Art Quarterly
Volume 16 Number 1
Spring
September 1978
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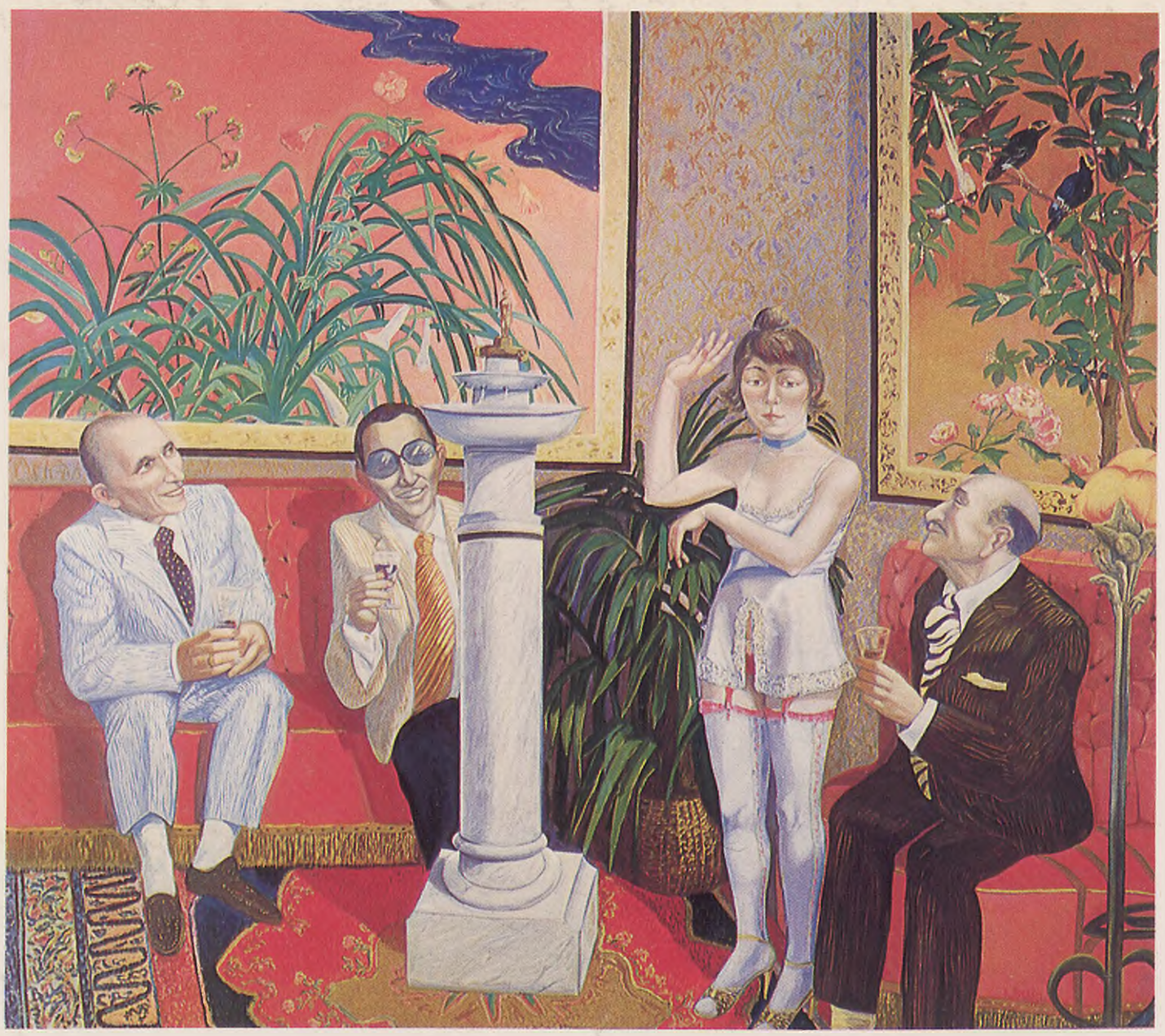
Registered for posting as a periodical — Category B
* Recommended retail price

Sydney Scene
Mildura Triennial
Peter Booth
Signor Nerli
Ti Parks
di Paolo's Crucifixion
David Davies
Elizabeth Bay House

ART AND AUSTRALIA

ELIZABETH BAY HOUSE DOME OF SALOON
Photograph by Max Dupain



SALVATORE ZOFREA

"QUE DICE DONNA DICE DONNA" 1978
Oil on canvas
177.9 x 203.3 cm

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THIRTY VICTORIA STREET

JULIAN ROSSI ASHTON

"A Wet Day, George Street" 1903

Oil on board 67.8 x 43.2 cm. Signed and dated 1.1. Julian Ashton 1903

Exhibited: Royal Art Society of New South Wales 1903, Cat. no. 119

Illustrated: The Julian Ashton Book, Sydney, 1920, pl. x

30 Victoria Street, Potts Point 2011 Telephone 357 3755

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

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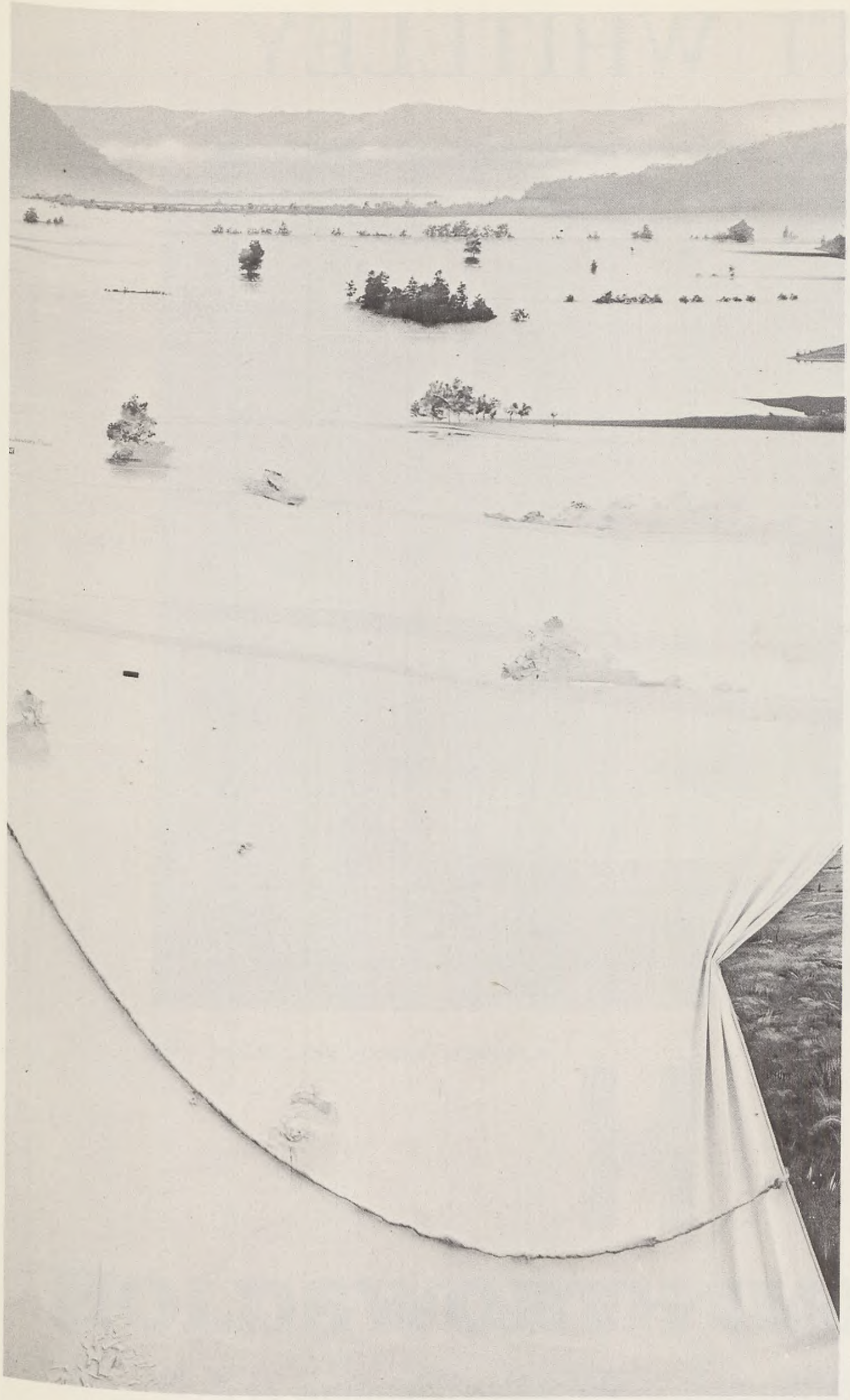

Hawkesbury Flood, 1978 Mixed media 157 x 95 cm

NEIL TAYLOR

EXHIBITING SEPTEMBER 16
TO OCTOBER 11

BONYTHON ART GALLERY

88 Jerningham Street, North Adelaide 5006
Telephone 267 4449

BRETT WHITELEY

'ARTIST'S STUDIO' Aubusson Tapestry. 195 x 213cm, 1977

ROBIN GIBSON

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

MARGARET OLLEY

Still Life

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86 HOLDSWORTH STREET, WOOLLAHRA, N.S.W. 2025 TELEPHONE 32 1364

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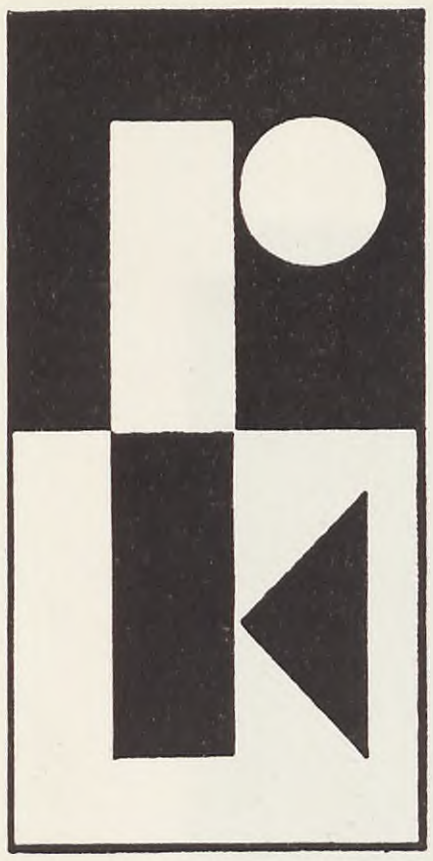

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CHRISTIE'S SALEROOM, *circa* 1780. — by Thomas Rowlandson

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Apparition of Australiana

The Enigma of Henry Lawson

Kookaburra

Exhibition of 12 paintings at Brian Maloney's
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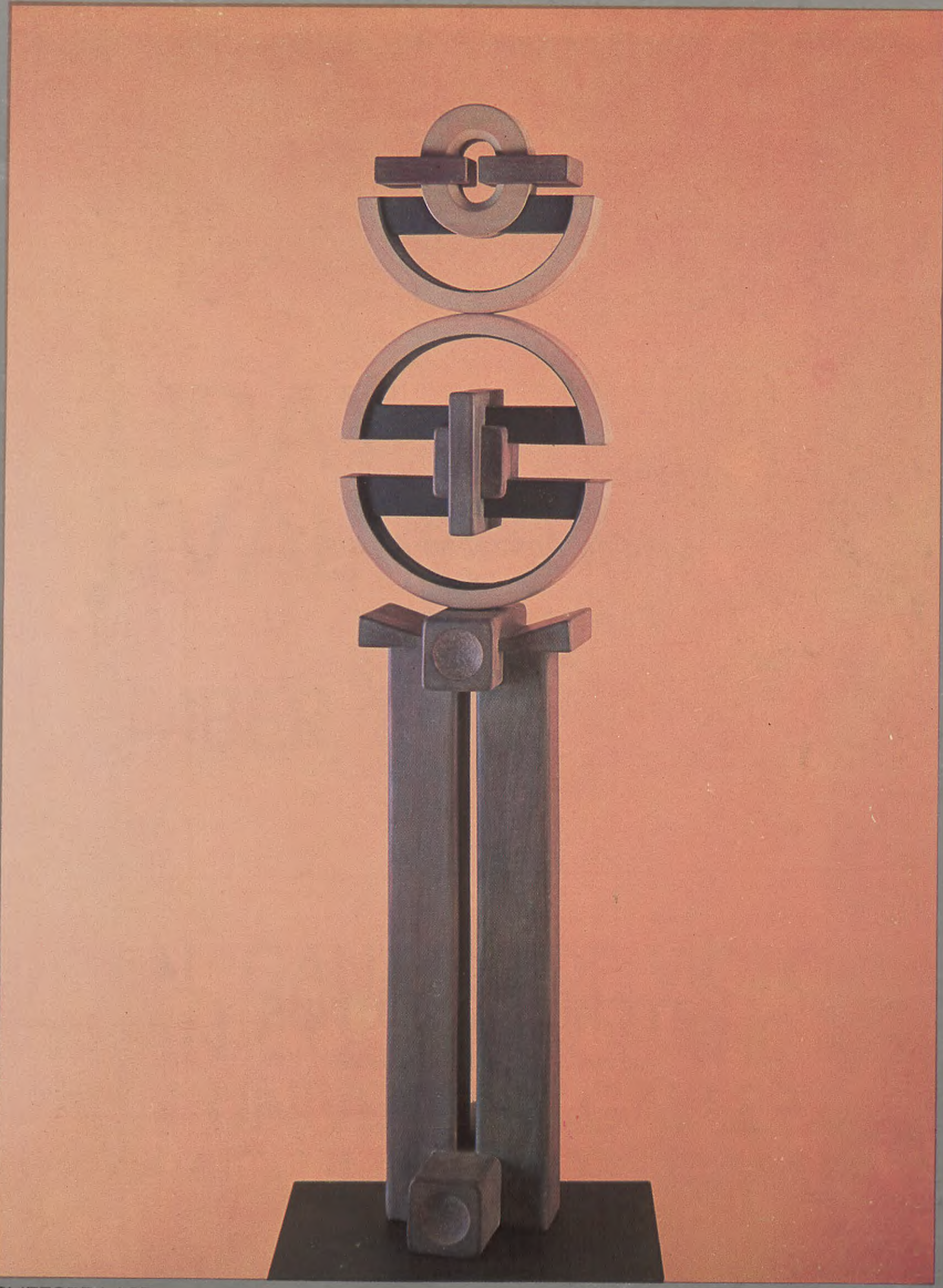
Telephone 922-1377
September 14–30



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SEPTEMBER 1978

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MONASH UNIVERSITY GALLERY
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realities

MARGERY DENNIS

JAMBEROO

Oil on canvas

JOSHUA McCLELLAND
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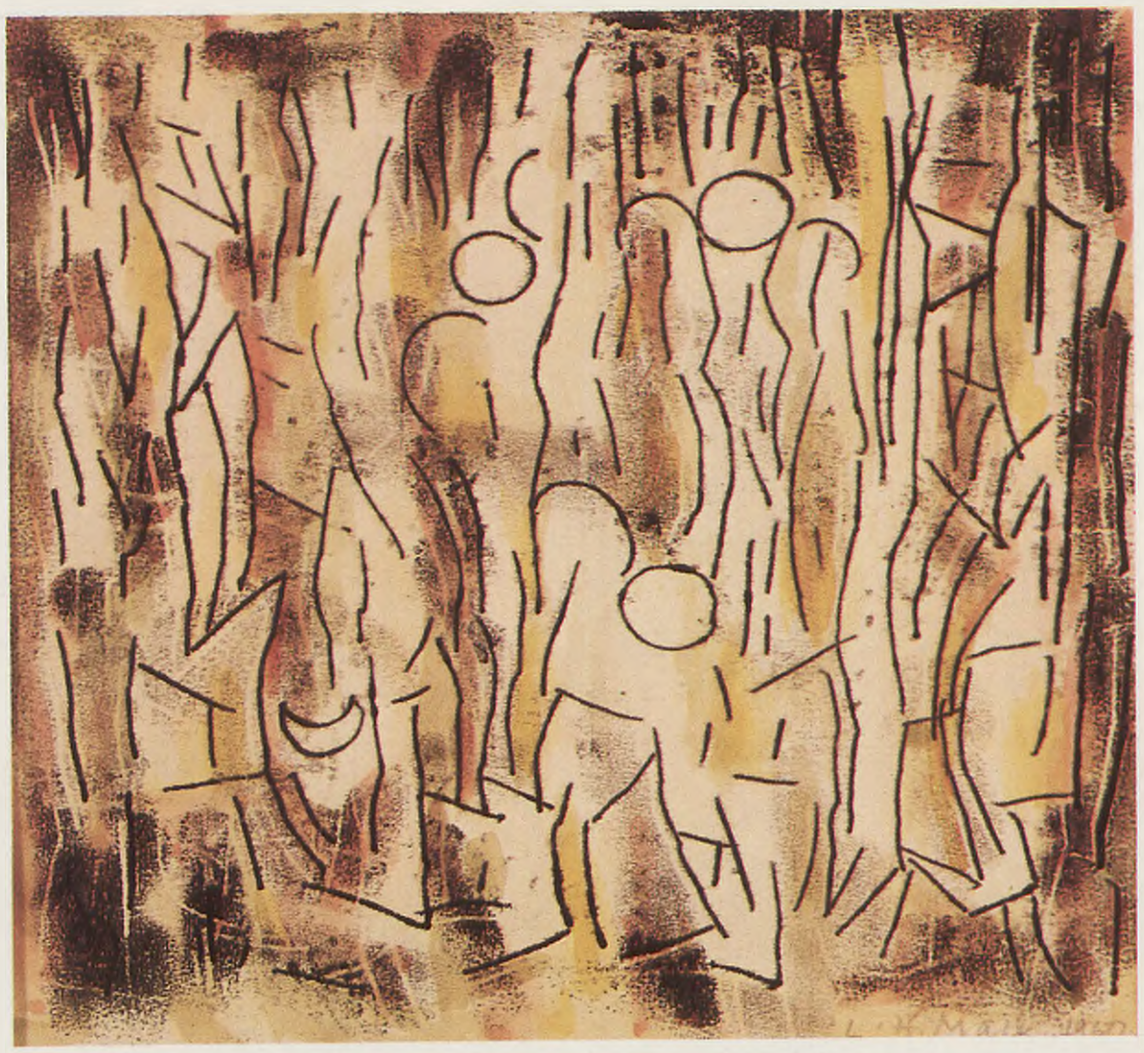
Early Australian paintings and prints, old maps, and a wide selection of Chinese Porcelains.

Frederick McCubbin, "Moyes Bay, Beaumaris, 1887", signed lower right
58.5 x 66 cm
Painted while at the Mentone camp, at the same time as Tom Roberts, Mentone, 1887

Exh: Australian Artists Association, Sept. 5, 1887, No. 33 illust.;
Centennial International Exh., 1888, No. 18 illust.;
V. A. S. McCubbin Memorial Exh., 1921;
National Gallery of Victoria, Centenary of Birth Exh., 1955, No. 7 illust.

81 Collins Street East, Melbourne 3000
Telephone 63 5835

joan gough's studio gallery



8cm x 8cm PRINT LUDWIG HIRCHFELD MACK

Possession of studio gallery photograph John Bolton

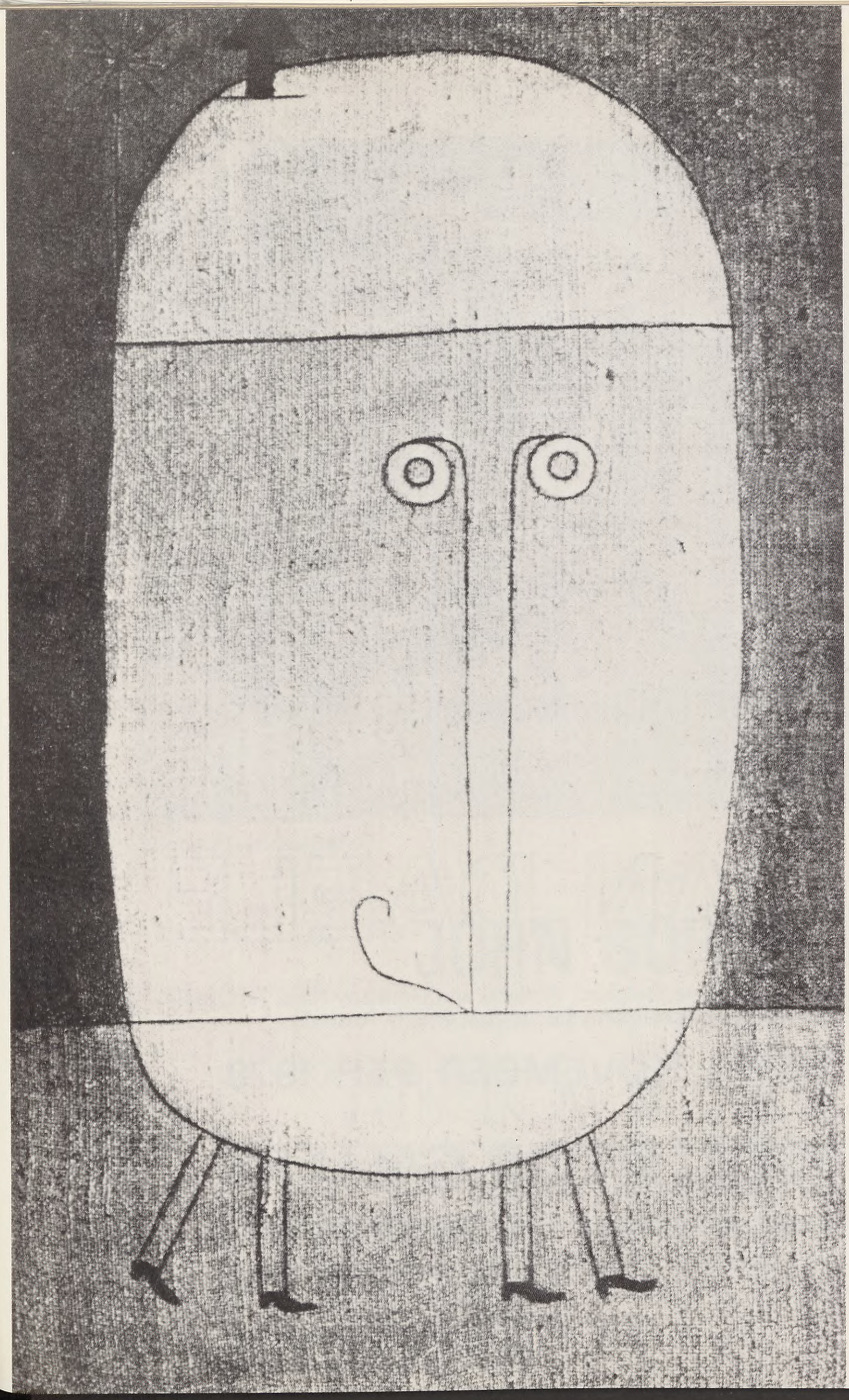
326-328 punt road south yarra melbourne

phone 26 1956 hours by appointment and private viewing

workshops • warrandyte and south yarra

contemporary art society • life drawing • mondays 8 pm

Robert Grieve Mask Etching 22 cm x 21 cm 1977



Margaret Plant's new book:

PAUL KLEE

FIGURES AND FACES

From the painstakingly detailed etchings of 1903 to the grotesquely simplified heads of the late 1930s, the works of Paul Klee that deal with the human figure are linked by two continuous and interconnected threads: the theme of human frailty and the metaphors of the stage. For Klee was a lifelong devotee of the theatre, and this interest, from his early reading of the classical dramatists to his involvement with the 'total theatre' of the Bauhaus, provided him with the ideal vehicle for his observations on the *comédie humaine*. Theatrical allusions abound: the allegories, peopled with familiar figures from opera, circus or Shakespeare, are frequently presented in a spotlight or framed in stage curtains; masks and masked figures speak of deception and self-deception, marionette strings of the individual's inability to control his own destiny. In the tragic figures of Harlequin and Pierrot, the dancer aspiring to flight yet bound to the earth, the acrobat doomed to fall, man is shown at the mercy of fate. Yet Klee's treatment is seldom wholly dark, for few understood better than he how comedy and humour can help to insinuate a message.

Through her fastidious research into these sources of so much of Klee's imagery Margaret Plant, Senior Lecturer in Fine Art at the University of Melbourne, leaves us with a fuller understanding of the artist and the man.

with 131 illustrations, 31 in colour
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OCTOBER 17TH — NOVEMBER 9TH 1978

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the Balconies-Grampians

watercolour 54 x 74 cm

from the

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"Zustände I,3" ,1978 : Edition 10 :
from the folio of seven colour etchings,
fully signed, dated, inscribed and numbered.
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Saturday : 10 a.m.-1.30 p.m.
or by appointment

Director : Ruth Prowse

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Tom Roberts, Director

26 COTHAM ROAD, KEW
MELBOURNE 3101
Telephone 861 5181

EXHIBITING A SELECTION OF WORKS BY—

COLIN ANGUS, RUBERY BENNETT,
ALLAN BERNALDO, RONALD BULL,
FRANK CARTER, RIC ELLIOT,
JOHN FARMER, AMBROSE GRIFFIN,
PRO HART, DERMONT HELLIER,
LEON HANSON, LEONARD LONG,
DALE MARSH, SYD MATHER,
FRANK MUTSAERS, GERARD MUTSAERS,
JUDITH WILLS, ETC.

A SELECTION OF ETCHINGS BY—
LIONEL LINDSAY, JOHN SHIRLOW,
SYD LONG, B. E. MINNS,
E. GRUNER, A. H. FULLWOOD,
SYDNEY URE SMITH, VICTOR COBB,
HAROLD HERBERT, ETC.

Monday-Friday 10am-5pm, Saturday 9.30-12.30, Sunday 2-5pm.

EUGEN VON GUERARD
Oil on board, signed and dated 1859

Cape Patton, Victoria
23 x 30.4 cm

Patrick Carroll

Interprets "Around the Boree Log" : and other Verse by John O'Brien

In a one man exhibition entitled 'Words on Canvas'

'The Old Bush School' Oil on canvas on board 61 cm x 45.7 cm

The Rainsford Gallery

proudly presents this fine collection of work

The exhibition will comprise fifty oil paintings and it is proposed that this will be staged in October 1978. More than twenty of these works will serve as illustrations in a book entitled "Around the Boree Log: and other Verse" by John O'Brien to be released later this year (commemorating the centenary of the author's birth) by Angus & Robertson, Publishers. Full details may be obtained from the Gallery.

THE RAINSFORD GALLERY, 531A Sydney Road, Seaforth. Telephone 94 4141

Director: Patricia Rainsford

GALLERY HOURS: Wednesday - Friday, 11am - 5pm, Saturday 10am - 12 noon, Sunday 2pm - 5pm

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76 pages, 47 black & white illustrations.

National Gallery of Victoria

Victorian Arts Centre
180 St. Kilda Rd
Melbourne 3004

ART AND AUSTRALIA

VOLUME 16

Art Quarterly
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Contributors to this issue

Arthur McIntyre studied at the National Art School and the University of Sydney. He has exhibited widely throughout Australia and is represented in most major collections including the Australian National Gallery, Canberra.

John Davies is Secretary of the Sculptors Society in Sydney; he has written previously on art for *Nation Review*, *Quadrant* and *Info-pac*, the bi-monthly newsletter of the National Community Arts Co-operative.

Frances Lindsay was Assistant Curator of Australian Art at the Art Gallery of New South Wales from 1972 until 1977 when she was appointed Director of The Victorian College of the Arts Gallery.

Betty Currie is a graduate of Melbourne University (B.A. Honours) and is Education Officer, Queensland Art Gallery. She previously tutored in Art History at Melbourne State College.

Gary Catalano has written for the *Bulletin*, *Arts Melbourne*, *Aspect*, *Imprint*, *Meanjin* and *ART and Australia*. In September 1978 University of Queensland Press will publish his book of poems, *Remembering the Rural Life*.

Sir John Pope-Hennessy, Kt, C.B.E., F.B.A., F.S.A., F.R.S.L. is Consultative Chairman, European Paintings Department, The Metropolitan Museum of Art, New York and was, until recently Director of the Victoria and Albert Museum, London. He is author of a number of books in the history of art including one on Giovanni Di Paolo.

Cameron Sparks is a drawing teacher in the N.S.W. School of Art and Design, works in watercolour, is secretary of the Australian Watercolour Institute and is publishing an account of David Davies by 1980.

Clive Lucas, O.B.E., B. Arch., F.R.A.I.A., is a well-known restoration architect practising in Sydney. Recently he has been concerned with Greenway's St Luke's, Liverpool, N.S.W., and the mid-Victorian interiors of the old Union Bank in Launceston and is currently involved with Glenlee at Menangle, N.S.W.

Contents

Price increase

With this issue there is a price increase for both copies and subscriptions, due to rising costs in a number of areas. (Current subscriptions are unaffected until due for renewal.)

It is worthy of note that *ART and Australia's* price has but doubled since 1963, whereas many other journals have trebled and quadrupled their prices. Our Australia Council subsidy (reduced in 1976) plus increasing advertising support, help to keep our price within reason.

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 and interstate artists and fine display of top-quality pottery – dealers in antique maps and engravings
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) 45 8309
Constantly changing exhibition of works by Australian artists of significance
Daily: 11 a.m. – 5 p.m. (occasionally closed Monday during low-tourism season)

DESIGN ARTS CENTRE, 37 Leichhardt Street, Spring Hill 4000 Tel. 221 2360
18 August – 14 September: Elisabeth Cummings
15 September – 12 October: Carmel Harris – weaving
13 October – 9 November: Jane Templeton
10 – 30 November: Hassam El-Kherbotly – sculptural ceramics
1 – 24 December: Elizabeth Richmond – pottery; Thel Merry – fabric prints; W. Dearden – silver jewellery
Tuesday to Saturday: 10 a.m. – 4 p.m.

DOWNS GALLERY AND ARTS CENTRE, 135 Margaret Street, Toowoomba 4350 Tel. (076) 32 4887
Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: 1.30 p.m.– 5 p.m.

GRAPHICS GALLERY, 184 Moggill Road, Taringa 4068 Tel. (07) 371 1175
Daily: 11 a.m. – 7 p.m.

INSTITUTE OF MODERN ART, 24 Market Street, Brisbane 4000 Tel. 229 5985
Tuesday to Saturday: 10 a.m. – 5 p.m.

JOHN COOPER EIGHT BELLS GALLERY, 3026 Gold Coast Highway, Surfers Paradise 4217 Tel. (075) 31 5548
Changing continuous mixed exhibition of paintings from stock-room – works by Friend, Crooke, Sawrey, Dickerson, Waters, Boyd, Farrow, Arrowsmith, De Silva, Diana Johnson, Elizabeth Brophy, Harold Lane
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
2 – 16 September: Jean Appleton; Tom Green
November: Peter Hughes; Graham Suttor – pottery
Monday to Friday: 10 a.m. – 4 p.m.
Saturday: 9 a.m. – noon

McINNES GALLERIES, Rowes Arcade, 203 Adelaide Street, Brisbane 4000 Tel. (07) 31 2262
Regular monthly exhibitions by Queensland and interstate artists and continuous mixed exhibition of Australian art and varied collectors' items
Monday to Friday: 9.30 a.m. – 4.30 p.m.
Saturday: 9 a.m. – 11.30 a.m.

PHILIP BACON GALLERIES, 2 Arthur Street, New Farm 4005 Tel. 358 3993
Monday to Sunday: 10.30 a.m. – 6 p.m.

QUEENSLAND ART GALLERY, 5th Floor, M.I.M. Building, 160 Ann Street, Brisbane 4000 Tel. (07) 229 2138
14 September – 14 October: Genesis of a gallery – 2: works from the Australian National Gallery, Canberra
18 October – 18 November: Trustees' Purchase Exhibition 1978; Andrew and Lilian Pedersen Memorial Prize for Drawing
20 November – 8 December: Conrad Martens in Queensland
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
Tuesday to Saturday: 11 a.m. – 6 p.m.

ROCKHAMPTON ART GALLERY, City Hall, Bolsover Street, Rockhampton 4700 Tel. (079) 27 6444
Ever-changing exhibitions and display of permanent collection of Australian art
Monday to Friday: 10.30 a.m. – 4 p.m.
Wednesday: 7 p.m. – 8.30 p.m.

SPRING HILL GALLERY, 12 Downing Street, Spring Hill, Brisbane 4000 Tel. 229 5190
Ever-changing exhibitions of works by prominent Australian artists including Ray Crooke, Donald Friend, James R. Jackson, Daryl and Lionel Lindsay, Hugh Sawrey, J. H. Scheltema, Tim Storrier
Tuesday to Sunday: 10 a.m. – 6 p.m. and 7 p.m. – 9 p.m.

STUDIO ZERO, 2 Venice Street, Mermaid Beach, Gold Coast 4218 Tel. 31 6109
Continuous mixed exhibitions of Australian artists – original paintings, serigraphs and sculpture
Thursday to Sunday: 10 a.m. – 5 p.m.

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

UNIVERSITY ART MUSEUM, Forgan-Smith Building, University of Queensland, St Lucia, Brisbane 4067 Tel. 370 0111
Monday to Friday: 10 a.m. – 4 p.m.
Sunday: 2 p.m. – 5 p.m.

VERLIE JUST TOWN GALLERY, 2nd Floor, 77 Queen Street, Brisbane 4000 Tel. 229 1981
25 September: Henry Bartlett: 'Aspects of Brisbane'
October: Louis James
November: John Borrack
December: Contemporary 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. (07) 52 4761
9 September – 7 October: Michael Shannon
17 September – 7 October: Inge King – sculpture
15 October – 4 November: Jutta Feddersen
12 – 29 November: Three Young Potters from Victoria: Colin Browne, Shunichi Inoue, Alan Watt
3 – 19 December: Salvatore Zofrea; The Queensland Jewellery Workshop – jewellery
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

New South Wales

ANNA ART STUDIO AND GALLERY, 94 Oxford Street, Paddington 2021 Tel. 31 1149
Continuous exhibition of traditional paintings and sculpture

ARMIDALE CITY ART GALLERY, Rusden Street, Armidale 2350 Tel. (067) 72 2264
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. 427 0322
5 – 22 September: Annual Drawing Exhibition
10 – 23 October: Alan Hansen
7 – 20 November: David Dridan
5 – 22 December: Mixed Exhibition
Monday to Friday: 10 a.m. – 5 p.m.
Saturday: by appointment

ART GALLERY OF NEW SOUTH WALES, Art Gallery Road, Sydney 2000 Tel. 221 2100
22 August – 1 October: El Dorado: Colombian Gold
9 September – 22 October: Australian Etchings 1978
23 September – 29 October: Project 27: Lyndon Dadswell
28 October – 17 December: Lithographs from the collection
4 November – 10 December: Project 28: Ken Unsworth
16 December – 29 January 1979: Archibald, Wynne and Sulman Prizes
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
Tuesday to Saturday: 11 a.m. – 6 p.m.

BARRY STERN GALLERIES, 19 Glenmore Road, Paddington 2021 Tel. 31 7676, 357 5492
Daily: 11.30 a.m. – 5.30 p.m.

BARRY STERN GALLERIES, 42 Gurner Street, Paddington 2021 Tel. 358 5238
Daily: 11.30 a.m. – 5.30 p.m.

BARRY STERN GALLERIES, 1001A Pacific Highway, Pymble 2073 Tel. 449 8356
Daily: 10 a.m. – 5 p.m.

BETH MAYNE'S STUDIO SHOP, Cnr Palmer and Burton Streets, Darlinghurst 2010 Tel. 31 6264, A.H. 31 8690
Constantly changing exhibition of smaller works by artists such as George Lawrence, Ruth Julius, Sydney Long, Elsa Russell, Francis Lymburner, Roland Wakelin, Lloyd Rees, Les Burcher, Hana Juskovic, Susan Sheridan
Tuesday to Saturday: 11 a.m. – 6 p.m.
Sunday: by appointment

BLAXLAND GALLERY, Myer Sydney, 436 George Street, Sydney 2000 Tel. 238 9390
26 September – 7 October: Japanese Lifestyle – photography by Sally and Richard Shears
11 – 21 October: Australian Watercolour Institute
Monday to Friday: 9 a.m. – 5 p.m.
Thursday until 8.30 p.m.
Saturday: 9 a.m. – noon
(during exhibitions only)

BLOOMFIELD GALLERIES, 17 Union Street, Paddington 2021 Tel. 31 3973
1 – 15 September: Neville Dawson
6 – 20 October: Jeremy Gordon; Vytas Serelis
November: Lewis Morley – photography

December: Survey Exhibition of Gallery Artists
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

BRIDGES GALLERY, 69 Union Street (downstairs), North Sydney 2060 Tel. 922 6116, 449 1080
Monday to Friday: 11 a.m. – 5 p.m.
Saturday: 11 a.m. – 3 p.m.
By appointment

COLLECTORS GALLERY OF ABORIGINAL ART, 40 Harrington Street, Sydney 2000 Tel. 27 1014
Monday to Friday: 9 a.m. – 5 p.m.

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

DAVID JONES' ART GALLERY, Elizabeth Street Store, Sydney 2000 Tel. 2 0664 Ext. 2109
21 August – 9 September: Robert Baines – jewellery and objects
18 September – 7 October: Shigeya Iluabuchi – ceramics
16 October – 11 November: Fine and Decorative Art – antique furniture, paintings, sculpture
20 November – 23 December: Special Gifts for Special People – paintings, ceramics, jewellery and objects
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 September – 7 October: Guy Grey-Smith
14 October – 4 November: David Wilson – steel sculpture
11 November – 2 December: Lesley Dumbrell
6 – 21 December: Group Show – painting and sculpture
Tuesday to Saturday: 11 a.m. – 6 p.m.

GALA GALLERIES, 23 Hughes Street Potts Point 2011 Tel. 358 1161
Monday to Friday: 6 p.m. – 10 p.m.
Saturday and Sunday: 1 p.m. – 9 p.m.

GALLERY LA FUNAMBULE, 17 Cook's Crescent, Rosedale South, via Malua Bay 2536 Tel. (044) 71 7378
Saturday, Sunday and public holidays: 3 p.m. – 8 p.m.
(from November to March: Wednesday to Sunday)

HOGARTH GALLERIES, 7 Walker Lane (opposite 6a Liverpool Street, Paddington 2021 Tel. 357 6839
September: Mandy Martin; Dawn Fitzpatrick – wall hangings; David Horswell – assemblages
October: Roy Lichtenstein; Martin Sharp; Sylvia Ross – jewellery
November: Ian Bent; Kerrie Lester – paintings and assemblages
December: Jackson Pollock; Berris Richardson
Tuesday to Saturday: 11 a.m. – 6 p.m.

HOLDSWORTH GALLERIES, 86 Holdsworth Street, Woollahra 2025 Tel. 32 1364, 328 7989
5 – 22 September: *Yann Pahl*; Arthur Boothroyd
26 September – 13 October: Reinis Zusters
17 October – 3 November: Margaret Olley
7 – 24 November: Paul Bakker – painting and sculpture; Randwick Technical College Students – jewellery
28 November – 15 December: Christopher Wallis; Ivor Cole
Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: noon – 5 p.m.

KUNAMA GALLERIES, Kosciusko Road, East Jindabyne 2067 Tel. (0648) 6 2308

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787
18 September – 8 October: Justin O'Brien
9 – 30 October: Stephen Walker – sculpture
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 Tel. (049) 2 3263
5 – 29 October: Frederick Menkens – photography and drawings
2 – 26 November: Permanent Collection
16 November – 10 December: Nigel Hall – 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.

PARKER GALLERIES, 39 Argyle Street, Sydney 2000 Tel. 27 9979
Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists
Monday to Friday: 9.15 a.m. – 5.30 p.m.

PRINT ROOM, 299 Liverpool Street, Darlinghurst 2010 Tel. 31 8538
19th- and 20th-century prints and drawings
Tuesday to Saturday: 10 a.m. – 6 p.m.

RAINSFORD GALLERY, 531A Sydney Road, Seaforth 2092 Tel. 94 4141
Wednesday to Friday: 11 a.m. – 5 p.m.
Saturday: 10 a.m. – noon
Sunday: 2 p.m. – 5 p.m.

ROBIN GIBSON, 44 Gurner Street, Paddington 2021 Tel. 31 2649
31 October – 18 November: Bryan Westwood
21 November – 9 December: Sally Robinson; Tony White – jewellery
12 – 23 December: Alan Mann; Anne Saunders
Tuesday to Saturday: 11 a.m. – 6 p.m.

ROSEVILLE GALLERIES, 5 Lord Street, Roseville 2069 Tel. 46 5071
Tuesday to Saturday: 10 a.m. – 5.30 p.m.

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra 2025 Tel. 32 2533
16 September – 11 October: Charles Blackman
14 October – 8 November: Leonard French
11 – 29 November: James Gleeson; Robert Klippel
2 December – early January: 19th Anniversary Exhibition
Monday to Saturday: 10 a.m. – 5 p.m.

ST GEORGE'S TERRACE GALLERY, Cnr Phillip Street and Wilde Avenue, Parramatta 2150 Tel. 633 3774
4 – 14 October: Clarrie Cox; Colleen M. Parker; Stanos Stodulka; John Searl
1 – 11 November: Tom Lonyai; James Wynne
Tuesday to Sunday: 10 a.m. – 5 p.m.

SCULPTURE CENTRE, 3 Cambridge Street, The Rocks 2000 Tel. 241 2900
5 – 23 September: Jenni Young: 'Names' installation
26 September – 14 October: Joan Brassil: 'Can it be that everlasting is everchanging' – environmental sculpture
17 October – 4 November: John A. Fischer – 'To do with love – stills' – environmental sculpture
7 – 24 November: Ron Rowe – sculpture
25 November – 3 December: Orban Studio Exhibition
5 – 23 December: Sculptors Society Members' Exhibition
Daily: 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 326 2637
26 September – 21 October: Jorg Schmeisser
November: Recent European Graphics: Dahmen, Rauch, Dupré
December: Randell Del Nin
Thursday to Saturday: 10 a.m. – 6 p.m.
Tuesday and Wednesday: by appointment

STRAWBERRY HILL GALLERY, 533-5 Elizabeth Street South, Sydney 2012 Tel. 699 1005
7 – 20 October: Peter Singer
7 November: Tenth Anniversary Opening
25 November – 10 December: Heinz and Evelyn Steinmann
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

VON BERTOUCH GALLERIES, 61 Laman Street, Newcastle 2300 Tel. (049) 2 3584
18 August – 3 September: Gordon Rintoul; Shiga Shigeo – pottery
8 – 29 September: Salvatore Zofrea; Satish Sharma
29 September – 15 October: Polly Boyd; Nickolaus Seffrin – sculpture
27 October – 26 November: Collectors Choice $95 and under
1 – 24 December: Thomas Gleghorn; Reg Livermore
24 December – 19 January: Gallery closed
Friday to Tuesday: noon – 6 p.m.

WATTERS GALLERY, 109 Riley Street, East Sydney 2010 Tel. 31 2556
30 August – 16 September: George Barker
20 September – 7 October: Marr Grounds, Paul Pholeros – sculpture
11 – 28 October: Robert Parr – sculpture
1 – 18 November: Peter Taylor – sculpture
22 November – 9 December: Jenny Barwell
Tuesday to Saturday: 10 a.m. – 5 p.m.

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
18 – 30 September: Young People's Art
7 – 21 October: Students' Annual Exhibition – ceramics, creative embroidery and macrame
20 November – 2 December: Children's Art
Monday to Friday: 10 a.m. – 4 p.m. and 7 p.m. – 9 p.m.
Friday and Saturday: 10 a.m. – 4 p.m.

A.C.T.

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. (062) 95 9585
9 – 24 September: Hector Gilliland
30 September – 15 October: David Rose
21 October – 5 November: Weaver Hawkins
11 – 26 November: Bryan Westwood; Reg Preston – ceramics
2 – 17 December: Jan Brown – sculpture
Friday to Tuesday: 11 a.m. – 6 p.m.

NAREK GALLERIES, Cuppacumbalong, Naas Road, Tharwa 2620 Tel. 37 5116
22 October – 19 November: Ann Greenwood – woven fibre
26 November – 24 December: Victoria Howlett – ceramics
Wednesday to Sunday: 11 a.m. – 5 p.m.

SOLANDER GALLERY, 2 Solander Court, Corner Schlich Street and Solander Place, Yarralumla 2600 Tel. (062) 81 2021
Wednesday to Sunday: 11 a.m. – 5 p.m.

SUSAN GILLESPIE GALLERIES, 22 Bougainville Street, Manuka 2603 Tel. 95 8920
Specializing in works on paper, drawings, gouache, original limited-edition prints, photography
16 – 29 September: Kevin Lincoln
30 September – 13 October: George Johnson
14 – 27 October: Victorian Printmakers' Group
28 October – 10 November: New Australian Works – photography

11 – 24 November: John Dent
25 November – 24 December: Well-known Australian Printmakers
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
22 August – 5 September: Brian Seidel; Tessa Perceval
12 – 26 September: Noel Tunks, Mike Green
3 – 17 October: Sam Fullbrook; Clifford Last – sculpture
24 October – 3 November: Donald Friend
8 – 21 November: Robert Juniper; Heinz Steinmann
28 November – 12 December: Tim Storrier
Monday to Friday: 10 a.m. – 5.30 p.m.

BARTONI GALLERY, 285 Toorak Road, South Yarra 3141 Tel. 24 5971
12 September – 1 October: Jonathan Quinn
3 – 22 October: Robert Eadie
24 October – 12 November: International Wildlife Exhibition
14 November – 3 December: Kate Briscoe
5 – 24 December: Collectors' Exhibition – paintings and sculpture

BALLARAT FINE ART GALLERY, 40 Lydiard Street North, Ballarat 3350 Tel. (053) 31 3592
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.

GALLERY DE TASTES, 8th Floor, 459 Lt. Collins Street, Melbourne 3000 Tel. 67 6081
28 August – 15 September: John Cotter
18 September – 6 October: Robin Wallace-Crabb
9 – 27 October: Helen Boyd
30 October – 17 November: John Sandler
December: Gallery's Artists

GRYPHON GALLERY, 757 Swanston Street, Carlton 3053 Tel. 341 8587
4 – 15 September: John Teschendorff – Works in Clay and Metal 1976-78
2 – 13 October: Ron Rowe – sculpture
23 October – 3 November: Wood Thoughts Realized – works in wood
6 – 17 November: Mark Stoner and Ben Whippy – ceramics
27 November – 8 December: Prahran Sculpture

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, 26-27 Lower Plaza, Southern Cross Hotel, Melbourne 3000 Tel. 654 2929
Monday to Friday: 11 a.m. – 5 p.m.
Saturday: 11 a.m. – 2 p.m.
Or by appointment

EARL GALLERY, 73 High Street, Belmont 3216 Tel. (052) 43 9313
Monday to Friday: 11 a.m. – 5 p.m.

HALMAAG GALLERIES, 1136 High Street, Armadale 3142 Tel. 509 3225
Permanent exhibition of Australian paintings by prominent artists
Monday to Saturday: 10.30 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

IMPORTANT WOMEN ARTISTS, 13 Emo Road, East Malvern 3145 Tel. 211 5454
Quality works by established women artists
Sunday: 11 a.m. – 5 p.m.
Evenings by arrangement

JOAN GOUGH'S STUDIO GALLERY, 326-8 Punt Road, South Yarra 3141 Tel. 26 1956
1 – 24 September: Herta Hoffer – paintings and music
13 – 29 October: Contemporary Art Society (Victoria) Annual Prize Exhibition
5 – 30 November: Studio Acquisitions '78
By invitation and appointment

JOSHUA McCLELLAND PRINT ROOM, 81 Collins Street, Melbourne 3000 Tel. 63 5935
Permanent collection of early Australian paintings and prints and oriental porcelain et cetera
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: 10 a.m. – 5 p.m.
Saturday: 10 a.m. – 12.30 p.m.

KENNETH JOHN SCULPTURE GALLERY, Regent Centre, 1/210 Toorak Road, South Yarra 3141 Tel. 24 7308, after hours 96 2383
Continually changing display of sculpture by prominent sculptors in Australia and overseas
Tuesday to Friday: 10 a.m. – 4.30 p.m.
Friday until 6.30 p.m.
Saturday: 10 a.m. – 12.30 p.m.
Sunday: By appointment
Monday: Closed, except exhibitions

KEW GALLERY, 26 Cotham Road, Kew 3101 Tel. 861 5181
Selected collection including works by Angus, Bernaldo, Bull, Carter, Griffin, Hellier, Hanson, Long, Marsh, S. Mather. Mutsaers
Monday to Friday: 10 a.m. – 5 p.m.
Saturday: 9.30 a.m. – 12.30 p.m.
Sunday: 2 p.m. – 5 p.m.

KING'S GALLERY, 388 Punt Road, South Yarra 3141 Tel. 267 4630
Continuing and changing exhibitions of traditional Australian painting
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
Thursday to Monday: 10.30 a.m. – 5 p.m.

MELBOURNE UNIVERSITY GALLERY, University of Melbourne, Parkville 3052 Tel. 341 5148
Tuesday to Friday: 10 a.m. – 5 p.m.
Wednesday until 7 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 8 p.m.
Saturday: 10 a.m. – 1 p.m.

NATIONAL GALLERY OF VICTORIA, 180 St Kilda Road, Melbourne 3004 Tel. 62 7411
5 September – 1 October: Roger Kemp
12 October – 12 November: Navajo Blankets
13 October – 19 November: Victorian Tapestry Workshop
13 October – 3 December: William Blake; George Baldessin
3 November – 14 January: Colonial Crafts
1 December – 11 February: The Art of the Book
13 December – 4 February: The Kangaroo in the Applied Arts
15 December – 28 January: Drawings from Russia
Tuesday to Sunday: 10 a.m. – 5 p.m.
Wednesday until 9 p.m.

NATIONAL GALLERY OF VICTORIA (extension gallery): BANYULE GALLERY, 60 Buckingham Drive, Heidelberg 3084 Tel. 459 7899
The Jack Manton Collection, on loan (Australian Impressionists); Costumes and Accessories from the Collection of the National Gallery of Victoria
Tuesday, Wednesday, Friday, Saturday, Sunday: 10 a.m. – 5 p.m.
Thursday: pre-booked parties only

POWELL STREET GALLERY, 20 Powell Street, South Yarra 3141 Tel. 26 5519
Tuesday to Friday: 10.30 a.m. – 5 p.m.
Saturday: 11 a.m. – 5 p.m.

REALITIES GALLERY, 35 Jackson Street, Toorak 3142 Tel. 24 3312
5 – 30 September: Roger Kemp – 70th Birthday Festival
4 – 28 October: Noel Counihan
1 – 25 November: George Baldessin – sculpture, drawings, prints
28 November – 23 December: Tom Arthur – sculpture, drawings; Sandra Taylor – ceramics
Monday to Friday: 10 a.m. – 5.30 p.m.
Saturday: 10 a.m. – noon

RUSSELL DAVIS GALLERY, 1104 High Street, Armadale 3143
14 September – 5 October: Selections from stock
17 October – 9 November: Niko Van Daele
14 – 30 November: Arno Roger-Genersh
5 – 22 December: Mixed Exhibition – ceramics and small paintings

TOLARNO GALLERIES, 42 Fitzroy Street, St Kilda 3182 Tel. 94 0522
Exhibitions of Australian, American and European artists, changing every three weeks
15 September – 15 October: American Photorealists
18 October – 10 November: Albert Tucker
12 November – 5 December: Geoff La Gerche
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.

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, 140 Rundle Mall, Adelaide 5000 Tel. 223 7697
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. (08) 223 8911

September – December: Details of special exhibitions are published in South Australian week-end newspapers.
For further information ring the Gallery
Monday to Saturday: 10 a.m. – 5 p.m.
Wednesday until 9 p.m.
Sunday: 1.30 p.m. – 5 p.m.

BONYTHON GALLERY, 88 Jerningham Street, North Adelaide 5006 Tel. 267 4449
16 September – 7 October: Neil Taylor; Paul Greenaway – ceramics
14 October – 4 November: Sam Fullbrook
11 – 29 November: John Dell; Helen Taylor; Christopher Davis – antiques
2 – 22 December: David Rose; Tony White – jewellery
Tuesday to Saturday: 10 a.m. – 6 p.m.

CONTEMPORARY ART SOCIETY GALLERY, 14 Porter Street, Parkside 5063 Tel. 272 2682
29 August – 16 September: Richard Crighton – paintings and ceramic sculpture
19 September – 21 October: Syd Ball
24 October – 11 November: Barrie Goddard
14 November – 2 December: Peter McWilliams – paintings and constructions
5 – 23 December: Christmas Members' Show
Tuesday to Friday: 11 a.m. – 5 p.m.
Saturday: 2 p.m. – 6 p.m.

GREENHILL GALLERIES, 140 Barton Terrace, North Adelaide 5006 Tel. 267 2887
14 – 30 September: Margaret Woodward
1 – 21 October: Alan McIntyre
22 October – 21 November: Kath Ballard
22 November – January: Ray Crooke
Tuesday to Friday: 10 a.m. – 5 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

LISTER GALLERY, 248 St George's Terrace, Perth 6000 Tel. 321 5764
Monday to Saturday: 10 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. 328 7233
12 October – 8 November: TVW Channel 7 Young Artists' Award
27 September – 17 October: The Heroic Years of Australian Painting
Monday to Friday: 10.30 a.m. – 5 p.m.
Saturday: 9.30 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

Tasmania

FOSCAN FINE ART, 178 Macquarie Street, Hobart 7000 Tel. 23 6888
Early Australian and European paintings and prints
1 September – 31 October: Historical paintings of Tasmania
1 November – 29 December: Historical Graphics of Australian Aborigines
Monday to Friday: 10 a.m. – 12.30 p.m. and 2 p.m. – 4.30 p.m.
Or by appointment

QUEEN VICTORIA MUSEUM AND ART GALLERY, Wellington Street, Launceston 7250 Tel. (003) 31 6777
September – October: Lambert War Sketches
4 September – 5 October: Augustine Dall'Ava, Geoffrey Bartlett, Andrew Prior – sculpture
Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

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

SALAMANCA PLACE GALLERY. 65 Salamanca Place, Hobart 7000 Tel. 23 7034
September: Dorothy Stoner
October: Carol Lumsden; Graeme Salmon
November: Helen Low
November – December: Jeff Dyer
Tuesday to Saturday: 11 a.m. – 5 p.m.

TASMANIAN MUSEUM AND ART GALLERY, 5 Argyle Street, Hobart 7000 Tel. 23 2696
21 September – 15 October: George Davis: Paintings of Tasmanian Islands
17 October – 19 November: John Glover
28 November – 7 January: Florence Rodway
30 November – 21 December: Navajo Blankets
5 – 31 December: Lambert's Wartime
Daily: 10 a.m. – 5 p.m.

New Zealand

AUCKLAND CITY ART GALLERY, Kitchener Street, Auckland 1 Tel. 792-020
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.

GOVETT-BREWSTER ART GALLERY, Queen Street, New Plymouth Tel. 85 149
Tuesday to Friday: 10.30 a.m. – 5 p.m.
Saturday and Sunday: 1 p.m. – 5 p.m.

NATIONAL ART GALLERY, Buckle Street, Wellington Tel. 859-703
Continuous temporary exhibitions and permanent exhibitions of New Zealand and international paintings, works on paper, photography, sculpture and ceramics
Daily: 10 a.m. – 4.45 p.m.

PETER McLEAVEY GALLERY, 147 Cuba Street, Wellington Tel. 72 3334, 84 7356
Monday to Friday: 11 a.m. – 5.30 p.m.

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

Overseas

LOUISE WHITFORD GALLERY, 25A Lowndes Street, London S.W.I. Tel. 01-235-3155/4
19th- and early 20th-century European and Australian paintings

COMPETITIONS

This guide to art competitions and prizes is compiled with help from a list published by the Art Gallery of New South Wales.
We set out competitions known to us to take place within the period covered by this issue. Where no other details are supplied by organizers of competitions we state the address for obtaining them.
We request that organizers promptly supply both details of prizewinners and forthcoming competitions.

Queensland

ANDREW AND LILIAN PEDERSEN PRIZE FOR DRAWING: Particulars from: Queensland Art Gallery, MIM Building, 160 Anne Street, Brisbane 4000.

GLADSTONE MARTIN HANSON MEMORIAL ART AND POTTERY PRIZE: Judge: Gertrude Langer. Closing date: 23 October 1978. Particulars from: Mrs J. Wright, 7 Bayne Street, Gladstone 4680.

GOLD COAST CITY ART PRIZE: Judge: Alan Warren. Closing date: 3 November 1978. Particulars from: Secretary, Box 3, Surfers Paradise 4217.

INDOOROOPILLY WESTFIELD SHOPPINGTOWN ART PRIZE: Closing date: 15 October 1978. Particulars from: Mrs I. Cantrell, 21 Wolsey Street, Sandgate, 4017.

STANTHORPE APPLE AND GRAPE HARVEST FESTIVAL ART PRIZE: Particulars from: Secretary, Box 338, P.O., Stanthorpe 4000.

New South Wales

ARCHIBALD PRIZE: Judges: Trustees of the Art Gallery of New South Wales. Closing date: 24 November 1978. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

BATHURST ART PRIZE: Particulars from: Hon. Secretary, 224 Peel Street, Bathurst 2795.

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

GRAFTON JACARANDA ART EXHIBITION: Particulars from: Mrs H. Roland, 3 Riverside Drive, South Grafton 2461.

GRUNER PRIZE (best oil study of landscape painted by a student resident in New South Wales): Closing date: 24 November 1978. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

KYOGLE FAIRMOUNT FESTIVAL ART COMPETITION: Judge: John Cooper. Closing date: 20 October 1978. Particulars from: Mrs Pam Cowgill, 196 Summerland Way, Kyogle 2474.

RYDE ART AWARD: Particulars from: Mrs P. Stewart, 101 Marsden Road, West Ryde 2114.

PORTLAND ANNUAL ART EXHIBITION: Particulars from: Box 57, P.O., Portland 2847.

SIR JOHN SULMAN PRIZE: Closing date: 24 November 1978. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

TRUSTEES WATERCOLOUR PRIZE: Judges: Trustees of the Art Gallery of New South Wales. Closing date: 24 November 1978. 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: 24 November 1978. 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, Art Gallery Road, Sydney 2000.

Victoria

CAMBERWELL ROTARY ART COMPETITION 1979: Closing date: 30 March 1979. Particulars from: Secretary, Box 80, P.O., Balwyn 3103.

Western Australia

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

Northern Territory

THE ALICE PRIZE: Judge: Tom McCullogh. Closing date: 21 October 1978. Particulars from: Secretary, Alice Springs Art Foundation Inc., Box 1854, P.O., Alice Springs 5750.

PRIZEWINNERS

Queensland

ANDREW AND LILIAN PEDERSEN MEMORIAL PRIZE FOR SMALL SCULPTURE 1978:
Winner: Les Kossatz

Victoria

CAMBERWELL ROTARY CLUB ART COMPETITION 1978:
Winners: oil: Charles Bush; watercolour: John Borrack; special awards: Gerrard Lants, Leonard Pawluck, Judith Perry

DANDENONG YOUTH ART FESTIVAL 1978:
Judge: William Dargie
Winners: 25 years and under: any media: Cherie Purtell; watercolour: Jenny Spreadborough, drawing: Bronwen Little; 19 years and under: oil: Greg Allan; drawing: Lindy Bayley

MILDURA SEVENTH SCULPTURE TRIENNIAL:
Works by John Armstrong, George Christofakis, Glenn Clarke, William Clements, William Collison, Paul Cullen, Isabel Davies, Brian Dawe, David Hamilton, Paul Hayes, John Lethbridge and Robert Owen were purchased.

RECENT ART AUCTIONS

Leonard Joel Pty Limited, 24 – 26 May 1978, Melbourne

ASHTON, *Sir* Will: Village scene, Estaples, France, oil, 42 x 32, $500
BLACKMAN, Charles: Schoolgirl, charcoal, 15 x 12, $250
BOYD, David: Dance with cockatoos, oil, 96 x 127, $3,000
BRACK, John: On the white line, pencil, 27 x 17, $400
BRYANS, Lina: The road to Banyule, oil, 49 x 59, $500
BUNNY, Rupert: Portrait of a young girl, oil, 45 x 37, $1,100
BUVELOT, Louis: Landscape, oil, 64 x 90, $10,000
CHEVALIER, Nicholas: Near Offenbach, watercolour, 36 x 50, $700
CONDER, Charles: Fairy Bower, Manly Beach, watercolour, 21 x 28, $3,500
DATTILO-RUBBO, Anthony: Valley scene, oil, 22 x 34, $260
DAVIES, David: Moonrise, pastel, 36 x 48, $3,000
FEINT, Adrian: Roses at a window, 18 x 16, $350; Still life, 21 x 17, $400, both oil
FLINT, *Sir* Russell: Landscape, watercolour, 35 x 23, $550
FOX, E. Phillips: Venice afterglow, oil, 26 x 35, $2,800
FOX, Ethel Carrick: Carnations, gouache, 16 x 24, $300
FRATER, William: Near Alice Springs, oil, 50 x 60, $425
FRIEND, Donald: An anarchist in Kensington, mixed media, 30 x 48, $700
GILL, S. T.: Arrival of Geelong Mail (Main Road) Ballarat, May, 2 1855, watercolour, 27 x 42, $12,000
GLOVER, John: View of Ullswater, oil, 74 x 109, $9,000
GRIFFITHS, Harley: The farm, oil, 22 x 34, $170
GRUNER, Elioth: Afternoon shadows, oil, 29 x 39, $4,000; Summer idyll, oil, 45 x 29, $5,000
HEYSEN, Nora: Interior, oil, 49 x 45, $500
HUMPHREY, Thomas: Landscape, oil, 24 x 44, $1,000
KEMP, Roger: Bridge Creek, gouache, 36 x 53, $300
LINDSAY, Norman: Lenore, oil, 28 x 22, $2,300
LONG, Sydney: Across the bay, oil, 39 x 49, $1,800
LYCETT, Joseph: View of The Heads at the entrance to Port Jackson, New South Wales, watercolour, 17 x 27, $8,500
MacNALLY, Matthew: Afternoon sky, Malmsbury, watercolour, 40 x 48, $1,600
McCUBBIN, Frederick: Afternoon, oil, 34 x 24, $7,000
McINNES, W. B.: Summer light, oil, 88 x 88, $10,000
MUNTZ-ADAMS, Josephine: Interior of the courtyard of my home, 32 x 23, $1,000
NOLAN, Sidney: Lyre bird, ripolin, 29 x 24, $1,200
PEACOCK, George Edward: Shark Bay, Port Jackson, oil, 14 x 19, $1,600
PERCEVAL, John: Europa and the bull, glazed ceramic 24 x 40, $4,000
PRESTON, Margaret: Still life with banksia, oil, 45 x 34, $1,000
ROBERTS, Tom: Ring o'roses, oil, 39 x 183, $23,000
RUSSELL, John Peter: Antibes, oil, 49 x 60, $10,000
SCHELTEMA, Jan Hendrik: Changing pastures, oil, 68 x 104, $4,800
SHERMAN, Albert: Still life – zinnias and fruit, oil, 63 x 89, $2,500
SMITH, Joshua: Landscape, oil, 49 x 39, $275
SHORE, Arnold: Still life, oil, 65 x 80, $2,200
SMITH, Grace Cossington: Landscape, oil, 26 x 35, $750
SMITH, Peter Purves: Farmyard, watercolour, 30 x 47, $300
STOKES, Constance: The Mall, a study, ink, 35 x 25, $190
STRUTT, William: Cart horse, pencil, 13 x 18, $200
STURGESS, Reginald Ward: Moonrise, watercolour, 9 x 12, $500
TANNERT, Louis: Children, oil, 64 x 44, $1,300
THAKE, Eric: Retreat, watercolour, 20 x 38, $600
TOWNSHEND, G. K: Still water, watercolour, 33 x 42, $300
TURNER, James A.: Peace declared, oil, 44 x 67, $11,000
VON GUERARD, Eugen: From the verandah of Purrumbete looking towards the old woolshed on Picnic Point, oil, 49 x 83, $25,000
WAKELIN, Roland: Part of Sydney Harbour, oil, 54 x 74, $500
WESTON, Harry: Courtship, watercolour, 23 x 33, $400
WILLIAMS, Fred: Fancy dress, oil, 17 x 12, $1,000
WILSON, Dora Lynell: Nude with towel, pastel, 49 x 27, $1,000
WITHERS, Walter: Sheep in landscape, oil, 24 x 34, $2,400
YOUNG, W. Blamire: The wine press at Monte, watercolour, 11 x 31, $300

RECENT GALLERY PRICES

ALAND, John: Strange companions III, acrylic 41 x 38, $300 (Victor Mace, Brisbane)
ARCHER, Suzanne: On the right track, acrylic and paper collage, 224 x 183, $900 (Watters, Sydney)
ARMSTRONG, John: Heroic figures, mixed media, 70 x 77 x 50, $750 (Watters, Sydney)
BARTLETT, Geoffrey: Ball No. 1, iron, steel, wood, 224 x 229 x 91, $2,325 (Watters, Sydney)
BLACKMAN Charles: Childhood remembered, oil, 49 x 75, $1,950 (von Bertouch, Newcastle)
BYRNE, Sam: Sturt's desert pea, oil, 28 x 33, $400 (Bonython, Adelaide)
DADSWELL, Lyndon: Lot's wife, aluminium, 90 x 13 x 18, $1,200 (Sculpture Centre, Sydney)
DALL'AVA, Augustine: Screen No. 2, wood and steel, 203 x 274 x 15, $2700 (Watters, Sydney)
DUNDAS, Douglas: Tuscan panorama, oil, 71 x 91, $1,200 (Macquarie, Sydney)
FULLBROOK, Sam: Motor-car coming, oil, 52 x 95, $3,000 (Beth Mayne, Sydney)
HAXTON, Elaine: Hunter 1, colour etching, $100 (Stadia Graphics, Sydney)
KEMP, Roger: Blue dominant, oil, 92 x 137, $2,500 (Russell Davis, Melbourne)
LYCETT, Joseph: Salt Pan Plain, Van Diemen's Land, hand-coloured aquatint, 23 x 32, $400 (Foscan, Hobart)
LYNN, Elwyn: Tied mound, mixed media, 57 x 78, $250 (Coventry, Sydney)
McINTYRE, Arthur: Womb struck, mixed media, 70 x 82, $280 (Art of Man, Sydney)
MEDNIS, Karlis: Mixed wildflowers in a bowl, acrylic, 51 x 63, $380 (Foscan, Hobart)
MILGATE, Rodney: (World of) Insects, acrylic, 122 x 183, $2,500 (Macquarie, Sydney)
MILLER, Godfrey: Original trees and mountain series, watercolour, 38 x 53, $1,200 (Artarmon, Sydney)
MORIARTY, Mervyn: Tree trunks, 48 x 42, $300 (Town, Brisbane)
OLSEN, John: Life approaching the void, oil, 178 x 183, $4,500 (Barry Stern, Sydney)
PERRY, Adelaide: Afternoon, Woolwich, oil, 51 x 61, $750 (Artarmon, Sydney)
PRYOR, Anthony: Kiyomizu, wood and steel, 305 x 152 x 305, $2,700 (Watters, Sydney)
SCHMEISSER, Jorg: Dome of the rock, colour etching, 49 x 60, $335 (Huntly, Canberra)
SHILLAM, Kathleen: Seal, resin, 47 x 63, $500 (Victor Mace, Brisbane)
STORRIER, Tim: The studio, Camp Relay, acrylic, 122 x 122 x 183, $3,000 (Robin Gibson, Sydney)
THOMPSON, Dorothy: 12th birthday party 1965, ceramic, $900 (Sculpture Centre, Sydney)
VARVARESSOS, Vicky: Still life, acrylic, 185 x 155, $600 (Watters, Sydney)
WATTERS, Max: Two-storey house, Wollombi Road, oil, 83 x 112, $750 (Watters, Sydney)

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Queensland Art Gallery

BLACKMAN, Charles: Colette at the piano, (1976), charcoal, crayon and acrylic
CUMBRAE-STEWART, Janet A.: Reclining nude, pastel
FRENCH, Leonard: 10 lithographs from the Journey series, and *The Journey*, poems relating to the 10 lithographs (Gift in memory of Miss Pat McCord)
NOLAN, Sidney: 25 etchings from the Dust series (Gift of the artist)
RAEBURN, *Sir* Henry: Portrait of Major-General Alexander Murray McGregor as a young man, oil
ROBERTS, Tom: Portrait of S. W. Pring, Esq., oil
SEIDEL, Brian: Clifton Hill, Sunday morning; Langour of a dark studio; Mt Beerwah primeval, all etchings

Art Gallery of New South Wales

CONNOR, Kevin: Portrait of Robert Kilippel, 1977, oil
FRANCIS, Sam; Untitled No. 1, 1970, acrylic
INDIAN: Mysore, Hoysala, 13th century, Hindu Deities, Potstone relief (Gift of Sir James Plimsoll)
JUNIPER, Robert: The river dies in January, 1977, acrylic
NOLAND, Kenneth: Another choice, 1976, acrylic
PACHUCKA, Ewa: Landscape and bodies – Arcadia, 1977, fibre (Gift of Rudy Komon Art Gallery)
ROBERTS, Tom: A Chinese cook shop, etching

Art Gallery of South Australia

BALDESSIN, George: Emblems and chair, (1974), etching
BAUER, Frank: Teapot, cream jug, bowl (1977), sterling silver and olive wood
BEATTIE, Ray: Doomed in advance, (1976), etching
BINDER, Edward: Peter Upward and friends, (1977), acrylic
BUNNY, Rupert: Drought, (*c.* 1924), oil
CLUTTERBUCK, Jock: On the heels of Poltergeist, (1976); Large fountain fragment, (1976); Public fountain No. 3, (1976), all etchings
COOK, William Delafield: Kiah River near Eden, (1977), oil and acrylic
CROWLEY, Grace: The boy and his dog, (1932), coloured pencil
DENNY, Robert: The world is wide . . . . ,(1976), silkscreen and collage
GILL, H. P.: Port Elliot (1894), oil
GREY-SMITH, Guy: Karri Forest II, (1975); Figure 2, (1977), both woodcuts
HARDY, Cecil: Shades of pale, (1973), silkscreen
HERMAN, Sali: Still life with blue vase, (1962), oil
HOOFT, Jan Pierre: Spoon and fork, hand-forged sterling silver
KUO, Graham: Nephrite, (1976), silkscreen
LAMBERT, G. W.: The actress, (*c.* 1912), oil
LAWLOR, Adrian: Mountain Range, (*c.* 1935-40), oil
LETHBRIDGE, John: Double-ended series No. 5, (1975), gouache and graphite
MacQUEEN, Mary: Westerly, (1973); Hillock of blackboys, (1977), both lithographs
MARTIN, Mandy: The investors, (1977), gouache
MOON, Milton: Three platters; two bowls; pot, all (1978), stoneware
NEESON, John: A, Open gate – the way she makes me live (1977), etching and aquatint
PARTOS, Paul: Untitled painting within painting – (grey), (1976), mixed media
PHOTOGRAPHY: Grant Mudford: 3 photographs, 1975; Ingeborg Tyssen: 6 photographs, 1977; John Williams: 6 photographs, 1977
PRESTON, Margaret: White and red hibiscus, (1925), oil
PRESTON, Reg: Bottle, (1977-78); Lidded jar, (1977-78), both stoneware
ROBINSON, Sally: Beach crossing, (1976); Central Australia, (1976), both silkscreen
SHOMALY, Alberr: For your pleasure, A,B,C, (1973), silkscreen and lithograph
SMART, Jeffrey: Study for Control tower, (*c.* 1969), ink; Study for Elizabeth Bay, (*c.* 1960), pencil, pastel and wash; Study for Guided tour, (*c.* 1970), pencil and wash; Study for The garage attendants, ink and wash; Studies for hands of Eugene Ormandy, (1947), pencil
TRENERRY, Horace: Chrysanthemums, (1917), oil
WAKELIN, Roland: Head of a girl, (1937), oil
WESTWOOD, Bryan: Two pillows at Karen's, (1977), oil
WILSON, Eric: In Paris, (1939); Portrait of Jean Appleton, (*c.* 1945); Matron McIntosh, (1942), all oil

Western Australian Art Gallery

ASPDEN, David: Dark mirror, 1976; Channels No. 1, 1978, both colour woodcuts
DARBYSHIRE, Beatrice: Old Fremantle Bridge, (*c.* 1930), drypoint (Gift of Mrs Joan Thorn)
DOWIE, John: Portrait of Lloyd Rees, 1978, bronze
GREENAWAY, Victor: Porcelain form, 1978
HALL, Lindsay Bernard: Interior, oil (Gift of Joseph Brown)
HAWKINS, Weaver: Two rooms, 1945, pen-and-ink
HERMAN, Sali: Old Bunbury brewery, 1962, oil (Gift of R. Nott)
JUNIPER, Robert: Outcamp, 1977, oil (Gift of the Art Gallery Society of Western Australia); Outcamp, 1977, pencil and graphite
KONING, Theo: Objects of aggression or sexual gratification, 1978, wood, cloth, leather, fur; 4 related drawings, pencil, ink, crayon, watercolour
KOTAI, Bela: Bowl, 1977, glazed stoneware
LAMBERT, G. W.: Family group, 1905, oil
LARTER, Richard: Try Tapes, tapestry, made by the Victorian Tapestry Workshop, 1977
MAISTRE, Roy de: Noli Me Tangere, 1952, oil
NICHOLSON, William: A boxed set of An alphabet, reprinted from the original woodblocks by Thittington Press, England 1970
PASSMORE, John: London, 1948, oil
SMART, Jeffrey: The directors, oil; The directors, colour aquatint (Gift of the Australian Galleries); The directors, first sepia study for aquatint, ink wash (Gift of the artist), all 1977
STRUTT, William: Portrait, pencil and watercolour (Gift of Joseph Brown)
WATT, Alan: Untitled, sculpture, 1978, porcelain and glass
WEBB, A. B.: Early morning, Nedlands, watercolour (Gift of Sir Paul Hasluck); The shag; The fisherman, nocturne; On the sandhills, all colour woodcuts (Gift of Miss Edith Tothill); Canning Bridge from South Perth, lithograph (Gift of the artist's family)
WILLIAMS, Fred: Chalk Creek, 4 panels, 1977, oil

Tasmanian Museum and Art Gallery

COLLINS, Lynn: Untitled genre painting, 1977, oil
CHRISTMANN, Gunter: Moss stone, 1970, acrylic
CRESS, Fred: Caros, 1976, acrylic
DREDGE, Margaret: Falls the shadow, 1977, acrylic
LEACH-JONES, Alun: Great Eastern, 1977, acrylic
PEART, John: Black keek, 1972, acrylic
SANSOM, Gareth: Landscape with figure, 1975, enamel
SENBERGS, Jan: Image for Brunel, 1976, oil and silkscreen
SWEENEY, Kevin: Time spot, 1976, acrylic, dyes, enamel
VOIGHT, David: Sand storm, 1977, acrylic, stainless steel

Editorial

In Paris, London and New York a new pattern in exhibitions mounted by public galleries seems to be emerging. The extensive exhibition comprising many works by many artists appears to be giving place to small exhibitions, well documented, carefully mounted and specialized in nature. This has probably come about through a number of reasons, an important one being the unwillingness of collectors, both public and private, to risk moving their works of art from place to place under present-day conditions.

This summer a small number of French Impressionist and Post-Impressionist paintings from great Russian collections were lent to Paris. These were mounted side by side with other paintings by the same artists and roughly of the same period, to allow comparison. Only about fifty works were involved but the exhibition attracted considerable attention. The collection of the later works of Cézanne, shown both in the United States of America and in Paris, was also specialized. Many paintings of the same subjects hung side by side allowed the viewer to study developments and note trends in the artist's work, and drawings and watercolours, many related to the oil paintings, gave the fifteen-year period comprehensive cover. In London, the British Museum showed its collection of lithographs by Tolouse-Lautrec, Bonnard, Monet, Manet, Degas, Vuillard and others. This exhibition, too, was small but the full flowering of lithography by the French masters was revealed. In London, also, was the remarkably presented exhibition of the works of Piranesi and, in the National Portrait Gallery's new annexe in Carlton House Terrace, a fascinating collection of twentieth-century portraits – only three or four rooms but a representative showing from Edouard Vuillard to David Hockney.

The State gelleries in Australia have been

similarly mounting smaller, specialized exhibitions of works by Australian artists but, in seeking exhibitions from overseas, are inclined to larger, more diversified shows. Perhaps the time has come when we should be content with the smaller, more thorough and less spectacular loan exhibitions.
An exhibition of portraits, similar to that shown in London, would have particular interest for an Australian public in view of the Archibald Prize for portrait painting which attracts so much attention. A representative exhibition of the work of Eugène Delacroix or Pierre-Jean David, whose works are not well known in Australia, or the comprehensive Jasper Johns retrospective recently shown in Paris and London, and the James Dine etchings in the Museum of Modern Art in New York should arouse much interest. The queues may not be as long as they were for 'Modern Masters – Manet to Matisse' but the value of these more specialized and less sensational exhibitions in the long run may prove to be greater. They would certainly be less difficult to arrange and would enable us to see works from overseas more frequently than will be the case if we continue to plan for larger, more ambitious exhibitions.

Letters to the Editor

Sir
I am researching the life and work of Joy Hester for my M.A. I would be grateful to anyone who knew the artist (or who has drawings or paintings by her) contacting me.

Janine Burke
The Victorian College of the Arts
234 St Kilda Road
Melbourne 3004

Sir
Our announcement, printed in *ART and Australia*, Volume 15 No. 3, March 1978, p.243, of a project by Michael Nicholson to occur at the Sculpture Centre during May, was not able to be recalled before publication. Due to a change in arrangements the project will not take place. The Sculpture Centre regrets any inconvenience caused.

Guilia Crespi
Director
Sculpture Centre

Obituary: The Late Weaver Hawkins by Douglas Dundas

Weaver Hawkins is no longer with us.
His death on 13 August 1977 brought to an end, not only a long period of hospitalization and life of thoughtful experiment, but also a triumph over physical disability.
For over thirty-five years until the stroke that laid him low in 1975, he had been a familiar and active figure in Sydney art circles, whilst his work, often harsh and uncompromising, had won respect for its originality and integrity. He had arrived in Sydney with his wife and family in March 1935 after considerable travel and sojourns of varying duration in different parts of the world – England, France, Italy, Malta and Tahiti. Thereafter, Weaver Hawkins appeared to settle down, possibly because of the need to provide a stable background for the growth and education of his three children. Although he had been an active exhibitor in London and Mediterranean countries, he did not exhibit here for several years. One wonders whether he regarded the local art scene as being too conventional.
It was only after his old friend and studio associate, Frank Medworth, arrived in 1939 to take charge of the Art School at East Sydney, that he was persuaded to start exhibiting.
Eventually he found compatibility with the Contemporary Art Society, of which in the late 1940s he became an active committee member. He was Vice-president of the New South Wales branch for several years and President, first in 1952 and from 1954 to 1965. He was a frequent exhibitor, too, in the Society of Artists while some of his most important compositions appeared in the annual exhibitions of the Blake Prize for Religious Art and also in the Sulman Prize competitions of the Art Gallery of New South Wales.

'Project II Weaver Hawkins', organized by Daniel Thomas and shown at the Art Gallery of New South Wales in 1976, was a memorable event providing, as it did, a general survey of Weaver's work and particularly reflecting his earlier identity with forward-looking English painting of the 1920s and 1930s. This brings me back to his beginnings.
Harold Weaver Hawkins was born in London on 28 August 1893 and except for a year with relatives on a Hampshire farm, grew up in South London. At school he won the art prize every year and was allowed a second hour of art each week in place of scripture. From 1910 to 1914 he studied at Camberwell School of Arts and Crafts under such distinguished teachers as A. S. Hartrick and F. E. Jackson and had as fellow students and close friends, David Jones and Frank Medworth. Then came World War I and Weaver enlisted in the Queen's Westminster Rifles in which he served until the Battle of the Somme brought the great crisis of his life. On 1 July 1916 he was wounded and left for dead at Gommecourt. Two days later, he crawled out and was sent back to England where he was hospitalized at Bristol. There, a series of twenty operations were carried out by Major Hay Groves with the aim of saving his arms from amputation. His right hand remained lifeless and in due course his left hand became his painting hand. Upon discharge he returned to his art studies.
During the latter part of 1919 and for the next three years Weaver worked at the Westminster School under Walter Bayes, Bernard Meninsky and Randolf Schwabe. In 1923, his student days over, he married Irene Villiers, who throughout the next half century was to be his devoted helpmate and support.

He was happy in his family relations, and warm and friendly in his external contacts, betraying no suggestion of the stern discipline which governed his painting. The works which he rated most highly were the large and thoroughly planned compositions with strong linear rhythms and colour reactions and indeed these forceful works were those by which he was most widely known.
The full range of his impressive output has become clearer as a result of several exhibitions: firstly, Project II, which was assembled during his protracted illness; secondly, a Memorial Exhibition of over sixty works arranged by Ron Radford of the Ballarat Fine Art Gallery, presently in course of an itinerary of twelve (mainly regional) galleries of Eastern Australia.
This travelling exhibition should serve to make his work more familiar beyond his Sydney base, while recently the Macquarie Galleries, Sydney, staged an exhibition, which in some degree, presented the more intimate and sensitive aspects of the work of this remarkably courageous and dedicated artist.

International Artists Exchange Scheme
by Heather Waddell

In 1972, seven young British artists faced with the difficulties of finding somewhere to live and work formed the ACME Housing Association in London. As a Housing Association they could then approach local London borough councils and acquire houses and studio space. The houses were due for eventual demolition and required basic repair work, but the Housing Association could offer the artist/tenant leases of between two and twenty years.
From this humble beginning the ACME Housing Association has grown to the extent where it now houses about 350 artists and provides studio space for another sixty artists. The houses are mainly in the East End and the studios (old factories and schools) are in South and West London. ACME is run by artists for artists and has proved itself to be a valuable organization in London, where housing space for artists had previously been in short supply. The Arts Council of Great Britain, the Gulbenkian Foundation, the Greater London Council and other bodies support the organization financially, as it is non-profit-making.
In 1976, Acme opened a gallery in Shelton Street, Covent Garden and this is run by a committee of artists who select the various exhibitions. Work ranges from painting and sculpture to installations, performance and video events. The gallery will be of great importance in the International Artists Exchange Scheme as artists who come to work in London will have the possibility of exhibiting work there. The scheme will also operate in other areas of Britain such as Scotland, Bath, Cornwall and Northern England where similarly organized studio space exists.
The International Artists Exchange Scheme grew up as a natural extension of the idea of helping artists find living and working space. Jonathan Harvey and David Panton, the Directors of the Gallery and Housing Association, decided that it would be a good idea to encourage British artists to exchange these houses and studios with artists overseas on an organized basis of exchange. In April 1977, the two directors visited the United States of America and Canada over a period of two weeks to approach certain associations to help run the scheme. The idea was to have a host organization in each country. In London, ACME would act as host and run a newsletter where British artists could advertise their living and working space. Similarly, the Association of Artist Run Galleries in New York and CAR in Toronto and SAPQ in Montreal would follow suit.
The exchanges would take place on the basis of a direct swap of house/studio and all bills and rent on the artist's property would be paid in advance before departure. Any financial backing or scholarships would be paid by the artist's own Arts Council or art support organizations. These art organizations were, and still are, being approached by ACME to facilitate the exchange scheme.
In October 1977, I suggested to ACME that they extend the scheme to Australia and New Zealand and I approached the Gulbenkian Foundation, a Commonwealth supporting body, who agreed to finance my visit. Between January and March I visited Sydney, Melbourne, Adelaide and Perth, as well as New Zealand, to meet artists, gallery owners and art organizations. As the housing and studio space in Australia and New Zealand is somewhat different, various problems arose. Whereas in Britain rented housing is in short supply and lacks the extra space needed for working in (hence the reason why the ACME artists were forced to join together to find space), in Australia and New Zealand a larger proportion of the community own their own comparatively spacious houses. Consequently, Australian artists tend to work at home, except in the rare circumstance where the artist can afford to rent studio space. Unlike Britain, where artists' studios are subsidized by the Arts Council and artists are given small grants to convert them, in Australia and New Zealand artists have to rent space at the usual commercial rate. ACME housing rents are rarely in excess of $6 a week. One problem, therefore, arose right at the beginning of my visit and it soon became apparent that the Australian and New Zealand side of the scheme would require suitable modification to meet different local conditions. The Visual Arts Board of the Australia Council has shown enthusiasm and will, from Sydney, help to launch the scheme and run a Newsletter. Other contacts will be Ken Unsworth in Sydney, Kiffy Rubbo in Melbourne and Noel Sheridan in Adelaide. The idea is that the Newsletter in each country will be passed on to interested artists overseas, with names, addresses and details of space and facilities so that direct contact can be made between interested artists. The host organization in each country will help the artist to plan details before departure and make sure that everything runs smoothly for the replacement artist.
The advantages of the scheme are many but financial backing in each country is crucial. The more specific advantages for the artist are that he/she would be assured that the studio/house would be suited to the artist's kind of work and the artist would be able to mix with an already existing community of artists. Loneliness and difficulties of finding accommodation have discouraged many artists from working overseas. The artist would also be able to know that his own studio was being properly looked after. Apart from all these details, the chance for an artist to travel and work abroad at an early stage of development is one of the most important factors in this scheme. One of the other original aims was to try and give younger and not-so-well-known professional artists an opportunity to work overseas where formerly one had to wait until one was successful commercially to receive an official grant.
Quite apart from the advantages for the artist, the advantages for the community are enormous. A change of stimuli, (colour, landscape, people and atmosphere) can bring refreshing ideas and the resulting work will bear this out. Australia and New Zealand have much to offer Britain, United States of America and Canada and one would hope vice versa. The success of the scheme depends on much hard work and goodwill, both financially and humanely. The first exchanges between London and New York start soon and in early 1979 with Australia and New Zealand. It is hoped that the first exchanges will coincide with the Sydney Biennale in April 1979.

'Mr John Verge' by Joan Kerr

From April to July this year Australia is belatedly celebrating the first exhibition in its history of the work of a colonial architect. The exhibition is not dedicated to the work of Francis Greenway – who is well enough known through Malcolm Ellis's biography and the Australian ten-dollar note – but to an English architect equally reluctant to make his reputation in Australia. John Verge at least arrived in the colony voluntarily, but with an ambition to make his fortune as a gentleman-farmer. It was fortunate for New South Wales that he was forced to return to the building trade he had learned in London for, in less than eight working years (from 1830 to 1837), he gave his new country the most elegant buildings it was ever to know.

An exhibition to the memory of this gentleman-architect is therefore of real historic importance. Firstly, it gives us a chance to see almost the whole of his work and so analyse its character. With the catalogue it becomes a summary of what is at present known of Verge, as well as a tribute to his memory and an illumination of his major work, Elizabeth Bay House where the exhibition is being held. Secondly, the exhibition is a lesson in display techniques for architecture. By holding the exhibition in Verge's grandest building the Curator, James Broadbent, has not had to resort to such tedious architectural exhibition devices as giant photographic blow-ups of doorways to walk through or other fake atmospheric devices. The atmosphere of Elizabeth Bay House is now even more opulent than when it was first inhabited by the Macleay family – thanks to the open purse of the New South Wales Government and the eagle and all-embracing eye of the restoration architect, Clive Lucas. The bare bones of Verge's house (which were almost all that we inherited in the 1960s) are considerably enhanced by such careful and expensive dressing, and Elizabeth Bay House must now be the most important house open to the public in Australia.

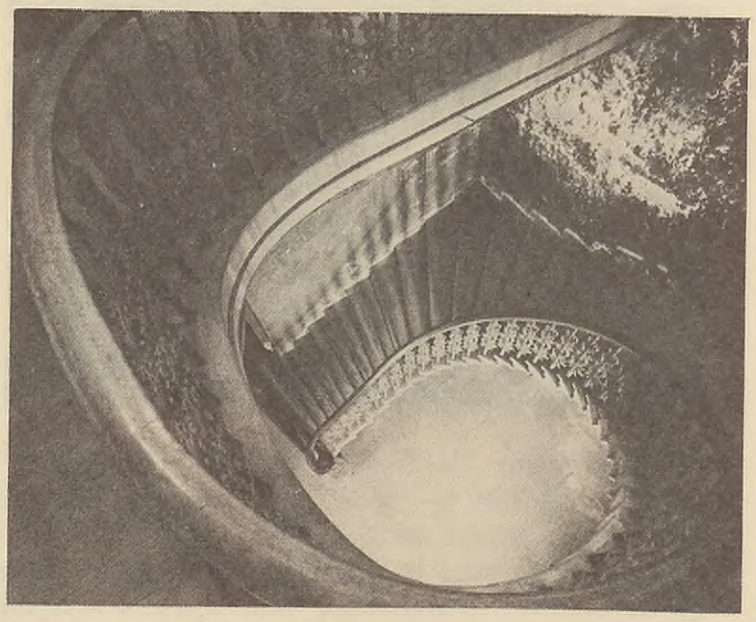
Within this perfect setting, the exhibition has been most attractively mounted, with Max Dupain's superb photographs set on black display stands, a few association items (like the pair of aboriginal breastplates inscribed 'Mr Verge's King Michie' and 'Mr Verge's King Charlie'), and various delightful, grey cardboard models of Verge buildings in their original state made by Miss Mahalath Halperin. The research that James Broadbent and Ian Evans have given to the catalogue is thorough and not too weighty to be of immediate use in following the exhibits, and the only flaw in the exhibition is the presentation of the catalogue itself. This could have been a rather more lasting memento with larger type and more photographs. While Will Verge's scarce typescript monograph is all that we have to record Verge permanently, it is a pity that the organizers of the exhibition did not attempt to follow overseas trends and make this catalogue a permanent research tool and souvenir.

The overall impression one gets of Verge's architecture from the exhibition confirms the view of Verge as an old-fashioned blocky architect whose buildings are rarely more than eighteenth-century Georgian double-pile boxes. His genius lay in details – from massive Greek colonnades to chinoiserie privies. The grandest of these details are so stunning that they tend to make one forget the basic conservatism of plan and elevation; like the splendid Regency cantilevered staircase of Elizabeth Bay House itself, or the lesser-known early-Victorian one at Aberglasslyn, Maitland (1840). Aberglasslyn, indeed, emerges as a new star in the Verge firmanent, and must have been designed after he had ostensibly retired from architecture. It has been tracked down to Verge by comparison with his (reversed) plan for Engehurst – a house that was never built. Because of the 1840s Depression which affected everyone in the colony, Aberglasslyn itself was never finished, and its cedar woodwork still remains incomplete, although all the main rooms except the dining-room have been adorned with Verge's beautiful Greek detailing. The house can also boast a unique Verge design in its extant fitted water-closet.

Of the better-known Verge houses only Camden Park House, of 1832, still remains in its original state, still occupied by the family it was built for, and with its original furnishings. Such condition is, unfortunately, far too rare in Australia and yet is superior to the most impeccable restoration. Camden Park's unaltered existence is at least some consolation for the loss of the Vineyard (Subiaco), 'demolished', as the catalogue states, 'to make way for a hot-water-service factory in 1961'.

Unlike most of the other self-labelled architects in Sydney in the 1830s Verge was not merely a pattern-book man. He was forty-six when he arrived in Australia, and after almost a lifetime as a professional London builder could interpret established English forms in an extremely competent way. For instance, his Baptist Chapel in Bathurst Street, Sydney (1835: demolished *c.*1935) introduced the 'correct' non-conformist chapel form to Australia. This was a two-storied pedimented box of three bays with a central classical portico, deriving ultimately from Wesley's own chapel in City Road, London (1788: still extant). Denham Court Chapel at Ingleburn of 1835-39 was originally a more charming Verge creation, but was ruthlessly altered in 1848 to conform with Victorian ideas of propriety. Verge built it in red brick, with recessed pseudo-buttresses and an onion dome on the tower, and it must have been an engaging Gothic toy, although still of a very eighteenth-century variety. No church by Verge remains intact, and every one of his Sydney city buildings has been demolished except for a pair of simple terrace houses in Lower Fort Street.

This exhibition was necessary, therefore, to display Verge's capabilities, for most of his work has been destroyed or radically altered. Future architectural exhibitions in Australia (which are much needed) will, I fear, only repeat this same sad story, regardless of the period they may cover.



ABERGLASSLYN, MAITLAND
Cantilevered stone staircase. The house was begun for Mr George Hobler in 1840
Photograph by Max Dupain

'John Peter Russell' by Helen Topliss

In recent years we have had a number of large touring exhibitions devoted to European art, from 'Modern Masters: Manet to Matisse', in 1975, to the more recent 'British Painting 1600-1800'. The exhibition of John Peter Russell, which opened at the National Gallery of Victoria, is very welcome in that it introduces us to the work of a hitherto shadowy figure in Australian painting. This exhibition, in detailing for the first time the *oeuvre* of Russell, poses the question of whether or not one can consider Russell as primarily an Australian painter, for he was an expatriate for most of his artistic career.

J. P. Russell presents the interesting case of a man of independent means who could afford to pursue his art with few external pressures – he did not have to earn his living by painting and, therefore, was not forced to exhibit his works. Indeed, the total of exhibited works during his lifetime is very small. In an artistic career which spanned almost half a century

he showed only thirty-seven works from the period of 1883 to 1916. Although Russell's is a minor talent he is worthy of study because his paintings reflect almost all the major currents in European painting from the 1880s to the 1920s. His work is both eclectic and varied and although some of the paintings carry a certain predictability in style others surprise by their freshness. The recent exhibition displays fully the variety and perhaps inconsistencies of his style. We can follow Russell's career from the period of his apprenticeship at the Slade school in London in the early 1880s with such works as the *Balneatrix*, which is a large classicizing nude painted in the long, narrow format favoured by the aesthetic artists of the 1870s and 1880s like Alma Tadema, Albert Moore and Frederick Leighton, but Russell's classicizing nude is more in the nature of Picasso's classical period than that of his English aesthetic precursors. His *Balneatrix* reveals a more abstract use of line and modelling and the vast expanse of sea already shows that tackiness and plaster-like overlay of paint, which was to become evident in his later works. Russell, in his early years, did not have the accuracy and finesse of the academic artists like Leighton, whose works were exhibited in 'Victorian Olympians', in 1975. Similarly, in his later years, Russell's work lacked the flair and immediacy of Impressionist and Post-Impressionist art.

Although Russell is a minor artist, one should not forget his significance for Australian art. For here we have a clear case of the way in which an Australian artist interpreted the major stylistic idioms of his day. His work also goes a long way towards explaining why the majority of Australian artists of the period had difficulty in maintaining, and sustaining a consistent style of their own.

Russell was able to paint as he wished and whenever he wished; he was free from the external pressures experienced by most artists. This resulted in a eclectic style, often lacking in the rigorous trials and testing undergone by artists who have to consider the art market. This is evident when one walks through the exhibition. We begin with the classical example of the *Balneatrix*, proceed to the low-tone British portraits of the same period, then to the *Souvenir of Belle-Ile* of the next decade, which has the brilliant colour of Van Gogh but in which the colour range is much broader than any equivalent by that artist. In these works Russell tends to lay down his colours in a riotous disarray and his tendency is always towards the more acid tones such as turquoise, lime-green, mauve and citrus yellow. All these colours form a cacophany of tones and, in feeling, they resemble more the colour-key used by the Nabis than that of the Impressionists. One point of departure from the usual French practice is the tackiness of his oil technique which must incorporate significant quantities of size or glue – a practice favoured by the Nabis artist, Vuillard. Some of Russell's works do resemble certain Nabis works in their high-density abstract patterning. This technique of high-impasto and brilliant incandescent colour is exaggerated in the works of the early 1900s, and it culminates in the rather eye-teasing painting of Mme Russell amid the flowers. Here, the canvas is a heavy web of mixed colour with a surface that ripples with texture like a thick, pile rug. The figure of the artist's wife is in relief, due to heavy layers of paint, and the coloured web from which she emerges gives one a peculiar feeling because of the way in which the paint, a non-literal medium, is virtually made to imitate, in texture, the shape of petals as if it were a carved relief.

Russell's art was largely ignored until the 1960s. In 1965 an exhibition was held at a commercial gallery in London and this was followed by two exhibitions in Melbourne, in 1968 and 1969, followed by two more exhibitions, in 1976 and 1977. It has been said that the recent emergence of Russell is entirely due to the activities of the art market. Certainly, an artist's work cannot be appraised if there is no one to collect and make his works known to the public, and it is naive to believe that the market has nothing to do with an artist's renown. Since Russell was an expatriate for most of his life and few of his works were held in this country, it was impossible to form an idea of his development until the works began to be gathered together and exhibited. The other factor which added to the Australian public's ignorance of Russell is that it has always been less interested in works painted by Australians abroad. We can see from the present exhibition that the majority of Russell's works were of French scenes; there are few Australian landscapes.

Dr Ann Galbally, who arranged the exhibition and also wrote *The Art of John Peter Russell* is to be congratulated for drawing together the works from all over Europe and for giving us the opportunity of seeing the extent and variety of Russell's work. For, apart from his relationship to the various European movements and artists, he is also interesting to compare with his Australian contemporaries such as Frederick McCubbin, Arthur Streeton and Tom Roberts, with whom he corresponded from abroad. He does put their work in relief and, except in a few instances, Russell comes across as a rather heavy-handed artist who had difficulty in defining the forms in his pictures. He is perhaps most successful in the medium of watercolour where form is subsumed by light. That balance between the descriptive elements in a picture and the abstract quality of certain passages of paint, typical of Roberts at his best, is lacking in Russell. What makes artists like Roberts and Streeton more interesting for us is that they struggled with the Australian motif; they tried to forge an Australian style out of European models. For Russell, of course, it was much easier in that he was depicting the scenes already described by French artists before him, and a work such as the beautiful *Almond blossoms*, in the exhibition, is a study *à la* Van Gogh, while his landscapes of Belle-Ile in 1904, with their comma-like touches, are small Monets after the event – in fact, twenty-odd years after the event.

However, despite these criticisms of the artist, his work is important for a study of the period and, in particular, as a case study of the effect of European trends on a provincial artist. The exhibition and the book also demonstrate how much is being done and has yet to be done in charting the history of art in Australia. To insist that an artist like Russell is too minor or too European in his orientation is to disregard the issues. All Australian art, historically, has been European or, more latterly, American oriented. What makes some Australian artists greater than others is the way in which they deal with these external influences. Russell's wholesale adoption of European models and subjects is an extreme case in point. For Russell the European tradition was too strong for his individual talent.

Book Reviews

The Art of John Peter Russell by Ann Galbally, (Sun Books, Melbourne, 1977, $11.75).

Dr Galbally has provided us with the first fully documented account of John Peter Russell's life and a careful assessment of the factors which contributed to his artistic development. The Russells were Scots – iron-founders. The paternal grandfather and his brother established the Phoenix Foundry and Engineering Works in Kirkaldy, Fifeshire. In 1830 a depression hit them, so they migrated and began again, first in Hobart, then in Sydney. The third business did well until the 1870s when Sir Peter Nichol Russell, exasperated by his employees' further demands (after they had won the right to an eight-hour day), shut down the firm. Shortly afterwards, the artist's father and uncle, and the artist himself, all returned to England. This brief account of the family's history may serve to remind us that the Russell story is not so much an Australian as an Anglo-colonial one. The family wealth was made in Australia; the cultural allegiance was to Britain. It is not an unusual story but one typical of thousands of privileged families settled in Australia from the beginning of the settlement down to quite recent times. Even today it is still a significant, if no longer dominant, strand in the pattern of our culture.

Russell's Anglo-colonial situation is implicit in Dr Galbally's account but, clearly, she does not consider its deeper implications as her

concern and perhaps she is right. That will have to come later. What she does, and does well, is to seek out and evaluate shrewdly and soberly the diversity of interests, aesthetic alignments and affinities, and the series of family situations that went to the emergence and eclipse of Russell as an artist. It is done perhaps more thoroughly than for any other Australian artist – at least the account of Russell's English and French training is more fully considered than any I can recall. In one sense, her task was simpler. In assessing Russell's art one can ignore the Australian reality and conduct the investigation almost entirely within the realm of British and French art. Australia does not enter his art except in a minor fashion at the beginning and end of his career. To all professional intents and purposes Russell is a French painter – a minor one, but a very good minor one. I think that, although it is extremely important that due weight should be given to his English training, Dr Galbally is inclined to over-emphasize the Englishness of Russell's art. The homage to Leighton, for example, is a phase of his early development which does not persist. That he chose to hold fast to a 'heightened realism' (naturalism it seems to me, would have been the better word) and not allow it to become a pure exploration of colour and light was very much a French concern that is present in Renoir, Cézanne and Gauguin. It is, surely, just that some of Russell's solutions are not as satisfying artistically – not that there were any major differences of intention (during his most creative years) between him and his greater associates, such as Monet and Van Gogh.

We should not under-estimate Russell's stature as an artist. Some complain about the rawness of his colour and the conservatism of his drawing. Such assessments, it seems to me, are made largely in terms of Monet's art – a point of view which still obfuscates the discussion about the nature of Australian or, for that matter, any other kind of Impressionism, including French Impressionism – rather like saying that Rubens is not Baroque because he is obviously not like Caravaggio. What we can see in Russell, if we look from a perspective more sympathetic to his personal concerns as a painter, is not 'raw' colour but, in works such as *Voile rouge* and the *Lamoîssen* pastel of 1887-88, a nascent expressionism reminiscent of some of the Fauves in their early work. Perhaps we ought to take the story of his liberation of Matisse to modern art more seriously. Gauguin might have helped him with the 'primitive' side of his art. It is a pity that he never made *that* contact, as Van Gogh implored him. At least Russell was there at that vital and poignant moment when naturalism collapsed into modernism – and one can see the crisis at work in his art as certainly as in the work of the greater men – it is just that their solutions were so much better. However, very few artists were there at that crucial time and we should not underrate Russell as an artist, which is the Australian thing to do when any newcomer is introduced to the local pantheon.

Should Russell be introduced into Australian art at all, since he had so little concern with it? The answer is that the expatriate is a significant part of the whole story. When art history as a discipline in Australia succeeds in emancipating itself from its present over-dependence upon British training Russell's art could become a useful 'control' for a better understanding of the Heidelberg School, for his training was similar to that of several of those artists but did not, in its maturity, have to confront Australian reality.

These comments are to be taken as reflections from the metal of Dr Galbally's solid research and shrewd judgements, not as criticisms. I regret, though, that the man himself does not emerge more clearly and that the publishers have provided no index. The support of the Visual Arts Board has been innovative and creative in this enterprise, bringing the resources of academic scholarship (which is made too little use of by our public art galleries and the private ones tend to exploit it but give little or nothing back) to the creation of an excellent exhibition of Russell's work and an original book which adds significantly to our understanding of Australian art.

Bernard Smith

Cornelis Bega Etchings, Barry Pearce, (Art Gallery of South Australia, Adelaide, 1977, $4)

It came as a mild surprise to receive from the Art Gallery of South Australia the first monograph in English (and apparently in any language) on the seventeenth-century Dutch artist Cornelis Bega, published as the catalogue of a near-complete collection of his etchngs, with a carefully researched introduction and bibliography. As Barry Pearce points out in the first sentence of the introduction '. . . there is limited literature available on Cornelis Bega.'

The principal source is Arnold Houbraken's *Groote Schouburgh* (published 1718-21) and an article in *Oud-Holland* in 1956. The artist also receives mention in general studies of seventeenth-century Dutch art and catalogues of the drawings and prints of this school. Bega, who died young (apparently about the age of thirty-two years, as far as can be judged from the scanty evidence available), seems to have made thirty-nine etchings as well as drawings and paintings; these etchings are a major part of the small *oeuvre* upon which his achievement can be judged. They are described in the classic catalogues of Adam Bartsch, Eugène Dutuit and, most recently, F. W. Hollstein (1949).

Barry Pearce, formerly Curator of Prints and Drawings at the Art Gallery of South Australia and, before that, a Harold Wright Scholar studying at the British Museum, rightly bases his catalogue entries on Hollstein, who in turn follows the earlier catalogues. He discusses, where relevant, differences of state not always clearly distinguished in Hollstein, as well as correcting ambiguities and discrepancies in the latter catalogue; also, perhaps unusual in a museum publication, he makes qualitative judgements on each impression ('excellent impression', 'light but clear impression', 'slightly furry, sparsely inked impression and out of register' will serve as examples) as did Ursula Hoff, rather more laconically, in the catalogue *Rembrandt 1606-1669* for the National Gallery of Victoria in 1969.

A question immediately suggests itself; why should the Art Gallery of South Australia have undertaken this small, thorough and worthwhile study of an obscure seventeenth-century Dutch etcher? The immediate cause is the purchase, in 1976, of an outstanding collection of Bega's etchings, formerly in the distinguished possession of the Duc d'Arenberg, whose extensive print collection was noted for its extraordinary richness and diversity. However, one might still ask, why Bega for Adelaide? Compared with Adriaen van Ostade (Bega's teacher) and Rembrandt, Bega 'is dwarfed by their achievement and originality', as Pearce admits. There are admirable examples of Rembrandt's etchings in Australia, particularly at the National Gallery of Victoria, and a whole collection of van Ostade etchings at the Art Gallery of New South Wales. Having looked through the latter in the course of duty, the reviewer must confess that the most appealing and sensitive of the works tend to lose their impact after the inexorable onslaught of figures of merry peasants, gnarled, toothless peasants and downright gloomy peasants, often on a minuscule scale. While Bega, selectively, has some real qualities, over-exposure makes me long for something as substantial as Goya's *Disasters of war* or as frivolous as the obscenely vapid fantasies of the northern Mannerists.

This said, the Cornelis Bega catalogue remains an important publication. It demonstrates that the Art Gallery of South Australia has an enlightened publishing programme which sees further than Australia and the profit-and-loss balance sheet; and the curatorial staff have time, amidst their other duties, to undertake serious scholarly research for publication. This is an admirable, thorough and well-illustrated study essential to the connoisseur of etchings and student of seventeenth-century Dutch art. With one minor reservation – that some of the illustrations have been cropped instead of showing the full area to the plate-mark, it is a handsomely presented publication and, despite the reviewer's quibbles above, it whets his appetite to see the etchings in the original.

Nicholas Draffin

Exhibition Commentary

top left

BRIAN DUNLOP INTERIOR WITH ESTELLE (1978)
Watercolour 70 cm x 50 cm
Macquarie, Canberra

Photograph by John Delacour

bottom left

JOHN OLSEN LIFE APPROACHING THE VOID 1978
Oil on canvas 178 cm x 183 cm
Barry Stern, Sydney

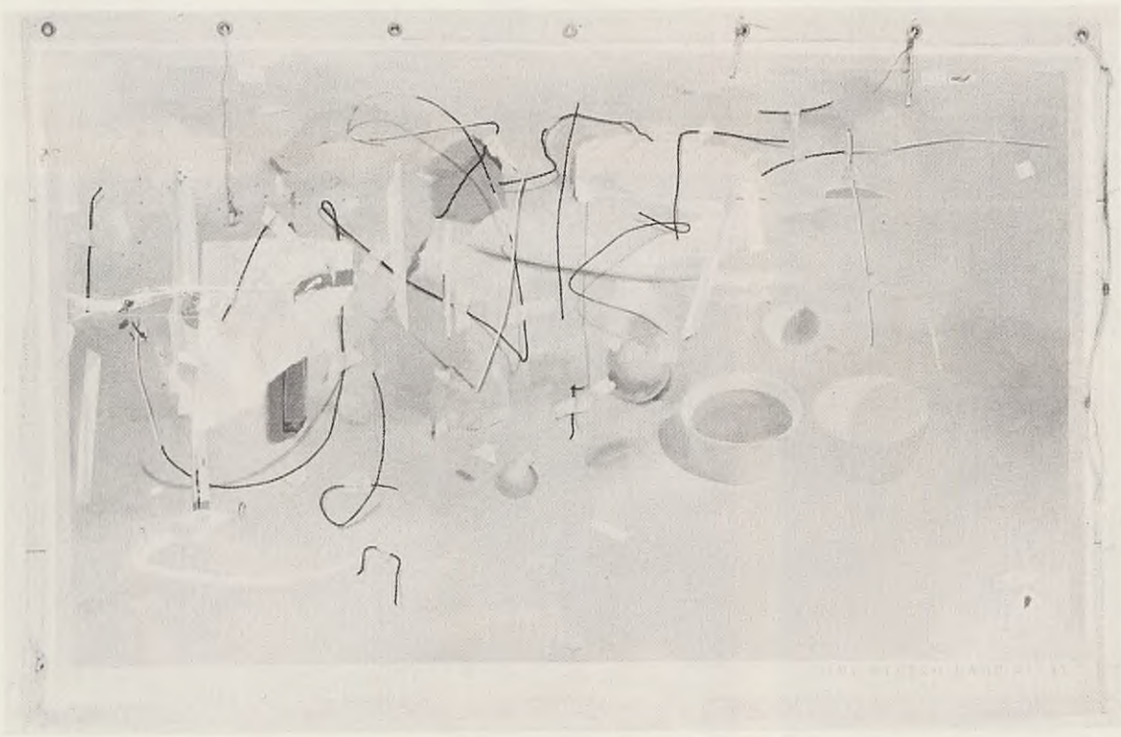
top

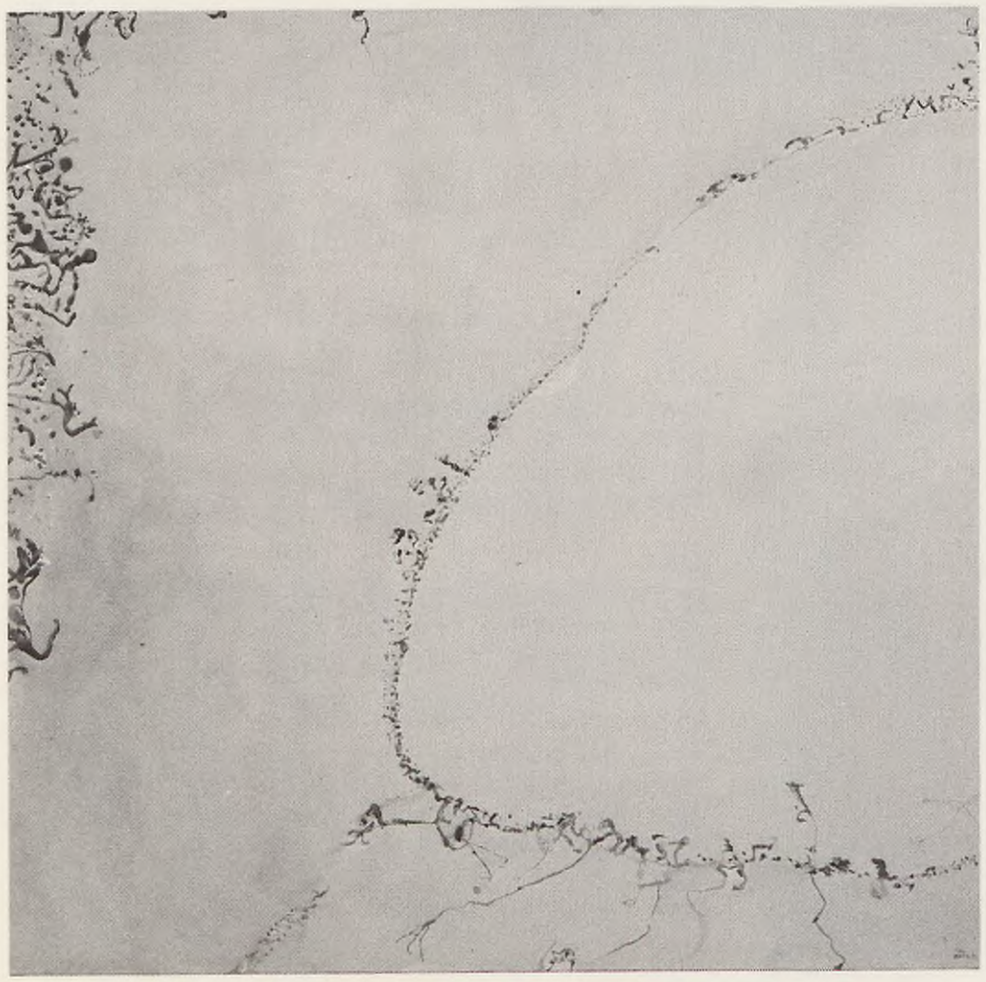
TIM STORRIER THE STUDIO CAMP RELAY (1978)
Acrylic on canvas 122 cm x 183 cm
Robin Gibson, Sydney

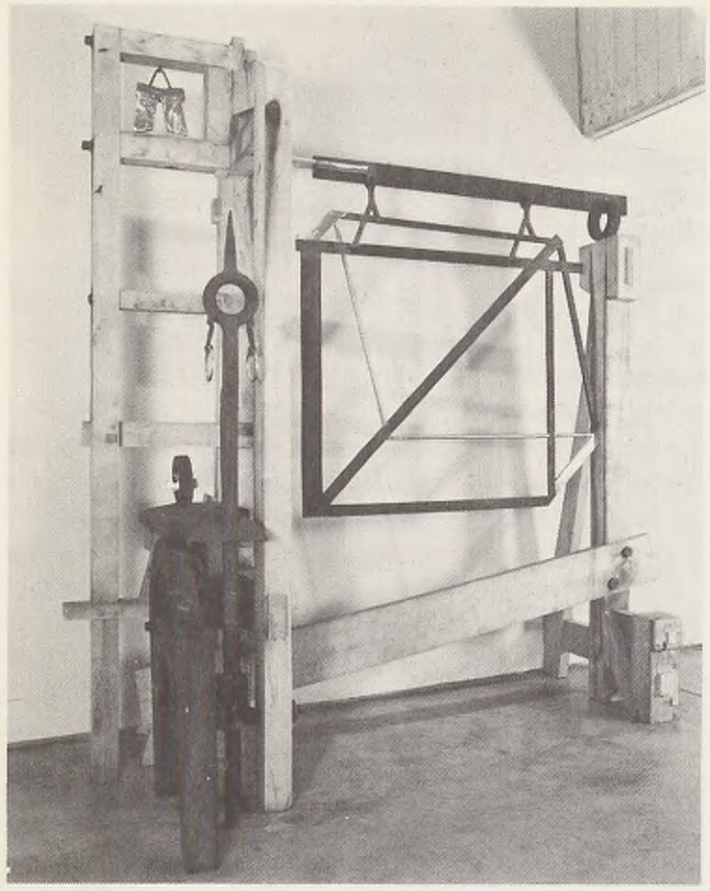
Photograph by John Delacour

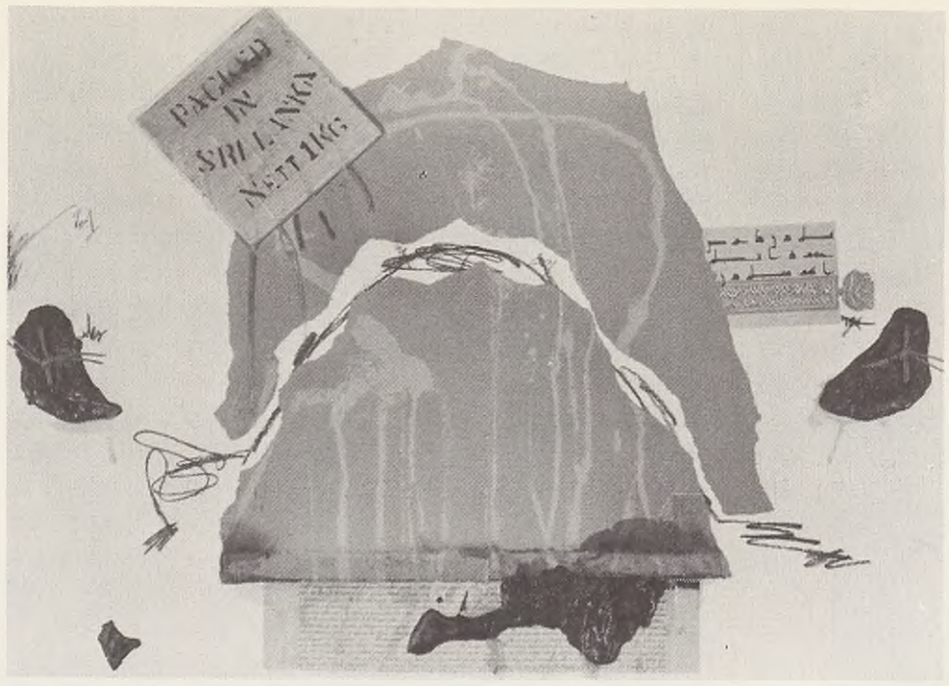
bottom

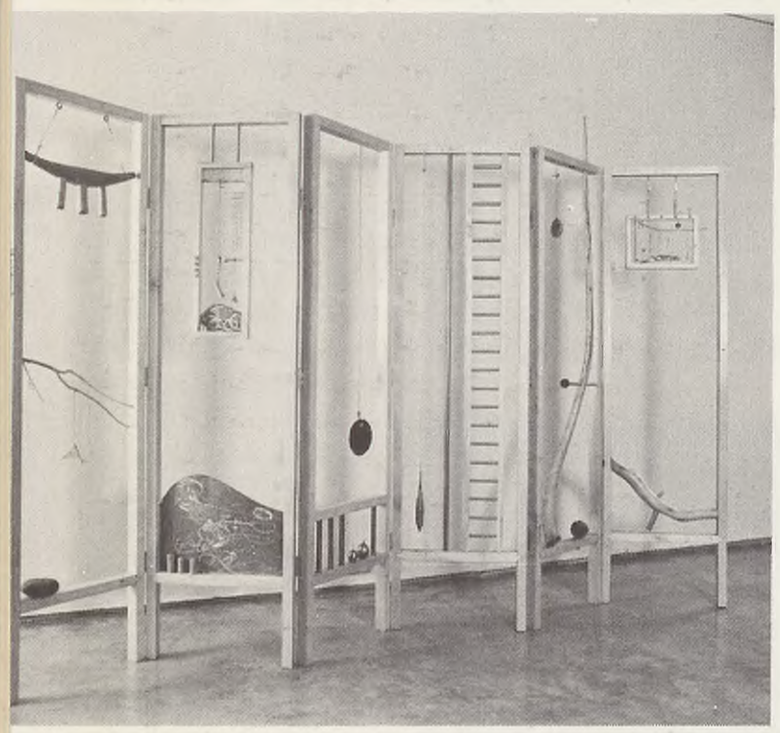
FRED WILLIAMS WERRIBEE GORGE (4). (1977-78)
Oil on canvas 183 cm x 152 cm
Rudy Komon, Sydney

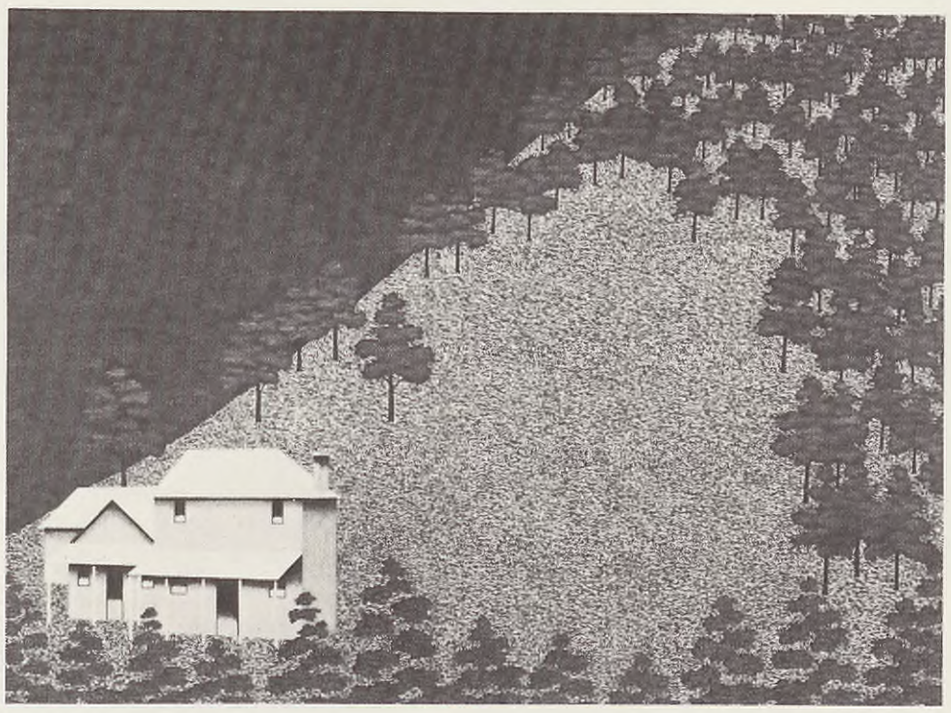


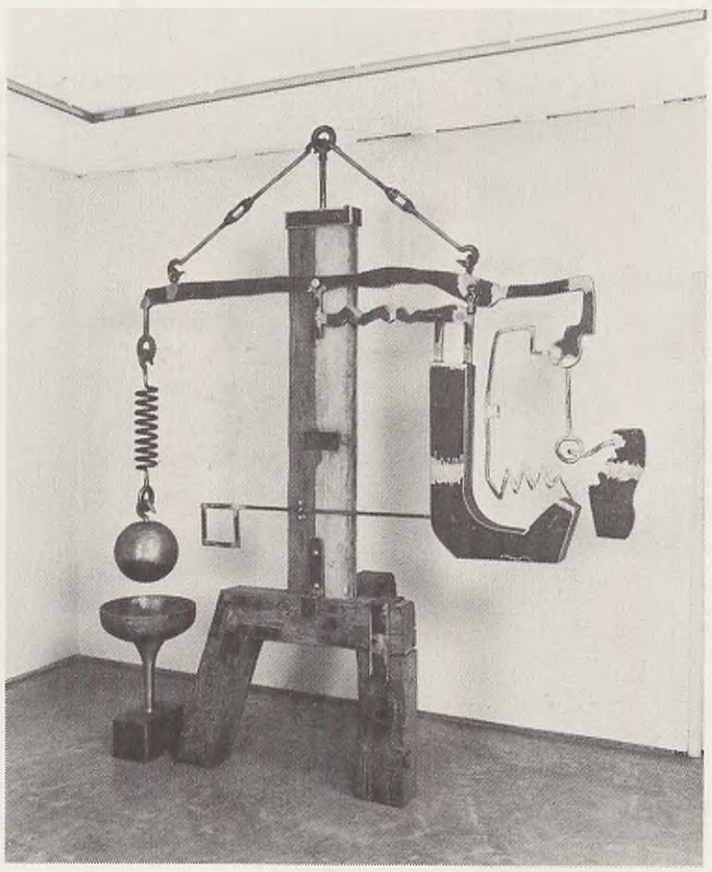












top
ANTHONY PRYOR KIYOMIZU (1977)
Wood and steel 305 cm x 152 cm x 305 cm
Watters, Sydney

Photograph by John Delacour

above
AUGUSTINE DALL'AVA SCREEN NO. 2 (1977)
Wood and steel 203 cm x 274 cm x 15 cm
Watters, Sydney

Photograph by John Delacour

top
ELWYN LYNN TIED MOUND 1978
Mixed media on paper 57 cm x 78 cm
Coventry, Sydney

Photograph by Douglas Thompson

above
MAX WATTERS TWO STOREY HOUSE, WOLLOMBI ROAD (1977-78)
Oil on hardboard 83 cm x 112 cm
Watters, Sydney

Photograph by John Delacour

left
GEOFFREY BARTLETT BALL NO. 1 (1977)
Iron, steel and wood 264 cm x 229 cm x 91 cm
Watters, Sydney

Photograph by John Delacour

The Sydney Scene

Arthur McIntyre

If there was any noticeable trend on the Sydney art scene over the past year it was probably a tendency by many artists to scale down. Prints and works on paper dominated many exhibitions by both young and established artists. No doubt it was a reflection of a levelling out of the local art boom.

In some ways there were benefits. An upsurge in quality printmaking resulted and the local obsession with monumental scale declined. It was interesting to see John Olsen, Joseph Szabo, Janet Dawson, Fred Cress, Elwyn Lynn, and others making more intimate statements.

The reopening, in May, of the specialist print gallery, Stadia Graphics, reinforced the impression that Sydneysiders were finally recognizing the worth of high-quality original prints.

Photography is booming, and the Centre for Photography continued its excellent policy of displaying the finest photographic prints from here and overseas. Its standards remained high in spite of the loss of its former director, Bronwyn Thomas, to Melbourne. Several commercial galleries showed courage by venturing into the photographic field – Hogarth, Coventry, Robin Gibson and Gallery A mounted admirable shows of photographic prints by David Hockney, Tim Bonython, Peter Heath and others.

January was the month when Sydney was bombarded with huge exhibitions of the photographers' art. Of all the shows that were organized as part of Photography Week, Project Polaroid at the A.N.Z. Bank was far and away the most exciting. A new photographic magazine of high standard, *Light Vision*, was also launched.

The opening of the new Ivan Dougherty Gallery at the Cumberland Street campus of Alexander Mackie, C.A.E., caused considerable controversy. Only the Elwyn Lynn retrospective met with general approval. The proposed Michael Craig-Martin sculpture exhibition was cancelled because the artist found the venue unsuitable and inflexible. Nine paintings attributed to the late Jackson Pollock, shown (briefly) in May, created more embarrassment than prestige for this new non-commercial gallery and for the College.

One decidedly encouraging development was the re-vamping of the Paddington Town Hall and the determined efforts of Ken Unsworth to organize Contemporary Art Society open-access exhibitions by artists slightly out of the commercial mainstream. A Guy Warren retrospective (previously shown at the Newcastle Region Art Gallery) and a whacky collection of graphics and paintings by Tony Edwards provided viewing highlights. It is hoped that sufficient support will be forthcoming to use part of this Town Hall's display space as a semi-permanent home for the Martin Sharp collection of fair-ground art, which created so much public interest when shown at the Art Gallery of New South Wales early in 1978.

Since the resignation of Peter Laverty as Director of the Art Gallery of New South Wales, and of Daniel Thomas as Curator of Australian Art, the Gallery policy has been dominated by its Trustees, including John Olsen, Harry Seidler and John Coburn. Difficulties in finding suitable replacements for the senior administrative positions have tended to indicate that the salaries being offered are too low and that there is some justifiable concern about Trustee dominance. The Gallery's acquisition policy came under fire from some sources who felt that the limited budget allocation for purchases could best be spent on major works by Australian artists in preference to minor works by Americans of the 'stripes and splashes' school of the 1960s.

Stimulated by the hanging of six large paintings by British artist John Walker, on loan from the Powell Street Gallery in Melbourne, at the Art Gallery of New South Wales (March-April), Peter Powditch and Patrick McCaughey organized a panel discussion on current directions in painting. Sadly, nothing very much came out of it. The inclusion of one or two artists with more divergent outlooks may have resulted in a livelier and more stimulating occasion. Large-scale process painting seems to have had its day.

On the commercial gallery circuit, Sydney witnessed an endless stream of exhibitions by major established artists including Ray Crooke, Robert Dickerson, Sidney Nolan, Arthur Boyd, Jon Molvig, Fred Williams and John Olsen. There were few surprises, but the Olsen show was disappointingly uneven – some of the very small works should never have left his studio.


BRAUHAUS
PRACTICE
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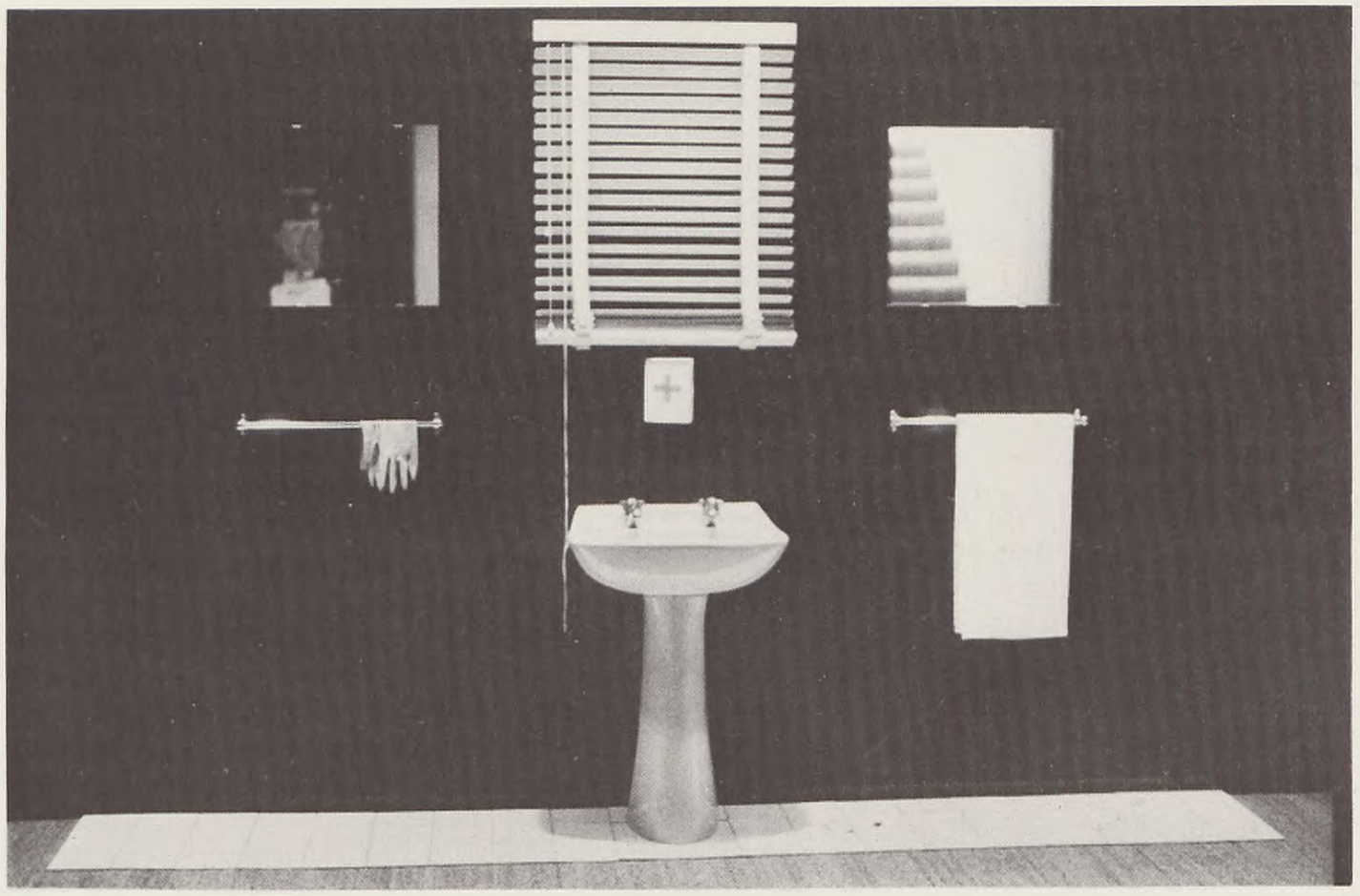


opposite

SUZANNE ARCHER ON THE RIGHT TRACK (1977)
Acrylic and paper collage on canvas 224 cm x 183 cm
Watters, Sydney

Photograph by John Delacour

above

DOUG ERSKINE LES MEMOIRES D'UN DE PLAISIR 1978
Enamel sink, mirror, rubber, tile, chrome, blood, red wax, resin
Coventry, Sydney

Photograph by Jonathan Yuill

Watters and Coventry galleries provided the most consistently adventurous exhibitions, mostly by the more exciting of the younger local artists.

Mike Brown and friends created an extraordinary mural on one of the upstairs walls at Watters early in the year – a work bold in concept and technique.[1] Sadly, it could not remain there forever. In March, also at Watters, three of the new breed of sculptors from Melbourne, Geoffrey Bartlett, Augostine Dall'Ava and Anthony Pryor helped lay to rest the ghost of Caro Down Under.

Swiss-born Bernard Luthi gave us a fresh view of our own countryside in some wonderfully moody works at Coventry gallery. His exhibition was preceded in February by disciplined, innovative concept-object works by Robert Owen who, with Ken Unsworth and John Davis, is representing Australia in Venice this year. Young Newcastle-trained Doug Erskine impressed at Coventry (May-June) with his inspired mixed-media pieces of erotica.

Several women artists more than held their own in the traditionally male-dominated arena: Sandra Taylor (satirical ceramics), Janet Dawson, Suzanne Archer and Bea Maddock. Maddock's tough prints at Gallery A in February provided one of the finest exhibitions of the past year. Giselle Antmann, at Irwin's, made an impressive debut in early June.

Of the new, smaller galleries which opened in Sydney after the demise of Bonython's, Robert Gibson's, Rex Irwin's and The Art of Man have impressed with their integrity. At Kenthurst, the opening of the Allegro Gallery by Anne and John Raaymaker, in November, 1977, with a fine exhibition by Frederic Chepeaux, provided Sydney with a welcome out-of-town exhibition venue of remarkable quality. The opening of the Craft Council Gallery at The Rocks under the capable directorship of Pam Gullifer was good news for the ever-increasing number of local craftsmen-artists.

In conclusion, a brief mention of two very special exhibitions by artists who, until recently, were very much underrated – the monumental 'History of Music' exhibition by octogenarian George Finey at the Opera House Exhibition Hall in January and the moving works of the late Weaver Hawkin's Mona Vale period at the Macquarie in April. Both exhibitions reminded Sydneysiders just how exciting the creative process could be.

[1] Illustrated *ART and Australia*, Vol. 15 No. 3, p. 253.

Earth and Steel: Mildura's Seventh Sculpture Triennial

John Davies

Through its Triennial, the biggest regular survey of sculpture attempted in this country, Mildura attracts national and international attention. This year (25 March-28 May) was no exception. An estimated 1,200 artists, students and 'others' swarmed into Mildura's hotels, camping grounds and caravan parks for the opening ceremonies. Many left immediately afterwards, but for them as much as for those who stayed, or came later, the Triennial was a kind of pilgrimage, an opportunity to take stock of what is happening in Australian sculpture today.

It was also very much a festive morale booster for artists. Making the most of limited resources Tom McCullough, Director of the Mildura Arts Centre, has followed a policy of encouraging the experimental – work that is not easily 'collected, sold, or even understood'. His aim is to keep the Triennial as lively and unpredictable as possible. He succeeds in this and, in the process, creates an event of stimulating contrasts.

In the opening week, performance works, normally a small-audience affair even in major cities, played to packed houses in the Mildura Arts Centre's four-hundred-seat theatre. A month later, Jim Cowley, an uncatalogued Adelaide artist, was still carrying a mattress around the city as part of his extended performance titled *Take up thy bed and walk.* Hardly anyone noticed him, but he was documenting himself with videotape every step of the way, leading up to his climactic 'river crossing'.

Such are the ups and downs of a Triennial.

The variety of work exhibited shows very clearly how sculpture has thrived and increased its influence by assimilating new media. Performance work explores the use of symbolic ritual. Documentation (photographs, slides videotape, printed material) pursues an almost scientific study of raw reality. These avenues of exploration are not unanimously accepted as being relevant to sculpture, but the Triennial discards such questions of relevance in favour of the more functional viewpoint that if sculptors are doing it then it can be exhibited as sculpture.

It is this pragmatic approach that makes the Triennial such an accurate survey of current trends, a faithful demonstration of the controversy that exists between sculptors over the very nature and purpose of sculpture.

Often the distinguishing line can be drawn on the basis of methods and materials. Nowhere is the ideological cleavage more apparent than in the juxtaposition of welded-steel works on the front lawn of the Arts Centre and environmental works in the sculpturescape area across the road.

Welded-steel work, which depends on a highly stylized repertoire of visual cues for its effects, has become anathema to many sculptors as they move into less formalist areas. The welded-steel school has, in turn, remained a distinct group preoccupied with its own aesthetic (i.e. to some, outmoded) concerns.

Dorothy Thompson's *Semantic see-saw* (steel and wood) seemed an appropriate comment on these diverging attitudes in contemporary sculpture. Set among welded-steel works on the politely tended front lawn, this see-saw, complete with a real saw attached to cords and pulleys, was meant to saw itself gradually in half as occasional passersby sat on the alternate ends.

Unknown vandals finished the job in a few minutes. A Gordian solution not to be recommended and hardly necessary as steel work still shows some signs of vitality.

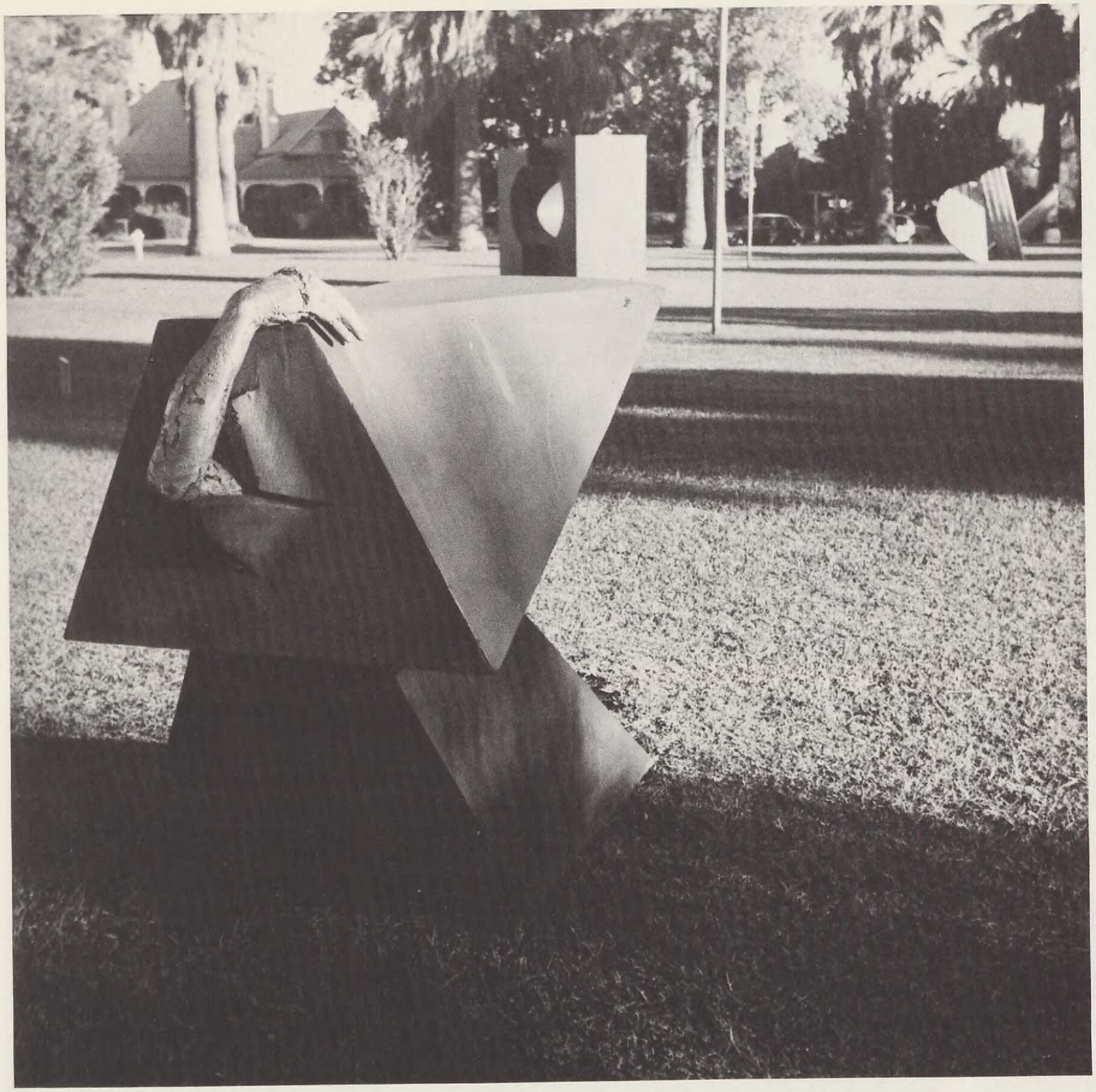
William Clements offered what might have been a mildly derisory comment on his own tradition in *Plain song,* a group of seven steel pieces diminishing in size and elaborateness until the smallest was little more than an anonymous peg embedded in the earth.

Ernest Fries's *Key to self-expression,* painted black, invited chalk graffiti. Diego Latella's steel-disc series *Progression of arrows* begged to be walked on and was quite popular with local children.

Three pieces by Mauro Maurilli formed their own nightmare corner on the lawn – at first glance simple exercises in line and balance, resembling segments of an aircraft inexplicably planted in the ground; on closer inspection, one noticed a hand emerging from one (*Fred*) or a human head clamped to another (*Will*), proof that Surrealism may be rare in sculpture but is not entirely dead. (Trefor Prest's Surreal, machine-like *Tales from the valley below,* exhibited in the Bakery, was one of the finest pieces in the Triennial.)

Tony Coleing's *Happy Christmas* proved to be one of those pieces which inevitably arouse curiosity – a deflated Santa Claus tied to a wrecked kombi van (loosely wrapped as a present), which in turn was tied to a coffin on a sled. Torn upholstery flapped in the wind. Beside the van a miniature fence enclosed deformed bricks, a brick handbag, and a brick household iron. (Self-explanatory?)

Apart from the playful associations of this work relating to ideas of found sculpture incorporating a large commercial object, its effectiveness as serious statement was proved



AURO MAURILLI FRED (1977)
Welded steel 108 cm x 150 cm x 58 cm

again and again by the number of families in kombi vans who stopped to take a closer look at it.

The relationship between art and nature is an enduring subject for concern at the Triennial. Against claims that sculpture *in* nature is made insignificant by the effortless and superior majesty of its surroundings or, if attempting to blend *with* its surroundings, is rendered pointless, each Triennial is an opportunity for sculptors to prove them wrong.

The attempt, environmental sculpture, was exhibited in the sculpturescape area, opposite the Arts Centre's front lawn and in almost open defiance of the welded-steel battalion. It is not until you experience the sculpturescape that you discover the heart of a Triennial. A rough untended space of some four acres, it provides a setting and establishes the theme for Australia's most distinctive group exhibition.

Many of these works are either ploughed over, filled in, or left to disintegrate after the Triennial, embraced again by the environment for which they were designed.

Sculptors who assemble/construct/position their work here do so by using materials found on site whenever possible. They shape the environment, or rearrange it a little. Some 'define' it by fencing and roping off sections. Others introduce a personal, artificially created element to give the impression that nature might have added them itself if it had the means and two or more hands.

Geoff Lloyd's *Wave structure* was almost invisible, consisting of fine threads of stainless-steel wire fixed to a single point in a tree and splaying out fan-shaped to points on the ground. Anne Morris captured the impression of light diffracting among branches with her rainbow-coloured *Linear planes.*

Donald Stewart poignantly defined the physical dimensions of the sculpturescape area itself with his *Little people,* green child-like figures, arranged staring into the distance in all directions, obviously a piece that could be transported to any other space and made to perform the same function.

Examining the sculpturescape on its own terms as an arena for interaction with nature, Ken Unsworth's *Open cut* must be rated one of the most successful pieces and certainly one that offered a powerful, lingering image. His concrete slabs slicing into an open pit achieved, despite their modest dimensions, an effect of grandeur unusual in sculpture today in any medium and greater than that found in most avowedly monumental works. His *Sharks,* an earthen spiral interrupted by slate fins, had less immediate impact but endured similarly after the event as an image while the original was slowly levelled by rain and wind.

Noeleen Lucas's pits covered by rope spider's webs (*Virginias*) were in a comparable vein, although lacking the compelling presence of Unsworth's work.

Some of the exhibits here were so completely successful in blending with the environment that you could find yourself standing in them without realizing it.

Noel Hutchison's *Displacement and transformation* was just such a piece. Stacked wood chips, vertically standing fence-posts, rough timber and sawdust were positioned in relationship to the points of maximum shadow cast by a tree already on site. The tree was both centrepiece and literal centre of the work.

Variously described as 'academic' and/or 'poetic', Hutchison's exhibit, in its use of an element that could only partly be perceived at each moment of the day (i.e. the shadow)

TREFOR PREST TALES FROM THE VALLEY BELOW (1978)
Steel, stainless steel, brass and wood
200 cm x 160 cm x 130 cm

right

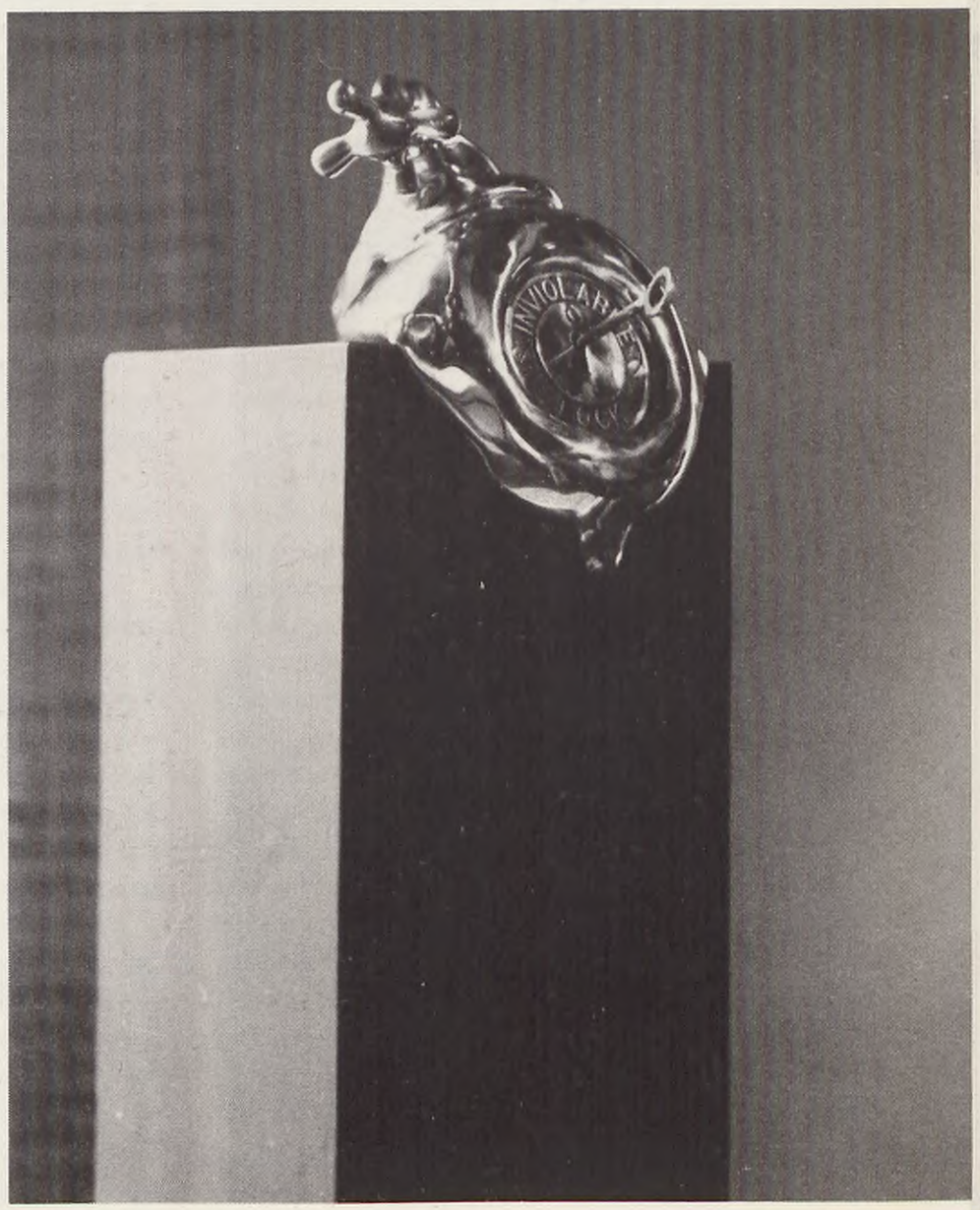
NOEL HUTCHISON DISPLACEMENT AND TRANSFORMATION (1978)
Tree, sawn timber, split timber, fence posts, wood chips, sawdust and wood ash (dimensions are determined by the shadow of the tree on the day appointed)

below

GEOFF LLOYD WAVE STRUCTURE (1978)
Stainless steel wire approx. 800 cm x 1200 cm x 100 cm

below right

DAVID HAMILTON INVIOLABLE LOCK (1976-77)
Silicon bronze approx. 30 cm x 30 cm x 30 cm



MARR ROY GROUNDS SUNTRACK 3 (1978)
'Consisting of a large impermanent environmental piece dealing with energy systems. The title is literal: it would consist of tracking the sun (physically with instruments) and recording a series of related events during that tracking period.'

Photographs courtesy Mildura Arts Centre

touched on a concept that was more purposefully incorporated into Marr Roy Grounds's *Suntrack 3,* a more direct work which declared its intention of literally 'tracking the sun'.

Among these increasingly unobtrusive and gentle works there was one stunning contrast – *Low resistance* by Paula Dawson. These twisted, corrugated and flat iron sheets were the end product of an explosion engineered by Paula Dawson – an interesting example of the sub-species of sculpture, quite popular among younger artists, in which the process of creation becomes equally and sometimes more significant than the end result.

Environmental sculpture, however radical from a traditional viewpoint, has evolved from the time-honoured ideal of art as a means of leading the viewer back to a heightened perception of the real world. Although not unknown outside this country, it is rather more popular here than elsewhere.

After experiencing the sculpturescape it is impossible to visit other exhibition areas unmoved by the sense of art as a medium for almost archaeological irony, a never-ending documentation of ourselves and the way we live.

In the Arts Centre Gallery itself works such as David Hamilton's silicon bronze pieces (e.g. a silicon bronze tap dripping silicon bronze water), Rodney Broad's bronze *Bread and cushion,* Peter Corlett's life-size fibreglass woman (*Darwin five*), Marc Clark's *Stairway to nowhere,* strengthened the impression of a detached enquiry into the nature of reality.

This was the greatest affirmation to emerge from the Triennial, evidence of a continuing belief that truth can be distilled through representation of the real world or, as in the sculpturescape, reclaimed from the earth by drawing closer to it.

In an era of limited expectations, what more than this could one ask of a Triennial?

Peter Booth

Frances Lindsay

Over the past ten years Peter Booth's art has gradually become more personal and expressionistic. He has increasingly moved away from the internationalism of the 'Greenbergian' concerns of colour and the physicality of the surface which dominated the art world in the 1960s and no longer supported or constrained by the 'objective' framework of the Hard-edge and Minimal philosophies, he has focused on and explored the anxiety of his own private world. His most recent paintings shown at Pinacotheca in 1977 are, unlike his earlier paintings, basically figurative being composed of images isolated on a rich sumptuous painterly background. These images are in themselves startling and haunting – lone figures, swirling whorls, brilliant suns and moons, totemic arrow-like designs, all seemingly disconnected yet representing an esoteric personal narrative of great intensity in which dream and reality are intermingled. One painting is dominated by a central image of a man with blazing red eyes which screech an appeal to the viewer. Nearby sits a white dog and further back a city is engulfed in flames. These images have a direct emotional impact generated by their spontaneous style and their uncompromising simplicity, which is undiluted by extraneous detail. The gestural impasto use of paint which rips across the canvas emphasizes the physical and emotional involvement that Peter Booth has with the images. Their placement on the picture plane and the almost crude method of their execution finds parallel in Australian art only perhaps in the early work of Sidney Nolan who also used unsophisticated simple images to evoke an emotional response. Peter Booth's paintings are, however, personal documents, not social comments; they are an almost automatic response to a psychological demand. Few Australian artists have ever had the bravery to present works which contain so much *angst* and personal expression and which stand so far outside the boundaries of acceptable art taste. These paintings which are so dependent on Peter Booth's personal frame of reference cannot be judged by mainstream aesthetic standards. Their value lies in their direct and unguarded form, their undoctrinaire method of visualizing an emotion, and their powerful expression. They are, in a sense, visualizations of a personal journey, the mirrors of a soul in search of 'self', but perhaps they can also be mirrors to society and the realm of human expression and therefore relevant beyond personal subjectivity and introspection.

In many ways these paintings do not represent a radical departure in Peter Booth's art for he has never seen a division between being a figurative or non-figurative artist, and his painting has always been involved with complex private reactions to his life and environment. His paintings have always been conscious and unconscious projections of an inner emotional and mental situation. Even when exhibiting totally abstract works, Peter Booth has always made use of figurative drawings which he executes in the manner of diary jottings, and many of the images which are evident in his latest works occur in earlier drawings. Thus his early drawings of simple geometric block shapes relate to the outline of factories and buildings silhouetted against a dark tonal sky which appears in many of his landscape drawings. Some of the images come from his immediate experience, for the white dog which appears in *Painting 1977* once followed his daughter, Melissa, up a Carlton street; other images come from dreams and others relate back to his childhood. Born in Sheffield, England in 1940, he was raised in a blackened industrial city in a harsh environment lacking emotional support. Dark industrial landscapes are crucial to his art (he has sought out such landscapes on sketching trips around Melbourne), but if his earliest 'block' paintings can be read as city skylines in his recent paintings actual cities are now ablaze with catastrophic fire, perhaps symbolizing man's ultimate destruction of himself. Peter Booth's vision of society has always been pessimistic, seeing it bent on annihilation. His paintings have been a response to this and they reflect his deepest and most powerful emotions. They represent, in many ways, a re-affirmation of faith in himself and in the world. He paints as if each day were his last on earth and his paintings are in many ways the 'memoirs of a survivor'.[1]

Although the psychological essence of Peter Booth's paintings of the late 1960s and early 1970s was derived from his environment, the paintings themselves were essentially non-figurative. The dominant image was a rectangular block, or series of blocks abutting one another, usually on a black background. The primary colours were red and cream, with black being used as an important element to make the other colours appear more dazzling. Peter Booth's art has been dominated by the colours red and black and they contain emotive impact for him. Black in particular represents anxiety, pain, suffering, and the threatening aspects of society, while red is the basic life-force. In his art he has explored the full range of possibilities of black and red in all their subtleties and tonal variations, and through different mediums – oil, acrylic, charcoal, pastel, crayon. He uses black in particular as the base colour out of which all other colours emerge with brilliant intensity.

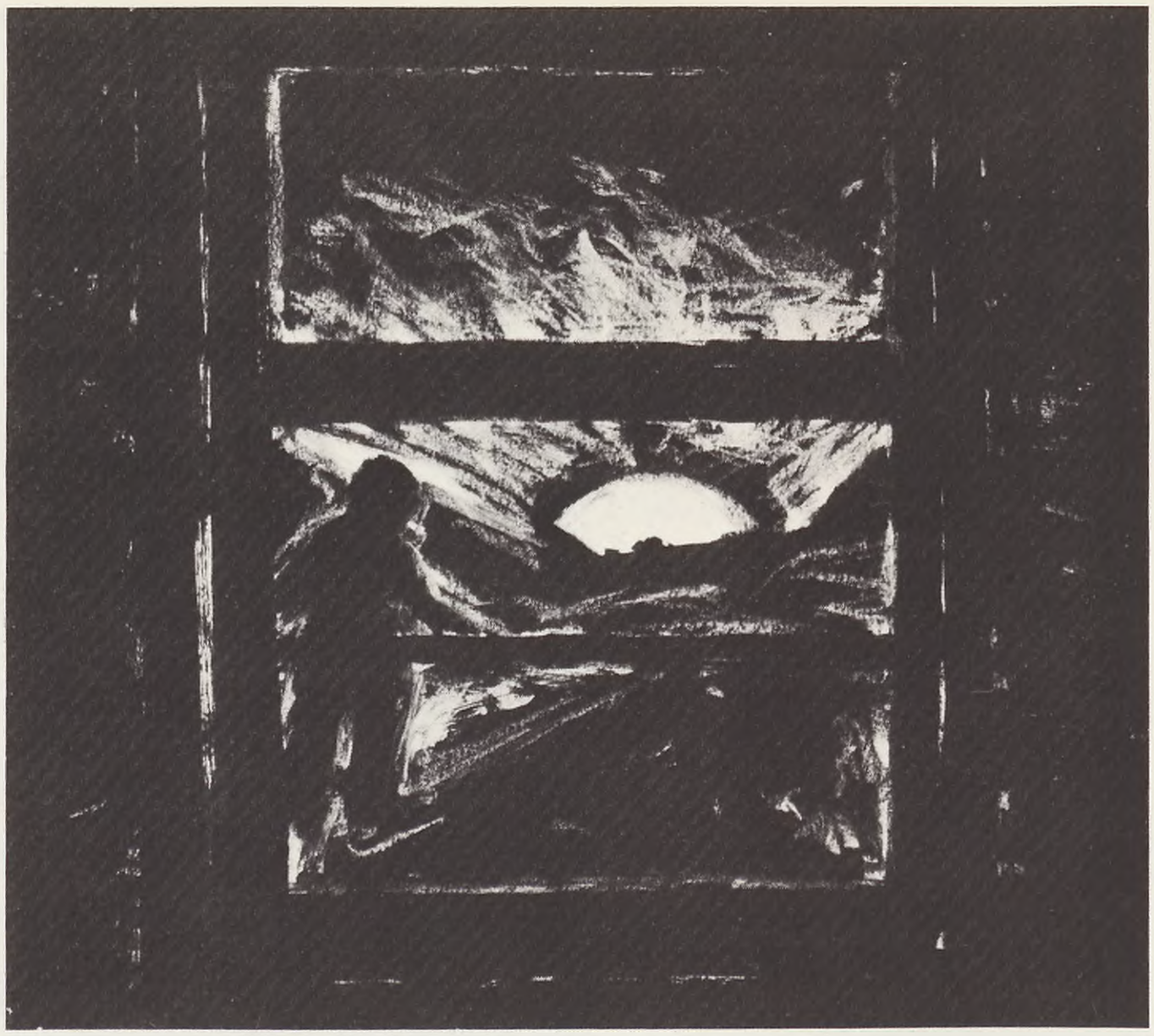
Booth's early paintings, in accord with the Hard-edge formalist aesthetics of the

[1] Title of a novel by Doris Lessing, one of Booth's favourite authors.

time, had a boldness and toughness in their composition and execution. With sharply defined edges and mat acrylic surfaces they were basically cold and impersonal paintings, but by 1970 he had abandoned the flat mat acrylic paint and masking-tape technique associated with the Hard-edge style and, although he retained the format of rectangular blocks, he added a new tactility and sensuality to his painting. In *Painting 1970* the blocks have separated and become autonomous, isolated on the picture plane, and a new density has been obtained by the use of gloss paint. The uneven edges of the blocks and the splashes of colour on the black background signify the artist's hand and bring a personal element to the work.

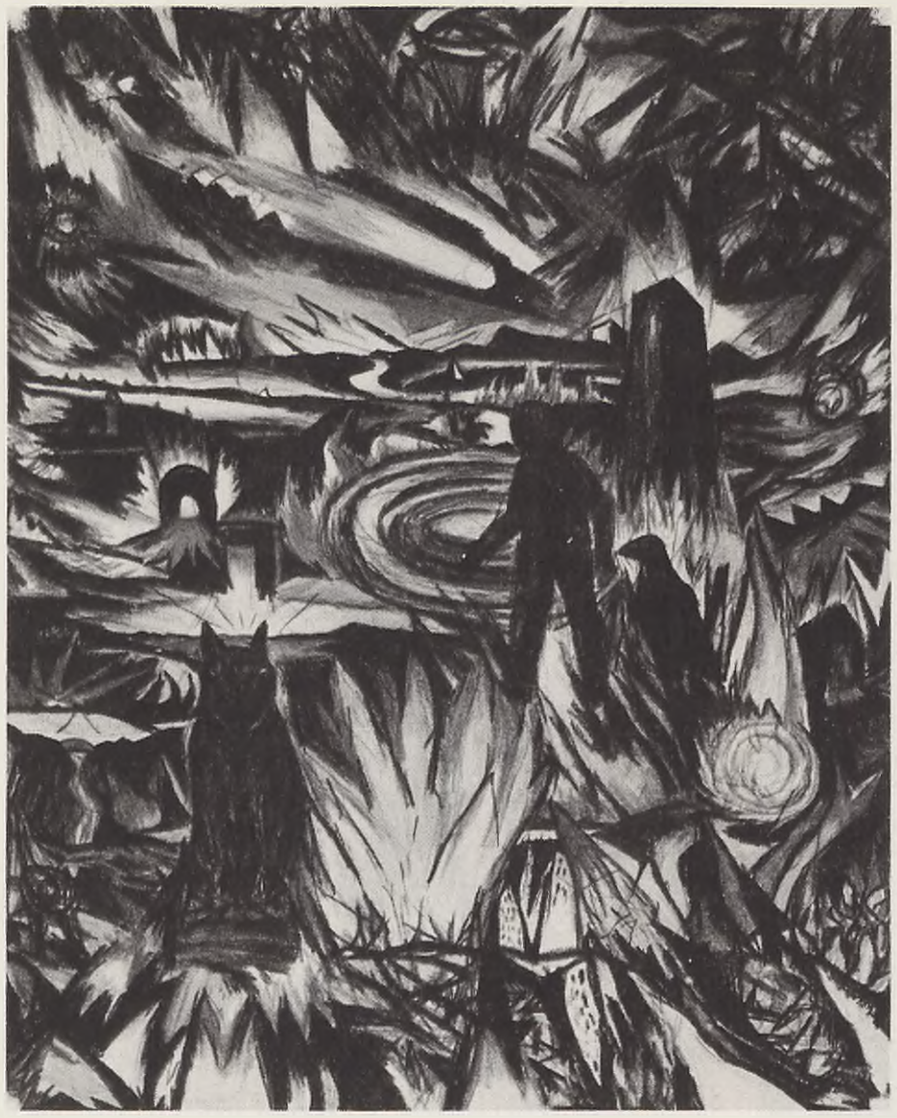
By 1971 Peter Booth had completely isolated the block image, reversing the colour order, so that black became dominant. Frequently the black rectangular block was surrounded on three sides, as in *Painting 1971* where it lies heavily on top of the lighter pink like a thick plastic skin, which has the effect of forming a window or doorway. Usually, a flame or smoke colour was used for this framing device, and dribbles or splashes of black paint invaded the colour edge, setting up a push/pull relationship. Peter Booth relates the window image back to his childhood in Sheffield where one of his earliest memories was watching fiery blasts from an industrial furnace flash in a blackened sky. It is a crucial image in his art and recurs in recent drawings such as *Drawing 1977* where it is no longer abstracted but frames a figure in a darkened landscape.

Scale is important in the 'doorway' series, for the largest paintings are over life-size and their glossy-black surfaces reflect the viewer and offer him a confrontation with himself. They are essentially contemplative and meditative, offering a challenge with the 'void' and, like darkened rooms, they contain depths and experiences projected from within ourselves. The surfaces of these paintings are richly articulated, with no central focus point, and a relationship of tension exists between the black block and the coloured frame or border. Each painting in the series has its unique personality, an infinite variety of surface textures having been achieved by Peter Booth's enormous skill in the handling of paint. The density of each painting differs too – some being thinly painted, the surface flat, the paint almost dull, while others are thick and heavy, the paint having been applied layer over layer with dribbles of paint often running in different directions ov the surface. In many of these the artist



PETER BOOTH DRAWING 1977 (1977)
Black ink on paper 28 cm x 31 cm
Possession of the artist

Photograph by John Delacour



above left

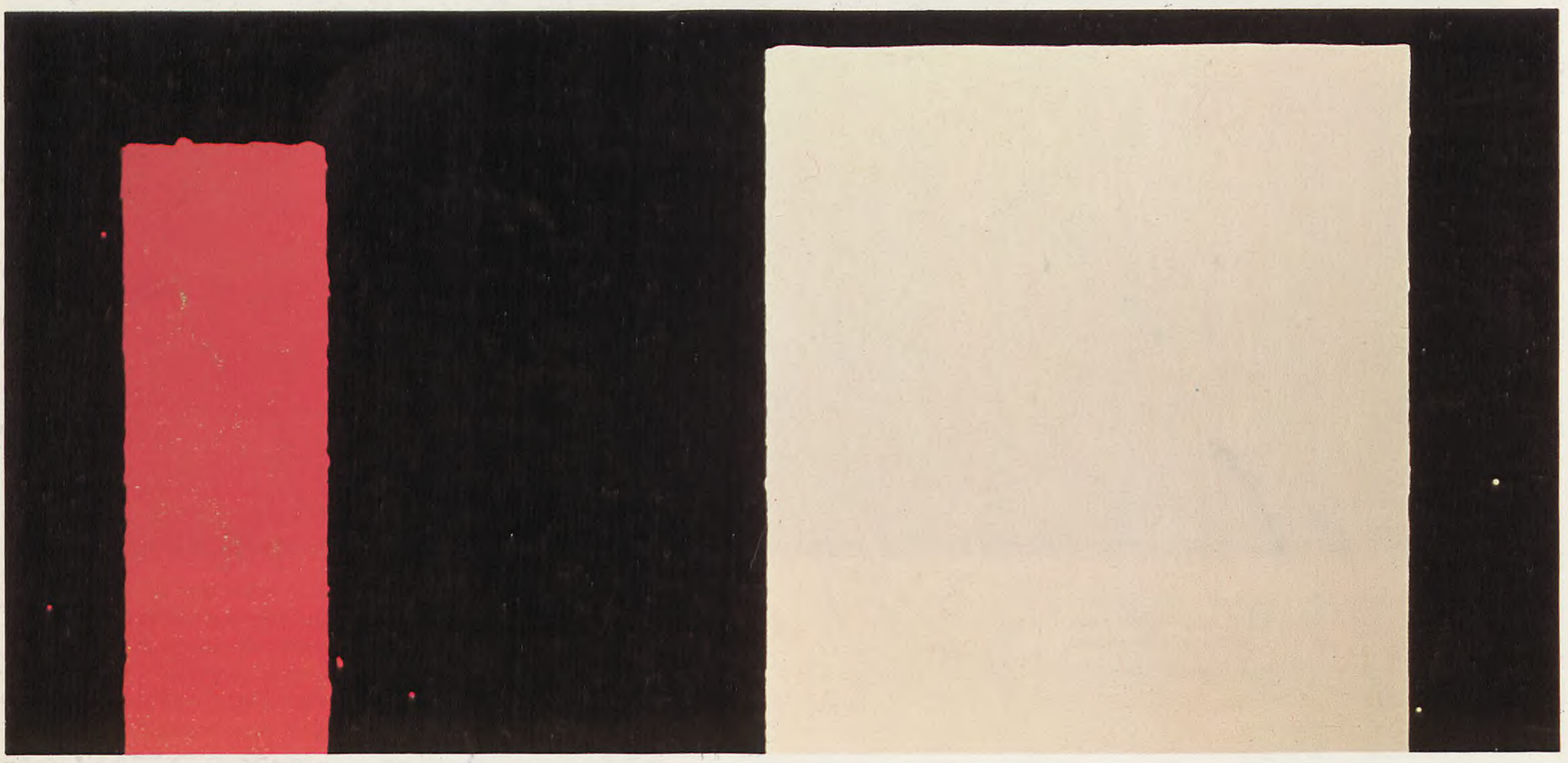
PETER BOOTH DRAWING 1977 (1977)
Coloured crayon on paper 50 cm x 40 cm
Possession of the artist

Photograph by John Delacour

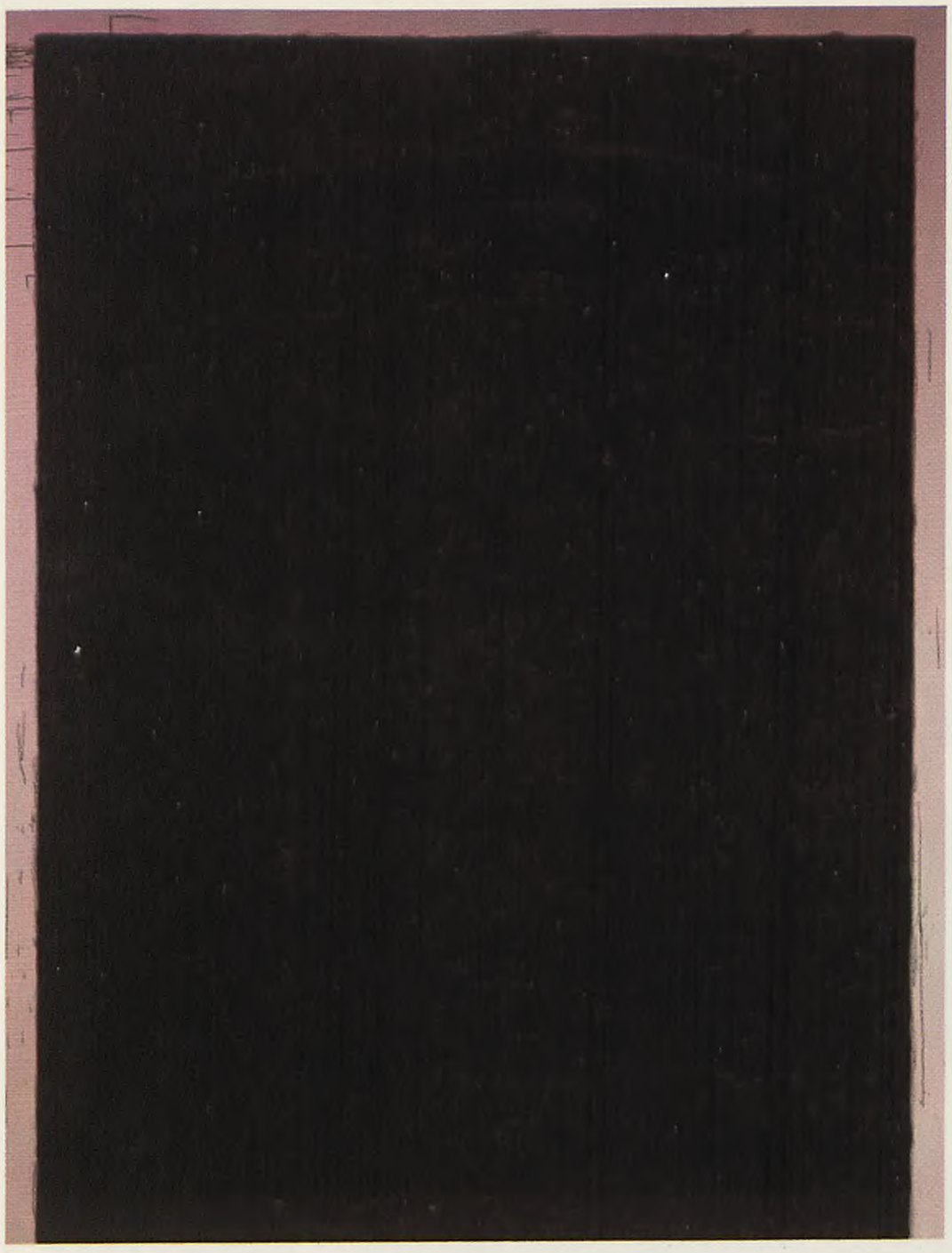
above

PETER BOOTH DRAWING NOVEMBER 1976 (1976)
Charcoal and oil on paper 48 cm x 38 cm
Possession of the artist

Photograph by John Delacour



PETER BOOTH PAINTING 1970 (1970)
Acrylic on canvas 156 cm x 320 cm
Owned by Monash University, Melbourne



above left
PETER BOOTH PAINTING 1971-72 (1971-72)
Acrylic on canvas 242 cm x 184 cm
National Gallery of Victoria

above
PETER BOOTH PAINTING 1974 (1974)
Acrylic on canvas 183 cm x 122 cm
Art Gallery of New South Wales

Photograph by John Delacour

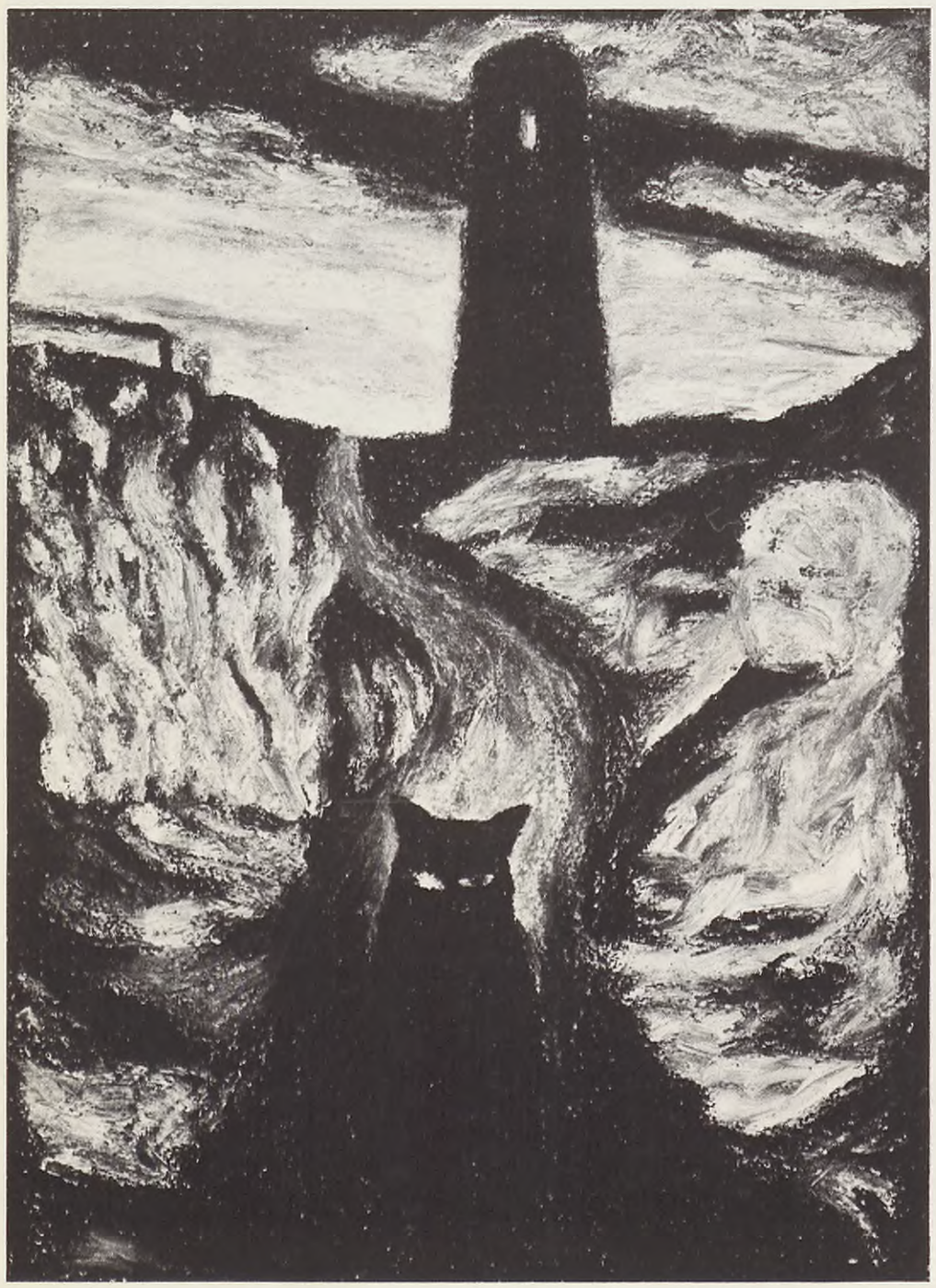
left

PETER BOOTH DRAWING NOVEMBER 1976 (1976)
Charcoal and oil on paper 53 cm x 38 cm
Possession of the artist

Photograph by John Delacour

right

PETER BOOTH PAINTING 1976 (1976)
Acrylic on pulpboard 102 cm x 76 cm
Possession of the artist



has incorporated a 'filler' to give added depth and 'fatness' to the paint. At first he used a fine silicon, then pumice and brick particles and, ultimately, he started incorporating objects from his immediate environment such as pieces of drawing crayons, scraps of letters, matches, et cetera. In more recent paintings this has been extended to broken glass, mirrors and even razor blades. In essence, he incorporates part of himself and the physical components of his life into his paintings. This is done intuitively as he works, he has no preconception but just adds whatever comes immediately to hand. Painting for Peter Booth is very much a direct response to his immediate environment and the content of a painting often relates directly to the mood which it conveys and which is the result of his emotional state at the time of execution.

As the black 'doorway' series progressed the border became less and less significant and in many paintings is reduced to a single band along the top. *Painting 1974* is the culmination of the series. Here two thick black sections are separated in the centre by a dark-navy band. Symbolically it was painted at the time when Peter Booth separated from his wife Angelika. Women have been the greatest influence on his life and art, he sees them as having more insight into the things that matter. Not surprisingly, Doris Lessing is one of his favourite writers, for he finds that her themes and attitudes to society are closely related to his own feelings.

From emotional turmoil and the enigmatic darkness of the black paintings Peter Booth emerged with a series of small oil paintings vibrating with light, colour and expressionist gesture. Thick paint in a range of colours was applied to the surface with a new liberation of gesture and expression. Red was the predominant colour, although black was still marginally evident. These paintings glowed with jewel-like intensity and joyously expressed a change in Peter Booth's emotional condition while celebrating his ability with paint and his love of sensuous, tactile surfaces.

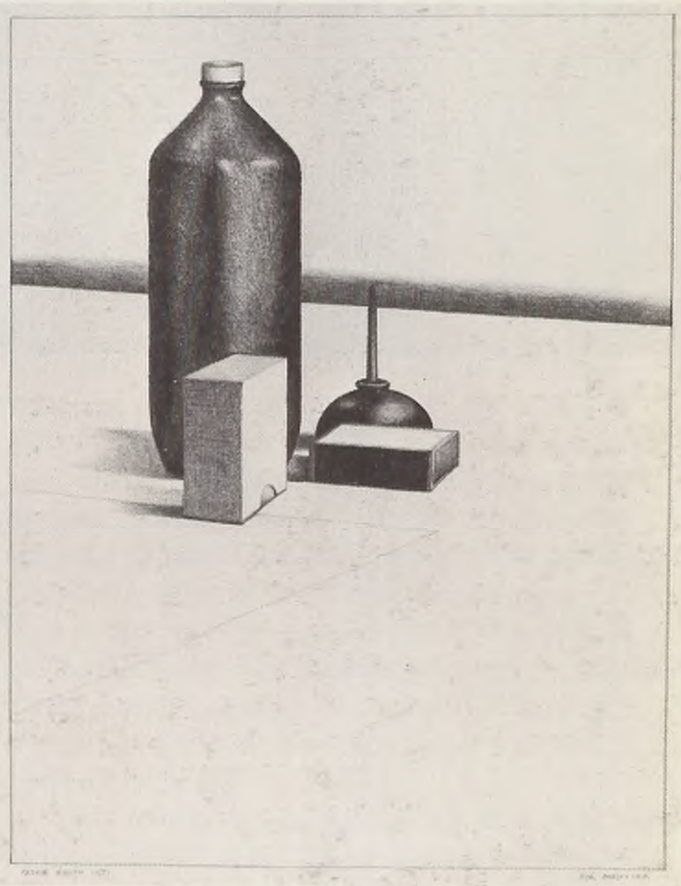
He next produced a series of acrylic paintings on pulpboard in which the white board left visible around the edge unavoidably became part of the painting and acted with the central painted area in much the same way as the coloured border had in the 'doorway' series. These paintings were more expressionist and freer in feeling than the small oil paintings, the acrylic paint allowing much greater gestural freedom and quickness of execution.

Gradually, the colour paintings grew larger and larger, and black, which had started to play an auxiliary role, became once again evident, though not dominant. In 1976 Peter Booth exhibited a group of over-life-size paintings all of which vibrated with brilliant colour, but the mood differed from the previous series for there was an essentially violent feeling to these paintings. Not only did the thick, gestural quality of the paint (with dark tones highlighting the brilliant reds and bringing an ominous note) convey a feeling of violence and anger, but one painting contained visible razor blades, another broken glass, and others broken pieces of mirrors that highlighted the brilliant flecks of colour and reflected the fragmented external world of the viewer. They were startling, tough paintings that reflected the aggression of society, clothed in rich and sensuous beauty. This apparent violence was not all that abstract for, at about that time, Peter Booth had been attacked by thieves who entered his house.

Sensuous, expressive use of paint is the keynote to all Peter Booth's paintings but, particularly in his recent figurative works, the intensity of the feeling which emanates from the images is matched by the forceful, vigorous, energetic application of paint – paint in which colours intermingle but never become muddy, remaining always bright and intense.

This sensitivity to materials is also evident in his drawings. *Drawing 1971,* an early still-life pencil drawing, is classical in its ordered composition but closer inspection reveals sensuous surfaces created by a tonal use of pencil which actually captures the physical surface differences between the matchbox, oil-can and bottle. In his charcoal landscape drawings the density of the black, powdery charcoal highlighted by the natural white of the paper creates landscapes of mystery, mood and drama. These drawings also demonstrate his superb draughtsmanship and ability to portray accurately the visual world around him and so demonstrate that the reductive, almost childlike simplicity in the style of the figures in his latest paintings, which are uncluttered by extraneous detail, is an attempt to endow them with a direct and spontaneous emotional quality.

Psychological necessity has always been the driving force behind Peter Booth's painting and his art has gradually become a flight from the *avant-garde* into personal introspection, for although the form of his paintings has changed their motivation has not.



PETER BOOTH DRAWING 1971 (1971)
Pencil on paper 44 cm x 34 cm
Art Gallery of New South Wales

PETER BOOTH PAINTING 1977 (1977)
Oil on canvas 184 cm x 307 cm
Possession of the artist

Photograph by John Delacour

'Signor Nerli'

Betty Currie

Girolamo Pieri Nerli was born into the old fourteenth-century, titled Ballatti-Nerli family of Tuscany on 21 February 1863 at Siena, Italy. Nerli apparently inherited the title after the death of two brothers but was known simply as 'Signor Nerli' while in Australia. In New Zealand he was referred to by friends as 'Jack'. His works are mostly signed with a monogram signature consisting of the letter P with an elongated down-stroke, over which is written in printed form, G, followed by the name, Nerli. It is this over-printing that gives the impression that the signature is G. B. Nerli.

Nerli was thought to have been a student of Antonio Ciseri or Giovanni Muzzioli at the Florence Academy, but this has been difficult to confirm. A report that he trained with Ugo Catani, his fellow artist from Italy, under a painter called Cioranfi at the Academy creates confusion. This painter is unlisted in any of the usual reference sources. However, an artist named Cristiano Banti (1824-1904) was professor at the Academy during 1884, the most likely period of Nerli's training. Whether he is the Cioranfi mentioned and perhaps misreported by the Melbourne *Table Talk* is uncertain. Certainly some of Nerli's work bears a close affinity with Banti's. Banti was a painter who in his younger days had followed the *'macchaioli'* movement in Italy but, as he grew older and after a visit to France where he met Jules Breton, he changed his style to a Pre-Raphaelite manner, with even a slight Neo-Rococo flavour popular in Italy in the latter decades of the nineteenth century. Ugo Catani claims he was at the Academy for five years, but he mentions also that he had known Nerli only during the last year. This suggests that Girolamo may have studied at the Academy for only one year.

In 1885, during the 'mad excitement of the Cup season',[1] Nerli and his friend arrived in Melbourne. Nerli was a young man of twenty-two years. The two artists soon set up a studio in Collins Street East, and it is reported that a study by Nerli of the head and shoulders of an old woman caught the eye. This may be the work now in the Art Gallery of New South Wales, thought to have been painted in Florence and purchased by the Gallery in 1890 after Nerli had exhibited it in the Royal Art Society show of that year. It is a brightly coloured, realist approach to old age, with interest in the detail of the wrinkled flesh and the cheap handbag, showing sympathy for the decay of old age and the simple dignity of the poor. Such sympathy and the care of execution are not often evident in Nerli's *oeuvres.* It is almost certainly a student work.

Despite his acquaintance with many of Melbourne's painters Nerli was attracted to move on and, in August or September of 1886, he settled in Sydney. During his Melbourne visit he had not exhibited in the Academy shows nor in the exhibition arranged by the newly formed Australian Artists Association. Works attributable to the year are difficult to pinpoint as Nerli was disinclined to date his paintings. There are two small studies, one in the Benalla Gallery, Ledger Collection, *Girls walking on a roadway* and one in the Manton Collection at Benyule, *Farmhouse,* which may be from this period. They are studies, sketchy and hesitant in execution, Italian in character, and the colour tones are Realist. The former small picture is very close in subject-matter and manner to a painting by Cristiano Banti of peasant girls carrying wheat-sheaves on their shoulders, in the Gallery of Modern Art, Florence, called *Boscaiole con fascine.*

The Sydney scene to which Nerli moved was a particularly artistic, cosmopolitan and Bohemian one. Because of the production of the *Picturesque Atlas,* many artists from various parts of the world had converged on that city. Frederick B. Schell and William Thomas Smedley, both Americans working on the Atlas, W. C. Fitler another American illustrator, David Souter from Scotland, Albert Fullwood from England and A. J. Daplyn (Charles Conder's teacher) from London, were working in Sydney. The *Bulletin* contributed with the Englishman, Phil May, and Livingstone 'Hop' Hopkins from New York. Julian Ashton had moved to Sydney to work on the Atlas and also various other painters including the Bohemian Constance Roth, trained at the South Kensington School; Frank Mahoney and B. E. Minns were there.

It was a time of discussion, experimentation, lively, gay days and of painting *en plein air* around the outlying districts of Sydney. The Ruskin-Whistler lawsuit was one topic of conversation, with the relative merits of spontaneous painting, lack of finish, incoherent images, and art for art's sake being debated. The news of Adolphe Monticelli's devastating retrospective show in Paris during 1887 would have added fuel. Monticelli was notorious as an irreconcilable dandy, the true Bohemian and, in his later years (he died in 1885), had been known for his 'almost ferocious impasto with all its undoubted verve and freedom which was part of the artist's philosophy of life'.[2] During the same year there had been a Japanese Exposition in Sydney, which would have reinforced the *japonaise* phase known to have influenced the Aesthetic movement overseas. Evidence can be seen in various paintings of the period, particularly in *The portrait of a lady in black* by Tom Roberts at the National Gallery of Victoria, believed to have been painted in Sydney in 1888.

This invigorating gathering of talent and pot-pourri of ideas had a potent effect on artists of the time. It saw the rise of the young Charles Conder as an outstanding artist and produced some first-rate black-and-white art. The group broke up towards the end of 1888 with the work of the *Picturesque Atlas* completed. May returned to England, Schell and Smedley to America and Conder moved to Melbourne to join Tom Roberts.

We first hear of Signor Nerli in December

[1] *Table Talk,* 12 October 1888.
[2] M. H. Dixon, 'Monticelli', *Art Journal,* 1895, p. 211 ff.

1887 when he exhibited *A Bacchanalian orgie* in the Royal Art Society show together with five other oils and one watercolour. The critics report the painting as 'a dashing, unfinished, bold study' reminding one critic of Monticelli's style, appropriately enough perhaps. Emphasis is placed on the fact that it is a 'mere sketch' and as such 'loses in quality wherever there is an attempt at finish'.[3] Sold in 1976 at Leonard Joel's auction in Melbourne, it revealed an impromptu bravura of stroke-making, similar to Monticelli's manner. However, unlike Monticelli, the young Nerli appeared to have difficulties resolving the sketch-like nature of the work into a satisfactory painting. In some places the work is simply an incoherent swirl of colour; the grey of the incense smoke lies heavily across the surface in others and, generally, there is a confusion of colour, of unsubtle greens, blues and ochres, spotted with splashes of bright red, acting as uncoordinated patches across the surface. Use of tones is minimal. There are three known studies on a smaller scale of this subject, one in the Art Gallery of New South Wales, one in Auckland, New Zealand and the one sold at Leonard Joel's auction. Each is better than the large painting which suggests they may have been later copies.

Other works by Nerli from this show are not known to exist, but *In transgression* is reproduced in black and white in the *Centennial Magazine* of 1890. It shows two Italian peasant figures strolling along, the man's arm around the girl. Geese follow behind and I note its similarity to a painting *Goose girl* sold at Leonard Joel's auction in 1976. This is a somewhat gauche, simplistic work in bright colours. It appears obvious at this stage, 1887, that Nerli was still a young, immature painter searching for his style. This is supported by the critics' comments at the time – his subject-matter is 'unconventional' and 'varied', all paintings are executed with the 'dash and vigour of youth' and, while reasonably complimentary to the young painter, they repeat the emphasis on 'bold treatment' and 'unfinished' work. His landscapes are said to be 'not so taking to the eye'. The fact of Nerli's Italian birth gave one critic the opportunity to advocate higher-keyed Southern European colour in Australian landscape painting, rather than 'the English influence hitherto obtained quite at variance to our bright sunny scenery'.[4]

In September 1888 Nerli exhibited again

[3] G. Collingridge, *Australian Art,* January 1888.
[4] *ibid Australian Art.*

top
GIROLAMO NERLI PORTRAIT OF A WOMAN
Oil on canvas 66 cm x 45 cm
Art Gallery of New South Wales

above
GIROLAMO NERLI THE VOYAGERS
Oil on board 33 cm x 55 cm
Art Gallery of New South Wales

above

GIROLAMO NERLI A BACCHANALIAN ORGY (1887)
Oil on board 20 cm x 43 cm
Art Gallery of New South Wales

top left

GIROLAMO NERLI WOMAN IN A GARDEN
Oil on cardboard 44 cm x 39 cm
National Gallery of Victoria
(Allan R. Henderson Bequest, 1956)

top right

GIROLAMO NERLI STREET SCENE (*c.*1888)
Oil on cardboard 31 cm x 23 cm
National Gallery of Victoria

GIROLAMO NERLI WALKING IN THE RAIN
Oil on canvas on cardboard 32 cm x 40 cm
Australian National Gallery, Canberra

with the Royal Art Society and of seven or eight paintings we find similar criticisms. There is a repetition of the varied unconventional subject-matter and little change from the previous year.

During 1888 Tom Roberts had painted in Sydney with Charles Conder and the latter's *Departure of the S.S. Orient* had been purchased from the September show of the Royal Art Society. This masterly work was executed from a high viewpoint, looking down over Circular Quay. It had revealed the influences of Whistler in the use of dark figures against the light-reflecting background of the Quay, some influences from Tom Roberts, particularly in the diagonals of the composition (*cf. Bourke Street*) and had shown the development of Conder's own growing aesthetic with pleasing colour tones and touches of bright red judiciously placed to direct the eye. Many of these characteristics are attributed to Nerli's influence but I find no evidence in the Italian's work up to this time to substantiate such a claim. On the contrary, much can be traced to the *Picturesque Atlas,* a somewhat underrated influence in this period of Australian art. Many examples of high viewpoint, silhouetted figures against light-reflecting surfaces or lightly toned skies, street scenes, both wet and dry, can be found in the Atlas, devices introduced no doubt by the overseas artists working on it. Most would have known of the Impressionist movement in France or of Whistler's style in England and, with the aim of the Atlas to depict many streets and important buildings of the cities of Australia, they would be experimenting to add much-needed variety and contemporary interest to their interpretations. Street scenes had become popular motifs, perhaps also as a result of Julian Ashton's outspoken urging to depict the life of Australian towns as it was.

Following the success of Conder in the 1888 exhibition, we find Nerli painting street scenes. The very small work in the National Gallery of Victoria, *Street scene,* (on a rainy night) shows the artist's first effort, I believe, at painting such a subject. It is halting in technique, using a broken brush-stroke with juxtaposed patches of colour, somewhat more

GIROLAMO NERLI THE BEACH AT PORT MELBOURNE
FROM THE FORESHORE, ST KILDA
Oil on cardboard 20 cm x 41 cm
National Gallery of Victoria

tonal than had previously been seen. It depicts arc-lighting, first introduced in November 1888 in Tamworth.[5] As it is unlikely that Nerli painted in that northern town, this is possibly near to Sydney, Penrith or Moss Vale perhaps, both places having electric street lighting by 1889. The composition of this picture compares with that of *George Street, Saturday night* by William Smedley in the *Picturesque Atlas,* following closely the device of a strong, vertical lamp-post on the left and the diagonal of the far side of the street.

Another street scene by Nerli, previously unpublished, *Walking in the rain* is in the Australian National Collection, Canberra. Here we can see a considerable development of Nerli's skill, the lines of the rock-edged roadway creating a pleasing design. The colour is Realist, with greens, browns, ochres and touches of red; the figures repeat the sketchiness of the earlier work, reflections merely touched on the wet roadway. I feel that this was a work far superior to anything Nerli had painted before and indicated his growing emergence as an artist. This also was probably painted in 1889. *Wet evening* in the Howard Hinton Collection, Armidale, is another street scene often quoted. It is similar in style to some of Conder's work, the scumbling of the paint on the canvas being typical. This is the only known picture by Nerli in that technique and seems to have been an experiment. It features a steam-tram used in Sydney between 1879 and 1905 and thus cannot be dated accurately on that basis. It seems to be very much more skilful than *Street scene* with the figures more assured and the colours limited to a more subtle tonal relationship of black, yellow and ochre.

In October 1889 Nerli travelled to Dunedin with the 'New Zealand and South Seas International Exhibition 1889-90', for which he seems to have been responsible. His administrative plans for this no doubt precluded him from being involved in (or even perhaps aware of) the famous '9 x 5' exhibition held during August in Melbourne. If Nerli is to be considered influential at this period in the development of Australian art, it would seem strange that his contemporaries fail to mention him in their reminiscences or letters. Also, it seems unlikely, if he was the one to introduce new ideas to young Australian artists that he was not included in the '9 x 5' show, where spontaneous impressions were the proclaimed aims.

Nerli appears to have stayed in New Zealand until the closure of the exhibition in May 1890. *The voyagers* in the Art Gallery of New South Wales is probably a result of this boat trip across the Tasman. In it we see Nerli's compositional talents maturing, the angles of the ship's deck successfully achieving a sense of rising motion. While the treatment of the spray does appear somewhat clumsy, colour is again realist with one judicious touch of red to create a focus. This is a very satisfactory painting.

After returning from New Zealand Nerli met Arthur Streeton in Sydney and expressed the wish to visit Melbourne. This desire may have also prompted a visit to Tasmania, as Nerli exhibited scenes of Hobart in Sydney in April 1891. Tom Roberts is known to have visited Tasmania in the second half of 1890 and perhaps he and Nerli painted together there.

Certainly, Roberts and Streeton joined Nerli to paint Melbourne's bayside beaches at the time. On the grounds of costume, weather and opportunity it seems the late winter or spring months of 1890 or the first months of 1891 are the most likely dates for the many beach scenes for which Nerli is famous. The two Impressionists influenced our Italian painter as can be seen if comparison is made between *Beach scene, Sandringham,* in the Art Gallery of New South Wales, with its rounded brush-strokes, its predominantly realist brown and green tones, similar to *Walking in the rain,* and *The beach at Port Melbourne from the foreshore, St Kilda* which is in the National Gallery of Victoria. In the latter Nerli's palette has lightened to the blue and gold tones of the Heidelberg School and his brush-strokes have straightened and lengthened with assurance. The Port Melbourne painting must be the closest Nerli came to painting in the manner of the great Australian movement of the late nineteenth century.

In a letter from Streeton in Melbourne to Roberts at Mosman's Bay, Sydney in 1892, Streeton sends his regards to various painters, including Nerli, who we assume must have been painting in the area with Roberts. The fine, recently restored *Timber mill at Berry's Bay,* in the Ballarat Art Gallery, could be attributed to this time. Apart from a more tonal palette this picture resembles Streeton's painting of the period, and reveals the successful emulation by Nerli of the Australian artist's aims.

In August 1892, Nerli travelled to Samoa where he met Robert Louis Stevenson, and painted his portrait. Nerli increasingly concentrated on portraiture and several portraits in Australian collections show a finesse and lightness of touch evidently influenced by his association with Roberts and Streeton. One is *Portrait of a woman* in the Art Gallery of New South Wales.

In February 1893 Nerli met Robert Louis Stevenson again, in Sydney, but by June of the year was giving classes in his own studio in Dunedin. Nerli's experiences in New Zealand between 1893 and his marriage in 1898 are well documented.[6] In the latter year he left with his new wife, Cecilia Barron, and travelled to Western Australia. One of his paintings, *The artist's camp,* from that visit is in the Pennsylvania State University Collection.

Girolamo Nerli arrived in Sydney in 1899 and exhibited a portrait of A. Dattilo-Rubbo with the Royal Art Society. It was greeted with high praise. During an interview with the *Bulletin* he expressed admiration for the work of Sydney Long and E. Phillips Fox. I am tempted to place *Woman in a garden,* in the National Gallery of Victoria, to this time. The high viewpoint, the costume and the treatment of the flat, brilliant colour patches indicating the face, orange hair and blue stripes on the dress of the woman, all suggest Fox's work. Nerli was always open to new styles and was willing to experiment with new methods. In 1902 and 1903 Nerli exhibited with the Victorian Artists Society (he lived at Hawksburn), after which nothing is recorded. It can be assumed that he returned to Europe, where he died in 1926 at Nervi, near Genoa, Italy.

It is apparent that Nerli arrived in Australia a young painter with some talent, but with minimum training, and the first three or four years of his stay saw the gradual realization that controlled, rather than spontaneous, execution was essential to greater effect. He was then to mature and develop a light touch and delicacy that commended him to many. It was as a developed artist that he moved to New Zealand and there passed on the ideas he had acquired in Australia. Roberts, Streeton and Conder had each contributed something to the artist's capabilities and it was the short-lived glory of the Australian Impressionist school that Nerli was to convey so successfully to such New Zealand painters as Frances Hodgkins and Grace Joel.

[5] *Sydney Morning Herald,* 9 November 1888 – Sydney City Council dates the first electric street lighting in Australia as 1883. This is confirmed by *Australian Encyclopedia,* Vol. 3.

[6] G. H. Brown 'Signor Nerli the Painter' *Auckland City Art Gallery Quarterly,* No.45, 1969, pp. 3-15. Mr Brown's coverage of Nerli's New Zealand years is excellent; however, his Australian material is taken from sources containing some inaccurate information.

Ti Parks

Gary Catalano

TI PARKS BANNER (1969-70)
Wood, canvas and wool 305 cm x 355 cm x 355 cm
Possession of the artist

Early in 1967 I saw my first work by Ti Parks. It was a painting hardly any larger than the pages of this magazine, and on its hardboard surface the artist had painted a number of immaculate stripes. If memory serves me correctly, most of them were horizontal ones, yet cutting across them in one corner was a group of diagonal stripes. Hard-edge? Not really.

Even then a few clues told you that Parks was on to something different. One clue was the sheer physical presence of the work. Though each stripe was evenly handled and completely devoid of any tonal modulation, the paint surface still had a curious quality to it. Somehow or other, it didn't really look like paint. More doubts arose when I noticed the ridges at the edge of each stripe. They were so sharp it seemed a pair of scissors, rather than a neat brush and neater masking tape, had produced them. I can remember looking two or three times at the work, trying to persuade myself that it wasn't composed of artfully assembled vinyl strips.

Another clue was the deliberately nasty combination of colours Parks had chosen: black, lime-green, and a blood-red – the kind of colours you find on linoleum floors. It was, in many respects, an irritating little painting, and it naturally made me wonder just what his work would look like when he had a show all to himself. Would they all be this small? Would they all be enchantingly ugly?

Eighteen months after that introduction Ti Parks had his first Sydney show at Watters Gallery. True, there were a few deceptive hard-edgers in the show, yet far more significant and telling were those works which incorporated actual objects. One painting, *Black rail,* had a chrome towel bar attached to the surface; in another, *Chair,* the hardboard had been cut away and in its place you found the back of a real chair. And there, in the top half of *Acrylic fur with barbed wire,* was real artificial fur, deliciously lime-green.

Other artists were softening the rigours of Hard-edge by introducing allusions to architecture or technology, but everything that Parks incorporated into his paintings was resolutely banal and mundane, thereby mocking the purist pretensions of the style. There were hairnets stuck onto the surface of one painting, part of a ladder on another. In short, it seemed that you couldn't begin to talk about the paintings without introducing a dreaded term – suburbia.

Two years earlier, Garry Shead had dealt with the sexual *mores* of suburbia but, as he painted in a quasi-Expressionist manner what he was saying seemed easy to overhear; the trouble with Ti Parks's works was the fact that they were so cool, so patiently

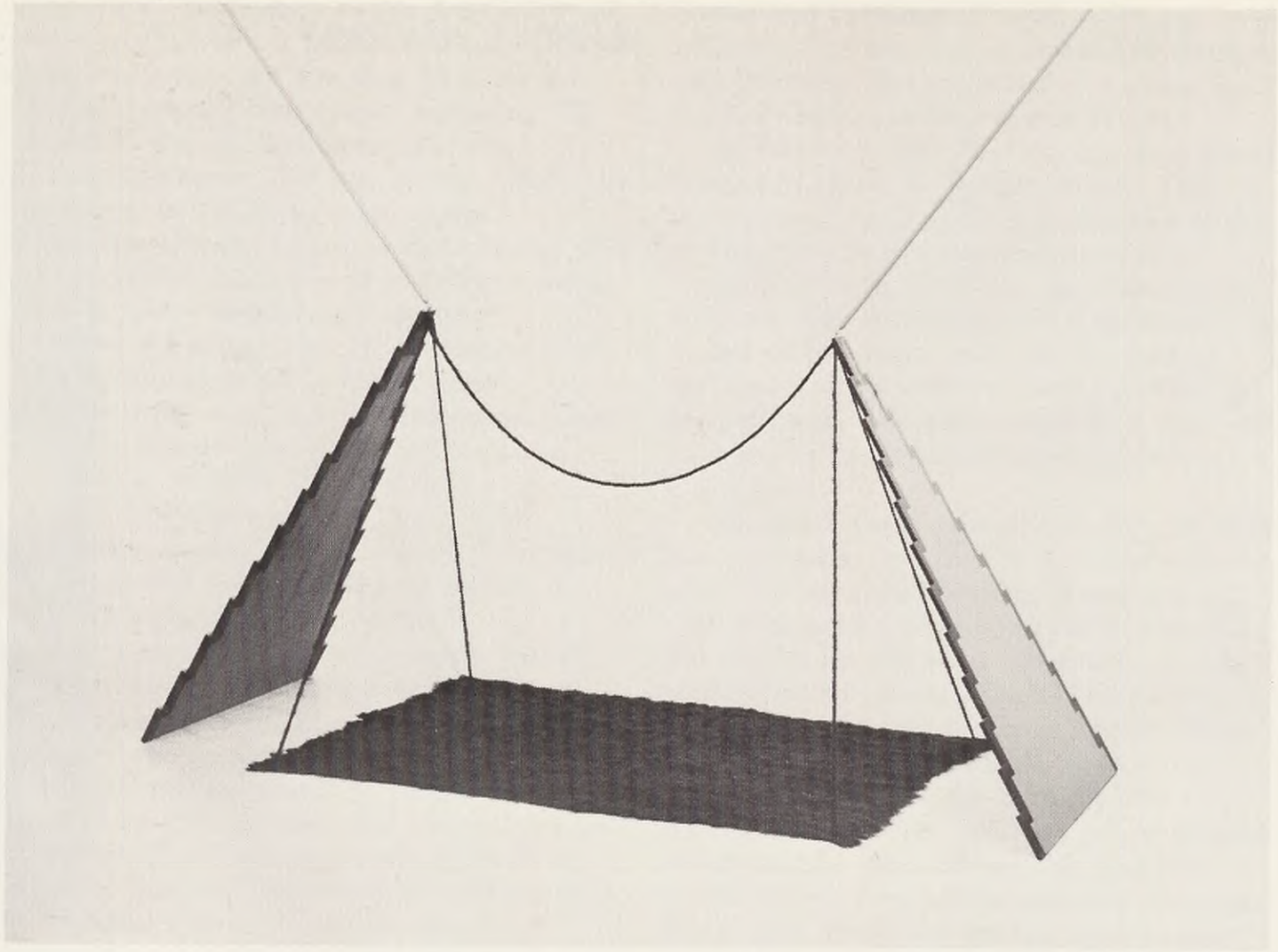
crafted. He seemed to be giving away nothing of himself; he was a puzzler.

Later on it emerged that the kind of work Parks was doing was not untypical of the Melbourne art of the time. Dale Hickey had derived some of his menacing abstractions from the decorative notches found on the weatherboards of Melbourne's suburban bungalows and was also looking hard at fences (soon he would exhibit actual fences), and Robert Rooney was transposing knitting designs and cereal cut-out patterns into his paintings. But I was not to know all that at the time. Melbourne was then a foreign city, and news only rarely leaked across the border. When it did, it aroused more perplexity and even positive dismay. Despite his unconventional use of materials, the works that Parks had shown in Sydney in 1968 could still be related to a mode like collage or to a style like Pop, but what was one to make of the works he showed at the Argus Gallery in the same year? Two of them were tents, one a ready-made and the other a construction. The artist's catalogue note to the show suggests something of the pair's flavour:

1 *The tent:* An erected cotton 'pup', a two-man tent, with a ground-sheet of plastic lunch bags sewn together with pink wool.
2 *The tent:* A warm, soft sleeping rug, and a tent skeleton of blue mohair, held up by two eight-foot poles, and two rigid, triangular guys with serrated edges.

Ten years after it was made, the second tent still appears an intriguing object and, fittingly enough, the various ways in which it plays with the idols of the time are only incidental to its appeal. Most painters and sculptors then talked about their works as being 'object-like': Parks wittily re-invented an actual one. And many sculptors talked of getting rid of the base and thereby placing their works directly on the floor: Parks did that too – but he also suspended part of the sculpture from the roof. The same sculptors also talked of 'openness' and wished their works to look like drawings in space rather than dense, space-devouring volumes: Parks's tent has the airy freedom of musical freedom, and its suspended 'base' dives through the air with the casual grace of a swallow.

Along with *Banner* of 1969, *The tent* marks an *entente cordiale* between the artist and the real, outer world. In both works, the materials used (or, rather, the condition in which they are used) relate more to the quotidian world than to the processes of art, yet both works are finally more exotic than most art objects. I find the paradox an arresting one, yet don't know how to go about explaining it.



TI PARKS THE TENT II (1968)
Mohair, painted wood, metal 305 cm x 610 cm x 91 cm
National Gallery of Victoria

In between these two works, Parks exhibited *Virginia's* at Tolarno. The work announces a change in the direction of his work, for from now on the baffling and irrational begin to supplant the exotic. In spite of its awkward teeter, *Banner* was still a single and reasonably discrete object; *Virginia's,* on the other hand, disperses its parts into the environment, and much of the emotional effect of the work derives from the way in which its fragmented parts evoke the dejected poetry of dismemberment and absence. At its base, a canvas-sheathed rope has been cut, sausage-like, into ten parts, one of which is motorized and threshes about on the floor. Two fox skins are draped over the top of the supported structure, whose vacant middle section allows one to view the empty frame on the wall opposite. Just like the two dangling skins, both frames have been drained of their former life. Despite its title, it is hard to dispel the suspicion that *Virginia's* is really a portrait of the artist as a modern Osicis. When first exhibited, numerous critics remarked on its alien quality, yet to me the work suggests an alienation not only from the world but also from one's expressive centre – from one's self, in short.

Clearly enough, one of the formal questions to which *Virginia's* addressed itself was the then current notion that works of art be single, coherent entities; if it now seems a marginal case in this respect, that is largely because the works which followed it went even further in their dispersal of the object. In the *Hawthorn installation* of 1970 we have no object and hardly any focus to speak of; indeed, all we here find are a puzzling assortment of object material – hooks, bags,

above
TI PARKS BOOKS (1975-77)
Watters Gallery, Sydney

left
TI PARKS VIRGINIA'S (1969)
Tolarno Galleries, Melbourne

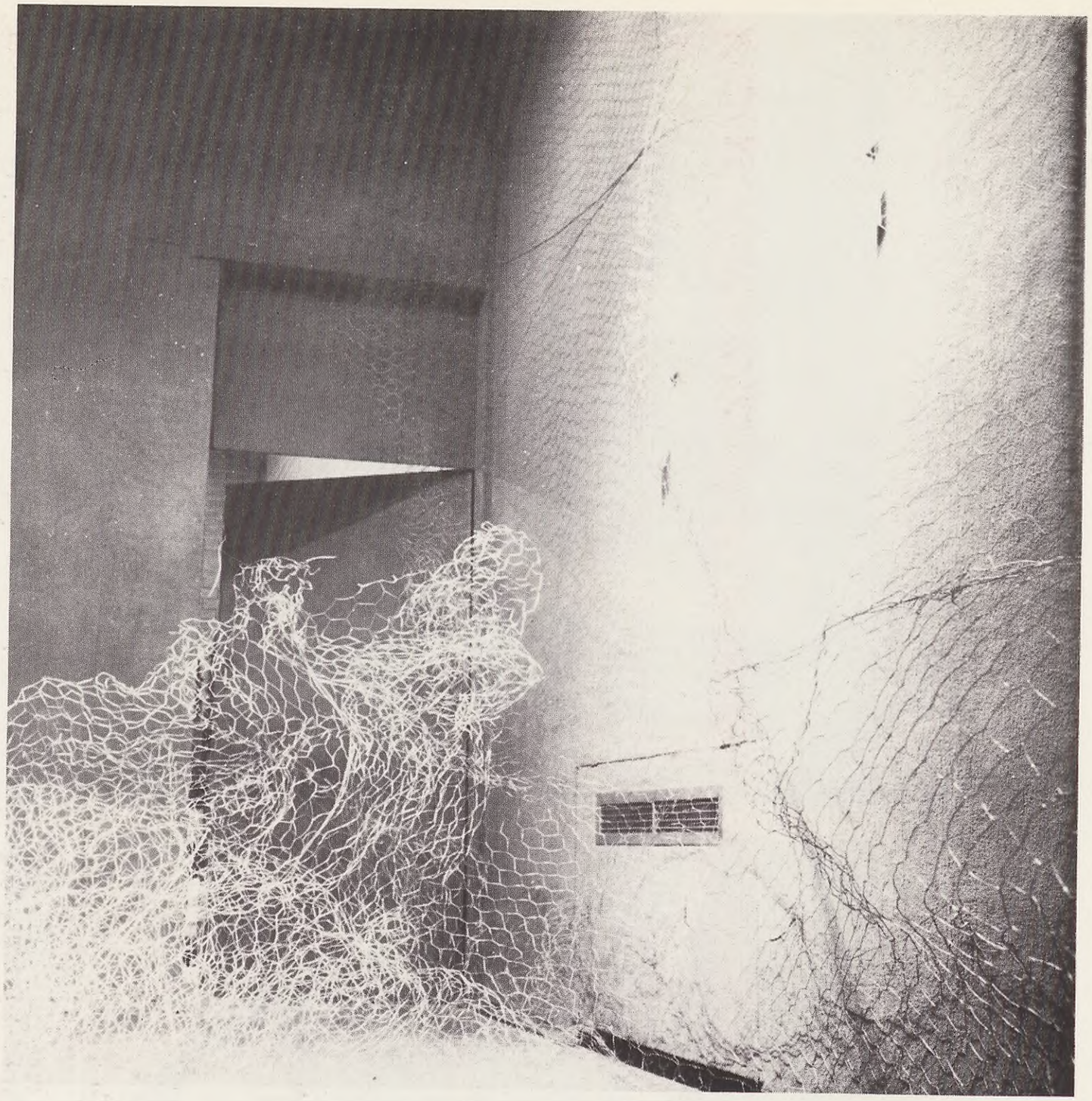
cotton wool, icing sugar, beans and chicken-wire – and only the briefest suggestion of an ordering principle. The vestigial nature of these principles, as well as their intended emotional effect, are indicated by the following extract from the exhibition catalogue:

> 'Empty hook to full hook to empty hook plus remnant, ebb and flow.
> Diagonal arrangement around walls, flow, ebb and flow.
> One side low hooks opposite side high hooks.
> One side pretty, opposite side turbulent and ugly.'

Both writer and artist seem thoroughly obsessed with the horrible grinding of time.

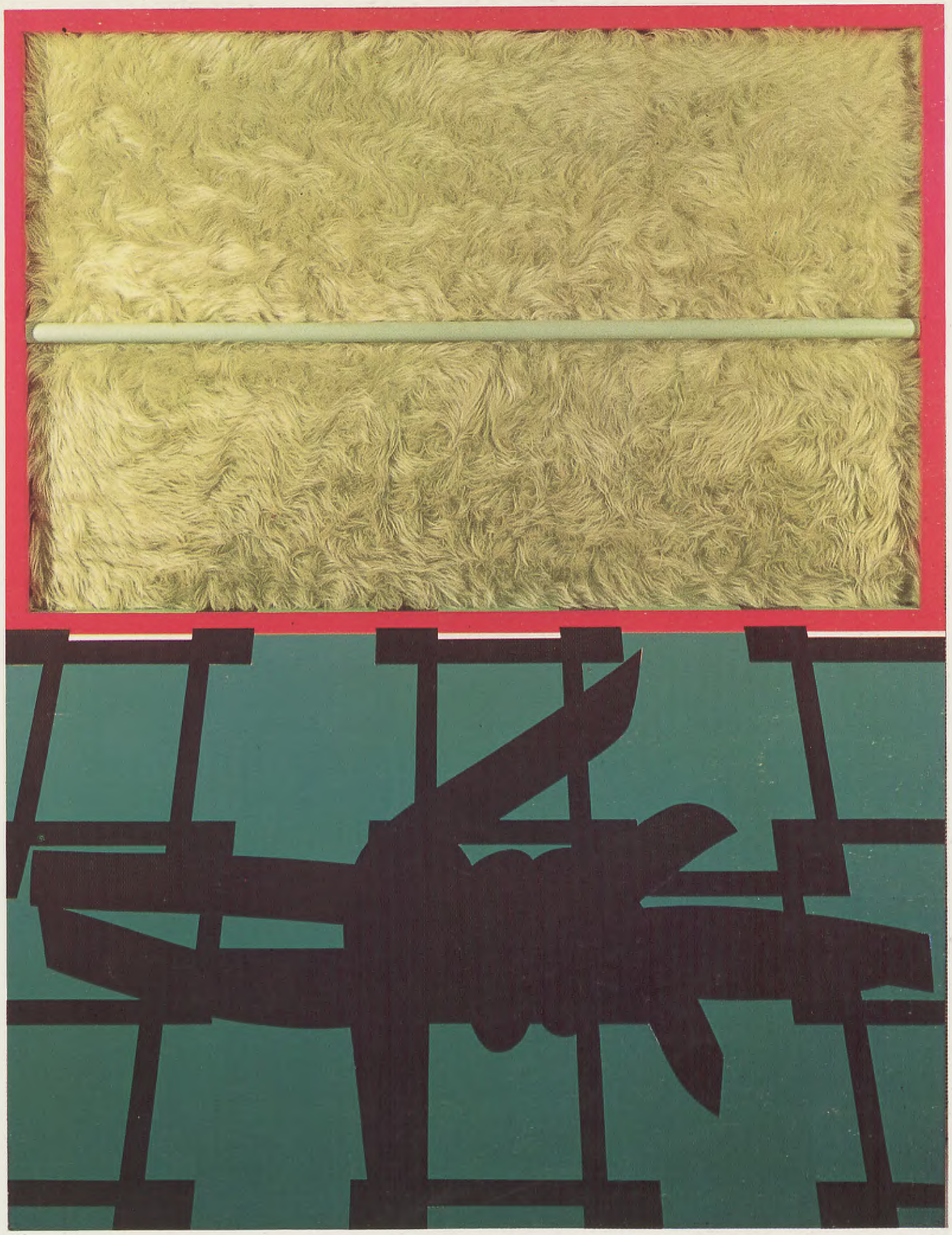
Reviewers discerned in Parks's works of this period an interest in the 'subversion of order' and, though this is true enough, it fails to register the extent to which a work like the *Hawthorn installation* is truly subversive. Though I could be wrong, I like to think that something more than order is being subverted (and perhaps renovated) here, and why I think so hinges on the privileged relation art objects bear to reality. It is a truism that any work of art (in particular three-dimensional, space-occupying ones) represent or embody views of the world, yet for some reason or other we often refrain from grasping the corollary of this belief. If works of art *do* manage to extirpate our desires for coherence and order, surely a different view of reality is also being proposed by the work. No, things don't make sense, the Installation is saying – or not *that* kind of sense.

So Ti Parks shows us the world much as a stone, a piece of timber or even a bean might see it if suddenly rendered sentient and infused with the burden of consciousness, a situation in which, to quote a poet whose name I've forgotten, 'all is novel and the only rule's explore'. In more recent years Parks has found it fitting to add things like water, chewing-gum, smeared jam, fruit, eggs and the literature of fetishism to his subjects of exploration, and through the impetus of such creative opportunism he has almost come full circle. The drift away from the object, as signalled by *Virginia's,* was largely inspired by a sense of complete alienation, yet now we find him using the positively eccentric or the plainly trivial in the cause *against* alienation. Nothing, no matter how crass it may be, is now beneath his interest. And fittingly enough, the things he makes today are again objects of a kind. Now they are books.



TI PARKS HAWTHORN INSTALLATION (1970)
Hawthorn City Art Gallery, Melbourne

opposite
TI PARKS ACRYLIC FUR WITH BARBED WIRE (1967-68)
Mohair and acrylic on wood 120 cm x 91 cm x 5 cm
National Gallery of Victoria



A Crucifixion by Giovanni di Paolo

John Pope-Hennessy

Of the artists who dominated painting in Siena in the second and third quarters of the fifteenth century, the most highly individual is Giovanni di Paolo. Born in 1403, he was trained locally in a Sienese studio, and though in the middle of the 1420s he succumbed to the influence of Gentile da Fabriano, who was working briefly in Siena, he developed, after about 1440, a style which has little in common with that of other painters of his time and which is remarkable for its mystical intensity. This aspect of his personality is typified by the painting of the *Crucifixion,* recently purchased for the National Gallery of Australia at Canberra.

The picture shows the Crucified Christ between the Virgin and St John. Beneath the cross is a figure of the Magdalen, and immediately to its right kneels a donor with hands clasped in prayer gazing up at the figure of Christ. The identity of the second figure is established by an inscription at the base:
HIC.LACOBVS.PICTOR.BARTOLOMEI.
IACET (here lies the painter Jacopo di Bartolomeo). From the form of the inscription it can be inferred that the purpose of the picture was commemorative, and that it surmounted a grave or a sepulchral slab. Research in the archives at Siena has failed to reveal any trace of a painter named Jacopo di Bartolomeo, and until he is identified we shall not be able to determine the exact date of the painting or the church for which it was made. The *stemma* (coat of arms) immediately to the left of the mourning Virgin is unidentified. The only painting by Giovanni di Paolo that includes a donor portrait is a *Virgin and Child with Angels,* formerly in the Blumenthal Collection, now in the Metropolitan Museum of Art, where the patron is represented on a diminutive scale, as though in a *trecento* painting. In Siena, to judge from the surviving evidence, paintings were seldom incorporated in sepulchral monuments, though a panel by an artist of an older generation than Giovanni di Paolo, Andrea di Bartolo, now in the Virginia Museum of Fine Arts at Richmond, may have been treated in this way, since it bears an inscription stating that it was commissioned by *domina honesta,* wife of Ser Palamedes da Urbino, in intercession for the souls of her husband and of Matteo, their son.

Giovanni di Paolo was an artist who was prone to use the same cartoon (or variants of the same cartoon) at a number of different points in his career, and the portrait of the donor apart, all the figures have parallels elsewhere in his work. The kneeling Magdalen recurs, on almost the same scale, on a large panel in the Siena gallery, which was painted in 1440 for the Franciscan Observant convent of the Osservanza outside Siena. Here, however, the cross is shorter than in the Canberra painting, and the suppedaneum that supports Christ's feet is nearer to the ground, so that the Magdalen is represented with hands clasped round His legs. The figure is found a second time in a predella panel in the Lindenau Museum at Altenburg, where the suppedaneum is above the Magdalen's reach, and her hands are clenched round the shaft of the cross. In the Canberra painting she clutches the suppedaneum with both hands, and her fingers are shown along its edge. In this panel, as in the Canberra painting, blood is shown streaming down the cross. The heavy wedges with which the cross is fixed into the ground appear again in the large *Crucifixion* of 1440 in the Pinacoteca at Siena.

Perhaps the most impressive figure in the composition is the distraught Virgin, based on a cartoon that the painter used on two other occasions on a much smaller scale. The first parallel occurs in a small painting of about 1465 in Berlin/Dahlem, and the second, and closer, in the central panel of a predella in the church of Santo Stefano alla Lizza in Siena. In this second painting the Virgin is shown with head upturned and veil thrust back, precisely as she is in the panel at Canberra. The St John the Evangelist, to the right of the Cross, recalls the similar figure in the *Crucifixion* of 1440, save that there his hands are not clasped above his head, but are extended in a gesture of despair. On the other occasion, however, in a somewhat earlier predella panel of about 1436 in the Siena gallery, Giovanni di Paolo makes use of the pose that is employed in the new *Crucifixion,* though there the raised right arm is hidden behind a halo and does not project beyond its edge.

Though some of the analogies for the panel are found in works of about 1436 and 1440, the probability is that the Canberra painting dates from a rather later time. The closest parallel, not only for the Virgin, but for the moving figure of the Dead Christ, is presented by the Santo Stefano predella, which shows to left and right of the central *Crucifixion* figures of St Jerome and San Bernardino, and which must therefore have been painted after 1450, when San Bernardino was canonized. The balance of probability (and until we know the date of Jacopo di Bartolomeo's death it can be no more than hypothesis) is that the Canberra *Crucifixion* and the Santo Stefano predella were painted in the half-decade 1450-55. The artist was at that time at the height of his powers, and it is very gratifying that the only painting by him in Australia should be at once so moving and so representative.

opposite
GIOVANNI DI PAOLO CRUCIFIXION WITH THE VIRGIN MARY, MARY MAGDALEN, A KNEELING DONOR AND ST JOHN THE DIVINE (*c.* 1455)
Tempera and gold leaf on wood panel 114 cm x 88 cm
Australian National Gallery, Canberra


HIC IACOBVS PICTOR BARTOLOMEI IACET

David Davies
1864-1939

Cameron Sparks

Most people know David Davies only as the creator of a most impressively moving painting, a moonrise, which has been displayed in the National Gallery of Victoria ever since its purchase in 1894, the year it was painted.

David Davies is represented in the National Collection in Canberra, in each of our State galleries with the exception of Tasmania, and in four of the Victorian Provincial Collections. Ballarat in particular represents his early work well for that was his birthplace and where he lived for his first twenty-one years. Also a few paintings are held by Municipal Collections in England and Wales and, as recently as 1975, *A portrait of a lady* was added to the *Seascape* purchased from the artist by the Dieppe Art Gallery over fifty years ago.

As a man, David Davies has an uncomplicated story, a fact that alone may account for some of the neglect he has suffered. His paintings, too, are extraordinarily simple. As an artist he used oils until late middle age, after which he showed a preference for watercolour. The best of both are very beautiful with a subtlety about which many artists dream.

Most of Davies's painting was done in Europe, where he lived for more than forty years – sixteen in England and twenty-five in France. His career in Australia lasted for only ten working years, broken by a two-year interlude in Paris, where he completed his studies after studying initially at the National Gallery School in Melbourne under G. F. Folingsby. When he eventually left Australia in 1897 he committed the unpardonable sin of leaving 'never to return' and, like many another who has migrated, he has been repaid by being remembered almost exclusively through the work he left behind. Percy Leason, Aby Altson, Francis McComas, and Gordon Coutts are others who similarly suffered more than did Rupert R. Bunny, E. Phillips Fox, John Peter Russell and George Lambert, whose eventual return to Australia made acceptance so much easier. If these artists had ended their careers elsewhere one wonders if their reputations also would not have suffered.

The work Davies did in Australia, albeit half as a student, is impressive; it does contribute something unique to our landscape painting of the time. He is connected with the Heidelberg painters but is not really considered a member of the so-called School. That early student phase – 1885-90 – produced mostly scenes in near-monochrome and some larger narrative works still void of colour but with an occasional wisp of some purer hue beautifully enriching the tonal scheme, as in *From a distant land,* 1889. He was involved in the depiction of midsummer heat, painted in a high key, as can be seen in *Golden summer,* 1888 and *Under the burden and heat of the day,* 1890.

This principal involvement with the heat of the day suddenly and mysteriously gave way to the production of quiet evening effects as if the result of some significant revelation. This new approach became evident after Davies's return in 1893 from a period of study overseas and indicates a demarcation line which had occurred at some time while he was away. He became enamoured of the evocative moods of nature, a strongly nineteenth-century outlook and one which was to dominate his work for the years immediately following and, intermittently, for the remainder of his life.

David Davies is best known in Australia for his Moonrise and Evening paintings, the largest being that already referred to (which he titled *Moonrise* but to which has been added the site of Templestowe for clearer identification and significance). There are at least eight other Moonrise paintings by him and another eight simply titled *Evening.*

Moonrise, Templestowe is a rarity in Australian art and really a rarity in Davies's own *oeuvre.* It may justly be classified as his masterpiece in every sense of the word, for it illustrates the culmination of his preparatory student phase and the evidence of his maturity as a painter. Whilst not massive in size, measuring 117cm x 148cm, it is large by his standards and impressive for its sheer, audacious simplicity. His reputation rests well on this painting. It is a powerful, minimal, earth-coloured, expressive statement, with the added subtlety of the subject itself, of a moon rising over a

left

DAVID DAVIES MOONRISE, TEMPLESTOWE 1894
Oil on canvas 118 cm x 148 cm
National Gallery of Victoria

below

DAVID DAVIES ST JACQUES CATHEDRAL, DIEPPE
Watercolour 34 cm x 30 cm
Private collection

left

DAVID DAVIES A NORMANDY VILLAGE
Oil on canvas 102 cm x 74 cm
Cheltenham Art Gallery, England

opposite

DAVID DAVIES FARM HOUSE
Watercolour 38 cm x 32 cm
Private collection


DAVIES

right

DAVID DAVIES FROM A DISTANT LAND 1889
Oil on canvas 81 cm x 116 cm
Art Gallery of New South Wales

below

DAVID DAVIES NEWNHAM ON SEVERN 1919
Oil on board 23 cm x 32 cm
National Museum of Wales, Cardiff

below right

DAVID DAVIES THE ARCADES, DIEPPE
Watercolour 38 cm x 33 cm
Plymouth City Museum and Art Gallery, England

Photograph by Robert Chapman

sleeping, rural hillside recalling all the feeling of man's natural kinship with Mother Earth, which can still effectively be felt even by our urbanized society. Oddly enough, its acquisition met with some hostility in Melbourne, a number of letters[1] protesting in a manner familiar to us on more recent controversies such as *Blue Poles* or *Grand Nu*. *Moonrise, Templestowe* is a work with a strong and immediate appeal, especially to a painter's senses, requiring no explanation. It may be related to *Moonrise, Heidelberg* by E. Phillips Fox, but Fox's work appeals more to a wider public partly as a reflection of that artist's broader scope, his broader interests and is a more lush and less intimate handling of the theme.

Many of the subjects Davies painted between 1893 and 1897 were nocturnes, a common subject in the last decade of the century. However, Davies was alone in his persistence with this theme. Just what drew his attention is not known, though possibly nothing more than his Celtic nature. An indication of this interest may be observed in two paintings from 1886, *Sunrise in the Grampians,* and *Morning at Lorne* (both in Ballarat Fine Art Gallery). The later involvement with nocturnes is so strong and complete that one can only conjecture at the overseas influences. What did he see and to whom did he listen? One is well aware that merely the sighting of one painting, or one conversation with a particular artist, can redirect a whole outlook and that is what may have happened to Davies; but, as yet, we do not know enough, especially how he worked in Paris at the Académie Julian. The influence is more likely to have occurred in St Ives, Cornwall, where it is believed he spent some time in either 1892 or 1893, making contact with the artists associated with Julius Olssen. In 1896 Davies showed a *Seascape* (now in the Sheumach Collection, Sydney) which is reputed to have been painted in St Ives, but the provenance is still a little uncertain. He also showed *Marine* at the New Salon in Paris in May 1893 which may have been the same painting.

Evening on the Yarra was the first painting he exhibited in Melbourne upon his return. This was at the Victorian Society's Loan Exhibition in August 1893. It almost certainly was a late work and was the first indication of his new interest in evening subjects, contrasting sharply with his paintings the Victorians had known of two years before – the depiction of the dry midsummer heat. Of some fifty paintings by Davies that can be attributed with certainty to the 1893-97 period, close to forty are involved with evening, and all are oils. It is likely that he also worked in watercolour but to date only one has been attributed and, because its present whereabouts is unknown, the attribution is doubtful. This was a small painting titled *Templestowe, Victoria* (an unlikely Davies title), sold at Gray's Auction in Sydney in 1967. Davies suffers from attempts to fit much of his work into those Melbourne years, particularly when no exact title is available, and he no doubt will continue to have too many works related to Templestowe without sufficient justification. Even public collections appear prone to this practice. My catalogue of known Davies oils is close to two hundred, with some seventy of these pre-dating his departure for England in 1897. There is a slightly larger number of watercolours, all of which clearly belong to his European years, most having been painted during the 1920s.

The only published source on Davies is a monograph by James S. MacDonald[2], who studied under him in Cornwall in 1901. The account is short but informative, in particular on his techniques and subject-matter, both of which had expanded from his Melbourne days. The weather, the seasons, and the sea had most appeal and, in this, he was conforming to the subject-matter of the English professional landscape artists who are associated with Cornwall. Davies was just that – a professional landscape painter – and his years in that part of England were very active. Most were certainly works in oil but, of these, few are currently known. He moved to France about 1908 where we begin to find indications of his increased interest in watercolour. Between his Melbourne years and World War I he exhibited in major annual Exhibitions such as the New English Art Club, the Royal Academy, Le Société Nationale des Beaux-Arts (The New Salon), the Pittsburgh International and, in 1911-12 his work was seen once again in Sydney and Melbourne. He did not persist with showing in such exhibitions and his name appears in their catalogues only a few times.

The 1920s was an active period for him. He showed again in England and for a short time was a member of the R.O.I. (The Royal Institute of Oil Painters). Summer painting trips were made with some frequency in company with a friend,

[1] The *Melbourne Herald Standard,* 16, 19, 26 November and 3 December 1895.

[2] *The Art and Life of David Davies,* by James S. MacDonald, (McCubbin), *c* 1920.

above

DAVID DAVIES STREET IN DIEPPE
Watercolour 30 cm x 23 cm
Plymouth City Museum and Art Gallery, England

Photograph by Robert Chapman

above right

DAVID DAVIES AFTERGLOW (*c.*1895)
Oil on canvas 25 cm x 33 cm
Western Australian Art Gallery

right

DAVID DAVIES THE OLD MILL
Watercolour 38 cm x 33 cm
Private collection

especially into the west of England and the south of Wales. Melbourne saw his work on a number of occasions, in particular, in May 1926 when he held a one-man exhibition at Gill's Fine Art Society Gallery in Exhibition Street. Sales were very good – two-thirds of the seventy-three works catalogued, totalling close to £2,000. Reviews by MacDonald and McNally were warm and Davies even spoke of the idea of showing in Sydney. This apparently did not take place but a second exhibition in Melbourne followed in 1927, sharing Gill's Gallery with an Italian, Michele Federico. It must have been a disastrous combination for the Italian's work was garish and blunt and, one suspects, somewhat tasteless – not the best to keep company with the grey washes of Davies's watercolours, sixteen of which were shown. After this, his work was seen here with less frequency, usually in loan exhibitions though Gill appears to have continued to act as his agent. In late 1928 Davies shared another exhibition, this time with two other artists, in the Cheltenham Art Gallery, Gloucestershire. Again, he was exhibiting mostly watercolours and it is doubtful whether anyone here was aware of the event.

The discovery of Davies has not been particularly easy, nor assisted by what may be considered his uncommunicative nature. There are no bundles of letters extant in the family, no extensive photograph-albums one may peruse with pleasure to discover those minor facets of a man's life that so assist the understanding of an artist's work. Fortunately, some single items do exist but not in very much detail and as he was an uncomplicated man there are really very few pieces of evidence with which a fascinating tale may be told. His story is almost alarmingly simple – he painted pictures with a romantic bias. He could work with speed and facility, looking for the simplifying idea beneath familiar but always fascinating appearances; he thought he improved with age and did not think it necessary to complicate matters with theorizing. As an artist, he earned an income from the sales of his work for much of his life, but also supported himself later by giving lessons, at times to individuals and, at least at one time, to a group of young Normandy ladies whom he instructed twice a week for most of the year in the skills of painting landscapes in watercolour.

Sometimes his daughter Gwendoline accompanied this group on excursions into the streets of Old Dieppe or cycled with them into the surrounding districts and villages which Davies knew extremely well. Gwendoline continued to paint throughout her life and in 1927 showed six watercolours in Melbourne.[3] Mrs Davies taught English and another source of income may have been investments made on the advice of a painter friend and distant cousin, Richard Heyworth, who helped him in such ways in return for the advice Davies gave on his painting. There are, in fact, some paintings executed by both which bear Heyworth's monogram. The latter acknowledged the Australian as one of his teachers[4] and held him in very high regard. On the reverse of the painting, *A Normandy village,* which Heyworth bought from Davies and gave to the Cheltenham Art Gallery in 1927, he has written 'This in my humble opinion is the most wonderful picture that has been done in modern times' – a sentimental admiration perhaps but indicative of genuine respect.

This painting, along with another example by Davies, *Senny Bridge,* was extracted from the gallery earlier this year by a London Art Dealer who has been offering one as a gallery exchange and the other for sale throughout Australia. Both paintings were gifts to Cheltenham by admirers of David Davies, but their gestures have been treated with apparent indifference by the gallery. Ironically, *A Normandy village,* which I acknowledge to be the best oil Davies painted in Europe, was submitted to the 1921 Pittsburgh International – and rejected. Perhaps its modernity was insufficient.

What is not usually appreciated about Davies is his work in watercolour, the best of which is exquisite – small, grey gems of gentleness and subtlety, yet no mere wisps of nothingness. The gentleness is misleading, for they are also compact and strong. In recent years, a number have appeared on the art market and are finding their way into public and private collections. Dealers have been at pains to discover more with prices justifiably around $2,000 each. The quality is uneven, the subjects French and the paintings small, about 25cm x 30cm. Some of them are of evening effects but most were made while his students were at work during those excursions in and around Dieppe. It is not known how many of these he was able to sell at his average price of three guineas nor, in fact, where he sold them apart from his and Heyworth's homes. One would imagine Dieppe in particular to abound in such paintings but they are extremely difficult to find there. M. Bazin, the Director of the Dieppe Museum and Art Gallery, is well aware of the present difficulty and the rarity of the works within his own province.

Watercolour is the natural medium of the draughtsman and a medium of convenience for a swift, decisive worker. Davies was both but in the matter of drawing he used it merely as a scaffold. MacDonald spoke highly of his drawing ability and there is nothing to dispute this except perhaps the almost complete absence of the drawings themselves. He used the medium only for the preparatory work for which it was intended and, in some ways, this is a pity for a charcoal sketch for a portrait which I have seen on the wall of a flat in Paris is superior to the finished portrait for which it was a study. His few oil portraits are generally not impressive, with perhaps the exception of the head of John Dougherty now in the Joseph Brown Collection, Melbourne.[5]

Davies's almost constant use of watercolour from his mid-fifties may have been adopted for physical reasons – it has been hinted that he had some health problem. Most likely the reason for the adoption of watercolour was its success in establishing the tonal subtleties which had always attracted him so much. Such work as the repetition of the intimate old street scenes in Dieppe in compact, brief washes of grey impressions, forms an interesting link with his early interests and his persistent involvement with quietness.

It is time to reassess Davies, to broaden the understanding of him, in particular with regard to his European painting which covers such a long period of his working life – nearly forty-three years. The majority of these paintings are hard to find, mainly because we do not know enough about his activities and because he sold his works privately rather than through exhibitions. Some have felt that Davies has not lived up to his early promise; Longstaff in particular was of this opinion.[6] However, I believe that his best works in watercolour, despite their size, are comparable to his works in oil. One can be overawed by the sheer physical presence of a large and good work in that medium but the best of his watercolours, such as the *St Jacques Cathedral in Dieppe* or *Farm house,* convey a similar sense of awe.

[3] Modern French Art at the Fine Art Gallery, Melbourne, May 1927. David Davies showed two watercolours.
[4] *Cheltenham Chronicle* (Gloucestershire), 7 February 1942.
[5] *Head of a man* is the title in the Joseph Brown Collection and is almost assuredly the portrait by Davies shown at the Victorian Artists' Society's exhibition, May 1895.
[5] Portrait in youth, by Nina Murdoch (Angus & Robertson 1948, p. 214).

Elizabeth Bay House Restored

Clive Lucas

Sir Joseph Hooker, a famous English botanist, in his journal of 1841 reported of Sydney ' . . . round the beautiful harbour stood a few fine houses, in particular the new Government House, still uninhabited, built in the Elizabethan style, the new Custom House and Mr Macleay's house with its garden full of interesting plants. . . . The interior of the house, a striking specimen of colonial architecture, the individual trees and creepers, flowers and shrubs, the revival of nature when the rain ceased and "a few insects came out, the Diamond birds flitted from tree to tree and the large Sea Eagle or Osprey left his lovely lair and commenced wheeling over the calm waters of the bay", and beyond the bay "a rocky precipice christened Sunium, on which it is the intention to build a temple" . . . .'[1]

There is no record that the temple was ever built to complete Alexander Macleay's idyllic setting. The interior was indeed striking, for Elizabeth Bay House has the most sophisticated suite of rooms to be found in any Australian colonial house. Macleay had long been noted as an entymologist and plantsman, and for nine years before the construction of the house commenced, he had been busy laying out his garden at Elizabeth Bay. He had no doubt become captivated with New South Wales and the advantages of seeing, at first hand, newly discovered plants and insects.

Alexander Macleay (1767-1848) was in his sixty-eighth year when his wife Elizabeth laid the foundation stone on her birthday 13 March 1835.[2]

Macleay had been Secretary to the Transport Board during the Napoleonic wars and had a long career in public administration before being posted to Sydney as Colonial Secretary in 1825. Similarly, his reputation as a natural scientist was well established; he was a Fellow and Councillor of the Royal Society, and had been secretary of the Linnean Society from 1798 to 1825. He brought with him to Sydney what was considered to be one of the world's finest entymological collections. He prospered in New South Wales sufficiently to plan the finest colonial house imagined. In 1828 there is reference to plans for a Grecian villa but it was not until 1832 that the architect John Verge (1782-1861) was engaged to design the house. The plan set out around a central domed saloon is Palladian in inspiration and quite old-fashioned for its date. The detail, however, is up-to-date Greek work comparable to the best English work of the time, although spatially the handling of the central stair saloon is much grander than similar English Neoclassical 'villas' of the same size. Verge's handling of scale is superb and the main rooms are not in the least ungainly as is characteristic of so many colonial houses.

Unfortunately, Macleay overreached himself and the exterior was never completed as Verge intended with a single-storey Doric collonade on the three main elevations and a two-storey porch at the front. Fortunately, the interior was. The five main marble chimney-pieces were supplied by John H. Tandem of FitzRoy Square, London.[3] Similarly, the furniture, carpets and curtains were London-made. For example in the drawing-room the furniture was all of Brazilian rosewood; the twelve chairs and sofas were upholstered in rich yellow silk tabaret finished with crimson and yellow silk cord and gimp. The three window cornices had crimson and yellow very deep worsted bullion fringe as a valance. Only the shade curtains were made in Sydney.[4]

It must have been very grand in 1839 when Mr and Mrs Macleay and their two unmarried children William Sharp and Kennethena moved into what one writer of the period described as a 'nobleman's place'.[5] Things did not augur well, however. Alexander was in debt to his eldest son William Sharp Macleay (1792-1865) who had joined the family in Sydney in 1839. There was a depression in the colonies in the early 1840s. Macleay had to sell some of the Elizabeth Bay property and, in 1845, in an effort to raise more money he sold almost everything in the drawing-room to Sydney's new Government House. At the same time he deeded the house and the remaining contents to his eldest son. The settlement was not happy and Alexander and his wife quitted Elizabeth Bay to live their remaining years with one of their married daughters, Susan, wife of Colonel William Dumaresq, at Tivoli (now Kambala Girls' School), Rose Bay.

William Sharp Macleay had been educated at Westminster and then at Trinity College, Cambridge. Like his father he was a public servant and keen naturalist. Much of his working life was spent in Cuba where he was British Commissioner of Arbitration involved with the abolition of the slave trade. He never married and on his death

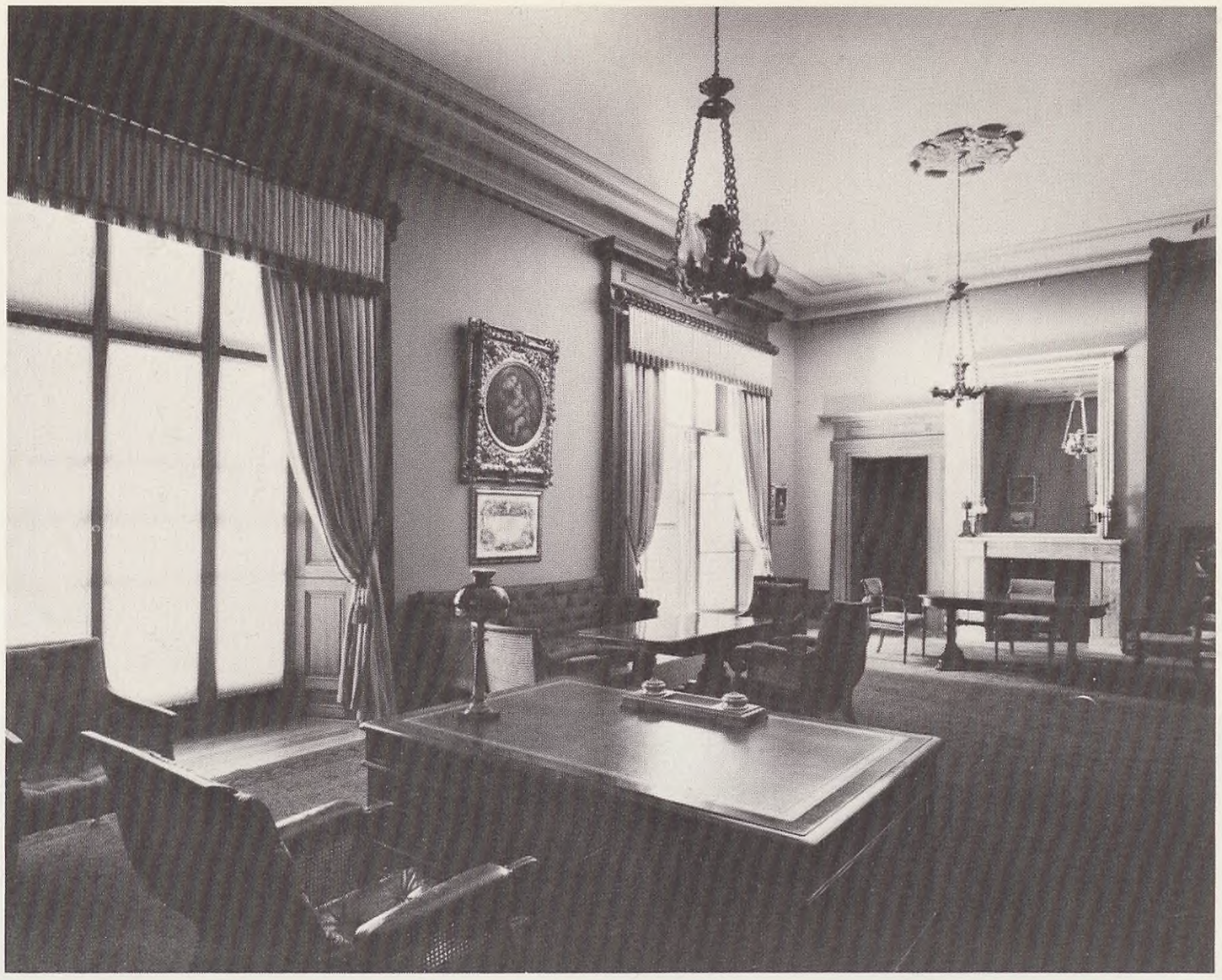
[1] Leonard Huxley, *Life and Letters of Sir Joseph Dalton Hooker, O.M., G.S.L.*, 1918, vol I, pp. 120-122.
[2] Letter of Frances Leonora Macleay, May 9 1835, Macarthur Papers, Mitchell Library.
[3] Estimate of marble chimney-pieces for W. S. Macleay Esq., 11 April 1838, Macarthur Papers, Mitchell Library.
[4] Furniture for the New Government House, Sydney. Papers of Colonial Architect, Mitchell Library.
[5] A. Patchett Martin, *Life and Letters of the Right Honourable Robert Lowe, Viscount Sherbrooke*, vol.1, p. 163.

right
ELIZABETH BAY HOUSE CENTRAL STAIR SALOON
Photograph by Richard Stringer

below
ELIZABETH BAY HOUSE SALOON BEFORE RESTORATION
Photograph by Richard Stringer

ELIZABETH BAY HOUSE BEFORE RESTORATION
Photograph courtesy *Sydney Morning Herald*

ELIZABETH BAY HOUSE AFTER RESTORATION
Photograph by Richard Stringer



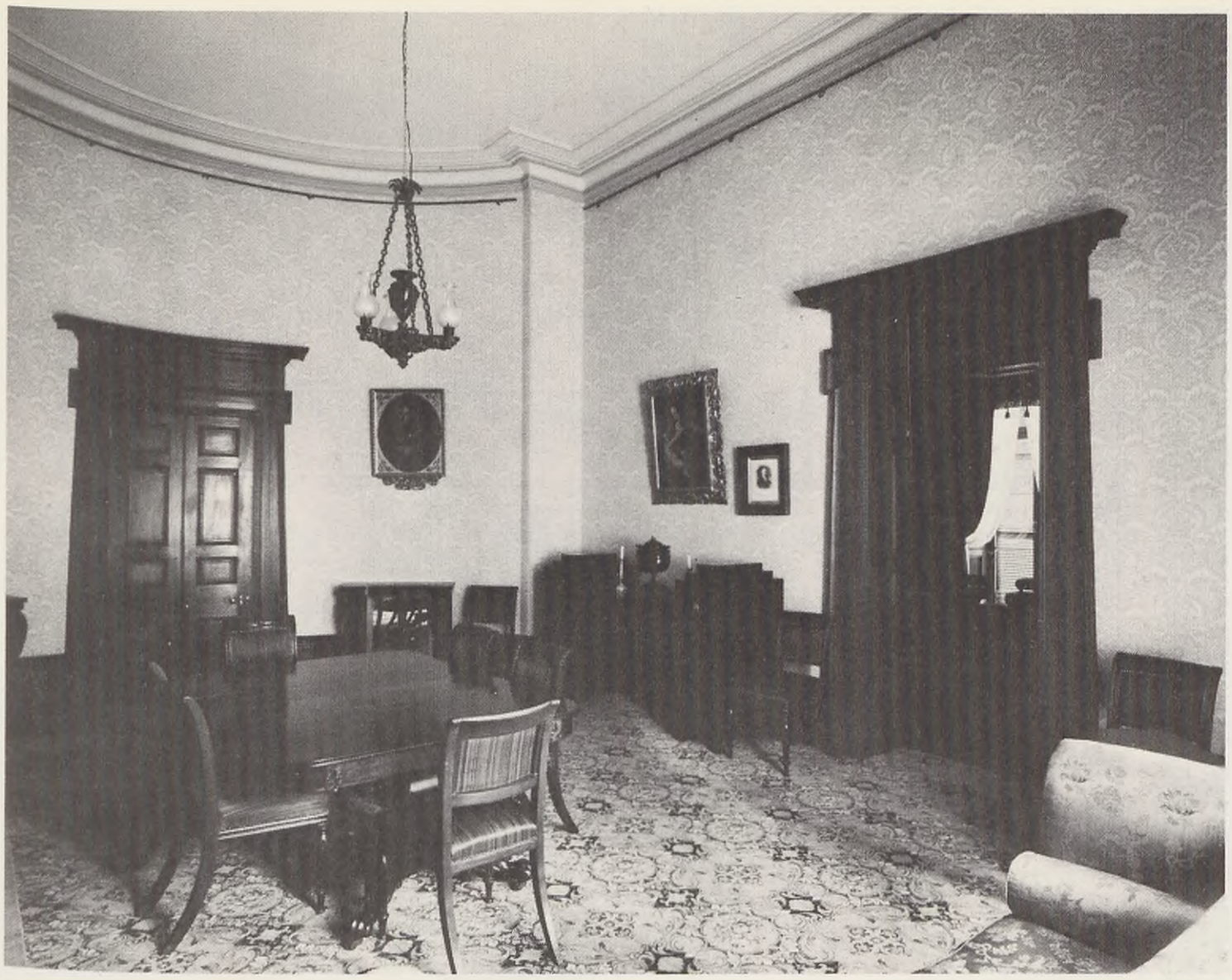
the property passed to his brother Sir George Macleay (1809-91) who, although he had prospered in New South Wales had returned, in 1854, to live in England, at Pendell Court, a Jacobean house near Godstone in Surrey. He leased Elizabeth Bay House to his first cousin Sir William John Macleay (1820-91) who had joined his uncle's family in Sydney in 1839 and, like his cousins, became wealthy from pastoral pursuits and was influential in colonial affairs.

He married Susan, a daughter of Sir Edward Deas Thomson who, in 1837, had succeeded Alexander Macleay as Colonial Secretary of New South Wales.

W. S. Macleay had increased the natural-history collection and this was enlarged to vast proportions by Sir William, also a patron of science, who in 1888 presented it to the university of Sydney as the Macleay Museum.

It was probably shortly after Sir William and Lady Macleay moved into Elizabeth Bay House in 1865 that the present porch was added. For almost thirty years the house had been without any.

William Sharp Macleay had given Sir George only a life interest in the property after which it was to revert to his nephew Arthur Onslow (1833-82) who, in 1867, had



opposite top

ELIZABETH BAY HOUSE LIBRARY
The Library is the largest room in the house

Photograph by Richard Stringer

opposite bottom

ELIZABETH BAY HOUSE DRAWING-ROOM
The restoration of this room is based very much on an 1845 inventory

Photograph by Richard Stringer

above

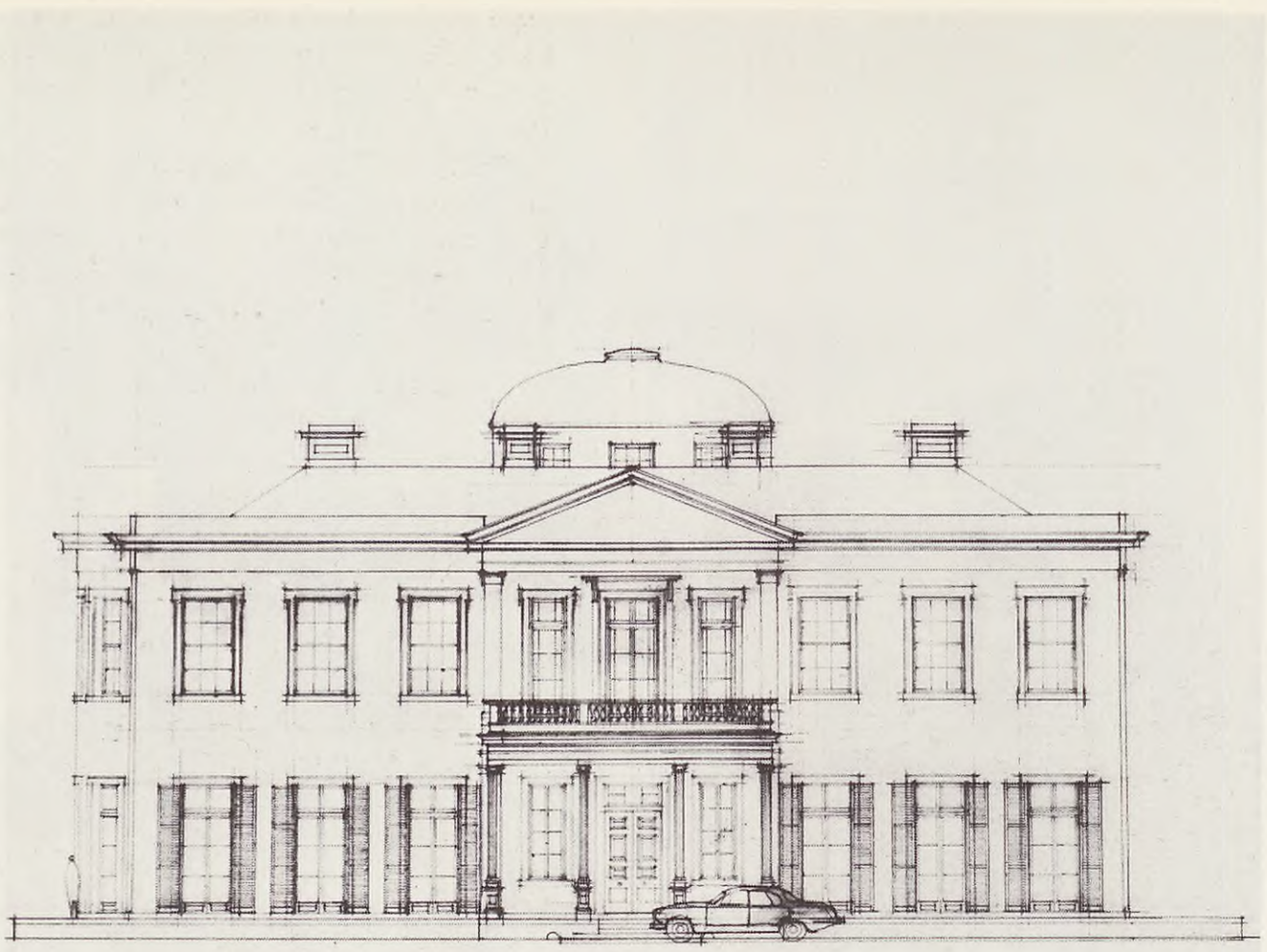
ELIZABETH BAY HOUSE BREAKFAST-ROOM

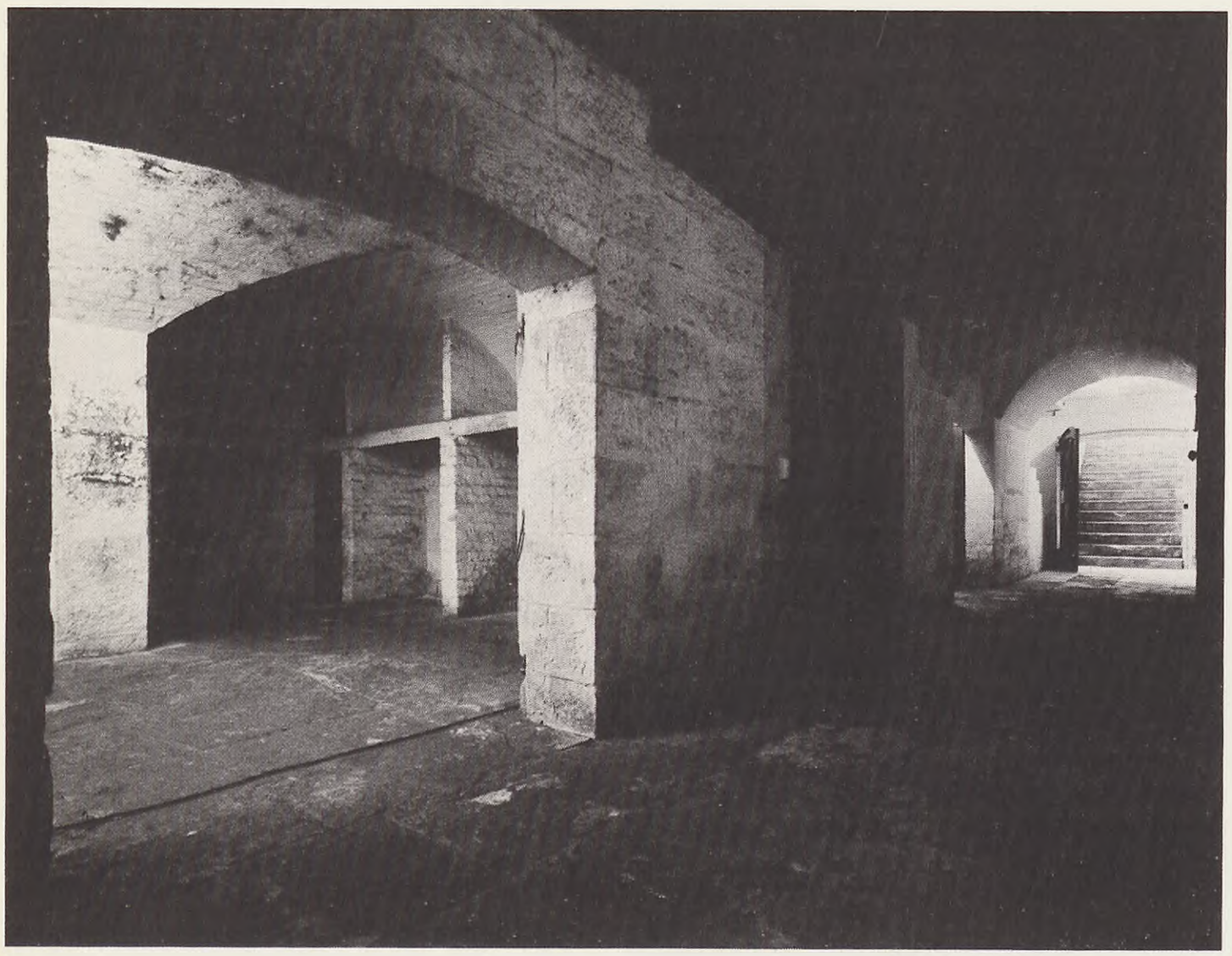
Photograph by Richard Stringer

left

ELIZABETH BAY HOUSE DINING-ROOM

Photograph by Richard Stringer





above left

ELIZABETH BAY HOUSE BOW ON CENTRE OF SOUTH ELEVATION

Photograph by Max Dupain

above

ELIZABETH BAY HOUSE ELEVATION OF ENTRANCE FRONT

left

ELIZABETH BAY HOUSE CELLARS
The house has a full basement

Photograph by Max Dupain

ELIZABETH BAY HOUSE ELEVATION TO SERVICE YARD
Previously there was a detached two-storey service building which was demolished in 1927

Photograph by Richard Stringer

married Elizabeth Macarthur of Camden Park. Thus, in 1891, Elizabeth Bay House became the property of their son, General James Macarthur-Onslow.

Lady (William) Macleay continued to live at Elizabeth Bay House until her death in 1903 after which the house was closed up. In 1911 George Michaelis leased the house and during World War I purchased it. The fifty-six acre garden laid out by Alexander had gradually been diminished and only a little over three acres were purchased by Elizabeth Bay Estates Limited in 1926 for subdivision, leaving the house as it is today. The service wing was demolished and for nine years the house remained virtually unoccupied. Various schemes were suggested including, in 1934, one by architect Leslie Wilkinson (1882-1975), to enlarge the building as a prestigous group of apartments. In 1935 the property was leased as a fashionable venue for parties and receptions. Finally, in 1941, the great house of the Macleays was converted into fifteen small flats. All the major rooms were subdivided and additions were made at the sides.

While this use saved the house from demolition it did destroy its distinguished interior. Fortunately, the stair saloon was not tampered with and this, more than any other feature, secured its place amongst the country's architectural heritage. In 1963 the house was purchased by the Cumberland County Council and essential maintenance carried out. It was not, however, until 1972, after a use had been determined, that plans were instigated to restore the building completely. The ground floor was to be restored to its original form and decoration, and the first floor was to be adapted for use as an apartment for important guests, with caretaker's quarters.

The duties of the Cumberland County Council had been taken over by the New South Wales Planning and Environment Commission who were responsible for the restoration. The architects engaged were Fisher Lucas, a specialist restoration firm.

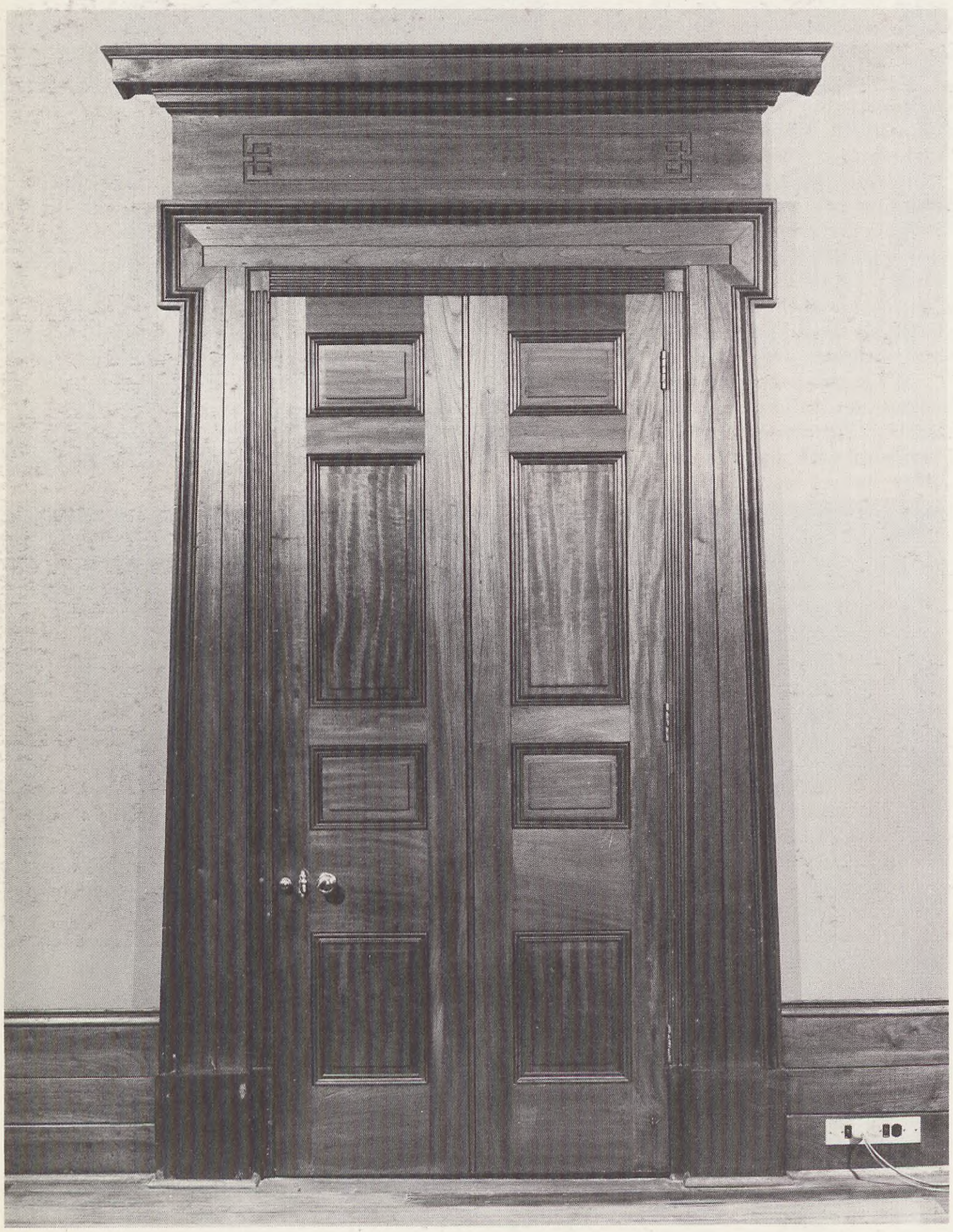
Although the house had been altered and neglected it did retain almost all its original architectural detail. None of Verge's original documents survived although his ledger lists, in some detail, the drawings he produced for Macleay. The Macleay Papers in the Mitchell Library were the main source of information, the papers of William Sharp Macleay being particularly important.

With a knowledge of how the house originally worked and how it was furnished, the restoration could proceed on a sound basis. However, as with all restorations, it was the building itself that revealed the most important clues to its restoration. Except for the 1941 flat alterations, the house was essentially as Verge designed it and so it was reasonable to restore the house to this form.

By scrape tests original colours were discovered for the plaster-work. As with many Neoclassical houses, the joinery was originally waxed although the arch between the hall and saloon was found to have been marbled, a common nineteenth-century practice. The main apparent timbers used originally were cedar for all joinery and blackbutt for floors and both of these were still available. Door and window furniture was missing and this had to be specially reproduced in brass to match the few sets which had survived the 1941 work. Luckily, Sydney still has joiners who can work timber in the traditional way and plasterers who can work in solid plaster and run mouldings and mould applied motifs. Paint was specially mixed to match original colours and painters were found who could marble, gild and bronze. Wallpaper was imported from London where there are firms that still produce authentic nineteenth-century patterns. Similarly, the carpets used are authenticated patterns produced in England and, like the papers, their colours have been chosen to suit the original colours of the rooms.

Furniture and light fittings had to be found. There were the 1845 inventories of the house and also of other large Sydney houses of the period, viz. Ultimo, The Vineyard and Lyndhurst. Together, these provided an excellent idea of what the rooms contained and their character. Lists were prepared of the required items and after quite a deal of searching a significant collection of Neoclassical furniture was assembled. What the inventories did testify to was the elaborate nature of curtains and upholstery at the time. This is supported by pattern-book designs and surviving coloured watercolours of contemporary English interiors. Fortunately, the inventory prepared in 1845 for the sale of the drawing-room's contents mentions, in detail, the elaborateness and the colour of the upholstery and curtains. This has meant that in terms of colour and texture the drawing-room has been more accurately restored. The strong colour comes as a surprise to many for it is generally misunderstood how colourful and rich nineteenth-century interiors were. Certain items such as four female bronzed plaster

ELIZABETH BAY HOUSE CEDAR DOOR-CASE IN LIBRARY
All brass furniture had to be restored
Photograph by Max Dupain



figures as large as life to stand in the hall and saloon[6] and the correct chimney-glasses could not be obtained. These have been reproduced, in the case of the mirrors, to designs based on details found in other Verge houses.

The light fittings collected are mainly oil fittings based on the Argand principle and have been converted to electricity.

The whole aim has been to make the house look as though it has not had to be restored, but simply maintained and loved all its life. Mutilation has been invisibly mended but where something has been worn, like a step, or has patination, like the stair handrail, it has been deliberately kept. Also, where joinery has faded due to exposure to the sun no attempt has been made to colour it to its original shade.

The setting of the house is something that can never be restored; however, by partially rebuilding the demolished wing walls at the back and re-aligning the boundary with iron pallisades and stone walling some success has been achieved in making the house look as though it belongs. The plants used in the restored curtilage are those known to have been used in Macleay's garden. It was planned that the road in front be closed to traffic and the 'splendid open lawn . . . placed in the main centre front of the house'[7] be restored. It is hoped that one day this may be realized.

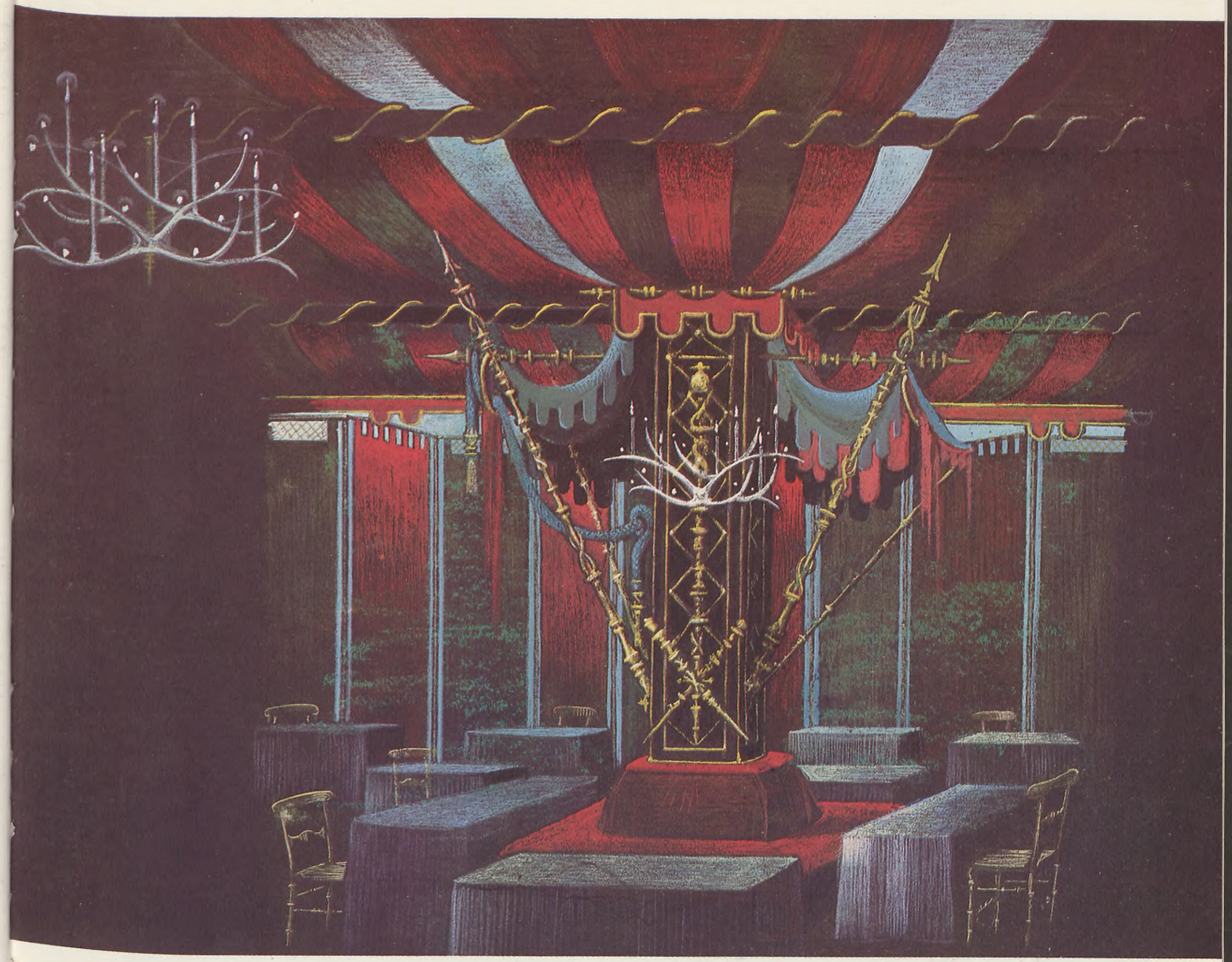
The building work was carried out by Stonehill Pty Ltd, who completed their contract in June 1976.

When the restoration was undertaken it was envisaged that the house would be put in the control and management of the Sydney City Council. In May 1976 there was a change of Government in New South Wales and the new Government decided to put the house in the control of a Trust run in similar fashion to the Art Gallery, Public Library and other cultural institutions.

This has meant that the use of the first floor apartment for guests of the City of Sydney has been negated. These rooms are now used for changing exhibitions to broaden appreciation of nineteenth-century arts and the scientific interests of the Macleays.

A striking specimen of colonial architecture has been restored, and is open for inspection daily, except for Mondays, throughout the year.

[6] Letter of Susan Dumaresq to W. S. Macleay, December 1837. Macarthur Papers. Mitchell Library.
[7] Thomas Shepherd, *Lectures on Landscape Gardening,* 1836, p. 89.



Loudon Sainthill Interior Design for a Restaurant, Edinburgh. Chalk and gouache on black card. 47 x 59.7 cm.

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ELIZABETH STREET, SYDNEY, AUSTRALIA

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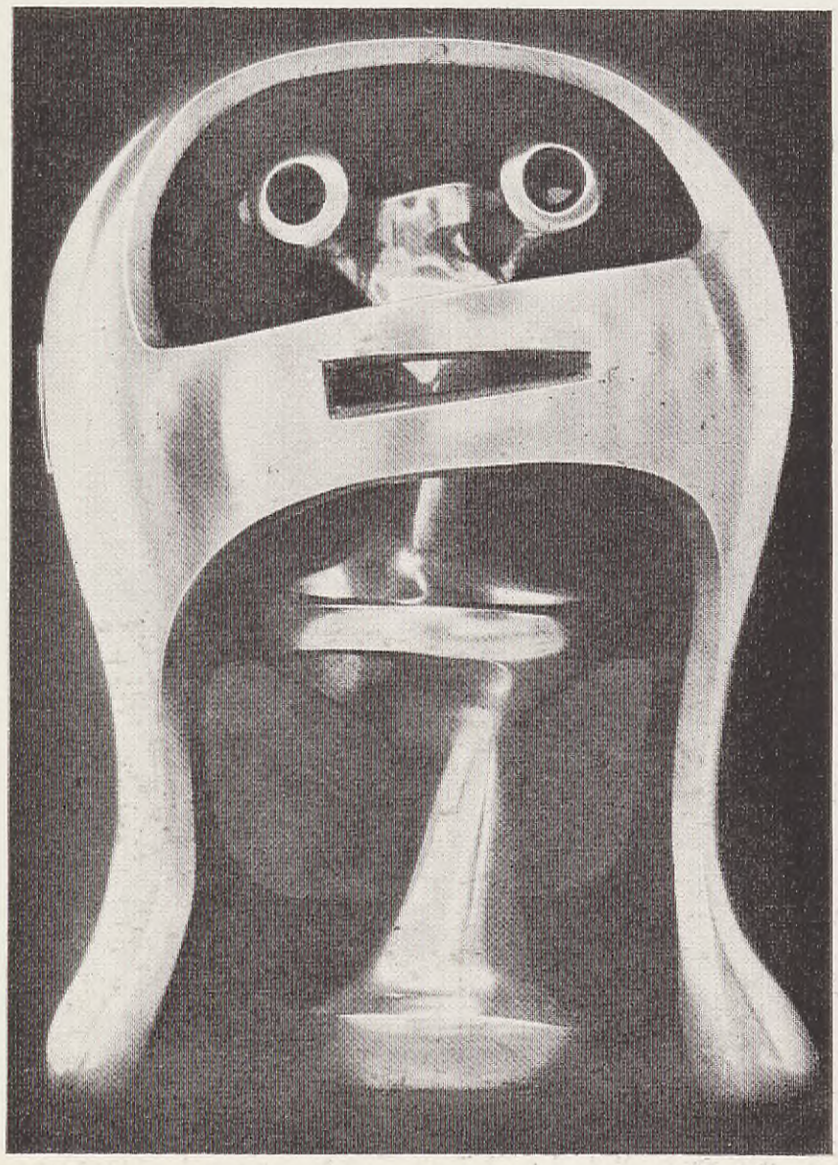

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178 Macquarie Street, Hobart

Weekdays: 10 am – 12.30 pm and 2 pm – 4.30 pm or by appointment

Phone: (002) 23 6888 A.H.: (002) 23 5248, (002) 50 3292 Telegrams: FOSCANART, Hobart

bedford framing studio pty ltd.

Lower Avon Street
(off Pyrmont Bridge Road)
Glebe 2037
Telephone 660 6886

Large collection of local and imported mouldings including chrome frames. Variety of canvas and stretchers. Restoration of oils, watercolours, drawings and etchings. Discounts for artists and students. Artists' materials available.

Gallery hours:
10.30 a.m. to 5.00 p.m. daily including weekends and Public Holidays
(closed Tuesdays and Wednesdays)
PAINTING, SCULPTURE
JEWELLERY AND POTTERY
SIX AIRCONDITIONED GALLERIES

MANYUNG GALLERY

1408 Nepean Highway
Mount Eliza
Telephone 787 2953

WORKSHOP ARTS CENTRE

33 LAUREL STREET, WILLOUGHBY, N.S.W. 2068

DAY AND EVENING CLASSES

drawing, painting, sculpture; printmaking (lithography; etching; woodblock; silk-screen); mosaic; ceramics; general design; jewellery-making; creative weaving; creative embroidery; macrame; batik; art for children and young people.

Regular lectures and demonstrations
Film Group: 1st and 3rd Friday of month
Term 3, 1978: 11 Sept – 2 Dec
Enquiries: 95 6540, 9.30 a.m. – 4 p.m.

VON BERTOUCH GALLERIES 61 LAMAN STREET NEWCASTLE 2300

Gallery hours 12 to 6 pm
Friday Saturday Sunday
Monday and Tuesday
or by arrangement
Telephone (049) 2 3584

MIRO, Lithograph

Chapman Gallery

15 Beaumont Close

Canberra

A.C.T. 2611

Hours: Wed, Thurs, Fri-1 p.m. to 6 p.m.
Sat, Sun-10 a.m to 6 p.m.

Telephone: (062) 888088

1978

GOLD COAST CITY ART PRIZE

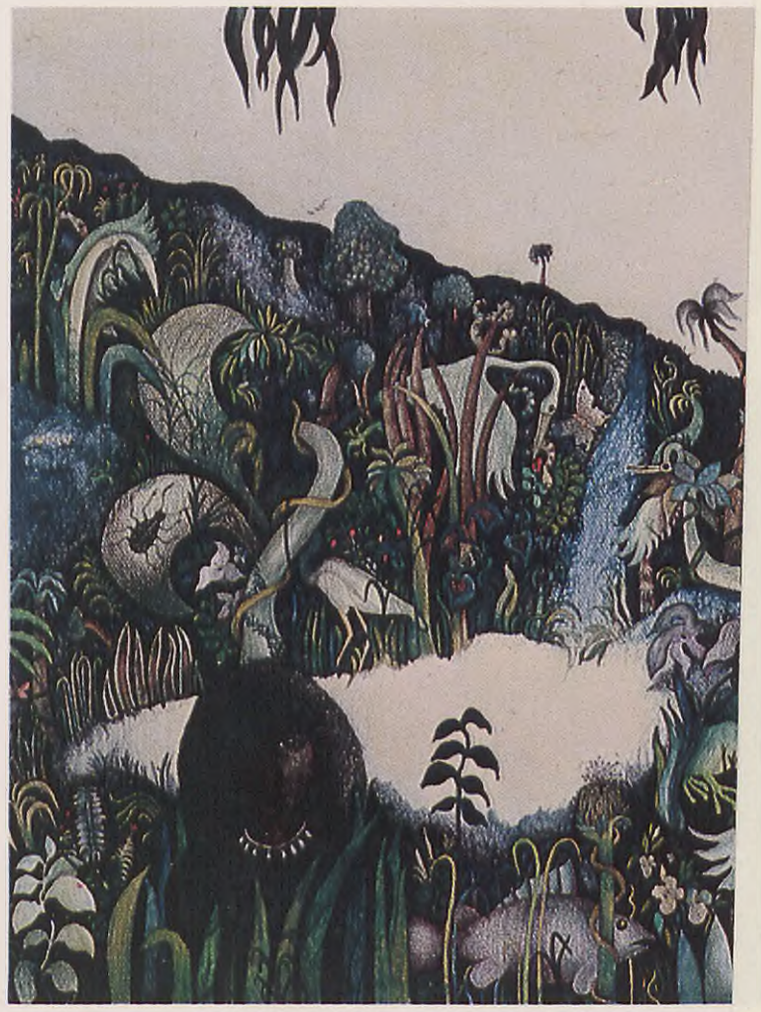
Judge: Alan Warren, Principal of the College of Art, Brisbane
The committee expects to be in a position to purchase works to a minimum of

$5000

Closing date for entries: November 3, 1978

Entry forms from: P.O. Box 3 Surfers Paradise Q 4217

EVELYN STEINMANN

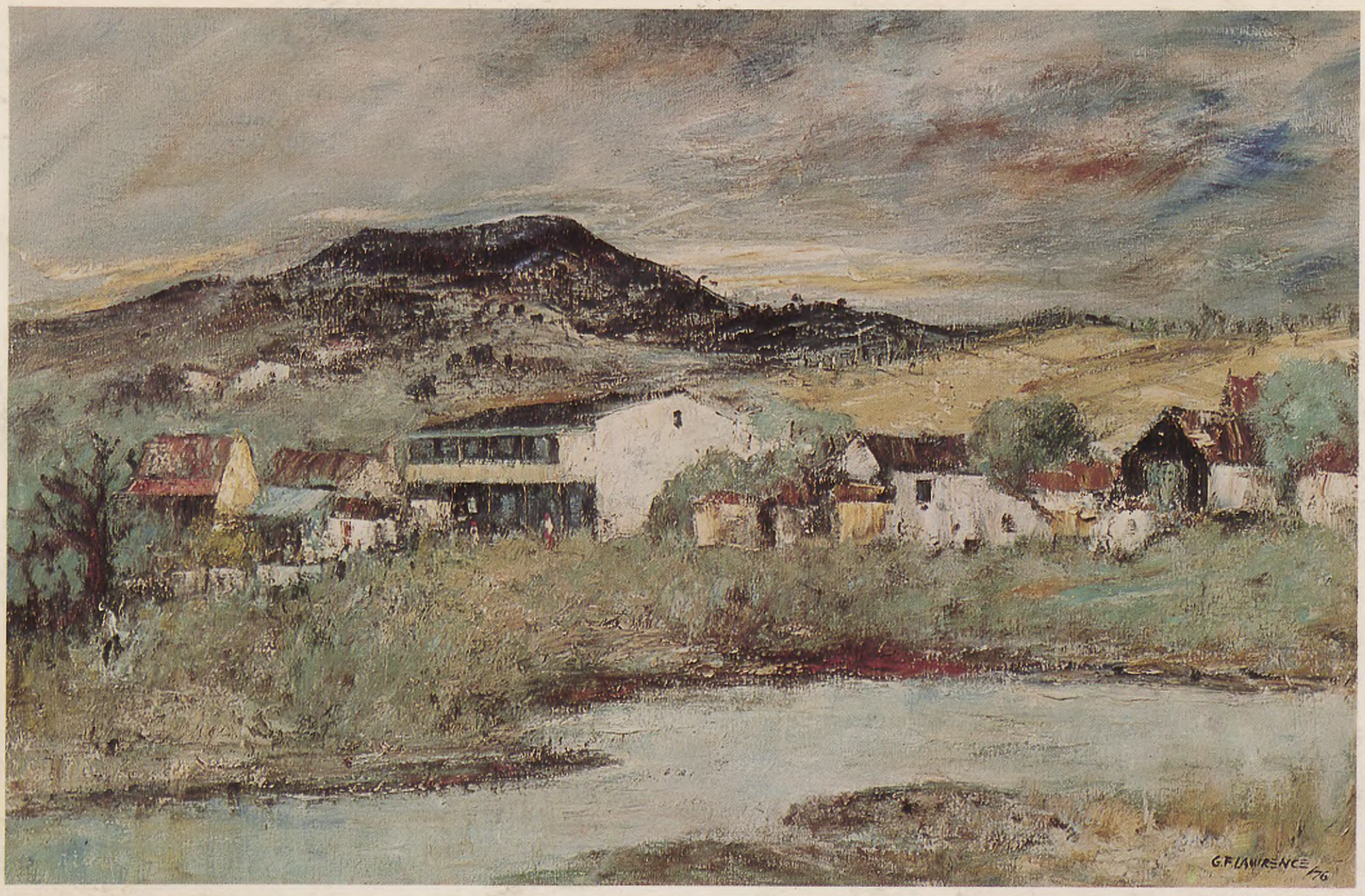


CAPE YORK JUNGLE WORLD

THE FIRST SYDNEY EXHIBITION OF PAINTINGS BY THIS YOUNG ARTIST OPENS
AT THE STRAWBERRY HILL GALLERY ON TUESDAY, NOVEMBER 28th, 1978,
TOGETHER WITH DRAWINGS AND PAINTINGS BY HER BROTHER, HEINZ STEINMANN

STRAWBERRY HILL GALLERY

533-535 ELIZABETH STREET, SYDNEY PHONE 699 1005 OPEN 10 a.m.—6 p.m. TUES. THROUGH SUN.



Tim Collis-Bird photo

GEORGE F. LAWRENCE Sofala from the River Oil 61 x 92 cm.

The Collector's Gallery known in Australia and overseas for both Graphics and Paintings

Artarmon Galleries

479 Pacific Highway, Artarmon, New South Wales 2064. Telephone 02-427 0322