

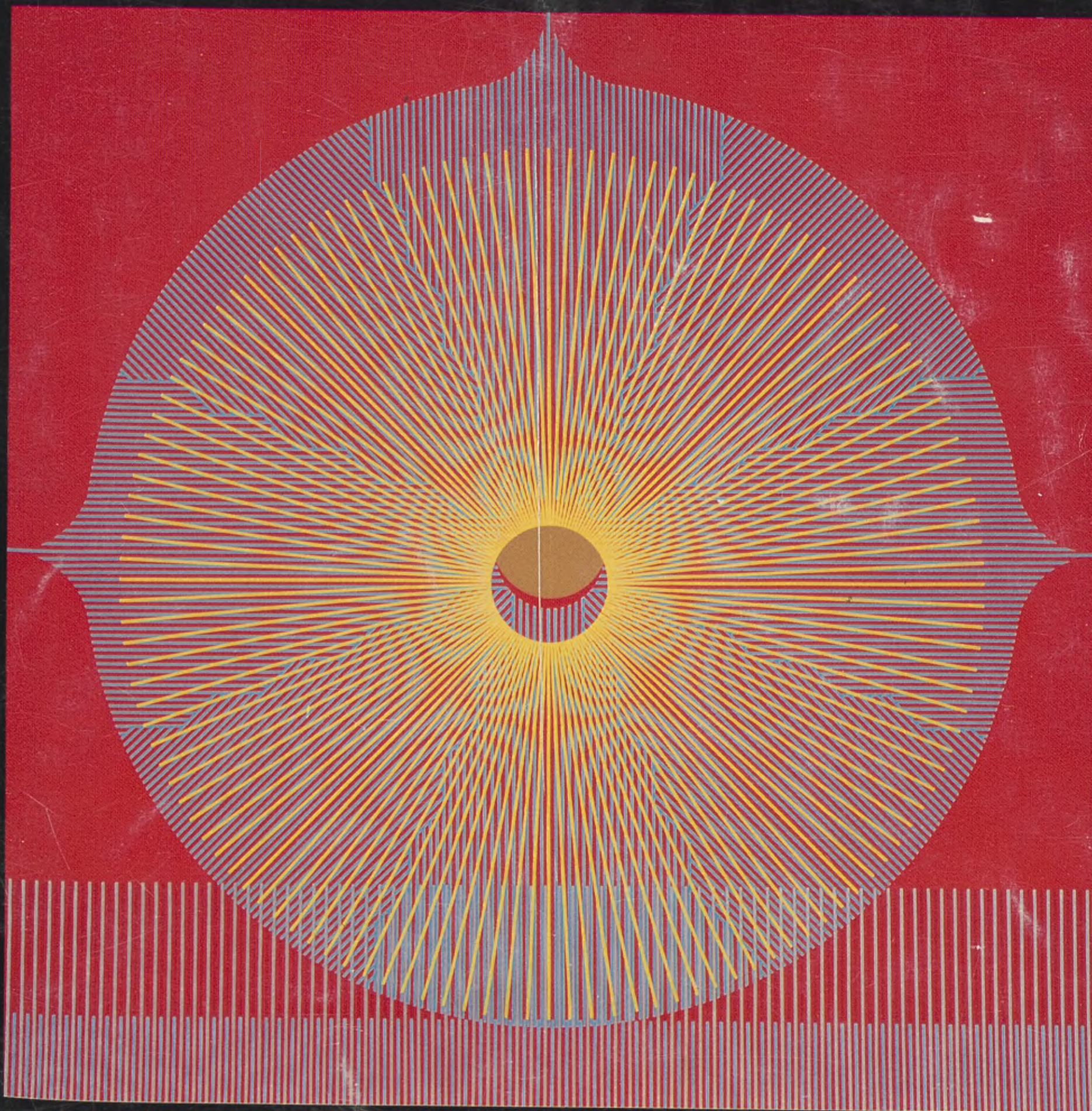
PRD
705
A784

ART

AND AUSTRALIA

Monographs: Tim Storrier, Salvatore Zofrea,
Henry Salkauskas, J. S. Ostojka-Kotkowski
'Perspecta 81'
'Gold found by the artists' — a performance
Twentieth-century costume
A hidden sculpture in the A.C.T.
Alan Davie, an artist's choice
Sydney Scene

Art Quarterly Edited by Mervyn Horton Volume 19 Number 3 Price \$6.25* Autumn 1982



J. S. OSTOJA-KOTKOWSKI ASTRA 1979
Optical collage on aluminium Collection Queensland Art Gallery

ISSN 004-301X

Salvatore Zofrea
Crows Nest Annunciation, 1981
180 x 195 cm
Oil on canvas



SALVATORE ZOFREA

EXCLUSIVELY REPRESENTED BY



40 King Street, Sydney. Telephone (02) 29 5787/290 2712 (Monday to Friday 10 to 5, Saturday 12 to 6)
Eileen Chanin. Director

CHRISTOPHER DAY GALLERY

Fine Australian and European Paintings,
Watercolours and Etchings



John Duvall The Lunch Break

Illustrated: East Anglian Painters, Volume 1 by Harold Day, page 156.

61 × 91 cm oil on canvas

PAINTINGS CURRENTLY IN STOCK INCLUDE WORKS BY:
SIR ARTHUR STREETON, JOHN GLOVER, SYDNEY LONG, B. E. MINNS, BLAMIRE YOUNG,
NORMAN LINDSAY, HANS HEYSEN, J. H. CARSE, JAMES R. JACKSON, JOHN BANKS,
RUBERY BENNETT, W. LISTER LISTER, GEO. F. LAWRENCE.

76A PADDINGTON STREET, PADDINGTON, SYDNEY
MONDAY TO SATURDAY, 11 am–6 pm. SUNDAY BY APPOINTMENT
TELEPHONE: (02) 326 1952, 32 0577



Adelaide Hills Landscape 1981

oil on canvas 122 x 183 cm

Paintings by
MICHAEL TAYLOR
 May 8 - June 2, 1982



BONYTHON ART GALLERY

88 Jerningham Street, North Adelaide 5006 Telephone 267 4449



ST FRANCIS TURNING ASIDE FROM EARLY PLEASURES



ST FRANCIS CLEANSING THE LEPER

These are two of a series of twenty tapestries on the theme of St. Francis of Assisi designed by Arthur Boyd. When woven they measure approximately 260 x 344 centimetres. The weaving is in wool and is undertaken to order in Portugal.

One set has already been executed and is now in the collection of the Australian National Gallery, Canberra.

AUSTRALIAN GALLERIES

35 DERBY STREET, COLLINGWOOD 3066

(03) 41 4303, 41 4382



DONALD FRIEND

Drawings, Watercolours & Lithographs, limited to 35 editions

THE CARMINA BURANA SERIES
AND THE FOUR SEASONS SERIES



HOLDSWORTH GALLERIES

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

10 A.M. — 5 P.M. MONDAY TO SATURDAY

12 NOON — 5 P.M. SUNDAY

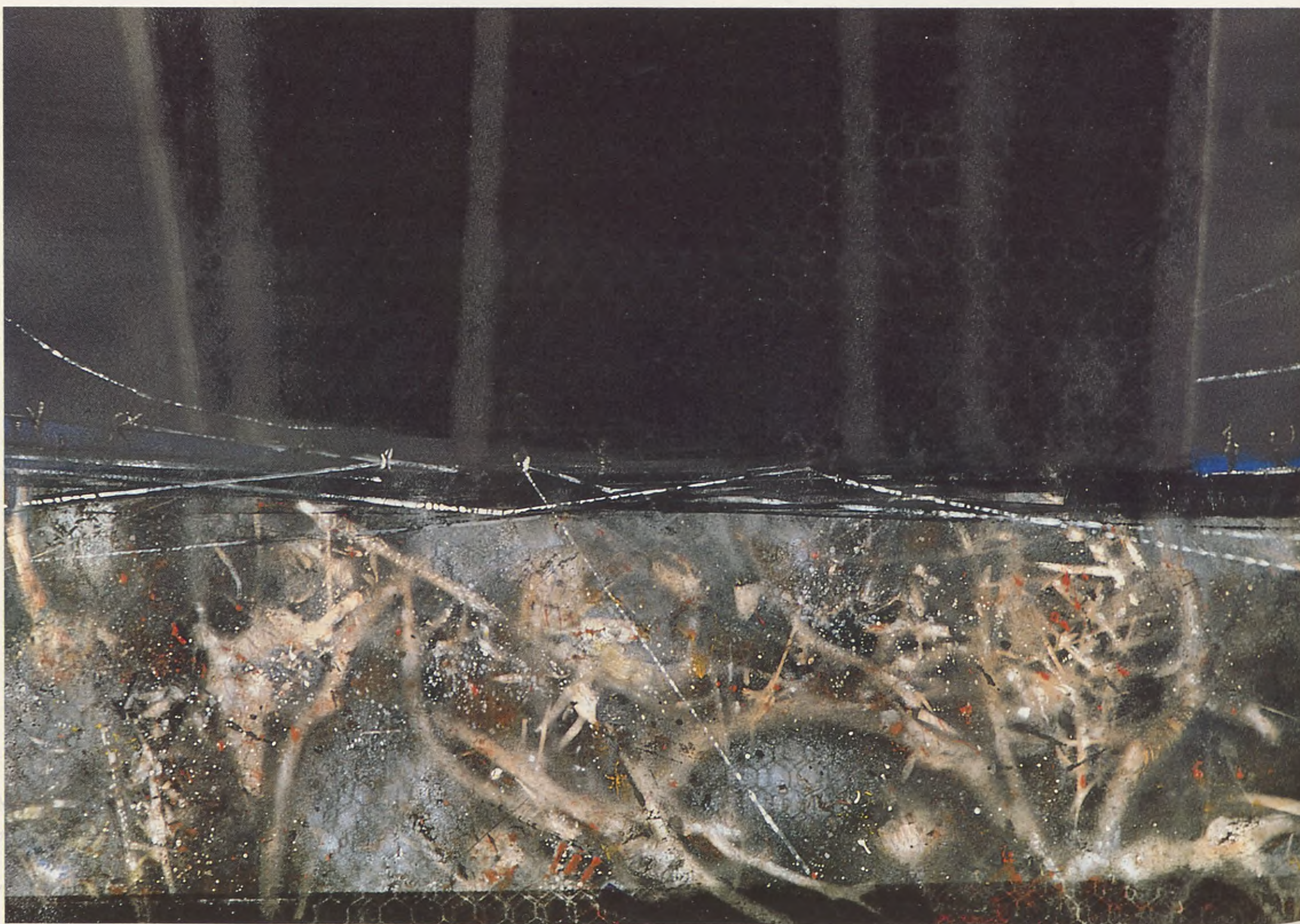


TIM STORRIER
19 June - 8 July, 1982

ROBIN GIBSON GALLERY

278 Liverpool Street, Darlinghurst, 2010. Telephone (02) 331 2649

GLEGHORN



FIRE FENCE PIECE — ASH WEDNESDAY ADELAIDE HILLS No. 2

1982 Exhibition

THE TOWN GALLERY

77 QUEEN STREET, BRISBANE. Tel. (07) 229 1981

VERLIE JUST — owner — director, representing distinguished artists including

NICHOLAS MULLENS
KRUGER-PEDERSEN
MIKE NICHOLAS
IRENE AMOS
HENRY BARTLETT

GRAHAM COX
JOHN RIGBY
JOHN HENSHAW

ALAN BAKER
JOHN BORRACK

JOHN CARTWRIGHT
ANNE GRAHAM
DAVID SCHLUNKE

PETER BLAYNEY
VEDA ARROWSMITH

GRAEME INSON
JUNE STEPHENSON
GARY BAKER

LOUIS JAMES
JUDY CASSAB

MAX NICOLSON
VITA ENDELMANIS
JOY HUTTON



P. L. PICKLES & CO. PTY. LIMITED

N.S.W.'s LEADING PAINTING AUCTIONEERS.

1981 sales of paintings — \$2,087,000.00



AUCTION SALES HELD MONTHLY.
SETTLEMENT WITH VENDORS 7 DAYS AFTER SALE.
AUCTION ESTIMATES WITHOUT CHARGE.
INSURANCE VALUATIONS ON A FEE BASIS.

498.6100

Head Office — 655 Pacific Highway, Killara. Sydney. N.S.W. 2071
also Rooms at Newcastle and Stanmore.

GARETH SANSOM

Paintings and Drawings 1976-1982



Hanging sacks 1981
Mixed media on hardboard 122 x 183 cm

Photograph: Henry Jolles

Exhibition
26 April - 21 May, 1982

realities

35 Jackson Street,
Toorak, Victoria. 3142
Telephone: (03) 241 3312

Gallery hours:
Tuesday - Friday: 10 am - 6 pm
Saturday: 10 am - 2 pm

LLOYD REES

Recent Works



The House Opposite — Gentle Rain 1981
Oil on canvas 76 x 92 cm

Photograph: John Delacour

Exhibition
1 - 26 March, 1982

realities

35 Jackson Street,
Toorak, Victoria. 3142
Telephone: (03) 241 3312

Gallery hours:
Tuesday-Friday: 10 am-6 pm
Saturday: 10 am-2 pm



Timber Section Quarry No. 1

Conté on paper 57 x 76 cm



MICHAEL SHANNON

Exhibition

March/April, 1982

Directors Wendy Rogers and Allan Delaney

Gallery Fifty Two

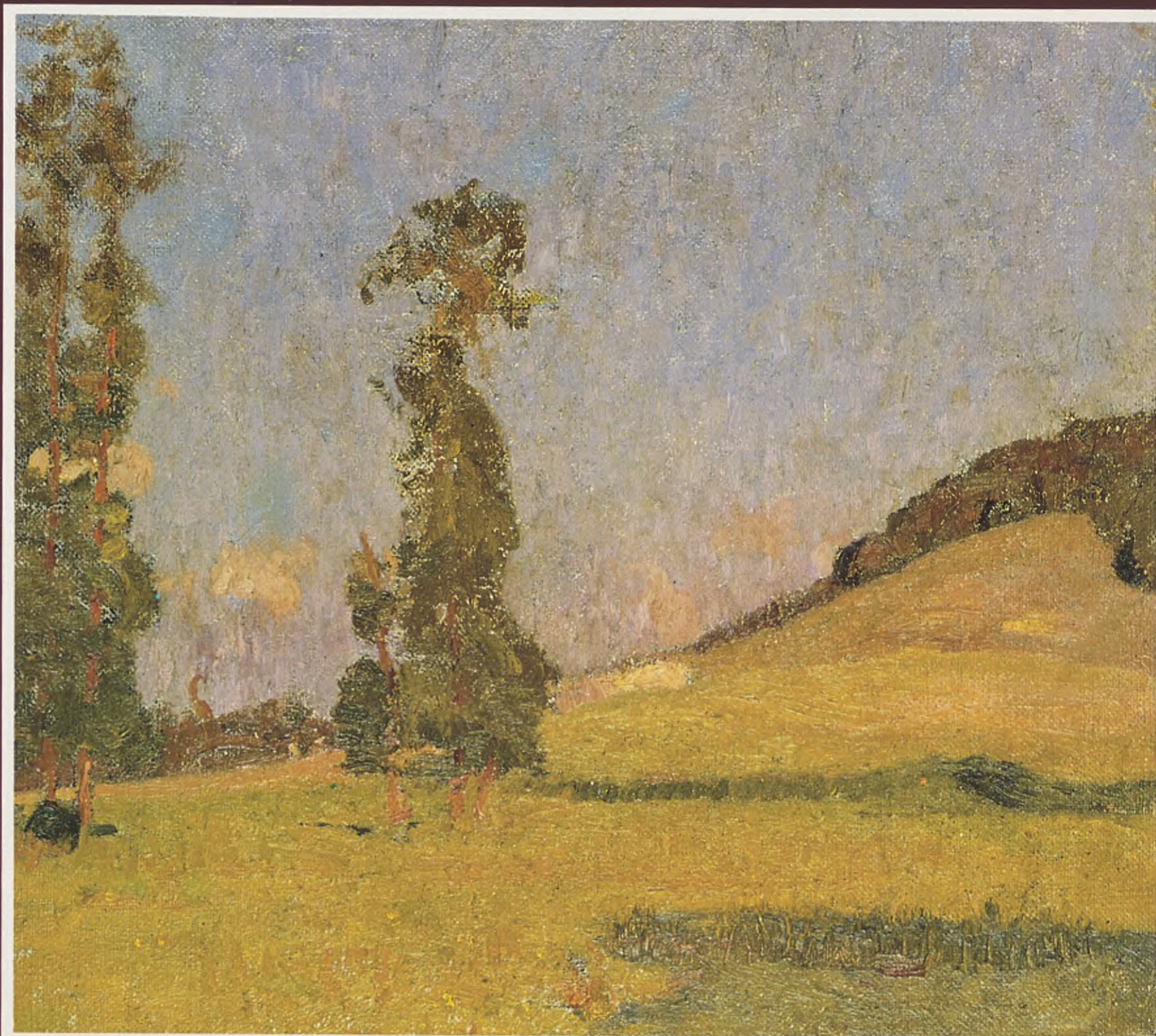
Upstairs, The Old Theatre Lane, 52 Bayview Terrace, Claremont, Western Australia, 6010. Telephone (09) 383 1467

DAVID DAVIES
(BALLARAT 1862 - 1939 LOOE)

EVENING GLOW

Oil on canvas 31 × 36 cm

Provenance Grand-daughter



NINETEENTH AND TWENTIETH CENTURY AUSTRALIAN & EUROPEAN PAINTINGS



transnational arts

21 CHEVAL PLACE, LONDON SW7 1EW
Telephone 01-584 7268

DAVID JONES ART GALLERY, ELIZABETH STREET, SYDNEY



AUTUMN 1982

ART

AND AUSTRALIA

VOLUME 19

3

Art Quarterly

ISSN 0004-301 X

published by Sam Ure Smith
at the Fine Arts Press Pty Limited**Volume 19 Number 3****Editor:** Mervyn Horton**Directory Editor:** Marjorie Bell**Editorial Assistant:** Anna Bosman**Design and Production Manager:**

Janet Gough

Official Photographer, Sydney:

John Delacour

Advertising: Virginia Rundle**Melbourne Representative:** John Hoy**Advisory Panel**

Melbourne: Janine Burke

Brisbane: Pamela Bell

Perth: Ted Snell

Launceston: Suzanne Lord

Europe: Ronald Millen

Designed and produced in Australia

Typeset in Australia by

Walter Deblaere & Associates

Printed in Japan by Dai Nippon

© Copyright Fine Arts Press Pty.

Limited 1982

ALL RIGHTS RESERVED

Aust. and N.Z. **trade distributors:**

Gordon and Gotch, Australasia, Ltd.

* recommended retail price \$6.25

Address all **correspondence** to ART

and Australia, 34 Glenview Street,

Gordon, N.S.W. 2072. **Telephone:**(02) 498 7452. **Telegrams and Cables:**Imprint Sydney. **Subscription rates:**

Yearly rate (four issues)

Aust. \$25 within Australia,

Aust. \$27 overseas (U.S. \$30).

Single copies \$6.25 (plus

mailing — \$1.50 within Australia

\$2 overseas. Mail enquiries re

subscriptions, new and back issues:

B&C Mailing Service, Box 4142,

G.P.O. Sydney 2001. Personal

enquiries: 1 Tank Stream Way,

Sydney. Telephone: (02) 27 4097.

Advertising telephone enquiries:

Sydney (02) 498 7452; Melbourne

(03) 63 2737. Melbourne represent-

ative: John Hoy, 125 Canterbury

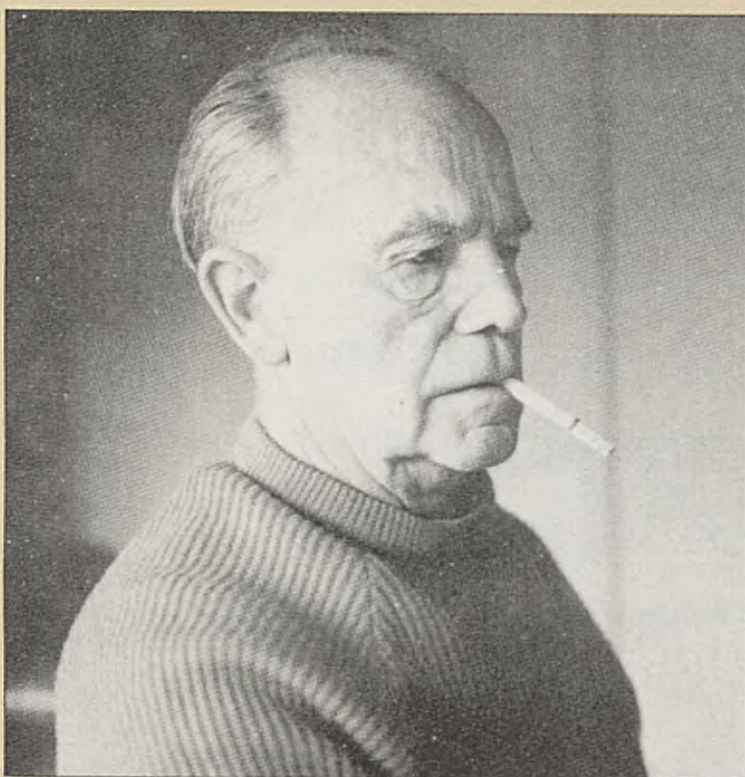
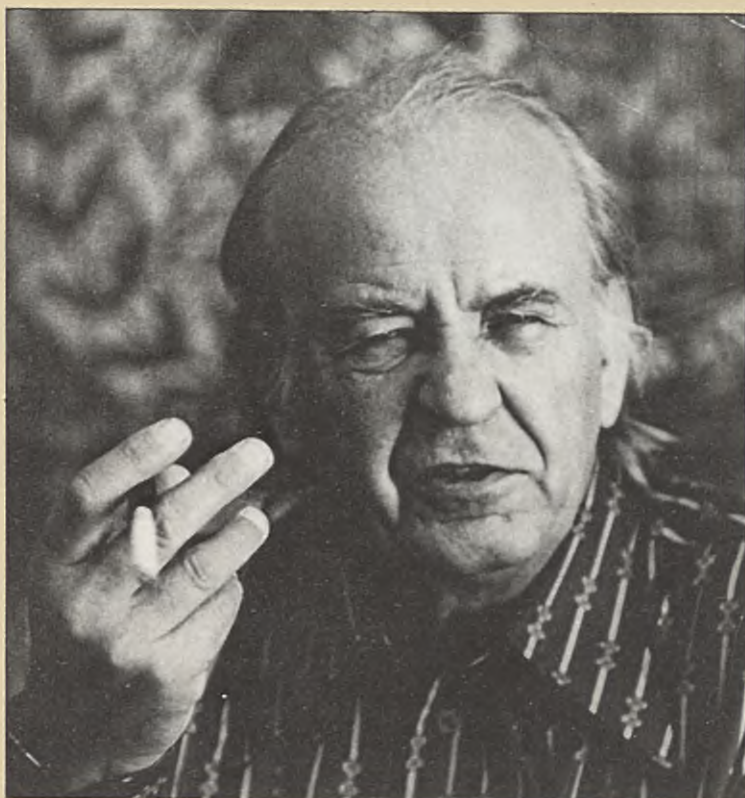
Road, Toorak, Vic. 3142.

Commentary

- 266 Editorial
- 267 Exhibition Commentary to p. 272, Obituaries to p. 271
- 272 Some Australian Presses No 5: Dan Sprod and the Blubber Head Press
by Geoffrey Farmer
- 273 Book reviews to p. 282, Artists to watch to p. 274
- 275 Printmakers to p. 277
- 278 The Sydney Scene by Arthur McIntyre
- 280 Reporting Galleries to p. 281
- 282 'Fabulous Fashion 1907-1967' by Chris Jacovides

305 Tim Storrier by Bryan Westwood**311 Salvatore Zofrea** by Anna Waldmann**318 Artist's Choice No. 10 — Alan Davie: Flag dream No. 4: Wheel** by Hector Gilliland**320 The watercolours of Henry Salkauskas 1925-1979** by Gil Docking**326 J. S. Ostojka-Kotkowski: Explorer in light** by Adrian Rawlins**332 A hidden sculpture in the A.C.T.** by Terence Measham**335 'Perspecta 81': The 'been-there-done-that' of the new** by Graeme Sturgeon**340 Gold found by the artists** by Bernice Murphy**343 Twentieth-century costume: A focus for Australian Art Museums** by
Jane de Teliga**365 Art Directory:** Recent and forthcoming exhibitions, competitions, prizewinners, art
auctions and recent gallery prices, gallery acquisitions, classified advertising**Contributors to this issue**

Annette Fielding-Jones is a journalist, formerly with the Sydney Morning Herald. **Alan McCulloch** has recently retired after completing thirty years as art critic of the *Herald* in Melbourne. **Dr Lloyd Rees** is a prominent Australian painter and art lecturer. **Patsy Zeppel** is Arts Officer to the British Council in Australia. **Geoffrey Farmer** is a book collector and librarian. **Sir Joseph Burke** is Emeritus Professor of Fine Arts at the University of Melbourne. **Peter Haynes** is Director of the Canberra School of Art Gallery. **Arthur McIntyre** is an artist, art critic for the *Age*, Melbourne, and lecturer at N.I.D.A., University of New South Wales. **Memory Holloway** is Lecturer in Visual Arts at Monash University. **Chris Jacovides** is a leading fashion designer in Sydney. **Bryan Westwood** is a painter whose work is represented in most major Australian State Galleries and the Australian National Gallery, Canberra. **Anna Waldmann** is Curatorial Assistant at the Art Gallery of New South Wales. **Hector Gilliland** is an artist whose work is represented in most State and Regional galleries in Australia. **Gil Docking** is Deputy Director at the Art Gallery of New South Wales. **Adrian Rawlins** is a poet and writer who studied art with Danila Vassiliev and at the National Gallery of Victoria. **Terence Measham** is Senior Curator, Education, at the Australian National Gallery. **Graeme Sturgeon** is Director of the Commonwealth Artbank. **Bernice Murphy** is Curator of Contemporary Art at the Art Gallery of New South Wales. **Jane de Teliga** is Assistant Curator of Prints and Drawings at the Art Gallery of New South Wales and assisted with the organization of the exhibition 'Fabulous Fashion 1907-1967'.



top
MICHAEL KMIT

centre
GEORGE FEATHER
LAWRENCE

right
LESLEY HASLEWOOD
POCKLEY PORTRAIT OF
EDWARD ROBERT HUGH
PAGET (1974)

Editorial

ART and Australia is now in its twentieth year of publication and we are justifiably proud. We are particularly so because, during this year, the magazine becomes a viable operation. The government grant provided by the Australia Council through its Visual Arts Board has been withdrawn but we shall be able to continue publication.

Little magazines seem to be plagued from time to time by financial crises. Some survive them, some cease publication temporarily and then have a rebirth, some simply disappear. *ART and Australia* has not been without such crises during its twenty years of operation.

We began publication in 1963 and, with great difficulty and sacrifices and no financial assistance by way of grants, managed to survive until 1970. In that year, the Prime Minister's Department, recognizing the magazine's worth and the need for it to continue, began subsidizing it to the extent of \$3,000 per year. In 1974, when the Australia Council had liberal funding, the grant was increased to \$16,000 per year but that sum was reduced to \$10,000 per year after two years. Now we have no grant, but shall continue to publish.

During the last year or so, the magazine has mounted an intensive and expensive campaign to gain more subscribers and advertisers: this has succeeded to the extent that the magazine has become a viable operation. However, a continually increasing income is necessary to ensure the future of the magazine in the face of ever-rising costs.

Because *ART and Australia* reached a point where it could stand fully on its own feet, the need for the government grant lessened and the members of the Visual Arts Board of the Australian Council decided to distribute elsewhere whatever money they allocated, in future, to the support of art magazines.

We are the first to agree that there is need for another art magazine in Australia — a less glossy magazine, a more controversial magazine, a magazine of dialogue — not that we admit to the criticism levelled by some members of the Visual Arts Board from time to time that the magazine is too conservative and too neglectful of the present. Of the three artists chosen to represent Australia in the Venice Biennale of 1981, presumably chosen as representing the *avant-garde*, two, Tony Coleing and Kevin Mortensen, had already been featured by *ART and Australia* with monographs, Tony Coleing as long ago as June 1974, Mortensen in September 1979 whilst the third, Mike Parr had been commissioned to write for the magazine. Of the artists chosen to represent Australia at the forthcoming Biennale, a monograph on Peter Booth appeared in *ART and Australia* in September 1978 and Rosalie Gascoyne's work has been frequently illustrated and a monograph has been commissioned.

If the grant money made formerly to help *ART and Australia* is to be used to support another art magazine, it should be for one that is not a rival but supplementary as it were, expressing in greater detail the viewpoint of the *avant-garde*, directed toward intellectuals rather than the general reading public.

ART and Australia is an important and compact reference. The material collected and published over nineteen years extensively records the Australian art scene during those years. Other art magazines have been launched and have failed. *ART and Australia* deserves, on its record, to survive, with or without grants; we look to our supporters both past (to whom we are grateful) and future to make sure that it does. □

Obituary

Lucy Swanton

by Annette Fielding-Jones

Lucy Swanton was born on 28 November 1901 in Melbourne and died on 1 July 1981. She was a rare and remarkable woman who influenced the Sydney art world for almost half a century.

From 1938 until 1956, Lucy Swanton was a Director of the Macquarie Galleries, Sydney, a gallery whose early exhibitions probably made it the most important gallery then in Australia. Moreover, she was a major private collector of Australian art for nearly five decades.

In the mid-1930s, Lucy Swanton completed a two-year art-history course at the Courtauld Institute in London. As manager of Riddell's Gallery in Melbourne, she presented the first one-man Russell Drysdale show. In 1938 Lucy Swanton joined Treania Smith in the Macquarie Galleries, Sydney. Today, with a multitude of galleries in every city, it is difficult to estimate the importance of this one private gallery in Sydney. The State art gallery, riddled with conservative and somewhat decrepit Trustees, was still buying Streeton's gum-trees. The only other galleries were in department stores — at David Jones and the Blaxland Gallery, at Farmers. There were few serious collectors at that time, and few people ventured into the quiet, sunlit gallery in old Bligh Street. However, the artists did. To show at the Macquarie was every painter's aim. The list of those who did exhibit reads like a Who's Who of Australian art from the late 1930s onwards: Bunny, Dobell, Drysdale, Dundas, Feint, Friend, Gleeson, Klippel, Lawrence, Miller, Nolan, Passmore, Rees, Wakelin and so on. There were also the European painters escaping ahead of the Nazis: Orban, Herman and Vassilieff. Women painters were never second-class citizens to the Macquarie: they showed the younger Cossington Smith, Preston, Crowley, Haxton, Olley and Bellette.

Sydney's art world was gentle, even genteel, then. Shows opened at noon on Wednesdays with sherry and subdued excitement. Prices were always in guineas. It was not until the late 1940s that art became smart. Then there were ladies in Hats, and Press photographers. The Macquarie Galleries 'Fives Show' was usually the art event of the year. People queued on the pavement all night — as today's young do for Pop concerts — and the best artists sent in paintings to be sold for five guineas.

Such was Lucy Swanton's authority that most young painters were prepared to accept her word about whether they were ready to show.

Lucy was Miss Swanton then — she adopted Ms as soon as it came into use. Women still wore gloves in the street but Lucy was setting off in jungle-greens to visit Ian Fairweather to persuade him to show the paintings that not many people then had the eye to recognize as the great paintings she thought they were. For Lucy, undoubtedly, had the 'eye'. She had, I think, an absolutely sure eye, not for what would sell but for what was good. Lucy believed in the artists, showed them, and bought them herself.

Her first collection, from the late 1930s through the 1950s, was probably the definitive one of its period. This she gave to the University of Sydney. It was pre-Power Bequest, and she wanted the students to see contemporary Australian art; she remained bitterly angry that the collection was housed instead in the Vice-Chancellor's rooms, where few students would see them.

It is not possible to write about Lucy Swanton in an abstract way. She was anything but abstract, though she loved Abstract painting.

She was quite little, but 'formidable' in the French sense. Not a few were in awe of her. She was also immensely elegant, dressing somewhat throw-away with panache and dash (no little-old-lady careful outfits for Lucy). >

Exhibition Commentary

UNIVERSITY OF MELBOURNE

2 APR 1982

LIBRARY



top
GIL JAMIESON
MAN IN THE PADDOCK
1981
Oil on canvas
150 x 175 cm
Realities, Melbourne

Photograph by
Gil Jamieson

centre
EDOUARD VUILLARD
LE DINER AUX DEUX
LAMPES (1913)
Oil on paper
on canvas 66 x 65 cm
Tolarno, Melbourne

Photograph by
Martin Munz

left
JERRY LIEW
ALUMINIUM WONDER
(1980)
Oil on canvas
100 x 100 cm
Rex Irwin, Sydney

Photograph by
Brett Allat

Exhibition Commentary



top left
JONATHAN DELL
BIRD COLLAGE (1981)
Synthetic polymer paint on canvas
122 x 122 cm Robin Gibson, Sydney
Photograph by Jill Crossley

top right
HENRI MATISSE MARIE JOSE
EN ROBE JAUNE (c. 1950)
Colour aquatint 54 x 42 cm
Stadia Graphics, Sydney
Photograph by Tandy Rowley

centre
THOMAS GLEGHORN
OFF DIXON STREET (1981)
Mixed media on paper 50 x 65 cm
von Bertouch, Newcastle

right
JUDY SILVER
COLLAGE, UNTITLED 1978
Collage 21 x 17 cm
Huntly, Canberra
Photograph by Warren Hudson



Though disinterested in food, a simple invitation to lunch meant perhaps beautifully arranged slices of prosciutto and melon, and coffee served in Museum-quality porcelain; she gave brilliant 'drinks' parties; people who never went to parties went to Lucy's eclectic mix.

Away from the gallery, Lucy Swanton lived a rather private life; people invited to her small, sparsely elegant flat would immediately register why she had already given away an entire collection. There simply was not room. The dark-blue walls were edge-to-edge with paintings; others were stacked against the skirting-boards. There were paintings under the bed; map-chest drawers full of drawings. On the long bookshelves were beautiful objects; white jade from China, a sherd of turquoise pottery picked up at Isfahan, a pure Khymer torso.

The paintings came out on a sort of personal roster, though there were permanent favourites — a group of sunlit South-of-France Bunnys; a great glowing Grace Cossington Smith interior (Grace was a lifelong friend); a batch of beautiful small Passmore Bathers series, and her incredible Fairweather. Later, the younger painters: Michael Taylor (a friend), Dick Watkins, another friend — at this stage one realizes they were all friends. There was a very good Colin Lanceley of his squashed sardine-tin period (to which she remained surprisingly faithful for nearly twenty years) a big latter-day Abstract Passmore, and a late Tony Tuckson.

Lucy once said she regretted not being herself creative and, when it was suggested she should write about the almost five decades of Australian art she knew so well, she declined, saying 'I'm a talker'. Writers though, were among her friends — Patrick White, John Pringle and, more recently, Murray Bail.

After the Macquarie, she went to Sydney University as a 'mature-age' student to study her other great love, Archaeology. Her travels now became rather more specialized. Whereas before she had ridden over the Andes on a donkey, had been to Russia, and China, twenty years before organized tours; through the Khyber Pass long before the Hippy Trail; like Margaret Preston, had gone on horse-back into Petra, 'rose-red city half as old as time'.

She went now into the Sahara to see the Tessili Frescoes and was a bit miffed because the English tour organizers insisted on a medical certificate because of her age. Even then, no one dared to ask. It never seemed to matter. She dashed around the world, all over the Near East, later the Far East, to the Seychelles to see the birds, up the Sepic River, to Arnhem Land with Margaret Tuckson, wife of Tony.

However, for a long time Lucy always had Stokes, her Pittwater house, to come back to. It was her special, private place, a beautiful piece of hillside, dropping down to a fisherman's cottage on the water, with a tidal rock pool, with starfish, a wobbly jetty, and great rocks on which she encouraged native orchids to grow.

Friends, Elaine Haxton and husband Dicky Foot, would row round the cove with Margaret Olley in a straw hat, both of them looking like their Dobell portraits. Patrick White picnicked by the pool — children, too, for Lucy had nieces and nephews she loved and they brought their children. Children loved Lucy: she was Aunt Luce to many.

Lucy Swanton had an incisive mind, read enormously and had a retentive memory and eye. Henry Geldzahler once defined one of his criteria for purchasing paintings (for New York's Metropolitan Museum) as being able to remember it without trying. Lucy could discuss a painting years later, and probably say where it had hung.

As a judge for the Helena Rubenstein Travelling Art Scholarship, then Australia's richest, she cast the deciding vote for the young Fred Williams, declaring — to sceptics — that he certainly would justify the choice.

Lucy became even more of an activist in her later years. She cared enormously about Aborigines, helped with homework at La Perouse, and supported their Medical Centre from its inception. She cared about ecology and was an active member of the anti-uranium lobby. She did volunteer work for W.E.L. and marched in Vietnam Moratoriums. Lately, she helped found the

Harbour Protections Committee. (All who knew her were aware of her strong commitment to politics in the Whitlam years and her bitter condemnation of Kerr.)

Until her death, she went on collecting paintings. She bought big paintings she could not house, so some went to Newcastle gallery and to Wollongong gallery.

Lucy Swanton did not want a funeral or memorial service but there was a sudden sense that a quite rare person had gone out of many people's lives and, particularly, from the art world of Sydney.

James Mollison said 'Lucy was one of the few people to whom I referred, when we began to acquire works of great quality for the Australian National Gallery. Even now, she looks over my shoulder when I am considering any work.' □



Obituary

Michael Kmit

by Alan McCulloch

When Michael Kmit arrived in Australia in 1950, his dark and sombre paintings splashed with jewel-like colours had much of the fascination of the unknown. Migrating from Poland, Kmit had brought with him the influence of the Christian icon, a legacy to the Ukraine and other Russian provinces, from tenth-century Byzantium. The Ukrainian icon was thus both religious and exotic. In Kmit's hands it was a Joseph's coat of many colours with a Christ theme.

Kmit, who died in July 1981, was born at Stryj in the Western Ukraine in 1910. He studied at the Academy of Fine Arts in Cracow and taught at Lviv, Poland, and Landeck, Austria.

Early in World War II he served as a lieutenant in the Polish army, escaped from the Russians by surrendering to the Germans and spent the rest of the war in a German prison camp. Afterwards he worked in Vienna, Italy and Paris. There is little doubt that his wartime experiences helped shape his personality, a strange mixture of Messianic confidence and acute despondency but vital and as full of colour as his art.

To establish himself in Australia, Kmit worked as a railway porter. He began exhibiting with the Sydney Group and achieved his first success and eventual independence from that work with a commendation in the initial Blake Prize exhibition in 1951. This led to a substantial string of awards — the Blake Prize >

Exhibition Commentary



left
ARTHUR McINTYRE
HEAD STUDY (1981)
Synthetic polymer paint on
paper 50 x 75cm
Holdsworth, Sydney

Photograph by Tony Deguara

below
GEOFFREY PROUD STILL LIFE
WITH TEACUP AND ORCHIDS
1981
Mixed media on transparent
synthetic polymer resin
92 x 122cm
Robin Gibson, Sydney

Photograph by Jill Crossley

bottom
JUTTA FEDDERSEN MUMIEN 2
(1981)
Mixed media 75 x 45 x 12cm
Realities, Melbourne

Photograph by Jutta Feddersen



Exhibition Commentary



top left
EMILE BAROLLE SARA AND WILLY (NO. 14)
1981 Oil on canvas 68 x 63cm
Profile, Melbourne
Photograph by Adrian Braun

top right
RON FRANCIS SUE'S PORTRAIT 1981
Oil on canvas 100 x 75cm Profile, Melbourne
Photograph by Adrian Braun

centre
MITZI McCOLL POISE (1981)
Gosford sandstone 23 x 73 x 31 cm
Murray Crescent, Canberra

above
NOELA HILLS THE COLLECTOR (1981)
Colour pencil on paper 43 x 55cm
Robin Gibson, Sydney
Photograph by Jill Crossley

itself, 1953, Perth Prize, 1954, Critics Prize for contemporary art, 1955, Darcy Morris Memorial Prize, 1956, and Sulman Prize, 1957. By then his colourful iconography had become known throughout Australia. The sloe eyes and jewelled eyelids of his women and the barbaric reds and blues of his palette had gained him a place of his own in the phalanx of the 'heroic years' 'By far the strongest talent among the migrant artists who have come to this country in recent years,' wrote a contemporary critic; and, again, 'Kmit's development has gathered pace since his sojourn here, without surrendering the slightest part of his essentially national character... (he has)... intensified his nationalism by his memories of things past.' In affirmation, his Blake Prize painting, *The Evangelist, John Mark*, 1953, the no less striking *Cello Player*, 1954, and the remarkable portrait of Wallace Thornton, 1955, all appeared as emblems of a new cultural injection into local art.

In his pre-war days Kmit had participated in a large Ukrainian exhibition, sent on tour to the United States of America, and had been marked there as a painter of consequence. Hoping perhaps that Americans might remember this he optimistically moved there in 1958. The Americans did not remember and the seven years he spent there were disappointing and, in some respects, disastrous. However, with great courage, he returned to Australia in 1965 and, vindicating the years spent in America, exhibited some fine paintings — the *Lady with the locket* (Rudy Komon's exhibition, *Australian Art of the 1960s*, Sydney and Melbourne, 1965) and *Edda*, in his exhibition at the Australian Galleries Melbourne, in the same year. This burst of energy was rewarded by his success in winning the Melrose Prize, Adelaide, in 1967.

However, the Australian art scene was changing, moving rapidly towards the general, internationally inspired chaos of the 1970s; icons and their influence were largely things of the past. While Kmit's work still had a faithful following, it received little general attention and the only piece of public recognition he received was his second success with the Sulman Prize in 1971. He won it with a strangely exuberant painting entitled *Philopena* and, as reported in the press, the news reached him in the bar of a Sydney pub where he had gone to drown his sorrows. After that, his talent seemed to turn inwards confining him to an ever-diminishing sphere of operations. There was to be one final, exotic flowering. In June 1980, he held a large and beautiful exhibition (his last) at the Niagara Lane Gallery, Melbourne. Though including pictures dated as early as 1953, most of those shown were painted in 1979 and they showed him 'as the possessor of a perpetually fermenting spirit still capable of producing extraordinary works'.

So what is Michael Kmit's place in the firmament of Australian painting? History alone can provide the answer but, to those who remember that introduction to the Ukrainian icon and what it signified in the burgeoning art of a new country, both the man and his work will retain their own special brand of magic. □

Obituary

George Feather Lawrence

by Lloyd Rees

Some forty-five years ago my wife and I moved to our Northwood home and found, to our surprise and pleasure, that our next-door neighbours were Mr and Mrs George Lawrence. Thus began a friendship between us that lasted for the rest of their lives.

At the time George, like so many artists of his day, had given up all hope >

Exhibition Commentary

of devoting his life to the fine arts and was employed doing advertising work for the Paramount Cinema Company. But change was a hand! The artists, John and Marie Santry, established a life-class in their Northwood home and, on Thursday evenings, Northwood artists (surprising in number) and others, Roland Wakelin among them, foregathered to draw and talk — with much of the latter I am bound to state.

Then a group of us, the Santry couple, Roland Wakelin, George Lawrence, John Bucklough and myself made a practice of painting out of doors on Saturdays and this, undoubtedly, proved a stimulus to George Lawrence. His work, which previously had been very gentle (a touch of Gruner influence, may I suggest?) gained greatly in strength but the real transformation, in my view, was brought about by the great exhibition of European painting, mostly French, which came here in 1939 — sponsored by the Melbourne *Herald* and selected by the late Basil Burdett.

George fell under the spell of the Intimists, Vuillard and Bonnard, but I believe Utrillo had the most influence on his outlook and style and could well have helped him realize the interest and beauty of the tenement areas that surrounded the Paramount office in Surry Hills.

The resultant pictures, sought by collectors and Gallery directors and earning for the artist the Wynne Prize, established George Lawrence as a major figure in Australian landscape painting.

As a man and as a friend he was gentle and warm, with an impish sense of fun. He painted for the joy of it and did not tangle himself up with theories.

Music played a big part in the life of the Lawrence family. George's tenor voice was a delight to listen to and, in earlier years, he and his father and three brothers all sang with the Sydney Male Choir. Bruce Lawrence (George's son) is a distinguished musician and a serious painter as well.

In his last years, our cherished friend met great suffering with great courage and the final sleep came as a heart's desire and not as an enemy. □

Obituary

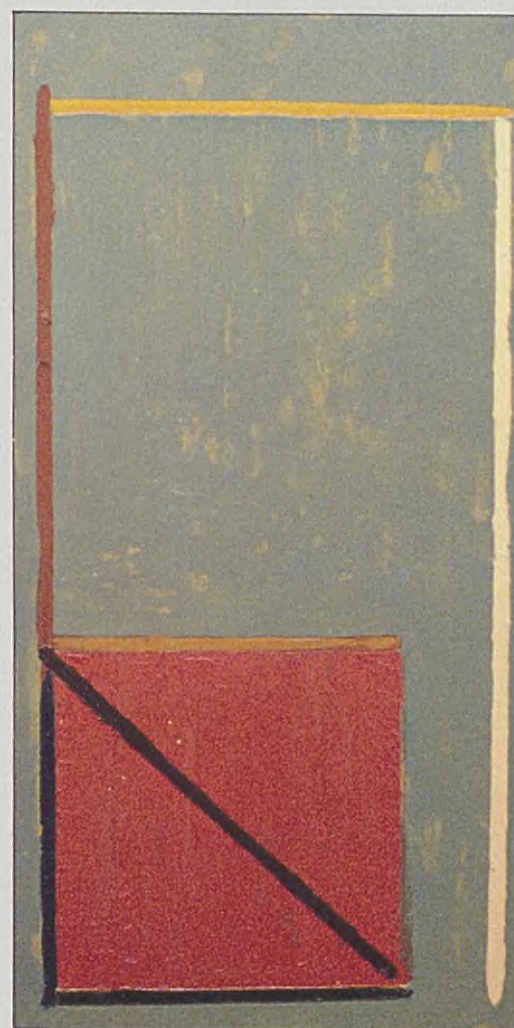
Edward Robert Hugh Paget

by Patsy Zeppel

Edward Robert Hugh Paget, who died in England on 7 August 1981 at the age of seventy-one, was British Council Representative in Australia from 1969 until early 1974. He was a historian by training and a lover of art and these interests were reflected in two exhibitions in which he played a part in Sydney. One, on the work of Sir Joseph Banks, marked the bicentenary of the landing in Sydney of Captain Cook and Sir Joseph Banks; it was shown at the Australian Museum in Sydney. The other, 'All the world's a stage', celebrated the opening by Her Majesty the Queen, of the Sydney Opera House.

Hugh Paget was unmarried; at the end of his stay in Australia, he retired to his Tudor house at Needham Market and threw himself with zest into the historical and artistic interests of Suffolk. He became Chairman of the Suffolk Preservation Society, which left him little time for research into his special love, the sixteenth and seventeenth centuries. It was a source of happiness to him, at the last, that his monograph, *The early years of Anne Boleyn*, was accepted by the Institute of Historical Research in London.

He will be remembered for his gift for making friends, for his sense of humour and for his loyalty, enthusiasm and idealism. Among the mourners at his funeral in Suffolk were Anthony Blunt, Desmond Pakenham (a former Consul-General in Sydney) and Antony Mackenzie Smith, who was his successor in Australia. □



left
MICHAEL JOHNSON BO (1981)
Oil on canvas 213 x 106cm
Gallery A, Sydney

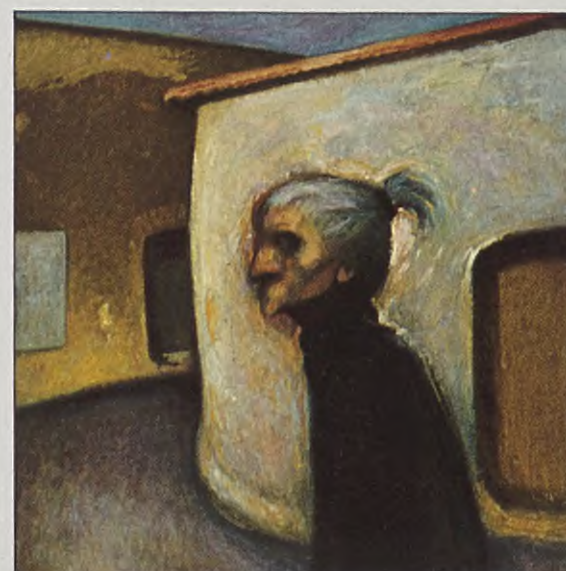
Photograph by James Ashburn

below left
ROBERT JACKS PENSIVE AURA (1979)
Oil on canvas 91 x 91cm
Realities, Melbourne

below right
IRENE AMOS BALI PENDEKTYCH (DETAIL) (1981)
Collage on rice paper 80 x 60cm
Verlie Just Town, Brisbane

bottom
NOEL COUNIHAN OLD WOMAN (1981)
Oil on canvas 100 x 100cm
Realities, Melbourne

Photograph by Noel Counihan



Exhibition Commentary



top
JOHN RIGBY YAMBA
(1981)
Oil on canvas
105 x 120 cm
Verlie Just Town,
Brisbane



centre
NEIL TAYLOR
CREEK SWIPE
Synthetic polymer paint
and other media
on canvas
181 x 129 cm
Robin Gibson, Sydney

Photograph by
Jill Crossley

right
MARGO HUTCHESON
POLICEMAN ON
HOLIDAY (1981)
Oil on canvas
107 x 91 cm
Watters, Sydney

Photograph by
John Delacour



Some Australian Presses. No. 5

Dan Sprod and the Blubber Head Press

Two particular factors turned Dan Sprod into a publisher: his interest in and study of finely printed limited editions, and his formation of a major collection of Australian inland exploration. This made him realize both how much important unpublished material there was, and how impossible it was to obtain copies of rare, printed items.

A tour of duty in North America for the National Library of Australia introduced him to some of the various American printed series of original source material and, one especially, *Early Western Travels*, gave him the inspiration for his own eventual publishing programme. An article by Stuart Sayers in the *Age* of 4 August 1979, describes his motives and career in some detail.

His first four books are all octavos, all competently produced but without having any great distinction. They are good, workmanlike editions made by good printers but they do not show any particular signs of a knowledgeable, individual approach to design.

Mr Punch is the first folio. It has a title-page of some charm, perhaps distorted slightly by the large vignette in red, which clamours for attention over the titling. The layout of the book is good but it is a difficult job to reproduce attractively so many illustrations that were crudely printed originally. The overall effect tends towards a Victorian heaviness.

The experience that Dan Sprod has gained by working with Rod Shaw and Derrick Stone is beginning to be developed in an individual and elegant fashion in his latest book, *The Tregurtha's Log*. This was produced entirely to his own design and is the most attractive of his books. A generous page size, skilful layout of type, calligraphic title-page and impeccable editing make it a fine book by any standards, although, again, the title page vignette seems a fraction large, while the paste-on portrait frontispiece has been placed too low on the page. These are, however, minor blemishes. The overall look and feel of the book is good.

Dan Sprod is now beginning to publish books of increasing typographic merit. There is an interesting similarity between *The Tregurtha Log* and James Dally's *Sullivan's Cove* folios, due to a common inspiration and to some use of the same printers. Sprod, though, is more fond of illustration than is Dally and, at present, shows slightly less certitude in his results.

A fair summation of him is that he is a commercial publisher of limited editions, whose prime concerns are with high standards, both of scholarship and of production.

Blubber Head Press Titles.

1979 A journey from Sydney to the Australian Alps . . . in 1834. J. Lhotsky. Introduction by A. E. J. Andrews. Printed by Edwards Shaw in Baskerville. 500 numbered copies plus 25 bound in half morocco by Peter Thomas of Adelaide. Designed by Rod Shaw and Dan Sprod.

1979 *Blaxland — Lawson — Wentworth, 1813*. Ed. by J. A. Richards. Printed by Edwards & Shaw in Baskerville. 750 numbered copies, plus 25 bound in half morocco by Peter Thomas of Adelaide. Designed by Rod Shaw and Dan Sprod.

1979 *Louisa Anne Meredith: a tigress in exile*. V. R. Ellis. Printed by Griffin Press in Monotype Imprint. No stated limitation of edition but 1,200 copies published. Designed by Derrick Stone and Dan Sprod.

1980 *The Story of Port Dalrymple. Life and work in Northern Tasmania*.

L. S. Bethell. Facsimile of the first, 1957 editions, in paperback. No stated limitation of edition, but 1500 copies published.

1980 *Mr Punch in Tasmania*. Colonial politics in cartoons 1866-1879. C. Craig. >

Printed by Edwards & Shaw in Baskerville. 375 numbered and signed copies. Designed by Derrick Stone and Dan Sprod.

1980 *The Tregurtha Log*. Relating the adventurous life of Edward Primrose Tregurtha. Ed. by D. Sprod. Printed by Griffin Press in Garamond, photo-composed, 600 numbered and signed copies plus 25 bound in full leather by Peter Thomas of Adelaide, numbered and signed. Designed by Dan Sprod. □

Geoffrey Farmer

Book Review

*Australian Art and Architecture:
Essays presented to Bernard Smith*
Edited by Anthony Bradley and Terry Smith

(Oxford University Press, Melbourne, 1980, ISBN 0 19 550588 3) \$45
Patrick McCaughey recently wrote that there is no centre of Australian art history in this country. He should have qualified this by adding 'institutional'. There is a centre — the private house to which Bernard Smith has retired, in Melbourne, where he set up the first centre before going to Sydney. As soon as he went to Sydney, the centre went with him.

It is entirely appropriate that Bernard Smith should receive a tribute, which is itself a landmark in the history of writing about Australian art.

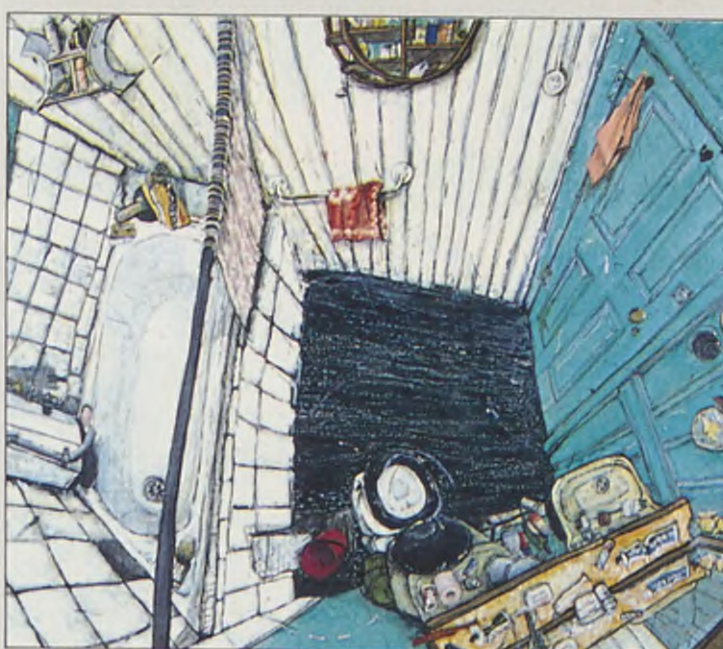
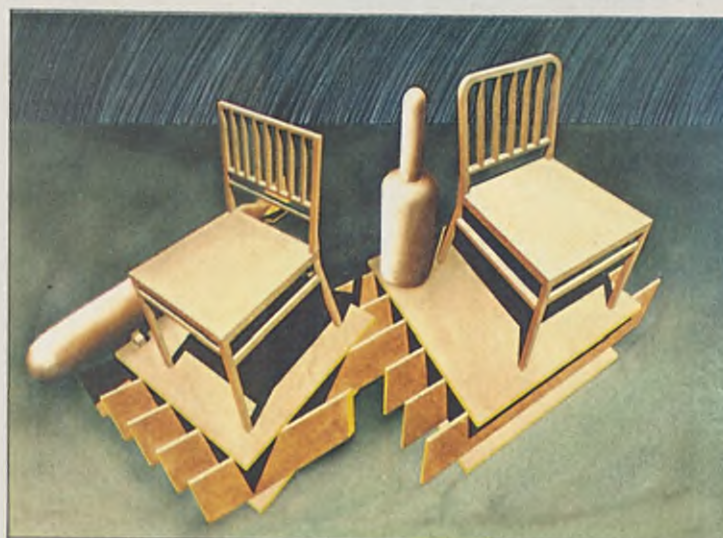
It is impossible to do justice in a short review to seventeen articles, each deserving separate discussion for both new material and originality of ideas, by seventeen hands constituting a roll-call of all that is most distinguished in Australian art scholarship, although the first contributor, Rüdiger Joppien, on Brierly's *First Arrival of White Men amongst the Islands of the Louisiade Archipelago*, is an art historian from Cologne.

I shall, therefore, confine myself to two points, the nature of the planning of the volume by the editors and what I regard as the emergence of an original school of art history in Australia under Smith's influence.

Anthony Bradley and Terry Smith have achieved an unusual degree of readability and cohesion in a volume of multiple authorship by planning it not simply in chronological sequence from Pacific exploration to Utzon's Opera House and Arthur Boyd's painting in the critical years 1972-73, but by securing, by means not disclosed in their foreword, a unifying approach in which the emphasis is on the challenge of place. Even Bruce Adams, in the unlikely context of metaphors of scientific idealism in the art of Ralph Balson, who did not wish to see his art 'explicitly related... to his sense of placement within Australia', uncovers the extraordinary trials expressed in Balson's last recorded and moving statement about a state where man is no more than 'a lonely creature on this speck of matter', an echo of Alexander Selkirk on his Pacific island, but at the higher Blakeian level of a spiritual affirmation.

What is new is not the deep concern with ideas and social issues that Smith brought to the study of Australian art, but a conception of 'place', already explicit in the title of his first book, very different from the European identification with 'schools' and 'nations', i.e. the Schools of Florence and Venice, Paris and New York, the art of Flanders, the art of Holland, each with their period connotations. Place is now seen by his fellows as both presence and situation, engendering thesis and anti-thesis in the Hegelian sense. In greater or lesser degree, each contributor adds something to our understanding of the variety of the Australian challenge to the Old World inheritance, the main reason why this superbly illustrated and designed book, generously subsidized by the Visual Arts Board of the Australia Council, is so exciting to read as a whole. □

Artists to watch



top

left WARREN LANGLEY
CITYSCAPE BOWL

KUPFERRUBIN CITYSCAPE I
Glass Robin Gibson, Sydney

right NICK MOUNT
Photograph by Andrew Payne

centre

GRAHAM ASHTON
Mixed media on paper

FAMILY SCULPTURE/LA MEDUSE 1979
57 x 77 cm Robin Gibson, Sydney

Photograph by Jill Crossley

above

MARGARET MORGAN
Synthetic polymer paint on paper

ANN STREET BATHROOM 2 1981
104 x 90 cm Stephen Mori, Sydney

Photograph by Julie Brown

Artists to watch



top
DEANNA DOYLE *FIXED*
RHYTHM 1981
Synthetic polymer paint
on canvas
90 x 90 cm
East End Art, Sydney
Photograph by Geoff Kleem

centre
GREG HYDE
THE SPINET 1979
Oil on composite
board 61 x 81 cm
Q Gallery, Sydney
Photograph by Heidi Herbert

right
JOHN CALDWELL *THE*
COLONIAL LADY (1981)
Mixed media on
paper 45 x 38 cm
Q Gallery, Sydney
Photograph by Heidi Herbert



Book Review

Rebels and Precursors. The Revolutionary Years of Australian Art by Richard Haese

(Macmillan, Melbourne, 1980, ISBN 0 333 299 42 6)

Expanded edition \$30 *Memory Holloway*

After a long period of gestation and a rather public birth, Richard Haese's *Rebels and Precursors. The Revolutionary Years of Australian Art* has appeared. It is, as Bernard Smith states 'a book that everyone seriously interested in Australian culture should read',¹ and one that will, I think, generate further research on the period from, roughly, the great Depression to the beginnings of the Cold War.

The amount of material one has to digest in this book is enormous. The range of Haese's research has been vast but the reader will not find the task of sifting through the material onerous. Indeed, Haese's style is easy and clear, so much so that this reviewer's first reading was done in one sitting.

Haese suggests that the radical painters (radical both artistically and politically) of the 1930s and 1940s accepted the styles of European modernism and assimilated and transformed these into an art 'that would reveal qualities of authentic national experience, the nature of which could not be imposed or otherwise predetermined. Like the art, that experience would rarely afford any degree of comfort or reassurance and would guarantee nothing other than a measure of self-knowledge.'² The struggle of artists to achieve this revelation is the subject of the book.

To contemporary Australians for whom politics is often regarded as an irksome duty once or twice a year, the intensity of political awareness in the 1930s and 1940s must seem somewhat disproportionate. (One must still remember that Australian political interest was nowhere as involved as that of the Europeans). These were the years of the totalitarian regimes (Fascist and Communist) of Europe — the years of Hitler, Mussolini and Stalin. Despite Australia's geographical isolation the events in Europe were important, and intelligent people realized this. Painters (at least some of them) were not content to be regarded simply as creators of beautiful objects, and removed from the concerns of the real world. If art were a reflection of society then it should encompass and reflect the events that happen in society. As Haese says, 'it was a time when artists refused to see themselves or be seen by their literary friends as painters in a narrow sense. They could be and were both poets and painters, social critics and aestheticians, ideologues and craftsmen, literary editors and art activists — the old categories were irrelevant'.³

The artists Haese discusses were concerned with a need for change. The pastoral idylls of Streeton's late work were no longer adequate expressions of an Australian ethos if, in fact, they ever were. The early attempts at reproducing European modernism failed because there was no attempt to understand fully the circumstances under which these new styles arose in Europe, so, in many ways, the Australian counterparts were often 'pale reflections' and in some cases mere pastiches of European works (or, even more often, reproductions of the latter).

Artists such as Boyd, Tucker, Nolan, Counihan, Bergner and others saw that many of the new styles (that is, 'new' for Australia) of Europe emerged from the artists' attempts to create a new formal language to accommodate and reflect the changing social and political environment of the times. It was time for a mature absorption of the twentieth-century idiom to an Australian sensibility. This, in many ways, sums up the emergence of a truly Australian modernism, which Haese sees as arriving by the early 1940s. The need for a rejection of the self-conscious 'cultural cringe' acceptance of European models as being intrinsically better than native Australian products was now felt. In Australia, Haese argues, this came about partly because of the strong political commitment of many of the artists involved in this change. >

Continued p. 280

Alun Leach-Jones

The Manhattan Suite is a recent 1980 group of works I made using cast-paper techniques. They were made in New York, having been commissioned by Port Jackson Press, in the workshops of Bummyhuss Papers. Moulds for the paper pulp were prepared from my preparatory work studies. The paper pulp, which was then dyed into many colours, to my satisfaction, was poured into the moulds and then cast, pressed under pressure and finally dried. Each image in the suite was cast in a very small edition, though, due to the variable nature of the process, each work is in fact a completely unique work.

William Kelly

Still Life: Children's Blocks (for T. Salvas) is a computer-graphics work. It is part of a series of 12 prints now under way that reflects the concerns and images common to my work in other media. An electronic stylus was used to make notations on a graphics tablet. It is rather similar to the feel of drawing on a soft-ground plate, though the notations which result are a series of points on a field capable of evidencing approximately fifty thousand points. The tablet is used in conjunction with an Apple II computer (6502 digital processor) plus one B & W and one colour monitor. The image reads on both and can be printed either by means of a B & W dot matrix printer, thermal printer or photo-transformed, as in this image.

Bruce Latimer

IN OUT: Iran is a silkscreen print in an edition of 50, on rag paper using twelve colours.

Its imagery is based on printed material, postcards, and photographs that I have taken.

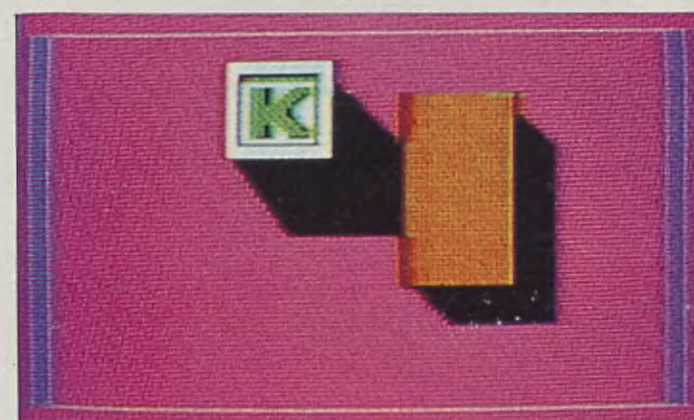
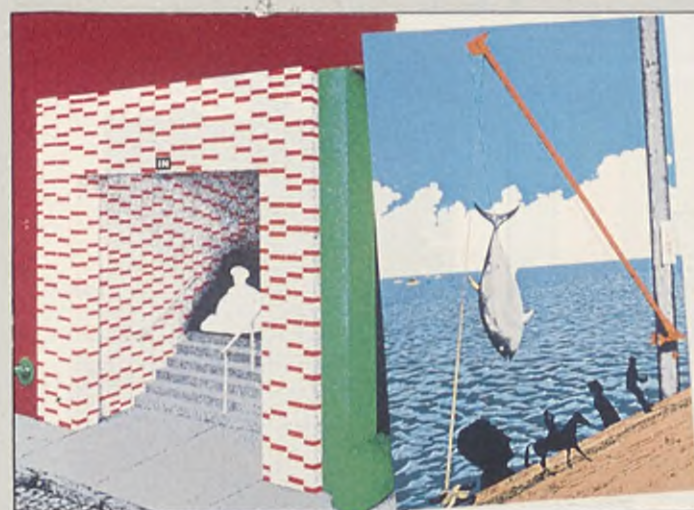
My prints evolve from a full-sized pencil drawing with colour notes. I generally use only one screen, discarding each stencil as the image is built up.

Each stencil image is either drawn on acetate with ink or cut from ruby-lith film. It is then held in contact with a screen that has been treated with a light-sensitive emulsion. Both are exposed to ultra-violet light to form a stencil.

James Sharp

The technique used in this print is the simplest, namely, stencils. The use of artist's quality oil colours, with appropriate medium, rather than the limiting range of colour available for commercial silkscreen processes, is of great advantage. By so doing, one can use the painter's palette, enabling unlimited variety of colour of an intensity or subtlety not otherwise possible. A further advantage is that the paint, having more consistency than the more fluid, often too runny, commercial ink is easier to control with the squeegee on the screen.

The Printmakers



top
JAMES SHARP SERIGRAPH D 1981
Screenprint 42 x 60cm Edition 6

centre
BRUCE LATIMER IN OUT: IRAN
(c. 1980)
Silkscreen 56 x 76 cm Edition 50

above
WILLIAM KELLY STILL LIFE:
CHILDREN'S BLOCKS (FOR T. SALVAS)
(1981)
Computer graphic (photo transformed)
27 x 34 cm Edition 20
Reproduced courtesy Axiom Gallery,
Melbourne

left
ALUN LEACH-JONES MANHATTAN
SUITE (1980)
Cast-paper print
Photograph by Greg Weight

The Printmakers



top
PETER HICKEY
HAWKESBURY TRIPTYCH 1981
Aquatint 65 x 93 cm Edition 35
Photograph by Douglas Thompson

centre left
ROBERT GRIEVE
CHINESE
THEME 2 (1981)
Screenprint 64 x 46 cm Edition 50

centre right
MURRAY WALKER
JAZZMAN AND
STRIPPER (1972-76)
Linocut
Edition 25

above
JOHN H. ROBINSON
GARDEN 1979
Lithograph 33 x 48 cm
Edition 25

Robert Grieve

This is one of a group of recent screenprints. I have used six screens and the red and pink were printed on the same screen. The print was based on a small collage I did earlier this year. The Chinese writing was taken from an old Chinese book and transferred to the screen by photographic means. The work for the screens was done on acetate films and then transferred to the screens — however, work was also done on screens by removing parts of the drawing. The collage effects were obtained by glueing pieces of Japanese paper to the acetate films to produce the torn edges. The background colour was printed first and the grey last. The title of the print is *Chinese Theme — 2* in an edition of 50. The size of the image is 64 x 46 cm.

Murray Walker

Jazzman and Stripper — a four-colour linocut forms part of a graphic and painted series I worked on during 1972-76. The images were visual exploitations of the distinctive sub-culture of twilight industries — the sleazy world of 'down town flesh spots'.

The edition of 25 and 5 proofs was printed on Fabriano 100/100 Cotone paper at William Caulfield's printery in Melbourne, on an old, hand-fed American Wharfedale stop cylinder, flat-bed letterpress machine. I learnt much during my collaboration with the 'commercial — non-fine art' printers who had, in previous years, editioned linocuts for Eric Thake and Noel Counihan.

I used Picasso's elimination method to cut and print from the one block — it is a hazardous, yet exciting method. Although my lines and shapes differ in lino to etching, lino does have an expressive edge which, together with the subtle leather-like satin sheen of accumulated oil-based inks, more than compensates for the freedom of line associated with expressive etchings.

Linocutting, apart from school and recreational craft use, is a somewhat neglected medium today. However, I must begin some more soon, for it is a medium that perfectly suits the intent of my 'vision'.

John Robinson

The lithograph *Garden* was printed from four hand-drawn zinc plates; drawing materials were litho crayons, litho pencils and tusche, in liquid and paste form. The image formed by these grease deposits later attracted the printing ink.

The plate for the key mid-blue colour was drawn without preliminary tracing. Processing this plate prior to printing consisted of de-sensitizing the non-drawn areas with a gum-arabic etch mix so that these areas would hold moisture and repel ink during printing. The three other plates were drawn and printed in order of warm red, lemon yellow and black.

The characteristics of lithographic printing — transparency and thinness of ink film produced a variety of colour and tonal shifts from the four printings.

Important also was the reassessing of imagery as the print progressed so that, although the initial concept held, the medium had its say.

Peter Hickey

Aquatint is the medium I use in my etchings. It provides the sensitivity of tonal variation necessary to portray the emotional content of my work while retaining a freshness and spontaneity that is so often lost in etching. For this same reason I tend not to work from sketches or photographs but, after having mentally 'etched' my image on site, go directly to work on the zinc plate. I use an aquatint box of my own construction to obtain a range of tonal density. The acid is rather dilute, about 10 parts water to one part nitric. I also work with a brush dipped in a stronger mordant to achieve an effect akin to a watercolourist touching a wet surface with ink. I usually use two zinc plates, one for each colour, an Australian-made Hildav press and Arches paper.

Brian Seidel

Mt Beerwah primeval has been printed in three colours, using two zinc plates, 49 × 50 cm. Each plate was coated with a lift-ground composed of a sugar solution. The images were then drawn on the ground, which was subsequently dissolved to expose the images. A fine aquatint was applied and the images etched into the surface.

The two-colour plate, which was printed first, was inked with red ochre and wiped clean in the usual way. The plate surface was then rolled up with a raw-umber ink using a large, hard roller and then printed. The second plate was inked in black and printed over the two-colour image.

The work was printed by the artist on Fabriano Rosapina, 250 gm paper, in an edition of 25, as part of a suite of four prints based on the seasons. It was completed in 1978.

Jennifer Marshall

Page 5 from 'Flick Book' July 1980; one block from a series of 10; from a book of 32 images, page size 20 × 21 cm image size 15 × 15 cm. Each linoleum block was worked on with an assortment of v-shaped gouges. The marks were cut directly into the surface without making preliminary drawings on paper or on the block itself. The result is akin to wood engraving due both to the fineness of the line and the fact that, when printed the line is white on a dark ground.

The book was printed in 2 editions, the first a hand-printed edition of 6 black letterpress ink rolled on the surface, a sheet of dampened paper (Arches Ingres 85 g.s.m.) placed on top and both run through the press (Hilldave etching)

A second edition of 75 was printed by commercial offset, by the Wentworth Press, Sydney and published by Tamarisque. The pages were printed 4 up on Strathmore charcoal paper, and then guillotined. (The plates were made as a result of photographing each proof on a Repco Graphic Arts camera; the liths used were 2nd generation negatives.) Both editions are hand bound.

Ian Pearson

Inspired by a visit to the snowfields of Victoria, this print was extracted from a series of photographs taken at the time. It represents an attempt to produce a print of maximum realism with a minimum use of screens. The format was suggested by Japanese scroll landscapes.

In terms of technique, the effect of light on the hills was reduced to three separate tones of blue. The whole print was completed with four separate screens.

Screen 1. Masking the screen with stencil paper, a blend of blue/white corresponding to the sky, was printed, extending off the paper, top and bottom.

Screen 2. A light blue was printed over all the land area. This was done using a cut-paper stencil.

Screen 3. From the photograph a full-size positive corresponding to the shadows was hand-drawn with Kodak opaque on a clear acetate sheet. A stencil, using Autotype Greenstar, was produced from this.

Screen 4. Same process as in Screen 3, to correspond to the trees, and printed in a dark blue.

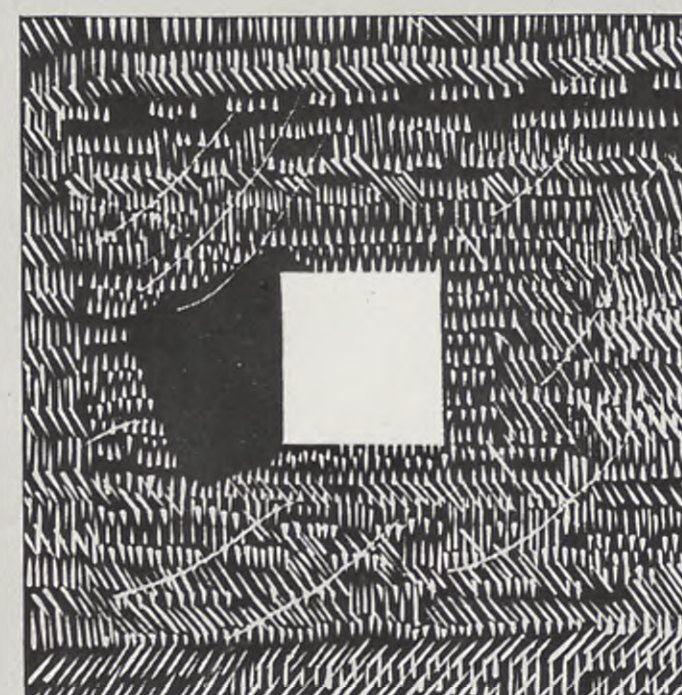
The Printmakers



left
IAN PEARSON SNOW
COUNTRY 1979
Silkscreen 76 × 57 cm
Edition 23

below left
BRIAN SEIDEL
MT BEERWAH PRIMEVAL
(1978)
Etching/aquatint
49 × 50 cm

bottom
JENNIFER MARSHALL
PAGE 5 FROM 'FLICK BOOK'
1980
Linocut Page size 20 × 21 cm
Edition 6



The Sydney Scene

by Arthur McIntyre

The past year in Sydney art has been neither particularly memorable nor cheerful. In the field of photography only has any conspicuous progress been made.

'Heavies' such as John Olsen, Brett Whiteley, John Coburn and Sidney Nolan failed to stimulate genuine faith, with painting exhibitions that ranged from drearily predictable to downright dreadful. Whiteley chose to show new works in his Circular Quay studio rather than in antiseptic gallery spaces. This provided some element of novelty and might prove trend-setting as we move into increasingly trying economic times.

Visual Arts Board funding of individual artists for special projects decreased dramatically as a result of Federal Budget cuts.

The lively Sydney-based arts magazine *Art Network* managed to battle on bravely throughout the year and should be commended for providing a diverse and democratic forum for the local visual arts. Its editors were justifiably disgruntled when hefty Visual Arts Board funding was channelled into the

comparatively pompous and élitest new Melbourne-based arts magazine *Art and Text*. The dedication and determination of *Aspect* magazine's editor, Rudi Krausmann, enabled him to produce several worthwhile issues of his modest but intelligent brain-child, during 1981.

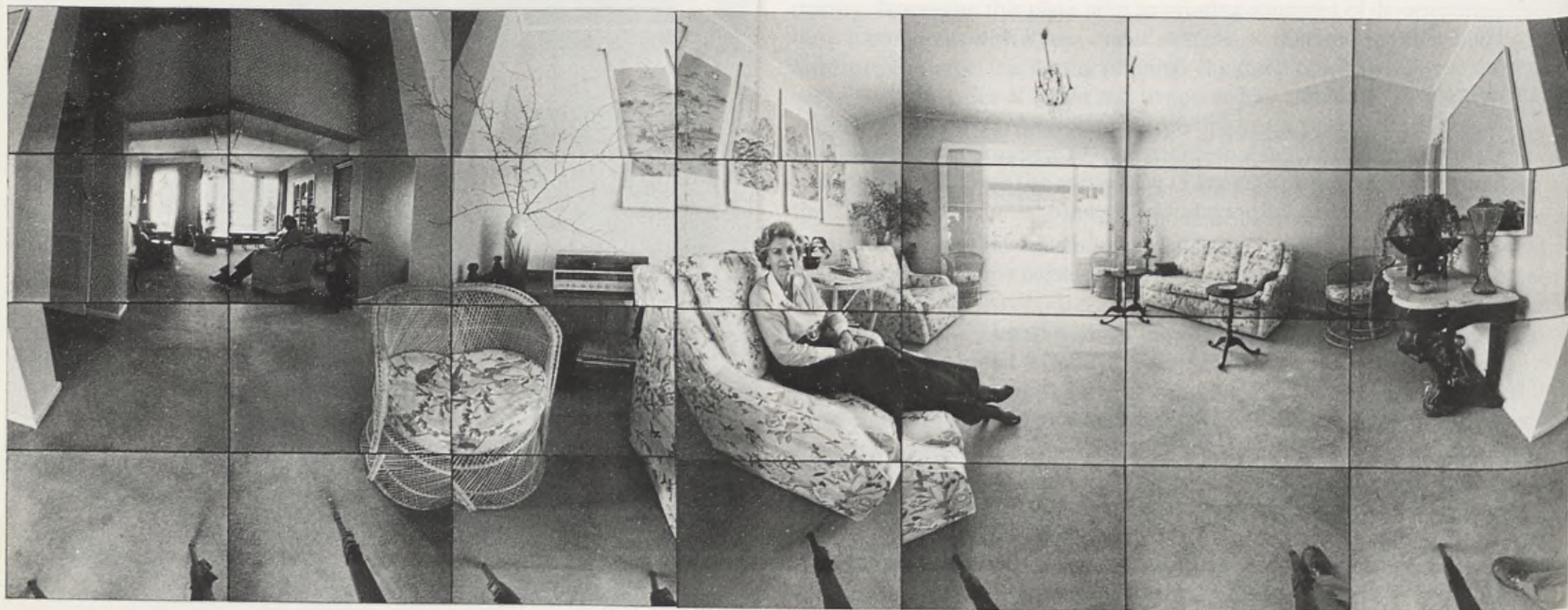
On the 'alternative' gallery scene there was little serious challenge to the mainstream commercial gallery monopoly. The Stephen Mori gallery (formerly Students' Gallery) in Leichhardt received a much-needed boost in support from a private source but was forced to organize a fund-raising renovation exhibition of donated works in the middle of the year. Artbank (in one of its more 'progressive' moments) made some purchases from the gallery's stable of superior younger artists. A transformed and much more viable gallery space, resulting from a great deal of hard physical labour and missionary zeal, was opened in Leichhardt before Christmas.

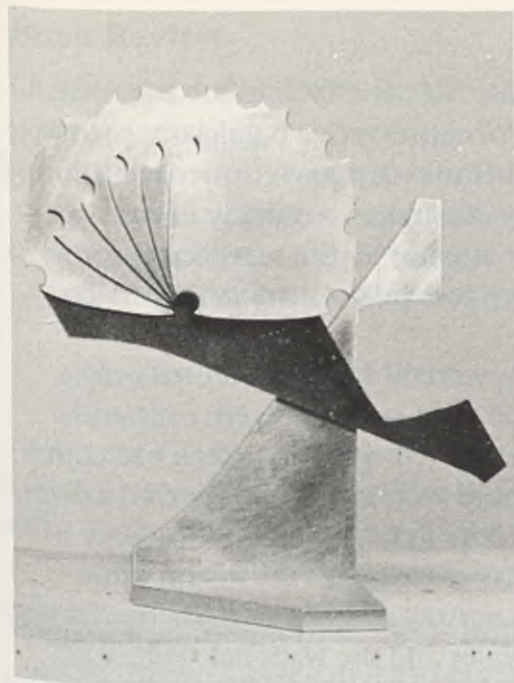
During April, the Ivan Dougherty Gallery opened its new home in 'A' Block of the Albion Avenue Campus of Alexander Mackie College of Advanced Education. The improved facilities failed to attract exhibitions of outstanding quality. Perhaps the most disappointing survey exhibition of the year was the pretentiously titled 'Continuum', which featured selected works of past students (covering the period 1960-80 and including pieces by some students who had attended the long-since-defunct National Art School). Many works were on loan from eight of Sydney's leading commercial galleries, a factor that belied the Ivan Dougherty Gallery's stated policy of providing 'a very valuable resource in Sydney for exhibitions of work by art students and artists whose activities are of a somewhat experimental nature and might thus not be seen through the other available exhibition venues'. An exhibition of two- and three-dimensional works by eight sculptors, '8 x 2 x 3', provided the gallery with one viewing highlight during 1981. The contribution of Tom Arthur, Robert Ward and John Penny were outstanding.

The Australian Centre for Photography finally moved into its comfortably appointed new abode in Dobell House, located in the middle of trendy Paddington shopping centre. Interesting photographic exhibitions, improved workshop facilities, a resource centre and the Gallery A sculpture courtyard added to the excitement generated by Dobell House.

The significance of photography as an art form during the 1980s became increasingly conspicuous over the past year, with most commercial galleries showing photographic prints from time to time. Max Dupain's regular reviews

below
JOHN WILLIAMS YOLANDE, SYDNEY 1980





of photographic exhibitions in the *Sydney Morning Herald* helped greatly to encourage public awareness.

Special mention should be made of two outstanding photography exhibitions held early in 1981 in the old Paddington Street premises of the Australian Centre for Photography. Sixty prints from the Harold Cazneaux family collection were 'a unique record of one artist's particular relationship with the subject of Sydney, its people, its places, its light and atmosphere'. In April-May, John Williams's 'Living Room Portraits 1979-81', broke new ground for this exceptionally creative photographer. His multiple image 'panoramas' of people in domestic environments were dazzling achievements that satisfied visually and cerebrally.

The resumption of Project Shows at the Art Gallery of New South Wales resulted in some splendid and diversely rewarding exhibitions, most notably Gael Newton's examination of aspects of manipulated photography in 'Project 38' (July-August 1981). Using a working title of 'Re-constructed Vision', Gael Newton gathered together a fascinating variety of experiments with photography, ranging from Warren Breninger's Expulsion of Eve series (silver gelatin photographs with incised outlines, hand-worked colour pigments and pencil, and torn areas) to Bea Maddock's *Caliper* (etching and photo etching from six assembled plates). Photographic documentations of performance pieces by Mike Parr (John Delacour, photographer) and Kevin Mortensen (Suzanne Davies, photographer) raised intriguing questions related to the art-photographer's role.

'Perspecta 81', staged at the Art Gallery of New South Wales in May-June, reflected the curatorial tastes of Bernice Murphy and Daniel Thomas. 'Perspecta 81' was the first of what, it is hoped, will be a regular biennial series of exhibitions devoted to exploring aspects of local *avant-garde* art.

Nicholas Draffin's survey of Australian drawings, which complemented 'Perspecta 81' was consistently excellent and helped fill some of the obvious gaps in the selection of major works in the main exhibiting areas.

Few exhibitions by sculptors made any impression in Sydney during 1981. Exceptions were the Oliffe Richmond retrospective at Watters Gallery during October-November and the much maligned (by some Sydney newspaper critics) show by Michael Snape at Gallery A, in July. This critic found Snape's exhibition one of the most refreshingly wayward, questioning and ultimately intelligent one-man sculpture exhibitions seen in Sydney for a long time.

John and Anne Raaymakers made a very determined effort to support local sculpture at their Allegro Gallery, in Kenthurst, by mounting an expansive exhibition by Tasmanian-based sculptor, Stephen Walker towards the end of the year.

The commercial gallery circuit mostly played safe during 1981. Several exciting one-man exhibitions managed to surface, however, including those by

Ivan Durrant (Hogarth), Judith Alexandrovics and Bela Kotai (Holdsworth), Jan Riske (Art of Man) and Jan Senbergs (Rudy Komon). Both Robert Boynes and Guy Stuart mounted exhibitions of above average interest at Gallery A, while Richard Goodwin impressed once again at the Hogarth with his raw and energetic three-dimensional works and mixed-media drawings. One should not overlook the off-beat creations of Jo Steele (from Adelaide), shown at Gallery A, and Giselle Antmann at Rex Irwin, during February-March.

New faces of particular interest were those of Adrian Frost (Hogarth), Vincent Vozzo and Denis Clarke (Holdsworth), Paul Higgs (Coventry) and Mark Willett (Gallery A).

The Lloyd Rees 'Survey — Paintings and Drawings 1918-1980' at the S. H. Ervin Gallery in June 1981 was another fitting tribute to the few 'grand old men' of Australian art.

Stadia Graphics maintained its usual impeccably high standards with exceptional print exhibitions by Henri Matisse and Eduard Vuillard, amongst others.

While on the subject of Sydney newspaper art criticism, it would appear that intelligent, non-partisan reviewing of serious art officially died during 1981.



top left
OLIFFE RICHMOND FLOATING (1969)
Aluminium
32 x 30 x 11 cm

above
HAROLD CAZNEAUX
THE OLD AND THE NEW (c. 1929)

top right
MICHAEL SNAPE ZORRO (1979)
Painted steel 240 x 133 x 170 cm

Photograph by James Ashburn

Reporting Galleries—The Old

Tia Galleries, Toowoomba

Tia Galleries, situated on the western edge of the city of Toowoomba, Queensland, were established in 1967. They are set in four hectares of land with panoramic views, extensive gardens featuring stone retaining walls, large sculptures and ceramic pots amongst the shrubs. The buildings in the complex have been designed and built by the owners especially for the purpose. The first gallery is ten-sided, more than twelve metres across and set around an inner glassed-in garden. With the addition of two more buildings, there are now seven gallery areas, the largest being 17 m × 9 m and spacious enough for exhibition openings. All the construction is of brick, on various levels and showing exposed hardwood beams. The furniture is in keeping, with a number of adzed ironbark benches and some of polished red cedar, as well as antique pieces.

Initially, Tia Galleries displayed Queensland art, then gradually introduced notable interstate artists of the calibre of Judy Cassab, Eva Kubbos and Reinus Zusters. With other Sydney artists, plus Robert Grieve of Melbourne and Tom Gleghorn of Adelaide, the Directors are able to maintain a high standard, while presenting a wide cross-section of creative art. □



Book review continued from p. 274

Many of these artists (and intellectuals) felt the effects of the Depression and saw in the self-righteous posturing of conservative politicians, such as Robert Menzies, a home-grown version of the evils that were menacing Europe. For these artists the establishment of the Australian Academy of Art was the ugliest and most profoundly sinister attempt by the reactionary forces to thwart the emergence of a contemporary and valid Australian sensibility in painting.

Obviously, the artists Haese is most concerned with constituted only a minority of the artistic community of the time and they were constantly running foul of many elements in the artistic community (often each other). The anti-modernist forces during this period were many and covered a diverse range. Apart from Mr Menzies and his short-lived Australian Academy of Art, they included the celebrated Supreme Court case over the award of the Archibald Prize to William Dobell for his portrait of Joshua Smith, the Trustees of both the Art Gallery of New South Wales and the National Gallery of Victoria, the latter perhaps best characterized by its long-time Director, Daryl Lindsay, and J. S. MacDonald, art critic, and who was also one-time Director of the National Gallery of Victoria, and one of the foremost proponents of the values of conservatism in art. Waving the flag for more radical approaches were John and Sunday Reed, whose support for artists like Nolan, Tucker, Perceval and Boyd provided the financial security and the intellectual and moral reassurance that enabled these artists to create some of the most important paintings in Australian art history. Writers and critics such as Max Harris, Basil Burdett and Adrian Lawlor also provided moral support and helped to create a vital and exciting intellectual dialogue, which, unfortunately, no longer exists.

There was not, of course, a simple confrontation between the conservative and the radical forces. Within both groups there were sub-groups and factions, all pushing their own particular point of view. The period saw the introduction of the Contemporary Art Society, the arguments for Social Realist art versus the art-for-art's sake of Abstraction, the important ideas of Meldrum, the Shore-Bell school — all of this is summed-up in the questions of whether modernism should be accepted simply for its formal qualities and whether art should aspire to the role of political and social commitment. These important questions provided stimulating discussion and, in fact, still do, as evinced by the recent 'Seminar on Modernism' held at the Art Gallery of New South Wales.⁴

Haese's history is tight. His presentation of the various events, the contributions by artists and others and the political and social background is detailed and precise. The book is a very important contribution to Australian art-historical scholarship. Haese's own opinions are not left out. This is not just a fine piece of historical research: it is a fine piece of critical writing. Haese's own position is impassioned and partial (the critical ideals of Baudelaire) and he expresses them in an energetic and lively manner that makes this book an important standard for future Australian art writing. The publishers are to be congratulated also for the book's presentation. They have allowed the author to include many unusual and previously unseen photographs and paintings and have packaged text and illustrations in a very handsome format. □

¹ Bernard Smith, the *Age Monthly Review*, Vol 1, No. 6, October 1981, p. 7.

² Richard Haese, *Rebels and Precursors. The Revolutionary Years of Australian Art*, p. 295.

³ *ibid*, p. 1.

⁴ 'Seminar on Modernism', Art Gallery of New South Wales, 29-30 August 1981, included papers by Haese, Irene Harris and Humphrey McQueen on Modernism in Australia particularly as it relates to the period between the World Wars I and II.

Book Review

Outlines of Australian Art: The Joseph Brown Collection

by Daniel Thomas

(Allen Lane, Melbourne, 1981, ISBN 0 7139 1362 2) \$39.95

Joseph Brown arrived in Australia in 1933, studied for one year at Princes Hill State School, took up an arts scholarship for a few months in the following year, and went on to develop one of the largest collections of Australian art in the country. *Outlines of Australian Art: The Joseph Brown Collection* is now in its second edition. Since its first appearance eight years ago, Mr Brown has acquired seventy new works. At the end of 1980, the entire collection was exhibited at the National Gallery of Victoria.

In the first edition Daniel Thomas excused Joseph Brown for not having collected much in the area of contemporary art, on the basis that Mr Brown's residence, Caroline House, had little additional space for large contemporary work. *Avant-garde* art, he explained, was an area where only the specialist might feel confident. His list of Aleksander Danko, Nigel Lendon, Ti Parks, Peter Powditch, Michael Brown, Dale Hickey and Robert Hunter as young artists for possible consideration already has a historical ring of the mid-1970s to it. In the meantime, Joseph Brown has reconsidered recent art. His choice, nine of the seventy new acquisitions, is careful, cautious and conservative, even safe: a Brack drawing from 1978, Mike Brown, Roger Kemp, Brett Whiteley, Robert Jacks, Michael Taylor, Peter Booth and William Delafield-Cook, and contemporary sculptor, David Wilson. Eleven have by now firmly established reputations. Mr Brown does not back losers.

Is it possible to write the history of a nation's art through a private collection? Such was Daniel Thomas's problematic task as he set out to reconstruct the history of Australian art through the personal choices of a collector. Few art historians could be so well prepared for the job. With Bernard Smith (whose *Australian Painting 1788-1970* still remains the standard text) Mr Thomas has, over the past years, done much to shape Australian art history; his work on Tuckson and Strachan, Cossington Smith and the impressive introduction to Candice Bruce's catalogue of von Guérard, to mention only a fraction of his writing, are unsurpassed. Watertight scholarship and meticulous attention to detail are stamped on everything he has done as Curator of Australian Art at the Art Gallery of New South Wales and now at the Australian National Gallery. Equal to his research has been his ability to identify neglected patches of Australian art and simultaneously to encourage young artists.

Two formats are open to the writer who is presented with a collection as his subject-matter: he can treat each individual object, locating it in a wider context by working from the specific to the general, as Patrick McCaughey did with the Manton collection. Sometimes this results in the dislocation of the work outside a wider historical network. The picture is described, dated and a few anecdotes about place or manner of execution are made. Or the collection can be treated as the genesis of a broader discussion, where the overview, carefully fleshed out with fact, predominates. Mr Thomas has chosen the latter with some curious results. Because he is writing from the Joseph Brown collection, a corpus which already has its own history, he is ostensibly limited by the collection in what he can use to advance his views. >

Reporting Galleries—The New

The Australian Centre for Photography, Sydney

The Australian Centre for Photography Limited was formally established in 1974 and its first gallery opened that year in a renovated terrace house in Paddington.

By 1977, it was obvious that the Centre's activities had outgrown the tiny terrace gallery and, in 1978, the Director, Christine Godden, and the Executive Committee inspected the empty Fire Brigade Training College and Baby Health Centre on Oxford Street in the Paddington shopping centre and decided it would provide suitable premises.

Three years were needed to complete the long process of negotiations, fund raising and grant applications. The Centre was fortunate in having the support of the Sir William Dobell Art Foundation in this project. The renovations were made possible by their generous support, and that of the New South Wales Government through the Premier's Department, Division of Cultural Activities, and the fund-raising efforts of the Centre's members. The complex was renamed Dobell House and opened on 12 August 1981.

The original fire-truck garage is now a large gallery, the Baby Health Clinic houses a second gallery, bookshop and Research Centre, while the firemen's classrooms and bathrooms have adapted well to the Workshop's studios, workrooms and darkrooms. The architects were Donald Gazzard & Associates and the façade of the building was designed by Sydney artist, Ken Reinhard.

The Centre will continue its programme of monthly exhibitions of a wide variety of photography. Although the emphasis of this programme is to exhibit contemporary Australian photography and to support contemporary Australian artists and photographers, from time to time exhibitions of international contemporary and historical photography will be presented.

The Centre has been instrumental in establishing the market for contemporary Australian photography and, since 1974, print sales have increased substantially each year. The Centre's Print Room contains five thousand selected prints for sale and these may be viewed by appointment. □



The belief that one can write an outline of Australian art using this collection as a basis presupposes that history is to be written primarily through and about major figures. Such a view also assumes that these artists' works are represented in the collection. When they are not, the text begins to create a phantom collection, which could, but does not yet, exist. The writer is placed in the position of writing as much about what is not there as about what is.

The absence of significant Australian artists is less noticeable in the chapters dealing with Australia's early history. Still, there is no Watling, Earle, Lewin or Lycett. A more glaring omission, although one rarely considered as being germane to collecting Australian painting, is the failure either to mention or to include Aboriginal bark-painting. Australian art still begins with Captain Cook and Hodges and ignores the pre-existing native artistic tradition. The gaping holes occur with contemporary art where Joseph Brown treads only lightly.

What of the pictures that the writer finds to be of little merit, or even objectionable. Mr Thomas diplomatically veils his own taste and belief behind historical fact, only occasionally permitting opinion a place.

Overall, the text reads with an easy fluency that belies the laborious excavations carried out to bring a vast quantity of information to the surface. With each successive historical category the reader is presented with a descriptive map that guides him through the terrain of individual achievement. Speaking of the period between 1888 and 1901 Mr Thomas writes 'The political nationalism of the 1880s and 1890s accounts for the emergence of heat and sunshine as an Australian symbolism, for Australian outback workers as realist mythology-figures, and for European demigods in Australian landscapes as fantasy mythology-figures. The Australian reception of some aspects of modern French art, Impressionism in the 1880s, Symbolism in the 1890s, also helps account for the look of the paintings.'

This approach is so engaging that it comes as a rude shock to find that the newly acquired paintings which form the *raison d'être* of the expanded second edition are not included in an extended text. Owing to his curatorial responsibilities at the Australian National Gallery, Daniel Thomas was unable to write a further commentary although he has carefully catalogued the work. Instead, Joseph Brown is interviewed on the new purchases, one assumes by Daniel Thomas, although there is no direct indication that this is so.

Joseph Brown now justifies his choices and reveals the method that backs his collecting. In 1973, he explained that 'my sole criterion is: has the work made any contribution to Australian art?' Now he remarks that his principal aim 'is that the collection should grow, not in volume as such, but with works, or more specifically artists who were not represented in the first edition and whose work has since become available'. It is not clear as to the nature of that contribution, whether it be based on narrative impact, iconographic statement, or formal innovation. His emphasis on filling in the gaps with the right name rather than the right work is misleading, since the collection houses some of the finest examples of Australian work through the 1950s. Glover's *Luminous view of London from Greenwich*, the three von Guérard's of which *Ferntree Gully in the Dandenong Ranges* was the keystone of the early work in the collection until 1975 when he donated it to the Australian National Gallery. The two fine McCubbins, the heated Russell watercolours and the severe Brack studies for *Collins Street 5 p.m.* are also enviable acquisitions.

Walter Benjamin once made the insightful distinction that collecting was a different activity to putting together a collection. Collecting has an irrationality that can perhaps be explained only by a need to possess what is most fleeting in life — that is, transitory experience. 'Every passion borders on the chaotic', Benjamin proclaims, 'but the collector's passion borders on the chaos of memories'. Joseph Brown is a passionate collector and in this book Daniel Thomas has arranged the result of that passion into a reasoned and readable history whilst still allowing the collector a few of his memories. □

Memory Holloway

Fabulous Fashion 1907–1967

by Chris Jacovides

Thanks to Qantas, Sussan and the *Australian Women's Weekly*, we are able to have on our shores this fabulous collection, plus the bonus of the presence and knowledge of Stella Blum, the Curator of the Costume Institute of the Metropolitan Museum of Art, New York.

Under Mrs Blum's supervision, each garment of every era and every design was displayed with refinement, style and class. Whatever is one's opinion of fashion, it is very good chewing-gum for the eyes. Fashion is not limited to clothing: fashion concerns everything — art, heroes, singers, furniture, cooking and sports. Many things that we consider as fashions, however, are not; they are stages in the modernization and vision of life. When, in a few years time, paper with new qualities replaces fabric for many hygienic uses, paper dresses will not have been responsible, in any way, for development in design. Let us not confuse modern progress with the launching of a fashion but, when a new fashion does arrive, we should learn how to decide whether important progress has been made or whether it is just a cultural caprice, an identification with a bygone era and an already evolved progress.

The 1960s section of the exhibition I thought very low key, which was no fault because most of us can remember the period, but the examples of that period I found to be rather poor.

The 1950s section contained too many of Dior's creations and certainly not the master's best examples of his art. I thought there should have been less of them, making room for other designers of the same period — Patou, Jean Desses, Jacques Fath, Castillo et cetera.

The 1940s showed mainly Americana, reflecting the fact that the exhibition came from New York; but why not more Adrian, Norell, Galanos, Charles James, Mainbocher or Trigere? They are, to me, the American designers who really made clothes worth collecting.

In the 1930s we move to magic. Vionnet, Chanel, Molyneux, Schiaparelli, to mention a few. These are Vintage Clothes, most delectable collectables. Where once people dreamed of buying a dusty painting in a junk shop that turned out to be an Old Master, now they hope that among a pile of clothes in a thrift shop or in one of Great-aunt Emma's trunks in the attic they will find a cache of clothes by Vionnet or Chanel or, maybe, a little pleated dress by Mariano Fortuny, probably the most valuable item of them all. This is when you realize that clothing is an art form no different from pottery or jewellery. The detail and workmanship are so pure, so well done that these dresses deserve great appreciation and to be treated as art. No other names are as important as, say, Poiret. True fashion, whether or not the hems are raised or lowered, can be worn for fifty or a hundred years.

The section 1907 to 1927 introduces designers of the pre- and post-World War I period: Poiret, Lelong, Vionnet, Paquin, Worth and the Callot Sisters, Fortuny, Doucet and Beer. These were the ones who knew and possessed great craftsmanship and great art and fashion began to be recognized as an art form. □

JOSHUA McCLELLAND PRINT ROOM

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



CHARLES TROEDEL, Coloured lithograph after R. Wendel, "View of Sydney and the Harbour from Mossman's Bay, looking South West". C. 1880. 40 × 60 cm.

(The large dome building in the background is the special pavilion erected in the Botanical Gardens in 1879 for the Sydney International Exhibition, and burnt down in 1881.)

105 Collins Street, Melbourne 3000. Telephone 03 63 5835



Entrance 1980
Acrylic on canvas 183 x 153 cm

Photograph: Henry Jolles

JOHN ROBINSON

Recent Works

24 May - 18 June, 1982

realities

35 Jackson Street,
Toorak, Victoria. 3142
Telephone: (03) 241 3312

Gallery hours:
Tuesday-Friday: 10 am-6 pm
Saturday: 10 am-2 pm

GALERIE du BANNERET

Kramgasse 51, Berne, Switzerland

M. Mouly
La fenêtre marine

oil on canvas
156 x 119 cm



Representing Masters of the Paris School

Marcel Mouly
André Minaux

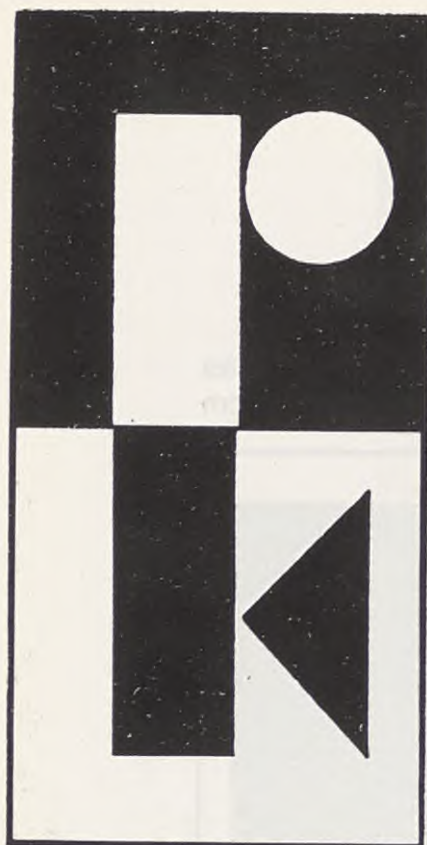
Bruno Perino
Manolo Ruiz — Pipó

Roland Bierge
Daniel du Janerand

Jean Marzelle
Roger Montané

Sculptor: Volti

Enquiries to: Galerie du Banneret P.O. Box 142 DRUMMOYNE N.S.W. 2047 Telephone (02) 81 1918
Kramgasse 51 CH — 3011 Berne 8 Switzerland Telephone (031) 22 1710



Representing

ASPDEN
 BALDESSIN
 BLACKMAN
 BOYD
 BRACK
 CANNIZZO
 CASSAB
 FRENCH
 HODGKINSON
 JOMANTAS
 LEACH-JONES
 McKAY
 MOLVIG
 NOLAN
 OLSEN
 PACHUCKA
 POWDITCH
 PUGH
 REDPATH
 SENBERGS
 SHEPHERDSON
 SMART
 SMITH
 WILLIAMS

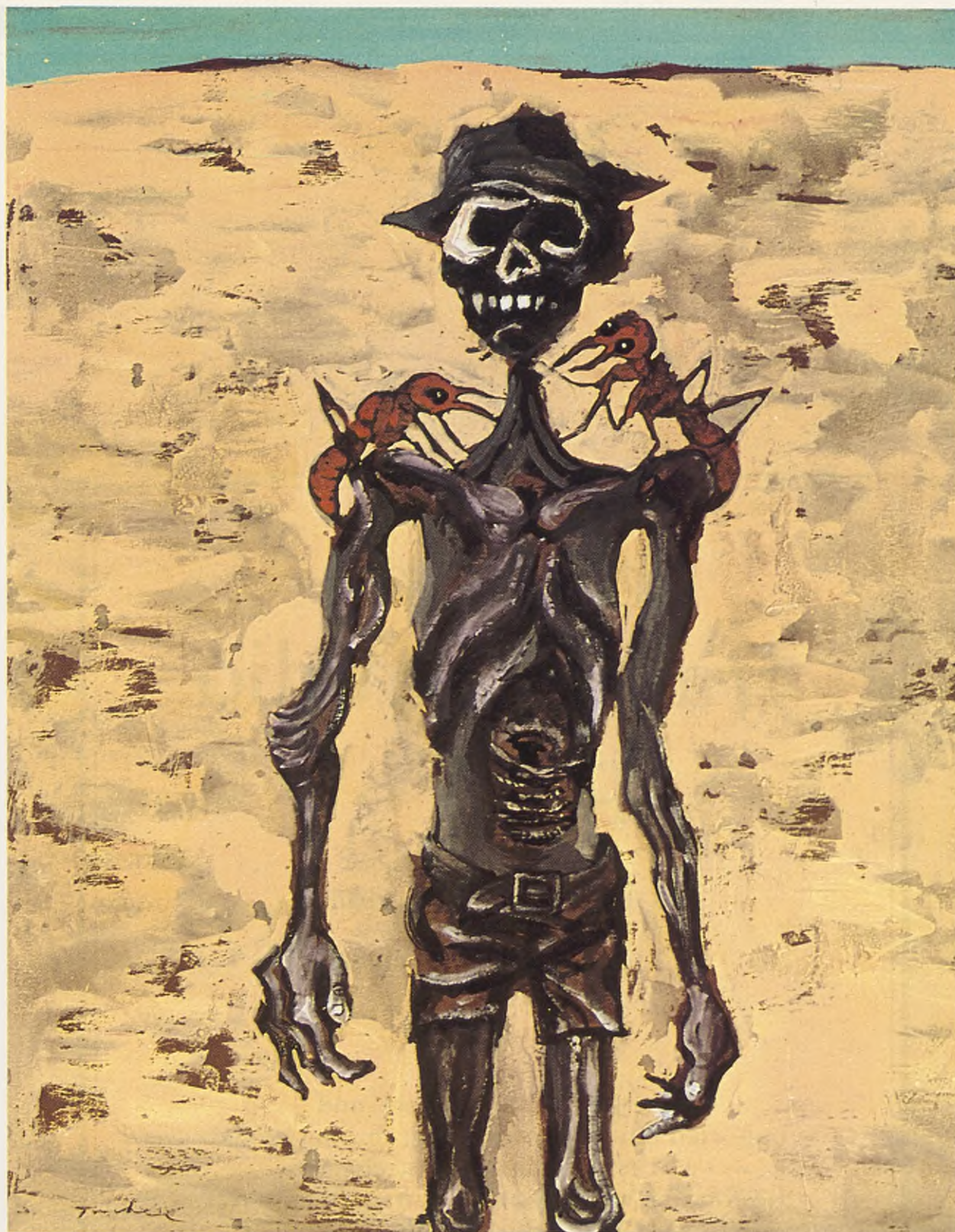
RUDY KOMON GALLERY

124 JERSEY ROAD WOOLLAHRA Tel. 32 2533

bedford
framing studio
pty ltd.

Lower Avon Street
(off Pyrmont Bridge Road)
Glebe 2037
Telephone (02) 660 6886

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



ALBERT TUCKER ANTS

Gouache

ALBERT TUCKER GREENHILL GALLERIES FESTIVAL 1982

Exhibition of paintings from the 'Lasseter' series
'The Die Hard' by Albert Tucker.

Festival Programme

ADELAIDE • 1982

25th February to 10th March, 1982

**Recent paintings from the 'Lasseter' series by
Albert Tucker**

**Ceramic Sculptures by BERT FLUGELMAN
Vitreous Enamels by BERNARD HESLING**

11th to 24th March, 1982

5 CONTEMPORARY AUSTRALIAN MASTERS

**Lloyd Rees Desiderius Orban
Sali Herman Frank Hinder
Clifton Pugh**

And at 200 Jeffcott Street, North Adelaide,
from 27th February to 24th March, 1982

Pro Hart
Retrospective and Exhibition

Exhibition Hours for the Festival: 9 a.m. to 6 p.m., Monday to Friday; 2 to 6 p.m., Saturday and Sunday.

Greenhill Galleries

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

20 Howard Street, Perth,
Western Australia 6000
Telephone (09) 321 2369



CHARLES HEWITT FRAMES PTY LTD

Picture Framing & Cabinet Making

160-164 CHALMERS STREET · SYDNEY · NSW 2000 · TELEPHONE 698 7663

BASIL HADLEY

Etchings
Lithographs
Serigraphs
1974-1982

Exhibition
June 2-28, 1982



110 Tynte Street North Adelaide 5006
Telephone (08) 267 2246

IRENE AMOS
REX BACKHAUS-SMITH
JUDY CASSAB
SHAY DOCKING
PAM DOLINSKA
VITA ENDELMANIS
SUE GARDNER
TOM GLEGHORN
ROBERT GRIEVE
ALLAN HONDOW
MICHAEL KMIT
EVA KUBBOS
PETER LAVERTY
URSULA LAVERTY
JUDITH LAWS
TOM McAULAY
FRANK McNAMARA
VENITA SALNAJS
BRIAN STRATTAN
JULIE VIVAS
LUIS VIVAS
REINIS ZUSTERS

TIA GALLERIES

Fred & Anne Gardiner
Directors
Old Oakey Road (via Taylor St)
TOOWOOMBA
Phone: (076) 30 4165

Queensland Art Gallery

The new Queensland Art Gallery, Stage I of the Queensland Cultural Centre will be officially opened mid-year, providing a continuous programme of exhibitions plus a comprehensive range of educational services and leisure time activities.

Gallery Hours

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

Admission Free except to special exhibitions

Queensland Art Gallery

Queensland Cultural Centre
South Brisbane
Telephone (07) 240 7333

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



Arthur Fleischmann

BRONZE SCULPTURES

45 different pieces for sale
by ARTHUR FLEISCHMANN

Artarmon Galleries

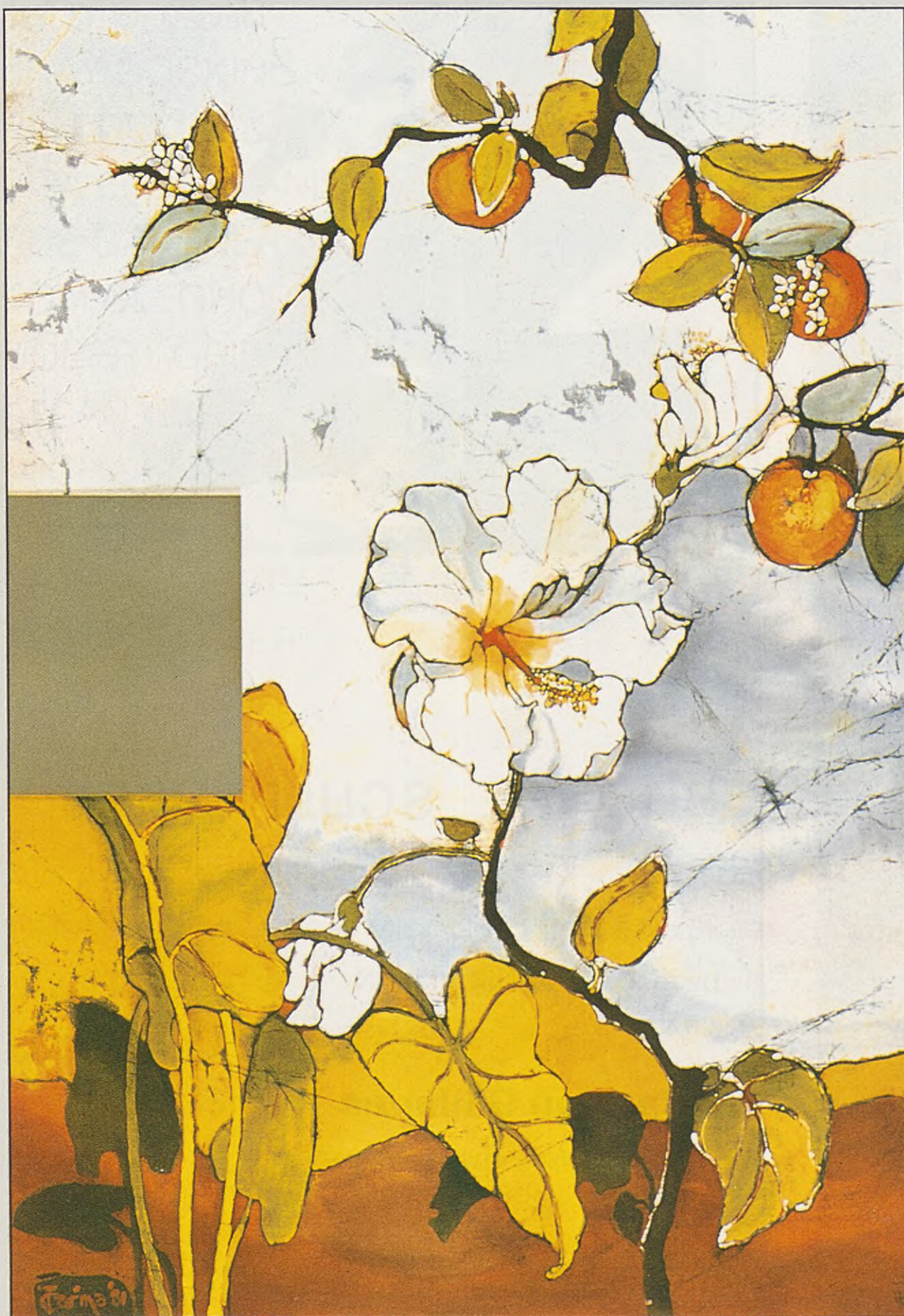
Director: John Brackenreg O.B.E.

The Collector's Gallery also noted for
Australian Paintings and Graphics.

479 Pacific Highway, Artarmon, Sydney

Telephone: (02) 427 0322

CARINA TURNER



White cloud batik 114 × 78 cm

EXHIBITION
27 March - 17 April, 1982

Almarra Galleries

2304 Gold Coast Highway, Mermaid Beach. Q'ld. 4219

ROB JAGO



Landlocked watercolour 50 × 71 cm

EXHIBITION 24 April - 15 May 1982

GOLD COAST

Telephone (075) 35 9086

THE PRINT ROOM



The Building of Sydney Harbour Bridge. 1923 - 1932.

In celebration of fifty years since the opening of the Bridge we have assembled a collection of lithographs, etchings and photographs depicting Sydney streets and buildings since demolished and the phases of construction involved. A remarkable engineering achievement.

Exhibition dates
Wednesday 17 March to Saturday 17 April

All items are available for purchase.

Gallery Hours: Tuesday to Saturday 10-6 Tel. (02) 358 1919
141 Dowling Street, Woolloomooloo, Sydney N.S.W. 2011
If driving: Enter Dowling Street via Cathedral Street.

Eighth Mildura Sculpture Triennial 10th April to 23rd May, 1982.

'Sculpture Objects of Vision and Passion'

Mildura Sculpture Triennials started in 1961 initiated by Mr. E. Van Hattum then Director of the Art Gallery. In 1965, a new Director, Mr. T. McCullough had been appointed.

At the same time the Western world was divided by a crisis resulting in the Vietnam War. People started to put all values in question. This has been perfectly transmitted into the arts by anti-traditional materials and media. This movement fathered by the U.S.A. was quickly diffused by the world.

1980 saw the establishment of a new administrative structure at Mildura Arts Centre and the appointment of a new Gallery Director. The City is still supporting the Sculpture Triennials.

The last three years allowed time to think about the role of the Mildura Sculpture Triennials and its possibilities as the sculpture centre of Australia. The art scene changed too during these years.

Now it appears of significance:

- to initiate a definition of Australian identity in sculpture, renouncing the internationalism of the past decade, while accepting its heritage.
- look at the directions and values.

To achieve these aims it was decided to build a triennial by inviting recognised and achieved sculptors who may bring the maturity of their artistic thoughts and to start a policy oriented toward the collectable sculpture by bringing to Mildura a jewel-like exhibition.

MICHEL SOURGNES
Gallery and Triennial Director,
Mildura Arts Centre.





1982 EXHIBITIONS PROGRAMME

2 February – March 2

Mixed Exhibition of gallery artists including JOHN MARTIN, FRANK HINDER, CHARLES COOPER

March 6 – March 23

ROMA DE WOLFF MEMORIAL EXHIBITION

March 27 – April 13

LIONEL JAGO

Drawings, watercolours and oils from the artist's estate

April 17 – May 4

MARGERY DENNIS

Naive paintings

May 8 – May 25

RUTH FAERBER

May 29 – June 15

JOHN ALAND

Drawings and Paintings

June 19 – July 6

Mixed Exhibition of gallery artists including KIM POLOMKA, KATE BRISCOE, BASIL HADLEY
FREDERIC CHEPEAUX

July 10 – July 27

JEREMY GORDON

Paintings

July 31 – August 17

Mixed exhibition of gallery artists including UGO NARDI, JEN BUTLER

August 21 – September 7

JOHN GARDNER

Bronze Sculpture

September 11 – September 28

MARTIN COLLOCOTT

Paintings

October 2 – October 19

SOUTHERN CREATIVE PRINTMAKERS

October 23 – November 16

PIO CARLONE

Paintings and Drawings

November 20 – December 24

1982 SUMMER EXHIBITION

Leonard Joel

Auctioneers and Valuers

1195 High Street, Armadale, 3143
Telephone (03) 20 1040



Theodore Penleigh Boyd Sydney Harbour

Sold Malvern City Hall \$11,500

Announcing
Next Major Auction
at Malvern City Hall
March 31, April 1 and 2, 1982.
Catalogues \$10

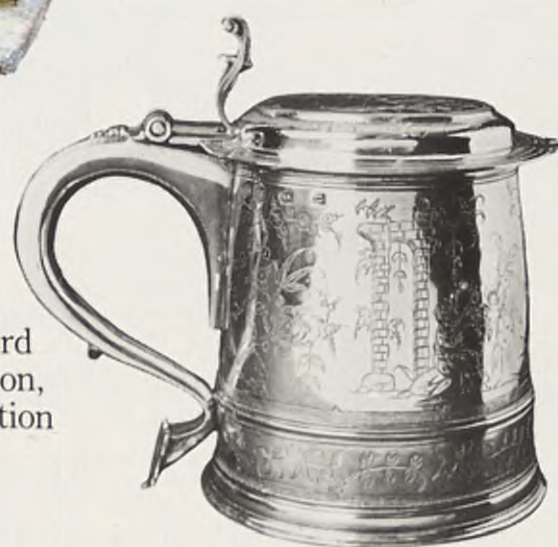
Contact PAUL DWYER
at the Art Division
for further information.



A T'ang model of a Bactrian Camel, sold in our Auction of Oriental Ceramics and Works of Art 28.10.81. for \$9,000.



The Proof 1930 Penny, sold in our Auction of Australian and World Coins 19 and 20.11.81. for \$56,000.



A Charles II silver Tankard with Chinoiserie decoration, sold in our Antiques Auction 30.11.81. for \$5,000.



George Washington Lambert's "The Blue Hat", sold in our Paintings Auction 16.9.81 for \$67,000.

For over 3 centuries Spink has served the collector, from its beginning in 17th-century London to the present day.

Now, however, Spink is an international company, with offices in London, Zurich, New York, Sydney and Melbourne.

Our Australian office specialises in the sale by auction of paintings, silver, porcelain, oriental art, books, antiquities, stamps and rare coins.

Regular sales in these specialist fields are held throughout the year.

Valuations, for insurance and other purposes, of individual works of art or entire household contents, can be arranged at any time.

All enquiries are welcome, and should be directed to our Sydney office.

Spink
Auctions



Spink Auctions (Australia) Pty Ltd.
APA Chambers, 53 Martin Place
Sydney NSW 2000 Australia
Telephone 27 4729 Telex 27283

Spink. Famous for Fine Arts since 1666.

AXIOM Gallery

27 Gipps Street Richmond Victoria Telephone 428 6099

SYDNEY BALL
ROY CHURCHER
KEVIN CONNOR
FRED CRESS
LESLEY DUMBRELL
JOHN FIRTH-SMITH
HELEN GEIER
ELIZABETH GOWER
WILLIAM KELLY

ADRIAN KERFOOT
ALUN LEACH-JONES
VICTOR MAJZNER
CLIVE MURRAY-WHITE
FIONA ORR
LENTON PARR
STEPHEN SPURRIER
JOHN WALKER
TONY WOODS

Directors

Christine Abrahams Harry Curtis David Rosenthal

Bortignons

Kalamunda Gallery of Man

Autumn Collection



Temple Panel
Depicting a priest playing a
South Indian vina
Kerala, 18th century
Carved wood with polychrome
decoration
206 x 59

Temple Panel
Depicting Siva and Nataraja
(Lord of Dance) in the
lalitatilakam dance-form
Kerala, 18th century
Carved wood with polychrome
decoration
206 x 59

Temple Panel
Depicting Brahma, Hindu God
of Creation
Kerala, 18th century
Carved wood with polychrome
decoration
206 x 59

Temple Panel
Kerala, 18th century
Carved wood with polychrome
decoration
206 x 59

Temple Panel
Depicting a calf-headed drummer
celebrating Lord Siva
Kerala, 18th century
Carved wood with polychrome
decoration
206 x 59

GALLERY HOURS:

Monday-Friday: 11.00 a.m. — 5.30 p.m.
Saturday-Sunday: 2.00 p.m. — 5.30 p.m.
or by appointment: 293 2573

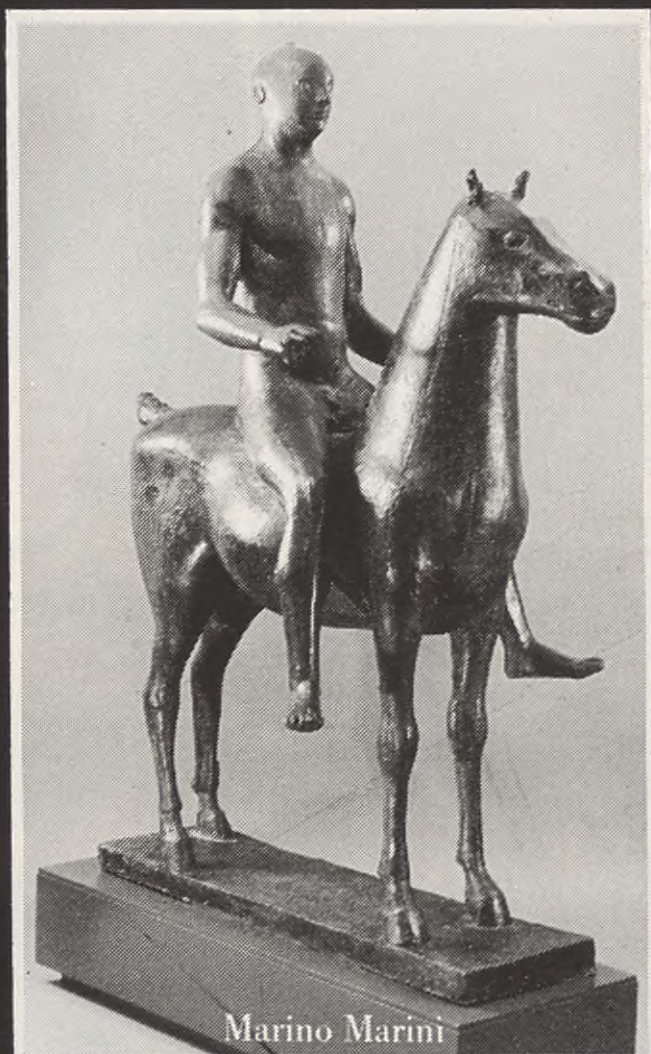
Kalamunda Gallery of Man

Director: Alex Bortignon

6 Snowball Road, Kalamunda, W.A.

Telephone: 293 2573

ART GALLERY OF NEW SOUTH WALES



Marino Marini

Hours
Monday to Saturday
10.00am — 5.00pm
Sunday
12.00noon — 5.00pm

Admission Free

Art Gallery Road, Domain,
Sydney 221 2100

Works by

Colin Argus
Rubery Bennett
Frank Carter
Ric Elliot
Bruce Fletcher
John Farmer
Nornie Gude
Leon Hanson
James Holmyard
Ivars Jansons
Laurence Kermond
Dale Marsh
Syd Mather
Douglas Miller
Frank Mutsaers
Maureen Reschke
Hugh Sawrey
Ern Vogel
Wilmotte Williams
Judith Wills
Robert Young

Etchings and Woodcuts by

Sir Lionel Lindsay
John Shirlow
A.H. Fullwood
Victor Cobb and others

Wanted to purchase

Works by Tom Roberts

Mon - Fri 10 a.m. - 5 p.m.
Sat 9.30 a.m. - 12.30 p.m.
Sun 2 p.m. - 5 p.m.

TOM ROBERTS GALLERY (KEW GALLERY)

26 Cotham Road Kew Melbourne 3101 Phone 861 5181



James Jacques Joseph Tissot The Rivals

oil on canvas 43 × 54 cm

Sold in 1887 for 50 gns.
 Sold in 1981 for £60,000
 a record auction price for the artist

Christie's
 handled both sales

Christie's. Fine Art Auctioneers since 1776
 8 King Street, St James's, London SW1Y6QT Tel: (01) 839 9060
 Australian Representative: Sue Hewitt, 298 New South Head Road Double Bay NSW 2028.
 Tel (02) 326 1422



GOULD GALLERIES

AUSTRALIAN FINE ARTS SPECIALISTS

ANNOUNCE IMPORTANT FORTHCOMING EXHIBITION
OF WORKS BY JOHN GLOVER

Sat. 27 March – Tues. 13 April



Patterdale farm

watercolour

270 TOORAK ROAD, SOUTH YARRA, VIC. 3141 TEL. 241 4701
DITA & ROB GOULD — DIRECTORS

Tim Storrier, 1981

by Bryan Westwood

When I first saw Tim Storrier's new work, I wondered how such masterful elegance and power could possibly have come from the relatively untroubled, relatively simple, even wilfully banalized conceptions of just a few months before. It did not, to begin with, look or even feel as if the same mind had been at work on them. I asked him what had happened to make these new things possible. I cannot remember exactly what he said at the time but, whatever it was in detail, the substance was this: nothing much. I did not then know that he has a very light conversational touch indeed, nor that he has the countryman's gift of laconism — to an extreme. My taste for the dramatic required that I convalesce for a little while from the shock of learning, despite my own rude experience to the contrary, that great things might indeed proceed from very little. Nor did I then know that Storrier wears a number of masks and that the mask he prefers is the mask of the countryman of that country to which he is so deeply attached. The mask dissembles him, explains him and carries a great deal of sense. Nevertheless, as I came to know the new works better, liking them more and more, I began to ask if we are not indeed missing a great deal in having no detailed records of moments of change. Such moments are, in a sense, the history of all art recapitulated; a study

of them might be instructive. In any event, one is bound to agree with George Steiner: it is therapeutic to wonder why — and to hope, always, that the skein of conjectures we presently call art history might one day be replaced by something just a little more robust in the handling of detail. All of that aside, however, it is true that Storrier had his very bad times working through to his new combines and paintings, very bad times he would rather, for the moment, not talk about or have written about, but the effort has matured him considerably, I believe. He seems much surer of himself, and more at ease with the popularity he won so effortlessly and which he once saw as a threat when it appeared that it would poison his inspiration. Of far greater importance is the maturity of the works themselves: one sees a new man in them and one senses in them some of his new serenity and sense of purpose.

What is so rare in painting and yet something we have to be ready to find praise for, almost regardless of the possibly damaging consequences of that praise, is the sacrificial act that an artist of real gifts will make in his search for truths he can call ultimate, truths he intends for the body of art, for itself alone. What I mean is that had Storrier failed we should have owed him something; admittedly, out of a Christian background



above
TIM STORRIER SUN SET FAN (1981)
Assemblage, mixed media 152 x 259 cm
Private collection

right
TIM STORRIER THE FLAG (1980)
Synthetic polymer paint on canvas
140 x 200 cm
Private collection

opposite
TIM STORRIER SADDLE FOR THE PRIMARY
SURVEYOR No. 3 (1981)
Construction, mixed media 152 x 152 cm
Private collection





Tim Storrier
Painting, 2000
Tim Storrier

one thinks, naturally perhaps, of grand failure as somehow transforming and vitalizing (it almost always is not), of the artist as suffering servant, bound to suffer, as Christly impotent . . . and so on. What I also mean is that the heroism of Brett Whiteley's rediscovery of himself goes largely unremarked, just as will the event of Storrier's rediscovery of himself — apart from this brief note on both events. Perhaps if we had found Storrier awash somewhere in a gutter of booze, our thanks would have been, as they would say at the Returned Soldiers League Club, more readily forthcoming. As a fellow artist and, therefore, supposedly somewhat knowing in these matters, I find myself very simply filled with gratitude for what they have done. One learns from them.

Storrier's new paintings and constructions and collages are very close in spirit and mood to work being done in America today by a younger generation of painters, sculptors and poets. The mood, for a change, is calm and reflective and lyrical; its characteristic note is that sense of peace that might come from a walk in the country, through grass, under trees, amongst natural things — just listening and looking — and, by degrees, losing the constraints of too much self-consciousness. Storrier is very much a country man himself, at least in his imagination, and he remembers vividly, when he was a boarder at a private school in Sydney some years ago, how he longed for the clear spaces of the country and the unambiguous life that went on there. Now, of course, he is free to do what he pleases and what pleases him most is to go scavenging in the alleyways of memory, searching again for the order he imagined the country to have or to represent, as much as in the habits of life there as in the things that furnished that life — hardy little enamelled mugs to drink from, wooden spoons to eat with, the saddle to ride on — simple things, necessary things, each thing consolidating and confirming a vision of a world of archetypal, final essence, a world of much wonder and much precision. Many of his new works combine the otherwise trite incunabula of a country life into metaphors of the country itself — and when they are not exact as metaphor, and not intended to be exact, they most nearly are like a pictured version of the country-

man's yarn, gently humorous, colourful, full of digression but expressive, finally, of limitless affection.

Storrier has always needed to paint or draw the Australian landscape — even at school, influenced in part by Drysdale and Roberts and Streeton, he did that — but, oddly, it seemed never to have existed for him other than as a fantasy, although for a while he painted some very large aerial views of mountains and cloud, which had nothing to do with fantasy at all. However, those purer landscapes were never entirely free of suggestions, here and there, about how little of the real thing is yielded up from literal translations into paint, as if the thing remembered were always more powerfully present to the eye than the thing seen; one sensed that the detail was largely imagined and that the aerial view itself was a borrowed perspective from a free-floating dream state. In fact, they were painted entirely from memory. There were signs elsewhere in his work at the time that some of the prettifications of picture-making were tending to suppress the genuinely lyrical and personal notes of his love — perhaps the problem was essentially one of technique and nothing more — but the paintings seemed to end in something essentially unrecognizable, or not altogether intended and, by many degrees, removed from an original inspiration. The topography was there, very nicely rendered indeed but, as the song says, was that all there is? Were places, especially these sites of memory, always to be pictured in a series of notes to do with colour, tone scale and so on, or could something more be done to confirm the essences of his own ideas and attachments? What he wanted to say was: I love it, I love it all, regardless of detail, in spite of detail.

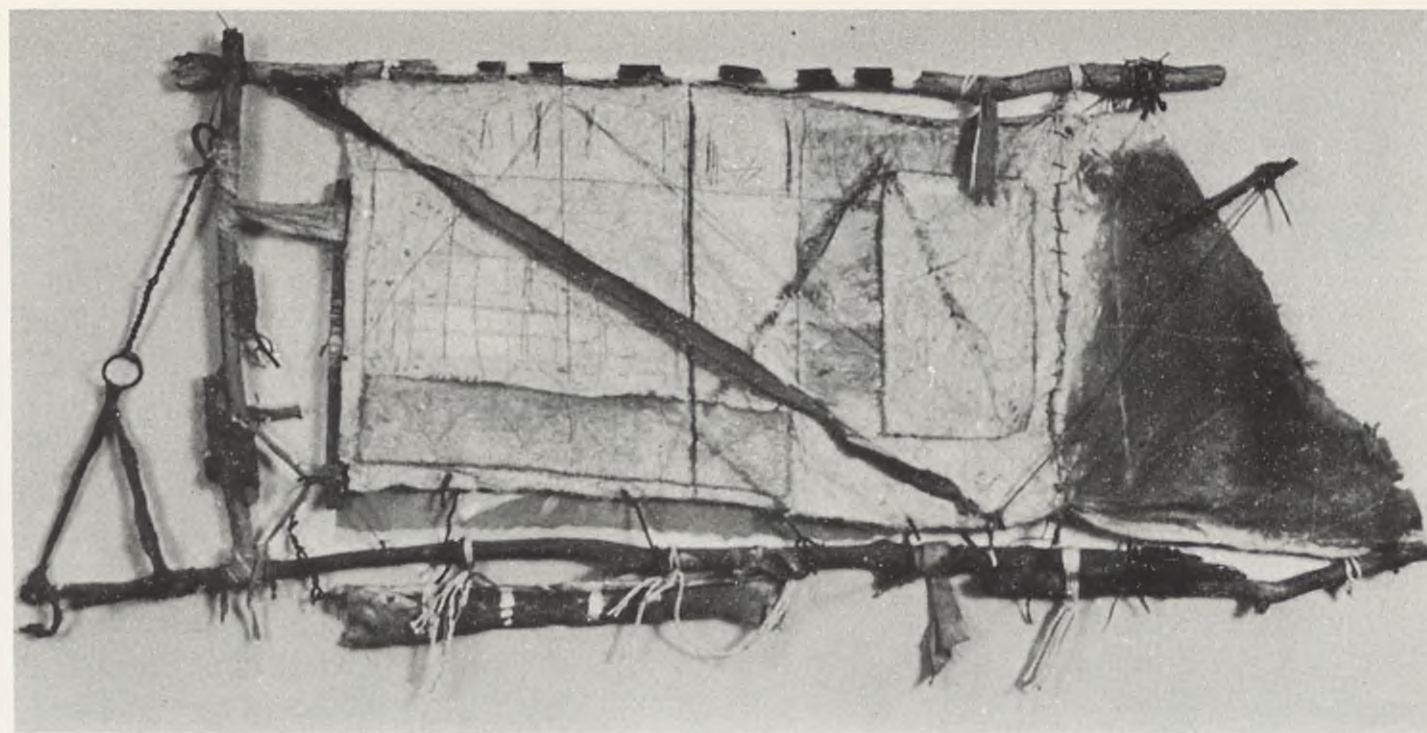
Like many artists of his generation, Storrier seems now to have gone back to the earth itself and to symbolized, almost Shamanistic celebrations of its purifying vitality, of the fact of it as author of being and consciousness.

Storrier's earlier paintings were of ruins in deserted space. The ruins were maze-like and deliberately ambiguous but they suggested and even specifically referred to those very peculiar buildings one sees often in the outback, odd structures put up with-

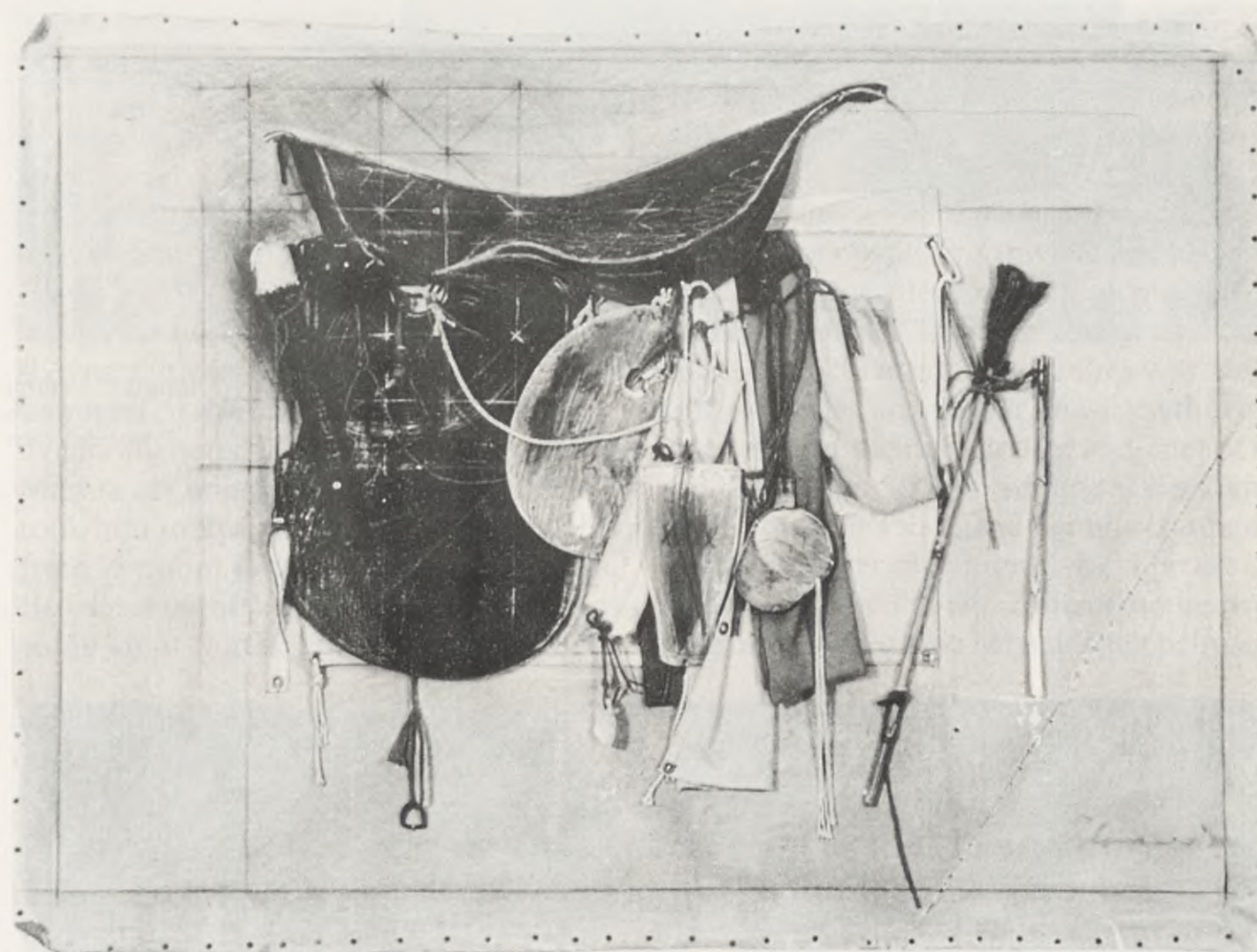
out benefit of plan or experience but which nevertheless (at least for a while) served some private need — now abandoned, now used again — buildings that breathed and ebbed and flowed and had about them some of the unspoken, unrecognized despair of their human inhabitants. In a sense those mazes of lolly-pink brick were emblems for something he waited to discover in himself, a new way of looking at the real world and a new way of recording his feelings about it. What he seems to have needed (it is certainly what he found) was a mark or a series of marks that would liberate the purest formal strains of his developing thought about landscape. I imagine sometimes that if one had worked out the floorplan of the larger of his decayed labyrinths, it would fairly closely resemble the underlying structure of some of his new combines and paintings; the maze occurs in his work again and again in variations that are endlessly subtle and intelligent.

Those earlier paintings can be seen now as representing a first effort at defining a type of order not seemingly available from direct transcriptions of nature, but they were somewhat oblique or subjective; they suggest rather than state; and they were full of hints, also, at something more deeply snared in the thickets of his own personality and view of the world — and that is, I think, a sense of loss, of unrecoverable time, of memories not perfectly held by the imagination becoming dream, becoming memory of dream lapsed at the verges of mind — and so on. It is difficult to look at those paintings without sensing in them an overwhelmingly personal statement of biographical fact. There are clues, though; the mazes and labyrinths seemed so often to stand for prison, restraint, disaffection, trap. One thinks of him at boarding-school in the city, longing for summer and return to the country — a serf in feudal places of confinement, sour with the stink of urine (the boarding-school smell), dreaming of grass and wind in trees and night in the open under a winking map of eternity — order at last.

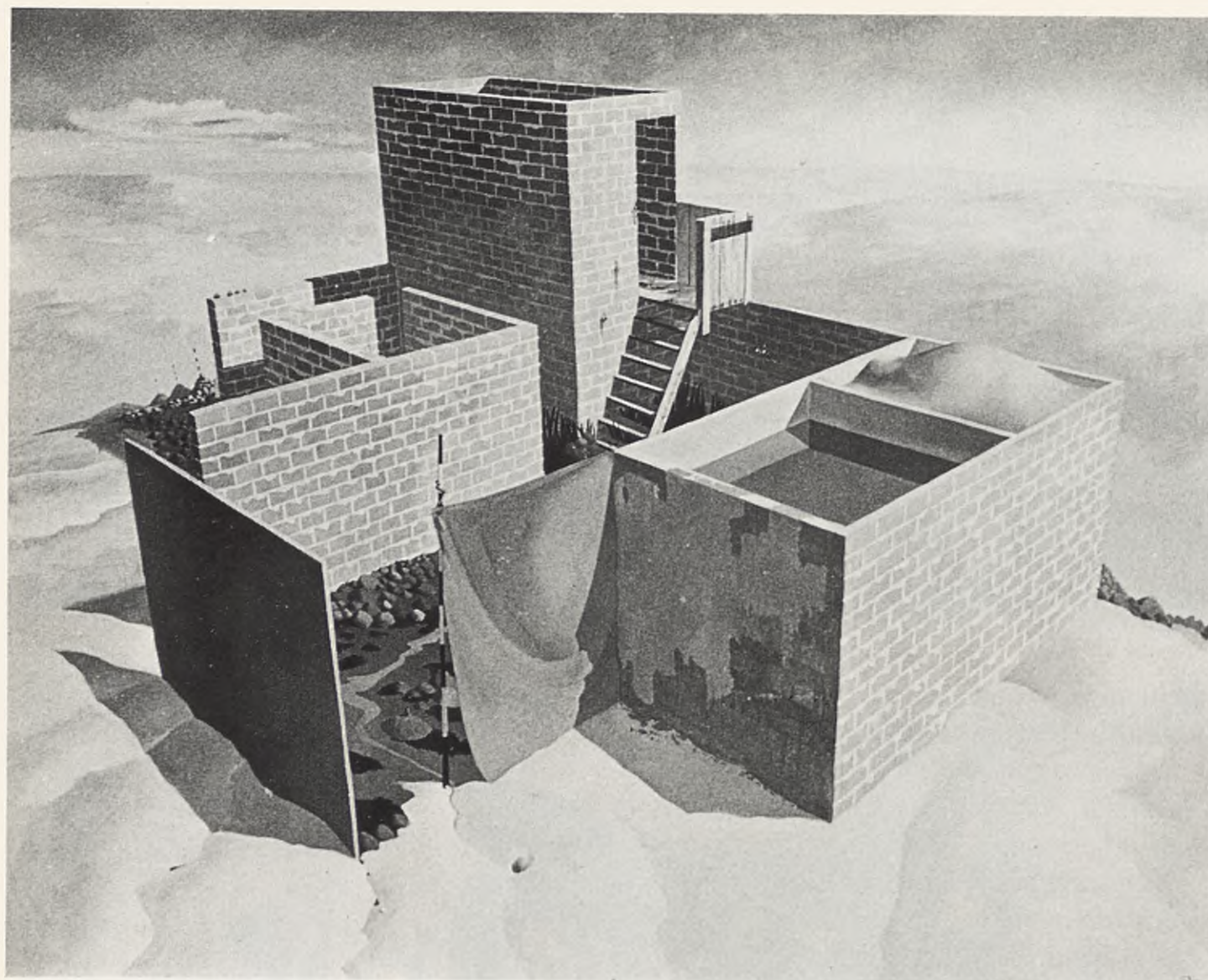
What I found most deeply moving in the new works is the summary they yield of his long and deeply felt attachment to places he loves and respects and needs, to the detritus of the land's habitual use of itself (its own



top
TIM STORRIER CONSTRUCTION (1979)
Mixed media assemblage 60 x 130 cm
Private collection



above
TIM STORRIER SADDLE CONSTRUCTION (1980)
Mixed media assemblage 90 x 120 cm
Private collection



TIM STORRIER RETREAT (1972)
Synthetic polymer paint on canvas 122 x 152 cm
Private collection

internal life) and to the wasting of those who must track across it, live through it and on it, of the compact that binds men to it. His attachments are hardly casual and the thoughts that go with that attachment are not always pretty. They are never sentimental. The raw bones and membranes and fibres of his beautiful new things nevertheless evoke some of the living power of an affection that runs very deeply in him. He has loved those places since earliest childhood, especially the places he imagined, and these new objects of his magnify that love and have a certain power to evoke unaccustomed feeling — wonder, joy, some sorrow, some despair and, not least, the pulse of memory itself.

André Breton wrote: 'In modern painting, nature is only taken into account in so far as it is related to the inner world of consciousness'. No serious painter of landscape would disagree with him — certainly not Rembrandt, Velasquez, Turner, Constable, Corot, Courbet. What is true in Breton's axiom is true not only for moderns. In any event, one has only to look at Cézanne's *The black clock* to know that the Bibemus Quarry was in his painting long before he found the quarry and painted it. One goes into the world to find that landscape which offers the greatest number of cues or prompts to action. The landscapes already in the mind need to be shown some sort of pre-existent, naturally occurring design before they can be reasoned out in a painting. Again, one thinks of Picasso finding the corollaries to his own Cubist precognitions at Horta de Ebro and refining them there, before the model. In this particular sense, these newer works by Storrier have been done before and he has tested them against his own past, where they began; the rhomboids and rectangles and unsettling maze-like delineations have been prefigured in his work almost from the beginning of his creative life. If he has found a voice that now might seem to be new it is because the peculiarly personal lexicon of signs and markings in his earlier paintings insisted themselves on him in new arrangements and configurations. He was nominally bound to go this way and, I think, nominally bound to transform his experience of landscape, beginning long ago, into some formal, tangible and joyful equivalent of it.

Salvatore Zofrea *by Anna Waldman*

The continuous pursuit of appearances keeps Salvatore Zofrea a hard-to-label artist in the Australian art of the 1980s. He does not search for roots in the popular culture or international *avant-garde* and he does not suffer the debilitating effects of success.

Salvatore Zofrea has come full circle; born in 1946, in Borgia, in southern Calabria, he is about to return, for the first time, to contemplate the church frescoes and the land he left when he was nine years old. His father left Borgia in 1950 and came to Australia to save money and bring his family here. After six years, it was the turn of Salvatore, the youngest of the ten children, who had lived a sheltered life until a train took him to Marina di Catanzaro, a boat called *Soriento* took him to Sydney and his father took him from Pyrmont to their home in Balgowlah. He left school at the age of fifteen and began to study art at North Sydney Technical College

and worked in Paddy's Market loading fruit and vegetables. What was harder to overcome was his conviction that no one shared his passion for painting. Zofrea was sixteen years old when he met his spiritual and intellectual mentor: the painter and teacher, Henry Justelius. An artist's development is the outcome not only of training but also of example. Justelius revealed to Salvatore for the first time a world where art was regarded as unquestionably worthwhile and helped him find his aesthetic level. He taught him the means by which the artist's imagination or reaction takes form. While Zofrea was studying to master line, colour, mass, rhythm and planes at the technical college and, later, at the Julian Ashton School, working at week-ends in his brother's shop and fighting constantly with his father over money spent on art materials, Justelius and Zofrea's mother were the only people who helped. Their help came



SALVATORE ZOFREA WATERTRAP 1979
Oil on canvas 177 x 360 cm
Private collection

Photograph by John Delacour



above
SALVATORE ZOFREA PORTRAIT OF MY
FATHER 1980
Oil on canvas 152 x 305 cm
Possession of the artist
Photograph by John Delacour

right
SALVATORE ZOFREA SONG OF SOLOMON (1976)
Oil on canvas 152 x 183 cm
Owned by J. O. Fairfax



in different ways: Henry Justelius taught him everything he knew about music, art and literature; they worked together and, although Zofrea did not accept Justelius's semi-Abstract style as a valid means of expression, he respected his mentor's knowledge and understanding. The *rapprochement* with his mother was on a more emotional level. She was uneducated, a modest and shy person but a friend and soulmate with an intuition for her son's aim. In 1966, against Justelius's advice, Zofrea took his portfolio around the galleries and was given a one-man show at the Macquarie Galleries, Sydney.¹ The public liked his figurative allegories, which expressed such a wide field of intentions: to describe, explain, express, unburden. Zofrea lavished the whole spectrum of colour on each painting; he insisted upon the tactile properties of his pigment, his Expressionist works communicated a sense of vitality and urgency.

With Justelius's cautious blessing, Zofrea continued to exhibit at the Macquarie Galleries, and at the Bonython Gallery, in Adelaide.² He was escaping from a youthful and sentimental mannerism and feeling his way toward a style that relies for motive and inspiration on his own subjectivity and inspiration. Until 1971, when he went to Spain, England, Holland and France, Zofrea's works were based on selective observation — not intellectual choice; his colours remained essentially expressive, the forms tense and pigment applied thickly and with violence.

The overseas experience was overwhelming. The six months spent in museums took a couple of years of sorting out through paintings and drawings that resembled Bosch and Vuillard, Soutine and Van Gogh and were inspired by Greek poetry and Zen Buddhism.

The urgency of personal drama made it all seem remote: a spiritual crisis brought on by his mother's death and his own illness changed his outlook on life completely. *Angst* of Expressionism, the calm of Eastern philosophy seemed now either flamboyant or remote. He rediscovered Christian religion and, with it, the Psalms.

Zofrea's Psalms are an emotional intention expressed in pictorial form — truly imaginative pictures.³ They move us because the artist has not gone beyond his initial intuition, which comes with its innocence unimpaired. The Psalms are a visual translation of mul-

tiple corrosions of doubt and distress.

They are the result of childhood memories — doubt, belief in God as much as in dreams and premonitions, fragments of personal experiences. *Que dice donna, dice donna*⁴ for example, is the fusion of a few lines from Psalm 14: 'They are corrupt, they have done abominable works, there is none that doeth good', and reminiscences from walking by mistake into a bordello in Barcelona. In plush surroundings, three middle-aged men are sitting down and contemplating, with a half-greedy, half-embarrassed smile, an almost naked woman who parades in front of them.

Psalm 39 brings together his mother's funeral witnessed by Salvatore as a child and as a grown-up man, with 'mine age is as nothing before thee' and 'I was dumb with silence . . . and my sorrow was stirred'. The child smiles knowingly with his back turned to a multitude of people who seem to ignore how transitory is existence and carry on their routine in the leafy surroundings of the cemetery.

One of Zofrea's Psalms is now in the Modern Art Section of the Pinacoteca Vaticana; it is *Psalm 23* 'he leadeth me beside the still waters'.

The same forthright style and minutely organized informality accounts for the mysteriousness in *Psalm 41* 'And if he come to see me, he speaketh vanity', 'mine own familiar friend . . . hath lifted up his heel against me'; a floral pattern is repeated on walls, floor, curtains and the girls' stockings. Out of it emerge three young women whose movements create a superimposed arabesque pattern. It is obviously another bordello scene, which forms almost a triptych, with the central panel taken over by the women, a naked man on the far right and two girls playing in the gardens on the left. The mirror on the wall reflects the wall-pattern in more subdued colours and a naked woman.

Zofrea never paints landscapes for their own sake; they are only props for the figures or the means for a symbol. His *Psalm 11*, 'flee as a bird to your mountain' is an example of the latter. While looking at Zofrea's Psalms one thinks often of Stanley Spencer — not only because of the simplicity of design and the rigorous pattern, the monumental shapes and the understated colours but also because of the mixture of religion and sensuality,



above
SALVATORE ZOFREA THE
OPENING OF THE FIFTH
SEAL (1976)
Oil on canvas side panels
61 x 76 cm
centre panel 61 x 91 cm
Owned by St. Kevin's Roman
Catholic Church, Dee Why
Photograph by Jill Crossley

right
SALVATORE ZOFREA
PSALM 39 (1978)
Oil on canvas 183 x 137 cm
Collection Macquarie Galleries,
Sydney





SALVATORE ZOFREA — WOMAN'S LIFE, WOMAN'S
LOVE No. 3 1977
Oil on canvas 183 x 152 cm
Owned by Dr and Mrs Philip Rundle



of the artist torn between religion as a system of ethics and as a poetic and all-embracing truth.

Zofrea won the Sulman Prize for 1977 with a painting in a triptych called *Woman's life, woman's love No. 3*. As with most of his works, the inspiration for it came from remembering stories of the past — this time, his mother's marriage half a century before, in Borgia. The fact that there is no romance, no boy-meets-girl, but a rationally organized and carefully discussed event in which neither the husband nor the wife-to-be have much to say, is translated into a painting.

Quite similar in its pattern and selection of colours is the winning entry for the Sulman Prize for 1979, *The water trap*,⁵ illustrating Geoffrey Lehman's poem, 'Gardens'.

The woman, Bathus-like, ethereal, almost androgynous, creates a strong contrast through her vertical, almost phosphorescent form against the deep blue of the water. The same green, luscious bushes appeared in *Woman's life, woman's love* but this time, they are part of the 'trap', thick and menacing and closing on the running woman. We are confronted with a sudden decantation of

identity: the naked girl becomes an idol, the stroll of Nero and Poppaea through the gardens, hypnotic in its symbolism — the proper and figurative meanings are fused.

The Psalms, the figurative allegories, the superb triptych, *The opening of the Fifth Seal*, 1976, given by the artist to a church in Dee Why in memory of his mother, are all part of a private iconology, of the coming of age of powerful emotional and imaginative vision. For *The opening of the Fifth Seal* Zofrea used, as models, members of the family and Italian neighbours, making it a glorification of suburbia and religious ecstasy to the same extent that Stanley Spencer did with Cookham.

A remarkable *tour de force* of portrait composition was achieved by Zofrea with the *Portrait of my father*. In it, his naturally poetic temperament is no longer repressed by formal discipline. The relationship between father and son was always on an emotional, never on a mental level. It became even more so after Salvatore's mother died. 'The old boy' as Zofrea calls his father never saw any value in painting, cannot comprehend his son's success, is resentful of him for not having a steady job with the railways, and speaks Calabrese with him. The only thing that could have brought the father and son closer together, the death of the woman they both loved and respected, pulled them even further apart. This biographical background is necessary for the viewer to understand what Zofrea tried to represent in this portrait: a lonely and desperate man, trapped on a verandah watching the outside world and watching himself from the outside.

The paint is applied smoothly with a small brush, building areas of light and shade. The face is an almost Photo-realist rendition of wrinkles, tight mouth and narrow eyes. The right-hand side of the work is much brighter and more detailed, suggesting close proximity; the left, using the frame-within-frame device, is less worked upon, diagonally projected on the canvas, paler in colour, yet arresting in its stillness and dignity.⁶

The obvious answer, on a larger scale, to the Psalms series' monumentality and simplicity of design, was to be a mural, *The Herald Mural* and the names of the great Mexican muralists, Orozco, Rivera, Siqueiros, are often mentioned in connection with this work. What



ducing a newspaper. The real-life situation and the supple concentration of masses make it a unique example in the history of mural painting in Australia. The left and the right panels serve as a counterpart to the crowded and busy nine central panels; they represent Sydney Harbour from dawn to dusk, from the 1830s to 1980s, and a picnic scene in Clontarf. The sub-editors' desk, the linotype operators, the press-room, John Fairfax outside the company's building, Circular Quay in the morning, with people going to work, and a Renaissance-like portrait of the painter looking at the viewer, the airport news-room and a news conference all present different images of the many-faceted aspects of newspaper publishing. Unity of style and composition, as well as harmony of colours, are maintained throughout the work. A mixture of realism and decorative flatness links this work to a long tradition from the Quattrocento to the present-day West Coast muralists. Each panel has its own focal point, a figure that attracts the eye instantly as well as its own structure, yet the composition cannot be broken up easily: it has fluidity and continuity of design, an overall colour scheme of blues and ochres that co-ordinate the whole.

Salvatore Zofrea is not a daring man and his art is not made of the explosive stuff of which new proposals and discoveries are made. He is a man of unusual imaginative calibre and also of peculiar receptivity. He reacts to things seen with the same emotional intensity as to things felt or imagined. What he has tried to achieve in the last fifteen years is to reconcile his reactions to things seen with an enlargement of his imaginative vision and, on the other hand, to realize his imaginative conceptions so completely that they have the finite quality of realistic pictures.

¹ Illustrated *ART and Australia*, Vol. 5 No. 4, p. 80.

² Illustrated *ART and Australia*, Vol. 8 No. 1, p. 8; Vol. 10 No. 2, p. 114; Vol. 11 No. 3, inside back cover.

³ Illustrated *ART and Australia*, Vol. 14 Nos. 3 & 4, p. 253.

⁴ Illustrated *ART and Australia*, Vol. 16 No. 1, inside front cover.

⁵ Illustrated *ART and Australia*, Vol. 17 No. 2, inside front cover.

⁶ Graham Bell, William Coldstream, Claude Rogers, Lawrence Gowing and John Minton had the same unprejudiced and objective attitude to subjects, an unforced and unaffected naturalism and cultivated reserve and simplicity of conception.



opposite, above left and above
SALVATORE ZOFREA HERALD MURAL (1979-81)
Three panels of a fifteen panel mural
Oil on canvas 198 x 366 cm each
Commissioned by John Fairfax and Sons for
the foyer of the Sydney Morning Herald
Building, Ultimo, Sydney

those painters have in common with Zofrea is the idea of architectonic unity based upon a fundamental dynamic rhythm. Their murals are harmonized with the architectural structure so that they do not look like 'pictures' on the wall (which they are), but one organic unity with the foyer giving a sense of equilibrium between form and space. The artistic aim of *The Herald Mural*, commissioned to commemorate the 150th anniversary of first publication of the *Sydney Morning Herald*, is to obtain a symphonic ensemble, not a series of fragmentary anecdotes or a repetitive arrangement of figures. The sixteen panels are painted in oil on large Belgian canvases stretched on wooden frames.

A work of this size quickly becomes a witness to the artist's philosophy of life: man overcoming his own creation, man as the key to his own life, art as a universal means of expression challenging the boundaries of style and time.

The more than two hundred and fifty figures were all painted from life; many of them are employees of the *Sydney Morning Herald*, depicting the excitement and atmosphere engendered in the process of pro-

Artist's Choice No. 10

Alan Davie: Flag dream No. 4: Wheel

by Hector Gilliland

On first seeing Alan Davie's work, at Gimpel Fils in London, I felt crudely and overpoweringly confronted. It was a long time before one painting and another began to generate emotional responses and before I became aware of sheer human activity such as I had never known to exist. I sensed then that Davie was an artist of unique importance. That was in 1954, three years before he painted *Flag dream No. 4: Wheel*.

Later that year, he talked to me about his belief that 'art is in all human beings deep down in the primitive self'. Because of this he denied his remarkable traditional skills by breaking with tradition's ways of knowing but seeking, instead, intuitive enlightenment in primitive depths using primitive means. In his studio he showed me cans of paint, which he mixed himself — black and white and the pigmentary primaries, yellow, red and blue — and uncleaned brushes standing in turpentine; told me that he built up a 'terrific state of tension' before exploding over several 1.5 by 2 m boards laid on the floor, covering one in a period of twenty-five minutes to an hour. Colour mixtures happened on the board along with chance drips, footmarks and handmarks. Earlier statements were at the mercy of the later ones; and his painting reflexes shared the speed of thought. Although shapes were used as they came to mind, any impulse to put something 'here' was contradicted, and it was put 'there'. In his own words: 'Two wrongs do make a right'.

Flag dream No. 4: Wheel bears this out. It looks a crudely disjunctive collection of objects in paint (the snarled linearity of the central passage being an object — although oddly harmonious because of its scaled down repetition of the other shapes). Yet it has a formal unity: incredibly, because of its structural coherence; inevitably, because of its ambience of a quality of mind.

This structural coherence is either the resultant 'right' of two 'wrongs' multiplied, or is an unconscious recall of Davie's inherent skills. It is compounded of visual movements: between similar shapes and colours and their variations and along the axes of shapes; with the diagonal movements poised in the blue, black and white of the central diamond shape.

The ambience of a quality of mind enhances Davie's domination of paint. His shapes are human shapes, not only because of the physical force with which he makes them, but mainly because of a mental intimacy that informs them. I see and feel them as timeless emanations of the human mind: symbols of physical and emotional experiences. Their connotations are elusive and magical. I tried to enumerate them after first seeing *Flag dream No. 4: Wheel* in 1960, but not since. I now contemplate the painting until it has no measurable scale — until I am alive with the creative process that produced it. That I can do this, is, for me, a true measure of Davie's stature as an artist.



ALAN DAVIE FLAG DREAM No. 4: WHEEL (1957)
Oil on composite board 122 x 153 cm
Art Gallery of New South Wales

The watercolours of Henry Salkauskas 1925–1979

by Gil Docking

Henry Salkauskas arrived in Australia in 1949. During the following thirty years this Lithuanian-born artist made some significant contributions to Australian art, first as a printmaker, limiting himself to linocuts and screenprints, then as a painter specializing in the watercolour medium.

During his printmaking years, especially from about 1958 when he began using the screenprinting process, Salkauskas's interest in the production of watercolours steadily increased. He felt that the situation with watercolour painting in Sydney in the 1950s was similar to that of printmaking — it tended to be a neglected medium. This article will deal with his work as a watercolourist.¹

Henry Salkauskas was critical of Sydney's watercolourists in the 1950s considering them to be far too cautious in their approach to the medium, too concerned with the production of neat washes of colour and failing, almost entirely, to explore the liquescent possibilities of this subtle and luminous medium. In 1963, Salkauskas joined the Australian Watercolour Institute believing that there he could play a part in revitalizing watercolour painting as an expressive medium.

Salkauskas's method of painting in watercolours was most unconventional. People who admired the results of his work would have been amazed, if not horrified, by his method of attacking the paper. He usually

bought his paper in a roll 1.5 × 21.5 m. Then he would cut off the sheet-size he needed and the size tended to be large — much larger, needless to say, than the usual sheet-size used by local artists. (One outcome of this procedure was that critics usually introduced their remarks by saying, 'The monumental watercolours of Henry Salkauskas . . .'). Placing the unsullied sheet on the floor, he would then lead into it with great washes of tone, using various brushes, sponges and rags to manipulate and work the flow and run of the watercolour — pausing only to allow the tone to settle, to think and consider the next move. Then another flow of wash would be applied followed by a series of precise moves perhaps involving tilting the paper, sponging-off, seizing the paper in his hands and boldly creasing it, possibly incising the wash with the handle of the brush, softening or accentuating an edge — until, finally, after a series of closely judged procedures, he would consider the work finished — if it satisfied his mind and eye. If it did not reach that happy state, the sheet would be destroyed and a fresh sheet of paper cut and placed on the floor for another beginning.

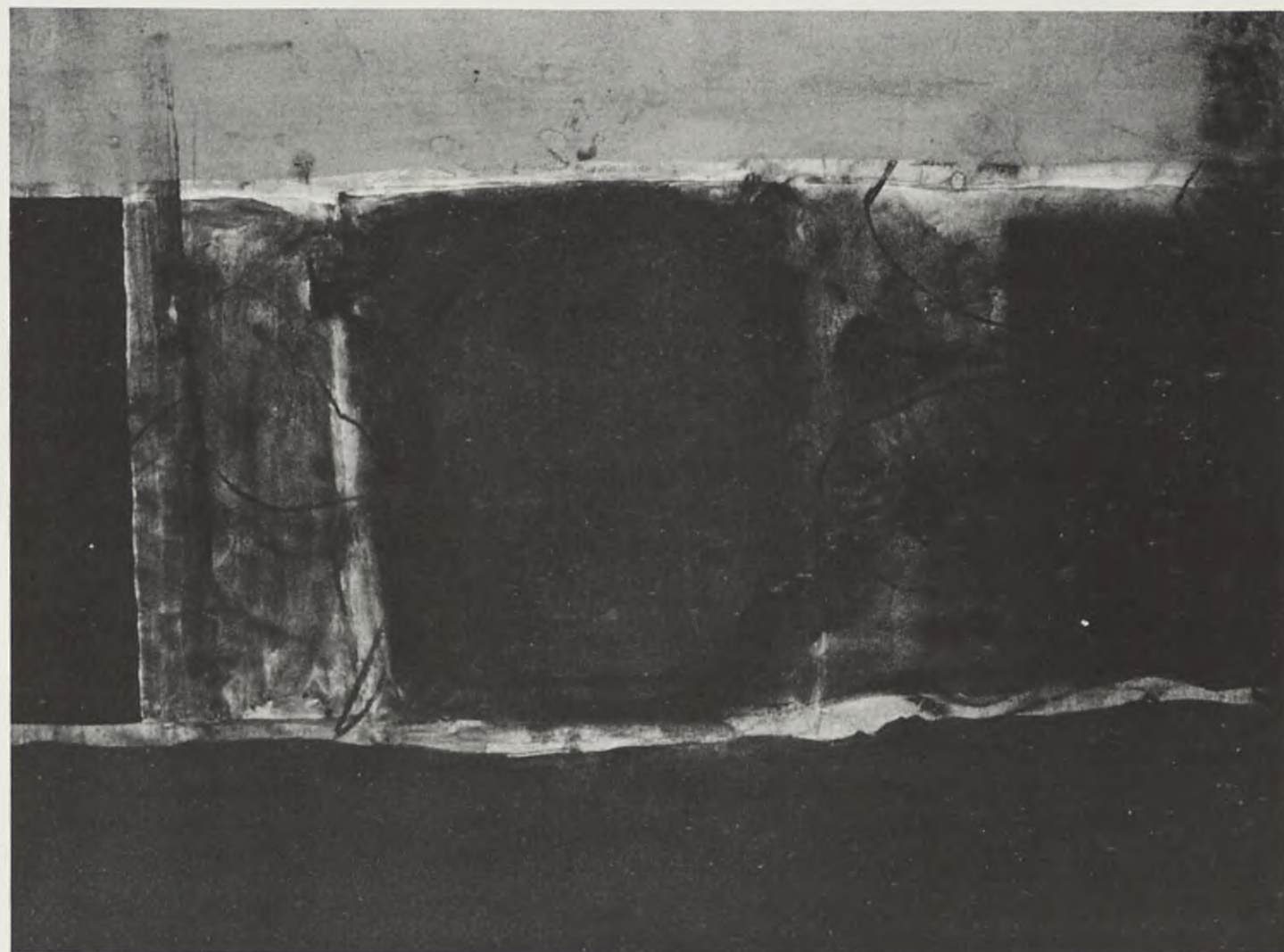
Six examples of Salkauskas's work are illustrated. *Kurrajong Heights*, 1962, is an early figurative landscape in which he used charcoal and chalk allied with washes of colour. In *Pulses of the night*, 1966, he used similar boulder-like forms in an ascending move-

ment; but in *Monument*, 1967, he has the boulders collapsing to the lower edge of the painting, yet confined within the same format of broad vertical bands of black. In *Landscape*, a work of about 1969, a squared-off boulder is placed within a horizontal band, whilst, in the 1971 work, *Painting*, the boulder-form is geometricized into a plinth. Finally, the year before his death, when he painted *Tennis court by the sea*, the single plinth is extended into a line of stones standing barrier-like between the court and the mountain range.

The boulder form — squared, rounded or elongated, floating, standing or collapsing, heaped or scattered — is a constantly used motif in Henry Salkauskas's paintings and prints. Nevertheless, whilst we may think of them as stone-like forms, in other works they became sun symbols. The significance of this rough-hewn form or symbol was of profound importance to Salkauskas. On the other hand, as shown in these six examples covering sixteen years of his painting life from 1962, the stylistic variations in the handling of this one symbol reflect, to some degree, his involvement in succeeding international art movements — from Abstract Expressionism to Hard-edge. In his last few years, Salkauskas moved towards lyrical painting, from which black had virtually disappeared and blue — his favourite colour — became the song or the part-song of the painting.

Salkauskas's total output of paintings was not large. This was due, in part, to his need to earn a living (first as a painter of railway buildings, then as a house-painter); in part because he seemed to be a most gregarious man who thoroughly enjoyed good company, especially that of other artists; and, in part, because he was a genuinely charitable person, generous with his time and energy. Nevertheless, in the 1960s Henry Salkauskas pioneered, in Australia, a new respect for watercolour painting as a medium capable of being used powerfully, expressively and beautifully.

When people are confronted by a group of paintings by Salkauskas they usually comment on the sombre mood of his paintings. The reasons why he used black and grey predominantly are quite complex. There was his anguish when, as a fifteen-year-old boy, he saw his father, who was a distinguished Lithuanian patriot, arrested by the Russians



top
HENRY SALKAUSKAS KURRAJONG HEIGHTS 1962
Mixed media 55 x 77 cm
Owned by Alfonsas Giliauskas
Photograph by John Delacour

above
HENRY SALKAUSKAS LANDSCAPE (c. 1969)
Watercolour and synthetic polymer paint
74 x 78 cm
Owned by Mr and Mrs R. Raymond
Photograph by John Delacour



Henry Salkauskas 1978-



above
HENRY SALKAUSKAS MONUMENT 1967
Mixed media 113 x 151 cm
Art Gallery of New South Wales
Photography by John Delacour

opposite
HENRY SALKAUSKAS TENNIS COURT BY
THE SEA 1978
Watercolour 91 x 71 cm
Owned by Robert and Monica Tripp
Photograph by John Delacour

near Kaunas in 1940. It was not until 1958 that he received a message in Sydney telling him of his father's death ten years earlier in the Vorkuto concentration camp in Siberia. There was the abiding influence of the Lithuanian landscape itself which in winter presents sharp contrasts. There was the important influence of the Lithuanian graphic tradition of designing and printmaking in black and white. All these influences played a part in the artist's repeatedly moving towards the dark end of the tonal scale. This does not mean that his dark paintings are without 'colour' — he always thought of black, grey and white as having associations of colour.

The respect Henry Salkauskas had for the 'black paintings' of the Abstract-Expressionists is well known, but his admiration was in answer to a deeply felt personal need that drove him to create dark paintings of great beauty and vitality. Vitality is an aspect of his paintings upon which the commentators were unanimous. When reviewing his 1971 exhibition at Reid Gallery, Brisbane, Gertrude Langer expressed it thus: 'The impenetrable glistening blacks alternate with the light-filled areas whose surfaces opened up by finely

controlled accident of wash, delicate texture and indefinite, nebulous brush lines melting into the white ground, create a sensual and poetical effect'.²

All the commentators on Henry Salkauskas's watercolours were, sooner or later, affected by the surge of life in his paintings. James Gleeson noted the rhythms of his works 'in which the contours move at a slow processional gait'.³ Alan McCulloch spoke of 'his quality of provocative balance'.⁴ The interplay of opposing forces in the paintings was spelt out by Elwyn Lynn in *Eleven Lithuanian artists in Australia* when he wrote of Henry Salkauskas: 'The ephemeral and the permanent; the liquescently lucid and the rigidly ordained are in expressive opposition'.⁵

On looking back one can see how the screenprints and dark paintings of Henry Salkauskas caught the crest of the fast-moving wave of Abstract Expressionism that swept over Sydney's artists during the late 1950s and carried on into the 1960s. The force of this movement may have given Salkauskas many prizes but it still left him unable to secure a living from his creative painting. The need to find Australian equivalents for current American and European forms of art occupied the thoughts of many of our artists and most of our critics. This deeply seated need was voiced by the art critic of the *Melbourne Herald* when he wrote of his 1971 exhibition at Powell Street Gallery, Melbourne: 'The work of Henry Salkauskas means to Australia what the work of Soulages means to France, or that of Kline means to the U.S.A.'. ⁶

Certainly, Salkauskas admired the paintings of Soulages and Kline. He also responded most enthusiastically to the paintings of Motherwell, Manessier, Rothko and Hartung, as well as to Pollock's action paintings.

Coming from Northern Europe we would expect Salkauskas to be predisposed towards Expressionism, and being trained for a short period at Danzig, followed by a longer time at Freiburg, West Germany, would reinforce these early tendencies. Expressionistic forms appear in his first linocuts shown in Australia with the Artists Society, Canberra, in 1950. We can readily appreciate that the emphasis of Henry's background, temperament and training, was essentially towards an expres-

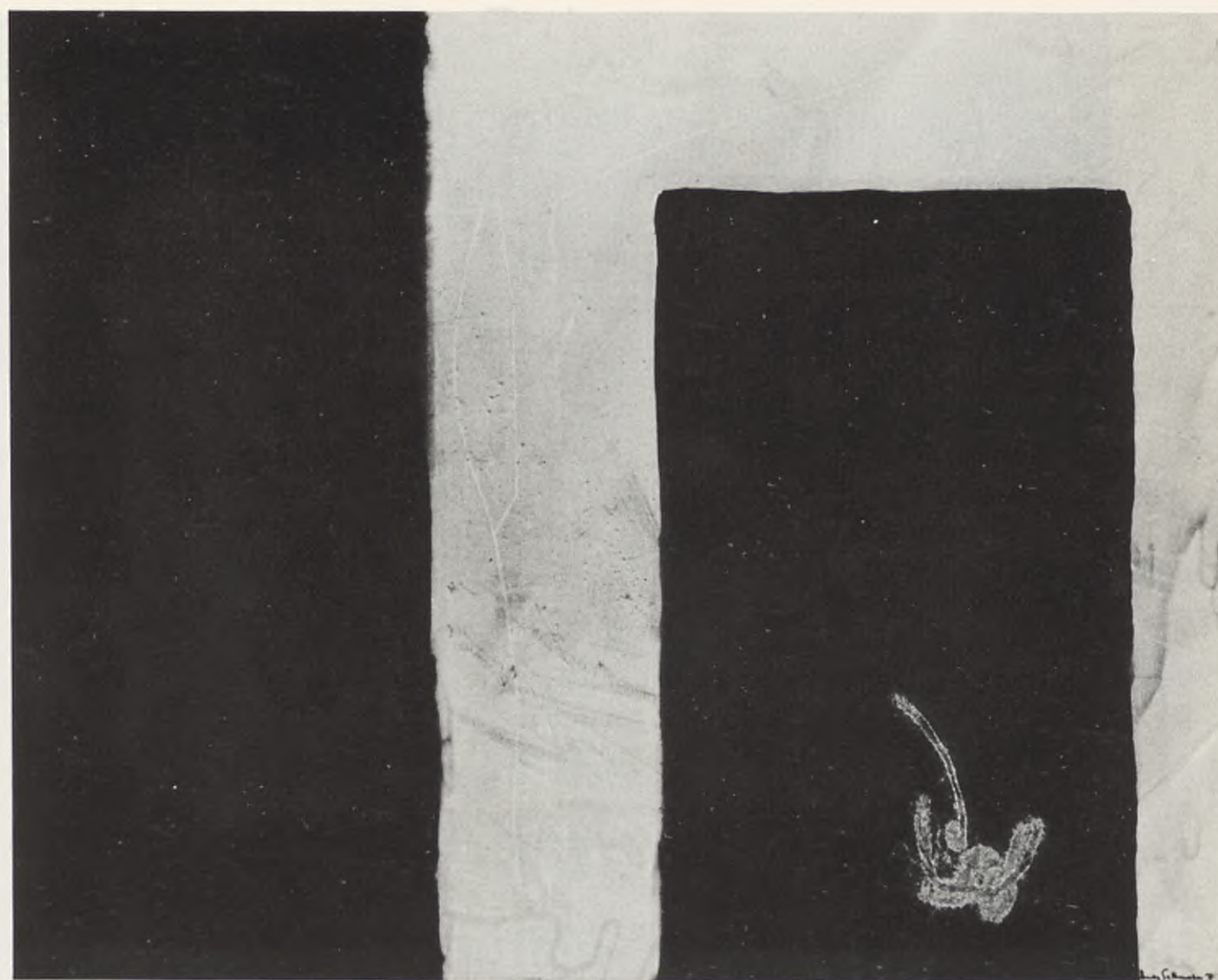
HENRY SALKAUSKAS PULSES OF THE NIGHT 1966
Watercolour 116 x 148 cm
Orange Civic Centre Gallery
Photograph by John Delacour



sive style. The arrival of Abstract Expressionism in Sydney in the 1950s was especially fortuitous for Henry Salkauskas as he seemed to be ready for the event. His artistic problems came later, in the early 1970s when, with the passing of Abstract Expressionism and the coming of Hard-edge abstraction, he felt a loss of contact and a need for relevancy. In *Painting*, 1971, we see a solution being put forward in which the black-strapped formal edges of *Pulses of the night*, 1966, and *Monument*, 1967, become the central theme of the work.

Rectangles and parallel bands of black intersecting a white field provided Henry with some answers to the problems he confronted. However, once past the mid-1970s he turned more towards lyrical interpretations of the land itself becoming, in the process, especially involved with the Forster district in New South Wales. *Tennis court by the sea*, 1978, is a beautifully stated work reticent, yet rich with allusions.

The following year, after what was considered to be a minor injury, Henry Salkauskas died, suddenly, in his sleep. In order to commemorate the life and work of an artist who gave so much to Australia, Eva Kubbos, who was Henry's close friend and associate painter for twenty years, presented a plan to the Art Gallery of New South Wales whereby a contemporary Australian art purchase in the name of Henry Salkauskas would be established. It is most appropriate that Henry's mother, Mrs Ona-Anna Salkauskas, of Kirribilli, should have endowed the Gallery with funds enabling the Henry Salkauskas Contemporary Art Purchase to be established as a biennial event in perpetuity.



HENRY SALKAUSKAS PAINTING 1971
Watercolour 121 x 151 cm
Owned by Peter and Patricia Tzannes, Sydney
Photograph by John Delacour

¹The work of Henry Salkauskas as a printmaker deserves a separate article. A catalogue published by the Art gallery of N.S.W. for 'Henry Salkauskas 1925-1979. A small retrospective exhibition of paintings and prints', April-May 1981, contains information on the artist's work as a printmaker.

²Dr Gertrude Langer in the *Brisbane Courier-Mail*, 29 October 1971.

³James Gleeson in the *Sydney Sun*, 18 August 1971.

⁴Alan McCulloch in the *Melbourne Herald*, 10 March 1971.

⁵Introduction by Elwyn Lynn in *Eleven Lithuanian Artists in Australia* published by Lithuanian Community in Australia, 1967 (Ed. Vaclovas Ratas).

⁶Henry Salkauskas won over sixty prizes and awards in competitions. As most contemporary art sections are judged by people who are familiar with trends overseas, his outstanding success in competitions seems to support the statement quoted.

J. S. Ostoja-Kotkowski: Explorer in light

by Adrian Rawlins



above
J. S. OSTOJA-KOTKOWSKI
NUDE IN LIGHT (1953) Oil

J. S. OSTOJA-KOTKOWSKI LASER KINETICS (1980)
Adelaide Festival of Arts 1980
Photograph by J. S. Ostoja-Kotkowski

I have never doubted the genuineness of J. S. Ostoja-Kotkowski's contribution to the visual arts in Australia (and, indeed, elsewhere). For the twenty years I have been conscious of his work in its many forms. I have noted not only a significant unity of vision, purpose and achievement but also a dedication to the highest principles of art as I understand them. I concentrate on these points because I believe that they are not widely perceived. Ostoja-Kotkowski has been lucky enough to win several major public commissions and the accusation of 'commercial' has been levelled against him — I think unfairly.

The list of his achievements is, in fact, far too long for the space here available to me; and, anyway, one assumes that readers of this magazine would be familiar with *Meanjin*, *Modern Australian Painting*, *Masterpieces of Australian Painting*, *Art and Artists of South Australia*, *Present Day Art in Australia*, *Australian Sculptors*, and the many other books and publications in which his career has been listed in considerable detail. So, rather than chronicle what he has done since he arrived in Australia thirty-one years ago, I should like to draw attention to what I believe are the essential qualities of his vocation.

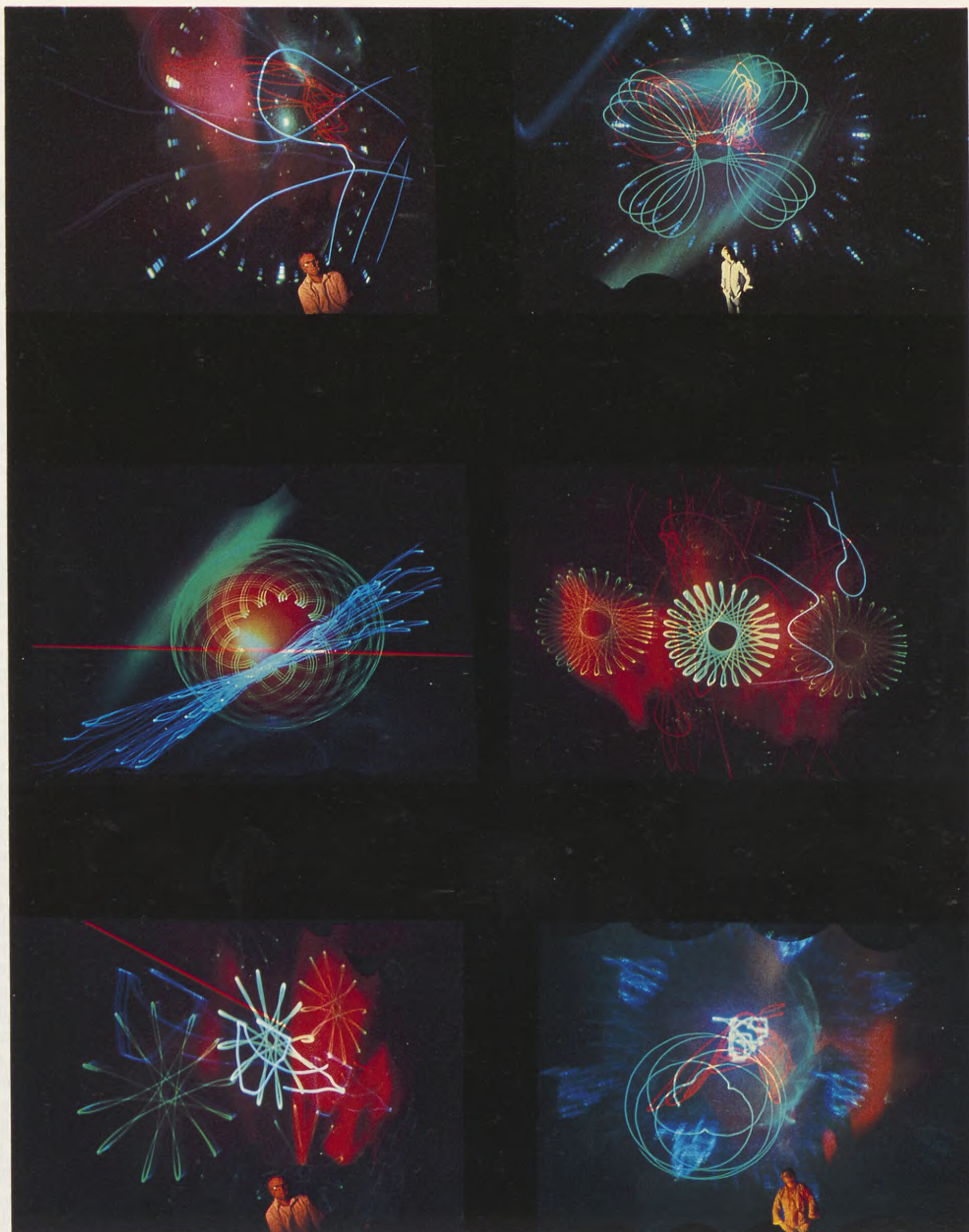
First of all: his genuineness. In an essay entitled 'What Is Minor Poetry?', T. S. Eliot¹ lists the questions he asks himself when endeavouring to perceive this quality in a poet new to him. 'Has (he) something to say, a little different from what anyone has said before, and has he found, not only a different way of saying it, but *the* different way of saying it which expresses the difference in what he is saying?' To me it

is patently obvious that when we ask this question of Ostoja's work the answer is a resounding 'yes'.

Ostoja's sole preoccupation, in fact his overriding obsession, has been to explore every possible artistic avenue towards the realization of two basic aims: to express the essential quality of light itself and to free the creative imagination from the impediment of means. Ironically and, perhaps, predictably, this has led him to an intense involvement with various technologies and vast costs; but it has also brought him honour from discerning critics. James Gleeson has called him 'the complete artist-scientist'; Sandra McGrath, 'the technological genius who uses lasers instead of paint and brushes'. Most importantly, it has produced a number of undeniable masterpieces of contemporary art.

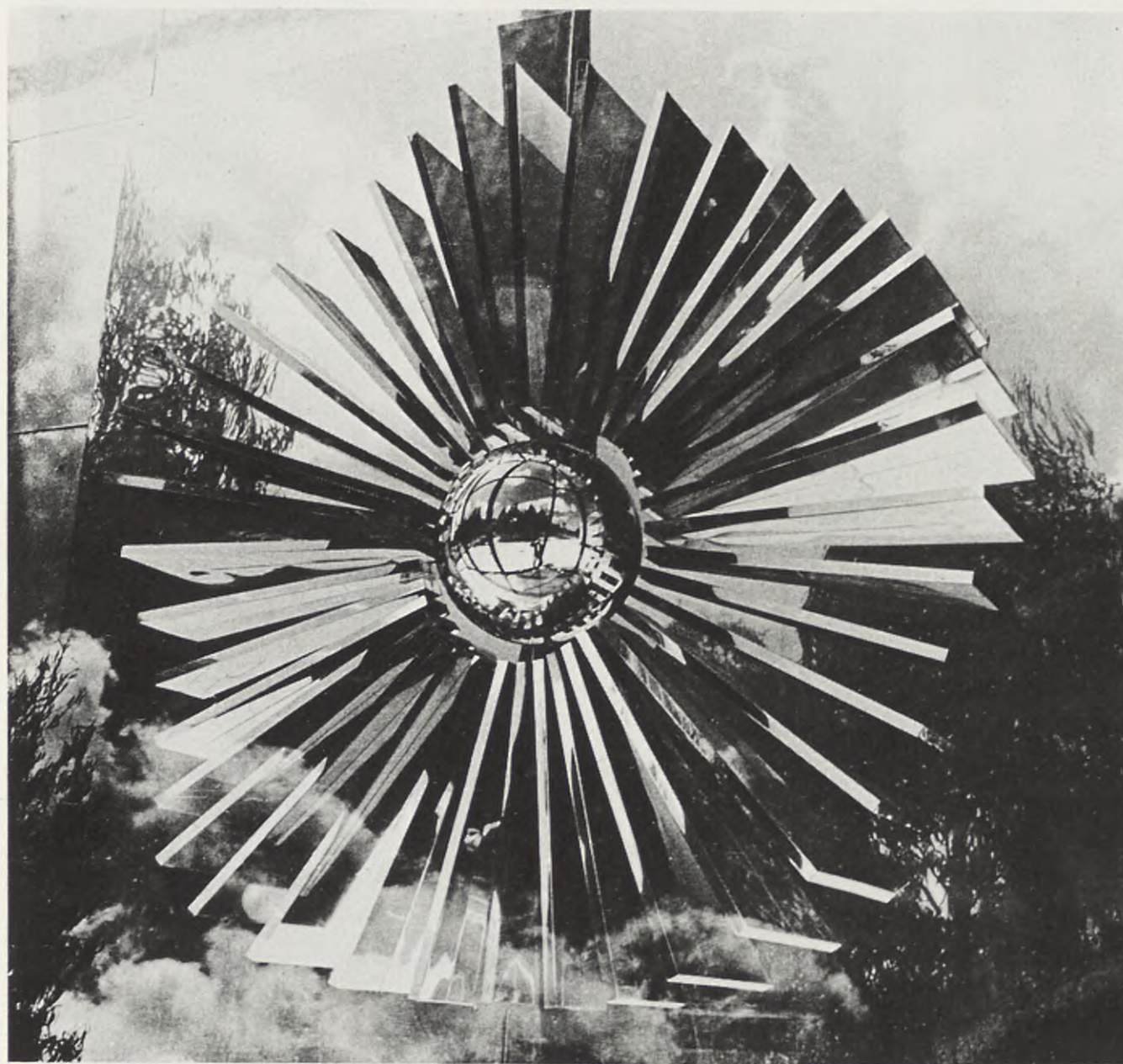
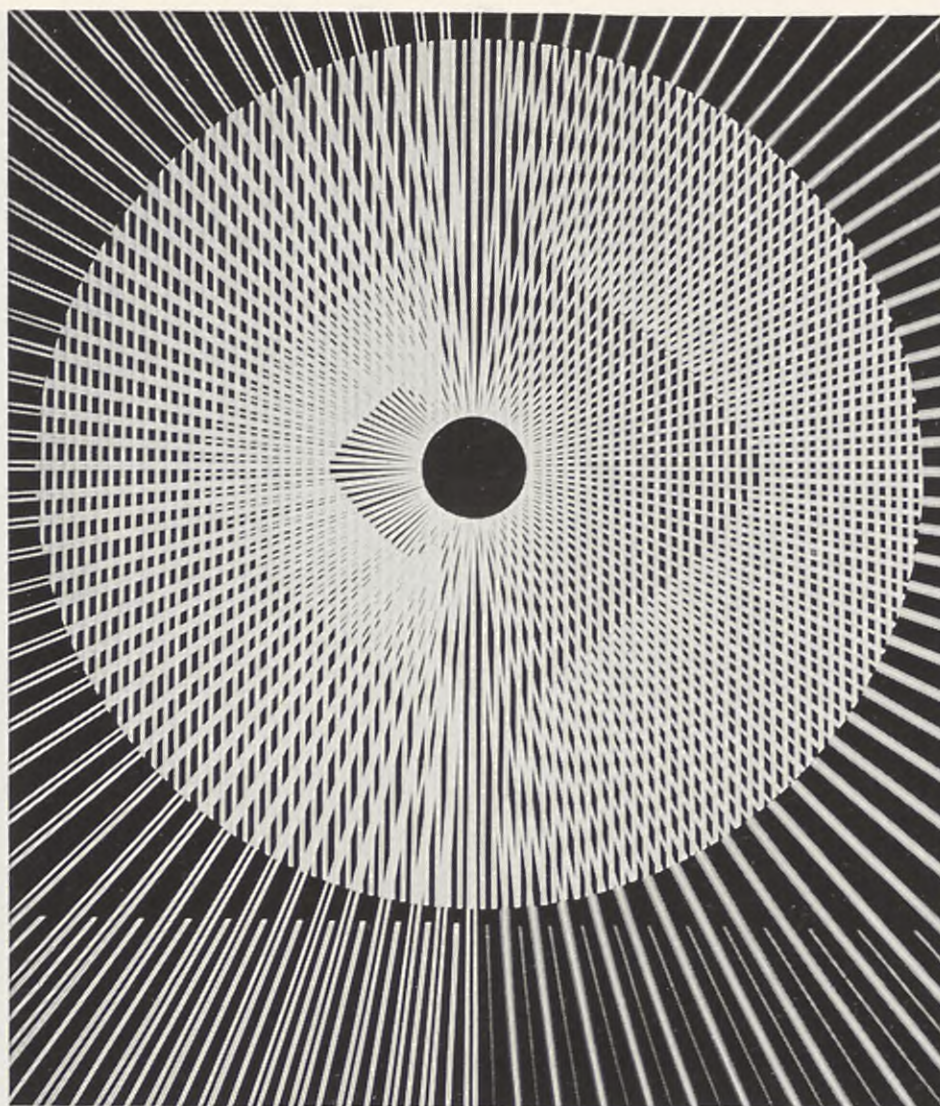
Ostoja's success seems to me to stem from two accidental factors: his European birth and his determination to learn about his adopted country from within. Trained in the techniques of the visual arts and simultaneously exposed to all the arts as a student in Poland and Germany, Ostoja spent two years as a student at the National Gallery School in Melbourne before the crucial experience that was to define the purpose of his artistic life. That experience was not in a studio or a laboratory but on the Birdsville track!

Throughout 1954 and part of 1955, Ostoja painted houses around Central Australia and worked at the Leigh Creek Coalfields. The vibrancy and uniqueness of the light in the desert impressed him more deeply than any other stimulus. He resolved to experiment with methods and styles that would permit him to express that somehow



right.
J. S. OSTOJA-KOTKOWSKI
TRANSLATOR (1966)
Paint and collage on composite board
107 x 91 cm
Australian National University, Canberra

below
J. S. OSTOJA-KOTKOWSKI
HELIOS (1972)
Stainless steel sculpture
150 x 150 x 20 cm
Churchill House, Canberra



supernatural quality. In 1955, his first one-man show in Adelaide featured non-objective paintings, in synthetic polymer paint — years before this medium was in general use. Also in 1955, he began designing scenery for operas, plays and ballets. By 1974 he had executed over thirty stage designs.

'I discovered', he told Sandra McGrath in 1979, 'that the lighting was the key to getting colour on stage. Eventually I came to the point of being able to paint the scenery with lights alone.' Ostojka's stage designs in the early 1960s, particularly those he executed for Elder Conservatorium, Adelaide, and the Elizabethan Opera Company, were particularly noteworthy.

Throughout the 1950s, his work took him further away from conventional ideas of art; he began to move relentlessly towards an unprecedented diversification of image-making; and towards technology.

In the mid-1950s, he began creating vivid non-objective works in vitreous enamel. Today, he creates ever more sophisticated and richly coloured expressions, fired at 840°C on steel, which are guaranteed to keep their colour for several hundred years in outdoor conditions.

In 1961, he produced his red-and-blue paintings, one fine example of which hangs in the National Gallery of Victoria. So luminous is this work that visitors have been known to peer behind the frame seeking a mechanical or electronic light source!

In 1962, he began experimenting with electronic images; produced on a specially constructed TV cathode-ray gun and then fixed on a screen and photographed, these were fresh and perfect images not unlike an updated version of the works of the early Constructivists. Yet they were not photographs in the ordinary sense; they were truly self-projecting images of great potency. I am still haunted by the profound impression of beauty I received from those images which I saw on several occasions at Melbourne's Argus Gallery in July 1964.

His works were exhibited in the historic showing of contemporary Australian art in London's Whitechapel Gallery in 1961; in the Raymond Burr Galleries in America in 1962; and the Palace of Fine Arts, Krakow, Poland, in 1965. He is represented in the

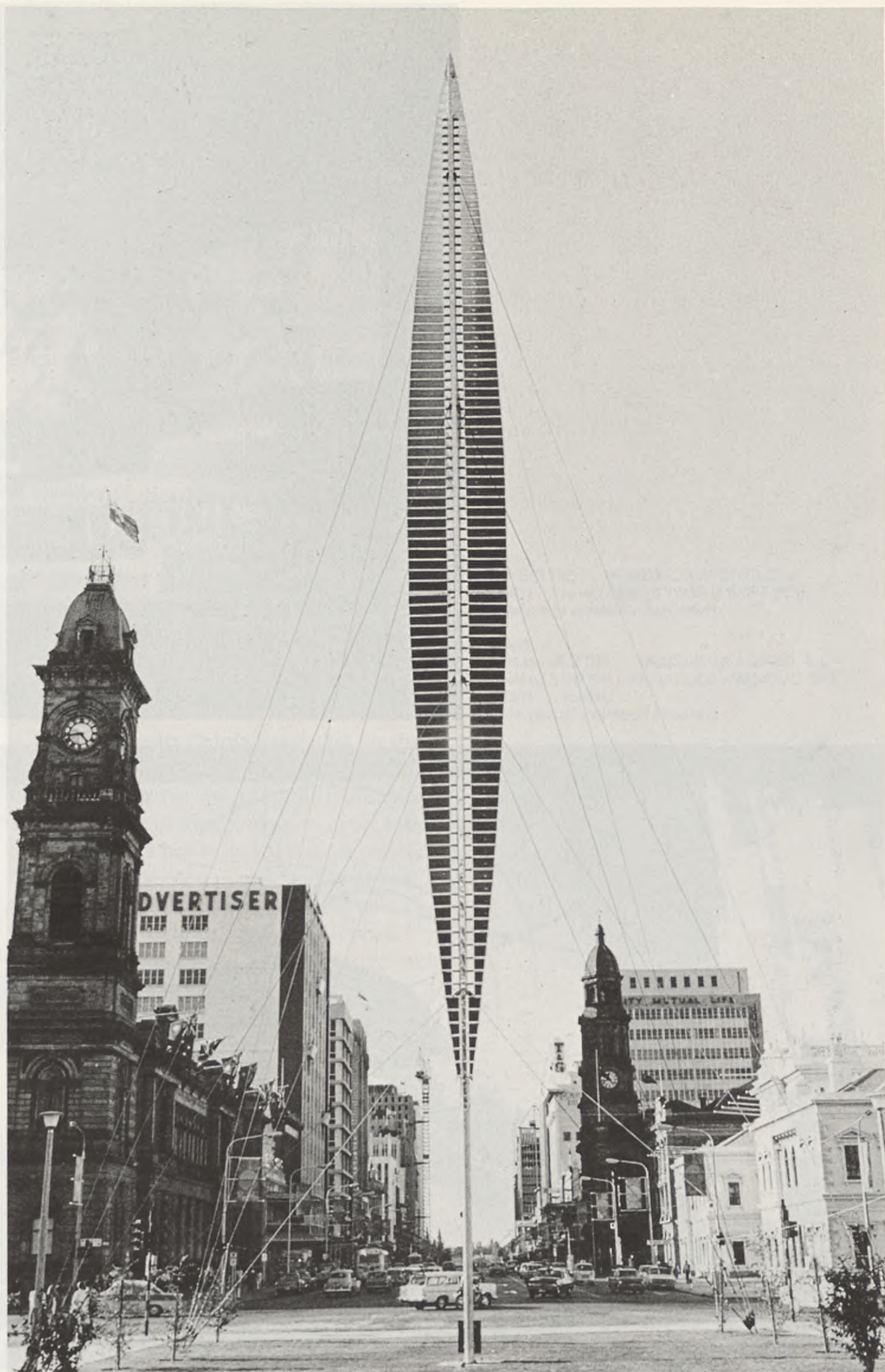
Mertz collection, the Peter Stuyvesant Trust and in the private collection of such notable connoisseurs as Noah Greenberg, Yevgeny Yevthushenko and Herbert Read. Despite these acquisitions, Ostojka's works tended to remain the province of the very discerning.

Undaunted, he pressed on with further experiments. Using sound equipment supplied by Derek Jolly and assisted by painter and photographer John Dallwitz, he devised 'Sound and Image' for the 1964 Adelaide Festival of Arts. A remarkably spontaneous integration of manually operated polychromatic slides with music, dance and spoken poetry, this seemed to me a work of great efficacy.

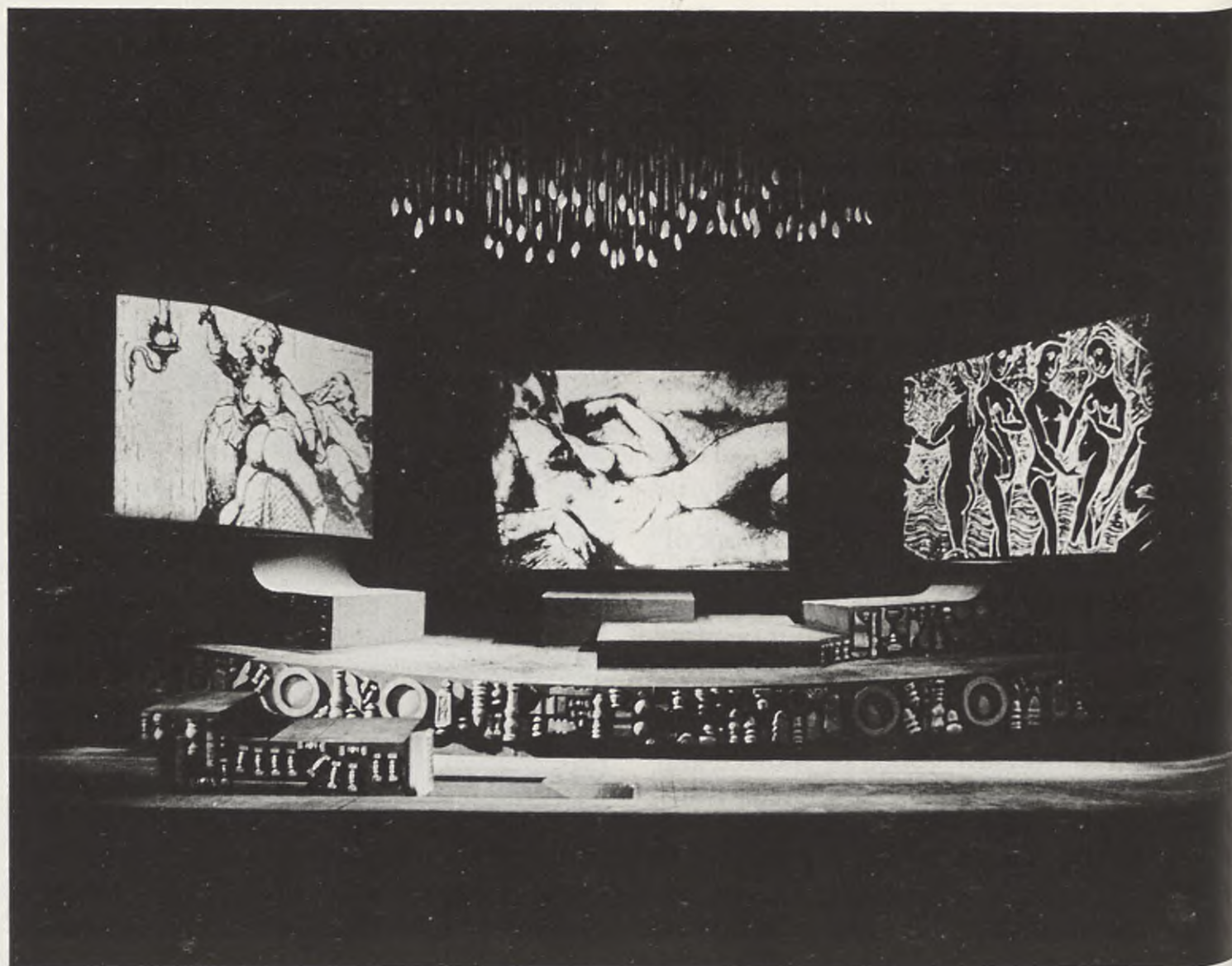
The 1966 programme presented some of the most breathtaking images I have ever seen. These were formed by a careful selection of slides, racked four to a tray. Resultant forms grew, ebbed and flowed into continuous images of almost unimaginable loveliness. The more recent programmes in this vein by WATT, the experimental group attached to the N.S.W. State Conservatorium of Music, whilst often producing fascinating work, seem to me to be on the whole less successful than the Ostojka-Dallwitz-Jolly collaborations.

In this same year, Ostojka showed his first exhibition of optic art, at Gallery A. One hundred 3-D glasses were produced to enhance the optical opulence (through the glasses the features of the painting ebbed and flowed like sea-grass on a coral reef) and, during the run of the show, all of them were souvenired!

Ostojka's Op Art is arguably his most famous work. He has been called 'the Op-artist *par excellence*'. His work is not just an extension of Bridget Riley's. With fastidious craftsmanship and geometric precision bordering on the scarifying: he creates works that change their form as light comes from a different source, like slotted billboards. The effect is profoundly still, eerie and, for many people, intensely exhilarating. Writing of one of these paintings, *The translator*, James Gleeson in *Masterpieces of Australian Painting*² says: 'Instead of emotion there is clinical exactitude. Op Art... is designed to explode among the nerve-endings of the eye and produce a visual disturbance. It is entirely sexless and as morally aseptic as a



J. S. OSTOJA-KOTKOWSKI CHROMASONIC TOWER
(1970)
36.5 m high
Adelaide Festival of Arts, 1970



right
J. S. OSTOJA-KOTKOWSKI SET DESIGN
FOR *THE BALCONY* by Jean Genet (1965)
Union Hall, University of Adelaide

below
J. S. OSTOJA-KOTKOWSKI SET DESIGN FOR
THE UNKNOWN SOLDIER AND HIS WIFE by Peter
Ustinov (1971)
Canberra Repertory Society 1971



theorem. When we look at work like this we have to forget that an artist like Renoir ever existed.'

Though Gleeson is a redoubtable critic, I think he is wrong in this. One of the most beautiful comments about Renoir was made by his son, the film-maker, Jean, when, late in his life, he visited a gallery in North America devoted to his father's work. He spoke lovingly of the pictures he grew up amongst and had not seen for over thirty years and commented on meeting again 'the aura of deep tranquillity that flows from any work of great art'. To me, Ostoja's best works (particularly the early painting in the National Gallery of Victoria) transmit this selfsame tranquillity.

Ostoja's interest in optical art is not merely technical: to him his optics represent the essential energies of contemporary urban life: people, buildings and the subtle processes of twentieth-century living are present by implication in all his works — in a manner as vital, and as relevant, as they are in the work of, say, John Olsen. They are, however, rendered with Ostoja's unique and unmistakable 'handwriting'.

In 1967, Ostoja received a Churchill Fellowship and travelled in America, England, Holland, Germany, Poland, France, Italy and Japan. At Stanford University in California he saw an experiment with a laser that opened his eyes to a whole new dimension of creative possibility. He immediately started working with the laser and used it in his 1968 'Sound and Image' presentation. This was probably the first laser performance on stage in the world. In 1971, he was resident artist at the A.N.U. in Canberra and built a light-tower for the Aquarius Festival. In 1972, he built the first laser chromason at the university. In collaboration with the late Don Banks he designed the 'Synchronos 72', the first concert in which the player's music was translated into kinetic visual images, utilizing lasers, incandescent lights and projectors. This also may well have been a world first. This concern with kinetics has escalated in the intervening years and may yet produce what, in the long term, may be seen as his most important work. In 1975, he designed another laser chromosonic tower for the 'Australia 75' festival of Arts and

Sciences in Civic Square, Canberra.

In 1977, he executed a large vitreous enamel theremin (an electronic musical instrument) mural for the first-floor foyer of the Earth Science Building at Melbourne University and in 1978, he built a 24m-tall laser chromason tower (Mk11.) for the Royal Adelaide Expo. In 1979, at Barry Stern's gallery in Sydney, Ostoja exhibited twenty-eight vitreous enamels and nine Op-collages, some with theremins attached, and the laser chromason (Mk 11) originally designed by him in Canberra in 1971. He also presented a totally absorbing demonstration of laser kinetics to a taped performance of the Vivaldi Concerto in B Minor for four harpsichords.

In 1980, he presented an expanded programme of Laser-Kinetics for the Adelaide Festival of Arts (together with American and local examples of holography). This show ran for four weeks and attracted 45,000 visitors. Throughout its duration Ostoja laboured to improve the quality of line, and shape relationship to the music, and the forming of a visual 'theme' throughout the programme.

Over the years Ostoja has called for the creation of an electronic-painting studio — like the electronic-music studios in English, French, German and American universities. Since 1968, he has been expressing concern that what is needed is an Institute of Art and Technology. His requests have fallen on deaf ears, though each year numbers of students approach him to learn where such techniques are taught.

Ostoja is still working towards the perfection of all his media. In this article I have not touched on his photography, for which he has won many awards, but concentrated on those instances that best reveal his preoccupation with distilling and presenting the essential qualities of light. At the Barry Stern Gallery in 1979, the red laser beam made conventional red seem brown. One would not be surprised if, in 1989, Ostoja presents a light kinetic which makes his current one look dull. He has never stopped exploring and he never will.

¹ 'What is Minor Poetry' from 'On Poetry and Poets' by T. S. Elliott.

² James Gleeson, *Masterpieces of Australian Painting* (Lansdowne Press, Melbourne, 1969).

A hidden sculpture in the A.C.T.

by Terence Measham



RICHARD HARRIS CLOSE-UP OF SCULPTURE
AT BIRRIGAI (1981)
Yellow boxwood, granite
12 x 5 x 1.8 m
Photograph by David Loram

It is a rare event when an artist chooses to make and place his work within an educational context — not in a school, not in a gallery, not in an exhibition but hidden in bushland forty kilometres south-west of Canberra at Birrigai,¹ which, with its 170 hectares, is a centre for 'outdoor education' managed jointly by the A.C.T. Schools Authority and the Department of the Capital Territory. It was at Birrigai, early in 1981, that Richard Harris built a large sculpture in natural materials in a secluded spot deliberately in the path of school children.

Richard Harris, itinerant sculptor, spent some two years in Australia until his return to England in the spring of 1981. During his Australian travels, he made sculpture where he could obtain funds and otherwise paid his way by giving talks in colleges across the country. He was represented in the Australian Sculpture Triennial, where he made a large earthwork on the La Trobe campus.

Harris visited Canberra in July/August 1980 and, searching for a suitable site for sculpture, he explored such well-known bushland settings as Black Mountain and Mount Ainslie. Public servants whom he approached introduced him to the Tidbinbilla nature reserve, which includes Birrigai. They also gave him the commission he sought to build his sculpture there. Harris was strongly attracted to Birrigai for a number of reasons, the predominant one of which was that the centre takes some 200 children each week, all of whom go there with serious intent. Courses are mainly residential and the students are thus distanced from the conventional restraints and institutional habits of everyday schooling. They are free to concentrate on the animal and plant life of a beautiful and secluded valley flanked by the steep slopes of

the Tidbinbilla Mountains. In the valley, kangaroos, wombats, rabbits, snakes and smaller creatures abound. The entire context appealed to Harris and offered scope for him to continue a series of sculptures, sensitively related to a natural setting, which he had begun in England.

'For the last few years I have been working around the fringes of nature — exploring the area where man meets with the rest of the natural world' he has explained.² In Birrigai, just as in England's Lake District, a thorough appraisal of the site was necessary before he knew where and how to make his sculpture. In this case it took him about three months, during which time he became well acquainted with his non-human neighbours. He watched snakes, became familiar with spider-holes and tended a magpie whose leg was broken. The bird befriended him for that and it was often to be seen near the hut where Harris lived.

The history of Birrigai was equally interesting to Harris and particularly useful to him was a new book by Josephine Flood, an archaeologist working in Canberra.³ Her study reveals the Bogong-moth-gathering activities of Aboriginal tribes in the immediate vicinity. The book also led Harris to an Aboriginal shelter at Hanging Rock used during tribal feasting in the early summer months. Gordon Edgecomb, manager of Birrigai, remembers that Harris spent much time there.

Eventually, Harris chose for his site a clearing in a dense thicket of tea-trees punctuated by animal tracks and eucalypts, through the screen of whose branches the towering Gibraltar Peak is clearly visible, its triangular outline pointing to the sky. Only minutes away along the valley, hidden on a wooden



top left
RICHARD HARRIS EARTH SCULPTURE
(1981)
FIRST AUSTRALIAN SCULPTURE
TRIENNIAL
Soil, local materials

Photograph by Richard Harris

left
RICHARD HARRIS SCULPTURE AT
BIRRIGAI (1981)
Yellow boxwood, granite, rough joinery

Photograph by David Loram

above
RICHARD HARRIS

Photograph by David Loram

knoll, is Hanging Rock Shelter, a two-cave system formed by the massive boulder that gives it its name. These are the features — clearing, mountain and low cave, which, more than any others, determined for Richard Harris the form of his sculpture. Helped by foresters and new friends made in the A.C.T., Harris assembled on site a quantity of hefty logs of yellowbox and several large lumps of granite from nearby. Splitting the logs and using a simple but extremely strong system of joinery, Harris built a skeletal structure, the ribs or buttresses of which are compacted Gothic-style by the granite slabs, minimally trimmed. It is about twelve paces long by five or six paces wide.

The finished image can be read metaphorically in a number of ways, including an upturned ship, a dinosaur skeleton, or a shelter. Having made it, Richard Harris slept in it comfortably even though its rib-cage structure left him partially exposed to the winter stars.

In the art-literature of recent years semio-
logists have discussed the contextual effects that determine the responses of viewers to works of art. Land artists, book artists and body artists have all contributed to the argument and there has been a prolonged search for every conceivable type of alternative space. The sculpture at Birrigai makes its own positive comment on such issues. The forty kilometres that separate it from Canberra are important. The approach is across open tableland with the high, rugged line of the Namadji⁴ Ranges always in prospect. Closer to them, individual clusters of rocks stand out, intricate, interesting and attractive. Next, one is in and amongst the mountains, which, during winter months, may be powdered with snow. One is 'prepared' by all these experiences for the encounter ahead just as much as a flight of museum steps and a high portico help to shape the eventual encounter with a painting on the walls of a gallery. In Birrigai itself each visit is a unique experience and the atmosphere is naturally very different from the controlled and necessarily sterile climate of an art-gallery interior. Sometimes the light is clear and, at other times, a mist rolls along the valley, enveloping sculpture and visitor alike, blocking out everything else. The light changes through the day and so does the web



top
RICHARD HARRIS CLIFF STRUCTURE,
GRIZEDALE FOREST, LAKE DISTRICT, UNITED
KINGDOM
Wood, local materials

Photograph by Richard Harris

above
RICHARD HARRIS SCULPTURE AT BIRRIGAI (1981)
Yellow boxwood and granite
12 x 5 x 1.8 m
Owned by Department of Capital Territory
Photograph by David Loram

of shadows criss-crossing Harris's sculpture, constantly re-ordering one's perception of it. The little tracks that lead to the clearing are sometimes firm and, at other times, appear deceptively so, but can be marshy and slippery.

Some children chance upon the sculpture as they roam back to base after a field trip, while others find their way to it from the directions of Douglas Coreau and his colleagues on the Birrigai teaching staff. Having found the sculpture, they climb in it and over it. Harris deliberately built it in a robust manner so that it will withstand such comprehensive physical exploration for years to come. To the more contemplative observer there are many resonances between its surface textures and the surrounding landscape. The blue-green mosses and lichens on the granite lumps reflect the colours of the gum trees across the valley floor. Mottled pinks and pale purples also find their echoes in the landscape surround. Harris's sculpture is a simple structure but complex in meaning. It manages to connect the sense of enclosure of an Aboriginal shelter with the constructional principles of a Gothic cathedral. Nothing of the latter was in Harris's conscious mind at Birrigai but he was brought up in the west of England where everybody is aware of the flying buttresses of, for example, Exeter Cathedral or the giant strainer arches of Wells.

Harris's rough and massive joinery, hand-done, seems also to link pre-industrial cultures but his sculpture does not look like or function as a multi-cultural tease deposited irrelevantly on Australian soil. It is set deep into the earth literally and figuratively, rock-safe for children to play on. It looks as though it belongs yet it is sufficiently different from its surroundings to provoke curiosity both about itself and about the natural monuments of Birrigai on which it makes its own respectful comment.

¹ The name 'Birrigai' is a Ngunawal Aboriginal word meaning to laugh or laughter.

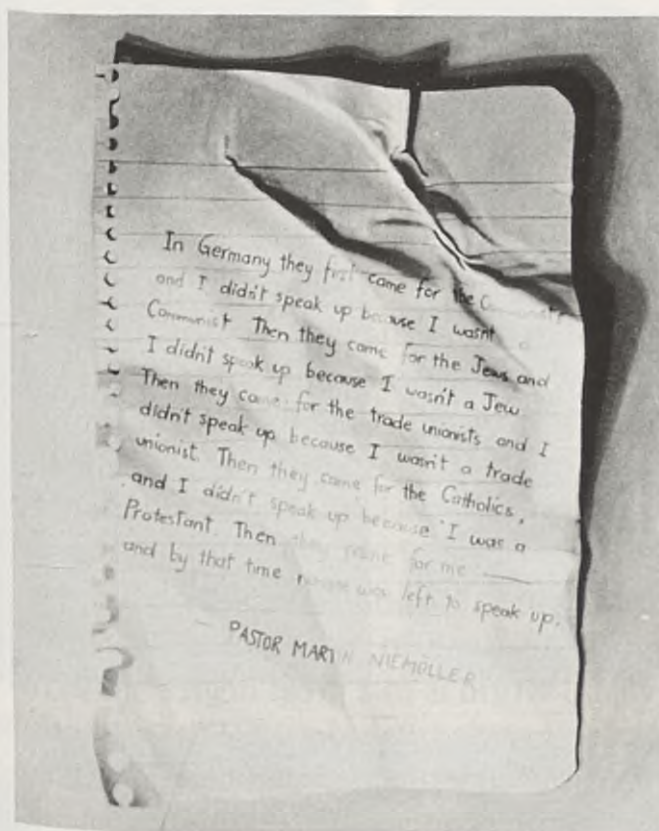
² Quoted in the catalogue of the 'First Australian Sculpture Triennial', 1981, p. 48.

³ Josephine Flood, *The Moth Hunters*, Canberra, Australian Institute of Aboriginal Studies, 1980.

⁴ South-west of Canberra the northernmost outliers of the Australian Alps are conventionally called the A.C.T. ranges; they include the Tidbinbillas, the Brindabellas and others. Dr Flood, in her book (op. cit., p. 9), prefers the Aboriginal name *Namadgi* for the whole group.

Perspecta 81: The 'been-there-done-that' of the new

by Graeme Sturgeon



ANN NEWMARCH QUOTE (1981)
Synthetic polymer paint on canvas
150 x 122 cm
Possession of the artist
Photograph by John Delacour

'Perspecta 81' represented the first serious attempt by the Art Gallery of New South Wales to balance the international pre-occupation of the Biennale of Sydney by mounting a comparably large-scale bash for local art. It can also be seen as guilty reaction to the general neglect of contemporary Australian art by our State art museums.

'Perspecta 81' was a large exhibition with one hundred and forty-eight works (some with several parts) by seventy artists. It included examples from most areas of today's art although, as usual, painting was predominant. There was also a nod in the direction of Aboriginal art. As with any exhibition of work plucked hot from the flux of the commercial exhibition circuit, there was much in 'Perspecta 81' that was meretricious, with little to offer beyond novelty or an adroit manipulation of current art-making formulas taken over from American or European prototypes. Some of it was simply dull. The blame for this must go, in part, I suppose, go to the Curator, Bernice Murphy, who selected the show, but most of it must go to the artists. You can, after all, select only from what is available. The work chosen has been divided into eight loosely defined categories: painting, photography, installation sculpture, video film, Aboriginal art, performance (documentation), architecture and design and community art. Obviously, some of the categories get little more than token representation. Many of our most significant contemporary figures, potent artists whose moment is far from past, were ignored

entirely. Where, in what claims to be a major survey of contemporary Australian art, were Boyd, Williams, Nolan, Dawson, Brack, Kemp or, for that matter, Cress, Firth-Smith, Ball, Clarke, Whiteley, Leach-Jones, Senbergs and Bren? Perhaps the answer is that young curators beget young exhibitions.

The last all-out effort to show what the best young creative talents were up to was in 1973, in 'Recent Australian Art', also produced by the Art Gallery of New South Wales and it is interesting to compare it with 'Perspecta 81'. It was, to begin with, more modest in size; only forty-seven artists with (usually) one work each. There was only one woman artist included, (twenty-two in 'Perspecta 81') although another participated in the nude *tableau vivant* staged by Ian Burn. At the time, 'Recent Australian Art',¹ was generally considered a worthwhile demonstration of the current state of contemporary art, the best survey show, in fact, since 'The Field' in 1968. Only eleven of the artists included in 1973 appear again in 'Perspecta 81', presumably because they had not sunk into predictability or come to be considered Old Masters.

The catalogue for the 1973 show was a straightforward affair that confined itself to giving basic information about artist and work, including a smudgy photograph of each. The catalogue for 'Perspecta 81' might be considered a model of its kind. Large in size and comprehensively illustrated, it is a seriously minded document and exhaustive in its treatment of each artist. It is also

relentlessly didactic and mind-numbing in its flood of polysyllabic prose — nevertheless it is a vital document about the state of the visual arts in 1981.

In my article in the last edition of *ART and Australia* (December 1981) I suggested that the two exhibitions under examination ('The First Australian Sculpture Triennial' and 'Perspecta 81') revealed that there was considerable uncertainty among artists about just where they were going, that, in fact, they had reached a point of hiatus. The sculptors seemed to have decided that, for them, the way forward lay through a re-engagement with the fundamentals of their art — in the materials used, the methods used to work them and in the meaning to be recovered by such means. The painters, although equally uneasy about what they were doing have, as yet, been unable to settle upon any such convenient solution. What we have is a general confusion of aim that has been comfortingly designated as a new and valuable pluralism in art. There is general agreement that the idea of an *avant-garde* is no longer tenable; the advanced taste of collectors, or the commercial process, rapidly assimilated everything, no matter how extreme or anti-art or uncollectable it presented itself as being. As the authority of the traditional forms of art waned through their increasing inanition and irrelevance, focus was lost and artistic activity dispersed into new or formerly minor areas. The fiction of an orderly, linear development became impossible to sustain. There was now no mainstream no single dominant movement and no one direction, instead we have, as this exhibition demonstrates, a disparate assortment of wares categorized as the products of aesthetic effort. This very plurality of approach has emphasized and exacerbated the drift into superficiality. Instead of an art of high moral purpose or deep psychological relevance we are offered mere distraction, with the artist cast as showman, *poseur*, charismatic genius or polemicist concerned more with career than content. If the cultural products of the moment tend toward triviality rather than seriousness and profundity we must regard this as an aspect of the general loss of faith in the old gods of art and of the search for new direction, purpose, meaning.

As I have pointed out, this search for a



GEOFFREY HOGG TURANA YOUTH TRAINING CENTRE — FIRST MURAL (1980)
Documentation of exterior wall mural at Turana Youth Training Centre, Brunswick, Melbourne: 2 framed panels, each 68 x 96 cm

Photograph by Colin Bogaars

meaningful new direction has led sculptors back to myth and ritual.² The painters have looked back, too, and have proposed a re-engagement with image-making as a possible way forward. Although excluded from this exhibition, there is a substantial number of painters working in a New Realist/Photo Realist style. Unfortunately, this approach rapidly proved to be sterile, not because it was backward-looking, but because it relied on its initial impact and on a combination of a slavish reproduction of the original photograph and extreme manual dexterity. Form was everything, content nothing. It was, consequently, an enormously popular and marketable commodity. The one local artist to have struggled beyond this stylish rehash of the exhausted conventions of nineteenth-century Salon art is William Delafield-Cook. He was not included in 'Perspecta 81'. There are, however, enough figurative artists included in the show to demonstrate that it is again a viable area for present-day art, although the one artist to wring from it a major statement is Peter Booth.

There are, perhaps, a dozen painters among the twenty or so included in 'Perspecta 81' who are working in a figurative way, although each has arrived at a personal approach that acknowledges the heritage of modernism without being trapped by it. Not for them the bland objectivity and precision of Photo-Realism; their use of aspects of the visual world is to a great degree subjective. In his untitled *Painting 1981* Peter Booth has confronted and expanded his own dream images to produce a picture as disturbing and powerful as anything of Ensor or Munch. By expressing his own fears and fantasies he articulates those of society and, in doing so, attempts to re-establish a mythopoetic role for art. His concern for the formal aspects of his art is incidental and dealt with automatically in working toward his primary objective. This side-stepping of aesthetic issues in the struggle for meaningful content is also apparent in the work of Ann Newmarch and Peter Kennedy.

'Art is not the province of an élite, not a mystery to be penetrated only by a select few. An artists has a responsibility as an image-maker to concerns wider than herself or her art. The audience I wish to talk to are women who are oppressed by sexism, and people who are exploited by capitalism'. (Newmarch).



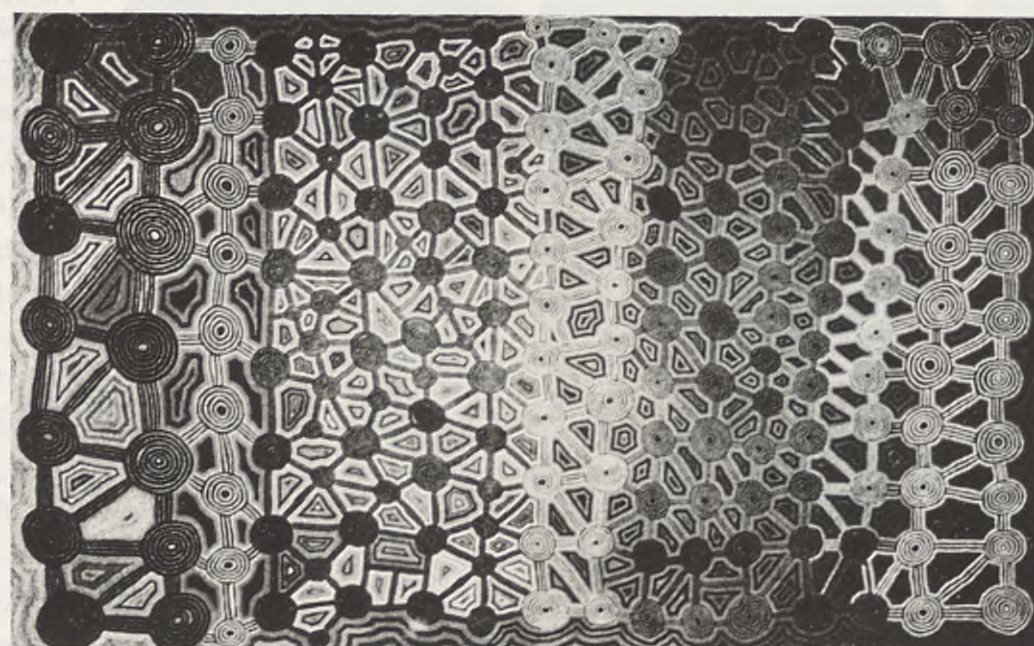
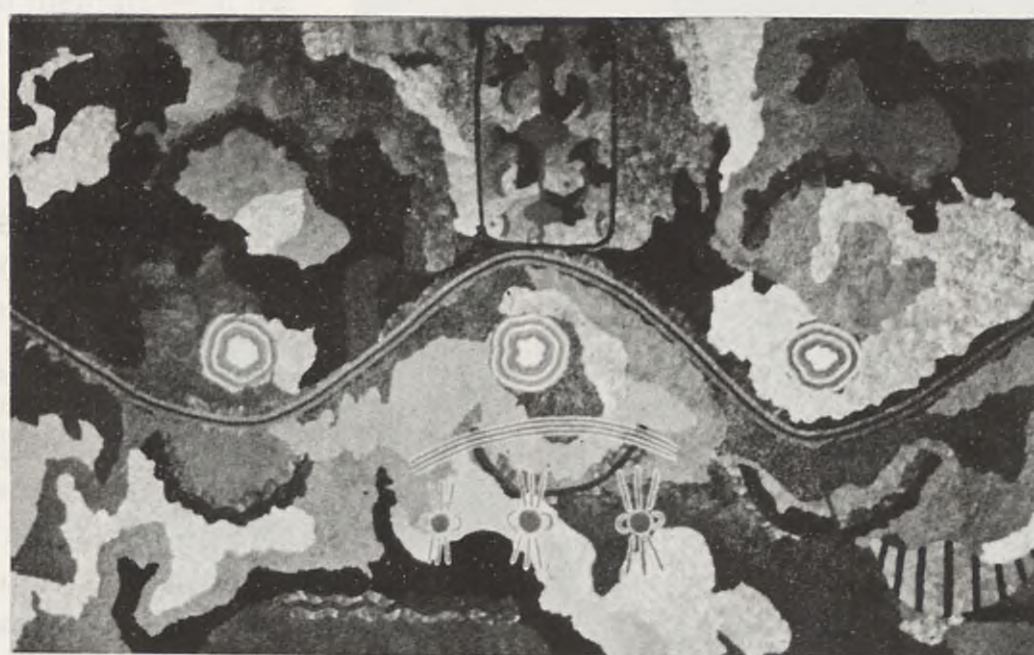
top
PETER BOOTH PAINTING 1981 (1981)
Oil on canvas 198 x 305 cm
Art Gallery of New South Wales

Photograph by John Delacour

left
BEA MADDOCK BLUEPRINTS FOR
THE HIGH COURT OF AUSTRALIA (1980)
12 drawings, ink and coloured pencil
on photosensitive paper Nos. 1 and 3
86 x 49 cm; Nos. 2 and 4 90 x 48 cm
Stuart Gerstman Galleries, Melbourne

below
PETER KENNEDY NOVEMBER ELEVEN
— AN AUSTRALIAN HISTORY WORK IN
PROGRESS — INSTALLATION No. 2 (1981)
Installation: banner colour videotape (2 cm
colour cassette, 20 mins), 2 framed panels
with drawings and supplementary information;
banner: oil on canvas 274 x 305 cm
Possession of the artist





top and centre
TIM LEURA TJAPALTJARRI, ASSISTED BY HIS BROTHER, CLIFFORD POSSUM
TJAPALTJARRI, ANMATJERA TRIBE ANMATJERA ARANDA TERRITORIAL POSSUM
SPIRIT DREAMING (1980)
top detail: right-hand side; centre detail: left-hand side
Synthetic polymer paint on canvas 211 x 670 cm
Papunya Tula Artists, Alice Springs

above
CHARLIE TJAPANGATI TINGARI DREAMING (1981)
Synthetic polymer paint on canvas 230 x 367 cm
Aboriginal Arts Board, Australia Council
Photograph by John Delacour

Both artists have proposed an ideological function for art and each has created impressive polemical works that powerfully criticize particular situations, although without crying for revolutionary action or outlining a Utopian alternative. In a sense, both artists are reverting to the methods of influencing thought and so, behaviour, of pre-literate periods, although Newmarch's painting is little more than a large reproduction of a written statement and Kennedy has tried for greater impact by combining the old technology (a handpainted Trade Union Banner) with the new (a video tape).

The irony for both Kennedy and Newmarch is that their intentions are subverted and made ineffectual by their presentation within the middle-class milieu of the art gallery.

This Catch 22 situation is avoided in the work of Geoff Hogg and his Community Art Projects group, represented in 'Perspecta 81' by drawings for, and photographs of, completed murals. The nature of their working process (collective discussion, research, planning and painting) means that they have created a successful alternative to the dealer/critic/gallery/ego-trip system, which presents art as commodity, as something that professional artists do for you — not something you do yourself. The Community Arts Group deliberately sets out to provide an experience of art and art-making for people who would normally remain outside the reach of high-art activity.

For example, the murals painted at the Turana Youth Training Centre (a hostel for recalcitrant youths) involved the inmates and the local residents in all aspects of the project. The message of the experience itself was brought into focus and reinforced by painting into the finished work this quotation, 'Who built Thebes of the 7 gates. History books say Kings, but did Kings carry the lumps of stone.'

Among the figurative painters are several who have worked in this way for a major part of their career — no sudden conversions here. They include Bea Maddock, Jenny Watson, Vicki Varvaressos, Mandy Martin, Sally Robinson, Robin Wallace-Crabbe, Davida Allen, Dale Hickey and Ken Whisson. Some, such as Maddock, Whisson and Martin deliberately exploit the point of ambiguity between figuration and abstraction. Some,

such as Dale Hickey, have chosen to concentrate on the decorative possibilities of the natural world. Hickey's pictures, both called *Cottlesbridge landscape*, exist as flat patterns and cry out to be made into tapestries. Not, I hasten to add, a pejorative comment, unless one believes in an hierarchy of value which makes the craft of painting automatically superior to the craft of weaving.

The painters' search is, however, not for a 'new direction; we have already had enough of those, nor is it simply for a cause to espouse, what they seek to discover is a powerful generative impulse that can return conviction and authority to their work'. Painting may be an endangered species but it has not yet been displaced by photography, video or any of the inter-media hybrids that emerged in the 1970s. Nor, within painting, has figuration ousted abstraction. Four of the most impressive works in 'Perspecta 81' were Denise Green's *Bull*, David Aspden's *Raising the sky*, Elizabeth Gower's *Fan* and Lesley Dumbrell's *Harlequin 2*, all totally abstract.

For the first time in any general survey of Contemporary Australian Art, work by Aboriginal Australians was included.³ It was a brave attempt to give recognition to the cultural achievements of the original inhabitants of this country but one which raised many awkward questions. Why did such recognition take so long? Is it Aboriginal art or just art by Aborigines? By what criteria are we to judge it? It might well be as Bernice Murphy suggests in her Introduction to the catalogue, that these works are 'important examples of cultural adaption' and that they are 'quite compatible with the long evolution of Aboriginal culture'; but this optimistic view ignores the fact that any close relationship between such made-to-order work and work which arises simply as an aspect of tribal society seems doomed to become increasingly tenuous. As the young men decline to undergo the rituals of initiation and to accept the concomitant burden of knowledge and responsibility, so the old men decline to pass on the ancient tribal wisdom, and the symbolic meaning fundamental to Aboriginal art is lost. What we get in its place may look superficially the same but be, in fact, meaningless decoration. The present works, however, despite their being non-traditional in form and medium were made by tribal men who, until



DENISE GREEN BULL (1978)
Oil with wax, crayon and tape on canvas
213 x 213 cm
Possession of the artist

Photograph by John Delacour

comparatively recently, lived the traditional bush life. The paintings are impressive demonstrations of the Aboriginal artists' ability to integrate traditional sacred and secular meaning and to combine them into graphic symbols of great impact. The vast canvas (670 cm long) by the brothers Clifford and Tim Tjapaltjarri, is an epic piece of history painting, crammed with important information about their country and the myths associated with it. The paintings from the Pintubi Tribe because of their strong abstract patterns are, at first viewing, the most appealing to viewers more accustomed to the conventions of Western art, although all but the simplest interpretation of the paintings' meaning is withheld from them.

At a time when general awareness of the disgraceful treatment of Aborigines by white Australia has never been higher, the inclusion of Aboriginal painting in an exhibition such as 'Perspecta 81', may be regarded as a political act, less confrontational than that of Peter Kennedy, but at least as telling and perhaps ultimately more meaningful.

The other categories within 'Perspecta 81' include much fine work, ranging from the photographic documentation of Mike Parr's continuing psycho-drama to Bill Henson's sequence of thirty-two mysterious, gentle photographs; from Rosalie Gascoigne's subtle and beautiful *March past*, to Lutz Presser's bloody and violent *Martyr and flames*. Each in its own way adds something to art's store and, equally, each does so in its own way. Cubism, Surrealism, Expressionism, both abstract and figurative, and the great themes of Man and Nature, all continue as sources of inspiration. They are, however, only the raw material from which great works of art are made. Their transmutation into the gold of art depends, as always, upon the individual, his sensibility and his ability to give concrete expression to his visionary images; but from where and from which the best new art will emerge, the crystal ball (and 'Perspecta 81') fail to reveal.

¹ Bruce Adams, Review, *ART and Australia*, Vol 11 No. 3, pp. 236c, d.

² In this exhibition Tom Arthur, Tony Bishop, John Davis and Kevin Mortensen may be regarded as participating in this trend.

³ Examples of Aboriginal bark painting from Arnhem Land were included in the 1979 'Biennale of Sydney'.

Gold found by the artists *by Bernice Murphy*

Within a culture that so values material things, spatial mobility and change as ours, the two-week work in Sydney last July by Marina Abramović and Ulay¹ was a deeply challenging one. While the formal elements and presentation of *Gold found by the artists* (Art Gallery of New South Wales, 4-19 July 1981) grew unmistakably out of European art, it was nevertheless a work that focused strongly on cultural experience the artists had gained in Australia.

It was formed particularly by their experience over four months, beginning late in 1980, spent in the Central and West Australian deserts, in the environment of Aboriginal culture and, at times, in direct contact with tribal Aboriginal people (notably the Pitjantjatjara, Anmatjera and Pintubi people of Papunya, a multi-tribal settlement officially established in 1960). The dominant colours of the performance in Sydney — red, black and gold — are, in fact, the colours of the national Aboriginal flags and buttons that have emerged in cities in the struggles for Aboriginal land rights.

During the period of realization of *Gold found by the artists*, Marina Abramović and Ulay maintained a continuous silence and fast — taking only fluids — over sixteen days. During the Gallery's public opening hours for that period, the artists sat in chairs at opposite ends of a long table of black plate glass, in silence and contemplation for the duration of each day, maintaining almost total immobility throughout. On the shining black table, reflecting a grid of lights from the ceiling, some small nuggets of gold were scattered — alluvial gold found during their time in the desert, known but, traditionally, left untouched by Aboriginal tribal culture.

Each day a gilded boomerang and a non-venomous diamond python (a generally

quiescent creature at this time of year when it is in its normal state of winter hibernation, scarcely feeding) were placed in the centre of the table. The snake, of such heroic and generative proportions in Aboriginal Dreaming legends, is also an immensely powerful symbol in western art, often with oppositional meanings accreted around its image (from healing powers and rebirth, to the Fall of Man and threatening evil).

The snake's continuous presence throughout the performance and the fact that it was not confined or under the control of the artists but occasionally moved or changed its position at will, gave a special potency to the work. In this context, it conveyed, symbolically, concentrated energy and a mobile life force, the focal point of the artists' contemplation.

Within the physical Gallery space defined by the performance, two framed Cibachrome photographs were located. The first, an image created in Amsterdam, showed the artists standing, facing each other in profile, the index fingers of each nearer hand drawn together but not quite establishing contact. This was a summarizing image from their recent 'Relation' works in Europe, dealing with male-female polarities and a live circuit of mental energy transmitted from one to another.

The first image was located on an approaching wall, as a prelude and background context for *Gold found by the artists*. The second image, larger and more striking, was taken in Australia (although it stems from a Polaroid 'sketch' for the idea first conceived in Amsterdam). The artists are shown in frozen tango pose, Ulay in red, Abramović in black, in the clothes and arrangement that constituted the central image of their preceding performance in Melbourne, at the 'First Aus-

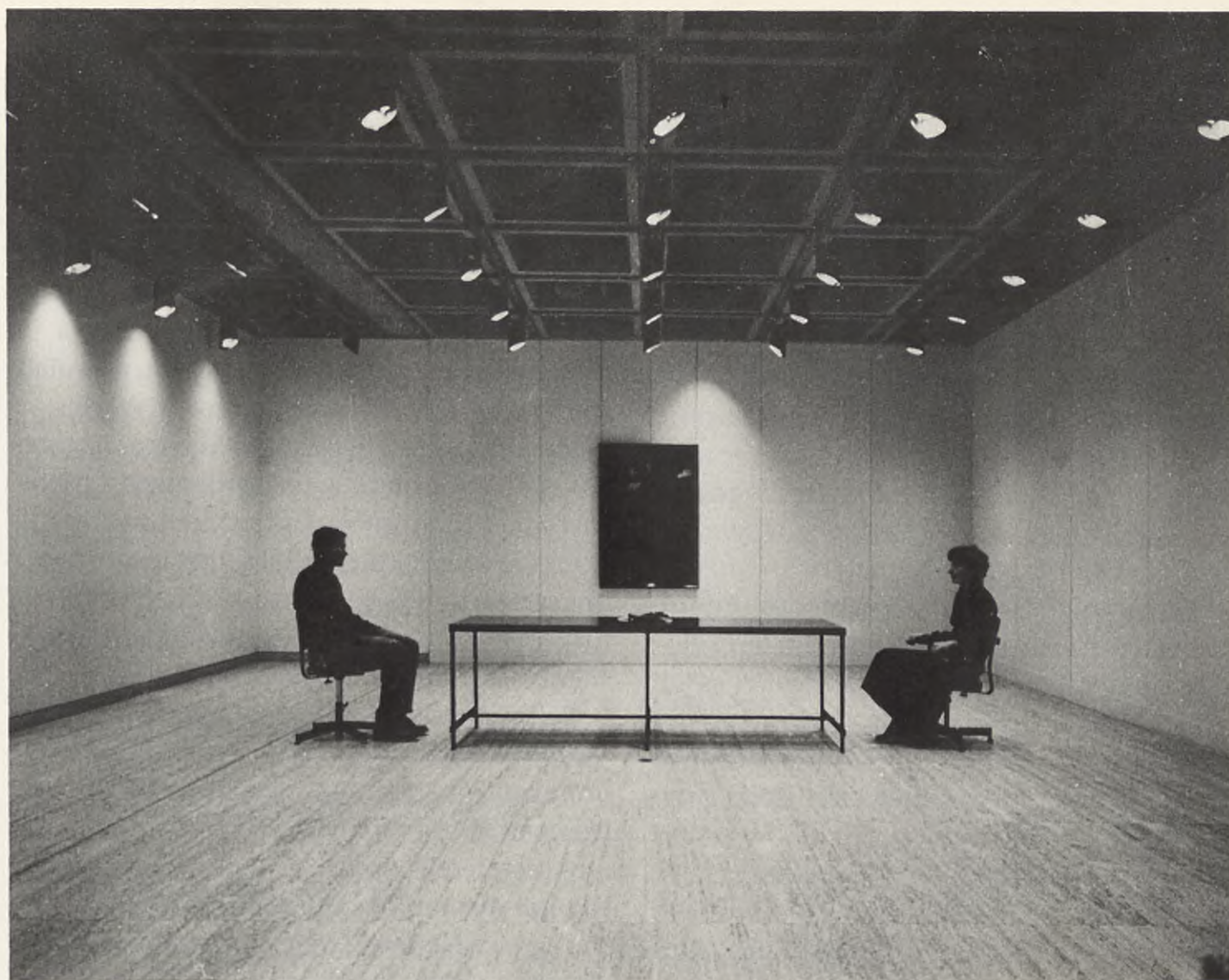
tralian Sculpture Triennial': *Similar illusion*, April 1981. Located beyond the table on the rear wall and establishing a counter-axis with the audience, this image also represented a static presentation of imaginative energy crystallized from prior work. Its ongoing significance was stressed in the fact that the artists wore the same clothing in the live tableau before the audience in *Gold found by the artists*.

During the first day of the performance there was no barrier separating artists from audience. Spectators were free to enter and move around in the space occupied by the artists — although it was something of an intervention to do so, the space seeming so 'charged' and spiritually annexed by their presence. Certain things became evident during the first day that made this continued free interplay between the artists' and audience's space impossible to continue.

First, although clearly a 'live' work, the extreme formality of arrangement and immobility of the artists established such a steady, single image that it had, at times, the power to bewitch the normal operations between mind and eye, collapsing the barrier between reality and illusion. At times, the artists were so uncannily still for long periods, with even the blinking of eyes suspended, that the normal restless infiltration of nervous stimuli and tensions throughout the body had apparently been subverted, their figures seeming to transform into waxworks.

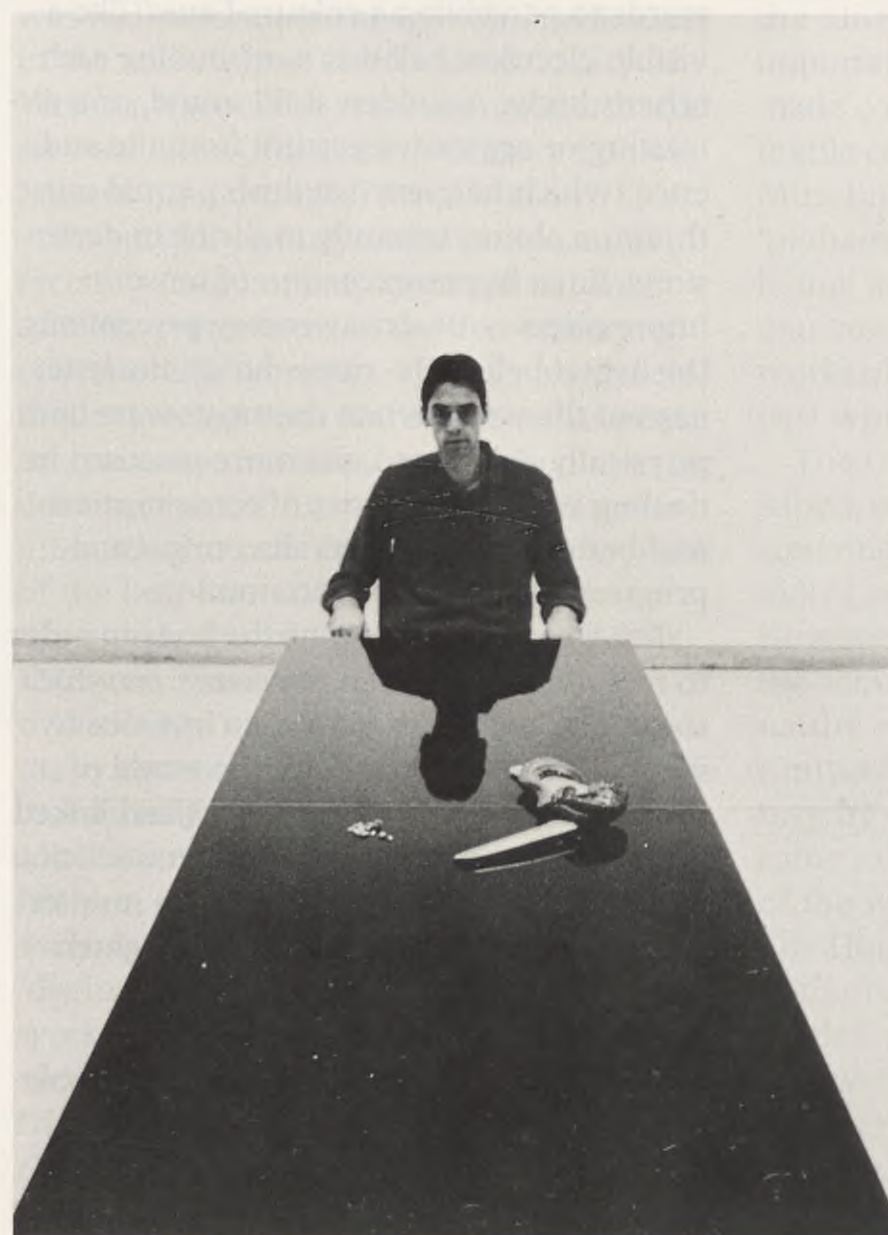
In such circumstances, occasional members of the public who arrived on the first day approached the artists inquisitively as if they were merely inert polychrome sculpture, abandoning the relational regard or respect for body space that one would normally accord a live stranger. Attempts to touch the snake, or even the artists, while in some ways an evidence of the work's imagistic power, in fact threatened its very conditions of hazardous lived reality (fundamentally different from a piece of improvisational theatre). By the end of the first day it became clear that the artists would never survive the psychological rigours of the work unless a physical barrier were erected, so the spaces of the artists and spectators were clearly separated thereafter.

Although Abramović and Ulay had previously carried out works that involved physical stress to the limits of bodily



above
MARINA ABRAMOVIC AND ULAY
GOLD FOUND BY THE ARTISTS (1981)
Performance art at Art Gallery of New
South Wales, July 1981

Photograph by John Delacour



left
MARINA ABRAMOVIC AND ULAY GOLD
FOUND BY THE ARTISTS (DETAIL) (1981)
Performance art at Art Gallery of New
South Wales, July 1981

Photograph by John Delacour

tolerance,² *Gold found by the artists* was by far the most taxing and difficult work — as well as imaginatively adventurous — of their career together. Although it was one of the longest works to be carried out anywhere in recent performance art, it was a work that remarkably resisted the normal dynamics of development in time. Instead, it was notable for its conflation of a few elements into a single, unvarying structure, which, revealed in the first few moments after the work's beginning, was then extended over sixteen days in formal terms, one prolonged tableau sustained for a total of a hundred and four hours; but in experiential terms, a journey of consciousness sustained through three hundred and sixty-five hours of continuous silence and fast.

To be utterly still requires adamant will: 'You have to nearly break the body before you can free the mind' said Ulay. Marina also referred later to long hours of 'such suffering' experienced in order to attain, for periods, a mental plateau of epiphanic calm and clarity. In the most intense of such moments of elevated clarity, both artists testified afterwards to perceiving a coloured aura, like a visible electrical halation surrounding each other's body. A sudden shrill sound, or a distracting or aggressive gesture from the audience (which happened at times), could cause this aura almost instantly to shrink in dimensions. Such hyper-excitation of sensory impressions — or extra-sensory perceptions, the artists believe — came during the latter days of the work, when the artists were both physically debilitated, yet more practised in dealing with the vagaries of consciousness and better able to master discomfort and progress to complete concentration.

The concern to discipline the body in order to free the mind reveals the course on which this work was directed over an arduous two-week period. It led far from the world of theatre, conceptual or process art and linked ultimately with the tradition of renunciation and withdrawal that is practised by mystics and ascetics in quest of spiritual enlightenment.

The inner experience was necessarily inaccessible to the audience, communicable in general nature only, through inference drawn from outward signs. In fact, the immateriality of this work's core — the artists'

non-visible mental stages — raises questions as to whether they can continue this development without breaking further beyond the parameters of visual art and invoking another frame of reference that lies outside art.

However, this problem remains acute only while the long-standing schism in the modern tradition between art and metaphysical experience is maintained. Restore some of the spiritual, contemplative and enveloping possibilities that art once had (and in tribal culture still sustains) and the dichotomy is no longer so difficult. It is a question of how exclusively perceptual and social, or how spiritually suggestive, art may once again be. This, I think, was a central question carried within a deeply moving work.

One is drawn back continually to the striking visual presence this work achieved, its minimalism and strong Europeaness avoiding any loose elision into Aboriginal symbolism. The formal tension in the work came about through oppositional contrasts between two disparate cultural experiences. There was no attempt simply to blur the two into an (potentially ludicrous) amalgam.

Gold found by the artists did, in fact, register a fluctuating level of intensity and controlled energy over the sixteen days. It reached one of its most precarious phases when, one afternoon, the intervention of a member of the audience to leave an absurd cheerio note on the table, combined with increased pain through loss of weight, made Ulay stand up and leave the space early. Yet the dominant constructs of the work were sustained, with Marina remaining alone for several hours as the living thread of energy to the piece. Witnessing, towards the end of the day, her more hunched, exhausted form, still immobile and controlled, was for me an incandescent moment in performance art.

¹ After first meeting in 1975, Marina Abramović (born 1946 in Belgrade, Yugoslavia) and Ulay (born 1943 in Solingen, West Germany) began to develop their joint 'Relation Work' in Amsterdam in 1976. For the past six years they have carried out performance work together in Europe, the United States of America and Australia. Their first visit to Australia was in 1979, as participating artists in the 'Third Biennale of Sydney'. A brief trip to Central Australia at that time brought them into tentative contact with Aboriginal tribal culture — an ancient, desert-moulded culture in which 'performance' rituals have a pre-eminent and unifying role, drawing on traditions stretching back some 40,000 years.

² Illustrated *Art and Australia*, Vol 17 No. 2, p. 181.

Twentieth-century costume:

A focus for Australian Art Museums

by Jane de Teliga

In 1981, we saw the advent of the first major exhibition of twentieth-century costume ever to be shown in Australia in a gallery context. The fact that such an exhibition was put together by the Costume Institute of the Metropolitan Museum of Art, New York, and that it was shown in Australia, is a reflection of a decade of interest, world wide, in the whole field of twentieth-century costume.

Focusing on fashion as an art, the exhibition 'Fabulous Fashion 1907-1967' showed the work of the great fashion designers of this century. Contact was initially made early in 1979 by the National Gallery of Victoria to the Costume Institute, requesting an exhibition of costume to tour Australia. It was decided that, as nineteenth-century costume was well represented in Australia, particularly in the collection of the National Gallery of Victoria, it would be more appropriate to send an exhibition of twentieth-century fashion, representing the art of *haute couture*.

Twentieth-century costume was, until recently (and in many cases still is), only sparsely represented in the decorative arts collections in Australia. This fact is paralleled in the development of costume collections in art museums overseas. As background to the development of Australian collections, it is interesting to examine first the history of one of the best-known costume collections in the world, that of the Victorian and Albert Museum, London.

The initial model for the development of many decorative-arts collections, particularly in Australia, was the Victoria and Albert Museum. After the success of the Great Exhibition of 1851, a sum of money was set aside to purchase items from the exhibition 'distinguished for the excellence of their art of workmanship'. This resulted from the conviction that the level of contemporary industrial design could be raised by involving the exponents of the fine arts in industrial production.

The Museum of Ornamental Art, as it was then called, was opened in 1852, aiming at the improvement of public taste in design and 'the application of fine art to objects of utility' by means of collecting and exhibiting specimens to the public¹. With this emphasis on fine ornament, costume was originally collected for the textile used, as an applied art. Large collections of lace and embroidered, woven and printed textiles, tapestries and carpets were made. The use of such collections continued to justify the initial concept under which they were established — that of the ennoblement of the artefacts of the everyday life of the present by the inspiration from the past.

William Morris, the great textile designer of the nineteenth century, recognized the importance of studying the art of the past and made considerable use of the magnificent textile collection at the Victoria and Albert Museum. He remarked on the collection that 'perhaps I have used it as much as any man living' and stated that 'however original a man may be, he cannot afford to disregard the works of art that have been produced in times past when design was flourishing.'²

The costume collection at the Victoria and Albert was gradually built up, principally covering the fashionable costume (both men's and women's) from 1580 onwards. However, as with most costume collections, the acquisition of clothing of a contemporary nature was largely the result of donation. Couture garments of the early twentieth century by designers such as Poiret and Lucile came to the Museum through the acquisition of the wardrobe of Miss Heather Fairbank. The House of Dior presented the Museum with one of its most popular 'new look' models of the momentous 1947 season.

However, it was not until 1971-72 that a representative collection of twentieth-century couture clothes was acquired, compiled for the Museum by the late Sir Cecil



left
PAUL POIRET COQ D'ORANGE VELVET EVENING DRESS
(c. 1923)
Australian National Gallery
Photograph by David Loram

above
SONIA DELAUNEY COSTUME FOR THE FEMALE SERVANT
OF THE TEMPLE FROM 'CLEOPATRE' (1918)
Silk with applique
Australian National Gallery, Canberra
Photograph by David Loram

opposite
LINDA JACKSON AUSTRALIAN WILDFLOWERS (1981)
Cotton poplin with applique
Australian National Gallery, Canberra
Photograph by David Loram



Beaton for the exhibition 'Fashion: An Anthology'. This resulted in the acquisition of over 200 couture dresses by eminent couturiers such as Worth, Poiret, Chanel, Vionnet, Schiaparelli, Dior and Balenciaga.

This interest in twentieth-century couture was again reflected in the exhibition 'Fashion 1909-1939' (staged at the Museum in 1975) which examined the relationship of fashion, art and the decorative arts from 1900.

In recent years, the Museum has acquired couture garments such as the *avant-garde* quilted-satin evening jacket of 1937 by Charles James and a pleated silk dress with printed velvet evening jacket by Mariano Fortuny. The acquisition of such objects reflects the policy of the Museum's Department of Textiles and Dress, directed towards the consolidation of a comprehensive twentieth century collection; emphasis is placed also on the acquisition of contemporary material.³

This interest in twentieth-century costume is reflected in three Australian collections: in the two relatively unfamiliar and newly emerging costume collections of the Australian National Gallery, Canberra and the Museum of Applied Arts and Sciences, Sydney, as well as in the well-known collection of the National Gallery of Victoria, Melbourne.

Like the Victoria and Albert, the National Gallery of Victoria began its costume collection by acquiring textiles. This was as early as 1895, with the purchase of a group of block-printed Indian cottons. It was not until 1948 that the first costumes entered the collection with the presentation to the Gallery of a group of female fashionable costume and accessories of the early to mid-nineteenth century. Since 1949, the Gallery has collected extensively in the area of costume and textiles as part of the Department of Decorative Arts. The greatest strength of the collection is the fashionable dress of the nineteenth-century woman. With the purchase of the Schofield collection in 1974 by a special grant from the Victorian Government and, in combination with an existing fine collection, the National Gallery achieved a representative collection of nineteenth-century female costume of world standard. In 1975, the exhibition 'Lady of Fashion 1800-1935' was mounted, featuring over one hundred and fifty costumes from the Schofield collection. This exhibition

stimulated a great deal of interest in the Costume and Textile Section and many offers of costumes and accessories were received as a result.

Since then, the area of twentieth-century costume has been augmented by the acquisition of numerous items including the four garments that were included in the exhibition 'Fabulous Fashion 1907-1967' from the Costume Institute, Metropolitan Museum of Art, New York. (This exhibition was shown at the National Gallery of Victoria 27 May-5 July 1981 and at the Art Gallery of New South Wales 14 August-27 September 1981). The gowns from the National Gallery of Victoria included in this exhibition were three lavishly beaded French evening dresses of about 1925 (purchased in 1974 and 1977) and a superb pink pleated-silk Delphos gown (c. 1912-20) by Mariano Fortuny (purchased in 1977).

The work of Mariano Fortuny has become of increasing interest to decorative-arts collections throughout the world. Working outside the fashion mainstream, Mariano Fortuny, artist and designer, created a classical mode of dress based on ancient Greek models which he christened 'the Delphos'. An exhibition of Fortuny's work, organized by the Musée Historique des Tissus, the textile museum in Lyon, recently on show in America, reflects the present trend in the world of costume to focus on the influential designers of this century.

Some important couture garments by famous French designers such as Paquin, Callot Soeurs and Vionnet from the 1920s were presented by the Art Foundation of Victoria to the collection of the National Gallery of Victoria in 1979.

In 1980, the donation of a small group of designers' toiles from Paris provided an addition to the Gallery's record of the fashion world. These toiles (made in calico), were selected from the Paris Collections of designers like Cardin and Nina Ricci during the 1950s and 1960s and were used in Australia by the House of Lucas as a guide to copying overseas models under licence from Paris. All the toiles have been resewn, so that they look like finished garments.

The Melbourne milliner, Thomas Harrison, contributed another aspect to the Gallery's collection when, in 1976, after having retired from exclusive millinery business, he donated

one hundred and forty of his hats. Covering the years 1935 to 1975, the hats illustrate the changes in fashion over that period.

From its founding in 1880, after the Sydney International Exhibition of 1979, the Museum of Applied Arts and Sciences has collected very broadly in the whole field of textiles and costume. One of the earliest costumes in the collection, purchased in 1884, is an embroidered underdress from Central Europe, which is currently on display in the new Museum building, Stage 1. The collection ranges primarily from the mid-seventeenth century to the present day and covers a wide spectrum of textiles including lace and embroidery, costume accessories notably fans and shoes, and traditional and fashionable costume. The predominant area of the collection has been women's costume from the mid-nineteenth century until about the 1930s. In recent years, the plans to provide new premises for the Museum and the appointment of a curator in the area of costume and textile have resulted in a review of the collection and an attempt to develop specific areas.

One of the areas of particular interest is that of textiles, with the intention of developing a comprehensive reference collection of Australian, European and Asian examples. The Museum has recently acquired, with the help of donors, part of a collection of textile books, printing blocks and fabric samples ranging from 1830 to 1950. The books, containing thousands of dated textile samples primarily from French textile mills, have been donated by Bruno and Christine Pichler, The Fashion Group, Bradmill Industries, Tennyson Textiles and Simplicity Patterns — an example of the generous sponsorship on which the Museum relies to follow its acquisition policy. The involvement of the fashion and textile industry is particularly important to the Museum and such patronage will, in turn, provide a resource of material from which costume and textile designers and students can draw inspiration and knowledge.

The theme of textiles is being followed through in other departments, with the Museum's Department of Technology beginning to build up a collection relating to textile technology.

One of the costume areas the Museum wishes to develop is that of twentieth-century



MARIANO FORTUNY DELPHOS GOWNS Italian
20th century
left: pink pleated silk, loose over-tunic and sleeves with Venetian beads
National Gallery of Victoria

centre: dark olive green velvet stencilled in gold in a Middle Eastern pattern edged in calligraphy: pleated black silk and Venetian beads at sides
Costume Institute, Metropolitan Museum of Art, New York

right: HOODED EVENING CAPE
mauve and grey striped velvet, made in the style of a North African burnouse
Costume Institute, Metropolitan Museum of Art, New York

right: (worn under cape) pale grey-green pleated silk, sleeveless with scoop neckline and Venetian beads
Costume Institute, Metropolitan Museum of Art, New York
Photograph by Joshua Greene

clothing, especially from about 1940 to the present day. It is planned to cover two major aspects of dress in the collection — fashionable dress in the form of clothes from Australia and Europe and ordinary everyday clothing, including work clothes. Thus, the emphasis is on a broad, spectrum of the history and development of costume, both the fine products of skilled design and craftsmanship and the everyday clothing of men, women and children, particularly as it pertains to the social history of Australia.

The first major twentieth-century couture clothes will come into the Museum's collection when a group of gowns, originally owned by the designer Chris Jacovides, and bought by the Fashion Group for the National Trust of Australia, are transferred from the National Trust Collection to the Museum. Clothes worn by public figures in Australia are another area of interest to the Museum.

When the Art Gallery of New South Wales showed its exhibition 'Art Clothes' (Project 33, 20 December 1980 — 1 February 1981), contemporary clothing and accessories by young Australian artists and designers were seen for the first time in a gallery context. In line with its policy of representing both contemporary trends and clothing of Australian origin, the Museum of Applied Arts and Sciences acquired a number of pieces from the exhibition. Many of these works incorporated Australian motifs in their visual imagery for example, the knitted cotton dress and jacket, titled *Opera House*, designed by Jenny Kee for Flamingo Park.

Another public collection to acquire works from the exhibition 'Art Clothes' was the Australian National Gallery, Canberra. These 'wearable art objects' were acquired for the Australian Decorative Arts Collection and included clothes by designers Jenny Bannister and Katie Pye, fabrics designed by Jenny Kee, and *Wildflowers*, a cotton jacket and skirt appliquéd with Australian wildflower shapes, designed by Linda Jackson. These works joined an already existing group of material that included Peter Tully's 'urban tribalwear' plastic coat, *Shorty pyjamas*, a leather bag by Mark Arbuz and the knitted *Wattle dress* designed by Jenny Kee.

These costumes were collected as art works rather than examples of Australian fashion, as fashion garments are outside the scope of

the Australian collection. As the Australian Decorative Arts Collection covers such a broad range of objects, it is not intended to collect Australian fashion but rather to record it by assembling an archive of Australian fashion photographs.

An area of particular emphasis is the history and development of textiles in Australia and the collection already includes embroidery, crochet work, rugs, quilts and fabrics designed by Australian artists in the 1920s, 1930s and 1940s.

The intention of the Australian National Gallery is that the decorative arts should be displayed in close proximity to the visual arts so that a full range of Australian visual culture can be seen at one time. Works from one art movement and period will be displayed together, rather than divided into separate media.

In the International Decorative Arts collection of the Australian National Gallery there are two departments collecting costume and design — Theatre Arts, and Fashion and Textiles. The collecting policy is directed towards representing, primarily, the work of the important and influential designers of the late-nineteenth and twentieth centuries.

Represented among the five hundred or so items in the Theatre Arts collections are costumes and designs for thirty ballets performed by Diaghilev's Ballets Russes. Beginning with costumes designed for the first ballet, *Le Pavillon d'Armide*, performed in Paris in 1909 and ending with the last ballet, *Ode*, produced in 1928, the year before Diaghilev died, the representation of the Ballets Russes includes works by Leon Bakst for *Scheherazade*, first performed in 1911, and for the *Sleeping Princess*, first performed in 1921. Other important costumes for Diaghilev's ballets in the collection are the costumes hand-painted by Matisse for *Le Chant du Rossignol*, first performed in 1920, costumes by Sonia Delaunay for *Cléopâtre*, first performed 1918-19, and the costume worn by Nijinsky for *Petrouchka*, first performed in 1911.

The emphasis of the Fashion and Textile acquisition policy is on the innovative couture designers, whose work has made a significant contribution to twentieth-century fashion. The core of the collection consists of an entire group of costume, accessories and



top and above
JENNY KEE OPERA HOUSE (1980)
Cotton knit dress and jacket
Museum of Applied Arts and Sciences

related reference material purchased in 1976 from Julian Robinson. This collection contains a number of important designer-dresses by *couturiers* such as Callot Soeurs, Poiret, Vionnet, Schiaparelli, Lanvin, Patou and Molyneux.

Recent important acquisitions of the Department have been a Worth afternoon dress of around the turn of the century and a velvet stencilled jacket and 'Delphos' pleated tea-gown by Fortuny, of early this century, acquired in 1981 at auction overseas.

As support reference material is vital to the fashion and textile collection, an important resource is being built up of designs and printed material. The fashion library begins with the first fashion publication, the *Lady's Magazine*, published in 1770, and includes a collection of 'pochoir' illustrations (coloured stencils) used in *de luxe* fashion periodicals such as the *Gazette de Bon Ton*. A comprehensive collection of the main fashion magazines is also being developed for reference and study purposes.

The Department of Fashion and Textiles is planning its first major exhibition, to be held in 1983. To be titled 'The Artist in Fashion', its theme, appropriate to an art museum context, will be fashion as an art. Like the exhibition 'Fabulous Fashion 1907-1967' it will focus on the influential designers of the twentieth century.

It is interesting to note that virtually every item in the exhibition 'Fabulous Fashion 1907-1967' was acquired by the Costume Institute through donation. These donations have taken place mostly over the last decade since the Institute began the series of major exhibitions on the important fashion designers of this century. Such exhibitions raise the general public awareness of the importance of twentieth-century costume to the decorative arts collections of art museums, and encourage the private donations and corporate sponsorship so necessary for the development of such collections.

¹ Roy Strong, Introduction to *The Victoria and Albert Museum Souvenir Guide* (V.A., London 1977) p. 3.

² Oliver Fairclough and Emmeline Leary, *Textiles by William Morris and Morris & Co 1861-1940*. (Thames & Hudson, London 1981) p. 3. Quoted in Introduction by Barbara Morris.

³ Valerie Mendes, 'Department of Textiles and Dress' *Burlington Magazine*, May 1978, p. 134.



Summer/Winter Variations, Outrim, Gippsland

Acrylic on duck 148 x 184 cm

PAUL CAVELL

PAINTINGS ETCHINGS & RELIEF PRINTS
2 - 16 MAY 1982

**The
Wiregrass
Gallery**

Station Entrance, Eltham, Victoria 3095. Telephone 439 8139 A.H. 439 7199 Open Thurs, Fri, Sat 10-5.30, Sun & Public Hols 1-5.30

Gallery Alpha

RIC EVRINGHAM
LOUIS KAHAN
BETTE HAYS
KEN WILLES
JUDITH LAWS
MICHAEL TAYLOR
KEN JOHNSON
ROBERT WETTENHALL
IAN STANSFIELD
KAY CONTINI
ROSALIND COLLINS
PROF. PONTINO
U. BENINI
CHARLES BLACKMAN
DONALD FRIEND
KAY BREEDEN WILLIAMS
MIKE LYONS
MIKE NICHOLAS
LESLIE McDONAUGH
PATRICK SHIRVINGTON
JIM THOMSON
PRO HART
BRIAN SPENCER
PHYL SCHNIEDER
ALKIS ASTRAS
SERGIO AGOSTINI
FERNANDO SOLANO
ANNE GREEN
PATRICK KILVINGTON
RICHARD BOGUSZ

GALLERY ALPHA
Corner Horton Parade & Golf Street
Maroochydore — Sunshine Coast
QUEENSLAND Tel: 071 43 2693

COVENTRY GALLERY

Group Exhibition of Major Artists

Celebrating April

Sydney Biennale

Followed by showing
of competition exhibition
of landscapes by 30 artists

Gallery Hours: 11am-5pm Tuesday to Saturday —
56 Sutherland Street, Paddington, N.S.W. 2021
Phone (02) 331 5583, 331 4338

NGV

Paintings from Rajasthan in the National Gallery of Victoria



Features a superb collection of 274 rare Indian paintings recently presented to the Gallery by the Felton Bequests' Committee; 217 illustrations, 15 in full colour; 173 pages, 29.5 cm x 21.5 cm. \$10.00 plus postage.

The Gallery Bookshop
180 St. Kilda Road
Melbourne, Vic. 3004
Tel: 62 7411 ext. 205

MICHAEL IWANOFF



SLAIN CORAL

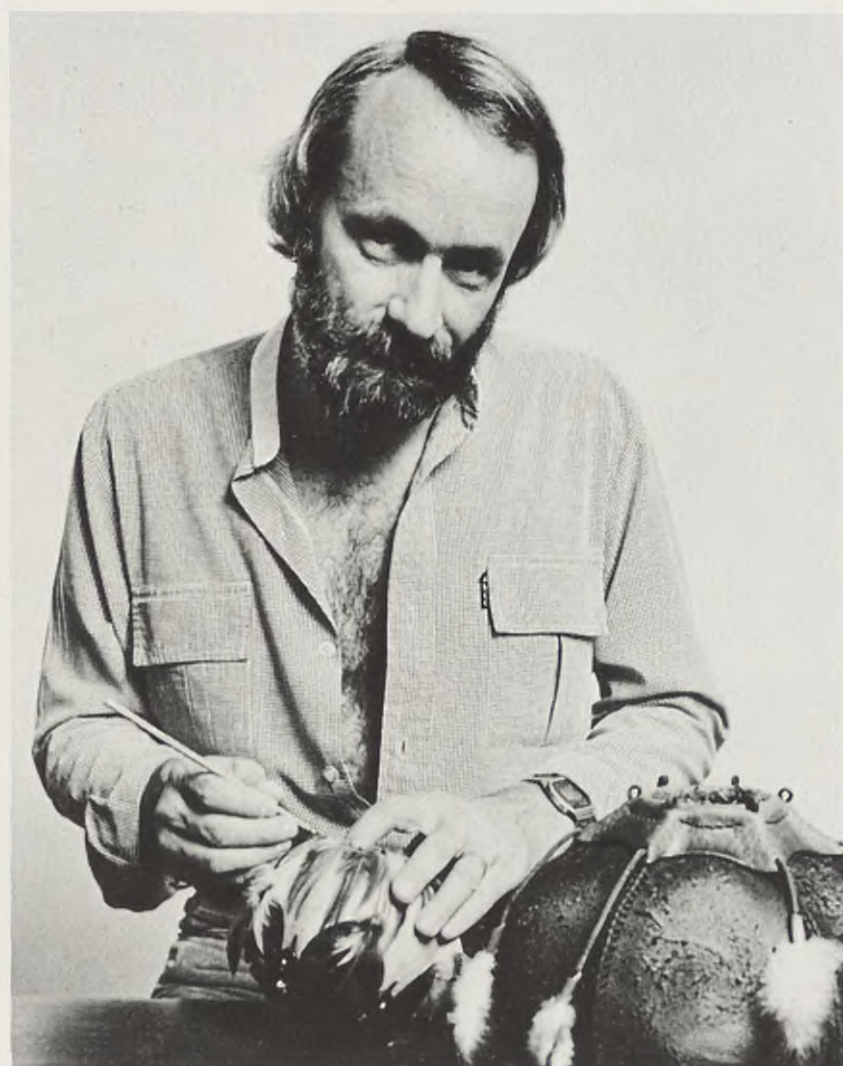
ACRYLIC ON PAPER

94 x 63 cm

Galerie Düsseldorf

890 Hay Street Perth WA 6000 Tel (09) 325 2596
 Gallery Hours: Tuesday - Friday 10 a.m. - 4.30 p.m. Sunday 2 - 5 p.m.
 Directors: Magda and Doug Sheerer

JUNE STEPHENSON IAN WHITE



EXHIBITING 30TH APRIL TO 24TH MAY

MARK WIDDUP'S COOK'S HILL GALLERIES

67 Bull Street, Cook's Hill, Newcastle, N.S.W.

Telephone: (049) 263899

Gallery Hours: Friday and Saturday 11.00 to 6.00, Sunday
2.00 to 6.00, Monday 11.00 to 6.00.

GREG HANSELL



LOUIS BYERS' COTTAGE, HILL END

55 x 75

earth pastels

THE
 Q
 GALLERY

An EXHIBITION of his
 'Earth Pastels' derived from
 the shales & mudstones of N.S.W.
 ~ April 7th. to 18th, 1982

BIRKENHEAD POINT, DRUMMOYNE, N.S.W. 2047. Tel. 02-81 3615

DAVID CHAPMAN



Grey Day Sleepy Bay - Tasmania

Oil on Canvas

153.5 x 203.5cm

EXHIBITION

MONDAY 3 MAY 1982 — THURSDAY 21 MAY 1982

POWELL STREET GALLERY

20 POWELL STREET SOUTH YARRA 3141

TELEPHONE 26 5519

Greythorn Galleries

2 Tannock St., North Balwyn,
Victoria 3104

Director: Thelma Richards

LEONARD LONG
KENNETH JACK
KATH BALLARD
BILL BEAVAN
RAMON WARD-THOMPSON
JOHN COBURN
TOM GLEGHORN
MAYNARD WATERS
PATRICK KILVINGTON
NORNIE GUDE
LAURENCE PENDLEBURY
ROBERT COX

Hours:

Monday – Friday 11-5
Saturday 10-5
Sunday 2-5

03 857 9920

ray hughes gallery

11 Enoggera Tce., Red Hill, Brisbane. Phone: 36 3757



TONY COLEING

CHRISTOPHER CROFT

"METAPHORS"

An Exhibition of Recent Drawings and Prints
30 March - 24 April, 1982

including

NEW COLOUR LITHOGRAPHS

Format 56 × 76 cm, Edition of 35

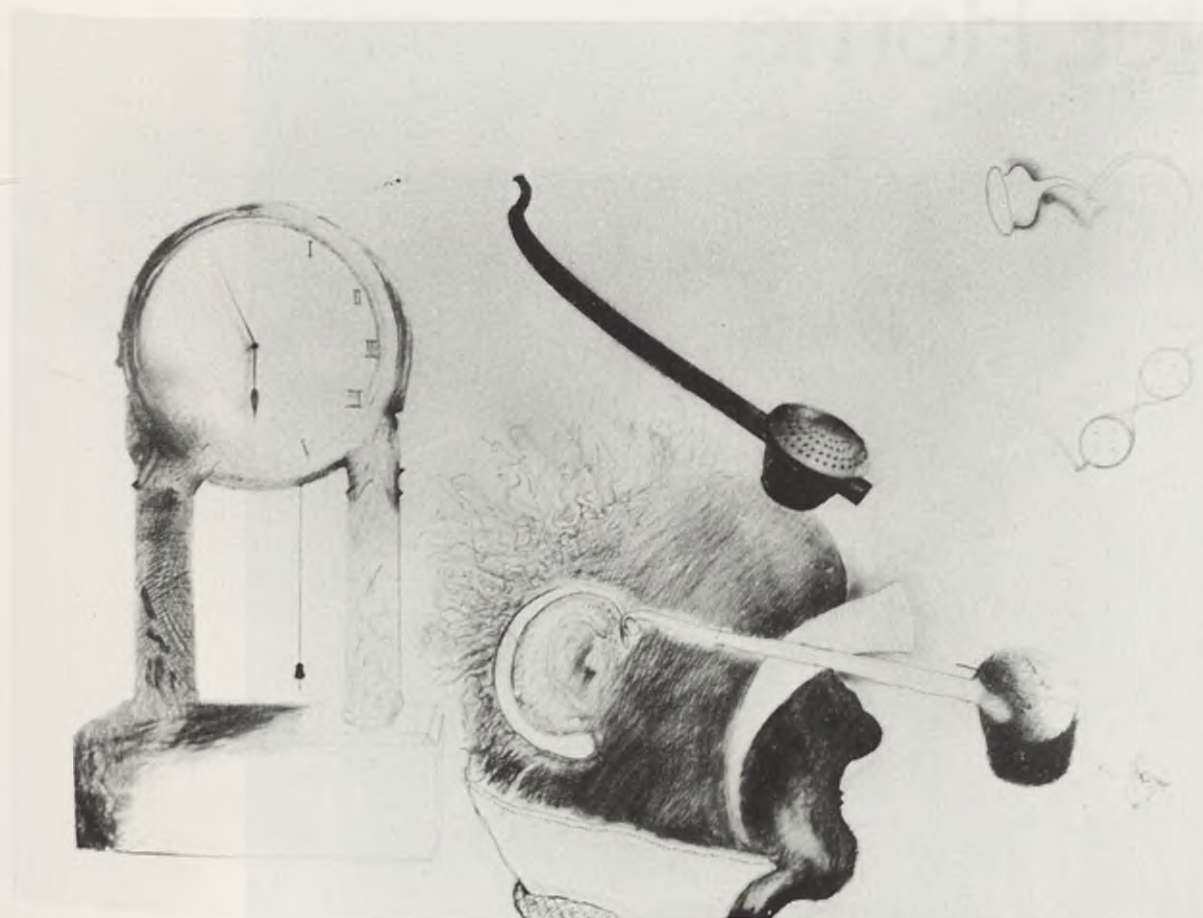
Printed at Fred Genis Studio

Published by

STADIA GRAPHICS GALLERY

First Floor, 85 Elizabeth Street
Paddington, N.S.W., Australia 2021
Telephone: (02) 326 2637

Director: Stanislas de Hauteclouque



Beethoven's clock

75 × 100 cm

graphite

THE UNIVERSITY OF TASMANIA

MFA

in Studio Studies

The Tasmanian School of Art is a faculty of the University of Tasmania and offers a comprehensive range of courses (awards) including a Master of Fine Arts Degree.

The M.F.A. is a post-graduate award providing for studio work of a speculative and individual nature in an approved field of study.

The School attempts to provide solitude for working by assigning single or double studios to each student and to provide for an exchange of ideas through the Graduate Seminar. Also available to Masters students are resources such as a substantial Library, a Guest Lecture Programme, a Paper Mill and communal Workshops in Wood, Metal and Plastics.

Fields of study include:

Ceramics
Painting
Sculpture
Printmaking
Photography
Design

Enquiries should be directed to the:

Faculty Secretary
Tasmanian School of Art
GPO Box 252C
Hobart
Tasmania 7001
Telephone: (002) 20 3274

EXHIBITION MAY 5 - 26 1982

Peter Horne



Photograph: ADRIAN BRAUN

TREES IN THE WIND —
ROAD TO GRANTVILLE

OIL AND ACRYLIC ON LINEN

90 x 100 cm



profile
GALLERY

— FINE TWO AND THREE DIMENSIONAL ARTS —

763 GLENHUNTLY RD. STH. CAULFIELD 3162 PHONE: (03) 523 9653

GALLERY HOURS: Wednesday — Sunday 2-6 pm

Director: Richard Jones



Blue Shadows

Nambour

Queensland

OLGA C. GARNER

TRADITIONAL AUSTRALIAN LANDSCAPE ARTIST

Internationally represented with exhibitions
in London, Europe, New York, and Australia and in the
personal collection of Their Royal Highnesses,
The Prince and Princess of Wales.

New Central Galleries
Grand Central Arcade,
Queen Street,
Brisbane, 4000 Qld.
Tel. 07 221 7452
Directors
J.P. & G.E. Murphy

The Strand Gallery
Bulcock Street,
Caloundra, 4551
Queensland.
Tel. 071 91 4619
Director
Rae Woolfe

The Colonial Gallery
6 Russell Street,
Evandale, 7212
Tasmania
Tel. 003 91 8480
Director
W.R. Learoyd

Swann Galleries
266 Swann Road
St. Lucia,
Brisbane, 4067. Qld
Tel. 07 371 2435
Director
Tina Phare

Christopher Day Gallery
76a Paddington Street,
Paddington, 2021
New South Wales
Tel. 02 326 1952
Director
Christopher Day

Mrs Hurst Dancing

& OTHER SCENES FROM REGENCY LIFE 1812-1823

Watercolours by Diana Sperling • Text by Gordon Nungay

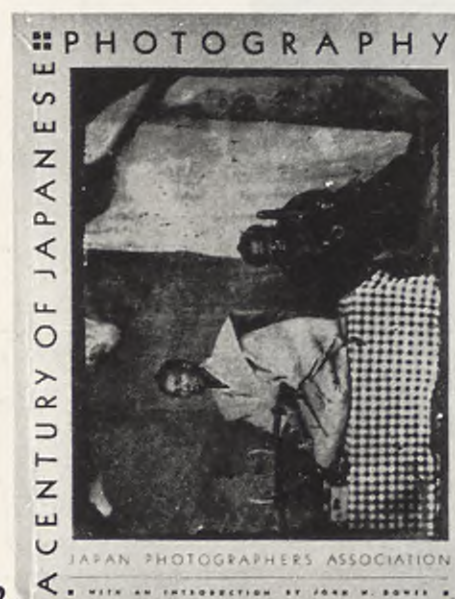


FOREWORD BY ELIZABETH LONGFORD

1

MRS HURST DANCING — Diana Sperling: \$19.95

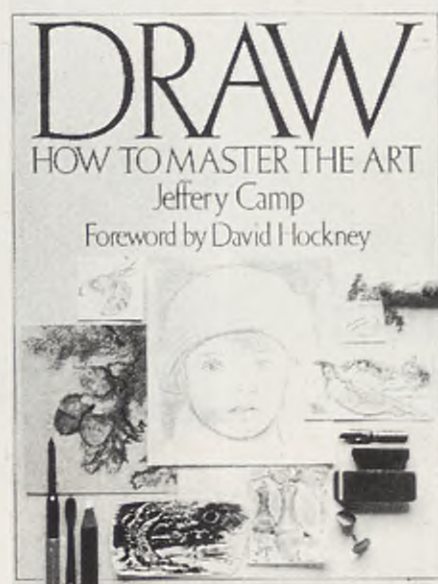
A delightful collection of informally-depicted scenes of daily life in Regency England, painted between 1812-1823 by Diana Sperling, a skilled amateur artist.



2

A CENTURY OF JAPANESE PHOTOGRAPHY — \$37.95

A spectacular and historic collection spanning 100 years of development in this fascinating and enigmatic country.



3

DRAW — HOW TO MASTER THE ART — Jeffrey Camp: \$25.95

Jeffrey Camp's book demonstrates the essential techniques in recognised works of art and how to copy them.

4 THE LYLE ARTS REVIEW 1982 — \$21.95

5 THE LYLE ANTIQUES REVIEW 1982 — \$21.95

Dealers and collectors will value these books, which are 'the bible' in their fields for daily trading.

ORDER FORM

Please send me (fill in quantity beside appropriate number):

1	2	3	4	5
---	---	---	---	---

NAME _____

ADDRESS _____

Send your cheque or money order to:
HUTCHINSON GROUP (AUSTRALIA) PTY LTD
370 Wattle Street, Sydney, 2007

The original sculpture of *Hercules* and *Caco* was executed in terracotta by the sculptor Stefano Maderno and is now in Ca'd'oro in Venice.



HERCULES and CACO

Italian artist and sculptor CAV. MILANI has successfully captured the expression and movements of this hand-carved stone reproduction of *Hercules* and *Caco* which stands almost two metres high without the pedestal.

This sculpture is signed by the artist and is a rare opportunity for collectors to acquire works of such talent. The statue is included among other Roman and Greek mythological figures.

ITALGARDEN

Importers of hand-carved stone sculptures

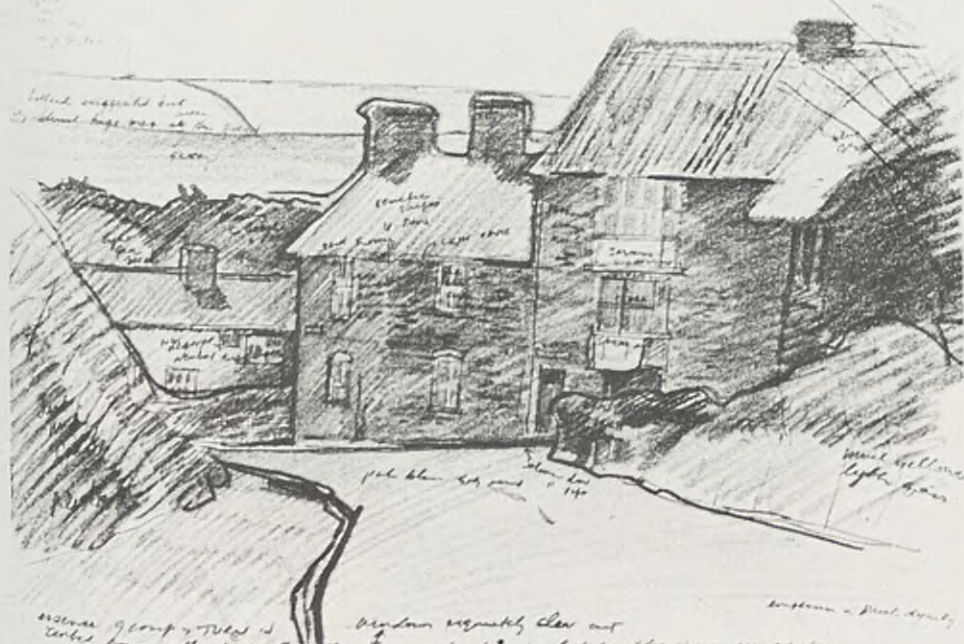
4 Abbott Road, Seven Hills, N.S.W. 2147
Telephone (02) 624 1377

J. KOSNAR PTY. LTD. PICTURE FRAMING

for all

SUPPLIES
& SERVICES

SALES DEPT.: 550 MOUNT ALEXANDER RD., ASCOT VALE, VIC (3032) Ph (03)370 5044
Correspondence to P.O. Box 264 NIDDRIE, VIC. (3042), AUSTRALIA



Pewsey, Mid-morning 1976

From sketchbook 99, page 74

CAMERON SPARKS
7 BALLS HEAD ROAD
WAVERTON NSW 2060
02 929 2784

AT HOME EACH LAST WEEKEND EVERY MONTH
WITH 1982 ANNUAL EXHIBITION IN THE SPRING
Watercolours, drawings, oils & sketchbooks for perusal.

Portobello Shop

Sydney's Only Antique Light Specialist

(Established 22 years)

From Georgian to Victorian and Art-Nouveau -
Pendants, Brass Floor Standards, Reading Lights,
Brackets, Table Lamps.
All completely restored and converted to electricity.



94 Hargrave St. Paddington
Phone 32.5462

Next to darcys
restaurant

OPEN NOON TO 5.30PM MONDAY TO FRIDAY, ALL DAY SATURDAY

BARRY'S ART GALLERY PTY. LTD.

Dealers in Fine Art

Director
KURT BARRY

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



Nullabor country II

oil on canvas 61 x 46 cm

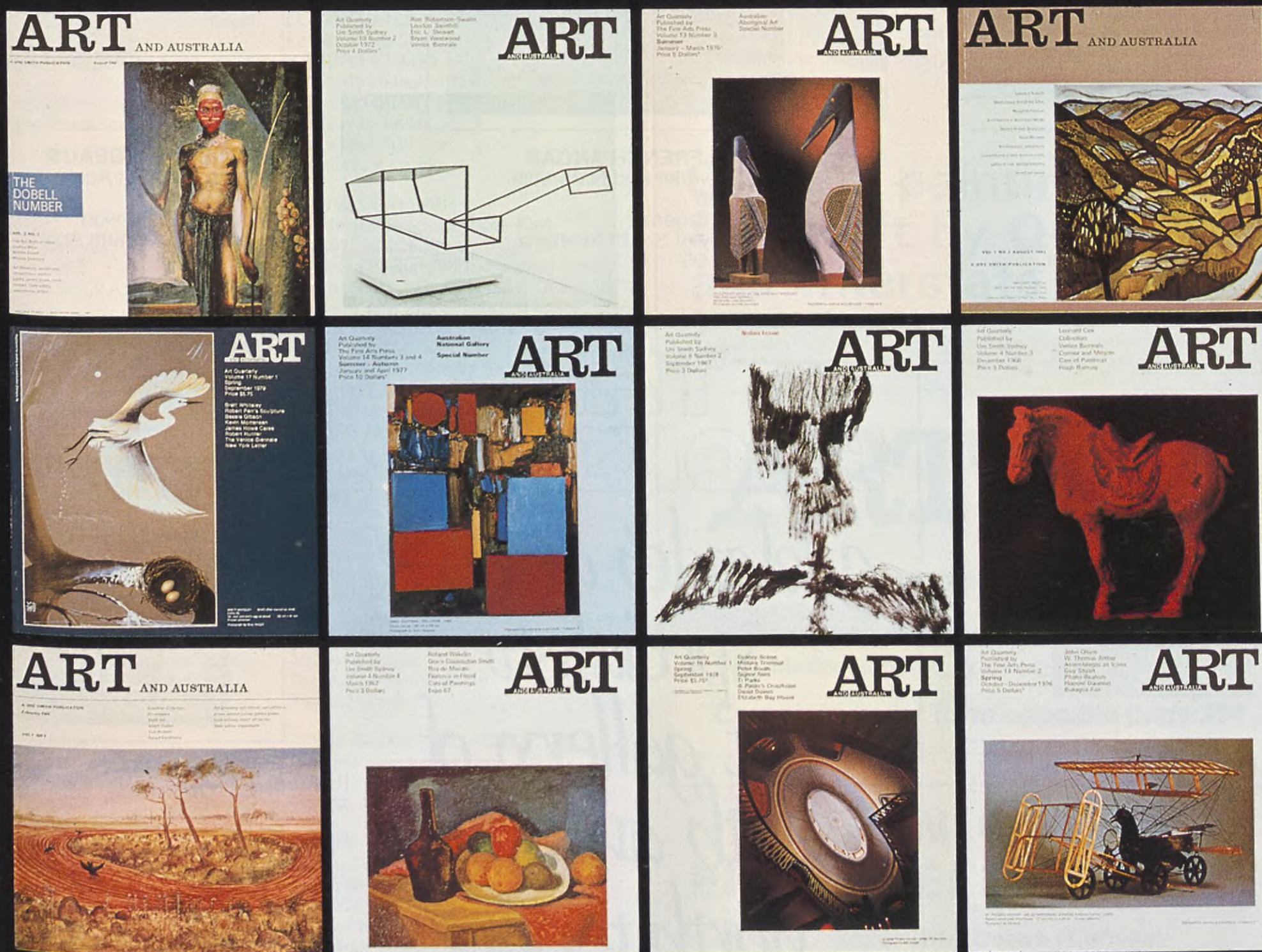
MAX BOYD

MAVIS CHAPMAN GALLERY
 52 ALFRED STREET SOUTH
 MILSONS POINT N.S.W. 2061
 Telephone (02) 92 1920, 922 5104

ART

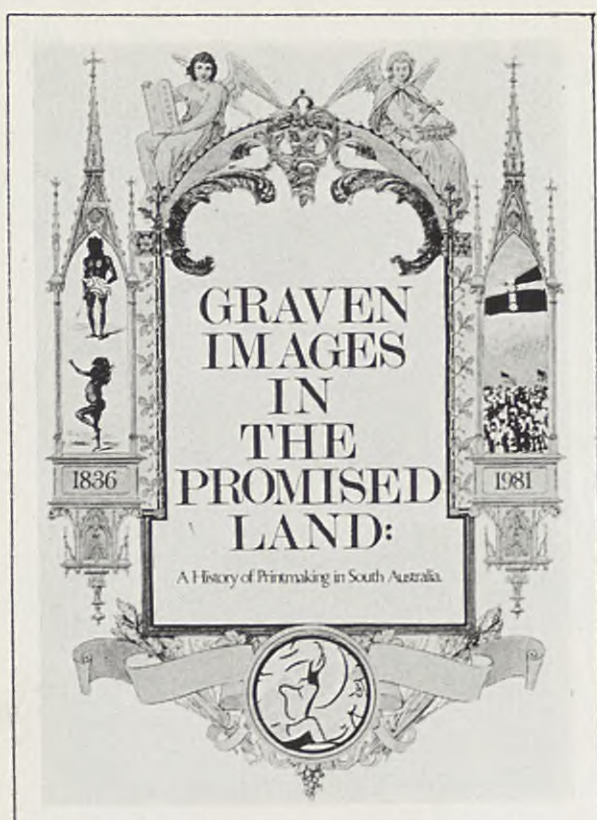
AND AUSTRALIA

*puts around one million dollars
worth of art in your home every issue*

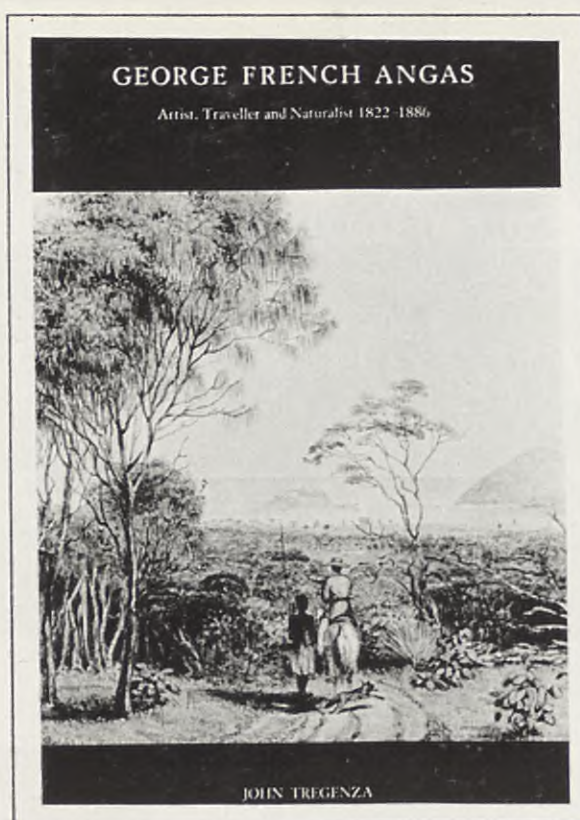


*it's worth becoming a subscriber**

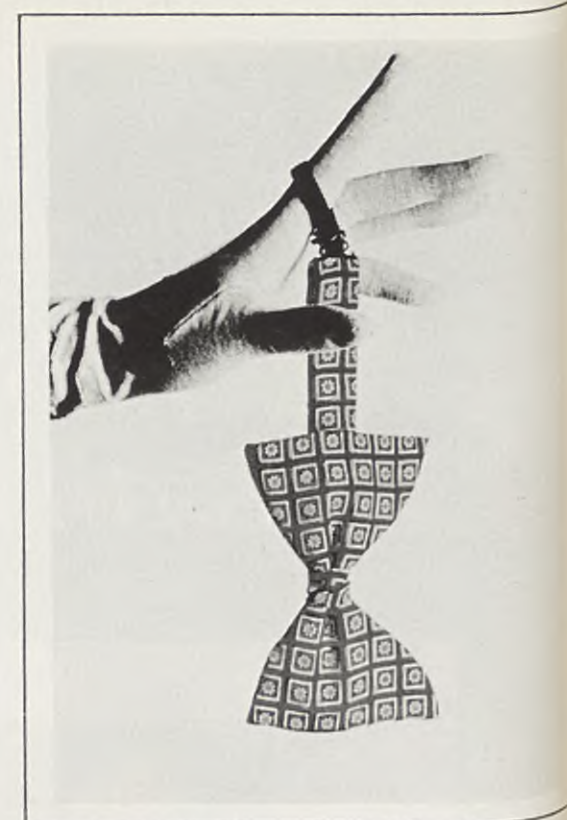
**If you are already one why not share the wealth with a friend.*



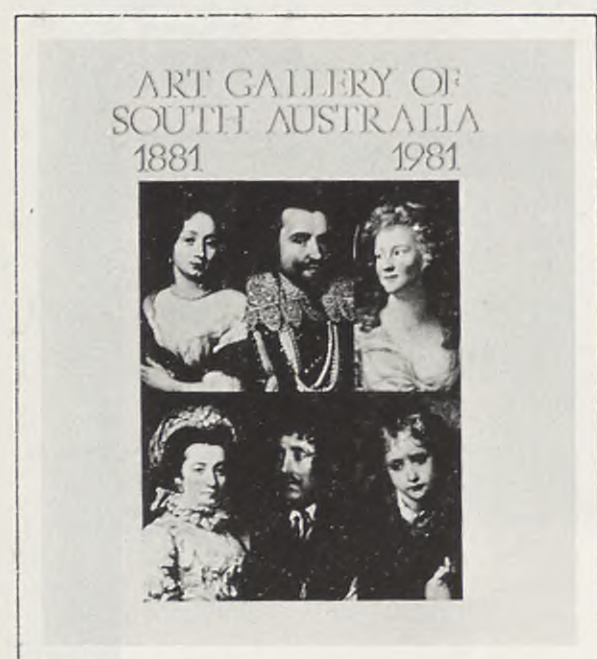
GRAVEN IMAGES IN THE PROMISED LAND
A History of Printmaking in South Australia
by Alison Carroll
Art Gallery of South Australia.
Price \$8.95



GEORGE FRENCH ANGAS
Artist, Traveller and Naturalist
1822-1886
by John Tregenza
Art Gallery of South Australia.
Price \$16.95

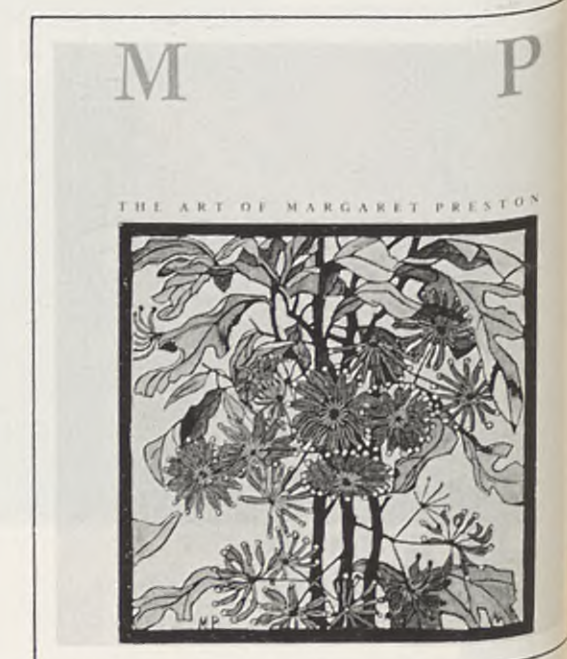


BUSTLES AND BEAUS
Fashion in South Australia
1881-1981
By Judith Thompson
Art Gallery of South Australia.
Price \$9.95



ART GALLERY OF SOUTH AUSTRALIA 1881-1981
Art Gallery of South Australia.
Price \$14.95

THE BOOKSHOP
adelaide's artbook specialists
art gallery of south australia
north terrace
adelaide s.a. 5000



THE ART OF MARGARET PRESTON
by Ian North
Art Gallery of South Australia.
Price \$17.95

the above titles may be ordered by using the card inserted in this magazine. the art gallery board published books and catalogues which have special reference to the gallery's collection and south australian artists. a complete catalogue of these books, reproductions and cards is available on request. wholesale orders accepted. the bookshop stocks a wide range of books, reproductions and cards on Australian and international visual arts.

Art Directory

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

Exhibitions

This information is printed as supplied by both public and private galleries and thus responsibility is not accepted by the Editor for errors and changes. Conditions for acceptance of listings and fees chargeable may be obtained by writing to the Directory Editor. Unless otherwise indicated exhibitions are of paintings. Important alterations to previous listings supplied are indicated by italics.

Queensland

ART WORLD

3285 Pacific Highway, Underwood 4119
Tel. (07) 341 4899
Monday to Friday: 9 - 5
Saturday: 9 - 3
Sunday: 11 - 5

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: 11 - 6
Tourist season: hours extended; viewing by appointment

BUDERIM GALLERY

27 Burnett Street, Buderim 4556
Tel. (07) 45 2704
Fine art, silver jewellery, pottery, leatherwork, sculpture, leadlight, imported rugs, patchwork, hand-made cedar furniture, all by local craftsmen.
Sunday to Saturday: 10 - 5

DE LISLE GALLERY

The Village Green, Montville (Sunshine Coast) 4555
Tel. (071) 45 8309
Continually changing exhibitions of paintings of quality.
Daily: 11 - 5

DOWNS GALLERY AND ARTS CENTRE

Greyhound Building
135 Margaret Street, Toowoomba 4350
Tel. (076) 32 4887
Monday to Saturday: 10 - 5
Sunday: 1.30 - 5

JOHN COOPER EIGHT BELLS GALLERY

3026 Gold Coast Highway,
Surfers Paradise, Gold Coast 4217
Tel. (075) 31 5548
Changing continuous exhibitions of

paintings in stock — Friend, Crooke, Rees, Boyd, Ashton, Lindsay, Wakelin, Thyrza Davey, Stanton-Cook, Tony Johnson, de Maistre, 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. Quality pottery.
Monday to Friday: 9 - 5
Thursday until 9.30
Saturday: 9 - noon

McINNES GALLERIES

88 Edward Street, Brisbane 4000
Tel. (07) 31 2262
Continually changing exhibitions of oils, watercolours, pastels, pottery. One-man shows of new and established artists.
Monday to Saturday: 10 - 4.30

MILBURN BASEMENT GALLERY

11 Latrobe Terrace (off Cochrane Street), Paddington 4064
Tel. (07) 36 1988
Tuesday to Friday: 11 - 5.30
Saturday: 10 - 4
Sunday: 2 - 5

PADDINGTON GALLERY

97b Musgrave Road, Red Hill 4059
Tel. (07) 36 6362
Regular exhibitions of paintings, sculpture, drawings, prints and pottery by leading and emerging Queensland and interstate artists.
Tuesday to Saturday: 10 - 6
Sunday: 2 - 5

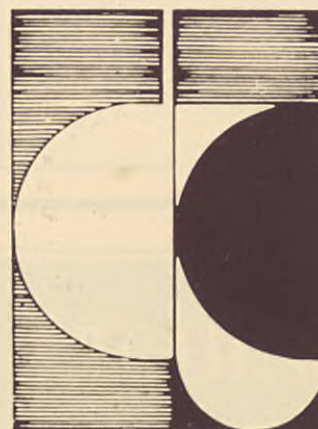
PHILIP BACON GALLERIES

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

QUEENSLAND ART GALLERY

Queensland Cultural Centre
South Brisbane 4101
Tel. (07) 240 7333
30 March - 25 April: Kandinsky
30 March - 9 May: Renaissance Bronzes
31 March - 16 May: A Selection of Japanese Art from the Idemitsu Museum — paintings, screens, ceramics, costumes
5 June - 4 July: British Drawings and Watercolours from the Fitzwilliam Museum
6 June - July: Art in Queensland — paintings, sculpture
11 June - 11 July: Edward Hopper —

DOWNS GALLERY



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

Phone: (076) 32 4887
Director: Phyllis Hobart

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

ART Bound AND AUSTRALIA Volume 18

Now available at \$35*

*Add \$2.50 post (\$5.00 overseas) Send to:
B&C Mailing Services, Box 4142, GPO Sydney 2001

Complete order form opposite page 364

JOHN COOPER EIGHT BELLS GALLERY

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

**Specializing in Australian Paintings
Established 1934**

BETH MAYNE'S STUDIO SHOP

Presenting prints, drawings and paintings
by contemporary artists and earlier
well-known artists.

Cnr. Palmer and Burton Streets, Darlinghurst. 2010
Telephone (02) 357 6264, A.H. 331 5690
11 a.m. - 6 p.m. Tuesday to Saturday

VICTOR MACE Fine Art Gallery

35 McDougall St., Milton, Qld. 4064

Gallery Hours: Saturday to Wednesday
11 a.m. - 5.30 p.m.
Telephone (07) 369 9305

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

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

paintings, sculpture, prints, drawings
Monday to Saturday: 10 - 5
Friday until 9
Sunday: 2 - 5

RAY HUGHES GALLERY
11 Enoggera Terrace, Red Hill 4059
Tel. (07) 36 3757
19 March - 15 April: Australian
Contemporary Art
16 April - 5 May: Robert Jacks
7 - 27 May: Rod Withers
Tuesday to Saturday: 11 - 6

ROCKHAMPTON ART GALLERY
Victoria Parade, Rockhampton 4700
Tel. (079) 27 6444
Exhibitions and displays of permanent
collection of Australian contemporary art
and changing display of loan exhibits
monthly.
Monday to Friday: 10 - 4
Wednesday: 7 - 8.30
Sunday: 2 - 4

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

ULMARRA GALLERIES — GOLD COAST
2304 Gold Coast Highway, Mermaid
Beach 4218
Tel. (075) 35 9086
Regular exhibitions by Queensland and
interstate artists. Specialists in antiquarian
prints, maps and engravings.
27 March - 17 April: Carina Turner —
batiks
24 April - 15 May: Rob Jago
Wednesday to Sunday: 11 - 6

UPSTAIRS GALLERY
13a Shields Street, Cairns 4870
Tel. (070) 51 6150
North Queensland original art.
Regular exhibitions by established
Queensland artists. Only gallery in Cairns
city area.
Monday to Friday: 9.30 - 5
Saturday: 9 - noon

VERLIE JUST TOWN GALLERY
77 Queen Street, Brisbane 4000
Tel. (07) 229 1981
Complex of six centre-city galleries:
Solo-exhibition and Collectors' Gallery of
distinguished Australian artists, Print
Room, Japan Room, free reference
library.
March: Mike Nicholas
April: Tom Gleghorn
May: Nicholas Mullens; Utamaro Shuga
— Japan Room
Monday to Saturday: 10 - 4
Friday until 7

VICTOR MACE, FINE ART GALLERY
35 McDougall Street, Milton 4064
Tel. (07) 369 9305
April: Frank Hinder — drawings
May: Elisabeth Cummings
June: Kester Dodds — drawings
Saturday to Wednesday: 11 - 5.30

New South Wales

ANNA ART STUDIO AND GALLERY
94 Oxford Street, Paddington 2021
Tel. (02) 331 1149
Continuous exhibitions of traditional
paintings. Selected works by Anna Vertes.
Tuesday to Saturday: 10 - 5.30
Sunday, Monday: by appointment

ARMIDALE CITY ART GALLERY
Rusden Street, Armidale 2350
Tel. (067) 72 2264
Permanent collection of contemporary
Australian art and changing loan
exhibitions.
Thursday, Friday: 10 - 4
Saturday: 10 - 1

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
5 - 28 March: Pictorial Photography in
Britain
13 March - 9 May: The Sydney Harbour
Bridge
6 April - 23 May: Biennale of Sydney
13 May - 13 June: Kandinsky
Monday to Saturday: 10 - 5
Sunday: noon - 5

AUSTRALIAN CENTRE FOR
PHOTOGRAPHY
Dobell House, 257 Oxford Street,
Paddington 2021
Tel. (02) 331 6253
Monthly exhibitions of outstanding
Australian photography. Our print room
contains a wide representation of
contemporary Australian photographs
for sale.
10 March - 4 April: CSR Photography
Project — The Hunter Valley
26 May - 20 June: Bill Henson — recent
photographs
23 June - 25 July: Swiss Photography
Wednesday to Saturday: 11 - 6
Sunday: 1 - 5

AUSTRALIAN CRAFTWORKS
The Old Police Station, 127 George Street,
The Rocks 2000
Tel. (02) 27 7156
Hand-made crafts from some of Australia's
finest craftsmen, including ceramics,
glass, leather, wood, jewellery and fibre
work.
Monday to Saturday: 10 - 5

BALMAIN ART GALLERY
614 Darling Street, Rozelle 2039
Tel. (02) 818 1251
Changing exhibitions every two weeks
by unknown and well-known Australian
artists; also clay jewellery and stained
glass.

Tuesday to Saturday: 10 - 5
Thursday until 7
Or by appointment

BARRY STERN GALLERIES
19 Glenmore Road, Paddington 2021
Tel. (02) 331 4676
27 February - 26 March: Print Survey
27 March - 16 April: George Hatsatouris
— paintings and drawings; Kevin Oxley
17 April - 7 May: Ken Johnson
8 - 28 May: Bettina McMahon — prints
29 May - 18 June: Anne Judell
19 June - 9 July: Connell Lee
Monday to Saturday: 11.30 - 5.30

BETH MAYNE'S STUDIO SHOP
Cnr Palmer and Burton Streets,
Darlinghurst 2010
Tel. (02) 357 6264
Works by well-known artists, early and
contemporary, including Les Burcher,
John Caldwell, William Dobell, George
Lawrence, Conrad Martens.
Tuesday to Saturday: 11 - 6

BLACKFRIARS GALLERY
172 St Johns Road, Glebe 2037
Tel. (02) 660 1928
Tuesday to Saturday: 11 - 6

BLAXLAND GALLERY
6th Floor, Myer City Store,
436 George Street, Sydney 2000
Tel. (02) 238 9390
1 - 12 March: The Print Circle —
etchings, woodcuts, serigraphs,
lithographs.
19 - 21 April: Rose Show
Monday to Friday: 9 - 5
Thursday until 8.30
Saturday: 9 - noon

BLOOMFIELD GALLERIES
118 Sutherland Street, Paddington 2021
Tel. (02) 326 2122
17 April - 4 May: Margery Dennis
8 - 26 May: Ruth Faerber
29 May - 15 June: John Aland
19 June - 6 July: Mixed exhibition
Tuesday to Saturday: 10.30 - 5.30

BULL'S HILL POTTERY
1273 The Horsley Drive, Bossley Park
2176
Tel. (02) 604 4573
Original landscapes by Fuller, Fizell,
Campbell, Vander; etchings, copper,
metal sculpture, hand-thrown functional
stoneware, porcelain by Andrew Robbins
Monday to Friday: 9 - 5
Saturday, Sunday, public holidays: 10 - 4

CHRISTOPHER DAY GALLERY
76a Paddington Street, Paddington 2021
Tel. (02) 326 1952
Changing exhibitions of quality.
19th- and 20th-century Australian and
European oil and watercolour paintings.
Monday to Saturday: 11 - 6
Sunday: by appointment

COL LEVY GALLERY
Gunbower Road, Bowen Mt, via Grose
Vale 2753

Tel. (045) 72 1251
Wood-fired pottery (after Bizen)
by Col Levy; also woodblock prints by
Ruth Burgess.
Saturday, Sunday: 11 - 4
Or by appointment

COVENTRY GALLERY
56 Sutherland Street, Paddington 2021
Tel. (02) 331 5583, 331 4438
Prominent works by Australian artists.
Tuesday to Saturday: 11 - 5

DAVID JONES' ART GALLERY
7th Floor, David Jones' Elizabeth Street
Store, Sydney 2000
Tel. (02) 266 5544, ext. 2109
5 - 27 March: Jean Allemand
7 April - 22 May: Fine and Decorative Art
— antique furniture, sculpture, objects,
old French glass
June: Japanese Noh Masks: 18th - 19th
century
Monday to Friday: 9.30 - 5
Thursday until 8.30
Saturday: 9 - 11.45

ERNEST EDWARD GALLERY
3 Thompson Square, Windsor 2756
Tel. (045) 77 3660
Selected paintings. Earth pastels by Greg
Hansell continuously on view.
19 - 30 March: Greg Hansell: North
Street, Windsor Series — earth pastels
and oil paintings
Tuesday to Saturday: 11 - 5
Sunday: 1 - 5

ETCHERS' WORKSHOP
87 West Street, Crows Nest 2065
Tel. (02) 922 1436
On-going exhibition of original prints
by Australian and overseas artists.
New etchings by Peter Hickey.
Tuesday to Friday: 11 - 6
Saturday: 11 - 5

GALLERY A
21 Gipps Street, Paddington 2021
Tel. (02) 33 6720
27 February - 20 March: Wendy Stavri-
anos — paintings, constructions
27 March - 17 April: Virginia Cuppaide
24 April - 15 May: Ann Thomson —
paintings, prints, et cetera
22 May - 12 June: Michael Taylor
Monday to Saturday: 10 - 6

GALLERY LA FUNAMBULE
31 Cook's Crescent, Rosedale South,
via Malua Bay 2536
Tel. (044) 71 7378
Changing exhibitions of works by
established Australian artists.
Saturday, Sunday, public holidays: 3 - 8
(from 1 November - 30 March:
Wednesday to Sunday)

HOBSON GALLERY
137 Blues Point Road, McMahon's Point
2060
Tel. (02) 929 0245
Permanent exhibition of sporting, marine
and traditional pictures.
Hand-made frames.



THE DE' LISLE GALLERY

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

Hours 11 to 5 daily

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

OLD AND RARE ETCHINGS & ENGRAVINGS BOUGHT AND SOLD

A SELECTION OF
EUROPEAN ARTISTS FROM 1490 TO 1940
AND AUSTRALIAN WORKS FROM 1790 TO 1950

JOSEF LEBOVIC GALLERY
294 OXFORD STREET PADDINGTON 2021
TELEPHONE 356 1840 AH 349 5031

OPEN MONDAY TO FRIDAY 1.00 TO 6.00 PM
SATURDAY 10.00 AM TO 6.00 PM
SUNDAY BY APPOINTMENT ONLY

The Painters Gallery

Jean Appleton
Douglas Dundas
George Duncan
Ena Joyce
Lloyd Rees

Alison Rehfish
Cameron Sparks
Dorothy Thornhill
Roland Wakelin
Salvatore Zofrea

Hours Tuesday - Friday 10 - 5 Saturday 12 - 5
32½ Burton Street East Sydney 2000 (02) 356 1541



ABORIGINAL ART CENTRE
Gallery of Dreams

AUSTRALIAN ABORIGINAL ART

Superb collection of high quality Aboriginal
bark paintings, carvings and antique
artefacts for sale. We supply the Australian
National Gallery, Canberra, and museums
throughout the world.

Gallery hours: 11 am to 6 pm Tues. to Sat.
7 WALKER LANE, PADDINGTON
(02) 357 6839
(Opp. 6A Liverpool St., Paddington)



The Australian Centre for Photography

Dobell House, 257 Oxford Street, Paddington, NSW, Australia 2021.
Telephone: Gallery 331 6253, Workshop 356 1455.

Gallery

Monthly exhibitions of outstanding photography. Our print room contains a wide representation of contemporary Australian photographs for sale.
Gallery hours: 11 am-6 pm Wednesday through Saturday, 1 pm-5 pm Sunday.

Workshop

Part-time day or evening courses and specialised weekend workshops covering all aspects of photography.
Workshop hours: 10 am-6 pm Monday through Friday, 11 am-5 pm Saturday.

NOELLA BYRNE ART GALLERY



- **ORIGINAL** paintings & etchings by leading Australian artists.
- **SPECIALISTS** in commission work for office & boardroom.
- **BROWSE** around our many rooms and enjoy the gallery's friendly atmosphere.
- **EXHIBITIONS** held regularly.

Our excellent selection of permanent paintings include artists R. Lovett, R. Dickerson, M. Coen, M. Flaxman, F. Joseph, P. Carroll, K. Best, S. McKenzie-Cullen, T. Costa, E. Langker, L. Sever, P. Murphy, S. Cadby, A. Baker, J. Hingerty, B. Hagan, G. Baker, A. Hansen, A. McMillan, P. Shirvington, J. Lovett, J. Caldwell, B. Stratton, W. R. Lyons, G. Bryce, L. Graham, T. Lonyai and many others.

Hours: Tues. to Sat. 10.30-5 p.m. Parking
Phone: 92 6589, A.H. 920 5065.

242 MILLER ST., NORTH SYDNEY

BANKCARD & LAY-BY

The Irving Sculpture Gallery
Changing exhibitions of contemporary Australian and overseas sculpture.
Extensive indoor space
Spacious outdoor sculpture garden
144a St John's Road, Glebe 2037

11 am - 6 pm Wednesday to Sunday or by appointment
Directors: Celia Winter-Irving, Philip Thompson
Telephone (02) 692 0773, 692 0880

Tuesday to Friday: 10 - 4
Saturday: 10 - 1

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

Regular one-man exhibitions; also large selection of Australian paintings, drawings and sculpture always on show.
Monday to Saturday: 10 - 5
Sunday: noon - 5

IRVING SCULPTURE GALLERY

144a St John's Road, Glebe 2037
Tel. (02) 692 0773, 692 0880

Changing exhibitions of contemporary Australian sculpture in all media.
March: Ted Castle — welded steel
Wednesday to Sunday: 11 - 6
Or by appointment

ITALGARDEN

4 Abbott Road, Seven Hills 2147
Tel. (02) 624 1377

Hand-carved, life-size stone statues of Greek and Roman mythological figures, signed by the sculptor.
Monday to Saturday: 9 - 5

JOSEF LEBOVIC GALLERY

294 Oxford Street, Paddington 2021
Tel. (02) 356 1840

Old and rare etchings and engravings. Selection of Australian and European prints from 1490 to 1940. A wide variety always on display.
Monday to Friday: 1 - 6
Saturday: 10 - 6

LANE GALLERY

264 Glenmore Road, Paddington 2021
Tel. (02) 331 3737

Barossa pine South Australian colonial furniture, in the German tradition, from the Barossa Valley.
4 - 27 March: Barossa Pine Furniture
1 - 24 April: Tribal Jewellery and Sumatra Textiles
11 - 22 May: Ted Kavanah — contemporary jewellery
27 May - 23 June: African Primitive Sculpture
24 June - 10 July: Laurens Tan — ceramics
Tuesday to Saturday: 11 - 6

KENWICK GALLERIES

45 Chapman Avenue, Beecroft 2119
Tel. (02) 84 7800

Exclusive Australian crafts, traditional paintings, domestic and decorative ceramics, wall-hangings (woven batik and ceramic)
Monday to Friday: 9 - 5.30
Thursday until 9
Saturday: 9 - 1

KISSING POINT GALLERY

2 Kissing Point Road, Turramurra 2074
Tel. (02) 449 5600

Exhibitions of contemporary oil and watercolour paintings and sculpture by well-known Australian artists.
Tuesday to Saturday: 10 - 5

KUNAMA GALLERIES

18 Watson Street, Neutral Bay 2089
Tel. (02) 90 2538

By appointment

LEWIS GALLERY

80 Victoria Road, Drummoyne 2047
Tel. (02) 81 3768

North American Indian limited-edition prints, totems, ceremonial masks, corn-husk dolls, Cayuga beaded jewellery, on permanent display.
Wednesday to Sunday: 10 - 6

MACQUARIE GALLERIES

204 Clarence Street, Sydney 2000
Tel. (02) 29 5787, 290 2712

March - April: Opening Exhibition
Monday to Friday: 10 - 5
Saturday: noon - 6

MARK WIDDUP'S COOKS HILL GALLERIES

67 Bull Street, Cooks Hill 2300
Tel. (049) 26 3899

Changing exhibitions by professional Australian artists.

19 February - 8 March: Philip Clarke; Albert Verschuuren — ceramics; Shirley Crapp — prints
12 - 29 March: Julie Vivas; David Marshall
2 - 30 April: Fred Bates; Tony White — jewellery

30 April - 24 May: Ken Johnson; June Stephenson; Ian White — leather
28 May - 14 June: 5 Wollongong Painters; Diane Peach — ceramics
18 June - 5 July: Brian Stratton; Krystel Walker — figurative sculpture
Friday, Saturday, Monday: 11 - 6
Sunday: 2 - 6
Or by appointment

NEWCASTLE REGION ART GALLERY

Laman Street, Newcastle 2300
Tel. (049) 2 3263

Monday to Friday: 10 - 5
Saturday: 1.30 - 5
Sunday, public holidays: 2 - 5

NOELLA BYRNE ART GALLERY

242 Miller Street, North Sydney 2060
Tel. (02) 92 6589

Modern and traditional original watercolours, oils, lithographs, etchings, by leading Australian artists.
Exhibitions held regularly.
March: Graham Bryce
April: Fay Joseph
Tuesday to Saturday: 10.30 - 5

PAINTERS' GALLERY

32½ Burton Street, East Sydney 2000
Tel. (02) 356 1541

Paintings, prints and drawings by both early and contemporary artists.

January - February: Rene Bolton
February - March: Jonathon Bowden
Tuesday to Friday: 10 - 5
Saturday: noon - 5

PARKER GALLERIES
39 Argyle Street, Sydney 2000
Tel. (02) 27 9979

Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists.
Monday to Friday: 9.15 - 5.30

POKOLBIN GALLERY
Hungerford Hill Wine Village,
Broke Road Pokolbin 2321
Tel. (049) 98 7612
Paintings from Hunter Valley artists; also large range of pottery and selected handcrafts.
Daily: 11 - 5

PORT JACKSON PRESS
23 McLaren Street, North Sydney 2060
Tel. (02) 92 4181
Publishers of limited-edition fine-art prints by leading Australian artists.
Monday to Friday: 10 - 5
Saturday: by appointment

POTTERS' GALLERY
48 Burton Street, Darlinghurst 2010
Tel. (02) 331 3151
Monthly exhibitions.
Stoneware, earthenware, porcelain pots.
9 March - 3 April: Christine Ball
20 April - 8 May: Victorian Ceramic Society
25 May - 12 June: Porcelain
8 June - 3 July: Members Exhibition
Tuesday to Saturday: 10.30 - 4.30

PRINTERS GALLERY
119 Willoughby Road, Crows Nest 2065
Tel. (02) 43 2753
4 March - 3 April: Vikki Bennett — silk painting, pottery, bonsai
8 April - 1 May: Helen Edwards — sculpture, serigraphs
6 - 29 May: Mary Hall — mosaics; Kate Harvey — wool and weaving
3 - 26 June: Nance le Merle — Greek sketches
Monday to Saturday: 10 - 5

PRINT ROOM
141 Dowling Street, Woolloomooloo 2011
Tel. (02) 358 1919
Original prints, drawings, photography, contemporary and traditional, by Australian, Asian, American and European artists.
20 March - 7 April: The Building of Sydney Harbour Bridge — prints, drawings, photography
Tuesday to Saturday: 10 - 6

Q GALLERY
Birkenhead Point (top level),
Drummoyne 2047
Tel. (02) 81 3615
Fine original works by Australian artists: oils, watercolours, pastels, sculpture, limited-edition prints in changing

displays.
7 - 18 April: Gregory Hansell — earth pastels
2 - 3 June: Gregory Hyde
Wednesday to Saturday: 10 - 5
Thursday until 8
Sunday: 11 - 5

REX IRWIN, ART DEALER
38 Queen Street, Woollahra 2025
Tel. (02) 32 3212
Specializing in the works of young Australian artists and graphic works from the United Kingdom and United States of America.
Tuesday to Saturday: 11 - 5.30

ROBIN GIBSON
278 Liverpool Street, Darlinghurst 2018
Tel. (02) 331 2649
6 - 29 March: Bridge Show — mixed exhibition
27 March - 14 April: Bryan Westwood
17 April - 5 May: Diego Catella — sculpture
8 - 26 May: Grahame Sydney
Tuesday to Saturday: 11 - 6

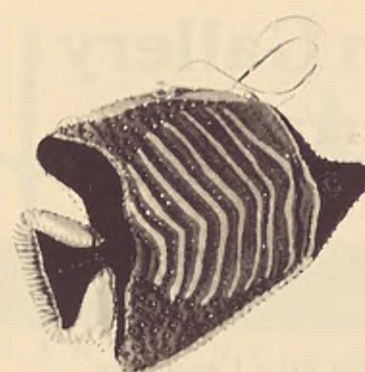
RUDY KOMON ART GALLERY
124 Jersey Road, Woollahra 2025
Tel. (02) 32 2533
20 February - 17 March: Michael Farrell
20 March - 14 April: Jock Clutterbuck — sculpture, gouaches
17 April - 12 May: Anniversary Show — mixed exhibition
15 May - 9 June: John Olsem
12 June - 7 July: Alun Leach-Jones
Monday to Saturday: 10 - 5

ST GEORGE'S TERRACE GALLERY
44a Phillip Street, Parramatta 2150
Tel. (02) 633 3774
Regular exhibitions of paintings by prominent Australian artists.
Graphics, ceramics by Australian and New Zealand potters. Framing service.
7 - 20 March: Eris Fleming
Tuesday to Saturday: 10 - 5

SEASONS GALLERY
259 Miller Street, North Sydney 2060
Tel. (02) 436 2060
Specializing in overseas and Australian etchings and lithographs.
Changing exhibitions of pottery, glass, silver and gold jewellery.
Tuesday to Saturday: 11 - 6

SEA VIEW GALLERY
149 Dudley Road, Whitebridge,
Newcastle 2290
Tel. (049) 43 7877
Changing exhibitions every three weeks.
Ceramics a speciality.
Wednesday to Saturday: 10 - 5
Sunday: 11 - 5

S.H. ERVIN MUSEUM AND ART GALLERY
National Trust Centre, Observatory Hill,
Sydney 2000
Tel. (02) 27 9222
Tuesday to Friday: 11 - 5
Saturday, Sunday: 2 - 5



Exhibition
March 6 - April 3

INGA HUNTER
Batik works

PRUE SOCHA
SHIRLEY DARBY
Embroidery



seasons gallery 259 miller street north sydney 2060

telephone 02 436 2060

Newcastle Region Art Gallery

Permanent Collection

Australian Paintings, Prints
Drawings and Sculpture;
Contemporary Australian and
Japanese Ceramics

Temporary Exhibitions

Every 4-5 weeks.

Gallery Hours

Monday-Friday 10.00am-5.00pm
Saturday 1.30pm-5.00pm
Sunday and public holidays 2.00pm-5.00pm
Admission Free

Laman Street Newcastle 2300
Telephone (049) 2 3263

WOOLLAHRA ART GALLERY

opposite
Centennial Park

160 Oxford Street, Woollahra. 2025

Exhibiting quality artworks for
the discerning collector

Director: Betty Kelly
Gallery Hours: Monday - Sunday 10 am.- 6 pm. Phone: (02) 32 9947, 32 5534

Chapman Gallery Canberra

15 Beaumont Close A.C.T. 2611

Overseas and Australian Prints, Paintings and Sculpture

Hours: Wed, Thur, Fri — 1 pm to 6 pm
Sat, Sun — 10 am to 6 pm or by appointment
Telephone: (062) 88 8088

Director: Judith Behan

VON BERTOUCHE GALLERIES

61 LAMAN STREET
NEWCASTLE 2300

Gallery hours 12 to 6 pm
Friday Saturday Sunday
Monday and Tuesday
or by arrangement
Telephone (049) 23584



Open 7 days a week

Gallery Hours:
10.30 a.m. to 5.00 p.m. daily

PAINTINGS, SCULPTURE
JEWELLERY AND CERAMICS

MANYUNG GALLERY

1408 Nepean Highway
Mount Eliza
Telephone 787 2953

STADIA GRAPHICS GALLERY
85 Elizabeth Street, Paddington 2021
Tel. (02) 326 2637
28 February - 27 March: Jean Michel
Folon — recent works on paper
30 March - 24 April: Christopher Croft —
drawings, prints
27 April - 29 May: Joan Miró — graphic
work 1960-75
1 - 19 June: Jennifer Marshall — works
on paper
26 June - 24 July: Wolfgang Gafgen —
recent graphic work
Tuesday to Saturday: 10 - 5

STEPHEN MORI GALLERY
56 Catherine Street, Leichhardt 2040
Tel. (02) 560 4704
Monday to Saturday: 10 - 6

STUDIO ERICA ETHNIC GALLERIES
102 Glenmore Road, Paddington 2021
Tel. (02) 331 1592
Original graphics from Czechoslovakia.
Hand-crafted flower collages: pictures,
lampshades, room dividers and other
objects. Original porcelain and ceramic
works sold exclusively.
Tuesday to Saturday: 10.30 - 5.30

THIRTY VICTORIA STREET
30 Victoria Street, Potts Point 2011
Tel. (02) 357 3755
19th- and 20th-century Australian
paintings, sculpture and prints.
By appointment

ULMARRA GALLERIES
4/5 Coldstream Street, Ulmarra 2462
Tel. (066) 44 5297
Changing exhibitions of prints, paintings,
pottery and sculpture by established and
promising Australian and international
artists. Specialists in antiquarian prints.
Monday to Friday: 10 - 5
Sunday: 2 - 5

VON BERTOUCHE GALLERIES
61 Laman Street, Newcastle 2300
Tel. (049) 2 3584
Friday to Tuesday: noon - 6
Or by arrangement

WAGNER ART GALLERY
39 Gurner Street, Paddington 2021
Tel. (02) 357 6069
Changing one-man exhibitions every
three weeks and representing Australian
artists.
Tuesday to Saturday: 11 - 5.30
Sunday: 1 - 5

WATTERS GALLERY
109 Riley Street, East Sydney 2010
Tel. (02) 331 2556
Tuesday to Saturday: 10 - 5

WORKSHOP ARTS CENTRE
33 Laurel Street, Willoughby 2068
Tel. (02) 95 6540
6 - 20 March: Sue Buckley — paintings
and prints
27 March - 17 April (closed Easter):
Michael West Memorial Exhibition —
prints

24 April - 8 May: Di Freeman, Ros Firth
— sculpture, drawings.
Monday to Thursday: 10 - 4 and 7 - 9
Friday, Saturday: 10 - 4

A.C.T.

BEAVER GALLERIES
9 Investigator Street, Red Hill 2603
Tel. (062) 95 9803
Work of high standard and interest
including furniture, sculpture, jewellery,
tapestries and glass, selected from all parts
of Australia.
Wednesday to Sunday, public holidays:
10.30 - 5

CHAPMAN GALLERY
15 Beaumont Close, Chapman 2611
Tel. (062) 88 8088
Wednesday to Friday: 1 - 6
Saturday, Sunday: 10 - 6

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

HUGO GALLERIES
Thetts Court, Bougainville Street,
Manuka 2603
Tel. (062) 95 1008
Lithographs, etchings. International
collection, including Miró, Dali,
Vassarely, Moore, Fini, Delauney, Olsson,
Pugh and others.
Monday to Friday: 9.30 - 4.30
Saturday: 9.30 - 12.30

NAREK GALLERIES
Cuppacumbalong Nass Road, Tharwa
2620
Tel. (062) 37 5116
Monthly exhibitions displaying the work
of Australia's leading craftsmen.
Wednesday to Sunday and public
holidays: 11 - 5

SOLANDER GALLERY
2 Solander Court, Yarralumla 2600
Tel. (062) 81 2021
Representing major Australian and
overseas painters and sculptors.
5 - 21 March: Roger Johnson; Noel
Teasdale
27 March - 1 April: Margaret Olley;
Jewellery Exhibition
23 April - 16 May: Jean Paul; Robert
Grieve
21 May - 13 June: Sydney Ball; Ninette
Dutton — enamels
18 June - 11 July: Cedric Flower; Ross
Dalrymple
Wednesday to Sunday: 11 - 5

SOUTHLANDS GALLERY
Shop 4, Southlands Centre, Mawson
2607
Tel. (062) 86 5330
Quality works by prominent Australian
artists, featuring one major exhibition

monthly in addition to stock.
 Tuesday to Friday: 11 - 4
 Friday until 7
 Saturday: 10 - 4
 Sunday: 2 - 4

Victoria

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

ANDREW IVANYI GALLERIES
 262 Toorak Road, South Yarra 3141
 Tel. (03) 241 8366
 Changing display of works from well-
 known and prominent Australians artists.
 Monday to Saturday: 11 - 5.30
 Sunday: 2 - 5

AUSTRALIAN GALLERIES
 35 Derby Street, Collingwood 3066
 Tel. (03) 41 4303, 41 4382
 29 March - 17 April: Jamie Boyd —
 paintings, prints
 26 April - 8 May: Basil Hadley —
 paintings, prints; Lesbia Thorpe — prints
 17 - 29 May: Phillip Cannizzo —
 sculpture
 7 - 19 June: David Preston — paintings,
 prints
 Monday to Friday: 10 - 5.30
 Saturday: 10 - 1

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

BALLARAT FINE ART GALLERY
 40 Lydiard Street North,
 Ballarat 3350
 Tel. (053) 31 5622
 Tuesday to Friday: 10.30 - 4.30
 Saturday: 11 - 4.30
 Sunday: 2 - 4

DEUTSCHER FINE ART
 207 George Street, East Melbourne 3002
 Tel. (03) 41 6341
 Specializing in 19th- and 20th-century
 Australian paintings and prints.
 By appointment

EARL GALLERY
 48 Eastern Beach, Geelong 3220
 Tel. (052) 9 9100, a.h. 22 1128
 Continuing display of paintings by
 recognized Australian artists 19th - 20th
 century. Special exhibition, March 1982,
 paintings by Reardon.
 Wednesday to Saturday: 10 - 5
 Sunday: 2 - 5

FINE ARTS GALLERY
 33 Honeysuckle Street, Bendigo 3550

Tel. (054) 43 7960
 Artists represented: William Dargie,
 Noel Counihan, David Dridan, Ray
 Crooke, Louis Kahan, Leonard French,
 Judith Wills, Bill Walls.
 Daily: noon - 6
 Or by appointment

GOULD GALLERIES
 270 Toorak Road, South Yarra 3141
 Tel. (03) 241 4701
 Continuous exhibitions of fine oils and
 watercolours by only prominent
 Australian artists, from 1900 to the
 present day.
 Monday to Saturday: 11 - 5.30
 Sunday: 2 - 5.30

GREYTHORN GALLERIES
 2 Tannock Street, North Balwyn 3104
 Tel. (03) 857 9920
 Featuring prominent traditional and
 modern Australian artists.
 Monday to Friday: 11 - 5
 Saturday: 10 - 5
 Sunday: 2 - 5

GRYPHON GALLERY
 Melbourne State College,
 757 Swanston Street (enter from Grattan
 Street), Carlton 3053
 Tel. (03) 341 8587
 Art and craft exhibitions of deliberate
 diversity.
 Monday to Friday: 10 - 4
 Wednesday until 7.30

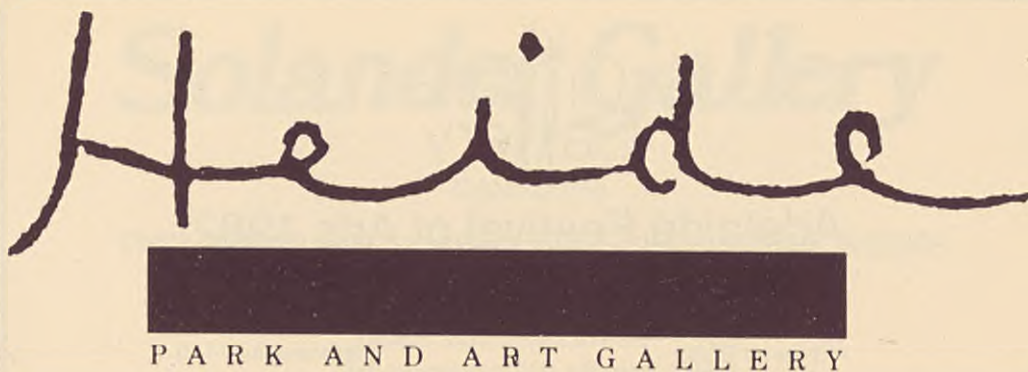
HEIDE PARK AND ART GALLERY
 7 Templestowe Road, Bulleen 3105
 Tel. (03) 850 1849
 March - April: The Core Collection
 (including works by Atyeo, Blackman,
 Boyd, Brown, Nolan, Perceval, Tucker
 and Vassilieff)
 Tuesday to Friday: 10 - 5
 Wednesday until 7
 Saturday, Sunday: noon - 5

JAMES EGAN GALLERY
 7 Listers Road, Bungaree 3352
 Tel. (053) 34 0376
 Featuring the unique canvas, timber and
 hide paintings of James Egan.
 Daily: 9 - 7

JOAN GOUGH STUDIO GALLERY
 326-328 Punt Road, South Yarra 3141
 Tel. (03) 26 1956
 Non-profit gallery; no commission on
 sales. Exhibitions arranged, including
 catalogues, openings, insurance.
 Contemporary Art Society, Life classes.
 Saturday: noon - 7
 Private viewing by appointment

JOSHUA McCLELLAND PRINT ROOM
 105 Collins Street, Melbourne 3000
 Tel. (03) 63 5835
 Topographical and historical prints.
 Monday to Friday: 10 - 5

MANYUNG GALLERY
 1408 Nepean Highway, Mt Eliza 3930
 Tel. (03) 787 2953
 Regular exhibitions of oils, watercolours



THE CORE COLLECTION — March/April
 (including works by Atyeo, Blackman,
 Boyd, Brown, Nolan, Perceval, Tucker &
 Vassilieff)

7 Templestowe Road, Bulleen 3105
 Melbourne Victoria
 Director: Maudie Palmer
 Hours: Tuesday - Friday 10-5
 Wed. until 7; Sat & Sun 12-5
 Telephone (03) 850 1849



Gillians
Gallery

Adelaide Festival of Arts 1982
TWELVE TASMANIANS

113 Belair Road
Torrens Park
Adelaide
South Australia 5062
Telephone 272 8651
A.H. 271 2250

Wednesday 11-5
Thursday 11-5
Friday 11-5
Saturday 10-12
Sunday 2-5
other times by appointment

TOLARNO
GALLERIES

AUSTRALIAN,
AMERICAN AND EUROPEAN ARTISTS

Directors: Georges Mora
William Mora

98 River Street, South Yarra, Victoria,
Australia 3141 Telephone (03) 241 8381

Paintings by Anne Graham 1972 - 1982



third floor 162 Collins Street Melbourne

Store hours
from Thursday 15 - Saturday 24 April

and pastels by well-known Australian
artists.
Daily: 10.30 - 5

METZ WEBB PRINTS
9 Horsburgh Grove, Armadale 3142
Tel. (03) 209 7188
Australian distributor Christie's
contemporary art. Limited-edition prints
from the United Kingdom and France.
Catalogue changes two-monthly
intervals.
Monday to Thursday: 3 - 6
Or by appointment

MOORABBIN ART GALLERY
(and Rogowski's Antiques)
437 South Road, Moorabbin 3189
Tel. (03) 555 2191, 555 1817
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
February - March: Everard Studley
Miller Bequest
12 February - 21 March: Enamel
5 March - 18 April: Australian Ceramics
to the U.S.A.
March - September: Pre-Columbian
Sculpture from Private Collections
Early April - June: The Artist and the
Printer
20 April - 23 May: Edward Hopper
1 May - 27 June: Survey 18: Michael
McMillan and Friends
11 May - 6 July: Palm-leaf and Paper
June - July: George Baldessin
25 June - 8 August: Kandinsky
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
Tuesday to Friday: 10.30 - 6
Saturday: 10 - 1

PRINT COUNCIL OF AUSTRALIA
105 Collins Street, Melbourne 3000
Tel. (03) 654 2460
Chief aim: to promote production,
appreciation of hand-printed Australian
graphics. Membership includes artists,
organizations, schools and interested
people. Annual limited print editions
commissioned for members and patrons.
Monday to Friday: 9.30 - 3.30

REALITIES GALLERY
35 Jackson Street, Toorak 3142
Tel. (03) 241 3312
Tuesday to Friday: 10 - 6
Saturday: 10 - 2

SPECTRUM GALLERY
184 Belmore Road, Balwyn 3103
Tel. (03) 857 5718
Wide selection of original Australian art
handcrafts, jewellery.
20 - 31 March: Wim Kortland
Tuesday to Thursday: 10.30 - 5
Saturday: 10 - 1
Sunday: 2 - 5

STUART GERSTMAN GALLERIES
22 Punch Lane, Melbourne 3000
Tel. (03) 662 3328
Changing exhibitions of contemporary
Australian and international sculpture
and paintings.
Tuesday to Friday: 10.30 - 5.30
Wednesday: until 7.30
Week-end by appointment

THOMSON GALLERY
158 Burwood Road, Hawthorn 3122
Tel. (03) 818 1656
Traditional oils and watercolours.
Valuations for insurance. Paintings
purchased and sold on commission.
Monday to Saturday: 9 - 5

TOLARNO GALLERIES
98 River Street, South Yarra 3141
Tel. (03) 241 8381
Tuesday to Saturday: 10 - 5.30

TOM ROBERTS GALLERIES
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

27 NIAGARA LANE GALLERIES
27 Niagara Lane, Melbourne 3000
Tel. (03) 67 4456
5 - 24 March: Brian Kewley
26 March - 14 April: Giovanni Della
Bosca, Robert Hollingworth — paintings
drawings
16 April - 5 May: George Kosturkov —
sculpture
Monday to Friday: 10 - 6
Sunday: 1 - 5

UNIVERSITY GALLERY
University of Melbourne, Parkville 3052
Tel. (03) 341 5148
23 February - 8 April: Marino Marini —
etchings, lithographs; Howard Hodgkin
— etchings
22 April - 21 May: Ceramics, Meat
Market — Permanent Collection; Helen
Boyd — paintings, video
1 June - 9 July: Aboriginal Artefacts from
the Leonhard Adams Collection; Richard
Crichton — drawings
Tuesday to Friday: 10 - 5
Wednesday until 7

VICTORIAN ARTISTS SOCIETY
430 Albert Street, East Melbourne 3002
Tel. (03) 662 1484
March - 1 April: Autumn Exhibition
25 June - 9 July: Lord Mayor's Award
Exhibition

Monday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

WIREGRASS GALLERY
Station Entrance, Eltham 3095
Tel. (03) 439 8139, a.h. 439 7199
Traditional and modern paintings and sculpture. Bi-monthly catalogued exhibitions.
Thursday to Saturday: 10 - 5.30
Sunday, public holidays: 1 - 5.30

South Australia

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, Adelaide 5000
Tel. (08) 223 7200
Ever-changing exhibitions and displays of permanent collection of Australian, European and Asian visual and applied arts.
5 March - 4 April: Edward Hopper (Adelaide Festival Exhibition)
12 February - 25 April: From the Sublime to the Ridiculous
12 February: South Australian Art — paintings and 3-D works
22 April - 6 June: Acquisitions 1980-1981 — paintings, sculpture, prints, decorative arts
Monday to Friday: 10 - 5
Wednesday until 9
Sunday: 1.30 - 5
(Extended hours during the Adelaide Festival and certain special exhibitions.)

BONYTHON GALLERY
88 Jerningham Street, North Adelaide 5006
Tel. (08) 267 4449
14 February - 3 March: Keith Cowlam; Liz Williams — ceramics
6 - 31 March: Neil Taylor; Paul Greenaway — ceramics
3 April - 5 May: Kamari — Indonesian artefacts; Francis Yin
8 May - 4 June: Michael Taylor; Reg Preston — ceramics
Tuesday to Saturday: 10 - 6

DEVELOPED IMAGE
391 King William Street, Adelaide 5000
Tel. (08) 212 1047
Exhibitions of photography changing monthly.
Thursday to Saturday: 1 - 6
Sunday: 2 - 5

GILLIAN'S GALLERY
113 Belair Road, Torrens Park 5062
Tel. (08) 272 8651
Twelve Tasmanians for the Adelaide Festival — paintings, prints, pottery, silver, wood, leather.
Wednesday to Friday: 11 - 5
Saturday: 10 - noon
Sunday: 2 - 5

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

TYNTE GALLERY
110 Tynte Street, North Adelaide 5006
Tel. (08) 267 2246
Changing exhibitions of limited-edition prints and works on paper.
1 - 28 March: The Australian Landscape — prints
2 April - 2 May: Mykal Zschech — serigraphs, drawings
5 - 30 May: Bettina McMahon — etchings
2 - 30 June: Basil Hadley Retrospective — prints
Monday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

Western Australia

ART GALLERY OF WESTERN AUSTRALIA
47 James Street, Perth 6000
Tel. (09) 328 7233
Monday to Saturday: 10 - 5
Sunday: 1 - 5

FINE ARTS GALLERY
252 Adelaide Terrace, Perth 6000
Tel. (09) 325 9031
7 February - 4 March: Salvatore Zofrea — Festival of Perth Exhibition; Renzo Antonelli — graphics
7 - 25 March: Arthur Cartwright
28 March - 15 April: John Turton
18 April - 6 May: Luis Vargas — paintings, drawings
9 - 27 May: Jules Michel
30 May - 17 June: Max Nicolson
Monday to Friday: 10 - 4
Sunday: 2 - 5

GALLERY DUSSELDORF
890 Hay Street, Perth 6000
Tel. (09) 325 2596
Constantly changing exhibitions of works by Australian and overseas contemporary artists.
Tuesday to Friday: 10 - 4.30
Sunday: 2 - 5

GREENHILL GALLERIES
20 Howard Street, Perth 6000
Tel. (09) 321 2369
In association with Greenhill Galleries, Adelaide.
Exhibitions by prominent Australian artists.
Tuesday to Friday: 10 - 6
Saturday: 10 - 5
Sunday: 2 - 5

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

MILLER GALLERY
324 Stirling Highway, Claremont 6010
Tel. (09) 384 6035
7 - 31 March: Artpapers West Australian Drawing Prize

Solander Gallery

CANBERRA

TWO SEPARATE EXHIBITIONS EVERY THREE WEEKS

Closed 20th December 1981
Re-opening 5th March 1982

2 Solander Court
Yarralumla, A.C.T.
Director: Joy Warren

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

THE FINE ARTS GALLERY

REPRESENTING
WESTERN AUSTRALIAN
AND
INTERSTATE ARTISTS

DIRECTOR: SUZANNE NEWNHAM

252 ADELAIDE TCE., PERTH.
PHONE (09) 325 9031
GALLERY HRS. MON-FRI 10-4 SUN 2-5.

E. Buckmaster

ORIGINAL OILS AND LIMITED EDITION PRINTS

EVELYN FINE ARTS PTY LTD.
12 HEREFORD RD
MT. EVELYN VICTORIA 3796
Telephone (03) 736 2212

By appointment only
MRS E. BUCKMASTER
Director

Ian Birksted Gallery

152 Mercer Street, New York, NY 10012
Telephone (212) 226 2196

37 Gt. Russell Street, London, WC1
Telephone (01) 637 2673

"Paul Chowdhury . . . striking paintings by one of the wave of new realism which is coming to the fore in British art"
(Sunday Times, London, October 1981)

LISTER GALLERY

248 St George's Terrace
PERTH WA 6000

HOURS:

Monday to Friday
10 am to 5 pm

Saturday and Sunday
2 pm to 5 pm

DIRECTOR:

Cherry Lewis
Phone: (09) 321-5764



'BOWERBANK MILL' GALLERY

Bass Highway, Deloraine, Tas.
(2 km. east of Deloraine)

Selected works by leading artists and craftsmen resident in Tasmania.

Open Daily 10 a.m. - 5.30 p.m.
closed on Mondays

Telephone: (003) 62 2670

Directors: Gail & Garry Greenwood

Tuesday to Friday: 10 - 5
Saturday: 10 - 1

Tasmania

BOWERBANK MILL GALLERY
Bass Highway, Deloraine 7304
Tel. (003) 62 2670
Selected works by leading artists and craftsmen resident in Tasmania.
Tuesday to Sunday: 10 - 5.30

BURNIE ART GALLERY
Wilmot Street, Burnie 7320
Tel. (004) 31 5918
1 February - 21 March: In the Labyrinth; Michelle Round — photography
23 March - 30 April: Eric Thake — linocuts
1 May - 6 June: Whisson, Tuckson, Miller — drawings
Tuesday to Friday: 10.30 - 4.30
Saturday, Sunday: 1 - 4.30

FOSCAN FINE ART
178 Macquarie Street, Hobart 7000
Tel. (002) 23 6888
Fine paintings and graphics: European and Australian.
By appointment — collectors only

MASTERPIECE FINE ART GALLERY
63 Sandy Bay Road, Hobart 7000
Tel. (002) 23 2020
Australian colonial and contemporary paintings, sculpture and other works of fine art.
Monday to Saturday: 10 - 5
Or by appointment

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

SALAMANCA PLACE GALLERY
65 Salamanca Place, Hobart 7000
Tel. (002) 23 3320
Specializing in contemporary paintings by professional artists; original prints by Australian printmakers; crafts; art materials; valuations.
Monday to Friday: 9.30 - 5.30
Saturday: 11 - 4.30

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

Overseas

NEVILL KEATING PICTURES LTD
75 Chester Row, London SW 1 W 8JL
Tel. 01 - 730 3824

TRANSNATIONAL ARTS
21 Cheval Place, London SW7 1EW
Tel. (01) 584 7268
Specializing in 19th- and 20th-century Australian and New Zealand paintings and early 20th-century European paintings.

Travelling Exhibitions

PRINT COUNCIL OF AUSTRALIA
105 Collins Street, Melbourne 3000
Tel. (03) 654 2460
The following exhibitions have been assembled by the Print Council of Australia:
Australian Student Printmakers 1981: 5 - 21 April: Sydney College of the Arts, New South Wales
28 April - 19 May: Alexander Mackie C.A.E., New South Wales
3 - 21 June: Darling Downs I.A.E., Queensland
Scottish Print Open 2: 19 April - 3 May: Naracoorte Art Gallery, South Australia
10 - 24 May: The Caledonian, Mt Gambier, South Australia
1 - 15 June: Admelia Gallery, Millicent, South Australia
Contemporary Australian Printmakers 1: April - June: United Kingdom; United States of America
Contemporary Printmakers 2: April - June: Utah and Arizona venues
Print Council Exhibition 1982: opens 2-year itinerary
23 June - 16 July: Hawthorn City Art Gallery, Victoria

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.

Competition Organizers:

In order to keep this section up-to-date we ask that details and results of open awards and competitions be supplied regularly to the Directory Editor. These will then be included in the first available issue. We publish mid-December, March, June and September (deadlines: 3 months prior to publication).

Competitions

Queensland

BRISBANE ROYAL SHOW
Particulars from: Secretary, R.N.A. Society, R.N.A. Exhibition Grounds, Gregory Terrace, Fortitude Valley 4006.

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

INGHAM HINCHINBROOK
ACQUISITIVE ART COMPETITION
Particulars from: Secretary, P.O. Box 366, Ingham 4850.

MAREEBA RODEO FESTIVAL ART EXHIBITION

Particulars from: Mareeba Art Development Group, C/o 3 Emerson Street, Mareeba 4880

ROCKHAMPTON ART COMPETITION AND EXHIBITION

Particulars from: Rockhampton Art Gallery, City Hall, Rockhampton 4700

TOWNSVILLE PACIFIC FESTIVAL ART AWARDS

Particulars from: Convenor, Art Exhibition, Townsville Pacific Festival, Box 809, P.O., Townsville 4810

New South Wales

ALBURY ART PRIZE

Painting. Particulars from: Town Clerk, Albury City Council, Box 633, P.O., Albury, 2640 or Curator, Albury City Art Gallery 2640

ARMIDALE FRED ROBERTS MEMORIAL PRIZE FOR REPRESENTATIONAL PAINTING

Particulars from: Secretary, Armidale Art Gallery Society, 155 Jessie Street, Armidale 2350.

ASHFIELD ART EXHIBITION

Painting. Particulars from: Ashfield Municipal Arts and Culture Committee, Town Hall, Ashfield 2131.

BALLINA SOUTHERN CROSS ANNUAL ARTS FESTIVAL PRIZE

Particulars from: Secretary, Box 73, P.O., Ballina 2478.

CURRABUBULA RED CROSS ART EXHIBITION

Painting. Particulars from: Red Cross House, 159 Clarence Street, Sydney 2000.

DUBBO ART AND CRAFTS SOCIETY AWARDS

Paintings. Particulars from: Exhibition Secretary, Box 889, P.O., Dubbo 2830.

HUNTERS HILL MUNICIPAL ART AND CRAFT EXHIBITION

Particulars from: Secretary Art and Craft Advisory Committee, Box 21, P.O., Hunters Hill 2110.

MOSMAN ART PRIZE

Particulars from: Town Clerk, Council of the Municipality of Mosman, Box 211, P.O., Spit Junction 2088.

MUSWELLBROOK ART PRIZE AND PURCHASE EXHIBITION

Particulars from: Town Clerk, Box 122, P.O., Muswellbrook 2333.

NEW SOUTH WALES TRAVELLING ART SCHOLARSHIP

Particulars from: Secretary, Travelling Art Scholarship Committee, Box 2626, G.P.O., Sydney 2001 and Art Gallery of New South Wales.

PORTIA GEACH PORTRAIT PRIZE

Particulars from: Trustees, Portia Geach Memorial Prize Committee, C/o Permanent Trustee Co. Ltd, 25 O'Connell Street, Sydney 2000.

ROBERT LE GAY BRERETON PRIZE

Drawing studies by an art student. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

UNIVERSITY OF NEW SOUTH WALES ART PRIZE AND TRAVELLING ART SCHOLARSHIP

Particulars from: University of New South Wales, Anzac Parade, Kensington 2033.

Victoria

MORNINGTON PENINSULA ARTS CENTRE PRINT PRIZE

Particulars from: Mornington Peninsula Arts Centre, 4 Vancouver Street, Mornington 3931.

Western Australia

PARMELIA PORTRAIT PRIZE

Particulars from: Hotel Parmelia, Mill Street, Perth 6000.

Prizewinners

Queensland

GOLD COAST CITY ART PRIZE 1981

Works by Davida Allen, Suzanne Archer, Robert Boynes, Kevin Hegarty, Richard Larter, Mal Leckie, Mandy Martin, Diana Mogensen, Alan Oldfield, William Robinson, Bernard Slawik, Jenny Watson and Ross Woodrow were purchased upon the advice of Alan McCulloch and Nancy Underhill.

New South Wales

BLAKE PRIZE FOR RELIGIOUS ART 1981

Winner: David Voigt

DRUMMOYNE MUNICIPAL ART AWARD 1981

Winners: Best work: Alan McKenzie, John Perkins — equal; modern, any media: Kevin Oxley; traditional, oil or related media: John Perkins; water-colour: Alan McKenzie; graphics: Rod Armstrong; D.M.A.S.: Frederick Wailes

GRUNER PRIZE

Judges: Trustees of the Art Gallery of New South Wales
Winner: Michael Swanson

LANE COVE ART AWARD 1981

Winners: 1st: Ilma Searle; 2nd: George Largent; 3rd: Murdo Morrison; Purchase by Lane Cove Art Society for presentation to Council: Pat Rowley; Lane Cove Art Society Prize: Suzanne Archer



An Australian Magazine of the ARTS

Martin Sharp, Ken Hall, Humphrey McQueen, Dymphna Cusack, Ian Wicks, Robyn Archer, Moss Cass, Jean-Paul Bell, John Forbes, James McQueen, Declan Affley, Warren Fahey, Geoff Kelso, George Finey, Stan Ostojakotkowski . . .

A comprehensive coverage of the Arts — Music, Poetry, Theatre, stories, Film, The Graphic Arts, Cartoons, The Crafts, Photography, Interviews, Arts Information, Reviews . . .

From your bookseller, or the address below
\$3.00 an issue, or \$12 for four, \$20 for eight

NEPEAN REVIEW

P.O. BOX 10 KINGSWOOD, 2750, N.S.W.
PHONE (047) 31 7344

If you're interested in the ARTS then you can't afford to miss it.

PHOTOGRAPHY

CHANGING MONTHLY

Thurs-Sat: 1-6 p.m.

Sunday: 2-5 p.m.

391 King William St.,
ADELAIDE. Tel. 212 1047

The



Image

fini
Frames

Designed & Manufactured by Elecon Products

Quality, contemporary aluminium and timber frames.
Suitable for works on paper, photographs & canvases.

The 'fini' back-entry frame can be used for temporary
or permanent framing — ideal for Galleries to stock.

Specialists in preparing and handling exhibitions.
Crating and packing service available.

Stockists of selected traditional mouldings.

47 O'Grady Street, Albert Park, Victoria 3206
Telephone 03 699 6552



artists supply co.

21 Atchinson Street, St. Leonards. 2065
Telephone 43 3241 - 43 0349

83-85 George Street, Sydney. 2000
Telephone 27 2716

For professional custom framing
and the most comprehensive
range of fine art materials.

LISMORE ART PURCHASE 1981

Works by Les Dorahy, Harry Pidgeon, Anthony Pryor and Stephen Reed were purchased upon the advice of Michael Goss.

MACQUARIE TOWNS ACQUISITIVE ART EXHIBITION 1981

Works by the following artists were purchased upon the advice of Ron Hogan and Clem Millward: Open: Elisabeth Cummings, Jacqueline Dabron, Doris Grech, Peter Laverty; watercolour: Norma Gibson, Peter Pinson; print or drawing: Dawn Bailey, Dorothy Freeman, Barry Gazzard, Sharon Gorman; Sheila McLeod.

NEW SOUTH WALES TRAVELLING ART SCHOLARSHIP 1981

Judges: Earle Backen, Rosalie Gascoigne, Robin Norling
Winner: Bronwyn Oliver

ROBERT LE GAY BRERETON MEMORIAL PRIZE 1981

Winners: Diane McCarthy, John Webb — equal

ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS ARCHITECTURE AWARDS 1981

Winners: Sir Zelman Cowen Award for non-residential buildings: Daryl Jackson, for the Canberra School of Art; Robin Boyd Award for residential buildings: Glenn Murcutt, for two houses at Mt Irvine, Blue Mountains, N.S.W.

TOOHEYS 'PAINT A PUB' ART COMPETITION 1981

Judges: Cedric Flower, James Riley
Winners: Grand Prize: Brian (Woody) Woolstone; Pubs in the Landscape: Colleen M. Parker; People in Pubs: Helene Grove; best watercolour: George Largent

UNIVERSITY OF N.S.W. ART PRIZE AND TRAVELLING ART SCHOLARSHIP 1981

Judges: James Gleeson, Elwyn Lynn, Ken Reinhard
Winners: Art Prize: Peter Wild; Travelling Scholarship: Margaret Morgan

Victoria

CONTEMPORARY ART SOCIETY PRIZE 1981

Judge: Bernard Smith
Winners: C.A.S. Prize: Ian Hance; Art Papers Australia Award: Alex Thatcher

Art Auctions

Sizes in centimetres

Spink Auctions (Australia) Pty Ltd 16 September 1981, Sydney

ASHTON, Julian Rossi: Sydney Harbour from Bellevue Hill, oil, 8 x 34, \$8,000;

The Argyle Cut, Sydney, watercolour, 24 x 33, \$3,000

BUNNY, Rupert: Bathers, 63 x 53, \$5,500; Boats moored at the Quay, 16 x 27, \$2,600, both oil

CONDER, Charles: A summer's night, watercolour and bodycolour, 26 x 35, \$6,000; Lady with a feathered hat, pencil, 22 x 17, \$550; The ballet, lithograph on silk, 25 x 33, \$900

FULLWOOD, A. H.: Cley, Norfolk, watercolour and bodycolour, 18 x 32, \$1,700

GLOVER, John: A view of the Lake District by Ullswater, 28 x 34, \$3,000; View in the Lake District, 40 x 56, \$2,100, both watercolour

GRUNER, Elioth: Hampstead, oil, 26 x 34, \$6,500; The garden, etching, artist's proof, 27 x 16, \$300

HEYSEN, Sir Hans: Flinders Ranges, watercolour, 34 x 50, \$7,500

HOYTE, J. C.: Earnslaw on Lake Wakatipu, New Zealand, watercolour, 35 x 69, \$6,000

JACKSON, James R.: Sydney Harbour, oil, 28 x 63, \$2,800

LAMBERT, George W.: The blue hat, oil, 181 x 181, \$67,000

LINDSAY, Sir Lionel: Venice canal scene, watercolour, 30 x 20, \$700

LINDSAY, Norman: Good and evil, oil, 79 x 56, \$5,000

LONG, Sydney: The winding road, watercolour, 33 x 24, \$2,800

LYCETT, Joseph: View from the top of Mount Nelson with Hobart Town in the distance, Van Diemens Land, coloured aquatint engraving, 23 x 32, \$350

PROUT, J. Skinner: Mosman's Bay, Sydney, watercolour, 45 x 67, \$3,600

STEPHENS, Ethel A.: Still life: The kindly fruits of the earth, oil, 72 x 90, \$1,400

THORNTON, Wallace: The bathers, oil, 30 x 38, \$550

TUCKER, Albert: Ibis in a swamp, oil, 45 x 60, \$3,800

WAINWRIGHT, T. G.: Portrait of a gentleman, watercolour, 14 x 9, \$2,000

WAKELIN, Roland: Bush shed, oil, 30 x 39, \$700

WITHERS, Walter: Cottage at Eltham, oil, 24 x 44, \$20,000

Geoff K. Gray Pty Limited 6 October 1981, Sydney

BELLETTE, Jean: Study for a classical subject, crayon and wash, 44 x 60, \$750

BENNETT, Rubery: A Burraborang byway, oil, 24 x 29, \$3,750

CAMPBELL, Robert: Kirribilli Point from Kurra, oil, 49 x 59, \$1,000

DAWS, Lawrence: Three wise men, gouache and pencil, \$360

DOBELL, Sir William: Trees in landscape, oil, 17 x 19, \$2,000

DRYSDALE, Sir Russell: Study for Old Larsen, charcoal, 36 x 23, \$2,500

HEYSEN, Sir Hans: The farm house, oil, 49 x 77, \$12,500

LAMBERT, George W.: A well, out back, oil, 13 x 22, \$8,500

LINDSAY, Norman: The dancer, oil, 88 x 68, \$125,000; The carnival, watercolour, 53 x 59, \$19,000; Self portrait, etching, 35 x 30, \$5,000
 LINDSAY, Percy: Railway, oil, 26 x 23, \$1,000
 McCUBBIN, Frederick: Wintry sea, oil, 25 x 35, \$9,000
 ORBAN, Desiderius: View from the farm, oil, 58 x 76, \$2,000
 PRESTON, Margaret: Peonies, coloured linocut, 37 x 35, \$1,200
 SHERMAN, Albert: Still life, oil, 63 x 71, \$2,800
 SOLOMON, Lance: Blue river, Burragorang Valley, oil, 26 x 34, \$1,700
 TURNER, James A: Repairs, oil, 24 x 39, \$11,750
 YOUNG, W. Blamire: The furnace, watercolour, 11 x 14, \$550

Leonard Joel
4 - 7 November 1981, Melbourne

ANNOIS, Len: Mixed bunch, watercolour, 65 x 50, \$650
 ASHTON, Julian Howard: Springtime, oil, 39 x 24, \$5,250
 ASHTON, Sir Will: On the Seine, oil, 97 x 135, \$23,000
 BALE, Alice M. E.: Self Portrait, 45 x 35, \$1,100; Peeling quinces, 111 x 90, \$5,000, both oil
 BLACK, Dorrit: The gully, watercolour, 38 x 45, \$275
 BOYD, Arthur: Wimmera landscape, tempera and oil, 92 x 122, \$9,500
 BOYD, Penleigh: Sydney Harbour, oil, 24 x 64, \$11,500
 BUNNY, Rupert: Still life, oil, 26 x 34, \$3,000
 BUVELOT, Louis: The country house, oil, 19 x 27, \$8,000
 CAMPBELL, Robert: Manly Beach, New South Wales, oil, 18 x 37, \$2,200
 CHRISTMAS, E. W.: On the Murray River, oil, 82 x 136, \$9,500
 COUNIHAN, Noel: Three negroes in Sydney, oil, 60 x 44, \$2,200
 CUMBRAE-STEWART, Janet, A.: Standing nude, pastel, 54 x 36, \$5,500
 CURTIS, James W.: The breakaway, oil, 41 x 65, \$8,500
 DOBELL, Sir William: French landscape with farm, oil, 26 x 34, \$12,000
 DUNLOP, Brian: Seated girl, oil, 57 x 44, \$1,200
 FAIRWEATHER, Ian: The Harbour, mixed media, 17 x 21, \$2,200
 FIZELLE, Rah: The Paglia from Orvieto, watercolour, 32 x 42, \$450
 FOX, Ethel Carrick: Figures on the beach, oil, 34 x 34, \$3,000
 FRATER, William: The quarry, Alphington: Along the Coast (on reverse), oil, 47 x 58, \$800
 FRATER, William: Farmhouse, oil, 26 x 33, \$900
 FRIEND, Donald: The playmate, ink and wash, 57 x 80, \$1,000
 GILL, Naylor: The Otway Ranges looking towards Mount Gellibrand, oil, 64 x 102, \$3,500

GILL, S. T.: Squatter of Port Phillip, watercolour, 28 x 21, \$5,000
 HERMAN, Sali: At the front door, 44 x 60, \$3,400
 HERMAN, Sali: Figure in the Doorway, oil, 37 x 49, \$5,250
 HEYSEN, Sir Hans: Cattle amongst the gums, 32 x 40, \$8,000; Noonday rest, 31 x 37, \$13,000, both watercolour
 JACKSON, James R.: West Head and Blue Bay, Flinders Victoria, oil, 55 x 70, \$8,000
 KMIT, Michael: Golden Fleece, oil, \$1,700
 LINDSAY, Norman: Descent from paradise, watercolour, 47 x 38, \$12,000
 LINDSAY, Percy: Farm at Wollongong, oil, 24 x 31, \$3,500
 LONG, Sydney: Old Ocean's Road, oil, 14 x 40, \$3,500
 LOXTON, John S.: Amalfi byway, Italy, watercolour, 46 x 53, \$2,300
 McCUBBIN, Frederick: Bush study, Mount Macedon, oil, 24 x 34, \$10,500
 McINNES, W. B.: Barnard Castle, oil, 33 x 48, \$2,700
 MINNS, B. E.: South Head, Sydney, watercolour, 22 x 15, \$3,000
 O'BRIEN, Justin: The deposition, gouache, 53 x 64, \$2,200
 OLSEN, John: Pedestrian crossing, mixed media, 54 x 75, \$1,000
 ORBAN, Desiderius: Australian township, pastel, 29 x 46, \$900
 PERCEVAL, John: The Annunciation, oil, 85 x 103, \$8,000
 PRESTON, Margaret: Patonga, New South Wales, monotype, 30 x 40, \$5,000; Gum Blossom, colour woodcut, 29 x 26, \$1,500
 PUGH, Clifton: The crow, oil, 67 x 90, \$2,000
 RAMSAY, Hugh: The red beret, pastel, 40 x 30, \$2,000
 REES, Lloyd: Summer at Richmond, Tas., oil, 60 x 91, \$15,500
 ROBERTS, Tom: Portrait of a lady, oil, 40 x 29, \$4,000
 ROLANDO, Charles: The bullock team heading home, oil, 59 x 102, \$10,500
 ROWELL, John Thomas: Beach Scene, oil, 24 x 34, \$500
 RUBBO, Anthony Dattilo: His birthday gift, watercolour, 58 x 52, \$5,000
 SCHELTEMA, Jan Hendrik: Cattle resting, oil, 60 x 24, \$13,000
 SHORE, Arnold: Still life, oil, 49 x 39, \$2,800
 SMART, Jeffrey: View of Rome, oil, 78 x 69, \$5,250
 SMITH, Jack Carington: By the Derwent, oil, 49 x 59, \$1,300
 STRACHAN, David: The lovers, oil, 54 x 44, \$2,000
 STREETON, Sir Arthur: Summer heat, oil, 29 x 19, \$40,000
 STURGESE, R. W.: A summer afternoon, watercolour, 23 x 36, \$3,000
 TUCKER, Albert: Gamblers, mixed media, 90 x 120, \$5,000
 VAN DEN HOUTEN, Henricus Leonardus: Coldstream landscape, watercolour, 34 x 24, \$1,400
 VON GUERARD, Eugen: Scene on Wild Dog Creek, Apollo Bay, Victoria,

For
 valuations
 and sale by auction
 of paintings, fine art effects,
 antique and period furniture,
 coins, stamps and jewellery ...
 for probate, insurance
 and estate planning ...
 consult *Lawson's*,
 Australia's oldest
 Auctioneers and Valuers.



James R. Lawson
PTY LTD

Valuers: Fine art, General and Commercial
 Auctioneers since 1884.

212-218 Cumberland St, The Rocks, Sydney 2000.
 Telephone: 241 3411 A.H. 969 9614.

john delacour

specialist

fine art photography

for book, catalogue and
magazine reproduction

john delacour julie brown
phone 02 665 1253

BRITISH ANTIQUE EXPORTERS LTD.

Queen Elizabeth Ave., Burgess Hill, West Sussex. RH15 9RX, England.
Telex 87688 Tel: Burgess Hill (04446) 45577



WE SELL THE FINEST CONTAINER LOADS OF WHOLESALE ANTIQUE FURNITURE AND DECORATIVE ITEMS OF THE GEORGIAN, VICTORIAN AND EDWARDIAN PERIODS. FULL UNCONDITIONAL MONEY BACK GUARANTEE IF NOT COMPLETELY SATISFIED. MEMBER OF LAPADA — GUILD OF MASTER CRAFTSMEN



90 x 136, \$100,000; West Coast of Phillip Island, Victoria, 21 x 29, \$14,000, both oil
WHITELEY, Brett: In the street, oil, 37 x 59, \$2,200
WILLIAMS, Fred: Saplings, gouache, 36 x 54, \$3,500
WILSON, Eric: Tugs on the Seine, watercolour, 10 x 17, \$500
WITHERS, Walter: Autumn pastures, oil, 15 x 24, \$15,000

Geoff K. Gray Pty Limited 17 November 1981, Sydney

BALDESSIN, George: Spring resurgence, ink and wash, 140 x 120, \$425
BLACKMAN, Charles: Alice in Wonderland, oil, 60 x 76, \$3,000
BOYD, Arthur: The lovers, oil, 25 x 30, \$1,600
COBURN, John: Curtain of the moon, Sydney Opera House, lithograph, 40 x 70, 84/130, \$450
CROOKE, Ray: Native woman with flower, oil, 45 x 60, \$3,100
DOBELL, Sir William: Wangi Wangi, watercolour, 3 x 7, \$1,300
DRYSDALE, Sir Russell: Mother and child, pen and wash, 35 x 18, \$2,400
EDWARDS, Oscar: Tropical leprechaunes, collage, 30 x 36, \$450
FRENCH, Leonard: Mandala on dark earth, oil and gold leaf, 30 x 25, \$2,750
FRIEND, Donald: Effigies and offerings, watercolour and ink, 80 x 137, \$3,750
GLEGHORN, Thomas: Study for Sydney by The Quay, ink and wash, 54 x 74, \$400
HINDER, Frank: Cellist, ink and brush, 18 x 18, \$400
HODGKINSON, Frank: Bush abstract, lithograph, 35 x 45, \$175
KMIT, Michael: Euripedes, oil, 37 x 29, \$1,100
LYMBURNER, Francis: Ballet dancer, pen and wash, 24 x 34, \$550
MILLER, Godfrey: Nude study, pencil, 9 x 23, \$220
MISSINGHAM, Hal: Sea patterns, lithograph, 25 x 46, \$100
MOLVIG, Jon: Study for Hal Missingham, ink, 49 x 35, \$375
NOLAN, Sir Sidney: Leda and the swan, mixed media, 30 x 25, \$2,300
PASSMORE, John: The bathers, oil, 33 x 19, \$1,400
PERCEVAL, John: Winter in the woods, oil, 55 x 66, \$5,000
PUGH, Clifton: Landscape with water birds, oil, 20 x 25, \$1,500
SMITH, Eric: Untitled, chalk, 40 x 19, \$170
SZIGETI, Imre: The old tribe, poster colour, 78 x 56, \$1,050; Old fiddler, ink, 58 x 39, \$400
VASSILIEFF, Danila: Costumiere, oil, 49 x 60, \$1,700
WILLIAMS, Fred: Trees in landscape, gouache, 35 x 54, \$3,600
WHITELEY, Brett: Still life with lemon and orchids, \$4,200; Nude, lithograph, 40 x 48, \$550

Some Recent Acquisitions by State Galleries

Art Gallery of New South Wales

BOOTH, Peter: Painting 1981, 1981, oil
CHAHINE, Edgar: The woman wrestler, 1902, colour etching
HENSON, Bill: Untitled sequence (European crowds), 1979, suite of 32 silver gelatin photographs
KAUFFMAN, John: Fantasy, (c. 1920s-30s), green carbon print
KLINGER, Max: 3 plates from Opus X, Eine Liebe, 1887, etchings and engravings; 3 bookplates, etchings
LAMBERT, George W.: Holiday in Essex, 1910, oil (Purchased with assistance from the Art Gallery Society of New South Wales)
MacKAY, Jan: In memory of Victoria Street, Kings Cross, 1975, screenprint (Gift of the artist)
MAKIN, Jeffrey: Hillside with red trees near Hanging Rock, 1981, oil (Gift of Mrs Elisa Clarke)
MARINA ABRAMOVIC/ULAY: Gold found by the artists, 1981, 35 Cibachrome photographs
SALKAUSKAS, Henry: Untitled, 1970, watercolour and synthetic polymer paint (Gift of the Estate of the artist)
STUART, Guy: Prototype II, 1966, crayon and charcoal; Married couple waiting to return home, 1980, sanguine crayon
TAYLOR, Peter: Figure without triumph, 1981, sculpture, wood and bronze
VARVARESSOS, Vicki: Allure: What is it?, Who's got it? 1978, synthetic polymer paint

National Gallery of Victoria

AUSTRALIAN: The J. & J. Altmann Collection of Australian Silver, Part 3, 15 items)
ALMA-TADEMA, Sir Lawrence: Armchair, (1884-87), cedar, ebony, ivory, shell
BALSON, Ralph: Constructive painting, 1948, oil
CROWLEY, Grace: Portrait, (c. 1939); Abstract Painting, 1952, both oil
EDWARDS, William: Casket, silver, emu egg, 1868
FAIRWEATHER, Ian: Hallelujah, 1959, polyvinyl acetate
HEPWORTH, Barbara: Eidos, stone, 1947
PHOTOGRAPHY: Micky Allan: 36 photographs; Gisele Freund: 6 photographs; William Gibb: 7 multiple photographs; J. W. Lindt: 12 photographs (Gift of Mrs Valerie Judges); Albert Reinger-Patsch: 5 photographs; Richard Woldendorp: 21 aerial colour photographs
SMITH, Grace Cossington: Boys drawing (c. 1926-27), oil
THAI: Roof finial, Sukhothai period, 14th-15th century; Roof fixture in the form of a mythical dragon, Sukhothai period, 14th-15th century, both glazed stoneware

Art Gallery of South Australia

CROWLEY, Grace: Mirmande (1928); Abstract painting (1953), both oil
DEXTER, William, Lady's pet, (1855), oil
FRANCIS, Ivor: Antifacist, To the river, Upper Torrens, Walkerville; Camouflage; Searchlights, all (1942), oil
GILL, S. T.: Flinders Range, near Mt Brown, (c. 1846), watercolour
JOYNER, Frederick: 76 photographs, (1893 - 1930)
LANCELEY, Colin: The green football player playing the field, (1962), oil
MARTIN, Mandy: Pink shed IV, (1980), synthetic polymer paint
ROONEY, Robert: Canine capers No. IV, (1969), synthetic polymer paint
UPTON, John: Portrait of George Hamilton (c. 1880), oil
VALAMANESH, Hossein: Pyramid with light — inside, pyramid with light — outside, (1981), mixed media

Recent Gallery Prices

Sizes in centimetres

AMOS, Irene: Bali Pendektych, collage, 80 x 60, \$4,000 (Verlie Just Town, Brisbane)
BAROLLE, Emile: Sara and Willy (No. 14), oil, 68 x 63, \$650 (Profile, Melbourne)
BOYNES, Robert: Passage, 213 x 137, synthetic polymer paint, \$3,000 (Gallery A, Sydney)
CHRISTOFF, Ludmila: Circus (No. 57), oil, 107 x 242, \$1,400 (Profile, Melbourne)
COUNIHAN, Noel: Old woman, oil, 100 x 100, \$4,000 (Realities, Melbourne)
DAWSON, Janet: Sundown, oil, 183 x 122, \$3,600 (Gallery A, Sydney)
DELL, Jonathan: Bird collage, painted canvas on canvas, 122 x 122, \$1,100 (Robin Gibson, Sydney)
FEDDERSEN, Jutta: Mumien 2, mixed media, 75 x 45 x 12, \$750 (Realities, Melbourne)
FRANCIS, Ron: Sue's portrait, oil, 100 x 75, \$850 (Profile, Melbourne)
GLEGHORN, Thomas: Off Dixon Street, mixed media, 50 x 65, \$625 (von Bertouch, Newcastle)
JACKS, Robert: Pensive aura, oil, 91 x 91, \$1,000 (Realities, Melbourne)
JAMIESON, Gil: Man in the paddock, oil, 150 x 175, \$5,000 (Realities, Melbourne)
JOHNSON, Michael: Bo, oil, 213 x 106, \$3,700 (Gallery A, Sydney)
LAWRENCE, George: Bathurst Landscape oil, 27 x 35, \$2,250 (Beth Mayne, Sydney)
LIEW, Jerry: Aluminium wonder, oil, 100 x 100, \$525 (Rex Irwin, Sydney)
MCCOLL, Mitzi: Poise, Gosford sandstone, 23 x 73 x 31, \$900 (Murray Crescent, Canberra)

McINTYRE, Arthur: Head Study, synthetic polymer paint, 50 x 75, \$400 (Holdsworth, Sydney)
MARINI, Marino: Giocoliere e Cavallo, 1969, etching and drypoint, 35 x 29, 40/ 65, Pl. 5, Marino Marini Gravures, \$750 (Stadia Graphics, Sydney)
MARTENS, Conrad: Darling Downs, watercolour, 17 x 22, \$5,000 (Beth Mayne, Sydney)
ORBAN, Desiderius: Bowl of fruit, 62 x 47, \$4,600 (Masterpiece Fine Art, Hobart)
PRESTON, Margaret: Holyhocks, woodcut, 30 x 30, \$1,500 (Beth Mayne, Sydney)
PROUD, Geoffrey: Still life with teacup and orchids, mixed media, 92 x 122, \$1,650 (Robin Gibson, Sydney)
RIGBY, John: Yamba, oil, 105 x 120, \$3,500 (Verlie Just Town, Brisbane)
SILVER, Judy: Untitled, collage, 21 x 17, \$350 (Huntly, Canberra)
SMITH, Mervyn: The giant sunflower, watercolour, \$1,500 (Hahndorf Academy, Adelaide)
SNAPE, Michael: House scape, oiled steel, 229 x 146 x 132, \$2,250 (Gallery A Sculpture Garden, Sydney)

Classified Advertising

Charges: 30 cents per word, \$5 minimum. Maximum 100 words per ad applies to all categories except 'Information Sought' (ie: writers', students', research) for which charge is 15 cents per word; \$2 minimum. Deadlines for June '82 issue: 13 March, September '82 issue: 13 June, December '82 issue: 18 September, March '83 issue: 7 December.

Wanted to Purchase

Shore, Arnold *Forty Years Seek and Find* Melbourne, 1957.
Lawler, Adrian, *Eliminations*
Ruskin Press, Melbourne, 1939
P. Perry, P.O. Box 248, Castlemaine 3450

Private Collector wishes to purchase works by Henry Salkauskas. Phone Robert Tripp on 798 8171 or 798 7407.

Information Wanted

Alec Bolton of the Brindabella Press (see *ART and Australia* Vol 18 No 4) would like to hear of wood-engravers interested in illustrating private press books, mainly poetry. 61 Stonehaven Crescent, Deakin, A.C.T. 2600.

For Sale

Tom Garrett water colour 135 x 180
A magnificent example of his work \$4,000
Banksia Scientific Company
6 Gordon Street, Newstead 4006 Brisbane
Tel. (07) 52 2121

Arts & Civilization Adventures

EXPLORING ITALY, THE FAR EAST, INDIA

Explore the cultural heritage of selected countries. Small groups are enthusiastically led by guest lecturers chosen for their experience and knowledge in art, history and literature.

Visit unspoiled towns and villages; savour regional and traditional cuisine and stay in comfortable hotels chosen for their local character and charm.

Language Study Tour

ITALIAN GERMAN FRENCH

Our language study tours reveal a new and effective concept in vacation travel.

We combine language study with the cultural and sporting aspects of European countries.

Flexibility is the keynote — Combine one of our four-week tours with a conference, winter skiing or cruising the Mediterranean.

Union Travel Limited

SHOP 621, ROYAL ARCADE,
482 GEORGE STREET, SYDNEY

Phone: Sydney: (02) 264 1793 Melbourne: (03) 67 7361
Adelaide: (08) 212 6244 Brisbane: (07) 221 7527 Perth: (09) 384 9088

PLEASE SEND ME BROCHURES ON YOUR TOURS:—

☐ MEDIEVAL ITALY ☐ ART TREASURES OF ITALY
☐ FAR EASTERN ART TOURS ☐ A PASSAGE THROUGH INDIA ☐ LANGUAGE STUDY TOURS

Name _____

Address _____

_____ code _____

Lic.No.B1253

Tyrrell's Book Shop

Artists



Materials

439 3658
43 5920

328 PACIFIC HWY.
CROWS NEST 2065

Guards for all reasons

We offer guards for all reasons; all seasons. Uniformed or plainclothed; daytime or nighttime; short term or up to 24 hours a day, 365 days of the year.

We guard people or property with equal reliability. And every single MSS guard is backed by the enormous manpower resources of MSS, its Central Control Station and radio controlled patrol cars.

We can also recruit, train, supervise, supplement or monitor your own company's guard force.

Consult us too for Alarm Systems, Mobile Patrols, Safes and Security devices.

Metropolitan
Security Services
A unit of **Mayne**
Nickless Limited



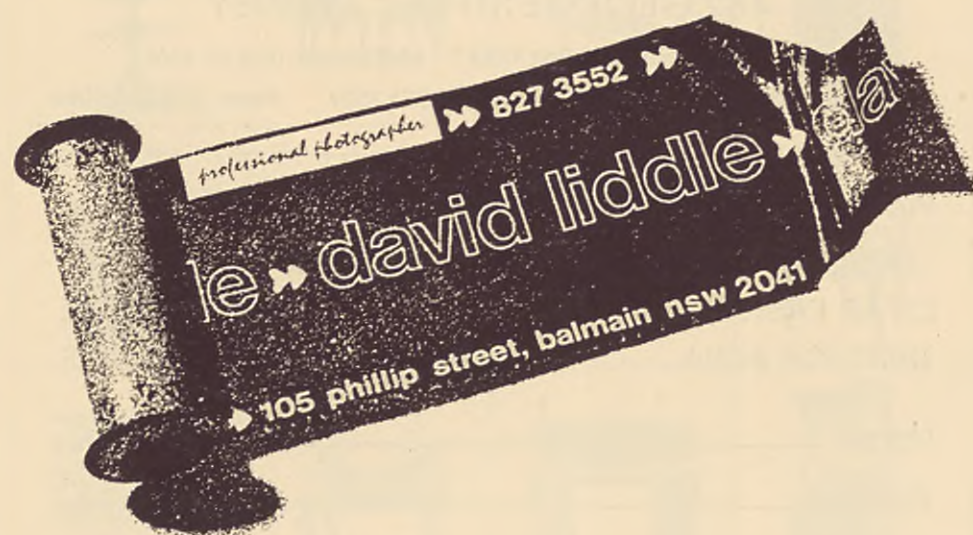
MSS GUARDS

Your safety is our concern.

NSW (02) 73 3221 VIC (03) 429 2211 QLD (07) 44 4961
ACT (062) 80 5133 WA (09) 381 8999 SA (08) 352 6133
DARWIN (089) 81 3682 ALICE SPRINGS (089) 52 4773
LAUNCESTON (003) 31 1299 BURNIE (004) 31 3646
Member Australian Security Industry Association Limited

ASIAL

MSS5506



Advertisers in this issue

- | | |
|---|----------------------------------|
| 367 Aboriginal Art Centre | 378 John Delacour |
| 363 ART and Australia | 367 Josef Lebovic Gallery |
| 365 ART and Australia Bound Volumes | 283 Joshua McClelland Print Room |
| 379 Art and Civilization Adventures | 361 J. Kosnar Pty Ltd |
| *** Artarmon Galleries | ** Lauraine Diggins |
| 293 Artarmon Galleries | 260 Leonard Joel |
| 302 Art Gallery of New South Wales | 374 Lister Gallery |
| 364 Art Gallery of South Australia Bookshop | * Macquarie Galleries |
| 376 Artists Supply Co. | 370 Manyung Gallery |
| 368 Australian Centre for Photography | 362 Mavis Chapman Gallery |
| 255 Australian Galleries | 296 Mildura Arts Centre Gallery |
| 300 Axiom Gallery | 380 MSS Guards |
| 361 Barry's Art Gallery | 351 National Gallery of Victoria |
| 287 Bedford Framing Studios Pty Ltd | 375 Nepean Review |
| 366 Beth Mayne's Studio Shop | 369 Newcastle Regional Gallery |
| 297 Bloomfield Galleries | 368 Noella Byrne Art Gallery |
| 254 Bonython Art Galleries | 359 Olga C. Garner |
| 301 Bortignons | 367 The Painters Gallery |
| 374 Bowerbank Mill Gallery | 259 P. L. Pickles & Co Pty Ltd |
| 378 British Antique Exporters Ltd. | 361 Portobello Shop |
| 361 Cameron Sparks | 355 Powell Street Gallery |
| 370 Chapman Gallery | 296 The Print Room |
| 303 Christies | 358 Profile Gallery |
| 261 Christopher Day Gallery | 354 Q Gallery |
| 290 Charles Hewitt Frames Pty Ltd | 293 Queensland Art Gallery |
| 353 Cook's Hill Galleries | 356 Ray Hughes Gallery |
| 351 Coventry Gallery | 253 Realities |
| 264 David Jones Art Gallery | 284 Realities |
| 380 David Liddle | 298 Realities |
| 367 De'Lisle Gallery | 257 Robin Gibson Gallery |
| 376 The Developed Image | 366 The Rockhampton Art Gallery |
| 365 Downs Gallery | 286 Rudy Komon Gallery |
| 373 Evelyn Fine Arts Pty Ltd | 369 Seasons Gallery |
| 373 The Fine Arts Gallery | 373 Solander Gallery |
| 376 Fini Frames | 299 Spink Auctions |
| 285 Galerie du Banneret | 357 Stadia Graphics Gallery |
| 352 Galerie Düsseldorf | 371 Stephen Mori Gallery |
| 350 Gallery Alpha | 357 Tasmanian School of Art |
| 262 Gallery Fifty-Two | 292 Tia Galleries |
| 372 Georges of Collins Street | 372 Tolarno Galleries |
| 372 Gillian's Gallery | 302 Tom Roberts Gallery |
| 304 Gould Galleries | 258 The Town Gallery |
| 288 Greenhill Galleries, Perth | 263 Transnational Arts |
| 289 Greenhill Galleries, Adelaide | 291 Tynte Gallery |
| 356 Greythorn Galleries | 380 Tyrrell's Book Shop |
| 371 Heidi Park and Art Gallery | 294 Ulmarra Galleries |
| 256 Holdsworth Gallery | 295 Ulmarra Galleries |
| 360 Hutchinson Group | 366 Victor Mace Fine Art Gallery |
| 374 Ian Birdsted Gallery | 370 Von Bertouch Galleries |
| 368 The Irving Sculpture Gallery | 349 The Wiregrass Gallery |
| 360 Italgarden | 369 Woollahra Galleries |
| 377 James R Lawson | * Inside front cover |
| 365 John Cooper Eight Bells Gallery | ** Inside back cover |
| | *** Outside back cover |

LAURINE DIGGINS

Dealer in Australian Art.

CHAMBERS CATTLE PROPERTY
Mount Remarkable, South Australia

S. T. Gill

Watercolour

44 x 57 cm

Signed lower left

circa 8 August 1846

A drawing of the subject is held by the Mitchell Library, and a similar painting is referred to in
M. G. Kerrs book, "Colonial Dynasty. The Chambers Family of South Australia"



By appointment only. 9 Malakoff Street, North Caulfield, Melbourne 3161. Telephone 03 5099656.

One of 56 illustrations of original
paintings by WILLIAM T. COOPER
commissioned by Lansdowne Editions
'Australian Parrots' with text by
Joseph M. Forshaw. Artarmon Galleries
have the originals for sale.



Artarmon Galleries

479 Pacific Highway, Artarmon, New South Wales 2064

Telephone 02-427 0322