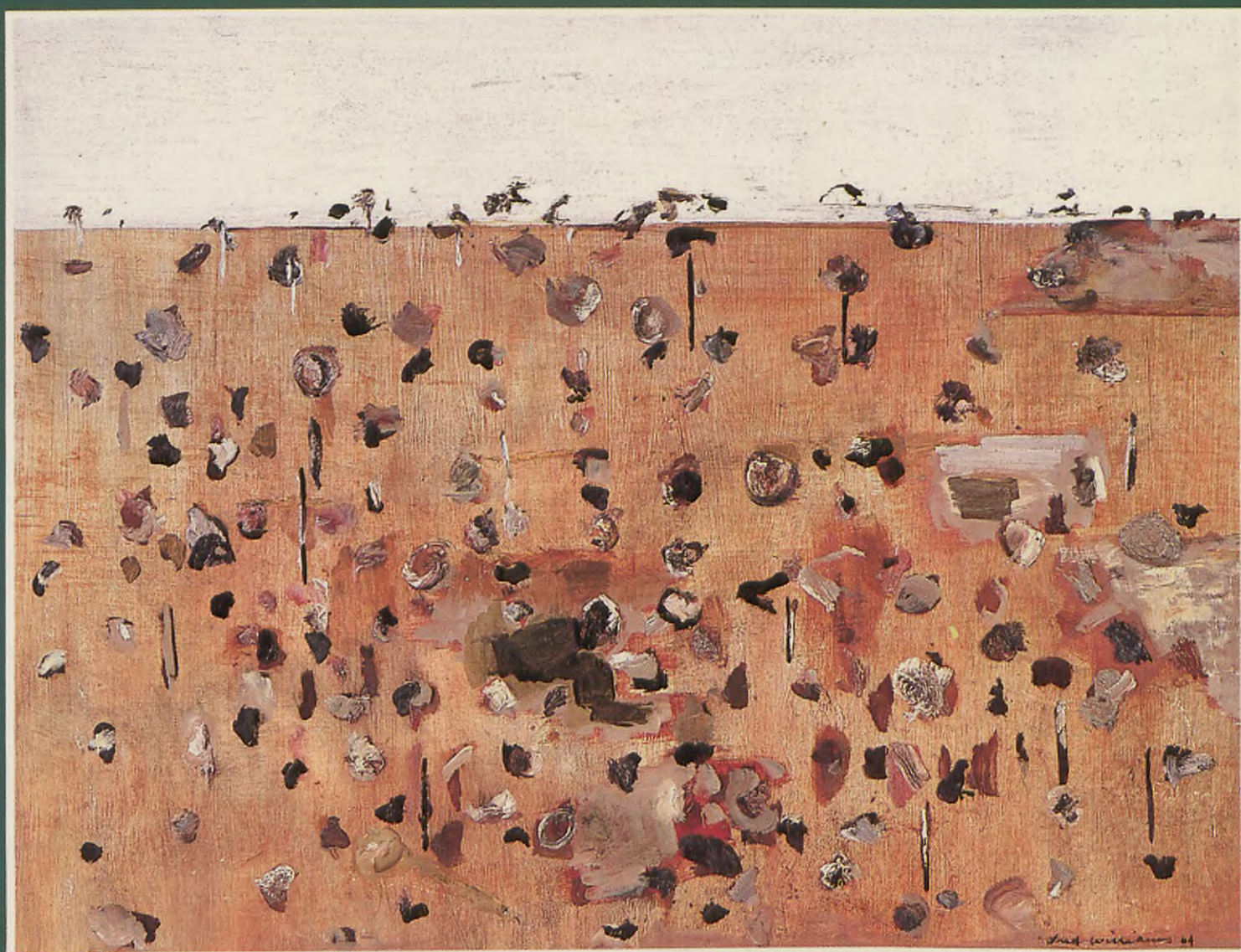


ART

AND AUSTRALIA

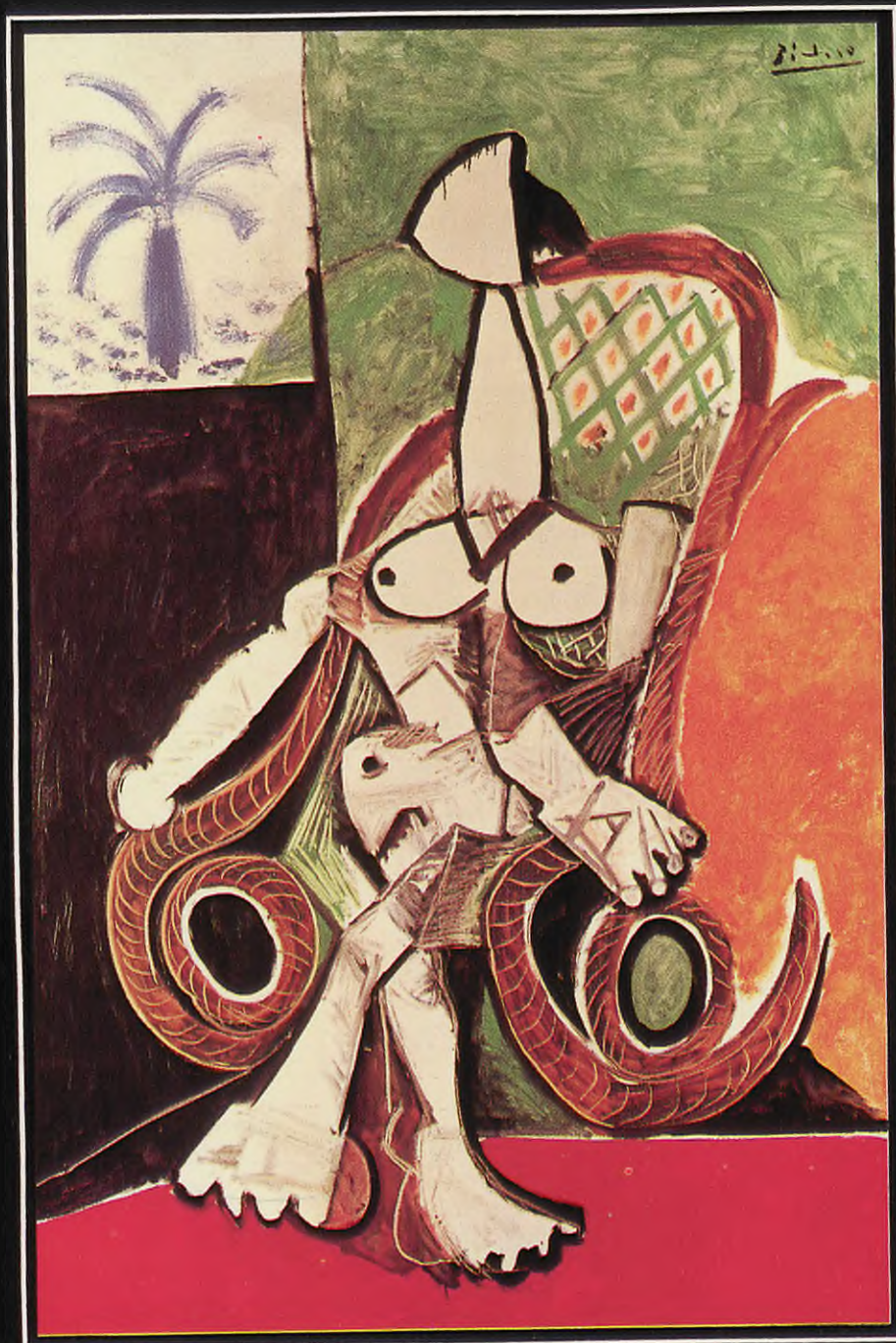
The Art Gallery of New South Wales Today
Special Issue

Volume 22 Number 1 Spring 1984 \$6.95
Quarterly Journal Edited by Elwyn Lynn



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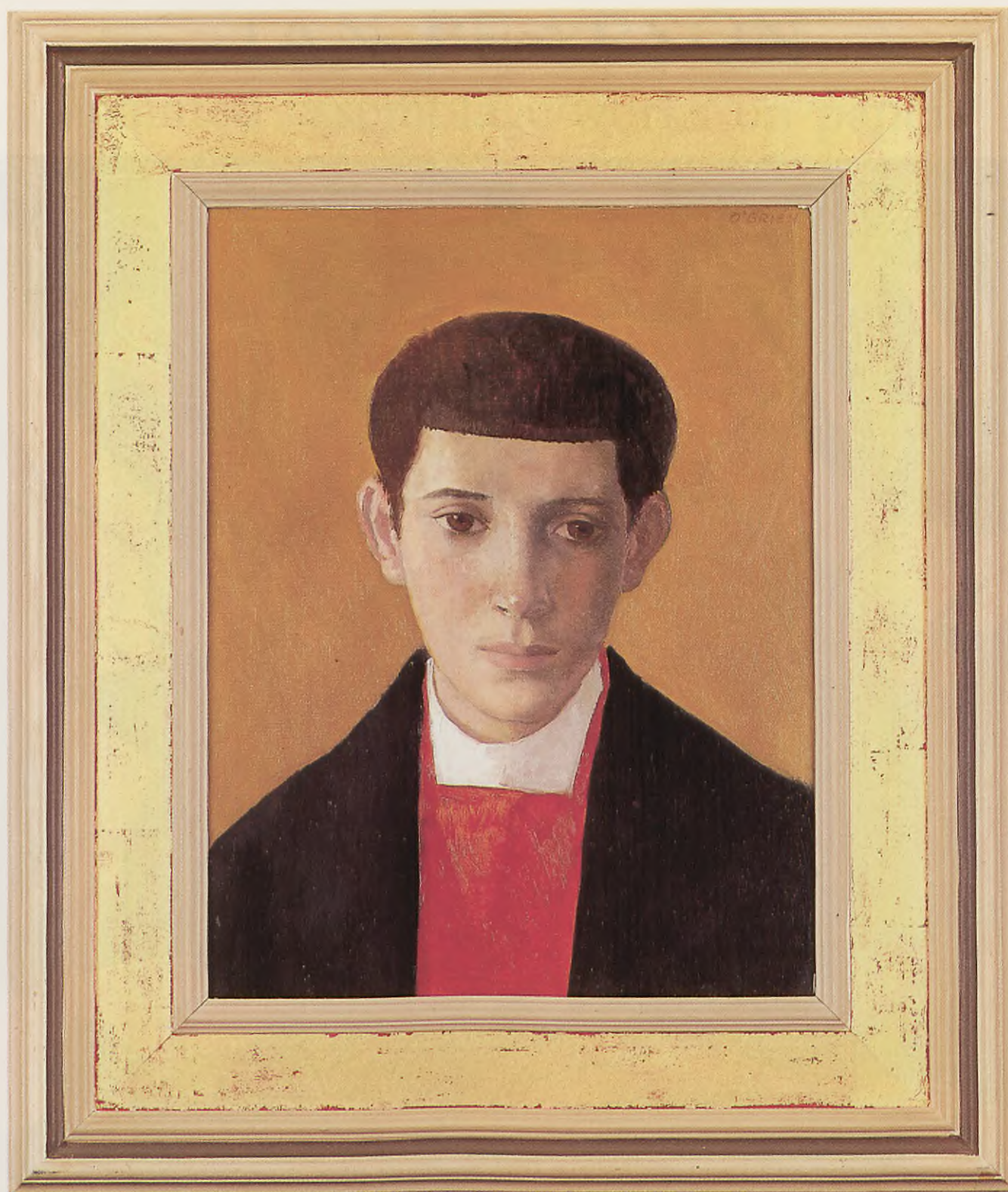
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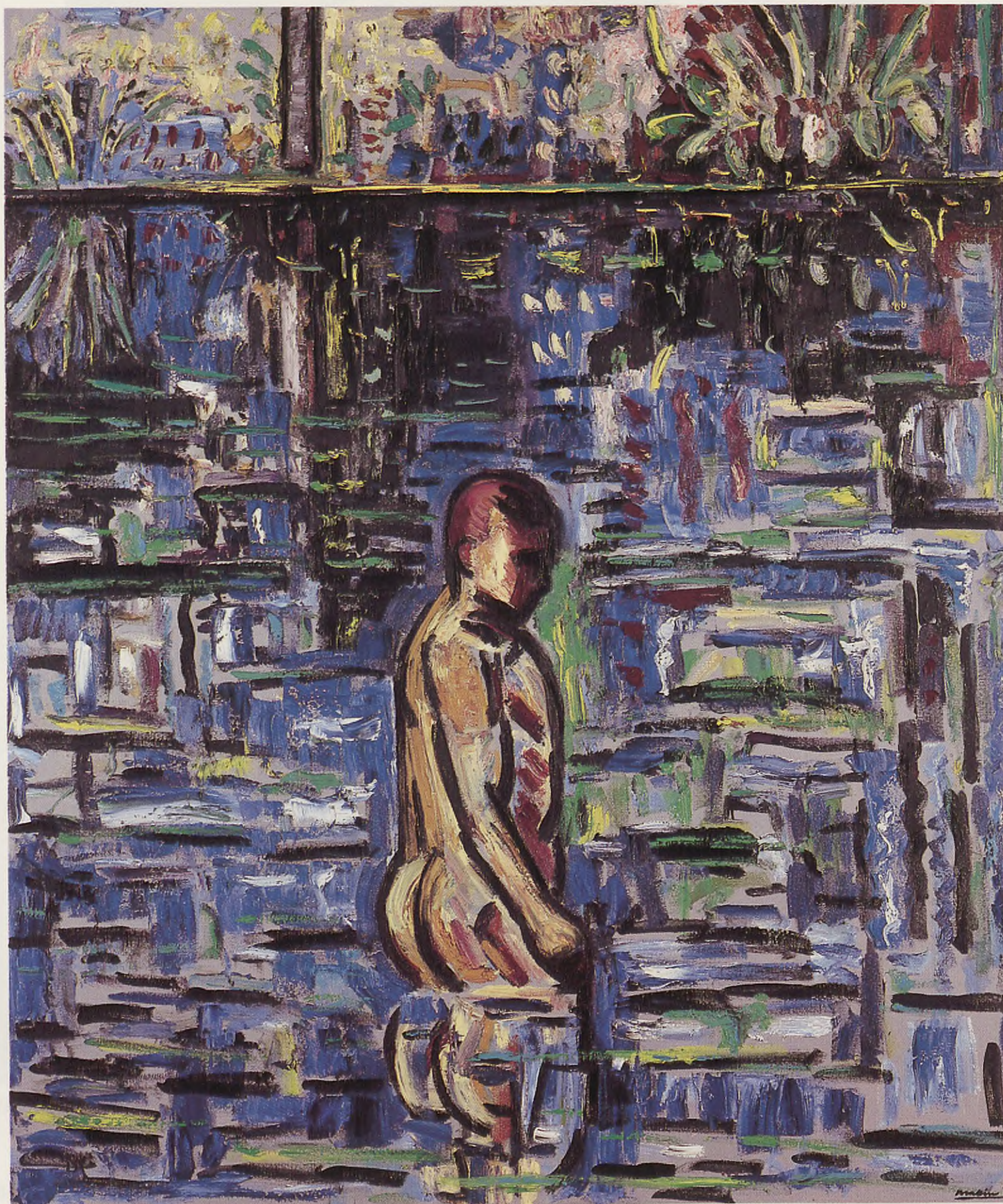
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The book titled THE LAND BEYOND TIME.

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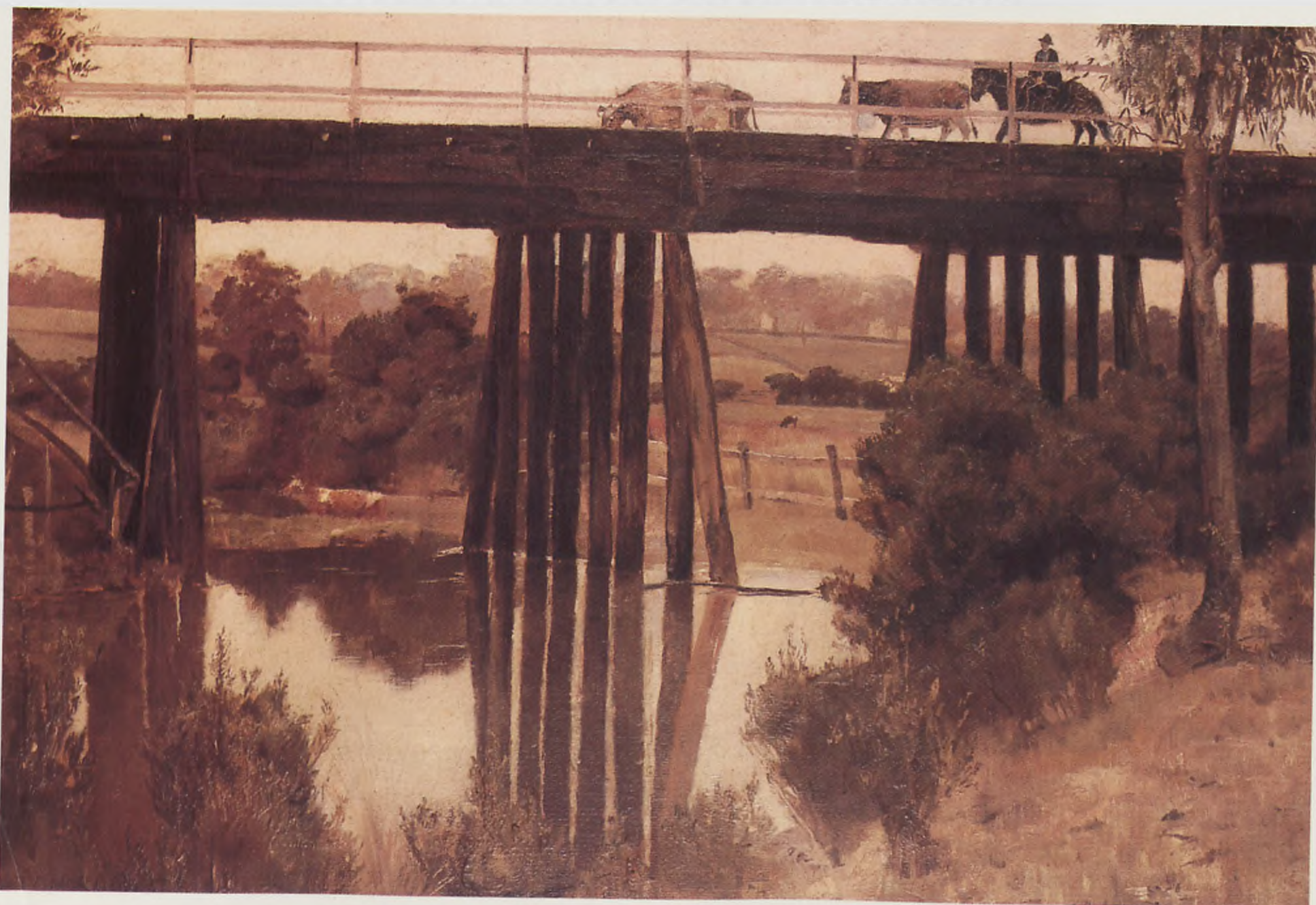


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top left

PETER TULLY CEREMONIAL COAT
FOR THE GRAND DIVA OF PARADISE
GARAGE (1980)

top right
FRED WILLIAMS TREES ON
HILLSIDE II 1964

below left
PERCY WYNDHAM LEWIS
FIGURE COMPOSITION (1912)

below centre
VASILY KANDINSKY STUDY FOR
'PAINTING WITH WHITE BORDER'
(1913)

below right
CHINESE FIGURE OF THE
BODHISATTVA, GUAN YIN
(12th century)

ART

AND AUSTRALIA

VOLUME 22

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ART AND AUSTRALIA ANNOUNCEMENT

Winner of Individual Subscriber's Prize – Sidney Nolan: *Leda and Swan* 1959: Mrs Geraldine Bull, c/- King Faisal Specialist Hospital, Saudi Arabia.

Winner of Institutional Subscriber's Prize – Sidney Nolan: *Woman and bottle* 1983: Killarney Heights High School, Sydney, New South Wales.

Commentary

Sydney scene

by Arthur McIntyre

THE SYDNEY commercial gallery scene during 1983 and into 1984 was dominated by the comparatively new Roslyn Oxley 9 Gallery in Paddington and two equally new venues in Leichhardt (The Mori Gallery) and Pyrmont (Yuill/Crowley). Watters, once a showcase for the Sydney so-called *avant-garde*, seemed to take fewer risks. Sydney's creative adrenalin was kept pumping by the three newcomers.

Unfortunately, the large gallery spaces at Oxley's were too often filled with work by artists who seemed to have over-extended themselves. Exceptions were Dale Frank (with a group of large-scale and potentially outstanding paintings which had grown out of his drawing technique) and Richard Goodwin (who commanded attention mainly because of his ambitious monumental mixed-media sculptural installation). Mandy Martin's paintings of gruesome factory-scapes also impressed. Possibly the least rewarding exhibition at Oxley's was 'Pirates and Mutineers' which attempted to 'sell' the ideas of Popism to the Sydney scene. Accompanying catalogue notes were an exemplary feat of obfuscation.

The rather unpalatable flavour (to Sydney's taste buds) of Popism was discernible in Oxley's offerings for early 1984 including exhibitions by Chris Van Der Craats and Robert Rooney.

Against the most daunting odds the Mori Gallery continued to make waves that reverberated from Sydney's inner-west and were felt right across the city. Mori's artists, notably Susan Norrie and John R. Walker, made a tremendous impact at the 1983 'Perspecta' survey of contemporary local art. Victor Rubin strutted his stuff once again during 1983 at the Leichhardt venue and continued his meteoric rise to fame and modest fortune. Other memorable shows at Mori's during 1983 and early 1984 included those by Tim Johnson, whose intimate works reflected, to varying degrees of success, a remarkable range of cross-cultural fertilization and Les Shearman, who made a *début* that augured well for this off-beat painter of rare gut-level intensity.

Steve Mori's ambitious plans for the future embrace travel to New York around September (to coincide with the exhibition of Australian artists selected by Diane Waldman at the Guggenheim) and the promotion of the cream of

his stable in the Big Apple.

The sparse Yuill/Crowley Gallery mounted a number of thought-provoking exhibitions through 1983 (including those by Gunter Christmann and Adrian Hall) and opened the 1984 season with a sophisticated group of new painting-drawings on free-hanging canvas ('A Concise History of the Universe' by John Lethbridge) which exploited a stylish vocabulary of graphic symbols to convey this artist's obsessions with a world charged with mostly malevolent magnetic fields of sexual energy.

The year began promisingly for the Coventry Gallery with exhibitions attempting to inject some welcome new blood into the local scene. This Gallery could re-establish itself as a major influence if it can continue along these lines.

Sculpture, mainly of a slightly conservative object nature, was well-catered for at the Irving Sculpture Gallery in Glebe during 1983. A commendable departure from established exhibiting policy was initiated in early 1984 with a group show entitled '2D x 3D' which, although necessarily modest in scope, attempted to convey the eclectic nature of recent works by artists as far removed in age and preoccupation as Robert Klippel and Mike Parr. A major two-dimensional wall piece by W. Thomas Arthur gave Sydneysiders an opportunity to grasp some of the complex ideas abounding in this artist's brilliant 1983 two-room installation at the Newcastle Regional Art Gallery.

The demise of Gallery A in late 1983 signalled the end of an era in Sydney art, reflecting the decline of the New York influence.

While many commercial galleries (in spite of the obvious effects of the recession) were bristling with activity, the government-funded exhibition venues seemed rather lethargic. Artspace, in its first year of operation under Judy Annear (who resigned after only twelve months as Director) proved disappointing. However, a group exhibition of women photographers hell-bent on raising levels of social awareness (including Micky Allan, Ann Newmarch and Virginia Coventry) set a standard to be aspired to by other exhibition organizers at this and its fellow non-commercial venues, such as the Australian Centre for Photography at Dobell House and the Ivan Dougherty Gallery at the City Art Institute.

The Art Gallery of New South Wales's extensive exhibition of its collection of Aboriginal bark paintings and a rewarding retrospective of

Robert Klippel's voyages of creative discovery (mostly with collage) over several decades, helped compensate for dreary exhibitions such as the lamentable Brett Whiteley show (second half of 1983) dedicated to the true genius of van Gogh.

'The Fifth Biennale of Sydney 1984'

As I write this article the main topic of conversation on the Sydney art scene *should* be the forthcoming 'Fifth Biennale of Sydney'. Moving around the galleries (eastern and western suburban, commercial and otherwise) and the artists' studios, I find that the silence on the subject is almost deafening. Nothing is being said, it appears, because of a fairly unanimous attitude of disinterested boredom.

When I raise the subject of the Biennale I am greeted with a response that is conspicuously unenthusiastic. Most people seem to be resigned to an art event which, although recurring every two (or three) years, ignores them at the expense of local curatorial favourites and a handful of overseas celebrities.

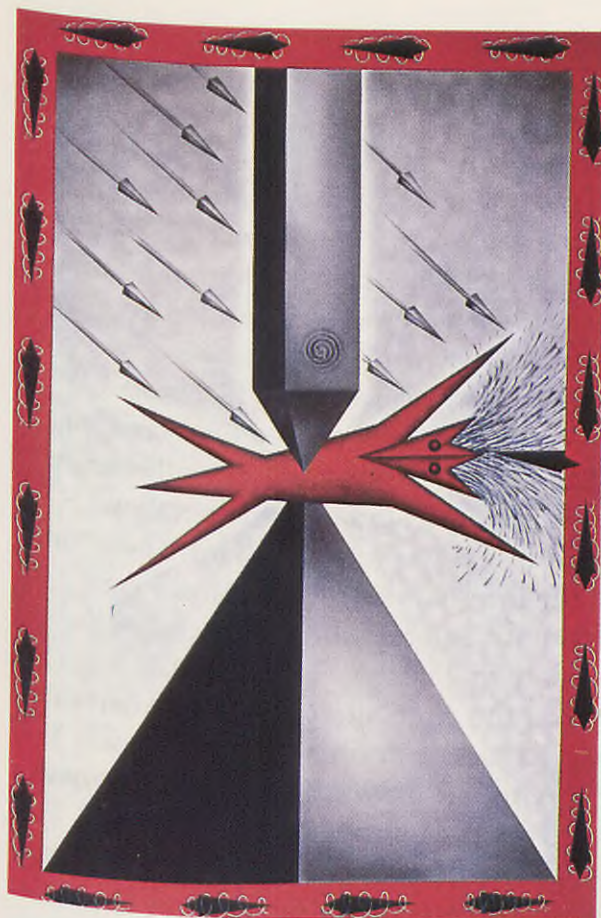
Recently, a leading Sydney dealer who has been very closely involved with the administration of past Biennale activities confided in me that the success or failure of the Australian contribution to the 1984 Biennale rested solely on the shoulders of Director Leon Paroissien, who had selected artists reflecting his personal taste exclusively.

Another dealer passionately concerned with exhibiting work by progressive, younger artists out of the mainstream, reacted to the subject of the Fifth Biennale as follows: 'Forget it, mate. Everybody else has. This one is going to be a non-starter.'

The most likely explanation for the generally negative feeling is resentment at being overlooked or, even worse, calculatedly ignored. Of the ten artists chosen to represent Australia this year only two or three are Sydney based. Most of the galleries on both the commercial circuit and on the fringe (excepting the Power Gallery and the S.H. Ervin Museum) are making, at best, token gestures of acknowledgement.

Two months prior to 11 April (the official date for the Biennale opening) Sydney's major alternative exhibiting venue, Artspace, remained undecided as to its Biennale programme. During February a spokesman for Yuill/Crowley said that their original plans for exhibiting works by a major German artist had fallen through and gallery artists were getting together to discuss what they might (or might not) be doing in April.

The policy of too many galleries is to carry on with their regular booking schedules and treat the Biennale as a self-contained phenomenon beneath their contempt. Stock room contents of



JOHN LETHBRIDGE *above*
CONCISE HISTORY OF
THE UNIVERSE (1984)
Charcoal and synthetic polymer paint on
canvas 260 x 165 cm
Yuill/Crowley, Sydney



Sydney scene

left
RICHARD GOODWIN THE GATE (1984)
Timber, steel, linen, wax
230 x 260 x 60 cm
Roslyn Oxley9, Sydney

below
MANDY MARTIN FACTORIES 4 (1982)
Oil on canvas 120 x 180 cm
Roslyn Oxley9, Sydney

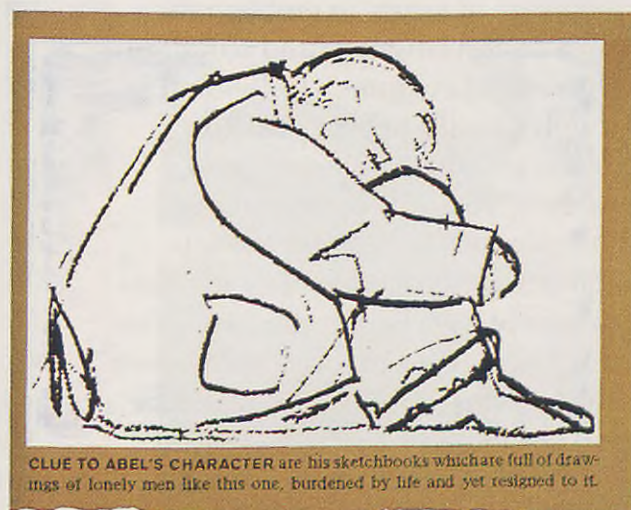
bottom
LES SHEARMAN DEAD PARENT (1983)
Enamel on composition board 122 x 75 cm
Mori, Sydney
Photograph by Bill Mori

VICTOR RUBIN *right*
GRAND CANYON 1982-83
Oil on linen 2100 x 1500 cm
Mori, Sydney
Photograph by Jill Crossley

DAVID LARWILL *below*
PEOPLE HOPING (1984)
Oil on linen 182 x 153 cm
Coventry, Sydney
Photograph by Jill Crossley



ROBERT ROONEY *right*
CLUE TO ABEL'S
CHARACTER (1984)
Synthetic polymer paint on canvas
152 x 180 cm
Roslyn Oxley9, Sydney



CLUE TO ABEL'S CHARACTER are his sketchbooks which are full of drawings of lonely men like this one, burdened by life and yet resigned to it.



galleries such as Watters, Mori, Yuill/Crowley, Oxley and Coventry are likely to be made available for perusal by visiting overseas curators and critics, but this does not adequately convey the full range of activities on the very lively local scene.

Previous Biennales created a sense of excitement and anticipation. This was because resignation had not become the order of the day. And we all know that resignation leads to abdication! It once seemed very possible that such art events could fulfil real needs for expression and communication (acting as catalysts) if the art community applied sufficient pressure to funding bodies, politicians and committee members.

In recent times something has gone very much awry and apathy has replaced agitation. Unless some intelligent rethinking of the Biennale role occurs very soon, its organizers could find themselves flogging the proverbial dead horse.

Postscript: As 'ART and Australia' goes to press the misgivings of the local art scene regarding the Fifth Biennale appear to have been justified. The spirit of Paroissien's 'Zeitgeist' rings hollow Down Under and contrary to the Director's claims it is not the unimpressed local critics who sealed the Biennale's doom. Mr Paroissien might be well advised to ponder long and hard just where he went wrong and graciously accept the considered verdict of so many independent critics.

'The Moderns'

If the Fifth Biennale did not fire Sydney with

any conspicuous anticipation, 'The Moderns', at the Art Gallery of New South Wales during February-March 1984, most certainly attracted the public in enthusiastic and perhaps not very discriminating droves. Big international reputations from those of Max Ernst to Picasso were the drawcard. The fact that 'The Moderns' was a 'blockbuster' show of minor works by major artists (with the single exception of Francis Bacon's outstanding triptych) did not seem to perturb the uninitiated. As Robert Hughes correctly observed when he performed the official opening, it was the type of show that should have been brought here a quarter of a century ago. In short 'The Moderns' was too late, too tame and accompanied by too much ballyhoo.

Concluding comments

The past eighteen months witnessed a healthy proliferation of art approaches and exhibiting spaces (not forgetting the likes of Butcher's Exhibit and Art Unit) in Sydney. Disappointingly, government funding bodies did not keep pace with increasing activity in the visual arts, let alone provide a real measure of inspiration and security for struggling artists who have a right to aspire to professional rewards other than those so vividly and depressingly outlined in the Australia Council's Throsby Report, the contents of which was made public in early 1984. □

Arthur McIntyre is an artist represented by Sydney's Stephen Mori Gallery and is Sydney art critic for the *Age*.

Australian art, 'D'un autre continent, l'Australie, le rêve et le réel', Leon Paroissien wrote, 'A number of artists in this exhibition should not be too easily categorised as neo-expressionists influenced by recent European art. In marked contrast to the formation of most modernist styles, the widespread employment of emblematic manners of expressionism has emerged simultaneously in many parts of the world'.

Lucy Lippard in *Village Voice* (19 October, 1982, New York) was concerned with content rather than means, expressionist or otherwise: 'Content is uppermost in many Australian artists' minds, and their forms, if not "new" in terms of the international avant-garde, are integrated with and specific to that content'.

In his essay to 'Recent Australian Painting, 1970-1983' at the Art Gallery of South Australia Ron Radford had no doubts about the new means: 'It is important to stress that the return to expressionism in Australia is not merely a response to an international fashion... work by the major exponents of the direction evolved naturally, independent from (*sic.*) trends overseas'. But, in looking at the Paris exhibition, Peter Hill in *Art Monthly*, April 1984, said, 'I saw nothing that was not an equivalent for something I had previously seen elsewhere. Despite this, the works of Booth and Unsworth, touching hidden corners of the psyche, herald a strong future for Australian art...'

In direct contrast and somewhat confusingly, Jonathan Fineberg writes in the catalogue for 'An Australian Accent' at P.S.I., New York, April 1984, dealing with Mike Parr, Imants Tillers and Ken Unsworth, 'Although the sensitivity of these artists to the expressive power of the aesthetic act does not overshadow the visual quality of the object, it does give their drawings and paintings an expressive edge that I had not encountered until I went to Australia'.

Hyperbolic? Well, John Russell, critic of the *New York Times*, wrote of the show: 'Their pictures come freighted with dreams... The images have also a bardic element, in that fundamentally these artists are tellers of tales and repositories of ancient wisdom... (They have) the unforced histrionic sense that strikes most visitors as archetypally Australian'.

Far from trying to fuse these assertions and speculations into some amalgam, we are simply waving warning flags and might wave a concluding one from Rod Carmichael, also writing in *Studio International* of October 1983: 'The lesson to be offered to Europe is that art must not fall into the hands of a small coterie. That is, it must be artist-led not curator, dealer or critic-led. It must offer prospects of high attainment within a national identity contained by a powerful awareness of world concerns and values'. □

Editorial

N.B. Winners of Individual and Institutional Subscribers' Prizes announced on p. 25.

IN MARCH 1959 I asked that great artist, Adolph Gottlieb, what was happening in New York art; he did not know and added that no one had had any idea what might happen after 1940. In 1959 Pop Art and Neo-Dada were in sight... and, oddly, in that very year the Antipodean Manifesto was proclaiming that Dada was as dead as the Dodo!

Those who want to know what is happening in Australian art now need to approach the question with considerable circumspection. What are the features of the new figuration, and I mean features, not an irrelevant listing of historical events and current international concerns? If there is a Neo-Expressionism how does it relate to early Expressionism and to expressive characteristics in Australian art of the late 1930s-1940s?

There are some clues, especially in catalogue introductions to recent survey shows. In his foreword to 'Form-Image-Sign' at the Art Gallery of Western Australia, 3 February-18 March 1984,

Anthony Bond admitted that 'it has been a little confusing sorting out what constitutes new expressionism, old expressionism grinding on regardless, childlike personal expression or simply childish bad art'. In 'Vox Pop, Into the Eighties', at the National Gallery of Victoria, Robert Lindsay saw personalized narratives, 'the investigative interest of artists in emblematic communications of sign language and paradigms of social structures and customs'. Individual artists were involved with urban tribalism, archetypal graffiti and the emblematic and apocalyptic in their 'personal myth making'.

Memory Holloway in 'Recent Art in Melbourne', *Studio International*, October 1983, saw only fleeting signs of Neo-Expressionism: 'Neo-expressionism, a blanket term too often thrown over work which diverges in look and practice, had a meteoric rise and fall in Melbourne. It lasted about six months...' However, in his introduction to the 1983 Paris exhibition of

Exhibition commentary



above
KATE BRISCOE FIJI SERIES NO. 4
1983
Mixed media on arches paper
77 x 59 cm
Robin Gibson, Sydney
Photograph by the artist



above right
BARRY GAZZARD TWIN RIVER
NO. 1 (1983)
Conté crayon 56 x 76 cm
Bloomfield, Sydney
Photograph by James Ashburn



right
DAVID ASPDEN FOUR DOG
NIGHT AT JIM JIM (1984)
Synthetic polymer paint on canvas
238 x 155 cm
Roslyn Oxley9, Sydney

below
GREG HOOPER WAITING FOR
MUMMY (1983)
Mixed media 91 x 152 cm
Contemporary Art Society, Adelaide



top
JEAN DUBUFFET LE QUOTIDIEN 1980
Synthetic polymer paint on canvas-backed
paper 101.6 x 69.85 cm
Ray Hughes, Brisbane

above
KEITH HARING
Project drawing at the Art Gallery of New South
Wales, 28 February – 1 March 1984
Brush and sumi ink
Photograph by Kerry Dundas

left
ANDREW SOUTHALL VIEW FROM A HOUSE,
PORT ALBERT (1983)
Oil on canvas 44 x 59 cm
Realities, Melbourne



'Vox Pop – Into the Eighties'

by Jeffrey Makin

THE MOST disappointing aspect of 'Vox Pop' at the National Gallery of Victoria, last December, was that once again a European model was used as the criterion for the selection of an exhibition supposedly about Australian art.

Like 'The Field', 'Popism', 'Eureka', the Sydney Perspecta and Biennale, and the forthcoming Anzart exhibition at the Edinburgh Festival, our curatorial art dollar continues to back American or European trends, which are unfortunately passé as soon as they are named.

Once again there was a heavy catalogue with a statement by the Curator regarding his perceptions of contemporary art in Australia. As such it seemed curious and out of step with the groundswell happening in Australian art. Unfortunately, it was posited upon that now old fashioned, almost colonial idea that Modernism, or anything of quality, is something one imports into Australia, and anything that does not fit this model is parochial.

For a moment the catalogue brought back those cold, cold memories of the late 1960s and Greenbergianism, when the theory was written in New York and painters all over the world did the illustrations.

'Vox Pop', as Memory Holloway accurately noted in her review in the *Melbourne Age*, has '... joined the long camel train of shows of this sort which have appeared in Europe and Britain... at the tail end'. It began with the 'New Spirit in Painting' at the Royal Academy in London, four years ago, and arrived in Berlin two years later as *'Zeitgeist'*.

Of the twenty artists included in 'Vox Pop', many, like Jan Murray, Dale Frank, Maria Kozic, David Larwill, and Linda Marrinon were under thirty years of age, and not long out of art school. By comparison, Peter Booth looks positively old, yet stylistically right for inclusion, with his painterly so-called Neo-Expressionist, apocalyptic recollections of the bombing of Sheffield, England – nothing Australian about that!

At this exhibition I was constantly asking myself 'Now where did I see the original of that?' which, I am told by many London artists, was precisely what they asked themselves when confronted with 'Eureka' at the Serpentine Gallery – on that occasion *they* had the originals, and what we sent was 'coal to Newcastle'.

From the title of the exhibition – 'Vox Pop'

(from the Latin vox-populi, meaning 'public opinion, popular belief – the peoples voice') one would quite rightly expect to see something vernacular or regional, as expounded upon by Achille Bonito Oliva in his book *Trans-Avantgarde International* (which is the major philosophical foundation underpinning exhibitions like 'Vox Pop'), well forget it!

Many of the artists Oliva cites in his text, such as Sandro Chia and Francesco Clemente, definitely fit his philosophy and are genuine Italian regionalists working within a proper historical, cultural framework that goes back to Giorgio de Chirico and the Italian metaphysical school.

However, 'Vox Pop' is, at best, a reaction to a European social/artistic condition and not an Australian one. You don't have to look too hard to see the influence of A.R. Penck, Anselm Kiefer, Susan Rothenberg and Mimmo Paladino appearing in the works of Jenny Watson, Jan Murray and others of 'Vox Pop'.

The lines of influence with these artists are almost never to Australian sources. It is ironic that it takes an English painter, John Walker, to publicly say, in a *Studio International* interview, that he thought Fred Williams was 'one of the major artists of this century', and also to capitalize on the wealth of Aboriginal images available to artists working in Australia.

But what about the 'Vox Pop'?

I agree with both Rod Carmichael and Memory Holloway that Paul Boston achieved the most original image in the exhibition. His *Man in landscape* is a highly inventive metaphor which works on a number of levels, as does his emblematic *Fish house*.

Gareth Sansom, the odd man out in this exhibition, looked like the mature superior artist that he is. His polyptych with unpronounceable title (*Gotterdamerdungerdumberdumberdungerdung*) abounds in autobiographical image, narrative, and idiosyncratic pictorials. There is, nevertheless, the required aside necessary for inclusion in this type of exhibition, and that is reference to Wagner's *Der Ring Des Nibelungen*. It's a mammoth major work by Sansom with a collaged inventory of his treatments. Metaphors are predictably mixed, and the conceptual time transition would appear to cover most of his creative life, although any references to polymorphic infantile eroticism are now artistically veiled.

'Vox Pop' was a disappointing show. It lacked curatorial initiative, and culturally it lacked a passport. Instead of thinking *Zeitgeist* and Italian Trans-Avantgarde, it should have thought 'Australian Original'. □

Jeffrey Makin is a Melbourne-based artist and critic and Principal Lecturer in Fine Arts at the Phillip Institute of Technology.

'Recent Australian Painting: A Survey 1970-1983'

by Neville Weston

IN SOME respects, survey shows with titles such as this are self-selecting, for there are certain artists who, because of being selected elsewhere, apparently cannot be left out. The greater part of this exhibition was taken up with a selection of previous Perspecta and Sydney Biennale shows with, in some cases, the very same works being exhibited, although the proportion of women artists in the Adelaide show was distressingly low.

Only to an Adelaide bound, non art-magazine reader could the exhibition be revelatory.

The R.A.P. show had another aspect to it in that its cull reached back to the 1970s, and it also represented tribal Aboriginal painting in a Western art mode – acrylic on canvas. That one of these Aboriginal works was called 'Camp story' seemed to me to be a comment on the content of many of the 1980s paintings!

Although paying lip service to a few token figurative painters such as John Brack, Arthur Boyd, Brett Whiteley and Sam Fullbrook, the 1970s was shown to be either a predominantly brushy or minimally tight Abstract period, with standard issue provincial variations on the New York scene of at least a decade earlier. But, despite this action-replay look, Tony Tuckson, Jan Senbergs, Fred Cress and John Firth-Smith were surprisingly authoritative.

Inevitably, the raw 'new expressionism', or whatever you want to call it, was assaillingly impressive. Such strong imagery and bad paint handling is well enough known, but is not often seen in the Adelaide commercial galleries although, as a later Festival of Arts student show proved, everyone seems to be doing it.

In this area, John Walker's painting dominated, and the Peter Booth, used extensively in



above
KIM POLOMKA FIRST HOME: SECOND
MORTGAGE (1983-84)
Synthetic polymer paint on linen
76.2 x 101.6 cm
Kensington, Adelaide
Photograph by Hans Wevering



Exhibition commentary

left
PAT FLOOD BAPTISM (1982)
Synthetic polymer paint on canvas
213.4 x 152.4 cm
Manuka, Canberra

below
JOANNA CAPELLE DAWN TRIBUTE, ANZAC DAY
1983
Oil on composition board 107 x 120 cm
Holdsworth, Sydney
Photograph by Michael Cook



left
PETER BLAYNEY THE QUEEN OF THE NIGHT
AND HER PARAMOUR 1983
Oil on cotton canvas 113 x 124 cm
Robin Gibson, Sydney

below
ROBERT HOLLINGWORTH HUMAN FIELD
FRAGMENTATION NO. 1 (1983)
Oil on linen 90 x 90 cm
Niagara, Melbourne



above
TIM GUTHRIE LITTLE RIVER 1982
Oil on canvas 66 x 76 cm
Town, Brisbane



right
GEOFF DYER STUDY MOUNT
WELLINGTON (1984)
Watercolour 52 x 73 cm
Colonial, Hobart
Photograph by Tony Boyd



publicity, seemed a better metaphor for the art institutions than did Juan Davila's equally over-exposed caricatures of the History of Australia from the lavatory walls.

The Lutz Presser piece, *Stench and shadows*, was a reminder that the tendency towards the theatrical remains undiminished in recent Australian art... although some works lean more towards vaudeville than to classical drama. The contrary tendency emergent from the Melbourne critical scene, with the ever clever Imants Tillers, and John Nixon and Robert Rooney, made relatively little sense when deprived of

their localized critical life-support system.


The organizer's belief that '... Before the 1970s, there have been very few artists in the history of Australian art with whom a comparison with overseas art is not an embarrassment' but that 'The recent maturity of our art scene has now enabled us to produce a number of painters of international quality' is by no means proven by this show. □

Neville Weston is art critic for Adelaide's *Advertiser* and Senior Lecturer in Visual Art Theory at the South Australian School of Art.

Festival of Perth '84

by Ted Snell

THE VISUAL arts component of this year's Festival addressed a wider audience than in previous years and covered a broader range of art activities. Though traditionally it has been a 'pictures on walls survey' of the visual arts with, on rare occasions, an excursion into the realms of sculpture, this Festival saw a broadening of the parameters of the visual arts component and while the emphasis remained unchanged, there was an acceptance of installation, performance and video as legitimate inclusions under the Festival banner. Acceptance was so swift, in fact, that last year's flourishing Festival Fringe deflated due to this re-evaluation of what was formerly regarded as a marginal activity.

An interesting facet of this new legitimacy was the role played by the major cultural institutions of the State. The Art Gallery of Western Australia offered accommodation to Media Space, a group of local artists engaged in an analysis of Western Australia's cultural identity, and to another extravaganza involving numerous artists, musicians and a 'cultural commentator' entitled 'Body Rap '84'. The old State Gallery (now the museum) was the venue for two installations by Nigel Helyer and Anne Graham, while down at the University of Western Australia an environmental piece called *Still life with taps* by Carol Rudyard was on show. In fact, the only non-establishment venue was the alternate gallery space run by Praxis, who this year invited the Melbourne based group  to be artists-in-residence during the Festival. Another facet of this more catholic approach was the inaugural Conference on the State of the Visual Arts in

'84, held in conjunction with the Festival and addressing such issues as feminism, art and politics, criticism, the new painting, popular culture and, of course, funding. Contrary to expectations, the latter topic had the poorest attendance.

Along with many luminaries of the Australian art community, Peter Fuller, the English art critic and writer, was invited to fill the role of 'overseas pundit' and to provide his own irascible brand of provocation. This he did superbly well. His fiery attacks on much of the new painting in Australia and around the world brought condemnation if not rebuttal from the incensed audience.

Of the 'pictures on walls' exhibitions, probably the most important and certainly the most controversial was 'Form-Image-Sign' at the Art Gallery of Western Australia. As 'new image', 'new figuration' and 'new expressionism' were topics discussed under the 'Painting Today' section of the conference, this latest survey of those manifestations in Australian painting became a central focus. The show was very diverse, but it did attempt an overview of current practice by using 'Image' as a central concern, whether arrived at through formal exploration or through an analysis of sign systems and popular culture.

New image painting in Australia and, indeed, the rest of the world is of interest because of its revitalization of the modes of visual presentation. The energy, wit and irony found in many of the works on show were reactions against the predictable formalism of the 1970s through a re-evaluation of previous Modernist experiments (notably Expressionism and Cubism) and an ... unlimited free transit inside all territory with

open references in all directions', to quote Achille Bonito Oliva's description of his own pigeon-hole, 'trans-avantgardism'. Indeed, the resurgence in painting seems tied to its potential for creating a powerful and cogent image. Illusion, allusion, metaphor and the possibility of presenting a convincing image of a newly constructed reality have drawn artists once again to the two-dimensional painted support as a major means of expression and communication.

The other major survey show was devoted to drawing, though the scope of this year's Fremantle Invitation Prize for Drawing at the Fremantle City Gallery was widened to include artists from all over Australia. Unfortunately it was not the exciting or challenging show that it might have been. There were good drawings from Jan Senbergs (this year's winner), Mary Moore and Alun Leach-Jones but overall the standard was rather low.

As in past years the range of international exhibitions was very limited although, once again, Galerie Düsseldorf organized a major international show. Joan Mirò, who died recently aged ninety, was one of those rare artists of genius who created his own universe, a sardonic cosmos in an ethereal, uncharted terrain peopled with a cast of hilarious characters who seem to parody our foibles and our transgressions. Until his death he continued to explore this territory in paintings, prints, sculpture and drawings. It was therefore quite a coup for Galerie Düsseldorf to have secured this comprehensive collection of Mirò's prints from 1964 to 1981, particularly as printmaking became an increasingly important part of his activity in later years.

But Mirò was not the only international show this year: Greenhill showed a stunning collection of Japanese woodblock prints, charting the history of this technique over two centuries of production, while Quentin organized yet another exhibition of contemporary Italian art. Similar in format to last year's 'Not(e) Book' show, this survey focused on artists working within the medium of photography.

Individual exhibitions included local as well as interstate artists and, of the former, the most interesting was John Beard's large show of paintings and drawings at Galerie Düsseldorf, which catalogued the artist's experiences upon contact with Australia. The show exuded the optimism and excitement of this encounter while carefully avoiding the clichés of vast outback panoramas. Despite being essentially an English painter, steeped in the traditions of European painting, John Beard makes a valuable contribution to our image of Australia in these large, intensely colouristic paintings. Of the interstate artists presenting solo exhibitions the collection of watercolours by Vic Majzner, Rod Carmichael's

Exhibition commentary



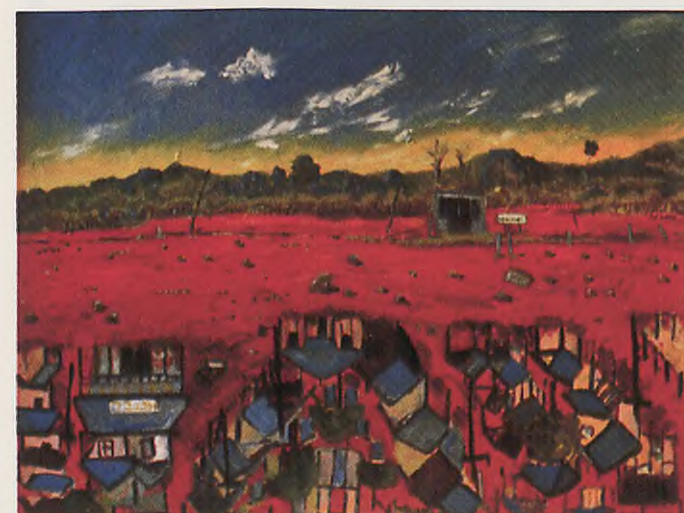
above
TOM THOMPSON ULYSSES TORMENTED BY THE SIRENS (1983)
Synthetic polymer paint on canvas
160.5 x 118 cm
Artarmon, Sydney



above
BOB KALIVODA TOWARDS COOMA (1982)
Oil and ink on paper 32 x 32 cm
Theatre Centre, Canberra



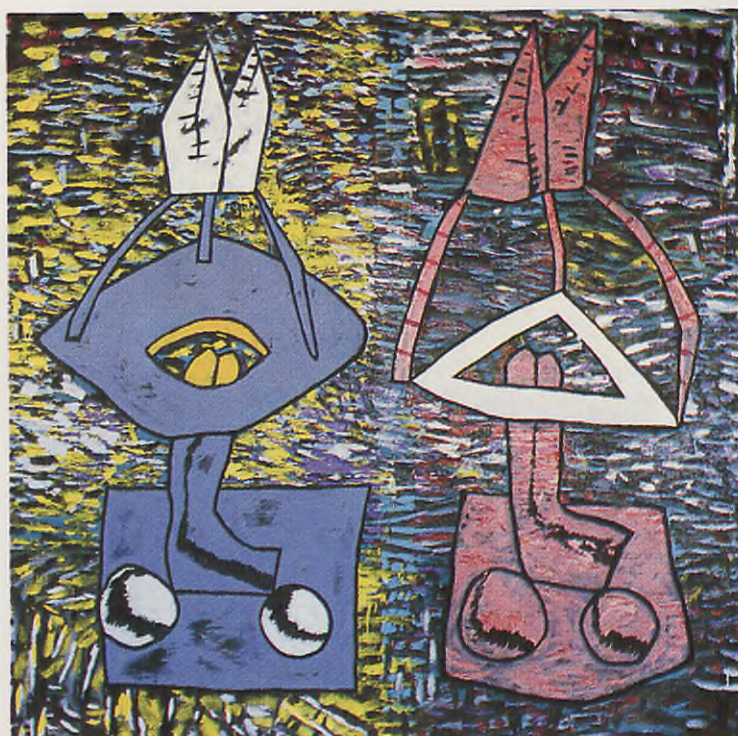
above
JOHN IVANAC MUNGANA MINES WHERE HAVE YOU GONE? (1984)
Synthetic polymer paint on composition board
91.4 x 121.9 cm
Harrington Street, Sydney



far left
JOAN HARVEY THAT SQUARE AGAIN 1983
Mixed media 134 x 108 cm
Coventry, Sydney



left
VICTOR MAJZNER CITY 1984
Synthetic polymer paint on canvas 120 x 144 cm
Form-Image-Sign, Art Gallery of Western Australia, Perth



above right
LORETTA NOONAN-BROMFIELD ANNUNCIATION: LET SLEEPING DOGS LIE 1983
Oil and charcoal on canvas 120 x 144 cm
Form-Image-Sign, Art Gallery of Western Australia, Perth

right
JOHN BEARD CURTSEY (1984)
Synthetic polymer paint on linen 203 x 203 cm
Düsseldorf, Perth
Photograph by the artist



paintings at the Undercroft Gallery of the University of Western Australia, and those of Sandra Leveson-Meares at Gallery 52, were notable.

Quentin Gallery conscientiously offered three Festival exhibitions. Its first show was a sumptuous collection of watercolours by this year's Festival poster designer, Vic Majzner. Although he has worked consistently in this medium for many years, this was his first major showing of watercolours. Those familiar with the large acrylic works in which surface texture and rich accretions of opaque colour are paramount, may have been surprised by the flat, luminous quality of these works. Yet the same concerns are evident. Pattern and colour fold in and around the surface creating an overall visual seduction in a complex interaction of elements and symbols that raise the works above the level of 'gorgeous

decoration' and captivate the viewer.

At the Undercroft Gallery, Rod Carmichael showed a collection of works in which figure and landscape came together through complex sets of inter-relationships, some formal and others historical. Under the latter category come his references to Stanley Spencer's *Leg of mutton nude* which are a pivotal concern in many pictures. Although not always successful, this was an arresting exhibition.

Perth saw an exciting Festival this year – the challenge will be to continue this mood of innovation and relevance to local community needs in the future. □

Ted Snell is an artist and Lecturer in Fine Art at the Western Australian Institute of Technology.

Arthur Boyd – Now!

by Ted Snell

PETER BOOTH took up where I left off.¹ Arthur Boyd's self-declared paternity of the revival of Expressionist tendencies in Australian painting is not unexpected. Critics have been proclaiming the stylistic similarity and emotional empathy between 1980s and 1940s Expressionism at length over the past three years. But in the light of his 1983 exhibition at Fischer Fine Art in London, it is timely to re-examine Arthur Boyd's historical contribution and to question the assumption that he is a precursor rather than a current practitioner. One of the unfortunate spin-offs of the publication boom in Australian art is that artists still actively engaged in their creative work are posited within an historical context. Richard Haese's *Rebels and Precursors*² has situated Boyd (for the immediate future at least) in the 1940s and 1950s and dubbed him 'precursor', thus unintentionally removing his status as contemporary practitioner.

This situation is amplified by our obsession with the 'new'. Over the past ten months exhibitions in most States of Australia (from 'Perspecta '83' to 'Form-Image-Sign' at the Art Gallery of Western Australia) have presented the 'new painting and painters' which, of course, excludes such figures as Boyd. Yet the best of Boyd's current work has an edge, a sharpness of focus, a conviction and an urgency that places it in the front rank of contemporary painting. This is particularly true of the two pictures that chronicle the death and burial of a horse called Flame

under a flame tree on the family property at Bundanon. As with much of Boyd's work the fusion of art-historical references, personal imagery, family influences and felt experience combine in the creation of a powerful image that carries the viewer beyond the immediate content towards a general statement on death and eternity. The skeleton, its legs snared in barbed wire, sprouts a flowering flame tree; Pulpit Rock rises above the dense black strip of river; a mother and her newly born child cast the only shadow. It is a compelling and haunting image frozen in silence and contemplation.

It is tempting to catalogue the art-historical references in this show (Monet in *The four times of day*, Tom Roberts, Rembrandt, Courbet and van Gogh) for Boyd, like most artists, accepts the history of Western art as his birthright, although for him it has been personalized and internalized by constant work and through a familiarity born of a profound knowledge inherited from his family circle.

Horse skull under a blanket, starry night and rising mist fuses Boyd's powerfully evocative image of the skeleton with a clear reference to van Gogh's *Starry night*. It is an attempt to appropriate the artist's manic energy and the awesome power of natural forces as a context for the tragedy of Flame's death and rebirth. Like its companion piece, it is an image not easily forgotten.

Black haired woman holding handkerchief with crying dog is Boyd in the 1980s looking back to his work in the 1940s. (See opposite). It is

perhaps an archetypal Boyd; instantly recognizable, starkly simple in content (a running figure examining intently the image on her handkerchief – Veronica's veil? – and attended by a large white dog, crying) it nevertheless compels the viewer to search within himself in an attempt to understand the woman's motivations.

Unlike much 'new painting', which implies a correlation between impasto and intensity of feeling or is merely pompous or 'hammed-up' theatricality, these works have a presence that cannot easily be ignored.

Other works in the show also present aspects of Boyd's work that have become indelibly imprinted on Australians' images of their homeland. His anthropomorphic vision of the landscape, and in particular its inherently sexual character, have shaped our vision to such a degree that we are no longer surprised by his imagery but accept it unquestioningly. 'The clefts of the Shoalhaven River have a meaning to me apart from their geological grandeur. At times they seem quite erotic and explicitly anatomically sexual.'³ Since the early works of the 1950s, Boyd has used the landscape as a central character in his portrayal of the drama of human sexuality. The sexual battle – given metaphorical form in the landscape itself and developed more explicitly through the interaction of the hunters and lovers surrounded by bestial images derived from Freud and Surrealism – remains a major preoccupation in his work. *Lyrebird in Shoalhaven Creek* is such a painting, pushing the anthropomorphically sexual character of the landscape to its limit: tangled undergrowth, bulging hillocks, deep cavernous recesses and the sexual display of the lyrebird.

From the distant vantage point of England, Boyd has elaborated a vision of Australia that continues to expand our understanding of ourselves and our natural environment. Though several of the works in this current show are a response to the English countryside and life in Surrey, it is Australia that remains his obsession; and the Australian pictures have a power and a depth of feeling missing from their English counterparts.

Arthur Boyd is an artist at the height of his powers and whilst it may be comfortable to classify him as a 'precursor', this latest exhibition proclaims his contemporaneity. □

¹ Conversation with the artist, November 1983, Paretaio, Italy.

² Richard Haese, *Rebels and Precursors*, Allen Lane, Melbourne, 1981.

³ *Arthur Boyd – Recent Work*, Fischer Fine Art, London, 1983, p. 15. Exhibition catalogue.

Exhibition commentary

left
TERRY SWANN KOSCIUSKO
(1983)
Watercolour diptych: 97 x 137 cm
overall
Holdsworth, Sydney
Photograph by Robert McIntyre

below left
BILL UNDERY HOARDING
MATERIAL II 1983
Watercolour and enamel 112 x 82 cm
Painters, Sydney
Photograph by Jill Crossley



above
HOLLY McNAMEE SOUNDINGS (1984)
Synthetic polymer paint on canvas 75 x 100 cm
Anima, Adelaide



above
STEPHEN MILLER POLITICAL ICON - POLITICAL
MAN 1984
Oil on canvas 100 x 100 cm
Holdsworth, Sydney
Photograph by Michael Cook

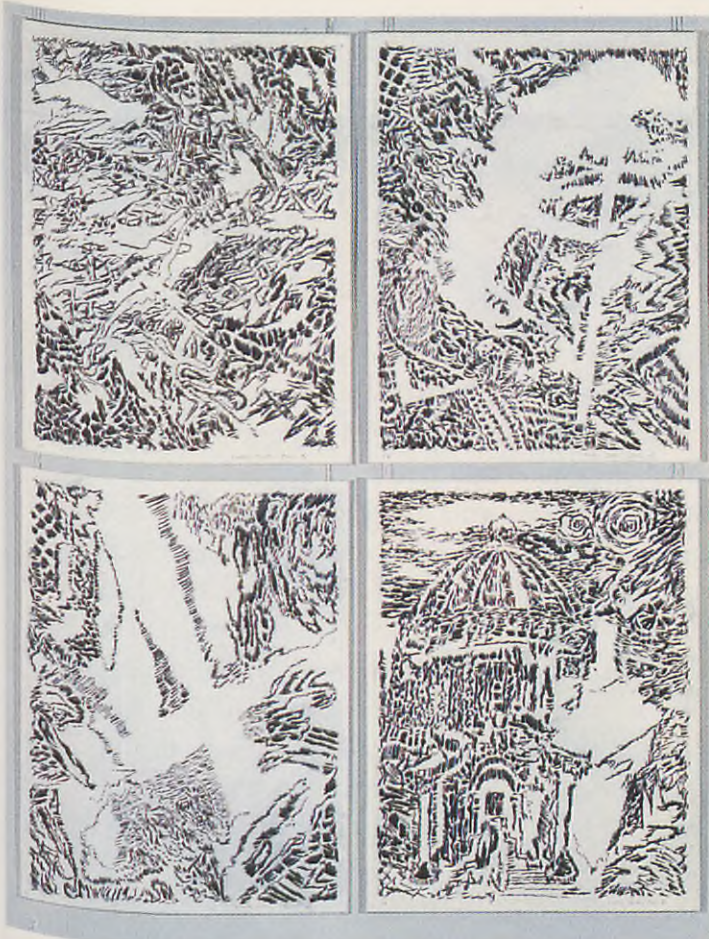


right
TIMOTHY JOHN COASTAL IMAGE NO. II (1983)
Oil on hardboard 122 x 122 cm
Bonython-Meadmore, Adelaide
Photograph by Grant Hancock



above
ARTHUR BOYD BLACK HAIREWOMAN
HOLDING HANDKERCHIEF WITH CRYING DOG
1983
Oil on canvas 152 x 146 cm
Fischer Fine Art, London

above
WALLY BARDA SCENES FROM A THIRD MAN'S
HOUSE (1983) (detail)
Charcoal 21 drawings, each 65 x 50 cm
Watters, Sydney
Photograph by Jill Crossley



Reporting galleries – old and new

Rudy Komon Art Gallery, Sydney

RUDY KOMON opened this Gallery in 1959. It was the first private gallery in the Paddington – Woollahra area and, at that time, consisted of one main room (half the size of the present downstairs exhibition space).

By 1965 the Gallery needed extra space and as the first floor was then available, Neville Gruzman was commissioned to redesign the new gallery. This was officially opened by the Prime Minister of Australia, the Hon. Harold Holt, in June 1965. At that time both upstairs and downstairs were used for exhibitions. However, as the Gallery has always carried a large back-room collection, the upstairs was used for stock and exhibitions are mostly downstairs only. Currently, the upstairs is used for prints and drawings and is open for viewing continually.

The Gallery has handled the work of leading Australian painters, sculptors and printers with occasional exhibitions from overseas and has approximately twelve shows of four weeks' duration each year.

The 1960s were exciting years in Australian art when there was a tremendous amount of talent emerging and being appreciated by the public and, what was more important, being purchased. It was during these years that other galleries opened in the district and Paddington began to develop into the very interesting area that it has become.

Because of the artists associated with the Rudy Komon Art Gallery, it became well known throughout Australia and overseas and many interesting collections have been built up from the exhibitions and stock held by the Gallery.

Mr Komon died in October 1982. Gwen Frolich and Marjorie Wildgoose, who had been associated with the Gallery for some years, now continue the tradition established by him over twenty odd years.

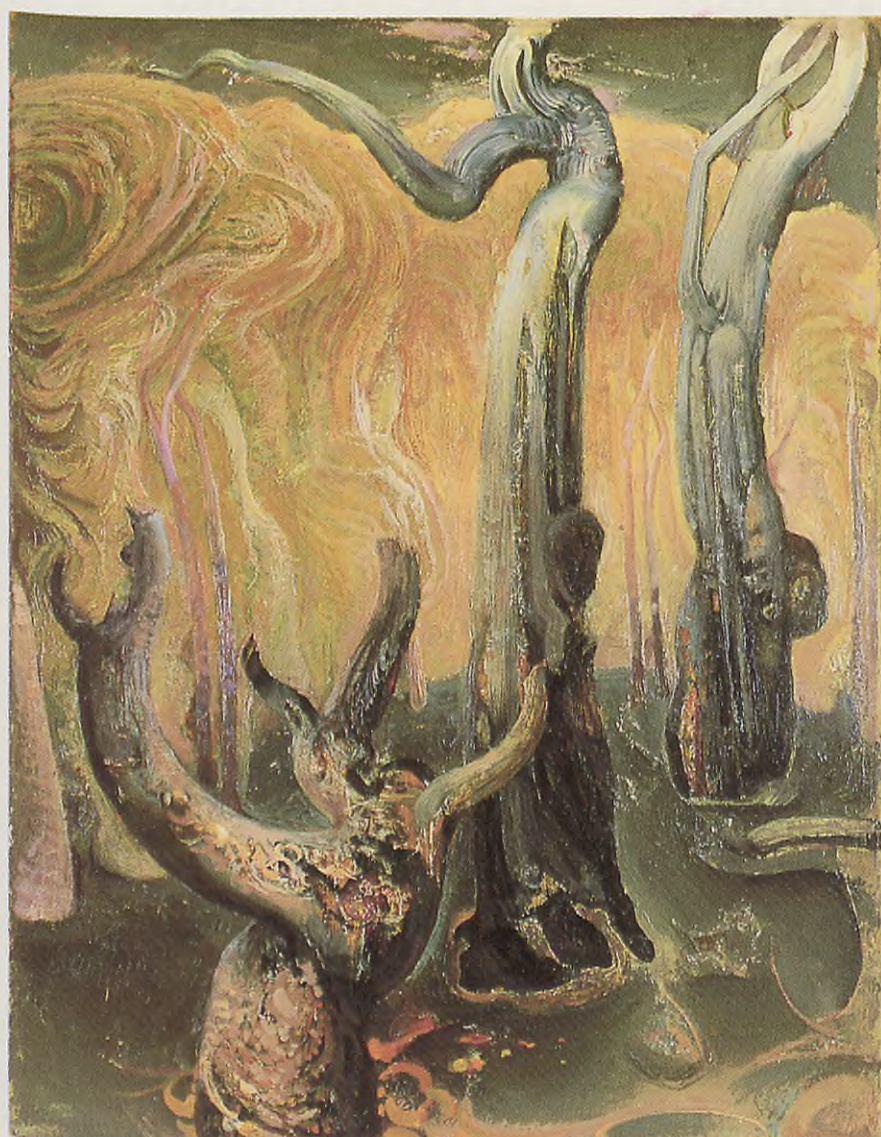


Roslyn Oxley 9, Sydney

ROSLYN OXLEY opened her Gallery in Sydney in March 1982. Rapidly she has become one of Australia's foremost contemporary art dealers with excellent gallery space renowned for a vital, new image. The Gallery, situated in Paddington, is popular with the public and art world alike and has provided the opportunity to introduce new work to the Sydney scene. Juan Davila, Dale Frank, Maria Kozic, Mandy Martin, Jan Murray, John Nixon, Mike Parr, Robert Rooney, Vivienne Shark LeWitt, Ken Unsworth and Jenny Watson are receiving widespread recognition and have been curated into international shows such as 'Australia, Another Continent, The Dream and the Real', Paris, 1983, John Kaldor's exhibition 'An Australian Accent' at P.S.I. in New York in April 1984 and the Guggenheim exhibition scheduled for September 1984 in New York.

Roslyn Oxley 9 Gallery holds regular exhibitions of new artists including Marion Borgelt, Michael Eccleston, Rodney Pople, Tony Clark and Jonathon Throsby, as well as showing the work of more established painters such as David Aspden, Kevin Conner, Denise Green, Robert Jacks, Keith Looby and Gary Sansom. The Gallery also stages smaller shows in the range of contemporary media including performance and video art. The stock room plays an important role, with work of Gallery artists readily available for view. In all, Roslyn Oxley has tailored a high-profile gallery well suited to the needs of a large and thriving art scene.





Resurgum oil on composite board 103 x 78 cm

VAUGHAN MURRAY GRIFFIN

THE JOURNEY: *An Exhibition tracing spiritual qualities as a force in the work of Vaughan Murray Griffin from the 1920's to the present.*

October/November 1984

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Golden Age
FINE ART GALLERY

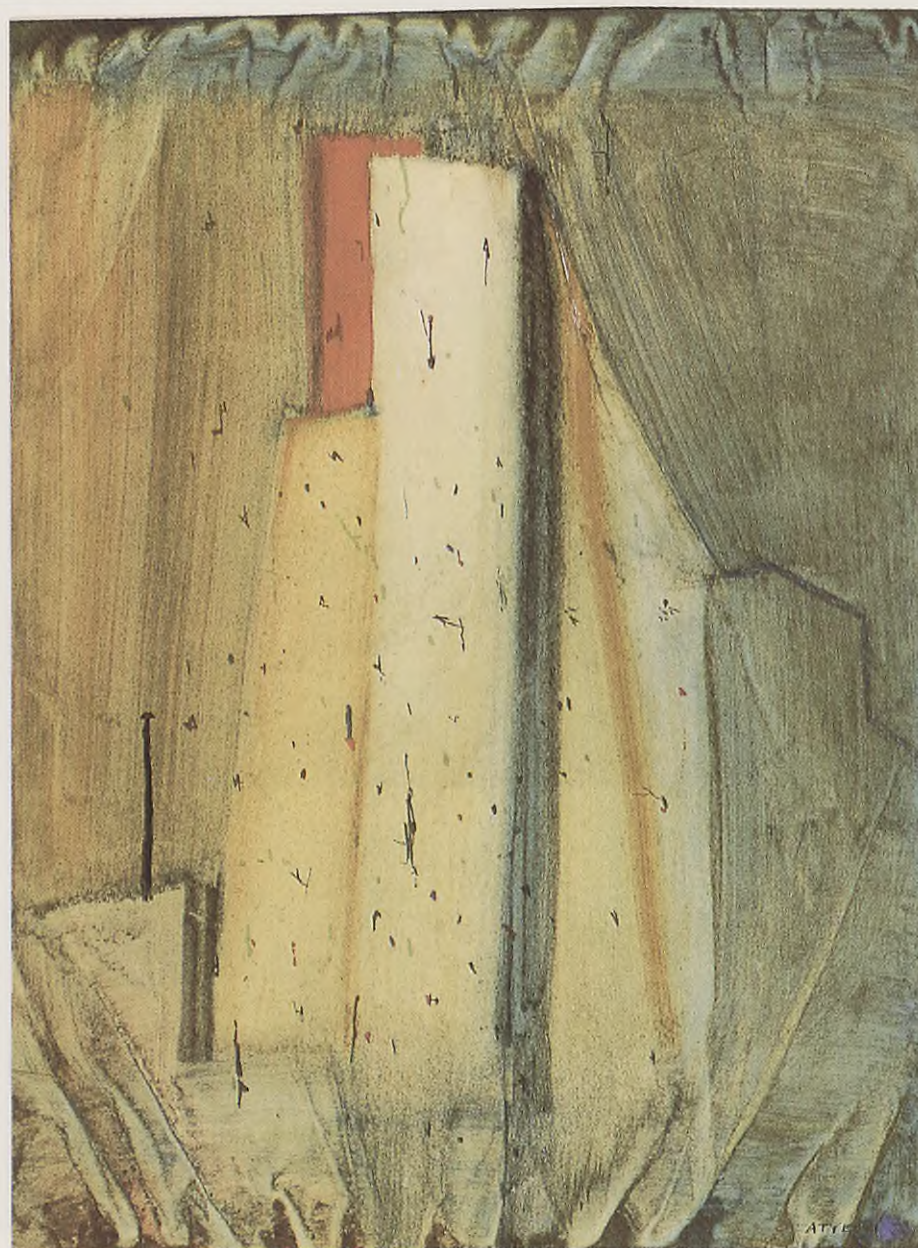
Ballarat, Victoria. Tel. (053) 32 2516

SAM ATYEO RETROSPECTIVE

October 1984

Golden Age
FINE ART GALLERY

24 Doveton Street South, Ballarat. Tel. (053) 322516
David Ellis and Lyall Burton, Directors.



Fortress (gouache 1937) One of series of paintings in response to the Spanish Civil War.

MAX MIDDLETON 20 OCTOBER – 12 NOVEMBER 1984

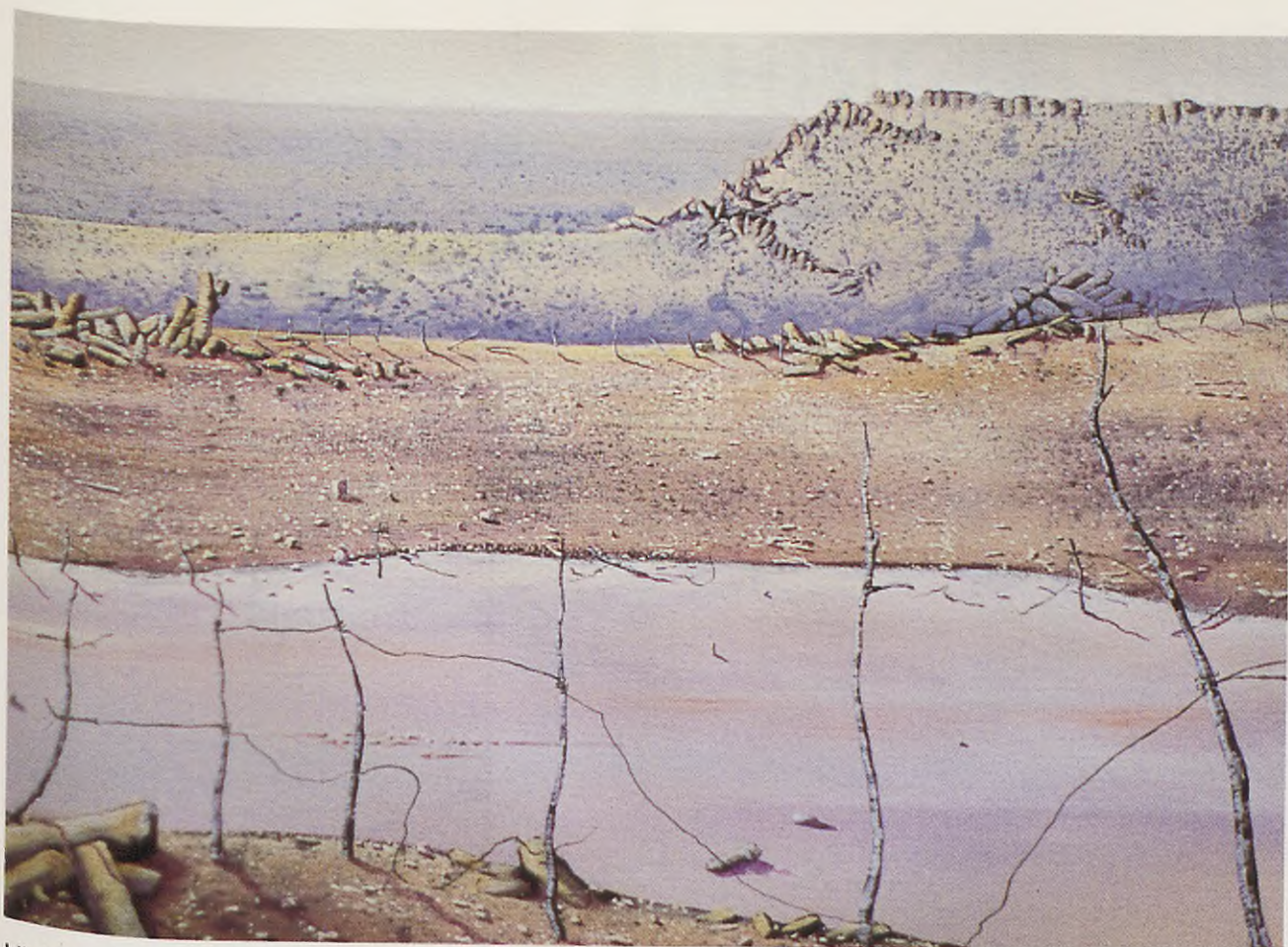


Winter sun glowing through fog

oil on canvas 76 x 56 cm

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Highland saltpan 53 x 73 cm synthetic polymer paint on paper



Pardalote and forest floor 59 x 59 cm oil on canvas

jolly frog art gallery

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RUSSELL PICK
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NOELA HJORTH

NOVEMBER 2 – 26



Goddess of Fire

Mixed media on paper

78 x 57 cm

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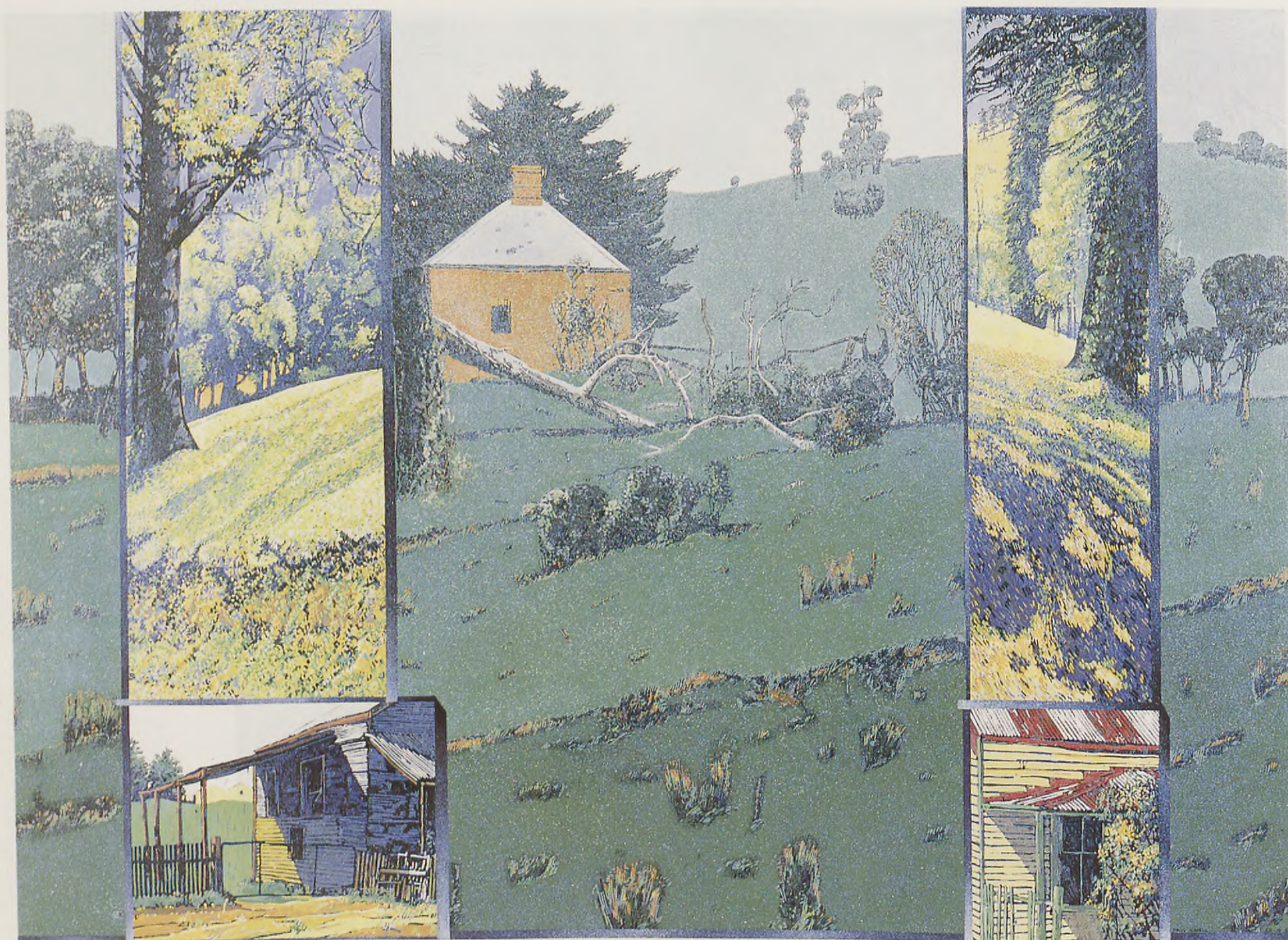
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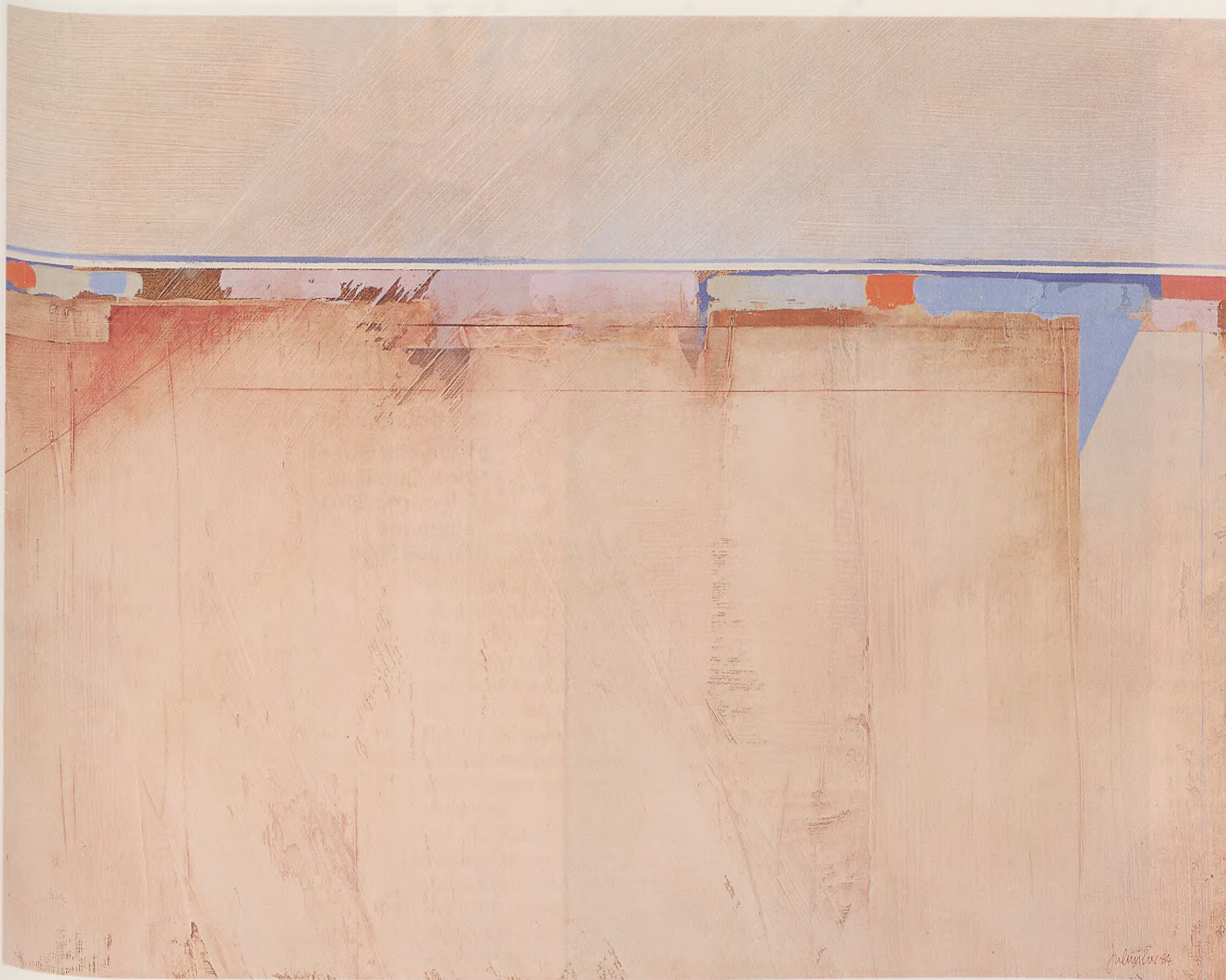
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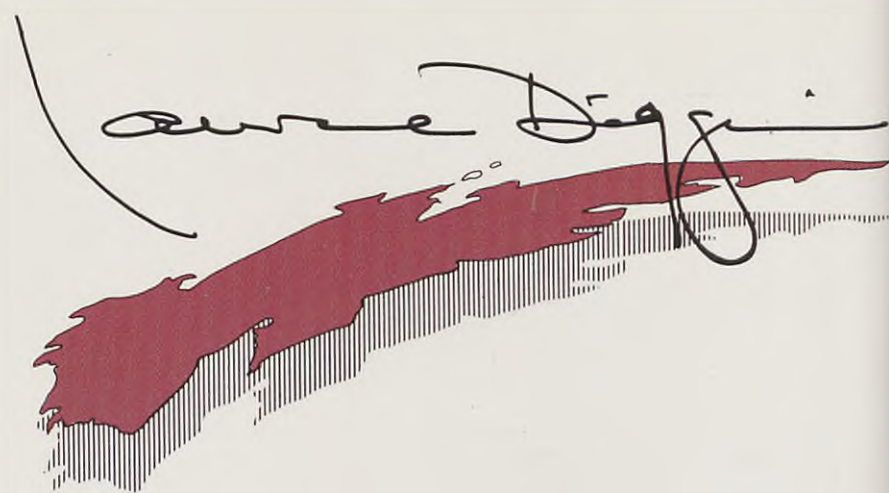
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CHARLES CONDER
THE HAPPY DAYS OF WOOING
Oil on cardboard
23.6 x 11.6 cm
Signed lower left

Exhibited
The 9 x 5 Impressionist Exhibition
Buxton's Rooms
August 1889
Catalogue No 120



Elwyn Lynn and Lloyd Rees discuss *The snake charmer* by Etienne Dinet.

Victorian favourites

a conversation – Elwyn Lynn and Lloyd Rees

THIS CONVERSATION between Elwyn Lynn and Lloyd Rees about some of the well-loved Victorian paintings in the Art Gallery of New South Wales Collection was recorded on 9 December 1983, as they strolled among these paintings and talked about their own favourites.

E. L.: There was a time when these Victorian paintings were scorned and thought ludicrous because they had nothing to do with Modernism. I have noticed recently that people in the Gallery are looking at them with more interest. Take *The defence of Rorke's Drift*, for instance, which has more meaning for people who have seen the film *Zulu* and for those who remember their history books, as I do. Look at the composition of the painting. If an artist can manage a sustained lateral composition like this, with broken-up figures, he is not to be dismissed.

L. R.: This picture has memories for me, because in my early childhood a print of this picture absolutely moved me. I used to live with it and go through the horrors of the Zulus coming and the poor sick man and the injured. At that time I loved it for its illustrative content; I didn't realize what an achievement it was in actual painting.

E. L.: There are some marvellous parts in it – the shadowy tree and the way the smoke wreathes around and blots out the hills. It's quite a dramatic composition all through and that includes the wounded man.

L. R.: Oh yes, I used to nearly weep over that poor man. And the frame alone is worth admiring; it's terrific; a tremendous example of framing, and right in proportion to that picture.

E. L.: The atmosphere in the background is quite beautiful – in spite of all the death, the artist has been able to imbue it with

some beauty.

L. R.: I was just thinking about this whole era in painting. The great patrons of the past were, to a large extent, the monarchs but more, the Church. This kind of work came during the era of the middle class of Europe – they used to get subjects that they could weep over a bit, which ultimately the cinema wiped out.

E. L.: There's some regionalism in this too, because that was a Welsh regiment. What's odd about this and makes me smile a bit, is that it is by Alphonse de Neuville, a Frenchman! A Frenchman praising perfidious Albion!

L. R.: That's right. The French, from the time of their military glory, from Napoleon onwards, were very good at painting battle pictures.

E. L.: Indeed they were; they were the greatest painters of battle pictures. They had a sense of a great situation and a dramatic moment. It's certainly in *The Sons of Clovis*. This painting used to be the joke amongst 'modern' people. You'd come in to see if the Sons of Clovis had floated any further down the river! Nonetheless, it's a very imposing piece of painting.

L. R.: That is so. When I first came here there was a feeling among artists that *though* it told a story, this was a notable picture. Then, after awhile, it was wiped aside by the new movement. But there was always a feeling that you were looking at a constructed painting. It has a great unity to it.

E. L.: Furthermore, Australian painting, in many ways, has often been a little bit too detailed, a bit niggling. But these vast open areas that come from Evariste Luminais are done with a freedom that was rare, even in those times.

L. R.: It did bring a note of something more than pure illustration. As I look at it

right
 EVARISTE LUMINAIS THE SONS OF
 CLOVIS II (1880)
 Oil on canvas 190.7 x 275.8 cm
 Purchased 1886



below
 FREDERIC MONTENARD THE GRAPE
 HARVEST IN PROvence 1890
 Oil on canvas 150 x 200 cm
 Purchased 1890





ALPHONSE DE NEUVILLE THE DEFENCE OF
 RORKE'S DRIFT 1880
 Oil on canvas 180.9 x 301.4 cm
 Purchased 1882

now, how marvellously the hills relate to the canopy at the end of the barge. And what wonderful shade! This is a picture to be studied and respected.

E. L.: Yes, and to get this barge, with all its tremendous heaviness, not to look as though it is sinking out of the picture, is a great achievement. It comes very close to it; it is a tremendously weighty, marvellous thing, of great power. It is all part of the intensity of the painting. The two dark crimson pillows and the black blanket, or whatever it is, make it a daring piece of work.

L. R.: And you can't help but feel the sadness of the story.

E. L.: Oh yes. The real problem is how to imbue a painting with feeling. But, of course, we have been discussing two serious paintings, so let's change the mood and look at *The snake charmer*. I believe that this made quite an impact when it was first shown. It is painted by another Frenchman!

L. R.: There were a lot of them about! When I came to Sydney and worked at Sydney Ure Smith's studio, there was no doubt that this picture and Gruner's *Morning light* were the two most talked about. A new sense of realism was coming into artistic thinking. This was admired as a painting of light, rather than of a subject.

E. L.: There is an obvious connection with Gruner. I think that the way the light is dispersed is rather marvellous... how it moves across the whole painting and holds it together, catching a bit here and there. And like Evariste Luminais, he is not too worried about the details of the background. You can see Modernism beginning... in a sense.

L. R.: The more enlightened people here saw that this was related to painting, rather than illustration.

E. L.: Unfortunately, we can't see Elioth Gruner's painting at the moment; it is on tour in China.

L. R.: I saw it just before it was taken down, and it was as radiant then as when I first saw it.

E. L.: And there is *The widower*. Before we were talking about *Rorke's Drift*, which is about soldiers – there are a few sergeants and captains, but they are ordinary privates dying there. Zulus are dying. Here we have a depiction of the poverty-stricken working

class. This is a new element in painting.

L. R.: This was painted when Britain had developed a wealthy middle class and quite well-fed people would come to look at this kind of painting and drop a tear. I read once that it wouldn't do to paint such children as they were – skinny little rickety things – they had to be chubby to inspire affection and, as I say, a tear or two. I have quoted this picture to students as a wonderful example of the sentimental painting of the last century. It is very accomplished.

E. L.: Very accomplished, yes, but you can see that the children are well fed, even though they are poor.

L. R.: That's the point. They had to be chubby to arouse sympathy. You had to feel that they were utterly innocent. The older daughter knows, of course, that the



Detail from THE WIDOWER (opposite).

baby is dying. These were the kinds of paintings that well-fed people wept over. The cinema wiped this out. I can still hear my mother say, 'I went to the pictures and had a good cry!'

E. L.: Exactly. I remember being at what we thought was an atrocious film – we were making jokes about it – and a woman tapped me on the shoulder, her eyes streaming with tears, and said, 'If you're not enjoying this, I am!'

L. R.: That's right! I've been lecturing, as you know, for many years and I have found that these Victorian pictures are so wonderfully wrought. With the help of modern photography and a good projector, students love them. This sometimes brings out more than you can see in the original.

E. L.: Look at the heavy, dull hand of the father and the soft, gentle arm of the child.

L. R.: Yes, everything is there. The other little baby is entirely unaware of both – doesn't know what is happening and is not even interested in the tucker. But the baby is an important part of the composition.

E. L.: There are other skilful things. The still-life piece in the painting is excellent. And the little bit of light coming through the table cloth on the other side of the window is a good touch. The painting needs that lift.

L. R.: This stems, down-hill admittedly, from the great Rembrandt.

E. L.: There is no doubt about that. You can see little touches of light on the edge of the table, on the bread, on the girl's shoulder, and so on. Undoubtedly Rembrandt was well known to Luke Fildes.

L. R.: Let's analyse what was happening in art at that time. Young students were coming along who were brushing aside sentiment and, with the tradition of the Melbourne School, academic painting was gaining popularity. This next painting, *The anatomy class at the École des Beaux Arts*, was one they considered to be good painting.

E. L.: Yes, it is not sentimental; it's straight. The figure amuses me a bit. He is so proud of his anatomy. It shows how you can paint without a trace of sentiment at all.

L. R.: And without an imaginative use of colour. Sometimes, to certain eyes, nature can be very drab. There's no attempt here to bring about an emotional reaction to colour.



LUKE FILDES THE WIDOWER (1876)
Oil on canvas 169 x 248.3 cm
Purchased 1883

FRANCOIS SALLE THE ANATOMY CLASS
AT THE ECOLE DES BEAUX ARTS 1888
Oil on canvas 222 x 301.4 cm
Purchased 1888



TOM ROBERTS THE GOLDEN FLEECE
(1894)
Oil on canvas 104.1 x 158.7 cm
Purchased 1894



E. L.: You can see a Japanese influence here, at the bottom, in the handling of the blacks. There are skilful compositional devices, like the umbrella on one side and the stool on the other... and the angularity there and the bones on the table. Why those particular bones?

L. R.: Yes, they did know their composition, didn't they?

E. L.: It is also about the real and the unreal. We have the diagrams of the body and the statue, and then we have the real thing. Yet the real and the unreal make a very realistic painting.

L. R.: Yes, and there is organization as well, because you feel very positively the slight diagonal that links the plaster cast with the flesh of the man.

E. L.: Yet that diagonal is very strong, and there is a very timid diagonal across the top. There is a tremendous amount to be learned from these artists about composition.

L. R.: Cubism and Abstraction were inevitable things to happen in art but students used to think that there was no design in realistic painting; yet the great realistic painters, like Velasquez, were superb designers. It is a hidden design.

E. L.: Not concealed, but unassertive, and so in the 1930s in Australia you often got paintings that were overdesigned, because they felt there was no design in these Victorian works. They had design, but uppermost was the story, the occasion, and the design was about this.

L. R.: Before we leave these paintings, let's look at *The grape harvest in Provence* by the Frenchman, Montenard, because light is beginning to come in, for its own sake.

E. L.: The foreground could have been painted by Streeton or Roberts.

L. R.: Yes, indeed. They caught on to the Impressionist idea of light over the entire painting without using a dark foreground to bring out the light. The wonderful thing is that Streeton and his friends did this automatically, because there weren't many examples of Impressionism in Australia.

E. L.: This is a fairly shadowless expanse of nature. There are not many big trees casting great shadows. This part of Southern France, like parts of Australia, is very suitable for the Impressionist method. In *The snake charmer* we noticed that the light

was catching things; here, everything is suffused with light. Of course, there is not much evidence of Impressionism in the trousers and the skirt. As you say, the light is carried up to the edges of the frame.

L. R.: I think that is a very important point. Even in *The snake charmer* the light is created by light and shade. This creates light by overall luminosity. It is a very lovely picture. It is also, of course, a very happy picture.

E. L.: Yes, here is a community of people working at something that they really like. The artist has brought that out. The other paintings we have talked about are not like this at all. Streeton's *'Fire's on'*, *Lapstone Tunnel*, which we will look at next, depicts a disaster. The Streeton is a story, and we know from the artist's journals and letters that the look on the man's face upset him a great deal. Yet, in the painting, the incident is very minor.

L. R.: This may seem far-fetched, but it was a long time before landscape in its purity was acceptable. There had to be some title, some little story. I remember a magnificent landscape by Claude Lorrain entitled *The Flight into Egypt*, in which a very small group of figures gives the title to a very large landscape painting. It is the same with this Streeton, although apparently he was struck with the episode.

E. L.: Yes, he was. The foreground is beautifully painted, just one year after the French painting we were looking at – 1891. One of the splendid things about this painting is the way Streeton allows the smoke to waft up, ethereal, and then he places the warning flag beautifully.

L. R.: Streeton was trounced because of his later work, but you cannot wipe him out. When he was a young man, there were no pictures in Australia to give him a clue. He loved his country and simply went out and saw it with a poetic vision and evolved a technique to achieve what he wanted – an almost unique event in Australian painting. For that reason I always come to this painting or others from this period with great admiration.

E. L.: If you took a detail of that foreground rock, it would appear thirty, forty, fifty years ahead of its time. See the line he has used to give the contour without shading.

L. R.: You feel he is completely absorbed in this picture.

E. L.: You might just miss the drama, but you don't, because of the flag and the nice curve of the rail, which continues down the picture to the viewer. So you pick up the rail and, one way or the other, you see this incident against the background of the square. It is very cleverly thought out. He reduces the size of the scene but he increases the impact, which is an amazing thing to be able to do.

L. R.: I have a tremendous regard for the wizardry of a work like this, at a time when there was no professional wizard worth mentioning... just the love of the thing for its own sake.

E. L.: If you think that the Australian bush is monotonous, look at the variation on the left-hand side. As a matter of fact, this picture is split in two but this doesn't worry you, because of the might of the



TOM ROBERTS BAILED UP
1895/1927
Oil on canvas 134.6 x 182.9 cm
Purchased 1933

rocks coming down one side onto the bush that has been scarred by man on the other side. There is a moral here, in some ways, about the scarring of the earth and the earth's perpetual strength. Whether he felt that or not doesn't matter – lots of people do feel it.

L. R.: I am very taken by the delicate quality of the Australian landscape. We had an English visitor recently, who wanted to see some Australian wildflowers. Over there, of course, you get the great splashes of the daffodils and the bluebells, so my wife drove us to Ku-ring-gai Chase. I had very little knowledge of Australian flowers, one of the reasons being the horror I developed in my early years of snakes – I didn't go into undergrowth much. Anyway, we went in and our friend exclaimed, 'Oh, look at that little star!' Then I looked down upon some of the most magical wildflowers you could see. They were like little stars in a fairyland. I think the same is true of the Australian eucalypt – the nuances are so delicate.

E. L.: And we have this delicacy in Roberts. *Bailed up* shows a dramatic incident

but it is done in such a casual way. No one is brandishing his power or making a great fuss about it. You're being held up and that's it. You may as well accept what is happening.

L. R.: This is an example of how a subject picture can be approached in thoroughly artistic terms. Note the fallen tree on the left. That was the method of stopping a coach, to be sure, but see how important it is to the diagonal composition of the picture.

E. L.: He didn't want to overemphasize that horse on the right because the other two are pretty strong, so he uses a bit of outline – it could almost have been done by Degas. Then the entire hill sweeps down in a way that Fred Williams would have loved. But he interrupts it here and there, because he doesn't want to go too fast; he wants the eye to pause.

L. R.: Yes, and he has done other similar paintings. What has happened to the story element is this: that whereas in the French paintings the story was very dramatic, in Streeton and Roberts it has become much

more casual and less theatrical. Take this painting of the shearers, which could be turned into a political treatise on the back-breaking work of the oppressed classes. It is not that at all; the shearers are just going about a job. One boy is cheerful but, again, it is like *Rorke's Drift* in the way it is painted; parts have an ephemeral, diaphanous atmosphere.

L. R.: Action can be a danger in realistic painting but here the subject is done in such a way that you feel that if you look at one shearer, the others will all be working.

E. L.: Yes, this is looser – there's a man leaning on his arm, just doing nothing. This, apparently, is a wool-classer, with his hat on. He is a slight figure of fun. There is a little humour in it, is there not?

L. R.: Yes, and he would be the gentleman, with a lot of money. As we finish our walk this morning, it occurs to me that we are in a wonderful building. And how appropriate that the nineteenth-century paintings we have been discussing are displayed in these noble nineteenth-century galleries.

Barry Pearce

Recent Australian acquisitions

with notes on Charles Conder's Algerian convalescence

IN RECENT YEARS the Art Gallery of New South Wales has been fortunate to acquire an extensive number of works for its Australian collection representing artists at special moments in their careers. They contain, in some cases, references to a wider milieu that throws fresh light on the company in which they are now housed.

As always, such acquisitions were effected by a mixture of conscious planning and serendipity. For example, the Ian Fairweather and Fred Williams paintings illustrated in this article rectified gaps in the collection. Fairweather's early work in China was not represented, and the shortfall in Williams's holding was so extreme that further acquisitions were of paramount concern.

*Landscape near Peking*¹ achieves its poetic sense of place through a beautiful blonde palette and open paint handling combined with a rare sense of light that passes across its purple accents. One cannot help thinking about it in terms of Fairweather's timely visit to Melbourne in 1934, and his effect on some of the artists associated with the George Bell School. The mutual reinforcement provided during that first short stay was as crucial for Melbourne art as for Fairweather. Therefore the painting not only broadens the Gallery's holding of his work but also sheds light on its collection of Melbourne early moderns.²

Fred Williams's *You Yangs landscape* was purchased when only three of his paintings were held by the Gallery. Fortunately, at precisely this time, the generosity of the H. G. Slater Foundation made possible the acquisition of Williams's important *Waterfall polyptych*, 1979. However, *You Yangs landscape* represents such an intensified point of achievement devoid of any con-

tradiction between optical distance and a flat painterly surface, and maintains such a mysterious metaphorical power in its markings, that it surely must take place amongst the very great masterpieces of the modern Australian collection.

Good fortune smiled on Sydney in the securing of Tom Roberts's *An autumn morning, Milson's Point, Sydney*, purchased at a Sotheby's auction in what must be one of the Gallery's most distinguished acquisitions of the decade.

This masterpiece clearly dictated its own justification for acquisition. A perfect companion to *Holiday sketch at Coogee*,³ it was conceived just a few weeks before the legendary Easter holiday when Roberts and Charles Conder painted side by side in 1888, representing Roberts's first visit to Sydney and his meeting with Conder. The occasion heralded profound developments for both of them.

An autumn morning, Milson's Point has been covered with what appears to be an oil-based varnish that is almost impossible to remove with complete safety. Microscopic examination has revealed that this was probably intended as a kind of glaze with unifying aesthetic purpose, particularly when carefully compared to the little preparatory sketch on wood in a private collection in Sydney. The brown colour of the wood that gives the basic tonal key of the sketch, made when Roberts was staying at the house of Conder's uncle and aunt, appears to have been emulated even in small undulations of brushmarks by varnish lying in the recesses of the paint texture of the Gallery's picture.

Its colour accords with the reminiscence of Arthur Streeton's letter to Conder in January 1902 about the 'coppery light of



above
TOM ROBERTS AN AUTUMN
MORNING, MILSON'S POINT 1888
Oil on canvas 46 x 76 cm
Purchased 1983



left
FRED WILLIAMS YOU YANGS
LANDSCAPE (1963)
Oil on hardboard 119.5 x 152 cm
Purchased 1980



IAN FAIRWEATHER LANDSCAPE NEAR PEKING
(1935)
Oil on cardboard 51.5 x 48.5 cm
Purchased 1982

Bushfire days', for open scrubland was much nearer to the cities at that time.⁴ Local weather reports of the day refer to a dust in the air 'barely settled' by a few drops of rain, and it is not difficult to imagine a vaporous, windless autumn morning on Sydney Harbour, with the static suspension of smoke and grime from countless kitchen fires and steam-vessels.

Above all, our painting glows with a luminous fabric of life; an evocative song of the city of Sydney that complements perfectly the movement and bleaching light of Roberts's superb portrait of Bourke Street, Melbourne, two years earlier. No less precious is its recording of Sydney before the destruction of the tram terminus building depicted on the right of the composition, and the irrevocable alteration of the skyline by expressways and high-rise office blocks since the construction of the Harbour Bridge.

Of all recent Australian acquisitions, none has been more fascinating to artists and Gallery visitors generally than Charles Conder's *Flowers in a vase against a background of the coastline of Mustapha, Algiers*, painted in 1891 or 1892.⁵ As with the Roberts, and unlike the Fairweather and Williams, this purchase was not a long planned rectification of a gap in the collection. There was no reason why the Gallery should seek an Algerian Conder, especially as it has never extended Conder's Australian representation since showing magnificent foresight in purchasing the artist's *Departure of the Orient – Circular Quay* in 1888. Given the Gallery's traditional local bias it seemed that when he left these shores in 1890 his Australian work was out of sight, out of mind.⁶

As it has turned out, no better non-Australian painting by Conder could have been countenanced, for the Algerian flowerpiece contains elements of the artist's Antipodean past as well as hinting at the piquant brevity of his future.

When Conder arrived in Paris in August 1890 after a short stay in London, he went to Montmartre, the artists' quarter, immersing himself at once in the café society and the milieu of the great French painters. Louis Anquetin and Henri de Toulouse-Lautrec soon became his friends, the latter in particular opening the sluice-gates of

experience that would affect significantly the fate of Conder's art and life.

Conder had already contracted venereal disease in Australia, which later was to prove fatal, and after eighteen months of wine, absinth and passionate affairs in Paris he grew so ill that at the end of 1891 a friend, Henri de Vallombreuse, invited him to recuperate for a few months on his estate near Mustapha, Algiers. In an astonishingly short time after leaving Australia, Conder seems to have almost burned himself out, at the age of twenty-four.

We know something of what was happening to him in the period because of the letters he sent back to Australia, and through William Rothenstein, the English artist he met at Julian's Academy where he had enrolled for half a day a week.⁷

Rothenstein has asserted that the main influences on students at the Academy then were Puvis de Chavannes and Claude Monet, and although Conder was determined to develop his individuality, those two major French artists provided an important context for that development. Puvis, who lived near Conder at that time, was widely admired and respected, from the official art world of the salon to the most innovative painters who were consolidating the foundations of modern art during the *fin de siècle*.

Puvis was not, in fact, a Symbolist and staunchly denied that mantle with which certain contemporaries and later historians wanted to grace him. He unwittingly inspired many followers to regard him as a revelatory source, and his compositions

were often interpreted as dream-states rather than the direct and simple expositions of ideas that they were intended to be. Conder, seeking the brief glimmer of life's most precious moments, undoubtedly brought to the work of Puvis the same interpretation as the Symbolists. In 1891 he wrote to Tom Roberts that '... Puvis is great, great, great!', and if he was to come close to a formal affinity in his work in this period it may be seen in the flat, pale empty space of the terrace behind the vase of flowers and high horizon in the Gallery's new painting.⁸

The admiration that Conder also felt for Monet in 1891 is attested in Conder's ensuing career by his approach to landscape painting. The most important art event of this year in Paris was Monet's exhibition at the Durand-Ruel gallery in May, which included the great series of fifteen paintings of haystacks. The haystack paintings, Monet's systematic interpretation of the transient visible world through the depiction of the same subject under changing conditions of light, brought the artist sudden acclaim and commercial success. Their effect on the development of modern painting was to be immense. The exhibition was the talk of Paris, and Conder wrote to Roberts: '... some of his landscapes, *they lived* and he does them in the funniest way. He paints a good deal still with pure colour, but you quite lose the paint at three or four yards, or less. He takes you among hayricks and sunsets in a most natural way, and then lets you see it as you have been used to – not in his, but your own way. I feel Monet in this way, or not at all'.⁹

Conder later painted his own versions of hayricks, including one reputedly at Giverny, and in his Algerian flowerpiece it is plausible that Monet's bold placing of an isolated form in the heart of the picture space, casting a vibrant mauve-blue shadow against a high-key field of pink and yellow with elevated horizon, gave Conder the idea for his unusual composition.

However, Puvis and Monet could never have provided the kind of romantic ambience Conder so craved. He said to Roberts in the same letter quoted above that Monet '... is without bias and scoffs at poetry...' ¹⁰ Conder had to draw from the deep well of his own passionate love of



CHARLES CONDER FLOWERS IN A VASE AGAINST
A BACKGROUND OF THE COASTLINE OF
MUSTAPHA, ALGIERS 1891
Oil on canvas 46 x 55.3 cm
Purchased 1982 with assistance from Katies

literature and poetry; of Balzac, Browning, Herrick, and Omar Khayyam. In an exhibition with Rothenstein at Père Thomas's Gallery in March 1891 he showed a series of works based on Khayyam's *Rubaiyat*, which was praised by some of the older artists, including Camille Pissarro.¹¹

Most important from the Australian point of view is that Algiers was Conder's first actual experience of a place about which he had already constructed a fantasy. He had long begun to sow the seeds of his spiritual pilgrimage to the *Arabian nights* when he was internalizing the orientalist elements of the aesthetic movement in Sydney and Melbourne. Ironically, a letter to Rothenstein in December 1891 from Algiers shows that the memory of Australia was readily recalled: 'Here one feels quite in Australia again even the old remembered gum trees have been transplanted and summer reigns they say its winter anyhow its Spring'.¹² The bleaching light transported him straight back to Heidelberg.

Conder described to Rothenstein how de Vallombreuse's house, with its white walls and garden with rows of almond trees and white roses through which could be seen the sea, now pearly, now blue, was once owned by a Pasha and his many concubines. The world that he had often dreamed of was now before his very eyes, and there would seem no reason why his painting would not flourish. Indeed, in going to Algiers, he followed somewhat in the footsteps of the French painter Eugène Delacroix, who had spent several months in North Africa nearly sixty years earlier. The powerful and lasting influence of that experience on Delacroix's work is a measure of the great fascination Oriental and Moorish cultures were to have for English and European artists until the end of the century.

Our flowerpiece, then, is highly important in signifying an enforced pause in Conder's life; a pause which, through the timeless langour of its lovely image, we may use to reflect upon his past and future as well as the context of the art world in which he had become immersed. At the top of the composition is a splendid strip of seascape which could pass as a Streeton panel painted in Sydney at that time. The strip is edged at the bottom by a long parapet wall

upon which leans, back to us, a mysterious robed figure, giving a subtle hint of that sense of listening and reverie that can be found in the work of Rupert Bunny in the following decade.¹³

In the upper right corner is a touch of delicate blossom glowing gently against the blue sea. From his earliest successful paintings in Australia, Conder perceived blossom as an expression of the fragility of mortal existence. On one hand the blossoming branch was the perfect decorative device of the aesthetic movement; on the other, flowers and blossoms became for Conder the scented metaphor of life's most exquisite moments, to be savoured briefly before they withered and passed into dust.

Scarcely anywhere in Conder's art is that metaphor more strongly felt than in the flowerpiece at the centre of our painting. Lilacs that echo the blossom over the parapet nestle behind two yellowish white roses, and surrounding them the arabesque touches of acid-green and rose-madder are as tenuous with their life-nerve against the dazzling light as Conder's very being. Weeping petals tumble to the base of the vase as if in response to a refrain from the lips of Verlaine, or Ernest Dowson:



GEORGE BELL RECLINING NUDE 1937
Oil on cardboard on wood 43.1 x 55.5 cm
Purchased 1983

*Short summer-time and then, my heart's desire,
The winter and the darkness: one by one
The roses fall, the pale roses expire
Beneath the slow decadence of the sun.*¹⁴

It was in Algiers that Conder produced his sole attempt at formal literary composition, in the manner of the chanting improvisations so familiar to his friends but never recorded.¹⁵ It refers to a vision of paradise set in a Persian garden; an imaginary arcadia of which he never ceased to dream.

¹ The painting was exhibited in London at the Redfern Gallery, 9 January – 1 February 1936. The exhibition was shared with Walter Sickert. See Murray Bail, *Ian Fairweather*, Bay Books, Sydney, 1981, p. 43 and p. 249.

² Of particular interest is the recent acquisition of a painting of a nude by George Bell, dated 1937. Its honey-coloured, broadly textured paint and simplified contours bear interesting comparison with Fairweather and the early work of Russell Drysdale.

³ Purchased 1954.

⁴ See John Rothenstein, *The Life and Death of Conder*, Dent, London, 1938, p. 196.

⁵ In spite of the clear inscription of the date December 1891, Conder describes himself working on the painting in a letter to William Rothenstein dated February 1892. It could be that Conder had already inscribed the work but was adding finishing touches or making changes to it at the time that he wrote. But quite possibly the painted inscription was put on much later, and based on a memory of the actual time when the artist arrived in Algiers. There is an earlier signature with an indecipherable inscription in pencil, now obscured by pigment in the lower left corner. This might suggest that the painting was begun in 1891, completed 1892 with changes covering the pencil inscriptions then later inscribed in paint with the remembered arrival date. Unfortunately, the styles of Conder's signatures are erratic throughout his career, making it difficult to be any more precise about the accuracy of this particular inscription.

⁶ The Gallery has, however, acquired a small number of European works by Conder over the years, the most notable being *An apple orchard in Brittany*, bequeathed by Mrs Fanny Johnson in 1939.

⁷ William Rothenstein's recollections of Conder were published in the first volume of his autobiography *Men and Memories*, Faber & Faber, London, 1931. Rothenstein's son, John, made use of his father's memorabilia in his book on Conder, op.cit.

⁸ *The Life and Death of Conder*, op.cit., p. 66.

⁹ *ibid.*, p. 67.

¹⁰ *ibid.*

¹¹ *ibid.*, p. 72.

¹² *ibid.*, p. 75.

¹³ Note, for example, his painting *The distant song I*, c. 1909, Australian National Gallery, Canberra.

¹⁴ From *Transition*, early 1890s. Dowson (1867-1900) was an English poet and friend of Conder. See *The poetical works of Ernest Dowson*, Cassell, London, 1967, p. 117.

¹⁵ *The Life and Death of Conder*, op.cit., pp. 79-80.

European acquisitions: 1972-83

by Renée Free



GEORGE FREDERICK WATTS ARTEMIS AND
HYPERION (c. 1880)
Oil on canvas 213 x 124.5 cm
Purchased 1983

WHATEVER THEY BE or wherever the realm of ideas lies, in the cosmos, in heaven, or in the human mind, there is the problem that ideas, when given form, have the particularity of the real world. For nineteenth-century artists, as for the Greeks, aspiration is to the ideal. By the late twentieth century, particularity is what artists recognize as all there is, all they can know.

It is a phenomenon that ideas partake of their opposites. Light and dark, good and evil, beauty and ugliness, plane and recession, whatever conception is formulated, its opposite hovers waiting to be recognized, as complementary colours hover at the edges of a form. This is used to great effect by certain artists, conscious of profundity of effect and meaning.

Nineteenth-century acquisitions

The Leighton, the Watts and the Rodin date from the early 1880s, a period of maturity for several late nineteenth-century tendencies – Victorian classicism, Symbolism, Naturalism, Aestheticism. Personification was a way in which the early Greeks looked at the world, and this device for comprehending mysteries was used by these artists, whose works each partake of several of the 'isms' mentioned.

For Leighton and Watts, close neighbours and friends, to have great thoughts and to paint them not only made one worthy as a person, but produced the highest form of art. It is fortunate that with such an aim, both were great artists. Through beauty of form and colour, their best works suggest concepts which have been the subject of poetry and art for centuries, but which sum up also the

tendencies of their own age.

Frederic Leighton

Cymon and Iphigenia c. 1884

This painting is rich in association. It is about many things – the power of beauty to inspire love – love of beauty, love of learning, love of art. Illustrating a story from Boccaccio's *Decameron*, it shows the transformation of Cymon from rough peasant to lover, philosopher, connoisseur, as he gazes upon Iphigenia, the personification of Beauty, or Perfection, or Art. The transformation is effected by the magic of the atmosphere of the afterglow on a summer's night, the warmth and heaviness of colours and forms casting the spell of sleep on Iphigenia and her attendants so that a mystery can take place. The moon beginning to rise parallels the illumination beginning in Cymon's soul, dispelling darkness and ignorance. A complex, mental process, transformation into an opposite state, is indicated by a rich and subtle parallel in nature.

George Frederick Watts

Artemis and Hyperion c. 1880

The Watts is a personification of one of the original mysteries, the rising of the sun each day.

The painting, and a smaller 'unfinished' version, are listed in the manuscript catalogue of Watts's work compiled by Mrs Watts, as 'A nature myth of the Greek poets, Hyperion representing the sun, and Artemis his sister, the moon who loved the Titan Orion'. Hyperion, his son Helios, and Apollo are interchangeable personifications for the sun, while Phoebe, wife, companion, sister, to Hyperion can also be

All works have been discussed more fully in Gallery publications, such as *Three Years On*; the Collection series; Acquisition catalogue 1976.

Renée Free is Curator of European Art at the Art Gallery of New South Wales.





above
FREDERIC LEIGHTON CYMON AND IPHIGENIA
(c.1884)
Oil on canvas 163 x 328 cm
Purchased 1976

opposite
FRANCIS BACON STUDY FOR SELF PORTRAIT
(1976)
Oil and pastel on canvas 198 x 147.5 cm
Purchased 1978

taken as Artemis, twin-sister of Apollo, personification of the moon. Here the opposite is given form rather than inferred.

Keats described Hyperion (book I):
*The planet orb of fire whereon he rode/Each day
 from east to west the heavens through/Spun
 round in sable curtaining of clouds.*

Blake also showed Hyperion as bowman, illustrating Gray's *Poems*. The golden glow comes from the sun but the figures also reflect the light from a divine source outside. 'The circle', Watts wrote, 'is the only perfect form... All lines bounding any form... resolve themselves into circles... Lines with a visible sweep suggest vitality, movement, and direction. Circles imply centres. All creation is full of circles which resolve into each other. The divine Intelligence must be the centre of all.' Hyperion has bow and arrow, to show the sun its course, arrows being rays. Artemis turns wearily to Hyperion, her time being done. The crescent moon is just visible under the cloud. An early reproduction of either this or the other version shows the crescent clearly. Our painting has the original varnish intact. It has darkened and ripened with age like the Leighton. (Watts himself said that his pictures would not be ready for a hundred years.)

The suggestion of Michelangelo and the Elgin marbles in the forms of the painting, and Titian in the colour, help remove the image into the realm of imagination just as much as the rapt gaze, the sky as setting, the aura of light. The source, however, was a real model, Arthur Prinsep.

Auguste Rodin

The Prodigal Son mid-1880s (cast 1970)

Rodin combines such nineteenth-century personification with concrete particularity. He was even charged with casting a sculpture from life. Rodin's figure of *The Prodigal Son* was also called 'Prayer' and 'Child of the Age' so the name is not the integral part of his concept. The figure, which first appears on the *Gates of Hell*, is a lost soul. Rodin describes it as 'emitting cries lost in the heavens'.

The figure again contains its opposite, at the moment where evil is being transformed to good. The Prodigal Son says 'Father, I have sinned against Heaven and in thy sight, and am no more worthy to be

called thy son'. (St Luke 15, 21.)

Rodin has not just shown a real person in despair, he has 'exaggerated the straining of the tendons' that will evoke torment at its expressive depths. The face is not visible from most viewpoints though it is based on a portrait – what one sees is the sloping thighs, the outstretched elongated arms, the taut neck. Rodin is indicating the personification of Despair; beyond the particular example is the general state.

Twentieth-century acquisitions

The years 1909 to 1914 were critical in the development of a new language for art for the twentieth century. Three of the new acquisitions date from these years, the Braque, the Kandinsky, and the Wyndham Lewis. Cubism, Abstraction, and Vorticism are the movements illuminated by these works.

Georges Braque

Houses and trees 1909

The Braque is *par excellence*, a balance of opposites, a balance between concept and nature. Braque has been overwhelmed by the nature of generality and specificity, by the approximation of appearances to ideal forms. 'Houseness' and 'treeness' result from contemplating a specific house and tree at L'Estaque. The painting dates from one year later than a visit to that particular house and tree. Earlier versions are closer to cubes, closer metaphorically to the cone cylinder sphere of Cézanne and Plato. The further in time, the flatter the forms, the more delicate the light, the more disembodied the idea.

Rodin's *The Prodigal Son* and Marini's *Horse and rider* are illustrated in Graeme Sturgeon's article, pp. 76-7. Kandinsky's *Study for 'Painting with white border'* and Wyndham Lewis's *Figure composition* appear on the cover of this issue.

Vasily Kandinsky

Study for 'Painting with white border' 1913

The Kandinsky can be seen as representing the birth of Abstraction. The subject, in part removed in time and place, can be said to include a performance of Wagner's *Lohengrin*, the sunset of Moscow, the splitting of the atom. Matter is dissolved into colour and form separated in the explosion. Colours and forms burst out not only diagonally across the picture surface, but also out at us. The artist's inner sensations have been given dynamic form, connecting art and the outside world. Energy, dynamism, flux, are the aspect of the new century captured in this image. Like the theosophists, Kandinsky was trying to formulate a new art language to capture the non-material.

His inspiration is from the 'real world'. The painting is also inspired by myth, as were the nineteenth-century artists. The previous century lingers in the theme of St George and the Dragon, traces of the theme barely visible – horse and rider within the blue area, lines of lance leading to lower left corner. Abstracting as a process is seen at the point where material subject matter is almost transformed, but lines, forms, colours and material and non-material subjects all co-exist.

Wyndham Lewis *Figure composition* 1912

Writer, artist, critic, Lewis found that art dealt with what was left over from writing or writing began after painting, when there were left-over ideas. The sphere of art was externals, not nature, or life, but fancy, and 'Fancy' used the 'bulldog' eye to 'hunt game'.

This is not just a satiric drawing of a man and woman taking two bulldogs for a walk. The figures have been stripped of their class clothes; they are being transformed into machines. They listen, as if to intimations of disaster. Are they a modern Adam and Eve, listening to an angry God expelling them from Paradise? Is their civilization about to end on the brink of war?

Lewis wrote, indicating in words what his art was getting at: 'We all today (possibly with a coldness reminiscent of the insect world) are in each other's vitals – overlap, intersect and are Siamese to an extent... The isolated human figure... is

an anachronism... Dehumanization is the chief diagnostic of the Modern World'.

'Dead' Cubism and chaotic Futurism are fused to new purpose, a new language of metallic forms, colours, textures, a new compositional structure, to be called Vorticism in the launching of the new movement in Blast in 1914. In our drawing the convergence of forces into a centre and out from a centre into three-dimensional space is almost more literally vorticist than the flat patterning to emerge as Vorticism.

Marino Marini *Horse and rider* 1936

This work dates from the brink of the Second World War. It is the first of his *Horse and rider* series, which becomes more and more distorted, intended to end the 'myth of the heroic and virtuous man of the humanists'. Our Marini was done in a time of triumphant Fascism and, though the artist was against Fascism, the work has Fascist overtones, exaggerated height to narrow width, stiffness and formality. He has used the traditional symbol of control, of confident power, the equestrian monument form, for an expression of its opposite, modern disquiet, conveyed by a barefoot archaic neo-Etruscan. The Lewis and the Marini convey a fear of unknown possibilities.

The later twentieth-century figure compositions by Picasso and Bacon no longer look for redemption or external disaster. A tortured internal existence is seen as part of the nature of things. They show in different ways a personal, active destruction – the battle of the sexes as part of the human condition or alienation and self-destruction.

Pablo Picasso

Nude seated in a rocking chair 1956

Picasso has turned a painting of his mistress seated nude in a rocking-chair in his studio into a drama of male and female domination in which the artist commits the utmost physical violence on the form of his model. The resultant triumphant image is a primitive image, an image of anti-beauty. Opposites are united. There are no beautiful winners now. Victors are losers, losers victors – male and female, artist and model, subject and object are united in one form. The artists of the twentieth century are in the arena themselves, not in the mists of lofty aspiration. (See inside front cover.)



GEORGES BRAQUE *HOUSES AND TREES* (1909)
Oil on canvas 65.5 x 54 cm
Purchased 1980

Francis Bacon

Study for self portrait 1976

Bacon is concerned with the figures in an actual arena or battle space. Frenzied coupling of men, and disfigured forms express his angst in very 'real' symbols. It is easier to accept ideal ugliness than ideal beauty as relevant today.

In our *Study for self portrait* the arena is a glass cage, against which the artist's face is pressed, the image combined with others reflected from the glass or from previous moments writhing on the seat. The white spot, perhaps, is a reflection from a spotlight. It is opaque, its purpose to keep us on our side of the glass, away from the vulnerable body tied in knots.

Our painting does not have the anguish of actual tearing-apart. It has a certain distancing process which prevents just that rage his work usually conveys. The results are there, almost dispassionately presented, as an aftermath. The artist cannot be involved in the violence as it occurs, because he is there having his portrait painted by himself.

Anti-beauty can exist only as the counterpart to a known beauty. Moore's humanism, reflected in *Angles*, 1980, remains unshaken over the same decades that produced his seeming counterpart, Bacon. Moore's personification of Earth Mother or Mother Earth reconciles opposites of primitive and classical art. He uses distortion as a mode of abstraction to forge an image that is of our time yet ancient in concept. The dual aspect accounts in part for his continuing relevance.

The nineteenth- and twentieth-century works seem to represent ideal and particular, but contain aspects of their opposites. 'Ideal' beauty just as much as mutilated forms exists in nature. The nineteenth-century artists, Watts and Leighton, lived in luxurious surroundings, remote from ordinary life, but nevertheless equally part of the 'real' world. Handsome men and women abound in reality, as models for noble thoughts. Leighton did hundreds of drawings from life as studies for his figures.

The twentieth-century paintings from the second half of the century are violent works with a visual heritage of violence; anti-beauty rather than beauty expresses the *Zeitgeist*.

Edmund Capon

Chinese Buddhist sculptures

IN THE WEST the classical sculptural traditions of Greece and Rome and the monumental figurative traditions of the Renaissance have dominated our appreciation and understanding of three-dimensional form. The human figure is the basic criterion for traditional Western appreciation of sculptural art. This fundamental premise must be discarded in any consideration of the art of sculpture in China.

With the possible exception of pottery tomb figures, the art of sculpture was essentially an alien tradition in China. Certainly there are impressive and monumental examples of animal sculpture in China, ranging in date from the Han dynasty to those most familiar examples which line the Spirit Road approaching the tombs of the Ming Emperors. However, in the broad retrospective of Chinese art, these sculptures must be seen in their proper perspective; that is, as a comparatively minor tradition outside the mainstreams of her artistic activities.

One tradition did, however, maintain both an establishment and an identifiable and distinctive evolutionary pattern: sculpture in the service of the Buddhist church. Like the faith, its artistic traditions were imported into the Middle Kingdom. But just as the faith itself became absorbed, assimilated and eventually developed a distinctively Chinese interpretation, so did the attendant iconography and the artistic styles expressed in those icons.

Until recently the Art Gallery of New South Wales had no examples of Chinese Buddhist sculpture. Now that tradition is represented by two characteristic, but quite different, examples. Firstly, a monumental stone figure of a Bodhisattva dating from

the Tang dynasty (A.D. 618-906) and, secondly, a carved wood figure of the Bodhisattva Guan Yin, dating from the Song dynasty (A.D. 960-1279).

Whilst the concept of monumental figurative art was largely introduced to China by the iconographical demands of Buddhism, and the associated art evolved a certainty and firmness in form and style befitting a ritual art, it also achieved a commanding aesthetic presence. The spiritual associations of such sculptures, when combined with a determinedly rigid iconographic form and, of course, a degree of technical and artistic accomplishment in the representation of that form, have produced monuments of great beauty, inspiring grandeur and spiritual quietude. The reasons for this lie in the recognition of a fundamental artistic quality in Chinese Buddhist sculpture and, indeed, a quality inherent in the artistic traditions of China. That quality is formalism, and it is a concept that is essential to any ritualistic art. Its basic criterion is that certain rules for the



Detail showing distinctive hair curls on the figure opposite.



left and right
CHINESE FIGURE OF A BODHISATTVA (Tang dynasty,
early 8th century)
Limestone 109 cm high
Purchased 1982 with the support of funds from the Sydney
Cooper Bequest and Rene Rivkin



CHINESE FIGURE OF A BODHISATTVA FROM THE
TIANLONG SHAN CAVE TEMPLES
(Tang dynasty, late 7th-early 8th century)
Sandstone 98 cm high
Rietberg Museum, Zurich

representation of natural or symbolical notions are adhered to, irrespective of size or medium.

Although the precise date at which Buddhism was introduced to China is not known, scholars and historians generally agree that this most significant event in the history of Chinese thought, philosophy and religion probably occurred at some time during the first century A.D. Literary evidence confirms that by the second century a number of Buddhist communities and associated temples had been established in certain metropolitan areas. The very first Buddhist temple in China proper is thought to have been at the site upon which the famous Baima Si (White Horse Temple) in Loyang still stands. Soon after these first tentative and introductory steps towards the founding of a Buddhist church in China were taken, the Han dynasty collapsed. The subsequent insecurity and loss of social and political unity provided the Buddhist church with a propitious opportunity to offer spiritual contentment and a faith that transcended the tragedies and conflicts of the time.

During the fourth, fifth and sixth centuries, north China was governed by a series of non-Chinese houses that felt less bound to traditional Chinese concepts and values. Buddhism, as an imported religion, was thus more acceptable to these rulers than it could ever have been to the native Han. During these early formative stages the Buddhists found it both necessary and convenient to align themselves with the ruling houses in order to maintain and develop their institutions. Thus the monks became political and military advisers to the Court of the day, and thereby established a relationship between Church and State that was both to have an enormous influence on and assist with the development of Buddhism in China. The great Buddhist monuments that survive to this day, principally in north China, are timeless evidence of the extent to which Buddhism in China benefited from Imperial patronage during the fifth to the eighth centuries. Meanwhile, in the south, a succession of minor Chinese dynasties maintained control but, to these, Buddhism as a faith and a philosophy had less appeal, although a number of Buddhist communities existed,



Side view of the Gallery limestone figure (see p.21).

albeit without the favours of Imperial support.

One of the great problems facing the monks working to establish the faith in China during these formative years was that of language. The translation of hundreds of sutras, teachings and writings from their original Sanskrit was a major undertaking in itself, but the difficulties were compounded by the inadequacies of pure translation in which the true meaning and subtleties of interpretation were often obscured. A peculiarly Chinese version of Buddhism evolved in north China in the fourth century as a result of the translators' adoption of the principle of *keyi* or 'matching the meaning', in order to overcome this particular problem. In this way, familiar Taoist and traditional Chinese terminology were employed to express and explain Buddhist ideas. These developments, which were so important to the successful establishment of the Buddhist church in China, probably coincided with or, more accurately, inspired the making of the earliest icons on a relatively large scale in the later fourth century. Few examples of such early date have survived in China, largely due to the major persecutions that the faith suffered in the years A.D. 444-46, which involved the wholesale destruction of temples, monasteries and their contents. However, on the evidence of a small number, principally, of bronze images of the fourth and early fifth centuries, it is apparent that the artistic styles then current were substantially dependent upon those of foreign, principally Gandharan, models.

A purely Chinese style of Buddhist sculpture developed towards the end of the fifth century, at the Yungang cave temples, and achieved fulfilment in the first three decades of the sixth century. These distinctive sculptures are characterized by a style that denied the realistic representation of volume in favour of a highly stylized façade composed of complex, almost abstracted, drapery patterns. In the mid-sixth century a tentative reaction to this severe but beautiful formalism may be identified in an equally tentative recognition of volume and natural form.

In the succeeding Tang dynasty the combination of a new sense of realism in all areas of artistic endeavour, fresh contacts



A pair of carved limestone figures of Bodhisattva of similar style and date to the Gallery example. Zhengzhou City Museum, Henan province.



top left
Detail showing traces of pigments over a white gesso.

above and left
CHINESE FIGURE OF THE BODHISATTVA, GUAN YIN
(Song dynasty, 12th century)
Wood 106 cm
Sydney Cooper Bequest 1982

with India that introduced the form-conscious sensuality of Gupta style and developments in the liturgy of the Buddhist faith towards an ever-increasing interest in the Paradise sutras, stimulated a very much more relaxed and humane style of Buddhist sculpture. This new and refreshed style is most persuasively illustrated in the now isolated sculptures from the Tianlong Shan cave temples in Shanxi province where the Indian influences in the recognition and definition of volume, the *dhoti* style of dress and the use of jewelled ornaments combine in sensual images that are most uncharacteristic of Chinese traditions.

The Gallery's recent acquisition illustrates these same qualities and is indeed of similar date to the Tianlong Shan sculptures, the late seventh or early eighth century. The Gallery figure is carved from a hard dark grey limestone, characteristic of Henan province in north China, as opposed to the sandstone of Tianlong Shan, and through the sheer hardness of the stone acquires a firmer and less compromising appearance. However, the drapery style and the way in which the robes seemingly cling to the thighs is most characteristic of the 'high' Tang style of the early eighth century. Similarly, the perceptible lilt, or *tribhanga* pose, again illustrates the influence from India. The ravages of time and pillage have unfortunately had serious effect in the removal of the head, the lower legs and the left arm, but the essential features are amply displayed in an image of such great presence. A constructive comparison may be made with two similar sculptures carved from a dark grey limestone, now in the Zhengzhou City Museum in Henan province and originally discovered at the site of the Dahai monastery. Whilst arguably more fluent in the definition of volume and more decorative in detail effect, the essential style of these figures is reflected in the Gallery's example. One unusual feature may be seen on the reverse where long curled tresses of hair are carved over the back and shoulders. It is a detail feature which yet again has its origins in Indian decorative styles.

The humanizing qualities that are evident in Tang dynasty Buddhist sculpture were to remain a pervasive element of the art in subsequent times. Buddhism, both as a

faith and an inspirator of artistic achievement, attained its peak around the middle of the eighth century. From the latter years of the Tang dynasty onwards Buddhism lost some of its intellectual fervour and religious identity to become absorbed into the general pattern of the emotional and philosophical life of China. Buddhist art, too, lost some of its momentum and tended to devolve into a more limited range of idealized deities. Nevertheless, Buddhism continued to flourish and maintained its position as the recognized religion of China. Without Imperial support massive

cave temple carvings and even larger stone carvings generally ceased to be made as the duty of patronage shifted to local support. Wood, cheaper and easier to carve and, to a lesser extent, bronze became the principal media for the making of Buddhist images from the end of the Tang dynasty onwards.

Entirely characteristic of the tradition in the Song dynasty is the carved wood figure of Guan Yin, datable to the twelfth century, which the Gallery acquired through the bequest of the late Sydney Cooper. The earth-bound deities of Buddhism, principally the Bodhisattva, had achieved an overwhelming acceptance by this time for the popularized faith required the services of the more accessible and promising Bodhisattva than the austere and remote Buddha.

Far from the remote and imposing images of the Northern Wei (late fifth and early sixth centuries) and the early Tang images, we are faced here with a humane, distinctly feminine, figure. The plump, fleshy face, finely carved features, ornate jewellery and full, deeply folded robes all suggest a reality quite distinct from the tense austere lines of early sixth-century sculpture. Similarly, the natural proportions, emphatically suggested in the relative volumes of the head and body, and in the firm line of the spine and shoulders, greatly assist the naturalism of this figure. It was general practice to apply a gesso covering to the wood to provide a surface for painting such figures; perhaps another concession to naturalism. Rarely does much of this survive, this example being no exception, although traces of green and red pigment as well as larger areas of gesso are discernible.

The deity represented in the sculpture, the Bodhisattva Guan Yin, who was traditionally recognized as the Goddess of Mercy, well illustrates the changes that Buddhism had undergone during its gradual absorption into the Chinese ethic. From the relative dogma of strict adherence to the sutras and thus the accompanying iconography, Buddhism in China had, by the Song dynasty, acquired widespread acceptance as a faith, verging on folklore, that held promise of an after-life in Paradise. The beguiling appeal of this beautiful sculpture, ethereal yet approachable, characterizes that ideal.



EDGAR DEGAS *above and opposite*
DANCER LOOKING AT THE SOLE
OF HER RIGHT FOOT
Bronze 47 cm high
Bequest of Paul Haefliger 1983

Lost and found – a decade of sculpture at the Art Gallery of New South Wales by Graeme Sturgeon

THE MOST generous thing that can be said about the sculpture acquisitions made by the Art Gallery of New South Wales over the last decade is that they have been considered and properly cautious. If one were to take a more severe line, the description would include words like timid, ad hoc and tokenism.

One could, of course, adopt the view that by ignoring the temptation to buy the inevitably expensive work of the currently fashionable and by concentrating scarce funds on key works of major, long established figures, the Trustees have pursued a commendable policy. After all, the Gallery is not the only collector of present day art. Sydney is also home to the collection made under the terms of the Power Bequest and which brings just such fashionable work of contemporary European and American artists to this country. The problem with that plausible argument is that the Power funds are so over-extended that in every area of its acquisition programme it is forced to buy small works that can do little more than hint at the nature of recent developments in contemporary European and American art.

The evidence of the last decade shows clearly that the Trustees have virtually ignored contemporary European sculpture and that even when they have agreed to purchase something by a famous name, they have chosen the token work rather than the significant one.

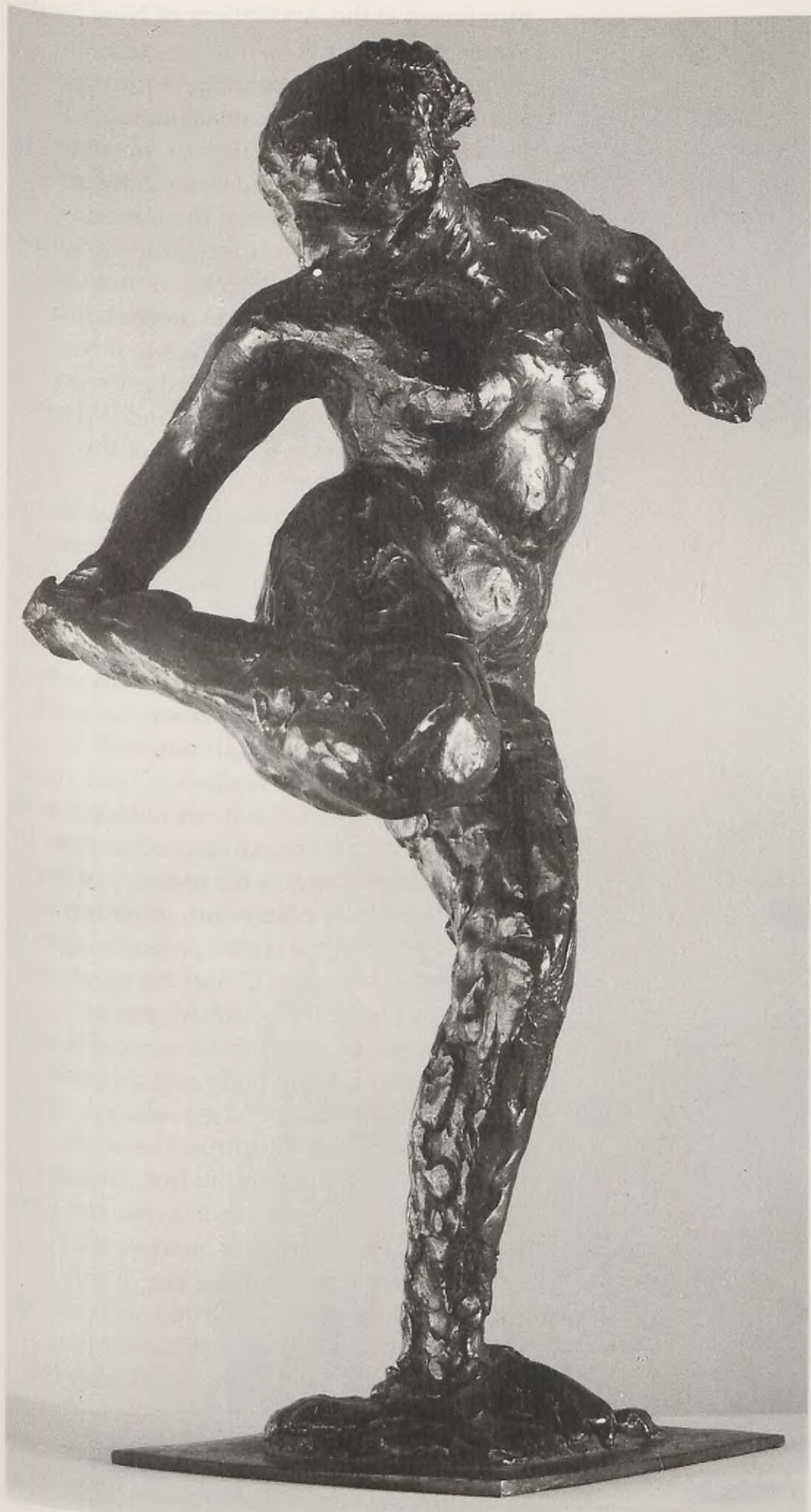
The list of acquisitions supplied by the Gallery indicates that since 1974 sixty-five sculptural works have been added to the collection, many by bequest rather than purchase. This total does not include carved

objects from tribal New Guinea and Australia. Many of the works listed are small and relatively unimportant and seem to indicate the working of that well worn but fatuous curatorial justification, 'filling a gap in the collection'. Works acquired include eighteen from Europe and Britain, ten from Asia and thirty-seven from artists resident in Australia.

The duty of an art museum is to bring to its public the best examples available in those areas in which it has chosen to collect and within those areas works that, while exceptional of their kind, illuminate the aesthetic changes and the historical development of each particular field. Of course, the pattern of collecting and the nature of the works collected should be looked at against existing holdings, the claims on funds coming from other curatorial areas and the availability of appropriate space to display past and present acquisitions.

Even allowing for these matters it seems that until the present Director took over, sculpture and the public for sculpture have been poorly served by the Gallery's collecting policy. In the area of Western art, for example, the most significant purchases have been Rodin's *Prodigal Son*, Marino Marini's *Rider*, Anthony Caro's *Stem* and Henry Moore's *Reclining figure: angles*. Each one of them is a worthwhile addition to the collection but at the same time a safe, uncontentious work by a sculptor long and firmly established in the art-historical canon.

Funds for sculpture and the space to house and display it are perennial problems for art museums, but the pattern of





above
MARINO MARINI RIDER (1936)
Bronze 203 x 94 x 165 cm unique cast
Purchased 1979

opposite
AUGUSTE RODIN THE PRODIGAL SON
(Mid-1880s cast 1970)
Bronze 139.5 x 76.2 x 71.1 cm 12/12
Purchased 1979
William Farnsworth Bequest Fund

purchases at the Art Gallery of New South Wales suggests not so much a coherent policy that takes these matters into consideration as the random acquisition of works offered by art dealers or presented as gifts. While this method eventually gives representation to some of the famous names in world sculpture, it does so without much regard for whether or not the particular work acquired is more than a token example. No one seems to have asked the questions, 'Is it the best work available from this sculptor?' and 'Where does it fit in relation to the rest of the Gallery's collection?'

In the late nineteenth century, Rodin was the unassailable giant of world sculpture and no art museum with any pretension to importance failed to acquire one or more of his works. This version of the *Prodigal Son* dates from c. 1894 but was originally conceived as part of Rodin's enormous work, the *Gates of Hell*. Although not itself of central importance in Rodin's output, it is a particularly beautiful and refined work and a worthwhile addition to any collection. In it Rodin demonstrates his mastery of his craft and of his medium but, more importantly, his ability to create potent images of great visual strength. Under his hands the bronze has been transformed into a sculptural equivalent for the sensual beauty of the youthful nude body and a visual metaphor for the anguished remorse of the repentant soul. At a technical level the almost schematic, certainly free, treatment of the torso allows him to animate the form with the play of light and shadow that combines with the rippling line of the silhouette to produce a spirited, ever changing, ever interesting surface movement. The recent purchase of this work may be regarded as a belated catching-up with the rest of the world.

Henry Moore occupies much the same position in the twentieth century as Rodin in the nineteenth: no art museum wants to be without one or more examples of his work. In Australia alone the State galleries of Melbourne, Perth, Sydney, the Australian National Gallery and the National Library of Australia in Canberra each possess large Henry Moore sculptures, to say nothing of the numerous small sculptures in other State and private collections.



Given that Moore has been an important figure in world sculpture since at least 1948 when he was awarded first prize at the Venice Biennale, it is surprising that it took until 1981 for the Sydney Gallery to acquire one of his works. Essentially, this late work, which dates from 1980, is little more than a good, craftsman-like production in which the conceptual and technical skills of a lifetime govern the production, rather than a work in which the sculptor was continuing to search for original ways to deal with the plastic problems inherent in his familiar reclining figure motif. This is hardly surprising, given that he first began working with this idea fifty years ago. Nonetheless, it must be admitted that Henry Moore, even at this run-of-the-mill level is better than most sculptors at their best.

Marino Marini emerged to prominence shortly after the Second World War during a brief period of florescence in Italian sculpture. In an attempt to reassert the humanist values of Western society, sculptors such as Marini, Giacomo Manzù and Emilio Greco turned away from the chaos of the contemporary world and looked to the distant past for inspiration. Marini sought to combine elements from the art of the Etruscans with that of the Chinese sculptors of the Tang dynasty. The result was immensely appealing and established Marini's reputation world wide. Looked at almost fifty years later, however, one can see that despite the stylishness of the schematic treatment of horse and rider, and for all its air of tension and compressed energy, the work is ultimately meretricious. Whatever the apparent strength of Marini's work, the qualities that move us are those distant echoes from his original sources of inspiration rather than any original contribution of his own.

Anthony Caro's *Stem* seems to fulfil all of the requirements for the acquisition of work for a State collection. Austere and cerebral, it nevertheless speaks of both its time and its moment. It illuminates a significant aspect of the work of the sculptor who produced it, who is acknowledged as one of the most influential sculptors of the recent past, and it exists outside any narrow historical context as an elegant and beautiful piece of sculpture. This work represents



OLIFFE RICHMOND TRIPOD I (1970)
Wood 267 cm high
Gift of the Dobell Foundation 1981

only one stage in Caro's development, however, and the Art Gallery of New South Wales should now set about acquiring at least one more recent example.

Only one other item among the eighteen European acquisitions deserves attention and that is the small bronze by Degas, *Dancer looking at the sole of her right foot*,

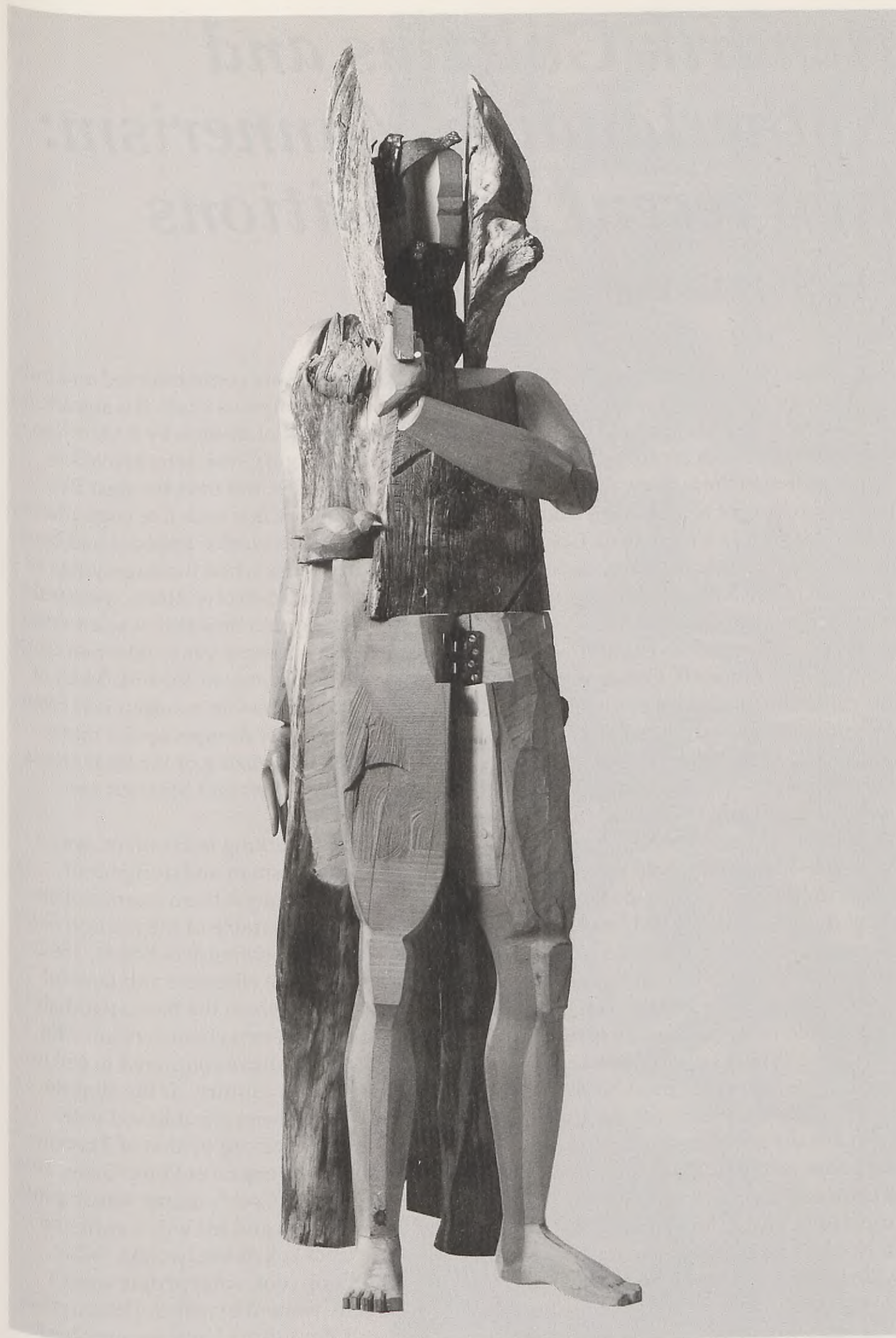
purchased in 1983. It is a delightful work and although quite small it exhibits a perfect balance between size, subject and content. It is roughly, even crudely, modelled but this is because the artist's attention was entirely directed to isolating and recording the fleeting action of the moment. It was never his intention to deal with the details of his subject. Despite the differences in size and purpose of the piece, it bears comparison with the much larger and more

ambitious work of Rodin.

Before leaving the discussion of European and American acquisitions one might ask why the Art Gallery of New South Wales has collected so meagrely in this area. Why, for example, has it no sculptures by Joseph Cornell, Jean Tinguely, Pablo Picasso, Joan Miró, George Segal, Claes Oldenburg, Alexander Calder, Louise Nevelson, David Smith, Robert Morris, Donald Judd, Eduardo Paolozzi, Reg Butler, or William Scott, to name only some of those with a claim to representation. 'Too expensive' and 'not available' are inadequate answers. If the sculpture collection is to be taken seriously more attention must be given to locating appropriate works, the money necessary to buy them or the patrons willing to present them.

Among the ten sculptural additions to the Asian collection three may be considered as important acquisitions. They are a Tang dynasty limestone figure of a Bodhisattva, a Song dynasty figure of Guan Yin in carved and painted wood and a thirteenth-century Indian relief of Hindu deities. This last was the gift of Sir James Plimsoll. Of the two Chinese works, the first was purchased with the assistance of the Sydney Cooper Bequest and the second was a direct bequest from Sydney Cooper. Now, the point should be made that whatever their intrinsic quality, these and a great many other works in the collection were adventitious in terms of any overall Gallery policy. Beautiful things are, of course, worthwhile for their own sake, but the Director must assure himself that before such bequests are accepted they can be integrated into the overall framework of the collection. If he fails to do this the collection will in due course lose its power to speak convincingly of the values of civilized life and descend into an incoherent babble of competing voices.

That said, full marks to the Director for obtaining, by whatever means, the Song dynasty figure of Guan Yin which is without doubt the most remarkable and compelling object in the entire collection – and this despite its mutilated state. Made of carved wood, gessoed and polychromed, it has lost most of its painted surface, both feet and its hands, but the impression of nobility and calm dignity that it projects marks it as



PETER TAYLOR FIGURE WITHOUT TRIUMPH
(1981)
Huon pine, King William pine, bronze
204 cm high
Purchased 1981

a great classic work, the power of which reaches across the centuries with undiminished vigour.

In contrast to its inadequacies in collecting the work of modern European and American sculptors, the record of the Art Gallery of New South Wales in relation to Australian sculpture is not bad – not good but not bad. Few of the important names are missing, although in some cases the work acquired gives a poor idea of a particular sculptor's achievement. Brett Whiteley, for example, is a sometime sculptor who occasionally produces brilliantly original work. Unfortunately he is represented by a pair of fibreglass palm trees, painted blue, which hardly rise above the level of a flippant joke.

Notable acquisitions in Australian sculpture include two works by Oliffe Richmond, who spent most of his working life in England; a memorial exhibition of his work was mounted at the Gallery in 1980 and subsequently toured a number of eastern States. Late in his career he produced a remarkable series of works, fixed together, of sections of carved and sawn timber. It is from these last works that the two examples in the collection were selected. The authority of these large, late works, with their strong anthropomorphic overtones makes them among the most impressive works of a contemporary sensibility that is still struggling to emerge in this country. The severity of much minimal and formalist steel sculpture from the recent past is being replaced by an approach that once again makes the human figure of central concern. The most developed local proponent of this new direction is probably the Tasmanian sculptor, Peter Taylor, who is represented by a wood and bronze work, *Figure without triumph*, collaged together in a way similar to the approach used by Richmond.

There are, too, fine works by Robert Klippel, Rosalie Gascoigne, Tom Arthur, Ron Robertson-Swann and Arthur Boyd. If there are few acquisitions of Australian sculpture to compare in ambition and achievement with those from Europe, the reasons must be sought among local sculptors rather than in the collecting policy of the Art Gallery of New South Wales.



GIORGIO GHISI after AGNOLO BRONZINO
THE NATIVITY 1553
Engraving in two plates 63.7 x 43.6 cm (cropped)
B.3 undescribed state before the date 1554 and address
of H. Cock, and before inscriptions in the upper tablets
Purchased 1938 on the advice of H.J.L. Wright

Hendrik Goltzius and Netherlandish Mannerism: two recent acquisitions

by Nicholas Draffin

A SMALL GROUP of prints in the collection of the Art Gallery of New South Wales represents Netherlandish art of the later sixteenth century. Most have been acquired in the last few years, and the recent purchase of two striking woodcuts by the Haarlem artist, Hendrik Goltzius, has given a focus for their discussion.

The art of the Netherlands is generally characterized by a particular and intimate genre, as seen in the seventeenth-century etchings of Rembrandt, Ostade and Bega in this collection; a kindred spirit appears in the minutely wrought panels of Flemish 'primitives' of the fifteenth century and in late nineteenth-century rural subjects by Israels, Mauve and the young van Gogh. By contrast, the sixteenth-century artists were drawn increasingly to recent developments in Italy; their consciously 'Italianizing' designs have tended until recently to be overlooked or thought of as some foreign aberration from the true indigenous style.

The influence of recent Italian art was transmitted in large measure through the increasing circulation of engravings. Reinforcing this influence, most Netherlandish artists of the later sixteenth century visited Italy, usually soon after their reception into the painters' guild. This continued into the seventeenth century, and Rembrandt is unusual in never having made the trip to Italy. More than paintings, prints reached a wide public, and by the mid-sixteenth century print publishers set up their shops in Antwerp. Most notable was Hieronymus Cock with his publishing house, *Aux Quatre Vents*; his first prints are dated 1548 and after his death in 1570 the business was continued to the end of the century by his widow.

The three earliest Netherlandish prints in

the collection were commissioned and published by Hieronymus Cock. It is significant that the earliest of these is by a Mantuan engraver Giorgio Ghisi, who arrived in Antwerp in 1550 and over the next five years supplied Cock with five large plates, four after Italian works. Raphael had been dead thirty years when the engravings of the *Disputa* and *School of Athens* were published, but Agnolo Bronzino was an artist in full career and forty years old when Ghisi engraved his *Nativity* in 1553-54. Most of the Antwerp publisher's output was from Italian designs, or designs by the more consciously Italianizing of the local artists such as Frans Floris and Maarten van Heemskerck.

The latter, working in Haarlem, was a prolific draughtsman and designer of engravings, amongst them a series of six illustrating the parable of the *Prodigal Son*. The *Prodigal Son rioting with harlots*, 1562, demonstrates the elaborate and fanciful contrivance by which the Netherlandish Mannerists are often characterized. The engraving must have continued to sell in the seventeenth century, as the slightly worn plate has been republished with Cock's name replaced by that of Theodor Galle, son of the engraver Philip Galle. This seems to justify Cock's motto, which puns on both his own and his wife's surname – 'Laet de Cock coken om twolskx Wille'. (Let the Cook cook what people want.)

The achievement by which Hieronymus Cock and *Aux Quatre Vents* are now best remembered is the commission from Pieter Bruegel – then still young and starting to establish his reputation – of some dozens of designs for engravings. In his own lifetime, Bruegel became widely known through his engravings whereas his paintings were to



HENDRIK GOLTZIUS CHRIST ON THE
MOUNT OF OLIVES 1597
Engraving 20.3 x 13.5 cm
Hollstein 22, one of twelve plates for the
Passion, 1596-1599; provenance: R.A. Wrigley,
Melbourne
Purchased 1979



left
PHILIP GALLE after PIETER BRUEGEL
CHARITAS 1559

Engraving 22.4 x 29.1 cm
Bastelaer 134, i of two states with the address of Cock;
from the set of the *Seven Virtues*
Purchased 1937 on the advice of H.J.L. Wright

below

PHILIP GALLE after MAARTEN VAN HEEMSKERCK
THE PRODIGAL SON RIOTING WITH HARLOTS (1562)

Engraving 20.7 x 24.9 cm
Hollstein 283, ii of two states, the address of Theodore
Galle replacing that of Cock; one of six plates for *The
Parable of the Prodigal Son*; provenance: R.A. Wrigley,
Melbourne
Purchased 1979

have only a limited audience. Bruegel had made the almost obligatory visit to Italy in 1552-53, yet his work seems less affected by the Italianizing impulse apparent in his contemporaries, and truer to earlier Netherlandish traditions. *Charitas*, 1559, is one of a series of seven *Virtues* engraved by Philip Galle, who worked for Cock until 1563 when he set up on his own. This particularly beautiful impression was part of the first small group of 'old master' prints to enter the Gallery's collection, bought in 1937 on the advice of Harold J. L. Wright.

Hendrik Goltzius was born a generation later than Bruegel, and also achieved a widespread reputation and influence through his engravings and designs for engravings; his paintings, made in the last fifteen years of his life, have not greatly added to that reputation. Initially trained by his father as a glass painter, Goltzius then studied with two engravers who had worked for Hieronymus Cock – Dirck Volkhertz Coornhert and Philip Galle.

Several of his early engravings were published in the 1580s by Cock's widow. Receptive to the Mannerist painters around him, engraving designs by his masters and contemporaries as well as his own compositions, Goltzius's style received its fullest formation from the influence of Bartholomaeus Spranger, whose works he first saw in 1583, according to Carel van Mander. The collection has as yet no works from Goltzius's High Mannerist period, but the later series of the *Seasons*, 1601, engraved by his pupil, Jan Saenredam, retains some Mannerist elements, though in a light-hearted decorative vein. The nimble stylistic dexterity is tempered by the introduction of genre. When Goltzius was already in his early thirties he made the customary visit to Italy in 1590-91. It is clear





left
 JACOB MATHAM after CORNELIS KETEL
 VINCENT JACOBSZ., gauger and wine merchant in
 Amsterdam 1602
 Engraving 25.7 x 18.4 cm
 Hollstein 383; provenance: R.A. Wrigley, Melbourne
 Purchased 1979



*Per me longa seges densis canescit aristis,
 Agricolaſq; beo ſæcundi frugibus anni.* C. S.



left
 JAN MULLER after PETER PAUL RUBENS
 ARCHDUKE ALBERT OF AUSTRIA 1615
 Engraving 42 x 29.7 cm
 Hollstein 77, iv of four states; provenance: Muller & Co.,
 1885; A. Freiherr von Lanna, Lugt 2773; John Charrington,
 Lugt 572
 Purchased 1940 (?) on the advice of H.J.L. Wright

above
 JAN SAENREDAM after HENDRIK
 GOLTZIUS SUMMER (1601)
 Engraving 22.2 x 16.2 cm
 Hollstein 373, i of four states before the
 address; from the series of the four Seasons,
 1601, with verse by C. Schonaeus. Also
 Autumn (H.374) and Winter (H.375);
 provenance: R.A. Wrigley, Melbourne
 Purchased 1979



left
WILLEM JACOBZ. DELFF after MICHEL VAN
MIEREVELD MAURICE, PRINCE OF NASSAU-
ORANGE 1625
Engraving 42.5 x 29.9 cm
Hollstein 58, ii of three states
Purchased 1937 on the advice of H.J.L. Wright

from his prints that he looked closely at classical sculptures, amongst them the Apollo Belvedere and Farnese Hercules, then recently discovered; studied the paintings of Parmigianino, Barocci, Pontormo and other modern masters; and became familiar with the chiaroscuro woodcuts that had been published in Italy since the 1520s.

The traditional techniques of woodcut, engraving and etching were essentially linear and monochrome in effect and used hatching and cross-hatching to suggest areas of tone. At the beginning of the sixteenth century, Ugo da Carpi in Italy developed a technique for printing areas of tone, using a series of woodblocks each printed in a different tone of ink ranging from pale grey, brown or olive-green, to black. The result is an effect of broadness and solidity with some suggestion of low relief, and can provide a reasonable imitation of a wash drawing.

Goltzius must have been impressed by the possibilities of chiaroscuro woodcut, and his own use of it probably dates shortly after his return to Haarlem in 1591. His is the culmination of the creative use of the technique, and although a few others continued it into the seventeenth century and there have been occasional attempts at revival, it still remains a characteristically sixteenth-century medium.

In seven oval prints of quite large size, Goltzius makes his major contribution to the chiaroscuro woodcut. The first, and probably the earliest, is a complex allegorical subject *The Cave of Darkness* (The Magician), which precedes three pairs of classical gods and goddesses: Neptune and Galatea, Pluto and Proserpine, Helios and Nox. The *Pluto and Proserpine* are the most adventurous and successfully resolved of these pairs of figures. Goltzius's sometimes extravagant Mannerism is restrained by a new, direct experience of the antique and of contemporary Italian art; the woodcuts show a strong sculptural sense and a classicism more developed than in other Netherlandish Mannerist art.

The source of the imagery was probably a sixteenth-century publication on the gods and goddesses, itself based on the Latin texts of Ovid and Claudian. The Roman writers themselves derived the story of Pluto and Proserpine from the ancient Greek myths of Hades and Persephone, which can here be summarized.

The maiden Persephone, daughter of Zeus and Demeter, was picking flowers when she was suddenly carried off by Hades, the god of the underworld, to be his queen. Distraught, Persephone's mother searched the earth for her until, finding her in the underworld, Hermes was sent to fetch her back to earth. Persephone returned, but because she had eaten while in the lower world, she was obliged to spend one-third of the year in the underworld, returning to the upper world with her mother for the remaining two thirds. This is in essence an ancient fertility myth about the dying down and rebirth of nature, the waxing and waning of the seasons and by extension expressing the mysteries of life, death and rebirth.

Pluto, the god of the underworld, is seen from behind dominating the infernal regions over which he presides. To his right a capsized urn pours out the four rivers of Hades. Beyond him, within a space dimly bounded by walls and obscured by the haze of fires and turmoils, can be seen a bench of stern judges who direct, one by one, a rabble of lost souls to their final destination. Heavily muscled and almost naked, the figure of Pluto conveys a vigorous and oppressive energy turned away from the viewer and directed towards his underworld realm. The dull olive-green and grey tones of ink used in printing reinforce the bleak and cheerless atmosphere.

His reluctant consort, Proserpine, is shown on her return to earth from the underworld. Young, naked and vulnerable, she rests lightly on a grassy bank as Nature burgeons forth to greet her, crowning her with leaves and flowers. The riches of the vegetable world cascade generously around her. The yellow-green and olive tones in which the woodcut has been printed support the airy sense of spring, rebirth and new life.

A mastery in adapting and assimilating different styles and influences, characteris-



above
CHRISTOFFEL VAN SICHEM after HENDRIK
GOLTZIUS OTTO HEINRICH, COUNT OF
SCHWARZENBERG 1607
Woodcut 30.1 x 19.7 cm
Hollstein 399
Purchased 1977

HENDRIK GOLTZIUS PLUTO (after 1591)
Chiaroscuro woodcut from three blocks: dull olive-green,
neutral grey and black
B.233 34.7 x 26.2 cm, oval on full sheet, watermark
indistinct
Purchased 1983



left
HENDRIK GOLTZIUS PROSERPINE (after 1591)
Chiaroscuro woodcut from three blocks: yellow-green,
olive-green and black
B.236 34.7 x 26.1 cm, oval on full sheet,
watermark: Fortuna on a globe, flanked by lions.
Briquet 7560
Purchased 1983



NICOLAES DE BRUYN
after DAVID VINCKBOONS
COUNTRY PARTY OUTSIDE
A CASTLE 1604
Engraving 43.2 x 70.5 cm
Hollstein 172 (?); provenance:
J. Leigh Jones, Sydney (1913);
C.J. Keightley, Sydney
Purchased 1978

tic of Goltzius's subsequent work, can already be noticed. The figure of Proserpine with its attenuated grace is reminiscent of the Italian Mannerist, Parmigianino, and contrasts with the strong and brutal figure of Pluto which surely derives from the Farnese Hercules, drawn by Goltzius in Rome and also engraved by him in a plate not published until 1617. In view of this resolute classicism and commitment to Italian art, it is perhaps surprising that the *Passion* begun in 1596 is modelled on two earlier Northern artists, Albrecht Dürer and Lucas van Leyden; *Christ on the Mount of Olives* is particularly close in composition, technique and feeling to the corresponding plate of Lucas's *Passion* of 1521. Similarly the woodcut of *Otto Heinrich, Count of Schwarzenberg* seems to be a Netherlandish reflection of Dürer's woodcut portraits. Perhaps intended as a show of virtuosity, Goltzius's conscious imitation of a variety of styles may also have been a means of avoiding routine and repetition, and retaining flexibility in his creative effort.

Prominent amongst Goltzius's pupils was his stepson, Jacob Matham, who made many engravings after the master's designs. He learnt from his stepfather both a skilful engraving technique and a charac-

teristically late Mannerist style. The portrait of *Vincent Jacobsz.*, a forty-nine year old Amsterdam wine merchant, makes an interesting comparison with another engraved eleven years before by a slightly older pupil of Goltzius, Jacques de Gheyn II (not yet represented in this collection). In the intervening years Vincent Jacobsz.'s look of clear-eyed alertness has changed to one of weary resignation as the features have filled out and begun to sag. The opulence of the costume, the crimped hair and the suggestion of conviviality in the proffered roemer of wine only emphasize the ageing of the face; and the richly ornamental surround with its figures of Justice and Temperance – perhaps unconsciously ironic – does not relieve the air of melancholy.

Other Goltzius pupils represented in the collection are Jan Saenredam (already mentioned) and Jan Muller. Muller's splendid official likeness of *Archduke Albert of Austria* had a companion plate of Albert's consort, Isabella, Infanta of Spain; the mastery of the engraving technique and the elaboration of rich surface effects emphasize the sitter's importance. Willem Jacobsz. Delff also possibly studied with Goltzius; his portrait of *Maurice, Prince of Nassau-*

Orange is similarly impressive. Both prints anticipate Anthony van Dyck's great series of etched and engraved portraits, the *Iconography*, examples of which are held in the collection.

As one of the first great portrait engravers, at a time when portraits were becoming widely circulated as prints, Goltzius had a powerful influence; but he is probably even better known for his mythological and religious compositions. Landscape has a minor, secondary place in his work apart from a small group of woodcuts. The engraving by Nicolaes de Bruyn after David Vinckboons gives a more characteristic example of one class of landscape engravings of the period. Over four hundred people are scattered around the formal gardens in front of a castle. The clearings, pergolas and covered walks, the artificial lakes and canals are the setting for men, women and children, many of them in court dress, and eighteen dogs; there is dancing, music-making, boating and conversation and several discreet assignations in the shrubbery. The castle itself is composed from elements of real buildings but is surely an architectural caprice as elaborately contrived as the idylls of merriment in the foreground.

Ross Steele

French impressions

SINCE THE Art Gallery of New South Wales does not have a large collection of French Impressionist paintings, visitors to the Gallery must rely on art books and recollections of Impressionist paintings they have seen in other galleries to understand the scope of the Impressionist revolution in painting. Those exhibited in the Sydney Gallery should be viewed as an example of the artist's work at a particular time, rather than as representative of his complete achievement or a major period in French art. Even a masterpiece cannot be regarded as a summary of an artist's total production. The eight paintings selected for discussion are not masterpieces but, by looking at them in chronological order, we can see how the relationship between painter and society, and between painter and subject matter changed dramatically during this period.

Eugène Boudin's *The beach* and Henri Fantin-Latour's *Flowers and fruit* were painted in 1864 and 1866. Boudin (1824-1898) is often described as the precursor of Impressionism and the poet Baudelaire proclaimed him to be the master painter of skies; Fantin-Latour (1836-1904) is catalogued as a painter influenced both by Romanticism and Impressionism – but such labels are of little help in evaluating the qualities of these two paintings.

Composition is the striking element in both works. Boudin's scene on the beach in

Normandy (there is some doubt about whether it is Grandcamp-les-Bains or Trouville) is as static as Fantin-Latour's flowers and fruit. In fact, both are still-life paintings, with an atmosphere of permanence and immutability characteristic of the bourgeois values that prevailed at the time.

This permanence was to be shattered by the defeat of Emperor Napoleon III's army by the Germans at the Battle of Sedan in the east of France in September 1870. Suddenly the Second Empire that had nurtured the growth of capitalism and of bourgeois ideals since 1852 collapsed. Moreover, the established order of French society was also threatened from within by the uprising of the workers in the Commune de Paris who, in 1871, attempted to replace the bourgeois government with representatives of those who had physically produced the wealth that the bourgeois class had accumulated since the industrial revolution. None of this imminent social upheaval is present in the perfectly proportioned images of calm and tranquillity depicted in Boudin's beach scene and Fantin-Latour's still life.

Overcast skies and grey seas are a constant feature of the Normandy coast but in 1864 these beaches were the chosen playground of the Parisian bourgeoisie. Only after the introduction of the railway system and the invention of the automobile did Parisians flock to the Mediterranean

beaches of the Riviera to enjoy permanent sunshine and clear blue skies. Yet the sedate crowd in Boudin's painting seem undaunted by the vast expanse of pinkish grey clouds and pale sky above them as they sit in chairs on the beach. Perhaps they are there because it is a fashionable part of the day's social activities. Several ladies are protecting their complexions with parasols. One yellow parasol makes us even more aware of the absent sun, so worshipped by today's beach lovers. Dressed in their hats, flowing gowns and formal attire, these beach people are continuing their drawing-room conversations and do not seem greatly interested in the sea or horizon. They are concerned with a socially ordered adult world from which even their children, who could symbolically represent change, are banished.

The painter has carefully separated the group into two leaving a gap to allow the viewer's eye to encompass the distant horizon. The lengthening shadows on the sand reinforce the impression of a world fixed in time and the weather vane on top of its tall pole on the left of the painting announces no change as it blends into the timelessness of the sky. Even the touches of red, carefully placed to the left of the pole, in the exotica represented by the donkeys, have been tamed to harmonize with this world of conventional moderation. The soft pink tints in the clouds add to the overall serenity of the motionless scene.

Fantin-Latour's *Flowers and fruit* project the same image of bourgeois order and stability. The colours of the freshly cut flowers are in perfect harmony. The fruit is plentiful and of the best quality. The peeling of the orange has not been arrested mid-way as is often the case with a piece of fruit in the still-life genre – an interrupted action can symbolize change and movement. Instead, the orange has been peeled and the pieces arranged in the platter. But there is no sudden urge to touch them and savour their taste as there is with the fruit that Chardin and Cézanne mould into such sensuous shapes. Rather, there is probably some hesitation to upset the balanced composition.

The colours and the presentation of the subject matter do not threaten. No strong emotions are evoked. Nature has been

domesticated. Hands have cut the flowers, have filled the basket with fruit, have peeled the orange and will take sugar from the white rococo pot, but at this moment there is no human presence to indicate an ongoing activity. Nothing unexpected can take place and no demands are put on the viewer. While Cézanne will show that by reflecting on the geometrical forms that compose a still life, our vision of reality can be transformed, the society that purchased Fantin-Latour's art was not looking for change and Fantin-Latour, in this painting, does not attempt to challenge established tastes and conventions.

The technological changes brought about by the industrial revolution had transformed the appearance and construction of new apartment and public buildings, but the painter's function in society remained unchanged until the invention of the camera. The gradual refinement of the workings of the camera increasingly threat-

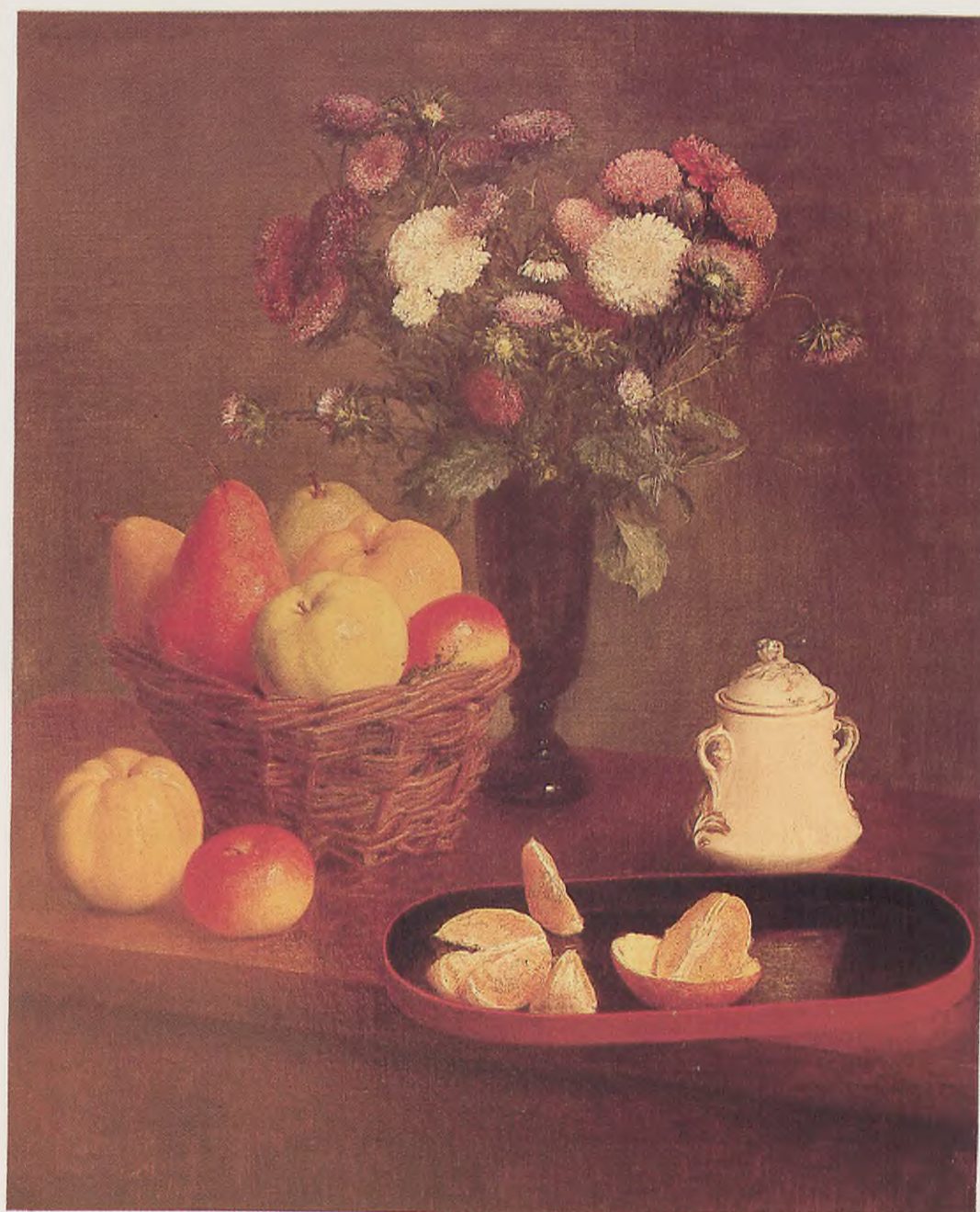
ened the monopoly that painters had held as craftsmen skilled in depicting realistic scenes which society wanted to remember. The camera became the visual historian of people and events. Boudin's beach scene and Fantin-Latour's arrangement of flowers and fruit could henceforth be recorded photographically. Was the painter doomed to disappear and be replaced by the photographer?

When in 1874 Claude Monet (1840-1926) exhibited *Impression, soleil levant* and the orange reflection of the sun rising in the mists shrouding the harbour were splashed across the foreground water, he had already discovered a new way of seeing that the camera could not imitate. This painting, which gave Impressionism its name, was ridiculed by the enshrined judges of bourgeois taste. In the same way as the bourgeois social order was under pressure from the Commune de Paris, Monet and his fellow painters subverted the bourgeois vision of reality. The calm, uniform light that embraces the subjects in Boudin and Fantin-Latour's paintings with reassuring serenity was suddenly shattered into countless reflections. The conventions of order and hierarchy that had prevailed in subject matter, composition and colour tones were replaced by a personal subjective vision that penetrated the surface reality and revealed its constituent parts. These were constantly changing in intensity and significance. Permanence was replaced by transience. The Impressionist painters developed new techniques for expressing their fleeting glimpses of this deeper reality.

Camille Pissarro's *The weir*, 1872, and Monet's *The bridge at Argenteuil*, 1874, both on loan from the Madelon Foundation, show the Impressionists' attraction to the play of light on water. Pissarro (1830-1903) was an older member of the Impressionist group and was slower to adopt the revolutionary technique of short brush strokes to depict the movement of light. In *The weir*, as in Boudin's *The beach*, a large part of the painting depicts the sky. However, it is a typical Ile-de-France sky of moving clouds interspersed with a few brief patches of blue up high. The calm expanse of water behind the weir where barges and boats are moored is contrasted with the violent white



EUGENE BOUDIN THE BEACH ^{above} 1864
Oil on panel 32.4 x 47.4 cm
Purchased 1926



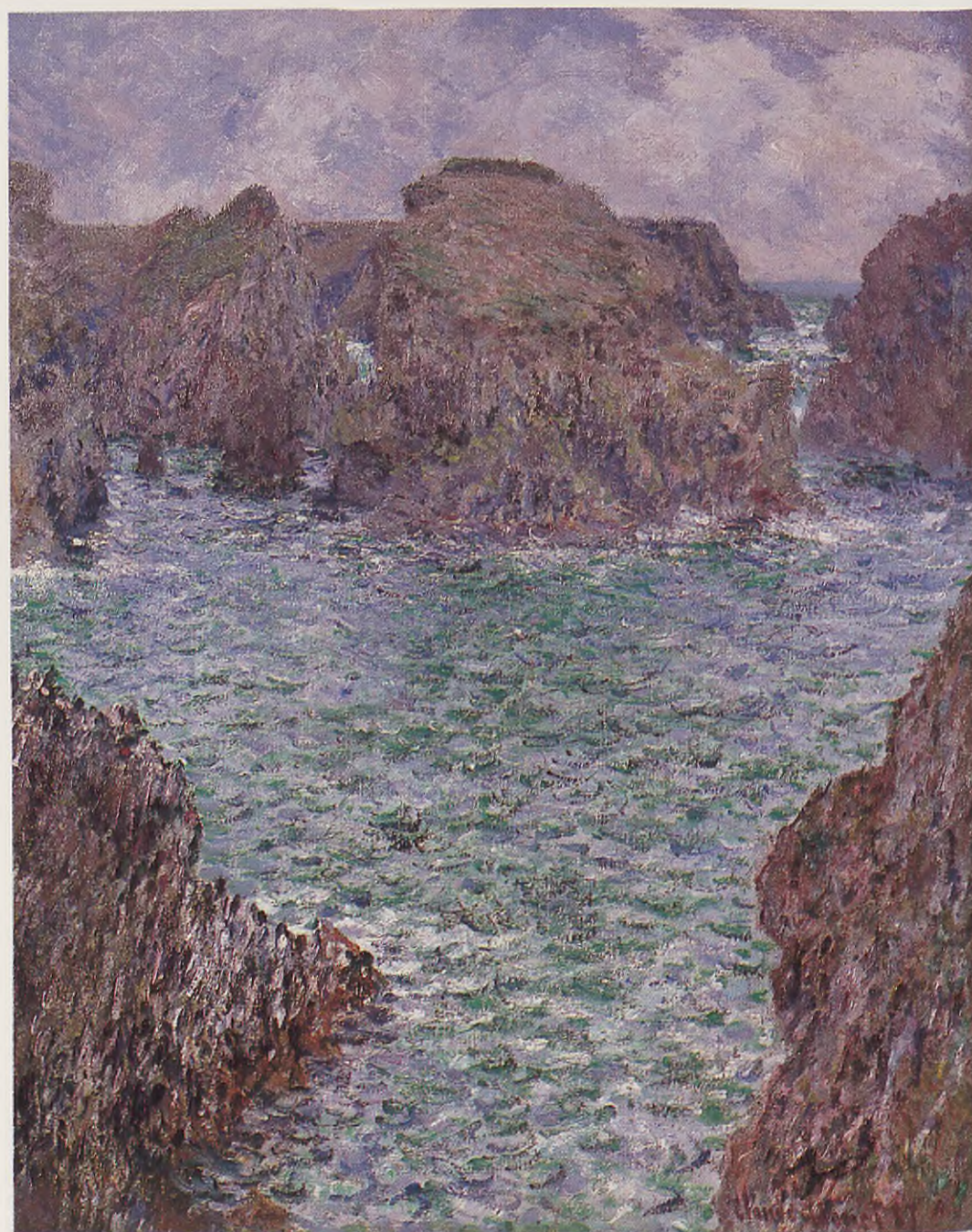
HENRI FANTIN-LATOURE FLOWERS AND FRUIT ^{right} (1866)
Oil on canvas 71.1 x 58.4 cm
Purchased 1923



left
 CAMILLE PISSARRO THE WEIR 1872
 Oil on canvas 38 x 55.5 cm
 Lent by the Madelon Foundation



above
 CLAUDE MONET THE BRIDGE AT
 ARGENTEUIL (1874)
 Oil on canvas 55 x 74 cm
 Lent by the Madelon Foundation



right
 CLAUDE MONET PORT-GOULPHAR, BELLE-ILE
 1886-87
 Oil on canvas 81 x 65 cm
 Purchased 1949-50



CAMILLE PISSARRO PEASANTS' HOUSES,
ERAGNY 1887
Oil on canvas 59 x 72.1 cm
Purchased 1935

PIERRE BONNARD SELF PORTRAIT ^{right} (c. 1940)
Oil on canvas 76.2 x 61 cm
Purchased 1971



^{left} ALBERT MARQUET THE PONT NEUF IN THE SNOW
Oil on canvas 78.2 x 64.7 cm
Purchased 1939

streaks of light on the water as it surges in diagonal lines through the weir and then churns in a white swell right across the bottom of the painting. The water in Boudin's sea is tranquil and serene. Here the water has become powerful and filled with energy. You can almost hear its swirling sound as the light emphasizes its movement.

The technique of applying paint to the canvas is much more 'impressionistic' in Monet's *The bridge*. From 1872 to 1878, Monet lived in Argenteuil on the Seine and this bridge is depicted in many of his paintings of the period. The Impressionists often painted the same scene at different times of day because in different light the mood and atmosphere was different and that is what they wanted to capture. Monet systematically applied this new approach in his famous series of haystacks, cathedrals and waterlilies, exploring the sometimes dramatic effects of changing light.

The arches of the bridge at Argenteuil frame the water of the Seine in which they are reflected. The top of the bridge is near the top of the painting so that our attention is focused on the water. By comparing the reflections of the boat on the left and those of the central pylon of the bridge, we observe that the deeper reflections of the bridge are portrayed by a heavier concentration of short brush strokes. Not only is the colour of the water changed by the play of light on the reflections in it, but the blue patches of colour on the arches reflect the water tones.

Monet's *Port-Goulphar, Belle-Ile, 1886-87*, and Pissarro's *Peasant's houses at Eragny, 1887*, are later paintings. This time it is Pissarro's technique that is more innovative. The shapes of the buildings, the peasant and the landscape are built up by countless dots of paint. This technique called 'pointillisme' was perfected by Georges Seurat (1859-1891) in his scenes on the banks of the Seine. Pissarro's handling of the shadows on the grass and house demonstrates how these change colour according to the texture of the surface and the light on the object that is making the shadow. Concentrations of dark spots give life to the hedge. The peasant at the open gate is not outlined against the background. The whole surface of the painting is a

constant movement of shifting patterns of light. The high sloping roof of the building with its two chimneys forms a backdrop rather than a focal point. The path leading to the gate directs the viewer's eye to the garden but to no particular object there. It is only when the distance between the viewer and the painting is increased that the shapes become more distinct. For the artist, everything in the painting has the same value as surfaces for reflecting and reflected light. It is the overall visual impression that is paramount.

Water is the principal subject of Monet's *The bridge* and *Port-Goulphar* which is on the Atlantic island of Belle-Ile-en-Mer, off the southern coast of Brittany. The water of the Seine at Argenteuil is a calm reflecting surface. At Port-Goulphar the ocean is green and choppy. Monet depicts this by a heavier concentration of short brush strokes and less use of white. The heavy masses of rocks that frame the main expanse of water are similarly painted with short brush strokes of superimposed colours of reddish brown and mauve. The Atlantic sky is covered with pinkish clouds as in Boudin's painting but Monet's brush technique makes them more agitated. Unfortunately, this painting is exhibited behind glass which adds extraneous reflections to those that Monet caught so atmospherically at Belle-Ile.

Pierre Bonnard (1867-1947) and Albert Marquet (1875-1947) were art students during the Impressionist controversy. Marquet's painting *The Pont Neuf in the snow* is assumed to have been painted in the late 1920s. Its quiet, subdued, tonal colours contrast with the shimmering lively colours of the Impressionists. Marquet's use of colour is closer to Fantin-Latour's. Given the difference between the subject matter, there is nonetheless a similar gentle, poetic atmosphere in both paintings. Marquet is not interested in the colours reflected on and by the white snow as the Impressionists would have been. He wants to depict a mood. Viewers who have walked across the Pont Neuf, the oldest bridge in Paris, will easily recognize the equestrian statue of King Henri IV on the left, the façades overlooking the Seine on the Ile de la Cité on the right, and the department store, La Samaritaine, at the other end of the bridge. Marquet's painting captures the mood of a snowfall on this familiar scene. The bustle of the city suddenly becomes hushed and the subdued colours express a feeling of poetic melancholy.

In contrast, Bonnard's *Self portrait, 1940*, is a joyful praise of colour. The artist is seen from his chest up, in a dressing-room mirror. The mirror forms a frame within the painting. The other objects are placed so that they extend beyond the painting to create the cheerful, warm atmosphere of the room. The viewer's eye is not only attracted to the artist's head and the hands, which are in the same colours, but to the bright blue, gold and orange colours of the objects that extend beyond the left-hand side of the painting. In the same way as the Impressionists carry the viewer's gaze across the entire painting, Bonnard gives the background of his painting as much emphasis as the image of himself. Behind him, the wall is divided into sections by the wooden door panels. On this wall the short brush strokes and superimposed colours catch the fluidity of the light that dissolves the surface into a lyrical abstraction. Bonnard has brought the open-air impressionist landscape into the interior of the house. When we compare this room with the room in Fantin-Latour's still-life, we cannot fail to see the impact of the Impressionist revolution.

Artist's choice no. 20
by David Aspden

Ralph Balson: Painting no. 9

HOW DO YOU explain about painting? Does anyone really know?

One of the few recorded statements of Rembrandt, a direction to a pupil, is to 'First take up the brush and begin'. Great advice.

Ralph Balson probably began his 'spotty' paintings round about 1957 after coming through figurative painting to geometric abstraction. In one statement he said '... maybe the ultimate goal of all the arts is the ineffable. With words James Joyce surely reached that condition in "Finnegans Wake", while in painting the Chinese came closest to it.'

Vitality or a sense of life was said to be the first canon of old Chinese art. Balson's painting, despite the fact that there are no discernible figures, still lifes or landscapes in it, has this quality and so, for me, he becomes an honorary Chinese painter.

Painting no. 9, a title as resolutely non-descriptive as the work itself, is one of the most subtle of the 'spotties'. Painted with a loose but solid touch, it appears at first to be mostly of pale colours – pinks, off-whites, pale greys and so on, but on closer inspection it reveals many other brighter colours – purple, orange, blue and green, a good example of the relativity of colour. The brighter touches seem to be sandwiched in between and under the jostling larger and paler dabs. Further small flicks, spots and spidery lines of pale grey are over the top of all this, somehow helping to bind the painting together as a unity.

The all-over spotty look is, however, firmly structured in a strongly vertical

manner, which one can test out more easily by turning a reproduction on its side.

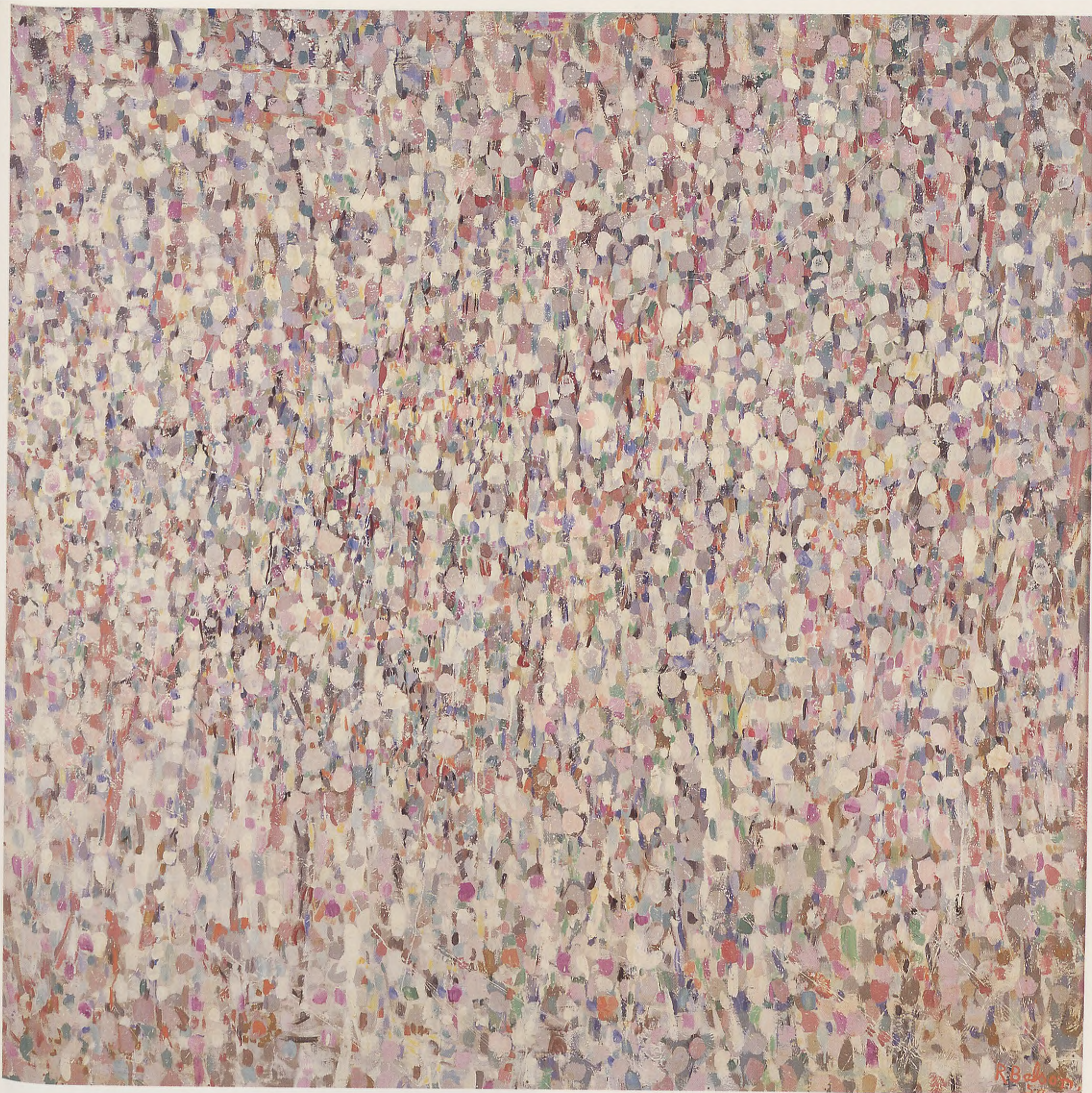
Getting back to the original, we are confronted with the paradox of a particular size and shape support coupled with a seemingly boundless image. Rather than being composed of images, the whole painting is an image. Another paradox is that though there is a shifting, floating quality about the work, it is somewhat belied by the toughness of enamel paint on a rigid hardboard surface; also by the fact that the square format is generally thought to be a static shape.

Balson was a very fine colourist and the series from which this painting comes has a great variety and range.

Though perhaps a little reminiscent of Impressionism and Pointillism this particular picture is related to the idea of a 'field', without having the scale of that type of work. All in all, the painting feels curiously undated.

In 1968 I worked in a Sydney studio in which many of Balson's paintings were stored and had plenty of opportunity to browse amongst them. He seemed to have been concerned with the idea of a painting as an autonomous object, not necessarily tied down to the so-called world of appearances, and having a reality of its own. His relatively reticent and quietly subtle approach may easily be passed by in these days of gigantic canvases of supposedly momentous import.

Any lover of painting would be more than amply rewarded by spending some time with this picture.



RALPH BALSON PAINTING NO. 9 (1959)
Enamel on hardboard 137 x 137 cm
Purchased 1960

Ursula Prunster

Project and performance

EXHIBITING contemporary art poses special problems for art museums, not only in the selection and definition of what constitutes significant contemporary work, but also in deciding the overall look of such exhibitions and how we interpret them. Concepts of the *avant-garde* still underpin larger contemporary surveys such as the Biennale and Perspecta. However, in spite of their size, they do not offer complete cross-sections of the current art practice. More is left out than is included and the debate continues.

The Art Gallery of New South Wales has demonstrated a strong and continuing commitment to contemporary art, not only through initiating large surveys like the above, but also the Project exhibition series in the 1970s. During that time the art world in Sydney had seen many changes. The increase in the number of commercial galleries and other exhibiting spaces had greatly expanded artists' opportunities for showing a diverse range of work, so that an initial commitment to one-man survey shows, often redressing artistic neglect, seems of recent years to have become less relevant to the Project exhibition philosophy.

Since 1980 however, some interesting initiatives have resulted from small experimental exhibitions organized under the rubric of the 'Project' show. Notable among these were the 'Art Clothes', and 'Re-constructed Vision' exhibitions and the performance piece *Gold found by the artists* by Marina Abramovic and Ulay. (See *ART and Australia* Vol. 19, No. 3, p. 340 for article by

Bernice Murphy). In the latter case the traditional notion of the exhibition was subsumed within the concept of an 'event'.

Taking as the first example the 'Art Clothes' (Project 33) exhibition curated by Jane de Teliga, then Assistant Curator of Prints and Drawings, it might have been argued that there was a world of difference between prints and dresses and that at any rate, such a display was outside the scope of our collecting policy. Yet it can be seen in retrospect and, indeed, became quickly apparent at the time, that the exhibition was not only a visually exciting contribution to the Festival of Sydney but was also breaking new ground for contemporary art practice.

The concept of 'art clothes' was successfully launched into an art world where the demarcations between art, craft and fashion design were so blurred and complicated by the cross-fertilization of new wave youth culture (à la rock music videos) that a new area for creative talent had clearly opened up. In Australia Jane de Teliga, by using the term 'art clothes', created or at least gave some kind of official imprimatur to the concept of 'wearable art objects'.

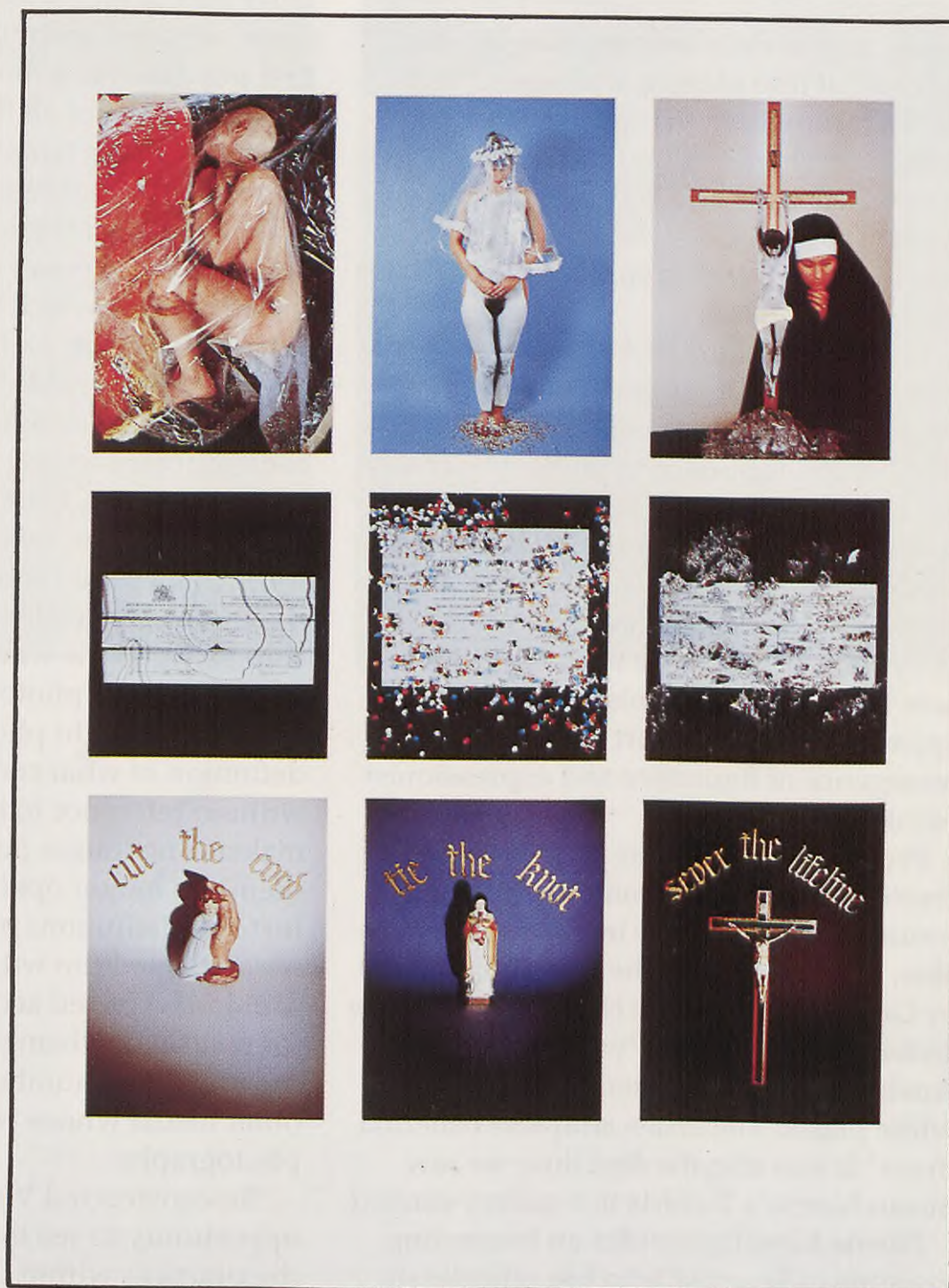
The 'Art Clothes' exhibition highlighted the merging of popular and high culture that is widespread in recent contemporary art. Fashion designers in many instances drew on the same sources as painters and the results pointed to some thought-provoking similarities between their respective practices. A consequence of this blurring of boundaries was that the medium an artist chose to work in no longer, of itself,



left
MARINA ABRAMOVIC AND ULAY
GOLD FOUND BY THE ARTISTS (1981)
Performance at the Art Gallery of New South Wales
July 1981
Photograph by John Delacour



left
GRAEME HARE CRAB HAT (1977)
Enamel, plastic
from the 'Art Clothes' exhibition 1980-81



above
JULIE BROWN A REGISTER (CUT THE CORD/TIE
THE KNOT/SEVER THE LIFELINE) (1983)
Series of nine Cibachrome photographs
each 38 x 25.4 cm
from an installation at Roslyn Oxley9, Sydney
Purchased 1983

provided an adequate category for the definition of art forms.

Among the fashion designers and jewelers who were included in this survey were a number who did not work in traditional media within their own practice but had moved out into plastics and assemblage, incorporating both mass-produced found objects and hand-crafted unique items into their creations. The eclecticism of their approach to period styles and influences provided them with 'a supermarket of ideas to be used at whim'.

The incorporation of Aboriginal motifs or nostalgic Australiana and 'ocker funk' was equally topical and generalized, as was the anti-fashion influence of punk. The results can be seen within the context of the widespread reaction against the Internationalist Modernism of the 1960s, as much epitomized by the fashion design of Courreges as by Minimal Art. The tendencies that we now label Post-Modernist were as readily apparent in wearable art objects as in the resurgence of figurative and expressionist painting.

Project 33 opened our eyes to an area of creativity usually subsumed within the commercial world. The impact was remarkable. Who can forget the eccentric *Crab hat* by Graeme Hare, or the bloodstained *Young doctors* outfit by Katie Pye, Peter Tully's Australia brooches or Jenny Bannister's white plastic *Zinc cream* strapless ballerina dress? It was also the first time we saw Susan Norrie's T-shirts in a gallery context.

Norrie herself provides an interesting example of an artist who has effortlessly straddled the gap between the more ephemeral expression of fashion imagery and a 'serious' commitment to traditional painting practices. In 1983 the Gallery purchased Norrie's first large scale major work, a triptych, *Fruitful corsage; Bridal bouquet; Lingering veils* following its inclusion in the *Perspecta* survey of that year. It was the first time one of her works entered a public collection. The artist sees her T-shirts as a kind of 'laboratory' for larger scale pieces, allowing her to draw, experiment with and refine her imagery.

In the area of contemporary art the problems of categorization, high and low, seem to be continually pushing us beyond restrictive or narrow definitions of artistic

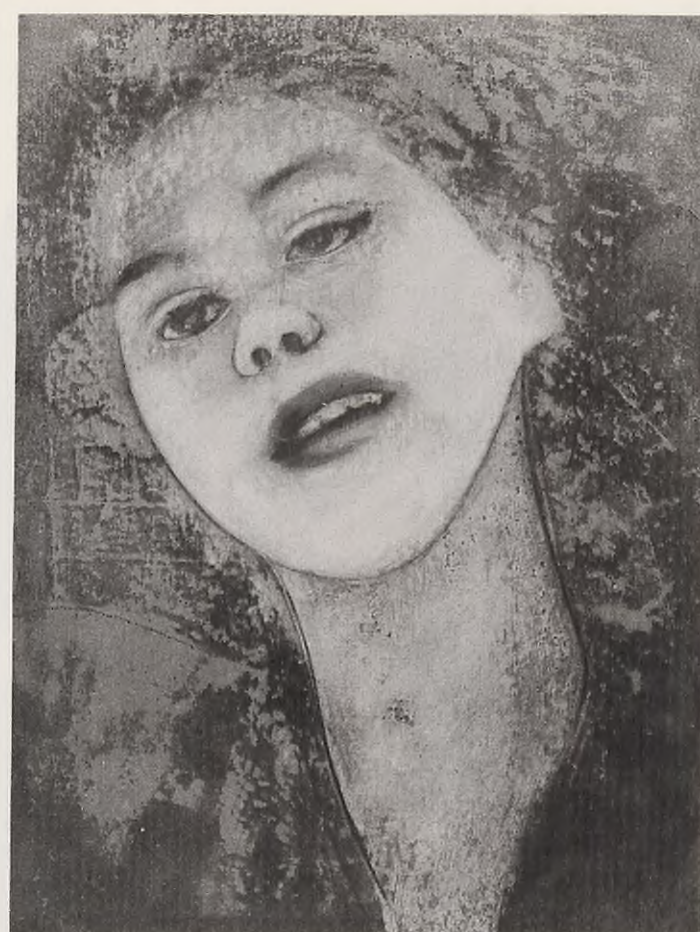
practice according to media (for example, painting, sculpture, architecture) and towards a consideration of the image, which is common to many art forms. In the latter part of the sixteenth century 'disegno', equated with the artist's concept as first put down in a drawing, was valued as the foundation of all the visual arts. In the latter part of the twentieth century it is photography that seems to be replacing drawing as a touchstone for the visual arts. Following the spread of performance and installation art which is 'vanquishing' the physicality of the traditionally static art object, photographic documentation is emerging, like 'disegno', as the bedrock of contemporary imagery.

Gael Newton, Curator of Photography, in her exhibition 'Re-constructed Vision' (Project 38) posed some teasing and as yet unanswered questions about the relationship between the work of contemporary artists who use photographic documentation and straight photographers. The definition of what constitutes photography without reference to the category of its maker is no longer possible or, at least, seems no longer operative in practice. Instead, definitions of photography as a separate medium with separate internal standards erected according to its potential for realism, are being eroded in relation to the increasing numbers of young artists in other media whose work also involves photography.

'Re-constructed Vision' offered the opportunity to see the inter-relationship of the practices within this now rather 'grey' area, between performance-orientated documentation and 'pure' photography. The manipulated photography included ranged from assemblages of straight photographs through montage and collage techniques to works in which hand-work almost obscured the photographic base. The merging of artists whose first and only medium was photography, with artists who used photography in the production and documentation of work rooted in other art lineages, was not the only problem posed by this show. Questions raised by the introduction of photographic techniques into printmaking in the 1960s and 1970s also interrogated the legitimacy of mechanical processes in original art works.

opposite top
WARREN BRENINGER EXPULSION OF EVE SERIES
(1978-79)
Three gelatin-silver photographs, handworked
each 49 x 36.8 cm
from the 'Re-constructed Vision' exhibition 1981
Purchased 1979

opposite
LEONIE REISBERG SCOTLAND (1980)
Collage of gelatin-silver photographs, hand-coloured
with watercolour 40.6 x 50.7 cm
from the 'Re-constructed Vision' exhibition 1981





MIKE PARR THE BLACK BOX/THEATRE OF SELF-CORRECTION (1979)
Performance photographed by John Delacour
from the 'Re-constructed Vision' exhibition 1981
Purchased 1980

How do we read the resultant images and their composites? As with the 'Art Clothes' exhibition one was made aware not only of the transgression of boundaries between media, methods and materials in their traditional usages but also of a certain commonality of images that cut a swathe through those same traditional lines of demarcation. Many contemporary photographers are now working in the 'directorial mode', setting up a tableau or using a movie still, so that the resulting photograph is not a window onto the real world but a subjectively manipulated reality.

The consequences of this shift for art practices and their interpretation have produced curious anomalies. To cite one instance, Juan Davila is seen and discussed in terms of an art lineage but Bill Henson is seen as a photographer. The paradox remains that not only do they both use photography but also in some areas of imagery their concerns overlap, for example, androgyny, surprise, and menace. Iconographically their work is closer than one would expect, or see acknowledged, according to the stratification of art practices in current art writing and curatorial policy.

The vexed relationship of photography, still often regarded as a poor relation in the art world (witness Peter Fuller's recent remark after a lecture at the Art Gallery of New South Wales that photography could at best aspire to 'residual aesthetic qualities' because none were intrinsic to the medium) is emphasized by the way that photographic documentation of performance work is often treated like a traditional art work in terms of museum purchase and display.

The Art Gallery of New South Wales has hosted numerous examples of performance and installation art over recent years and there has been considerable curatorial support for purchasing photographic work documenting such art forms. In the light of the issues raised by 'Re-constructed Vision' it is interesting to consider how we actually view the photographic documentation of non-object orientated art forms of the twentieth century. Over the last ten years the Gallery has acquired records of the work of artists such as Mike Parr, Kevin Mortensen, John Lethbridge and Robert Owen as well

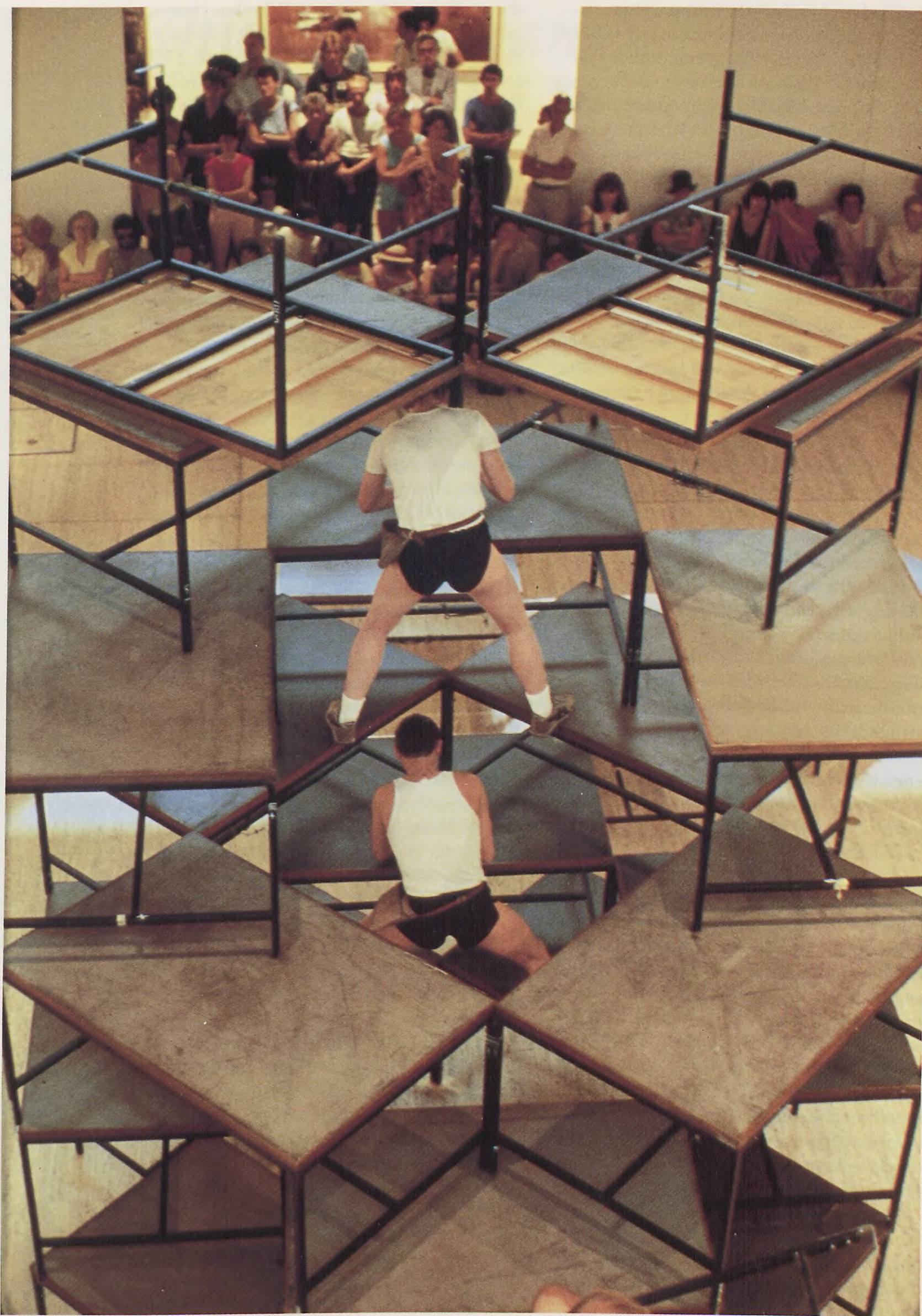
as Giorgio Colombo and Anna Paci and Marina and Ulay – the last two being the subjects of Projects 36 and 37 respectively.

Gold found by the artists was a 16-day performance that confronted the gallery-going public with the challenging idea that two artists maintaining silence and fasting while seated at opposite ends across a table on which was placed a boomerang, some gold and a live (albeit hibernatory) snake was, in fact, a 'living sculpture'. A set of sixteen cibachrome photographs remained the static survival of this performance. After the event they were acquired, mounted, framed and finally reverted to the form of a wall exhibit in 'Perspecta '83'.

The traditional definition of art as 'mimesis' has always seemed particularly appropriate to the reading of photographic images, yet photographs are not mirrors. What do the photographs of Marina and Ulay reflect back at us? Is it the real or an experience of the real that we mentally reconstruct through time (memory) and space (illusion)? Do they fix the image of an aesthetic experience that contained its own value, to which the photographer was purely incidental?

At one level the photographs can be read as fetishes, literally substitutes for the performers in whose place they now stand in the collection. At another level they detach themselves from the original performance and emerge as what Gael Newton would call 'second-generation art works' with an iconic power that stands alone. For example, it is a striking feature of this series of photographs that the boomerang seems to be spinning through time in a series of freeze-frame transformations. This is purely a quality of the photographs and the way they were set up and not part of the original performance.

Project 36, Colombo and Paci's installation based on Greek myth, also provided pertinent clues to the contemporary situation. Their work was often inspired by stories from Ovid's *Metamorphoses* and explored themes of transformation from object and action to thought and idea. In this installation a 'delicate attunement to place' stimulated the viewer's awareness of the poetic suggestiveness and singularity of all things. Their contribution to 'Perspecta '81' was even more multi-



ANTHONY HOWELL
THE TOWER
Performance at the Art Gallery
of New South Wales
25 January – 1 February 1984
Photograph by Kerry Dundas

levelled and included photographic images, not as documentation, but as poetic evocation whereby Katherina Milek was transported through time and space, magically trapped in the glass photographic plates of Cesare Lombroso, and projected with haunting presence before our eyes. The magical potency for 'presence' in the time-stilled photographic image could not be more effectively illustrated.

More recently, Anthony Howell's performance, *The tower* (Project 44) at the Gallery in association with the Sydney College of the Arts, lives in the memory as a remarkably disciplined and compelling resolution of pattern, grace and human effort. Howell writes that performance must not be an illusion for the domain of performance is 'actuality' – the same actuality as three-dimensional sculpture; unlike other forms of 3-D sculpture, however, the performance does not persist through time in any tangible form unless recorded by the camera in still photograph or film.

Howell's performance, like Keith Haring's graffiti mural, was made the subject of a film, but the mural remained within traditional static art categories in a way that *The tower* did not. There was a certain irony in the construction/deconstruction of the tower-monument that was calculated to make us aware of the difference between action that has aesthetic intention and the practical nature of action in the everyday world.

The tower was more than a pile of tables and yet, emphatically, that's just what it was. The intractable nature of the real (mass, weight and gravity), was what the artist engaged with and triumphed over. Intellectually *The tower* related to Cubism, as Jonathan Watkins has pointed out, but there were ironical shifts in its potential readings as 2-D Cubist plane, as 3-D sculptural monument or as 4-D dance choreographed through time, as well as the metamorphic shifts between its elements as everyday furniture and the poetic structure of the tower as a form elaborated in history and myth.

The tension between what is real and what is being represented gives a certain edge to such works that is characteristic of much contemporary art. Once again analysis of such art forms throws us back to

the problem of the image. Whether that image is solid marble or flashing past hypnotically as dots on a video screen, it engages the human sensory apparatus in certain pre-determined associative ways. It is perhaps too early yet to be able to determine whether there is a specifically unique aesthetic in the photographic medium that will serve to mediate all these potential transformations.

What is emerging is certainly a much expanded definition of what constitutes art images and concomitant with that, more contentious ascriptions of value and meaning accorded to these diverse phenomena. Questions of value extend to the prices paid or asked for such ephemeral works via photographic documentation. The issues are complex and range across the aesthetic, commercial, cultural, moral and political aspects of the working practice. Certainly, different traditions inform different media. The historical relevance of these traditions in the face of the current pluralism and the electronic acceleration of cultural information and interaction, is something that needs more discussion.

Thus far the debate seems to be polarizing along the following lines: if it is true, as Bernice Murphy asserts, that the 'origination of images' is no longer as important as their 'manipulation, re-cycling or transmission in altered contexts', then much more flexible categories for assessment must be found. If, on the other hand, one agrees with Peter Fuller that late Modernism is 'garbage' and leads only to the 'pornography of despair' then the revival of immediately pictorial languages should be our concern, since 'dream prepares the way for action'.

The role of the public art museum in relation to the exhibition of contemporary art is more than one of providing venues; it also includes providing a forum for the current critical debates. Good art, they say, is never dead but the art that is nearest us in time is always the hardest to evaluate critically. Museums are by definition the repositories of history. Paradoxically, it is precisely that function which equips them to engage in the complex task of presenting the lived history of our recent past while at the same time proposing models for its understanding.

China in Japan: two styles of Japanese ink landscape painting

by Jackie Menzies



CHINESE ZHE SCHOOL ARTIST
LANDSCAPE
Hanging scroll, ink on silk 105 x 43.8 cm
Gift of Mrs J. Buckingham 1984

TWO IMPORTANT styles of ink painting in Japan were inspired by Chinese prototypes. One of these styles was *suibokuga* (literally 'water-ink-paintings') which arose in the fourteenth century and was transmitted through the centuries by artists of the Kanō school; the other was *nanga*, a style that arose in the eighteenth century in the Tokugawa period (1615-1867). This article is concerned with paintings in the Gallery's collection that represent these styles.

From the fourteenth century, Japanese Zen monks travelling to China returned with ink monochrome paintings of mist-filled voids, ancient pines and solitary figures. These *suibokuga* paintings were characterized by a skilful manipulation of brush and ink and the successful evocation of scenes of idyllic tranquillity. In China this style of painting had become popular in the Southern Song dynasty (1127-1279) when it was practised by artists of either the orthodox Southern Song Academy or the various Chan (in Japan, Zen) monasteries that nestled in the hills around the Southern Song capital of Hangzhou. The Chinese originals were avidly collected in Japan and Japanese artists were soon emulating this new style of ink landscape painting. Southern Song artists particularly admired by the Japanese included Ma Yuan and Xia Gui of the Academy, and Mu Chi and Liang Kai, two Chan monks.

An example of a Chinese painting in the Southern Song style is illustrated. The painting was acquired in Japan and, accord-

ing to the inscription on its box, is a work by the Southern Song master Xia Guei. This validation was made by two artists of the Kanō school – Tan'yu (1602-1674) and Yasunobu (1615-1667) – who were both highly regarded for their connoisseurship and knowledge of Chinese paintings. Kanō artists had been the first lay artists to paint in the new *suibokuga* style and the Kanō family became the officially endorsed transmitters of the style until the nineteenth century. However, the painting is not by Xia Guei. Dating to the early or middle Ming (fifteenth to sixteenth century), the painting is by an artist of the Zhe school, whose members sought to revive the Southern Song Academy style and whose unsigned paintings were also collected in Japan. The painting is included here because it demonstrates those orthodox elements admired and absorbed by Japanese artists of the Kanō and associated schools. The asymmetrical composition, the use of atmospheric perspective and the use of strong ink outlines and texture strokes to define forms are all elements that appear in Japanese paintings in the new Chinese style.

A single unsigned six-fold screen in the Gallery's collection exemplifies the absorption of Chinese elements. The brushwork used for trees and rocks is explicitly derived from Chinese models. The subject, too, is Chinese, in this case the rare subject of Tartars hunting. Screens of this subject are known as 'Hokuteki' or 'Northern Barbarian' screens and are not as common as the

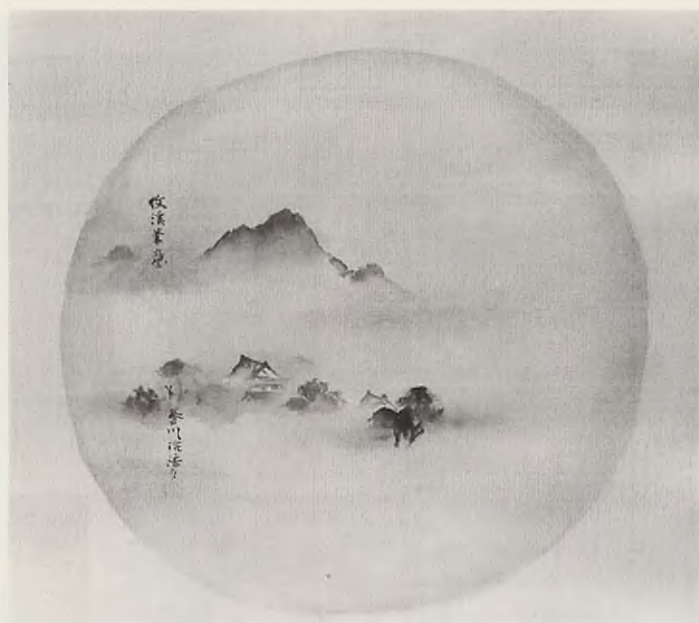




opposite top & detail
JAPANESE TARTARS HUNTING (c. 1600)
Six-fold screen, ink and colours on paper
155 x 350.5 cm
Gift of Paul Haefliger 1982

above
IKE-NO-TAIGA TAIGADO GAFU 1804 (detail)
Publishers: Hayashi Kichibei and Kikuya Taibei, Kyoto
Folding album, colour printed each page 29.5 x 19.3 cm
Purchased 1983

left
MATSUMURA GOSHUN LANDSCAPE WITH
FISHERMAN (18th century)
Hanging scroll, ink and light colours on silk 110 x 33 cm
Acquired 1984



'Namban' or 'Southern Barbarian' screens which depict Westerners and their activities. Judging from the few other extant screens of the 'Hokuteki' subject, this screen was one of a pair (probably the right-hand screen), the other screen depicting Tartars playing polo. The panoramic viewpoint provides for the study of several simultaneous activities of the hunt. Groups of hunters are sparingly scattered among a hilly, lightly wooded landscape, with the lively cross currents of movement balancing each other like small eddies of movement in a pond. The one still section of the composition, and one to which the eye is drawn both because of its immobility and its dense massing of a number of figures, is the group in the upper left-hand corner where a high-ranking personage sits inside a curtained area apparently overseeing the hunt. He is surrounded by a group comprising retainers, guards (mounted and on foot), animals, and one woman. The scene recalls the famous Chinese tragedy of a great beauty at the court of one of the Chinese emperors. Hearing of her beauty, a Tartar prince invaded China, captured her and forced her back to his barbarian kingdom in Mongolia. Although the subject, garb and faces of the figures are undeniably Chinese, the animated linear portrayal of this group reflects the perennial Japanese absorption with genre and narrative.

A type of *suibokuga* popular among Japanese artists was the *haboku* or 'broken ink' method of painting, in which different tones of ink were applied quickly and surely to create a landscape bereft of distinct forms



KANO YORENOBU (TRIPTYCH IN STYLES OF YU JIAN, LIANG KAI AND MU CHI) (18th century)
Set of three hanging scrolls each 108 x 42 cm
Gift of the Japanese Ministry of Foreign Affairs 1963

but suffused with a gentle, moist atmosphere. An example of a Kanō painting in the *haboku* style is the landscape by Kanō Naonobu (1607-50). The concentration of the composition in the centre of the painting heightens the feeling of spaciousness and idyllic isolation; the use of rich wet ink tones and pale washes gives variety and life to the scene.

The popularity of the *haboku* style is seen in another work in the Gallery's collection: a triptych by the late Tokugawa-period artist Kanō Korenōbu (Yōsen'in) (1753-1808). The left- and right-hand scrolls of the triptych are close imitations of landscape scenes by two Southern Song artists, Mu Chi and Yu Jian. The central scroll is inscribed 'in the style of Liang Kai'. Liang Kai was one of the great Chan painters and this painting shows the abbreviated figure style for which he was famous. This triptych is important for the way it shows the persistence of Southern Song styles in the work of orthodox Japanese artists of the Kanō school.

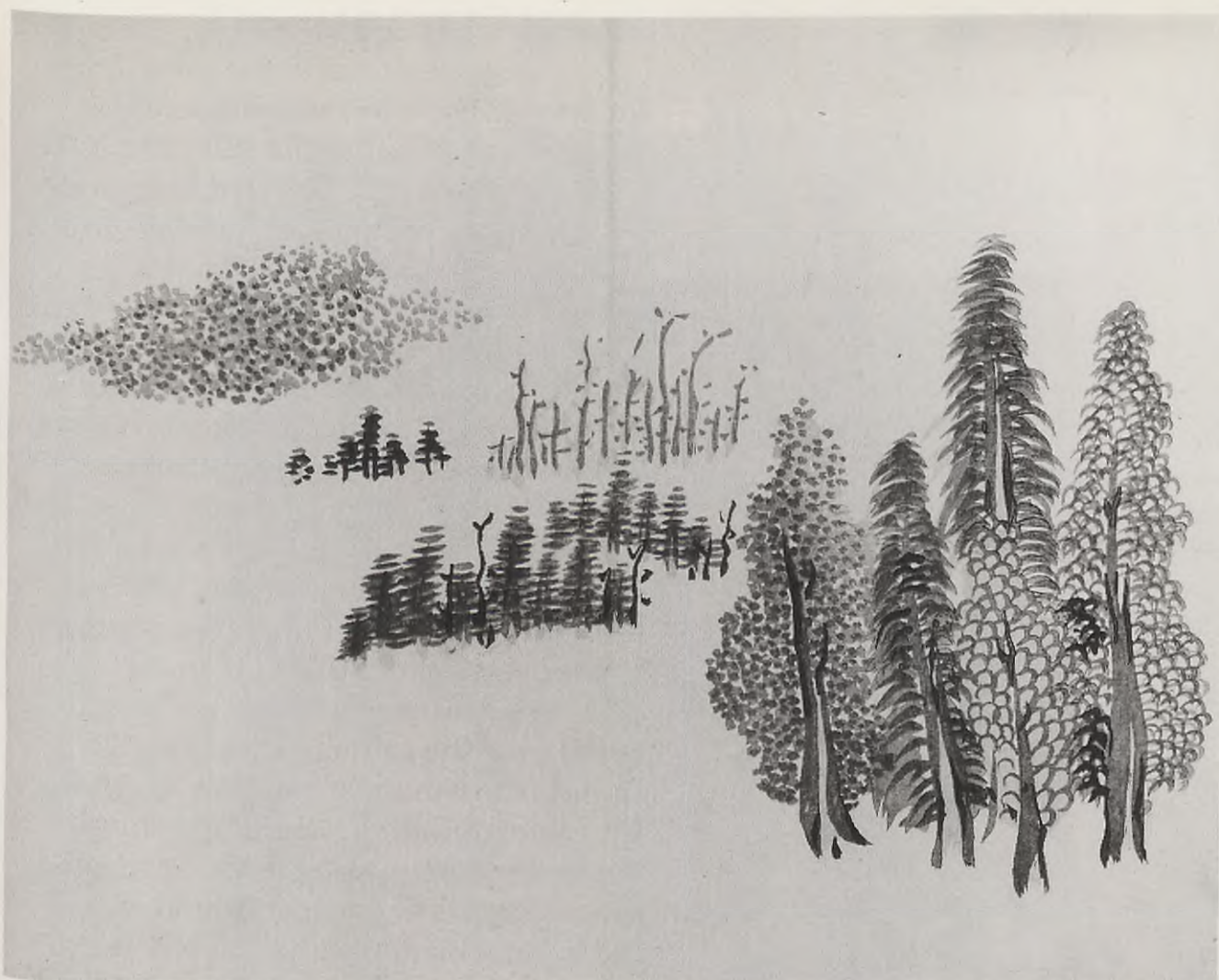
In the eighteenth century a new style of Chinese-inspired ink painting arose in Japan, ironically partly in reaction to the by then 'academic' Kanō style. This new movement, known as *nanga* ('Southern painting') developed as a Japanese counterpart to the Chinese literati movement that had flourished from the fourteenth century on. This style had not come to Japan in the



fourteenth century because at that time cultural exchange had been channelled through the Zen monks visiting China. The styles they absorbed and brought back to Japan were, as has been mentioned, those of the orthodox Southern Song Academy and the Chan monks and, at that time, the philosophies and aesthetics of these groups were quite unrelated to those of the literati with whom the Japanese did not come into contact.

The Japanese understanding of the literati style came through woodblock print manuals, at first imported from China, and then produced locally. The manuals instructed aspiring *nanga* artists on the way to paint trees, rocks, figures and so on according to the ways of the masters of the literati tradition. Such manuals advocated not copying *per se*, but technical mastery of skilled and proven methods of depiction through which one could express the 'spirit' of an object or landscape. The most influential of the painting manuals was the *Mustard Seed Garden Painting Manual* and one of the key figures in the Japanese literati movement, the artist Ike-no-Taiga (1723-1776), painted several handscrolls modelled on this album because the careful study and assimilation of its models was so essential to painting in the *nanga* style.

Illustrated are two pages from an album which is a woodblock printed adaption of the best of several handscrolls Taiga produced depicting Chinese models. Taiga was much venerated in his own day and when his best pupil, Sō Geppō (1760-1839) adapted one of the master's best hand-



left
IKE-NO-TAIGA TAIGADO GAFU 1804 (detail)
Publishers: Hayashi Kichibei and Kikuya Taibei, Kyoto
Folding album, colour printed each page 29.5 x 19.3 cm
Purchased 1983

below
KANŌ NAONOBU LANDSCAPE (17th century)
Hanging scroll, ink on paper
33.5 x 55.2 cm
Gift of Mr and Mrs F. Bodor 1981



scrolls to the folding album format, he was doing it for an élite band of like-minded painters and cognoscenti. The book is of exceptional quality in its printing and is regarded as the masterpiece of *nanga* in the printed form. The thick white paper and the double page album format are the *de luxe* equivalent of the transparently thin, black bordered pages found in most Japanese illustrated books.

The book is modelled on the *Mustard Seed Garden Painting Manual* though Taiga's personal style comes through in a freer handling of contours. As with all such albums, Taiga's book has sections on trees, rocks and people. The page of Taiga's album illustrated (p. 107) contains several instructions on trees that in the *Mustard Seed Garden Painting Manual* are each presented separately. The cluster at the right is a lesson in the blending and proportioning of trees to achieve a grouping of the right 'flavour' such as a good cook achieves by his intuitive mixing of a variety of ingredients. Although seemingly casually placed, such grouping in fact requires consummate skill and experience.

The trees to the left of the foreground group depict trees in the middle distance: the loss of clarity of detail is translated not only by smaller scale but by the use of similar horizontal hatching, rather than the variety of brushstrokes seen in the foreground group. The trees immediately above this group indicate trees in the distance while the dots in the upper left indicate trees in the even more remote distance. Such are the *nanga* conventions for depicting trees.

While much of the album is composed of individual motifs such as the trees above, there are a few complete landscapes demonstrating a fusion of the disparate elements of trees, rocks and water. The album page illustrated (p. 105) is not only a model *nanga* landscape but also shows us the pale blue, pink and green that were the typical literati colours. The landscape is a clever orchestration of literati elements. The grouping of the trees on the left and the empty pavilion by the water's edge are reminiscent of the Chinese literati master, Ni Zan. A hot summer's day is evoked and the willow leaves hang motionless, reiterating the stillness that pervades



YOKOI KINKOKU WINTER (18th-19th century)
Hanging scroll, ink and light colours
on paper 92.5 x 28.5 cm
Gift of Beverley Horwitz 1982

the whole landscape.

Two *nanga* paintings in the collection are illustrated. These are hanging scrolls by Matsumura Goshun (1752-1811) and Yokoi Kinkoku (1761-1832). Both landscapes follow the literati tradition of travellers in a landscape, but in both the Japanese appreciation of nature dominates the literati emphasis on philosophy and style. Goshun's landscape is poetic, Kinkoku's more austere, yet both reflect more humanity than Chinese prototypes. Even the figures seem disproportionately large, asserting a native Japanese tendency to depict man at one with nature, not overwhelmed by the enormity of the cosmos.

The painting by Goshun is an exemplary piece of lyrical *nanga*, its flavour quite different from the astringency of Taiga's album. The fisherman with his straw cape, the pair of ducks, and the roughly thatched hut underscore the serene, rustic mood of the composition. The foreground rock is modelled with many long, closely packed texture strokes while soft saturations of colour on the silk surface define areas of foliage, with twigs forming a network of lively surface patterns. In this painting one can see the *nanga* delight in delicate surface patterns and subtle, seductive colourings, qualities that are lost in translating into the woodblock medium.

Kinkoku's scroll of a winter scene would appear to have been one of a set of four representing the seasons. It may also be a depiction of the classic Chinese story of the flight of Emperor Ming Huang to Shu, a popular subject with Kinkoku and other literati artists who enjoyed portraying the travellers, the precariously built road, the high mountains and the chilly sprinkling of snowflakes that were mandatory to depictions of this story. Kinkoku first defined his forms with pink washes and lines, over which he then painted in ink. His style is much more spontaneous, dynamic and impatient than Goshun's and represents individual interpretation of the *nanga* style.

This article has been concerned with Chinese styles of ink landscape painting as adapted by Japanese artists. As the Gallery's collection of Japanese paintings continues to develop, it becomes increasingly possible to demonstrate the diversity of Japanese painting.

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Art directory

*Exhibitions, competitions
and prizewinners, art auctions
and classified advertising.*

Exhibitions

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

Queensland

ART WORLD
3285 Pacific Highway, Underwood 4119
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QUEENSLAND ART GALLERY
Queensland Cultural Centre,
South Brisbane 4101
Tel. (07) 240 7333
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21 November - 23 December: Italian Drawings from the Baroque Age
Monday to Sunday: 10 - 5
Wednesday until 8

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Sunday: 2 - 4

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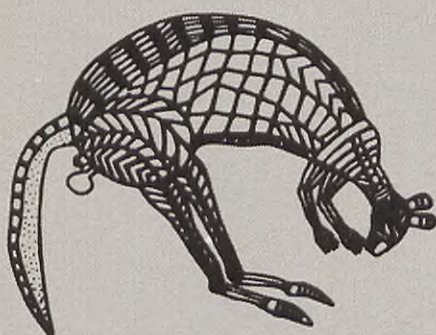
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240 Miller Street, North Sydney 2060

Tel. (02) 92 6589

Traditional and modern paintings by
many of Australia's leading artists. Exhib-
itions held regularly. Telephone Gallery
for details.

Monday to Saturday: 10.30 - 5

OLD BAKERY GALLERY

22 Rosenthal Avenue, Lane Cove 2066

Tel. (02) 428 4565

Monthly exhibitions, picture framing

3 - 24 November: Jules Sher; Robyn

Stewart - carved porcelain

Tuesday - Saturday: 10 - 5

OLD BREWERY GALLERY

24 The Esplanade, Wagga Wagga 2650

Tel. (069) 21 5274

Some forthcoming exhibitions: Colin

Schuster, Dennis O'Connor, Heather Bell,

David Schlunke, Norman Lindsay.

Enquire for more details.

Thursday to Sunday: 11 - 5

Or by appointment

PAINTERS GALLERY

32½ Burton Street, East Sydney 2000

Tel. (02) 356 1541

September: Martin Collocott;

Jeffrey Odgers

October: Egidio Scardamaglia;

Tom Garrett

October - November: Rene Bolton;

Andrew Kavenenko

November: Shelley Rose

December: Gallery artists

Tuesday to Saturday: 11 - 6

PARKER GALLERIES

39 Argyle Street, Sydney 2000

Tel. (02) 27 9979

Continuous exhibition of traditional oil
and watercolour paintings by leading
Australian artists.

Monday to Friday: 9.15 - 5.30

PHILLIPS

372 Pacific Highway, Crows Nest 2065

Tel. (02) 43 4038

Antique prints and maps - all subjects, in
particular, pochoir, theatre, botanical,
birds, Australian.

Monday to Saturday: 10 - 5

Thursday until 8

POCHOIR

North Sydney Shoppingworld, Plaza
level, 77 Berry Street, North Sydney 2060

Tel. (02) 922 2843

Original prints by Australian and overseas
artists. Contemporary silver, glass, jewel-
lery, pottery by Australian artists.

Conservation framing specialists.

Monday to Friday: 9 - 5.30

Thursday until 9

PRINTERS GALLERY

80 Prince Albert Street,

Mosman 2088

Tel. (02) 969 7728

Established Crows Nest, 1979. Gallery
specializing in unframed, low edition,
original prints by Australian artists.

Framing service.

By appointment

PRINTFOLIO GALLERY

Gallery Level, CBA Centre,

60 Margaret Street, Sydney 2000

Tel. (02) 27 6690

Original lithographs, etchings, woodcuts
by contemporary printmakers. New series
of exhibitions by prominent Japanese and
New Zealand printmakers.

Monday to Friday: 9.30 - 6.30

PRINT ROOM

141 Dowling Street,

Woolloomooloo 2011

Tel. (02) 358 1919

Original etchings, woodcuts, screenprints,
lithographs, drawings, photography. Con-
temporary and traditional Australian and
European artists.

Tuesday to Saturday: 11 - 6

PROUDS ART GALLERY

Cnr Pitt and King Streets, Sydney 2000

Tel. (02) 233 4488

Sydney's most central gallery representing
Australia's leading artists. Expert framing,
restoration and valuations undertaken.

Monday to Friday: 8.30 - 5.30

Thursday until 9.00

Q GALLERY

51 Birkenhead Point,

Drummoyne 2047

Tel. (02) 81 3615

Fine original works by Australian artists.
Paintings, graphics, sculpture. Periodic
exhibitions, solo or group.

Wednesday to Saturday: 10 - 5

Thursday until 7

Sunday: 11 - 5

RAINSFORD GALLERY

328 Sydney Road, Balgowlah 2093

Tel. (02) 94 4141

Mixed exhibitions by Australian artists.

Sole representative for Dale Marsh in
N.S.W.

Tuesday to Friday: 10.30 - 5

Saturday: 10 - noon

Sunday: 2 - 5 during exhibitions

REX IRWIN ART DEALER

First Floor, 38 Queen Street,

Woollahra 2025

Tel. (02) 32 3212

Pablo Picasso (1881-1973)
 The minotaur with a glass in his hand, and a young woman.
 Etching. Purchased 1984. From the Vollard Suite.



PABLO PICASSO
THE VOLLARD SUITE
20 OCTOBER – 9 DECEMBER 1984

AUSTRALIAN NATIONAL
 GALLERY, CANBERRA.



FURTHER INFORMATION:
 (062) 71 2501

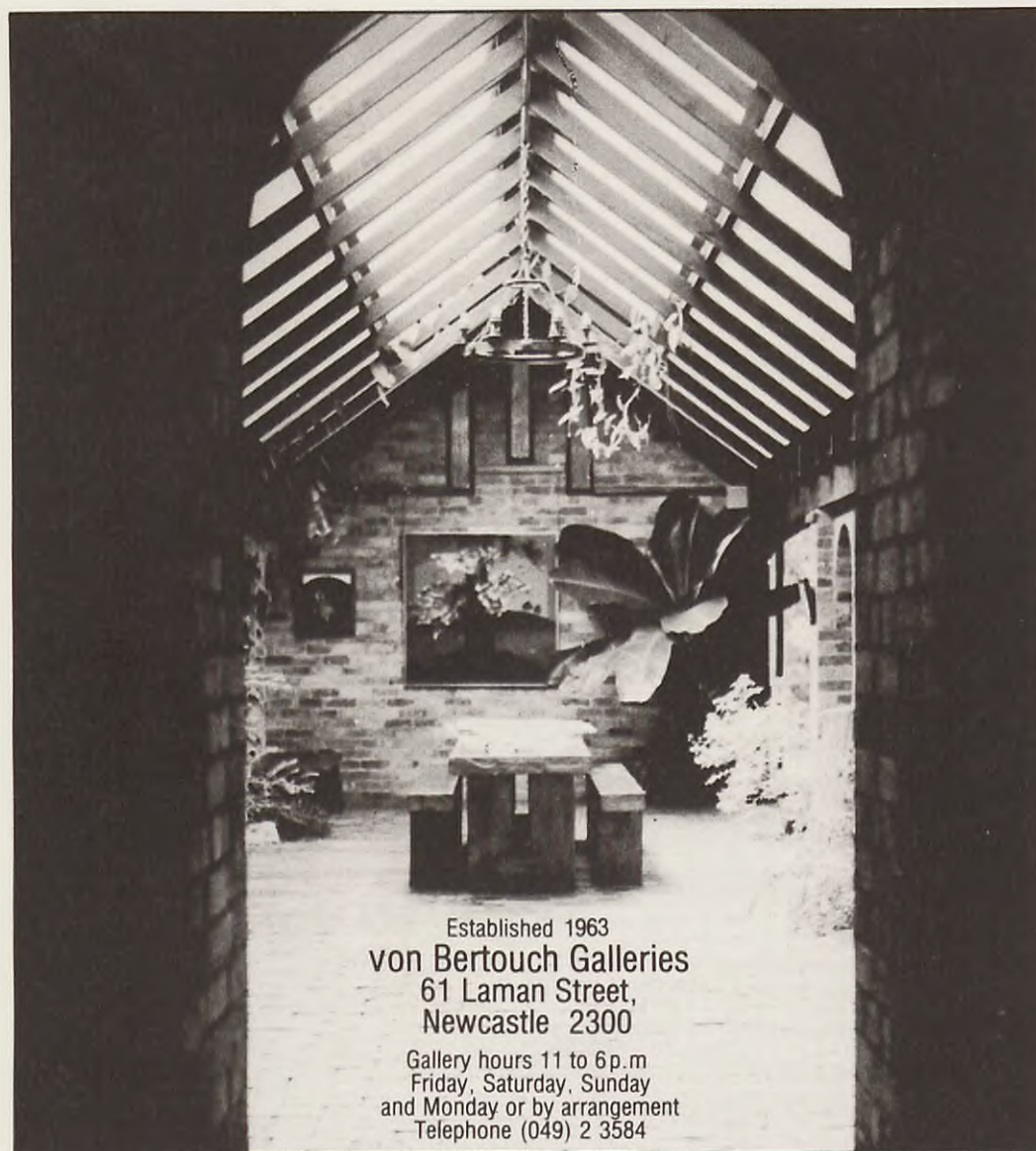


Geoffrey Odgers
Woman
toasting herself

92 x 122 cm
oil on canvas
with etching

THE PAINTERS GALLERY
32½ Burton Street,
East Sydney. 2000.
Telephone (02) 356 1541

Gallery hours: Tues. – Sat. 11-6



Established 1963
von Bertouch Galleries
61 Laman Street,
Newcastle 2300

Gallery hours 11 to 6 p.m.
Friday, Saturday, Sunday
and Monday or by arrangement
Telephone (049) 2 3584

Paintings by important Australian artists available from stock: Drysdale, Boyd, Nolan, Makin, Smart, Williams, Wolseley. Also Hockney, Moore.
Tuesday to Saturday: 11 - 5.30

ROBIN GIBSON GALLERY

278 Liverpool Street,
Darlinghurst 2010
Tel. (02) 331 6692
8 - 26 September: Neil Taylor; Malcolm Warr - prints
29 September - 17 October: Elwyn Lynn - mixed media; Robert Besanko - prints
20 October - 7 November: Sally Robinson - prints
10 - 28 November: Bryan Westwood
1 - 19 December: Christmas show - mixed
Tuesday to Saturday: 11 - 6

RUDY KOMON GALLERY

124 Jersey Road, Woollahra 2025
Tel. (02) 32 2533
22 August - 15 September: Roy Dalgarno
19 September - 13 October: Leonard French
17 October - 10 November: John Dent
14 November - 8 December: Jan Senbergs
12 - 31 December: Phillip Cannizzo - sculpture
Monday to Saturday: 10 - 5

SCULPTURE CENTRE

3 Cambridge Street, The Rocks 2000
Tel. (02) 241 2900
Home of the Sculptors' Society. Changing solo and group exhibitions, sculpture sales, information and classes.
Monday to Saturday: 11 - 4

SEASONS GALLERY

259 Miller Street, North Sydney 2060
Tel. (02) 436 2060
Specializing in high quality overseas and Australian graphics, Australian ceramics, glass, timber and jewellery. Book illustrators also feature.
Tuesday to Saturday: 11 - 6

S.H. ERVIN MUSEUM AND ART GALLERY

National Trust Centre, Observatory Hill, Sydney 2000.
Tel. (02) 27 9222
Changing exhibitions of Australian art and architecture.
Tuesday to Friday: 11 - 5
Saturday, Sunday: 2 - 5
Public holidays: 11 - 5

STADIA GRAPHICS GALLERY

First Floor, 85 Elizabeth Street, Paddington 2021
Tel. (02) 326 2637
Original graphics by 19th- and 20th-century masters, and contemporary Australian and overseas artists.
Tuesday to Saturday: 10 - 5

ST GEORGE'S TERRACE GALLERY

1st Floor, Cnr Phillip Street and Wilde Avenue, Parramatta 2150
Tel. (02) 633 3774
Located in historic row of terraces near Parramatta River. Promotes Australian paintings from established and new-generation artists.
Tuesday to Saturday: 10 - 5
Sunday: 11 - 4

ST IVES GALLERY

351 Mona Vale Road, St Ives 2075
Tel. (02) 449 8558
Large gallery exhibiting oil paintings, watercolours, bronzes, pottery, antique swords. Features outstanding traditional and contemporary artists.
Monday to Friday: 9.30 - 5.30
Thursday until 7

Saturday: 9.30 - 1.30

TREVOR BUSSELL FINE ART GALLERY

180 Jersey Road, Woollahra 2025
Tel. (02) 32 4605
Australia's specialist in original works by Norman Lindsay. Fine Australian investment paintings, 1800 to 1940. Restoration, framing, valuations.
Daily: 11 - 6

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.
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

VIVIAN ART GALLERY

Hurstville Plaza, 12/309 Forest Road, Hurstville 2220
Tel. (02) 579 4383
Selected works by renowned Australian artists and exciting newcomers. Original oils, watercolours, pastels, etchings, ceramics. Framing and investment advisers.
Monday to Saturday: 10.30 - 5
Thursday until 7

VON BERTOUCHE GALLERIES

61 Laman Street, Newcastle 2300
Tel. (049) 2 3584
24 August - 16 September: Peter Sparks - paintings and pastels
24 August - 16 September: Mario Ermer
21 September - 14 October: to be announced
26 October - 24 November: Collectors' Choice Exhibition - paintings, drawings, sculpture, pottery, wood carving, weaving, glass
Friday to Monday: 11 - 6
Or by arrangement

WAGNER ART GALLERY

39 Gurner Street, Paddington 2021
Tel. (02) 357 6069
Exhibitions changing every three weeks featuring leading Australian artists and including ceramics, graphics and bronzes.
Tuesday to Saturday: 11 - 5.30
Sunday: 1 - 5

WATTERS GALLERY

109 Riley Street, East Sydney 2010
Tel. (02) 331 2556
5 - 22 September: Peter Cripps
26 September - 13 October: Frank Littler
17 October - 3 November: Mike Brown; Ken Searle
7 - 24 November: James Gleeson
Tuesday to Saturday: 10 - 5

WORKSHOP ARTS CENTRE

33 Laurel Street, Willoughby 2068
Tel. (02) 95 6540, 4734
A centre for individual instruction and experimentation in the creative arts incorporating a gallery with regularly changing exhibitions showing students' and invited artists' work.
8 - 29 September: Phillip Martin, Helen Marshall - works on paper
6 - 20 October: Students' exhibition - ceramics
27 October - 10 November: Students' exhibition - sculpture and original prints
17 November - 1 December: Students' exhibition - watercolour, mosaic, design, glass, jewellery and embroidery
Monday to Thursday: 10 - 4 and 7 - 9
Friday: 10 - 4
Saturday: 10 - 3

CHRISTOPHER DAY

Fine Australian and European Paintings



EMMA CIARDI

VILLA ROTONDA

114 x 137 cm

Signed and inscribed ALL'AMICA MANTELLI EMMA


Mantella was a recorded Venetian artist of the period.

Villa Rotonda, Vincenza, was designed by the great Italian architect, Palladio.

Another version of this painting is in the Brooklyn Museum, New York.

Cnr. Paddington and Elizabeth Streets, Paddington. 2021
 Monday - Saturday 11 a.m. - 6 p.m. Sunday by appointment.
 Telephone (02) 326 1952, 32 0577

Mori Gallery
Contemporary art
 56 Catherine Street Leichhardt Sydney 2040
 gallery hours Mon/Sat 10-6 (02) 5604704



hugo galleries

International Art Dealers

Specialising in contemporary lithographs and etchings by Australian and Overseas Artists

Picasso	Hickey
Miro	Dickerson
Moore	Storrier
Vasarely	Juniper
Lindstrom	Blackman
Christo	Warr
Looby	Masson
Pugh	Finii
Olsen	Tamayo

Conservation standard framing available
 specialising in works on paper.

Shop 9, Thetis Court, Manuka, ACT 2603 (062) 95 1008

Chapman Gallery

CANBERRA

31 Captain Cook Crescent, Manuka. A.C.T. 2603

Sculpture, prints and paintings, Australian and overseas.
 Changing exhibitions monthly.

Hours: Wed, Thur, Fri – 12 noon to 6 pm
 Sat, Sun – 11 am to 6 pm or by appointment

Telephone: (062) 95 2550
 Director: Judith Behan

A.C.T.

ARTS COUNCIL GALLERY

Gorman House, Ainslie Avenue,
 Braddon 2601
 Tel. (062) 47 4853
 Permanent, non-profit gallery holding
 regular exhibitions of local and interstate
 work.
 Wednesday to Sunday: 11 - 5
 Or by appointment

AUSTRALIAN NATIONAL GALLERY

Canberra 2600
 Tel. (062) 71 2411
Theatre and Fashion
 31 March – 30 September: Diaghilev's
 Designers
Education
 7 July – 16 September: Bark Painting
 29 September – 20 January: Comparative
 Concepts
 10 November – 20 January: Materials of
 Art
Australian Art
 9 August – 16 October: Fred Williams's
 Gouaches
International Prints
 18 August – 7 October: Munch: Alpha and
 Omega
 25 August – 28 October: Out of the Book
 and On to the Wall:
 The Relief Print – part II
 20 October – 9 December: Picasso's
 Vollard Suite
 15 December – 24 February: The Prints of
 Jacques Villon
 15 December – 3 February: Illuminated
 Books of the 19th Century
Photography
 25 August – 21 October: Documentary
 Conscience
 13 October – 9 December: Recent Acquisi-
 tions – Franz Roh and W. Mantz
 27 October – 3 February: The Traveller's
 Eye – 19th Century Photography in
 Australia, the Middle East and China
 Monday to Saturday: 10 - 5
 Sunday: noon - 5
 Closed Good Friday and Christmas Day

BEAVER GALLERIES

Denison Street, Deakin 2600
 Painting, sculpture, furniture and craft.
 Exhibitions monthly. Stock display.
 Note new address.
 Wednesday to Sunday, public holidays:
 10.30 - 5

BOLITHO GALLERY

Cnr Victoria and Hoskins Streets,
 Hall 2618
 Tel. (062) 30 2526
 Wednesday to Sunday: 11 - 5

CANBERRA SCHOOL OF ART GALLERY

Baldessin Crescent, Acton 2601
 Tel. (062) 46 7946
 Exhibitions monthly. All enquiries: Peter
 Haynes, Curator of Exhibitions.
 September: Bill Brown – paintings,
 drawings
 13 October – 10 November:
 Glenda Morgan
 November: Student exhibition
 Wednesday to Friday: 11 - 5
 Saturday: 12 - 5
 Sunday: 2 - 5

CHAPMAN GALLERY

31 Captain Cook Crescent, Manuka 2603
 Tel. (062) 95 2550
 International and Australian paintings,
 sculpture and prints.
 October: Anthea Moffat

November: John Brunson – paintings,
 prints
 December: Tamoe Yokoi – mezzotints
 Wednesday to Friday: noon - 6
 Saturday, Sunday: 10 - 6
 Or by appointment

GALLERY HUNTLY

11 Savige Street, Campbell 2601
 Tel. (062) 47 7019
 Paintings, original graphics and sculpture
 from Australian and overseas artists.
 Saturday to Tuesday: 12.30 - 5.30
 Or by appointment

HUGO GALLERIES

Shop 9, Thetis Court, Manuka 2603
 Tel. (062) 95 1008
 Specializing in lithographs, etchings and
 screenprints.
 International collection – Mirò, Moore,
 Vasarely, Christo, Pugh, Dickerson, Warr.
 Over 200 graphics.
 Monday to Friday: 9.30 - 4.30
 Saturday: 9.30 - 12.30

MANUKA GALLERY

26 Bougainville Street, Manuka 2603
 Tel. (062) 95 7813
 Representing leading Australian and over-
 seas artists. New exhibition every
 fortnight. Specializing in Aboriginal art.
 Permanent exhibition area.
 Wednesday to Sunday: 11 - 6
 Friday until 8

NAREK GALLERIES

'Cuppacumbalong', Naas Road,
 Tharwa 2620
 Tel. (062) 37 5116
 Regular exhibitions by leading and
 emerging Australian craftsmen.
 16 September – 14 October: Kathy Berney
 – batik on silk
 28 October – 25 November: Bryan
 Trueman – ceramics
 2 – 23 December: Simon Raffan – wood
 Wednesday to Sunday, public holidays:
 11 - 5

NATIONAL LIBRARY OF AUSTRALIA

Canberra 2600
 Tel. (062) 62 1111
 'The Vision Splendid': pictures of the col-
 onial period in the National Library of
 Australia. Opened November 1983 and
 continuing throughout 1984 in the Rex
 Nan Kivell Room, lower ground floor.
 Enquiries about the Library's pictorial
 holdings and requests concerning access
 to its study collections of documentary,
 topographic and photographic materials
 may be directed to Miss Barbara Perry,
 Pictorial Librarian, Tel. (062) 62 1395
 Daily: 9.30 - 4.30
 Closed Christmas Day and Anzac Day

NOLAN GALLERY

'Lanyon', via Tharwa 2620
 Tel. (062) 37 5192
 Located in the grounds of historic Lanyon
 Homestead. Changing exhibitions and a
 permanent display of Sidney Nolan
 paintings.
 Tuesday to Sunday, public holidays: 10 - 4

SOLANDER GALLERY

Solander Court, Yarralumla 2600
 Tel. (062) 81 2021
 17 August – 5 September: Alan Oldfield;
 John Dent – prints
 7 – 26 September: Geoffrey Proud;
 Margaret Carter – fabric collage
 28 September – 17 October: Sydney Ball;
 Graham Kinsella – prints
 19 October – 7 November: Frances Jones;
 Arthur Boyd – exhibition and book launch
 9 – 28 November: Helen Geier – paintings,
 prints

NORMAN LINDSAY

MAJOR DRAWING EXHIBITION

One Hundred Original Pencil Drawings including early Creswick sketches (1895), early Sydney (1901-1908), Colombo, Port Said and Pompeii (1909), Springwood drawings and Bridge Street studio works (1912-1968).

All drawings reproduced in *Impulse to Draw* by Lin Bloomfield, published by Bay Books 1984.

Photographs below by Fenn Hinchcliffe.



Study for central figure in *Homage to Venus* 1942
56.5 x 53.9 cms



Rita 1941 70 x 57 cms



Study for Major Watercolour *Where War Ends* 1924 53 x 67.1 cms

THE BLOOMFIELD GALLERIES

118 SUTHERLAND STREET, PADDINGTON, N.S.W. 2021 (Corner Elizabeth Street)
Telephone: (02) 326 2122 326 2629 Hours: Tuesday to Saturday 10.30 – 5.30



CANBERRA SCHOOL OF ART GALLERY

EXHIBITIONS MONTHLY

Baldessin Crescent, Acton
P.O. Box 1561, Canberra City, A.C.T. 2601.
Gallery hours: Wednesday-Friday 11 a.m.-5 p.m.
Saturday 12-5 p.m. Sunday 2-5 p.m.
All enquiries:
Peter Haynes, Curator of Exhibitions
Telephone (062) 46 7946

Christine Abrahams Gallery

Sydney Ball	Philip Hunter
Marion Borgelt	Merryle Johnson
Roy Churcher	Adrian Kerfoot
Fred Cress	Victor Majzner
Lesley Dumbrell	Akio Makigawa
Lynne Eastaway	Carlier Makigawa
John Firth-Smith	David Moore
Helen Geier	Clive Murray-White
Elizabeth Gower	Fiona Orr
Denise Green	Lenton Parr
Craig Gough	Stephen Spurrier
Bill Henson	John Williams

27 Gipps Street Richmond Victoria 3121 Australia
Telephone (03) 428 6099
Hours: Tuesday – Saturday 10.30 am-5.30 pm

Solander Gallery

CANBERRA
REPRESENTING MAJOR AUSTRALIAN
AND OVERSEAS ARTISTS
Two separate exhibitions every three weeks

2 Solander Court
Yarralumla, A.C.T.
Director: Joy Warren

Gallery Hours: 11 am to 5 pm
Wednesday to Sunday
Telephone (062) 81 2021

30 November – 16 December: Mixed
Christmas exhibition of major Australian
artists
Wednesday to Sunday: 11 - 5

Victoria

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
Sunday: 2 - 5

AUSTRALIAN GALLERIES
35 Derby Street, Collingwood 3066
Tel. (03) 417 4303, 4382
27 August – 8 September: Leon Morrocco
17 – 29 September: Justin O'Brien
8 – 20 October: Kenneth Jack
29 October – 9 November: Birds of
Australia – Nicolas Day illustrations
12 – 24 November: Ken Smith; Sony
Manning – porcelain
26 November – 8 December: Richard
Weatherley
26 November – 14 December: Tony White
– jewellery
Monday to Friday: 10 - 5.30
Saturday: 10 - 4.30

BALLARAT FINE ART GALLERY
40 Lydiard Street North 3350
Tel. (053) 31 5622
A special centenary exhibition showing a
retrospective collection of the works of
David Davies including his famous
Moonrise.

11 September – 14 October: David Davies
Tuesday to Friday: 10.30 - 4.30
Saturday, Sunday: 12.30 - 4.30

**BRIDGET McDONNELL FINE
PAINTINGS**
Upstairs 1037 High Street, Armadale 3143
Tel. (03) 509 1151
By appointment only

CHRISTINE ABRAHAMS GALLERY
27 Gipps Street, Richmond 3121
Tel. (03) 428 6099
Contemporary Australian and inter-
national painting, sculpture, photography
and prints.
Tuesday to Saturday: 10.30 - 5

DEUTSCHER FINE ART
68 Drummond Street, Carlton 3053
Tel. (03) 663 5044
Specializing in 19th- and 20th-century
Australian art.
Monday to Friday: 10 - 5.30
Weekends by appointment

EARL GALLERY
6 Ryrie Street, Geelong 3220
Tel. (052) 21 2650
Quality Australian paintings from 1885
to modern.
Also antique furniture.
Monday to Friday: 10 - 4
Saturday: 10 - noon
Sunday: 2 - 5

EAST AND WEST ART
1019 High Street, Malvern 3144
Tel. (03) 20 7779
Specialized Eastern art gallery with
monthly changing exhibitions: antique to
contemporary paintings, textiles and
ceramics.
15 September – 6 October: 18th-19th-
century Japanese woodblock prints
October: General exhibition

10 November – 1 December: Antony Sun
Yap Hing
Monday to Friday: 10 - 6
Saturday: 9 - 1

EDITIONS GALLERIES
Roseneath Place, South Melbourne 3205
Tel. (03) 699 8600
Ongoing exhibitions of Australian, Euro-
pean and Japanese original prints and
paintings. New group of etchings by Jörg
Schmeisser.
Monday to Friday: 10 - 5.30
Saturday, Sunday: 2 - 6

ELTHAM GALLERY
559 Main Road 3095
Tel. (03) 439 1467
Regular exhibitions of traditional and con-
temporary Australian paintings.
Jewellery and ceramics also featured.
Wednesday to Saturday: 11 - 5
Sunday, public holidays: 1 - 5

FINE ARTS GALLERY
33 Honeysuckle Street, Bendigo 3550
Tel. (054) 43 7960
Artists represented include David Drydan,
Kenneth Jack, John Borrick, Ludmilla
Meilerts, Vicki Taylor, Paul Cavell, Bill
Walls, Bill Delecca.
Daily: noon - 6
Or by appointment

FIVE WAYS GALLERIES
Mt Dandenong Road, Kalorama 3766
Tel. (03) 728 5975, 5226 (a.h.)
Permanent collection of Max Middleton's
paintings. Changing exhibitions of tradi-
tional oils, watercolours, pastels by well-
known Australian artists.
Saturday to Thursday: 11 - 5

GOLDEN AGE FINE ART GALLERY
24 Doveton Street South,
Ballarat 3350
Tel. (053) 32 2516
Wednesday to Friday: noon - 5.30
Saturday, Sunday: 2 - 5.30
Or by appointment

GOULD GALLERIES
270 Toorak Road, South Yarra 3141
Tel. (03) 241 4701
Continuous exhibitions of fine oils and
watercolours by only prominent Austra-
lian 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
Prominent Australian artists: Blackman,
Coburn, Jack, Leonard Long, Waters,
Dyer, Ward-Thompson, Gleeson, Gude,
Kilvington, plus many others.
3 - 15 June: Colin Parker
Monday to Friday: 11 - 5
Saturday: 10 - 1
Sunday: 2 - 5

GRYPHON GALLERY
Melbourne College of Advanced
Education,
757 Swanston Street, Carlton 3053
Tel. (03) 341 8587
27 August – 14 September: The Body as
Starting Point – Jan Birmingham, Tanya
Crothers, Mirabel Fitzgerald, Helen
Lancaster, Darani Lewers
1 - 19 October: Crafts '84
29 October – 23 November: Austausch/
Exchange – The Dingo Fence, The Berlin
Wall: Marr Grounds, Tony Coleing, Aleks
Danko, John Davis, Bonita Ely, Kevin
Mortensen, Bruce McLean, Tony
Trembath, Stephen Turpie – sculptural
installations; Les Gilbert – sound



Hamer Mathew Galleries

Dealers in fine art

170 Jersey Road Woollahra

Ph. (02) 32 5280 or 32 4015

Gallery hours 11 a.m. to 6 p.m. Open 7 days.

JOHN SANTRY (b. 1910)

1st – 21st September 1984

Again we are pleased to offer a retrospective exhibition of unique oil paintings predominantly of the 1940 period.

Studies Sydney with Datillo Rubbo and Sydney Long at the R.A.S. Weekend landscape painting with Sydney Long National Art School with Fred Leist, Douglas Dundas and Fred Britton.

London Westminster School of Art with Bernard Meninsky and Mark Gertler.

Scholarship at Royal Art Society School, Sydney

A member of the Society of Artists, Water-colour Institute: Contemporary Art Society. Along with Lloyd Rees, Roland Wakelin and George Lawrence founded the Northwood Group.

Prizes and awards

Among many prizes, awards in Dunlop competition, Melbourne 1954/5.

RAS Easter Show 1958

Katoomba Blue Mountains centenary, 1962

Rockdale 1961 RAS Easter Show

(watercolour) prize 1966/7 and 8

RMAIS Brisbane, Wagga Wagga, Drum-moyne, Young, Hunter's Hill, Grafton and Orange 1962

Exhibitions

Moreton Galleries, Brisbane 1946-50

Prouds Gallery, Sydney 1965

Goodwood Galleries, Adelaide 1980

Greenhill Galleries, Adelaide 1982

Von Bertouch Galleries, Newcastle 1970-80

Bibliography encyclopedia of Australian Art, Allan McCulloch.

Artists and Galleries of Australia and New Zealand, Max Germaine

Represented

Art Gallery of New South Wales,

National Gallery of Victoria, Queensland

Art Gallery, Bendigo Gallery.

Many private collections Australia and overseas.



Open 7 days a week

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

PAINTINGS, SCULPTURE,
JEWELLERY AND CERAMICS.

MANYUNG GALLERY

1408 Nepean Highway
Mount Eliza
Telephone 787 2953

MANAGING DIRECTOR: RON HANCOCK

TOLARNO GALLERIES

AUSTRALIAN,
AMERICAN AND EUROPEAN ARTISTS

Directors: Georges Mora
William Mora

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

ANIMA GRAPHICS

239 MELBOURNE ST., NORTH ADELAIDE, S.A. 5006. TEL. (08) 267 4815

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HOURS TUES - FRI 10-5.30pm SAT - SUN 2-5.00pm

sculpture/ performance
26 November - 7 December: Multiple
Exposure: Photography '81-'84
Monday to Saturday: 10 - 4 -
Wednesday until 7.30 during exhibitions

HEIDE PARK AND ART GALLERY
7 Templestowe Road, Bulleen 3105
Tel. (03) 850 1849
4 September - 21 October: The Field Now
27 October: Centre Five Exhibition
Tuesday to Friday: 10 - 5
Saturday, Sunday: noon - 5

JAMES EGAN GALLERY
7 Lesters Road, Bungaree 3343.
Tel. (053) 34 0376
Featuring the unique canvas, timber and
hide paintings of James Egan.
Daily: 9 - 7

JESTER PRESS
Print Room, 121 Peel Street,
North Melbourne 3051
Tel. (03) 329 5325
Regular exhibitions of traditional Aus-
tralian prints, private press books and ex
libris. Catalogues, brochures, issued
gratis, on request.
Sunday to Wednesday: noon - 5

JIM ALEXANDER GALLERY
13 Emo Road, East Malvern 3145
Tel. (03) 211 5454
By arrangement

JOAN GOUGH STUDIO GALLERY
326/328 Punt Road, South Yarra 3141
Tel. (03) 26 1956
Non-profit Gallery Society. Activities
monthly.
7 - 29 September: Sue McDougall -
monoprints; Liz Christensen; Joyce Cripps
- photographs
5 - 17 October: Alex Syndicas - glass
sculpture; Anthony Syndicas
2 - 24 November: C.A.S. Prize Exhibition
7 - 30 December: Joan Gough
Saturday: noon - 7

**JOSHUA McCLELLAND PRINT
ROOM**
105 Collins Street, Melbourne 3000
Tel. (03) 63 5835
Australian topographical and historical
prints and paintings. Permanent collection
of Chinese and oriental porcelain and
works of art.
Monday to Friday: 10 - 5

LAURINE DIGGINS
9 Malakoff Street,
North Caulfield 3161
Tel. (03) 509 9656
Monday to Friday: 11 - 6
Or by appointment

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

**MOORABBIN ART GALLERY
and ROGOWSKI'S ANTIQUES**
342 South Road, Moorabbin 3189
Tel. (03) 555 2191
Paintings by prominent Australian and
European artists; also permanent
exhibition of over seventy works by Tom
B. Garrett
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
Tuesday to Sunday, public holidays: 10 - 5

NIAGARA GALLERIES
245 Punt Road, Richmond 3121
Tel. (03) 428 5027
Specializing in contemporary and early
modern Australian art.
Tuesday to Friday: 10 - 6
Saturday: 10 - 2

POWELL STREET GALLERY
20 Powell Street, South Yarra 3141
Tel. (03) 26 5519
Tuesday to Friday: 10.30 - 5.30
Saturday: 10 - 1

REALITIES GALLERY
35 Jackson Street, Toorak 3142
Tel. (03) 241 3312
Tuesday to Friday: 10 - 6
Saturday: 11 - 4

SHEPPARTON ARTS CENTRE
Welsford Street, Shepparton 3630
Tel. (058) 21 6352
Changing exhibitions monthly.
Permanent collection Australian paintings,
prints, drawings. Significant comprehen-
sive collection of Australian ceramics:
1820s to the present.
Monday to Friday: 1 - 5
Sunday: 2 - 5

STUART GERSTMAN GALLERIES
29 Gipps Street, Richmond 3121
Tel. (03) 428 5479, 429 9172
Changing exhibitions of Australian and
international painting, drawing and
printmaking.
Tuesday to Friday: 10.30 - 5.30
Saturday: 10.30 - 2

SWAN HILL REGIONAL ART GALLERY
Horsehoe Bend, Swan Hill 3585
Tel. (050) 32 1403
Daily: 9 - 5

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

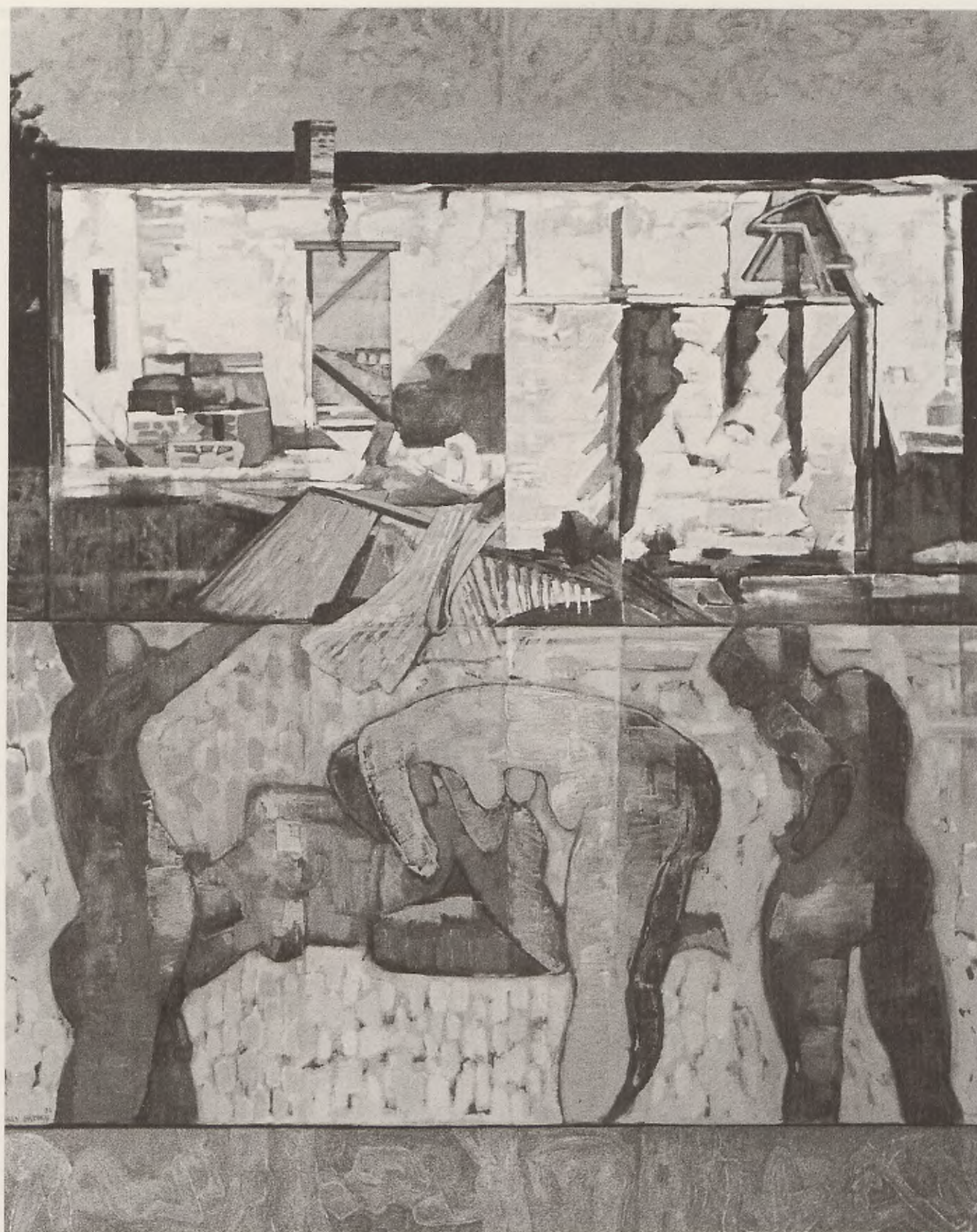
UNIVERSITY GALLERY
University of Melbourne, Parkville 3052
Tel. (03) 341 5148
11 - 20 October: John Dunkley-Smith
Installations 1979-84
October - December: Sesquicentenary
Exhibition; Sculpture Triennial; Sculptors'
Drawings
Tuesday to Friday: 10 - 5
Wednesday until 7

WIREGRASS GALLERY
Station Entrance, Eltham 3095
Tel. (03) 439 8139
Featuring contemporary and traditional
works by established and promising new
Australian artists.
Wednesday to Saturday: 11 - 5
Sunday, public holidays: 1 - 5

South Australia

ANIMA GALLERY
239 Melbourne Street,
North Adelaide 5006
Tel. (08) 267 4815
Paintings and prints by Australian and
overseas artists.
September: Holly McNamee; Lyn Collins
October: Di Longley; Yasmin Grasi;
Joanna Hone - paintings, prints
Tuesday to Friday: 10 - 5.30
Saturday, Sunday: 2 - 5

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, Adelaide 5000
Tel. (08) 223 7200
Daily: 10 - 5



Corny Point Vacation, 1983 Oil on Canvas 152 x 122 cm

Photograph by Jim Salas

Geoffrey Brown

2 – 27 October 1984



Gallery
Adelaide

Contemporary Art Society
14 Porter Street, Parkside.
S.A. 5063 – Tel. (08) 272-2682

Gallery Hours
Wed – Fri 11-5 pm
Sat & Sun, 2-6 pm

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PARK AND ART GALLERY

4 September – 21 October The Field Now
Opening 27 October – Centre Five Exhibition

7 Templestowe Rd.
Melbourne
Telephone
Director
Hours: Tuesday-Friday 10-5

Bulleen 3105
Victoria
(03) 850 1849
Maudie Palmer
Sat & Sun 12-5

BONYTHON-MEADMORE GALLERY
88 Jerningham Street, North Adelaide 5006
Tel. (08) 267 4449
15 September – 10 October: Geoff Wilson;
Peter Hjorth – sculpture
13 October – 7 November: Barbara Zerbini;
Laurens Tan
10 – 28 November: Basil Hadley; Andrew
Cadzow – ceramics
1 – 22 December: Arthur Boyd; Sony
Manning – ceramics
Tuesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

**CONTEMPORARY ART SOCIETY
GALLERY**
14 Porter Street, Parkside 5063
Tel. (08) 272 2682
Exhibitions of contemporary art changing
monthly.
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.
Display of work in stock.
Thursday to Saturday: 1 – 6
Sunday: 2 – 5

GREENHILL GALLERIES
140 Barton Terrace, North Adelaide 5006
Tel. (08) 267 2887
September: Ruth Tuck; Mixed exhibition
October: David Rose – prints, drawings;
Arthur Murch
December: Mixed Christmas exhibition
Tuesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

JAM FACTORY GALLERY
169 Payneham Road, St Peters 5069
Tel. (08) 42 5661
Monthly changing exhibitions of work by
leading Australian craftspeople.
Monday to Friday: 9 – 5
Saturday: 10 – 5
Sunday: 2 – 5

JOLLY FROG GALLERY
10/116 Melbourne Street,
North Adelaide 5006
Tel. (08) 267 5863
2 – 23 September: Spring exhibition
11 – 28 October: Russell Pick – paintings,
drawings
17 November – 2 December: James Ainslie
3 – 23 December: Christmas celebration
Monday to Friday: 10 – 4
Sunday: 1 – 4

NEWTON GALLERY
Malvern Village, 269 Unley Road,
Malvern 5001
Tel. (08) 271 4523
Exhibitions – fine arts – representing lead-
ing Australian artists.
Tuesday to Friday: 11 – 5
Saturday, Sunday: 2 – 5

TYNTE GALLERY
83 Tynthe Street, Adelaide 5006
Tel. (08) 267 2246
14 September – 2 October: Andrew
Southall – paintings, prints
5 – 29 October: Peter Hickey – etchings
2 – 26 November: Noela Hjorth
1 – 24 December: Leeanne Crisp;
Rosemary Whitehead
Tuesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

Western Australia
**ART GALLERY
OF WESTERN AUSTRALIA**
47 James Street, Perth 6000

Tel. (09) 328 7233
Daily: 10 – 5
Anzac Day: 2 – 5
Closed Good Friday and Christmas Day

GALERIE DÜSSELDORF
890 Hay Street, Perth 6000
Tel. (09) 325 2596
Changing exhibitions of Australian and
overseas contemporary artists.
18 September – 7 October: Michael
Iwanoff
12 – 31 October: Sieglinde Battley
Tuesday to Friday: 10 – 4.30
Sunday: 2 – 5

GALLERY FIFTY-TWO
Upstairs, The Old Theatre Lane,
52c Bayview Terrace, Claremont 6010
Tel. (09) 383 1467
Regular exhibitions of works by Australian
contemporary artists.
Tuesday to Friday: 10 – 5
Saturday: 10 – 1
Sunday: 2 – 5

GREENHILL GALLERIES
20 Howard Street, Perth 6000
Tel. (09) 321 2369
23 September – 14 October: Margaret
Woodward
16 October – 4 November: Andrew South-
all; Giles Hohnen
6 – 25 November: Nigel Hewitt; Andrew
Frost – sculpture
Monday to Friday: 10 – 5
Sunday: 2 – 5

HOWARD STREET GALLERIES
Mezzanine Level, Griffin Centre,
28 The Esplanade, Perth 6000
Tel. (09) 322 4939
Specialists in contemporary Australian
paintings, sculpture and naive art.
15 September – 8 October: Elizabeth
Durack
13 October – 5 November: Greg Irvine
Monday to Friday: 9 – 5
Sunday: 2 – 5
Or by appointment

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
Contemporary Australian and interna-
tional painting, sculpture, photography,
prints and drawings.
Tuesday to Friday: 10 – 5
Saturday: 10 – noon
Sunday: 2 – 4

Tasmania

BOWERBANK MILL GALLERY
Bass highway, Deloraine 7304
Tel. (003) 62 2670
Exhibition galleries featuring selected
work by leading Tasmanian artists and
craftsmen. Large stock. Directors, Gail
and Garry Greenwood.
Tuesday to Sunday: 10 – 5.30

BURNIE ART GALLERY
Wilmot Street, Burnie (in Civic Centre)
7320
Tel. (004) 31 5918
Specializing in contemporary works on
paper.
Tuesday to Friday: 10.30 – 5
Saturday, Sunday, public
holidays: 1 – 4.30



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Australian colonial and contemporary paintings, sculpture and other works of fine art.
Monday to Saturday: 10 - 5
Or by appointment

SALAMANCA PLACE GALLERY
65 Salamanca Place, Hobart 7000
Tel. (002) 23 3320
Specializing in contemporary paintings by professional artists; graphics by Australian printmakers; sculpture; craft; art materials; valuations.
Monday to Friday: 9.30 - 5.30
Saturday: 11 - 4.30

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

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 Executive Editor. These will then be included in the first available issue. We publish mid-December, March, June and September (deadlines: 5 months prior to publication).

Details

Queensland

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.

BASIL AND MURIAL HOOPER SCHOLARSHIPS
Available annually to Fine Arts students attending recognized art schools in New South Wales who have difficulty in meeting the cost of fees, materials and general living expenses. Application forms are distributed to recognized schools of art within New South Wales towards the end of each year.

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

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

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 to the Director, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

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.

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 1985
Particulars from: Director, Royal Agricultural Society of N.S.W., Box 4317, G.P.O., Sydney 2001.

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.

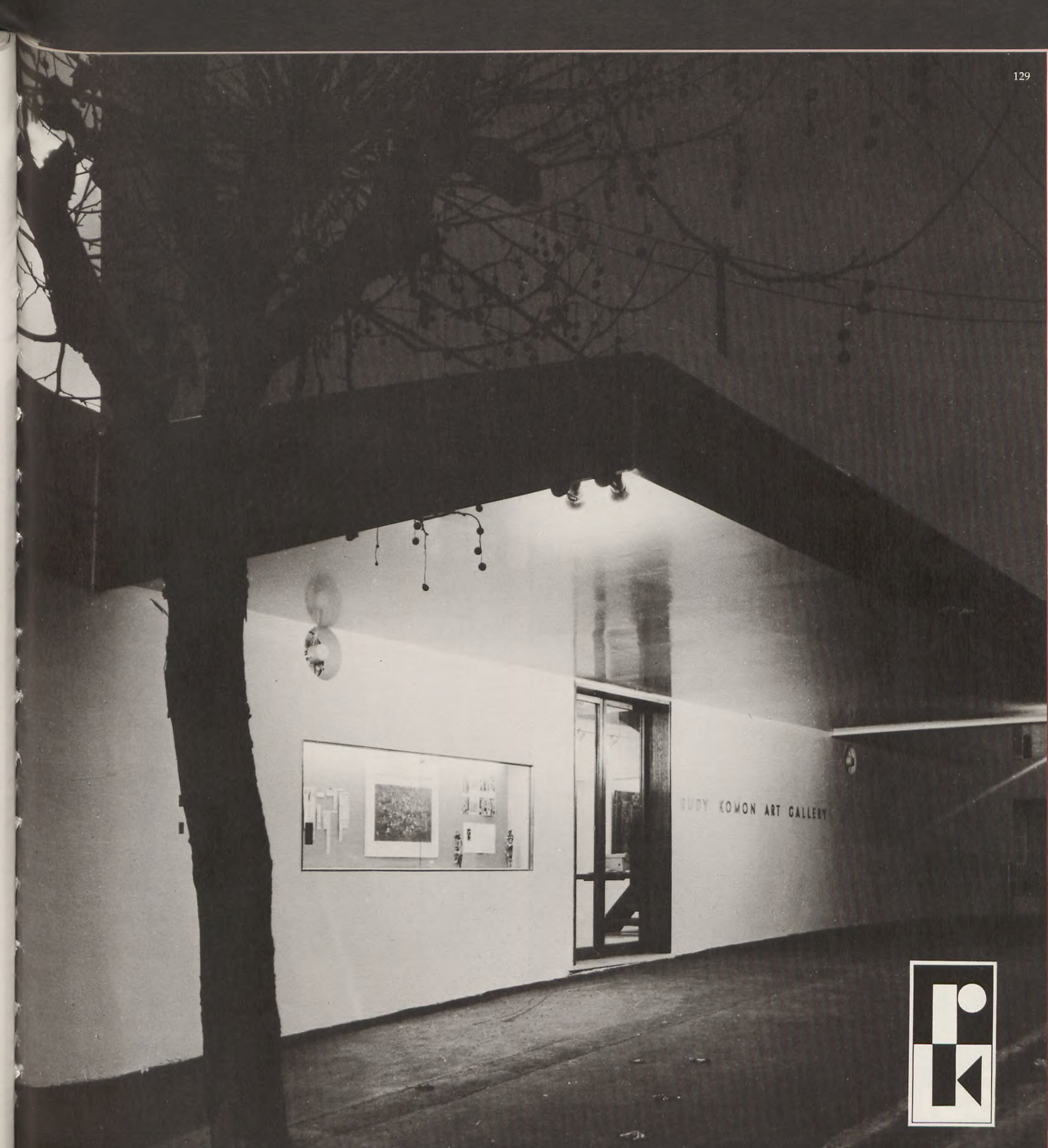
A.C.T.

'CANBERRA TIMES' 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.



RUDY KOMON GALLERY 124 JERSEY RD, WOOLLAHRA, NSW. TEL. 32 2533 MON.-SAT. 10-5 P.M. GWEN FROLICH DIRECTOR

Photograph by Max Dupain

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Art Australian Style

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Western Australia

BUNBURY ART PURCHASE

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

Tasmania

BURNIE: TASMANIAN ART AWARDS EXHIBITION

Open. Prize money totals \$3,000.
Closing date: early November
Particulars from: Secretary, Box 186, P.O.,
Burnie 7320.

Results

Queensland

JONES LANG WOOTTON QUEENSLAND HERITAGE WEEK ART PRIZE 1984

Judges: Raoul Mellish, Russell Price, John
Tormey
Winners: 1st: Tom McAulay;
2nd: Philippa Webb

New South Wales

COWRA FESTIVAL OF THE LACHLAN VALLEY ART AWARDS 1984

Judge: Cam Gray
Winners: Calleen Award: Geoffrey
Harvey; Caltex Award, from entire
exhibition: Alan Purnell; watercolour:
Sandra Hendy

ROYAL EASTER SHOW ART PRIZES 1984

Judge: Arthur Murch
Winners: rural, traditional: 1st: Graeme
Inson; 2nd: Pamela Thalben-Ball; 3rd:
Alison Chrystal
Judge: Barry Pearce
Winners: portrait: 1st: Grainger Phillips;
2nd: Joanne Thew 3rd: Charles Bush
Judge: Nancy Borlase
Winner: still life: Earle Backen
Margaret Fesq Memorial Art Prize: Thora
Ungar
Judge: Lou Klepac
Winners: watercolour, traditional: 1st:
Charles Bush; 2nd: Brian Stratton;
3rd: Frederic Bates
Judge: Bernice Murphy
Winners: modern figurative: 1st: Brian
Woolstone; 2nd: Geoff Harvey; 3rd:
Bradley Skelsey
Judge: William Wright
Winner: seascape: Frederic Bates
Judge: Ann Thompson
Winner: miniature: John Caldwell
Judge: Roderick Shaw
Winners: drawing on paper: 1st: Earle
Backen; 2nd: John Brain; 3rd: Stephen
Copland
Judge: Margaret Olley
Winners: 1st: Australian birds and flowers
(in their natural setting): 1st: Patrick Car-
roll; 2nd: Thora Ungar; 3rd: Mrs D.
Underly

Victoria

CAMBERWELL ROTARY ART SHOW 1984

Judge: Ian Houston
Winner: oil: Patricia Moran
Judge: Ian Houston
Winners: watercolour: Jim Edwards;
Special Award: 1st: Gregory Allen; 2nd:
John Parkinson; 3rd: Philip Thompson;
4th: Marjorie Cousins; Overseas Study
Grant Award: Donald Ramsay

A.C.T.

'CANBERRA TIMES' NATIONAL ART AWARD 1984

Judge: Raoul Mellish
Winner: David Lane

Recent gallery prices

BARDA, Wally: Scenes from a third man's
house, charcoal, 65 x 50, \$2,000
(Watters, Sydney)
BEARD, John: Curtsey, synthetic polymer
paint, 203 x 203, \$3,500
(Düsseldorf, Perth)
BLAYNEY, Peter: The Queen of the Night
and her Paramour, oil, 113 x 124, \$2,000
(Robin Gibson, Sydney)
BRISCOE, Kate: Fiji series no. 4, mixed
media, 77 x 59, \$600
(Robin Gibson, Sydney)
BOYD, Arthur: Hillside with rocks, oil,
91.4 x 60.9, \$5,500
(Wagner, Sydney)
CALDWELL, John: By the South Road,
watercolour, 48 x 75, \$500
(Beth Mayne, Sydney)
CONSTABLE, Christopher: Girl washing
her hair, bronze, \$2,750
(Quentin, Perth)
FOX, Ethel Carrick: Landscape, Provence,
oil, 24 x 35, \$2,700
(Beth Mayne, Sydney)
FRATER, William: Victorian coastline, oil,
47 x 55, \$900
(Beth Mayne, Sydney)
GAZZARD, Barry: Twin rivers no. 1,
conté crayon, 56 x 76, \$300
(Bloomfield, Sydney)
GUTHRIE, Tim: Little River, oil, 66 x 76,
\$850
(Town, Brisbane)
HARVEY, Joan: That square again, mixed
media, 134 x 108, \$120
(Coventry, Sydney)
HEYSEN, Sir Hans: Scottish Coast near
Fifeshire, oil, 24 x 32.5, \$2,500
(Beth Mayne, Sydney)
JOHNSON, Robert: Pioneer Cottage,
Capertree, oil, 35 x 43, \$2,750
(Beth Mayne, Sydney)
LARWILL, David: People hoping, oil,
182 x 153, \$800
(Coventry, Sydney)
LAWRENCE, George: Near Gerringong,
oil, 63 x 84, \$6,500
(Beth Mayne, Sydney)
NOLAN, Sir Sidney: Burke and land-
scape, mixed media, 50.8 x 76.2, \$4,000
(Wagner, Sydney)
THOMPSON, Tom: Ulysses tormented by
the Sirens, synthetic polymer paint,
160.5 x 118, \$3,500
(Artarmon, Sydney)
UNDERLY, Bill: Hoarding material II,
watercolour, enamel, 112 x 82, \$420
(Painters, Sydney)

Art auctions

Leonard Joel 11-13 April 1984, Melbourne

ASHTON, James: Normanville, South
Australia, oil, 64 x 79.5, \$1,600
ASHTON, Sir Will: Houses in the
provinces, oil, 23.5 x 46.5, \$500
BAKER-CLACK, Arthur: In Provence,
Southern France, oil, 49 x 58, \$5,750
BASTIN, Henri: New Guinea native, oil,
28 x 33, \$130
BECKETT, Clarice: Esplanade, Brighton,

RICK EVERINGHAM

A MAJOR EXHIBITION
SEPTEMBER 1984



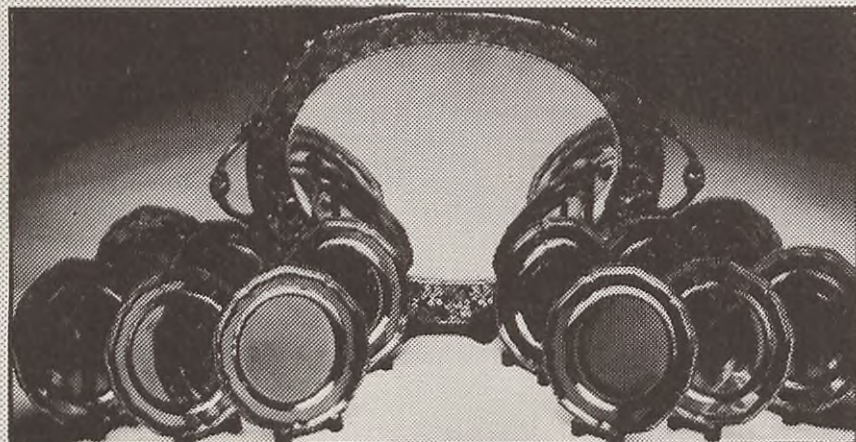
HOLDSWORTH GALLERIES

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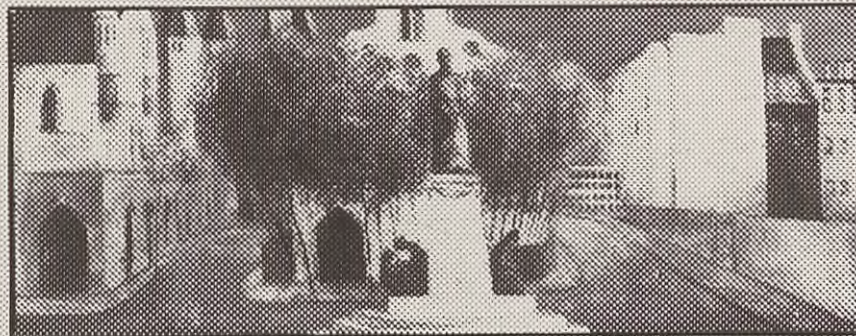
Set of 12 George III Silver Plates. Sold \$18,200.



Jumeau Bêbé Doll. Sold \$1,900.
Jumeau Automaton. Sold \$4,250.



Emerald and Diamond Necklace. Sold \$11,500.



SALI HERMAN "ST CLEMENT DANES" from the Est. of the Late Mervyn Horton. Sold March, \$6,250.

Contact the following specialist departments

Paintings, books and historical Australian journals. Enquiries: Simon Storey

Jewellery and Coins, major sales held every 4 weeks. Enquiries: Patrick Degabriele

Antiques and Objet d'Art, major sales held every 4 weeks - Enquiries: Dalia Stanley

Wine, sales held every 4 weeks - Enquiries: Greg West

or write to auctioneers

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oil, 22 x 29, \$1,000

BLACKMAN, Charles: An illusion of children, oil, 158 x 125, \$7,500

BOYD, Arthur: The chase, watercolour, 50 x 61.5, \$300

BUVELOT, Louis: A settler's cottage, watercolour, 20 x 28, \$5,000

CONDER, Charles: The party, crayon and wash, 26.5 x 34, \$3,250

COUNIHAN, Noel: Seated nude, charcoal, 101.5 x 75, \$800

CROOKE, Ray: Villagers, Thursday Island, oil, 60 x 75, \$3,200

FEINT, Adrian: Still life, oil, 19 x 24, \$900

FOX, E. Phillips: Sydney Harbour, watercolour, 15.5 x 20.5, \$1,800

FRATER, William: South of the Divide, oil, 48.5 x 59, \$525

FRIEND, Donald: Church carvings, mixed media, 31 x 47, \$400

GILL, S.T.: A country race track, Victoria, watercolour, 36 x 50.5, \$6,000; The Australian Sketch Book, 25 colour lithographs, each 17.5 x 25, \$4,600

GLEESON, James: The wanderer, oil, 14 x 12, \$350

GRUNER, Elioth: Winter light, oil, 24.5 x 29.5, \$4,500

HERBERT, Harold: Cloud shadows, Kiewa Valley, watercolour, 23 x 51, \$2,300

HEYSEN, Sir Hans: The two red gums, watercolour, 33 x 40, \$6,500

JACKSON, James R.: The Spit, Sydney Harbour, oil, 40 x 48.5, \$10,000

JOHNSON, Robert: Old farm, Ryde, New South Wales, oil, 37 x 44, \$7,000

KNOX, William: Gums at Kangaroo Ground, oil, 35 x 45, \$2,250

LAWRENCE, George: Evening landscape, oil, 30 x 45, \$1,600

LAYCOCK, Donald: Space flowers III, oil, 91 x 123, \$450

LEVER, Richard H.: City square with fountain, oil, 15.5 x 23, \$600

LINDSAY, Norman: Venus and Diana, watercolour, 76.5 x 59.5, \$19,000;

Beethoven, etching, 32 x 28, \$1,500

LISTER LISTER, W.: Still waters, National Park, New South Wales, oil, 66.5 x 70, \$4,500

LONG, Sydney: Pastoral, oil, 60 x 39.5, \$25,000

McCUBBIN, Frederick: Drying the sails, Williamstown, 24.5 x 34.5, \$6,500; Collins Street, Melbourne, 24.5 x 34.5, \$4,000, both oil

MacNALLY, Matthew: Port Hacking, watercolour, 42 x 51, \$2,400

MARTENS, Conrad: Country homestead, watercolour, 33 x 50.5, \$15,000

MATHER, Sydney: Near Point Lonsdale, oil, 30 x 40.5, \$300

MEILERTS, Ludmilla: Forest, oil, 50 x 61, \$600

MILLER, Godfrey: Compote series, oil, 47.5 x 58, \$2,700

MINNS, B.E.: Cremorne, watercolour, 27.5 x 33, \$2,400

MURCH, Arthur: Tulips and camellias, oil, 45 x 60, \$750

NOLAN, Sir Sidney: Kelly in landscape, oil, 90 x 120.5, \$2,600

O'CONNOR, Victor G.: Hazy morning, oil, 59 x 45, \$1,000

POWER, H. Septimus: Gums, Woodside, pencil, 17 x 11.5, \$500

PRESTON, Margaret: Still life with roses, oil, 39.5 x 44, \$450

ROBERTS, Tom: Winter's morning after rain, Gardiner's Creek, oil, 45 x 65, \$190,000

RODWAY, Florence: The Romanian blouse, pastel, 101 x 47, \$7,400

SHANNON, Michael: View from my verandah, oil, 55 x 74.5, \$570

SHERMAN, Albert J.: Mixed bunch, oil,

54 x 57, \$5,500

SMITH, Grace Cossington: The garden, oil, 39 x 34, \$3,000

STRACHAN, David: Still life with fish, oil, 44.5 x 28.5, \$1,200

TRENERRY, Horace: From Mount Lofty, oil, \$2,750

TUCKER, Albert: Brolga in the bush, oil, 60 x 76, \$4,000

VASSILIEFF, Danila: Moon series, gouache, 27 x 41, \$1,100

VON GUERARD, Eugene: Victorian coastline, oil, 21 x 37, \$20,000

WESTWOOD, Bryan: Gloves, oil, 121 x 90, \$800

WITHERS, Walter: An Eltham road, 30 x 50, \$34,000; A summer's morning, 20 x 29.5, \$16,000, both oil

ZOFREA, Salvatore: St Francis and the cheetah, oil, 89 x 151, \$600

Some recent acquisitions by the National and State galleries

Queensland Art Gallery

ARNOLD, Ray: Florentine Valley displaced landscape, colour serigraph

COLE, Peter: Song for the Marrngu; wood, metal, synthetic polymer paint and string

DORROUGH, Heather: Self portrait no. 26, silk organza screenprinted patchwork

DUBUFFET, Jean: Le bivouac, synthetic polymer paint on paper

GLOVER, John: Mountainous river landscape, pen, ink, pencil; A bend in the stream, with a village at the foot of a mountain, brush and ink; The old bridge at Trinity College, Cambridge, pencil

HINDER, Frank: Family, pastel, paper (Gift of Grace and Nell Davies)

KOLLIK, Stephen: Orangathon, synthetic polymer paint on cardboard, papier-maché

KUNIYOSHI: The actor Segawa Kikunjo; The drama of Chushingura (11th Act), both woodblock prints

MINTON, Albion Birks (designer): Covered vase, porcelain

MORROCCO, Leon: Bentwood chair with still life, coloured chalks

MURRAY, James: The landing stage, bromoil print (Gift of the Murray Family)

ORREFORS GLASBRUK/Sven Palmquist (designer): Vase, glass (hot-worked)

PEEBLES, Graeme: The remnants of the last supper, mezzotint

RICHARDS, Michael: Christine; Bathtub, both gelatin-silver prints

RICHMOND, Oliffe: Bipolar!, wood

SMITH, Ian: Study for a display, oil on canvas

STAUNTON, Madonna: Untitled, pencil, coloured chalks

WAKLEY, J. and WHEELER, F.C.: Bowl, silver

Art Gallery of New South Wales

BALSON, Ralph: Untitled, 1962, enamel on hardboard (Gift of Dr Pearson)

BAYLISS, Charles: New South Wales Royal Commission: Conservation of Water: Views of scenery on the Darling and Lower Murray during the flood of 1886, album of 39 photographs

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CHINESE: Bowl, Ming dynasty, mid-16th century (Gift of J.H. Myrtle); Landscape, Ming dynasty, 15-16th century, Zhe School, ink on silk (Gift of J. Buckingham)
 FRIEND, Donald: The incinerator, 1944, pen and ink with wax crayon
 HINDER, Frank: Time past - Time present - Time fugit, 1983, synthetic polymer paint on gesso on hardboard, with perspex
 ITALY: An old man embraced by a skeleton, 18th century, Venetian School, pen and ink (Gift of Oscar Edwards)
 LANCELEY, Colin: Where three dreams cross between blue rocks (Blue Mountains), 1983, synthetic polymer paint and assemblage on canvas
 NOLAN, Sidney: Kelly, 1956, enamel on hardboard
 THAI: 3 pieces of Bencharong ware, 19th century (Gift of F. Storch)
 WOLDENDORP, Richard: Blue Mountains, New South Wales, aerial, 1980; Ragged Range, Kimberley, Western Australia, 1983 Cibachrome photographs (Gift of Transfield Pty Ltd)

Australian National Gallery

CLEMENTE, Francesco: Fresco in four panels, 1981
 DOWLING, Robert: Mrs Adolphus Sceales with Black Jimmie on Merrang Station, 1856, oil
 GLOVER, John: Sketchbook comprising 339 drawings, 1802-c.1808, purchased from the Founding Donor Fund
 LUPERTZ, Markus: Helm IV, 1970, oil
 LYCETT, Joseph: Views in Australia of New South Wales and Van Diemen's Land delineated, J. Souter, London, 1825, purchased from the Founding Donor Fund
 PICASSO, Pablo: Suite Volland, set of 100 etchings of the 1930s
 ROBERTS, Tom: Picnic at Box Hill, 1886, oil
 SEUFFERT, Anton: Secretaire, c.1870, purchased from the Founding Donor Fund
 SUMMERS, Charles: William Wardell, 1878, marble

Art Gallery of South Australia

BUVELOT, Louis: Landscape, Corroway, 1877, pencil
 GLOVER, John: Australian landscape, 1830s-1840s, brush and ink
 HYAMS, Hyam & Alexander Dick: The Regatta Cup, c.1839-40, silver
 McKENNAL, J.S.: Spirits of Youth and Joy, c.1883, plaster
 STRUTT, William: Portrait of a woman knitting, 1849, pencil

Tasmanian Museum and Art Gallery

ALLPORT, C.L.: Fan painting, watercolour on silk
 BLANCHFLOWER, Brian: Unsolved trap mystery, 1978, assemblage (Gift of Mr H. Kolenberg)
 CAMPBELL, Robert: Sydney Harbour, 1930s, oil on card; Mt Wellington from eastern shore; (Mt Wellington), 1945; Penguin, Tasmania, c.1945; Landscape, Launceston, Tasmania, all watercolour
 CARINGTON SMITH, Jack: Aloes, 1950s (Gift of Mrs Ruth Carington); (Beach scene) (Gift of Dr J. Carington Smith);

Landscape at Perth, Tasmania, 1964; Blue infinity, 1968 (Gift of Dr J. Carington Smith); all oil
 DALGARNO, Roy: The struggle for existence, lithograph
 DUNNETT, Frank: Mt Wellington from New Town Park, c.1860, watercolour
 FRIEND, Donald: Songs of the vagabond scholars, 1983, book containing 14 lithographs
 GILES, Patricia: Marion Bay, watercolour
 HAUSER, Karin: Magnetic stream 3, 1983, gelatin-silver photograph
 HOLLANDAL, Pam: Self portrait, 1983, charcoal
 HOLMES, EDITH: Wildflowers, oil (Gift of Dr L. Rees)
 KEMP, Roger: Rhythm two, 1979, etching. (Gift of Mr H. Kolenberg)
 LEASON, Percy: The butcher, etching
 LINDSAY, Lionel: Little Street, Taormina, pencil and watercolour
 LONG, Sydney: The bridge, Avoca, etching
 MILLER, Max: Floodwood, 1983, etching
 NASH, David: Sarah Island, 1983, oil
 NASH, John: (Vase of flowers in a window), oil
 RAPOTEC, Stanislaus: Experience in spring no. 2, 1961, oil
 SAMEK, Tom: Of course VI, 1983, gouache
 SENBERGS, Jan: Untitled, 1983, black pastel
 SHIRLOW, John: (Salamanca Place), 1936, etching
 STEPHENSON, Peter: Art pack series II, 1981, synthetic polymer paint on canvas, (Gift of Mrs M. Hill)
 SWAINSON, William: Stump of a blue gum, Port Arthur, pencil
 WILSON, W. Hardy: Davey Street, Hobart; Accommodation House, Bothwell, Tasmania, 1915; Clarendon, County of Cornwall, Tasmania, 1918; Doorway in Davey Street, Hobart, 1918; Doorway in Longford, Tasmania, 1918; Panshanger near Longford, Tasmania, 1918, all lithographs

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Errata

In the article 'Interiors in Australian painting in the 1880s' (Volume 21, Number 3, page 350) Patricia Grassick refers to the book *Portrait of Youth* by Iris Murdoch. The author is Nina Murdoch. In Volume 21, Number 4, page 482, Vincent van Gogh's *Peach blossom in the Crau* is reproduced back to front, for which we apologise.



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Fields of study include ceramics, painting, sculpture, printmaking, photography and design; it would normally be expected that an applicant would have a Bachelor of Fine Arts degree or its equivalent, although the School will consider applicants without that award providing they can demonstrate particular professional qualities upon which a decision regarding their suitability can be made.

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The School of Art is currently situated on the Mt. Nelson Campus of the University, several kilometres from the G.P.O., although renovations are in progress on the School's permanent home, the Jones and Co. warehouses on the Hobart City waterfront. It is expected that the School will occupy the warehouse buildings during the next two years.

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See review, June issue *ART and Australia* p. 456.

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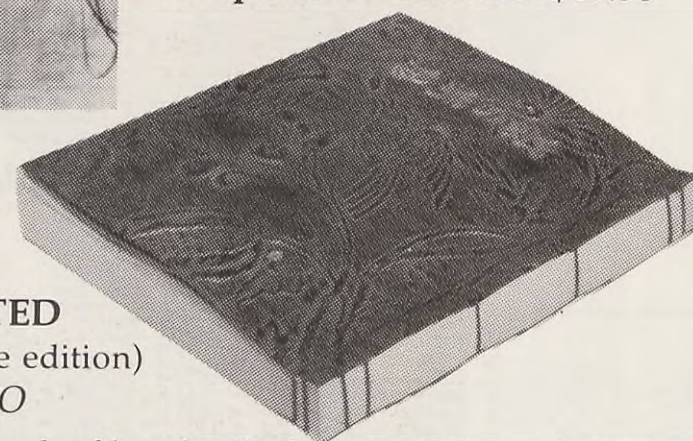
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