

ART

AND AUSTRALIA

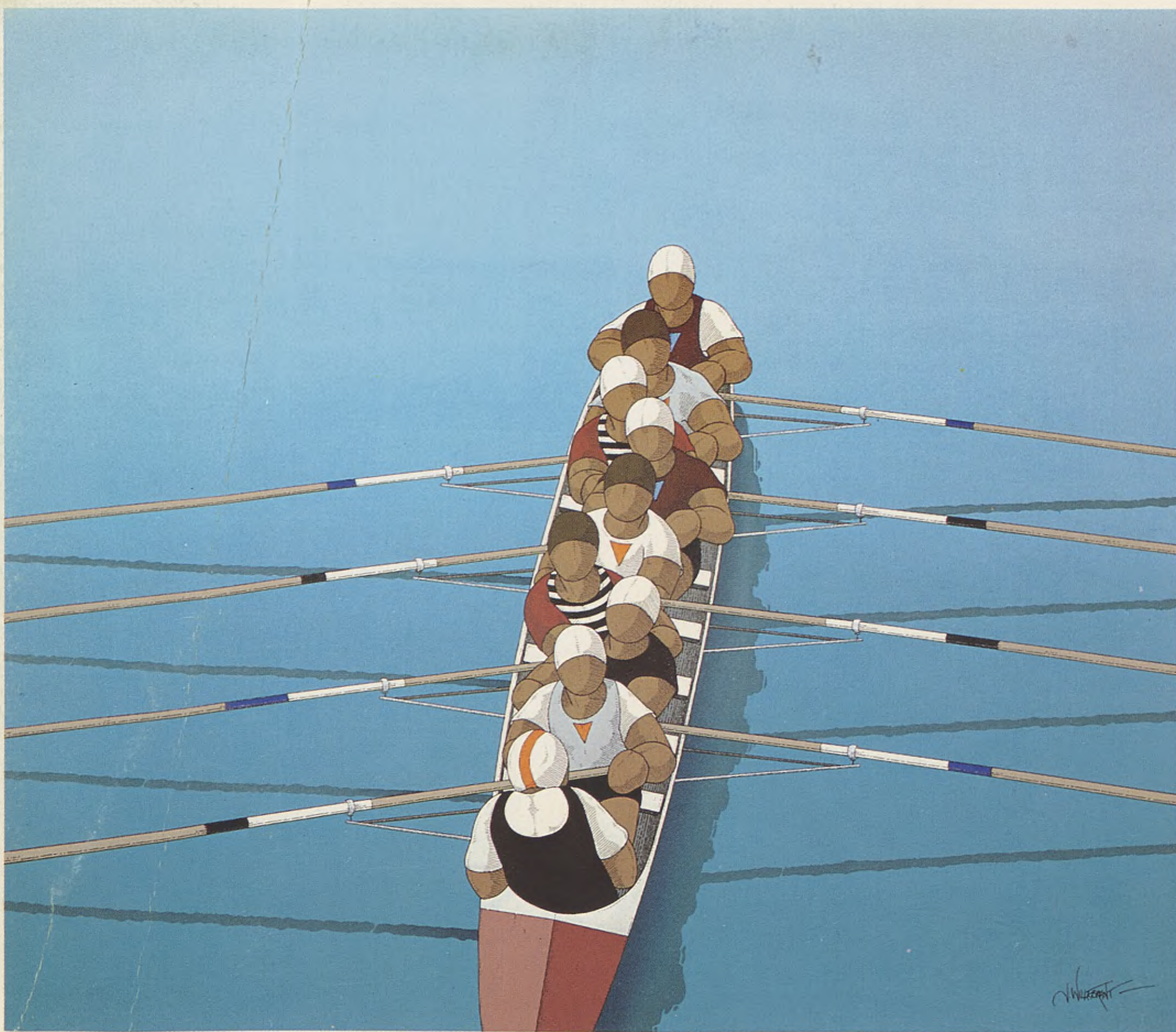
AUSTRALIAN NATIONAL GALLERY SPECIAL NUMBER:



COVER: NADELMAN'S HORSE (P. 25) • PUBLISHED QUARTERLY • VOL. 20 No. 1 • SPRING • ISSN 0004-301X • R.R. PRICE \$6.95

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Exhibition
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realities

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MAX MELDRUM POPPIES
50 × 60 cm oil on canvas signed

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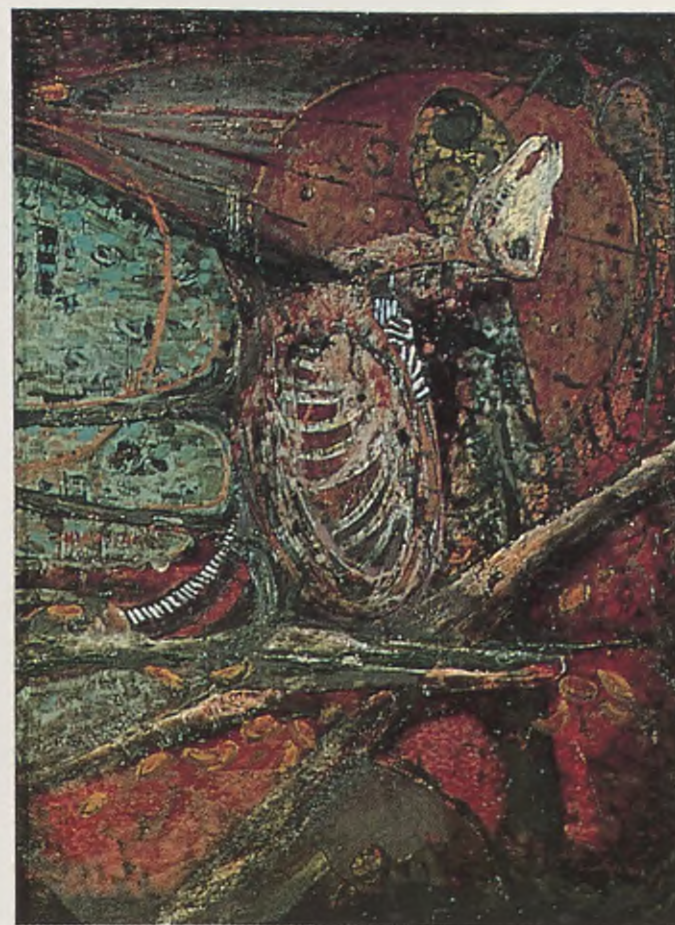
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Bortignons

Kalamunda Gallery of Man

Winter Collection



Clifton Pugh — *Aftermath of Fire* (1965) Triptych oil on hardwood, oxy-acetylene torch.

Purchased by the Christensen Fund from the Gallery of Man
for donation to the Art Gallery of Western Australia.

**Winter exhibition consists of 25 paintings comprising
Clifton Pugh's private collection of his own works.**

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BALDESSIN
JUNIPER
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CLARICE BECKETT

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SIEGLINDE BATTLE



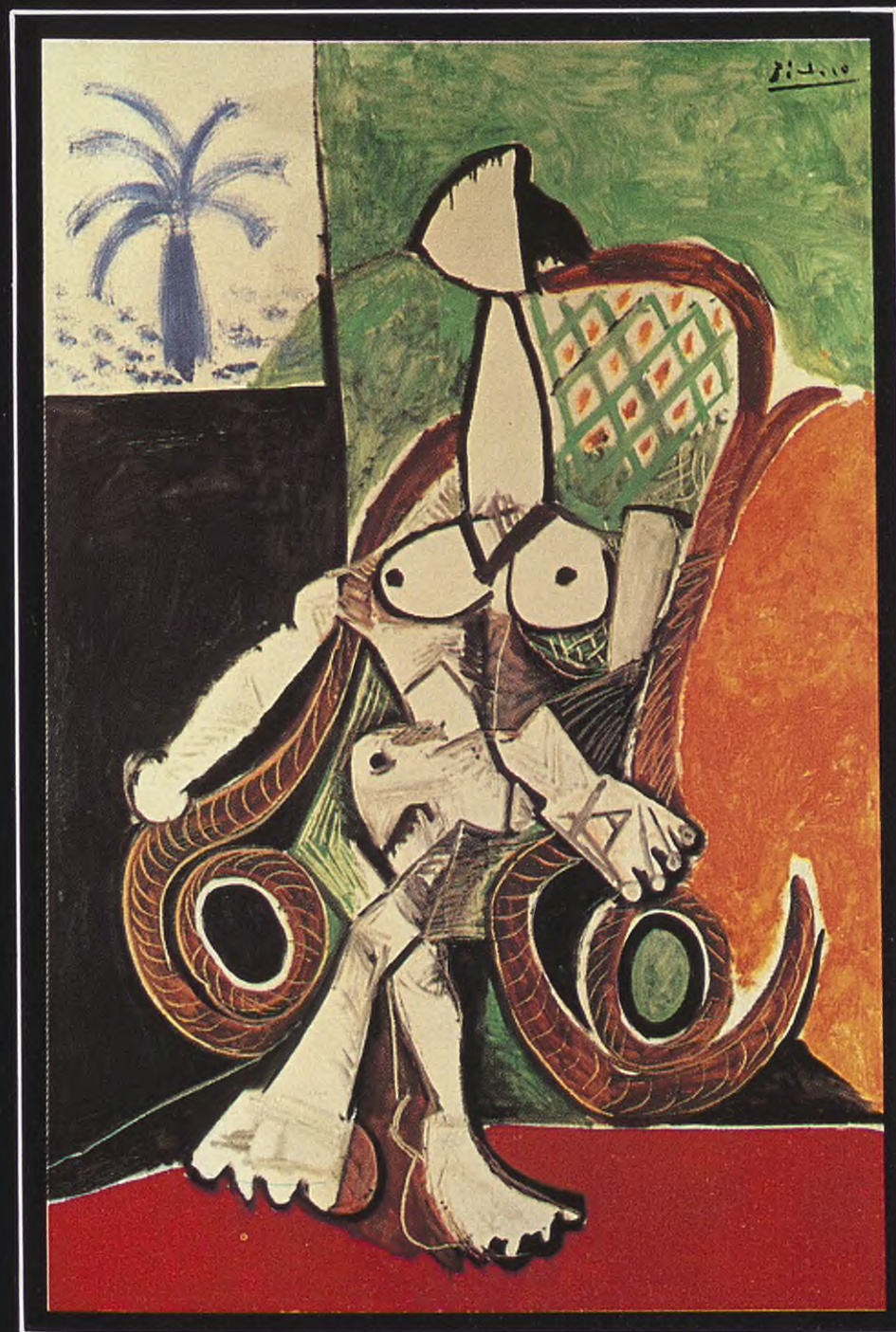
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JUDY CASSAB

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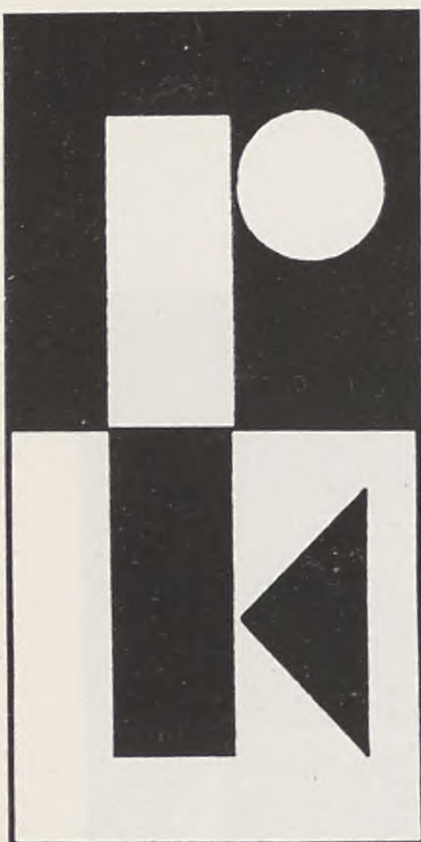
Pilgrimage 2

gouache 87 × 121 cm

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COLLECTION: RANDOLPH SEARING MERILL JR.

RECORDED: *THE ART OF JOHN PETER RUSSELL* BY ANN GALBALLY, PAGE 124, CAT NO. 514

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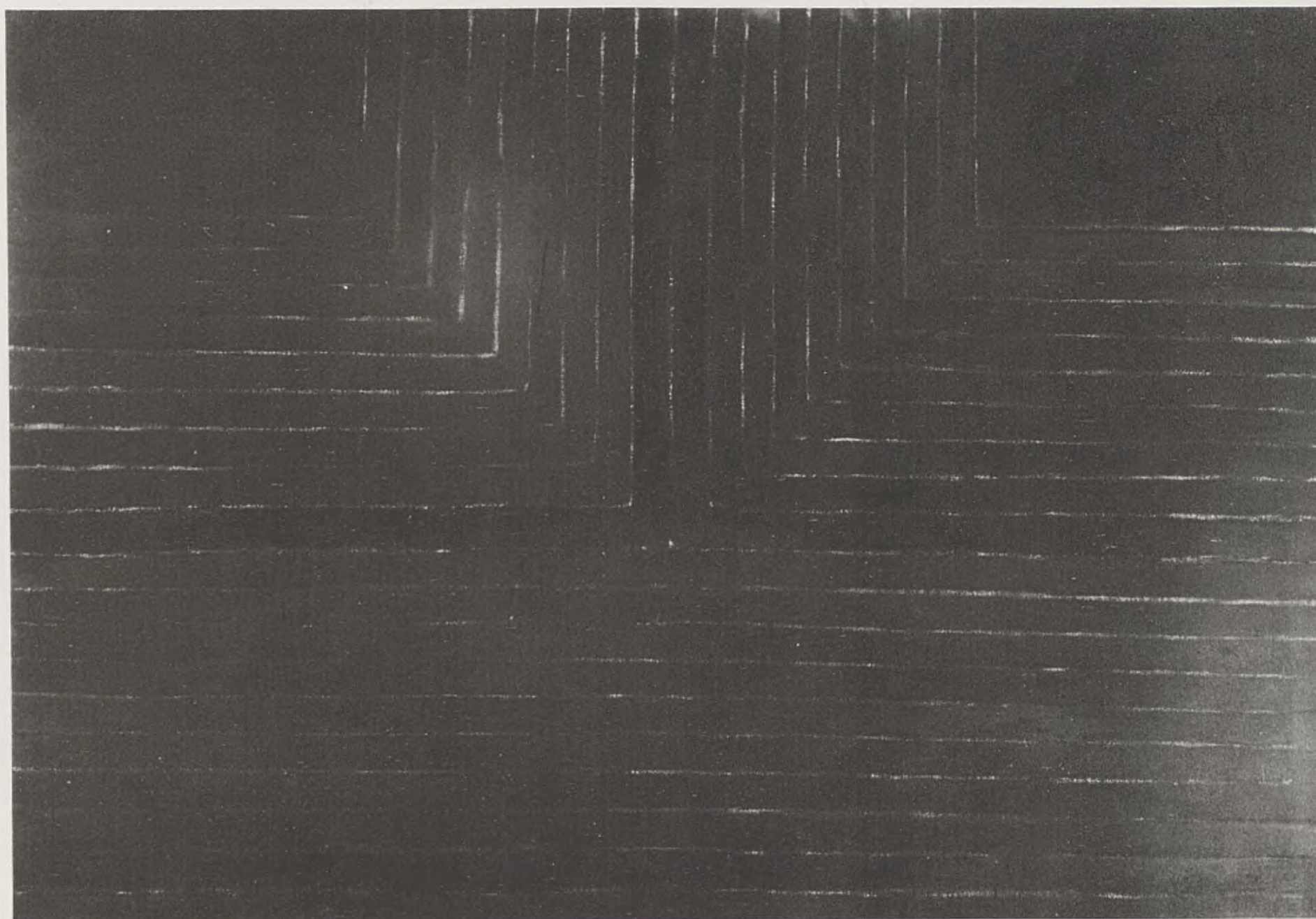
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London Published May 25th 1799 by T. Gosse

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GILLAM



Desert landscape 11

monoprint with pastel and crayon

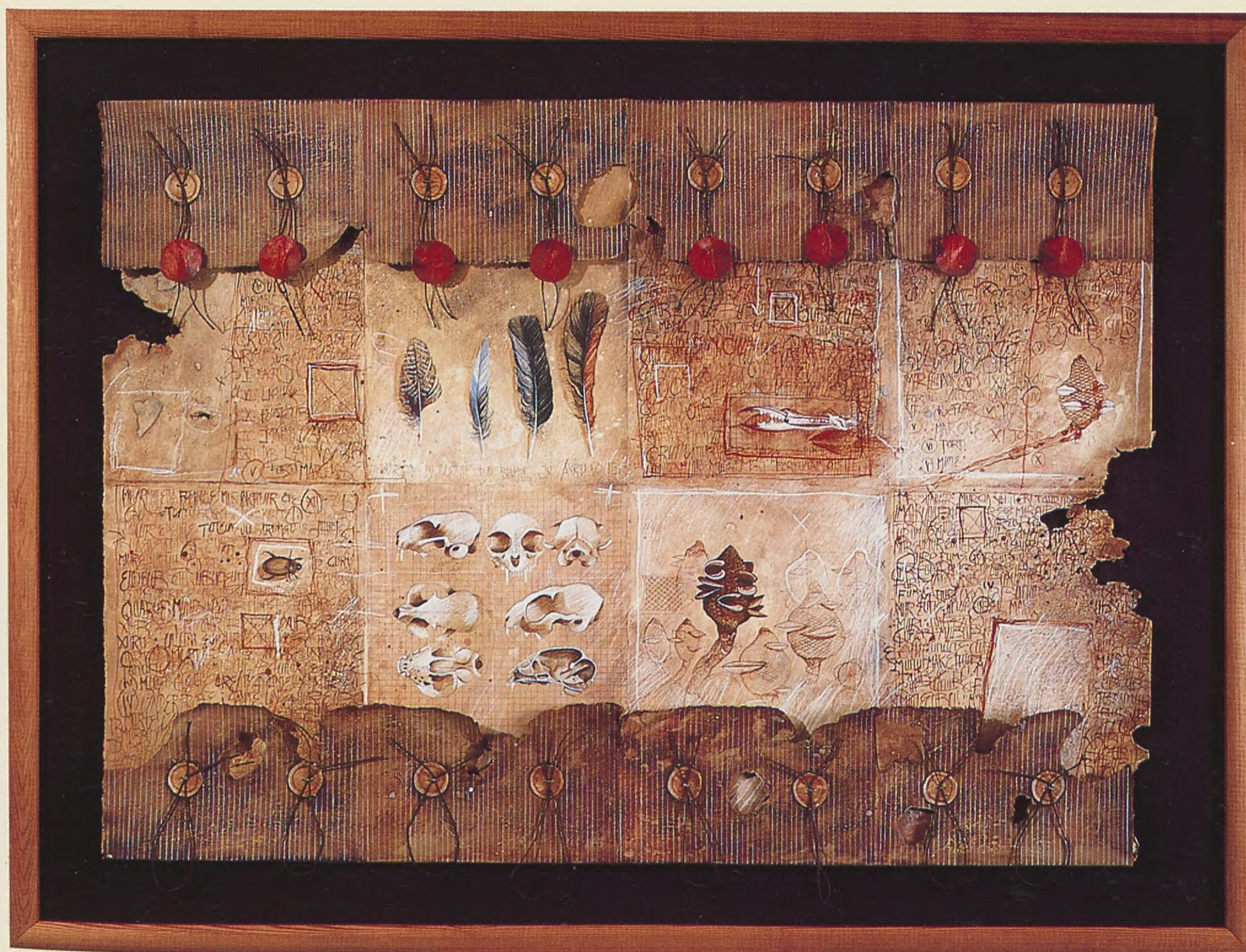
41 x 56 cm

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Documentation of the voyage of 1535

91 x 122 cm mixed media on parchment

JOHN WINCH

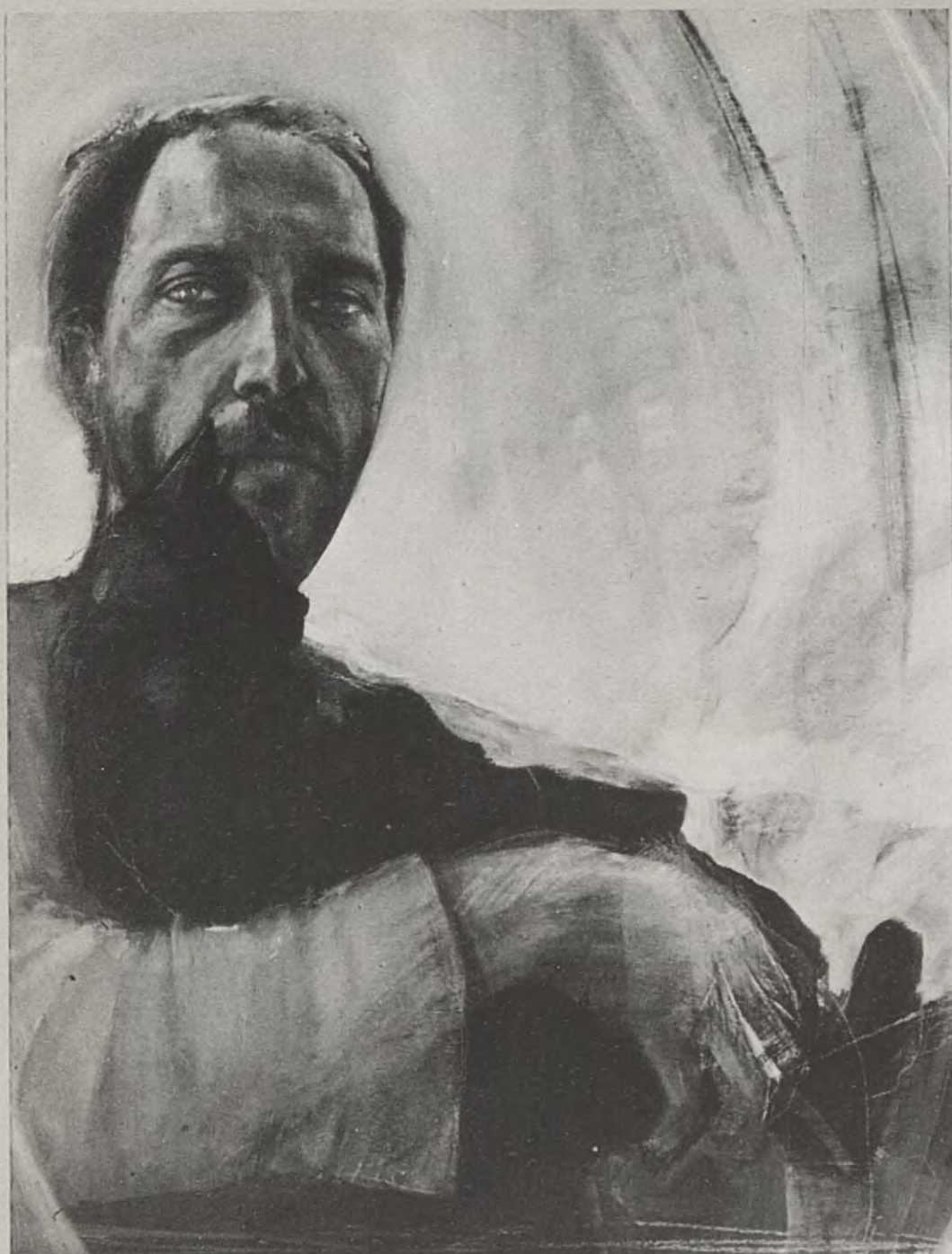
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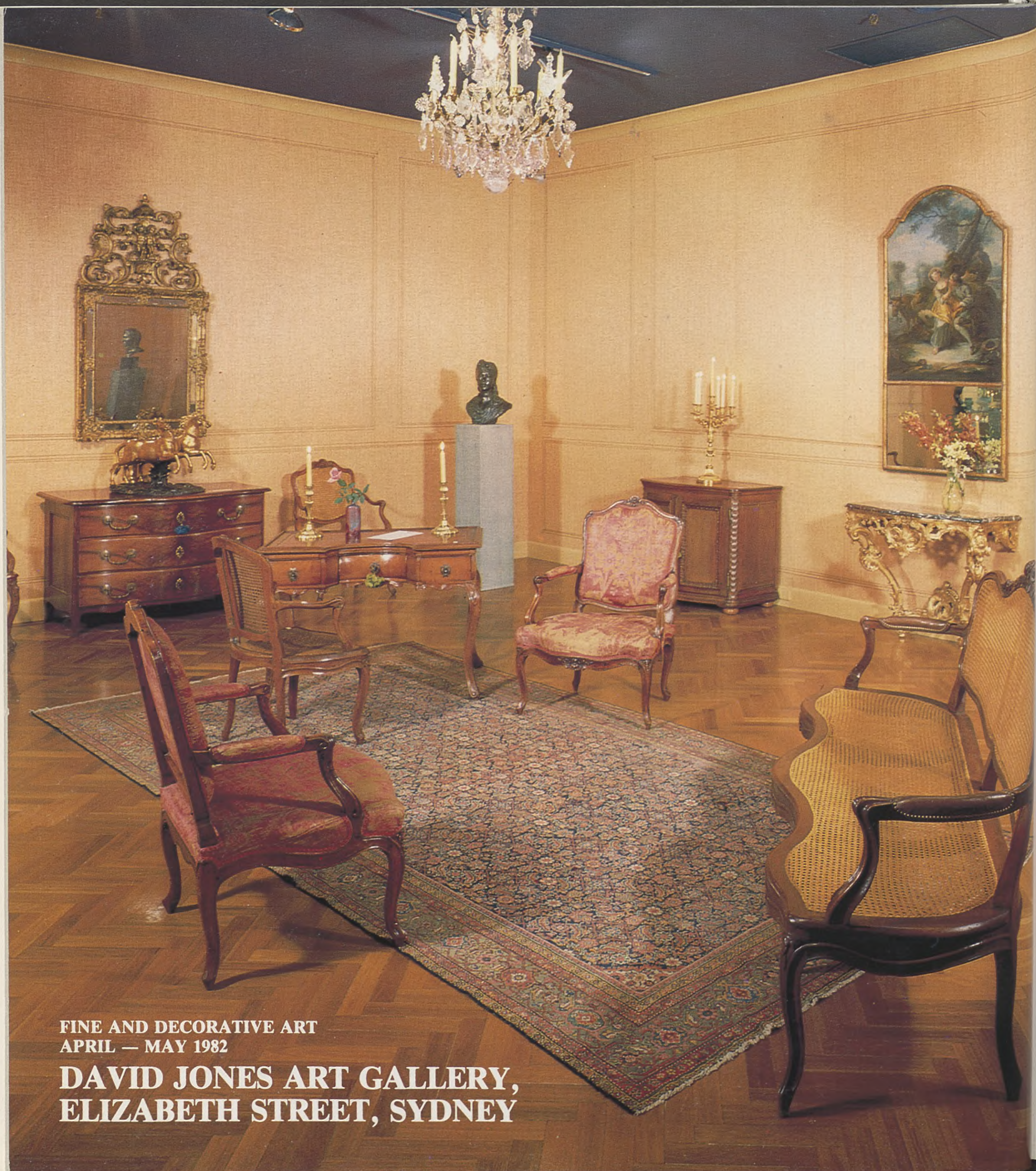
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APRIL — MAY 1982

DAVID JONES ART GALLERY,
ELIZABETH STREET, SYDNEY

SPRING 1982

Art Quarterly

ISSN 0004-301 X

Publisher: Sam Ure Smith
at the Fine Arts Press Pty Limited
Sydney, Australia
Volume 20 Number 1

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

Advisory Panel

Melbourne: Janine Burke, John Hoy
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Designed and produced in Australia
Typeset in Sydney by
Walter Deblaere & Associates

Printed in Japan by Dai Nippon

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Trade distributors:

Gordon and Gotch, Ltd.
Australia and New Zealand

Cover

ELIE NADELMAN (France/United States
1882-1946) HORSE (c. 1911)
Plaster 92.8 high x 72.6 wide
x 27.2 cm deep
Purchased 1980

Correspondence

Editorial and Advertising:

ART and Australia
34 Glenview Street,
Gordon, N.S.W. 2072

Subscriptions:

B & C Mailing Service, Box 4142,
G.P.O. Sydney, 2001. Personal
enquiries: 1 Tank Stream Way,
Sydney. Telephone: (02) 27 4097

Subscription Rates:

Yearly rate (four issues)
Aust. \$30 within Australia,
Aust. \$38 Overseas (U.S. \$40)
Single copies \$6.95 (plus
mailing — \$2.25 within
Australia, \$3.75 overseas)

*Recommended retail price \$6.95

ART

AND AUSTRALIA

EDUCATION RESOURCE CENTRE²⁵

VOLUME 20

24 SEP 1982

MELBOURNE STATE COLLEGE

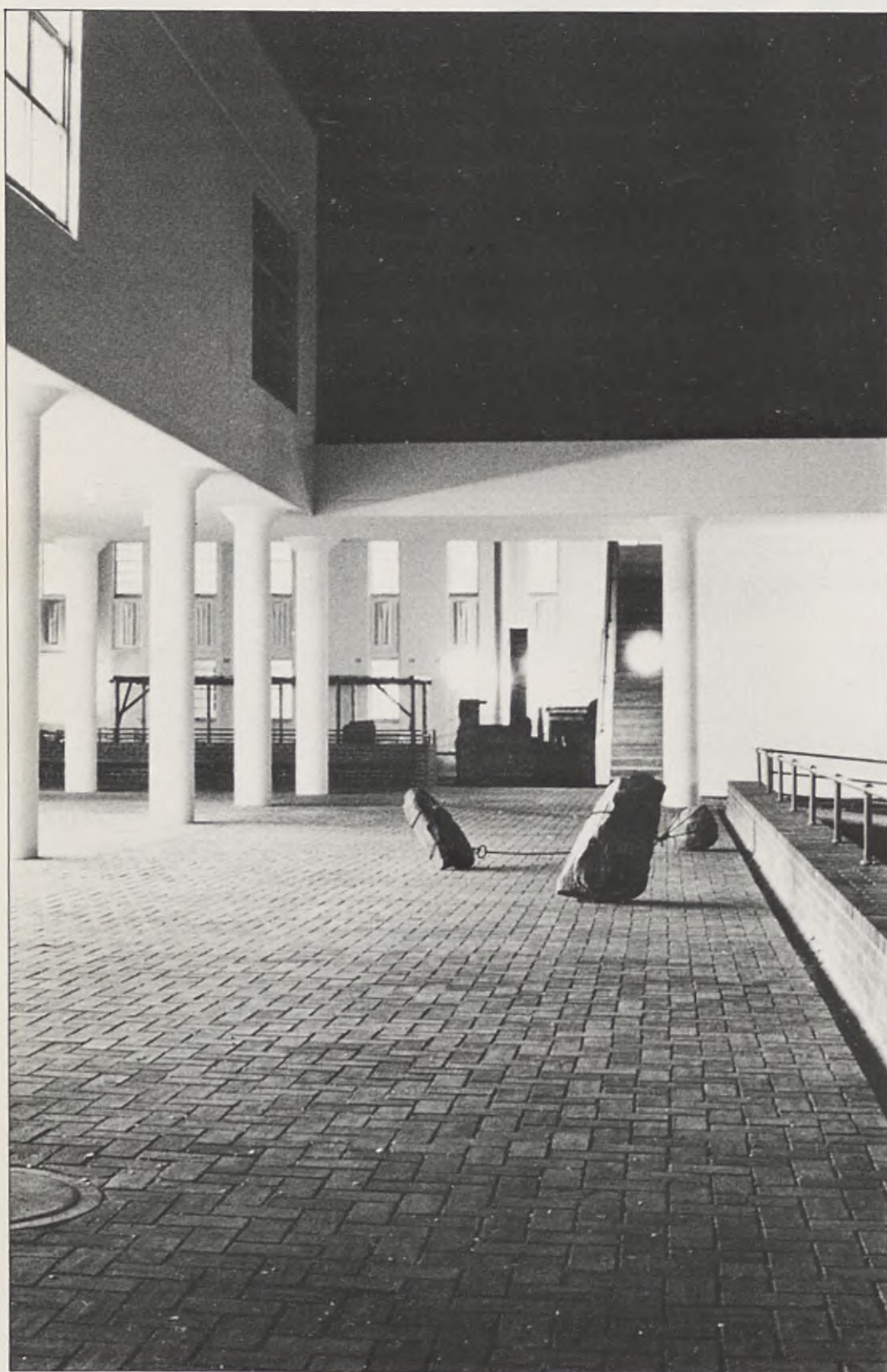
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Canberra Scene

by Terence Measham



above
CANBERRA SCHOOL OF ART: COURTYARD VIEW
Photograph by Bill Vennard

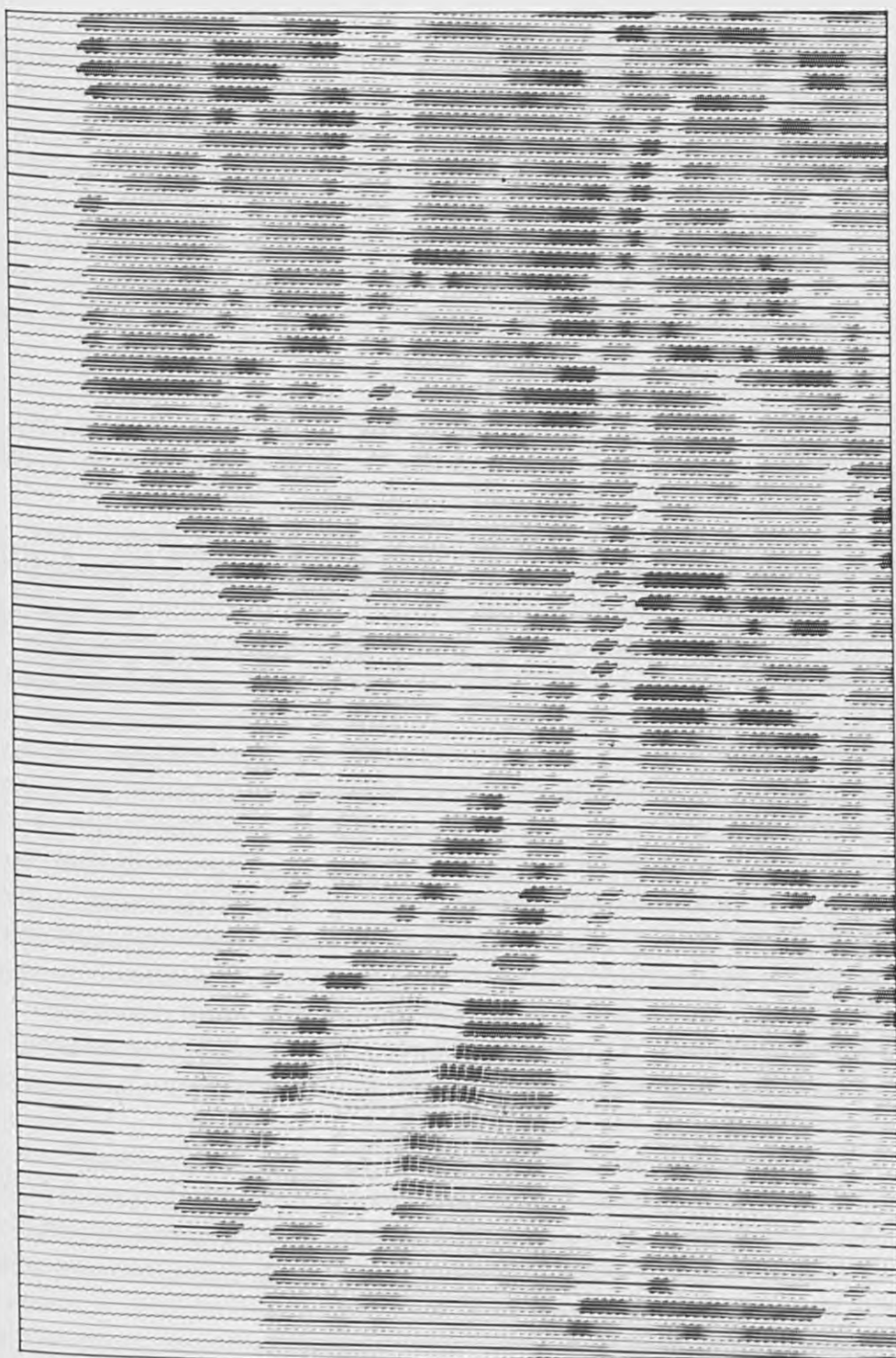
opposite top left
JOHN REID NEWS ITEM-WORK 12
Photographic paper, board, glass
156 x 102 cm

opposite right
ARTHUR STREETON RUINS IN PERONNE
Pencil, watercolour, chinese white 55 x 37 cm
Australian War Memorial, Canberra

The considerable and growing strengths of Canberra's art scene owe a great deal to the existence of a number of independent institutions there, coupled with the fact of the city's well-known ease of communications and freedom from hassle. Clear spaces, absence of clutter, good roads and no traffic jams all make it possible for public institutions, major and minor, to co-operate and interrelate with a minimum of fuss. Canberra combines many of the conveniences of a country town with the opportunities normally available only in big cities. Where else in the world would you look for a National Gallery that is not in the middle of a sprawling nineteenth-century conurbation? In Canberra, you have not only the Australian National Gallery but also, a few steps away, the National Library, with its own collection of some 600 oils, 34,000 works on paper and half a million photographs (not to mention its film archive). While sitting in the modest little Pictorial Reading Room wondering where to begin, you might look up and admire, as I have done on numerous occasions, Tom Roberts's *Bourke Street* or two other masterpieces, which normally hang on the opposite wall, von Guérard views of *Bushy Park*, from the Rex Nan Kivell Collection, one of the National Library of Australia's key collections.

From the lawn between the Australian National Gallery and the National Library of Australia the tourist vista of Anzac Parade is visible with, at the far end, nestling at the foot of Mount Ainslie, the Australian War Memorial. This major museum possesses some 12,000 works of art and masses of potential. It has embarked on a five-year development plan including refurbishing and extending the building to provide, among other facilities, a large area for temporary exhibitions. Already, there are sophisticated conservation laboratories at the Mitchell Annexe while, in the main building, the influence of two recently appointed art curators has begun to show through in a programme of changing exhibitions. The two are Gavin Fry and Anne Gray, each of whom has brought a thoroughly well-trained professional attitude to the job. They are committed to researching their holdings, publishing them and presenting them to the public through exhibitions. So far this year, we have seen the World War II paintings of Sali Herman (Fry) and the watercolours of Arthur Streeton (Gray). Streeton's were a long way from Heidelberg and I do not mean just geographically. The shattered architecture and twisted artillery pieces which littered the desolated and flattened plain of the Somme stimulated him to a new pitch in creativity and productivity for which his mastery of the watercolour medium was adequate (though I would not put it stronger). The experience also brought out a streak of modernism in him. As with so many artists of World War I, views he rendered objectively sometimes have the appearance of the pathetic, wounded monsters of Surrealism and sometimes of innovatory Abstracts. No imagination was necessary and no imagination could have conceived or invented the unprecedented scenes of devastation, which Streeton, using the calm approach with which he had painted Sydney Harbour in the old days, allowed to speak for themselves.

Last year, Daryl Jackson's splendid additions to the Canberra School of Art won a major award for architecture. The whole complex was then re-opened as a new School. If you care for architecture, you have to admire the sensitivity of the new buildings which are tuned to the Art-Deco style of the original premises but which gently up-date it. In architectural pilgrimages over the last twenty-five years I have never before witnessed such a poetic, yet eminently workable, revival of International Modern. Frankly, it is just delightful. Spaces are clear and well-lit and surfaces and colours are used with a quiet eloquence. The great virtue of the Canberra School of Art is that its courtyards and work spaces are all highly articulate. It is not Glasgow, but its staff and students seem pleased with what they have been given and, so far, I have not detected among them a hint of that listlessness, that malaise, to which art colleges internationally are prone. The new facilities boast a splendid exhibition gallery so we can expect great things. 'ACT 3' should be happening there about the time you read this. Planned to occur at 'ACT 3' is the >



so; its sibling organization, the A.C.T. Crafts Council, does sterling work in their stylish premises on the edge of town. The Department of the Capital Territory itself is a patron of art and organizes many tempting exhibitions in its Nolan Gallery out at Lanyon. This year it is working its way through rotating selections of the Boxer Collection — an astonishingly rich supply of modern Australian art. Mr Alan Boxer, a Canberra resident, took it into his head to begin collecting as late as 1960 and since then has bought with passion and acute judgement only those things that appealed to him.

For artists working today in Canberra there are a number of dealers' galleries in the town. Most of them are converted domestic houses but there are some purpose-built ones with good spaces. Perhaps it might be worthwhile contemplating the commercial opportunities which the nation's Capital affords its artists. However, you can often see the work of many of them in Sydney or Melbourne, not to mention overseas — artists such as Bob Boynes, Jan Brown, Patricia Flood, Rosalie Gascoigne ('Venice Biennale'), Mandy Martin ('Paris, Biennale des Jeunes'), Bob Parr, Toni Robertson, (posters in the 'Eureka' exhibition, ICA, London), Judy Silver, Wendy Stavrianos, Michael Taylor and others.

As far as the art scene is concerned, most people seem positive in their attitudes to Canberra's advantages. They often say they do more here than they did in big cities where they were constantly wasting effort and time on just getting around. At least in one sense, Canberra is unrivalled. It is the most swinging city in the A.C.T. I read that on the wall of a small independent public institution. It was a text not carved but certainly read in high relief. □



brain-child of three Art School lecturers, Ingo and Sylvia Kleinert and John Reid, who have selected ten performance artists for the occasion.

From the Canberra School of Art, the Australian National University is literally a few metres away. To all intents and purposes they are on the same campus. The University's Melville Hall has provided the space for some memorable exhibitions in recent times. Visitors there have been able to see periodic selections from the holdings of the Australian National Gallery, mostly from the Art Current programme. This tradition has become well established with the Canberra public and will continue into the future after the opening of the new Australian National Gallery building. In Melville Hall, local citizens have been able to familiarize themselves with Minimal and Post-Minimal art, with Land art, Concept art, modern photography and, notably, with works in printmaking by Fred Williams. This latter exhibition was organized by the University authorities in conjunction with the Australian National Gallery. Other examples of co-operation between the Australian National Gallery and the Australian National University include, over the years, regular art-history tutorials in the Gallery's cramped Fyshwick premises for University students, conducted by their Head of Department, Sasha Grishin. In future, they will be able to view masterpieces of world art in somewhat more comfortable surroundings.

The A.C.T. division of the Arts Council runs a gallery in the centre of town in which they give scope for local talent, some of it serious and some of it not

Exhibition Commentary



top left and above
MICKY ALLAN
THE FAMILY ROOM (1982)
Photograph, oil
each panel 300 x 110cm
The Rotunda, Elder Park, Adelaide

top right
MARIA KOZIC
GOATEM POLE (1981)
Fabric stuffed with foam
400 high x 80cm wide
Contemporary Art Society, Adelaide
Photograph by Karen Genoff

above left
MARK THOMPSON
'MARRIAGE' from THE PAVILION
OF DEATH, DREAMS AND DESIRE (1981-82)
Mixed media life size
The Rotunda, Elder Park, Adelaide

Editorial

It is extraordinary, probably unique, in recent years that a major city, a capital city, is opening its first art gallery in the year 1982. Such is the case with the Australian National Gallery in Canberra.

Other cities have rebuilt art galleries, renovated art galleries, restored art galleries — some, like Paris, have built entirely new ones such as the Centre Pompidou, but Paris had already the Louvre and several other established galleries. Canberra, the capital city of Australia, had no gallery at all.

The Australian National Gallery began with a design competition in 1968 and has taken nine years to build. The architects, Edwards, Madigan, Torzillo and Partners, with the help of the Director, other staff members and a Committee of Trustees, have had the advantage of studying designs and facilities of many other galleries built in recent years. They had had experience, too, in designing public buildings, particularly the High Court adjacent to the Gallery. The result, therefore, should have been good and those who have seen the building, at the time of the writing of this piece, seem to be satisfied that it will well suit the purpose for which it was designed. The Education Officer of the Gallery has gone further. In this number, he has written of the impact upon himself and other members of the staff of the building as an empty container, yet to be brought alive by the art works to be housed there. He is very enthusiastic.

In due course, we hope that David Saunders, who has written for this magazine about a number of art galleries and similar buildings erected in Australia since the magazine's inception will give his attention to the Australian National Gallery and express his views as an independent architect and lecturer in architecture.

As the articles for this number of *ART and Australia* came to hand, we became increasingly aware of the high quality of the items acquired for the Gallery and of the broad scope encompassed by the collection. Merely to read about the items gathered was exciting. It is a spectacular collection and all the more amazing because it has been gathered together mainly in recent years when, already, inflation and the proliferation of galleries throughout the world had made the assembling of works of art a very difficult and expensive task.

The Gallery's main object, it would seem, is to establish a major permanent collection, not to provide the public with a continuing series of loan exhibitions. The Australian collection will, of course, provide the backbone and will spread over many facets of the arts in Australia. In addition, however, the Gallery will have important examples — key works — by a number of the world's most renowned artists from the past, as well as by contemporary practitioners.

In addition to the Australian collection and the major items of non-Australian paintings and sculpture, a definitive collection of prints has been acquired, the photography section spreads widely, primitive art includes examples from a number of significant cultures, and rare books, theatre design and the history of fashion are well represented.

The Governments concerned are to be congratulated upon the provision of suitable funding to have made this possible in so short a time and the Director and his supporters upon locating and seizing such elusive works in a very competitive market. >

The Gallery will rank as one of the great galleries of the world. Some items and sections will make it necessary for students and researchers from abroad to visit this country in the course of their investigations. Those of us who live here must appreciate and support this splendid new asset provided to expand our knowledge and stimulate our sensitivity. The expertise of the Director and his staff assure sympathetic display of the works held and informed cataloguing, research, care and conservation. This Gallery will become, perhaps, Australia's greatest source of enjoyment. □

The Adelaide Festival of Arts, 1982 *by Anna Cohn*

One critic called it an important failure, the Festival of Light 'sick art' and passers-by, crude. The artist spent nearly \$10,000 of his own money and months of night-work to finish it, after almost three years of contemplation. All of Adelaide was arguing about it. The subject of all this controversy was Mark Thompson's *Pavilion of death, dreams and desire*, located in the very hub of Festival activities, in the Victorian Rotunda on the lawns below the Festival Centre.

The work unravels in a larger-than-life tableau the seven stages of life: Birth, Childhood, Marriage, Seduction, Maturity, Senility and Death. The figures bear the artist's likeness; we witness an intimate pictorial autobiography.

A frontal view of a clown-faced, naked woman giving birth, mutilated children whose callipers echo the S-M leather harness of an angel (or is it Icarus contemplating his fall?) hovering over the stripped figure of the artist, Fate manipulating a puppet also bearing the artist's face as do the limp, senile figures suspended in mid-air or strapped to a wheel-chair in a recurring bondage theme before the inevitable Death, complete with a disintegrating skeleton, black drapes and all but, also, with an infant on the corpse symbolizing regeneration; this is the merry-go-round of life.

A bold extension of sculpture into theatre, Thompson's splendidly Baroque work is executed in a variety of materials ranging from polychrome porcelain to self-dyed cloth, fibre-glass and leather. It is an obsessive major work of art, of which the only mistake was the placing of it in full view of the reluctant passers-by rather than in an art gallery, which one enters as a matter of personal choice.

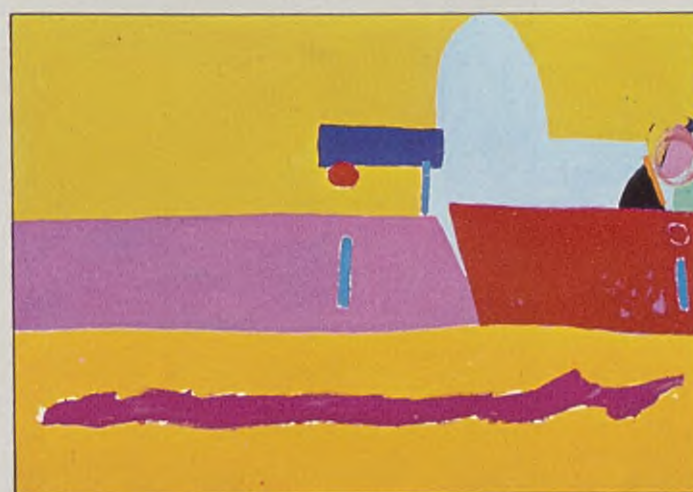
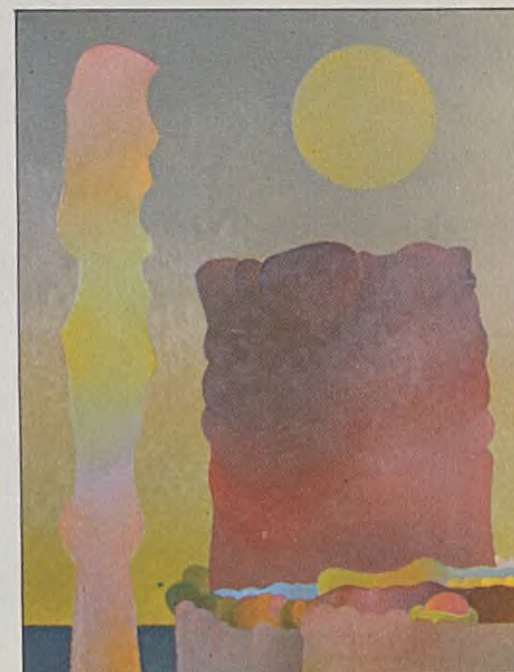
The interior space created by Thompson's tableau is occupied by the very opposite of his violent images: a cool and controlled collection of fourteen life-sized photographs also exploring, if by disparate means, the progress of growth, development and ageing. In this work, entitled *The family room*, Melbourne's Micky Allan displays pictorial biographies of her family, beginning with herself as a baby and ending with a pair of serenely aged grandparents.

This is a mild and feminine sequence of thinly painted-over photographic studies, which begins with a christening bouquet ready in the florist's shop and shows the same background in the last picture, this time displaying a funerary wreath.

The impact of the Pavilion gave most critics a neat excuse to skirt the issue of what purported to be the main Festival exhibit: *Clocks and lorries* by Tony Coleing, Margaret Dodd and others, spilling out on the Plaza from the Festival Centre's Gallery.

If this work was artistically a failure, at least it was a failure on a heroic >

Exhibition Commentary



- top left
RENE BOLTAN UNTITLED Synthetic polymer paint on canvas
161 x 119cm Painters Gallery, Sydney Photograph by Fenn Hinchcliffe
- top right
ALISTAIR MORRISON THE PROMONTORY Oil on composite board
91 x 119cm David Jones, Sydney Photograph by Bob Lee
- centre
TED SNELL ITALIAN RESTAURANT — LONDON (1980-82)
Oil on composite board 61 x 91cm
Galerie Düsseldorf, Perth Photograph by Custom Colour
- above
MANDY MARTIN FACTORY I (1981)
Oil on canvas 120 x 165cm Powell Street, Melbourne

Exhibition Commentary



above
MARGARET DODD
and TONY COLEING
CLOCKS AND LORRIES (1981)
Real life-sized cars
Adelaide Festival Centre
Photograph by Ing Schwerdtfeger



right
TREVOR WEEKES
TRAINEE IN STANDING POSITION
from HOW TO TEACH YOUR
CHICKEN TO FLY KIT (1981)
Life-sized taxidermal chicken
Contemporary Art Society, Adelaide
Photograph by Karen Genoff

below
RICHARD TIPPING THE
ETERNAL QUESTION (1981-82)
Granite 80cm high
The Rotunda, Elder Park, Adelaide
Photograph by Ing Schwerdtfeger



scale. A tightly printed page of credits to uncounted institutions, firms and individuals indicates the scope of a project with a commendable aim of reflecting on the past, present and future of the Festival Centre's site, which — situated at the river's bend — was once upon a time sacred to Aborigines.

The vagaries of weather made a quick job of the wurley erected outside. The two inside the Gallery, equipped with video screens, showed tapes on the life of the Kaurna tribe, linking the past with the present. Standing nearby, a gaudy collection of radios, TVs and Space Invader machines presumably indicated all that eventually will be left of white-man's civilization.

The cut-outs on the roof were too puny to be deciphered, but no one could fail to notice clumps of old fridges and washing machines strewn around the Plaza in an apparent comment on Hajek's three-dimensional design. These would, perhaps, have made a witty point, had they been painted neatly to imitate the Plaza's protrusions. Unfortunately, a few careless strokes of a brush succeeded only in turning them into an impression of a suburban dump after a visit by the Buga-up people.

'Installation — 3 Aspects' was presented by the Contemporary Art Society at Parkside.

Flight and homage to all who ever sustained it, from Icarus to Bleriot, is a life-long abiding passion of Trevor Weekes. In Adelaide, he showed it in installations with meticulously harnessed chickens and in beautifully executed drawings suggestive of Leonardo *How to teach your chicken to fly kit*. You might never succeed, but it makes mighty good art.

There is some girlish enjoyment in arranging a long line of red dogs in a tail-biting chain, or in toy-soft black-and-white goats standing on top of each other to create a huge velvety wall-hanging in Maria Kozic's series. A multitude of identical hand-stitched little fish in transparent plastic with spiral insides on a ceiling-hung fishing-net is one of her best works on display but, still better, is a long mural of Dulux colour charts, of which nearly all squares have been repainted in varying shades of grey and black.

Ian Gentle was in residence for ten days prior to the opening of the exhibition, collecting local material for his work. In his whimsical structures, sticks and branches are not employed as found objects, but as components of craftsmanlike organic constructions. There is wit and elegance in his wall sculptures, which dare to be figurative with fascinating results.

Since its inception, one of the most popular works of art in the Festival Centre has been a group of ten tall *Ladies* by Rod Dudley. Their slender, wooden bodies tightly clad in furs and leather, their coiffured heads the very epitome of falsity, hypocrisy and snobbery, mingle with the crowd near the booking-office.

The new work by Rod Dudley, especially commissioned for the Festival but delayed on the wharves through strike, had been keenly awaited; it attracted groups of interested spectators when installed by the artist near the Foyer.

Named *Empire Day*, the sculpture is an ambitious, visually interesting and technically excellent polychrome group in Lebanon cedar of thirteen mobile figures, occupying their spaces with beautiful rhythm, if a little top-heavy. The meaning of the work is rather involved but the underlying subject — according to the sculptor — is Power and Hypocrisy and thus a fitting relative of his *Ladies*.

Below the Festival Centre, on the banks of Torrens, stands an example of sculpture as a concept, philosophy and poetry, *The eternal question*.

The work consists of several blocks of granite, each carved on either side with one word 'what', 'if', 'it' and 'is', which should be read in various sequences, while the last one carries a question-mark.

The main concern of its creator, the young poet-filmmaker-musician, Richard Tipping (whose 1982 Sydney Biennale art work *Southern Crossing* on the pylon of the Harbour Bridge fell victim of the power restrictions), is the subtleties of language. His earthbound laconic blocks solicit uncounted inquiries of what it all really means.

And this, of course, is the eternal question. □

A Microcosmos of Isolation and Alienation

by Robert Smith

Loan exhibitions brought to this country to tour the public-art-museum circuit tend to be compendious collections put together to show the art-going public a selection of 'great masterpieces' from some vaunted period or movement. It is past time for this trend to be replaced by the showing of exhibitions with greater depth and thematic coherence.

The exhibition 'The World of Edward Hopper', currently touring four mainland capital cities, goes a long way towards redressing this situation. Here are almost a hundred pictures by a major and seminal artist of the United States, presented to us not as part of some mainstream or *avant-garde* but for the intrinsic values of his work. Unfortunately, the works shown make up less than a third of the major Hopper retrospective exhibition that recently toured the United States and Europe. Since this selection consists solely of pictures from the collection of New York's Whitney Museum of American Art, we are deprived of many of the major works, borrowed for the retrospective from other sources. Some are invoked at second hand by related prints or drawings in this show, which, none the less, suffers from the absence of so many of the originals.

Hopper lived from 1882 to 1967. His 'world' is a microcosmos of isolation and alienation, created partly by the distancing and depersonalization of his figures, partly through his customary use of evocative ambiances (especially the oppressive atmosphere of night) and, in part, by the inner tensions of his compositions. These elements are frequently intensified by unaccustomed viewpoints, which distort the human body through foreshortening and partial obscuration, thrust solitary edifices inhospitably against the sky, or convert viewers into involuntary voyeurs.

The frequently obtrusive tonal illusionism of his style more often than not detracts from, rather than enhances, these effects. Its sense of undifferentiated literalness seems to derive from his early training, though perhaps overlaid with influences from the decades of survival by working as an illustrator. The resulting naturalism is in conflict with the quality of disjunction arising from his compositional abstraction of natural forms.

Though Hopper is often appropriated on formal grounds by the later 'avant-garde' Abstractionists, his celebration of the ordinary in the America of his times emphasizes, by contrast, his association with the 'ashcan school'. However, he did not break with convention merely by choosing everyday subjects: he invested them with a spirit of estrangement new, at the time, to the art of the United States. Despite his having spent some little time in Europe during the early years of this century, this spirit seems to stem mainly from his own experience of American society, doubtless with at least encouragement in pursuing alienation themes and a style of tonal realism from what he saw in France and Spain.

Nevertheless, Hopper's approach to pictorial meaning appears to have been relatively instinctual and subjective and it is on this level, rather than that of form, that he more readily relates to the School of New York. His own view of artistic development was basically essentialist: 'the germ of the later work is always found in the earlier', he wrote, 'The nucleus around which the artist's intellect builds his work is himself . . . and this changes little from birth to death'. It may be largely because of this conviction that his work embodies a convincingly authentic vision of small-town up-state middle America transfixed by social and moral trauma. □

Exhibition Commentary

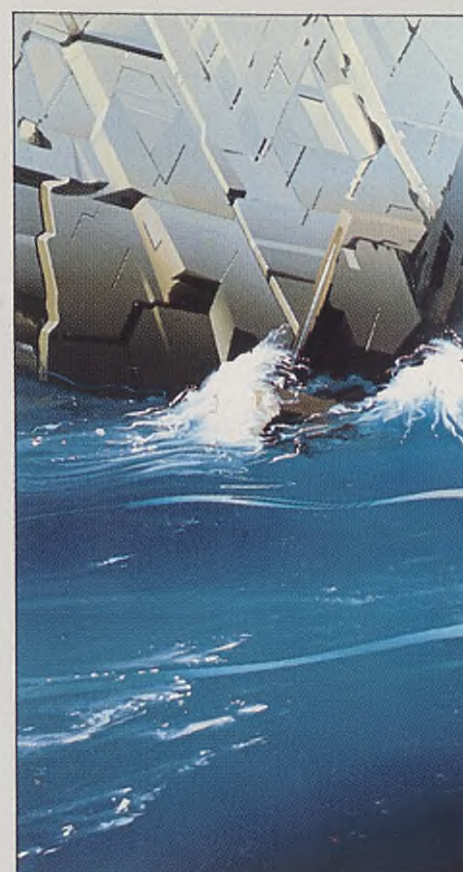


above
KATHLYN BALLARD
ORIENTAL EVENING
MOUNT STURT (1981)

Watercolour
27 x 35 cm

Kensington, Adelaide

Photograph by Ashleigh Manley



left
NEIL TAYLOR
ROCKS AND OCEAN
(1981)

Synthetic polymer paint
and oil on canvas
145 x 78 cm

Bonython, Adelaide

below
EDWARD HOPPER
SEVEN A.M. (1948)

Oil on canvas
76 x 101 cm
Whitney Museum of American Art,
New York
Exhibited Art Gallery of
South Australia, Adelaide

Photograph by Geoffrey Clements



Exhibition Commentary



above left
WENDY STAVRIANOS
EARTH DRESSES (1981-82)
Synthetic polymer paint, beeswax, sticks
and canvas 264 x 217 x 200cm
Gallery A, Sydney
Photograph by James Ashburn



above right
SIMON PERRY *RISING* (1982)
Timber, steel, handmade paper
350 x 160 x 160cm Watters, Sydney
Photograph by Julie Brown



right
JOEL ELENBERG *TALL WHITE FIGURE I*
(1979-80) White statuary marble
209 high x 80 wide x 43cm deep
Robin Gibson, Sydney
Photograph by Jill Crossley

below
JOHN DELACOUR *PART OF 'THE BAY
WINDOW' PROJECT* (1981)
Colour photograph Watters, Sydney



Book Reviews

Emma Minnie Boyd Sketchbook

(Australian National Gallery, Canberra, 1980, ISBN 0 642 89967 3) \$25

Julian Ashton Sketchbook

with an essay on the artist by Dinah Dysart

(Australian National Gallery, Canberra, 1981, ISBN 0 642 89434 5) \$38

The publication of these two artists' sketchbooks by the Australian National Gallery is the most hopeful sign in Australian art publishing in recent years. They are quality productions at a reasonable price and the edition is limited to the size of the potential market and not by the thought of speculator's profit. Of course, the Australian National Gallery is freed from the pressure of quick sales that leads other publishers to remainder quality art books, but I see no reason why publishers cannot make warehousing costs a component in art-book pricing and, therefore, keep ordinary editions on the market for more than a year without remaindering them.

Artists' sketchbooks are their most intimate works. Here you see drawings working out ideas with an immediacy that cannot be captured elsewhere. They are also extremely fragile. Wide public access to such vulnerable works is impossible, so facsimile reproduction is the logical answer. The Australian National Gallery has done both artists and art-lovers a service by publishing these two books.

However, I do have a few quibbles. Emma Minnie Boyd's enchanting sketchbook has but a brief introduction. We are told the book projects 'her loving concern for family and friends', but there are no notes to identify individual drawings and, as published material on this artist is hardly in abundance, it makes this sketchbook a highly valued but totally frustrating possession. The quality of Emma Minnie Boyd's drawings, as revealed in this book, show her to be an extremely sensitive and skilled artist who deserves a higher status in the Australian art stakes than she has received.

The Julian Ashton sketchbook comes accompanied by a separate volume, which is a biographical essay by Dinah Dysart. While it is detailed and well illustrated, Dysart's piece carefully skirts any controversy that may dispute Ashton's self-importance. For example, Ashton's part in the formation of the Society of Artists and his subsequent dismissal from his teaching post at the Art Society are described as though he had merely exhibited with a new group of professionals, but, from contemporary accounts, it is fairly obvious that a bitter internal power struggle, not unconnected with personalities, was going on.

The sketchbook itself, one of six owned by the Australian National Gallery, shows the development of Ashton, the competent but uninspiring illustrator. The publication of these drawings serves to remind us that he was far better as a teacher than as an artist.

These two handsome publications, with their sympathetic slip-cases and type-face, give an indication of what is possible in art publishing in Australia. I only hope that the Australian National Gallery is able to continue as it has begun. □

Joanna Mendelsohn

Book Review

Noel Counihan Prints, 1931-1981 *A Catalogue Raisonné*

by Robert Smith

(Hale and Ironmonger, Sydney, 1981, ISBN 0 908094 80 9)
\$29.95 (Casebound) \$190 (Limited)

Much has been written about Noel Counihan's art and his place among the Social Realists — a peculiarly Melbourne movement — but, until the publication of Robert Smith's *Catalogue Raisonné*, which covers fifty years of Counihan's prints, there has been no book so detailed or so complete. >

In spite of his many splendid paintings Counihan has always been essentially a printmaker, the graphic media being more sympathetic to the personal and intimate expression of his emotions, as it was for Dürer, Goya, Rembrandt and Kollwitz.

Linocuts and lithographs form the greater body of his work and Smith's book contains 182 catalogue headings, although this is by no means the full number of images included as, in many cases, several versions and states have been illustrated as well as related charcoal drawings. *Laughing Christ*, for instance, has twelve versions in linocut and three proof states leading up to the edition plate which is in line etching and aquatint with drypoint. This treatment is of importance in showing how the final image evolved. However, its greatest value lies in calling attention to Counihan's personal and original iconography — the symbolic images that emerge and are repeated in his prints and related drawings.

There are also drypoints on copper, etchings with and without aquatint, and serigraphs. The lithographs are taken from both zinc and stone, and, for the prints, a wide variety of papers have been used. All these are described by the author.

Scattered throughout the book are whole pages of the *Broadsheet* which was originated by Noel Counihan, Ian Turner and Udo Sellbach in the 1960s, with various other artists contributing. It was published and sold cheaply in print runs of 750 to 1,000 and addressed mainly to the working man in protest against the Vietnam war and other social and political issues. Many of the illustrations were original prints. At first glance the *Broadsheet* appears to give a touch of humour and lightness to the book, but look again and the bitter parody manifests itself.

Because of Counihan's long and passionate political involvement his images are necessarily disturbing. Growing up in the Depression years he reacted strongly to the misery around him and, only a little later, came the horrors of World War II. In 1949, he visited the extermination camps in Poland, an appalling experience. Soon afterwards, the anti-nuclear movement was formed; then came the Vietnam war. There has at no time been a lack of subject-matter for the committed artist.

Counihan achieves the tragic strength of his images, especially in the linocuts, by the use of broad, black masses, criss-crossed by wide bands and swirls of white. Sometimes the white occupies large areas, with the black as counterpoint. This technique is used throughout. I was particularly moved by its effect in *The miners*, an early series cut, in 1947. In No. 8 the long-drawn-out suffering and desperation of a sensitive man is achieved by this broad black-and-white method. A new version (No. 9) which replaced this, is an exception in that lines are fine and surfaces light. The face is intelligent and alert but resignation and the marks of hardship are evident. This latter version appears to be a portrait, although the artist tells us that it is a composite of several miners he knew. Occasionally, in the lithographs, there is a softer note, particularly in *The artist's mother* (No. 24), in portrait heads of children and of individual workers. Robert Smith has aptly chosen, for the book's dust-jacket, a simple, striking and wistful image that was cut for a Christmas card to be sent out by the Counihans.

The Introduction is interesting and fully informative, and Robert Smith has further helped the reader, by a chronology which precedes the catalogue, to see Counihan's life and work in perspective. Each image is accompanied by all relevant details and, where appropriate, the author's own comments. There is also a glossary, which provides a valuable guide to the layman in explaining the various processes of printmaking and the terms associated with it.

Altogether, the book is a work of fine scholarship and it has been beautifully designed and produced. Thanks to financial assistance from several sources, it is available at a reasonable price. □

Elizabeth Summons

Exhibition Commentary



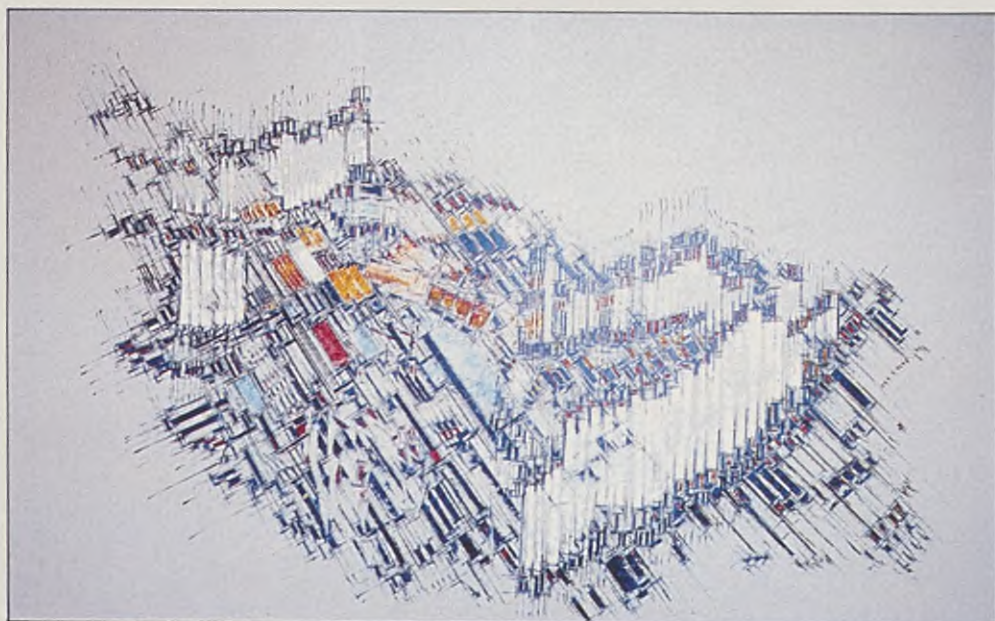
top
IAN GENTLE BIRD (1982)
Found branches, wood 130 x 160 cm
Contemporary Art Society, Adelaide
Photograph by Karen Genoff

centre
PAUL GREENAWAY VULNERABILITY
(1981-82)
Ceramic, steel and mixed media
180 x 260 cm
Bonython, Adelaide
Photograph by Grant Hancock

above left
ROD DUDLEY
EMPIRE DAY (c. 1981)
Painted wood 240 cm high
Adelaide Festival Centre
Photograph by Ing Schwerdtfeger

above right
HERBERT FLUGELMAN LADY POT
(1981)
Ceramic 137 cm high
Greenhill, Adelaide

Exhibition Commentary

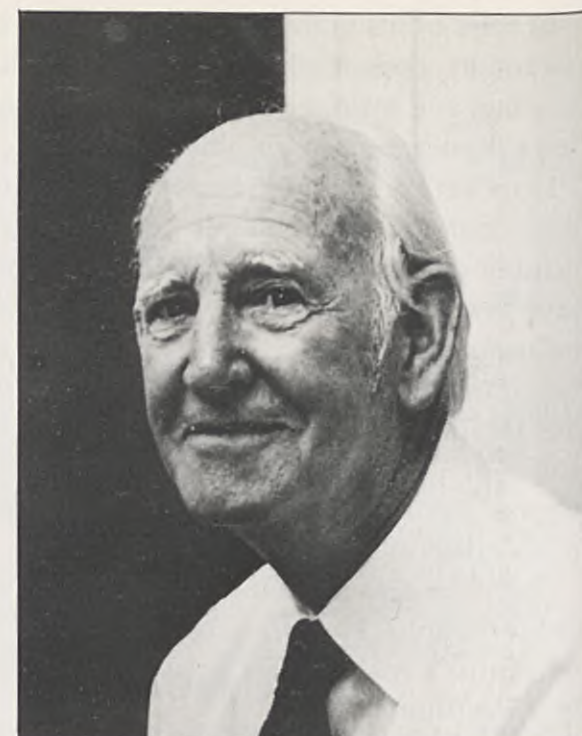


above
WILLIAM ROSE UNTITLED (1982)
Oil on marine plyboard 119 x 193cm
Ray Hughes, Brisbane
Photograph by Roger Scott

right
JOHN OLSEN MONKEY CONFUSED
BY THE 20TH CENTURY (1981)
Ink and pastel 80 x 59cm
Bortignon's, Perth
Photograph by Brian Stevenson



bottom
MAURICE ALADJEM
INTERIOR (1981)
Oil on composite board
Gallery Huntly, Canberra
Photograph by Robert Little



Obituary

Erik Langker

by Gil Docking

Sir Erik Langker, Kt, O.S.J., O.B.E., (1899-1982), painter and arts administrator, died on 3 February 1982, aged eighty-two years.

Born in Balmain, the son of Master Mariner Christian Langkjaer, he was educated at the Fort Street Boys' High School where he showed outstanding abilities in Latin and drawing. He chose to be a painter and was taught by Datillo-Rubbo at the Royal Art Society and later by J.S. Watkins, Will Ashton and James R. Jackson.

His landscape and still-life paintings were distinguished by his fine judgement of colour-tone values. His landscapes were normally painted on the spot but sometimes they were painted at home from memory. Today, many of those works may be seen in public and private collections throughout Australia. When he was a young artist Erik set up his studio in Bond Street in a building on the site now occupied by Australia Square. Erik's amiable nature soon made his studio into a popular meeting-place where artists, students and people from various professions would call to talk and relax. As many people can testify, Erik Langker was extremely generous with his time and talents.

In 1947, he was appointed a trustee of the Art Gallery of New South Wales, serving as President of the Board from 1961 to 1974. During the time of his Presidency, the Art Gallery began a complex building programme, resulting in an updating of all its facilities and the opening of the new Captain Cook Wing in 1972. This was followed by a rapid expansion of the staff and the collections. He was a member of many committees, societies and associations, including being President of the Royal Art Society of New South Wales for thirty-six years. He was also a Member of the Commonwealth Art Advisory Board, an Executive Member of the Arts Council of Australia (New South Wales Division), a Member of the Churchill Foundation, a Trustee of the Marshall Bequest, President of the Captain Cook Committee, a Member of the Travelling Art Scholarship Committee and of the North Shore Historical Society, a Trustee of the Children's Library and Crafts Movement and Vice-President of the Philharmonic Society of New South Wales. In 1949, he was elected Chairman of the New South Wales National Opera Committee, an organization that led on to the formation of the Elizabethan Theatre Trust Opera Company, then to the Australian Opera.

Erik Langker is regarded as one of the four pioneers of the Sydney Opera House, the others being Clarice Lorenz, Joseph Post and Sir Eugene Goossens. >

In 1968, he was knighted for his extensive services to the arts in New South Wales and Australia generally.

In these ways Sir Erik was the type of Australian who believed that if you want to enjoy the arts fully, you should put something back into the kitty. He was always willing to help other artists, either directly or indirectly, hence his constant support and work for a score of supporting organizations spread over the fields of the visual arts, opera, theatre and music.

Throughout his long and active life Sir Erik firmly held the conviction that the arts were the real treasures of society, that the quality of a society may best be judged by looking at the works of art created and performed in and by that society.

Sir Erik is survived by his wife Alice, who shared his love of the arts, and by a son and daughter. □

An Appreciation

John and Sunday Reed

by Richard Haese

John Reed died on 5 December 1981, a few days before his eightieth birthday, after a long illness. His wife, Sunday, died ten days later. In their deaths they remained as close to one another as they had throughout fifty years of a unique marriage and partnership of sensibilities.

The lives of Sunday and John Reed were at the centre of what has surely been the most remarkable adventure in the cultural history of this country. Their championship of the cause of radical art and literature spanned half a century, from the wilderness years of the Great Depression and the struggle of pioneering modernists to the recent founding of the Heide Park and Art Gallery.

Both were rebels from wealthy backgrounds. John Reed was a Cambridge-educated lawyer who grew up in a Tasmanian pastoral family. Sunday, a Baillieu, brought to their partnership perhaps a richer literary and artistic breadth of experience. In the 1930s they were drawn into the realm of art and a corresponding concern for radical politics. Friendships with pioneering artists and designers included Sam Atyeo, Moya Dyring, Adrian Lawlor and Fred Ward. Atyeo and Dyring became life-long friends, as did Dr H.V. Evatt. By the end of the decade they were committed to a belief in the need for thorough-going cultural and social change in Australia.

The property with its old farmhouse on the banks of the Yarra, near Heidelberg, which the Reeds acquired in 1934, was intended to be the hub of a new creative community. From this time Heide, the first of their two houses, drew young artists, writers and musicians as a refuge, a place of support and nourishment and of intellectual challenge and stimulation. By the 1940s visitors and residents included jazz musicians and the artists Sidney Nolan, Albert Tucker, Joy Hester, John Perceval, Arthur Boyd and Danila Vassilieff; all found an understanding, support and friendship.

In the 1950s, a new generation of artists, which included Charles Blackman and Bob Dickerson, was also drawn to the Reed circle. Over the last two decades, younger artists, such as Mike Brown, also found their way to Heide. While the active involvement with successive generations of artists may have slackened in recent years, John and Sunday Reed's love of new art and new visions never ceased.

The creation of a park and the building of Heide II¹ in the 1960s laid the foundation for what has now become the most beautiful and unique art gallery in Australia. Its collection, drawn from the largest and finest private >

Reporting Galleries—The Old

Solander Gallery, Canberra

The Solander Gallery in Canberra celebrated its eighth birthday on 27 March 1982. The Gallery is set in the diplomatic suburb of Yarralumla, in a street lined with seventy-year-old pin-oaks, surrounded by parklands and adjacent to the southern shore of Lake Burley Griffin.

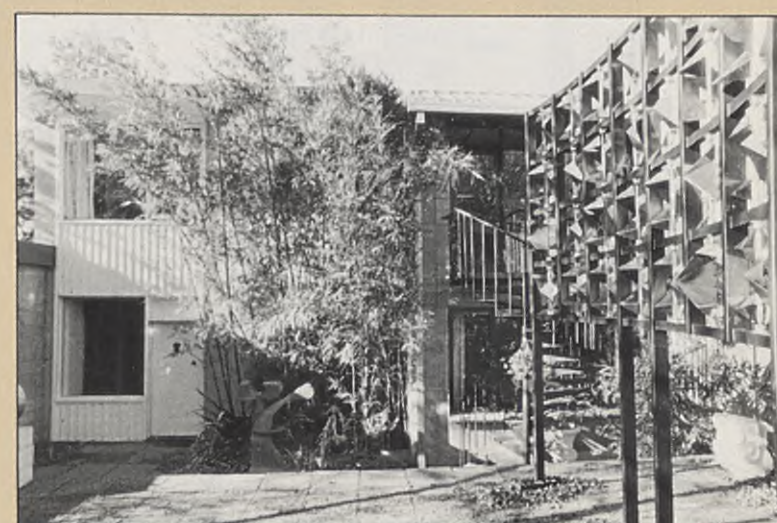
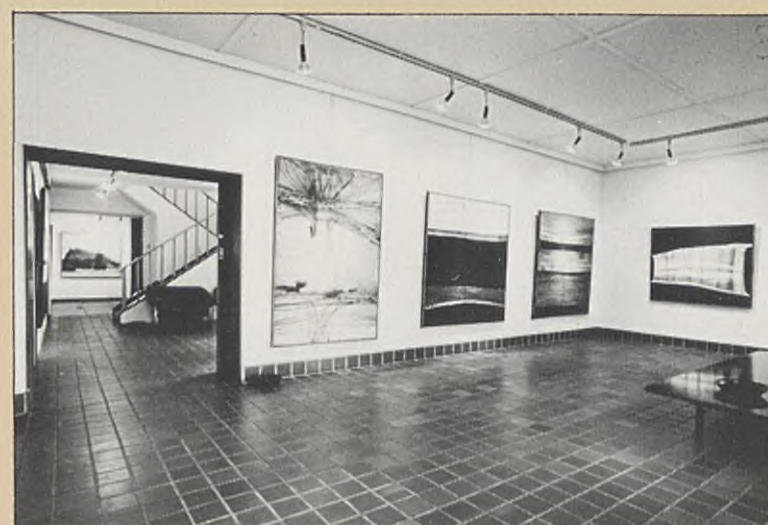
The Gallery has been developed from a small structure to more than 200 square metres of exhibiting space by Director Joy Warren's architect husband. He has made full use of the surroundings and created three complementary sculpture courts. There are two galleries, one at ground level and one upstairs, each exhibiting, once a month, the work of major Australian artists or craftsmen.

The main room of the downstairs gallery has one long wall of glass, which provides superb natural light for large canvases. The upstairs gallery was added six years ago when it became apparent that another gallery was needed to provide space for showing smaller works, prints, glass and ceramics. Two large store-room/workshops were also added at this time.

Contemporary sculpture is placed throughout the courtyards and one-man exhibitions are held once or twice a year.

Last year, the Gallery was again extended to house new offices and a small ethnic stock-room with a permanent display of Asian art and artefacts, both old and new.

The Director feels that a variety of work needs to be exhibited in Canberra because of the size and type of the population and the distance from major capitals. □



Reporting Galleries – The New

Hugo Galleries, Canberra

Hugo Galleries is an international Gallery specializing in the importation and sale of lithographs, etchings and engravings by top overseas and Australian artists.

The Gallery was established in 1979 by its Director, June Madziar, who comes from a family closely involved with lithography and publishing. This early exposure was further complemented by a three-year stint in Paris with its vast panorama of artists, ateliers, exhibitions and dealers. The experience gained from this provided the basis upon which the objectives of the Gallery were founded: namely, to provide, in Australia, the best artistic works available overseas at comparable prices. To this end, the Gallery maintains a sizeable inventory of original graphics by Picasso, Mirò, Moore, et cetera. Furthermore, these works are purchased outright rather than being obtained on consignment.

In earlier days, because framers failed to recognize the value of the works to be framed (could not differentiate between a \$2,000 Henry Moore and a \$10 print), the works were not accorded the required degree of care. Further attempts to change this situation failed and the Gallery now frames all of its own graphics and also provides a framing/restoration/valuation service. All graphics are framed using, where required, linen hinging tape, barrier paper and conservation acid-free boards to ensure long-term conservation.

The objectives of the Gallery are to establish itself amongst the top print galleries in Australia, offering the widest possible choice to the art seeker. □



collection of contemporary Australian art, was almost a by-product of the Reed's friendships with artists and the struggle for the recognition of their work. A substantial part of the Reed collection (including Nolan's first Kelly series) is now one of the strengths of the Australian holdings of the National Gallery in Canberra.

This essentially private and personal aspect of John and Sunday Reed's lives went hand in hand with a more public one. In 1938, John Reed helped found the Contemporary Art Society and, as its Secretary, became the guiding force of its radical wing. In the early 1940s, Sunday and John joined forces with Max Harris to establish the publishing firm that produced *Angry Penguins*, the most controversial vehicle for advanced art and writing of the time and the target against which the Ern Malley hoax was launched. In the 1950s, they were again active with new publishing ventures and in reviving a now moribund Contemporary Art Society and establishing the Gallery of Contemporary Art in Melbourne. In 1958, this became the Museum of Modern Art, with John Reed as its Director, until its collapse in 1965. The Museum, like their publishing enterprises, was a brave effort but in advance of its time and the kind of public support for the arts that the Reeds fought for.

Sunday and John Reed's world was at once intensely private and publicly committed. Through his writing on art and apparently inexhaustible energy, John was the more visible. It was John, not Sunday, who immersed himself in art polemics and the bitter struggles of his public life. Yet, in spite of this and his living to see his various causes triumphant, no public honours or laurels were forthcoming — perhaps, in retrospect, not surprising in a society where absolute commitment and uncompromising integrity are less rewarded than the skills of the cultural politician.

It was in the private world of Heide and in their capacity for friendships that Sunday and John Reed's qualities were most fully expressed. Both were equally remarkable letter-writers in an age little given to the art; both shared in equal measure an extraordinary, spontaneous and intuitive sensibility for all things seen and felt, whether in their love of gardening or their responses to the Australian bush or the visual arts. Allied to this sensibility was an intellectual toughness and an aristocratic sense of purpose that combined to make a force against which others had constantly to measure themselves. Yet it was a strength tempered always with personal warmth, kindness and generosity and, in the case of John Reed, especially, a fine sense of form and good manners.

If Sunday and John Reed's most tangible memorial is in the Heide Gallery, it is what that gallery, its park, gardens and its art works represent, that is their real legacy. They sought to recognize and to help realize the creative potential in others. That they succeeded is measured not only in the achievement of Heide but in the lives of those they touched. □



"Still Life"

MARGARET OLLEY
A MAJOR EXHIBITION, 1982



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

Interior view of the Victorian Tapestry Workshop, showing on the looms, two major tapestries commissioned by the Australian National

Gallery. The tapestries will be used as a means of acoustic control in the gallery's small theatre.



Photography: John Golings

Victorian Tapestry Workshop

Title: 'Rosella'
Artist: Lesley Dumbrell
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Fernand Léger: *Les Trapézistes*

by Peter de Francia



FERNAND LEGER (France 1881-1955)
LES TRAPEZISTES (detail) 1954
Oil on canvas 393 x 374 cm
Purchased 1981

Fernand Léger's great composition *Les trapézistes*, now in the National Gallery at Canberra, was commissioned by the critic and collector, Douglas Cooper, for the wide, square stairwell of his house, the Château de Castille, in the Gard, near Nîmes, in the South of France. Initially conceived in 1951 and partly based on one of Léger's series of lithographs for *Le Cirque*, published by Tériade in 1950, the painting was carried out in a garage adjacent to Léger's studio at Gif-sur-Yvette in Normandy, where he worked from 1952 until his death three years later.

To a greater extent than in the case of any major twentieth-century painter Léger's work is cyclic; this is especially so of the splendid series of pictures done in the last ten years of his life, following his return to France in 1945, after five years of exile in the United States. This includes the *Partie de campagne*, 1953-54, preceded by *Les constructeurs*, 1950, and the paintings of clowns, acrobats and musicians that were to culminate in the definitive version of *La grande parade*, 1954.

The latter series reflects Léger's life-long predilection for what he saw as 'the spectacle of modern life', for that element of 'life's theatrical setting', first mentioned by him in an early article written in 1924. His interest and active involvement with the theatre was continuous throughout his life. It included décors and costumes for ballet (*Skating Rink* and the *Creation du Monde*, 1922-23, *David Triomphant*, 1937) and the opera *Simon Bolivar*, 1949. In the mid-1920s he also did film sets. His interest in the concepts of *avant-garde* theatre, largely kindled through his contact with Kiesler, in Vienna in 1924, was a constant one. He designed a kinetic décor for a revival of the ballet *Le Pas d'Acier* in 1948, but primarily his love was for the circus and the music-hall, though both represented a dying

form of public spectacle during his lifetime.

His passion for the circus dated from his youth when, in the company of the poets Cendrars, Apollinaire and Max Jacob, he had applauded the clowns, jugglers and girls astride white horses in the Medrano circus in Paris.

The circus was, of course, not a new subject in painting. Toulouse-Lautrec and Seurat, amongst others, had been directly interested in it. For very different reasons it had been used by Expressionist artists, notably by Beckmann. Expressionism through the media of painting, writing and the cinema tended to see the circus as an arena peopled by characters whose roles, often violent ones, were both a reflection of the human condition and the projection of their own personal predicaments. Léger saw the circus as a grand collective spectacle closely attuned to his views on society and his political beliefs, bound to the concept of the necessity of all art being accessible to a mass public. He wrote: 'the most marvellous world is that of The Big Top of the *Cirque Nouveau*. Yet despite the little acrobat high up there, risking his life each evening, lost in that extraordinary metal planet bathed in spotlights, my mind tends to wander. In spite of the dangerous game he plays, dictated by the cruelty of a certain section of the public who, well fed, puff their cigar smoke in his direction, I tend to forget him. I am no longer conscious of the overfed mugs of the people around me. I watch the surrounding spectacle, entirely overwhelmed by the singular architecture made up of coloured masts, metal tubing and crossing wires glinting under the lights.'

The circus also offered Léger a continuously renewed example of a pictorial motif that fascinated him throughout his life: the circle. 'Nothing', he once wrote, 'is as round as the round ring of the circus' and he refers to

Artists' country or countries of principal association are given.
These are not necessarily their countries of birth, or
of present nationality.

it elsewhere as 'that huge round bowl propagating circular forms'.

Similar prototypes to the two swinging figures balancing in *Les trapézistes* are to be found in certain of Léger's paintings of the 1930s (*Marie l'acrobate*, 1933, and the *Acrobates et musiciens*, 1936), whilst the circus theme is central to a number of major paintings dating from the early 1950s, including the *Quatre acrobates*, 1954, which, due to the unmodelled nature of the forms, is stylistically closely related to *Les trapézistes*. The innovative use of colour, placed outside the delineation of linear outlines, which is an essential element in *Les trapézistes*, is increasingly present in these works. Colour, alternatively read as lying in front of or behind forms, like transparent calico banners, is assigned the alternate roles of acting as a sheet-anchor or allowed to drift weightlessly. By the fact that such areas of primary colour are sometimes incorporated into parts of the figures or objects in a painting — like the large ultramarine shape on the right side of *Les trapézistes* — they emphasize the overall mobility of the composition, being allotted the role of counterpoint to the implied motion of those elements within the work that are defined through figurative language. Léger had used a similar system in the *Partie de campagne* and the printed folder of Paul Eluard's poem *Liberté*. The forerunner to this use of colour in Léger's work is to be found in his picture of *La femme en bleu*, painted forty-two years earlier, in which the blue, blacks and reds of the picture lie outside the graphic structure of the composition.

The figurative language in the late work of Léger is unique in twentieth-century art. His figures and artefacts are prototypes of categories of objects. Objects, like machines or costume, are notoriously datable. Léger's cars, acrobats and bicycles are specifically iconographical. Although his use of them (unlike that of Surrealist artists) carries no implication of time discontinuity, it raises the question of how he avoided his imagery's appearing outdated. How did he manage to avoid imbedding this pictorial vocabulary within the confines of a decade? The answer is twofold. Nothing in a Léger, either in terms of compositional arrangement, movement or atmosphere, suggests photographic analogies and, perhaps, almost alone in the twentieth

century, he was able to make use of typification. He exemplifies Apollinaire's concept in *Les Peintres Cubistes* who stated: 'that it pertains to art, and is the social role of art to create that particular illusion: the *type*'. A hat, a ladder or a bird in a Léger are immediately identifiable for what they are, yet they are obviously at the same time analogues of those objects. In his paintings the hub of a wheel is like the pupil of an eye in one of his figures. It is there because one expects it to be there. If isolated, it resembles only remotely that which it depicts. His late work is based on his inventing a visual vocabulary, which, though exemplifying the twentieth century, is dateless. The figures in many of his paintings could easily have become the equivalent of cult images. Léger avoided this by making them innately approachable. In addition, in his late works, the apparent logic of the figuration is deliberately faulted in specific parts of the painting. The seemingly easy readability of the imagery ceases, at a given point, to correspond to the experience of the spectator. An acrobat straddles a trapeze, grasps a rope or, seemingly, allows a bird to settle on an outstretched arm. In each case the visual statement carries a hint of equivocal misreading. Heavy objects appear to float. Light ones plummet to earth.

Two types of visual imagery were defined by Léger: the Art Object and Ornamental Art. He included pictures, sculptures and 'the machine or object' under the first heading, declaring that their value was a strictly intrinsic one, having an anti-decorative intensity and acting in opposition to the wall. He stated that such works should be 'isolated' and 'personalized'.

Les trapézistes falls into the second category, that of Ornamental Art, in which Léger stated that the values should be 'rigorously relative' and 'subordinated to the requirements of the setting, respecting the live surfaces forming part of it and acting only to destroy the dead ones . . .'. Such works, he stated, are dependant on architecture.

Les trapézistes triumphantly vindicates these ideas, incorporating Léger's successful endeavour to create a pictorial language in which a balance could be established between familiar imagery, an architectural function of painting and themes stressing the permanence of man.



FERNAND LEGER (France 1881-1955) LES TRAPEZISTES 1954
Oil on canvas 393 x 374cm Purchased 1981

Gustave Courbet: Study for Young Ladies on the banks of the Seine in summer

by Ursula Hoff

The great iconoclast of nineteenth-century painting, whose realism, mediated by Bastien Lepage, profoundly inspired Tom Roberts, was, until now, not represented in Australian National collections by any of his influential figure compositions. Courbet challenged the prevailing academic tradition; he chose his subjects not from mythology, allegory, literature or the Bible but from the life of ordinary people. He painted nothing he could not verify from observation and he defied stereotyped classical poses in various and often provocative ways.

The criticism vented on *Les demoiselles des bords de la Seine*, 1856, on its exhibition in 1857 is, however, difficult to comprehend, seemingly resting largely on the fact that the unceremoniously relaxed women were courtesans, perhaps well known in their day.¹ The picture is an early instance of a theme taken from holiday outings of city folk. The women have arrived in a rowing-boat, moored behind them, have lain down on the

grass in the shade; the one in front has taken off her dress to lie on it, displaying the elegant furbelows of her shift, corset and petticoat. The Canberra sketch shows the same girl wearing a maroon dress over a white undergarment with long sleeves; one arm only is visible.² While three studies are known for the girl at the back, the Canberra sketch is the only one known of the nearer girl.³

Courbet became famous for his ability to astonish his viewers. Rejected by the official Salon, he organized, in 1855, a private exhibition of the paintings, to which the critic Baudelaire referred as follows: 'a remarkable début took place recently with all the violence of an armed revolt' and talks admiringly of Courbet's 'unabashed indelicacy'; he seemed, to the author, to sacrifice tradition 'on behalf of external, positive and immediate nature'.⁴

Everyday life scenes had been part of European painting ever since the Middle Ages but held a low place in the theory of the

Academies. The nineteenth century saw a gradual break away from academic standards; one way to declare an anti-academic position was to paint unidealized daily life without moral or allegorical overtones and without recourse to the classical antique. Courbet's scene of elegant city folk resting on a grassy riverbank in the shade is an early instance of many later paintings of people enjoying the summer air along the banks of the Seine, of boating and picnic parties. In contrast to such later versions, however, Courbet's picture seems to have an ironic and double-edged intention. He chose a life-size figure composition, since the Salon placed a high value on the skill of figure drawing, but he arranged his figures in unceremonious poses and hid them under a heap of clothing thus baffling the critics and setting up a provocative alternative to the Arcadian-Pastoral tradition of the Renaissance.

Courbet not only exercised a profound influence on Realists in nineteenth-century painting but painters of our own time as diverse as Matisse, Soutine, Picasso and Roy de Maistre have concerned themselves with his work and shown a particular interest in the *Demoiselles*.

One of the sketches for the woman at the back was in the collection of Matisse.⁵ Soutine's *Resting woman*, 1932,⁶ is a kind of synthesis of both *Demoiselles*; the dark hair of Soutine's woman is surrounded by a flower pattern in the brim of the hat, which recalls the patterned dress and shawl, the decorated hat and the bouquet in Courbet's picture. Like the Canberra sketch, this figure wears a (red) jacket over a white undergarment with sleeves. Picasso, in 1950, transformed Courbet's composition by lowering its height so that density becomes its chief characteristic.⁷ Emulating Courbet's vivid colours, he turned the whole into a Moslem-style linear calligraphy with only facial features and feet retaining resemblance to reality. The foreground woman's face has been made into a pronounced profile, while a separately placed eye glances at the spectator.

All three painters were attracted by the decorative richness of colour and pattern which are such remarkable features of *Les Demoiselles des bords de la Seine*.



Footnotes see page 115



above
GUSTAVE COURBET (France 1819-77) STUDY FOR
YOUNG LADIES ON THE BANKS OF THE SEINE
IN SUMMER 1856
Oil on canvas 66 x 82cm
Purchased 1979

opposite
GUSTAVE COURBET (France 1819-77) SKETCH
FOR LES DEMOISELLES DES BORDS DE LA SEINE
Oil on canvas 96 x 103cm
National Gallery, London



HENRI MATISSE (France 1869-1954)
EUROPA AND THE BULL 1929
Oil on canvas 101.2 x 153.2cm
Purchased 1980

Henri Matisse: *Europa and the bull*

by Lynne Cooke

Recalling Matisse's apartment as he first knew it in the early 1930s Masson remembered, amongst other things, the three marvellous Cézannes that hung in one room and the single painting by Matisse, *Europa and the bull*,¹ which occupied another: 'un des rares tableaux de Matisse d'inspiration mythologique et, partant, d'autant plus précieux; en dehors de cela très beau et majestueusement équilibré'.² Yet the choice of subject-type was only one of several factors that made this painting significant for Matisse.

Following his move to Nice in 1916, Matisse adopted an increasingly naturalistic style, posing his models in interiors suffused with an ambiance of relaxed yet restrained sensuality. The mid-1920s were marked by a visit to Italy and a renewed interest in sculpture, which, in turn, brought a greater structural clarity, monumentality and sharpness to many of his oils like *Decorative figure on an ornamental background*, of 1927.³ Just as Matisse had taken up sculpture, at the beginning of the century, 'for the purpose of organization, to put order into my feelings and to find a style to suit me',⁴ so his re-engagement with it in the later 1920s once again revitalized his painting. The bronze *Seated nude*, 1924-25 (cast 1927), has certain affinities with Europa,⁵ for their pose, a favourite of Matisse's at that time,⁶ stems from Michelangelo's *Night*⁷: a reproduction of this was then pinned to the studio wall. As Elsen argues, Matisse had a 'lifelong commitment to traditional arrangements of the body'⁸ and a related pose may be found as early as 1911 in a canvas hanging on the back wall of the *Red studio*.⁹ Characteristically, however, the figure has not simply been transferred from one work to the next but has been rethought afresh in a large preliminary charcoal sketch and then on the canvas itself,

as the numerous *pentimenti* attest.¹⁰

Europa is more languorous, sensual and yet monumental than her immediate forbears for Matisse has now synthesized a decorative harmony and structural clarity in the drawing itself. Previously, either the monumental and architectonic had been held in opposition to the decorative and sensual, as seen in *Decorative figure on an ornamental background*, or one was subsumed to the other as found in *Nude seated on a blue cushion*. These accented, sinuous contours are not the result of an analytical process of systematic simplification but are the outcome of fusing remembered images with an enhanced concern for an architectonic design. Certain changes, like the modifications of the whiplash tail, seem to have been made in the interest of greater decorative harmony; others, like the rounding of skull and breasts, for a purer structure. Owing partly to its pose, partly to its straightforward stare this figure is reminiscent of Manet's *Olympia* and Goya's *Maya*, for Europa is, at heart, an odalisque or Venus to whom the bull turns in homage, fluttering his pennant-like tail. His role is principally that of a prop, a replacement to the chair formerly used to support the figure. A decorously designed appendage, he has no existence separate from his burden, who seems to have been conceived independently of, and prior to, her seducer. The aggression and brutality inherent in this theme¹¹ have been eschewed in favour of a tranquil realization fully in accord with Matisse's ideal of 'an art of balance, of purity, and serenity, devoid of troubling or depressing subject-matter'.¹² The mood of blissful hedonism that subverts the narrative and dramatic potential of the subject is akin to the Arcadian or pastoral aura of most of Matisse's invented images. Like the charcoal *Sleeping nymph and faun playing a flute*, which hung in his studio in the early 1950s, such imaginary works were not tied to a specific meaning but instead evoked a state of ideal harmony.

In its combination of an imaginary subject with outline drawing, flatly washed colour and a neutral context *Europa and the bull* harks back to works from the period c. 1906-10 like *Bathers with a turtle*. Such affinities are not of subject and style alone but also of principle, for cardinal precepts of those years are once again operative. As

Matisse argued in 1908: 'Everything must be constructed . . . In all great periods (the artist is concerned with) the essentials of form, the big masses and their relations . . . Never forget the constructed lines, axes of shoulders and pelvis; nor of legs, arms, neck and head. This building up of the form gives it its essential expression.'¹³

Matisse constantly anthologized his own work. His self-regarding method meant that he habitually scrutinized his previous works for nuances and possibilities to explore further, yet nothing in the intervening years (1910-28) draws so directly on those Arcadian paintings of c. 1906-10 as does this work.

Nevertheless, the affinities should not be overstated for, above all, the line is now sharper and more even, less a tapering, modelling edge than a continuous contour that evokes volume without sacrificing a decorative cursiveness. In this it recalls both Ingres¹⁴ and Rodin¹⁵, artists whom Matisse greatly admired as draughtsmen.

In an interview of 1951, when he was once more working with invented rather than directly observed subjects, Matisse stated: 'From *Bonheur de Vivre* — I was thirty-five then — to this cut-out — I am eighty-two — I have not changed . . . because all of this time I have looked for the same things, which I have perhaps realized by different means.'¹⁶ *Europa and the bull* marks a turning-point in his painting (Barr called 1929 the year of the détente)¹⁷ for that style, which was fully realized only in the murals commissioned by Barnes, burgeons here. The eloquent outline drawing in arabesques, the panels of flat background colour, the intangible space are anticipated in this painting. Indeed, the two figures at the bases of the spandrels of the first version, *Dance I*, are buoyant descendents of Europa. This style continued to form the basis of much of Matisse's painting until the early 1940s when he began to despair at the separation of drawing and colour,¹⁸ a separation that he finally resolved only in the *papiers découpés* by 'cutting into living colour'. The formative role played by *Europa and the bull* at a critical time in Matisse's career may partly account for its prominent place in his apartment in the early 1930s.

Footnotes see page 115

Four sculptures; works by Maillol, Lachaise, di Suvero and David Smith

by Alwynne Mackie and Ron Robertson-Swann



ARISTIDE MAILLOL (France 1861-1944)
LA MONTAGNE 1937
Cast 1973 by Georges Rudier Foundry, Paris
No. 4 of an edition of 6
Lead 167.4 high x 190.5 wide x 92.3cm deep
Purchased 1978

Art is the translation of an idea into the language of another medium. The successful art work is, if you like, a piece of magic in which an idea — whatever it might be — is isolated from its normal working environment and given intensity through that isolation and translation into a foreign medium. In painting, this involves the making of an image or illusion (even in Abstract art) on a two-dimensional surface and, through this medium, the idea, if enlivened, speaks. Sculpture is a different kettle of fish since, whatever else it is, it is a three-dimensional object and this fundamentally affects the nature of the language and the kinds of transactions that become possible.

The plastic language of sculpture is a complex and varied thing, and four works in the Collection of the Australian National Gallery — Maillol's *La montagne*, Lachaise's *Floating figure*, di Suvero's *Ik ook*, and David Smith's *25 planes*¹ — make manifest its different aspects in an interesting way. The Maillol is surprising, since it is monumental — much larger than life — and is cast in lead instead of the usual bronze. Unlike the smaller but related bronze, *Mediterranean*², which, despite the personification suggested in the title, is essentially a sculpture of a seated woman, *La montagne* has a brooding, withdrawn quality that takes the figure somehow outside our ken.

Although the piece is actually cast, it has the appearance, none the less, of having been 'released' from the block (much as carving is) and this impression is, in part, due to the residual 'block' that remains as the base, and out of which the right leg has still not fully emerged. The greater depth of the base at the end of the figure also, notionally, traces the upward outline of the monolith out of which the figure has come. The unfolding of the figure, with its consequent nascent energies, along with the very important impression of release from the block, creates the suggestion of awakening in the figure — though sufficiently arrested and deflected as to cast an ambiguity, uncertainty or indefiniteness over the whole event and figure.

The fact that the work is cast in lead is important, for the matt finish of lead does not present itself so much as a surface but appears to be part of the very substance of the block. In fact, this is true since, unlike the patina on



GASTON LACHAISE (France/United States
1882/1935) FLOATING FIGURE 1927
Cast 1979 by Modern Art Foundry, New York,
No. 5 of an edition of 7
Bronze 135 high × 233 wide × 57 cm deep
Purchased 1978

bronze, which is technically and visually an applied surface,³ the lead finish is simply burnished and thus has an optical density that visually suggests the interior of the material in a way in which bronze does not. Given the in-drawn mood of the work, this is clearly an advantage.⁴

If the Maillol gives expression to a mythic feeling — the withdrawn, brooding mystery of mother earth — the Lachaise has quite a different feeling. Unlike the Maillol, it has the feeling of something assembled, mainly because of the way the top section sits into the bottom part, at the waist, as if they were two interlocking parts. This gives the figure a beautiful flexibility, with the bottom part swivelling around, propelled by the twisting, organic rhythm of the legs, with a freedom and buoyancy achieved only in water. The feeling of flotation comes about because of the way the bottom part of the figure is pressed up — buoyed up — into the torso and because of the Matisse-like undulation through the arms and across the shoulders. She is in fact a wonderfully free figure — a strange personage, not naturally occurring, but assembled with an unusual, yet compelling, collection of parts: a sculpture com-

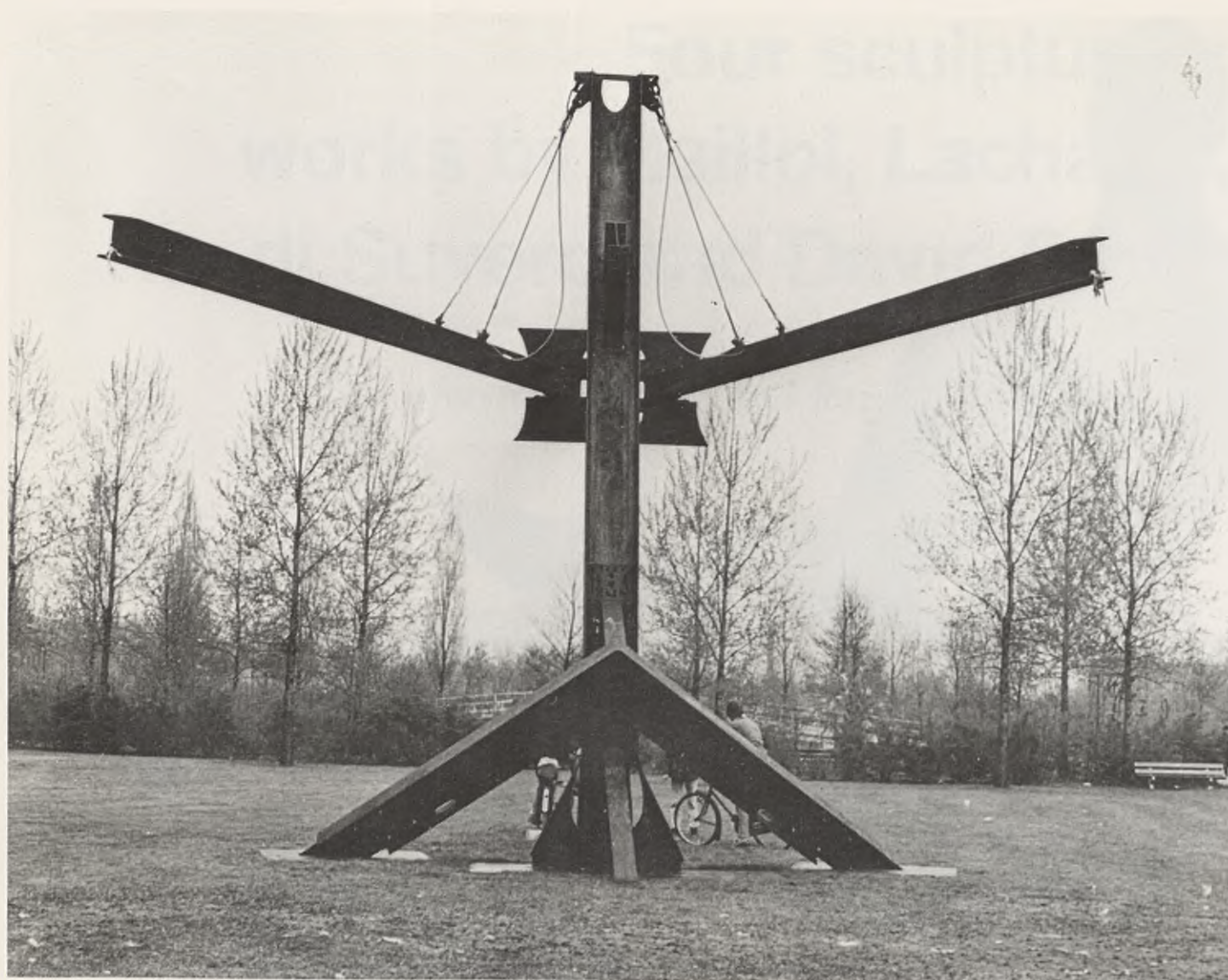
pletely sure of itself.

Di Suvero's *Ik ook*, on the other hand, is assembled with quite a different intention. Being literally assembled in this case (as is the Smith) and purportedly Abstract, it has its conceptual and emotional genesis in the idea of machines. Almost all of di Suvero's works, including this one, have moving parts (some of them even have 'seats' in which one can ride) but, unlike the sculptures of George Rickey where the point of the work is the aesthetics of the movement itself, in di Suvero's pieces the movement is important, not so much for how it looks but for how it activates the next part. Thus the movements are conceived of as causal agents in a chain of events contained within an assembled whole. It is a mechanical interest similar to that of Alexander Calder — or perhaps more appropriately, Jean Tinguely; but, like Calder, rather than Tinguely, the work is made on a grand scale.

David Smith's *25 planes* also embodies movement, though, again, in quite a different way from each of the other three. Similar to the Lachaise in that the physical sensation of movement is explored and enjoyed for its own sake rather than for any psychic impli-

cations (as with the Maillol), the Smith is significantly different in pursuing a truly abstract mode. For Lachaise, the celebration of physical rhythm and movement could be realized only where he observed it to be — particularized in the phenomena of the physical world. For Smith, however, the notion of movement abstracted from the real world was a visual possibility, accustomed as he was to the idea of Abstract art in general and to his friend Jackson Pollock's realizations of abstract energy in painting, in particular. Temperamentally, he felt at home with the idea of movement detached from physical things and events in the world, presented, none the less real and particularized, without references to things and people. For Lachaise, on the other hand, movement always belonged to things he knew.

Movement in the Smith takes place through the passage of time. Beginning with the 'base', which is significantly scratched like the other planes and counted in with the twenty-five, the movement sweeps back and up through the 'legs', one of which is thrust forward to push energy through the bottom horizontal plane (a thrust that also prevents them from being read primarily as legs or



MARK DI SUVERO (United States 1933-) IKOOK 1972
Steel 732 high x 732 wide x 1006 cm deep
Purchased 1979

a stand, though this is not evident in a photograph). From there, the movement dances up, held occasionally in the wonderfully poised and delicate pieces that hang, its passage structured, with all its intervals, stresses and little jumps, like a piece of music. There is almost a whimsy to the movement, 'tripping lightly', one almost wants to say, reminiscent of Klee and his idea of a line going for a walk.

The movement is more subtle than an illustration can reveal for, while the work is quite definitely presented as two-dimensional, to be seen only from the front, there are none the less small but important inflexions of space — Cubist space⁵ — where pieces adjoin, which convert the lines of force into ripples of energy, relieving them from mechanical monotony. The surface of the planes is important in this respect, too, since the scratchings (done with a carborundum wheel) visually disrupt the surface of the plane and create little variations of depth made volatile by the capriciousness and movements of light. A purely polished surface would have created an optically even plane and would also have acted as a barrier to vision as the even sheet of reflected light would have deflected the eye. As it is, the scratched, disrupted surface permits a sense of the energies passing in and out of the planes.

In a curious way, one has a sense with the Smith that somehow the inside has been turned out into the outside. In the Maillol the inside is crucial, since that is where the mystery comes from. Being released from the block, conceptually if not technically, there is the suggestion that life within has been 'released' or exposed and, of course, it accords with our notions of the human body that the life resides 'within'? Because Maillol has used line to activate the interior of the form (and many sculptors do not succeed in this), the interior becomes a source of potential life, mysterious because not yet revealed.

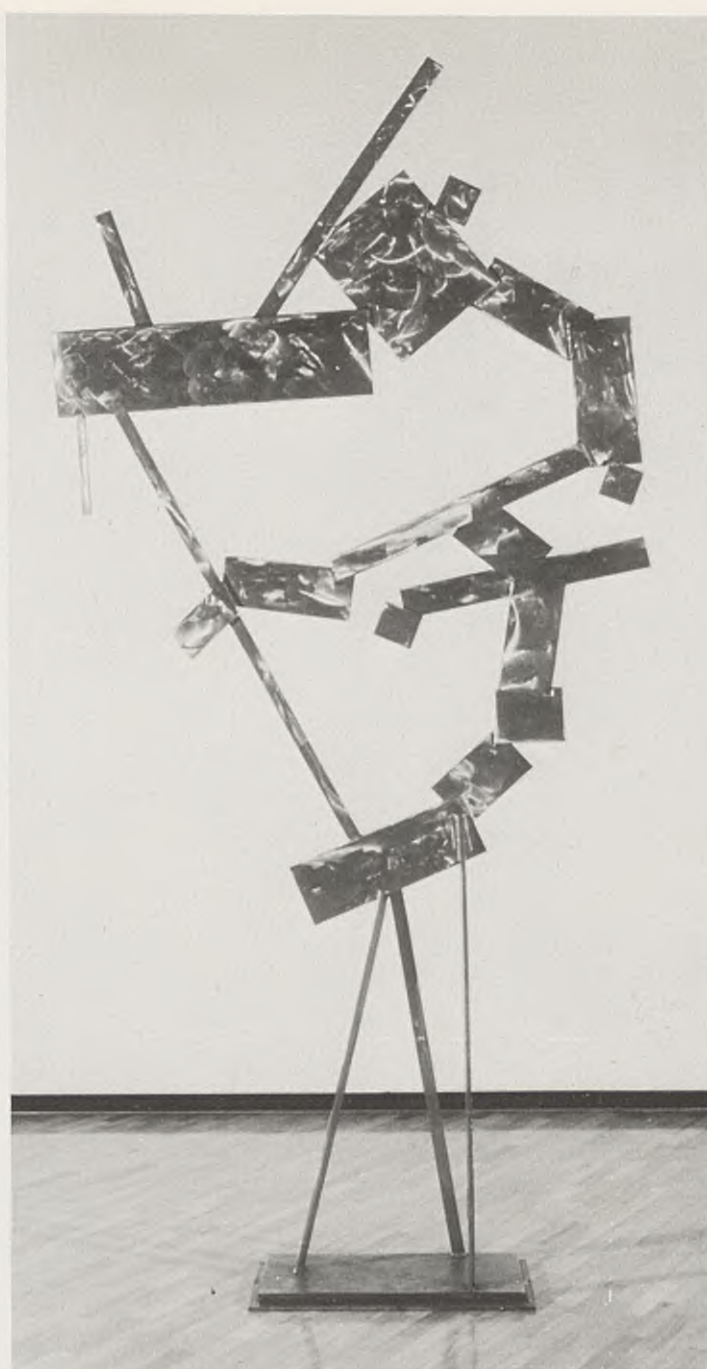
With an assembled piece, this source of mystery is not available to the artist since the whole is put together from already known parts, albeit in a new and lively form. In Smith's *25 planes* the parts themselves are relatively very flat and it is not possible to think of them as having an 'interior'. Nor does the work itself have an interior, for it is composed of an individual, energized line (the line

here being the path of movement generated, with all its intricacies, through the twenty-five planes) and that line is employed, not to contain or define another form but, as in Pollock's painting, for its own intrinsic characteristics.

In this sense, then, one can say that the Smith is an exciting and revolutionary piece in which drawing and sculpture become one. Calder, of course, made three-dimensional drawings with wire and, engaging and inventive as they are, they are conventional in that the line is used to contain form. In Smith's work of this kind, the line is not strictly visible, but its energies are realized, made literal, and become the central structure from which the physical and emotional coherence comes. Despite the depth of feeling and physical realness of the work, however, this attitude to movement and line is, none the less, a very abstract notion of art-making and one can understand how it might have been outside the ken of older artists like Maillol and Lachaise.

The notion of time is an important element in all of these works and, indeed, in sculpture generally. Although there is passage of time in the Smith piece in that one follows the journey of the line, it is, in another sense, focused on the present moment, in the sense that what one sees is all that is present: it has no implied past or future. By way of contrast, Manet's well-known painting *The street singer*, 1862, freezes a moment of time in much the same way that a camera does — we catch her glance as she emerges from the bar — but it covers a span of time in that the moment caught refers to what has just gone before and what the next action, almost in train, will be.

In the same way, movement in both the Maillol and the Lachaise has an implied history. Matisse explained the problem precisely when he wrote, 'Indication of motion has meaning for us only if we do not isolate any one sensation of movement from the preceding and from the following one'.⁶ The idea of movement, then, must be generalized so that one senses the continuity. In the case of Maillol this is achieved by the suggested remains of the 'block' and still emergent leg, and by that particular pose of hand and head that suggests awakening — though with the ambiguity of the hand alternatively pushing a waking body up or supporting a sleeping one.



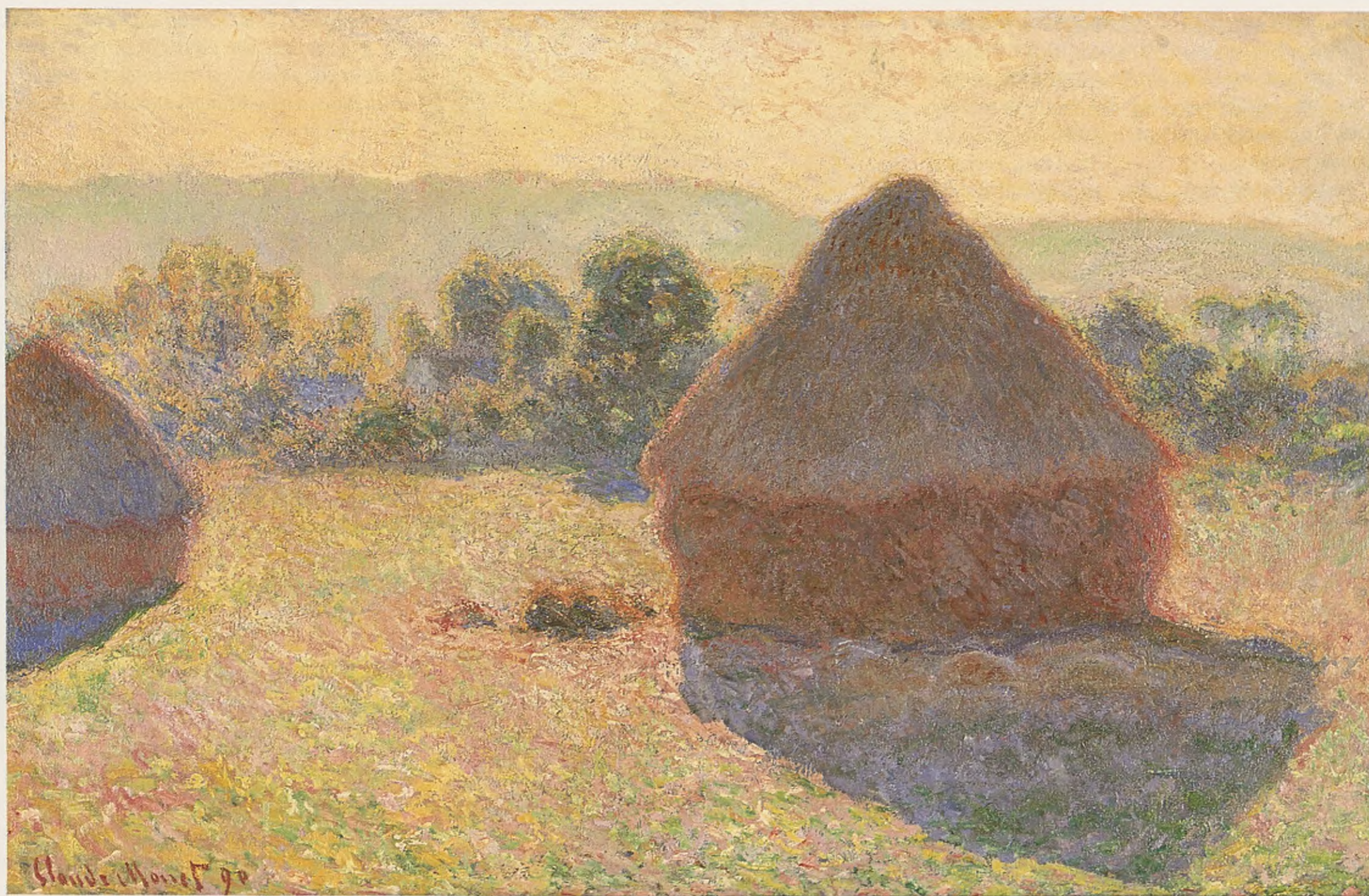
DAVID SMITH (United States 1906-1965)
25 PLANES 1958
Stainless steel 350.5 high x 169.5 wide x 40cm deep
Purchased 1977

This ambiguity of state and movement effectively generalizes the element of time embodied in the work, an impression nicely appropriate to the timeless existence and spirit of the mountain.

The generalization of time works in a different way in the Lachaise, since it is used to capture the continuity of physical movement itself, rather than to suggest something metaphysical; again, it is the implied existence of past and future movement caught in the insistent swing of the figure at the hips. Curiously enough, there is none of this implied and future of the form in the David Smith and, perhaps, this is because this is possible only in a work which has outside reference: truly abstract forms have only their literal presence to depend on. Unable to draw on a suggested past and future movement in this way, therefore, Smith avoids lapsing into the static by building a past and future into the work literally, by forcing the eye to 'take time' in encompassing the work. In quite another way, the di Suvero piece tries to encompass the passage of time literally by moving.

All of these remarks relate to the different ways in which a sculptor might conceive of the plastic realization of an idea. What makes these different conceptualizations possible at different points in history is an interesting and complicated question and one that would involve a careful study of the intellectual and social history of the time; but, after considering these works together, one begins to wonder if the conceptual elements of the sculptural language really do change so much over time, as we imagine they do. Certainly, the works have a very different appearance and the kind of ideas sculptors choose to realize at different stages of history changes; but the fact that one can profitably compare the means these artists employ — their language — should give one pause, and even, perhaps (a heretical thought), lead one to question the idea of artistic 'progress' through history. Whatever one might think about that, we have here four monumental and very different works of quality, which will complement some of the other fine pieces in the collection.

Footnotes see page 116



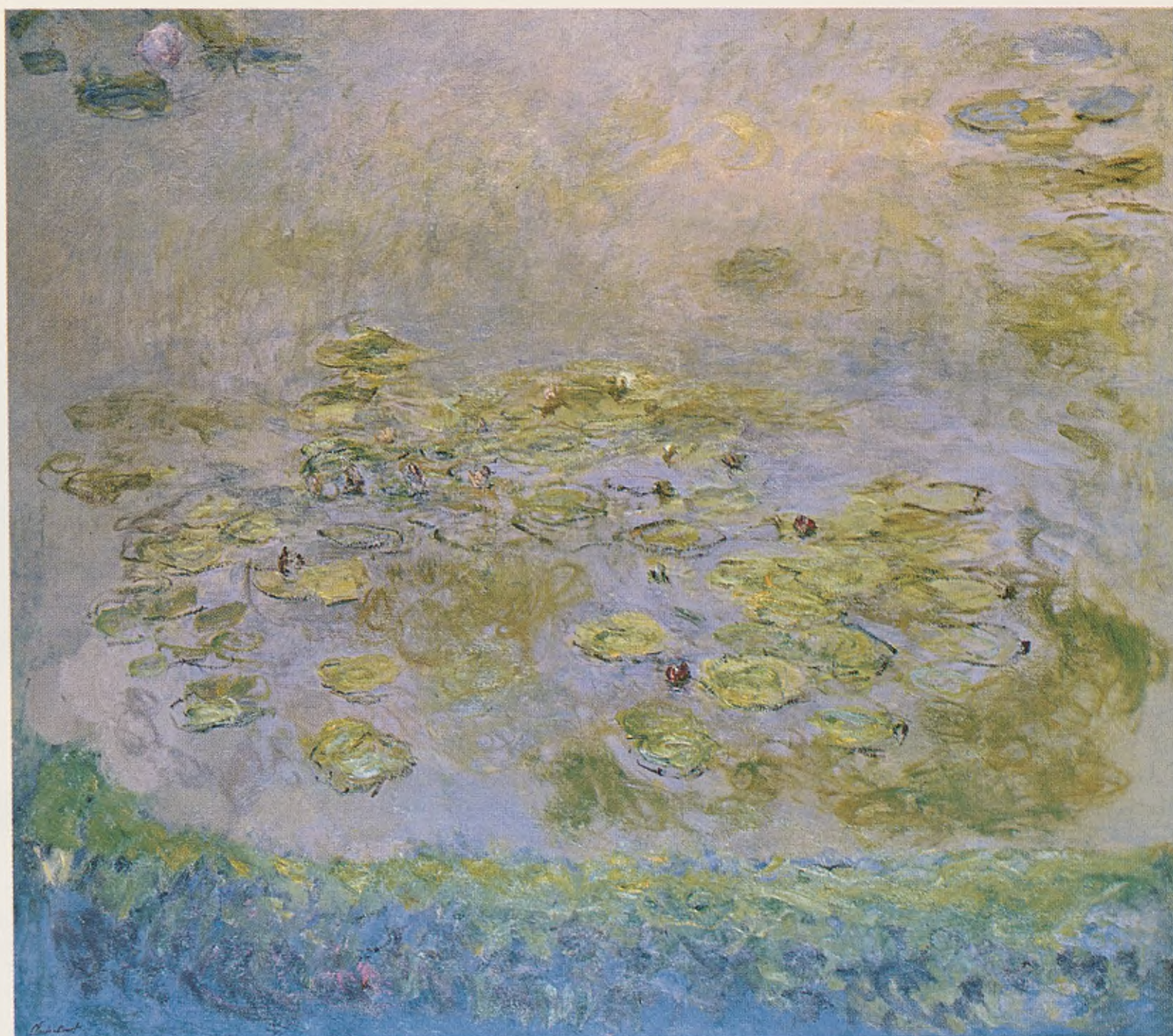
Claude Monet: *Haystacks*

by Virginia Spate

The Australian National Gallery's painting *Haystack at noon* comes from a series of over twenty paintings of this motif, which Monet painted in a field near his house at Giverny in the Seine valley from late summer, 1890, to the end of winter, 1891, and finished in the studio in succeeding months. Monet's serial paintings developed out of an almost intolerable dilemma: by 1890, he had been painting landscapes in the open air for three decades and his perceptions had become so acute that he could see that light changed

with infinite subtlety every few minutes while, at the same time, he could see infinite complexities in these short-lived effects. It thus took him longer and longer to paint shorter and shorter effects of light. This dilemma explains the anguish he repeatedly expressed in his letters — as when he said that it was 'a continual torture' and 'enough to drive one raving mad to render the weather, the atmosphere, the ambiance!'

Over the years, Monet had learned to respond to this situation by stopping painting a canvas as soon as the light changed, resuming it when a similar effect returned. However, he was also aware that the conjuncture between hour, weather and season was never repeated. Thus, his letters lament the melting of snow, the growth of leaves, the changes in the angle of light as the days passed, and he said 'one must know how to seize the moment of the landscape at the



left
 CLAUDE MONET (France 1840-1926)
 HAYSTACKS AT NOON 1890
 Oil on canvas 65.4 × 100.3 cm
 Purchased 1979

above
 CLAUDE MONET (France 1840-1926)
 WATERLILIES (1910-20)
 Oil on canvas 181 × 201 cm
 Purchased 1979

exact instant, for that moment will never return' — and yet that moment took so long to paint.

The Haystacks series represents the first time Monet had painted so many versions of the one motif, returning to it from early morning to sunset, through the late summer after the harvest to the end of the winter of 1890-91 when the snow lay on the ground for weeks. In concentrating on one clearly defined motif seen from many viewpoints, Monet may have been inspired by Hokusai's

series of views of Mount Fujiama which were much admired by the Impressionists.

The composition of all the Haystacks is of the greatest simplicity: one or two strong shapes set against three horizontal zones: the fields, the hills (which absorb trees and cottages), the sky. The only other shapes are the strangely insistent shadows cast by the stacks which, thus, seem to act like giant sun-dials measuring the passage of the sun along the Seine valley — which here runs from east to west.

The simplicity of the composition enabled Monet to concentrate on the representation of light itself. Monet was not interested in representing the solid forms of landscape — he wrote 'For me a landscape does not exist at all as a landscape, since its aspect changes every moment, but it lives through what surrounds it, through light and air which change continuously'.

The struggle to represent not static, solid objects, but the objective world as it is revealed by the dynamic force of light was intense. Monet tried to capture a general impression of the natural effect in his first sitting, indicating the major elements of the scene with rapid calligraphic lines and broad parallel or criss-cross strokes — as can be discerned in the substructure of this painting. Returning to the effect at later sittings, he continued to work with an extraordinary diversity of brush-strokes — thick, flat or fine linear ones, scumbles, broad loops or tiny dabs. Simultaneously, he moved from fairly general colour-effects to ever more precise and delicate ones. The layered paint-structure — with lower layers of colour vibrating through the upper ones — is so thick that the original contours are in places sunk below the surrounding paint-surface. Tiny touches of brighter colour in these contours suggest the

vibration of the sun on the other side of the stacks, and indicate its energy in the way it seems almost to eat into the contours of the stack. The paint-surface is so dense and grainy that it receives and reflects light in a way that adds to the impression that the painting emits light. In this shimmering surface, the strange looming shapes of the stacks seem like mere temporary concretions of vibrant light.

Since Monet did not cover up his process of painting, the complexity of the colour-structure enables the spectator to participate in Monet's gradually intensifying awareness of the specific effects of light in this particular moment — the way the sunlight vibrates in the characteristic moisture-filled atmosphere of the Seine valley; the way the stacks throw heavy shadows that are still vibrant with reflected light; the way the shapes of the trees come to form as they are caught by the shimmering light and the forms of cottages begin to emerge from the shadows; the way the light between the trees and the hills differs from that in the field of golden stubble. It takes time to see these effects — just as it took time for Monet to see them and to find the exact colour combinations that could represent them — and time, as he said again and again, was just what he did not have: 'I'm beginning to work so slowly that I despair, but the more I continue, the more I see that it is necessary to work a great deal in order to succeed in rendering what I seek — "instantaneity", above all the "enveloppe", the same light spreading everywhere ...'

Monet spent several months finishing his series in the studio, and then exhibited fifteen of the paintings — including this one — in a triumphantly successful exhibition in Paris in May. Although the works are individually very beautiful, Monet insisted that they would acquire full significance 'only by comparison and succession of the whole series'. Indeed, it is only when one can review them together that one can fully appreciate the intensity of vision each one embodies — as one compares, for example, a blazing red-gold sunset over a snow-covered field, the icy blues and yellows of a sunless snow-scene, the vibrating white light of early morning with the serenity of a golden noon in late summer, as in our own painting. Such comparisons draw attention not simply to continuity and change in nature but to the

continuity of Monet's consciousness — the consciousness that embraced all these separate moments and created wholeness from them.

Monet insisted that in all his paintings his only wish was to be as true as possible to his sensation of nature, but it is clear that in trying to represent the creative force of light he went beyond literal vision. This made it possible for some of the pioneers of Abstract art — such as Kandinsky and Mondrian — to see his painting as an inspiration for Abstract art. Thus, the Canberra painting stands both at the summit of the nineteenth-century concern with truth to nature and as a source in the twentieth century rejection of this concept of truth. In conclusion, I would like to juxtapose Monet's frequently reiterated anguish at the impossibility of embodying his experience of nature with Pissarro's remark about the 1891 exhibition: 'These paintings breathe happiness'.

I can add only a brief note on the *Waterlilies* in the National Gallery, since I have seen it only very briefly, some time ago. The painting comes from the last years of Monet's life, when he was undertaking the vast paintings inspired by his water-lily pool at Giverny, which now line two oval rooms in the Orangerie in Paris with huge, continuous curves of water, water without bounds, water that absorbs the reflections of sky and surrounding trees to create a new world that is both familiar and almost unearthly.

The Orangerie paintings — and other huge paintings that Monet may have destined for the same scheme — were executed in the studio, but Monet painted a number of large studies for them, some of them from specially constructed boxes around the pool. This painting, with its rich and flexible technique, is a fine example of these studies, in which we can see Monet exploring ways to represent, for example, the way light penetrates into or reflects off the surface of the water.

Despite the abstraction of the colour and the looseness of the handling, the painting gives a strong impression of truth to the artist's experience and is a moving testimony to the way Monet — nearly eighty years old and contending with approaching blindness — still struggled to embody his unique perceptions in paint.

Australian art *by Daniel Thomas*



BENJAMIN LAW (Australia 1807-90) WOUREDDY,
AN ABORIGINAL CHIEF OF VAN DIEMEN'S LAND 1836
Painted plaster 75cm high
Purchased 1981

Australian art is displayed permanently in the building's four upper galleries and, as a display of one country's visual art, it is probably unique.

In most art museums permanent displays are divided, for convenience, into several different media or cultural categories. Paintings and sculptures are normally found in one series of galleries within an art museum, prints and drawings in a second series, decorative arts in a third, ethnographic arts in a fourth, photographs, if not displayed with prints and drawings, are sometimes found in a fifth series of galleries, and folk arts, if collected at all, will normally be found in yet another.

The Australian National Gallery, instead, displays Australian art in its full range of media and cultures.

Permanence of display must, of course, be qualified. Since textiles, drawings, prints, photographs and other works on paper are light-sensitive and can be displayed for only a few weeks at a time, they are regularly replaced with similar works. Recent works, which terminate the systematic display of the two hundred years of Australian art since European contact and colonization, will also be varied frequently. Perhaps half the display will change every six months.

Australian Aboriginal art is displayed in a number of parts of the building, and a few works are included in the chronological survey, the earliest being bark paintings of about 1910 on loan from the National Museum of Victoria, Melbourne. Aboriginal art by that date was beginning to be perceived by Australians not as ethnography but as art.

Australian photography and theatre arts will also appear, from time to time, in the galleries designated for those media, as well as in the permanent display of Australian art of European cultural origin.

At the time of writing it is not clear whether this display policy will be visually ideal when the Gallery opens. The diversity of large and small partitioned areas for the various media categories and art-historical periods will be a difficult exercise in exhibition design, as will the changes of light level between the areas for light-sensitive works and the areas for more durable works. Nevertheless, the policy for cultural unity seems so worthwhile an experiment that it should not be reconsidered until the new building has been operating for a few years.

The collections

The Australian Commonwealth Government has been collecting art since shortly after the Commonwealth Art Advisory Board was established, in 1912, to advise the Historic Memorials Committee on portrait commissions of distinguished Australians. The Commonwealth Art Advisory Board soon began also to commission and buy Australian landscape paintings, to receive gifts and to agitate for a National Gallery.

Most early acquisitions made by the Commonwealth Government for the National Collections emphasized topography and iconography and were given into the custody of the Parliamentary Library or, later, the National Library of Australia. The Australian War Memorial, the first fully professional national museum, also quickly developed its own specialized pictorial collections. Never-



left
C.H.T. CONSTANTINI (Australia 1803 [?] after 1860)
PORTRAIT OF A MAN AND A GIRL (c.1855)
Watercolour 27.2 x 20.4cm
Purchased 1975

below
DULHUNTY FAMILY COLLECTION, QUEANBEYAN, N.S.W.
(c.1860-c.1900) MARGERY CONOLLY (?)
Daguerreotype, hand-coloured 7 x 8.3cm
Union case 9.2 x 8.2cm
Purchased 1978





above
JOHN BAIRD (Australia 1834-94)
MRS JOHN BAIRD 1876
Kerosene shale 57.4 cm
Purchased 1980

right
BERTRAM MACKENNA (Australia 1863-1931)
MISS GRACE DUNHAM 1896
Marble 80 cm high
Purchased 1976





BENJAMIN DUTERRAU (Australia 1767-1851)
 NATIVE TAKING A KANGAROO 1837
 Oil on canvas 121.5 x 167.5cm
 Purchased 1979

theless, there were a small number of works whose primary significance was not historical but artistic and they will be drawn upon, from time to time, for the Australian National Gallery's displays.

Early colonial art, especially drawings and prints, will be borrowed chiefly from the National Library of Australia, which has long had a brief to collect historical material. However, for the Gallery's display to be reasonably systematic, loans from other sources are also required. Aboriginal bark paintings from the National Museum of Victoria have already been mentioned and there are other works generously lent by the Mitchell Library, Sydney, the Royal Anthropological Institute of Great Britain and Ireland, London, the Mertz Collection of Australian Art in the Archer M. Huntington Art Gallery at the University of Texas at Austin, the Power Gallery of Contemporary Art at the University of Sydney and various private collections.

The Australian National Gallery's own holdings include a few Australian paintings, watercolours and ceramics acquired by the Commonwealth Art Advisory Board in the 1940s, 1950s and early 1960s. Some were of

more historical than artistic interest and, in due course, might well be transferred to other national institutions. Many, especially the contemporary paintings and ceramics, were bought chiefly as modern Australian art with which to furnish official posts in Australia and overseas, and the Gallery continued that collecting function after the Commonwealth Art Advisory Board's demise in 1973 until the beginnings of Artbank in 1979.

Systematic collecting of Australian art for a future National Gallery as distinct from the lending programme that eventually became Artbank, began in 1967, when a decision was made to build a National Gallery. A year later, James Mollison was appointed to recommend Australian acquisitions to the Commonwealth Art Advisory Board and, in 1969, substantial funds to implement the collecting policy first became available.

Because of the strong holdings in other national collections, little colonial art was collected. Post-colonial paintings and sculptures received most attention at first but, in 1976, comprehensive collecting of Australian drawings, prints and illustrated books became an active policy, both as a study resource and as a reservoir from which to service the constantly changing future displays. Theatre arts and photography were already among the approved collecting areas and were being actively collected.

Australian decorative arts, other than ceramics, though already approved, were not actively collected until a specialized curator was appointed in 1980; and, in 1982, a large collection of contemporary crafts is due to be received from the Crafts Board of the Australia Council.

The Australian National Gallery now employs a large number of curators assigned completely or partly to Australian art and is thus certain to become one of the nation's major information and education resources. They, and the several Curatorial Assistants and Art-Cataloguers, have all been indispensable to the development of a young, still-imperfect collection and of a unique display of Australian art.

The benefits of the display policy

The great benefit of the policy is its potential for displaying a visual culture intact and complete, instead of fragmented by techno-

logical and media classifications.

Thus, for example, a heavy Neo-classical style, characteristic of colonial art from the 1820s to the 1840s is clear enough in the large history-paintings by Benjamin Duterrau, in which an Aborigine might be given a pose taken from Greco-Roman statuary, and in the portrait busts of Aborigines by Benjamin Law, in which kangaroo-skin cloaks replace Roman drapery. The same scale and rhythms, if not the details of style, are visible in a portrait painting of Mrs John Piper by Augustus Earle; but it is the more obviously Neo-classical forms of a lyre-shaped sofa and the vase-shapes of a silver tea-service by Alexander Dick that most sharply point up the stylistic unity of the period. Inter-connections of this kind, with decorative arts displayed near major paintings and sculptures, are not normally available to museum visitors in Australia.

Similarly, a more graceful, mid-Victorian romantic Rococo style, expressed in the motif of Australian tree-ferns, can be traced through many media from the 1840s to the 1880s. A picture-frame by Isaac Whitehead, on a painting by Louis Buvelot, is ornamented with fern fronds and appears near a silver



presentation centre-piece with palms and ferns by an English maker, and a painting by Eugene von Guérard of a fern-tree gully and lyrebirds. Lithographs by John Skinner Prout and Nicholas Chevalier of fern gullies will accompany a costume drawing by the latter artist for a fern-decorated ball-gown 'emblematic of the colony of Victoria', to be worn by a Governor's lady. There will be a Fairy Scene at Fernshaw by the artist photographer Nicholas Caire. Folk-art furniture decorated with stencilled spatter-work of ferns accompanies commercial pottery from Lithgow, New South Wales, decorated with moulded fern motifs.

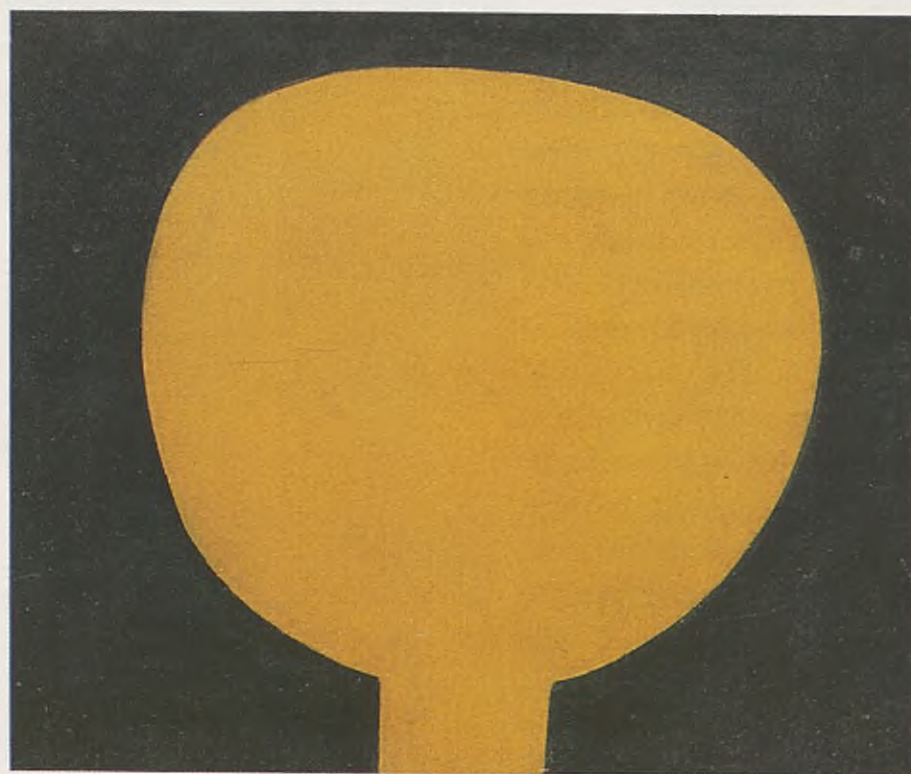
Sometimes art history is seriously falsified by media classifications. For example, in the Edwardian period, expatriate painters and sculptors, like Rupert Bunny and Bertram Mackennal, might seem more significant than the stay-at-homes. However, Australian artistic energy was maintained in the more intimate media of watercolour, drawing, etching, the illustrated book and in the decorative arts of china-painting and furniture.

Similarly, an artist's true contribution can be distorted by media categorization. Margaret Preston's woodcuts are as important as her paintings and, in the Gallery, they will always be displayed, as will an example of her ceramics.

The influence of Australian Aboriginal art will appear in the textiles of Michael O'Connell and Frances Burke and in the ceramics of Allan Lowe, earlier than in the

above
ALEXANDER DICK (Australia c. 1800-43)
TEAPOT (c. 1828)
Silver 16.5 high x 29.9 wide x 13.9cm deep
Gift of David Wigram Allen 1979

below left
AUGUSTUS EARLE (Australia/Great Britain 1793-1838)
MRS JOHN PIPER (c. 1825-26)
Oil on cardboard on wood 45.8 x 31 cm
Purchased 1980



top
LORRAINE JENYNS (Australia 1945-)
FAMILY PORTRAIT 1976
Earthenware 62.7 cm high, 49.6 cm high, 29.8 cm high
Purchased 1977

above left
SIDNEY NOLAN (Australia 1917-)
BOY AND THE MOON 1939
Oil on canvas 73.6 x 89 cm
Purchased 1976

right
MURRAY GRIFFIN (Australia 1903-)
RABBIT-TRAPPER'S DAUGHTER 1936
Colour linocut 35 x 27.5 cm
Purchased 1978





ALBERT TUCKER (Australia 1914-)
 PORTRAIT OF MARTIN SMITH 1946
 Oil on cardboard 45.7 x 61cm
 Purchased 1981

well-known paintings of the 1940s by Margaret Preston.

A more obvious exploitation of the decision to display works on paper near more durable objects is the opportunity of showing studies near their related works. A drapery study for a figure in a painting by William Strutt is one example. Studies for sculptures, drawn by Robert Klippel, will be shown near the same artist's constructions and carvings; or a different kind of relationship can be shown by exhibiting the etchings that Fred Williams developed from his paintings.

We have chosen for illustration a group of portraits in many media and of many periods in order to show the richness inherent in this display policy and to point up the impoverished view of Australian art obtained by confining displays to single media. The illustrations range from a naïve colonial watercolour by C.H.T. Costantini, a daguerreotype by an unknown photographer and a portrait bust in black shale by the folk artist, John Baird, through the supremely sophisticated marble bust by Bertram Mackennal and the pencil drawing by George W. Lambert to the psychological penetration in a painting by Albert Tucker, the glamour of a photograph of an actress by Athol Shmith and the wit of a ceramic sculpture group by Lorraine Jenyns.

The Gallery will thus demonstrate the stylistic unities and interrelationships, the artistic processes and the significant themes in Australian art.

Besides these purely artistic matters we hope that the Gallery's Australian public will identify with the works and the artists a little more closely than is usual. One way to ensure this is a small innovation in labelling; the place of execution of each work will be given on its label. This will enable viewers to learn that important works of art have often been made in their own home towns: for example, Launceston, Perth, Darwin, Ballarat, as well as in more predictable places like Melbourne and Sydney, London and Paris.

Another, common enough, way of emphasizing the individual humanity of the artists is to group together works by those who had close and creative friendships. For example, the close association of Arthur Streeton and Charles Conder at Heidelberg, near Melbourne, in 1889-90, is demonstrated by their



top
GEORGE W. LAMBERT (Australia 1873-1930)
PORTRAIT OF A WOMAN 1924
Pencil 44.2 x 36.4 cm
Purchased 1976

above
ATHOL SHMITH (Australia 1914-)
VIVIEN LEIGH 1961
Gelatin-silver photograph on paper,
gold-toned 50 x 39.3 cm
Purchased 1978

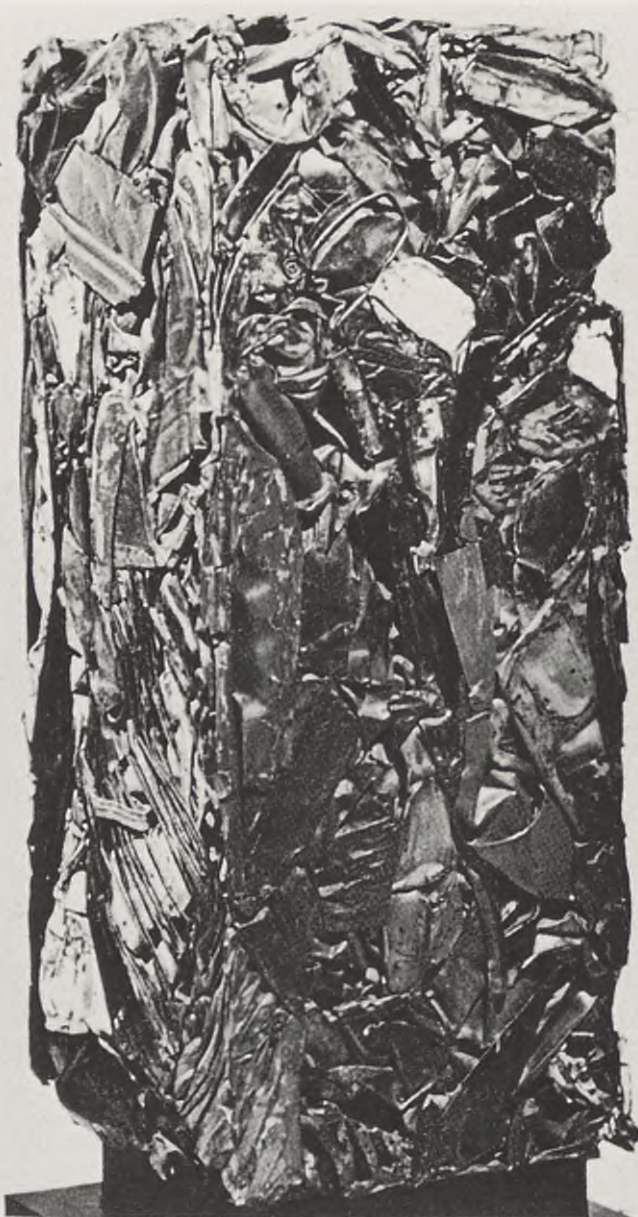
respective paintings *The selector's hut* and *Under a southern sun*, both of which share the same motif of a slender gum-tree, blue sky and yellow foreground with a log on which a timber-splitter has been at work; the two artists must have painted side by side on the same summer day. Or another work by Conder, a small interior with Streeton and Tom Roberts, painted on a winter Sunday when the latter was able to visit Heidelberg from town; it is probably to be identified with the painting titled *Impressionists' camp* in 'The 9 by 5 Impression Exhibition' which the group of friends organized in 1889. The sense of fruitful community among artists is further emphasized by the fact that this Heidelberg interior was owned by a later Melbourne painter, Fred Williams, who gave it to the Gallery in 1979. Attention can also be drawn to the work of Tom Roberts's wife, Lillie, who became a carver and gilder of artistic picture-frames.

Supplementary displays of documentary material could include newspaper reviews of 'The 9 by 5 Impression Exhibition', its exhibition catalogue, and photographs of exhibition interiors art schools and studios.

What has been described might seem distanced from viewers by being chiefly concerned with the past but one of the four galleries for Australian art is given entirely to contemporary art. As mentioned, the contents of that gallery will be changed and updated more frequently than the others but, like the others, it will contain all media, not only paintings and sculptures. It will also include photo-documentation of new art forms like performance art by Ken Unsworth or ephemeral outdoor sculptural installations like Christo's *Wrapped coast*, along with Conceptual art and the characteristic 1970s art form of political and social-activist posters made by collectives operating outside the traditional art world.

The opening of a National Gallery is inevitably a major historical marker. The architecture of the building, the selection of works and the way in which they are shown reveal, in clear terms, the values and preferences of the time. Not only do the contemporary works in the collection confront tradition, but the display of art from colonial times also announces a similar iconoclastic freeing of art from traditional institutional genres.

European collection *by Elwyn Lynn*



CESAR (France 1921-) COMPRESSION NO. 17 1960
Steel 151 high x 61.5 wide x 43.5cm deep
Purchased 1977

An imbalance in recognizing the contribution of Europe to post-World War II modernism has been redressed somewhat by the splendid series of exhibitions at the Pompidou Centre in Paris, especially that of 'Paris-New York' in 1977. The Australian National Gallery, by acquiring a number of European works that can unblushingly stand beside its extraordinary American holdings, is helping correct a New York chauvinism, emanating more from magazines than curators, by significant purchases of, amongst others, Enrico Baj, Jean Dubuffet, César (Baldachini), Hans Hartung, Giorgio Morandi, Pierre Soulages and Jean Tinguely. For the chauvinist of New York, Franz Kline will always be superior to Soulages, and vice-versa, in Paris; so it goes with César and John Chamberlain, Baj and the late H. C. Westermann, Mark Rothko and Hartung, and Wilhelm de Kooning's women and Dubuffet's *Corps de dames*.

It was (and is) not just a matter of affiliations with what New York regards as the mainstream; ritualistically appreciative articles have appeared in America on, for instance, Soulages and Hartung, but there developed an impression that such artists were peripheral to the influences of Kline, Ad Reinhardt and Rothko. The work of the last three was thought more radical, essential and, to employ a cliché, crucial to the development of modernism. Art that was not mainstream was merely tolerated: kinetics were novelties, artists like Enrico Baj were pleasant entertainers, César, who successively changed approaches, did not appreciate planar constructions and Dubuffet — well, his American dealer, his inventiveness and intelligence, commanded respect. Satire was not relished in New York, which had become the heir to Parisian verve, elegance and purity, but Dubuffet's grotesqueries, erotic drawings, incised walls, men wearing beards for all seasons and his controlled but puzzling Hourloupes enticed attention; then New York's Museum of Modern Art, the greatest of tastemakers in its field, would, in defiance of purism, place Dubuffet opposite David

Smith in the foyer!

Jean Dubuffet signalled the recognition of a powerful non-mainstream; he preferred the wrinkled hand to a calf-skin glove and a face full of rivulets to one as smooth as blanc-mange or a Ken Noland surface. He fore-ran the 'crudities' of Claes Oldenburg, Ed Kienholz, some of the earlier Robert Rauschenberg and Marcel Duchamp's last work, *Etant donnés*, 1946-66, in the Philadelphia Museum of Art. In a sense, Dubuffet looked almost home-grown. (Giorgio Morandi, whom I have omitted from these kindred oppositions, is a special case and, as the appreciation of his work seems an internationally acquired taste, it resists recruitment to causes.)

This opposition between New York and Paris did not always prevail; Gil Dockett (*ART and Australia*, Autumn 1982) has reminded us of the parallels seen between Henry Salkauskas's watercolours and Soulages's paintings. The catalogue of the Pompidou Centre's 'Paris-New York' exhibition demonstrated, by photographs and by juxtapositions in the show it explicated, how readily acceptable Parisian art had been in the early 1950s — as acceptable as 'young' French, German and Italian artists are at present. In 1950, the New York dealer, Sidney Janis, juxtaposed Soulages and Klein, Dubuffet and de Kooning as equals; the Museum of Modern Art, in 1955, tried some less obvious comparisons: Germaine Richier with Soulages, and Vieira da Silva with Dubuffet. In the Pompidou exhibition, Dubuffet's *Gymnosophie* (a pair of women doing needful exercises), 1950, was alongside de Kooning's *Woman I*, 1950-52, and a 1950 Hartung was opposed to a 1950 Rothko. Paintings by Soulages were acquired by the Phillips Gallery, Washington, in 1951, the Museum of Modern Art, in 1952, and the Solomon R. Guggenheim Museum, in 1953.

Indeed, New Yorkers were more inclined to accept French painting in the early 1950s than the French were to accept American painting, especially when the latter began to dominate attention — not only the French; the English critic and Marxist, John Berger,



HANS HARTUNG (France 1904-) T. 1954-20 1954
 Oil on canvas 146 x 97 cm
 Purchased 1980

PIERRE SOULAGES (France 1919-) 23 JULY 79 1979
 Oil on canvas 222.9 x 176 cm
 Purchased 1981



saw American Abstract-Expressionism as signalling the decline of American capitalism. John Russell, then critic of the *Sunday Times* and now a critic of the *New York Times*, observing the hand-slaps on Pollock's canvas, remarked that we knew where the slaps should be applied!¹

The most ironic comment on the Paris-New York confrontations was Jean Tinguely's *L'hommage à New York* of 1960; for three weeks, under a Buckminster Fuller dome, stood Tinguely's *La construction autodestructrice No. 1*. On 17 March, watched by art-fanciers and the New York City Fire Brigade, assembled in Philip Johnson's garden court at the Museum of Modern Art, this disorderly, humorous and poetic machine destroyed itself in half an hour.

Meta-Mécanique (hommage à Herbin), 1954-55, has Tinguely (born 1925) doing an entirely different kind of homage. It is typical of his work, as photographs of his room in the Atelier d'Impasse, Ronsin,² from 1954 and 1955 reveal: delicate, spindly, fragile, transparent and continuous movements effected by simple motors. From the early 1960s his work was to become heavier, aggressive, noisy and often threatening but, like his earlier fragile pieces, it satirized the seriousness and repetitiousness of machines. The earlier works are full of comic, unpompous, witty and unpredictable and erratic movements. They transcend the properties of machines by playful encounters between stability and instability.

After he visited the Bateau Lavoir, in 1909 and met Picasso, Braque and Gris, Auguste Herbin pursued an ornate phase of Cubism but, from 1926, adopted the crisp, geometrical areas of relational Abstraction. In his book, *L'Art Non-Figurative, Non-Objectif*, he used words that epitomize some of the aims of Meta-mécanique in expressing his desire 'to obtain a unity of expression exalting light in sculpture and colour in painting'.³

The only comparable pieces for lightness, joyousness and the play of linearity against coloured planes are sculptures done approximately between 1939 and 1953 by Alexander Calder,⁴ but Tinguely's work is more agile and eccentric in movement, less elegant and hardly concerned with a suave unfolding of forms. It is a splendid example of anti-volumetric shapes poised in and structuring space.



PIERRE SOULAGES (France 1919-)
6 August 1956
Oil on canvas 195 x 130 cm
Purchased 1979

If *Meta-Mécanique (hommage à Herbin)* tends to disperse space with saucy ease, César's *Compression No. 17* defies it by drawing space into the sculpture's implosion, for, while John Chamberlain's sculptures of automobile parts with twisted planes as if tossed from an Abstract-Expressionist painting are explosions, César, in crushing car bodies in an industrially designed hydraulic press, obtains eroded and abraded surfaces of rusty black and touches of green duco, and a continuous linear encapsulation of space not unlike that in Pollock's skein paintings. Of course, César aims at a monumentality that also evokes destruction.

César moved from forms taking their own shapes through chance (crushings, pourings) to fixed objects, such as large silver thumbs, but in this period he is concerned with a rhythmical repetition of shapes, slightly like those of Pollock, the late Dubuffet and Arman with his reiteration of units.

In the long, narrow Dubuffet, *Les inconsistances*, 1964, a pure *l'hourloupes* painting, nothing remains the same, all is in flux and no dominant focal or climactic points appear, for it is about the abolition of all particular distinctions. All the shapes, Dubuffet has written,⁵ are reduced to the same denominator to make us aware of the continuity of the universe. So he employs, he says, a meandering

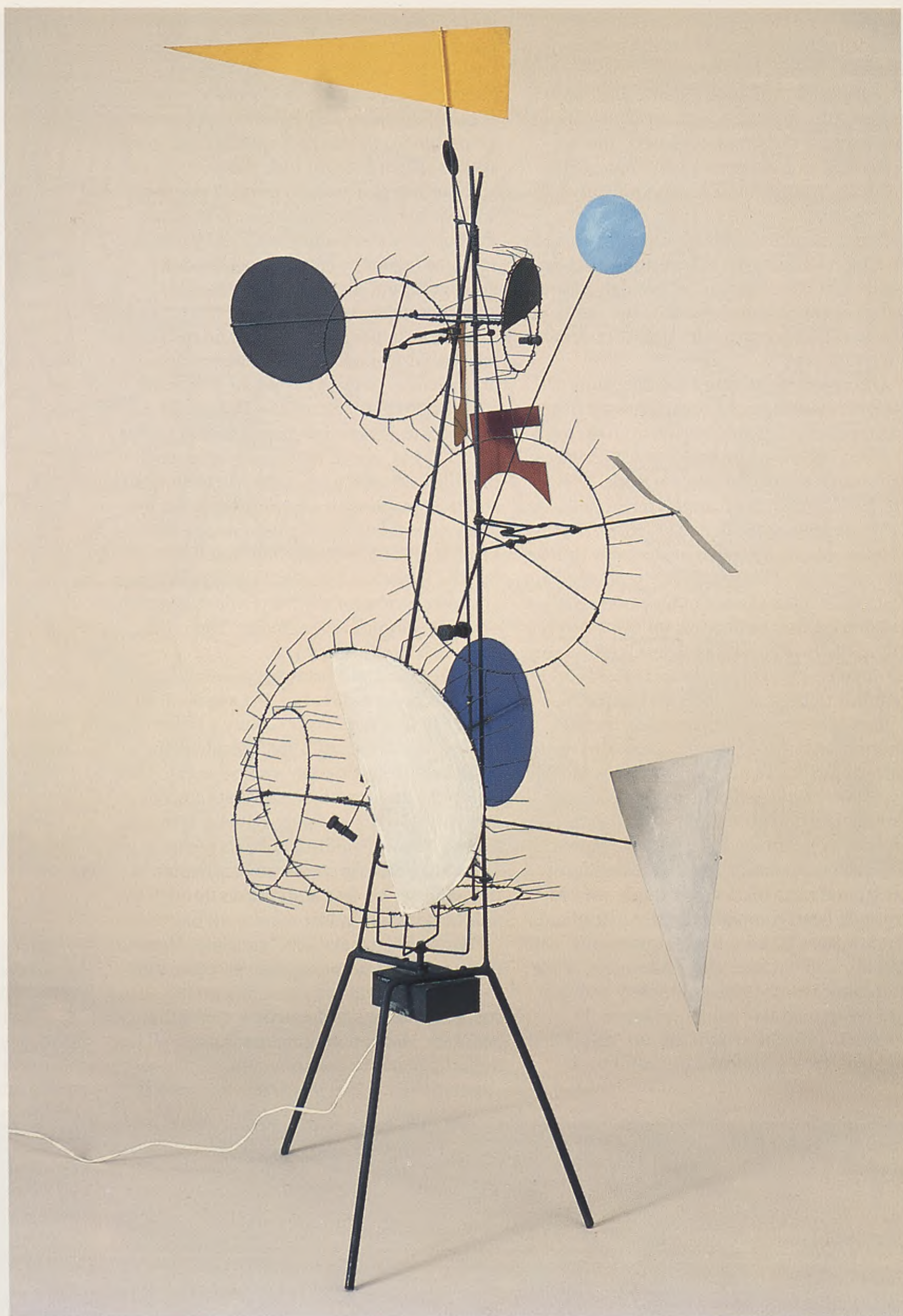
GIORGIO MORANDI (Italy 1890-1964) STILL LIFE 1956
Oil on canvas 30.7 x 40.6 cm
Purchased 1980

ENRICO BAJ (Italy 1924-) ELISABETA DE BRAGANCE
DE LA FELIDAD GARCIA 1964
Oil and collage of found objects on canvas
150.5 x 100.8 cm
Purchased 1977

ENRICO BAJ (Italy 1924-) THE GENERAL 1961
Oil and collage of found objects on canvas
146 x 110.1 cm
Purchased 1977

JEAN TINGUELY (Switzerland/France/United States 1925-) META-MECANIQUE (META-HERBIN) 1954-55
Painted steel, electric motor 174 high x 108.7 wide
x 81.7 cm deep
Purchased 1979





'écriture', uninterrupted and resolutely uniform, bringing all planes to the front. We need, he thinks, to be liberated from habitual categories of thinking and instead of deciphering the world through objects, we should realize how the spirits of objects circulate from one to another in a way that creates (as does this painting) a grand mobility.

The first *l'hourloupes*, from 1963, were figurative but his sculpture and painting, both flat, with interlocking shapes striated in black, white and blue, became increasingly abstract. What always astonishes one is the clarity of thought that accompanies Dubuffet's endless inventiveness.⁶

Dubuffet's works are controlled improvisations; Hans Hartung began with a dynamic expressiveness of line derived from the automatism of Surrealism and a psychic improvisation that still appears in his work, *T. 1954-20*, 1954, which is much less linear and unpredictable than his earlier works. He now clusters clouds, vapours, or shadowy drifting tresses of hair in the centre of his canvases, but *T. 1954-20* retains much of his early, vigorous calligraphy that both floats up from, and is imposed on, the picture plane. Like Soulages, he often employs muted lyrical tones as backgrounds to his black traces and tracers.

Soulages now paints canvases that are almost black, except for an occasional white corner, the blacks being scratched as though by bristle brooms; the Australian National Gallery has one vintage work, *6 August. 1956* and the thunderously gloomy but dynamic *23 July. 1979*. The latter, with wide swaths of horizontal near-blacks over thinly striated grounds, bears comparison with Ad Reinhardt, but Soulages is about impetuous energy, rich and luscious surfaces and restlessness, while Reinhardt wants stillness, subtlety and slow and postponed recognition of forms. In *6 August. 1956* the swaths are cut, tossed and overlaid, falling against a beautiful back-

ground. James Johnson Sweeney⁷ mentions Soulages's visits to the church at Saint-Foy with its Romanesque interior — 'a warm darkness . . . no dead blackness, but a live and gently palpitating dark suffused with a subtle illumination, which reached its fullness in the slashes of light from the high, narrow windows and the soft glow where it struck the floors and walls'; and he might have added that this funereal meditation is stirred by a restless spirit, as he does when he suggests that Soulages is opposed to adroitness.

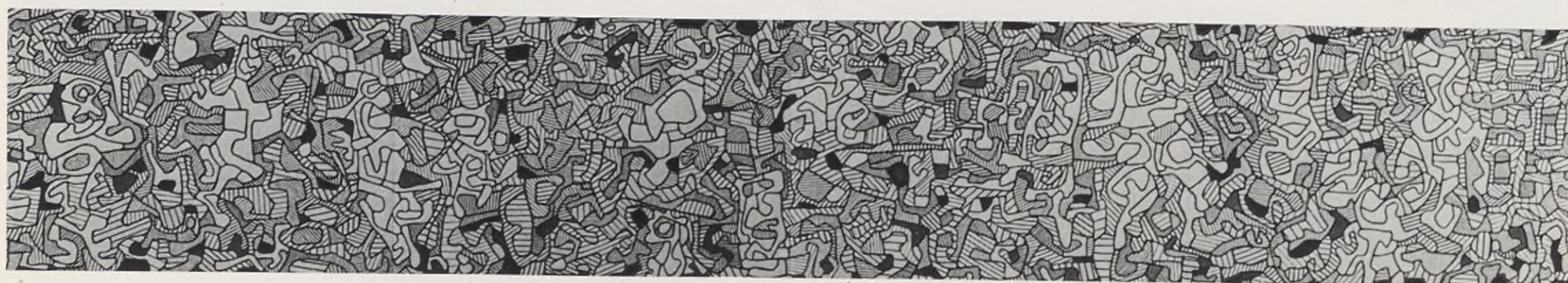
Enrico Baj is certainly adroit, witty, capricious and flippant, but he is by no means superficial. Though his work lies, as he says, on the edges of play, the intent is satirical fun but, at times, he realizes that people like Elisabeta in *Elisabeta de Bragrance de la Felidad Garcia*, 1964, are so innocent and so naïve that they are totally amusing. Art, he thought, could be made with anything but what he adores are the relics of pompous or exaggerated adornment of people and furniture: medals, brooches, braid, upholstery coverings and jewellery. (In 1980, I saw a fine collection of ladies' hatpins in his studio: 'Their ultimate defence', he said.)

Bemedalled and bemused generals have been his main target; the first acquired in Australia was the Power Gallery's *Il Barone Robert Olive de Plassey*, 1966. (Incidentally, a large and noisy Tinguely also belongs to that gallery.) The Australian National Gallery's *Generale*, 1961, is certainly a livelier character than the Power's, for Canberra's seems to be suffering from a green, hysterical dementia that suffuses his face and courses through his wildly cavorting veins.

'Wars', Baj has written, 'generals, decorations, wounds, amputations. As consolation the motherland gives you a few pretty coloured ribbons and maybe a medal that bears the inscription "smelted from the bronze of the enemy".'

below
JEAN DUBUFFET (France 1901-)
LES INCONSISTANCES 1964
Synthetic polymer paint on canvas 130 x 780cm
Purchased 1978

opposite
JEAN DUBUFFET (France 1901-)
DETAIL FROM LES INCONSISTANCES 1964





All madness. Total madness.⁸

For serenity, gentle humanity, seclusion from generals and extravagant demands, and for quiet contemplation there are the paintings of silence from Baj's fellow Italian, Giorgio Morandi, whose *Still life*, 1956, done in his last years, is a splendid example of his calm enchantment with the subtle and infinite changes in space, light and timbre of objects so ordinary that they have lost any intrusive personality. As well as splendid, it is important for it embodies memories of those mysterious shadows from '*Pittura Metafisica*', a movement that briefly attracted Morandi. In 1922, Giorgio de Chirico wrote of Morandi's approach: 'Stare endlessly at simple objects on a studio table, separating their volumes and

colour and then interlocking them again through an alchemy he alone understood.'

Morandi's assemblages of humble objects both enclose and emanate stillness through dense harmony of tonalities and even light and by giving substance to shadows. This 1956 still life advances and withdraws, suggests dispersal and closes ranks. The changes rung on the oblong shapes, the ellipse as opposed to the circles with handles (one is a bottle), the hesitant colour, always full of unforced surface movement, provide a hushed coda to this appreciation of some of the European works that have found their way to Canberra.

Footnotes see page 116



ELIE NADELMAN (France/United States 1882-1946)
HEAD STUDY (c. 1906)
Pen and brown ink on paper 36 x 23.8 cm
Purchased 1980

Twentieth-century sculpture *by Michael Lloyd*

In the special number of *ART and Australia* that reviewed the Australian National Gallery in 1977, Patrick McCaughey noted this Gallery's distinctive strength in the representation of the modern period through sculpture.¹ Recent acquisitions have consolidated that strength, situating the remarkable, if isolated, masterpieces to which McCaughey drew attention, in a more coherent narrative of early twentieth-century sculpture. The inheritance of Rodin, then noted in Bourdelle's *Penelope*, now extends through monumental works by Gaston Lachaise and Aristide Maillol. Modigliani's *Standing figure* and Brancusi's *Birds in space* are now supported with sculptures by Elie Nadelman, Henri Gaudier-Brzeska and Jacob Epstein, creating a powerful and diverse group by those artists who, at the beginning of the twentieth century, believed that sculpture should be made anew.

The totemic reticence of Modigliani's limestone *Standing figure* now seems remote from the trim elegance of Nadelman's large plaster *Horse*. Yet the two sculptures are contemporaneous, both made about 1911 and, in that context, their radicalism was of a similar kind. They share a disregard for naturalism and literary pretext, making their sculpture from simple geometric forms. 'It is form in itself', wrote Nadelman in 1910, 'not resem-

blance to nature which gives us pleasure in a work of art.'² That belief in the need to reinvest sculpture with a formal vitality led some artists, including Modigliani and Brancusi, to reassess the example of so-called primitive art; but it was not inevitably the case. Nadelman sought to revitalize the western tradition from within.

Nadelman reviewed the notion of proportions. His own canon, derived, he said, from studying the sources in the Louvre rather than the classical Greek canon of Polyclitus, was the curve. By 1909, he had arrived at the ultimate definition of the 'classical head' in his own terms, a purely abstract oval devoid of all facial features that anticipated, and probably influenced, Brancusi's *Muse heads* and portraits of Mademoiselle Pogany. That head is now only known from photographs but the Gallery owns one of the drawings that formed the groundwork for this piece, the facial features smoothed over by outline and ovoid, literally in the process of effacement.

The plaster *Horse* has survived as one of the most important works from Nadelman's early experimental period. Its fluent geometry, that taut answering of curve and countercurve, creating, as Nadelman claimed for his sculpture 'a new life which had nothing to do with nature'.³ Whatever the precedents for this



top
JACOB EPSTEIN (Great Britain 1880-1959)
WOMAN POSSESSED 1932
Hoptonwood stone 43.2 high x 101.6 wide x 50.8cm deep
Purchased 1981

left
HENRY MOORE (Great Britain 1899-)
HEAD OF A GIRL (c. 1928)
Plaster and alabaster 10cm high
Purchased 1979

above
PRE-COLUMBIAN AMERICA, COLIMA, MEXICO
PECTORAL (c. 200 B.C.)
Greenstone 9.5 high x 10.5 wide x 3.2cm deep
Purchased 1981



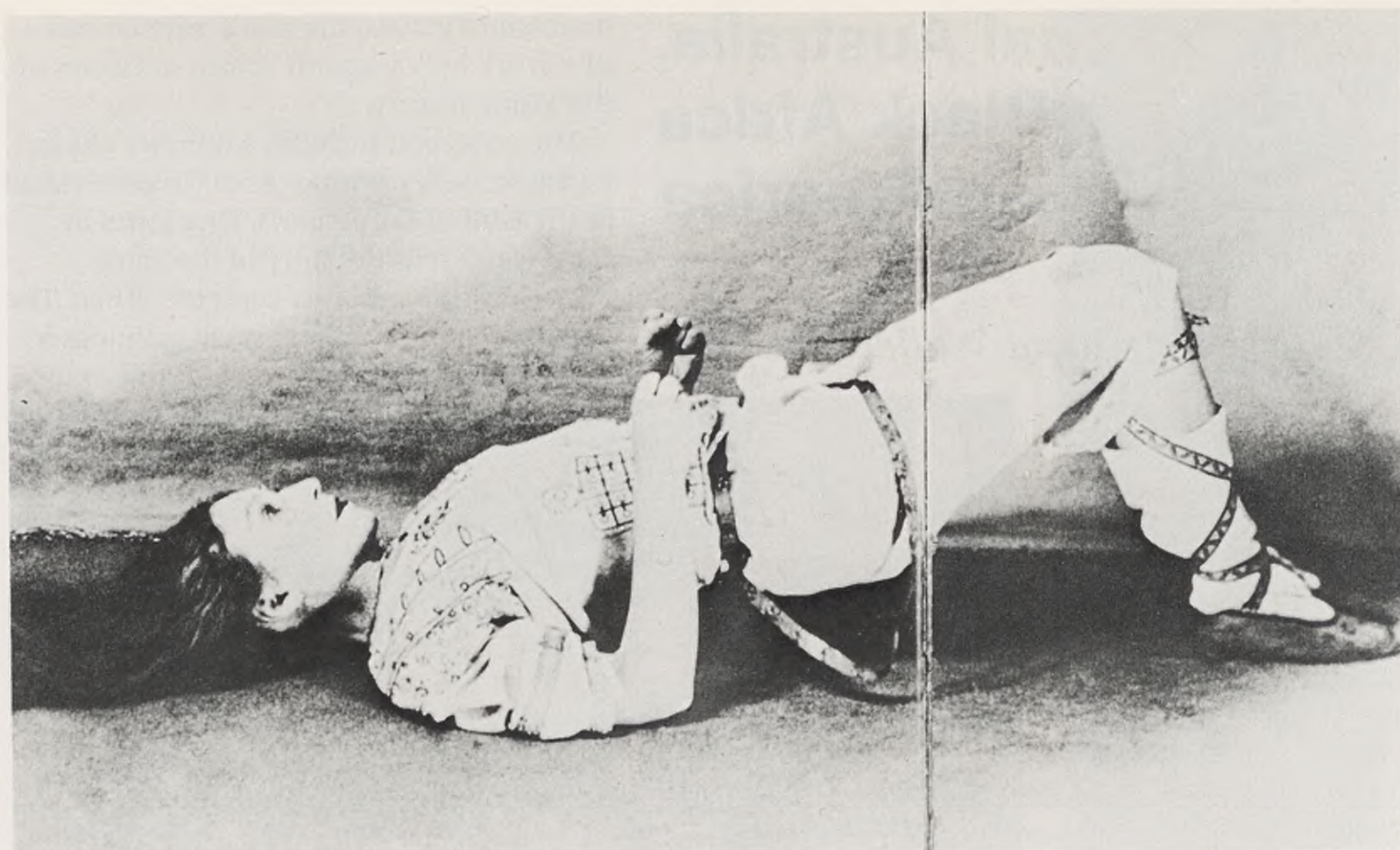
peculiar breed of thin-legged horse (and cave paintings, sixth-century Greek vase painting and nineteenth-century Thuringian toys have all been suggested) few sculptures of this date announce so clearly the artist's freedom to exercise his own aesthetic intuitions in specifically sculptural terms.

The *Horse* formed part of a comprehensive exhibition of Nadelman's work at Paterson's Gallery, London in 1911. The entire exhibition was purchased by Helena Rubinstein, herself Polish, like Nadelman, and already famous as organizer of the modern cosmetic industry. The *Horse* remained in the Rubinstein collection until its dispersal in 1966.⁴ In 1914, Madame Rubinstein assisted Nadelman to emigrate to the United States. There, the buoyant profile of the *Horse*, so reminiscent of Seurat, became a hallmark of his sculptures of figures, a singular attempt to align classicism with the animation of modern life.

For Henri Gaudier-Brzeska, making modern sculpture meant conveying movement. 'Men today are not satisfied with one movement as in primitive sculpture, the movement is now composed, is a sequence of other uninterrupted movements which in their turn can be sub-divided, and different parts of the body can move in opposing directions with varying intensity.'⁵

Gaudier-Brzeska wrote this in November 1912, just after he had finished *Firebird*, the result of a commission by a Mr Lousada to create a portrait of 'de Bolm et Karsavina dans le ballet Russe'.⁶ It is the earliest surviving sculpture in which Gaudier-Brzeska deals with the subject of dance, a recurring theme in his brief career, and a *leit-motif* of Vorticist art.

The Firebird was first performed in London by Les Ballets Russes de Serge Diaghilev in June 1912. Gaudier-Brzeska represents that moment in Scene 1 when Ivan Tsarevich (Adolf Bolm) captures the Firebird (Tamara Karsavina). The translation of the figures into a series of simplified planes was Gaudier-Brzeska's first departure from Rodin. The spiral movement generated from the crouching figure of Bolm through linked arms with the upward thrust of Karsavina becomes his standard means for conveying movement. For Gaudier-Brzeska, unlike Boccioni, movement is generated within the sculpture



opposite
HENRI GAUDIER-BRZESKA
(France/Great Britain 1891-1915)
FIREBIRD (1912) Painted plaster
63.2 high x 34 wide x 27.2 cm deep
Purchased 1980

left
NIKI JEKSTROM SOKOLOVA IN MASSINE'S
LE SACRE DU PRINTEMPS 1920
Gelatin-silver photograph
Collection Boris Kochno. Reproduced
courtesy of Harper and Row, New York, from
Boris Kochno. *Diaghilev and the Ballets
Russes* (Harper and Row, 1970) pp.86-87

through the rhythm of related forms.

Gaudier-Brzeska made two plaster casts of the *Firebird* from the clay original, and one bronze for Mr Lousada. One of the casts, that now in the Gallery, he painted and placed on sale in Dan Rider's bookshop. The other plaster and the bronze were subsequently destroyed. In 1914, Gaudier-Brzeska resolved the spiral movement initiated in *Firebird* in the single figure of the *Red stone dancer* (Tate Gallery, London) largely through the liberty taken with natural forms that was encouraged by the example of primitive art. Jacob Epstein was instrumental in encouraging that example.

Epstein produced his best sculpture under the influence of primitive art. For him, as for Modigliani, that influence was indivisibly associated with direct carving and simplification of form. His carvings belong to the modern tradition in a way that is not true of his modelled figures.

In 1932, Epstein rented a cottage at Laugh-ton in Epping Forest and produced three carvings, *Elemental*, *Chimera* and *Woman possessed*, which seem to materialize primal fears aroused by that ancient forest. *Woman possessed* is carved in Hoptonwood stone, a favourite medium of Henry Moore's, and is the only sculpture that might be confused with Moore. It was precisely at this time that the careers of the two men briefly converged.

In 1929, they had worked together on the Underground Headquarters building and, in 1931, Epstein wrote an admiring foreword to Moore's exhibition at the Leicester Galleries. Both were enamoured of early Mexican sculpture. In the case of Moore, a suggestive comparison can be made from the collection between his plaster and alabaster maquette of the *Head of a young girl*, of 1928, with a green-stone pectoral of about 200 B.C. found at Colima in Western Mexico. Moore's series of reclining figures of this period were directly influenced by the Toltec 'Chacmool' from Chichén Itzá, which he found illustrated in a German publication, and Epstein's *Woman possessed* shares that influence, particularly in the block-like limbs, hands and feet. Despite the similarities in their style, the classical repose of Moore's reclining figures could not be more distant in expression from Epstein's woman, convulsed in the classic posture of the catatonic fit or, according to another tradition, demonic possession.

Woman possessed is less obviously a figment of the forest than the other two carvings produced in 1932. However, there was a famous precedent for the connection, well known to Epstein. A similar posture is adopted by the central dancer at the climax of Massine's version of Stravinsky's *Le Sacre du Printemps*. Epstein had seen this ballet at Covent Garden in 1929.⁸

Epstein's interest in art outside the Western tradition extended beyond Mexico. His personal collection of primitive art, one of the most impressive of its time, included the famous *Double figure*, from Lake Sentani in West Irian Jaya, now in the collection. The sculpture was dredged up in 1929 by an expedition led by Jacques Viot and financed by Pierre Loeb. At this stage we do not know the precise date at which the *Double figure* entered Epstein's collection but it must have been in the 1930s for it is singled out for special praise in his autobiography, first published in 1940. It is one of the few moments in which he waxed lyrical. 'A message is sent out as ineffable as autumn mist arising from damp woodlands, plaintive, like a single-noted melody played in the obscurity of the forest.'⁹

When *Woman possessed* is seen with the *Double figure*, the affinities in style are striking and, although this may be the cumulative result of Epstein's life-long admiration for Oceanic art, the ability of the Gallery to suggest that affinity so precisely is a remarkable achievement. It is also a prime example of the Gallery's policy to elucidate the interdependence of the arts, across cultures, as well as media, and in so doing affirm that great art is produced by peoples of very different traditions.

Footnotes see page 116

The arts of Aboriginal Australia, Oceania, Black Africa and Pre-Columbian America

by Ruth McNicoll and Wallace Caruana

The Australian National Gallery places great importance on its collections of the art of many disparate cultures, commonly brought together under the all-embracing title of 'Primitive Art'.

The term 'primitive' in this context does not denote an earlier phase of development; it happens to provide a convenient categorization of certain peoples and cultures, which became known comparatively recently, whose beliefs and technologies are basically of a different nature from those of the evolving civilizations of Europe and Asia.

With the opening of the new National Gallery in Canberra, work made by the hands of artists from Black Africa and Pre-Columbian America will be almost totally unfamiliar to Australian viewers. Those objects from Aboriginal Australians and the islanders of Oceania should, in view of the extensive collections already displayed in our museums and galleries, be more readily accessible to understanding and appreciation.

To eyes uninformed regarding what they are about to see and conditioned by Western ways of seeing, it is good to react spontaneously and emotionally to forms that, at first, may seem strange. It is for the ethnographer to take a more scientific, cooler view but the lay person needs the ability to slough off all prejudices and preconceptions about what art should be. Discarding all those pre-digested thoughts that have been fed to us we should try to recognize the vital role that art played in the day-to-day lives of the peoples of these cultures, imagining their motivations in producing it and understanding the philosophical and religious ideas expressed by the works themselves.

André Breton wrote: 'Only through the gateway of emotion can one reach the royal road: otherwise the ways of learning can lead one nowhere'.

It can be said that Aboriginal art¹ is communal art, intrinsically linked to the Dreamtime and its associated ceremonies and rituals and, as such, has been, until recent times, valued largely for the cultural information it contains.

Free from the need to document ethnological aspects, the Gallery's collection emphasizes the artistic and aesthetic qualities inherent in Aboriginal art. Most of the major stylistic regions are represented yet, while abiding by the traditions, it is possible to appreciate individual works as acts of personal expression and to discern the more gifted hand.

One such accomplished painter was Yirawala, a Gunwinggu tribal elder who found national fame during his lifetime. His work is characteristic of the west Arnhem Land style and depicts all kinds of human, animal and plant forms in a sure and animated manner. The Gallery is fortunate in having a large group of his paintings from the latter period of his long life spent on Croker Island.

Images from the dreamtime, such as Njaljod, the Rainbow Serpent and Namordin, the Lightning Spirit, are shadowed forth in the paintings of Jimmy Njiminjuma, Maralwonga, Gubargu and others. Mischievous *mimi* spirits with their long slender bodies, vestigial limbs and piercing eyes appear as a group of painted carvings by Guningbal. In contrast, the recent work of Johnny Bulu-Bulun and Garrawun depicts both personal and clan totems in a more decorative and stylized manner.

The paintings of Mandjuwi are executed in the more intricate style of east Arnhem Land. These form part of a group of objects, including feathered poles, from Elcho Island used to celebrate the daily renewal of the morning star that heralds the dawn. From

mainland Yirrkala, the richly painted surface of a work by Yanggarin depicts ancestors of the Yiritja moiety.

The collection includes a number of rare narrative bark paintings from Groote Eylandt in the Gulf of Carpentaria. One series by Nanjiwarra tells the story of the battle between west- and east-coast tribesmen. The dramatic impact of these small paintings is tersely communicated by the most economical means.

Quite unlike other painting styles is that traditionally carried out by the Tiwi on Melville and Bathurst Islands, north of Darwin. Tiwi decoration favours totally abstract designs in brightly coloured ochres such as those applied to the impressive group of poles from a Pukamani burial ceremony. Carved from dense ironwood, many are of great age — their weathered surfaces have been repainted by Pukialingiaumau Gidju'ilingu-miri (Deaf Tommy) and other elderly experienced artists.

The Gallery has begun a collection of paintings on canvas and board produced by the Pintubi, Loritja and other tribes in the Western Desert near Alice Springs. In this fairly recent innovation, artists render approximations of the traditional designs of ephemeral sand painting in a more permanent medium.

The art of the Pacific region being well represented in museums throughout Australia, it is not the Gallery's intention to try to emulate those collections but to show only a few of the highest aesthetic achievements of the Pacific peoples by way of a comparison with those of, perhaps, older and more distant cultures.

One of the most important works to have come out of New Guinea,² which can now vie with the Lake Sentani double figure housepost, is the 'Ambum Stone'. This small enigmatic object was discovered in the Ambum Valley in the Western Highlands in 1962. Carved from igneous rock in prehistoric times, it represents an anthropomorphic creature, perhaps an embryonic ant-eater. It is the most complete and by far the finest of the few such known figures.

The collection of Maori sculpture consists of a number of important carvings together with numerous other very fine but more utilitarian objects. The first major carving to



above
DJENNEH, MALI HORSE AND RIDER 14th century
Terracotta 66 high x 38 wide x 12cm deep
Purchased 1980

right
PADDY HENRY TEEAMPI, TIWI TRIBE, BATHURST AND
MELVILLE ISLANDS, NORTHERN TERRITORY
BIRD CARVING WITH HEAD
Ochres on ironwood 130 x 16 x 20.5cm





MAORI, NORTH ISLAND, NEW ZEALAND
PUPPET FIGURE late 18th century
Wood 53.2 high x 8.1 wide x 8.9cm deep
Purchased 1981

enter the collection was a canoe-prow figure (*hauki*) from the stern-post of a large war canoe. This powerful figure in the Bay of Plenty style embodies the richness of Maori art and was made by a masterful hand using soft-metal tools, before the introduction of steel knives, probably before 1820.

Closely related in style is a central door-panel from the façade of a storehouse (*pataka*) with a figure carved in high relief above the door opening. A baseboard (*paepae*) from a similar structure contains a series of animated curvilinear figures.

This group of architectural carvings is completed by the moving ancestral figure (*putokamanawa*), which originally formed part of a house-post and is possibly the work of the master carver, Raharuhi Rukupo.

Perhaps the oldest Maori work to be displayed, dating from the contact period, is a puppet figure (*karetao*). One of about half a dozen in existence, it once possessed articulated arms which were manipulated in time to chants during ceremonial performances.

A box supported by a crouching caryatid is also of a rare type: it may have been a container for tinder used to kindle the sacred fire or, perhaps, to hold highly sacred tattooing needles.

During the past few years, depth and richness have been added to the National Gallery's collection of the art of Black Africa. The acquisition of a comparatively small number of objects, remarkable for their quality and rarity, has had the effect of rounding out and diversifying an already interesting group of pieces.

An inspirational impetus had been given initially, in 1974, by the purchase of a large selection of works from a distinguished collection gathered together over a long period by Mr Gaston de Havenon. This impetus then levelled off to a more gradual progression with the careful seeking out of other shining examples of the work of African wood-carvers, bronze-casters or ironsmiths. During this period outstanding pieces became noticeably scarcer, while public awareness and appreciation of the inherent formal and expressive qualities of Primitive Art in general burgeoned as never before.

From the earliest recognized period of sub-Saharan African art the Gallery has gained a stunning example, a life-size terracotta female

head and torso of the Nok culture, found during tin-mining operations in Northern Nigeria. This dates back to a period surrounding the beginning of the Christian era and, possibly, 500 years prior to that.

A companion piece from the same time and place, a small powerfully expressionistic head, also of terracotta, was originally, in all probability, the handle of a vessel.

Far more naturalistic in concept, another small terracotta head from Ife, in Nigeria, was fashioned in the fourteenth century, when the city of Ife, now no longer in existence, was a great cultural centre. Some scholars have held the fascinating view that it could have been the lost mythical Atlantis or the Ophir mentioned in the Bible: of course this hypothesis cannot be proved.

About a thousand years later a mercantile city, called Djenné, in the western Sudan, produced a school of ceramic craftsmen and the Gallery's holdings encompass one of their sophisticated works. It is a horse and rider in full equipment, proud and upright in bearing and suggestive of the austere dignity of the later art of the Dogon people of northern Mali.

The Portuguese commissioned carvings of ivory, as well as bronze castings, and the collection boasts an outstanding elaborately carved ivory Oliphant or Hunting Horn stemming from the Sherbro people of Guinea. The carved mottoes and coats of arms forming part of its intricate decoration proclaim it to have been made for the wedding of Manoel I of Portugal to a daughter of Ferdinand and Isabella of Spain, about 1500. It is one of a pair, probably taken to England by Philip II of Spain fifty or so years later and, subsequently, spent its life at Drumond Castle.

Benin was the inheritor of Ife's technical and organizational achievements. The Portuguese were amazed when they first saw its streets and palaces, many of which were faced with bronze plaques, and recognized the power and skill of its rulers.

The Gallery's recently acquired bronze Udo head dates from the sixteenth century and is softer in style than the well-known more formal Benin bronze heads; it is thought to have been cast by craftsmen from the provincial town of Udo, working for the court of Benin. Another recent acquisition from Benin itself is a handsome bronze Belt-mask for a ruler, in the form of a ram's head.



left
DAN TRIBE LIBERIA CHIMPANZEE MASK (KAOGLÉ)
Wood 24.1 high x 10.8 wide x 8cm deep
Purchased 1980



above
CLASSIC MAYA CULTURE MEXICO OR GUATEMALA
POLYCHROME VASE 8th century
Earthenware, pigments 24cm high
Purchased 1982



AMBUM VALLEY, WESTERN HIGHLANDS, NEW GUINEA
THE AMBUM STONE
Prehistoric period Igneous rock
19.8 high x 7.5 wide x 14cm deep
Purchased 1977

An interesting iron staff representing a *nommo*, or ancestor, has been added to the existing group of Dogon works. Its arms are raised dramatically in a gesture indicating supplication. Two scrolls elongating the arms are not readily explainable but add expressive power to an already highly charged and esoteric piece.

One historically significant addition to the collection is a mask exhibiting the stylized features of the chimpanzee. Very Cubist in feeling, it was made for the governing Poro society of the Dan in Liberia. Such masks are called *kaogle* and appear as embodiments of disorder, thereby exemplifying the necessity for order in human society. They are also associated with the rice harvest: by eating the rice first, they, so to speak, release it for human consumption.

The foundation for the collection of Pre-Columbian art from central and southern America was provided by the acquisition of some forty works from an American collector in 1977. This purchase ran the gamut of pre-Hispanic achievement, from the earliest known pottery figurines of Valdivia in Ecuador, about 2300 B.C.; through the

great civilizations of the Olmec and Maya represented here in both clay and stone, to the gold-working cultures of Columbia which died away only as a result of the Spanish conquest.

We may touch only on some major works of many subsequently added to this collection, beginning at the Olmec, the mother culture of central America, with a small but exquisite jade pendant, dated prior to 800 B.C. This vaguely human head with its avian (harpy-eagle) and animal features is characteristic of the complex and highly influential religious imagery of the Olmec.

A Zapotec ceramic incense-burner, about the size of a human hand, discovered at the great ceremonial centre of Monte Alban in the Mexican state of Oaxaca, possesses a similar amalgam of motifs. Its dynamic expression is a marriage of concept and medium in masterful plastic form.

The transition from pre-classic styles to those of the classic Maya is represented by an exquisite and important bowl from Izapa in southern Mexico. Carved in black stone, its surface is a maze of swirls, hieroglyphs and masked human heads.

The polychrome Maya vase of the eighth century is without parallel in the collection. On the wall of this relatively large vessel we behold a seated dignitary, with attendants, during the course of some mysterious ritual. Executed in a sure but lively hand, this work is a timeless masterpiece.

Perhaps the most intriguing of the classic Maya works is a life-size jade head discovered in a limestone box. Jade was regarded, among the Maya, as the most precious material. The portrait head is the largest object known to be fashioned from this rare and lovely stone and, consequently, was considered, by its makers, to be a great treasure. The container bears glyphs which allude to events in the year A.D. 743.

The display of Colombian gold is perhaps the focal point of the collection. The majority of the items stem from the Tairona culture, which produced mainly personal ornamentation for males, and includes a group of lip-plugs (*tembeta*) and a large pendant showing a warrior in full regalia, his adornment culminating in an elaborate head-dress.

Equally impressive are the gold repoussé



CHIMU CULTURE, LAMBAYEQUE VALLEY, PERU A PAIR
OF REPOUSSE GAUNTLETS 9th century
Gold 43.5 long x 15.4 wide x 6cm deep and
37 long x 16.3 wide x 4.4cm deep
Purchased 1978

face mask and gauntlets of the Chimú culture in Peru. Perhaps used to adorn mummy bundles of the nobility, these date from about A.D. 800 to 1400.

The elaborate funerary traditions of the ancient Peruvians, combined with the arid nature of the terrain, have resulted in the survival of numerous textiles and garments. These are usually of extraordinary fineness and executed in a wide range of techniques, as evidenced by the astonishing, brilliantly coloured Inca feather poncho. Highly abstract in design, the motif is believed to be heraldic in nature.

This preview of the Australian National Gallery's collection is necessarily brief. It can but point to a few highlights in a collection the scope of which is probably without parallel in the southern hemisphere. The effort to introduce Australians to aesthetic and artistic achievements hitherto rarely experienced in this country continues and now includes collecting ventures in such fields as North American Indian art and textiles from Indonesia.

Footnotes see page 116

Photography at the Australian National Gallery *by Ian North*

The policy for photography at the Australian National Gallery is ambitious, but may be briefly summarized: to build a historically comprehensive Australian collection and to represent the work of major artists in the history of international photography.

The Gallery, in fact, is supporting photography as an art form to an extent unprecedented in an Australian art museum. This support is indicated in three tangible ways.

First, the amount spent on acquisitions represents a significant proportion — approaching ten per centum in recent years — of the overall budget. Of this, a considerable amount is spent on international photography, a field conspicuously lacking in other Australian collections. The Gallery places equal emphasis, however, on acquiring substantial quantities of Australian material and, with the assistance of Philip Morris Arts Grant, is attempting to build a broad representation of contemporary Australian photography. There are more Australian than foreign photographs in the collection.

Within the broad guidelines of the acquisition policy the collection, and collecting, is catholic. All types of photograph embraced by the word 'art' are acquired, from the fine print to the rough photo-document, from the straight photograph to the hand-coloured, composite or otherwise manipulated image. Where possible, substantial and coherent groups of work are taken into the collection to create a significant study and exhibition resource. Negatives, documents, working tools and memorabilia are also actively sought for the Gallery's Australian Art Archive.

Secondly, photography has a high profile in the public exhibition areas. Exhibitions, drawn mainly from the collection, will be on display continuously. The main venue for these will be the photography gallery (gallery 11), 228 metres square and with about 110 linear metres of display space, depending on the number of movable screens employed.

This commodious space is on the entrance level not far from the main doors and is on the visitors' primary route through the collections. From time to time, photography exhibitions will also be held elsewhere in the Gallery. The Department of Photography is organizing, for example, two special exhibitions for the Gallery's opening, one for the education gallery as well as another for the photography gallery.

Further, photography will take its part in the permanent historical display of Australian art for the first time in an Australian art museum. Several groups of Australian photography, from the mid-nineteenth century to the present, will be intermingled with works in other media: paintings, sculpture, drawings, prints. Like other works on paper, the groups of photographs will be changed periodically for conservation reasons.

From time to time, there will also be photographic works within the permanent display of international contemporary art. These will tend to be by artists who have used photography as a medium for conceptual art or documentation of performances, rather than within more conventional photographic traditions.

The third (albeit more prosaic) indication of support lies in the size of the Department of Photography itself, which, with four curatorial staff, is again unusual for an Australian art museum.

The Gallery began collecting photography intermittently from 1973, concentrating in the late 1970s on portfolios of work by international and, especially, American photographers. From 1980, emphasis has been given to broadening the collection in time (e.g. into the nineteenth century) and in source (e.g. Central Europe). The Director selected contemporary Australian photography for the Philip Morris Arts Grant from 1974. This collection of about 800 works will be given to the Gallery near the time of the

EUGENE ATGET (France 1856-1927) HEURTON,
6 RUE DU PARC ROYAL (c. 1898-1914)
Silver-chloride albumen, gold-toned photograph
21.9 x 17.8 cm





Gallery's opening, bringing the collection to a total of over 7,100 photographs. The collections are very young and have many gaps but, nevertheless, comprise the basis of an outstanding collection in international as well as Australian terms. Space precludes anything but the most cursory summary of it. A more detailed account may be found in *Australian National Gallery: An Introduction and International Photography 1920-1980 at the Australian National Gallery*, both of which are to be published by the Gallery this year.

The international collection is strongest in twentieth-century American photography, with the 1970s, in particular, widely represented. There are also substantial holdings of work by a number of European photographers.

Some of the more significant groups of work are: Edward Muybridge: forty-three collotypes from *Animal Locomotion*, published in 1887; Eugène Atget: thirty, mainly unpublished, gold-toned photographs of Paris and environs, c. 1888-1925; Edward Steichen: fifty-four photographs from throughout his career; Edward Weston: *50th Anniversary Portfolio*, published in 1952 but incorporating images from 1924 to 1946; Ansel Adams: *Portfolios V, VI and VII*, and his full museum set, a total of over

one hundred prints; Albert Renger-Patzsch: eighteen works from the 1920s and 1930s; Paul Outerbridge: twenty-seven photographs from the 1920s and 1930s, one of the most notable groups of his work in any public collection; Walker Evans: thirty-five F.S.A. (Farm Security Administration) prints, and two portfolios; Doris Ulmann: sixty studies of rural blacks in the southern United States during the early 1930s; Brassai: forty-six 'Secret Paris' images of the 1930s; Robert Frank: thirty-two prints comparable to and some published in his seminal book *The Americans*, 1958; Diane Arbus: thirty-six classic vintage prints from the 1960s; and Lee Friedlander: a selection of urban landscape images from the 1960s and 1970s and over thirty photographs from his *Trees and Brush* series.

There are many smaller groups of work by a large range of photographers which flesh out and expand the range of the collection, from portrait studies by Julia Margaret Cameron to Manuel Alvarez Bravo's Mexican portfolio; or by the more than eighty contemporary photographers in the collection. The majority of these are American — there are particularly large groups of work by Larry Clark, William Eggleston and Robert Mapplethorpe — while others from Europe: Italy (e.g. Franco Fontana); Japan (e.g. Eikoh Hosoe); and New Zealand (e.g. Peter Peryer).

The collection has other facets of interest, including a sub-theme of portraits of artists, literati, film stars and celebrities, portraits of literary and artistic personalities. Some examples: Giacommetti by Brassai, Jean Cocteau by Gisèle Freund, Hedy Lamarr by George Hurrell, and Andy Warhol by Richard Avedon.

There is also a considerable group of work by that clumsily designated group, artists-who-use-photography which emerged during the 1970s (e.g. Hamish Fulton; Gilbert & George; Jochem Gerz; Les Levine; Ger van Elk; and Jan Dibbets, who is represented by five works).

The main opening exhibition, for the photography gallery, will be 'International Photography 1920-1980', a historical survey comprising one hundred and twenty works from the collection.

The Australian collection, at present, has a different character, being dominated by the



ALBERT RENGGER-PATZSCH (Germany 1897-1966)
COLLOCASIA LEAF (c. 1928)
Gelatin-silver photograph 23 x 16.9cm

HAROLD CAZNEAUX (Australia 1878-1953)
PUNCTURE IN PITT STREET (c. 1912)
Gelatin-silver photograph 27.8 x 24.3cm



above left
WILLIAM EGGLESTON (United States 1939 -)
MISSISSIPPI 1976 (NUMBER TWENTY-NINE FROM *ELECTION*
EVE PORTFOLIO VOLUME 1, 1977)
Type C photograph 36.2 x 26cm

above
WESLEY STACEY (Australia 1941-) A LUSH GARDEN
PLACE, KANGAROO VALLEY, N.S.W. 1980
Type C photograph 24.8 x 55.6cm

left
MICKY ALLAN (Australia 1944-) YORALLA AT 20 PAST 2. No.2E. 1978
Gelatin-silver photograph, watercolour,
colour pencils 28 x 35cm



top
FRED KRUGER (Australia 1831-88) TWO PHOTOGRAPHS
FROM THE ALBUM, *SOUVENIR. ALBUM OF VICTORIAN
ABORIGINALS, KINGS, ET CETERA.*
left QUEEN ELIZA YARRA TRIBE right DICK GOULBURN TRIBE
(c. 1866-87) Albumen photographs 10.2 x 6.6 cm

above
ROBERT FRANK (United States 1924-) N.Y.C. 1955
Gelatin-silver photograph 21.5 x 32.6 cm (leaf)

large holdings of work by four of the most important figures in Australian photographic history, John Kauffmann and Harold Cazneaux, Max Dupain¹ and David Moore². It will also include the Philip Morris Arts Grant gift mentioned above, while the collection as a whole ranges from daguerreotypes and albums of the mid-nineteenth century to contemporary newspaper photographs.

The nineteenth-century collection incorporates a number of albums, including *Colonies. Views of Australia and New Zealand*, mainly by the Tasmanian photographer A. Winter, and *Souvenir. Album of Victorian Aboriginals. Kings Queens etc.*, c. 1870, by Fred Kruger. It also includes J. W. Lindt's well-known photograph of the body of Joe Byrne, of the Ned Kelly Gang, strung up for photography in 1880.

The group of eighty-eight works by Kauffmann comprises superbly preserved carbon and gelatin silver prints of Swiss and Melbourne, city and landscape subjects, with about half being close-up studies of plants and flowers dating from the 1920s onwards. The sixty-nine photographs by Cazneaux³ represent all phases of his career from early carbon prints and bromoils in the Pictorial style to his cautious flirtation with modernism, with old Sydney subjects his best represented theme. The thirty-four works by Dupain and the ninety-eight works by David Moore similarly reflect their careers.

Many other photographers are represented: from the Pictorialist period, for example, Norman Deck, Henri Mallard, F. A. Joyner, George Morris, J. B. Eaton, L. Hey Sharp, Ruth Hollick, and Doris Barnes; or from the post-World War II era, Athol Shmith, Mark Strizic⁴, Paul Cox, Hal Missingham and Eric Thake.

The contemporary collection mainly comprises the Philip Morris Arts Grant gift, from which will be drawn, in part, the opening exhibition in the education gallery, 'Australian Photographer Selections from the collection'. This show is designed to supplement the photography sections in the adjacent display of the Australian art permanent collection, and to complement the opening exhibition in the photography gallery.

Footnotes see page 116

Prints and Illustrated Books at the Australian National Gallery

Print Department

by Pat Gilmour



RICHARD HAMILTON (Great Britain 1922-) PICASSO'S
MENINAS, FROM HOMAGE TO PICASSO 1973
Aquatint, etching 57 x 49 cm
Purchased 1980

Within the period on which it plans to concentrate — from about 1800 until the present day — the Australian National Gallery has done some inspired buying of graphic art. The Felix Man collection of artists' lithographs, it was recently worked out, cost the Gallery an average of \$115 per item, yet covers not only the incunabula of the technique, but masterpieces, from a Goya bullfight to a Braque teapot.

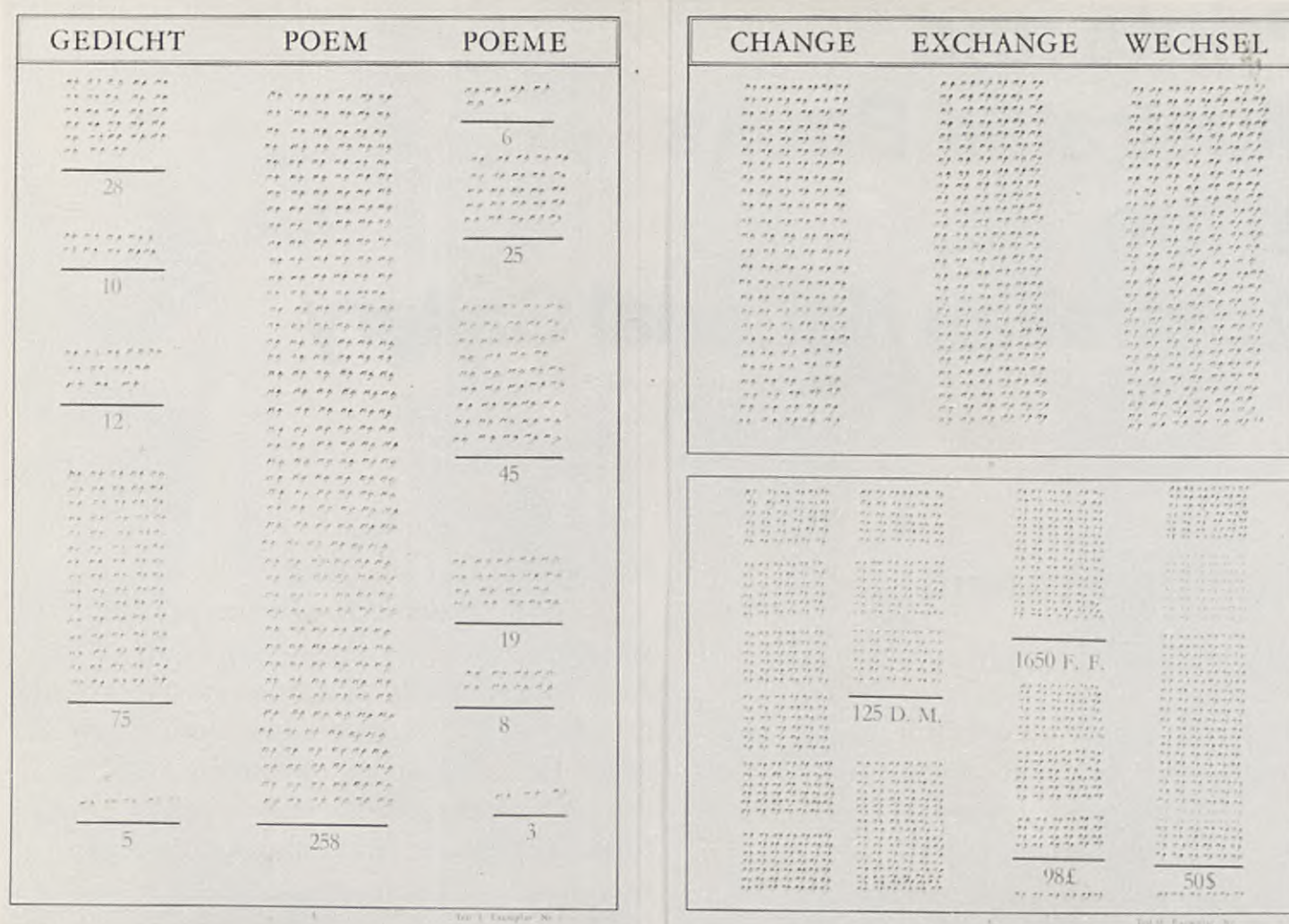
Such masterworks and others, like Cézanne's *Bathers* and Toulouse-Lautrec's *Elles*, have already been well exposed, both in Gallery publications and the previous special issues of *ART and Australia*. It might, therefore, be useful on this occasion to focus on another of the Gallery's major strengths — its enormously rich holdings of post-World War II graphic art.

In the year that *Blue poles* was purchased, one of the weeklies commented that Australia was now removing major treasures from America as America had hitherto removed them from Europe. Normally this is not a factor with editioned art — since each image exists in multiple examples, others are able to share it with its originators. However, in the case of the Gemini archive, purchased, in 1973, from the master printer, Ken Tyler, the Australian National Gallery has acquired not only many 'right to print' proofs — those the artist approves before editioning — but important preparatory drawings too. Curators and scholars from America wanting to understand all facets of this production, will be able to do so only by consulting the Australian

National Gallery's holdings.

The story unfolded by the preparatory work is particularly fascinating in the case of Josef Albers, the Bauhaus master who moved to America and was already a septuagenarian when he collaborated with Gemini GEL in the mid-1960s. Albers's way of working confounded all those fetishistic and romantic notions about the hand-made 'original print' then under discussion. The artist never visited the Gemini studio, much less worked there, yet Tyler said of him that he had a genius for inspiring his collaborators to reach new dimensions. What Albers required was industrial exactitude; nevertheless, the first prints he made at Gemini — the White Line Squares — are completely autonomous in that they do not imitate painting, but achieve something so precise that paint would have been unable to realize it.

The prints take the artist further with his explorations into the discrepancy between the physical fact of colour and its psychic effect. By dividing a single colour area with a fine white line, Albers created the illusion of two shades, thus suggesting four colours, with three inks. An initial graph paper drawing of the three basic formats Albers utilized, as well as the colour studies he painted, of which he kept one half and sent the other to Tyler at the workshop, reveal the working method used. Because of the need for register without overlap, control of paper stretch and the fact that some inks spread devilishly while others do not, it took Tyler nine months to perfect the printing method and another eight to print the sixteen images finally published in 1966. A similar research programme preceded the inkless Embossed Linear Constructions, of 1969, and the White



MARCEL BROODTHAERS (Belgium 1924-76) POEME —
CHANGE — EXCHANGE — WECHSEL 1973
Screenprint in two parts 98.2 x 138.5 cm
Purchased 1977

Embossings on Gray, of a year later. For these, Albers's exquisite thick and thin line drawings were endlessly adjusted throughout the working process, as many gallery proofs attest, and, finally, converted to digital tape that electronically activated a machine to incise a mirror-image into an aluminium plate.

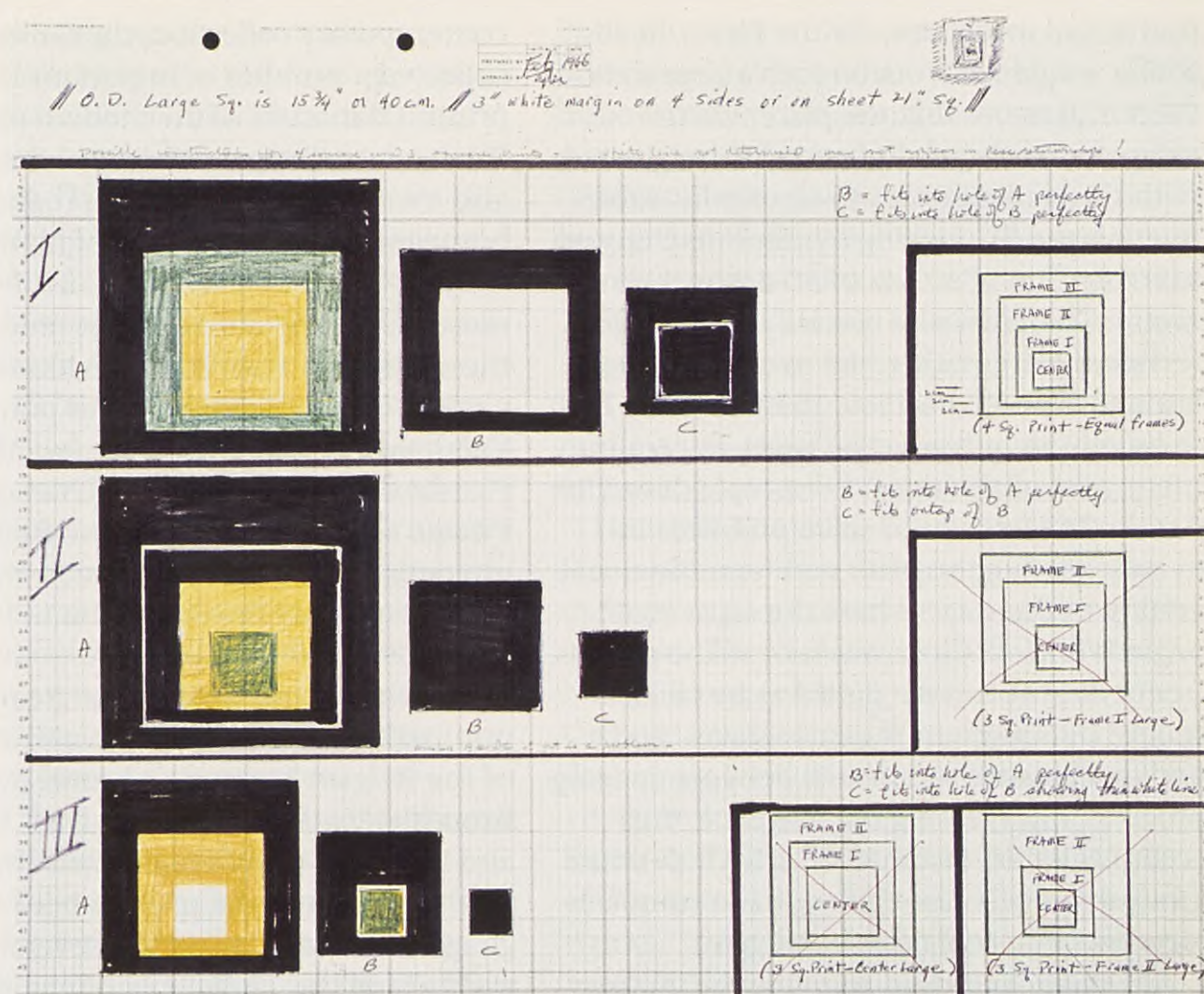
Lichtenstein, 'antinuance' and 'anti-paint-quality', was similarly involved in the transformation of art from a hand to a machine orientation, although he said he wanted industrialization to leave him something to do. It was necessary for him to have full control, while hiding the record of his hand: in some ways he felt he achieved this to a greater degree in prints than in painting, since the prints were 'all worked out beforehand and appear purer...'

In 1969, by the use of serial progressions natural to printmaking, Lichtenstein, taking fine-art reproduction as his subject-matter, produced his 'manufactured Monets'. He industrialized Impressionism, producing a set each of cathedrals and haystacks employing his characteristically restricted repertoire of red, yellow, blue and black enlarged half-tone dots and, coincidentally, forming a

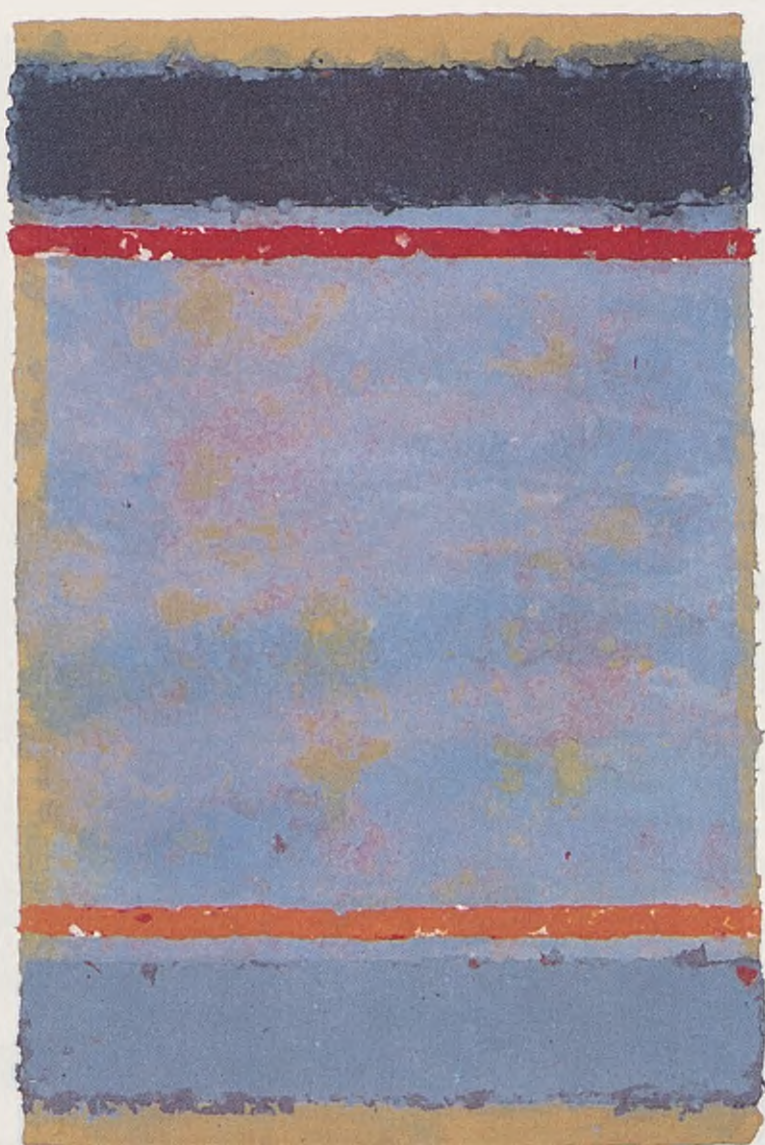
paradigm for modernism's progress from recognizability to abstraction. Appropriately, since the Australian National Gallery owns one of Monet's painted haystacks, they also possess Lichtenstein's outline drawing for the haystack prints. It, too, was part of the Gemini archive, but another large drawing for *Peace through chemistry* was specially purchased to demonstrate the artist's compositional method of collaging over unsatisfactory passages. In *Peace through chemistry* ('what an unlikely notion', said the artist of the title) Lichtenstein explored the 1930s 'art moderne', drawing on the tradition of WPA (Works Progress Administration) mural painting. The Gallery owns not only several versions of the print but also an editioned bronze relief turned out by a foundry making commemorative plaques for Disneyland.

When Ken Tyler left Gemini for the east coast, the Australian National Gallery continued to collect art from his workshop. Indeed, the Print Department's opening exhibition next October, called 'Paperwork', will feature a number of the remarkable images of paper pulp that helped transform a substance once merely the support for an image, into the image itself. Although there were earlier paper artists in America and Europeans were casting paper sculpturally a decade before him, it was Rauschenberg's *Pages and fuses*, made by the artist under Tyler's aegis at a French paper mill, that seemed to spark off a world-wide efflorescence. Hockney's *Paper pools* and the lovely, sometimes large-scale works using simple geometric forms, couched by Noland in 1978, are among the lush production of individualized works made in series, founded on basic mould configurations. For Noland, whose painting involves staining colour into the unprimed canvas so that it is integral with it, manipulating dyed paper 'stuff' in which colour is united with the paper, rather than sitting on its surface, had obvious attractions.

Several other major American printers and publishers are also represented at the Gallery. It owns, for example, the stage proofs that unravel the story of the making of Chuck Close's magnificent mezzotint, *Keith*, an extremely important print of 1972 published by Parasol and made at the Crown Point press in Oakland, California. In fact, it is not a



above
 JOSEF ALBERS (Germany/United States 1888-1976)
 WORKING DRAWING FOR WHITE LINE SQUARE I, II, III 1966
 Fibre-tipped pen, coloured pencils, inscription in blue ballpoint
 pen and pencil 35.5 x 43.2cm
 Purchased 1973



left
 KENNETH NOLAND (United States 1922-)
 HORIZONTAL STRIPES, III-19 from
 HANDMADE PAPERS SERIES 1978
 Layers of dyed pulp fused into wet base sheet of
 handmade paper 127.4 x 84.2cm
 Purchased 1979

traditional mezzotint, for the Photo-Realist, Close, wanted to work on such a large scale — 90×120 cm — that the plate was too enormous to hand-rock. It had to be roughened with tiny indentations to receive his subsequent hand burnishing by photo-etching on to it a half-tone screen of 80 dots per centimetre. The press was specially made; a professional plate-maker had to create a large enough half-tone screen, the workshop had to be rebuilt to house the necessary equipment, and, all this done, five people slaved for nearly three weeks to solve problems in evenly coating the plate with emulsion, and getting to the stage where the artist could begin work! As Close was new to the process, frequent proofs were pulled as he tackled square by square in the early stages, and a perilous balance was struck between judging progress and wearing out the plate. This accounts for the fact that Keith is a little white around the gills; the Gallery has a complete record of that remarkable struggle.

Although American prints of the last two decades form the most significant part of the

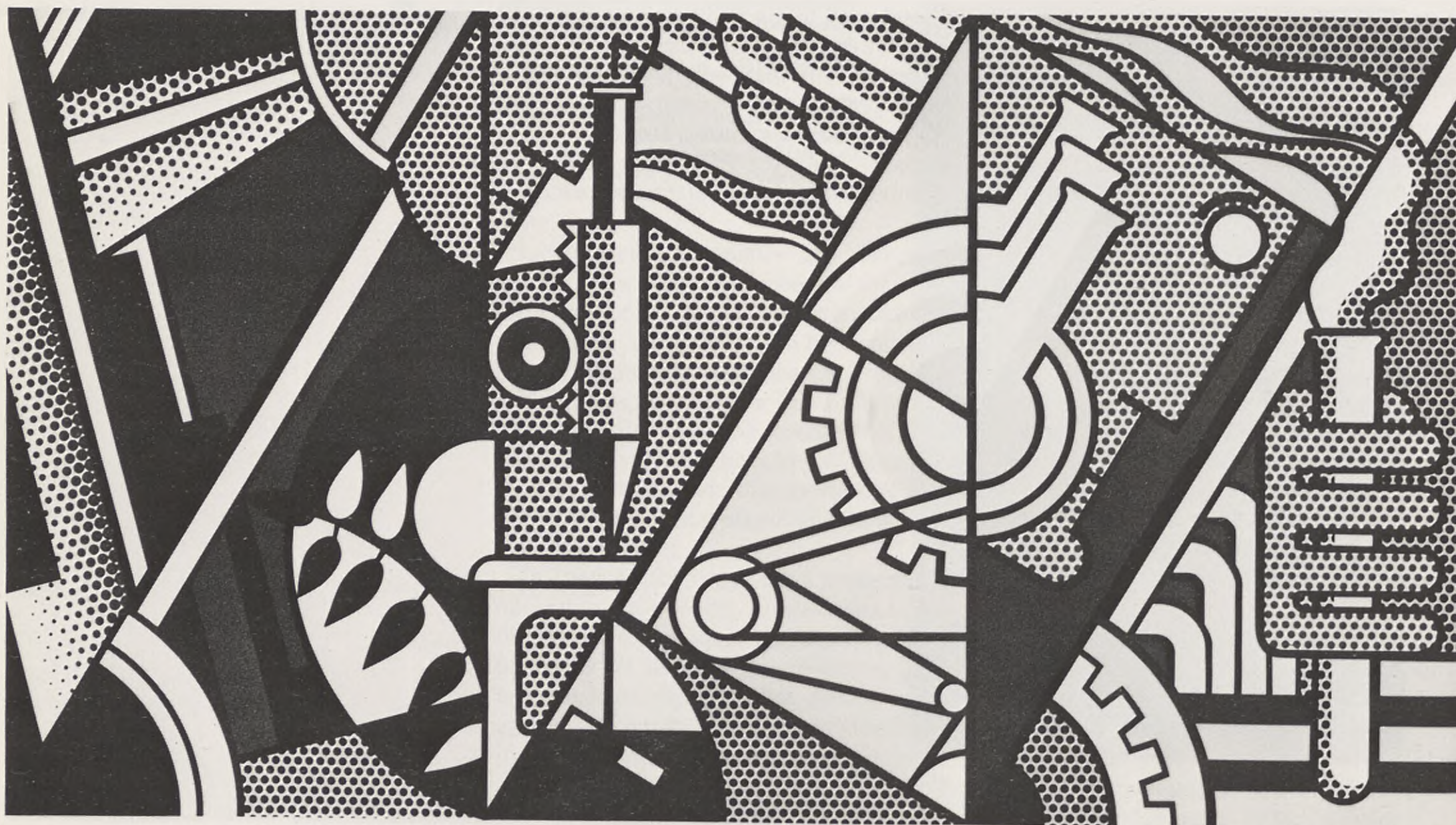
contemporary collection, the Gallery has also collected a number of important European prints. Of masters of the modern movement, Picasso is well represented and the Gallery also owns several portfolios produced in homage to him in the year of his death by artists whose names read like a roll-call of the most significant artists of that time. One of these, Richard Hamilton, produced a masterpiece — *Picasso's Meninas*. This print took a Velasquez painting that had also haunted Picasso and wittily recast its characters in Picasso's many styles from the Rose period onwards, utilizing every possible manual intaglio technique in recognition of Picasso's own mastery of that process.

Hamilton, undoubtedly the greatest British printmaker of the 1960s, was also an admirer of the Belgian poet-turned-artist, Marcel Broodthaers. Journeying on from Duchamp and Magritte, Broodthaers made many prints on the subject of the relation between language and image, as well as several in the tradition of the 1970s, examining the very notion of museums and their relationship to

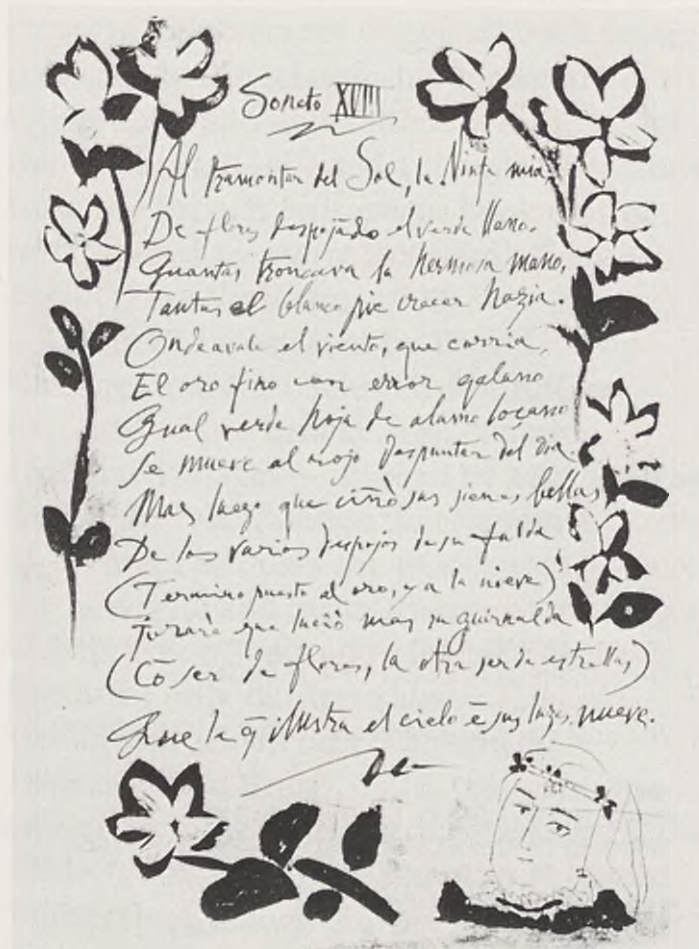
the art market. One of his wittiest prints, *Poème-exchange*, examined the nature of the limited edition itself. It is formed from rows of Broodthaers initials — MB — regimented into various edition sizes, collected in a *bureau-de-change*, and then cashed in various world currencies.

In her article in *ART and Australia*¹ in 1977 Dr Ursula Hoff wrote that public institutions could not make meaningful print displays unless they held material in large quantities. This is certainly the case. The Print Department of the Australian National Gallery has made an auspicious beginning; its task in the years ahead will lie in buying judiciously to consolidate its holdings and enlarging some inevitably under-represented movements. For, at this stage, and for some time to come, it is likely to be the best equipped to tell Australia, through touring exhibitions, the story of modern art as evidenced in two centuries of printmaking.

ROY LICHTENSTEIN
PEACE THROUGH CHEMISTRY 1970
Lithograph and screenprint 95.9×161 cm



Illustrated Books by Jane White



PABLO PICASSO (Spain/France 1881-1973)
SONETO VIII FROM VINGT POEMES DE GONGORA 1948
Etching, drypoint etching and aquatint
38.2 x 28cm (leaf)

For the last ten years the Australian National Gallery has been collecting international illustrated books. The collection, which spans from 1800 to the present day, ranges from Thomas Bewick's *A History of British Birds*, 1805, and William Blake's *Book of Job*, 1825, to Patrick Caulfield's *Quelques Poèmes de Jules Laforgue*, 1973, and Jasper Johns's *Foirades/Fizzles* (Samuel Beckett), 1976. The scope of collecting has been wide and extends to illustrated journals including *Pan* (Berlin), 1895-1900, and *Lacerba* (Florence), 1913-15. Also included are a number of ephemeral pamphlets and manifestos, many of which experimented with typography for visual effect rather than textual meaning. Their rarity and importance as documents of the *avant-garde* entitle them to a place in the collection.

Among the 1,136 books in the Department of Prints and Illustrated Books, 326 come from the Felix Man collection of lithography and 280 from the Eric de Maré collection of nineteenth-century wood-engraved English books. The great French books of the 1890s and early twentieth century and the later School of Paris books are well represented. There are a small number of German Expressionist books and one of the largest collections of Russian *avant-garde* books and manifestos outside the Soviet Union. Dada, the Futurists and the Surrealists are also represented. Twentieth-century English illustrated books and the work of contemporary European and American painter/printmakers are being acquired.

Perhaps because illustrated books can be difficult to display, they have appealed more to the informed connoisseur than to the big-spending investor. Thus, until recently, it has been possible to purchase books containing original graphics — often in editions no larger than single-print runs — by the greatest artists, for significantly less than individual prints. The Gallery's policy has been to build up a collection that will supplement the holdings of other departments and to acquire, in some depth, the work of artists otherwise beyond its resources. Under this policy a collection that outlines the major developments in modern book illustration has been acquired.

The late nineteenth century witnessed an exciting increase in artists' involvement in

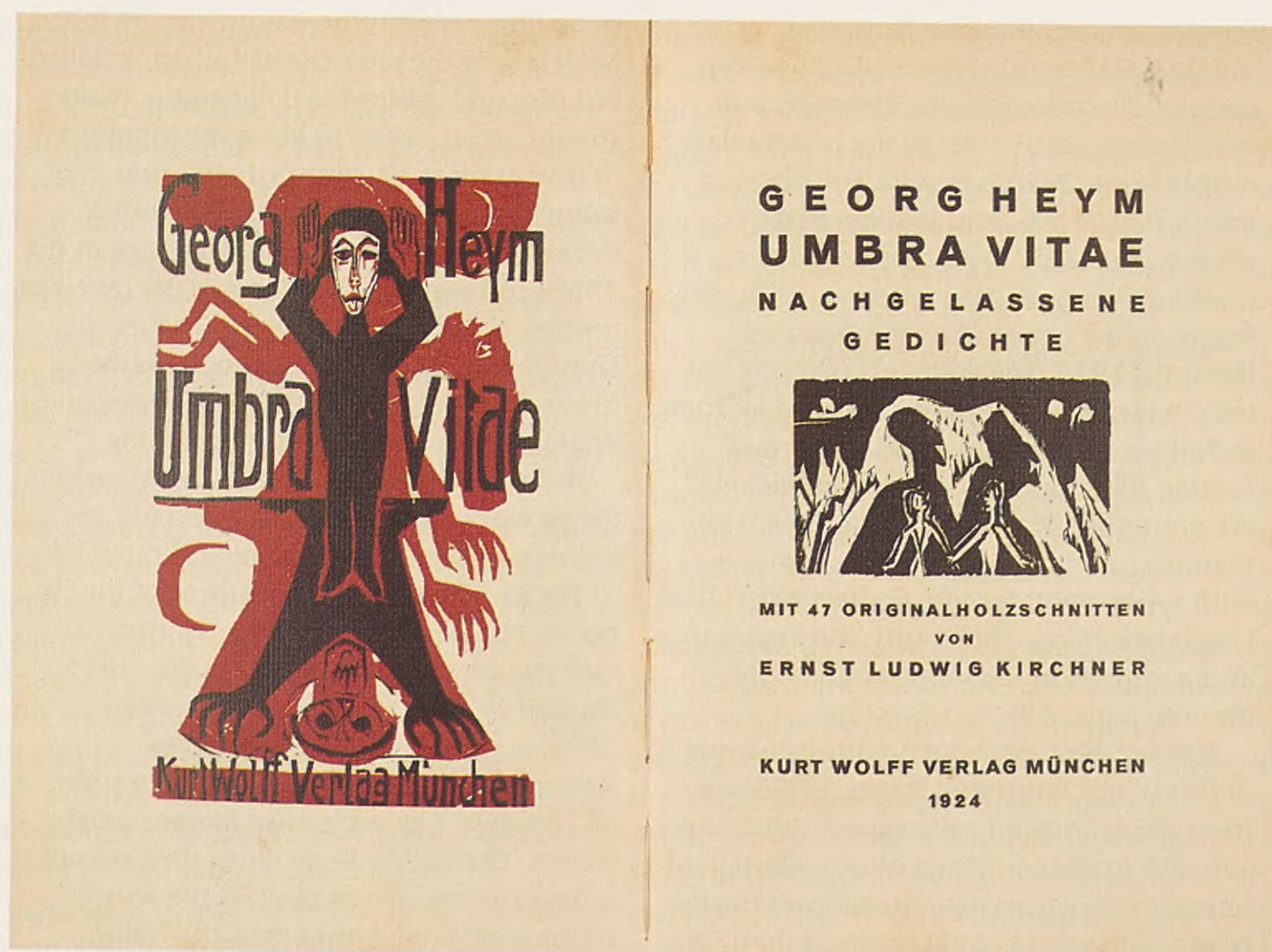
book illustration. Whereas previously it had been largely the province of the highly skilled, but obscure, professional illustrator, mainstream artists began to bring the same spirit of invention to illustrating books that they brought to their other work. The initial development occurred chiefly in Paris in the 1890s and was closely related to the renewed interest in colour lithography. The use of this medium in book illustration marked a move away from reproductive etching and engraving towards original illustrating.

Henri de Toulouse-Lautrec and Maurice Denis were among the first to exploit the expressive possibilities of colour lithography in books. The Gallery owns three of the six books illustrated by Toulouse-Lautrec: *Le Café Concert* (Georges Montorgueil), 1893, *Au pied du Sinai* (Georges Clemenceau), 1898, and *Histoires Naturelles* (Jules Renard), 1899. These books contain some of Toulouse-Lautrec's most famous graphic works. Thereafter, book illustration occupied a similarly important place in the *oeuvre* of the leaders of Symbolism, the Nabis, Expressionism and subsequent movements.

The change in the status of book illustration was matched by changes in the relationship between text and image. The linear and tonal freedom of lithography facilitated an interpretive approach to illustrating. Also, with the move away from realism in the 1890s and the early decades of the twentieth century, artists were freed from the constraints of illustrating narrative texts in a strictly representational manner. This opened the way to provocative illustrations that accompanied the poetry and prose of *avant-garde* writers but often referred only vaguely, if at all, to the text.

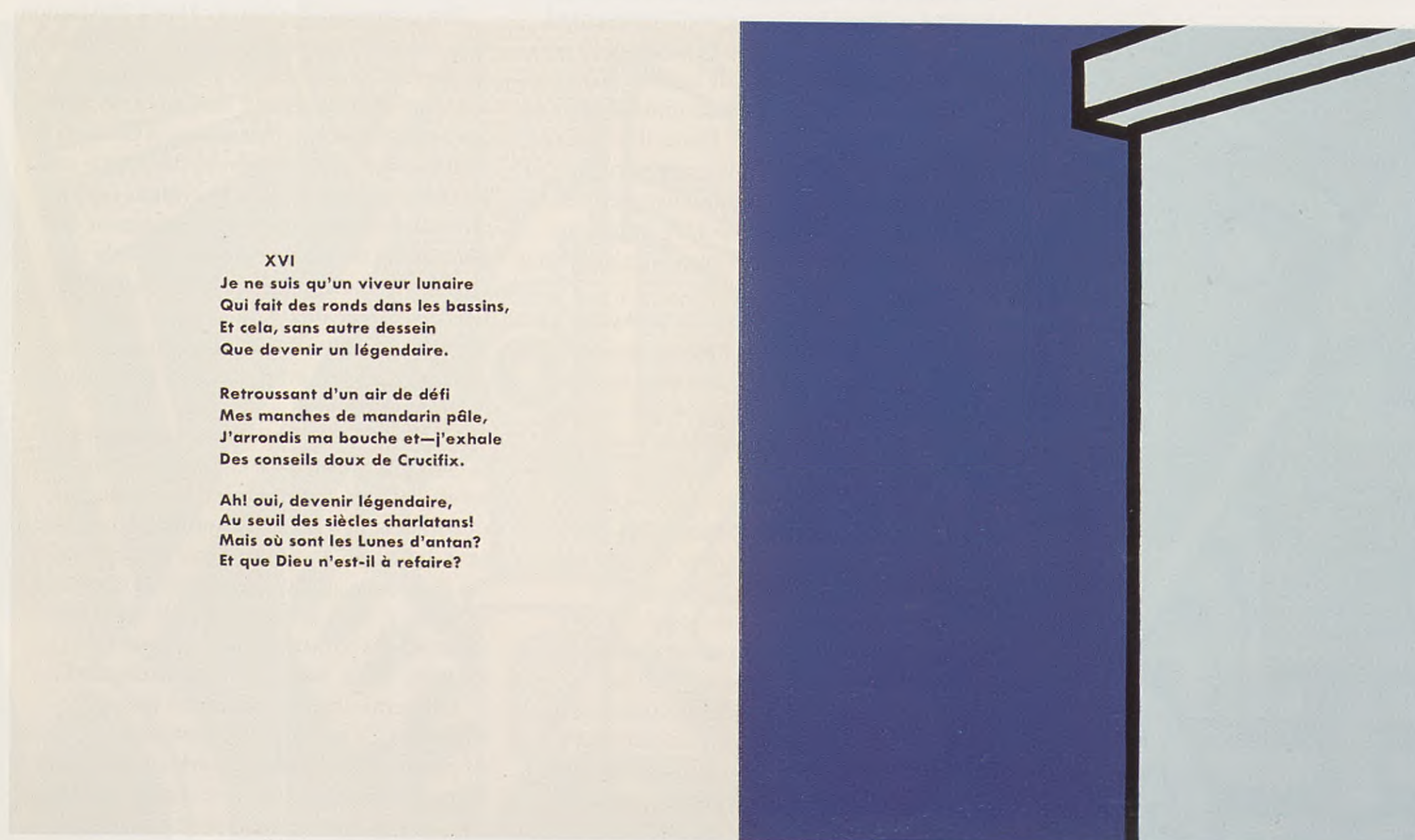
Maurice Denis, who wrote that 'a picture ... is essentially a surface covered with colours arranged in a certain order' favoured 'the decoration of a book without servitude to the text, but with an embroidery of arabesques on the pages, an accompaniment of expressive lines'. This is evident in his dreamlike illustrations to André Gide's *Le voyage d'Urien*, 1893, which is in the collection.

The semi-abstract nature of Wassily Kandinsky's woodcut illustrations to his book of poems *Klänge*, 1913 — which entered the collection in 1980 — reveal how far book illustration had come in the twenty years



left
ERNST LUDWIG KIRCHNER (Germany 1880-1938)
FRONTISPIECE AND TITLE-PAGE FROM
UMBRA VITAE 1924
Woodcut and colour woodcut 23.2 x 15.8cm (leaf)

below
PATRICK CAULFIELD (England 1936-)
'MAKING CIRCLES ON PARK LAGOONS' FROM *QUELQUES POEMES DE JULES LAFORGUE* 1973 ILLUSTRATING THE POEM *PIERROT PHRASES*
Colour screenprint 40.4 x 35.4cm (leaf)



XVI

Je ne suis qu'un viveur lunaire
Qui fait des ronds dans les bassins,
Et cela, sans autre dessein
Que devenir un légendaire.

Retroussant d'un air de défi
Mes manches de mandarin pâle,
J'arrondis ma bouche et—j'exhale
Des conseils doux de Crucifix.

Ah! oui, devenir légendaire,
Au seuil des siècles charlatans!
Mais où sont les Lunes d'antan?
Et que Dieu n'est-il à refaire?

since Denis's lithographs for *Le voyage d'Urien*. *Klänge* stands slightly apart from other German Expressionist books but it is a superb example of the artist/illustrator's increasing involvement in overall book design, particularly the relationship between the typography and illustrations and the use of the woodcut. It reflected a complete departure from the French *belle époque* book illustration typified by Pierre Bonnard's *Parallèlement* (Paul Verlaine), 1900.

The books illustrated by Ernst Ludwig Kirchner and Karl Schmidt-Rottluff, co-founders of Die Brücke, also contain abstracted images—inspired by African art as well as the folk tradition that Kandinsky drew on—and each uses the woodcut to achieve the powerful and brutal images characteristic of Expressionist art and literature. Schmidt-Rottluff's only illustrated book *Das Spiel Christa vom Schmerz der Schönheit des Weibes* (Alfred Brust), 1918, contains nine woodcuts of demonic force, which wrest the reader's attention from the printed words. Rather than deliberately heighten the conflict between type and image, Kirchner united them by cutting some of the lettering for his books *Umbra vitae* (Georg Heym), 1924, and *Neben der Heerstrasse* (Jakob Bosshart), 1923. His illustrations for *Umbra vitae* follow the text exactly and reflect Kirchner's belief that book illustrations should faithfully represent the intentions of the author at the same time as being visually meaningful without reference to the text.

Max Ernst was one of the most prolific and versatile Surrealists and it was in his illustrated books that some of his significant work appeared. The Gallery owns four of Ernst's important publications: *Histoire Naturelle* (introduction by Jean Arp), 1926, *Rêve d'une petite fille qui voulut entrer au Carmel*, 1930, *Une semaine de bonté ou les sept éléments capitaux*, 1934, and *Misfortunes of the Immortals* (Paul Eluard), 1943. *Histoire Naturelle* contains thirty-four illustrations reproduced by collotype from the original frottages. Ernst claimed to have discovered frottage (rubbing) while gazing at the scrubbed and knotted floorboards of a room by the sea on the rainy evening of 10 August 1925. The technique involved rubbing a lead pencil over a piece of paper placed on an object with a textured

surface. Ernst believed that, by juxtaposing one rubbing with another, it was possible to produce meaningful images having bypassed all conscious creative processes. He thought of this as the graphic equivalent to André Breton's 'automatic writing'.

Ernst also made extensive use of collage, and his novel, *Rêve d'une petite fille qui voulut entrer au Carmel* contained images taken from pictures in nineteenth-century novels, histories and scientific treatises. These were rearranged in improbable sequences to form complex psychological narratives.

Tristan Tzara's three-volume book of poems, *L'Antitête*, was published in 1949. It contains exquisite etchings by Max Ernst, Yves Tanguy and Joan Miró, and entered the collection in 1980. Two other great books in the collection were published just before *L'Antitête*: *Jazz*, written and illustrated by Henri Matisse, was published in 1947, and *Vingt Poèmes de Gongora* with etchings by Pablo Picasso was published in 1948. Both books contain texts handwritten by the illustrators and each is a superb example of unified design, with a balanced interplay between text and illustration. *Jazz* contains twenty brightly coloured gouaches stencilled from metal plates and based on collaged paper-cut-out designs. The *Vingt Poèmes de Gongora* contains full-page and marginal etchings which cavort around the roughly handwritten text, giving the book the immediacy of a sketch-book.

In recent years, painters and printmakers have continued to extend their range of activities by illustrating books. The Gallery owns a number of books by contemporary artists including: Gerard Titus-Carmel's *Sur Sarx* (Pascal Quignard), 1977, *Noeud* (Jean Frémon), 1978; Jesús Rafael Soto's *Escritura* (Arturo Uslar Pietri), 1978; Antoni Tàpies's *Air* (André du Bouchet), 1971; Fritz Glarner's *Recollection*, 1964-68. Patrick Caulfield's twenty-four screenprinted illustrations to *Quelques Poèmes de Jules Laforgue* are among his strongest graphic images. The monumental simplicity of Caulfield's brilliantly coloured and characteristically black-outlined images belie the subtlety of his interpretations of Laforgue's poems, which Caulfield understands as 'very much a flight of the imagination for gratifying the senses'.



MAX ERNST (Germany/France 1891-1976)
LES MOEURS DES FEUILLES (THE HABIT OF LEAVES)
FROM *HISTOIRE NATURELLE* 1926
Collotype 49.8 x 33cm (leaf)

Fashion and Textiles collection

by Robyn Healy



JANINE AGHION (France 20th century)
DESIGN FROM *THE ESSENCE OF THE MODE OF THE DAY* 1920
Pochoir 19 x 14 cm
Purchased 1976

The fashion collection covers the course of twentieth-century fashion. It aims to document the work of the most influential designers of this period, starting at the end of the nineteenth century with the first *couturière*, Charles Worth (1826-95).

Unlike other fashion collections in Australia, the emphasis of this collection is the artist in fashion and, therefore, does not represent a general social history of fashion. The costumes are supported by a Fashion Library, starting at 1770, which documents the nature and course of eighteenth-, nineteenth- and twentieth-century fashion. The Library serves as a pictorial record of these times, providing background to the twentieth-century collection of costume as well as representing the history of fashion illustration. The Fashion Collection was initiated in 1976 with the purchase of the Julian Robinson Collection, which comprises the main bulk of this material.

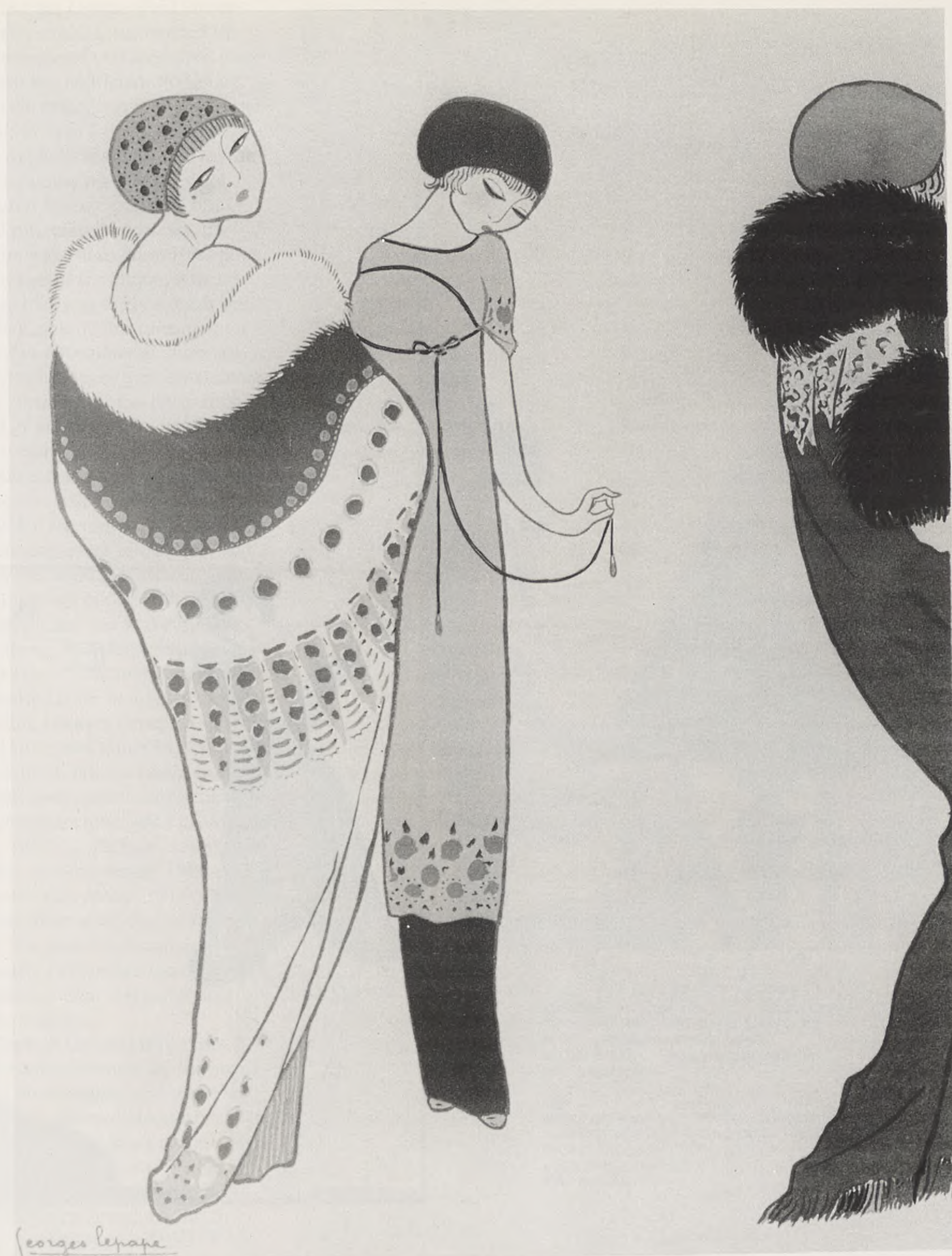
The collection of books related to fashion is unique in Australia. The Fashion Library, 1770-1970, is comparable to the public collections of books on fashion at the Victoria and Albert Museum and the Metropolitan Museum. The collection of books illustrated in *pochoir* can be matched only by the Bibliothèque Nationale in Paris.

The earliest book in the Fashion Library is *Lady's Magazine*, 1770, which contains the 'first' fashion-plate. The fashion-plate was a hand-coloured etching, engraving or lithograph. Its function was to inform the viewer of a particular style of dress, as an accurate record of the fashion. The fashion illustrator was conscious of every detail — buttons, the texture of the fabric et cetera. Before 1770, illustrations of contemporary fashion did exist, but not as forms of advertising or propaganda for a new mode; they displayed fashion that already existed. These early fashion-plates appeared in magazines designed

solely for women. The title page of *Lady's Magazine*, 1770, reads 'The Lady's Magazine; or Entertaining Companion for the Fair Sex, Appropriated solely to their use and amusement'. The Fashion Library is rich in examples of this early form of fashion illustration, with copies of *Gallery of Fashions*, 1794-1803, *La Belle Assemblée*, 1806-40, *Ackerman's Repository of Arts*, 1809-28, *Petit Courier des Dames*, 1821, and *Le Furet des Salons*, 1827, to name just a few.

During the second half of the nineteenth century many magazines emerged that were solely devoted to imparting news about fashion. The best magazines continued to have hand-coloured plates, for example the *Queen*, 1861. As in the previous century, the fashion artist concentrated on the details of the garment; however, an attempt was made to place the costume in an appropriate environment and a wider range of colours was used. By 1898, the *Queen* ceased containing hand-coloured plates when it turned to full-colour printing. The end of the nineteenth century saw the art of the hand-coloured fashion-plate being taken over by colour printing and fashion photography.

The social status of the fashion designer in the eighteenth and nineteenth centuries was low. The earliest fashion-plate from *Lady's Magazine*, 1770, contained no reference to the designer. It was not until the advent of the first *couturière*, Charles Worth (1826-95), that the designer achieved an important and influential position, so that the name of the designer began to appear on the fashion-plate. The beginning of the twentieth century saw not only dramatic changes in the shape of fashion, but also changes in the realm of fashion illustration. The collection holds the two albums that initiated a new direction both in fashion and illustration of fashion — *Les Robes de Paul Poiret*, 1908, illustrated by Paul Iribe and *Les Choses de Paul Poiret*, 1911,



GEORGES LEPAPE (France 1887-1971)
 DESIGN FROM LES CHOSES DE PAUL POIRET 1911
 Pochoir 29 x 22.5cm
 Purchased 1976



Engraved for the Ladies Magazine.

*A Lady with the Emblems of Spring
in the Dress of April 1771.*

above
FRANCE 18TH CENTURY 'A LADY WITH THE EMBLEMS
OF SPRING IN THE DRESS OF APRIL 1777'
FROM LADY'S MAGAZINE 1770
Handcoloured engraving 20.5 x 12.5 cm
Purchased 1976

right
GEORGES LEPAPE (France 1887-1971)
'ROBE DE DINER' FROM GAZETTE DU BON TON NO. 1
1912/13
Pochoir 16 x 13 cm
Purchased 1976



LASSITUDE

Robe de diner, de Paul Poiret

illustrated by Georges Lepape. Paul Poiret introduced a new, straight, uncorseted silhouette; the illustrations that presented these designs were also less restricted. No longer was the fashion illustrator confined to imparting every detail; he was freer to interpret the design. The medium that was used for the two Paul Poiret albums was *pochoir*. Like the hand-coloured fashion-plates of the eighteenth and nineteenth centuries, the *pochoir* technique was a manual and laborious one. *Pochoir* is a stencil technique, which could involve as many as thirty stencils per illustration. The Fashion Library contains a large amount of *pochoir* material; amongst these are many examples of the new creative and expressive form of fashion illustration that flourished in the first thirty years of the twentieth century.

Between 1900 and 1925 about twenty new *haute couture* houses had started business in Paris. This provided an environment and need for new fashion magazines to illustrate and present the new creations. The Fashion Library contains a complete set of *Gazette du Bon Ton*, 1912-26. *Gazette du Bon Ton* was edited by Lucien Vogel; it was a limited-edition magazine that utilized the medium of *pochoir*. Vogel had a most talented team of artists working for him, including Georges Lepape, Georges Barbier, Raoul Dufy and Eduardo Benito. Other limited-edition fashion magazines and books illustrated with *pochoir* represented in the Fashion Library include *Modes of Manières d'Aujourd'hui*, 1912-22, *Falbalas et Fanfreluches*, 1922-26, *Art Gout Beauté*, 1920-30, *Journal des Dames et des Modes*, 1912-14, and *The Essence of the Mode of the Day* by Janine Aghion, 1920. The *pochoir* technique ceased to be used in the early 1930s when less expensive photo-mechanical means were available for fashion illustration.

Today, as through the past fifty years, fashion has been documented by the immediate means of photography and television.² The delicate hand-coloured plates of the last 200 years stand as works of art in their own right and as records of past modes of dress. The Fashion Collection of the Australian National Gallery represents the 'artist in fashion', both the designers and the illustrators.

Footnotes see page 116

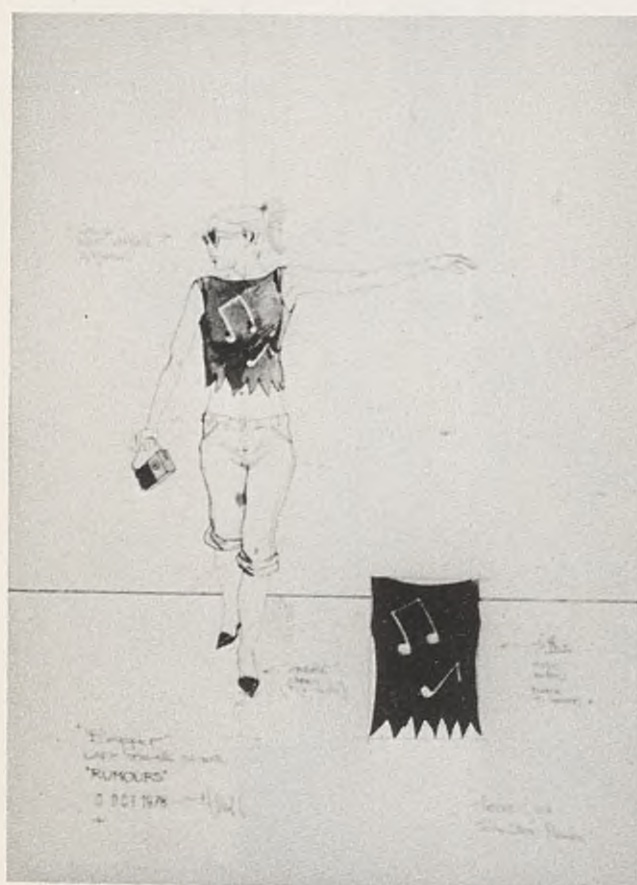


Incantation

GEORGES BARBIER (France 1882-1923) 'INCANTATION'
FROM FALABAS ET FANFRELUCHES 1923
Pochoir 15.5 x 10.5 cm
Purchased 1976

Theatre arts

by Diana Woollard



ALAN OLDFIELD (Australia 1943-) COSTUME DESIGN
FOR THE BOPPER FROM THE DANCE *RUMOURS* 1978
Pen and ink, brush and ink wash 32.2 x 25.4 cm
Purchased 1979

The remarkable collection of theatre designs and costumes in the Australian National Gallery has been built up over recent years as the direct result of the Gallery's policy to acquire works of quality and importance documenting the early major developments of European theatrical design. It aims in this way to provide a background for the appreciation of Australian holdings of this kind.

Obviously, it is more difficult to acquire significant works representing the early developments in theatrical design than it is to find examples depicting more recent developments. It is still possible, however, to acquire sufficient major works to create a distinguished collection.

The Gallery has had some success, to date, in acquiring major seventeenth-century drawings and prints representing the early pageants and festivals. The collection includes significant examples illustrating the Baroque stage designs of Ludovico Burnacini for the opera *Il Pomo d'Oro*, 1668.

Burnacini was the leading stage designer during the second half of the seventeenth century in Vienna, in which theatre prospered under the patronage of the Emperor Leopold I. The staging of opera and ballet performances conceived for festive occasions continued the tradition of the theatre to reflect the eminence of the monarchy.

Il Pomo d'Oro, one of the greatest theatrical events of the seventeenth century, is represented in the collection by the engravings of Matthias Küsel for the fête book issued to commemorate this opera.

After 1900, the collection has a more detailed character maintaining the emphasis on securing works of high quality.

A major collection of costumes and curtains from the Diaghilev and de Basil ballets, acquired in 1973, has been augmented with purchases of further significant costumes. Supporting this material, so that its revolutionary impact may be felt and understood,

are set and costume designs by important artists of the period such as Benois, Derain, Gris, Gontcharova and Bakst.

Colour and line for Léon Bakst were essential dramatic elements through which he could reveal the emotions expressed by the music and dance of a ballet. *The design for an Odalisque from the ballet Schéhérazade*, 1910, not only illustrates the artistic stance Bakst brought to theatre design, but also provides insight into the quality of the visual and musical spectacles of Les Ballets Russes de Serge Diaghilev.

While the decorative opulence of *Schéhérazade* continued to delight audiences in Western Europe, artists in Russia were working on stage productions devoid of decorative intent that were further to revolutionize the concept of theatre.

Alexandra Exter was an active participant in this *avant-garde* scene, designing sets, costumes and marionettes that challenged traditional ideas. Her marionettes are striking examples of her sophisticated use of simple forms and imaginative combination of colours. The marionette illustrated was fabricated by Exter for her exhibition at the Der Sturm Gallery, Berlin, 1927, and was reconstructed after the prototype designed by her for the science-fiction film *Aelita*, Moscow, 1924.

European movements took a long time to produce repercussions in Australia. It was not until the late 1930s that theatre arts flourished. Prior to that time, artists received little recognition for their work in the theatre. The scenery and costumes brought to Australia by Colonel de Basil's Ballet Company were this country's first significant contact with twentieth-century European theatrical design.

Following Diaghilev's death in 1929, his company disbanded. The nucleus of a new company began to form in 1932 under the management of Colonel de Basil and René Blum, reuniting the talents of many of Diaghilev's dancers and purchasing the sets and costumes originally designed by such artists as Bakst, Benois and Gontcharova. This company toured the world for many years reviving ballets from the Diaghilev repertoire and producing many new ones. It toured Australia three times between 1936 and 1940 and had an enormous impact on many young Australian artists who were quick to see new



MATTHIAS KÜSEL (Germany 1629-81) after Ludovico Burnacini Austria (1639-1707) THE ATHENIANS PREPARING TO MAKE WAR ON TROY FROM THE OPERA *IL POMO D'ORO* 1668
Engraving 25.4 x 42.8cm
Purchased 1980

opportunities to work in the theatre as a stimulating extension of their painting. It gave birth to almost all the ideas that have shaped theatre arts in this country to this day.

The Gallery's Australian theatre arts collection is extremely rich and diverse. Already the collection includes extensive archives of the work of such important artists as Loudon Sainthill,¹ Kenneth Rowell² and Elaine Haxton. As well as providing designs for exhibition, these archives include working drawings, sketch-books, photographs and other documentary material. They are regarded as part of the Gallery's responsibility to provide material for research students that otherwise would be fragmented.

The Loudon Sainthill archive consists of over 800 designs for some forty productions.

In 1973, the Gallery acquired a first group of Sainthill costumes and set designs. These were later augmented by the purchase of a large number of his important designs and a gift from the Trustees of the Loudon Sainthill Memorial Scholarship of valuable archival

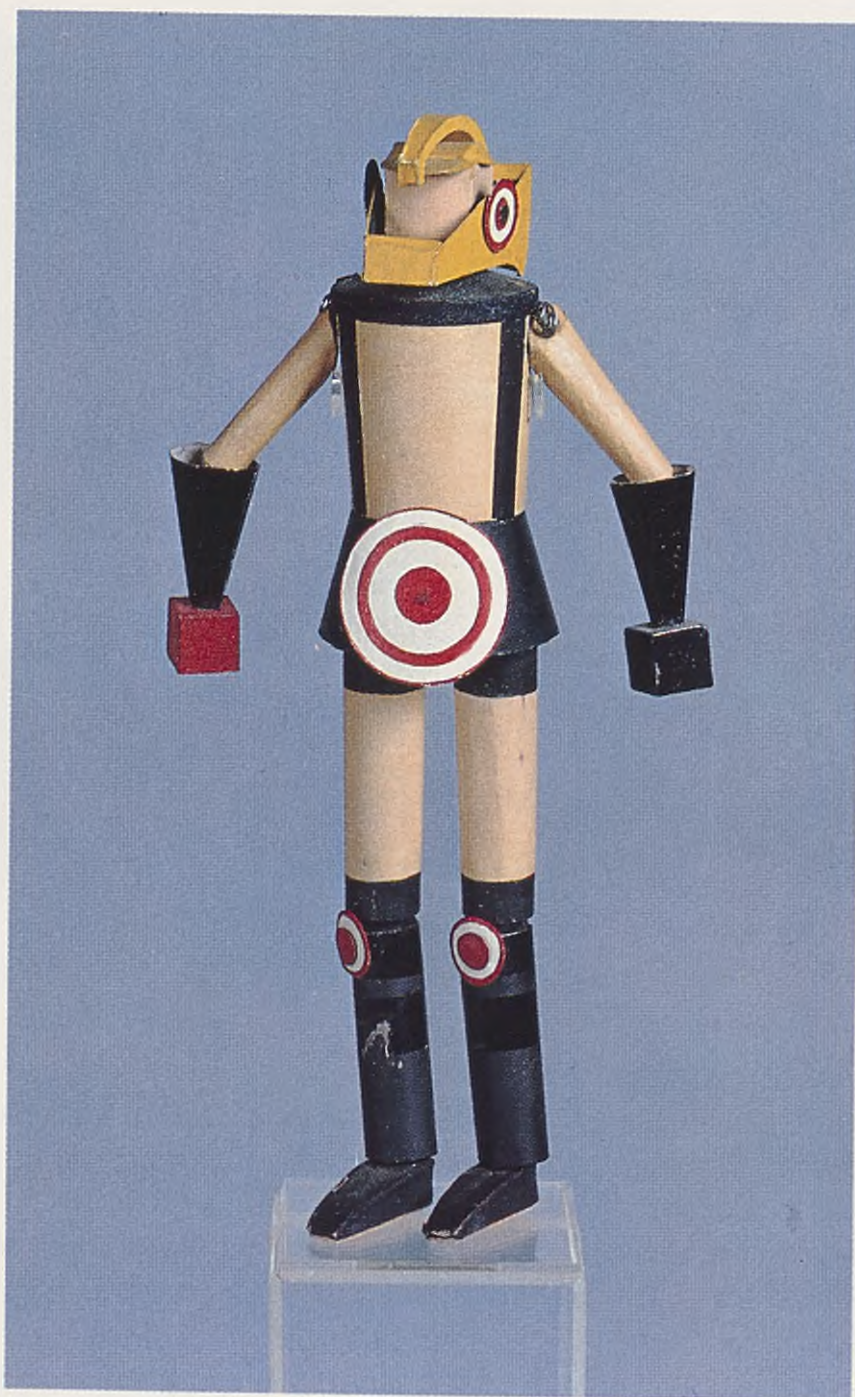
material.

The advent of the de Basil ballet in Melbourne was the turning-point in Sainthill's life. He saw, for the first time, how artists could create new dimensions of great visual impact and beauty on the stage.

In 1939, Sainthill travelled to Europe as a member of this company attracting attention in London with a successful exhibition of paintings largely motivated by his close association with the dancers of de Basil's company. On his return to Australia the following year, he designed for the Kirsova Ballet. In 1949, he went again to England where, because of greater outlets for his talents, he soon became recognized as a major theatre designer. He lived and worked in England until his death in 1969.

The world of imaginative reality Sainthill created is evident in the design for a Triffid from *The day of the Triffids*, 1961, a proposed British Film Production.

The de Basil ballet also had an enormous impact on the work of Kenneth Rowell.



above
ALEXANDER EXTER (Russia/France 1882-1949)
PUPPET FROM THE FILM AELITA 1927
Cardboard and watercolour
26.2 high x 12 wide x 5.7cm deep
Purchased 1980

above right
ALAN OLDFIELD (Australia 1943-) COSTUME DESIGN
FOR THE VOYEUR FROM THE DANCE RUMOURS 1978
Pencil and colour pencil 35 x 25cm
Purchased 1979



right
LOUDON SAINTHILL (Australia/Great Britain 1919-69)
DESIGN FOR A TRIFFID FROM THE FILM
DAY OF THE TRIFFIDS 1961
Gouache and coloured chalks 63.8 x 46.2cm
Purchased 1973



Subsequently, he designed for both amateur and professional theatre in Australia. In 1950, he was awarded a British Council Scholarship to study in London. Since that time he has worked as a stage designer for many of the foremost theatre companies in the world, gaining a reputation of international importance.

Rowell is represented in the collection by an archive of designs and other related material for over thirty major productions in Australia and Europe from 1948 to 1980, which illustrate the range of his work for opera, ballet and drama. He is currently Artist-in-Residence at the Melbourne University. The rhythmic line and rich pattern of the costume design for the *Three Ivans from The Sleeping Beauty*, 1973, convey Rowell's considered artistic approach to theatre design.

Elaine Haxton is also well represented in the collection by an extensive archive of some 450 costume and set designs, folios of projects and sketch-books covering fifteen productions. It is material of this kind that broadens our understanding of Haxton's significant contribution to the theatre in Australia.

The individual styles and range of interest of many major Australian artists, such as Arthur Boyd,³ Sidney Nolan⁴ and Alan Oldfield would remain incomplete if we were not able to peruse their theatre projects, as well as their drawings and paintings.

In 1978, Alan Oldfield was commissioned by the Sydney Dance Company to design the sets and costumes for Graeme Murphy's *Rumours*. Choreographically described as danced drama, *Rumours* conveys aspects of life in Sydney. Oldfield's designs for the Lady Jane Beach scene are direct and explicit, his lines light and buoyant.

When the Australian National Gallery opens in October a select group of costumes and theatre designs will be exhibited as an introduction to Les Ballets Russes de Serge Diaghilev. As conservation work is completed on the costumes and curtains, more comprehensive exhibitions are to be mounted. These will include such magnificent large-scale designs as those for the backcloths of *Petrouchka* by Benois and of *Thamar* by Bakst, each of which is a work of art in its own right.

Footnotes see page 116

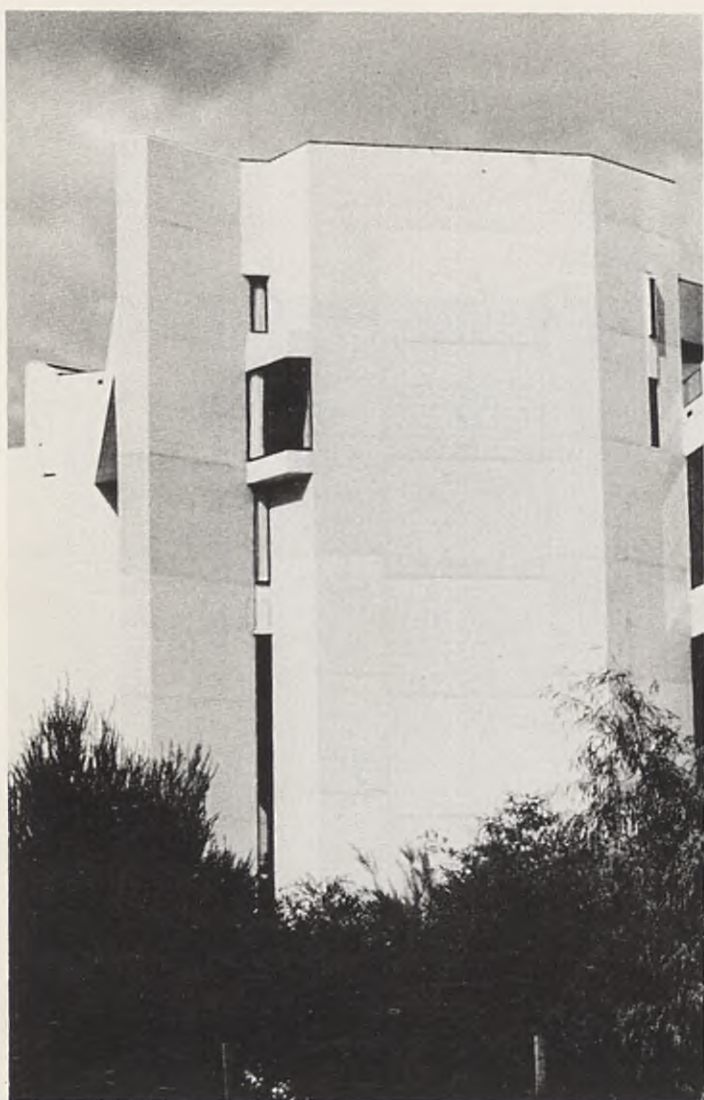


*The Sleeping Beauty —
Three Ivans. Rowell.*



above
KENNETH ROWELL (Australia 1920-)
COSTUME DESIGN FOR THE THREE IVANS
FROM THE BALLET *THE SLEEPING
BEAUTY* 1973
Watercolour 52 x 63.4 cm
Purchased 1974

left
LEON BAKST (Russia/France 1866-1924)
COSTUME DESIGN FOR AN ODALISQUE
FROM THE BALLET *SCHEHERAZADE* 1910
Watercolour and gold paint 29 x 19.4 cm
Purchased 1980



AUSTRALIAN NATIONAL GALLERY: THE RESTAURANT TOWER FROM THE WEST

Architecture of the Australian National Gallery: a view from the inside *by Terence Measham*

For the Australian National Gallery building to house and display great works of art it must be worthy of them. It must be great architecture. My concern in this article is to discuss the Gallery building as an art work itself, that is to say, an expressive vehicle in its own right which can and does transmit emotional states and aesthetic values. I am assisted in this attempt by the fact that at the time of writing there are no items from the collections yet installed in the building. For some six months, members of staff, including myself, have had the unrepeatable opportunity to 'live' in the building before it can embark on its principal function as a container and presentation system for works of art. Once it has begun that job, there will be no shortage of critics to evaluate its success. They will look quite rightly and properly at its main public rooms. I, on the other hand, am just as interested in back stairways, offices and behind-the-scenes spaces for the clues they yield to the building's overall architectural character. What I have to say is personal. It is also unfinished because the power of this building to intrigue and engage me shows no signs of letting up. Experience indicates that finally coming to terms with the place could take a long time.

Outside and in, the Australian National Gallery never ceases to provide an architectural experience. In this respect it is quite different from the National Library where, as soon as you have gone inside, you could be anywhere. Whatever character or personality that building has, it is in its external skin only. By contrast, both the High Court and the National Gallery are completely active buildings and wherever you may be inside them, you are always aware of their architectural personality: that is, their space, light, textural and structural characteristics. In both buildings these characteristics are very similar, which is not surprising because they were both designed by the same firm, under the direction of Col Madigan.¹ On the outside

they are also similar and, from many angles, chiefly from the north-west and the south-east, they form one off-white bush-hammered concrete mass, one united profile, and many visitors to Canberra will see them as one building. Indeed, that has already happened to my certain knowledge.

Inside, too, similar sensations are to be felt. There is the contrast between vast cathedral-scale spaces with enclosed corridors and long narrow ramps and balconies on which people look tiny. There are unexpected views through unusually shaped windows to other internal spaces and to the world outside. Walking around in each of the two buildings can be like a game. There are tricks to get used to. Just inside the High Court staff entrance, for example, there is a sheer glass wall separating two very similar spaces. You tend to take it for a mirror until a calculation of details, including the absence of your own reflection, leads you to an appreciation of what is really there — just. This is not a bad way to occupy yourself while you are waiting for the lift and you will still need to do it next time. That is a small example of a trick but there are plenty of others. In the Gallery, there are a number of — well, 'secret panels'. They are doors which are not visible when closed. By this method, you can close off the education gallery so that visitors will not know it exists. It is quite reminiscent of Dumas père, of *Le Comte de Monte-Cristo*, or rather the film of the book. Panels that swing open to reveal interior chambers put one in mind of the middle ages and there are many features, of both the High Court and the Gallery, which sustain the mood. Their combined roof-line is suggestive of the pile of a castle and, in addition, numerous ramps, walkways, parapets, turrets (not to mention the sheer massiveness of structure) combine to recall, in rich fashion, the military architecture of, say, thirteenth-century Europe. Dammit, there is a real portcullis to seal off gallery 1!

The architecture of the Gallery, never

neutral, functions like a time machine. Gallery 8, for example, is a baronial hall with a steep staircase at one end but the illusion is not a stable one. A few paces and the image is gone, dissolved like a scene in a movie, and it is replaced by an altogether modern spatial experience, by the illusion of a Bruce Nauman Light Corridor. The aesthetics of Nauman come to mind in many of the passageways of the Gallery. They are frequently narrow, tall and long — and lit in an unusual manner. As with Nauman, the effect is mysterious and engaging. Very often the light source is quite unexpected, delightfully so. In many cases daylight is caused to come from below. Examples can be found in the sculpture gallery, along public passageways and in the administrative offices. Now when the source of daylight is beneath eye-level, our normal experiences and expectations are reversed. The sense of drama is intensified when one goes over to the concealed windows and looks down, perhaps to a sheer drop of some twenty metres. All perfectly safe, of course, but the imaginative faculty takes a few moments to calm down. Indeed, I have seen a person palpably frightened by an experience similar to what the Gallery affords. At vantage points

on the exterior walls, there are features I can best describe as oriels which jut out at an angle, their walls and sloping ceilings constructed entirely with sheet glass. No mullions, no transoms. Their function, like that of their medieval prototype, is to permit views of the land not available from flush windows. From the oriel in the members' lounge you can scan the clear skyline of the Tidbinbilla Range — a magnificent view. It was all lost on a visitor from Sydney: she was shaking with vertigo. A certain amount of fright is necessary if you are going to have awe; the two go together. That is why the building is frequently edgy, risky. In many places visitors are allowed a view of the massive inner structure, made to realize, in fact, that all the human spaces are paralleled by spaces where we must not go, spaces for services et cetera; but we can see into them and they exert a frightful temptation to climb through barriers and explore forbidden territory. The important point here is that one can *imagine* doing so. To see into service ducts, to see vistas and perspectives of architectural structure, is to imagine being stuck in them, and that promotes anxiety. There is much about this building that is anxious and

AUSTRALIAN NATIONAL GALLERY

left

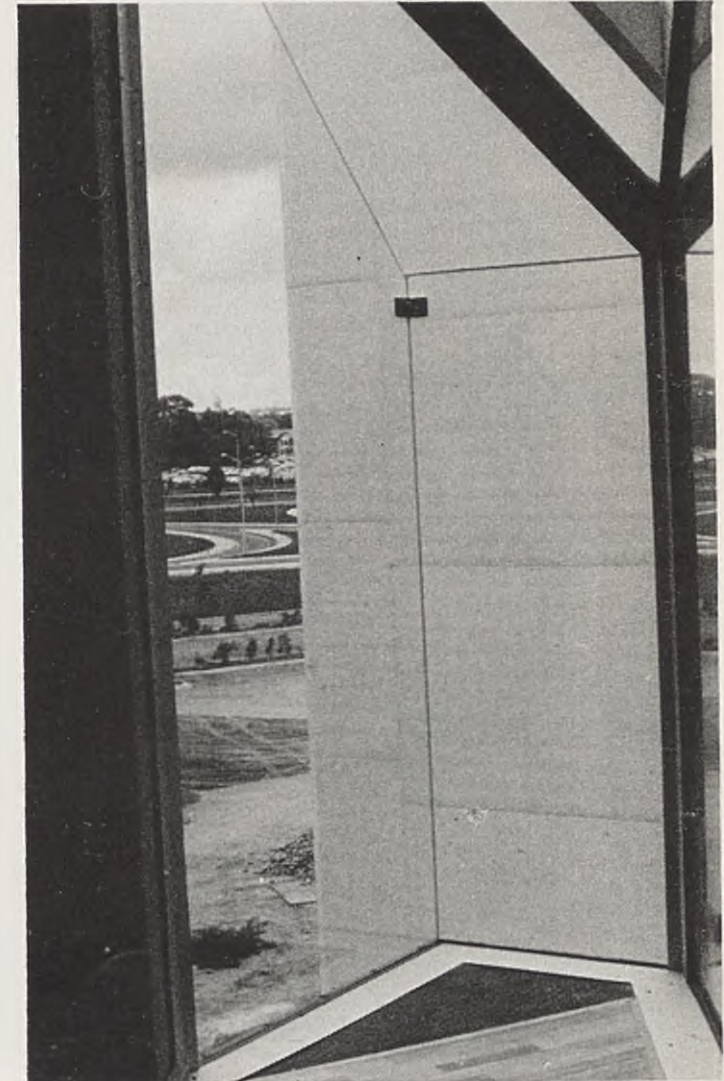
VIEW FROM AN ORIEL WINDOW TO THE EAST

centre

A PUBLIC WALKWAY RAMP WITH LOW LEVEL LIGHTING

right

A VIEW OF THE INNER STRUCTURE AVAILABLE FROM A PUBLIC WALKWAY





THE COMBINED MASS AND ROOFLINE OF THE AUSTRALIAN NATIONAL GALLERY AND THE HIGH COURT, VIEWED FROM KING AVENUE BRIDGE

abrasive, even, but such an emotional potential is a sign of its strength and certainly of its life. It is a building that is very much alive and to be reckoned with.

Post-Modernist is the almost useless label given to any building that has rejected a Miesian presentation of a Platonic universe through simple trabeation. Critics found Miesian grids wanting in an open and progressive society, which required more and more semantic differentiation between building types. Architects then stepped in and began producing big-image buildings whose function was meant to be legible miles away. Col Madigan's solution seems to me to go beyond such simple-minded attitudes. His National Gallery has not only one identity

but rather it possesses a complex of identities, which constantly change as people actively experience the building. Its associative imagery, its metaphors, are left deliberately in a state of flux, not finally resolved. Each visitor will have the responsibility of coming to terms with the building on an individual basis — but it would probably take an infinity of visits to do so. I am quite certain that the building's supply of personalities for visitors to discover is inexhaustible and that generations from now people will still find it equally active and responsive in dialogue with their philosophies of art. The building is somehow connected, plugged in, to the evolutionary nature of open society in a way that buildings ostensibly more reticent are not; the warehouse or hangar type of gallery, common in recent years, seems to date rapidly, perhaps because its conscious neutrality or blandness

has failed works of art by being incapable of discourse with them.

The Australian National Gallery building will be too tough for some. It is not for the aesthetically squeamish. Col Madigan believes that beauty is something that we can only just bear. I agree. Some people will resent the awesome scale of the galleries instead of enjoying it. They will resent the challenges of an architectural experience that is edgy and risky; but evolution itself is an edgy and risky affair and, regardless of whether or not this building will extend physically in the years to come, the aesthetic experience it offers is infinitely extensible and variable, limited only by the imaginations of its users. One thing I know for sure: nobody is ever going to find this architecture a bore.

Footnotes see page 116



left
EUGENE VON GUERARD (Australia
1811-1901) NORTHEAST VIEW FROM
THE NORTHERN TOP OF MOUNT
KOSCIUSKO 1863
Oil on canvas 66.5 x 117 cm
Purchased 1973

below
THOMAS BAINES (South Africa/Australia
1822-75) GOUTY STEM TREE 1868
Oil on canvas 46 x 66 cm
Purchased 1973





JULIAN ASHTON (Australia 1851-1942) *above*
 (HELEN ASHTON) 1889
 Oil on canvas 94 x 59 cm
 Purchased 1977
 Published by permission of the
 Julian Ashton Art School Directors

GEORGE W. LAMBERT (Australia 1873-1930) *right*
 FLOWERPIECE 1916
 Oil on wood panel 52 x 34.5 cm
 Purchased 1978





top LLOYD REES (Australia 1895-) A SOUTH COAST ROAD 1951
 Oil on canvas 65.7 x 101.5cm Purchased 1977
above ARTHUR BOYD (Australia 1920-) BOAT-BUILDERS, EDEN, NEW SOUTH WALES 1948
 Tempera on oil on composite board 85.5 x 101.5cm Purchased 1977



top
CHARLES CONDER
(Australia/Great Britain
1868-1909)
HERRICK'S BLOSSOMS (c. 1888)
Oil on cardboard 12.7 x 23 cm
Purchased 1969



above
TOM ROBERTS
(Australia 1856-1931)
THE SCULPTOR'S STUDIO 1885
Oil on canvas 61 x 92 cm
Purchased 1972



top
BRETT WHITELEY
(Australia 1939-)
INTERIOR TIME WITH PAST 1976
Oil on canvas 182 x 200cm
Purchased 1978

left
MARGARET PRESTON
(Australia 1875-1963)
STILL LIFE 1925
Oil on canvas 50 x 51cm
Purchased 1980

above
ROY DE MAISTRE
(Australia/Great Britain 1894-1968)
STILL LIFE 1933
Oil on canvas 91.5 x 60.5cm
Purchased 1975



ROGER KEMP (Australia 1908-) CRUCIFORM 1965
Synthetic polymer paint on composite board 183 x 137 cm
Purchased 1966

right
FRED WILLIAMS (Australia 1927-1982)
THE STEEP ROAD 1957
Oil on composite board 109 x 91.5 cm
Purchased 1979



Contributors and Footnotes to articles

Anna Cohn, sculptor, is vice-president of the Society of Sculptors. **Robert Smith** is Reader in Fine Arts at Flinders University, Adelaide. **Joanna Mendelssohn** is an art researcher and writer. **Elizabeth Summons** is author of several books on travel and art. **Gil Docking** is Deputy Director of the Art Gallery of New South Wales. **Dr Richard Haese** is Lecturer in Art History at La Trobe University, Melbourne. **Professor Peter de Francia**, Professor of Painting, Royal College of Art, London, is a practising painter and author. **Dr Ursula Hoff** is an author and London adviser to the Felton Trust of the National Gallery of Victoria. **Lynne Cooke** is a Lecturer at the University College, London, and specializes in twentieth-century art. **Dr Alwynne Mackie** is Senior Lecturer in Art History and theory at the Canberra School of Art. **Ron Robertson-Swann** is Senior Lecturer in Sculpture at the Canberra School of Art. **Dr Virginia Spate** is Director of the Power Institute of Fine Arts. **Elwyn Lynn**, painter, critic, author, is Curator of the Power Gallery of Contemporary Art, University of Sydney.

At the Australian National Gallery **Daniel Thomas** is Senior Curator of Australian art; **Michael Lloyd** is Assistant Curator, International Drawings; **Ruth McNicoll** is Senior Curator and **Wallace Caruana** is Assistant Curator of Aboriginal Australian and Primitive arts; **Ian North** is Senior Curator of Photography; **Pat Gilmour** is Senior Curator of International Prints and **Jane White** is Co-ordinator of Illustrated Books; **Robyn Healy** is Co-ordinator of Fashion and Textiles; **Diana Woollard** is Co-ordinator of Theatre arts; **Terence Measham** is Senior Curator of Education. Photography by courtesy of the Australian National Gallery. **Photographs** by Matt Kelso, Stan Goik, David Loram and Gordon Petherbridge.

Footnotes to articles

Gustave Courbet: Study for Young Ladies on the banks of the Seine in summer
pp. 52

¹ Robert Fernier, *La vie et l'oeuvre de Gustave Courbet, Catalogue Raisonné*, I, II, Fondation Wildenstein, Paris, 1977, No. 203.

² Exhibition Catalogue, *Courbet und Deutschland*, Hamburg, Kunsthalle, 1978, p. 231.

³ Exhibition Catalogue, *Gustave Courbet, 1819-1877*, Philadelphia Museum of Fine Art, 1959-60, No. 26. Fernier, op. cit., No. 205.

⁴ Charles Baudelaire, *The Mirror of Art*, London, 1955, p. 203.

⁵ Fernier, op. cit., No. 208.

⁶ Exhibition Catalogue, Orangerie des Tuileries, Paris, 1973, *Soutine*, No. 66, p. 60 repr.

⁷ Zervos, XV, 164, Kunstmuseum, Basle.

Henri Matisse: Europa and the bull
pp. 55

¹ *Europa and the bull*, c. 1929, oil and charcoal on canvas, 101 × 153 cm. The signature is a studio stamp; the work appears to have been neither sold nor exhibited during Matisse's lifetime. The very extensive reworking and the absence of a signature do not necessarily mean that the painting is unfinished: Matisse may have felt that he had sufficiently resolved the principal issues to leave the painting in its present state.

² André Masson, 'Conversations avec Henri Matisse', *Critique*, May 1974, p. 396. (Masson calls the painting *L'enlèvement d'Europe*.)

³ In 1929, when painting *Grey nude*, a less austere work than *Europa and the bull*, Matisse said: 'I want today a certain formal perfection and I work by concentrating my ability on giving my painting that truth which is perhaps exterior but which at a given moment is necessary if an object is to be well carried out and well realized'. (quoted, *Matisse*, Arts Council of Great Britain, London 1968, Introduction by Lawrence Gowing, p. 37).

⁴ Quoted in J. Elderfield, *The Cut-Outs of Henry Matisse* (Braziller, New York, 1978), p. 28.

⁵ The basing of a painting of a large-scale nude on a sculpture of the same motif (rather than using the sculptures merely as objects, amongst others, in still-life settings) possibly also occurred in 1907 with *The blue nude* and *Reclining nude I*.

⁶ *Nude seated on a cushion*, 1927, oil, *Nude in an armchair*, 1925, *Reclining nude*, 1924, *Night*, 1924, all lithographs, and the destroyed version of the sculpture *Venus in a shell* c. 1929 are some of the variants on this pose.

⁷ A. Elsen, *The Sculpture of Henri Matisse*, (Abrams, New York, 1972), p. 144. Matisse's long-standing interest in Michelangelo dated from at least 1903 when he sculpted a paraphrase of a sixteenth century *écorché* figure then thought to be by Michelangelo. Later, he owned a cast of Michelangelo's *Bound slave*. The figure of *Night* also has a precarious relationship with its support.

⁸ Elsen, *ibid.*, p. 15.

⁹ This work on the upper left of the back wall may have been destroyed, as was the painting below it; alternatively, and less probably, it was an imaginary painting.

¹⁰ Both the preliminary drawing and an earlier state of the painting are reproduced in *La Grande Aventure de l'Art du XX^e Siècle*, (Strasbourg, Château des Rohan, June-September 1963), n.p.

¹¹ Matisse had studied classics at school. He had also been exposed to mythological themes in the studio of Gustav Moreau though he never painted such a subject during his five years there. The most accessible source in classical literature for the theme was Ovid's *Metamorphosis*. Not only does Matisse's version differ in spirit from this but his Europa is nude whereas the text mentions her fluttering garments. Beckmann's *Rape of Europa*, 1933, watercolour, Collection Frau Lilly von Schnitzler-Mallinckrodt, Murnau, is far more orthodox in its approach. (Picasso's treatment of the minotaur theme postdates this painting.)

¹² Matisse, 'Notes of a Painter', 1908, reprinted in J. Flam, *Matisse on Art*, 1973, (Phaidon, Oxford, 1978) p. 38.

¹³ A. Barr, *Matisse, His Art and His Public*, 1951, (Secker and Warburg, London, 1975), pp. 550-551.

¹⁴ When looking at Manet's *Olympia*, which had recently been brought from the Luxembourg to the Louvre and

hung adjacent to Ingres's *Odalisque*, Matisse stated, in 1907, that he preferred the latter because 'the sensual and wilfully determined line of Ingres seemed to him to conform better to the needs of painting', quoted Barr, op. cit., p. 91.

¹⁵ Matisse's interest in Rodin as a draughtsman stemmed back at least to 1898 when he visited the sculptor to show him some drawings. He immediately became aware of their differences in approach: 'Already I could only envisage the general architecture of a work of mine, replacing explanatory details by a living and suggestive synthesis'. (Elsen, op. cit. p. 16). Yet his unbounded admiration for Rodin's line prompted these comments to Masson, c. 1932; 'quel sculpteur souvent, et quel dessinateur toujours... Ses dessins, aquarelles, n'ont pas été mis à leur place méritée: une place majeure. Il n'y a pas un artiste digne de ce nom qui ne lui doive quelque chose.' (Masson, op. cit. p. 395). The affinities between *Europa and the bull* and Rodin's watercolours were greater during the early stages, as seen in the photograph in *La grande aventure*, op. cit. n.p.

¹⁶ 'Matisse Speaks', reprinted *Flam*, op. cit., p. 136.

¹⁷ Barr, op. cit., p. 215.

¹⁸ In 1939, Matisse stated: 'My feelings find their purest and most direct expression in my unshaded outline drawings.' ('A Painter's Notes on his Drawings', reprinted *Henri Matisse Drawings*, (Waddington, London, 21 April-27 May, 1967), n.p.)

Four sculptures: Maillol, Lachaise, di Suvero and David Smith pp. 56 - pp. 59

¹ Aristide Maillol (1861-1944): *La montagne*, 1937, lead, 167.4 × 190.5 × 92.3 cm. Cast in 1973, number 4 of an edition of six.

Gaston Lachaise (1882-1935): *Floating figure*, 1927, bronze, 135 × 233 × 57 cm. Cast in 1979, number 5 of an edition of seven.

David Smith (1906-1965): *25 planes*, 1958, stainless steel, 350 × 169 × 40 cm.

Mark di Suvero (1933-): *Ik ook*, 1972, steel, 7.32 × 7.32 × 10.06 m.

² Maillol: *Mediterranean*, c. 1901, bronze, 104 cm.

³ The patina is achieved by applying an acid to the surface; this reacts with the bronze and creates an outer crust that is visually discernible.

⁴ The modelling marks on the Lachaise, on the other hand, present themselves as evidence of the artist's activity. The work is, therefore, thought of as made by human activity and does not have the same potential for mysterious genesis that the Maillol does.

⁵ Indeed, the work has Cubist space and is made up of Cubist fragments as well. The other point to remember is that Cubist works have an image buried with them, and one cannot entirely discount this in Smith's case. This work is related to *Running daughter*, of 1956-60 (a work derived from a photographic image of Smith's little daughter running) and to similar works of the period (*Iron woman*, 1957); but it is also the case that while that is its inspiration, its conceptualization and realization is quite decidedly abstract.

⁶ Matisse, H.: 'Notes of a Painter', 1908, in Chipp H.: *Theories of Modern Art*; (University of California Press, Berkeley, 1968), p. 133.

European collection pp. 71-pp. 77

¹ I once casually reminded Russell of this and he asked why people could not forget it and recall the nice things he had said.

I saw the large show of Abstract-Expressionist paintings in the Musée National d'Art Moderne in February 1959. It was largely ignored. Pollock's *Number 32*, 1950 (now at the Kunstsammlung Nordrhein-Westfalen, Düsseldorf) was in the exhibition.

² Pontus-Hulten, K. G., *Méta*, (Propyläen Verlag, Berlin, 1972).

³ Herbin, catalogue, Kestner-Gesellschaft, Hanover, 14 September-15 October 1967.

⁴ Calder did several motorized mobiles in 1932 but these had quite predictable movements.

⁵ Letter to Arnold Glimcher, in French, 15 September 1969, published in *l'hourloupe*, (Artel Galerie, Geneva, 1973).

⁶ 'l'hourloupe' is a private word, but suggests the slang word 'enterlouter', 'to make a fool of', while 'Loupe' is a gnarl or knob. 'Loupe à lire' is a reading glass. See Ronald Alley, the *Tate Gallery's Collection of Modern Art other than works by British Artists*, (Tate Gallery, 1981).

⁷ James Johnson Sweeney, *Soulagés* (Phaidon, 1972), p. 10.

⁸ Quoted in Colin Naylor and Genesis P-Orridge, *Contemporary Artists* (London and New York, 1977), p. 62.

⁹ Catalogue of an exhibition, La Fiorentina Primavera, Florence, 1922.

Twentieth-century sculpture pp. 78 - pp. 81

¹ Patrick McCaughey, 'The Modern Period and the Australian National Gallery', *ART and Australia*, Vol. 14, Nos. 3 & 4, 1977, cf., p. 279.

² This quotation comes from a catalogue introduction that Nadelman prepared for an exhibition of his drawings organized by Alfred Stieglitz for the Little Gallery at the Photo-Secession, New York, in 1910. Nadelman, however, recalled his drawings for his comprehensive exhibition at Paterson's Gallery, London, in 1911. Nevertheless, Stieglitz published his statement in *Camera Work*, No. 32, October 1910.

³ *Camera Work*, *ibid*.

⁴ In 1914, an edition of reductions of the plaster in bronze was issued. The size of that edition is not known. The plaster was sold to the Robert Schoelkopf Gallery, New York, from the Rubinstein collection sale at Sotheby Parke-Bernet, New York, on 20 April 1966. Robert Schoelkopf Gallery issued an edition of six full-size, in bronze, with a zero cast for the artist's estate.

⁵ Quoted in Roger Cole, *Burning to speak: The life and art of Henri Gaudier-Brzeska*, (Phaidon Press, Oxford, 1978), p. 25.

⁷ See Roger Cole, *Burning to speak*, *ibid*. p. 23.

⁸ The connection between *Woman possessed* and *Le Sacre du Printemps* was first made by Richard Buckle, *Jacob Epstein, Sculptor*, (Faber and Faber, London, 1963), p. 192.

⁹ Jacob Epstein, *Epstein: An Autobiography*. (Hutton Press, London, 1955, a revised and extended edition of the autobiography, of 1940, published under the title *Let there be Sculpture*), p. 191.

The arts of Aboriginal Australia, Oceania, Black Africa and Pre-Columbian America pp. 82 - pp. 86

¹ *ART and Australia*, Vol. 13, No. 3, Special Aboriginal Art Number; *ART and Australia*, Vol. 16, No. 4, p. 372.

² *ART and Australia*, Vol. 1, No. 4, p. 240 ff.

Photography at the Australian National Gallery pp. 87 - pp. 90

¹ See article *ART and Australia*, Vol. 13, No. 2, p. 158.

² Illustrated *ART and Australia*, Vol. 11, No. 4, p. 355; see article *ART and Australia* Vol. 14 No. 1 p 60.

³ Illustrated *ART and Australia*, Vol. 19, No. 3, p. 279.

⁴ Illustrated *ART and Australia*, Vol. 10, No. 1, p. 36.

Prints and Illustrated Books at the Australian National Gallery pp. 91 - pp. 97

¹ *ART and Australia*, Vol. 14, Nos. 3 & 4, p. 308.

Fashion and Textiles collection pp. 98 - pp. 101

¹ Illustrated *ART and Australia*, Vol. 19, No. 3, p. 344.

² See *ART and Australia*, Vol. 19, No. 3, p. 343.

Theatre arts pp. 102 - pp. 105

¹ Illustrated *ART and Australia*, Vol. 5, No. 3, p. 540.

² Illustrated *ART and Australia*, Vol. 5, No. 3, p. 538, 541.

³ Illustrated *ART and Australia*, Vol. 5, No. 3, p. 541.

⁴ Illustrated *ART and Australia*, Vol. 5, No. 3, p. 542.

Architecture of the Australian National Gallery: a view from the inside pp. 106 - pp. 108

¹ Colin Madigan was a partner in the firm of architects, Edwards, Madigan, Torzillo and Partners, who won the competition for the Gallery design. The same firm was responsible for the design of the High Court. This year, Colin Madigan was awarded the Gold Medal of the Royal Australian Institute of Architects.

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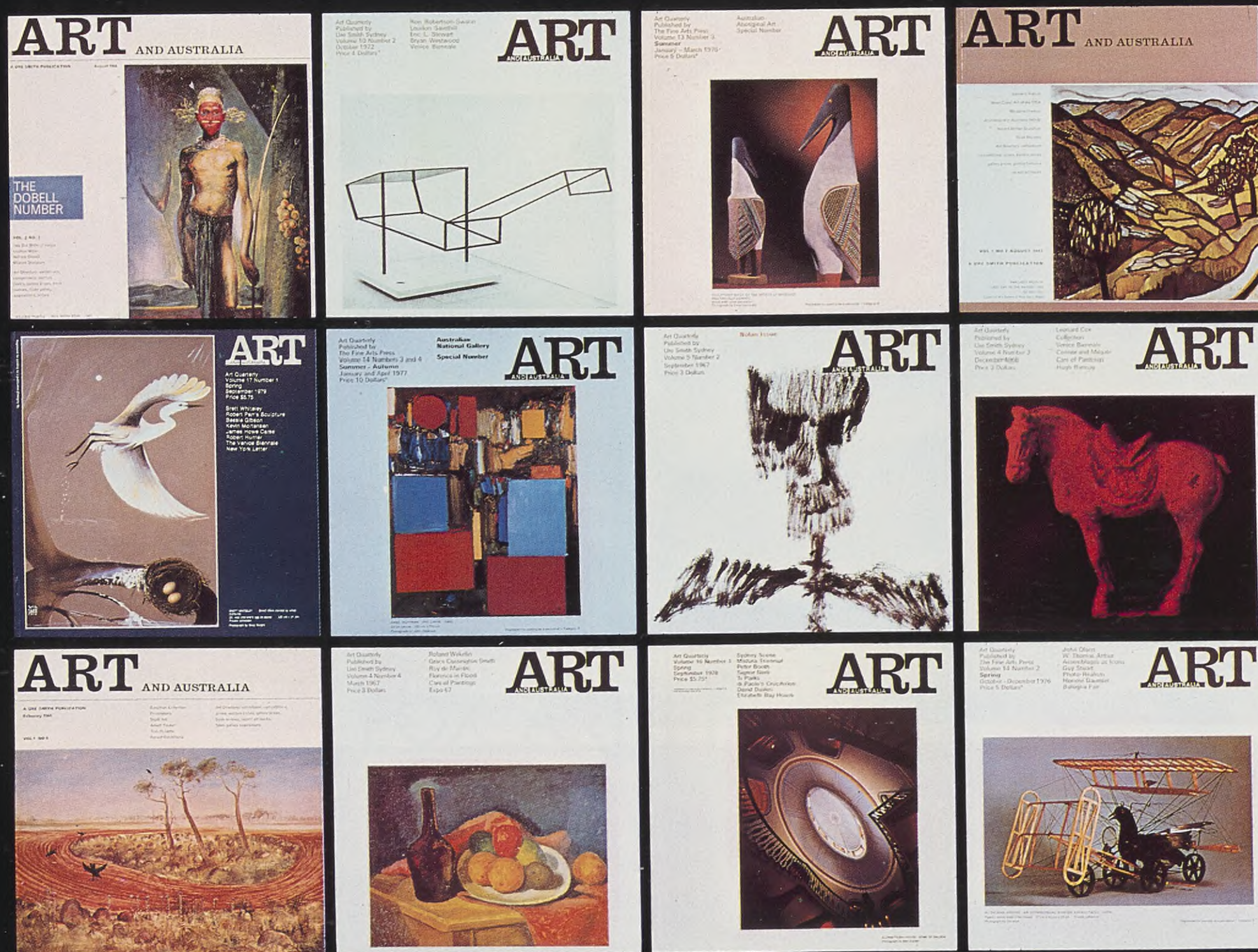
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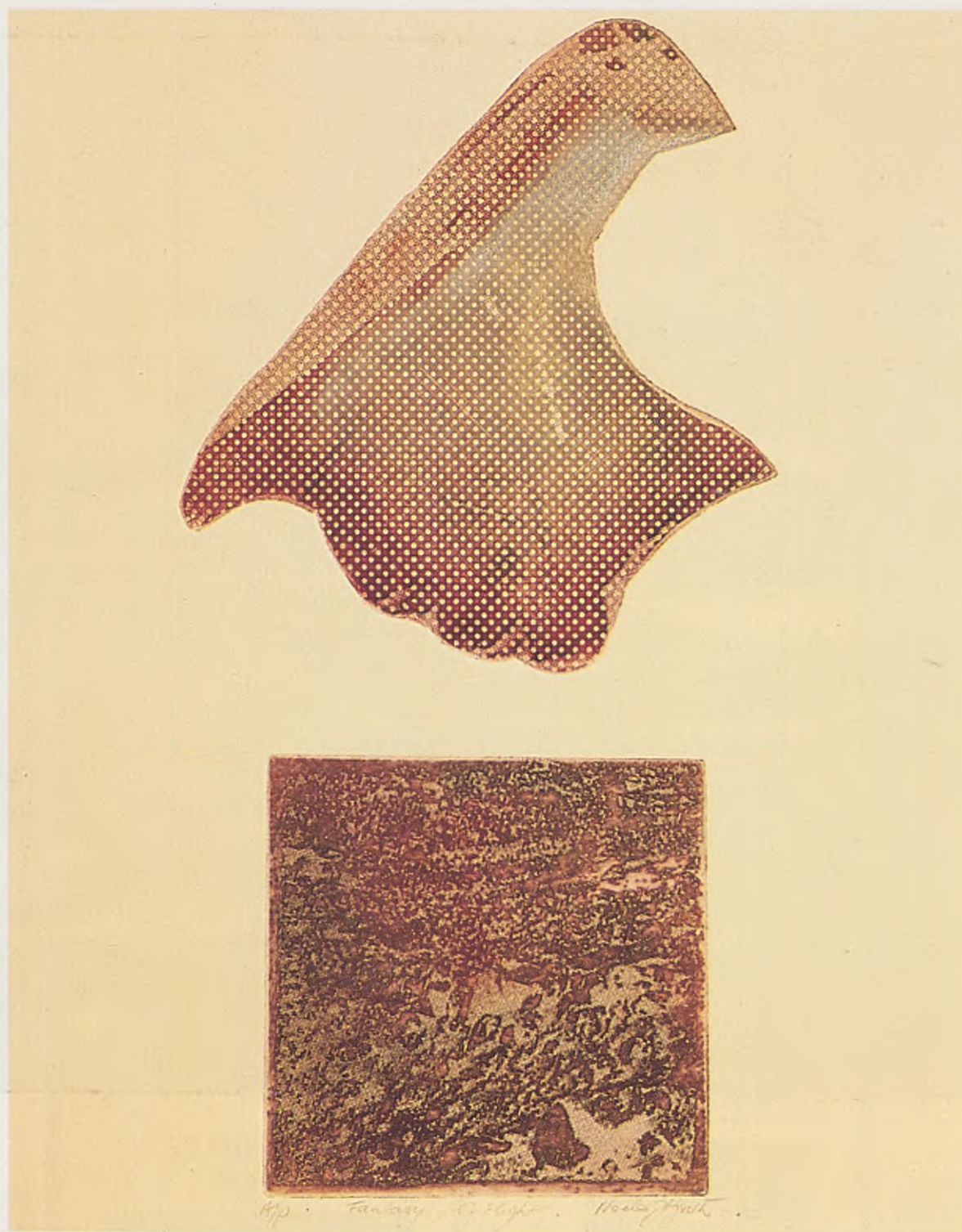
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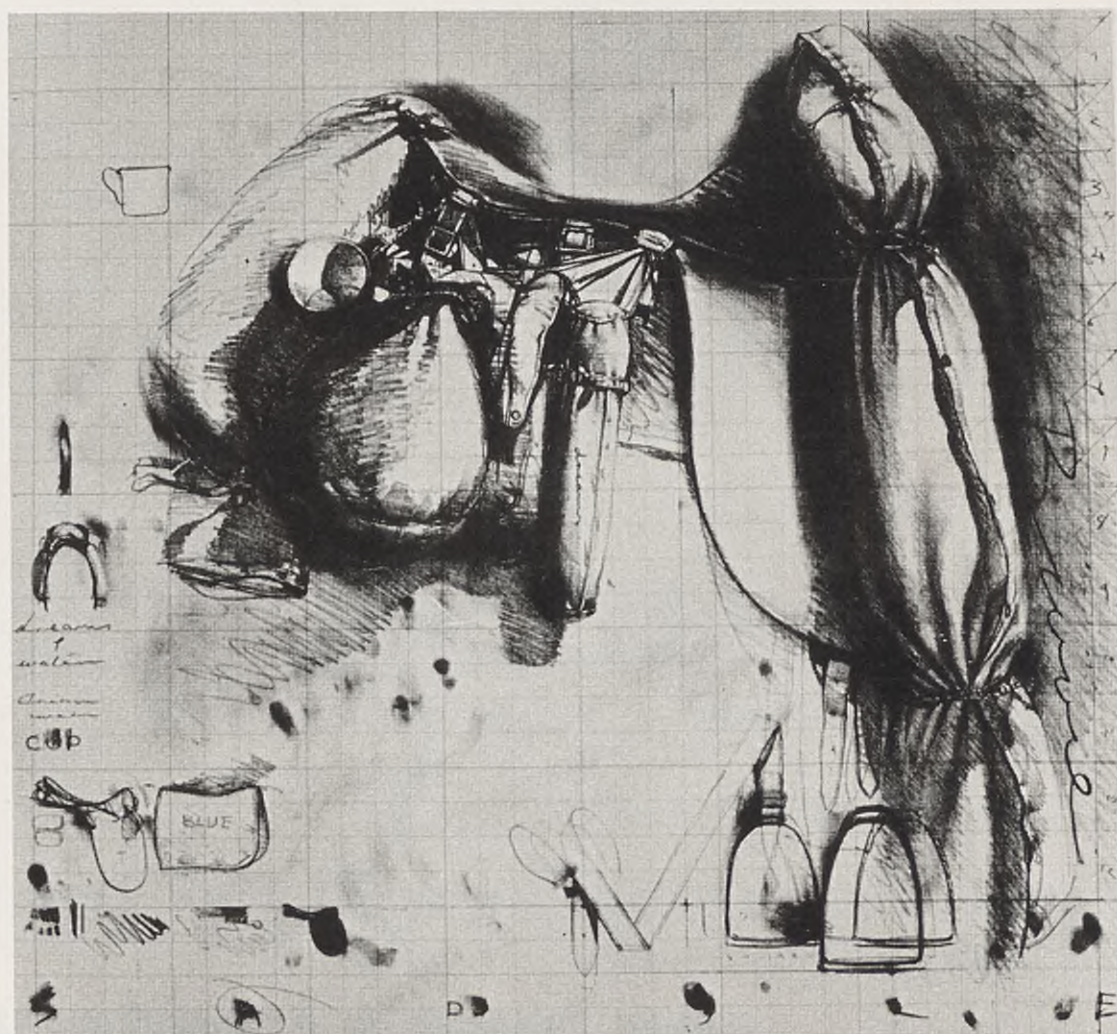
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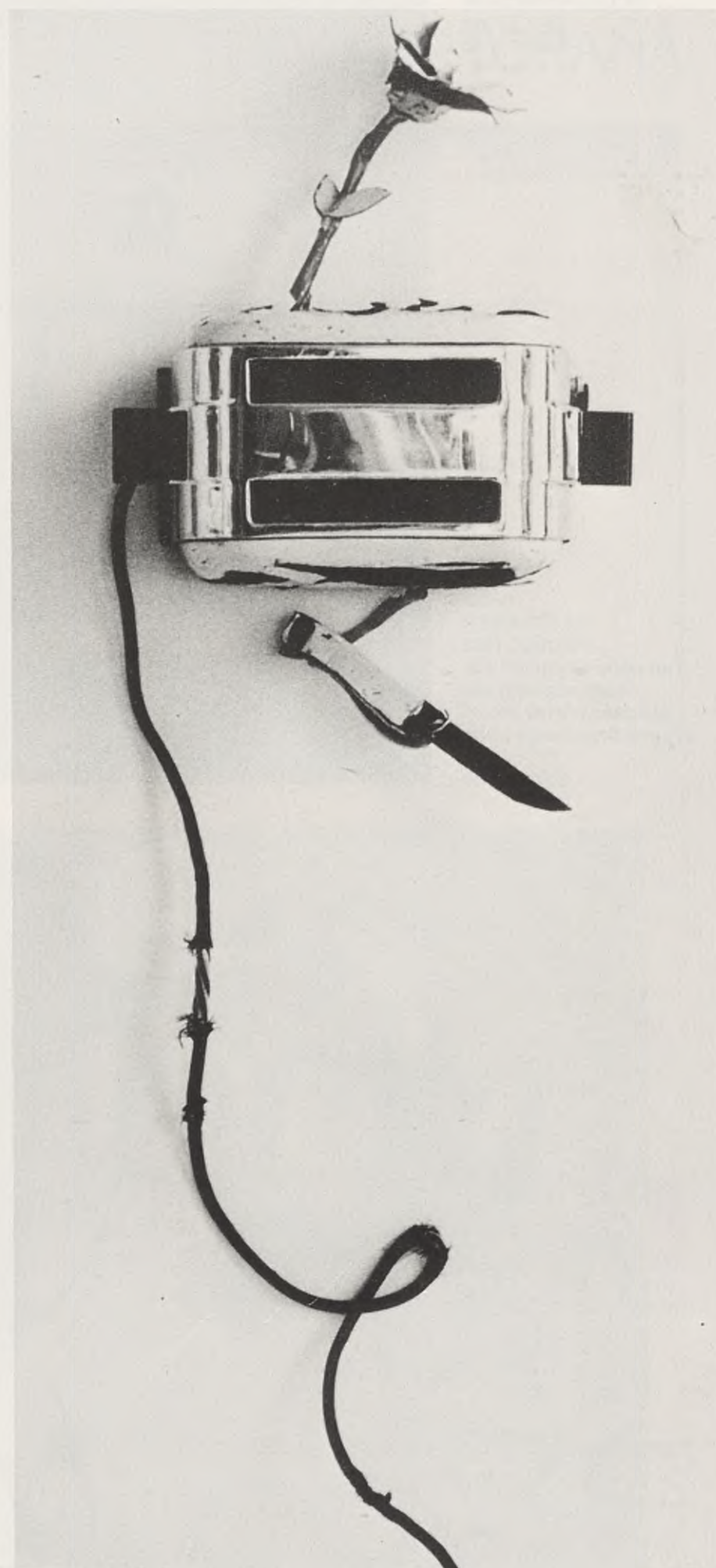
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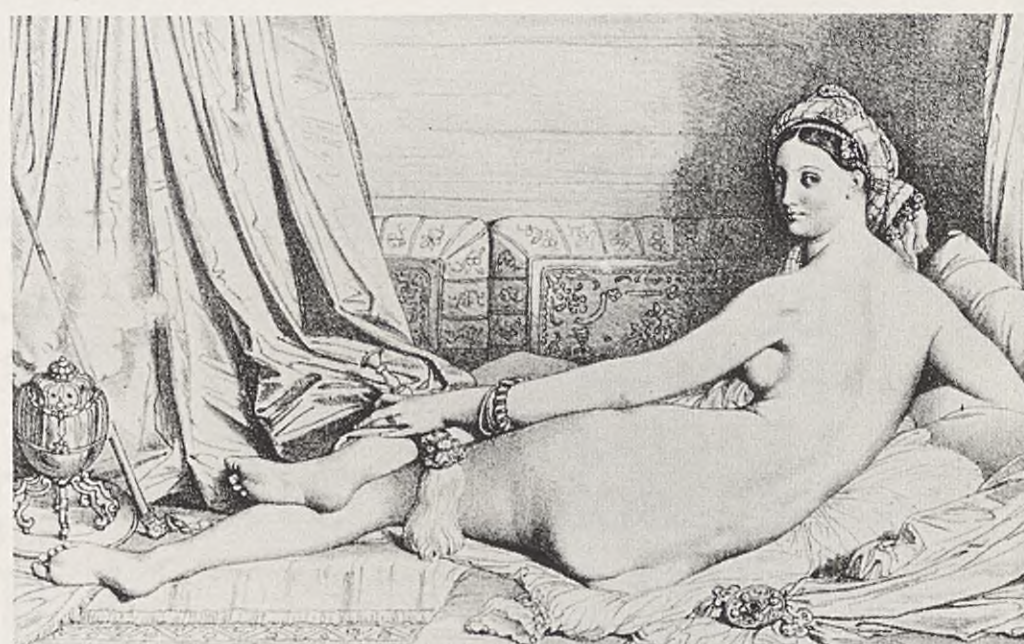
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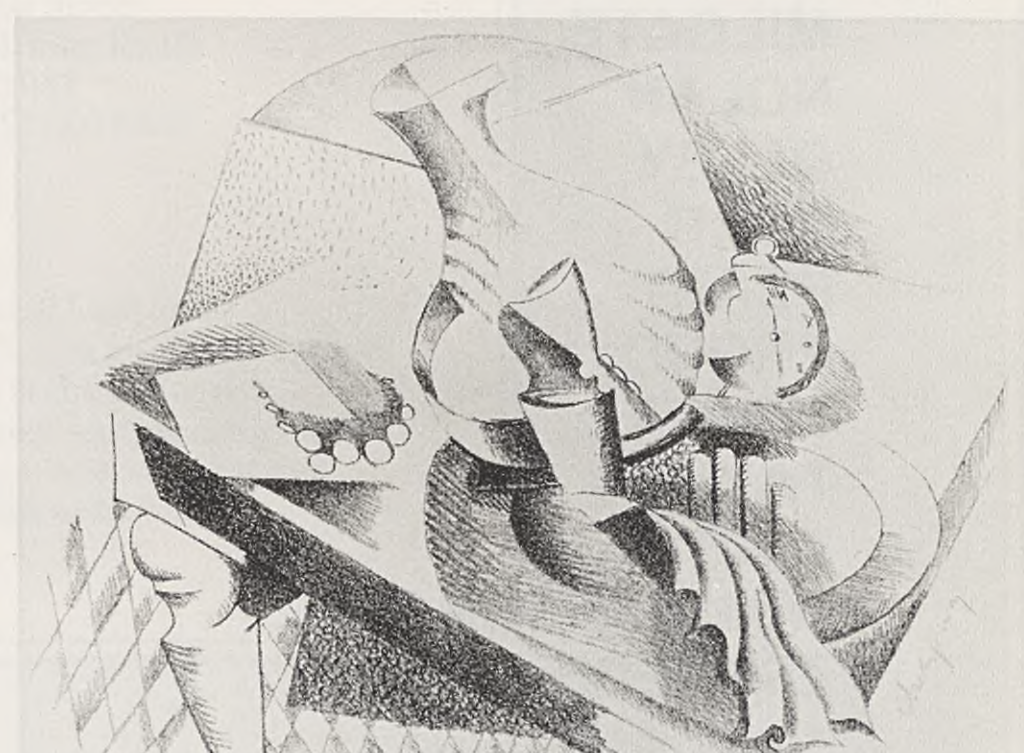
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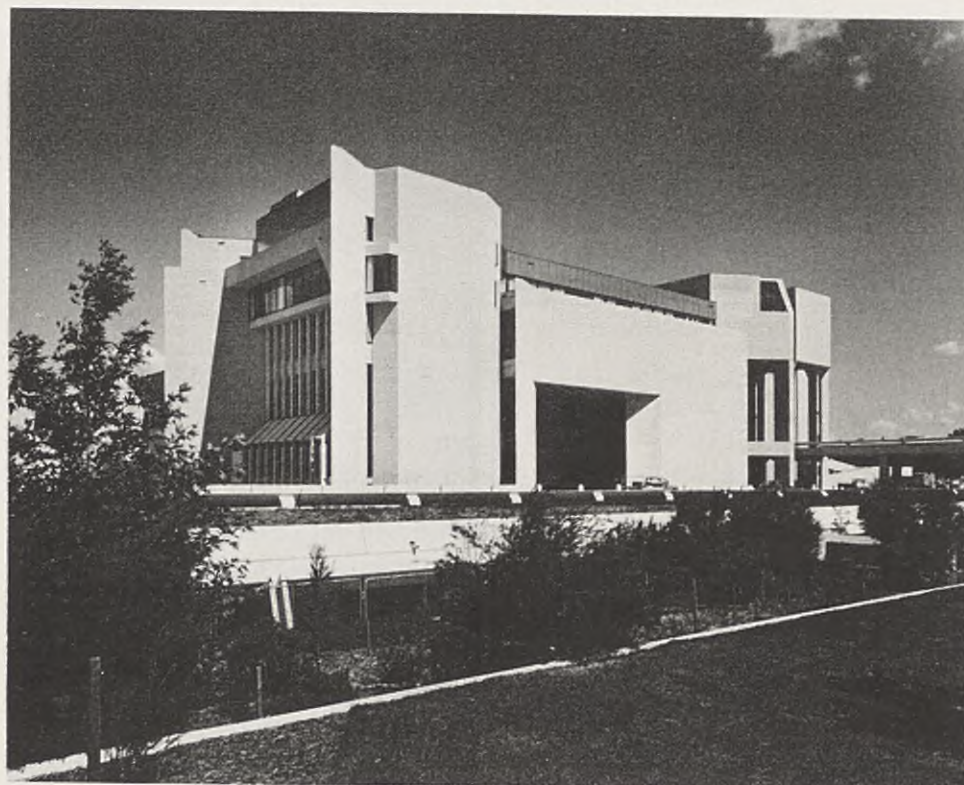
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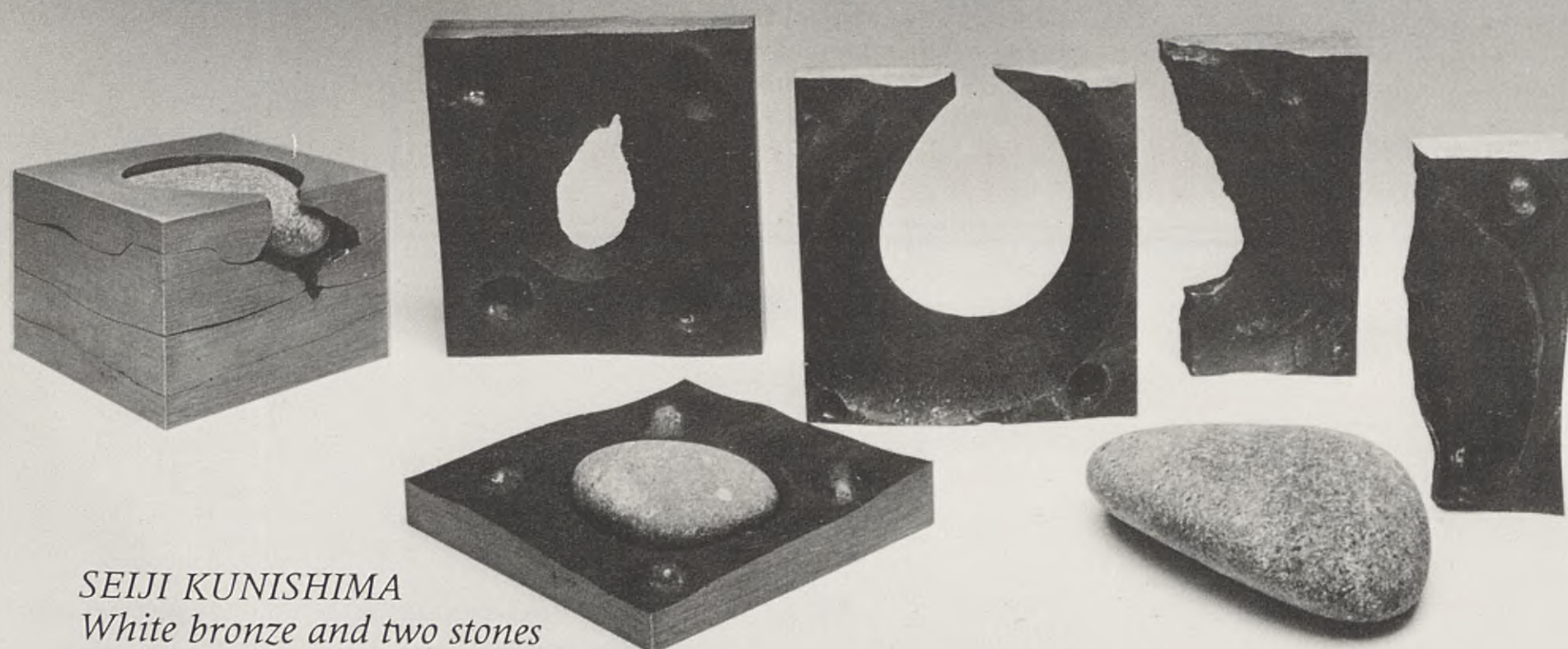
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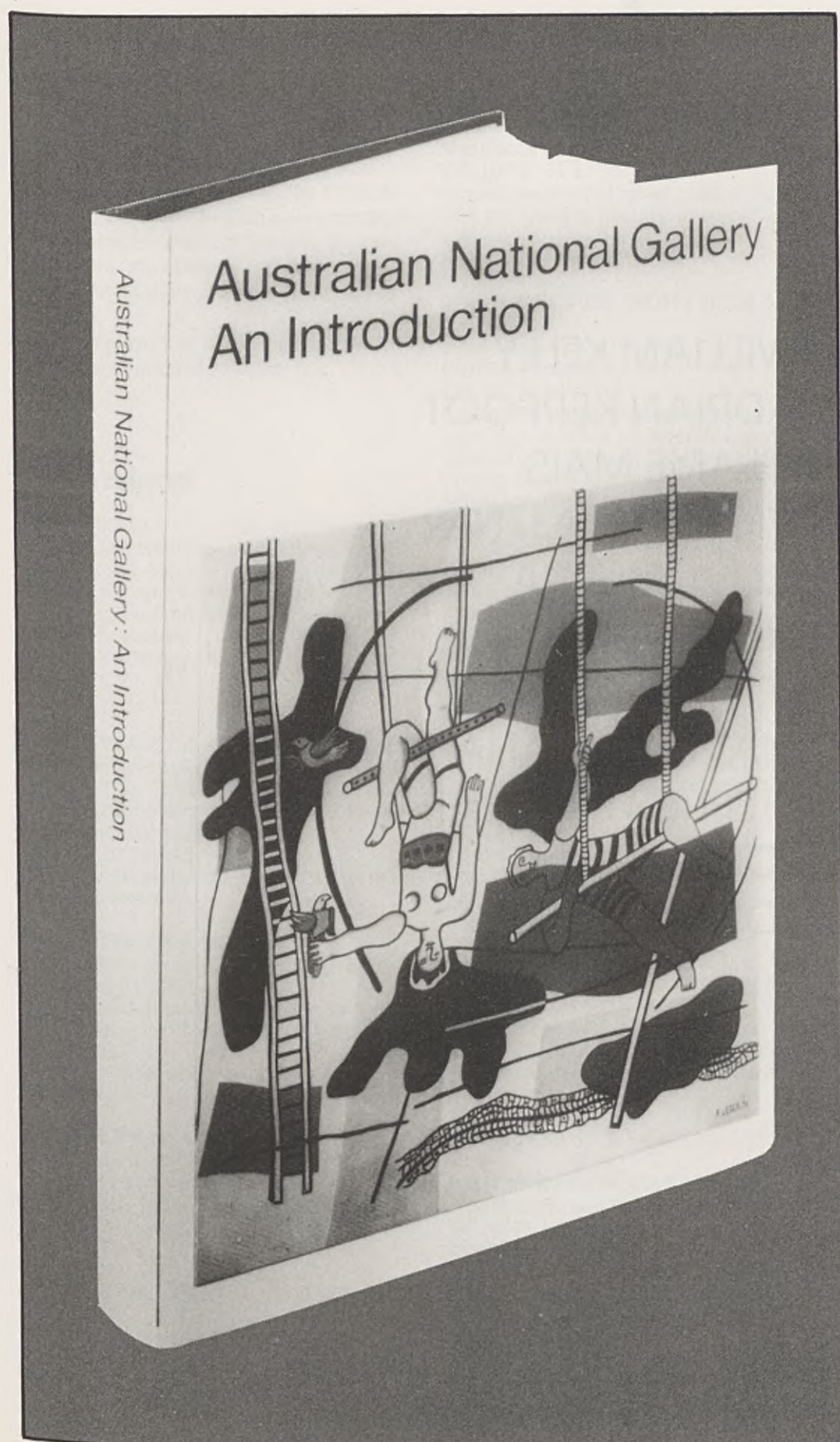


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Changing continuous exhibitions of paintings in stock — Friend, Crooke, Rees, Boyd, Ashton, Lindsay, Wakelin, Thyrza Davey, Stanton-Cook, Tony Johnston, de Maistre, et cetera.
Tuesday to Sunday: 11 - 5.30

LINTON GALLERY

421 Ruthven Street, Toowoomba 4350
Tel. (076) 32 9390
Regularly changing exhibitions of fine paintings. Quality pottery.
Monday to Friday: 10 - 5
Thursday until 9
Saturday: 9 - noon

MILBURN BASEMENT GALLERY

11 Latrobe Terrace, Paddington 4034
Tel. (07) 36 1988
Quality fine art.
Tuesday to Friday: 11 - 5.30
Thursday until 9
Saturday: 11 - 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
September - December: Christensen Collection of Aboriginal Art; Survey of Contemporary Australian Crafts

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and seeks paintings of excellence.

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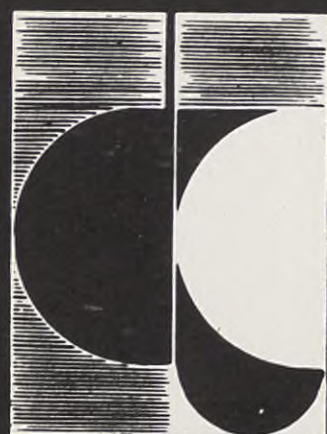
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Featuring an outstanding collection of:
Contemporary Australian Paintings,
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DIRECTOR: DON TAYLOR

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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**

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Surfers Paradise Gold Coast
Queensland

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Specializing in Australian Paintings
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14 September - 10 October: Australian
Screenprints
20 September - 17 October: Australian
Artists in Tapestry (Victorian Workshop);
Fabric and Form — new textile art from
Great Britain
20 September - 5 December: Costumes,
Masks and Jewellery of the Common-
wealth; Commonwealth in Photographs
23 October - 21 November: Glass: Inter-
national Directions in Glass Art
13 November - 12 December: Art and
Social Commitment in Australia
16 November - 9 January: Trustees'
Purchase Exhibition 1982
Monday to Saturday: 10 - 5
Friday until 9
Sunday: noon - 5

RAY HUGHES GALLERY

11 Enoggera Terrace, Red Hill 4059
Tel. (07) 36 3757
Tuesday to Saturday: 11 - 6

ROCKHAMPTON ART GALLERY

Victoria Parade, Rockhampton 4700
Tel. (079) 27 7129
Ever-changing exhibitions and display
from our permanent collection of
Australian art
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 Australian and
international artists; antiquarian
etchings, engravings, and maps available
9 - 31 October: Marcus Sims
6 - 28 November: Brian Holmes —
ceramic sculpture; Jack Schafer, Claude
Lloyd West and others — sculpture
3 - 25 December: Keith Pickard
Wednesday to Sunday: 11 - 6

UNIVERSITY ART MUSEUM

University of Queensland,
St Lucia 4067
Tel. (07) 377 3048
Monday to Friday: 10 - 4
Sunday: 2 - 5

VERLIE JUST TOWN GALLERY

77 Queen Street, Brisbane 4000
Tel. (07) 229 1981
Six galleries featuring solo exhibitions.
September: Max Nicolson
October: Kroyer-Pedersen
November: Alan D. Baker
December: Contemporary Japanese
prints
Monday to Saturday: 10 - 4
Friday until 7

VICTOR MACE, FINE ART GALLERY

35 McDougall Street, Milton 4064
Tel. (07) 369 9305
27 August - 13 September: John Dermer
— pottery
17 September - 3 October: Noela Hills
4 - 18 October: Peter Travis — kites
19 November - 8 December: Bryan
Trueman — pottery
10 - 22 December: Queensland

Jewellery Workshop
Saturday to Wednesday: 11 - 5.30

New South Wales

ALBURY REGIONAL ART CENTRE

546 Dean Street, Albury 2640
Tel. (060) 21 6384
Changing exhibitions monthly.
Permanent display features: Albury
Collection: photography; twentieth-
century Australian artists
Daily: noon - 5
Thursday until 7.30

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 AT THE LOO

84-86 Nicholson Street,
Woolloomooloo 2011
Tel. (02) 357 1097
Specializing in artistic conservation and
archival custom picture framing and
restoration. Continuous display of
Oriental and Australian art on permanent
display.
23 September - 7 October: Art Education
Society of N.S.W. — small works by art
educators of N.S.W.
Tuesday to Friday: 9 - 6
Saturday, Sunday: 10 - 4

ART DIRECTORS GALLERY

123 George Street, The Rocks,
Sydney 2000
Tel. (02) 27 2737
Contemporary art. Primitive art.
Naïve art. Posters, prints, lithographs.
September: Adrian Lockhart —
paintings, drawings, lithographs
October: Georgina Stroud — paintings,
drawings
November - December: Stock Show
Tuesday to Saturday: 10 - 5
Sunday: noon - 4

ART GALLERY OF NEW SOUTH WALES

Art Gallery Road, Sydney 2000
Tel. (02) 221 2100
20 August - 26 September: Project 40 —
Annandale Imitation Realists
1 - 31 October: Project 41 — Australian
Women Printmakers
5 - 31 October: British drawings and
watercolours from Van Dyck to Nash
from the Fitzwilliam Museum
26 October - 5 December: Elioth Gruner
Retrospective

5 November - 5 December: Palm leaf and paper
 5 November - 12 December: Project 42
 — Anne and Patrick Poirier
 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 Australian and international photography.
 Contemporary Australian photographs for viewing and for sale in print room.
 Wednesday to Saturday: 11 - 6
 Sunday: 1 - 5

BALMAIN ART GALLERY

614 Darling Street, Rozelle 2039
 Tel. (02) 818 1251
 Changing exhibitions every two weeks: works on paper, ceramics, jewellery, glass, Greek rag rugs, art clothes.
 Tuesday to Saturday: 10 - 5
 Thursday until 7

BARRY STERN EXHIBITING GALLERIES

12 Mary Place, Paddington 2021
 Tel. (02) 356 1875
 21 August - 10 September: Hugh Oliveiro; Leonard Matkevich — etchings
 11 September - 1 October: David Voigt — paintings, works on paper
 2 - 22 October: Anne Graham; Pamela Griffith — etchings
 23 October - 12 November: Ray Crooke
 13 November - 3 December: John Coburn
 4 - 24 December: Milan Todd; Lesbia Thorpe — etchings
 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 many well-known artists, including Julian Ashton, Judy Cassab, Hans Heysen, Ruth Julius, Susan Sheridan, Roland Wakelin
 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
 30 August - 11 September: UNICEF Children's Art Award
 16 - 30 September: N.S.W. Travelling Art Scholarship
 7 - 23 October: Australian Women Artists (arranged by the Art Gallery Society in conjunction with the Art Gallery of New South Wales)
 Monday to Friday: 9 - 5
 Thursday until 8.30
 Saturday: 9 - noon

BLOOMFIELD GALLERIES

118 Sutherland Street, Paddington 2021
 Tel. (02) 326 2122
 Tuesday to Saturday: 10.30 - 5.30

BRIGHTON GALLERIES

303 Bay Street, Brighton-le-Sands 2216
 Tel. (02) 597 2141
 A centre presenting ever-changing

exhibitions of selected Australian paintings. Traditional investment art, oils, watercolours, etchings, ceramics, decor. Specializing in works by Norman Lindsay.
 Monday to Friday: 10.30 - 5.30
 Saturday: 9 - 5
 Sunday: 2 - 5

CHRISTOPHER DAY BRIDGE STREET GALLERY

20 Bridge Street, Sydney 2000
 Tel. (02) 27 9724, 27 7949
 A good selection of Australian and European paintings from the year 1800 to the present day.
 Daily: 9.30 - 6

CHRISTOPHER DAY GALLERY

76a Paddington Street, Paddington 2021
 Tel. (02) 326 1952, 32 0577
 Changing exhibitions of quality traditional 19th- and 20th-century Australian and European oil and water-colour 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 by Col Levy and 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, Elizabeth Street Store, Sydney 2000
 Tel. (02) 266 5544.
 2 - 23 September: Judy Cotton
 29 September - 16 October: Auguste Rodin — small bronzes
 21 October - 13 November: Donald Green — drawings
 18 November - 24 December: Mitsou Shoji, Peter Rushforth — ceramics
 Monday to Friday: 9.30 - 5
 Thursday until 8.30
 Saturday: 9 - 11.45

EAST END ART

102 Burton Street, Darlinghurst 2010
 Tel. (02) 331 5641
 Regular exhibitions by Australian contemporary artists of excellence. Continuous display of bronze sculpture and prints. Also personalized custom framing.
 Tuesday to Friday: noon - 6
 Saturday: 10 - 5

ERNEST EDWARD GALLERY

3 Thompson Square, Windsor 2756
 Tel. (045) 77 3660
 Representing Greg Hansell earth pastels.
 10 - 18 September: Stephen Ramsay; Barry McDonald — pastels
 2 - 10 October: Women and the Arts — paintings, crafts, enamels et cetera.
 Monday: 11 - 5
 Wednesday to Saturday: 11 - 5
 Sunday: 1 - 5

ETCHERS' WORKSHOP

87 West Street, Crows Nest 2065
 Tel. (02) 922 1436
 Etchings, lithographs and silk-screen prints by top Australian and



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97b musgrave road, red hill 4059. ph. 36 6362

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35 McDougall St., Milton, Qld. 4064

Gallery Hours: Saturday to Wednesday

11 a.m. - 5.30 p.m.

Telephone (07) 369 9305

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Hours: Wed. to Sat. 11-6 Sun. 2-6

N.S.W. Representative for Max Boyd

Director: Mavis Chapman



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.

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JOAN DENT
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LAURA STARK

A MIXED EXHIBITION

of oils, watercolours & etchings, as part of the

WOMEN AND ARTS FESTIVAL

OCTOBER 20th to 31st, 1982

Open 7 days during this exhibition



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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)

overseas artists.
Tuesday to Friday: 11 - 6
Saturday: 11 - 5

FOUR WINDS GALLERY

Shop 12/28 Cross Street,
Double Bay 2028
Tel. (02) 328 7951
Collectors' quality American Indian arts and jewellery; Navajo weaving, pottery, lithographs, prints and handcrafted turquoise adornments.
Monday to Saturday: 10 - 5

GALLERY A

21 Gipps Street, Paddington 2021
Tel. (02) 33 6720
11 September - 2 October: Paul Hopmeier — sculpture; Merrick Fry — works on paper
9 - 30 October: Bea Maddock; etchings; Women's Group Exhibition — paintings, drawings, sculpture
6 - 27 November: Frank Hinder; Lyn Plummer — constructions
4 - 22 December: Angus Nivison; John Firth-Smith — works on paper
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.
Tuesday to Friday: 10 - 4
Saturday: 10 - 1

HOGARTH GALLERIES

Walker Lane, Paddington 2021
Tel. (02) 357 6839
Changing exhibitions of contemporary and *avant-garde* Australian and international art.
Tuesday to Saturday: 11 - 6

HOLDSWORTH GALLERIES

86 Holdsworth Street, Woollahra 2025
Tel. (02) 32 1364, 328 7989
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 and overseas sculpture.
Spacious sculpture garden.
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. A selection of Australian and European prints from 1490 to 1940. Exhibitions held regularly with catalogues available.
Monday to Friday: 1 - 6
Saturday: 10 - 6

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 (SYDNEY)

18 Watson Street, Neutral Bay 2089
Tel. (02) 90 2538
We specialize in hanging collections of work for private investors and paintings for presentation.
By appointment

KUNAMA GALLERIES

Kosciusko Road, Jindabyne East 2627
Tel. (0648) 67 193
Resident artist, Alan Grosvenor
Wednesday to Monday: 9 - 5

MACQUARIE GALLERIES

204 Clarence Street, Sydney 2000
Tel. (02) 29 5787, 290 2712
Tuesday to Friday: 10 - 6
Saturday: noon - 6
Monday: by appointment

MARK WIDDUP'S COOKS HILL GALLERIES

67 Bull Street, Cooks Hill, Newcastle 2300
Tel. (049) 26 3899
20 August - 6 September: David Voigt; John Earle
10 - 27 September: David Perks; Greg Daly — ceramics
1 - 18 October: Ken Johnson
22 October - 8 November: Graham Cox; Sandra Black — ceramics
12 - 29 November: Nicholas Mullens; Ian Sprague — ceramics
3 - 20 December: Owen Piggott; Newcastle Potters
21 December - 23 January: Christmas recess
Friday, Saturday, Monday: 11 - 6
Sunday: 2 - 6
Or by appointment

MAVIS CHAPMAN GALLERY

44 Alfred Street, Milson's Point 2061
Tel. (02) 92 1920
Continuous group exhibitions of distinguished Australian artists.
2 - 31 October: Artists past and Present — Women's Festival of Arts 1982: Hermia Boyd, Alice Danziger, Helen Lempriere, Mavis Chapman, Bobby Hicks, Roma Lewinston, Eve Chapman, Yvonne Du Moulin, Itka Indyk, Judy Lane, Thea Proctor
Wednesday to Saturday: 11 - 6
Sunday: 2 - 6

MODERN ART GALLERY

Leacocks Lane (off Hume Highway), Casula 2170
Tel. (02) 602 8589
Changing exhibitions of established and evolving artists.
Saturday, Sunday: 11 - 5
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

PAINTERS' GALLERY

32½ Burton Street, East Sydney 2000
Tel. (02) 356 1541
Paintings, prints and drawings by both early and contemporary artists.
Paintings, prints and drawings by both early and contemporary artists.
14 September - 9 October: Greg Harkness, Michael Eccleston
12 - 30 October: Women Artists — paintings, prints
3 - 27 November: Sharni Lloyd
1 - 22 December: Treania Smith; Sally McInerney — prints
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

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

PRINT ROOM

141 Dowling Street,
Woolloomooloo 2011
Tel. (02) 358 1919
Original prints, drawings, photography from Australia, Europe, Asia and America; both traditional and contemporary.
Tuesday to Saturday: 11 - 6

Q GALLERY

Birkenhead Point (top level),
Drummoyne 2047
Tel. (02) 81 3615
Fine original works by Australian artists: oils, watercolours, pastels, limited-edition prints.
20 - 31 October: Women and Arts Exhibition — mixed media
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 work of Australian artists and graphic work from the United States and United Kingdom.
7 - 25 September: Brad Levido
28 September - 23 October: Henry Moore — sculpture, drawings, prints
26 October - 20 November: John Wolseley — paintings, drawings
23 November - 11 December: Architectural drawings
14 - 18 December: Mixed show — paintings, drawings
Tuesday to Saturday: 11 - 5.30

ROBIN GIBSON GALLERY

278 Liverpool Street, Darlinghurst 2010
Tel. (02) 331 6692
21 August - 8 September: James Willebrant; Ray Beattie — paintings and sculpture
11 - 29 September: Graham Ashton —

sculpture and drawings
2 - 20 October: Elwyn Lynn; Con Rhee — glass
23 October - 10 November: Ross Harvey; Erwin Fabian — sculpture
13 November - 1 December: Geoffrey Proud
4 - 22 December: European Surrealists
Tuesday to Saturday: 11 - 6

ROSLYN OXLEY GALLERY

13-21 Macdonald Street, Paddington 2021
Tel. (02) 331 1919
Tuesday to Saturday: 10 - 6
Or by appointment

RUDY KOMON ART GALLERY

124 Jersey Road, Woollahra 2021
Tel. (02) 32 2533
Australian contemporary art
4 - 29 September: Alun Leach-Jones
2 - 27 October: Fred Williams
30 October - 24 November: Eric Smith
27 November - 31 December: 23rd Anniversary Exhibition
Monday to Saturday: 10 - 5

S. H. ERVIN MUSEUM AND ART GALLERY

National Trust Centre, Observatory Hill, Sydney 2000
Tel. (02) 27 9222
13 August - 26 September: The Centenary of St Mary's Cathedral — architectural drawings, paintings and church artefacts
1 October - 7 November: Professor Leslie Wilkinson — architectural drawings, watercolours
12 November - 19 December: Australian Watercolour Institute — Annual Selling Exhibition
Tuesday to Friday: 11 - 5
Saturday, Sunday: 2 - 5

STADIA GRAPHICS GALLERY

1st Floor, 85 Elizabeth Street, Paddington 2021
Tel. (02) 326 2637
Original graphic works by 19th- and 20th-century masters, contemporary Australian and overseas artists.
24 August - 25 September: German Expressionism 'Die Brücke': Graphic works by Heckel, Kirchner, Mueller, Nolde, Pechstein, Schmut-Rottluff
28 September - 30 October: Jorg Schmeisser — recent drawings, prints
2 - 20 November: Joseph De Lutus — oils on paper
23 November - 11 December: Noela Hjorth — Fantasy of Flight
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

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

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

F1.



BRAND X GALLERY

F2.



MORI GALLERY

56 CATHERINE ST. LEICHHARDT
SYDNEY,
PHONE: (02) 560-4704.

The Painters Gallery

Jean Appleton	Alison Rehfish
Douglas Dundas	Cameron Sparks
George Duncan	Dorothy Thornhill
Ena Joyce	Roland Wakelin
Lloyd Rees	Salvatore Zofrea

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



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Specializing in fine original prints, drawings
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contemporary, from Australia, Europe, Asia
and America.

141 Dowling Street, Woolloomooloo. 2011 Sydney
Phone (02) 358 1919 Hours: Tuesday to Saturday 11-6
(If driving enter Dowling Street via Bourke and Cathedral Streets)

W.A.G. Woollahra Art Gallery

One of Sydney's NEW Galleries of 1982

Prestigious exhibition spaces for all
Visual Arts, also quality stock gallery.

Gallery Hours: 7 days 10 am to 6 pm
160 Oxford Street (opp Centennial Park) Woollahra. N.S.W. 2025
Director: Betty Kelly Telephone: (02) 32 9947, 32 9948

paintings, sculpture and prints.
By appointment

ULMARRA GALLERIES

4/5 Coldstream Street, Ulmarra 2462
Tel. (066) 44 5297
Changing exhibitions of works by
established and promising Australian and
international artists.
Specialists in antiquarian etchings,
engravings, maps.
18 September - 17 October: Three
Women Painters: Wendy McGain, Lynne
Maughan, Deslie Krickler.
23 October - 21 November: Feature
Exhibition, The Italian Experience, Old
Master works, Sergio Agostini, Rob Jago
27 November - 25 December: Tom
Lonyai — paintings and drawings:
James Black
Monday to Friday: 10 - 5
Sunday: 2 - 5

VIVIAN ART GALLERY

12/309 Forest Road, Hurstville 2220
Tel. (02) 579 4383
Selected Australian artists' oils, water-
colours, pastels. Ceramics. Custom
framing. Art for your home, business,
or investment.
Monday to Saturday: 10.30 - 5
Thursday until 9

VON BERTOUCHE GALLERIES

61 Laman Street, Newcastle 2300
Tel. (049) 2 3584
10 - 26 September: Dawn Burston;
Matthew Perceval
1 - 17 October: Cheryl Cusick; Elizabeth
Martin — terracotta sculpture; Myra
Skipper — silver and enamel jewellery
22 - 26 October: Gallery closed
29 October - 27 November: Collectors'
Choice — paintings, graphics, sculpture,
pottery, jewellery, glass
11 November: Reinis Zusters — study for
War Memorial mural for Christ Church
Cathedral, Newcastle
3 - 24 December: John Montefiore —
drawings; Dawn Allen — stoneware
Friday to Tuesday: noon - 6
Or by arrangement

WAGNER ART GALLERY

39 Gurner Street, Paddington 2021
Tel. (02) 357 6069
September: John Borrack
October: Lesley Pockley
November: Margaret Coen
December: Christmas Exhibition
Tuesday to Saturday: 11 - 5.30
Sunday: 1 - 5

WATTERS GALLERY

109 Riley Street, East Sydney 2010
Tel. (02) 331 2556
1 - 18 September: Robert Parr —
sculpture
22 September - 9 October: Suzie
Marston; Ken Searle
13 - 30 October: Bridgid McLean —
constructions; Ruth Waller —
photo-montage
3 - 20 November: Robin Wallace-Crabbe
24 November - 11 December: Tony
Tuckson — drawings
14 - 31 December: Gallery closed
Tuesday to Saturday: 10 - 5

WOOLLAHRA ART GALLERY

160 Oxford Street, (opp. Centennial
Park), Woollahra 2025
Tel. (02) 32 9947, 32 9948
One-man small group shows.
Continually changing exhibitions.

Quality paintings, sculpture, ceramics,
photography, original prints. Artists
enquiries welcomed.

6 - 24 October: Women and Arts
Festival: Women's Post-grad. Class '80
27 October - 14 November: Colleen
Quinn — paintings and drawings
Daily: 10 - 6

WORKSHOP ARTS CENTRE

33 Laurel Street, Willoughby 2068
Tel. (02) 95 6540
A practical centre for individual
instruction and experimentation in the
visual arts and crafts
Regularly changing exhibitions.
9 - 20 October: Women and Art — mixed
exhibition
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
Paintings, sculpture and crafts. Major
exhibitions monthly. Stock display.
Wednesday to Sunday, public
holidays: 10.30 - 5

BOLITHO GALLERY

Cnr Victoria and Hosking Streets,
Hall 2618
Tel. (062) 30 2526
26 September - 17 October: Robert
Gillam — works on paper
20 October - 14 November: Susan
Sheridan
Wednesday to Friday: 11 - 4.30
Saturday, Sunday: noon - 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 Savage Street, Campbell 2601
Tel. (062) 47 7019
28 September - 26 October: Donald
Laycock — paintings, pastels
2 - 30 November: Bruno Leti —
paintings, prints
Saturday to Tuesday: 12.30 - 5.30

HUGO GALLERIES

Shop 9, Thetis Court, Manuka 2603
Tel. (062) 95 1008
Lithographs, etchings, international
collection, including Picasso, Miró,
Moore, Masson, Olsen, Pugh, Dickerson
and others.
Monday to Friday: 9.30 - 4.30
Saturday: 9.30 - 12.30

NAREK GALLERIES

Cuppacumbalong Art and Craft
Centre, Tharwa 2620
Tel. (062) 37 5116
Frequently changing exhibitions
featuring work by Australia's leading
craftsmen in ceramics, fibre, wood
et cetera.
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.
Wednesday to Sunday: 11 - 5

Victoria

ABERCROMBIE GALLERIES

56 Johnston Street, Collingwood 3066
Tel. (03) 419 2986

Exhibiting oils, watercolours, drawings, prints by quality Australian artists.

25 September - 8 October: Hans Van Vlodrop

17 - 29 October: Undine Padoms

14 - 26 November: Yvonne Ricketts

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 Australian artists.

Monday to Saturday: 11 - 5.30

Sunday: 2 - 5

AUSTRALIAN GALLERIES

35 Derby Street, Collingwood 3066

Tel. (03) 417 4303, 417 4382

30 August - 11 September: Polly Hope — soft art

20 September - 2 October: Arthur Boyd — very early paintings

11 - 23 October: Geoffrey Dupree; Mixed Collection — paintings, prints, drawings; Tony White — jewellery

1 - 13 November: Leonard French

22 November - 4 December: Ken Smith

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

Comprehensive Collection of works by Australian artists.

Tuesday to Friday: 10.30 - 4.30

Saturday: 11 - 4.30

Sunday: 2 - 4

CONTEMPORARY ART SOCIETY (VICTORIA)

Joan Gough Studio Gallery

326-328 Punt Road, South Yarra 3141

Tel. (03) 26 1956

Workshops, life drawing (Tuesdays), lectures, discussions, excursions, integrated arts activities, week-end painting excursions, special functions.

New members welcome.

1 - 30 October: Contemporary Art Society Annual Prize, Art Papers Award

18 November - 4 December: Contemporary Art Society Studio 1 Group — mixed media

Saturday: noon - 7

Or by appointment

DEUTSCHER FINE ART

68 Drummond Street, Carlton 3053

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, 22 1128

Specializing in quality paintings by

leading Australian artists, colonial to modern. Valuers for tax incentive scheme.

Wednesday to Saturday: 10 - 5

Sunday: 2 - 5

EDITIONS GALLERIES

Roseneath Place, South Melbourne 3205

Tel. (03) 699 8600

Ongoing exhibitions of Australian, European and Japanese original prints and paintings. Recognized as widest selection in this country.

Monday to Friday: 10 - 5.30

Saturday, Sunday: 2 - 6

FIELD WORKSHOP

rear 338 Clarendon Street,

South Melbourne 3205

Tel. (03) 690 4249

The Field Workshop, established as an editioning facility for printmakers, has a permanent gallery space featuring individual and theme exhibitions in all media.

4 - 26 September: Dino Consalvo — paintings, drawings

2 - 24 October: Nicky Kawchitch — mixed media drawings

30 October - 21 November: David Allen, Helen Miller — paintings, prints

27 November - 24 December: Air and Flight — group show

Wednesday to Friday: 10 - 6

Saturday: 9 - 3

Sunday: 1 - 5

FINE ARTS GALLERY

33 Honeysuckle Street, Bendigo 3550

Tel. (054) 43 7960

Paintings and prints by leading Australian artists — John Olsen, David Dridan, Kenneth Jack, Helen Maudsley, Peter Wegner, Bill Walls.

Daily: noon - 6

FIVEWAYS GALLERIES

Mt Dandenong Road, Kalorama 3766

Tel. (03) 728 5975, a.h. 728 5226

Regular catalogued exhibitions.

Continuing exhibitions of oils, watercolours, pastels by well-known artists.

Saturday to Thursday: 11 - 5

GOLDEN AGE GALLERIES

96 Bridge Street, Mall,

Ballarat 3350

Tel. (053) 32 2516, a.h. 31 6348

26 September - 24 October: Alan

Sumner — stained glass, screenprints, paintings 1944-1982

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 fine Australian painting by leading artists.

Monday to Friday: 11 - 5

Saturday: 10 - 5

Sunday: 2 - 5

GREYTHORN GALLERIES

Southern Cross Hotel (foyer level),

Exhibition Street, Melbourne 3000

Tel. (03) 63 3839

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



Charles Blackman Alice at the opera edition 75

This is one etching from a series of 17 etchings by Charles Blackman. The series is published by Port Jackson Press and available through Chapman Gallery.

CHAPMAN GALLERY

15 Beaumont Close

Chapman, A.C.T. 2611

Phone: (062) 88 8088

Hours: Wed, Thu, Fri 1 to 6 pm

Sat, Sun 10 am to 6 pm

Director: Judy Behan

PORT JACKSON PRESS

23 McLaren Street

North Sydney,

N.S.W. 2060

Phone: (02) 92 4181

Hours: Mon - Fri 10 am to 5 pm

Sat by appointment



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

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1408 Nepean Highway
Mount Eliza
Telephone 787 2953

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Miro
Moore
Vasarely
Lindstrom
Christo
Looby
Pugh
Olsen

Shop 9, Thetis Court, Manuka. A.C.T. 2603. (062) 95 1008

146 Melbourne Street,
North Adelaide, 5006
Director: Elsie Joy Reade

jolly frog
gallery

PRESENTING TRADITIONAL AND MODERN
WORKS BY LEADING SOUTH AUSTRALIAN AND
INTERSTATE ARTISTS

Sat. 10 a.m. - 1 p.m.
Sun. to Fri. 10 a.m. - 4 p.m.
(closed Tuesdays)
Telephone (08) 267 5863

Featuring fine Australian paintings by
leading artists.
Monday to Friday: 9.30 - 5.30
Friday until 8
Saturday: 9 - noon

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
23 May - 6 June: Byzantine Icons
10 June - 25 July: Guy Stuart
Brief Retrospective
August - October: Glimpses of the 'forties
Tuesday to Friday: 10 - 5
Wednesday until 7
Saturday, Sunday: noon - 5

JOAN GOUGH STUDIO GALLERY

326-328 Punt Road, South Yarra 3141
Tel. (03) 26 1956
Non-profit, no commission on sales,
Exhibitions arranged. Contemporary Art
Society (Victoria) headquarters:
life classes; Society's functions monthly.
1 - 30 October: Contemporary Art Society
Annual Prize; Art Papers Award
13 November - 4 December:
Contemporary Art Society Studio 1
Group — mixed media
18 December - 30 January: Joan Gough:
Inhabitants of the Neon City
Saturday: noon - 7
Or by appointment

JOSHUA McCLELLAND PRINT ROOM

105 Collins Street, Melbourne 3000
Tel. (03) 63 5835
Topographical and historic prints.
Monday to Friday: 10 - 5

MANYUNG GALLERY

1408 Nepean Highway, Mt Eliza 3930
Tel. (03) 787 2953
Featuring exhibitions of oils and
watercolours by prominent Australian
artists.
Daily: 10.30 - 5

METZ WEBB PRINTS

9 Horsburgh Grove, Armadale 3143
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

(also Rogowski's Antiques)
342 South Road, Moorabbin 3189
Tel. (03) 555 2191
Exhibition of 70 works by Tom Garrett on
view and sale. Paintings by prominent
Australian and continental artists, also
French furniture, porcelain, silver,
jewellery et cetera.
Tuesday to Friday: 10 - 5
Saturday: 10 - 1
Sunday: 2.30 - 5.30

NATIONAL GALLERY OF VICTORIA

180 St Kilda Road, Melbourne 3004

Tel. (03) 62 7411
2 July - 24 October: The Year of the Tree
— photography
28 August - 6 October: Leonardo da Vinci
— drawings
3 September - late October: Italian Old
Master Drawings from the Collection
15 October - 28 November: National
Bank Collection
Late October - early December: Merric
Boyd Pottery
28 October - late February: Laurie
Wilson — photography; The Book
5 November - 5 December: Kandinsky —
prints, drawings
15 December - 16 January: International
Glass
14 December - 23 January: Town,
Country, Shore, Sea — drawings
Tuesday to Sunday (and public holidays,
except Christmas Day, Good Friday and
Anzac Day): 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 - 5.30
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 selection.
Monday to Friday: 9.30 - 3.30

REALITIES GALLERY

35 Jackson Street, Toorak 3142
Tel. (03) 241 3312
6 September - 1 October: John Wolsley
— paintings, drawings
4 - 29 October: Roger Kemp: paintings,
prints
1 - 26 November: Sandra Leveson-
Meares
Tuesday to Friday: 10 - 6
Saturday: 10 - 2

TOLARNO GALLERIES

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

27 NIAGARA LANE GALLERIES

27 Niagara Lane, Melbourne 3000
Tel. (03) 67 4456
27 August - 27 September: Francis
Lymburner — drawings
24 September - 18 October: John
Henshaw
22 October - 17 November: Danila
Vassiliev Survey Exhibition
Monday to Friday: 10 - 6
Sunday: 1 - 5

UNIVERSITY GALLERY

University of Melbourne
Parkville 3052
Tel. (03) 341 5148
July - December: Young Artists and

Experimental Works — continually changing exhibitions.
14 September - 22 October: Inge King: sculpture — a retrospective exhibition
4 November - 17 December: Animals and other Endangered Species — paintings, prints, drawings
Tuesday to Friday: 10 - 5
Wednesday until 7

VICTORIAN ARTISTS SOCIETY
430 Albert Street, East Melbourne 3002
Tel. (03) 662 1484
Constantly changing exhibitions of members' works.
2 - 17 September: Spring Exhibition
Monday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

South Australia

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, Adelaide 5000
Tel. (08) 223 7200
28 August - 26 September: Kandinsky — paintings, prints
17 September - 31 October: Births, Marriages and Deaths — costume and jewellery, 19th century
19 November - 9 January: Japan: Treasures from Idemitsu Museum of Arts — hand-painted scrolls and ceramics
10 December - 13 February: South Australian Sculpture of the 1980s
Monday to Saturday: 10 - 5
Wednesday until 9
Sunday: 1.30 - 5

BONYTHON GALLERY
88 Jerningham Street, North Adelaide 5006
Tel. (08) 267 4449
28 August - 22 September: David Rankin; South Pacific Artefacts
25 September - 27 October: Lawrence Daws; Sony Manning — ceramics
30 October - 24 November: Bryan Westwood; Billie Staehr — jewellery
27 November - 22 December: Peter Bowden; Bette Reddin — sculpture
Tuesday to Saturday: 10 - 6

CONTEMPORARY ART SOCIETY GALLERY
14 Porter Street, Parkside 5063
Tel. (08) 272 2682
Wednesday to Friday: 11 - 5
Saturday, Sunday: 2 - 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
29 August - 26 September: Telfer Dennis
3 - 31 October: Joy Redman — paintings, prints, drawings
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

JOLLY FROG GALLERY
146 Melbourne Street, North Adelaide 5006
Tel. (08) 267 5863
12 - 30 September: 2nd Birthday Exhibition
9 - 24 October: Rob Taylor: Art Nouveau Paintings from the South Australian Wild
14 - 28 November: James Ainslie
1 - 19 December: Christmas Celebration — mixed exhibition: paintings and ceramics
Wednesday to Friday: 10 - 4
Saturday: 10 - 1
Sunday, Monday: 10 - 4

TYNTE GALLERY
110 Tynnte Street, North Adelaide 5006
Tel. (08) 267 2246
Limited-edition prints and works on paper by Australian artists.
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

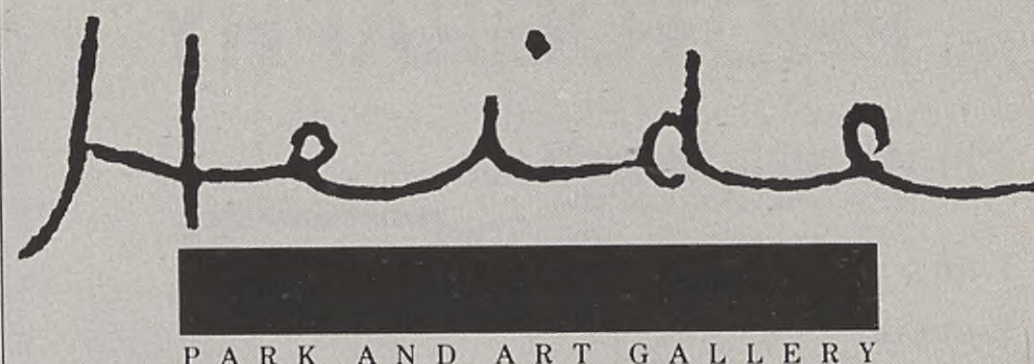
FINE ARTS GALLERY
252 Adelaide Terrace, Perth 6000
Tel. (09) 325 9031
Exhibiting works by permanent artists.
Monday to Friday: 10 - 4
Sunday: 2 - 5

GALERIE DÜSSELDORF
890 Hay Street, Perth 6000
Tel. (09) 325 2596
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

QUENTIN GALLERY
20 St Quentin Avenue, Claremont 6010
Tel. (09) 384 8463
2 - 19 September: Stephen Skillitzi — ceramics, glass
23 September - 10 October: Sidney Nolan
14 October - 7 November: Italian Spring Festival Exhibition, 'Not(e) Books', Contemporary Italian artists — drawings, paintings, sculpture.
11 - 28 November: Joan Campbell — ceramic sculpture



Mid Sept — Mid Nov:
Glimpses of the Forties — Melbourne

Mid Nov: Sam Atyeo Retrospective

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

Southlands Gallery

SEPTEMBER 7-10
VENUE: CANBERRA THEATRE CENTRE GALLERY

A mixed exhibition of quality Australian art by leading artists to celebrate the opening of the National Gallery.
BILL BEAVEN, RICHARD BOGUSZ, WARREN CURRY
HENRY GILMOUR, IVARS JANSONS, IAN STEPHENS

AT SOUTHLANDS GALLERY
OCTOBER 8-27

IAN STEPHENS — oil paintings

OCTOBER 29-NOVEMBER 17
GARRY DUNCAN — oil paintings

NOVEMBER 19-DECEMBER 1
RONALD COUDREY — watercolours

4 SOUTHLANDS CENTRE, MAWSON. A.C.T. 2607
PHONE: (062) 86 5330 A.H. 51 2716
DIRECTORS: Dianne and Geoff Lean

PHOTOGRAPHY

CHANGING MONTHLY

Thurs-Sat: 1-6 p.m.

Sunday: 2-5 p.m.

391 King William St.,
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252 ADELAIDE TCE., PERTH.
PHONE (09) 325 9031
GALLERY HRS. MON-FRI 10-4 SUN 2-5.

Tuesday to Friday: 10 - 4
Saturday: 10 - noon
Sunday: 2 - 4

TARCOOLA ART GALLERY

34 Bayview Street, Mt Tarcoola,
Geraldton 6530
Tel. (099) 21 2825
Changing exhibitions of recent works by
George Hodgkins.
Daily: 10 - 5

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 COASTAL ART GROUP

Upstairs Gallery, Suite 6, Osborne House,
Wilmot Street, Burnie 7320
Paintings, pottery, woodcraft by
Tasmanian artists and craftsmen.
Monday to Friday: 10.30 - 4.30

FOSCAN FINE ART

178 Macquarie Street, Hobart 7000
Tel. (002) 23 6888
Fine paintings and graphics: European
and Australian.
Monday to Friday: 12.30 - 4.30
Saturday: 9 - 12.30
Or by appointment

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

3 Argyle Street, Hobart 7000
Tel. (002) 23 2696
Daily: 10 - 5

Overseas

TRANSNATIONAL ARTS

21 Cheval Place, London SW7 1EW
Tel. (01) 564 7268
Specializing in 19th- and 20th-century
Australian and New Zealand paintings
and early 20th-century European
paintings.

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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:
Print Council Exhibition 10:
20 September - 1 October:
S.A. School of Art
20 October - 3 November:
Burnie Art Gallery, Tasmania
11 November - 1 December:
Queen Victoria Museum and Art Gallery,
Launceston, Tasmania
9 - 30 December:
Devonport Gallery, Tasmania
Scottish Print Open 2:
5 - 19 October:
Stanthorpe Art Gallery, Queensland
29 October - 26 November:
Brisbane Civic Art Gallery, Queensland
7 December - 3 January:
Gladstone Art Gallery, Queensland
Australian Prints 1980:
September - October: World Fair,
Nashville, Tennessee, U.S.A.
Contemporary Australian Printmakers 1:
15 - 26 November: QANTAS Gallery,
London
Contemporary Australian
Printmakers 1-US:
15 November - 12 December:
Confederation Centre of Arts,
Charlottetown, Prince Edward Island,
Canada
Contemporary Printmakers 2:
4 - 22 October: Mesa, Arizona, U.S.A.

Competitions, Awards and Results

*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: 4 months prior to publication).*

Details Queensland

CLONCURRY ERNEST HENRY MEMORIAL ART CONTEST

Particulars from: Secretary, Cloncurry
Art Society, Box 326, P.O., Cloncurry
4824.

NERANG FESTIVAL OF ARTS ANNUAL COMPETITION

Particulars from: Mrs Elaine Cooper,
Broadbeach Road, Nerang 4211.

New South Wales

ARCHIBALD PRIZE

Judges: Trustees of the Art Gallery of New South Wales.

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

ARMIDALE RUSDEN ART COMPETITION

Particulars from: Mary Mills, Box 575, P.O., Armidale 2350

BERINBA ART FESTIVAL COMPETITION

Open, contemporary and traditional. Particulars from: Principal, Berinba Public School, Box 56, P.O., Yass 2582.

BLACKHEATH RHODODENDRON FESTIVAL ART SHOW

Painting, ceramics. Particulars from: R. Bennett, 179 Wentworth Street, Blackheath 2785.

CAMPBELLTOWN CITY FESTIVAL OF FISHERS GHOST ART COMPETITION

Particulars from: Executive Director, Festival of Fisher's Ghost, Campbelltown City Council, Campbelltown 2560.

DYASON BEQUEST

Grants to 'Australian art students who have already won travelling art scholarships, so that such students shall be better able to afford to study architecture, sculpture, or painting in countries other than Australia and New Zealand'. Applications may be made at any time.

GRUNER PRIZE

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

KYOGLE FESTIVAL ART COMPETITION

Particulars from: Organizing Secretary, Box 278, P.O., Kyogle 2474.

MACQUARIE TOWNS FESTIVAL ART EXHIBITION

Purchase. Particulars from: Community Arts Officer, Hawkesbury Shire Council, Council Chambers, Windsor 2756.

MAITLAND PRIZE

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

PORT MACQUARIE — THE MACQUARIE AWARD

Open. Particulars from: Secretary, Lions Club of Port Macquarie, Box 221, P.O., Port Macquarie 2444.

ROYAL EASTER SHOW ART PRIZES 1983

Particulars from: Director, Royal Agricultural Society of N.S.W., Box 4317, G.P.O., Sydney 2001.

SOUTHERN CROSS ART EXHIBITION

Open, any style, any medium; traditional, oil; watercolour. Particulars from: Secretary, Southern Cross Art Exhibition, Box 361, P.O., Caringbah 2229.

SULMAN PRIZE

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

'SYDNEY MORNING HERALD' ART PRIZE AND ART SCHOLARSHIP

Particulars from: *Herald* Art Competition, City of Sydney Cultural Council, 161 Clarence Street, Sydney 2000.

WYNNE PRIZE

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

A.C.T.

CANBERRA NATIONAL ART AWARD

Acquisitive: landscape, streetscape. Particulars from: *Canberra Times*, 18 Mort Street, Canberra City 2601.

Victoria

CORIO ROTARY CLUB ART EXHIBITION

Particulars from: Secretary, Rotary Club of Corio, Box 53, P.O., North Geelong 3215.

WARRNAMBOOL HENRI WORLAND MEMORIAL PRINT AWARD

Open, acquisitive. Particulars from: Director, Warrnambool Art Gallery, 214 Timor Street, Warrnambool 3280.

Western Australia

BUNBURY ART PURCHASE

Particulars from: Bunbury City Art Gallery, Box 119, P.O., Bunbury 6230.

Tasmania

BURNIE: TASMANIAN ART AWARDS EXHIBITION

Particulars from: Secretary, Box 186, P.O., Burnie 7320.

Results

New South Wales

BERRIMA DISTRICT ART AWARD 1982

Judge: Elizabeth Rooney
Winner: Pam Craford

COWRA FESTIVAL OF THE LACHLAN VALLEY ART AWARDS 1982

Winner: Calleen Award: Margaret Early;
Caltex Award: Brian Wild; Caltex Award, from entire exhibition: Margaret Early;
watercolour: Joy Tyack

ROYAL EASTER SHOW ART PRIZES 1982

Judge: Graeme Inson
Winner: Margaret Fesq Memorial Art Prize: Susan Sheridan
Winners: rural: 1st: Frederic Bates;
2nd: W. Spencer; 3rd: Les Burcher



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Seaside headland, 21 June 1981

From sketchbook 130, page 12

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Judge: Dorothy Thornhill
Winners: portrait: 1st: Joshua Smith;
2nd: Judy Pennefather; 3rd: Denbigh Sale
Judge: Allen Hansen
Winner: Still life: Phyl Bergman
Judge: John Lindsay Sever
Winners: watercolour, traditional:
1st: David Taylor; 2nd: Aina Nicmanis;
3rd: Frederic Bates
Judge: Peter Powditch
Winners: modern figurative: 1st:
K. Wright; 2nd: Francis Celtan;
3rd: John Loadman
Judge: Pamela Thalben Ball
Winner: seascape: John Caldwell
Judge: John Bailey
Winners: miniatures: portrait: Gabrielle Grammeno; other than portrait:
M. Young
Judge: Patrick Hockey
Winners: drawing on paper: 1st: Justine O'Regan; 2nd: Jennifer Hemsley; 3rd:
Allison Cody
Judge: David Millar
Winners: Australian birds and flowers
(not still life): 1st: Peter Pinson;
2nd: Megan Amory; 3rd: Joanne Thew

Victoria

CAMBERWELL ROTARY COMPETITION 1982

Judge: Donald Cameron
Winner: oil: Bill Caldwell
Judge: Kathlyn Ballard
Winner: watercolour: Charles Bush;
Special Awards: Gregory Allen;
Peter Smales; Judith Perrey
Overseas Study Grant Award: Gregory Allen

GEORGES INVITATION ART AWARDS 1982

Judges: Alan McCulloch (Chairman), Kevin Connor, Mary Eagle, Ronald Millar, Nancy Underhill
Winner: Jan Senbergs
Works by Suzanne Archer, Janet Dawson, Patrick Henigan, Jim Peterson and Ken Whisson were also purchased upon the advice of the judges.

Art Auctions

Sizes in centimetres

Spink Auctions 24 March 1982, Sydney

ALLCOT, John: The sailing ship *Port Jackson*, oil, 43 x 58, \$5,000
BANKS, John D.: A decorative landscape, oil, 47 x 57, \$2,400
BLACKMAN, Charles: Still life, oil, 73 x 48, \$1,400
BOYD, Arthur: Landscape with rainbow, oil, 99 x 91, \$7,000
BOYD, David: Playing near the water-hole, oil, 71 x 81, \$2,000
CONDER, Charles: Fan: *La femme en rouge*, watercolour on silk, 12 x 37, \$4,000
COROT, J. B. Camille: Landscape with figures, oil, 22 x 46, \$10,000
CROOKE, Ray: The villagers, oil, 59 x 90, \$4,400

DRYSDALE, Sir Russell: Jungle patrol, New Guinea, ink, 15 x 17, \$550
ELLIOT, Ric: Downhill run, oil, 58 x 89, \$1,400

FRENCH, Leonard: The helmsman, enamels, 157 x 121, \$3,400

GARLING, Frederick: From sail to steam, watercolour, 27 x 45, \$1,500

GLOVER, John: The castle of St Angelo and St Peters, Rome, watercolour, 25 x 36, \$1,000

GRUNER, Elioth: The haywagon, oil, 20 x 28, \$2,000

HERBERT, H. B.: Cattle amongst gums, watercolour and body colour, 33 x 43, \$1,100

HEYSEN, Sir Hans: A summer pastoral Hahndorf, watercolour, 32 x 40, \$7,500

HILDER, J. J.: Early morning, sheep grazing, watercolour, 16 x 30, \$6,500

HOYTE, J. C.: Milford Sound, New Zealand, watercolour, 29 x 54, \$1,700

JACKSON, James R.: North Palm Beach, oil, 37 x 45, \$3,800

KAHAN, Louise: Two figures and flute, Pencil, ink and wash, 57 x 79, \$900

KMIT, Michael: Poetess, mixed media, 62 x 34, \$600

LINDSAY, Norman: Spring's innocence, oil, 63 x 88, \$78,000; Little witch, limited-edition etching, 16/40, 27 x 23, \$1,100

LYMBURNER, Francis: Horse struggle, ink and wash, 20 x 26, \$280

McINNES, W. B.: Beside the city wall, oil, 30 x 39, \$1,700

NAMATJIRA, Albert: Ghost gum, Central Australia, watercolour, 25 x 29, \$2,300

NOLAN, Sir Sidney: Kelly in landscape, oil, 52 x 76, \$2,400

PEACOCK, George E.: Old Government House as it appeared when vacated by Sir George Gipps in 1845, oil, 21 x 29, \$6,200

PRESTON, Margaret: Ornamental flowers, hand-coloured woodcut, 24 x 19, \$1,000

PUGH, Clifton: Ant-hills and buffalo, Arnhem Land, mixed media, 55 x 75, \$750

REES, Lloyd: South Coast, limited-edition lithograph, 61/80, 50 x 64, \$400

ROBERTS, Tom: Spluga Pass, oil, 20 x 12, \$4,200

STREETON, Sir Arthur: Blue Bay and Olympic Mountains, oil, 50 x 75, \$56,000; Fitzroy Gardens, oil, 51 x 38, \$6,000

STURGESE, R. W.: Dockside, watercolour, 19 x 25, \$1,400

TUCKER, ALBERT: Ibis in flight, oil, 56 x 71, \$4,000

YOUNG, W. Blamire: The passing storm, watercolour, 23 x 24, \$850

Leonard Joel 31 March — 2 April 1982, Melbourne

BASTIN, Henri: After the rain, Central Australia, oil, 37 x 49, \$600
BECKETT, Clarice: Late evening on the Yarra, oil, 24 x 29, \$1,050

BELL, George: From the Yarra, oil, 45 × 60, \$225
 BLACKMAN, Charles: Seated nude with flowers, mixed media, 152 × 121, \$900
 BOYD, ARTHUR: Wimmera landscape, tempera and oil, 46 × 61, \$6,000
 BOYD, Theodore Penleigh: Early afternoon light, 57 × 85, \$3,250; Portsea Pier, 42 × 52, \$10,000, both oil
 BUNNY, Rupert: South of France, 22 × 15, \$800; Coastal landscape, 14 × 22, \$500, both oil
 BUVELOT, Louis: Landscape with hut and cattle, oil, 18 × 33, \$5,500
 BYRNE, Sam: Reflections 1981-B.H.P. smelter, Broken Hill, oil, 55 × 55, \$900
 CHAPMAN, David: View from bathroom window, South Yarra, oil, 90 × 75, \$500
 CONDER, Charles: Two ladies in Paris, 48 × 74, \$6,500
 CROOKE, Ray: Family group, Thursday Island, 45 × 61, \$2,400; Thursday Island native, 45 × 60, \$1,800, both oil
 CUMBRAE-STEWART, Janet: Seated nude, pastel, 71 × 52, \$8,000
 DOBELL, Sir William: Fassifern, ink, 13 × 17, \$600
 FAIR, Fraser: Peterborough, oil, 90 × 90, \$375
 FIZELLE, Rah: Nude, pencil, 76 × 55, \$800; The red skirt, oil, 92 × 58, \$4,000
 FOX, Ethel Carrick: At the market, 25 × 33, \$1,500; Market scene, 29 × 24, \$1,800; The red house, 25 × 35, \$1,400, all oil
 FRATER, William: Nude, pastel, 72 × 52, \$750; Dancing figures, oil, 79 × 101, \$1,700
 FRENCH, Leonard: Burning bird, watercolour, 28 × 38, \$1,000
 FRIEND, Donald: Bali boy, ink and wash, 31 × 26, \$250
 GILL, S. T.: Mount Remarkable, South Australia, watercolour, 43 × 57, \$31,000
 GLEESON, James: Variation on the Titan theme, 15 × 12, \$300; The wanderer, 15 × 12, \$350, both oil
 GRUNER, Elioth: Figures at Coogee, oil, 13 × 22, \$9,500
 HERMAN, Sali: The artist's garden, oil, 29 × 36, \$1,500
 HILDER, J. J.: Reflections, watercolour, 27 × 17, \$5,000
 HOLMES, Edith Lilla: Self portrait, oil, 48 × 39, \$2,700
 JACK, Kenneth: Road to Ballarat, oil, 59 × 89, \$4,000
 LAMBERT, George W.: Seated nude, oil, 67 × 37, \$2,500
 LAWRENCE, George: Paris street scene, 41 × 49, \$3,000; Misty morning, Sydney Harbour, 59 × 74, \$6,500, both oil
 LINDSAY, Norman: Which shall it be?, watercolour, 41 × 32, \$5,250
 LONG, Sydney: Hawkesbury River, oil, 29 × 49, \$5,500
 McCUBBIN, Frederick: Landscape, evening with horses, 24 × 34, \$10,000; The McCubbin family at Macedon, 24 × 34, \$12,000, both oil
 McGILCHRIST, Erica: Enigmatic entrances, series, Doorway for Eve, oil, 46 × 61, \$250
 MOLVIG, Jon: Boy and chair, oil, 47 × 37, \$1,000

MUNTZ-ADAMS, Josephine: Figure on the track, oil, 33 × 23, \$750
 MURCH, Arthur: Figures on beach, oil, 24 × 29, \$450
 NAMATJIRA, Albert: The Bluff, Central Australia, 25 × 32, \$1,900; The Mac-Donnell Ranges, 23 × 37, \$2,000, both watercolour
 NOLAN, Sir Sidney: Ayers Rock, 49 × 75, \$1,900; Burke and camel, 51 × 75, \$1,900, both synthetic polymer paint
 OLSEN, John: Kangaroo, ink, 63 × 43, \$750
 ORBAN, Desiderius: Spring flowers in a vase, pastel, 63 × 74, \$1,400; Still life, mixed media, 38 × 51, \$600
 POWER, H. Septimus: The ploughing team, oil, 62 × 74, \$7,500
 PRESTON, Margaret: Native flowers, gouache, 52 × 42, \$3,200; Kangaroo Paws, 49 × 39, \$2,500; Native flora, 50 × 40, \$6,000, both oil
 PROUT, J. Skinner: View from North Shore, Sydney, watercolour, 21 × 31, \$16,000
 RAPOTEC, Stanislaus: Circle movement, oil, 137 × 137, \$190
 REES, Lloyd: Waves at Werri, 39 × 49, \$3,500; Australian facade 11, 80 × 62, \$15,000, both oil; Looking across the harbour, pencil, 18 × 24, \$4,000
 SCHELTEMA, Jan Hendrik: Droving the steers across the ford, oil, 90 × 157, \$28,000
 SMART, Jeffrey: London after the bombing, 49 × 60, \$1,600; View of London, 44 × 34, \$550, both oil
 SOUTHERN, Clara: On the Yarra, oil, 64 × 33, \$4,800
 TUCKER, Albert: Parrots in bush, oil, 36 × 49, \$2,000
 TURNER, James A.: An old homestead, Mooroolbark, oil, 50 × 76, \$30,000
 WAKELIN, Roland: In my room, 59 × 48, \$1,500; Still life with fruit, 30 × 40, \$800, both oil
 WALLER, Napier: The three wise men, watercolour, 42 × 42, \$525
 WHEELER, Charles: Sandy Creek, 29 × 39, \$700
 WILLIAMS, Fred: Avenel landscape, 54 × 74, \$4,000; Cottle's Bridge, 68 × 52, \$5,250, both gouache
 WITHERS, Walter: Yarra at Heidelberg, 23 × 35, \$11,000; An onshore breeze, 23 × 34, \$4,000, both oil
 YOUNG, W. Blamire: The wagon team, 28 × 38, \$2,900; Melbourne Cup in the Eighties, 25 × 32, \$2,300, both watercolour.

Some Recent Acquisitions by the National and State Galleries

Australian National Gallery

BUCHHOLZ, Eric: 0033, 1920, gouache and gold paint (Gift of Mo Wedd-Buchholz)

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BUNNY, Rupert: The terrace, 1908, oil (Gift of Sir Richard and Lady Kingsland)

CHINESE: Theatre costume similar to those displayed at the Costume Institute's Imperial Robe Exhibition in 1981, (c. first half of 20th century), embroidered with dragons and waves which designate it as a male costume worn for an important role (Gift of Professor and Mrs J.D.B. Miller, Canberra)

COVENT GARDEN RUSSIAN BALLET: Collection of 57 photographs and 3 theatre programmes documenting the Ballet's Australian tour in 1938-39 (Gift of Mrs Haydn Beck and daughter Mrs Norman Johnstone)

DRYSDALE, Sir Russell: Tree forms, fabric designed for Silk and Textile Printers, Sydney, 1947, screenprint on wool; Tree forms, original drawing for fabric, 1947, pen-and-ink and gouache (Gifts of Lady Drysdale)

LAW, Benjamin: Woureddy, an Aboriginal chief of Van Diemen's Land, 1836; Trucaninny, wife of Woureddy, 1836, both painted plaster

PARKER, Harold: (Profile portrait of a woman), 1920, bronze (Rudy Komon Gift Fund)

PROCTOR, Thea: Stunting (c. 1918), also titled The aeroplane, lithograph (Rudy Komon Gift Fund)

VILLON, Jacques: Collection of 54 prints: etchings, drypoints and colour aquatints, 1891-1951

YOUNG, W. Blamire: (Smoke night at the club), (c. 1908), gouache and gold oil paint (Rudy Komon Gift Fund)

Queensland Art Gallery

ALAND, John: Russell Cuppaide Esq., oil (Gift of Russell Cuppaide)

ASHTON, Julian: An Australian orange orchard, Lane Cove, watercolour (Gift of Jack, David and Melissa Manton); (Tropical river scene with native and canoe), watercolour (Gift of Mr and Mrs J. Manton)

BENNETT, Rubery: Burraborang Valley, oil (Gift of Monsignor Roberts)

BOYD, Guy: Swimmer with arms surrounding, bronze

FULLBROOK, Sam: Norman Behan, oil (Gift of Dr. Norman Behan)

GAUGUIN, Paul: Madame Schuffenecker, bronze

NOLAN, Sidney: Animal, synthetic polymer paint (Gift of Mrs. Sherry Walker)

SALKAUSKAS, Henry: Painting 1970, watercolour (Gift of Dr Gertrude Langker)

WITHERS, Walter: (Wet day), oil (Gift of Jack, David and Melissa Manton)

Art Gallery of New South Wales

BERGNER, Jose: Portfolio of 10 hand-coloured lithographs: illustrations to Franz Kafka (Gift of the artist)

CASSAB, Judy: Yellow circumvision,

1973, oil (Gift of the artist)

FRIEND, Donald: A view of the harbour, 1981, watercolour, pastel, ink

KERRY, Charles: 82 silver gelatin photographs, sepia toned, 1895-1910, modern prints from the Tyrell Collection of original negatives

NASH, John: Night in the forest, watercolour (Gift of Mrs W. O. Hopkins)

TJAPALTJARRI, Clifford Possum and Tim Leura (Papunya): Painting Warlugulong, 1976, synthetic polymer paint.

National Gallery of Victoria

BAINES, Robert: Ear loop, gold, titanium, diamonds, 1980-81

BARTON, Glenys: Male head, semi-porcelain, (c. 1979)

BOUCHER, Francois: The agreeable lesson, 1748; The mysterious basket, 1748, both oil

DUBUFFET, Jean: Arabe au burnous, oil, 1948

ENGLISH: Covered jar, glass, 1755-60

FORSTER, Hendrik: Plate, silver, 1979

GRECO, Emilio: Figure, gold, (c. 1970)

HINDER, Frank: Studies for Four-in-one-bird (moving, I, II, 1933, both pencil; III, 1933, coloured pencils; IV, pencil)

KEMPF, Franz: Memorial I, 1979; II, 1981; III, 1979, all colour lithographs

KRIMPER, Schulim: Bookcase, black-bean, teak, (c. 1965)

SMART, Jeffry: Second drawing for Garage attendant, 1980, pencil

SOUTH AUSTRALIA: Bookcase, cedar, third quarter of 19th century

WALKER, John: Untitled I, charcoal and synthetic polymer paint; Untitled II, charcoal; Prahan 1, 3, 5, all etching

WENDT, J.M.: Tray, silver, late 19th century

Art Gallery of South Australia

BARNES, Gustave: View of Adelaide from the reed beds, (c. 1915), oil; Hans Heysen painting at King's Sound, (1896), watercolour

HILL, Charles: Park view of West Terrace, S.A., (c. 1845), pencil

LARTER, Richard: Mode 4, (1978), synthetic polymer paint

ROMNEY, George: Portrait of Colonel Abercromby, (c. 1888), oil

SMITH, Mervyn: Elizabeth Bay, Sydney, (1976), watercolour

STONE, John: Boating party on the Patowalonga River, Glenelg, (1875), oil

TUCK, Ruth: Roof tops, (c. 1937); Schmoe, (1979), both watercolour

Tasmanian Museum and Art Gallery

COLLECTIONS: Collection of costume, 1870-1940 (Gift of Theatre Royal Management); Collection of lace, 1890s, mostly produced in Hobart (Bequeathed

Miss M. Robey)

DUTCH: Delft platter, 17th century
 ENGLISH: Fulham stoneware jug, salt glazed, (c. 1780) (Gift of Mrs L. Parsell)
 FULLWOOD, A.H.: Huon belle, Tasmania, 1895, watercolour
 HUGHAN, Harold: Platter, stoneware, 1963 (Gift of Carl Andrew in memory of Don Boyce)
 PRICE, James: Port Arthur, late 19th century: 3 flower pots (Gift of Misses J. & E. Perkins); vase, unglazed terracotta
 RODWAY, Florence: 10 drawings: 7 pencil and pastel, 2 charcoal and pastel, 1 pastel (Gift of Suzanne Collins)
 TASMANIAN STEAM NAVIGATION COMPANY: Pair of ship's decanters (c. 1880) (Gift of R. Saunders)
 WEBB, Thomas & Sons: Claret jug, (c. 1880)
 WHISTLER, J. A. McNeil: Thames warehouses, 1859, original etching

Recent Gallery Prices

Sizes in centimetres

ALLAN, Micky: The family room, photography; oil, each panel, 300 x 110, \$17,000 (The Rotunda, Elder Park, Adelaide)
 ASHTON, Julian: Mail steamer going out Sydney Heads, watercolour, 14 x 39, \$2,000 (Beth Mayne, Sydney)
 BOLTON, Rene: Untitled, synthetic polymer paint, 161 x 119, \$1,500 (Painters Gallery, Sydney)
 CASSAB, Judy: Mother and child, ink and gouache, 71 x 46, \$1,000 (Beth Mayne, Sydney)
 CROOKE, Ray: Palmer river crossing, oil, 120 x 75, \$6,500 (Wagner, Sydney)
 DELACOUR, John: Part of The bay window project, colour photograph, \$150 (Watters, Sydney)
 ELENBERG, Joel: Tall white figure I, white statuary marble, 209 x 80 x 43, \$30,000 (Robin Gibson, Sydney)
 GREENAWAY, Paul: Vulnerability, ceramic, steel, mixed media, 180 x 260, \$7,500 (Bonython, Adelaide)
 GRIFFIN, Murray: Death with his scythe (Man with a scythe), oil, 91 x 93, \$2,800 (Golden Age, Ballarat)
 LYMBURNER, Francis: The grenadier, oil, 60 x 24, \$1,200 (Beth Mayne, Sydney)
 MARTIN, Mandy: Factory I, oil, 120 x 165, \$1,200 (Powell Street, Melbourne)
 MORRISON, Alistair: The promontory, oil, 91 x 119, \$1,200 (David Jones, Sydney)
 NOLAN, (Sir) Sidney: Men in canoe, New Guinea series, synthetic polymer paint, 50 x 60, \$3,500 (Wagner, Sydney)
 PERRY, Simon: Rising, timber, steel, hand-made paper,

350 x 160 x 160, \$2,000 (Watters, Sydney)
 SHER, Jules: Low tide, mixed media, 90 x 65, \$450 (Art Directors, Sydney)
 STAVRIANOS, Wendy: Earth dresses, synthetic polymer paint, beeswax, sticks, canvas, 264 x 217 x 200, \$1,800 (Gallery A, Sydney)
 TAYLOR, Neil: Rocks and ocean, synthetic polymer paint and oil, 145 x 78, \$2,400 (Bonython, Adelaide)

Books Received

Australian Discovery and Colonisation by Samuel Bennett, Volume 1 Facsimile (Currawong Press, Sydney, 1981, ISBN 0 908001 24 X)
Australian Writers — The Face of Literature by Louis Kahan (Melbourne University Press, Melbourne, 1981, ISBN 0 522 84228 3)
The Innocent Artists — Student Art from Papua New Guinea by Catherine Baker, (Blandford Press, England, 1980, ISBN 0 7137 1000 4)
The Spirit of Colours — The Art of Karl Gerstner Edited by Henri Stierlin (MIT Press, Massachusetts, U.S.A., 1981, ISBN 0 262 07084 7)
Nikos Kypraios by G. Michelakakis (Hayle Mill, Victoria, 1981, ISBN 0 9593467 0 8)

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Deadlines for material:
 December 1982 issue: 13 September
 March 1983 issue: 1 December
 June 1983 issue: 6 March
 September 1983 issue: 6 June

Wanted to Purchase

Copies of back issues of *ART and Australia* from Vol. 2 No. 3 thru' to Vol. 18 No. 1. If you can be of assistance, please contact Richard Maxted between 9 a.m. and 5 p.m. Tel. 266 5068.

Information Wanted

Charles Douglas Richardson — Postgraduate researchers would appreciate information regarding Charles Douglas Richardson, especially details of the location of works outside the public collections, by him and his pupils Margaret Baskerville and Web Gilbert. Contact Juliet Peers, 24 Valley Parade, Glen Iris, Victoria 3146.

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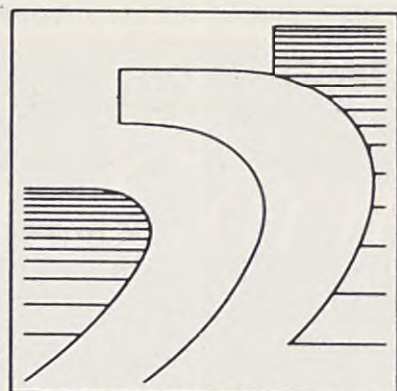
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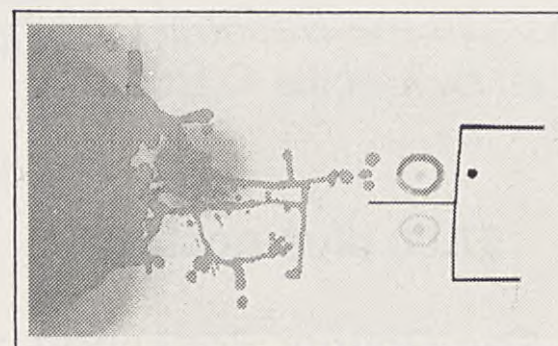
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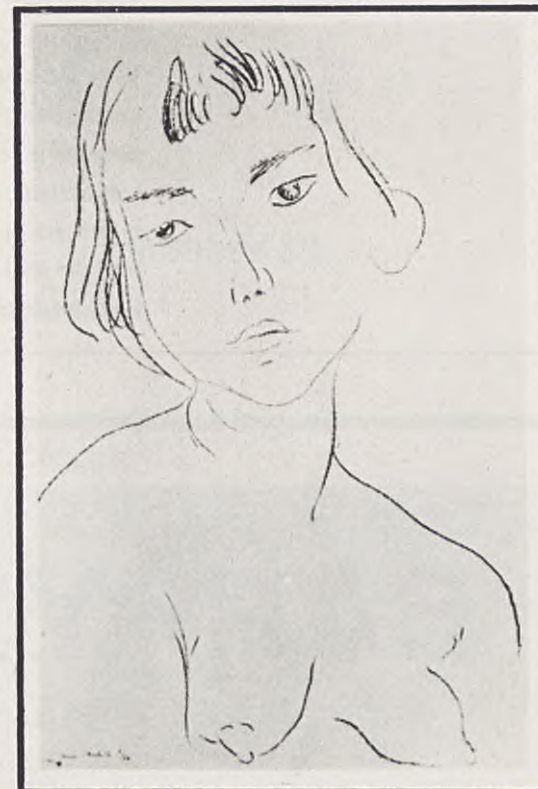
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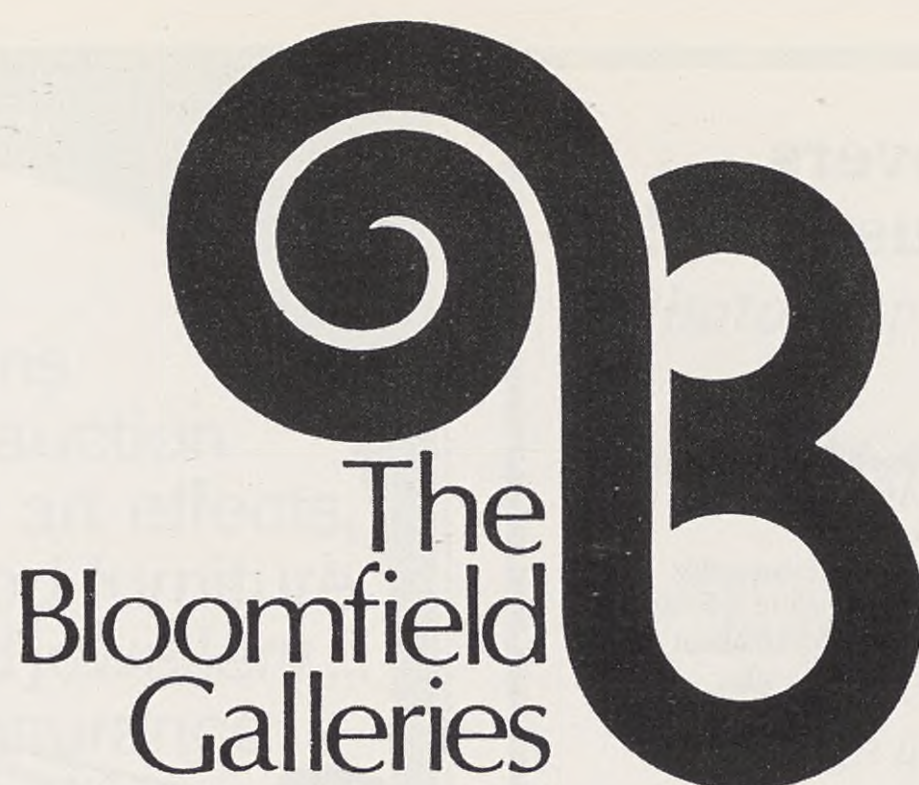
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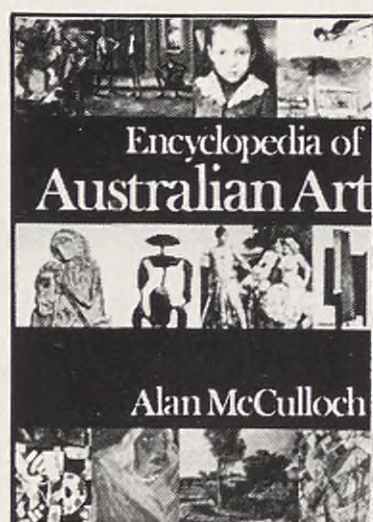
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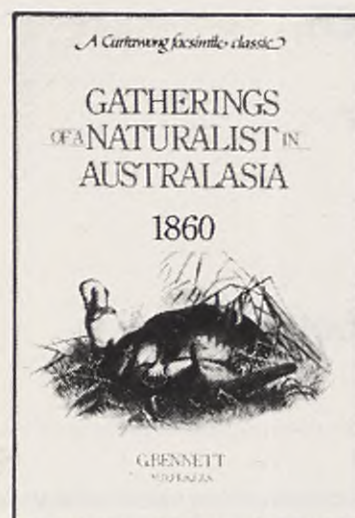
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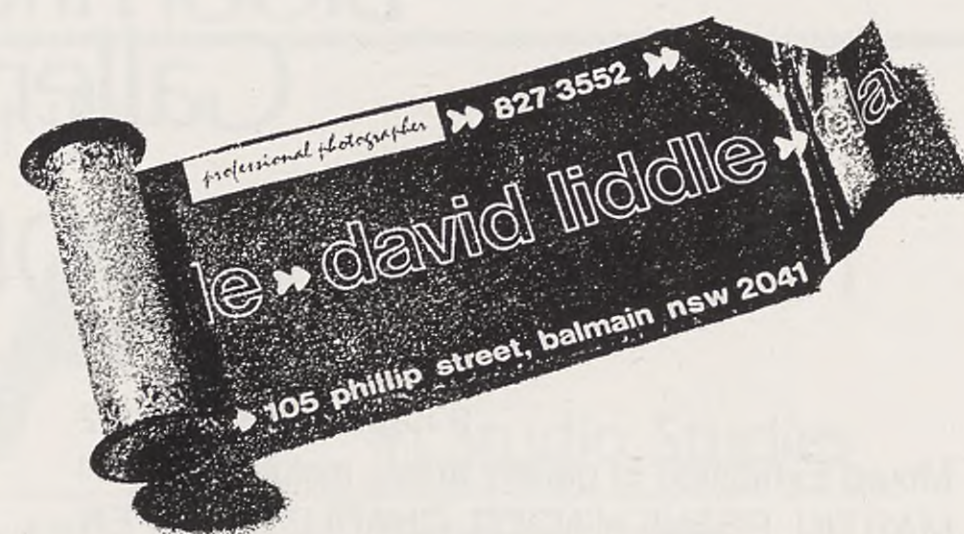
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