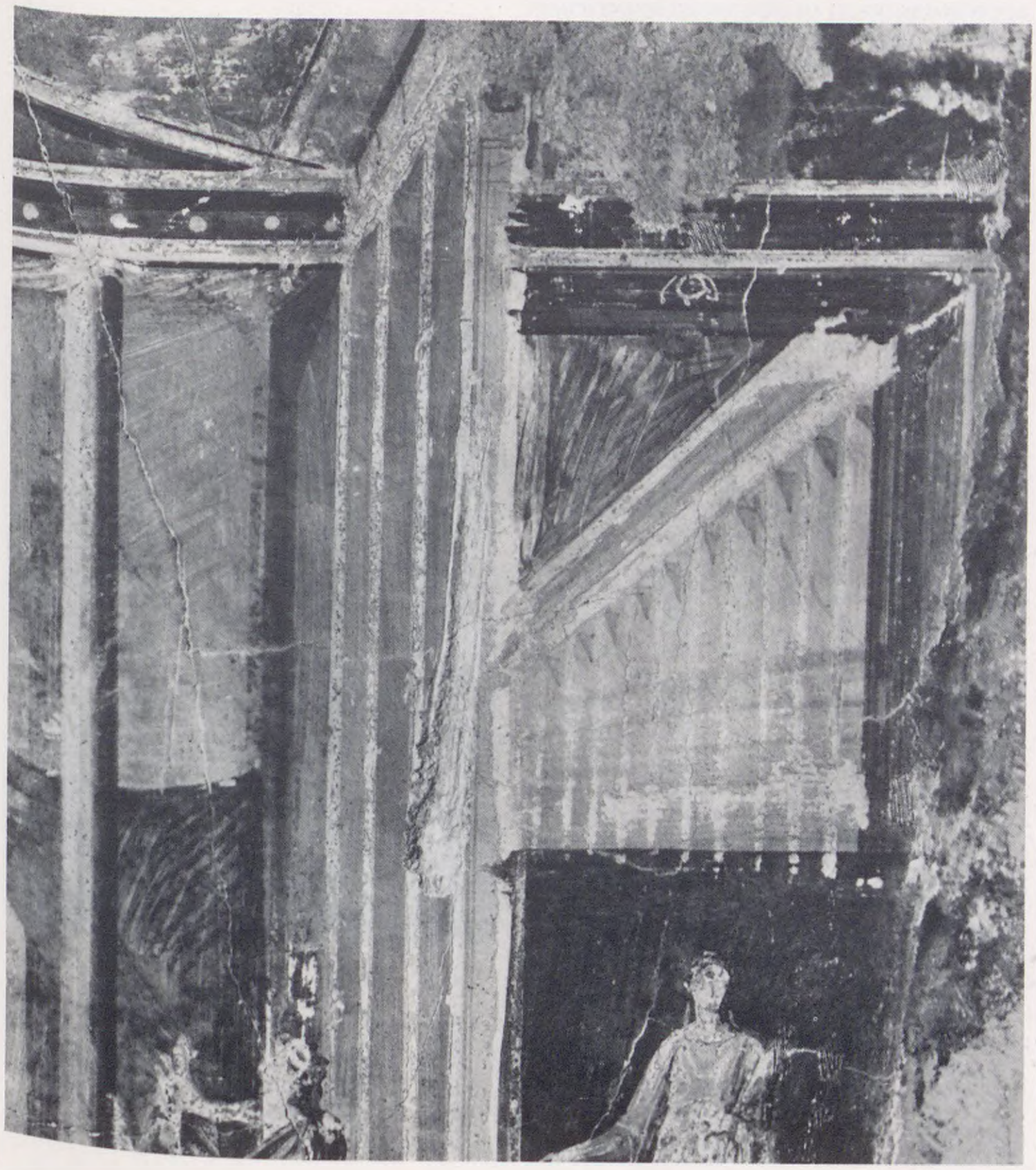
[3] Ingvar Bergström, *Revival of Antique Illusionist Wall-painting in Renaissance Art*, Göteborg, 1957, pp. 24 and 53.
[4] Richard Cocke, 'Veronese and Daniele Barbaro: the Decoration of Villa Maser,' *Journal of the Warburg and Courtauld Institutes*, Vol. 35, 1972, pp. 226–46.

top (plate 2)
PAOLO VERONESE DETAIL OF FRESCO DECORATION, SALA DELL'OLIMPO, VILLA BARBARO, MASER (the wall reproduced by Bergström)
Photograph by Giacomelli, Venice

above (plate 3)
ANTIQUE MURAL DECORATION FROM THE VILLA OF PUBLIUS FANNIUS SINISTOR, BOSCOREALE
Reproduced courtesy Museo Nazionale, Naples (after Barnabei, as reproduced by Bergstrom)

opposite (plate 4)
PAOLO VERONESE PRESUMED SELF PORTRAIT, DETAIL OF FRESCO DECORATION, VILLA BARBARO, MASER
Photograph by Giacomelli, Venice

(plate 5)
MARCANTONIO RAIMONDI THE JUDGEMENT OF PARIS
Engraving 29.8 cm x 44.1 cm Bartsch 245
Reproduced courtesy British Museum, London



(plate 6)
DETAIL OF ARCHITECTURAL DECORATION FROM POMPEII
Reproduced courtesy Museo Nazionale, Naples

symbolic content from literary sources.

The pose of the Nobleman also has antique precedents, though closely resembling, in reverse, the pose of Paris in Raimondi's engraving *The judgement of Paris* (Plate 5). The Venus figure is reminiscent of the type of the Aphrodite from Melos, examples of which are also extant in Rome, though it, too, was perhaps immediately derived from the Raimondi engraving.

A key motif in the comparison is the diagonally represented colonnade, as seen at the right of the Melbourne picture. This is typical of Roman and Pompeian works, in which, as in Veronese's picture, the pictorial construction of the colonnade is inconsistent with its being orthogonal to the picture plane – or with the use of an accurate system of mathematical perspective. Such a system was impossible for the artists of antiquity, though readily available to Veronese, had he in this case wished to use it. He constantly deviates, for pictorial reasons, from accurate perspective. The similarity is clearly seen in many Pompeian painted architectural decorations (Plate 6), in which not only the oblique view, but the crowded spacing of columns, the absence of pediment, and the tonality are echoed by Veronese. The common factors indicate that antique painting, rather than antique or sixteenth-century architecture, was his source.

In either 1555 or 1560 Veronese visited Rome at the invitation of Girolamo Grimani, going, according to Ridolfi, '. . . not so much to see the pomp of the court, as was the common custom, but as a painter to see the magnificent buildings, Raphael's paintings, Michelangelo's sculpture . . .'.[5] It seems that he also studied assiduously the surviving monuments of antiquity, for Ridolfi adds '. . . and in particular the celebrated statues, precious relics of the grandeur of Rome'.[6] According to the findings of Richard Cocke this was most likely in 1555 rather than later.

If *Nobleman between active and contemplative life* was inspired from such studies it was almost certainly painted immediately on his return from Rome and before he embarked on the decorations for the Villa Barbaro at Maser, which Cocke believes were completed by 1559.

[5]C. Ridolfi, *Le maraviglie dell'arte*, Venice, 1648. Cited by R. Pallucchini, 'Veronese,' *Encyclopedia of World Art*, Vol. XIV, col. 748.
[6]Translated from G. Piovene and R. Marini, *L'opera completa del Veronese*, Milan, 1968, p. 84.

This being so, it is understandable that the Melbourne picture should not have been finished at the time, not only because the commission for the Barbaro family supervened but through the radical change of direction it involved. Unfortunately the painting has been extensively re-worked at some later period by an incompetent hand, presumably to give it a greater semblance of completion. Instead this has made it seem inconsistent and in certain respects incoherent, leading some European critics to designate it, on photographic evidence, a studio work or by a follower of Veronese.

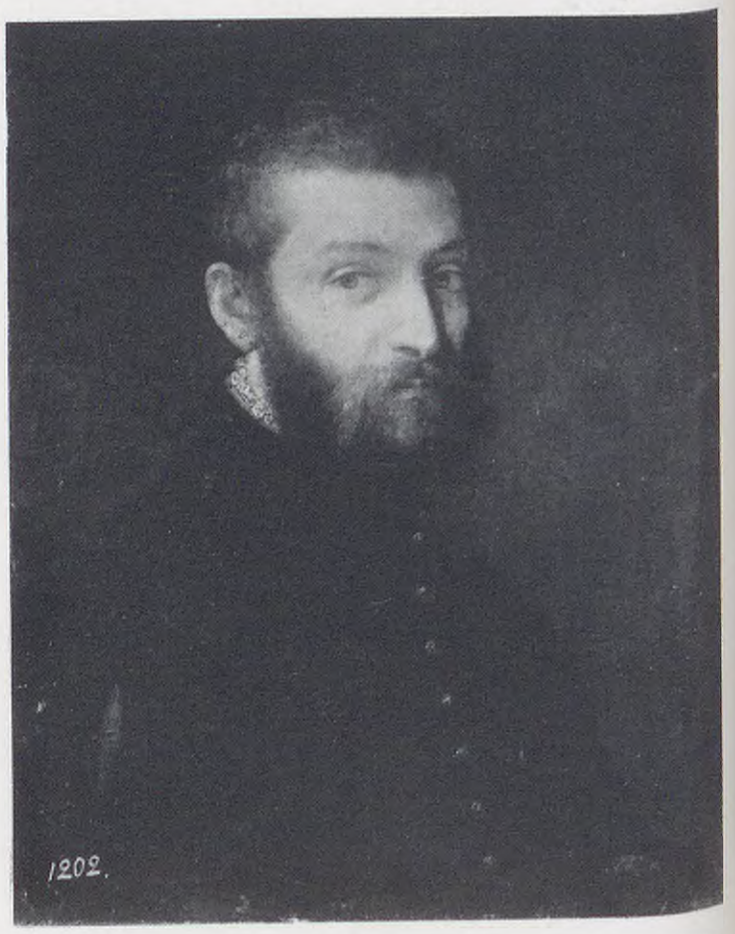
Daniele Barbaro himself was keenly interested in perspective, on which he later published a treatise, and in antiquity, collaborating on the 1556 edition of Vitruvious with Palladio, architect of the Villa at Maser. These interests, plus the 'classicism' of Palladio, and the constraints imposed by the architecture, ensured a much more disciplined attitude on the part of Veronese, although, as we shall see, not a mathematically rigorous one. Palladio had already visited Rome five times on the last occasion, in 1554, publishing there his book *L'antichità di Romaraccolta brevemente dagli autori antichi e moderni*. It has been inferred that Daniele Barbaro and his brother Marcantonio had the 'intention in availing themselves of the services of Palladio and Veronese that both architect and painter should recreate something of the atmosphere of an ancient Roman villa'.[7] Veronese used contemporary engravings of topography and Roman ruins by Hieronymus Cock in carrying out the commission but this was only for the distant landscapes and it is clear that such prints merely provided topographical suggestions and records of actual architectural remains.[8] These he interpreted in terms of antique painting.

Not all the architecture depicted in landscapes at Maser is shown in ruins, however, nor is it based entirely on engraved views of surviving monuments. In particular there is a landscape with buildings that is heavily indebted to Hellenistic-Roman models. Apart from matters of detail it is clearly intended to revive an ancient depiction of a seaport with villas. Having undoubtedly read the descriptions by Vitruvius (in Barbaro's translation) of architectural scenography and landscape vistas in Roman villa painting, Veronese could hardly have resisted the opportunity when in Rome of seeing surviving examples. At Maser he depended on engravings only for figure poses and architectural ruins. To reconstruct antique wall decorations he apparently relied on the visual experience of his Roman journey as a starting-point. The usually reliable Ridolfi, writing only a few generations later with access to workshop traditions, stated categorically that Veronese emulated Roman art, incorporating his impressions of antique works into his painting in more refined and perfect form due to his genius.[9]

Veronese, who had already been involved in several commissions connected with Barbaro, was probably commissioned for the Villa Barbaro frescoes, *then* sent to Rome, perhaps at Palladio's instigation. Palladio had already made such research journeys, particularly during collaboration with Barbaro on the text of Vitruvius, and perhaps with construction of the Villa Barbaro in mind. The invitation from Grimani would then have been arranged to enable Veronese to study ancient villa decorations, which Palladio hardly mentions in his published works.

Veronese was not likely to be immune to the influence of the Renaissance and Mannerist art he saw about him in Rome. His work does indeed have numerous reminiscences of Raphael and Michelangelo, among others, but in his greater affinity for surviving antique works than for Renaissance works derived from antiquity, Veronese seems to have by-passed such sixteenth-century models in favour of more original sources whenever these were available. This could be because Palladio and Veronese were most likely commissioned to recreate a specifically *Vitruvian* villa. Veronese's frescoes at Maser avoid, with little exception, the phenomena that Vitruvius decried as part of the decline of mural painting in his day,[10] that is, principally, the more fantastic elements of Roman painting in the first century B.C.

By minimizing the number and extent of his orthogonal lines and planes, Veronese avoids at Maser the problem of distortion encountered in ancient Roman works when the viewer moves in real space. He keeps the fictive archi-



(plate 7)
PAOLO VERONESE PORTRAIT OF A MAN
Oil on canvas 63 cm x 50 cm
Reproduced courtesy Hermitage Museum, Leningrad

[7]Alastair Smart, *The Renaissance and Mannerism in Italy*, London, 1971, p. 243.
[8]A. Richard Turner, *The Vision of Landscape in Renaissance Italy*, Princeton, 1966, pp. 208–10.

[9]Ridolfi, *Le maraviglie dell'arte ovvero le vite degli illustri pittori veneti e dello stato*, ed. Hadeln, Berlin 1914–24 (original ed. Venice, 1648), Vol. 1, p. 310.
[10]Vitruvius, *The Ten Books on Architecture*, V, 1–3. New York edition, 1960, translated by M. H. Morgan, pp. 210–11.

(plate 8)
PAOLO VERONESE MARRIAGE AT CANA (detail)
Oil on canvas 207 cm x 457 cm (entire painting)
Reproduced courtesy Gemäldegalerie, Dresden

tecture for the most part shallow, relying for greater effects of recession on distant illusionist landscapes seen between his painted columns.

Projection of what orthogonals there are in the Villa Barbaro frescoes shows that Veronese is still not concerned to construct mathematically accurate and unified perspective. He aims at subjectively convincing illusionist effects – a result he achieves precisely through eschewing the deeper architectural space of Peruzzi for instance, and adhering to relatively shallow *trompe l'oeil* motifs derived from antique scenography. In this development the Melbourne *Nobleman between active and contemplative life* represents an isolated and transitional phase.

The Nobleman seems to be a portrait, perhaps of the same anonymous sitter who appears in the portrait by Veronese in Leningrad (Plate 7). There is a striking resemblance in features, hairline and shape of skull, while the age difference and fuller beard would be accounted for by the Leningrad picture's accepted date around 1570. It is possible that both pictures incorporate self portraits. The incipient state of the beard in the Melbourne picture matches that of the presumed self portrait in the Villa Barbaro frescoes while the pose of head and left arm are identical with those of the supposed self portrait of 1571 in the Dresden *Marriage at Cana* (Plate 8), and there are similarities of hair and facial features. Moreover, the apparent age of the sitter matches Veronese's age at the relevant times. The Leningrad sitter gazes straight out at the viewer, as in a self protrait made with the aid of a single mirror. He has a striking resemblance to the man in the Melbourne and Maser pictures, and a general likeness to the figure in the Dresden work. The implication is that the Melbourne painting may have remained in Veronese's possession and served as a model for the figure in the *Marriage at Cana.*

The echoes of Raimondi's *The judgement of Paris* in the Melbourne painting are paralleled on a grander scale in the frescoes at Maser (Plate 9.) These influences from Raimondi do not recur in Veronese's work, but appear only in the Melbourne picture and the frescoes at Maser – strong circumstantial evidence for dating the two works close together.

The book and other objects on the desk clearly indicate the intellectual pursuits proper to Minerva, while the viol held by her supporting putto reminds us that according to myth she rejected the flute in favour of the lyre – a precedent for the Renaissance to identify her with stringed rather than wind instruments. The fact that Minerva (or more properly, Pallas) was already recognized as the goddess of the arts as well as of intellectual pursuits[11] increases the possibility that the Nobleman is actually an idealized self portrait in which the artist aspires, as was common at the time, to aristocratic status, presenting painting as an intellectual rather than a manual activity. This aspiration explains the deviation from the Judgement of Paris theme in which the choice falls on Venus (or Aphrodite). It also explains the transformation of the Pallas figure from the warrior type of Raimondi's *The judgement of Paris,* where she appears with the attributes of shield and helmet.

It appears that she and her entourage have deposed from the pedestal cube the Eros figure proper to Aphrodite. Pallas is traditionally immune to his wiles. In chagrin he covers his sexual attributes, thereby incidentally identifying his allegorical relation to Aphrodite. The closed eyes presumably refer to the widespread Renaissance conception of the blindness of love, further relating him to Aphrodite, his moral blindness contrasted with the wisdom and rectitude of Pallas. The horseman and falconer at right are obviously allied with Aphrodite as specific manifestations of the pursuit of pleasure, which she symbolizes. Veronese clearly shows no interest in the convoluted and esoteric moral allegories, such as Botticelli's, associated with Neoplatonic programmes. Barbaro was antagonistic to the astrology usually identified with Neoplatonism, and his thought was predominantly Aristotelian.

The painting also appears to render homage to the architect of the Villa Barbaro, who was known as Palladio by way of a nickname, referring to Pallas (*Pallade* in Italian). This in turn tends to confirm a dating of the picture between the Roman journey and the Villa Barbaro frescoes, while enhancing the likelihood that Palladio advised Veronese about visiting Rome.

[11] For example, Giogio Vasari, writing of the obsequies for Michelangelo in 1564, refers to one of the sculptural figures on the catafalque as 'la Dea Minerva, o vero l'Arte.' *Le vite de'piu eccellenti pittori, scultori ed architettori*, ed. Milanesi, Florence, 1906, Vol. 7, p. 301. Already in Raphael's *School of Athens* effigies of Minerva and Apollo preside over a scene which includes portraits of numerous artists. For the suggestion of this line of investigation I am indebted to Susan Hosking.

There was ample precedent in Venetian painting for the depiction of artists in 'noble' attire. Both Titian and Tintoretto had portrayed fellow artists in this guise of gentlemanly scholars, and Veronese's own portrait of the sculptor Vittoria is a further example.

If this hypothetical identification is correct it can help to explain how the Melbourne painting could remain unfinished, in the absence of pressure from a client, and why the canvas, embodying a self portrait, was not re-used. There is an obvious tension in the work, of the type which Freedberg sees as resolved by Veronese's journey to Rome and the undertaking at Maser immediately afterwards.[12] The Melbourne painting may have been a last essay in Mannerist spatial dissolution before Veronese's art resolved itself into a new phase. If so, the picture should be assigned to the period 1556-61 – probably 1556, on the basis of Richard Cocke's findings – and its subject redefined as the artist dedicating himself to Pallas and through her to the possibilities revealed by his new association with Palladio and Barbaro. Those possibilities are not restricted to the Contemplative Life associated with Pallas, but seem to encompass also the Active Life represented here by Juno (or Hera, as we should probably now be calling her). Pallas and Hera are shown together with the Nobleman, whereas Aphrodite is isolated at the other side of the picture. A constant strain of Renaissance thought, from Petrarch to Leonardo Bruni to Castiglione, sees the Active and the Contemplative Life as complementary rather than antithetical.[13] This view is completely in accord with the functional practicality of Palladio, and Barbaro's refined pragmatism. What Veronese has done is to invert in this painting the traditional Judgement of Paris theme – which in its original mythological version was morally wrong. The reminiscences of Raimondi's print show that this was conscious and deliberate. Veronese chooses the combination of practice and theory recommended by Vitruvius and endorsed by Barbaro and Palladio – modern admirers of Vitruvius. He is not choosing *between* Active and Contemplative Life: he chooses them both.

(plate 9)
PAOLO VERONESE LUNETTE, DETAIL OF FRESCO DECORATION, SALA DELL'OLIMPO, VILLA BARBARO, MASER
Photograph by Giacomelli, Venice

[12] S. J. Freedberg, *Painting in Italy 1500 to 1600*, Harmondsworth, 1971, p. 379.
[13] Eugene F. Rice Jr., *The Renaissance Idea of Wisdom*, Cambridge, Mass., 1958, pp. 46–49; Baldesar Castiglione, *The Book of the Courtier*, trans. George Bull, Harmondsworth, 1967, p. 302.

The Chinese Exhibition

Bernice J. Lee

Since 1949, systematic excavation has been carried out with official support at many established archaeological sites in China, as well as in some new or less-known places. Among the new finds there are some that have revealed startling information on how ancient Chinese history and culture developed. The 233 objects displayed in the recent Chinese exhibition gave Australians a first, though necessarily selective, glimpse of some of these treasures, ranging in antiquity from earliest times to the fourteenth century A.D.

What many perhaps failed to realize is that each relic was chosen not primarily as a work of art but to illustrate and define early Chinese society. This selectivity accorded with Mao Tse-tung's words 'Let the past serve the present', embodying the current Chinese view that history has a precise educational role.

In order to appreciate fully this unusual display, some historical background was therefore essential, and unfortunately the catalogue offered far too little either on background or on the historical significance of some items. Few of the viewing public would have known that the intricate bronze cross-bow trigger had been invented by the Chinese hundreds of years before anyone else.

The items were arranged chronologically, but it would have been more meaningful to group them by period in distinct sections, as was done in London in 1973. Furthermore, the settings lacked imagination. For example, a tomb-like atmosphere could have been created for Princess Tou Wan's jade suit and the other objects recovered from her tomb and the tomb of her husband Liu Sheng. The suit was shown in a glass case under harsh lighting that drew attention to the flaws in the suit instead of enhancing the rich colours of the jade pieces and gold thread.

Nevertheless, nothing could detract from the value of each object and what it revealed about the development of ancient Chinese history and culture. Recent finds from Chou-k'ou-tien—a skull of Peking Man, some of his tools and evidence of his use of fire—illustrated man at one of his most primitive stages. Although earlier human types have been discovered in China, the unique importance of the Chou-k'ou-tien site lies in its close association of skeletal remains with evidence of the essentially human activities of tool-making and fire-making.

Neolithic cultures in China have been identified and typed by their pottery. The considerable collection included in the exhibition revealed fundamental differences in style from one area to another, ranging from the painted pottery of the Yangshao culture, which originated and developed about 6,000 years ago at Pan-p'o, Sian, to the burnished, thin-walled black pottery vessels and white pottery tripods of the Lung-shan culture, which developed about 4,000 years ago in Shantung province.

The sudden rise of highly skilled bronze metallurgy about 1600 B.C. has yet to be explained. However, the style of some of the earliest bronzes in the exhibition suggests a strong connection with the late Neolithic Lung-shan pottery culture. The large and impressive selection of bronzes covering a period from the early Shang dynasty (1600-1500 B.C.) to the late Han dynasty (A.D. 24-220) showed that the technique of bronze-making had been mastered even at the beginning of the period and had reached a very high level of skill by the end of Shang. Of particular interest was a late Shang rectangular four-legged *ting*, with a realistic human mask in high relief on each of its four sides. Also worthy of note was a bronze chime of nine bells from the Spring and Autumn period, and the eye-catching assortment of bronze horsemen. horses and chariots found in the tomb of a second-century A.D. provincial governor.

For many, the star attraction of the exhibition was the treasure recovered in 1968 from two spacious tombs dating from the Western Han period (206 B.C.-A.D. 24) in Hopei province. Tou Wan's burial suit, made from 2,156 pieces of jade sewn together with nearly a kilogram of gold thread, indicates the high technical skill of the early artisans; it has been estimated that a skilled craftsman of the time could have spent more than ten years completing such a suit. Ancient texts refer to such suits, but those discovered in 1968 were the first to be unearthed. The bronze *hu* (wine vessels) inlaid with gold and silver were outstanding examples of the treasures recovered from these tombs.

A number of ceramics from the third- and fourth-centuries A.D. showed that techniques for making celadon were developed at that time, while a celadon vase from the sixth-century A.D. revealed the high level of perfection in form and glaze finally attained. Many sixth-century ceramics from North China, such as the so-called 'pilgrim's flask', Central Asian in form and decoration, demonstrated how the constant presence of foreign peoples resulted in the acceptance of some alien cultural and artistic traditions.

The recent excavations of late-seventh-century tombs in Shensi have yielded an extraordinary range of mortuary works of art. The three-coloured pottery horses, pack-camel and groom and female figurines not only reflected the realism and beauty of T'ang art, but gave the viewer a tantalizing glimpse of T'ang society. The huge quantity of models of horses and horsemen recovered from the tombs dem-

top
BRONZE RECTANGULAR TING (11th century B.C.)
Bronze 38.7 cm

above
CELADON JAR (A.D. latter half of 3rd century)
Celadon 48.6 cm

onstrates the crucial importance of the horse during T'ang. Models of all those who served or attended in the household were also placed in the tombs. The three-coloured pottery women are examples of these. Some pieces unearthed at Sian in 1970 illustrate the art of the T'ang gold- and silversmith; these items, for example the gold bowl with an embossed lotus-petal design are Chinese in execution but in their shapes and ornament betray Iranian influence.

The Sung and Yuan dynasties were represented almost exclusively by ceramics that revealed an advanced technology. The exquisite white Sung porcelains which were well known on the world market at that time demonstrated an increasing trend towards art as an end in itself. The Yuan dynasty was also shown to mark the beginning of the tradition of blue-and-white porcelain, of which an octagonal vase decorated with dragons in waves illustrated how this technique permitted very fine and expressive brushwork.

Justice cannot be done to such an important collection in only a few words, but without a doubt 'The Chinese Exhibition' was a highlight of 1977 that gave Australians a unique opportunity to further their understanding of the history and culture of China.

The Heroic Years of Australian Painting 1940-65

Patrick McCaughey

The exhibition, 'The Heroic Years of Australian Painting 1940-65', covers the period when the canon of modern Australian painting was established. William Dobell to Russell Drysdale: that is the axis and pity the poor artist who comes before or after the canonical years. For Alan McCulloch, the organizer of the exhibition, 'Antipodeanism' characterizes those years: figurative and expressive, distinctively of and about the place Australia and retaining an inspired innocence of events abroad. Such characteristics are taken as qualities and that has consequences for this exhibition.

As the first museum-type survey of the period —the exhibition travels to sixteen regional galleries throughout Victoria over two years— it is a strangely nostalgic exhibition. It recalls that series of exhibitions which formulated the idea of 'a modern Australian school': 'The Antipodeans' (1959), the Whitechapel (1961) and Tate exhibitions (1962-63) and 'Australian Painting Today' (1963). They were, in the main, good exhibitions and did much to influence and enlighten taste within Australia just as their impact and influence abroad remained negligible and ephemeral. The taste that informed these exhibitions and 'The Heroic Years of Australian Painting 1940-65' may have much in common: what has changed is the historical context. Those exhibitions were put together believing that here was the best of the present because they were new and open to the world. The Heroic Years exhibition speaks plainly its belief that here is the best of the past because it conserved a figurative, 'literary' pictorial tradition long after it had become a dead letter elsewhere.

Certainly there are some differences in taste. Mr McCulloch does retrospective justice to Grace Cossington Smith and rather overdoes retrospective justice to the Charm School by including Jean Bellette, Paul Haefliger, David Strachan, Elaine Haxton, Loudon Sainthill, Friend, Kmit, Lymburner and O'Brien (but excludes Smart),—what a limp lot of 'heroes' they are! The most startling omission and casualty of Mr McCulloch's Antipodeanism is Ralph Balson and there are others—no Donald Laycock, no Eric Smith, no Elwyn Lynn, no William Rose, no Colin Lancely, no Mike Brown. All of these painters produced some of their best work in the decade up to 1965 and had a significant effect on the 'heroic' atmosphere of the late 1950s and early 1960s. Even Olsen is represented oddly by the figurative *Bicycle boys* and not by the more characteristic and fluent You Beaut Country paintings.

My point is not to quibble with individual selections of Mr McCulloch's (anybody organizing a group show has to take his taste and his life in his hands), but to draw attention to the effects that a too insistent 'Antipodean' interpretation has on the period. The beefing-up of the Charm School suggests that nostalgia plays a large part in the selection, for few groups could date as pungently as they.

Mr McCulloch indeed admits that 'the present exhibition is mainly of remembered paintings'. Whereas contemporaries admired the best products of 1940-65 because they were new, this exhibition admires them because they are nostalgic and nationalist. (Of contemporary documents only the Antipodean Manifesto staked its aesthetic judgement on nationalist and native grounds.)

So much of the quality Australian painting managed during that period seems now to spring from the brilliance with which, frequently, partial knowledge and fragmentary experience of the European past and present were converted to sophisticated pictorial practice and not from inspired innocence of events outside Australia. Often the acquaintance with European art—old masters and moderns alike—was profound. It is easy to overlook the extended visits to Europe made by Australian artists before the heroic years and even during them.

Dobell and Drysdale, for instance, look and were well schooled, learned artists. The quality of their art is as much the product of their schooling as their sense of place and the particularity of Australian experience. Neither emerge strongly from the exhibition because the high part of their art is not appealed to. 'Characteristic' works such as Dobell's obvious *Cement worker* or Drysdale's bodiless *Station blacks* undercut the goodness of their art by putting them forward as illustrators of touching Australian images and truths. Equally striking in this regard were Albert Tucker's two Images of Modern Evil, seen for the first time in a long while against contemporary Melbourne painting of the 1940s. The *depth* of paint, the layering of oil paint and its high finish to give the pictures that peculiarly viscous, glistening, 'wet' look, are what establish their pictorial quality and distinctiveness and *not* the imagery of Melbourne trams and cast iron. They live as pictures, not images.

Mistaking the vision for the art only partially accounts for the anti-climatic effect of this ambitious exhibition. Even if Mr McCulloch modestly disavows any attempt to cover the period comprehensively, here was an energetic attempt to assemble 'the pictures that seemed to pin-point outstanding events or changes or to illustrate shifts of focus'.

Now few, and certainly not the present writer, could doubt Mr McCulloch's knowledge or love for the period. One can differ about the Melbourne figurative bias, wish for more of this artist and less or nothing from that one and still follow the logic of Mr McCulloch's selections. What then goes wrong? Why, after all this work, does one have a sense of anti-climax? Why do the heroic years lack heroism in 1977?

The problem bluntly is this: the exhibition is based on the Great Picture Theory of Australian Art. Such a theory believes that Australian painting turns on a series of major works and that, once seen, then all else falls into place.

It turns out to be a cruel myth. Having assembled a good number of them in 'The Heroic Years of Australian Painting 1940-65', the period doesn't fall into place: it falls apart. Ian Fairweather's *Monastery*, or Sidney Nolan's early Kelly paintings or Leonard French's *The garden*, or Jan Molvig's *Lunatic* or Fred Williams's *Oval landscape* are all fine, remarkable works. But that is very different from saying they are 'key' works, 'turning-points' or whatever. Individually their effect on subsequent painting in Australia was minimal. Australian

art and art history is too shallow and too tenuous for that to happen. Brutally, few Australian painters think another is good enough to learn from. The influence a Nolan or an Arthur Boyd has had on Australian art has been almost entirely restricted to their own generation and not extended into the subsequent generation.

The alleged 'turning-point' turned little or nothing and hardly altered or diverted one stroke in paintings that followed. What should be a series of climatic moments turns out to be anti-climatic; paintings with no resonance or reverberation beyond themselves are fondly remembered in the mind but not in the next creative act.

It is one more Chinese box that Australian art and culture has to open. All that talk about 'key works', 'turning-points' etcetera derives from imagining that the structure of European art history or American post-1940 is the same as ours. Certainly *Le grand jatte*, *Les demoiselles d'Avignon*, *The red studio*, *one*, *mountains and sea* are key works, unlocking possibilities for subsequent art; they did turn painting to new paths, which every subsequent painter had to walk down. They are not just touchstones of quality for spectators: they changed creative habits and as such, they changed taste radically as only art can and the manoeuverings of tastemakers cannot.

The example of certain Australian painters' lives and their commitment to seriousness—that has changed or influenced other artists. But that is not exhibitable. Indeed looking at *Monastery* again, how frail and fragile an offering it is—lacking absolutely any sense of the heroic, it nonetheless has the strength of its own eccentricity. What is heroic about our art is the continuity of the lives of those from Ramsay and Roberts to the present who believe they can paint (and sculpt) significantly, 'even among these rocks'.

Master Drawings from the Albertina, Vienna

Robert Smith

How can we get to grips with an exhibition such as this group of master-drawings from Vienna's Albertina collection, conditioned as we are by habitual viewing of much larger-scale works more assertive in medium and often in style?

The answer *might* be simple for the professional, the élite among gallery-goers, but how is the ordinary member of the public to apprehend these many and disparate works, removed from original context and function, whose original purposes make them far from immediate in impact? This problem confronts virtually every art museum, since collections are generally wide-ranging and go beyond superficial popular appeal. Too often the answer implied (and only implied) is that exposure to works of art is in some undefined way beneficial, and that the greater the work of art the more intensive the benefit. It may not necessarily be a corollary that the more numerous the works of art the more *extensive* the benefit.

Certainly we can gain from art works a sense of distilled experience, of sharing to some extent in the artist's perceptions. Too often that sense is blunted by the restricted perspective in which the works are seen. The more we know of the aims and purposes of the artist, his acceptance or rejection of tradition, the circumstances of his life and times, his attitude to subject-matter, the stylistic and other possibilities open to him, the better our chance of realizing the full import of his achievement in any given work. A single work, moreover, can usually be apprehended adequately only in relation to the rest of his output as it reflects his whole development as an artist.

Unfortunately we suffer the hangover from an early twentieth-century aberration: that abstract 'aestheticism' according to which such elements are extraneous to aesthetic appreciation conceived as a kind of mystical communion. In this view all allusive factors, physical considerations or references to experience of the material world render the response to art somehow impure. The actual effect of applying this theory is to emasculate art, converting it into a remote, effete and redundant entity. Perhaps this, in fact, reflects the modern tendency to remove art to the periphery of consciousness. There have been times when it has been much more central to society and its concerns than it is today.

MICHELANGELO STUDY OF A NUDE YOUTH (IGNUDO) (1508-12)
Red chalk heightened with white 26.8 cm x 18.8 cm

Inevitably an exhibition such as this with a broad geographical and chronological coverage can only suggest the historical and artistic milieu of individual works. It does this through its internal arrangement and by useful catalogue information. This helps to define the varied functions of the drawings, most of which were not conceived as autonomous works of art. Once this is realized it is possible to explore the inner discipline and development of each drawing, and to perceive it either as part of a constructive process, the setting down in abbreviated form of immediate observations and intuitions, or as the fruit of perceptions best expressible by the artist in terms of the drawing medium.

One overall result of such an intimate investigation of the individual works is a conviction of the invalidity of the post-Romantic dichotomy between craftsmanship and 'art'. This division arose from Romantic emphasis on the sketch (in whatever medium) as revelatory of the process of inspiration, rather than as a stage in the making of an artistic product. The promotion of 'process' at the expense of 'product' in this false antithesis plagues our entire culture: art, literature, education, mores, entertainment and all.

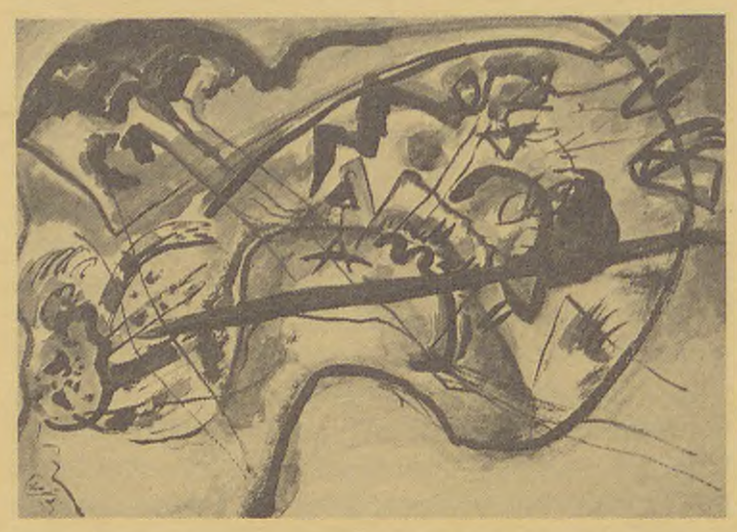
By contrast many of these works show the draughtsman refining, modifying or transforming his craftsmanship the better to serve his evolving conception of the finished artistic product.

Raphael's *Three studies of an angel in flight* is a particularly revealing example. Here it is easy to deduce that the nude study of the winged figure was the first to be executed. The sketch to the right of this then investigated how the fluttering draperies would conform to these bodily forms. The nude study was a necessary preliminary to give a convincing structure to the draped version. Raphael was clearly disturbed by the discordant relation of the various internal axes of his figure, and the lack of convincing articulation between head and torso, so he has re-drawn the relevant section lower on the sheet. Here more harmonious relations have been established, while the head is manifestly connected to the shoulders by emergence of the neck from concealment. Even this did not seem to satisfy Raphael, for the figure apparently went through further variations before finally appearing with substantially different internal relationships as part of the fresco decoration of the Chigi Chapel in Santa Maria della Pace in Rome — for which this drawing is one of the preliminary studies.

The artistic context, at least, is slightly extended for some artists in the exhibition by the inclusion of more than one drawing by each. This is the case with Dürer, Rembrandt, Klimt and Schiele for instance, each represented by three drawings. This is the maximum representation for any artist, however, and it does not constitute a very significant extension. Some others are represented by two works, but most by a single drawing.

The exhibition has a second work by Raphael, which is especially interesting since it is a further study for the fresco scheme of the Chigi Chapel. The heroic optimism of the High Renaissance ideal is embodied in the exhibition by Michelangelo's noble figure study for one of the youths adorning the Sistine Chapel ceiling. Raphael's Cumaean Sibyl shows another tendency of Renaissance art — a tendency towards the tense and grotesque. When taken up by the first-generation Mannerists among Raphael's younger contemporaries it became exaggerated and contorted into images of alienation and torment. These same artists simultaneously rejected the concern for rational articulation displayed by Raphael, in favour of strained poses, non-integrated forms, startling juxtapositions and an abnormal intensity of expression. Something of this transformation can be seen in the drawing ascribed to Pontormo of a tomb effigy by Michelangelo.

These observations emphasize that to the greatest artists their work, no matter how representational its basis, is generally figurative rather than merely literal in meaning. It may be that a work illustrates a moral allegory, as does the Breughel drawing exhibited, but others are more subtle or complex in their metaphors, which need not depend on the selection and combination of physical motifs. A metaphorical significance can reside in elements of style,



top
PAUL CÉZANNE LA MONTAGNE SAINTE-VITOIRE (1895-1900)
Watercolour over preparatory pencil drawing
31.1 cm x 48.7 cm

centre
WASSILY KANDINSKY sketch for PICTURE WITH WHITE BORDER (1913)
Watercolour, ink 22.7 cm x 33.9 cm

above
RAPHAEL THREE STUDIES OF AN ANGEL IN FLIGHT
Metal point and red chalk 27.2 cm x 36.7 cm

compositional structure, even the degree of abstraction of a work.

The nonchalance of drawing and of pose in van Dyck's *Portrait of Caspar Gevartius* bespeak the casual elegance and *savoir-faire* with which he liked to invest himself and his sitters. Even the absence of detailed finish symbolizes the relaxed courtliness of the milieu in which van Dyck moved. His popularity at the court of Charles the First should not surprise us. The fact that the drawing is a design to be reproduced as an etching indicates that there were others — potential buyers — who shared van Dyck's conception of manners and bearing. Those who doubt that he instilled these qualities into the work need only compare it with the painstaking matter-of-factness of the self portrait by Hendrick Goltzius, of an earlier generation — a work more literal, more earnest, more academic, and altogether less memorable.

How can the public — even those who consider themselves sophisticated — be induced to devote proper attention to so tiny and ineffable a work as Rembrandt's drawing of a beggar family? Hardly more than ten centimetres square and with utmost economy of means it yet conveys a wealth of meaning. In a more absolute sense than its companion pieces it is a drawing, dependent wholly on line placed with the sure and sensitive touch of a master draughtsman. What makes this a great work is Rembrandt's ability to feel with and through his subjects. Not only does he follow with assured strokes of his chalk their physical movement in space but through the feeling infused into those few lines characterizes the spiritual and emotional content of their action. And this without the need to develop individual details of appearance or to go beyond the fundamentals of structure and movement. The essentials of line are equated with the underlying essential humanity of Rembrandt's identification with this humble and itinerant family. This deceptively simple masterpiece derives from penetrating and humane observation of subject-matter of his own choosing: not the elevated themes of a Raphael or a van Dyck, but motifs from everyday life, elevated by Rembrandt's profound insights and ability.

This is a sublime example, but the exhibition is replete with instances of how in the best art perception of meaning is not a matter of finding literal verbal equivalents, but of becoming attuned to a whole complex of ideas and motifs, inseparable from the forms and processes in which they are conceived. Egon Schiele's self portrait is, like the Michelangelo work, a drawing of the male nude, but what a world of physical and psychic difference there is between them. Schiele's nudity evokes vulnerability and pain rather than Renaissance heroism; rather than mastering space through ordered movement, as does Michelangelo, his agonized angularity suggests subjugation to

ANTHONY VAN DYCK PORTRAIT OF CASPAR GEVARTIUS
Black chalk 26.8 cm x 18.8 cm

intolerable pressures, more horrifying in being unknown.

Any one of numerous artists represented here would repay study in depth. We should be grateful for the experience of these works, but one might wish instead for an exhibition — or series of exhibitions — making possible such fuller experience of the whole range of work by a single artist, movement or closely defined period. After all it has been possible to put together from Australian sources a similar drawing exhibition of comparable scope and quality, such as that which toured in the 1960s. What we cannot expect from Australian collections is a comprehensive showing of master drawings from the Renaissance, the Impressionist period, or by, say, Rembrandt. Such an in-depth exhibition would be an excellent foil and complement to this display from the Albertina.

The Heritage of American Art

Daniel Thomas

The United States of America is not the only country whose art resembles Australia's — for example in its dependence on European styles, or in its occasional concern with nationality-defining content — but it probably has the most numerous points of comparison, especially in the nineteenth century.

Thus the exhibition 'The Heritage of American Art' was of great interest, not only for the intrinsic beauty of certain works, but also for being our first sight of pre-modernist American painting. One hundred paintings, all from the collection of the Metropolitan Museum of Art, New York, covered two hundred years from the colonial Boston of John Smibert's portraiture in 1729 to the New York Social Realists, Symbolists and Impressionists of the 1900s to the 1920s.

The collection had been prepared by the Metropolitan Museum of Art and the American Federation of Arts as an American Bicentennial exhibition to tour Dallas, Denver, Des Moines and Minneapolis in 1976. The Visual Arts Board of the Australia Council took advantage of its ready availability to negotiate an extension of the tour to Melbourne and Sydney in 1977, for showing at the National Gallery of Victoria and the Art Gallery of New South Wales, with indemnification by the Australian Government and financial sponsorship by Esso Australia Ltd.

It was available only because the American collection at the Metropolitan is temporarily displaced by building operations and waiting for a new wing to house both American decorative arts and American painting and sculptures.

Hitherto it has been difficult to see a comprehensive display of American art in America. British art is always available at the Tate Gallery or Australian art at the National Gallery of Victoria and the Art Gallery of New South Wales, but there is no comparable gallery in America. Wealth and open-mindedness allowed Americans to collect the art of the whole world, but it also delayed their appreciation of the provincial charms of their own school. Only recently have they explored their own nineteenth-century romantic art.

Perhaps simply because it was older, because it could be associated also with the revolutionary period, and because it fitted their idea of themselves as hard-headed realists, the straightforward portraiture of the eighteenth and early nineteenth century has had its admirers for some time. The Peale family mixed science with art; Samuel Morse was a painter as well as inventor of the telegraph.

For our Australian taste the portraits in the first hall of the exhibition were too numerous but that is surely a reflection of the virtual absence of colonial portraiture from display in Australian public collections and of their relative scarcity in our art. We should be prompted by the American example to pay more attention to our portraiture, even when it is naive and primitive.

History painting, of modern or ancient subjects, was highly characteristic of colonial and early federal American art, from Copley to West. Its conspicuous absence from the exhibition, except for a version of Washington at Yorktown, adds a reminder that the Art Gallery of New South Wales owns a small panel by Benjamin West of *Joshua passing the Jordan with the Ark of the Covenant*.

Romantic landscape painting, from the 1820s, by Thomas Cole and other members of the Hudson River School is where the Australian similarities begin. Tabeir classically composed American landscapes, with ancient European castles and cathedrals introduced, are an exact comparison with the slightly later work of Conrad Martens in Sydney. Later, romantic subjects in more realistic style, from Church's *Parthenon* to Hill's *Yosemite valley*, are a comparison with Australian paintings by both von Guerard and Piguenit. Also the illustrative cowboy Western painting of Remington is like that of Australia's Frank Mahony, a kind of outback romanticism for a big-city public.

The commonplace, suburban landscape, a French revolution brought from Barbizon to America by the 1850s, is beautifully represented by W. M. Hunt, Whittredge and Inness, counterparts of Australia's Buvelot.

A more heroic French realism, derived from J. F. Millet, is Winslow Homer's *The veteran in a new field*, 1865, but the title tells us that besides the obvious dignity of agricultural work the painting is about the aftermath of war — the American Civil War, a great wound in the nation's consciousness healed a little by this suggested image of swords-into-ploughshares. Thomas Eakins, the other major nineteenth-century American, is shown with a miraculously sensuous paint surface which represents the rough, male grace of a shooting-party gliding through marshlands; and with a realistic portrayal of nude models in an artificial situation, a landscape in which to play Pan-pipes and pose as nymphs and shepherds, and thus to affirm the artist's love of art-history as well as of real life. Eakins is the Tom Roberts of American art.

A group of oddities includes Heade's theatrically-lit landscape of threatening calm; the peculiarly American *trompe-l'œil* realists, Harnett, Peto and others; and there is some standard Victorian domestic genre. A. P. Ryder, the greatest American oddity, a super-romantic, is not represented, for the Metropolitan

apparently owns nothing by him that can be lent.

Three sophisticated expatriates — Whistler, Cassass, Sargent — are contrasted with the Americanness of Homer, Eakins and the realists. Called an Impressionist in his day, Whistler was the hero of modern art for the young Australians Roberts, Conder and Streeton, and here for once in Australia was a major painting by the master of Japonisme and aestheticism.

Cassatt's and Sargent's closer contact with Manet and Monet shows up well in this intelligently chosen exhibition, which concludes with lesser impressionist painters of American and French landscape subjects, and with Eakins's descendants as observers of everyday life and social problems (Luks, Myers, Sloan, Shinn) or as unrepentant aesthetes (Prendergast, Davies).

In Melbourne, 'The Heritage of American Art' caused some scandals, being headlined in a newspaper review as 'Heritage of American Vulgarity'. Apparently the reference was to the financial sponsorship by a multi-national corporation, Esso, whose name was highly visible on the St Kilda façade of the National Gallery of Victoria, as much to the quality of the paintings. However, if Remington's art is vulgar, as indeed it is, so is that of Australia's Mahony. Other American works, by Whistler and his followers, are at the opposite extreme of super-refined taste.

Within the limits of one museum's American collection, in a country where no museum has established a definitive collection of its own art, the exhibition was an honest and intelligent display of the rich tapestry of American experience as expressed in painting, from colonial isolation to revolution, romanticism, realism, vulgarity, aestheticism, urban social conscience, rural escapism, expatriation and nationalism. It is, of course, different from the visual expression of the Australian experience, but there have been enough similarities to illuminate Australian art and to raise questions. Here are two: Was America so wounded by the Civil War that its artists had no attention to spare for the American Indians? (Australian painters, from Glover onwards, are genuinely concerned for the Australian aboriginal). Why is there no American equivalent for the gum tree, or the wattle blossom, or whatever botanical motif we are to erect as a national symbol; is Australia (once called Botany Bay) the only western country to convert botany into high symbolism?

1977 Perth International Survey of Drawing

Murray Mason

Geographically, Perth may be one of the world's more isolated cities and rather removed from the fast currents of mainstream art. Nevertheless, when all the stops are pulled out, its art awareness and derring-do warrant commendation and that sweeping comment refers, here, to the Western Australian Art Gallery's recent *coup.*

During May, the Gallery mounted an 'International Survey of Drawing' showing some established contemporary artists' reactions to many contemporary attitudes to drawing.

The background to the exhibition bears recording.

In 1954 under the aegis of Laurie Thomas, then director of the Western Australian Art Gallery, the Perth Prize for Contemporary Painting was established. Subsequently the event became the Perth Prize for Drawing and, in 1970, it moved a major step forward and was opened to international artists.

Professor Bernard Smith judged the first new-format contest which became biennial after 1971; he was followed by Anthony Caro, William Scott and Sir John Rothenstein. What was to be the last 'Perth Prize for Drawing International' in 1975 carried $3,500 in prize money with $1,500 going to the outright winner. That year 350 entries came in from all Australian States and New Zealand, as well as from Britain, the United States of America, France, Sweden, West Germany, Canada, Italy, the Netherlands, Austria, Czechoslovakia, Japan, Hong Kong and New Guinea.

By 1975 the prize had served its purpose and lost its originality. Something bigger in concept, more demanding in management and of greater significance to art across Australia was warranted.

Forty-five of the world's most important living artists were invited to submit two drawings each, done within the past five years and with suggested size limitations of 75 cm x 100 cm. Thirty-six accepted and the final line-up read like a partial Who's Who of contemporary international artists, including Frank Auerbach, Jean Dubuffet, Patrick Heron, David Hockney, Oscar Kokoschka, Willem de Kooning, Marino Marini, Joan Miro, Henry Moore, Ben Nicholson, Victor Pasmore, Bridget Riley, Larry Rivers, Pierre Soulages and Tapies.

When he wrote on 15 February to accept the invitation, Dubuffet raised a question that often intrigues viewers at drawing exhibitions. He said: 'I will choose two drawings for it which are among those which I have at hand. But to make this choice I would need to know precisely what you consider as a drawing'.

'Is it necessary that they be black-and-white and exempt from all colouring? Or must they be exclusively drawings with some element of colour, for example coloured felt pen, or coloured crayon?' His two entries *Portrait d'homme dans la rue* and *Dame chataine au parc* were just that, coloured crayon and felt pen.

What of the seventy-two works as indicative of the approaches, attitudes and expressions of some of the world's recognized artists?

One clear impression was that stylistic departures were not apparent. William Scott's two gouaches, *Brown plate, eggs and pan* and *Pan, knife and saucer*, were vintage Scotts and the same hall-mark recognition ran through the collection from Horst Antes through to Graham Sutherland and Lloyd Rees. Rees, incidentally, was one of the four Australians invited, with Sidney Nolan and Russell Drysdale also accepting.

The Drysdale ink-and-wash works *Old man*, 1977 and *Study for Madonna and child*, 1976 were easily the most conservative drawings in terms of content and traditional method and by such criteria may have seemed a little sedate by comparison with works much more aggressive and exploratory, say those by Helen Frankenthaler, James Brooks or Henri

JEAN DUBUFFET PORTRAIT D'HOMME DANS LA RUE (1974)
Crayon and felt pen 32.4 cm x 24.8 cm

Michaux. Nonetheless they still fitted the overall idea of the survey and re-stated the bases on which modern drawing has built and developed.
Throughout, linear explorations with understated economy were matched by broad brush and charcoal sweeps.
Patrick Heron's *Drawings for seven paintings*, 7 March 1977, were simply the fundamental line foundations without his flashing colours. Victor Pasmore, too, used line for its intrinsic worth and Bridget Riley continued her orchestration of lines to show their powers in concert. At the other end of the spectrum, Soulages and Emilio Vedova used breadth of stroke to make forceful visual statements. Their control was no less apparent; their spontaneity perhaps more obvious.
While there were no prizes, acquisition of the works was possible through the artists or their agents. The Western Australian Art Gallery purchased *The cellist*, 1976, a charcoal, oil and crayon by Jim Dine, Ben Nicholson's *Four pears*, 1972, in pencil and oil wash and Vedova's diptych *Drawing for 1977, 1 and 2* in ink and charcoal. The University of Western Australia bought John Piper's *Shugborough tunnel*, 1974, and two pen-and-ink works by Jack Smith, *Drawing for nine instruments*, 1972, and *Sound diagram*, 1974.
To match the importance of the exhibition, Bryan Robertson was invited to open it. A catalogue describing and showing each drawing, accompanied by the most recent biographical details, was published as a first joint venture by the Art Gallery and the University of Western Australia Press, the latter taking half of the 2,000 copies printed for distribution internationally.
The exhibition was conceived and devised by the senior curator, Lou Klepac, with the constant assistance of other curatorial staff in Hendrik Kolenberg, Barry Pearce and Barbara Chapman.
If there was one sadness it was that the survey was seen only in Perth. In concept and achievement it ranked as one of the most important exhibitions on the 1977 Australian art calendar. It brought part of the international mainstream to Perth and if such a survey is mounted again it will warrant more national attention and, hopefully, an extended tour.

Jean Arp

Bruce Adams

Touring major galleries throughout Australia this year is an exhibition which offers a survey of the latter part of the long career of Jean Arp, the Alsatian-born sculptor, painter and poet. Organized in America by Madeleine Chalette Lejwa, the exhibition has come into this country as a large and glossy pre-packaged collection of Arp's work. It does contain many distinctive and in some cases quite familiar examples of that kind of organic or biomorphic abstraction with which Arp has become so strongly and recognizably identified. The show includes thirty-six sculptures, all polished bronzes except for one massive, smoothly worked piece of marble, and some objects in shiny aluminium. These are supplemented by fourteen wall reliefs and several suites of woodcuts, lithographs, collages and drawings. But despite the numerical strength of the survey, it hardly offers an indication of any diversity or development in Arp's sculptural work. There is a tight uniformity, a sense of very limiting, repetitive, facile ease in his stylized organic forms.
Although the selection of sculptures and reliefs spans nearly four decades, and includes some examples from his more innovative and experimental days before the war, most of the works belong to the years just prior to the artist's death in 1966. They reveal how an incredibly prolific sculptor seemed content tamely to reiterate the formal advancements of his earlier years. For all their lyrical and elegant attractiveness many of his sculptures suffer from collective display. An air of sameness is apparent throughout the show, and it belies much of the fatuously romantic, promotional praise that his work has attracted in the past; as, for example, Alfred H. Barr's claim that Arp was a veritable 'one-man laboratory for the discovery of new forms'.
Among Arp's reverently polished objects there is but scant evidence of his initial origins in German Expressionism and Zurich Dada. Even the elements of Surrealist ambiguity and metamorphosis, which informed Arp's first ventures into organic abstraction, are subordinate to a quest for clean inoffensiveness and precious refinement in his late work. But Arp's style was always tempered by a lyricism born out of playfulness, and an almost Dadaist humour survives in the 1930 bronze, *Gnome*, also called *Kaspar*, a figure whose horny and globular head is sliced apart into a vacantly open smile. This high cultural garden gnome relates in name and spirit to Arp's pre-Dada poem of 1912, 'Kaspar is Dead' a piem which

JEAN ARP CONSTELLATION OF FOUR YELLOW FORMS (1959)
Painted pauatex 129.8 cm x 101.2 cm

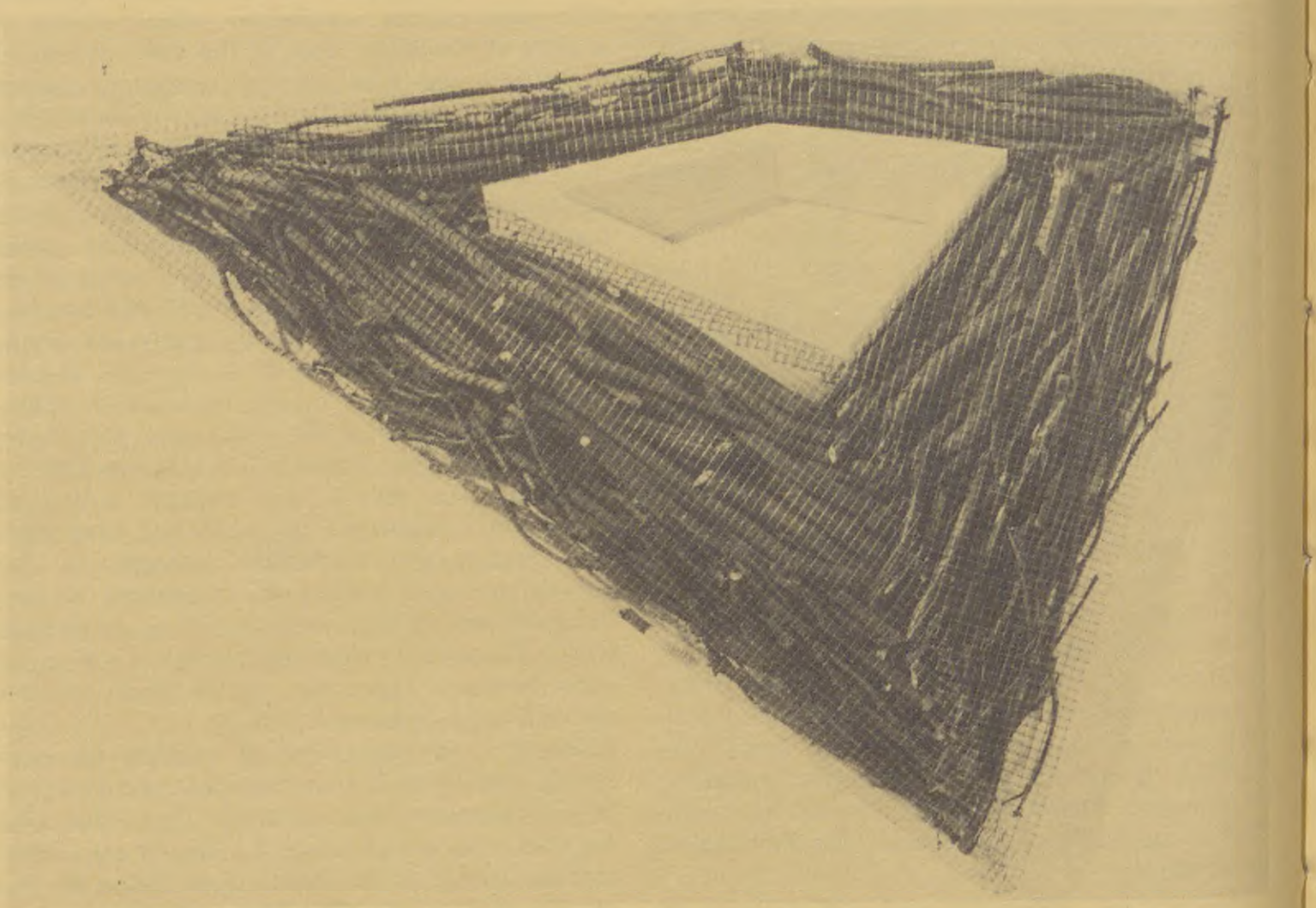
Arp much reworked in later years, and left as an elaborate obituary, haunting in its metaphorical imagery.
The inclination of the French Dadaists and Surrealists to abandon themselves to fate and to the whim of chance, which led some of their number to flirt dangerously with suicidal games, was relegated by Arp to a mildly flippant and harmless entertainment with accidental compositional effects. In his decorative reliefs he would frequently fix his cut-out shapes where they happen to fall, 'according to the Law of Chance'. The enthusiasm for automatic procedures and all forms of aleatory phenomena, such an exciting aspect of Surrealist investigations into spontaneous and unconscious psychological situations, opened up little more than a formal ploy for Arp.
Although he signed a number of their statements and shared their exhibitions, there was some distance in Arp's relationship to the Surrealists as a group. While his poetry in particular revealed a lingering debt to their literary techniques of free association, the position that he took with his sculpture remained far more ambiguous.
During the 1930s Arp's main allegiance was with Abstraction-Creation, a formalist-oriented movement which he helped organize, and which was dedicated to a purely non-figurative art, or 'concrete art', as Arp and his contemporaries preferred to call it. Like others of the group Arp spoke self-importantly of the universality of this kind of art, an absolutely formal art not abstracted from or dependent upon specific outside references. And yet with

its multiple figurative and vegetative associations, his own organic style of sculpture never took on the cool self-sufficience of the geometric non-figuration promoted by this group. Most interpretations of Arp's work have celebrated his very ambiguity. His sculptures have, as some have put it, a sense of 'becoming'. They hover ambivalently, so that an amoeba can extend itself into a bud or a breast, or a whole torso. Direct allusions to sexuality and fertility are abundant in the pointed and erect, rotund protrusions which swell out of the core of his objects. The metamorphic quality of these works, the transmutations and transitions from one type of organic reference to another, indicate perhaps a more subtle and important debt to Surrealist thinking than does his much easier fascination with elements of chance. The associative, transformational character of his sculptural shapes is one distinguishing factor in any comparison between Arp and Brancusi, the artist with whom he had such a dependent and derivative relationship. Brancusi's reductive forms are more sustained and contained than Arp's, and they have a hard-worked severity more demanding of respect.

The art of Jean Arp is most favourably seen in an accepting, subjective and romantic light. To the more dispassionate observer, however, his work can seem quite crass and period-dependent. His formal vocabulary had its development during the 1920s and 1930s, the pre-war 'age of streamlining', when applied art was giving a super-smooth, flighty veneer to all manner of objects and artefacts. The design principles behind Arp's penchant for curly globules and upswept nippled breasts are little different from the aerodynamic teardrops that encased all the racy motor engineering of the day. Arp's work cannot be divorced from its period background of comfortable and fashionable expressionism. He defused all the radical and confrontational aspects of his early artistic affiliations, and left behind an enormous supply of well-manufactured, tastefully seductive objects. His sculptures are high-class fetishes, which stylishly avail themselves to the easy caress.

Illusion and Reality

Nicholas Waterlow



JOHN OKULICK SACRED CEREMONY LOST (1975)
Wood, sticks and wire 114.3 cm x 157.5 cm x 15.2 cm

Some years ago a friend went to a particularly *avant-garde* exhibition at the Institute of Contemporary Arts in London, on a particularly hot day. He took off his coat and hung it on a nail on a white wall and went off to look at the show. When he came back thirty minutes later not only was a crowd of people standing around his own coat but someone, seemingly an art college lecturer, was delivering to the gathering an address about relationships between the real and the unreal, the natural and the organic and all manner of other possibilities. When my friend asked politely for his coat Reality took over from Illusion, much to the mirth of the respectful students.

That small yet significant event prefaces another. Mike Kitching recently took some students to look at a tree of which he had also taken a photograph and proceeded to explain the difference, which he said was rather like extracting teeth. As Mike says, there is no argument whether art is imitation or creation, all art is representation. You don't imitate nature, you make statements about it, and figure sculpture, faithful in every detail, just represents a person.

The majority of works in the 'Illusion and Reality' exhibition currently touring Australia have little to do with reality, because works created for most art gallery settings are essentially anaesthetized; a gallery or museum formalizes creative pain in the way that hospitals orfmalize physical pain.

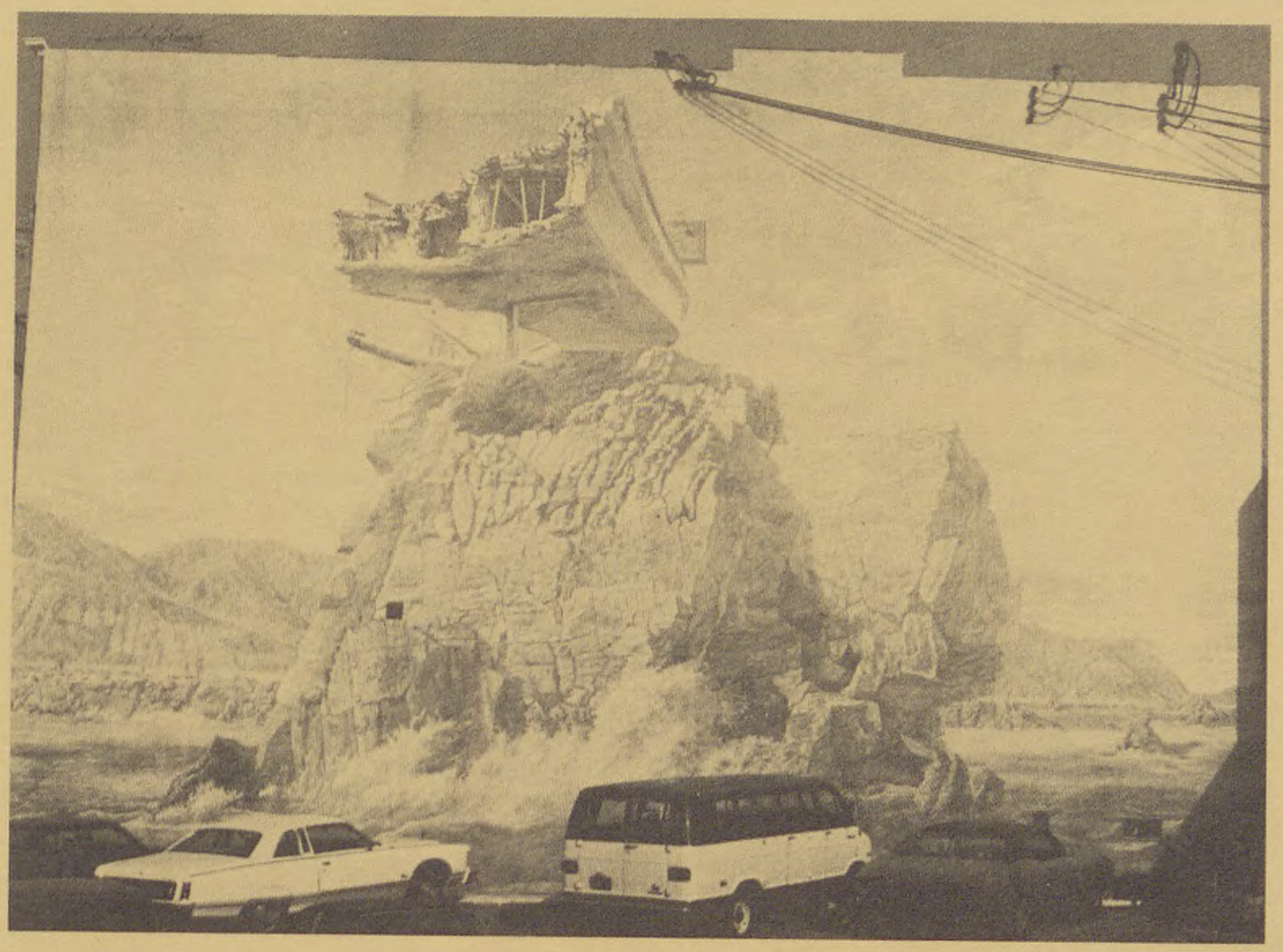
The first time I ever saw American Pop Art was in the United States Consulate building in Venice, part of a Biennale many years ago, and to come across a pair of giant sneakers in that ancient environment was to have your mind dislocated. Oldenburg's dictum then began with the words 'I don't want to make an art that sits on its arse in a museum'. Where else *does* it now sit? Tom Wesselman, another of that school, may well have shared that view, and yet a work in this exhibition like the giant *Still life No. 60* nowadays cuts no ice as the art world's institutions have made Pop Art respectable and so taken the sting out of its tail and made it predictable.

Big Dada, in the beginning, was tough, rough and ready and it shocked and it shook not *merely* the art coterie, but these days pieces loosely in its wake like Jud Nelson's set of six white polystyrene chairs, Joseph Kosuth's *One and three brooms*, and Duane Hanson's *Woman with laundry basket* are concerned only with illusory values.

The best creative ideas have always been useful; that video, for example, is so often used, as in this show, narcissistically by artists, in contrast with other more socially purposeful aims, is indicative of a preoccupation with the navel. But this won't change until artists do something about altering the environment in which they exhibit, or alternatively their work-practice.

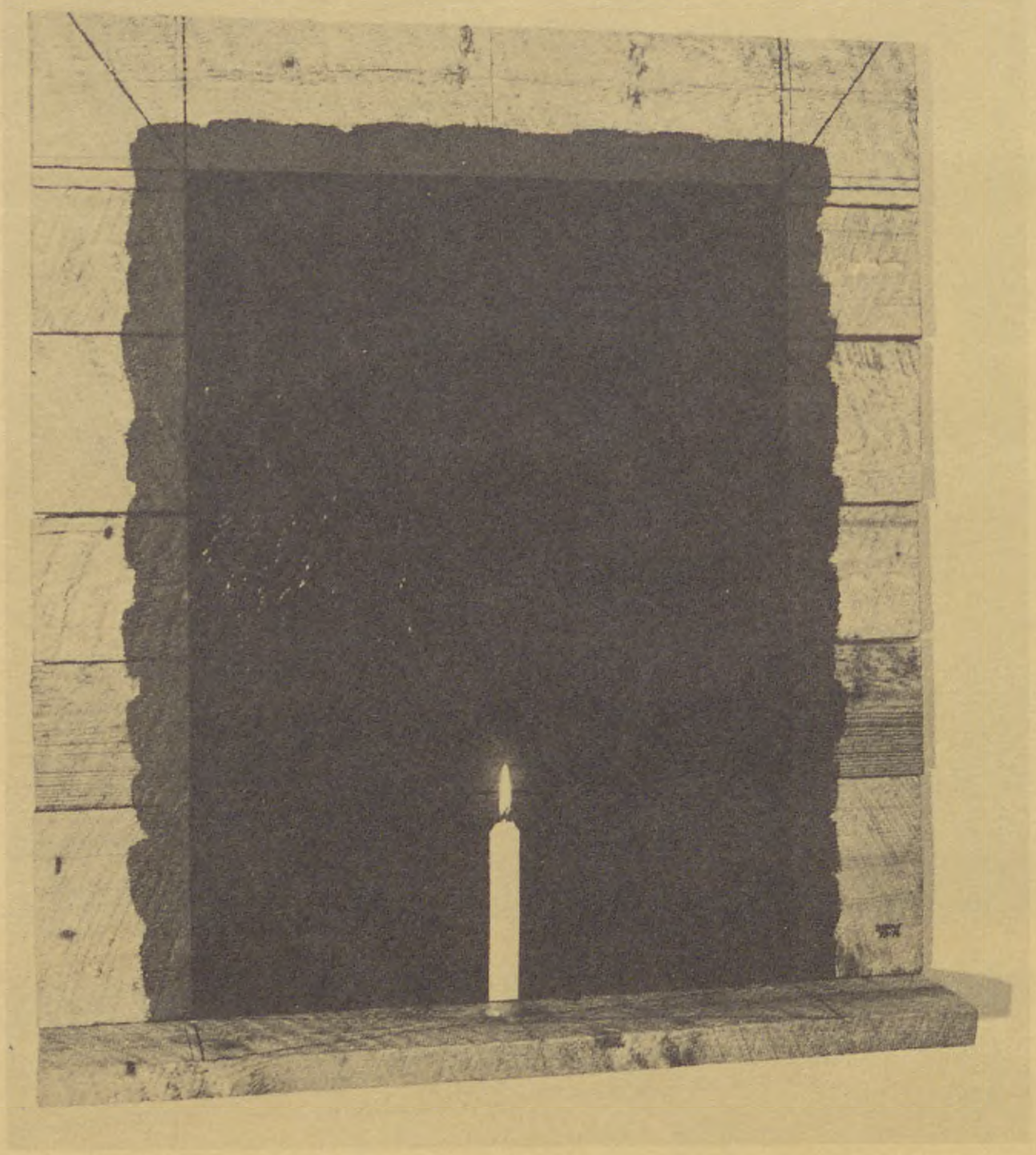
The New Realist works, of which there are many, so often seemed to offer more than they delivered. They are technically slick yet intriguing, with imagery both bold and easily comprehensible, and at times emitting an atmosphere of absolute calm and quiet that so often presages a momentous cataclysm. The nearest we got was through Paul Sharits' photo sequence of 'the majestic potentials of convulsive seizure'. Pure magic I would say; thank heavens the quadrophonic sound wasn't on!

Two of the more interesting pieces in the show were Michael Snow's *Midnight blue* which cleverly depicts a candle burning on a real wooden shelf, and John Okulick's *Sacred ceremony lost*, made of 'real' sticks and wire.



top
SITE, INC. NEW YORK DOCUMENTATION ON HOUSTON SHOWROOM FOR BEST PRODUCTS (1975)
Photographs 91.5 cm x 61 cm

above
VICTOR HENDERSON AND TERRY SCHOONHOVEN
ISLE OF CALIFORNIA (1971-72)
Mural 12.8 m x 18.9 m



MICHAEL SNOW MIDNIGHT BLUE (1973-74)
Mixed media 72.5 cm x 66 cm

Pistoletto's clever use of a grinning figure silk-screened onto a large mirror was not unfortunately too effective at the Art Gallery of New South Wales as it was located on a large open wall, whereas it needs an intimate and hidden setting to work on a one-to-one basis.

The most rewarding aspects of the show were the Los Angeles Fine Arts Squad's murals, some of which looked quite remarkable, done on a vast scale in their urban tenement and endwall settings, and Site Incorporated, a group of four New York-based architectural designers who have created for example a white brick showroom with a jagged-edged skyline where bricks had fallen out, with a whole cluster of them frozen just after their moment of displacement—very clever and also actually fulfilling a purpose while creating an uncommon illusion. There should be more of this in building, and here in Australia, and more murals too, as they work on so many different levels for so many different people, and for as many purposes.

I find it terrific, whatever I happen to think of some of the ideas involved, that a survey exhibition of this quality and scope is being prepared specifically for Australia. That was never the case a decade ago, and to overhear young students referring to a very recent New York work as *déjà vu* is a remarkable sign of these visually sophisticated and aware times. It is also exciting for both Australian artists and exhibition-goers to see work from this country standing up so well in an international field, as does for instance the still life of Delafield Cook. This is something that previous generations nearly always had to travel overseas to discover. It really does signal a coming of age, and for this the Australia Council's Visual Arts Board and its various satellites are owed the warmest praise and thanks.

A final wish is that there be a series of exhibitions surveying chronologically the development of twentieth-century art, and also an annual New Movements show. I hope someone is listening.

Book Reviews

National Trust Desk Diary 1978 (Women's Committees of the National Trust of Australia (New South Wales and Victoria), 1977, $3).
Hidden Gardens of Sydney (The Garden Committee of the National Trust of Australia (N.S.W.), 1977, ISBN 909723 50 8, $4).

At this time of the year we like to bring to the notice of our readers the *National Trust Desk Diary*. This year's Diary, compiled and published as usual by the Women's Committees of the National Trust of Australia, has been produced in a slightly different, though no less pleasing, format.

The theme chosen is 'Homesteads of Australia', with a brief introduction by Professor J. M. Freeland, author of *Architecture in Australia*, and an authority on Australian architecture.

In well-chosen, beautifully printed plates, both colour and black-and-white, we can trace the history of the Australian homestead from Raby of Alexander Riley, one of the earliest and simplest of dwellings, to the Victorian grandeur of Yallum Park at Penola, South Australia, built for John Riddock.

The Diary makes an excellent small gift and can be highly recommended as being both functional and educational.

We can be equally enthusiastic about *Hidden Gardens of Sydney*, published by The Garden Committee of the National Trust of Australia (N.S.W.) with a highly informed and agreeably written introduction by Diana Pockley and a splendid text by Thea Waddell. The photographs, sensitive and well-composed, are by Jutta Malnic, and our own designer, Jane Parish, was responsible for the pleasing layout and choice of type.

This collection of plates of Sydney gardens, the private ones, all in excellent colour, is absolutely charming. It would prove of immense interest to and delight any garden lover and particularly those overseas as it immediately illustrates the wide range of plants available to Australian gardeners and a sense of garden design amongst Australian gardeners that will astonish many.

This book, too, is an excellent gift and such an adventurous and enterprising undertaking by a voluntary committee deserves every support.

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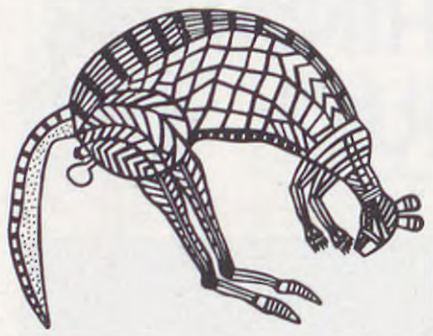

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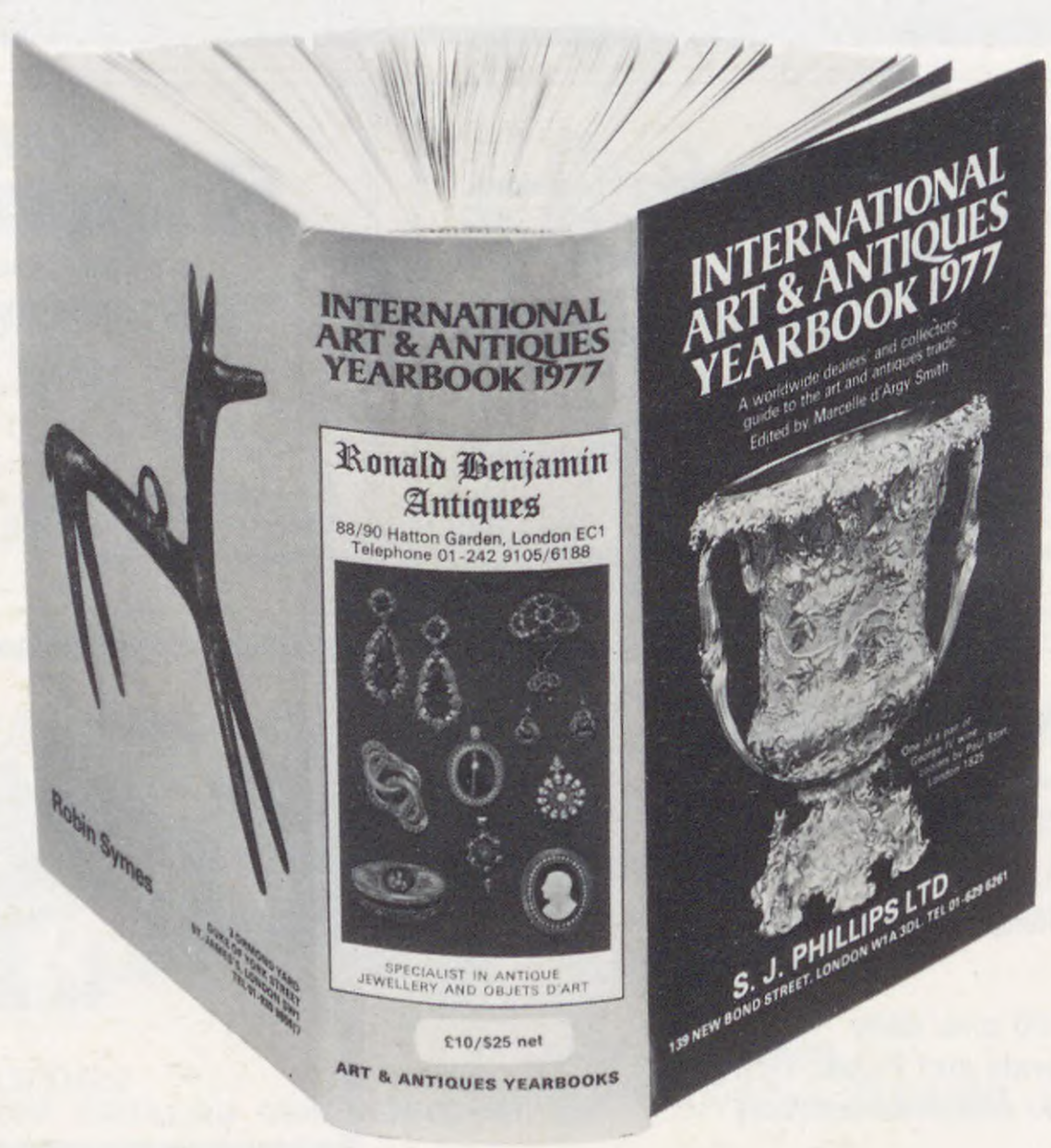

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