

ART

AND AUSTRALIA

Art Quarterly
Volume 17 Number 4
SN 000 4 — 301X
Winter 1980
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Paul Partos
Alan Oldfield on Balthus
Colonial Ladies' Sketchbooks
New Building — Art Gallery of Western Australia
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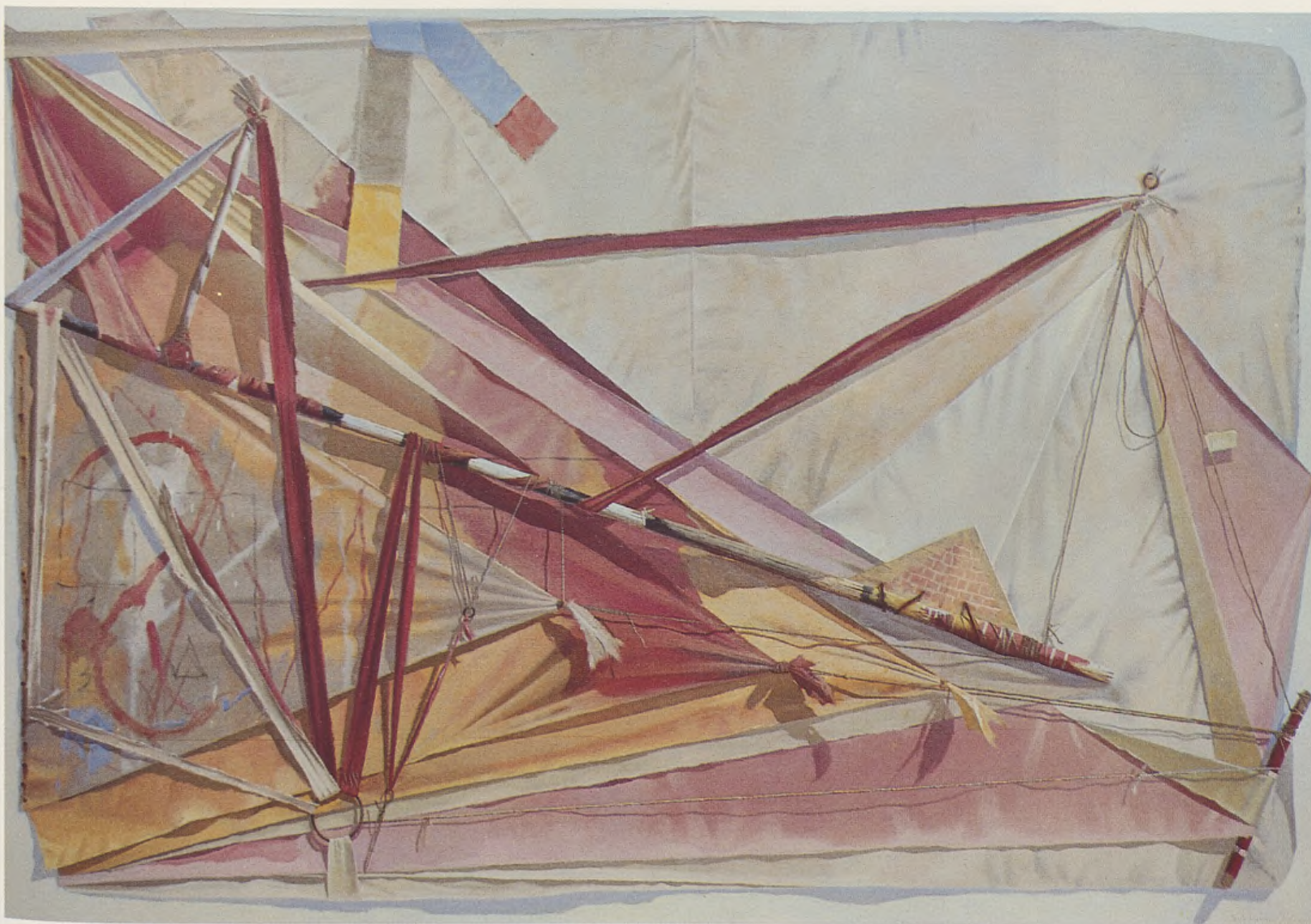

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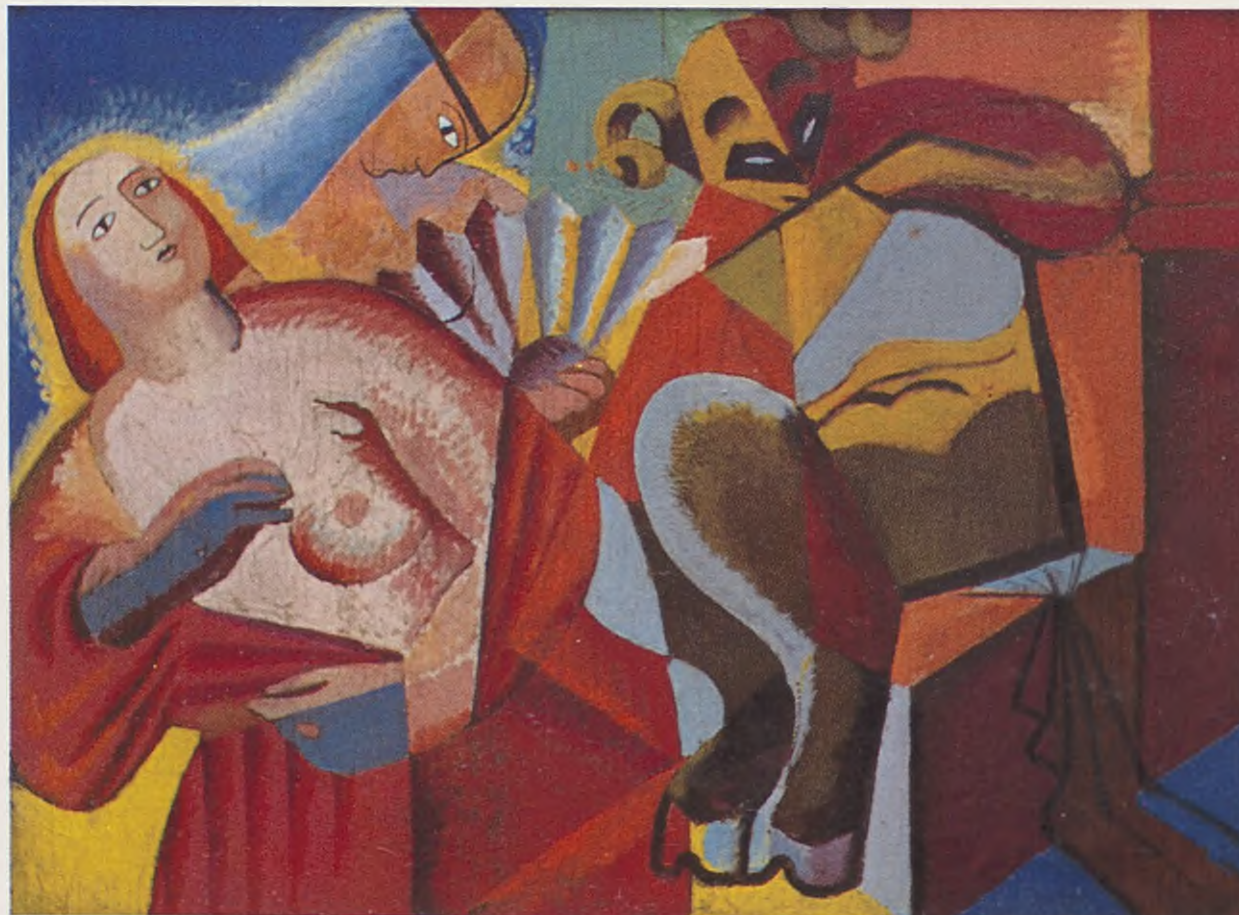
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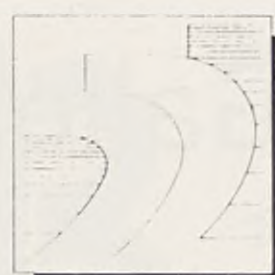


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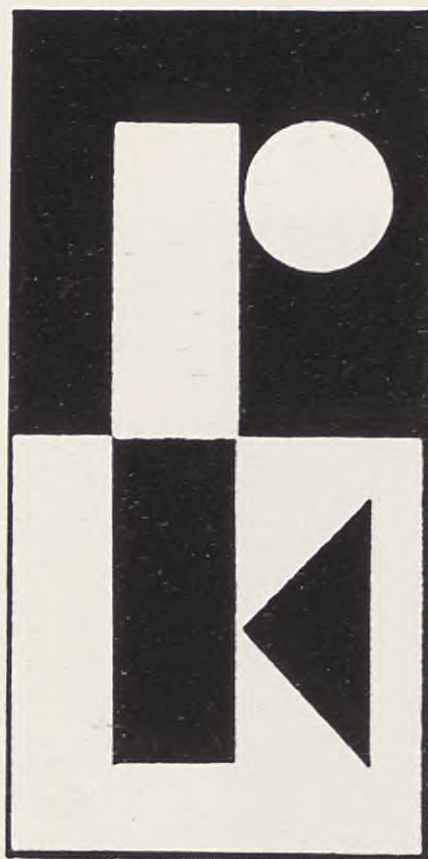
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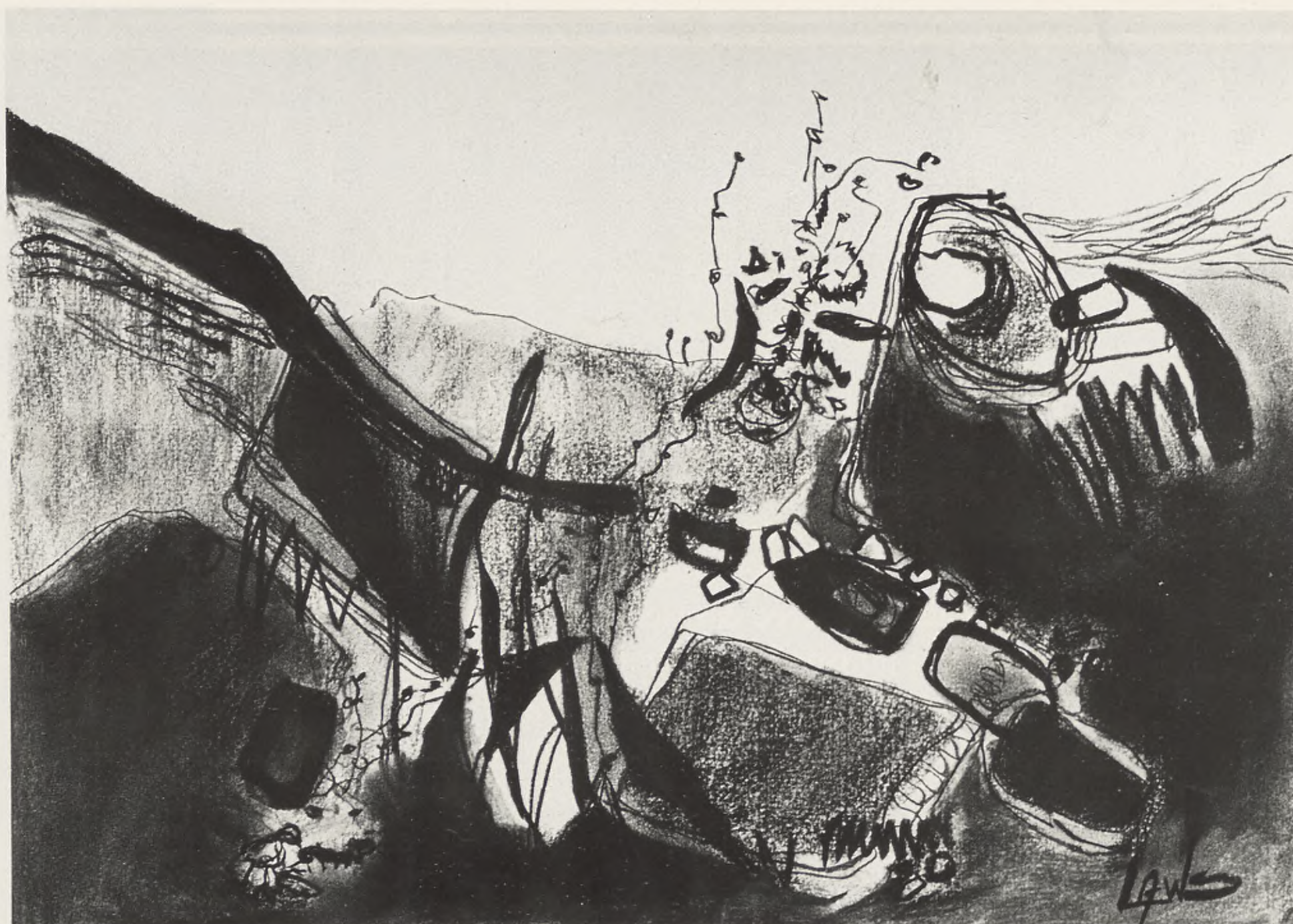
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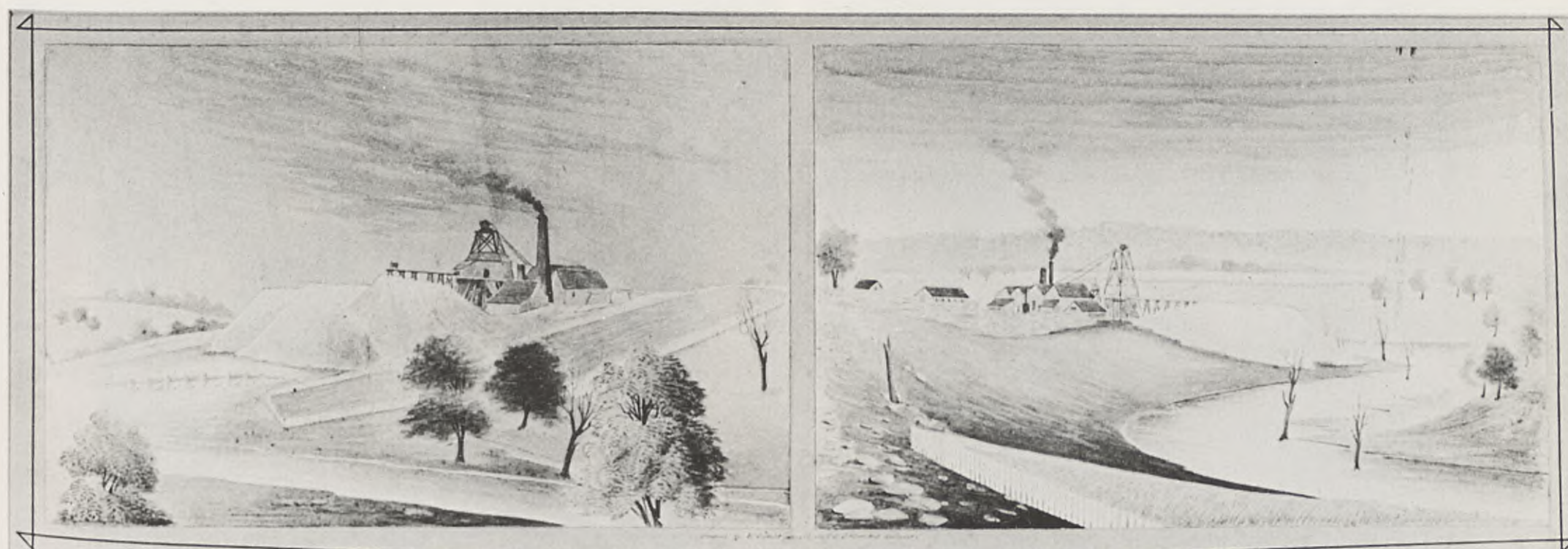
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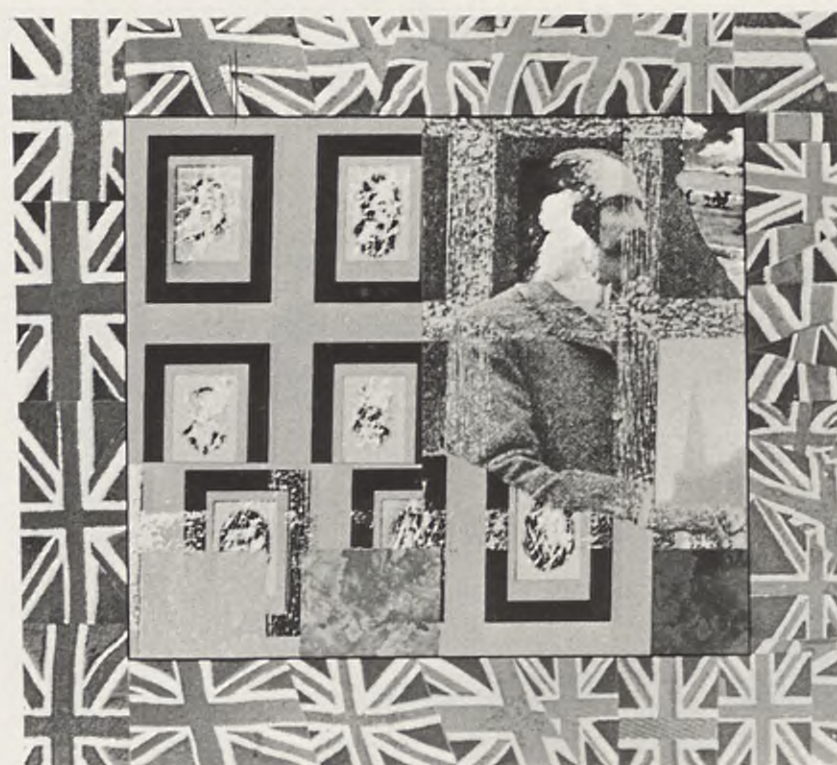
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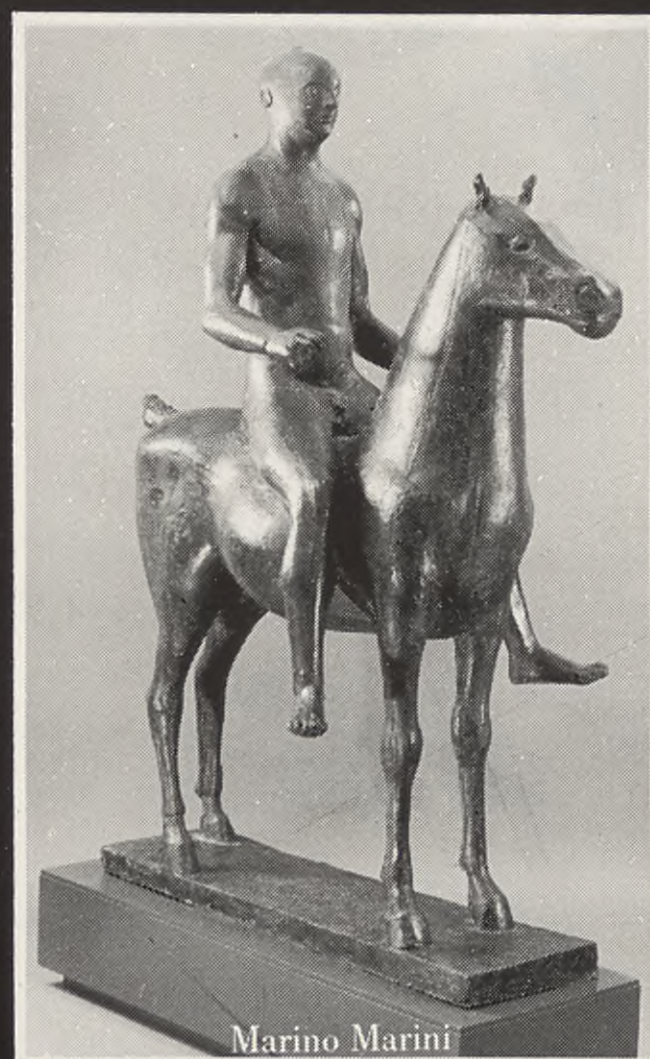
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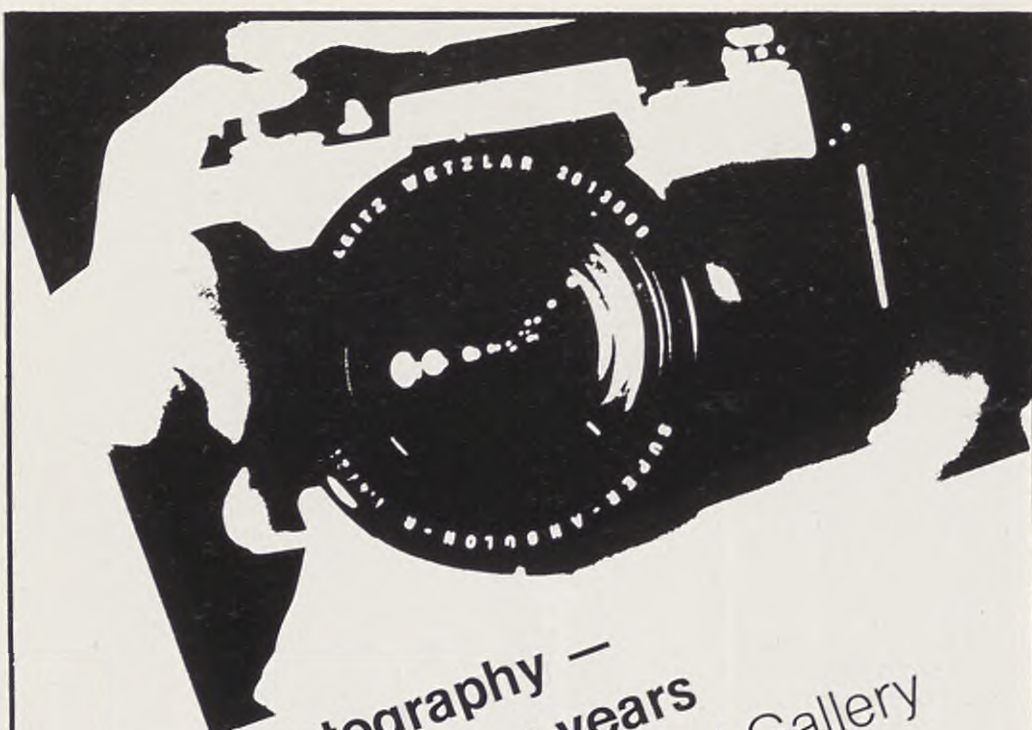
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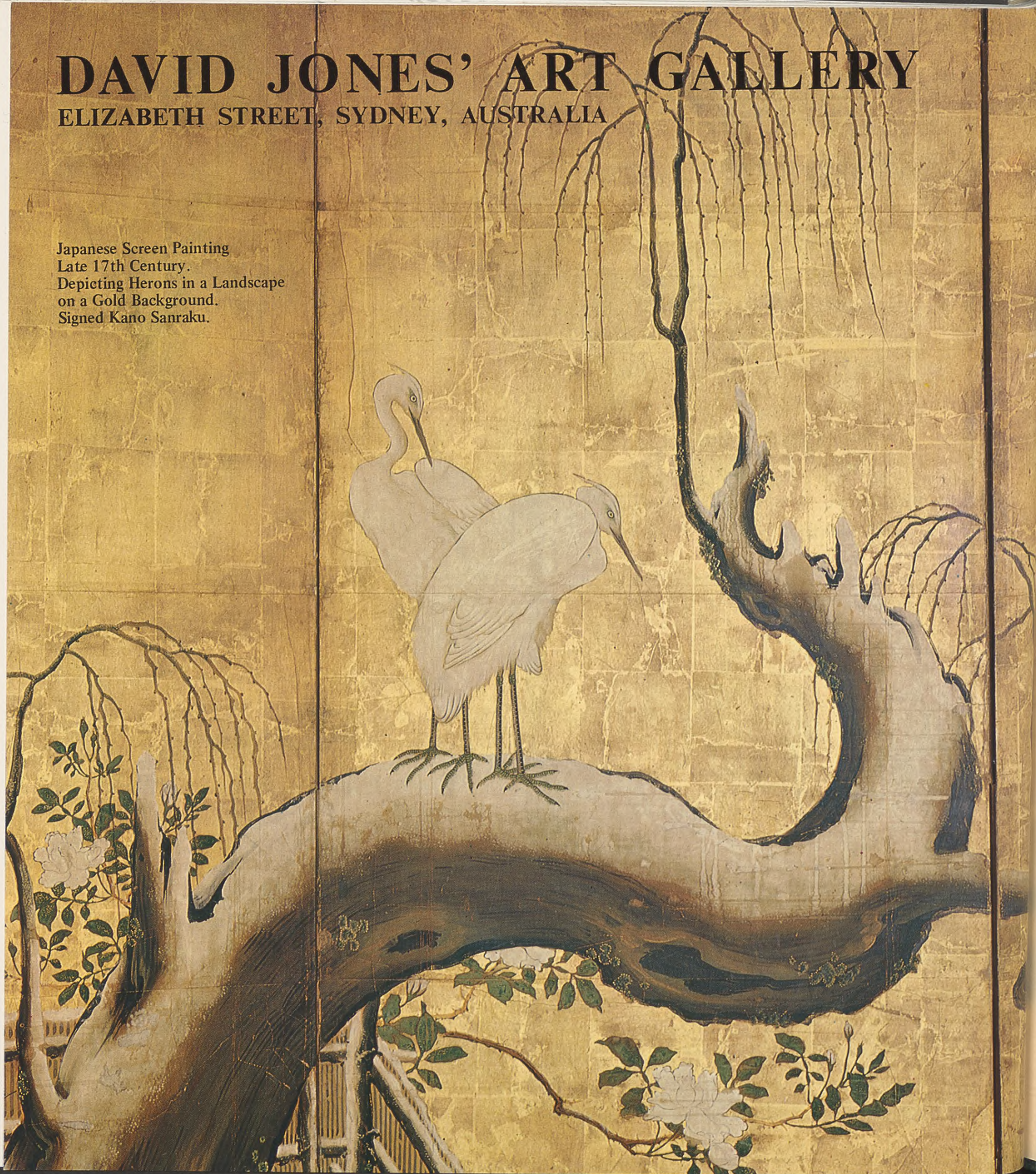
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Art Quarterly
ISSN 0004-301 X
published by Sam Ure Smith
at the Fine Arts Press Pty Limited
Volume 17 Number 4

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Vivienne Overton

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This publication has been
assisted by the Visual Arts Board
of the Australia Council

Designed and produced in Australia
Printed in Japan by Dai Nippon

Address all correspondence to ART and
Australia, 34 Glenview Street, Gordon,
N.S.W. 2072. Telephone: (02) 498 7452.
Telegrams and Cables: Imprint Sydney.
Subscription rates: Yearly \$Aust.17.50
(plus mailing, \$5.50 within Australia,
\$7.50 overseas) Single copies: \$5.75 (plus
mailing \$1.50 within Australia, \$2.50
overseas). Mail enquiries re
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Mailing Service, Box 4142, G.P.O.
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enquiries: Sydney (02) 498 7452;
Melbourne (03) 63 2737. Melbourne
representative: John Hoy, 125
Canterbury Road, Toorak, Vic. 3142.

ART

AND AUSTRALIA

VOLUME 17

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Book Reviews

Bernard Smith, *Place, Taste and Tradition: a study of Australian art since 1788* (Oxford University Press, Melbourne, 1979, ISBN 0 19 550561 1) \$25.

This new edition of Bernard Smith's classic work of 1945 could be as important now for the study of art as the original edition was, thirty-four years ago. Then it was a pioneering work, not only in the history of Australian art but in adopting an innovatory synoptic approach to art history in general. In this respect it anticipated by some years the publication of seminal works, parallel in method, by such important interpreters as Antal, Hauser, Klingender and Larkin.¹

The re-issue comes at a time when serious art historians of a new generation are building on those foundations, acknowledging the wider context in which art exists and analysing its complex relations with the various aspects of human experience.² Thereby they tacitly reject the pretensions of those who often masquerade as art historians: the mere cataloguer of successive artists, works and styles; and the prejudiced promoter of one movement or another. Bernard Smith rejects such spurious kinds of 'art history' explicitly, and does so, moreover, with specific reference to the contemporary intellectual climate of the 1940s.

This book was, therefore, even more advanced for its time than the writings of Bernard Smith's European and American counterparts. They studied the art of the past for its universal significance and contemporary relevance. Professor Smith brought his art history right up to date, with perceptive observations on the art being done at the time — an area always notoriously fraught with anti-intellectualism and critical clichés. He was thus also a pioneer of the vital new field of contemporary history, applying it in this specialized field before it had been adopted even by general historians. Though fully cognizant of the pitfalls involved, he was not daunted by them and has scrupulously kept his readers aware of their existence.

Yet, between the two editions of *Place, Taste and Tradition*, as between the time of Antal and

Hauser and that of their recent emulators, there intervened a period of artistic disengagement and 'pure' aestheticism, with concomitant 'exceptionalist' (as one might call them) claims that art, unlike other phenomena, is absolutely autonomous. It is no coincidence that such reactionary 'theories' should occur in a period of political reaction and intellectual repression, of McCarthyism and Cold War.

The ideologues of exceptionalism and pure aestheticism were already in evidence before the onset of those coercive conditions: the book was attacked almost from the first by artistic and political conservatives. Ironically, they generally praised the early chapters, which they claimed were spoiled by the tendentiousness of those dealing with recent and current art — ironically, they failed to perceive that the strength of the whole work is its logical application of a consistent historical interpretation throughout. It is a testament to Bernard Smith's sound scholarship and critical insights that the book has survived such hostility unscathed and has never been superseded or surpassed. Even those seeking to replace it with works of their own are heavily indebted to the research and thought that went into it.

Yet it is a work based on practical commitment and experience, not on abstract speculation. When Bernard Smith analyses the inadequacies of Surrealism, the cosmopolitan 'mainstream' of the time, he does so from intimate and empirical inside knowledge. It is not widely known that he painted for a time in the Surrealist manner, exhibiting under the pseudonym 'Joseph Tierney'. While perceiving the expressive potential of Surrealism and its origins in war, alienation and disillusion, he was nonetheless able to discern and repudiate its basic irrationality and subjectivism.

Now that his book can be widely read again, and read in a liberal atmosphere free from the conformist pressures of exclusive and dogmatic *avant-gardism*, it can be seen for what it is: a valuable and still valid study of Australian art, which, additionally, typifies the varied ways in which artists res-

(Continued opposite page)

Editorial

Australia has been graced over the last few years with a number of much-heralded, much-advertised big-name art exhibitions. These have been organized and funded by different organizations but all have been difficult and expensive to bring into the country.

Overall, however, these exhibitions have been slightly disappointing. The Léger exhibition introduced work from the tail-end of a great artist's life and it was an exhibition, as one critic wrote, 'of drawings supplemented by paintings'. Important as it was, the exhibition 'Modern Masters: Manet to Matisse', of 1975, was inferior to the 'Melbourne Herald Exhibition of French and British Contemporary Art', of 1939. The 'USSR Old Master Paintings' is disappointing, to say the least, and, judging by reports from those who have seen 'America and Europe: A Century of Modern Masters from the Thyssen-Bornemisza Collection', that is even more so.

The Hermitage is acknowledged as one of the finest museums in the world (and one of the largest) but we seem to have been fobbed off with lesser works by big names, works that do not indicate the strength of the collection to which they belong.

The National Gallery of Victoria was able to send with the complementary Australian exhibition held concurrently at the Hermitage in Leningrad, a better Van Dyke and a better Ruisdael than those lent us by Russia — and why was the one Caravaggio in the exhibition shown only in Melbourne, to be replaced in Sydney by an insignificant Watteau?

Certainly, the early Malevich of his pre-Suprematist period was interesting as a curiosity, as were some of the Russian paintings of the latter part of the last century and the early years of this (paintings that could be compared with those produced in this country at about the same time), although none of them qualifies for the appellation 'Old Master Paintings'.

If exhibitions of the quality of the Post-Impressionist exhibition at present showing in London, and similar exhibitions that tour to Japan, cannot be assembled for this country then perhaps we should settle for smaller shows. Let us insist on quality and purpose rather than quantity. Would it not have been better to have had ten or a dozen paintings from the Hermitage of that Museum's really best works, rather than the much larger one that left viewers feeling slightly let down?

Last year the National Gallery, Washington, and Los Angeles Museum of Art had an exhibition 'Italian Renaissance Paintings from Leningrad' which comprised only eleven paintings but each was a masterpiece by an Old Master. Leonardo's *Madonna and child*, and Raphael's celebrated *Holy Family* were included as were major works by Correggio, Pontormo, Lotto and Titian.

It will be said, of course, that the attendance at these exhibitions was enormous, that people queued for hours, bought catalogues and so on. With names like the Hermitage and Baron Thyssen attached, with a tremendous advertising campaign and an abundance of free publicity, the exhibitions were bound to be well attended. Entertainments promoted in such a manner are equally popular. The importance of an exhibition must surely be judged on its quality — not by the number of people who visit it.

The time has come for the bodies who organize and fund these superstar international shows to improve their overall standard. If that means a reduction in size, so be it. One work of outstanding quality can be more useful and rewarding than a large exhibition in which many of the works are less than significant. □

Focus on the Hinton Collection

Organized by the Visual Arts Board, touring Australia

Joanna Mendelssohn

The collection made by Howard Hinton has been for many years an almost legendary part of Australia's cultural history and a pilgrimage to Armidale, New South Wales, where it was housed, has been a necessity for any serious student of Australian art. There, at the Teachers' College the collection could be studied in dark corridors or in the damaging daylight of class-rooms and offices.

The sheer quality of the Hinton Collection always made the visit worthwhile. So many key works by late nineteenth-century and early twentieth-century Australian artists are contained in this relatively small collection of about 1,000 works. In the past there was also the nagging fear that, displayed as they were, without proper curatorial or conservation staff to care for them, the works had to be seen urgently as they would have only a temporary existence.

The situation has now changed. When Armidale Teachers' College became Armidale College of Advanced Education, the Armidale City Council assumed responsibility for the Hinton Collection. Last year a curator was appointed and an appeal was launched to house properly not only the Hinton Collection but also the Chandler Coventry Collection of contemporary art and the small City Collection. The New South Wales Government has agreed to provide up to half the construction costs of the new building. This small exhibition of forty works from the collection serves to make Howard Hinton's gift, and its need for a proper home, more widely known throughout Australia.

Although the selection is small enough it can be seen to show

(Book Review continued)

pond generally to environment, to the demands of patrons, and to inherited creative modes — the *place, taste and tradition* of the title. This breadth of vision and wealth of art-historical perceptions helps emphasize that the book transcends its specific subject-matter to attain universality of theme and applicability.

Re-publication just now is a fortuitous counter to the trendy pseudo-radicalism of some recent writing on art, most notably Humphrey McQueen's *The Black Swan of Trespass*. This wayward and incoherent work purports to deal with the emergence of 'modernist' painting in Australia, but depends almost entirely on factually unsupported assertions possessing little more than shock value. Most of its claims derive from a misunderstanding of the nature of art or misinterpretation of its particular manifestations. It is a dangerously provocative work, which nevertheless serves to re-confirm by contrast the soundness of Bernard Smith's method and conclusions.

¹E.g., Frederick Antal, *Florentine Painting and its Social Background*, Routledge 1947/48, *Hogarth and His Place in European Art*, Routledge 1962; Arnold Hauser, *The Social History of Art*, Routledge 1951; Francis Klingender, *Goya in the Democratic Tradition*, 1948; Oliver Larkin, *Daumier, Man of His Time*, McGraw-Hill 1966.

²E.g., T. J. Clark, *Image of the People: Gustave Courbet and the 1848 Revolution and The Absolute Bourgeois: Artists and Politics in France 1848-1851*, both Thames & Hudson 1973; Michael Baxandall, *Painting and Experience in Fifteenth Century Italy*, Clarendon 1972; John Berger, *Success and Failure of Picasso*, Penguin 1965; Linda Nochlin, *Realism*, Penguin 1971. □

Robert Smith

Duet for Dulcimer and Dunce by Paul Haefliger with illustrations and 'Colonial Letters' by Russell Drysdale (Bay Books, Sydney, 1979, ISBN 0-85835-311-3) \$12.95.

The essay, like the aphorism (not to be confused with the wisecrack) is out of fashion. *Chambers Dictionary* defines the essay as 'a written composition less elaborate than a treatise', *Collins* as 'a short literary composition dealing with a subject analytically and speculatively', and the *Concise Oxford*, being suitably concise, as 'something short, in prose, on any subject'.

Paul Haefliger's collection of pieces, *Duet for Dulcimer and Dunce* fits neatly into any and all of these definitions.

They are observations spun out of a well-furnished mind. He likes paradox and incongruity, the occasional foolishness of clever people, the random wisdom of the peasant. While he is a professional painter, there is more than a touch of the amateur in his writing, and the dilettante flourishes of his style sometimes obscure the acuteness of his perceptions. Although he does not write in platitudes, the thought behind the words is sometimes platitudinous. However, in most of the essays there is grace and wit and a fresh irreverent approach, a combination not easy to come by in a period when words are used in a workaday or demagogic manner, to instruct and warn and coerce and threaten, and often to confuse.

Paul Haefliger, as most readers of this magazine will know, is Swiss and a painter who, for some years, was the art critic of the *Sydney Morning Herald* (at the same time that Neville Cardus was its music critic), and is married to the Australian painter, Jean Bellette. He lives part of the year in Majorca, which has a large colony of foreigners including English and Australians. Some of his essays have humorously rueful references to the pleasures and pains of adapting to semi-rural conditions.

He has many funny stories to tell in his staccato, informal style — lots of dashes and question marks, as if he were providing a conversational obligato to his pen or typewriter.

Sometimes he refers to himself as having a 'pontifical manner' and he is not far out. However, many of his pieces are absolutely successful, such as 'L'heure Espagnole', 'Arnold Bennett's Diaries', 'Careless Rapture', 'Standing Room Only' and 'Moment of Truth' and the latter half of the long essay called 'The Tyranny of the Erection'.

'On Youthful Opinions' is another good essay. It includes the little story of Uncle Max, who was a collector of some repute, specializing in the works of Rouault and Utrillo. 'When Uncle Max was 80 he bought a small collection of Gandara sculptures. Uncle Paul remarked, "Why do you want to buy all that stuff at >

your age?" Uncle Max was astounded: "But I have to, I'm a collector. If I stop buying things, I'm no longer a collector."

Included in this book is a series of letters purporting to have been written by a gentleman in Henrietta Town (an early name for Potts Point) to his nephew in Europe in the 1830s. These are signed 'G. Drysdale' or 'Uncle Tassy' and are indeed the work of Sir Russell Drysdale. They give the impression that a good deal of wine was drunk around Henrietta Town in those days and that Uncle Tassy spent many nights conveying drunken friends home by horse cab, though he himself remained sober. A dozen or so portrait sketches in pen-and-ink by Drysdale and his charming and funny dust-cover give this book a special and unique flavour. □

Elizabeth Riddell



DAVID ALLEN CHOOK SERIES
(1979)
Oil on hardboard 51 cm x 51 cm
Ray Hughes, Brisbane

Earth Hold by Jennifer J. Rankin, illustrated by John Olsen (Secker & Warburg, London, 1978, SBN 436 403102) £9.75.

Since 1974, John Olsen has produced a substantial and important body of printed works. While painting has continued apace, it is perhaps in prints that the more interesting developments are taking place in Olsen's art. Some of his recent work was executed for and is seen to good effect in this attractively produced book of Jennifer Rankin's poetry.

Two Olsen illustrations have accompanied a number of her works

before ('Heron Island Poems', *Quadrant*, April 1978). There, however, they were rather poorly reproduced. Here, the association was closer (the poems were pinned around the walls of the studio) and the published results somewhat more felicitous.

Collaborations between writers and artists are pregnant with conflict. Both text and illustrations must have a separate integrity but also must interrelate, with neither pre-eminent. In *Earth Hold* the effect achieved is of a delicate equipoise between the poetry and the thirteen attendant full-page illustrations.

Since he accompanied naturalist, Vincent Serventy, on a number of expeditions to Lake Eyre, Olsen's work has been informed by a greater awareness of flora and wildlife. With the exception of a *Portrait of Brett Whiteley*, executed recently for the Print Council of Australia, all prints, including his contemporary work with master-printer Fred Genis, have featured motifs from nature.

Natural forms have, of course, always been present in Olsen's art. Seagulls and Dubuffet-like beings all afloat in *Entrance to the siren city of the rat race* for example. However, these individual features, while discernible, were elements of larger ensembles, sacrificed as it were to the exigencies of generating effects more all-pervasive.

The focus of the prints is of a more particular character, the images having been bleached of extraneous detail. This easier reading of the graphic material continues with the *Earth Hold* suite.

A couple of humans make a shaky appearance but generally it is fauna that here predominates. Dingoes, imperious cranes, a beautifully summarized owl with particularly predatory claws and, in the most powerful image, a mortally wounded snake, 'the black nerve is broken', still coils dynamically. An attenuated, rather too spare landscape probably makes the weakest impact.

As exemplified by *Earth Hold* Olsen sees book illustration and prints as a means of establishing more intimate rapport with the viewer — here assisted greatly by Jennifer Rankin's gracious writing.

The temper of the times now >

(Continued opposite page)

that the Howard Hinton Collection well deserves to be regarded as an essential part of our cultural heritage. It also reveals that Hinton's vision of Australian art was not unbiased.

Norman Lindsay, writing in *Howard Hinton, Patron of Art* (the source of Bruce Adams's catalogue introduction), called the Hinton Collection 'the only complete collection of Australian art in this country'. Hinton himself claimed to show 'the development of Australian art from 1880 onwards'. This is not true. The Hinton Collection is, however, a complete survey of Sydney art, as seen through the eyes of the moderate Sydney art establishment, from the early 1890s to the 1940s. Moderate rather than conservative because, although some works were purchased by artists associated with the Royal Art Society, the majority came from artists who exhibited with the slightly more adventurous Society of Artists. Melbourne artists are poorly represented, although there is a splendid Wagnerian Napier Waller and two small but significant works by Walter Withers. Those Australian modernists who tried to escape from decorative preoccupations are not represented at all. Those artists whom Hinton included in his canon of Australian art are shown by some of their best works.

Howard Hinton came to Australia as a young man in 1892 and soon became intimately involved with the artists living in camps around Sydney Harbour, so it is no coincidence that the paintings by Sydney-based Impressionists are easily the best in the collection. The brilliant colour and studied sharp, casual, detail of Tom Roberts's *Mosman's Bay* has understandably been adopted for the exhibition poster. It is a magnificent work, but its exile in Armidale and its intimate qualities have made it rather lesser known than Roberts's more heroic subjects. Arthur Streeton's *McMahon's Point*, painted in 1890 shortly after he arrived in Sydney, shows that delightful fresh quality of Streeton at his best, totally different from the smugness that marred his later years.

Sydney Long is shown in the exhibition by one of his less interesting etchings, *Midday*, and a painting, *Shepherdess* — a small masterpiece, which in its stage-like composition and illusion of shallow space reflects other more decorative works of this period.

Some of the most surprisingly beautiful works in the Hinton Collection are the watercolours. Blamire Young's monumental *Explorers* is balanced by *The diver*, an exquisite jewel of a painting in tones of brilliant blue. The two small paintings by J. J. Hilder serve as a reminder that Hinton was one of the early patrons of this lyrically beautiful but slight artist. B. E. Minns is seen here with an almost *Art Deco* subject in his fanciful *Tale of love*.

The Lindsay family is represented in the Hinton Collection by four of the brothers but, unfortunately, the exhibition shows works by only two of them. Norman Lindsay is shown here with a sensitive drawing of a head and a watercolour, *Belshazzar*, which shows his preoccupation with sexual opulence and oriental fantasy. This is a moderately unusual painting for Lindsay in that the degenerate Mesopotamian is shown surrounded by subservient houries. Usually, Norman Lindsay's women are more dominant.

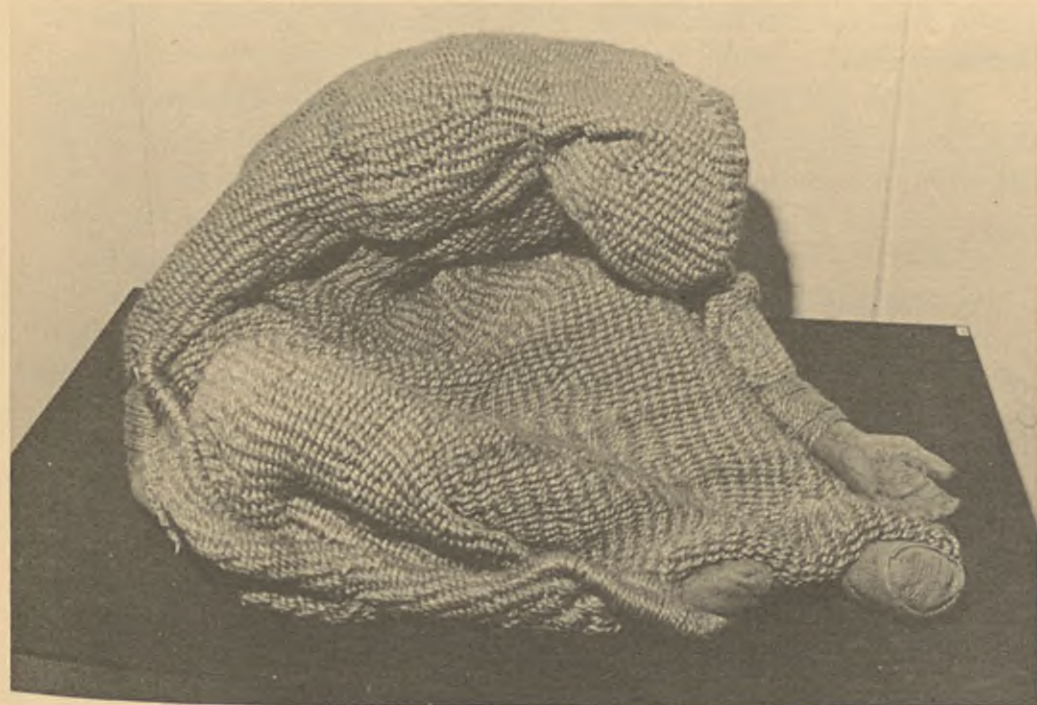
Percy Lindsay, one of those pleasant minor artists whose best work was acquired by Hinton, is also seen in this exhibition. *The store, Lower Kurrajong* is a New South Wales subject which clearly shows Percy Lindsay's debt to Walter Withers. Unfortunately, this exhibition shows nothing of Lionel Lindsay. In part, this lack of representation is because of the poor state of the collection but, as Lionel Lindsay was so widely collected by Hinton as well as being, perhaps, Australia's finest printmaker it would have been worth while to include at least one of his etchings.

When he continued his collection to include the generation after the Lindsays, Hinton's conservatism became apparent. Although he did acquire some paintings by Roland Wakelin they are not his radical colourist works but, rather, his constructed landscapes. Grace Cossington-Smith is not represented at all.

Many of the artists collected by Hinton at this time were products of the Sydney Art School, pupils of the redoubtable Julian Ashton, who successfully taught generations of Sydney artists to become illustrators. Where consciously modernist works were collected by Hinton they tended to be decorative subjects by artists like Adrian Feint, Margaret Preston and Thea Proctor, who were accepted by fashionable taste as shown in *The Home* magazine. Again, within the limits of his taste, Hinton's eye is superb and the collection does have outstanding examples of these artists' work. In contrast to these decorative moderns there were also some splendid early paintings by Eric Wilson which, in their careful structure and brilliant colour, show the early blossoming of his short-lived career.

Other artists of this period well represented in the collection include Douglas Dundas, Jack Kilgour, Herbert Badham and Arthur Murch, all rather less famous than their contemporary William Dobell whose works, while acquired by Hinton, did not win his favour as much as works by these minor artists. Several paintings by Lawson Balfour remind the viewer that this New Zealand-born artist was not always as dull as his Archibald-entry portraits would have us believe. As well as its accurate charting of informed Sydney taste, one of the great strengths of the Hinton Collection is its reminder that a good work by a minor artist can be more interesting than a mediocre effort by a famous name.

The exhibition will be on view at many centres around Australia this year. It is well worth a visit both for the quality of the works Hinton collected and as a reminder that changing taste will continually alter our assessment of what constitutes a 'complete' collection of Australian art. □



WILMA TOOP GREY BEGGAR SEATED
(1979)
Jute and timber 90 cm x 140 cm
Holdsworth, Sydney

(Book Review continued)

seems to call less for brassy, optimistic proclamations. Although still suffused with Olsen's sardonic whimsy, the spirit of this, his later work, is unquestionably more measured and reflective. That these more contemplative considerations have come about with no lessening of that customary panache is an indicator of John Olsen's great reservoir of ability. □

Martin Terry

Greek Vases in the National Gallery of Victoria by A. D. Trendall; *Roman Art in the National Gallery of Victoria* by Peter Connor (National Gallery of Victoria, Melbourne, 1978), \$1.95 each.

It is a remarkable tradition in Australia, begun by Sir Charles Nicholson in 1860 with his substantial gift to the University of Sydney, that collections of antiquities are to be found mainly in University Museums. The only important collection in a public museum is that in the National Gallery of Victoria. Part of that collection is brought to a wider public in these two booklets.

The National Gallery of Victoria has long had a series of booklets dealing with aspects of its collections. The previous series published by Oxford was discontinued and is now replaced by a new series published by the Gallery itself, of which four booklets have now appeared. The new series is slightly larger in format and has a colour photograph on the cover. Other features of the new booklets are less satisfactory: the right-hand margins of the text are narrow and unjustified, while the left-hand margins, leaving space for captions, are very wide; the colours of the covers and the type on them are unattractive. Indeed, the colour photograph of the mummy portrait on the cover of *Roman Art in the National Gallery of Victoria* seems to have been printed directly onto the sky-blue ground, giving a completely misleading colour rendition.

Greek Vases in the National Gallery of Victoria relates the history of Greek vase-painting, illustrated by the National Gallery Collection. Greek pots, it should be mentioned, are called 'vases' and it is

customary for classical scholars to use the decoration on them to illustrate the history of Greek painting, now mostly lost to us. The decoration on the pots reflects the developments in Greek painting and fills out the impressions we have from ancient descriptions and Roman copies painted on walls. In many cases the vase-painting is trivial, yet some artists were draughtsmen of unsurpassed quality and sensitivity.

Professor Trendall has told this story before, using the Melbourne vases, but here the more recently acquired vases are included. (Since the text was written, the National Gallery of Victoria has acquired a Chiot lidded pyxis of the last quarter of the seventh century, and a Rhodian aryballos in the shape of a hoplite head (c.590 B.C.). The collection is not yet complete enough to give a continuous history of the subject — a notable lacuna being a vase of the Geometric style — but one can see clearly here the operation of a well-planned acquisitions programme extending over more than two decades. The thoughtfulness and patience of this programme is clearly brought out by the collection, which is nicely balanced in shapes and subject-matter as well as style. All the pieces published are first rate, while the Chalcidian psykter-amphora and the Gnathia lekythos qualify as outstanding. The Gallery's policy here has been to concentrate on a small, select collection; while the Gallery displays a few small pieces, many purchased in 1893 (and some nineteenth-century fakes!), which give some idea of the range of Greek ceramics, the University of Melbourne has been building up a collection of lesser works which complements the Gallery's holdings. Trendall's depth of knowledge in the field of Greek art is prodigious and modestly displayed here, while the text is crisply and concisely written. The booklet is an excellent introduction to Greek vase-painting and, supplemented by slides and visits to the Gallery, may be used profitably for teaching the subject in schools and universities.

Peter Connor's *Roman Art in the National Gallery of Victoria* deals with the terracotta and marble sculpture, and painted mummy >

portraits (not all on display) in the Gallery. This collection is not as well balanced as the Greek vases booklet, probably because the programme of acquisitions has been less formal and the collection is at a less developed stage. The portraits of the Emperors Vespasian and Septimius, for instance, were acquired almost fortuitously as a result of the Everard Studley Miller bequest for portraits. Because the sequence of development here is not so full, Mr Connor is forced to fill the gaps in his text by reference to examples in other collections. The layman who does not have access to specialized works with illustrations of these may find the text difficult to follow.

The illustrations in both booklets leave a lot to be desired. Surely it would not have been too difficult to take new photographs for Trendall's book. I should prefer some uniformity in backgrounds: the two sides of the Attic bell-crater in Plate 7 are photographed against different backgrounds, Plate 14a has been poorly cropped, and in Plate 14b the outline of the pot has been crudely followed. Nearly all the plates lack contrast.

In the Roman book, the mummy photographs are good but too small. The lighting of the sculpture is unsatisfactory and fails to bring out the modelling and variation in treatment of the objects. For instance, Vespasian has three deep creases on his forehead and fleshy eyebrows which do not show up in Plate 2, while the illustrations of Septimius fail to bring out the polished skin, which contrasts strongly with the highly textured hair and beard. The flat lighting on the half-figure from Behnessa, Plate 11a, completely loses the planar quality of the work with shallow, linear treatment of the surface. The average reader is not going to have the opportunity or inclination, as I did, to compare the reproductions with the real thing and more faithful photographs might have been sought.

These two booklets are written by academics and demonstrate the benefits of association between our museums and universities. As a museum man, I should have liked to have seen more in the booklets on the why and how of collecting and perhaps some indication in Connor's book of the existence of other Roman artefacts in the collec-

tion, such as the jewellery from Syria, glass and Coptic textiles. Perhaps these and other areas of the antiquities collection (e.g. terracottas, figurines and bronzes) will be treated in further volumes. The absence of Greek sculpture and Roman wall-painting in the Gallery highlights the problem of building up a more complete collection at current prices.

The booklets are designed to provide background educational material on the collection, which they do admirably in spite of the minor disappointments I have noted. I wonder, however, why the Gallery does not make more of an attempt at education through its displays, even perhaps rearranging the collection as it now stands into some logical order. □

John Wade

(Book Reviews continued page 391)

SOME AUSTRALIAN PRESSES. No. 1

Alec Bolton and the Brindabella Press

A hand-printed book is not necessarily any more beautiful or more successful as an artefact than one printed by machine, any more than a hand-made pot is better *per se* than a machine-made one. However, at its skilled best, hand-printing can produce an item of charm and character in a relatively few copies, which a machine cannot duplicate.

Such a printer in Australia is Alec Bolton of Canberra who published his first work under the Brindabella Press imprint in 1973, and who since then has printed and produced six books, all of which are out of print. He is a 'private printer', that is, an individual hand-printing and producing the books that he wishes, in a style and format of his own design, without the necessity of commercial profit.

His tools are hand-presses, type, paper and ink. His skills were learnt at the London College of Printing and are complemented by his job as Director of Publications >

(Continued opposite page)

'Converting the Wilderness: The Art of Gardening in Colonial Australia'

An exhibition presented by the Australian Gallery Directors' Council which toured Australia from October 1979 to June 1980.

Joan Kerr

The title of this first exhibition on nineteenth-century Australian gardens comes from a letter written by Australia's first trained nurseryman, George Suttor, who arrived in Sydney on 6 November 1800 with a large cargo of dead plants. None had survived a most troublesome voyage lasting more than two years. Suttor's dream of 'converting the wilderness into a fruitful garden' must have been rather shattered by this disaster but at least some of the seeds he brought out prospered. By the 1820s houses with formal, square gardens were dotted around the country, defiantly proclaiming the Englishman's stubborn determination to recreate his native environment in whatever corner of the globe he might inhabit.

By 1834, Thomas Shepherd was delivering a lecture to the Mechanics' Institute in Sydney on landscape gardening, or how to apply the principles of Picturesque beauty, as extolled by 'Capability' Brown and Humphrey Repton, to antipodean conditions. By the end of the century our gardens were still English outposts in an alien environment although, by then, their nature had changed to the all-inclusive historicism and world-wide comprehensiveness of planting then fashionable in Britain and her dependencies.

That is the theme of this exhibition. Painting after painting depicts the settler's determination to impose an alien order on the immediate landscape around his house while, outside the perimeters of this anglicized domain, the natural wilderness extends seemingly forever. Eugen von Guerard's grand view of Glenara at Bulla, in Victoria, William Tibbits's unidentified residence, probably in Melbourne, and the charmingly primitive canvases of Tasmanian pastoral properties by René Raimonde are particularly memorable examples.

They also hint at the duality of the exhibition which is as much about the way Australian gardens were seen as about the gardens themselves. In the absence of more objective records like plans (of which there are a few representative examples in the exhibition), and with the obvious limitation that even well-maintained gardens do not remain static and can never be adequately encompassed by a single viewpoint, it is hard to see how one can escape this confusion. We have to accept that the gardens painted by Conrad Martens were gently picturesque, almost imperceptibly fading into the rolling hills beyond; that John Glover really did create a colourful jewel-box of flowers and shrubs under a perpetually smiling sky (although his notebooks suggest that this was not quite as splendid as the finished canvas); that Early Col-

onial gardens, as well as artists, were stilted, formal and rather crude; and that the crowded detail of later views was as characteristic of gardens as of Victorian paintings of them. After a while one can almost believe that Claremont House near Ipswich in Queensland was once surrounded by an oddly tilted formal garden dotted with serene dolls unaffected by the laws of gravity.

Howard Tanner, in his excellent catalogue for the exhibition (which is better illustrated, cheaper and more informed than his earlier book *The Great Gardens of Australia*), cheerfully conflates artist and subject. The way gardens have been depicted over the years makes a prettier exhibition than the history of gardening and both catalogue and exhibition tend to stress the visual at the expense of the historical. I enjoyed his enthusiasm for houses, garden ornaments and selected artists and photographers, while still regretting the slight emphasis placed on plant species, horticulturalists and the actual mechanics of gardening. The exhibition has been accurately sub-titled 'the art of gardening in Australia'.

Some correctives to the painter's vision of Australian gardens have been offered by contemporary photographs and plans, and by Richard Stringer's photographs of extant nineteenth-century gardens but these are rather lost in the exhibition as a whole. The quality of Stringer's photography is, as always, remarkably high. Despite the limitations of black and white, his single shots are also more informative than the pointless pannings over green masses and lengthy focus on flowers that monopolize the film that accompanies the exhibition. However, Stringer's collection would have been more telling grouped into the sections that Tanner has created for the rest of the works.

Most of these divisions are valuable, although a few seem eccentric. Early squared gardens for horticultural and scientific purposes properly introduce the subject, which is then divided into Arcadian Landscapes both in New South Wales and Van Diemen's Land and the Picturesque Landscape-Sydney Gothic, 1820-60 gardens. The last is little more than a summary of facts about early Gothic Revival architecture; Tanner does not seem to be trying even to prove that Gothic houses had gardens different from those of Greek villas. The three divisions would easily have clumped into the Picturesque and have then been a natural parallel with the next section, the Gardens of the Victorian era — Gardenesque style, 1855-90. This grouping is followed by Hill Stations of Australia and gardens of our Pastoral Empires, both interesting introductions to potentially vast topics.

The average suburban or rural garden is barely mentioned, the lavish or dramatic being understandably preferred to the normal; and if the little man gets summary treatment, the exceptional woman has been totally ignored. Gardening was most frequently a female occupation, and colonial ladies made major and widespread contributions to botanical history. Georgiana Lowe is mentioned as a lady artist, but her role as designer and creator of the Bronte gardens near Sydney is ignored. Her garden, carried out with the assistance of her bailiff, Hugh Beattie, included exotics, natives, picturesque walks, and a thriving market garden. Beattie's granddaughter, Dame Mary Gilmore, claimed that, in the 1840s, Bronte grew the first cultivated waratahs in Sydney. This may well be true, but it ought to be remembered that, by then, women throughout Australia were looking at native plants with new eyes.

Tanner's exhibition pays tribute to the men who mastered the land and to the men (and occasional women) who recorded their impressions of this conquest. The wives and the gardeners who implemented this vision and developed it still await discovery. □

(Book Review continued)

at the National Library, Canberra, whilst his eye, his design instinct and his feeling for print are purely his own.

All these skills and abilities are evident in his first piece, *Three Poems on Water-springs*, by Rosemary Dobson, which is on a sheet folded into three panels, and of which 150 copies were done. It is a minor piece of printing, saved from obscurity by the work of the poet and the quiet simplicity of the printing. As well, to collectors it is, of course, important as the first work bearing the Brindabella imprint.

The next two items are Alec Bolton's first booklets, being poems by David Campbell¹ and R. F. Brissenden.² Both are illustrated, the Campbell with four drawings by William Huff-Johnston, and the Brissenden with five brush drawings by Robin Wallace-Crabbe.

They show well the beginnings of the mastery over successful poetry setting with decoration that Bolton has brought to perfection in his later books. They are, as well, good examples of the diversity of papers he likes to use, the Campbells being printed on a cream Beckett Text India and the Brissenden on a white Monadnock Caress Text. Both are printed in Baskerville type, Bolton's favourite type for poetry.

The next two books are also, in a sense, companion pieces, being the first sewn and cased volumes from the Press. One is a book of poems by J. R. Rowland,³ decorated by the author, and the other, poems of James McAuley⁴ with calligraphic titling. Again the papers differ, shading and texture sympathetic to each poet being used.

The two last books from the Press represent the finest work that Alec Bolton has yet done and are typographically the equal in excellence to any hand-printing being done anywhere. *Greek Coins*, a sequence of poems by Rosemary Dobson,⁵ is an oblong octavo printed in Baskerville Italic in black and brown with line-drawings by the author. The poems on each page are of four lines each, and fit beautifully onto the page. It is a simple, delightful book, visually charming. With this book, Alec Bolton has proved himself a master

of book design, of typography, and of the setting-out of poetry.

The last book to date, published in 1979, is *The Drifting Continent*, poems by A. D. Hope⁶ with drawings by Arthur Boyd. It is the most ambitious book to appear from the Press, for the importance of the author and the illustrator are matched by the entire production of the book. It is bound in quarter morocco by Peter Marsh of the Dove Bindery. There is more than a hint of A. D. Hope's first book, *The Wandering Islands*, in its appearance, both being tall octavos printed in Baskerville.

Reviewing Alec Bolton's printing over six years, perhaps the most outstanding feature is the way that he has almost impossibly improved on the excellence of each. From the beginning he has shown his typographic artistry and his ability to combine poetry and illustration. His standards are so high that one wonders how he can improve his next book. □

¹ 1973 *Starting from Central Station*. a sequence of poems by David Campbell. 220 copies.

² 1974 *Elegies*. Nine poems by R. F. Brissenden. 310 copies.

³ 1975. *Times and Places*. Poems of locality by J. R. Rowland. 230 copies.

⁴ 1976 *Time Given*. Poems 1970-76 by James McAuley. 230 copies.

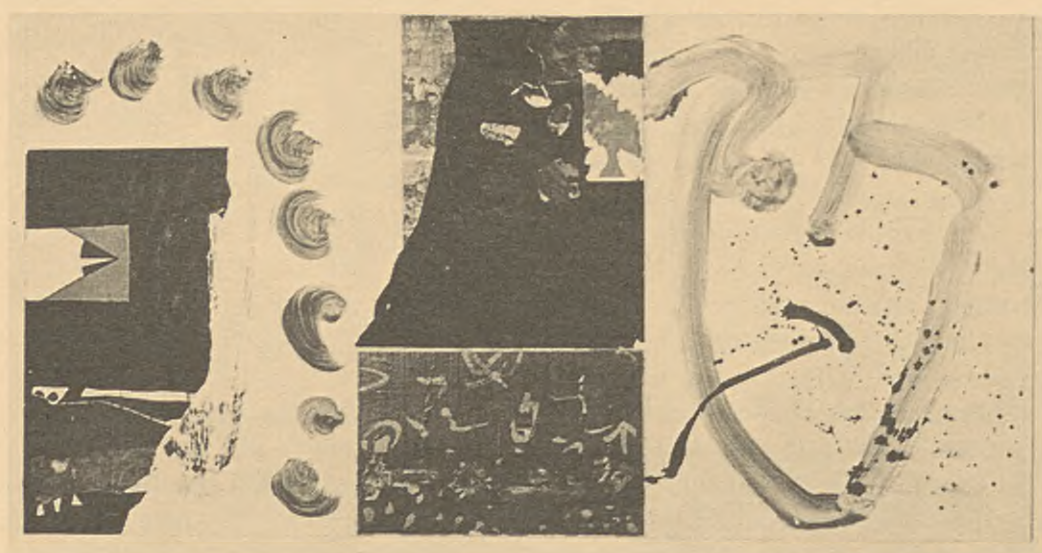
⁵ 1977 *Greek Coins*. A sequence of poems by Rosemary Dobson. 240 copies.

⁶ 1979 *The Drifting Continent*. Poems by A. D. Hope. 285 copies.

Geoffrey Farmer



ARTHUR BOYD ILLUSTRATION FOR TITLE PAGE OF *THE DRIFTING CONTINENT AND OTHER POEMS* BY A. D. HOPE (Brindabella Press, Canberra)



The Perth Scene

Richard Hook

If one had been tempted by the notices in the windows advertising exhibitions by such well-known artists as Michelangelo, Picasso and Mondrian, into taking an ancient lift to a gloomy third-floor gallery in St Georges Terrace to see *Selling water by the river* (featuring a certain Rupert Random) one would have been wasting one's time. This exhibition was not open to the public. Nevertheless, Mr Random lived inside the gallery for a whole week carrying out various dusting activities. In *The lounge chair show*, planned for the Festival of Perth, participants will be invited to stay at home on a Monday night to watch television. There may be further instructions. For those who find such things too obscure, *Art woman* can provide an authoritative guide to what's 'in' or 'out' in art. Here, in a plastic and Great Art print dress, she gives a moving demonstration of New York Gutter Art. These projects originated in the Art Office which was started last year by Clive Croft and some friends, who felt the need for a non-commercial gallery in Perth. Clive Croft, as art-*provocateur* and artist, deserves more attention and better sales.

Happily, the pre-Festival period brought to light a number of other artists who do not reach a wide public. At Galerie Dusseldorf there was an interesting and diverse exhibition by W.A.I.T. lecturers, which included recent work by Ian Wroth, Mac Betts, Don Prince, John Whitcombe (a forceful and prolific draughtsman), Doug Chambers and Terry New. It was not surprising to find a more conscious approach to the formal problems of visual statement being taken by these artists. The titles of Terry New's collages, *Towards a structure*, *Fixed layers* and *Into-onto*, indicate this sculptor's interest in the limited spatial arena of a flat surface. Cut-out, textured paper shapes and lines are loosely stapled together in overlapping, intersecting organizations to create subtle projections within a shallow space, rather as Hofmann has done with colour.

Doug Chambers's work is more striking in its bold combination of collage and free calligraphic drawing in black ink. In all his work, Doug Chambers brings a wide knowledge of modern painting to bear on whatever materials come to hand. His engagement with materials is, in itself, the main source of stimulus for his work, which often shows evidence of a struggle not only between rigid structure and surface chaos, but also between the artist's professionalism and his desire for the innocent, even clumsy, gesture. By and large, the work of Doug Chambers expresses nothing but itself, and while this is not a new concern in art, it is very difficult to do well. Doug Chambers seems to me to do it very well, with a perfect timing that manages to avoid being facile or predictable.

Innocent gesture and intuitive colour present themselves as the most striking features of Brian Yates's paintings, which were on show at Gallery 52 at the same time. Yates pulls out all the stops in his use of vibrant colour contrasts but it seems a pity that his drawing so often evokes John Olsen's. Several paintings, such as *Suburbia* and some small landscape studies demonstrate a fine

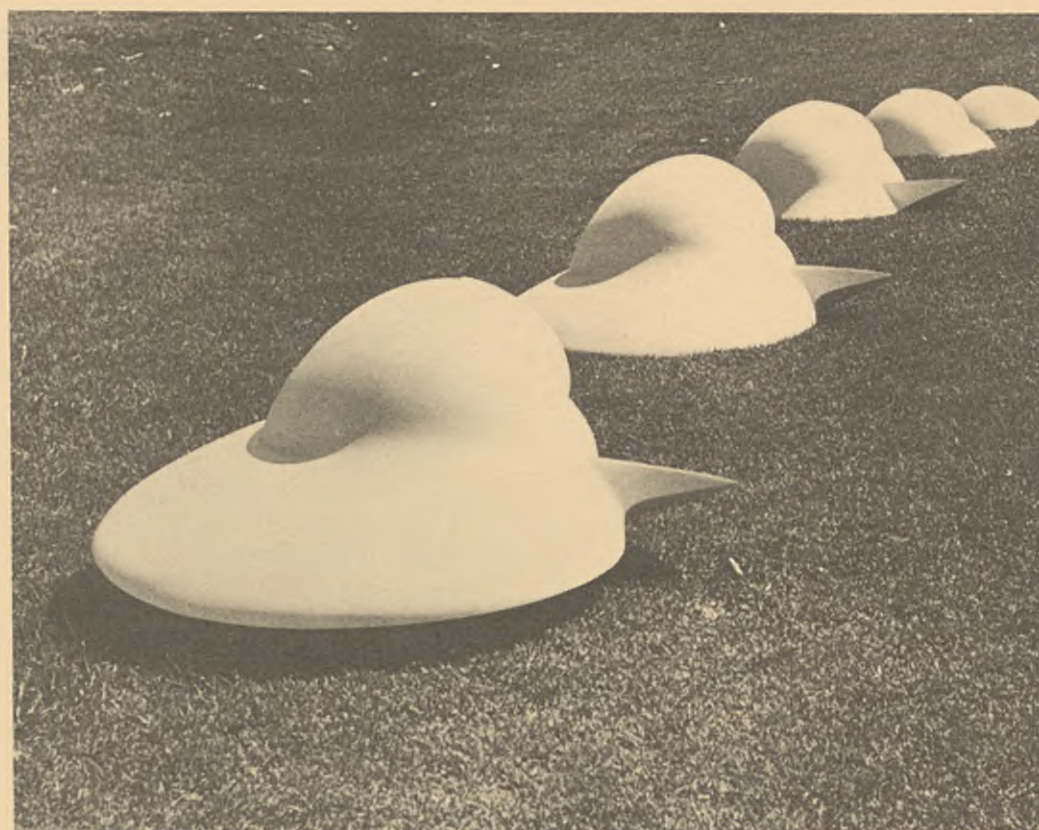
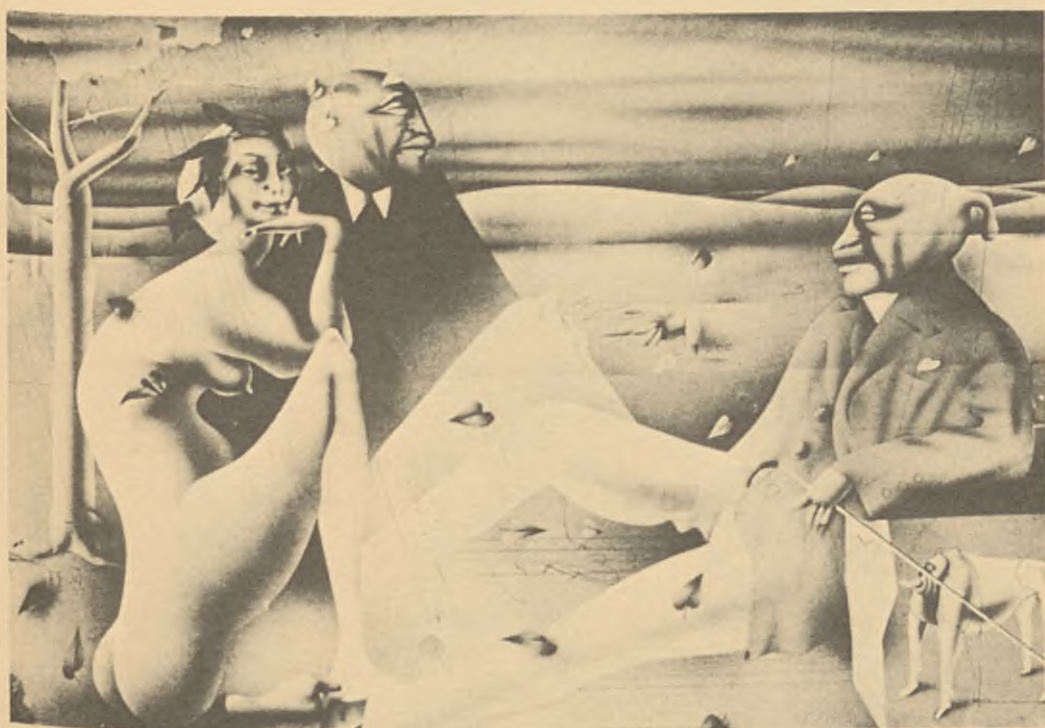
top
DELARNA McLARTY ART WOMEN
Performance in front of the old Art Gallery of
Western Australia (1979)

above
DOUG CHAMBERS THE STUDENT
(1979)
Collage 75 cm x 145 cm
Photograph by Peter Bull

control over the powerful forces of colour without relying too heavily on past masters. In some paintings, too, the impasto was handled uncertainly, but this did not impair one's enjoyment of these exuberant pictures. It is refreshing to find painters, such as Brian Yates and Chris Capper, who still express themselves in a simple, direct manner.

During this period we also had a chance to see work by several instructors from Perth Technical College at the Fine Arts Gallery. While the range in approach and quality was far greater than that of the W.A.I.T. lecturers, there were some successful and, occasionally, daring works. Tom Higgins's drawings and Edgar Karabanov's etchings were sensitive and showed beautiful technique. Neil Sullivan's 'photo-multiples' demanded to be viewed both simultaneously and in time, which may be a trick the eye can just perform. Certainly Frank Wilkinson's sculpture, *Quietly*, develops in time and in space in a quite eerie way. The active/constructive function of vision is brought into play very nicely here. I found Trevor Woodward's paintings, *Hey buddy* and *The cow jumped over the moon*, curiously, the most memorable, perhaps because they were the hardest to accommodate. In their throwaway disregard for the technical or formal niceties of painting they are an uncompromising reminder that art has nothing to do with good taste or technical facility. Paradoxically, the virtues of these paintings make them barely worth looking at.

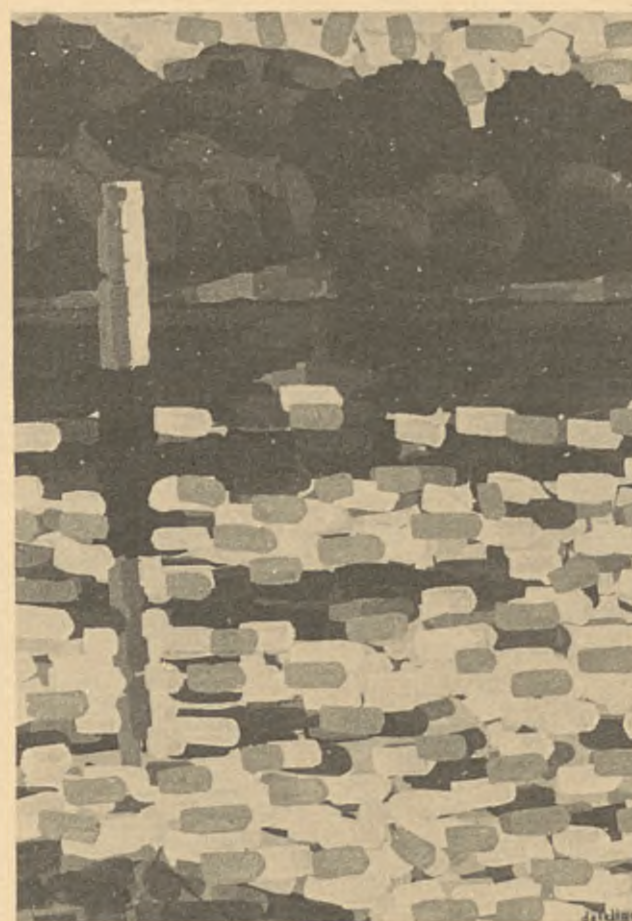
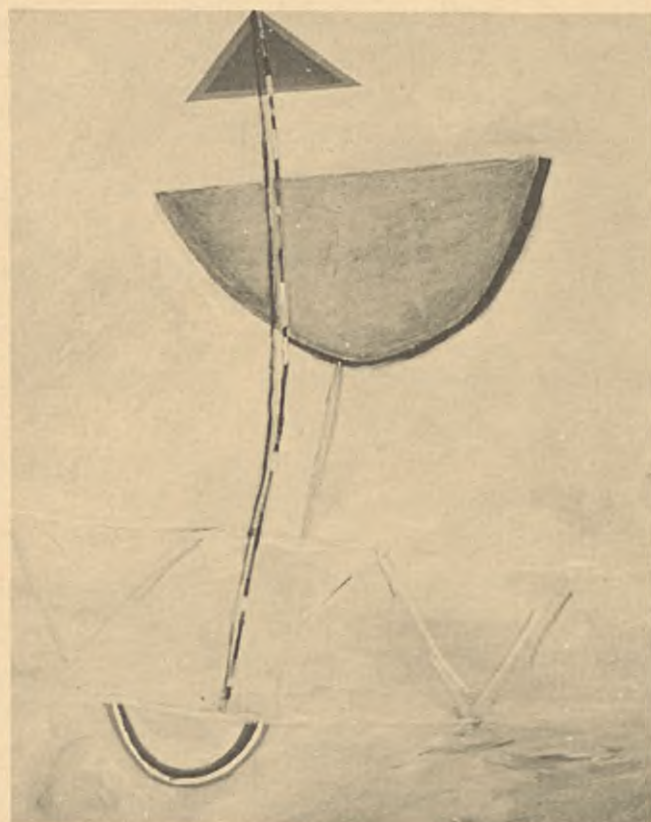
Lastly, a brief mention of the most interesting Festival of Perth exhibition — the first full show in Australia of Paul Wunderlich's lithographs (arranged with considerable effort by Magda Sheerer), at the Galerie Dusseldorf. Wunderlich has been producing his elegant, Surreal nudes since the late 1940s. These, in combination with the technical virtuosity of his prints (done entirely from the lithographic stone) are mainly responsible for his present reputation. In his recent work, however, women often become mythological creatures, and self portraits appear in Surreal settings that recall the Romantic-symbolist paintings of Fernand Khnopff and Max Klinger. In others, Wunderlich has re-done such masterpieces as Manet's *Olympia* and *Luncheon on the grass*, subjecting them to transformations of composition and style, and the elaborate geometry of Renaissance drawing. These brooding, subjective images seemed much more interesting than the rather slick, distorted nudes of Wunderlich's earlier work.



left
PAUL WUNDERLICH A PARTIR DE
MANET: DEJEUNER SUR L'HERBE NO. 3
(1979)
Lithograph 62 cm x 82 cm
Photograph by Peter Bull

above
FRANK WILKINSON QUIETLY (1979)
Poly resin and acrylic lacquer 5 pieces,
largest 61 cm x 61 cm x 30 cm

Exhibition Commentary



top left
DAVID RANKIN FIGURE AND VOICE
(1979)
Oil on canvas 76 cm x 61 cm
Murray Crescent, Canberra
Photograph by David Reid

top right
KAREN OOM HAWKESBURY NO. 1
1979
Acrylic and oil on canvas 122 cm x 99 cm
Art of Man, Sydney
Photograph by John Delacour

above left
MICHAEL TAYLOR FISHERMAN'S
ROCK 1979
Oil on canvas 137 cm x 183 cm
Coventry, Sydney
Photograph by Fenn Hinchcliffe

above right
ANN THOMSON SPIN (1979)
Acrylic on canvas 170 cm x 136 cm
Gallery A, Sydney
Photograph by James Ashburn

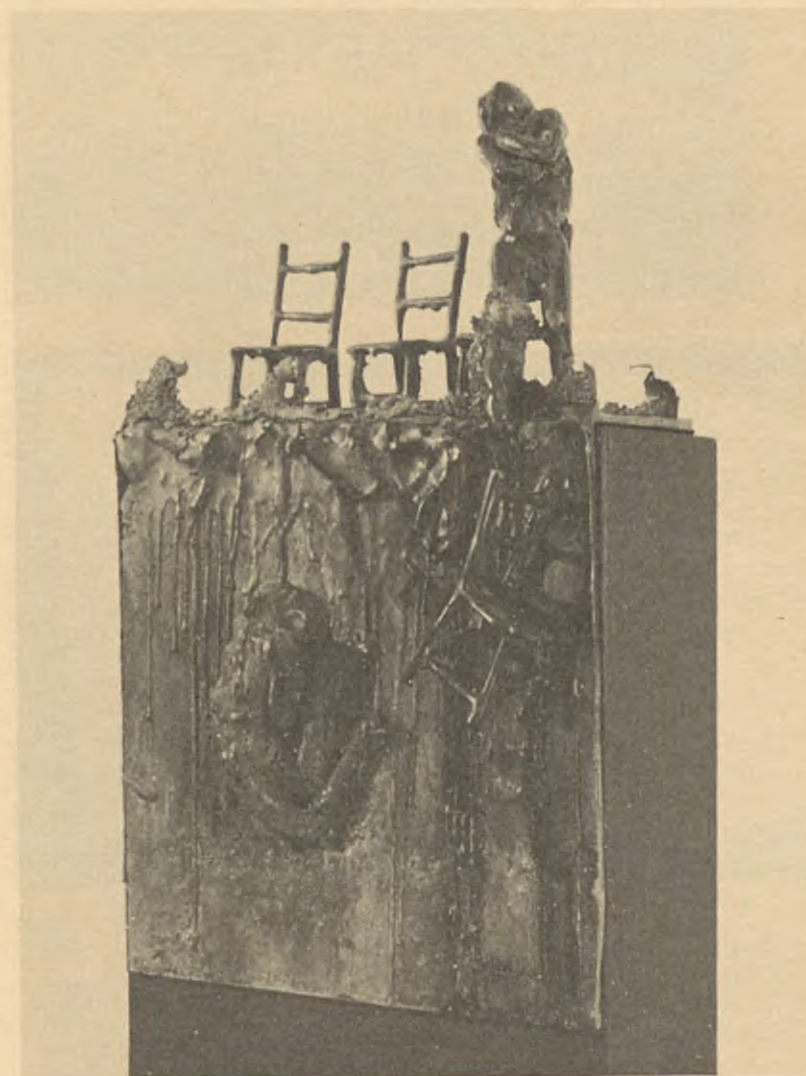
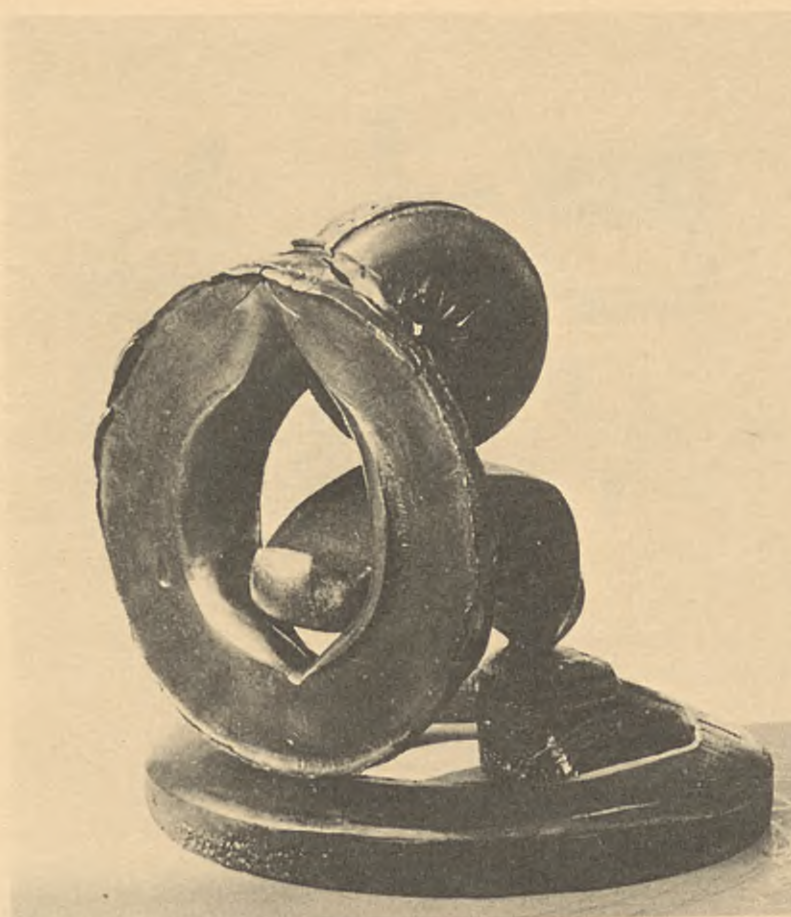
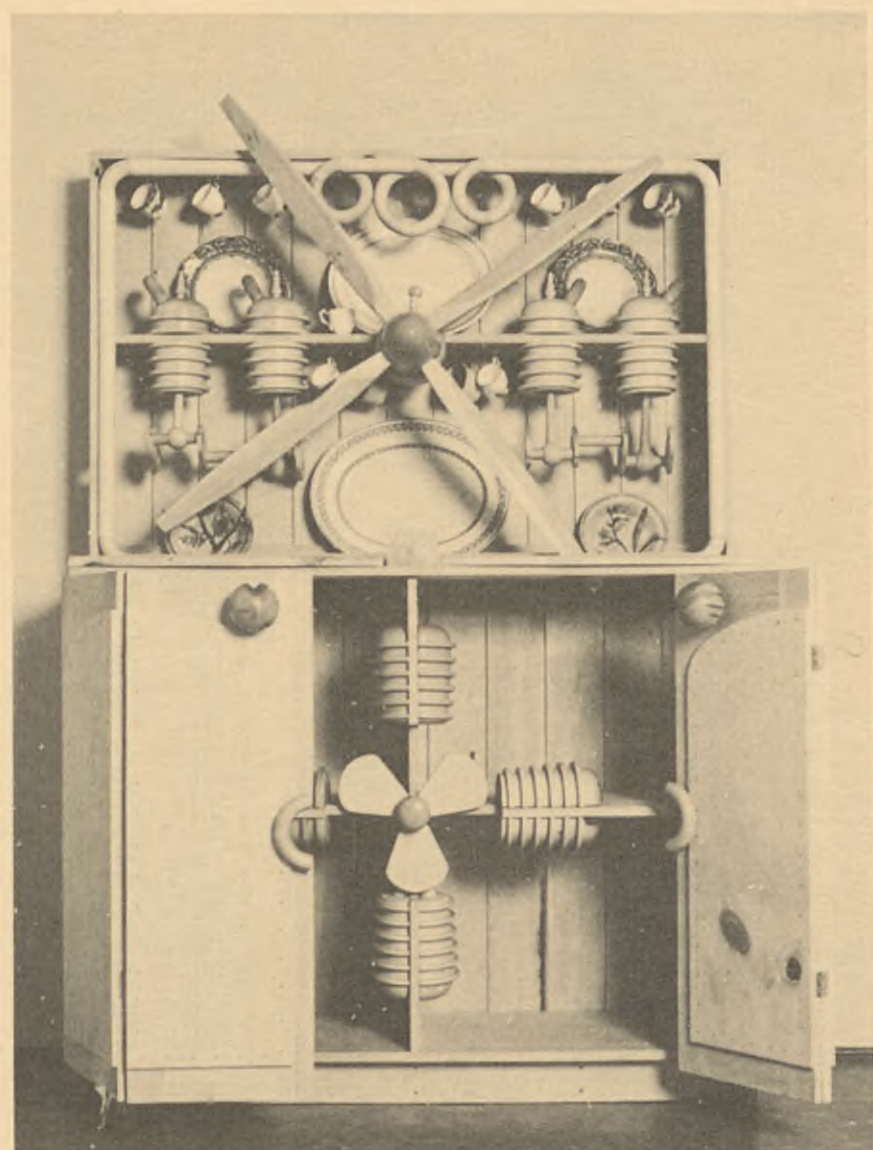
right
STAN DE TELIGA THE CHANNEL
1979
Acrylic on nylon canvas 135 cm x 95 cm
Macquarie, Sydney
Photograph by John Delacour

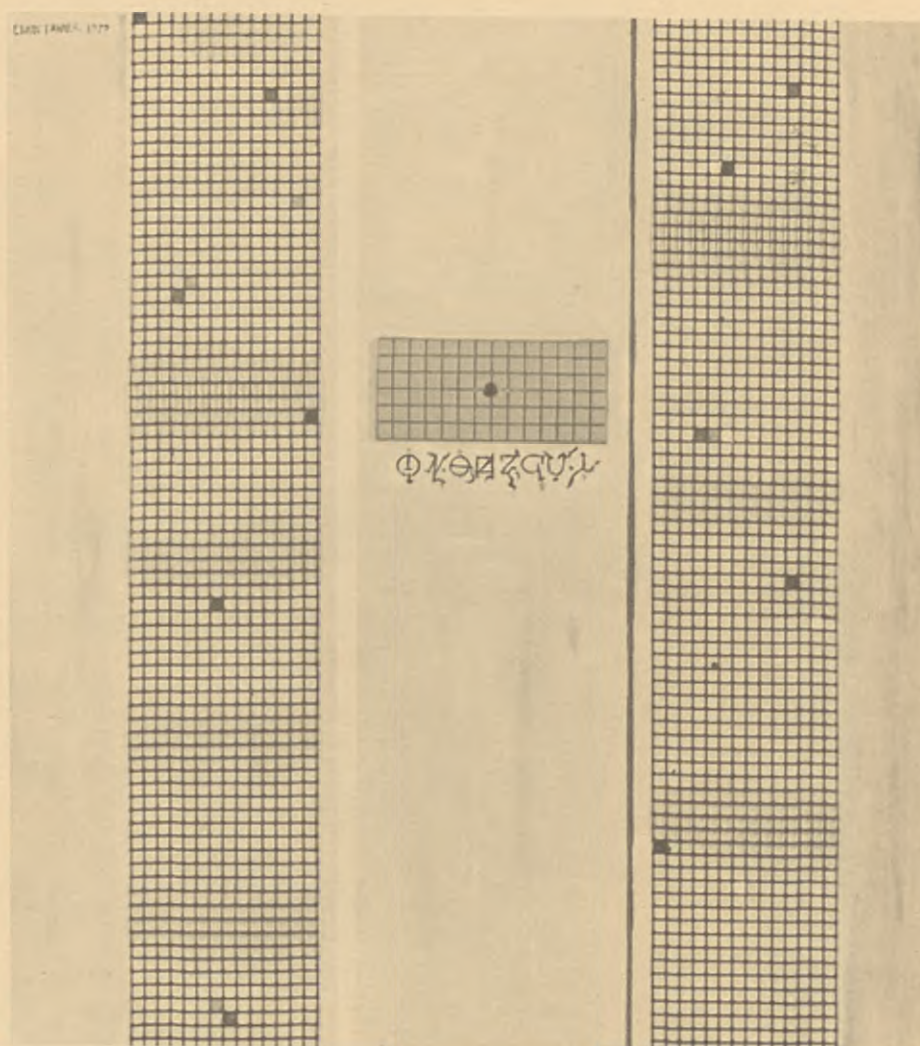
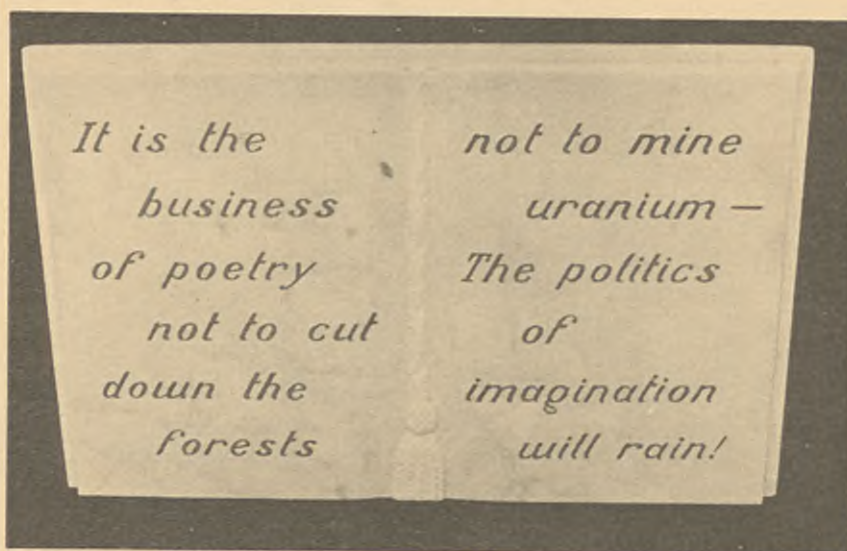
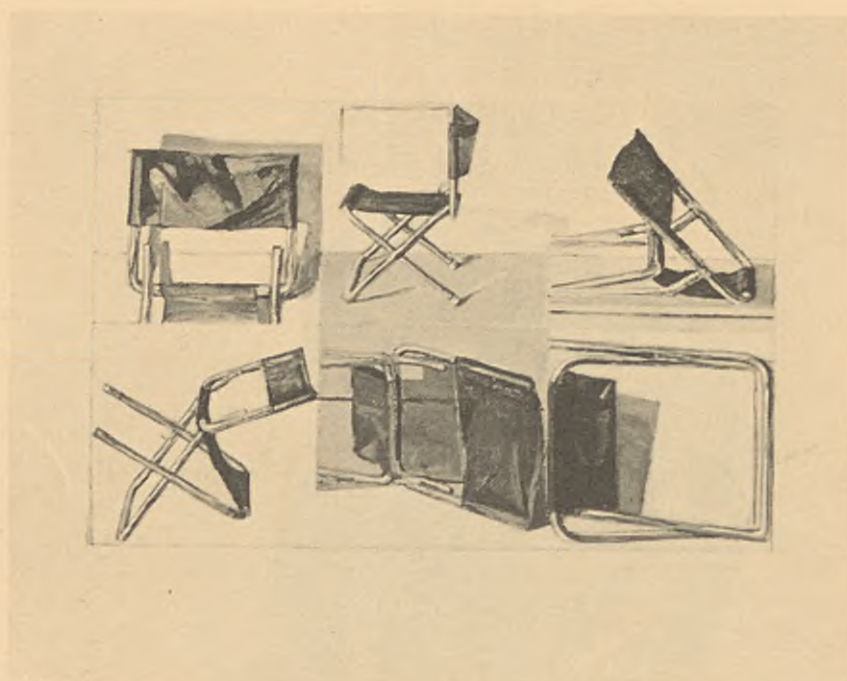
below
 PETER RUSHFORTH STONEWARE
 BOWL
 Ash glaze on stoneware 11 cm x 31 cm
 x 28 cm
 Victor Mace, Brisbane
 Photograph by John Mackay

below left
 PETER TAYLOR 8 CYLINDER KITCHEN
 CUPBOARD (1979)
 Huon and celery pine 2134 cm x 1244
 cm x 320 cm
 Watters, Sydney
 Photograph by John Delacour

right
 ERWIN FABIAN ROUNDS (1979)
 Steel 33 cm x 30 cm x 30 cm
 Robin Gibson, Sydney

below right
 PHILLIP CANNIZZO NIGHTMARE
 1979
 Bronze 49 cm x 30 cm x 20 cm
 Rudy Komon, Sydney
 Photograph by John Delacour





top left
BRYAN WESTWOOD VARIATIONS ON A
BLUE CHAIR (1979)
Oil on canvas 76 cm x 117 cm
Robin Gibson, Sydney
Photograph by John Delacour

middle left
IMANTS TILLERS DISPLACEMENTS
(detail) 1979
Oil on canvas 35 cm x 43 cm
Watters, Sydney
Photograph by John Delacour

above
RICHARD TIPPING GOSPEL (1979)
Carrara marble 61 cm x 39 cm x 6 cm
Robin Gibson, Sydney
Photograph by Karen Turner

top right
NEIL TAYLOR AFTERNOON
PERPENDICULAR 1979
Acrylic on canvas 161 cm x 96 cm
Robin Gibson, Sydney

right
EDWIN TANNER THE MEANING AND
TITLE ARE INSCRIBED ON THE CANVAS?
1979
101 cm x 92 cm
Murray Crescent, Canberra
Photograph by David Reid

Margaret Plant Janet Dawson

Janet Dawson's paintings of the later 1970s often suggest the Australian landscape: in their monochrome colour — bush khaki — the vertical accents of their trees and the horizontals of water; but the imagery is not fully formed — the paintings remain predominantly an abstract experience. If they hint at nature yet they return, with their overt brushwork and artifice of colour, to declare themselves first as paintings. In this equivocation of painting and nature lies much of their imaginative power.

When Janet Dawson had her first exhibition at Gallery A in Melbourne in 1961, there were few abstract painters at work in Australia. In Melbourne, the Antipodean painters had declared their wariness of the Tachist 'emperor with no clothes' and had themselves created a range of local images that made their work well known and persuasive. Janet Dawson's main support, beyond the extraordinary circle of Gallery A in Melbourne with Max and Cherelle Hutchinson and Clement Meadmore, came from the Sydney artists like John Olsen, Leonard Hessing and Robert Klippel, who were working to a degree with abstraction.

However, Janet Dawson's work had little in common with the quasi-abstraction of Sydney. Her 1964 exhibition, held there in Gallery A, was of paintings of clear colours surrounded and given effect by white — like the ebullient tribute to Tintoretto, *Origin of the milky way*, of 1964, banding in its clear blues to the red 'nipple' and letting the charges of white, yellow and orange go outwards and the vacuum to the right become diffuse with white, milky grey. Recognizable signs like squares and diamonds floated in the pictures and colours were sent in like banners to the centres of action. The mood of the paintings is joyous and playful: they were light of colour and touch, though, seen close, they show the deliberateness of the putting-on of paint — the marks are not just left suspended but are followed carefully around, and smaller areas of neutral colour come cleverly to offset the clear ones. They

are elegant dramas of squares, diamonds, curves, meeting and bouncing off other acting shapes.

In contrast, the paintings of the later 1970s become much more darkly toned and would seem to seek a muted, opaque light very different from the white bounce of the earlier work. The Balgalal paintings of the mid-1970s, and the slightly later Foxy nights series, seek their elegance in dull colours (as Apollinaire once claimed the Cubists did). Yet there is a very strong logic of development in Janet Dawson's work. The flexibility and independence that bolstered her own out-of-the-mainstream early work is still in evidence and has enforced changes — like the radical shifts, for example, in the use of colour and tone and the return to the realist training of her early years for portraits and the animal and bird studies of the later 1970s. In 1973 her portrait of her husband, Michael Boddy, was given the Archibald Prize.

The early conviction to paint abstractly, given a training in the mid-1950s at the National Gallery School, Melbourne, that would have by no means led to such a persuasion, was confirmed by the years abroad from 1957, when Janet Dawson studied at the Slade School of Fine Art in London and then worked at the Atelier Patris in Paris. Obviously, the latter experience in lithographic printing lay behind the unique development in the Gallery A print workshop that was in operation from 1962 to 1964 but perhaps even more important was the effect of this period on Janet Dawson's paintings. The care in inking was transferred to the laying on of paint. Attentive to each shape and its interaction, she was able to develop an authoritative, large painting-scale well beyond the format of lithography and to work with poise and elegance. Thus the mood and process of her work was rather different from that of the American Abstract-Expressionist painters who impressed her when she saw the major exhibition of American work at the Tate Gallery in 1959. The confirmation of large-scale and abstraction was doubtless

important but Janet Dawson's work seems rather closer to European sources, more controlled and less apparently spontaneous — like Mirò with his clarity of signs, and some of the English painters, like William Scott, Ceri Richards or Richard Smith.

The light palette, near to white, the controlled signs, which were often geometric, the poise and the clarity: these qualities were at home in the Gallery A context for which Clement Meadmore in Melbourne produced high-class office furniture that made for a style of life that was clean, international, executive-tinged. The exclusiveness did not survive, as the universal geometry of Hard-edge painting and the eye-jolts of Colour Field Abstraction and Op Art took over the taste of the late 1960s; but, as the palettes of her younger contemporaries became more saturated, more abrasive, Janet Dawson began to use more muted hues. The call of the shaped canvas, then very much in the air, is answered in paintings like *Crystal* and *Shadows*, but the palette is unusual and chaste, dropping to quiet pinks and greens, and the brownish Wall Paintings, of 1969, doggedly relish a new dull coloration.

Some of the works were undeniably more extrovert, like *Rolla-scape*, shown in 'The Field' exhibition that opened the new National Gallery of Victoria in 1968 — rollicky, with its scalloped edge. Janet Dawson had, in fact, anticipated the colour geometry of the late 1960s and was herself developing out of it. The 1969 Wall Paintings make very obvious the brush-strokes that form them and would be alien to the matt surfaces of the Colour Field painters. The sixth Wall Painting is not given a shaped canvas but returns forcibly to the rectangular format, which is painted with a rectangle within it, like a frame, and brushed with silver-grey paint, like a mirror.

In 1968, Janet Dawson moved to Sydney and from 1969 to 1971 worked at the Australian Museum, producing technical drawings, displays and graphic designs. She regarded her period of two years there as a re-training programme (and it is possible that her study of exhibits, like fossils, aided her later use of nature in her paintings). In the middle 1970s she moved with her husband to a property in New South Wales on the Balgalal Creek. The new sobriety of the paintings of 1969-70 might be seen as a preparation for the low-slung tones of the Balgalal paintings, though the works of the 1970s vary in mood and no generalization would do justice to the shifts.

An artificially induced ambiguity heralds the search for nature's ambiguities, as in the Ripple paintings and *Painting No. 9*, of 1970, with its brownish strokes rocking across the canvas and sustaining a kind of sombre rainbow that is hinged out of the background, casting a deep shadow and carrying a shrill edge of yellow light.

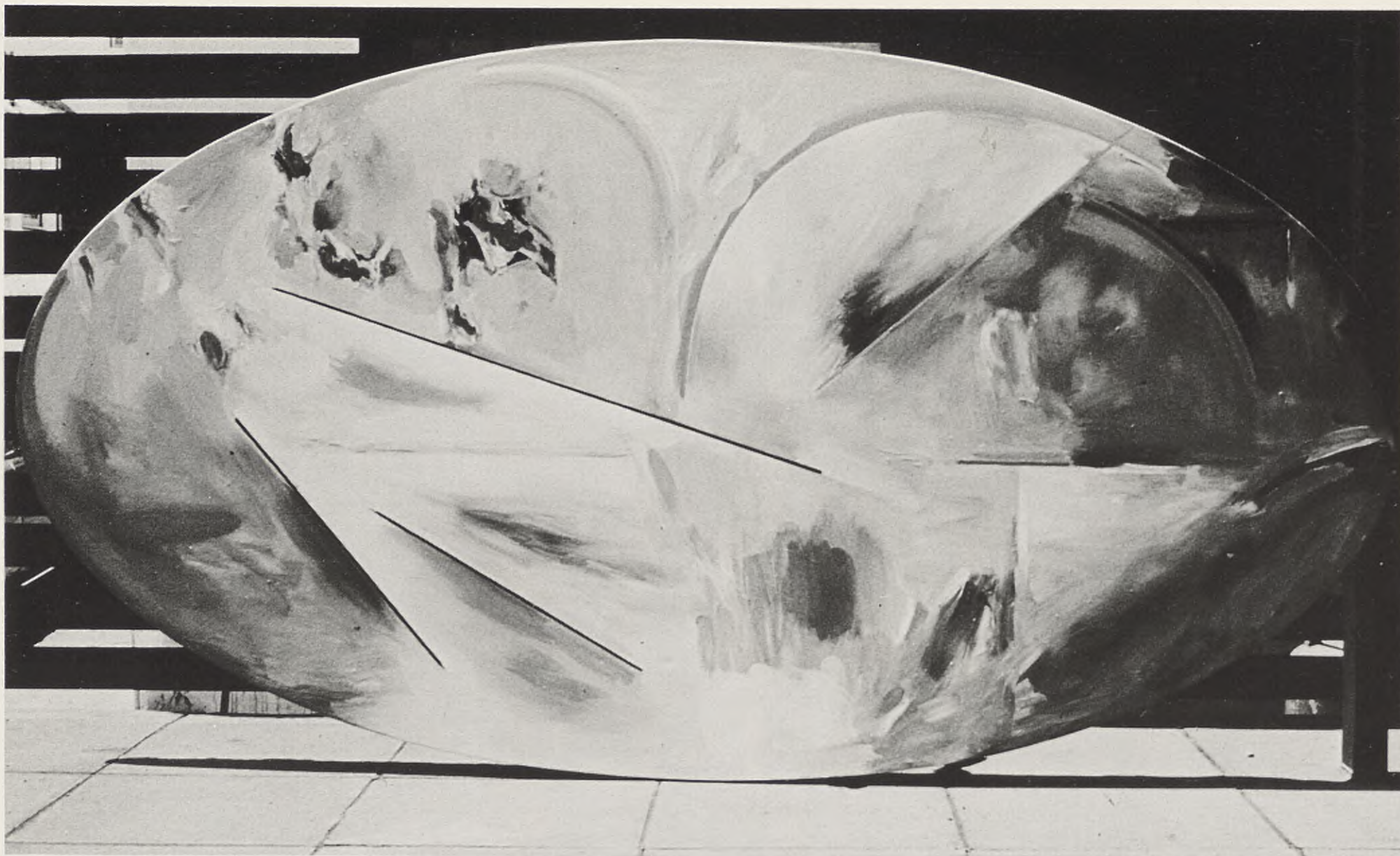
The paintings from 1969 onwards offer markedly different readings according to distance and focus. From afar they read as tonal and monochromatic; from close up, the tonal reading, which is so unifying from a distance, gives way to quite brilliant colour found lurking behind the monochrome. Yellow is behind the khaki and alizarin crimson activates the browns.

The exuberance of the colour of the early 1960s was not put far aside and, despite the number of more muted works, there are canvases of highly saturated colour and exhilarating scale. They are somewhat reminiscent of the earlier paintings, with their variety of marks, but are much more apparently spontaneous, roughed-up now, in thicker paint. *Jubilee oval* and *Cooee Riverina*, both of 1973, have a heady brightness of thick paint, with the primary colours very clear in patches, many centres of action and leaps of lines and curves across the canvases, and the clarity of white again.

In the 1970s, however, there seem to be two main methods of working, both giving nature a new role. There are the paintings that appear almost unaccented, made of small strokes lapping roughly across the canvas, or running vertically in one dominant direction. Such an overt laying-on of brush-strokes enforces the feeling of artificiality in these paintings. Even while they hint strongly at nature and the familiar silver-green tonalities of the Heidelberg School and the nineteenth-century Australian landscapists, they move away from easy analogies: the lines, even for gum-trees, are too straight, the curves, too geometric. The flickering brushwork becomes almost mesmeric in its rhythm and the near darkness seems claustrophobic. This mode of working begins with the 1969 Walls and the Ripple paintings which, horizontally structured, seem like some murky antipodean version of Monet's waters. The method is expanded majestically in scale in the Balgalal paintings, which use the same lapping monochrome brushwork but open up the gaps rather further so that yellows and reds can radiate out like a potential fire. The

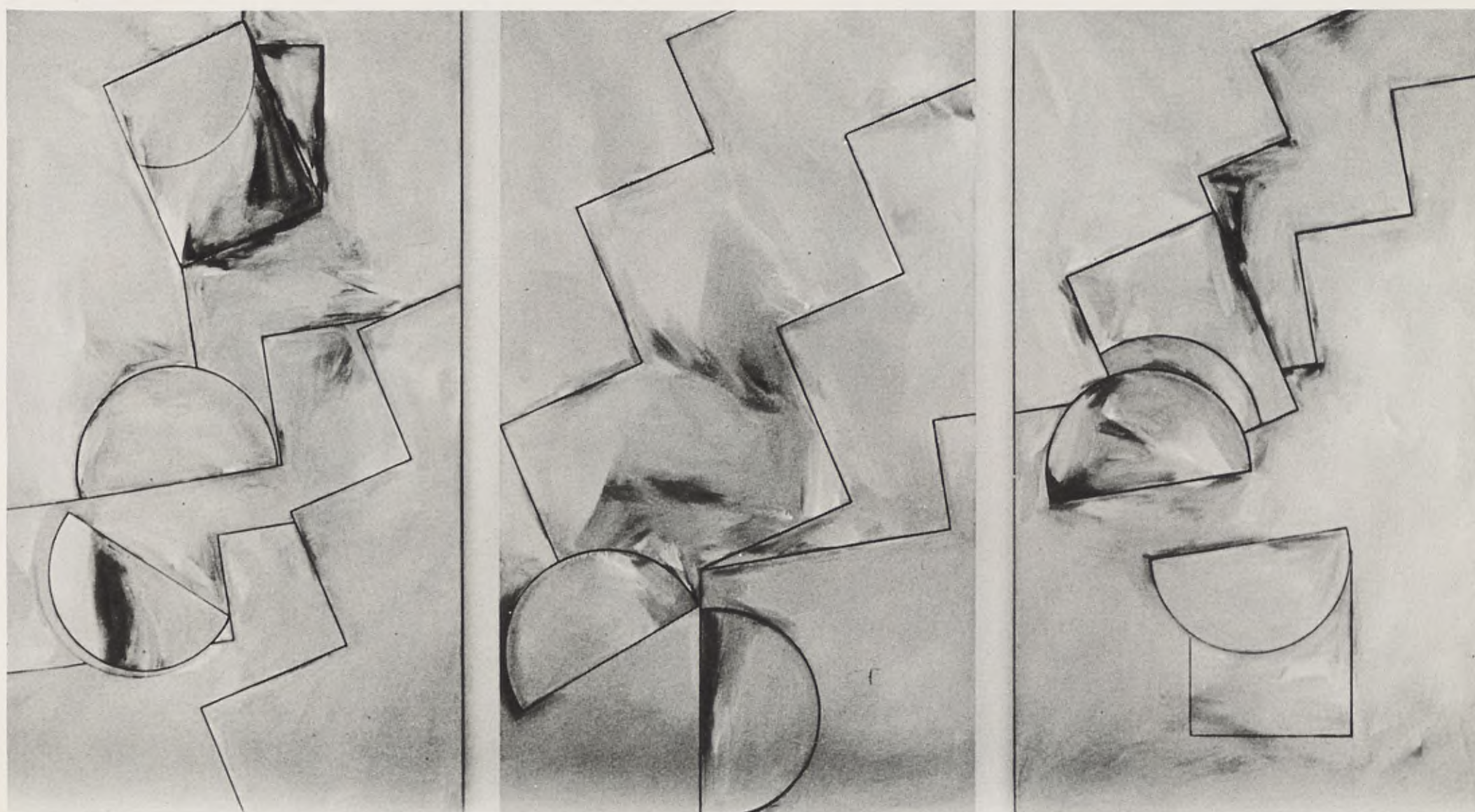


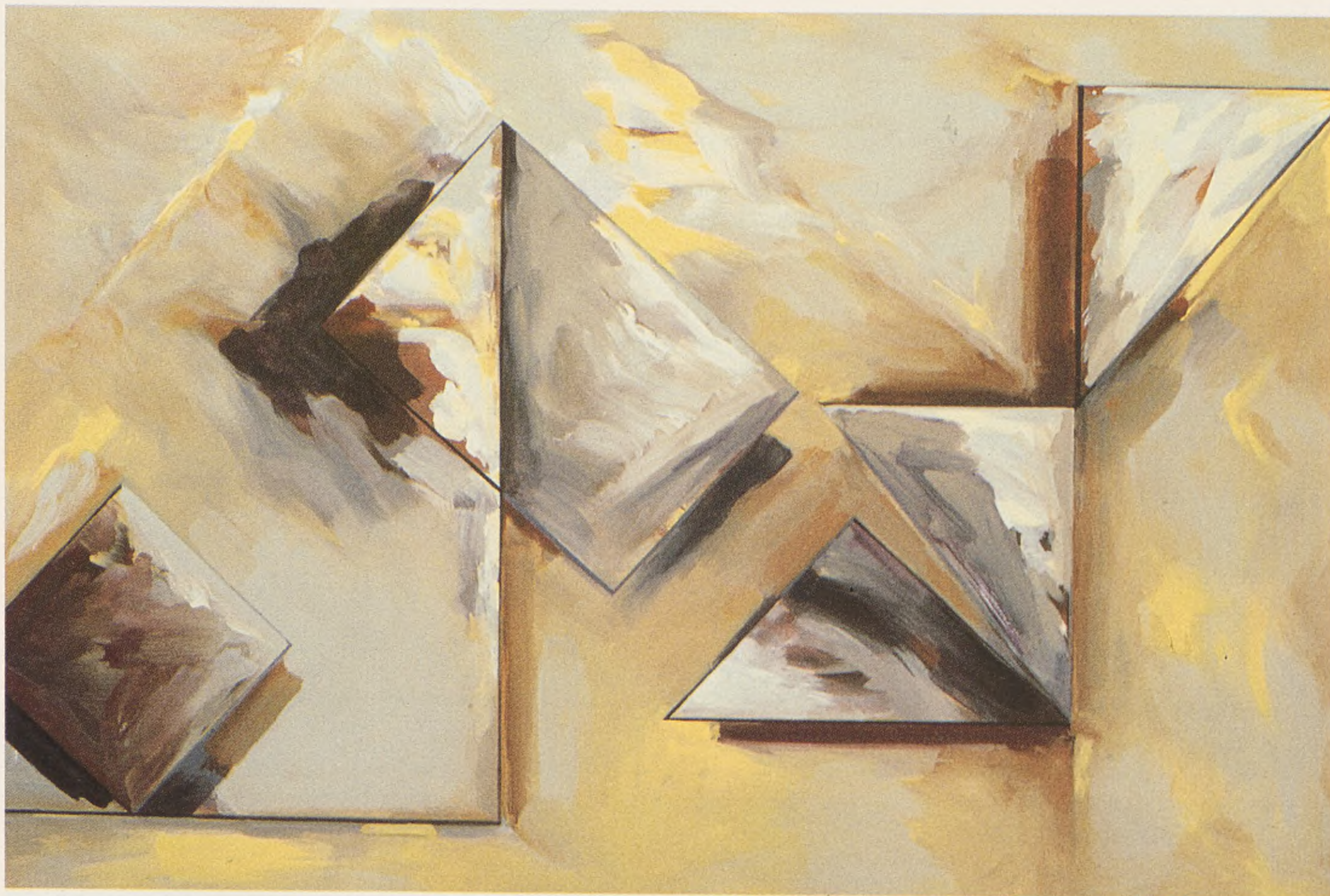
JANET DAWSON CAVE HILL (1976)
Acrylic on linen 183 cm x 244 cm (2 panels)
Owned by Rua Osborne



JANET DAWSON JUBILEE OVAL (1973)
Acrylic on linen 190 cm x 305 cm
Private collection

JANET DAWSON THE MOON AND PEPPER'S GHOST
(1979)
Acrylic on linen 3 panels, each 214 cm x 123 cm





JANET DAWSON TIME BY THE SUN 3 (1979)
Acrylic on linen 122 cm x 183 cm
University of Queensland

JANET DAWSON ST GEORGE AND THE DRAGON
(1964)
Oil on canvas 165 cm x 195 cm
Owned by Ann Lewis
Photograph by John Delacour



Balgabal paintings — directly inspired by the artist's new residence in the bush — exhibit an unusual confluence of painting that is predominantly tonal and yet contains an amount of very positive colour; the dull tone over so large a field yields a super control and poise that, from a distance, only just stops short of monotony, but, seen closer, the monochrome is devoured, the colour and the passion take over, igniting the detail.

More mannerist are the paintings that overwrite their backgrounds with very artificial taut lines that zig-zag and form half-circles. Sometimes their camouflage-coloured background is a foil for their spirited performance but it also can become active and eat at the lines and become their shadow. In the earliest paintings of the 1960s line played an occasional but similar role — dashing in and then stopping, forcing a quickening of the pace of the eye as it follows, then abruptly is halted. In the later works the line provokes more levels of ambiguity, hinting also at known configurations. The *Foxy Nights* and the *Farmer's Nights* extend on a large scale the drawing technique that is seen in the very freely executed *Practical House Design* series (shown in Gallery A, Sydney, in 1977), which are skeletal frameworks of buildings drawn over loose wash backgrounds. On large scale, the lines are directed to leap diagonally across paintings, jumping the divisions of stretchers of two- or three-stretcher assemblies. While the backgrounds oscillate with their low tones, the lines work with a completely different rhythm and speed: in this very manipulation of various speeds and distances of focus lie much of the intrigue and complexity of these paintings. Through the coloration, almost murky with grey-pink, we move into a zone of in-between light annexed to the imagery of the circles of the moon. The difficulty of identification of objects half-evoked, unclear in their linear structures and shifting both close to and away from their ground, educates us to the difficulty of seeing Nature herself. 'The trickiness of a painting's surface' — to use the artist's own phrase — is but the trickiness of all seeing. The phenomenon of *The moon and Pepper's ghost* — the title of a 1979 triptych painting — when the light from inside appears to hang outside, is but a mirror of the moon that shines inside and painting, by its very nature, is a mirage, itself a Pepper's ghost.

It is clear that Janet Dawson has, in re-

cent years, effected a major shift in the location of part of her inspiration in nature. Such paintings, however, do not result from a breakdown of abstraction that has driven the artist back to creeks and gum-trees and the local tradition. The challenge is the introduction of images that are underdeveloped and so can lead the configurations back to the language of paintings where they become even more difficult and elusive, because less defined and less well understood. Likewise, the emotional tone is difficult, complex and ranging. It is felt in the contradictions of tonal dullness eroded by the colour, the poise of the rocking brush-stroke undermined by the zip of a line. Where once Janet Dawson's paintings were city-efficient, clear of colour, playful of tone, they are now more brooding and moody in their paradoxes, simultaneously provoking and camouflaging. There is both repetition and agitation, apparent calm but no final rest. Now, like Diana, the artist hunts the moon.

That the modern painter relishes ambiguity has been obvious since Cubism, and one of the surprises of the recent paintings (by no means forecast in earlier work) is the feeling of proximity to analytical Cubism, its paradoxes and veiled readings, the monochrome colour and the linear scaffolds. Janet Dawson's earliest exhibited works show that some of the artifices of paintings were already well understood. The meeting of shapes and the shifts of space and colour are the fundamental ambiguities that operate in all abstract painting; but the concerns now are deeper and more consciously felt (the very titles betray this) and the ambiguities run richly on more levels, now involving nature as well as nature's artifices.

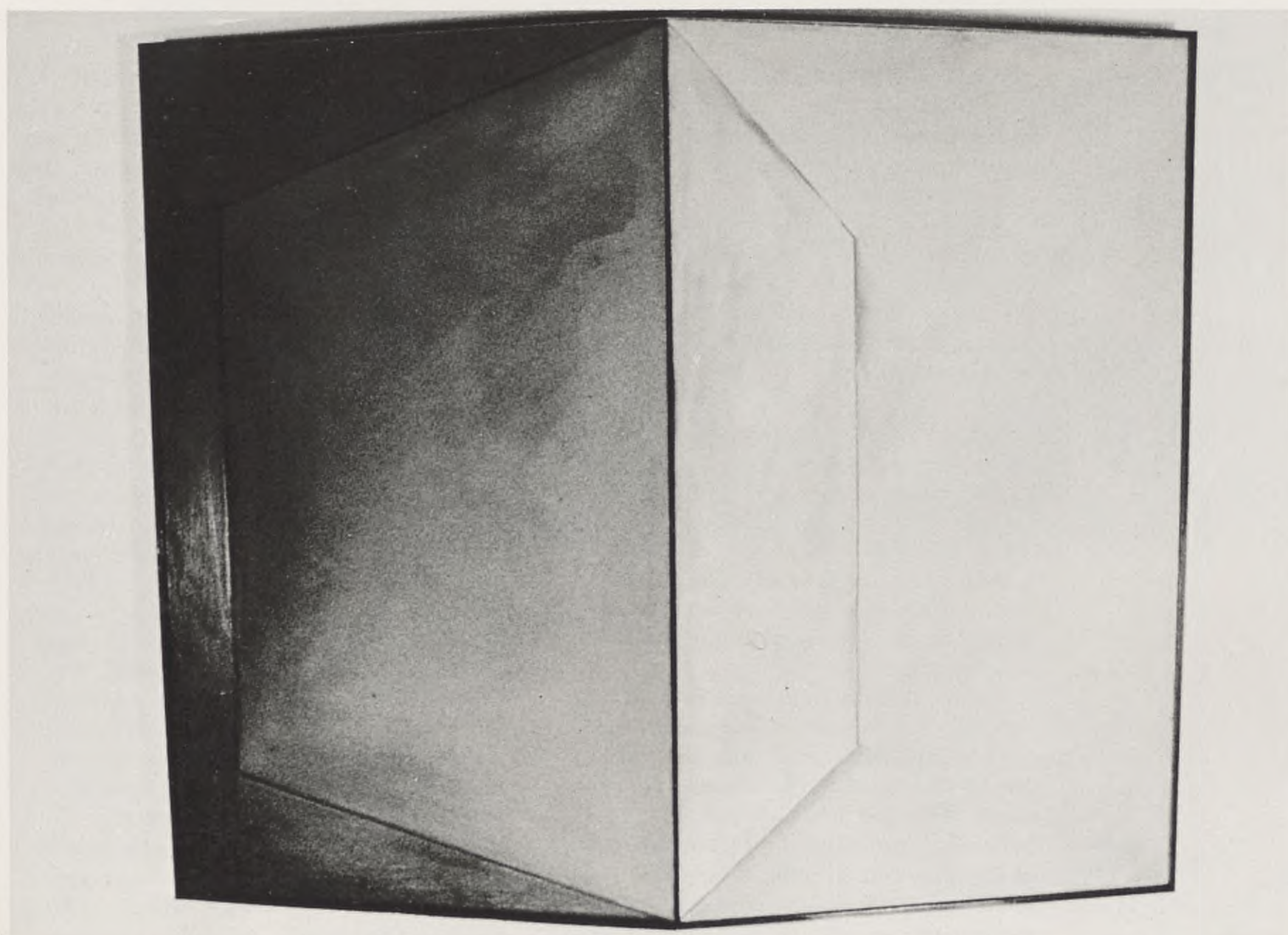
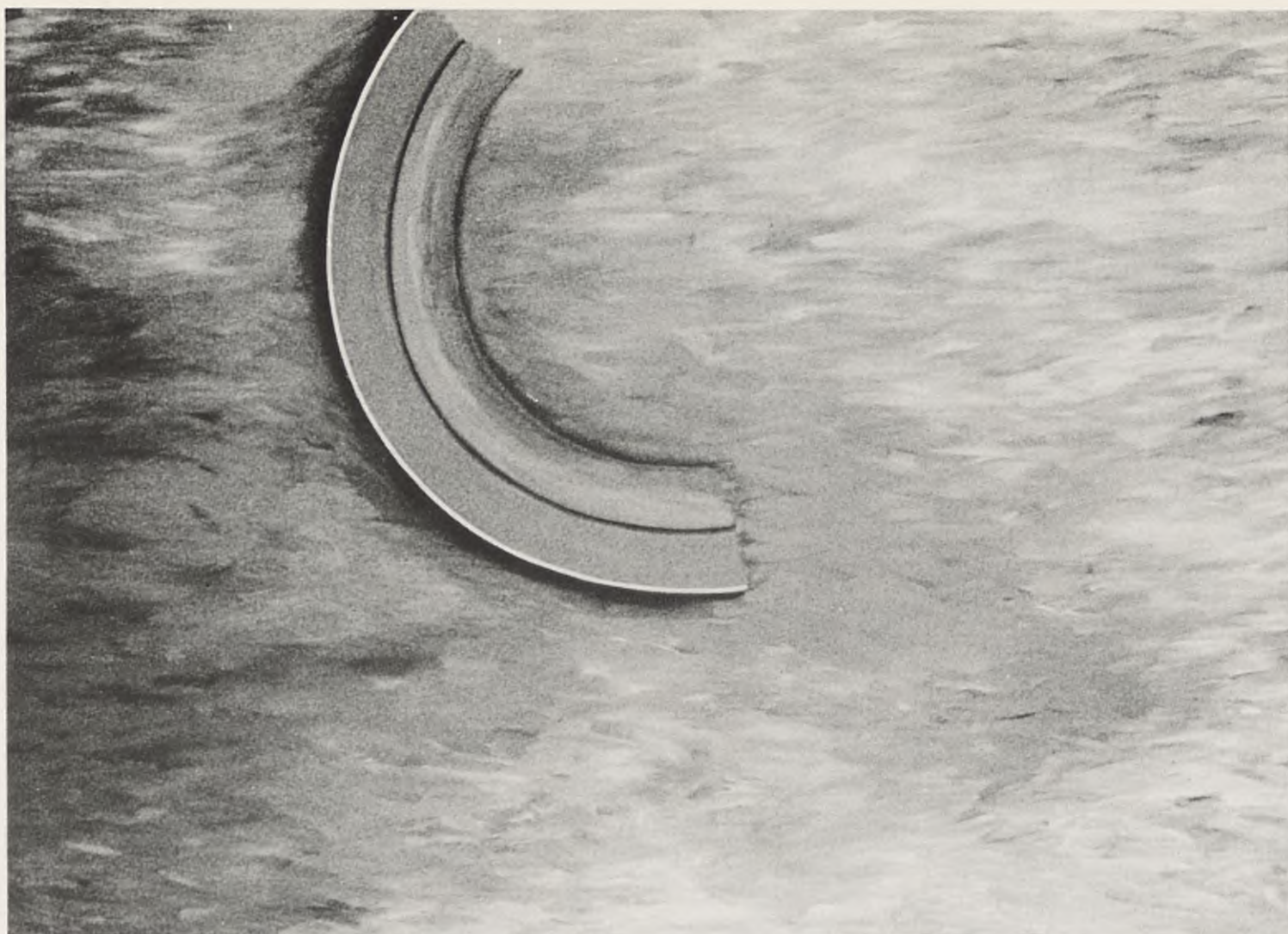
It is the old Platonic thought: that external objects present us only with appearances. In making as the very subject of her painting the shifts in nature and man's structures in nature, the artist reasserts a profound and ancient paradox. It is one, however, that can be investigated in realistic painting. To see so clearly that the very language of modern *abstract* painting in fact furthers this debate is to endow the activity of abstract painting with considerable weight. To set up for speculation large visual areas and to activate them with so many of the tricks of vision and sensation on which hinge our entire act of apprehension would seem to be the considerable achievement of Janet Dawson's recent paintings.

opposite top

JANET DAWSON PAINTING 9 (1970)
Acrylic on canvas 152 cm x 214 cm
Private collection

opposite

JANET DAWSON SHADOWS (1968)
Oil on linen 102 cm x 122 cm
Possession of the artist



Robert Rooney

Goodbye Choice Quality Bacon: Paul Partos, past and present

In my case a picture is a sum of destructions
— Picasso.

*We declare our distrust of the eye, and place
our sensual impressions under control* — Tatlin.

Partos pirates Picasso — Elwyn Lynn.

I first saw Paul Partos's work in 1965. He had virtually burst onto the scene with a successful show at Gallery A in Melbourne and was being promoted as the new *wunderkind* of Australian art. (Later, in Sydney, they were asking 'Will success spoil Paul Partos?')

The show, as I remember, was full of big, brash, Expressionist paintings obviously influenced by Picasso's work in the late 1930s. I was not to see them again until several were shown in 'IMAGES: Aspects of Image Painting in the 1960s' in June 1979.

When it comes to Australian art's recent past there are too few historical exhibitions to jog our short memories. 'IMAGES' was one exception. Although limited mainly to a few old RMIT buddies, it did serve to remind us that, in the early 1960s, most young Melbourne painters were working in some sort of expressionist, figurative, or hybrid image style.

Partos, like his contemporaries, Gareth Sansom, Les Kossatz, George Baldessin, Guy Stuart, Anne Hall, and Bob Jacks, passed through RMIT at some time between 1959 and 1965. Others, like Jan Senbergs, studied at the Melbourne School of Printing and Graphic Arts, while Dale Hickey and I had been illustration and graphic arts students at Swinburne College

of Technology. Also significant were the early shows of Mike Brown, Colin Lanceley and other Sydney artists including Garry Shead, Michael Allen Shaw and, briefly, Dick Watkins. This list is far from complete but it should indicate the variety of artists working in this area at the time.

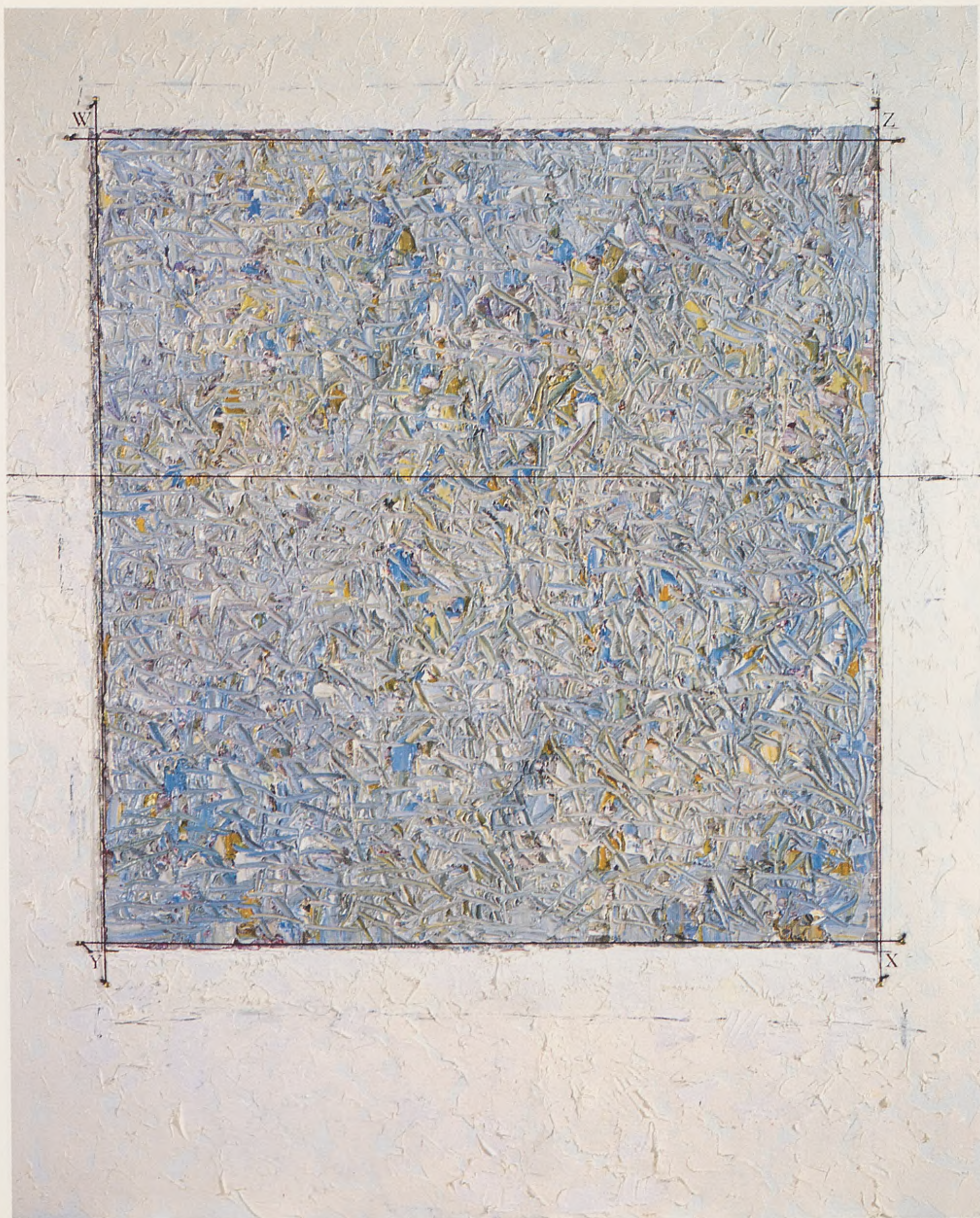
If the 'IMAGES' show was meant as a stand against what Senbergs later called 'the moralizing mainstreamers and the eager documenters' (an updated equivalent of the Antipodean's demon Tachists), and was tinged by the paranoia of neglect, then why was Partos included? After all, was not he one of the first of us to turn traitor?

The sort of image-making associated with RMIT in the 1960s grew out of an interest in Francis Bacon, Jean Dubuffet, English Pop Art, the Netherlands COBRA group and also Alan Davie, whose emblematic Expressionism can be found in the work of someone like Les Kossatz.

When talking to Partos about his paintings from this period, two words are often heard — innocence and emotion. Indeed, they were the labours of innocence and the emotional directness required could be sustained only by a willingness to try anything, and absorb the lessons of those influences to which he was exposed. At times he did not know what he was doing and discoveries were made in attempts to cover up mistakes, but the Expressionist manipulation of paint was not enough, there had to be 'form and content'.

He responded to Bacon but 'there wasn't enough form'. English Pop was too contrived, and Mirò a bit light-weight; though he liked *Dutch interior*. COBRA was more

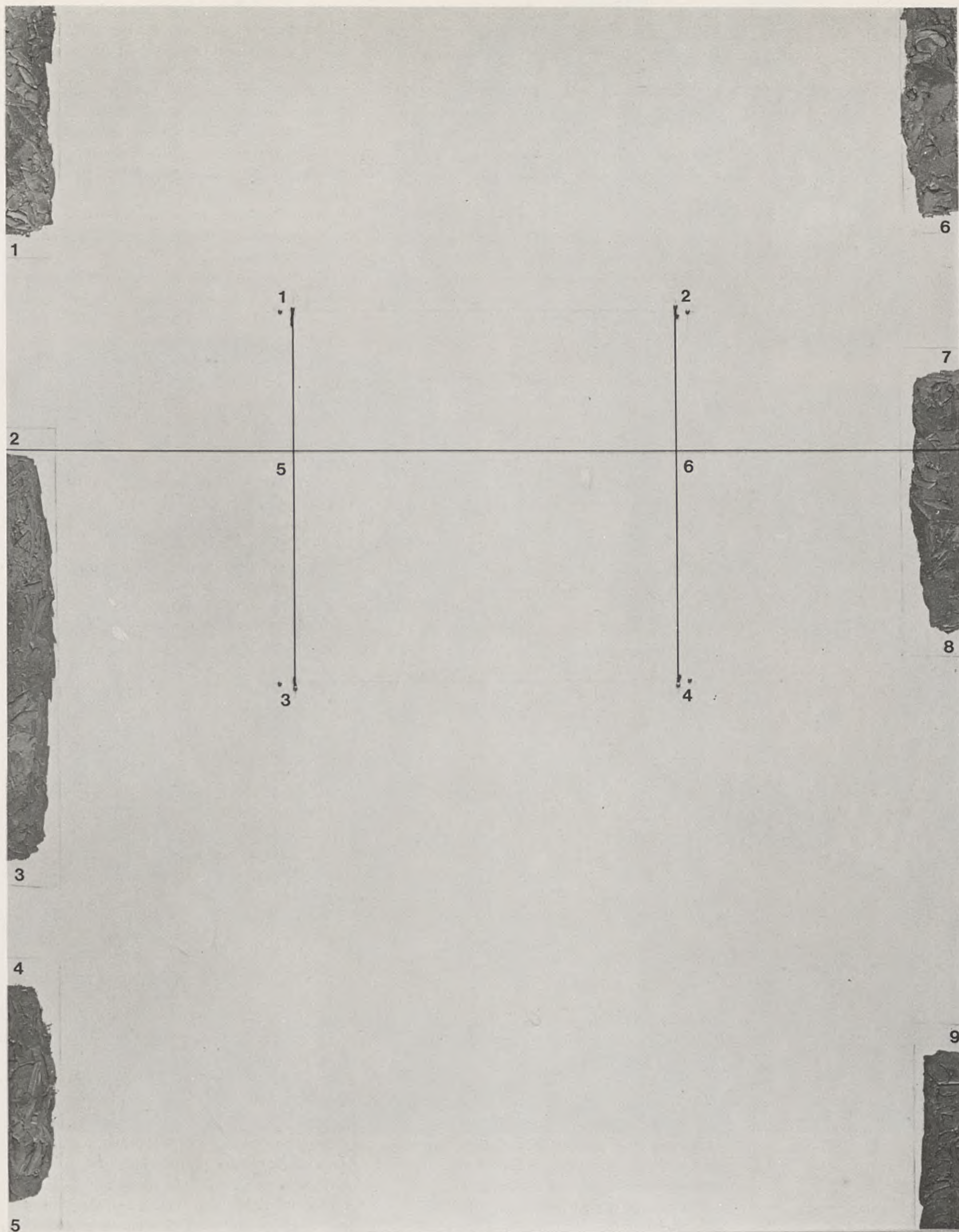
PAUL PARTOS UNTITLED *opposite*
Oil on canvas, thread 137 cm x 112 cm (1977)
Possession of the artist
Photograph by John Delacour





above
 PAUL PARTOS FEMALE FORM (1965)
 Oil on canvas 122 cm x 132 cm
 Private collection
 Photograph by Anthony Green

opposite
 PAUL PARTOS UNTITLED PAINTING WITHIN
 PAINTING — (GREY) 1976
 Oil on canvas, thread and brass paper clips
 198 cm x 152 cm
 Art Gallery of South Australia



significant, particularly Jorn's paintings, where grotesque faces emerge from violently agitated surfaces. Of Australians, he admired the Annandale Neo-Realists and John Olsen, who 'had a big impact after seeing an ABC television programme on him'; but it was Picasso most of all who made Partos's work different from that of his contemporaries. Picasso was 'so much form'.

It should be remembered that this was the time when charting Picasso's failures was a favourite pastime with critics and the ageing master's relevance to young painters was considered negligible, except through infant Abstract-Expressionism's back door.

To Partos, the discovery of Arnheim's book *Picasso's Guernica: The Genesis of a Painting* was a revelation of the creative process. Literally, every scrap, sketch, and stage of the mural — from thumb-nail to finished work — was illustrated and analysed.² In Picasso's sketches he found some useful devices. For instance, that heads can disintegrate into abstract representations of conflict, or the distinction between tangible and intangible objects is abolished by filling the surrounding empty space with abstract shapes. His painting *Female form 1965* borrowed yet another device; the upward twist of forms to the right — common in Picasso's works of the late 1930s. A book on Emil Nolde, its colour plates removed, was filled with sketches — mostly Picassoid heads of the type where facial physiognomy resembles striped carrots and turnips.

Picasso's influence dominated the obviously figurative paintings. Both versions of *Female form 1965* have the classic ingredients: grotesque heads, splayed, sausage fingers, and a characteristic irreverence to anatomical normality.

A connection with De Kooning's *Women* has been suggested. I do not agree, except in the portrait drawings — and then it is early De Kooning. (It would be interesting to compare Partos's paintings of women with those Dale Hickey exhibited in 1964. Hickey's, if memory serves me correctly, were brutalized figures with slashings of De Kooning, relieved occasionally by a Dubuffet-like visual humour).

Picasso is less evident in the hybrid abstract works, where Gorky biomorphic jellybeans, and Davie candy-striped walking-sticks, boots and tadpoles, are juggled and jig-sawed across the canvas in a manner reminiscent of Dubuffet's *L'Hourloupe* series begun in July 1962. Not all come off successfully. One early

work, *Joy of living 1964*, has dull, flat areas that suggest it was painted before Partos learnt to tart them up with stripes and decorations. Of more interest is the six-panel mural painted in 1965 for James Mollison's Sorrento beach house. Here, a dazzling jumble of brightly coloured images tumbles across the ceiling's vast area in an essentially decorative manner. The flat areas are combined with swirls of paint squeezed straight from the tube — a technique that sometimes reminds me of cake decorating.

Partos was unable to sustain this intense activity for long, and cleared off to England and Europe with the proceeds from his successful exhibition. He returned, eighteen months later, a convert to abstract painting.

Another cigarette, another day, from A to B, again avoiding C, D and E — WIRE, Pink Flag Album.

If Partos's paintings were once the product of a young Expressionist's desire to let it all hang out, he was to return to painting in 1972 with a new coolness gained from his brief encounter with Conceptualism.³ Since then, the physical components of each painting have remained much the same — canvas (or aluminium) support, paint, black elastic thread and Letraset numbers and letters. Slight changes are made in texture, colour, or proportion from painting to painting, yet at no time do you feel that he is ringing the changes with a limited vocabulary.

However, everything is not as ordered, or as logical, as it first appears. Threads seem at odds with the logical division of areas, numbers appear in unexpected places, or not at all; inner rectangular slabs challenge our sense of compositional balance.

What is the purpose of the string and numbers? At first I saw them as annoying aesthetic devices, rather like rubber stamps in quasi-Conceptual works but, as the paintings grew more varied and complex, their function became a little clearer.

The string 'works as a kind of bracketing thing', a hedge against illusionism and something to strengthen the relationship between the wall and the suspended painting. A clue to its origin can be found in the corner constructions of Vladimir Tatlin, particularly a rare photograph of one in an exhibition catalogue.⁴ In these reliefs Tatlin wanted to escape the tyranny of the 'frame' and 'background', which had restricted his



PAUL PARTOS FEMALE FORM (1965)
Oil on canvas 122 cm x 132 cm
Private collection
Photograph by Robert Rooney

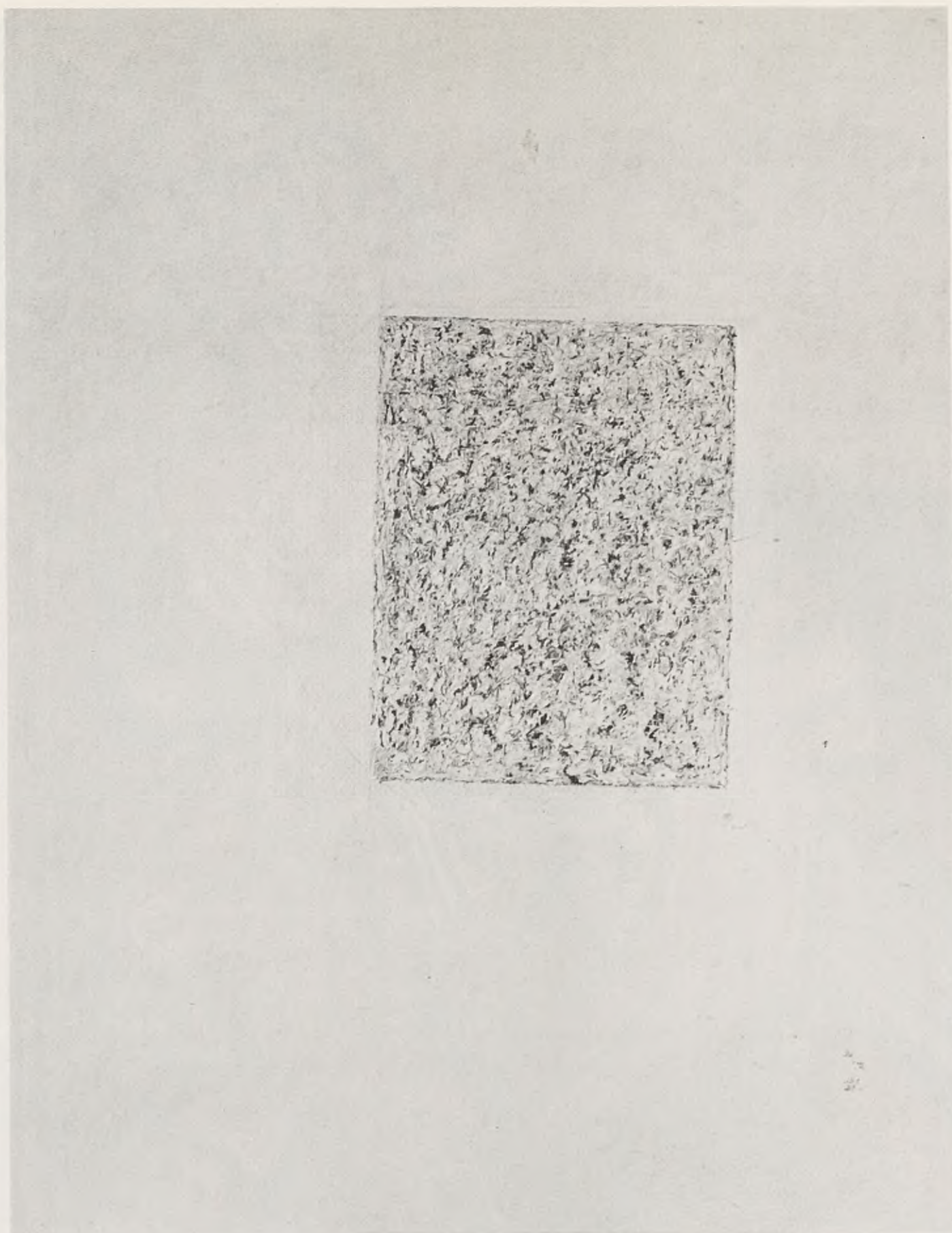
earlier works. The frame, he felt, isolated a work of art to hallow a selected moment in space and time. His primitive solution was to suspend his complex constructions by attaching them to the wall by a wire.⁵

The numbers help to prolong the usually short span of viewer's concentration when confronted by Minimal paintings by guiding the eye across the nuances of paint texture and pencil marks to the outer limits of the painting, or the wall beyond.

Recently, these devices have come to seem unnecessarily protective, particularly where the rectangles are heavily textured. So that in the most recent painting, *Untitled* 1979, they have vanished completely.

Innocence and emotion have now been replaced by frustration and the suppression of overtly expressive marks. Any painting retaining a visible Abstract-Expressionist surface is rejected as a failure and scraped, scraped down, or buried under layers of overworked paint — 'a lot of energy and no work'. The process is slow, and a painting may suffer many transformations before Partos is satisfied with its weight, colour, and surface. Frustration at the constant reworking of areas — usually the central slab — is in conflict with a sensual enjoyment in the manipulation of paint. The skin of the paintings can be unpleasantly like the texture and colour of dried vomit, 'as tangibly thick as an elephant's hide'⁶ or greyed by the over-mixed colours, yet work brilliantly, despite a multitude of negations.

There are no strings attached to *Untitled* 1979. A rectangle of densely worked impasto is tilted to the right leaving pencil hatching bisected by remnants of a circle where it might once have been. Despite its thickness, the slab neither floats nor recedes into shallow depth — it is just *there*. The artist survives.



¹IMAGES: Aspects of Image Painting in the 1960s (Kossatz, Partos, Sansom, Senbergs, Sibley, Stuart, Whisson) The Victorian College of the Arts Gallery 20 June-20 July 1979.

²Arnheim: *Picasso's Guernica: The Genesis of a Painting* (University of California Press, 1962).

³For a brief account of the period between 1966-72 see Robert Lindsay: 'Project 16: Paul Partos', Art Gallery of New South Wales 12 February-20 March 1977.

⁴*Vladimir Tatlin*, compiled by Troels Andersen (Stockholm: Moderna Museet, 1968).

⁵Gray, *The Great Experiment: Russian Art 1863-1922* (Thames and Hudson, 1962).

⁶Catalano, 'Here — A note on paintings of Paul Partos', *Aspect: Art and Literature*, Volume 3/1-2, January 1978.

PAUL PARTOS UNTITLED ^{above}
Oil, pencil on canvas 198 cm x 152 cm
Possession of the artist

Photograph by John Delacour

(The colour detail appearing on the front cover is near actual size and represents the top left corner of the figurative panel of this painting and its surround.)

PAUL PARTOS CEILING ^{opposite}
Oil on cotton duck 1965 (detail)
6 panels, each 1.164 m x 4.216 m
Owned by James Mollison

Photograph by Robert Rooney



Alan Oldfield 'On Balthus, Nudes and Cats'

The enigmatic Balthus has long fascinated me. Until recently it was virtually impossible to get almost any information about him: even his name is a nom de plume. I really know his work only from reproductions, that is, with the exception of this painting. An attempt to meet him in Rome met with a predictable wall of Gallic indifference. Sydney saw two important, if atypical, works in the 'Modern Masters — Monet to Matisse' exhibition of 1975. I was in Europe at the time!

All this makes me uniquely unqualified to write about Balthus, I suppose, but, after all, most Australian artists have been educated by coloured reproductions of works of art from abroad. We almost see things through an imaginary camera lens. Often the grand tour of Europe is devoted to seeing whether works of art live up to their photographs.

Nude with cat is fairly typical of the type of subject that has made Balthus a sort of Humbert Humbert of Painting. The subject-matter — a sprawling, nude girl, usually pubescent, in a claustrophobic room — has tended to overshadow the rest of his *oeuvre*: landscapes, still lifes and compositions in the grand manner. During the 1950s, in particular, Balthus seems to have been devoted to the worship of the young female in repose, stretching, regarding herself in mirrors.

Undoubtedly, this recurrent theme is a recent addition to the great French nineteenth-century tradition of the female nude. Perhaps this tradition is best summed up by Manet's *Olympia*, 1865, a painting that has quite a few characteristics in common with *Nude with cat*. Both are two-figure compositions, with one figure clothed and the other nude; of these the nude is the more important, indeed the subject. A cat, a symbol of lust, appears in both. Here in Balthus the cat charges the painting with an atmosphere of erotic tension.

For all this, Balthus's works have a quality highly 'un-French'. It seems to me that their stately, almost Victorian,

claustrophobia owes much to Balthus's Polish background. Generally, it is not the mauve light of Paris that invades his work, rather the cold, clear light of the North. The rooms are warm and firelit. Outside, it is a cold reality we must confront. The *joie de vivre* of Renoir and Matisse is entirely absent. Balthus depicts the ennui of late afternoon; he is the painter of the clock ticking relentlessly in a darkened room, of wet days spent indoors playing games.

Balthus's paintings are wilful and intensely personal. Many of them clearly bear the marks of their creation, erasures and alterations. Figures and light, as in all Intimisme, dominate the canvas. As in a half-remembered dream, only those things important to the painter are rendered in detail. In *Nude with cat* the ecstatic pose of the nude is curiously frozen. Oddly disjointed, it demonstrates how important to Balthus is the intensely refined contour of the nude. Painted almost sculpturally, the nude absorbs and reflects the invading light. Colours, oranges and golden browns, glow in their rich oil paint but the picture remains cool, somehow distant.

Mystery and evasion abound in *Nude with cat*. What is the significance of the shadowy attendant figure by the window? Although the towel and basin indicate a bath scene as such, the picture is unconvincing: they remain mere props. The cat grins from its shelf, Cheshire-like (it should be noted Balthus has long been interested in Lewis Carroll's 'Alice'), but what is its role? Does the cat represent the voyeurism of the artist? Is the girl an adolescent witch, with her familiar? All these questions remain unanswered.

For Balthus is a master of mood and in this work the mood itself is unsettling.

Balthus has declared that he is never satisfied with his paintings. Many of them are left unfinished, like half-developed photographs; but left unfinished, they demonstrate, as in all good art, a particular vision, a unique way of seeing, an allegory of sight itself!



BALTHUS NU A LA BASSINE (1949) (also known
as NUDE WITH CAT)
Oil on canvas 66 cm x 86 cm
National Gallery of Victoria
(Felton Bequest 1952)

Joan Kerr Colonial Ladies' Sketchbooks



above
RICHARD READ JUNIOR PORTRAIT OF MARY
MARSDEN (c.1830)
Watercolour on paper
Mitchell Library, Sydney

opposite top
MARY ELIZABETH KNOCKER THE VEHICLE
Watercolour (from sketchbook 'Our Trip to the Blue
Mountains 1860')
Mitchell Library, Sydney

opposite
GEORGIANA ORRED ST VINCENT, NEW SOUTH
WALES. MR LOWE'S CONSTITUENCY (c.1843)
Sepia watercolour on paper
Mitchell Library, Sydney

The continuing deluge of reprints of Colonial reminiscences, along with new biographies of early settlers, has inevitably included contributions by and about notable women. English professional emigrant artists like Georgiana McCrae, Emma Macpherson, Mary Morton Allport and Louisa Anne Meredith have all been justifiably rediscovered.¹ On the other hand, the vast number of amateurs who indulged in sketching as a normal female activity for their social class have been almost completely ignored. The quality of their work can be aesthetically splendid or abysmal. Yet, even those in the latter category can be of great interest to the cultural historian.

Competence in the arts depended largely on training; colonial girls were taught to draw by their mothers, fathers, tutors or governesses. Some took lessons from professional drawing-masters but these were naturally somewhat lower on the social and artistic scale than, for instance, Sir Edwin Landseer R.A., who taught Queen Victoria and her children. Colonial teachers could be emancipated convicts, like Richard Read, Senior, who held classes in Sydney in the 1820s, Charles Rodius, who taught the children of Chief Justice and Lady Forbes in 1829-30, or George Edward Peacock, who apparently taught Governor Bourke's daughter, Anna Maria (Mrs Edward Deas Thomson) — plain but 'accomplished' to judge by her painting of her married home, Barham at Darlinghurst, which is very much in Peacock's style.²

Professional artists usually made a substantial part of their income from giving

lessons to young ladies. Conrad Martens listed seventeen female pupils in his account books for the period 1835 to 1853, almost half his total number.³ These included the three daughters of William and Christiana Dumaresq, one of Sir Thomas Mitchell's daughters (probably Blanche, the youngest), Alice Norton, who later exhibited watercolours at the Royal Academy, Margaret and Maria Thacker (who subsequently published views of New South Wales), and Henrietta Octavia Smith (Mrs John de Villiers Lamb), who seems to have held a sort of literary and artistic salon at Waverley in Sydney in the 1860s.

Helena and Harriet Scott, who became famous for their natural history illustrations in books by their father, Alexander Walker Scott, and other local naturalists, were also supposed to have learnt from Martens. So was Elizabeth Macarthur (later Mrs Arthur Macarthur-Onslow), the daughter of James and Emily Macarthur of Camden Park, who confined her future activities to the ladylike pursuit of depicting her immediate environment. As this included a splendid watercolour of the interior of the Camden Park library (a unique record of the room in about 1858) Elizabeth's lessons from Martens, her mother and her governess were not wasted.⁴

Henry Curzon Allport taught the talented botanical artist, Anna Frances Walker, who has left us many volumes of illustrations of the flora of Tasmania and New South Wales, as well as views of her home and environs at Longford in Tasmania and some entertaining memoirs.

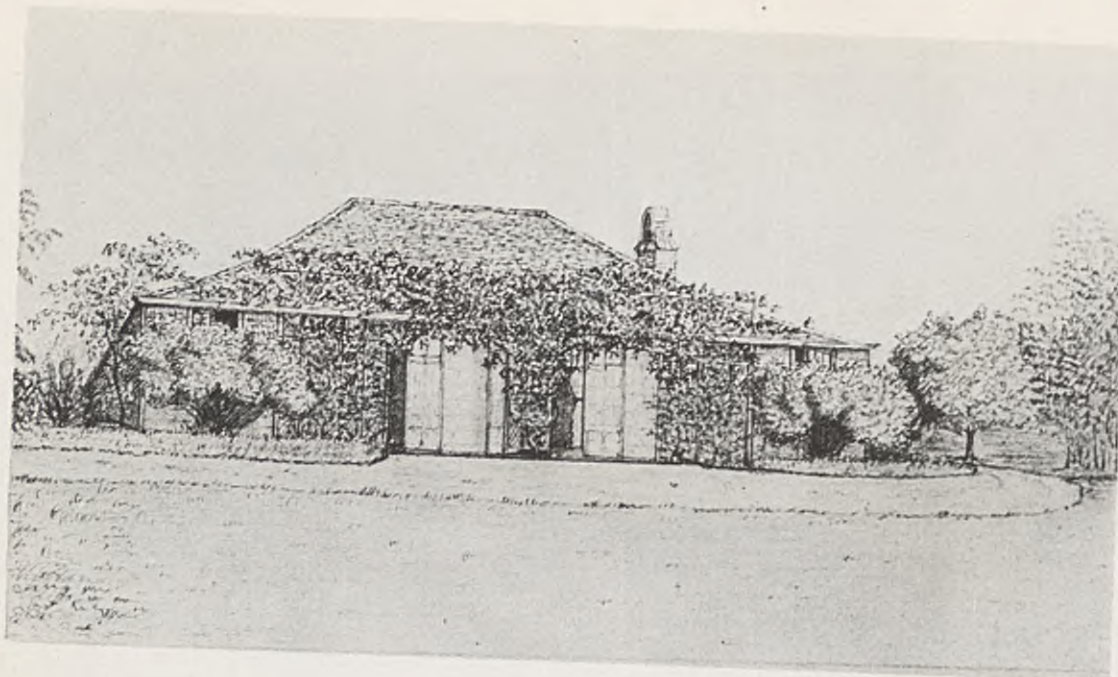




SOPHIA PALMER SYDNEY BARRACKS 1817
 Watercolour on paper
 Ferguson Collection, National Library of Australia, Canberra



ELIZABETH MACARTHUR INTERIOR OF LIBRARY AT
CAMDEN PARK HOUSE (c.1858)
Watercolour on paper



ANNIE MACARTHUR CAMDEN 1834
Pencil on paper
Mitchell Library, Sydney

SARAH SUSANNA SCONCE FRONT VIEW OF STANNEY 1842
Watercolour on paper
Latrobe Library, Victoria

CAROLINE LOUISA ATKINSON PHALANGISTA VULPINA
— PLATE 29 (c.1871)
Pen and watercolour on paper (specimen plate for book
to be printed in Germany)
Mitchell Library, Sydney

William Griffiths taught drawing to the King's School boys in the 1830s and 1840s but also would have given lessons to the young ladies attending his wife's school at Parramatta. Henry Mundy taught at a girls' school in Tasmania in the early 1830s.⁵ At the same time Richard Read, Junior was giving drawing lessons in Sydney, apparently numbering among his pupils at least two of the Reverend Samuel Marsden's daughters.

Both Mary Marsden (Mrs John Betts) and Jane Marsden (Mrs Thomas Marsden) had their portraits painted by Richard Read and both were depicted with sketch-books of botanical drawings. The water-colour of Mary is particularly charming showing her in the act of painting a flower in her sketch-book, with the specimen she is copying in a vase on the table in front of her and her paints at her side. Examples of the work of both ladies have not been traced, but the portraits at least offer evidence that Marsden's daughters, like the Macarthurs, Dumaresqs, Campbells, Atkinsons and Scotts, were properly educated on English principles in their new country.

Farther away from civilization, at Oldbury near Berrima, Charlotte Atkinson (*née* Waring), a former governess, taught her daughter Louisa (later Mrs James Snowden Calvert) to draw and helped her become knowledgeable in the natural sciences. Louisa became a professional author, natural-history writer and illustrator. In 1872 she was preparing the illustrations for a book on Australian fauna to be published in Germany when she tragically died after bearing her first child — a fate that too often cut short the lives of Victorian women.

Another death in childbirth was that of the amateur artist Mrs John Clements Wickham, who died in 1852 aged thirty-six. Annie Wickham was the daughter of Hannibal and Anna Maria Macarthur, the couple who had engaged Caroline Atkinson's mother as governess to their children in 1827 before James Atkinson removed her from the family. Their second daughter showed an unusual interest in sketching architectural subjects. A small sketch-book of pencil drawings done in 1834, when Annie was eighteen, included her own home, the now demolished Vineyard, at Parramatta, the grand family home of the Blaxlands, Newington, at Silverwater, before its verandahs were added, primitive settlers' huts on the Hunter River, and John Macarthur's Camden farmhouse, which

has long been demolished. Annie Macarthur's pencil sketch is our only known record of this house, designed by the architect Henry Kitchen and located behind the extant cottage at Camden Home Farm, which must originally have been the kitchen block.⁶

Many sketch-books were filled by women who had been educated in England, yet the content and quality of these is not noticeably superior to the colonially trained. The earliest, and the most outstanding of the species, is by Sophia Campbell (*née* Palmer), the first wife of Robert Campbell of 'the Wharf' and sister of the Sydney Commissary, John Palmer. Mrs Campbell came to Australia in 1800, aged twenty-three, and is known to have painted splendid watercolours of Sydney and Newcastle from 1817 until her death in 1833. Her view of the Sydney Barracks in George Street, of 1817, gives us some indication of both the charm and the historical importance of her sketches. Everything in this view has long been gone: Greenway's ornamental fountain that helped Commissioner Bigge decide that Macquarie's building programme was too lavish for a penal colony, the extensive brick barracks, even the soldiers drilling, the convict washerwoman and the local ducks.

It is notable that an interest in sketching tends to run in family clans. The Campbells were no exception. Sophia's daughter, Sophia Ives Campbell, left an album of views of New South Wales, dating from 1841, by various hands (including Martens). Her own contributions included lively pencil drawings of the Canberra area near her home at Duntroon. Her sister-in-law, Mrs George Campbell (*née* Marrienne Collinson Close) filled a scrap-book with recipes, newspaper cuttings and architectural sketches dating from the 1860s. The sketches include a plan and elevation of the Gothic Revival extensions to Duntroon House of 1862, which she apparently designed herself, with the semi-professional help of the Reverend Alberto Dias Soares, the local Anglican minister.

More normally, colonial albums, sketch-books and scrap-books contain botanical and landscape drawings. It was natural for women to depict their immediate environment, although that almost always meant external views of home and surrounding countryside. Elizabeth Macarthur's view of her library and Elizabeth Errington's watercolour of her sitting-room at Port Arthur⁷ are exceptional. Yet, even if confined

to external sketches of strictly amateur quality, these views often provide visual information not treated by more professional artists.

Sarah Susanna Bunbury (*née* Sconce) came to Australia in 1841 with her husband, Captain Richard Hanmer Bunbury R.N. — just one of the many army and navy wives determined to show their new environment to relatives in England — armed with little more than a box of watercolours and a sketch-book to help them. The Bunbury's settled in a house called Stanney on Darebin Creek near Melbourne, where Richard was Superintendent of the Water Police. Sarah was confined largely to home and babies and painted several views of Stanney from front, back and sides as well as views down the street. All were sent home, although they were not particularly well drawn. Her view of the back-yard from the kitchen included the unpretentious vehicle owned by her brother, the Reverend Thomas Knox Sconce, which she accidentally drew with only one wheel; and her *Front view of Stanney*, of 1842, is annotated: 'Pray excuse Maggie's feet being a couple of yards to the left of the wheelbarrow'. It still gives us a good idea of a vanished house and its setting.

Georgiana Lowe (*née* Orred), the wife of the lawyer and statesman, Robert Lowe (later Viscount Sherbrooke), was more competent. In her Australian years, from 1842-50, she sketched and painted many views of New South Wales to send to her family. Some were of her house, Bronte, at Nelson's Bay, which she apparently helped to design, while others depicted places seldom visited by anyone with a sketch-book. Mrs Lowe clearly had a sense of humour. A view of a desolate beach with a single small cottage amongst a lot of dead trees is labelled: *St Vincent New South Wales. Mr Lowe's Constituency*.

Mrs Ben Hay Martindale (*née* Mary Elizabeth Knocker) was another indefatigable traveller with the same apparently ironic sense of her husband's position. Mrs Martindale arrived in Sydney in 1857 with her husband, who had come out to supervise the colony's railways and roads. In 1860, she filled a sketch-book entitled *Our trip to the Blue Mountains* with watercolours and pencil drawings. These showed the inns where the party stayed on the journey, the scenery they admired, Eskbank House at Lithgow with two ladies sketching in the foreground, a general vista

of Parramatta, and a comical sketch of the bullock-drawn vehicle that conveyed the travellers across the mountains. Perhaps the vehicle and the roads were not really very amusing for, at the end of the year, her husband resigned his position and the Martindales left Australia forever.

Hundreds of other sketch-books by urban and rural settlers, visitors and travellers exist in libraries and private collections throughout Australia and Great Britain. Many descended through families, via the last daughter to marry, and lots went home to show the strange new country. These are difficult to trace and I should be very pleased to hear of examples that are still in private collections. They provide a picture of Australia that tends to be more personal than the work of professionals, as well as showing us artistic tastes and environmental records of a vanished era.

¹ Georgiana McCrae's journals from 1841-65 have been published as *Georgiana's Journal* (Angus and Robertson, Sydney, 1934 and 1966) edited by Hugh McCrae. Mrs Allan Macpherson's sketches, done for her own published reminiscences, have recently reappeared as illustrations to a reprint of her husband's memoirs published in *Hemisphere*, Vol. 23, Nos 5 and 6 (September-December 1979). Mary Morton Allport's career as a portraitist is discussed in Eve Buscombe's *Artists in Early Australia and Their Portraits* (Eureka Research Publishers, Sydney, 1979), pp. 156-158. Recently Mrs Meredith has been given a biography by Vivienne Rae Ellis entitled *Louisa Anne Meredith: A Tigress in Exile* (Blubber Head Press, Tasmania, 1979), and her *Notes and Sketches of New South Wales* is available as a Penguin Colonial facsimile.

² See Howard Tanner's catalogue for the Australian Gallery Directors' Council exhibition, 'Converting the Wilderness: The Art of Gardening in Colonial Australia' (Sydney, 1979), p. 34.

³ Information from Jocelyn Gray, Fine Art, Australian National University.

⁴ Annette Macarthur-Onslow has placed a copy of her illustrated catalogue of the Camden Park sketch-books with the Mitchell Library. I am grateful to her for drawing my attention to this important painting. A detailed analysis of the picture, by James Broadbent, is to appear in a forthcoming issue of the *National Trust Magazine* (N.S.W.).

⁵ Information on Griffith comes from Eve Buscombe's unpublished M.A. thesis (Australian National University, 1970), 'Artists and Their Sitters', p. 109. Mundy material is in the published version of this work, *Artists in Early Australia and Their Portraits*, p. 151, which omits Griffith's wife's school.

⁶ Information from James Broadbent.

⁷ Elizabeth Errington's painting of her sitting-room at Port Arthur, c. 1843, is illustrated in *The Australian Women's Weekly*, 19 December 1979, pp. 24-25. *The Australian Dictionary of Biography* and the Dixon Galleries' typescript catalogue, 'The Early Australian Scene through Women's Eyes' (Sydney, 1975), have also been of assistance in preparing this article. The architectural importance of ladies' sketch-books is the topic of a chapter in my forthcoming book (with James Broadbent), *Gothick Taste in the Colony of New South Wales*, to be published by The David Ell Press and the Trustees of Elizabeth Bay House.

David Saunders

New Building — Art Gallery of Western Australia



The new building for the Art Gallery of Western Australia was opened in October last. The exhibition, 'A Century of Modern Masters from the Thyssen-Bornemisza Collection' began its Australian circuit (still in progress) in it at that time.

The new Gallery building inevitably gives rise to comparisons with the other new major public galleries of the last decade or so — Melbourne, Sydney and Newcastle. It emerges from those comparisons quite well, and is fit company for them, each with its own strong virtues and also with some shortcomings.

In my view Sydney still stands as the most delightful place to be an art viewer. The architectural pleasures it offers are pertinent ones, to do with display and circulation and, very importantly, those architectural pleasures enhance the viewing process rather than detracting from it.

Perth's position is close to Sydney's. Much the same compliments can be offered to it but, of course, opinions will vary about their relative strengths. Two matters in Perth can be singled out to support my view of their just order. One is the central stair hall, which delays one's contact with the art and fails to provide, in return, the really convincing architectural experience that could reasonably be hoped for in such a feature. The other is the unhappy prominence, in several places, of building equipment (in themselves minor items) which could have been concealed or incorporated but which remain in view and compete with the display. The stair hall is a major and a good idea inadequately resolved. The mechanical bits are minor items of neglect in a building where such neglect should have been scrupulously excluded.

One strong and worthwhile aspect of the Perth Gallery, which is its own unique possession, is a plan based upon interlocking hexagons. The choice of hexagonal planning originates, I was told, with the previous director, Frank Norton, who asked the architects to use it in order to avoid

the right-angle corners which any conventional room offers. As he so rightly insisted, the usual corner is a display-designer's nettle; no large works can be placed near it because the viewing has to be one-sided and the small works that are relegated to it have viewers moving in close and forever getting in each other's way.

The point is, in principle, incontrovertible and the solution disarmingly simple — an admirable invention. What remains for gallery directors to think about is whether the other display consequences of introducing hexagons are acceptable consequences; what remains for the architect is a somewhat severe test of his powers of problem-solving, especially in the interstices between hexagonal galleries, and what remains for the viewers is to discover whether finding their way about in the architect's hexagonal environment still has the simple comprehensibility that is called for in a gallery (or museum, or whatever), else bewilderment raises resentment.

At Perth those potentially problematic aspects of the hexagon have obviously been sensibly faced and in most respects solved. It is, as I said, a strong and worthwhile aspect of this building.

To put into perspective the particular way in which the hexagon idea permeates the display areas, and at the same time to summarize the accommodation, the following facts are offered.

The public areas in the new building are found on two floors, below which are stores and loading areas, above which are conservation workrooms and a roof terrace (purpose not altogether certain). Those public areas are subdivided in several ways, partly by ordinary enclosure, partly by shape, so that it is difficult to give a simple statement about the number of galleries, but seven is a reasonable answer: on the ground floor, three clearly separate rooms, on the upper floor, two separate rooms and a third space, which feels like at least two separated areas. The interesting point then

THE CENTRAL STAIR HALL



top
TYPICAL DISPLAY AREA, SHOWING THE HEXAGONAL
CEILING GRID AND SIGNS (AND THE DISPLAY ANGLES)
OF THE HEXAGONAL PLANNING

above
THE VIEW OF PERTH FROM ONE OF THE REST AREAS

emerges that out of those seven 'rooms' only two (one above the other) are simple, straightforward, equal-sided hexagons. The rest are all different from each other and they are not easy volumes to grasp and to understand.

That environment can be praised for its variety or criticized for being baffling. One is, however, rescued from serious confusion by two devices for orientation. The first device is the central stair hall, frequently seen from various angles, and the other is the strategic placing of five rest areas (the cafeteria has been included in that count), which have windows offering memorable views.

The ceiling height throughout the display areas is 3.9 metres. The structure of the ceiling is, not surprisingly, a hexagonal grid of members. Although those members look like ordinary concrete they are, in fact, glass-reinforced cement, a less heavy material and an uncommon one. Column-free spans of 7.2 metres are achieved with that construction.

The materials of the interior create a neutral environment of no great character; it might be fair to say that this is the least satisfactory aspect of the design, yet no serious distraction results, so it does not matter much, it is just a lost opportunity. The tone is set by the choice of concrete blocks as the wall material, plastered within the display galleries but exposed elsewhere. One can only hope that that was an accountant's choice rather than the architect's. If the principle were consistently applied throughout the building that only inexpensive industrial finishes were in use, the concrete blocks might be more than acceptable but the truth is that all the other materials in sight are more interesting and more luxurious: the ceiling grid, the floors (variously travertine, timber, marble), the free-standing display screens, balustrades, the windows, doorways and the fittings and furniture. The furniture, in particular, has been well considered and in no way starved. It was custom designed and is robust and elegant.

The doorways feature a framing device that calls for particular comment. Doors themselves are few in number, this being an air-conditioned interior with, mostly, free-flowing spaces. The framing consists of large diameter (150 mm) stainless-steel tubing, set within the opening (not around it, like an architrave). The effect is almost oriental (a *pai-lo*), an architectural gesture of obviously symbolic nature rather than



THE ENTRANCE FORECOURT

utilitarian, with emphasis upon the moment of entering and upon the moment of leaving an area. The fact that it is stainless steel is only further embarrassment to the concrete-block walls. Handrails and balustrades are stainless steel, a stout tubing.

It is of passing interest to note that the concrete blocks of the interior are the same as those of the exterior, yet the artificial lighting makes them appear grey internally, while the exterior is clearly fawn. The fact that the lighting is not, evidently, like daylight, is a matter for curiosity. There is a second way this is proved to be the case. All galleries but one, the ethnic gallery, are artificially lit. In that one, which is flooded with daylight, the standard display fittings used throughout the building look quite a different colour of grey. Just where have the lighting people taken us all, in decreeing how we shall see the colours of our art?

So far the comments have all been about the interior and almost all about the display areas.

The Perth Gallery has also an interesting urban importance. It is located just outside the commercial centre, and on view from it, in Roe Street, across the railway tracks. Its site is part of an area undergoing gradual transformation to become a stronghold of cultural/educational activity, which, in a lesser way, it has been for a long while. The nearby Museum preceded the Gallery with new wings and refurbished old ones.

A second urban importance for the project is that the building described above, the new Gallery building, is only one component out of four that make up the Gallery complex. The other three comprise an old building facing James Street (formerly a police building), another old building in Beaufort Street (a college) and a new car-park building in Roe Street (about 200 car places). The police building has been used for some time by the Gallery and has a physical link with the new building. The college is not as yet either used by or joined to it, but those are the intentions. The neighbouring car-park arose from a late decision and was designed in full knowledge of the Gallery's design. The Gallery's entrance forecourt (a little higher than James Street) is, in part, also the roof of the car-park, entered several levels beneath in Roe Street.

The group is only very loosely an entity. In some ways it is an ill-assorted group. The new Gallery takes no obvious architectural cues from either police or college

building (anyway they did not have very much to offer) and, more disappointingly, the car-park is not a very pleasant neighbour for the Gallery, particularly because of a scale clash, explained below.

The truth is that the Gallery itself is a very aloof building, which fails to provide (or is it, chooses not to provide?) visual links either to its surroundings or to people. It is mystifyingly *scaled*. In the two places where human size might have been linked to it, devices are used that minimize the links. On the south side (seen from the city) there are window-walls for cafeteria and for a rest area above the cafeteria but they are combined in one large vertically louvred and black-glazed facade so that neither storey height nor windows, let alone people, are discernible. The other opportunity, the entrance, is more recognizable for what it is, but is rather overwhelmed by a sheltering canopy of modish space-truss design. Elsewhere, the walls are solid and the storeys not evident. The scale of the building is, for those reasons, baffling; it looks a bigger building than it really is and needlessly pretentious. (The car-park, exposing its decks and playing games with its staircases, looks, by contrast, smaller than it is and needlessly toylike).

The contrasting of materials, common and luxurious, is employed again on the exterior, where the concrete and concrete-block walls receive delineation from downpipes made of stainless steel, set within recesses lined with aluminium. Where, in the interior, one's forced close acquaintance with an unsatisfactory surface is not mollified by touches of luxury, the exterior effect is more satisfactory because the distant view has the walls appearing merely bland, not coarse.

The forecourt, with its seat-surrounded pool and large area suitable for sculptures, is a promising area. If and when, in addition, some shade is developed for parts of it, it will provide a very pleasant approach to the Gallery.

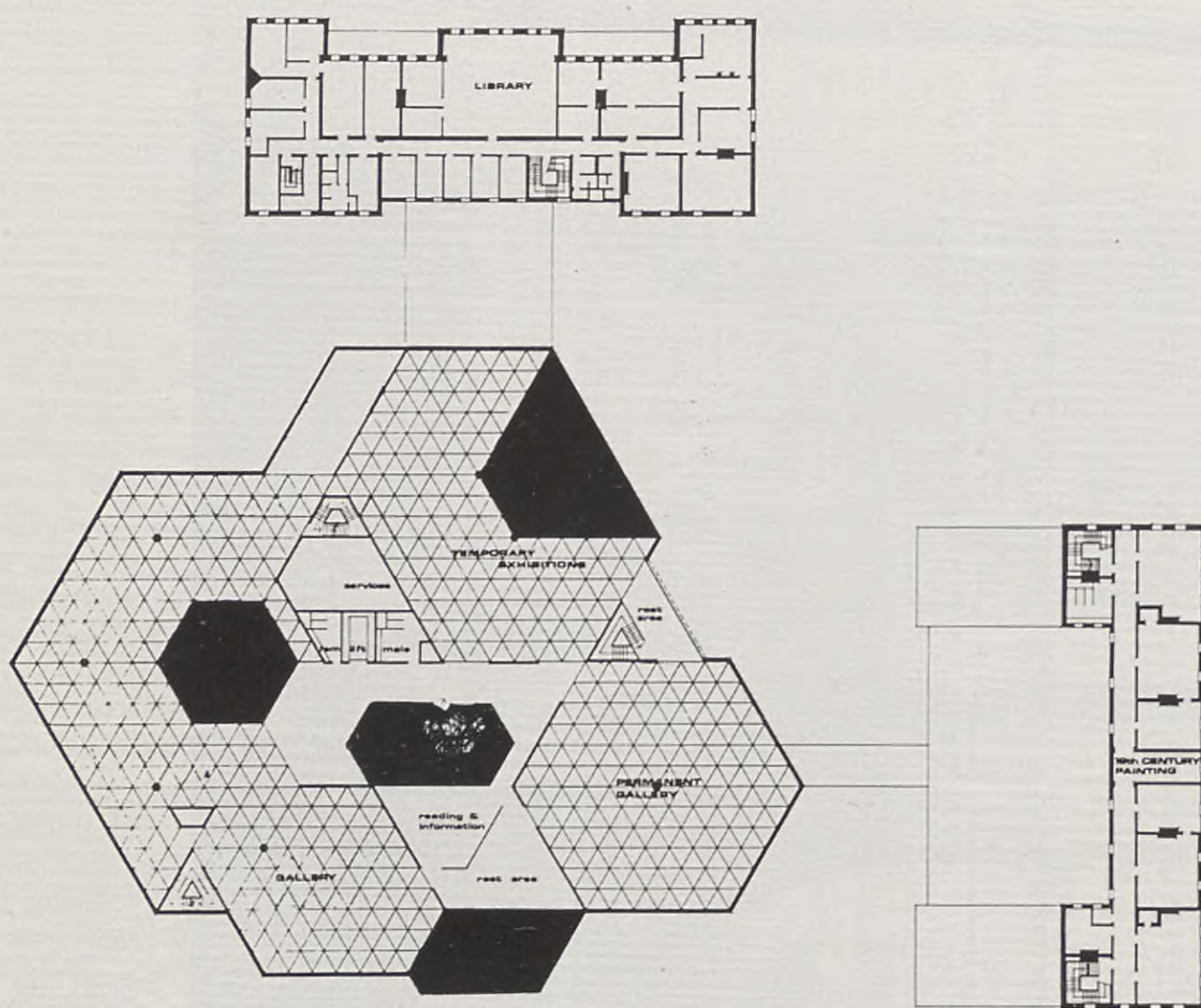
On the railway side (the Gallery's service entrance is located there), the views to the city are being modified by mounds and planting being developed on the railway property. A pedestrian bridge to the station is also intended.

Returning now to the criticisms offered at the beginning of the article.

The central hall, with its dramatically curving stair, contributes an impressive introduction to the main spaces and is important in providing orientation at each level.

AUSTRALIA'S LARGEST HARD-EDGE STRIPED PAINTING?
IN FACT, AN AIR-CONDITIONING GRILLE





top
THE PERTH GALLERY AS SEEN WHEN CROSSING THE
RAILWAY-BRIDGE FROM THE CITY CENTRE

above
PLAN OF THE NEW BUILDING (AT THE UPPER OF THE
TWO DISPLAY LEVELS)

The ways in which it seems less satisfactory than it might have been are these: first a scale problem — it is such a large space that only a very rare art work can venture into it, yet it is not, by way of compensation, an architectural work in its own right, reading rather as space borrowed from surrounding areas. (As if contemporary architecture has no equivalent to the fine domed or coffered spaces of Victorian banks; in this respect the Melbourne Gallery's foyer is far more positive.) Also, there is again a problem of materials. In this space a great deal of concrete is to be seen — stair, columns, and balcony balustrades — different kinds of surfaces, not contributing successfully to each other and, in the case of the balustrade, a somewhat blotchy finish.

The items that had to be there, but surely could have been less obtrusive, are numerous switchboard cupboards and one giant air-conditioning grille. That grille, opening into the central hall at the top level (the conservators' level) is surely Australia's largest Hard-edge (striped phase) work of art. Viewed sympathetically like that, the complaint is that in that case it is hung in a damn silly place. Viewed any other way, it is a shame.

A number of facts remain to be offered.

The architect responsible, as Principal Architect of the West Australian Works Department, was S. B. Cann; the project architect, K. Sierakowski. Documentation was provided by consultants, Geoffrey Summerhayes and Associates, and in their view — as is usually the view in such arrangements — they contributed somewhat to the planning and substantially to the detailing. The principal building contractor was Jaxon Construction Pty Ltd. The construction period occupied two years eight months. The Gallery's permanent collection which, at the time of the briefing, stood at about 3,000 items, was projected to become 4,700 by 1985. Displaying fifteen per cent of that collection was the intention in the space allocation.

The size of the site is 1.4 hectares, the total nett floor area of the building is 9,158 square metres, of the new exhibition space 3,500 square metres.

In case the critical comments, elongated by their explanations, leave an impression too strongly adverse, let me spell out that the Perth Gallery is a good gallery and that readers from other States now have an additional reason for visiting Perth at some time.

Jan Minchin Basil Burdett

Those who knew Basil Burdett agree that he was provocative, argumentative and at times aloof, even with his friends. 'But', admits Lloyd Rees, 'he is still a "presence" in my life — such was his dominating personality'.

Born in Ipswich, Queensland, in 1897 and raised in the Brisbane suburb of Enoggera in a house that he and his mother shared with Puritanical grandparents and two aunts, Burdett found a way to escape the narrow environment of his youth by enlisting at the age of eighteen in the A.I.F. He served in France until the Armistice presented him with the opportunity to travel on the Continent and visit some of the major European galleries.

Returning to Australia in late 1919, Burdett became a journalist on the Brisbane *Daily Mail*, writing on a variety of subjects, including his first art criticism.

Moving to Sydney two years later, Burdett opened a small gallery in Pitt Street — the New Art Salon — and lived for a time with the painter Lloyd Rees and Rees's sister. In 1923 he went into partnership with Walter Taylor in a gallery that was later to be known as the Grosvenor Galleries. By March 1924 the partnership had dissolved and Burdett briefly ran another art-dealing business. In 1925, with John Young, he established the Macquarie Galleries at 19 Bligh Street. The same year Burdett married Edith Napier Birks of Adelaide and it seems likely that Birks' finance helped to establish the Macquarie Galleries, which have persisted until today.

The inaugural exhibition of the Mac-

quarie Galleries was the work of Roland Wakelin. 'I attended the opening of the Macquarie Galleries in Bligh Street', wrote Lloyd Rees in his book *The Small Treasures of a Lifetime*, 'and still recall the glowing colour of the Wakelin pictures'.¹ The exhibitions that were to follow reveal that, from the outset, the Directors, Basil Burdett and John Young, adopted an enlightened policy of support for promising young artists as well as presenting the work of established contemporary figures.

Burdett's marriage ended in divorce in 1929 and he travelled to Europe, returning in 1931, when he ended his association with the Macquarie Galleries and joined the staff of Keith Murdoch's Melbourne *Herald* as a senior reporter.

As early as 1926 Burdett had begun contributing to the Sydney-based pioneering art journal, *Art in Australia*. During the next four years his knowledge and judgement of art and his skill as a writer were responsible for his appointment as Associate Editor for *Art in Australia*.

In December 1933 Burdett was given twelve months leave from the *Herald* and he returned to Europe where he roamed widely, becoming fluent in French and Spanish. Bewitched by Spain, he stayed away an extra year, during which time the *Herald* regularly ran articles on his travels. Integrating lively description with commentaries and comparisons of European and Australian culture, and setting a precedent for what was to become his constant struggle to emancipate the national taste in art, there are accounts of visits to galleries and

first-hand confrontations with European art that succeed in conveying his sense of the tradition and diversity of aesthetic practice to be found in the great galleries of Europe.

Burdett returned to Australia in December 1935, continued contributing to *Art in Australia* and succeeded Lionel Lindsay — a bitter opponent of modern art — as critic on the *Herald*.

The Melbourne *Argus* had a band of critics headed by the legendary Arthur Streeton, who, congratulating Burdett on his appointment, had the following to say: 'It is a pleasure and good fortune that the *Herald* have secured you to fill his (Lindsay's) place. Your analysis of Meldrum's work is fair and unbiased — and quite sound; and I think that the best painters will think so too.'²

Not only was this considerable praise from the doyen of Australia's landscape painters, it was an acknowledgement that a layman could make a valuable contribution to art at a time when critics were mainly artists or men of letters.

Streeton was by no means the only artist to give credit to Burdett. Sir John Longstaff, who had achieved a deal of success in London as a portrait painter, was moved to write to the critic: 'The article in Saturday's *Herald* is the best and truest account that has appeared about me . . .'³ Elioth Gruner, an intensely shy and retiring painter with a sensitivity that made him wilt under the breath of criticism,⁴ wrote: 'I am extremely glad you liked the small landscape I sent you last. Your appreciation of my work has been the most helpful impetus that I have had in the last few years.'⁵ Daryl Lindsay, whose art had been the subject of a piece of criticism in *Art in Australia*, had to admit: 'Basil's article on my work is very good . . .'⁶

Following Burdett's death in 1942, the National Gallery of Victoria held an exhibition of Burdett's private collection of art. There were eighty paintings all told; they included works by Margaret Preston, Rupert Bunny, Arnold Shore, Albert Tucker, William Dobell, Roland Wakelin, Danila Vassilieff, Gruner, Russell Drysdale and William Dargie. 'Many of the works', wrote Joan Lindsay in the review of the exhibition, 'are gifts from artists whom he was the first to befriend, and by his own special brand of enthusiasm, to encourage to fresh essays with brush or pen'.⁷

There was one person, however, whose respect for Burdett's knowledge, taste and

judgement in art was beyond doubt — Sir Keith Murdoch, whose private and notable collection of pictures was publicly attributed to Burdett's flair as adviser.⁸ For Murdoch, a newspaper proprietor keenly interested in contemporary Australian painting, Burdett, with his deep sensitivity to music, ballet (he reviewed the Ballet performances of the de Basil Company during their Melbourne seasons) and the visual arts, was the liaison between the world of business and management and the world of art.

In his biography *The Leafy Tree: My Family*, Daryl Lindsay mentions that during the 1930s Murdoch's interest in contemporary art was growing. Lindsay suggested to Murdoch that the columns of the *Herald* be used to further the cause of art in Australia and, since there was no first-class art critic in Melbourne, he recommended the employment of Basil Burdett of Sydney. 'Burdett', writes Lindsay, 'was one of those rare types not often met in Australia, a man of taste with a discriminating eye for a picture, and an able writer who, during his years on the *Herald*, did much to raise the general standard of taste and encourage the best of the younger painters'.⁹

Burdett's enthusiasm was undoubtedly for the great cultural tradition of Europe but, at the same time, he had faith in the future of his own country and was determined that Australian painters should profit by being confronted with the best examples of late nineteenth- and twentieth-century art. Australian painters, he felt, should find inspiration in European modes of painting but go forward within their own geographical limits, utilizing the material which Australia could supply. 'You cannot insulate a country', he wrote on one occasion, 'from outside influences and legislate for its development along academic or traditional lines, as some of our diehards would doubtless like to do'.¹⁰

Burdett's personal experiences of contemporary European art had committed him to modernism at a time when the artistic scene, particularly in Melbourne, was dominated by Australian Impressionism. Just twelve months before the 'Melbourne Herald Exhibition of French and British Contemporary Art' sponsored by the *Herald*, Burdett was insisting to readers of *Art in Australia* that 'Viewed from the angle of the *dernier cri* in Paris or London, there is little, if any, modern art in this country. Surrealism is practically non-existent. Abstraction is practised very little by even our more advanced painters. Even Post-

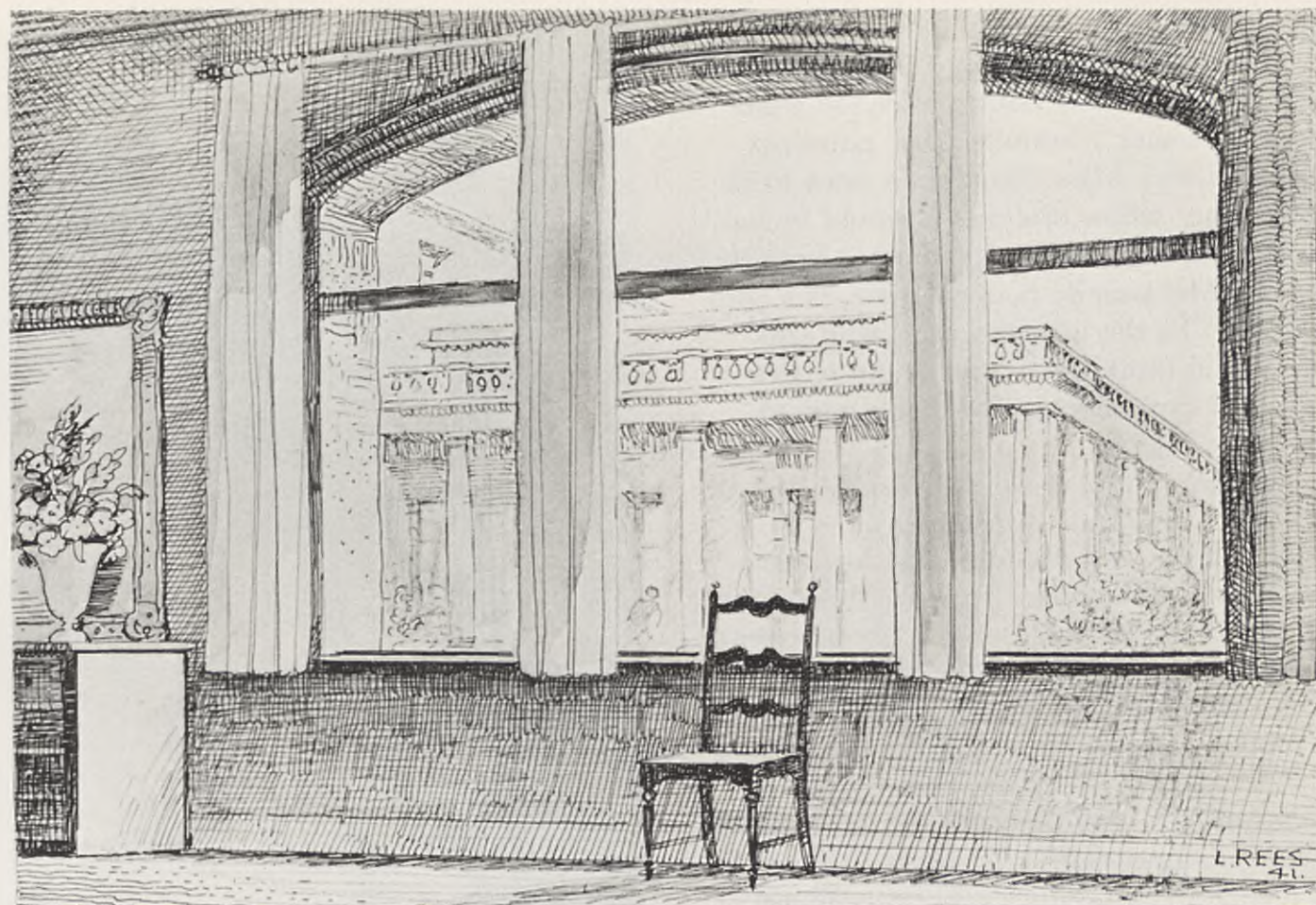
Impressionism is in its infancy here'.¹¹

However Burdett, in opposition to the glib talk of an artistic sickness in the inter-war years, was emphatic that it was a rich artistic period. Although he saw that there was little in Australia that might correctly be called modern art, he was also conscious that there was plenty of work being done that differed widely from the generally accepted tradition in Australia. Accordingly, he termed as 'modern' work that showed some radical difference of thought and outlook from the current and established realistic traditions — whether academic, Meldrumite or impressionistic in the sense as understood by the followers and imitators of Streeton.

The painters clearly valued by Burdett were those who broke more or less with the general realistic tradition, who subscribed at least to Cézanne's dictum of 'representation not imitation'; and who put the artist above nature — either interpreting it according to their own subjective mood or using it as material for the purposes of decoration or ideal composition. Russell Drysdale, Peter Purves Smith, Arthur Boyd and Albert Tucker he judged to be young artists with progressive ideas and, as he went about the task of writing reviews, he consistently put forward an aesthetic that reveals unmistakably the influence of the leading English critic Roger Fry.

Lionel Lindsay wrote in *Art in Australia*, May 1937, 'the Cézannists, mazed in the cabbala of Roger Fry, struggle to bring to canvas the mysteries propounded by that false prophet . . .'¹² 'But at least', argued Burdett, 'it is experiment along what are new lines for Australian painters, and an attempt, varying in intelligence admittedly, to break the bonds of artistic conservatism'.¹³

To read Burdett's reviews of exhibitions over the five years when he was critic for the *Herald* is to gain a sense of the stronghold Meldrumism had on Melbourne art. Time and time again the critic was confronted with paintings that were familiar — pleasant even — but which reported to his dissatisfaction no new outlook in paint. 'Our painters today', he wrote, 'seem to have lifted up their eyes to the hills, and to have permanently focussed them there. The landscape setting of our life absorbs them. The life itself is neglected. Our painting is like a novel without any characters. Landscape pervades our exhibitions like a recurring decimal monotonously repeated *ad infinitum*. Is there nothing in our life worth depicting



LLOYD REES MACQUARIE GALLERIES 1941
Ink, pen and pencil on paper 12 cm x 18 cm
Owned by Macquarie Galleries
Photograph by John Delacour

on canvas?'¹⁴

The following trenchant criticism is only one of countless he had to make on what he saw as slick, 'formula-type' painting: 'What differs Miss Figuerola's work from that of her fellow disciples it would be hard to determine. But that, of course, from the perfect Meldrumite point of view, is a compliment. To the unregenerate, who still persists in thinking that art is the record of personal experiences, it will continue to seem the reverse.'¹⁵

Meldrum and his worshippers — the 'artistic Calvinism' of Melbourne — could persist with the idea that Australian painters had nothing to learn from elsewhere but Burdett, sensing the ephemeral character of so much of the work being done and observing its banality and lack of invention, clearly thought differently.

Roger Fry in *Vision and Design* had presented the idea that 'the modern movement was essentially a return to the ideas of formal design, which had been almost lost sight of in the fervid pursuit of naturalistic representation'. He had also interpreted Clive Bell's 'significant form' as 'the outcome of an endeavour to express an idea rather than to create a pleasing object'. Burdett, overfed with realism, tired of viewing hundreds of dreary commonplace canvases, openly longed for less slavery to natural objects and more attention to form, colour and pattern. Insisting on the role of the artist as a creative designer, he called for feeling and respect for the surface of the canvas, for individuality and a sign of imagination. His attitude, that the emotional appeal of a painting should be subsidiary to the intellectual element of form, offered an approach to Australian art criticism that was consciously modernist.

With the death of Bernard Hall in 1935, the Directorship of the National Gallery of Victoria and the Felton Bequest Advisership in London fell vacant. Either of these positions would have provided Burdett with a real opportunity to shake up the Gallery (in the doldrums and badly administered). Given the conservative nationalistic character of the Melbourne art establishment in the 1930s it is not surprising that Burdett should miss out on the two positions where his values and outlook would have helped inform Australian culture. He applied for both. He was supported by Keith Murdoch, a Trustee of the National Gallery and Daryl Lindsay for the position of Directorship, and by Randolph



LLOYD REES BASIL BURDETT 1920
Pencil on paper 21 cm x 17 cm
Owned by Lloyd Rees
Photograph by John Delacour

Schwabe, Slade Professor of Fine Art in the University of London, Henry Tonks, one of the most eminent teachers at the Slade, and Frank Rinder, art critic, writer and a former Felton Adviser supporting his application for Felton Adviser in London.

'I feel utterly depressed about this gallery appointment', wrote Daryl Lindsay to his brother Lionel on hearing the news of Hardy Wilson's appointment as Director of the National Gallery of Victoria, '... I worked like a beaver to get Basil the job ... if he had started to go for it in earnest three months ago, as I suggested to him, I think he might have got it — I simply can't make him out at times.'¹⁶

Culturally tied to Europe, Burdett would certainly have favoured the Felton advisership in London but he missed out to the sixty-nine-year-old Sir Sydney Cockerell. Murdoch wrote 'of all men available in Britain he is the best, although not better than the best in Australia'.¹⁷

If art in Australia was to become alive and distinctive, was to take a real part in the life of the people, it was now essential that both artists and public should be made familiar with the best of the work that had brought about the revolution in European painting and was pointing the way to new and exciting developments. With this in mind, Murdoch commissioned Basil Burdett to go to Europe to collect an exhibition of pictures that would give Australians a comprehensive view of the best examples of modern art produced in Europe over a period that covered the founding and development of the modern movement.

Burdett was the right man to organize such an enterprise. Well known and liked in art circles in London and Paris, on good terms with many modern painters and with practical experience of the art world, he was able to obtain works which Rex Nan Kivell, the Director of the Redfern Gallery in London, later testified 'London collectors tried vainly to secure'.¹⁸

The success of the 'Melbourne Herald Exhibition of French and British Contemporary Art' held in Melbourne's Town Hall in October 1939 and visited by some 45,000 people is already recognized as a high spot in Australian art history. Sir Keith Murdoch had much to lose — materially and in terms of prestige — if the enterprise failed but, with maximum responsibility as organizer, and with the deepest urge to put into concrete form his artistic taste and judgement, the personal

risk for Burdett was far greater.

A few years earlier, Nettie Palmer had recorded in her diary (published as *Fourteen Years*) 'A man like Basil who moves from one art to another sometimes seems as civilized as anyone I'm likely to know — yet he's a hopelessly unhappy being. He is so keenly sensitive to all the arts, yet can find fulfilment in none ...'

'If only he could accept his position and use his keen intelligence and perception as critic and entrepreneur!'¹⁹

With the positive action of an entrepreneur, and driven by an impulsion that had been fermenting for years — to make something vital happen in Australian art — Basil Burdett can be seen to have indeed brought his aesthetic perception and intellectual awareness into play in order to smash, through his writings and, ultimately, via one of the most important cultural events in the history of Australia, the pleasant legend that Australian painters had nothing to learn from examples elsewhere.

¹ Lloyd Rees, *The Small Treasures of a Lifetime* (Ure Smith, Sydney, 1962) p. 98.

² Burdett Papers, 24 February 1936 (Latrobe Library, Melbourne).

³ Burdett Papers, 21 September (Latrobe Library, Melbourne).

⁴ Lloyd Rees, op. cit., p. 117.

⁵ Burdett Papers, 24 June 1930 (Latrobe Library, Melbourne).

⁶ Lindsay Family Papers, undated (Mitchell Library, Sydney).

⁷ *Herald*, 17 June 1942.

⁸ *Sun*, 3 February 1942.

⁹ Daryl Lindsay, *The Leafy Tree: My Family* (F. W. Cheshire, 1962) p. 137.

¹⁰ Basil Burdett, 'Modern Art in Melbourne', *Art in Australia*, 15 November 1938, p. 23.

¹¹ *ibid.*, p. 12.

¹² *Art in Australia*, May 1937.

¹³ Basil Burdett, 'Modern Art in Melbourne', *Art in Australia*, 15 November 1938, p. 23.

¹⁴ *Herald*, 22 March 1938.

¹⁵ *ibid.*, 15 February 1937.

¹⁶ Burdett Papers, 29 August 1936 (Latrobe Library, Melbourne).

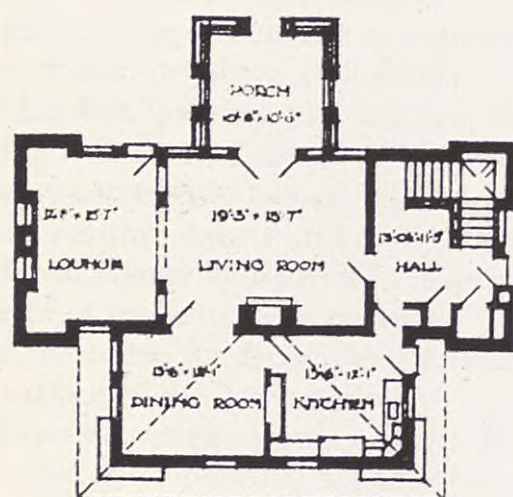
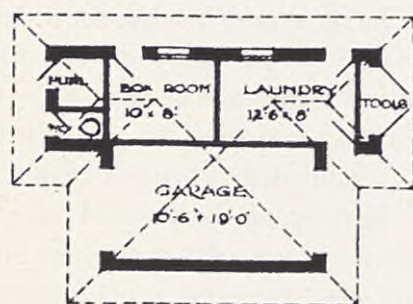
¹⁷ Leonard B. Cox, *The National Gallery of Victoria 1861-1968* (The National Gallery of Victoria) p. 143.

¹⁸ *Herald*, 5 February 1942.

¹⁹ N. Palmer, *Fourteen Years* (Meanjin Press, 1948) p. 70.

Donald Leslie Johnson

The Griffin School of Australian Architecture



MRS CRAIG DIXON RESIDENCE
Ground-floor plan

It has been suggested that Walter Burley Griffin began a uniquely Australian style of domestic architecture. The crux of the argument¹ was twofold: first, that the style was rather more than less unique to Griffin's *œuvre* before he evolved the idiom and second, that it was unique to Australia, not only internally but internationally. The community that contained houses exemplifying this style was of course Castlecrag near Sydney; and the character of not only the community but his other works of similar style are mentioned in my book *The Architecture of Walter Burley Griffin*. The only other suggestion for what might be called a national style prior to 1950 has been the Queen Anne Revival. The difficulty with the suggestion is obvious — the terminology used to describe the style gives it away as British.

It seems at this juncture of our research to suggest that not only was Griffin's domestic architecture a first Australian style — at least that related to Castlecrag, the Langi Flats, the Winter, Salter, Paling, Jefferies, and James homes — but also that there was a continuity in time not only in Griffin's own work² but also in the works of other architects to suggest a Griffin School of Australian Architecture.

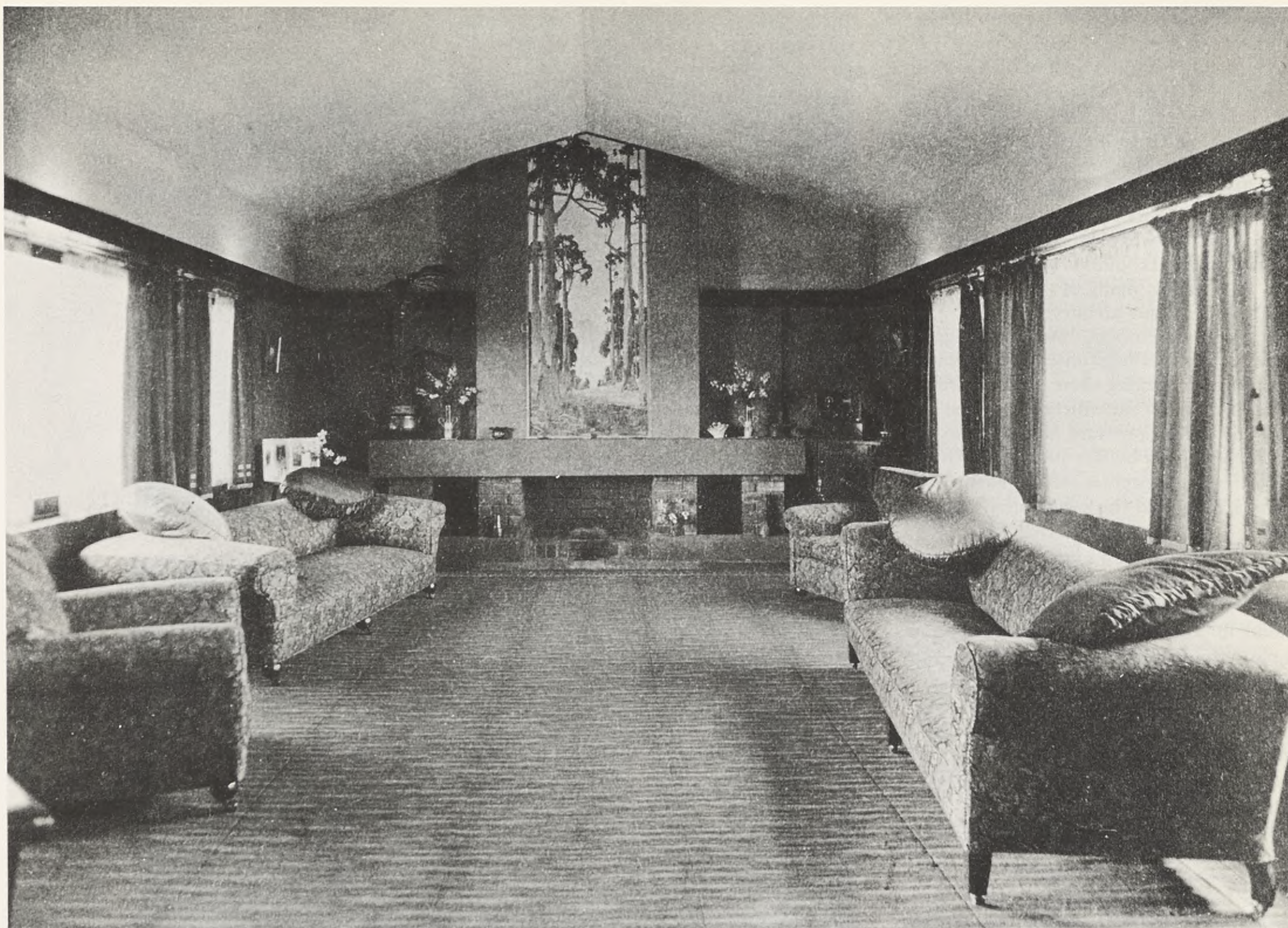
Schools are usually associated with painting or sculpture, with the Middle Ages or the Renaissance. In the historical course of architecture there have also been schools: The Chicago School of Architecture is one that comes easily to mind in the context of this essay. For a school to exist it is necessary to show that assistants, students and followers used idioms of the master to an obvious and measurable extent. To make the suggestion valid within the brevity of this essay we need to sketch the work of only two architects — one an assistant, one a student — for a short period of time and then discover if, in fact, there were also followers.

When Edward Fielder Billson decided to

enrol for the architecture course at the University of Melbourne in 1913, the administration was reluctant to accommodate him. The course had been in the university's calendar for years but no one had previously applied for admission. With some persuasion Billson's course was begun under the faculty of engineering. In late 1916 he completed the course by receiving the university's first Diploma of Architecture, and immediately began in Walter Burley Griffin's office. He was Griffin's first assistant. Billson states that his reason for starting in Griffin's office was the high esteem he, Billson, had for him, despite the attempts of the profession and public to hold Griffin to ridicule. Upon reflection Billson offered the following comment: 'I heard that he [Griffin] was commencing practice in Melbourne but being of a reticent disposition, I could not see myself approaching him without a formal introduction. This I sought from a prominent architect of the time whom I knew. I shall always remember the appalling appraisal he gave me of Griffin. He refused to introduce me, and went so far as to say that if I went into that office, it would be the finish of me as an architect . . . There was nothing else for it but to knuckle up courage and call upon the master myself. My shyness was soon to be dispelled, for Griffin was a very likeable and approachable man, full of warmth and kindness, but determinedly dedicated to his philosophy of architecture. In matters of design he was not prepared to compromise. He was a positive thinker, who never gave in to the negative — problems were there to be solved, he would say, and this of course is the essence of the creative mind.'³

To discuss his works we need to go back in time and to Chicago.

In July 1909, the year of his graduation from Cornell University, Roy A. Lippincott moved to Chicago and entered the office of Herman V. von Holst. It was von



MRS G. F. BALLANTYNE RESIDENCE
Living-room interior

Holst who was successor to Frank Lloyd Wright's practice when Wright, in 1909, went to Europe with the wife of his client Edwin H. Cheney. Marion Lucy Mahony (later Mrs Griffin) was hired from Wright's office by von Holst to provide the necessary continuity to carry forward the Wright projects left in von Holst's care. In the same year von Holst moved into Steinway Hall office building where so many of the Prairie School architects' offices were located. As was the custom, many of the draughtsmen worked in various architects' offices. As Lippincott remembers, 'there was a great good feeling and helpfulness among them, and anyone working there might be found in almost any of the offices when that office had any special pressure of work,'⁴ so at opportune times he was to work in Griffin's office. In retrospect he said: 'When the news arrived that the competition had been won I had already transferred entirely to his (Griffin's) office as head draughtsman.'⁵

Griffin returned to Chicago after his visit to Australia in 1913 and made arrangements for architect Barry Byrne to become a partner and also supervise Griffin's commissions in the United States of America. Both men had worked for Wright at the Oak Park Studio and afterwards Byrne had worked with Griffin briefly in 1908. Griffin then induced Lippincott to return with him to Australia.

In the Melbourne and Sydney offices Lippincott was principally concerned with Griffin's private practice for the next seven years. Immediately before and after Griffin refused to become a member of a Committee that usurped his duties as Federal Capital Director of Design and Construction in December 1920, there were few jobs coming into the office and Lippincott and Billson joined together to enter architecture competitions. Their entry for the Chicago Tribune building in 1922 received honourable mention, while Griffin's was just another entry in that important competition.⁶ In 1923 they entered a competition for the Victorian War Memorial in Melbourne. They were placed fourth with a typical memorial design of the period, rather Roman, and a 'beautiful drawing'.⁷ With the encouragement of Griffin, the team entered their first competition in 1920, for the Arts Building at the University of Auckland. The announcement of the winning design of 'R. A. Liffincott [*sic*] and E. F. Billson'⁸ was published in July 1921. After considerable delay construction of the building commenced in about May

1922. The building, with slight revisions, was completed in 1925. The Auckland victory and, ultimately, the commission encouraged independence; they left Griffin's office to form a partnership. Billson stayed in his familiar Melbourne, while Lippincott, who had already gone to Auckland in December 1921, remained to practise in New Zealand until 1939, when he returned to the United States.⁹

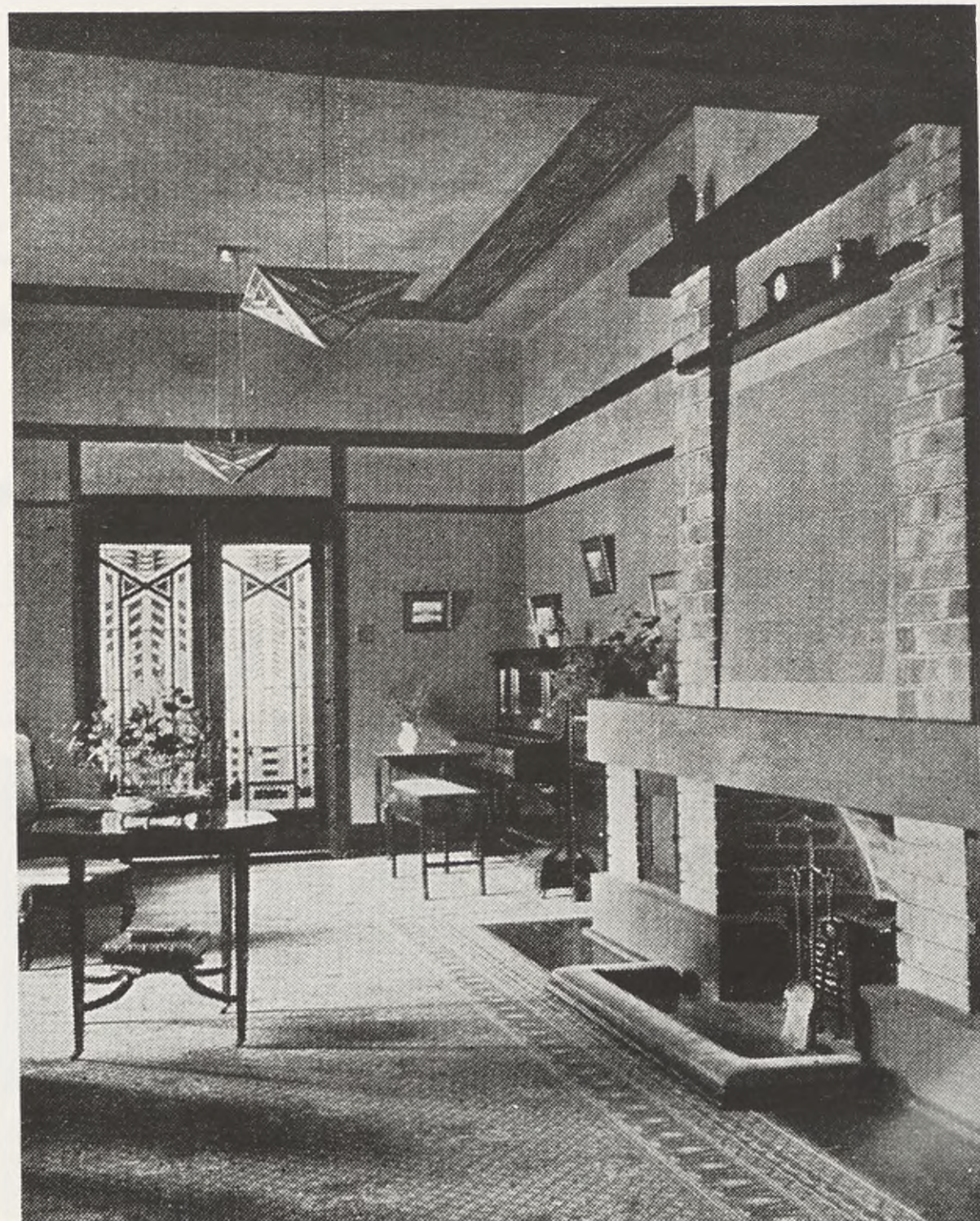
Two of Billson's buildings can now be discussed. They were begun shortly after he left Griffin's office and while he was still a partner of Lippincott. The residence of Mr and Mrs George Silcock at Hawthorn, Victoria, displayed some of the more accepted characteristics of Griffin. There was a noticeable horizontality gained by an expression of the joint between the floor and the foundation and, immediately above, a continuous line of the window sill broken only intermittently by large vertical elements in relief expressing internal closets or the dining-room sideboard.

Windows set as distinct panels and a heavy fascia were reminiscent of his mentor. Also the repetition of the eave line just below the louvred attic vent was inspired by earlier Griffin motifs such as the Niles Club of 1909. The relatively open plan of 1924 placed the little-used bedrooms near the street, while the entertaining areas, approached from the *porte-cochère*, were located in the central part of the site. The interiors included chandeliers ('semi-indirect electric-light shades'), leaded stained-glass doors and windows introduced with 'spots of opalescent glass of a delicate yellow-green tone',¹⁰ and fireplace-massing, all similar in form and detail to Griffin.

A building committee of the Mordialloc Golf Club selected a design proposal for their club house that was submitted by Lippincott and Billson in 1925. Nothing was done about putting the plans in the hands of a builder until a fire in April 1927 completely destroyed the old building. Again, after some deliberation, a Billson design was selected. By this time Lippincott was no longer a partner. In early 1929 the building, then called the Woodlands Club House, was completed to a slightly altered and enlarged plan and a more pleasing elevational treatment than the 1925 version. The plan had nothing in particular to commend it within the terms of the Prairie School or Griffin's tutelage but the elevations had a necessary substantial relationship to the earth, a horizontality and subtle undulation to the exterior wall to recall its

opposite top
MRS G. F. BALLANTYNE RESIDENCE, MALVERN, VICTORIA,
1924
J. F. W. Ballantyne, architect

opposite
MR AND MRS GEORGE SILCOCK RESIDENCE
Living-room interior



antecedents regardless of the suggestion of the Australian Prime Minister in his speech at the official opening when he said: 'This is my ideal of what a club-house should be, a true Australian bungalow'.¹¹ The interiors showed a strength of design intention in the positive delineation of plaster panel and wood line recalling both Griffin and Wright.

Griffin's first student was J. F. W. or Frederick Ballantyne. From the family construction business Ballantyne entered the University of Melbourne in 1918, but he notes that it was 'necessary to be articled to a practising architect. While this was being considered, I met E. F. Billson, who was working in . . . Griffin's office, and he suggested that it might be possible for me to be articled to Griffin. And so I became a pupil of W. B. Griffin, much to the amazement and derision of my fellow students at the University . . .'

'However, this did not worry me and I have never regretted my association with such a great man. He was a man of culture and had great charm and a handsome head of light-brown hair, worn long. Whatever faults he may have had, he was a stimulating teacher for a young man.'¹²

Ballantyne received his diploma and completed his articles in 1921, or at twenty-one years of age. From 1924 to 1928 he carried on his father's building business; then he again travelled, this time to Europe. In January 1929 he decided to return and concentrate on architecture and on residential design.

Ballantyne took the essential ideas of Griffin and, from his own education and experience and with few exceptions, applied them in his own discreet inimitable fashion. The house for J. A. Gillespie of 1926 for a sloping site in South Yarra, Victoria,¹³ was akin to Prairie architecture of years before and to Griffin's small house designs such as the Gunn house of 1909 or the Rule house of 1912. The severity of the plain surface punctured by fenestration or porch (verandah) openings, with only the slightest reveal as ornament and the bank before the soffit, which turns up into the eave, gave this small, unpretentious building (9 by 10 metres) a modestly distinctive quality. Many of the houses designed by Ballantyne, including this one, were built by himself as general contractor, carrying on with his brother Keith the family contracting business.

A predecessor to the Gillespie building was a house in Malvern, Victoria, for his

mother, Mrs G. F. Ballantyne, completed in 1924. Again, there was the wide soffit and eave and gently sloping roof. As the Gillespie house set straight, vertical into the earth, this house was horizontally compatible with the ground. A base was below the cement-rendered string course at sill line. Between this continuous course and the eave soffit fenestration was placed as a series of panels. The boldly exposed brickwork had a massive character proportionately balanced by the porch openings and the broad eave. The architecture of this house, at least the roof forms, deep soffit and material, was mimicked in a rash of building to take place after 1935. Its sad successors can be seen in many private and government housing projects especially — and unfortunately — in Canberra of the 1940s and 1950s.

Perhaps the finest house of the Griffin School of the 1920s, and this includes Griffin's own work, was the house for Mrs Craig Dixon, also of 1924, located at Moorhouse Street, Malvern, Victoria. A masterful site plan placed entertainment to the rear and a single-lane drive through the garage at the rear. The garage was free-standing at the back of the building lot but linked in form, material and detail to the house. The rather symmetrical plan was boldly revealed in elevation by formal composition. In proportion detail and employment of material, as well as planning, it is a truly excellent piece of residential design.

We have briefly looked at the early works of two architects who began their professional life with Griffin: one as an assistant and one as a student. Their architecture in the early years of their professional life was noticeably influenced by Griffin's design manners and idioms. The work of followers (in a more traditional sense of the word) is not clearly nor completely defined as yet. More research is necessary but enough has come to light to offer reasonable suggestions where the influence is evident from association or by visual inspection. They are sufficient in kind and number to support the notion of followers. There is, for instance, the Hayward house in Knitlock at 6 Third Street, Black Rock, Victoria; the Kew Croquet Club, Victoria, of 1934, a truly fine emulation in proportion and architectural form; the Workshops, Moonee Ponds, Essendon, Victoria, near the Griffin incinerator; the house at 139 Manning Road, East Malvern, Victoria, in Knitlock, probably speculatively built by the builder,

David Charles Jenkins, who helped Griffin develop the patented structural system; the E. Healing house at 34 Fellows Street, Kew, Victoria; the re-modelling in 1927-29 of the N. E. Laurance row houses, 15-21 Rose Street, Toorak, Victoria (perhaps by architect Eric Nicholls); and the White house at 5 Ophir Street, Moonee Ponds, Victoria (perhaps by Henry Pynor).

The works just suggested are by anonymous followers, at least as of this writing, but architect G. J. Sutherland completed his house at 54 New Street, Brighton, Victoria, and other houses with School details. Ray C. Smith displayed his role in the School through some of his designs particularly the F. J. Smith house at Thornleigh, Sydney. Architect E. J. A. Weller suggests that his old Sydney employers, architects G. C. Thomas and F. G. Briggs, were strongly influenced by Griffin since Thomas Briggs and Griffin were associated in a manner of assistance during the late 1910s and early 1920s.

The author would like to thank Mr Billson and Mr Ballantyne for their assistance by interview and correspondence, and Mr John Kenny for his continued interest and valuable assistance.

¹ Donald Leslie Johnson, 'The Beginning of an Australian Domestic Architecture', *ART and Australia*, Vol. 11, No. 2, p. 184.

² For illustrations and discussion of Walter Burley Griffin's architecture and town planning works see Donald Leslie Johnson, *The Architecture of Walter Burley Griffin* (Macmillan, 1977).

³ Edward F. Billson [sic], 'A life in architecture', *Architect* (Melbourne), 2 (September 1968), p. 22.

⁴ Correspondence Lippincott to V. V. Terreni, dated 25 August 1956, copy kindly supplied by Mr Terrani, Auckland, New Zealand.

⁵ *ibid.*, loc. cit.

⁶ *The International Competition for a New Administration Building for the Chicago Tribune MCMXXII*, (Chicago, 1922), plates 257 and 171.

⁷ Blamire Young, 'The Designs for the Victorian War Memorial', *Art in Australia*, 7 (March 1924), no pagination. Mrs Griffin assisted with presentation drawings (interview 1969).

⁸ 'New Arts Building for the Auckland University College', *N.Z. Building Progress*, 16 (July 1921), p. 250.

⁹ The partnership was dissolved with completion of the Arts Building (interview 1969).

¹⁰ Edward Fielder Billson, 'Seeking the New-Note in Architecture', *Australian Home Beautiful*, 4 (October 1926), p. 32. This and the Alfred Billson house have garages built of Knitlock.

¹¹ As quoted in K. McEwan, 'The Golf Clubs of Victoria. III — Woodlands and Croydon Club Houses: A Study in Contrasts', *Australian Home Beautiful*, 7 (March 1929), p. 25.

¹² See Frederick W. Ballantyne, 'Carrying on the Family Tradition', *Architect* (Melbourne), 2 (July 1968), pp. 27-28.

¹³ Illustrated in 'M.R.', 'A Small House Set on a Hillside', *Australian Home Beautiful*, 5 (September 1927), p. 16. Cf. J. M. Freeland, *Architecture in Australia: A History*, (Melbourne, 1969), pp. 225-233.

KOSNARS

FOR

GOLD LEAF MOULDINGS

PICTURE FRAMING

GILDING

HAND CRAFTED
GOLD LEAF FRAMES

ALL CORRESPONDENCE TO

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LA PEROUSE GALLERY

57 LA PEROUSE ST, CANBERRA. TEL. (062) 95 1042

**REGULAR SOLO EXHIBITIONS OF
AUSTRALIAN AND EUROPEAN ARTISTS
MARCH — DECEMBER**

the need is urgent...



The New England Regional Art Museum Association
invites your generous support to make
the building of a Regional Art Museum a reality.

Send your donations to:

The Appeal Secretary, Box 508 P.O. Armidale, 2350.

In May-June two exhibitions are being held to assist
the Appeal. "Focus on the Hinton Collection"
at the S.H. Ervin Museum, Observatory Hill,
and works by contemporary artists at the Coventry
Gallery, Paddington.

New England Regional Art Museum **Appeal**

BARRY'S ART GALLERY PTY. LTD.

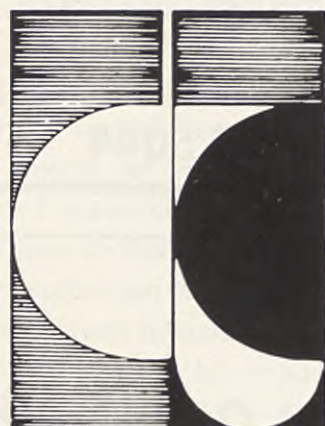
Dealers in Fine Art

**34 ORCHID AVENUE
SURFERS PARADISE, Q. 4217
(STD 075) 31-5252**

**Director
KURT BARRY**

**205 ADELAIDE STREET
BRISBANE Q. 4000
(STD 07) 221-2712**

DOWN'S GALLERY



135 Margaret Street,
Greyhound Building,
TOOWOOMBA, QLD. 4350

Phone: (076) 32 4887
Director: Phyllis Hobart

**Original paintings and
fine craft by Queensland
and Interstate artists**

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

Institute of Modern Art

24 Market Street, Brisbane, Queensland, Australia

P.O. Box 1897, Brisbane 4001, Telephone (07) 229 5985.

Gallery Hours, 10—5 Tuesday—Saturday.

The Institute of Modern Art is financially assisted by The Visual Arts Board of The Australia Council, and The Queensland State Govt.

Art Directory

Exhibitions, competitions and prizewinners, recent art auctions, recent gallery prices, gallery acquisitions, books received, classified advertising

Exhibitions

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

Unless otherwise indicated exhibitions are of paintings.

Queensland

BARRY'S ART GALLERY
205 Adelaide Street, Brisbane 4000
Tel. (07) 221 2712

Constantly changing exhibitions of prominent early and contemporary artists — also important one-man exhibitions
Monday to Friday: 10 - 4

BARRY'S ART GALLERY
34 Orchid Avenue, Surfers Paradise
4217 Tel. (075) 31 5252

Large selection of paintings by prominent Australian artists
Monday to Saturday: 11 - 6
Tourist season: hours extended
Private viewing by appointment

CREATIVE 92
92 Margaret Street, Toowoomba 4350
Tel. (076) 32 8779

Ever-changing exhibitions by Queensland and interstate artists and a fine display of top-quality pottery — dealers in antique maps and engravings
Monday to Saturday: 9 - 5.30
Sunday: 10 - 5.30

DE'LISLE GALLERY
The Village Green, Montville (Sunshine Coast) 4555
Tel. (071) 95 8309
Continually changing exhibitions of paintings of quality
Daily: 11 - 5

DOWNS GALLERY AND ARTS CENTRE
135 Margaret Street, Toowoomba 4350
Tel. (076) 32 4887
Monday to Saturday: 10 - 5

FORBES GALLERY
68 George Street, Mackay 4740
Tel. (079) 57 6837

INSTITUTE OF MODERN ART
24 Market Street, Brisbane 4000
Tel. (07) 229 5985
Tuesday to Saturday: 10 - 5

JOHN COOPER EIGHT BELLS GALLERY
3026 Gold Coast Highway, Surfers Paradise, Gold Coast 4217
Tel. (075) 31 5548
Changing continuous mixed exhibition of paintings from stock room — Friend, Crooke, Dickerson, Waters, Farrow, Tony Johnson, Solomon, De Silva, Thyrza Davey, Stanton-Cook, Arrow-smith, Murch, Coburn, graphics by Mary Williams, Rees, Whiteley, Lionel Lindsay, et cetera
Wednesday to Sunday: 11 - 5.30
Tuesday: by appointment

LINTON GALLERY
421 Ruthven Street, Toowoomba 4350
Tel. (076) 32 9290
Regularly changing exhibitions of fine paintings and extensive range of quality pottery
Monday to Friday: 10 - 4
Saturday: 9 - noon

McINNES GALLERIES
88 Edward Street, Brisbane 4000
Tel. (07) 31 2262
Solo exhibitions monthly plus 200 mixed paintings — dealers in historical Australian paintings
Monday to Thursday: 10 - 4.30
Friday: 10 - 9
Saturday: 10 - 12.30

PHILIP BACON GALLERIES
2 Arthur Street, New Farm 4005
Tel. (07) 358 3993
Tuesday to Sunday: 10 - 6

QUEENSLAND ART GALLERY
5th Floor, M.I.M. Building, 160 Ann Street, Brisbane 4000
Tel. (07) 229 2138
20 May-22 June: Australian Art Nouveau
24 June-8 July: Contemporary Swedish Printmakers 1979
4-31 August: Eugen von Guerard
6 August-3 September: The Sensuous Line
10 August-3 September: Netsuke
9 September-12 October: The Art of the Japanese Package
Monday to Saturday: 10 - 5
Friday until 9
Sunday: 2 - 5



THE DE'LISLE GALLERY

in the dress circle of Queensland's Sunshine Coast, shows important fine art and seeks paintings of excellence.

Hours 11 to 5 daily (closed Mondays).

THE VILLAGE GREEN, SCENIC DRIVE,
MONTVILLE, QUEENSLAND 4555
Tel. (071) 45 8309

creative ninety-two

REPRESENTING:
LEADING QUEENSLAND
and
INTERSTATE ARTISTS

Directors: J. & J. Taylor
Dealers in Antique Maps and Engravings.

92 Margaret Street, next to TraveLodge
TOOWOOMBA, Queensland 4350
Phone: (076) 32 8779 A/H 32 3196

FORBES GALLERY

(formerly Bakehouse Gallery)

68 George Street,
Mackay, Qld.

Telephone: (079) 57 7961
Director: Dorothy Forbes

	OWNER/DIRECTORS TINA & BERNARD PHARE
	MONTHLY EXHIBITIONS
	DEALERS IN EARLY AUSTRALIAN PAINTINGS
	Mon.-Thurs. : 10 a.m.-4.30 p.m. Fri. : 10 a.m.-9 p.m. Sat. : 10 a.m.-12.30 p.m.
BRISBANE 4000	

VICTOR MACE

FINE ART GALLERY
10 CINTRA ROAD
BOWEN HILLS
BRISBANE
QUEENSLAND 4006
TELEPHONE 52 4761

GALLERY HOURS:
TUESDAY-SATURDAY 10.30 a.m.- 5.30 p.m.

JOHN COOPER EIGHT BELLS GALLERY

3026 Gold Coast Highway
Surfers Paradise Gold Coast
Queensland
Telephone (075) 31 5548

Specializing in Australian Paintings
Established 1934

RAY HUGHES GALLERY

11 Enoggera Terrace, Red Hill 4059
Tel. (07) 36 3757
3-22 May: Patrick Caulfield — screen-prints
24 May-12 June: David Marsden; Jenny Watson — works on paper
14 June-3 July: Elwyn Lynn
26 July-14 August: William Robinson; Madonna Staunton — collages
16 August-4 September: Alain Le Mosse, Bernard Pages, Jean-Marie Bertholin — sculpture
6-25 September: Peter Tyndall; Glen O'Malley, Peter Kelly — photography
Tuesday to Saturday: 11 - 6

ROCKHAMPTON ART GALLERY

Victoria Parade, Rockhampton 4700
Tel. (079) 27 6444, Ext. 248
Ever-changing exhibitions and display of permanent collection of Australian contemporary art
Monday to Friday: 10 - 4
Wednesday: 7 - 8.30
Sunday: 2 - 4

STUDIO ZERO

Tedder Place, Cronin Avenue, Main Beach, Gold Coast 4215
Tel. (075) 32 2805
Monday to Friday: 9 - 5
Or by appointment

TIA GALLERIES

Old Oakey Road via Taylor Street, Toowoomba 4350
Tel. (076) 30 4165
Daily: 9 - 6

UNIVERSITY ART MUSEUM

University of Queensland, St Lucia 4067
Tel. (07) 377 3048
Varied programme of touring exhibitions. Also Darnell and Behan collections of Australian Art.
Monday to Friday: 10 - 4
Sunday: 2 - 5

VERLIE JUST TOWN GALLERY

77 Queen Street, Brisbane 4000
Tel. (07) 229 1981
June: Owen Piggott — paintings and drawings; Joyce Hyam: paintings, prints and drawings
July: June Stephenson
August: John Borrick
September: Max Nicolson
Monday to Saturday: 10 - 5
Friday until 7

VICTOR MACE FINE ART GALLERY

10 Cintra Road, Bowen Hills 4006
Tel. (07) 52 4761
3-23 August: Still Life Paintings; Carl McConnell — porcelain
Tuesday to Saturday: 11 - 5.30

New South Wales

ANNA ART STUDIO AND GALLERY
74 Oxford Street, Paddington 2021
Tel. (02) 31 1149

Continuous exhibition of traditional paintings, selected works by Anna Vertes
Tuesday to Saturday: 10 - 5.30
Sunday, Monday: by appointment

ARGYLE PRIMITIVE ART GALLERY

Argyle Art Centre, 18 Argyle Street, Sydney 2000
Tel. (02) 241 2853
Changing exhibition of authentic ethnic art and craft from Aboriginal Australia, New Guinea and the Solomon Islands
Daily: 10 - 5.30

ARMIDALE CITY ART GALLERY

Rusden Street, Armidale 2350
Tel. (067) 72 2264
Permanent collection of contemporary Australian art; changing exhibitions from Armidale's Hinton and Coventry collections and other loan exhibitions
Thursday, Friday: 10 - 4
Saturday: 11 - 3

ARTARMON GALLERIES

479 Pacific Highway, Artarmon 2064
Tel. (02) 427 0322
Large collection of Australian art: early and contemporary drawings and paintings
Monday to Friday: 10 - 5
Saturday: by appointment

ART GALLERY OF NEW SOUTH WALES

Art Gallery Road, Sydney 2000
Tel. (02) 221 2100
7 June-13 July: Frank and Margel Hinder Retrospective
29 July-24 August: America and Europe: A Century of Modern Masters from the Thyssen-Bornemisza Collection
19 July-14 September: The Bitten Image — Master European Prints
16 August-7 September: Sidney Nolan Drawings
30 August-30 September: Max Dupain Retrospective
Monday to Saturday: 10 - 5
Sunday: noon - 5

ART OF MAN GALLERY

13 Gurner Street, Paddington 2021
Tel. (02) 33 4337/8
Changing exhibitions of works by Australian and overseas artists of note
Tuesday to Saturday: 11 - 5.30

AUSTRALIAN CENTRE FOR PHOTOGRAPHY

76a Paddington Street, Paddington 2021
Tel. (02) 32 0629
Exhibitions change monthly — a wide range of contemporary Australian photographs in stock

BARRY STERN GALLERIES

19 Glenmore Road, Paddington 2021
Tel. (02) 31 7676, 357 5492
Monday to Saturday: 11.30 - 5.30

BARRY STERN'S EXHIBITION GALLERY

42 Gurner Street, Paddington 2021
Tel. (02) 358 5238
Monday to Saturday: 11.30 - 5.30

BARRY STERN GALLERIES
1001a Pacific Highway, Pymble 2073
Tel. (02) 449 8356
Monday to Saturday: 10 - 5

BETH MAYNE'S STUDIO SHOP
Cnr Palmer and Burton Streets,
Darlinghurst 2021
Tel. (02) 337 6264
Changing mixed exhibition of smaller
works by well-known artists including
Ruth Julius, Hana Juskovic, George
Lawrence, Francis Lymburner,
Margaret Preston, Lloyd Rees, Susan
Sheridan, Roland Wakelin
Tuesday to Saturday: 11 - 6

BLAXLAND GALLERY
6th Floor, Myer Sydney Ltd,
436 George Street, Sydney 2000
Tel. (02) 238 9390
24 June-8 July: Pottery in Living Design
Monday to Friday: 9 - 5
Thursday until 8.30
Saturday: 9 - noon

BLOOMFIELD GALLERIES
118 Sutherland Street (cnr Elizabeth
Street), Paddington 2021
Forthcoming exhibitions include: Frank
Hinder — lithographs; Keith Looby;
Vincent Brown — paintings, etchings
and lithographs; Charles Cooper —
paintings and drawings
Tuesday to Saturday: 10.30 - 5.30

CHRISTOPHER DAY GALLERY
76a Paddington Street, Paddington 2021
Tel. (02) 326 1952
Continuing exhibition of quality 19th-
and 20th-century Australian and Euro-
pean oil and watercolour paintings
Monday to Saturday: 11 - 6
Sunday: 2 - 6
(Prior telephone call advisable)

**COLLECTORS' GALLERY OF
ABORIGINAL ART**
40 Harrington Street, Sydney 2000
Tel. (02) 27 8492
Specializing in collectors' pieces of
Aboriginal art — bark paintings,
sculpture, Pintubi sand paintings
Monday to Friday: 9 - 5.30

COOKS HILL GALLERIES
67 Bull Street, Newcastle 2300
Tel. (049) 2 4880
An exhibiting gallery, recently renovated
representing artists from New South
Wales, Victoria and Queensland
Friday, Saturday, Monday: 11 - 6
Sunday: 2 - 6

COVENTRY GALLERY
56 Sutherland Street, Paddington 2021
Tel. (02) 31 7338
3-21 June: Victor Majzner
24 June-12 July: Leah McKinnon; Chris
Hodges — paintings and drawings
15 July-2 August: Geoff La Gerche

5-23 August: David Voigt; Eldred
Wisdom
26 August-13 September: Libby Gower
— hangings
16 September-4 October: Gunter Christ-
mann
Tuesday to Saturday: 11 - 6

DAVID JONES' ART GALLERY
7th Floor, Elizabeth Street Store, Sydney
2000 Tel. (02) 2 0664, Ext. 2109
12 June-5 July: National Gallery —
Aspects of Australian Art 1900-1940
14 July-2 August: David Blackburn
11-30 August: Walter Sickert
8-27 September: Philip Sutton
Monday to Friday: 9.30 - 5
Thursday until 8.30
Saturday: 9 - 11.45

GALLERY A
21 Gipps Street, Paddington 2021
Tel. (02) 33 6720
7-28 June: Frank and Margel Hinder —
paintings and sculpture
5-26 July: Wendy Stavrianos
30 August-20 September: Guy Grey-
Smith
27 September-18 October: Lesley
Dumbrell
Monday to Saturday: 10 - 6

GALLERY LA FUNAMBULE
31 Cook's Crescent, Rosedale South, via
Malua Bay 2536
Tel. (044) 71 7378
(Gallery storeroom: 1 North Street,
Bateman's Bay 2536
Tel. (044) 72 5062)
Changing exhibition of works by
established Australian artists
Saturday, Sunday and public holidays:
3 - 8 (from 1 November-31 March:
Wednesday to Sunday)

HOGARTH GALLERIES
Walker Lane (opposite 6a Liverpool
Street), Paddington 2021
Tel. (02) 357 6839
Contemporary and traditional Australian
paintings, sculpture and graphics by
leading artists
Tuesday to Saturday: 11 - 6

HOLDSWORTH GALLERIES
86 Holdsworth Street, Woollahra 2025
Tel. (02) 32 1364
New exhibition of paintings and
sculpture every three weeks
Monday to Saturday: 10 - 5
Sunday: noon - 5

JAN TAYLOR GALLERIES
Blues Point Tower, 14 Blues Point
Road, McMahon's Point 2060
Tel. (02) 436 1216
Fine traditional Australian paintings,
sculpture, pottery and antique jewellery
Wednesday to Saturday: 2 - 5
Or by appointment

**JOSEF LEBOVIC OLD AND RARE
ETCHINGS AND ENGRAVINGS**
390 Glenmore Road, Paddington 2021

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

john delacour photographer

specializing in
the photography of fine art
and craft, including
paintings, sculpture,
jewellery and antiques.

02 6651253

JOSEF'S OLD & RARE ETCHINGS & ENGRAVINGS (We also buy etchings)

A selection by European Artists c.1490 to 1940 and
Australian from 1790 to 1950's.
New premises at 390 Glenmore Rd. Paddington (Glenmore
Rd. Antiques). Open 7 days from 1 pm-6 pm Ph.
356 1442 or 356 1840. Exhibition of etchings and
engravings of Sydney from 1790 to 1940 from June 14.

Josef Lebovic Ph. (A.H.) 349 5031

Inverell Art Society

EVANS STREET, INVERELL

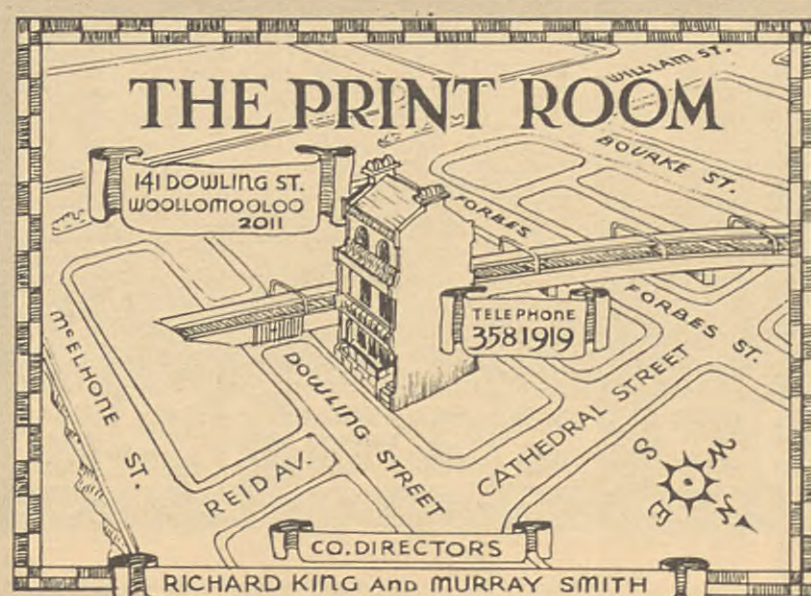
ANNUAL
Competition — EXHIBITION
OCTOBER 1980

Art Open Prize \$1000

PAINTINGS • POTTERY • CRAFT

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TUESDAY-FRIDAY
11 A.M.-5 P.M.

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2360
PLEASE WRITE FOR SCHEDULE



Specialising in original
prints and drawings of
the 19th and 20th century

Catalogues upon request

Tuesday to Saturday
10 a.m. to 6 p.m.

Tel. (02) 356 1442, 356 1840
A selection of Australian and European
etchings and engravings, 1490-1940, in-
cluding works by George Morland,
Henry Fuseli, Degas, Chagall, Norman
Lindsay, Lionel Lindsay, Marian Ellis
Rowan, Will Dyson
14 June: Etchings and engravings:
Views of Sydney, 1790-1940
Daily: 1 - 6

KUNAMA GALLERIES
Kosciusko Road, East Jindabyne 2627
Tel. (0648) 67 193
Changing exhibitions of works by
Australian artists and potters — resident
artist Alan Grosvenor
Wednesday to Monday: 9 - 5

KUNAMA GALLERIES
18 Watson Street, Neutral Bay 2089
Tel. (02) 90 2538
By appointment only

MACQUARIE GALLERIES
40 King Street, Sydney 2000
Tel. (02) 29 5787, 290 2712
June: Michael Winters — paintings and
drawings
July: Sculpture Exhibition
August: Elise Blumann — Survey
Exhibition
September: John Hoyland — paintings,
works on paper, prints
Monday to Friday: 10 - 5
Saturday: noon - 6

PARKER GALLERIES
39 Argyle Street, Sydney 2000
Tel. (02) 27 9979
Continuous exhibition of traditional oil
and watercolour paintings by leading
Australian artists
Monday to Friday: 9.15 - 5.30

PRINT ROOM
141 Dowling Street, Woolloomooloo
2011 Tel. (02) 358 1919
19th- and 20th-century original prints
and drawings — Australian and Euro-
pean origin
Tuesday to Saturday: 10 - 6

ROBIN GIBSON GALLERY
44 Gurner Street, Paddington 2021
Tel. (02) 31 2649
28 June-16 July: James Willebrant
19 July-6 August: Lawrence Daws
9-27 August: Mandy Martin
30 August-17 September: Tom Carment
20 September-8 October: David Forbes
Tuesday to Saturday: 11 - 6

RUDY KOMON GALLERY
124 Jersey Road, Woollahra 2025
Tel. (02) 32 2533
21 June-16 July: Ian McKay —
sculpture
19 July-13 August: Leonard French
16 August-10 September: Rosemary
Madigan — sculpture
13 September-8 October: Peter Powditch
Monday to Saturday: 10 - 5

STADIA GRAPHICS GALLERY
85 Elizabeth Street, Paddington 2021
Tel. (02) 326 2637
13 May-14 June: J. E. Laboureur —
Graphic Works 1897-1932
24 June-2 August: Pablo Picasso, 'The
Vollard Suite' — selected prints
5-30 August: Jorg Schmeisser — Recent
Graphics
2-27 September: Gerard Titus-Carmel
— Suite Narwa — Abaques
Tuesday to Saturday: 10 - 5

STRAWBERRY HILL GALLERY
533 Elizabeth Street South, Sydney 2010
Tel. (02) 699 1005
14-25 June: Peter Constantellis; Lucette
da Lozzo
12-27 July: Patrick Kilvington
9-23 August: Neville Connor
13-27 September: Unk White
Tuesday to Sunday and public holidays:
10 - 5

VIVIAN ART GALLERY
309 Forest Road, Hurstville 2220
Tel. (02) 579 4383
Selected traditional Australian paintings
— oils and watercolours — etchings and
ceramics
Monday to Saturday: 10.30 - 5.30
Thursday until 9
Sunday: 11 - 5

VON BERTOUCHE GALLERIES
61 Laman Street, Newcastle 2300
Tel. (049) 2 3584
6-22 June: Lenore Eades — bronze
sculpture; Jamie Boyd — paintings and
drawings
27 June-13 July: Rae Richards — paint-
ings and painted furniture; Ron Hartree
— drawings
18 July-10 August: Maximilian Feuerr-
ing — paintings and drawings;
Rosemary and Lionel Coote — ceramics
15 August-7 September: Shay Docking:
Survey 1965-1980 — paintings and
drawings
12-29 September: Lucy Boyd Beck; Hat-
ton Beck; Robert and Margot Beck —
ceramics
Friday to Tuesday: noon - 6
Or by arrangement

WAGNER ART GALLERY
39 Gurner Street, Paddington 2021
Tel. (02) 357 6069
Prominent Australian painters' current
exhibitions every three weeks
Tuesday to Saturday: 11 - 6

WATTERS GALLERY
109 Riley Street, East Sydney 2010
Tel. (02) 31 2556
11-28 June: David Rankin; Mark Arbus
— leatherwork
2-19 July: James Clifford; Micky Allan
— hand-coloured photographs
23 July-9 August: Vivienne Binns —
projects
13-30 August: Robert Jenyns —
sculpture; John Delacour —
photography

3-20 September: Robert Parr — sculpture
 24 September-11 October: Frank Littler; Patricia Moylan
 Tuesday to Saturday: 10 - 5

WORKSHOP ARTS CENTRE
 33 Laurel Street, Willoughby 2068
 Tel. (02) 95 6540
 1-14 June: Students' Paintings
 21 June-5 July: Students' Prints
 12-26 July: Students' Drawings; Works on Paper; Puppetry
 2-16 August: Young People's Art
 13-27 September: Students' Jewellery; Forms in Fibre
 Monday to Friday: 9.30 - 4.30
 Saturday: 9 - 4

A.C.T.

GALLERY HUNTLY CANBERRA
 11 Savage Street, Campbell 2601
 Tel. (062) 47 7019
 Wednesday to Friday: 12.30 - 5.30
 Saturday: 10 - 1.30
 Or by appointment

LA PEROUSE GALLERY
 57 La Perouse Street, Canberra 2603
 Tel. (062) 95 1042
 Daily: 11 - 6

MURRAY CRESCENT GALLERIES
 35 Murray Crescent, Manuka 2003
 Tel. (062) 95 9583
 Ever-changing exhibitions
 Thursday to Sunday: 11 - 6

SOLANDER GALLERY
 2 Solander Court, Yarralumla 2600
 Tel. (062) 81 2021
 1-29 June: Geoffrey Proud; Deborah Yarrow — prints
 4-20 July: Nomadic rugs and Kelims; Eastern artefacts
 25 July-10 August: John Coburn; Colin Mostyn — works on paper
 15-31 August: Gunter Christmann; Michael Johnson
 5-21 September: Michael Taylor; John Saxton; Robert Ruthven — bronze sculpture
 Wednesday to Sunday: 11 - 5

Victoria

ABERCROMBIE GALLERIES
 56 Johnston Street, Collingwood 3066
 Tel. (03) 419 2986
 Constantly changing exhibition of works by Australian artists of quality and significance
 Tuesday to Friday: 10 - 5.30
 Saturday, Sunday: 2 - 6

ANDREW IVANYI GALLERIES
 262 Toorak Road, South Yarra 3141
 Tel. (03) 24 8366
 Changing display of works from well-known and prominent Australian artists
 Monday to Saturday: 11 - 5.30
 Sunday: 2 - 5.30

AUSTRALIAN GALLERIES
 35 Derby Street, Collingwood 3066
 Tel. (03) 41 4303, 41 4382
 2-14 June: William Frater; Jane Kellett
 25 June-5 July: Ernest Fries — sculpture; Lesbia Thorpe — prints
 14-26 July: Albert Tucker Portraits
 4-16 August: Tim Storrier
 25 August-6 September: Mike Green
 15-27 September: John Olsen
 Monday to Friday: 10 - 5.30
 Saturday: 11 - 4

DEUTSCHER FINE ART
 207 George Street, East Melbourne 3002
 Specializing in 19th- and 20th-century Australian paintings and prints
 By appointment

EARL GALLERY
 3 Wallace Street, Newtown 3220
 Tel. (052) 22 1128
 Continuing display of works by prominent Australian artists 1885-1980
 By appointment

ELTHAM GALLERY
 559 Main Road, Eltham 3095
 Tel. (03) 439 1467
 Specializing in one-man mixed and theme exhibitions of paintings, ceramics and jewellery — six-monthly programme of exhibitions available on request
 Wednesday to Saturday: 11 - 5
 Sunday: 1 - 5

JOAN GOUGH'S STUDIO GALLERY
 326-328 Punt Road, South Yarra 3141
 Tel. (03) 26 1956
 Non-profit exhibition gallery (no commission on sales) supported by workshops at South Yarra and Warrandyte, Victoria — particulars on application
 By invitation and appointment

JOSHUA McCLELLAND PRINT ROOM
 105 Collins Street, Melbourne 3000
 Tel. (03) 63 5835
 Permanent collection of early Australian paintings and prints and oriental porcelain et cetera
 Monday to Friday: 10 - 5

MANYUNG GALLERY
 1408 Nepean Highway, Mt Eliza 3930
 Tel. (03) 787 2953
 Varied and interesting range of paintings, jewellery, ceramics, tapestries, Don Shiel metal work and hand-blown glass
 Daily: 10.30 - 5

MELBOURNE UNIVERSITY ART GALLERY
 University of Melbourne, Parkville 3052
 Tel. (03) 341 5148
 Ever-changing selection of works from the University of Melbourne collection of works of art
 Tuesday to Friday: 10 - 5
 Wednesday until 7

MURRAY CRESCENT GALLERIES CANBERRA

ARTISTS' REPRESENTATIVES IN THE
NATIONAL CAPITAL

35 Murray Crescent, Manuka, A.C.T. 2603.
 Telephone (062) 95-9585

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

MOORABBIN ART GALLERY

437 South Rd, Moorabbin, Vic. 3189
 Phone 95 2191

DIRECTOR: MRS DANUTA ROGOWSKI

original paintings by
Australian and European Artists
ALSO

ROGOWSKI'S ANTIQUES

Phone 95 1817

English and French Furniture,
Porcelain, Silver, Jade, Ivories, Light Fittings,
etc.

Open — WEEKDAYS 9 a.m.-5 p.m.
 SATURDAY 9 a.m.-1 p.m.
 SUNDAY 2.30-5.30 p.m.

**EXHIBITIONS BY
LEADING
AUSTRALIAN ARTISTS**

Greenhill Galleries

**140 Barton Terrace
North Adelaide
South Australia 5006
Telephone (08) 267 2887**

**Hours:
Tuesday to Friday
10 a.m. to 5 p.m.
Saturday and Sunday
2 p.m. to 5 p.m.**

Director: Veda Swain

TOLARNO GALLERIES

**AUSTRALIAN,
AMERICAN AND EUROPEAN ARTISTS**

**Directors: Georges Mora
William Mora**

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

MILDURA ARTS CENTRE
199 Cureton Avenue, Mildura 3500
Tel. (050) 23 3733
30 May-23 June: The Camera and Dr
Barnardo
26 June-20 July: The Sensuous Line
21 July-17 August: Victorian Sculptors
19 August-7 September: Aboriginal and
Oceanic Decorative Arts
Monday to Friday: 9 - 4.20
Saturday, Sunday: 2 - 4.20

**MOORABBIN ART GALLERY and
ROGOWSKI'S ANTIQUES**
(under one management)
437 South Road, Moorabbin 3189
Tel. (03) 95 1817, 95 2191
Monday to Friday: 9 - 5
Saturday: 9 - 1
Sunday: 2.30 - 5.30

MUNSTER ARMS GALLERY
104 Little Bourke Street, Melbourne
3000 Tel. (03) 663 1436
Monday to Thursday: 10.30 - 5.30
Friday: 10.30 - 8
Saturday: 10.30 - 1

**NATIONAL GALLERY OF
VICTORIA**
180 St Kilda Road, Melbourne 3004
Tel. (03) 62 7411
30 May-13 July: William Blake
6 June-20 July: Chinese and South-East
Asian Trade Ceramics
14 June-20 July: On Paper
27 June-24 August: Pompeii A.D. '79
July-August: Modern Australian
Photographs
2 July-6 August: Printmaking
18 July-17 August: Margaret Preston
26 July-24 August: Immants Tillers
1-31 August: British Ceramics
20 August-24 September: Student Works
29 August-28 September: Master Italian
Engravings
30 August-28 September: Ritzi and
Peter Jacobi
5 September-5 October: Indian
Miniatures, Recent Acquisitions
12 September-12 October: 100 Master
Photographs from M.O.M.A.
Tuesday to Sunday: 10 - 5
Wednesday until 9

**NATIONAL GALLERY OF
VICTORIA**
(extension gallery):
BANYULE GALLERY
60 Buckingham Drive, Heidelberg 3084
Tel. (03) 459 7899
Tuesday, Wednesday, Friday, Saturday,
Sunday: 10 - 5
Thursday: pre-booked parties only

REALITIES GALLERY
35 Jackson Street, Toorak 3142
Tel. (03) 24 3312
Tuesday to Friday: 10 - 6
Saturday: 10 - 2

STUART GERSTMAN GALLERIES
148 Auburn Road, Hawthorn 3122
Tel. (03) 818 7038
Exhibitions of Australian contemporary

painting, sculpture, drawing and print-
making
Monday to Friday: 10 - 6
Saturday: 10 - noon

TOLARNO GALLERIES
98 River Street, South Yarra 3141
Tel. (03) 24 8381
21 May-7 June: Jeffrey Makin
11-27 June: Joy Hester — works on
paper
2-20 July: Picasso — lithographs
(Vollard)
23 July-10 August: Dale Hickey
13-30 August: Brassai — photography
Tuesday to Saturday: 10 - 5.30

TOM ROBERTS GALLERY
26 Cotham Road, Kew 3101
Tel. (03) 861 5181
High-quality traditional art for pleasure
and investment
Monday to Friday: 10 - 5
Saturday: 9.30 - 12.30
Sunday: 2 - 5

TOM SILVER GALLERY
1148 High Street, Armadale 3143
Tel. (03) 509 9519
Prominent Australian artists — one-man
and mixed exhibitions
Monday to Friday: 10 - 5

South Australia

**ART GALLERY OF
SOUTH AUSTRALIA**
North Terrace, Adelaide 5000
Tel. (08) 223 8911
Monday to Saturday: 10 - 5
Wednesday until 9
Sunday: 1.30 - 5

BONYTHON GALLERY
88 Jerningham Street, North Adelaide
5006 Tel. (08) 267 4449
24 May-18 June: Michael Taylor, Greg
Johns — steel sculpture
21 June-16 July: Basil Hadley; Damien
Moon — ceramics
19 July-13 August: Robert Boynes;
Sandra McGrath — sculpture
16 August-3 September: Jo Steele —
sculpture; Cheng — ceramics
5 September-1 October: Jacqueline Hick
Tuesday to Saturday: 10 - 6

**CONTEMPORARY ART SOCIETY
GALLERY**
14 Porter Street, Parkside 5063
Tel. (08) 272 2682
24 June-19 July: Artists/Craftspeople
Consortium
22 July-16 August: Geoff Brown —
paintings and prints; Ann and Allan
Mann — prints
Tuesday to Friday: 11 - 5
Saturday, Sunday: 2 - 6

GREENHILL GALLERIES
140 Barton Terrace, North Adelaide
5006 Tel. (08) 267 2887
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

NEWTON GALLERY
269 Unley Road (Cadillon Centre),
Malvern 5061
Tel. (08) 271 4523
Monthly exhibitions by prominent
Australian artists — extensive range of
selected paintings by leading artists in
stock, also jewellery, porcelain and glass
Tuesday to Friday: 11 - 5
Saturday: 10 - 5
Sunday: 2 - 5

Western Australia

**ART GALLERY OF
WESTERN AUSTRALIA**
47 James Street, Perth 6000
Tel. (09) 328 7233
28 May-4 July: In Focus: Augustus John
and his Friends — painting and drawing
29 May-13 July: Danish Graphic Art —
prints
Monday to Saturday: 10 - 5
Thursday: 6 - 9
Sunday: 1 - 5

LISTER GALLERY
248 St George's Terrace, Perth 6000
Tel. (09) 321 5764
Mixed exhibitions by prominent
Australian artists
Monday to Saturday: 10 - 5
Sunday: 2 - 5

MILLER GALLERY
324 Sterling Highway, Claremont 6010
Tel. (09) 384 6035
8-24 June: Barbara Hawthorn — prints
and watercolours
Late June-August: Australian Artists —
prints and drawings
Late August-September: Leon
Kalamaras — paintings and sculpture
Tuesday to Friday: 10 - 5
Saturday: 10 - 1
Sunday: 2 - 5

Tasmania

BURNIE ART GALLERY
Civic Centre, Wilmot Street, Burnie
7320 Tel. (004) 31 5918
16 May-15 June: Rodin and his Con-
temporaries — sculpture
20 June-20 July: William Buelow Gould
1 August-3 September: Oliffe Richmond
— sculpture
5 September-15 October: Geoff Dyer —
paintings and drawings
Tuesday to Friday: 11.30 - 4.30
Saturday, Sunday: 2 - 4.30

FOSCAN FINE ART
178 Macquarie Street, Hobart 7000
Tel. (002) 23 6888
Monday to Friday: 10 - 12.30 and 2 - 4

**QUEEN VICTORIA MUSEUM AND
ART GALLERY**
Wellington Street, Launceston 7250
Tel. (003) 31 6777
28 May-22 June: Japanese Packaging
22 June-18 July: Image and Idea —
British ceramics
Monday to Saturday: 10 - 5
Sunday: 2 - 5

SADDLER'S COURT GALLERIES
Bridge Street, Richmond 7025
Tel. (002) 62 2132
Continuous changing exhibitions of
paintings, sculpture and craft
Tuesday to Saturday and public
holidays: 10.15 - 5

SALAMANCA PLACE GALLERY
65 Salamanca Place, Hobart 7000
Tel. (002) 23 7034
Solo exhibitions, contemporary paint-
ings, graphics, craft — art materials —
valuations
Tuesday to Saturday: 11 - 5

**TASMANIAN MUSEUM AND
ART GALLERY**
5 Argyle Street, Hobart 7000
Tel. (002) 23 2696
Daily: 10 - 5

Competitions and Prizewinners

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

COMPETITIONS

Queensland

DALBY ART PURCHASE
Particulars from: Secretary, Box 509,
P.O., Dalby 4405.

GOLD COAST CITY ART PRIZE
Closing date: 1 August 1980.
Particulars from: Secretary, Box 1010,
Southport 4215.

REDCLIFFE ART CONTEST
Particulars from: Hon. Secretary,
Redcliffe Art Society, 8 Palmtree
Avenue, Scarborough 4020.

New South Wales

**BEGA ANNUAL ART SOCIETY
CALTEX AWARD**
Particulars from: Box 121, P.O., Bega
2550.

**BLAKE PRIZE FOR RELIGIOUS
ART**
Particulars from: Secretary, Box 4484,
G.P.O., Sydney 2001.

Queensland Art Gallery

Australian and European paintings, graphics and
sculpture plus a continuing program of exhibitions.

Gallery Hours

Monday to Saturday	10.00 am—5.00 pm
Sunday	2.00 pm—5.00 pm
Friday	10.00 am—9.00 pm

Admission Free except to special exhibitions

Queensland Art Gallery

5th floor, MIM Building
160 Ann Street
Telephone (07) 229 2138

The Gallery is presently located in temporary
premises pending the completion of the new
Queensland Art Gallery due to open in March
1982 as Stage 1 of the Queensland Cultural
Centre.

New Queensland Art Gallery. Perspective looking from Sculpture
Courtyard along Water Mall into the Gallery.



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

When in Queensland
Don't miss the opportunity of visiting
THE ROCKHAMPTON ART GALLERY
Victoria Parade, Rockhampton 4700

Featuring an outstanding collection of:
Contemporary Australian Paintings,
Sculpture and Ceramics —
housed in a newly constructed, multi-floored,
air-conditioned Gallery which also incorporates a
Licensed Restaurant.

DIRECTOR: DON TAYLOR

Gold Coast City Art Prize 1980

23 August to 6 September

\$10,200

Spent on purchases last year
Expect to exceed this in 1980

Judges: Sir William Dargie C.B.E., & John Rigby

Entry forms from P.O. Box 1010 Southport QLD 4215
Entries close on 15 August
Prints and drawings welcome

CAMPBELLTOWN FESTIVAL OF FISHERS GHOST ART COMPETITION

Particulars from: Chairman, Art Sub-
Committee, Box 11, P.O., Macquarie
Fields 2564.

DRUMMOYNE MUNICIPAL ART SOCIETY ART AWARD

Closing date: 29 August 1980.
Particulars from: Gloria Hannah
Thompson, 34 Marlborough Street,
Drummoyne 2047.

GOULBURN LILAC TIME FESTIVAL ART EXHIBITION

Particulars from: President, Goulburn
Art Club, Box 71, P.O., Goulburn
2580.

GRAFTON JACARANDA ART EXHIBITION

Particulars from: Secretary, 1 Fry Street,
Grafton 2460.

GRIFFITH CALTEX ART PRIZE

Particulars from: Secretary, Box 1394,
Griffith 2680.

INVERELL ART SOCIETY ANNUAL COMPETITION

Open prize, \$1,000. Particulars from:
Inverell Art Society, Box 329, P.O.,
Inverell 2360.

TAMWORTH FIBRE EXHIBITION

Particulars from: Secretary, Tamworth
Art and Craft Society, Box 641, P.O.,
Tamworth 2340.

TAREE ANNUAL ART EXHIBITION

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

TOOHEYS 'PAINT A PUB' ART COMPETITION

Judges: Cedric Flower, James Riley.
Closing date: 10 August 1980.
Particulars from: Tooheys 'Paint a Pub',
Box 58, P.O., Lidcombe 2141.

WAGGA WAGGA CITY COUNCIL INVITATION EXHIBITION

Particulars from: Hon. Director, Wagga
Wagga City Council Art Gallery, Box
20, P.O., Wagga Wagga 2650.

Victoria

TINA WENTCHER ANNUAL \$200 NON-ACQUISITIVE COMPETITION FOR SCULPTORS UNDER 35

Closing date: September/October 1980.
Particulars from: Secretary, Association
of Sculptors of Victoria, Blue Ridge
Road, Upper Beaconsfield 3808.

Tasmania

EAST BURNIE ROTARY CLUB ART ACQUISITION EXHIBITION

Particulars from: East Burnie Rotary
Club, East Burnie 7320.

PRIZEWINNERS

Queensland

DALBY ART PURCHASE 1979
Works by Richard Larter, Guy Grey-
Smith, Ken Whisson and Jack Wilson
were selected by Ron Radford for the
Dalby Art Collection.

INDOOROOPIILLY WESTFIELD ART PRIZE

Winners: open: Glen Gillard; water-
colour: Ossie Stehn; graphics: Pam
Dolinska; bark picture: Elizabeth Rut-
son; sculpture: John Prescott; pottery;
wheel-thrown: H. Pittendreich; hand-
built: Iris Lane

New South Wales

ARCHIBALD PRIZE 1979

Judges: Trustees of the Art Gallery of
New South Wales.
Winner: W. B. Walter

PORTIA GEACH MEMORIAL AWARD 1979

Judges: Thelma Boulton, John Coburn,
Lady Fairfax
Winner: Ivy Shore

SIR JOHN SULMAN PRIZE 1979

Judge: Wallace Thornton
Winner: Salvatore Zofrea

SYDNEY MORNING HERALD ART PRIZE and SYDNEY MORNING HERALD ART SCHOLARSHIP 1980 — 'A CITY HERITAGE'

Judges: Nancy Borlase, Noel Cislowski,
Charles Lloyd Jones, Elwyn Lynn, Ken
Reinhard
Winners: *Sydney Morning Herald Art Prize*:
Daryl Locke; *Art Scholarship*: David
Hawkes

TRUSTEES WATERCOLOUR PRIZE 1979

Judges: Trustees of the Art Gallery of
New South Wales
Winner: Guy Warren

WYNNE PRIZE 1979

Judges: Trustees of the Art Gallery of
New South Wales
Winner: Robert Juniper

WYNNE PRIZE — JOHN AND ELIZABETH NEWHAM-PRING MEMORIAL PRIZE 1979

Judges: Trustees of the Art Gallery of
New South Wales
Winner: Eva Kubbos

Victoria

GEE LONG CAPITAL PERMANENT AWARD 1979

A work by John Wolseley was purchased
upon the advice of James Mollison.

Recent Art Auctions

Sizes of works are in centimetres

James R. Lawson Pty Limited 5, 6 February 1980, Sydney

CAYLEY, Neville: Sea hen, water-colour, 22 x 17, \$220
DATTILO-RUBBO, A: Headland-scape, oil, 14 x 19, \$220
ELLIOTT, Fred: Ships on harbour, watercolour, 34 x 19, \$250
EYRE, Gladstone: The American fleet entering Sydney Harbour, watercolour, 53 x 111, \$475
FORESTER, W.: Marine study — S.S. Sydney, watercolour, 45 x 65, \$650
GARRETT, Tom: Old cottage gate, watercolour, 27 x 20, \$950
HEYSEN, Sir Hans: Old man of the forest, watercolour, 26 x 20, \$1,000
JONES-ROBERTS, Gareth: Sunset over river, oil, 15 x 60, \$220
LISTER, W. Lister: Beachscape, water-colour, 26 x 60, \$320

James R. Lawson Pty Limited 4 March 1980, Sydney

ALLCOT, John: Through the Heads, oil, 30 x 40, \$550
ASHTON, Sir, Will: Le Pont Louis Phillipe, Paris, oil, 36 x 44, \$750
BENNETT, W. Rubery: Nelson Park, oil, 14 x 19, \$1,800
BLACKMAN, Charles: I love Tom Jones, coloured lithograph, 14 x 25, \$120
CASSAB, Judy: Snowline, acrylic, 29 x 53, \$300
CLARKE, John: Parramatta River, sepia with white and blue wash, 32 x 50, \$1,850
DICKERSON, Robert: Mother and child, pastel, 37 x 28, \$400
ELLIOT, Ric: Homeward bound, Edgecliff, oil, 45 x 65, \$625
FEINT, Adrian: La surprise, study for etching, 19 x 16, \$200
FRIEND, Donald: Birds, canoes and river, mixed media, 51 x 69, \$875
JACKSON, James R.: View of Berry's Bay, oil, 45 x 55, \$900
JOHNSON, Robert: Valley Landscape, oil, 37 x 44, \$1,100
LANGKER, Sir Erik: Harbour scene, oil, 29 x 36, \$350
LINDSAY, Sir Lionel: Rocky ledge, oil, 19 x 27, \$550
LINDSAY, Norman: A pensive moment, watercolour, 19 x 19, \$1,700
LISTER, W. Lister: Coastal scene, watercolour, 36 x 65, \$675
PRATT, Douglas: Neutral Bay, Sydney, pencil, 16 x 25, \$170
SALKAUSKAS, Henry: Three colour abstract, watercolour, 56 x 78, \$60
STREETON, Sir Arthur: Roses golden emblem, oil, 59 x 49, \$2,200
ZUSTERS, Renis: Big trees, oil, 128 x 124, \$1,100

Geoff K. Gray Pty Limited 3 March 1980, Sydney

ASHTON, Sir Will: Quiet harbour, oil, 60 x 75, \$2,300
BALFOUR, J. Lawson: Beach picnic, oil, 56 x 63, \$5,000
BENNETT, W. Rubery: Cloud shadows, Wilberforce, oil, 14 x 19, \$1,200
BLACKMAN, Charles: The waiting child, oil, 96 x 68, \$625
BRACK, John: The green couch, oil, 88 x 115, \$4,800
CROOKE, Ray: Girl with hibiscus, oil, 104 x 67, \$2,400
FEINT, Adrian: Still life, hibiscus, oil, 29 x 23, \$650
FRIEND, Donald: Sunbathers, mixed media, 51 x 67, \$1,700
GARRETT, Tom: The farmyard, 29 x 30, \$2,800; City by night, 28 x 25, \$2,000, both watercolour; Falls Creek, monotype, 29 x 33, \$1,800
JACKSON, James R.: North Harbour, Sydney, oil, 28 x 38, \$2,400
LANGKER, Sir Erik: Longueville, oil, 69 x 89, \$1,000
LINDSAY, Norman: Moll Flanders and the Baronet, pen drawing, 25 x 20, \$900; The lace drape, oil, 25 x 30, \$4,200
MARTENS, Rachel: The North Head from Balmoral, watercolour, 21 x 30, \$550
MILLER, Godfrey: Trees, mountains and the moon, oil, 45 x 63, \$2,000
MINNS, B.E.: Naked girl on the rocks, 35 x 25, \$2,100; Zulu warrior, 45 x 34, \$1,000, both watercolour
PASSMORE, John: Harbour scene, mixed media, 59 x 83, \$2,800
POWER, H. Septimus: Ploughing, watercolour, 33 x 35, \$1,900
SCHELTEMA, Jan Hendrik: Cattle grazing, oil, 49 x 68, \$2,600

Recent Gallery Prices

Sizes of works are in centimetres

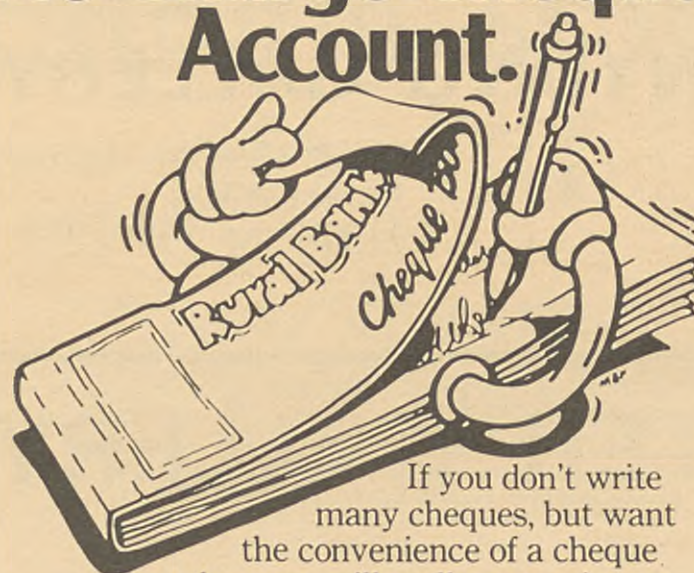
ALLEN, Davida: Chook series, oil, 51 x 51, \$300 (Ray Hughes, Brisbane)
CASSAB, Judy: Figures in rocky landscape, oil, 148 x 210, \$2,750 (Town, Brisbane)
FABIAN, Erwin: Rounds, steel, 33 x 30 x 30, \$1,800 (Robin Gibson, Sydney)
FRATER, William: Bushland morning, oil, 35 x 43, \$950 (Beth Mayne, Sydney)
HENSHAW, John: The escarpment, oil, 62 x 105, \$900 (Town, Brisbane)
MacQUEEN, Mary: Air graphic, mixed media, 31 x 39, \$225 (Ray Hughes, Brisbane)
MURCH, Arthur: Leda, oil, 118 x 88, \$3,000 (Wagner, Sydney)
RANKIN, David: Figure and voice, oil, 76 x 61, \$650 (Murray Crescent, Canberra)

for original Tasmanian pottery, jewellery,
wood turning, weaving, sculpture, paintings etc

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

Term 3, 1980: 8 Sept. - 29 Nov.

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

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Mount Eliza
Telephone 787 2953

LISTER GALLERY

Lister House
248-250 St George's Terrace
Perth W.A. 6000

Hours:
Monday to Saturday
10 a.m. to 5 p.m.
Sunday
2 p.m. to 5 p.m.

Director:
Cherry Lewis
Phone: (09) 321-5764

REES, Lloyd: Untitled, pencil drawing, 16 x 22, \$1,100 (McInnes, Brisbane)
RODWAY, Florence: Emily — aged 7, pastel, 44 x 23, \$900 (Burnie Gallery, Burnie, Tasmania)
RUSHFORTH, Peter: Blossom jar, Shun glaze, \$300 (Victor Mace, Brisbane)
SMITH, Joshua: Magnolias, oil, 76 x 60, \$690 (McInnes, Brisbane)
TANNER, Edwin: The meaning and title are inscribed on the canvas?, mixed media, 101 x 92, \$1,350 (Murray Crescent, Canberra)
TAYLOR, Neil: Afternoon perpendicular, acrylic, 161 x 96, \$1,850 (Robin Gibson, Sydney)
TAYLOR, Peter: 8 cylinder kitchen cupboard, huon and celery pine, 2134 x 1244 x 320, \$3,300 (Watters, Sydney)
TELIGA, Stan de: The channel, acrylic, 135 x 95, \$900 (Macquarie, Sydney)
THOMSON, Ann: Spin, acrylic, 170 x 136, \$1,200 (Gallery A, Sydney)
TILLERS, Imants: Displacements, oil, 35 x 43, \$300 (Watters, Sydney)
TIPPING, Richard: Gospel, Carrara marble, 61 x 39 x 6, \$450 (Robin Gibson, Sydney)
TOOP, Wilma: Grey beggar seated, jute and timber, 90 x 140, \$1,200 (Holdsworth, Sydney)
WESTWOOD, Bryan: Variations on a blue chair, oil, 76 x 117, \$4,500 (Robin Gibson, Sydney)

Some Recent
Acquisitions by
the National and
State Galleries

**Australian National Gallery
Illustrated books**

Le Voyage D'urien, André Gide, illus. Maurice Denis, 1893
Parallelement, Paul Verlaine, illus. Pierre Bonnard, 1900
Le Bestiaire, ou Cortège D'Orphée, Guillaume Appollinaire, illus. Raoul Dufy, 1911
Les Metamorphoses, Ovid, illus. Pablo Picasso, 1931
Le Chef d'Oeuvre Inconnu, Honoré de Balzac, illus. Pablo Picasso, 1931
Daphnis et Chloe, Longus Sophista, illus. Aristide Maillol, 1937
Pantagruel, Francois Rabelais, illus. André Dearain, 1943
Pasiphae, Chant de Minos, Henri de Montherlant, illus. Henri Matisse, 1944
Jazz, illus. Henri Matisse, 1947
La Fontaine Fable, Eaux-Fortes Originales, illus. Marc Chagall, 1952
Requiem pour les fin des temps, Eddy Batache, contains original etchings with aquatint by Francis Bacon, Henry Moore, Sebastian Matta and Hans Hartung, 1978

**Art Gallery of New South
Wales**

BRAQUE, Georges: Paysage de la Roche — Guyon, oil
DYSON, Will: Sketchbook, 30 leaves of pencil drawings (Gift of Edward Bishop)
KANO, Motohide (attributed to): Rakuchu — Rakugai zu, pair of six-fold screens, colours on gold (Gift of Kenneth Myer)
KLIPPEL, Robert: Philadelphia, collage

National Gallery of Victoria

ARTHUR, Tom: Portrait of Noh Yugen, 1975
BALDESSIN, George: Cityscape Comalco Sculpture Award 1971 (Gift of Comalco)
CAMBODIAN: Baluster jar, glazed stoneware, 11th-12th century
COURREGES, André: Suit, wool, (c.1967)
DAVIS, John: Anagramic drawing, 1973; Greene Street place, 1973-75 (Gifts of Shirley Davis)
DEERBON, Una: Vase, earthenware, (1930s)
INDIAN: Gopashtami, The Festival of Cattle, cloth painting, early 19th century, Nathawara school, Rajasthan
KLIPPEL, Robert: Untitled No. 29, 1979
ORR, Jill: Bleeding trees, 1979; Seeing through landscape, 1979
TAYLOR, Sandra: 'Oh boy, Woy Woy', stoneware, 1979
WILLIAMS, Fred: Selection of 55 gouaches, 1950s-1970s
WILSON, David: Passage, 1978-79; Corner totem, 1977 (Gift of Maria Vanneyhoff); Morning note, 1979 (Gift of Maria Vanneyhoff)

Art Gallery of South Australia

BECKETT, Clarice: Morning shadows, (c.1925-35), oil
BLACK, Dorrit: Study for Mirmande; Study for The bridge, both pencil
FOX, E. Phillips: After the bath, (c.1911), oil
GAUGUIN, Paul: Human miseries, (1899), zincograph
HAMILTON, David: Picasso's Meninas, (1973), etching and aquatint
HANRAHAN, Barbara: Armistice Day, (1979), gouache and ink
JONES, Bo: Ornithorynchus Paradoxus, (1979), wood and mixed media
KLEE, Paul: Die hexe mit dem kamm (The witch with the comb), 1922, lithograph
LONG, Richard: Stone circle, (1979), 134 stones of Cornish slate
MADDOCK, Bea: Mutable, (1978), encaustic and collage
MAEYER, Marcel: Red, blue tent, (1978), acrylic
MATISSE, Henri: Standing dancer, (1927), lithograph
NICHOLAS, Hilda Rix: Fruit and flower sellers, (c.1913), crayon and charcoal
NUSKE, Bruce: Untitled sculpture,

(1979), hand-built ceramic
 PELZ, Winnie: Standing stones of
 Callanish, (1979), tapestry
 RICHTER, Gerhard: Abstract painting
 No. 424, (1977), oil
 RUSCHA, Edward: Sin, (1970),
 silkscreen
 TAYLOR, Peter: Mr & Mrs Hargrave
 standing, flying, (1979), wood and
 mixed media
 WALLER, Christian: The Spirit of
 Light, (c.1932), pencil

Art Gallery of Western Australia

BOMBERG, David: Talgwyn Farm,
 Red Wharf Bay, Anglesea, 1944, oil
 DINE, Jim: Dartmouth portraits, 1975,
 (suite of 9 etchings)
 MILLER, Godfrey: Torso in bronze,
 1961, bronze
 SENBERGS, Jan: Port structures, 1979,
 crayon
 SEVERINI, Gino: Musicians, 1912, oil

Books Received

Bulletin of the Art Gallery of South Australia,
 Volume 37, (Art Gallery of South
 Australia, ISSN 0004-3296, 1979)

Art Gallery of Western Australia Bulletin,
 1979 edited by Hendrik Kolenberg (Art
 Gallery of Western Australia,
 ISSN 0158-2399)

Pictures by David Hockney selected and
 edited by Nikos Stangos (Thames &
 Hudson, 1979, ISBN 0 500 27163 1)
 \$16.35. Paperback edition,
 144 illustrations and text by the artist.

Book Reviews Continued

The Art of John Coburn by Alan Rozen
 (Ure Smith, 1979,
 ISBN 0 7254 0490 6)
 hardback \$25, paperback \$12.95.

Surprisingly, this is the first
 monograph devoted to John Coburn
 whose works are now so much a part of
 the common currency of contemporary
 Australian art that one would have ex-
 pected there to be others. There need be
 no apologies, therefore, for a book.

This publication is primarily a picture
 book comprising sixty full-page colour
 plates. The text by Alan Rozen is
 generous and sympathetic and traces
 Coburn's development from the earliest
 works of the 1950s to the present.

A separate chapter deals with the
 tapestries, arguably the most convincing
 of translations from an Australian artist's
 work. An alternative to murals, his

discovery of tapestry must have been
 propitious — in scale and texture they
 are unrivalled complements to modern
 architecture, especially in a dramatic set-
 ting — witness the splendour of his
 Sydney Opera House curtains.

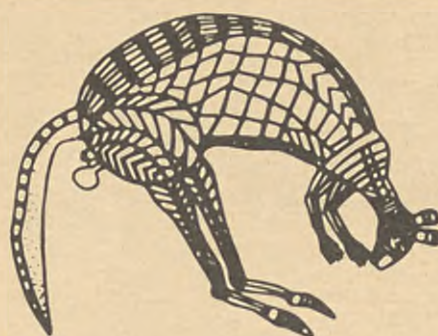
His work as a painter, however, is
 properly given as his central activity,
 both in the course of the text and the
 selection of the plates, and many of his
 finest works in public collections are
 reproduced. Of the recent works which
 comprise the last four plates *Goodbye little
 yellow bird II*, 1977, (in the artist's collec-
 tion) is the most mysterious.

Unfortunately the book is not entirely
 satisfying. One would have hoped for a
 few surprises or the inclusion of some
 less well known works in the selection of
 the plates. Several plates are decidedly
 poor — Nos. 4, 6, 9, 15, 20, 21, 22, 41,
 42 and 43 being the worst. Although the
 design is appropriately simple and
 uncluttered it is marred by the use of an
 eccentric type size for the chapter
 headings and contents page. Each oc-
 cupies a whole blank page. This wasted
 space (facing pages 30 and 31 for exam-
 ple) interrupts the flow of the text and
 should have allowed for the inclusion of
 monochrome illustrations of drawings, or
 photographs of the artist at work et
 cetera. The photograph of Coburn on
 the back cover would have made for a
 more sympathetic introduction to the
 text if used as a frontispiece.

Also regrettable is the omission of
 Coburn's drawings and prints from the
 plates. His small monochrome wash
 drawings are often very beautiful and his
 work as a printmaker has contributed to
 the popularization of his imagery. In
 fact, the cutting of stencils for his screen-
 prints has intensified the design in these
 smaller works, as tapestry has given
 them grandeur when enlarged.

In the second chapter, 'John Coburn's
 Artistic Development', a greater elabora-
 tion of his connections with the abstrac-
 tion of the 1950s and 1960s in Europe
 and America, as well as Australia, is
 necessary. Coburn shares a particular
 pictorial language (vocabulary of shapes,
 use of space and colour) with a great
 number of international figures —
 Baziotes, Ellsworth Kelly, Calder and
 even Herbin, Singier and Vasarely, to
 name just a few not mentioned. Of
 course Lurcat, Matisse, le Corbusier and
 Manessier are referred to frequently. It
 may be interesting to note the use of
 particular shapes, e.g. the tubular wave
 in *Sounds of silence*, 1971, and *Drum beat*,
 1972, reproduced alongside one another
 (plates 38 and 39). Shapes are a univer-
 sal language and a closer examination of
 some of Coburn's may prove enlighten-
 ing.

It would also have helped if plate
 references had been used throughout the
 text instead of the alphabetical index of
 plates at the back and if footnotes had
 supplemented the bibliography, but then
 this is not intended to be the definitive
 work. A more searching and candid



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study will have to be written soon. It will still be necessary to turn to the Newcastle Gallery Society bulletin *Artemis*, September-October 1972, *ART and Australia*, January-March 1974, David Thomas's *John Coburn's Curtains*, and reference made to Robert Hughes's *The Art of Australia*, 1970, for further insights into his work.

Hughes describes Coburn as an ideographic painter. This is particularly apt. His highly refined shapes are symbols for visual or spiritual experience. His palmate and elliptic leaf shapes, suns, moons and planets occupy a personal cosmos as if in a state of heightened felicity. His work is instantly recognizable, decorative and metaphorical.

This book presents us with a generous pictorial record of Coburn's activity. Its shortcomings are not due to the artist who, it is hoped, will benefit from its distribution all the same.

Hendrik Kolenberg

Sydney Harbour, Paintings from 1794, by Sandra McGrath and Robert Walker (Jacaranda Press, 1979, ISBN 0 7016 1254 1) \$27.95

John Olsen has provided a useful, low-key introduction for this timely picture book of doings around Sydney Harbour since the early days. He says 'This enchanting waterway has continued to inspire artists from colonial to contemporary times that is an assurance of its magic'. From Thomas Watling's *View of Sydney Cove*, 1794, now in the Dixon Gallery, Sydney, to Shay Docking's *Procession and cliffs*, 1977, the book provides a good reference of over sixty colour plates, together with a short history of each artist, with notes on their work, by Sandra McGrath and Robert Walker. The colour reproduction is not good but John Passmore's grey-green *Boy with sea bird*, now in the collection of the Australian National Gallery, Canberra, is probably the least affected by the faulty colour reproduction. He pinpoints his subjective reactions down to the terror of the boy, in the Domain baths in 1951, being attacked by a huge sea-bird. He screams his horror alone, while the other swimmers take gentle exercise nearby. Passmore suggests all is not easy on Sydney Harbour. Things are not as they seem. This distinguished artist of the sensual seas and of events around the waterfront does not simply paint pretty pictures, the people enjoying it are its victims.

The works of James Taylor in *Views of Sydney*, 1823, give delightful accounts of sundry works: stone-cutting, horse-grooming, masters chatting, mistresses staring into space, the harbour a mere background to the industrious colonizing of the land on its brink. They had the harbour but they had not yet learned to

love it. Later, in the 1800s, as some degree of control was established, a cross-nourishment became apparent and the harbour became a delight in itself. Tom Roberts's gentle *Mosman's Bay*, 1894, is a charming Sunday scene of strollers taking their leisure around a quiet Sydney cove, the water pure satin against the rather overpowering bush. Everyone, going through these pages, will be inspired to hunt down the originals in various galleries to enjoy more of what the artists actually painted in their own colours.

Helen Sweeney

London Art and Artists Guide by Heather Waddell (ACME Housing Association, London, 1979) £1.50.

For all artists and for visitors to London from Australia this small paperback guide is almost essential. It can be obtained from the publishers at 43 Shelton Street, London WC2.

Heather Waddell, who compiled its information, visited Australia in connection with the International Artists Exchange Scheme of which she wrote in *ART and Australia*, Volume 16 Number 1, p. 33.

The Guide lists art galleries, workshops, gives useful addresses for purchasing artists' materials and books, art schools and a heap of other useful items of information, including eating and drinking places and markets.

The booklet is well designed and printed, with some attractive photographs, and can be highly recommended.

Mervyn Horton

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