

# ART

AND AUSTRALIA

Art Quarterly  
Volume 17 Number 1  
Spring  
September 1979  
Price \$5.75

Brett Whiteley  
Robert Parr's Sculpture  
Bessie Gibson  
Kevin Mortensen  
James Howe Carse  
Robert Hunter  
The Venice Biennale  
New York Letter

09.94

BRETT WHITELEY SHAO (Rain slanted by wind)  
(1978-79)  
Oil, nest and bird's egg on board 122 cm x 81 cm  
Private collection  
Photograph by Greg Weight



LLOYD REES  
*"Study, Looking East — Sundown"* 1979  
Pen, Ink, Watercolour and Pastel  
45.8 x 62.5 cm.



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"TWILIGHT — ILLAWARRA COAST"

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EXHIBITING NOVEMBER 3-28 1979



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STANISLAUS RAPOTEC

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MICHAEL TAYLOR

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position on a double lotus base,  
the hands in the vitarka position.

(Avalokitesvara is of special importance in the Tibetan faith,  
as the Dalai Lamas are held to be his re-incarnations.)

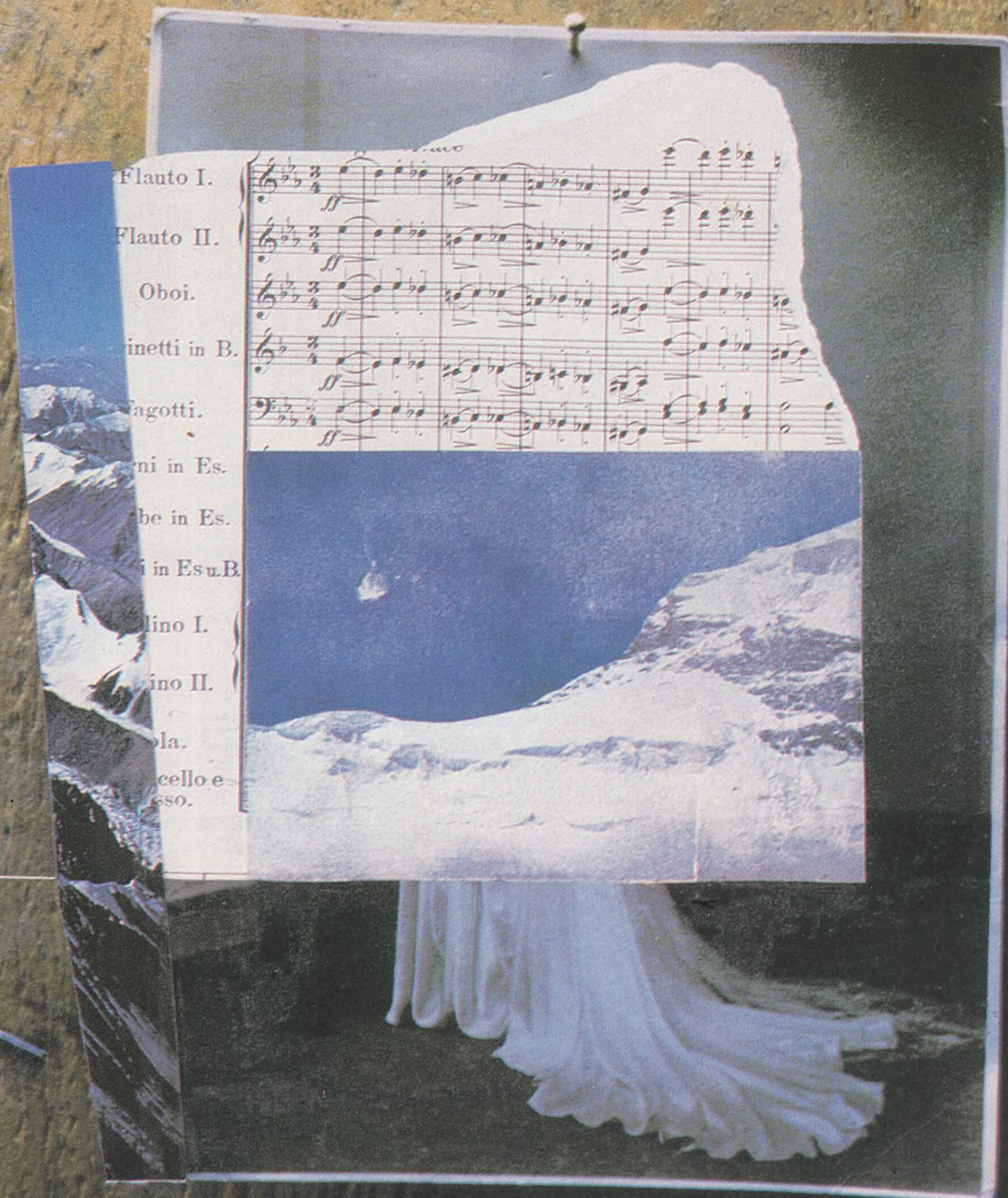
18th Century

Height 57 cm

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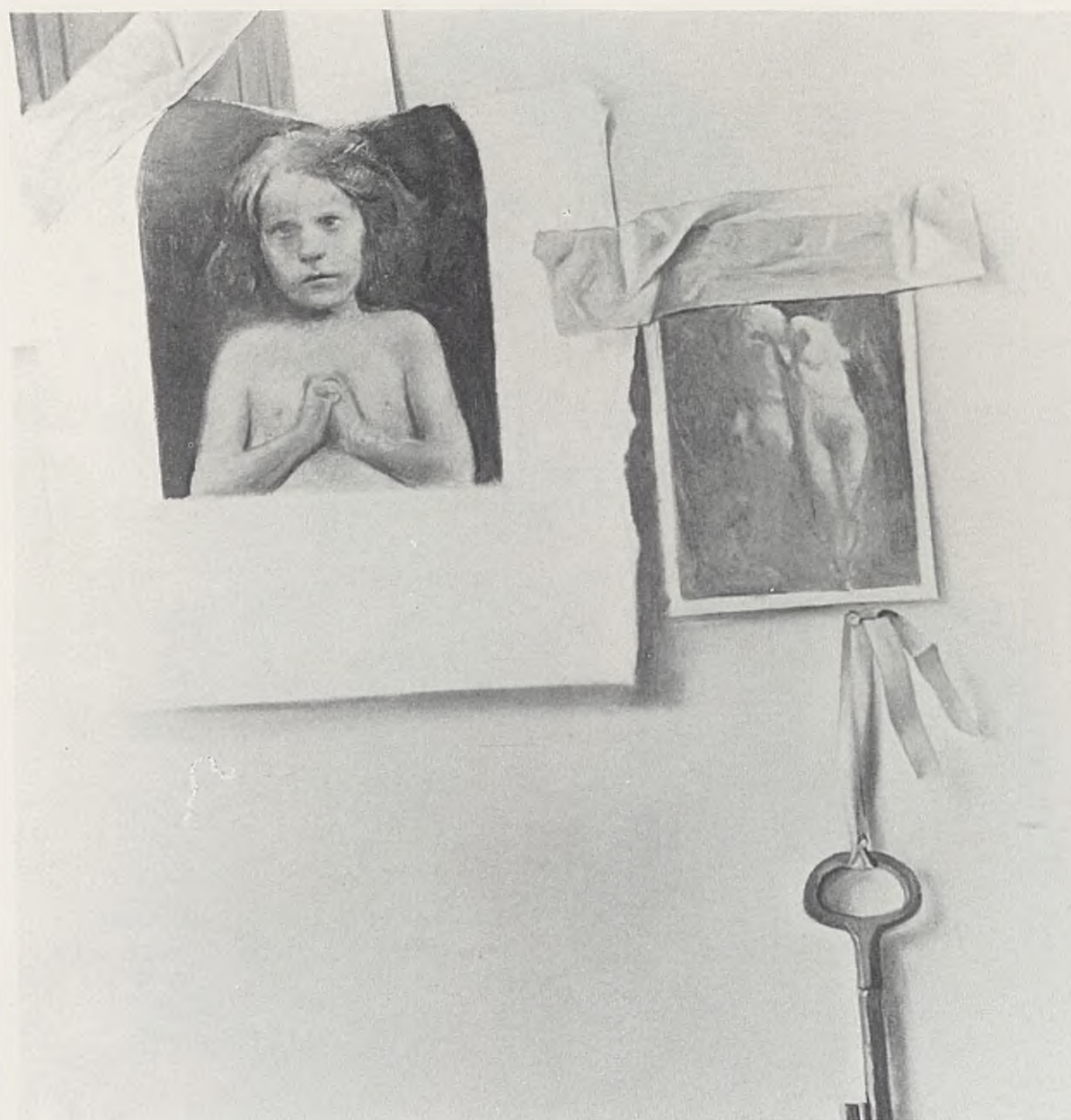
81 Collins Street East, Melbourne 3000 Telephone 63 5835







# BRYAN WESTWOOD



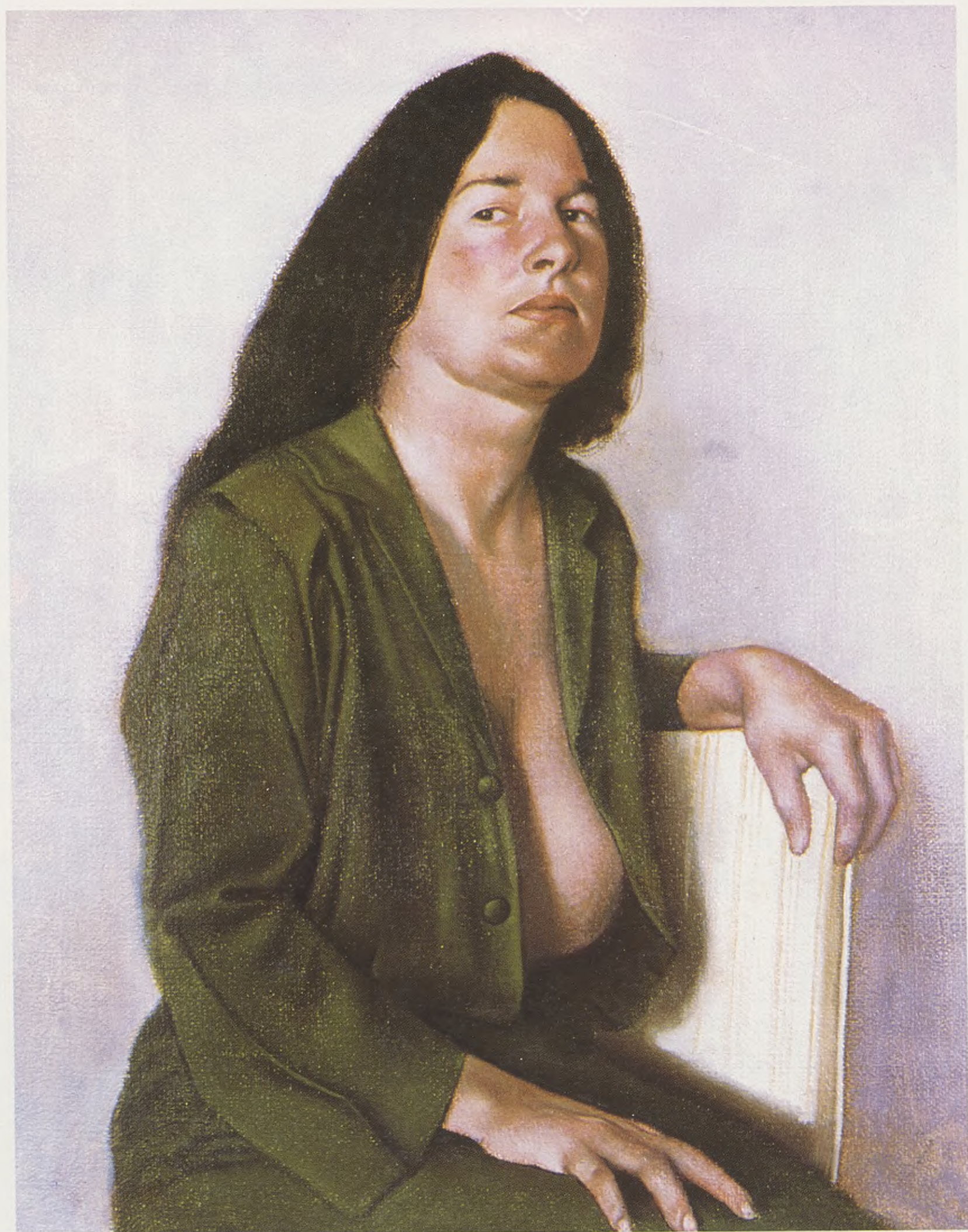
Detail of 'The Temptations of Saint Anthony No. IV'  
Oil on composition board 122 cm x 122 cm  
Opposite: 'Goyescas No. 20' — Illustration to a poem 'In These Ashes'  
Photograph with Collage 36 cm x 28 cm

an exhibition of  
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CAPE YORK LAGOON 35 cm x 46 cm

Photo: Kurt Vollmer

EXHIBITION  
**EVELYN STEINMAN**

27th Oct.-3rd Nov. 1979

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Photo: Henry Jolles

Richard Larter: "Try Tapes" Collection: Art Gallery of Western Australia

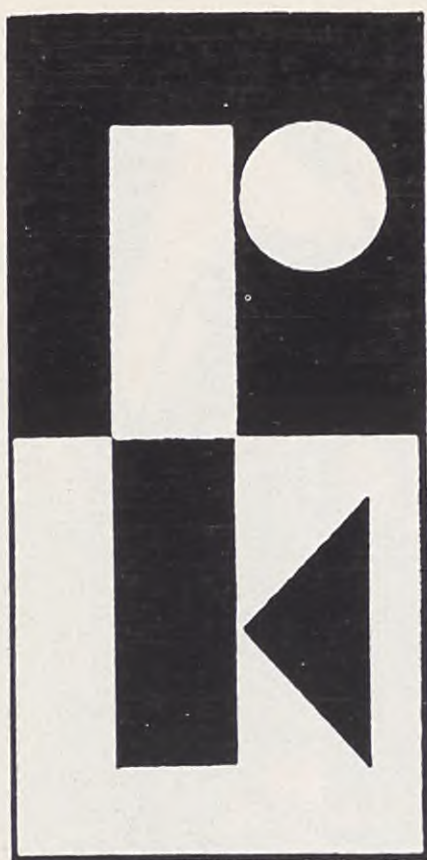


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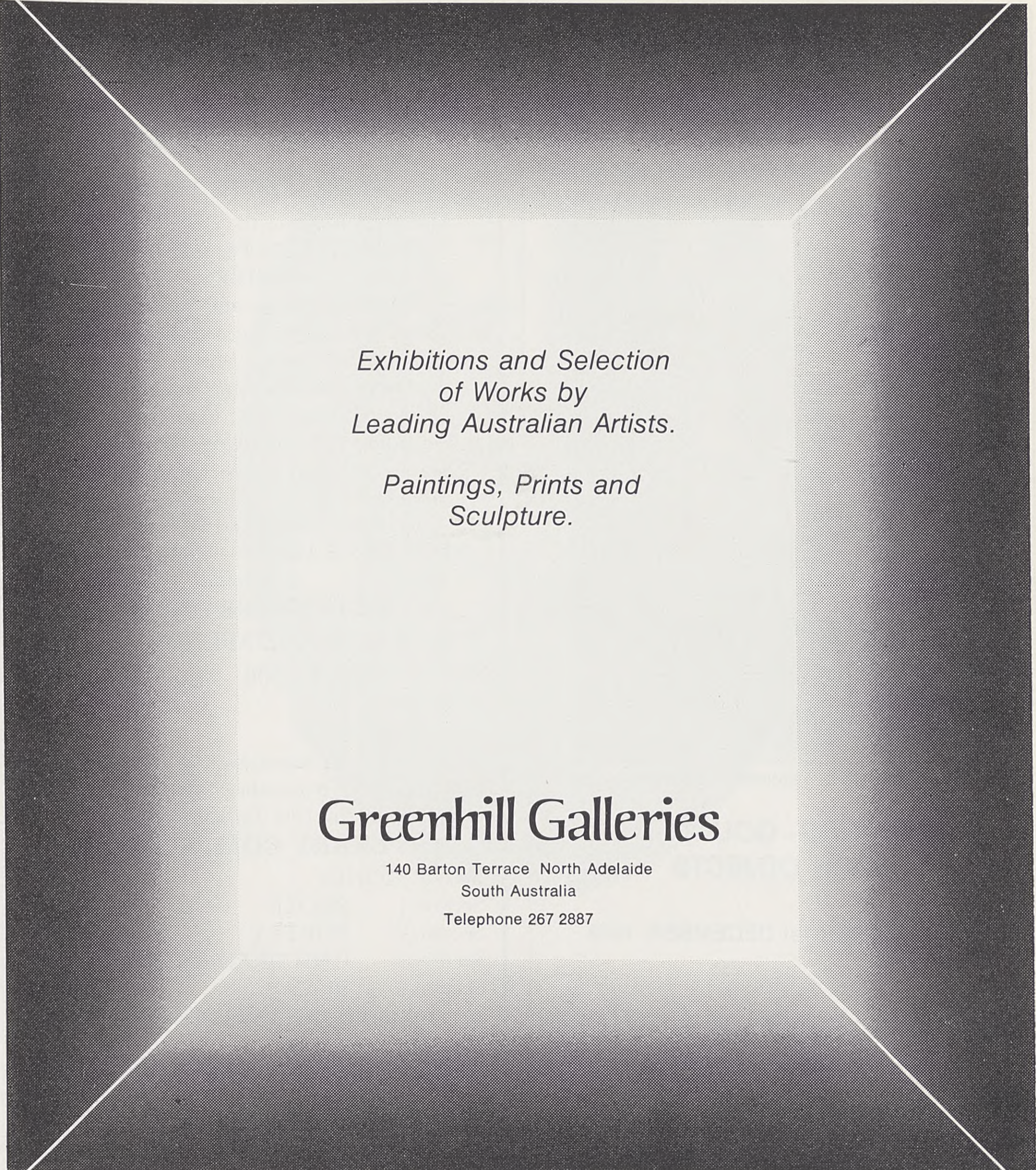
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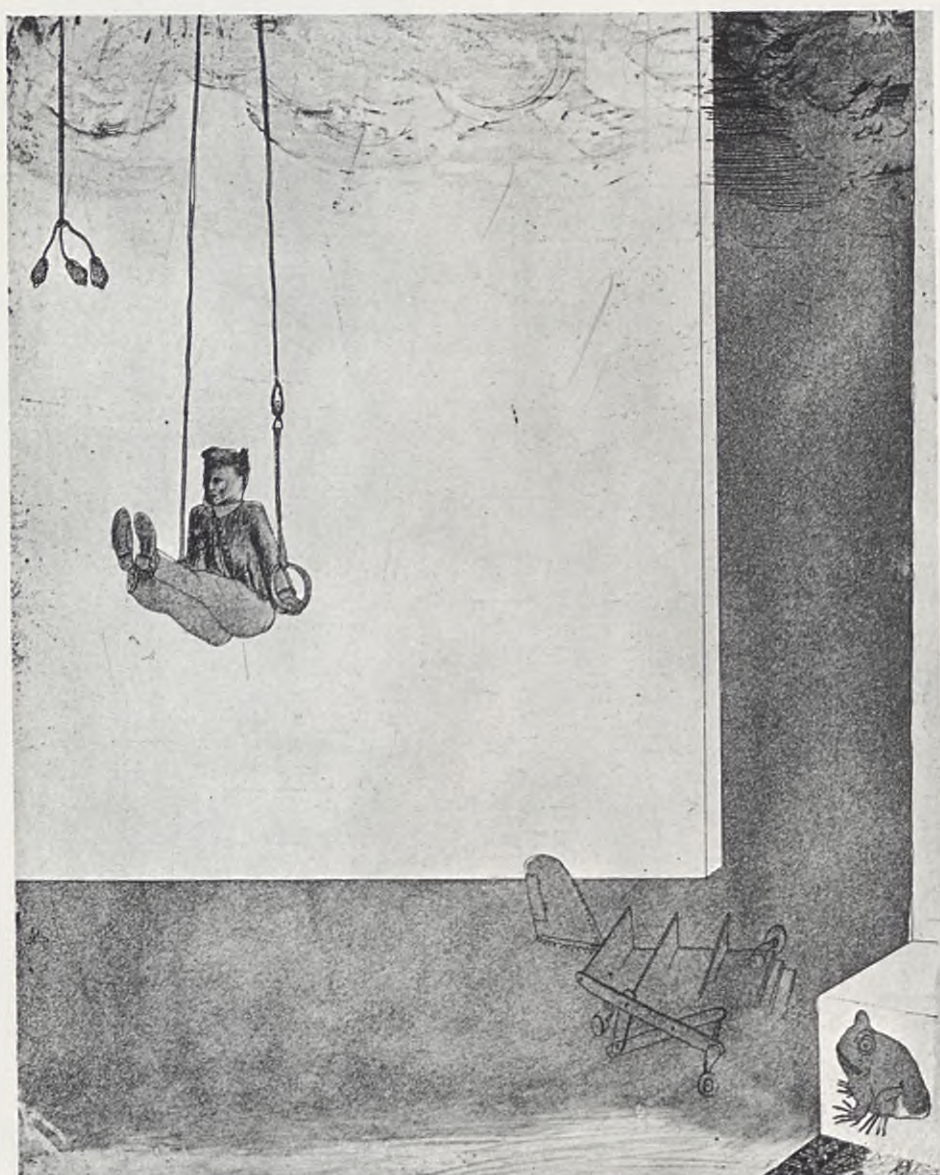
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# CHRISTOPHER CROFT

WINNER OF THE WESTMEAD PRINT PRIZE, 1979



ARTIST WITH FROG, 1977 ETCHING & AQUATINT 49 cm x 39 cm

## ETCHINGS - GOUACHES BOOK OBJECTS

7th NOVEMBER-1st DECEMBER, 1979

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Closing date for submission of entry forms  
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PRIZE MONEY		\$1,800
Section 1	PROSE	\$500
Section 2	POETRY	\$500
Section 3	CHILDREN'S STORY	\$500
Section 4	PLAY	\$300

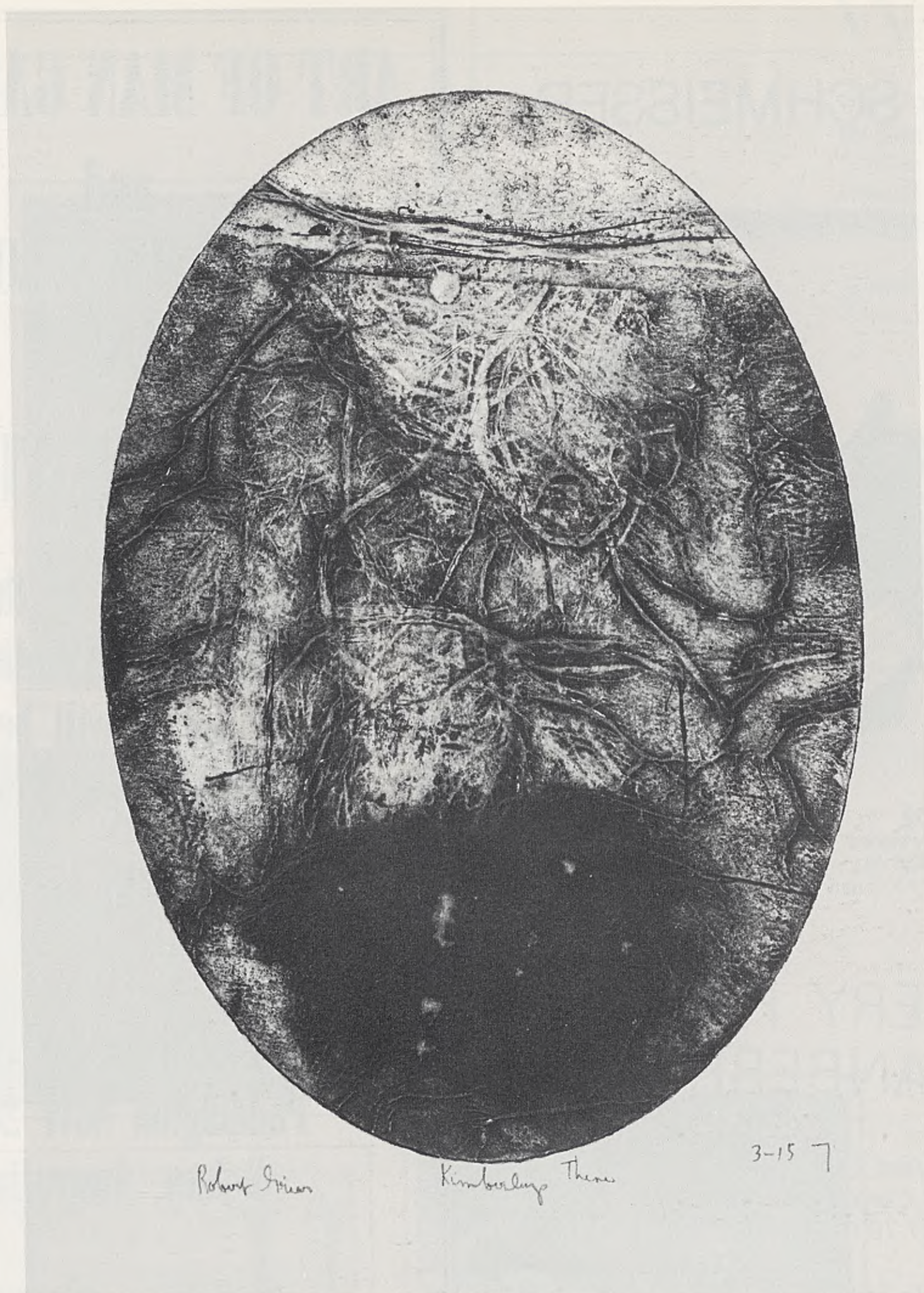
In co-operation with the Darling Downs  
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Closing date: 9th November 1979

FOR ALL ENQUIRIES WRITE TO:

The Administrative Director, Mr W. (Bill) Nicol,  
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ROBERT GRIEVE

Kimberleys Theme 1

3/15 '78

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JÖRG SCHMEISSER



"Black Horse", 1979,  
Colour etching, fully signed  
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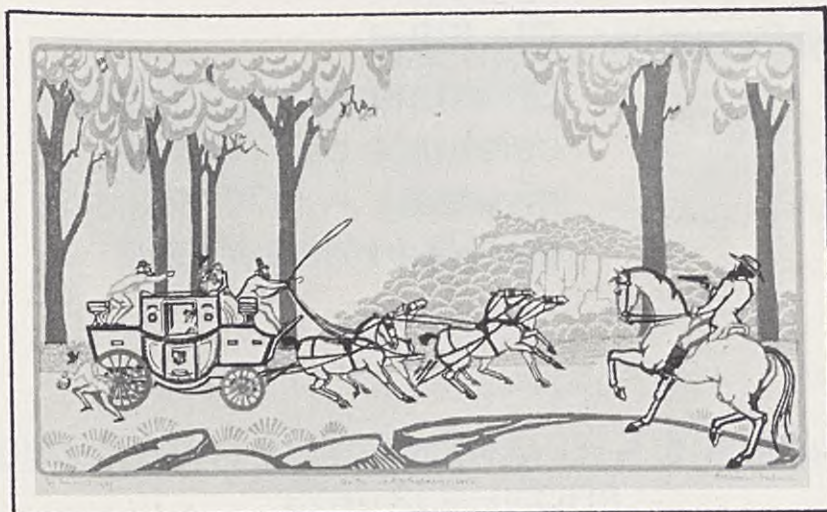


# THE

# WARD

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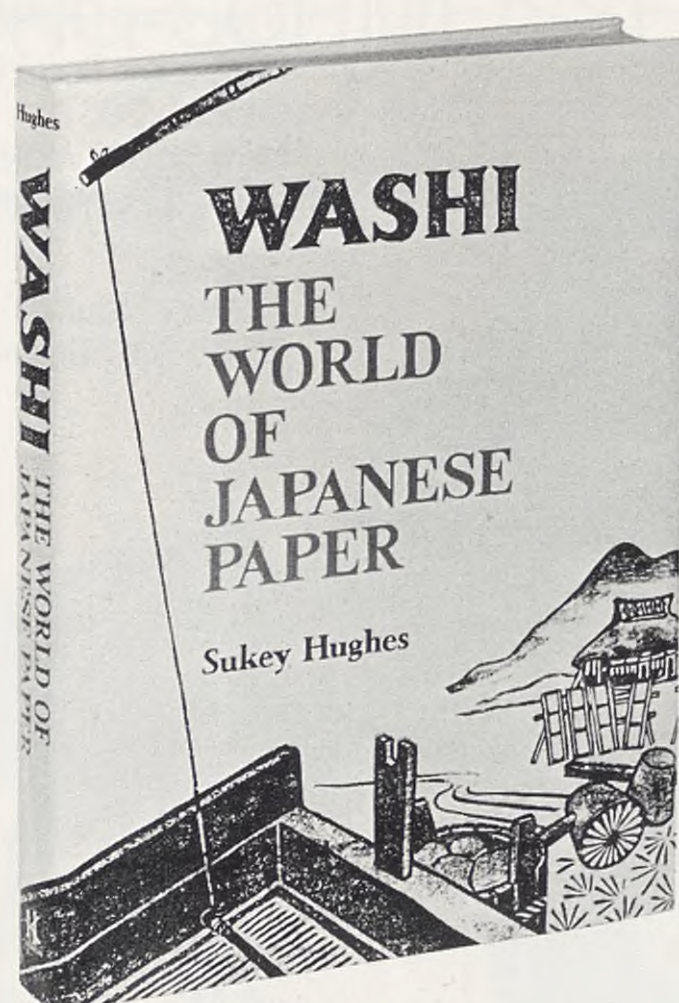
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EST. 1909



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One woman exhibition

11-13 October **Tony Costa**  
Works will be multi-medium and some sculpture. This will be promoted in conjunction with a major wine producer at the Sydney Hilton. Tony will be leaving after this exhibition to study in Paris.

18 October **Patrick Carroll A.R.A.S.**  
One man exhibition

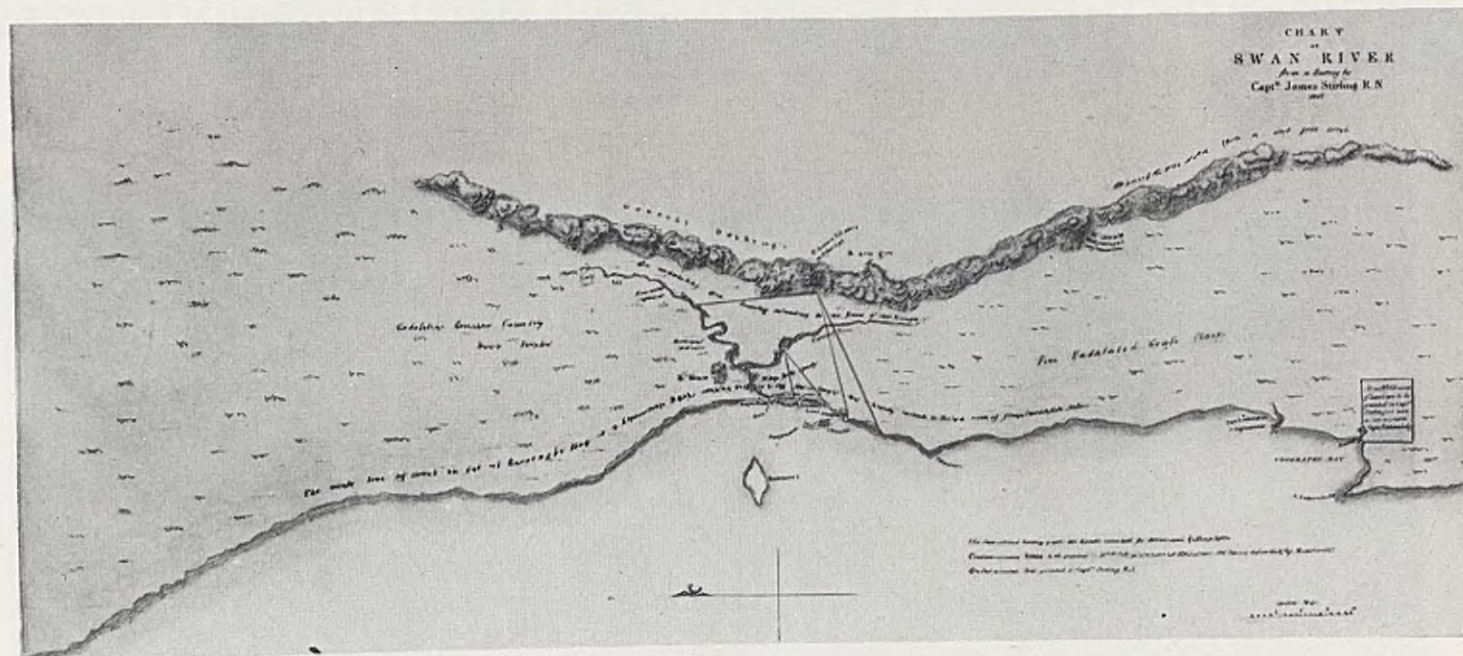
November **Alan D. Baker F.R.A.S.**  
A major exhibition from this most talented artist

Late November **Ian Hansen**  
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Christmas exhibition to celebrate our 70th Anniversary — "70 Years in the Heart of Sydney"

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*Chart of Swan River from a survey by  
Capt. James Stirling. R.N. 1827*

The first printed map of the area that was to become the city of Perth.  
Published by order of the English House of Commons, 13th May, 1829.  
The print is an original hand-coloured lithograph, printed by James & Luke C.  
Hansard & Sons. The lithographer was J. Basire.

Following Tooley, "The Mapping of Australia", Captain Stirling,  
Later Admiral Sir James Stirling, (1791-1865) became first governor of  
Western Australia. In 1827 he was sent by Governor Darling to Western  
Australia. As a result he advocated the establishment of the Swan River  
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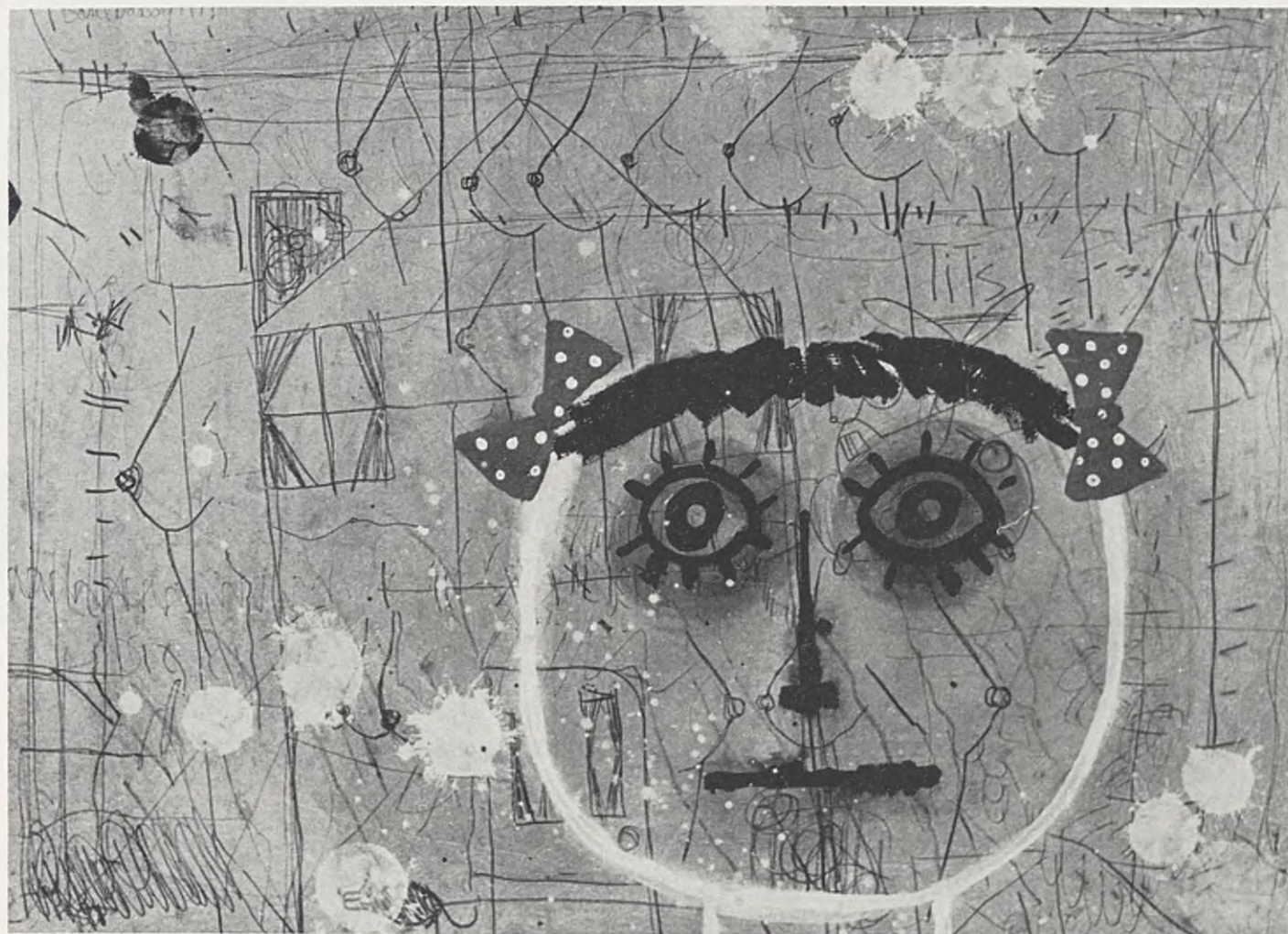


THE SIGN OF INTEGRITY



# BASIL HADLEY

WINNER OF THE 1979 FREMANTLE AND MAITLAND PRINT PRIZES



WALL PAINTING, 1979

GOUACHE

58 cm x 79 cm

## WORKS ON PAPER

26th SEPTEMBER — 20th OCTOBER, 1979

## Stadia Graphics Gallery

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Hours: Thursday, Friday, Saturday, 10 a.m.-5.30 p.m. — Tuesday, Wednesday by appointment

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# ART AND AUSTRALIA

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## Contributors to this issue

**Humphrey McQueen** is a historian and author of *The Black Swan of Trespass*, shortly to be released. **Geoffrey Legge** is a partner in Watters Gallery, Sydney. **Mrs Nancy Underhill** is Head of the Fine Arts Department at the University of Queensland. **Graeme Sturgeon** is Exhibitions Director for the National Gallery of Victoria and an art critic for the Australian. **Stephen Scheduling** is a Specialist Counsellor for the N.S.W. Division of Guidance and Special Education, and is a cartoonist/illustrator for *Nation Review*, *Overland*, and the *Daily Mirror*. **Gary Catalano** has written for the *Bulletin*, *Arts Melbourne*, *Aspect*, *Imprint*, *Meanjin*, and *ART and Australia*. **Ronald Millen**, an Australian living in Italy, is a critic, art historian and writer. **Mary Delahoyd** teaches art history at Sarah Lawrence College, Bronxville, New York, and is currently completing her doctoral dissertation on Henri Matisse: *The Early Years, 1895-1905*. **Joanna Mendelssohn** is Curator of the S.H. Ervin Museum and Art Gallery, Sydney. **Renee Free** is Curator of European and American Art at the Gallery of New South Wales, and was author of *Lloyd Rees* published in 1972. **David Dolan** is a lecturer at the Adelaide College of Arts and Education. **Dr Joan Kerr**, who studied Fine Arts in both London and Sydney, was awarded a post-Doctoral Research Fellowship in Australian History at the Australian National University.



## Book Reviews

*The Development of Australian Sculpture 1788-1975* by Graeme Sturgeon (Thames and Hudson, London, 1978, ISBN 0 500 23282 2) \$28.50. Many might be tempted to term post-1960 sculpture as a Revival but in the Australian context this should be avoided. Until the 1960s, sculpture was a second cousin in the family of fine arts. Indeed, it was not until the 1960s, when the notion of fine arts was challenged by all art forms in a pragmatic way, that sculpture gained an acceptable parallel position with painting.

There is another temptation, and this is often offered by the nearly knowledgeable: that prior to post-1945 affluence, the Australian just did not have time or money to engage in the frivolous and expensive art of sculpture. If this were so, then all art forms would have suffered, and they did not. Sculpture suffered from a general lull or, at least, a sustained disinterest by the public/patron sector of western society, and Australia was more typical than not by this disfavour.

Graeme Sturgeon, in his book *The Development of Australian Sculpture 1788-1975*, avoids the first temptation and succumbs to the second. Yet, this distraction does not alter the general programme of producing a fine survey. It is accomplished in its research of data and information gathering. It is a lack of historiographical knowledge about events beyond Australian shores and the necessary influences on this country's artists that causes one to suspect the book is more of a good catalogue than a history. Eighty pages (with fifty-four illustrations) are devoted to the period up to 1923 — a difficult 135 years to research, and perhaps Sturgeon will tackle it in another book. Also, a great number of sculptured works were to be found in architectural commissions, yet only a few of the more obvious are noted. Only sixty-eight pages cover the period 1923 to 1961 (with thirty-three illustrations). This period seems to have provoked a better search of

internal events, perhaps because the magazine played a more influential role and it is easier to gather information from within its covers; but it must also be easier to discover the external inducements to Australian sculpture — yet it is barely suggested, not really discussed. This is partially true for the next period, the most prolific period of sculpture in all western countries — 1971 to the present (or 1975 in the book) where there are eighty-eight pages (with seventy-three illustrations). As mentioned, external events are suggested, perhaps with more knowledge; the result is a broader understanding of developments. Because of its closeness to the present, facts about people and events are more easily gathered. However, there is still a tendency to regard Australia as a cultural vacuum. For instance, Art Deco is described as emanating from the Paris exhibition. It is defined as the general mode of contemporary work from c.1925 to some unknown date (and one must accept this notion and not try to discover if it was stylistically definable) and it is then discussed only in Australian terms; it is not compared to sources which are obviously external. Was there something uniquely Australian about its Art Deco? The book does not ask the question but it seems a reasonable question and one answerable only by comparison. >



RAGNAR HANSEN MOCCA COFFEE-POT (1979)  
Sterling silver, carved ebony handle  
20 cm high  
Art of Man, Sydney

## Editorial

The Third Biennale of Sydney was held in the Art Gallery of New South Wales and at other venues in Sydney from 14 April to 27 May 1979. It attracted much attention from a wide audience, with considerable support from schoolchildren, and some adverse criticism from a smaller section of the *cognescenti*. The December issue of *ART and Australia* will be largely a Biennale number.

The Mildura Prize for Sculpture has been held every third year since 1961, the last Mildura Triennial being in 1978. Whether the Triennial will continue is probably a matter for the local dignitaries and the providers of money. Undoubtedly, it has been the main and most rewarding stage for sculpture in this country and it is to be hoped the Triennial will continue and that it will have as organizer someone of the calibre of Tom McCullough who was its Director for several years.

Equally important is the continuance of the Biennale of Sydney. It could well become one of those few surviving international art exhibitions that afford opportunity to compare, in one assemblage, the artistic output of many countries. Of these few international art spectacles Kassel's Documenta has, in recent years, created the greatest interest and proved the most stimulating. Venice's Biennale has been beset by political problems as, to a much lesser extent, has that of São Paulo but the latter suffered, too, by the distance of venue from other world centres. However, Australia, equally isolated, does enjoy trade interchange with Brazil and shares with it the Southern Hemisphere. We do have links with the South American Republics.

Australia has fared well at the São Paulo Bienals. We first exhibited there in 1969 and again in 1971 when James Gleeson was invited to be one of the panel of judges. In that year David Aspden and Gunter Christmann were the chosen representatives. Aspden won a gold medal. In 1973 John Armstrong and Jan Senbergs represented Australia and Armstrong was awarded one of the major prizes. In 1975 Imants Tillers and George Baldessin were our exhibitors. Your Editor was Australian Commissioner for that year and can vouch for the admiration the Australian exhibit attracted.

This country was not represented at the Sao Paulo Bienal of 1977 due, we understand, to the cut-back in Federal funding for the arts. This was a very retrograde step and is to be deplored. Australia had established a reputation at previous Bienals for interesting and exploratory works. Our artists were amongst the most lively and innovative. Compared with the advantages gained from participation, the cost to the country was minimal. Considering the costs over many years of, say, the numerous visits abroad by government and local-government committees to seek means of improving our transport system (with no seeming result) the



amount involved to enable us to take our place at one of the most important art gatherings is negligible.

In 1977, the year Australia did not participate in the São Paulo Bienal, entries were sent not only from Britain, the United States of America, Japan, Germany, France, Spain and Italy but also from India, Yugoslavia, Indonesia, Morocco, New Caledonia, South Africa and Czechoslovakia. The listing makes Australia's absence seem more incongruous. We pretend to play an important role in world politics but take no part in an important artistic event. At the time of writing, invitations are issuing for the XVth Bienal at São Paulo and it is to be hoped that Australia will be represented. If the invitation is again rejected, strong lobbying should start to make sure that we exhibit in future years, not only at São Paulo but at Venice and Kassel too. □



GARRY GREENWOOD VOGELYRE (left: Alto; centre: Tenor; right: bass) (1979)  
Leather  
Art of Man, Sydney  
Photograph by Graphic Images

#### Book review continued:

The book completes a survey of Australian fine arts. Bernard Smith carefully and painstakingly researched painting, James Freeland skimmed architecture — and now sculpture by Sturgeon. (The other traditional core of fine arts, music and poetry, are outlined better elsewhere.) One could compare Freeland and Sturgeon perhaps too easily for both are concerned with an examination of what was produced, not necessarily why. They are chroniclers of taste and fashion in an art form. Smith is concerned more with why — the philosophic and cultural currents — and he used what — the artist's product — as example.

As a historian interested in both sculpture and architecture, I find reference to only a few examples and no discussion of the correlation of the two art forms rather disconcerting. Also, the failure to pick up the relationship between Margaret Baskerville and architect Walter Burley Griffin is disappointing.

The period of the 1960s and 1970s is well balanced between the variety of absolutes offered by the sculptors/theoreticians. It is this period that obviously delights Sturgeon the most and, therefore, his reader. The simple outline of events and their organization is elemental and, therefore, educationally helpful. Present-day activity is sorted by trends, methods, ideas, people and work: formalists, informalists (yin-yang), and the collapse of categories (i.e., performance, transformation, environments and documents — i.e., categories). The introduction to the book displays part of the temptation previously mentioned. It is leadened with pessimisms, despondency, limitations (sculpture is heavy, usually), and dejections, all to be finally lifted to optimism in the last pages where Sturgeon is obviously on intellectually familiar ground.

Perhaps the history of the Mildura sculpture exhibitions (with various titles) makes the book worth Sturgeon's effort. Among his observations he offered the following: viewed in retrospect they 'can be seen to have conferred very positive benefits on Australian sculpture and to have represented far more than a sculptural supermarket or showroom in which the latest models have been offered for

appraisal. The six occasions on which [they] . . . have been staged (1961, 1964, 1967, 1970, 1973, 1975 (and [perhaps the last], 1978) provide a series of "freeze-frames" in which a quantity of current work, reflecting the dominant concerns for a majority of sculptors at work in Australia at the time, can be examined . . . the remarkable thing has been the quantity of original, high-quality work which they have generated. A further positive advantage at Mildura has been the regular staging of the exhibitions, which has allowed sculptors to plan ahead and has imbued them with the necessary sense of "occasion" for the creation of important work.'

As the first book to survey the art of sculpture in Australia from English founding to migrant *ad hocism*, it is an important publishing event. The production is better than usual. The layout and design are typical of Thames and Hudson — very good. Type is easy to read. Paper is selected for clarity of photographic reproduction, but . . . how does one represent sculpture — and therefore time — two-dimensionally? Not very well. Unfortunately this problem is not resolved in the book. Many of the illustrations vary in density, some are candid-camera shots, some are out of focus, some are almost without contrast (either white in white or grey in grey) and some are very good. Most disappointing to those who are not familiar with the works (or those knowledgeable!) is that size and material are seldom mentioned — how sad! Also, the captions reveal that the book is meant more for the non-student of sculpture, that is, the description attempts to tell the reader what is a mobile, for instance, or Neoclassical or junk sculpture (yet ignores kinetic art and Tinguely) and, as such, it suggests a beginning layman's text. Perhaps with the vigorous engagement of people in the newly reDiscovered art, this is appropriate.

Sturgeon reveals himself to be neutral on academic work, anti-conservative yet not pro-liberal, politically or artistically. As a chronicler and historian, this is most desirable. He is not a demagogic evangelist like a few of our contemporary so-called art critics. □

Donald Leslie Johnson



*The Convict Artists* by Jocelyn Hackforth-Jones (Macmillan Australia, 1977, ISBN 0 333 22911 8) \$13.95.

*Conrad Martens in Queensland: the frontier travels of a colonial artist* by J. G. Steele (University of Queensland Press, St Lucia, 1978, ISBN 0 7022 1065) \$17.95.

These books are a sad reflection on the Australian printing industry for, to be viable economically, both have had to be printed overseas. Neither result is outstandingly successful, although the Martens book printed in Singapore for the University of Queensland Press (one of the liveliest publishing houses at present in Australia) is more attractive than the convict book printed in Hong Kong for Macmillan. Perhaps the Utah Foundation grant helped the former; certainly the colour plates in it are more accurate and appealing than those in the Macmillan volume, and Steele's work has such desirable appendages in its index, proper bibliography and notes. In neither can the black-and-white illustrations be said to enhance the book; sometimes we have to take on trust the existence of some significant feature in the background of a Martens sketch, and the modern photographic comparisons with Martens's original views look as if they were printed to denigrate the camera as a suitable recorder of anything. Still, the Martens illustrations are superior to the dull black-and-white reproductions (of oil paintings especially) in *The Convict Artists*, which must be appreciated as merely rough suggestions of the originals, particularly as no dimensions are given for any of them. A tiny Peacock has the same value as a large John Eyre and there has been no attempt to suggest the relative scale of sketches, prints, watercolours and oils. In the Martens book we are given dimensions, locations and dates (practically to the minute) for everything.

The superficiality of the captions to the convict pictures and the meticulous detail of the Martens typifies the content of the two books. Jocelyn Hackforth-Jones has introduced lots of interesting artists of whom we still feel we know too little after we have read the book. John Steele tells us as much as anyone could ever be anxious to

know about five months in Conrad Martens's long and prolific life.

The contrast between the daily record of Martens's Queensland tour (he never sketched on Sunday, being a good Anglican churchman, but Christmas Day 1851 'was less of a religious festival than it is today' and Martens spent it travelling and sketching near Goomburra) and the lives of the sparsely documented convict artists (like Brown(e), I.R., J.R., T.R., or R., who may have arrived in Sydney in 1810 and was still there in 1820) is almost comical. It is more important for the reader to know something about the mysterious Mr Brown(e) whose cruel drawings of aborigines have been cited as exemplifying the racial prejudice of the new white nation, than it is to learn that Conrad Martens visited Glengallen homestead twice on his tour. Yet the material for the latter is available while the former is apparently non-existent.

John Steele has clearly made the most of his resources, and his book is a social survey of early Queensland families and landscape as much as it is an artistic record. We really learn more about the bush station than about Martens the man or artist. His sketches are primarily valued as truthful statements about the land and its settlement in 1851-52. A sketch of a mirage reveals that the great Condamine plain was always treeless; a pencil drawing of a Bunya pine inspires comments about the value of this tree to the natives, and informed speculation about the date of its cultivation by white settlers; and John Steele has retraced every step taken by Martens in order to check his reliability as a recorder, identify his drawings, and compare his views with those of today. A general book on Martens, the Australian artist, is still needed and Steele's research will surely be an exemplar for anyone contemplating such a volume. The area he has minutely examined could not have been documented more thoroughly or reliably.

Jocelyn Hackforth-Jones's book is more a summary of known facts about nineteen convict artists than an attempt at original research, although some of her material — notably that on Thomas Bock — greatly extends present knowledge of the subject. On the whole, >

## Walter Burley Griffin

Joan Kerr

This exhibition, illustrating the work of the architect Walter Burley Griffin (1897-1937) and his wife, Marion Mahony (1871-1961), who was the draughtsman and artist of the partnership, began its Australian tour in the King's Hall, Parliament House, Canberra. After touring the State art galleries, the exhibition will finally end in January-February 1980 at the Art Gallery of New South Wales whose Assistant Director, David P. Millar, organized it. The works were chosen by Donald Leslie Johnson of Flinders University, South Australia, and complement his recent book on Griffin, published by Macmillan Australia.

Canberra was a suitable venue in which to open the exhibition, for Griffin, as we all know, won the international competition for the design of Canberra. However, the exhibits are by no means confined to Griffin's Canberra work, which is rather inadequately represented by a plan and perspective drawing on loan from the Burnham architectural library in the Art Institute of Chicago. (Why are there no drawings from the Australian National Archives, which is not mentioned in either Johnson's catalogue or book?) Instead, the exhibition claims to represent the 'three worlds' of Griffin — America, Australia and India. Its great strength for an Australian audience is the representation of the other two worlds, an emphasis that also makes Johnson's book more comprehensive than James Birrell's 1964 biography. Most of the drawings come from the Burnham Library in Chicago, donated by Marion Mahony Griffin in 1949, or from the famous Avery Architectural Library of Columbia University, which owns all but one of the Indian drawings on display.

The work actually carried out by Griffin in Canberra was minimal, as even a glance at his plan or perspective drawing shows. Griffin complained that, in one year, his sole achievement had been to plant some cork-trees (now a thriving plantation recently listed by the Australian Heritage Commission as part of our national estate).

One can see the reason why Griffin's plans were continually frustrated. His houses never look practical to build, although marvellous as works of art, and both the artistic and Utopian qualities of Walter's designs were exaggerated by Marion's drawings. Her tree studies, particularly one painting in opaque Chinese colours on silk, are highlights of the exhibition, but they make the Australian gum look like a Platonic ideal of a tree and unlike anything that could ever exist on earth. Her perspective views of houses have this same quality. Virtually nothing was built in Canberra (Johnson claims two minor buildings at Duntroon and some unidentified cottages), but other places were more adventurous and transferred these paper visions into brick and mortar, or glass, wood and Knitlock (Griffin's invention of interlocking pre-cast concrete tiles for walls and roofs). The Narian Singh house, for instance, is a harsh collection of cubes decorated with





SHAY DOCKING EARTH AND SEA WITH BARRENJOEY (1978)  
Pastel and acrylic on paper on board 98 cm x 122 cm  
Barry Stern, Sydney  
Photograph by John Delacour

punched geometric shapes. It looks more like a project by the revolutionary French architect, Ledoux, than a possible building, yet turn to page 137 of Johnson's book and there it is as built at Benares. One still wonders if it was nicer to look at than to live in. However, the residents of Castlecrag, near Sydney, were happy to put up with leaking roofs for the privilege of living in a Griffin house: one assumes Mr Singh felt the same way about his roof and windows.

Griffin's ideas about the relationship of houses to their natural landscape culminated in his planned Castlecrag community, begun in 1919. 'I want Castlecrag to be built so that each individual can feel that the whole of the landscape is his', he wrote. Yet this belief was not simply the outcome of his Australian experience. The first item in the exhibition, an aerial perspective of Rock Crest Rock Glen, Mason City, Iowa, designed in 1912, shows a comparable romantic vision, considerably enhanced by Marion Mahony Griffin's coloured lithograph showing proposed buildings as well as actual ones, and nature tamed into the formal harmony of a Chinese scroll-painting.

Although Griffin had similarly idealistic notions about great public buildings for his three worlds, few of them ever eventuated. The major ones were also carried out in Australia; Newman College at the University of Melbourne and the Capitol Theatre, Melbourne, remain his major extant monuments. The ceiling of the Capitol Theatre is worth three stars in any Australian Michelin guide. The dining-room, cloisters, and furniture of Newman College are almost as striking, in their tortured Gothic way, and make one regret that his chapel was never built. The Griffins probably saw Australia as the ruin of their architectural dreams but even where their work is represented only by an aborted plan, some cork-trees and an inaccurately named lake (Griffin was always called Walter not Burley), they have become part of the mythology of our past — a fate that would have been unlikely had they stayed to compete with Frank Lloyd Wright in America. □

#### Book review continued:

however, the book simply presents nineteen artists (including amateurs, professional painters and printmakers) who involuntarily came to Australia between 1792 and 1849, and examines their work. An Introduction links them but they are then separately listed quite randomly so that no sense of relationship or stylistic development can be discerned. It would have been much more illuminating to have presented the artists in the order in which they arrived in Australia — often the only certain date we have. Short of chopping up the volume and rebinding it I can only suggest an additional index at the front giving this information, a task advocated for every purchaser.

The reader then discovers that everybody transported before 1820 returned home, escaped, or mysteriously disappeared as soon as his sentence had expired or the unprofitability of being an artist in Australia became apparent. After 1820, when the appurtenances of civilized life, like portraits and views of one's estate, became more generally popular, all the artists mentioned remained in the colony until death, and most were able to make a living from their work. Hence the change from penal station to civilized settlement dates from the post-Macquarie era, and its effect was just as marked in the development of architecture and the crafts. The patronage of the Governor was not enough to guarantee a livelihood; colonial society had to see itself as composed of permanent inhabitants rather than transitory fortune-hunters. Richard Read, senior, remained longest of the pre-1820 group and had the patronage of the Macquaries to encourage him for most of his twelve years in the antipodes but as soon as his pardon was made absolute he was off. In 1823 Thomas Bock was sent to Hobart and stayed there for life.

There is not a great deal to be inferred from the material offered about the stylistic development of colonial painting. To generalize would be like judging the competence of a nation's handwriting using only left-handed males. Jocelyn Hackforth-Jones says all that can be usefully said in her Introduction and sensibly adds im-

portant free artists to justify her comments. On the whole, the convict artists were not very competent, a point that may have influenced their turning to crime and then getting caught. The best of them was undoubtedly Thomas Griffiths Wainewright, who is given one of the weakest biographies in the book (his name is not even spelt correctly) and who would justify fuller art-historical research than given him in Jonathan Curling's *Janus Weathercock* of 1938 — the best book on him to date. So far the romance of his life has dominated any worthwhile analysis of his work, a fate that is normal for anyone who was a criminal as well as an artist. It is to Jocelyn Hackforth-Jones's credit that she judges her nineteen men primarily as artists rather than as convicts.

Despite its flaws, which are largely editorial, *Convict Artists* gathers together a great deal of disparate material in an original and eminently readable text. It is a volume for which anyone working in this area must be grateful and a necessary addition to one's library. □

Joan Kerr

*The Art of M. Napier Waller* by Nicholas Draffin (Sun Books, South Melbourne, 1978, ISBN 0 7251 0290 x) \$8.95.

Mervyn Napier Waller's mosaics for the Hall of Memory at the Australian War Memorial in Canberra are probably seen by more people than any work of art in any gallery in the nation. Ever since their completion in 1958 they have been at the nadir of fashion — an obstacle, rather than an aid, in establishing Waller's reputation. However, the pendulum of fashion always swings back and within a few years of his death in 1972, Waller has gone on from being a butt of modernist gibes to become a figure of some interest in the history of Australian Art.

The custodian of Waller's reputation in these years has been Nicholas Draffin, Curator of Prints at the Art Gallery of New South Wales. In 1977 he mounted a Waller exhibition in the 'Project' series and it was later seen at the Nation—>



al Gallery of Victoria. Because so much of Waller's important work was part of architectural schemes — murals and stained-glassed windows particularly — the exhibition was limited in scope, despite the full collaboration of the artist's widow.

*The Art of M. Napier Waller* is based on the 1977 exhibition, but its scope is wider because it depicts many of Waller's monumental and decorative works. It is the first monograph on Waller and the only publication with a large number of illustrations.

The illustrations are the book's *raison d'être*, for the text is brief and adds little to the information already available from Draffin's 1977 catalogue and other sources. There are about 100 plates, many of them in colour, and all of them excellent. They include paintings, sketches, cartoons, windows, murals and prints, and even a few examples of china-painting.

The minor errors of the 1977 catalogue have been corrected but there are still a few question marks where, with a little more time and travel, the author could have ascertained dates or other details.

Waller's home town was Melbourne, and it is there that his art is easiest to find. Many interesting works in private hands and in buildings in other States could have been included and discussed, had Draffin not chosen to base his sample so strongly on Mrs Waller's collection.

Echoes of the Pre-Raphaelites and the Victorian Olympians blend with Art Deco in Waller's imagery and Draffin gives a useful account of the stylistic shifts over the artist's half-century-long career. The text would be more valuable if he had also examined the circumstances and problems that Waller faced as a professional artist/decorator. Was it hard for him to find work, or did he have more than he could handle? How did he relate to patrons?

Several interesting themes are mentioned, but are dismissed as being beyond the scope of this publication. One of these is Waller's adaptation of colour to the needs of specific sites.

An architect who had worked with Waller once told me that Waller was convinced that the bright light of South Australia re-

quired darker glass than in other States, and that this was not always to the liking of church authorities and patrons, resulting in a few lost commissions.

The most important issue of all is just where Waller stands in the history of Australian art. He liked to think that because of the public and permanent nature of his decorative projects, he was certain to be remembered in the distant future. He felt that modern art existed in an unhealthy hot-house isolation.

While he was not a crackpot to be compared with Norman Lindsay, he poses many of the same problems for us. Just how seriously should he be taken?

Draffin assumes throughout that Waller was a significant figure, although a loner outside the mainstream. He praises his erudition, design-skill and colour sense, but he never justifies the implicit suggestion, which is used almost as an axiom, that he was (and is) a major artist. □

David Dolan

*Frank Hinder Lithographs* by Lin Bloomfield, Editor (Odana Editions, North Sydney, 1978, ISBN 908 154 003) \$20.

Frank Hinder was born in 1906 and has been recognized by the professional art world as a pioneer of modern art in Australia. However, this is the first book to be published on his work. Lin Bloomfield has chosen to concentrate on one aspect, the lithographs. There are several reasons for this. Hinder has, over many years of activity, produced a great volume of paintings, drawings, watercolours, luminal kinetics, theatre design, as well as prints. His range of styles and subjects is, however, well represented by the lithographs. By concentrating on this aspect, Lin Bloomfield has presented to the public the essential nature of Hinder's art. The book's other aim, to illustrate completely one aspect of his work, was unforeseeably thwarted. Its preparation was probably what stimulated the artist to a new abstract and cosmic period of lithography. This phase is represented, in the collector's copies, by the tipped-in original lithograph.

The book design is in harmony with its subject and the quality of production makes it a pleasure to >

## Ettore Sottsass Jr — from the end product to the product's end

Joanna Mendelssohn

Exhibitions of pure design are rare in Australia, so this exhibition of the work of one of the most influential figures in post-Bauhaus design is especially welcome. As the title implies, the subject of this survey of Sottsass's career is not only the production of industrial design, but also the future of our whole industrialized society.

Ettore Sottsass was the son of an architect and his personal development was shaped by questions of design. Conversely, his design has been affected by the events in his personal experience. So Sottsass is aware of the hollow nature of the monuments of Fascist Italy and the need to make non-monumental, human environments but, unlike other designers of his generation, his works are not neutral, sometimes in his assertiveness Sottsass is even brash. As with so many late-twentieth century westerners, Sottsass has looked at both the culture of the east and its influence on the hippy culture of the United States of America. The overall impact of the exhibition is how a subtle European mind, drawing on the rich personal experience of his own life, has refined the slick culture of advertising agencies and combined this with the better aspects of late-1960s American youth.

The designs for electric typewriters and computers are elegant, clean and efficient. They contrast with the mystic mandala shapes of the *Ceramics of Darkness* which most obviously show Sottsass's debt to Tantric philosophy.

The designs for furniture from the early 1960s — wooden writing-desks in brash curves and wardrobes with wallpaper-like stripes — show Sottsass's personal reaction against what he saw as the falsity of the Art Nouveau revival. It is furniture consciously designed for youth, for girls in clothes which have a closer relationship to machines than to nostalgia.

Sottsass is not merely a designer of objects for industry. He has also spent some considerable effort contemplating the future of civilization and, therefore, design. So he shows photographs of the consequences of social events in his *Designs for the (Destiny of Man)*.

*Wet Dream Architecture* is livelier speculation. Here we see drawings of delightful fantasy objects including a *Reliquary for sperm abandoned on the Milan park grass on the night of July 24, 1973*, and *gathered up patiently with the morning dew* — a delightful drawing showing Milan Cathedral in the background.

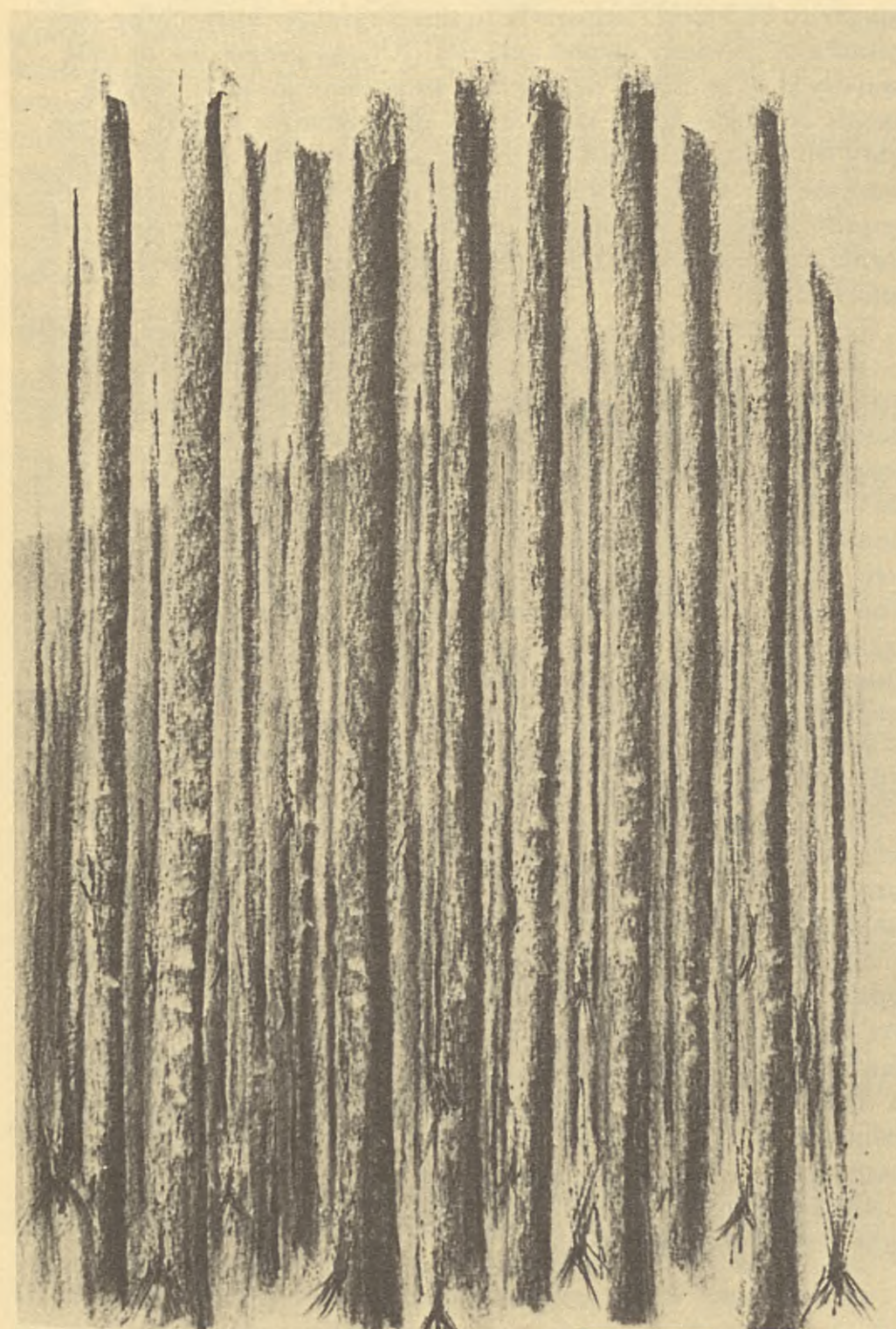
The most important of these fantasies is Sottsass's projection into the future — *The Planet as a Festival*. He sees the future, not



with technology as an apocalyptic monster forcing mass poverty, the doomsday vision of the popular press in the late 1970s, but as a way of freeing man to enjoy life — he aims to destroy the glass cigar-box city and to float on a river in a raft, listening to chamber music. His future has distributors of incense, L.S.D., marijuana, exhilarating gas — not dole queues.

Sottsass's ideal world is one where 'men can live (if they want to) for the sake of living and can work (if perchance they want to), to come to know by means of their bodies, their psyche and their sex, that they are living'.

While it is probably an unduly optimistic view of the future of our civilization, the combination of this argument with superlative, if slick, design, does give his argument the appearance at least of credibility. Sottsass's vision labels him very much as a figure of the late 1960s and early 1970s — a time of both optimism in the future of technology and self-doubt as to whether such a future would ultimately be worthwhile. □



JAN BROWN FIRE AND REBIRTH I (1978)  
Black charcoal, green and red crayon 55 cm x 37 cm  
Macquarie, Canberra

#### Book review continued:

handle. Minor slips in layout, spelling and grammar do not affect the undoubted success of Lin Bloomfield's first venture into publishing. There was occasional difficulty in locating an original print of the best density for reproduction. *Subway* (Plate 31) has come out too light, which is a pity since it is one of the great prints in Australian art. However, the general standard of reproduction is very good and one can appreciate the range of subtle grey tonalities. To quote Nicholas Draffin 'Hinder has a refined awareness of the soft and silvery'. The colour plates remind us that Hinder is a painter with a delicate colour sense. He does not really like printing many-coloured lithographs but prefers to hand-colour the small number in the editions, to print in one colour such as sepia or do two printings for a double image. One quibble the reviewer has is that the plates are arranged alphabetically (the one meaningless arrangement) rather than chronologically, by style or by subject. Chronological arrangement gives a sense of development as one turns the pages. The arrangement of Hinder's work as a whole is difficult, since many themes are continued years later, and one wants to compare the different treatments as well as to understand the chronology. This is made possible by the completely illustrated chronological catalogue at the end, invaluable for understanding his work as a whole. A section of drawings for the lithographs is included to increase further our understanding of Hinder's working methods. Drawing is basic to his paintings also, where the tempera he uses is the last step after preparatory drawings and water-colours.

Unlike many beautiful books, this one is prefaced by two exceptionally good texts. John Henshaw's introduction is more than its title 'Frank Hinder's Lithographs'. It is, in fact, the first detailed account of Hinder's development; his biography is linked to his training and teaching experiences in America. There, Hinder developed an interest in Dynamic Symmetry, a philosophy and a method that he continued to use sometimes as a guide to design after his return to Australia. Litho-

graphs using Dynamic Symmetry are catalogue numbers 30, 32, 37, 39, 40, 51, 68, 77, and, perhaps, others — it is not easy even for the artist to remember. Dynamic Symmetry has been criticized as being a Neo-academic rather than modernistic force in American art, but, as used by Hinder, it was part of his wider interest in bringing Australia to a consciousness of contemporary art. Henshaw has pinpointed different sources of Hinder's geometry, the abstract and the abstracted rhythms. He has also indicated the content of the art (not widely understood), the latent Expressionism, the interest in social activity, especially urban crowd scenes, in questions of religion and philosophy, in all creatures, particularly birds, and in Abstraction — in light, colour, movement. John Henshaw's article could not have been written without years of friendship.

Hinder's own account of his development, the mastering of materials, techniques, equipment of lithography, gives us insight into the practical knowledge needed and the difficulties that must be overcome. Hinder, as well as being an artist, is a born teacher. He wants the new generation to understand that each art form requires practical training and that works of art emerge from the actual working process. Hinder pulls all his prints himself. He loves using the stones, and the excitement of controlling the whole process — there are the rewards of accidental printings that lead to new developments.

The book has, finally, a *curriculum vitae* — where the artist studied and taught, and a list of exhibitions. The aim was not only to produce a beautiful picture-book, but also to add the other sections mentioned, chosen with thought and originality, as aids to serious appreciation. It has succeeded. □

Renée Free

## Erratum

The book review of *Lloyd Rees Drawings* appearing on p. 321 of Volume 16 No 4 was reviewed by Barry Pearce who, from the heading, would appear to be the book's author. The book was, in fact, edited by Lou Klepac and we apologise for this error.





## The Adelaide Scene

*Jenny Aland*

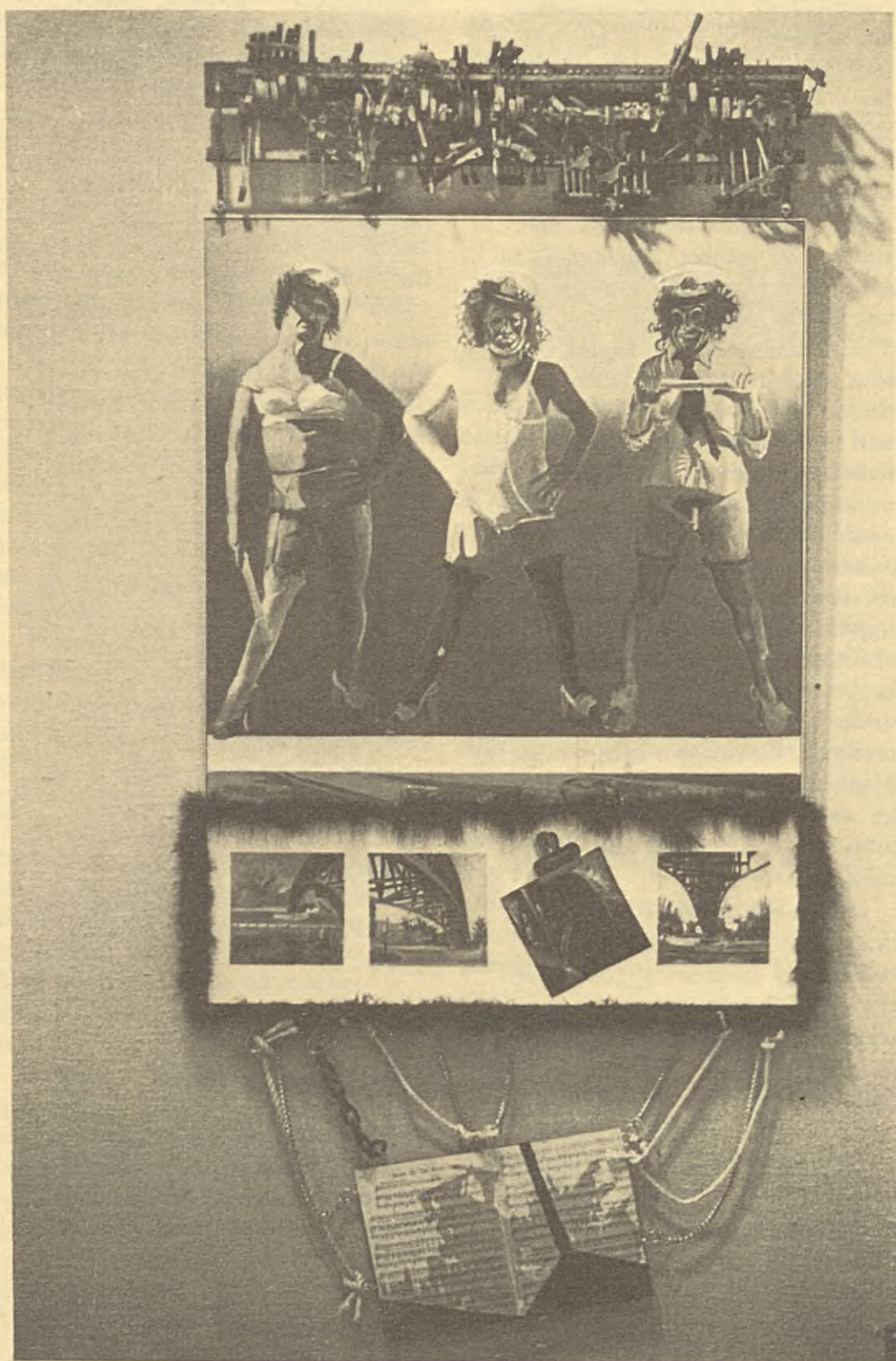
Much of the evidence of visual arts activity in Adelaide is no longer to be found exclusively in the previously burgeoning community of privately owned galleries. A large proportion of such activity is to be found fizzing and simmering away at varying stages of fermentation in a variety of alternative venues. These vary from sites occupied by groups of artists who need to share workshop or studio space, materials and machinery, to those who require space for the sharing of ideas and opinions, for their performances, video-works or installations and for the interchange of information.

The Experimental Art Foundation — directed by Noel Sheridan — is in the latter category and, since its establishment four years ago, has become an increasingly active venue for the various manifestations of Post-Object Art — all of which have been of an on-going and changing nature. Its most potent activity is, in fact, the least obvious, this being the provision of a venue for the continuing round of seminars and discussions revolving around the role, nature and aspect of art and the artist in Australian society. The recent addition of a Printery together with a full-time printer (made possible by a grant from the Visual Arts Council) now provides the Foundation with a facility through which artists and other groups or individuals within the community can economically produce their various books, documents, manifestoes and other forms of communication on paper.

On a particular note, the April/May show included the installation of a Telex machine, monitored by Steve Leishman, which provided a public service aimed at fostering the introduction of other than the commercial and formal usage of Telex.

The Women's Art Movement (W.A.M.) is similarly inclined in aspect. One of its more recent activities is to compile a Women's Art Registry that is intended to cover both the work of artists in this State and visiting artists. It is the only women's art movement in Australia to receive sufficient funding to allow for a full-time coordinator, Karilyn Brown, for a centre of its own and for the maintenance of its on-going activities.

Round Space is another alternative venue offering studio area to some twelve evolving artists.



left  
PETER McWILLIAMS DOWN BY THE  
RIVERSIDE (1978)  
Acrylic and oil 202 cm x 91 cm  
Contemporary Art Society, Adelaide

above left  
JANE KENT INSTALLATION (1979)  
Women's Art Movement Centre, Adelaide



The South Australian Workshop (S.A.W.) caters for some fifteen artists and, co-operatively, provides facilities for multi-media, glass-blowing, photographic and serigraphic activities — all of these as a result of a materials grant from the Visual Arts Board. It is also a venue for the formulation and presentation of environmental, performance and installation works.

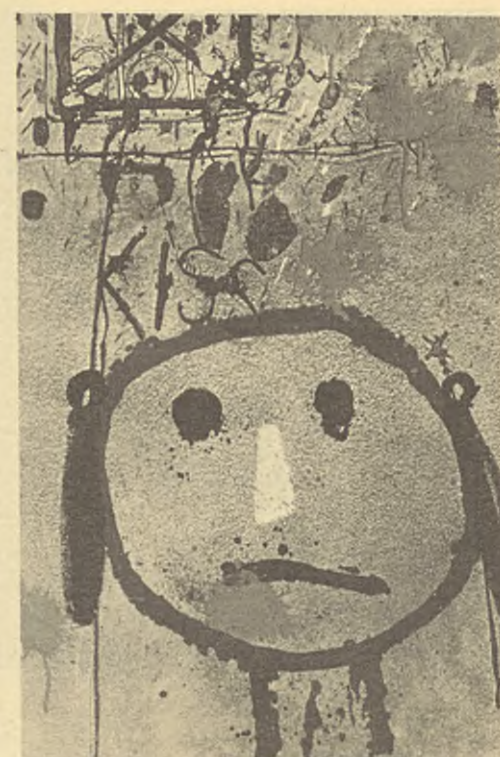
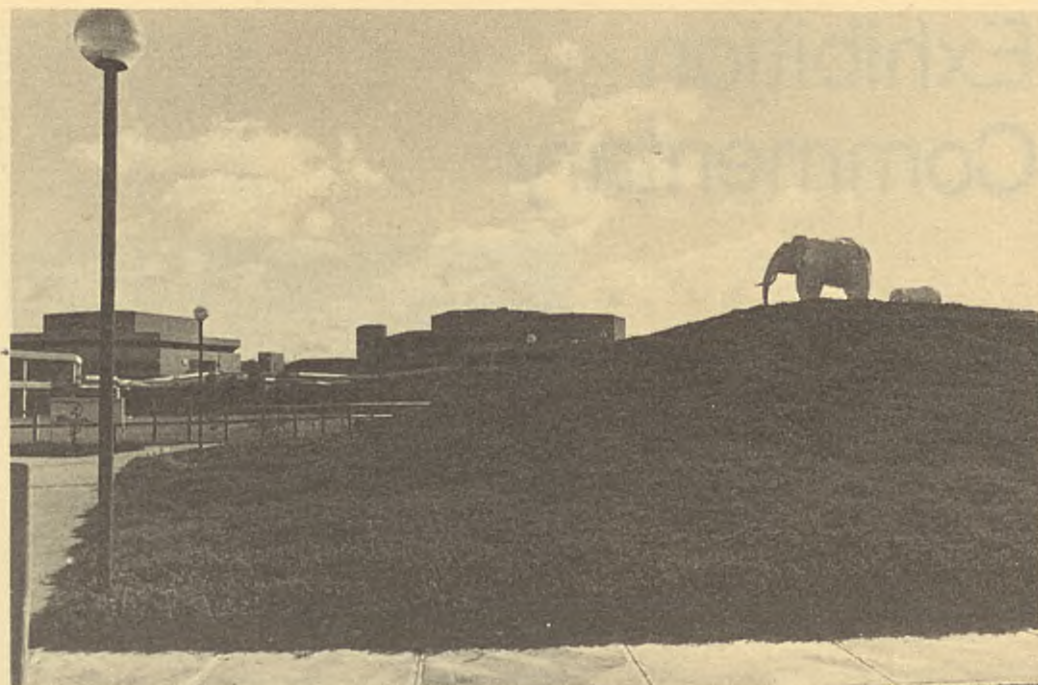
W.A.M., S.A.W. and Round Space together with another small group of artists co-ordinated by Leigh Hobba, have been commissioned by Ian North on behalf of the Art Gallery of South Australia to produce works of their own choosing in a location based within the square of Adelaide City — also of their own choosing — for the forthcoming Adelaide Festival. This kind of support will be timely inasmuch as it will give to these artists the widest exposure to public appetite at both a hungry and satiating time. They will also receive the full benefits of the Festival publicity, which may go some of the way to narrowing the extant gap between the acceptance of the more experimental modes of visual expression and the more expected forms.

The Contemporary Art Society Gallery — expertly and energetically directed by Joan Kypridakis — continues to remain very much at the core of activities in the more established gallery venues of Adelaide. Its wall space is always readily available to emerging talents as well as to those more established. Its exhibition openings, workshops (a print workshop struggles to be born), its film sessions, in fact, all of its events are very much open to all who care to participate. One may well substitute the word 'community' for 'contemporary' and thus reflect more accurately the healthy development taking place here.

At Adelaide Fine Art and Graphics Gallery this year we have seen the work of two young emerging artists working in the field of printmaking. Michael Skora exhibited some extremely competent, formally disciplined and refined etchings and relief prints, while Christine McCormack showed her strengths and talent with some highly individual works in drypoint. Etchings — A Retrospective of works from 1953 to 1978 by Geoffrey Brown provided us with the unique experience of the evolution of an accomplished printmaker and artist.

At the Adelaide Festival Centre Gallery, Silver Harris Ewell, the Director, continued her policy of encouraging public involvement in the arts by mounting, in the fine space available, an exhibition entitled 'Sound Sculpture'. Leigh Hobba, Jim Barbour, Ian de Gruchy and Jenny Snodgrass structured the sculpture into four parts — interactive ceramics, Naracoorte Cave, Whistling Willies and South Australian soundscape. In essence, this was an organization and manipulation of sound-waves as the basic sculptural medium. A continuous process, it was open for the listener to 'enter' and to determine individual structures within it. Sydney artist Dragan Ilic's performance *Electronic Pencils Twelve* followed and, subsequently, we saw a special exhibition made to coincide with 'Come-Out', an Arts Festival for schoolchildren, wherein the people of Adelaide were invited to 'have their say' about Adelaide and change.

With the evolution of these various alternative venues and the relatively unconfined activities of their members, with the increasing contribution being made by Gallery Directors whose policies are oriented toward community involvement in the arts; with the seemingly increasing willingness to talk about art on the part of all concerned it would appear that a steady if slow breaking-down of the elitist barrier behind which art has previously sheltered is under way in Adelaide. □



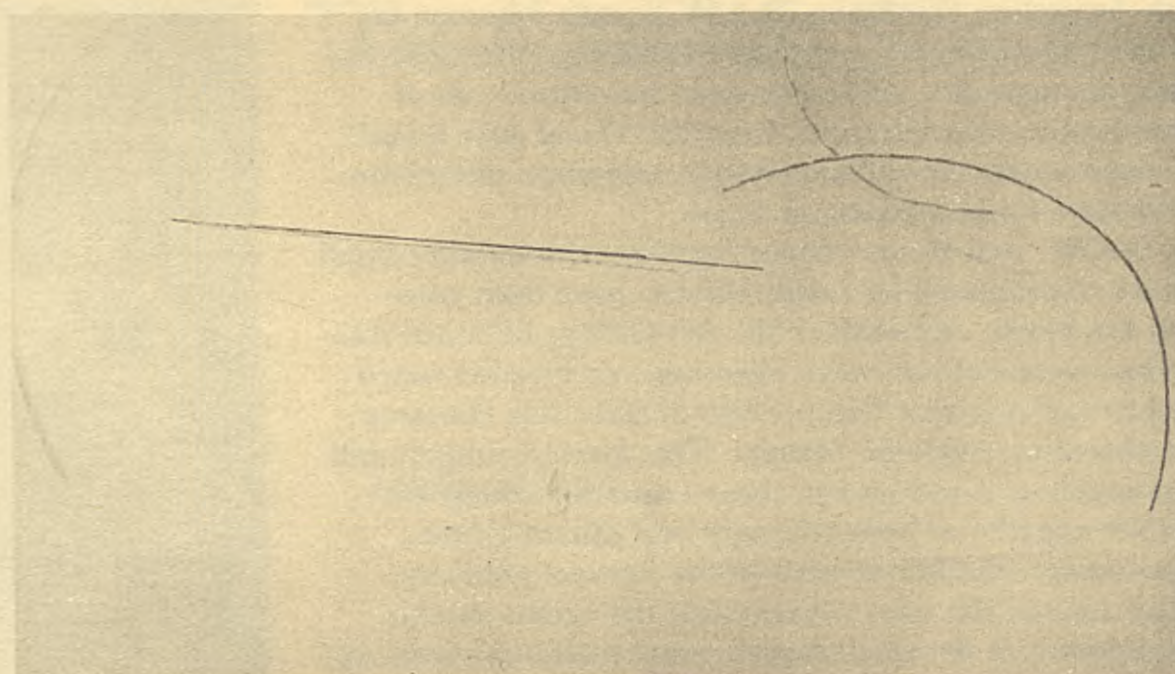
top  
LYNNE INGOLDSBY TWO WHITE  
ELEPHANTS (1979)  
Plaster of paris over chicken wire  
244 cm high  
Adelaide College of the Arts and Education

above left  
ANNE MARSH PERFORMANCE PIECE  
Women's Art Movement Centre, Adelaide

above right  
BASIL HADLEY WALL THEME VIII  
(1978)  
Etching and silk-screen 75 cm x 50 cm  
Bonython, Adelaide



# Exhibition Commentary



*top*  
VIRGINIA CUPPAIDGE KAMARIA (1978/79)  
Acrylic/canvas 107 cm x 183 cm  
Gallery A, Sydney  
Photograph by James Ashburn

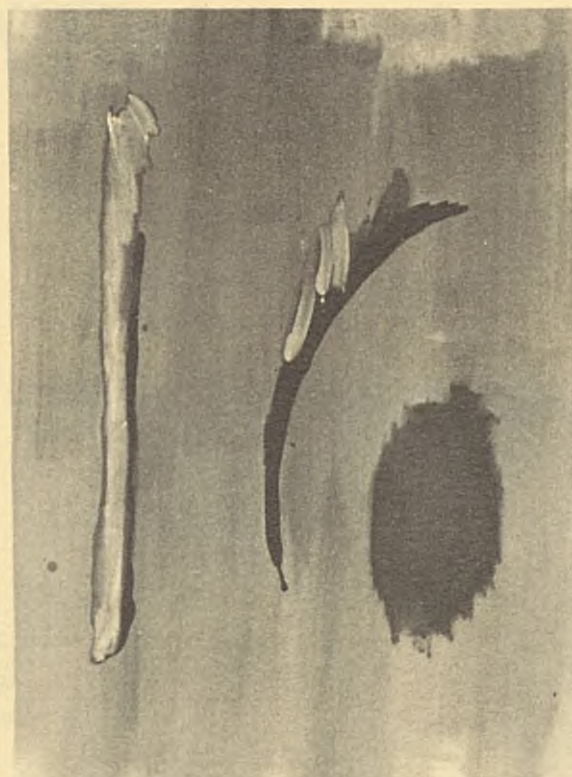
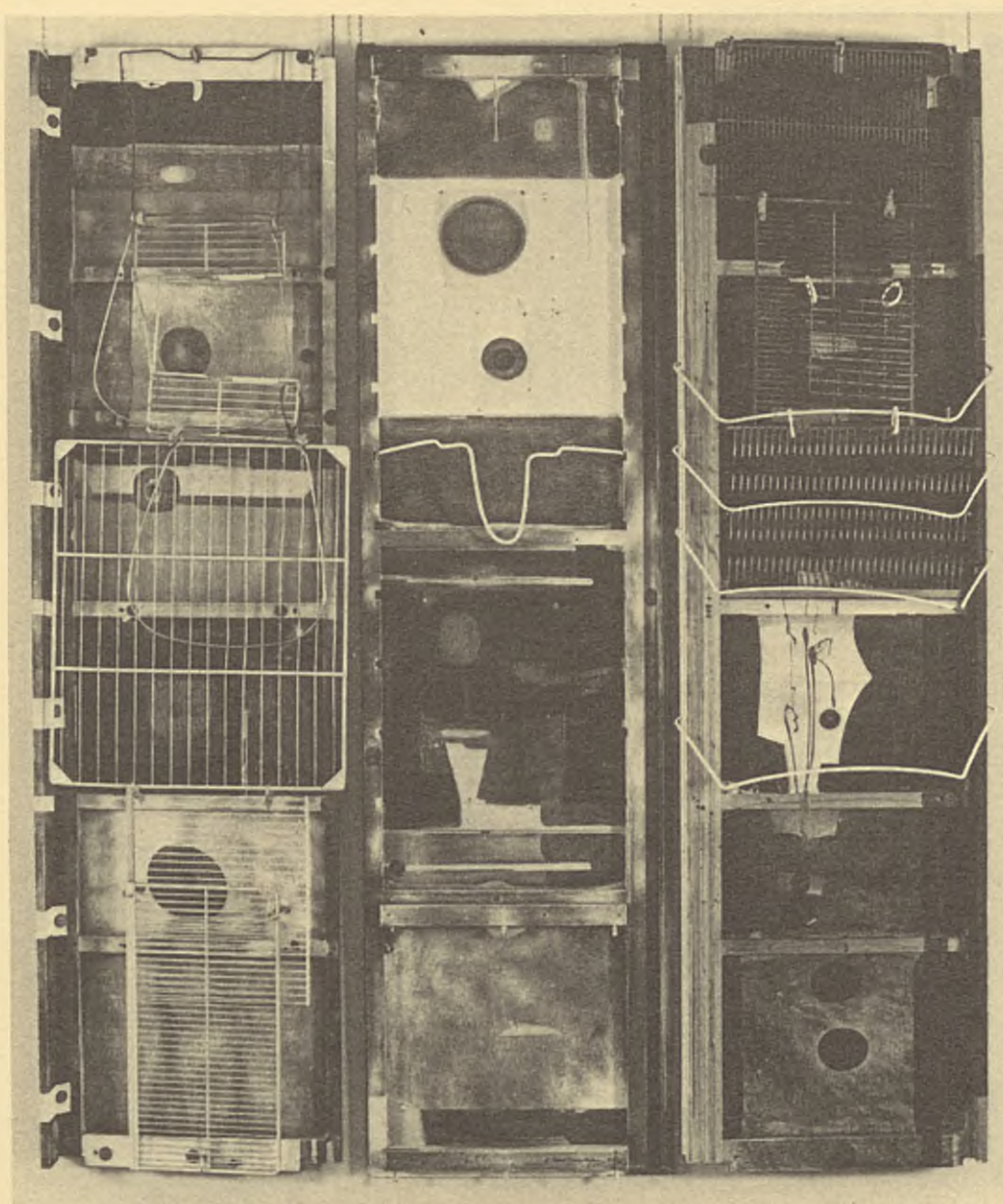
*above left*  
ALUN LEACH-JONES MEDITERRANEAN  
(1979)  
Acrylic on canvas 195 cm x 280 cm  
Rudy Komon, Sydney  
Photograph by John Delacour

*above right*  
ROSS MELLICK NIGHT STORM  
(1979)  
Mixed media, palm fronds and newspaper  
on board 215 cm x 184 cm  
Gallery A, Sydney  
Photograph by James Ashburn

*right*  
TOM GLEGHORN THE BEEKEEPER'S  
LANDSCAPE — ORROROO  
Polymer emulsion 90 cm x 123 cm  
Town, Brisbane







*top left*  
JUDY CASSAB THE DEVIL'S  
MARBLES II (1978/79)  
Oil and acrylic on canvas  
126 cm x 126 cm  
Rudy Komon, Sydney  
Photograph by John Delacour

*above left*  
GRAEME TOWNSEND BOTSWANA  
BIRD (1979)  
Oil and acrylic on canvas  
125 cm x 186 cm  
Barry Stern, Sydney

*left*  
ROBERT WILLIAMS MID DIP OXIDE  
(1979)  
Mixed media 240 cm x 200 cm  
Watters, Sydney  
Photograph by John Delacour

*top right*  
JOHN PLAPP BEYOND THE DEPTHS  
OF LOVE (1979)  
Acrylic on canvas 228 cm x 168 cm  
Watters, Sydney  
Photograph by John Delacour

*above*  
DICK WATKINS HARLEM AIRSHAFT  
(1979)  
Acrylic on hardboard 122 cm x 183 cm  
Coventry, Sydney  
Photograph by Fenn Hinchcliffe



Exhibition  
Commentary

SALI HERMAN LOVER'S LANE IN MALTA 1979  
Oil on canvas 64 cm x 80 cm  
Rudy Komon, Sydney  
Photograph by John Delacour

bottom left  
NOEL COUNIHAN MINER 1979  
Oil on canvas 83 cm x 83 cm  
Realities, Melbourne  
Photograph by Vikki Driscoll

bottom middle  
LISA DALTON SISKI IN BLACK (1977)  
Oil on canvas 91 cm x 71 cm  
Robin Gibson, Sydney  
Photograph by Greg Weight



above right  
CHRISTOPHER BODCK WANKY  
(1979)  
Ink and gouache on rice paper  
76 cm x 46 cm  
Holdsworth, Sydney

right  
KEITH LOOBY X-WIFE WITH  
PHOTOGRAPH (1978)  
Oil and mixed media on canvas  
229 cm x 168 cm  
Bonython, Adelaide  
Photograph by Greg Weight





## *Humphrey McQueen* Brett Whiteley

Robin Gibson bought a narrow, three-storey factory/warehouse/studio for a new gallery, painted the inside white and put some neutral-coloured carpet on the stairs. First one room and then a second were prepared for Whiteley's birds and animals. At street level there is a small door on the right leading up a flight of stairs at the very top of which is an orange-coloured painting. Half way up is the first hanging space. At the conclusion of the Whiteley exhibition the property was sold and the gallery was closed. The exhibition was something of a Happening.

The wall opposite the first-floor entrance was covered with thirty drawings, many thick with black ink. Their total effect was clotted and attention turned to smaller walls for some indication of what this latest Whiteley show was about. There were three paintings of birds. None of them was startling or even very appealing. At best, they seemed pretty. To one side was one part of Whiteley's 1978 Archibald Prize winner — the baboon roaring out its addictions. It worked well enough by itself. Certainly, it was a welcome relief to find a picture that aimed beyond the surface appeal of the brightness in the bird paintings.

Turning back to the large wall it was possible to single out the creatures in the drawings, possible to fix on those that were cleaner than the rest — a platypus turns back to consider its egg; the long neck and head of a giraffe; a comical elephant and a whimsical hippopotamus. In these examples, the brush-lines are full enough but the image is free from that leadenness that depresses the overall impact of this mosaic

of birds and animals that Whiteley sketched in three days at Sydney's harbour-side zoo in November 1978.

The things in this room are worth seeing, if not worth coming to see. Is it worth climbing the second lot of stairs for more of the same? The orange picture is still too far away for its image to be clearly visible. Closer. Nearer. A few feet away and it is just another of the bird paintings to be seen downstairs, but it has earned its keep by attracting attention to the second room which is entered through a narrow doorway.

Neither the orange picture nor anything downstairs could prepare the senses for the enchanted world beyond that doorway. On all four walls are paintings of birds. Blues. Greens. Orange. White. Silver. Down the middle of the slender room are six blue-and-white pots and three fantastic sculptures including a stuffed, headless emu with an extended wooden neck. On top of a tall pedestal there is an eyrie with a gigantic egg. A sound system plays Japanese Buddhist temple music and, later, the sounds of Dylan.

Circling the room induces a sense of wonder, excitement, delight, until you float, mesmerized, along winged arabesques. Comparisons come later: Monet contemplating Nirvana; Matisse's decorative luxury; Bergmann's *Magic Flute*; *La Boutique Fantasque*. How to convey the intensity to those who have not been bathed by it? The room should be bought whole and re-established as a single piece of jewellery. Criticism and history will come later. In the presence of the inexplicable, only magic is appropriate.





BRETT WHITELEY CH'IUNG (1 high and vast.  
 2 elevated; arched; lofty. 3 deep; empty; spacious.  
 4 the sky) (1978-79)  
 Oil and branch on board 102 cm x 104 cm  
 Private collection  
 Photograph by Greg Weight



BRETT WHITELEY    WEI    (1 to surround; to enclose; to encircle; to hem in.    2 surrounding; environment.    3 the circumference of a circle formed by a person's arms)  
 (1978-79)  
 Oil and photo-collage on board    91 cm x 79 cm  
 Private collection  
 Photograph by Greg Weight











BRETT WHITELEY BIRDS AND ANIMALS 1979  
 Ink, pencil and collage 109 cm x 63 cm  
 Photograph by Greg Weight





BRETT WHITELEY INSTALLATION — Foreground THE  
GET LAID TOTEM; middle 6 (UNTITLED) ANIMAL VASES  
Fibreglass, wood, steel 274 cm high; blue-and-white  
earthenware

Photograph by Greg Weight





BRETT WHITELEY - BROLGA (DANCE) and THE LAST EMU (1978-79)  
Mangrove wood, encaustic and marble 244 cm high;  
stuffed emu, fibreglass and wood 305 cm high  
Photograph by Greg Weight

Meanwhile, at the Art Gallery of New South Wales people were looking at some of the Biennale exhibits and asking if things so repulsive can be art? An opposing question is appropriate to Whiteley's work: is something so beautiful necessarily art? The answer is beyond me and the scope of this article. Another question is more approachable: What explains Sydney's acceptance of these luscious ornaments?

Underpinning any answer is Whiteley's technical excellence. The collage elements are perfectly integrated into the depth of the paint to form part of its texture. No attempt is made to fake the passion of creation and every line is exactly measured and every tone precisely weighted. The craft in the art, if such it be, is of remarkably high order.

It is not the skill of the drawing or the brushmanship that account for Whiteley's success on this occasion. In the introduction to the catalogue he tells us that 'simply, this exhibition is a series of moods hinged around the theme "bird"'; and that they are 'states of mind'.

Nothing could be further from the truth. These pictures are statements demanding mindlessness. They are, above all, physical. The moods they induce are not the moods of the mind, but plays on the senses. They slip easily into a fat society where they feed on the layers of fat that cushion the intellects, emotions, morals and bodies of the majority of Australians. Yet they have a special Sydney quality from the hypnotic effect of the harbour, of the sun on that harbour, of the sun on the bodies that play on its waters and on the beaches beyond. The paintings invite viewers to covetousness and after the fashion of the *National Times*, which devotes itself to the promotion of the good life, of how to buy that yacht more cheaply.

Whiteley's birds are paintings of a particular time as well as of a given place. The genre stems from John Gould's ornithological studies. The impulse comes from late-nineteenth-century France, from the opulent layers of Huysman's corrupting world, from the Symbolists and their synaesthesia. These pasts become the present for those Australians who have never had it so good, for whom seven per cent unemployment is the guarantee of security. The invitation to escape possessiveness is put in objects whose very element is to excite a desire to own them — if Bruce Petty had assembled this upstairs room he would have entitled it 'The Greed Machine'.



## Geoffrey Legge Robert Parr's Sculpture



ROBERT PARR WAR MACHINE 1965  
Bronze 71 cm x 28 cm x 66 cm  
Possession of the artist

Robert Parr, born in 1923, was in his late thirties when, some sixteen years ago, he started making sculpture. His early work, primarily decorative in character, was fabricated from copper sheet. He received critical encouragement from the start and, in his first three years, was awarded half a dozen prizes from judges such as Wallace Thornton, Bernard Smith and Tony Tuckson and, later, from Eric Rowlinson and Daniel Thomas. His early attempts to work through ideas about sculpture led to a series of Expressionist works with titles such as *Alpha and omega* and *Of heat and light* but soon he found himself most at home in the Surrealist and Dada traditions.

Parr's direction has been, indeed, implacable: working counter to areas according him praise, sales and commissions, and using a complexity of means, he has moved towards a mode that enables him to make statements which seem to him relevant in today's world. It is the way in which Parr's relentless effort illustrates the classic struggle of the artist to obtain the articulation of his unique point of view, within an established convention, quite apart from the sustained relevance of his recent work, which, I believe, justifies this short account of his development.

Parr's sculptural investigations can be seen to have developed simultaneously along two main lines that merge into one another more often than not. One line experiments with, or comments upon, the formal aspects of art movements; the other, the major area, questions our generally accepted values.

### *Investigations within art*

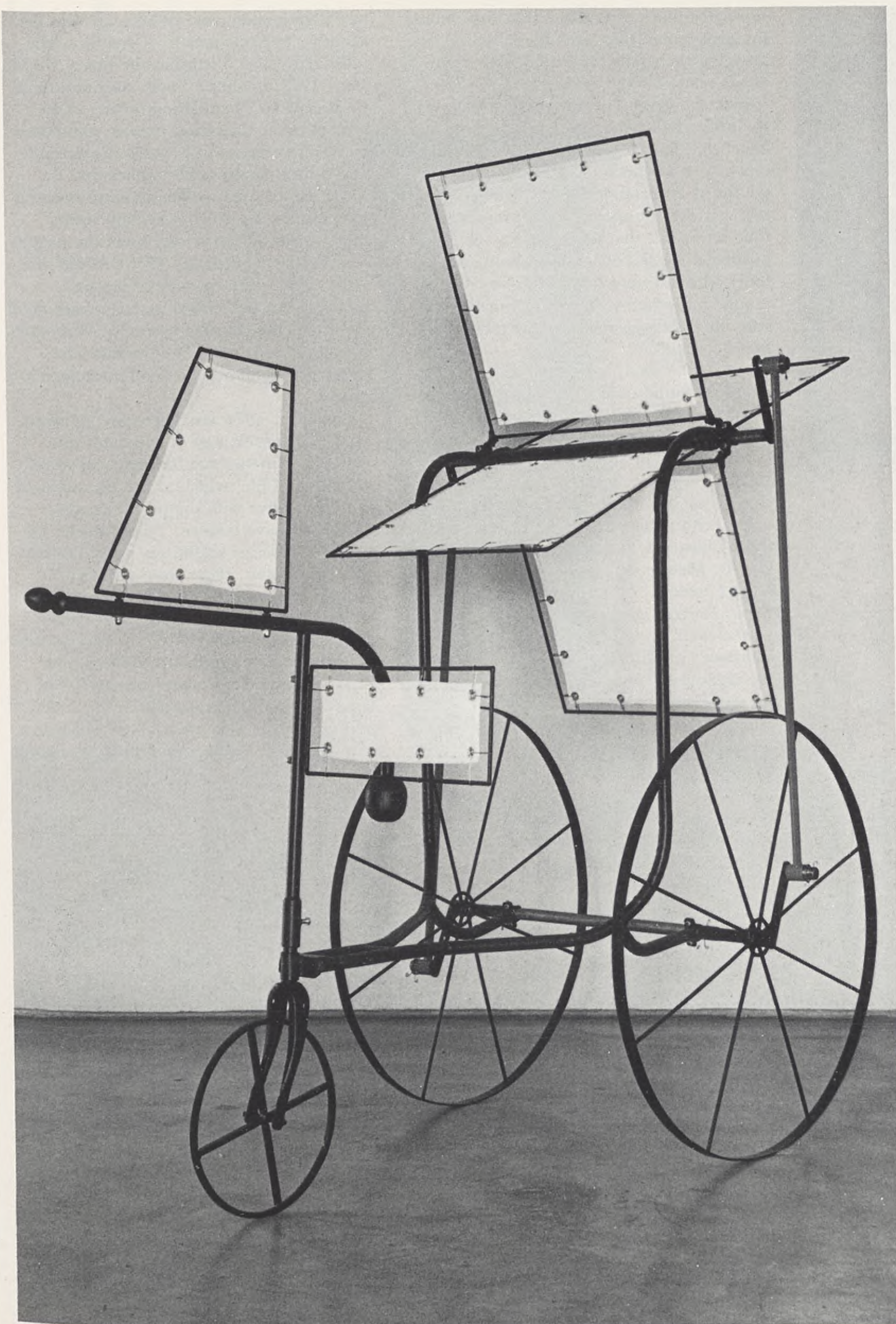
Parr's involvement with the Surrealist/Dadaist mode is not merely with their outer forms: he uses them to make discoveries about his own inner states (Surrealism) and to discover forms of life that are dignified in opposition to prevalent attitudes (Dada).

Parr's works within art traditions other than Surrealism and Dada include formalist sculpture and Hard-edge paintings. All these investigations have extended his repertoire and lent authority to his work.

*Excelsior*, 1967, is an early example of Parr's exploration within the Surrealist/Dada tradition. It appears to be a three-dimensional pastiche of Surrealist paintings. Magritte's brass tubas sit upon a cabinet (the subconscious?) chained shut. The cabinet can, however, be opened a fraction and reveals plastic lemons. In 1967 this work seemed 'inventive', 'amusing' and 'arresting'. That *Excelsior* still seems a valid and arresting statement is, I think, because it suspends our disbelief by the very humanity of the battered junk employed; the conjunction of the detritus of lives lived excites echoes within our subconscious in the same way that certain Surrealist paintings open our subconscious to their unsettling content by the realism of their representation.

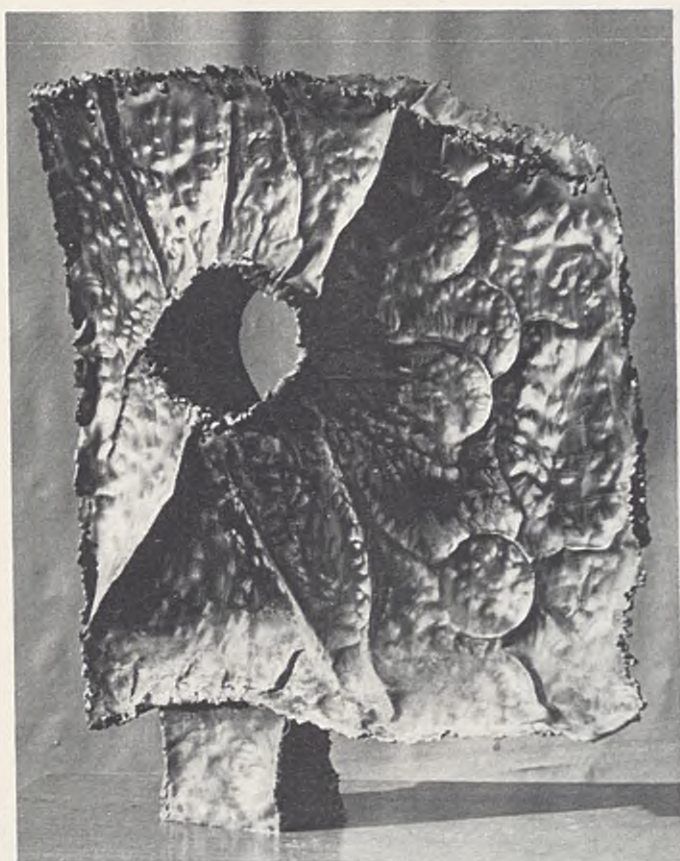
Parr's best works in the formalist traditions seem to have humorous interpretations which question those traditions. An example is *The traveller*, 1970. A tube of rectangular cross-section emerges from a heavy sphere, makes a tortuous arch 1.5 metres in the air and returns to earth close by. Its method of travel, one supposes,





ROBERT PARR    WINDMOBILE  
(1976)  
Steel, canvas  
96 cm x 120 cm x 98 cm  
Possession of the artist





ROBERT PARR THE HEAD 1963  
Copper, bronze 70 cm x 60 cm x 20 cm  
Possession of the artist

simulates those caterpillars that first extend themselves and then arch their bodies, bringing their tails hard up against their heads ready for the next extension. *The traveller*, however, has the disadvantage of the heavy ball. Does the work indicate a belief that formalist sculpture is so weighted down with aesthetic dictates that it will not get far as an extender of our awareness? Or is it a wider comment on the prejudices of time and place that all travellers are burdened with? For, as Alan Palit says, 'only where we are born have we hope of remaining locked within the rituals of life without self-consciousness. Travel is the first deceit. . .'<sup>1</sup>

As can be seen, works like *Excelsior* introduced found objects into Parr's sculptural vocabulary to join welded steel and fabrication from copper sheet. Another important addition, in 1970, was velvet. For instance, *Large cam*, 1972, was a peanut-shaped padded wall-plaque covered in blue velvet with pools of red velvet on its surface. Thus was conceived a soft 'Hard-edge Op Art abstraction' (and a soft painting of a hard object).

#### *Robert Parr and our human lot*

The main body of Parr's work is social comment: questioning and commenting on the *status quo*. These 'human lot' works cover too wide a spectrum to be put into a nutshell. However, a series of them concerns the army, which is presented as a sort of stereotype of society. The soldier is subject to the same dehumanizing officialdom that converts us from individuals into numbers; he has no better access into, and as little care for, the reasons why he has to do whatever he has to do; like us, he is subject to, and representative of, the materialist consciousness — a consciousness that seems to have war as its ultimate (and inevitable?) consequence.

Against this death-wishing consciousness Parr sets work which hints at a form of life that is loving and life-enhancing — one in which we are not so alienated from ourselves.

The earliest social-comment works drew impartial attention to the oddness of our values: *Colonial suite*, 1966, was Parr's first major work in this vein. It revealed a life-size Edwardian table and chair, mantel-clock and aspidistra. Everything was of copper: the antimacassar, the bowl of fruit and the lace cloth it sat on, as well as the ant-resisting, jaggedly opened tins under each table leg. Everything was observed with amusing acuteness, the proportions

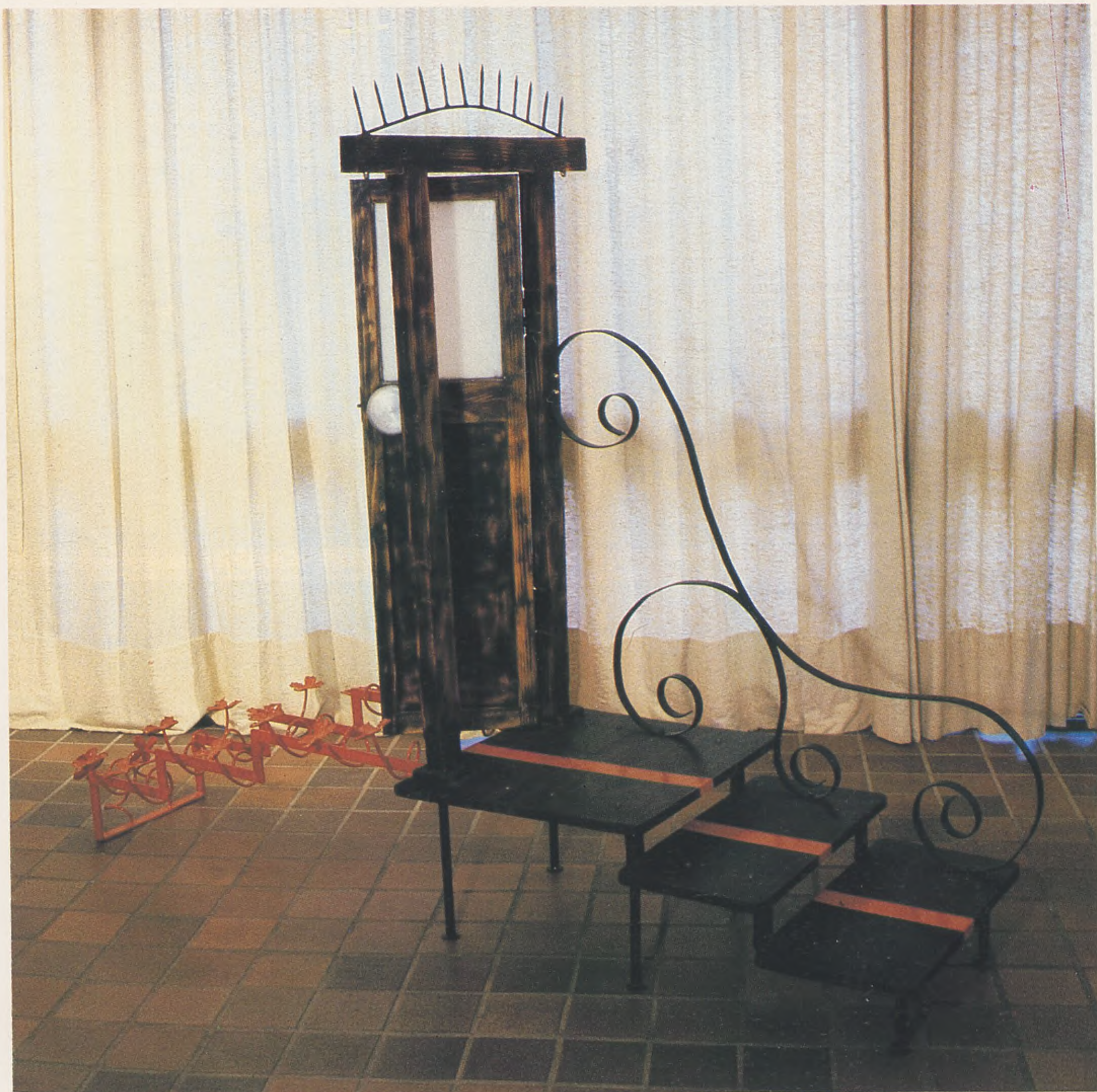
just slightly elongated in keeping with the slightly ludicrous nature of gentility. His full-sized velvet Victorian fire-place *The fire place*, 1970, is a little more poignant than *Colonial suite*. By thrusting before us the symbol of the sacrosanct 'hearth and home', an absurd symbol in a world of electricity and central heating, he implies that the social values upon which gentility is based may also be absurd. If gentility seems rather absurd then so will seem the people who live by its dictates. Parr's *Mother Hubbard*, 1966, is the epitome of the well-meaning but ineffectual person whose good intentions are directed to empty cupboards. The cupboards are empty because the ideals that generate the good intentions are empty.

However, 1974 saw Parr moving away from this specific sort of comment into symbols or metaphors for 'states of mind' or 'forms of life' which are to be emulated if one is to live with dignity in an alienating exploitive culture. To do this he introduced into his sculptures metal flowers with four petals; these were symbols of natural forces which are life asserting and loving. Parr was borrowing from specific artists — the flower people — who, in their attitudes and commitment to 'love, not war', represented a consciousness full of hope for mankind and who, in the action of putting flowers into the soldiers' rifles as a gesture of love, were responsible for a most moving art work.

This deepening of its message (with continuing growth of visual enchantment) did not result in any lessening of the humour in Parr's work. I believe that Parr discovered very early that his humorous works were especially emotive, discovering more for the artist and the viewer. Humour also bore a truth to his endeavours. His works, especially the large ones, have a slant which laughs at the idea that they may be 'authoritative statements'. Paradoxically having found that 'authorities' are usually manipulating or manipulated, their statements move us less than humorous and self-effacing statements; *Mad* makes more things visible, is 'truer' than *Time*; the large authoritative 'international' art gesture often seems a little banal beside the personal, low-profile statements by a new generation of artists.

In this regard it is interesting to compare a work from 1974, *Head and flower*, with *The head* of eleven years earlier. The earlier work is large, 1.2 metres, and closely related to Australian Expressionism: Albert





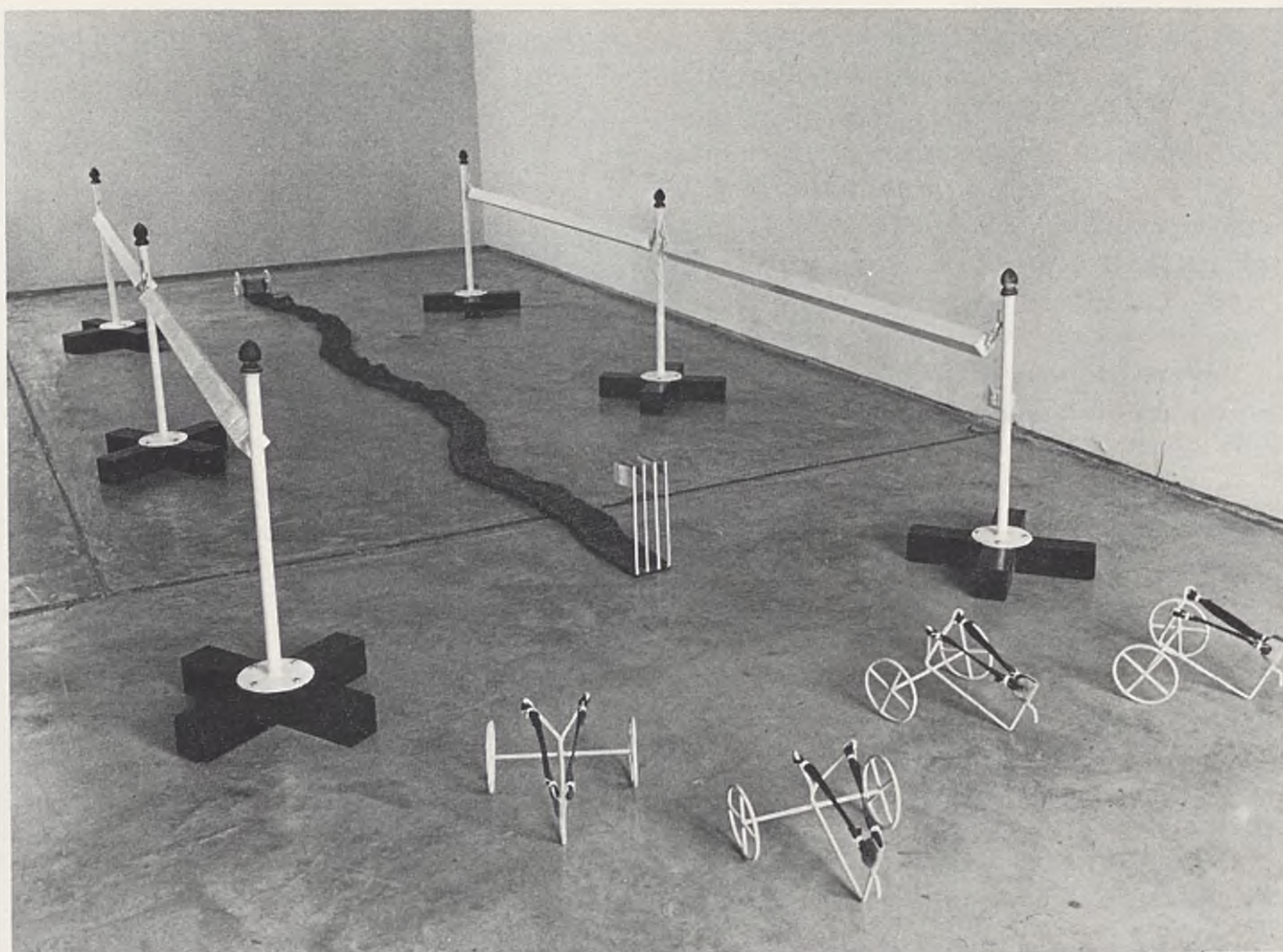
ROBERT PARR    STEPS HITHER AND YON    1976  
Wood, steel and plastic  
Possession of the artist  
Photograph by William Vennard



ROBERT PARR *right*  
 MARCH PAST AND THE DEPARTMENT  
 OF PREVENTION (1978)  
 Painted wood, steel, rubber 75 cm x 240 cm x 510 cm  
 Possession of the artist  
 Photograph by John Delacour

ROBERT PARR *below*  
 HEAD AND FLOWER 1974  
 Copper, bronze 65 cm x 34 cm x 27 cm  
 Possession of the artist  
 Photograph by John Delacour

ROBERT PARR *below right*  
 THE TRAVELLER 1970  
 Steel 130 cm x 85 cm x 120 cm  
 Possession of the artist  
 Photograph by Michael Sellers





Tucker's antipodean heads can be seen as its prototype. The head is axe-shaped, aggressive and seems eloquent of that fierce self-reliance dear to the myth of the pioneering Australian male. *Head and flower* is smaller and has a gentle, feminine presence. It should seem merely comic, sprouting, as it does, a long-stemmed flower in the convention of the speech balloon. Yet, for me at least, it seems to hold a calm conviction that the example of gentleness is the only expedient; it quietly urges 'flower power'. The point to note is that a vastly more pertinent and moving content is now conveyed by a much lower-keyed statement.

The works of 1974 saw flowers used in all sorts of ways as life-embracing elements — a waste-bin, a smoke-stack and the imperious clock all sprouted flowers. Formalist sculptures shake off their academic aesthetic and become alive with flowers. Flowers have gazebos from which they look out at us if they please. Flowers have wheels for locomotion when they choose. It is a shock and the essence of ecological awareness for the viewer to be treated as an equal by the objects — by nature; but the works' cumulative statement is more than this: the flowers seem to say 'people's alienation is alienation from us'. As one comes to experience them as metaphors for an alternative and desirable form of life, the works — by their humorous oddness — seem to warn that to live with dignity in a materialist world is to seem ridiculous to that world.

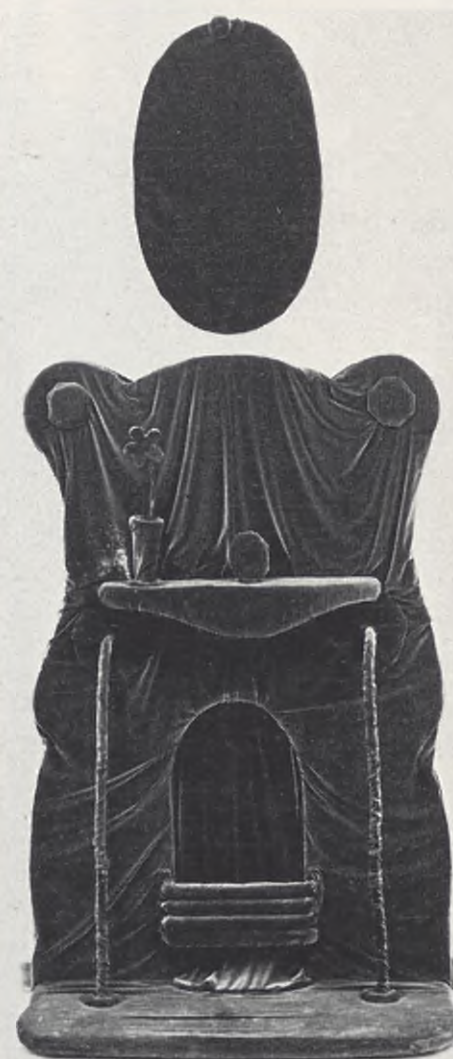
Occasionally, Parr makes work that wittily investigates the 'guilty' materialist world. One aspect of that world is that officialdom denies people their uniqueness; they are treated as mere cyphers. Thus *Official stone's throw*, 1974, purports to be a device to bring that very personal measure, the stone's throw, into the realm of official jurisdiction. The device indicates that the official unit (one S.T., let us say) will vary according to the direction of the throw, making it so complicated that it becomes the precinct of the expert, the official, et cetera. Officialdom hereby annuls our humanity.

In 1976, two years after the introduction of the four-petalled flower, Robert Parr had another remarkable exhibition. We shall look at two works. One, *Windmobile* is a 3 metre-high tricycle. Unlike *Flower mobile*, 1974, which employs flower power, it uses wind power for locomotion and navigation. It goes as it chooses. Like *Flower mobile*

there is no provision or need for people, it is complete in itself. It is an imposing work rendered whimsical by an Edwardian narrowness relative to its height in keeping with Parr's mode of expression. What impelled this delightful work and that preoccupation with sails, implying wind, which has continued? Flowers, because of their beauty must be 'good' things. Thus the flower, as a metaphor of 'life-asserting' consciousness, may lose breadth, may become stunted by moral implications. To say the materialist consciousness is wicked is to bog down in intractable argument on part of the issue. Writers like Herbert Marcuse and Norman O. Brown see the problem more widely in psychoanalytic terms; for instance, Brown's far-reaching and influential 'Life Against Death' studies the life-asserting and death-wishing forces that constitute our psyches. Possibly Parr felt that the wind symbolizes the forces within us — contemplative or frenzied — more rigorously than flowers do. Whatever the case, Parr's major work for 1976, although still using the flower metaphor, is most receptive to an interpretation that sees a psychological change as the prerequisite for a new consciousness. This is exactly what Marcuse, Brown and many others would maintain.

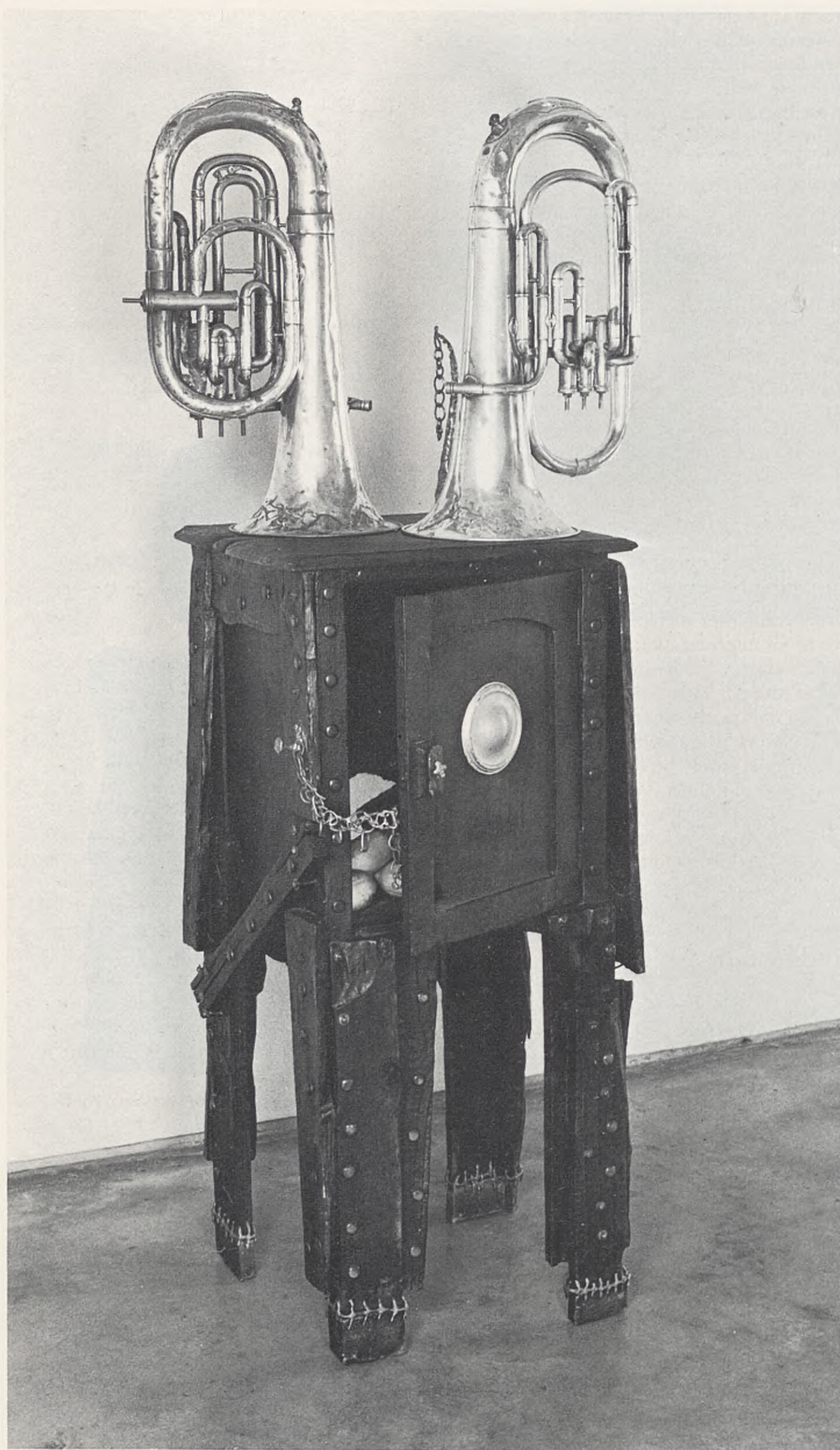
The work in question, *Steps hither and yon*, 1976, must surely be the most evocative Surrealist sculpture ever conceived in Australia. In this work steps lead up to a narrow door. It has a huge, round knob suggesting that it should be opened. On the other side, framework steps, garlanded with metal flowers, fall away. The door, in fact, will not open more than a few centimetres because the flowers obstruct it. A row of spikes crowns the door-frame; the door is the sole means of communication between two worlds. One world is evidently ours, the other that of the loving 'flower power' consciousness. One, that of Apollo, our world, whilst the flowers are with Dionysus. Or are our repressions kept behind that door to constitute the id? Do dreams, jokes, fantasies, slips of the tongue, sublimations and Robert Parr sculptures steal out from among the flowers? Early works like *Excelsior* can be seen as forerunners for this work and give it its strange power and conviction. We are challenged to open that door — the consciousness-raising imperative.

Robert Parr's most recent exhibition (at the time of writing) was held in the latter half of 1978. It was dominated by an inspired work: *March Past and the Department*



ROBERT PARR THE FIRE PLACE (1970)  
Padded velvet over wood and metal frame  
249 cm x 132 cm x 51 cm  
Art Gallery of New South Wales  
Gift of Hunter Douglas Limited





of *Prevention*. This is the culmination to date of Parr's references to war, that ultimate death-wish. The earliest was one of his sheet-copper works: *War machine*, 1965. It portrayed a sort of battering-ram that pierced a protecting shield and was mounted on thirteen little feet. It was a witty comment on male aggression and its sexual base. There were others: *The lieutenant* and *Mon capitaine*, both of 1972, were wall-hanging velvet works in the vein of Olive Bishop's 'wash and war' ceramic shirts. In the same year, to salute those pompous uniforms, he produced *Our Henry*, a head under a tin helmet, the archetypal happy-go-lucky cannon-fodder: Henry's not to reason why. *Our Henry* makes a good introduction to *March Past and the Department of Prevention* for, in the latter, legions of him are marching past. They are represented by a wire-mesh belt that winds back across the floor in vast procession behind four pennants. They march between what are, relatively speaking, huge barricades. This massive force is confronted by four small catapults on wheels (modelled on the sling shot). Behind the barricades, one imagines, are all the exploitive and alienating forces whose position this huge, but mindless and manipulated, army ensures. Confronting all this stands the Department of Prevention and its catapults. To find oneself in the position of opposing such a force with such childish weapons seems a ridiculous predicament. The work reminds us that to 'live with dignity in a materialist world is to seem ridiculous to that world'. The radicals with their leaflets seem ridiculous as they confront the contentions of mass media. Nevertheless, *March Past and the Department of Prevention* challenges us to leave the battalions and take to the catapults.

Robert Parr's art, to quote Daniel Thomas, is 'deceptively subversive'.

<sup>1</sup> Robin Wallace-Crabbe, *Eeral Palit* (Champion, Melbourne, 1978, p. 19).

<sup>2</sup> Daniel Thomas, *Sydney Morning Herald*, 31.10.74.

ROBERT PARR EXCELSIOR 1967  
Wood, brass, plastic 167 cm x 74 cm x 50 cm  
Possession of the artist

Photograph by John Delacour



Nancy Underhill Bessie Gibson 1868-1961

While researching for the Bessie Gibson Exhibition and catalogue, I found several recurrent themes, one being Bessie Gibson's attitude towards being a painter, a woman and an expatriate, and why she chose the stylistic influences she did, namely Frances Hodgkins and James McNeill Whistler. This article will focus on her debt to Whistler, how such a debt had a tradition within Australia and its implications for evaluating her art.<sup>1</sup>

The American painter, James McNeill Whistler (1834-1903), having failed West Point Military Academy, studied art in Paris from 1855 to 1859, when he moved more or less permanently to London. However, he apparently made frequent trips to Paris and maintained a studio there at 6 Passage Stanilas, until late in his life. Whistler was considered by some Frenchmen to be a 'Parisian' artist, which means that his was considered to be a valid 'French' Style. Interestingly enough, he was one of the very few English artists accepted as important by the French *avant-garde* like Courbet, Manet and Monet and, as such, appeared in Fantin Latour's *Homage to Delacroix*, 1864. In London, Whistler became a public monument and he saw to it that his exhibitions were the talk of the town and devoted great attention to their overall effect; for example, he is known to have once had a gallery painted yellow for a show. Needless to say, his openings were carefully orchestrated 'happenings', which, in the 1880s, were the more remarkable as one-man exhibitions

were still unusual. Most artists exhibited only at the Royal Academy, the Paris Salons, their own studios or in group exhibitions at galleries like the Fine Arts Society and Dowdeswells. The latter were usually thematic exhibitions: one month could see scenes of Venice, the next Alpine scapes. It is interesting to speculate to what degree this type of exhibition influenced the thematic subject-matter of late-Victorian painting. Artistic experimentation was simply not the name of the game. Putting all the self-production aside, Whistler's paintings, especially the 1880s Nocturnes and later pochades on wood panels, which Sickert found so exciting, offered a serious alternative in England to Victorian narrative sentimentality and its close cousin genre '*Plein-airism*' in both subject-matter and technique. In France, as late as 1900, Whistler's work was seen to be a sensible variation of Impressionism. He was, in other words, all things to all men. By the time of his death in 1903, Whistler had ceased to be accorded the role of advocate of one-man ego-trips, reformer of the Royal Academy and innovator in the International Society of Sculptors, Painters and Gravers. By the 1901 Retrospective at Dowdeswells, some critics said he was not a great artist, only a fine decorator. Nonetheless, his style still drew followers and maintained its popularity with art patrons. In England, Walter Greaves and Paul Maitland, and, in France, Castelucho, Edwin Scott and, later, Bessie Gibson, Anne Alison Greene, Kate O'Connor and Bessie





above  
BESSIE GIBSON CARPEAUX FOUNTAIN,  
LUXEMBOURG GARDENS, PARIS  
Oil on wood panel 19 cm x 22 cm  
Owned by Mervyn Horton  
Photograph by John Delacour

opposite  
BESSIE GIBSON WOMAN IN A MIRROR  
Watercolour on pencil on paper 54 cm x 45 cm  
University of Queensland

Davidson, among others, converted his innovations into accepted, pleasant diversions at the Salons.

While Whistler built a tension between muted tonality and strict grid composition, and set it off against another tension, that of the assertion of the painting process with its paint versus the traditional scenic subject-matter, his followers rarely attained that precarious balance. Instead, some remain pictorial depictions of famous locales: Venice, Honfleur, London, Paris. Others rely on a very over-played muted tonality and even fuzziness. Few maintain Whistler's all-important psychological remoteness.

In Australian art history, Whistler's influence can be felt at both ends of a spectrum; that is, in both the 1889 '9 x 5 Impression Exhibition' and in the work of Bessie Gibson, and others like her, who worked in Paris from 1900 until World War II. The first wrought in Australia a sort of *avant-garde*, the latter, pleasant yet academic taste. The '9 x 5 Impression Exhibition' held in August 1889 at Buxton's Rooms, Melbourne, was the loud herald of 'modernism' in Australian art, but it must be stressed that it was neither all that modern nor novel.<sup>2</sup> The Melbourne International Exhibition of 1888 had rooms full of oriental artefacts, which Aestheticism had popularized in England. That so many rooms were devoted to oriental works and their popularity at sales, proves there was a general awareness for much of what Whistler stood for.<sup>3</sup> Indeed, the 1886 Anglo-Australian Society of Artists had, as Exhibit No. 1, Whistler's *A note in blue and silver*. Ironically, from what I can gather, it netted not one bit of interest. Why then did the '9 x 5 Impression Exhibition'? Firstly, Melbourne had not seen a single exhibition organized along the 'total effect' lines, complete with jardinières and draped silk, et cetera, although it must be noted that the exhibition, like its models overseas, did set out objects along these modified lines. Neither had it seen a purposeful display of what looked to be unfinished sketches on wooden panels (cigar-box lids). Details of the exhibition are scanty — we do not know if all works were on wood, neither do we know for certain whether they were all painted or named 'à la Whistler' for the specific occasion. Tom Roberts, when first abroad, knew Whistler at first hand and Roberts had done works on panels in England. Arthur Streeton knew Whistler at second hand through Phil May and W.

Blamire Young before he left Sydney in 1886. Two meaningful points of difference ought to be mentioned. Firstly, Whistler's brushwork, unlike that of the Australians, works to make the surface aggressive at the expense of the scene. Secondly, their composition is related not so much to Whistler's, as to traditional landscape layout. They had achieved 'The Look' without altogether grasping its purpose. Roberts, Streeton, Conder and Co. were really trying to merge *Plein-airism* and Whistler.

When Bessie Gibson began her serious study just after 1889 at the Central Technical College in Brisbane, she, too, through her teacher, Godfrey Rivers, had indirect access to English 'modernism'. Rivers had trained at the Slade School of Art under Alphonse Legros and had exhibited once at the Royal Academy before he left England. When he arrived in Australia, he spent time with Young and May in that most unlikely spot for a haven of Aestheticism — Katoomba, New South Wales. Rivers's own work is fairly dreary academia but he maintained his southern ties and frequently exhibited in Sydney.

Before Bessie Gibson left Brisbane for Paris in 1905, she had been an accomplished miniature painter and her clear skill in watercolours harks towards her real masterpieces, works like *Reflections*, in the National Gallery of Victoria, *Woman in a mirror*, one version owned by Manly Art Gallery and Historical Collection, the other by the University Art Museum, University of Queensland, and the *Untitled* (interior with a table) owned by the Australian National Gallery, Canberra. These were products of her study under Frances Hodgkins at Colarossi's (probably in 1910).<sup>4</sup> As far as can be discovered she did no oils under Rivers, but what is interesting is that, as soon as she arrived in Paris, Bessie Gibson enrolled, not only at Colarossi's, an expected atelier, but also at a more unusual one, Castelucho's. Could Rivers have suggested this? The only other Australians known to have studied at Castelucho's are George Bell (before Bessie came), Kate O'Connor, and Anne Alison Greene.<sup>5</sup> (The last mentioned was due to Bessie's influence.) Castelucho was a Spaniard who, by 1898, was exhibiting scenes of Spain and rather Whistlerian works of the Luxembourg Gardens, at both the Old and New Salons.<sup>6</sup> Thieme-Becker<sup>7</sup> states that he studied under Whistler, but this, if it occurred, is unlikely to have been lengthy, as Whistler







*right*  
 BESSIE GIBSON UNTITLED (Old woman knitting)  
 Oil on canvas 43 cm x 49 cm  
 Private collection  
 Photograph by John Delacour



*below*  
 BESSIE GIBSON REFLECTIONS  
 Watercolour on paper 47 cm x 47 cm  
 National Gallery of Victoria

*below right*  
 BESSIE GIBSON NATURE MORTE  
 Oil on wood panel 35 cm x 27 cm  
 Private collection  
 Photograph by John Delacour







above  
BESSIE GIBSON UNTITLED (Place de la Concorde,  
Paris)  
Oil on wood panel 19 cm x 24 cm  
Owned by James Fairfax  
Photograph by John Delacour

above left  
BESSIE GIBSON UNTITLED (Steamship)  
Oil on wood panel 27 cm x 22 cm  
Private collection  
Photograph by John Delacour

left  
BESSIE GIBSON SITTING IN THE SUN  
Watercolour and pencil on paper 36 cm x 36 cm  
Private collection  
Photograph by John Delacour





is known to have kept a regular atelier in his studio at 6 Passage Stanilas only for a short time in 1898.<sup>8</sup> Nonetheless, there could well have been direct exchange because Castelucho's student, the Australian Kate O'Connor, later took a lease on Whistler's studio. The issue is further complicated because both Bessie Gibson and Anne Alison Greene, a friend from Brisbane, also studied with the American, Edwin Scott, who arrived in Paris in 1895 and whose work is very indebted to Whistler. Whether Scott is directly connected to Castelucho or not is unknown. At any rate, what one has is another group of Australians, all in Paris and all known to each other: Kate O'Connor, Bessie Gibson, Anne Alison Greene, and, to a lesser degree, E. Phillips Fox, Ethel Carrick Fox and Bessie Davidson, who make an interesting parallel to the '9 x 5' group.

All the Paris-based artists painted at one time or another on wooden panels and all left areas of unprimed wood bare, as had Whistler. Gibson, Greene, O'Connor and Davidson mainly used muted tones and Bessie Gibson, in particular, rarely involved herself psychologically with her subject-matter, be it *Honfleur* or a portrait study. The best of Bessie Gibson's pochades on wooden panels are very fresh, and use local colour as highlights (as did Whistler's later works) for example, *Untitled* (Place de la Concorde) owned by James Fairfax and others like *Untitled* (moored boats), owned by Frank Watters, rely on Whistler's device of space or void versus object, and the compositions are held together by common tonality and pattern of brush-strokes. In many ways her work rather than Scott's or Greene's, is closest to Whistler's because their work is more finished and, while geometrically set out, also tends towards the narrative.

This raises an interesting issue: Is her work less valid because it is such a late derivative of Whistler? In its day it was old-fashioned, academic, safe, if you wish, but, when judged with her contemporaries of the same inclination, her work stands up well. Her dedication and seriousness of purpose, as well as training, saved it from being hackneyed. The recognition paid to her work in the Salon, where she exhibited regularly until 1939, including an Honorable Mention in the Old Salon of 1926, proves that it was acceptable to the jurors and by extension to the general art public. In 1930, she also had a boat scene on a wooden panel purchased for the Cherbourg

Museum. Moreover, the Retrospective given Edwin Scott at the 1934 New Salon indirectly provides added credence to the general acceptability of her chosen style. It is sobering to think of such accord being given, as late as the 1930s (in Paris, of all places) to a style originating in the early 1880s — a good example of just how extreme was the separation between the *avant-garde* and comfortable, bourgeois art. One should not be surprised or dismayed that Bessie Gibson's art, charming as it is and dedicated as she was, really remained untouched by the major movements of her period — Cubism, Dada and Surrealism — yet she had lived within a mile of Picasso, Braque, Matisse, Brancusi and Steichen. The real lesson to be learnt from her work, as far as its Whistlerian debt is concerned, is that it was not just the colonies that were provincial or artistically conservative. It was also the vast majority of art buyers in Paris and London.

<sup>1</sup> I have attempted to approach Bessie Gibson's work from an angle other than that in my catalogue of her recent exhibition. That catalogue is available from the University Art Museum, University of Queensland.

<sup>2</sup> See reviews in *Argus*, 17 August 1889. *Age*, 17 August 1889. *Table Talk*, 29 August 1889.

<sup>3</sup> Annotated catalogue listing sale prices for this exhibition in Fryer Library, University of Queensland. Dr Ann Galbally has found strong evidence of Aestheticism existing in Australia prior to 1889 and will publish her evidence soon. I am grateful for discussions with her on the matter.

<sup>4</sup> There is difficulty over the date. Frances Hodgkins taught at Colarossi's as well as in her private studio. See my Bessie Gibson catalogue on this issue.

<sup>5</sup> I am indebted to Patrick Hutchings for allowing me to read his unpublished MS. on Kate O'Connor. I found it invaluable and thank him.

<sup>6</sup> Old Salon (Salon des Artistes Francais); New Salon (Salon des Beaux Arts).

<sup>7</sup> Thieme-Becker, *Allgemeines Lexikon der Bildenden Kunstler* (Leipzig, 1912, vol. VI, pp. 162-3).

<sup>8</sup> D. Holden, *Whistler's Landscapes and Seascapes* (W. Guptil, N.Y. 1969, p. 9).

above left  
BESSIE GIBSON LITTLE BLUE EYES (1925)  
Watercolour on French ivory 7 cm x 6 cm  
Private collection

right  
BESSIE GIBSON UNTITLED (Interior with table)  
Watercolour and charcoal on paper on board  
55 cm x 45 cm  
Australian National Gallery, Canberra







Graeme Sturgeon

## Kevin Mortensen — Icons and images

Among Australian artists Kevin Mortensen holds a curious place. Although well regarded by his peers and by those with a serious interest in art he nevertheless remains little understood. He shows only rarely and each time that he does there seems to be no possible link between present and past work. This not only confuses his admirers, it provides the opportunity for his detractors to accuse him of lack of direction and of being inconsistent, the last a virtue to which the trepidatious and the untalented tightly cling.

For the majority of artists the rhythm of their artistic activity is dominated by the deadline of the next exhibition — a period of intense work leading to a show — when, if sales are good, the date of the next showing is proposed and the cycle begins again. Mortensen is one of the few artists whose working pattern varies significantly from this model. Rather than continually producing work, he tends to go into action only when stimulated by some experience and when he is actually committed to showing. The result of this is that he has produced relatively few works, but all are of considerable interest because, in each case, the work represents the culmination of a long period of thoughtful reappraisal, and the maturation that only time can bring.

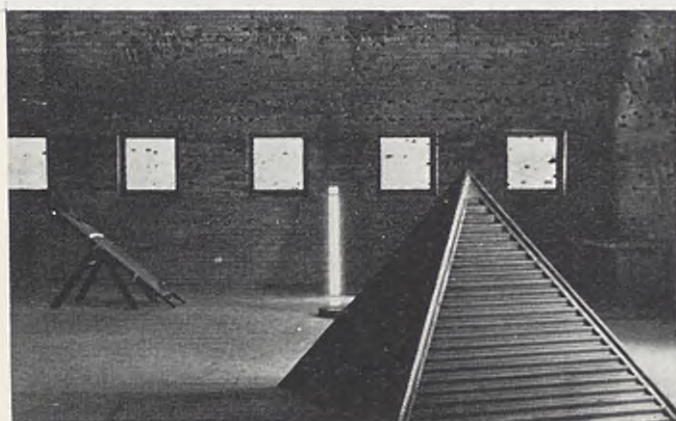
Mortensen's work was first seen in a group show at the Argus Gallery, Melbourne, in 1964 and in a solo exhibition at the same gallery three years later. Since then, he has exhibited three times at the Mildura Sculpturescape, 1970, 1973 and 1975, shown three times at Pinacotheca, Melbourne, and been included in exhibitions at Melbourne University (1974), the National Gallery of Victoria (1975), in the Sydney Biennale and a 'Link' exhibition at the Art Gallery of South Australia (both 1976). During 1978 he was invited to exhibit in a mixed exhibition at the Ewing and George Paton Gallery, Melbourne University ('Lost and Found: Objects and Images') and to participate in 'Act 1',

Canberra. The 1964 show consisted of paintings, relief sculptures and a group of four works entitled *Poly-Chromatics*, which Mortensen now somewhat diffidently describes as 'attempts at visual poetry', and which the *Age* reviewer, Margaret Plant, saw as 'cross-sections of an artificial landscape'.<sup>1</sup> Although it caused no sensation the exhibition was favourably received and work from it was purchased by two discerning local collectors.

By the time of the 1970 Mildura show, Mortensen had moved on to larger works and exhibited three sculptures each distinctly different from the others; they were *Tiled ziggurat*, *Sky piece* and *Extract from Onn's journal*. Made over a period of two years, the only link between them seems to be that there was no link. They remain mysterious in purpose and meaning, demonstrating by their very disparateness one of Mortensen's basic attitudes — that art should reflect the irrationality and chance of daily life.<sup>2</sup>

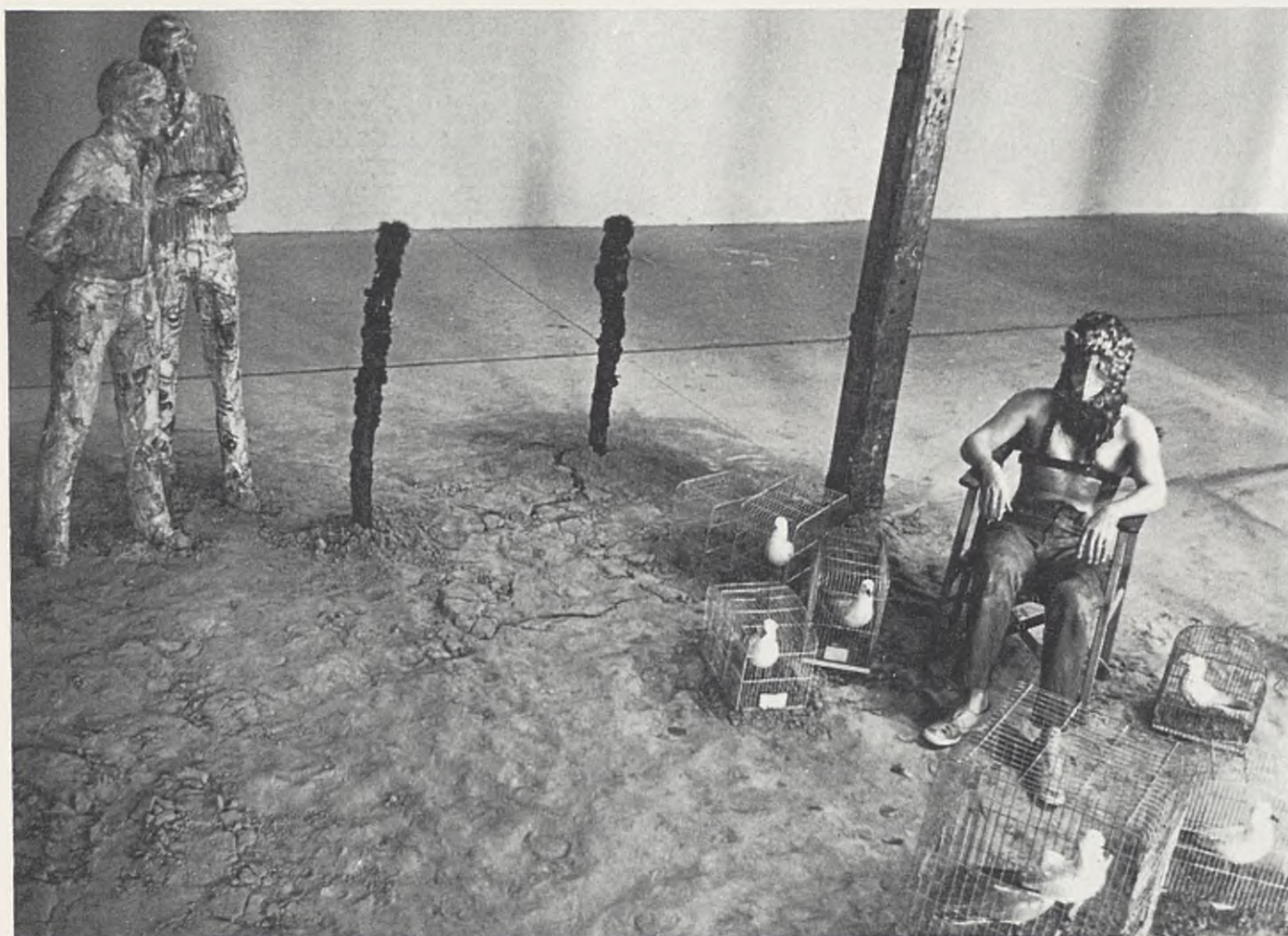
Unlike the majority of sculptors who, whatever their medium, are to a greater or lesser degree concerned with the formal problems of controlled spatial relationships, Mortensen waits for an idea or an experience to suggest a work. This is a vital distinction and one which does much to explain why his work proceeds along no predictable path and to justify the appearance in it of what would otherwise seem to be completely random agglomerations of media and styles. Viewed in this way, the question as to whether or not his work exhibits any kind of consistent development can be seen to be irrelevant. It proceeds by a process of intellectual maturation, not by one of linear progression.<sup>3</sup>

At the 1973 Mildura show a large outdoor area was made available and sculptors were encouraged to produce work specifically for such a location. When, with this in mind, Mortensen came across an old eucalyptus still standing in overgrown scrub, he saw in it a way of uniting the natural and the man-made in some kind of



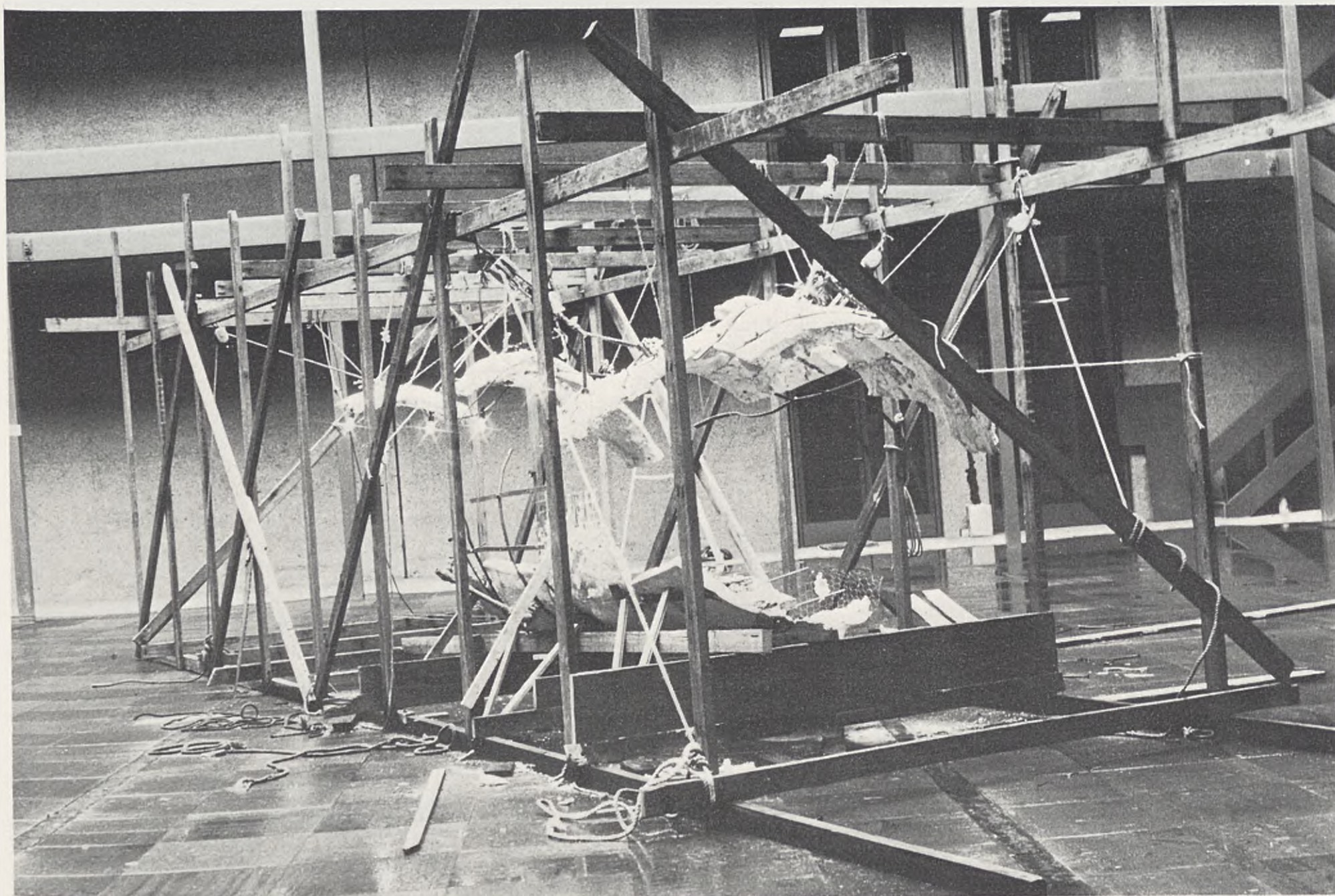
KEVIN MORTENSEN THE ROCKING (1978)  
Performance at Canberra and Sydney  
Corrugated-iron, army stretcher, wooden trestle,  
Fluorescents 3 units: 225 cm x 225 cm x 168 cm;  
142 cm x 225 cm x 100 cm; 168 cm x 44 cm diameter  
Photograph by Suzanne Davies



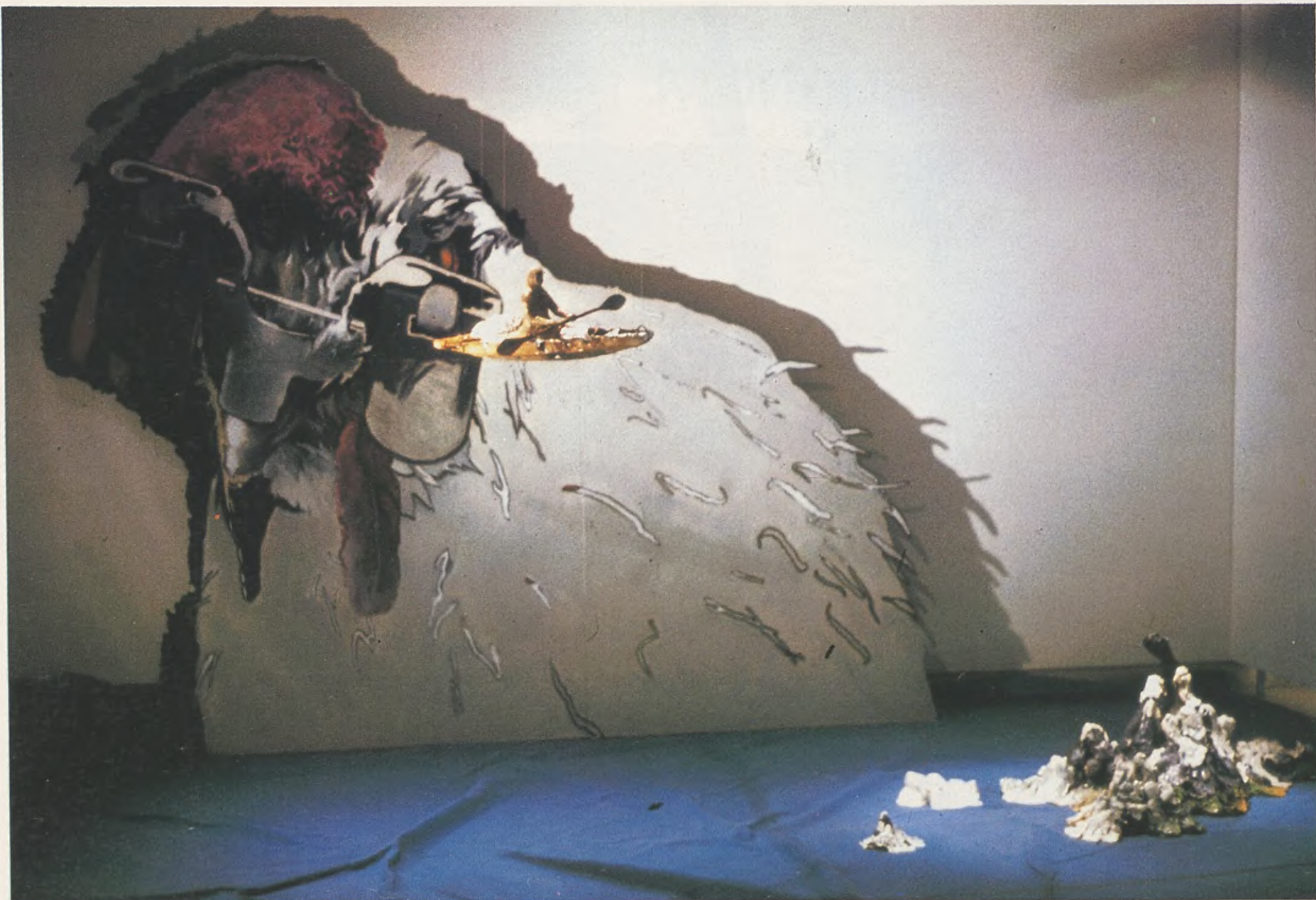


*left*  
KEVIN MORTENSEN THE SEAGULL SALESMAN, HIS  
STOCK AND VISITORS, OR FIGURES OF IDENTIFICATION  
(1972)  
Mixed media — painted plaster seagulls in cages, papier-  
mache figures, bird-mask 5 m diameter floor area  
Performance at Melbourne

*below left*  
KEVIN MORTENSEN SHARDS FROM A CAVE-CARTER'S  
BACKYARD (1975)  
Mixed media 10 m x 3 m  
National Gallery of Victoria







KEVIN MORTENSEN    BONNY BOATSMAN    (1977)  
Installation — mixed media    4.6 m x 4.6 m x 2 m  
Photograph by Tom McCullough

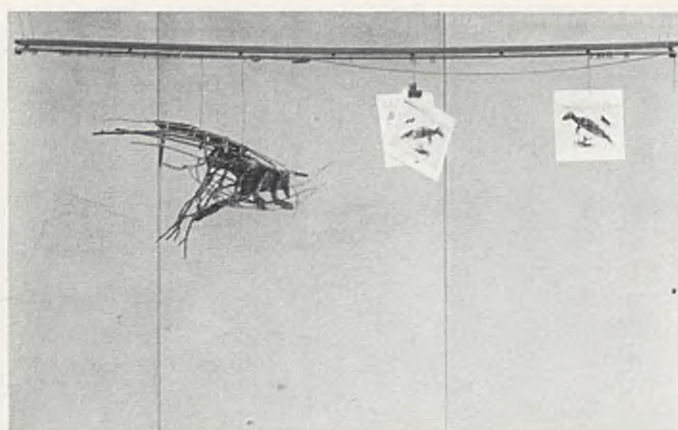




KEVIN MORTENSEN LOS PENGUINOS (1978)  
 Oils and waxes on ceramic, corrugated galvanized-iron, slate  
 and wood 3 units: 154 cm x 180 cm x 39 cm;  
 64 cm x 100 cm; 49 cm x 241 cm  
 Owned by Mel Bloom

Photograph by Suzanne Davies





KEVIN MORTENSEN THE SEAL (1976)  
Rough-sawn oregon, sticks, rubberized canvas, mixed media  
295 cm long  
Art Gallery of South Australia

harmony. Added to this was the strong three-dimensionality of the forms which, although sunk into the bush environment, asserted a powerful if ambiguous presence. The resulting work, when eventually installed at Mildura under the title *Objects in a landscape*, consisted of a group of four tall, beehive-shaped forms of coiled and tarred rope, which were grouped, half hidden, in the salt-bush and scrub. They reproduced the same feeling as the old still, but by a different means.

Mortensen's last appearance at Mildura, in 1975, took him away from the making of objects and into an area of quasi-performance (it was initiated and directed by him but carried out by Eddie Rosser, a professional actor) which he designates as 'creative reality'. The location for this installation/performance was a deserted shop in the Mildura shopping area next to a magnificent Art Deco picture-theatre. Originally a green-room, it had subsequently had a varied history as sweet-shop, bank, and delicatessen. In part, Mortensen's plan was to re-enact aspects of this history and, to this end, he reinstalled some of the fittings of a real 'deli', and engaged an actor to play the role of proprietor.<sup>4</sup> His daily meetings and friendly exchanges with workmen and other storekeepers established a reality for the enterprise, which, once accepted, was maintained despite the obvious unreality of the wood-and-canvas models of sides of beef hung up for sale. The straight-faced behaviour of the 'proprietor' plus the present and past reality of the shop were in opposition to the fact that there were none of the expected goods on show and that beyond a certain point nothing more was being done to get the shop ready for business. Taken together, these facts created a disturbing sense of unreality which was all the more disorientating because there were few clues as to whether this was art, life, an elaborate joke or some kind of mad delusion. Mortensen's 'creative reality' served to loosen our confident grip on reality and casually but inescapably to throw into question one's system of values.

Less esoteric, but equally perplexing, were the three installations carried out by Mortensen at the National Gallery of Victoria (*Shards from a cave-carter's backyard*), at the Art Gallery of New South Wales (*Bonny boatsman*), and at the Ewing and George Paton Gallery (*Los penguinos*).

*Shards from a cave-carter's backyard*, 1975, was constructed in the Murdoch Court at the National Gallery of Victoria. Approx-

imately ten metres long by three metres high, it suggested the whitened bones of some vast creature suspended within a ramshackle wooden scaffold. In fact it grew from an encounter with a man given to burying in his garden wrecked motor-cars, which he had dismembered with an axe. This reverse form of suburban archaeology suggested to him that other curious activity, spelaeology, which, although seriously pursued by its adherents, seems to the outsider, if not completely irrational, at least pointless.

*Bonny boatsman*, 1976, Mortensen's contribution to the Second Sydney Biennale, drew upon his father's tales of life at sea in the days of sail and a long-remembered photograph of an installation at the Hull Museum. Set up in a shallow bay at the Art Gallery of New South Wales, it was a species of diorama and included a small model of a man paddling a *kayak*, behind which stood a large, irregular-shaped painting. Deliberately ambiguous, the image, when deciphered, showed a chicken fitted with an absurd optical device which allowed it to see and peck the ground, but not its companions. Ridiculous as it was, it became for Mortensen a symbol for unwavering fixity of purpose, the boatman (ego) paddling unswervingly across an unknown sea (the unconscious). Taken together the three elements, blinkered chicken, boatsman and sea, can be taken as representing respectively *alter ego*, ego and id.

*Los penguinos*, 1978, grew from a variety of sources both whimsical and serious: a poem by the American Gregory Corso, 'and when the milkman comes leave him a note in the bottle

Penguin dust, bring me penguin dust . . .',

a studio/shop in Carlton run by Peter Hopcraft, with a sign in the window, 'Kites, art and penguins dusted',<sup>5</sup> and an effort to establish a positive correspondence between his teaching duties<sup>6</sup> and his life as an artist. The four elements which make up the work, the rack of model penguins, the cylindrical metal hopper, the sheets of slate and the right-angle corner in which the work was displayed, established a fine interplay of space and volume. The symbolic meaning of the work, however, remains obscure.

Performance, or action art, has demarcated for itself an uneasy area between sculpture and the theatre of the absurd. Most often encountered as a solo effort, it ranges from simple-minded and ingenuous



attempts by a performer who is neither dancer nor mime, actor nor artist, through masochistic, self-referential work, to disquieting carefully structured affairs which indicate that, while the performer has utilized related theatrical modes, he/she has managed to maintain a unique position, because the work has sprung from a different impulse. The burgeoning of performance art owes something to mere fashionableness, but it seems at least possible that its major impetus has been that it permits that re-introduction of acceptable, if unfocused, rituals to a world in which the old rituals of Church and State have been largely discredited. Additionally, it can be seen to essay the creation of myths appropriate to the present day.<sup>7</sup>

Although Mortensen is known as a sculptor, he regards it as merely one medium through which to express his ideas and will almost as readily turn to painting or performance or, as he has occasionally done, mix the three into one.

Mortensen's first public performance work was *The seagull salesman, his stock and visitors, or figures of identification*. It was a Surrealist tableau made up of two life-sized papier-mâché figures, painted casts of seagulls in cages, an area of sand and a canvas chair in which a man wearing a large beaked and feathered head sat motionless, except for occasional sharp movements of the head. The effect was sinister for a variety of reasons but chiefly because there was no frame of reference to which the spectator could relate the work and so come to terms with it emotionally and mentally.

Perhaps the most extraordinary of Mortensen's most recent work was the performance/installation called *The rocking*, which he carried out in Canberra's 'Act 1' during November 1978. The apparatus used — a stretcher, pivoted like a see-saw, a large grey painted corrugated-iron pyramid and a bar of fluorescent light — was arranged with a full consciousness of the plastic relationships. The essential aspect was not the arrangement of objects but the performance itself. The artist was strapped to the stretcher and rocked up and down by an assistant, Kevin Alder, at a rate calculated to approximate normal breathing: head down, air forced from lungs, head up, air sucked into lungs. Mortensen maintains a considerable interest in Zen Buddhism, especially its techniques of meditation, but admits that the pressures of daily life make it difficult to practise it satisfactorily. This performance was, in fact, an attempt to

duplicate the Zen technique by forcing concentration upon a forced breathing rhythm which obliterated the outside world and opened the way for some kind of heightened mental state, albeit mechanically induced. It was at least partially successful because Mortensen recounts that when the movement stopped after twenty minutes' rocking, he experienced vivid hallucinations for up to half an hour. For the spectator, of course, none of this was apparent and he was obliged to view it all simply as an art event and to interpret it as best he might. Some of the spectators maintained that watching the prolonged and unvarying rhythmic movement induced in them a trance-like state that was very relaxing, but whether this can be regarded as a desirable objective for an art work is debatable.

Kevin Mortensen is one of Australia's most enigmatic artists and, for that reason, remains one of the least understood and least appreciated. The response to his work by both artists and public is invariably positive, but, almost as invariably, the reaction of each viewer is tempered by a feeling that, beyond the immediate facts of a work, a deeper meaning awaits discovery. Mortensen confronts us with the mysterious and the inexplicable and because he avoids stylistic commitment of any kind is able to take advantage of the random tides of chance and contingency to provide him with both opportunity and form. Content, or rather the attitude of mind that determines content, remains the one constant. Like the artefacts and *ju-jus* of some arcane rite, Mortensen's works function symbolically and allegorically. In an age dominated by science and technology and at ease only with the tangible and the matter-of-fact he decks old ideas in contemporary dress and in so doing reinvests them with meaning.

<sup>1</sup> Age, 13 September 1967.

<sup>2</sup> Duchamp, whose work pattern resembles Mortensen's, made a conscious decision never to repeat himself; he explained his reasons thus, 'I have forced myself to contradict myself in order to avoid conforming to my own taste'.

<sup>3</sup> Mortensen is not the only Australian sculptor whose work proceeds in this way; both Tony Coleing and Ti Parks tend to produce one-up installations which grow from their current intellectual concerns and which bear little visible relation to their earlier works.

<sup>4</sup> Curiously enough the original proprietor, a Mr Bill Kelly, eventually became a professional actor.

<sup>5</sup> For a more detailed explanation see the Age Weekender Supplement 17 November 1978.

<sup>6</sup> Mortensen lectures in art and performance at Burwood State College, Victoria.

<sup>7</sup> Paul McGillick, writing in the catalogue of 'Act 1', an exhibition of performance and participatory art, Canberra, November 1978, suggests that performance 'represents a visionary search for new forms appropriate to their own time...' and 'a way in which narrative may be restored to art'.



top  
KEVIN MORTENSEN THE ROCKING (detail)  
Performance at Canberra, November 1978  
Photograph by Suzanne Davies

above  
KEVIN MORTENSEN THE DELICATESSEN (1975)  
Environment performance at Mildura  
Mixed media 7 m x 7 m  
Photograph by Paul Cox



## Stephen Scheduling James Howe Carse

James Howe Carse was born in 1818 or 1819 in Edinburgh. He died of alcoholism and old age at Mosman, New South Wales, on 9 September 1900 at the age of eighty-one. The two-line notice in the deaths column of the *Sydney Morning Herald* on Monday, September 10 was the smallest entry for that day. No obituaries have been found.

Little was reported about Carse during his own lifetime despite the fact that he was a relatively dominant figure on the Sydney art scene. The *Sands' Sydney Directory* lists him variously as J. H. Carr (1877), James Carr (1880), J. Cars (1882) and J. A. Carse (1883).

While it has not been established beyond doubt, it is almost certain that Carse's father was Alexander Carse ('Old Carse') who flourished from 1801-38. Alexander's Scottish genre pictures were well received for their overt humour and bawdiness but the supporting of a large family is said to have left him in reduced circumstances. Another son of Alexander, William Carse (c.1815-53), was educated at the School of the Royal Academy, where he took a first prize for drawing. A note on the card index of the Print Room of the National Portrait Gallery, London, refers somewhat obscurely to 'his habits [which] rendered him unsettled [and] he left nothing worthy of a young man of great promise'. James Howe Carse was obviously named after a contemporary (and probably friend) of Alexander, the animal painter, James Howe (1780-1836). Howe was a popular

and talented artist but, according to J. L. Caw in *Scottish Painting* (London, 1908), 'he was too fond of drink and company and his career in times of prosperity was not brilliant'.

James Howe Carse was painting landscapes of the Scottish (and Welsh) countryside before coming to Australia. Some of these canvases came to Australia and were exhibited in Art Society exhibitions alongside his Australian work. He was exhibiting in London from 1860 to 1862 according to Graves's *Dictionary of Artists* (London, 1895).

In Edward Canton Booth's *Australia Illustrated* (London 1873-76), which includes engravings by John Skinner Prout, Nicholas Chevalier and Thomas Baines, a number of works are recorded as being by J. Carr. This is almost certainly J. H. Carse, since the original oil for one of the engravings, *The punt, Echuca, South Australia* (ascribed by Booth to J. C. Armytage and not Carr in this case), is by Carse and now in the Art Gallery of Western Australia. Armytage was a well-known engraver in England but there is no evidence that he came to Australia. He engraved from sketches and photographs (as well as from paintings), which probably explains why he is occasionally named as the artist as well as the engraver. The contention that Carr is, in fact, Carse is supported by the fact that, apart from *Australia Illustrated* and the *Sands' Sydney Directory* entries for Carse no other reference to J. Carr can be found.

This then means that Carse travelled ex-





J. H. CARSE FYAN'S ESTATE, CAMPERDOWN 1870  
Oil on canvas 94 cm x 154 cm  
Australian National Gallery, Canberra





J. H. CARSE ESTUARY (c.1860-80)  
Oil 71 cm x 102 cm  
Museums and Art Gallery Board of the Northern Territory  
Photograph by Glenn Cole

tensively prior to 1871, since other plates ascribed to Carr include such subjects as King George's Sound, Western Australia, Townsville and Gladstone, Queensland and Port Darwin, Northern Territory.

At an exhibition by the Trustees of the Melbourne Public Library and Museum in March, April and May 1869, Carse exhibited two oils of New Zealand scenes, *View of the Thames N.Z.* and *Gully near Taranura, N.Z.*

The date of Carse's arrival in Australia is still uncertain. A search of shipping records for the 1860s has failed to locate his name. Possibly the earliest known Australian work is a sketchy watercolour of the Kapunda copper mine (South Australia) in the Mitchell Library, dated 1867. (It is conceivable that Carse accompanied the Duke of Edinburgh, who arrived in Adelaide in 1867 aboard the *Galatea*. The Duke is known to have visited the Kapunda mine in 1867 and he patronized artists — Oswald Brierly and Nicholas Chevalier, for example.)

Exhibits by Carse in the Victorian Academy of Arts, of which he was a foundation member in 1870, show that he made painting trips in the Port Phillip district in the late 1860s.

By 1871 Carse was in New South Wales. The N.S.W. Academy of Art was formed in that year, Carse being a foundation member and, on 4 March 1872, the first exhibition was formally opened. The 150 paintings were 'exclusively colonial'. Conrad Martens (1801-78) was one of the judges. The Certificate of Merit went to Carse for an oil of the Weatherboard Falls. At the second annual exhibition in 1873 Carse won the Hon. John Campbell prize of £25 for the best oil exhibited: *Loch Oich and Inverary Castle*.

Carse did not exhibit at the third exhibition in 1874. He exhibited six oils in 1875, two being lent by Dr E. Gerard (Eugen von Guerard), and again won the Academy's Certificate of Merit. Carse exhibited eight paintings in 1876 winning the Academy's gold medal. The exhibitions of 1877 and 1878 were apparently given over to students of the Academy and Carse did not exhibit in 1879 and 1880.

In 1874 the State Department in Washington had issued an invitation to 'foreign powers' to send exhibits to the Philadelphia Intercolonial Exhibition, including examples of the fine arts. After being seen here in 1875 the exhibition was displayed in Philadelphia in 1876. Carse was award-

ed a first-class certificate for two oils and Abram Louis Buvelot (1814-88), the only other painter of note, won a silver medal, the highest award given in the Australian fine art section. Collectors were also asked to exhibit their collections. Dr J. Blair of Collins Street, East Melbourne, exhibited his collection which included six Carse oils.

On 22 June 1880 the professional artists in the N.S.W. Academy of Art seceded and formed the Art Society of N.S.W. (from 1903 the Royal Art Society of N.S.W.). The meeting had taken place during an eclipse of the moon. George Collingridge (1847-1929), one of the foundation members, drew a cartoon for the newly established *Bulletin* of 26 June showing the Art Society eclipsing the Academy.

Carse was a foundation member of the Society. The first president was J. C. Hoyte, who wrote to Henry Parkes on 2 August 1880: 'There is a great scope in the beautiful scenery surrounding Sydney for those who may confine themselves to landscape painting, and the formation of this society will encourage such artists to lend themselves to a faithful representation of that which nature has so bountifully placed within their reach.'

In the inaugural exhibition Carse exhibited ten paintings mainly of scenes on the south coast of New South Wales. In 1881 there were no exhibits by him. On 22 September 1882 the grand Sydney Exhibition Hall in the Botanic Gardens, with the Society's exhibits, was destroyed by fire. In the two exhibitions in March and October 1883 Carse had a total of ten paintings. There were two in 1884 and nine in 1885, the majority again being south coast scenes.

Prices for paintings by Carse in both the N.S.W. Academy of Art and the Art Society of N.S.W. ranged from six guineas for his small oil panels to thirty-six pounds for a large Welsh scene. Many were not for sale, suggesting that Carse enjoyed good sales outside Society exhibitions. (His prices compare similarly with those of Piquenit.) He is also known to have employed an agent.

top right  
J. H. CARSE BURRAGORANG VALLEY  
NEAR PICTON 1879  
Oil on canvas 69 cm x 120 cm  
Art Gallery of New South Wales  
Gift of Miss Phyllis M. Brown

right  
J. H. CARSE THE WEATHERBOARD FALLS, BLUE  
MOUNTAINS 1876  
Oil on canvas 61 cm x 107 cm  
Owned by Joseph Brown  
Photograph by Ian McKenzie







In a letter of 15 July 1874 to Eliezar Levi Montefiore (1820-94), the well-known businessman, collector and Vice-President of the N.S.W. Academy of Art, Carse wrote: 'Mr Brown is also authorized to act for me as my agent generally'.

Patrick Brown was originally a house decorator; this profession must have brought him into contact with the artists of the day. During the 1870s and 1880s as well as being an art agent he had a framing business and appeared to have been generally quite successful. It was probably from his home, Doon Villa in Rushcutters Bay, Sydney, that Carse was writing.<sup>2</sup>

Carse's name disappears from the Art Society's catalogues after 1885 when, according to Julian Ashton in his autobiography *Now Comes Still Evening On* (Sydney, 1941), out of about 300 members there were only half a dozen professional artists. (In 1895 the professional artists seceded to form the Society of Artists.) Carse retired to Mosman Bay where artists' colonies were being set up during the Depression of the 1890s. Ashton and Livingstone Hopkins lived at Balmoral which was accessible only through the bush from Mosman. Tom Roberts and Arthur Streeton lived around the point at Little Sirius Cove. The art patron, Howard Hinton lived with these artists in the early part of his life.

Carse died at his home in Cabramatta Road, Mosman, after an illness of about eighteen months. His body was found by Howard Hinton.

Carse's work in his final years was repetitive and often very poor in quality. There is evidence of too much overpainting and sloppy figurative work. Stock subjects recur such as cattle drinking and uninteresting coastal scenes. His early work in Australia is quite detailed with an almost primitive feeling. Probably the most ambitious work from this period is the pastoral *Fyan's Estate, Camperdown*, 1870, in the Australian National Gallery.

Another fine early work is *The punt, Echuca, South Australia*, 1869, referred to above, which shows the artist's interest in the relationship between Europeans and Aborigines. It is interesting to note that when the work was engraved, the English engraver, J. C. Armytage, omitted the aboriginal group.

Aborigines play a major role in Carse's work, invariably being treated sympathetically. They are usually seen as a family or tribal group in harmony with their natural environment, often fishing or hunting as in

*Estuary* in the Darwin Museum, or sitting peacefully, seemingly enjoying the beauty of the landscape as in *Weatherboard Falls*, 1876, in the Joseph Brown collection. Like John Glover before him, he rarely places Aborigines and Europeans in the same picture. When he does paint Europeans they are seen very much as settlers engaged in the task of 'opening up' a new land as in *Burraborang Valley near Picton*, 1879, in the Art Gallery of New South Wales. Children play an occasional role in Carse's work, symbolic perhaps of the unspoilt bush around them.

By the mid-1880s Carse's work had become freer and less laboured than most other artists, apart from Buvelot, of the period. Like Buvelot, Carse often worked in the *plein-air* manner while on painting trips. He generally worked on a smaller scale than his contemporaries and his paintings reveal a lively and intimate knowledge of the landscape. However, whereas Buvelot's Australian landscapes retain poetic overtones of the Barbizon School, Carse's work is rarely free from the sombre bracken-browns of the nineteenth-century Scottish landscape artists. From the late 1870s he often worked on cigar-box lids which cost virtually nothing, were easy to transport and were ideally suited to his close studies of the bush. Many works done in the 1880s are on paper (from a 25 x 36 cm sketchbook) which absorbed the thinly applied oil paint to give a dry effect most suited to depicting the Australian landscape. His larger, more finished works on canvas were completed in his studio in Sydney.

The paintings of this period are essentially romantic but it is not the German romanticism of von Guerard and seldom the grandiose academic romanticism of Pignatelli, whose works had been bought for the Art Gallery of New South Wales and who concentrated on misty peaks and the drama of the landscape. Carse's romanticism was intensely felt and very personal. A knowledge of his life may help us understand his obsession with lonely backwaters with their backdrops of carefully rendered rose-tinted heavens. The recurrent motif in most of these works is a dead, sun-bleached branch in the foreground. The pervading mood is one of melancholy.

<sup>1</sup> Holograph letter in Mitchell Library, Sydney.

<sup>2</sup> Holograph letter in Latrobe Library, Melbourne.



*Gary Catalano* Robert Hunter

A canvas, shiny and grey. I am almost tempted to say stone-grey, but know that stones come in all colours. A smooth, water-eroded and pebbled grey — a slate grey. There are thirty-two square feet of that kind of grey, inflected only by strands of coloured cotton that criss-cross it at regular intervals. If the painting is lit from the sides it sometimes appears that parts of the surface are in slight relief to each other; when seen in daylight, its strands of red, yellow and orange cotton often impart a fugitive tint to the grey, a blush of colour beneath the surface. Grey, all grey.

As that description of a recent painting is intended to suggest, Robert Hunter and his work are entangled in contradictions. Right from his first exhibition early in 1968 Hunter was looked on by many as the coolest, most impersonal and most extreme local exponent of Minimal Art, yet numerous viewers now respond to his paintings as if they recorded his personality — as if, in other words, they were expressive images. Hunter himself claims to make nothing more than an object, an object detached from all symbolic functions. He may be right in his assertion, yet the consistency of his work over the last ten years does speak of that kind of inner compulsion that produces images.

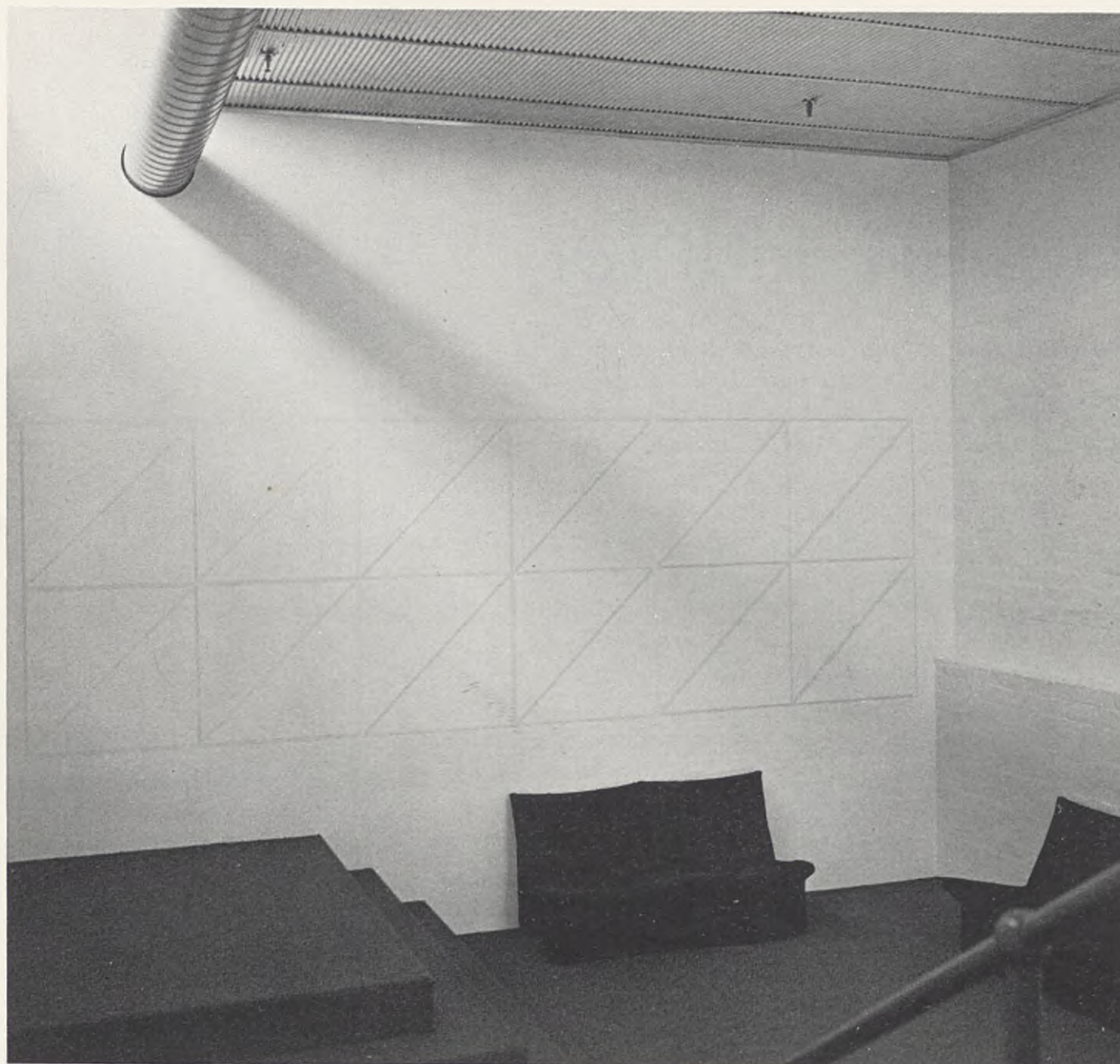
Related to this contradiction is one for which we can find more direct evidence. Because of the fugitive effect of their invariably close tonal divisions, Hunter's paintings elicit a vigilant and scrupulous

attention on the part of the viewer, yet the artist has frequently insisted that all the visual aspects of his work are of no importance. For him, all that matters is the working-out of the elementary geometric system that underpins each work. Geometry has sustained many non-representational artists, but Hunter's use of it derives from factors other than the harmony or certainty of the knowledge it provides: he deploys it because it excuses him from the need to compose his pictures. Geometry — what was once called divine geometry — does that for him.

If Hunter is no idealist in disguise, then what is he? Are the contradictions outlined above nothing but the issue of confusion, or do they signify an authentic vision?

In view of his reputation as a hard-core Minimalist and a fellow-traveller of American art and all that entails (a lack of authenticity, plagiarism, et cetera), it may seem outrageous to suggest that Hunter's art is largely rooted in his personal past, yet the motive force of his painting rests in an attempt to regain a lost capacity to feel both innocence and awe. Hunter was born in Melbourne in 1947 and his outlook on life was naturally conditioned by the mellowing post-World War II years. For anyone growing up in the late 1950s and early 1960s, life was blissfully without the dramas that confronted previous generations. No war, no Depression. Life and the future were not things to sweat over unduly; one could just be.





ROBERT HUNTER    UNTITLED    (1977)  
 Paint on plaster board    152 cm x 457 cm  
    Private collection

Yet be what? If the unprecedented peace, affluence and secularity of the time were secretly instilling their neurotic poisons, the young Hunter was in the fortunate position of being allowed glimpses of a more enduring image of life. For Hunter grew up not in the city but at Eltham, then Melbourne's rural hinterland, and spent much of his youth haunting the surroundings of Justus Jorgensen's Montsalvat, where he helped look after the animals on the property. At that stage in his life his one ambition was to become a farmer. Although he claims he had no interest in the art colony, some of the prime tenets of the Eltham mystique were to recur in his future work as an artist, as we shall soon see.

On making the decision to become an artist, Hunter enrolled in 1964 at the Preston Institute of Technology, where he studied under Dale Hickey and later became acquainted with the American painter, James Doolin. Hickey, like most young Melbourne painters of the time, was then working in a figurative and Expressionist style that owed more to Jean Dubuffet than to the generally admired Francis Bacon, and some of Hunter's earliest works show a like enthusiasm for earth colours and textural variety. The work that sticks most vividly in my mind is a painting of Flinders Street railway station, in which the rhythmically handled creams and browns evoke a mood not unlike that to be found in Vic O'Connor's work.

The years 1964 and 1965 were, however, also years in which the post-painterly styles of Hard-edge and Op Art began to make themselves felt in Australia, and Hunter's early works — like those of his teacher — were quick to show a coming-to-grips with a simpler and more spare image. In Hunter's case there was a further inducement to a more severe and unornamented style for, in 1966, he began to study industrial design at the Royal Melbourne Institute of Technology. Many of his works from this period are based on a randomly positioned grid in which irregular rectangular shapes are evenly painted in simple contrasts of salmon pink and fresh green.

Such works, however, were not the kind with which Hunter made his debut for, in 1967, he began a uniformly sized series of white paintings, thirteen of which were shown at Tolarno Galleries, Melbourne, in May, 1968. One work, *Number 8 untitled* (like all the others, it is virtually unphotographable), was presented to the National Gallery of Victoria; perhaps the fact that it



has been on almost continual display there has helped to confirm many commentators in their view that Hunter has done little more than plagiarize the work of the American, Sol LeWitt. Robert Rooney has pointed out that LeWitt's work was rarely illustrated in the art magazines at the time Hunter began his white paintings: clearly enough, if an influence must be found it is surely that of Ad Reinhardt, three of whose 'black paintings' were included in 'Two Decades of American Art', which toured Sydney and Melbourne in 1967.

Yet appearances, as Hunter never tires of insisting, do not interest him. In his only public statement of his intentions he had the following to say:

'I want to make something alien—alien to myself. I want to produce something that is neutral — if it is neutral enough it just is. I suppose that these are questions about existence. If something is to exist simply then all symbols and associations have to be eliminated. Looking back, I think that my paintings on canvas probably looked precious, even though I was not involved in appearances — that is too much like making *objets d'art*. I was, and still am, concerned with the specifics in as straight a way as possible: that is why the mathematical progressions are obvious. What seems to have happened recently is a greater acceptance of what is in a material sense. I used paper after canvas because it was there and available. In my last exhibition I accepted what was there in the form of walls. I am not sure about the meaning, but I do know that what I do is humble.'<sup>1</sup>

I have always found that a puzzling statement and have never been able to reconcile Hunter's somewhat transcendental dismissal of appearances with his materialist assumptions. Despite that, however, the tenor of the statement does admirably suggest what his work was like at the time (1970-71), even if it says next to nothing about the roots of his motivation. Now I think that Eltham and its peculiar mystique hold the key.

Though Robert Hunter readily assures me that the family home was a conventional one and not a mud-brick edifice, he did grow up in a place where a reverently contemplative attitude to the world was cultivated. If not only Eltham's apologists have stressed the restorative benefits of direct contact with the natural world, no one has rivalled Eltham's mud-brick builders in their enthusiasm for materials that are 'there and available'. The Eltham

designer, Alastair Knox, has recently adduced the same insistence as the 'first principle' of environmental design, partly because it is the most effective way in which to instill a proper and respectful awe for the natural world.<sup>2</sup> I suspect that Hunter's desire to produce something alien is inspired by a similar need. His choice of that word is not as curious as it at first seems.

When critics have essayed the emotional effect of Hunter's paintings, they have often used epithets like restrained, impersonal, calm, contemplative, quiet, withdrawn, simple, rational and tranquil. All of these terms have some bearing on his work; furthermore, some of them also characterized that state of consciousness in which one is utterly relaxed and at peace with the world. Hunter's paintings image a kind of ideal harmony between the self and the world, between the I and the not-I, between the known and the other. What he is saying through his paintings is that you, the viewer, should look this closely and patiently at everything and that any authentic experience occurs only when you recognize limits to your own subjectivity. In effect, the lines he habitually draws are not only formal elements, they are also metaphors for that point at which the known gives way to the unknown.

There are some commentators who believe that in all of Hunter's surfaces, whether white or grey, all that we find manifested is a kind of dumb acceptance of our ignorance: as I know nothing I shall say nothing, so to speak. On the basis of his declared uncertainty as to the meaning of his paintings, Robert Hunter would seem to provide them with irrefutable evidence for their view, but what they have failed to account for is the chastening nature of the experience. Not to know, not to be sure, not, above all, to be certain! For many this may induce only more neurosis and anxiety; to some — and they are the lucky ones — only such an ignorance can provide them with the kind of tranquility and peace they once knew, only such an ignorance can regain for them the awe they experienced in the natural world. Perhaps only someone brought up away from the Babel of the cities can know this kind of peace. Grey, grey, the silence of grey.

<sup>1</sup> Catalogue note to work exhibited at the 'Second Indian Triennale of Contemporary Art', 1971. Reprinted in *Eight Contemporary Artists* (M.O.M.A. New York, 1974).

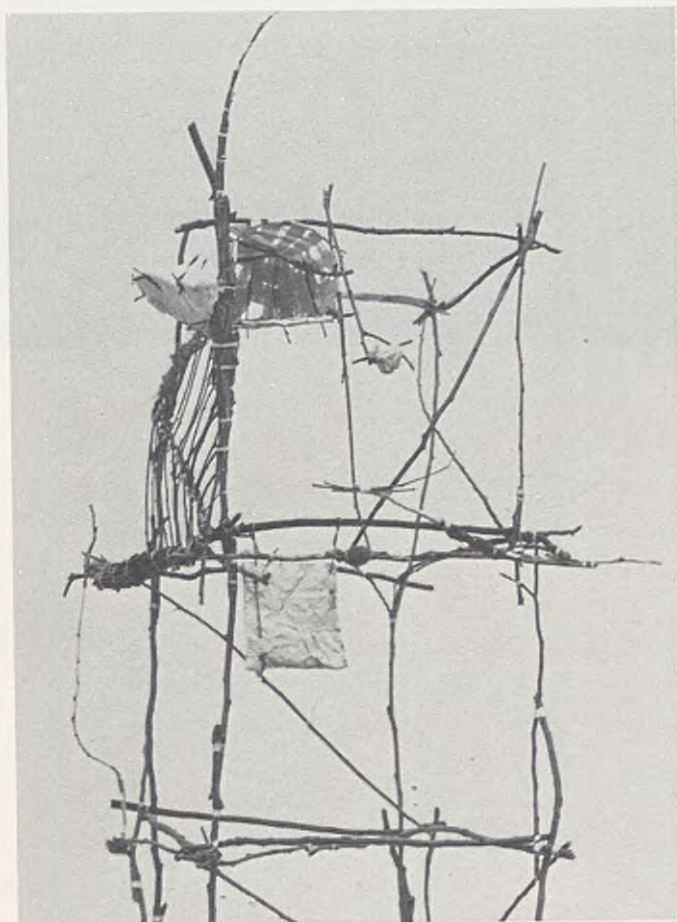
<sup>2</sup> Alastair Knox, *Living in the Environment* (Mullaya Publications, p. 112).



ROBERT HUNTER UNTITLED (detail) (1977)  
Paint on plaster board 152 cm x 457 cm  
Private collection



Ronald Millen **The Venice Biennale:**  
*Nature Morte* with a Brace of Australians



JOHN DAVIS CONTINUUM  
 AND TRANSFERENCE — TOWER (1978)  
 Twigs, string, canvas, latex, stone, paper

Given up for dead after the last nasty fracas over politics in art (which cost them the Russian and West Russian countries' participation: no more busts of Lenin) the Venice Biennale of 1978 resorted to artificial respiration in the form of a politically safe Great Theme: FROM NATURE TO ART, FROM ART TO NATURE.

So inapplicable, so irrelevant was the theme to the problems of art today that most exhibitors took it as licence for long-repressed daydreams of Disney-in-the-rough: an Italian, Antonio Paradiso (b.1936), brought a live, randy bull programmed to screw a wooden cow once an hour (Pasiphaë's Paradise); an Israeli, Menashe Kadishman (b.1932), contributed a herd of handsome, live sheep splashed with blue paint; a Finn, Olavi Lanu (b.1925), showed life-sized figure groups in natural materials (rowers complete with boat and water all in real moss, a reclining nude in antic hay, a figure in bark climbing out of a bark tree: Move over, Snow White, your dwarfs are showing!); a Dutch gourmet, Krijn Giezen (b.1939), showed us cityfolk how to build huts and smoke our stockfish; the Hamburger Ulrich Rückriem (b.1938), found a 'perfect' massive block of Dolomite stone and Eureka-carved it into four equal pieces having all the grace of wire-strapped packing bales; the Viennese, Arnulf Rainer (b.1929), continued the Austrian predilection for lugubrious smut (who was it ever invented 'Gay Wien?') with mongoloid faces and dirty picture postcard

nudes masochistically-sadistically scribbled over and smudged (*das heisst Körpersprache: Art Discovers The Language Of The Human Body* — you listening, Phidias?); Yannis Papas of Athens (apparently in his upper sixties) does appalling paintings of academic nudes and modern-dressed figures (ideal of feminine beauty: Mrs Onassis — ideal of masculine beauty: well-hung) and appalling statues of even worse.

The catchword proved more a catch-all and carry-all than a term defining and reflecting a current direction in art or a slogan launching or encouraging a new movement. The trouble is, countries did try to take seriously what they should have recognized to be no more than the present Italian bureaucratic mania for Significant Content, for leading the masses out of the morasses into that Cloud-Cuckoo-Land where We the Intellectuals sit and studiously peruse the pages of our *Workers' Daily*. Perhaps it was all because last year the organizers of the Biennale, cannonaded by the big guns from Moscow, backstabbed by their own parties (in Italy, parties matter), panicked by the vendetta cuts in funds, became mentally paralysed when they suddenly found it expedient to stand on their heads after years of opportunistic party-serving and with the, for them, scarcely consistent slogan that art and politics do not mix, condemned Soviet repression of creative thought and human dignity.

Not all was dross. I come to Canossa:



often loud in my denunciation of some aspects of Australian art today, I humbly join my European colleagues in awarding the palm to the Australian pavilion and the three highly competent and technically equipped artists it presented. Not least because the travelling shows of Australian art seen in Europe before now have made do with un-ideal settings and a not always judicious selection of artists, chosen perhaps without a real sense of the European scene and international standards of professionalism. Here three ample rooms, each a unit in itself and with one for each of the artists, formed an enclave in the main pavilion that kept the Australian identity clear and unconfused by the *minestrone* around it. Further, it did not escape notice that two of the artists exemplified the Nature theme in a uniquely contemporary and creative rethinking sadly lacking from so many of the other pavilions.

The Europeans seem to have found John Davis (b.1936) the most Australian (whatever that means) of the trio. Unlike the generation that made its mark in the 1950s, however, he does not attempt to reproduce Australian myths and the myth of Australia in sophisticated urban and even European techniques but, instead, finds not only his sources but also his materials in the bush and plains and approaches them with something of the same animistic respect for nature that we know from Aboriginal culture: twigs, stones, feathers, fibre clusters, bark, given shape through 'city' materials like string and canvas and latex and paper, become personal ritual signs. Though sometimes convincingly poetic, removed from their natural element — the bush in and from which they were created and which is the canvas to which they bring this personal one-man significance — both the ritual and art aspects of these objects are at once diminished and intensified, the more so in the cool white space of the Biennale room thousands of miles from the culture that birthed them. In this sense Davis's exposure to such an alien environment may have the effect of forcing his attention to the more essentially artistic transformation — transfiguration — of his objects, to their communicability outside of his personal subjective range, to that objective fact which is art rather than personal act.

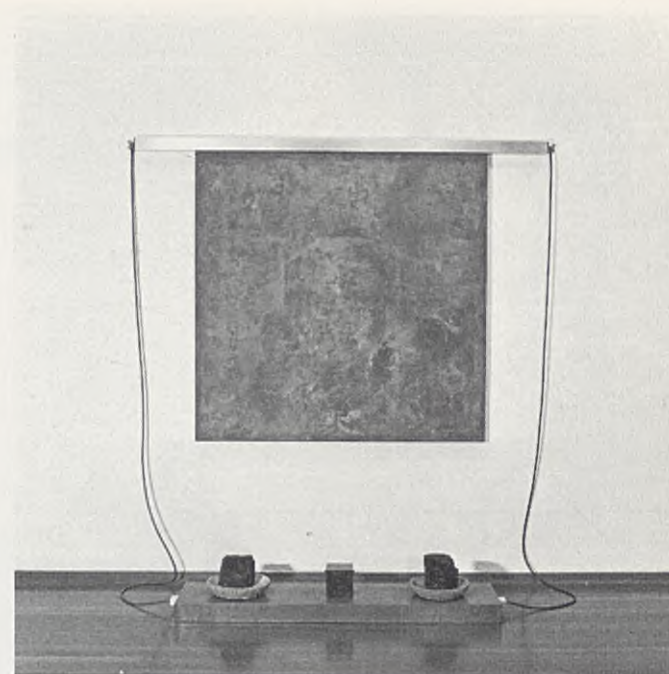
For the Europeans Davis's art is 'primitive' and recognizably linked with the Pacific. Yet it is not unrelated to the current international trend known as Tracker Art, *Spurensicherung*,<sup>1</sup> in which ephemeral

fragments of nature and human life and past and present are given permanent existence in arrangements and ensembles rich in ecological, geographical, anthropological suggestions: an archaeology of the present.

Ken Unsworth (b.1931), too, draws some of the material and, to a degree, the conception of his multi-media sculptures from the Australian land but in his final realizations contrives to escape from the restriction to minutiae inherent in Davis's approach. Thanks to the boldness of the Visual Arts Board he was able to realize full-scale constructions previously existing only as maquettes, using uniform heavy stones weighing up to thirty kilos each and, as one Italian critic commented, carried from Australia 'like fine wines', though unfortunately in one case the polished steel tubes desired could not be procured in time. The interrelation of manufactured materials (steel tubes and wires) and natural objects such as large stones dusted by time to rich yellow ochre is achieved by Unsworth in a bending of gravity to his own ends which arouses an empathic response in the viewer. What is more, that interrelation of large and even massive elements and that challenge to gravity involve an equilibrium which is as recognizably aesthetic in nature as, say, Michelangelo's Slaves or the Eiffel Tower. Implicit in his 'monuments' is always something symbolic (though not directly defined), a quality of dramatic tension arising from physical forces in opposition, and a lyricism that comes from the pathos of artificial materials in a natural environment (the *Mildura Sculpturescape* of 1973) or of natural objects in an alien situation (the large uniform stones bound and hung — hanged — from three steel elements that, if gravity still ruled, would topple over).

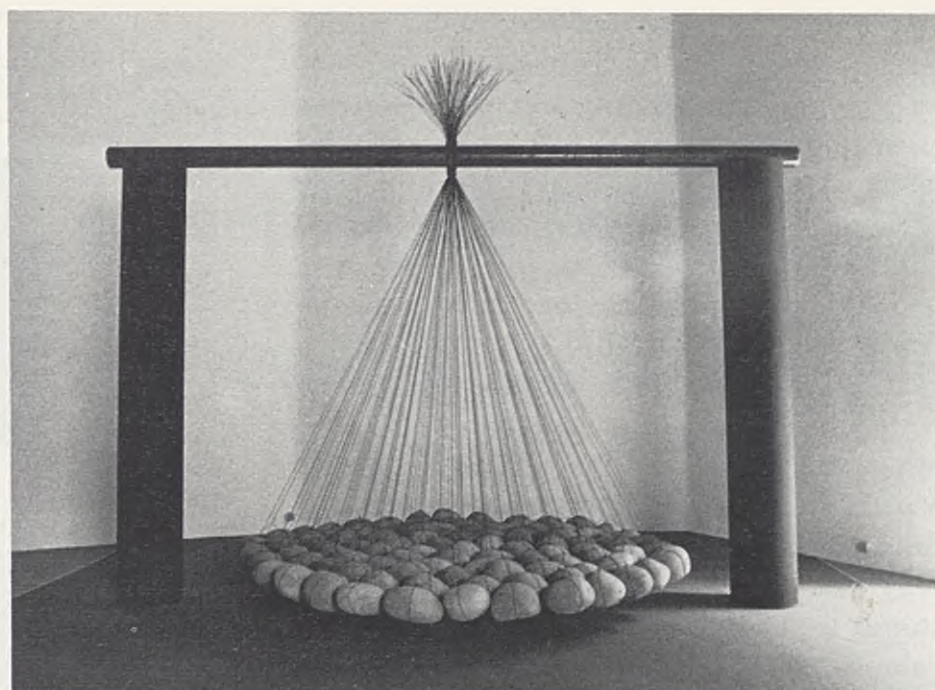
Unfortunately proper space was not available for Unsworth's performances (not many in general in this Biennale) but his video tape of *Face to Face* conveyed a claustrophobic setting and situation with frustration broken by outbursts of violence decidedly disturbing to the viewer and, it would seem, related to a personal experience, making for a poignancy and convincingness so rarely present in this new medium where the line between exhibitionism and ennui is often hard to define.

Robert Owen (b.1937) lives in a very different world, an up-to-tomorrow electronic universe where chance is plotted and the result of calculation, not all-too-human accident. What he does strikes me as more



ROBERT OWEN CHINESE WHISPERS (1977)  
Powdered lead and resin on wood, lead, aluminium, copper,  
stone, electrical flex and coal 188cm x 182 cm x 61 cm





in the international swim, more cosmopolitan than the work of his running mates but also more depersonalized: the universal language of flexes and switches and typography into which, sometimes, intrude a few stones seemingly not for any intrinsic associations but only as elements in these finely crafted constructions with their subtle contrasts in materials and textures. Hermetic, his works set up a wall of silence against the viewer, defy him to penetrate the why of their subtle craft and materials and organization whose clues lie less in what one sees than in the texts by Lévi-Strauss and Norman O. Brown that have been Owen's sourcebooks, in ratiocination rather than in the immediate intuition that Unsworth and Davis work with. No innocent he, not even when abroad, and the application of his intellectualistic sourcebooks to his own productions has none of the naïveté found still too often in some Australian thinking about art and in the current antipodean angel-treads into art history. The purpose of his signs can more often be surmised than deciphered, be meditated on than put into words. Unsworth's contrasts speak their meaning immediately, immanently; Owen's are as abstractly utopistic as his nineteenth-century namesake's New Harmony. Fundamentally his theme is that understanding destroys yet at the same time re-creates in an eternal circle: the snake devouring itself. Faced with his flexes as banal as everyday but as baffling as transistor circuits to the uninitiated, the viewer must humbly murmur: Only connect. If there is 'Nature' in his art it is present only de-natured, as texture and contrast, as the 'real' through which the 'intellect' passes and realizes itself.

Strangely such a vital and nature-oriented movement as Tracker Art was poorly represented. Lothar Baumgarten assisted

*top left*  
KEN UNSWORTH UNTITLED STONE SUSPENSION  
PIECE (1974-78)  
Stones, wire and steel beam and uprights 280 cm x 450  
cm x 274 cm

*above left*  
ROY ADZAK THE PROCESS OF DEHYDRATION: FRUIT  
AND VEGETABLES (1972-77)  
Mixed media 120 cm x 120 cm; each panel 40 cm x  
40 cm

Photograph by Giacomelli

*left*  
OLAVI LANU LIFE IN THE FINNISH FOREST  
One of twenty compositions of natural surroundings (detail)  
Mixed technique and natural material  
10 m x 40 m x 4 m

Photograph by Giacomelli



by Mark Oppitz (nationality and dates not given in catalogue) showed two series of Té-né-Te (1974): cases with perfect, black eagle feathers, each inscribed in perfect Roman letters with the name of a real Red Indian tribe, and along with them two long, black boxes titled *Hommage à M. B.:a Musée d'Art Moderné, Département des Aigles* containing printed notes and biography on long sheets of good paper, lists of tribes in terms of their feathers, photographs of Indians in habitat — a perfect homage to Marcel Broodthaers, the prematurely deceased Last Grand Master of Dada and legitimate heir to Magritte's word-foolery. But this is almost a spoof of Tracker Art, gently ironic (does anyone any more get *indignant* about anything whatsoever?): Dada-Nature rather than the posthumous Romanticism of *Spurensicherung* with its cherishing of every chance bird-egg and pebble and its fantasies of a peasant present and a never-was past. It really does not have the Zen concentration characteristic of Tracker Art's assemblage of a multitude of irrelevant objects, which, brought together, take on relevance but communicate only when the viewer himself consents to go through a process analogous to that of the artist though in reverse: intense observation of every detail in an ensemble, then the peeling away of layer after layer of meaning to arrive at the inexpressible, unexplainable revelation: not an art for hasty exhibition-looking nor one conveyable through magazine photographs or even words (without wholly falsifying it).

Such meaning is hard to find in the 'dehydration boxes' of Roy Adzak (b.1927 in England, studied art in Sydney, resident in Paris since 1963, exhibited by the French along with a lot of other such Native Sons). Fruits or vegetables are set into wet cement in processing boxes and allowed to dry naturally, shrinking away from the original shape in the mould: original shape, dehydrated object, and box make up the Art. Occasionally the unselective, accidental dried shapes are interesting. All rather messy and, in a closed room, a bit musty. And chichi.

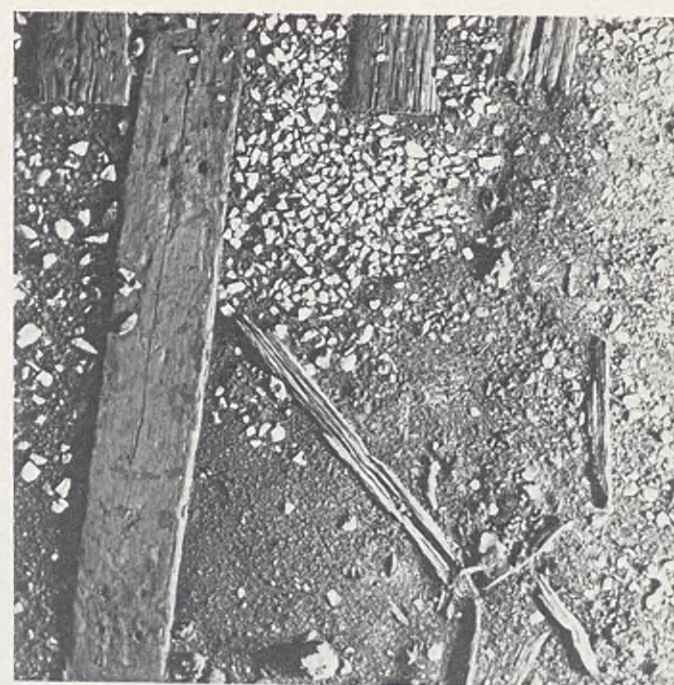
The British contributed the Glaswegian Mark Boyle (b.1934 — so very few of the artists in this Biennale were under forty), who mounts sand, earth, bricks, wood and, as the catalogue puts it, et cetera on fibreglass panels. But you must not think that these are 'insignificant'. Ah no, whole series of them are made from materials gathered from all those parts of the great

wide world specially pinpointed on a simply super map by darts thrown by blindfolded (and presumably convivializing) friends and wives and then visited *in person* by the intrepid artist undaunted by Himalayas, brigands, wars and expense. Back home in safe London, he makes neat design-school arrangements of the precious et cetera on neat sheets of fibreglass. Decorative, contrived, puny, phoney. He also makes excellent macrophotographs of his own and his wife's skin.

Thus, turned out for the trade and the Big Shows, the sensitive art of *Spurensicherung* goes shallow and glib. Slicked up, schematized, drained of its scientific method and intuition and deep personal motivation, it loses the ability to charge the most trivial object with its own imaginative world of associations (which is, after all, what art is about).

The old defects and new flaws in the Biennale aside, at least Australian participation on the wider international scene proved very much a good thing, and in the eyes of the Italian and foreign visitors alike. Over and beyond the new prestige, it was doubtless salutary also for the three Australians most intelligently selected to be shown. With artists of such integrity, apparent strength and maturity and yet, perhaps, a still delicate balance, it is to be hoped that if Australian art is now ready to take its place in the big international exhibitions it will be able to keep safe and fresh its own qualities and especially the new and, I think, higher level revealed in Venice, even on the no-holds-barred wilder shores of art where the very worst dangers can be the hidden ones: ready flattery, uncomprehending comprehension, and the not always judicious enthusiasms and over-quick exploitation (burn 'em out, there're more waiting to be had) of the international clique of dealers, critics and big show addicts. Remember the seven-year wonders of post-war English sculpture — if you can.

'Ronald Millen, 'Kunst-im-Kopf and mess-media in Kassel', *ART and Australia*, Vol. 16 No. 3, p. 273.



above right  
MARK BOYLE STUDY FROM THE RAILWAY SERIES  
(1976-77)  
Mixed media — earth on fibreglass 183 cm x 183 cm  
Felicity Samuel Gallery, London  
Photograph by Giacomelli



*Mary Delahoyd* New York Letter  
Fall 1978

Diversity, the catchword for the art of the 1970s — in fact, I suspect it is more trap than catchword. It begs the question of the unique and specific concerns of current art by describing contemporaries only as different from one another. Yet these artists share the same time and shape their ideas in that environment. We have the evidence of history — even the recent history of the 1960s — to confirm the existence of common ground. This integral relationship by no means compromises creative exploration, only affirms that it occurs in context.

An attempt must be made to define the nature of that common ground from which each artist builds very special visualization. Admittedly, the closer we are to an event, the more difficult it is to see it in the broader scheme. However, we already have a sense of the changes in contemporary society over the past decade and this evolution should provide our departure point. Yet we have become so conditioned to seek visual communality in stylistic criteria that when 1970s art refuses to submit to this conformity, it just becomes perversely diverse; but the terms which seem to me to distinguish our time from preceding decades define a shift in concerns from public to private. In the 1960s no one asked what preoccupied our thoughts, only on which side of the burning issues — integration, the Vietnam War, the Kent State massacre, the youth rebellion — we stood. It was assumed that our orientation was public, our feelings at one extreme of a passionate issue, our responses collective. The demonstration, often beginning peacefully but ending violently, was the vehicle. The art of the mid-1960s, while rarely taking up any of these issues in the

narrow and literal sense, was physically large, visually bold, conceptually declamatory.

However, the temper has now changed. Our references have turned inward. Whether this is conservatism, selfishness, exhaustion, or a reason too deeply buried in the present to have become apparent as yet, the change is inescapable. Political passions have diffused. There is no rallying cry — except perhaps tax reduction, clearly an anti-big-government attack destined to return control, and cash, to the individual. Otherwise, attention has been re-directed to self-investigation, self-improvement, self-justification. This can obviously have an unpleasant cast, revealing a baseness in the human character that we would rather not know; but introspection can also have the positive effect of expanding our knowledge of the universal self through enquiry into the particular self. Hence, one of the shared concerns of certain current art is a private imagery, which, when penetrated, assumes universal meaning. Three artists who exhibited work in New York in late 1978 offered variations on this theme: Ira Joel Haber ('Boxes and Work on Paper', Pam Adler Gallery), Susan Hall ('New Paintings', Hamilton Gallery; 'New Prints', Hal Bromm Gallery; 'New Etchings', Getler/Pall), and Laurie Anderson ('Quartet For Four Listeners', Holly Solomon Gallery; 'Handphone Table', The Museum of Modern Art).

The physical limits of Ira Joel Haber's world are small. It is completely enclosed in a box through which one or more transparent sides permit visual entry. The terms of this world are not only different in scale from our own — since it is completely en-



closed, one wonders if it is airless, hermetically sealed, a fossilized record of our world gone awry. Or is it a living place whose laws refuse to acknowledge ours? Despite the ambiguity of the terms of its existence, its assertive material presence makes it undeniable.

In *Black and white all over*, 1977, a churning mass of synthetic earth and stone dwarfs a partially completed house. Terra firma, which we expect to exist passively under our feet, rises vertically behind the house after depositing a few of its boulders nearby. These rocks, a resonant blue, otherwise collect at the sides and top of the box. Two bright-red paths extend to the break in the rock-chain. The rest of this field is deep-brown, crustaceous terrain punctuated by scattered pebbles. Neither the law of organic matter nor the law of gravity applies.

How then does the house stand in this environment? Well, barely and incompletely, its fragility exaggerated by the menacing earthen enclosure. Not only does its pristine white form, geometrically determined and situated on a black base, rail against the molten force of its setting, but six delicate slats in the primary colours — two red, two blue, two yellow — poke through the roof openings and unglazed windows, defiant of the law of architectural enclosure. Here are the irreducible raw materials of pure visual form: vertical, horizontal, and diagonal; black and white; red, blue, and yellow. Since architecture is the assertion of man's shaping hand, how did this 'dwelling' rise in such an alien place? What race of beings started to give it form? Why did they abandon it? Did the earth move and swallow only the people? Or, on the terms of this world, is it complete? If our standards do not explain the natural forms of this place, why should they explain the constructed.

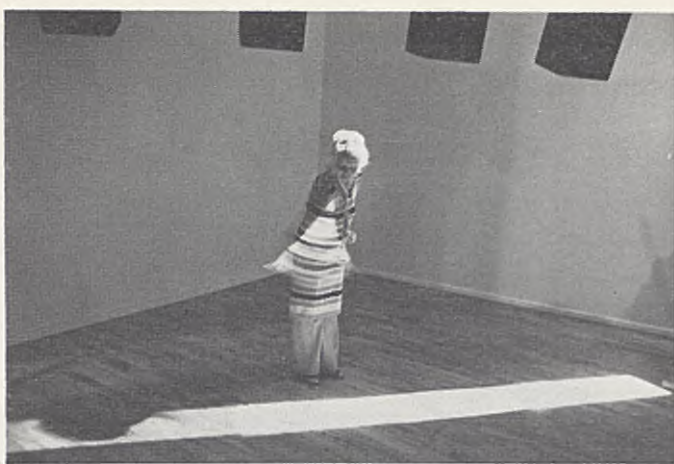
I suspect that we should be far less distressed, or at least disoriented, if the elements of this boxed world were totally different from our own. It is their tantalizing familiarity, which slips into alien relationship, that unsettles. This is a world

above right  
SUSAN HALL PORTAGE (1978)  
Acrylic 76 cm x 63 cm  
Hamilton, New York  
Photograph by Bevan Davies

right  
IRA JOEL HABER BLACK AND WHITE ALL OVER (1977)  
Mixed media 28 cm x 66 cm x 32 cm  
Pam Adler, New York  
Photograph by Bevan Davies







in flux, but its components can be identified. Not only do they exist in the same opposition as in our world — natural versus man-made, organic versus geometric — but the properties of each polar extreme are recognizable as well. It is only their combination, their resolution or lack thereof, that is suspended.

Susan Hall takes us into the deep recesses of memory and fantasy. The haunting images that emerge spring from her own plumbed experiences, their unexpected conjunctions jarring our own hidden reminiscences. Locales — New York, California, near-Eastern deserts, the galaxy — defy their geographic separation in a pictorial collision of places joined by the singular experience of one person's physical and mental travels. Figures freeze in pillars of stone, appear in unlikely settings — a fishbowl, a floral bouquet, an unfurled fan — and double their presences by their shadows. Everything seems to be caught in a metamorphosis provoked by mental conjunction which defies time, place, and rationale.

The privacy that generates these images is shared directly by us through their small, intimate scale. *Portage*, 1978, draws us into a subterranean cave whose swelling walls and vaulted ceilings press forward like so many mythic presences. High above, four canoes are being borne by nameless, faceless porters across the bridge that spans this cave. 'Portage', the act of transporting boats overland, becomes entwined in the mind with 'portal', a grand entrance to some revered place. Yet we know neither where the porters are going nor what lies at the end of the cavernous portal and passage-way.

This curious world is suffused in a delicate, melting acrylic — no harsh changes of colour or tone anywhere. The cave, bridge, and cluster of trees flanking the left side of the bridge are all velvety greys, shifting from dark to light only to reveal the eerie layers of space. A thin, cloudless sky moves from pale aqua at its height to yellow at bridge level; equally translucent tones — of blue, yellow, and pink — gleam through the distant vista of the rocky passage below. Are we seeing more sky beyond or some other light-filled inner sanctum? Our fanciful memory holds that secret. The only intense colours define the four canoes: orange, deep orange, aqua, slate blue. Though the act depicted is defined as movement, this image is paradoxically still, suspended in time as the

emblem of the activity.

The privacy generated mentally and concretized visually in Susan Hall's paintings reaches us through sight and another sense — sound — in Laurie Anderson's work. First we encounter objects — speakers, light beams, a table with two stools — in an otherwise bare room. By entering the space and engaging these things we come to experience them fully.

In *Quartet for four listeners*, 1978, four speakers, hung overhead, are activated as we, the spectator-participant, break the light beam that triggers them. Directional signs on the floor at either end of the beam inscribe NOTE and TONE, two words whose musical meaning, length, and alphabetic content are entwined. Each speaker projects a full range of sounds which aurally define each of the four letters.

*Handphone table*, 1978, involves us even more completely. When we enter the room, we see a bare table with a stool at each end. On the wall opposite this configuration is an enigmatic photograph of a figure leaning on his elbows and clasping his hands over his ears. Across the bottom of the photograph is written 'the way you moved through me'. After taking account of these visual elements, we become participant by assuming the position of the figure at the table. Our elbows settle into two indentations in the table surface. Thus, closed within ourselves, we now hear sounds previously inaudible. The bones in our arms become conductors for the low-frequency stereo songs — vocal tones at one end of the table and instrumental sounds at the other — recorded on cassettes hidden in the recesses of the table. As soon as we unclasp our hands to admit the random sounds of the room, we cannot hear the particular sounds that emanate through us from the table. We cannot be public and simultaneously participate in the work. We must choose — and once we are in the hermetic world of these vocal and instrumental sounds, we find our minds roving in this isolation. As we listen, we muse; as we muse, we remember; and the memory triggers other thoughts; and on and on — until we choose to break the spell. Finally, our usual compulsion to talk *about* a work is suspended in favor of listening *to* it.

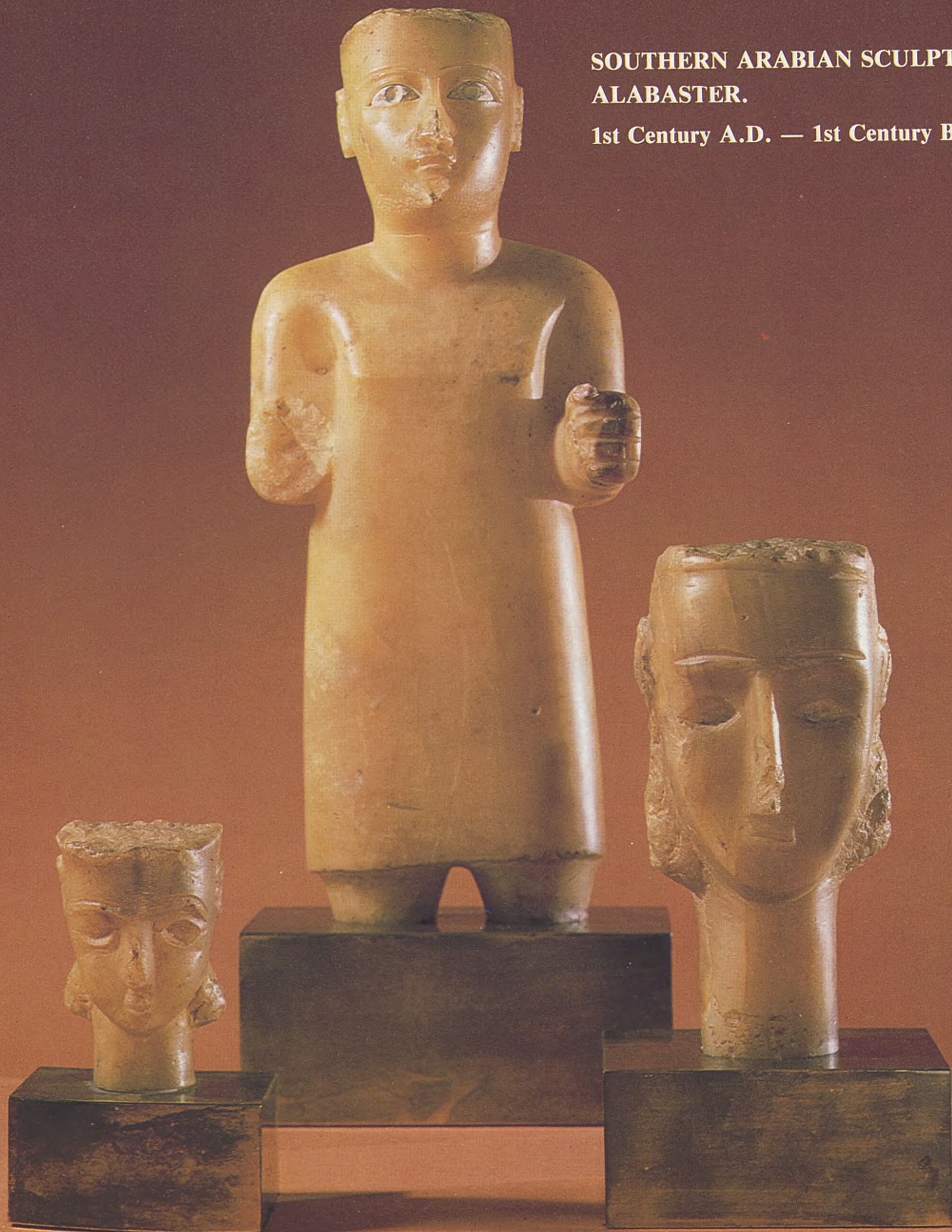
The world of inner thoughts is as varied as the individuals who think them. The forms that they take must therefore be as various — as the works of Haber, Hall, Anderson. Now the generative impulse, not the external form, becomes the constant.

LAURIE ANDERSON QUARTET FOR FOUR LISTENERS  
(1978)  
Holly Solomon, New York



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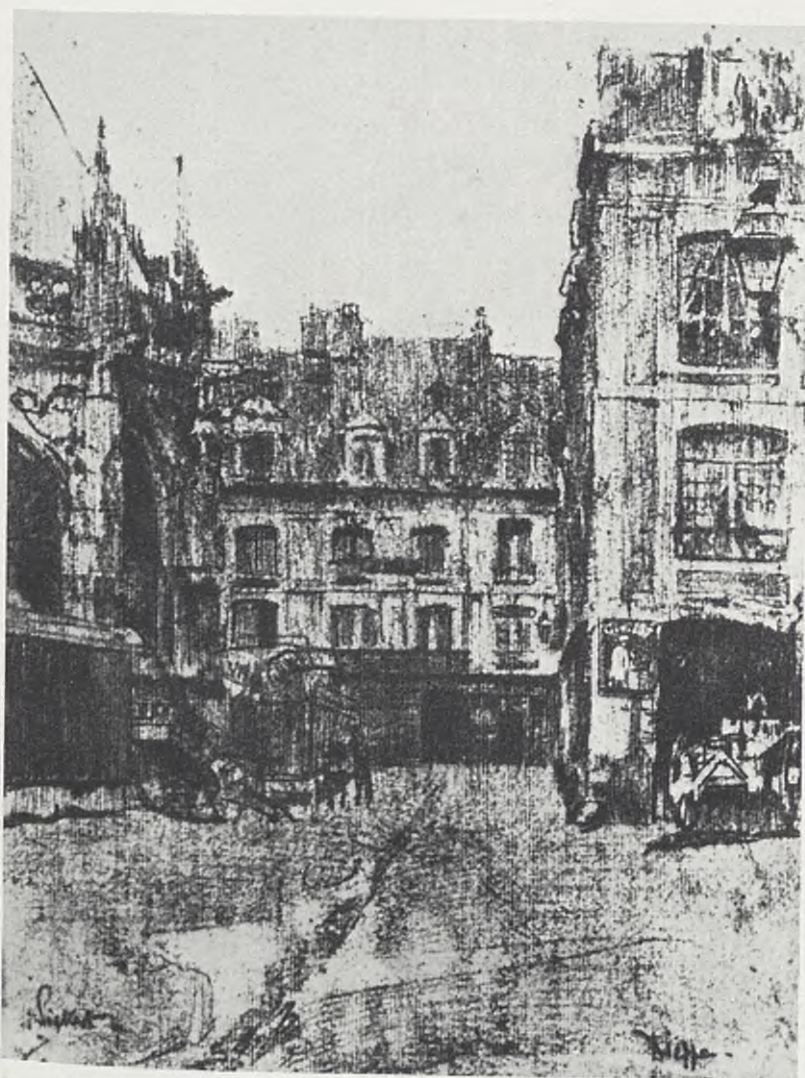
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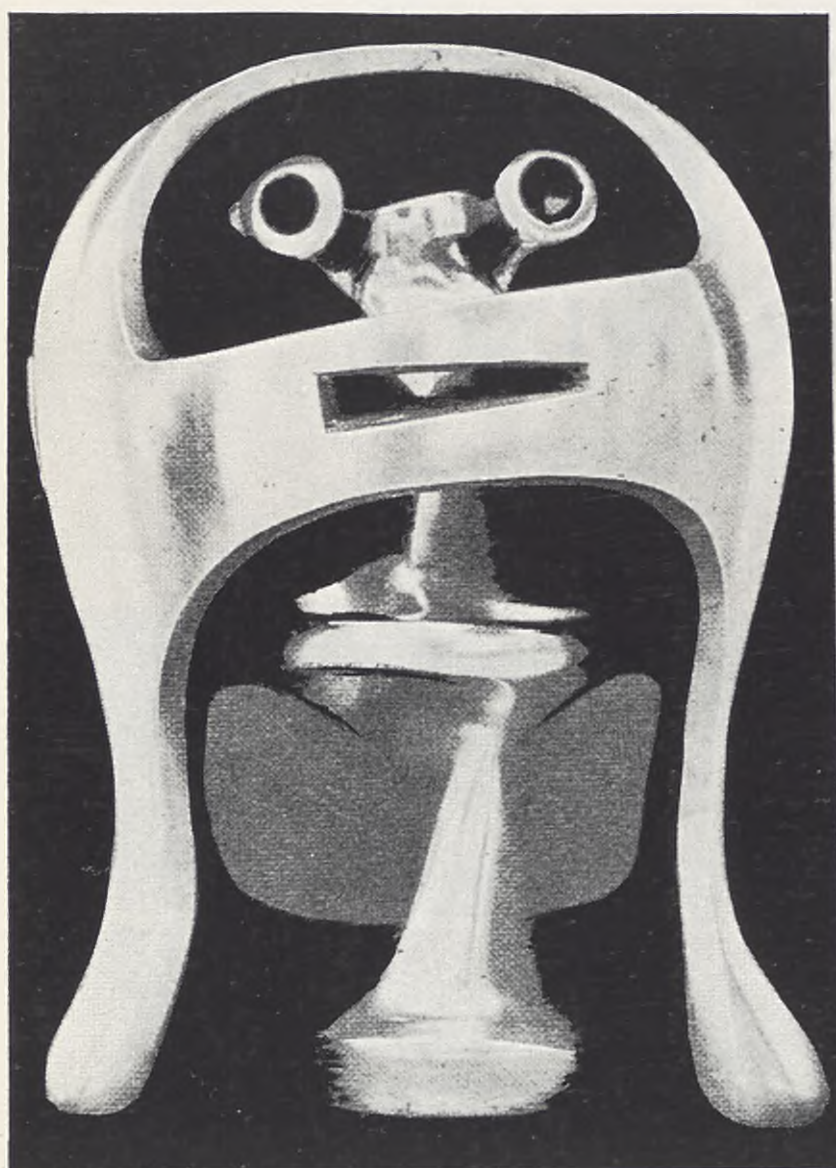
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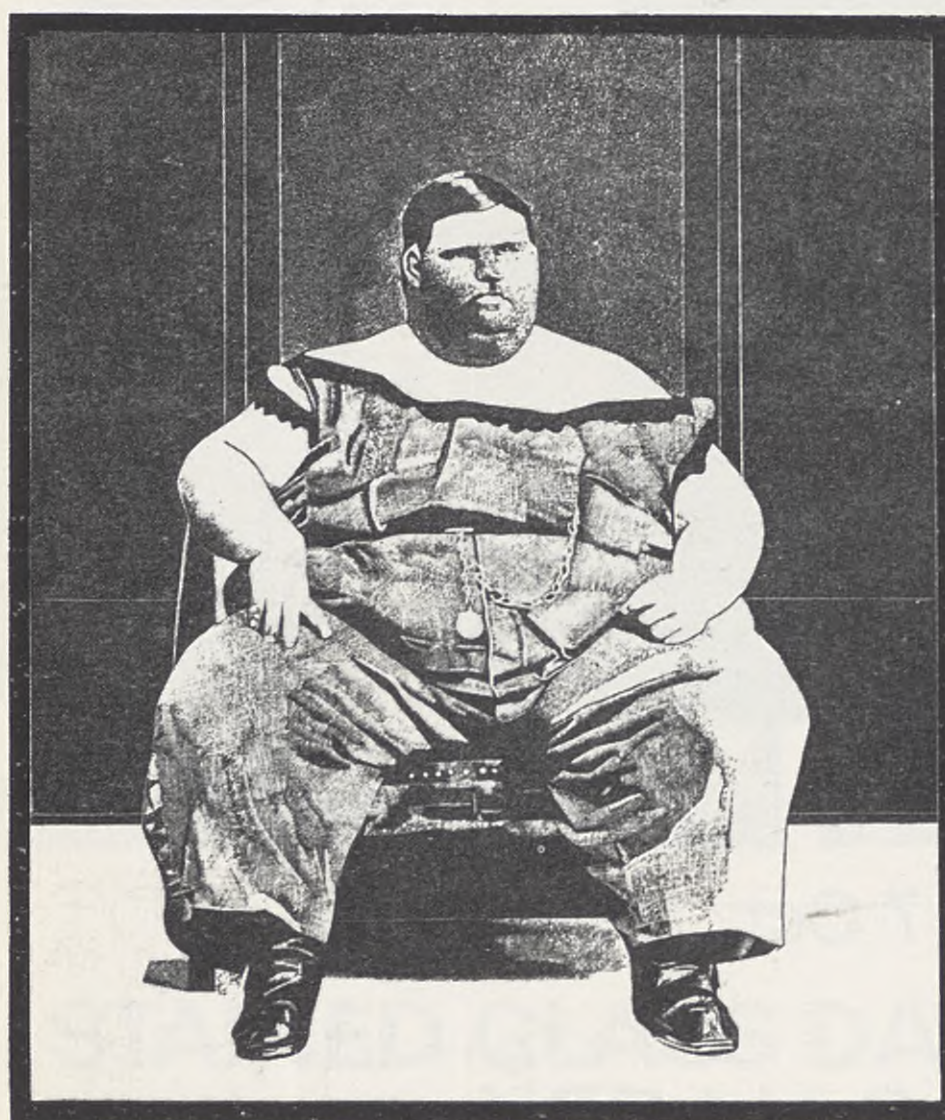
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*Unless otherwise indicated exhibitions are of paintings.*

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15-19 October: Collectors exhibition — Australian Historical Paintings  
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23 November-7 December: Patrick Kilvington  
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**PHILLIP BACON GALLERIES**  
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**QUEENSLAND ART GALLERY**  
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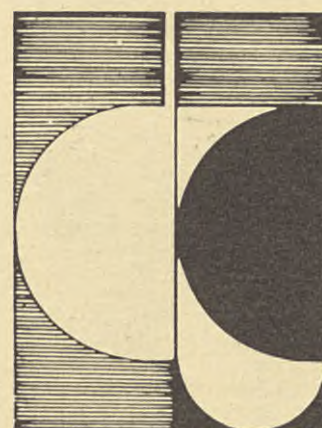
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Monday to Saturday: 10 a.m.-5 p.m.  
Sunday: noon-5 p.m.

**ART OF MAN GALLERY**  
13 Gurner Street, Paddington 2021  
Tel. 33 4337/8  
2-10 October: Alan Davie (U.K.) —  
paintings and works on paper  
23 October-10 November: Karen Oom;  
Jan King — sculpture  
13 November-8 December: Primitive Art  
9 November-12 February: Gallery closed  
Tuesday to Saturday: 11 a.m.-5.30 p.m.

**AUSTRALIAN  
CENTRE FOR PHOTOGRAPHY**  
76a Paddington Street, Paddington 2021  
Tel. 32 0629  
Exhibitions of photography changing  
monthly  
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.

**STERN'S EXHIBITING GALLERY**  
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. 357 6264  
Constantly changing exhibition of  
smaller works by artists such as Les  
Burcher, Edward Hall, Clem Millward,  
Ruth Julius, Hana Juskovic, Susan  
Sheridan, Francis Lymburner, George  
Lawrence, Lloyd Rees and Roland  
Wakelin  
Tuesday to Saturday: 11 a.m.-6 p.m.

**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

**BLOOMFIELD GALLERIES**  
17 Union Street, Paddington 2021  
Tel. 31 3973  
October: Pia Carlonne  
November: Evelyn Chapman  
December: George Moore  
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  
Mid-October: Michael Taylor  
November: Brad Levido; Doug Erskine  
— sculpture  
Tuesday to Saturday: 11 a.m.-6 p.m.

**DAVID JONES ART GALLERY**  
Elizabeth Street Store, Sydney 2000  
Tel. 2 0664, Ext. 2109, 2205  
4-20 October: Tony White — gold  
jewellery and objects  
29 October-17 November: Noel Grey —  
sculpture drawings  
26 November-24 December: One  
Hundred Pictures for \$100  
Monday to Friday: 9.30 a.m.-5 p.m.  
Thursday until 8.30 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  
6-27 October: Ann Thomson  
3-24 November: Colin Lanceley  
1-15 December: Jef Doring  
Monday to Saturday: 11 a.m.-6 p.m.

**GALLERY LA FUNAMBULE**  
31 Cook's Crescent, Rosedale South, via  
Malua Bay 2536 Tel. (044) 71 7378  
Changing exhibition of established  
Australian artists  
Saturday, Sunday and public holidays:  
3 p.m.-8 p.m.  
(from 1 November to 31 March:  
Wednesday to Sunday)

**GALLERY LA FUNAMBULE**  
1 North Street, Bateman's Bay 2536  
Tel. (044) 72 5062  
Changing exhibition by established  
Australian artists  
Saturday, Sunday and public holidays:  
3 p.m.-8 p.m.  
(from 1 November to 31 March:

Wednesday to Sunday)

**HOGARTH GALLERIES**  
7 Walker Lane (opposite 6a Liverpool  
Street), Paddington 2021 Tel. 357 6839  
October: Martin Sharp; David  
Schlunke; Sally Morris; Deidre Dowman  
— objects  
November: David McDiarmid —  
painting and drawing; Ann Newmarch  
— screenprints; Sylvia Ross — sculpture  
and jewellery; Elizabeth Burns —  
photography  
December: Kerrie Lester; Anthony  
Chan; Peter Tully — jewellery  
Tuesday to Saturday: 11 a.m.-6 p.m.

**HOLDSWORTH GALLERIES**  
86 Holdsworth Street, Woollahra 2025  
Tel. 32 1364, 328 7989  
29 September-19 October: Rick  
Everingham; Joan Meats; Christopher  
Headly  
20 October-9 November: Vanita Salnajs;  
John Winch; Lindal Moor  
10-22 November: Christopher Boock;  
Patrick Hockey; Randwick Technical  
College — jewellery  
27 November-14 December: Margaret  
Woodward; Joy Schoenheimer; Patricia  
Oktober; Alexander  
15 December-mid-January: Heinz  
Steinmann; mixed Christmas exhibition  
Monday to Saturday: 10 a.m.-5 p.m.  
Sunday: noon-5 p.m.

**JOSEF'S**  
Shop 3 (downstairs), Antique Centre,  
531 South Dowling Street, Surry Hills  
2010. Tel. 33 3244, a.h. 349 5031  
Antiquities, old and rare etchings and  
engravings. A selection of Australian and  
European etchings (1850s-1950s) and  
woodcuts, including works by John  
Shirlow, Sydney Long, M. Napier  
Waller, L. Roy Davies, Lionel Lindsay,  
James McNeill Whistler, Joseph Pennel,  
Francis Seymour Haden and the  
Grosvenor School of Woodcuts.  
Monday to Friday: by appointment  
Saturday and Sunday: 10.30 a.m.-6 p.m.

**KUNAMA GALLERIES**  
Kosciusko Road, Jindabyne East 2627  
Tel. (0648) 62 308  
Changing exhibition of works by  
Australian artists and potters — resident  
artist Alan Grosvenor  
Wednesday to Monday: 9 a.m.-5 p.m.

**KUNAMA GALLERIES**  
18 Watson Street, Neutral Bay 2089  
Tel. 90 2538  
By appointment only

**MACQUARIE GALLERIES**  
40 King Street, Sydney 2000  
Tel. 29 5787, 290 2712  
Monday to Friday: 10 a.m.-5 p.m.  
Saturday: noon-6 p.m.

**NEWCASTLE  
REGION ART GALLERY**  
Laman Street, Newcastle 2300  
Tel. (049) 2 3263

## BETH MAYNE'S STUDIO SHOP

The gallery with a wide range of  
small, good works by well-known artists

Cnr Palmer and Burton Streets. Darlinghurst 2010  
Telephone 357 6264 - A.H. 31 8690  
11 a.m. - 6 p.m. Tuesday to Saturday  
Sunday by appointment

## Anna Art Studio & Gallery

Specializing in traditional paintings and sculptures  
Established in 1970

**CONTINUOUS EXHIBITION  
INCLUDES SELECTED WORKS BY A. VERTES**

Restoration  
Preservation  
Individual framing  
Painting classes

94 Oxford Street,  
Paddington, N.S.W. 2021  
Telephone: 31 1149  
Director: Anna Vertes

Hours: Tuesday - Saturday, 10 a.m. - 5.30 p.m. or by appointment

## JOSEF'S ANTIQUITIES OLD & RARE ETCHINGS & ENGRAVINGS WE ALSO BUY ETCHINGS & WATERCOLOURS

A SELECTION OF ETCHINGS & ENGRAVINGS  
BY AUSTRALIAN & EUROPEAN ARTISTS FROM  
1850's TO 1950's. ALSO WATERCOLOURS, AND  
A COLLECTION OF GREEK, ROMAN AND EGYPTIAN  
ANTIQUITIES.

JOSEF LBOVIC, SHOP 3, DOWNSTAIRS ANTIQUE CENTRE  
531 SOUTH DOWLING ST, SURRY HILLS 2010, SYDNEY  
TELEPHONE 33 3244. A.H. 349 5031 BY APPOINTMENT MON-FRI  
SATURDAY AND SUNDAY 10.30 to 6



## WORKSHOP ARTS CENTRE

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

### DAY AND EVENING CLASSES

*drawing, painting, works on paper; sculpture; printmaking (lithography, etching, woodblock, serigraphy); general design; mosaic; weaving; forms in fibre; ceramics; jewellery-making; leaded glass, creative embroidery; macrame; workshop skills and practice; art classes for children and young people.*

Lectures, Film Screenings, Exhibitions,  
Sketch Club, Vacation Workshops

Term 3, 1979: 10 Sept-1 Dec.

Enquiries: 95 6540, 9.30 a.m.-4.30 p.m.

## THE PRINT ROOM

### Norman Lindsay Centenary, 1879-1979

In conjunction with Bloomfield Gallery, The Print Room announces the launching of the Norman Lindsay Centenary Book, published by Macmillan.

An exhibition of etchings, drawings, woodcuts and book plates will be for sale.

Launching date — early October.

Write or phone for an invitation:

The Print Room (est. 1972)

141 Dowling Street,

WOOLLOOMOOLOO 2011

Phone: 358 1919

Tuesday to Saturday, 10 am to 6 pm

## MURRAY CRESCENT GALLERIES CANBERRA

ARTISTS' REPRESENTATIVES IN THE  
NATIONAL CAPITAL

35 Murray Crescent, Manuka, A.C.T. 2603.

Telephone (062) 95-9585

19 September-14 October: Sodeisha Group — Japanese ceramics  
18 October-18 November: Yaacov Agam — kinetic paintings and drawings  
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

141 Dowling Street, Woolloomooloo  
2011 Tel. 358 1919  
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  
15 September-3 October: Heather Dorrough — machine embroidered fabric  
6-24 October: Peter Sorrell — coloured pencil drawings  
27 October-14 November: Bryan Westwood  
17 November-5 December: James Willebrant  
8-22 December: Neil Taylor  
Tuesday to Saturday: 11 a.m.-6 p.m.

### RUDY KOMON ART GALLERY

124 Jersey Road, Woollahra 2025  
Tel. 32 2533  
15 September-10 October: Clifton Pugh  
13 October-7 November: Jan Senbergs  
10 November-5 December: Jeffrey Smart  
8 December: 20 Years Jubilee Exhibition  
Monday to Saturday: 10 a.m.-5 p.m.

### S. H. ERVIN

MUSEUM AND ART GALLERY  
National Trust Centre, Observatory Hill, Sydney 2000 Tel. 27 5374  
1-30 September: The Poetical Circle: Fuseli and the British  
8 October-25 November: Sydney Long  
30 November-2 December: The Living and the Dead  
5-19 December: Australian Watercolour Institute Annual Exhibition  
21 December-27 January: Australian Colonial Gardens  
Tuesday to Friday: 11 a.m.-5 p.m.  
Saturday and Sunday: 2 p.m.-5 p.m.

### SCULPTURE CENTRE

3 Cambridge Street, The Rocks 2000  
Tel. 241 2900  
Continuous sculpture exhibitions,

performing art, video, films, lectures and seminars  
Daily: 11 a.m.-4 p.m.

### STADIA GRAPHICS GALLERY

85 Elizabeth Street, Paddington 2021  
Tel. 326 2637  
15 August-22 September: Fifth Anniversary Exhibition; Georges Rouault — graphic works  
26 September-20 October: Basil Hadley — works on paper  
7 November-1 December: Christopher Croft — etchings  
5-22 December: Christmas exhibition  
Thursday to Saturday: 10 a.m.-5.30 p.m.  
Tuesday and Wednesday: by appointment

### STRAWBERRY HILL GALLERY

533-535 Elizabeth Street South, Sydney  
2012 Tel. 699 1005  
13-26 October: Joe Huber: Australian landscapes  
27 October-3 November: Evelyn Steinmann: Tropical Jungle  
13 November: 11th Anniversary Exhibition of Paintings — \$200 and under  
17-30 November: Doug Sealy: Australian Landscapes and Seascapes  
1-7 December: Dennis Baker  
8-14 December: Fernando Solano  
15-23 December: Harry Hart — ceramic figures  
Tuesday to Saturday: 10 a.m.-6 p.m.  
Sunday: 11 a.m.-5 p.m.

### THIRTY VICTORIA STREET

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

### UMBERUMBERKA GALLERY

Rockvale Road, Armidale 2350  
Tel. (067) 72 2876  
Changing exhibitions of works by Sydney and local artists  
Monday, Thursday, Friday: 10 a.m.-3 p.m.  
Saturday and Sunday: 2 p.m.-5 p.m.

### VON BERTOUCHE GALLERIES

61 Laman Street, Newcastle 2300  
Tel. (069) 2 3584  
14-30 September: Barry Skinner — paintings and drawings; Marilyn McGrath — sculpture  
5-21 October: Arthur Boyd — paintings and graphics; Dawn Allen — pottery  
26 October-1 November: Gallery closed  
2 November-2 December: Collectors Choice — \$95 and under  
7-24 December: John Montefiore; Frank and Lee Kelly — pottery  
24 December-26 January: Gallery closed  
Friday to Tuesday: noon-6 p.m.

### WATTERS GALLERY

109 Riley Street, East Sydney 2010  
Tel. 31 2556  
10-27 October: D'Oyly Archive  
31 October-17 November: Imants



Tillers; John Davis — sculpture  
21 November-8 December: Robert  
Klippel — sculpture and drawings  
Tuesday to Saturday: 10 a.m.-5 p.m.

**WORKSHOP ARTS CENTRE**  
33 Laurel Street, Willoughby 2068  
Tel. 95 6540  
6-20 October: Students' ceramics,  
embroidery, macrame  
27 October-10 November: Students'  
sculpture, design, leaded glass, mosaics  
19 November-1 December: Children's  
art  
Monday to Friday: 10 a.m.-4 p.m. and  
7 p.m.-9 p.m.  
Saturday: 10 a.m.-4 p.m.

### A.C.T.

**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 Savage 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

**LA PEROUSE GALLERY**  
57 La Perouse Street, Canberra 2603  
Tel. 95 1042  
20 September-7 October: Pal Homonai  
11-21 October: Trevor Jones  
25 October-11 November: Hugh Schulz  
15 November-2 December: Leo  
Smaniotto  
6-23 December: Christmas exhibition  
Daily: 11 a.m.-6 p.m.

**MURRAY CRESCENT GALLERIES**  
35 Murray Crescent, Manuka 2603  
Tel. 95 9585  
13-30 September: David Rankin  
4-21 October: Edwin Tanner  
25 October-11 November: Cameron  
Sparks  
15-30 November: Robert Campbell  
(1902-1972)  
15 November-16 December: Stephen  
Walker — sculpture  
17 December-7 February: Galleries  
closed  
Thursday to Sunday: 11 a.m.-6 p.m.

**NAREK GALLERIES**  
Cuppacumbalong, Naas Road, Tharwa  
2620 Tel. 37 5116  
16 September-14 October: Sterling silver  
holloware, incorporating Australian  
wood  
21 October-18 November: Rynne  
Tanton and Michael Murrell —  
ceramics  
25 November-16 December: Nomadic  
rugs from Afghanistan, Beluchistan,  
Turkey and the Caucasus  
Wednesday to Sunday and public  
holidays: 11 a.m.-5 p.m.

**SOLANDER GALLERY**  
2 Solander Court, 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.-5.30 p.m.

**AUSTRALIAN GALLERIES**  
35 Derby Street, Collingwood 3066  
Tel. 41 4303, 41 4382  
8-20 October: Albert Tucker — Original  
Images for *The Die Hard* by Ivan and  
Jocelyn Smith  
29 October-10 November: John Borraack;  
Paul Beadle — sculpture  
19 November-1 December: Bryan  
Westwood; Tony White — jewellery  
3-15 December: Rosemary Ganf —  
original paintings for *Marsupials of  
Australia*, by Dr Meredith Smith  
Monday to Friday: 10 a.m.-5.30 p.m.  
Saturday: 11 a.m.-4 p.m.

**BALLARAT FINE ART GALLERY**  
40 Lydiard Street North, Ballarat 3350  
Tel. (053) 31 3592  
12 November-9 December: The Art of  
Gardening in Colonial Australia  
Monday to Friday: 10.30 a.m.-4.30 p.m.  
Saturday: 11 a.m.-4.30 p.m.  
Sunday: 2 p.m.-4.30 p.m.

**BALMORAL ART GALLERIES**  
Hamilton Highway, Fyansford via  
Geelong 3221 Tel. (052) 9 8517  
20 October: Mark Phillips  
10 November: Laurence D. Kermond  
24 November: Ambrose Griffin  
8 December: Ron Hancock  
Daily (including Public Holidays):  
10 a.m.-5.30 p.m.

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

**DUVANCE GALLERIES**  
26-27 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**  
3 Wallace Street, Newtown 3220  
Tel. 22 1128  
September-January: Works by leading  
Australian artists — 1885 onwards  
By appointment

**JOAN GOUGH'S  
STUDIO GALLERY**  
326-328 Punt Road, South Yarra 3141

# Solander Gallery

CANBERRA

**TWO SEPARATE EXHIBITIONS  
EVERY THREE WEEKS**

Cnr. Schlich Street and  
Solander Place, Yarralumla, A.C.T.  
Director: Joy Warren

Gallery Hours: 11 a.m. to 5 p.m.  
Wednesday to Sunday  
Telephone: 81 2021

## VON BERTOUCHE GALLERIES

**61 LAMAN STREET  
NEWCASTLE 2300**

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



Open 7 days a week  
Gallery hours:  
10.30 a.m. to 5.00 p.m. daily  
PAINTING, SCULPTURE  
JEWELLERY AND POTTERY  
SIX AIR CONDITIONED GALLERIES

## MANYUNG GALLERY

1408 Nepean Highway  
Mount Eliza  
Telephone 787 2953



# TOLARNO GALLERIES

AUSTRALIAN,  
AMERICAN AND EUROPEAN ARTISTS

Directors: Georges Mora  
William Mora

98 River Street, South Yarra, Victoria,  
Australia 3141 Telephone (03) 24 8381

## TOM SILVER GALLERY

Presenting  
prominent Australian artists

1148 High Street, Armadale,  
Victoria 3143  
Telephone: 509 9519, 509 1597  
After Hours: 527 1503

GALLERY HOURS:  
Monday to Friday 10 a.m.-5 p.m.  
Saturday 10 a.m.-1 p.m.  
Sunday 2 p.m.-5.30 p.m.

Managing Director TOM SILVER  
Gallery Director DITA GOULD

Tel. 26 1956  
'The Theme' Exhibition —  
Contemporary Art Society (Vic.)  
Contemporary Art Society Annual Prize  
Exhibition; Art Papers Pty Ltd Prize:  
'Works on Paper'  
The Studio Group  
By appointment and invitation

JOSHUA  
McCLELLAND PRINT ROOM  
81 Collins Street, Melbourne 3000  
Tel. 63 5835  
Permanent collection of early Australian  
paintings and prints and oriental  
porcelain et cetera  
Monday to Friday: 10 a.m.-5 p.m.

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.

MANYUNG GALLERY  
1408 Nepean Highway, Mount Eliza  
3930 Tel. 787 2953  
October: Group Show including Boyd,  
Dargie, Dobell, Garrett, Norman  
Lindsay, Heysen, Sherman  
November: Colin Johnson; Don Sheil —  
metalware; Gayner Hooper —  
constructions; Shirley Hawthorn —  
sculpture  
December: Fran Osborne; John Gould  
— hand-painted lithographs of birds;  
Nancy Keith — ceramic sculpture  
Daily: 10.30 a.m.-5 p.m.

MELBOURNE ART EXCHANGE  
Cnr Flinders and Market Streets,  
Melbourne 3000 Tel. 62 6853  
Continuing variety of high-quality art  
from early Australian to contemporary  
— also European paintings  
Monday to Friday: 9.30 a.m.-6 p.m.  
Saturday and Sunday: 11 a.m.-5 p.m.

MELBOURNE  
UNIVERSITY GALLERY  
University of Melbourne, Parkville 3052  
Tel. 341 5148  
4-28 September: Jutta Hosel —  
Antarctic Photographs  
11 September-12 October: Walter  
Richard Sickert — etchings  
9 October-2 November: Rod Withers —  
Recent Paintings  
22 November-16 November: Danish  
Graphics  
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  
21 September-14 October: Japanese  
packaging  
19 October-11 November: Marc Clark  
— sculptures

13-26 November: Mildura Technical  
School Folio Display  
December: Selections from permanent  
collection  
Monday to Friday: 9 a.m.-4.30 p.m.  
Saturday and Sunday: 2 p.m.-4.30 p.m.

MUNSTER ARMS GALLERY  
104 Little Bourke Street, Melbourne  
3000 Tel. 663 1436  
Monday to Friday: 10.30 a.m.-5.30 p.m.  
Friday until 8 p.m.  
Saturday: 10.30 a.m.-1 p.m.

NATIONAL  
GALLERY OF VICTORIA  
180 St Kilda Road, Melbourne 3004  
Tel. 62 7411  
9 October-2 December: U.S.S.R. Old  
Master Paintings  
26 October-16 December: Australian  
Drawings of the 40s and 50s  
9 November-16 December: Survey 12  
30 November-16 March: American  
Photographs from the Collection  
7 December-late February: Kangaroo in  
the Applied Arts  
11 December-3 February: Thyssen-  
Bornemisza Collection  
21 December-3 February: Recent  
European Drawings  
Early December-late February:  
Decorated Ceramics of the  
Murrumbidgee Circle  
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

STUART GERSTMAN GALLERIES  
148 Auburn Road, Hawthorn 3122  
Tel. 818 7038  
Monday to Friday: 10 a.m.-6 p.m.  
Saturday: 10 a.m.-noon

TOLARNO GALLERIES  
98 River Street, South Yarra 3141  
Tel. 24 8381  
October-December: Ashley Jones;  
Lembeck Havard; Brassai —  
photography; Sweeney Reed — prints  
Tuesday to Saturday: 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.

### South Australia

**ART GALLERY  
OF SOUTH AUSTRALIA**  
North Terrace, Adelaide 5000  
Tel. 223 8911  
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  
6-31 October: Bridget Riley; Milton  
Moon — ceramics  
3-28 November: Lloyd Rees; Greg Wain  
— ceramics  
1-21 December: John Wood —  
sculpture; Thomas McHugh — jewellery  
Tuesday to Saturday: 10 a.m.-6 p.m.

**CONTEMPORARY ART SOCIETY**  
14 Porter Street, Parkside 5063  
Tel. 272 2682  
2-27 October: Graham Kno; Lynn  
Eastaway  
30 October-24 November: Tim Waller;  
Clare Robertson  
27 November-22 December: Group of  
South Australian photographers; Ron  
Rowe — sculpture  
Tuesday to Friday: 11 a.m.-5 p.m.  
Saturday: 2 p.m.-6 p.m.

**GREENHILL GALLERIES**  
140 Barton Terrace, North Adelaide  
5000 Tel. 267 2887  
October: George Haynes — drawings  
November: Noela Hjorth — prints  
December: Max Sherlock; Margaret  
Woodward — drawings; Christmas  
Exhibition  
Tuesday to Friday: 10 a.m.-5 p.m.  
Saturday and Sunday: 2 p.m.-5 p.m.

**JAM FACTORY GALLERY**  
169 Payneham Road, St Peters 5069  
Tel. 42 5661  
5-28 October: Non-functional Craft;  
Internal Year of the Child Exhibition  
9-30 November: Anne Mercer; Winnie  
Pelz  
8 December-6 January: Ben Kypridakis  
— ceramics; John Cherry — jewellery  
Monday to Friday: 10 a.m.-5 p.m.  
Saturday and Sunday: 2 p.m.-5 p.m.

**NEWTON GALLERY**  
Cabillon Centre, 269 Unley Road,  
Malvern 5061 Tel. 271 4523  
Continuous exhibitions by prominent  
Australian artists

### Western Australia

**ART GALLERY OF  
WESTERN AUSTRALIA**  
Beaufort Street, Perth 6000  
Tel. 328 7233

Monday to Saturday: 10.30 a.m.-5 p.m.  
Thursday: 6 p.m.-9 p.m.  
Sunday: 1 p.m.-5 p.m.

**GALLERY FIFTY-TWO**  
The Old Theatre Lane, 52c Bayview  
Terrace, Claremont 6000 Tel. 383 1467

**LISTER GALLERY**  
248 St George's Terrace, Perth 6000  
Tel. 321 5764  
Mixed exhibitions by prominent  
Australian artists  
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.

### Tasmania

**BURNIE ART GALLERY**  
Wilmot Street, Burnie 7320  
Tel. (004) 31 5918  
2 October-7 November: Roger Kemp:  
Paintings and Drawings 1840s to 1978  
15 November-9 December: 40 Years of  
Painting — Max Angus  
30 November-3 January: Robert  
Cummings — sculpture, photography  
and bookworks  
Tuesday to Friday: 11.30 a.m.-  
4.30 p.m.  
Saturday and Sunday: 2 p.m.-4.30 p.m.

**FOSCAN ART GALLERY**  
178 Macquarie Street, Hobart 7000  
Tel. 23 6888  
Monday to Friday: 10 a.m.-12.30 p.m.  
and 2 p.m.-4 p.m.

**QUEEN VICTORIA  
MUSEUM AND ART GALLERY**  
Wellington Street, Launceston 7250  
Tel. (003) 31 6777  
12 September-15 October: Artists'  
Bookworks  
10 October-11 November: Some  
Australian Artists  
19 October-12 November: 40 Years of  
Painting — Max Angus  
16 November-16 December: Making of  
Art  
17 November-24 December: Roger  
Kemp  
Monday to Saturday: 10 a.m.-5 p.m.  
Sunday: 2 p.m.-5 p.m.

**SADDLER'S COURT GALLERIES**  
Bridge Street, Richmond 7025  
Tel. (002) 62 2132  
October: Jan Lancaster — enamels  
November: Children's art from Republic  
of China  
December: Peter Chesney  
Tuesday to Sunday and public holidays:  
10.15 a.m.-5 p.m.

**SALAMANCA PLACE GALLERY**  
65 Salamanca Place, Hobart 7000  
Tel. 23 7034

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Sunday  
2 p.m. to 5 p.m.

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Tuesday to Saturday: 11 a.m.-5 p.m.

**TASMANIAN  
MUSEUM AND ART GALLERY**  
5 Argyle Street, Hobart 7000  
Tel. 23 2696  
5 October-4 November: Walter Burley  
Griffin  
22 November-16 December: Some  
Australian Artists  
22 December-20 January: Norman  
Lindsay  
Daily: 10 a.m.-5 p.m.

### New Zealand

**AUCKLAND CITY ART GALLERY**  
Kitchener Street, Auckland 1  
Tel. 79 2020  
4 October-18 November: French  
Impressionism and Cubism from the  
Permanent Collection  
11 October-4 November: New Zealand  
Contemporary Painting from the  
Permanent Collection  
6 November-9 December: The Poetical  
Circle: Fuseli and the British  
22 November-5 January: Diane Arbus  
— photography  
13 December-20 January: Frances  
Hodgkins Collection  
Monday to Friday: 10 a.m.-4.30 p.m.  
Friday: until 8.30 p.m.  
Saturday and Sunday: 1 p.m.-5.30 p.m.

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

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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. 84 7356, 72 3334  
October: Gordon Walters  
November: Colin McCahon  
December: Works on paper by gallery  
artists  
Monday to Friday: 11 a.m.-5.30 p.m.

**SARJEANT GALLERY**  
Queen's Park, Wanganui Tel. 5 7052

### Overseas

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2 Cork Street, London W1X 1HB

## 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  
organisers of competitions we state the address  
for obtaining them.  
We request that organizers promptly supply  
both details of prizewinners and forthcoming  
competitions.*

### COMPETITIONS

#### Queensland

**GOLD COAST CITY ART PRIZE**  
Particulars from: Hon. Secretary, Box 3,  
P.O., Surfers Paradise 4217.

**INDOOROOPILLY ART PRIZE**  
Particulars from: Mrs Margaret Brewer,  
Secretary, Creativity Centre, 7 Gralunga  
Street, Mansfield 4122.

**KYOGLE FAIRYMOUNT  
FESTIVAL ART  
COMPETITION AND EXHIBITION**  
Particulars from: Mrs Pam Cowgill, 196  
Summerland Way, Kyogle 2474.

**MOUNT ISA ART COMPETITION**  
Particulars from: Box 1396, P.O., Mt  
Isa 4825.

#### New South Wales

**\*ARCHIBALD PRIZE**  
Judges: Trustees of the Art Gallery of  
New South Wales. Particulars from: Art  
Gallery of New South Wales, Art  
Gallery Road, Sydney 2000.

**\*GRUNER PRIZE**  
Best study of landscape painted by a  
student resident in New South Wales.  
Particulars from Art Gallery of New  
South Wales, Art Gallery Road, Sydney  
2000.

**PORTLAND  
INVITATION ART EXHIBITION**  
Judge: Andrew Ferguson. Closing date:  
2 January 1980. Particulars from Mrs S.  
Staines, Box 57, Portland 2847.

**\*SIR JOHN SULMAN PRIZE**  
Particulars from: Art Gallery of New  
South Wales, Art Gallery Road, Sydney  
2000.

**\*TRUSTEES  
WATERCOLOUR PRIZE**  
Judges: Trustees of the Art Gallery of  
New South Wales. Particulars from: Art  
Gallery of New South Wales, Art  
Gallery Road, Sydney 2000.



WAGGA WAGGA CITY COUNCIL  
INVITATION ART EXHIBITION  
Particulars from: Hon Director, Wagga  
Wagga City Council Art Gallery, Baylis  
Street, Wagga Wagga 2650.

**\*WYNNE PRIZE**

Judges: Trustees of the Art Gallery of  
New South Wales. Particulars from: Art  
Gallery of New South Wales, Art  
Gallery Road, Sydney 2000.

**\*WYNNE PRIZE —**

JOHN AND ELIZABETH  
NEWHAM PRING MEMORIAL  
PRIZE

Judges: Trustees of the Art Gallery of  
New South Wales. Particulars from: Art  
Gallery of New South Wales, Art  
Gallery Road, Sydney 2000.

*\*The 1979 Competition will be judged and  
conducted in February-March 1980*

**Victoria**

CONTEMPORARY  
ART SOCIETY (VICTORIA)  
ANNUAL PRIZE EXHIBITION  
Closing date: 29 September. Particulars  
from: Studio Gallery, 326/8 Punt Road,  
South Yarra 3141.

LATROBE VALLEY SCHOOLS'  
ART FOUNDATION EXHIBITION  
Particulars from: Secretary, Latrobe  
Valley Schools' Art Foundation, Box  
348, P.O., Morwell 3840.

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

**South Australia**

MAUD-VIZARD-  
WHOLOHAN ART PRIZE  
Particulars from: Hon. Secretary, Royal  
South Australian Society of Arts,  
Institute Building, North Terrace,  
Adelaide 5000.

WHYALLA ART PRIZE  
Particulars from: Arts Council of South  
Australia, 458 Morphett Street, Adelaide  
5000.

**Western Australia**

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

**Northern Territory**

THE ALICE PRIZE  
Particulars from: Hon. Secretary, The  
Alice Prize, Box 1854, P.O., Alice  
Springs 5750 or main T.A.A. offices.

**PRIZEWINNERS**

**Queensland**

INNISFAIL ART PRIZE 1978

Judge: Don Taylor

Winners:

Caltex Award, traditional: Ivy Zappala;  
contemporary: Mary Norrie; Art Society  
Purchase Award: Heather Bell;  
sculpture: Hans Nielsen; pottery: Con  
de Veth

**New South Wales**

BERRIMA

DISTRICT ART AWARD 1979

Judge: Mervyn Horton

Winner: Hetty Blythe

ORANGE FESTIVAL OF  
ARTS DRAWING PURCHASE 1979

Drawings by Martin Coyte, Bert  
Flugelman, Hector Gilliland, John  
Randell, Lloyd Rees, Michael Shannon  
and Eric Thake were purchased upon  
the advice of David Thomas.

PORTLAND

INVITATION

ART EXHIBITION 1979

Works by Caralie Armstrong, Evelyn  
Campbell, Robert Cunningham, Joseph  
Gatt, Edward Hall, James Kiwi, Fudeko  
Reekie, Henry Salkauskas, William  
Salmon and Ian Webb were purchased  
upon the advice of David Millar.

WESTMEAD PRINT PRIZE 1979

Winners: 1st: Christopher Croft; 2nd:  
Noela Hjorth; 3rd: Frank Hodgkinson

**Victoria**

CAMBERWELL  
ROTARY ART SHOW 1979

Judge: Charles Bush

Winner: oil: Julian Keats

Judge: John Borrick

Winner: watercolour: Nornie Gude

Judges: Kath Ballard, Harold

Freedman, Kenneth Jack

Winner: travel study grant: David K.  
Taylor

Winners: special prizes, any medium:  
David K. Taylor; Peter Schipperheyn;  
John McQualter

DANDENONG FESTIVAL  
OF ART FOR YOUTH 1979

Judge: Harold Freedman

Winners: 25 years and under: any

media: Greg Allan; watercolour:

Margaret Mappin; drawing: Greg

Bolton, John Bredl, Lewis Miller

(equal); 19 years and under: oil: Mark

Plaistead; Stuart Ward (equal); drawing:

Janine Good

LATROBE VALLEY  
SCHOOLS' ART FOUNDATION  
EXHIBITION 1978

Works by Bill Ferguson, Mostyn  
Bramley-Moore, Graham Roche, Tim  
Storrier, James Taylor, and Douglas

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## Jan Taylor Galleries

15th September; M. Napier Waller  
30 works — oils, watercolours, linocuts, woodcut & drawings

29th September; John Henshaw  
6th October; 19th & 20th century Australian Artists

Blues Point Tower, McMahon's Point, 2060  
Telephone (02) 436 1216

Wright were purchased for the Foundation.

SWAN HILL  
PIONEER ART AWARD 1979  
Works by Emma Hirsch, Juliana Keats and George Rathbone were purchased upon the advice of David Thomas.

## RECENT ART AUCTIONS

*Sizes of works are in centimetres*

**Leonard Joel Pty Limited**  
**23, 24, 25 May 1979, Melbourne**

ANNOIS, Len: McDonnell Ranges, Central Australia, watercolour, 31 x 48, \$500  
BASTIN, Henri: Australian landscape with flooded river, oil, 80 x 120, \$1,300  
BELL, George: Summer landscape, watercolour, 24 x 32, \$130  
BENNETT, W. Rubery: Flinders Ranges, oil, 36 x 42, \$1,600  
BUVELOT, Louis: Farmhouse at Kangaroo Ground, watercolour, 19 x 34, \$1,500  
BYRNE, Sam: The diggings, oil 25 x 29, \$500  
CLARK, Thomas: Wannon Falls, oil, 38 x 53, \$12,000  
CONDER, Charles: Lettie by the pool, oil, 50 x 59, \$4,000  
COUNIHAN, Noel: Nude kneeling, charcoal, 101 x 75, \$360  
FOX, Ethel Carrick: Flower market, gouache, 26 x 36, \$1,200  
JACK, Kenneth: Landscape of Sturt Depot, Glen, N.S.W., oil, 66 x 100, \$1,250  
JOHNSON, Robert: Lachlan farmlands, oil, 44 x 54, \$2,300  
KAHAN, Louis: Nude, watercolour, 33 x 22, \$100  
KEMP, Roger: Untitled, oil, 63 x 39, \$600  
KNOX, William Dunn: The Yarra Valley, oil, 26 x 37, \$700  
KOSSATZ, Les: Vietnam throne, oil, 209 x 168, \$800  
LINDSAY, Norman: Gaiety girl, 34 x 23, \$1,900  
McCUBBIN, Frederick: Landscape, oil, 24 x 34, \$5,500  
McINNES, W. B.: Figure in the glade, oil, 29 x 22, \$650  
MAISTRE, Roy de: Still life, pencil, 26 x 19, \$85  
NAMATJIRA, Albert: Near Aryonga, watercolour, 35 x 53, \$2,600  
NOLAN, Sidney: Head, oil, 24 x 20, \$550  
PUVIS de CHAVANNES, Pierre: Two women, conté, 55 x 42, \$1,000  
REES, Lloyd: Darlinghurst, oil, 29 x 37, \$3,000  
ROBERTS, Tom: Waterfront, oil, 16 x 37, \$3,000  
RUSSELL, John Peter: Seascape, oil, 57 x 71, \$16,000

SHORE, Arnold: Red gums, oil, 55 x 50, \$2,200  
SMART, Jeffrey: Two ways, gouache, 34 x 26, \$600  
SMITH, Grace Cossington: Wonga Wonga Street, oil, 41 x 35, \$1,400;  
Arum lilies growing, crayon, 37 x 33, \$800  
STOKES, Constance: Dancer with a fan, oil, 86 x 61, \$650  
STRUTT, William: The Arab, oil, 30 x 20, \$1,500  
STURGESS, R. W.: Summer sea, watercolour, 24 x 38, \$1,000  
TURNER, J. M. W.: Study for Ancient Rome, oil, 24 x 33, \$2,000  
WAKELIN, Roland: Bent Street, Sydney, oil, 54 x 75, \$1,500; New Zealand landscape, oil, 41 x 53, \$850  
WHEELER, Charles: Woman and child on windswept plains, oil, 19 x 25, \$625  
WHITELEY, Brett: Studies for sculpture, charcoal, 90 x 75, \$700; reclining nude 1, watercolour, 99 x 67, \$500  
WILLIAMS, Fred: Sandstone hill, gouache, 55 x 38, \$1,700

## RECENT GALLERY PRICES

*Sizes of works are in centimetres*

ARCHER, Suzanne: Kites, acrylic, 198 x 243, \$1,200 (Watters, Sydney)  
BROWN, Jan: Fire and rebirth 1, black charcoal, green and red crayon, 55 x 37, \$60 (Macquarie, Canberra)  
BUNNY, Rupert: Portrait of lady, oil, 44 x 32, \$1,545 (McInnes, Brisbane)  
BURY, Claus: Container with anchored diagonal, copper — alloys, silver, gold, 21 x 15, \$2,700 (Art of Man, Sydney)  
COFFEY, Alfred: At Terrigal, oil, 13 x 28, \$495 (Beth Mayne, Sydney)  
CHRISTMANN, Gunter: Etc., oil, 122 x 122, \$1,200 (Coventry, Sydney)  
COUNIHAN, Noel: Miner, oil, 83 x 83, \$3,000 (Realities, Melbourne)  
CUPPAIDGE, Virginia: Kamarta, acrylic, 107 x 183, \$1,900 (Gallery A, Sydney)  
DALTON, Lisa: Siska in black, oil, 91 x 71, \$720 (Robin Gibson, Sydney)  
DAWS, Lawrence: View of the Himalayas from the Glasshouse Mountains, etching, two panels each 100 x 50, \$500 (Murray Crescent, Canberra)  
DOCKING, Shay: Earth and sea with Barrenjoey, pastel and acrylic, 98 x 122, \$1,800 (Barry Stern, Sydney)  
DRIDAN, David: Mundoo Channel, 61 x 76, \$1,600 (Australian, Melbourne)  
GLEGHORN, Tom: The beekeeper's land-scape — Orroroo, polymer emulsion, 90 x 123, \$1,500 (Town, Brisbane)  
GREENWOOD, Garry: Vogelyre, leather, \$6,000 (Art of Man, Sydney)  
GRUNER, Elioth: The Bellinger River, N.S.W., oil, 54 x 76, \$30,000 (Artarmon, Sydney)



HEINRICH, Bernd: Torso, acrylic, 54 x 41, \$350 (Wagner, Sydney)  
 HODGKINSON, Frank: East Alligator Billabong, oil, 100 x 197, \$3,000 (Realities, Melbourne)  
 LAVERTY, Peter: Sea morning, oil, 122 x 183, \$1,600 (Murray Crescent, Canberra)  
 LOOBY, Keith: X-wife with photograph, mixed media, 229 x 168, \$2,500 (Bonython, Adelaide)  
 MELLICK, Ross: Night storm, mixed media, 215 x 184, \$1,000 (Gallery A, Sydney)  
 PLAPP, John: Beyond the depths of love, acrylic, 228 x 168, \$475 (Watters, Sydney)  
 RISKE, Jan: Infinite curve, ink, 150 x 180, \$950 (Art of Man, Sydney)  
 SCHMEISSER, Jörg: Diary with shells, colour etching, 45 x 60, \$275 (Huntly, Canberra)  
 SHANNON, Michael: Summer evening, Brumby's Creek, oil, 122 x 122, \$3,000 (Macquarie, Sydney)  
 SIBLEY, Andrew: Presenting for one night only *The Three Graces*, mixed media, 117 x 193, \$4,000 (Realities, Melbourne)  
 WATKINS, Dick: Harlem airshaft, acrylic, 122 x 180, \$2,000 (Coventry, Sydney)  
 WAKELIN, Roland: Portrait of the artist's wife, oil, 89 x 61, \$4,600 (Artarmon, Sydney)  
 WILLIAMS, Robert: Mid dip oxide, mixed media, 240 x 200, \$900 (Watters, Sydney)  
 WITHERS, Walter: Early landscape, Victoria, oil, 30 x 56, \$12,500 (Artarmon, Sydney)

## SOME RECENT ACQUISITIONS BY THE NATIONAL AND STATE GALLERIES

### Australian National Gallery

PHOTOGRAPHY: Photographs by the following international artists have entered the collection during the past twelve months: Berenice Abbott, Murray Alcosser, Brassai, Manuel Alvarez Bravo, Harry Callaghan, Julia Margaret Cameron, Ralph Gibson, Emmet Gowin, Jacques-Henri Lartigue, Eliot Porter, Man Ray, Jerry N. Uelsmann, Doris Ulmann, Roman Vishniac, Edward Weston, Garry Winogrand

### Queensland Art Gallery

BOYNES, Robert: Nine versions of Schweik and Ajax walking through time, 1978, silk-screen and acrylic  
 MAUFRA, Maxime Emile Louis: La route de Couroy, Ploermel, Morbihan, 1915, oil (Gift of Lady Trout)

MOOR, Lyndal: Queen 1 and Queen 2, stoneware  
 MORET, Henry: Landscape, oil (Gift of Lady Trout)  
 RUSSELL, John Peter: Roc Toul, 1911, oil (Gift of Lady Trout)  
 SHEPHERDSON, Gordon: Untitled No. 2, enamel on paper  
 STRACHAN, David: Untitled, (c.1963), oil  
 STREETON, Sir Arthur: Pool near Corfe Castle, 1909, oil (Gift of Lady Trout)  
 TEBBITT, Henri: Untitled landscape; Untitled seascape, both watercolour  
 WITHERS, Walter: Phillip Island, oil (Gift of Lady Trout)

### Art Gallery of New South Wales

ARCHER, Suzanne: Kites, 1978, acrylic  
 CHINESE: T'ang, equestrian figure, (c.A.D. 700), glazed earthenware (Gift of the Art Gallery Society)  
 DELACROIX, Eugène: Lion of Atlas, 1829, lithograph  
 LEACH-JONES, Alun: Monsoon, 1979, acrylic  
 MARINI, Marino: Rider, 1936, bronze  
 MILLWARD, Clem: Red ground near Weipa, 1977, oil (Gift of John Brackenreg)  
 PHOTOGRAPHY: Photographs by Norman C. Deck, Carol Jerrems, Herbert Ponting  
 PROCACCINI, Camillo: The Transfiguration, (c.1590), etching  
 TAYLOR, Michael: Cape 3 Points, 1969, acrylic (Gift of Patrick White)  
 WALKER, Stephen: The marriage tree, 1978, bronze and wood (Gift of the Walter Bunning Memorial Fund)  
 WALLACE-CRABBE, Robin: Lovers at Port Macquarie, 1968, acrylic (Gift of Patrick White)

### National Gallery of Victoria

BOURDELLE, Emile-Antoine: Rembrandt jeune, 1909, bronze  
 BURY, Claus: Rectangle 3 and Free-floating rectangle, 1977, gold, silver, copper alloys  
 DRESSES: 11 items: Vionnet, Callot Soeurs, Paquin, Worth and Patou, various materials, (c.1920)  
 EASTERN JAVA: Kuvera, God of Wealth, (c.14th century), bronze  
 HUMPHREY, Tom: Summer walk (late 1880s), oil (Gift of friends, in memory of Ann Wilkinson)  
 PHOTOGRAPHY: Photographs by Berenice Abbott, Thomas Annan, Felice A. Beato, William Bell, Samuel Bourne, Harry Callahan, Julia Margaret Cameron, Frederick H. Evans, Roger Fenton, Robert Frank, Bisson Freres, Alexander Gardner, David O. Hill, Robert Adamson, Gertrude Kasebier, Jacques-Henri Lartigue, Robert Macpherson, Eadweard Muybridge,

## HEAD OF DEPARTMENT Auckland City Art Gallery

Applications are invited for a position of Head of Department of the Auckland City Art Gallery, which is a department of the Auckland City Council. The appointee will be responsible for all aspects of gallery management, including recommending and achieving gallery objectives.

It is proposed that a further senior appointment will be made subsequently to ensure that both managerial and artistic requirements of the Art Gallery are fully serviced by qualified and experienced senior staff. Applications will be welcomed both from professional art gallery and other management personnel. Applicants must have managerial training and/or experience and must have demonstrated their ability to lead staff, solve problems and set and achieve objectives. The final title for the position will reflect the skills and training of the successful applicant.

The appointment will be for a contracted period of three years. The contract will be renewable by mutual agreement. Salary will be in the range of \$17,360 to \$21,883 dependent on qualifications and experience. It is possible that a further increase of a minimum of 10% may be applied to these figures prior to appointment.

Further details may be obtained from the Associate Town Clerk,  
**Auckland City Council,**  
**Private Bag, Auckland, New Zealand**  
**and final applications must be submitted by 21 September 1979.**

A400



## CLASSIFIED ADVERTISING

*Charges: 30 cents per word, \$5 minimum. Maximum 100 words per ad applies to all categories except 'Information Wanted' (ie; writers', students', research) for which charge is 15 cents per word; \$2 minimum. Deadline for December '79 issue: 15 September.*

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### Information Sought

I am preparing a catalogue of Sir Russell Drysdale's drawings and would appreciate it if owners could contact me regarding drawings in their possession. Lou Klepac, Deputy Director and Senior Curator, The Art Gallery of W.A., 47 James Street, Perth, 6000.

I am preparing a catalogue of works by Max Meldrum covering the period 1900-1913 during his stay in France. I would be most grateful to hear from

private collectors who have any works painted during this period. Peter Perry, Director, Castlemaine Art Gallery, Lyttleton Street, Castlemaine, 3450.

I am currently researching the life and work of Adrian Lawlor and would be most grateful to hear from anyone who was personally associated with, or who knows the whereabouts of, works by this artist. Gavin Fry, c/- Department of Visual Arts, Monash University, Clayton, Vic.

I am researching the life and work of Fred Woodhouse and his sons Fred Junior, Herbert Clarence and Edwin who were sporting artists active between 1858 and 1930. Any information about their lives and location of works will be greatly appreciated. Dr Colin Laverty, 38/10 Mount Street, Hunters Hill, N.S.W. 2110.

At the request of the New Zealand Art Gallery directors' Council I am preparing a catalogue for an Australian and New Zealand exhibition of Nicholas Chevalier's work. Reference will be made to his career in Australia and New Zealand and I should be grateful for any information from owners of Chevalier paintings, drawings and/or relevant material. Melvin Day, Government Art Historian, Department of Internal Affairs, Private Bag, Wellington, New Zealand.

Would researchers who have made alterations or additions or have any information at all relevant to the original *Encyclopedia of Australian Art* be kind enough to post the information to be for the forthcoming updated Encyclopedia now in an advanced stage of preparation. Alan McCulloch, Mornington Peninsula Arts Centre, 4 Vancouver Street, Mornington, Victoria, 3931.

### Wanted to Purchase

The Endemic Flora of Tasmania by Margaret Stones and Winifred Curtis, Aial Press, London. Volumes 1, 2 and 4. Phone 32 1255.

Art in Australia third series Numbers 68, 70, 74, 79, 80; fourth series Numbers 1 to 6 inclusive. Phone 32 1255.

### Lost, Stolen or Found

Lost in Brisbane 1975, two early period John Eldershaw watercolours one of Grand Canal, Venice, with Church and gondola; the other of Spanish hills with chapel. Anyone knowing whereabouts of these please contact Mrs Pollard, 1 Waverley Flats, 78 Alexander Parade, Maroochydore, Queensland.

Timothy H. O'Sullivan, William James Stillman, Roman Vishniac, Carleton E. Watkins

TIBET: Prayer wheel, 19th century, silver with gilt and inlaid turquoise  
VICTORS, Jan: Portrait of a lady (late 1630s or early 1640s), oil

### Art Gallery of South Australia

EVERY, Scott: Covered box, (1979); bowl, (1979), both stoneware  
CALVERT, Samuel: View of Port Adelaide regatta and the North Arm, (1850)  
CHRISTIE, J. J.: Port Augusta, (1895), lithograph  
DIBBETS, Jan: Waterstructure, (1975), colour photograph and pencil  
FULTON, Hamish: Wheedale Moor, (1977), photograph and leterset  
GILL, S. T.: Forest Creek, Mount Alexander — Diggings, (1852), lithograph  
LETI, Bruno: Cloud cover, (1978), intaglio  
LEVESON, Sandra: Bundy, (1978), silk-screen  
LOOBY, Keith: Second class with self-portrait, (1978), oil  
MERCER, Anne: Platter, (1979), stoneware  
MOOREHEAD, Tim: Nectar of the Gods, (1979), stoneware  
NEWSOME, Mary: Pink cup, (1977), silk-screen  
PHOTOGRAPHY: Photographs by Harry Callahan, Ed Douglas, Walter Evans  
SINCLAIR, Margaret: Wine carafe, (1978), stoneware

## BOOKS RECEIVED

*Some books included in this issue may be reviewed in later issues*

*Australian Pottery of the 19th and early 20th Century* by Marjorie Graham (The David Ell Press, Sydney, 1979, ISBN 0 908197 08 X) \$16.95.

*Australian Art Auction Records 1975-1978* compiled by Edward D. Craig (Hutchinson Group, Sydney, ISBN 0 908001 11 8) \$19.95.

*The Obstacle Race* by Germaine Greer (Secker & Warburg, London, ISBN 436 18799 X) \$9.95. The author asks why the many hundreds of women painters over the last five centuries, who were recognized in their times, are quite forgotten now.

*The New Art of Color* by Arthur A. Cohen (Penguin Books Australia, Ringwood, Victoria, 1979, ISBN 0 670 50636 2) \$15.50.

*Aboriginal Art in Australia* edited by Robert Edwards (Ure Smith, Sydney, 1978, ISBN 0 7254 0406 X) \$6.95. Reprint in book form of *ART and Australia*, Volume 13 Number 3, January to March 1976.

*The Golden Age of Australian Architecture, The Work of John Verge* by James Broadbent, Ian Evans and Clive Lucas, photographs by Max Dupain (The David Ell Press, Sydney, 1978, ISBN 0 908197 00 4) \$36.

*Australian Pottery — 1900-1950*, catalogue by Peter Timms (Shepparton Arts Centre, Shepparton, 1978, ISBN 0 959978 6 5) \$4.

*John Glover*, catalogue by John A. McPhee (Australian Gallery Directors' Council Ltd. and Queen Victoria Museum and Art Gallery, Launceston). \$3.

*Bridget Riley: Works 1959-78*, catalogue by Robert Kudielka (The British Council, 1978; ISBN 0 950 6326 0 0) \$7.50.

*Sickert — 1979 Perth Survey of Drawing, the Drawings of Walter Richard Sickert*, catalogue by Lou Klepac (The Art Gallery of Western Australia in conjunction with the Australian Gallery Directors' Council, 1979, ISBN 0 7244 7755 1)

*The Pre-Raphaelites and their Circle in the National Gallery of Victoria*, catalogue by Annette Dixon, Sonia Dean and Irena Zdanowicz (National Gallery of Victoria, Melbourne, 1978, ISBN 0 7241 0049 0) \$4.75.

*Burning to Speak — The Life and Art of Gaudier-Breska* by Roger Cole (Phaidon Press, London, ISBN 0 7148 18054) \$32.95.

*Abstraction and Artifice in 20th Century Art* by Harold Osborne (Oxford University Press, Oxford, England, 1979) \$22.

*English Engraved Silver 1150-1900* by Charles Oman (Faber and Faber, London, ISBN 0 571 10498 3) \$41.

*English Art 1870-1940* by Dennis Farr (Oxford University Press, Oxford, England, ISBN 0 19 817208 7) \$52.