

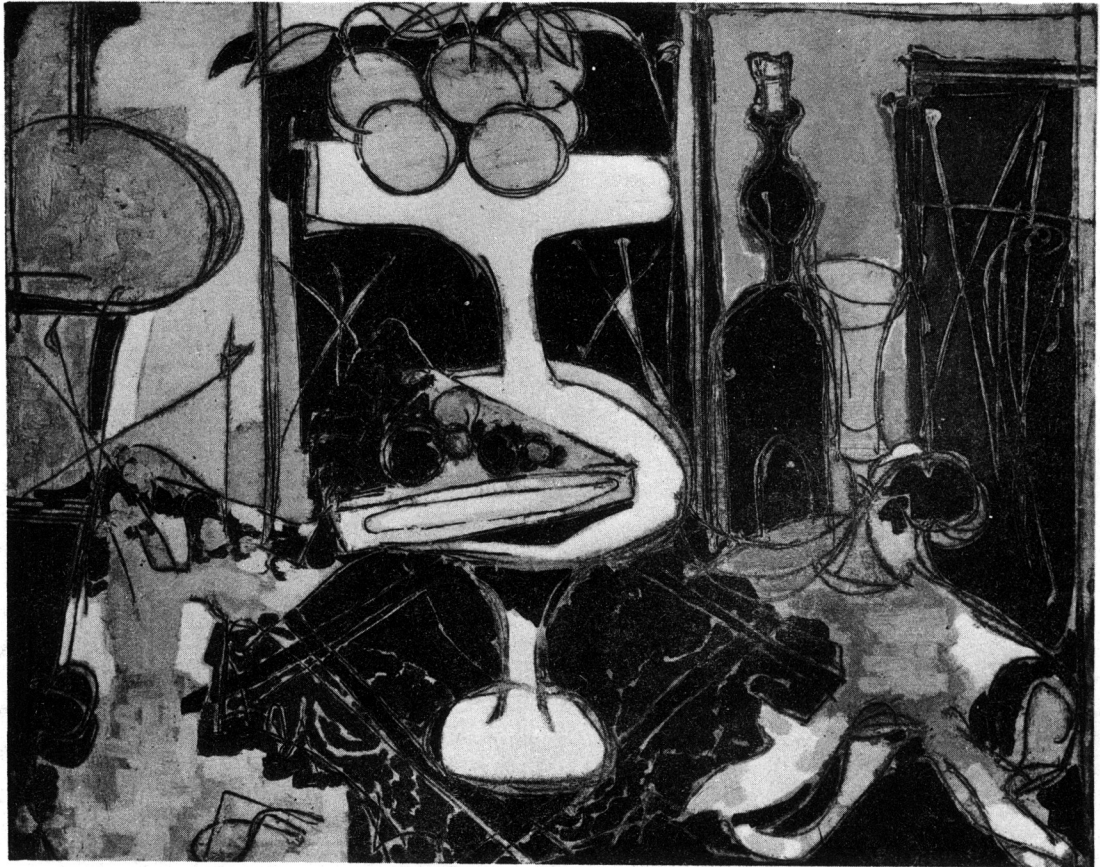


THE QUARTERLY BULLETIN

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NATIONAL GALLERY OF VICTORIA



CLAUDE VENARD: STILL LIFE WITH WHITE COMPORT

(Oil on canvas, 35 in x 31½ in.)
Felton Bequest

ONE OF THE YOUNG FRENCH ARTISTS of the School of Paris, CLAUDE VENARD, has developed a semi-abstract, decorative style influenced to a degree by the art of Braque. Visual perception underlies much of the effect of his still life composition *WHITE COMPORT ON A RED TABLE-CLOTH*. The synthesis is sustained by elusive reference to light and shade and texture. The will to abstraction dominates, however, and the design is established by freely inscribing contours and directions of form in the thickness of a specially prepared surface.

Strong contrasts from white to black figure with the major note of red.

Harmonic sequence is maintained through soft browns, delicate tints, and neutrals.

VENARD'S ability as a colorist and his desire for rhythmical force sustain the lightness of his style.

Born in Suffolk in 1926, ALAN REYNOLDS gained outstanding success in London in 1953 when everything was sold from his second one-man exhibition at the Redfern Galleries. A highly personal blend of fantasy, symbolism, and poetic imagery is offered in his strongly patterned landscapes, which bear an affinity with the contemporary English romanticism of Graham Sutherland and the late Paul Nash. This *BOTANICAL DRAWING* is far from a literal record of fact. Each specimen has been closely observed and then re-lived as an experience of form.

Fundamental characteristics are presented in subtle rhythmic relation.

The interplay of forms with the panelled background reveals the artist's resource, power of invention, and fine sense of colour.

ARNOLD SHORE.



ALAN REYNOLDS: SHEET OF BOTANICAL STUDIES.

(Gouache, 15 in. x 10 in.)
Felton Bequest



JOHANNES HEDEGAARD : VINAIGRETTE. (Stoneware, height $7\frac{1}{2}$ in.)
Purchased

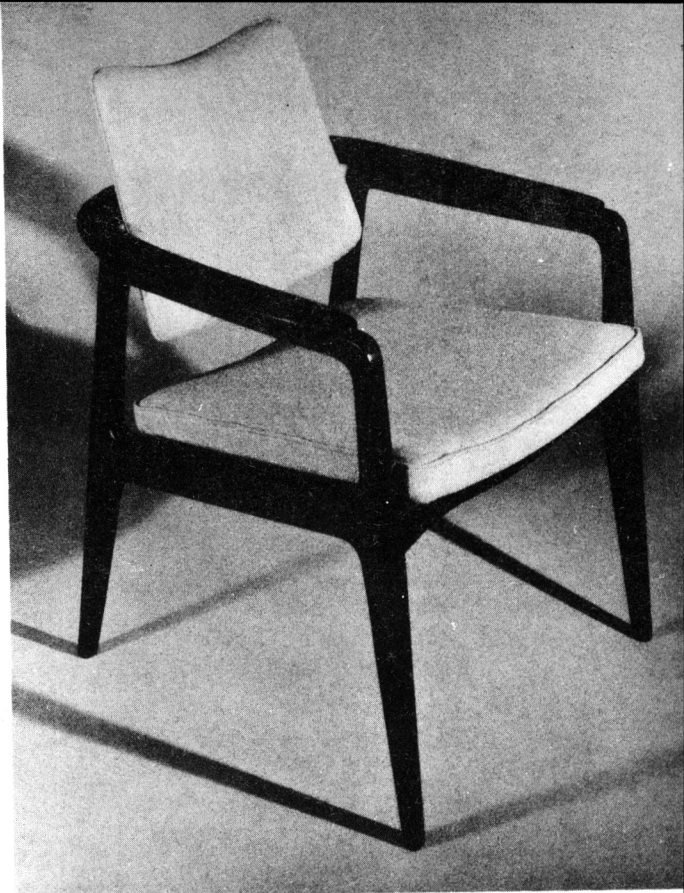
AT LEAST THREE of the four Scandinavian countries have been known, over the past twenty years, for their progressive distinctive design in furniture, glass, ceramics, and silverware. The Gallery has representative pieces in each category and those illustrated here are among the most recent acquisitions.

The Royal Copenhagen pottery, which was founded about seventy years ago, inherited the fame of its eighteenth century predecessor, known for its blue-and-white porcelain ware. The new factory has not limited itself to the Delft, but produced a variety of work, polychrome included. A leader amongst the artists working there has been Nils Thorsson (born 1898) and the stoneware bowl, below, is his work. A simple but bold shape is given refinement with an inward turning lip, and with subdued colours, though the decoration is vigorous. The colours are dark sepia on brown. The piece is large ($15\frac{1}{4}$ inches diameter) and heavy, but perfectly fired. A younger man, a sculptor, is responsible for the vinaigrette: he is Johannes Hedegaard (born 1915). Similar to the bowl in colour, in shape it is a complicated but finely controlled form. Both pieces were purchased in July, from an exhibition of Danish pottery held in Sydney.

NILS THORSSON : BOWL. (Stoneware, diameter $15\frac{1}{4}$ in.)
Purchased



AN ARMCHAIR, suited to either home or office use, designed by Sigvard Bernadotte, of Sweden (who is, incidentally, Count of Wisborg). Bernadotte has designed for stage and films, as well as silver, textiles, furniture, and glass. This chair is designed for packeted export to U.S.A., and fits together with steel screw-and-slot joints. The back is attached with swivel-pins which allow it to settle to the user's angle of sitting. The timber is stained black, the upholstery is lime green in the Gallery's example. A double-seat version of the same design is also made. The chair's distinction as a form lies in its severe good proportions. Severity is a suitable ally to its mechanical production, but it is softened by the curve and shape of back and seat, and by a concavity of the arms which is not readily apparent but is immediately felt by the user.



SIGVARD BERNADOTTE : ARMCHAIR.

(Height 34 in., width 24 in.)
Felton Bequest

A Danish armchair, with bent laminated arms, slatted back and loose cushions. The timber is used in its natural colour, a darker wood being introduced in the arms. The bending of laminated timber has been dramatized in these arms—a bold sweep which is the dominating interest in the chair. A sofa of matching design is also made. The designer is O. Molgard-Neilson, an architect. With his partner, Peter Hvidt, he is responsible for many furniture designs, and the recent Felton Bequest purchases include also a set of coffee tables by them, sections of a circle in shape, which fit together or may be used singly.

DAVID SAUNDERS.

O. MOLGARD-NEILSON : ARMCHAIR.

(Height 37 in., width 25 in.)
Felton Bequest





DANIEL VIERGE : DON PABLO FRIGHTENING CIPRIANA. (Pen and ink drawing. 11 $\frac{1}{2}$ in. x 7 $\frac{3}{8}$ in.)
Felton Bequest 1905

DRAWINGS IN THE PRINT ROOM

I can remember as a boy some fifty years ago being taken to the National Gallery by my mother, and among other things looking at two drawings by Vierge and Menzel in dingy mounts and mean little black frames. I can still see them hanging in the Stawell Gallery—incongruously alongside large oil paintings.

I have since realized that they are not great drawings, but very good of their kind : to me they opened the door to a new world. In the years between, I have looked at countless drawings and have never ceased to wonder at the profound and mysterious craft called draughtmanship.

Draughtmanship, or the imaginative ability to draw well, is, like great sculpture, one of the rarest gifts given to man. There have been many great painters and colourists, but the great draughtsmen can be narrowed down to a very small field, and stand out like beacons in the history of art.

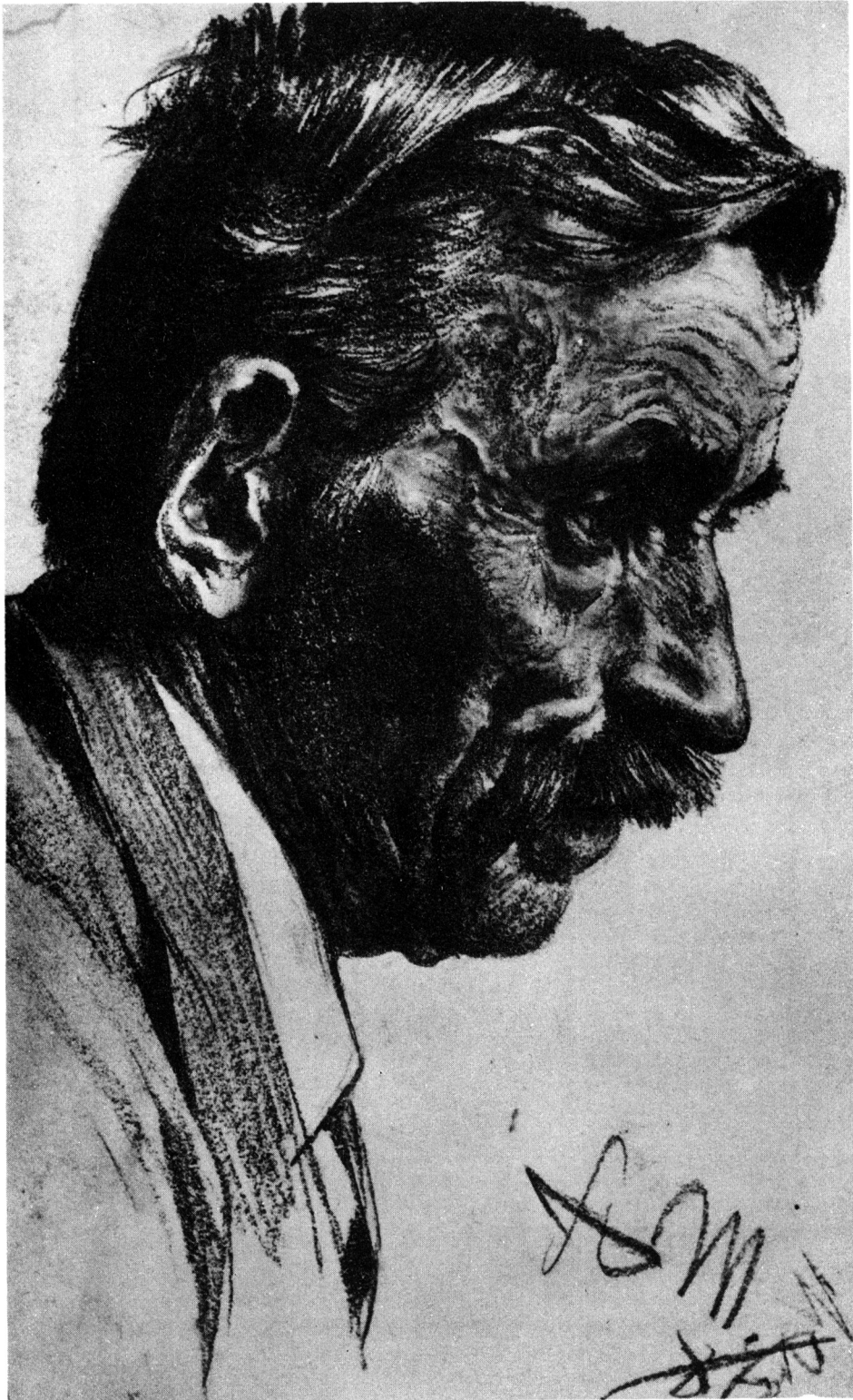
When we look at the drawings by the masters—Leonardo, Michaelangelo, and Raphael—with their searching analysis of form, the inspired shorthand of Rembrandt and Claude, the exact and measured perfection of an Ingres, the fluent ease of Tiepolo, the turbulent robustness of Rowlandson, the charm and sensibility of Watteau, the irony of Daumier, and the subtleties of trial and error of Degas, we are faced by some intangible quality beyond human analysis. These drawings seem to have arrived on the paper by some mysterious force.

The Melbourne Gallery was fortunate in the days—long past—when it was possible to acquire examples by some of the great Masters. That discerning connoisseur Robbie Ross got us the splendid set of Blakes—the pride of our Print Room ; Frank Rinder the two superb examples of Daumier and the Ingres ; Randall Davies the Rembrandts and the del Sartos from the Oppenheimer Collection ; the Modigliani and the magnificent Dancer by Degas came later. In all a mere handful, but a handful worthy to build around.

Since 1940—thanks to the generosity of the Felton Bequest—we have year by year been quietly adding to this small group. But the great drawing becomes rarer each year and prices have soared to fantastic sums for anything with a tag to it. In spite of this we have secured three drawings by Claude, four by Gainsborough, the tender and charming little " Lady in a Persian Dress " by Liotard, Romney's brilliant brush drawing " Study for a portrait of Lady Hamilton ", and more recently the Charles Keenes—a unique collection of 750 drawings and notes covering the whole gamut of this great English draughtsman's work, which took its previous owner fifty years to get together.

In the modern field, examples by Sickert, Tonks, Rodin, Despiau, Beerbohm, Picasso, and many other fine drawings are in our Print Room—an inspiration to students and for all who have the eye to see and the wit to appreciate—a never ending source of pleasure.

DARYL LINDSAY.



ADOLPH MENZEL : A MAN'S HEAD

(Pencil drawing 8½ in. x 5 in.)
Purchased from the artist by Sir Joseph Pennell 1895

RECENT ACQUISITIONS TO THE ART GALLERY INCLUDE :

<i>Oil Paintings</i>	
Entombment	Roy de Maistre Felton Bequest
Forest and Sun	Max Ernst Felton Bequest
The Glass House	Viera da Silva Felton Bequest
Nautical Still Life	Jean Metzinger Felton Bequest
Still Life with White Comport	Claude Venard Felton Bequest
<i>Watercolour</i>	
Coast Scene	Edward Bawden Felton Bequest
<i>Drawings</i>	
Curved Forms	Barbara Hepworth Felton Bequest
Two Groups of Two Figures	Barbara Hepworth Felton Bequest
Sheet of Botanical Studies	Alan Reynolds Felton Bequest

RECENT ACQUISITIONS TO THE ART MUSEUM INCLUDE :

Champleve Enamel Plaque	Limoges, French XIIIth century Felton Bequest
Dainichi Buddha	Japanese, Kamakura Period Felton Bequest
Early Lacquer Mask	Japanese, Kamakura Period Felton Bequest

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Ursula Hoff
Arnold Shore
Gilbert Docking
Harley Griffith

E. Paton

The following publications and reproductions are on sale at the Swanston-street entrance :

Catalogue of the Gallery (5s.) Gallery Guide (6d.). Catalogue of Selected Masterpieces with 30 illustrations (1s. 6d.).
Thirteen large reproductions (25s. each). A selection of small reproductions including Christmas cards.

THEATRETTE :

LUNCHTIME FEATURES at 1.15 p.m.

ART FILMS : Third Tuesday of each month.

DOCUMENTARY FILMS : First, Second, and Fourth Tuesdays and Third Thursdays.

PUBLIC LIBRARY LECTURE : First Thursday.

MUSICAL RECORDINGS : Second and Fourth Thursdays.

The cover design in this issue is Jean Metzinger : *Nautical Still Life*. (Oil on Canvas, 28 in. x 20 in.)
Felton Bequest.