

Family panto in paint

DAVID Larwill's latest exhibition at Gould Galleries is a celebration of a special period of his life: the birth of his first child, James, last June.

Once you begin to decipher Larwill's personal brand of pictograph, this exhibition becomes extremely readable, and perhaps could be retitled *The First Adventures of Jim*.

Larwill draws close to the *Boy's Own* themes that have been used consistently by Adelaide artist and friend David Bromley.

As do the Bromleys, the Larwills carry a certain air of nostalgia.

In paintings such as *Family Balance* we see David the dad balancing on a pedestal, his partner Fiona to the left and young Jim to the right, staring out from under a three-peaked crown.

There's also a new dog, Bob, top left.

Fortunately the drawing is still highly expressive, so even the slightest hint of self-aggrandisement would be wrongly ascribed.

Instead, Larwill's funky, childlike outlines are consistent with his theme of celebrating childhood.

Young Jim can be seen in many of these works: wearing a propeller cap, reaching for his mother, chasing or being chased by Bob the dog.

Dad's face oscillates between expressions of love, pain, frustration and amazement at this uninhibited intrusion into studio rituals.

There is a stylistic consistency

VISUAL ARTS

DAVID LARWILL

Where: Gould Galleries, 270 Toorak Rd, South Yarra

When: until April 17

PERCY WATSON: SELECTED WORKS

Where: Eastgate & Holst, 158 Burwood Rd, Hawthorn

When: until April 15

Reviewer: Jeff Makin

recognition, but an established, talented painter who is sure of his vision, and sharing his domestics with an appreciative audience.

MEANWHILE over at Eastgate & Holst, there is a survey of a forgotten figure in our short history of art, Percy Watson.

Watson studied with George Bell in the late 1940s, a contemporary of Fred Williams, Harry Rosengrave and Ian Armstrong.

But unlike his peers he chopped and changed his style, from Tonal Realist to Impressionist, Cubist and Non-Objective Abstractionist.

Within each genre there are admirable works in this survey.

His *School of 1944* has a Grace Cossington Smith feel to it.

Landscape in Winter from 1951 echoes the surreal stylisation that had its origins in the School of Paris. The French feel is continued in the earthy,



CRITIC'S CHOICE

RACHEL ROVAY AND JOHN HIPWELL

Where: Gross Gallery, Jewish Museum of Australia, 26 Alma Rd, St Kilda, until April 3

Reviewer: Jeff Makin

The Australian Conservation Foundation presents Rachel Rovay's series of paintings called *A Sense of Place II* and John Hipwell's Video Installation, *Land of Milk and Honey*.

This is a vibrant, thought-provoking exhibition, art with a conscience that makes a connection between an artists' perspective of place and various environmental issues.

DAVID BAND: LOVE POEMS

Where: Stonnington Museum of Art, Deakin University, 336 Glenferrie Rd, Malvern, until May 7

This collection ably displays the look and virtues of one of printmaking's most spontaneous techniques. These abstract lozenge and cellular shapes by David Band are latticed and layered flatly, one on the other, into retro and lava-lamp designs.

LIMITED EDITIONS: ARTHUR BOYD IN PRINT

Where: Mornington Peninsula Regional Gallery, Dunn's Rd