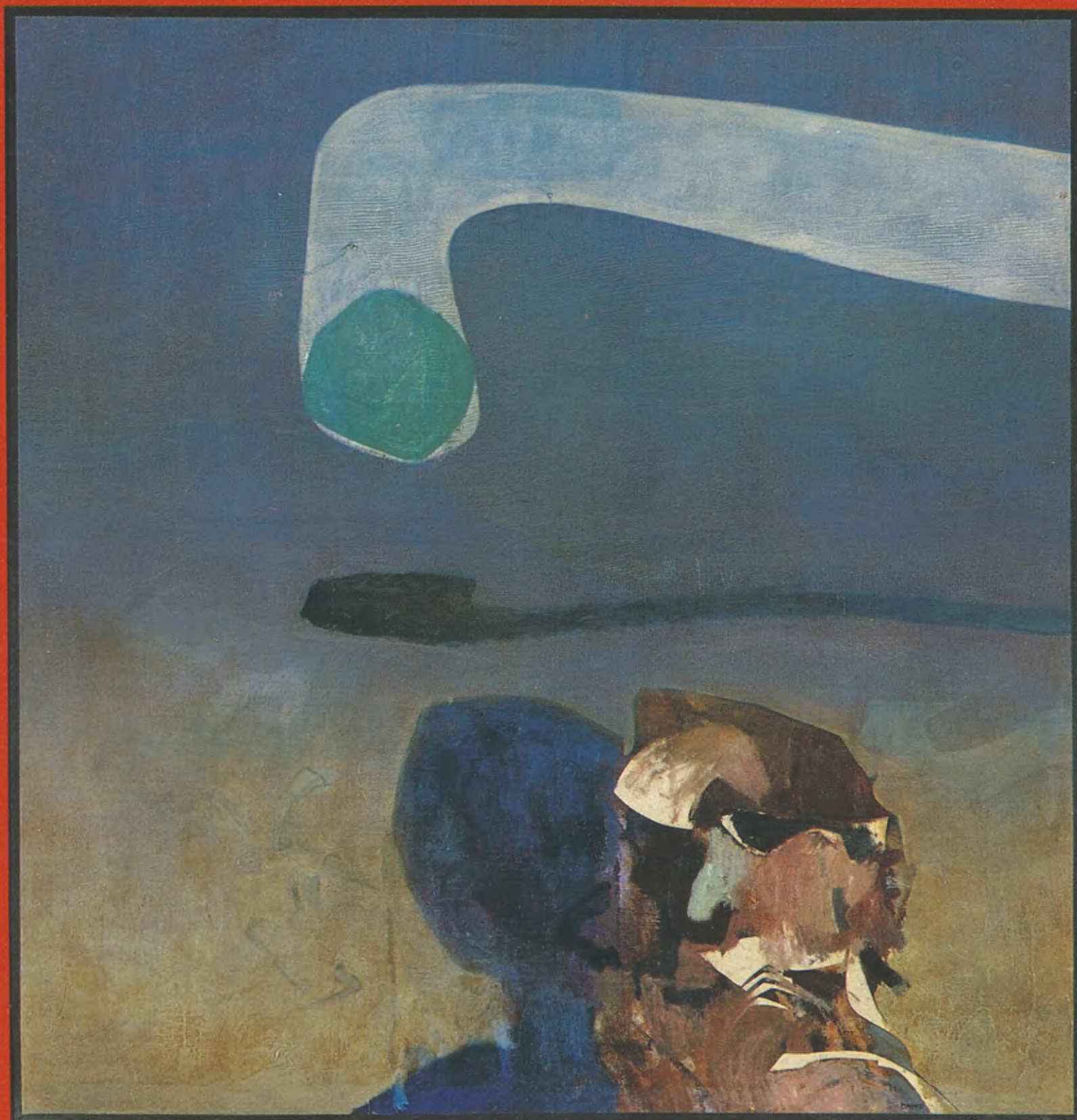


ART

AND AUSTRALIA

LAWRENCE DAWS • NOEL COUNIHAN • ARCHITECTURE OF THE

AUSTRALIAN NATIONAL GALLERY • VICTOR MAJZNER • SAMUEL ELYARD • THE POWER GALLERY ACQUISITIONS 1980-81



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COVER PLATE : LAWRENCE DAWS (P.315) • KEN UNSWORTH • PAUL NASH • DAPHNE MAYO •



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$\frac{6}{50}$ *Crimson Rosellas*

Sally Robinson '82

Crimson Rosellas

89 × 108 cm silk screen print 1982

Sally Robinson

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38/90 "C" XI-12 Laughing Kookaburra and Waratah Leslie van der Sluys 1982

Laughing Kookaburra and Waratah

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SU BAKER



"SWING UPON A STAR"—FALLING

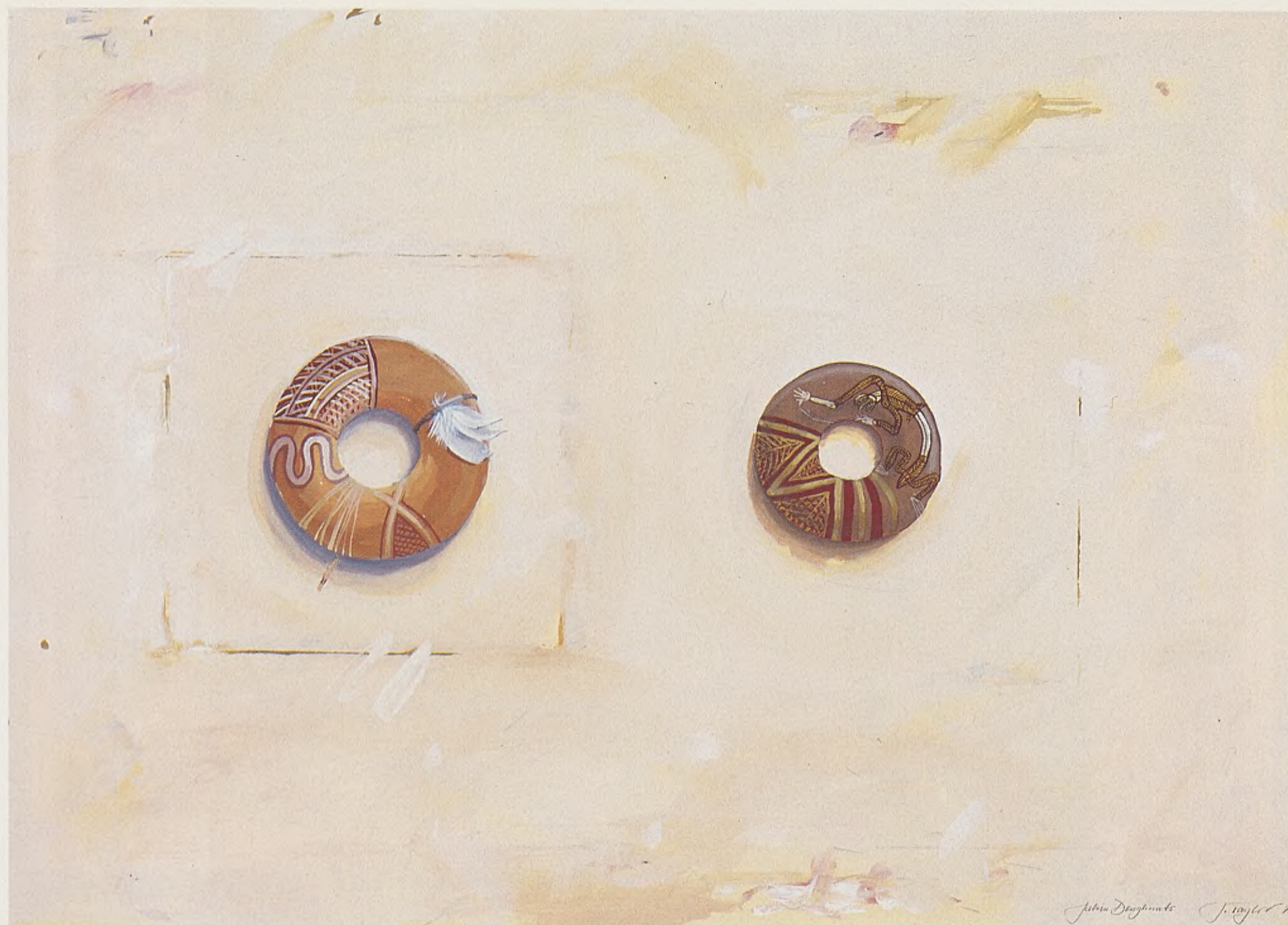
CHALK — HAND DYED AND CAST PAPER

42.5 cm x 59.5 cm

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Jabiru Doughnuts

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JAMES TAYLOR

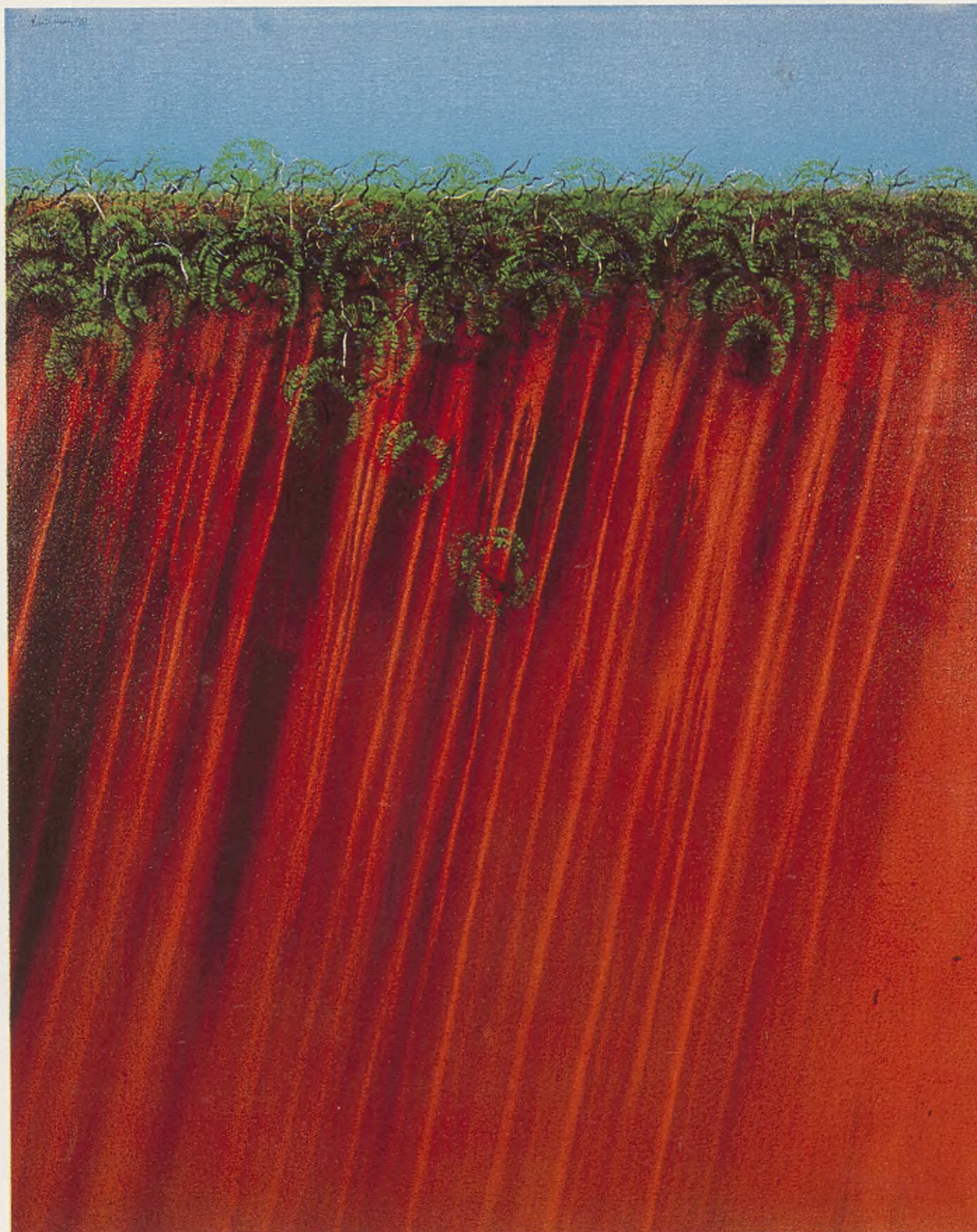
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Kroyer Pedersen	John Cartwright	Mike Nicholas	

oil on canvas 175 x 185 cm

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21 Nurses Walk, The Rocks. 272740 or 272737.

Detail from 'Beach' Painting



Detail from beach painting.

1983 Exhibition. June 17

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bronze 40 x 158 x 105 cm
Fondeur: Georges Rudier, Paris
Stamp of the Musée Rodin 7/12**



AUTUMN 1982

ART

AND AUSTRALIA

VOLUME 20

3

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LAWRENCE DAWS THE GREEN

SAPPHIRE (1965)

Oil on canvas 173 x 167 cm

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Adelaide Scene

by Neville Weston

Sometimes it seems that every town and city in Australia claims the right to be called Festival City, but only Adelaide has a true claim to that title.

With 1982 again being Festival time, and with versatile Jim Sharman as Festival Director, the year was set to be dominated by that event.

In respect of its theatrical offerings there was no disappointment and, indeed, a remarkable iconic cohesiveness was achieved through all the Festival art events.

Pina Bausch's Wuppertal Dance Theatre will long be remembered for its stylized shuffle through our minds. Dominated with images and metaphors of human frailty, the entire Festival underlined the renewed expressionism and human content of international arts.

But the visual arts again felt overlooked despite the tardy *ad hoc* activities of the more committed members of the art scene. Their lobbying did produce an extraordinary Artists' Week of considerable dispute and didactics.

Adelaide, tiny gem of a city that it is, has several distinct factions. Of these, the Experimental Art Foundation (in new accommodation) and the Women's Art Movement remain strong and, at mid-year, hosted an important women's art show and series of activities under the title 'Quantum Leaps'. In addition to the Visual Art exhibitions in several key venues, there were films, workshops, theatre performances, cabarets and seminars.

Only to the sexist (of either gender) or the art historically subnormal would the quality of the women's art be a surprise, for South Australia (and Australia

as a whole) has been notable for the prominence of its women artists. The exhibition that had the greatest impact during the 'Quantum Leaps' festival was probably the 'Quilt Show' at the Festival Theatre Gallery. The quilts, great hanging banners of colour and pattern, have become icons of the Feminist Movement and, in this show, they created their own potent environment.

Some of the most interesting visual experiences are now coming out of the so-called craft area. Traditional crafts, such as basket-making, weaving and woodwork, have been rehabilitated out of their cultural cringe and are knocking at the door of High Art.

This blurring of the art/craft boundaries regularly occurs at the Jam Factory Gallery. During the year, there were good ceramic exhibitions from Bronwen Kemp and Bruce Nuske and, in July, a local sculptor, Marcus Champ, exhibited most interesting wooden sculptures. Champ's work included motorized or light-sensitive pieces that were a curious reconciliation of things ancient and modern. His solar-powered dragon-flies flapped lazily, whilst one poetic essay on vulnerability showed a dragon-fly gulped at by the voracious mouth of a high-speed car.

Another beautiful sculpture exhibition was the work of Ako Makigawa at Kim Bonython's ever-professional gallery. The Japanese-born, ex-athlete, yachtsman and sail-maker harnessed simple forces to make his minimal work statements about himself and his materials.

Many installations have such an emphasis on the ephemeral that they seem almost on the verge of blowing away, but Eva Schramm at the Union Gallery of Adelaide University proved able to tread the tenuous line between the flimsy and the lasting in her sculptural installations.

In September, Bonython's also gave us Adelaide's first Lawrence Daws exhibition for some years, thus providing Adelaide with a rare opportunity of seeing top-quality, world-class painting.

The label of quality, which became such a dirty word in the post-Greenberg

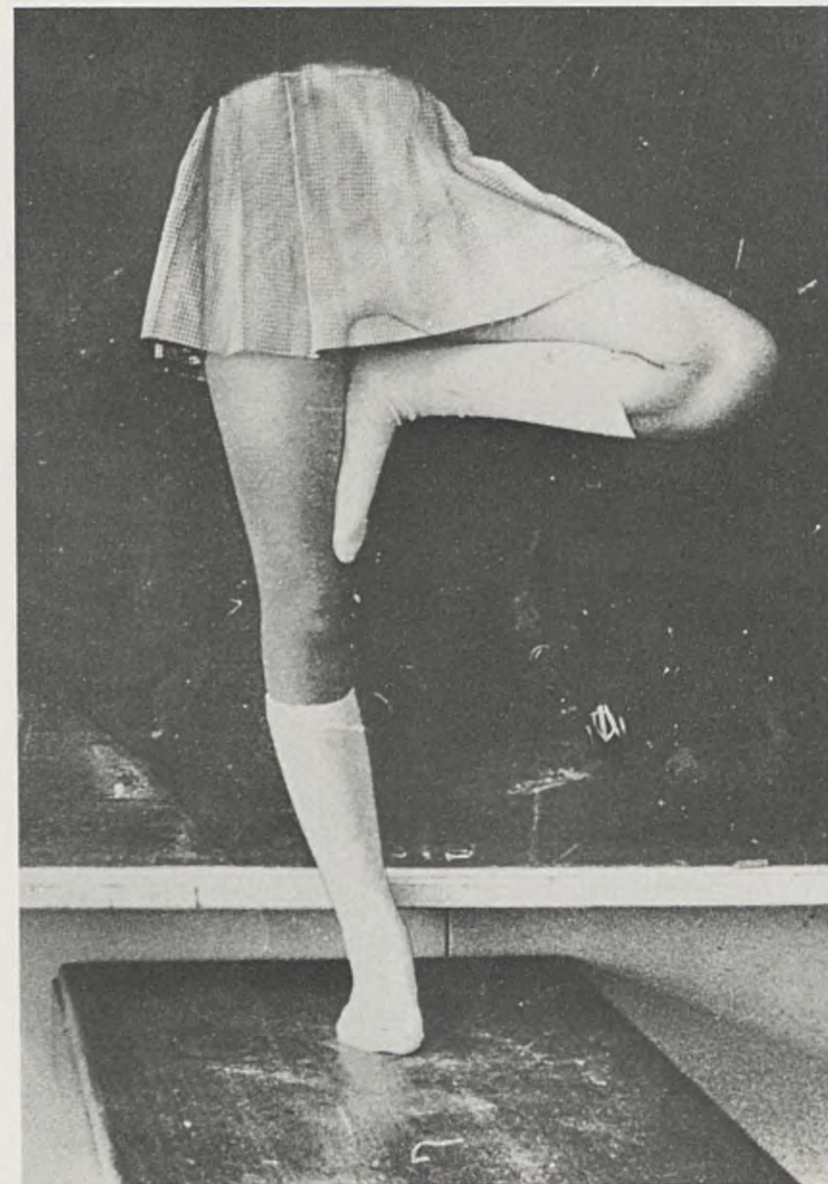
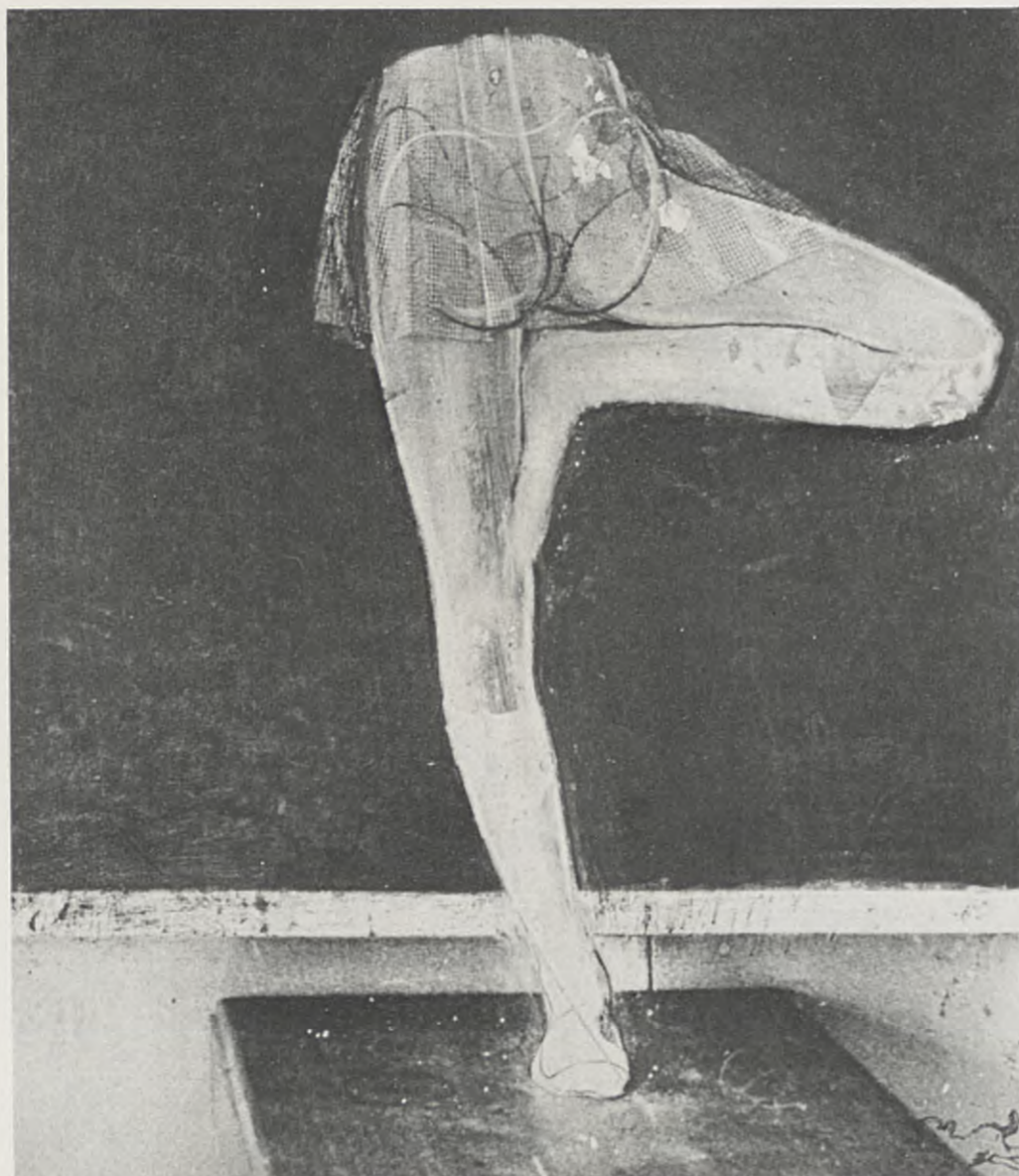
below left
WARREN BRENINGER
FIGURE WITH TOP
HALF MISSING
(1974-82)
Photograph/collage
left panel 21 x 30cm
Developed Image Gallery,
Adelaide

Photograph by
K. Johnson

below right
WARREN BRENINGER
FIGURE WITH TOP
HALF MISSING
(1974-82)
Photograph/collage
right panel
24 x 29cm
Developed Image Gallery,
Adelaide

Photograph by
K. Johnson

opposite
HOSSEIN VALAMANESH
MAQUETTE FOR
ENVIRONMENTAL
SCULPTURE
South Australian College
of Advanced Education
Photograph by
Robert Pilcher



Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle

by Joseph Burke

The first impression of this exhibition was pure Piranesi. Because sustained exposure to light has a disastrous effect on old paper, let alone such fragile and delicate images, each drawing was softly and separately illuminated. The enveloping darkness was like Aladdin's cave without the lamp.

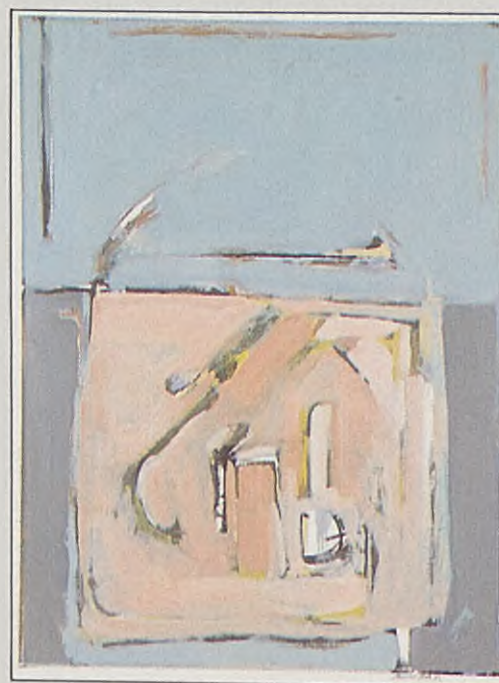
Leonardo, who liked caves and the mystery of shadows, would have appreciated the presentation of his drawings amidst such unusual effects of chiaroscuro.

A reward of examining Leonardo's anatomical drawings in isolation was a heightened awareness of the unifying power of his visual imagination. If there is such a thing as lateral thinking in art, then Leonardo is the supreme example. Sometimes, he will see anatomical structure as architecture (Cat. 21A; two studies anticipating the visionary architecture of Boullée and Ledoux, and even science fiction); vegetation (Cat. 22B); the rigging of ships (Cat. 24); and, inevitably, geology. The layers of the skull prompt him to introduce an onion in section. Above all, his *fantasia* moves in the two worlds of art and science as if they were one. One might expect his studies for a scientific purpose to be inferior artistically to those made as preliminaries for his religious masterpieces. In fact, they are just as moving and as lovingly made and include some of his greatest drawings.

The splendid catalogue contains two short essays by Leonardo scholars, the first a laconic but authoritative introduction by Carlo Predetti establishing the Renaissance context of his art, and the second, entitled 'Leonardo da Vinci, the anatomist' by Dr Kenneth D. Keele, whose brilliant monographs and articles on Leonardo in scientific journals, published between 1952 and 1977, constitute a major contribution to the history of medical discoveries. In a perceptive preface Sir Robin Mackworth-Young, the Windsor Librarian, observes that Leonardo used drawing for 'recording his thoughts, experiences and discoveries, much as a diarist or a scholar uses words'. He was, of course, highly skilled in the use of words but his thinking processes, even on scientific subjects, were clearly aided by their visual realization. To Leonardo and his age the separation between art and science, built into most modern systems of education, would have been anathema. Is there not here a lesson for those who cling to the belief that artistic gifts, and free as distinct from mechanical drawing, should be encouraged only on the arts side of the curriculum?

Because the exhibition has been so widely discussed in the press, I shall confine my remaining comments to some lessons to be learned from its planning and presentation. The first is the importance of the personal factor. As long ago as 1977 David Thomas who, as Director of the Art Gallery of South Australia, had organized a notable series of Old Master drawing exhibitions beginning with masterpieces lent by the Albertina in Vienna, approached the Hon. Mrs Jane Roberts, Curator of the Print Room at Windsor, who was warmly responsive and encouraged the positive participation of Australia, not only in the production of the catalogue but in the audio-visual presentation and the brilliant set of introductory panels, researched by Alison Carrol, Curator of Prints and Drawings, and designed by Mark Thomson, Curator of Exhibitions. The exhibition itself was arranged by the International Cultural Corporation of Australia, with notable sponsorships from the *Advertiser* in Adelaide and the *Age* in Melbourne, both working closely with British Airways. >

Exhibition Commentary



top right
TONY COLEING
UNTITLED 1982
Synthetic polymer paint
on canvas 92 x 92 cm
Roslyn Oxley, Sydney
Photograph by Jill Crossley

top left
BRUNO LETI
STILL LIFE IN LANDSCAPE
1982
Synthetic polymer paint
on paper 74 x 54 cm
Gallery Huntly, Canberra
Photograph by Henry Jolles

above
PETER POWDITCH
PASSAGE (1980)
Synthetic polymer paint
on canvas 101 x 214 cm
Rudy Komon, Sydney
Photograph by Robert Walker

left
ASHER BILU
SOUNDSCAPE (1979)
Oil on composition board
244 x 183 cm
Roslyn Oxley, Sydney
Photograph by Jill Crossley

Exhibition Commentary



top
MARGARET OLLEY DRESSING TABLE (1982) Oil on composition board
76 x 101 cm Holdsworth, Sydney Photograph by Michael Cook

centre
MARTIN KING SIX COLOURS FROM THE EARTH 1982 Pencil, gouache,
collage 75 x 110cm Robin Gibson, Sydney Photograph by Greg Weight

above
ALUN LEACH-JONES THE ROMANCE OF DEATH NO. 2 (1981)
Synthetic polymer paint and metal flake on canvas 229 x 350m
Rudy Komon, Sydney Photograph by Alan Zindman

One great advantage of this close personal co-operation was the valuable experience gained by young curators in Australia. Last, but not least, the exhibition was accompanied by a cultural mission, for no other term adequately describes the achievement of the Royal Librarian, Sir Robin Mackworth-Young, and the Assistant Curator of Prints at Windsor, Lady Joan Lindsay. The accompaniment of a loan exhibition by a cultural mission is not in itself a novelty in Australia but never before has the task been accomplished with such enthusiasm and distinction. The generosity of Her Majesty the Queen in releasing her scholarly staff for so long a period can perhaps be best acknowledged by stating that they set a new standard in the way this kind of job should be done. □

The Murals of Sydney

by Anna Cohn

From the cave-dwellers at the dawn of history to back-alley graffiti writers, blank walls have always provided an irresistible canvas for human expression. Aborigines painted stories and pictures on the walls of their caves some 32,000 years ago. The exterior paintings on churches and other important buildings of Middle Europe are still visible centuries later, carefully retouched but basically unaltered. Mexico fought for social changes in the 1930s through the traditional medium of mural paintings and the more recent mosaic murals covering the walls of the University buildings give Mexico City cohesion, excitement and character.

It was in the North America of the 1960s that the psychedelic wall decorations first gave way to the environmental and social issues, attempting a stand against crime and drug culture; thus was born the contemporary mural of social significance.

Few of us are aware of — and fewer have seen — the explosion of murals brightening and transforming Sydney's urban landscape. With the recent paintings on the walls of the Bondi Pavilion and the Hordern Pavilion at the Showground, as well as on the joyless expanse of the Leichhardt railway siding, with a huge 100 x 300 metre mural on the crude-oil storage cistern of the Total oil refinery, at Matraville, and a few more tucked away in places such as school playgrounds, the local councils are getting into the act, matching the grants of the New South Wales Government's mural scheme, funded through the Division of Cultural Activities of the Premier's Department, which, in 1981 alone, allocated over \$47,000 for fourteen mural projects.

At the corner of Devonshire and Elizabeth Streets, in Surry Hills, the City Council cement-rendered a large wall free of charge to make it suitable for a mural by local artists. It combines history, portraits of popular people of the community and the local social services in one big composition.

Co-ordinated by East Sydney art teacher and muralist, Peter Day, it depicts, in addition, vignettes of the lively history of the area: Captain Joseph Foveaux, who received the original land grant in 1796, the Cleveland Horse, designed by Francis Greenway, an elephant to commemorate the original Sydney >

Exhibition Commentary

Zoo, which existed on the site of Sydney Girls' High School, until 1912, and a rat-catcher, a reminder of the bubonic plague of 1901 in which some 800 lives were lost. Not forgotten, either, is the area's present flourishing rag trade.

In another mural, Peter Day managed to extend the visual boundaries of the narrow park in Bourke Street, Surry Hills, by adding a painted landscape which leads the eye into a lush headland over the sea. Here, consultation with local residents resulted in inclusion in the painting of many unexpected details, down to the neighbourhood cats, flying insects and even dog-droppings.

Yet another of Peter Day's murals, at the end of Nickson Street, Surry Hills, is at the site of a long-forgotten fairground, known as Wimbo paddock, where Captain Penfold launched his hot-air balloon in the early 1920s. This event will be portrayed in mosaic on the park wall, together with circus scenes, complete with carousels and a tight-rope walker.

Carol Ruff who, with a group of Aborigines, painted a mural as part of the 1982 Festival in Adelaide, teamed, in 1980, with Emu Nugent to brighten the walls of Mount Druitt underpass. As in Adelaide, she sought the involvement of the community. Of the 50,000 residents of Mount Druitt, about half are children who, until then, had claimed the graffiti-covered walls of the tunnel as their own territory. Carol Ruff organized the project for the May school holidays, distributed paint and brushes and incorporated the young artists' faces, their favourite songs, ideas and games, such as Space Invader machines, into the design. A sizable crowd followed the day-by-day progress with growing excitement and, surprisingly for the locality, no damage by graffiti was done while the painting was in progress.

Not all mural projects are successful. The official artist of Rockdale, a town in England, provoked a controversy by painting a forty-metre-long reclining, naked woman with a male figure leaning over her dressed in little more than a crown, as a background to the town's summer festival in August 1981.

Sydney City Council last year approved, in principle, a giant painting on the wall of the thirteen-storey Export House, on the corner of Pitt Street and Bulletin Place, at a cost of \$72,000, which might add to the visual jumble of the streetscape in this area. A dignified plain-coloured wall would probably bring visual relief, but plain walls have an uncanny propensity to succumb to another, commercial-kind of mural: advertising.

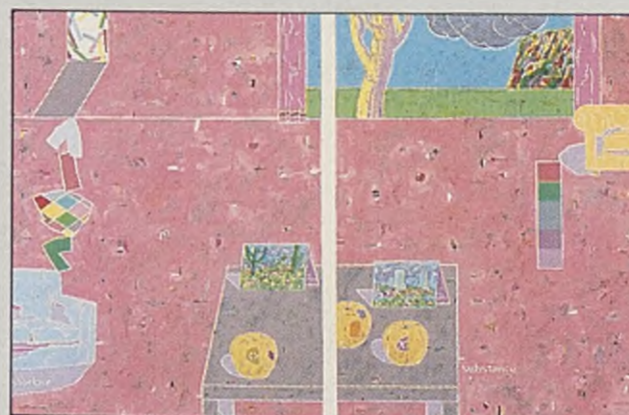
Other sites for murals have also been suggested, such as the silo complex near Glebe Island Bridge. In 1979, an indoor wall of the Garibaldi Community Centre, Darlinghurst, now a restaurant, was painted by Michiel Dolk, presently a tutor at the Sydney College of the Arts, and Marilyn Fairskye, an ex-student of the National Art School. Soon the team painted another mural, in support of the controversial thirty-five-hour week, in the ACI cafeteria, South Dowling Street.

The couple's co-operation had far-reaching consequences and their latest project, of extraordinary scope, was officially opened in July this year: the Woolloomooloo murals.

These murals, covering a kilometre from Sir John Young Crescent to Forbes Street, are attached to the pylons of the Eastern Suburbs railway. They consist of seventeen large panels, each four to eight metres high and three metres wide, covering a total area of over 300 square metres. They depict the often turbulent history of Woolloomooloo, one of Sydney's oldest working-class suburbs, with a special emphasis on the 1970 battle against property developers by the residents of the 'Loo and nearby Victoria Street, Kings Cross. Other scenes picture the role of women in the district's history and the contribution of immigrants in the recent Housing Commission renovations.

Eight of the murals will be permanently attached to the pylons, others will be changed annually, permitting a pictorial chronicle of future events.

The project, which took two-and-a-half years to research and complete, was commissioned by the Residents' Action Group and financed also by the Visual Arts Board, the New South Wales Premier's Department, the Australia Council, the Sydney City Council and many others. □



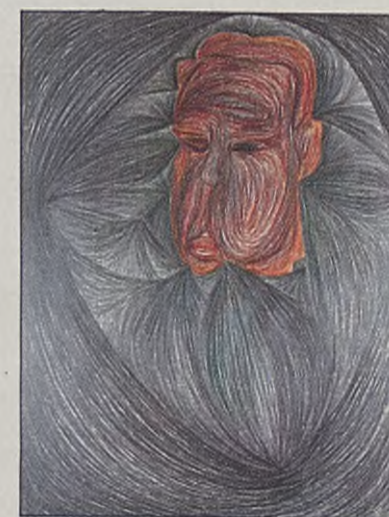
left
PETER PINSON SUBSTANCE
AND SHADOW V 1981
Synthetic polymer paint
on paper 101 x 151cm
Painters Gallery, Sydney
Photograph by Fenn Hinchcliffe



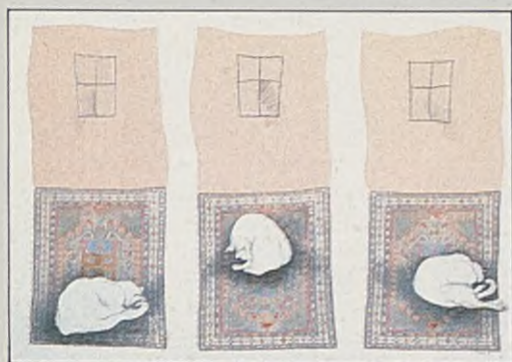
below left
DONALD LAYCOCK
MAITREYA NO. 12 from the
Maitreya Series (1982)
Oil on canvas 140 x 100cm
Gallery Huntly, Canberra
Photograph by Robert Little

below right
DALE FRANK A CRYSTALLINE
SUNSET AS THE ARTIST'S
VIEW 1982
Graphite on paper 102 x 76cm
Roslyn Oxley, Sydney
Photograph by Jill Crossley

bottom
POLLY HOPE VIEW OF
SYDNEY (1982)
Soft art — stuffed picture
188 x 270cm
Australian, Melbourne
Photograph by Polly Hope



Exhibition Commentary

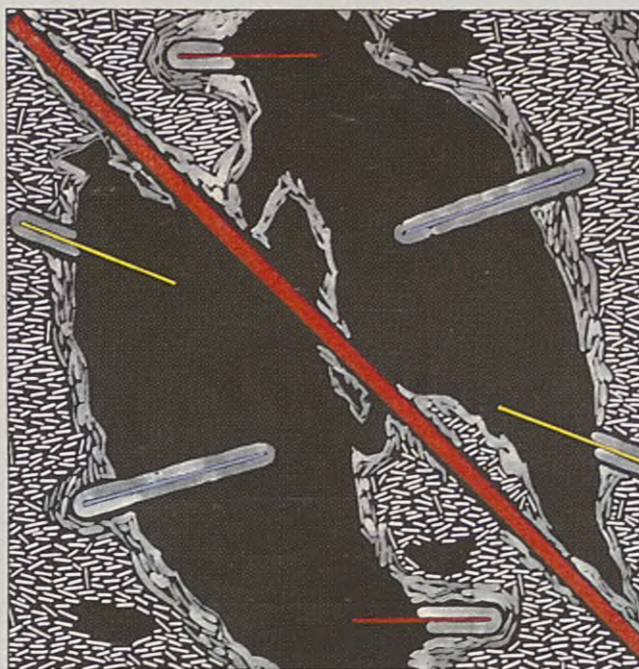
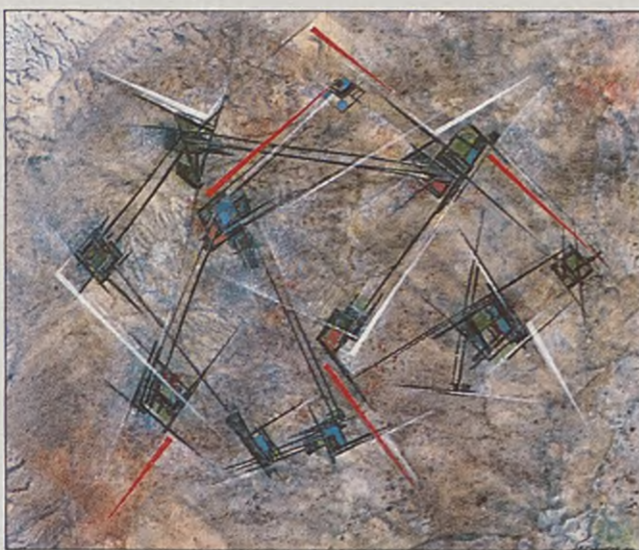


above
DEANNA DOYLE
CAT GLIMPSES
1982
Gouache, mixed media
42 x 60cm
East End Art, Sydney
Photograph by
Geoff Kleem

top right
JAMES WILLEBRANT
ASCENSION
CONSULTATION
(1982)
Synthetic polymer paint
on canvas
165 x 94cm
Robin Gibson, Sydney
Photograph by
Greg Weight

centre right
FRANK HINDER
INTERLACE 1980
Watercolour and montage
34 x 41cm
Victor Mace, Brisbane
Photograph by
Michael Richards

right
BILL BROWN MIDNIGHT
CALLER (IMAGO SERIES)
(1981)
Synthetic polymer paint
and oil on canvas
178 x 173cm
Macquarie, Sydney
Photograph by
Julie Brown



Book Review

William Buelow Gould Convict Artist of Van Diemen's Land by Garry Darby

(Copperfield Publishing, Sydney, 1982, ISBN 0 9596329 5 6) \$295.

Gould's position in our art history is held, by odd circumstance, not only as convict painter brought to notice through transportation but also because still life was one of his principal subjects depicted well before its appearance, with regularity, towards the end of the nineteenth century. Yet these subjects, for which he is best known, were inferior to the finely executed botanical drawings that in no way display the naivety or clumsiness of so many of his oils.

In this first book-length account of the painter, Mr Darby has revealed much more detail than was previously known and a *catalogue raisonné* that now totals some 350 works, some two-thirds of which are watercolour drawings. At \$300 a copy it is an expensive book and the edition is limited to 275, a gross error, which will keep the account out of the range of almost all but the avaricious who are little likely to read it. As Gould was closer to being a tradesman than an artist such an edition is quite inappropriate. A volume paralleling the 1954 story of Wainwright in Tasmania by Robert Crossland, in a format to accommodate adequately sized reproductions, would better show and place Gould in his period. It is, however, a handsome book, the paper being particularly beautiful as is also the design of each printed page; the tone illustrations are enhancing within the text, the colour plates adequate, if hardly exciting — he was far from being such — cover well his various subjects, which include more seascapes and landscapes than might be expected. However, the presentation of 177 plants and 35 fish drawings (executed for Drs Scott and de Little in the early 1830s whilst assigned to those gentlemen) are far less adequately reproduced, being too small. More is deserved, for they were his strength and that is what should be stressed, with comparisons between the work of his contemporary, Elizabeth Gould, and even Mrs Ellis Rowan and, also, perhaps, Margaret Stones. As an oil-painter he was uneven and, at times, a disaster. It is wrong to give emphasis to these paintings at the expense of his finer work.

Darby has written with a certain love for his self-appointed task but with a surfeit of exclamation-marks and a tendency to assumptive romancing, which makes the narrative something of a fireside story. There are other aspects that irritate, such as the oft-repeated description of Gould as a little man which, at 168 cm he was not, and that he was rebellious, when the account indicates that, rather, he was unreliable. One may sympathize with his misfortune but he was a thief who could not sustain efforts to temper or mend his ways. Sympathy goes to his wife and her difficulties in raising five children, and to the generous Mr Palmer of Launceston, who offered Gould sound employment when he became a free man, which Gould could not sustain. Alcohol may well have been to blame but the character was never quite there.

More disturbing, however, is the large number of errors in the publication, which, for its price, should be flawless. There are too many mistakes in the presentation of facts, a few printing errors and, on page 67, a short but completely unintelligible paragraph, without context. Someone has been inexcusably careless.

It is to be hoped that the author will continue his research and reconsider publication, in a form more readily available to a wider reading public and, should that occur, perhaps a map of southern Tasmania could be included, to clarify the *Cyprus* episode; also, pairs of paintings should be placed on the same page, for compositional reasons, and the botanical drawings be facsimile reproductions to assist the reader better to grasp the quality of the only works of finesse that Gould produced. □

Cameron Sparks

Book Review

Vassilieff and his Art by Felicity St John Moore

(Oxford University Press, Melbourne, 1982, ISBN 0 19 554324 6) \$35.

Danila Vassilieff is an interesting case. His liberating effect on Australian art — clearly in Boyd, Perceval, Tucker, more subtly, in Nolan, Hester and, perhaps, Blackman — tells us something about our own innocence, at least in the 1930s and 1940s.

It was like the electrification of a village: this dashing Cossack landing, boots and all, amongst the cautious Anglo-Saxons of Melbourne, dazzling them with his stories of revolution and European art, and chasing (literally) their women. In proclaiming obedience to instincts, Vassilieff radiated both in his life and art a marvellous energy and a seductive simplicity. He must rank high among the list of hypnotic foreigners who have rejuvenated, and even deflected, the course of Australian art.

However, like others before and since — remember the Americans Charles Reddington and James Doolin? — Vassilieff would have been considered a minor figure in his own country. Alongside the Russian modernists Malevich, Tatlin, Rodchenko, Popova and other lesser lights, roughly Vassilieff's generation, it is difficult to imagine Vassilieff making much of a dent. His variety of peasant Expressionism — exuding such openness, freshness and 'honesty' — had been practised by Larionov and Malevich pre-1915, and discarded. Isolated from such direct experience of Fauve and Expressionism, Melbourne artists embraced Vassilieff and, apparently, nodded even as he violently dismissed any talk or persons remotely intellectual and, therefore, reinforced the primitivism in our painting. Attracted to his genuine Bohemianism, Melbourne artists sat at his feet as he invariably performed one of his Cossack dances — on the table, of course.

Compare this to Arshile Gorky's reception in America. As Stuart Davis recalls, he and his artist friends turned thumbs down on the Armenian song and dance, and 'Gorky became aware of this ban very fast, and respected it after being properly indoctrinated in its rationale. He reserved his routine for other circles where it was appreciated and continued to go over big.'

So Gorky, so America. Gorky was, of course, a major artist, and living in New York at that time were immigrant figures as sophisticated as Hofmann, Albers, Duchamp, Rothko and, in the 1940s, André Breton, Léger, Mondrian, et cetera. They were part artists, part intellectuals, experienced and rigorous, which is how it should be.

Vassilieff's influence should, I feel, be studied against the landscape of our innocence and provincialism.

As Felicity Moore points out in her sympathetic and timely study, Vassilieff's influence was never really the same after the 1939 'Melbourne Herald Exhibition of French and British Contemporary Art', when many Melbourne artists saw modern European painting for the very first time.

Ironically, Melbourne's Social-Realists should have looked more in Vassilieff's direction, for his back streets and children radiated an optimism which is inexplicably absent in their more heavy-handed work. The best of Vassilieff's paintings have an immediacy and verve: are simple to enter.

Felicity Moore is surely right to emphasize the importance of Vassilieff's sculptures. They bear traces of Epstein, Gaudier-Brzeska and African (and Eskimo?) carving but have exceptional rigour and power. They are less illustrative and, naturally, more disciplined than the paintings.

This book is just about the right size and format for the subject, although the index and the curious catalogue — far from complete, yet detailing many works not discussed or illustrated — appear somewhat cramped. The reproduction of Russian folk art and work by Picasso, and other influences, alongside the related works by Vassilieff, and with many contemporary photographs, make it a valuable addition to the growing body of studies in Melbourne modernism. □

Murray Bail

Exhibition Commentary



left
IAN STANSFIELD
THE LEGEND OF THE WHALES
1982
Gouache on paper 51 x 72cm
Rudy Komon, Sydney
Photograph by Robert Walker



below
PETER JONES SWAY (LIFTO)
(1982)
Exposed photographic paper
cut out over painting
44 x 69cm
Mori, Sydney
Photograph by Julie Brown



left
BRIAN MAL BELL WHEATFIELDS
(1982) Oil on composition board
61 x 121cm Holdsworth, Sydney
Photograph by Michael Cook



below
RON LAMBERT
AFTER CHICHEN ITZA II (1982)
Synthetic polymer paint on canvas
94 x 124cm Watters, Sydney
Photograph by Julie Brown

Reporting Galleries—The Old

Tolarno Galleries, Melbourne

Tolarno Galleries began in 1967 in premises in St Kilda, adjacent to a Bistro of the same name.

In 1979, the Galleries moved to the present address, a more professional space in South Yarra. Georges Mora began Tolarno Galleries and, in 1975, his son William joined him as a full-time partner. Since that time, the Galleries have flourished in many different artistic directions.

The Galleries' policy, simply stated, is to promote and sponsor the work of younger Australian artists, while also presenting to the public comprehensive surveys of the particular artists of what the Galleries regard as the historical high point in Australia's short, but dynamic history — the 1940s and 1950s.

This policy is complemented by exhibiting work from overseas of what is considered to be of the highest standard possible, that is, Museum quality.

In Tolarno's fifteen-year history, exhibitions of the works of Renoir, Lautrec, Chagall, Picasso, Matisse, Delvaux and Vuillard from Europe, and Johns, Raushenberg, Close, Stillman-Myers and Janet Fish, from America, have been brought to Australia, to name but a few.

Australian historical shows have included major works on paper by Joy Hester, John Perceval, Danila Vassilieff and Albert Tucker. On the contemporary front, the number of artists to have had their first one-man exhibitions at the Gallery would be too numerous to list here. The Galleries' basic philosophy: flexibility in a subjective search for quality and integrity.



Book Review

S. T. Gill's Australia by Geoffrey Dutton

(Macmillan, Melbourne, 1981, ISBN 0 333 33734 4) \$29.95.

The Victorian Goldfields 1852 - 3. An Original Album

by S.T. Gill edited and introduced by Michael Cannon

(Currey O'Neil, Melbourne, 1982, ISBN 0 85902 312 5) \$30.

Geoffrey Dutton's *S. T. Gill's Australia* is an important addition to the range of books on Australian art. It follows Dutton's earlier book on this artist, published by Rigby in 1962, which was the first monograph on Gill to appear. Of course, there were numerous publications of Gill's printed works during his lifetime and, since 1960, six books devoted to his work have come on the market. However, through his two publications, Dutton can claim to have played a major role in the resurgence of interest in Gill's art.

S. T. Gill's Australia is an attractive publication with fifty-two works illustrated in colour and even more in black-and-white. These enable the reader to become acquainted with a broad spectrum of the artist's work. Not included are reproductions of Gill's printed works, his lithographs and engravings, with the exception of samples of his lithographed music covers. Given the limitations on the number of illustrations possible and the quantity and quality of watercolours produced by the artist, this is understandable.

The text provides a full account of Gill's life and places it within a historical perspective. Dutton points to Gill's qualities as an artist, to his vigorous and humorous portrayal of the Australian character, as well as to his more delicate studies of the countryside and gardens. He also considers Gill's place in the cultural history of Australia, suggesting that his perception was, in many ways, in advance of his time. Dutton rightly regrets that much analysis of Australian art has been from the basis of the landscape tradition and that artists pursuing other interests have, in consequence, been neglected. He explains that while a work by Nicholas Chevalier was purchased for the National Gallery of Victoria in 1864 and one by Buvelot in 1870, it was the Melbourne Public Library (now the State Library of Victoria) which had the insight to commission work from Gill — in 1869 — and not the National Gallery.

This 1869 series of watercolours for the Melbourne Public Library has also recently been published, by Currey O'Neil, on behalf of the Library Council of Victoria, in a volume edited and introduced by Michael Cannon. For his commission for the Library Gill produced a group of forty watercolours based on his gold-fields sketches of 1852-3. They depict a variety of scenes from the lives of the diggers. Gill reworked his original sketches a number of times and, hence, there are a number of versions of several of the scenes. Some of these alternative depictions are published in Dutton's book. By comparing images in the Dutton and Cannon books we can see how Gill altered them from one version to another. Scenes that can be compared include *Diggers hut* (D. p.80, C. p.45), *Wayfaring diggers* (D. p.84, C. p.19), *Slygrog shanty* (D. p.92, C. p.27), *Lucky digger that returned* (D. p.96, C. p.95) and *Unlucky digger that never returned* (D. p.97, C. p.97). It should, perhaps, be noted that Dutton himself makes reference to two studies of one subject, *Maclarens (main road) Ballarat* (pp. 108-9), and contrasts these, pointing out that such examples 'show how exquisitely Gill refined the details of his work'.

Dutton acknowledges his debt to the Gill scholar, Dr Keith Bowden, in preparing his work. As Bowden's book on the artist is, regrettably, now out of print it would have been valuable if his detailed listings of published works and of major holdings of works in public collections could have been reprinted, amended as necessary, in Dutton's book.

Although *S. T. Gill's Australia* is handsomely produced, it fails to inspire quite as much as one might have hoped. This is by virtue of the quality of the plates. These are, on occasion, washed out and, on others, >

Reporting Galleries—The New

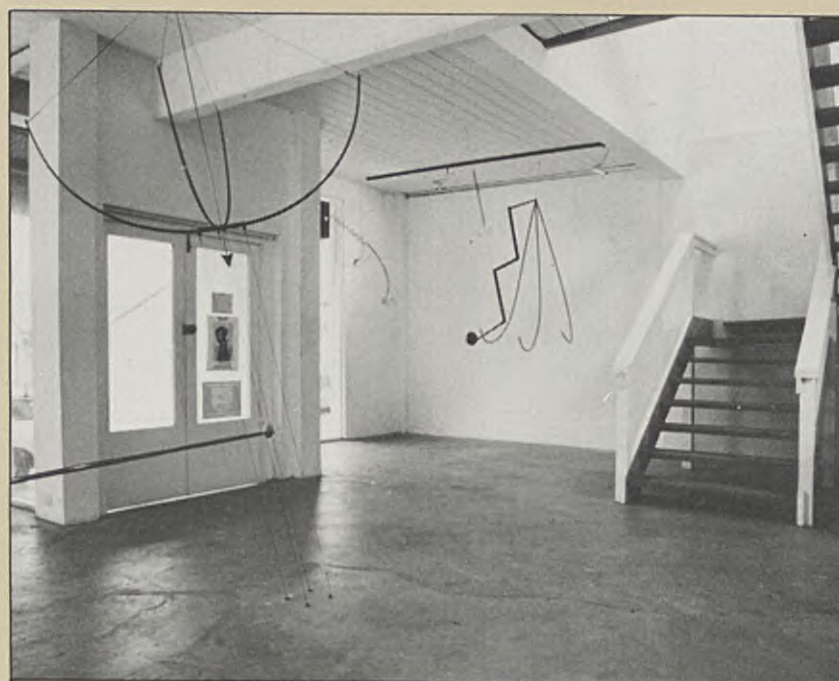
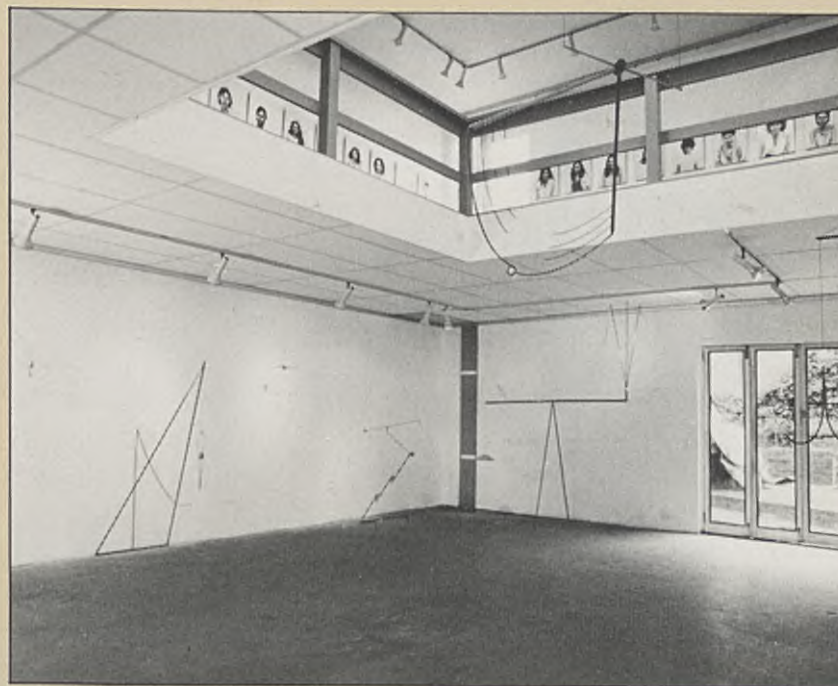
Mori Gallery, Sydney

Catherine Street in Leichhardt branches off Parramatta Road — one of the dirtiest, noisiest and most polluted thoroughfares ever devised by man. It is a long way from the fashionable and fragrant Eastern Suburbs with their numerous, sedate boulevards and spotless boutiques.

It must have been an exceptional brand of inspired insanity that motivated Stephen Mori to establish his challenging, innovative and consistently rewarding art gallery in what was formerly a cultural no-man's land.

Bill Wright officially opened the extensively remodelled premises (previously known as the Students' Gallery) in January 1982. Since then young artists, including Victor Rubin, Susan Norrie, John Walker, Kate Lohse and Ari Purhonen, have impressed critics, dealers and curators in a series of exhibitions that has been nothing less than formidable.

The success of the Mori Gallery, given the adventurous nature of its exhibiting policy and its unlikely location, proves that the spirit of Don Quixote is alive and well — right in the middle of Sydney's 'Little Italy'.



fuzzy and blemished. Gill's atmospheric depictions of *Corroboree*, c. 1850, (p. 52) and *Tanunda Creek*, c. 1845, (p. 76) for instance, look somewhat bland. Comparison with the actual works reveal that the quality of mystery that is present in the originals, has been 'washed out' through reproducing the works in too high a key, while *The return of Horrocks*, 1846, (p. 79) is overly contrasted (too light and too dark) and has blemishes in the form of 'seagulls' over the surface of the image. Although it is understandable that the high cost involved in producing art books makes it necessary for much printing to be done in Asia, this is often done at the cost of quality control of the plates. In the case of watercolour, which is by nature a delicate medium, and particularly with watercolours such as those by Gill, which have a delicacy in the colouring, this can be of considerable disadvantage to a favourable presentation of an artist. When, as Dutton so rightly points out in Gill's case, the artist has been unjustly treated in the past, this is all the more the pity — but it is a criticism that is not restricted to the book under review.

Minor editorial mistakes are inevitable in any book. In this volume, the captions to two of the months of the year, *March* and *April* have been interchanged (p. 64); the two small sketches (p. 67), said to be undated are dated 1845; *A hilarious dinner party* (p. 101) is held by the Latrobe Library, Melbourne and not by the National Library of Australia, and *Maclarens boxing saloon, main road, Ballarat* (p. 109), in the National Library, should be dated 1854 not 1864.

Both *S. T. Gill's Australia* and *The Victorian Goldfields, 1852-3*, are important to evaluating S. T. Gill as an artist and are welcome additions to the Australian art booklists. Both Geoffrey Dutton and Michael Cannon show a sympathetic understanding of their subject. Both argue that Gill did more than merely record his time, that he was a perceptive artist with a penetrating eye for detail. His work belongs to the tradition of Hogarth and Rowlandson, to a genre of which we have had all too few artists in Australia. It is to be hoped that these volumes will assist in the wider appreciation of Gill's work. □

Anne Gray

The Printmakers

Ruth Faerber

Flag 2 was one of a series of paperworks, made in editions of ten, while I was working at the Jaberwock Mill, Hobart, in 1980. The two-colour lithograph on the right-hand side had been printed by me in Sydney for incorporation into the hand-made paperwork. Working at the mill and using prepared cotton pulp and a mould and deckle, a sheet of wet paper, 54 × 76 cm, was laid on a support blanket. Relief elements were sandwiched between another wet sheet, the lithograph placed in position and the whole pressed under hydraulic pressure. When the work was dry, a dried cast circle shape was glued in position.

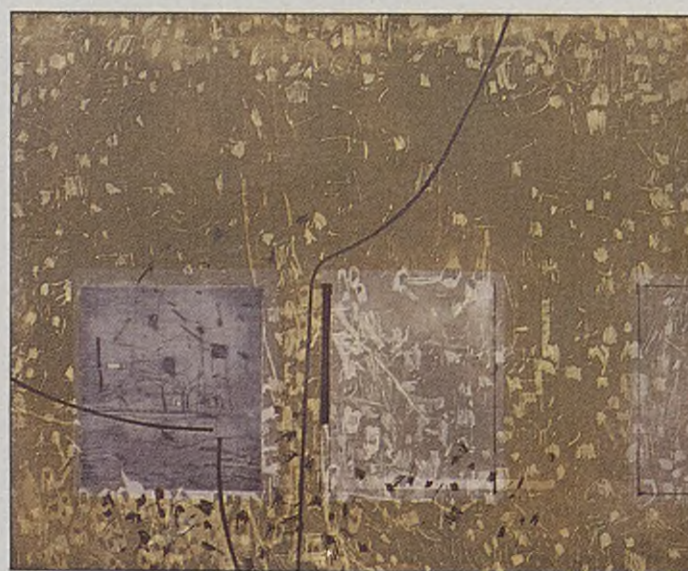
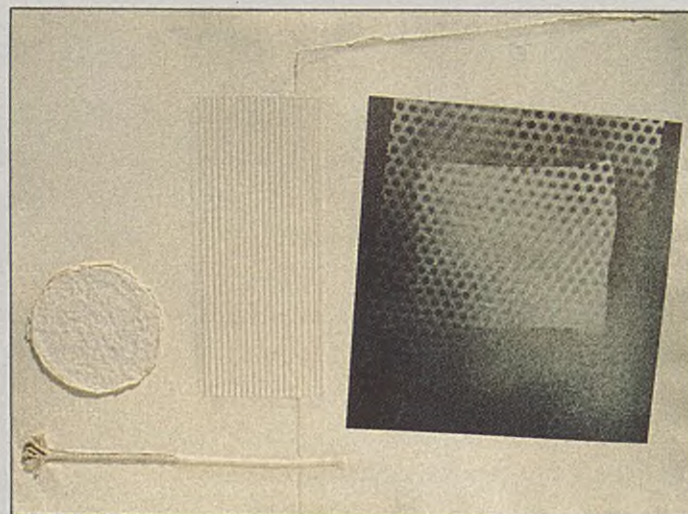
Tim Storrier

Lithograph, screenprint, hand-coloured.

Printed on Stonehenge 245 gsm warm white 100% cotton, neutral pH (buffed with calcium carbonate).

Four-colour lithograph, seven colours screenprint. Lithography executed on aluminium plates, hand-printed on a litho hand-press in collaboration with Fred Jenis. The plate for the wrinkled paper involved the use of transfer paper. The other three colours were drawn directly on to the plates. The *bon a tirer* (before the addition of silk-screen) was achieved after elaborate colour proofing. Seven colours were then added, using silk-screen, in collaboration with Kristen Coburn at B. K. Graphics. The screens were prepared using gum, touche and hand-cut stencils. A small amount of hand colouring was then added using colour pencils. >

The Printmakers



top
RUTH FAERBER FLAG 2 (1980)
Lithograph, paperwork 54 x 76cm Edition 10

centre
TIM STORRIER TIME AND AGAIN (1981)
Lithograph, screenprint hand-coloured 64 x 67cm Edition 60

above
TANYA CROTHERS COUNTRY WINDOWS 1980
Lithograph and drypoint etching 51 x 63cm Edition 7

Tanya Crothers

Country windows is a combination of lithography and drypoint etching. The background (white squiggles and dirty-green colour) was printed from two zinc lithographic plates. The green was introduced to unify the image but was made sufficiently transparent to allow the white to show through quite clearly. This transparency is a particular quality of lithography that I try to use whenever appropriate. The grey insert is printed from a piece of X-ray film cut to shape. Its surface was scratched and scored by a sharp etching tool. As the print progressed, it seemed necessary to add some strong, dark colour — hence the black lines drawn on a third lithographic plate and intended to reinforce a feeling of open spaces and distance.

I used an old letterpress (originally from the *Newcastle Herald*) for printing the three lithographic plate and a new Japanese etching press for the drypoint X-ray film.

Peter Bond

Corroboree rock is a recent etching, using two zinc plates that have been technically and aesthetically treated oppositely. That is to say, the landscape plate is composed of delicate textures, aquatints and burin work, while the second plate, cut in the silhouette of the landscape, is a more physical encounter with zinc, leaving an abstract impression of the location. The colour is applied directly on to the inked plate by a soft roller, and printed simultaneously.

This particular print is from a series of twelve, printed on Arches paper, with an edition number of 30.

Michael West

This lithograph was one of forty prints shown in Michael West's Memorial Exhibition at the Workshop Arts Centre in April 1982.

It is typical of Michael West's prints in that it combines a delicate, figurative image with a very free and bold design. A number of strong colours have been overprinted to achieve subtle tonal variations.

Michael usually started his work with a preconceived plan but, as each new colour was added, he allowed the print to take over and decide its own development. Never afraid to experiment, he was prepared to go on adding to a print long after a more easily satisfied person would consider it complete. Michael printed all his own work from zinc plates on the presses at the Workshop Arts Centre, Willoughby.

Barry Gazzard

This is the seventh in a suite of multi-colour lithographs exploring the theme of maps of landscape seen as a spiritualized environment in which symbols and specific landscape manifestations are integrated. Whilst the landscape in each case is a specific location, the physical limits of the topography are subsumed in the exploration of greater truths.

The landscape is neither seen as the manifestations of time nor as a resource to be used. The use is more relevant to the print where, as the maze indicates, it is concerned with a journey and the seeing is concerned with cognition.

Screenprint and etching were used to complement the main lithographic components of this print. The central landscape panel was printed lithographically, the five colours being printed on the same stone without regrinding. The two blacks were printed separately but the gradated black and the yellow were printed together. The foot on the right is a soft-ground etching, which was then offset printed on to the print.

This was printed by the artist himself, on Stonehenge paper 48 x 62 cm in an edition of fifteen. □

Book Review

Nicholas Chevalier Artist: His Life and Work

by Melvin N. Day

(Millwood Press, New Zealand; Australian distributor Little Hills Press, Burwood, N.S.W., ISBN 0-908582 37 4. Edition limited to 1500) \$120.

Nicholas Chevalier was not the most exciting of those artists who spent time in the antipodes last century. His works, mainly competent, but dull, landscapes, served as records of a landscape rather than interpretations by a fine eye. Interest in him will, therefore, tend to be historic rather than aesthetic.

Melvin N. Day has, with seemingly very little rewriting, published his M. Phil. thesis on Chevalier and his New Zealand work. The book, therefore, has many of the faults of this type of literature. Its style is ponderous and academic without any of the wit or economy of writing that would make such a pedestrian subject easy reading; but it does have that saving grace of a good thesis — it is thorough, and anyone interested in Chevalier's work, or life, will find the information here.

Day is a New Zealander and, appropriately enough, the book concentrates on Chevalier's New Zealand subjects, looking especially at geographic locations where Chevalier made watercolour drawings. These drawings are some of Chevalier's more charming works and it is a pleasure to see them recorded in what appears to be fairly accurate colour.

Despite its horizontal format the book manages to avoid one of the main problems of books on landscapes that often end up impossibly awkward shapes for reading if the illustrations are given due prominence. The placing of footnotes in columns along the side of the text rather than at the end of the book makes for easy checking of references. It is a feature that should, perhaps, be adopted by other publishers.

There is, however, one major problem with this book — the price. To this reviewer's mind, a limited edition should be something both exquisitely beautiful and slightly esoteric, like the Australian National Gallery's artists' sketchbooks; but a book aiming to be the standard text on the subject should be a reasonable price. Neither scholars nor libraries can afford to buy the constant stream of overpriced art books now on the market. Despite the slip cover this book is not special enough to justify a price tag of \$120. □

Joanna Mendelsohn

Obituary

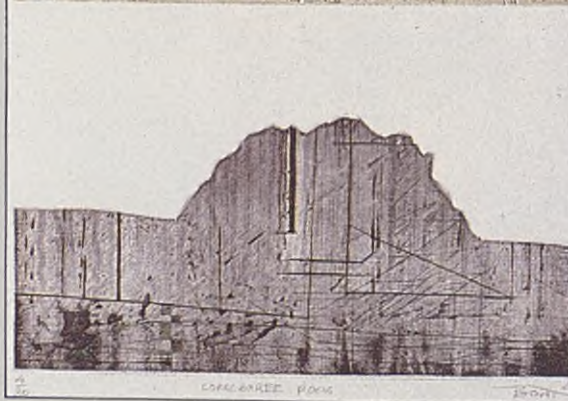
James Cant

by Ron Radford



James Cant died in Adelaide on 26 June 1982, aged seventy, having suffered from multiple sclerosis for many years. He is survived by his wife, the artist Dora Cant (Chapman). James Cant is well known throughout Australia for his paintings of the late 1950s and 1960s. These studies of the minutiae of nature give, from a distance, an illusion of hyper-realism. Their tactile surfaces, which detail brambles and long grasses, are seemingly uncomposed, accurate glimpses around the Willunga area near Adelaide. Viewed closely, >

The Printmakers



top
PETER BOND CORROBOREE
ROCK (1981)
Etching Edition 30

left
MICHAEL WEST
POPPIES 1980
Lithograph 52 x 64 cm

below
BARRY GAZZARD
UNTITLED (1982)
Lithograph, screenprint
and etching 48 x 62 cm
Edition 15



Artists to watch



top
PETER BROOKES FROZEN MAN
STANCE (1981)
Synthetic polymer paint on paper
(mixed media) 112 x 77 cm
Mori, Sydney
Photograph by Julie Brown

centre left
SANDY HEALEY UNTITLED DRAWING
(1982)
Mixed media 77 x 56 cm
Garry Anderson, Sydney
Photograph by Victoria Fernandez

centre right
MARION BORGELT PAINTING I 1981
Oil on canvas 198 x 152 cm
Axiom, Melbourne
Photograph by Adrian Featherstone

right
HELEN EAGER READING (1982)
Pastel on paper 122 x 81 cm
Watters, Sydney
Photograph by Julie Brown



these complex, light-filled impressions become a web of textured calligraphy. Their abstract, afocal patterning has some of the feeling of the more non-objective paintings of the period, such as the work of Ian Fairweather, John Passmore and William Rose. It is this style of work that represents Cant in most State Galleries in Australia.

This was, however, only one aspect of Cant's work. Few people are aware that he was at the vanguard of the English Surrealist movement in the 1930s. In 1934, he travelled abroad and studied at the Central School of Art and Craft in London. A year later, he exhibited in the company of Ernst, Klee and de Chirico and, from then on, was associated with the Surrealist group in London. In 1937, at the invitation of Kenneth Clark and Herbert Read, among others, Cant showed paintings at Agnews, in an exhibition of work produced by the ten most promising *avant-garde* painters in Britain. The other nine were Ivon Hitchens, Roy de Maistre, Robert Medley, Victor Pasmore, John Piper, Ceri Richards, Graham Sutherland, Julian Trevelyan and Francis Bacon.

Throughout the 1930s Cant experimented with differing styles. *The merchants of death*, 1938, presently on display at the Art Gallery of South Australia, was painted a year after Picasso's momentous *Guernica* in a similar Cubistic, Expressionistic style. A year later, his works appear to be influenced by de Chirico and Magritte, as can be seen in his eerie *Deserted city* in the Australian National Gallery, Canberra. The most *avant-garde* exhibition in which he participated was the 'Found and Constructed Objects Exhibition', organized by Peggy Guggenheim at her Cork Street Gallery. Unfortunately, only a few photographs remain of the fanciful, provoking assemblages and sculptures that Cant exhibited on this occasion.

Cant returned to Australia after the outbreak of World War II, enlisted and served for three years. His disenchantment with the war was violently expressed in his work entitled *The bomb*, 1945 (now hanging in the Art Gallery of South Australia), which was a reaction against the dropping of the atomic bomb on Hiroshima. The violent, expressive quality is contained by a rigid constructivism but the *Angst* is no less evident than in the work of his Melbourne contemporaries, Boyd, Nolan, Tucker and Perceval. After the war, Cant worked as a display artist at the Sydney Natural History Museum, where he became interested in the Museum's collection of Aboriginal art. In the mid- to late 1940s, his work showed some influence from this direction and this interest was intensified when he met the Adelaide anthropologist, Charles Mountford. Mountford had recently discovered some Aboriginal cave paintings and James Cant was asked to make reconstructions of them. Cant and his wife accompanied an exhibition of these works to Britain and Europe.

After the exhibition, he remained in England for five years, successfully painting and exhibiting London and Welsh street scenes and people. The street scenes remind us, superficially, of Sali Herman's Sydney streetscapes. Cant's cooler works, however, show a great feeling of isolation and are constructed with an almost geometric brutality. The surfaces are less tactile and more sensuous than those of Herman as Cant had perfected the wax-encaustic technique. With this medium he also painted still lifes creating quiet works that have some of the subtlety and metaphysical quality akin to the still lifes of the Italian painters, Carra and Morandi.

In 1955, the Cants moved back to Australia, first to Sydney and, in the following year, to Adelaide, Dora Cant's home town. Here, James Cant spent the rest of his life. It was in South Australia that his close-focus paintings of dry grass and scrub evolved — the works for which he has become known today. In his last years, in spite of his incapacitation, he managed to decorate with earthy textures and colours, calligraphic line, the pots Dora made.

In spite of the thin book published on his art in 1970, written by Elizabeth Young, and the acknowledgement of his work in *Rebels and Precursors* by Richard Haese published last year, the full range of his art is not well known. It is hoped that this neglect will be offset in a retrospective exhibition of his work at the Art Gallery of South Australia, to be staged in 1983-4. □



Rudy Komon 1908-1982 An appreciation

by Alun Leach-Jones

Rudy Komon was one of those legendary art dealers — all artists dream of being befriended by this type of dealer. His sympathy and understanding of artists' feelings, problems and aspirations was quite extraordinary.

Rudy was shrewd but never unfeeling, knowing but could be calculatedly crass, had a good eye but could be selectively blind, an aesthete and epicure with the common touch, loyal to a fault, generous in all matters concerning his artists but mean with paper clips! A combination of ebullience, zest for life, high good spirits and yet a sober capacity to reflect and to listen attentively, particularly to what artists had to say. Above all, he put their interests and their work first and the mere trade of selling paintings came a very poor second. He was an odd and paradoxical mixture of light and shadow, high idealism and low comedy — without doubt, a charismatic character.

Rudy Komon also had that most rare of gifts, that 'precient eye', that gift for anticipating of what an artist might be capable. It was this extraordinary belief in artists that, in itself, must have acted as catalyst to many, helping to give confidence and conviction in their individual enterprises. I am sure it helped immeasurably in the early, difficult years, in ultimately establishing the reputation of some of Australia's most important artists.

Rudy always searched out the original and had no interest or patience with mere opportunists and followers of fashion. His standards, in his lights, were always the most exacting and high. His energy, enthusiasm and belief in the art and artists of this country was total and remained constant and unflagging from the moment his gallery opened in 1959. His taste and knowledge, exemplified in the artists he represented, the exhibitions he put on and the manner in which his gallery operated, have created standards of excellence, behaviour and professional practice that have become aspired-to norms amongst artists and galleries.

As in this life, Rudy Komon now leaves behind a challenge for us all — to excel, to achieve, and to be generous of spirit. He will always be remembered with love, affection and admiration by those of us who were lucky enough to have known him. He is quite irreplaceable.

'More power to the makers. Of whom he made as well as any.' □

Requiescat in Venice:

The Venice Biennale by Ronald Millen

What Hans Christian Andersen did not tell us was that the Emperor, smug but not snug in his new clothes, caught the chill of his life and died — and that, his heirs having gone off to far places like Kassel and Basel and São Paulo and even remoter Sydney, there was no one on hand for that particular job. There was, however, the palace and the gardens with, to boot, all those officials, administrators, honorary this-and-thats, queens, knaves, typists, and dealers. None of them felt like writing themselves out of work, so no one put up a sign saying *L'Empereur est mort, vive l'Empereur* but just embalmed the old stiff and, every two years, took him out of mothballs and tied him to his high horse and paraded him around and people came and gawped just as >

Artists to watch



top left
BRENDA HUMBLE
HOMAGE (1982)
Oil on canvas 91 x 91cm
James Harvey, Sydney

Photography by Fenn Hinchcliffe



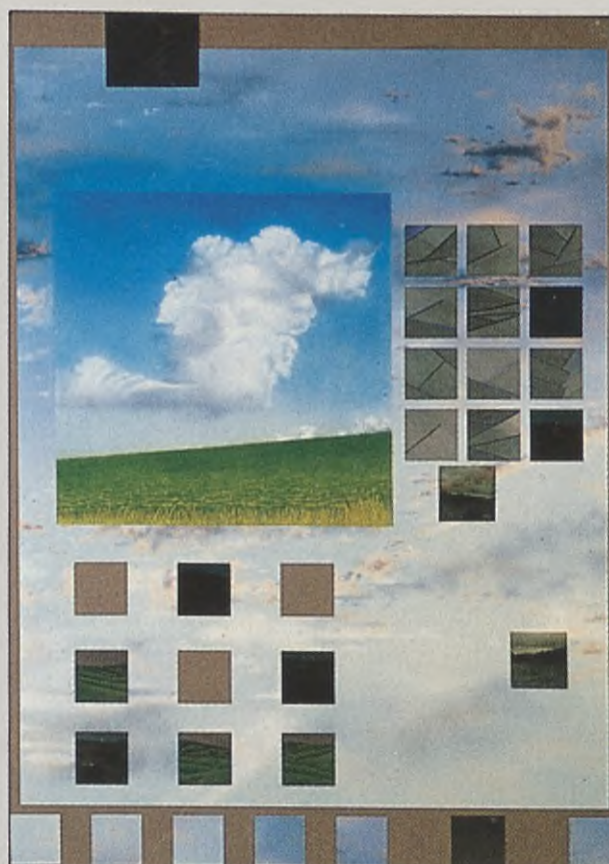
top right
CHRISTOPHER LEWIS
MIDTOWN STREETSCAPE
(1982)
Oil on canvas 92 x 92cm
Robin Gibson, Sydney

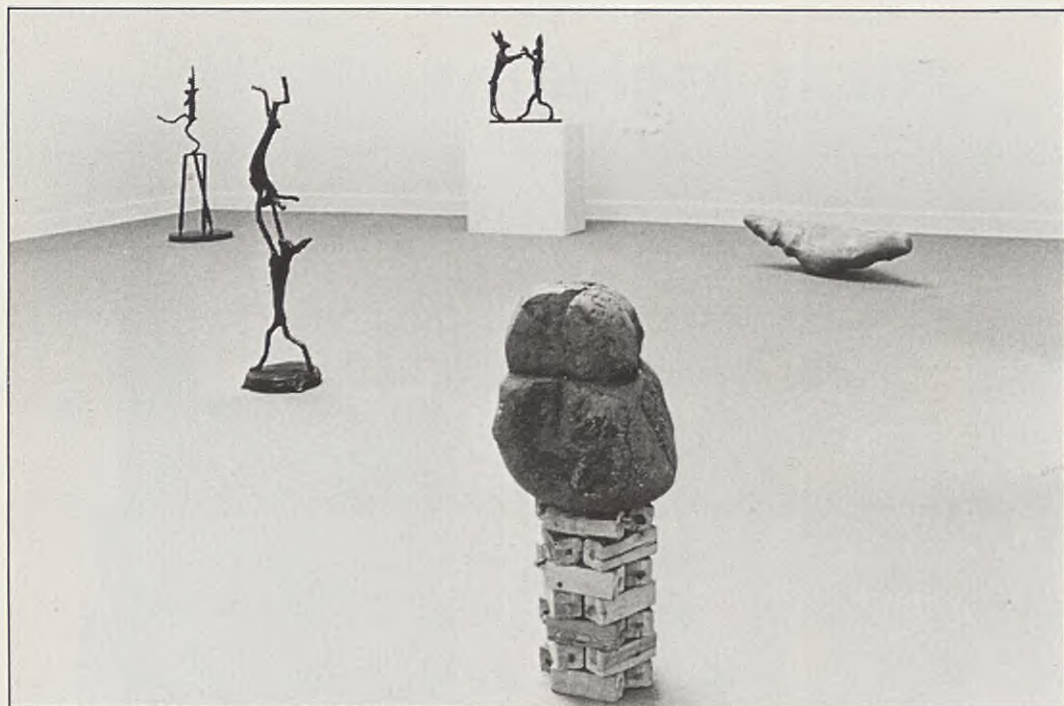
Photograph by Greg Weight

left
MOSTYN BRAMLEY — MOORE
MY BED IN BALI (1981)
Synthetic polymer paint on
composition board 66 x 54cm
Gallery 52, Perth

below
LOUISE FOWLER — SMITH
MEMORIES OF DUNGOG
(1982)
Synthetic polymer paint on paper,
aluminium and litho film backed
with mirror 141 x 100cm
Holdsworth, Sydney

Photograph by Michael Cook





above
BARRY FLANAGAN VIEW OF GALLERY
WITH WORKS IN BRONZE AND STONE 1982

Photograph by Giacomelli, Venice

right
PATERSON EWEN PORTRAIT OF
VINCENT (1974)
Synthetic polymer paint, canvas and metal
on plywood 244 x 122 cm
The Vancouver Art Gallery



below
PETER BOOTH DRAWING 1981 (1981)
Gouache, crayon and ink
Owned by Monica Booth

opposite bottom
TADASHI KAWAMATA '82 VENEZIA 1982
Leaves, planks, metal

opposite top
ROSALIE GASCOIGNE CITY BIRDS (1981)
54 high x 39 wide x 13 cm deep
Weathered wood and paper
Owned by Diana Woollard



The Leopard
He hides in the green bushes
and jumps with fear
and shakes the trees
to kill his enemies.

in the past (only not so many and not so much) and the silly ceremony came to be known, to the few who might still care, as the Biennial of Venice. Moral: Old institutions do not die, they just dither away. Or, if like the Emperor you have nothing to show, don't show yourself.

In Venice in June of 1982, the corpse was in full evidence, even if not all put together in time for the world's critics to inspect nor the State officials to consecrate. Never was disorder — un-order — greater at an exhibition opening. Those responsible tried to excuse it by the untimely death of the chief curator in December 1981 but six months should have been more than enough for the finishing touches of a show that has, by its nature, two years to put itself together. Disorder and lack of planning, however, are nothing new at the Venice Biennale. What in this year's show was the chosen theme: Art as Art: The Persistence of the Art Work, or, in plainer terms, Art for Art's Sake?

The purpose was not wrong, the point was well-intentioned, even timely. After the long hiatus of Minimal, Conceptual, Performance, Body, Land, Documentary, Tracer art, and the like, in which a permanent object was usually not the aim but only, if produced at all, a by-product, it has become obvious that if an artist is to have the place he claims to want in some kind of society, he has to have something to offer, to show, to sell. Under the barrage of propaganda and theorizing and loose talk (semi- or sub-literate, a lot of it) that had to accompany approaches more verbal than visual, the image-maker panicked. The 'making' artist became unsure of his aesthetic and even of his reason for being, lost confidence in his product because 'products' were out, could not count on a market or even dealer or public interest, felt embarrassed by his own disinterest in talk-for-art's-sake. Without a *tante à héritage*, fairy godfather, foundation, or teaching job, it became even more difficult than it had been to make ends meet. Whence the Biennale's attempt to recant its ideologies of recent years and to refocus on the work of art as such, on its persistence.

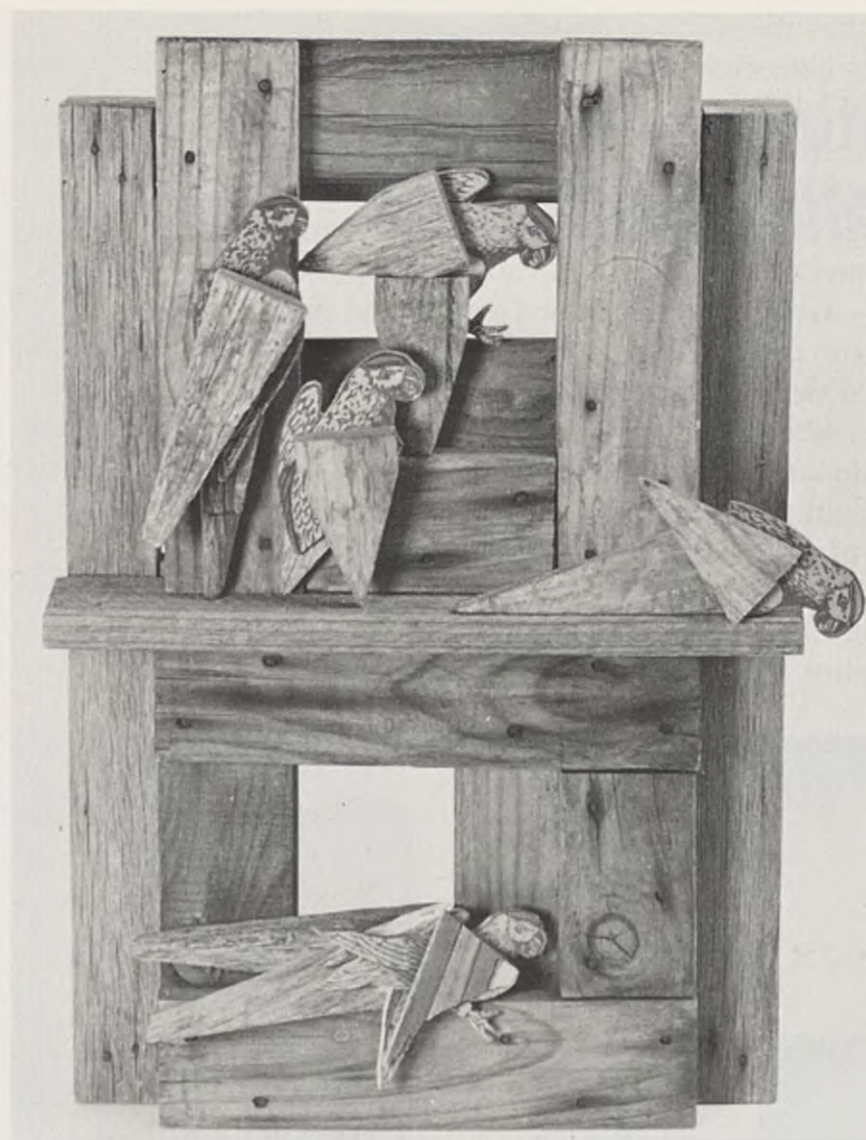
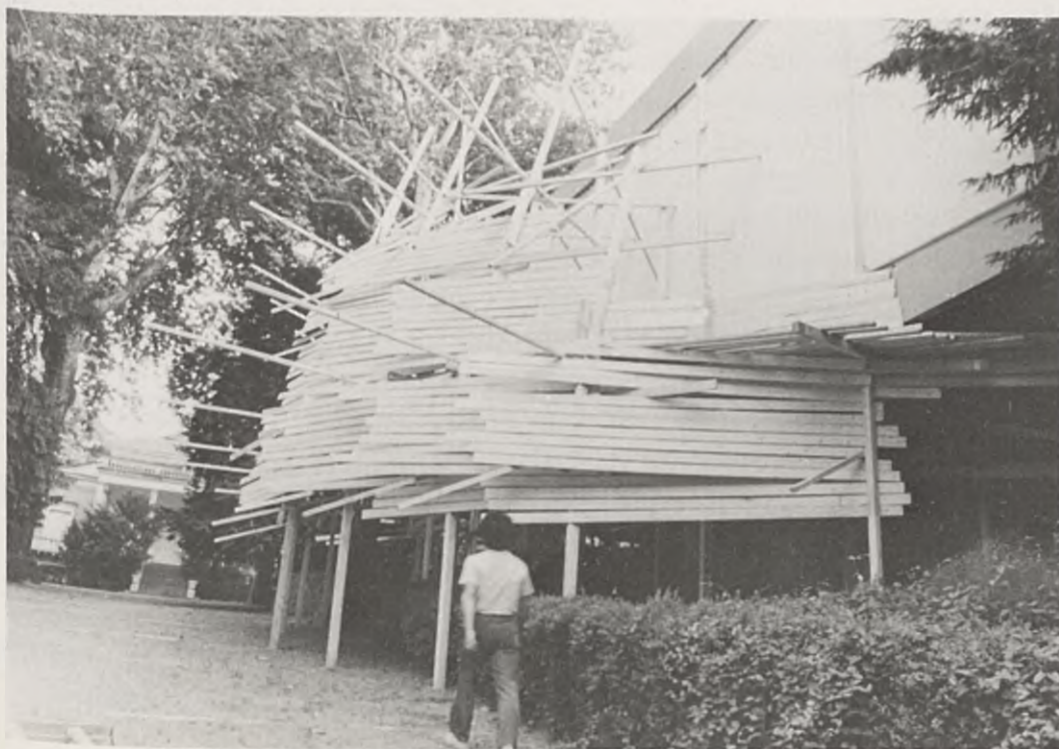
However, never have so many bad art works been so badly shown for so good a cause. It was almost as if, when the word went forth from Venice, artists everywhere rushed to turn out saleable products. With time so short, and talent also, the best most could do was to fall back on a safe figuration, on outworn themes and techniques and manners. The result was the kind of hotch-potch show put on by local art fairs in which anything good is cheapened by the company it is forced to keep. Art for Art's Sake proved so out of date and out of touch and even out of reach for most, that it ended as an excuse for the very thing which, a century ago, it was meant to combat: mediocre figuration with sterile craftsmanship devoted to a sterile content proclaimed, sterily, to be 'serious'. A morose mediocrity prevailed. Not good enough to forgive, not bad enough to make anyone angry, not serious enough to make anyone think, it could not do what any international trend-setting or trend-reflecting exhibition should do: provoke. Fourteen years after the hectic goings-on of 1968, reviewers could feel no compulsion stronger than the wish to find, at any cost, something nice to say about someone.

If any trend dominated, it could be called, charitably, Neo-Mannerism: everyone's style but one's own, second-hand and hand-me-down, with direct citations (which one felt came most often via glossy art-book photographs rather than any living contact) from *inter alia* Balthus, Böcklin, Bosch, Bruegel, Joseph Cornell, Dali, Léonor Fini, Ingres, Magritte, Parmigianino, even Picasso, and, *Venise oblige*, Tintoretto. That such allusions were intended and not the accidents of a paucity of talent was evident from the literary divagations of most of the 'introducers' in the main or national catalogues that were liberally studded with Great Names, as if to provide safe-conduct passes for works that could not get by on their own.

Quote led to Kitsch: the twee hobbyism of Britain's Barry Flanagan with his bronze or stone or gilded bunny wabbits; Sweden's Ulrik Samuelson with his fat armchairs moulded in rough grey clay titled (I swear) *Requiem* and

his pixy-cottage room with oversized flagstones painted on floors and walls and a sweet little Rumpelstiltskin-in-the-Round smirking in a corner; the slickly parodistical literary faggotry of one, Riccardo Tommasi Ferroni, to whom Italy gave a special show all his own; the vulgar parodies of familiar classics by Mario Ceroli, once an ingenious deviser of scroll-sawed wooden silhouettes, now a clumsy borrower trying to mask a loss of 'hand' by scribbling in dirty pencil over cut-outs no longer startlingly precise. Worse, 'serious' thoughts were hauled in by the smudgy handfults to lend spurious dignity to painting or carving that was sometimes slick, sometimes merely incompetent: the Berliner, Johannes Grütze, (but is he leg-pulling with his nineteenth-century academic virtuosity and Munich eroticism?); the perennial Viennese sculptor, Alfred Hrdlicka, with his *Auschwitz* and *The terrible end of Pier Paolo Pasolini*; the fuzzy painting reflecting fuzzy thinking in the American, Irving Petlin's, landscapes; Australia's Peter Booth, whose connection is not with great painters of fantasy but only, derivatively and obviously and uncomfortably (for him as for the viewer, I suspect), with Giorgio de Chirico's small-talented but caustically social-minded brother Alberto Savinio, whose technique as well as composite animal-people figures Booth loots (but Savinio was masterly in making his roughish paint part of the creepy feeling and harsh comment, whilst Booth, it strikes me, has many a mile to go); the whole nameless, faceless batch of Soviets with their national built-in Kitsch applied to academic-modern portraits, where a smile would crack the paint and the System; East Germany's unspeakables with heavy thoughts and compositions one could consider appropriately claustrophobic (the Wall) if they were not merely incompetent.

None of this can be excused as eagerness to match the ill-chosen if well-meant theme. The problem of genuine fantastic art is still with us. A few artists shown had their own successful solutions often based on variations on existing material. The Czech, Jiri Anderle (b. 1936), confronts us with, generally, a real postcard or old photograph, then freely reworks the image on a large scale with the bodies suddenly stripped down to nakedness and the texture to fine line drawing; realistically rendered faces stare hopelessly out of the decomposition — technical as well as spiritual — of the original image. In superbly controlled pencil drawings Horst Janssen of Hamburg (b. 1929) continues his inexhaustible play of revealing and concealing the human face and figure, often in variations, spun over a Grünewald or an Utamaro or even a Carracci, that do what true fantastic art does, making you see the unreal as distressingly real. The impression of the Canadian, Paterson Ewen (b. 1925), is of a laboured *faux-naïf*, until one grasps the inventiveness of works that look like conventional 'primitive' or Abstract paintings and yet



are assemblages using cut-out shapes in linoleum, plywood, metal, glued canvas, sometimes in positive relief, sometimes negative (*intaglio*). A less thoughtful (and experienced) artist (and one who had not been through the Abstractionist experience) might have made these no more than game-playing with representation. Instead, they end up with the oddness of a William Blake poem, where everything seems simple and nothing is less than complex.

All this depends for its fantasy — that is, its subject-matter — on representational configuration and chiefly on the human image (though Ewen manages it with nature as well). As such, none of it is 'new'. Yet fantasy in the largest sense, as distinct from 'fantastic', was not absent, sometimes taking forms that were unexpected precisely because indebted in some measure to the Conceptual approaches that this Biennale purported to reject.

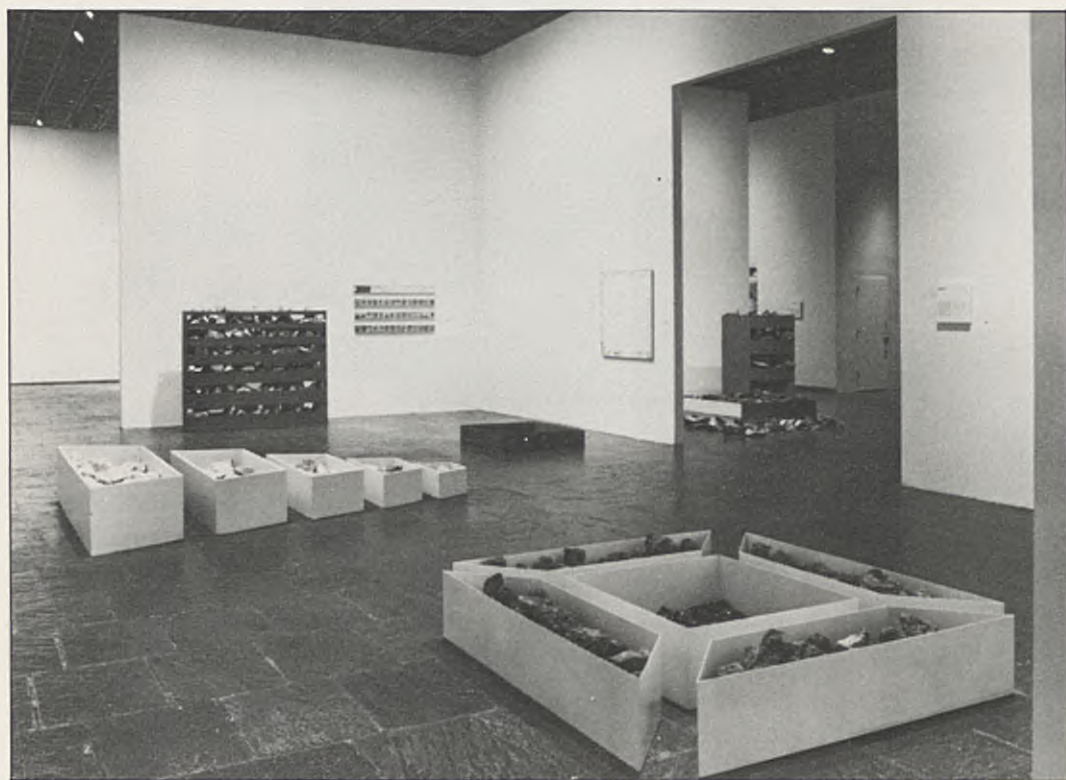
As usual, when creativity is at an ebb, look to the Japanese for what there is. Yoshio Kitayama (b. 1948, never before exhibited outside Japan) invents three-dimensional objects to hang on walls which look, or rather do not look, like kites that grew on their own with no one to say what a kite should look like, like the trees outside Japanese shrines all hung over with coloured papers, like constellations in a motley-coloured galaxy, like a new kind of tree-plant whose twigs go off as they wish and whose leaves are each separately painted. 'Constructions' is too strong a word for these organic-seeming growths; even 'assemblage' too much suggests a guiding hand. Bamboo twigs, bits of wood, scraps of leather or paper or cloth, copper or lead wires seem simply to grow together. Floating yet motionless, the objects look as if they should be mobiles, wind-blown, as if they should rustle or make glass-chime music.

At the other end of the spectrum of colour, materials and solidity, Tadashi Kawamata (b. 1953, shown in Australia in 1981) works almost entirely in (usually) unpainted lumber. Regulation-size boards, planks, poles, panels are built into labyrinthine rooms or piles masking exteriors of buildings, >

always giving the impression of a work-in-progress subtly completed. Obviously, they owe something to the old Shinto shrines with their pagoda-roof forms, projecting timbers, lattice-work, criss-crossed poles. However, Kawamata's constructions are neither historical, subjective, functional, nor decorative, but a kind of architectural sculpture existing in and for themselves, large in scale, natural and intimate in feeling. As with Kitayama's constructed growths, they defy both verbal description and photographic reproduction — which may be as good a definition as any of art.

Just how 'pure' the Japanese work is was made evident by the room full of black-painted wooden constructions and objects by the Spaniard, José Abad (b. 1942), whose wit, fantasy and visual entertainment derive directly from the affectionate parody of Baroque forms, particularly those connected with Spanish sentimental religious art; thus a kind of *Historismus* kidded, which may or may not be meant as social comment.

Infinitely more serious, steeped in philosophical principles, Walter Pichler (b. 1936) filled the Austrian pavilion with constructions, sculptures, drawings, sketches, models, and other documentation of the 'houses' he has



INSTALLATION VIEW OF ROBERT SMITHSON:
A RETROSPECTIVE VIEW AT WHITNEY MUSEUM OF
AMERICAN ART, NEW YORK (1982)

Photograph by Geoffrey Clements

erected for his sculptures to 'live in' on his farm in Sankt Martin near the Hungarian and Yugoslavian borders. The sculptures are usually more or less human abstractions, sometimes in metal, sometimes with marble or other materials, and they can be mobile and some are meant to be dressed. Again, natural wood and building materials create a more-than-house atmosphere and, again, much more than with Kawamata, there is a resonance of the domestic architecture of a particular rural environment. Here, however, everything relates essentially to a concept, to an elaborate intellectual, even spiritual, premise that is so rooted in the culture of a country and what (old-fashioned as that notion has become) can be called its spiritual aspirations as to express and evoke a place and its feeling, both natural and human, to communicate them to a viewer who has never been there.


Something of this is aimed at by Rosalie Gascoigne (b. 1917), one of the two artists exhibited in the half-built, jerry-built, poorly sited shed to which, apparently for lack of enlightened scepticism about Italian good intentions and poor realizations (surely someone could have kept an eye on what was going on in advance), Australia permitted itself to be relegated so as to afford even more space for the Italians' own plethoric and, this year, largely faceless

contributions. Exceptional in having been for most of her life outside the mainstreams of art, though with a productive contact with Ikebana, the only art she had studied formally, Mrs Gascoigne has a quick sense for minimal materials, for the found and the accidental. Yet, in her natural grace, so indebted to the Orient and only recently touched by the Western movements the rest of us have grown up with, she is not always able to transcend the natural nature of her found or borrowed materials. Unlike Kitayama, Kawamata, Abad, or Pichler, her lack of familiarity with the usual means of artistic organization is, indeed, a virtue but it also makes it questionable whether this quintessentially antipodean artist can truly evoke for the non-Australian viewer a landscape and transform, as Ian North sensitively puts it, 'her modest beautiful materials . . . into metaphors for their place of origin'. In that respect, her bottle-crates, bunches of salsify or swans' feathers, Cornell-like wooden assemblages, galvanized iron and weathered wooden panels strike me as conveying a less than exportable message. Because of this, her non-figurative art tends to be not unlike many of the purely figurative works in this Biennale, which were of interest not in themselves but only thanks to a commentator's verbal interpretation or one's own recognition of the literary source or artist or art work looted.

This brings us, in a way, full circle. Back to the Conceptual approaches refused by this Art-for-Art's-Sake Biennale. The United States, deaf to the siren song of the Venice administrators, turned its entire pavilion over to Robert Smithson (1938-73), an uncompromising Minimal-Earthworks-'non-space' artist killed in a plane crash while prospecting one of his 'non-sites'. In a general review such as this it is not possible to do justice to the complex figure and theories of Smithson (Jacques Derrida, Charles Manson, Alfred Hitchcock, Jack Kerouac, Stanley Kubrick, Michelangelo Antonioni and other aestheticians all have their place in his exegesis) nor to the photographs, drawings, diagrams, maps, typed texts, steel frames, plastic mirrors, boxes of rocks, sand, salt, asphalt, painted wood and so on which make up the corpus of his work and which, quite outside their remarkably attractive neatness, take on meaning only when collated with the artist's life and own writings and the explanations written by others.

It is interesting that Smithson's Minimalist expression, like that of the Dutch pavilion's extreme exponent of the approach, Stanley Broun, who works with the least of lines or, for a flash of virtuosity, boxes of file-cards, called for the maximum of explanatory commentary in their respective catalogues. Interesting, too, that, along with the scattered few examples of that same trend in the West German pavilion and the thoroughly unnoteworthy special exhibition of young hopefuls (quarantined well away from the main exhibition), in the context of this Biennale they seemed almost distressingly dated, as if exhibits for the 1980 show had been delayed at Customs and only just arrived at Venice.

In the context of this Biennale, that remark should not be taken as criticism. Even a whiff of thinking, if not thought, was refreshing in all this staleness. The rooms and rooms (and then some more) of the Italians' own central pavilion set the style and standard for the Biennale as a whole, and a single word covers both: mediocrity. Or, more accurately since 'mediocre' at least implies a medium level of quality, dull. The Biennale has outlived its time, art has outlived the Biennale, and the participating countries may well — or should — be asking themselves if the expense of participation is justifiable. If one's national artists are of any worth, in the present set-up of art-business they are likely to rise or be pushed to the surface anyway. Mediocrity, like muck, has a tendency to rub off on people who get too close to it. Mass affairs like the Venice Biennale cannot dignify any artist but only lower his tone. The institution is dead, and there is no point in putting up its cadaver for biennial dismay. If anything can be salvaged from it, it can only be through the participating countries demanding a larger voice in both the cultural and administrative direction. The clashes that would certainly result could be all to the good. □



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Oil on canvas 205 x 125 cm
National Gallery of Victoria

Acquired through The Art Foundation of Victoria with generous assistance from the Commonwealth Bank, the Signet Group Pty Ltd, and the Helen Schutt Trust.

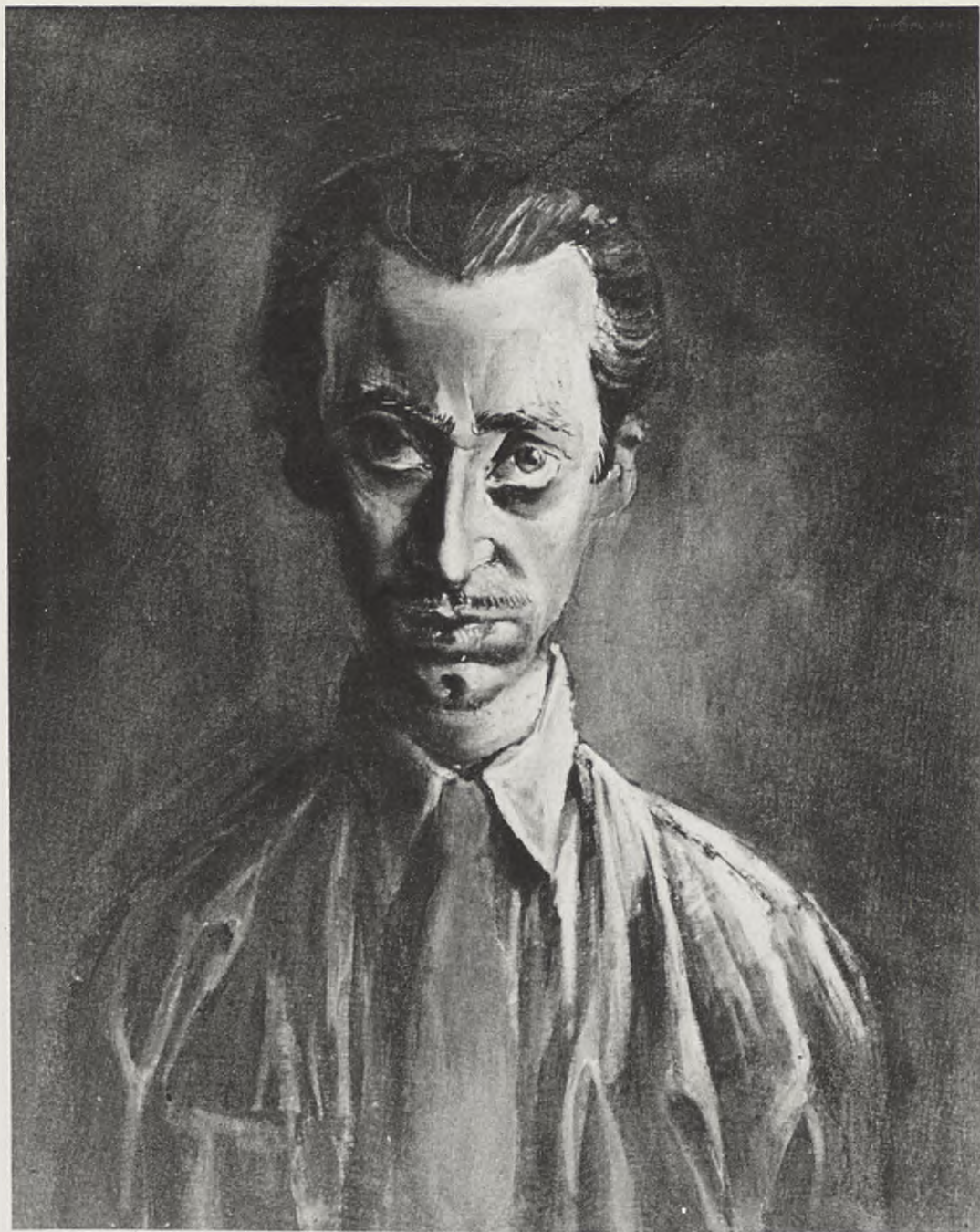


FREDERICK McCUBBIN HOME AGAIN 1884
Oil on canvas
National Gallery of Victoria

Presented through The Art Foundation of Victoria. Purchased
with funds generously provided by G.J. Coles and Company.



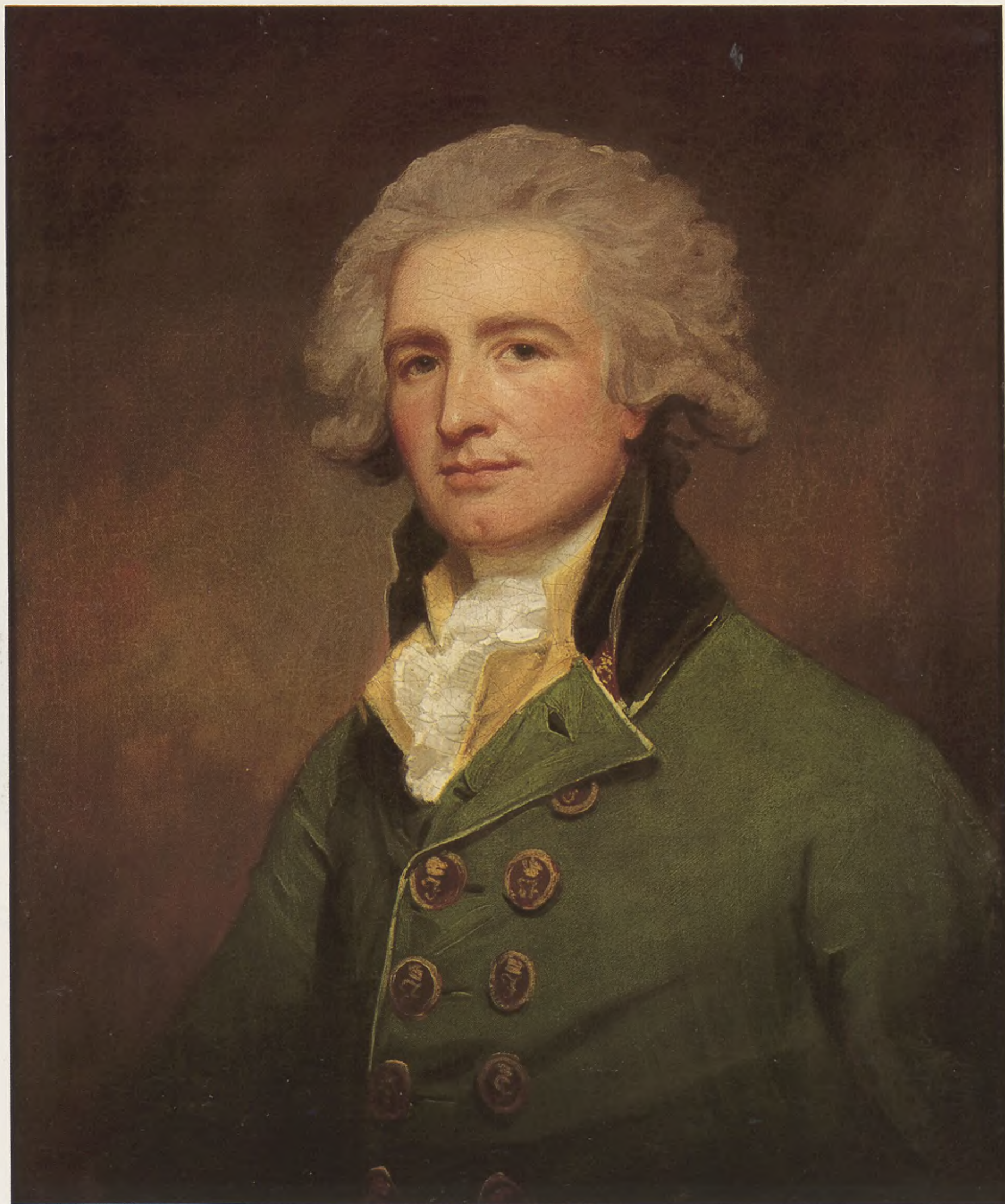
Que pico de Oro!



left
FRANCISCO GOYA WHAT A GOLDEN BEAK Plate 53 from
LOS CAPRICHOS (1799)
Etching, burnished aquatint and burin 22 x 15cm
Art Gallery of South Australia

above
ALBERT TUCKER SELF PORTRAIT (1945)
Oil on gauze on cardboard 75 x 60cm
National Gallery of Victoria

Purchased through the Art Foundation of Victoria.



GEORGE ROMNEY PORTRAIT OF COLONEL
ABERCROMBIE (c. 1788)
Oil on canvas 77 x 63cm
Art Gallery of South Australia

Gift of the partners of Phillips & Henderson, 1982



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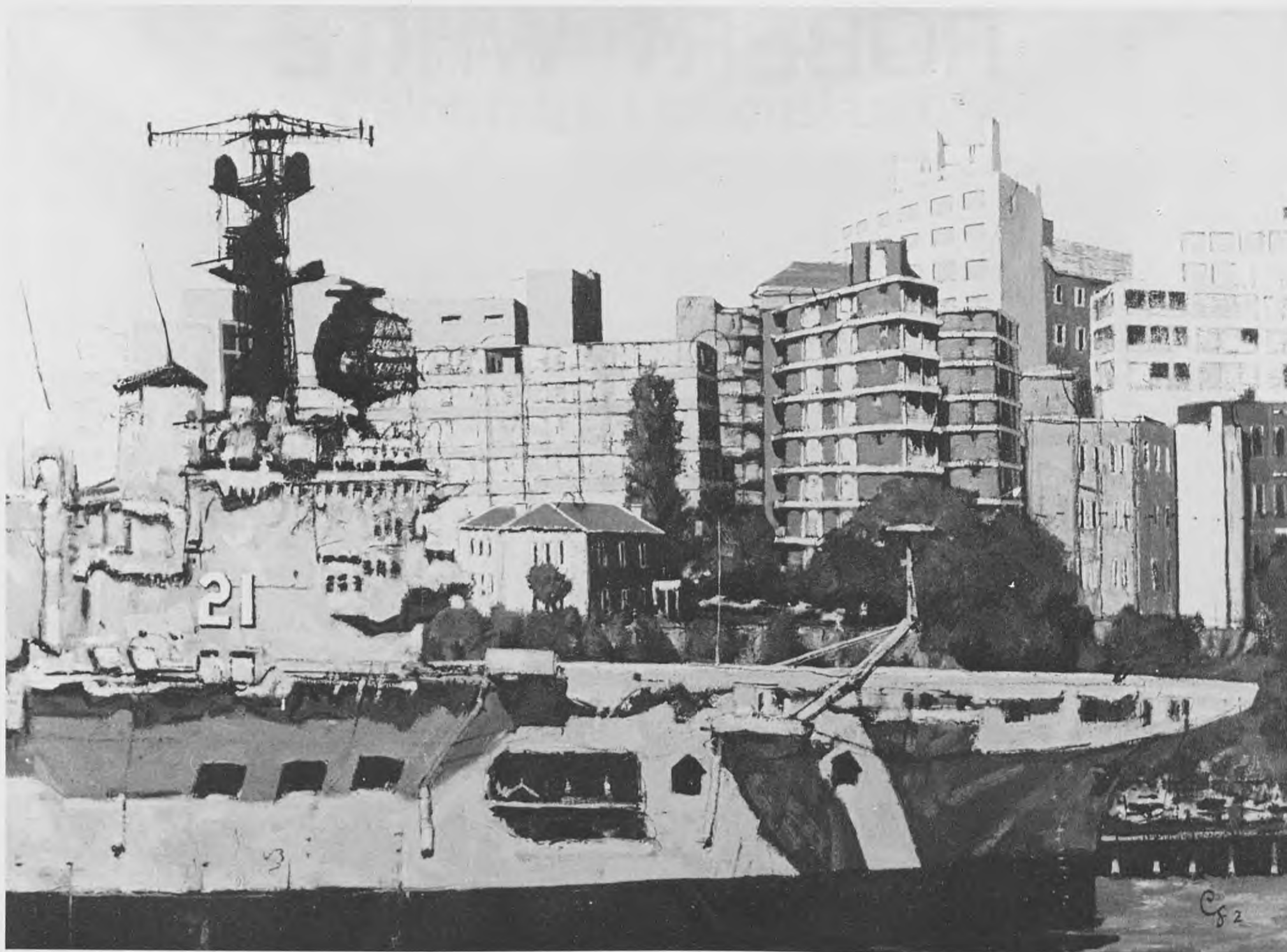
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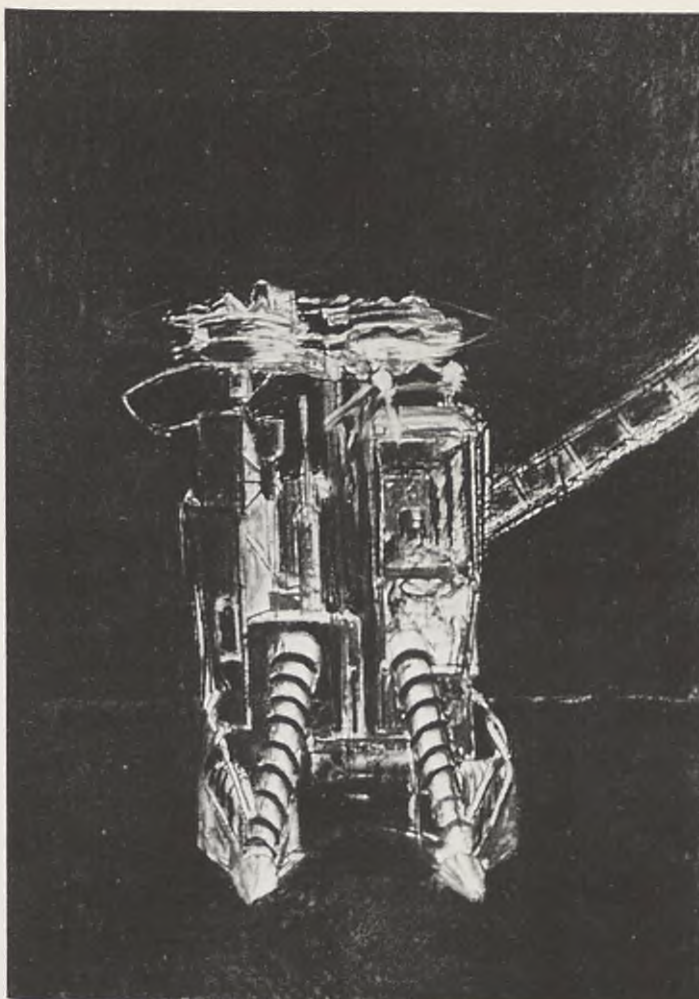
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Lawrence Daws

by Neville Weston



LAWRENCE DAWS CUTTER (1982)
Oil on canvas 100 x 75cm

The name of Lawrence Daws is well known to followers of post-World War II Australian painting. All the synoptic books on modern Australian art include references to his works and frequently illustrate one or other of his well-known picture cycles — most usually the exuberant Romantic painting of the 1960s, when his skies were dominated by what became an almost personal logo: the mandala. However, this highly respected artist seems to be the least understood painter of his generation.

Lawrence Daws's work has never been easy, with its multi-layered references. Intelligent art is always at a disadvantage, especially so in an age of the 'fast buck' and instant 'take-away' in life and culture. His art is head-centred, when much Australian painting has its origins closer to the bowels or genitals. In the catalogue to the famous 1961 'Recent Australian Painting' shown at the Whitechapel Gallery, London, a photograph of Daws shows him standing behind a door, its padlock prominent . . . a very symbolic image. His work is closer in kind to that of Marcel Duchamp, Piero della Francesca, Caspar David Friedrich, Richard Hamilton and Jasper Johns, who all are artists' artists.

Recent exhibitions (late 1982—early 1983) held by Daws in Adelaide, Brisbane and Sydney have proved not only that his pictorial inventiveness and sheer painterly brilliance are undiminished but also that the claim of his work to be considered as amongst the most significant and consistent *oeuvre* in contemporary Australian art must be heeded.

One of the most interesting aspects of his career, to date, is that his steady success and artistic consistency could well have worked against his complete acceptance and understanding on the Australian

and international scene.

Since the mid-1950s, when he began an Outback series, his work has always followed a systemic structuring of pictorial themes, and examples of the important cycles are owned (but rarely displayed) by the major State art galleries and the Australian National Gallery. The main cycles are: the Mandalas, 1960-3; *Incident at Anakie*; *Faces of violence* and *Figures on the beach*, 1963-6; *The Dolley Pond Church of God*, 1968-70; *1913 Mining disaster*, 1969-70; *Anatomy of a relationship* and *Four omens*, 1971-4; the Owl Creek *Strangler figs* and *Rain forest* paintings, 1975-80 and, most recently, the Cain and the Promised Land series, 1981-2.

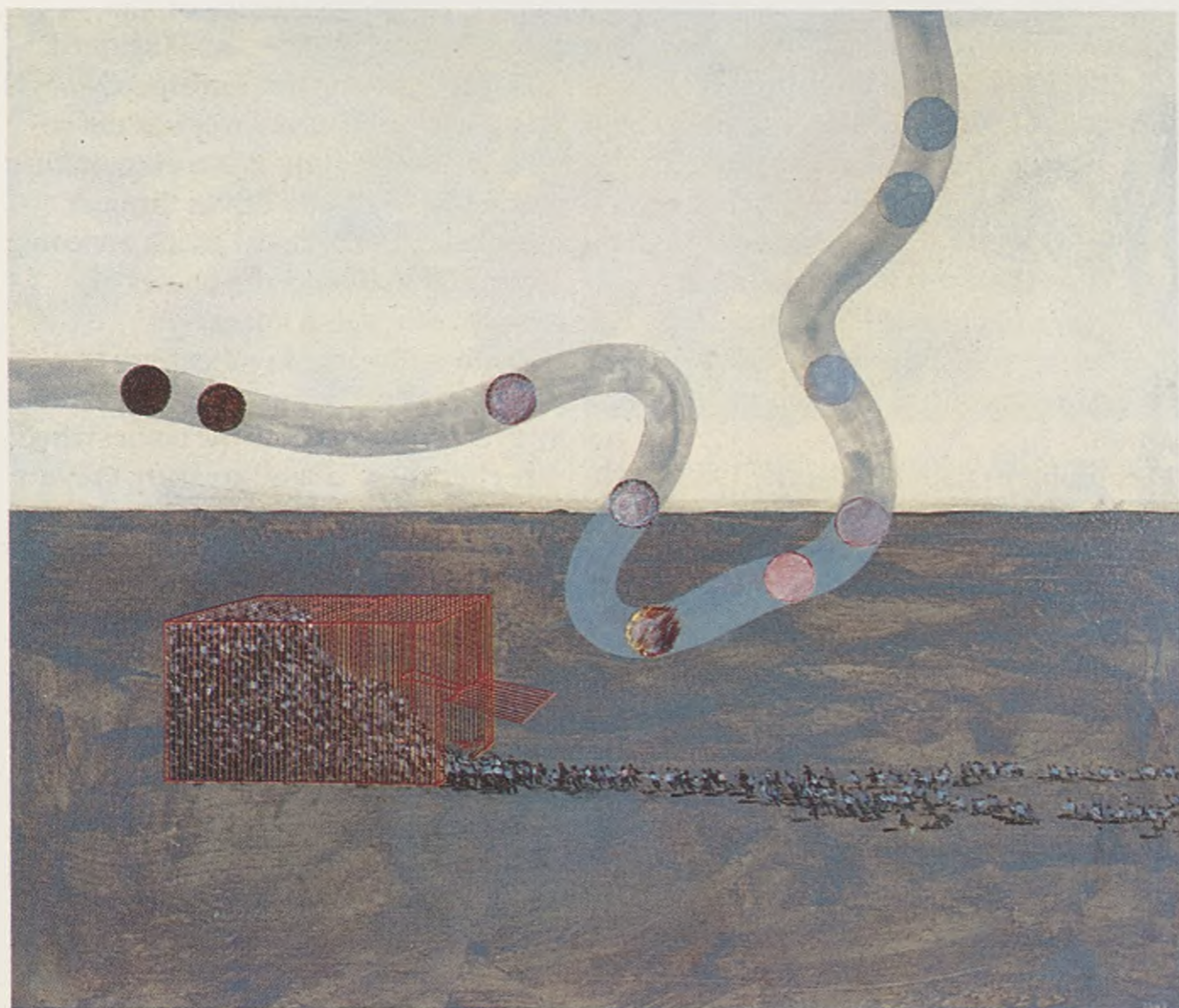
Except through the agency of that museum without walls — the illustrated monograph — or a major retrospective, it is not possible to see Daws's work as the cohesive body that it truly is. An extraordinarily forceful continuity drives through these episodes and periods, giving an iconic underpinning that links the phases of apparently contrasting imagery.

The large numbers of works from the above sequences that are in private hands hardly ever re-emerge from the homes where they are cherished. Like all great art, they are a source of continual surprise and enrichment and, like the best art, they do not give up their secrets easily.

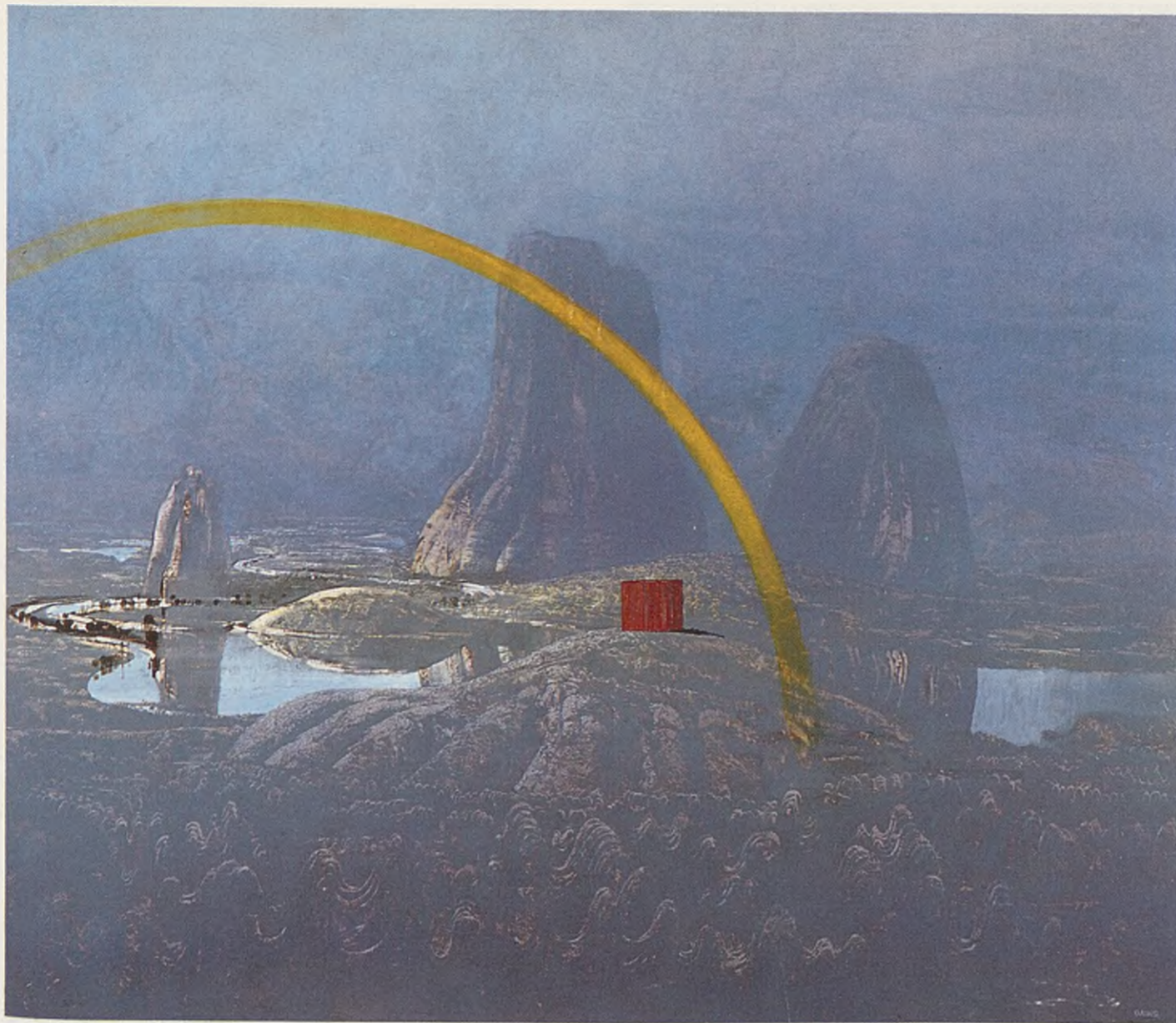
Since the 1960s, Daws has regularly exhibited in the leading private galleries in the State capitals but, as I found when talking with curators, collectors and critics in each city, most people have an incomplete image of his work, for a commercially successful show in Perth or Adelaide is absorbed into that art community and remains unknown to the art community of Brisbane or Sydney, and vice versa.



above
LAWRENCE DAWS DOLLEY POND PAINTING NO. 5
(1968)
Oil, frottage and collage 183 x 160cm
Possession of the artist

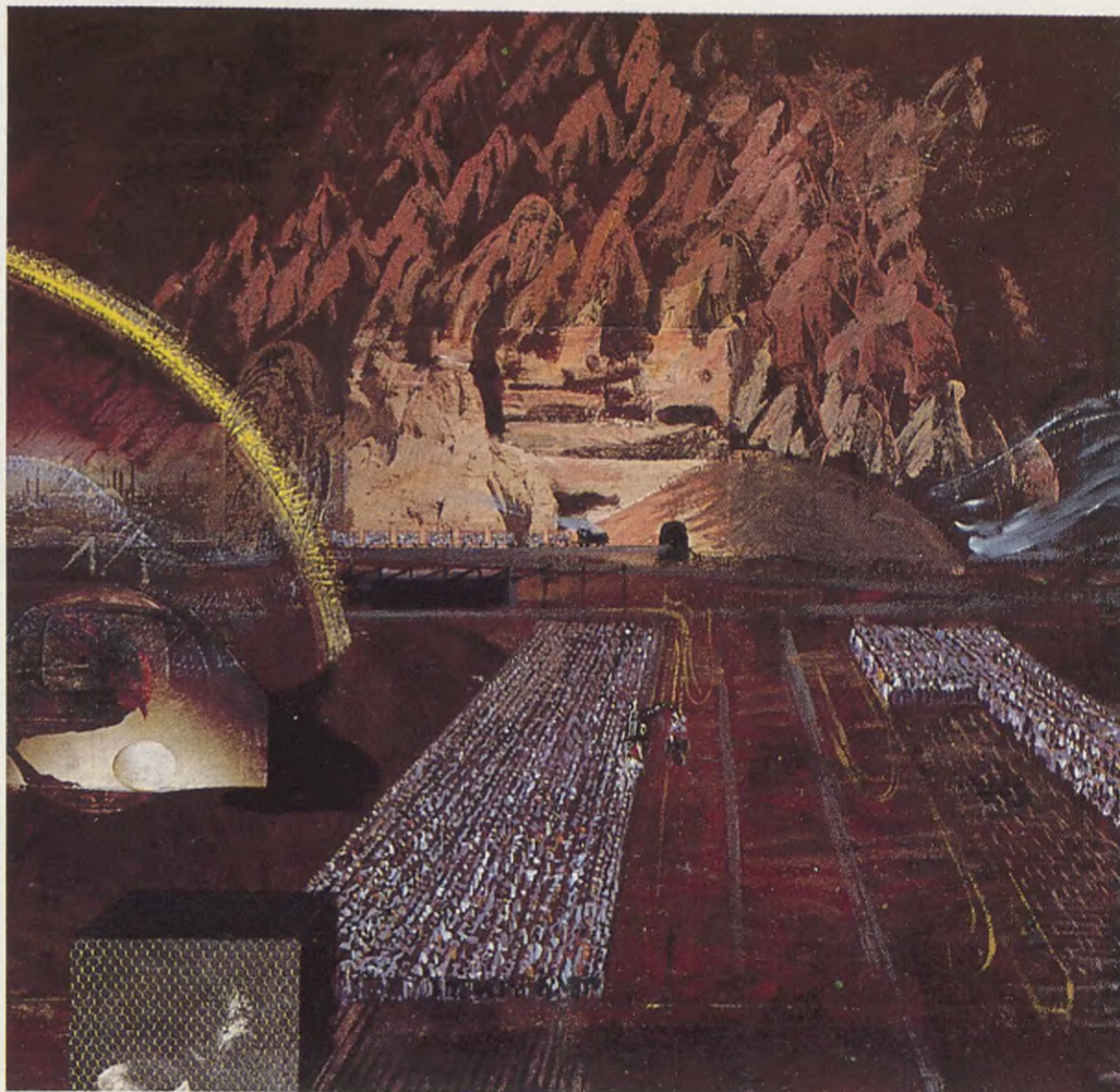


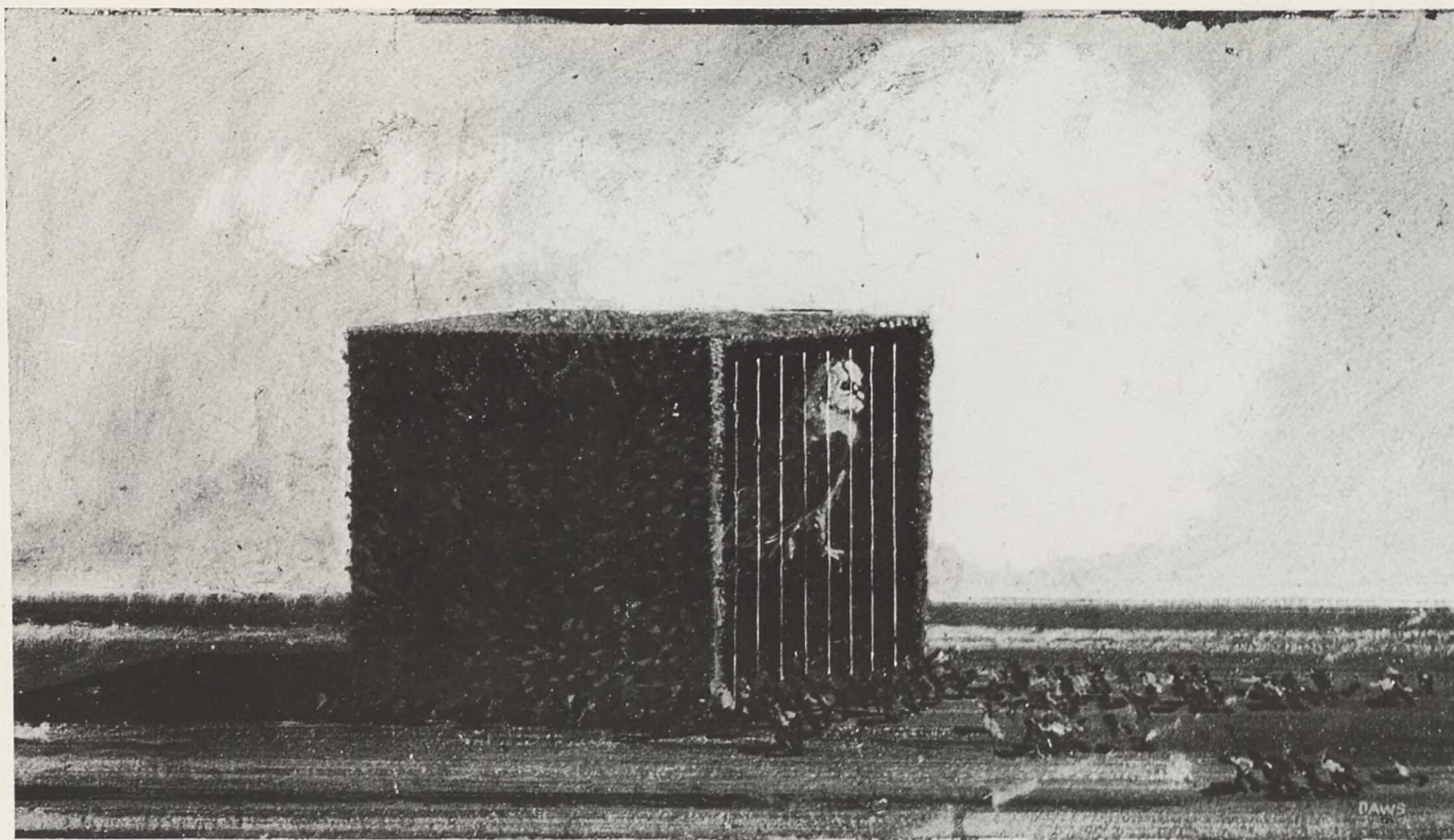
left
LAWRENCE DAWS THE CAGE II (1971)
Oil on composition board 91 x 106cm
Owned by Miss M. Colligan, Melbourne



LAWRENCE DAWS ASYLUM IN EDEN I (1982)
Oil on hardboard 137 x 160 cm
Photograph by Grant Hancock

LAWRENCE DAWS PRELIMINARY PAINTING FOR RIGHT-HAND PANEL CAIN AND THE PROMISED LAND (1982)
Oil and collage 60 x 71 cm
Possession of the artist





LAWRENCE DAWS CAGED OWL (1974)
Oil and collage on composition board 31 x 56cm
Possession of the artist

Because Daws's work has to be seen against its unfolding sequence of imagery, its true nature is not easily understood.

When seen separately, the paintings that seem to predominate are the dark, despairing sequences. They are, in fact, but moments in a continuously evolving body of work, which is concerned with the reconciliation of opposites.

His is an art of the block of ice with the heart of flame, or the flower and the thorn. Themes of menace do recur, but are ameliorated by warmer sequences which describe, with great tenderness, human relationships between old outback miners, young lovers on beaches, or the painfully exquisite beauty of Morocco or North Queensland.

The threat that, in earlier works, was located in the upper reaches of the picture plane (the skyborne disaster), has now descended to earth and its awesome power is vested in the dreadful machines of the cane-field. The Cain and the Promised Land series continues the apocalyptic theme but creates

a new category of works in which the opposites are reconciled, not through adjacent cycles but in each single painting. As with his earlier series, his theme remains based in pictorial metaphors for the vulnerability of the human race and its oft-demonstrated inability to handle freedom.

All the familiar images re-emerge in this index of pictorial personae and devices: cages, burning trains and mine-shafts act as containers and prisons for the panic-driven racing figures. Fiery revelations and cataclysmic visitations all join together in a horrific glimpse of Hell in Paradise, for the prison compounds and killing-grounds are the rich and beautiful deserts of Egypt and the Middle East or the cane-fields of Northern Queensland.

One of the major works, *Asylum in Eden*, by its very title, sums up the paradoxes within our daily lives, as the sanctuary and place of security so rapidly becomes yet another gaol, and the supreme state of happiness found in Eden is gossamer-fragile and all too easily destroyed.

That Daws's central concern over the past twenty-five years has been with the essential problems of the human condition places him alongside the great writers of our time — an ambition which, in itself, would guarantee no success, indeed would, in most cases, be a recipe for disaster. Disastrous consequences for our actions are never far away in Daws's subject-matter, but that is content; it is the form of a work of art that finally counts and, here, he has everything on his side. He is a masterful user of thin, scumbling paint and he builds up glazes of colour, resulting in a deep, almost Renaissance-like, inner warmth.

A perspectival grip allows objects to recede in the most orderly fashion into space, but they are always unified on the surface of the painting.

Whilst aspiring to an art of the theatrical, each painting, nevertheless, works also across its own palpitating palimpsest of colour and texture as an abstract form.

In the recent shows there has been a change of structure, well illustrated in one drawing of a cane-cutter, a machine with a science-fiction look. This breaks new ground by bursting out of the picture surface to address the viewer directly. Most of Daws's work is kept at arm's length, as though we are looking on from outside.

Normally, construction of his picture space favours either deep Renaissance space behind the surface, with converging orthogonals, or a parallel system in which the objects accelerate past the viewer from one side to another, as in the *Burning train and flesh cube*: one of the most memorable of Daws's inventions, in which a steam train trails flames fed by the speed of its passing as it powers its way to annihilation into the *flesh cube* — a most disturbing image.

Daws's works, whatever their content, revive that unfashionable word — beauty; and this is a gesture of hope. In *Asylum in Eden* a cadmium yellow rainbow gives a great leap of hope over the red cage; a promising device of redemption.

Daws's painterliness has always been notable and could even stand in the way of current critical acclaim for, with New Expressionism riding so high on a tide of uncouth painting, his works must seem out of place.



This is very much an age of the specific, and the grand, sweeping generalizations of a distanced observer could seem too uncomfortably magisterial.

Perhaps that often quoted statement about Manet as the painter of modern life, which has more recently been recycled to embrace Richard Hamilton, could be applied also to Lawrence Daws.

We are anaesthetized to the specific. Horrific news photographs of massacres are commonplace and almost unmoving, but Daws, untyrannized by the distance he affects, turns the specific into the universal.

Joe Shannahan, the snake-handlers of the Dolley Pond Church of God and murderous Cain are in each of us. There are no references to acts of individual outrage, so, in a sense, he has depoliticized the events and used them as platforms for universal concern but, above all, he has painted some of the most stunning pictures of the past two decades.

Illustrated *ART and Australia* Vol. 1, No. 1, p. 19; Vol. 1, No. 2, p. 191; Vol. 1, No. 4, p. 223 (c); Vol. 3, No. 3, p. 231; Vol. 4, No. 1, p. 27; Vol. 4, No. 2, p. 151; Vol. 8, No. 1, p. 38; Vol. 8, No. 3, p. 221; Vol. 13, No. 2, p. 140; Vol. 15, No. 2, p. 183; Vol. 15, No. 4, p. 321 (c), 340; Vol. 16, No. 2, p. 174; Vol. 18, No. 3, p. 207 (c).

LAWRENCE DAWS BIG PACIFIC EYE (1972)
Ink on paper 74 × 108 cm
Possession of the artist



Realism and Metaphor: The Art of Noel Counihan *by Robert Smith*

Noel Counihan is generally considered to be, in artistic terms, a Realist, or Social-Realist. Bernard Smith once referred to him as a 'contemporary realist'.¹ Part of the intention underlying that designation was to signify that the term 'contemporary art' did not denote — or should not have denoted — a group of approved art styles, to the exclusion of all others. That was in 1945. The present reaction, virtually world-wide, against modernist formalisms, indicates that, to a great extent, 'contemporary' did become a style category rather than an affirmation of topicality and immediacy.

Through preoccupation with the formalism of the *avant-garde* it is usually overlooked that 'realism' is sometimes similarly treated as no more than a formal classification — in this case for mimetic or representational works. There are artists who claim to be 'realists' simply because they produce pictures that recognizably imitate the visual manifestation of some chosen aspect of the phenomenal world. So we are reminded about the appearance of vases of flowers, arrangements of studio bric-à-brac, and of light reflected from polished brass trays. This is all very well for people who like that sort of thing and there is no reason why it should not be called 'realism' so long as we understand what is meant by that word in this application. In fact, the term 'imitative naturalism' might more nearly describe the aims and activities of such practitioners, who normally choose to depict objects for either their 'beauty' or their sentimental associations. The realism of Noel

Counihan is of a very different order. Unlike that of the indiscriminate naturalists, his choice of motifs is purposeful and positive. In the deployment of media and techniques he gives his subject-matter pertinence and point.

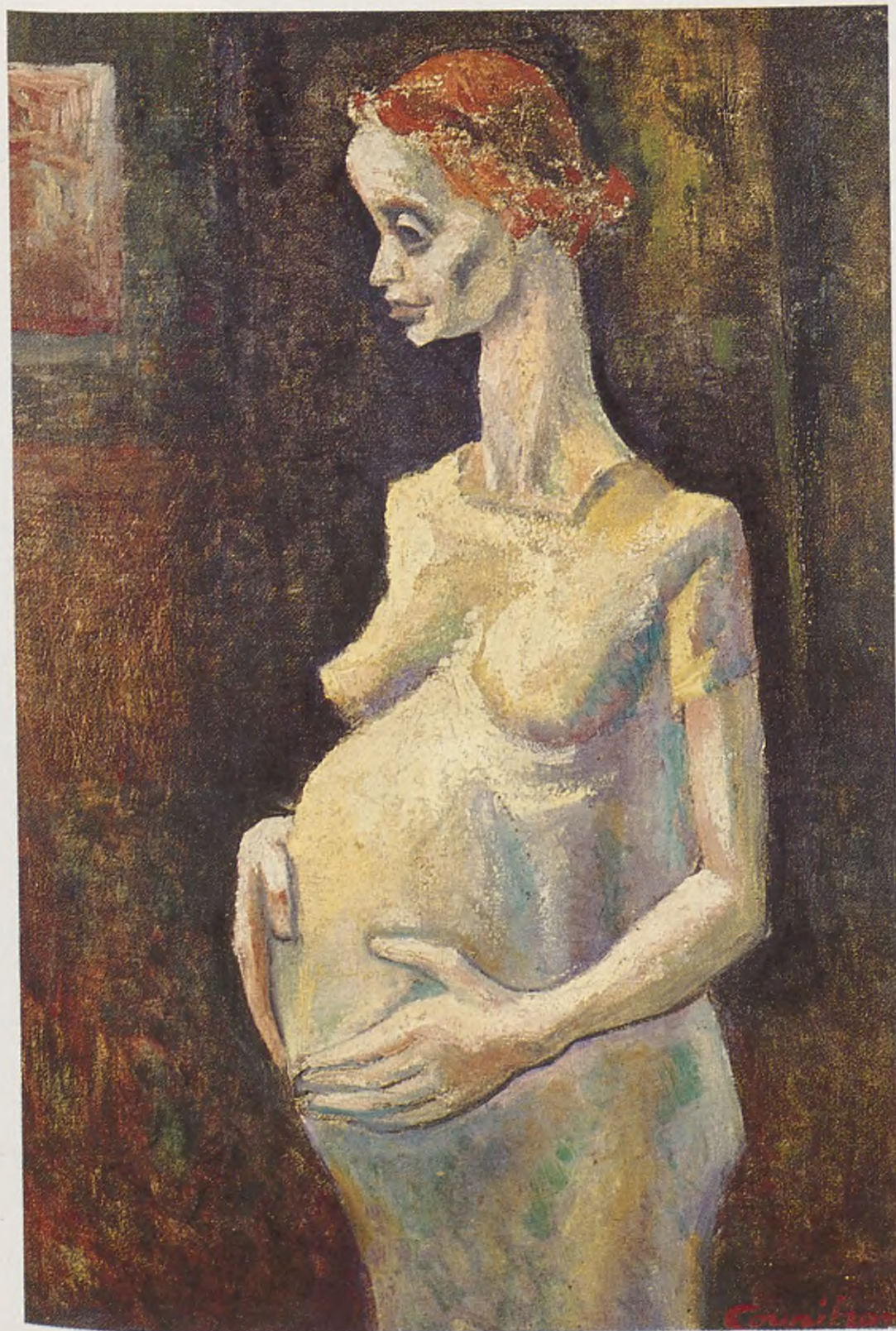
However, this is not merely a highly selective naturalism. Counihan creates images that embody social values and deeply involved attitudes, which have evolved through a lifetime of commitment to the major issues of the times. The nature of the images and their metaphorical content have likewise developed and matured with the artist's response to a changing world. For Counihan's original and cogent secular iconography is basically metaphorical in character, though based on observation and experience. This can be called 'realism' not merely in the superficial sense of producing a convincing likeness, but in perception and demonstration of underlying relationships in their full moral relevance. One cannot imagine Noel Counihan in disagreement with the dictum of Bertolt Brecht that a photograph of the Krupp munition works would be inadequate without indication of their specific societal context and consequent historical significance. There are those who protest that an art object must be 'beautiful' in accord with notions of sensibility inherited from the eighteenth century, a limiting conventional view that would reject a work like, say, *King Lear*, which, though not literally an object, certainly embodies a supreme artistic experience.

NOEL COUNIHAN
STUDY FOR BOY IN HELMET IV (1967)
Synthetic polymer paint on composition board 64 x 39cm
Private collection

Photograph by Reg Brook



above
NOEL COUNIHAN OLD MAN WHO PAINTED HIS
HEAD GREEN from series OLD MAN OF THE RUE
ST ANTOINE 1973
Oil on canvas 64 x 76cm
Private collection



left
NOEL COUNIHAN PREGNANT WOMAN (1942)
Oil on composition board 84 x 59cm
Heide Park and Art Gallery, Melbourne
Photograph by Bond Colour Laboratories

Even the medium Counihan chooses for a particular subject and the techniques he employs often have an important role in the metaphorical theme that emerges from the resulting work. He began painting seriously and consistently in 1941 and, out of an idealist sense of political conviction, produced numerous anti-Fascist works depicting scenes of military aggression. These he rejected, realizing that they did not arise from his own knowledge but were 'really all propaganda and worthless artistically'.² Instead, he turned to responses based on his own empirical experience, creating a series of images that flowed from his consciousness of the cumulative traumatic effects of the decade of the Depression. He seems to have had a compelling need to eliminate these concerns from his system by working them out in paint. His *Pregnant woman*, of about 1941, is part of the series, typifying the positive humane values inherent in all the pictures; but this one differs from the others in its monumental and tactile qualities, emphasizing the physical presence of the woman and contributing to the thematic metaphors of fecundity, tenacity and endurance. If there are faint reminiscences of Cézanne's constructive use of colour, that can hardly be considered fortuitous: it is a measure of Counihan's realization that modernist stylistic innovations need not be only the superficial emblems of an *avant-garde* mainstream but can be used for their innate evocative possibilities, directed, as in this case, towards substantially new ends.

Apart from the picture's tectonic structure and the use of tonal contrast to emphasize the palpability of the figure by setting it into a spatial ambience, it demonstrates Counihan's firm basis in draughtsmanship. It may be, as Max Meldrum has proclaimed, that there are no lines in nature but this can be of artistic concern only to someone who, like Meldrum, defines art as the accurate transcription of visual appearances. For Counihan's very different and less dispassionate purposes, drawing has always been a powerful instrument and he has been at pains to maintain the necessary proficiency by drawing constantly from life. In his hands drawing has been wrought into a supple, versatile and expressive instrument. A drawing like *Standing nude*, 1967, becomes more than just a

figure study: it is an autonomous art work in its own right, combining those affective characteristics of poise, disposition and sentience that distinguish the nude as a symbol of human qualities from the merely naked or the passive physical object. The inseparable sexual connotations are integral to Counihan's fundamentally optimistic and life-affirming view of the world.

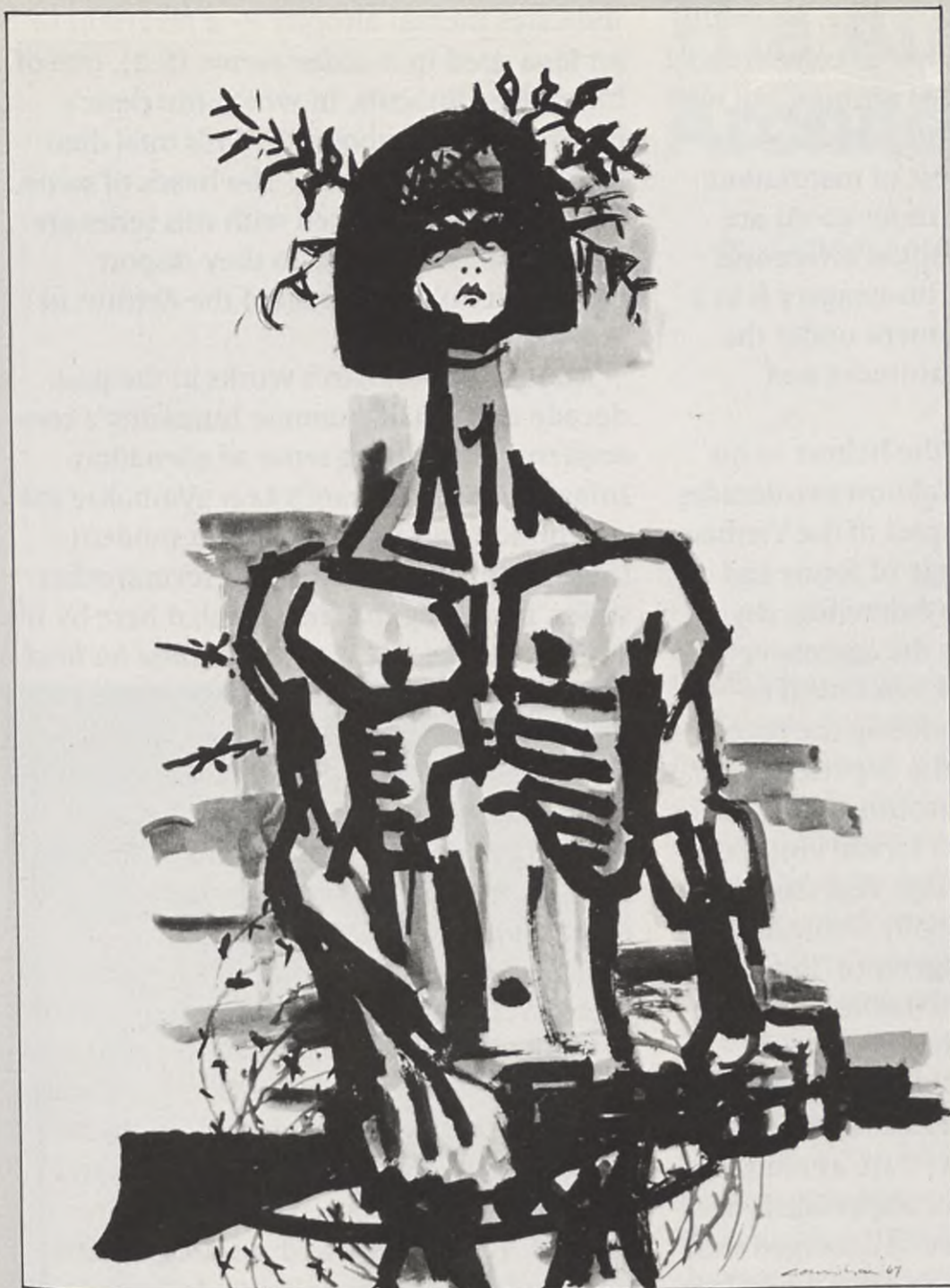
Usually his imagery is more specific and direct. This first appeared with consistent self-assurance in a series of paintings, begun in 1944, on the topic of miners and the conditions under which they had to work. In his treatment of the subject, the individual motifs of miners in various arduous working situations created a cumulative metaphorical theme of human oppression and endurance. In 1945, three of the pictures, *Miners working in wet conditions*, *Miners preparing for a shot — Wonthaggi* and *In the 18-inch seam* were awarded prizes in the 'Australia at War' exhibition, a national cultural event that Counihan had helped initiate and organize as part of the general resistance to Fascism, and concomitant popular upsurge of interest in civilization and the arts.

The theme re-emerged in 1947 with a series of six linocuts, *The Miners*, the first autonomous prints he had made since two exploratory works of 1931. As can be seen in *The miner*,³ the theme is now conceived in terms of the stark graphic medium, giving intensity and authentic pathos to the face, dominated by the helmet as a symbol of the inescapable rigours and hazards to which not just this miner, but all miners, are occupationally subjected. Like the painted series, the linocuts are directly based on detailed studies made in the mining location at Wonthaggi. However, those preliminary drawings, which could well be accepted as the totally satisfactory finished work by a representational naturalist, are treated by Counihan as a stage in the imaginative process of art and completely transformed in the final work. This is analogous to the method of Beethoven, whose initial musical ideas often have a superficial generic resemblance to the finished compositions of his lesser contemporaries, which are then surpassed in structural and imaginative profundity by his culminating works.

Also like Beethoven, Counihan carries



NOEL COUNIHAN MINER from series THE MINERS 1947
Linocut 23 x 17 cm

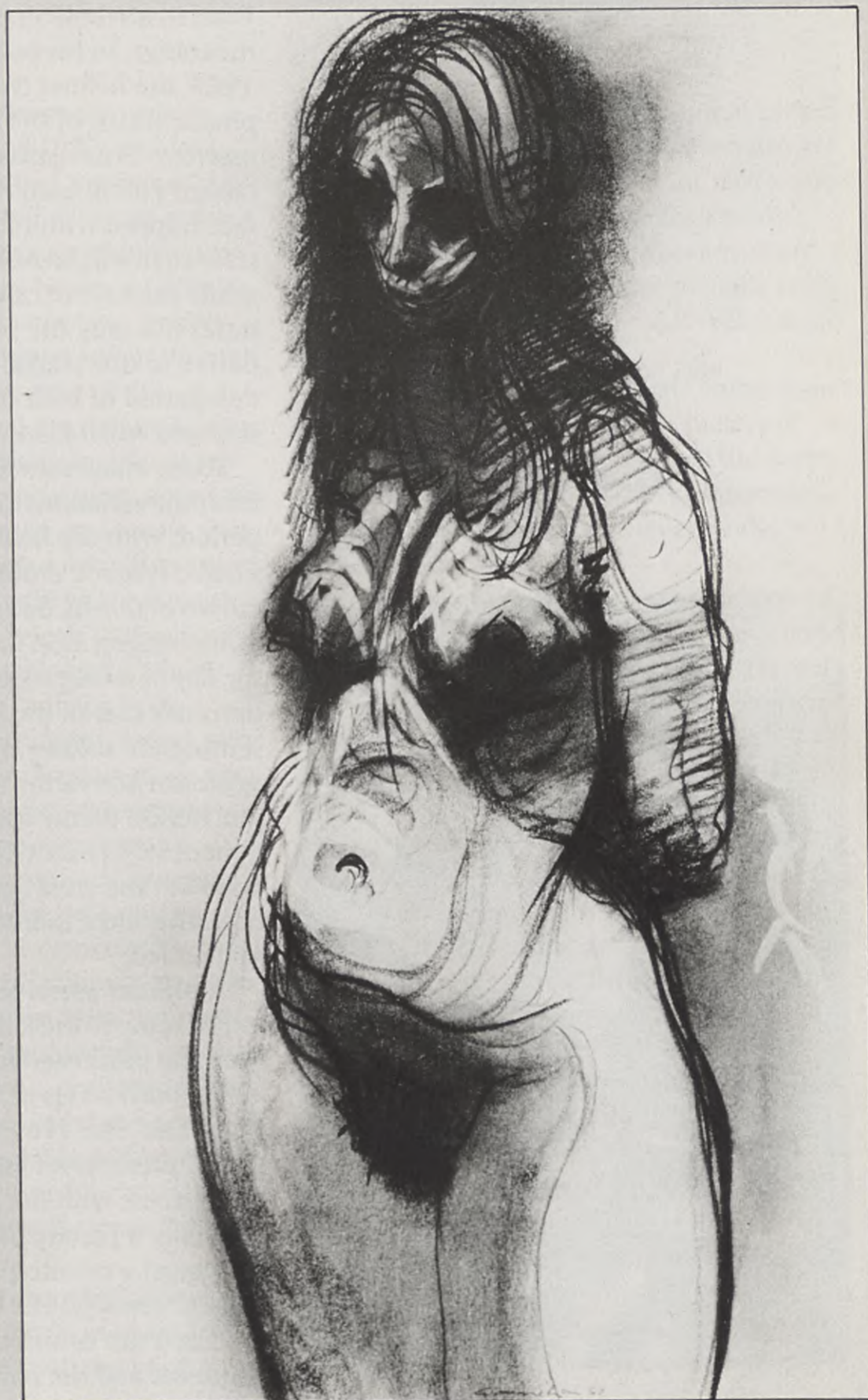


above
NOEL COUNIHAN BOY from series *BOY IN HELMET* 1967
Black ink and grey wash 76 x 56cm
Private collection

Photograph by Reg Brook

right
NOEL COUNIHAN *STANDING NUDE* 1967
Black chalk with touches of sanguine 75 x 48cm
Flinders University Union, South Australia

Photograph by Reg Brook





above
NOEL COUNIHAN THE GOOD LIFE 1969
Dry point on copper 40 x 33cm
Art Gallery of South Australia

below
NOEL COUNIHAN OLD WOMAN NO. 5
IMAGES OF OPOUL 1981
Lithograph 57 x 40cm
Photograph by Reg Brook



his ideas with him for a long time, frequently having them re-emerge, not as conventional variations on an established formula, but with radically new substance and signification through a complex process of maturation. Because his basic artistic motivations are organically related to a topical awareness of man as a social being, his imagery is in a constant state of development under the stimulus of his evolving attitudes and perceptions.

Take the metaphor of the helmet in his work. After an interval of almost two decades it reappears under the impact of the Vietnam War, in a whole new range of forms and meanings. In his bold washdrawing, *Boy*, 1967, the helmet crowns the aggressive phallic thrust of the head, reinforced by assertive brush-strokes defining the potent, tensed young body. Yet the depersonalized face trapped within the encasing steel retains traces of a wistful nostalgia for lost innocence, while the halo of camouflage vegetation connotes not only the potentially fertile alternative to this phallic belligerence, but the defoliation of both the Vietnamese countryside and Australian youth.

These images undergo numerous metamorphic variations in other works of the same period, with the helmet as trap, as tomb, as phallic symbol, emblem of imperialism, and crown of thorns. Sometimes it is merged with other images, as in the study reproduced here for *Boy in helmet IV*, in which the body becomes that of the crucified Christ, presenting the soldier in the character of both aggressor and victim. Counihan had made the crucifixion theme more explicit in a 1959 linocut (S. 51) showing Albert Namatjira nailed to the cross against a background of institutional indifference, both secular and sacred.

Counihan perceived a similar hedonist indifference to the long agony of the Vietnam War and proceeded to expose it unmercifully in a parallel series of images he called *The Good Life*. The 1969 drypoint of that title (S. 82) presents an image of physical self-indulgence, with the gross bodily forms (virtually a parody of his own superb figure drawings) a counterpart to the moral flabbiness he invokes. The dark glasses and obscured sun contribute a metaphor of moral blindness and the reduced scale of the head

indicates mental atrophy — a reversion to an idea used in *A sexless parson* (S. 2), one of his earliest linocuts, in which the cleric's impotence is symbolized by his total diminution below the waist. The heads of some other figures associated with this series are mere vestigial remains as they disport themselves obscenely amid the detritus of a dying world.

Many of Counihan's works in the past decade and a half examine humanity's consequently increasing sense of alienation. Images of Shakespeare's *Lear* symbolize the magnitude and intensity of this modern tragedy, and intertwine with several other series, including that represented here by his 1973 painting, *Old Man who painted his head green*. Here the compositional isolation of the figure coincides with the social isolation of man, the colour and internal forms increase the sense of disjunction, and Post-Cubist devices are used not as a means to formal analysis, but to suggest progressive disintegration of the psyche.

The all-pervasive alienation of our times is seen on the social scale in a great outpouring of works produced by Counihan in 1981 dealing with the community of Opoul, a Catalan village in the south of France. Here social integrity is being destroyed by ethnic and cultural estrangement, disruptive interference by a remote and monolithic nation-state and the economic dependence induced by imposition of an unwanted system of monoculture. Counihan creates artistic metaphors for all these social phenomena but, above all, he imbues all the resulting works with the theme of human durability and resilience seen in the lithograph, *Old woman* (S. 125) from his folio, *Images of Opoul*. So this one seemingly insignificant village becomes an allegory of a major dilemma of the age. In the process, he has reaffirmed the power of metaphor to vitalize art, identifying it with central issues affecting the contemporary world.

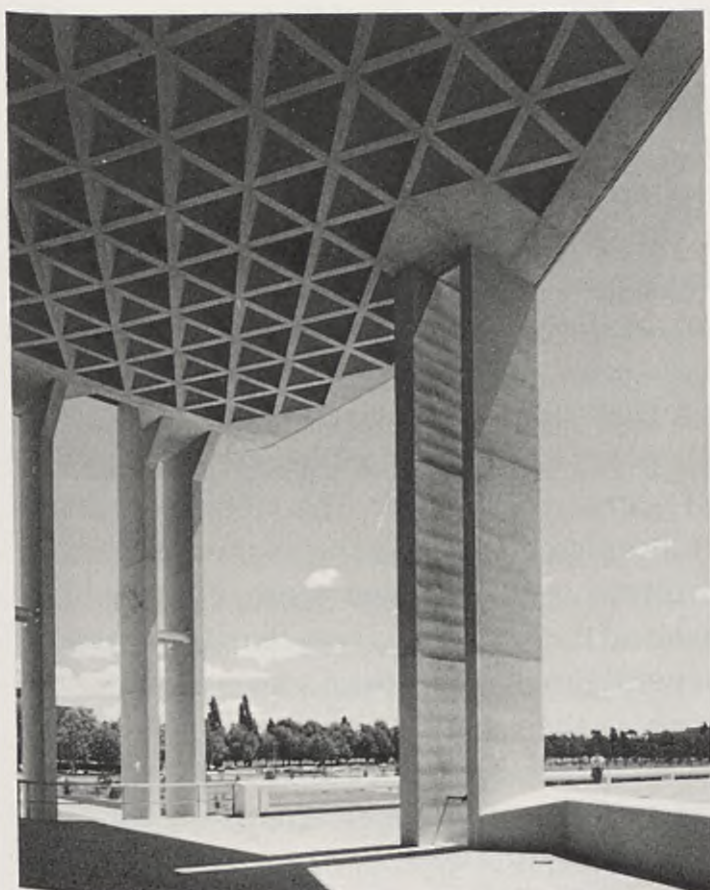
¹ Bernard Smith, Noel Counihan, *Contemporary Realist Present Day Art in Australia*, ed. Sydney Ure Smith (Sydney, 1945).

² Robert Smith, *Noel Counihan Prints 1931-1981, a catalogue raisonné* (Hale & Iremonger, Sydney, 1981), p. 24.

³ Number 9a in my catalogue of Counihan's prints (see preceding note). In the remainder of this article his prints are similarly identified by their catalogue numbers, preceded by S. for Smith, thus: S. 9a, et cetera.

The Australian National Gallery – Architectural comments

by David Saunders



CEILING ABOVE ENTRANCE TAKEN FROM THE NORTH
Photograph by Erwin Potas

In addition to Terence Measham's article (*ART and Australia*, Spring 1982) and long before this issue is published, readers of *ART and Australia* will have had many an article come to their notice with something to say about the new Australian National Gallery building. Well before the opening, Robert Hughes conducted television viewers through it; then, round about the time of the 12 October ceremony, all the national dailies and weeklies had something to offer about the collection and, to some extent, about the building. It can be assumed, as a result, that most people know there is a debatable aspect to its architecture. The building is a powerful, dramatic environment, which undoubtedly intimidates some of the art works it holds.

It is also true that the building is an outstandingly rich and complex design, very rewarding to sustained examination — not rich in materials, which are very simple, but in form, spaces, light and structure, all intriguingly related by geometric systems.

It is at one and the same time one of the boldest and one of the most intimately worked examples of architecture in Australia.

Retreating for a moment from the particular case, let it be said that Australia can only benefit from buildings of a challenging and stimulating kind. Whatever debates are raised along the way, the general fact of an Australian capability for successful complexity is welcome, because there is so much that is insipid and timid.

There is reason to be surprised, however, when the forcefulness emerges in an art gallery. The usual argument, the long-

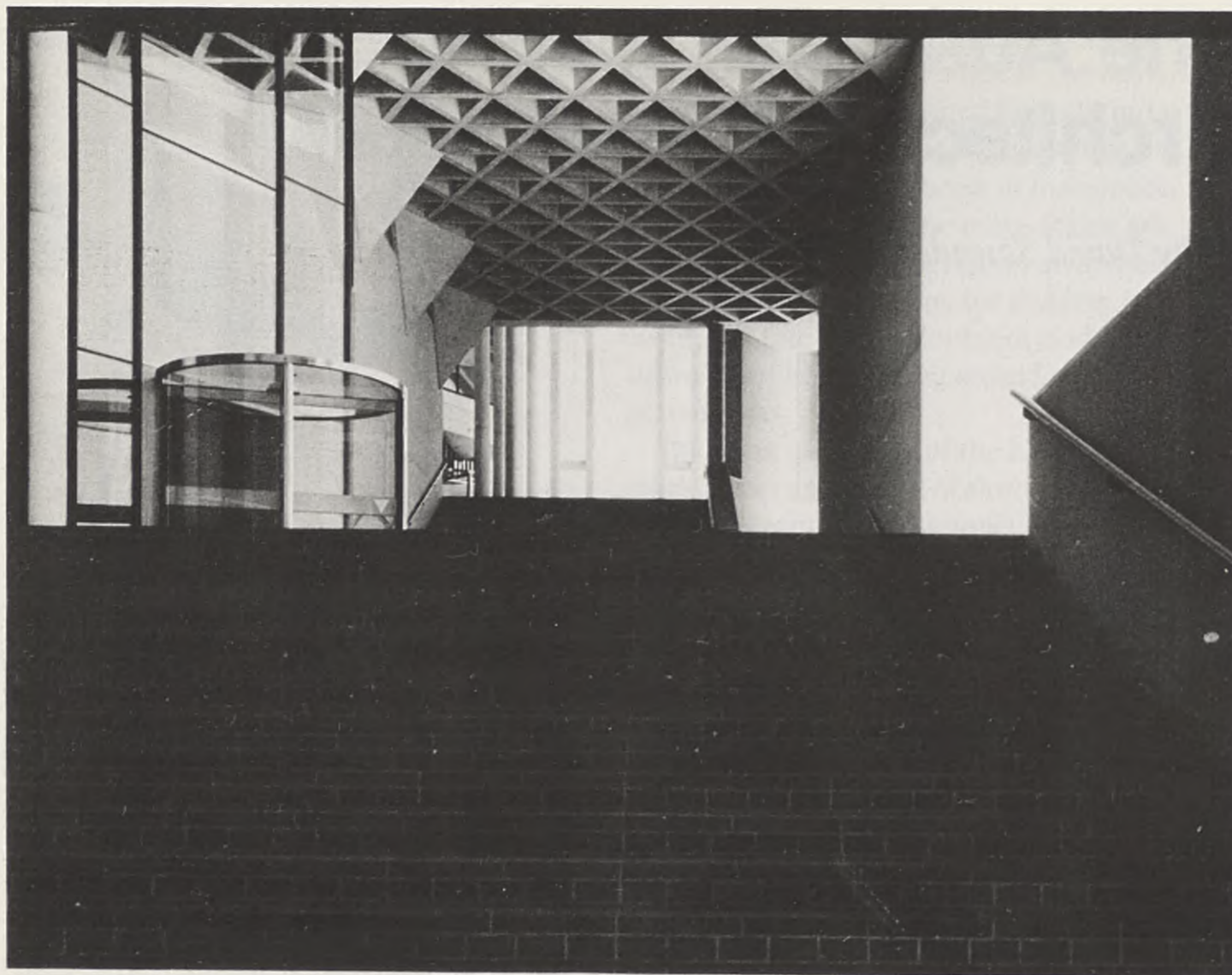
standing warning to architects, is that the right environment for works of art is a neutral environment. Architecture, so the customary attitude runs, may make its efforts to soar above mere building into the realms of art anywhere but in the presence of other art; it should not do it there because it will distract and conflict.

The debate can now be specific, rather than general and theoretical, for the Gallery at Canberra has broken the rule and the particular result is publicly up for consideration. The general principle may never be the same again.

To begin with, this is not a case of art works suffering from the physical character of their immediate surroundings. Discordant form or colour, or interfering lighting, do not occur; the building is discreet in where and how its own strong forms appear, namely in the exterior and between the displays of art, or remote from them.

Nor are the architectural materials in conflict. They may leave some people dissatisfied, because they are hard materials almost throughout the building — concrete walls and ceilings, tile or slate paving. The 'softest' material is wooden parquetry, the flooring of the upper galleries. Nevertheless, the colours and textures of the materials do not interfere. The concrete, with a sand-blasted surface, is not drab, it is on the warm and lively side of neutral.

The point about the strong architectural forms becomes this — that one always remembers the presence of an architectural work, along with the works of painting,



TRIAGRID CEILING
ABOVE MAIN ENTRANCE TO THE GALLERY

sculpture and the rest. This building is no mere container.

A few rooms, and they are central and memorable places, are problematic because they are so tall, and because of diagonal circulation.

The problem of the height is what it does to the walls, which overtower the works on them. Its other effect is not problematic, it makes the ceiling so remote that only those who wilfully pay attention to it come to know much about it; it is not in the same view as the display.

The height occurs in the major galleries 1, 2 and 3, and also in gallery 8 (oceanic and other preliterate art); there is also height in the sculpture gallery (No. 9) but, in that case, for several reasons, it seems no problem. Their height is about ten metres, the figure depends upon which part of the complex ceiling is reached with the measurement.

For that height there are some answers, not yet exploited or not well done. Its effect could be diminished by changes in lighting (more darkness above) and more imaginative

responses in the design of display fittings. For example, the large enclosed case in gallery 1 has been arbitrarily heightened by an oversize box above the glass, which is a poor response. A second attempt, which only draws attention to the height problem rather than solving it, is the U-shaped ramp installed in gallery 8.

The problem of the diagonal circulation can also, up to a point, be met by rearrangements of the display and display fittings. By diagonal circulation I am not referring to the scheme of diagonal form-control that creates the ceiling shapes, the floor lines and many other events within the building. That will be discussed later, as one of the building's assets — part of its richness.

Diagonal circulation is not general in the building and it occurs, in a strong way, only in galleries 1, 2 and 3. Those rooms are joined at their corners, and joined not by conventional doorways but by full-height merging of the spaces. The result is a powerfully felt path from corner to corner and, even more than that, the volumes are felt as diagonally set volumes.

As with the height, the response that

has been made with the display fittings is not the best of available responses. What has been done, especially in gallery 2, is to add emphasis to the diagonal path. In gallery 2, the display screens actually form a lane across the room, which compels people onward as though the room were to be quickly passed; yet it is the room that holds the collection's most outstanding pieces of modern art. The diagonal screens also create triangular spaces between them and the walls, which provide some viewing difficulties (also some extra interest, but that is not needed) and some distraction.

It is not difficult to understand why galleries 1, 2 and 3 are made special and made to feel the heart of the building. They are intended as the visitors' first experiences of the place, and their contents serve as introduction and as major reference material. In making them pivotal in the plan the architect responded to the Director's scheme to bring the visitor first into the presence of leading examples of art, especially modern art, and especially of the kinds that have impressed Australian artists and helped to set their sights for them. In the didactic purposes of James Mollison these are the Masterworks galleries. The architect responded by making the rooms tall and impressive and by placing other rooms around them in such a way that they are seen several times more, from viewing spots high up their walls. The galleries of the upper floor are arranged outside and around three sides of the tall galleries. The result, for the visitor, is both a set of orientation clues and very interesting spatial experiences.

An effective aspect of the arrangement, which creates the tall, merging central spaces and disposes other rooms around them, is that the extent of the building, which is not very large, is made clearer, yet, at the same time, it is given a grandeur and a complexity that is beyond its size. Among Australian galleries, this one is by no means the largest; it has been calculated that the display and education areas at Melbourne add up to about three times those at Canberra. That is easy to accept, after circulating once or twice around the Canberra building, for the main rooms are easily remembered and the central ones have been seen several times over from those viewing-points. Despite all that, the external

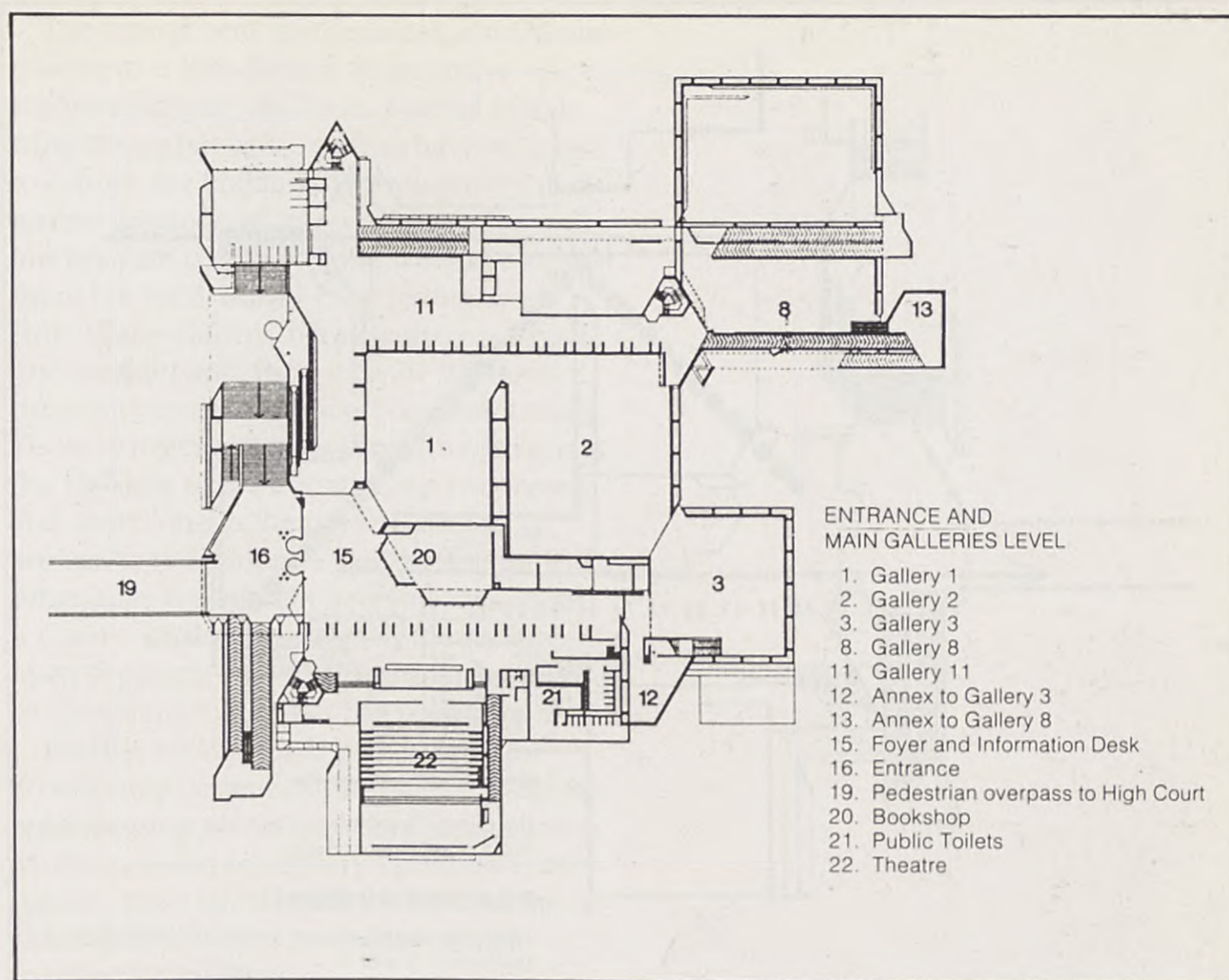
form, and those interior experiences, remain in the mind as monumental ones and, in the Canberra context, there is some arguable need for monumentality, a matter to be returned to later.

The complexities of the building, the basis of its architectural richness, are not easy to present briefly, and in words. I am also convinced they will reward many more visits, and that what is written here in the few days between the opening and the publication deadline will possibly later seem inadequate. The comments will serve a good purpose if they at least direct attention where readers may not yet have been directed — namely, to how numerous are the devices used by Colin Madigan and his associates to ensure a richness.

The external complexity was, given the background events, to be expected from Madigan and his associates, for that is what they did with the High Court, and this is very much a pair, a sibling to the High Court. Compared with the High Court, it is squatter, more spreading, displaying more in the way of separate parts. Above all, it does not go the Court's way, of creating a large glass box, within which the solid, private spaces are distributed. The basic material is the same, near-white concrete, with faint joint-lines scribing large panels, and significant signature-tune devices are shared.

The peculiarity of pairing these two functions has perhaps crept up on us, but it is surely true that only in Canberra would a large open space be flanked on one side by two such curiously disparate buildings pressed close together. For they are, this law court and art gallery, really very close compared with the vast space around, and they are bridge-linked and landscape-joined. In fact, the site finally feels rather crowded. The car and bus access at the entrances is positively mean and the two parking areas (underground for patrons, exposed for staff) barely adequate.

Nevertheless, there they are, fulfilling first and foremost that role that buildings in this part of Canberra are asked to fill: being working components in a monumental urban design. The Gallery's first duty was to be half a monument. The first level at which it operates is, therefore, the large-scale one — towers, blocks, and hangar-scale entrance opening.



From across the lake, along the transverse axis from the distant National Library, in the view of swiftly passing motorists, it is an intriguing assemblage of white building blocks, with almost no clues about human scale, entrance-point or, for that matter, function.

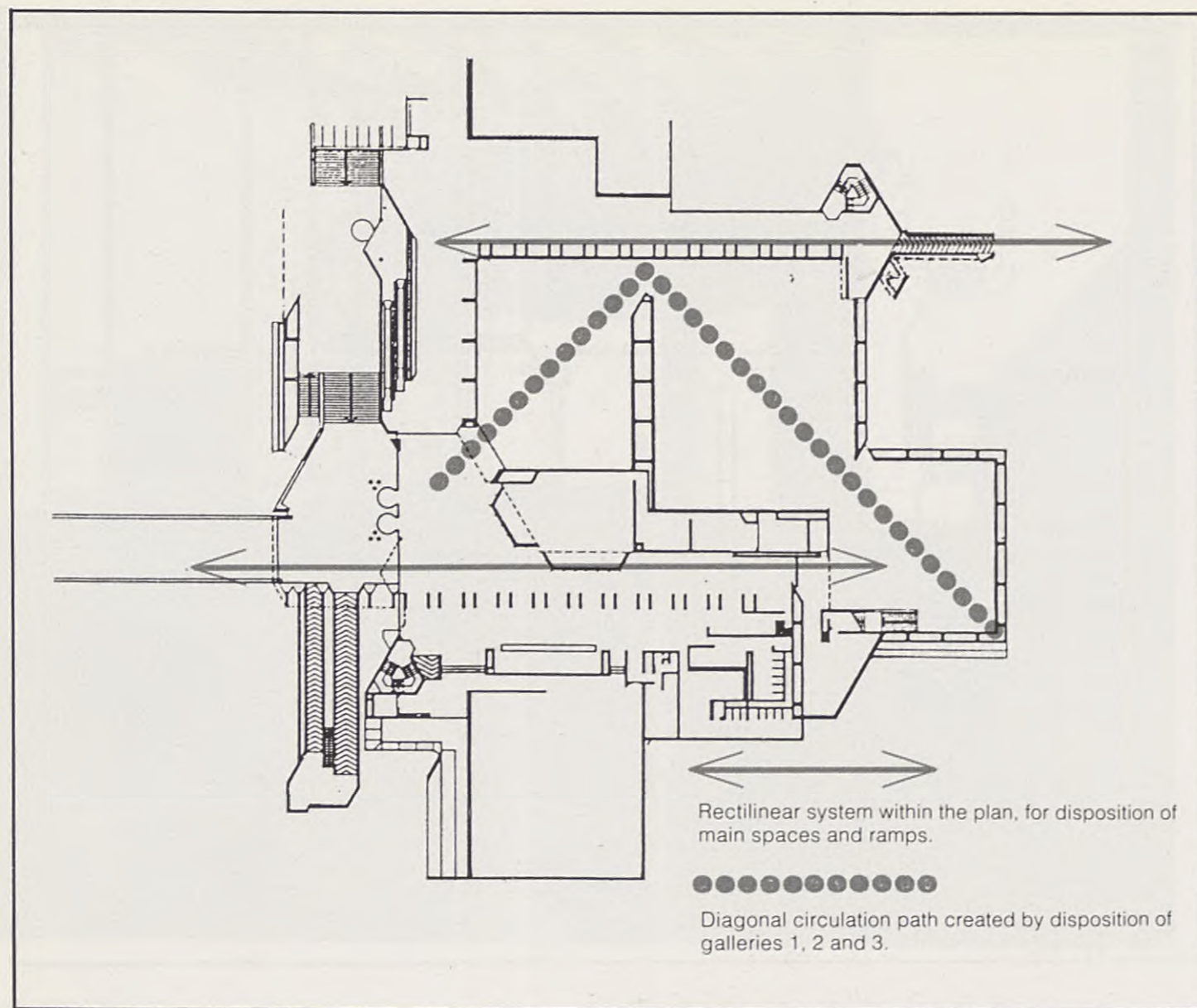
As one gets closer the clues appear and the richness is revealed. Here is not the common blandness of many a post-Corbusian concrete and cubic form. For one thing, almost all wall tops are edged with metal, a dark framing line of considerable importance. The next thing is that the whole building is peppered with small, surprising minor events, almost all of them windows. The variety of ways by which light is admitted and views given is astonishing. Only three places have expanses of glass in walls: the cafeteria (and then the glass is metal-shielded), the two levels of the entrance area (and there the glass walls are set deeply inside the concrete mass) and the row of professional offices (and they are above and behind the top of a large, solid wall, attic-like, retiring). For the rest, excepting a few extensive roof-lights, windows range from medium to small and come in so many shapes and orientations that the count

was lost each time I tried.

They look out at angles, they retire within long slots between walls, they look partly down or partly up, they protrude, they sink into deep embrasures, and some even look straight down and can be discovered only by standing beneath.

The consequences for the interior have a leading importance, for a burden the modern gallery must bear is the absence of daylight from the majority of display areas. These windows and roof-lights provide, first, due light for working areas and for display areas that can bear it, then a large range of small but stimulating surprises in circulation areas and rest areas.

The external form is mostly blocky and rectilinear, and that is an expression of the nature of the major spaces — rectangular rooms in rectilinear relation. Not only the rooms, but the main circulation areas. Above all, among the circulation areas, there are east-west galleries, which contain the rows of support piers, two strong rhythmic colonnades, and then there are the three large east-west ramps, two of them double ramps, returning upon themselves. Those long,



straight ramps are experienced by a circulating viewer as substantial pauses from the display.

The external form also contains a series of hints to a second system — the diagonal system. The exterior includes some sharp edges, several angular walls, and, at the entrance area, the concrete ceiling structure with its grid of equilateral triangles and related angular supports. That ceiling and those angular supports at the heads of support piers appear many times in the interior, related to a host of other devices which also derive from the angular planning control grid imposed over the basically rectilinear plan. The equilateral triangles generate 60° angles, and (by meeting the rectangular lines) 30° . Those angles are literally scribed upon the floor by setting paving at that angle; then they are used to generate some angular walls and rooms, such as the cloak reception in the entrance foyer, and, after that, they appear again and again as refinements and details. At the junction of galleries 1 and 2 the dividing wall is terminated with a chamfered end,

following those lines.

Returning to ceilings: besides the triangular grid of concrete members for those ceilings that bear floors above, there are several ceilings of a different kind — those that bear roofs rather than upper floors. For them, the structure is steel, a system of space trusses. Once again galleries 1, 2 and 3 participate in this special situation. The space trusses develop the grid, which began as lines on the floor, into a three-dimensional display, a deep maze of bars and boxes (boxes where air-conditioning is accommodated) forming into octahedrons.

Colin Madigan wrote, in the pre-construction booklet about the Gallery: 'The octahedron is a most exquisite crystal, the natural shape of the diamond crystal'.

Alerted to the presence of that pervading grid of angles, the signs can be found not only in floors, ceilings, angled wall and wall ends, but in such places as protruding bays, window-sills and window sides, roof-lights, and even in the under-edges of some beams.

Several special aspects have by now been mentioned. The external form, the interior space relationships, the variety of light and windows, the plan-and-detail diagonal generators are there as thematic, related aspects. One more remains to be mentioned. It is a special eccentricity of the interior, and it resides at a few of the spatial junctions. One spot answering to that description is the initial entry to all the galleries, the opening into gallery 1, for it is set on the 60° angle and can be closed by a lattice shutter, a portcullis that rises out of sight; look where it goes up and a complicated intersection of balcony walls and skylights is seen. Those junctions I have even more especially in mind are associated with the ramps, and there are quite extraordinary junctions found at the head of the ramp that connects gallery 7 (upper level, Australian works) down to gallery 8 (oceanic et cetera) and then at the foot of another ramp that arrives at the opening into the sculpture gallery — typically, at that gallery's corner.

One of those, the one at the end of gallery 7, will serve for some more detailed comments. It is a minor lobby between ramp-head and gallery; it contains a balcony that looks down into gallery 2 (at its corner; as one learns to expect); it has two windows, one deep-set and with immense sill, the other a glass box

protruding right out of the building (at 30° angle) where people stand a little fearfully; high above the lobby an angled roof-light admits bright daylight. The ramp is not in line with the gallery, but offset; the lobby takes up the offset and becomes a skew shape; no wall is parallel to another. A column rises alongside the ramp-head, and bears, but does not directly meet, a wall above; another wall meets that at an angle. There is even more to mention, but multiplying the words will make no real progress; this must be experienced.

The eccentric junctions are elaborate sculptures in space, concrete and light. They are something else, they are yet another case of overlap. Upon the rectilinear comes the diagonal, upon the diagonal grid appears a diagonal circulation path of different angles. Each of those is recognizable as a system. Then breaks in the system are created, and exploited to this almost bewildering extent.

Beyond the public areas lie other floors. The top floor provides professional offices and restoration studios. Another two floors, ground level and basement, have work areas and storage. There are many places of interest, but nothing exceptional or particularly unexpected. Perhaps mention should be made of the minor structural *tour de force* at the staff library where a mezzanine floor is suspended, rather than supported, with slender steel rods, all the more impressive because that mezzanine is crowded with weighty compactus storage.

The storage seems modest; that is to say, it is unlikely to cope with any major expansion of the collection.

Two other items of a functional kind call for comment.

One is that, surprisingly, our Australian National Gallery has no place for temporary exhibitions, no opportunity, without immense effort at putting pieces away into storage, to house an international or other circulating show.

In case that suggests to you that maybe some day such a space should be added, let me say that expansion is something that would be very difficult for this design — not impossible (e.g. beyond gallery 8), but unlikely. It is now an almost closed, compactly satisfying plan, which gains from its tightness; to straggle would be to injure.

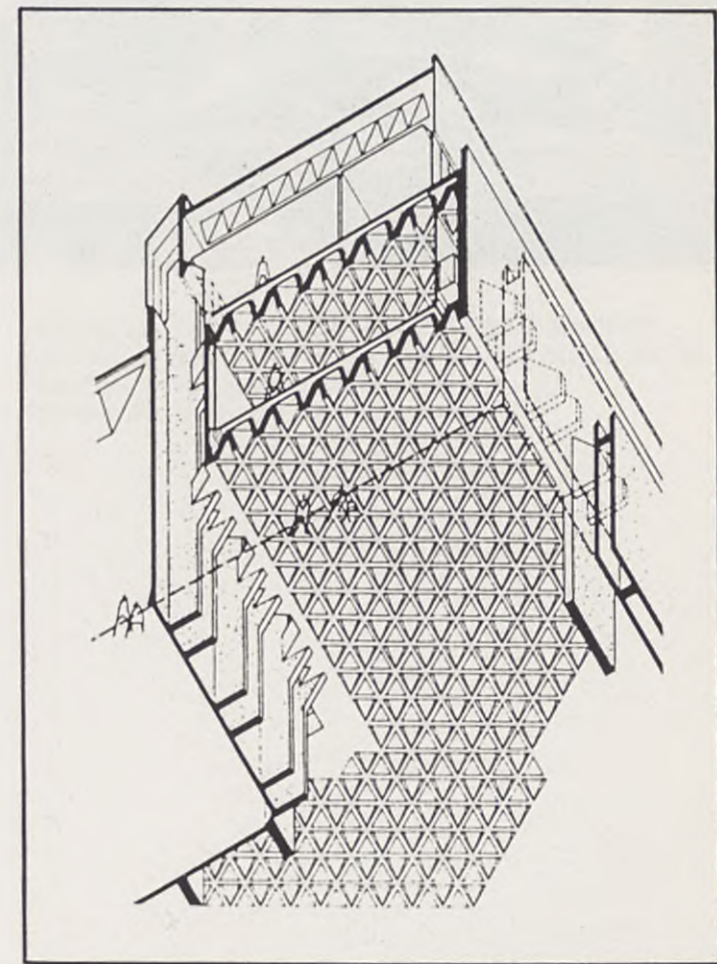
The second item that remains for functional comment is that there is an extensive sculpture display outdoors, and the tantalizing choice has been made to have no access to it from the building. The sculpture gallery has no windows of its own, being all top-lit, but beneath one side of the sculpture gallery there is a little display-cum-resting-room (the 'Water Gallery' because there is a pool just outside) and, from its wide windows, there is a view of the works you cannot reach. The way to get to them is to return right across the building to the entrance, up two storeys and down one in the process, then to go around to the sculpture garden. The garden's other edge is a lakeside promenade and the sculpture garden is apparently to be left freely open to passers-by, which is the attractive side to the arrangement that has been chosen.

Finally, for those still bothered by the architectural vigour of this Gallery, it can be argued, using points made by Director James Mollison about his Gallery's position in the nation, that it has plausible excuses, which no other galleries have, to employ a bold, memorable building.

Mollison emphasizes, often, that Canberra is different. The public he expects is a different public, a public relatively unprepared for art, more a public on a tourist circuit. One pictures the Parliament House — War Memorial — Black Mountain circuit, or else the Sydney Harbour — National Capital — Ayers Rock — Barrier Reef circuit.

He also sees his public as ripe for enlightenment, ready to be hit where never hit before, by the astonishment created by great art. To Janet Hawley (*Age*, 9 October 1982) he said, 'Eventually, this gallery will be full of so much great art, people will walk inside and *howl!*'

Those views seem to anticipate two different publics. Once the reputation for greatness is established one can hope that the viewers will become, more and more, discerning viewers, with a desire for ideal conditions and less need to be bowled over backwards by the experience, as a whole, so the rationale is not one I will press. It has some relevance, but better still, as you have seen, I prefer to argue that, give or take a few reservations, this building is not damaging to the contents and, meanwhile, it is itself a great work.



ARCHITECT'S DIAGRAM DRAWING ATTENTION TO COMPONENTS RELATED THROUGH THE TRIANGULAR GRID: REFLECTED PLAN OF CONCRETE CEILING WITH SUPPORT PIERS AND THEIR RAKING TOPS.

Daphne Mayo and a decade of public monuments for Brisbane

by Judith McKay



DAPHNE MAYO THE PROGRESS OF CIVILIZATION
IN THE STATE OF QUEENSLAND TYMPANUM (1927-30)
Final one-third scale model
Brisbane City Hall

In recent decades Daphne Mayo has been known beyond her home city as a sculptor of 'no mean hand at a portrait'¹ (Badham, *A Study of Australian Art*, 1949), as the maker of the powerful Maillol-like torso, *The Olympian*, acquired by the Felton Bequest for the National Gallery of Victoria, in 1949, or, in Sydney, for her bronze doors for the State Library.

A decade of hectic public activity in Brisbane that won her the Society of Artists' medal for 1938 and made her Australia's best-known woman sculptor of the 1930s was soon relegated to history. A passing generation in Brisbane know her, mainly, as the local 'girl sculptress' who made dramatic impact on their city by her public monuments — in sculpture and, equally, in challenge

to Queensland's artistic isolation.

Though sometimes dismissed as the better-forgotten products of one of Australia's last academic practitioners, Daphne Mayo's sculpture should be seen in its historical context. It gave noble expression to the local patriotism that followed the creation, in 1924, of the Greater City of Brisbane. Her achievements of sheer courage, tenacity and missionary zeal, which transformed Brisbane from an artistic backwater, also deserve to be remembered, especially in the light of the present claims of a renaissance in the north.

Daphne Mayo returned to Brisbane from London, in 1925, with an undisputed claim to the largest sculptural commission yet awarded. She had achieved the hallmark of official success — by winning, in 1923, the

Royal Academy's gold medal for sculpture. She had completed what is probably the longest and most disciplined training endured by an Australian sculptor.² Moreover, she had the advantage of having won her overseas recognition as Queensland's first publicly sponsored travelling art scholar.³

Her last two years of training had been spent in Italy, recording its sculptural heritage at first hand. This provided the practical stimulus that her years of academic life studies had lacked. She returned to Brisbane fired with the goal to link her sculpture with architecture, following the Italian Renaissance example.

The time was right to realize her goal. The first Lord Mayor, Alderman W. A. Jolly, was anxious to give Brisbane 'the garments which give it external tone and Civic emphasis'⁴ and major public buildings were in progress. The Roman Catholic Archbishop, the Most Rev. J. Duhig, was already earning his reputation as 'James the Builder'. In their building enterprises the Church and City Council were promoting local craftsmanship — and 'a school of native artists'.⁵

Daphne Mayo was fortunate to reach the height of her powers just as competent academic sculpture was needed to monumentalize the chauvinistic aspirations of the day, years before modernism reached Brisbane and freed its architecture of decorative encumbrance. Her commissions were mainly for the adornment of lavish buildings boasting Queensland craftsmanship and materials and calling for classical solutions to be applied to local settings.

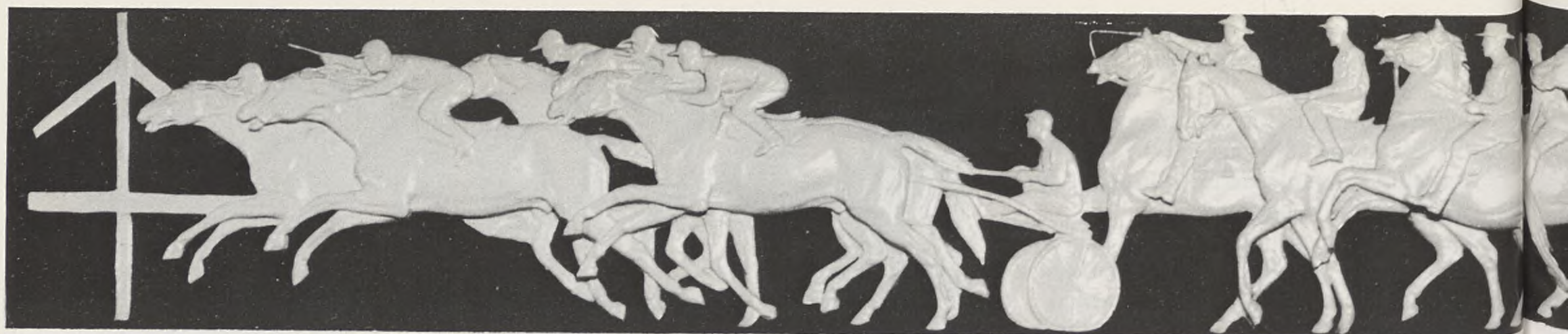
As early as 1921, the critic, William Moore, in his regular art columns for Brisbane, declared his belief that Queenslanders' 'confidence in the talents of Miss Mayo was well justified'.⁶ More crucial support came from the doyen of Australian sculptors, Sir Bertram Mackennal, when he visited Brisbane in 1927: 'give her a chance, I have seen her work at Home, and she only wants a chance to prove herself...'⁷

From 1926, Daphne Mayo's sculpture was integrated with the Classical Revival buildings of the local architects, Hall and Prentice,⁸ for the new Tattersall's Club and the Brisbane City Hall. For *The horse in sport* frieze running along the entrance and over the bar of the Tattersall's Club, she adopted the processional



ONE OF DAPHNE MAYO'S ASSISTANTS, JACK MULLER, ROUGHING OUT THE FIGURE OF STATE FOR THE BRISBANE CITY HALL TYMPANUM

Photograph by Bernie Lahey



above
 DAPHNE MAYO THE HORSE IN SPORT FRIEZE (1926)
 Plaster, painted repeat section 38 x 340 x 3 cm
 Tattersall's Club, Brisbane

Photograph by Richard Stringer

below
 DAPHNE MAYO QUEENSLAND WOMEN'S WAR
 MEMORIAL (1929-30)
 Helidon sandstone frieze 130 x 610 x 6 cm
 Anzac Square, Brisbane

Photograph from John Oxley Library



movement of a classical frieze and added colour in conscious reference to the polychromatic reliefs of Luca della Robbia. The historical procession began with the prancing horseman of the Parthenon and ended in a modern finale, with Valicare speeding to victory. Labels denoting eras from 426 B.C. to A.D. 1926 gave the frieze a topical relevance to its racing-club setting.

An obvious classical scheme was again adapted to contemporary Brisbane in the City Hall tympanum of 1927-30. Daphne Mayo chose the theme of *The progress of civilization in the State of Queensland*, adopting the simple pedimental grouping of classical Greek temples. For the large, central figure, traditionally the Greek city's protective goddess, she substituted the State, modelled for by her friend, the local poet, Edith Lahey (step-aunt of the painter Vida Lahey), standing imperiously like a robed Athena. For the flanking figures, traditionally diminishing to the reclining figures of Greek River Gods, she substituted local explorers, pioneers and figures symbolizing industries advancing upon local fauna — and Aborigines — all to be carved in local Helidon sandstone. Pardoning the sentiments no longer acceptable, the tympanum is an imaginative creation of a local pageant. It contributes to the 'distinct Queensland achievement'¹⁰ of labour and materials that the new City Hall was said to symbolize. It also represents the first use in sculpture of identifiably Queensland subject-matter on such a monumental scale.¹¹

Other commissions were not so local in content but comparably grand in conception: a tympanum and Stations of the Cross of 1929-30 for Archbishop Duhig's model church for suburban Brisbane, the Church of the Holy Spirit, New Farm; the Queensland Women's War Memorial of 1929-32; Stations



of the Cross of 1932-5 for All Saints' Church; and symbolic reliefs of 1934 for the chapel of Mt Thompson Crematorium. Inspiration came from more recent, though hardly *avant-garde*, sources — from Eric Gill's much-maligned Stations for Westminster Cathedral, the bronze shrine friezes of the Scottish National War Memorial to the powerful male figures of Michelangelo and Bartholomé, in the case of the Crematorium reliefs.

These sizeable monuments¹² provided Daphne Mayo with a handsome living in the notoriously frontier environment that Brisbane's earlier sculptors had abandoned — Harold Parker¹³, in 1896, then W. Leslie Bowles in 1910, leaving no evidence of their passing in public places around the city. The Brisbane City Hall tympanum also set precedents for Australian women sculptors in its size (2.7 × 16.5 m), its fourteen months of carving *in situ* and its contract fee of £5,750, reported to have been 'the highest ever received by an Australian woman artist'.¹⁴ The only other Australian woman tackling large, carved commissions was Melbourne's Ola Cohn but her major carved monuments of the late 1930s were not executed *in situ*. The spectacle of a smartly dressed woman drilling sandstone and directing her assistants from scaffold platforms in the middle of Brisbane was enough to guarantee Daphne Mayo celebrity status in the 1930s.

Her unrivalled success as a sculptor in Brisbane cannot be assessed in isolation from her other public work as leading art activist, which kept her in the news and gave her influential contacts and respect — as well as pressing distractions from her sculpture.

Daphne Mayo canvassed leading citizens in 1927 to found the Queensland Art Fund, initially 'to purchase works of Art from overseas . . . Because we are so far from the

below
DAPHNE MAYO (RIGHT) SUPERVISING THE UNPACKING OF ENTRIES FOR THE 1933 GODFREY RIVERS PRIZE EXHIBITION, QUEEN STREET, BRISBANE



world's centre and we suffer from lack of a standard of comparison, and without that we can never produce good artists'.¹⁵ With Daphne Mayo as Hon. Secretary, the Fund achieved unforeseen successes: in 1930 it brought to Brisbane its first important loan art exhibition since 1909; grants were won from the Carnegie Corporation of New York to establish the State's first Art Reference Library in 1936 and a travelling scholarship for a young local artist in 1937. The Library provided Brisbane's only regular public lectures on art for many years and gave stimulus to a generation of local students.¹⁶

In 1931, Daphne Mayo obtained the Queensland National Art Gallery's first major monetary bequest, the Godfrey Rivers Bequest, after negotiating with the widow of her former art master and the Government for the appointment of a Board of Trustees and better premises to make the Gallery a more worthy recipient of the Bequest. Then, as its prime executor, she organized and hung the first Godfrey Rivers Prize exhibitions of 1933-7 from which modern Australian pictures were acquired. These biennial exhibitions also served the purpose of bringing to Brisbane the latest works of southern artists. The gifts from the Art Fund and Rivers Bequest eventually transformed the static State Gallery collection, first with more traditional examples of the 'sound craftsmanship' then fashionable at the Royal Academy (but Sir D. Y. Cameron and his colleagues were still new to Brisbane) and, later, with more daring examples of Australian modernism.¹⁷

Daphne Mayo's most amazing feat in the cause of art in Queensland was in leading the public appeal by the Art Fund for the £10,000 needed to secure the John Darnell Bequest, a seemingly impossible task during the Depression, requiring her to suspend her sculptural work for much of 1934-5.

Her more retiring accomplice in all these efforts was Vida Lahey, who shared the passionate beliefs that 'art is an integral part of life' and that the man in the street needed 'the experiment of educating' in order to appreciate the art around him.¹⁸ Their commitment to art education also led to the opening in 1941 of children's creative art classes at the Queensland Art Gallery.

The same conservatism in taste that had



DAPHNE MAYO STATION OF THE CROSS XI
(1929-30)
Plaster, painted 85 × 67 × 2 cm
Church of the Holy Spirit, New Farm, Brisbane
Photograph by Richard Stringer

provided Daphne Mayo's large commissions for Brisbane later led her to abandon her more creative modernist experiments of the 1940s when she attempted to work speculatively for exhibitions. Hence she earned her later reputation as an academic portraitist, as she became increasingly isolated from the mainstream of Australian sculpture.

Her sculptural output was compromised by dependence on commissions, but her adornments for Brisbane's buildings may be better appreciated with today's renewed interest in historicism. Her pioneering contribution to art in Queensland will remain — monumental.

¹ Herbert Badham, *A Study of Australian Art* (Currawong Publishing Co., Sydney, 1949).

² As a student of the Brisbane Central Technical College in 1911-14 and of the Sydney Art School, c. 1915; as an apprentice to local monumental masons in 1916-19 and to the London sculptor, John Angel, in 1920; as a student, then Edward Stott Travelling Scholar of the Royal Academy, London in 1920-5.

³ Awarded, in 1914, by the Queensland Wattle Day League, a national patriotic organization.

⁴ *Architectural and Building Journal of Qld*, Vol. 5 No. 56, February 1927, p. 60.

⁵ *Catholic Leader*, Brisbane, 5 June 1930, p. 17.

⁶ *Daily Mail*, Brisbane, 20 August 1921, p. 9.

⁷ Unidentified Queensland newspaper, 25 January 1927, 'Daphne Mayo, Papers'.

⁸ Hall and Prentice designed and were tenants of Brisbane's first 'sky-scraper', Ascot Chambers, where Daphne Mayo opened a studio in 1925.

⁹ The architects had not specified a theme, though the local architectural journal urged Daphne Mayo to introduce 'a truly Australian if not Queensland significance' into her design, (*Architectural and Building Journal of Qld*, Vol. 6 No. 63, September 1927, p. 36).

¹⁰ *ibid.*, Vol. 8 No. 94, April 1930, p. 29.

¹¹ Daphne Mayo's early teacher, L. J. Harvey, had promoted the use of local flora in ceramics and carving, but his architectural sculpture was on a smaller scale — for pilasters and capitals.

¹² Archbishop Duhig publicly announced his intention to employ Daphne Mayo also on Brisbane's new Cathedral, but his grandiose scheme foundered in the Depression.

¹³ Harold Parker — a fine but still neglected sculptor — had later caused a sensation in Queensland when his *Ariadne* was purchased in 1908 by the Chantrey Bequest for the Tate Gallery for an unprecedented £1,000.

¹⁴ *Daily Telegraph*, Sydney, 17 November 1929.

¹⁵ Daphne Mayo, radio broadcast, 24 April 1929.

¹⁶ Including Francis Lymburner, Leonard Shillam and Margaret Cilento.

¹⁷ Later Rivers Bequest purchases included works by Ola Cohn 1945, Sidney Nolan 1949, Margel Hinder, 1953 and 1962, and Godfrey Miller, 1960.

¹⁸ Vida Lahey, *Art for All*, Brisbane, 1940, n.p.

The Power Gallery of Contemporary Art: Acquisitions 1980-81

by Elwyn Lynn

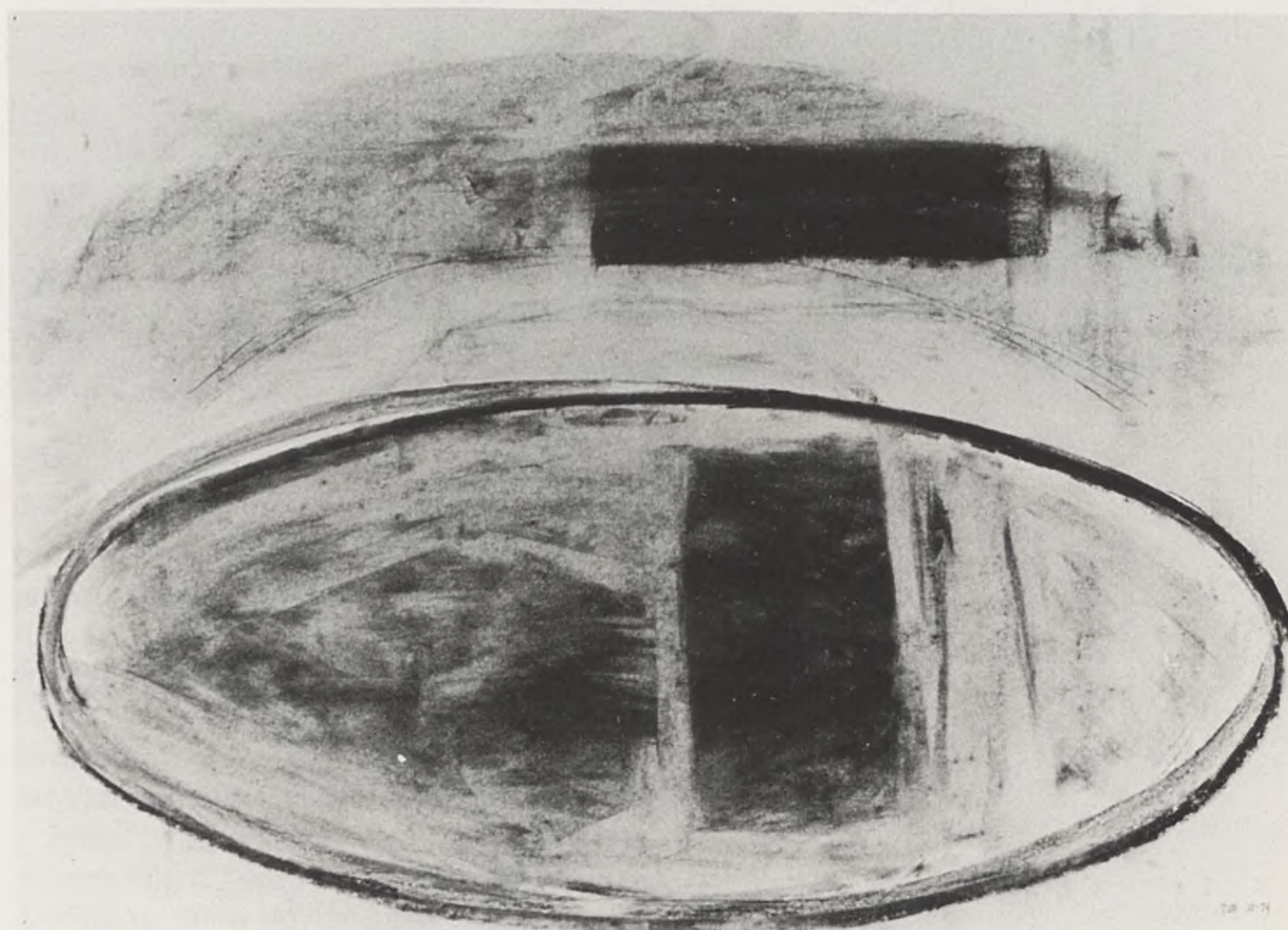
This belated note on the Power Gallery of Contemporary Art's acquisitions for 1980-81 permits some inconclusive speculations on speculations about the effects of imported exhibitions and single works on what John Wardell Power called 'the people of Australia' and, more precisely, on artists themselves.

Most art historians have been cautious on the subject, for artists can be wilful eclectics in choosing from others and sometimes so subliminal are influences that they cannot testify to their effects; and, though art history is now invaded by amateur sociologists, art historians have avoided comment on the people. However, Nancy Underhill avows¹ that Gilbert and George and Charlotte Moorman were more influential than

Christo's Little Bay wrapping. (One is tempted to say 'prove it').

Ronald Millen in *ART and Australia*, Winter 1982,² speculates in his 'A visiting card for Anne and Patrick Poirier': 'It will be interesting to see what Anne and Patrick Poirier make of Australia and what Australia makes of them . . . Still, rather a broad spectrum of Australia's more progressive artists — Conceptualists, Minimalists, Performers, New Realists, Tracers and Trackers, Land Artists — can look forward to giving something of their own 'place' to these visitors from Europe, but also to profiting from their thoughtful, sensible, wise and even ancient approach to their own and others' art'.

Anticipatory interest needs to be tempered



DOUGLAS MARTIN SATELLITE 1979
Charcoal 70 x 100cm
Power Gallery of Contemporary Art



GRANT MUDFORD FROM OCEAN BOULEVARD: LONG
 BEACH SERIES (1979-80)
 Photograph 59 x 47cm
 Power Gallery of Contemporary Art

by ironic scepticism, for the Poiriers showed a small 'classical' piece in the Third Biennale of Sydney, and twenty-six collages under beeswax sheets in the Power Gallery acquisition exhibition of 1975 at the Art Gallery of New South Wales. These were executed in 1973 and purchased in 1974 and were probably the first works of the Poiriers to enter a public museum. They were noted in criticisms by Nancy Borlase³ and W. E. Pidgeon.⁴

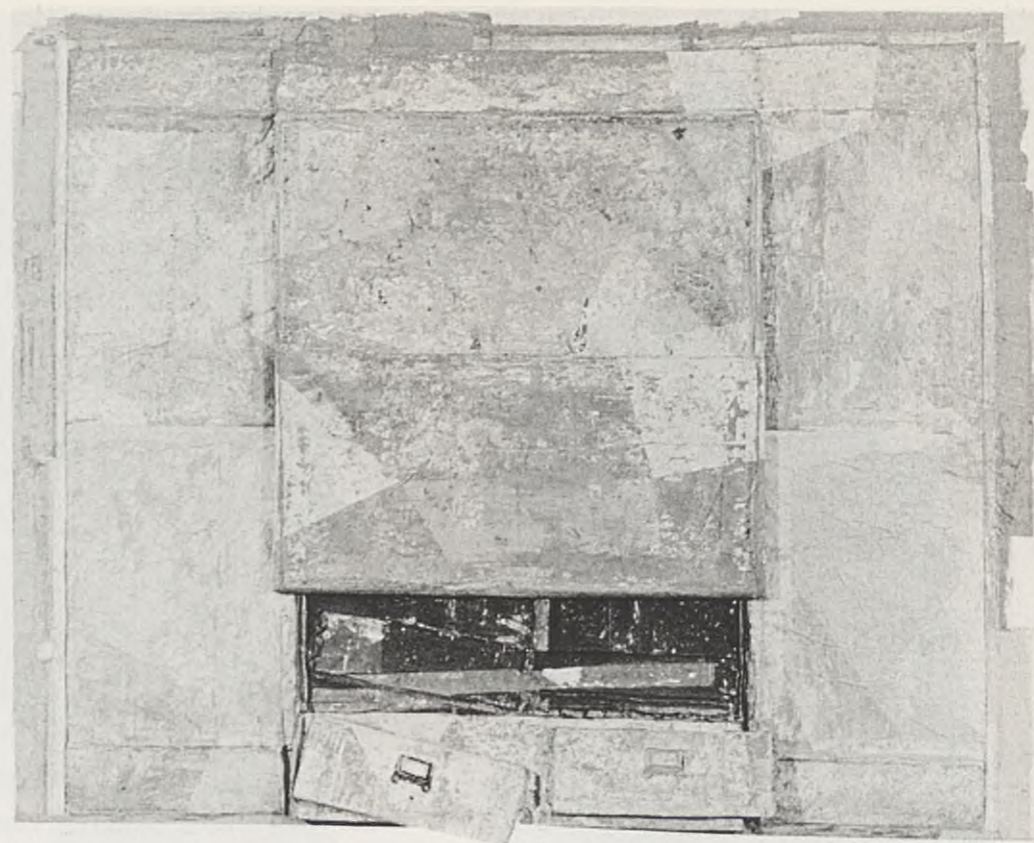
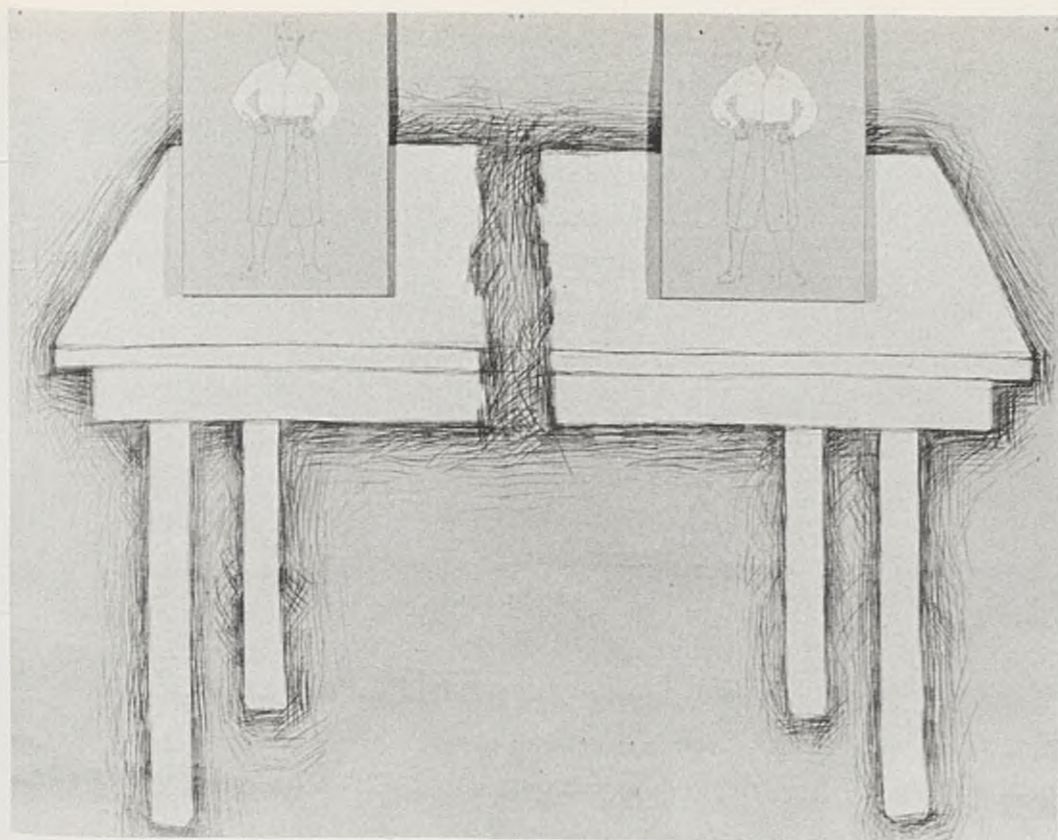
Since then, all has been silence, but art works in mysterious ways and those 'trackers and tracers' who caught a beneficial glimpse of the Poiriers may simply have been confirmed in their attitudes. Again, it took years before the influence of Henri Matisse's *Red studio* in New York's Museum of Modern Art was noticed — but, then, it was on almost permanent exhibition. Further, one could not assess the influence of the Poiriers without mentioning another 'ecologist', Alan Sonfist, whose tree-rubbing was shown in the same exhibition.

One imagines that any influence Sonfist had will have been reinforced by his visit in 1981 when he made forty soil impressions, each 60 x 60 cm, from the actual soil in and around Sydney.⁵

The 1980-81 acquisitions exhibition displayed, as usual, a wide variety of work but, after witnessing the reactions of many students at the Fourth Biennale of Sydney, one wonders whether there is not an embarrassment of coinage in styles, whether the choices are not too bewildering for students and artists and whether — gloomy speculation — many students would rather swim with a dominant mainstream.

No doubt there was something of a turbulent and difficult mainstream in the Biennale with its Italian and German Neo-Expressionists who made no appearance in the Power Gallery show because, as remarked in the catalogue introduction, 'it is a mark of the inflationary and promotional times that prices kept ahead of the reputation of these new painters'.

There were, however, signs of the survival of Abstract-Expressionism, and Harry Rand in *Arts Magazine*, April 1982,⁶ has reminded artists that there is no need to sigh for a new Rembrandt because artists are the inheritors of a high art, that of the New York School. It is a fruitful and compelling inheritance that



informed the work of Gary Rich, Djoka Ivackovic, Michael Moon, Ted Kerzie and Douglas Martin. It might be said that expressionism was more evident in Martin's drawing, for his painting, *Winter light*, obviously an heir of Action Painting, owed something to Geometrical Abstraction, but its thrust towards the edges, its very restlessness of large spaces, its asymmetry and its push towards the spectator (Martin, like Nancy Brett, was in the United States touring exhibition of 1981 called 'Painting Up Front') have more to do with Abstract-Expressionism than with the studied relationships in Geometrical Abstraction. With Martin there is a simplification of the unanchored sign, a process found also in Gordon House's *Holborn red*, where five crisp shapes of varied weight, shape and hue float in a hot void.

With Michael Moon, seen to further advantage in the Fourth Biennale of Sydney, the legacy of Abstract Expressionism consisted in the unpredictable broken patches of sour green and bitter yellow, though Moon, like Ivackovic, steadied the ragged restlessness by the imposition of rectangular grids. Ivackovic, a Yugoslav painter now permanently living in Paris, swirled black and grey-white in two clouds enclosed in black lines on a wash of warm sepia.

The Gary Rich, *Four loop No. 2* presented by Mr and Mrs Harry Seidler, with its diaphanous horse-shoe shapes on a lyrical

background, was an obvious heir to Abstract-Expressionism but it may be stretching the categorical confines to include Ted Kerzie's myriad of tiny dots surrounded by an unpredictable border of flooded paint.

Lest it be thought that the legacy of Action Painting was richly dispersed, there was no sign of it in Paolo Lunanova's painting-drawing of a bisected table with two identical works attached, or in the crisp and uncompromising work by Sadamasa Motonaga with its bloated kite-like form adrift; nor was it found in Margery Edwards's black lamentation with thread, canvas and rhoplex; and certainly not in Jud Fine's watercolour of stones or sections of an imaginary biological creature; and, least of all, in Jean-Luc Vilmouth's cricketer on green pavilion canvas surrounded by white lines as reverberations of the sound of his bat.

Some of these works, like the Motonaga, Edwards and Fine, extended appreciation of works by these artists already in the collection; so did the set of cibachrome photographs of Beuys's studio by Werner Kruger, both of whom are well represented in the Power Gallery's holdings. Charles Wilp took a series of photographs of Beuys on Diani Beach, Kenya, in 1974, and these further provide some clues to the enigmatic Beuys.

Prints by Arakawa, Robert Rauschenberg, Sidney Nolan, Tom Phillips, Bernard Schultze, Joe Tilson, John Hoyland and Gordon House

above left
PAOLO LUNANOVA LOGICA (1980)
Drawings/painting on canvas (two attached drawings)
132 x 187 cm
Power Gallery of Contemporary Art

above right
MICHAEL MOON OMEGA (1980)
Synthetic polymer paint on calico cotton
167 x 213 x 14 cm
Power Gallery of Contemporary art



CHRISTIAN JACCARD PEAU DE CROCODILE (1980)
5/13 132 x 4 x 36 cm
Power Gallery of Contemporary Art

have earlier relatives in the collection. The Power Gallery must now have (mainly by gift) the largest collection of works by House in the world. He was given a print retrospective in Pittsburgh and Brooklyn in 1981, the Director of the Brooklyn Museum, Gene Baro, seeing him as a forerunner of Sol LeWitt.

Not only were there photographs by Wilp and Kruger but some by Janet Brosious, already in the collection, formalist views of walls and shops by Lewis Baltz, and the Australian, Grant Mudford, somewhat an admirer of Baltz. Mudford's photograph of cars dispersed, seemingly at random, among posts, was memorable. Steve Kahn of Los Angeles arranged three views of a corridor in a triptych and Charles Gaines plotted the shapes of two photographs of a plant on graph paper in a play on coding and decoding these 'opposite' images.

Naturally, if it were cheaper and if transport costs were not so prohibitive, more sculpture should be purchased, but there were two pieces by Claude de Soria, who shapes concrete in plastic sheets, a crocodile skin touched with nacreous paint by Christian Jaccard, five hanging pieces of flat, parallel sheets of crushed paper material by Bertholin, five wooden rods, two-and-half-metres tall, wrapped in cloth of lively colours by Linde (Rohr), a very fragile and delicate structure of wood, twine, pins, cloth and leather isolated in a perspex box by Alain Lemosse and, finally, a block of concrete with a television 'window' and a radio, called *Blockhead*, by Ed Kienholz, already represented in the collection by a number of satirical pieces.

Outstanding was a series of dark, romantic prints of the fronts of warehouses on Cat Fish Row in the New York docks by Gerd Winner, a German printmaker (these were made in the Kelpra Studio, London), who has long concerned himself with deserted streets and neglected areas. He gives to the discarded and forlorn something of the resonant gloom that is evoked by Wolfgang Gafgen's seven *Hata* prints of sails, torn cloth, rope and spars bound with cloth.

Actual discarded material scraps of hand-made paper were used by Bob Nugent in a collage, *Sweet briar journal* (by a distant coincidence, the Poiriers named their collages *Journal Herbiere Bordeaux*, though, more specifically, they were referring to two days'

walk), and a hand-made paper square, circle and triangle were used by the New Zealand-born Max Gimblett, to pay tribute to the Chinese painter, Sengai; and Noriyuki Haraguchi, the second Japanese artist in this exhibition, arranged sheets of lead on rice paper with what can only be termed formidable delicacy.

There were, too, drawings as formidable by Klaus Rinke and as delicately poised by Brian Plummer, along with Don Celender's lampooning of architects by his usual questionnaire.

Insufficient has been said about the Rauschenberg print, one of his greatest, or of the contributions that have been made to printmaking by Tom Phillips and Joe Tilson, whose splendours in this area are yet to be fully recognized.

A mixed bag representing the plurality of endeavours in the visual arts? More or less; but evidence of such plurality dismays those who want to give Post-Modernism some aesthetic order by imposing tests of quality based on formalist principles, which might exclude a lot of art being made (of course, aesthetic qualities must include formalist qualities but aesthetics can hardly be equated with formalist analysis) and there are those who would like work to be tested by compliance with some canons of social relevance. Both schools seem to think that pluralism in aesthetic judgement leads to a loss of any criteria and that a plurality of aesthetic responses is a sign of unthinking and untested self-indulgence.

Viewers (and who can say anything beyond the speculative?) seemed to abandon rigid prejudices as they enjoyed, inspected, castigated, ignored and saluted various objects. Pluralism imposes choices and does not ordain taste; that is why the Power Collection likes it and also looks forward to a visit by those non-conformists, Anne and Patrick Poirier.

¹ Her essay in the catalogue, 'Eureka: Artists from Australia', Arts Council of Great Britain, 1982.

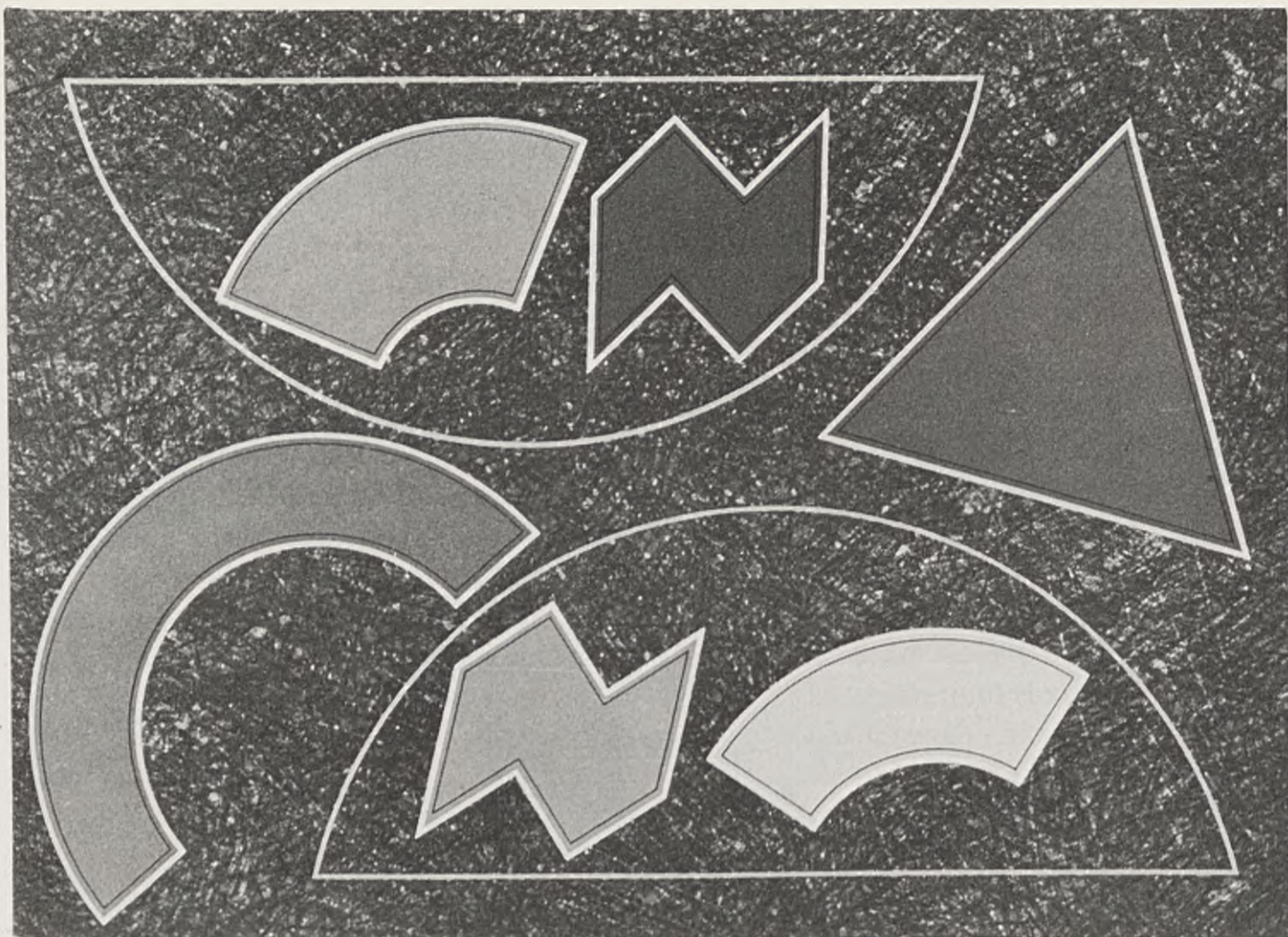
² Vol. 19 No. 4, pp. 443-5.

³ *Bulletin*, 23 August 1975.

⁴ *Sunday Telegraph*, 17 August 1975.

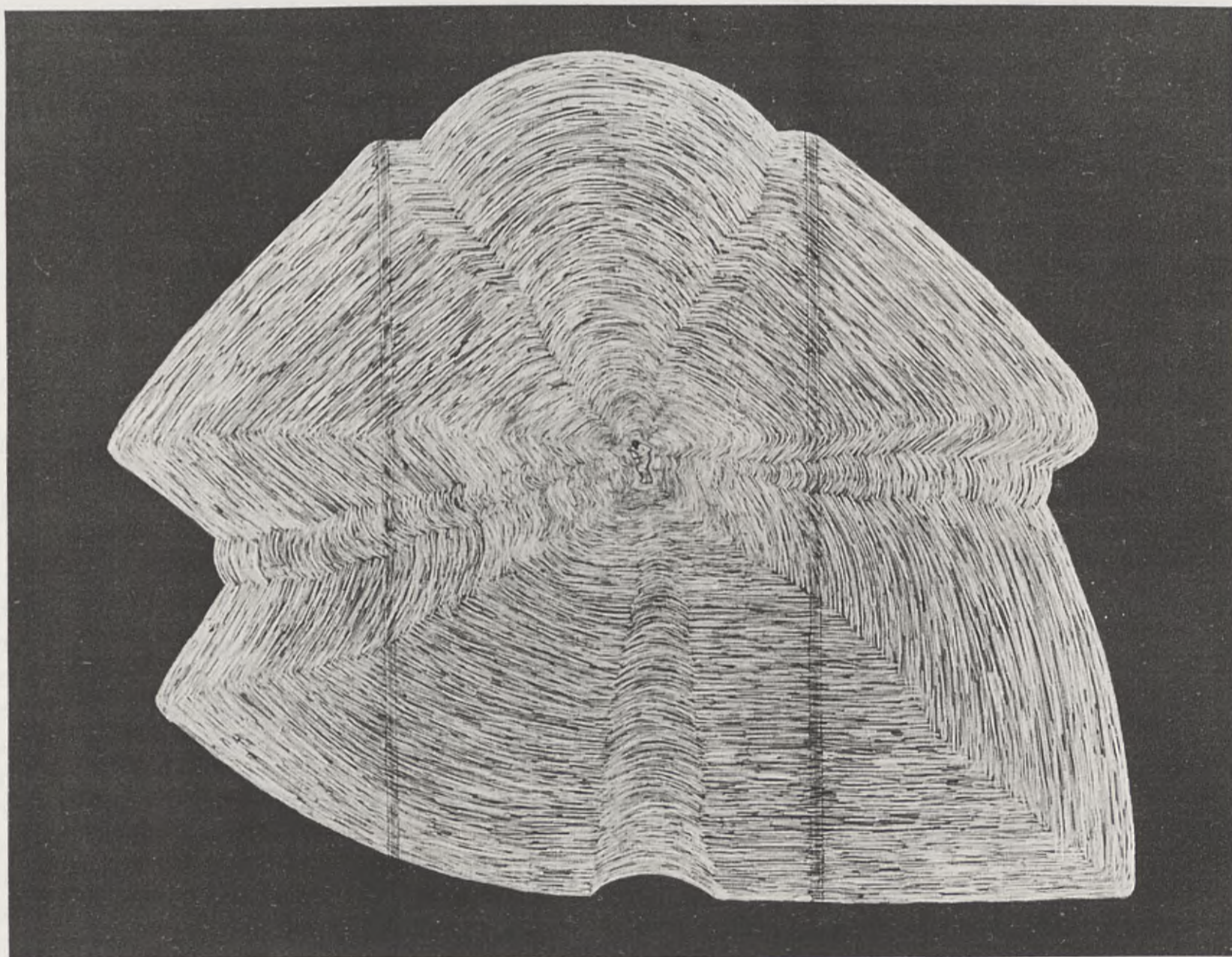
⁵ It is expected that these will be shown in the 1982-83 acquisitions exhibitions in 1983.

⁶ Vol. 56 No. 8, 'Recent Painting: A Rambling Contemplation', pp. 106-9.



left
GORDON HOUSE SERIES 6 x 2 x 6, SLATE 1980
Screenproof x/80 28 x 38cm
Power Gallery of Contemporary art

below
JEAN-LUC VILMOUTH UNTITLED (CRICKETER) (1980)
White oil crayon on canvas 251 x 258cm
Power Gallery of Contemporary Art



Artist's Choice No. 13

Paul Nash: Sunflower and sun

by Colin Lanceley

Of the paintings in the collection of the Art Gallery of New South Wales that I grew up with, one that I always found most memorable (and on returning to this country it still retains its magic for me), is the Paul Nash painting of 1942, *Sunflower and sun*.

It resides in the small court at the back of the gallery, which, I think, is the best room in the place. Nearby is Ivon Hitchens's *Evening pool*, Roy de Maistre's *Figure in a garden* and the beautiful André Derain, *Landscape*, 1914, plus, of course, the newly acquired Braque.

Nash extended into this century the imaginative and visionary tradition of William Blake and Samuel Palmer. Unlike Blake, however, he was concerned not with the image of man, but with landscape and the world of objects both natural and man-made.

Like Blake, Nash rejected the surface appearance of objects and landscapes, perceiving a hidden significance in the form. This is a strong theme in modern art and one with which I, too, identify.

In Nash's paintings, forms appear as still recognizable, but transformed to correspond to his visionary perception of them. He achieved his transformations of the visible world through the power of association; the way in which familiar objects can take on a new and strange significance when brought unexpectedly together or when removed from their normal setting and placed in some new and unexpected one.

As a war artist on the Western Front in 1914, Nash produced some of the most powerful images of destruction since Goya. In the 1920s, influenced by ideas of Abstract art, his work dealt with naturally geometric objects or landscapes such as the Kent Coast at Dymchurch, with its vast length of sea-wall.

The full liberation of Nash's imagination came in the 1930s in the climate engendered by the influence of the French Surrealists. He

was one of the organizers of, and a major contributor to, the 'International Surrealist Exhibition' in London in 1936.

Nash's discovery of the great prehistoric stone circles at Avebury in Wiltshire at about this time led to the creation of a series of wonderful visionary landscapes: pictures like *Equivalents for the megaliths*, *Event on the downs* and *Landscape from a dream*. The Tate Gallery has some great works from this period, all of them dealing with the powerful magical presence of certain objects in a landscape.

Nash's great masterpiece as a war artist in World War II has to be *Totes meer* (Dead sea), also in the Tate. A haunting seascape of waves which are the skeletons of crashed German aeroplanes hurled upon an empty shore and lit by a cold moon, it was inspired by the dump for crashed enemy aircraft at Cowley, near Oxford.

Sydney's painting *Sunflower and sun* is the precursor of his last great works, which all depict sunflowers. In them, Nash focuses on the sun itself as the source of life, and the sunflower as representative of the sun on earth. What we see is a moment like that in Michelangelo's Sistine fresco of the transmitting of the life force from God to Adam.

Images like the beech copses and the patchy timbered foreground hills echo the elliptical slice of the sun through an autumnal mist, investing the landscape with a transforming glow.

The metaphor is probably most complete in a painting finished just before his death in 1946, called *Solstice of the sunflower*.

Here the images hurl themselves at the viewer, the sun, whipped like a top, inspired by an ancient fertility rite of rolling a fire-wheel at the time of the summer solstice. The sense of nature performing some mythological purpose is expressed with compelling poetry in that corner of the Art Gallery of New South Wales.



PAUL NASH SUNFLOWER AND SUN 1942
Oil on canvas 51 x 76cm
Art Gallery of New South Wales
Gift of the Contemporary Art Society, London 1944

Victor Majzner

by Leigh Astbury

Victor Majzner's Abstract paintings have never been concerned with exploring formal problems for their own sake. Majzner is a complex and cerebral artist who regards the painting process as an essentially symbolic activity: 'The empty canvas is a receptacle for ideas and impulses, which slowly define themselves through the painting process. Painting is the process of interference between human states and colour/substance — it is a secular act of "mystical procedure"'.¹

Since his first exhibition in Melbourne in 1968, Majzner has not been reluctant to alter the style and appearance of his painting in his constant search for a private symbology. The earliest works have the outward appearance of the American Hard-Edge style; there followed rapidly a series of decorative, Persian-style paintings in 1972; 1973-5 saw Majzner experimenting with pouring and staining colour on the raw canvas; the paintings of the late 1970s were heavily worked and contained isolated symbolic shapes; and, finally, the recent works are often richly decorative and introduce semi-figurative imagery.

However, these basic shifts in style have emerged naturally out of Majzner's consistent symbolic concerns. His most central preoccupation has been with the singular image, physically 'entrapped' in space. Majzner believes that the physical, 'iconic' quality of the singular image can offer a metaphorical equivalent to human and spiritual experiences. This symbolic quest has enabled him to avoid the strait-jacket of mainstream styles and to pursue an independent path in Australian Abstraction.

Majzner's individual approach to Abstraction owes much to his European background. Born of Jewish parents in Russia in 1945,

Majzner spent his childhood in the industrial city of Lodz in Poland and, later, in Paris. For almost a decade after his arrival in Melbourne in 1959, Majzner still felt a keen sense of cultural isolation. He found that he 'could not really relate' to 'the size and scope of the countryside' and he felt no sympathy for the landscape-oriented modes of figurative and abstract art that prevailed in Australia in the early 1960s.² His experience as a part-time art student at the Caulfield Institute of Technology, from 1962 to 1967, was similarly alienating.³ There he learned only 'snippets' about post-World War II developments in European and American art, while the Australian artists he most admired as a student were seemingly 'isolated' figures, like Ian Fairweather and Ralph Balson, 'an enigmatic figure, painting paintings that had nothing to do with the Antipodean movement'.

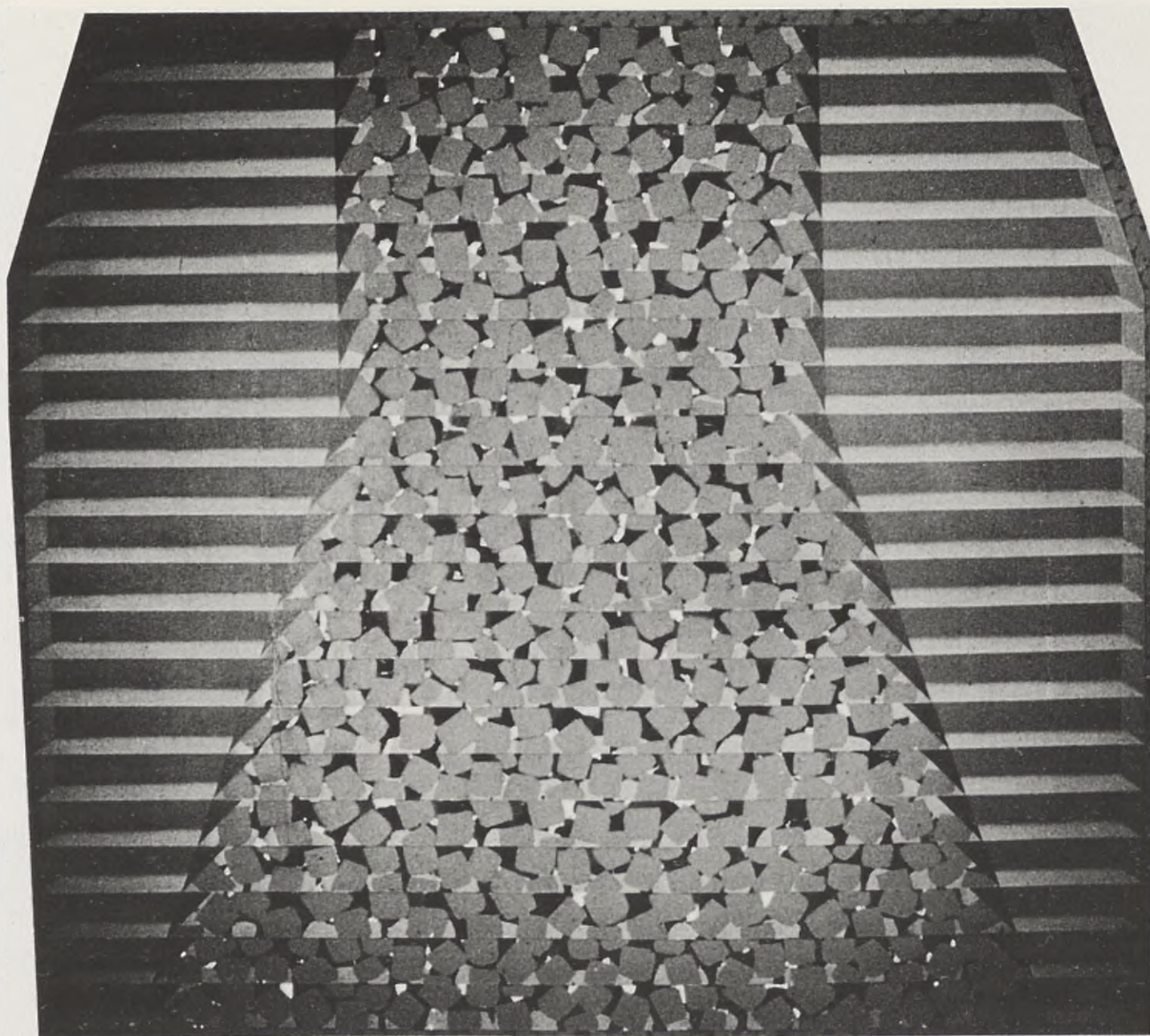
The important exhibition, 'Two Decades of American Painting', shown at the National Gallery of Victoria in 1967, came as a sudden revelation to Majzner. Not only was he confronted for the first time with actual examples of recent American painting but seeing these works gave a positive meaning to his awareness of alternative cultural traditions and to his own feelings of isolation. The exhibition made him 'look inwards, but look inwards with purpose, with confidence'.

Majzner's first paintings in the Hard-Edge style took, as their starting point, the formal qualities of Frank Stella's monochromatic, shaped canvases shown at the 1967 exhibition: monotony, repetition and simple patterning; but, by 1969, he felt a need 'to bring back a sense of the image into painting' and he began a series of paintings that were

initially based on the mundane form of the wall vent. In using the vent motif he may be compared with contemporary Melbourne artists like Dale Hickey and Robert Rooney, who also escaped facile imitation of the 'international style' by basing their Hard-Edge paintings on figurative elements such as fences and knitting patterns. Yet Majzner was not simply parodying the international style. He found in the vent 'the strongest symbol of my own emotional state'. The vent became a personal metaphor for his sense of isolation and for the confinement and enclosure of an urban, technological society; but, at the same time, there was a touch of deliberate irony in his elevation of such a banal, non-committal object to the status of a modern icon.

If the 'Vent' paintings introduced the iconic image as a central theme in Majzner's art, they also contained the seeds of his pre-occupation with 'the oneness of singularity and its situation'.⁴ In paintings like *Open velum*, 1971-2, he disturbed the clear readability of the geometric forms by incorporating separate zones of patterned brush-strokes.⁵ By 1972, Majzner had become preoccupied with the distinctive 'brush imprint' for its own sake: it became 'the building unit, the isolated, individuated atom of the painting process'. The paintings of that year saw the emergence of a mesh of single, brush-stroke units, arranged in a decorative pattern over the entire field of his canvases. The dynamic rhythmic flux of these colour units reveals the positive influence of Ralph Balson's Abstract paintings with their complex interaction of repetitive dabs of colour; but the overtly decorative quality of the paintings has deeper sources in the influence of Persian art and Russian and Byzantine icons — an emotional sympathy strengthened by Majzner's European background.

What released the decorative qualities in Majzner's art, by 1972, was his awareness of the feminist movement. He remembers how 'the feminists relaxed the whole notion of the decorative' and 'created a sense of freedom where one could use a kind of vocabulary that was personal, idiosyncratic, private'. Through his European origins, Majzner was able to identify his love of surface decoration with the physicality, yet



metaphysical expression, of traditional icons. To capture the 'particular, specific quality' of the iconic image in his art he began to explore the substance and matter of paint. From 1973, Majzner has continually experimented with the physical properties of his medium — alternative pouring, 'wet-mixing', staining, scumbling or reworking layers of synthetic polymer colour, deliberately leaving in his paintings some evidence of the process by which physical substance has been manipulated and transformed to express human or spiritual experiences.

By the mid-1970s Majzner's symbolic aims placed his art outside the current vogue for Lyrical Abstraction, vigorously espoused in the criticism of Patrick McCaughey, with Fred Cress as his local hero. Opposed to the one-off, all-over quality of Lyrical Abstraction, Majzner wanted his paintings to be read as a 'narration' of isolated forms existing together in space. In the 1974 paintings, like *Boxchester*, the individual brush

VICTOR MAJZNER OPEN VELUM (1971-2)
Synthetic polymer paint on canvas 168 x 187 cm
Possession of the artist

Photograph by Brian Gracey



left
VICTOR MAJZNER BOOTH OF VEGETATION (1980)
Synthetic polymer paint on canvas 214 x 168 cm
Private collection

Photograph by Brian Gracey

below
VICTOR MAJZNER PAGE OF INTRUSIONS (1978)
Synthetic polymer paint on canvas 214 x 168 cm
Private collection

Photograph by Brian Gracey





VICTOR MAJZNER INTIMATE JOURNAL (1980)
Synthetic polymer paint on canvas
168 x 218 cm
National Gallery of Victoria
Photograph by Brian Gracey

imprint was enlarged into a series of block-like shapes; these heavily pigmented segments sit isolated against the bare-weave of the canvas, declaring their independent existence. Although the general format is regular, on closer viewing an element of randomness enters the painting. Majzner is able to suggest a feeling of organic growth and mutability in the individual forms by wet-mixing, overlaying and adulterating the dominant colours. Every pure colour, each segment of the composition, carries with it associations of other colours, so that our focus of attention is constantly shifting. Majzner thus exploits the painting process as an essential part of his metaphysical speculation on the separateness of each singular entity and their interconnectedness through space and time.

Majzner employed two main types of symbolic imagery in the late 1970s, both indicating his preoccupation with the relation of the singular to the whole. There are paintings that rely on a complex interaction of separate, 'blocky' shapes, bound together within a grid-oriented, tightly compacted space. By contrast, there are the paintings

VICTOR MAJZNER NIGHTWALK (1982)
Synthetic polymer paint on canvas 163 x 214cm
Owned by Marc Besen

Photograph by Brian Gracey



and related drawings that use large, monolithic, slab-like forms, whose crustated edges usually crowd the borders of the picture. The monolithic forms often have a ponderous, even cumbersome, organic presence, reminiscent of Clifford Still's emphasis on the organic associations of his thickly impastoed surfaces.

Majzner's 1977 visit to the United States had consolidated the direction of his art. First, it reaffirmed his belief in the individual, spiritual quest of the first-generation Abstract Expressionists. Secondly, but more importantly, an exhibition of Jewish ritual cloths he saw at the Jewish Museum in New York strengthened his awareness of the symbolic potency of cloth imagery. Majzner realized that cloth and drapery held a unique potential for transformation from its daily secular use to its transformation as a symbolic vehicle of religious or mystical significance. The complex human associations of cloth-forms offered a metaphorical equivalent to the process of image-making in his art. He identifies the cloth-image as 'a skin or body image, which encases the human being'. The veil or shroud-like forms of Majzner's monolithic images are successively worked and reworked, scraped away and built up, as if they, too, mask some hidden presence beneath them.

If the cloth forms are clearly recognizable in the monolithic images, their presence is often only alluded to in Majzner's alternative mode of working in the late 1970s. *Page of intrusions*, for example, holds a very personal meaning for the artist, being inspired by memories of the indoctrination he received at school in Poland. The painting is consciously 'worked' to reveal his contemplative, diaristic intentions: shape is overlaid on shape, one smudged form obscures another. Amongst these hidden statements, Majzner 'intrudes' one more precise shape, one precious image which opposes the political indoctrination he underwent: the transparent grey-green slab in the centre, which he associates with a Madonna's veil and the Christian tradition.

From the 1970s, the diaristic and autobiographical impulse in Majzner's art has emerged as the motivating force behind his recent work. They are more personal paintings, idiosyncratic in their formal vocabulary

and richer in their metaphorical associations; yet the symbolism has become less hermetic as the allusions to nature and organic processes are more pronounced and distinctive. *Intimate journal*, 1980, retains the compacted space of slightly earlier works, but its organic forms reveal Majzner's new-found response to the Australian landscape. Rather than representing a specific locality, he aims to encapsulate the total experience of moving through the landscape.⁶ The drapery images are now frozen into a series of active wedge-shapes, each shape worn and eroded by time; the eye must journey slowly from one crustated, fossilized form to the next, reading the painting like some ancient map.

Against the slow deliberation of forms and restrained blue-grey atmosphere of *Intimate journal*, there are paintings that are more expansive and exuberant in mood and colour. *Booth of vegetation*, also of 1980, has a joyous celebratory air, befitting the origins of the subject in the Jewish harvest festival of Succot. The wedge-shapes are again repeated elements and, seen close, they have quite artificial 'plastic' skins — but the artifice of making is consciously exposed to suggest the mutability of organic processes and a situation of constant flux. The edges of some colours retain distinctive haloes of earlier colours or, alternatively, forms are scraped back to reveal memories of underlying images; the fluid intermixing of poured paint is echoed more faintly in the staining of areas of raw canvas. While certain forms are repeated, the colour seems intuitively, even randomly, placed to upset the continuity of space, creating a pulsating surface effect. Patches of green and deep browns, vibrant reds and oranges — perhaps recalling nature's growth and abundance — surprisingly sit alongside pastel embroidery shades of pink, lilac and creamy blue-grey. At the borders of the picture a series of decorative colour accents form a tongue-in-cheek framing device.

In Majzner's latest paintings the mood of reflective celebration has given way to a more immediate involvement with sensory experiences and nature; they seem impelled by a heightened sense of energy and activity. *Crevasse* conveys a feeling of luxuriant growth within a confined area through the profusion of variegated colours competing



VICTOR MAJZNER BOXCHESTER (1974)
Synthetic polymer paint on canvas 213 x 152cm
Owned by Mrs Rosenbaum

Photograph by Brian Gracey



VICTOR MAJZNER CREVASSE (1982)
Synthetic polymer paint on canvas 203 x 172cm
Owned by Artbank

Photograph by Brian Gracey

for existence on the surface. The ground is actively brushed with a multitude of short, energetic strokes, while the rapid dispersion of colour is only precariously checked by a few dominant arcs, wedge-shapes and diagonal bars. More socially oriented in their subjects are the bathing pictures and paintings like *Night walk* which introduce recognizable figurative images, though in a quirky, 'cartoony' manner like the late works of Phillip Guston.⁷ The configurations are no longer aligned with the framing edge but, instead, cohabit a more fluid, naturalistic space. *Night walk* contains several centres of energy and activity, as radiating flecks of colour splutter forth from artificial light sources. Intense and faintly menacing in air, the painting is collaged with a range of nocturnal phenomena. Amongst the debris of an urban environment, bird, insectoid and amoebic beings seek refuge from the fluctuating pressures of the night; the hidden imagery is now revealed, and takes over.

Majzner's art has seen some fundamental shifts in style, but the concern with the interconnection of singular entities in space has remained a constant theme. Though his symbolic concerns have often been esoteric and not easily accessible, they have enabled him consistently to renew and develop his art in an original manner. The search for a private symbology seems certain to continue.

¹ From the artist's statement in Geoffrey de Groen, 'A Conversation with Victor Majzner', *Art International*, Vol. XXIII/7, October 1979, p. 68.

² Unless otherwise indicated, quotations are from a series of tape-recorded interviews with the artist between May 1980 and June 1982.

³ cf. Geoffrey de Groen, *Conversations with Australian Artists*, Melbourne, 1979, pp. 132-3.

⁴ cf. de Groen, 'A Conversation with Victor Majzner', op. cit., p. 68.

⁵ Jasper Johns had parodied the object status of his *Flag* and *Target* paintings (shown at the 1967 Melbourne Exhibition) by employing small, decorative brush-marks on the surface, but Majzner cannot remember any direct influence of Johns.

⁶ cf. the artist's statement in the pamphlet, 'Selected Works from the Michell Endowment', National Gallery of Victoria, February-May 1981.

⁷ During a visit to England early in 1981, Majzner saw the exhibition, 'New Spirit in Painting', and particularly admired Guston's last works and Stella's opulently decorative paintings. He actively disliked the work of the German neo-Expressionists. (Letter to the author, dated 17 February 1981.)

Interview with Ken Unsworth

by Jonathan Watkins

Statement: This is a modified transcript of an interview broadcast by Sydney University's Department of Adult Education on 25ER FM, 11th July 1982.

Ken Unsworth is a Melbourne-born sculptor who now lives in Sydney. Besides more conventional, static pieces of work, he produces what he calls 'Installations'. Most recently these have included *Rhythms of childhood* at the Fourth Biennale of Sydney and *The waiting room* at the Alexander Mackie Ivan Dougherty Gallery. Jonathan Watkins interviewed him about these and their place in his artistic career.

J. W.: Ken, could you somehow define 'Installation'?

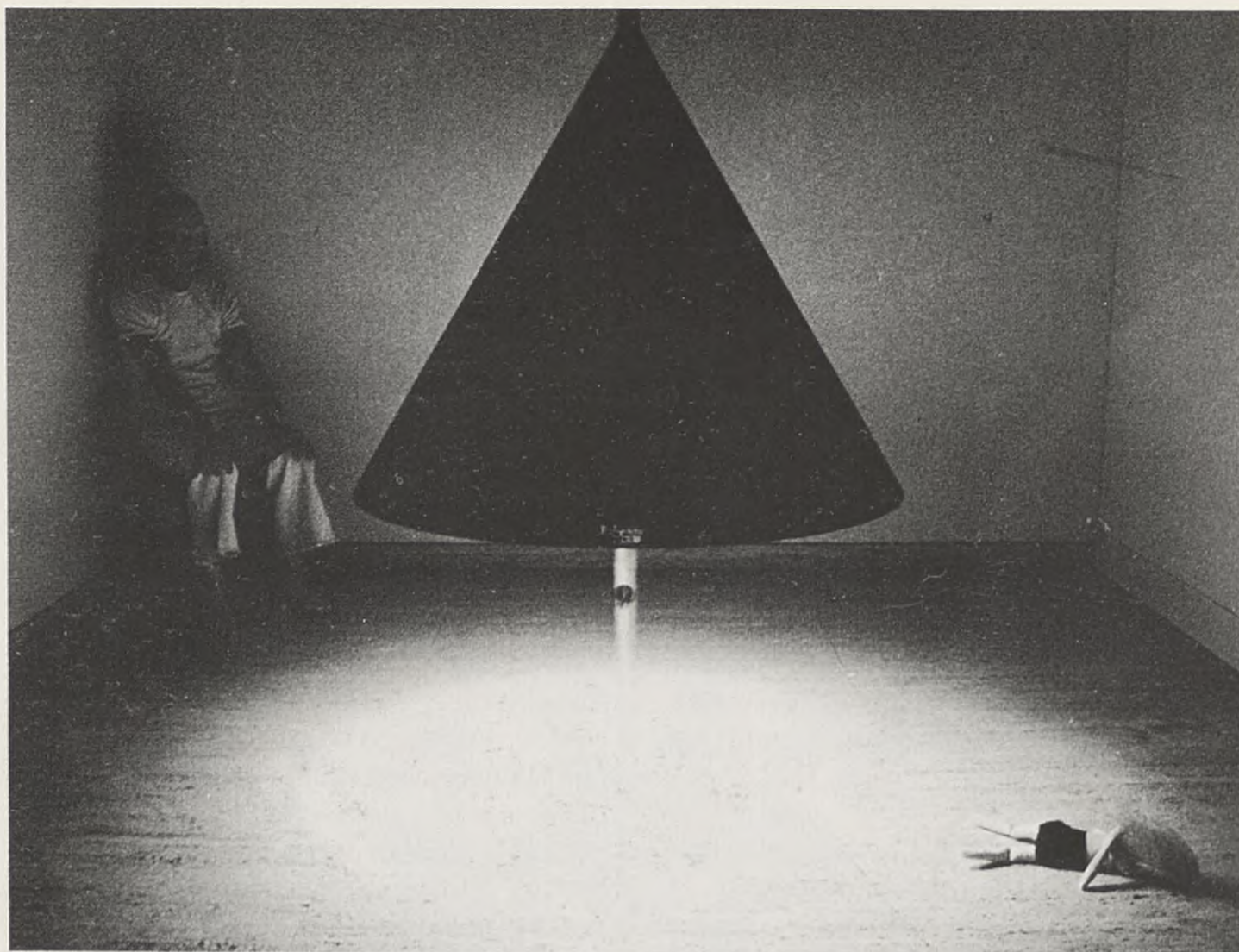
K. U.: I think, to begin with, it's more a term of convenience, to be able to account for the use of a three-dimensional space that contains a number of different sorts of objects.

J. W.: It is so much more complicated than a static piece of sculpture, or what you call a static piece of sculpture. Static sculpture usually has only one object, for example. Also you're controlling the environment so much more.

K. U.: Yes. I think this is probably a most important observation — I am using the room as a whole and, in that room, trying to pre-



KEN UNSWORTH THE WAITING ROOM (detail) (1982)
Mixed media
Ivan Dougherty Gallery, Sydney
Photograph by Mike Phelps



KEN UNSWORTH RHYTHMS OF CHILDHOOD (1982)
Mixed media
Sydney Biennale, 1982
Photograph by Mike Phelps

sent some sort of generalization about the human condition or of human conduct. In order to do that, I use all sorts of formal devices: either real objects, images of objects, actual and pre-recorded sounds and real and apparent action.

J. W.: That's the other important thing. Very often there is movement in these works. In the Biennale piece, *Rhythms of childhood* for example, there was a bouncing ball. In *The waiting room* there was paper in a typewriter being blown by a fan.

K. U.: Yes, I use a wide spectrum of elements — sound, movement, light — to be able to construct this sort of context that the viewer comes upon or enters. And I wanted to be able to broaden it from just using the actual object and be able to use more sensory perceptions — of feeling the work or part of the work physically, through bodily sensation.

J. W.: With the movement and the meaning — we were talking about questions of human existence or whatever — would you make a distinction between these Installations and Performance Art or Conceptual Art?

K. U.: I certainly didn't see these pieces as having anything to do with performance,

in the generally accepted sense of it. I suppose the notion of performance work has grown out of a fairly long tradition but, more recently, it's been identified with something that is self-directed, physically, as with body art and is self-referential and obtruse and idiosyncratic, whereas I am concerned not to be delving into these more physical and autobiographical aspects of it but rather more generalized notions about life and experience. And I'm not trying to preach anything or say anything particularly, I'm more concerned with posing questions, as opposed to answers. To do that, I set up these ambiguous and indeterminate environments or Installations — to come back to your original question.

J. W.: 'Ambiguous' — why? Because it's easier for a wider range of people to identify with them. They are not aimed at specific groups of people?

K. U.: They're ambiguous also in the sense that I'm not being dogmatic or specific — the images, the objects, the sounds, the actions are all open and open-ended. They invoke an uncertainty about their nature, intent and meaning. They may be read first in one way and then another. I prefer to leave the questions open all the time — open for the individual to interpret what he is seeing and what he is experiencing in the light of his previous experiences, in the light of his own self-awareness and in his own relationships with other people and the world around him. I don't want him to come into the room and identify what he is seeing with Ken Unsworth.

J. W.: What about the Biennale piece, where you actually included your own self in that? You were sitting in the corner while the ball was bouncing. A slow movement from a Mahler Symphony was playing and a child was laughing hysterically on a tape. Is that autobiographical? Is that Ken Unsworth?

K. U.: It was Ken Unsworth sitting there but it's not autobiographical. Quite determinably I was there to identify with the people who came into the room. I deliberately made the antechamber, as it were, small, so that only a limited number of people could come in at any given time. They wouldn't be lost in a crowd and they would be very much aware of how the person next to them was reacting or responding to what they saw. They would see the figure in there also

passively observing — or apparently passively observing — and certainly not taking a physical part in the action that was going on.

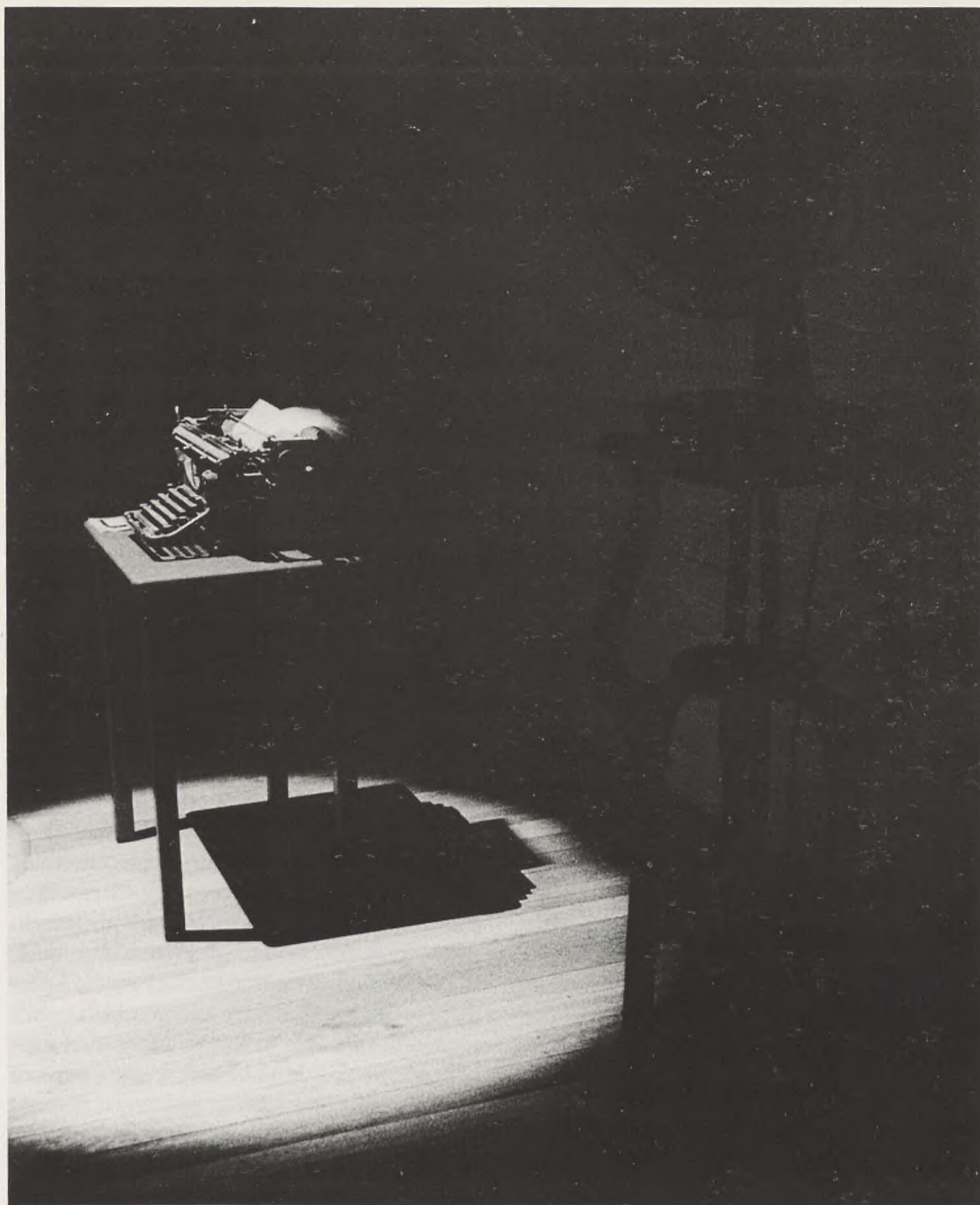
J. W.: It's like a figure in a landscape, which makes everything much more human in scale — and also acts as a medium, if you like, through which the audience of the picture can perceive it.

K. U.: Yes, a communicating link to provide a constant flow of visual and aural messages. It's also another of those ambiguous elements that I've put into it, you see. Firstly, only people who knew me would have recognized that it was me. They would recognize it was me because I had a life-mask taken from my own face which I was wearing. But other people, who didn't know me, were faced with this question: 'who is that person sitting in there?' and in fact 'is it a person?' because I sat motionless. They had to decide what the role of the figure in the corner was. Was he really observing the action as they were observing the action? Were they expecting him to do something? Or, even more, was this person actually the perpetrator — was this person somehow watching the outcome of his designs?

J. W.: Could you describe *The waiting room*?

K. U.: Briefly, it involved two rooms. The viewer or participant would come into the first room which was the waiting room. It was lit with a yellow light and that light illuminated a typewriter sitting on an old, worn table. The idea was to contrast that first room with the second room. The first room — with the typewriter — was a real room, a room where somebody did typing and, in fact, it had a rather totalitarian feel — an authoritative Fascist feel. You could hear a tape-recording of a typewriter in the background which, in fact, was a message being typed in Morse code. The whole piece was quite deliberately conceived to make people listen, feel, observe or read the whole thing and to do it carefully. In this way, it was in marked contrast to *Rhythms of childhood* which, when one walked into the viewing antechamber, was seen as a single strong image; it could be taken in at a glance, there was no ambiguity about it visually other than what it all meant. But in *The waiting room*, everything was perceived and taken in more imperceptibly and subtly.

You realize that the first room was a real



KEN UNSWORTH THE WAITING ROOM (detail) (1982)
Mixed media
Ivan Dougherty Gallery, Sydney
Photograph by Mike Phelps

room. When you went through the doors marked 'Exit' you went into another room which was cold and lit with blue light. It was my intention that people would realize they weren't in a real room now but in some other place, which had no real dimension. And I tried to give them a clue to that on the cover of the catalogue. It read: 'in the wall, through the wall, across the void. Beginning the end is the beginning.'

J. W.: The room is undefined or disembodied if you like. You've got objects that are virtually suspended in space. The way the lighting is fixed, for example, so that you can't see the walls. You don't know where the limits of the room are, so you have a collection of limited, finite things in the midst of what could be the infinite.

K. U.: Yes, these are some of the clues. It's a place of utter displacement, of knowing everything and knowing nothing. It's to do with notions of 'after-life existence', 'another existence' yet it is a sort of hell for it's certainly not heaven. I've mixed my symbolic choices and used them to construct not one picture but a series of pictures/images. Some of those images are real, like the chair, like the inverted stone figure, like the image of the moon and the clouds — but then there's the image or picture that the participant creates in his own mind. Various actual and pre-recorded sounds also provide 'visual' clues. The participant finally discovers — because that's what happens, you actually discover — the sound of the dog, because the sound of the dog is in competition with the sound of the wind, with the sound of the typewriter, in competition with the sound of the chair vibrating. And that's done deliberately, to sort of keep the viewer off balance and indefinitely annoyed. He can't listen to one thing because something else is interfering. You can actually see everything and hear everything from one position if you look and listen intently but it's visually and aurally elusive. You ask yourself 'is that a dog?' and you go and try and find out where the dog is. And so the participant, I imagine, is building a picture in his mind's eye of what the dog looks like, where the dog is, and what sort of reaction is there to the dog. And the image, built in the mind, of the chair — what's the chair vibrating for? — has someone just left it? Is someone sitting on it? And after all,

everything vibrates and trembles continuously in the universe.

J. W.: As the artist of this sort of work, you're responsible for giving people images and feelings and moods. And in an Installation you have so much control. For example, with a more static piece of work like *Nike* — your sculpture outside the Wollongong Gallery — you look at it and, immediately behind you, you see a building or landscape. It might be a bright day or a rainy day — all of those things change and you have no control over them. In an Installation you're responsible for the lighting, for the noise, what is looked at — all those things. Also, I believe you were interested in fixing the air-conditioning in *The waiting room* so that you had control of the room temperature.

K. U.: I'm glad you mention that, because that was a most important missing element in the work and purely for financial reasons. I was trying to find the strongest and most appropriate way of being able to create in the mind of those entering this disembodied space a feeling that there was something terribly wrong. Not something wrong in the sense of a murder or similar sort of crime but a place of great unease, a wrong inasmuch that sometimes we know, within ourselves, something deeply disturbing like when you're not at peace with yourself. And it suddenly struck me to make that room bitterly cold, so cold that when people came in, they would know it was a deliberate device and so cold that they would not be able to stay in there too long. They really wouldn't be able to get a sense of the whole in one reading as it were, because they would have to go outside to warm up and then come back in again. Unfortunately, I was not able to do that.

J. W.: Are there any other sculptors in Sydney or Australia that are also working with installations?

K. U.: Not in the manner in which I am working, no.

J. W.: So you're very much on your own, not part of a movement at all?

K. U.: No I don't identify with other artists.

J. W.: Should there be more Installations by other Australian sculptors?

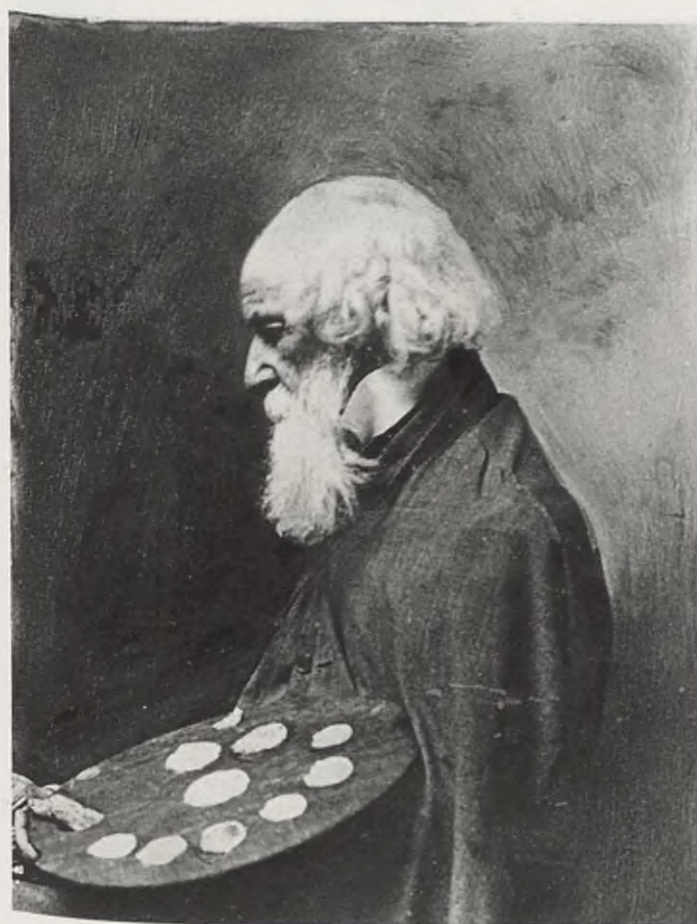
K. U.: No, I don't think so.

J. W.: And leave Ken Unsworth with a monopoly?

K. U.: Why not?

Samuel Elyard, painter, photographer and King of Australia

by Jonathan Watkins



SAMUEL ELYARD PORTRAIT OF SAMUEL ELYARD
(c. 1900)
Painted photograph, mounted on card 17 x 11 cm
Owned by Shoalhaven City Council, Nowra
Photograph by Alan Davies

In 1837, Samuel Elyard decided that the life of a professional portrait painter was too precarious. Art patronage in Sydney, where he was living, and his technical ability were not sufficiently developed to support him. Instead, he took up a position as clerk in the Colonial Secretary's Office — but not without misgivings. He wrote in his diary that the new job, although a more 'secure way of getting a living . . . [was] not very distinguished, and *distinguished* I must endeavour to be — I should die but for that hope'.¹ Such an ambition, although never realized, existed throughout his life and leads to a most full and colourful biography.

Elyard started painting as a young boy. In a short autobiographical sketch, written in the third person, he described his early development as an artist. At the age of nine, 'about the year 1826, he was placed at the school kept by Mr Gilchrist, tutor to Sir Frances Forbes' family: and there was taught drawing by Mr [probably Edmund] Edgar. Mr Edgar painted miniatures very nicely and, had he kept steadily to his profession, would perhaps have been an eminent artist. He was of a kind disposition and was glad to impart a knowledge of the art to anyone who had a taste for it.

'Afterwards when a schoolboy at the Australian College, Mr Elyard studied miniature and oil-painting under Mr East. Whilst at this school Mr Elyard painted some portraits in watercolour, which were thought very highly of, and brought him several commissions.'²

This rather precocious professional drive was responsible, perhaps, for his acquaintance with Conrad Martens. After leaving school, he painted a portrait of the older artist, who was evidently also pleased

with Elyard's work. He was encouraged to continue painting but, at the same time, Martens pointed out the advantages of landscape as opposed to portraiture. 'I paint the beautiful scenes of nature', he explained, 'and have a life of delight; but you will have to paint people's faces, which are often ugly, silly or vicious in appearance, and therefore can give you no pleasure.'³

Coincidental with Elyard's decision to join the public service was his switch from portrait to landscape painting. Much of his leisure time was spent making watercolour views in and around Sydney. His eagerness to learn and improve his painting was such that 'whenever he met with persons capable of teaching it, he always took lessons from them'.⁴ Between 1840 and 1843, Elyard became the pupil of John Skinner Prout, just after the latter had arrived in New South Wales from England. Prout very quickly established himself in the colony as a talented and popular artist of the Picturesque. He proved to be very influential in the subsequent artistic career of Elyard.

Elyard's life of clerical work and painting continued after Prout's departure for Tasmania. He was, as yet, unmarried but it was not for want of interest in the opposite sex. His love-life involved the same sort of tenacity that is evident in his pursuit of art. His diary entries described the pretty girls at church.⁵ In May 1845, he attended a ball at Government House and noted, 'Miss Theresa Small the prettiest girl in the room — Mrs Towns the *finest* (to my taste) *woman* — Mrs Ebsworth *very pretty*'.⁶ He also suffered, on occasion, from unrequited love. He once called to see a Miss Emily Guird, but, instead, met her mother. She explained to him that 'Miss' was 'not up — said Miss



above
SAMUEL ELYARD MOUTH AT BOMADERRY CREEK
(c. 1900)
Photograph 15 × 23cm
Private collection

Photograph by Alan Davies

left
SAMUEL ELYARD BOATS UNDER CONSTRUCTION,
END OF SHOALHAVEN STREET 1877
Watercolour 28 × 46cm
Owned by Shoalhaven City Council, Nowra

Photograph by Alan Davies

below
SAMUEL ELYARD COW YARD AT REDFERN 1867
Watercolour 32 × 49cm
Owned by Dixson Galleries, Sydney

Photograph by Alan Davies



did not care about flowers — therefore it was a pity to take the trouble of bringing them for her . . . my mind is made up to call no more — wretched one day — unhappy another — resigned the next — and slightly cheerful the next — thus ended the dream of 11 months.⁷

This event, however, was relatively insignificant when compared with the relationship between Elyard and Mrs Angelina Hallett — and the emotional trauma that ensued. She suddenly entered his life during the late 1840s, when he was suffering from some kind of illness which involved morbid depression. Some entries in his diary simply read, 'Ill, very'. The doctor's advice seems to imply an obsessive neurosis. Elyard wrote it down: 'Pay attention to office duties — to scenery and things actually going on under my eyes (instead of wool-gathering). Cheerful society and exercise. To avoid thinking on any subjects on which I feel inclined to meditate.' He added, 'I am what they call hipped'.⁸

Mrs Hallett convinced the Elyard family to dispense with the doctor, explaining that his treatment was exacerbating Samuel's problem. She nursed him instead, which, he later wrote, involved inducing 'me to take a small quantity of sarsaparilla every day . . . [However] some drug may have been mixed by her with it, for I acted as I do not think I should have done, if my head had been perfectly clear'.⁹ What he did, in fact, was to marry her. She explained to him that her husband had recently been drowned and she was now free to nurse him as a wife. Elyard, temporarily insane, he later claimed, agreed to the idea and the two were married on 10 April 1849.

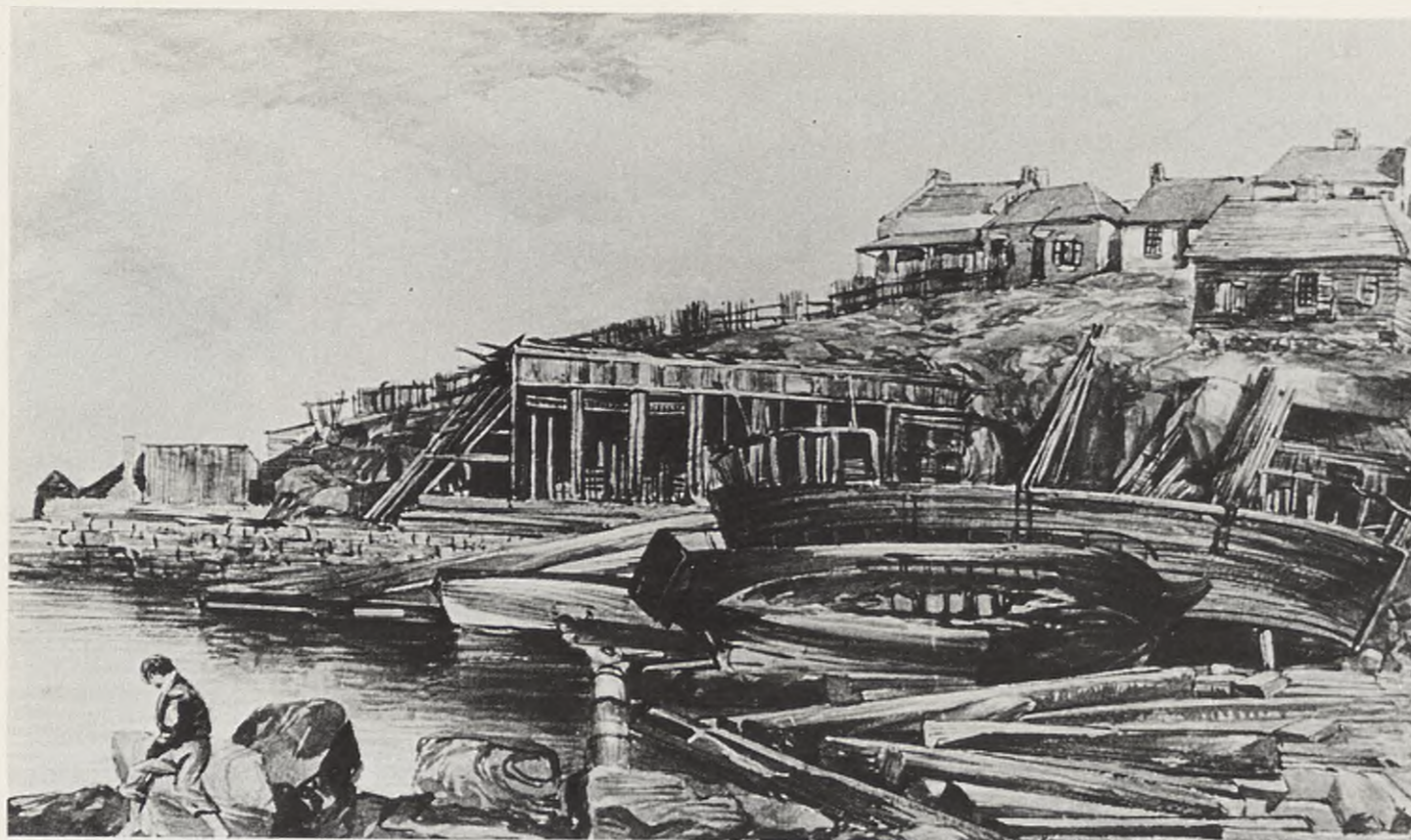
Soon afterwards, he had collected enough of his wits to repudiate the marriage. It was then discovered that she had been a prostitute and, allegedly, the mistress of Governor Charles Fitzroy. The two separated. Elyard was considerably disturbed by the whole affair and Mrs Hallett continued a life of crime which involved child-stealing, petty theft, handling forged bank-notes and assault.¹⁰ She eventually wrote to Elyard that he was not 'in a proper state of mind' at the time of their marriage and that it should be annulled.¹¹

Unfortunately, Elyard did not simply get



COOK'S RIVER DAM, BOTANY BAY, NEW SOUTH WALES.

SAMUEL ELYARD BOTANY BAY, NEW SOUTH WALES
(1865)
Engraving from sketch by the artist
Published in *Illustrated London News*, 16 December 1865



SAMUEL ELYARD BOAT SHED DARLING HARBOUR
(c. 1865)
Watercolour 16 x 27cm
Owned by Dixson Galleries, Sydney
Photograph by Alan Davies

better. His mental health deteriorated and he began to suffer from delusions regarding his identity. At one time or another he believed himself to be, amongst other things, Samuel Rex, the King of Australia, Michael the Archangel and Melchizedek. Characteristically, he invested an enormous amount of energy into developing these beliefs and publicizing them. He printed a variety of advertisements, posters and pamphlets demanding recognition of his new status. This involved making changes in Australian law, some of which are directly related to the experiences in his recent past. For example, one poster reads: 'it is decreed through faith in Jesus Christ, . . . in cases where it shall be satisfactorily proved that Fraud or False Representations of Good Moral Character, or Chloroform, or Drugs, or Improper Medicines, shall have been used in order to procure a party in marriage, SUCH MARRIAGE SHALL BE NULL AND VOID: and the party procuring such person in marriage shall be banished from the Australian Territories, or be imprisoned, with hard labour, or worked upon the Gold Fields for a period of not less than one year, nor more than three years'. He signed himself, 'Samuel Elyard, Emperor of Australia; King of the British People; Guardian of the Christian Church; Preacher of the Everlasting Gospel; Protector of Her Majesty The Queen of England, etc . . . etc . . . etc . . .'¹²

The ambition to be distinguished, which Elyard had expressed in his youth, reappeared in the years following his marriage. However, it went well beyond the bounds of reason, and was manifested as schizophrenia. His most common delusion, with which he particularly distinguished himself, was his believing that he was Elijah, or Elias. The similarity between his own name and that of the Old Testament prophet probably supported his opinion. With this identity he felt it his duty to convert Jews to Protestantism. In an article entitled 'To Irish Roman Catholics', written about 1845, he explained that he was 'preaching the Gospel to the Jews, and of so reforming the world by his prayers to the most High, as to fit it for the Second Coming in the glory of The Lord Jesus Christ'.¹³

These beliefs had a very significant effect on the local Jewish community. When they appointed the Reverend Herman Hoelzel as the first qualified minister of the Sydney Synagogue, Elyard had started to make himself obvious by donating money to Jewish philanthropic societies. The receipts were made out to 'Elias'. Hoelzel became acquainted with Elyard and, for some reason, believed in him. In fact, he signed a petition, printed by Elyard, which demanded the recognition of his right to preach in all Australian churches. The petition was addressed to 'Samuel Elyard (Elias), Secretary of State for Ecclesiastical Establishments and Education, Christian Lay Bishop of Sydney . . . Archbishop of Australia and High Priest of the Jews'. Hoelzel signed, 'As a strict orthodox Jew and most sincere preacher of Judaism I fully concur with the above request as far as the Old Testament is concerned only'.

Hoelzel, however, quickly changed his mind. He wrote and told Elyard that he did not believe him to be the prophet Elijah after all. Elyard printed a second edition of the petition and omitted Hoelzel's name; but it was too late. A copy of the first edition had already been seen by the President of the Synagogue; the matter was brought up before the congregation's Board, and Hoelzel was forced to resign because of his support for such a ludicrous cause. He sailed for England in May 1858.¹⁴

Elyard continued to believe in his pro-



above
SAMUEL ELYARD ENTRANCE TO SHOALHAVEN RIVER
(c. 1890)
Watercolour 29 x 49cm
Owned by Shoalhaven City Council, Nowra
Photograph by Alan Davies



left
SAMUEL ELYARD OLD CHURCH OF ENGLAND, TERARA
(1871)
Watercolour 34 x 53cm
Owned by Shoalhaven City Council, Nowra
Photograph by Alan Davies

below
SAMUEL ELYARD NOWRA MILL AT SUNSET (c. 1885)
Watercolour 31 x 51cm
Owned by Shoalhaven City Council, Nowra
Photograph by Alan Davies



phetic delusions through the 1860s — even as late as 1875 he signed an entry in his diary as 'Elijah or S.E.';¹⁵ but after Hoelzel's departure he appears to have expended less energy expressing his religious convictions. Instead, he was painting more — so much, in fact, that in 1868 a doctor advised him to 'strictly avoid Drawing, reading or thinking about it, on Saturdays and Sundays, and during 1½ hours in the middle of all other days. Do not make your eyes sore by drawing too much; and avoid any glare of strong light on paper. Also repair from reading etc. by candlelight, and never attempt to read very small print or writing. Occasionally avoid Painting and everything connected with it for a week at a time. Do not talk or think about Art at *any time* more than is absolutely necessary, and avoid teaching. Neglect of this advice will lead to a *dangerous* nervous fever on the one hand and injure your eyes on the other.'¹⁶

The acceleration of his artistic activity resulted in Elyard's work being represented in Europe. In December 1865, two of his sketches of Botany Bay were engraved and reproduced in the *Illustrated London News*.¹⁷ At the Paris Universal Exhibition, two years later, he exhibited five unspecified watercolours. However, these achievements represent the limits of Elyard's recognition within a cultural mainstream. After a few years he was living in Nowra and, apart from his participating in the first two Academy of Art exhibitions, he restricted himself to exhibiting work in provincial agricultural shows.

Elyard retired from his position in the Colonial Secretary's Office in 1869, due to ill-health. Almost immediately, he moved and settled on the land that his father had been granted at Nowra. Compared to his life in Sydney, his last forty years were relatively uneventful. He lived on a government pension and spent most of his time quietly painting. About the turn of the century he took up, and practised, photography. He appears virtually to have shunned any limelight, as he was to be described by a local newspaper, in 1890, as being 'of a retiring nature and . . . a man who worked for the good of mankind and advancement of people in the district in which he lived in a quiet manner'.¹⁸ Elyard painted as he had

always done, producing picturesque landscapes. Stylistically, there was no significant change in his work after the move to Nowra.

When Elyard died in 1910, at the age of ninety-three, he was remembered by the local newspapers mainly for his artistic activity. The *Nowra Leader*, for example, described him in an obituary as a 'noted painter — oil and watercolour . . . [having] a most valuable collection of pictures, being a large prizewinner at our coastal exhibitions. He also followed the photographic art with success'.¹⁹ Obviously, it was not known that he had led another, very different life in Sydney. It was not known that he had married a criminal and prostitute, had suffered from prophetic delusions and, consequently, had been responsible for the downfall of the Sydney Synagogue's first qualified minister. Elyard, as a young man, had expressed a desire to be distinguished — to be remembered. His subsequent life, however, contained many events which, perhaps, as an old man, he would rather have left forgotten.

¹ Samuel Elyard, Diary, Mitchell Library, MSS 594/2 25 January 1837.

² S. Elyard, *Scenery of Shoalhaven*, Nowra 1892, Introduction.

³ *ibid.*

⁴ *ibid.*

⁵ S. Elyard, Diary, Mitchell Library, MSS 594/2, 1837.

⁶ S. Elyard, Diary, Dixson Library, MSQ 223-4, May 1845.

⁷ S. Elyard, Diary, Dixson Library, MSQ 223-4, 18 November 1845.

⁸ S. Elyard, Diary, Dixson Library, MSQ 223-4, November, 14 December 1847.

⁹ S. Elyard, 'Marriage with Hallett', Dixson Library, MSQ 225-6; Diary, Dixson Library, MSQ 223-4, September 1848 (pp. 25-6).

¹⁰ S. Elyard, 'Miscellaneous Papers', Dixson Library, MSQ 231, pp. 47, 59, 60 and 69.

¹¹ *ibid.*, p. 204.

¹² S. Elyard, 'Religious Activities', MSQ 230, MS F4.

¹³ S. Elyard, 'Miscellaneous Papers', Dixson Library, MSQ 231, p. 7.

¹⁴ S. Elyard, 'Religious Activities', MSQ 230, MS F4; See also Dr G. F. J. Bergman, 'A Rabbi's Blunder'.

¹⁵ S. Elyard, Diary, Mitchell Library, MSS 594/2, 14 July 1875.

¹⁶ S. Elyard, inscription to his copy of A. Penley, *The English School of Painting in Watercolour*, London, in a private collection.

¹⁷ *Illustrated London News*, 16 December 1865.

¹⁸ 'Shoalhaven A. and H. Association', *Shoalhaven Telegraph*, 22 January 1890, p. 2.

¹⁹ 'Obituary. Mr Samuel Elyard', *Nowra Leader*, 28 October 1910.



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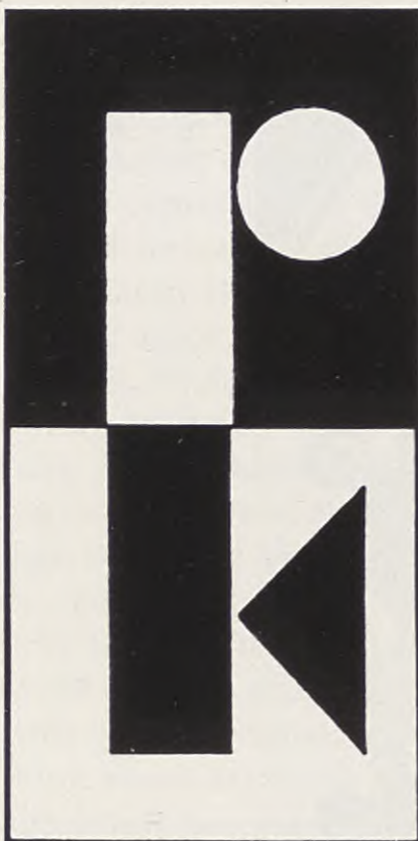


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St. Martin's School of Art, Chelsea Polytechnic, and Royal Art School, London.

Kilgour, a competent painter of figures and landscapes whose romantic colourful style is quite unique, exhibited at the New English Art Club and the Royal Academy, London.

On returning to Australia in 1939 he was appointed to the teaching staff at East Sydney Technical College.

1939 Executed mural with Dobell and Joshua Smith

1940 & 1943 One man exhibition Macquarie Galleries, Sydney

1946 Adelaide exhibition with Nancy Kilgour

1946 One man exhibition, Brisbane

1948 One man exhibition, Macquarie Galleries, Sydney

1967 Australian National Gallery, Canberra, purchased two paintings

1972 Joint exhibition with Arthur Murch, Roslyn Humphries Gallery, Melbourne

1977 Newcastle Regional Gallery, Retrospective Exhibition

1978 Represented in *ART and Australia*, Vol. 16 No. 2, pp. 166-171.

Australian War Memorial, Canberra, purchased two paintings.

Also represented in State galleries in Sydney and Brisbane, and the Ballarat Regional Art Gallery. For a number of years a prominent member of the Watercolour Institute.

A collection of this artist's work has not been offered for over 10 years.

Contemplation
76 x 61 cm
Photograph by Fenn Hinchcliffe



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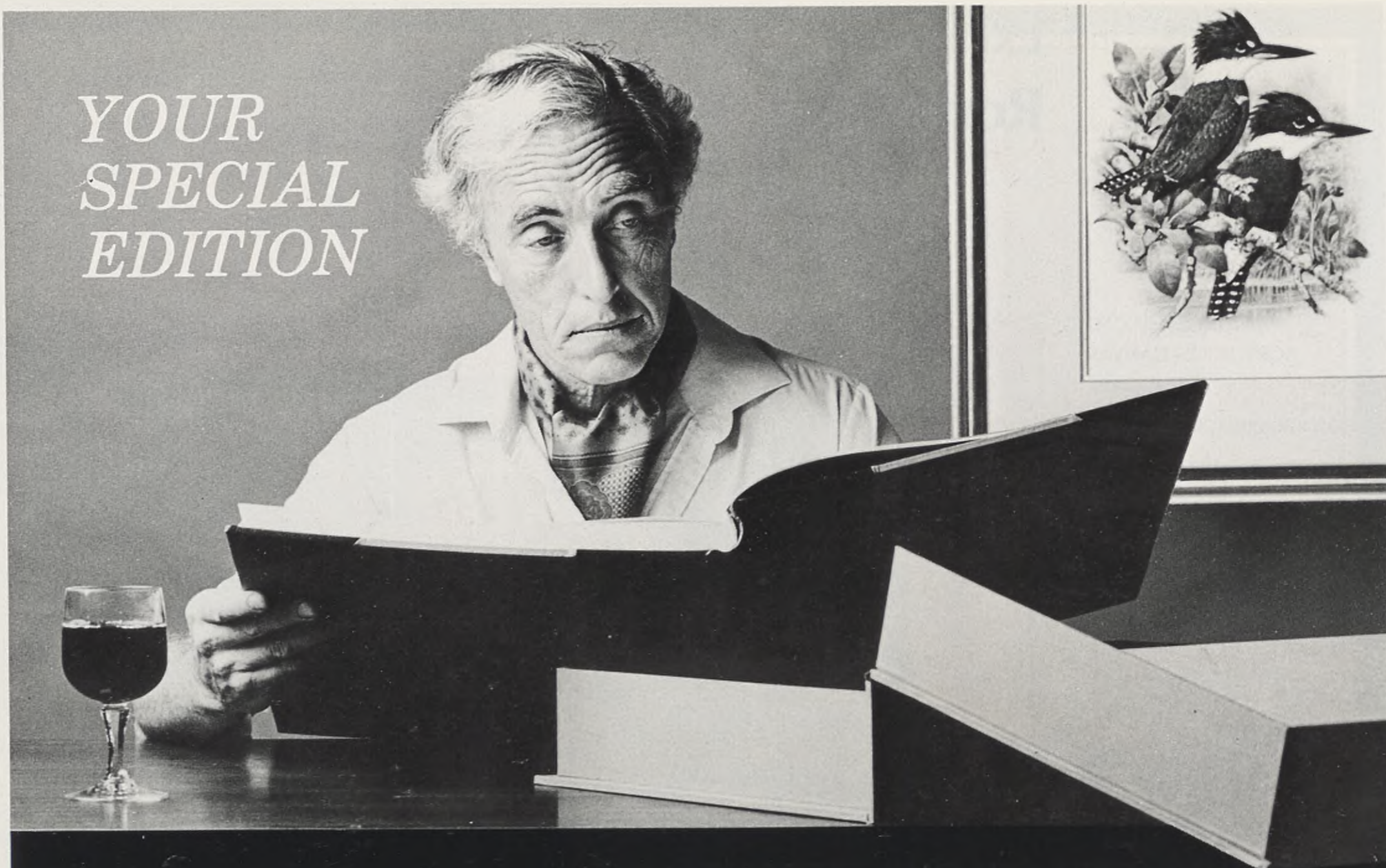


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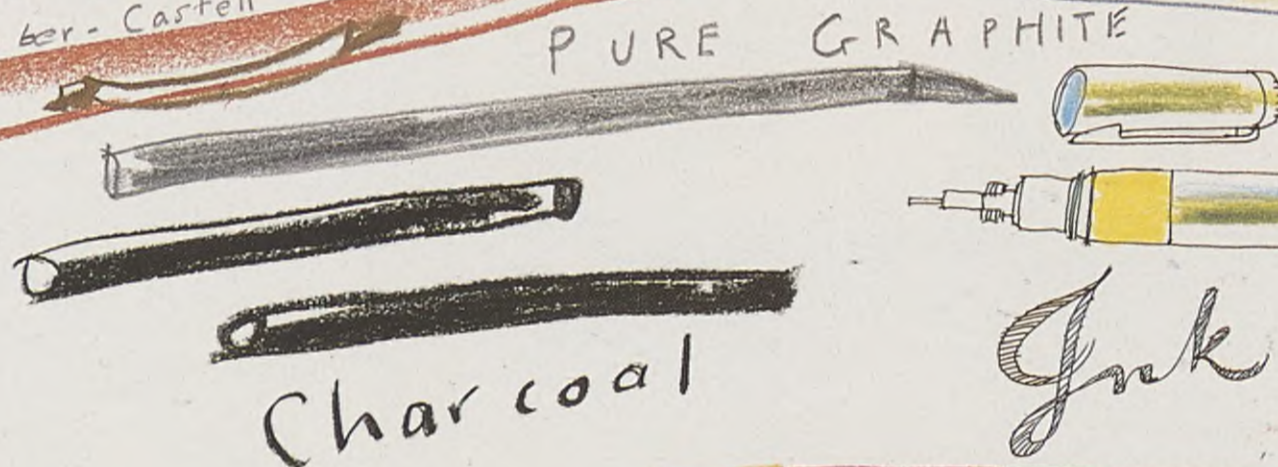
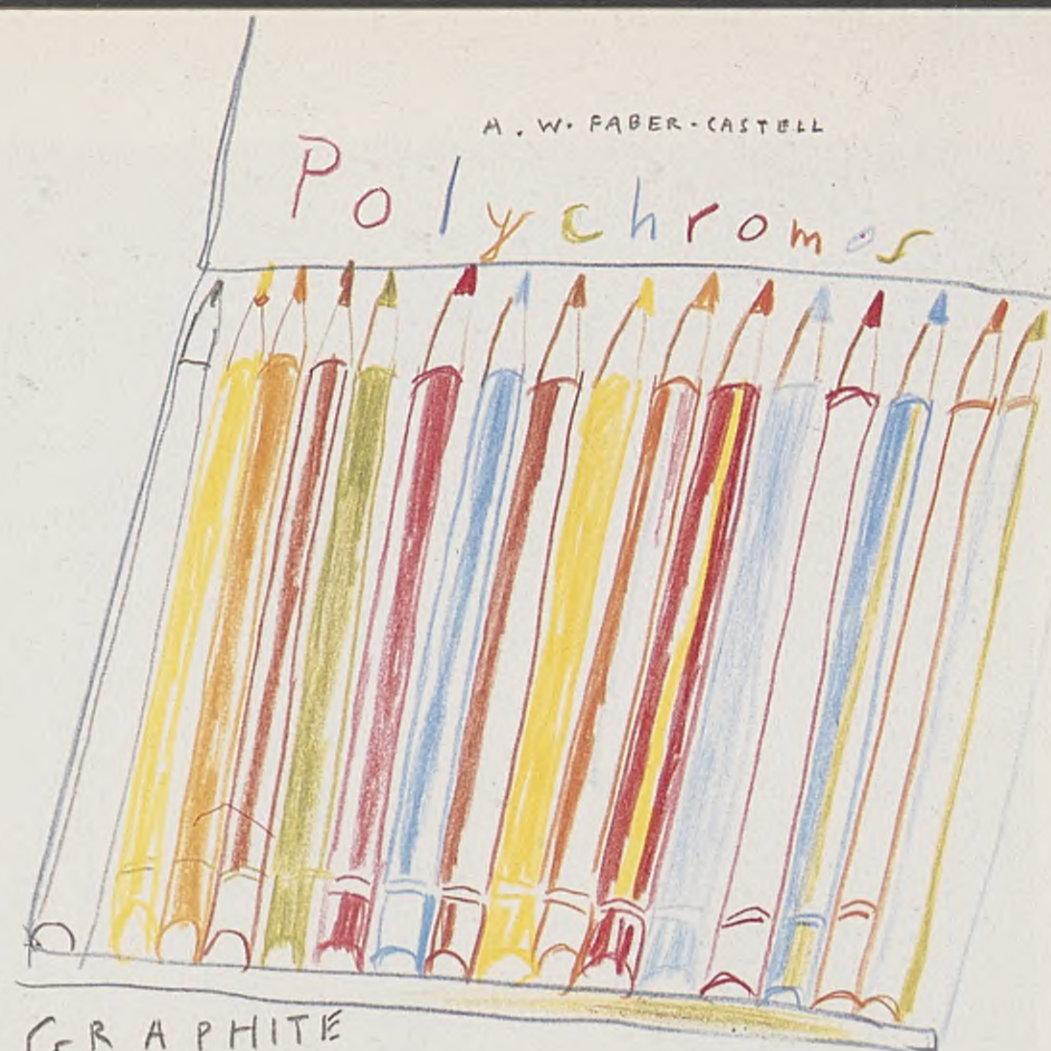
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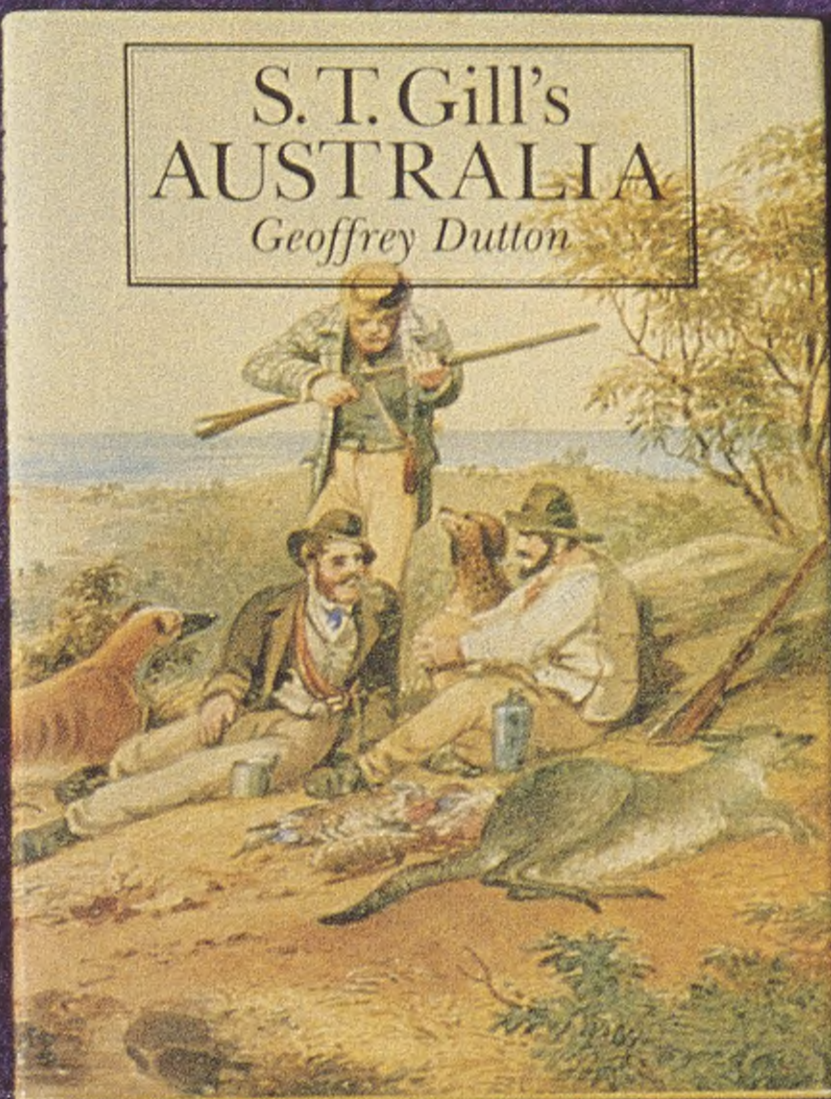
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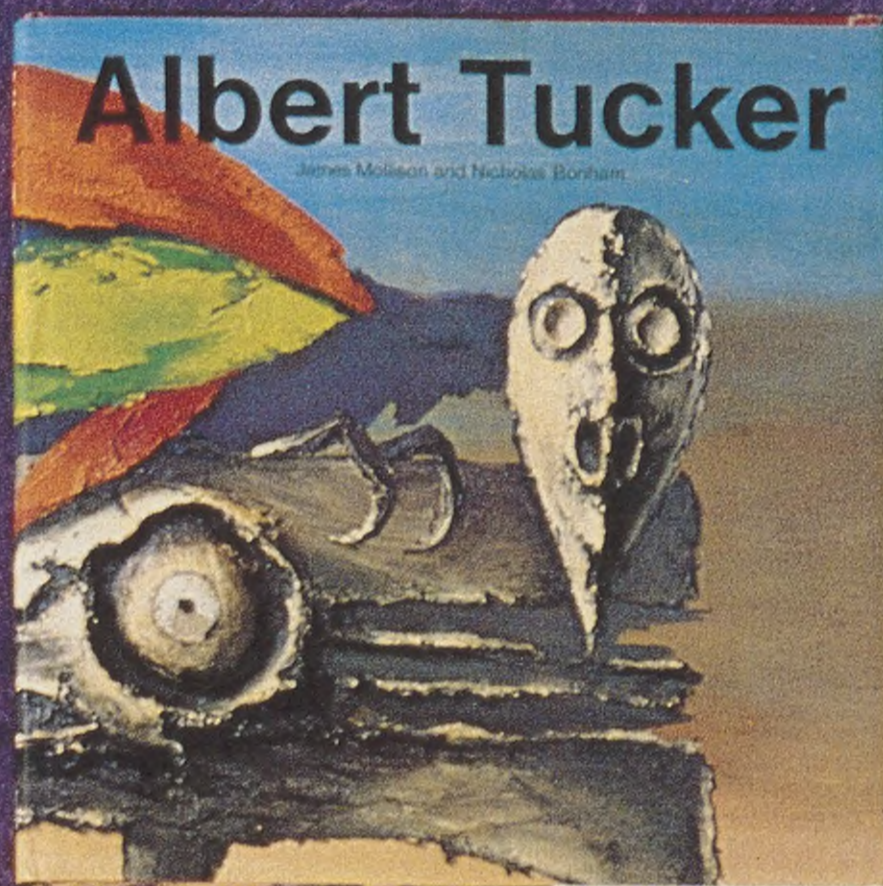
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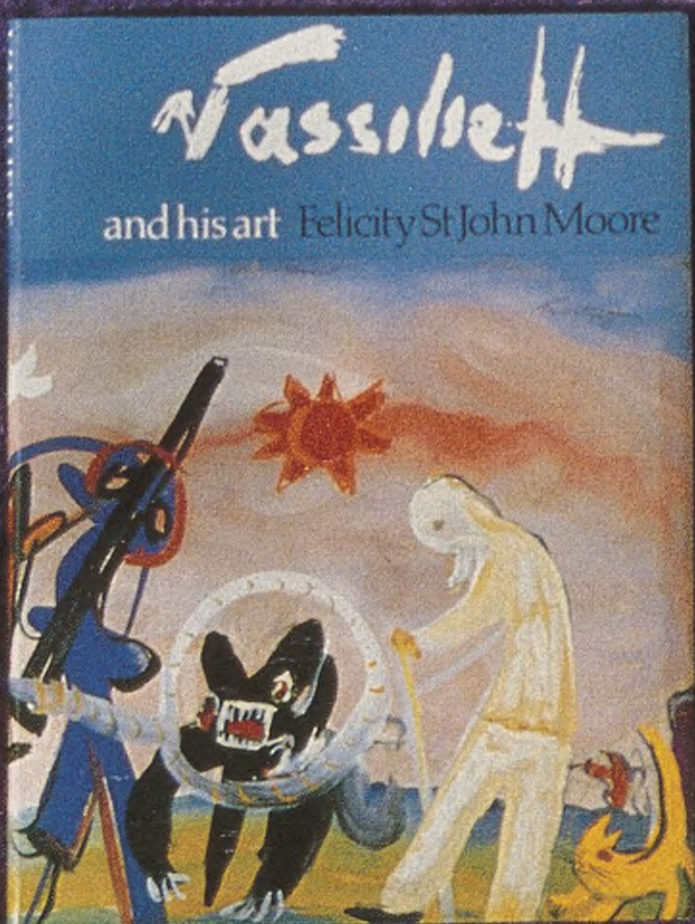
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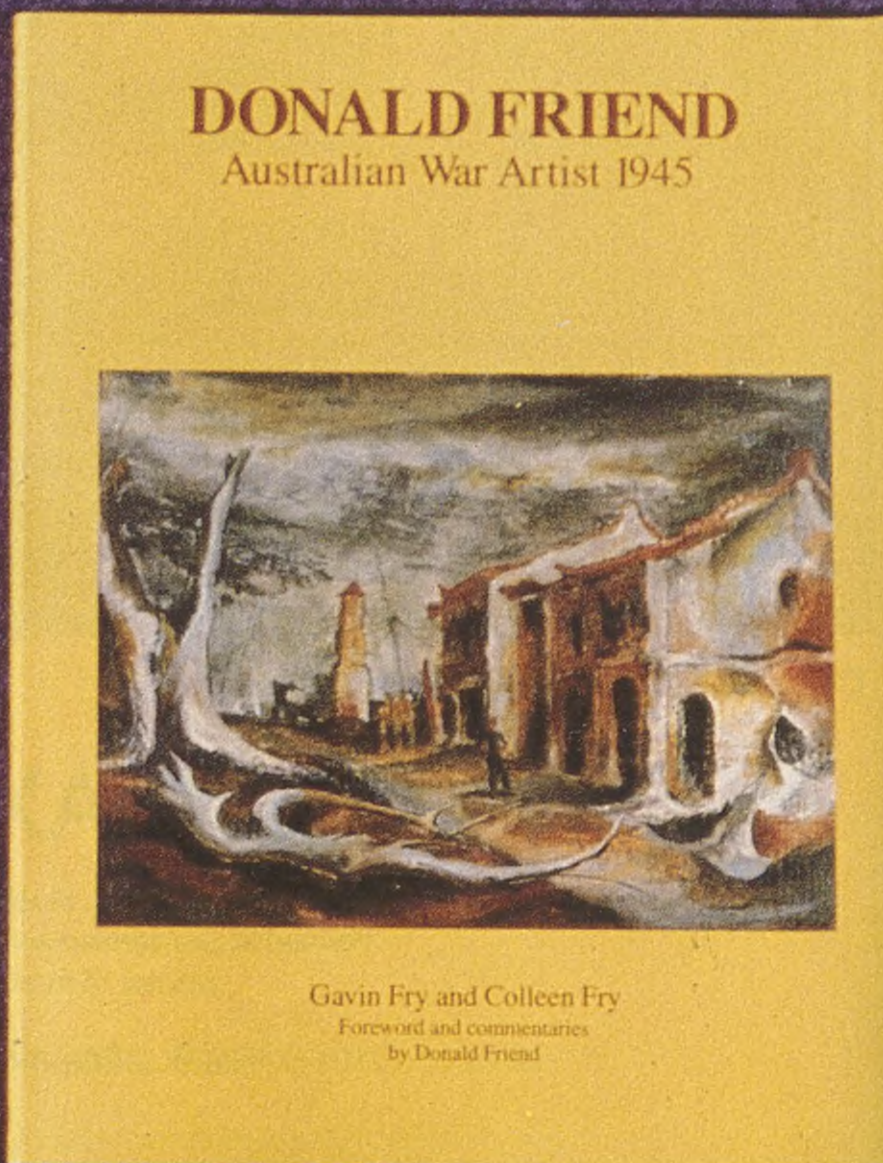
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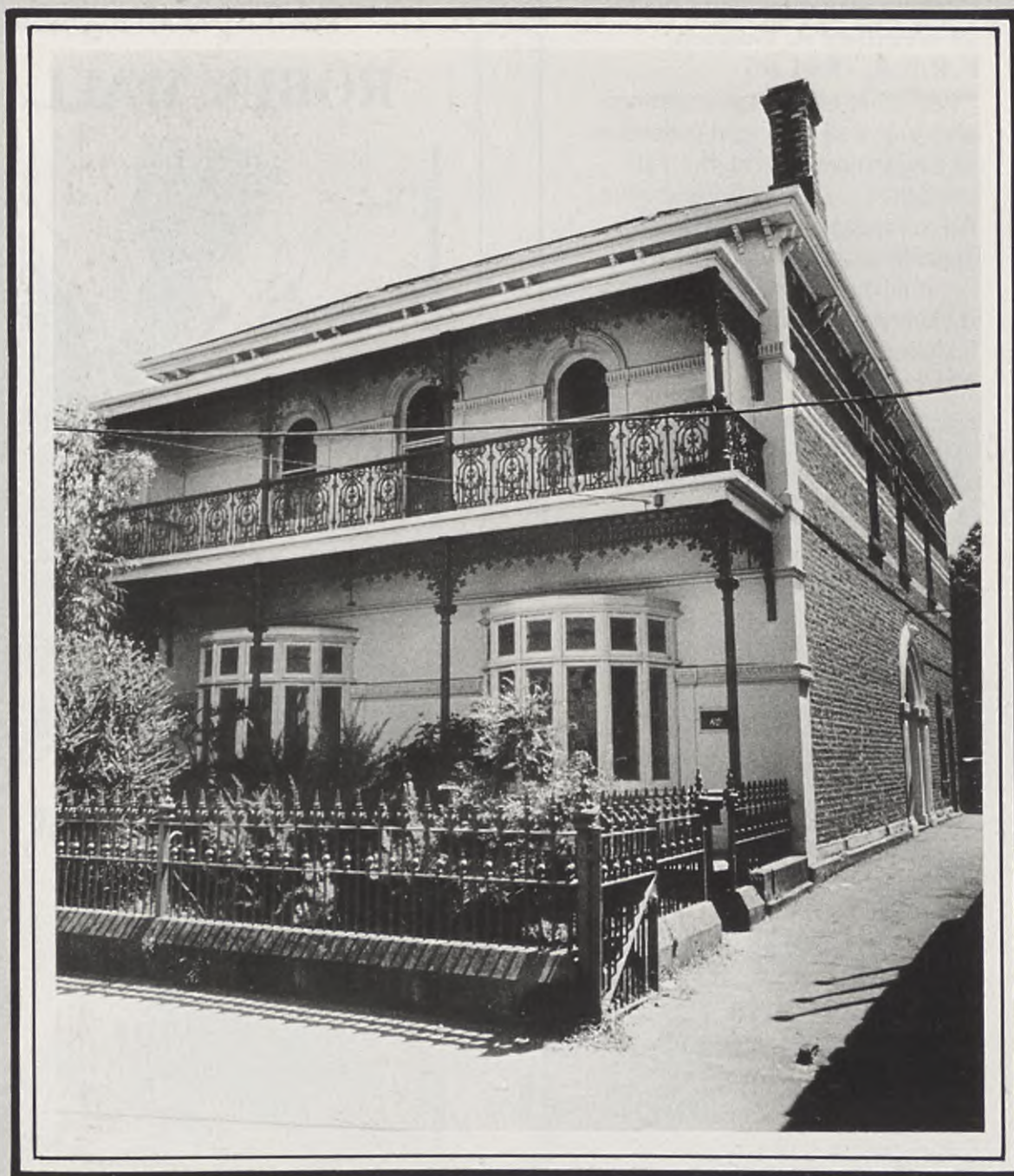


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Foreword and commentaries
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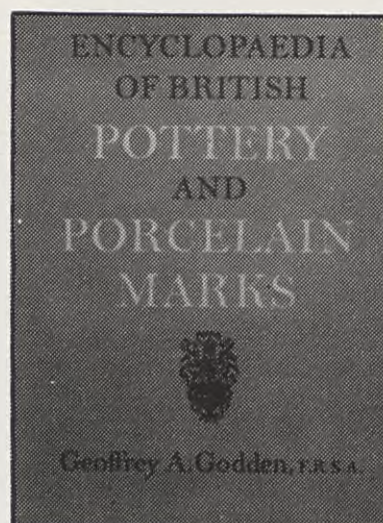
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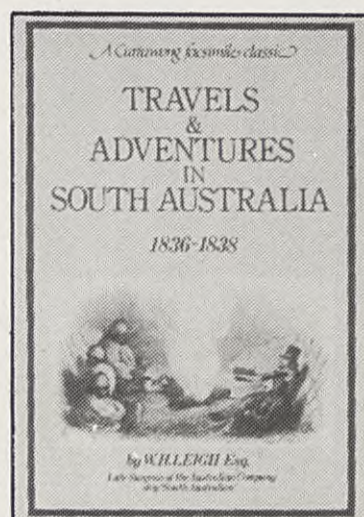


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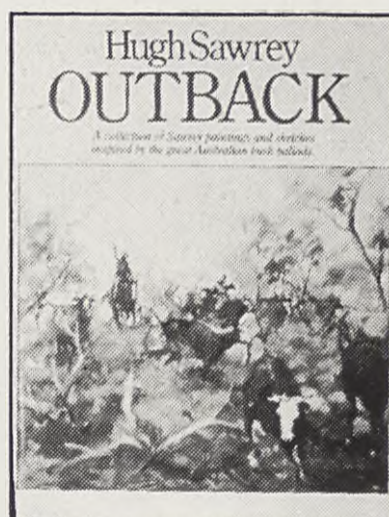
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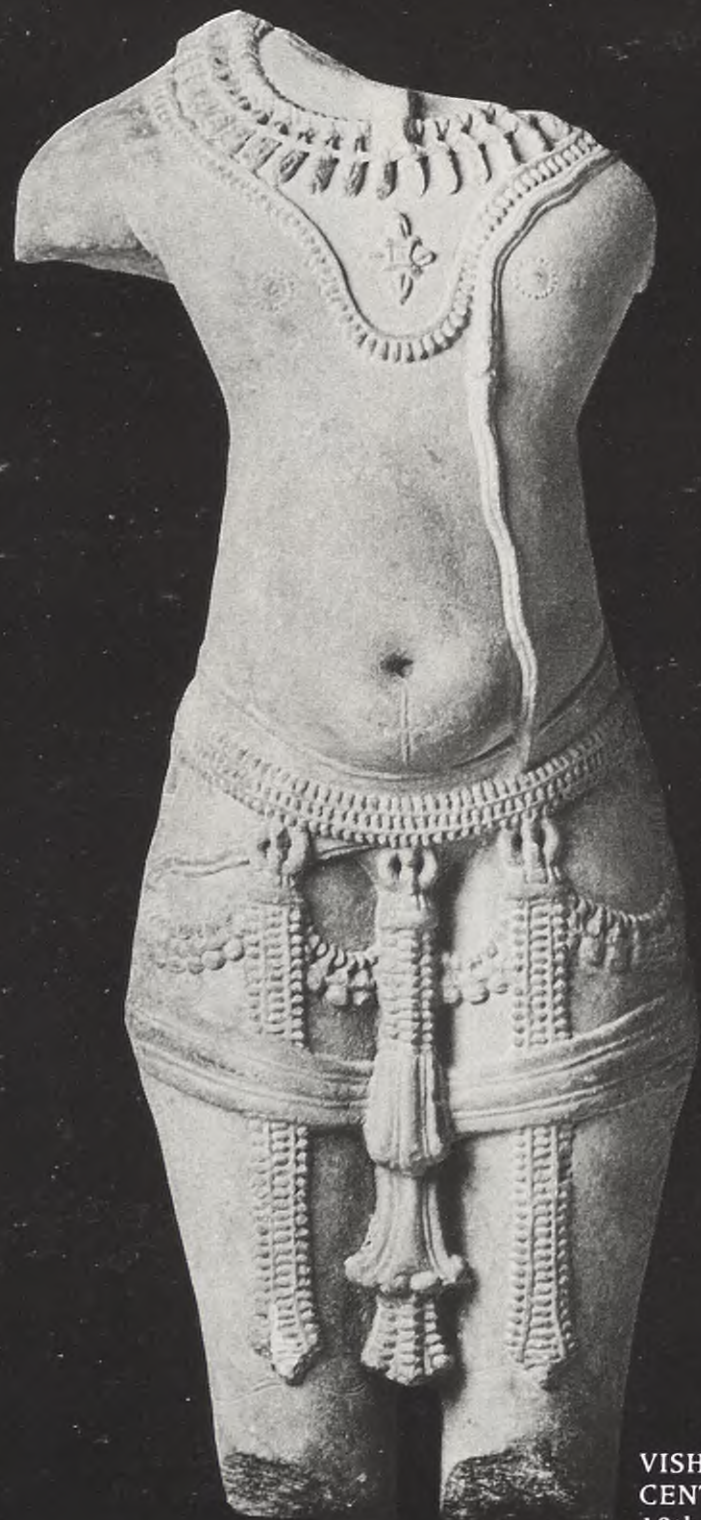


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Art Directory

Exhibitions, competitions and prizewinners, recent art auctions, recent gallery acquisitions, gallery prices, books received 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 Directory Editor.

Unless otherwise indicated exhibitions are of paintings.

Important alterations to previous listings supplied are indicated by italics.

Queensland

ART WORLD

3285 Pacific Highway, Underwood 4119
Tel. (07) 341 4899

Continuous exhibitions of fine oils and watercolours by prominent Australian artists.

March: Steinmann

April: McAulay

May: Backhaus-Smith

Monday to Saturday: 9 - 5

Sunday: noon - 5

BARRY'S ART GALLERY

34 Orchid Avenue, Surfers Paradise 4217

Tel. (075) 31 5252

Large selection of paintings by prominent Australian artists.

Tuesday to Saturday: 11 - 6

Tourist season: hours extended; viewing by appointment

CREATIVE 92 GALLERY

92 Margaret Street, Toowoomba 4350

Tel. (076) 32 8779

Showing leading Queensland and interstate artists; etchings, antique maps and prints.

Monday - Saturday: 9 - 5

Sunday: 10 - 5

DE LISLE GALLERY

The Village Green, Montville 4555

Tel. (071) 45 8309

Continually changing exhibitions of paintings of quality.

Daily: 11 - 5

JOHN COOPER EIGHT BELLS GALLERY

3026 Gold Coast Highway,
Surfers Paradise 4217

Tel. (075) 31 5548

Changing continuous exhibitions of paintings in stock — Friend, Crooke, Rees, Boyd, Ashton, Lindsay, Wakelin, Thyra Davey, Stanton-Cook, Tony Johnston, de Maistre, et cetera.

Tuesday to Sunday: 11 - 5.30

LINTON GALLERY

421 Ruthven Street, Toowoomba 4350

Tel. (076) 32 9390

Regularly changing exhibitions.

Extensive range of quality pottery.

Monday to Friday: 9 - 5

Thursday until 9

Saturday: 9 - noon

PHILIP BACON GALLERIES

2 Arthur Street, New Farm 4005

Tel. (07) 358 3993

Tuesday to Sunday: 10 - 6

QUEENSLAND ART GALLERY

Queensland Cultural Centre

South Brisbane 4101

Tel. (07) 240 7333

March: European Works from the Collection; The Christensen Collection of Oceanic and Aboriginal Art — artefacts.

20 March: Australian Landscapes — selected works on paper from the Collection.

May - June: German Contemporary Drawings — organized by the Federal Republic of Germany.

3 May - 5 June: Entombed Warriors — terracotta figures from Xian.

Monday to Saturday: 10 - 5

Friday until 9

Sunday: 1 - 5

RAY HUGHES GALLERY

11 Enoggera Terrace, Red Hill 4059

Tel. (07) 369 3757

Tuesday to Saturday: 11 - 6

ROCKHAMPTON ART GALLERY

Victoria Parade, Rockhampton 4700

Tel. (079) 27 7129

Ever-changing loan exhibitions and display from our permanent collection of Australian art.

Monday to Friday: 10 - 4

Wednesday: 7 - 8.30

Sunday: 2 - 4

TIA GALLERIES

Western Highway (via Taylor Street),

Toowoomba 4350

Tel. (076) 30 4165

Daily: 9 - 6

VERLIE JUST TOWN GALLERY

2nd Office Level, 77 Queen Street,

Brisbane 4000

Tel. (07) 229 1981

March: Mike Nicholas

April: David Schlunke; Haitian Naïves

May: Max Hurley; Japan Room:

17-20cm Japanese woodblock prints.

Monday to Saturday: 10 - 4

Friday until 7



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Saturday to Wednesday: 11 - 5.30

New South Wales

ANNA ART STUDIO AND GALLERY

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

ARTARMON GALLERIES

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

ART DIRECTORS GALLERY

123 George Street, The Rocks,
Sydney 2000
Tel. (02) 27 2737
Contemporary art. Primitive art.
Naïve art. Posters, prints, lithographs.
Tuesday to Saturday: 10 - 5
Sunday: noon - 4

**ART GALLERY OF NEW SOUTH
WALES**

Art Gallery Road, Sydney 2000
Tel. (02) 221 2100
5 February - 13 March: Australian artists
in the Biennale of Venice and Documenta
19 March - 1 May: German
Contemporary Drawings from the
Ludwig Collection
20 March - 17 April: Project 40:
The Mosaic/The Grid
4 May - 25 June: Australian Perspecta
Monday to Saturday: 10 - 5
Sunday: noon - 5

**AUSTRALIAN CENTRE FOR
PHOTOGRAPHY**

Dobell House, 257 Oxford Street,
Paddington 2021
Tel. (02) 331 6253
Monthly exhibitions.
In addition to the main gallery, the Centre
now has an independent artist-run
exhibition space — Viewpoints.
Wednesday to Saturday: 11 - 6
Sunday: 1 - 5

BALMAIN ART GALLERY

614 Darling Street, Rozelle 2039
Tel. (02) 818 1251
Ever-changing exhibitions of unknown
and well-known Australian artists in
all media.
Tuesday to Saturday: 10 - 5
Thursday until 7
Or by appointment

**BARRY STERN EXHIBITING
GALLERY**

12 Mary Place, Paddington 2021
Tel. (02) 356 1875
26 February - 11 March: Ken Johnson;
Graeme Townsend — paintings, drawings
12 - 18 March: Robert Juniper: Book-
launching — paintings, drawings
19 March - 8 April: Humphrey Price-
Jones: Book-launching — paintings,
drawings

9 - 29 April: Mixed Exhibition
30 April - 20 May: Mykal Zschech;
Gordon Fittchett — silkscreens, etchings,
paintings
21 May - 10 June: Shay Docking:
Book-launching — paintings
11 June - 1 July: Luis Vargas; Geoff
Hooper — paintings, drawings
Tuesday to Saturday: 11.30 - 5.30

BETH MAYNE'S STUDIO SHOP

Cnr Palmer and Burton Streets,
Darlinghurst 2010
Tel. (02) 357 6264
Smaller works of well-known artists
including John Caldwell, Hana Juskovic,
Francis Lymburner, George Lawrence,
Margaret Preston, Roland Wakelin.
Tuesday to Saturday: 11 - 6

BLAXLAND GALLERY

6th Floor, Myer City Store,
436 George Street, Sydney 2000
Tel. (02) 238 9390
7 - 30 March: Southern Cross Memorial
Exhibition: Tribute to Sir Charles
Kingsford-Smith and Charles Ulm
11 - 13 April: Annual Rose Festival —
live blooms
18 April - 6 May: Print Circle — etchings,
woodcuts, serigraphs, lithographs
11 - 27 May: The Australian Ballet
21st Anniversary — photography
Monday to Friday: 10 - 4
Thursday until 6

BLOOMFIELD GALLERIES

118 Sutherland Street, Paddington 2021
Tel. (02) 326 2122
Continuous one-man exhibitions of
contemporary Australian artists' works,
specializing in the work of Norman
Lindsay.
5 - 22 March: Charles Cooper — paint-
ings, collages, drawings
26 March - 5 April: George Moore —
pastels, mixed media
16 April - 3 May: Frank Hinder —
drawings, monoprints, lithographs
7 - 24 May: Frederic Chepeaux —
sculpture, drawings
28 May - 14 June: Three Generations
Hilder (J. J., Bim, Kim) — paintings,
drawings, etchings, sculpture
18 June - 5 July: Ugo Nardi — paintings,
drawings
Tuesday to Saturday: 10.30 - 5.30

BRIGHTON GALLERIES

303 Bay Street, Brighton-le-Sands 2216
Tel. (02) 597 2141
Works by important Australian artists:
oils, watercolours, etchings: specializing
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Custom framing.
Monday to Friday: 10.30 - 5.30
Saturday: 9 - 5
Sunday: 2 - 5

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

CHRISTOPHER DAY GALLERY

76a Paddington Street, Paddington 2021
Tel. (02) 326 1952, 32 0577
Changing exhibitions of quality
traditional 19th- and 20th-century
Australian and European oil and water-
colour paintings.

Monday to Saturday: 11 - 6
Sunday: by appointment

COVENTRY GALLERY

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

DAVID JONES' ART GALLERY

7th Floor, Elizabeth Street Store,
Sydney 2000
Tel. (02) 266 5544.
March: Old and antique French Glass
April - May: Oriental Exhibition:
furniture, screens, panels and objects
June: Phillip McConnell — ceramics
Monday to Friday: 9. - 5
Thursday until 8.30
Saturday: 9 - 11.45

EAST END ART

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Tel. (02) 331 5641
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Tuesday to Friday: noon - 6
Saturday: 10 - 5

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3 Thompson Square, Windsor 2756
Tel. (045) 77 3660
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continuously on view.
5 - 27 March: Autumn Exhibition
8 - 17 April: Terry Hayes
7 - 21 May: Drawings, Pastels and
Watercolours
4 - 18 June: Weddings of the 'thirties and
'forties: Fashion and Photography
Monday to Saturday: 11 - 5

ETCHERS' WORKSHOP

87 West Street, Crows Nest 2065
Tel. (02) 922 1436
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screenprints by Australian and European
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Saturday: 11 - 5

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28 Cross Street, Double Bay 2028
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Indian turquoise, coral and silver
jewellery, Puebloan pottery, Navajo
weavings; prints, lithographs and
Kachina dolls.
Monday to Saturday: 10 - 5

GALLERY A

21 Gipps Street, Paddington 2021
Tel. (02) 33 6720
Contemporary paintings, sculptures and
drawings.
Monday to Saturday: 10 - 6

GALLERY 460 GOSFORD

460 Avoca Drive, Green Point,
Gosford 2250
Tel. (043) 69 2013
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Wednesday to Sunday: 11 - 6

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31 Cook's Crescent, Rosedale South,
via Malua Bay 2536
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established Australian artists.

Saturday, Sunday, public holidays:
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Wednesday to Sunday).

GARRY ANDERSON GALLERY

12 Macleay Street, Potts Point 2011
Tel. (02) 357 3256
Continuous exhibitions of Australian
and overseas art.
9 February - 12 March: Summer
Exhibition
16 March - 9 April: Scott Blundell —
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13 April - 7 May: Allison McMaugh —
works on paper
Tuesday to Saturday: noon - 6
Or by appointment

HOGARTH GALLERIES

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

HOLDSWORTH GALLERIES

88 Holdsworth Street, Woollahra 2025
Tel. (02) 32 1364
Continuously changing exhibitions by
Australian artists and large stock gallery.
Monday to Saturday: 10 - 5

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170a King Street, Newtown 2042
Tel. (02) 517 1450
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Tuesday to Saturday: 11 - 6

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294 Oxford Street, Paddington 2021
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held regularly with catalogues available.
Monday to Friday: 1 - 6
Saturday: 10 - 6

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18 Watson Street, Neutral Bay 2089
Tel. (02) 90 2538
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the Opera House Exhibition Hall, Sydney.

MACQUARIE GALLERIES

204 Clarence Street, Sydney 2000
Tel. (02) 29 5787, 290 2712
8 - 27 February: Augustine Dall'Ava
— sculptures; Ukyoe — Japanese prints
1 - 20 March: After India; Fred Cress
— paintings and works on paper
22 March - 10 April: Jennie Kee
— handmade-rugs; Bernard Ollis —
drawings; The Easter Egg Show
13 April - 1 May: Jeff Rigby; Bill Brown
— drawings
3 - 22 May: Charlotte Darling's Peruvian
Conder Expedition 1830 — Trevor
Weekes; H.F. Weaver Hawkins —
works on sports
24 May - 12 June: Kerrie Lester —
recent work
14 June - 3 July: Margaret Wilson
— paintings and works on paper
Tuesday to Friday: 10 - 6
Saturday: noon - 6
Monday: by appointment

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 Saturday: 1.30 - 5
 Sunday, public holidays: 2 - 5

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 Thursday to Sunday: 11 - 5
 Or by appointment

PAINTERS' GALLERY
 32½ Burton Street, East Sydney 2000
 Tel. (02) 356 1541
 8 - 25 March: Phill Buck; Raymond de
 Berguelle — photography
 29 March - 16 April: Ena Joyce —
 Retrospective: 1950 - 1982
 19 April - 7 May: Jenny Plunkett; Rafael
 Gurvich — paintings, prints
 11 May - 4 June: Nick Zaharais, Robert
 Davidson — paintings, drawings
 Tuesday to Friday: 10 - 5
 Saturday: noon - 5

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

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 372 Pacific Highway, Crows Nest 2065
 Tel. (02) 43 4038
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 all subjects; in particular, pochoir,
 theatre, birds, botanical, Australiana.
 March: Yolanda Sonnabend — costume
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 May - June: Military and Marine Prints
 Tuesday to Saturday: 10 - 5
 Thursday until 8

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 Thursday until 9

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 38 Queen Street, Woollahra 2025
 Tel. (02) 32 3212
 Exhibitions change every three weeks.
 Work of important Australian and
 European artists always in stock.
 Tuesday to Saturday: 11 - 5.30

ROBIN GIBSON GALLERY
 278 Liverpool Street, Darlinghurst 2010
 Tel. (02) 331 6692
 5 - 23 March: Lawrence Daws; Wes
 Walters — painting, drawings
 26 March - 13 April: David van Nunen
 16 April - 4 May: Alan Oldfield; Dorothy
 Erikson — jewellery
 7 - 25 May: Antonio Muratore; Allan
 R. Mann — prints
 28 May - 15 June: David Preston —
 paintings, prints; Stephen Barwell —
 drawings
 18 June - 6 July: Bill Leak; Ian Pearson;
 paintings, prints
 Tuesday to Saturday: 11 - 6

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

RUDY KOMON ART GALLERY
 124 Jersey Road, Woollahra 2021
 Tel. (02) 32 2533
 Australian contemporary art.
 Monday 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

S. H. ERVIN MUSEUM AND ART GALLERY
 National Trust Centre, Conservatory Hill,

Sydney 2000
Tel. (02) 27 9222
Changing exhibitions of the work of
important Australian artists.
Tuesday to Friday: 11 - 5
Saturday, Sunday: 2 - 5

SPINK AND SON
APA Chambers, 53 Martin Place,
Sydney 2000
Tel. (02) 27 5571
Fine Australian and European paintings,
silver, English and Oriental porcelains,
coins, bank-notes and medals.
Monday to Friday: 10 - 4

SHOWGROUND ART GALLERY
Driver Avenue, Paddington (inside
Sydney Showground) 2021
Tel. (02) 33 3678
Australia's specialists in original works
by Norman Lindsay; also quality
investment pre-1940 Australian
paintings. Restoration. Framing.
Valuations.
Saturday, Sunday: 11 - 5
Or by appointment

STADIA GRAPHICS GALLERY
1st Floor, 85 Elizabeth Street,
Paddington 2021
Tel. (02) 326 2637
Original graphic works by 19th- and
20th-century masters, contemporary
Australian and overseas artists.
Tuesday to Saturday: 10 - 5

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.
Monday to Friday: 10 - 5
Sunday: 2 - 5

VIVIAN ART GALLERY
12/309 Forest Road, Hurstville 2220
Tel. (02) 579 4383
Selected works by Australian artists —
oils, watercolours, pastels, ceramics.
Custom framing. Art for your home,
business, or investment.
Monday to Saturday: 10.30 - 5
Thursday until 9

VON BERTOUCHE GALLERIES
61 Laman Street, Newcastle 2300
Tel. (049) 2 3584
11 March - 3 April: Judy Cassab;
Ron Hartree — miniatures
8 April - 1 May: Guy Boyd — sculpture;
Graphics — etchings, lithographs
6 - 30 May: Frank Hinder — paintings,
drawings; Philip Samuels — pastels,
watercolours
3 - 27 June: to be announced
Friday to Tuesday: noon - 6
Or by arrangement

**WAGGA WAGGA CITY ART
GALLERY**
40 Gurwood Street, Wagga Wagga 2650
Tel. (069) 21 3621
Permanent collection contemporary
prints and glass; also sculpture, paintings,
international, national and local changing
exhibitions.
20 January - 5 March: Second
Contemporary Glass Biennial
4 - 28 March: Gapscape: Bill Meyer —
prints
13 April - 15 May: International

Directions in Glass Art
1 - 30 June: Martin Shaw
13 - 30 June: Australian Screenprints,
P.C.A.
Monday to Friday: 9 - 5

WAGNER ART GALLERY
39 Gurner Street, Paddington 2021
Tel. (02) 357 6069
Selection of paintings, drawings, graphics,
sculpture by leading Australian artists.
March: David Boyd Retrospective —
paintings, drawings and other works from
1957-82
1 April - 1 May: Mixed Exhibition —
paintings, sculpture, drawings, graphics
by leading Australian artists
3 - 22 May: Lesley Pockley
24 May - 30 June: Mixed Exhibition —
paintings, sculpture, drawings, graphics
Tuesday to Saturday: 11 - 5.30
Sunday: 1 - 5

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

WORKSHOP ARTS CENTRE
33 Laurel Street, Willoughby 2068
Tel. (02) 95 6540
A practical centre for individual
instruction and experimentation in the
visual arts.
Regularly changing exhibitions: students
and invited artists.
Monday to Thursday: 10 - 4 and 7 - 9
Friday: 10 - 4
Saturday: 9 - 3

A.C.T.

**AUSTRALIAN NATIONAL
GALLERY**
Canberra 2600
Tel. (062) 742 411
International Prints:
15 January - 15 April: Prints of James
McNeill Whistler. Il. Gallery 10A
Education:
14 February - 1 May: Materials of Art. 2.
Watercolours
Theatre Arts:
4 April - end June: *Scheherazade*
Monday to Saturday: 10 - 5
Sunday: noon - 5
Thursday: special late opening
(free admission, courtesy Esso Australia
Limited): 5 - 8
Closed Good Friday and Christmas Day

BEAVER GALLERIES
9 Investigator Street, Red Hill 2603
Tel. (062) 95 9803
Paintings, sculpture and crafts. Major
exhibitions monthly. Stock display.
Wednesday to Sunday, public
holidays: 10.30 - 5

BOLITHO GALLERY
Cnr Victoria and Hosking Streets,
Hall 2618
Tel. (062) 30 2526
Contemporary Australian and overseas
artists.
9 March - 3 April: Robert White
6 April - 1 May: George Foxhill
4 - 29 May: Tim Guthrie
1 - 26 June: Ed Ward
Wednesday to Sunday: 11 - 5

The Painters Gallery

32½ Burton Street East Sydney 2000 (02) 356 1541

VON BERTOUCHE GALLERIES

**61 LAMAN STREET
NEWCASTLE 2300**

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



ABORIGINAL ART CENTRE
Gallery of Dreams

AUSTRALIAN ABORIGINAL ART

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

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

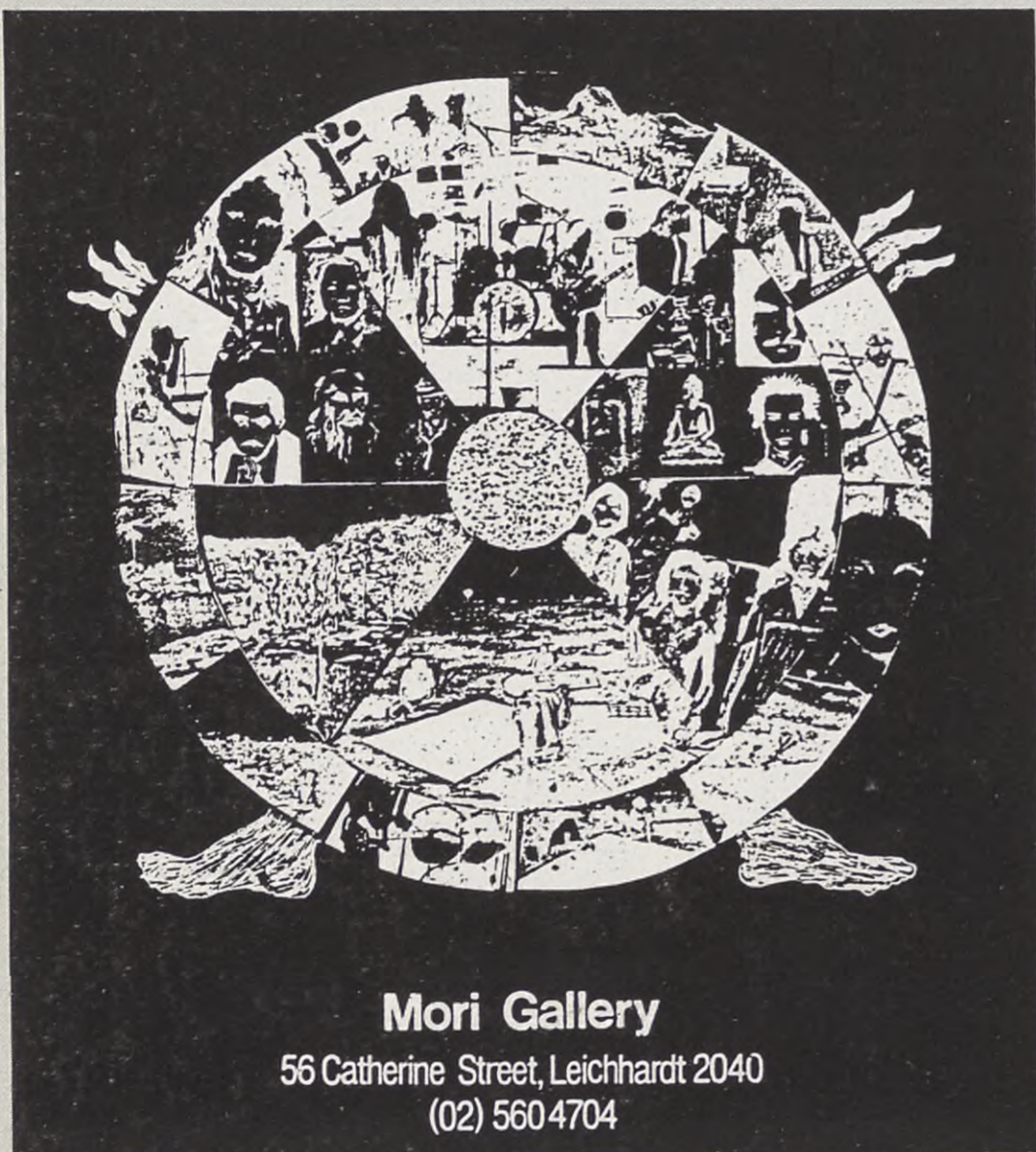
Chapman Gallery Canberra

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

Overseas and Australian Prints, Paintings and Sculpture

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

Director: Judith Behan



Mori Gallery

56 Catherine Street, Leichhardt 2040
(02) 5604704

Solander Gallery

CANBERRA

REPRESENTING MAJOR AUSTRALIAN
AND OVERSEAS ARTISTS

Two separate exhibitions every four 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

CHAPMAN GALLERY

15 Beaumont Close, Chapman 2611
Tel. (062) 88 8088
Daily: 1 - 6

GALLERY HUNTLY CANBERRA

11 Savige Street, Campbell 2601
Tel. (062) 47 7019
12 March - 9 April: Pastel is the Medium
— pastels contributed by 18 Australian
artists
26 April - 24 May: Graeme Peebles —
mezzotints; Diane Redden — drypoints;
John Pratt — etchings
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 — Miró, Moore,
Vasarely Christo, Olsen,
Over 200 graphics.
Monday to Friday: 9.30 - 4.30
Saturday: 9.30 - 12.30

NAREK GALLERIES

'Cuppacumbalong', Naas Road,
Tharwa 2620
Tel. (062) 37 5116
Regular one-man and group exhibitions
by leading Australian craftsmen working
in ceramics, fibre, wood, glass and metals.
6 March - 4 April: Richard Raffan — wood
1 - 29 May: Ann Greenwood — fibre
5 June - 3 July: Bruce Carnie — fibre;
Sandra Black, Di Peach — porcelain.
Wednesday to Sunday and public
holidays: 11 - 5

SOLANDER GALLERY

2 Solander Court, Yarralumla 2600
Tel. (062) 81 2021
11 March - 4 April: Judy Holding;
Michael Torlen (U.S.A.)
9 - 24 April: Melanesian Artefacts;
Cemul, Balinese Primitive Stone Carvings
29 April - 22 May: Judy Cassab; Bill
Meyer — paintings, works on paper
27 May - 19 June: Five Young Sydney
Painters
24 June - 17 July: Keith Looby; Mykal
Zschech — screenprints
Wednesday to Sunday: 11 - 5

SOUTHLANDS GALLERY

Shop 4, Southlands Centre,
Mawson 2607
Tel. (062) 86 5330
Southlands Gallery shows works from
leading Australian artists, featuring two
major exhibitions a month and extensive
stock.
Wednesday, Thursday: 11 - 4
Friday: 11 - 7
Saturday: 10 - 4
Sunday: 2 - 4

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, 417 4382
14 - 26 February: Gwen Mason — naive
paintings
8 - 19 March: Glenda Ryall — sculpture
28 March - 16 April: Charles Blackman
26 April - 7 May: Ray Arnold — prints
16 - 28 May: Keith Cowloon
6 - 18 June: David Feilding — naive
paintings
27 June - 9 July: Peter Schipperheyn —
sculpture
Monday to Friday: 10 - 5.30
Saturday: 10 - 1

EARL GALLERY

48 Eastern Beach, Geelong 3220
Tel. (052) 9 9100
Continuing display of quality Australian
paintings 1885 to the present day.
Wednesday to Saturday: 10 - 5
Sunday: 2 - 5

EAST AND WEST ART

1019 High Street, Armadale 3143
Tel. (03) 20 7779
Exhibitions of antique and contemporary
Asian art changing monthly.
Monday to Friday: 10 - 6
Saturday: 10 - 1

EDITIONS GALLERIES

Roseneath Place, South Melbourne 3205
Tel. (03) 638 4464
Ongoing exhibitions of Australian,
European and Japanese original prints
and paintings. Recognized as widest
selection in this country.
Monday to Friday: 10 - 5.30
Saturday, Sunday: 2 - 6

THE FIELD WORKSHOP

rear 338 Clarendon Street,
South Melbourne 3205
Tel. (03) 690 4249
The Field Workshop, established as an
editioning facility for printmakers, has a
permanent gallery space featuring
individual and theme exhibitions in all
media.
Wednesday to Friday: 10 - 6
Saturday: 9 - 3
Sunday: 1 - 5

FINE ARTS GALLERY

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

FIVEWAYS GALLERIES

Mt Dandenong Road, Kalorama 3766
Tel. (03) 728 5975, a.h. 728 5226
Regular catalogued exhibitions.
Continuing exhibitions of oils, water-
colours, pastels by well-known artists.
Saturday to Thursday: 11 - 5

GOLDEN AGE GALLERIES

24 Doveton Street South, Ballarat 3350
Tel. (053) 32 2516
Exhibiting contemporary Australian art
and dealing in fine quality paintings.
(Please note our new address).
Monday to Saturday: noon - 5.30
Sunday: 2 - 5.30

GREYTHORN GALLERIES

2 Tannock Street, North Balwyn 3104
Tel. (03) 857 9920

Featuring fine Australian paintings by leading artists.
Monday to Friday: 11 - 5
Saturday: 10 - 5
Sunday: 2 - 5

GRYPHON GALLERY

Melbourne State College
757 Swanston Street, Carlton 3053
Tel. (03) 341 8587
21 February - 4 March: New Work: Drawing — contemporary
14 - 25 March: New Work: Painting — contemporary
6 - 22 April: Moses Tan: The Influence of Haiku — photography
26 April - 13 May: Reg Parker — sculpture
23 May - 10 June: Sir Joseph Banks' Florilegium — prints
Monday to Saturday: 10 - 4
Wednesday until 7.30

HEIDE PARK AND ART GALLERY

7 Templestowe Road, Bulleen 3105
Tel. (03) 850 1849
20 February - 20 March: Don Ramette: A Single Room Installation for Three Senses. Heide II as it was.
26 March - 10 April: Mike Brown: 'What Now?' — an opportunity to view the artist at work as he creates this exhibition.
11 - 16 April: Gallery closed while artist completes final details
17 April - 29 May: Gallery re-opens with completed exhibition
Tuesday to Friday: 10 - 5
Wednesday until 7
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

JIM ALEXANDER GALLERY

13 Emo Road, East Malvern 3145
Tel. (03) 211 5454
Specializing in finest quality works of Australian art pre-1950.
By appointment

JOAN GOUGH STUDIO GALLERY

326-328 Punt Road, South Yarra 3141
Tel. (03) 26 1956
Non-profit, no commission on sales, exhibition gallery. Contemporary Art Society (Vic.) headquarters.
Life drawing Tuesday 6 p.m.
Functions monthly.
4 - 26 March: Studio 1 Group C.A.S.
8 - 30 April: Peter Blomquist; Tess McLoughlan; Frances Browne — mixed media
6 - 28 May: Studio 2 Group C.A.S. — any media
3 - 25 June: Theme Show C.A.S.: Satire — any media
Saturday: noon - 7
Or by appointment

JOSHUA McCLELLAND PRINT ROOM

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

MANYUNG GALLERY

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

METZ WEBB PRINTS

9 Horsburgh Grove, Armadale 3143
Tel. (03) 209 7188
Australian distributor
Christie's Contemporary Art.
Limited-edition prints from the United Kingdom and France.
Catalogue changes two-monthly intervals.
Monday to Thursday: 3 - 6
Or by appointment

MOORABBIN ART GALLERY 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
3 February - 20 March: Australian Screenprints
11 February - 27 March: McCaughey Prize
11 February - 5 June: Merryle Johnson and Anthony Green — photography
March - May: Klytie Pate Ceramics
19 April - 12 June: Japan — Masterpieces from the Idemitsu Collection
April - June: Picasso: Prints and Drawings
Tuesday to Sunday and public holidays (except Christmas Day, Good Friday and Anzac Day): 10 - 5
Wednesday until 9 p.m.

NATIONAL GALLERY OF VICTORIA

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

NIAGARA GALLERIES

245 Punt Road, Richmond 3121
Tel. (03) 67 4456
Changing exhibitions of historical and contemporary Australian art.
Monday to Friday: 10 - 6
Saturday: 10 - 2

PRINT COUNCIL OF AUSTRALIA

105 Collins Street, Melbourne 3000
Tel. (03) 654 2460
Promotes the production and appreciation of Australian hand-printed graphics.
Membership includes artists, organizations, schools and interested people.
Original, limited-print editions commissioned annually for members' selection
Monday to Friday: 9.30 - 3.30

PROFILE GALLERY

763 Glenhuntly Road, South Caulfield 3162
Tel. (03) 523 9653
Regular exhibitions of contemporary Australian art.
13 - 27 April: Rodney Moss — drawings, paintings
4 - 18 May: John Irving — ceramic sculpture
1 - 12 June: John Burgess — drawings, paintings
Tuesday to Saturday: 11 - 6

PHOTOGRAPHY

CHANGING MONTHLY

Thurs-Sat: 1-6 p.m.

Sunday: 2-5 p.m.

The



391 King William St.,
ADELAIDE. Tel. 212 1047

Developed Image



FIRST EXHIBITION OF THE AUSTRALIAN ASSOCIATION OF CHINESE ARTISTS
5 - 27 March 1983

Gallery specialising in Oriental Art and Antiques with monthly changing exhibitions.



East & West Art

1019 High Street, Armadale 3143
Victoria, Australia Telephone: (03) 20 7779
Daily 10 - 6 Sat 9 - 1



MANYUNG GALLERY

DIRECTOR: RON HANCOCK

Open 7 days a week

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

PAINTINGS, SCULPTURE,
JEWELLERY AND CERAMICS.

1408 Nepean Highway
Mount Eliza
Telephone 787 2953

TOLARNO GALLERIES

**AUSTRALIAN,
AMERICAN AND EUROPEAN ARTISTS**

Directors: Georges Mora
William Mora

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

PARK AND ART GALLERY

MIKE BROWN — 'WHAT NOW?'
An opportunity to view the artist at work
as he creates this exhibition
26 March - 10 April 1983

Gallery closed 11 - 16 April 1983
while artist completes final details.

Gallery reopens 17 April - 29 May
with his completed exhibition.

7 Templestowe Rd.
Melbourne
Telephone
Director:
Hours: Tuesday
Wed. until 7

Bulleen 3105
Victoria
(03) 850 1849
Maudie Palmer
Friday 10-5
Sat & Sun 12-5

REALITIES GALLERY

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

RUSSELL DAVIS GALLERY

1104 High Street, Armadale 3143
Tel. (03) 509 9460
Changing exhibitions of 19th- and 20th-
century Australian paintings.
Tuesday to Friday: 11 - 5.30
Saturday: 10 - 4

SHEPPARTON ARTS CENTRE

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

THOMSON GALLERY

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

TOLARNO GALLERIES

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

UNIVERSITY GALLERY

University of Melbourne, Parkville 3052
Tel. (03) 345 1844
28 February - 25 March: Ludwig
Hirschfeld-Mack
4 April - 13 May: Art and Social
Commitment
Tuesday to Friday: 10 - 5
Wednesday until 7

WIREGRASS GALLERY

Station Entrance, Eltham 3095
Tel. (03) 439 8139, 439 7199
6 - 20 March: Jiri Tibor Novak —
watercolours, mixed media
April: Changing mixed exhibitions
1 - 15 May: Paul Cavell — oil paintings,
etchings, relief prints
June: Hans Van Vlodrop
Thursday to Saturday: 10 - 5.30
Sunday, public holidays: 1 - 5.30

South Australia

ART GALLERY OF SOUTH AUSTRALIA

North Terrace, Adelaide 5000
Tel. (08) 223 7200
March - April: South Australian
Sculpture of the 1980s
11 March - 17 April: Old Master Italian
Prints from A.G.S.A. Collection
27 April - 3 June: Fabric and Form —
contemporary British textiles.
Monday to Saturday: 10 - 5
Wednesday until 9
Sunday: 1.30 - 5

BONYTHON GALLERY

88 Jerningham Street,
North Adelaide 5006
Tel. (08) 267 4449

13 March - 7 April: Dee Jones; Robert
Baines — sculpture, jewellery
10 April - 5 May: Louis James; Scott
Avery — ceramics
8 May - 2 June: Jacqueline Hick; Erik
Gronborg (U.S.A.) — ceramics
5 - 30 June: Keith Looby; Robyn Gordon
— jewellery
Tuesday to Saturday: 10 - 6

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. Contemporary work by South
Australian photographers in stock.
Thursday to Saturday: 1 - 6
Sunday: 2 - 5

GILLIAN'S GALLERY

113 Belair Road, Torrens Park 5062
Tel. (08) 272 8651
Paintings and limited-edition prints.
4 March - 1 April: Charles Gautier
(London) — etchings
3 April - 30 May: Alan Hayward —
photography
Wednesday to Friday: 11 - 5
Saturday: 10 - noon
Sunday: 2 - 5

GREENHILL GALLERIES

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

JAM FACTORY GALLERY

169 Payneham Road, St Peters 5069
Tel. (08) 42 5661
Exhibitions of excellence and innovation,
representing leading Australian
craftspeople.
13 March - 1 April: Robin Best, Steve
Bowers: The Decorated Plate — ceramics
10 April - 6 May: The Bag Show:
8 Leather-workers — leather, textiles
15 May - 3 June: New Directions: Invited
Ceramic Artists — ceramics
12 June - 1 July: Spoons, Scoops and
Ladles — wood, metal
Monday to Friday: 9 - 5
Saturday: 10 - 5
Sunday: 2 - 5

JOLLY FROG GALLERY

146 Melbourne Street,
North Adelaide 5006
Tel. (08) 267 5863
10 - 27 March: Russell Pick
3 - 24 April: Mixed Exhibition
8 - 29 May: Mixed Exhibition
15 - 21 May: National Ceramics
Conference Exhibits
12 - 26 June: Mary Milton — water-
colours, oils, pen and wash
Wednesday to Friday: 10 - 4
Saturday: 10 - 1
Sunday, Monday: 10 - 4

TYNTE GALLERY

110 Tynnte Street, North Adelaide 5006
Tel. (08) 267 2246
Works on paper and limited-edition
prints by Australian and overseas artists.
1 - 30 March: Peter Bond — etchings

1 - 30 April: Mary Macqueen; Chris van Otterloo — etchings
 1 - 31 May: Mandy Martin — works on paper
 1 - 30 June: Akira Kurosaki — contemporary Japanese woodblock prints
 Monday to Saturday: 10 - 5
 Sunday: 2 - 5

Western Australia

ART GALLERY OF WESTERN AUSTRALIA

47 James Street, Perth 6000
 Tel. (09) 328 7233
 Monday to Saturday: 10 - 5
 Sunday: 1 - 5

GALERIE DÜSSELDORF

890 Hay Street, Perth 6000
 Tel. (09) 325 2596
 Changing exhibitions of works by Australian and overseas contemporary artists.
 Tuesday to Friday: 10 - 4.30
 Sunday: 2 - 5

GALLERY FIFTY-TWO

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

GREENHILL GALLERIES

20 Howard Street, Perth 6000
 Tel. (09) 321 2369
 In association with Greenhill Galleries, Adelaide.
 Exhibitions by prominent Australian artists.
 Tuesday to Friday: 10 - 6
 Saturday: 10 - 5
 Sunday: 2 - 5

LISTER GALLERY

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

QUENTIN GALLERY

20-22 St Quentin Avenue, Claremont 6010
 Tel. (09) 384 8463
 23 March - 10 April: Clive Croft — prints
 14 April - 1 May: Elwyn Lynn
 5 - 22 May: Gareth Morse
 26 May - 12 June: Graham Lupp, Michael Winter
 Tuesday to Friday: 10 - 4
 Saturday: 10 - noon
 Sunday: 2 - 4

Tasmania

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

MASTERPIECE FINE ART GALLERY

63 Sandy Bay Road, Hobart 7000
 Tel. (002) 23 2020
 Australian colonial and contemporary paintings, sculpture and other works of fine art.
 Monday to Saturday: 10 - 5
 Or by appointment

SALAMANCA PLACE GALLERY

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

TASMANIAN MUSEUM AND ART GALLERY

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

Travelling Exhibitions

PRINT COUNCIL OF AUSTRALIA

105 Collins Street, Melbourne 3000
 Tel. (03) 654 2460
 The following exhibitions have been assembled by the Print Council of Australia.

Australian Screenprints 1982:

3 February - 20 March: National Gallery of Victoria
 29 March - 24 April: Geelong Art Gallery, Victoria
 10 - 31 May: Benalla Art Gallery, Victoria
 13 June - 1 July: Wagga Wagga Art Gallery, New South Wales

Print Council Exhibition 10:

21 March - 21 April: Brisbane Civic Art Gallery and Museum, Queensland
 25 May - 21 June: Museums and Art Galleries of the Northern Territory, Darwin, N.T.

Australian Student Printmakers 1981:

3 - 19 March: Canberra School of Art, A.C.T.
 5 - 21 April: Sydney College of the Arts, New South Wales
 28 April - 19 May: Alexander Mackie College of Advanced Education, Sydney, New South Wales
 3 - 21 June: Darling Downs Institute of Advanced Education, Toowoomba, Queensland

Scottish Print Open 2:

1 - 29 March: Shepparton Art Gallery, Victoria
 25 April - 16 May: Devonport Gallery and Arts Centre, Tasmania

Contemporary Australian Printmakers 1 — Canada:

March: Shawinigan Centre Culturel, Quebec
 10 April - 15 May: Institut des Arts au Saguenay Jonquiere, Quebec

Contemporary Australian Printmakers 2 — U.S.A.:

2 - 30 May: Prescott Fine Arts Association, Prescott, Arizona

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

jolly frog
gallery

PRESENTING TRADITIONAL AND MODERN
 WORKS BY LEADING SOUTH AUSTRALIAN AND
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Competitions, Awards, Results

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

Competition Organizers:

In order to keep this section up-to-date we ask that details and results of open awards and competitions be supplied regularly to the Directory Editor. These will then be included in the first available issue. We publish mid-December, March, June and September (deadlines: 4 months prior to publication).

Details Queensland

GOLD COAST CITY ART PRIZE

Annual. A non-competitive exhibition for purchase of selected works. Particulars from: Secretary, Gold Coast City Art Prize, Box 1010, P.O., Southport 4215.

INGHAM HINCHINBROOK ACQUISITIVE ART COMPETITION

Annual. Closing date: usually early May. Particulars from: Secretary, Hinchinbrook Shire Council Acquisitive Art Competition, Box 366, P.O., Ingham 4850.

MAREEBA RODEO FESTIVAL ART EXHIBITION

Annual. In conjunction with the Shell Chemical Open Art Award. Closing date: usually June. Particulars from: Secretary, Mareeba Art Development Group, Mrs D. Zass, Box 1019, P.O., Mareeba 4880.

QUEENSLAND ROYAL NATIONAL SHOW EXHIBITION OF PAINTING PRIZE

Closing date: usually early June. Particulars from: Secretary, Royal National Agricultural & Industrial Association of Queensland, Exhibition Grounds, Gregory Terrace, Fortitude Valley 4006.

ROCKHAMPTON — CITY OF ROCKHAMPTON ART COMPETITION AND EXHIBITION

Annual. Closing date: usually August. Particulars from: Royal Queensland Art Society, Box 676, P.O., Rockhampton 4700.

New South Wales

ALBURY ART PRIZE

Annual. Painting, open, any media, any subject; watercolour. Closing date: usually, early June. Particulars from:

Town Clerk, Albury City Council, Box 633, P.O., Albury 2640 or Albury City Art Gallery, Albury 2640.

BLAKE PRIZE FOR RELIGIOUS ART

Particulars from: Secretary, Box 4484, G.P.O., Sydney 2001 or Commonwealth Savings Bank, Martin Place, Sydney 2000 (send stamped, addressed envelope for reply).

DUBBO ART AND CRAFTS SOCIETY

Annual awards. Paintings, any media, to be purchased for presentation to the Dubbo City Council Art Collection. Also craft sections. Closing date: usually early May. Particulars from: Exhibition Secretary, Dubbo Art and Crafts Society, Box 889, P.O., Dubbo 2830.

GRENFELL HENRY LAWSON FESTIVAL OF ARTS ART PRIZE

Annual. Exhibition held over long weekend in June. Closing date: usually three weeks before exhibition opening. Particulars from: Mrs J. Mitton, C/- Box 77, P.O., Grenfell 2810.

GUNNEDAH P.A. & H. ASSOCIATION ART AND POTTERY EXHIBITION

Annual. Major prize: painting. Other sections: open, watercolour, print or drawing, miniature; pottery. Closing date: usually late July. Particulars from: Gunnedah & District Art Society, Box 214, P.O., Gunnedah 2380.

MUSWELLBROOK ART PRIZE AND PURCHASE EXHIBITION

Annual. Open purchase. Other sections. Closing date: usually early July. Particulars from: Shire Clerk, Box 122, P.O., Muswellbrook 2333.

NEW SOUTH WALES TRAVELLING ART SCHOLARSHIP

Provided by the Government of New South Wales, awarded annually for a period of two or three years. The purpose is to enable a student of art or an artist to study abroad either through a recognized art institution by observation and participation in short-term workshops or by study with an artist. Candidates must be Australian citizens resident in New South Wales for three consecutive years prior to the closing date of the year the scholarship is awarded and have not attained the age of 30 years by 1 January of the following year. Winner selected from an exhibition of work by applicants. Closing date: usually July/August. Particulars from: Secretary, Travelling Art Scholarship Committee, Box 2626, G.P.O., Sydney 2001, and the Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

PORTIA GEACH MEMORIAL AWARD

Annual prize for best portrait by a female artist of a man or woman distinguished in

art, letters, or the sciences. Particulars from: The Trustees, Portia Geach Memorial Award, C/- Permanent Trustees Co. Ltd, O'Connell Street, Sydney 2000.

ROBERT LE GAY BRERETON PRIZE

Drawing studies by an art student. Closing date: June. Particulars from: The Director, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

TOOHEYS 'PAINT A PUB' ART COMPETITION

Annual, acquisitive. Grand Prize: \$1,500; Pubs in the landscape: \$700; People in pubs: \$700 Best watercolour: \$700 Judges: Cedric Flower, James Riley. Closing date: 7 August 1983. Particulars from: Co-ordinator, Tooheys 'Paint a Pub', Box 58, P.O., Lidcombe 2141.

Victoria

SWAN HILL PIONEER ART AWARD

Open, acquisitive. Entry forms available from June 1983. Particulars from: Director, Swan Hill Regional Art Gallery, Horseshoe Bend, Swan Hill 3585.

South Australia

WHYALLA ART PRIZE AND WHYALLA SCULPTURE PRIZE

Annual, acquisitive. Particulars from: Arts Council of South Australia, 458 Morphett Street, Adelaide 5000.

Results

Queensland

CAIRNS ART SOCIETY 36TH ANNUAL ART EXHIBITION 1982

Judge: Ron Kenny
Works by Garry Andrews, Sylvia Ditchburn, Ray Harrison, Jude Marsland, Tito Parigi, John Pugh and Cor and Jan de Veth were purchased upon the advice of Ron Kenny for presentation to the City of Cairns Art Collection.

Caltex Art Award: Garry Andrews; graphics: Tim Strickland; watercolour: Eula Jensen; Cairns Art Society Award: any medium, any subject; Anna Bock; sculpture: Ben Truppebaumer; under 20: Linda Perrett.
City Council Purchase Award: Paul Cronin

Judge: Bruce Anderson
Ceramics: Kern Earville Shopping Town Award: Ray Harrison; C.A.S. Award: Vaughan Rees
Design a Flag: Chris Souilijaert

GOLD COAST CITY ART PRIZE 1982

Works by Janet Bodaan, Bill Brown, Jacqueline Dabron, Ruth Faerber, Joe Furlonger, Denise Green, Geoffrey Harver, Bernard Houston, Gary Jolly (Goanna Art Company), Bernard Ollis, Judy Silver, Ian Stansfield, Vicki Varvaessos, Normana Wight, Michael Winters, Les Dorahy, Karen Isley, Janet Laurence, Frank Littler, Ken Searle and Sonja Wilhelmsen were purchased upon the advice of Humphrey McQueen and Katrina Rumley.

New South Wales

ASCRAFT FABRICS CRAFT WRITING AWARD 1982

Judges: Robert Bell, Joyce Burnard, Ken Lockwood, Margaret Whitlam
Winner: Nola Anderson

BLAKE PRIZE FOR RELIGIOUS ART 1982

Judges: Archdeacon George, Rev. Julian Miller, Sydney Ball, Joan Kerr, Treania Smith
Winners: Susie Marston, Mary Anne Coutts, equal

DRUMMOYNE MUNICIPAL ART SOCIETY'S ANNUAL ART AWARD 1982

Judges: Doug Sealy, Robert Emerson Curtis
Winners: Best work: Norma Gibson; modern: Lyn Woodger; traditional: Norma Gibson; watercolour: Sandra Hendy; graphics: Sheila Macleod; D.M.A.S.: Vija Spogis-Erdmanis; Women in Arts: Norma Gibson

LISMORE ART PURCHASE EXHIBITION 1982

Works by John Brooke, Anna Cohn, Robert Grieve, Peter Laverty, Ian McConnell and Rob O'Brien were purchased upon the advice of Raoul Mellish.

NEWCASTLE MATTARA SPRING FESTIVAL ART AWARD 1982

Judge: David Bradshaw
Winner: Rae Richards

Victoria

JOHN PAUL COLLEGE ACQUISITIVE ART EXHIBITION 1982

Judges: Rick Amor, Richard Linton
Winners: Nada Hunter, Bert Limpens, equal

MORNINGTON PENINSULAR ARTS CENTRE ACQUISITIVE PRINTS EXHIBITION 1982

Works by Warren Breninger, Barbara Hanrahan, Ruth Johnstone, Hertha

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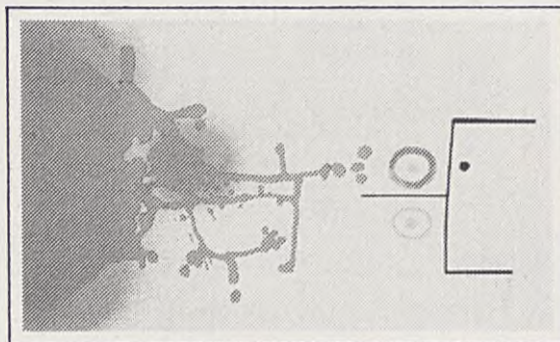
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Kluge-Pott, Yolanda Matlakowski and Stephen Spurrier were purchased upon the advice of Alan McCulloch and Irena Zdanowicz.

Art Auctions

Sizes in centimetres

Geoff K. Gray Pty Limited 15 June 1982, Sydney

ASHTON, Howard: Mosman view from Balmoral, oil, 33 × 38, \$500
 ASHTON, Julian Rossi: Young girls picking apples, oil, 110 × 96, \$14,000
 BADHAM, Herbert: Band playing outside Victoria Barracks, oil, 38 × 46, \$1,500
 BAKER, Alan D.: Marguerite, oil, 44 × 60, \$1,250
 BELLETTE, Jean: A classical portrait, charcoal, 37 × 27, \$180
 BENNETT, Rubery: Afternoon light, Burratorang Valley, oil, 37 × 44, \$5,000
 BOYD, David: Preparing for the picnic, oil, 41 × 46, \$1,250
 BOYD, Penleigh: Haystack with figures, oil, 15 × 21, \$1,300
 BUNNY, Rupert: Figure on a path, vineyard and villa, 53 × 64, \$11,000; Portrait of a lady, 58 × 43, \$2,100, both oil
 CROOKE, Ray: Thursday Island, a view of the village, oil, 82 × 65, \$4,750
 DOBELL, Sir William: Portrait of Dr MacMahon, oil, 18 × 16, \$1,500
 DRYSDALE, Sir Russell: Female nude, ink, 38 × 24, \$600
 DUNDAS, Douglas: Summer weather, oil, 45 × 60, \$2,600
 FEINT, Adrian: Flower pot, crayon, 8 × 7, \$80
 FORREST, Capt. J. Haughton: Quiet river wilderness, oil, 16 × 23, \$1,000
 FRIEND, Donald: The scarecrows, mixed media, 57 × 75, \$2,400
 GILL, S.T.: On Bendigo Creek, watercolour, 24 × 34, \$11,000
 GRUNER, Elioth: Avoca Gulf, oil, 29 × 40, \$6,500
 HEYSEN, Sir Hans: Quarry, South Australia, watercolour, 33 × 28, \$6,500; South Australia landscape, pencil and wash, 12 × 20, \$850
 HILDER, J.J.: The northern road, watercolour, 18 × 22, \$2,000
 JACKSON, James R.: Spanish border town, oil, 50 × 60, \$1,500
 LAWRENCE, George: Church in Balmain, oil, 60 × 75, \$2,250
 LINDSAY, Sir Lionel: Owls, woodcut, 16 × 12, \$500
 LINDSAY, Norman: Delighted captive, pen and pencil, 24 × 23, \$550
 LONG, Sydney: Barges on the Thames, watercolour, 26 × 33, \$1,100
 LYMBURNER, Francis: Children on the beach, oil, 26 × 35, \$1,500
 MINNS, B.E. Bondi Beach, watercolour, 38 × 50, \$5,500

PRATT, Douglas: City from Mrs Macquarie Chair, watercolour, 27 × 36, \$200
 REES, Lloyd: View of Sydney Harbour, pencil and watercolour, 20 × 28, \$1,500; Spanish landscape, etching, 18 × 13, \$200
 ROBERTS, Tom: Hillside, Tasmania, oil, 13 × 20, \$2,000
 SAWREY, Hugh: In between races at the Warrego Picnic, Qld, oil, 76 × 101, \$2,750
 SMITH, Grace Cossington: Street in Kings Cross, oil, 28 × 25, \$1,700
 SOLOMON, Lance: Sheep in landscape, oil, 39 × 44, \$1,000
 STREETON, Sir Arthur: Athol Bay, oil, 19 × 70, \$25,000
 WAKELIN, Roland: Landscape with bridge, oil, 45 × 55, \$1,600; Church at North Ryde, pen and wash, 18 × 25, \$450
 WHITELEY, Brett: Swinging monkey, lithograph, 76 × 56, \$250

Leonard Joel 3-5 November 1982, Melbourne.

ANNOIS, Len: Plenty River Junction, watercolour, 27 × 45, \$240
 ASHTON, George Rossi: View of Melbourne from Sweet William, Brunswick, watercolour, 39 × 59, \$3,250
 BALE, Alice M.E.: In my sitting-room, oil, 75 × 62, \$1,100
 BASTIN, Henri: Little Wonder opal mine, oil, 59 × 89, \$450
 BAUCHANT, Andre: Boisseul Pres Limoges, oil, 52 × 63, \$5,250
 BECKETT, Clarice: Fishing boats at sunset, Beaumaris, oil, 23 × 34, \$1,000
 BENNETT, Rubery: Old road, Burratorang Valley, oil, 49 × 59, \$6,000
 BERNALDO, Allan T.: Mixed bunch, watercolour, 56 × 67, \$2,800
 BOYD, Arthur: Wimmera landscape, oil, 40 × 35, \$7,500
 BOYD, Penleigh: Kangaroo ground, oil, 60 × 91, \$6,000
 BRYANS, Lina: From Harkaway to the hills, oil, 62 × 74, \$550
 BUCKMASTER, Ernest: Still life with fruit, oil, 62 × 90, \$4,000
 BUVELOT, Louis: Terinallum, Emu Creek, Darlington, Victoria, oil, 35 × 60, \$34,000
 CAMPBELL, Robert: Figures in the boat, watercolour, 19 × 22, \$275
 CASSAB, Judy: The pub, gouache, 44 × 61, \$120
 CONDER, Charles: Ladies on a balcony, watercolour, 74 × 81, \$2,200
 CROOKE, Ray: Eroded landscape, Northern Queensland, oil, 75 × 100, \$2,200
 CUMBRAE-STEWART, Janet: Seated nude on a red robe, pastel, 52 × 34, \$1,600
 DAVIES, David: Seascape, oil, 13 × 23, \$8,500
 DAWS, Lawrence: Swans over the Seine, oil, 69 × 99, \$400
 DEXTER, William: Dead game, watercolour, 26 × 41, \$2,000

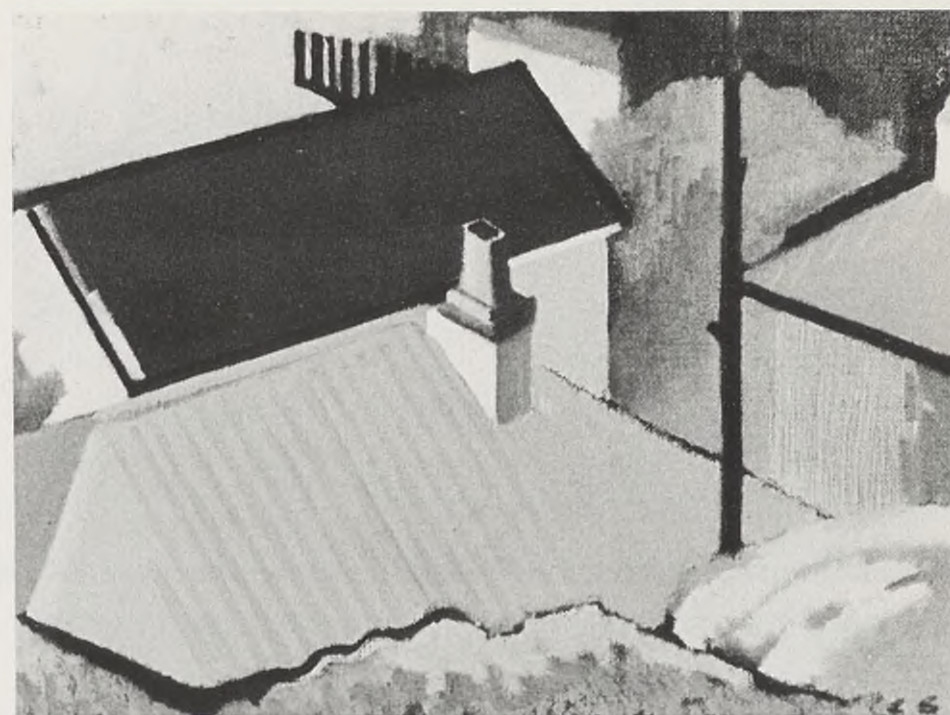
DICKERSON, Robert: Young girls in the street, oil, 90 x 121, \$1,100
 DOBELL, Sir William: Sergeant, ink, 34 x 25, \$325
 DRYSDALE, Sir Russell: Seated nude, pencil, 38 x 24, \$1,000
 FORREST, Capt. J. Haughton: Tasmanian lake, oil, 28 x 45, \$4,500
 FOX, E. Phillips: A quiet moment, oil, 44 x 36, \$1,800
 FRATER, William: The old dray, oil, 54 x 80, \$800
 FULLBROOK, Sam: Cootamundra in wintertime, oil, 34 x 42, \$1,800
 FULLWOOD, A.H.: Richmond floods, watercolour, 23 x 55, \$3,000
 GILL, S.T.: View of Queenscliff, watercolour, 11 x 33, \$1,700
 GLOVER, John: Durham Cathedral, watercolour, 108 x 71, \$5,000
 GOULD, William B.: The day's bag, oil, 63 x 50, \$3,500
 GREY-SMITH, Guy: Life drawing, ink, 48 x 23, \$300
 HAXTON, Elaine A.: Reading, oil, 74 x 24, \$400
 HERBERT, H.B.: Low water, watercolour, 27 x 58, \$2,000
 HESTER, Joy: The couple, wash drawing, 25 x 15, \$900
 HEYSEN, Sir Hans: Cattle and gums, watercolour, 37 x 30, \$9,500
 HILDER, J.J. Dora Creek, pencil, 11 x 13, \$440
 HODGKINS, Frances: Mother and child, watercolour, 28 x 26, \$3,800
 JACKSON, James R.: Sydney Harbour, oil, 19 x 59, \$3,000
 KRONER, Christian Johann: Wild deer and boar in the snow, oil, 104 x 139, \$6,250
 LAWRENCE, George: Clarence Estuary, oil, 60 x 90, \$6,500
 LENNOX, John: Wise draw, oil, 151 x 151, \$400
 LINDSAY, Sir Daryl: The White Cliffs of Dover, watercolour, 25 x 34, \$400
 LINDSAY, Norman: The procession, oil, 22 x 41, \$7,000
 McCUBBIN, Frederick: Kitchen at the Old King Street Bakery, oil, 50 x 60, \$40,000
 McINNES, W.B.: The little pool, oil, 24 x 34, \$2,100
 MARSHALL, Thomas F.: Emmigration, the parting day, oil, 91 x 153, \$16,000
 MATHER, Sydney: Logan landscape, Victoria, oil, 50 x 60, \$750
 MOLVIG, Jon: Portrait, pencil, 58 x 44, \$225
 MUNTZ-ADAMS, Josephine: Copse of trees, oil, 14 x 22, \$160
 NAMATJIRA, Albert: Central Australia, watercolour, 23 x 34, \$1,200
 NOLAN, Sir Sidney: St Kilda Beach, oil, 52 x 76, \$2,000
 O'CONNOR, Victor: Mr Gradgrind's decision, oil, 44 x 57, \$1,000
 OLSEN, John: The bird, mixed media, 40 x 49, \$350
 REES, Lloyd: Southern seas, oil, 60 x 75, \$10,500
 ROBERTS, Tom: Landscape, oil, 12 x 23, \$7,000

ROWAN, Marian Ellis: Phlox, watercolour, 26 x 14, \$450
 SCHELTEMA, Jan Hendrik: Evening, oil, 59 x 98, \$11,000
 STREETON, Sir Arthur: Mount Baker, oil, 50 x 75, \$25,000
 STURGESS, R.W.: A summer's evening glow, watercolour, 31 x 47, \$1,100
 TODD, Milan: Australian flora and fauna, oil, 104 x 302, \$1,200
 TURNER, James A.: Resting at the end of day, oil, 19 x 34, \$14,000
 VON GUERARD, Eugen: Castle Rock, Cape Schank, (Victoria), oil, 59 x 90, \$60,000
 WAKELIN, Roland: Boats and bathing boxes, oil, 18 x 27, \$1,100
 WHEELER, Charles: The nudes, crayon, 18 x 25, \$250
 WHITELEY, Brett: View from the bedroom at Lavender Bay with magnolia, ink, 170 x 152, \$3,000
 WITHERS, Walter: Yarra at Heidelberg, oil, 23 x 35, \$9,000
 WOODHOUSE, Frederick: Jnr: Glenloth with jockey (G. Robson), trainer (H. Carmody) and owner (J. Urqharts), oil, 49 x 69, \$8,500
 WOODHOUSE, Frederick, Snr: Mentor with trainer (Walter S. Hickenbotham) and jockey (Mick O'Brien) with Old Flemington Mounting Yard in background (then situated under the elms at the western end of Flemington Racecourse), oil, 37 x 50, \$11,000
 YOUNG, W. Blamire: Granite, watercolour, 76 x 63, \$5,000
 ZELMAN, Victor: The fruit pickers, oil, 50 x 70, \$950

Some Recent Acquisitions by the National and State Galleries

Australian National Gallery

AUSTRALIAN: New South Wales, sideboard, (c. 1820)
 BLACKMAN, Charles: Floating schoolgirl, 1954
 BRACK, Johh: Men's wear, 1953
 CAZNEAUX, Harold: Group of 34 photographs
 DUPAIN, Max: Group of 100 photographs
 MAYA CULTURE: Late classic period, A.D. 550-95, Guatemala, jade pendant in the form of a head
 PRE-COLUMBIAN AMERICA: Bolivia, Middle Horizon, A.D. 900-1,000, Tiahuanaco textile
 VASSILIEF, Danila: 5 paintings: Scorpion, 1943; Army invading farmland, 1942; Poverty and prostitution, 1943; Man and his troubles, 1944; Myself in a green and dark mood, 1944
 VILLON, Jacques: 10 gravures



Red rooves 1982

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Queensland Art Gallery

AVATI, Mario: Artichauts d'armorique, colour mezzotint
BUNNY, Rupert: La danse du voile, colour monotype
CARPEAUX, Jean Baptiste: Genius of a dance, bronze
COOK, William Delafield: A haystack, acrylic
CROOKE, Ray: Native figure with fish design, gouache
DALOU, Jules A.: ... Wisdom supporting Liberty, bronze
HAWKINS, Weaver: Japonica, watercolour
HOKOSAI, Katushika: 5 coloured woodcuts from the Hokusai Manga series; Volume 10 of the Hokusai Manga (Gift of Verlie Just)
HORST, Horst P.: Coco Chanel; Gertrude Stein with Horst, both photography
OLLEY, Margaret: Dina, oil (Gift of Pamela Bell)
O'MALLEY, Glen: Six photographs from the Four-and-a-half months in the north series, 1978
QUIRK, Philip: Ayers Rock; City to surf; Portrait of Sidney Nolan, (1980), all photography
ROMANO, Clare: Deep canyon, 1978; Desert canyon, 1971, both coloured collographs
ROSE, William: Untitled, pen and coloured inks (Gift of Pamela Bell)
SHEPHERDSON, Gordon: Dr Gertrude Langer, oil (Gift of Queensland Art Gallery Society)
WILLIAMS, Fred: Echuca landscape, (1961), oil

SHORE, Arnold: Mt Macedon, 1942, oil, (Gift of Revlon Pty Ltd)
SMITH, Eric: Rudy Komon, 1981, oil, (Gift of Rudy Komon Art Gallery)

National Gallery of Victoria

HEREL, Peter: Novalis — Fragments et Grains de Pollen, 1980, illustrated book
NOLAN, Sir Sidney: Group of thirty-one drawings, (c. 1937-60)

Art Gallery of South Australia

GRIFFITH, William: Portrait of a young woman, (1849), watercolour
HILLER, Susan: Ten months, (1976), photography
KANDINSKY, Wassily: Drei Reiter in rot, blau und schwarz, (1911); Schwarzer Fleck, (1912); Variation based on Improvisation No. 21, (1911), all woodcuts
READ, Richard: Portrait of Reverend Samuel Marsden, (1833), watercolour
ROBERTS, Tom: Turning the soil, (1880s), oil
SANSOM, Gareth: Banbury Cross, (1969), synthetic polymer paint and oil
SZONYI, Stefan: Music box, (1981), earthenware
TUCKER, Albert: Woman with bird, (1943); Pilate, (1952), both oil

Recent Gallery Prices

Sizes in centimetres

Art Gallery of New South Wales

BAITSU, Yamamoto: Birds and flowers of the four seasons, 1847, pair of six-fold screens, ink and colour on paper
BUVELOT, Louis: Man with horse and cart, 1872, watercolour and gouache
CHERET, Jules: The Throne of Scotland, 1871, colour lithograph
CHINESE: Figure of Bodhisattva, Tang Dynasty, 8th century, limestone
CORNISH, Christine: 4 silver gelatin photographs
DUPAIN, Max: 7 vintage prints, 1935-52
FAIRWEATHER, Ian: Walls of China, (c. 1935), oil
GROOTE EYLANDT: 3 bark paintings (Gift of Allan Mashfield)
MacQUEEN, Mary: Winter landscape, 1961; Minorca cock, 1970; Mandrill, 1972; Air graphic, 1976, all colour lithographs
REES, Lloyd: Fire haze at Gerringong, 1980 (Purchased with assistance from the H.G. Slater Foundation); The waterfall, Tasmania, 1982, both oil
ROUSSEL, Theodore: The agony of flowers, 5 etchings, preparatory study and trial proofs in colour
SANSOM, Gareth: Family, 1981; Du? Du? Du?, 1981, both drawing

BLACK, Dorrit: The eruption, colour linocut, 24 x 18, \$1,000 (Beth Mayne, Sydney)
BORGELT, Marion: Painting I, oil, 198 x 152, \$1,100 (Axiom, Melbourne)
BRAMLEY-MOORE, Mostyn: My bed in Bali, synthetic polymer paint, 66 x 54, \$450 (Gallery 52, Perth)
BROOKES, Peter: Frozen man stance, synthetic polymer paint, 112 x 77, \$250 (Mori, Sydney)
CLARKE, Peter: Cantigas, synthetic polymer paint, 198 x 274, \$6,000 (Gallery A, Sydney)
COLEING, Tony: Untitled 1982, synthetic polymer paint, 92 x 92, \$1,500 (Roslyn Oxley, Sydney)
DUPAIN, Max: Tathra, South Coast, N.S.W., vintage print, \$850; Sunbaker, contemporary print, \$500, both photography (Church Street, Melbourne)
EAGER, Helen: Reading, pastel, 122 x 81, \$600 (Watters, Sydney)
FOWLER-SMITH, Louise: Memories of Dungog, mixed media, 141 x 100, \$750 (Holdsworth, Sydney)

FRANK, Dale: A crystalline sunset as the artist's view, graphite, 102 x 76, \$650 (Roslyn Oxley, Sydney)
 HEALEY, Sandy: Untitled, drawing, mixed media, 77 x 56, \$300 (Garry Anderson, Sydney)
 HINDER, Frank: Interlace, watercolour and montage, 34 x 41, \$500 (Victor Mace, Brisbane)
 HOPE, Polly: View of Sydney, soft art — stuffed picture, 188 x 270, \$8,500 (Australian, Melbourne)
 HUMBLE, Brenda: Homage, oil, 91 x 91, \$350 (James Harvey, Sydney)
 JONES, Peter: Sway (Lifto), exposed photographic paper cut-out over painting, 44 x 69, \$120 (Mori, Sydney)
 KING, Martin: Six colours from the earth, pencil, gouache, collage, 75 x 110, \$250 (Robin Gibson, Sydney)
 LAMBERT, Ron: After Chichen Itza II, synthetic polymer paint, 94 x 124, \$1,000 (Watters, Sydney)
 LAYCOCK, Donald: Maitreya No 12 from the Maitreya series, oil, 140 x 100, \$3,000 (Huntly, Canberra)
 LEACH-JONES, Alun: The romance of death No 2, synthetic polymer paint and metal flake, 229 x 350, \$8,500 (Rudy Komon, Sydney)
 LETI, Bruno: Still life in landscape I, synthetic polymer paint, 74 x 54, \$500 (Huntly, Canberra)
 LEWIS, Christopher: Midtown streetscape, oil, 92 x 92, \$600 (Robin Gibson, Sydney)
 MALT, Brian: Bell wheatfields, oil, 61 x 121, \$1,250 (Holdsworth, Sydney)
 MONCRIEFF, Paul: Toucan, mixed media, 44 x 34, \$250 (Nexus, Perth)
 OLLEY, Margaret: Dressing table, oil, 76 x 101, \$2,000 (Holdsworth, Sydney)
 PARR, Robert: Spectator, mild steel, 116 x 65 x 72, \$3,300 (Watters, Sydney)
 PINSON, Peter: Substance and shadow V, synthetic polymer paint, 101 x 151, \$1,100 (Painters Gallery, Sydney)
 POWDITCH, Peter: Passage, synthetic polymer paint, 101 x 214, \$3,000 (Rudy Komon, Sydney)
 PROCTOR, Thea: Fan design, watercolour, silk, 49 x 24, \$3,000 (Beth Mayne, Sydney)
 KAYS, Lenore: Queensland blue and berries, Chinese inkstick and watercolour, 89 x 72, \$700 (Painters, Sydney)
 RODIN, Auguste: La martyre, bronze, 40 x 158, \$100,000 (David Jones', Sydney)
 SPOWERS, Ethel: Swings, colour linocut, 24 x 26, \$1,600 (Beth Mayne, Sydney)
 STANSFIELD, The legend of the whales, gouache, 51 x 72, \$350

(Rudy Komon, Sydney)
 WILLEBRANT, James: Ascension consultation, synthetic polymer paint, 165 x 94, \$2,250 (Robin Gibson, Sydney)

Classified Advertising

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Deadlines for material:

June 1983 issue: 2 March
 September 1983 issue: 1 June
 December 1983 issue: 1 September
 March 1984 issue: 1 December

Information Wanted

I am currently researching and preparing a comprehensive exhibition of the works of Eric Wilson (1911-1946) to be mounted in late 1983, and would be grateful for any information from collectors as to the whereabouts of paintings and drawings by Eric Wilson. Please contact Andrew Sayers, Newcastle Region Art Gallery, Laman Street, Newcastle (049) 2 3263.

Books Received

Donald Friend: Australian War Artist 1945 by Gavin Fry and Colleen Fry, (Currey O'Neil, Melbourne, 1982, ISBN 0 85902 344 3), \$35
Australian Art Review Edited by Leon Paroissien, (Oxford University Press, Melbourne, 1982, ISBN 0 949684 00 7), \$35
Charles Bannon Australian Printmaker An Aspect of Australian Art 1968-1982 by David Dolan, (Angus & Robertson, Sydney, 1982, ISBN 0 207 14779 5), \$34.95
Of Dreams Unborn by Rae Hogan, (Pedusu, Sydney, 1982, ISBN 0 9593936 0 9), \$24.95
The Mural Manual by David Humphries and Rodney Monk, (Arts Council N.S.W. Ltd, Sydney, 1982, ISBN 07240 6178 9), hard cover \$22, soft cover \$15.95
Asphodel, text by Lilla Cole, illustrations by Robert Juniper, (Fremantle Arts Centre Press, Fremantle, 1982, ISBN 909144 58 3), \$15
From Sydney Cove to Duntroon. A Family Album of Early Life in Australia by Joan Kerr and Hugh Falkus, (Hutchison, Melbourne, 1982, ISBN 0 09 148050 7), \$19.95
The Visual Artist and the Law by Shane Simpson, (The Law Book Company, Sydney, 1982, ISBN 0 455 20452), \$12.95



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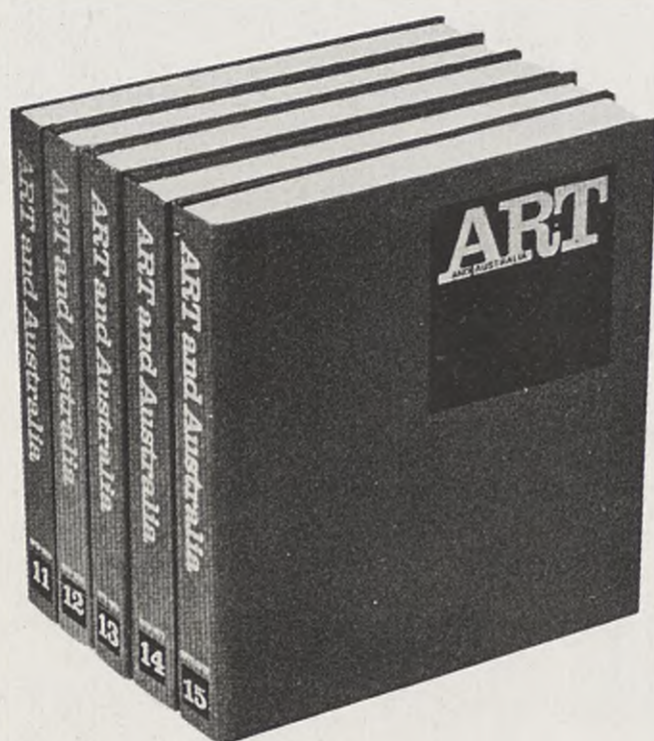
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