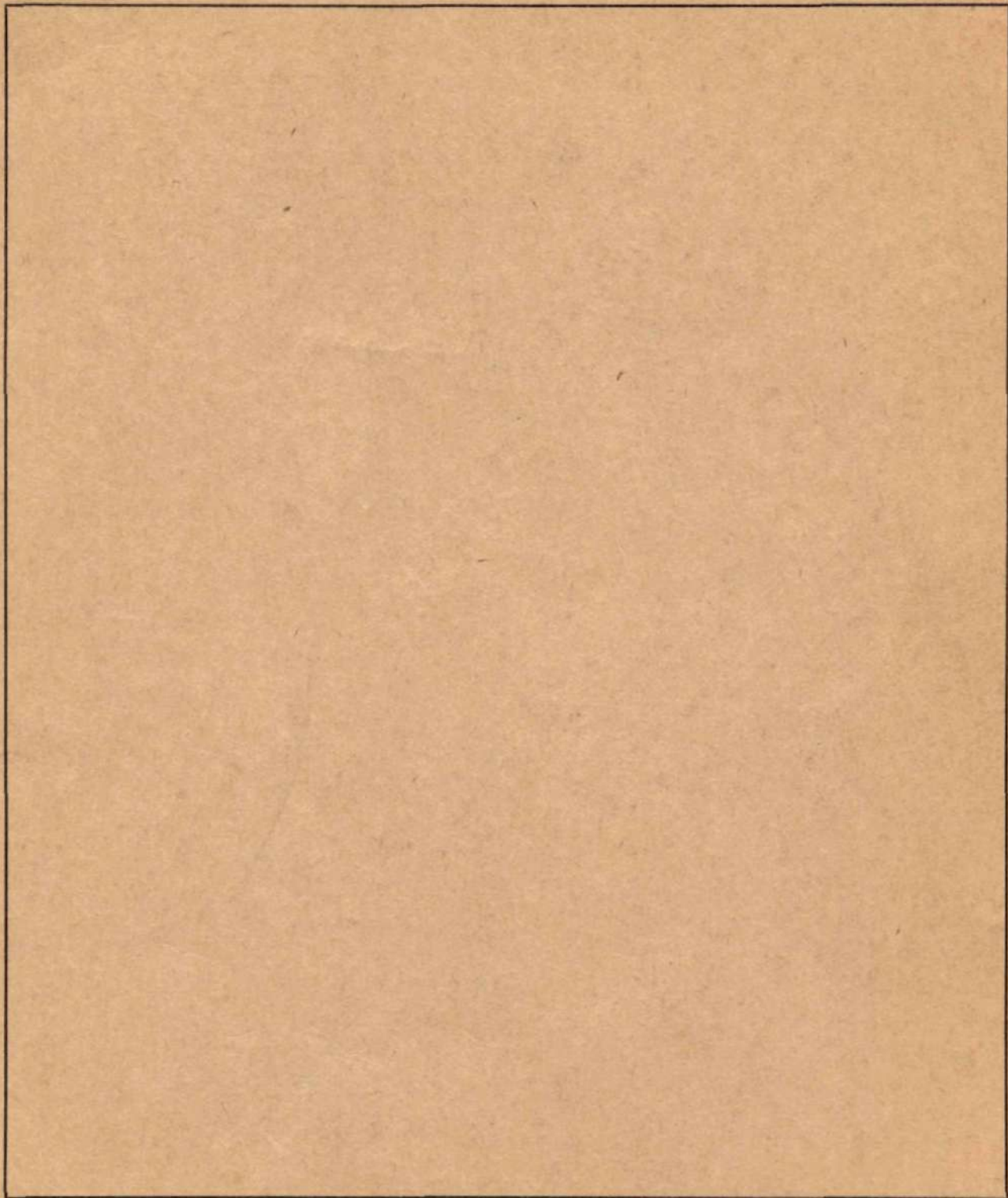


Aspects of Australian Painting

Organized by the Auckland City Art Gallery in association with Qantas



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In 1963, the Australian Commonwealth Art Advisory Board gladly accepted an invitation from the New Zealand Government through its Arts Advisory Council, to mount a collection of Australian paintings for exhibition at the 1964 Auckland Festival. Sponsored by the Queen Elizabeth II Arts Council, this exhibition of 109 Australian paintings from colonial days to the present, travelled throughout New Zealand.

Although several large exhibitions of contemporary Australian paintings had visited New Zealand earlier, it was an historical event, being the first comprehensive exhibition of Australian painting to travel the country. Perhaps in the next few years, an equivalent survey of New Zealand painting will be offered by the Government for touring in Australia.

Reciprocal exchanges of exhibitions between the two countries is a practice which needs to be established. But in the meantime a few trans-Tasman exchanges have been arranged by several public and commercial galleries. Currently, an exhibition of 34 paintings and 5 sculptures called 'Eight New Zealand Artists' is travelling the Australian circuit of public galleries.

Selected by the Keeper of the Auckland City Art Gallery and with the co-operation of the National Gallery of Victoria and the New Zealand Department of External Affairs, it was launched with the hope "that this particular exhibition will be the beginning of a greater exchange of work between the two countries".

Some months ago, the Dunedin Public Art Gallery presented a loan exhibition of Australian works. Earlier a New Zealand painter exhibited widely in Australia. More recently, an Auckland commercial gallery negotiated a showing in Sydney of a small group of paintings by New Zealand artists. Now 'Aspects of Australian Painting' is being presented.

This exhibition should be regarded as the first of a series on recent Australian painting. Only by seeing the work of a hundred or so painters who are currently winning serious attention, could one see the range and diversity of painting on a national scale.

It should be said here that painters have a special place in the life of a nation — mainly because they are able to state, in the very tangible and yet flexible form of paintings, essential qualities that belong to a people and their environment. These statements can be subjective and/or objective and the range is limitless in its subtleties and emphasis.

The Irish-Australian poet Max Dunn, who married a New Zealand girl, said: *The country grows/Into the image of the people,|And the people grow/Into the likeness of the country| Till to the soul's geographer|Each becomes the symbol of the other.*

The national and international functions of the painter are recognized by the United Nations in Article IV of the Unesco 1950 Free-Flow Agreement, which is specifically designed to make it easier to import cultural material in the interests of intellectual progress, international understanding and peace.

We are told that New Zealand is a party to this Agreement: that in "very general terms New Zealand honours its undertakings by completely exempting a wide range of educational, scientific and cultural imports from Customs Duty", but that "unfortunately, paintings" are excluded from New Zealand's part of the Agreement.

In practice, what are some of the results of New Zealand's decision to exclude works of art from its part of the Agreement? It means that whilst New Zealand's painters may hold one-man exhibitions abroad and have proceeds from sales remitted back to New Zealand (only, it should be emphasized, through the New Zealand Reserve Bank and in New Zealand currency), the reverse procedure is not allowed, even to New Zealand artists living abroad. Overseas artists cannot hold exhibitions of their work in New Zealand and have sales remitted out of the country. (It should be noted that this rule does not seem to apply to professional sportsmen, pop singers and other visiting celebrities.)

It means that New Zealanders have no chance of seeing a noted painter's work in depth — unless the exhibition is imported on a no-remittance basis. Obviously, a professional painter cannot afford to provide this service. It means that private collectors are denied this time-honoured method of locally enriching their collections with work originating overseas. It means that public galleries are further restricted in widening the horizons of New Zealand's collections. In total, it means impoverishment of the cultural and intellectual life of the nation. That is why I am mentioning these Regulations in an introduction to a visiting exhibition of paintings.

Many people feel that the root functions of the visual arts in the community are terribly misunderstood especially on government and administrative levels — that painting, among the other arts, is a basic and essential form of communication. Unfortunately, works of art seem to be singled out for restrictive legislation. The public should be made aware of the situation and that the solution to this immediate problem rests in the hands of our legislating politicians.

But why has Australian painting leapt into prominence in the present decade? The answers may be found in many directions. I feel that Max Dunn's lines provide an essential clue. Many Australian artists have sensed this double transmogrification as being an indication that a nation with clearly marked characteristics is rapidly developing.

It is not merely a revival of the paraphernalia of billabongs, bowyangs and jumbucks but a positive identification with the strength and austerity of an ancient land where, as James McAuley says, "reside all things in their imagined counterpart".

Furthermore, a study of the abbreviated biographical notes in this catalogue reminds us how these Australian painters work. It must be said that, on their own initiative and, with confidence in what they have to communicate, they have literally forced recognition for their place and function in a society which traditionally would rather enshrine a racehorse than value its creative artists.

But traditions too, have a way of evolving into something else. It could be, that in New Zealand even under "the existing balance of payments conditions", the "long established policy" which apparently singles out works of art for exclusion from the Free-Flow Agreement will in time be mitigated at least to some extent in the interests of the vitality of the nation.

G. C. DOCKING, *Director*

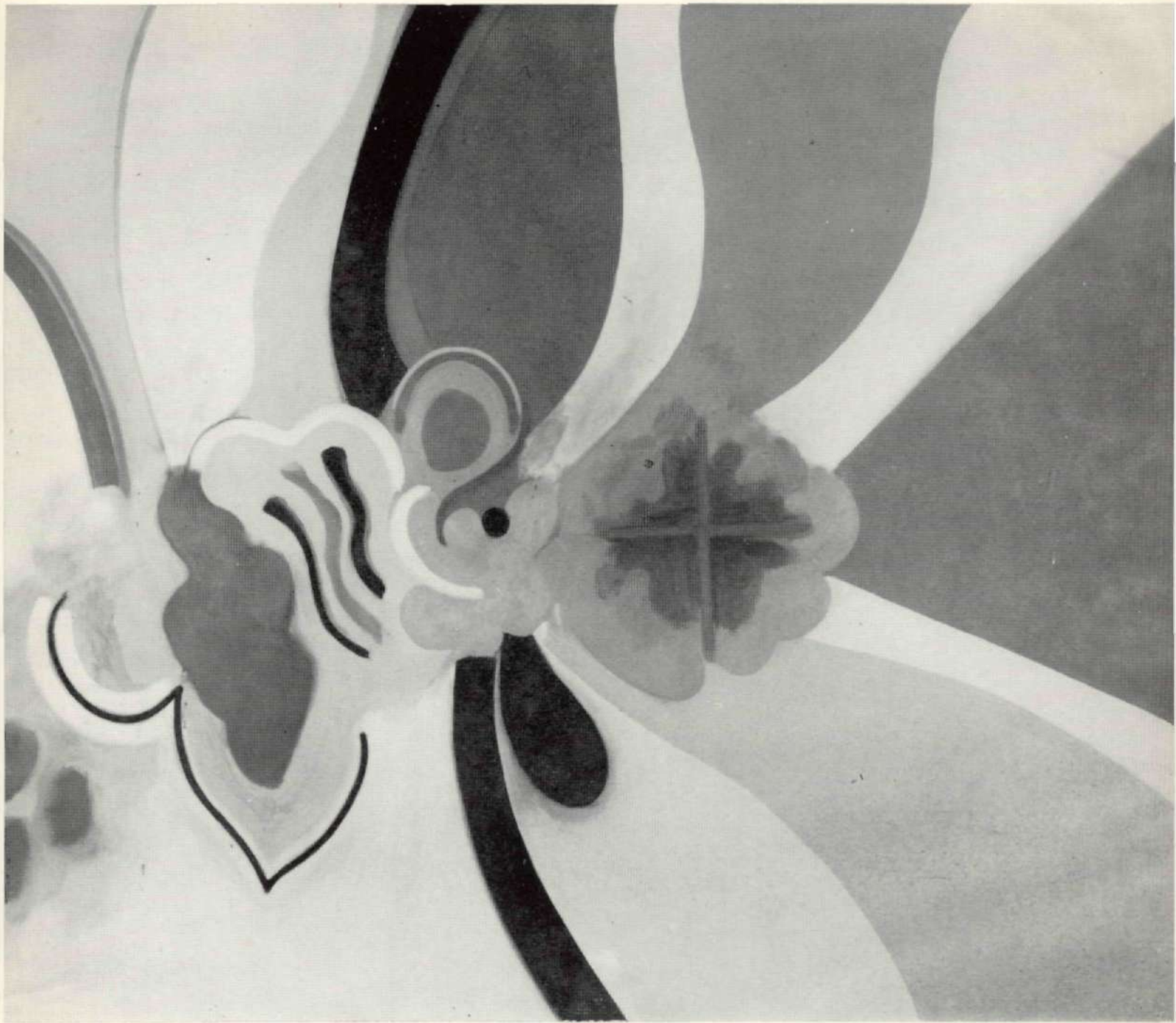
October 1966

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Boyd: 3



*Dawson: St. George and the Dragon 1964
not in exhibition*

Catalogue sizes are given in inches, height before width, to the nearest inch. Unless otherwise stated, works have been lent by the artist.

Charles Blackman

Born Sydney 1928. Studied East Sydney Technical College. Worked as a press artist then moved to Melbourne in 1950 and began painting full-time.

Between 1950 and 1960 held 15 one-man exhibitions in all Australian capital cities. Won the Rubinstein Scholarship in 1961 and went to London. Has continued to send exhibitions to Australia. Represented Australia at Biennale de Jeunes, Paris. Represented in Australian public galleries, universities, civic and bank collections; the Musee de l'Art Moderne, Paris; and in public collections in U.K. and U.S.A.

Blackman's themes are often centred on girls and women inhabiting a place of quiet or fantasy. Even in action, his figures seem to be held in a timeless attitude as though a momentary flash of light had impressed the image on the memory.

1 L'INTERIEUR ROUGE 1965
oil on canvas mounted on board 51x60
Johnstone Gallery

2 THE PARK BENCH 1965
oil on canvas mounted on board 60x66
Johnstone Gallery

Arthur Boyd

Born Melbourne 1920. Studied with his grandfather, Arthur Merric Boyd, the landscape painter, but otherwise self-taught. First exhibited in 1939. With his brother-in-law, artist John Perceval, founded a pottery in Murrumbidgee in 1944, where he made, besides pottery, tile paintings and ceramic sculpture. Selected for Twelve Australian Artists' Exhibition, London, 1953; Venice Biennale, 1958. Went to England in 1959.

Commissioned for ballet decor, Edinburgh Festival, 1962. Represented in Australian collections and in public and private collections in U.K. and U.S.A.

Arthur Boyd has produced a notable series of allegorical paintings indigenous to Australia. He is a painter with the ability to understand the subtler qualities of the Australian landscape.

3 LOST HUNTER 1966
oil on canvas 45x43
Bonython Gallery

4 HUNTER 1966
oil on canvas 45x43
Bonython Gallery

John Coburn

Born Ingham, North Queensland, 1925. Studied East Sydney Technical College, 1947-50.

Awarded Blake Prize for Religious Art, 1960. Has held many one-man exhibitions throughout Australia. Selected for Whitechapel Gallery Exhibition, London 1961; Sao Paulo Biennale, Brazil 1961; Tate Gallery Exhibition, 1962-3. Represented in State and leading public and private collections in Australia.

John Coburn selects his motifs from nature then refines these shapes into universal forms. From around these flow a nimbus of light as though pointing to the spiritual nature of matter itself.

5 MYCENAE 1964
oil on hardboard 54x46
Johnstone Gallery

6 CAPRICORNIA 1961
oil on hardboard 36x54
Johnstone Gallery

Ray Crooke

Born Melbourne 1922. Studied Swinburne Technical College, Victoria. In 1947 held first one-man exhibition and later moved to Yorky's Knob, North Queensland, where he has identified himself with the life and landscape of this area. Represented in many public and university collections in Australia and overseas.

Ray Crooke moved to the northern parts of Queensland. In a long series of paintings he has crystallized the quality of life in this region in such a way that now one sees the area in the artist's terms.

7 ISLANDERS 1966
oil on hardboard 30x40
Johnstone Gallery

8 FROM THE BACK VERANDA 1966
oil on hardboard 32x48
Johnstone Gallery

Lawrence Daws

Born Adelaide 1927. Studied architecture and geology. Studied National Gallery School, Melbourne 1950-53. Awarded Italian Travelling Scholarship and spent 1958-59 living and working in Rome. Since then has divided his time between Adelaide and London. Visited the U.S.A. and Soviet Union, 1951-52. Has held many exhibitions and is well represented in all State and public collections. At the 1966 Adelaide Festival he became the youngest artist to be given a Retrospective Exhibition in an Australian public gallery.

Lawrence Daws is a "metaphysical" painter. His works have, on a popular level, helped people to be more aware of forces beyond the obvious and superficial appearances of nature. The mandala inhabits the sky and the earth.

9 THE HERMIT 1963
oil on canvas 79x69
Johnstone Gallery

10 THE EXPLORER 1963
oil on canvas 79x69
Johnstone Gallery

Janet Dawson

Born Sydney 1935. Studied National Gallery School, Melbourne and won the Travelling Scholarship. Studied Slade School of Fine Art, London 1956-58. Won Boise Scholarship 1959. Travelled and painted in Italy and France from 1959-61. Returned to Australia and has held exhibitions in Melbourne and Sydney.

Janet Dawson is concerned with abstraction. Using the chromatic scale of colour and line to establish planes in space she visually orchestrates these elements into a composition which has a balanced movement.

11 THE ORIGIN OF THE MILKY WAY 1964
oil on canvas 66x78
Gallery A

12 MANNERIST PAINTING WITH VARIOUS DEVICES
oil on canvas 48x42
Gallery A

Robert Dickerson

Born Sydney 1924. Became a professional boxer at the age of sixteen. Started painting in 1949. Has had no formal art training. Exhibited in Australian exhibitions at the Whitechapel Gallery and Tate Gallery, London and has shown in Japan, India, Brazil and Austria.

Is well represented in many public and private collections.

For the whole of his career, Robert Dickerson has centred his sharp and decisive eye on the human being. He presents them with his own special brand of sardonic wit as being people who are alienated whether in open landscapes or crowded bars.

13 WINTER SUN 1965
enamels on hardboard 48x72
Johnstone Gallery

14 JOURNALISTS DRINKING 1962
enamels on hardboard 48x72
Johnstone Gallery





Leonard Hessing

Born Rumania 1931. Studied in Paris with Fernand Leger 1950, but self-taught since. Came to Australia in 1951. Studied architecture at University of Sydney and graduated 1958. Lecturer in art and architecture, University of N.S.W., 1958-62. Now painting full-time. Is represented in several State and civic collections.

Leonard Hessing has concentrated his attention on achieving a full and expressive use of the physical qualities of paint and at the same time to create an image that is evocative and poetic.

22 THINGS PRODUCED EVER RETURN
UNTO THE NAME 1965

acrylic on canvas 72x72
Gallery A

23 BIRTH OF THE PADDINGTON VENUS 1964

oil on canvas 52x50
Gallery A

Jacqueline Hick

Born Adelaide 1919. Studied South Australia School of Arts. Studied and painted in Europe, 1948-51. Held exhibitions in all Australian capital cities and is represented in major public collections. At present part-time teacher South Australian School of Art and Adult Education, Adelaide University.

Many of Jacqueline Hick's paintings are based on images from the area north of Adelaide. Her interests lie in the fusing of colour and form into paintings of dramatic intensity.

24 MOURNERS I & II 1966

oil on board (diptych) 48x72
Bonython Gallery

Frank Hodgkinson

Born Sydney 1919. Studied Royal Art Society classes and Dattilo-Rubbo School, Sydney. Worked as a newspaper illustrator 1937-39. Official war artist, Borneo. Studied and worked in Britain, France, Spain and Italy, 1947-53. Returned to Sydney. Won the first Helena Rubinstein Scholarship 1958 and again travelled in Europe. Has widely exhibited in Australia and overseas and is represented in principal collections.

A brooding quality is noticeable in this work by Frank Hodgkinson. The colour and forms establish a mood associated with the ancient ceremonials of the Aborigine.

25 SUMMER IS . . . 1963

mixed media on hardboard (tryptych) 48x108
Bonython Hungry Horse Gallery

Louis James

Born Adelaide 1920. Received no formal art training. Worked as a draughtsman and served with the A.I.F. Began painting in 1946. Went to England and travelled on the Continent. Won the Maude Vizard-Wholohan Prize, Adelaide 1958. Exhibited in U.K., Belgium, U.S.A., New Zealand and Australia. Now painting in Sydney. Represented in Australian and some English collections.

Louis James develops his paintings from the interior world of the conscious and subconscious. Here there are visual witticisms and fantasies, involved forms and double images.

26 MARDI GRAS 1964

oil on canvas 60x50
Bonython Gallery

27 CARNIVAL 1964

oil on canvas 50x60
Bonython Gallery

Elwyn Lynn

Born Canowindra, N.S.W., 1917. Graduated in Arts, Sydney University. Teaches English in a high school. No formal art training. President of the Contemporary Art Society of N.S.W., and since 1955 editor of its 'Broadsheet'. Art critic for 'The Australian'.

Has held a number of exhibitions and is represented in some State and civic collections.

Elwyn Lynn's 'grey intrusive slabs' are pitted and wrinkled like the calfskin covers on old books. Here is the pleasure of a timeless object, newly found.

28 WESTERN 1965

mixed media on canvas 50x50

29 SHORE 1966

mixed media on duck 46x50





Lynn: 29

Shay Docking

Born Warrnambool, Victoria 1928. Studied Swinburne Technical College and the National Gallery School, Melbourne, between 1948-54. Lived and worked in Melbourne, then Newcastle, 1958-65. Is now resident in Auckland. Is broadly represented in State and public collections in Australia and has participated in overseas group shows touring South East Asia, Japan, U.S.A., South Africa and Europe.

Shay Docking has worked on coastal bush and harbour themes for many years. *Angophoras* become cuneiforms understood by those who love the way these trees inscribe the landscape. Harbours have universal characteristics of all sea-towns with safe anchorages.

15 TOWARDS TOMAREE PEAK 1962

oil and p.v.a. on hardboard 72x54
Johnstone Gallery

16 MOONCATCHER 1961

oil and p.v.a. on hardboard 72x48

Ian Fairweather

Born Scotland 1891. Spent his youth in Jersey and studied Slade School, London. Lived and painted in Canada, China and Bali. Came to Australia for the first time in 1933. After some years in Melbourne, went to the Philippines, back to China and then to India. The Asian periods have strongly influenced his work.

Returned to Australia in 1942, painting in Melbourne, Queensland then Darwin. From Darwin he drifted to Timor on a makeshift raft in 1952. Now lives on Bribie Island off the Queensland coast.

Represented in principal Australian collections and in the Tate Gallery, London.

Ian Fairweather's art is original, personal and highly inventive. He has moved deeply into eastern philosophy, is a scholar of Mandarin and paints fluent arabesques of colour and line.

17 XENOPHOBIA 1962

p.v.a. on chipboard mounted on hardboard 40x56
Collection: Mary Turner

Leonard French

Born Melbourne 1928. Studied Royal Melbourne Technical College and later travelled in Ireland, England and on the Continent. Taught at the Melbourne School of Printing and Graphic Arts and became Exhibitions Officer at the National Gallery of Victoria. Visited Indonesia, India, China and Japan in 1960. Has executed murals for churches, public buildings and the University of Melbourne. Represented in major collections.

Leonard French is a painter of powerfully symbolic hard-edged constructions. The dense rich colours and massive forms have the polyphonic complexity of a dark and sombre fugue.

18 TONGUES OF FIRE 1960

enamel on hessian mounted on hardboard 54x48
Collection: Victor Macallister

19 IN THE BEGINNING 1960

enamel on hessian mounted on hardboard 54x48
Collection: James Fairfax

Thomas Gleghorn

Born England 1925. Came to Australia as a child. Trained as an engineer in Newcastle. Worked as an artist-designer. Appointed director of Blaxland Gallery, Sydney, 1958. Awarded Blake Christus Prize 1958. Sir Charles Lloyd Jones Prize 1959. After winning the Helena Rubinstein Art Scholarship, travelled in England and Europe to paint and exhibit. Now Lecturer in Design, East Sydney Technical College. Represented in many public and private collections.

In his recent works Thomas Gleghorn has developed from earlier abstract expressionist methods in stating his experiences of landscape, into the solid surfaces associated with Spanish painting.

20 ALTAR 1964

oil and acrylic on canvas 48x48
Bonython Hungry Horse Gallery

21 SPANISH PRISON FOR SALVADORE VIVAS

resin on rag paper mounted on hardboard 48x48
Bonython Hungry Horse Gallery





Jon Molvig

Born Newcastle, N.S.W., 1923. Studied East Sydney Technical College for three years and abroad, 1945-52. Exhibited in Australian loan exhibitions to Canada, New Zealand, U.K. and Europe. Now teaching and painting in Brisbane.

Represented in major collections.

Jon Molvig's images are noted for their powerful authority whether stated in a loosely brushed expressionistic medium or in a more formal geometry of scorched and weighty forms.

30 THE GARDEN 1961
oil on hardboard 72x96
Komon Gallery

31 THE LUNATIC 1957
oil on hardboard 57x48
Komon Gallery

Sidney Nolan

Born Melbourne 1917. Studied National Gallery School. First exhibited in 1938. Created the decor for the ballet "Icare" (Serge Lifar), 1942. Made a series of paintings of Central Australian landscape and of the Ned Kelly legend. Chosen to represent Australia at the Venice Biennale 1954. One-man exhibitions in London, New York and Australian centres.

Has travelled widely and is represented in many galleries including the Tate Gallery, London and the Museum of Modern Art, New York.

Sidney Nolan is a natural painter with a capacity for making memorable images. His paintings appear spontaneous, vivid and lyrical, yet frequently in Nolan's drama, there is the touch of the lighthearted and the mock heroic.

32 ANTARCTIC EXPLORER 1964
oil on hardboard 48x48
Collection: Art Gallery of New South Wales

Carl Plate

Born Perth 1909. Studied in Sydney 1928-34, and London 1936-40. Visited Mexico and America, Scandinavia and Russia. Returned to Sydney 1940 and established Notanda Gallery. Has since revisited America and Europe several times, holding exhibitions in London, New York and Rhode Island.

Is represented in most State collections, the Commonwealth Collection, university, and city collections.

Carl Plate's abstractions make their main appeal to the intellect. His work is noted for its urbanity and fine feeling. There is the exact rightness of tone and colour — the precisely stated tension between forms.

33 SEGMENTS AUGUST 1964
p.v.a. on canvas 49x61
Johnstone Gallery

34 GRAPH SEGMENTS NO. 5.
RETOLD 1963/65
p.v.a. on canvas 38x63
Johnstone Gallery

Albert Tucker

Born Melbourne 1914. First exhibited 1936. Had a strong influence on the newly formed Contemporary Art Society in Melbourne from 1939-47, and the Angry Penguin Group. Lived and worked in England, Europe and U.S.A., 1947-60. One-man exhibitions in Amsterdam, Paris, Rome, London and New York. Participated in 28th Biennale in Venice 1956; VII Biennale of Sao Paulo 1963. Works acquired by Museum of Modern Art, New York; Guggenheim Museum; Commonwealth Government and all major public collections in Australia.

Albert Tucker is a strong individualist. Over the years he has evolved a powerful hieratic symbol which serves as a double image. It is the symbol of Man whose head and body is also a ravaged and desiccated landscape.

35 GAMBLERS & PARROTS 1965
acrylic on hardboard 48x60
Bonython Gallery

36 GIPPSLAND INTRUDER I 1965
acrylic on hardboard 60x48
Bonython Gallery

Guy Warren

Born Goulburn, N.S.W., 1921. Studied National Art School, Sydney. Lived and worked in London 1951-59. Returned to Sydney 1959.

One-man exhibitions held in London and throughout Australia. Has participated in important group shows in London, Tokyo, Sao Paulo, Los Angeles.

Represented by paintings and prints in a number of public collections.

"Most of my paintings have, until now, derived from some particular landscape experience. This painting (Green and Gold) is one of a series done after staying for some time at Mungo Brush, an isolated pocket of rain forest situated between a large lake and the Pacific Ocean, about 70 miles north of Newcastle, N.S.W."

37 GREEN & GOLD 1964
p.v.a. on hardboard 54x48

38 ABOVE & BELOW 1965
oil on hardboard 48x42

Brett Whiteley

Born Sydney 1939. Studied Julian Ashton School 1957-59. Awarded Italian Travelling Scholarship 1960. Exhibited in London. Awarded grant under Dyason Bequest. Represented Australia at Young Painters' Convention at Unesco, Paris. Took part in 2nd Paris Biennale 1961, and awarded an International Prize. Subsequently exhibited in Germany, Holland, U.K. and U.S.A.

Represented Tate Gallery, Contemporary Art Society, London, Peter Stuyvesant Collection, Amsterdam, New Zealand and Australian collections.

At 27, Brett Whiteley is the youngest artist in this group. Despite his youth he has established a name as a painter of metaphorical landscapes. This drawing is part of the Christie series based on the grisly events which took place close to the artist's London studio.

39 SUITE OF DRAWINGS 'CHRISTIE IN
CHINA' (3)

charcoal on paper 31x69
Bonython Hungry Horse Gallery

Frederick Williams

Born Melbourne 1927. Studied at the National Gallery School, Victoria, 1951-56. Chelsea Art School and Central School, London. Awarded Helena Rubinstein Scholarship 1963.

Has held exhibitions in Australia and is well represented by paintings and prints in many collections.

Fred Williams is an artist who continues the tradition of the great Australian landscape painters. He understands and states the elusive qualities of landscape in Victoria, from the open speckled plains, to the bouldered hills and stands of mountain ash.

40 ECHUCA LANDSCAPE 1963
oil on hardboard 60x48
Komon Gallery

41 YOU YANGS 1964
oil on hardboard 48x60
Komon Gallery

22