

ART

AND AUSTRALIA

Lesley Dumbrell
Films by Artists
Robert Jacks
John Hoyland in Australia
Max Watters
The Sketch-books of William Macleod
Notes on the 'Century of Genius'



Art Quarterly Edited by Mervyn Horton Volume 18 Number 1 Price \$5.75 Spring 1980



MAX WATTERS HOUSE AND TANK, DARTBROOK
ROAD (1973)
Oil on hardboard 83cm x 112cm
The Artbank Collection
Photograph by John Delacour

ISSN 0004-301X

JUSTIN O'BRIEN
Supper at Emmaus 1980
Oil on Canvas
38 x 51 cms.



JUSTIN O'BRIEN

EXHIBITION OCTOBER 1980



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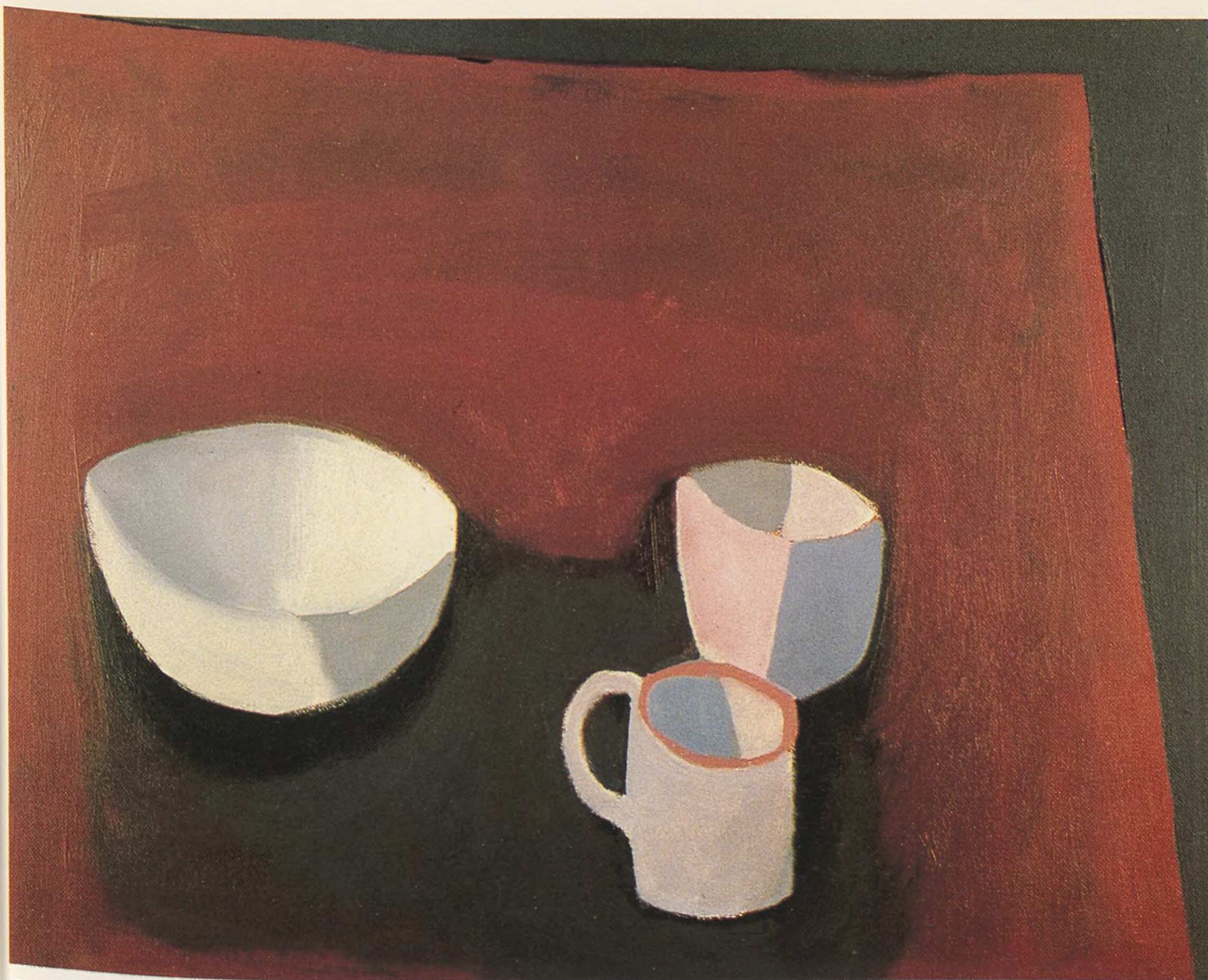
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SPRING 1980

ART

AND AUSTRALIA

VOLUME 18

1

Art Quarterly

ISSN 0004-301 X

published by Sam Ure Smith
at the Fine Arts Press Pty Limited**Volume 18 Number 1****Editor:** Mervyn Horton**Directory Editor:** Marjorie Bell**Editorial and Advertising Assistant:**
Vivienne Overton**Associate Designer, Layout and
Production:** Janet Gough**Official Photographer, Sydney:**
John Delacour**Melbourne Representative:** John Hoy**Advisory Panel**Sydney: Daniel Thomas
Melbourne: Michael Shannon
Graeme Sturgeon
Perth: Richard Hook
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Brisbane: Pamela Bell
Launceston: Suzanne Lord
Europe: Ronald MillenThis publication has been
assisted by the Visual Arts Board
of the Australia CouncilDesigned and produced in Australia
Typeset in Australia by
Walter Deblaere & Associates
Printed in Japan by Dai NipponAddress 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 over-
seas). Single copies: \$5.75 (plus
mailing \$1.50 within Australia,
\$2.50 overseas). Mail enquiries re
subscriptions, new and back issues:
B&C Mailing Service, Box 4142,
G.P.O. Sydney 2001. Personal
enquiries: 1 Hamilton Street,
Sydney. Telephone: (02) 27 4097.
Advertising telephone enquiries:
Sydney (02) 498 7452; Melbourne
(03) 63 2737. Melbourne represent-
ative: John Hoy, 125 Canterbury
Road, Toorak, Vic. 3142.**Commentary**

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advertising**Contributors to this issue**

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Exhibition Commentary



BRETT WHITELEY MY GOD, MY GOD . . . WHY . . . (1979-80)
Oil, gold leaf, steel on board 259 cm x 134 cm
Robin Gibson, Sydney
Photograph by John Delacour

Editorial

Regular supporters of *ART and Australia* will remark some major changes in this current number of the magazine.

Due to the ever-increasing costs of printing in this country it has become necessary, at the beginning of our eighteenth year of publication, to print the magazine overseas. Whilst it is saddening to see fewer and fewer quality magazines printed in Australia, as compensation, we are able to improve the magazine and offer more colour illustration than was possible when it was printed here.

The magazine will, in future, be printed by the Dai Nippon Company in Japan, an organization of vast resources with a world-wide reputation for its quality of printing and its expertise in all branches of the industry. The standard of its colour printing is especially admired. We look forward, therefore, to offering our readers an improved magazine.

Shipping between Australia and Japan is frequent and we should have no difficulties about delivery provided wharf strikes here do not interfere with unloading of containers.

The noticeable changes in the improved design of the magazine include a new type-face, especially imported from the United States of America, chosen for its clarity as well as its elegance; an expanded 'Exhibition Commentary' with most of the illustrations in colour so that readers may become even better acquainted with work shown in the commercial galleries and, at the same time, watch for young and lesser-known artists' work, as well as one or two small new features. In the December issue we expect to increase the number of pages. Because so many subscribers showed interest in the comments of artists on the work of other artists we are continuing these comments as a series, one brief article appearing in each number. We plan to publish photographs of some galleries with comments about them — not only long-established galleries but also selected newer ones.

With these major changes taking place it is appropriate to mention yet again our indebtedness to the Visual Arts Board of the Australia Council. Without its financial assistance during recent years when the continuing inflation has made it difficult for us to continue production, we could not have survived. Whilst our annual grant has been substantially reduced, as have most other similar grants, it is still a major factor in enabling the magazine to continue at a reasonable price. The support we have had from advertisers, some of whom have been regular supporters since Volume 1 Number 1, also deserves our thanks and the thanks, too, of all those who hope to see *ART and Australia* continue. □

Letter to the Editor

Sir,

Having recently arrived in your country, I have enjoyed several issues of *ART and Australia*, but find it distressing that no significant mention has been made as to the state of the art of photography. This omission is not unusual and has its roots seemingly in an almost universal misunderstanding of photography as an art form.

Briefly stated the problem is this: Photography as an art form is becoming stagnant or rather has reached a philosophical impasse. Assuredly there are many reasons for this lack of change. The primary stumbling block

however, is something I would like to call the 'stigma of apparatus'. Because the photographer expresses himself through the use of mechanical apparatus, many people involved in the arts are not quite sure if this expression is a valid one. A friend put the problem into perspective while looking at a photograph by Otto Litzel. He said, 'So what — I could do that!' — and why not? We find under Mr Litzel's photograph, information stating the type of camera used, the light source, the F stop, film speed, shutter speed, etc. Is this information really necessary, or does it perpetuate the stigma of apparatus? I am sure we would all be aghast if, while paging through an art magazine we found printed under a van Gogh, technical data stating the type of brush-strokes, paint mixture or brush the painter used.

All artistic expression is governed by the artist's mastery of his tools. The ability of the artist to express himself within the limitation of his medium is what makes a work unique. Following this reasoning we could say that all artists are to a point, technicians. However, aside from photography, other art forms escape the stigma of apparatus. We are familiar for instance with the basic skills involved in painting. It is evident whether or not a painter has mastered the basic skills of painting, not so with photography! Perhaps because we are not quite sure what the basic skills of photography are. Hence the need to publish reams of technical data by which photography is still trying to prove itself a valid art form. The catch 22 in this reasoning is, again, the perpetration of the stigma of apparatus. We are so caught up in the technical aspect of photography that we fail to realize the photographer as an artist. Not since Alfred Stieglitz addressed himself to the same problem 70 odd years ago has there been a major change in the acceptance of photography as an art form. We have hidden our rejection almost unconsciously behind the stigma of apparatus, at whose feet lies the state of the art, smothered under the weight of its own camera. □

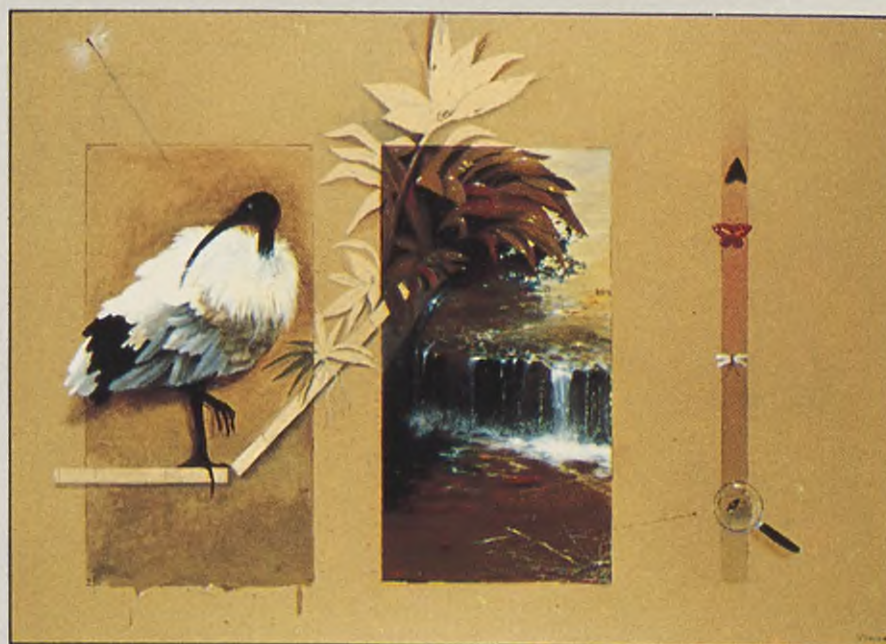
Terrence Pickett

Australian Colonial Portraits Exhibition

Ron Radford

It has not been acknowledged that 'Australian Colonial Portraits' is one of the most important Australian art exhibitions ever staged. As the first exhibition of the subject, it throws light on this neglected genre and many underestimated or previously unknown artists. The histories of Australian art, at the very most, treat the subject in no more than a few cursory paragraphs, yet the exhibition helps demonstrate that portraiture was the most prolific and significant artistic preoccupation in Australia before the gold-rush of the 1850s. The neglect of our early portraiture and portrait painters is a striking example of art history being viewed and written with the taste and all the prejudices of a later period. Apart from Thomas Wainwright, whose life was more colourful than his portraits, colonial portrait painters have been given no serious attention in publications. The truth is that the history of our visual arts has been written through the romantic haze of the nationalism of the late 1880s and 1890s, when scenes of rural labourers and sunny landscapes came to be regarded as 'typically Australian'. During this period, when Australians had become >

Exhibition Commentary



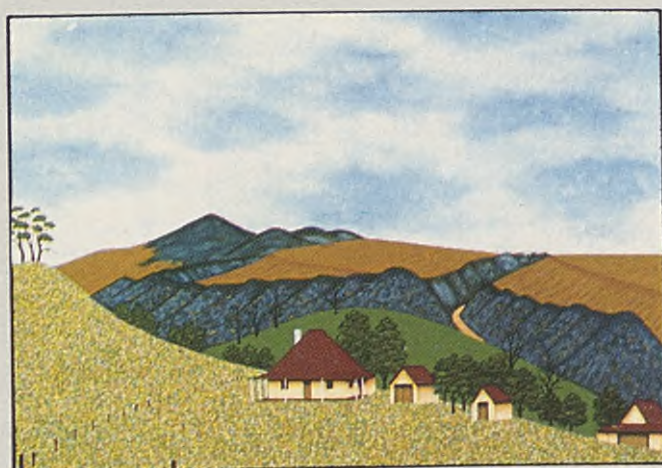
top
ARTHUR MURCH SUNNY CORNER N.S.W. 1980
Oil on board 39 cm x 49 cm
Wagner, Sydney
Photograph by John Delacour
centre
JUDY CASSAB DUSK AT THE MARBLES 1979
Oil on canvas 95 cm x 134 cm
Town, Brisbane
Photograph by Prolab

above
GRAEME TOWNSEND BOTANICAL GARDENS (1980)
Oil on canvas 155 cm x 250 cm
Barry Stern, Sydney
Photograph by John Delacour

Exhibition Commentary



top right
RUTH JULIUS WHITSUNDAY
PASSAGE (1978)
Silk-screen print
62 cm x 51 cm
Beth Mayne, Sydney
Photograph by John Delacour



right
MAX WATTERS HEBDEN
(1980)
Oil on board 80 cm x 111 cm
Watters, Sydney
Photograph by John Delacour

below
IAN GRANT RIDGE 1979
Acrylic on cotton duck
166 cm x 197 cm
Robin Gibson, Sydney
Photograph by
John Delacour



the greatest urban dwellers in the world, a self-conscious mythology of the bush was developing in painting and literature. Ever since Tom Roberts, Arthur Streeton, Frederick McCubbin (and also Henry Lawson and Banjo Paterson), the artists' followers, the biographers, critics and historians have assessed artists working in the past purely in terms of their ability to render the unique features of the Australian landscape. The quality of the work of colonial artists like John Lewin, Joseph Lycett, Conrad Martens, John Glover, Eugen von Guerard, Nicholas Chevalier, and Louis Buvelot has been judged, often rather superficially, on the artist's ability (or lack of it) to capture the brilliance of our light and the appearance of the eucalypt. This attitude not only reduces our art history to the mere history of landscape painting, ignoring the genre of views of towns and cities, studies of our flora and fauna, the paintings of natives, sculpture, and portraiture itself, but also has served to distort unfavourably the judgement of the qualities of our finest landscapists like John Glover and, especially, von Guerard, whom some may now consider as fine as any nineteenth-century artist.

The collecting policies and displays of our art galleries have followed similarly the above pattern, so that mainly landscapes were purchased and displayed: other subjects, including portraits, were collected by libraries like the Mitchell and Dixson, the National Library, the Latrobe Library and the Allport. Portraits were not regarded as serious works of art but as pre-photographic recordings of the country's pioneers and as only of historical interest. Our art galleries have helped perpetrate this distorted view of our early art.

Linked with this neglect is the fact that the finest artist of Van Diemen's Land, indeed the finest early colonial artist, was the landscape painter John Glover. The finest colonial Sydney artist was also a landscape painter: Conrad Martens. The attention given to these two colonial landscape painters has also helped to overshadow the achievements of such interesting portrait painters as Thomas Bock (who probably is as excellent an artist as Martens), Augustus Earl, Benjamin Duterrau, William Nicholas, Henry Mundy, Thomas Wainwright, Robert Dowling, Charles Rodius and others. Yet, after Glover, Martens and John Skinner Prout, it would be difficult to name any landscape painters, working before 1850, more interesting than the above portrait painters. It is also worth noting that, apart from Conrad Martens and S.T. Gill, Thomas Bock (the best, or one of the best, and the most prolific colonial portrait painter) worked in Australia in the nineteenth century longer than any other artist.

Eve Buscombe, the curator of the exhibition, and the pioneer in the research of our early portraiture, has included thirty-two artists in this selection. There were at least another thirty professional and amateur portrait painters working at the time. This is especially revealing when one considers that before the gold-rushes of the 1850s the populations of New South Wales and Van Diemen's Land (the two most settled and established colonies, where most of the portraits were painted) were only 189,000 and 60,000 respectively. The number of portrait painters seems even more extraordinary when one considers the high convict population, members of which would not have been in a position to give commissions. Colonial society obviously took the making of likenesses very seriously and hundreds of commissions were given by various members of the family to decorate their halls and parlours and to be sent back to relatives in England.

If it is said (but I disagree) that the history of Australian art is the history of Australian landscape painting, it may also be said that the history of English art is largely a history of English portraiture. Since before 1850, our settlers, including artists, were almost exclusively British, it should not be surprising to find, in our Georgian-styled settlements of the 1830s and 1840s, that the art of portraiture predominated in the British colonies as it had, earlier, in her American colonies. During the gold-rush of the 1850s

however, colonial society dramatically changed with the huge influx of population, a large percentage of whom were Europeans, including many European-trained landscape painters. These artists dominated the Australian art scene, which shifted to Victoria. They included von Guerard, Chevalier, Ludwig Becker, Henricus van den Houten and, later, Louis Buvelot.

Much more important than the influx of European landscape painters to mark the shift, after 1850, in colonial art from English conventional portraiture to European-influenced landscape, was the fact that by then portrait photography was beginning to take over from portrait painting. Portrait painting has been considered a less important art form in Australia, as elsewhere, ever since. Also, it must be pointed out that, about 1850, many of the most significant and prolific portrait painters either died or left Australia. Wainwright died in 1847, Mundy in 1848, Duterrau in 1851, W. B. Gould in 1853, William Nicholas in 1854, and Bock in 1857. Marshall Claxton left Australia in 1854, Robert Dowling in 1855, and nothing is known of Richard Read Junior after 1849.

Eve Buscombe's thesis, and the portrait exhibition and catalogue, open up a whole new area needing further investigation. Certainly, many of the individual artists mentioned above need to be examined in further detail. The inclusion of William Strutt in the exhibition draws attention to the little-known fact that, although he has become known for his bushfire and bushranger subjects, and their preparatory sketches, which were executed in England, he actually painted more oil portraits in Melbourne than any other subject. His penetrating portrait of John Pascoe Fawcner in the exhibition reveals that the artist is one of Australia's best portrait painters.

The exhibition has been well balanced and selected. As well as bringing to the fore so many previously unknown early painters, it displays a variety of approaches. There are single portraits, double portraits, family groups and even two equestrian portraits. There are portraits in oil, watercolour, pastel, printed lithographic portraits and miniatures on ivory. There are not only portraits of Governors and their ladies, and of the squatocracy, doctors and other leading citizens — all painted, of course, with due reverence for their positions — but also portraits of the lower classes like William Gould's earthy landlord and his wife, and Bock's bushrangers. There are also a number of artists' self-portraits.

Because of their fragility and for much less important reasons, some public collections did not make works available to the touring exhibition. Bearing this in mind, there are still some major omissions from the exhibition. The display lacks some large portraits painted in the grand eighteenth-century manner. Certainly, Augustus Earle, Conway Hart, Robert Dowling and others painted them. Such large portraits, which often included backdrops of richly brocaded drapes with braided tassels, and huge classical columns framing vistas of parkland throw a very revealing light on the pretensions of colonial society.

Perhaps, also, one could quibble about artists who were omitted at the expense of the peripheral artists who were included. For instance, one might argue that Knut Bull, W. P. Dowling, Maurice Felton and Thomas Flintoff could have been included at the expense of William Griffiths, and John Rae, or Nicholas Chevalier, whose self-portrait is his only known Australian portrait. Undoubtedly, the most important omissions are the Tasmanian and Victorian portraits of Robert Dowling. Robert Hawker Dowling was not only the first and only significant portrait painter trained in Van Diemen's Land, but the first artist to be trained in Australia. He painted prolifically in Tasmania and the Western District of Victoria for ten years before he left to further his studies and career in London at the end of 1855. It would have added tremendous interest to the show to see a work by a competent portrait artist, who had never seen an original oil painting of Joshua Reynolds or Thomas Lawrence but who had been brought up >

Exhibition Commentary



above
RODNEY MILGATE POEM
— BRIDGE (1979)
Oil on hardboard 122 cm x 182 cm
Macquarie, Sydney

Photograph by John Delacour

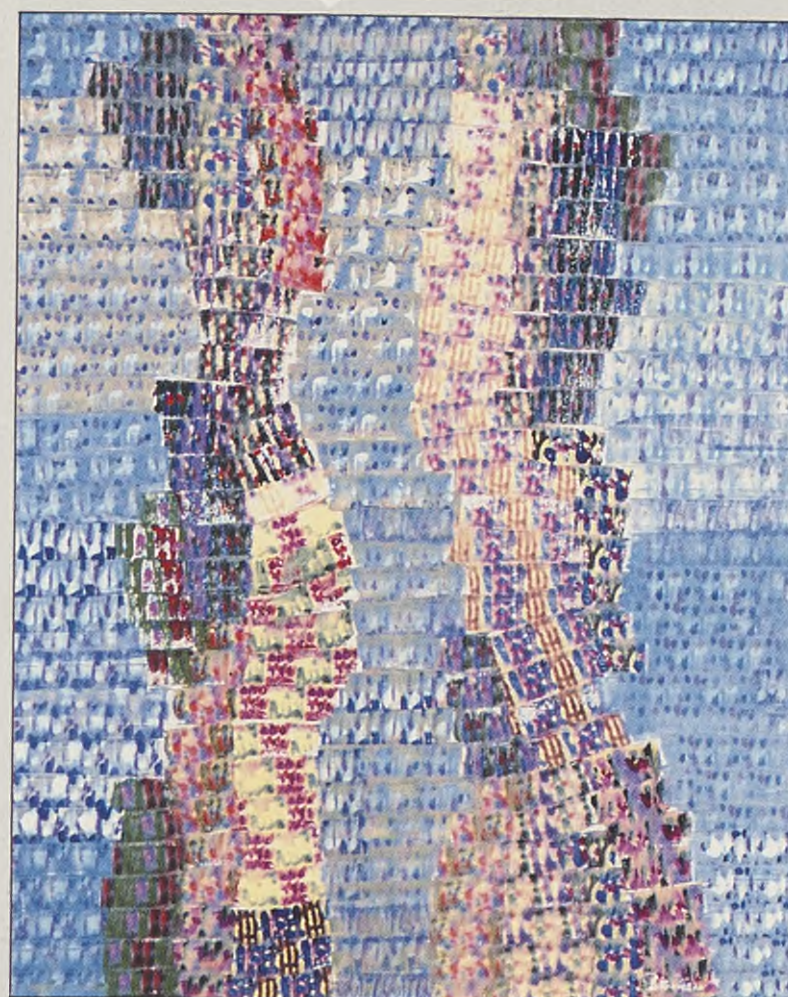


left
PHILLIP MARTIN AFFICHE
(CHANGE WORLDS II) 1980
Acrylic and collage on canvas
185 cm x 175 cm
Art of Man, Sydney

Photograph by John Delacour

below
RICHARD LARTER BLUE
ABSTRACT 1979
Acrylic on canvas 180 cm x 142 cm
Watters, Sydney

Photograph by John Delacour



Exhibition Commentary



GUY WARREN MORT BAY No. 10 (1980)
Watercolour on paper 133 cm x 273 cm
Gallery A, Sydney

Photograph by James Ashburn

DAVID RANKIN SHIKISHI—LONGRIDGE
1979 Oil on canvas 244 cm x 152 cm
Watters, Sydney

Photograph by John Delacour

instead on originals by Frederick Strange, Henry Mundy, Benjamin Duterrau and, most importantly, Thomas Bock.

Unfortunate, too, is the fact that Eve Buscombe has used an otherwise good, if disorganized, catalogue to discuss contentious attributions of works that are not even in the exhibition. Such discussions are not relevant or appropriate even as footnote material and should have been omitted from the catalogue text.

One of the most useful aspects of the exhibition, however, is the opportunity it affords for the first time to compare and differentiate between the various painters. As our early portraitists rarely signed their work, there exists a tremendous problem of attribution. So many paintings in public institutions and in private houses have been either wrongly attributed or unidentified. Mundys have been confused with Robert Dowlings, Duterraus with Goulds, Goulds with Frederick Stranges, and so on. There has even been much confusion between the work of Wainewright and Bock; seen together in this show, it can be clearly observed that, although they both reflect the typical, late-Georgian portrait genre, they are easily distinguishable.

Exhibitions, especially historical exhibitions, are extremely complex and delicate to organize and travelling exhibitions are even more so. The success of this Australian Gallery Directors Council exhibition, apart from Eve Buscombe's invaluable contribution, was also partly due to Carl Andrew of the Tasmanian Museum and Art Gallery. However, it was Brett Rogers from the Australian Gallery Directors Council who orchestrated this grand tour of our ancestors, thus bringing them out from their closeted past and exposing new truths for our future histories and art histories. □

Unwarranted Prestige 'A Century of Modern Masters'

by Robert Smith

In 1953 Australia was shocked from its artistic lethargy by the visiting exhibition 'French Painting Today', followed three years later by a similar response to 'Italian Art of the Twentieth Century'. The salutary effect of these two exhibitions on the entrenched conservatism of our art establishment more than justified the traumas involved. Subsequent visiting exhibitions, whether the outcome of cultural diplomacy or of interstate rivalry, have done much to inform the community and broaden the Australian outlook.

In latter years, however, there has been a plethora of 'blockbuster' exhibitions of a general kind devoted to the supra-national styles of western Europe and the United States of America. The latest of these, 'A Century of Modern Masters', from the private Thyssen-Bornemisza Collection, raises doubts about the value of such stereotyped showings, particularly since this is a very variable and often mediocre selection from that collection. Many of the paintings are fine and important works by major artists but others (even including some by major artists) are distinctly inferior, and a number are by painters of minor talent and often of only regional significance.

Visits to successive public art museums in various parts of the world involve a certain sense of *déjà vu*. It is customary to find represented in >

each at least some of the same artists fashionable a decade or so earlier — often by works chosen not for their actual quality but for the 'name' of the artist. So one might see again and again the ubiquitous *Homage to the square*, repeated eye-wrenching patterns of black and white, boringly repetitious machines which whirr and flash, or yet another token 'action painting' by Jackson Pollock — like the doormat-sized work in this show.

It is surprising to see the same syndrome apparently at work in this renowned private collection. Perhaps these works are from a period beyond the major collecting interests of the Thyssen-Bornemisza family, who have, therefore, depended too heavily on the advice of interested dealers. In the case of United States artists, for instance, there seems to have been over-reliance on a single New York art dealer. For earlier art-historical periods the collection appears to have avoided these pitfalls, considering that a major exhibition of important Old Master works from the same collection is even now embarked on a two-year tour of nine cities in the United States of America. This simultaneous showing emphasizes the enormous wealth of the collection, but also reveals by contrast the indiscriminate nature of the exhibition touring Australia.

The reputedly great cost of bringing this collection here and of producing the lavish catalogue is not warranted by the innate merit of the works and one may well ask why, and on whose initiative, the exhibition was brought to Australia. It seems to have been an arrangement negotiated privately by an individual who happens to be a trustee of one of our art museums, and given formal approval retrospectively. If so, it could be that our art exhibition circuit is being used unawares for exhibitions that are politically motivated, or as an aspect of supra-national business diplomacy.

It may be argued that the exhibition, whatever its origins, is justified by its relative popularity with the public. Such an argument would be completely specious: any successful demagogue can make the same claim of mass appeal. The real point is that the imprimatur of the Australian Gallery Directors Council and the prestige of showings in public art museums deceive the public by conferring on the exhibition an importance which, overall, it does not warrant. Instead, the Council should be re-asserting the criteria of quality and relevance. Neither, incidentally, can be added to the exhibition by the spurious 'historicism' of its pretentious catalogue, which in no way relates art or artists to the arbitrarily selected contemporaneous events listed in its arid chronological recital.

The catalogue does, however, demonstrate that glossy colour reproductions enhance some works immensely, while detracting from others. The consequent distortion of artistic value has been a considerable factor in the formation of cosmopolitan fashions in art, and deserves some serious analytical study. Our too-ready acceptance of such prevailing fashions could indicate that Australia risks slipping back into artistic lethargy — though of a new and different kind. □

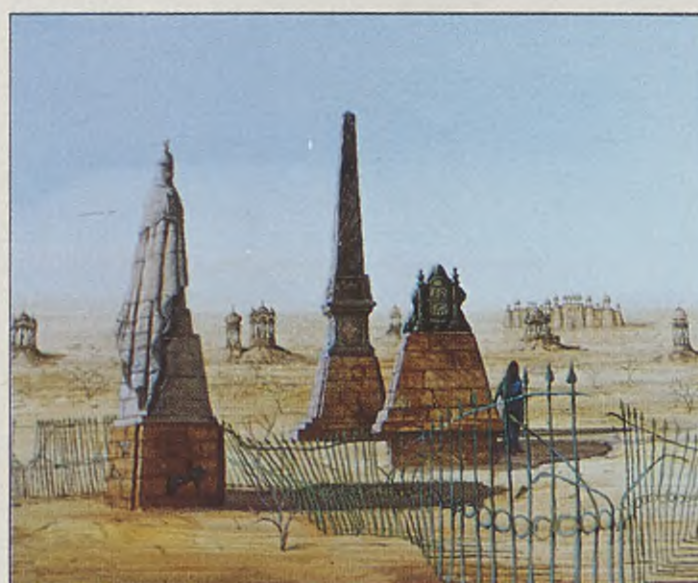
Some Australian Presses. No. 2

Ken Wallace — Crabbe and the Cotswold Press

Group-Captain Kenneth Wallace-Crabbe (R.A.F. retd, O.B.E. [Mil]), now in his eightieth year, must surely be the oldest practising hand-printer still active in Australia.

Since 1955 he has hand-printed twenty-two books and, while some Australian private printers have worked over a longer period and others have printed more in a shorter time, no private press owner in Australia has continuously printed respectably sized books over so long a period. >

Exhibition Commentary



top
BRIAN DUNLOP
STUDIO WITH SEATED
FIGURE (1979)
Oil on canvas
121 cm x 182 cm
Macquarie, Sydney
Photograph by
Douglas Thompson

above
COLIN LANCELEY
DAWN CHORUS 1979
Ink and crayon on paper
107 cm x 264 cm
Waddington, London

Photograph by
Prudence Cuming

above left
JENNY BARWELL
DOMESTIC DELIGHT
(1980)
Mixed media
78 cm x 163 cm
Watters, Sydney

Photograph
by John Delacour

left
PATRICK HOCKEY
REMEMBERED EMPIRE
1979
Acrylic on canvas
81 cm x 102 cm
Redfern, London

Exhibition Commentary



top left
JANENNE EATON MONOLITHS II (1980)
Acrylic on canvas 137 cm x 137 cm
Hogarth, Sydney
Photograph by Fenn Hinchcliffe

top right
MICHAEL JOHNSON No. 29 (1979)
Acrylic on paper 36 cm x 27 cm
Gallery A, Sydney
Photograph by James Ashburn

above
HELEN MARSHALL SANCTUARY 1972-80
Acrylic and collage on paper 153 cm x 103 cm
Art of Man, Sydney
Photograph by John Delacour

Additionally, most of the books he has printed have been written either by himself or by members of his family and most of them have illustrations by him.

Kenneth Wallace-Crabbe is not specifically interested in book design or typography, seeing his efforts more as communications than as works of art. He began printing as therapy for war injuries and quickly realized that the medium provided him also with great opportunities for the expression of his own literary and artistic abilities.

He has cut and engraved illustrations in wood, done linocuts, and is a fine maker of etchings; there have been discussions with a publisher with a view to issuing a collection of these. Similar in the diversity of his artistic talents to Norman Lindsay (who was a great friend), Wallace-Crabbe has been, as well, a maker of finely detailed model aeroplanes.

In 1955, Wallace-Crabbe published his first printed book under the imprint of Ravenswood Press. This was *No glass houses*, poems by Christopher Wallace-Crabbe, with woodcuts by Kenneth. About twenty-five copies were printed and the Acknowledgement in the book gives, succinctly, some idea of the work involved in hand-printing. 'If these (poems) have been retained, it is because this book has taken almost two years — intermittently — to hand-set, illustrate and print. For the time he has spent working over the press in a cramped cellar I am deeply grateful to my father, who founded, and is, The Ravenswood Press.'

The next booklet was completed in about 1960 and is a reprint of an excessively rare and slightly vulgar Lindsay item, *The damnation of Panurge's codpiece*. This was originally hand printed by Jack and Philip Lindsay in 1924, in about twenty-five copies. In response to a later request by Norman Lindsay, Wallace-Crabbe reprinted about fifteen copies. It is a small, square octavo of twenty-four pages, sewn into buff card wrappers. Although in appearance it is totally unlike the original, there are only two small indications that it is, in fact, a reprint. The dedication and statement of limitation both have the word 'copy' included, but this fact is stated neither on the title-page nor in the colophon.

In the mid-1960s, Wallace-Crabbe commenced his series of printings under the Cotswold Press imprint, a succession of books that has continued until at least 1979. All have very much the same appearance. They are octavos of about 22 cm x 15 cm, printed in Imprint type on white Burnie paper, illustrated by Kenneth Wallace-Crabbe and sewn into either red or buff card wrappers, with the lengthiest work being about fifty pages.

The printing of Christopher Wallace-Crabbe's second book of poems, *Act in the noon*, in 1974, made the work of the Press more widely known. A second impression had to be printed and, since then, K. Wallace-Crabbe has printed and published several books a year. His latest, *Henry Elliott, Norfolk Island's mystery man*, was issued in 1979. It reproduces the text of a letter written from Norfolk Island, in 1849, describing the wreck of the brig, *Governor Phillip*, off Cape Barren Island, in 1848.

Typographically, Cotswold Press books are not especially distinguished, K. Wallace-Crabbe having had no professional training. However, they do represent true private-press work, being done solely for the enjoyment of their creation and with pride in the finished work.

COTSWOLD PRESS TITLES.

1965, 1968 Kenneth Wallace-Crabbe, *The executioner*, two impressions, 50 copies each.

1968 Kenneth Wallace-Crabbe, *The Cimbri bull*, 50 copies.

1974 Christopher Wallace-Crabbe, *Act in the noon*, two impressions, 50 copies each.

1974 Kenneth Wallace-Crabbe, *Pontius Pilate is recalled*, 70 copies.

1975 Kenneth Wallace-Crabbe, *The executioner*, 80 copies.

1975 Christopher Wallace-Crabbe, *The shapes of Gallipoli*, 90 copies.

1975 Kenneth Wallace-Crabbe, *Reprinted short stories*, 80 copies. >

1976 Kenneth Wallace-Crabbe, *Otto the atom*, two impressions, 120 and 280 copies.

1976 James Wright, *Old booksellers*, 130 copies.

1976 Kenneth Wallace-Crabbe, *Berlin 1938* and *Malaya Stories*, 130 copies.

1977 Kenneth Wallace-Crabbe, *The Lo Ho Chow*, 150 copies.

1977 Kenneth Wallace-Crabbe, *Of Catalans at Gallipoli*, 100 copies.

1978 Kenneth Wallace-Crabbe, *No moonlight for 'duffers'*, 120 copies.

1978 Kenneth Wallace-Crabbe, *Burma when it was dark*, 100 copies.

1979 Kenneth Wallace-Crabbe, *Henry Elliott*, 120 copies.

All of these are out of print. □

Geoffrey Farmer

Book Review

The Black Swan of Trespass: The Emergence of Modernist Painting in Australia to 1944

by Humphrey McQueen

(Alternative Publishing Cooperative Limited, Sydney, 1979,
ISBN 0909 188 12 2) \$14.95

'Modernism', the author tells us in his introduction, 'is explored as a range of responses to a nexus of social-artistic-scientific problems'. At the end he refers to the 'people-nature-science nexus', and in the body of his book he discusses the impact of the ideas to Marx, Freud and Einstein in Australia as the background of his argument.

Citing the creed of Margaret Preston (to whom, as the Grandma Moses of Cubism in Australia, he adopts a reverent attitude) that art's first aim must be to 'delight the mind, not the eye' and that 'the mind rules the eye', he applies his own mind in a way that leads him to some surprising aesthetic and historical judgements.

Before criticizing his argument it is important to recognize the merits of the study. On almost every page Humphrey McQueen breaks new ground. He has cast his net wider than any other writer who has attempted a sociological study of Australian art and he has published, for the first time, a wealth of significant material. He is a master of quotation.

Many of his own remarks are also eminently quotable, particularly when he is castigating his seniors. Of these, one of the first of any promise to go downhill was Bernard Smith, when he 'degutted' *Place, Taste and Tradition* 'to make two editions of *Australian Painting*, in 1962 and 1971'; 'Ingamill's narrow-mindedness in public', he crisply observes, 'was to his movement what Christensen's whingeing was to the survival of *Meanjin Papers*'; A. D. Hope, in what is really an excellent account of the early poetry and its reception, he pinpoints as 'a Freudian who detested Freud'. When Professor Wood Jones argued that some changes in the new physics were compatible with tendencies in the new theology, he comments: 'God was not dead. He had merely moved into the fourth dimension to set up house with Madame Blavatsky'.

Humphrey McQueen is not content with an art that merely responds to the present and the past. He is looking for an art that points to the future and on this he has much that is commendable to say. What, then, is the flaw in an argument which culminates in the 'genius' of Margaret Preston, who 'was Modernism in Australia between the wars' and thus sharply contrasting with a score of artists from Roland Wakelin, Roy de Maistre and Arnold Shore to Sidney Nolan and Arthur Boyd by alone 'persistently attempting to engage, in various media, the complex of problems which gave rise to Modernism'? It would be superficial to explain this astonishing conclusion by the exigencies of an ideological strait-jacket, into which only the form of Margaret Preston could be fitted. Ideologically, Humphrey McQueen is a >

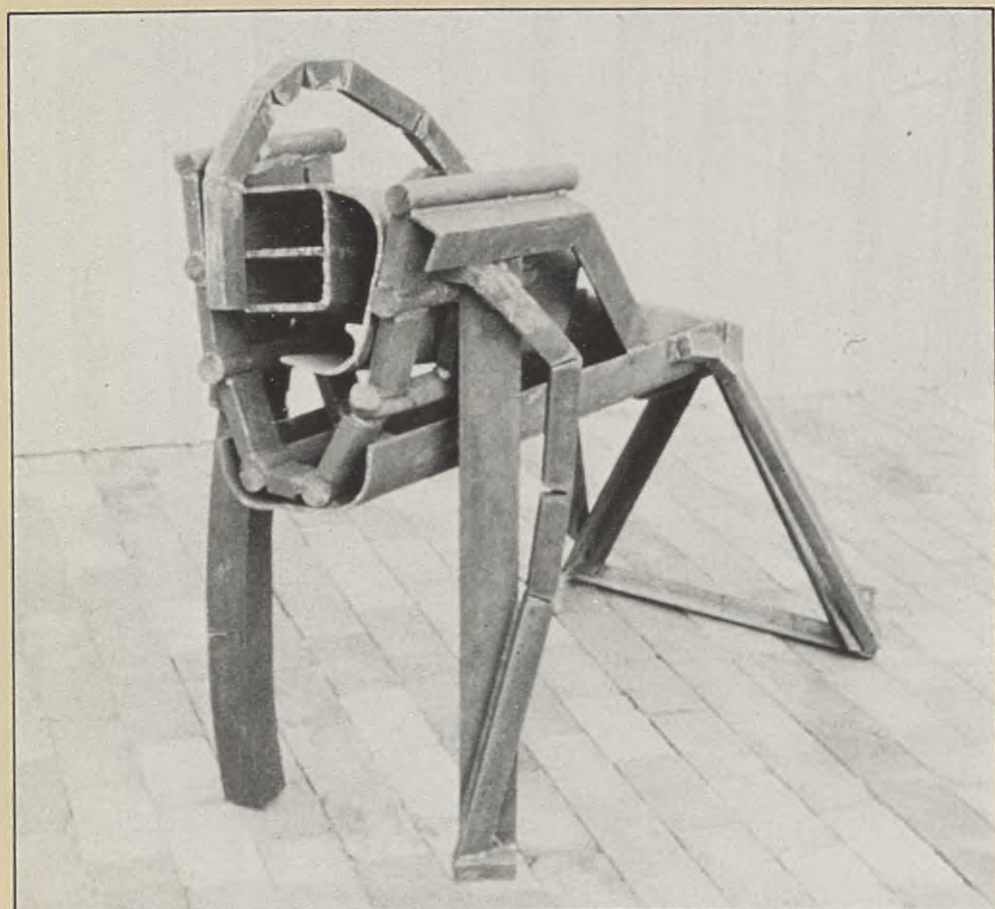
Exhibition Commentary



top
LOUIS JAMES BEACH BANNER (1980)
Oil on board 102 cm x 127 cm
Barry Stern, Sydney
Photograph by John Delacour

above
PETER LANYON SARACINESCO (1962)
Oil on canvas 183 cm x 152 cm
Art of Man, Sydney
Photograph by John Delacour

Exhibition Commentary



top
PAUL HOPMEIER LION (1980)
Oiled steel 105 cm x 128 cm x 62 cm
Gallery A, Sydney

above
ANDREW SOUTHALL THE CRUCIFIXION
(A CONTEMPORARY INTERPRETATION OF
KING JAMES'S VERSION —
NEW TESTAMENT) (1979)
Mixed media 213 cm x 168 cm
Realities, Melbourne

Photograph by Nora Sumberg

heretic, as witness his extraordinary distortion of Marx's statement about the 'eternal charm' of Greek art. A responsible Marxist would undoubtedly have had more to say about Counihan, Connor and Bergner, of whom his treatment is both cursory and superficial. The explanation may be partly psychological, an unconscious desire for a mother figure in Margaret Preston, a charming, life-loving and authentic artist who marched on the side of the angels with a loud-speaker, thus proving a comfort to the uncertain young. Attention must, unfortunately, here be drawn to an utter lack of visual perceptiveness whenever McQueen writes about paintings, in contrast to a literary discrimination that is one of the most attractive features of this important and stimulating study. □

Joseph Burke

Book Review

Australian Painters of the Heidelberg School *The Jack Manton Collection*

Introduction and notes on the paintings by Patrick McCaughey
Notes on the collection by Jack Manton

(Oxford University Press, Melbourne, 1979, ISBN 0 19 550 5592 1) \$35.00

What a pleasure to see a book on Australian painting well produced, with consistently good colour plates and pleasant lay-out, printed on first-class paper, the whole volume bearing the marks of a labour of love.

The artists of the Heidelberg School claimed freedom from conventions, freedom to follow their own experience; their work forms a critical turning-point in Australian painting. McCaughey stresses the paradoxical mixture of optimism and melancholy that gives Heidelberg 'Impressionism' its poetic *nuance*, a feature splendidly revealed in the Manton collection, with its plethora of works from 'the most momentous period in all the artists' lives'. McCaughey's eminently readable introduction and his comments opposite each illustration elaborate these points, making many new, clear-sighted and unexpected observations on what must be the most written-about phase of Australian art.

René Gimpel, the inspired dealer-diarist, wrote about patrons who supported the Cleveland Museum: 'America will never know what she owes to these pioneers of the ideal . . . People will want to know who they were but they are anonymous'. Jack Manton, whose fine paintings have, since the book was written become the property of the National Gallery of Victoria, is not anonymous; Australia will know who he was; in a fascinating essay he outlines his progress from successful businessman to landed proprietor and collector; we hear of his 'conversion' to the Heidelberg School by Oswald Burt, the excitement and hazards of the auction-rooms, the satisfaction his purpose-built gallery on his property Drumkeen gave him, where with infallible generosity he made his pictures accessible to vast numbers of people. His finest acquisitions came to him at the very end of this stage of his life: two years before Drumkeen was sold in 1972 he obtained Tom Roberts's *Portrait of Lily*, 1892, and *Mentone*, 1887, the final purchase being Conder's *The farm Richmond*, 1888. Apart from only two other works, the last-named showed Conder at the highest point of aesthetic excellence he was ever to reach. The fact that this painting was actually offered to Manton by its owner, is public acknowledgement of what Oswald Burt prophesied the collection would become, namely 'the greatest collection of the (Heidelberg) School in Australia'. What gratitude the Australian public owes to such 'pioneers of the ideal'! □

Ursula Hoff

Book Review

Contemporary Western Australian Painters and Printmakers

edited by Murray Mason

(Fremantle Arts Centre Press, Perth, 1979, ISBN 0 909144 18 4) \$19.50

'How the West wasn't won'. An odd title for a review, but by West I mean Western Australian and what does not win are current international modes, whose influence on art emanating from that far place seems at best minimal indeed.

My source for all this is a glossy paperback produced by Fremantle's Art Centre Press entitled *Contemporary Western Australian Painters and Printmakers*.

I do have an aversion to anything with this sort of regionalism invoked in the title; it seems almost to imply that the artists are not Australian but somehow separate. However, one can sympathize with the publishers' problem; after all, art from the West is all too rarely seen in the Eastern States. Perth is truly a victim of 'the tyranny of distance'.

The few artists whose work is reasonably well known in Sydney and Melbourne — Guy Grey-Smith, Robert Juniper, George Haynes, et cetera — are all included; most of the fifty-five artists represented are under forty years of age. The vast majority of the work is figurative; totally absent are the New York mannerisms current among younger Sydney/Melbourne artists; in fact a lot of it falls into that frightfully named category, 'semi-abstract'. International influences appear to flow almost solely from London. In many ways much of the work is reminiscent of the kind of thing painted in Sydney in the mid-1960s. There is a slight sense of *déjà-vu*.

Before reading this book I had wondered if art produced in the West would differ much from that produced on the Sydney/Melbourne nexus. The answer provided by this book is yes; indeed the difference is as great as that, say, between California and New York. As mentioned earlier the influences appear to be quite different. Current styles are not much represented in the West (for example, only five artists' work is related to New or Photo-Realism — a fact for which I am deeply thankful). Abstraction is mostly landscape inspired, sometimes influenced by de Staël; there is not much Abstract Expressionism, no Colour Field. Most of the works are highly coloured and painterly, slightly Pop (English), rather casual and decorative; compared to local art most Western Australian painting is overloaded, too busy.

As to the format of the book: each artist receives two pages and two illustrations (one in colour). The book is glossy and rather well designed. There is an informative, if too brief, introduction by Murray Mason: too brief to cover adequately an area almost unknown in the Eastern States. This is compounded by the minimal amount of biographical information supplied on each artist. We are told, for example, the year of birth of each artist but not the place (I suspect a few of the more influential artists are English-born which would explain the flavour of a lot of the art). At the end of the book is a very badly prepared catalogue which sometimes mentions both the medium and support ('acrylic on canvas') and sometimes does not ('oils'); even worse, inventions such as 'mixed medium' [sic] occasionally surface.

However, for me, *Contemporary Western Australian Painters and Printmakers* re-established faith in the place for it seems that Western Australia produces not only mining magnates and very conservative governments; I now know that art is alive and reasonably well there, too, and that, for a book, is, I suppose, a real achievement. □

Alan Oldfield

Reporting Galleries — The Old

Australian Galleries, Melbourne

Australian Galleries celebrates its twenty-fifth anniversary in 1981.

It was established by the Purves family in the year of the Melbourne Olympic Games. They sensed the need for a commercial gallery with good exhibition conditions and a continuing and reliable representation for artists and it was proved that there were both artists and clients waiting for such an establishment.

Among the first exhibitions at Australian Galleries were Arthur Boyd's allegorical Bride paintings, John Perceval's Williamstown and Gaffney Creek paintings, the first of Albert Tucker's Australian work for many years, Sidney Nolan's Antarctic paintings and, later, John Olsen's exhibitions and sculpture by Clifford Last.

These exhibitions set the pattern of what has been the policy ever since of high quality contemporary work with an emphasis towards figurative.

When Thomas Purves, one of the founders, died in 1969 his son Stuart stepped into his place and this advent coincided with the emergence of artists like Brett Whiteley and Tim Storrier who have been handled by the gallery ever since.

Leonard French's exhibition of paintings 1974-80 took place in June, 1980.

Anne Purves, the other founder, and Stuart Purves now direct the course of the gallery. □



Reporting Galleries – The New

Allegro Gallery, Kenthurst

The Allegro Gallery, begun by John and Anne Raaymakers, was established two-and-a-half years ago at Kenthurst, forty kilometres north-west of Sydney in a charming, truly Australian bush setting. It serves a wide circle of northern and western suburbs patrons.

The gallery building, designed by Robert Perey, won for him a Merit Award (for an outstanding building built during the five years prior to 1978) from the Royal Australian Institute of Architects.

The Directors believe that its position on the fringe of the city has many advantages, one being that it can afford to develop within a framework of high standards. They do not have to yield to popular tastes resulting in quick turnovers and monetary gain nor do they have to manipulate or pressure sell as their overheads are kept to a minimum (they live on adjoining premises also designed by Perey).

Amongst the disadvantages of the location is the lamentable disregard and ignorance by all but a few art critics. Critics who will fly all over Australia, and even abroad, to report what has already been covered by other reporters find Kenthurst 'too far' to visit. This disheartens some exhibitors but does not seem to affect the many art lovers from all over Sydney who visit this very popular gallery.

The Directors are constantly seeking work which combines vitality with originality, conviction, sensitivity and timelessness. They do not restrict their interest to purely creative art. They sometimes show works by highly motivated crafts people, particularly when there is a fusion of creative transformation with excellence in execution, often lacking in contemporary work. □



Photographs by courtesy of Belle Magazine

Book Review

The Art of Dorrit Black

by Ian North

(MacMillan, Melbourne, 1979, ISBN 0 333 299998) \$17.50

This thoroughly researched, perceptive study of the pioneer of modernism in South Australia could well be regarded as a manual on how to write a monograph. It makes a welcome change from other recent Australian art books, with its complete illuminating footnotes, catalogue, exhibition lists and bibliography. However, it would not have hurt the publishers to have provided an index.

The book is the result of many years of research by Ian North and can be seen as a spin-off from his excellent exhibition of Dorrit Black's work, which toured Australia some years ago.

Dorrit Black was one of several women artists who dominated *avant-garde* art in Australia in the period between the wars and whose art has become increasingly popular with the general public in the last decade. Ian North advances several arguments for the dominance of women in modernist circles in this period. The most obvious reason was that not every woman could marry because of the limited supply of men who had returned from World War I, so careers were seen by parents as an acceptable consolation. Since the last century, art has been a socially approved hobby for middle-class girls so it was not remarkable that serious artists should emerge in this climate.

The other factor that North emphasizes is Dorrit Black's financial independence and the corresponding freedom this gave her and other similarly placed women artists. Unlike their more impoverished colleagues, women of independent means did not need to sell their works. Neither did they have to teach. Dorrit Black did teach, but by choice. She also combined the curious opposites of an unearned income and an evangelizing socialist philosophy.

Ian North traces her development from an affluent, if rigid, patriarchal background through discreet rebellion at the Julian Ashton school in the 1920s, her discovery of modernism in England and Paris, and her later advocacy of modernism in Sydney and Adelaide. He is aware of Black's limitations as an artist and that her ideas often outpaced her abilities, but he argues, convincingly, that, despite the unevenness of her output, her best work equals that of her better-known contemporaries, Grace Cossington Smith and Roland Wakelin.

In particular, North stresses the importance of Dorrit Black's linocuts; the firm, clean rhythmic designs of *Music*, for example, or the dramatic use of black and red in *The eruption*. He makes the point that it was perhaps the democratic nature of printmaking as well as the aesthetic qualities of the medium that attracted her.

Like other Australian modernists, of her generation, Dorrit Black was primarily influenced, in Europe, by the systematic Cubist tradition of André Lhote and Albert Glizes. It was this tradition of modern art that she taught in Sydney in her Modern Art Centre and in Adelaide.

Later, she moved toward what North describes as 'democratic realism': her own individual style developed in a provincial situation.

North also discreetly suggests that, in her later years, it was more pleasant for Dorrit Black to be a dominant influence in Adelaide than a secondary figure in Sydney. Even if this is so, there can be little doubt that the city of Adelaide greatly benefited from her presence.

One other point: from looking at the comprehensive Bibliography it can be seen that, while Australian modernists have attracted wide interest in exhibitions and articles, publishers of books have not been so excited. This is the first detailed book on a single artist of this generation. Her colleagues also deserve similar treatment. □

Joanna Mendelsohn

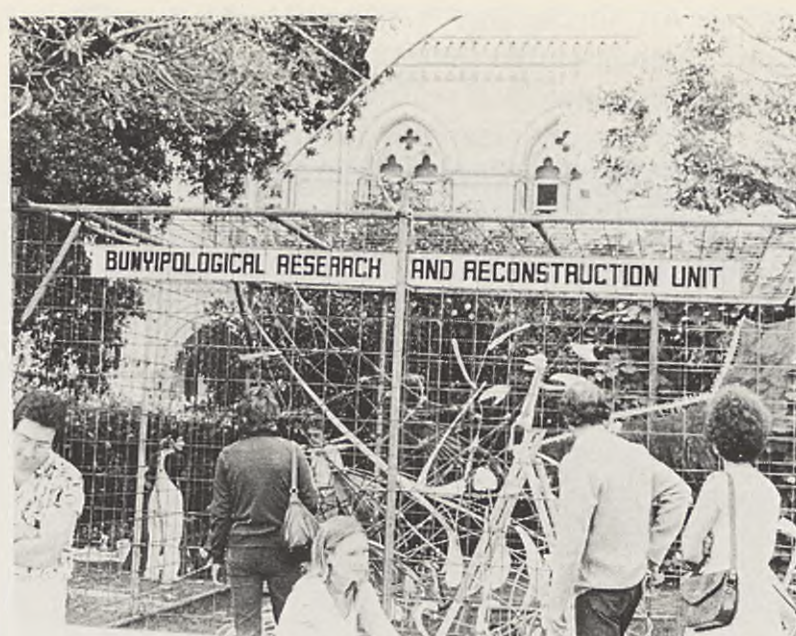
Adelaide Scene

In an age of specialists it is remarkable that the visual arts programme of the 1980 Adelaide Festival of Arts should have been designed by a musician. It seems that, apart from the portion contributed by the Art Gallery of South Australia, Christopher Hunt, the Director, improvised upon his theme entirely solo and, for a beginner, he certainly did not disgrace himself. It is just that occasionally it might have been a good idea if he had asked . . . for instance, he thought it would be fun if everybody put down their usual instruments and all played the piccolo. He called it 'Australian Postcard Originals' and it made some very strange noises. I refer to the exhibition put on in the Festival Centre Gallery for which forty Australian painters produced a *postcard-sized* painting, the idea apparently being that the show would be conveniently portable for touring country centres and perhaps abroad for a year, and also be reproducible as postcards and placed on sale 'throughout the world'. The artists concerned were evidently oblivious of the fact that, on the whole, people whose work can normally be measured in metres cannot overnight become intelligible in millimetres.

Now imagine a scenario. Brett Whiteley is appointed the next Director of the Festival. He asks all the theatre companies instead of putting on full-length productions this year to perform only the first and last pages of each play and that way it can all be contained in one evening, making the theatre performance much less demanding on audiences and considerably less expensive to run — an excellent solution in every way!

The handling of a visual arts programme by an amateur has not been seriously challenged in the past, the reason being that, historically, we have been made to feel very grateful that we have a visual art programme at all. After all, there is little to be made from exhibitions since most of them are free and even those that charge admission often make a loss. What is not acknowledged is that the Festival itself may not profit from it but neither does it lose, as the free shows have found substantial sponsorship from private enterprise. In addition, many of the works are for sale.

Matters of principle aside, it happens that 1980 had the most extensive, broad-based and varied visual arts programme of any Adelaide Festival so far. This was due partly to inspired guesswork on the part of the Director, skill of art gallery staff, and a general ground-swell of enthusiasm from the local art scene. Private galleries were pushed more to the perimeter than ever before with only Bonython's show of Arthur Boyd and Mark Thompson attracting any attention — and that mainly from the Establishment trendies. The feeling was that something had changed since the last Festival. There has been, if only minimally, a maturing and with it a growth of confidence in our own artists. Significant was the showing of *Rules of the game*, an excellent piece by a young Adelaide artist, Sue Richter, in the prime position in the Festival Centre Gallery. It is a sculpture/video/performance piece and challenged many people to rethink their definition of art. Equally significant was the experiment, devised by Ian North, to commission four groups of young artists to produce something for the occasion, preferably in >



top
MEMBERS OF SOUTH AUSTRALIAN WORKSHOPS BUNYIPOLOGICAL RESEARCH
AND RECONSTRUCTION UNIT (1980)
Bones and mixed media 370 cm x 760 cm x 460 cm
Art Gallery of South Australia
Photograph by South Australian Workshops

centre
MARK BOYLE JOURNEY TO THE SURFACE OF THE EARTH: AUSTRALIAN STUDY OF
ANT-HILLS IN THE CENTRAL AUSTRALIAN DESERT (1979)
Installation — earth and fibreglass and electron microphotographs
11 pieces, various sizes
Contemporary Art Society, Adelaide
Photograph by Michael Kluvanek

above
MEMBERS OF WOMEN'S ART MOVEMENT,
ADELAIDE, CO-ORDINATED BY ANN NEWMARCH MURAL, FROME ST, ADELAIDE (1980)
Acrylic 7 m x 14 m
Photograph by Arthur Lemon

the public arena. 'Adelaide Art Alternatives' was a gamble which paid off handsomely. We acquired amongst other things a fine mural from the Women's Art Movement, a bunyipological research unit from South Australian Workshops (twelve artists in search of a myth), a small Persian mud-built house sitting quietly and sweetly in the parklands by the Round Space group, a huge amount of goodwill from the artists and a sense of Adelaide itself participating at the heart of its own Festival, which has not existed to such an extent previously.

The two exhibitions that received the most pre-publicity, 'Leonardo, Michelangelo and the Century of Genius' and 'Futuresight', were not embraced equally by the public. A collection of sixteenth-century drawings from the British Museum, however good, is not likely to excite many people, and the word soon spread that the Leonardo despite its glass case was not all that great and the *Creation of Adam* was only a copy. In fact, the Michelangelo may or may not be a copy; the British Museum is equally divided on it but if the public's appetite for 'genuine Old Masters' is being appealed to this loss of credibility was unfortunate. The show was a disappointment to the public but it also failed to get support from artists who did not see the examples as sufficiently important to get excited about and were not particularly interested in the scholarly and historical value of the collection. It may be simply that the philosophy and spirit of sixteenth-century Italy as seen through these drawings, is utterly foreign to the 1980s.



above
SUE RICHTER RULES OF THE GAME
(1980)
Fibre-glass life casts, colour video, mixed
media and performance (performers
Garry Benson and Mo Gordon)
Festival Centre, Adelaide
Photograph by Garry Benson

right
WARREN BRENINGER EXPULSION OF
EVE (1978-79)
Pencil, crayon, pen, collage, photography
76 cm x 51 cm
Art Gallery of South Australia



Heroism, bravura, optimism, expressed by means of a particular form of sleight-of-hand seem rather odd preoccupations to us now.

'Futuresight', the holography show from the Museum of Holography in New York (one of the few such places in the world), excited tremendous engagement — curiosity about the technical process, speculation about its future use by artists. Its impact was instant, but its influence will no doubt be felt later. The first conclusion it drew was that new technology inevitably changes the face of art. Being, of course, primarily a visual technology it has already begun to be exploited by artists though as yet in a somewhat rudimentary way.

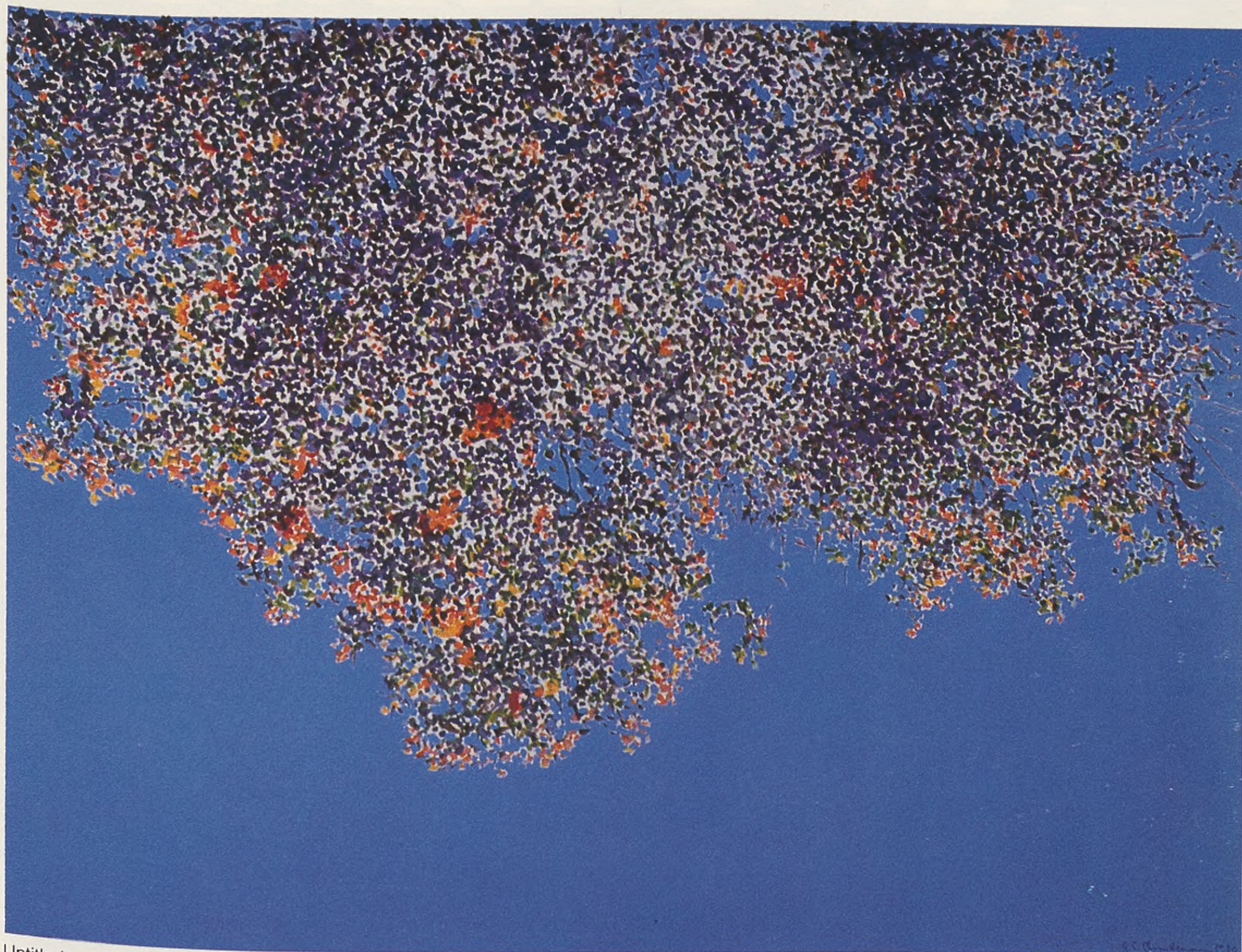
Mark Boyle was perhaps one of the most unequivocally successful Festival imports, in terms of both present pleasure and future influence. He was funded to produce some of his randomly selected site 'paintings' from his Journey to the Surface of the Earth of the world series which included sites in the Tanami desert and were shown at the Contemporary Art Society, and also to give two talks, both of which left an indelible impression on the minds of many people, especially students. However, apart from this contact and the small number of students who actually did performances, there was a general lack of involvement on the part of institutions and they would be well advised to give students much more time off to get to shows, of which there were a daunting number, and to set up seminars with artists.

The Art Gallery of South Australia's 'Drawn and Quartered', a show of contemporary Australian works on paper was, for me, the surprise of the Festival. In its richness of content it made the 'Masters' downstairs feel even more far away and confirmed the strength of the new generation and their continuing commitment to two dimensions. Poor management and an uncomfortable venue (the foyer of the Festival Theatre) obscured what should have been a gem of a show in Tess Jaray's paintings. Despite this, they held their own and provided an interesting contrast to the paper show and a reminder of the pleasures to be had from an utterly single-minded statement, whose ramifications stretch ever outward like a ripple on water.

There were other offerings that came in various guises: Jerry Dantzig's 'Cirkut' photographs were amazing but otherwise unimportant; the water-colours of Angas, 'traveller and naturalist', nicely presented and a valuable documentary; the half-scale mock-up of the Sistine Chapel, a crazy idea that somehow succeeded; the huge live Mirò by the La Claca company, for whose satirical spectacle the artist designed vast painterly body extensions, which the actors wore and humped about with irresistible Spanish abandon; *Dressed like an egg*, by the New York group Mabou Mines, a potentially ethereal series of tableaux which, in the Arts Theatre, merely sent the audience to sleep. In itself this progression from gallery to theatre without a second thought was one of the most exciting aspects of the programming, and half-way down the road came the input of performance co-ordinated by Noel Sheridan and the Experimental Art Foundation. Though the general public was blissfully unaware of its very existence (except for the considerable number of pieces performed in public, in the mall, in the park, at the cenotaph, on the plaza) the series was an indispensable ingredient in the strange chemistry of those three weeks in March: Dale Franks's body heaving under a layer of bricks; Kevin Mortensen and friends stripped and oiled in the chilly night at Carclew, three men in a rowing-boat with the blind cox and his dog, their shadows thrown hugely onto the outside walls as a roller blind attached to their oars rose and fell — a pure visual statement.

Ask anyone what they most enjoyed in the Festival and the answer, generally, is Peter Brook, that arch-chemist of the visual, conjurer of the human spirit, manipulator of space physical and mental, who has them in his toils. This emphatic unanimity is highly significant for the visual arts. Peter Brook may be a man of the theatre, but his contribution to the twentieth century may finally be that his attitude to actors as moving objects and his ability to raise the whole activity onto another plane has created a paradigm for the continuing merger of the sensory modes in art. □

COVENTRY GALLERY



Untitled

Oil on Canvas

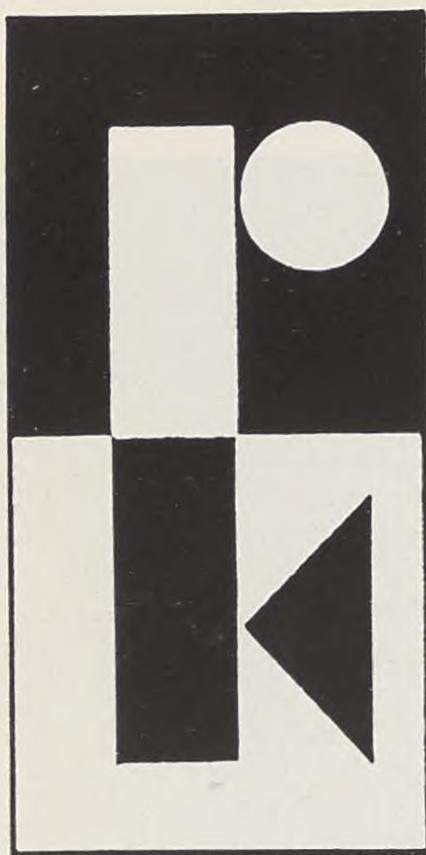
91.5 x 122 cm

GUNTER CHRISTMANN

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Gallery Hours: 11 am. - 5 pm. Tuesday - Saturday

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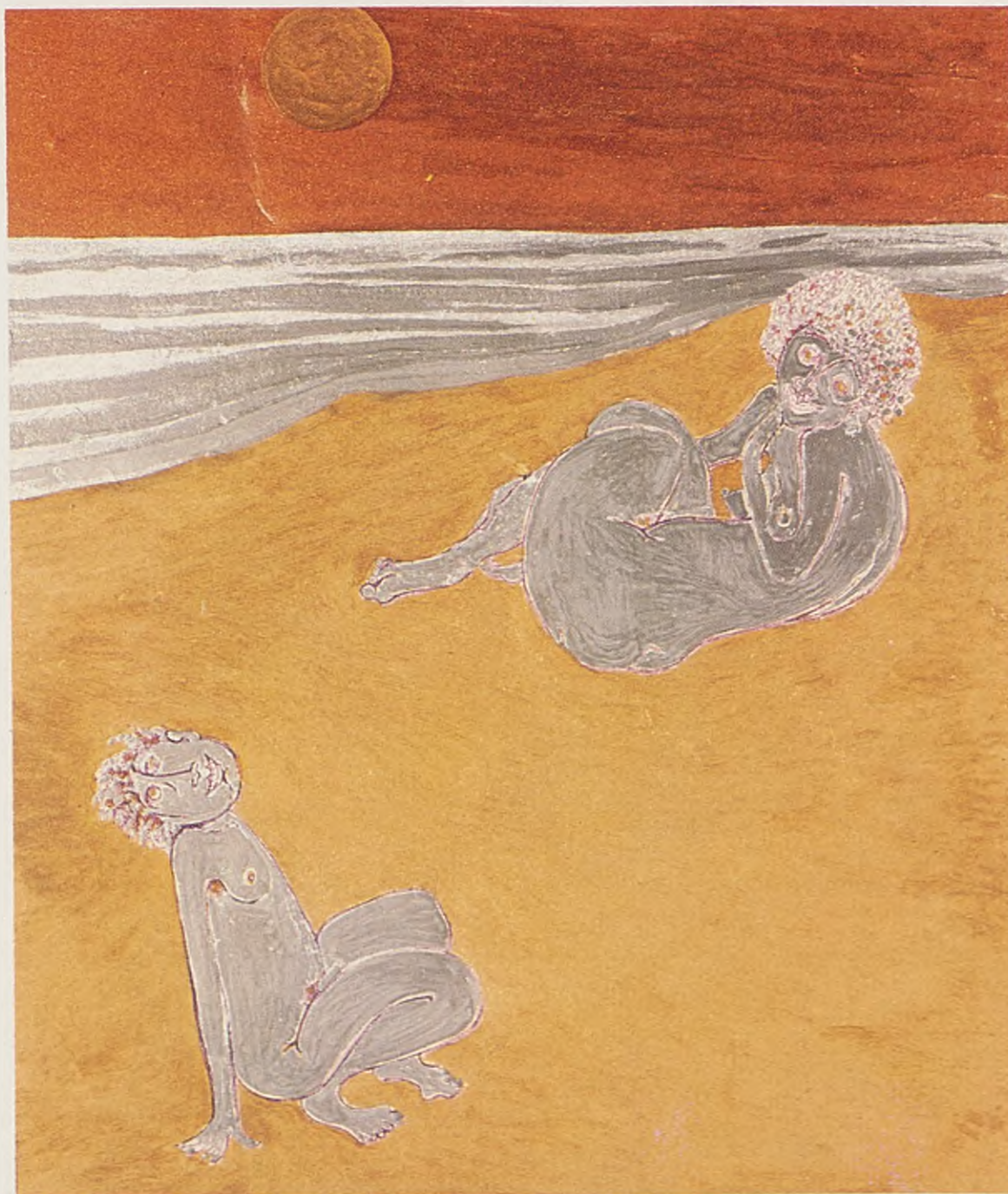
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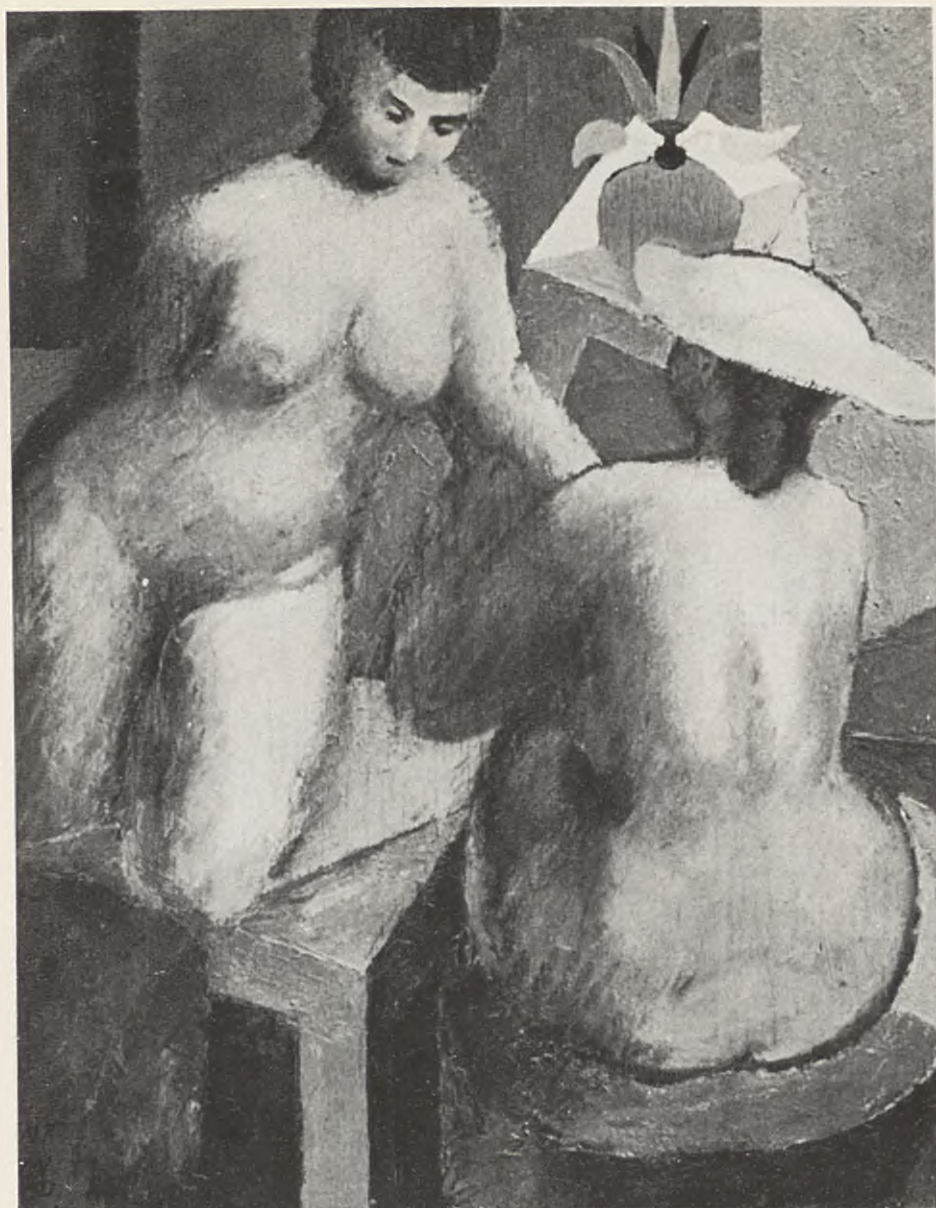
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Robert Mapplethorpe Patti Smith, Doves 1979, Silver gelatin print

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Lesley Dumbrell

by Grazia Gunn

Lesley Dumbrell's quest is for a purer kind of statement. Her works are never concepts or ideas, they are abstracted epithets of experience portraying the particular quality of an emotion through colour. Her references from life are intangible: wind, light, natural rhythms, feelings, which she transforms into a purely abstract linear visual language. The lines, vertical, horizontal, diagonal, are her grammar, co-ordinated and subordinated the lines move across the canvas as words flow across a page; they create an interminable phrase with infinite possibility of articulation. Within these lines, drawn with meticulous exactitude, are the aesthetic impulses of Dumbrell's intangible world. With simple graphic expression she creates a visual equivalent of a sensation.

To this linear structure, paint is applied in a flat even manner — no brush-strokes or thick layers of paint, no material surface interest. The colours are juxtaposed and react to one another. Each colour is an expression of pure sensation freed from associations — pale blue does not imply sky and green is not grass — the implicit response is to colour in its own terms, colour, evocative of certain aspects of sensitivity is the subject. Hues are radiant or opaque and reflective, translucent or dim and mysterious; the various degrees of opacity and translucency give her work a sensual beauty and delicacy. Dumbrell's paintings and drawings are a synthesis of opposite forces: vertical and horizontal, warm and cold, light and dark.

The drawings are executed in a freer manner. Instinctively drawn, they reflect a quick impression of an emotion, they are her shorthand, her system of secret signs. Often from these initial drawings, she produces a second set of drawings more rigid and exacting. These have an intermediary function and are a record of the slowly developing process towards the final transcription where the elements are despotically controlled and frozen into the painting. This

process is an indication of Dumbrell's powerful convictions and her strong, obsessive, often harsh disposition towards her work. It is a sequential process which permits us to see a side of the painter's character that her paintings do not show. Astonishingly, during this process, these resolutely executed paintings do not lose any of the gentle emotions or tender sensations Dumbrell set out to portray, nor do they ever fail to imply the most fugitive, evanescent sensibilities. Emotions are presented only and always at one level, that which is inextricably linked to the feminine intrinsic: joyousness, peacefulness, tenderness and a sense of elegance and beauty. In a recent interview¹ she stated: 'Painting is my quiet time, it is my sanity away from the drudgery of everyday life and away from the horrors of the world. When painting, I look to a more optimistic future, I portray only the gentler side of the emotional range, I omit all anxieties of death, violence, anger and horror.' This attitude excludes her work from the Post-Modernist sensibility of the 1970s, which is characterized by its socio-political content and by bizarre powerful and provocative reflections of a disordered world. Dumbrell's work is sometimes challenging, often pleasing, but never provocative. The serial imagery, the precise Hard-edge line and the flat surface of her paintings link her to the concerns of Abstract Art of the 1960s. She has always painted in series, each one, like a narrative, evolves into the next.

Lesley Dumbrell was born in Melbourne on 14 October 1941 and there are no child prodigy stories about her.

From 1959 to 1962 she studied painting at the Royal Melbourne Institute of Technology. Intrigued by Abstract Art, she concentrated on Kandinsky's² theories of form and colour, on Malevitch's³ three stages of Suprematism: black, coloured and white, and on the process Mondrian used to achieve simplification of form. The new abstraction was not studied at Royal Melbourne Insti-

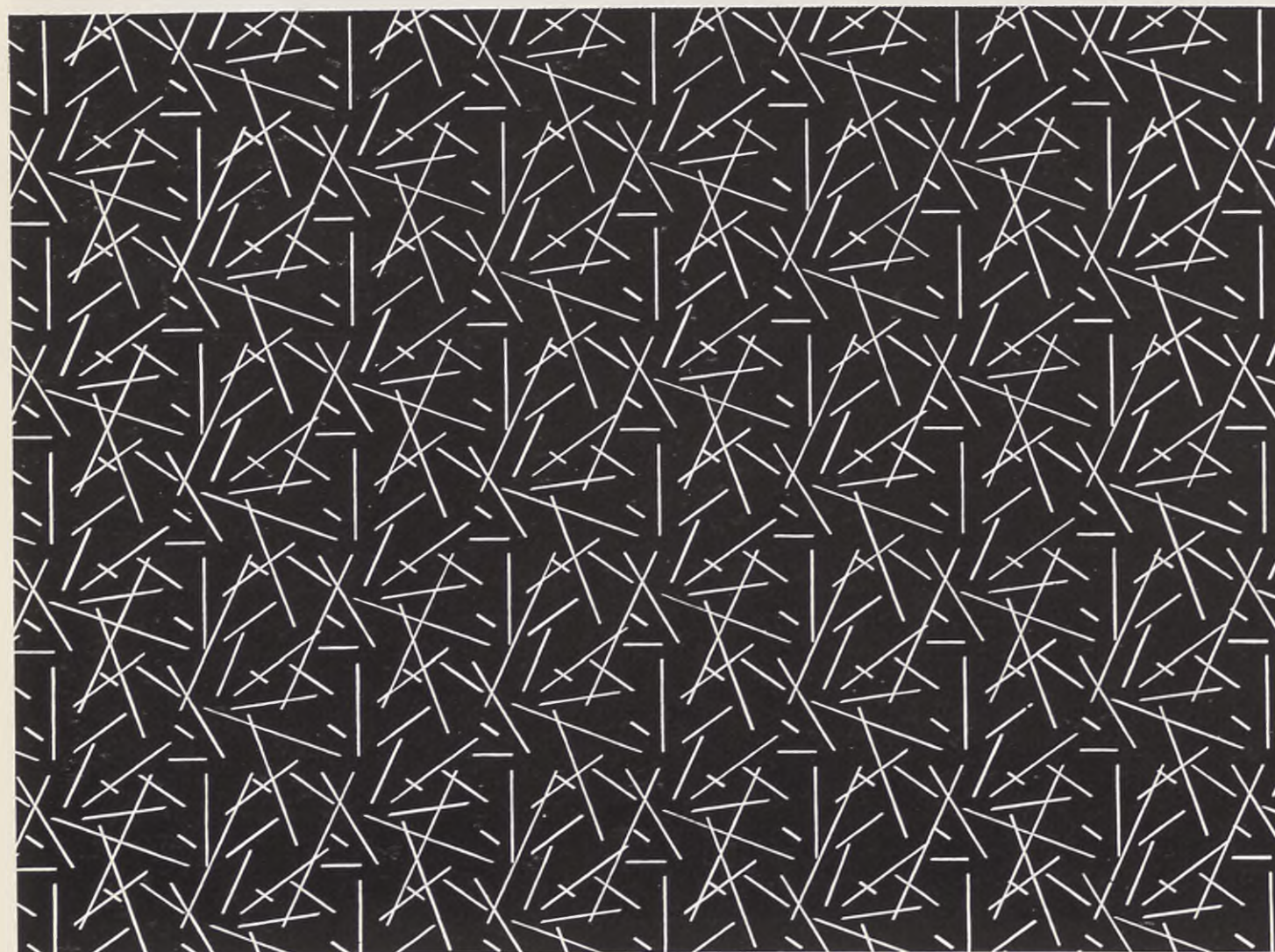
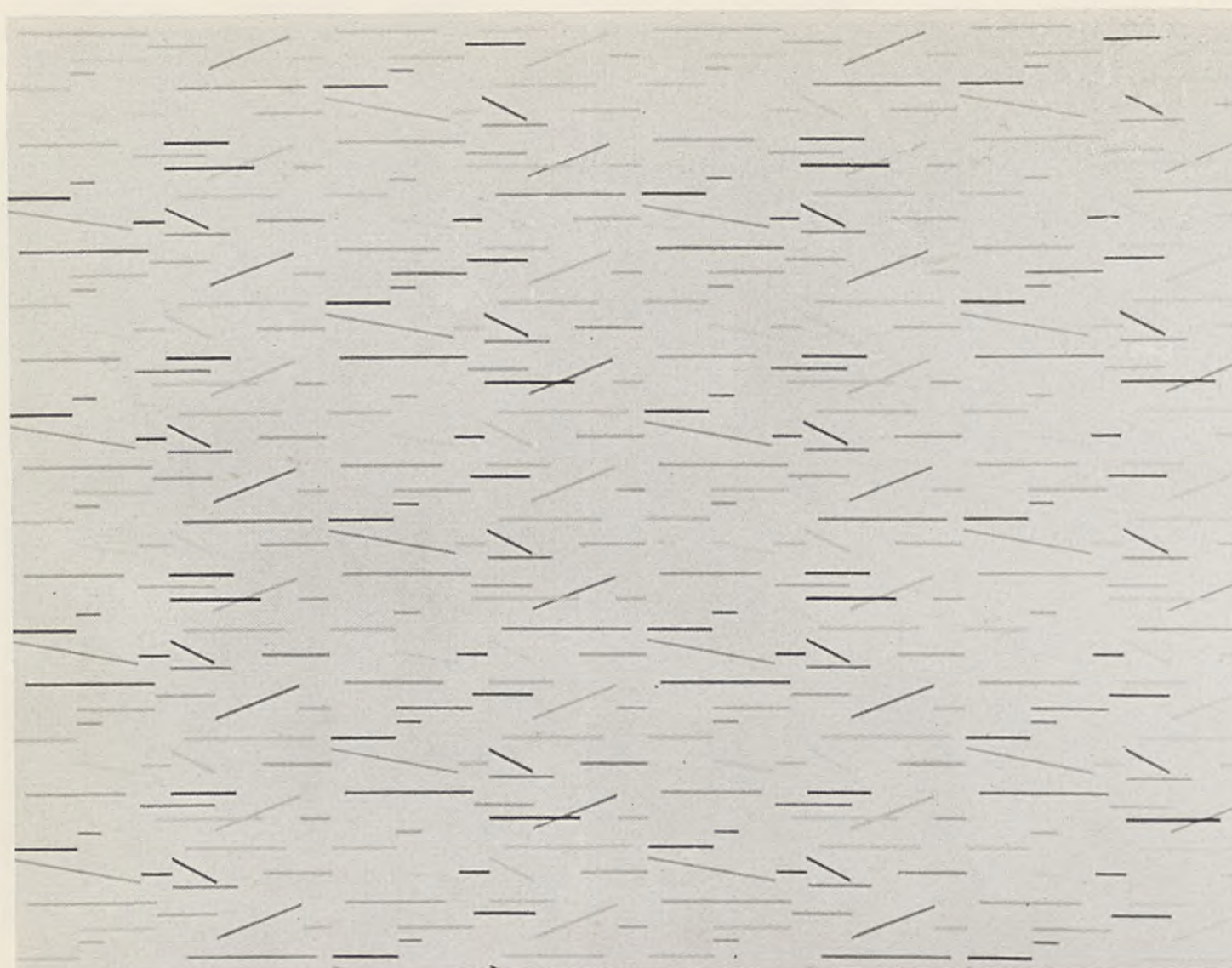
LESLEY DUMBRELL AFTER DARK (1980)
Acrylic on canvas 152 cm x 228 cm
Melbourne State College Collection
Photograph by Ian McKenzie



LESLEY DUMBRELL SPIDER WALK (1978)
Acrylic on canvas 198 cm x 137 cm
Private collection
Photograph by Ian McKenzie



LESLEY DUMBRELL SPANGLE (1977)
Acrylic on canvas 152 cm x 212 cm
Art Gallery of New South Wales, Sydney
Photograph by Ian McKenzie



tute of Technology. Conventional attitudes excluded, amongst other things, exposure to the works of Margaret Preston, Grace Crowley and Grace Cossington Smith, to mention a few women working in a modernistic spirit. Most students, therefore, were not aware of the contribution of women to Australian art. Believing she wanted to be an artist, and a feminist artist, she knew she must hold onto the challenging new movements. During her last year as a student she saw at the National Gallery of Victoria a retrospective of Godfrey Miller's work, which had a considerable effect on her.

Between the years 1962 and 1966, due to her involvement in other activities she produced few works. Her most formative period was 1966-68, when she taught in the art department at the Prahran College of Advanced Education with a group of young artists including James Doolin, Virginia Coventry, Peter Booth, Clive Murray-White, Elwyn Dennis and Alun Leach-Jones. She was greatly influenced by the lucid and articulate Doolin, who also introduced her to liquitex, a medium she continues to use.

The late 1960s were an exciting time for art in Australia. Abstract Expressionism had subsided as the main movement, new art movements asserted themselves: Hard-edge, Minimal, Op and Pop. A certain diffusion of art energies was occurring; a more open situation had been created. Dumbrell could now see her role in a larger perspective and decided to give up teaching and to paint full time. The pictures of this period, 1967-68, represent a fragmented view of the urban landscape, selecting only elements she is perceptive about or in tune with.

In these early paintings, the abstracted building-shapes are repeated forms moving from the centre of the picture outwardly and across the surface and the predominant colour is red. The colour red with all its tonal variations, from warm and intense to cold and sombre, has, until very recently, held a particular fascination. Other colours she uses with ease, the exception being purple and mauve, the two colours to which she has not found an emotional key. She is constantly intrigued by the fact that, whilst some colours are solid, dense and opaque, others



opposite top
 LESLEY DUMBRELL STRAND (1977)
 Acrylic on canvas 130 cm x 213 cm
 Possession of the artist

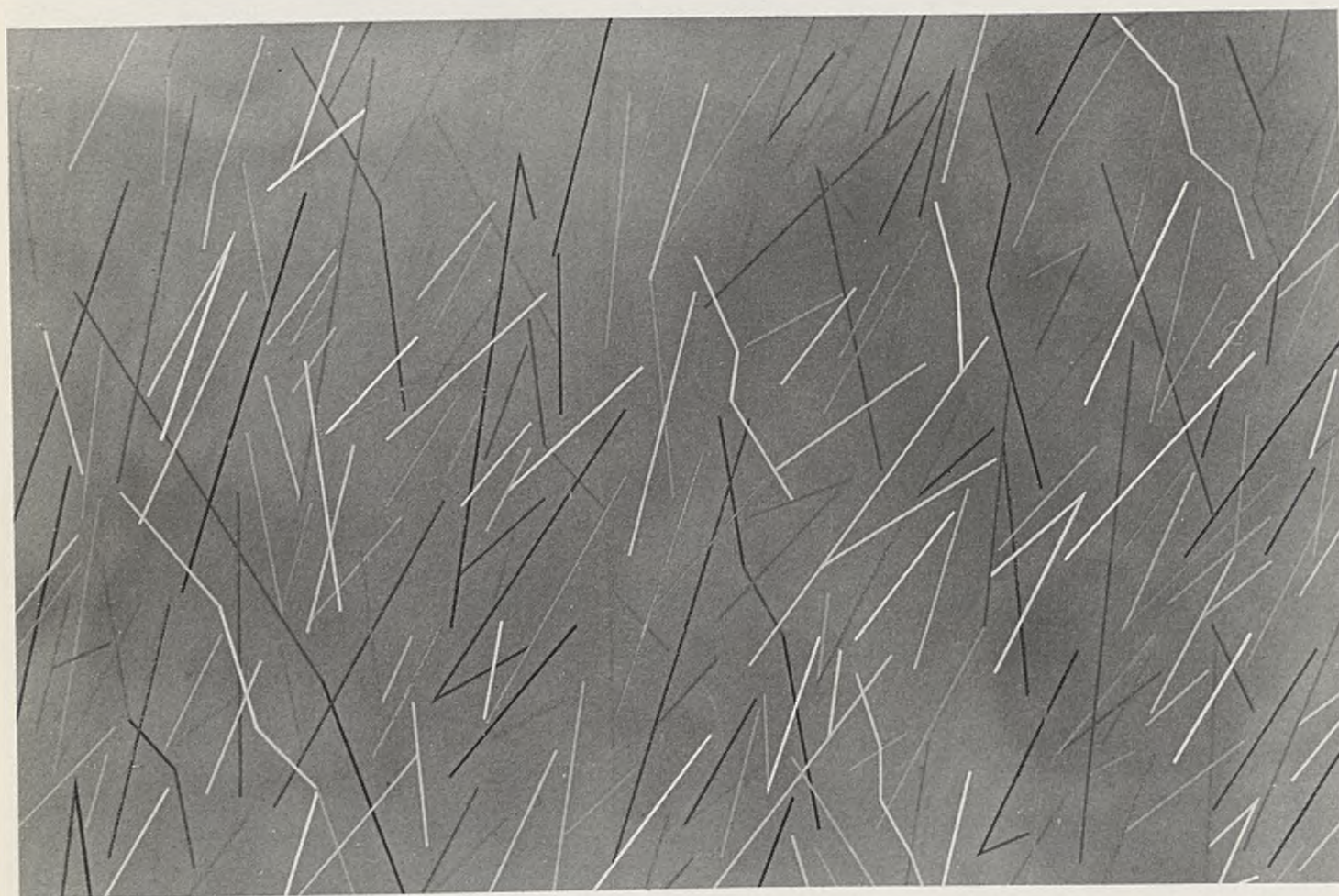
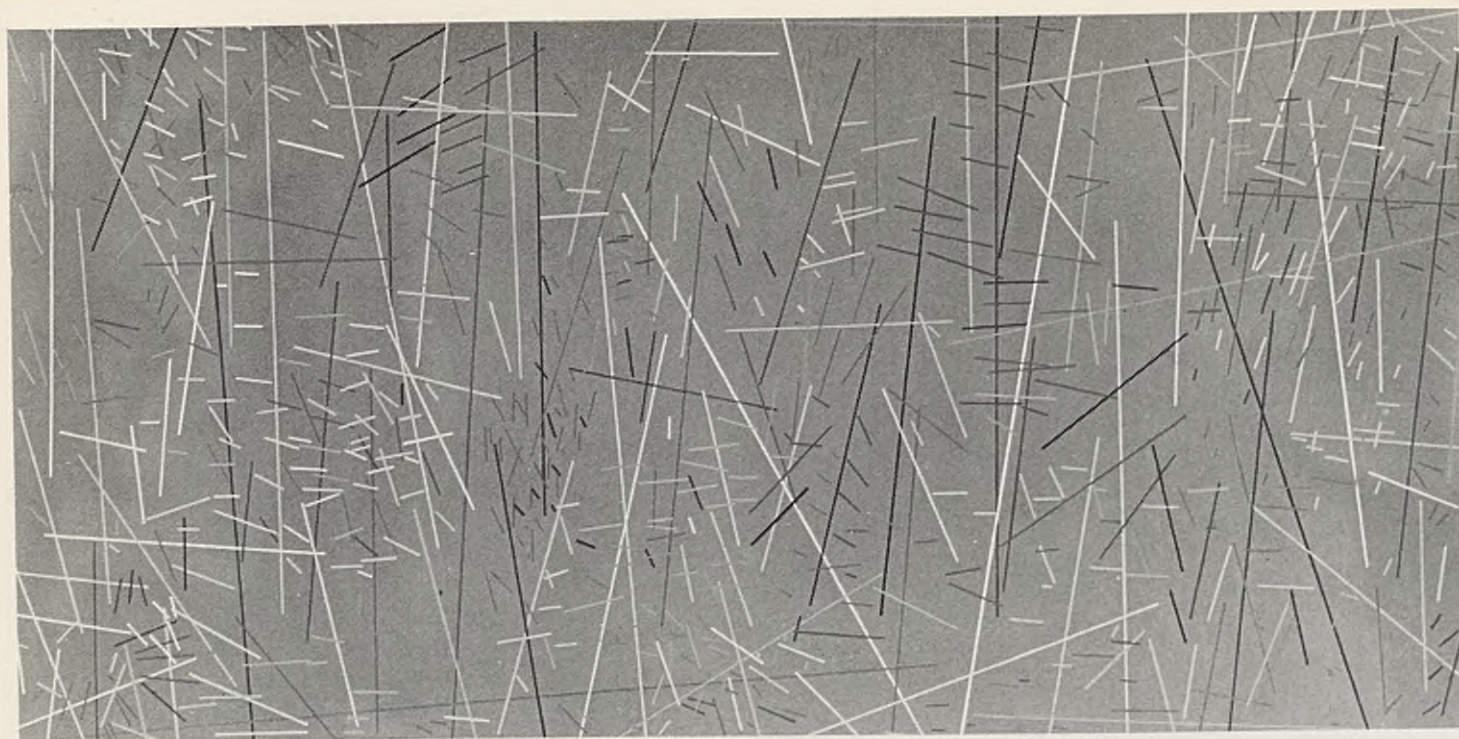
Photograph by Ian McKenzie

opposite
 LESLEY DUMBRELL BLACK STUDY No. 2 (1977)
 Acrylic on paper 130 cm x 213 cm
 Owned by Janine Burke

Photograph by Ian McKenzie

above
 LESLEY DUMBRELL CHINOOK (1975)
 Acrylic on canvas 175 cm x 258 cm
 National Bank Collection of Modern Art in the Seventies

Photograph by Ian McKenzie



LESLEY DUMBRELL DARK STUDY 1979 ^{top}
 Acrylic on paper 50 cm x 100 cm
 Private collection
 Photograph by Ian McKenzie

LESLEY DUMBRELL ZIG ZAG 1980 ^{above}
 Acrylic on canvas 152 cm x 228 cm
 Possession of the artist
 Photograph by Ian McKenzie

are liquid and always remain transparent; she interplays these two elements by absolute separation and opposition, creating a subtle range of shifting light values.

Chinook, of 1975, shows a sensibility that is related to that of the Op artists. The interaction of elements here creates optical displacement. The visual confusion is disquieting. Op theories held her interest for a short time, by 1977 the elements in her paintings were more structured and she started working from the defined boundaries of the canvas inward to the centre of the picture — a reversal of the system of building up units in her work of the 1960s. In *Spangle*, of 1977, simple lines of colour were applied creating localized or isolated colour contrasts, the clusters of lines creating constellations whose pattern holds the viewer and guides the eye through countless lines which can be read like words in a book. Similarly the all-over patterning of *Strand* and *Black Study No. 2*, both of 1977, evokes a filled page in a notebook, connected to the previous page and to the successive one. In some paintings the lines are intricately articulated into dazzling bands of colour, in others the interrelation of colours is subdued and tonal. The lines equally sit on the surface or recede as in *Spider walk*, of 1978, where an ambiguous space is created by the dual effect of the lines not only penetrating the surface, but also floating on a spatial backdrop of colour. *Dark study*, of 1979, and *After dark*, of 1980, her latest paintings, are about the way colours change at night. Against a sombre, dense ground, colours zap like neon lights or recede into the night. The lines radiate outwards beyond the edge of the canvas into the immediate environment and beyond it into infinity.

Dumbrell's work does not reflect a new vanguard, but what comes through her paintings is a rich sensibility, a professionalism, a rigorous discipline and an independence from fashion or fads.

As a feminist she is a gentle radical, as an artist, a painter with a modernist sensibility.

1. Interview, 9 April 1980.
2. W. Kandinsky, *Concerning the spiritual in Art* translated by M.T.Y. Sadler, (Dover Publications Inc., New York).
3. C. Malevitch, *Suprematism, 34 drawings*, translated by Barbara Shuey (Gordon Fraser Gallery, Ltd., London and Bedford).

Films by Artists

by Jennifer Phipps

Most of the films discussed here either have an aesthetic in common with contemporary visual art, or are made by artists who also work in media other than film.

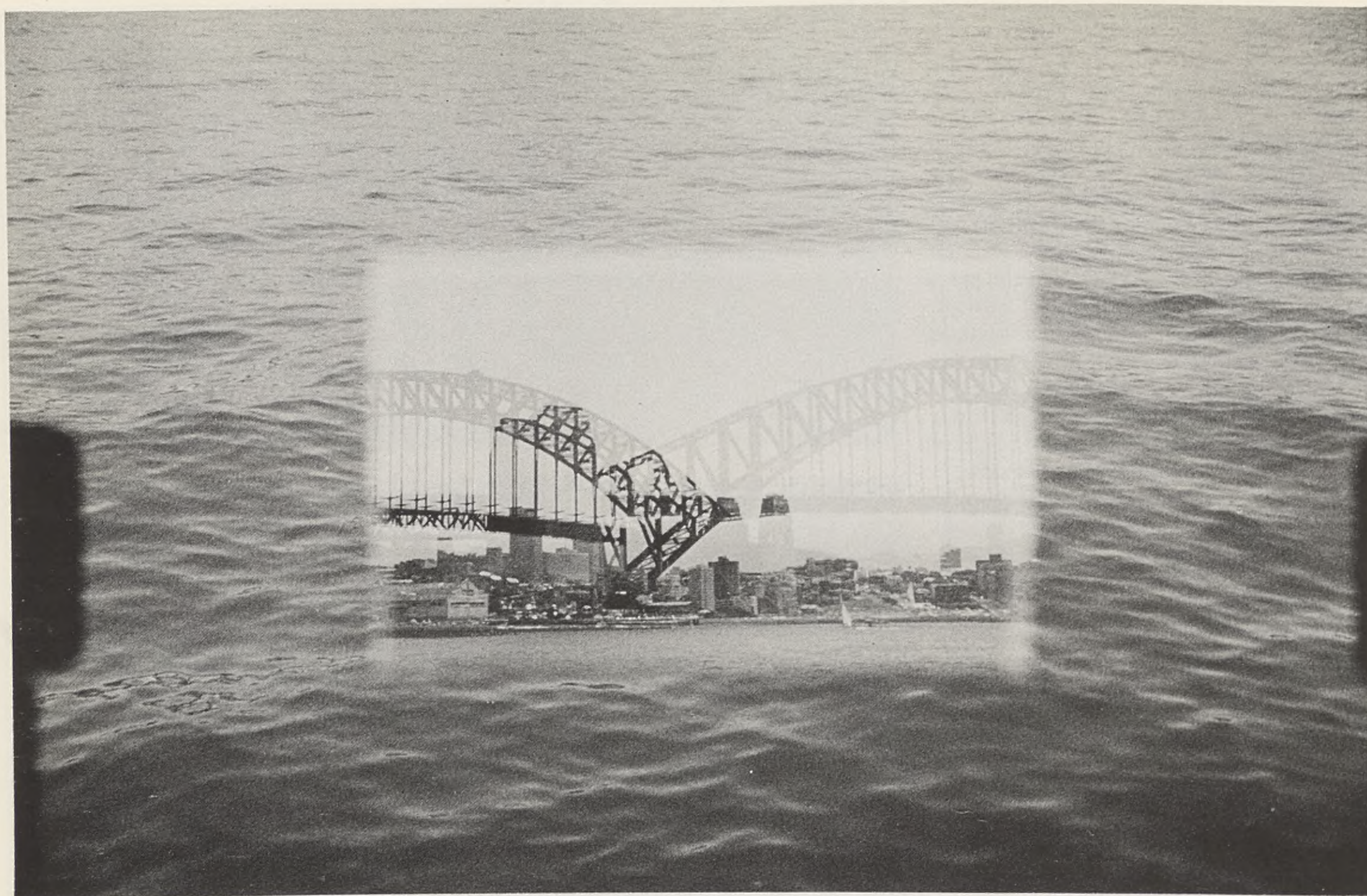
Paul Winkler falls into the first category. His 16 mm films have, in the last five years, been shown extensively in Europe, including the major film festivals at Knokke, Oberhausen, Mannheim, Berlin, and Cannes, and at the Stedelijk Museum, Amsterdam. In North America, festivals at which he has shown include Ann Arbor and Chicago and the American Film Festival in New York from which his film *Sydney Harbour Bridge* was selected to tour the United States of America in a programme called 'Film as Art', in 1979. Like Robert Hunter and Fred Williams, Paul Winkler has exhibited major work at the Museum of Modern Art, New York, where he had a Cineprobe in 1978. This year he has again been invited to the American Film Festival at Carnegie Hall, to show his film, *Bondi*.

Films by Winkler discussed here are *Bark-rind*, of 1977, colour, sound, thirty minutes, *Sydney Harbour Bridge*, of 1977, colour, sound, thirteen minutes, and *Bondi*, of 1978, colour, sound, fifteen minutes, in all of which are certain elements of contemporary art such as documentation of everyday objects or events, chosen and manipulated by the artist in such a way as to invest them

with a ritual effect, a symbolic or even literal meaning that contradicts usual associations, repetition, abstract imagery and the investigation of light. This last is similar to the way in which Minimal artists investigated the idea of colour. Paul Winkler makes highly structured films whose overall effect is of an organic and harmonious entity rather than a narrative, or a series of separate images that make up an overall plan of ideas. Despite their insistent rhythm, tight structure and control, his films have a powerful emotional effect.

Paul Winkler makes some of his effects in later editing, but many are made at the time of filming, with superimposed images, different lens filters, light and focus. He is a master of matting techniques where a frame fitted before the camera lens obliterates all but a chosen portion of the film being exposed, a technique used to spectacular effect in *Sydney Harbour Bridge*, where there is the effect of a film within a film, or a screen divided in many parts, each part showing a different horizontal pan across the bridge's steel arch.

There is an insistent sound-track of bells or chimes, which, like all Winkler's sound tracks, fits the images and rhythm of the film, the bells or chimes having a resonance and hardness imitative of the geometric metal shapes of the bridge and the stars of light



PAUL WINKLER SYDNEY HARBOUR BRIDGE · (1977)
16 mm film with colour and sound
Still from film

sparkling off the water, the sound rising and falling like the water and the multiple screen images. Paul Winkler spends a long time working out exactly what he wishes to film and how he wishes it to look and *Sydney Harbour Bridge*, for instance, was mostly filmed from one place, in front of the Opera House, between 9.30 a.m. and midday on different days during winter. The feeling of delight and tranquility, which comes from a film with strong geometric images, arises from the film-maker's basic preoccupation with the light from the sky and on the water. The bridge becomes much more than just a bridge.

Paul Winkler emphasizes that films must have their own dynamic, rising from the rhythm of the changing images and the direction in which the camera travels. The subjects of *Bark-rind* — grass, leaves, bark, flowers, trees — contrarily combine into a film of great tension, suggesting immense physical power. Speeded-up films of grass, leaves and bark end in a mass of dancing dots like a Gunter Christmann painting. The camera travels up the trees — pine, gum and Moreton Bay fig — in a spiral, peeling the trunk, to a sound loop of shrill insect cries. The harshness of the sound track, the momentum of the camera, the carefully selected images, many superimposed, are unified to the extent that the sound seems to be made by the images. In *Bondi*, the dynamic comes from the long rhythm of the waves rolling into Bondi beach from a low camera viewpoint, the horizontal movement of the images, such as the cars on the beach front and people strolling by, and the division of the screen into three horizontal sections. Each shows part of Bondi, but nearly always one section shows the waves which, with the sound of the waves, gentle but eternal, dominate the film.

Paul Winkler, German-born and a bricklayer, has a strong sense of proportion and relationship of space, object and line, and his apprenticeship involved some architectural drawing. He controls every aspect of his art, including sound, and his film has some ancestry in German Abstract Cinema. His work is held at the Australian National Library, the Museum of Modern Art, New York, the Royal Belgium Film Archive, the Sydney Film Co-op and the Art Gallery of

New South Wales.

The theory of two *avant-gardes*,¹ of Formalism and Structural Materialism as described, for example, in the work of the Russian Dziga Vertov, whose films of the 1920s and 1930s cover analysis of cinematic technique and interpretative montage upon documentary footage ('dialectical montage'), may apply to Australian Artists' cinema. More simply, there are in Australia two aspects to artists' film, where the camera is used as an atelier or as a mirror. Paul Winkler, Jonas Balsaitas and John Dunkley-Smith, the conceptual film-maker, whose style reflects British *avant-garde* cinema, use the camera and associated editing techniques as a tool with which to realize their concepts.

For Mike Parr 'the camera is a mirror' and he literally uses it that way in his film *Rules and displacement activities part 2*, of 1976, colour and black-and-white, sound, fifty-six minutes. The film is part of a three-film project in which *Rules and displacement activities, part 1*, of 1973 and 1974, together with the earlier *Idea Demonstrations*, of 1972, made with Peter Kennedy, largely document performances. *Idea demonstrations* is partly structural where Peter Kennedy walks around the square of the edge of the screen, and where Mike Parr cuts his finger and fills the camera lens with blood, with the result of a red screen. *Rules and displacement activities part 3* is unfinished though filming is now complete. Mike Parr is one of the first artists to do performance in Australia. With Peter Kennedy, he founded Inhibodress in 1970 as a centre for experimental art, where the first performances were done, and where he made his first films *Breath* and *Finger*, in late 1971 and early 1972, and *Pushing a camera over a hill*. He has done performance work on two extended visits to Europe, and his films have been shown in Europe and North America. He took part in the 1976 'Paris Biennale des Jeunes' and in the 1980 'Venice Biennale'.

Mike Parr sees film as a parallel process to his performances, and presumably to documentation works like *Black box: (Word situations)* of 1976-78, in the collection of the National Gallery of Victoria, which has a close relationship to the film *Rules and displacement activities part 2*. In the film some of



PAT AND RICHARD LARTER PORTRAIT (1975-76)
8 mm colour film
Still from film



MIKE PARR RULES AND DISPLACEMENT ACTIVITIES
PART 2 (1976)
16 mm film in colour and black and white with sound
Still photographs by George Goldberg

the rules or actions laid down in the document are performed; two of the film performers, Mike Parr and Michael Callaghan, have smeared their blood on one sheet of the document work, and the formalism of the film performance of vomiting red is related to the formalism of the language/performance exercises in the document typed in red, yellow and blue. *Rules and displacement activities part 2* opens with a conceptual piece, of the artist stapling coloured photographs of the sky up his whitened leg, which is related to the idea of measurement in an early tack line piece (pushing tacks in a line into the leg). Part of the problems dealt with also are about the perception of film-making, in that the artist creates a context as he goes along, which is the opposite of narrative film-making. The performances in the film show real time. They are in sequence and each performance was reviewed on film before the next was carried out, and discussed by the group performing it. This film is therefore not purely documentary, as analysis of footage was a prerequisite for each sequence. The camera is used literally as a mirror when Mike Parr looks into a black-and-white video monitor, as he gently touches the nude bodies of his four friends seated on the floor behind him. Each in turn 'sees' for the artist by holding the video camera, filming the body of the person Mike is touching. That the film is being made by a group is underlined by the posters of Mao, Freud, and Marx on the wall, which also lightly satirize ideological solemnity in art, especially in the context of the LARF-ART Manifesto in the film, and the patriotic songs — 'The East is Red' — which are heard occasionally on the sound-track.

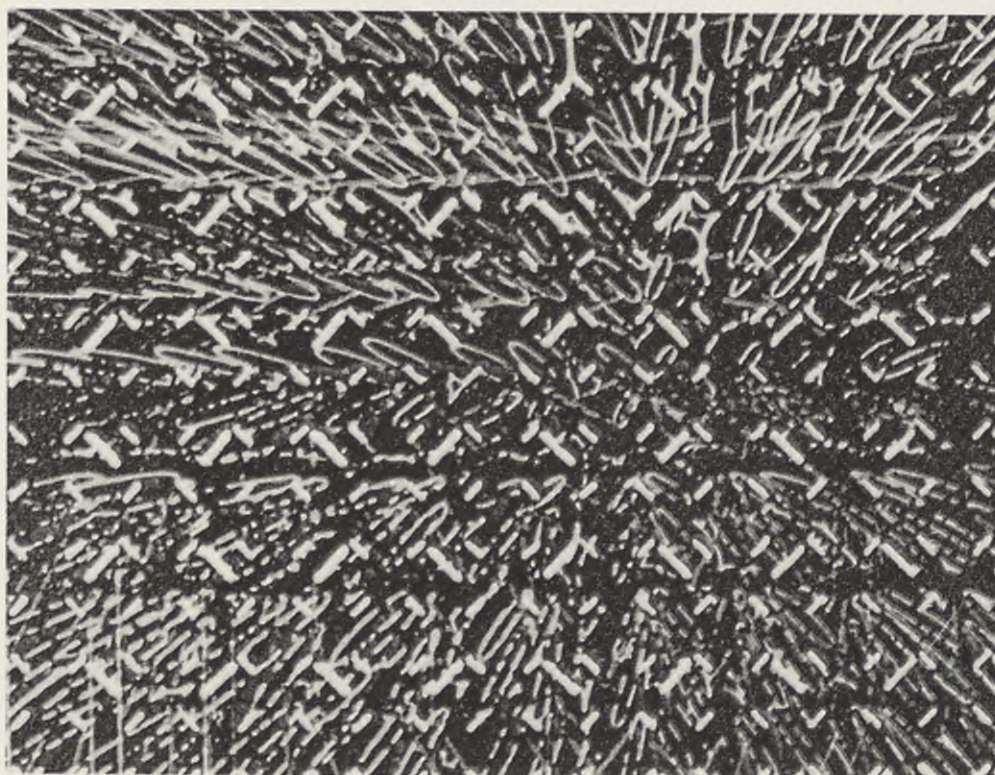
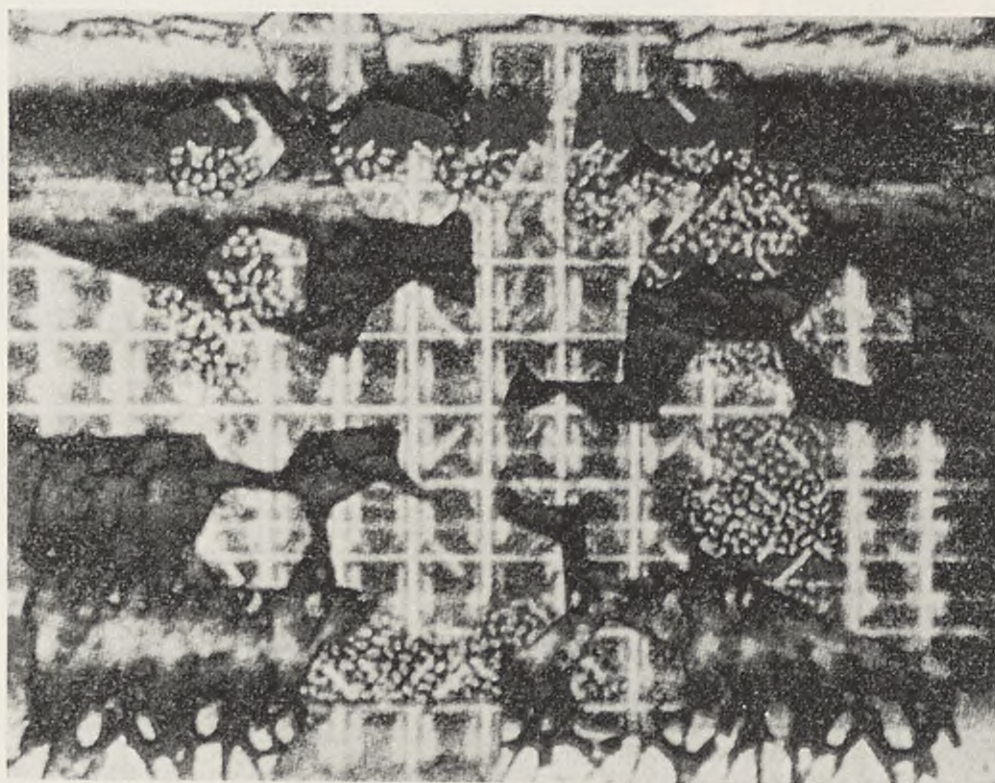
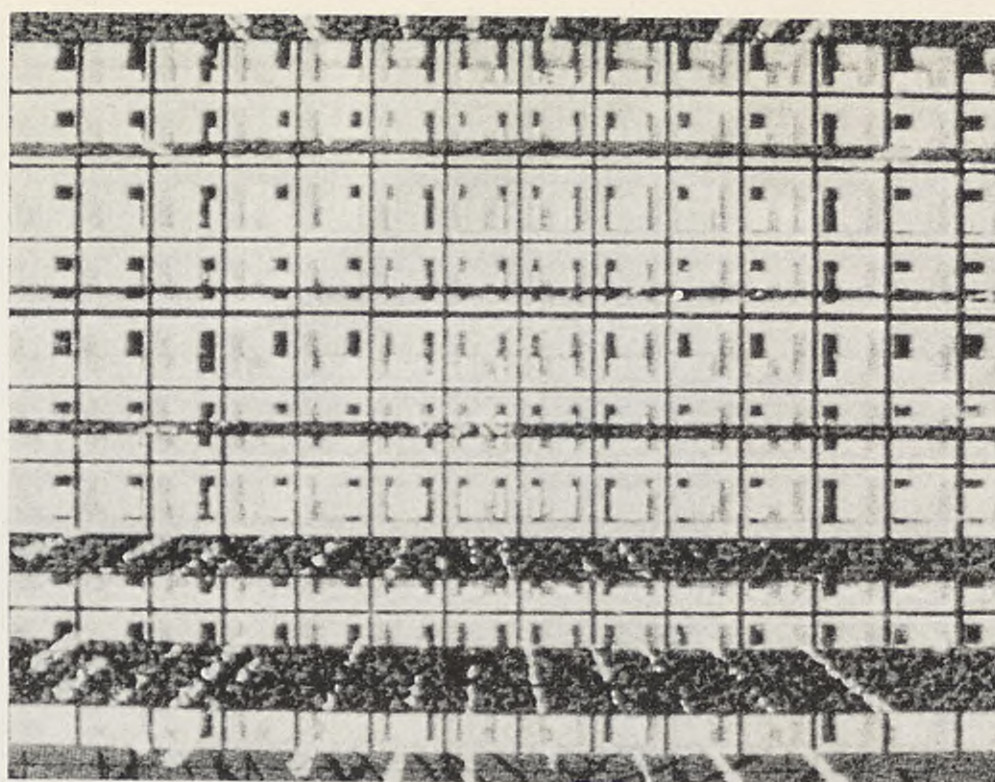
In some of the performances, honey is poured over the nude performers' faces and bodies and then ashes blown over the honey. The honey is an erotic symbol as it binds things together; it is the opposite of death and it reveals as it is transparent. The ashes are symbolic of reduction — they are blown away — and breath denotes the soul, for death is revealed by the last breath. The molasses poured over the feet of the artist in one performance symbolizes the process of the unconscious — molasses conceals, and the spiral of string burning up Mike Parr's leg is a symbol of healing. Most poetic and

moving of all the scenes is one filmed in black-and-white where the artist has a feathered wing fixed to his hand and then gently rolls up his empty sleeve to reveal the stump of his arm — an image of healing.

One effect of the film medium on Mike Parr's art was seen at the 1979 Biennale of Sydney where his Black Box which had a performance room inside, could be viewed only through a few small, carefully angled windows. The activity could be seen only from the viewpoint selected by the artist, just as in a film, and one viewing window had a tank of fish across it, thus making a 'moving picture'. Mike Parr's work is invariably autobiographical (*Rules and displacement activities part 2* has a scene of Mike and his brother standing in a river holding sticks, and the 1979 Biennale of Sydney piece involved his whole family), but it also examines the idea of human behaviour. The opening of *Rules and displacement activities part 2* has spoken and written statements to the effect that artists are political, that individual differences in behaviour are not tolerated these days, that there is a need by the artist to see his behaviour as part of a collective social history, and that the whole point of art is its dialectic.

Mike Parr explains in *Aspect*, Vol. 3/4, 1978: 'Since performance art is "action", "behaviour", the traditionally sacrosanct boundaries between object and artist, artist and audience are broken down . . . Revealing his or her deepest urges the artist catalyses the deep behaviour response of the audience, but because this is a direct interaction unmediated by the traditional "object of contemplation" or the thin empathy of a Theatre of Illusion the structure is dialectical and formative. It is this quality as a ritual of deep communication that constitutes the meaning of performance art.'

Jonas Balsaitas's film *Space time structures*, of 1977, 16 mm, colour, sound, sixty minutes, has abstract and geometric imagery close to his paintings and sequential drawings. Balsaitas draws with the camera and editing techniques, colouring with filters, as well as filming drawings and paintings. He then makes a film of a series of abstract, geometric images that flow into each other, explode and retreat out of each meticulously composed frame. This is a structural film



JONAS BALSAITAS SPACE
TIME STRUCTURES (1977)
16 mm film with colour and sound
Stills from film

using the vocabulary of animation, but in concept it reaches past the span of its normal sixty-minute running time. There is a rhythmic sound-track and the parts of the film showing actual time, such as the scene with scales and hour-glass, or rain falling on water, or blocks of flats, indicate that the film has no narrative, and that you should feel free to start looking at it at any part. There are a myriad of intricate sequential single-frame paintings making up most of the film, each one of which may be contemplated on its own, the time and structure of the film intend it to be seen at a speed chosen by the viewer, and spatially any on scale from a TV monitor, to the fifteen metre long screen above the Melbourne City Square. The basic grids of Jon Balsaitas's abstract images give the images a harsh edge and their animation has a relentless quality that removes them from association with a romantic expressionist abstraction.

Also close to his paintings, prints and drawings are the super-8 films of Richard Larter. Many of them are deliberately amateurish, but striking images of Pat Larter wearing a monkey mask, or blinded by glasses with eyes drawn on the lens, and juxtaposed against footage of anti-Vietnam marches, make the same visual and political points that are made in Larter's paintings. These images are in *Mascara flic*, of 1976, by Pat and Richard Larter. The most accomplished of these is *Portrait*, of 1975-76, 8 mm, colour, thirty-two minutes, by Richard Larter, which is a series of films of Pat's face taken over a year.

Political comment and autobiography are the subjects of films by Tim Burns. *Carnage — why cars?* made in super-8 in New York, is not only a political comment on how cars force change in society but a political comment on art and film-making. Each showing is attended by the artist who projects his film which includes footage of his being knocked down from his bike, and also of his Mildura Crosswalk postcard, made and mailed to Mildura residents after the artist was almost knocked down there while attending the 1975 Mildura Sculpture Triennial. At one point at each showing, the film seems to break down, and the film-maker searches the audience for his partner who is asked to sing while he repairs the

film, or else he distracts the audience himself.

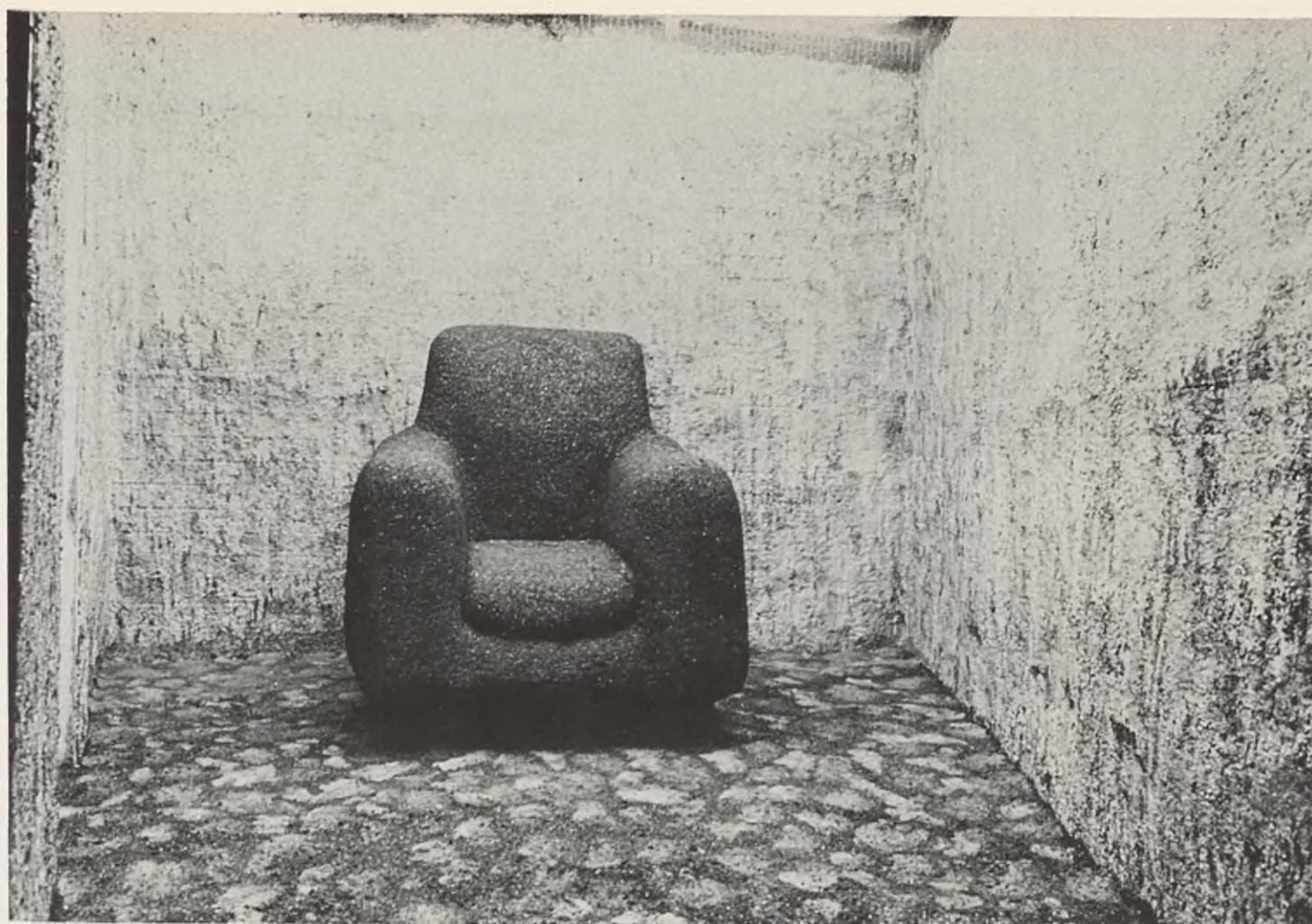
Excellent animated films have been made by Michael Lee, Dirk de Bruyn, Bill Anderson and Mike Brown. Other artists who make film include Ivan Durant, Garry Shead, Corrinne and Arthur Cantrill, Marr Grounds, Martin Sharp and John Dunkley-Smith.

Peter Kennedy's films include *Introductions*, of 1975, which was shown as part of an installation and documentation on hobby clubs, and he is presently working on a film about the sacking of the Whitlam Government by the Governor-General, Sir John Kerr, on 11 November 1975. The notion of the camera as a fourth wall is seen at its most literal in *We should call it a living-room*, of 1975, by Aleks Danko, Joan Grounds, David Lourie, David Stewart, music by Roger Frampton, 16 mm, colour, sound, twelve minutes. In this film, a meticulously constructed three-walled room with an arm-chair in it, was seeded and watered before a fixed-view time-lapse camera. With insect-like sound-track increasing in loudness, the still scene becomes wildly animated by the speeded-up seeds shooting and growing. The contradiction of the inanimate becoming animated, vegetation covering the indoors is surreal and hilarious, brought down to the ordinary and to scale with the closing scene of figures dancing round the chair.

Many artists work in video, and a programme of Australian Artists Video has recently toured some venues in North America, with Stephen Jones as Curator, and sponsored by the Australian Gallery Directors Council, but because video is used in different ways from film, both visually and technically, it has not been discussed in this article.²

¹'Film as Film. Formal Experiment in Film, 1910-1975' Hayward Gallery, 1979, Arts Council of Great Britain.

²Discussion of the films with their makers is gratefully acknowledged, as well a discussion on Mike Parr's *Rules and displacement activities part 2* with Bernice Murphy. Further reference is found in Cantrill's 'Film-Notes' and 'Art in the Making', Art Gallery of New South Wales exhibition catalogue, 1979-80, *The New Australian Cinema*, ed. by Scott Murray, Melbourne, 1980.



left
JOAN GROUNDS AND ALEKS DANKO WE SHOULD CALL IT
A LIVING ROOM (1975)
16 mm film with colour and sound
Photograph shows the room after construction at the stage at
which filming commenced

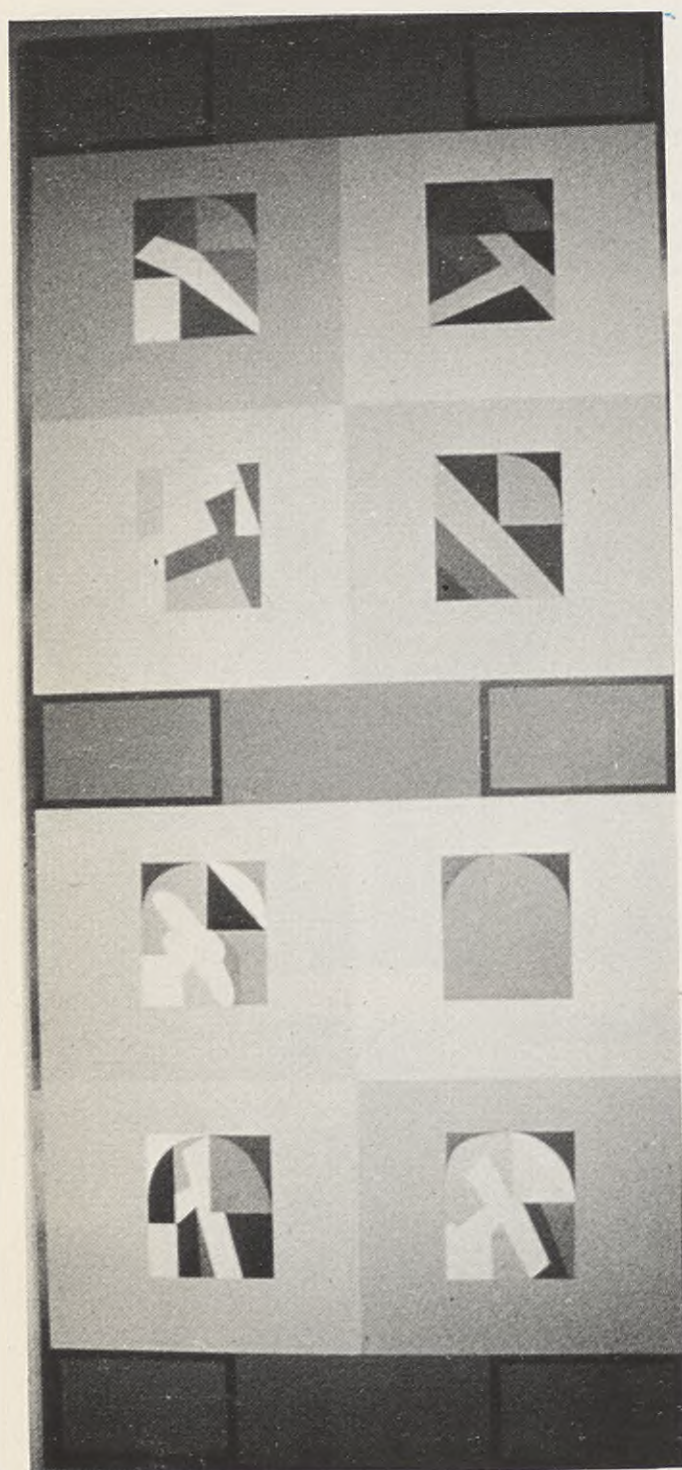
below left
JOAN GROUNDS AND ALEKS DANKO WE SHOULD CALL IT
A LIVING ROOM (1975)
16 mm film with colour and sound
Photograph shows the room under construction prior to filming

below
PAT AND RICHARD LARTER MASCARA FLIC (1976)
8 mm colour film
Stills from film



Robert Jacks

by Dianne Byrne



ROBERT JACKS HATTAM MURAL (1968)
Oil on canvas 541 cm x 213 cm
Owned by Dr and Mrs Harold Hattam

When Robert Jacks held his first one-man exhibition in 1966 at Melbourne's Gallery A, he was billed as a bright 'new-boy' who could fight as well as paint.¹

He had worked, long before, at a variety of jobs (including a brief stint as an amateur boxer), but few things in the past could explain the slant of his strange, eclectic pictures.

He devised odd shapes or selected Surrealist emblems and fashioned eccentric landscapes. There was also a series of pastel drawings and some perspex and plaster objects. Most of the paintings were playful experiments. Yet, in one sense, they were provocative. Jacks was a member of the New Generation that emerged from the Royal Melbourne Institute of Technology.² He graduated in 1962, a year before Guy Stuart. George Baldessin studied there, along with Les Kossatz and Robert Hunter. They were young painters, ambitious for art and opposed to incongruously heroic painting. Gareth Sansom mixed satire with sodomy and terrorized the sexual establishment.

Jacks, in comparison, preferred androgynous organs and rainbows that stretched into space. He constructed a world of inflatable toys and bland, vegetable shapes. Instead of sci-fi machinery and photo-collage, or Pop portraits and floppy flesh, his first concern was the way each element operated within the fixed set.

Timbrel and harp soothe, in the National Gallery of Victoria, was the big success of the exhibition and the largest picture to be shown at the time. It also established Jacks as a colourist, even though its real strength was

its fragile design.³

While Paul Partos was reworking Picasso and laying down rough, enamel-like planes, Jacks was dealing with the more subtle properties of paint.

The early pictures are two-dimensional versions of his now forgotten sculptures,⁴ yet, they were also juxtapositions of patterns, textures and colours. A picture was, moreover, an attempt to construct an image that demonstrated the artist's thought process and his working procedure.

The surfaces of all Jacks's canvases are deceptively simple. They may seem flat or bland, or completely uneventful, but closer inspection reveals a continued arrangement of layers of raw canvas, rich pigment and glossy, monochromatic paint. Jacks's technique was well suited to his early aspirations. He was applying the lessons of solid, academic painting and he was working with the kind of casual, sensuous materials that would lead him, eventually, to Minimalism.

One of the criticisms occasionally levelled at Jacks is the suggestion that he is seduced by styles, or that he has the ability to make pictures that accommodate them.⁵ The source of this censure can probably be traced back to his 1967 exhibition at the South Yarra Gallery in Melbourne. The paintings were much smaller. The reviews were less laudatory and some critics were perplexed by the sudden abandonment of his early pyrotechnics. He was chopping his canvases down and actually shifting pieces around to form interesting arrangements. His series of bright, contemporary triptychs



left
 ROBERT JACKS TRANSPOSED DEFINITION No. 1 (1979)
 Oil on canvas 91 cm x 91 cm
 Photograph by Richard Stringer



below
 ROBERT JACKS TIMBREL AND HARP
 SOOTHE No. 4 1965-78 1978
 Oil on canvas 175 cm x 236 cm
 Possession of the artist
 Photograph by Julie Millowick

sprang, in part, from practical considerations.

A lump of ectoplasm floats on a patch-work plane and produces an elaborate statement. Reason is mixed with romance and turmoil with restraint. The ancient architect, Vitruvius, saw the arch and the square as basic units of man's building and keys to his most perfect designs. In the same way, Jacks used them as symbols of the strange union between the confusing world of the senses and the cool, detached world of the mind.

Jacks discarded the figure, then pared down the plane until only those two elements were left. The square confirmed that the picture was just a flat panel, yet the curve suggested infinite depth. This visual puzzle looked like being resolved when the arch was also erased, but he blocked out the window and turned it into a barrier, masked with white paint.

The rainbows that first appeared as props in Jacks's pictures were brilliant phenomena. They would sit on the plane, then slowly slip away into prismatic puddles. A punning sense of humour was obviously at work (both kinds of gravity were absent). However, at this second stage, he was involved with more sophisticated illusions.

The 1967 exhibition concluded with a number of paintings that assembled the vivid colours of the spectrum and, around each border, the artist produced a band of shaded, grosgrain ribbon. These canvases were not about image-making or simple, decorative effects. They were about presenting an experience. They were painted on heat. They were also the prelude to a single, extravagant picture that suited a stylé. *Red painting* now looks like the archetypal Hard-edge portrait.

In 1968, this painting became the evocative emblem of 'The Field' exhibition. It is a curious irony that a great gap exists between the picture's context and its conception. By the time of its début, at the National Gallery of Victoria, Jacks had already left the country.

The painting was completed in December 1967 and he followed it with the Hattam Mural. The latter is the true summation of his early Australian years, with its cluster of little interlocking figures and squares. The New Abstraction did not present an enigma. It advocated an expanse with no relation between any figure and its impacted ground.

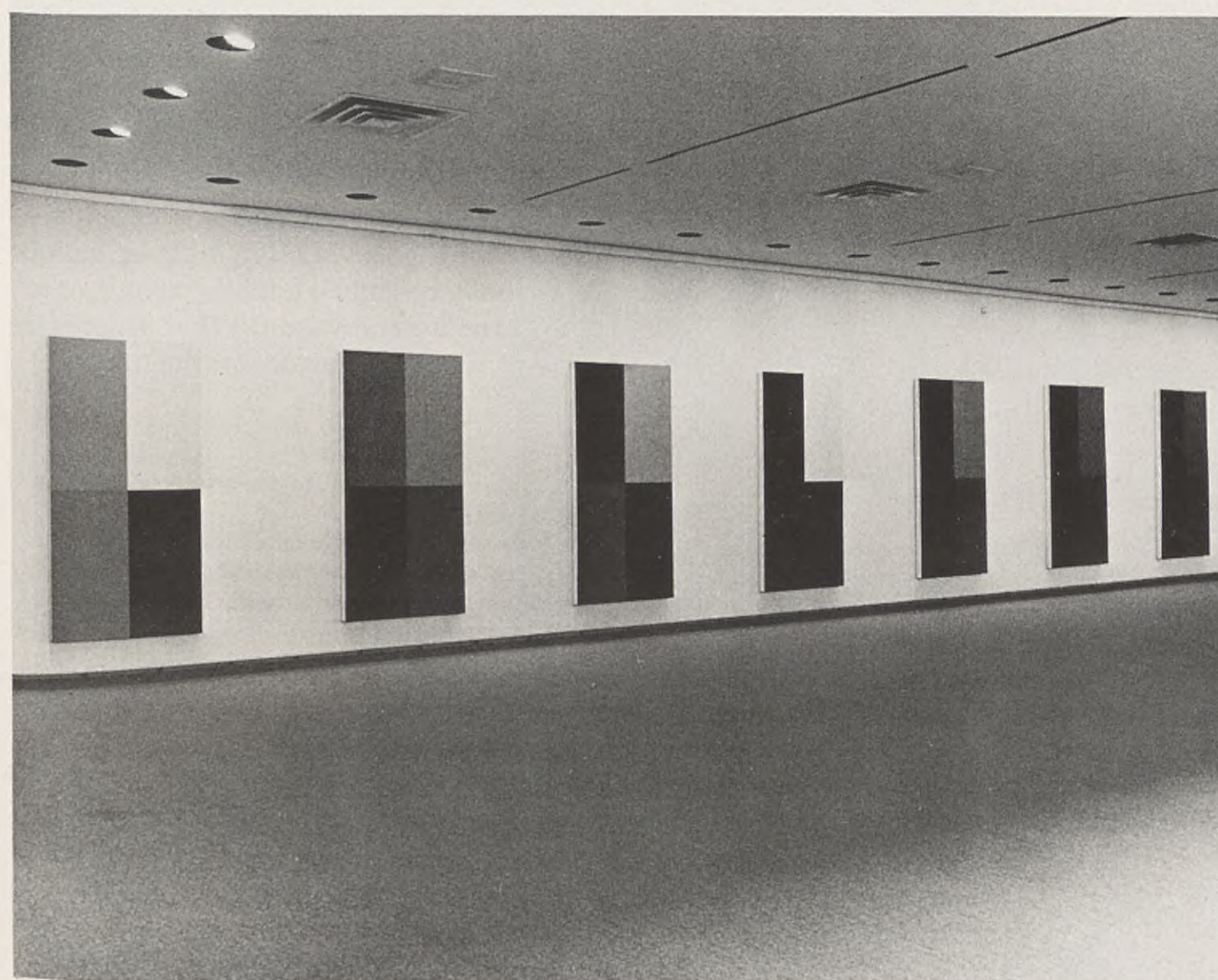
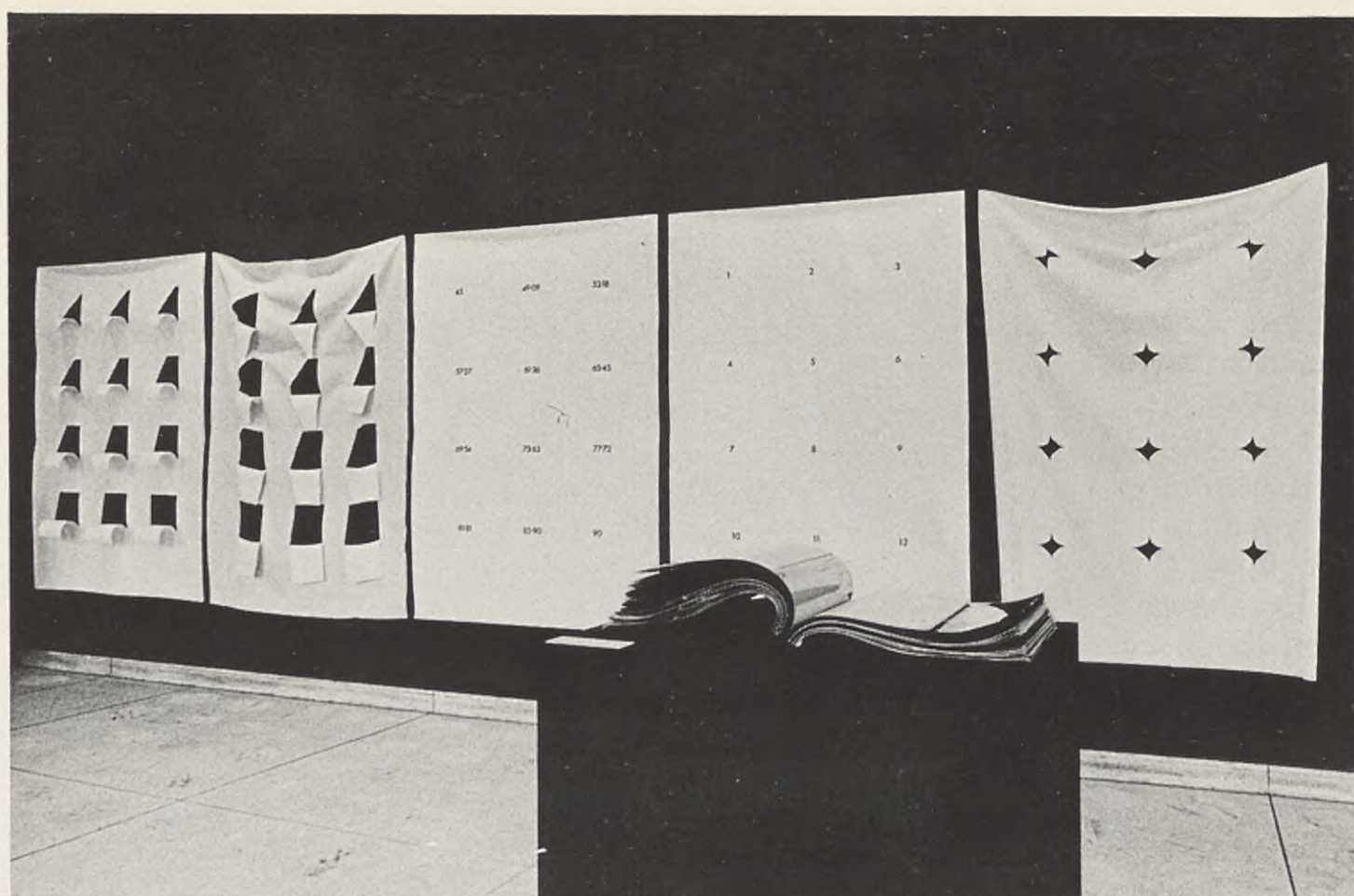
If there were forms, then they were extensions of the surface. There could be no sense of volume or devious spatial effects.

All the participants were, obviously, concerned about flatness and the integrity of the picture plane but they had very different opinions of what that commitment entailed. For Dick Watkins, it meant a canvas that was, itself, one of its shapes; for Paul Partos, it meant an ambiguous icon that hinted at mystical depths; but for Jacks it meant an image that referred back to the physical world. He produced an emotional 'homage', to a painter and an ideal.

Although it was composed of simple colour changes and variations on a chromatic theme, the painting sent the eye of the viewer on a journey along its animated edge. It acted like a tangible boundary. It suggested 'conventional', pictorial depth and it evoked the presence of a glittering frame, rendered in the most polished *trompe l'oeil*. It was a dramatic picture that appealed as an object and it was a painting with a past. The soft, seamy surface charted the path of the brush and the reach of the artist's arm. When *Red painting* was shown at the Clune Galleries, Sydney, in 1969 (along with some pictures that Jacks had sent from Canada and a few he had left behind) it prompted a comment from a reviewer that touched on a critical point, the debt that he owed to the interiors of Matisse. 'It is quite handsome like some five-part Japanese lacquered folding screen suddenly pressed flat from which all the paradise birds or blossoms have vanished.'⁷

The oriental screen served a practical purpose. It was a delicate structure that could stand alone in the middle of a room or divide up a space. Jacks's picture was an entity that was meant to occupy a specific place with blends of the most pleasureable rhythms and colours, and the most sensuous paint. It was the only work in which Jacks accidentally painted an aesthetic, and although it has, precociously, withstood the test of time, the Hard-edge hedonist of *Red painting* was far removed from the cool practitioner of his Pollock Gallery show in Toronto in 1969.

Canada marked the emergence of Jacks, the formalist. His work would always have a strong, lyrical streak, but eighteen months spent waiting to enter the United States put him in touch with the progenitors of



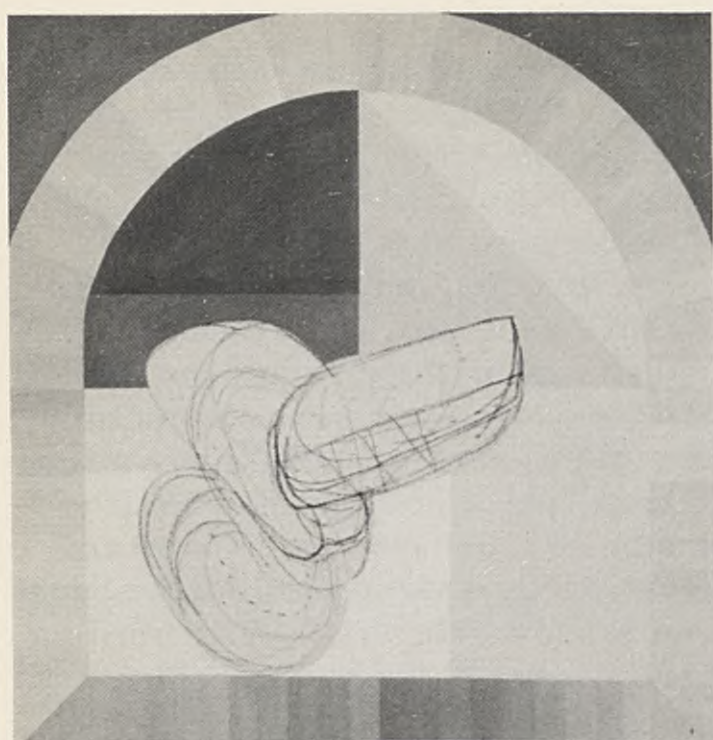
ROBERT JACKS MODULAR II (1968-1970) ^{top} (1969)
Paper and felt 173 cm x 498 cm
Possession of the artist
Photograph by Jay Cantor

ROBERT JACKS UNTITLED ^{above} (1975)
Oil, wax and enamel on canvas 91 cm x 183 cm
Photograph by Richard Porter

Minimal Art.

Jacks produced the first exhibition in a few months. He had to build up his studio supplies from scratch and that meant a change-over to quick-drying acrylic paint. These are now the pictures he is least at home with. They may not be the ones he would like to forget, but he regards them as the last stage in his apprenticeships. The new medium provided an unsympathetic surface. The paint settled into a bleak, synthetic skin, and the striped segments (which he continued to use) now had a sharper and faster zip. His squares merged into flat, pastel crosses and their borders were stretched into vertical strips. The image either retired into obscurity, or began to protrude from the wall. His brief affair with this unco-operative material, produced a strong dissatisfaction with paint. For the next two years, Jacks would concentrate on the three-dimensional properties of the panel. Although Jacks had given up exhibiting his sculpture in Australia because no one took it seriously, he had continued to practise it privately. He made some boxes which related to *Red painting* and gave them a cut-out cardboard edge, but now it became the medium, rather than an alternative. He produced a book, which would document each new object and serve as a permanent record of things that would be destroyed as he travelled around the United States, and, further to stress his dislike of distinctions between the visual and plastic arts, he literally pulled the canvas down from the stretcher and hung it without its supports.

In 1971, Jacks presented *Modular II* in the lobby of the New York Cultural Center, as the first in a number of select artist exhibitions. The canvas was matched by lengths of paper and felt and each portion was repeatedly cut to form acute (or obtuse) triangles. Visually, each element formed a chaotic sequence. The observer looked in vain for a pattern. Some curved over in stiff, white rolls, others hung in ragged tatters. Yet each had a private order. It was part of a serial image and, as the eye moved on, it became aware of the hidden mathematics. Just as the bars divided up his previous paintings and held the brighter colours in check, so blocks of numbers put a stop to wild assumptions and completely sensual impressions. The viewer was reminded that a hole or a slash



ROBERT JACKS HADRIAN'S ARCH II (1966)
Oil on canvas 52 cm x 50 cm
Possession of the artist
Photograph by Richard Stringer

could be made in a reasoned manner and that a natural order lay behind the most bizarre arrangements.

The structure that now came to signify this union was the Albertian grid. It was the most venerable means of dissecting a subject and fixing it firmly in space. Grids, had been used since antiquity (and by everyone from Mondrian to Chuck Close). Barnett Newman evolved them out of cabalistic ritual and Carl André built his with fire-bricks. Jacks began using them as a convenience. They were just a device to help him make something. They eliminated the need for subject-matter and they provided a rich, open-ended sequence.

In 1972, Jacks presented an installation at New York's Reese Palley Gallery that consisted of long lengths of paper, butted together behind flat sheets of glass. The square was just visible beneath thick, grey oil-paint and it showed through the clear panels. It marked the beginning of Jacks's return to proper, gilt-edged pictures.

Henceforth, he would take his cue from the landscape, even a totally colourless environment. He would follow the lead of Agnes Martin, for whom a painting meant the colours of earth, the textures of sand and the rhythm of life. Martin's paintings and drawings always bore precise, graphic titles that recalled her two principal passions, the Canadian wheatland, in which she grew up, and New Mexico with its rose-coloured mesas. In the same way, Robert Jacks would turn to the New York skyline and borrow the blue of the sky and the buff of its buildings.

In 1974, Jacks began a group of pictures that he later destroyed. All began as simple abstractions of the view from his Soho studio.

In 1975, Jacks was invited to present some recent work at the Art Gallery of Ontario, and he exhibited a larger series of these canvases, divided both vertically and horizontally. The powdery greys changed to cold reds and cool greens and the tones all met in the middle. Jacks was building up dense segments of passive paint in the manner of Brice Marden. At the same time, he exhibited a small number of watercolours and two large paintings at the South Yarra Gallery.

The last phase of his American stay took him to Texas with its money, museums and wasteland. According to the Indians,

that country was the centre of the earth and the scene of creation. It was also responsible for the Melbourne University 'Works in Progress' show and his 1979 exhibition at the Rex Irwin Gallery, Sydney.

Both the paintings and the drawings could be precise maps of the ancient fissures along the edge of the Rio Grande, or formal fragments of the twilight world of peyote and Don Juan. They are images that make the eyes jump (like the designs in Navajho rugs), but these patterns first originated in the landscape and the sharp taste of subtle drugs.

The Irwin paintings were inspired by a new art frontier and they were about a personal rediscovery. Jacks (by then) had swapped one lush environment for another and returned to more open spaces and lavender water, all his recent work looks like following this theme. He lives in Sydney and it continues to appeal to his senses but before he left Melbourne, he completed the three panels that were exhibited at Art Projects, in April this year.

Timbrell and harp soothe, 1965-78, was the outcome of Jacks's desire to get his emotional bearings. It is also the final confirmation of his allegiance to painting. It might be the sign of a flagging imagination to virtually re-paint a popular picture, or it may turn into a new *Spanish elegy*. It depends now on what he provides for the future.

¹ Alan Warren, 'Ex-boxer's impressive debut as an artist', *Sun*, 16 August 1966.

Patrick McCaughey, 'One-man show confounds the Jeremiahs' *Age*, 17 August 1966 p.5.

² The exhibition 'Images' (Victorian College of the Arts Gallery 20 June-20 July 1979), presented some of the work of this period. Although it included Whisson and Sibley, Jacks was omitted.

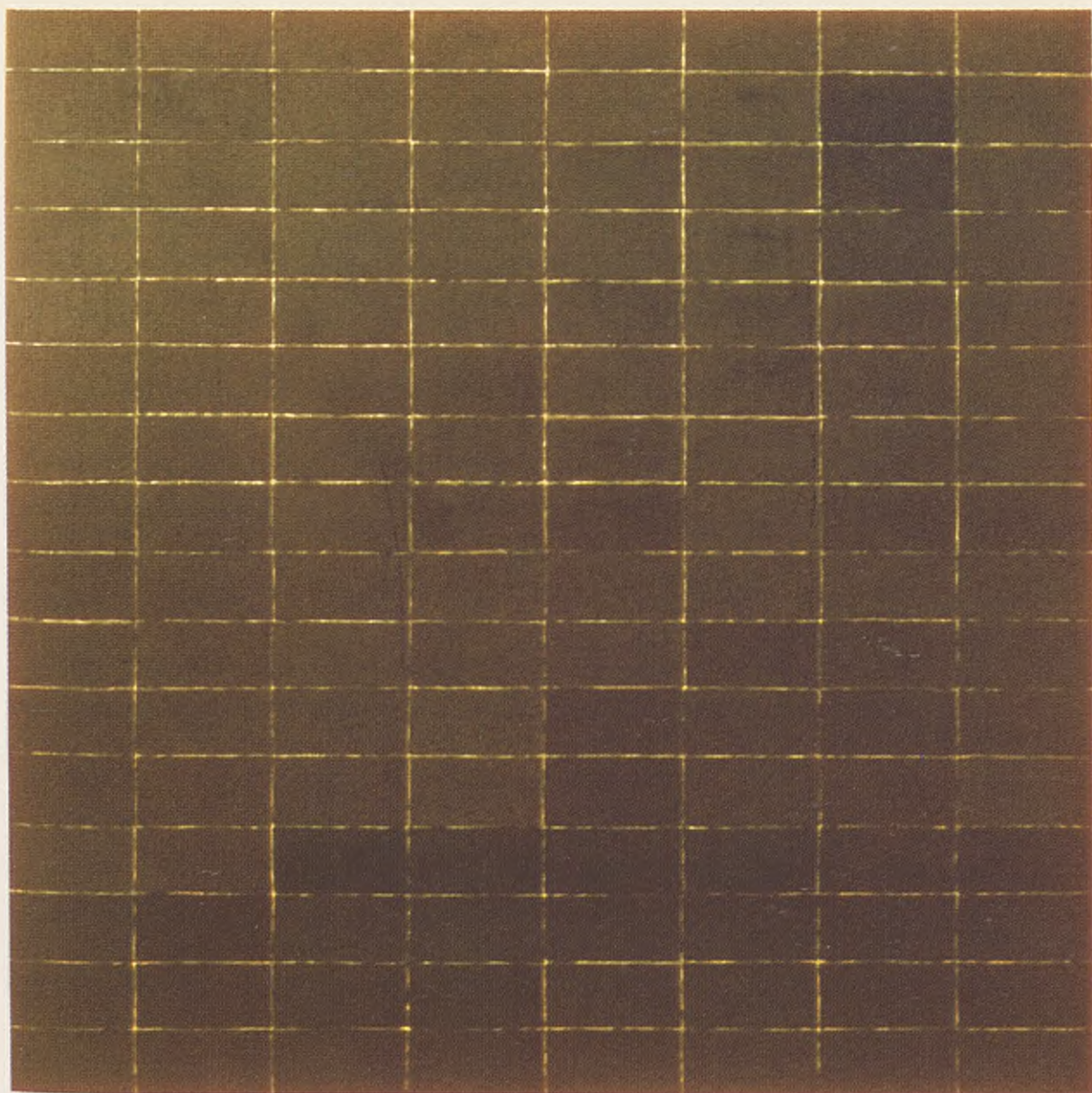
³ cf. Ronald Millar, *Civilized Magic*, London, 1975, where the picture becomes an encounter between art and music or the climax of ecstatic, physical love.

⁴ Jacks studied sculpture at Prahran Technical College (1958-60) before enrolling in the Diploma of Painting Course at Royal Melbourne Institute of Technology.

⁵ Graeme Sturgeon, 'Really just old hat', *Australian*, 27 November 1975, p.12.

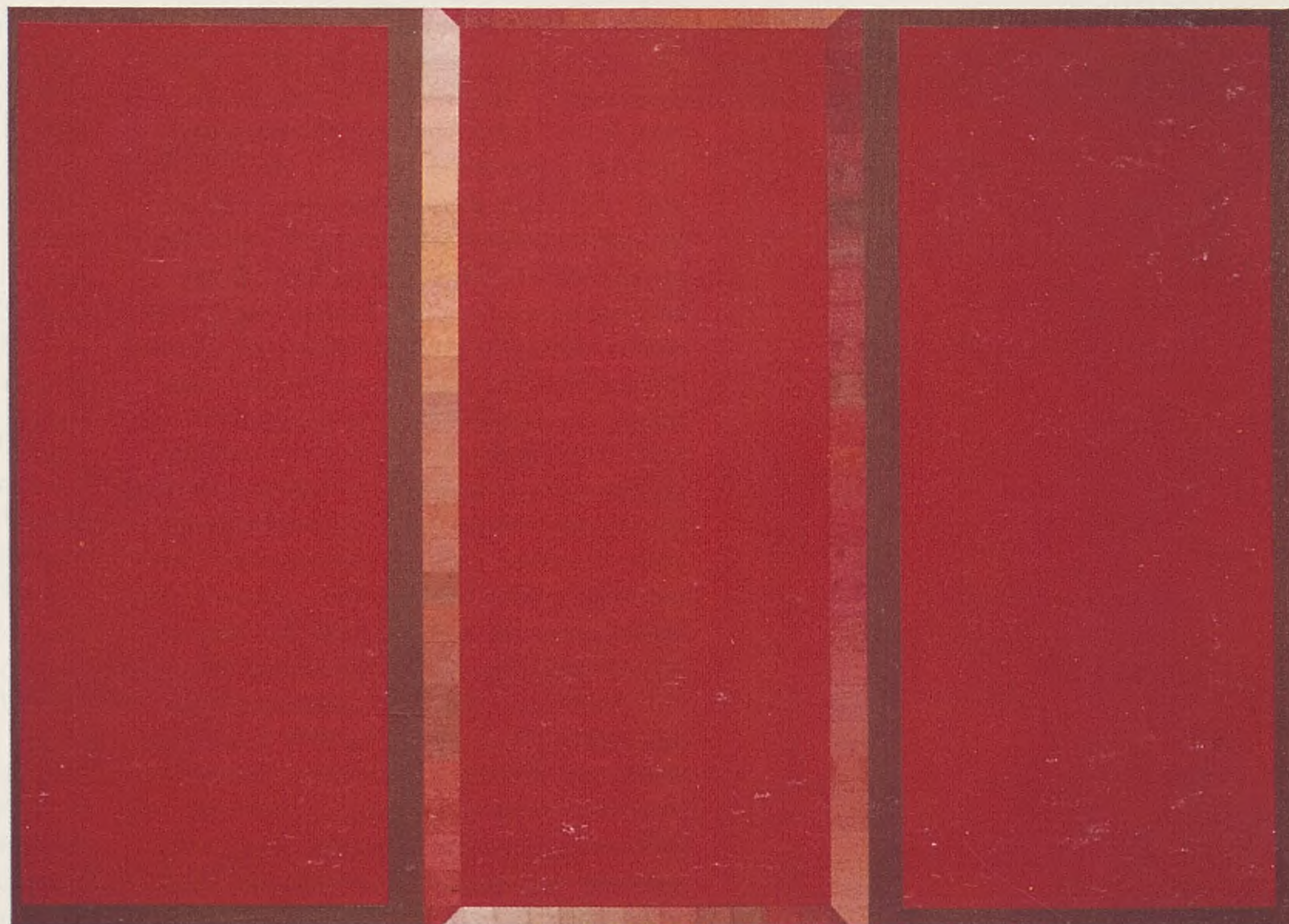
⁶ Jacks recalls, in particular, the impact of *Red Studio/the piano lesson* and the green underpainting in *The Bathers*. The catalogue to 'The Field' lists *Red painting* as acrylic on canvas. It is an interesting comment on the time, that every picture was automatically considered to be in this material.

⁷ John Henshaw, 'Large and Luxurious' *The Australian*, 12 July 1969, p.21.



left
ROBERT JACKS KNAVE PALTRY AND POGUING PICKED
GREEN (SOUVENIR AS RECORDER) (1972)
Oil on canvas 91 cm x 91 cm
Art Gallery of New South Wales, Sydney

below
ROBERT JACKS STUDY FOR 'RED PAINTING' (1967)
Oil on canvas 56 cm x 77 cm
Owned by Clinton Tweedie and Ross Johnston
Photograph by Richard Stringer



John Hoyland in Australia

by Arthur McIntyre

The names of David Hockney and Bridget Riley are better known outside the confines of the contemporary British art circle than is that of John Hoyland. His work has none of the figurative (narrative) and decorative appeal of Hockney's California pool series or the inbuilt razzle-dazzle optical chicanery of Riley's stripe paintings.

John Hoyland's paintings and prints of the last fifteen years have been primarily concerned with the formal preoccupations of New York-based Abstract Expressionists (notably Hans Hofmann, Jackson Pollock and, to a lesser extent, Morris Louis) — experimentations with surface, colour and placement as ends in themselves. It has become all too easy for younger artists (and critics), emerging from the 1970s, to condemn the approach of an artist of the preceding decade, such as Hoyland, as being elitist, that is, divorced from the processes of questioning the role of the artist in a rapidly changing society. Hoyland is, undeniably, a 'conservative modern' painter, enjoying the backing of long-established critics, such as Bryan Robertson (who gave him his first major survey exhibition at the Whitechapel Gallery in London, in 1967), and collecting brickbats from some of the 'progressive' art commentators, the pseudo-academic art philosophers of the British radical-chic Left. Animosity from the likes of Richard Cork (ex-editor of *Studio International*) and Peter Fuller has incensed Hoyland for at least a

decade. The fact that Cork and Fuller have often been verbally at each other's throats has been of small comfort to an artist of such exceptional dedication to the pursuit of excellence in his chosen area.

With the advent of Hoyland's expansive retrospective, which filled the flexible space of the Serpentine Gallery in London's Hyde Park during September-October last year (and which attracted reassuringly vast crowds) even critics such as Fuller felt obliged to change their tunes and sing paeans of praise. Suddenly, at the end of the 1970s, Hoyland, for so long the 'darling' of the British art Establishment, found himself receiving a degree of enthusiastic acknowledgement from those who had previously dismissed his approach to painting as decadent and irrelevant.

Peter Fuller, in the December 1979 number of Britain's highly respected magazine, *Art Monthly*, went as far as stating: 'Number 13 in the catalogue . . . 26.2.71 . . . is not just a good painting: it is one of the few significant paintings which I have seen produced in Britain in the last ten years. Had I known this work before, I would not have published some of the views about Hoyland which I have in the past, at least not without qualification . . . this work demonstrated to me that Hoyland does not always produce "paintings about paintings"; here he reveals himself as closer to artists like Rothko and the early de Kooning, or, more recently,

Diebenkorn and Natkin — all painters who have consciously used abstraction to speak primarily of experience beyond the experience of art itself.'

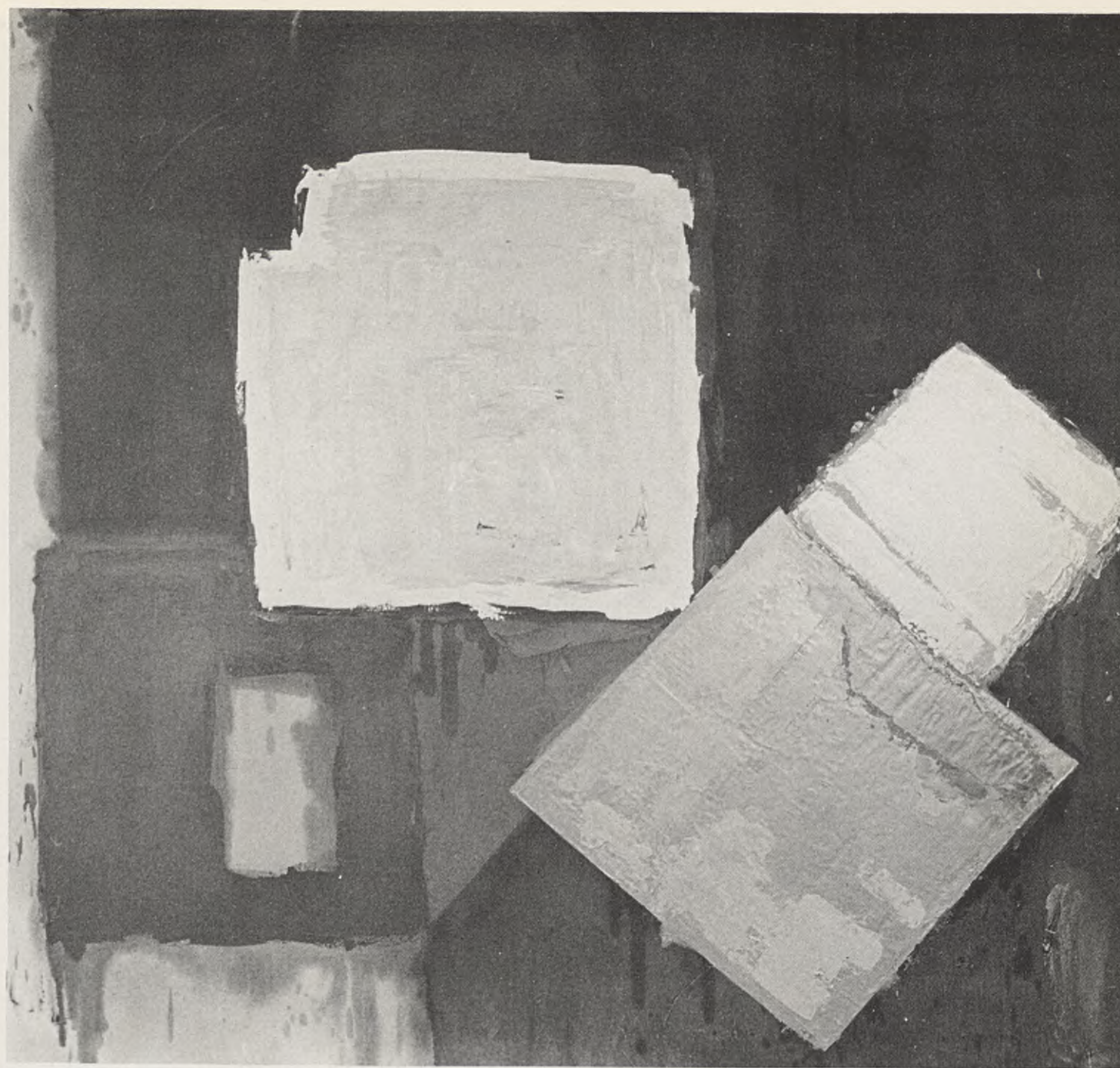
When I first spoke with the well-preserved, forty-six-year-old Sheffield-born artist at Sydney's Macquarie Galleries shortly after his arrival in Australia, last February, he appeared extremely happy (almost relieved) to have left the clique-ridden British art milieu behind for a well-earned working holiday at the other end of the globe. The strain of mounting the Serpentine retrospective and attempting to re-assess works from the 1967-79 period, hanging cheek by jowl, combined with the pressure of his task as selector of contributors for the 1980 Hayward Annual (an unenviable one under the best of circumstances) had taken its toll. Now in Australia, he was in the process of energetically absorbing as much as possible of an unfamiliar art scene (seeking out individual artists with a sympathetic leaning, such as John Firth-Smith and Sydney Ball, as well as exploring gallery stock-rooms), prior to returning to Melbourne to resume his position as artist-in-residence at the University of Melbourne.

Somewhat surprisingly, I thought, Hoyland went out of his way to comment on the 'darkness' of Australian paintings. He declined to elaborate further but had obviously expected most Australian painting to be very high keyed. Perhaps his attention was being drawn to darker paintings because of the noticeable increase in areas of dark tones in his own paintings, such as *Billy's blues*, of 1979, (included in the Australian tour) with its large, opaque areas of blacks, dark browns and midnight blue.

Why had he come to Australia? Fellow British artist, John Walker, had suggested it originally. Much of Hoyland's most rewarding painting had resulted from travel experiences and when the British and Australia Councils decided to subsidize his visit he was delighted.

'Travelling always provides me with the impetus I need to move ahead in my work', reflected Hoyland, tugging at a trim beard with a hand that appeared to be itching to 'splash, slap and pummel'¹ some paint around Down Under.

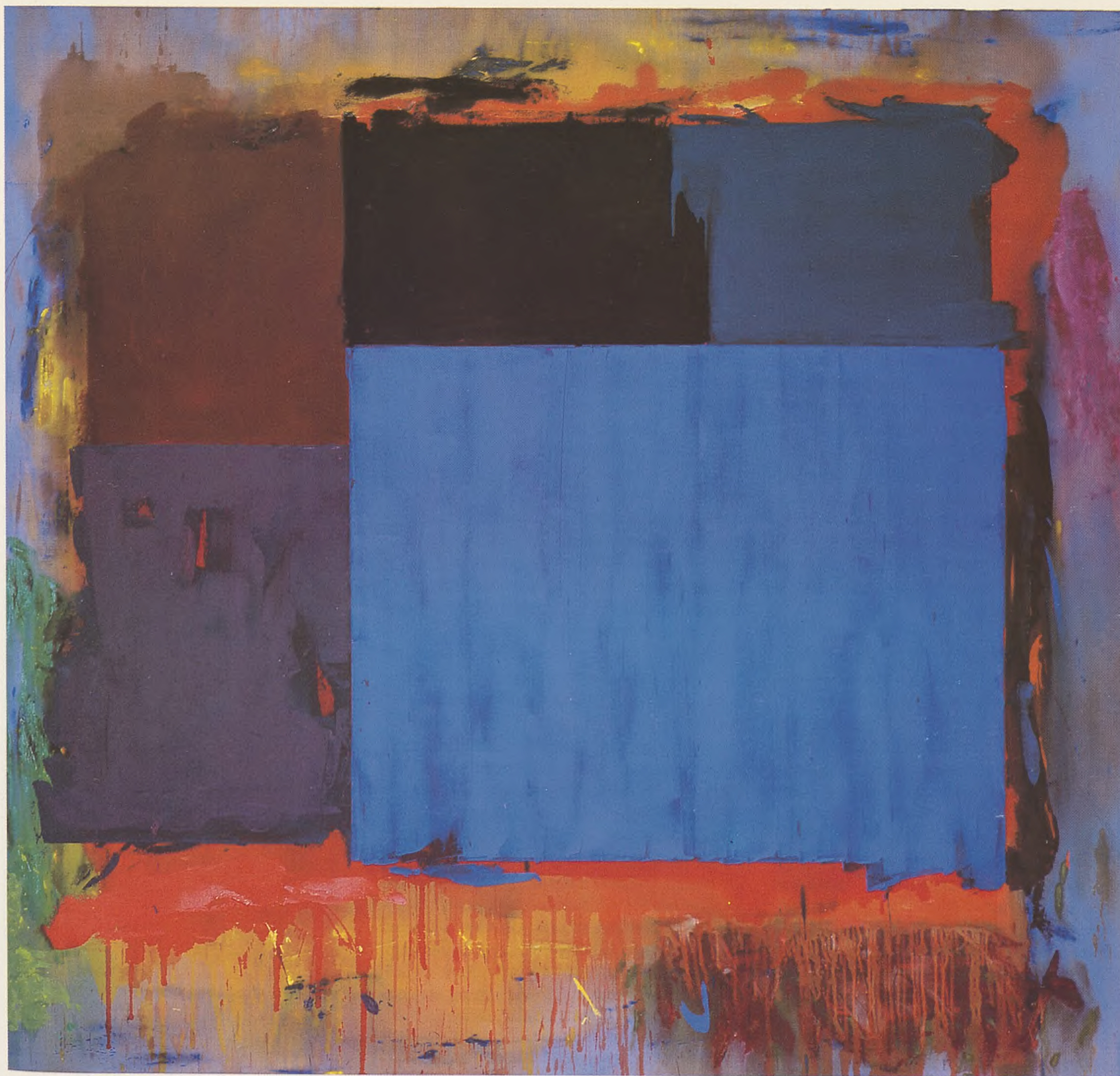
His good friend, Patrick Caulfield, had



JOHN HOYLAND QUADRELLA (1980)
Acrylic on canvas 198 cm x 213 cm



JOHN HOYLAND
12.12.70 (1970)
Acrylic on canvas
213 cm x 102 cm



JOHN HOYLAND VIGIL (1980)
Acrylic on canvas 230 cm x 245 cm

decided to 'come along for the ride', but was prepared to remain very much in the background, playing the role of tourist with a special interest in the visual arts.

Before returning to London (via Hong Kong and Bangkok) at the end of April, just after the opening of his exhibition in Melbourne, Hoyland appeared much refreshed and ready for the inevitable controversy regarding his selections for the Hayward Annual, scheduled to open in early September. His only criterion for selection has been personal taste. A small historical survey, featuring one work each of a number of British painters for too long overlooked by the younger generation, will complement the general field. Works by Matthew Smith, Ben Nicholson and Roger Hilton will be included as significant historical reference points. Of the 'younger' artists selected by Hoyland, a number will include those who have not received, according to the selector, a just share of recognition from critics and public alike. Depending upon how they have responded to the challenge of producing new works for the Hayward show, artists such as Julian Ayres and Albert Irvine will be offered space for a single work, or a room of their own in the huge gallery arena adjacent to the 'new' National Theatre and Royal Festival Hall sites on the Thames Embankment.

John Hoyland feels strongly that the British art scene is still reasonably healthy, although the non-figurative artist's lot is obviously not being made any easier with the problems of galloping inflation, fewer teaching positions for graduating artists, and the adverse influence of an unstable political system on the dealer market. Easier access to European markets since Britain joined the European Economic Community has helped artists with established reputations, like Hoyland, to continue working. He believes that the few really 'good' artists survive no matter how difficult working conditions become and that the situation is much the same in most western countries.

Ten of Hoyland's forty-one large paintings shown at the Serpentine last year were brought to Australia for the touring mini-retrospective, which was augmented by six large works and twenty-six smaller paintings on paper executed in Australia. It was 'unveiled' at the Melbourne University Gallery

in April, before moving on to the Art Gallery of South Australia in July and completing its tour at the Macquarie Galleries in Sydney in August-September.

Many of the paintings in the original London retrospective had not been seen previously in the United Kingdom and only a few were borrowed from collections such as those of Leslie Waddington, Kasmin and the Arts Council of Britain. Of particular interest to Australian viewers have been the works of 1970-73, with their emphasis on seductive pale colours and heavy impasto. Some of these were completed in America, before Hoyland's return to London in 1973 and are still the most controversial works in a decade-and-a-half of consistently challenging output.

For Hoyland the quality of light in Australia has been a major consideration. His large paintings, completed in his Melbourne studio are darker than any others, even those from the end of 1979, in London. The bright light of Australia seems to have encouraged him to retreat even further into darkness. *Quadrella* and *Vigil*, both painted in Australia in February and March 1980, respectively, are sombre works, conveying little of the atmosphere of an Australian summer. In *Quadrella* three 'squares' of bright colour float in space above a background which dominates by exerting a menacing overall blackness. *Vigil* is less uniformly 'black', mainly because the border areas, which surround the dominating dark rectangular motif, are made to glow richly. The use of overlays or 'veils' of transparent colours such as orange and yellow of the painting's edges reminds one a little of Morris Louis or Helen Frankenthaler, although *Vigil* has a visual weight seldom found in the work of either of the great American exponents of the acrylic staining technique.

While a visit to Ayers Rock will not soon be forgotten by John Hoyland, he was reluctant to discuss his Australian experience in detail — and any effects it may have had on his work. He sees each of his paintings mainly as a criticism of the previous one. Only time will tell if the months in Australia have helped sharpen his powers of self-criticism.

¹John Spurling, 'Campaigns of Colour', *New Statesman*, 12 October 1979.

Max Watters

by Gary Catalano



MAX WATTERS UNTITLED SKETCH 1970
Pencil and crayon on paper 38 cm x 28 cm
Possession of the artist

Photograph by John Delacour

It is a river with at least three sources. One rises in the hills just behind Morisset, flows in a north-westerly direction through the valley of Wollombi, then crosses the plains around Broke before joining the main course of the river, a little to the west of Singleton. Another rises in the main spine of the Great Dividing Range just to the east of the old mining town of Gulgong, winds across the plain on which Merriwa is situated, then joins the main course just to the south of Denman. Its third and prime one is again high in the range, though this time in that cold, chilly spur that culminates in Barrington Tops. After flowing through Ellerston, through Moonan Flat and through Belltrees, it empties itself into what is now the Glenbawn Dam, just to the east of Scone. The muscle of water that escapes from there flows down through Aberdeen and Muswellbrook and, on receiving the waters of its second source, swings round and meanders slowly to the sea. Although not long in length, it is an old river in an old and noble landscape.

If you exclude the towns of Maitland and Cessnock — and, of course, the coastal city of Newcastle — then the largest town in the Hunter's system is that of Muswellbrook, a settlement which received its name because the fresh-water mussels found in the river there were pronounced delicious by the

early European settlers. Picture that town as the centre of a circle whose radius is sixty-five kilometres, and sweep the following towns and settlements into your net: Kars Spring, Bunnan, Sandy Hollow, Baerami, Martindale, Jerrys Plains, Ravensworth, Camberwell, Liddell, Hebden, McCully's Gap, Rouchel Brook, Belltrees, and Moonan Flat. Put their names on your tongue and feel the way in which the legacies of squatter and selector mingle with that of the original inhabitants: Martindale, Sandy Hollow, Moonan . . . Moonan Flat.

As with names, so with occupations. Like most areas of Australia, it was the pastoralists who opened up this part of the Hunter and the depth of their appreciation of the landscape is shown by the fact that the back roads which follow their tracks cling firmly to the contours of the land, disturbing it as little as possible. Much of the area is still given over to pastoral activities but the bulk of the population here naturally earn their livelihood in other pursuits — killing and gutting beasts in the slaughter-house at Aberdeen, or feeding the energy-hungry coastal metropolis in the pit at Muswellbrook or the power-station at Liddell. A few grow grapes in the vineyards which dot the area and still fewer ease delicately boned foals from the wombs of thoroughbred mares in the studs of Scone and Segenhoe.

Max Watters was born in Muswellbrook in 1936 and has lived all his life in the town, working in either the colliery or the power-station and, since the age of twenty, painting in his spare time. For six or seven years he produced little but portraits and figure studies; then he began to concentrate on his immediate physical environment, working his way through the interesting subjects in the town before moving out into the surrounding countryside — the countryside of those names now firmly in your net, Kars Spring, Bunnan, et cetera. He has been called both a figurative and a landscape painter yet he is, in fact, neither.

A single glance at *House at No. 5*, of 1962, — perhaps the first painting in his personal style — will tell you as much. Like nearly all of his works from this period it is almost exclusively concerned with an architectural subject and, to my eye, the way in which he has grasped the essential planes of house and signal-box betray more than a passing awareness of Cubism. The sense of depth, which is gained by siting the house obliquely to the picture plane, is countered by the palpable yellow-green sky, as well as by the emphasis placed on parallel vertical lines within the painting. Its sharply outlined planes and its colour scheme are reminiscent of Weaver Hawkins's work from around 1950, a fine example of which is owned by his brother, Frank Watters.

All of the early paintings culminate in *Three church steeples in Muswellbrook*, of 1963, in which the simple blocks of the houses (you have noticed the absence of door and window openings) with their bright yellow and red roofs and the puff-ball trees create a miniature, toy-like atmosphere. The affection it suggests is in marked contrast to the sombre mood of his first rural landscapes, where we generally find abandoned cottages and tanks huddling in the foreground before the melancholy, deep-blue bush. As this sense of the forlorn and the derelict is so marked in these early landscapes, it is little short of astonishing that, by the end of the decade, the artist's vision has become a firmly pastoral one. If the early rural landscapes often tell of unease and disquiet before the dreadful bush, in less than five years this has been transformed into a consistent note of ample beneficence.

The transitional work is, I think, *View, Hebden Road*, of 1965, a work that reveals a more concerted effort to grasp the actual visual facts of the scene and also a more rhythmic organization of the picture. On the first point, the trees shall tell the story. Instead of giving us the 'idea' of a tree, as he did in his view of the town, the artist now distinguishes them tonally and also tries to render the particular shape of the varied species and the differing ways in which they mass their leaves. That open tiering of leaves, which we find in the tree in the lower left-hand corner, would, when handled yet more elegantly, soon become a feature of his foregrounds. In some slightly later paintings (I am thinking here of a work like *Red roofs, Bunnan Road*, of 1969,) the contrast between their flat and relatively involved shapes and the uniform stipple of the surrounding areas would be used to great pictorial effect, adding a further element of visual life to the paintings and giving rise to the humorous impression that the trees are, in fact, jugglers of sorts. However, the most striking feature about *View, Hebden Road* is surely the cleanly rhythmic hills, for a certain curve is phased through the work, somewhat in the manner of a musical theme or a poetic refrain. The way in which the dilapidated fence is made to partake in this theme of curves may lead some viewers to assume that there is more than a little stylization and selection involved in the artist's treatment of the earth's contours. If so, they would be mistaken, for anyone who has travelled about the upper Hunter will be struck by the painting's accuracy in this respect: the hills and their flanks do, indeed, have these gentle, slightly depressed and wonderfully crisp curves; it is, in the full sense of the word, a landscape of pastoral calm.

I suspect that we can put down the emergence of this note not to any change in attitude on the part of the artist but simply because in this and subsequent works he departed from the squarish formats of his early paintings — as the horizontal dimensions of the picture increased, the artist widened his angle of vision, and so took in more of the landscape's lateral spread. The dimensions of his early paintings were not ample enough to take in the breadth of the land, yet now it becomes possible.



MAX WATTERS RED HOUSE AT SANDY
HOLLOW (1965)
Oil on hardboard 49 cm x 50 cm
Owned by Geoffrey and Alex Legge
Photograph by John Delacour



MAX WATTERS
THREE CHURCH STEEPLES IN
MUSWELLBROOK (1963)
Oil on hardboard 44 cm x 60 cm
Private collection
Photograph by John Delacour

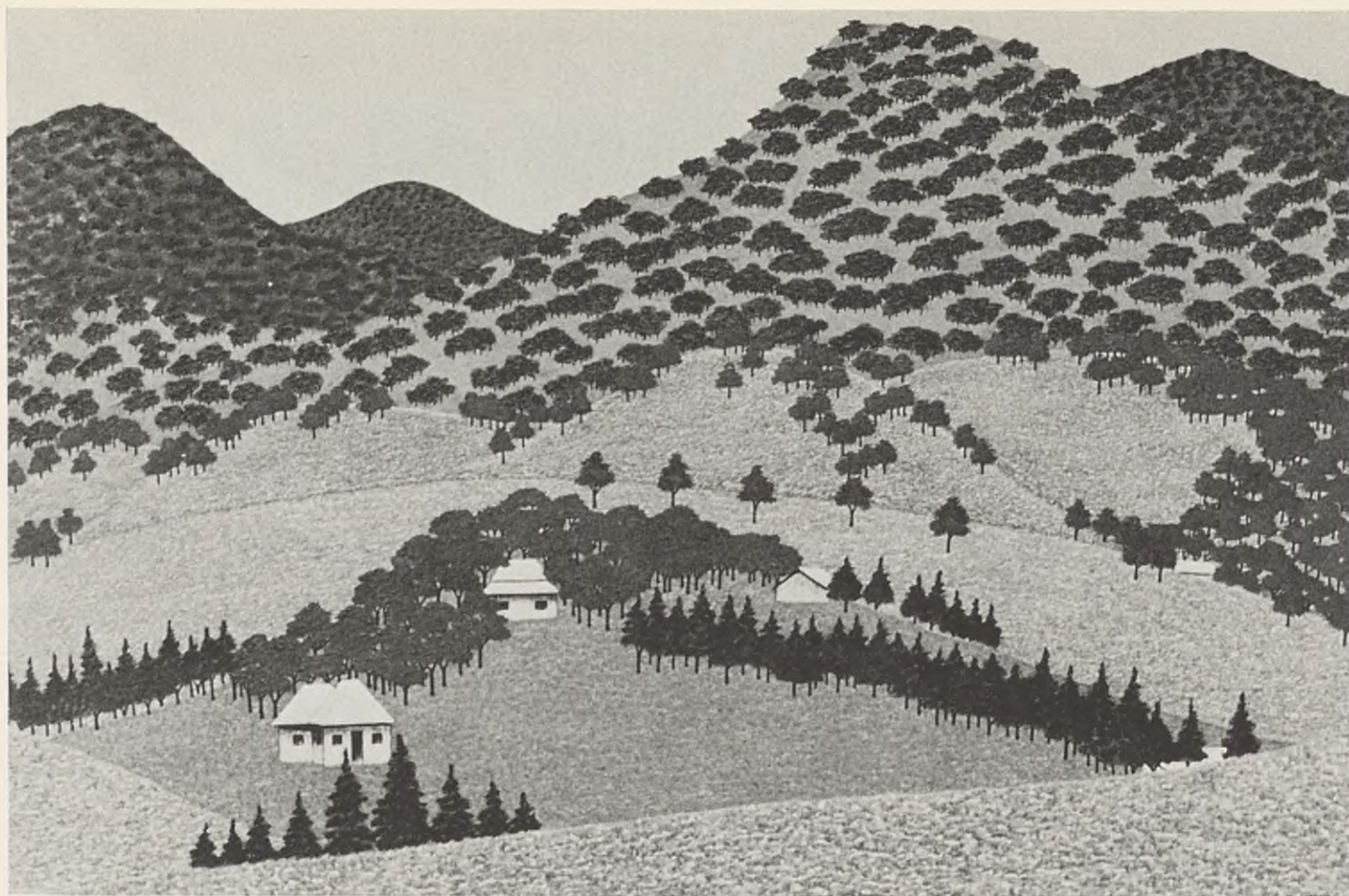


MAX WATTERS VIEW, HEBDEN ROAD (1965)
Oil on hardboard 44 cm x 74 cm
Private collection
Photograph by John Delacour

MAX WATTERS HOUSE AT No. 5 (1962)
Oil on hardboard 44 cm x 58 cm
Possession of the artist
Photograph by John Delacour

Complementing this in many of the later 1960s paintings is a more judicious placement of the houses and sheds; where once they sat firmly in the foreground and commanded most of the viewer's interest, now they begin to thread their way into the distance, hiding themselves in a clump of blue trees or peering cautiously over a hill. As a result of these two developments the scale of his paintings now becomes truly panoramic. It is fitting that the first panoramic valley scene (*View from Martindale Road*, of 1968,) was acquired by the Newcastle Regional Art Gallery.

I imagine, though I cannot be sure on this point, that many people find these paintings appealing because in some way they cater to their nostalgia for the country life. Any genuinely pastoral art does indeed have such an effect. Yet it would be selling the artist short to assume that his pictures are little more than simple hymns in praise of an uncorrupted and relatively painless existence, for in no uncertain way they are also about the reality of work and the pleasures there are to be gained from honest and rewarding toil. It is true that the paintings never directly picture work, and there is in them a disconcerting absence of all those things and signs which tell you that the land is currently being husbanded — fences are either absent or just a line of unwired poles, stock are non-existent or over that hill, and just what has happened to the rotary hoes and the tractors? Yet the reality of labour is stamped on every square inch of their surface. By that I do not mean to say that they are laboured paintings (their effect is very much the opposite), I wish only to call attention to the time, the patience, and the finely unostentatious skills that have been expended on them. If it is true that art is finally nothing more than the significant alteration of nature, then these pictures tell us that the painter and the ploughman are members of the same guild. As he steers that polished flange through the body of the earth and stumbles on the steaming sods it leaves in its wake, the ploughman is only the life-giving river in human form, condensing itself into hair, flesh, and warm blood. Then it takes to water again and resumes its labour, slowly shaping the valleys and plains as it gently chisels its way to the sea.



top
MAX WATTERS VIEW FROM MARTINDALE ROAD (1968)
Oil on hardboard 82 cm x 122 cm
Newcastle Region Art Gallery, Newcastle
Photograph by Universal Photography

left
MAX WATTERS HOUSE AND TANKS (1965)
Oil on hardboard 60 cm x 44 cm
Owned by Mrs Des Partridge
Photograph by John Delacour

above
MAX WATTERS UNTITLED SKETCH 1964
Pencil and crayon on paper 28 cm x 38 cm
Possession of the artist
Photograph by John Delacour

Artists Choice No. 5

Joy Hester — Her Art

by Charles and Barbara Blackman

Joy Hester was a great original¹. The painting that triggers off these thoughts and memories is *Girl with a hen* in the Australian National Collection, a work on paper approximately 100 × 75 cm in predominantly black and amber tonings using gouache and some paper collage. The visage with the startling white eye and the arms holding the amber gold hen is typical of Joy's imagery, her consummation of a psychic power of reflection upon the world she observed and an achievement of the right visual plastic form in which to convey it.

She was a draughtsman — and of the finest order, enough for us to regard her as the greatest woman artist in Australian art for, whereas she had the eye, the hand and the awareness of herself as an artist, she preferred to express herself in black-and-white drawings, generally with a wash technique.

Joy used to say that she preferred drawing because it presented no barrier. By this she meant that it was a direct transference of her inner vision onto paper free from the more complex studio techniques of canvas and oil paints. Joy was not a studio artist. She was a woman who lived her woman's life passionately and to the full, throwing herself into all life's dramas. This is not to imply that she saw herself as a hobby or occasional artist. She was aware of the burning determination of the artist always firing within her, forging visual imagery out of all she saw and felt. She did not have a room set aside for painting in, a gallery exhibiting schedule, a time slot for work. She drew when the time was right, when the chores and children were out of the way and she had a few hours peace and peace of mind in which to spread out her paper and inks on the kitchen table, beside the hearthside or on a garden bench.

This particular picture was done sometime in the late summer of 1955 at her

country cottage at Avonsleigh in Victoria, where we were living just a paddock away and in close daily contact. I (Charles) introduced her to process black which she enjoyed using as a medium, and I (Barbara) had revived her interest in life drawing. 'Life to the artist' she said as she drew once again the nude form, 'is like love to the poet' — meaning it was a source of replenishment to have the sheer joy of drawing line and form.

Fluidity, even facility, of line she certainly had, but she was never interested in using it indulgently, for its own sake. Her passion for life, her sense of human drama, the intensity of her living every moment in those years when the appalling illness of her body made every day gained on death a marvellous and precious experience, drove her to penetrate with Dostoevskian power the terrible fragility of the human predicament and to portray it in its starkest simplicity. Again, with Gogolian irony, she once did a series of images using the nose — a woman with huge appealing eyes and no nose, another woman blowing her nose so that the billowed handkerchief takes on the presence of a monstrous nose. So, in this time when, living at Avonsleigh, they were trying to make some money to live on by keeping hens for eggs and the Christmas market, and *The Great Australian Chook Book* stood heavy on their shelf, she used the domestic hen as a vehicle of her image.

Her great and lasting presence as an artist is her power to penetrate beneath the surface of the human psyche with effortless ease but by the most sophisticated entry, like Cocteau's *Beast* or Carroll's *Alice*, moving through the mirror-still surface into the fantasy on the other side, the inner truth which is more real than the appearance.

¹ See Barrie Reid, 'Joy Hester Draughtsman of Identity', *ART and Australia*, Vol. 4 No. 1, June 1966, p45.



JOY HESTER GIRL WITH
HEN (1956)
Chinese ink on paper laid down on
pulpboard 76 cm x 55 cm
Australian National Gallery, Canberra

The Sketch-books of William Macleod 1850-1929

by Margaret Maynard



WILLIAM MACLEOD CHARACTER SKETCHES IN COURT (early 1880s)
Pencil 13 cm x 20 cm
Mitchell Library Collection, State Library of New South Wales
Photograph by W. & F. Pascoe

Australia's pictorial artists of the 1870s and 1880s have left few records of their working methods. While most artists, at one time or another, were engaged in illustrative work for newspapers and illustrated magazines, we have practically no first-hand information about the kinds of work they undertook, or the ways in which their graphic art was contracted. Many spirited drawings by artists like George Rossi Ashton, Samuel Calvert, Arthur Collingridge and James Carse are found in the *Town and Country Journal*, the *Illustrated Australian News* and the *Illustrated Sydney News* but the originals have seldom survived, to say nothing of the related documents.

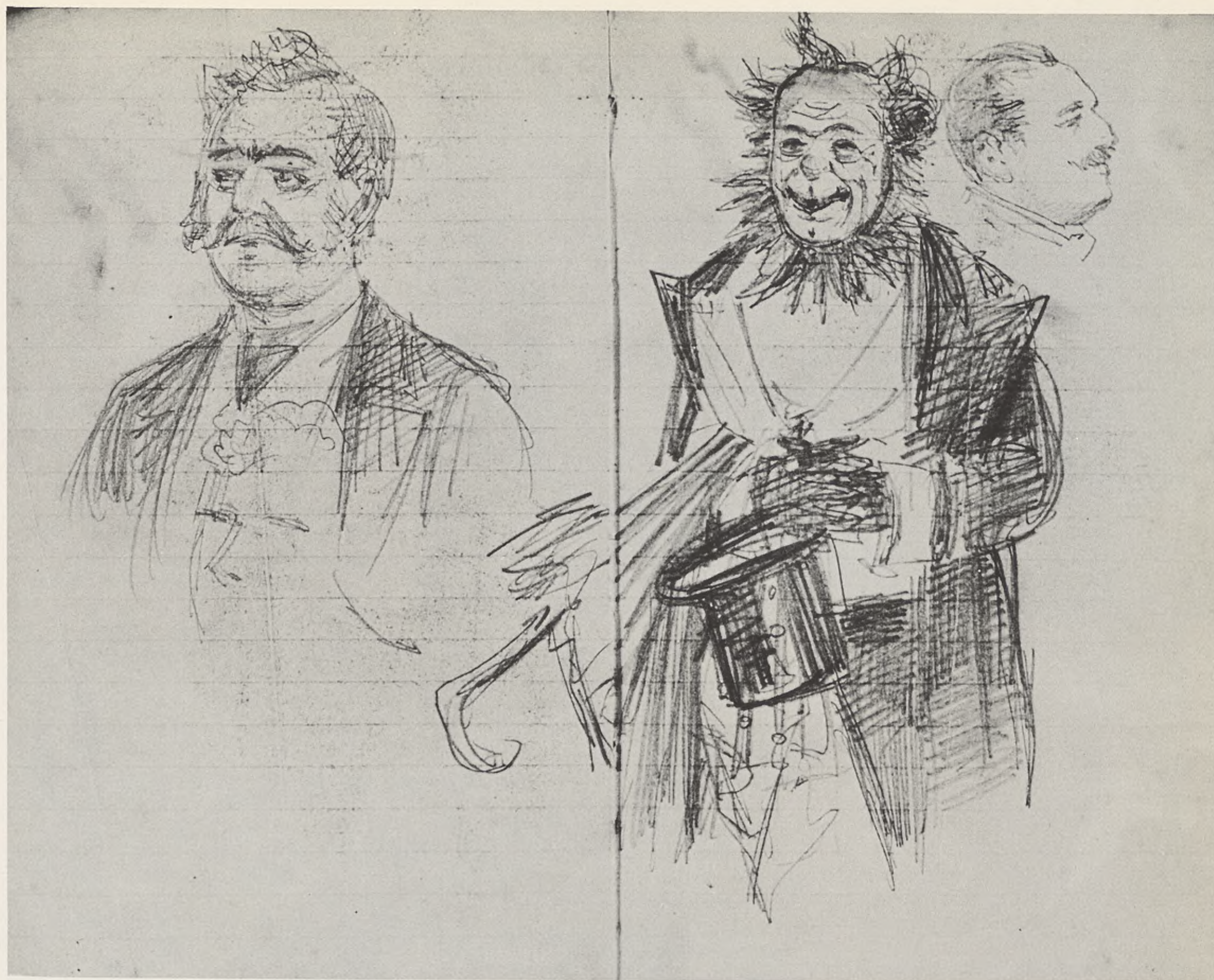
For this reason the Macleod sketch- and notebooks in the Mitchell Library are of particular interest. They consist of ten books of drawings and notes, ranging in date between about 1866 and 1886. This covers roughly the period from Macleod's youthful work as an illustrator in Sydney, for John Fairfax and Sons Ltd, to his early contributions to the *Bulletin*, where, from 1887, his reputation was made as Manager and also as Art Editor.¹

The first notebook contains documentation of the artist's income and expenditure on materials from February 1866, when he was only sixteen, up to 1877. Judging from the detailed entries, Macleod's head for business showed itself early in life. One of the early entries is a record of 10/6d paid for a portrait in watercolour done for a Sydney mason. In general, the notebook shows that, as well as illustrating, Macleod was undertaking a wide range of work at this early period. It also supports Agnes Macleod's comments, in her biography, about her husband's variety of skills.² Illuminating, decorating interiors, and

portrait-painting in oils and watercolour are among the activities recorded in the notebook. In 1875 Macleod's total income, which he worked out himself, amounted to £397.8.6.

A larger scrapbook covers the entire period from 1868 to 1882. This contains newspaper cuttings as well as personal notes regarding the artist's work as a portrait painter, a designer of stained-glass and, of course, as an illustrator. Although Mrs Macleod suggests that her husband's work as a glass stainer and designer of church windows began in the late 1860s, payments for cartoons from the firm with which he was associated, John Falconer and Co., occur only from 1870.³ Details are also found in the scrapbook of the time taken to paint portraits. Many took between twenty-seven and forty-four hours, with the charge for a presentation half-length oil portrait in 1877 as much as thirty-five guineas. In contrast the average payment for an illustration in 1877 and 1878 is only £1.10.0 to £2.10.0. It is worth noting that traditional early eighteenth-century terminology for portrait sizes such as the kit cat is still used by Macleod to describe his work.⁴

From the point of view of the pictorial artist, one of the most interesting items from the collection is the large payment book of 1880-85. This records payments for work done by Macleod for the *Sydney Mail*, the *Town and Country Journal*, the *Bulletin*, for E. and F. Mason, a printer and engraver respectively, for Gibbs, Shallard and Co., lithographers, and *Queensland Punch*. In terms of illustrative work Macleod seems to have undertaken a wide range of commissions: illustrated supplements, fashion drawings, Christmas lithographs, landscape illustrations, headings and advertisements.



WILLIAM MACLEOD PORTRAIT SKETCHES AND A CLOWN
(1885-86)

Pencil 22 cm x 18 cm

Mitchell Library Collection, State Library of New South Wales

Photograph by W. & F. Pascoe



WILLIAM MACLEOD CAPTAIN COOK'S LANDING PLACE,
BOTANY BAY
Illustration from *Picturesque Atlas of Australasia*, 1888, Volume 1



WILLIAM MACLEOD THE LACHLAN, FORBES
Illustration from *Picturesque Atlas of Australasia*, 1888, Volume 1

Brightly coloured or black-and-white newspaper supplements, printed by lithography or wood engraving, were in common use in Australia during the nineteenth century and offered a chance for artists to show their skill and inventiveness.⁵

Macleod appears to have been paid by John Fairfax and Sons every two months, on the average, for his work in the *Sydney Mail*. In 1880 a whole-page illustration amounted to about £5.5.0 and was one of the most highly priced items, putting it near in cost to a fairly cheap portrait in oil. Payments from the *Bulletin* in 1880 were more frequent, often once a week. In March 1880 comes the entry 'Paid to Messrs Haynes and Archibald £50.0.0., as also did Mr S. Begg for a third share in the *Bulletin* to be held by us jointly. 'Although Agnes Macleod suggests that shares in the paper were in lieu of payment for illustrations, money was certainly paid over by Macleod.⁶ The entry on 24 February reads 'Paid to Haynes and Archibald of the £70.0.0., £48.0.0. in cash then remainder by works'. Listed payments from the *Bulletin* continue till 1885, two years before Macleod actually became its manager.

The six sketch-books have the most relevance from an artistic point of view. The first is a very slim notepad datable to 1880 labelled 'Sketches on first trip to Japan per S. S. *Guthrie*'. It has only a few drawings: a number of sketches of junks and oriental faces, plus some brief notes — 'take lunch baskets' — indicating the involvement of Macleod, the tourist, in the pleasures of the moment. There is one rather detailed drawing, the head of a Japanese lady softly shaded in pencil.

The range of subjects in the second and third of the sketch-books is wide. It includes clowns, quick character sketches, details from court sessions, promenading couples, some lively street scenes and drawings of theatrical events. Macleod often wrote in details that he did not have time to draw. For example a drawing of a city square that has a sketchy treatment also has pencilled notes such as 'dark' or 'white' possibly indicating instructions for the engraver.⁷ This method is well in keeping with English illustrator techniques of the 1870s and 1880s. As wood

engravers grew more skilled at their work, so artists' written instructions grew increasingly detailed and drawing itself became more of a shorthand.⁸

To judge from the sketch-books, Macleod was a specialist in the making of portraits of sheep and there are a large number of drawings of heads and hind-quarters of rams, all with pencilled notes, showing that he was keen to reproduce their different characteristics. For instance, he pencils in comments such as 'ribbed horns' or 'massive head' and often the name of the owner as well.

Perhaps the most interesting of the sketch-books is the fourth, which can be dated to about 1885-86. This is particularly relevant for the notes it contains relating to the *Picturesque Atlas of Australasia*, which began publication of some of its parts in 1886. Although the sketch-book does not specify work for the atlas, it is evident that the scattered notes represent early ideas for Macleod's contribution. Macleod, of course, with his eye to a good business deal, had been associated with the establishment of the Picturesque Atlas Publishing Company from its commencement in February 1886 and was one of its first shareholders.¹⁰

Macleod's contributions to the *Picturesque Atlas of Australasia* are found in all three volumes of this publication but the sketches and notes in the fourth sketch-book refer only to his initial illustrations in Volume 1. In particular, the notations concern early explorers and adventurers and the emphasis is on the historical and biographical. This is not surprising as we know that Macleod was involved with a great many of the portrait illustrations in the atlas.¹¹ The note 'Portrait of Cook steel frontispiece' refers to the unsigned portrait of Cook at the beginning of Volume 1, which is reproduced in steel and not wood engraving as is the rest of the publication. A detailed portrait of Flinders, dated 5 November 1885, states that it was taken from a miniature in a private collection and points to Macleod's effort at historical accuracy. This desire for accuracy is shown, too, in the sketch of the head of William Buckley, the explorer, for beside it there are notes concerning the alleged height of the 'wild white man' as well as his chest and calf measurements.¹²



WILLIAM MACLEOD CAPTAIN MATTHEW FLINDERS
Illustration from *Picturesque Atlas of Australasia*, 1888, Volume 1



above
WILLIAM MACLEOD HEAD OF A RAM (early 1880s)
Pencil 26 cm x 20 cm
Mitchell Library Collection, State Library of New South Wales
Photograph by W. & F. Pascoe



top right
WILLIAM MACLEOD FIGURE STUDIES (early 1880s)
Pencil 22 cm x 18 cm
Mitchell Library Collection, State Library of New South Wales
Photograph by W. & F. Pascoe



right
WILLIAM MACLEOD A CITY SQUARE (early 1880s)
Pencil 26 cm x 20 cm
Mitchell Library Collection, State Library of New South Wales
Photograph by W. & F. Pascoe

A number of the artists associated with the *Picturesque Atlas of Australasia* venture were required to travel in connection with their work. Julian Ashton travelled widely, including a trip to Queensland and Western Australia.¹³ Schell travelled in New Zealand, Fullwood went to Darwin and Thursday Island and Macleod, too, travelled for the atlas. The Mitchell sketch-book contains details of one trip made by him from Sydney to Orange in New South Wales, in May 1886, and it is interesting both from the point of view of the details he was to draw, as well as the busy schedule. He notes that he is to draw plates one and two as a general view of Orange and the Canobla [*sic*] Mountains on the left side including the main street. Plate 3 is to be a view looking toward the railway showing the post and telegraph office and Dalton Brothers, as well as the best building in Summer Street, the main street.

As far as the travel schedule was concerned, he 'Left Sydney Thursday May 13 arrived in Orange same night. Busy in Orange Friday 14 and Saturday 15. Left Orange on 6 am Sunday 16. Forbes arrived 7.30. Spent Monday 17th in Forbes. Left Forbes on Tuesday 18th arrived in Orange same night. Left Orange for Wellington Wednesday 2.10 pm 19. Spent Thursday 22nd [*sic*] there and left for Bourke Friday morning the 21 at 8.30 am. Spent Saturday 22 in Bourke left for Dubbo Sunday 23.' If one turns to the illustrations of these towns in the atlas itself it is curious that *The Summer Street Orange* is in fact by Fullwood, as well as the illustrations of Wellington and Dubbo. Macleod has signed only one, *The Lachlan, Forbes*. Must we then assume that despite the instructions to Macleod, drawings by Fullwood were chosen in preference?

Finished drawings for the *Picturesque Atlas of Australasia*, including those by Macleod, are not in the sketchy style normally used for printing by wood engraving. They are in the broad, oily style, in washes of lamp black and Chinese white that one often associates with half-tone reproduction processes.

However, the drawings were reproduced by a final wood-engraved process.¹⁴ The painterly illustration method is well shown in a composite drawing referred to in Macleod's sketch-book, and now in the Art

Gallery of South Australia, *Captain Cook's Landing Place, Botany Bay* and *The Perouse Monument at Botany Bay*.¹⁵ It also demonstrates the overlapping image and the floral framing of the picturesque style in which much of the atlas is treated.

The Macleod notebooks are a valuable and important set of documents for those interested in Australian pictorial artists of the nineteenth century. Not only do they record details of the artist's expenditure on materials and his day-to-day payments in a rather sparsely documented historical period, they also give an insight into the illustrator's working methods and his relationship with his clients. It can only be regretted that few such collections still exist.

¹ For biographical details of Macleod see 'William Macleod Artist and Business Head', *Commonwealth Home*, 1 July 1929, and A. Macleod, *Macleod of 'The Bulletin'*. (Snelling Printing Works, Sydney, 1931).

² A. Macleod, *Macleod of 'The Bulletin'*, p. 4.

³ *ibid.*, p. 4.

⁴ A kit cat size was 71 cm × 91 cm.

⁵ Several supplements by Macleod are lodged in the Mitchell Library. For example the 'Unveiling of the Captain Cook Statue, 1879. Hyde Park'. Supplement to the *Sydney Mail*, 8 March 1879.

⁶ A. Macleod, *Macleod of 'The Bulletin'*, p. 14.

⁷ One must of course emphasize that these are drawings in a sketch-book and that the artist would have had to present the engraver with other working drawings or drawn on the block himself.

⁸ S. Houfe, *Dictionary of British Book Illustrators and Caricaturists 1800-1914* (Baron Publishing, Suffolk, 1978), p. 205.

⁹ *The Picturesque Atlas of Australasia*, edited by Andrew Garran, (Picturesque Atlas Publishing Company, Sydney, Melbourne, Springfield U.S.A. 1886). Although all three volumes are dated 1886 some parts were still being issued in 1889.

¹⁰ *The Picturesque Atlas Publishing Company Ltd. Memo of Articles*. 15 February 1886.

¹¹ The Mitchell Library in fact houses a number of Macleod's original portrait drawings for the *Picturesque Atlas of Australasia*.

¹² The story of Buckley is found in Volume 1, p. 162 ff. of the atlas as well as a full-length illustration by Macleod on p. 163.

¹³ J. Ashton, *Now Came Still Evening On*, (Sydney: Angus and Robertson, Sydney, 1941) p. 41 ff. and *Western Mail*, 3 September 1887. My thanks to Barbara Chapman for the latter information.

¹⁴ For full details of the process see F. B. Schell 'How Books are illustrated', *Centennial Magazine*, September 1888, p. 120.

¹⁵ The notebook refers to the landing of Captain Cook, 1/3 page. The composite illustration is not reproduced exactly in the atlas. The left-hand drawing appears with a somewhat enlarged floral decoration in Volume 1, p. 8 and the other in reduced form, p. 18.

Notes on the 'Century of Genius'

by Lou Klepac

This year Adelaide treated us to a magnificent exhibition of master drawings from the British Museum, an even greater coup than that of 1977 when they presented master drawings from the Albertina. The exhibition is titled 'Leonardo, Michelangelo and the Century of Genius', perhaps to try to popularize an exhibition that the organizers considered difficult fare for the general public.

I doubt that we are ever again likely to see the equal of this exhibition in Australia, despite Adelaide's fine record of presenting us with surprises; but then we may just have had a bit of luck to see at least a couple of drawings, which I believe we would not have seen otherwise.

David Thomas's power of persuasion or the generosity of the officials at the British Museum may not have been sufficient for the Museum to risk sending such superlative works to the end of the earth (which Adelaide must seem in relation to London) if it were not that at least one obvious masterpiece was out of favour with the art authorities.

The seventy-one drawings in the exhibition include some obvious gems such as the charming two-sided drawing by Leonardo, the verso of which was for some reason featured in colour both in the catalogue and the poster of the exhibition, rather than the far more beautiful recto.

Among the drawings most passionate collectors would want to steal (such as the Leonardo, which was actually stolen from the Esterhazy Collection in 1855 by the Librarian, Joseph Altenkopf) one would mention the four by Michelangelo, at least two of the Tintoretto's (who is very difficult to appreciate, but one of the giants among draughtsmen), the Lorenzo Lotto, and the magnificent red-chalk nude by Rosso Fiorentino.

One might wonder why the pride of place was not given to Michelangelo's study for the figure of Adam, representing not just the creation of the biblical Adam, but also of modern man, which might be considered

by even the least well-informed member of the public to be the corner-stone of the 'Century of Genius'. Why indeed was this miraculous image not featured on the poster to attract the crowds to the exhibition, the honour being given instead to the 'pretty' verso sketch by Leonardo?

The reason is, very probably, the fact that some of the staff of the British Museum are currently uncertain whether this drawing is by Michelangelo; which is also likely to be the reason we have had the great good luck to see it.

Twenty years ago, when I first saw this drawing, I was overwhelmed by it because of its association with Michelangelo's creative genius and its relation to the great Sistine ceiling. Today my enthusiasm is tempered by caution. I can see why Berenson first rejected it, then reluctantly promoted it, but still remained undecided whether it was an original or a copy of a lost drawing.

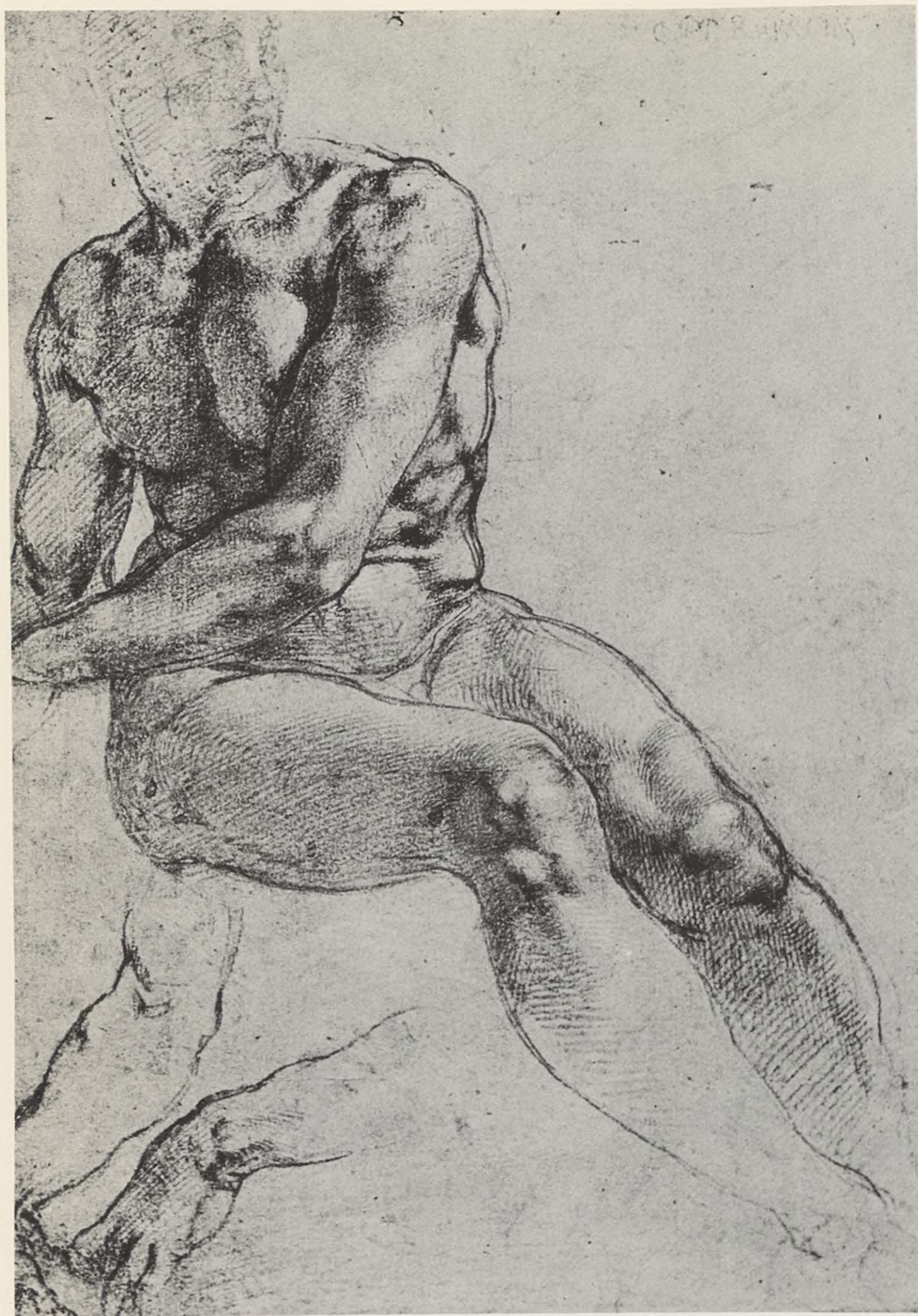
Nicholas Turner and Martin Royalton-Kisch, who prepared the catalogue entries under the supervision of J. A. Gere, Keeper of the Department of Prints and Drawings of the British Museum, point out that they are 'inclined to sympathize with Berenson's hesitation' on the grounds of the 'flaccid' contours of the drawing as compared to 'the empathic and springy contour' of other similar drawings and because of the 'lack of rhythm of the internal modelling'.

Another version in the Louvre accepted by some as the original is an inferior copy, lacking in mystery, structure and counterpoint. A quick comparison with the fresco reveals its inadequacy. On the other hand, the British Museum drawing has the same sculptural and sure modelling as, for instance, the drawing of a 'standing male nude with proportions indicated' (Royal Library, Windsor Castle) which from the shape of the chest and pectoral muscles suggests that it was drawn from the same model as the study for Adam.

The British Museum drawing does have a flaccid contour, but this I believe is the result of another hand having redrawn most of



MICHELANGELO BUONARROTI
STUDY FOR ADAM
Red chalk on paper
30 cm x 19 cm
The British Museum, London



MICHELANGELO BUONARROTI
IGNUDO
Red chalk on paper
27 cm x 19 cm
The Albertina, Vienna

the outline, perhaps because the drawing lost some of the red chalk if and when it was traced. Some strengthening of the shadows may also account for the lack of rhythm of the modelling.

Underneath these weak additions is the sure and masterly hand guided by the divine eye of Michelangelo. Part of the original powerful line is visible in the outline of the shin of the left leg where there is merely a little going-over and that only at the top. It is the gesture of a sure and great draughtsman.

I also believe that the hand that retraced the contour made one slip. Comparison with the Louvre copy, made probably before this 'reworking', shows this. The modelling of the powerful figure, strongly set down with a sure knowledge of the anatomy of the body, and with a sculptural and tactile awareness of the form as well as of the 'skin', has an insensitive contour at the right side of the model. The gentle concave at the waist of the figure is replaced by a harsh straight line just below where the right hand of the figure is lightly indicated. However below this new contour there is still evidence of the correct original indent, which is prominent in the Louvre copy.

I believe that Johannes Wilde was right when he pleaded that careful comparison with the frescoes for this (and other) drawings incorrectly thought not to be by the artist would lead to the conviction 'that such doubts are unfounded'.

Similarly we might not have had the Albertina Michelangelo in 1977 if that drawing also had not been considered at one time as being a copy after Michelangelo. Featured on the cover of the Adelaide catalogue and, on a grand scale, on the magnificent poster for the exhibition, this drawing was totally ignored by Tolnay and relegated to the 'school' by Berenson. Yet Wilde pleaded for its acceptance in his catalogue entry¹ for the study of Adam, because — and it's an interesting coincidence — on the verso of this drawing there is a study for the head of the Albertina *ignudo* where the head is only loosely indicated.

Have we been duped twice over — or are we truly lucky?

¹Johannes Wilde. *Michelangelo and his Studio*. London: The Trustees of the British Museum, 1953.

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The Trustees of the Queensland Art Gallery are pleased to announce the acquisition of a work of major importance — a 15th century panel painting by a Netherlandish artist known as the Master of Frankfurt. The Gallery has acquired this painting with funds generously donated by the Utah Foundation through the recently established Queensland Art Gallery Foundation.

The painting entitled "Virgin and Child with Saint James the Pilgrim, Saint Catherine and the Donor with Saint Peter" is acknowledged as one of the artist's finest works.
On display now.

Gallery Hours

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

NSU Recently published



Australian Drawings of the
Thirties and Forties
by Bridget Whitelaw

Early Australian Landscape
Painters
by Jocelyn Gray

Four Contemporary
Australian Landscape Painters
by John Brack

From:
The Bookshop,
National Gallery of Victoria,
180 St. Kilda Road,
Melbourne 3004.
Tel: 62 7411.

THE YEARS OF HOPE

GARY CATALANO

In this book art critic Gary Catalano outlines some of the more important changes that occurred in Australian art between 1959 (the *Antipodean* exhibition) and 1968 (*The Field* exhibition) and examines the ways critics perceived and responded to these changes.

The *Antipodean* exhibition marked a height in Australians' confidence in the potential of their society, yet although the next decade was a uniquely fertile one in Australian art, it was, Gary Catalano argues, also littered with half-fulfilled achievements, as a younger generation of painters and critics rejected the emerging 'national tradition' and capitulated to the blandishments of two internationalist styles: abstract expressionism and colour field painting.

The Years of Hope surveys the work of the many painters and sculptors of the 1950s and 1960s and relates both art and art criticism to the wider debate on the Australian experience which characterized the period. Gary Catalano's accessible style, controversial opinions and strong insight into the Australian scene make this a book of great interest to all connected with Australian art.

THE YEARS OF HOPE

AUSTRALIAN ART AND CRITICISM 1959-1968



GARY CATALANO

67 illustrations, 24 in colour
Cloth, 216 pp., \$19.95

Oxford University Press G.P.O. Box 2784Y Melbourne 3001 (03) 26 2748



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AUSTRALIAN AND EUROPEAN ARTISTS
MARCH — DECEMBER

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

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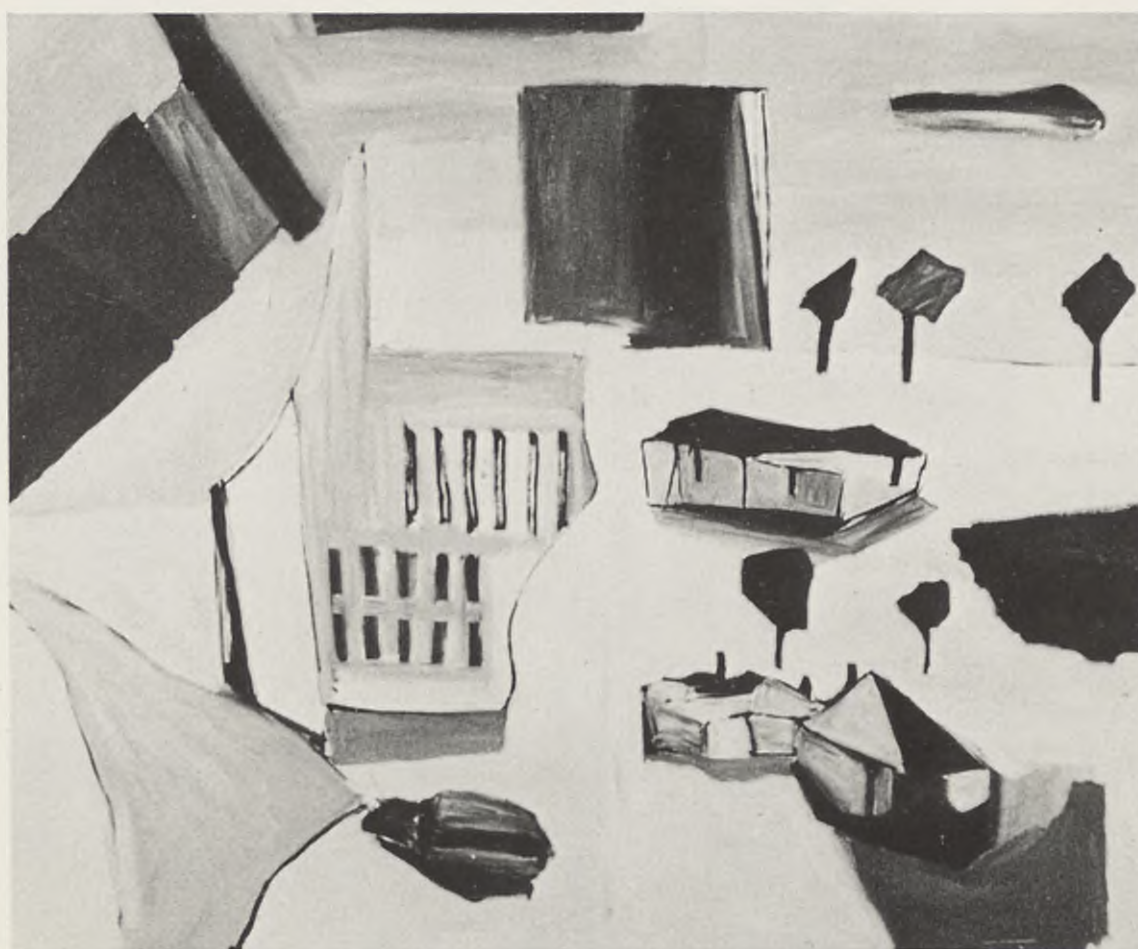
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ART

AND AUSTRALIA

Art Directory

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

Exhibitions

This information is printed and 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
Tuesday to Saturday: 1 - 6
Tourist season: hours extended
Private viewing by appointment

CINTRA HOUSE GALLERIES
23 Boyd Street, Bowen Hills 4006
Tel. (07) 52 7522
19 September: Queensland Observed: an exhibition of thirty-seven new paintings by Rick Everingham
Tuesday to Sunday: 11 - 5.30

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'ISLE GALLERY
The Village Green, Mountville (Sunshine Coast) 4555
Tel. (071) 958 309
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

JOHN COOPER EIGHT BELLS GALLERY
3026 Gold Coast Highway, Surfers Paradise, Gold Coast 4217
Tel. (075) 31 5548
Changing continuous exhibitions of paintings from stock-room — Friend, Crooke, Dickerson, Wakelin, Rees, Stanton-Cook, De Silva, Thyra Davey, Tony Johnson et cetera
Tuesday to Sunday: 11 - 5.30

LINTON GALLERY
421 Ruthven Street, Toowoomba 4350
Tel. (076) 32 9390
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
17 - 26 September: Ron Cameron
8 - 17 October: Charles Ludlow
5 - 14 November: Elvie Burston
Mixed exhibitions including sculpture and pottery
Monday to Saturday: 10 - 4.30

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 September - 17 October: The Art of the Japanese Package
25 October - 20 November: Trustees Purchase Exhibition 1980
29 November - 17 December: Yascov Agam — paintings, prints, sculpture
23 December: Selected Acquisitions 1980
Monday to Saturday: 10 - 5
Friday until 9
Sunday: 2 - 5

RAY HUGHES GALLERY
11 Enoggera Terrace, Red Hill 4059
Tel. (07) 36 3757
16 August - 4 December: Alain Lemosse, Bernard Pages, Jean-Marie Bertholin — sculpture
6 - 25 September: Peter Tyndall; Glen O'Malley, Peter Kelly, Rennie Ellis — photography
27 September - 16 October: Robin Wallace-Crabbe; Glen Baxter
18 October - 6 November: Ken Whisson: The Italian Paintings
8 - 27 November: David Mapstone;



88 EDWARD ST. (cnr. Mary St.)
BRISBANE 4000
TELEPHONE (07) 31 2262

PAINTINGS
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VICTOR MACE

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BRISBANE
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TELEPHONE 52 4761

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TUESDAY-SATURDAY 10.30 a.m. - 5.30 p.m.

ART
AND AUSTRALIA

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Preservation	Paddington, N.S.W. 2021
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Painting classes	Director: Anna Vertes

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

Peter Rossman — sculpture
29 November - 24 December: Ian Smith
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 art
Monday to Friday: 10 - 4
Wednesday: 7 - 8.30
Sunday: 2 - 4

STUDIO ZERO
41 Norseman Court, Paradise Waters,
Gold Coast
Tel. (075) 32 6342
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
Travelling exhibitions and displays
from the Darnell and Behan collections
Monday to Friday: 10 - 4
Sunday: 2 - 5

VERLIE JUST TOWN GALLERY
77 Queen Street, Brisbane 4000
Tel. (07) 229 1981
September: Max Nicolson
November: Veda Arrowsmith
Collectors Gallery: Print Room;
Japan Room — continually changing
display
Monday to Saturday: 10 - 4
Friday until 7

VICTOR MACE FINE ART GALLERY
10 Cintra Road, Bowen Hills 4006
Tel. (07) 52 4761
September: Michael Shannon
October: Kelim Rugs
November: Queensland Jewellery
Workshop
December: Jo Szirer — ceramics
Tuesday to Saturday: 11 - 5.30

New South Wales

ANNA ART STUDIO GALLERY
94 Oxford Street, Paddington 2021
Tel. (02) 31 1149
Continuous exhibition of traditional
paintings and sculpture; 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 1853
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
30 August - 28 September: Margaret
Preston
19 October - 30 November: French
Paintings — Fragonard to Delacroix
26 October - 23 November: Brian Brake:
The Monsoon — Photographic Essay
11 November - 14 December: Project 33:
Manipulated Photography
30 November - 28 December: Italian
Engravings
Monday to Saturday: 10 - 5
Sunday: noon - 5

ART OF MAN GALLERY
13 Gurner Street, Paddington 2021
Tel. (02) 33 4337/8
6 - 27 September: Robert Natkin (New
York)
30 September - 18 October: Jan Riske
21 October - 8 November: William Scott
(London) — paintings and works on paper
11 - 29 November: Twelve German Artists:
Düsseldorf School — drawings; Ruth
Faerber — paper works
2 - 20 December: Miniatures by well-
known Australian artists
21 December - 1 February: Gallery closed
Tuesday to Saturday: 11 - 5.30

AUSTRALIAN CENTRE FOR
PHOTOGRAPHY
76a Paddington Street, Paddington 2021
Tel. (02) 32 0629
Exhibitions of photography changing
monthly — a wide range of contemporary
Australian photographs in stock
Wednesday to Saturday: 11 - 5.30

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

BARRY STERN'S EXHIBITING
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 2010

Tel. (02) 357 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

Myer Sydney, 436 George Street, Sydney 2000

Tel. (02) 238 9390

4 - 13 September: New South Wales Travelling Art Scholarship

17 September - 2 October: Art from the collections of the institutional members of the Art Gallery of New South Wales

8 - 17 October: Crafts from Wagga Wagga — pottery and wall-hangings

Monday to Friday: 9 - 5

Thursday until 8.30. Saturday: 9 - noon

BLOOMFIELD GALLERIES

118 Sutherland Street, Paddington 2021

Tel. (02) 31 3973, 326 2629

September - December: Keith Looby — new series paintings and etchings; Vincent Brown Retrospective; Vic O'Connor — paintings and linocuts

Tuesday to Saturday: 10.30 - 5.30

CHRISTOPHER DAY GALLERY

76a Paddington Street, Paddington 2021

Tel. (02) 326 1952, a.h. 33 5470

Continuing exhibition of quality 19th- and 20th-century Australian and European oil and watercolour paintings

Monday to Saturday: 11 - 6

Sunday: by appointment

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

12 - 29 September: Neil Taylor; John Dell
3 - 20 October: Focus on Fame (well-known living painters)

24 October - 10 November: Hugh Oliveiro

14 November - 1 December: Percy Trezise;

Naive Wilderness; Dick Roughsey

5 - 21 December: The Christmas Show — ceramics under \$50

Paintings by regular gallery exhibitors

Friday, Saturday, Monday: 11 - 6

Sunday: 2 - 6

COVENTRY GALLERY

56 Sutherland Street, Paddington 2021

Tel. (02) 31 7338

26 August - 13 September: Robert Owen; Eldred Wisdom

16 September - 4 October: Gunter Christmann

7 - 25 October: Jacobi — weaving from Germany

28 October - 15 November: Dick Watkins

18 November - 6 December: Colin Mostyn;

Phillippa Cutner — photography

9 - 20 December: Group Show

21 December — early January: Gallery closed

Tuesday to Saturday: 11 - 6

DAVID JONES' ART GALLERY

David Jones' Elizabeth Street store, Sydney 2000

Tel. (02) 2 0664, Ext. 2109, 2205

8 - 27 September: Phillip Sutton

6 - 25 October: David Blackburn

3 - 22 November: Tom Bass — sculpture

1 - 24 December: Special Gifts for Special

People — paintings, ceramics, jewellery

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

27 September - 18 October: Lesley

Dumbrell

25 October - 15 November: Fred Cress;

David Wilson — sculpture

22 November - 13 December: Alan Oldfield

Monday to Saturday: 10 - 6

HOGARTH GALLERIES

Walker Lane (opposite 6a Liverpool Street), Paddington 2021

Tel. (02) 357 6839

Changing exhibitions of contemporary and *avant-garde* Australian and international art

Tuesday to Saturday: 11 - 6

HOLDSWORTH GALLERIES

86 Holdsworth Street, Woollahra 2025

Tel. (02) 32 1364, 328 7989

6 - 25 September: Donald Friend; Ann

Williams

27 September - 16 October: Ray Crooke;

Yvonne Sutherland — paintings and

drawings

18 October - 6 November: Margaret Olley;

Lesbia Thorpe — prints

8 - 20 November: Margaret Woodward;

Christopher Boock — paintings and

drawings

24 November - 11 December: Patrick

Hockey; Helen Finch — sculpture

13 - 24 December: Heinz Steinmann; Ulf

Kaiser — drawings; Verney Watts —

ceramics

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,

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Wednesday to Saturday: 2 - 5

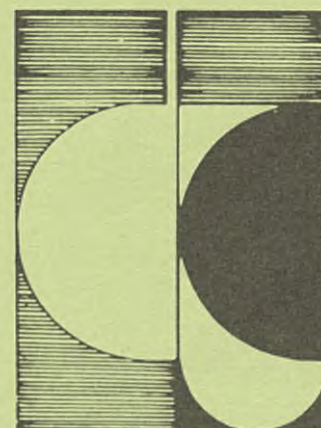
Or by appointment

JOSEF LEBOVIC GALLERY

390 Glenmore Road, Paddington 2021

Tel. (02) 356 1840

DOWN'S GALLERY



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Director: Phyllis Hobart

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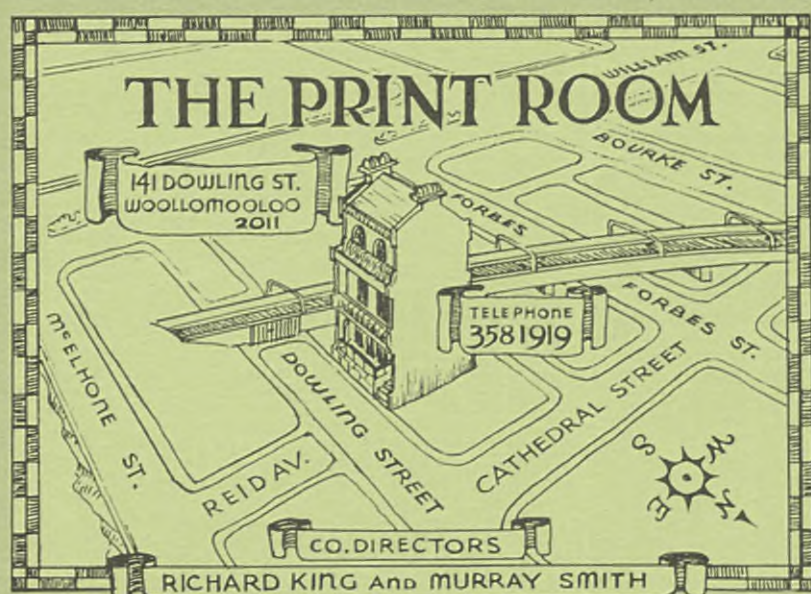
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Sydney Long, Napier Waller
Monday to Sunday: 1 - 6

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Tel. (0648) 67 193
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tralian artists and potters — resident artist
Alan Grosvenor
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Wednesday to Monday: 9 - 5

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

MACQUARIE GALLERIES
40 King Street, Sydney 2000
Tel. 29 5787, 290 2712
13 August - 8 September: John Hoyland:
Australia 1980
10 - 29 September: Books: Rafael Gurvich:
Group Exhibition
1 - 20 October: Col Jordan
22 October - 10 November: Justin O'Brien:
Recent Paintings from Rome
12 November - 1 December: Trevor
Weekes: Flight — Man and Machine
3 - 22 December: Jeff Rigby: Real Land-
scapes; Roger Scholes — objects
January: Gallery closed
Monday to Friday: 10 - 5
Saturday: noon - 6

OLD BAKERY GALLERY
22 Rosenthal Avenue, Lane Cove 2066
Tel. (02) 428 4565
5 - 20 September: Valda Chang — sisal
sculpture
19 October - 8 November: Ann Berney —
basketry
14 - 29 November: Kester Dodds —
drawings; Christine Ball — ceramics
Tuesday to Saturday: 10 - 5

PARKER GALLERIES
39 Argyle Street, Sydney 2000
Tel. (02) 27 9979
Continuous exhibition of traditional oil
and watercolour paintings by leading Aus-
tralian artists
20 - 26 September: Robert Wilson
Monday to Friday: 9.15 - 5.30

PRINT ROOM
141 Dowling Street, Woolloomooloo 2011
Tel. (02) 358 1919
Australian and European original prints
and drawings
Tuesday to Saturday: 10 - 6

Q GALLERY
Top Level, Birkenhead Point, Drummoyne
2047
Tel. (02) 81 3615
Fine original works by Australian artists —
oils, watercolours, pastels, sculpture, and
limited-edition prints, in changing exhibi-
tions

Wednesday to Saturday: 10 - 5
Thursday until 8
Sunday: 11 - 5

RAINSFORD GALLERY
531a Sydney Road, Seaforth 2092
Tel. 94 4141
1 September - 21 October: Mixed exhibi-
tion — Australian artists
22 October - 2 November: Patrick Carroll
Late November - 24 December: Pre-christ-
mas exhibition
25 December - 15 January: Gallery closed
Wednesday to Friday: 11 - 5
Saturday: 10 - noon
Sunday: 2 - 5

ROBIN GIBSON GALLERY
44 Gurner Street, Paddington 2021
Tel. (02) 31 2649
23 August - 10 September: Tom Carment
— paintings and drawings
13 September - 1 October: David Forbes
4 - 22 October: John Miller (U.K.) —
sculpture
25 October - 12 November: David Rosen
— drawings and prints
15 November - 3 December: Bryan West-
wood — paintings, prints, sculpture
6 - 24 December: Mark Thompson —
ceramic sculpture
Tuesday to Saturday: 11 - 6

RUDY KOMON ART GALLERY
124 Jersey Road, Woollahra 2025
Tel. (02) 32 2533
16 August - 10 September: John Brack
13 September - 8 October: Peter Powditch
11 October - 5 November: Clifton Pugh
8 November - 3 December: Jeffrey Smart
6 - 31 December: Jan Senbergs
Monday to Saturday: 10 - 5

S. H. ERVIN MUSEUM AND
ART GALLERY
National Trust Centre, Observatory Hill,
Sydney 2000
Tel. (02) 27 5374
22 August - 21 September: Sidney Nolan
Drawing Retrospective
1 - 19 October: Historic Bridges of New
South Wales
22 October - 9 November: Australian
Watercolour Institute Annual Selling
Exhibition
14 November - 14 December: William
Beulow Gould
Tuesday to Friday: 11 - 5
Saturday, Sunday: 2 - 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

VON BERTOUCHE GALLERIES
61 Laman Street, Newcastle 2300
Tel. (049) 2 3584
15 August - 7 September: Shay Docking:
Survey 1965-1980 — paintings and
drawings; Anne Munro — ceramics

12 - 28 September: Hatton Beck and Lucy Boyd Beck — ceramic tiles; Robert and Margot Beck — pottery
 3 - 19 October: Gail Johns — paintings, drawings, etchings; Frances Woolley — paintings
 24 - 30 October: Gallery closed
 31 October - 30 November: Collectors Choice at \$120 and under — paintings, graphics, sculpture, pottery, weaving
 5 - 21 December: Dorothy Wishney — paintings, drawings; Norma Allen — majolica
 23 December - 30 January: Gallery closed
 Friday to Tuesday: noon - 6

WAGNER ART GALLERY
 39 Gurner Street, Paddington 2021
 Tel. (02) 357 6069
 26 August - 28 September: Australian Paintings
 7 - 27 October: Susan Sheridan
 28 October - 15 November: Dick Roughsey; Percy Trezise
 18 November - 23 December: Mixed Christmas Exhibition — paintings, graphics, sculpture
 Tuesday to Saturday: 11 - 5.30
 Sunday: 1 - 5

WATTERS GALLERY
 109 Riley Street, East Sydney 2010
 Tel. (02) 31 2556
 10 - 27 September: Robert Parr — sculpture
 1 - 18 October: Frank Littler; Patricia Moylan
 22 October - 8 November: Robert Jenyns — sculpture; Tony Tuckson — drawings
 12 - 29 November: Adrian Hall — sculpture
 Tuesday to Saturday: 10 - 5

WORKSHOP ARTS CENTRE
 33 Laurel Street, Willoughby 2068
 Tel. (02) 95 6540
 13 - 27 September: Students' Jewellery and Weaving
 4 - 18 October: Students' Ceramics, Embroidery and Macrame
 25 October - 8 November: Students' Sculpture, Design, Leaded Glass and Mosaics
 15 - 29 November: Children's Annual Art Exhibition
 30 November - early February: Gallery closed
 Monday to Thursday: 10 - 4 and 7 - 9
 Friday, Saturday: 10 - 4

A.C.T.

GALLERY HUNTLY CANBERRA
 11 Savige 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 2603
 Tel. (062) 95 9585
 One-man exhibitions changing every three

weeks; representative works by Australian Artists
 Thursday to Sunday: 11 - 6

SOLANDER GALLERY
 2 Solander Court, Yarralumla 2600
 Tel. (062) 81 2021
 5 September: Michael Taylor
 26 September: Rodney Milgate; Mykal Zschek — silk-screen prints
 17 October: Sydney Ball; Terry O'Donnell — paintings and drawings
 7 November: Ben Shearer; Ante Dabro — sculpture
 28 November: Ken McCarthy: Australian Birds; Mandy Martin — prints; Tony White — jewellery
 Wednesday to Sunday: 11 - 5

Victoria

ABERCROMBIE GALLERIES
 56 Johnston Street, Collingwood 3066
 Tel. (03) 419 2986
 16 - 30 September: S. McKenzie
 7 - 21 October: Margaret Woollard
 30 October - 13 November: Bruce Malt
 19 November - 3 December: Piers Bateman
 10 - 24 December: William Spencer
 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
 25 August - 6 September: Julie Santos — glass; Antique Rugs, Denis Croneen
 15 - 27 September: John Olsen
 6 - 18 October: David Preston
 27 October - 8 November: Bryan Westwood
 17 - 29 November: Polly Hope — soft art
 1 - 13 December: Charles McCubbin — Natural History; Tony White — gold and silver jewellery
 Monday to Friday: 10 - 5.30
 Saturday: 11 - 4

AXIOM
 27 Gipps Street, Richmond 3121
 Tel. (03) 428 6099
 Regular exhibitions of contemporary Australian and overseas painting, sculpture, photography and prints
 Tuesday to Friday: 10.30 - 5
 Saturday: 11 - 5

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

Chapman Gallery Canberra

15 Beaumont Close A.C.T. 2611

Overseas and Australian Prints, Paintings and Sculpture.

Hours: Wed, Thur, Fri — 1 p.m. to 6 p.m.
 Sat, Sun — 10 a.m. - 6 p.m. or by appointment
 Telephone: (062) 88 8088
 Director: Judith Behan

AXIOM Gallery

27 Gipps Street Richmond Victoria Telephone 428 6099

DAVID ASPDEN
 SYDNEY BALL
 KEVIN CONNOR
 FRED CRESS
 LESLEY DUMBRELL
 JOHN FIRTH-SMITH
 HELEN GEIER
 ELIZABETH GOWER
 MICHAEL JOHNSON

ALUN LEACH-JONES
 SANDRA LEVESON
 VICTOR MAJZNER
 CLIVE MURRAY-WHITE
 LENTON PARR
 JOHN SCURRY
 STEPHEN SPURRIER
 JOHN WALKER
 JENNY WATSON

Directors
 Christine Abrahams Harry Curtis David Rosenthal

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William Mora

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Australia 3141 Telephone (03) 241 8381

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Tel: 339 3454. A/H. 31 8981.
Hours 11 - 5 Wed. to Sun.*

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VICTOR MAJZNER
HAL MISSINGHAM
MAX RAGLESS
NEVILLE WESTON
IVOR FRANCIS
HELEN GEYER

Continuing display of works by
prominent Australian artists 1885 - 1980
By appointment

ELTHAM GALLERY
559 Main Road, Eltham 3095
Tel. (03) 439 1467
Wednesday to Saturday: 11 - 5
Sunday: 1 - 5

JOAN GOUGH 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
Daily: 10.30 - 5

MILDURA ARTS CENTRE
199 Cureton Avenue, Mildura 3500
Tel. (050) 23 3733
Monday to Friday: 9 - 4.20
Saturday, Sunday: 2 - 4.20

MOORABBIN ART GALLERY
(and Rogowski's Antiques)
437 South Road, Moorabbin 3189
Tel. (03) 555 1817, 555 2191
Original paintings by leading Australian
and continental artists. Also at Rogowski's
Antiques — English and French furniture,
porcelain, silver, jade, ivories,
light-fittings, et cetera
Monday to Friday: 9 - 5
Saturday: 9 - 1
Sunday: 2.30 - 5.30

NATIONAL GALLERY OF VICTORIA
180 St Kilda Road, Melbourne 3004
Tel. (03) 62 7411
20 August - 24 September: Student Work
29 August - 28 September: Master Italian
Engravings
30 August - 28 September: Ritzi and
Peter Jacobi
6 September - 19 October: Indian
Miniatures; Some Recent Acquisitions
12 September - 12 October: 100 Master
Photographs from M.O.M.A.
8 October - 12 October: Primary Painting
10 October - 30 November: Fred Williams
17 October - late January: Space and
Horizons
31 October - 7 December: Joseph Brown
Collection; Decorative textiles of the
Philippines
3 December - 10 February: Theatre Design
6 December - 4 February: West Coast
Realists
12 December - 25 January: von Guerard

17 December - 15 February: Paintings
from France
19 December - 18 January: The Sensuous
Line
mid-December — mid-February: Friends
of the Library Exhibition
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

POWELL STREET GALLERY
20 Powell Street, South Yarra 3141
Tel. (03) 26 5519
18 August - 4 September: Anton Holzner
8 - 25 September: Virginia Cuppaidge
29 September - 16 October: African Stone
Carving
20 - 30 October: David Chapman
3 - 14 November: Richard Tipping —
word-works
17 - 27 November: Robin Wallace-Crabbe
Tuesday to Friday: 10.30 - 6
Saturday: 9.30 - 1

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

TOLARNO GALLERIES
98 River Street, South Yarra 3141
Tel. (03) 241 8381
Exhibitions of Australian, European and
American artists
Daily: 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 1597
Prominent Australian artists — one-man
and mixed exhibitions
Monday to Friday: 10 - 5
Saturday: 10 - 1
Sunday: 2 - 5.30

UNIVERSITY GALLERY
University of Melbourne,
Parkville 3052
Tel. (03) 341 5148
12 August - 12 September: Focus on
The Hinton Collection
Together with a changing display from
the permanent collection of the University
of Melbourne
Tuesday to Friday: 10 - 5
Wednesday until 7

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

AVENEL BEE GALLERY
4 Mt Barker Road, Stirling 5152
Tel. (08) 339 3454
1 - 20 September: Adam Kriegel
21 September - 10 October: Neville Weston
12 - 31 October: Ralph Phillips
2 - 21 November: Malcolm Furler
22 November - 31 December: Selected Australian Artists
Wednesday to Sunday: 11 - 5

BONYTHON GALLERY
88 Jerningham Street, North Adelaide 5006
Tel. (08) 267 4449
16 August - 3 September: Dee Jones; Cheng — ceramics
5 September - 1 October: Jacqueline Hick; Marilyn McGrath — sculpture
4 - 29 October: Mike Green; Lou Lambert — sculpture
1 - 26 November: Bryan Westwood; John Dermer — ceramics
29 November - 20 December: Jo Steele — sculpture;
Phillip Noakes — jewellery
January: Gallery closed
Tuesday to Saturday: 10 - 6

CONTEMPORARY ART SOCIETY GALLERY
14 Porter Street, Parkside 5063
Tel. (08) 272 2682
16 September - 10 October: Geoff Brown/Darwin Community College — paintings and drawings, maps;
Nevil Matthews — prints
14 October - 2 November: Jenny Clapson Ayliffe;
Vytas Kapociunas — paintings and prints;
Stephen Richardson — photography
4 - 30 November: Round Space Inc. — mixed exhibition; Tatiana Kooznetzoff — prints
2 - 23 December: Phil Scott; Peter McWilliams — paintings and drawings;
Philippa Leader — drawings
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
3 September - 30 November: Watercolours from the Collection
10 September - 17 October: In Focus: William Scott
29 October - 5 December: In Focus: Lloyd Rees
5 November - 14 December: Los Mayas — Mayan artefacts
14 November - 14 December: Sodeisha Group Ceramics
4 December - 4 January: Image and Idea: British Ceramics
5 December - 9 January: 100 Photographs from the Museum of Modern Art
Monday to Saturday: 10 - 5
Thursday: 6 - 9
Sunday: 1 - 5

FINE ARTS GALLERY
252 Adelaide Terrace, Perth 6000
Tel. (09) 325 9031
Fully air-conditioned two-storey gallery with approximately 150 running metres of exhibition wall-space. Australian and international artists
Monday to Friday: 10 - 5
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 Stirling Highway, Claremont 6010
Tel. (09) 384 6035
September - October: Leon Kalamaras — drawings, sculpture
October - November: Cliff Jones — pastels
November: Else King — miniature textiles
December: Mixed Christmas Exhibition — prints, drawings, watercolours, sculpture
Tuesday to Friday: 10 - 5
Saturday: 10 - 1
Sunday: 2 - 5

Tasmania

BURNIE ART GALLERY
Wilmot Street, Burnie 7320
Tel. (004) 31 5918
5 September - 5 October: Geoff Dyer — paintings and drawings
6 September - 5 October: Miniature Textiles
7 October - 2 November: The Collection: 1978 - 1980
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

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

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:
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Established 1934

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ART GALLERY**
Wellington Street, Launceston 7250
Tel. (003) 31 6777
Monday to Saturday: 10 - 5
Sunday: 2 - 5

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

SALAMANCA PLACE GALLERY
65 Salamanca Place, Hobart 7000
Tel. (002) 23 7034
Specializing in contemporary paintings by
professional artists, original prints by
Australian printmakers, crafts, art
materials and valuations
Tuesday to Saturday: 11 - 5

**TASMANIAN MUSEM AND ART
GALLERY**
5 Argyle Street, Hobart 7000
Tel. (002) 23 2696
16 September - 12 October: Oliffe
Richmond— sculpture
26 October - 9 November: Recent Italian
Photographs
18 November - 11 January: 22nd
Tasmanian Art Gallery Exhibition
2 - 19 December: Sidney Nolan
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

**CLONCURRY ERNEST HENRY MEMO-
RIAL ART CONTEST**
Particulars from: Secretary, Cloncurry
Arts Society, Box 3, P.O., Cloncurry 4824

INDOOROOPILLY ART PRIZE
Particulars from: Secretary, Creative
Centre, 7 Gralunga Street, Mansfield 4122.

ROCKHAMPTON ART COMPETITION
Particulars from: Director, Rockhampton
Art Gallery, City Hall, Rockhampton 4700.

**STANTHORPE APPLE AND GRAPE
HARVEST FESTIVAL ART PRIZE.**
Particulars from: Secretary, Box 388,
P.O., Stanthorpe 4380.

New South Wales

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

GOSFORD SHIRE ART EXHIBITION
Particulars from: Committee Secretary,
Box 138, P.O., Terrigal 2260.

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

MAITLAND SILVER JUBILEE PRIZE
Drawings, paintings, prints. Closing date:
19 January 1981. Particulars from: Secre-
tary, Box 37, P.O., Maitland 2320.

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

**ORANGE FESTIVAL ART PURCHASE and
POTTERY PURCHASE**
Particulars from: Secretary, Orange
Festival of Arts, Box 763, P.O., Orange
2800.

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

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

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

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

Victoria

**CAMBERWELL ROTARY CLUB ART
COMPETITION**
Particulars from: Roray Club of Camber-
well, Box 80, P.O., Balwyn 3103.

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

South Australia

WHYALLA ART PRIZE
Particulars from: Organizer, Whyalla Art
Prize Committee, 27 Donaldson Terrace,
Whyalla 5600.

Western Australia

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

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

Northern Territory

ALICE PRIZE
Particulars from: Hon. Secretary, Alice Springs Art Foundation Inc., Box 1854, P.O., Alice Springs 5750, or main T.A.A. offices.

Overseas

CLEVELAND INTERNATIONAL DRAWING BIENNALE
Particulars from: Department P Biennale, Country of Cleveland Museum Service, Gurney House, Gurney Street, Middlesbrough, Cleveland, England.

Prizewinners

New South Wales

COWRA FESTIVAL OF THE LACHLAN VALLEY ART EXHIBITION 1980
Judge: Garth Dixon
Winners: Caltex Award, open traditional: Marg Woolard; Calleen Award, open: Lola Cullen; open, watercolour: Jean Goodridge.

HUNTER'S HILL ART PRIZE 1980
Judges: Ross Davis, Clement Millward, Ken Reinhard
Winner: John Winch.

MANLY ART GALLERY SELECTION EXHIBITION 1980
Works by Alison Chrystal and Stan de Teliga were purchased upon the advice of Neuton Hedstrom, Harold Greenhill and Clarice Thomas.

ROYAL EASTER SHOW ART AWARDS 1980
Judge: Frederic Bates
Winners: rural, traditional: 1st: Rupert Richardson; 2nd: Leila Lloyd; 3rd: Graeme Inson

Judge: Robert Haines
Winners: portrait: 1st and 2nd (shared equally): Graeme Inson, Doug Sealy; 3rd: Boris Kozlov
Judge: Margaret Olley
Winner: still life: Earle Backen
Judge: Margaret Coen
Winners: watercolour, traditional: 1st: Frank McNamara; 2nd: Frederic Bates; 3rd: Jean Isherwood
Judge: Charles Blackman
Winner: modern figurative: Richard Gregory
Judge: Pamela Thalben-Ball
Winner: Doug Sealy
Judge: Robert Haines
Winner: miniature: Reina Melbourne
Judge: Elwyn Lynn
Winner: 'Human Image': J. N. Kilgour
Judge: Bill Samuels

Winner: ceramics: Annette de Jongh
Judge: Robin Norling
Winners: children and students: Tristan Brandis; Julia Palmer; Bronwyn Barnett; Ian Knoll

Victoria

CAMBERWELL ROTARY CLUB ART COMPETITION 1980
Judge: Edward Heffernan
Winner: oil: Alfred Engel
Judge: Robert Miller
Winner: watercolour: Karlis Mednis
Winners: special prizes, any medium: watercolour: Frederick Bates; pastel: Digby Watson; oil: Ronald Penny
Judges: Kath Ballard, Paul Fitzgerald, Kenneth Jack
Winner: Study Grant Travel Award: oil: Warren Curry

DANDENONG FESTIVAL OF MUSIC AND ART FOR YOUTH 1980
Judge: Leonard Long
Winners: 25 years and under: oil: Dallas G. Hawes; watercolour: Herman Pekel; drawing: Greg Bolton; portrait, oil: Elizabeth Tyler; pencil, pen or charcoal: Caroline Martin; 19 years and under: any medium: Catherine Condell; drawing: Caroline Martin

GEORGES INVITATION ART PRIZE 1980
Judges: Alan McCulloch (Chairman of Judging Panel), Leonard French, Louis James, Roger Kemp, John Olsen, Jan Senbergs
Winner: Julia Irving
Works by Douglas Chambers, Anthony Figallo, Julia Irving, Robert Juniper, Geoffrey Lowe, Greg Moncrieff and Gordon Shepherdson, were purchased by Georges and donated to the Regional Galleries of Victoria.

SWAN HILL PIONEER ART AWARD 1980
Paintings by Charles Bush and Judy Brownlie were acquired for the Swan Hill National Arts Centre upon the advice of Kenneth Jack.

Recent Art Auction

Sizes of works are in centimetres

Leonard Joel Pty Limited 28, 29, 30 May 1980, Melbourne

ANNOIS, Leonard: Still life, watercolour, 54 x 72, \$750
ASHTON, James: Second Valley, South Australia, oil, 75 x 100, \$500
ASHTON, Julian: The old wharf from Battery Point, Hobart, watercolour, 6 x 35, \$3,800
ASHTON, Sir Will: Laundry barges, Paris, oil, 58 x 78, \$3,000
BASTIN, Henri: Cockatoos and koalas in gums, oil, 29 x 39, \$1,100
BELL, George: Flowers, oil, 75 x 62, \$500
BOYD, Arthur: Swimmer, oil, 91 x 121, \$4,400

STUDIO ZERO ART CONSULTANTS

41 Norseman Crt., Paradise Waters.
Gold Coast Appointment only.
(075)326342 Gai Solano

FORBES GALLERY

(formerly Bakehouse Gallery)

68 George Street,
Mackay, Qld.

Telephone: (079) 57 7961
Director: Dorothy Forbes

philip bacon galleries

2 Arthur Street, New Farm.
Telephone (07)358 3993

10.30a.m. to 6.00p.m. Tuesday to Sunday.



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Books in the ARTS from Apcol

Black Swan of Trespass: The Emergence of Modernist Painting in Australia to 1944. Humphrey McQueen. Illustrated in monochrome. Cloth \$14.95.

Black Artists on Art: S. Lewis and R. Waddy. Two volumes, 202 reproductions each volume, many in colour. Paper \$8.95, cloth \$24.95.

The Meaning of Unintelligibility in Modern Art: E. F. Rothschild. Illustrated. Cloth \$11.95. A lucid and clear defence of modern art and its development.

Art: A Bryn Mawr Symposium: Bernheimer, Carpenter, Koffka, Nahm. Vol. 9 in the Bryn Mawr Notes. Cloth \$18.95.

African Music: A People's Art. F. Bebey. Paper \$7.95.

Art and Society: G. B. Plekhanov. Cloth \$14.95.

Creativity in Dance: Coralie Hinkley. Illustrated, large format. Paper \$12.95, cloth \$24.95. The author's wide experience in Australia and overseas as a dancer, choreographer, teacher at Fort Street Girls' High School (Sydney) and presently lecturer in dance at Polding College (Sydney) has led her to attempt in this book to fill a long recognized need for a comprehensive book useful alike for teachers of chance (and students) from primary through to tertiary levels.

BUCKMASTER, Ernest: Mixed bowl, oil, 72 x 59, \$1,800

BUNNY, Rupert: Lady playing the piano, oil, 31 x 70, \$4,000

BUVELOT, Louis: At Burwood, watercolour, 19 x 29, \$4,500

BYRNE, Sam: West Coast, New Zealand, oil, 29 x 60, \$300

CONDER, Charles: Garden Idyll, oil on silk, 51 x 63, \$7,500

CROOKE, Ray: Thursday Island, 75 x 101, \$3,750; Thursday Island, 89 x 67, \$2,800, both oil

CUMBRAE-STEWART, Janet: Young girl washing, pastel, 64 x 52, \$7,000

DAVIES, David: Cattle in landscape, oil, 40 x 50, \$5,000

DRYSDALE, Sir, Russell: Aboriginal on the verandah, watercolour, 9 x 11, \$1,200

ELENBERG, Joel: Rubicon River, watercolour, 100 x 75, \$325

ELLIOTT, Frederic: Among the shipping, Darling Harbour, watercolour, 71 x 123, \$3,400

FEINT, Adrian: Still life, oil, 43 x 36, \$1,200

FOX, E. Phillips: The landing, oil, 37 x 45, \$4,000

FRATER, William: The country track, oil, 63 x 73, \$650

FRENCH, Leonard: Turtle mandala No. 1, mixed media, 31 x 25, \$800

FRIEND, Donald: The musket, ink, 39 x 48, \$550; Head studies, mixed media, 56 x 78, \$1,100

GARRETT, Tom: Gold, monotype, 29 x 29, \$3,000

GILL, S. T.: The waterfall, watercolour, 41 x 66, \$12,000

GLOVER, John: Mansion in parkland with figures, watercolour, 27 x 45, \$1,400

GRUNER, Elioth: Summer clouds, oil, 29 x 40, \$9,000

HAXTON, Elaine: Harlequin, gouache, 37 x 37, \$400

HERBERT, Harold: Lakes Entrance, watercolour, 24 x 38, \$850

HERMAN, Sali: Street corner in Sydney, oil, 37 x 50, \$3,500

HEYSEN, Sir Hans: Jack and Jill, pencil, 16 x 19, \$2,500

HOWLEY, John: Three Howley people, oil, 152 x 185, \$475

JACKSON, James R.: Autumn, Middle Harbour, 45 x 55, \$2,400; Drying sails, Berry's Bay, Sydney, 44 x 64, \$2,000, both oil

JOHNSON, Robert: Summer landscape, oil, 29 x 37, \$1,500

KNOX, William D.: Summer landscape, oil, 34 x 44, \$2,600

LAMBERT, George W.: Nude model, oil, 67 x 37, \$2,400

LEIST, Frederick W.: Moonlight bathers, oil, 19 x 23, \$900

LINDSAY, Norman: Phyllis, watercolour, 24 x 29, \$2,800

LYMBURNER, Francis: The gossips, ink and wash, 22 x 30, \$450

McCUBBIN, Frederick: The old quarry hut at Como, 23 x 34, \$3,750; Sketch with figure of boy, 24 x 34, \$4,250;

Macedon landscape, 23 x 33, \$4,250; Landscape, 48 x 58, \$700, all oil.

MURCH, Arthur: New England willow, oil, 50 x 60, \$650

oil, 50 x 60, \$650

Nolan, Sidney: Kelly in dust storm, 51 x 75, \$1,100; Kelly head and carcass, 62 x 49, \$475, both mixed media; Central Australia, acrylic, 51 x 75, \$1,900

O'BRIEN, Justin: Still life, oil, 40 x 30, \$1,600

OLSEN, John: In my fall is my freedom, watercolour, 53 x 47, \$350

PIGUENIT, W. C.: On Lane Cove River, New South Wales, oil, 12 x 25, \$3,800

PRESTON, Margaret: Everlastings, colour woodcut, 30 x 29, \$1,500

PROCTOR, Thea: Design for a fan, watercolour, 15 x 47, \$1,000; The fountain idyll, watercolour on silk, 23 x 29, \$1,700

REES, Lloyd: Towards home, pencil, 13 x 20, \$800

ROLANDO, Charles and SHELTEMA, Jan Hendrik: Changing pastures, oil, 90 x 140, \$10,000

SAWRY, Hugh: Loading cane along the Clarence River, oil, 49 x 59, \$1,050

SHELTEMA, Jan Hendrik: Drover and cattle by homestead, oil, 40 x 66, \$6,000

SMITH, Grace Cossington: Morning service, oil, 36 x 21, \$2,600

SOUTHERN, Clara: Portrait of a young woman, oil, 59 x 49, \$1,500

SOUVERBIE, Jean: Still life, oil, 32 x 40, \$1,900

STREETON, Sir Arthur: Milson's Point from Lavender Bay, oil, 11 x 22, \$19,500

THAKE, Eric: The Wide boys, watercolour, 41 x 33, \$1,600

THOMSON, Francis: Street scene, oil, 36 x 41, \$450

TRISTRAM, John W.: Figures on the beach, watercolour, 37 x 29, \$600

TURNER, James A.: The homestead saved — an incident of the great Gippsland fire of 1898, oil, 90 x 151, \$82,000

von GUERARD, Eugen: Dungrove near Bothwell, Tasmania, oil, 42 x 67, \$40,000

WAKELIN, Roland: Lady at living-room table, oil, 39 x 49, \$1,300

WHEELER, Charles: The bathers, oil, 44 x 59, \$7,000

WHITEHEAD, Isaac: entrance to Milford Sound, oil, 89 x 136, \$15,000

WHITELEY, Brett: Towards sculpture, pencil, 75 x 49, \$800

WILSON, Dora Lynell: The red door, oil, 40 x 34, \$500

YOUNG, W. Blamire: Tennyson and his world, watercolour, 60 x 182, \$16,000

Recent Gallery Prices

Sizes in centimetres

BARWELL, Jenny: Domestic delight, mixed media, 78 x 163, \$300 (Watters, Sydney)

BOYLE, Mark: Journey to the surface of the earth: Australian study of anthills in the Central Australian desert, installation, mixed media, 11 pieces, various sizes, \$20,000 (Contemporary Art Society, Adelaide)

CAMBRIDGE, Enid: Mustering sheep, watercolour, 27 x 37, \$250 (Beth Mayne, Sydney)

CASSAB, Judy: Dusk at the Marbles,

oil, 95 x 134, \$2,000 (Town, Brisbane)
 CLARK, Marc: Portrait head of Dr Lloyd Rees, bronze, 45 high, \$1,250 (Huntly, Canberra)

COBURN, John: Study for Epiphany, watercolour, 56 x 45, \$1,000 (John Cooper, Surfers Paradise)

DUNLOP, Brian: Studio with seated figure, oil, 121 x 182, \$4,000 (Macquarie, Sydney)

EATON, Janenne: Monoliths II, acrylic, 137 x 137, \$450 (Hogarth, Sydney)

FRIEND, Donald: The haunted idiot, gouache, 130 x 80, \$4,500 (Greenhill, Adelaide)

GLEGHORN, Tom: Burra Bridge nocturne, mixed media, 160 x 168, \$2,750 (Avenel Bee, Stirling, S.A.)

GRANT, Ian: Ridge, acrylic, 166 x 197, \$2,250 (Robin Gibson, Sydney)

HOCKEY, Patrick: Remembered Empire, acrylic, 81 x 102, \$950 (Redfern, London)

HOPMEIER, Paul: Lion, oiled steel, 105 x 128 x 62, \$650 (Gallery A, Sydney)

JAMES, Louis: Beach banner, oil, 102 x 127, \$1,800 (Barry Stern, Sydney)

JOHNSON, Michael: No. 29, acrylic, 36 x 27, \$400 (Gallery A, Sydney)

JONES, Bill: Shells in a jar, pen, 40 x 30, \$750 (Philip Bacon, Brisbane)

JULIUS, Ruth: Whitsunday Passage, silk-screen, 62 x 51, \$85 (Beth Mayne, Sydney)

LANYON, Peter: Saracinesco, oil, 183 x 152, \$16,000 (Art of Man, Sydney)

LARTER, Richard: Blue Abstract, acrylic, 180 x 142, \$1,750 (Watters, Sydney)

MARTIN, Phillip: Affiche (Change worlds II), acrylic and collage, 185 x 175, \$5,000 (Art of Man, Sydney)

MARSHALL, Helen: Sanctuary, acrylic and collage, 153 x 103, \$2,700 (Art of Man, Sydney)

MILGATE, Rodney: Poem — Bridge, oil, 122 x 182, \$4,000 (Macquarie, Sydney)

MURCH, Arthur: Sunny corner, oil, 39 x 49, \$450 (Wagner, Sydney)

PEEBLES, Graeme: Franch fruit, mezzotint, 26 x 11, \$100 (Huntly, Canberra)

RANKIN, David: Shikishi — Longridge, oil, 244 x 152, \$3,000 (Watters, Sydney)

RISKE, Jan: White shift, acrylic, 150 x 150, \$2,500 (Art of Man, Sydney)

SCHLUNKE, David: Pond painting, oil, 162 x 182, \$2,500 (Town, Brisbane)

SOUTHALL, Andrew: The Crucifixion (a contemporary interpretation of King James's version — New Testament), mixed media, 213 x 168, \$2,000 (Realities, Melbourne)

SPOWERS, Ethel: Swings, linocut 24 x 26, \$800 (Beth Mayne, Sydney)

TOWNSEND, Graeme: Botanical Gardens, oil, 155 x 250, \$750 (Barry Stern, Sydney)

WALKER, Stephen: Moment of sleep, bronze, 120, \$4,000 (Murray Crescent, Canberra)

WARREN, Guy: Mort Bay No. 10, watercolour, 133 x 273, \$2,000 (Gallery A, Sydney)

WATTERS, Max: Hebden, oil, 80 x 111, \$750 (Watters, Sydney)

WEIGHT, Richard: You're looking at \$500, oil, 140 x 126, \$500 (Hogarth, Sydney)

ZUSTERS, Reinis: Terrace boxes, oil, triptych, 122 x 228, \$4,000 (Tia, Toowoomba)

Some Recent Acquisitions by the National and State Galleries

Australian National Gallery Contemporary sculpture

ANDRE, Carl: Chain well, 1964, wood and galvanized steel chain
 di SUVERO, Mark: Ik Ook, 1971-72, torch cut steel, welded and bolted
 FLAVIN, Dan: Untitled (for Robert with fond regards), 1977, edition 2/3, pink, yellow and red fluorescent light
 MORRIS, Robert: Slab, 1962/73 (cloud); Slab, 1962/73 (platform), painted aluminium

NAKIAN, Reuben: Europa and the bull, 1949-50, terracotta low-relief; Europa and the bull with Cupid, 1949-50, terracotta high-relief; Europa and the bull with Cupid, 1959-60, terracotta plaque
 RAUSCHENBERG, Robert: Reef (Jammer), 1976, 5 white silk units with Volcro strips at bottom edge

SINGER, Michael: Ritual balance series 12/75, 1975, wood, phragmites, bamboo and stones
 SONNIER, Keith: Expanded sel diptych II, 1979, argon and neon light tubing

Queensland Art Gallery

BALDESSIN, George: Bouquet personage, crayon and acrylic
 BOYD, Arthur: Trees, oil (Gift of Lady Trout)
 BUNNY, Rupert: South of France, oil (Gift of Lady Trout)
 CONDER, Charles: Figures (fishing), oil (Gift of Lady Trout)
 DENIS, Maurice: Allegorie, colour lithograph
 DERNER, John: Pot, ceramic (Gift of Grace and Nell Davies)

DOBELL, Sir William: Portrait of Dr Norman Behan, oil (Gift of Dr Behan)
 FOX, E. Phillips: Nude in Garden, oil (Gift of Lady Trout)

GIRTIN, Thomas: Church at Newark, watercolour
 GRUNER, Elioth: Figure under willow, oil (Gift of Lady Trout)

LINDSAY, Norman: Prospero; Reflections; The bather, all watercolour (Gift of Lady Trout)

MELDRUM, Max: Flowerpiece, oil (Gift of Lady Trout)
 PICASSO, Pablo: No. 92 of the Vollard Suite, etching

PROCTOR, Thea: The swing, hand-coloured woodcut

REDON, Odilon: Centaur aiming at the clouds, lithograph

Russell, John Peter: Antibes, oil (Gift of Lady Trout)

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Recent Book Publications

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The book takes a detailed look at print techniques available to artists today. Pat Gilmour discusses publishing, edition sizes, marketing and the care of contemporary prints and includes a glossary of terms used in this field.

Price: £2.95. Postage and packing by airmail: £1.90.

Richard Hamilton. Interiors 1964-1979.

32 pages. 23 colour illustrations.

Price: £3.00. Postage and packing by airmail: £1.04.

Ben Nicholson: Etchings 1963-69.

24 pages. 20 black and white illustrations.

Price: £3.00. Postage and packing by airmail: £1.56.

Postal enquiries invited.

Art Gallery of New South Wales

CONNOR, Kevin: Haymarket 8 am, oil
DAWSON, Janet: Balgalal Creek, synthetic polymer paint (Gift of Mrs M. Gowing)
KEMP, Roger: Symphony, synthetic polymer paint
KUBO, Shumman: Oiran standing beneath a tree, kakemono, ink and slight colour on silk
McMILLEN, Michael: Roadside shopping centre and resort chain (Ayers Rock), watercolour and ink on paper.
PARR, Mike: Black box/Theatre of self-correction Part I, Performances 1-6; Portfolio of 23 cibachrome and 10 black-and-white photographic images
ROSE, David: Guinea hen, aquatint, circular plate (Gift of the artist)
SIGNAC, Paul: Application of the chromatic circle of Mr Ch. Henry, colour lithograph
THAI: Large pot (from Ben Chieng), (c. 3500-4500 B.C.), earthenware (Gift of Dr Peter Elliott)
WILLIAMS, Fred: Landscape with bent tree; Landscape with hillside, both water-colour, gouache and ink

National Gallery of Victoria

ABERCROMBY, Robert: Salver, 1742-43, silver
CHINESE: Tao-Chi: Landscape (dated to 1698), hanging scroll; Wucius Wong: Lofty mountain, 1979, hanging scroll, both ink on paper
COLLECTION: Chelsea, Worcester et cetera, 18th century, ceramics (36 items), porcelain
JOHNSON BROS: Water filter, 1885-88, earthenware
MEIN, Annemieke: Bush jacket, 1979, silk, organza
PANTIN, Simon: Coffee pot, 1732-33, silver, ivory
PARKES, Ti: Zip-up, 1966, collage
PRENZEL, Robert: Spinning chair, early 20th century, blackbean
PURVES-SMITH, Peter: Surrealist landscape; Kangaroo hunt, (c. 1939); Head of a man with blue eyes; Head of a young man; Three monkeys; five drawings (Gift of Joseph Brown)
SHANNON, Michael: Studio interior, 1977; Studio interior, 1979, both coloured chalks
WILLIAMS, Fred: Group of 64 etchings 1970-76 (Gift of James Mollison)

Art Gallery of South Australia

BOYLE, Mark: Study of anthills in the Central Australian Desert, (1979), earth and fibreglass
BROWN, John: Seated woman, pencil
FERRI, Cirro: Putto, black and white chalk
LEASON, Percy: Caravan, Eltham Park, (c. 1930); Campsite study, San Remo, (c. 1934); Winter sunlight, Eltham, (c. 1936), all oil
MILOW, Keith: Four, four XXII, (1974), resin, fibreglass and pastel
MOON, Milton: Jar, (1980), stoneware
PRESTON, Margaret: Burraborang Valley, (1945), oil

THOMPSON, Mark: Ma * Don * Na, (1979-80), painted terracotta, porcelain and transfer; Untitled, (1979-80), hand-built porcelain, lustred
TILLERS, Imants: Displacement No. 30, 32, 38, (1979), all gouache
TURNER, J.M.W.: Dover Harbour, (c. 1797), pencil, pen and wash
van GOYEN, Jan: Landscape with mill and waterway, black chalk

Art Gallery of Western Australia

ARCHIPENKO, Alexander: Flat torso, 1914, bronze
CHEVALIER, Nicholas: Australian landscape, 1857, watercolour
DOBELL, Sir William: Portrait of Elaine Haxton, oil
FORREST, Capt. J. Haughton: Tasmanian landscape, oil
GRECO, Emilio: Head of a man, bronze
LAURENS, Henri: Baigneuse (fragment), bronze
LIPCHITZ, Jacques: Seated man with guitar, 1922; The bull, 1962, both bronze
MAY, Maggi: Variations on earth forms II, 1979, terracotta
OLSEN, John: Moving moon and owl, oil
PEASCOD, Alan: Gold lustre pot, 1979, stoneware
TAYLOR, Sandra: Southerly buster, 1979, stoneware
THOMPSON, Mark: Tower, 1980, porcelain

Tasmanian Museum and Art Gallery

BOYNES, Robert: Covered figure 2, 1979, acrylic
CHAPMAN, David: Faulkner Park, 1973, oil
CONDER, Charles: Figures on a beach, oil
DAVIS, John: Nargen, 1979, mixed media
HALL, Bernard: Portrait of Alison, 1923, oil
HOCKNEY, David: Woman at mirror, 1979, lithograph
PRESTON, Margaret: Basket of Flowers, 1923, oil
SIGNAC, Paul: Lomalo, watercolour
TAYLOR, Peter: Octavio, 1980, wood
WILSON, David: Night find, 1979, steel

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Charges: 30 cents per word, \$5 minimum. Maximum 100 words per ad applies to all categories except 'Information Wanted' (ie; writers', students', research) for which charge is 15 cents per word; \$2 minimum. Deadline for December '80 issue: 6th October

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Information Sought

Mortimer Menpes. To assist in my research I would appreciate hearing from anyone who owns a work by Menpes or has any information about him or surviving relatives. Please contact Rosemary T. Smith at 78 Hickford Parade, Unit 2, Warrnambool, Victoria 3280.

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