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Summer
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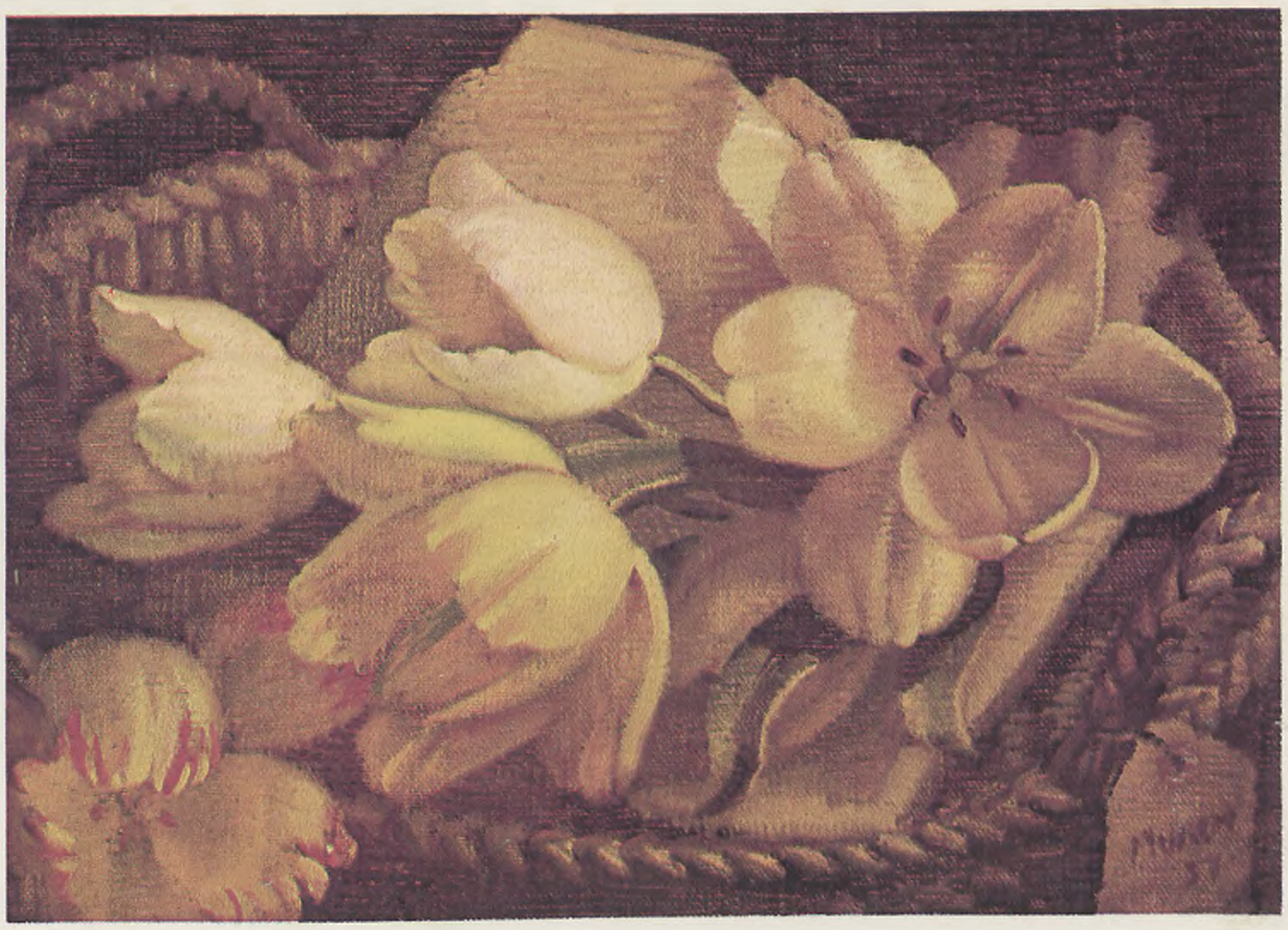

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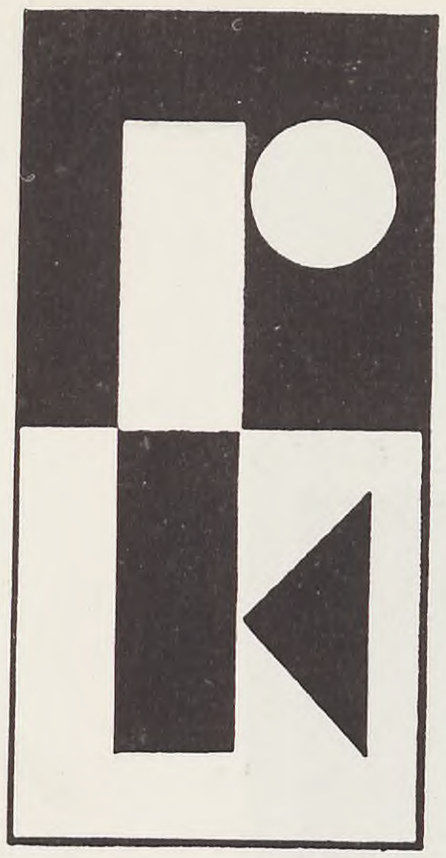

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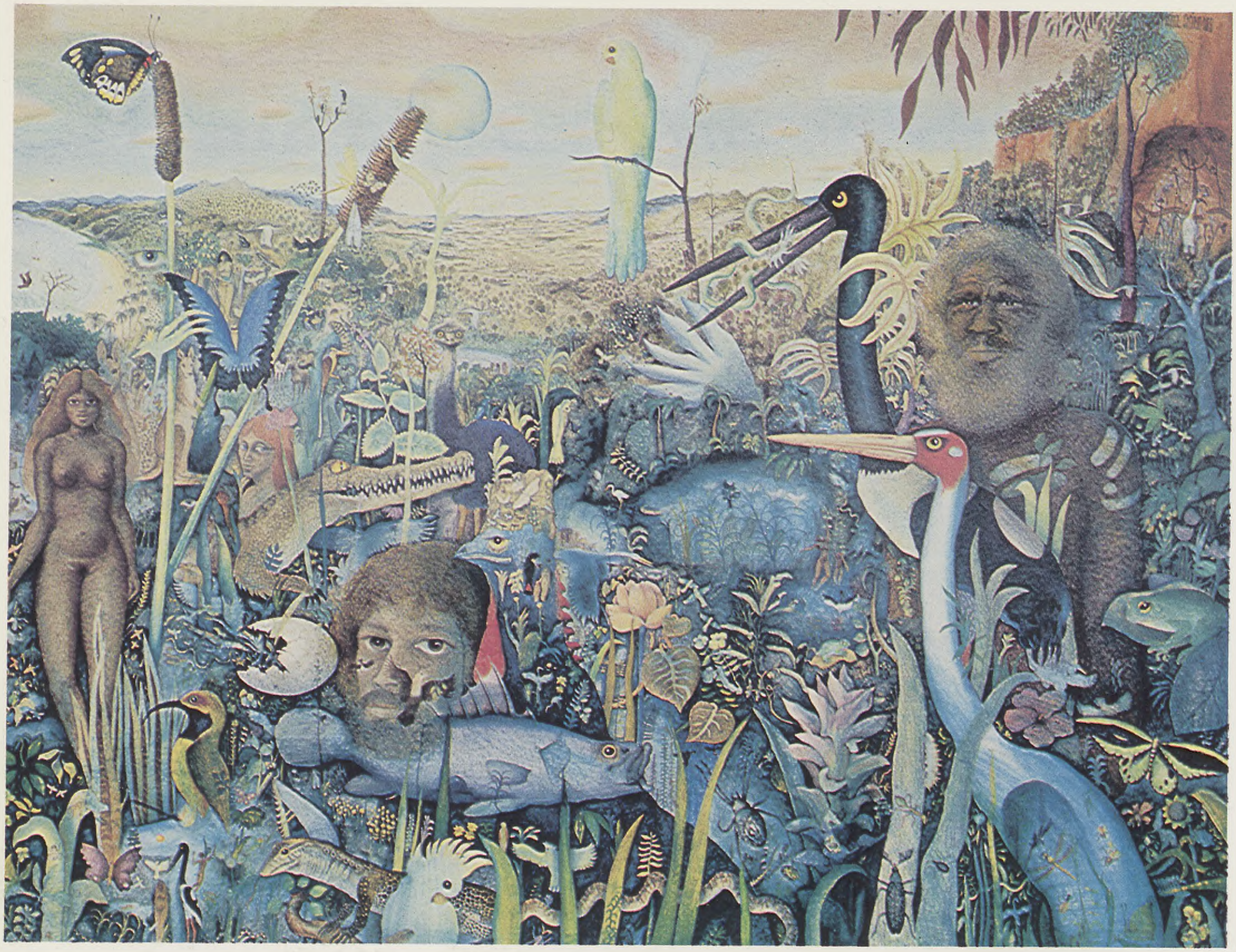

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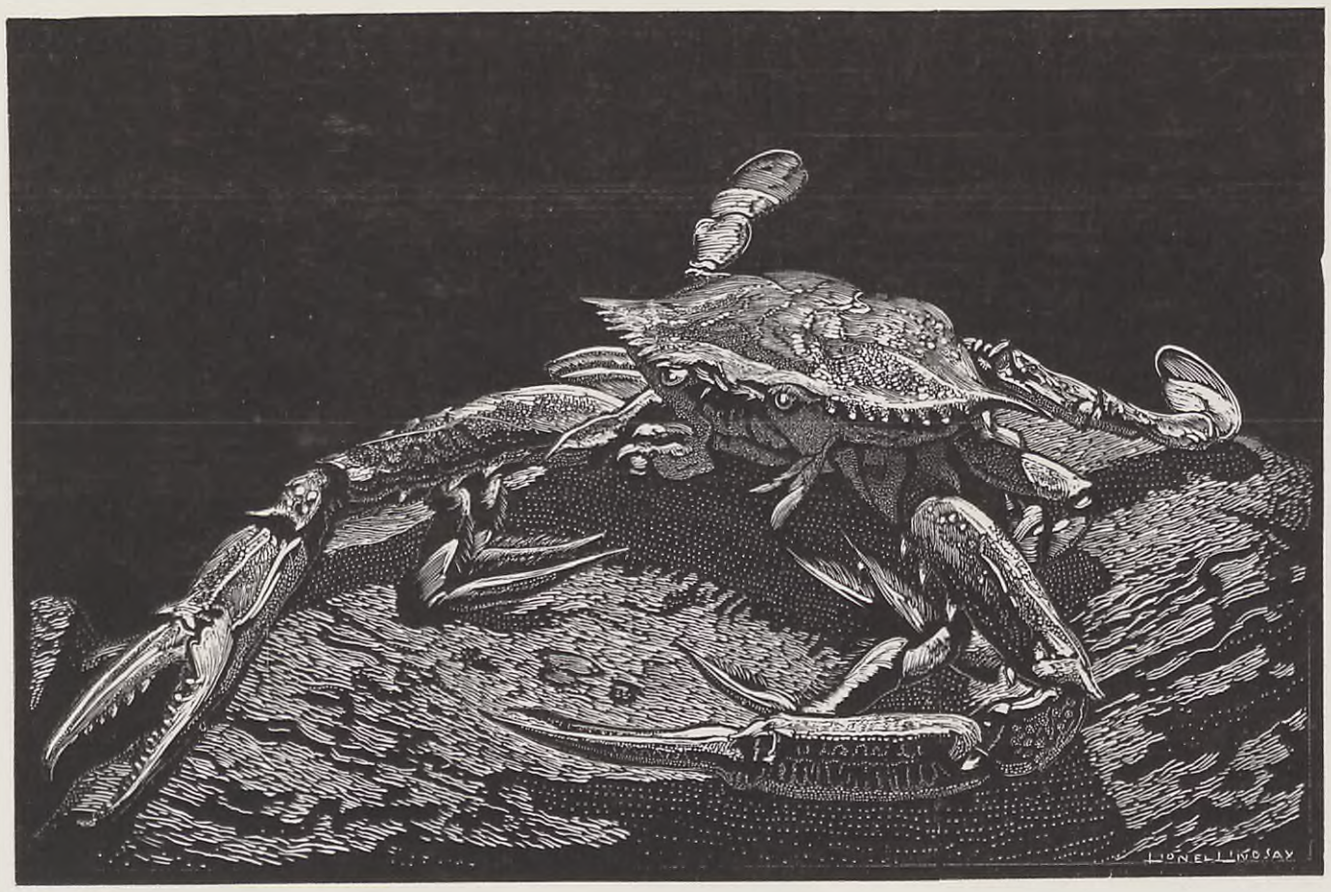

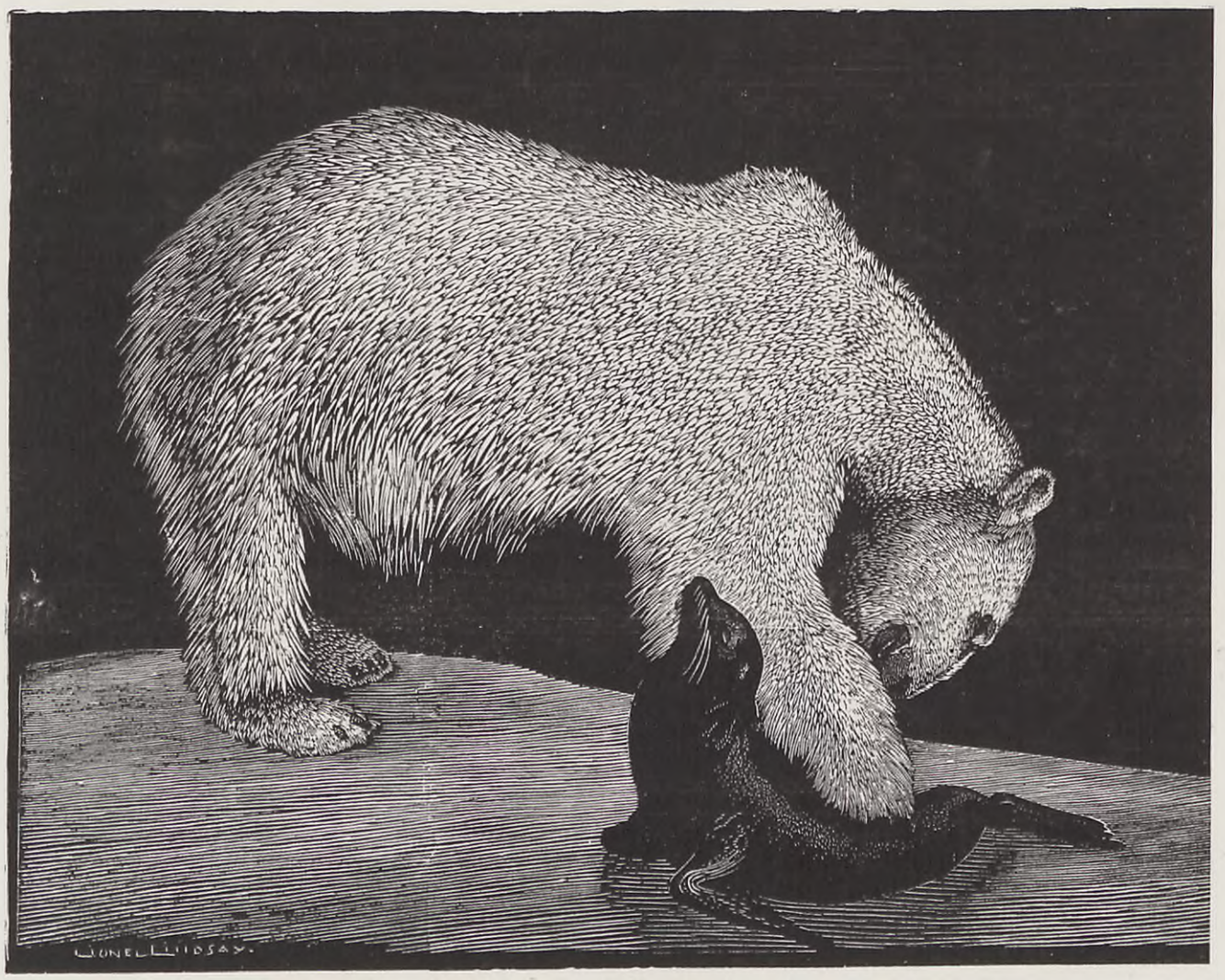

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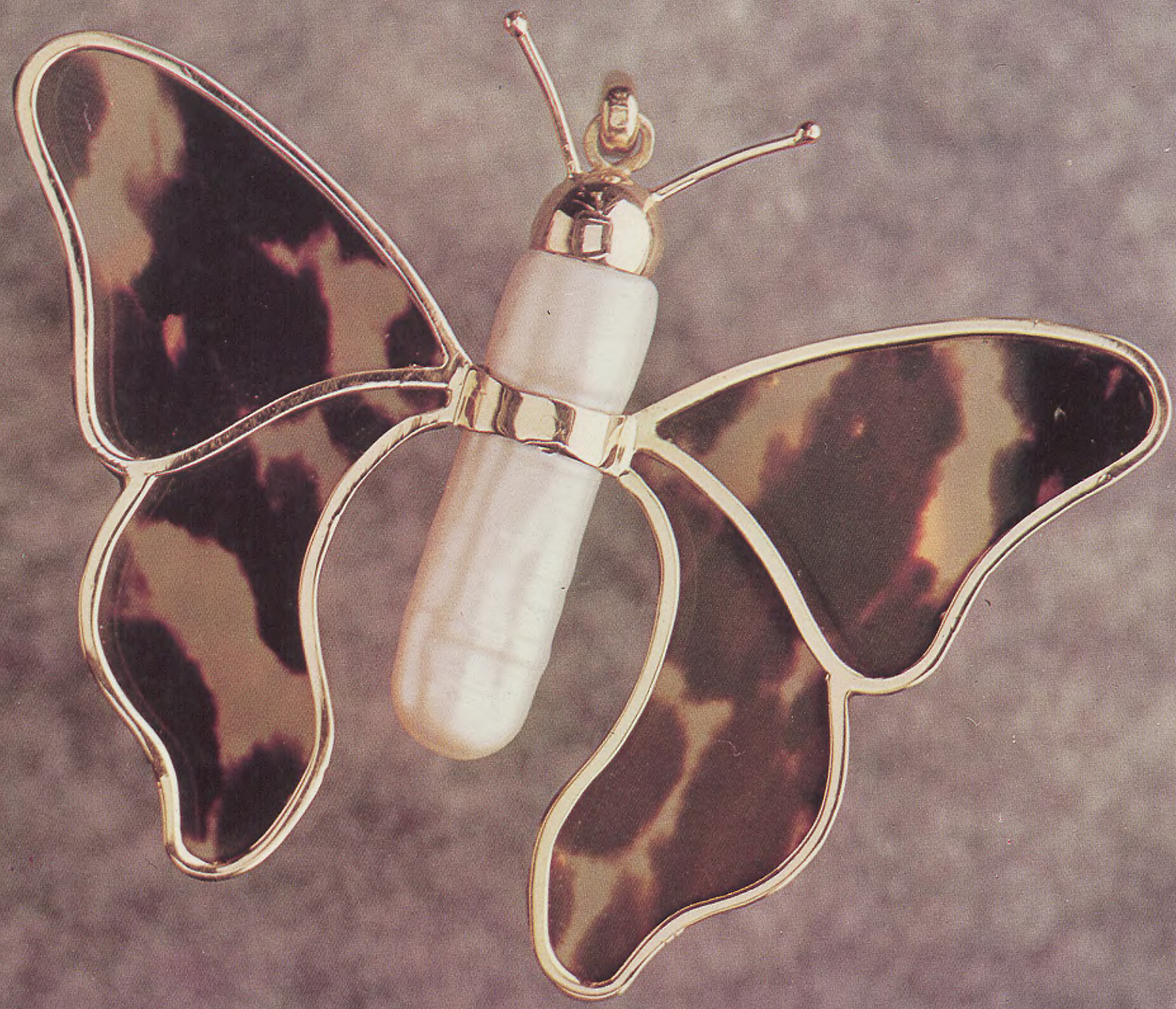

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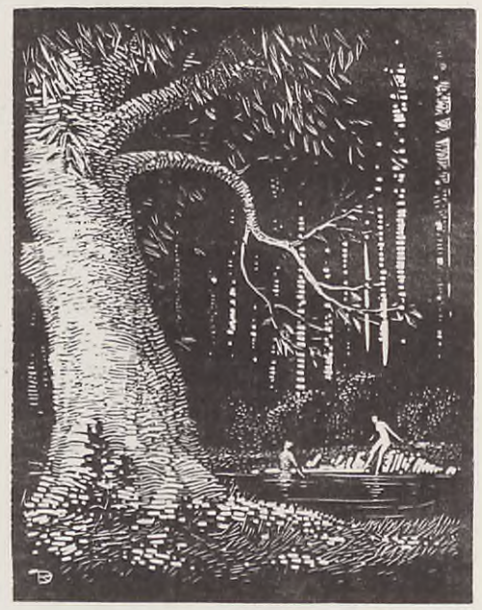

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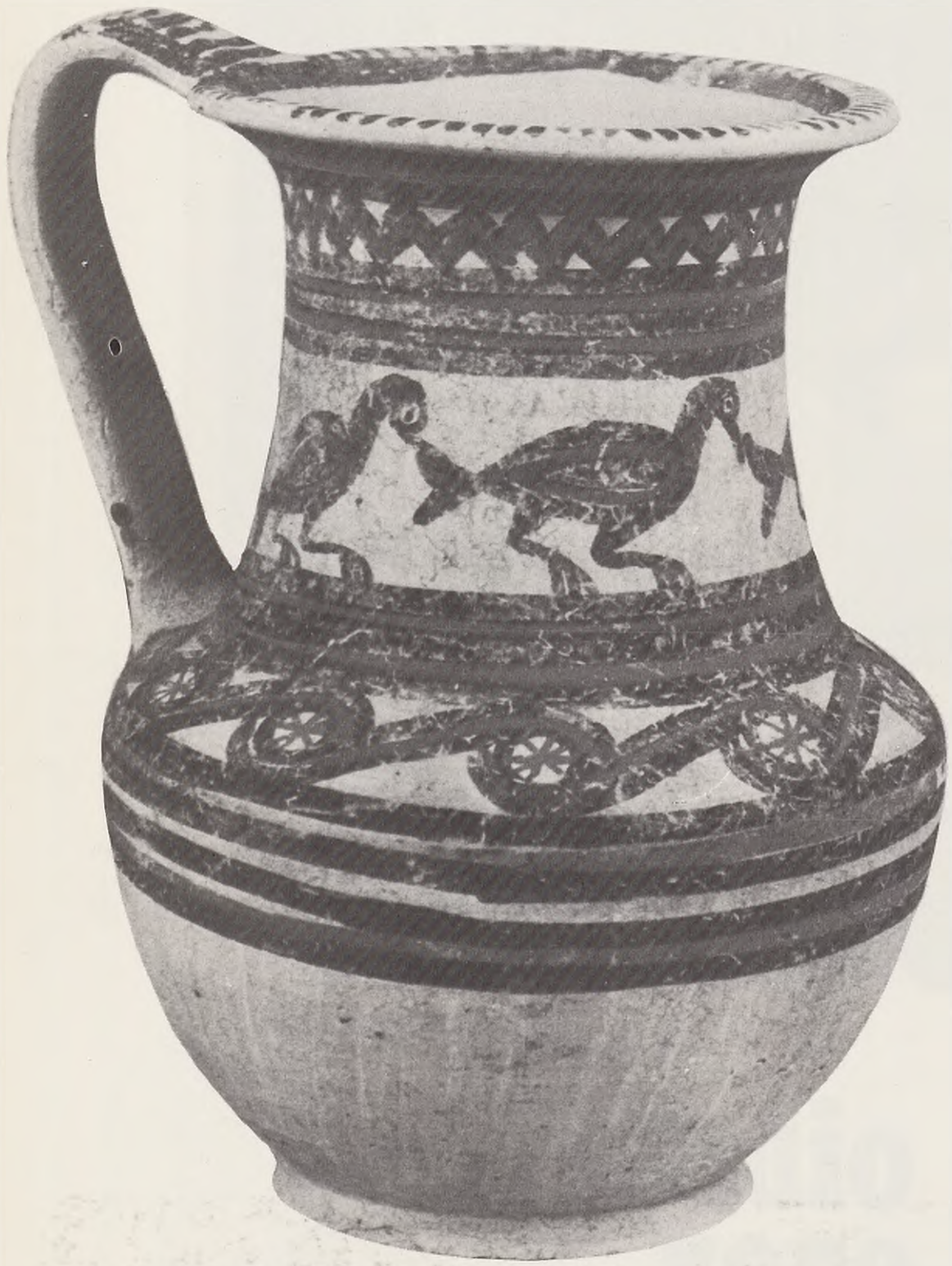

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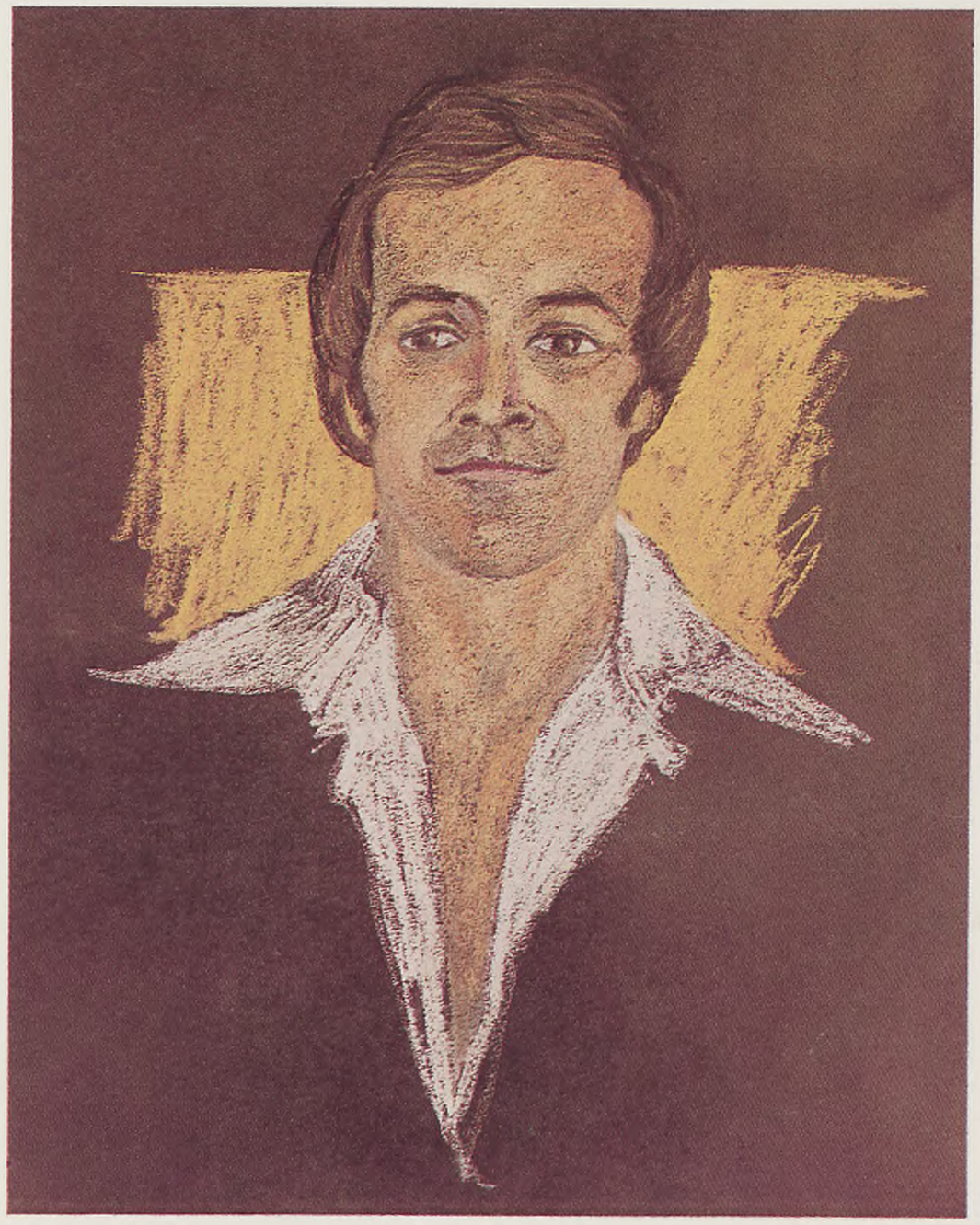

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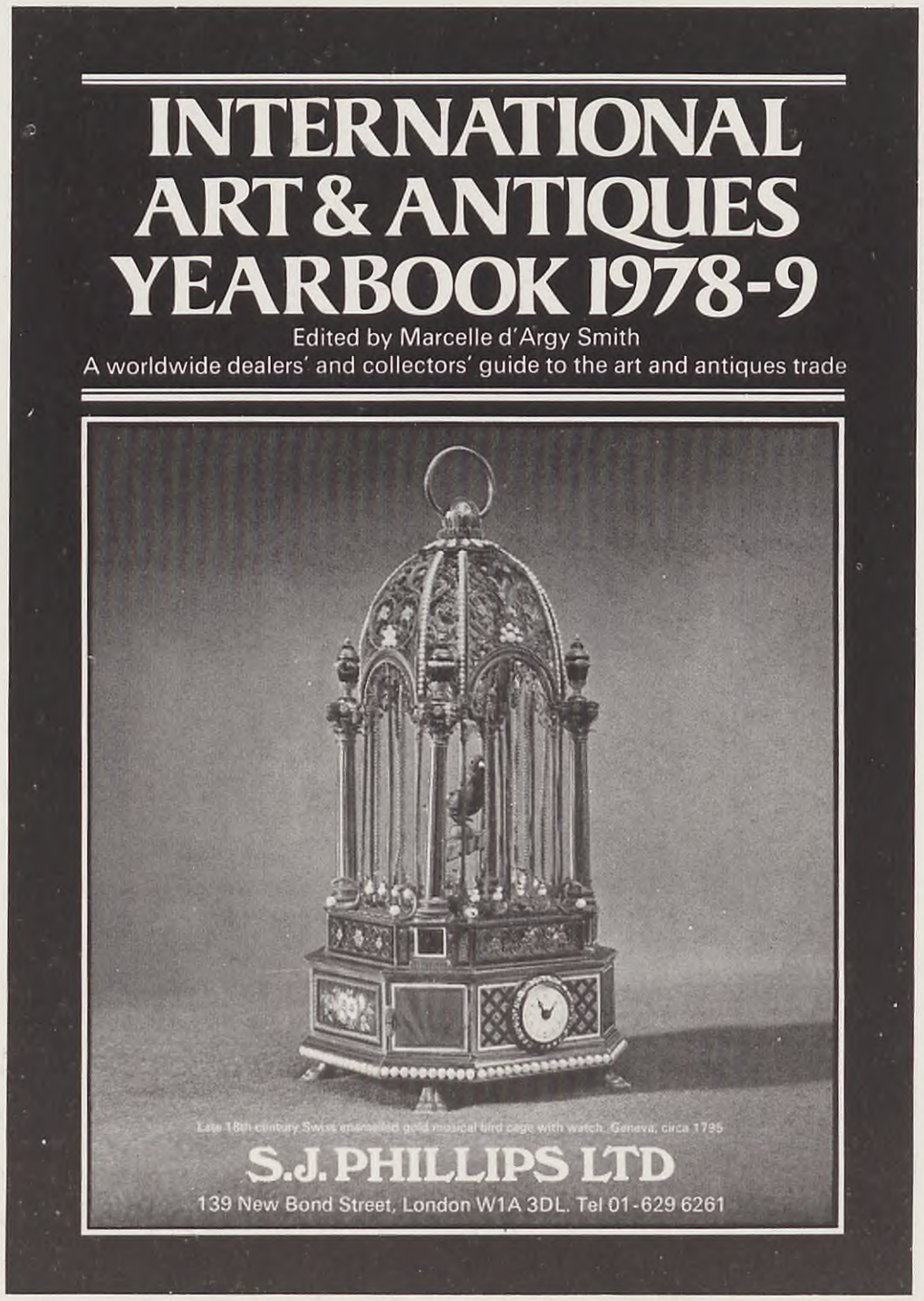

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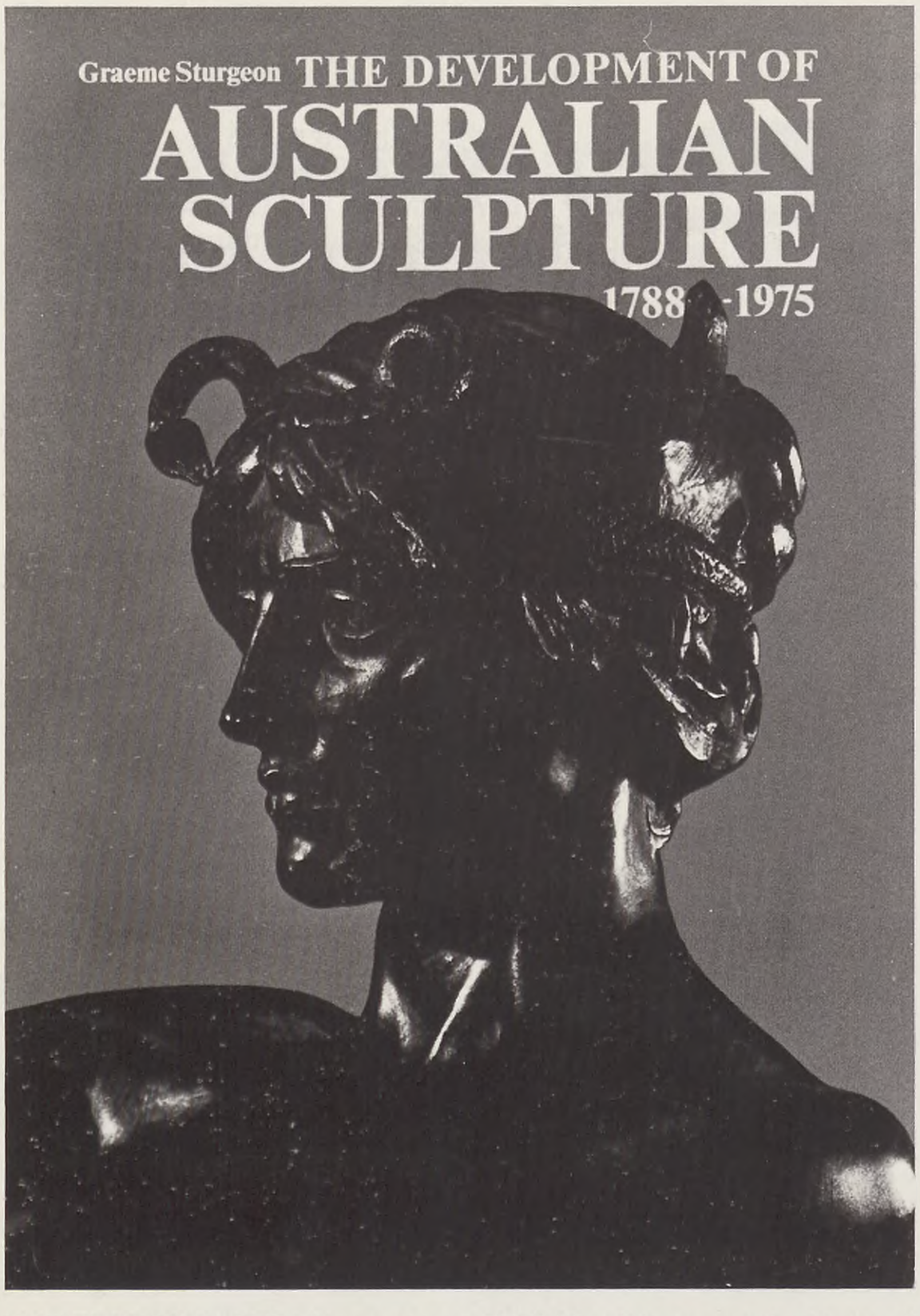

GRAEME STURGEON is at present Exhibition Director at the National Gallery of Victoria, a post which he has held since 1970 and which has involved him in the active promotion of Australian art both inside and outside Australia. Besides contributing regularly to various Australian art journals, he is Melbourne adviser to the magazine *ART and Australia* and art critic for *The Australian* newspaper.

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GRAEME STURGEON

The Development of

AUSTRALIAN SCULPTURE

1788-1975

Before the boom years of the 1850s sculpture in Australia was necessarily limited to the work of immigrant artists, often of mediocre ability, who were forced to ply their trade in conditions which were inimical to the Fine Arts generally. Isolated figures appeared, but the calls on their skills rarely extended beyond the portrait bust or commemorative statue. In the second half of the nineteenth century the emergence of a wealthy middle class, the increasing supply of trained sculptors from overseas, the establishment of Art Schools and Mechanics' Institutes, and the influence of the great International and Intercolonial exhibitions all contributed greatly to the progress of the art, although Australian sculpture continued to be dominated by the varieties of Neoclassicism then fashionable in Europe.

The growth of a national consciousness among native-born Australians in the 1890s gave rise to a generation of sculptors led by Bertram Mackennal (1863-1931) and Charles Douglas Richardson (1853-1932) who were determined to go to Europe to gain the necessary training and experience which it was impossible for them to receive at home. Some, like Mackennal, remained in Europe and established their reputations there; the majority returned to Australia where through the example of their work and teaching they laid the foundations for a genuinely Australian school of sculpture.

Modernist tendencies in sculpture were slow to reach Australia and were confronted there with a powerful conservative establishment. They found their first expression in the popular Art Deco style of the 1920s and 1930s. Perhaps the strongest movement for change, however, came from the many sculptors born and trained outside Australia who arrived in the country in the years immediately before and after the Second World War. Their influence, together with an increasing sophistication among patrons and connoisseurs, led to the creation of a significant body of original modern work in the post-war decades.

Generously illustrated, *The Development of Australian Sculpture* offers a comprehensive and up-to-date treatment of its subject. Its detailed coverage of both major and minor Australian sculptors, past and present, its emphasis on the unprecedented achievements of the last twenty years and its lucid analysis of the vital, mainstream sculpture being produced in Australia today will make it required reading for all those concerned with and interested in the arts in Australia.

ART AND AUSTRALIA

VOLUME 16 2

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Dr Joan Kerr, who studied Fine Arts in both London and Sydney, has recently been awarded a post-Doctoral Research Fellowship in Australian History at the Australian National University.

Contents

Editorial

We must applaud Mrs Malcolm Fraser, wife of the Prime Minister, for her acumen, foresight and inventiveness in establishing the Australiana Fund.

Few Australians have paused to consider, or have even been cognizant of the fact that the four official residences to benefit from the establishment of this fund really belong to them as Australian subjects and that the incumbents are there from time to time by grace and favour of their position in the country's hierarchy. Naturally, the private rooms will reflect the taste of the respective occupants and they are entitled to decorate and furnish these as they find most agreeable. The public rooms, or shall we say state rooms, however, should have a timeless quality unimpinged upon by the temporary occupants of the houses.

It is fitting and necessary, too, that these public rooms should be worthy of a country proud of its nationhood. The furniture, the paintings, the objects, even the books should have a standard of quality and, at the same time, reflect something of this country's history. In these rooms visiting heads of state and dignitaries, who rarely have time or opportunity to be entertained in private houses, form their impressions of Australian cultural standards.

Fortunately, the four buildings to benefit from this fund are architecturally pleasing. Two of them, Admiralty House and Kirribilli House are fine representatives of the best in early Australian architecture and have been spared the additions and renovations that make Yarralumla less appealing. The Lodge is a modest house built as a temporary residence for Canberra at its beginnings and before its growth into a major capital was truly envisaged. Some day it will probably need to be replaced by a building more worthy of the office of Prime Minister.

Mrs Fraser's concern and vision was concentrated upon the furnishings of these four buildings. A Committee on Official Establishments was formed in 1976 to assume responsibility for the conservation, improvement and forward planning of the buildings.

The Australiana Fund Committee, non-political, self-governing and self-determining (although perhaps somewhat elitist) was inaugurated to raise funds and seek gifts to improve the interiors of the four buildings. The choice of Dame Helen Blaxland, D.B.E., as Chairman was inspired. Few Australians have shown more concern for the preservation of our heritage or been endowed with the good taste required for such an undertaking.

Although gifts in cash will be welcomed and used to purchase suitable items as they become available (and already major purchases have been made), the Committee is particularly anxious to obtain gifts of paintings, furniture, silver, sculpture and objects of Australian historical interest. Naturally, gifts offered will have to be vetted by a committee of experts but prospective donors should not be disappointed if the objects offered cannot be suitably placed. The whole aim of the appeal is to improve the interiors of the official rooms and enhance them in the best possible way.

Frequently, paintings, sculptures and *objets d'art* are offered to State galleries either as gifts or by way of bequest but are hampered by provisos which make them unacceptable. For example, a painting by Russell Drysdale may be offered, provided that several inferior works from the same collection are hung alongside. An entire collection, including works desirable to a gallery, may be offered provided that it is always displayed as a whole. Such gifts are unacceptable to a State gallery with limited wall space and a standard of quality to maintain. Some of these works may well be suitable for an official residence. Moreover, established painters, individually or with financial support of friends and commercial galleries, may be willing to donate paintings for permanent display in the public rooms of these official residences. At present these rooms rely largely on loan paintings from public collections, not always suitable or of the best quality.

The National Trust at Old Government House, Parramatta and the State Planning Authority at Elizabeth Bay House have, with the help of experts, succeeded in creating an atmosphere that, whilst recalling the past and reflecting the history of Australia, would not be uncomfortable or unsuitable for present-day official living. With some modifications and concessions to our more relaxed age, our official residences could similarly reflect the best in taste and design of the country.

Donations to the Australiana Fund are deductible for income tax purposes. The improvement of the interiors of these four official residences will largely depend upon the generosity and concern of all Australians. As the scheme advances we hope that Australians will have increasing opportunities for visiting the state rooms of these houses which they are invited to support.

A note from the Editor on the magazine's change of layout

From time to time changes have been made in the design and layout of *ART and Australia*. Some of these have been made from choice, others have been brought about of necessity. Usually such changes occur with the start of each new volume. In this number, however, changes in layout and design have been made for improvement. With the last issue we changed designers. With this issue, for economic reasons, it has been necessary to change our printer and typesetter. In the course of this change we have made some alterations to our layout because we believe they are an improvement.

Previously our editorial pages have begun with the tinted-paper section – ART DIRECTORY. This section – exhibitions, competitions, gallery acquisitions, auctions et cetera – now appears at the back of the magazine where it will greatly strengthen the advertising section there. As readers will realize, plans for additional editorial content are much dependent upon increased advertising. It is for this purpose, primarily, that this change has been made.

A tinted-paper section now appears in the 'Directory's' old position, entitled ART COMMENTARY. As will be seen, this features the editorial, letters to the editor, obituaries, exhibition reviews and exhibition commentary. Shortly, we plan to add an artist's profile as a regular feature.

In brief, the tinted-paper sections – Art Commentary and Art Directory – are primarily intended for current art information, whereas the art-paper sections are devoted to art monographs – contemporary and historical.

Mervyn Horton

Errata

In Volume 15 No. 4 page 359, the painting attributed to Bernhard Lutiti was the work of Bernhard Lüthi.

In Volume 16 No. 1 page 62, Osicis should read Osiris.

Colombian Gold — from grave to museum

by Bernice Murphy

'El Dorado: Colombian Gold'[1], an exhibition of pre-Columbian Indian goldwork and some associated ceramics from the Museo del Oro in Bogotá, has been shown in Australia in 1978 as the result of a personal appreciation and single-minded commitment. It would not have come to this country except for the advocacy of John Stringer, who has nurtured the exhibition along since he first put it forward as a proposal to the Visual Arts Board of the Australia Council several years ago when he was Exhibitions Co-ordinator for the Board, based in New York, where he had already been working for some years for the Museum of Modern Art. It had been while accompanying one of that Museum's International Programme exhibitions to Colombia that John Stringer, in fact, first came into contact with the extraordinary collection of ancient Indian goldwork in the Museo del Oro (Gold Museum) in Bogotá.

The El Dorado exhibition comes to Australia from a country with which we have no cultural exchange agreements, in which we have no diplomatic mission (the nearest Australian embassy is in Lima); the only commercial air routes from Australia to Colombia are either via Los Angeles (Qantas no longer flies into Mexico City) or a once-a-week flight via Easter Island and San Diego, Chile. We have had only a sprinkling of Colombian immigrants in recent years, during which our major trade import turns out to be not coffee, as might be expected, but cut flowers!

Tragically little in the way of above-ground records of the various Indian cultures of Colombia survived the initial ravages of the Conquest period.

No sophisticated civic building comparable to the architecture of the Aztecs or Incas was created in Colombia; the arrival of the Spaniards in the early sixteenth century, in fact, pre-empted the three most advanced of the indigenous cultures (the Muisca, Tairona and Quimbaya Indians) from evolving parallel phases to those of the 'higher' cultures of Mexico and Peru.

QUIMBAYA POPORO (LIME CONTAINER) IN FORM OF A WOMAN
Cast gold 11 cm x 5 cm
Valle Del Cauca, Sevilla, Hacienda las Margaritas

The wooden temples mentioned by the early Spanish chroniclers in the Caribbean region, the huge Sinú burial mounds surmounted by gold bells, the gold idols, the house decoration and musical instruments made of gold – all were readily pillaged and destroyed by the obsessive greed of the first *conquistadores.* Predatory and determined, imbued with ethnocentric antagonism to the symbolic values of non-Christian cultures, the *conquistadores* saw the Indian goldwork they looted not as some of the finest works of technical skill, complex artistry and condensed meaning produced by the Indian peoples, rendered in their sacred metal of the sun, but as bullion for Spain. Tons of goldwork were melted down into ingots to finance the world's first global empire – that of Charles V, Holy Roman Emperor and 'Lord of the Indies'.

Most of what did remain as records of pre-Columbian Indian culture lay concealed in burial sites as grave-goods – the so-called *guaca* or grave-treasure that was originally intended to accompany the deceased into afterlife. According to the former rank of the deceased in tribal life, the richest of these graves contained extraordinarily fine artefacts in gold. In 1939, the Banco de la República de Colombia, which had been controlling the gold trade in the country since its foundation in 1923, decided to preserve for posterity an exceptionally beautiful gold vessel, a *poporo* from the Quimbaya region – having refrained from melting it down for its bullion value as was the usual case with ancient Indian artefacts acquired by the Banco's gold-buying agencies throughout the country. The Banco de la República decided, in fact, to form a collection of pre-Columbian gold pieces and, in the process, acquired significant private collections – all formed as a result of the widespread practice, since the early nineteenth century, of looting Indian graves.

The decision of the Banco's directors in 1939 to form such a collection marks both a shift in emphasis and a tragic resumé of the 400-year tradition of the Europeans' pejorative regard for the indigenous cultures of the Americas.

Even the highly enthusiastic admiration in Spain which greeted the showing of 123 pieces of recently uncovered Quimbaya goldwork, as part of the 1892 quattrocentennial celebrations in Madrid commemorating the discovery of the New World, had failed to move Colombia to take any special interest in pre-Columbian Indian goldwork. The so-called 'treasure of the Quimbayas' remains today in Madrid, one of the finest components of the Museo de America and the most important single group of ancient Colombian gold pieces outside Colombia.

It is perhaps fitting, if ironical, that when the Banco de la República eventually began to form a serious collection some fifty years after the opportunity of the Madrid celebrations had passed so remarkably unappreciated by the Colombian authorities, the foundation-piece of the collection was a Quimbaya *poporo.* A *poporo* is a vessel for carrying lime which is mixed in the mouth with chewed coca leaves to obtain a narcotic effect, a practice which had a crucial role in most of the ancient Indian cultures and is still important among the Indian cultures that survive today. One of the early Spanish chronicles records an Indian ceremony in which a tribal chief invested a priest by formally presenting him with a gold *poporo* as a sacred attribute of priestly office.

Today, when the Banco's gold collection has grown to number more than 26,000 pieces and is housed independently in a modern, professionally run museum in Bogotá, the Quimbaya *poporos* represent some of the finest artefacts displayed in the Museo del Oro. Astonishing in their metallurgical skill of casting, the Quimbaya *poporos* – the gently modelled naturalistic figures with their serene gaze as well as the perfectly austere, non-figurative vessels with exquisite attenuated fluting – reveal a compression of formal refinement that one expects to discover in pure sculpture. Certainly they could take a confident place in company with Cellini's salt-cellar made for Francis I (now in Vienna)!

Calima goldwork is in a quite different expres-

[1]'This exhibition is the second to be presented in Australia by the Australian Art Exhibitions Corporation, of which the Executive Director is Bronwyn Thomas. The exhibition catalogue contains a text written especially for the Australian exhibition by Clemencia Plazas de Nieto and Ana-Maria Falchetti de Saenz, Curators at the Museo del Oro in Bogotá.'

sional vein. The huge Calima regalia pieces in the El Dorado exhibition – large hammered diadems, ear spools and breastplates, for instance – show what strikes one repeatedly as the peculiarly 'cumulative syntax' of much Calima goldwork: forms are repeated within forms, ornaments to be worn on one part of the body reiterate the designs of associated ornaments as auxiliary internal components. This orchestrative manner of working shows a complex sense of design developed to convey deliberately ambiguous interconnections of symbolism and cultural meaning. The neck-craning minutiae of the Calima pin-heads – often double-sided figures, some with detailed faces behind projecting masks, or one-inch-high figures of warriors or birds – show the striking capacity of much Indian goldwork to testify, on a miniature scale, to the abundance and variety of the rich, natural environment within which these peoples lived.

Abundance and stylistic variety as well as extraordinary technical experimentation are, in fact, qualities which distinguish Colombian goldwork as a whole and give it a pre-eminent place, for its sheer internal range, over all other national groupings of goldwork within modern Latin America. It is the peak of Indian metallurgical achievement that is surveyed within the El Dorado exhibition.

This exhibition, then, exposes Australia for the first time to a country on which we have had no cultural bearings to date and, perhaps, it comes at an auspicious time for us to consider afresh our whole relationship to Latin America. It seems to me a much more favourable time to examine this relationship in terms of what kinds of mutually stimulating interaction might occur than, say, ten years ago.

Many of the young Latin American artists, like their counterparts in Australia, are seeking critical alternatives and trying to sponsor indigenous energies, to nourish regionalism without retreating into a false nationalism, at a time of disenchantment with the hegemony of the New York art world that is proving an important regenerative influence on the growth potential of art that is not made from within a stylistic epicentre.

I was struck by the fresh potential of contemporary art contact between Australia and Latin America many times during the month I was in Colombia late in 1976, working with John Stringer and curators at the Gold Museum on the preparation of 'El Dorado: Colombian Gold' for its Australian tour. It seemed then a sadly missed opportunity that we were not also working on a small exhibition of contemporary Colombian art to accompany the Indian goldwork – perhaps part of an exchange arrangement whereby there was some interaction of art (and artists?) between the two countries. This is a possibility that certainly should be investigated as an additional dimension to some future exhibitions of this kind.

Conrad Martens at Observatory Hill

by Helen Topliss

The National Trust of Australia (N.S.W.) has recently opened its new exhibition gallery situated in a fine colonial building at the top of Observatory Hill, Sydney. This building was originally commissioned by Governor Macquarie in 1815 as a Military Hospital and, in the 1840s, the Military Hospital gave way to the Fort Street Girls' School. The section of the building now occupied by the gallery was added to the original building in 1856 to provide additional accommodation for this model school. In 1973, when the school left Observatory Hill, the New South Wales Government in a very percipient move donated the building to the Trust. The entire building was then restored by the Department of Public Works with funds of $270,000 donated by the late S. H. Ervin after whom the Museum has been named. The gallery retains the air of a fine Georgian assembly room. The space is symmetrical in plan, with two bay-windows on either side of its North/South axis. All the exhibition requirements have been carefully thought out and it provides a well-lit space with a series of movable screens in the centre to enable large exhibitions to be mounted. Both the site, which is within walking distance of the city, and the gallery itself combine to form a perfect exhibition space which many a public museum would be pleased to own.

The recent inaugural exhibition of the works of Conrad Martens was a very fitting one, both because Martens was the first professional artist in New South Wales and also because much of his work was devoted to views of Sydney Harbour, part of which is overlooked by Observatory Hill. The exhibition was well selected and it provided a survey of this artist's work, from the English landscapes to his voyages on the *Beagle* with Charles Darwin (Martens replaced Augustus Earle as topographic draughtsman on the *Beagle* in 1833), to his sumptuous views of Sydney Harbour.

One has felt in the past that Martens, who was a prolific professional artist, has been somewhat over-praised and that his numerous views did not admit of too close an examination. To a certain extent this exhibition amends this view in a few notable examples, which show us that he was capable of occasional inspiration; usually, when Martens is compared with his contemporaries, such as John Glover and John Skinner Prout (whose Australian works

CONRAD MARTENS VIEW FROM NEUTRAL BAY – BREAKING OF THE STORM
Watercolour 45 cm x 65 cm

have been somewhat neglected), one finds that Martens was mostly concerned with the general and the wide panoramic view, and that he was less interested in indigenous detail, as was John Skinner Prout. It was largely because of his interest in atmospheric effects and his largesse of vision that Sydney provided a fitting subject for his brush. His most successful medium was watercolour and his excursions into oil, with a few exceptions, show up his inability to define his landscape forms. For instance his oil painting *Sydney and Botany Bay from north shore*, of 1840, reveals that he was applying his oils in a watercolour technique with a very fluid and thin application of paint. His tones merge and flow like the washes of a watercolour. In works like this he achieves some of the breadth of Turner but with none of the detail or the interest in surface texture. It is, then, largely in the field of watercolour that Martens is at his best, and the splendid watercolour, *View from Neutral Bay – breaking of the storm,* has the atmospheric dash of a mezzotint by Turner. This work has a greater impact than do most of his other watercolours and it is salutary to see it next to his more journeyman works.

Having said that Martens was not really a successful painter in oils one should admit that there are a few examples which reveal that he was not totally incapable. This exhibition does present a couple of works in oil where he seems to emerge from a more generalized view of nature in the copy-book style, to a more specific account which seems to reflect a direct experience. One of the most interesting works in this exhibition is the oil painting, *Sydney Cove*, of 1842, from the Dixon Galleries. It is in a work like this that one glimpses Martens in a special mood. This picture combines both genre and landscape in the manner of Turner, albeit in a less realist vein. Facing the viewer in the foreground is a group of cottages with washing hanging in their backyards and, next to them, figures of women and children. The riggings of ships juxtaposed with roof lines completes the composition which is an unusually strong one for Martens. The application of paint in this work is much more lively than in most of his other works; passages, like the left-hand foreground, which contain impasto touches of pure colour give cohesion to the surface of the painting. The application of paint and the pink/mauve tonality is more than reminiscent of Tom Roberts's and Arthur Streeton's Sydney landscapes some fifty years later. It is likely that Roberts and Streeton saw work by Martens in the Art Gallery of New South Wales (the first picture commissioned by that Gallery, in 1874, was one by Martens). Surely something of his romantic, rose-coloured view of Sydney and its coastline is translated into works like Roberts's *Coogee.*

Conrad Martens was very important for the cultural context of Sydney in the mid-nineteenth century for he was the first artist to settle in the colony in 1834 (Glover had preceded him in Tasmania in 1831) and he was also the first artist to be able to maintain himself by his painting alone. Martens was aware of his special place in the colony and in a public lecture delivered in 1856 he voices a certain independence from the practice of previous colonial artists who imitated and observed nature in a scientific and topographical manner. The earlier colonial artists had provided works whose *raison d'être* was largely as scientific illustration. With Martens, the artist comes of age and announces his intention to respond to aesthetic stimuli. He attempts to represent the landscape as lived in rather than as observed from a clinical and scientific viewpoint. In his works, therefore, he attempts a Turnerean breadth of effect and his paintings of the great houses of his day, most of them built in the 1830s and 1840s such as Elizabeth Bay House, provide a comforting and elegant view of colonial life at its best. The two preparatory drawings for Elizabeth Bay House (both in this exhibition) give us an example of how he translated nature into art. Martens started off with a pencil sketch of the house from a close vantage point, with the building largely screened by surrounding trees. He then amplified the view in a watercolour sketch which is taken from a more distant perspective. Two figures looking at the house are included in the middleground to emphasize the 'view' aspect of the watercolour. In the final work (not included in this exhibition and at present on loan to the restored Elizabeth Bay House) the house is viewed from the opposite shore so that what was formerly the foreground in the watercolour sketch is now the middleground. The foreground in the final work contains a tangle of romantic trees and undergrowth which frames the view in a curved sweep similar to Turner's compositions which followed the optical curve of our vision. The house now stands in the background in a prominence and is freed from the encroaching trees of the first sketch. It stands out in its whiteness and beauty as a testimony to colonial achievement and elegance. In works like this Conrad Martens reflected the desire for the new colony to see itself in the image of the mother culture. His style is derived from Turner and from romantic watercolours in general, while the architecture of Elizabeth Bay House is borrowed from the finest achievement of the Palladian movement. The combination of architectural style and pictorial style illustrates fully the pride and achievement of the new colonial culture – 'A new Britannia in another world!'

Contemporary Australian drawing by Mary Eagle

The 1978 Perth Survey of Drawing is the latest in a series of drawing shows, brainchildren of Lou Klepac, Deputy Director of the Western Australian Art Gallery.

In 1965 Klepac inaugurated an international drawing prize, to be held annually (then biennially) in Perth. The last of these prizes was in 1975. That was the year in which the idea of holding survey shows first came up. Klepac felt that a 'survey would bring together greater and better drawings and, through fully illustrated catalogues, create more interest'.

The first survey of international drawing was held in 1977. This year's survey is of Australian drawing over the past decade, 1966-77. According to Lou Klepac, drawing has been, and still is, comparatively neglected in Australia. It had for many years a debased position in the art schools, particularly in Melbourne; at the National Gallery School it was described as a *preparation* for the painting class.

However, in Sydney during the same period, the 1920s to 1940s, the situation was reversed. At the Sydney Art School, East Sydney Technical College and other schools, drawing was considered to be the staple accomplishment in art training. When Douglas Dundas announced, in 1959, that the Sydney Society of Artists intended to devote its annual Autumn Exhibition of that year to drawing, it was as much a return to past practice as a herald of revived interest in drawing.

In 1963 Elwyn Lynn published a small book on contemporary drawing; two years later, the first Perth drawing prize was held; in 1966 the Newcastle City Art Gallery arranged

LLOYD REES THE SUMMIT OF MOUNT WELLINGTON II 1973
Pencil, pen, ink and wash 45 cm x 61 cm
Photograph by Greg Woodward

a survey of contemporary Australian drawing and, more recently, the biennial Spring Festival of drawing at the Mornington Peninsular Art Gallery (under Alan McCulloch), was established. Drawing returned to near-centre stage. One might have expected the 1978 survey to have gathered together the artists who have been prominent in this return, but no strong direction was apparent in the show which, I understand from Lou Klepac, was put together in a mood of fine inspiration not unduly tempered by a governing intention. Klepac made a tour of the main public galleries, which lent fifteen works. He drew upon private collections for sixteen drawings, artists contributed twenty-nine, and dealers the rest – Rudy Komon alone lent as many as twenty-five drawings.

Older artists predominate in the exhibition. Nineteen of the forty-eight were born before or during World War I. The time span covered by the survey was pushed back five or more years to include more of them. Klepac describes the weighting towards older artists as a 'bias' rather than a deliberate method of selection. Planned or not, it gives a historical slant and a mixture of styles, which is the exhibition's major strength.

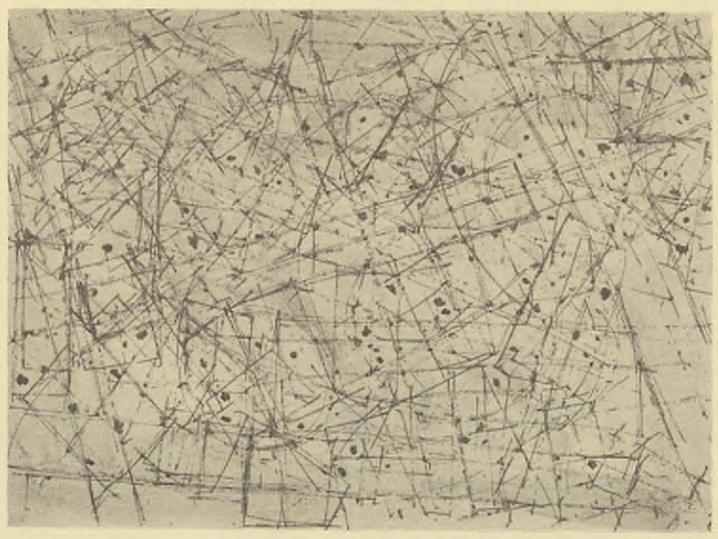
As might be expected from that, the survey was slanted towards styles developed before the mid-1960s. The continuation of 1940s and 1950s figurative Expressionism was shown in drawings by Charles Blackman, Arthur Boyd, John Brack, Noel Counihan, Robert Dickerson, William Dobell, Russell Drysdale, Donald Friend, James Gleeson, Sidney Nolan, Francis Lymburner, Jon Molvig and Eric Smith. Abstract- and Symbolic-Expressionism of the 1950s and 1960s were represented by Leonard French, Robert Juniper, John Olsen, Stanislaus Rapotec, Guy Grey-Smith, Fred Williams, George Haynes and Brett Whiteley. Later styles are less well represented. Colin Lanceley and Richard Larter are the only Pop artists, and colour painters are inadequately represented by David Aspden (in graphic black-and-white), John Coburn, Fred Cress, David Rose and Guy Warren. Photorealism is not represented, nor are Assemblage or Conceptual art.

Klepac explains in the introduction to the sumptuous catalogue that future drawing surveys will cover the work of recent Conceptual and Assemblage artists, but he gives no explanation for the comparative neglect of later 1960s and early 1970s styles. It seems odd that a contemporary exhibition is neglectful of contemporary styles.

The innovative aspect of the exhibition – which is certainly not innovative in its selection of artists – is its definition of drawing. Australian artists, teachers and collectors have traditionally treated drawing narrowly, as that which is 'drawn' rather than 'brushed', as black-and-white work, and as preparatory designs for paintings. Klepac's freer definition is much more relevant to recent art: he refers for a definition to the Italian Renaissance term *disegno*, which means the idea or concept and its realization in design.

With a definition so enlightened it is a pity certain artists have been omitted. Robert Owen, Janet Dawson (whose gestural style ignores a gap between idea, preparatory drawing and final realization), Mike Brown, William Delafield Cook and Lesley Dumbrell are not included in the survey. Why – when their styles exemplify ways in which drawing, as defined by Lou Klepac, have been of seminal importance in recent art? They are major artists (who have had considerable influence on younger artists), whose inclusion in the 1978 survey would have filled out the contemporary scene and given a substantial preparation for future surveys.

It was something of a revelation to realize that the best works in the survey are by some of the oldest artists – Rees, Gilliland and Kemp. It demonstrates something hitherto rare in Australian art, that we have a number of artists now in their sixties, seventies or eighties, who have brought their art beyond a first mature phase into styles not only relevant today, but richer and better than most work being produced by younger, more raw artists.



ROGER KEMP DRAWING NO. 1 (*c.* 1970)
Felt pen and acrylic 54 cm x 75 cm
Photograph by Greg Woodward

Genesis of a Gallery — Part II
by Joan Kerr

For two years from May this year the second Genesis exhibition from the collection of the Australian National Gallery will be touring our State galleries. All have now seen 'Genesis 1', which concluded its Australian tour in Melbourne in August when it met up with its successor in a combined show. Melbourne was more fortunate than the rest of Australia, for 'Genesis 2' is primarily a consolidation and addition to the first exhibition rather than a display of new masterpieces in the collection.

Some new dimensions are certainly present in 'Genesis 2', even if the masterpieces are conspicuously absent (the most obvious blank on the wall being, of course, Braque's *Grand Nu*). A group of pre-Columbian sculptures from the John Collection are major additions to the Gallery's repertoire, and there are also samplings from the photographic and Asiatic collections. All are exciting appetizers, although the mixed plate is so diverse that it becomes virtually indigestible. Most of the ethnic art groups will look much happier when isolated within a larger collection, although careful arrangement does its best to enhance the present varied menu. The prehistoric Ambum stone from New Guinea could stand alone in any environment and draw admirers purely for its formal qualities, while placing the Modigliani standing stone sculpture amongst its 'primitive' brethren justifies the collision of Western and African art.

The Modigliani is a proud possession despite its broken nose, and is beaten in the Western 'Great Art' stakes only by the little-known Siennese runner Giovanni di Paolo, who is represented by a large, emotionally-charged archaic Crucifixion. However, even Giovanni di Paolo is not quite a Tiepolo, and does one Modigliani plus an enormous Bourdelle equal the Rodin maquettes for the Burghers of Calais? Probably not, but the latter work does add context to the Rodins, just as the two Alexandra Exter marionettes are supposed to add to our knowledge of Russian Constructivism. In fact, these marionettes are very School of Paris in their wit and sophistication and whisper Léger to me instead of Malevich. In any case, the Russian-French context and their unusual nature make them very desirable additions to the modern collection.

It is not the Exter marionette strings that dis-

THE AMBUM STONE (PRE-HISTORIC ZOOMORPHIC FIGURE) NEW GUINEA AMBUM VALLEY
Stone (Igneous rock) 20 cm x 7 cm x 13 cm

turb in this exhibition, but an all-pervading sense of purse-strings tightening. Big names like Picasso and Toulouse-Lautrec are represented by prints. The big picture is a whimsical Dubuffet that would make a lovely nursery wall-paper. Sculpture is becoming more strongly represented but it is not yet complemented by paintings of similar importance–paintings, of course, are more expensive to acquire. 'Genesis 2' does not even add any strength to the contemporary American painting scene; a Fritz Glarner version of a Mondrian and a nod to feminist art are not in the same class as Pollock or de Kooning, even if they are cheaper and less controversial. One can only hope that while all men are praising a safe and somewhat conservative exhibition James Mollison is getting ready to hurl another Blue Pole at them.

Joan Kerr

Carl Plate
by John Henshaw

Carl Plate and his sister Margo Lewers were important figures in the development of modern art in Australia, especially in the field of Abstract painting. Carl, who died on May 15 1977, preceded his sister by only a few months and this joint loss leaves a large gap in the Sydney art scene.

Having the example of an artist father, it was not difficult for either to cast their lives within this mould. In the early years of this century, A. G. Plate had been commissioned by Norddeutscher Lloyd of Bremen to compile and illustrate travel literature for their shipping line. He married Elsie Burton and settled in Perth where his son Carl Olaf was born in 1909.

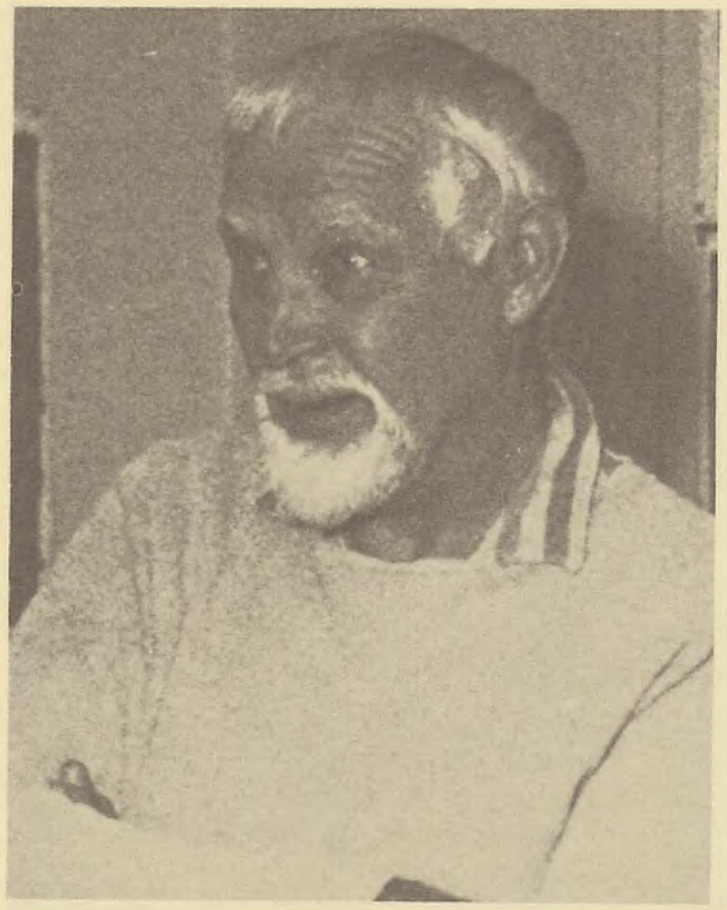
By 1913 the Plates were in Sydney. Years later, Carl was to make his entry into the art world, at the age of nineteen, by winning two poster competitions. He was singularly determined in his studies in the night classes at East Sydney Technical College from 1930 to 1934. Fellow students in the advanced class for life painting included Jack Carington Smith, Frank Norton, Cedric Emanuel and Elaine Haxton. Advertising work provided the main source of support in those years.

In 1935 Carl set out on the mandatory overseas study tour for aspiring young art students, travelling via the United States of America and Mexico to London where he worked in copy-writing and design. He studied at St Martin's and the Central School of Art and Design to which many overseas students gravitated. The main visual impact of those times was provided by the International Surrealist Exhibition and the pictures by Paul Klee which appeared in the dealers' galleries. He made friends with the Librarian at the Victoria and Albert Museum, Arthur Wheen, a knowledgeable and inspiring influence, who introduced him to Henry Moore, Herbert Read, Roland Penrose and T. S. Eliot. In London he found the possibility of a subtly layered art-form that was totally removed from the restraints of figuration, though it was to take many years to realize in its fullness. During this time he travelled extensively through France, the Low Countries, Austria,

Scandinavia and Russia, returning to Australia in 1940. He re-opened the Notanda Gallery in Rowe Street, Sydney and operated it from this time until its closure by the developers in 1974, and it became one of the only sources in the city for material on the modern movement. He held, in this small space, an important exhibition of English works by Moore, Hepworth, Nicholson and others, and his first one-man show. It reflected the imagery of nature and Surrealism. Carl became an active and forceful participant in the growing Contemporary Art Society, helping through its most difficult years. He married Jocelyn Zander in 1945 and made a permanent home at Woronora. He found the pull of Europe irresistible nevertheless and for the rest of his life from 1950, when he travelled to Spain, France, Italy and the United Kingdom, to his final stay in Paris in 1976 shortly before his death, it was the humanist dimension of Europe that supplied the need that his own country lacked.

Work was incessant in those years and the list of one-man shows held in all State capitals is formidable. Apart from representing Australia at São Paulo, Whitechapel and the Commonwealth Institute, London and the Tate, Carl was shown in the United States of America, Malaysia, India and Pakistan. His art by the late 1950s and 1960s had moved into the vanguard of Abstraction in Australia and he saw it more in the context of the international scene, as his shows in Europe and America – mostly well received – indicate. Of the numerous prizes that came his way perhaps the most important was that of the Aubusson Tapestry-Wool Board and he had the pleasure of seeing his two entries in the process of being woven at Aubusson during his occupancy of the Power Bequest studio (the first), at the Cité International des Arts, in Paris, in 1968. This flavour of French art in his painting of the early 1960s relates it to the stream of Chardin to the Jansenist Braque and will be uppermost in the memories of those who followed his career, but this is less than the tip of the iceberg. A much tougher side existed and an elusive side, surprising for its hints of a new imagery, especially in the late collages. His words to Laurie Thomas in 1968 encompass the scope of his vision: 'There are many levels. I think a painting should exist visually on some sort of introductory level, some sort of universal, total level, but then the thing, when it really has something else, goes back beyond this into other levels, other dimensions, which are interwoven with the first.'

These 'other dimensions' are typical of the artist's thought and, in years to come, may be revealed as the vast body of his work comes to be shown. While interest exists in the dimensions of the human psyche, the work of Carl Plate will find some civilized response.



Margot Lewers by John Henshaw

With the passing of Margo Lewers on 20 February 1978 Australia lost a gifted contemporary artist and one of its most versatile and creative women. Hers was a lifetime of activity in the field of the visual arts as diverse as her numerous talents. The enduring impression of warmth, tenacity, candour and intelligence, made on friends and acquaintances alike, afforded a glimpse into the dynamic behind the career.

Margo's life developed that self-sufficiency in the cultural realm that pioneer women evidenced in the social life of the nineteenth century; like them she was no stranger to the necessity of standing alone. She needed and possessed the determination to set her course, to study, to foster her art during the years her family was growing up, and to carry on during the difficult aftermath of her husband, Gerry's, death in 1962 with the completion of his sculpture commissions.

There was an innovative side to Margo's career, in ceramics and interior design before World War II, in the establishment of the Notanda Galleries in Rowe Street, Sydney, and in her Abstract painting of the 1950s and 1960s.

As a student of Dattilo-Rubbo and as a cadet artist on the old *Daily Telegraph* in the late 1920s Margo Lewers's independence of mind was already in evidence. Later, in 1934, with Gerry, and studying in London at the Central School of Art and Design, she tasted the unmistakable flavour of a new freedom in the shape of contemporary art. This marriage partnership brought a stimulus into the art scene back in Australia. It lasted through the war years and into the 1960s. Whether in London, or with Desiderius Orban in 1945, she studied long enough but not too long to fall into a pattern.

Margo Lewers's first one-man show was held at the Argosy Gallery, Sydney, in 1935, but it was from her David Jones Exhibition in Sydney in 1952 that she came into her own. She held no fewer than twenty-two further one-man shows until a few months before her death in 1977. These were held in the major cities and included Canberra and Newcastle. Margo's energy during these years was tireless and her work was shown in Canada, the United States of America, Japan, Brazil and Europe. Pictures found their way into collections as widely separated as Thailand, Brazil,

France and Scandinavia, as well as into public and private collections in Australasia. Margo Lewers undertook mural and sculpture commissions, the most extensive being a 2.5 x 15 m mosaic wall for the Canberra Rex Hotel (1960) and a copper wall-sculpture for the Reserve Bank, Canberra (1965). The Bank later commissioned a large tapestry for its boardroom in Sydney. She received a number of art awards.

Margo was active in the early years of the Contemporary Art Society and the Society of Sculptors as a regular exhibitor. Characteristically, she ventured into China and the Far East in the late 1950s when few Australians even thought of going. When one visited Margo's house at Emu Plains, with its carefully planned and wholly successful gallery and gardens, it was evident that the hand of a professional was at work among the loved plants and stonework. She had, in fact, designed gardens for the M.L.C. Building, North Sydney, and a large section of the grounds of the Royal Prince Alfred Hospital.

When friends gathered at Emu Plains to celebrate the New Year they represented a cross-section of talents and professions.

The perspex constructions and stained fabrics of her final years said something new about her ceaseless quest for the best means of expression. At her last Sydney exhibitino at the Macquarie Galleries illness appeared to vanish in the face of courage and adventurousness of spirit.

Book Reviews

Modern Australian Sculpture: multi media with clay by Ron Rowe (Rigby, Adelaide, 1978 ISBN 0 7270 0390 9) $17.95.

The first point that should be made is that the title of the book is misleading if not entirely inaccurate. What it sets out to examine is not modern Australian sculpture but the work of twenty-one artists who, to a greater or lesser degree, include fired clay among the materials with which they work. Only four of those included could be seriously considered as sculptors – Danko, Flugelman, Ford and Rowe with perhaps Cohn and Cowley as ceramicists who aspire to be sculptors. The work of the remaining fourteen would be most appropriately categorized as either funk or non-functional ceramics. The only exception is Penny Smith who, judging from the examples illustrated, seems to be producing theatrical costume jewellery.

Given that the book is not about sculpture but about the extravagant fringes of the ceramic crafts, it gives us a glimpse into a world rich in individual fantasy, within which the skills and specialized knowledge usually put to more pedestrian ends is employed to divert and amuse – not that the work of these artists is entirely frivolous, but it would be pedantic to ascribe a profound social purpose to such things as Suzanne Forsyth's bowl of pink ceramic tits or Margaret Dodd's Holden omelette. The book is large in format (22 cm x 28 cm), is printed on good coated stock, section sewn and bound in hard covers. It aims to find its market in both the coffee-table and gift-book areas.

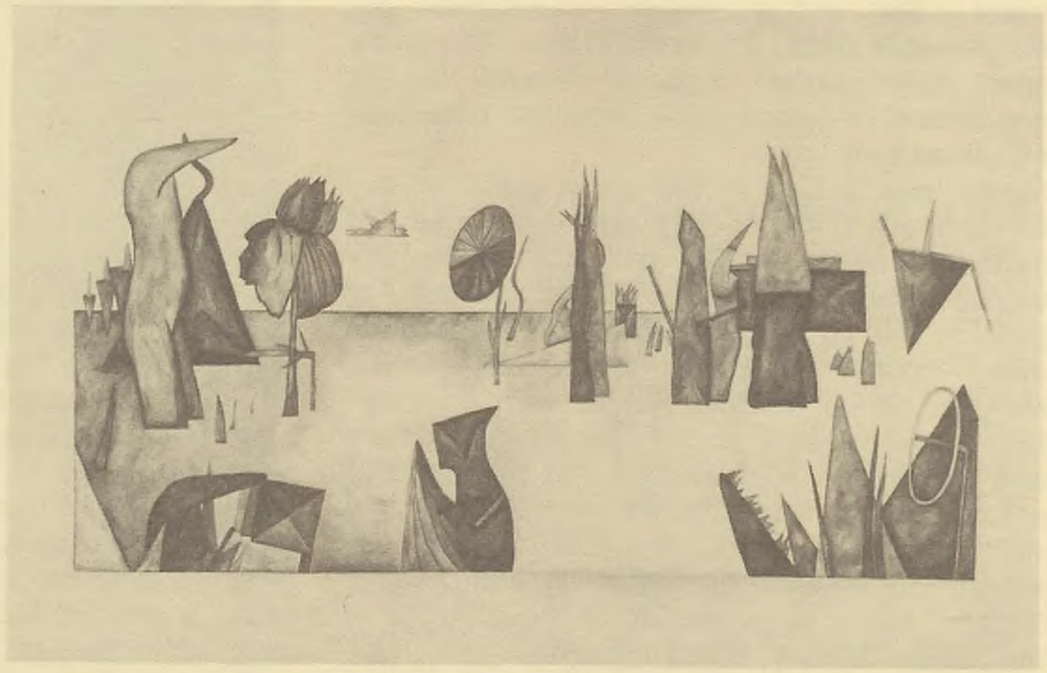
It is interesting to compare the present book with a similar one by Ken Hood and Wanda Garnsey, published in 1972. Called simply, *Australian Pottery*, it covers the work of a simliar number of craftsmen – potters but in an intelligent, straightforward and informative way. We are given a good photograph of the potter, two thousand or so words about him and his work followed by a set of clear photographs of his pots together with detailed information on size, material, glazes and firing temperatures – in short a thoroughly professional treatment. Ron Rowe's book is by comparison sloppy and amateurish. It begins with a perfunctory two hundred words by way of introduction, most of which is taken up with stating the obvious: 'Some sculptures demonstrate the many ways in which clay can be decorated . . . Sometimes it is simply left in its natural state' or with meaningless drivel: 'Most works have been conceived spontaneously and intuitively . . .' From this we move to the section dealing with individual craftsmen. Each begins with a brief statement by the artist about his/her method of work and intentions and the philosophy upon which it is all based. These are interesting enough but vague and unfocused. It seems obvious from reading them that each craftsman was simply asked by Rowe to comment briefly about his work. What he should have done was to ask each of them specific questions the replies to which would have been of considerable interest because they permitted direct comparison. He should also have endeavoured to arrive at some kind of overview of the field he has chosen to examine. To say, as he does that 'There is such a variety of expression in the work of the sculptors represented that it is impossible to categorize the work under common themes', is either neglect of responsibility or incompetence. Apart from the name of each craftsman there is no biographical information at all and consequently no information about their training, interests or experience, all details that would have helped gain an insight into the nature and meaning of the work illustrated. The photographic documentation of the work is almost the book's only saving grace and even here the quality of both original photograph and colour of reproduction vary a great deal. Almost all of the one-hundred-and-seventy illustrations are in colour and give a fair idea of the nature, if not the scale, of the work shown. The allocation of pages per person seems quite arbitrary, ranging from two (Ian Smith) to ten (Ron Rowe) and the number of illustrations from two (Ian Smith) to twenty (Ron Rowe).

Setting aside the deficiencies in the author's handling of the material, the assembly and presentation of such a collection of non-functional ceramics draws attention to what is obviously a well-developed but neglected area of contemporary ceramic practice. In the Hood/Garnsey book only Bernard Sahm, Peter Travis and Stephen Skillitzi are shown to be working outside the strict requirements of functional efficiency. Of these three, only Skillitzi has been included in the present book.

Obviously funk ceramics attracts these people eager to create something personal and expressive in an area which is free from the restrictions of functional ceramics and its demand for a long and patient acquisition of skills. Funk ceramics allow the free ranging imagination full scope. Fantasy, whimsy, visual puns, three-dimensional collage, the admixture of elements and materials from many sources can all form a part of the craftsman repetoire. The parameters of the craft have been stretched wide to include people, materials and methods formerly thought beyond the pale; the result can only be beneficial in bringing new ideas and new vitality to an ancient craft. *Modern Australian Sculpture* might indeed have started out as the Ron Rowe wank book and indeed be a great opportunity muffed, but it does give many people access to an area badly underdocumented and therefore little known. Through Rowe's book we will know more about what, less about who and nothing about why; nevertheless for all its faults it can only be an influence for good. Two cheers for Ron.

Graeme Sturgeon

Exhibition Commentary



above left

MICHAEL SNAPE SADDLE (1977)
Steel and wood 87 cm x 114 cm x 78 cm
Gallery A, Sydney

Photograph by Andrew Gatsby

top

RAPHAEL GURVICH RITUAL DANCE OF METAPHYSICAL FORMS 1977
Oil on canvas 122 cm x 183 cm
Macquarie, Sydney

Photograph by John Delacour

left

JOHN ARMSTRONG JYLY'S WISHING WELL (1978)
Mixed Media 36 cm x 28 cm x 20 cm
Watters, Sydney

Photograph by John Delacour

above

MARLEEN CREASER EMPIRE WRINGER (1978)
Plastic and wire 40 cm x 37 cm x 5 cm
Gallery A, Sydney

Photograph by Robert Walker

above

ERIC SMITH THE RACING GAME (1978)
Pastels on acrylic base, canvas on hardboard 115 cm x 178 cm
Rudy Komon, Sydney

Photograph by Peter Smith

above right

NOEL TUNKS CLOWN IMAGE 1978
Acrylic 151 cm x 151 cm
Australian, Melbourne

Photograph by Ian McKenzie

right

ROBIN WALLACE-CRABBE COLD PARROT IN A SNOWSTORM 1977
Oil on canvas 168 cm x 122 cm
Watters, Sydney

Photograph by John Delacour

far right

FRANK LITTLER HEAVEN (GOOD TIME) (1978)
Acrylic on board 122 cm x 92 cm
Watters, Sydney

Photograph by John Delacour

top left

NIGEL THOMSON GIRL IN A BOAT (1977)
Oil on canvas 120 cm x 187 cm
Nicholas Treadwell, London

left

BRIAN SEIDEL CLIFTON HILL MORNING (1977)
Oil on canvas 137 cm x 142 cm
Australian, Melbourne

Photograph by Brian Seidel

top

CHRISTOPHER WALLIS YARRAMOLONG SWAMP (1978)
Acrylic on canvas 152 cm x 127 cm
Australian, Melbourne

Photograph by Jennifer Steele

above

KEN SEARLE NEWTOWN (1978)
Acrylic on canvas 110 cm x 315 cm
Watters, Sydney

Photograph by John Delacour

John Wolseley

Robin Wallace-Crabbe

John Wolseley arrived in Australia in April 1976. In the two years that he has been here he has penetrated the Australian landscape more deeply than most lifetime residents. He brought with him an attitude to art and its relationship to his life reminiscent of nomadic European artists of the late-eighteenth and the nineteenth centuries.

Manipulated chance has concentrated his attentions along the eastern seaboard from Frazer Island to the Otways west of Melbourne.

The landscape of Central Gippsland, where he has spent a considerable amount of his time, is similar in many ways to that of Somerset, where he lived and worked before his departure from England. It was in Somerset that he set up Nettlecombe Studios, an experimental Artist's Collective.

Thorpdale, in Gippsland, where Wolseley lived for several months is centred in a landscape of fat, green hills with paddocks divided by hedges of European trees. He compares that landscape to the Otways near Lorne: ' Different kind of wood this. Much damper, more English. One – near Lorne; drier, dry/blue, bleached out. I feel these days a heightened sense of the surface of everything. I suppose this is partly because I am surrounded by new surfaces.'

Wolseley's penetration of the Australian landscape is the result of his liking for periods of isolation. He carries himself into rank fern-gullies and stays there for days at a time, drawing and painting slowly, painstakingly, allowing the bush to absorb his presence and the birds and beasts to adjust to his intrusion on their world. His drawings are notations about the natural world in which he has implanted himself. Many are specific topographic studies similar in kind, and to an extent in style, to those of artists who accompanied early voyages of exploration. They are records of details of flora and fauna, the putting down of facts of interest to naturalists; but this kind of activity, this immersion within and recording of the natural world is only a part of his art practice.

Wolseley is infected with the self-consciousness apparent in all art and pronounced in the art of the twentieth century. He only partially has the capacity to disappear, brushes, pencils, paper and canvas in hand, into leech-filled gullies. Part of his mind remains engaged with the problems of the nature of the art object – that creation, whatever its guise, which remains after the act of making is over. He deals with this self-consciousness in amusing, complex, profound and occasionally disturbing ways.

Like a nineteenth-century artist on a journey to a new land, Wolseley keeps a journal. The quotes used in this article are extracts from the journal. In it he describes his response to the landscape, comments to himself on the problems of being conscious and making art, and sets out his intentions for the assemblage of particular works.

By way of explanation to himself Wolseley writes: 'It strikes me as strange in an age when so much emphasis is put on the whole person, and there have been so many breakthroughs in the field of psychology and creativeness, that painting has become so purist, or one-sided.

'I want to paint untidy pictures which are on the side of incompleteness . . . . My own work is concerned, successfully or not, with a concern that a painting can be built up to include several "areas" of the painter that painted it.

'I do find that students seem to be feeling this too. Especially in Australia as a reaction to paintings which are based on what they have seen in magazines of European or American painting. The interest in "combines" is an expression of this. Unfortunately with some students, and I sometimes fear with me, the results are too often a collection of disparate things which are personally expressive for the creator, but just aren't unified enough.'

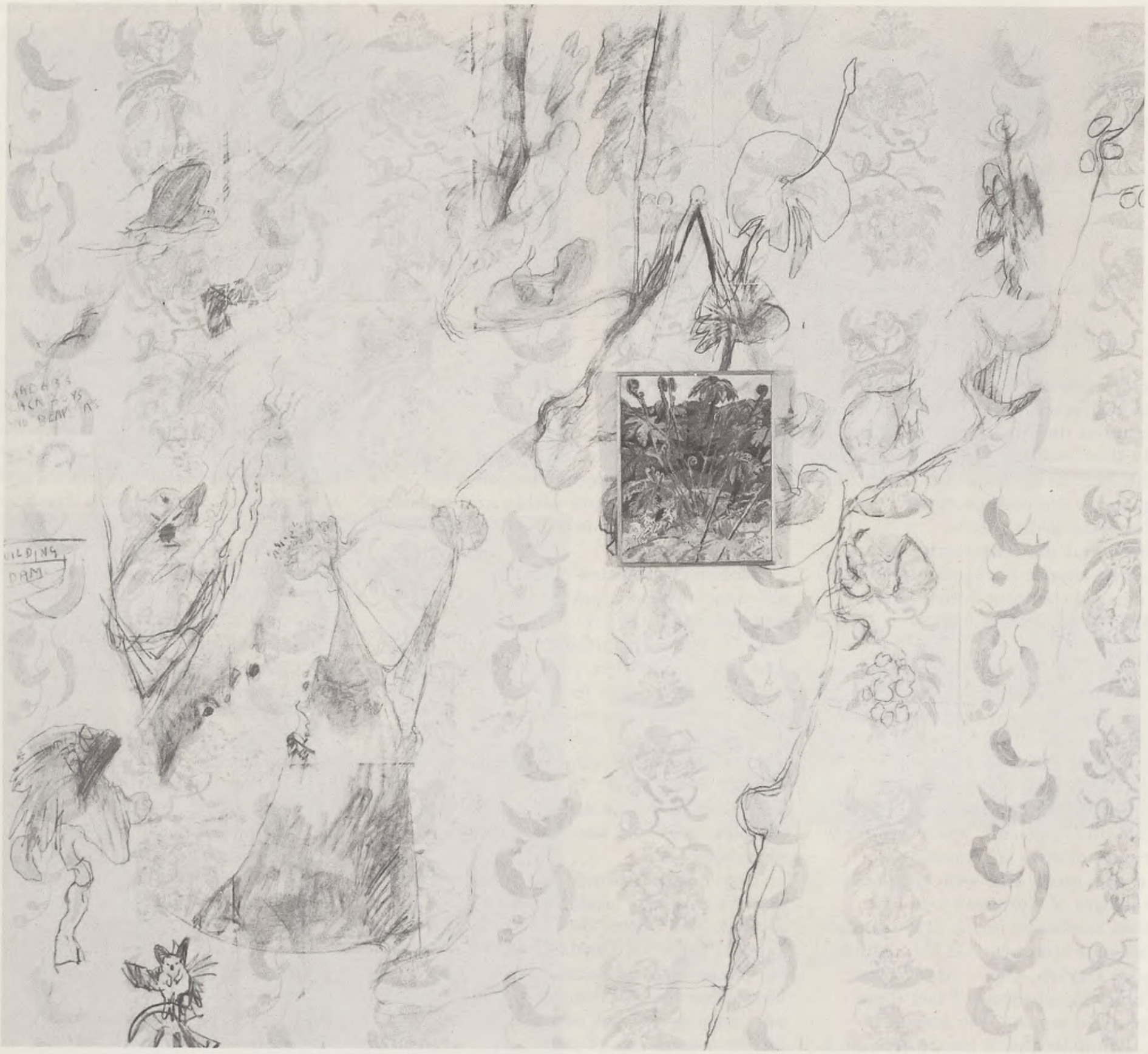
The painting *23rd October, 1976. Total solar eclipse* is an example of Wolseley combining 'areas', producing a 'combine'. In it he puts the elements of a day together, arranged about the mantelpiece of a wall fragment, a arrhythmic distribution of standard units and

The device of wall-papered surfaces covered with scribble, decorated with small pictures, not only allows him to combine disparate elements but also comments on the nature of art works (self-consciousness), it asks questions about boundaries and suggests a layering of human marks much as archaeological digs reveal the layers of civilization on a habitation site.

Despite his penetration of the Australian bush, Wolseley remains, for me, very English in his painting, drawing and printmaking. The kind of delineation he uses seems to anticipate further observation to be noted in watercolour. Composition in the little paintings is most consciously asserted and there is a kind of chromatic intensity, a particularization of colour in relation to subject that reminds me, irrationally, of what I think of as a certain Englishness. Yet it is this quality that allows him to say so much about his subjects. The capacity to record natural detail and to relate colour to that detail is demonstrated as an interest in a note written at Budgeree, in a Campervan.

'Always use the same fireplaces. Really think the place is mine. There's a very large tree-fern below the U-turn of the road I've painted several times this year. It sits there like a big, green moth. In spring I watched it put out its first shoots – green, raw sienna, tender. Later opening out . . . a pale green parasol. Now in full summer strong green at rest in the hot sun.'

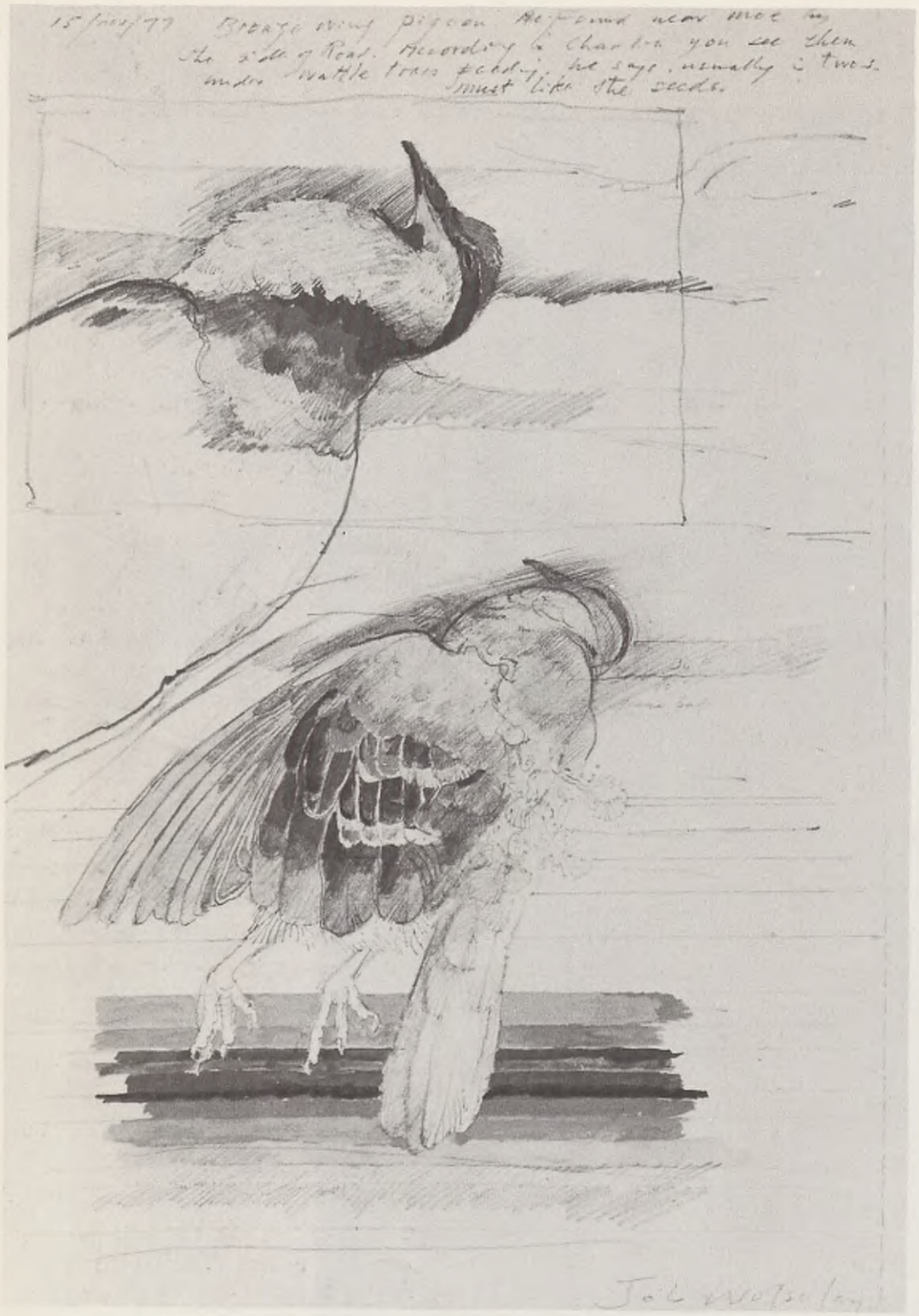
Wolseley's specific use of colour, the way he relates it to his interest in natural observation, sets his pictures apart from the mainstream of Australian landscape painting. Most Australian landscape painting seeks self-, and national-identity through the establishment of a generalized grandeur. There is nothing grand about Wolseley's

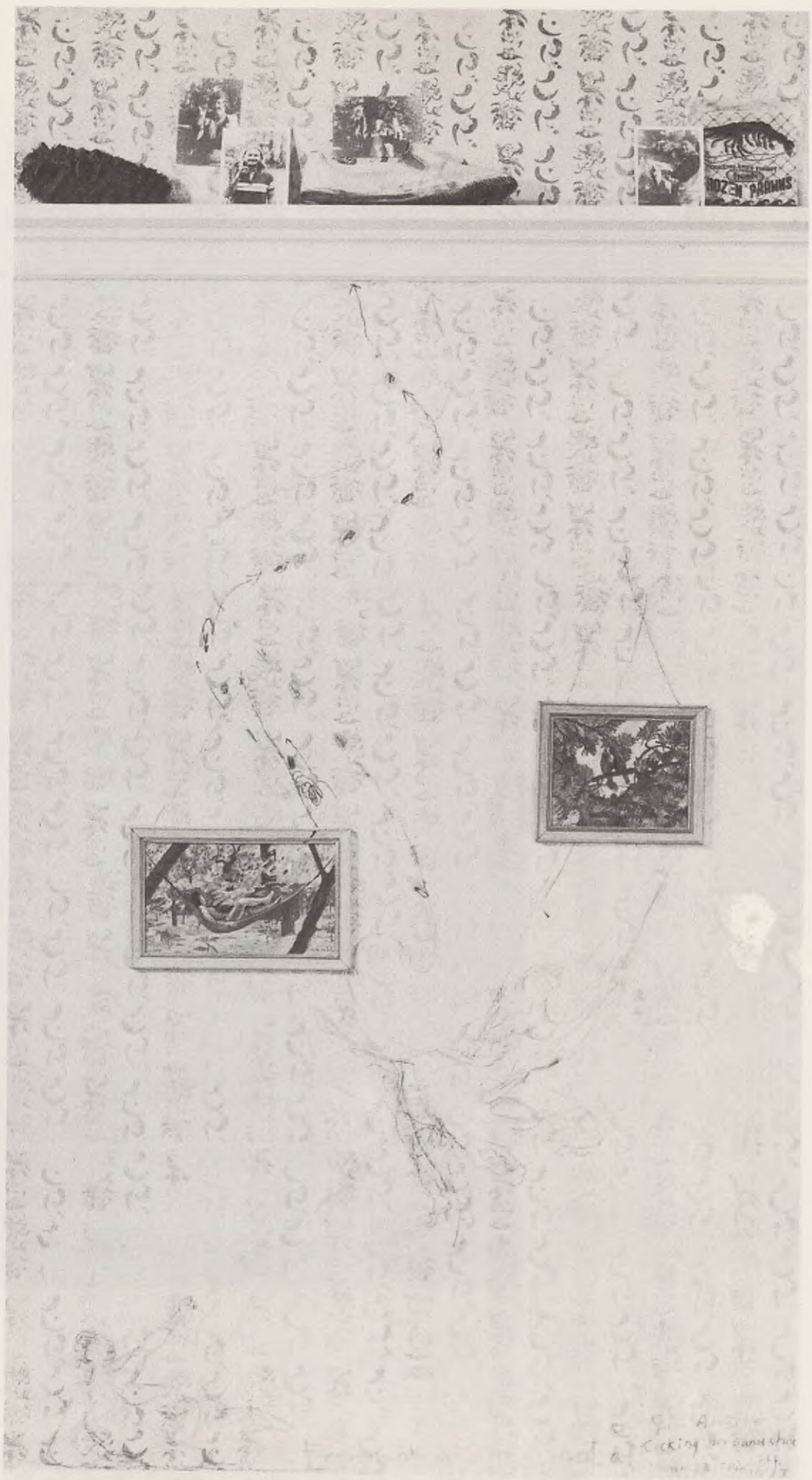


JOHN WOLSELEY BAOBABS, BLACKBOYS AND BEAVERS (1977)
Hand-printed wallpaper, charcoal, crayon and watercolour
167 cm x 183 cm
Possession of the artist

Photograph by John Delacour

JOHN WOLSELEY DRAGONFLY IN NEWCASTLE (1977)
Oil on canvas 30 cm x 30 cm
Owned by Mr and Mrs D. Rogers
Photograph by John Delacour





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JOHN WOLSELEY BRONZE-WING PIGEON 1977
Watercolour and pencil on paper
29 cm x 21 cm
Wesley College Prahran, Victoria
Photograph by John Delacour

right

JOHN WOLSELEY FRAGONARD AT MALACOOTA, OR SARI ANDERSON KICKING HER SANDSHOE OFF 1977
Oil, crayon, photographs and screenprinted wallpaper
229 cm x 106 cm
Private Collection
Photograph by John Delacour

pictures.

The works he exhibited at Realities Gallery in Melbourne in April 1978 were the result of his first two years in Australia. Most of the larger pieces had been assembled, in a studio in St Kilda, from small paintings, sketch-book drawings and etchings. A number used wall-papered, pseudo-wall surfaces as the assemblage area, asserting the natural location of paintings on walls while suggesting that the walls themselves are, in a sense, larger paintings. One of the wall-paper designs, *Snugglepot and Cuddlepie,* he printed himself as a linocut. This design, overdrawn in charcoal and crayon is the art work on which a small, framed painting is hung in *Baobabs, blackboys and beavers.* Art over art over art; veils; combinations.

The Wolseley-designed wall-paper is used again, silkscreen-printed this time, in *Fragonard at Malacoota, or Sari Anderson kicking her sandshoe off.* The journal demonstrates some of the complexity of intention in this painting.

'As I painted I noticed one of the twins, Sari Anderson, climb into a hammock she had made from sacks, and kick off her sand-shoes with a languorous gesture. Not sure what made me connect this to Fragonard's *The Swing* . . . but feel it was not only the similarity of the gesture of kicking off a shoe. Perhaps it was something to do with the qualities both images shared with the elements which make up what I think of as a definition of luxury. Fragonard's lady did have a fine décolléte dress; and a courtier looking up her skirts who must have had an awful lot in the bank, while Sari Anderson's jeans were dirty and nobody was trying to see up anything . . . .

'How far is a sense of luxury part of a process of having felt and known privation? Come to think of it I'm not sure how luxury to be really enjoyed as luxury does require the subject to be conscious of it. A few months ago in this National Park I saw a four-foot goanna, newly out of hibernation, luxuriating on a path of sunlight on the forest floor and stretching out its limbs into the leaves with such a gesture of abandonment to the goanna pleasure-principle that it seemed to grow a foot longer – and goodness surely that was luxury.'

It is interesting, reading through the notes, to find that the apparently last-minute, instantly invented assemblages that Wolseley exhibited in Melbourne were in most cases carefully planned.

The Fragonard painting develops as written ideas anticipating the use of found and made fragments. It is a distillation of the experiences of a week's camping with students at Wingen Inlet, a little to the west of Malacoota. Wolseley describes the intentions he has for the finished work: 'It will be more physical and more centred on one twentieth-century gesture, and one eighteenth-century one. It will be on a wall – a papered wall – snugglepot and cuddlepie design? cut out, a piece of wall on which the objects will be a celebration of the Wingen Inlet camp.' He continues with a description of an assemblage completed months later.

Complete (despite his desire for incompleteness) and interesting to read as the final assemblages are, for me a lot of the real strength of Wolseley's work lies in the details themselves, in his drawn observations and the manner in which they communicate a sense of the quiet and private situation in which they were made.

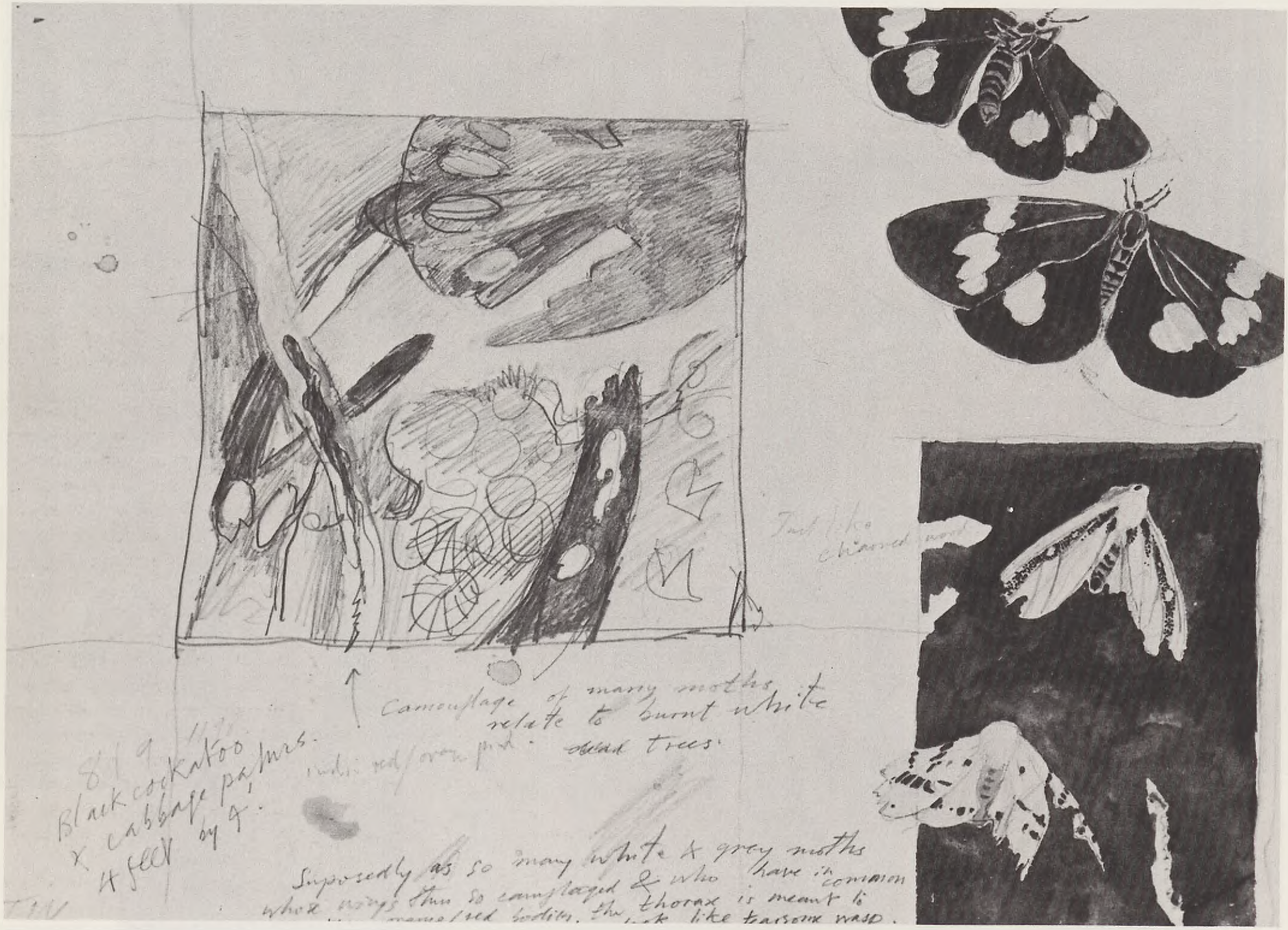
It follows from his interests that he should be concerned about conservation. *Sandcastle* specifically reflects this concern, but he avoids any temptation to use his art to become a public political hero involved with a front-page issue. His anxiety for the environment is expressed in the investigating wonder of the scraps of drawings like *Bronze-wing pigeon.*

'Have been thinking about the movements, the pace of creatures, birds, insects, men. All living things have their own pace, secret and peculiar to them. It's mysterious the way this crossroad has its own stage management, a choreography with an unknown choreographer. Intertwining movements with their own rhythms, which include the arc of the heron as it flew in early in the day – and then flew out as the shadows lengthened. And the myriad roots of the grass underneath my feet, each one secretly curling and probing in slow motion.'

We are enriched through art because of the glimpses it affords us of the imaginative processes of other beings that live or have lived in the world. John Wolseley nomadically wrestles in his journal, the drawings, paintings, prints and his assembling of scraps (items that can stir the memory) with the problem of being conscious, of existing in time. Through his notations and observations he puts questions to himself about the nature of existence. Those tangible objects that are the end-products of this process allow us some entry into his world and certain clarifications of the functions of our own sensibilities.

JOHN WOLSELEY PURPLE APPLE BERRY 1978
Gouache and pencil on paper 26 cm x 42 cm
Australian National Gallery, Canberra
Photograph by Stan Goik

JOHN WOLSELEY 23rd OCTOBER, 1976.
TOTAL SOLAR ECLIPSE (1977)
Assemblage and oil 147 cm x 169 cm
Sale Regional Art Centre, Sale, Victoria
Photograph by Max Campbell



JOHN WOLSELEY BLACK COCKATOO AND CABBAGE PALMS 1978
Watercolour and pencil on paper 27 cm x 37 cm
Possession of the artist
Photograph by John Delacour

Inge King: an obdurate certainty

Graeme Sturgeon

In a long interview published in the Melbourne *Age* (9 April 1977) at the time of her exhibition at Realities Gallery, the interviewer, a woman, attempted to lead Mrs King into a discussion of women-versus-men in the visual arts, but was brushed aside with the comment, 'I'm a sculptor, and that's that'.

It might well have been that, being a woman working in what continues to be predominantly a male area of achievement, Inge King had some acerbic comments to make about the treatment given her by her male colleagues, but she has always realized that the real battle was with widespread ignorance of, and indifference to, sculpture itself.

Arriving in Australia in 1951 as a young sculptor accustomed to the availability of technical facilities and, more importantly, direct contact with an energetic, creative and supportive peer group, Inge King found the total lack of any of these things here a great shock, because it severely inhibited her activity as a sculptor and forced her, for the time being, into other, non-sculptural activities. This is hardly unique. As for so many other creative people returning to Australia after a period of study abroad, the sudden lack of stimulus combined with the indifference or hostility of the public was a traumatic situation. This was overcome, in this case, only through King's obstinate belief in her own ability and her determination to pursue sculpture as a career, regardless of the strong possibility that no buyer would be found for the work she produced.

King's early work was characterized by a stylized figuration which was at base anthropocentric and symbolic, but which gradually but consistently moved to the opposite pole. This development was one of a slow unfolding, rather than a sudden and radical shift; the only apparent disjunction came after 1960, when a change of technical means (she learnt to weld) allowed her to begin to make a clearer exposition of her inner vision of what constituted sculptural truth. The concern with human problems of existence, of hope and despair expressed through a variety of organic forms was replaced by a cool formalism which came to avoid symbolism of any kind, and concentrated entirely upon a limited range of formal problems and formal means.

In the 1964 'Mildura Prize for Sculpture' Inge King exhibited a large 250 cm high welded-steel sculpture entitled *Flight arrested,* which consisted of a vertical trunk supporting an asymmetrically positioned 'wing'. Although in fact an abstract arrangement of planes, established in static/dynamic opposition, the given title indicated a residual figuration in King's thinking, if not in her sculpture. The naming of individual works continues even today, but now the titles act largely as a means of identification, or as a clue to her thinking in relation to a work, rather than a means of imposing a particular way of looking at it.

This brief account of King's early work aims only at establishing the developments that have led her to her present position. To understand the recent work it will be of value to look briefly at her work against the background of international activity in sculpture, followed by a look at some local sculptors working with similar means, not to make invidious comparisons, but to discover the aspects of her works that are unique to herself. Given that the proposition basic to all sculpture is that it shall to a significant extent concern itself with the manipulation of forms in space, we can eliminate from discussion those artists who rest content expressing in words or other two-dimensional form concepts that might otherwise have resulted in a work of sculpture proper. It is possible to divide the remaining contemporary sculptors roughly into three groups.

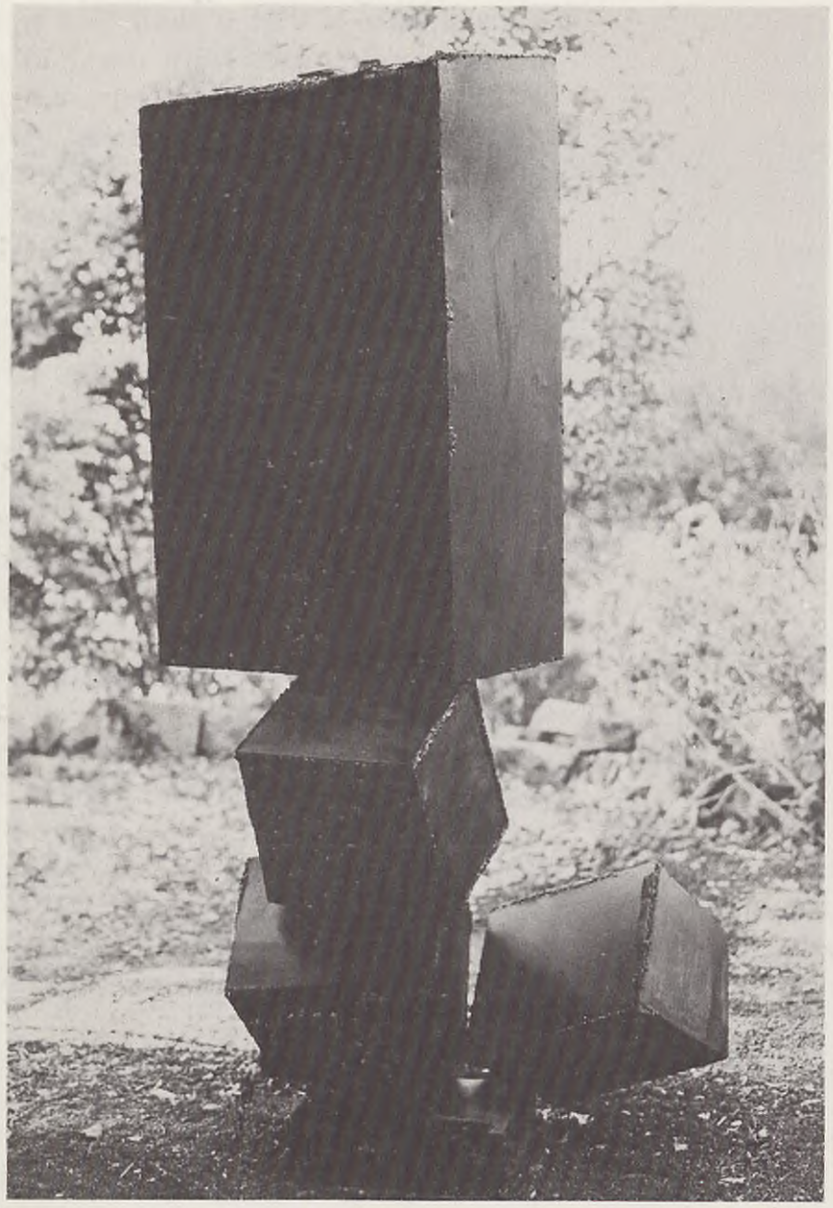
First are those who, like Inge King, are concerned with what might be described as the geometry of taste. Their sculpture aims at a cool classicism, controlled in all its aspects with no allowance for that evidence of the human hand that softens the line, and so breaks away from a too aloof severity. Let me here enter the caveat that this is a statement of the extreme position to which few adhere more than occasionally.

The second group are not so obsessed by plastic considerations, and instead express a 'range of ideas' concerning social and political propositions through some degree of figuration. Their work is the most obviously related to traditional modes, although it tends towards the wayward and the idiosyncratic.

The third group stands at furthest remove from traditional sculpture because the work is compositionally the least formal because it is created from non-precious materials previously thought of as unsuitable for sculpture, and because it disregards permanence as a necessary quality. To some extent it is in the process of making (thus including time as an element) that the work consists with this process recorded in a sequence of photographs.

Inge King is a traditionalist in so far as she works within the accepted boundaries of sculpture, albeit in a modern idiom, firm in her belief that such object-making still provides a viable area of investigation. This is largely a generational attitude; the loss of faith in object sculpture occurred amongst those young American artists dissatisfied with the exploitative commercialism of the art world and disillusioned by their country's aggressive interference in Vietnam who sought to create new, simpler and uncorrupt systems of living and working.

King's work then must be understood in relation to her generation. Although obviously she is aware of recent



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INGE KING GREAT BOULDER (1968)
Bronzed Steel 239 cm high
Owned by Graham Ducker
Photograph by Mark Strizic

above right

INGE KING FLIGHT ARRESTED (1964)
Steel 244 cm x 213 cm
McClelland Gallery, Langwarrin, Victoria
Photograph by Grahame King

developments in sculpture, her allegiance is to the work of men like David Smith, Don Judd and Anthony Caro, whose work in welded metal has parallels with her own work and from whom she has on occasion borrowed ideas. Of the three, it is David Smith who exhibits the same determination as Inge King to produce work dominated by a sense of scale and monumentality, and to relegate structure to a secondary role. This is perhaps the overriding consideration for King; certainly it is the direction in which her most important pieces are cast. It is only comparatively recently that she has been able to see a number of her maquettes carried out to the scale originally envisaged.

This aspect of King's work would seem to presuppose a belief that there is still a need in the twentieth century for such large-scale works, but, despite the fact that she has carried out commissions for specific memorials, the sculptures themselves have

invariably been an integral part and product of her sculptural concerns at the time each piece was created. They are monumental in their own plastic terms, and make no concessions to or attempt to incorporate any pictorial or literary aspect of the organization commissioning the work.

The second important characteristic of King's work, one which she shares with a number of contemporary sculptors, is its total commitment to twentieth-century materials, and methods of fabrication, ideas which derive originally from Picasso's Cubist sculpture and from the Russian Constructionists. The look of this 'constructed' sculpture has become such a commonplace that it is necessary to make an effort to appreciate what a transformation has been effected. In the work of Henry Moore, the major representative of the alternative approach, there is a deliberate archaizing, a looking-back to some remote age in which tools were few and primitive, and the resultant sculpture crudely finished but powerful. In the back of the mind of such sculptors is the desire to achieve the same visual potency as the work of primitive sculptors by emulating their technical approach – obviously a bad case of the cart before the horse.

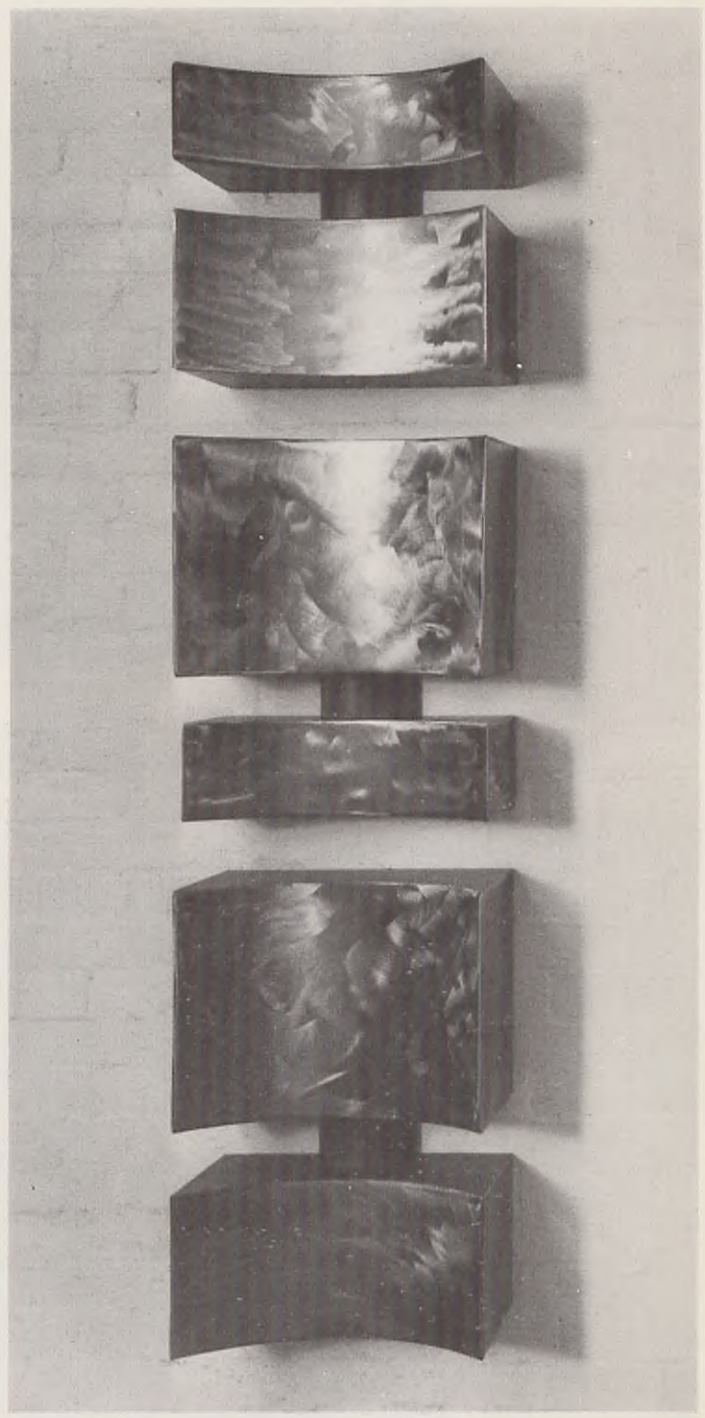
For King and the other makers of welded-steel sculpture, there is a wholehearted acceptance of the machine ethic. Not only are their works created from machine-manufactured materials and constructed with the aid of contemporary technology, but also the look of the work is to a large degree determined by the medium and the method of fabrication. As a result of this new approach the role of the artist in relation to the finished work has undergone a dramatic change. Now the artist's role consists only in the creation of the small maquette; the laborious task of translating the model into the size originally conceived can be passed to skilled technicians. Not all sculptors making steel sculpture work in this way. Inge King and Clement Meadmore both do, whereas Lenton Parr, David Wilson and Clive Murray-White produce work of a complexity that largely precludes such an approach.

'The welding was not hard to learn, but it takes time to express yourself in a new medium. It took me a few years to find my way . . . ' (*Age,* 9 April 1977, p. 16).

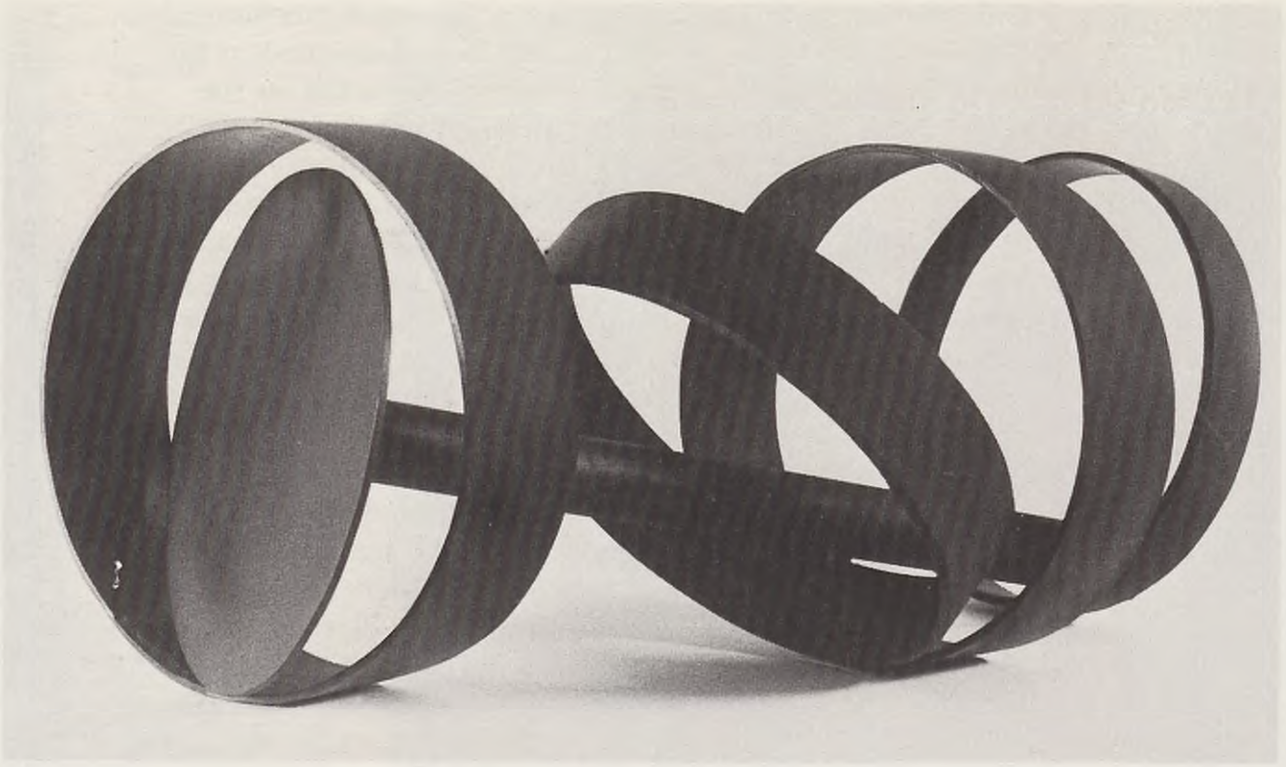
The early welded sculpture of Inge King was constructed of flat sheets cut to size and roughly welded in a way that emphasized the method of construction and the fact that it was not produced by some mechanical process; that is, she was concerned to lay stress upon the role of the artist in the creation of the finished work.

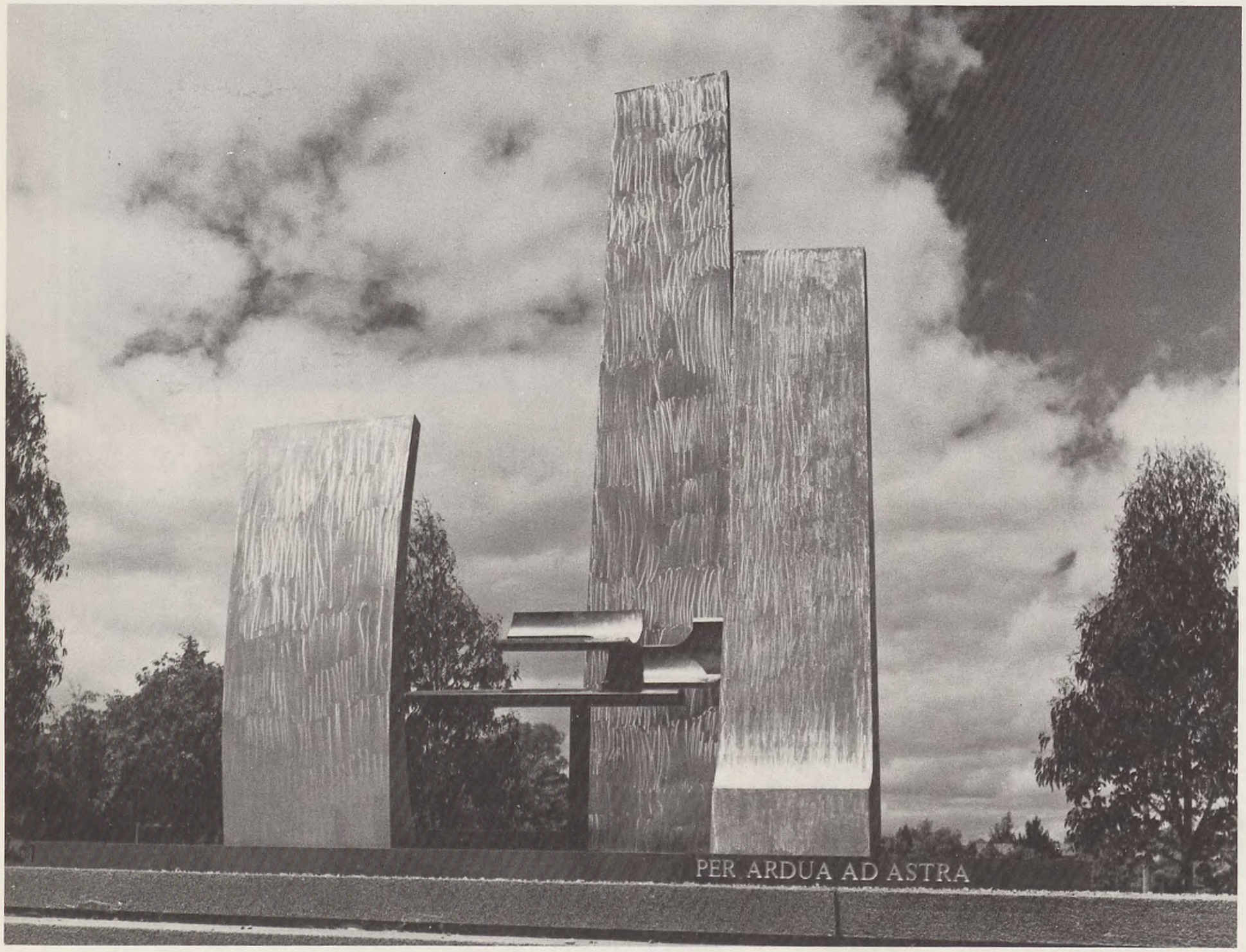
Gradually the blunt angularity of these works was replaced by a more rounded, swelling configuration (*Oracle,* 1966, and *Great boulder,* 1967). At this stage King was consciously basing her work upon natural forms with, in some cases, strong anthropomorphic overtones. By 1969, however, she had moved away from this position and was concerning herself entirely with formal relationships. A series of small wall sculptures mark the transition from the quasi-organic work in which she was forcing her medium to follow her dictates to a more severe and mechanically precise approach in which she accepted the inherent qualities of her medium, and began to take advantage of them. For all that, *Black wall sculpture, Wall sculpture 1,* and *Behemoth* indicate that King had temporarily lost her way and was casting about for new ideas. Apparently unable to accept the severity of the new work that her development had led her to, she introduced a range of effects; polished and ground surfaces, applied colour, and an arythmic distribution of standard units and suavely curved planes, with the intention of softening the final effect. These were to a large extent superficial decorative features, which she had plucked from currently fashionable work being made in America. Much of this work was exhibited at her solo exhibition at the Powell Street Gallery, where she included photographs of the models, which aimed to show the effect of the piece if carried out to full size. This realization, that to achieve its full power her work must be executed on a monumental scale, was confirmed by a trip through Europe and America. Increasingly confident in her direction, on her return she began to produce maquettes that were truly sketches for large-scale works to be made in the factory, and that took full account of the limitations and advantages that this implied.

Unlike those sculptors who construct their work from prefabricated steel units, which although integrated within the work remain recognizably what they are, King uses flat sheet steel, which is cut, rolled and shaped to her needs. The inherent qualities of the material, the weight, density and surface quality, are of course still apparent, but such industrial or mechanical overtones as there necessarily are derive from the medium, and her handling of it, not from any accidental implication of an alternative function. Put

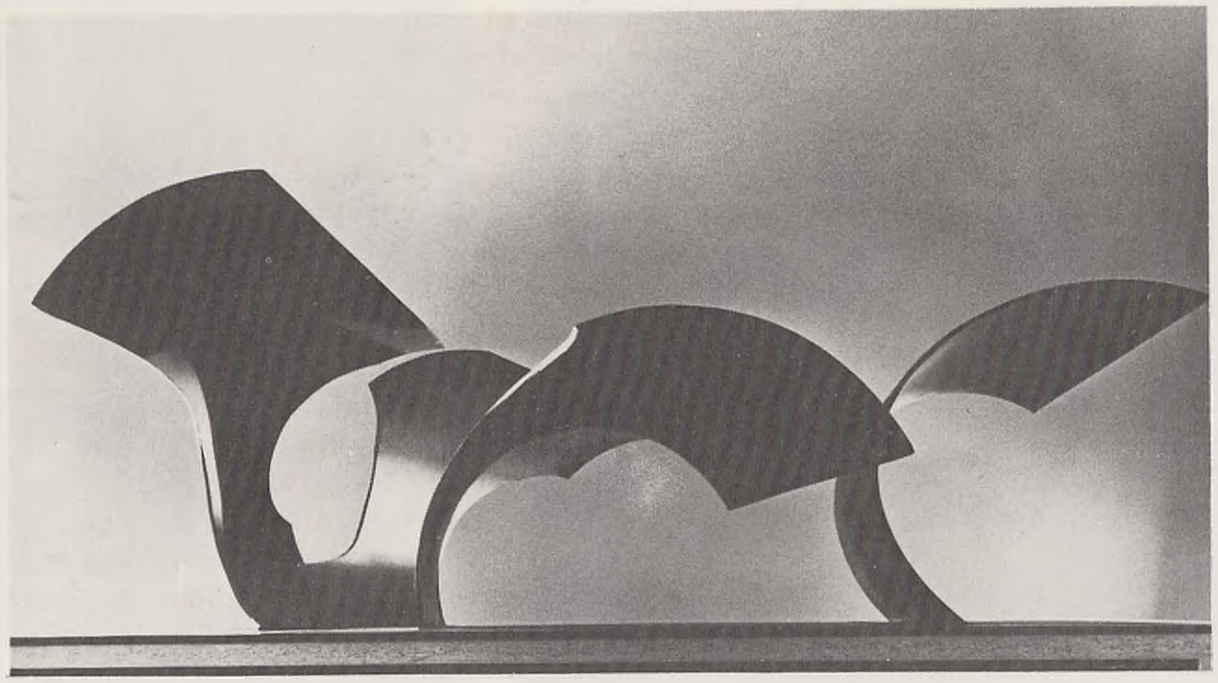


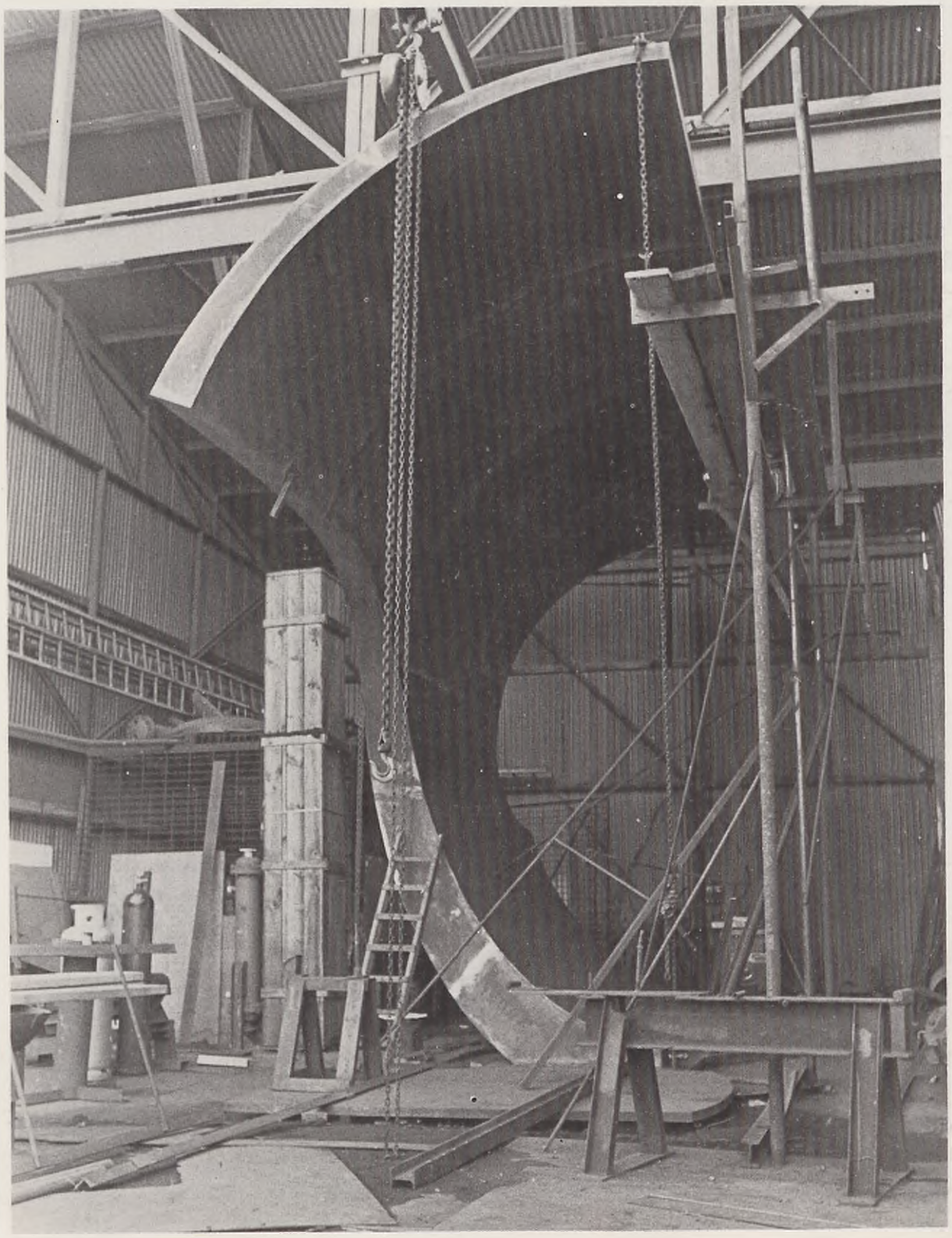
INGE KING WALL SCULPTURE I (1969)
Ground steel, polyurethane and colour
208 cm x 50 cm x 46 cm
Possession of the artist
Photograph by Mark Strizic





PER ARDUA AD ASTRA





opposite top

INGE KING ECHO (MAQUETTE) (1975)
Steel 32 cm x 71 cm x 46 cm
Possession of the artist
Photograph by Mark Strizic

opposite bottom

INGE KING PER ARDUA AD ASTRA 1971-73
Stainless steel and bronze 762 cm high
National Capital Development Commission, Canberra
Photograph by Mark Strizic

above right

INGE KING FORWARD SURGE (MAQUETTE) (1973)
Black steel 43 cm x 127 cm x 114 cm
Possession of the artist
Photograph by Mark Strizic

right

INGE KING FORWARD SURGE (DETAIL) (1974-76)
Steel 518 cm x 732 cm x 320 cm
Victorian Arts Centre Building Committee
Photograph by Grahame King

another way, King's freedom to move is considerably greater than that of those sculptors using I-beams. In their cases the powerfully assertive nature of the industrial components lends its own visual strength to the work, but concurrently imposes a feeling and a look that may not be part of the creator's intention, but which is almost impossible to suppress.

To date, Inge King has completed four large-scale commissions that reveal the scope of her intentions, and the degree of her achievement. Chronologically they are the *Sir Fred Schonell Memorial Fountain* at the Queensland University, 1972, the *R.A.A.F. Memorial,* Canberra, 1973, *Forward surge,* commissioned for the Victorian Arts Centre Plaza, 1974, and a large outdoor work for Latrobe University, 1976. Each of these pieces works in opposition to nature, existing as a sculptural proposition referring only to its own inherent logic for its justification. Each is set up outside in a public space, and each is deliberately located within or against a man-made environment. The open space together with a formal and unobtrusive architectural surround means that the work is free of any competing formation that might distract attention from, or in any way interrupt, the formal relationships within the work itself.

Of the four works *Forward surge* is the largest, the most imposing and the only one not yet installed. Originally exhibited as one of a group of maquettes for monumental sculpture, it was commissioned by the Building Committee of the Victorian Arts Centre, and will, upon completion of the spire and theatre complex, be installed on the plaza, between that and the art gallery. The four giant vanes will rise from the blue-stone paving like four vast steel waves, under and between which the public will be able to pass. The finished work will cover a distance of fifteen metres, and rise to a height of five metres, but quite apart from its imposing size the impressive aspect of this work is its unpredictable relationship of parts. As in the best work of David Smith and Anthony Caro, we are denied any sense of formal predictability; the complexity of the relationship, and the distinctiveness of different views, mean that the work eludes our intellectual grasp, constantly renewing our interest as we move about it.

In the past, sculpture was conceived as volume surrounded by space, but the introduction into the sculptor's vocabulary of welded steel, with its qualities of great strength with great volume, has encouraged the creation of sculpture that articulates space without displacing it. In *Forward surge* King has so arranged the work that the space not only penetrates the sculpture, it becomes indivisibly part of it. The great curved planes, cut abruptly by the sweeping lines of the edges, define and animate the space, which in turn permits each segment of the work to develop its full amplitude.

While each of Inge King's works is a discrete entity it also takes its place in the logical sequence of her development. Our appreciation of any single work will be heightened if we are familiar with the group of works to which it belongs, and in which she can be seen to be circling about the one problem, proposing various solutions.

In her 1977 exhibition at Realities Gallery Inge King showed eleven maquettes, seven of which were intended for realization on a monumental scale, plus two full-size works, *Templegate* and *Great planet.* The only elements common to each of the works shown were a circular unit of some kind generally juxtaposed to a rigid bar or frame, and an all-over coat of black paint. Exhibited in the elegantly bare, white box of the gallery, the uniform coat of black revealed each work as a flat silhouette of considerable graphic impact. The tendency for those areas dependent upon subtleties of surface rather than of edge to become lost was to a degree overcome by the lighting.

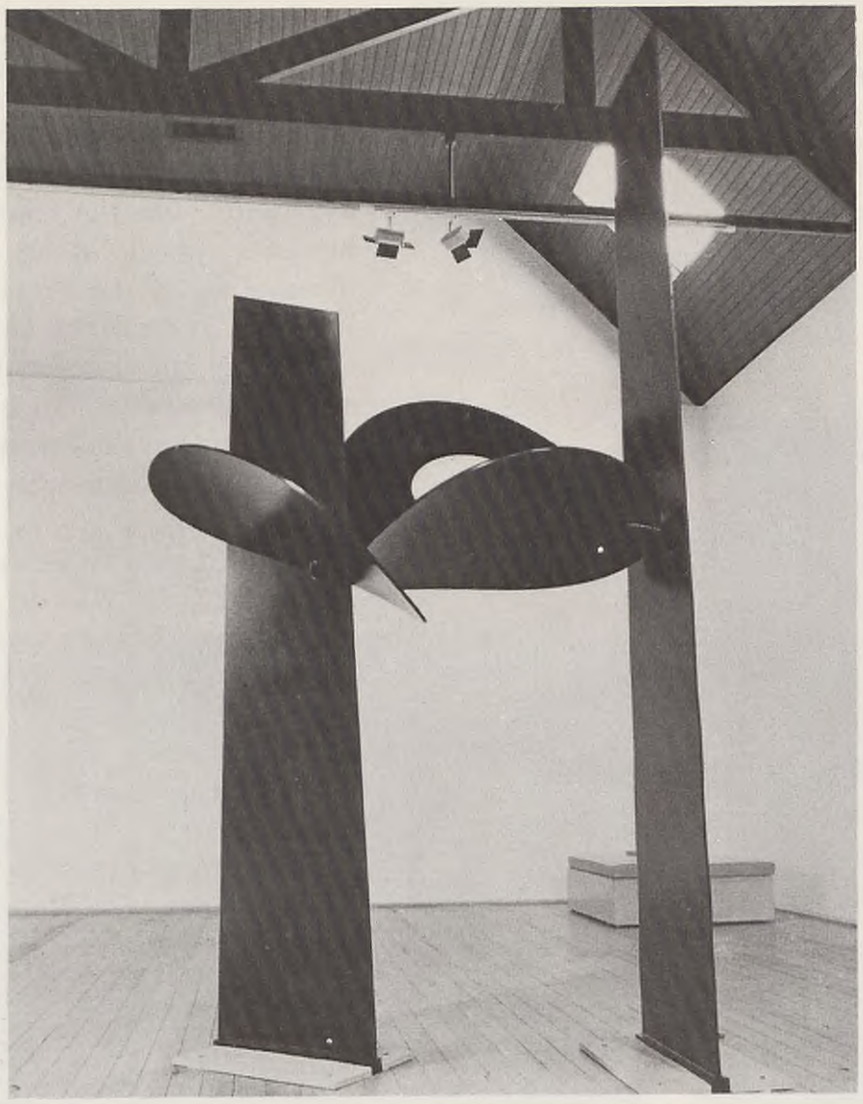
The one consistently recurring theme in King's sculpture is her concern with gravity, or rather her constant search for a means of animating the inert nature of her material by giving it a visual energy that denies the downward pull. Although King is at pains to counter the deadening effect of gravity, her sculpture is always visually set in symmetrical balance, a practice that tends to make a group of works viewed together seem monotonous and predictable and fails to take advantage of the tensile strength of her material. Amongst her works in this area *Templegate* offers the most successful solution; it consists of two vertical and emphatically stable slabs of steel between which are suspended three great discs of steel, one of which is pierced by a large, centrally placed, circular hole. Because these discs are curved laterally and are attached to the supporting uprights high up and at various angles, they have a liveliness and a springing lightness that deny the gravitational pressure of the material without in any way diminishing the grandeur and imposing dignity of the work.

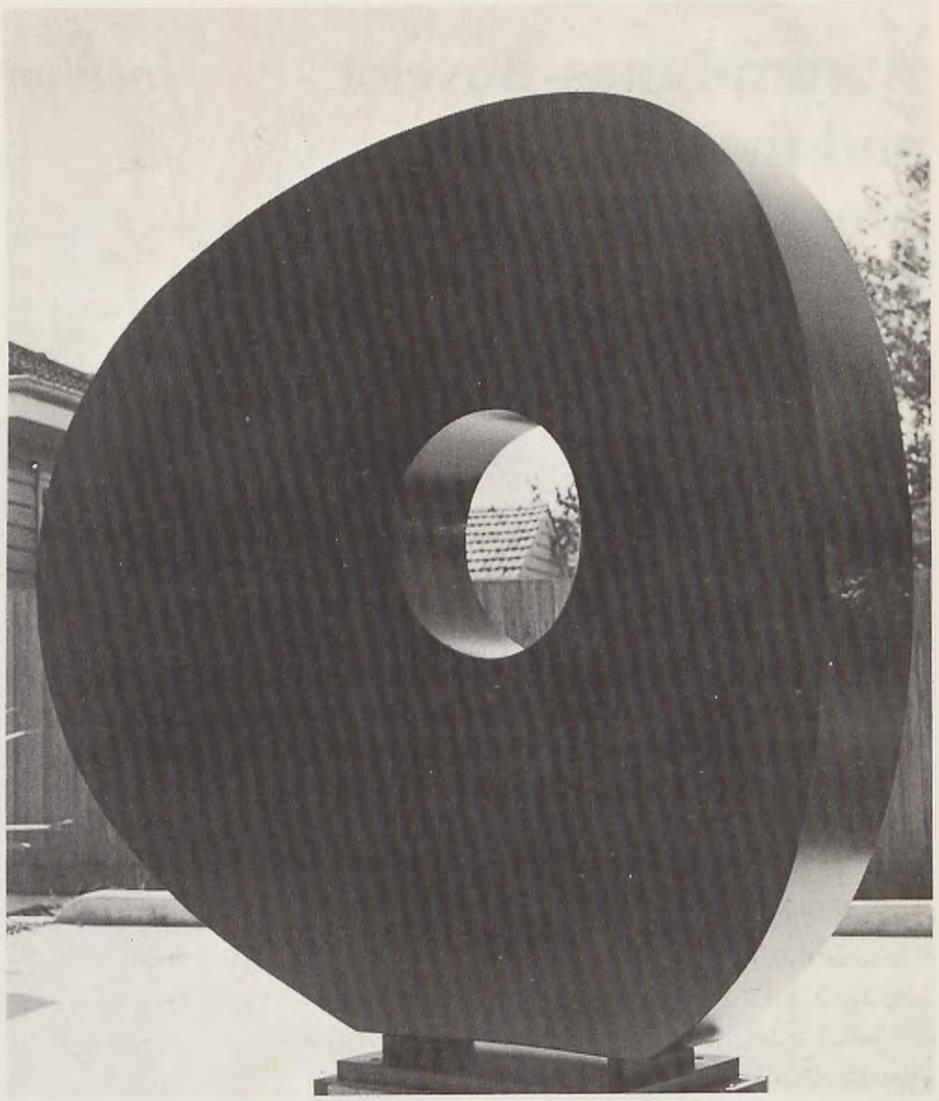
In *Echo* comparatively simple means are used to produce a structure of some visual and spatial complexity. Four rings of equal size are distributed irregularly, and at various angles of inclination, along and around a comparatively narrow rod attached at one end to a flat disc. This rigid 'plunger' provides the necessary stability and order in a work that would otherwise be chaotic. In this case the monochromatic black surface has an appropriately unifying function, which is less easy to justify in the case of *Great planet.* The essence of this work lies in the gentle curve of the simple, unitary form, which, when seen from any other position than from directly in front, produces a variety of subtly different views. From every angle the work is dominated by the elegant and sweeping lines of its edges, which unfold rhythmically as we move around. The overall black surface is far too emphatic and works in opposition to the subtlety of the work itself.

Conceptually, *Great planet* belongs to an earlier period of King's work. *Suspension I* and *Suspension II* concern themselves with attempts to deny visually the pull of gravity. Both manage to combine architectonic strength, visual as well as actual, with a pared-down, almost delicate use of material emphasized by the sense of enveloping space.

Although Inge King is always concerned to produce a 'finished' work, self-contained and complete in itself, the method of construction is immediately apparent. Our knowledge of the process of its creation forms part of our appreciation of the finished sculpture. This places King's work midway between the sculpture of the past, in which the process was only the means to the end result (and in which all the steps along the way to the finished work were concealed), and those sculptors for whom the process itself, that is the action of the artist over a period of time, constitutes the work rather than any resultant configuration.

Throughout her career, and especially in her recent works, King has adopted a philosophical position which, while it recognized the importance of the process itself, saw the creation of a monumental dignity and a solemn majesty as the dominant aim of her work. Intimately tied to this is her concern with the challenge posed by the Australian landscape – how to create sculpture that could survive the vast space and strong light of an open-air location. In each successive stage of her development, King has held fast to the certainty that great monumental sculpture was still possible and that she had within herself the creative power to produce it.





above

INGE KING TEMPLEGATE (1976-77)
Aluminium and steel 477 cm x 238 cm x 238 cm
Australian National Gallery, Canberra

Photograph by Grahame King

above right

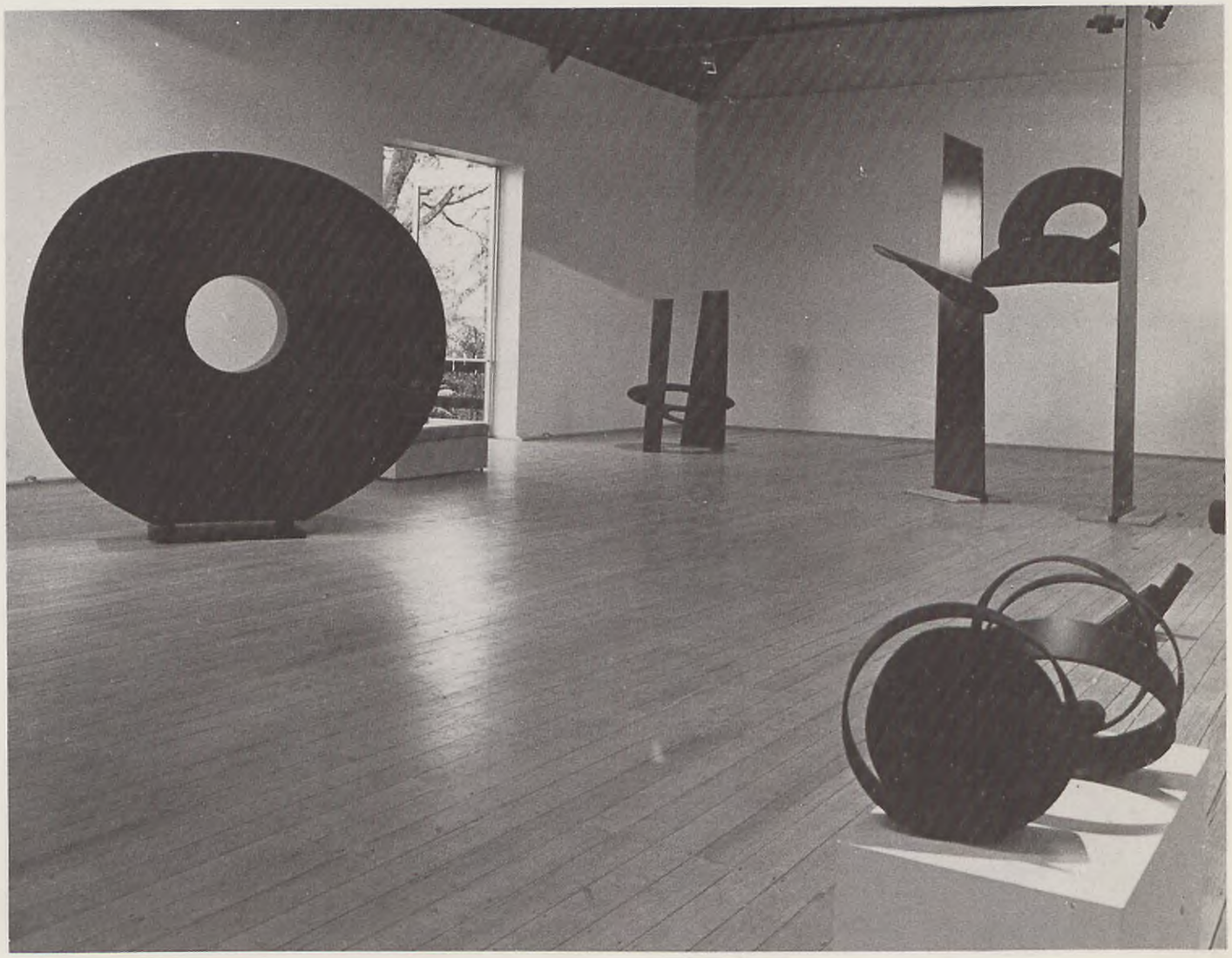
INGE KING GREAT PLANET (1976-77)
Steel, painted black 225 cm x 223 cm x 70 cm
Queensland Art Gallery

Photograph by Mark Strizic

right

INGE KING GENERAL VIEW OF EXHIBITION
REALITIES GALLERY 1977

Photograph by Grahame King



Abram-Louis Buvelot and the art of the French painters of Barbizon

Jocelyn Gray

The likeness of Louis Buvelot's landscape art to that of the French painters of Barbizon has become a commonplace in Australian accounts of his work. This 'French connection' was established early in local comments on Buvelot's art. In a review published in the Melbourne *Argus* on 6 September 1866, the year in which Buvelot first began to paint and exhibit his pictures in Melbourne, the critic (probably James Smith) observed: 'Like most French [*sic*] *paysagistes* M. Buvelot aims more at breadth of effect than minuteness of detail or delicacy of finish . . . . In fact he paints for the walls of the *Salon*, and not for such close inspection as . . . small cabinet pictures . . . invite and defy'.

The more specific association of Buvelot's art with that of Barbizon came later – after the 1890s, when the landscape paintings of Corot, Theodore Rousseau, Daubigny, Diaz and others became generally known to art lovers in Victoria. Frederick McCubbin, who had a great love for Buvelot's paintings and who was also a devotee of the art of Barbizon, was the first to specify in print an affinity between Buvelot's work and that of Barbizon. McCubbin wrote: 'In the Buvelot pictures we have hints of the charm that characterizes the Barbizon school of which the Corot we possess[1] is such a beautiful example. He could not have escaped the influence of this movement, living as he did in the French cantons of Switzerland.'[2]

Basil Burdett stretches the connection to the point of making the (unsupported) statement that Buvelot 'knew Corot', Bernard Smith in 1960 repeats the 'affinity' proposition, stating that Buvelot's work 'should be compared with the paintings of Daubingy and Rousseau',[3] whilst Robert Hughes has it that Buvelot's paintings were 'for the most part a provincial appendage to Barbizon landscape'.[4]

How, then, did this affinity come about? It is not enough to imply, with Frederick McCubbin, that influence is an automatic factor of propinquity, or that the art of Barbizon was blown into Switzerland on the west wind. On the contrary, it is possible to be quite specific about the introduction and blossoming of the French *paysage intime* in Western Switzerland during the third quarter of the nineteenth century, and to locate Buvelot within a Swiss artistic ambience that was particularly receptive to the landscape example set by the painters of Barbizon.

When Louis Buvelot returned to Lausanne from Rio de Janeiro in 1852, he could have chosen to ally himself with one of two distinct modes of Western Swiss landscape painting. By mid-century the dominant mode was that exemplified in the huge canvases of Alexandre Calame and François Diday in which the high alps were represented either under conditions of frightful tempest (Plate 1) or as mighty and impassive wilderness regions. (Plate 2).

The other mode was that exemplified in the work of Barthelemy Menn (1815-96) who, in 1843, returned to his native Geneva from Paris where for five years he had been the friend of Theodore Rousseau, Daubigny, Delacroix and Camille Corot. Menn's *Pond* (Plate 3) shows how the artist has sought out in the Swiss landscape the commonplace and unspectacular in nature, and has represented it in terms of simple realism and absolute light values according to the example of Corot and his Barbizon associates. Menn's landscapes were not welcomed in the Calamesque stronghold of Geneva where he held his first Swiss exhibition in 1843, and criticism was directed at his 'rough execution and neglectful drawing'.[5] Although in his own lifetime Menn's paintings won little appreciation in his homeland, as a teacher he achieved considerable success. In 1848 he became teacher and two years later director of the Geneva Art School. During the 1850s he endeavoured to bring to Geneva exhibitions of the work of Harpignies, Daubigny, Delacroix, Courbet and Corot, but met with little success until the end of

[1] That is, Corot's *Bent tree*, acquired for the National Gallery of Victoria, Felton Bequest, in 1907.
[2] J. S. McDonald, *The Art of Fred McCubbin*, Sydney 1916, p.86. From the chapter written by McCubbin entitled 'Some remarks on the History of Australian Art'.
[3] Bernard Smith, *Australian Painting 1788-1960*, Oxford University Press, 1962 (1st ed.), p.60.
[4] Robert Hughes, *The Art of Australia*, Penguin Books, 1966, p.50.
[5] Joseph Gantner, *Kunstgeschichte der Schweiz* . . ., Frauenfeld, Huber, 1947-68, 4 vols. Band 4 *Die Kunst des 19 Jahrhunderts*, p.250.

above left

BARTHELEMY MENN A POND
Oil on canvas 46 cm x 64 cm
Musée d'art et d'histoire, Geneva

Photograph by Yves Siza

above right

ABRAM-LOUIS BUVELOT AFTERNOON NEAR ADELAIDE (1879)
Oil on canvas

right

AUGUSTE-HENRI BERTHOUD TERRAINS ALPESTRES (1857)
Musée d'art et d'histoire, Geneva

ABRAM-LOUIS BUVELOT MATTERHORN FROM THE ZERMATT VALLEY
Oil on canvas on hardboard 110 cm x 145 cm
Australian National Gallery, Canberra
Presented by M. Girardet in 1941
Photograph by Stan Goik

ABRAM-LOUIS BUVELOT GOODMAN'S CREEK BACCHUS MARSH 1876
Oil on canvas 49 cm x 71 cm
Art Gallery of New South Wales

that decade. For the remainder of his life Menn kept up a close friendship with Camille Corot.

Despite the unfavourable reception which Geneva critics gave to Menn's paintings, his influence as a teacher did not pass unnoticed. In 1853 on the occasion of an exhibition of works of art held in the Musée Arlaud in Lausanne (an exhibition at which Buvelot showed a small number of landscapes), the critic William Reymond remarked upon the emergence of an 'opposite camp' in landscape painting to that led by Alexandre Calame and François Diday. Reymond wrote: 'M. Castan has become a decidedly original painter among the Genevois – Barthelemy Menn and he look as if they are going to form a school. Beware the Pleiades of the pupils of Calame and Diday! Oh well, so much the better! From the clash of opinions comes forth the light'.[6]

Corot himself had visited Switzerland in 1825. On that occasion he had stayed in Lausanne. He made subsequent visits to the country in October 1834, in 1840, and 1845. From 1852 onwards he visited Switzerland practically every year, staying in Geneva and occasionally at Gruyères. It was not until the late 1850s that Corot's landscapes won public approval in Geneva. Calame, whilst admiring their tranquil poetry, deplored their 'unfinished and slack execution',[7] whilst François Diday is reputed to have stated, 'If one could tie a brush to the tail of my dog he could paint just as well',[8] a condemnation that was prejudicial to the early Geneva exhibitions of Menn's work also.

Where, then, does Buvelot fit into the mid-century Swiss art scene? As mentioned earlier, Buvelot had sent three paintings to Lausanne's 1853 Art Exhibition and this was the first time he had shown his work publically since his return in 1852 from Brazil. His pictures were favourably reviewed by Reymond, who credited Buvelot with 'a fine talent' and, of a *Study of walnut trees at Chailly,* wrote: 'This is landscape painting as we understand it, that is to say, completely natural and rendered with all the feeling one could ask of the brush'.[9]

He also commented of it that 'without doubt it does not presume to offer itself as a finished painting'.[10]

In 1853 Buvelot's painting was thus not likened to that of Menn or Castan, despite the 'completely natural' vision attributed to him. Nor, we may deduce, did Buvelot himself wish for such a distinction, since he had labelled his picture of walnut trees *'étude',* thus avoiding the offence committed by the painters of Barbizon – and the followers of Menn – of offering for exhibition as finished paintings works that, according to *Salon* values, were no more than preliminary oil sketches.

Buvelot could not have been oblivious to the influence of Barthelemy Menn – apart from the evidence of Castan's paintings there was also the work of Buvelot's close friend, François Bocion. Bocion showed paintings at the 1853 Lausanne Exhibition that were remarked upon by William Reymond as being 'School of Menn' (Plate 4). Bocion was, like Menn, dedicated to the realistic representation of effects of light and tone, and he took as his subject the Lake of Geneva – particularly by Duchy, Vevey and Montreux, and 'the blinding distant brightness which lies over the lake of Léman',[11] painted in innumerable small studies that have a silvery freshness no reproduction can convey.

Perhaps it was in Bocion's company that Buvelot made sketches for the single painting that he showed in the 1855 Lausanne Summer Exhibition, a painting entitled *View of the lake from Cour, near Ouchy,* which in the opinion of the critic writing for the *Gazette de Lausanne* was not entirely successful. He found the painting 'erring in general tone, the blue dominating in a disagreeable manner', but redeemed by 'the willow in the foreground', which was 'a conscientious study and worthy of praise'.

Bocion's contributions to the 1855 Exhibition were judged to be 'studies rather than completed pictures, showing happy details'; but in none of them was to be found 'that harmony, that finish which reveals the hand of the master'.[12]

Most of the 1855 Exhibition was made up of genre works and landscape paintings, and according to the titles given to the landscapes in the catalogue it is evident that for every Calamesque 'torrent in the high alps' there was a lake-side or woodland scene, and that there was a growing preference among landscape painters for subjects chosen from pasture-land and the environs of villages. The Lausanne 1855 Exhibition provided an occasion for Buvelot (not to mention all the other visitors and contributors to the Exhibition) to study a

[6] William Reymond, *Guide de l'Exposition de Peinture de 1853 à Lausanne* (Lausanne 1853) p.36.
[7] Gantner, op.city. p.244.
[8] ibid. p.251.
[9] William Reymond, op.cit. p.36.
[10] ibid.
[11] Gantner, op.cit. p.255.
[12] *Gazette de Lausanne,* 3rd notice, 17 September 1855.

above
FRANCOIS BOCION ROUTE DANS LA CAMPAGNE VAUDOISE
Oil on cardboard 23 cm x 28 cm
Musée cantonale des Beaux-Arts, Lausanne

above right
ALEXANDRE CALAME ORAGE A LA HANDECK 1839
Oil on canvas 191 cm x 259 cm
Musée d'art et d'histoire, Geneva
Photograph by Yves Siza

right
ALEXANDRE CALAME SOUVENIR DU PILATE 1861
Oil on canvas 40 cm x 57 cm
Musée d'art et d'histoire, Geneva
Photograph by Yves Siza

genuine Barbizon picture at first hand. In the second notice of the Exhibition (10 September 1855) the critic for the *Gazette de Lausanne* amused himself by reporting the comments that were made by visitors to the Exhibition upon perceiving a particular work. 'Spinach!' they exclaimed, and 'parsley omelette'. The critic added a few ironic comments of his own, and then disclosed that the picture in question was 'by Monsieur Rousseau, one of the most distinguished French landscape painters'. It was evident that however sympathetic Swiss artists and critics alike might be to the representation of simple rural and pastoral aspects of their native cantons, motifs similar in subject to those chosen by the painters of Barbizon and by Menn and his followers, the *'avant-garde'* manner in which these works were executed, their 'slackness' of brushwork, their 'unfinished' look, the dominant greens and Indian yellows in the pictures, and their overall brightness of tone defied the attempts of spectators to 'read' the works, accustomed as they were to paintings finely drawn and brushed, and warm, dark and harmonious in colour.

From September 1855 until September 1864 Buvelot was employed as drawing-master in the industrial school at La Chaux de Fonds. La Chaux de Fonds is (and also was in Buvelot's day) a watchmaking town in the Swiss Jura with a punishing climate. It was not (and still is not) a pretty town, having been destroyed by fire in 1794 and afterwards re-built on the grid system. Nevertheless it established its own *Société des Amis des Arts* in 1852 in emulation of nearby Neuchâtel, whose *Société* had been found in 1842. The Neuchâtel *Société des Amis des Arts* held art exhibitions once every two years, and its sister *Société* of La Chaux de Fonds shared in the organization and benefits of these exhibitions. Buvelot, as the town's art master, was by 1864 a Committee Member of the La Chaux de Fonds *Société,* and in that year the *Société* founded the town's art museum, which had among its first acquisitions Buvelot's oil painting of the Doubs Basin. Whilst living in La Chaux de Fonds Buvelot contributed a number of landscape paintings to the Neuchâtel exhibitions – to the eighth of 1858, the ninth of 1860, and the eleventh of 1864. Neuchâtel's art museum had been established in 1816, its collection consisting initially of donated works. However, since the foundation of the Neuchâtel *Société des Amis des Arts* it had become the custom for paintings selected from the biennial exhibitions to be purchased for the museum from the *Société's* funds. Thus, to enter the galleries of the Neuchâtel art museum today is to be able to experience something of what the local exhibitions of over a century ago had to offer; and what was on offer during the third quarter of the nineteenth century in Neuchâtel was a series of paintings in which landscape predominated – the gentle, sunlit bright-toned *paysage intime* with its simple staffage of peasant-folk and cows, still, shallow pools and bushy trees, works which owed their genesis to the example of Corot and of Menn (Plates 5, 6, 7). During the third quarter of the nineteenth century Neuchâtel as well as Geneva was a stronghold of naturalistic landscape painting in the tonal manner of the painters of Barbizon.[13]

In the ambience of the nineteenth-century galleries in the Art Museum of Neuchâtel one is constantly reminded of Buvelot. The Baud-Bovys, the Berthouds, the de Meurons, and examples from the brushes from a whole tribe of Girardets partake of that same informality of aspect and tranquillity of mood, that freedom of handling, sunny colouring, and fine control of tone that is so characteristic of Buvelot's Australian paintings from the 1870s. But in Buvelot's Swiss landscapes and in his earliest Australian work these characteristics are only touched upon; they do not predominate.

As mentioned earlier, when Louis Buvelot returned to Lausanne in 1852 from Rio de Janeiro, he could have chosen to ally himself with one or other of two distinct modes of Western Swiss landscape painting – the Calamesque, or that of Menn and his followers. But Buvelot allied himself to neither of these modes, although augmenting his early firmly executed, somewhat harshly coloured, factual style of landscape painting with elements from both of them. Thus, although eschewing violence in nature (the tranquillity of Buvelot's landscapes is the constant characteristic of his entire *oeuvre*) he nevertheless painted large-scale views of spectacular Alpine scenery – a *View of the Pissevache Waterfall* for the 1853 exhibition, views in the Vaudois Alps, in the Valais, in the Swiss Jura, *Mount Moro from the Saas Valley* in 1860, the *Matterhorn from the Zermatt Valley* in 1861, and others besides. These were the sorts of subjects made popular by Calame and his followers, and the probability is that Buvelot painted them as eye-catchers for public exhibition since they were in fact in popular taste. However, in the right foreground of the Matterhorn picture (Plate 7) the view of the peasant-girl coaxing her goats across the sun-splashed grass and dusty path is in itself a delightful thought for the principal motif of a small-scale landscape piece in the Barbizon mode.

Buvelot must have had a particular love for effects of light. As far back as the occasion of the 1843 Rio Academy of Fine Arts Exhibition a picture that Buvelot showed of a passage of Rio topography was praised for being 'alive with light'. Even his least attractive Swiss pictures have somewhere in them redeeming effects of sunlight touching upon distant peaks and mountain cliffs, warming grassy slopes and boulders, and reflecting whitely back from the foam of waterfalls.

We may suppose that it was Buvelot's enchantment with the blonde lighting, the grey and olive hues and luminous air of the Victorian countryside that led him to evolve, in his later Australian pictures, delicacies of tone as skilfully observed as those of any Barbizon (or School-of-Menn) painting. When Buvelot began painting again in 1866, a year after his arrival in Melbourne, it was the first time in his fifty-two years that he was able to devote himself entirely to being a landscape painter. The greater his sense of personal security became[14] as his local artistic reputation grew, the simpler, more freely painted, more enchantingly personal his pictures became. The large-scale and somewhat academic pictures of his earliest Australian years, those eye-catchers painted to establish a local reputation, happily gave way to generally smaller-format works restricted in motif that were the outcome of Buvelot's friendly and understanding conversations with Australian nature (Plate 8).

The affinity of Buvelot's later Australian paintings with the art of Barbizon thus arises from circumstances rather more complex than those of simple association in his native Western Switzerland with exponents and examples of Barbizon, and Barbizonesque landscape painting.

[13] At least two of the Neuchatel landscape painters who showed their work at the various exhibitions in Neuchatel to which Buvelot also contributed were personally known to Corot. These were Auguste-Henri Berthoud and Adrien de Meuron. One would at the least like to imagine that the pros and cons of 'modern art' were discussed amongst brother brushes, and members of the Neuchatel and La Chaux de Fonds art societies.

[14] The troubles with which Buvelot had to cope before coming to Australia included bankruptcy, a recurrent tropical malady inducing periods of depression, an unhappy first marriage, failure at establishing a studio of portrait photography in Vevey following his return to Switzerland, and resentment at having to earn his living as a drawing-master in a place like La Chaux de Fonds.

Portrait of the artist: Bea Maddock's prints

Janine Burke

Bea Maddock fragments, exposes and observes a world rife with disaster and disquieting incident. At the same time, she creates memorable images of common objects – a chair,[1] her own coat, shoes and gloves – and throughout her *oeuvre* self-portraits appear, either direct records of the artist's appearance as in *Passing the glass darkly* (1976) or more oblique references that above all form the strongest and most consistent theme in her art.

As a printmaker, she has responded to and incorporated a range of features peculiar to contemporary art: serial imagery, a concern with process and the conceptual nature of a work, images derived from photographic sources, either personal shots or from mass-circulation dailies, and an interest in depicting the urban situation either directly or metaphorically.

Her skill lies in using all these features without letting any of them dominate. I find her work mutable, for it operates on several levels at once and resists categorization – rich, complex, moving, sometimes black-humoured, often tragic but always ambiguous. Perhaps it is the intensely private, introspective nature of the work that gives it such an elusive quality: the immediate impulse to decode the content is tempered by realizing that the whole is never just the sum of its parts.

Bea Maddock's work has been criticized for its 'cool' presentation of loaded images – demonstrations, funerals, any number of disasters both natural and human-made; it is said that her vision of the world is morbid, fatalistic and negative. I think her vision is quite other and often has little to do with the literalness of the images she uses.

Certainly many of her prints take their subjects directly from photographs either contemporary or dealing with the recent past like *Seven* (1974), which is taken from a photograph of Anne Frank or *Cast the shadow of your original figure – is it possible in flashlight?* (1970) showing a bank robber caught in the act. But Bea Maddock never gives specific information about the subjects she chooses; there are no dates, times or places to provide context, one looks in vain for an explanatory caption.

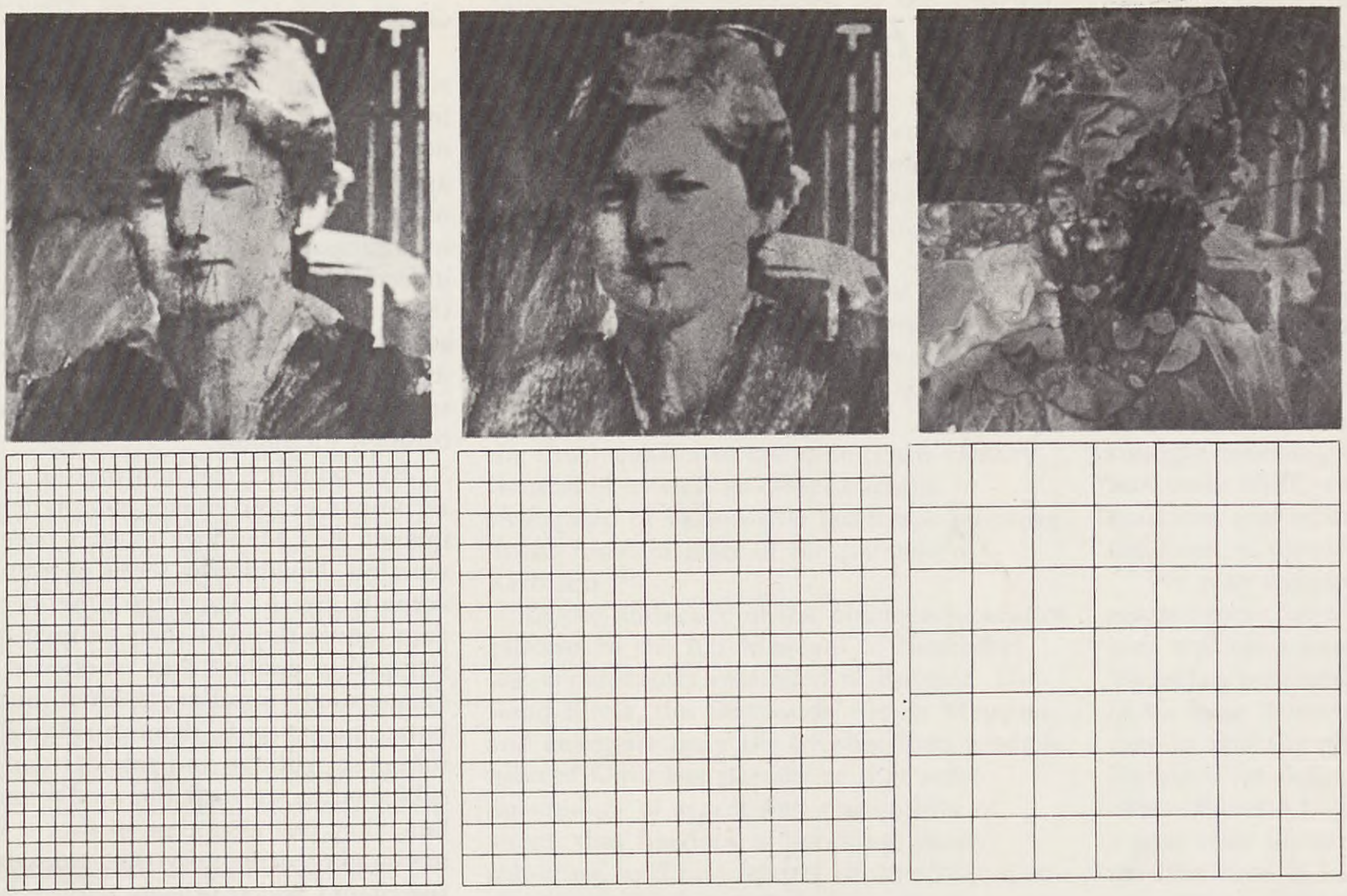
What the news media purport to do is to cohere a vast, troubled, complicated and incoherent world; we feel that by reading a newspaper or by watching televised news we are in touch with and understand a multiplicity of events taking place internationally. It would appear that we are indeed living in a global village. However, the knowledge we do gain is at best superficial and piecemeal and at worst distorted and partisan – in fact, we cannot trust what we read and what we are shown through the media.

By excluding the information that usually accompanies and makes comprehensible such images, Bea Maddock reduces them to the senseless, bewildering series of events they actually are. At the same time, her images gain power through their anonymity; stripped of context they emerge as disquietingly familiar; isolated, one realizes how many crowds, demonstrations, funerals, robberies, killings and suicides one has been subjected to through the media and how, in fact, they can all merge so that it is a media-gorged memory that struggles to fill in the blanks and fruitlessly tries to place this event or that situation.

Bea Maddock removes a comforting, if delusory, sense of order and replaces it with the (existential) notion that, confronted by an extraordinary range of disparate occurrences, often violent, threatening and foreign, judgements cannot be made, logic cannot be used and systems of interpretation cannot be established. I do not believe that she is particularly interested in political comment, even though that seems the stuff of her art and it is easily read in those terms. She is more concerned with separating her images from convenient explanation than with providing it for them; but the choice of image is never arbitrary – the compelling nature of her prints proves that – so one seeks for the basis of selection.

The first etchings that Bea Maddock made were self-portraits: sombre, penetrating studies cast deep in shadows. These early works date from the period she spent studying at the Slade School of Fine Arts, London, in 1960-61. While not wholly resolved, these prints have an intensity that permeates most of her work up until the late 1960s. The subject-matter during those years shares much with the themes of loneliness and the isolation of the individual found in Melbourne painting during the 1950s and

[1] *Chair I*, illustrated *ART and Australia* Vol. 12 No. 3 p.235.



above

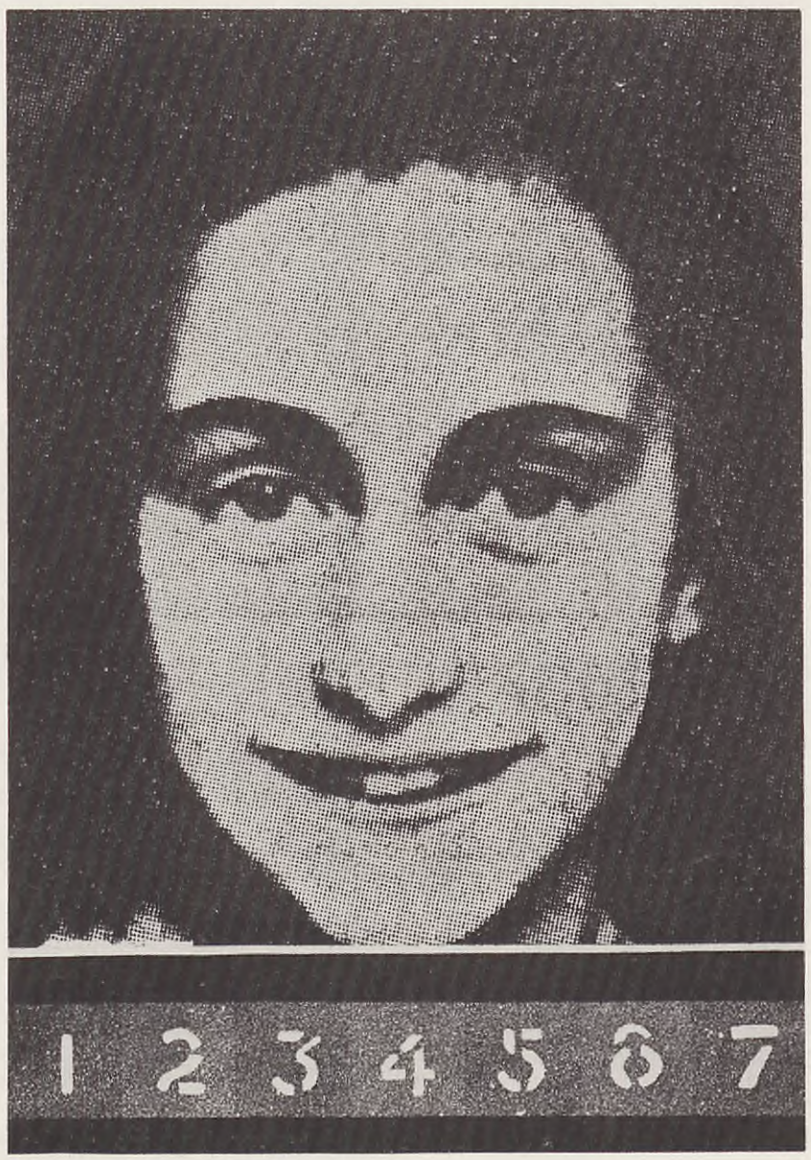
BEA MADDOCK PASSING THE GLASS DARKLY 1976
Etching aquatint and engraving on photosensitive zinc
69 cm x 96 cm

Photograph by John Delacour

right

BEA MADDOCK SEVEN 1974
Etching and aquatint on photosensitive zinc
76 cm x 56 cm

Photograph by John Delacour



early 1960s. For Bea Maddock, particularly during 1964, the image concentrates around one almost unvaried figure. This figure as seen in *Der Sturm* (1964) is usually depicted pacing deserted streets and lanes, often dominating its space but sometimes dwarfed by the environment. A personally very difficult year for the artist, 1964 was a time when this image became entrenched in her work. It is, of course, a self-image not directly identifiable as such but a strongly felt private metaphor for the artist's identity.

The individuality and sex of this figure is denied the viewer; that and its isolation within a desolate urban scene give it a fugitive, enigmatic quality. There is no mawkish sentiment, none of the bug-eyed-babies-pleading-for-sympathy that were rife in Melbourne painting during the same period, and earlier, amongst artists handling similar themes. Bea Maddock's presentation is much tougher-minded while, paradoxically, more personal because less available for easy interpretation.

Towards the end of the 1960s, Bea Maddock's work took on the hard, clear abstract areas of colour favoured by Colour-Field painters but she retained the figure. In 1970, after five years teaching printmaking and ceramics at Launceston Technical School, she was appointed Printmaking Lecturer at the National Gallery School (now the Victorian College of the Arts) and it was around this time that her work began to change very dramatically. From being almost obsessed with a self-image, Bea Maddock apparently switched direction and turned her attention to a more immediate, accessible world.

Jasper Johns and Andy Warhol provided an impetus towards the use of serial imagery, photography and a grid format in the new, large screenprints she began to make. *Cast the shadow of your original figure – is it possible in flashlight?* shows a bank-robber presumably caught by a hidden camera but the image almost dissolves on close viewing behind the coarse-grain screenprint dots that hang like a web on the surface. By obscuring the image the grid intensifies the effect of a masked, potentially hostile figure looming just beneath a curtain of fine, silver dots. Sometimes the grid acts as a delicate screen as in *Square* (1972) or is so emphasized that it abstracts the form beneath it as in *Funeral II* (1971). It is interesting to note that the use of grids, screens and veils recurs in the work of many women artists. They function in Bea Maddock's work often in a formal way – as in *Square* – to give an illusion of a grainy photographic print or to distance the viewer from the image as in *Cast the shadow of your original figure – is it possible in flashlight?*

In *Square* the screen throws into relief a clear, central area that isolates a figure and alienates him physically and psychically from his fellows. With the title in mind, the work becomes both a verbal/visual pun and equally, a comment on the loneliness of the individual even within a crowd.

These two themes – the first a kind of intellectual play between image and title, the second an increasing concern with questions of identity – begin to play a stronger role in her work.

The latter interest is by no means a new one. From her earliest etchings Bea Maddock has been the subject of her own work and although the tenor of the imagery alters during the 1970s to include a wide range of media-culled images, her references remain the same. They do, however, undergo something of a transformation. No longer are they overt or literal – we see no lonely figures tramping deserted streets – instead problems of identity, alienation, privacy and communication are handled indirectly, through subjects that seem to deny personality and promote anonymity.

Works like *Coat* (1975), *Shoes* (1974) and *Gloves* (1976) refer specifically to Bea Maddock's life and possessions. They are presented unsoftened by homely detail but have, despite this, a worn and comfortable feeling.

I think that in a rather circuitous way Bea Maddock's work shares much with recent concerns in art-making, particularly amongst women, and that is a personal, diaristic, autobiographical approach to content. In *Going back* (1976) a three-print set, Bea Maddock uses some jottings from her diaries together with a photograph of a house she has lived in. Spread across the three prints is a pale-blue T-shape, which is an abstracted version of a shirt she wears. For me, *Going back* is the most beautiful and complete work Bea Maddock has yet made; it is the most calligraphic and the least reliant on external subject-matter.

Bea Maddock's personal references are not usually easy to dig up. In *Coat* two blocks of writing above and below the jacket balance its dense, sculptural form. These transcriptions from Jean-Paul Sartre's *Being and Nothingness* run vertical to the image and so are extremely difficult to read. Obviously Bea Maddock's interest in existential philosophy has determined their inclusion but the quotations themselves still have the quality of private notation, written carefully on the plate but virtually inaccessible to the viewer.

A print like *Coat,* therefore, both describes a real object with its connotations of wear, use, comfort and personal possession and also incorporates references to a particular philosophy that has deeply influenced the artist. I think one could speculate indefinitely on the possible relationship between the possession and the philosophy; I do not think there is meant to be an 'answer'.

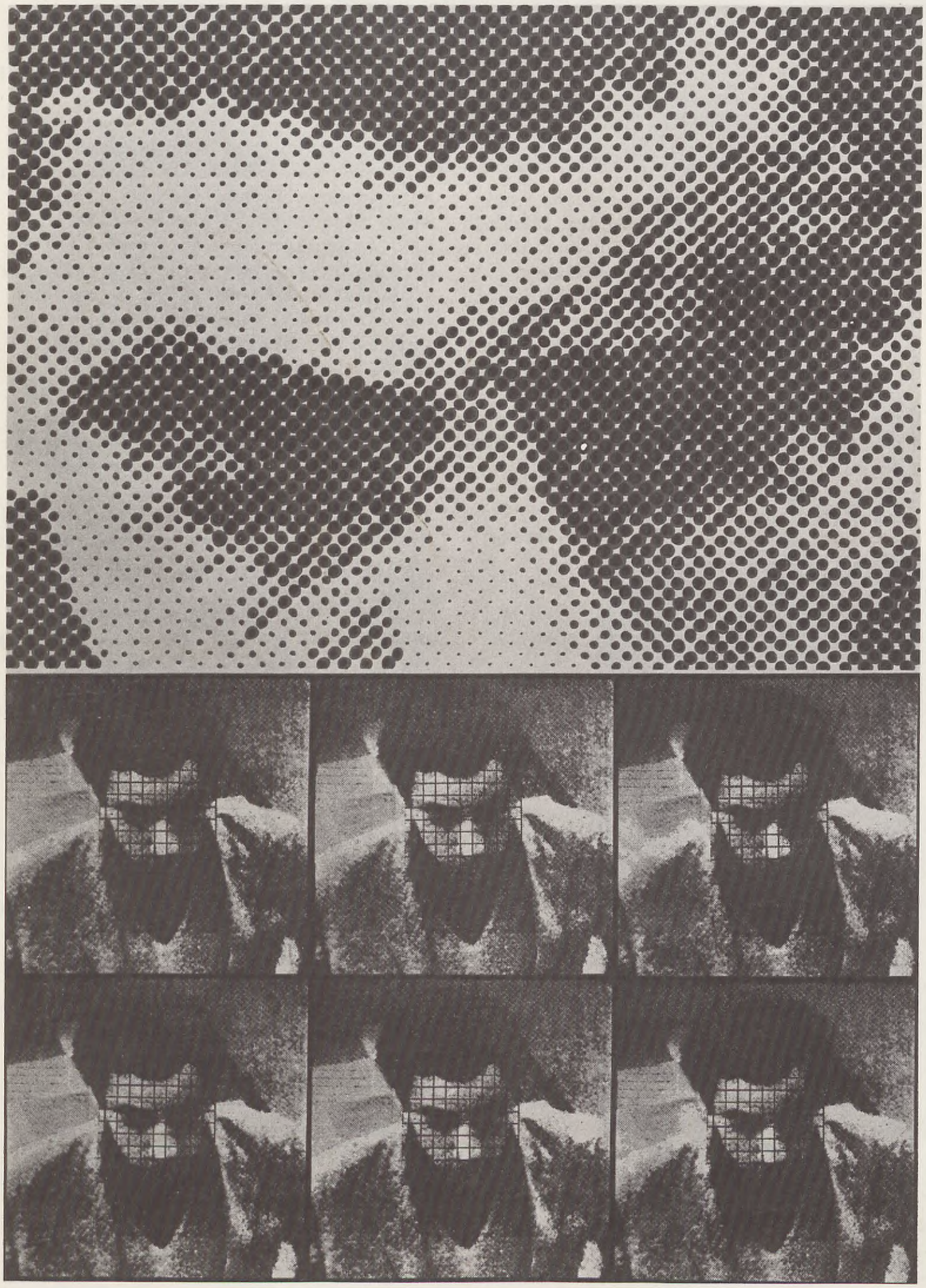
It is true that many of Bea Maddock's works take disasters as their theme and she is an assiduous collector, especially of news-media photographs of tragedies of all kinds. One of the most moving is *No-where* (1974), showing the survivors of the *Titanic* adrift in a life-boat with a frustratingly blurred and faded 'message' in the space above that image. Some, like *Gauge* (1976) and *Fall* (1976), concentrate on a death-plunge, latter-day Icaruses (be they people or machines) plummeting to destruction.

Bea Maddock has been fascinated by the legend of Icarus as a metaphor of idealism, striving and defeat. She has also felt a personal identification with that myth and I think this is a clue to tracing her selection of images and to the strongly self-referential nature of her work.

If her images of death and destruction, isolation in crowds, senseless and bewildering violence, touching 'portraits' of her possessions, if these can be linked to a manifestation not simply of one woman's world-view but more closely to her own sense of identity, then, grouped together, her prints from 1960 on assume a new consistency.

The 'disasters' are broad translations of that same strange and lonely figure tramping the streets of Melbourne in 1964; Icarus struggling and continually meeting with defeat against enormous odds. It is, however, the struggle and not the defeat that matters, like Camus's hero, Sisyphus, endlessly pushing a boulder uphill, getting nowhere but trying nonetheless. Perhaps it is the role of the artist in this society that corresponds to such an absurd position or perhaps, reflected in a jumble of apparently meaningless events, is a correlation for the paradoxes, inconsistencies, struggles and defeats of one's own life. It is from these things that Bea Maddock makes her art and it is to these correspondences that she addresses herself.

Bea Maddock says that all her work is a self-portrait. I think she is right.



BEA MADDOCK CAST THE SHADOW OF YOUR ORIGINAL FIGURE — IS IT POSSIBLE IN FLASHLIGHT?
Screenprint 102 cm x 76 cm
Photograph by John Delacour

BEA MADDOCK GOING BACK (1976)
Etching and aquatint on photosensitive zinc
76 cm x 56 cm
Photograph by John Delacour

above left

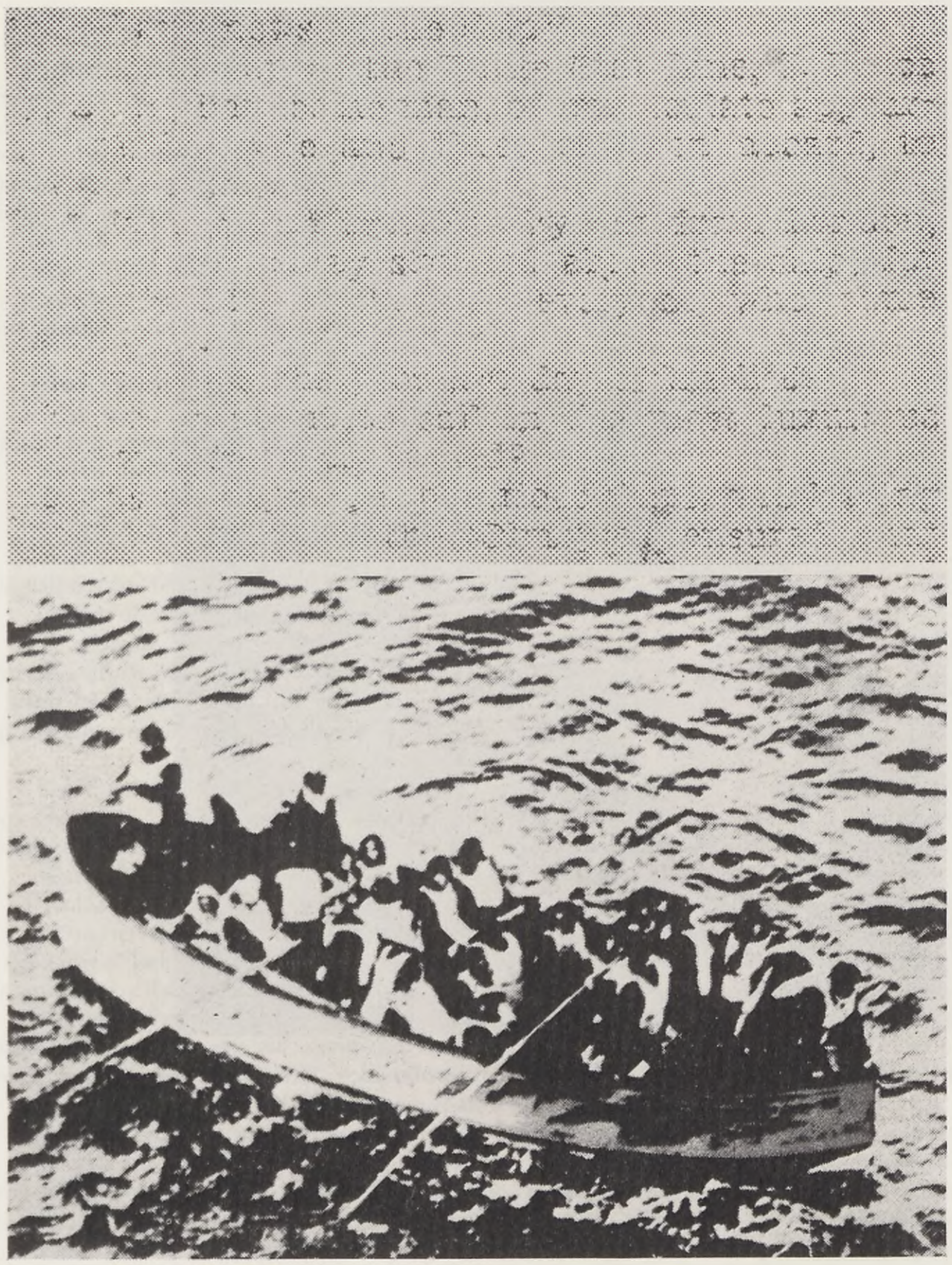
BEA MADDOCK DER STURM (1964)
Woodcut 76 cm x 56 cm

Photograph by John Delacour

above

BEA MADDOCK SQUARE 1972
Etching and aquatint on photosensitive zinc
76 cm x 56 cm

Photograph by John Delacour



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BEA MADDOCK NO-WHERE 1974
Etching and aquatint on photosensitive zinc
92 cm x 65 cm

Photograph by John Delacour

above

BEA MADDOCK COAT 1975
Etching and aquatint on photosensitive zinc on copper plate
76 cm x 56 cm

Photograph by John Delacour

J. N. Kilgour

Joanna Mendelssohn

Jack Noel Kilgour belongs to that group of Australian artists who could almost be described as the lost generation of Australian art – those artists who have continued to paint in what Daniel Thomas has described as 'modernized academicism' rather than the modernism favoured by the *avant-garde* of their generation.

As a general rule art historians have either ignored these artists completely or damned them with faint praise. It is more interesting to write of the innovators or the notorious than to present a balanced picture of art activity.

Kilgour was a close friend of that most famous of all Australian artists, Sir William Dobell. They first met as fellow students in Sydney and later continued their friendship in London. Because of these personal associations, as well as the striking similarity in academic background, the Newcastle Region Art Gallery recently held a small retrospective exhibition for Kilgour.

Kilgour's paintings are the result of a combination of several traditions: the precision of architectural draughtmanship, the academic training of the Sydney Art School and British academic painting, and the demands of commercial illustration. Together these have produced his considered formal compositions, the smooth, tight brushwork of his 1930s paintings and the beautifully precise balance of all his work.

Kilgour's first job was as a draughtsman with a Sydney architect. However, he soon left this to work in Rodriguez's design studio, which later amalgamated with Catts Patterson Advertising. Later, in London and after his return to Sydney, he worked as a freelance illustrator for magazines. This background in graphic work has meant that Kilgour has always been aware of the illustrative quality of his paintings and may even have been responsible for introducing a note of wit into some of his works, such as *The whelk stall.*

The Sydney Art School introduced him to the academic traditions of nineteenth-century British art. Like Dobell, Kilgour was an evening student taught principally by Henry Gibbons. Although Julian Ashton had virtually ceased teaching by the late 1920s when Kilgour and Dobell were students, his personality still dominated the School, and his maxims, such as 'Draughtsmanship is accurate perception beautifully recorded', were accepted as gospel. Certainly, Kilgour's paintings show that this precept was one of his main considerations.

The traditions of the Sydney Art School were reinforced when, in 1931, Kilgour and his wife Nancy went to London, where he studied at St Martin's School of Art, Chelsea Polytechnic and the Royal Academy schools.

The paintings of this London period show a subtle awareness of and pleasure in formal relationships. Shapes work together to make abstract forms to delight the eye. Kilgour has taken just what he needs from Cubism and other twentieth-century movements but has deliberately chosen to remain within the constraints of academic tradition.

In some paintings, *Engine drivers resting* and *The London to Birmingham Canal* in particular, the gap between modernism and tradition is bridged entirely. Both these paintings owe more to British Post-Impressionism than to the Royal Academy.

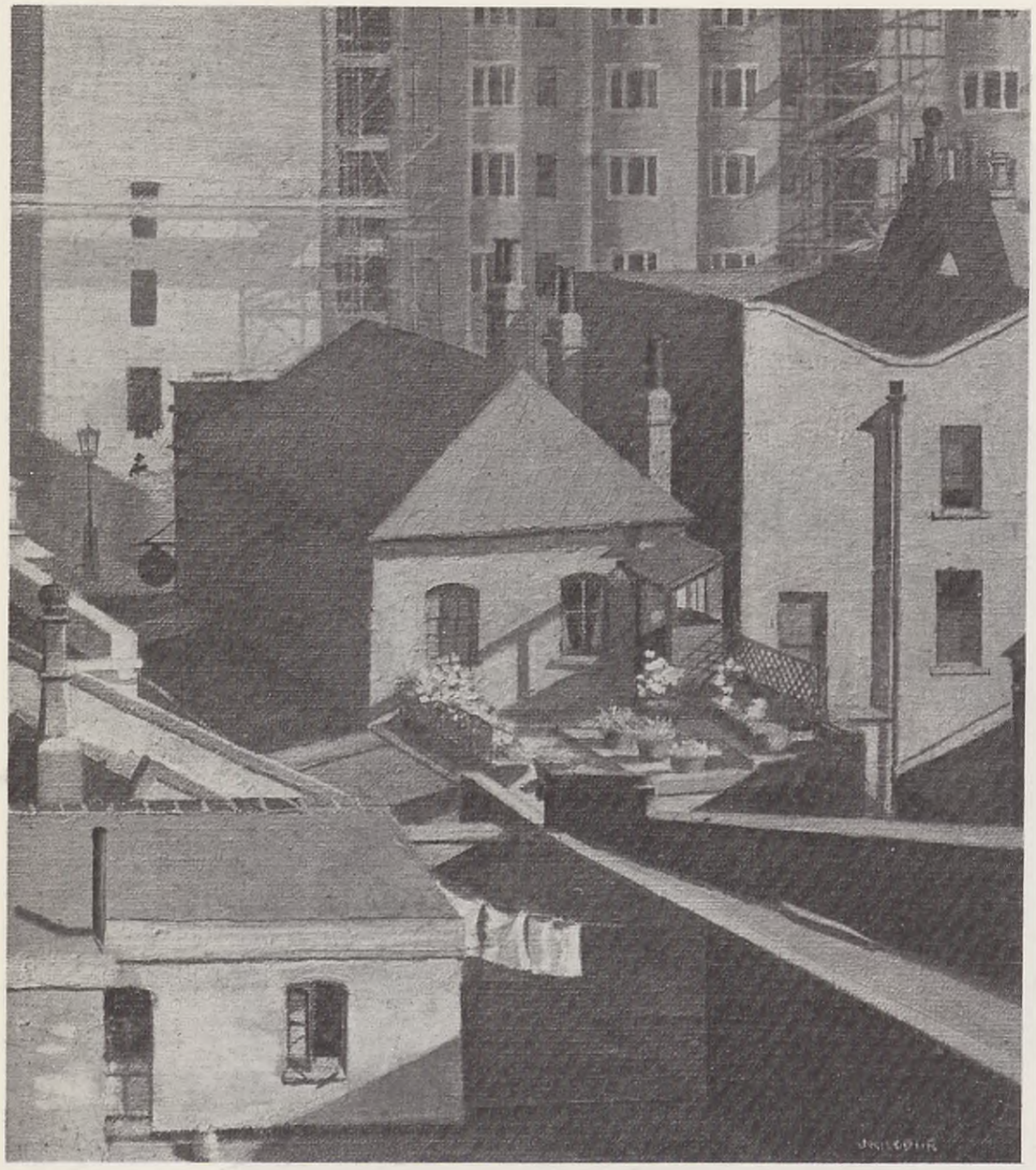
Engine drivers resting is based on studies of engine drivers and their trains at the watering-tank at Paddington Station. Kilgour has transformed these studies into a complex relationship of cylinders and lines; even the men's bodies have been reduced to basic geometry.

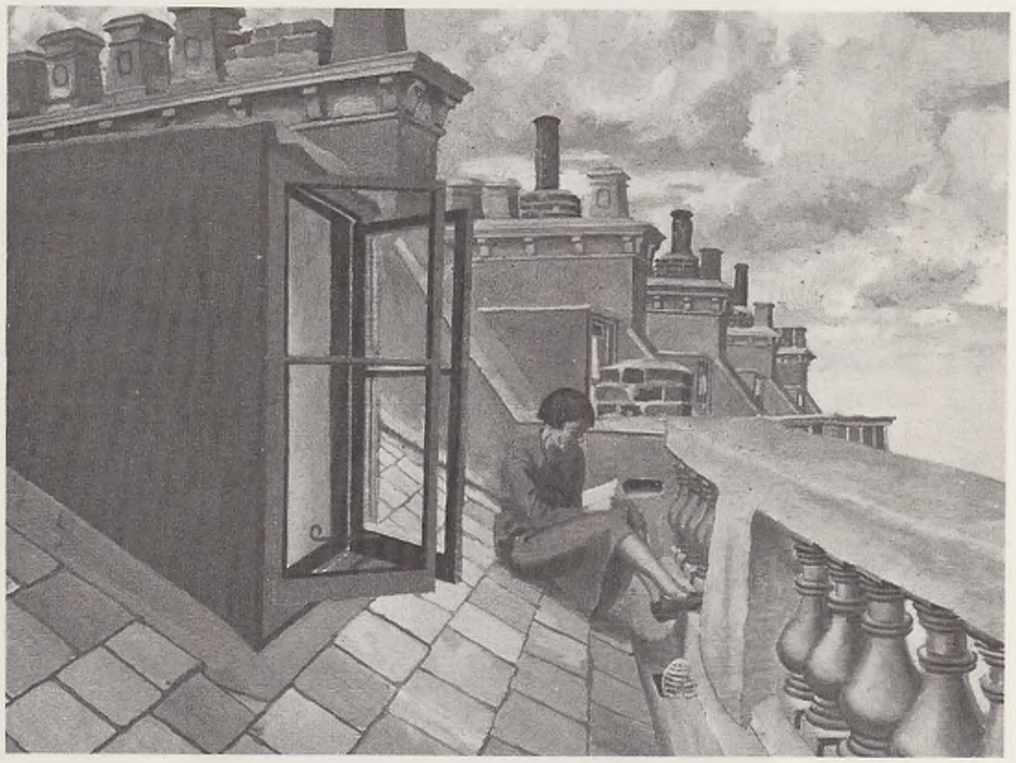
While Dobell was painting the inhabitants of London streets – the tarts and street singers, the workers and lazy watchers – Kilgour was painting cityscapes. These calm, precise studies of chimney-stacks, roof-tops and canals provide a curious contrast to the activity in Dobell's work of the same period. Unlike Dobell's lively paint surface and his wickedly descriptive line, Kilgour has given his smooth objects a sense of permanency. They have been placed there, and there they shall remain.

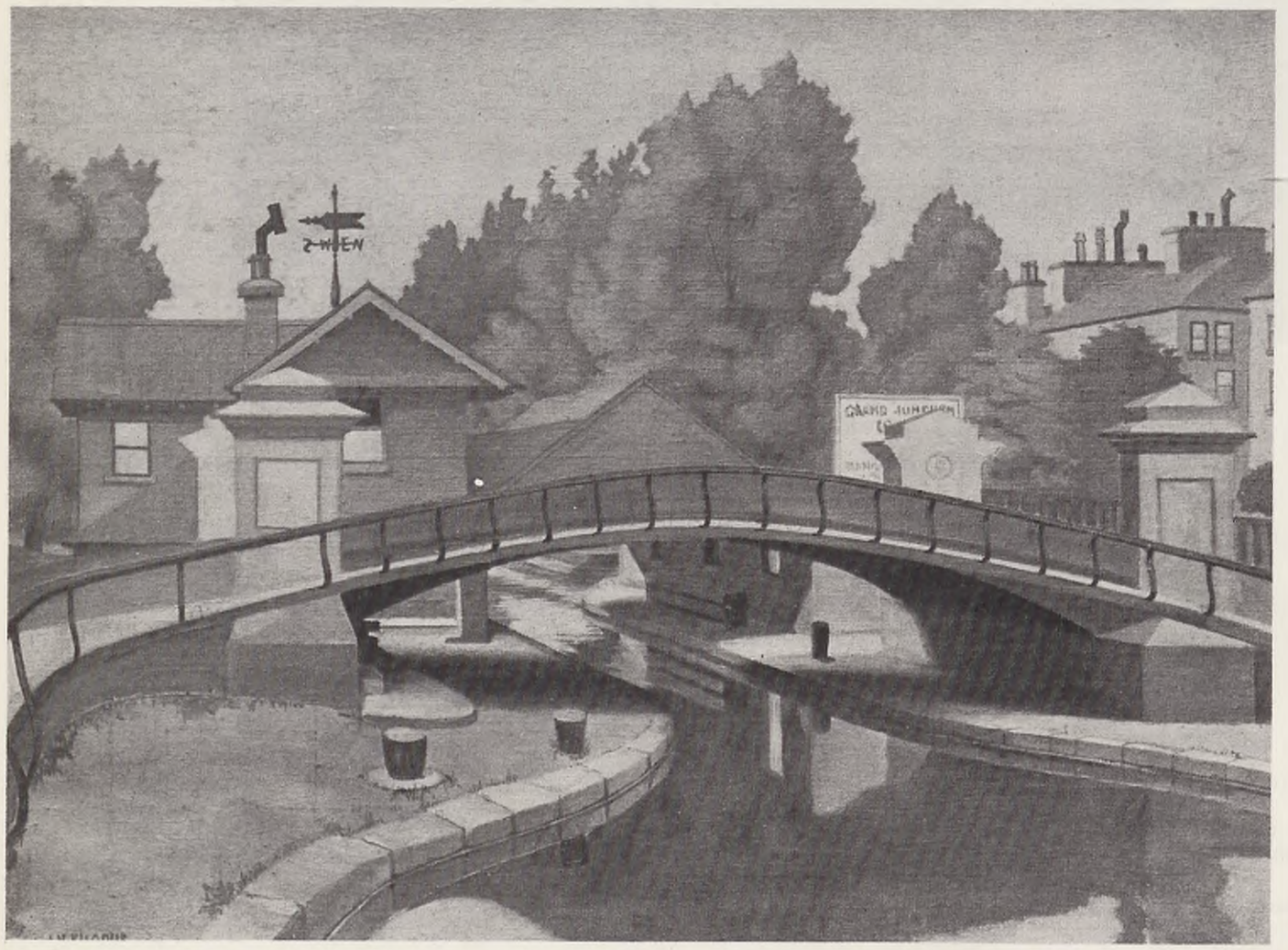
This holds true even of those paintings with a human model, usually the artist's wife Nancy, sitting on an attic roof or a city balcony. The importance of these works is in the architectural form, not in the human, except to introduce an irregular shape to balance the geometry of the building.

As well as urban landscapes with figures, Kilgour's London years also saw his development as a portrait painter. Like so many Australian artists before him he sought the approval of the Royal Academy, and it was a portrait, *The Convalescent,* which was hung 'on the line' at the Royal Academy in

J. N. KILGOUR ENGINE DRIVERS RESTING (*c.* 1936)
Oil on canvas on board 35 cm x 40 cm
Newcastle Region Art Gallery
Presented by the artist in memory of Sir William Dobell
Photograph by John Delacour







above left

J. N. KILGOUR ROOF GARDEN (*c.* 1933)
Oil on canvas on cardboard 41 cm x 35 cm
Newcastle Region Art Gallery
Presented by the artist in memory of Sir William Dobell

above

J. N. KILGOUR THE ATTIC WINDOW (*c.* 1934)
Oil on plyboard 30 cm x 40 cm
Newcastle Region Art Gallery
Presented by the artist in memory of Sir William Dobell

left

J. N. KILGOUR THE LONDON TO BIRMINGHAM CANAL (*c.* 1934)
Oil on canvas on cardboard 40 cm x 54 cm
Newcastle Region Art Gallery
Presented by the artist in memory of Sir William Dobell

1938. However, this painting is hardly his most successful portrait. The series of portraits of his wife are more interesting as paintings and somehow succeed where the former, with its studied informality of a figure posed in bed, ultimately fails to excite interest.

In 1939, the Kilgours returned to Australia and settled in Sydney. Here he continued to freelance as an illustrator while teaching part-time. Several exhibitions held in the 1940s were favourably received, but since then very little critical notice has been taken of Kilgour.

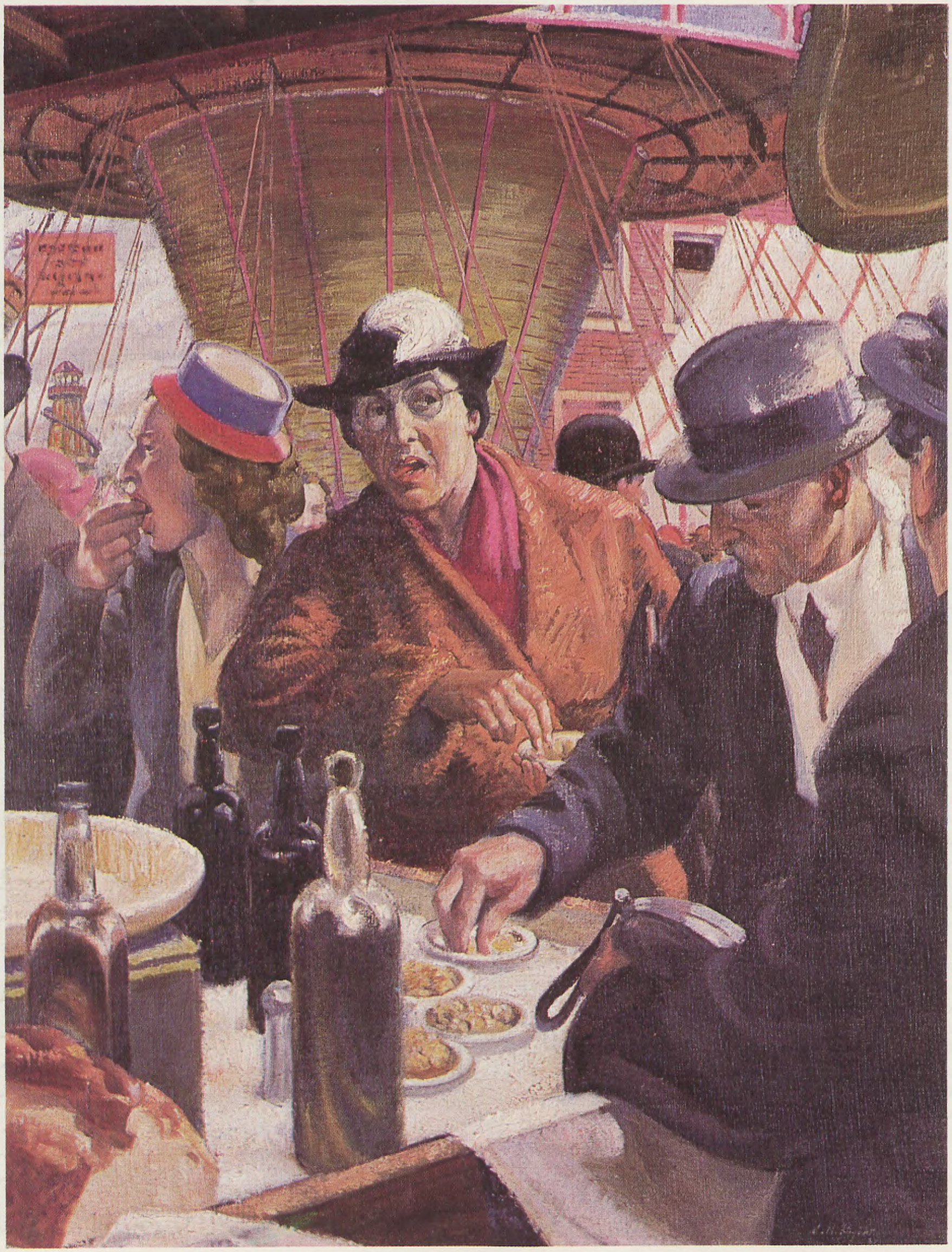
With one notable exception the paintings of those years continued the pattern of the earlier London works. The subjects are principally urban and suburban landscapes, often with children and studies of musicians in parks or at concerts.

The exceptional painting is *War's aftermath* painted in 1945. The distorted, tortured figures are closer to those of El Greco than of any contemporary painter. Angels hover above drunken soldiers and scenes of destruction. The painting is dominated by a solitary mother and child sitting next to a corpse. While this work could not be described as Kilgour's most successful painting, it is a most ambitious work showing a different, more emotional aspect of his work, far removed from the architectural precision of the London period.

In more recent years, Kilgour has turned to studies of Australian Aboriginal children. They stand arms akimbo, defying the intruding white world, or absorbed in private games. These works are a logical extension of his earlier studies of children at harbourside beaches or at Luna Park. They are, however, a departure from his earlier urban preoccupation. The background for these figures is, invariably, craggy rocks rather than soft trees and as such is closer to city buildings. These paintings are also an extension of the social comment first seen in *War's aftermath.* One of them, *Must this be their path,* comments specifically on the plight of the Aboriginal in modern society.

Jack Noel Kilgour is only one of several non-modernist, twentieth-century painters currently being reconsidered. The Newcastle exhibition, combined with the recent Project exhibition on Arthur Murch at the Art Gallery of New South Wales and the exhibition of work by Douglas Dundas at the Macquarie Galleries, is a part of that re-assessment of the first half of the twentieth-century Australian art that is now taking place.

J. N. KILGOUR WAR'S AFTERMATH (*c.* 1945)
Oil on board 152 cm x 126 cm
Possession of the artist



above

J. N. KILGOUR SILVER TUBAS (1976)
Oil on canvas 91 cm x 122 cm
Scone Arts and Crafts Centre, Scone, N.S.W.

above right

J. N. KILGOUR BANK HOLIDAY HAMPSTEAD HEATH 1938
Oil on canvas on board 56 cm x 44 cm
John Brackenreg, Artarmon Galleries

right

J. N. KILGOUR MUST THIS BE THEIR PATH? (1971)
Oil on canvas 90 cm x 120 cm
Possession of the artist
Photograph by John Delacour

opposite

J. N. KILGOUR THE WHELK STALL 1939
Oil on canvas 70 cm x 56 cm
Art Gallery of New South Wales
Photograph by John Delacour

Australian paintings in British public collections

Ursula Hoff

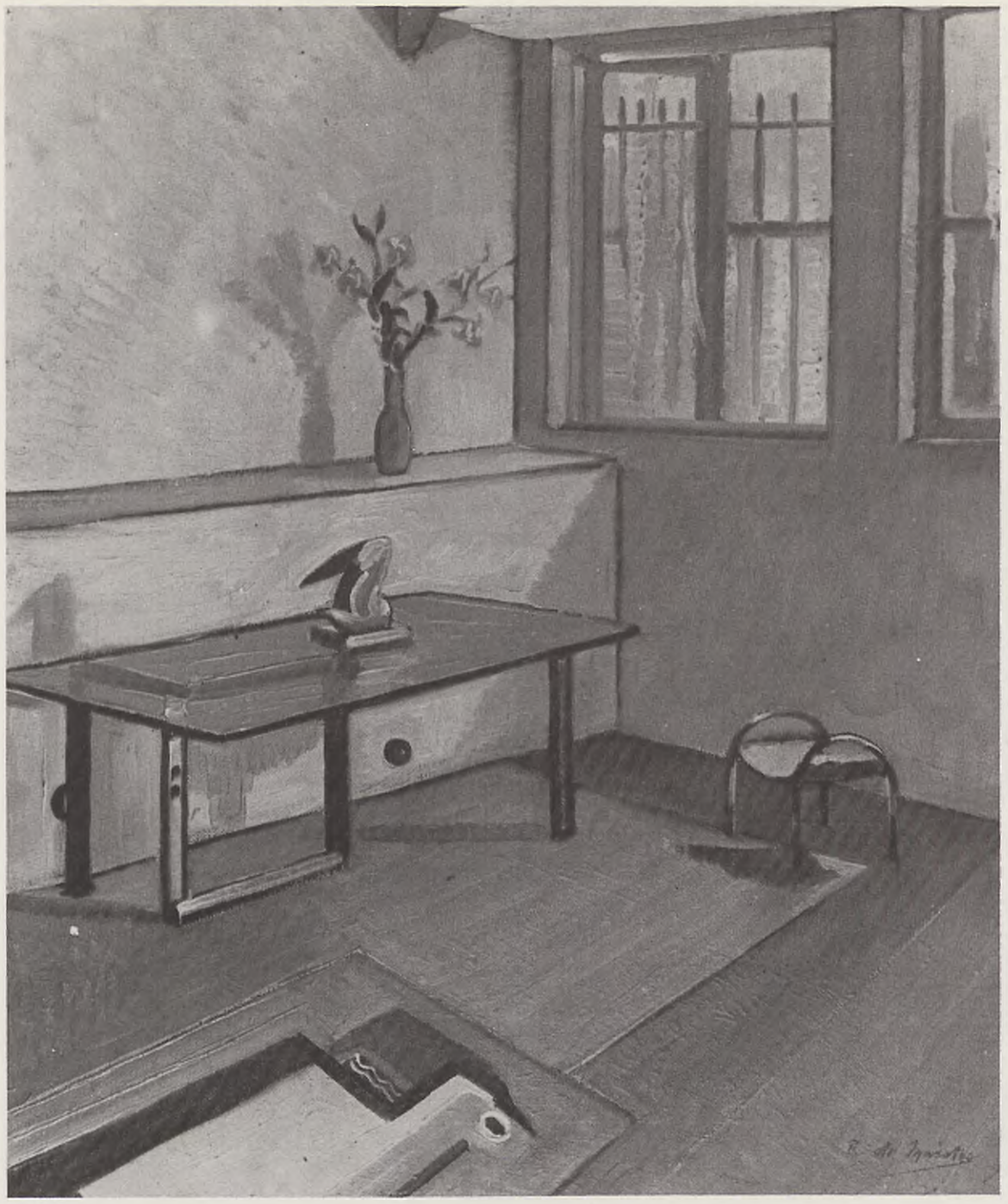
The theme immediately raises the question: who is an Australian artist? Sir Lionel Lindsay, well represented in the British Museum, is there listed under 'English School'. Few people in England remember that Bertram Mackennal or, to take a more recent example, Roy de Maistre, were born in Australia. De Maistre's *Interior,* namely the studio of Francis Bacon with furniture designed by the latter, is an example of English Modernism. In 1964 the catalogue, *The Modern British Paintings,* in the Tate Gallery included Russell Drysdale, Ian Fairweather, Roy de Maistre and Sidney Nolan; *The Modern Foreign Paintings,* now in preparation, will list Fairweather and Drysdale, while Nolan and de Maistre will stay under British, since both have lived for so long in London. If domicile is to be the criterion, Lionel Lindsay, though spending some years in Spain and England, was undoubtedly an Australian. Sidney Nolan and Arthur Boyd have a claim to both England and the land of their birth; but what about Allan Barker who left Australia when young and has never to my knowledge exhibited there?

My main emphasis will be on painters who have, rightly or wrongly, been regarded in London as the first creators of a distinctly Australian idiom. In the 1950s a number of prominent Englishmen sympathetic to modern art, becoming personally acquainted with Australia admired the liveliness of its contemporary painting. Sir Colin Anderson, Director of the Orient Steam Navigation from 1950 to 1969 and of the Australia New Zealand Bank from 1951 to 1970 visited Australia frequently and lived there for a year or so at a time on more than one occasion, marrying in 1932 the daughter of Sydney surgeon, Sir Alexander McCormick K.C.M.G. During the years of his closest association with Australia Sir Colin was also the Chairman of the Contemporary Art Society in London and a Trustee of the Tate Gallery (1960-67) as well as a private collector of modern art. Professor Joseph Burke, who had come to Melbourne in 1947, arranged the itinerary when Sir Kenneth Clark, then Director of the National Gallery, Trafalgar Square, came on a visit in 1949 at the invitation of the Felton Bequests Committee, whose art adviser he had become in 1946. Bryan Robertson, from 1952 to 1967 Director of the Trust-administered Whitechapel Art Gallery, a member of the Arts Council of Great Britain's Art Panel (1958-61) and of the Contemporary Art Society Committee (1958-73), was for some years consultant to the Leicestershire Education Authority, one of several such departments which procured original paintings for display in schools. He toured Australia in 1960 under the auspices of the British Council. John Douglas Pringle who had, in 1953, gone to New South Wales as Editor of the *Sydney Morning Herald* returned to London in 1957 as Deputy Editor of the *Observer* until 1963 when he published his *Australian Painting* and went out once more, this time to Canberra.[1]

Even before Australian art acquired a certain vogue in London, Geelong-born Harry Tatlock Miller gave exhibition space to a number of his countrymen at the Redfern Gallery in Cork Street. When, in 1951, Drysdale's *The War Memorial* (exhibited Leicester Galleries, 1950), and Nolan's *Inland Australia* exhibited Redfern Gallery, 1950) were acquired by the Tate Gallery, under the directorship of Sir John Rothenstein, they were the first works with a distinct Australian identity to come into a British National Collection.

In 1957 the Whitechapel Art Gallery gave Sidney Nolan a show covering the years from 1947-57; the extent of its success astonished even the organizer. It was the first 'retrospective' of an Australian artist to be seen in London; accompanying it was a large, well-illustrated catalogue with eloquent essays by Bryan Robertson and the Australian-educated author and broadcaster, Colin MacInnes, whose striking characterization of Australia and of Nolan's art was to colour many an English critical comment. Over thirty reviews were the result of an extensive Press and magazine coverage. The, literally, 'fabulous' content of Nolan's

[1] The story of Australian art on the London exhibition scene has been told by Bernard Smith in *Australian Art,* (1st ed. 1962) Melbourne, 1971, pp.197. Useful references are to be found in Bryan Robertson's preface to the catalogue of *Recent Australian Painting,* Whitechapel Art Gallery 1961 and in Bernard Smith's 'The Myth of Isolation', 1961 (reprinted in *The Antipodean Manifesto,* Melbourne, 1976), in which the author replies to Robert Hughes's Introduction to the Whitechapel catalogue of 1961. See also *British Sculpture and Painting from the collection of the Leicestershire Education Authority,* Whitechapel Gallery, 1967-68, p.28



left

ROY DE MAISTRE INTERIOR 1930 (1930)
Oil on canvas 61 cm x 51 cm
City of Manchester Art Gallery,
Manchester, England

below left

SIDNEY NOLAN GLENROWAN 1956-57
Ripolan 91 cm x 122 cm
Tate Gallery, London

compositions, his vivid, spontaneous, light-handed style, his Surrealist touches, caught the enthusiasm of many critics and art lovers: but not to be underrated is the draw exercised by the unfamiliar scenery '. . . the pink and purple lunar panorama . . .' which '. . . seems like the country of a dream . . .' (thus, Colin MacInnes with reference to the so un-European red and eroded McDonnell Ranges); these and the exotic flora and fauna added to the interest caused by '. . . an artist arriving in Europe fresh from the peripheral and barely formulated Australian culture . . .' (Bryan Robertson).

Several public institutions were among the buyers: No. 66, *Kelly, spring* (1956) went to the Arts Council of Great Britain and for several years toured the country until it was given on long loan to the Confederation of British Industry. No. 54, *Death of a poet* (1954) was purchased by the Contemporary Art Society, which presented it to the Walker Art Gallery, Liverpool, two years later. The Tate Gallery bought two paintings: No. 72, *Glenrowan,* from the London Ned Kelly series and No. 86, *Woman and billabong* from the variations on the theme of Mrs Fraser.

In the following year Russell Drysdale's *Man with a fish spear* (exhibited Leicester Galleries, 1958) came into the possession of the Aberdeen Art Gallery and, at about the same time, paintings by Louis James into several provincial collections: *The flight into Egypt* was bought by the Leeds Art Collections Fund in 1958; *Suburban landscape* has been in the Towner Art Gallery, Eastbourne, since 1959 and *Evening panorama, Spain* (1956) belonged, from 1958, to the Leicestershire Education Authority which, in 1960, also acquired Arthur Boyd's *The hunter* (1959) from the Zwemmer Gallery (now in an Australian collection).

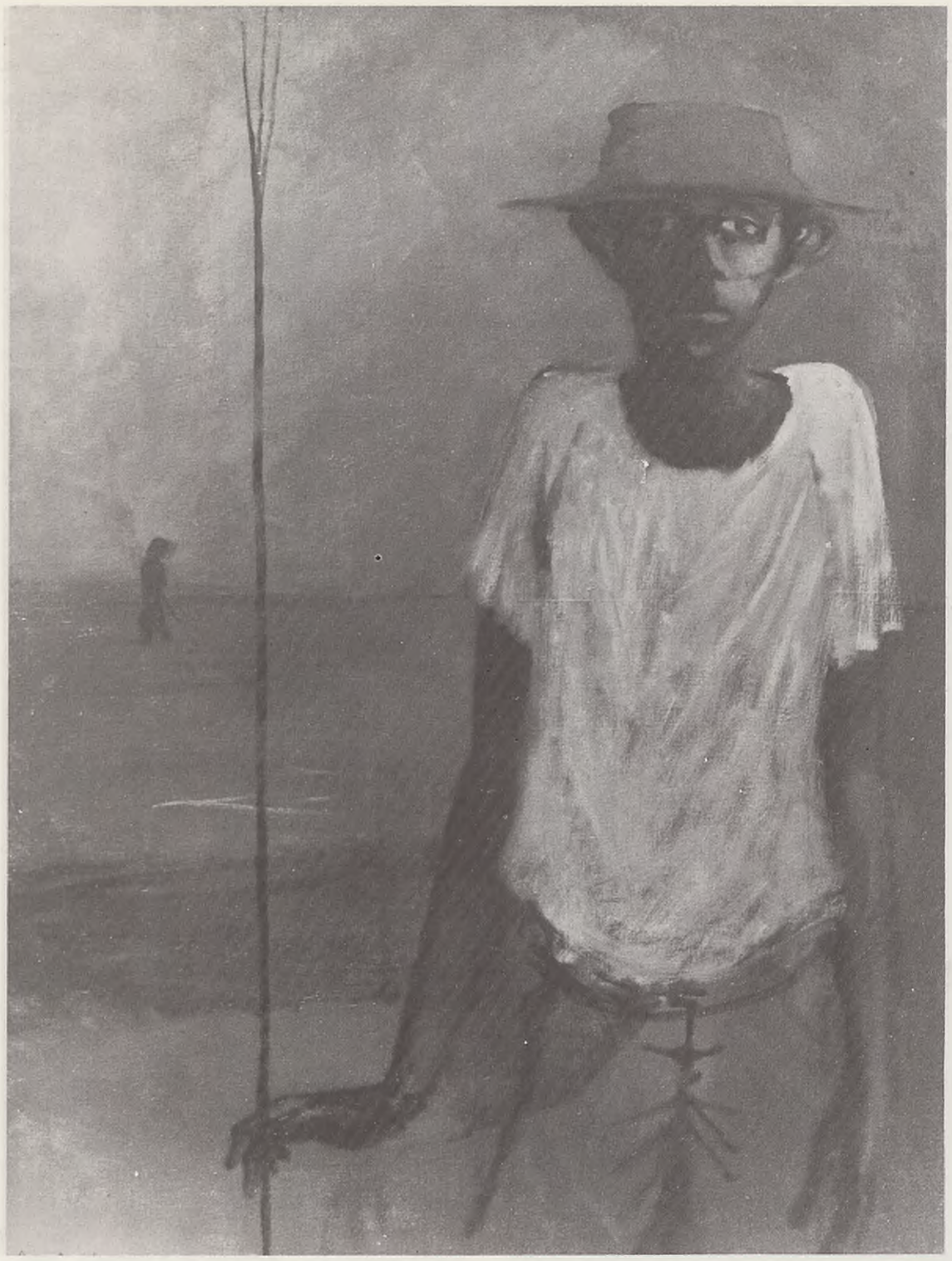
While in Australia in 1960 Bryan Robertson had selected the contents of 'Recent Australian Painting' displayed at the Whitechapel Art Gallery in the following year. This exhibition brought to a height the notion of a discernible Australian style, making an independent contribution to Western art and revealing an aesthetic of its own, which Bryan Robertson analysed in the Preface to the catalogue. The show was, it appeared to T. G. Rosenthal two years later '. . . an intelligent reflection of one man's taste . . .' (the *Listener,* 31 January 1963) and reinforced the lesson of previous shows by Drysdale, Nolan, Albert Tucker and Arthur Boyd. The 1961 Whitechapel display long remained vividly in the memory of those who saw it and thus gave continuity to English awareness of Australian art. Apart from artists already established in London, the rest, including Charles Blackman, Robert Dickerson, Donald Friend, Elwyn Lynn, John Passmore, John Perceval, John Olsen, to mention only some of the exhibitors, were largely expressionistic, often figurative, excelled in spontaneity of handling and vigour of execution and thus combined to a visually persuasive ensemble. The artists benefited from an expertly directed Press campaign which resulted in reviews from all over England and Scotland and even drew comment from certain Swedish and German critics. Essays by Bryan Robertson and Robert Hughes, prefacing the well-illustrated catalogue, became a bone of stimulating contention.

Twenty-one sales (including five to Museums and allied institutions) sealed the success of this exhibition; the Tate Gallery bought Nos 66 and 108, Godfrey Miller's *Triptych with figures* (*c.* 1954) and Brett Whiteley's *Untitled red painting.* The Contemporary Arts Society procured No. 109, Brett Whiteley's *Untitled white painting* (1960), which toured the provinces with the Arts Council of Great Britain's 'Recent Australian Paintings' in 1962 before it was given to the Hatton Gallery of Newcastle University in 1964. Two Oxford Colleges, Magdalen and St Anne's, obtained Nos 85 and 91, respectively, Clifton Pugh's *Self portrait* (1960) and Kenneth Rowell's *Bush plumage 1* (1961). Later in the year, the Contemporary Art Society selected *The family* from Charles Blackman's show at Matthiesen's, allocating it to the Swindon Art Gallery, and made a contribution to the Art Gallery at Derby with Sidney Nolan's *Excavations* (1954) which had been given it by Sir Colin Anderson in 1957 or 1958. Still in the same year, it bought Nolan's *Leda and the swan* from the exhibition at Matthiesen's and gave it to the Scottish National Gallery in 1963. This picture is a variant of one from the same exhibition selected by Bryan Robertson for the Art Gallery of New South Wales. A further purchase by the Society was Arthur Boyd's *Nude washing in a creek II* (1961), which it presented to the City Art Gallery, Salford, in 1964.

The years 1962 and 1963 were still important ones for Australian art in London. *Nude floating over a dark pond* passed from Arthur Boyd's retrospective at the Whitechapel Art Gallery to the Arts Council, with which it toured the provinces until 1966. One of a number of variations on this theme, it recalls Sidney Nolan's *Mrs Fraser* (1947) where a white tree-trunk with branches also turns into the image of a woman (exhibited at the Whitechapel Gallery, 1957, No.1). In October 1962 Lawrence Daws had a one-man show at Matthiesen's from which the Scottish National Gallery of Modern Art secured *Tetraktys IV* (1961). The Contemporary Art Society acquired Brett Whiteley's *Untitled painting* (1962), presenting it to the Art Gallery of South Australia in 1964, after it had been part of 'Antipodean Vision'.

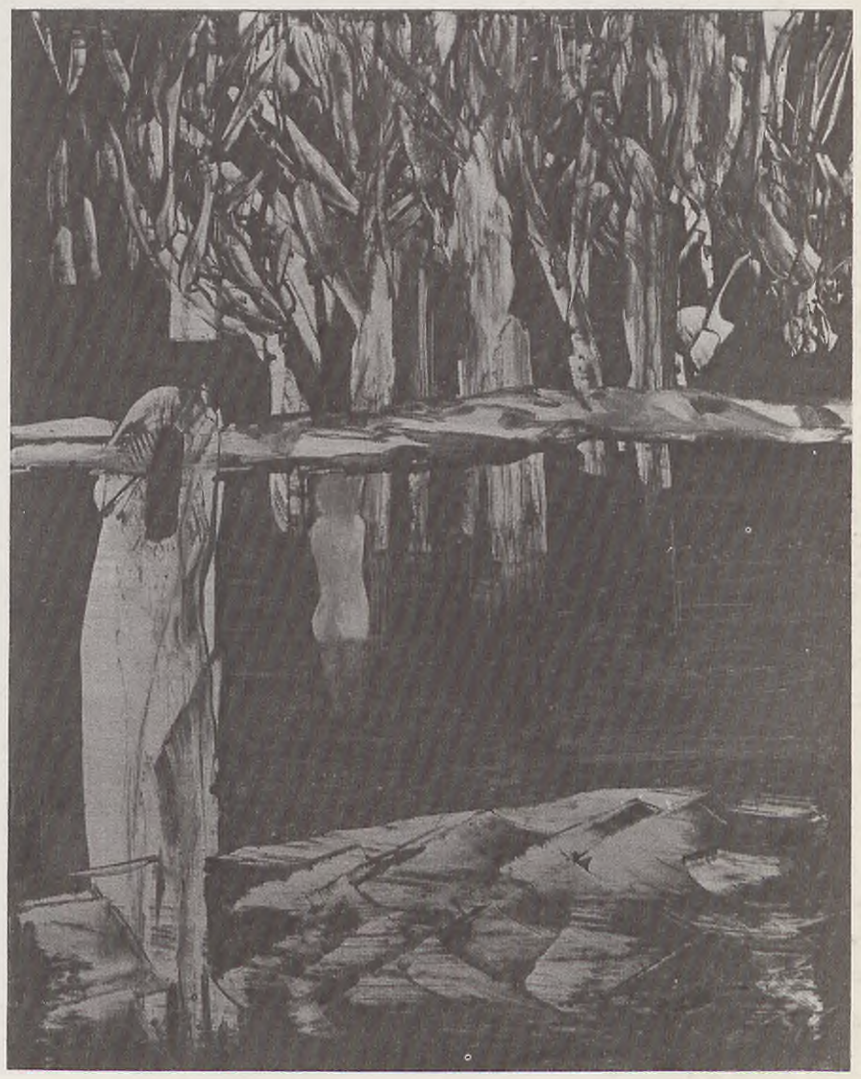
When in January 1963 the long-awaited official exhibition called 'Antipodean Vision' arrived at the Tate Gallery it coincided with reviews of Professor Bernard Smith's *Australian Art* (1962) in which the author refuted statements made by Robert Hughes in his essay in the Whitechapel Exhibition catalogue of 1961 such as: '. . . owing to their complete isolation from the Renaissance tradition . . . Australian artists are confronted, virtually, with a *tabula rasa* . . . The Crusoe mentality can assert itself . . .' Having read Professor Smith's book, John Russell, then art critic of the *Observer,* concluded that 'Australian art owed more to European art than to the visual material it has to hand' thus overshooting the mark in the opposite direction. Although the Tate Gallery exhibition had a wide Press coverage, Australian painting derived no new popularity from it; public acquisitions continued to go down in numbers. In the early 1960s whole groups of Australian painters lived in London and a good many of their works entered one-man shows and mixed exhibitions; after 1967 these too diminished.

In 1963 the Museum and Art Gallery of Leicestershire acquired one of the only two examples by London-based artists that had still been painted in Australia: Arthur Boyd's *Bridegroom drinking from a creek* (1959), purchased from the Zwemmer Gallery. It is a fine, powerful composition hinting at the metamorphosis of human into animal forms, which was to become his leading preoccupation after the artist settled in London. Eight of his large gouache costume designs for the Ballet *Electra* (Covent Garden, 26 March 1963) came into the Department of Prints and Drawings at the Victoria and Albert Museum. In 1964 the Tate Gallery purchased a further painting by Brett Whiteley *Woman in the bath II* (exhibited at the Marlborough New London Gallery). Whiteley's drawing *Bather and heater* (1964) was obtained by the Arts Council in 1965

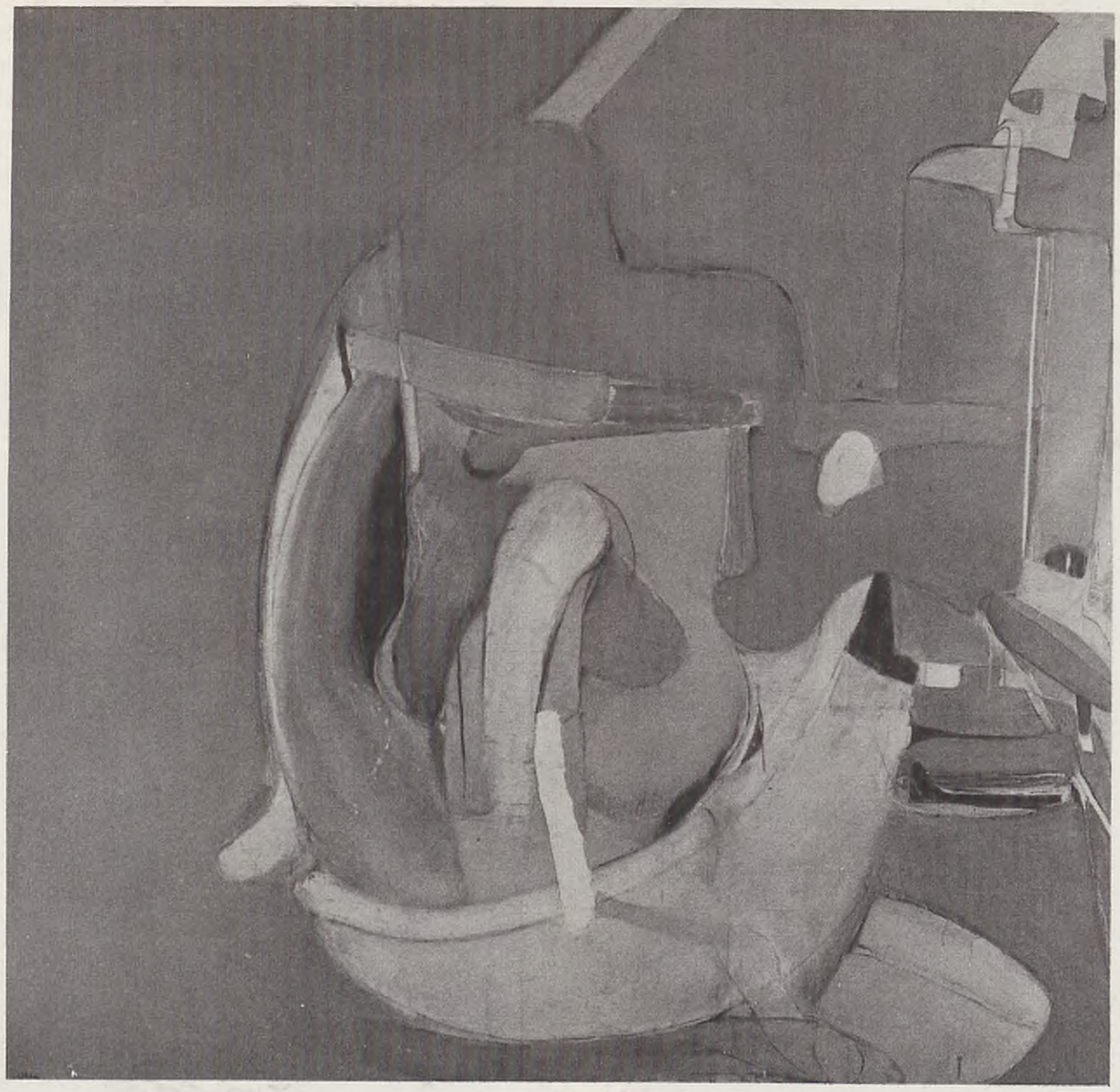


above
RUSSELL DRYSDALE MAN WITH A FISH SPEAR
(*c.* 1957)
Oil on canvas 102 cm x 76 cm
Aberdeen Art Gallery and Museums,
Scotland

above right
CHARLES BLACKMAN THE FAMILY (*c.* 1960)
Oil on hardboard 122 cm x 107 cm
Swindon Permanent Art Collection,
Museum and Art Gallery,
Swindon, England



right
SIDNEY NOLAN WOMAN AND BILLABONG 1957
Polyvinyl acetate on hardboard 152 cm x 122 cm
Tate Gallery, London



above left

BRETT WHITELEY WOMAN IN A BATH II 1963
Oil, tempera and collage 183 cm x 188 cm
Tate Gallery, London

left

ARTHUR BOYD NUDE FLOATING OVER A DARK POND 1962
Oil on board 122 cm x 152 cm
Arts Council of Great Britain

Photograph by John R. Freeman

above

WILLIAM FRATER BUSH LANDSCAPE, WANDONG, VICTORIA
Oil on board 90 cm x 88 cm
Glasgow Art Gallery and Museum,
Glasgow, Scotland

right

SIDNEY NOLAN EXPLORER BURKE ON A CAMEL 1966
Oil on hardboard 122 cm x 122 cm
Leicestershire County Museums, Art Galleries and Records Service

from Marlborough Fine Arts Ltd and is now on long loan to Blackburn Town Hall.[2]

From then on, Australian paintings have entered British public collections with increasing rarity. An imaginative presentation made in 1966 by the Victorian Artists Society of Melbourne at the suggestion of Gordon Thomson, then Deputy Director of the National Gallery of Victoria, brought William Frater's *Bush landscape Wandong, Victoria* (1966) into the Glasgow Art Gallery. Of an older generation than the Whitechapel group, William Frater had received his art training at the Glasgow Art School under Legros and others, before leaving for Melbourne in 1910; he later became an ardent convert to the style of Cézanne and one of the keenest supporters of modernism in Melbourne.

The last major painting by a member of the group we have been considering which achieved public ownership was Nolan's *Explorer Burke on a camel* (1966) (at Leicestershire Museum and Art Gallery, from Marlborough Fine Arts Ltd, 1967). Lithographs, etchings and silk-screen prints by Arthur Boyd, Sidney Nolan, Janet Dawson, Oliffe Richmond, Lawrence Daws and others entered national and provincial collections repeatedly during the 1950s and 1960s, but in this field also acquisitions slowed down after 1967.

Several specialist artists are well represented in England. Margaret Stones has 373 watercolour flower paintings at the Kew Herbarium as well as a *Helianthus Annuus* in the British Museum Department of Prints and Drawings. Barry Kay, Loudon Sainthill and Kenneth Rowell have works in the Theatre Museum at the Victoria and Albert Museum.[3]

This year, the Arts Council of Great Britain has turned over their entire theatre design collection to the Theatre Museum, including Loudon Sainthill's designs for *Le Coq d'Or*: costumes for King Dodon dated 1955 and King Dodon's Palace, 1954, both of which they had purchased in 1961. The British Council, which owned a design by Barry Kay, handed their theatre collection over to the Theatre Museum as well.

At the moment of writing, the upsurge of concern with Australian art of the 1950s and 1960s has ebbed; those who remember it – and there are many new young faces in museums and among critics who do not – have vague conceptions of a '. . . myth of wilderness and the rugged man . . .' (to quote the *Burlington Magazine's* comment on the 1963 Tate Gallery's 'Antipodean Vision'). Sidney Nolan still occasionally shows at Marlborough Fine Arts Ltd; Arthur Boyd and Brett Whiteley are part of Fischer Fine Art Ltd 'stable', but few new names appear. What has happened in Australian painting since the 1960s is not known on this side of the world.

Looking at the artistic and economic situation in England it does not seem so strange that only a few Australian painters have been able to hold their own here in recent years. Since the middle 1960s they have had to face vital competition: in 1963, the year of the Tate Gallery show, some London Galleries displayed American Abstract and Pop Art, Philip Guston and Robert Rauschenberg: others were taking up the rising young English or English-domiciled painters, Ron Kitaj and Allan Jones; David Hockney, Peter Blake, Bridget Riley, Anthony Caro and the St Martin School of Art sculptors came to prominence in this decade.

Since the 1970s English expansiveness and prosperity have been on the wane. Some of the galleries that had supported Australian artists closed or amalgamated with others. The exhibition scene contracted; most important, from an Australian point of view, was the absence of patrons; the key advocates whose expert judgement had stood behind the interest in Australian art were no longer concerned. By 1970 Sir Colin Anderson had retired; Lord Clark had got out of touch with the younger generation of Australian painters and gallery directors; Bryan Robertson had temporarily left for the United States of America and Colin MacInnes died in 1976; John Douglas Pringle, who from 1965-70 had again been Editor of the *Sydney Morning Herald,* continued to reside in Sydney after he retired. Moreover, a certain change had come over Australian art itself; Nolan's outback scenery had been joined by Leda and the Swan, African and Antarctic landscapes, by motifs from Shakespeare's sonnets, by miners' heads and the flowers of *The Garden of Paradise.* After his brief excursion into the problems of the half-caste, Arthur Boyd had returned to lyrical and religious subject-matter, to Nebuchadnezzar and St Francis. Brett Whiteley's abstracts had made way for pop motifs and natural scenery. Inevitably, this necessitated critical revision and disturbed conceptions formed earlier on. Not only is Australian painting rarely to be seen here now (and when it is, it commands little attention in the Press) but it does not figure in the extensive art literature which fills vast shelves of bookshops in the Tate Gallery, the Royal Academy and the West End. The few books on Australian art that have been published in recent years have mostly not reached the London market.[4]

What conclusions can we draw from the facts we have brought together? To what did Australian art owe the niche it had formed for itself in London? Perhaps post-Imperial England felt the relevance of tensions between established society, the poor and the aborigines, which are transfigured in Nolan's Kelly legend, Boyd's half-castes and Drysdale's aborigines. Clearly, Australian painting appealed to people who felt unease at abstraction and the ensuing loss of traditional skills. Some of the Whitechapel group could, to use Bryan Robertson's words 'produce an image drawn almost directly from life and project it without embarrassment . . . or . . . sense of tired doubt . . .' Australian painting of around 1960 may be said to have met a certain English need of the moment. A little later, David Hockney, Peter Blake, Ron Kitaj and others successfully held the field with a figurative art both more personal and less industrial than American Pop Art which, unconcerned with myth and exotic scenery, centred on themes close to home.

[2] The City Art Gallery, Newcastle-upon-Tyne acquired *Northern city* by Louis James from the Stone Gallery, Newcastle in 1963; The Laing Gallery in that city bought his *The entrance* (1962) from the same Gallery in 1963.

[3] The catalogue of the Department of Prints and Drawings of the Victoria and Albert Museum records, in 1953, Kenneth Rowell's Eleven Designs for costumes for Lewis Carroll's *Alice Through the Looking Glass* (1952) and, in 1965, Rowell's design for the Costume of Lady Macbeth (1952) as a present from the producer, Sir John Gielgud. A study for Marlowe's Edward II, also by Kenneth Rowell, is in the Rutherston collection at the Manchester City Art Gallery. Barry Kay's model of a stage setting for the Ballet *Images of Love* (1964) is recorded in the catalogue of the Print Department of the Victoria and Albert Museum in 1966, which also lists his designs for costumes worn by Nureyev and Lynne Seymour in the same ballet.

[4] A collection of photographs and reproductions of Australian paintings is being brought together at the Witt Library, well known as one of the biggest art information centres (it depends on voluntary funding and gifts). The art galleries of South Australia, New South Wales and the Australian National Gallery in Canberra have furnished the Witt Library with copies of their illustrated booklets, colour reproductions and postcards, thus helping to create a survey still in its formative stages.

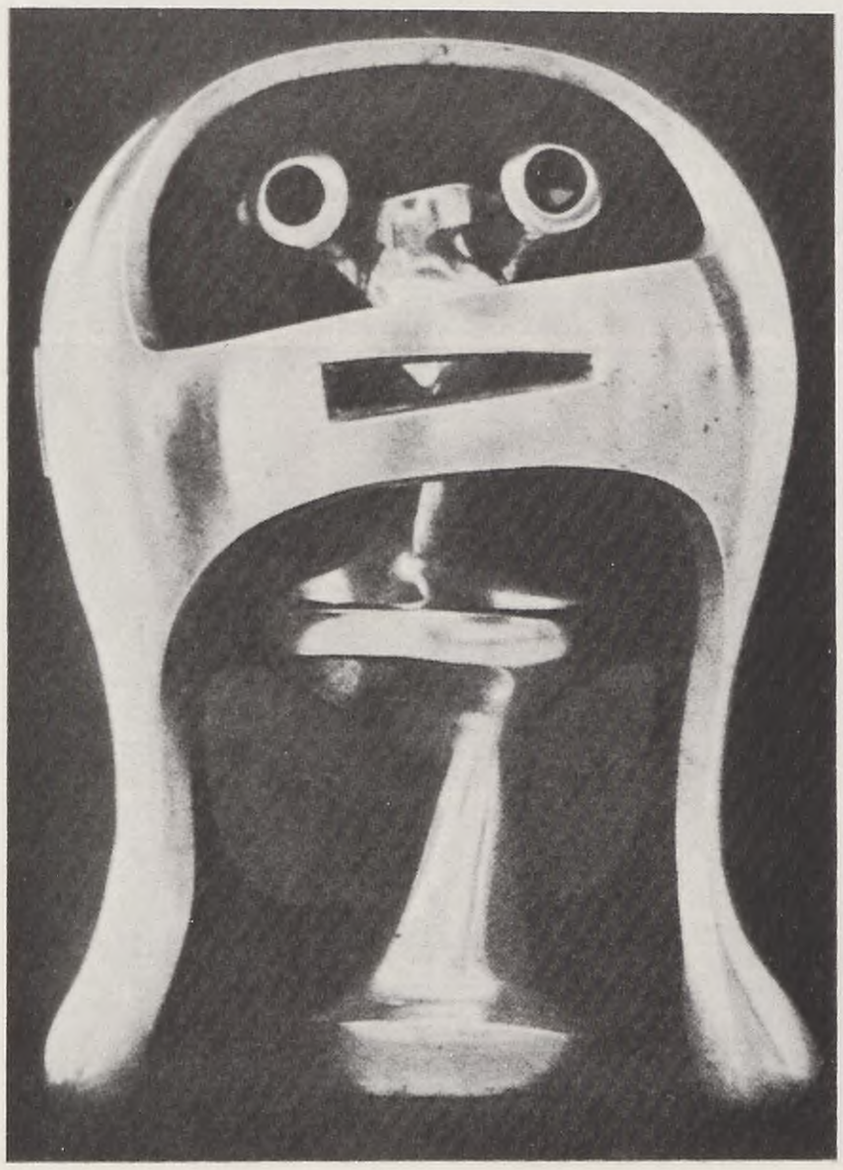
* The paintings mentioned in this article do not constitute an exhaustive list of Australian post-World War II works in British Public Collections. It has not been possible to get an accurate account of all paintings bought by such semi-public establishments as Colleges and Educational Authorities; prints, that is serigraphs, etchings, lithographs of which there are a good number in various places, have also not been taken into consideration. All information has been checked with the museums concerned. An advertisement was placed in the Museum *Bulletin.* Peter Quartermaine of Exeter University kindly put at my disposal the results of a related survey carried out by his department. I am indebted to the assistance of the Librarians of the Tate Gallery, the Courtauld Institute of Art, the Witt Library, as well as to officers of the Contemporary Art Society, the Arts Council of Great Britain, the British Council, the Whitechapel Art Gallery and the staffs of the Museums and County Halls concerned.

DAVID JONES'
ART GALLERY

ELIZABETH STREET
SYDNEY

AUGUSTE RODIN

BUSTE DE SAINT-JEAN BAPTISTE,
bronze, 55 x 37 x 26 cm
Cast 6/12
Fondeur: Georges Rudier, Paris



Henry Moore
Helmet Head No. 2

Important Women Artists

Rodondo Island, off Wilson's Promontory,
watercolour by Jessie Traill

–from our comprehensive show (Oct.-Nov.) illustrating how well women express themselves in watercolour, with works by Black, Bellette, Pye, Muntz-Adams, Barlow, Craig, Wilson and many others.

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INDIVIDUAL WORKS, COLLECTIONS AND ESTATES PURCHASED

Letters to the Editor

Sir,
I wish to bring to your notice that in recent months a number of art competitions were held with prizes ranging from $1000 to $1500. I and many of my colleagues had entered for these only to find that the main criteria for awarding prizes could not have been the quality of the work, since awards were given to a number of lesser, smaller and less expensive works rather than for a single painting judged as the best work entered. Such awards may have been given with the objective of acquiring a greater number of paintings.
As sending-in costs, including packing, transport and insurance of major works – which are usually larger ones – are very high, I would like to suggest that galleries and other organizations running competitions should clearly state the basis and criteria for judging and awarding prizes. Otherwise many artists will find it too costly and not worthwhile entering competitions.

Anne Graham

Sir,
Among the first lithographed political caricatures by Honoré Daumier (1808-79) was a series of heads of politicians published in *La caricature* dating 1832. One of these, the head of Charles de Lameth, and the sculptural maquette by Daumier on which he based it, were illustrated with my article 'Daumier – defiant draughtsman' in *ART and Australia*, Volume 14, Number 2, 1976.
Each lithograph in the series was embellished with a spurious coat of arms satirizing the attitudes and allegiances of the subject. On the 'coat of arms' of Lameth I commented: 'The emblems on the shield indicate changing allegiances: the fleur-de-lis, the Royalist cause; the casque, probably Napoleon; the cross, the clerical-absolutist regime of Charles X; and the pear, Louis-Philippe'. I now realize that what I took to be a casque stands in fact for the Phrygian cap, or cap of liberty. So Daumier was indicating that this politician's changing allegiances included not Napoleon but the Jacobin cause which Lameth supported before fleeing to Germany in 1792. His flight from the French Revolution is also recalled by the heraldic motto Daumier included in the lithograph: 'to emigrate is not to desert'. Daumier's basic theme in the lithograph remains (alas) relevant today. It is the realistic realization that the wages of political opportunism are government office, lucrative contacts and high social status.

Robert Smith

Sir,
The name of the architect of the first Brisbane Anglican Cathedral design was William Burges (not 'Burge' as Nancy Underhill states in her article on St Brigid's Church, Red Hill, in *ART and Australia* vol. 15, no. 4). He was not unsuccessful in a competition for the design for the cathedral, but on the contrary was commissioned to provide a design in 1859. The building was never begun and was finally superseded by Pearson's design of 1887, mainly because of a change of Bishop. Burges's design was published in the *Building News* in 1860 and discussed in the *Ecclesiologist* in 1861, although neither article was contributed by Burges himself who was not fond of promoting his work in the public press. I have never come across any original contributions by Burges to either the *Gentelman's Magazine* or the *Builder*, and would have been pleased to see some citation of those 'frequent' articles mentioned by Mrs Underhill. Nor was Brisbane Cathedral Burges's first major work; he had already won the international competition for a Memorial Church at Constantinople in 1856.
Burges's design for Brisbane Cathedral had some influence on Horbury Hunt's 1863 design for Newcastle Anglican Cathedral, and Hunt's modified design of *c.* 1881 must, in turn, have had some effect on Dods. Hunt, too, had decided to build in brick and was well aware of Albi as a source. And the High Victorian ecclesiological church of St Augustine, Kilburn in London by J. L. Pearson, which also derived from Albi and was completed only six years before Dods went to England, would have been a much more likely influence on the young architect than some minor mention of Albi in an *Ecclesiologist* article of 1847.
Albi was an important inspiration to many Late Victorian architects, but was not the only medieval source for Dods. For instance, it seems that the Church of the Jacobins at Toulouse played an important part in determining the external buttress arrangement of St Brigid's, for Albi has no external buttresses. I also feel that it would have been more to the point to have related Dod's church to comparable English brick churches, like St Bartholomew's Brighton of 1872-74 by Edmund Scott, or some of Aston Webb's own efforts, than simply to have restated basic facts about buildings and books by Barry and Pugin in existence before Dods was born. Dods was quite up-to-date. Comparing his ideas with those of Barry, Pugin or even the *Ecclesiologist* (which ceased publication in 1868 – eighteen years before Dods went to Britain) is rather like comparing John Andrews and Frank Lloyd Wright as two Modern Movement architects. The Gothic Revival was just as complex, long-lived and various.

Joan Kerr

Sir,
The paintings referred to in Graeme Sturgeon's article about my work, *He Once Was a Flyer*, and *The Recollections of a Canberra Jet Pilot*, were entered in the 1965 McCaughey Prize which was judged by Bernard Smith, not Ronald Millar.
Ronald Millar was involved in the pre-selection of the 1966 McCaughey Prize, in which my paintings *Cricketers I* and *Cricketers II* were entered.
I did not enter paintings in the 1975 McCaughey Prize.

Gareth Sansom

National Trust Desk Diary

For the National Trust Desk Diary 1979 Pamela Chippindall and Diana Hazard of the Women's Committee, National Trust of Australia (N.S.W). have chosen portraits of early explorers and records of important events in the country's history. The introduction by the compilers (their own term) offers a brief history of Australia's discovery and exploration and very useful historical facts are included in the captions to the illustrations. The diary would make an excellent gift and a handy addition to anybody's desk. Its sale also helps the work of the National Trust.

Mervyn Horton

New publication

In Volume 13 Number 2 of *ART and Australia* we announced a publication project by Bob Kerr and Terry Reid. A publication by the same authors relating to the Mildura Triennial and Biennale of Sydney is now available for $1.50 (students, $1.00) from the following outlets: Sculpture Centre, Sydney; Ewing Gallery, Melbourne; Experimental Art Foundation, Adelaide; Institute of Contemporary Art, Brisbane, or by writing to the Mildura Arts Centre, 199 Curaton Avenue, Mildura 3500 ($2.00, postage paid).

Art Directory

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

Exhibitions, gallery acquisitions, recent gallery prices, recent art auctions, competitions and prizewinners

EXHIBITIONS

This information is printed as supplied by both public and private galleries and thus responsibility is not accepted by the Editor for errors or changes. Conditions for acceptance of listings and fees chargeable may be obtained by writing to the Directory Editor.

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. 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
January: Gallery closed
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. 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
Monday to Friday: 10 a.m. — 4 p.m.
Saturday: 9 a.m. — noon

McINNES GALLERIES, Rowes Arcade, 203 Adelaide Street, Brisbane 4000 Tel. 31 2262
2-14 February: Reg Trebilco
23 February-7 March: Charles Barnett
16-31 March: Ron Cameron
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
9-30 January: Mixed exhibition of stock-room paintings
February: Tim Storrier
March: Heinz Steinmann
Tuesday to Sunday: 10.30 a.m. — 6 p.m.

QUEENSLAND ART GALLERY, 5th Floor, M.I.M. Building, 160 Ann Street, Brisbane 4000 Tel. 229 2138
10-31 January: Print Council Exhibition
20 January-28 February: Oenpelli Paintings on Bark
28 February-25 March: Lion Rugs from Fars
22 March - 22 April: Bourdelle Sculptures and Drawings
22 March - 26 April: Lambert's Wartime
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.

STUDIO ZERO, 2 Venice Street, Mermaid Beach, Gold Coast 4218
Tel. (075) 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, 77 Queen Street, Brisbane 4000
Tel. 229 1981
January - February: Survey Exhibition 1978
March: Tom Gleghorn
Monday to Friday: 11 a.m. — 6 p.m.
Saturday: 11 a.m. — 4 p.m.

VICTOR MACE FINE ART GALLERY, 10 Cintra Road, Bowen Hills 4006 Tel. 52 4761
18 February - 10 March: Tom Gillies
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

ARGYLE PRIMITIVE ART GALLERY, Argyle Art Centre, 18 Argyle Street, Sydney 2000 Tel. 241 1853
Changing exhibition of authentic ethnic art and craft from Aboriginal Australia, New Guinea and the Solomon Islands
Daily: 10 a.m. — 5.30 p.m.

ARMIDALE CITY ART GALLERY, Rusden Street, Armidale 2350
Tel. (067) 72 2264
Monday, Thursday, Friday: 11 a.m. — 4.30 p.m.
Tuesday, Wednesday: 1p.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
January - February: Gallery closed
6 - 19 March: 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
27 October - 19 November: Jon Molvig Retrospective
28 October - 17 December: Lithographs from the Collection
7 December - 9 January: Australian Pottery 1900-1950
9 December - 11 February: Project 28: Ken Unsworth
16 December - 30 January: 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
Continually changing mixed exhibition including works by Les Burcher, Judy Cassab, Ruth Julius, Hana Juskovic, Lesley Pockley, George Lawrence, Clem Millward, Lloyd Rees, Susan Sheridan, Brian Dunlop and many well-known early Australian artists.
Tuesday to Saturday: 11 a.m. — 6 p.m.
Sunday: by appointment

BLAXLAND GALLERY, Myer Sydney, 436 George Street, Sydney 2000 Tel. 238 9390
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
January: Gallery closed
February: Mixed exhibition
March: Jeremy Gordon: Vytas Serelis
Tuesday to Saturday: 10.30 a.m. — 5.30 p.m.

COLLECTORS' GALLERY OF ABORIGINAL ART, 40 Harrington Street, Sydney 2000 Tel. 27 8492
Specializing in collectors' pieces of Aboriginal art — bark paintings, sculpture, Pintubi sand paintings
Monday to Friday: 9 a.m. — 5.30 p.m.

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

BRIAN DUNLOP DOLL'S ARM
Etching 4 cm x 25 cm

DAVID JONES' ART GALLERY, Elizabeth Street Store, Sydney
2000 Tel. 2 0664 Ext. 2109, 2205
8 - 27 January: Treasures from the Nicholson Museum — sculpture, pottery and objects
5 - 24 February: African Sculpture
5 - 24 March: Kerry Gregan
Monday to Friday: 9.30 a.m. — 5 p.m.
Thursday until 8.45 p.m.
Saturday: 9 a.m. — 11.45 a.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 A, 21 Gipps Street, Paddington 2021 Tel. 31 9720
Tuesday to Saturday: 11 a.m. — 6 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
January: Brett Whiteley; Sidney Nolan; Garry Shead; Martin Sharp; David McDiarmid; Peter Tully — environment
February: Kerrie Lester; Man Ray — photography
March: Yves Klein; Marcel Duchamp; Joseph Beuys — happenings and performances
Tuesday to Saturday: 11 a.m. — 6 p.m.

HOLDSWORTH GALLERIES, 86 Holdsworth Street, Woollahra 2025 Tel. 32 1364
January - February: John Petrie; Jennifer O'Malley; Helen Wiltshire — canvas wall-hangings
February - March: Ken Cowell; Michael Salmon; John Feeney:
6 - 23 March: Stanislaus Rapotec
March - April: Patrick Hockey; Lilian Weinberg — fabric art
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
December: Jeff Rigby; Michael Winters
January: Lloyd Rees: A Tribute to Sydney
February: Dusan Marek
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 January — 4 February: Genesis of a Gallery — Part II
8 February — 4 March: Lambert War Sketches
8 March - 1 April: Acquisitions 1978
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 and public holidays: 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
30 January - 17 February: Sally Robinson
20 February - 10 March: Group exhibition
13 - 31 March: Lisa Dalton
Tuesday to Saturday: 11 a.m. — 6 p.m.

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra 2025 Tel. 32 2533
2 December - early January: 19th Anniversary Exhibiton
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
Tuesday to Sunday: 10 a.m. — 5 p.m.

SCULPTURE CENTRE, 3 Cambridge Street, The Rocks 2000
Tel. 241 2900
January - March: Celia Winter-Irving; Ian Grosart; John Penny; Warren Slater — sculpture
Daily: 11 a.m. — 4 p.m.

STADIA GRAPHICS GALLERY, 85 Elizabeth Street, Paddington 2021 326 2637
January: Gallery closed
February: Harold Altman
March: Mario Avati
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
January: Mixed exhibition
February: Harry Hart — ceramic sculpture
March: James Thomson; Ray Benton
Tuesday to Sunday: 10 a.m. — 6 p.m.

SYDNEY GALLERY, 7 Victoria Street, Paddington 2021 Tel. 33 5688
Trading and exhibiting Australian and New Zealand art — paintings, drawings, watercolours, etchings and sculpture
Tuesday: 1 p.m. — 8 p.m.
Wednesday to Saturday: 11 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

UMBERUMBERKA GALLERY, Rockvale Road, Armidale 2350
Tel. (067) 72 2876
Changing exhibitions of works by Sydney and local artists
7 - 20 January: Summer School Tutors' Exhibition — Alun Leach-Jones; Fred Cress; John Peart; Irene Amos
Monday, Thursday, Friday: 10 a.m. — 3 p.m.
Saturday and Sunday: 2 p.m. — 5 p.m.

VON BERTOUCH GALLERIES, 61 Laman Street, Newcastle 2300
Tel. (049) 2 3584
20 January - 25 February: House Show — paintings, graphics, ceramics, sculpture
2 - 18 March: Edward Lysaght; Peter Rushforth — pottery
23 March - 7 April: Louis James; Joyce Cliff — pottery
Friday to Tuesday: noon — 6 p.m.
Or by arrangement

WATTERS GALLERY, 109 Riley Street, East Sydney 2010
Tel. 31 2556
Tuesday to Saturday: 10 a.m. — 5 p.m.

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2066
Tel. 95 6540
3 December - 9 February: Gallery closed
10 - 24 February: Teaching Artists of the Workshop
Monday to Thursday: 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.

CHAPMAN GALLERY, 15 Beaumont Close, Canberra 2611
Tel. 88 8088
Wednesday to Friday: 1 p.m. — 6 p.m.
Saturday and Sunday: 10 a.m. — 6 p.m.

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

NAREK GALLERIES, Cuppacumbalong, Naas Road, Tharwa 2620
Tel. 37 5116
Wednesday to Sunday and public holidays: 11 a.m. — 5 p.m.

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

Victoria

ANDREW IVANYI GALLERIES, 262 Toorak Road, South Yarra 3141
Tel. 24 8366
Changing display of works from well-known and prominent Australian artists
Monday to Saturday: 11 a.m. — 5.30 p.m.
Sunday: 2 p.m. — 5 p.m.

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood 3066
Tel. 41 4303, 41 4382
13 - 27 February: Milan Todd; Celia Perceval
6 - 20 March: Keith Looby
27 March - 10 April: Ian Grant
Monday to Friday: 10 a.m. — 5.30 p.m.

BALLARAT FINE ART GALLERY, 40 Lydiard Street North, Ballarat 3350 Tel. (053) 31 3592
Mid-December - mid-March: History of Australian etching
20 March - 30 April: Crouch Exhibition
Monday to Friday: 10.30 a.m. — 4.30 p.m.

IAN GRANT TWO PEARS
Acrylic on board 75 cm x 100 cm
Philip Bacon, Brisbane

Saturday: 11 a.m. — 4.30 p.m.
Sunday: 2 p.m. — 4.30 p.m.

DEUTSHER GALLERIES, 1092 High Street, Armadale 3143
Tel. 509 5577
European and Australian paintings, drawings and graphics
Tuesday to Saturday: 11 a.m. — 5 p.m.
Sunday: 1 p.m. — 5 p.m.

DUVANCE GALLERIES, 26-27 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
January: Gallery closed
February: Studio Collection — paintings, graphics, ceramics
March: Leonie Gay
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.

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. (050) 23 3733
Monday to Friday: 9 a.m. — 4.30 p.m.
Saturday and Sunday: 2 p.m. — 4.30 p.m.

NATIONAL GALLERY OF VICTORIA, 180 St Kilda Road, Melbourne 3004 Tel. 62 7411
3 November - 14 January: Colonial Crafts
16 November - January: Kaufmann and the Pictorialists
1 December - 11 February: Craft of the Book
13 December - 4 February: Michell Endowment Acquisition
15 December - 28 January: William Blake
1 January - 15 April: Watercolours from the Collection
18 January - 8 February: Australian Pottery
1 February - 11 March: Japanese Packaging
2 February - 3 June: Photographs from the Collection
9 February - 18 March: Video Environments
23 March - 29 April: Ian Howard
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
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
Monday to Friday: 10 a.m. — 5.30 p.m.
Saturday: 10 a.m. — noon

RUSSELL DAVIS GALLERY, 1104 High Street, Armadale 3143

TOLARNO GALLERIES, 42 Fitzroy Street, St Kilda 3182
Tel. 534 6166
February - March: Mixed exhibitions
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.

South Australia

ART GALLERY OF SOUTH AUSTRALIA, North Terrace, Adelaide 5000 Tel. 223 8911
4 November - 11 February: Foundation Years
6 December - 7 January: English Painting: Horenbout to Hoyland
19 January - 18 February: Rodin and his Contemporaries — sculpture
24 February - 24 March: Australian Pottery 1900 - 1950
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
January: Gallery closed
3 - 21 February: Mike Green
24 February - 24 March: Keith Looby
31 March - 28 April: Ian Chandler; Tim Moorehead — ceramics
Tuesday to Saturday: 10 a.m.-6 p.m.

CONTEMPORARY ART SOCIETY GALLERY, 14 Porter Street, Parkside 5063 Tel. 272 2682
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
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. 71 4523
Continuous exhibitions by prominent Australian artists

OSBORNE ART GALLERY, 74 Archer Street, North Adelaide 5006
Tel. 267 1049
By appointment

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
Paintings by George Hodgkins
Daily: 10 a.m. — 5 p.m.

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth, 6000 Tel. 328 7233
2 - 28 February: Jon Molvig Retrospective
February - April: The First Fifteen Years
8 March - 8 April: Genesis of a Gallery — Part II
Monday to Friday: 10.30 a.m. — 5 p.m.
Thursday: 6 p.m. — 9 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 - 29 December: Old Master Drawings
1 - 31 January: Historical Australiana
1 - 28 February: Australian Drawings
1 - 30 March: Miniatures — 17th and 18th Century
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
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
Tuesday to Saturday: 11 a.m. — 5 p.m.

TASMANIAN MUSEUM AND ART GALLERY, 5 Argyle Street, Hobart 7000 Tel. 23 2696
16 January - 11 February: Lion Rugs from Fars
24 February - 25 March: Australian Colonial Portraiture
20 March - 22 April: Festival of Tasmanian Exhibitions: Australian Works in Fibre; International Photography.
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
January: Gallery closed
February: Phillip Trusttum
March: M. T. Woollaston
Monday to Friday: 11 a.m. — 5.30 p.m.

Overseas

LOUISE WHITFORD GALLERY, 25A Lowndes Street, London S.W.1. Tel. 01-235-3155/4
19th- and early 20th-century European and Australian paintings

COMPETITIONS AND PRIZEWINNERS

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.

COMPETITIONS

Queensland

DARLING DOWNS ART COMPETITION: Particulars from: Secretary, D.D.A.A.E., Box 100, P.O., Toowoomba 4350.

DAVID JONES (BRISBANE) ART PRIZE: Particulars from: Manager, David Jones Auditorium, Queen Street, Brisbane 4000.

MOUNT ISA ART COMPETITION: Particulars from: Box 1396, P.O., Mount Isa 4625.

ROCKHAMPTON ART COMPETITION AND EXHIBITION: Particulars from: Rockhampton Art Gallery, Box 243, P.O., Rockhampton 4700.

TOWNSVILLE PACIFIC FESTIVAL ART PRIZE: Particulars from Box 809, P.O., Townsville 4810.

New South Wales

BERRIMA ART SOCIETY BLUE CIRCLE ART AWARD: Particulars from: Exhibition Secretary, Box 144, P.O., Bowral 2567

CAMDEN MUNICIPAL ART FESTIVAL AWARD: Particulars from: Hon. Secretary, Council Chambers, Camden 2570.

COWRA FESTIVAL OF THE LACHLAN VALLEY ART COMPETITION: Particulars from: Secretary, Box 236, P.O., Cowra 2794.

CURRABUBULA RED CROSS ART EXHIBITION: Particulars from: Secretary, C/o Post Office, Currabubula 2342 or Red Cross House, 159 Clarence Street, Sydney 2000.

DUBBO ART SOCIETY PRIZE: Particulars from: Secretary, Box 889, P.O., Dubbo 2830.

GOSFORD SHIRE ART PRIZE: Particulars from: Committee Chairman, 75 Mann Street, Gosford 2250.

GRENFELL HENRY LAWSON FESTIVAL OF THE ARTS PRIZE: Particulars from: Organizer, Box 77, P.O., Grenfell 2810.

HUNTER'S HILL MUNICIPAL ART PRIZE: Particulars from: Exhibition Secretary, Box 21, P.O., Hunter's Hill 2110.

MAITLAND PRIZE: Particulars from: Secretary, Box 37, P.O., Maitland 2320.

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

ORANGE FESTIVAL OF ARTS PURCHASE: Particulars from: Secretary, Box 763, P.O., Orange 2800.

A.C.T.

CANBERRA CIVIC PERMANENT ART AWARD: Particulars from: Secretary, Arts Council of Australia, A.C.T. Division, Wales Centre, Akuna Street, Canberra City 2601.

Victoria

CORIO ROTARY CLUB ART COMPETITION: Particulars from: Secretary, Box 53, P.O., North Geelong 3215.

DANDENONG ART FESTIVAL FOR YOUTH: Particulars from: G. Dickson, 79 Pultney Street, Dandenong 3175.

MORNINGTON PENINSULA ARTS CENTRE PRIZE: Particulars from: Mornington Peninsula Arts Centre, 4 Vancouver Street, Mornington 3931.

SWAN HILL PIONEER ART AWARD: Judge: David Thomas. Closing date: 29 April. Particulars from: Director, Swan Hill Regional Art Gallery, Pioneer Settlement, Swan Hill 3585.

Western Australia

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

PARMELIA PORTRAIT PRIZE: Particulars from: Hotel Parmelia, Mill Street, Perth 6000.

ROYAL AGRICULTURAL SOCIETY OF WESTERN AUSTRALIA SPONSORED ART PURCHASE: Particulars from: Royal Agricultural Society of Western Australia, Rothman's Building, Royal Showgrounds, Claremont 6010.

Overseas

FAENZA INTERNATIONAL COMPETITION OF ARTISTIC CERAMICS: Particulars from: Crafts Council of Australia, 27-29 King Street, Sydney 2000.

PRIZEWINNERS

New South Wales

BLAKE PRIZE FOR RELIGIOUS ART 1978:
Judges: Earle Backen, Kevin Connor, A. A. Dougan, Ian George, John Olsen, J. A. Young
Winner: Noel Tunks

DRUMMOYNE ART AWARD 1978:
Judge: Henry Salkauskas
Winners: any medium, modern: 1st: Royston Harpur; 2nd: Graham Austin; graphic: 1st: Bettina McMahon; 2nd: Margaret M. Wilson
Judge: Alex McMillan
Winners: oil, traditional, 1st: Sheila White; 2nd: Guilio Gentile, watercolour, traditional: 1st: Olive Hughes; 2nd: Gunnars Krummins

NEW SOUTH WALES GOVERNMENT TRAVELLING ART SCHOLARSHIP 1978:
Judges: Stan de Teliga, Stephen Walker, Guy Warren
Winner: Anthony Graham Mortimer

PORTIA GEACH MEMORIAL AWARD 1978:
Judges: Thelma Boulton, John Coburn, Diana Heath
Winner: Dora Toovey

Victoria

HAMILTON R. M. ANSETT ART AWARD 1978:
Works by Lawrence Daws, Clare Robertson, Michael Shannon and Tim Storrier were purchased for the City of Hamilton Art Gallery upon the advice of John Olsen

SWAN HILL PIONEER ART AWARD 1978:
Judge: Carl Andrew
Winner: Victor Majzner

MERVYN MORIARTY SELF PORTRAIT
Pencil 38 cm x 28 cm
The Town Gallery, Brisbane

RECENT ART AUCTIONS

William S. Ellenden Pty Ltd 13 July 1978, Sydney

ALLCOT, John: H.M.S. *Martin*, etching, 15 x 20, $200
BENNETT, Rubery: Burragorang Valley scene, oil, 49 x 60, $3,000
LONG, Sydney: St Mark's, Darling Point, etching, 29 x 21, $150
PRESTON, Margaret: Edward's Beach, N.S.W., hand-coloured woodcut, 30 x 22, $650
PROCTOR, Thea: The rose, hand-coloured, woodcut, 22 x 20, $600
YOUNG, W. Blamire: City Skyline with park in foreground, watercolour, 34 x 38, $400

RECENT GALLERY PRICES

ARMSTRONG, John: Jyly's wishing well (1978), mixed media, 36 x 28 x 20, $450 (Watters, Sydney)
AYRTON, Michael: Apprehensive figure, 1965, pencil, 50 x 40, $950 (Huntly, Canberra)
CREASER, Marleen: Empire wringer, (1978), plastic and wire, 40 x 37 x 5, $300 (Gallery A, Sydney)
FIZELLE, Rah: Todi, Umbria, watercolour, 34 x 43, $450 (Beth Mayne, Sydney)
FRIEND, Donald: An artist drawing, ink and wash, 41 x 25, $2,200 (Foscan, Hobart)
GRAHAM, Anne: Golden cockerel, 1978, oil, 90 x 120, $1,200 (Town, Brisbane)

GURVICH, Raphael: Ritual dance of metaphysical forms, 1977, oil, 122 x 183, $950 (Macquarie, Sydney)
HINDER, Frank: Two figures, acrylic, 28 x 18, $250, (John Cooper, Surfers Paradise)
HJORTH, Noela: Angels ascending from the moon surface, etching, 122 x 81, $110 (Robin Gibson, Sydney)
LEE, Alan: Bondi Heliotropes, oil, 1977, 100 x 100, $1,200, (Robin Gibson, Sydney)
LITTLER, Frank: Heaven (Goodtime), (1978), acrylic, 122 x 92, $600 (Watters, Sydney)
MILLWARD, Clem: Bleached landscape, oil, 45 x 44, $440 (Beth Mayne, Sydney)
MINNS, B. E.: Landscape with turkeys, watercolour, 19 x 24, $600 (Beth Mayne, Sydney)
MURCH, Arthur: The bathers, oil, 44 x 39, $650 (John Cooper, Surfers Paradise)
O'DONNELL, Terence: Towards The Heads No. 1, acrylic, 1978, 136 x 167, $1,000 (Robin Gibson, Sydney)
REES, Lloyd: Untitled, 1934, pencil, 21 x 28, $950 (McInness, Brisbane)
RIGBY, John: Flower decoratif, 1978, oil, 150 x 180, $3,800 (Town, Brisbane)
SEARLE, Ken: Newtown, (1978), acrylic, 110 x 315, $2,700 (Watters, Sydney)
SEIDEL, Brian: Clifton Hill morning, (1977), oil, 137 x 142, $2,250 (Australian, Melbourne)
SNAPE, Michael: Saddle, (1977), steel and wood, 87 x 114 x 78, $700 (Gallery A, Sydney)
STORRIER, Tim: Isolation, 1978, acrylic, 200 x 200, $4,000 (Robin Gibson, Sydney)
STRUTT, William: Study of a lion, pencil and watercolour, 1885, 17 x 24, $650 (Foscan, Hobart)
WALLACE-CRABBE, Robin: Cold parrot in a snowstorm, 1977, oil, 168 x 122, $1,600 (Watters, Sydney)
WALLIS, Christopher: Yarramolong Swamp, 1978, acrylic, 127 x 152, $1,850 (Australian, Melbourne)

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Queensland Art Gallery

BOUCHER, Francois: Venus with two amorini, red and white chalk
DAWS, Lawrence: Interior — figure with flowers, acrylic and gouache
DUNDAS, Douglas: Sketch for portrait of David Strachen, pencil
FRENCH, Leonard: The cannons, The cart, both pencil
GALL, Ian: Trouble bruin?; Death adder in his pocket, both India ink and wash (Gift of Philip Bacon and Ian Gall)
INOUE, Shunichi: Sui, square vase with relief, blue glaze, stoneware (Gift of Grace and Nell Davies)
KOSSATZ, Les: Down the chute, bronze
PEASCOD, Alan: Two pots, stoneware (Gift of the Queensland Art Gallery Society)
RAEBURN, *Sir* Henry: Portrait of Lady Campbell, oil
REYNOLDS, *Sir* Joshua: Aneas Mackay of Ravenhead House, oil

Art Gallery of New South Wales

BLACKMAN, Charles: Schoolgirl, 1953, oil
COROT, J. B. C.: Souvenir d'Italie, 1866, etching (Gift of the Art Gallery Society)
DUNLOP, Brian: Room, 1978, oil
ENSOR, James: La mort poursuivant le troupeau des humains, 1896, etching
LYCETT, Joseph: View of the Heads at the entrance of Port Jackson, watercolour
MARTENS, Conrad: Denn's Falls, Tia River, N.S.W., oil
MOLVIG, Jon: Bride and Groom, 1956, oil
NOLAN, Sidney: Wounded Kelly, 1969, oil
PRESTON, Margaret: Western Australian gum blossoms, 1928, oil
RAUSCHENBERG, Robert: Mule, 1974, multiple offset print on fabric
REDON, Odilon: Le liseur, 1892, lithograph (Gift of the Art Gallery Society)
STORRIER, Tim: Isolation, 1978, acrylic

National Gallery of Victoria

BAUER, Frank: Pair of 'Kiddush' cups and decanter, silver, 1978
BLACKMAN, Dickie: Chair, oak, rushers, (*c.* 1975)
BOOTH, Peter: Untitled, 1970, acrylic (Gift of Bruce Palling, in memory of Les Hawkins)
BOYD, Arthur: The lady and the unicorn, 1975, folio of 24 etchings
BURNETT, Deirdre: Bowl, porcelain, 1977
CRAIG, Sybil: Flowerpiece: medley, 1960; Still life with autumn vine leaves, (1960s); Peggy, (*c.* 1932); Pomegranates, (1940s); Through the kitchen, (*c.* 1950), all oil; Shell and Turkey rug, (1940s), oil, pastel and crayon; Eggs, (late 1930s-40s), oil and charcoal; Kennidya, watercolour and pencil; Monkeys, 1936, linocut
DANKO, Alexsander: Conversation, 1975, wood, metal, synthetic enamel
DAVIS, Paul: Macedon Ranges, pot, stoneware, 1978
EARLE, Augustus: Portrait of Captain Richard Brooks, (1826-27); Portrait of Mrs Christiana Brooks, (1826-27), both oil
EBERT, Gerde: Kettle, 1977, mezzotint and aquatint
GUERARD, Eugen von: Aborigines by a pool, 1854, oil
HAMILTON, Richard: A portrait of the artist by Francis Bacon, screenprint over collotype
HOFF, Rayner: Amihion Antiopa, (*c.* 1932), plaster and bronze paint
HOFFMAN, Joseph: 4 drawings, India ink
HOLLAR, Wenceslaus: Arathea Talbot, etching
INDIAN: Miniature, two subjects: (1) The virgin and child. (2) The crucifixion, by Manohar, (*c.* 1600), Muchal, gouache on paper with gold
INDONESIAN, (Eastern, Leti Island): Ancestor figure, 19th century, wood
JELINEK, Alex: Quill, 1974, aluminium (Gift of Mrs Lina Bryans)
KENNEDY, Peter: Introductions, 1974-76, ¾" video cassette, colour
KITAJ, R. B.: Night scene, screenprint
LARTER, Richard: Portraits, 1975-76, colour film, 32 minutes
MOORHEAD, Tim: Black cockatoos, vase, stoneware, 1978
OLSEN, John: Summer in the You Beaut Country, 1962, acrylic and synthetic enamel (Gift of Frank McDonald)
PANTON, Alice: Portrait of J. A. Panton, Police Magistrate and Goldfields Commissioner, oil (Bequest of the late Thomas Muir)
PARKS, Ti: Polynesian 100, 1973, photographs and collage
PERCEVAL, John: 7 drawings, pencil, 1945-50
PHOTOGRAPHY: Photographs by Berenice Abbott, Eugene Atget, Robert Besanko, Richard Harris, Bill Henson, Merryle Johnson, Jon Rhodes, Laurie Wilson
PYE, Mabel: Bushfire, colour linocut
RAMSAY, Bob: Rain sequence No. 2, 1973, plastic sheeting and acrylic paint
REDON, Odilon: Auricular cell, lithograph
SENBERGS, Jan: Altered Canberra House, oil and silkscreen (Gift of Mrs Adrian Gibson)
SPOWERS, Ethel: Resting models, 1933, colour linocut
STUART, Guy: Untitled, 1968, pastel
VICKERS, Trevor: Painting 10, 1966, acrylic
WESTALL, William: A view of King George's Sound, 1802, watercolour
WILLIAMS, Fred: You Yang landscape, 1965; Sapling Forest, 1961, both oil
WITHERS, Walter: Evening on the Yarra, Eaglemont, 1887, oil (Gift of Eleanor Swindell Hutton)

Art Gallery of South Australia

BOURNE, W. H. (attrib.): The ketch *Annie Watt,* (1885); S.S. *Karaweera,* (1890); H.M.C.S. *Protector,* all watercolour
COUNIHAN, Noel: Laughing Christ, (1970), brush drawing
COVENTRY, Chris: The pleasures of deception, (1977), acrylic
CRAIG, Sybil: Sheds and sea wall (*c.* 1937-38), oil
DAWSON, F.: S.S. *Kapunda;* S.S. *Quorna,* (1917); Steam lifeboat *City of Adelaide,* (1892); S.S. *Grace Darling:* S.S. *Grantala;* S.S. *Kooringa,* (1906); S.S. *Adelaide,* (1901); R.M.S.S. *Ophir,* (1901), all watercolour
DODD, Margaret: F.J. Holden, (*c.* 1977-78), earthenware
EAGER, Helen: House lounge, (1977), lithograph and collage
FLUGELMAN, Bert: Knot, (1975), stainless steel
FORREST, Haughton: Cascade Brewery and Mt Wellington, (*c.* 1860-75), oil
GREGORY, G. F.: H.M.S. *Orlando* and H.M.S. *Calliope* off Largs Bay in May 1889; *Loch Vennachar;* S.S. *Kapunda,* all watercolour
HAWKINS, Weaver: Borchetto, Malta, (*c.* 1927); Mother and child, (*c.* 1927); A nursing mother, (1948), all linocuts
HEYSEN, *Sir* Hans: Portrait of Horace Trenerry, (1931), pencil
LYCETT, Joseph: Roseneath Ferry near Hobart Town, Van Dieman's Land, (*c.* 1824), watercolour
MADDOCK, Bea: Blue Orange I, II, III, IV, (1976), all etchings
MUNCH, Edvard: Self-portrait, (1895), lithograph
PERRY, Adelaide: Young woman, (*c.* 1930), pencil
PHOTOGRAPHY: Photographs by: Paul Cox, Imogen Cunningham, Judy Dater, Ralph Gibson, Robert Jacks, Steven Lojewski, Geoff Parr, Eliot Porter
ROBERTS, Tom: At Phillip Island, (1886), etching
RUSHFORTH, Peter: Jar, ash glaze, blue, (*c.* 1977-78); jar, narrow neck, (*c.* 1977-78), both stoneware
SCOTT, Eric: St Nicholas, Paris, (*c.* 1924), pencil
SMITH, Fred: Bowl, walnut, servers, melaleuca
TRAILL, Jessie: Finke River, (1932), watercolour

Western Australian Art Gallery

ABBOTT, Ernest Edwin: River gums, etching and drypoint (Gift of J. Currie)
ASHTON, Julian: Wet day, George Street, oil (Gift of B. Prindiville)
CZECH, Emil: 7 ink-and-wash sketches of Rottnest, 1914 (Gift of R. Hale)
DAVIES, David: Afterglow, oil
GLOVER, John: Patterdale, Van Dieman's Land, oil
GODDEN, Walter: A mine on the eastern goldfields, 1897, watercolour (Gift of Mrs F. Watkins)
GRUNER, Elioth: A winter's morning, oil (Gift of Swan Television & Radio Broadcasting Ltd)
HENLEY, Kitty: 3 prints and 3 drawings (Gift of Hal Missingham)
LONG, Olive: Student, pencil (Gift of Hal Missingham)
McCUBBIN Frederick: Moyes Bay, Beaumaris, (Gift of the Swan Brewery Co Ltd); The old garden, both oil
NICHOLSON, William: Fishing — May, 1898, hand-coloured woodcut
PITT-MORISON, George: 17 prints (Gift of Miss M. Pitt-Morison)
ROBERTS, Tom: Study of Ada Furlong; Dewy Eve, both oil
ROUSSEL, Theodore: Chelsea Palaces, 1889, etching
SIBLEY, Andrew: Eight o'clock appointment, 1962, enamel (Gift of Mrs Aubrey Gibson)
SMITH, Crace Cossington: Camellias in jug, (*c.* 1926), oil
THANCOUPIE: Pot, 1978, earthenware, glazed
TRETHOWAN, Edith: 16 wood engravings; 1 etching (Gift of Mrs Edna Trethowan)
WILLIAMS, Fred: Folio of 12 lithographs, 1976-78 (Gift of Rudy Komon)

Tasmanian Museum and Art Gallery

BROAD, Rodney: Bees and wool, 1977, bronze
CAMPBELL, Robert: St Louis, 1956, watercolour
CHAPMAN, David: Spring clouds, Cressy Valley, oil
COBURN, John: Berrilee, silk-screen
COHEN, Morris: 40 landscapes, pastel
CROWE, Eileen: Still life, (*c.* 1945); Landscape, (*c.* 1945), both oil
DOWLING, William Paul (attrib): Frederick Edmund Alleyne Chalmers, oil
PHOTOGRAPHY: Photographs by Patricia Giles, Vivienne Hale, Denis Hewitt, Penny Malone, Romek Pachucki
SMITH, Jack Carrington: Woman reading, 1961, oil; East Coast of Tasmania, 1956, watercolour; Feeding Julie, (*c.* 1941), conté; Nude, (*c.* 1968), pencil
VICKERY, John: Night screen, 1974, oil

Newcastle Region Art Gallery

ARMSTRONG, John: Ferguson man and tractor, sculpture
BALSON, Ralph: Constructive, 1941, painting (Gift of Mrs M. A. Lewis)
BURNS, Hilary: Child's dream, pastel
CROWLEY, Grace: Still life (Gift of the artist)
LANCELEY, Colin: The nightingale singing in the persimmon tree, painting
PAISIO, Franco: Plate, ceramic
SMITH, Jack Carrington: Garden from the studio, painting (Gift of Dr and Mrs Lloyd Rees)
WALLER, Napier: Paolo and Francesca, watercolour

ALAN GROSVENOR 'RED RIVER GUMS' Oil on canvas 51 x 76 cm 1977

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Tim Collis-Bird photo

GODFREY MILLER "Trees and Mountains" Series, early watercolour, 37 x 53 cm.

Five trips between 1940 and 1960, to Central Australia,
failed to exhaust the artist's fascination
for its incandescent light, pure as thought itself,
its lucid atmosphere and chromatic brilliance.

John Henshaw

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