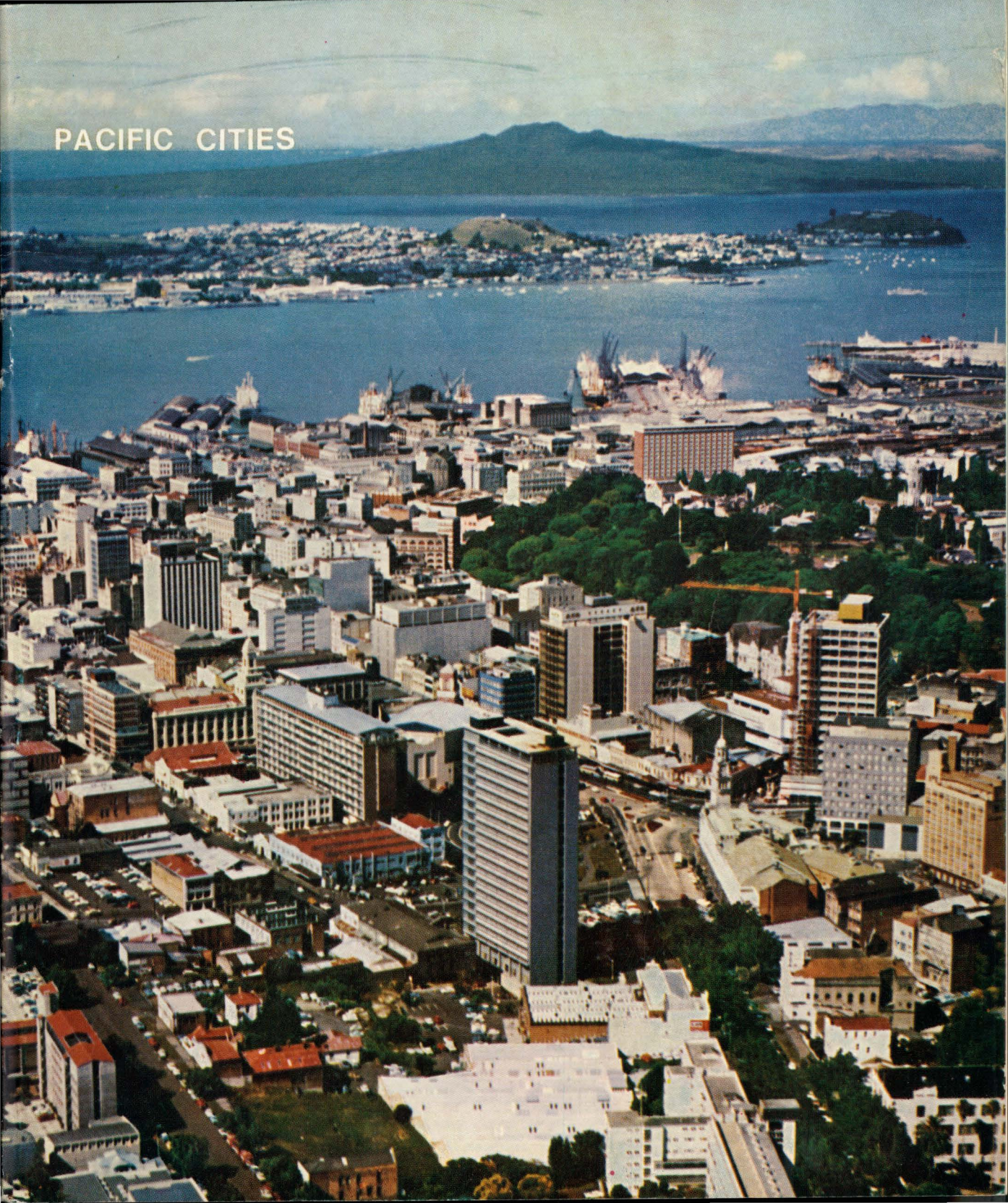


# PACIFIC CITIES







PACIFIC CITIES LOAN EXHIBITION

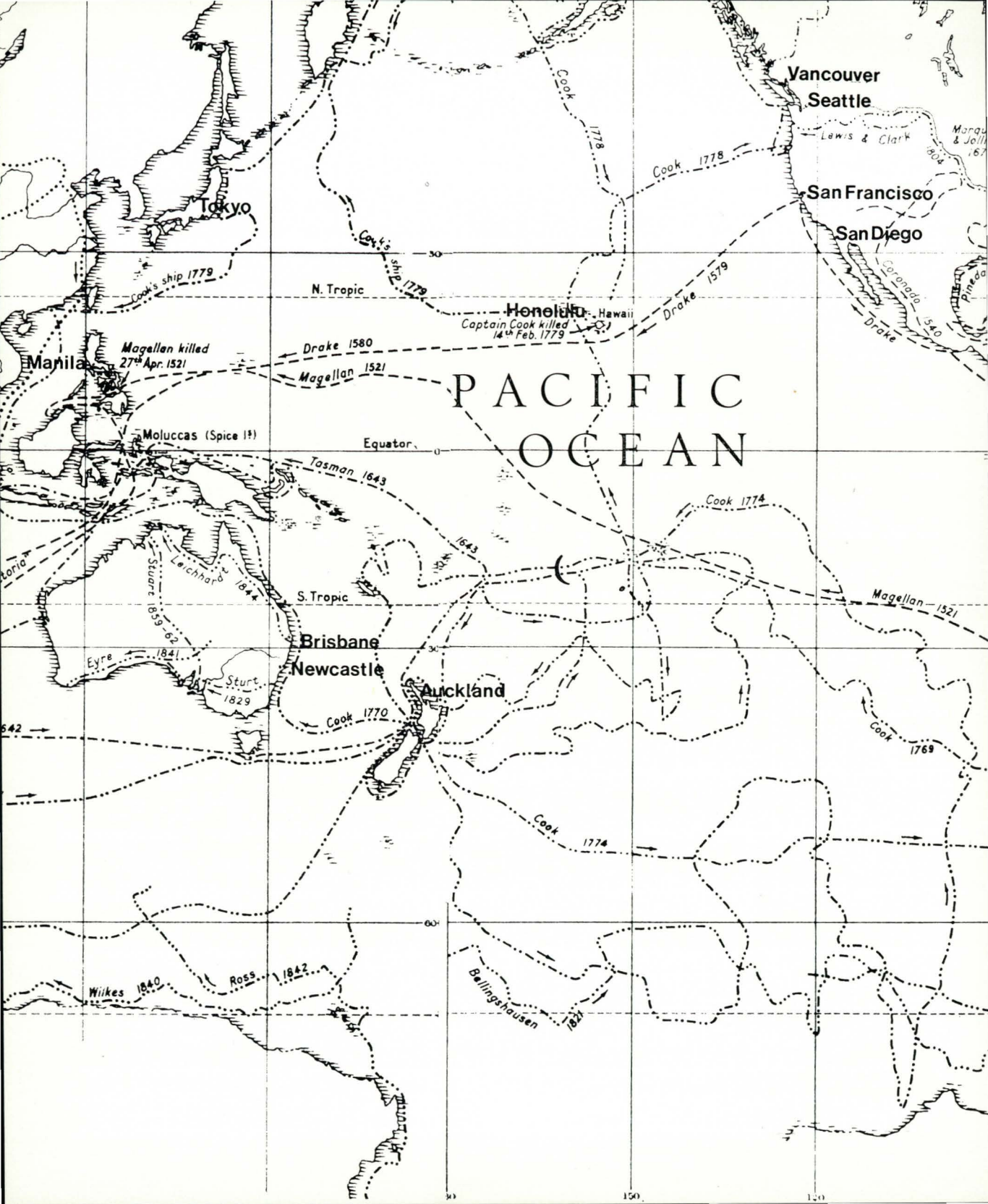




# **Pacific Cities Loan Exhibition**

## **Auckland City Art Gallery April 1971**

**Honolulu  
San Diego  
San Francisco  
Seattle  
Vancouver  
Tokyo  
Manila  
Brisbane  
Newcastle**





## Foreword

means of an agreement reached between the P. A. Edmiston Trust Board and the City Council in 1967, the Board has very generously financed the most complex programme of construction and redevelopment undertaken by the City Gallery since it was opened to the public on 17 February 1888. The final stage of expansion of the gallery into the Wellesley Street wing of the building will begin in the near future.

Second, this exhibition is part of the programme arranged to observe the centenary of the Declaration of Auckland as a City made on 24 April 1871, thirty-one years after the original founding of Auckland.

However, the *Pacific Cities Loan Exhibition* will also serve other useful purposes. It is ten years since the City Art Gallery presented an exhibition called *Painting from the Pacific*. During the past decade Auckland has become increasingly aware of the need for more active cultural and trade links with cities sharing the great and beautiful Pacific Ocean. This is the Ocean which physically unites us; and, as the name *Pacific* implies, this Ocean can and should be a means of peaceful inter-communication between all the cities and nations sharing its waters.

Auckland is extremely grateful that the art museums in nine cities representing five Pacific nations have joined us in our celebration. Other cities wanted to participate but for various reasons were unable to do so. All send their greetings and congratulations to Auckland.

As the host city, we have allotted our galleries to our guests. New Zealand painting is extensively represented in exhibitions before and after the *Pacific Cities Loan Exhibition*.

There are many distinguished painters represented in this exhibition, who, during the past twenty years, have been associated with the Pacific Seaboard. However, as there is a relatively small number of exhibits, it would be unwise to draw conclusions from this exhibition relating to regional styles and tendencies. Our main objective has not been to make judgements but to congregate and to communicate.

We record our thanks to all Pacific art galleries and museums who have so willingly joined with us in our celebration; to the people who have worked on this project and to the Auckland City Council for sponsoring this exhibition. Many of us would like to see the *Pacific Cities Loan Exhibition* become a triennial event on Auckland's calendar.

GIL DOCKING

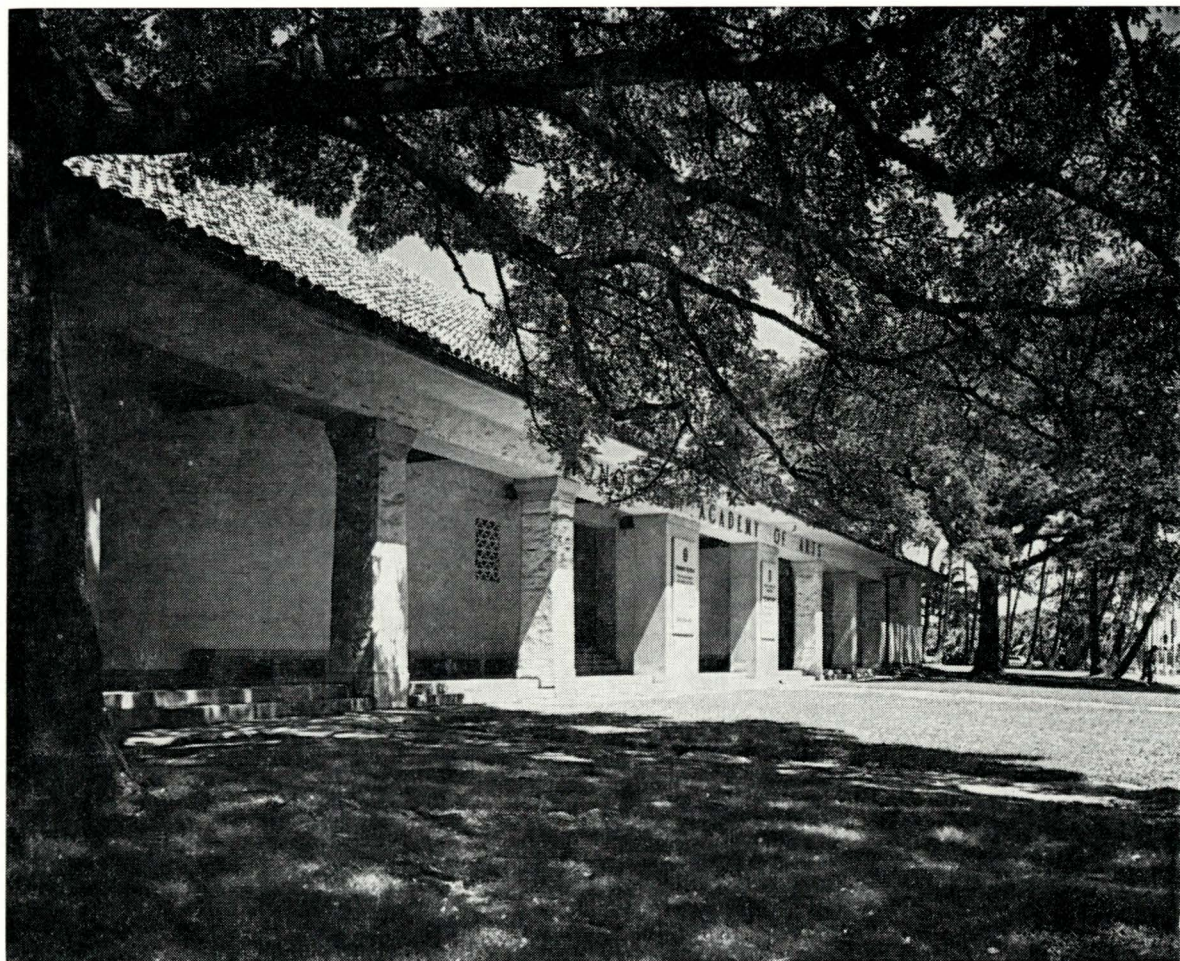
DIRECTOR

AUCKLAND CITY ART GALLERY

APRIL 1971

This exhibition has been planned to serve as a two-fold celebration. First, to mark the opening of the new Edmiston Wing of the Auckland City Art Gallery. By

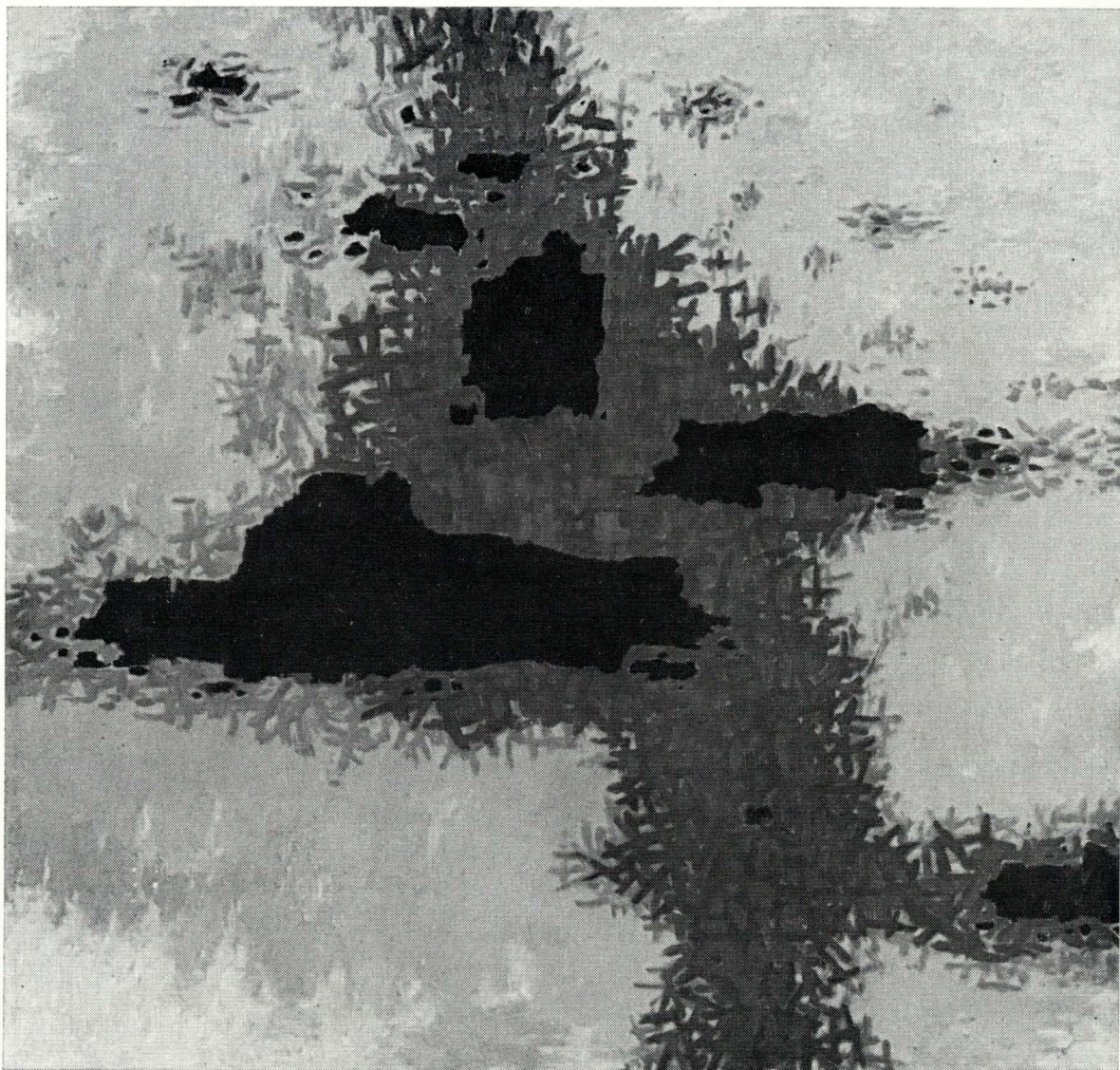
**Honolulu Academy of Arts**  
Catalogue numbers 1-6



The Academy was established in 1927 and houses collections of Oriental paintings, ceramics, prints, sculpture and textiles; American graphic arts, European and American paintings and sculpture and Pacific Islands art. Exhibitions are mounted and toured to many parts of the world and a research programme

into Asian art is maintained, also a conservation laboratory. Other features of the Academy's programme are: an art school for adults; a lecture programme for schools and extension services; dance and music programmes.





All measurements given in inches, height before width.

1

**Isami Doi**

1 **ASCETIC**, 1959

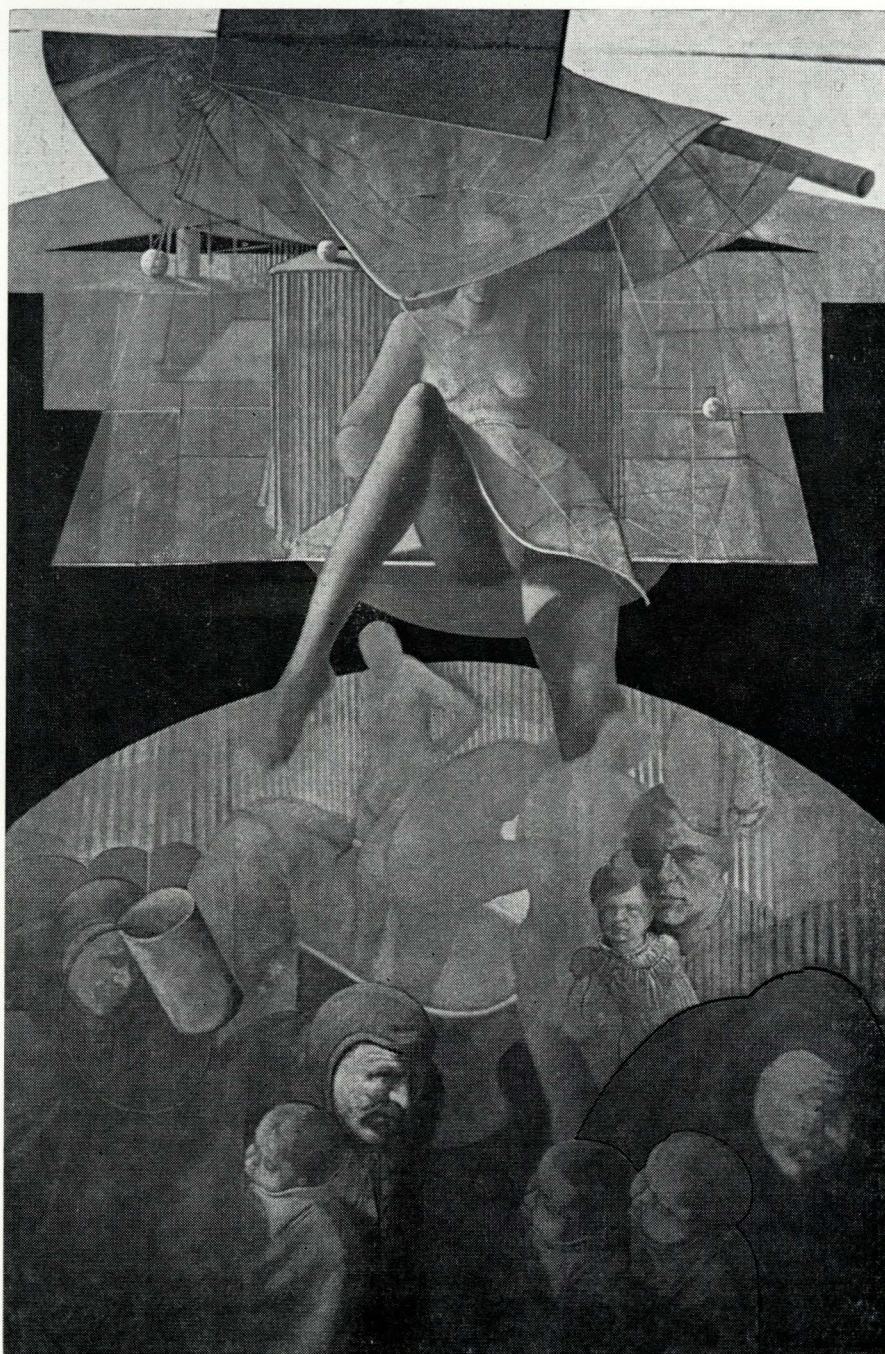
Inscribed 'I. Doi' l.r.

Oil 50 x 64

Born Hawaii 1903. Printmaker and painter. Received his degree at Teachers' College, Columbia University, majoring in the fine arts. After graduating from Columbia, he spent a year in Paris doing research in the Beaux Arts, Grand Chaumiere and the Louvre.

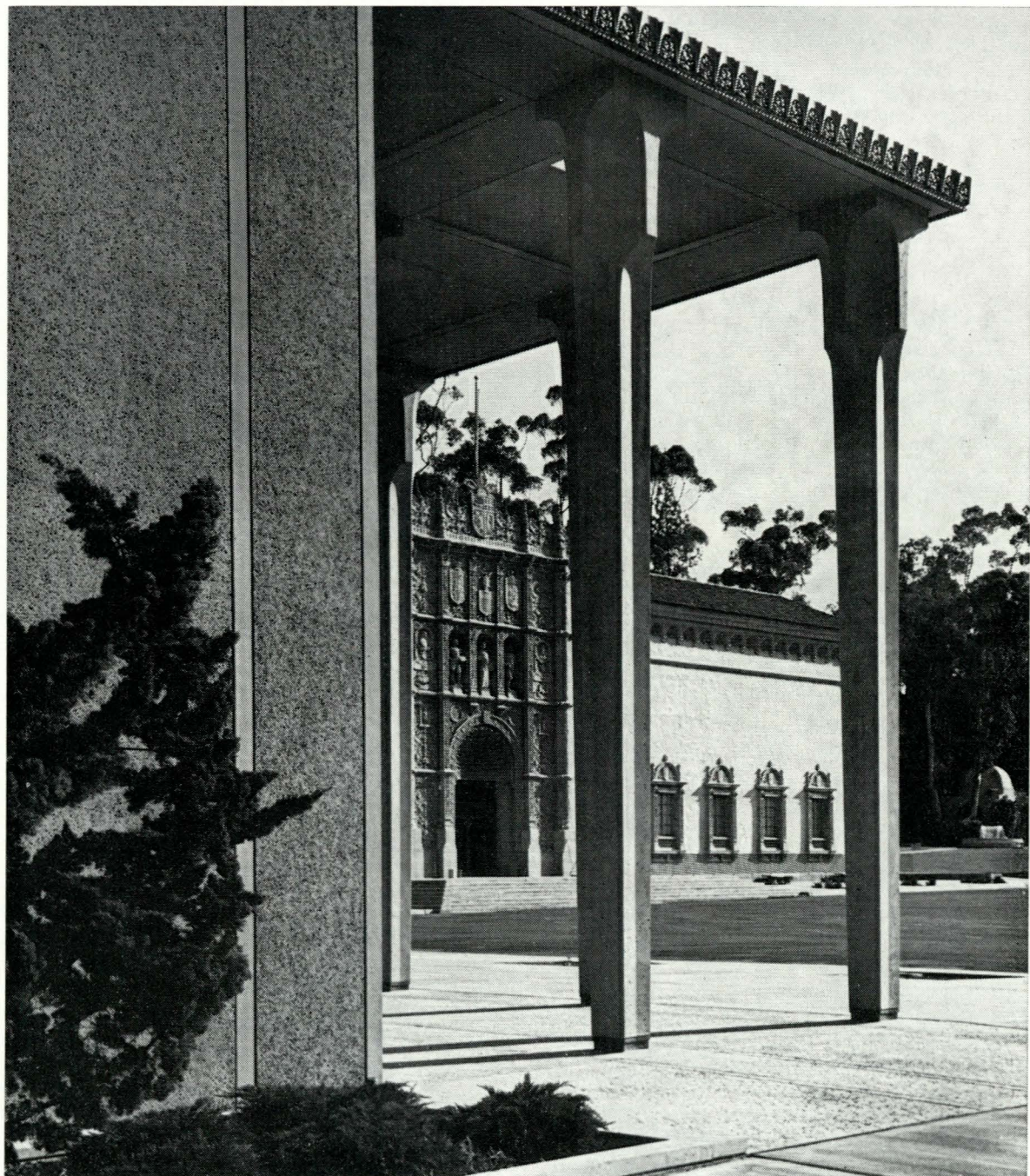
Exhibited at several New York galleries, Rockefeller Centre, California Palace of the Legion of Honor, and at both recent World Fairs. Consistently exhibited with the Association of Honolulu Artists and had one-man shows at the Honolulu Academy of Arts.







**Fine Arts Gallery of San Diego**  
Catalogue numbers 7-15





**Ron Kowalke****2 THE BOX, 1970**

Inscribed 'Ron Kowalke' l.r.

Oil 76½ x 49½

Born 1936. Well-known printmaker. Studied at the Institute of Design in Chicago, Art Institute of Chicago, University of Chicago, Rockford College and Cranbrook Academy of Art. Now an Associate Professor of Art at the University of Hawaii, he also has taught at Northern Illinois University, Swain School of Design and La Romita School of Art in Tern, Italy. Many one-man shows and group exhibitions throughout the United States. Represented in numerous public and private collections.

**John Kjargaard****3 LANDSCAPE, 1966 HUALALAI**

Inscribed "Kjargaard 66" l.r.

Oil 32½ x 32

Born Denmark 1902. Began art training at Cooper Union in New York, later studying at the School of Fine Arts, San Francisco, the University of California at Berkeley, and ultimately at the University of Hawaii. Resident of Hawaii for the past 32 years and has taught classes for the State Department of Education, the Honolulu Academy of Arts and the University of Hawaii. Works included in group exhibitions in Rochester, New York, San Francisco, Los Angeles, Pasadena and Mexico City.

**Tadashi Sato****4 SUBMERGED ROCKS, 1962**

Inscribed 'Tadashi Sato, 1962' l.r.

Oil 40¼ x 50

Born Maui, Hawaii, 1923. Returned to Hawaii in 1960 from New York. Lives and works on the island of Maui. Exhibited Honolulu Advertiser Contemporary Arts Centre, 1961. Commissioned to do a mural for the Maui War Memorial Centre in 1962. One-man exhibitions at the Honolulu Academy of Arts in 1963.

**Edward A. Stasack****5 OPALESCE, 1969**

Not inscribed

Acrylic enamel 48 x 46

Born Chicago, Illinois 1929. Studied University of Illinois and holds an M.F.A. degree from the University of Hawaii where he is presently acting chairman of the art department. His graphic work has been widely shown in exhibitions sponsored by the Society of American Graphic Artists, the Philadelphia Print

Club, Honolulu Printmakers, Honolulu Academy of Arts, Library of Congress, North West Printmakers and the California Society of Etchers. Works in other media have been included in important group exhibitions.

**John Young****6 CLIFFSIDE, 1963**

Inscribed 'John Young' l.r.

Oil 47½ x 60

Born in Honolulu of Chinese descent in 1909. Mainly self-taught. He is represented in a number of museums and in many private collections, both in Hawaii and mainland U.S.A. He has been the recipient of many awards. John Young is a printmaker as well as a painter and work in both media is represented in the Honolulu Academy of Arts.



The Fine Arts Gallery of San Diego was built and opened to the public in 1926. In its forty-five years it has assembled one of the best collections of Old Master Paintings west of the Mississippi River and also one of the best bordering the Pacific Ocean. Principal emphasis has been given to Italian Renaissance, Spanish Baroque and American Nineteenth Century painting. In recent years the Gallery has enlarged its collection of contemporary artists, whether of Latin, Central or North America.

The human figure is, and has always been, important to Pacific Ocean Civilizations. Frequently abstract or ideographic, the image of man is present in all Pre-Columbian art, in Indian art and in much of contemporary California art. No reason or set of reasons exists to justify this fact; over-intellectual or over-emotional non-objective art seems less satisfying to the coast artist and collector.

Some artists, often not native-born, create in freer or bolder styles of abstraction. It is inevitable that the two philosophies should meet and eventually merge. Out of this might arise a style distinct to the Pacific Ocean Basin.

HENRY G. GARDINER  
DIRECTOR

### **Eric Bass**

#### **7 BRIDGE IN BLUE, 1964**

Inscribed 'Eric' l.r.

Oil 82 x 50

Born New York, 1921. Studied at New York University, University of Southern California, Chouinard Art Institute, with Hans Hofmann and Alexander Archipenko. Exhibited at the Frye Museum, Seattle; Oakland Art Museum and the La Jolla Art Centre. Collector of Fine Oriental Arts.

### **Karl Benjamin**

#### **8 UNTITLED ABSTRACTION, 1957**

Inscribed 'K B 57' l.r.

Oil 20 x 50

Born Chicago, Illinois, 1925. Studied at Northwestern University, The University of Redlands (B.A.) and Claremont Graduate School (M.A.). Works included in the collections of the Los Angeles County Museum of Art, The La Jolla Museum of Art and the Pasadena Art Museum. Exhibited at the Colorado Springs Art Centre; Queen's College, Belfast, Ireland; San Francisco Museum of Art and Speed Museum, Louisville.

### **Morris Broderson**

#### **9 PEON CARRYING HEAD OF BULL IV, 1960**

Inscribed 'Broderson 60' l.l.

Watercolour 33½ x 26

Born Los Angeles, California, 1928. Studied at the University of Southern California. Essentially self-taught. Works included in the collections of the Boston Museum of Fine Arts, Phoenix Art Museum, Los Angeles County Art Museum, Marion-Koogler-McNay Art Institute. Exhibited at Downtown Gallery, New York, University of Chicago and (a retrospective) at the Fine Arts Gallery of San Diego.

### **Edgardo Catalan**

#### **10 BIRDS ON ROCKS, 1968**

Inscribed 'Edgardo Catalan 68' l.r.

Oil on panel 23¼ x 28⅞

Born Valparaiso, Chile, 1937. He studied at Fine Arts School, Vina del Mar. Exhibited throughout Chile, Peru, Argentina. Since 1964, instructor at the Thatcher School, Ojai, California, U.S.A.

### **Richard Haines**

#### **11 REVERIE**

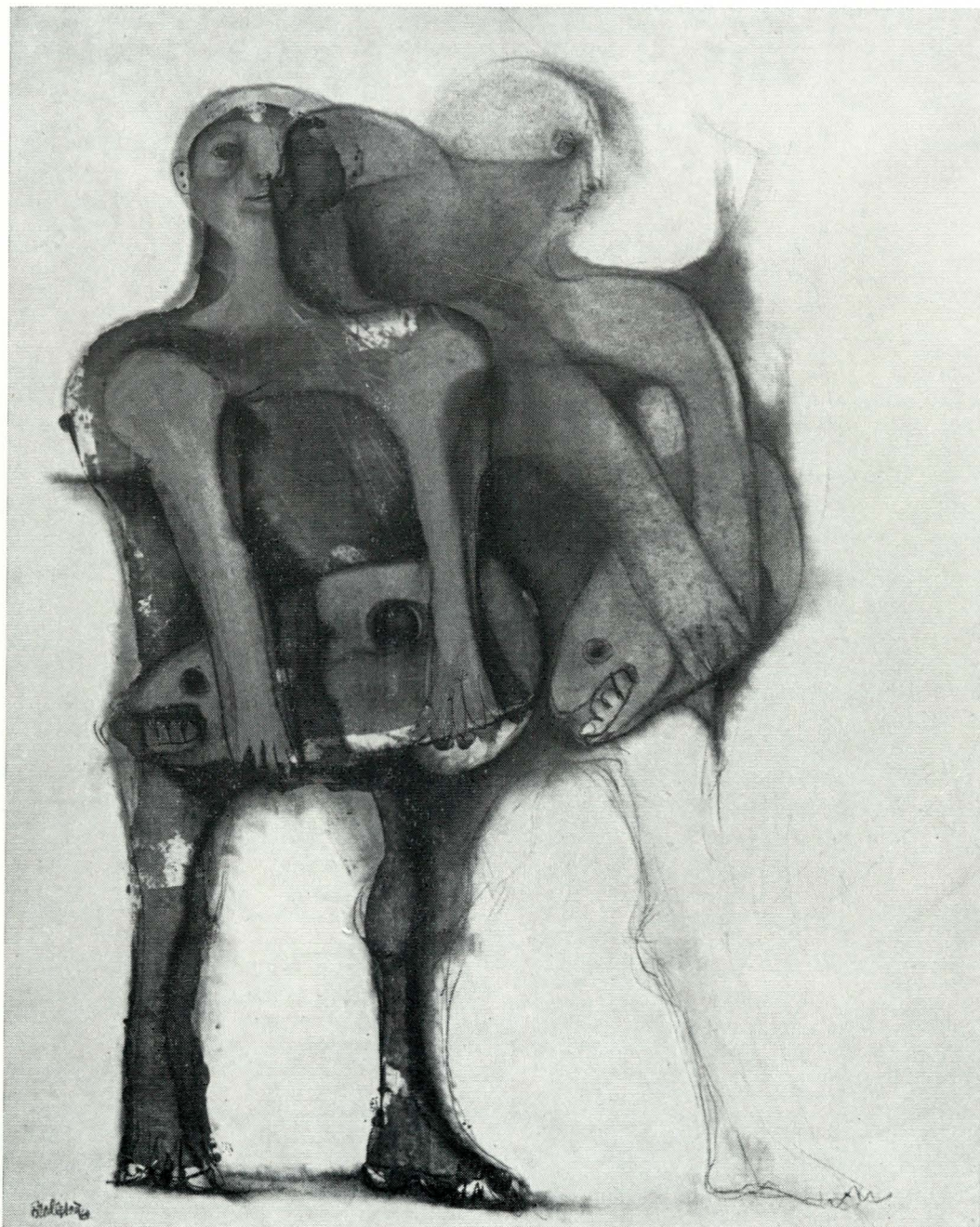
Inscribed 'Haines' c.l.

Oil 29½ x 19¾



Born Marion, Iowa, 1906. Studied at the Minneapolis School of Art; Ecole des Beaux-Arts, Fontainebleau, France. Frequent award winner. Works included in the Los Angeles County Art Museum; William Rock-

hill Nelson Gallery of Art; University of Arizona; Santa Barbara Museum of Art. On the faculty of the Otis Art Institute, Los Angeles.





**Robert Hansen**

12 ARDHANARESVARA, 1967

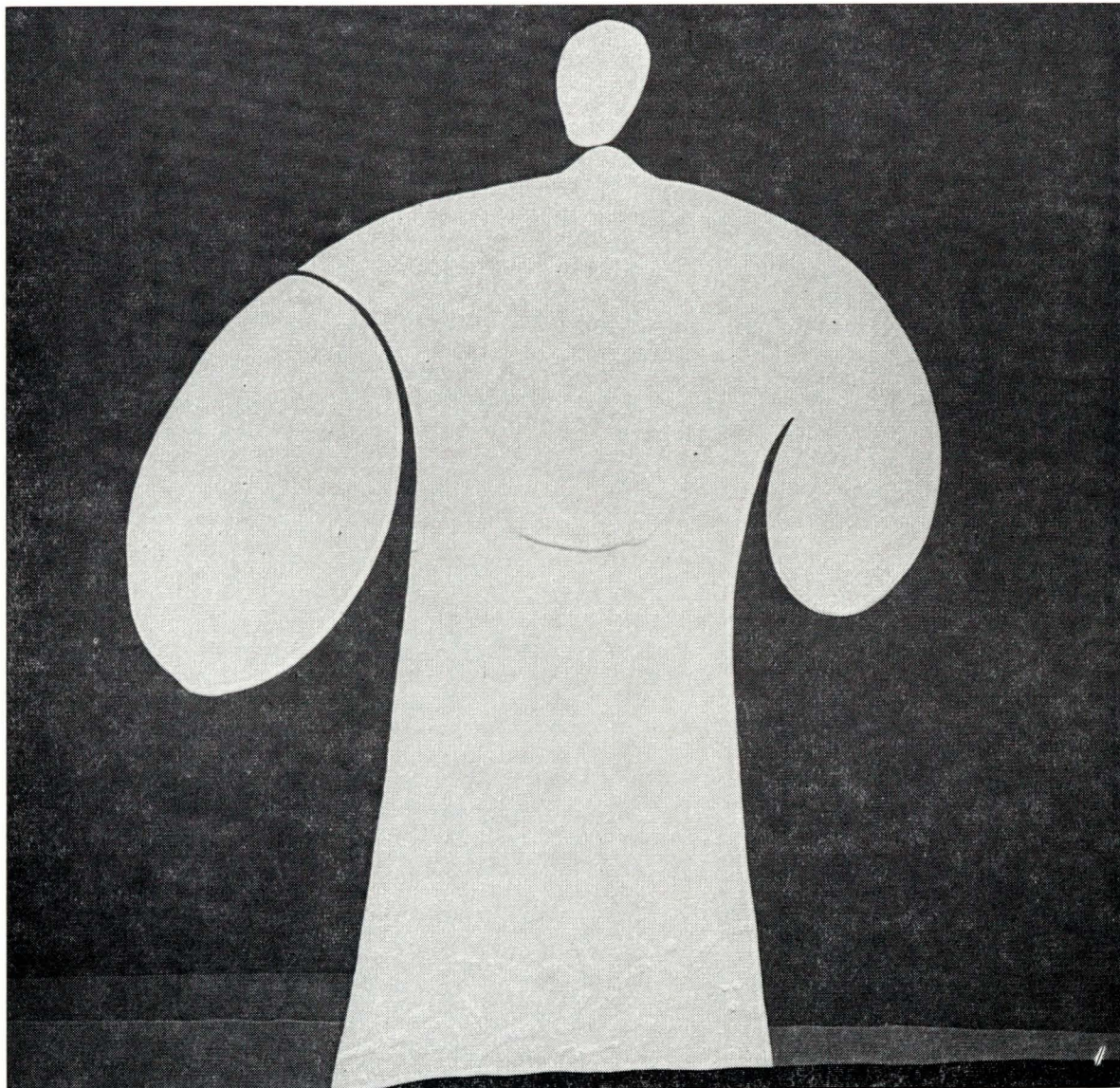
Not inscribed

Lacquer 45 x 48

Born Osceola, Nebraska, 1924. Studied at the University of Nebraska, A.B., B.F.A.; Escuela Universitaria de Bellas Artes, San Miguel de Allende, Mexico, M.F.A.; Universidad de Michoacan, Mexico. Awards: Guggenheim Fellow, 1961; Fulbright Fellowship, 1961; Tamarind Fellow 1965. Works included in the Museum

of Modern Art; Long Beach (Cal.) Museum of Art; Los Angeles County Museum of Art. Exhibited at the Museum of Modern Art, Carnegie Institute of Art, and a Smithsonian Travelling exhibition in Europe and Latin America. Currently Professor of Art, Occidental College.

12





**Dan Lutz****13 GOING HOME, c1957**

Inscribed 'Dan Lutz' l.r.

Oil 19½ x 30

Born Decatur, Illinois, 1906. Studied at the Art Institute of Chicago, University of Southern California (B.F.A.). Works included in the Los Angeles County Museum of Art; Colorado Springs Fine Arts Centre, Witte Memorial Museum, La Jolla Art Centre. Exhibited at the Long Beach Museum of Art, Corcoran Gallery of Art; Virginia Museum of Fine Art. Visiting Professor of Art at San Antonio 1953; University of Georgia 1955.

**Leonardo Nierman****14 DUSK OVER THE CITY, 1964**

Inscribed 'Nierman 1964' l.r.

Acrylic on masonite 23½ x 31½

Born Mexico City, 1932. Studied at the University of Mexico (B.A.). Made studies of the psychology of colour and harmony of form in space. Works included in the Museum of Modern Art, Mexico; Atlanta Museum of Art; Museum of Modern Art, Haifa, Israel; Museum of Fine Art, Boston; Memorial Art Gallery, Rochester. Exhibited throughout the United States, Venezuela, Belgium, Japan, Norway, Spain, Sweden, Italy and France.

**Millard Sheets****15 KONA COAST, 1950**

Inscribed 'Millard Sheets 1950' l.l.

Watercolour 22 x 30

Born Pomona, California, 1907. Studied at Chouinard Art Institute. Numerous awards received from states of Arizona, Texas and California. Works included in collections of the Dayton (Ohio) Art Institute; Museum of Fine Arts of Houston (Texas); M. H. de Young Museum, San Francisco and has done extensive mural works on public buildings throughout the United States. Exhibited widely including the Denver Art Museum, Currier Gallery of Art, Carnegie Institute of Art, Albright Art Gallery, Rochester Memorial Art Gallery. Professor of Art, Scripps College and former director of the Otis Art Institute, Los Angeles.



**M. H. de Young Memorial Museum**  
**California Palace of The Legion of Honor, San Francisco**  
Catalogue numbers 16-18



Of the three paintings lent by the M. H. de Young Memorial Museum-California Palace of the Legion of Honor, two are by San Francisco Bay Area artists, Alexander Nepote and Peter Shoemaker, and one by an artist living nearly a thousand miles north, Carl Morris of Portland, Oregon.

The flourishing of the arts in San Francisco has its roots in the early part of the second half of the nineteenth century. Newly created millionaires with their fortunes from mines and railroads were eager to adorn their mansions with paintings and San Francisco early became a centre for artists who painted the mountains, the canyons, the deserts and the coastal scenes of California and the western United States. This tradition of landscape paintings has remained characteristic of the San Francisco Bay Area painting, however much

the style of expression may have changed, especially during the dynamic years following World War II. The landscape remains the subject of each of our paintings shown here although treated very differently in each case.

Alexander Nepote, an artist with a long and distinguished career, both as an artist and a teacher, has stated of his painting, 'My work varies from abstract semi-realism to organizations which contain only liberated symbols (no relation to recognizable objects).' The painting exhibited here, *Snow Ridge Cascade*, is one of a series of works depicting mountain streams which includes rocks, verdure, snow and splashing water. These several elements are treated so as to produce an abstract composition of balanced form and interior tension.



In *Ultramarine* by Peter Shoemaker, we see a very different style from that of Nepote although nature is again the subject of the painting however abstractly it may be shown. With customary control of technique and vividness of concept, Mr Shoemaker paints exploding and pulsating phenomena against the charged field of marine blue.

Carl Morris whose career in painting has been attended with many honours is represented in the exhibition by *Night River*. Long one of the Pacific Northwest's leading painters, Morris displays in his paintings the sensitivity and poetry which are identified with the art of that region. *Night River* with its quiet colours, mistiness and reflected lights, is a reverie, far removed from the harsh light and reality of mid-day.

WILLIAM H. ELSNER

CURATOR, PAINTINGS AND SCULPTURE

### Alexander Nepote

#### 16 SNOW RIDGE CASCADE, 1958

Inscribed 'Alexander Nepote' l.r.

Oil, tempera on canvas 56 x 70

Born 1913, Valley Home, California. Attended California College of Arts and Crafts, University of California and Mills College. Now Professor of Art at San Francisco State College. Exhibitions include Contemporary American Art; Third International Biennial, Sao Paulo, Brazil; American Art Of Our Time; American Watercolours, New York Metropolitan Museum. Represented in many collections amongst them San Francisco Museum of Art, California Palace of the Legion of Honor, Metropolitan Museum of Art, New York, Los Angeles County Museum.





**Carl Morris****17 NIGHT RIVER, 1955**

Not inscribed

Oil 35½ x 40

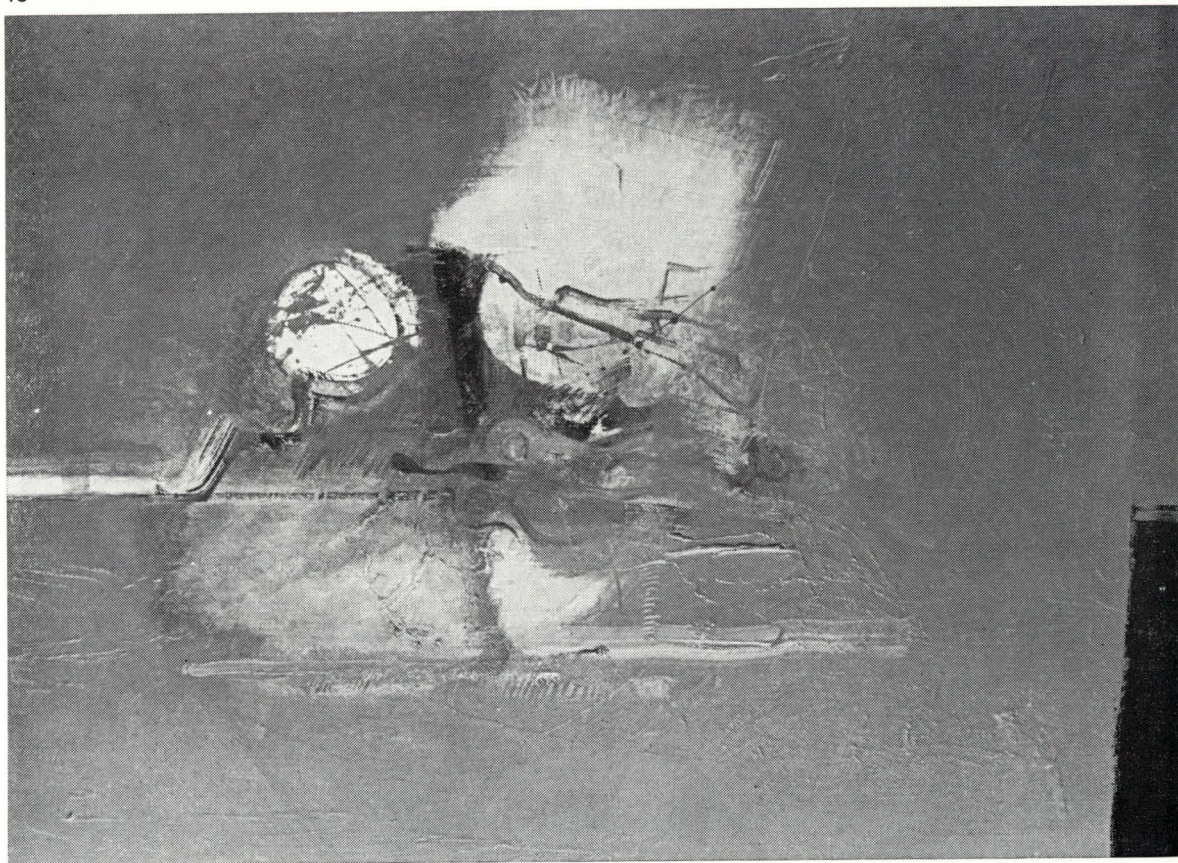
Born 1911, Yorba Linda, California. Educated Chicago, Vienna and Paris. Exhibited Paris, San Francisco, New York, Seattle, California. Also exhibited in many group shows. Represented in many collections amongst them are: Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Chicago Art Institute; San Francisco Museum of Art; Denver Art Museum; Museum of Fine Arts, Houston; Art Gallery of Ontario; California Palace of the Legion of Honor.

**Peter Shoemaker****18 ULTRAMARINE, 1964**

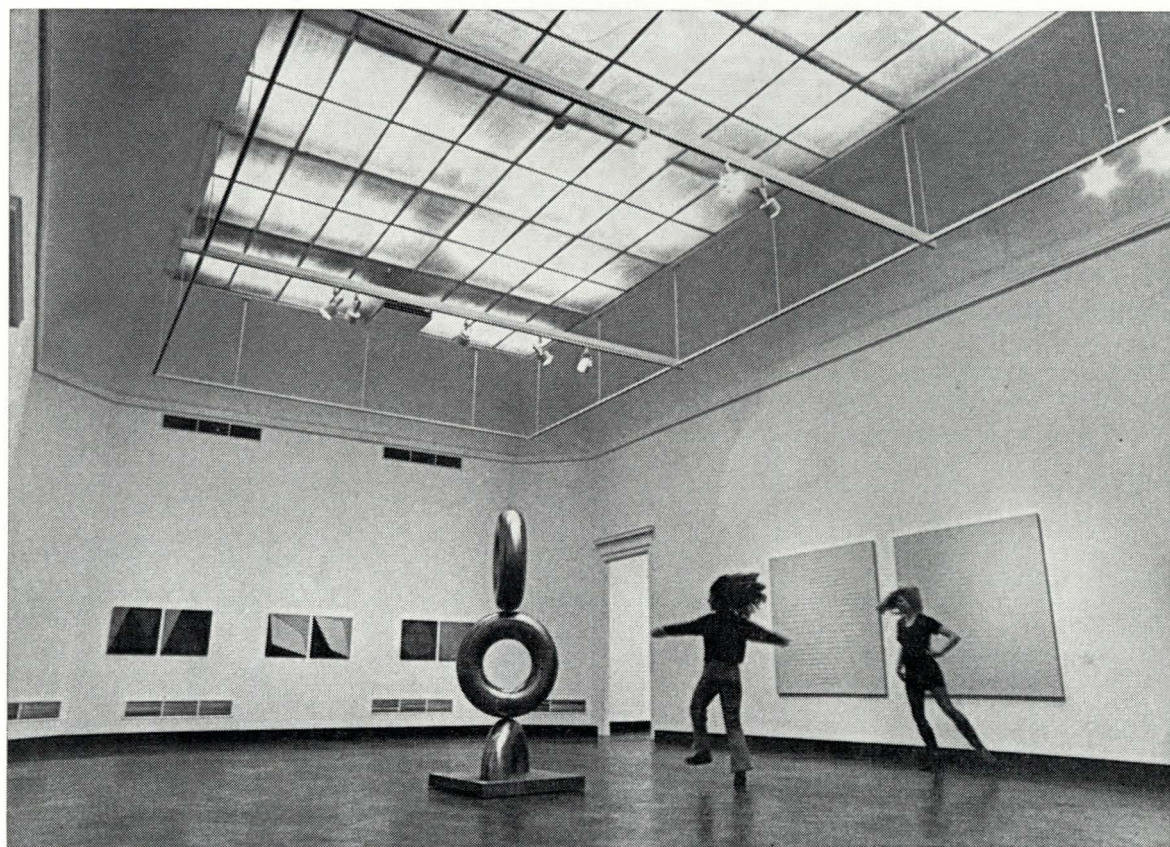
Not inscribed

Oil on masonite 30½ x 42½

Born Newport, Rhode Island, 1920. Received B.A. from University of California, later studied at the California School of Fine Arts. Currently teaching at California College of Arts and Crafts. Major group exhibitions include: III Biennial, Sao Paulo, Brazil; The Contemporary Art Museum, Houston; the Palace of the Legion of Honor Winter Invitational 1959 through 1964. Has also had several one-man exhibitions.







The group of paintings from the Henry Art Gallery is a representative sampling of the collection of Northwest Coast American painting. The paintings indicate the wide variety of backgrounds and directions that typify artists of this region. For many reasons, including geographic location, Northwest painting has an

international flavour—European, Oriental, Amerindian, Regional American, and many tribal cultures can be counted among the influences that have shaped the ideas of Northwest painters. There is also a long-standing concern with contemporary directions, and the Henry Gallery takes some considerable pride in



its history of exhibitions of modern art, which began almost as soon as the gallery was opened in 1926.

Of the painters in this group, Tobey, Graves and Lawrence are three of the best known contemporary American painters. Tobey, in particular, with his recent award at the Venice Biennale, and his one man exhibition at the Louvre (the first American to receive this honour since Whistler), has brought recognition to the area. His painting shows strong influence of Japanese traditions and reflects his work and study in Japan, both in terms of paint quality and philosophy. The emphasis on the individual stroke and the flick of the brush led to the dissolution of the individuation of parts and evolved into a characteristic over-all surface development called by some English critics the 'American Format'.

Graves' work, although influenced by Tobey, is expressive of a very personal perception often built around arcane symbolism. Lawrence, who will next year be a faculty member at the University of Washington, has exhibited internationally, and is considered the most significant of the American painters concerned with the theme of Black America.

Erickson and Hixson, although working toward different painterly goals, most frequently use subject matter as a point of departure, as the titles on their paintings suggest. Paint texture, colour and surface are for each the means of achieving a poetic statement. The works of Mason and Anderson approach a surrealist whimsy, at once mordant and amusing. Mason's forms are related to the *funk* movement, which originated on the Pacific coast. Bold colour and audacious shapes are typical of this period of his work. Anderson has developed what might be called painted assemblages of playful miscellany. But behind these seeming games lies a dark message. Brazeau, Celentano, and Moseley work in a hard-edge manner tending toward the division of the canvas with repetitive forms or systems. Brazeau is represented here with a work which is in part an outgrowth of Purism but which foreshadows his more recent work with strabismic structures—the realisation of binocular space on a two-dimensional surface. Celentano, who exhibited in the now famous *Responsive Eye* show, is principally concerned with optical relationships. The Moseley painting in this group is an outgrowth of an attempt to create an almost unvaried painting surface but still retain subjective content, and to utilize in a minimal way optical effects of movement by means of after-images.

SPENCER MOSELEY  
ACTING DIRECTOR

### Frederick Anderson

19 'NO WAY KIT' NO. 2, 1970

Inscribed 'Fred Anderson 70' l.r.

Acrylic on paper 20½ x 20½

Born Hunters, Washington, 1917. Attended University of Minnesota and University of Washington. Currently teaching painting at the University of Washington. Exhibited at the Kaufman Gallery, New York; Norfolk Museum of Arts & Sciences; Moore College, Philadelphia; Denver Art Museum; Institute of Contemporary Arts, University of Pennsylvania. Presently represented by drawings in two exhibitions nationally circulated by the American Federation of the Arts of New York.



**Wendell Brazeau****20 STILL LIFE WITH BOTTLES, 1970**

Inscribed 'Brazeau' l.r.

Acrylic on canvas 40 x 40

Born Spokane, Washington, 1910. Studied: University of Washington, California School of Fine Arts, Archipenko Art School, New York. Professor of Art, University of Washington. Exhibited: Seattle; Portland and Marylhurst, Oregon; San Francisco, Santa Barbara, Oakland, California. In collections of Seattle Art Museum, Henry Art Gallery, Marylhurst College, many private collections.

**Francis Celentano****21 PHALANX, 1965**

Not inscribed

Acrylic on canvas 47½ x 67½

Born New York City, 1928. Associate Professor of Art, University of Washington. Studied at New York University, Fulbright in painting to Rome in 1957. Exhibited in the *Responsive Eye*, The Museum of Modern Art; *Plus by Minus*, 'Today's Half Century'; Albright-Knox Museum, Buffalo, New York. He has shown extensively at the Howard Wise Gallery, New York. His paintings are represented at the Museum of Modern Art, New York City, and the Albright-Knox Art Gallery, Buffalo, among others.

**John Erickson****22 RIM ROAD, 1969**

Inscribed 'Erickson 69' l.r.

Oil collage 48 x 48

Born Galesburg, Illinois, 1919. Attended University of Illinois. Associate Director of the School of Art, University of Washington. Exhibited at Solomon Guggenheim Museum, Denver Art Museum, San Francisco Museum of Fine Arts, Colorado Springs Fine Art Centre, Dallas Museum of Fine Arts, Seattle Art Museum and many regional exhibitions in the United States.

**Morris Graves****23 CHALLICE WITH MOON, 1940**

Not inscribed

Opaque watercolour 29 x 25

Born Fox Valley, Oregon, 1910. Exhibited Museum of Modern Art, Whitney Museum, '8 American Artists', Korea, Japan, Australia and Europe; Cleveland Museum; Brussels World's Fair; and the Los Angeles Museum. One man shows in The Seattle Art Museum and The Whitney Museum. Represented by The Wilard Gallery, New York.

**William Hixson****24 FIGURE IN INTERIOR, 1969**

Inscribed 'Hixson' l.l.

Oil 40 x 46

Born Sawnee, Oklahoma, 1922. Studied: University of Oregon, Academie de la Grande Chaumiere, Paris. National Officer, Artists Equity Association. Professor of Art, University of Washington. Exhibitions include Artists of Oregon Annuals, Northwest Annuals, Denver Annuals, and galleries in New York City, Florida, Utah, California, Colorado, Alaska, and the International Portrait Exhibit in Sydney, Australia.

**Jacob Lawrence****25 THE BUILDERS NO. 1, 1970**

Inscribed 'Jacob Lawrence 70' l.r.

Gouache on paper 24 x 32

Born Atlantic City, New Jersey, 1917. Studied at the Harlem Workshop and American Artists School. Awarded Rosenwald and Guggenheim fellowships. Taught at Pratt Institute, the New School of Social Research and the Art Students League. Presently Professor of Art, University of Washington. Work represented in permanent collections of Phillips Memorial Museum, Brooklyn Museum, Museum of Modern Art, Whitney Museum, Metropolitan Museum of Art.

**Alden Mason****26 INSTANT APHRODITE, 1970**

Not inscribed

Oil 52 x 55

Born Everett, Washington, 1919. Studied University of Washington. Professor of Art, University of Washington. One-man shows in Seattle, Vancouver, B.C., Canada, San Francisco, Los Angeles, New York. *Invitational Drawing Society National Exhibition 1970* and *Spirit of the Comics*, both currently circulated by American Federation of Arts, New York. Represented by Polly Friedlander Gallery, Seattle, Gerard Hayes Gallery, Los Angeles, Bau-Xi Gallery, Vancouver, B.C. Canada.

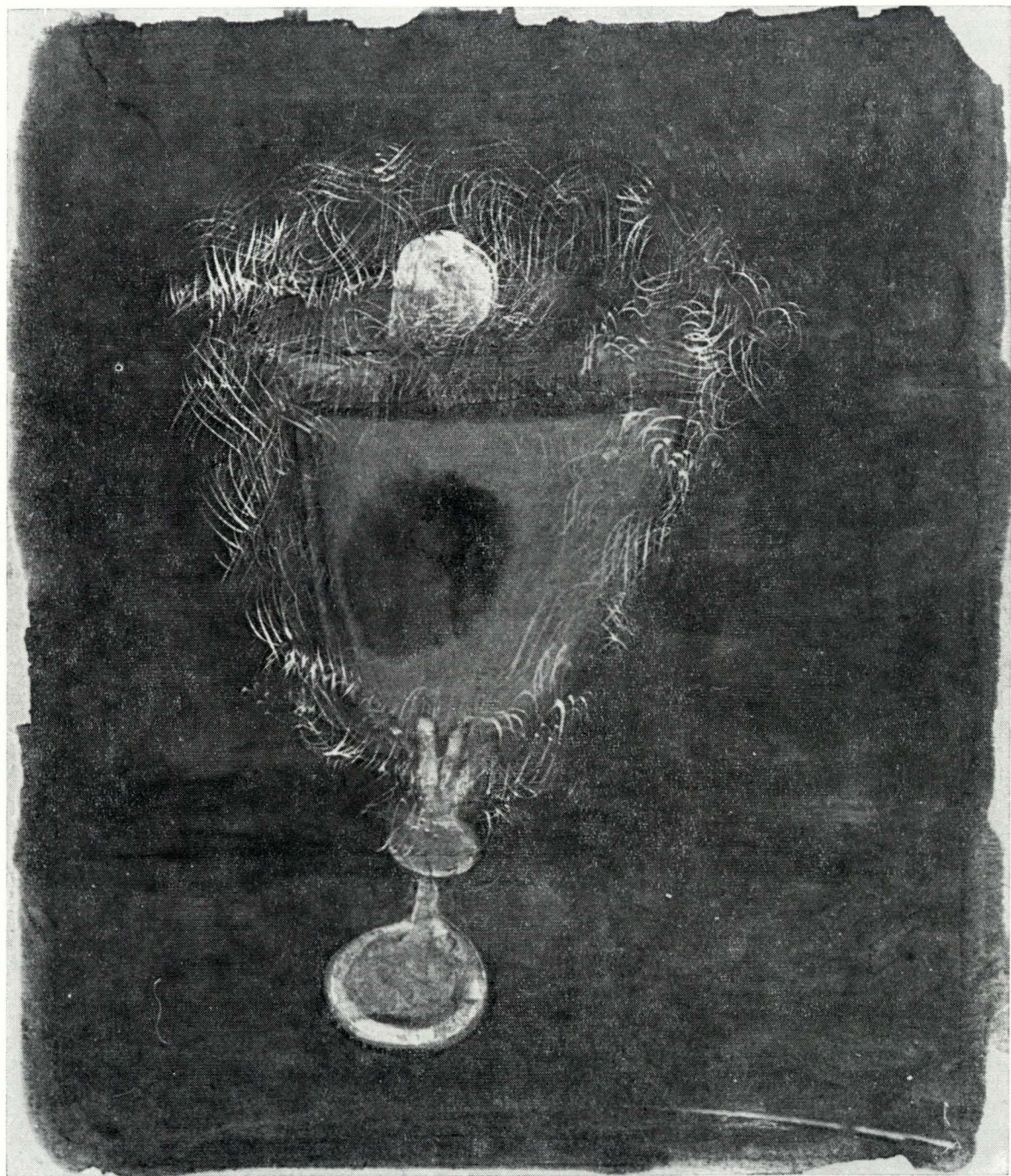
**Spencer Moseley****27 ALIGN, 1965**

Inscribed signature l.r.

Acrylic on canvas 48 x 48

Born Bellingham, Washington, 1925. Studied University of Washington, Academie Fernand Leger, Paris. Director, School of Art, University of Washington. Exhibited: New York, Philadelphia, Santa Barbara, Kobe, San Francisco, Vancouver, Canada. One man shows: ACA Gallery, New York, Auburn Gallery, Los Angeles, Santa Barbara Museum, Seattle Art Museum, Henry Gallery.







**Mark Tobey**

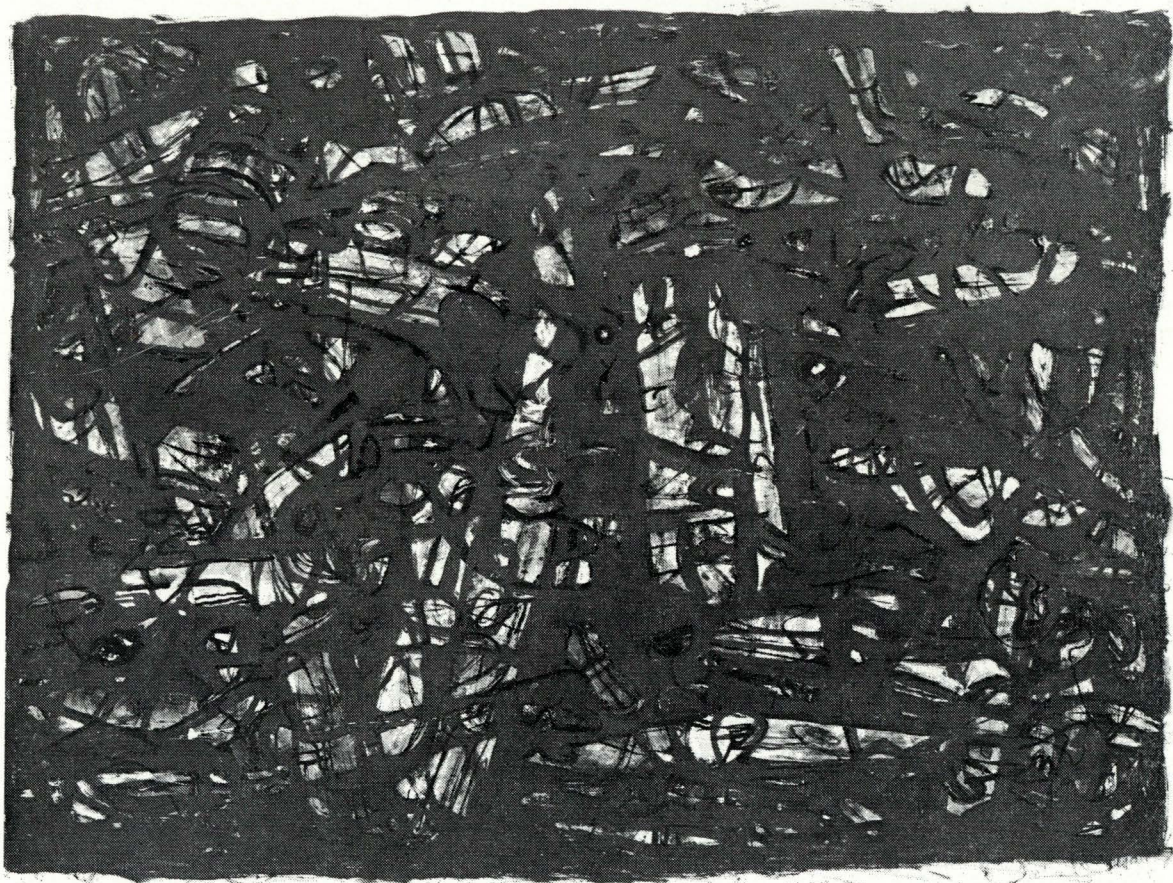
28 **INDIAN COUNTRY, 1950**

Inscribed 'Tobey 50' l.r.

Opaque watercolour 23½ x 28½

Born Centerville, Wisconsin, 1890. Studied with Henry S. Hubbel and Kenneth Hayes Miller. Exhibited Beaux Arts Gallery, London, Museum of Modern Art, Whitney Museum, San Francisco Art Museum. One man shows: Seattle Art Museum, Henry Art Gallery, Whitney Museum. Louvre, Paris, and Musee des Arts Decoratifs, Basel. Recipient of The Grand International Prize, Venice Biennale.

28





## The Vancouver Art Gallery

Catalogue numbers 29-33



The Vancouver Art Gallery has been in existence for 40 years. Although a municipal gallery, it is administered by an independent association. For its first 30 years its offerings were of the kind to be found 'in the provinces'; one-man and group shows of local artists; travelling shows circulated by the National Gallery or large Eastern Canadian and American Galleries; frequent and lengthy exposure of the Permanent Collection.

In the last decade since the Canada Council came into being, increasing annual grants have enabled The Vancouver Art Gallery to organise shows of international importance: *The Nude In Art; Images For A*

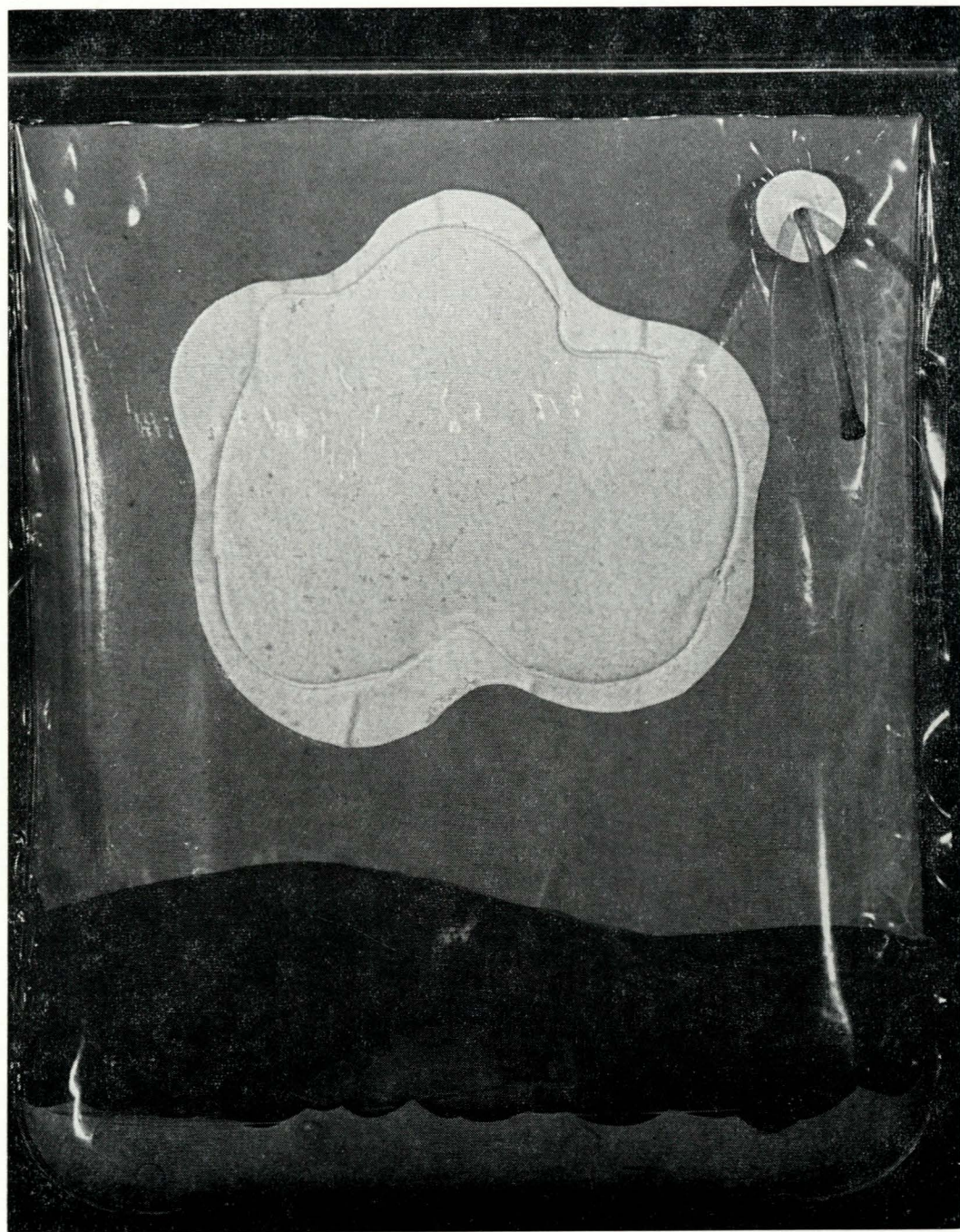
*Canadian Heritage; Arts Of The Raven; Los Angeles Six; Vancouver Print International; New York 13; 955,000.*

In this same period, again with the support of the Canada Council, a new generation of young Vancouver artists suddenly began to achieve national, and sometimes international, fame. (See Art International, October 1968 'The Vancouver Explosion').

The works in this show, restricted though they are by size limitations, imposed by air travel, may help to give some inkling of the work of a few of these artists.

ANTHONY EMERY  
DIRECTOR







### **Iain Baxter**

#### **30 BAGGED LANDSCAPE, 1966**

Not inscribed

Inflated vinyl and water 27½ x 23

Born Middlesborough, England, 1936. Went to Canada 1937. Studied at the University of Idaho under George Roberts and Alfred Dunn. Awarded a Japanese Government Foreign Scholarship, studying art in Japan 1961-62. Has exhibited with Young Contemporaries of Canada. Studied at Washington State University. Lives in Vancouver, lectures in the Visual Arts at Simon Fraser University. Exhibited 5th Biennial, Canada 1964; also in that year exhibited in the Canadian Watercolour, Drawing & Print exhibition. Has participated in many group exhibitions since 1964, and is represented in many private and public collections.

### **Glenn Lewis**

#### **31 IDEAL BEAUTY BOX, 1968**

Not inscribed

Plexiglas, porcelain, tin, glass 11½ x 11½ x 6½

Born in British Columbia, 1935. Studied at the Vancouver School of Art. Studied ceramics under Bernard Leach in England 1961-63. Taught ceramics University of British Columbia 1964-67. Participated in many group exhibitions in England and Canada. Represented in many private collections England, U.S.A., and Canada and also in the Canadian External Affairs Collection. Has also received several awards.

### **Michael Morris**

#### **32 BOXED VENUS**

Inscribed verso 1967

Gouache, acrylic and plexiglas 28½ x 35

Born England, 1942. Went to Canada 1946. Studied at the Vancouver School of Art. Did post-graduate studies under scholarship at the Slade, London University 1965-66. Participated in many group exhibitions; also one-man shows. Represented in many collections amongst which are the Museum of Modern Art, New York; the Montreal Museum of Fine Arts; the National Gallery of Canada; the Vancouver Art Gallery. Also represented in private collections in Canada, U.S.A. and Britain, and has been the recipient of numerous awards.

### **Maxwell Bates**

#### **29 BEAUTIFUL B.C.**

Inscribed 'Maxwell Bates' l.r.

Oil 35½ x 48

Born Calgary, Alberta, 1906. Studied painting and architecture in England 1931. Painted in London 1931-34. Regular exhibitor with the Twenties Group, London 1932-39. Returned to Canada 1946. Studied with Abraham Rattner and Max Beckmann at the Brooklyn Museum of Art 1949-50. From 1930 until the present he has participated in numerous group and one-man shows in England, Canada, United States and many other countries.



**Jack Shadbolt**

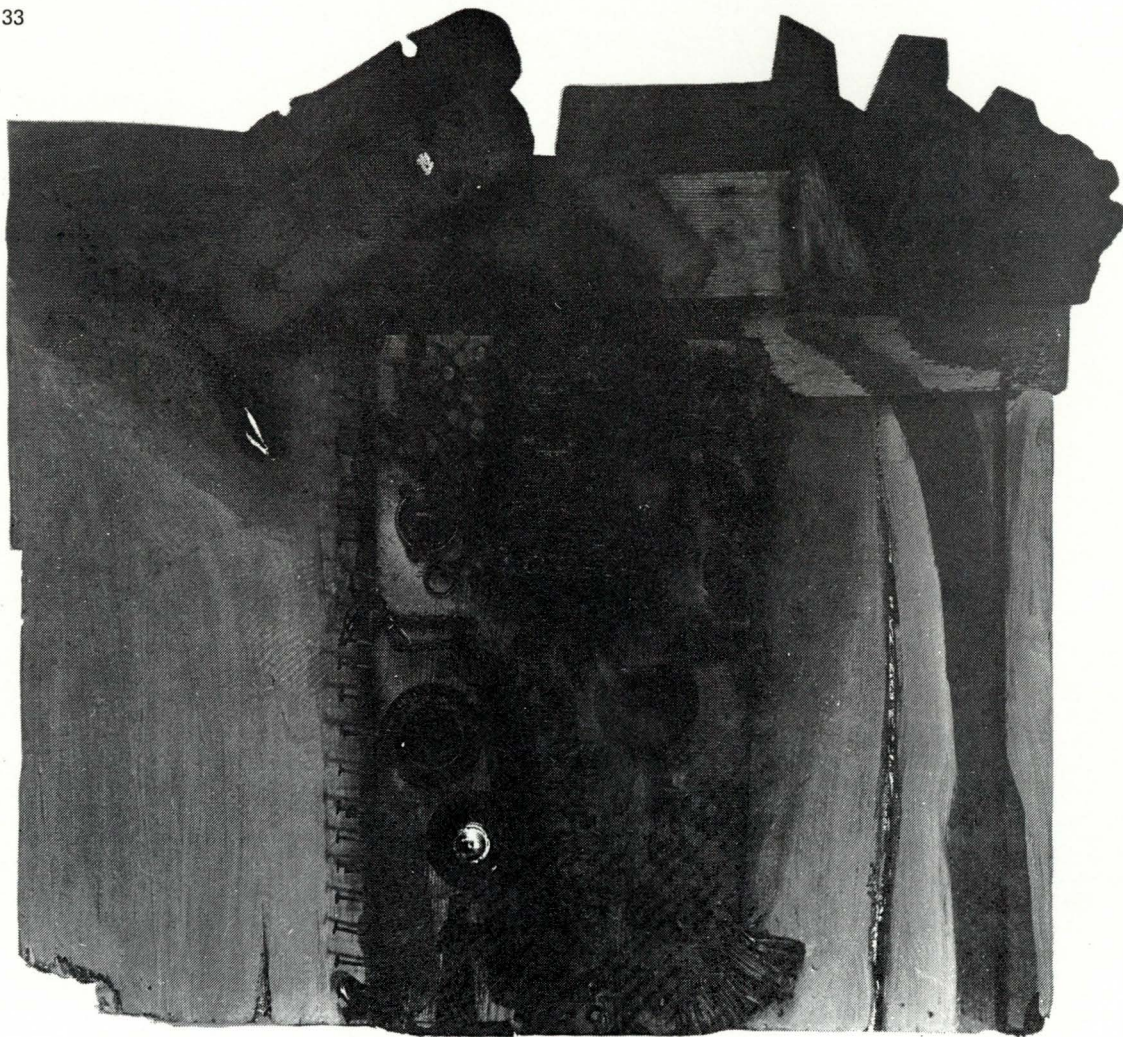
**33 FETISH**

Not inscribed

Painted construct assemblage 30½ x 33½ x 5½

Born Shoburn, England, 1909. Went to Canada 1912. Travelled to London 1937. Enrolled in the classes offered by the Euston Road School. Later went to Paris and studied with Othon Friesz and Andre Lhote. Instructor at Vancouver School of Art 1938. After war service 1945, appointed Head Drawing and Painting Section, Vancouver School of Art. Resigned from Vancouver School of Art to devote full time to painting, in 1966. Included in many group exhibitions, local and international, from the period 1936 onward.

33







Contemporary Japanese painting can generally be divided into two types — traditional Japanese-style painting and oil painting from the West. Japanese-style painting is of an indigenous type, handed down from the tradition of Asian painting. Mineral pigments dissolved by glue in water are used to paint on paper or silk, mainly in a naturalistic and decorative style. Recently, these two have tended to approach one another with increasing rapidity.

It is very difficult to show such a situation in Japan through a small number of exhibits but the paintings included consist of works by both the older generation and the younger, thus representing a summary of the varied styles.

The Japanese-style paintings by Yamaguchi and Higa-

shiyama are painted in the traditional style, while Takayama's is a fantasy unfolding the Buddhist theme, and Kondo proceeds further with a sort of modern surrealism.

In the oil paintings, Yamaguchi develops the lyrical world in the mid-zone between figurative and abstract art. Tabuchi has made a new image with his unique colour sense. Saito unfolds expressionistic abstraction, Takai develops the abstract style with clean colour planes, and Mio uses the figurative expression to show a strange optically swarted image. Of course, these paintings represent directions being followed in the early and mid-sixties and since that period Japanese art has continued to flourish.

YUKIO KOBAYASHI  
DIRECTOR



**Kaii Higashiyama**

**34 MOONLIGHT AND THE BAMBOO  
THICKET, 1967**

Inscribed with seal I.I.

Pigments on paper 45½ x 63½

Born 1908, Yokohama. Studied section of Japanese-style painting, Tokyo Art School. Travelled to Europe 1933; studied art history, Department of Philosophy, Berlin University 1934-35. To Northern Europe for sketches 1962; to Germany and Austria 1969. Awards: Special Selection Prize, Nitten 1949; Honorable mention Prize, the 1st Contemporary Art Exhibition of Japan 1954; Prize of the Japan Arts Academy 1956; Grand Prize by the Mainichi for the mural painting of the new Imperial Palace 1969.

34





**Komei Kondo**

**35 BIRDS FLYING OVER MOUNTAINS, 1961**

Inscribed by Komei I.r.

Pigments on paper 56½ x 43½

Born 1924, Tokyo. Studied Section of Japanese-style painting, Tokyo Art School. Awards: New Artist Prize, Shinseisakukyokai Association 1955; Prize of the Bridgestone Museum of Art, 8th Tokyo Biennale 1965; Fukushima Prize 1965; Prize of Distinction by the Yamatane Museum of Art. Exhibitions: 7th Tokyo Biennale 1963; Japan Art Festival 1965; Masterpieces of Modern Japanese Painting, toured in USSR 1966.

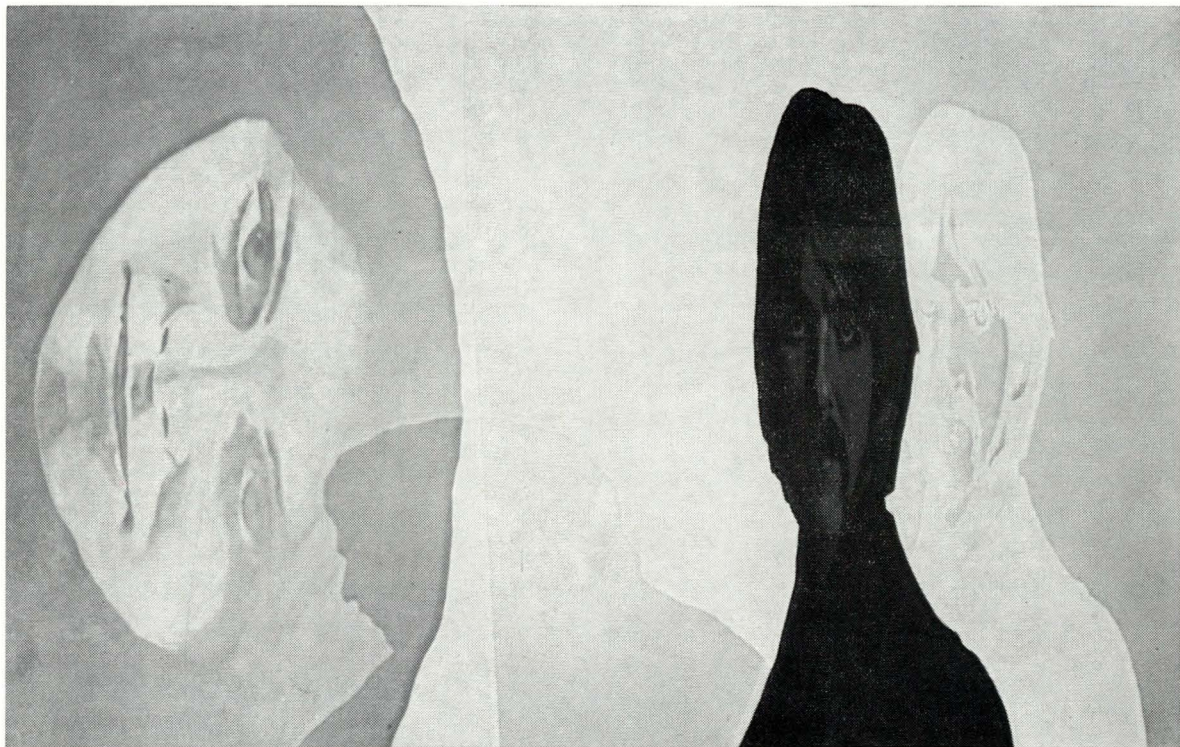
**Kozo Mio**

**36 PERSPECTIVE IN BLUE B, 1967**

Not inscribed

Oil on board 47 x 77

Born 1924, Nagoya City. Studied: Kyoto Municipal Art School. Awards: Prize of Distinction, the 3rd Japan Art Festival 1968; Suda Prize, the 20th Kyoto Exhibition 1968. Exhibitions: Contest Exhibition for Yasuk Prize, the National Museum of Modern Art, Tokyo 1967; The 8th Contemporary Art Exhibition of Japan 1968; The 7th 'Trends in Contemporary Japanese Art' exhibition, The National Museum of Modern Art, Kyoto 1968; Sao Paulo Biennale 1969.





**Yoshishige Saito****37 WORK 2, 1963**

Not inscribed

Oil on plywood 71½ x 47½

Born 1905, Tokyo. Studied Nippon Middle School. Awards: Mr K. Prize, the 4th Tokyo Biennale 1957; Prize of Distinction, the 3rd Contemporary Art Exhibition of Japan 1958; AICA Prize 1959; Prize offered by the National Museum of Modern Art, Tokyo, the 5th Tokyo Biennale 1959; International Prize and National Prize, at the 3rd Guggenheim Prize Exhibition 1960; Grand Prize for the best foreign painter, 6th Sao Paulo Biennale 1961. Apart from Japanese exhibitions represented in Pittsburg International 1958; Premio Lissone 1959; Venice Biennale 1960.

**Yasukazu Tabuchi****38 FEAST, 1965**

Inscribed 'Tabuchi 65' l.r.

Oil 57½ x 45

Born 1921, Kokura City, Fukuoka Pref. Studied: Section of Art History, Tokyo University. France 1951; Studied at L'Academi Ranson. Lives in Paris. Awards: Okada Prize, Shinseisakukyokai Exhibition 1949; Lissone Museum Prize, Premio Lissone International 1959; Prize of Distinction, 7th Contemporary Art Exhibition of Japan 1966. Exhibitions: Salon des Realites 1953-56; Salon de Mai 1955-61; Pittsburg International 1955; 'Development of Japanese Abstract Painting' 1958.

**Teiji Takai****39 RED COMPOSITION, 1966**

Inscribed 'Takai' l.r.

Oil 43½ x 101½

Born 1911, Osaka. Studied: Shinano-Bashi Art School, Osaka 1929. Member: 'Nika' (Japanese Modern Art Group); Kodo Art Group 1947. To USA 1954. Awards: Okada Prize 1943; Japanese Government Prize 1943; Fukushima Prize 1963. Included in many international group exhibitions.

**Tatasuo Takayama****40 BUDDHA FROM THE MOUNTAIN, 1962**

Not inscribed

Pigments on paper 86 x 41½

Born 1909, Oita City. Studied: Section of Japanese-style painting, Tokyo Art School. Awards: Special Selection Prize of the Nitten Exhibitions 1946, 1949; Prize of the Japan Arts Academy 1960; Prize of Recommended Art-Selection 1965; Grand Japan Art Prize offered by the Shinchosha, 1970. Exhibitions:

15th Teiten Exhibition, 1934. Later joined Bunteen Exhibitions; since 1946 the Nitten Exhibitions. Exhibition with Yasuo Kazuki, Museum of Modern Art, Kamakura 1967.

**Hoshum Yamaguchi****41 SPRING, 1962**

Not inscribed

Pigments on silk 58½ x 36

Born 1893, Hokkaido. Studied: Japanese-style painting section, Tokyo Art School. Awards: Special Selection Prize at the 7th Official Salon Exhibition, 1926; Prize of the Second Imperial Arts Academy 1926; Special Selection Prize, 8th Teiten Exhibition 1927.

**Kaoru Yamaguchi****42 DESERTED SMALL ROMBIC MARSH, 1962**

Inscribed 'Kaoru Yamaguchi' l.l.

Oil 51 x 64

Born 1907, Gunma Pref. died 1968. Studied: Section of oil painting, Tokyo Art School. Taught at Tokyo University of Arts 1953. France 1930-33. Awards: Honorable mention prize, 2nd Contemporary Art Exhibition of Japan 1956; National Prize at the 2nd Guggenheim Prize Exhibition 1958; Prize of Minister of Education, Recommended Art Selection 1960. Exhibitions: Pittsburg International 1958; Salon de Mai 1952; Sao Paulo Biennale 1953, 57; Venice Biennale 1960. Retrospective exhibition, National Museum of Modern Art, Kyoto 1969.





The Filipino painter has always been influenced by the way of life of his people. Traditions, mores, and customs have found their ways into his canvas: full of life, filled with colour and pageantry, satiating with all emotions. Be it a modern piece or a conservative painting, each work reflects not only the taste of the artist, but the heart-throb and feeling of the people as well.

The representative Philippine collection is not merely reflective of the typical Filipino way of life, but it also

forms a cross section of the painting milieu of the country. It represents the old and the new, the recent and the past.

There is not much Orientalism in the Filipino art for the cross section of the country's cultural history shows an overlapping of various cultural factors brought over by the influences of westernism. And this seemed to be a credit, for the blending of the East and the West has produced an art that is typically and basically Filipino.



**Angelito Antonio****43 WOMAN WITH A CAT, 1967**

Oil 27 x 27

Born 1938. Participated in a number of travelling exhibitions. His major works have been exhibited at the Philippine Art Gallery and in shows sponsored by the Art Association of the Philippines, of which he is a member. This painter is at present a Faculty Member of the University of St Thomas.

**Antonio Austria****44 MAG-ANAK (THE FAMILY), 1969**

Tintin colour on plywood 32 x 30

Born Shanghai, China. Fine Arts degree from the University of St Thomas. Presently employed as a textile designer. Among participating artists in the annual Art Association of the Philippines exhibition in 1966.

**Benedicto Cabrere****45 MANGGAGAWA, 1968**

Acrylic on canvas 23½ x 30½

Born 1941. Studied Fine Arts course at the University of the Philippines. First one-man show at the Gallery Indigo, Manila. Though now based in London still exhibits with the Philippine Contemporary Art Gallery and the Luz Art Gallery.

**Angelito David****46 SUNDAY MOOD, 1964**

Oil 24 x 24

Studied College of Fine Arts at the University of St Thomas. Primarily a landscape artist he works mainly in watercolour. Represented in a number of group shows and was a participant in an exhibition at the Chicago International Fair. One-man shows at the Philippine Art Gallery, Philippine Contemporary Art Gallery and with the Art Association of the Philippines of which he is a member.

**Noel Escultura****47 PANGGAS II, 1970**

Oil 34½ x 31½

Born 1941. Studied at the University of St Thomas College of Fine Arts. At present scientific illustrator in the National Museum of the Philippines. Has participated in a number of group shows. Has specialised training in heraldic design and metal engraving. Member of the Art Association of the Philippines.

**Jose Joya, Jr****48 ABSTRACTION '58, 1958**

Oil 23 x 26½

Received B.A. from the College of Architecture and Fine Arts at the University of the Philippines. Received Masters degree from Cranbrook Academy of Fine Arts in Michigan. At one time was President of the Art Association of the Philippines. At present this painter is Dean of the College of Architecture and Fine Arts at the University of the Philippines.

**Vincente Manansala****49 I BELIEVE IN GOD, 1948**

Oil on board 36½ x 32½

Studied in Canada and France. Once taught at the University of St Thomas. Mainly a mural painter he has carried out commission work for many public buildings in the Philippines.

**Manuel Ontong****50 SOUTH OF THE PHIL, 1970**

Oil 48 x 30½

Born 1945. Graduated from the College of Fine Arts University of St Thomas. Participated in a number of group exhibitions. At present he is a scientific illustrator with the Philippine National Museum and has participated in many projects carried out by this Institution. Member of the Art Association of the Philippines and the Society of Philippine Sculptors.

**Margarito Raymundo****51 PALILIGO (BATHING), 1969**

Oil 23½ x 19

Born in the province of Rizal. Graduated from the College of Fine Arts at the University of St Thomas. At present scientific illustrator at the National Museum of the Philippines and has carried out work on many major projects for this Institution.







**Queensland Art Gallery**  
Catalogue numbers 52-60



City of Brisbane

Qantas photo

The Queensland Art Gallery is pleased to contribute to this Pacific Cities Loan Exhibition works by nine painters who have lived and worked in the Pacific area of our State. Three of these artists—Lloyd Rees, Nevil Matthews and Francis Lyburner—were Queensland born, while the others were Queensland by adoption.

Of this group, the two artists who have been most influenced by the Pacific environment are—Ian Fairweather and Ray Crooke.

Ian Fairweather now in his 79th year is still working as a hermit-artist in a grass hut which he built when he settled on Bribie Island after his famous Darwin to Timor raft voyage in 1952. His art has its roots in that of Japan, China, Korea, the Philippines, Bali and India

and shows particularly the influences of Chinese calligraphic painting and that of the Indian cave paintings of Ajanta. This grand old man is still working and living close to Nature, although 'civilisation' is fast closing in on him with real-estate development of Bribie Island, which is only 30 miles from the Brisbane metropolitan boundary. His one-man exhibition in Sydney last year showed him working in complete detachment with unabated vigour. He is considered by many authorities as one of Australia's finest painters. His 'Epiphany', a semi-abstract work composed of figure motifs within a grid system, shows strong calligraphic influences in the brushwork.

Ray Crooke who worked for a time as a pearl-diver on a boat operating from Thursday Island, has a particular



'Pacific' spirit in his paintings of natives of the islands and Cape York Peninsula area of North Queensland. These figure paintings with their decorative use of line and patterned areas of flat colour, show the influence of the early Italian Primitives and also sound a re-echo of the work of Gauguin at Papeete. He is also known for his fine landscapes in this area. *Girl Embroidering* with its strong contrast of muted interior tones with the segmented tropical landscape, so true in its atmosphere, is a fine sample of his work. In 1964 he was commissioned by Mr Baillieu Myer to paint New Guinea. His best Northern paintings were done in the years spent at Yorkey's Knob some 10 miles north of Cairns, where he built his house and studio on the beach front in 1961. He left there in early 1969 and is now living in Sydney.

Lloyd Rees who was born at Yeronga in Brisbane in 1895 is an artist of whom Queenslanders are particularly proud. Last year he was honoured by the University of Sydney with an honorary degree of Doctor of Literature, which is a unique distinction for an Australian artist. Recently he has been honoured with the 1970 International Co-operation Art Award (Aust.) for his outstanding contribution to Art in Australia. It is interesting to note that the Award Medallion was designed by Professor Paul Beadle, the prominent New Zealand sculptor.

*The Coast near Kiama*, painted between 1953-5, is a mature work, rhythmic in composition and vital in atmosphere.

Queensland art-lovers were saddened last year by the death of Jon Molvig, some nine months after he had undergone a kidney transplant operation. Molvig had considerable influence on young painters in Queensland, particularly on Andrew Sibley whose work is included in this exhibition. He was a superb draughtsman, and as a painter, he covered a wide gamut of emotion from compassionate tenderness through wry humour to acid bitterness. He was essentially an expressionist painter who never completely discarded the figurative element. His *Street Crossing Arrangement* 1955, is a semi-abstract composition with figurative motifs in a muted colour key of blue.

Charles Blackman who worked in Brisbane a number of years and was a close friend of Molvig, is seen in the context of his *Dream Estuary* 1966, in his more imaginative and poetic period.

Nevil Matthews who was also a close friend of Molvig, is represented here by *Stockman* 1961, a work of strong texture and restrained colour. His later work is 'constructivist' and relies on the interplay of bright coloured laths against meticulously worked aluminium

panels.

Francis Lyburner is one of the finest draughtsmen Queensland has produced. His oil *Girl with Lute* conceals the artistry of his draughtsmanship with its loose romantic handling.

Margaret Olley is still working in Brisbane and last year had a very successful one-man exhibition at the Johnstone Gallery. She is a very competent painter, particularly noted for her large freely worked flower pieces, often combined with figures in the manner of her *Susan and Flowers* 1962.

This composite exhibition which brings together the various aspects of art from cities around the Pacific seaboard, will doubtless be a most interesting one. We send with our paintings our best wishes for its success.

RAOUL MELLISH  
ASSISTANT DIRECTOR



## **Charles Blackman**

- 52 DREAM ESTUARY, 1966  
Inscribed 'Charles Blackman' l.r.  
Oil 36½ x 37½

Born Sydney, 1928. Studied drawing at the East Sydney Technical College and painting in Melbourne. Together with Dickerson, Brack and to a certain extent, Nolan, he has helped to maintain the figurative tradition in Australian painting. In August 1959 he was one of the group of artists who issued the 'Antipodean Manifesto'. Has spent several years working in London and is now working in Paris. Represented in Australian State and provincial galleries and the Canberra Collection as well as overseas collections.

## **Ray Crooke**

- 53 GIRL EMBROIDERING, c1962  
Inscribed signature l.l.  
Oil on panel 42 x 30

Born Auburn, Victoria, 1922. Studied art by correspondence course with East Sydney Technical College during the War, and on his discharge in 1945, became a rehabilitation student at the Swinburne Technical College, Victoria, thinking first to become a commercial artist. Became a pearl-diver at Thursday Island and turned seriously to painting when he married and settled at Yorkey's Knob near Cairns. His work features mostly landscapes of North Queensland and islands and figure studies. He left Yorkey's Knob in 1969. His work is represented in most Australian State galleries and in prominent galleries.

## **Ian Fairweather**

- 54 EPIPHANY, 1962  
Not inscribed

Gouache on composition board 55 x 80

Born Bridge of Allen, Scotland, 1891, first arrived in Melbourne 1934, finally settled at Bribie Island, Queensland in 1953, after various world travels. Served in both World Wars. First studied art at Slade School, London 1920-3. Travelled through the Far East, Hong Kong, China, Korea, the Philippines, Bali and India. His early work was considerably influenced by the war paintings of Ajanta and Chinese calligraphic painting. In 1952 he built a raft and crossed from Darwin to Timor. His work is represented in all Australian State Galleries, in the Tate Gallery, London, and in various collections throughout the world.

## **Francis Lyburner**

- 55 GIRL WITH LUTE, 1950  
Inscribed 'Lyburner' l.r.  
Oil 16 x 20

Born Brisbane, 1916. Studied at the Brisbane Technical College. Worked in England c1953-63. Noted for his line and wash drawings of animals and for his figurative oils, romantic in mood. Represented in Australian State Galleries.

## **Nevil Matthews**

- 56 STOCKMAN, 1961  
Inscribed 'Matthews 61' u.r.  
Ground colour and resin on panel 48 x 60

Born Townsville, Queensland, 1930. Studied art at the Brisbane Technical College and later with Jon Molvig. Held his first one-man show in Brisbane in 1962 and in the same year won a Gold Medal at the International Exhibition of Fine Arts, Saigon. In 1966 travelled overseas and studied and exhibited in London. Represented in various private collections in Australia, England, France, America and Switzerland.

## **Jon Molvig**

- 57 STREET CROSSING ARRANGEMENT, 1955  
Inscribed 'Molvig 55' l.r.  
Oil on panel 36 x 48

Born Newcastle, New South Wales, 1923, died Brisbane 1970. Studied at East Sydney Technical College under Paul Beadle and Frank Hinder and independently in Europe 1949-52. Settled in Brisbane after this. He first became known for portraits and won the Archibald Prize in 1966. Molvig was an expressionist painter. His work expresses a concern for the human condition in our 'Industrialised Eden'.

## **Margaret Olley**

- 58 SUSAN AND FLOWERS, 1962  
Inscribed 'Olley 62' l.r.  
Oil on panel 50 x 40

Born Lismore, New South Wales, 1923. Studied at East Sydney Technical College 1945; La Grande Chaumière, Paris 1950; travelled and studied in Italy, Spain and Portugal. Noted for her flower paintings, often combined with figures and paintings of interiors. Represented in Australian State Galleries and in the National Collection, Canberra.





59

### Lloyd Rees

#### 59 THE COAST NEAR KIAMA, 1953-5

Inscribed 'L. Rees 53-55' I.I.

Oil 35½ x 46½

Born Brisbane, 1895. Studied at the Brisbane Technical College Art School and at the Chelsea Polytechnic, London, 1923. First known for his masterly drawing in pencil and ink. Over the years Lloyd Rees has won himself the reputation of being one of Australia's finest landscape painters. Awarded a silver medal at the 1937 Paris Exposition, he won the Wynne Prize for landscape in 1950. He has lectured in art within the Faculty of Architecture at the Sydney University for the last twenty years and was honoured by the University with an honorary degree of Doctor of Literature in 1970. His work is represented in all Australian State Galleries and in various collections overseas.

### Andrew Sibley

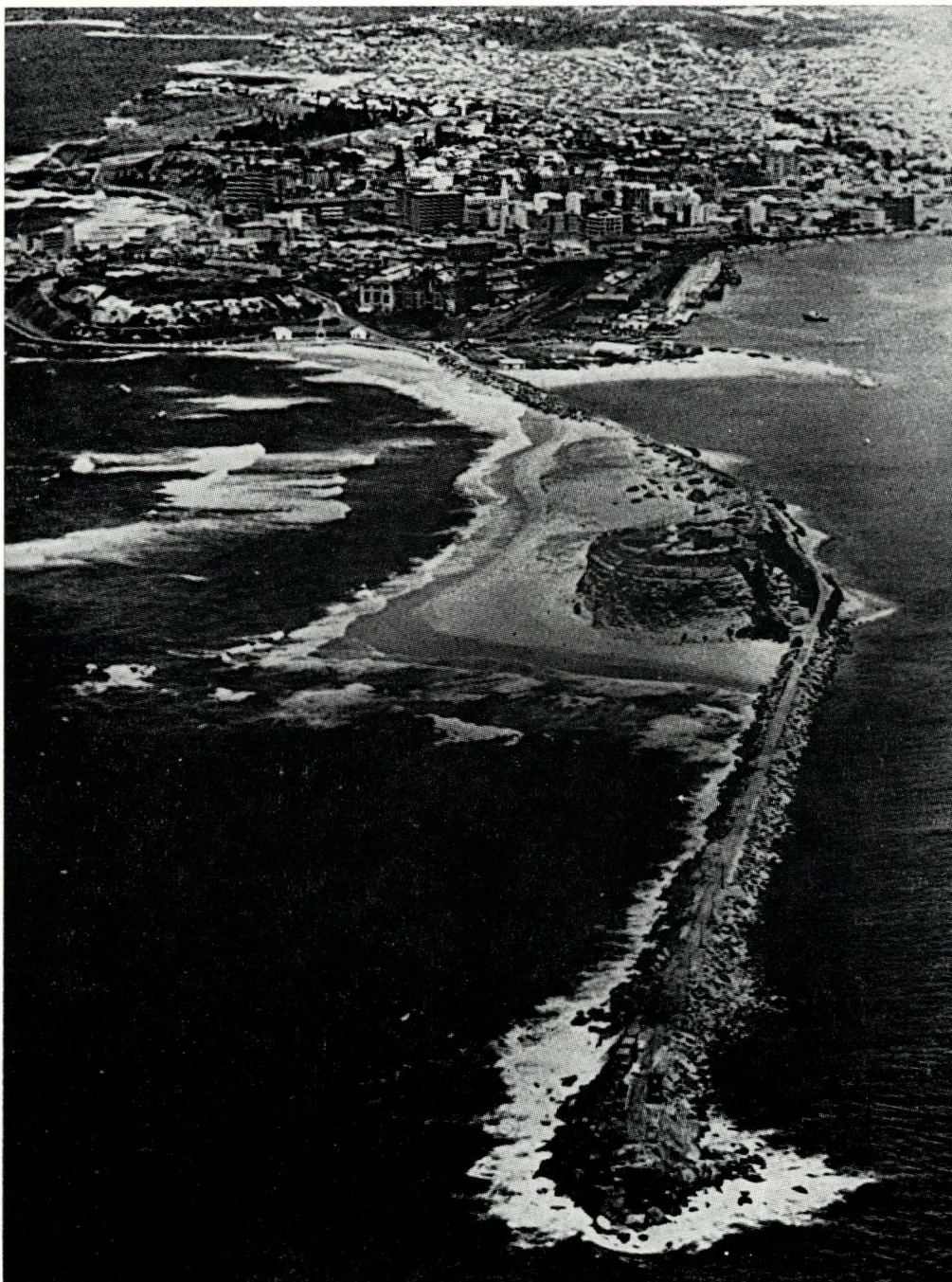
#### 60 REFLECTIONS ON EUROPE, 1961

Inscribed 'Sibley 61' I.c.

Oil on panel 37½ x 48

Born Sydney, 1933. Studied at the East Sydney Technical College; Gravesend School of Art 1952-54; Royal College of Art, London 1954-5. Lived and worked in Papua 1958-9 and spent eighteen months in Tully, North Queensland before becoming established in Brisbane where he was associated with Jon Molvig. Designed a large stained glass window for Stuartholme Chapel, Brisbane. Now works in Melbourne. His work is mainly expressionist. Represented in State and University collections as well as the National Collection, Canberra.





City of Newcastle



The heavily industrialised city of Newcastle, the sixth biggest city in Australia, is the birth place of a number of outstanding artists. Foremost among these is Sir

William Dobell, who was born within a few blocks of the Newcastle Gallery and did much to assist the Gallery by his generous gifts and support. Probably Australia's finest portrait painter, he is represented by one of the four portraits commissioned by TIME for the covers of their weekly newsmagazine.

Other Newcastle born artists who have received national acclaim include Jon Molvig, William Rose, Ross Morrow and John Olsen, the latter exhibiting a typically expressive work, *Altar*.

All paintings in this selection come from the sixties and cannot be regarded as recent works. Limitations on size due to transport requirements prevented the inclusion of later works devoted to colour field painting and lyrical abstraction. But those on view do give an indication of the Gallery's concentration on the work of contemporary Australian artists of significance together with that of young artists of promise. In several cases the work selected is a key one in the artist's development, such as Kevin Connor's *Haymarket*, *Winter Morning* or Alun Leach-Jones' *Noumenon XVIII*, *Merlin's Numbers*. In others, like John Coburn's *Dark Descent*, it is highly characteristic of his work at that time.

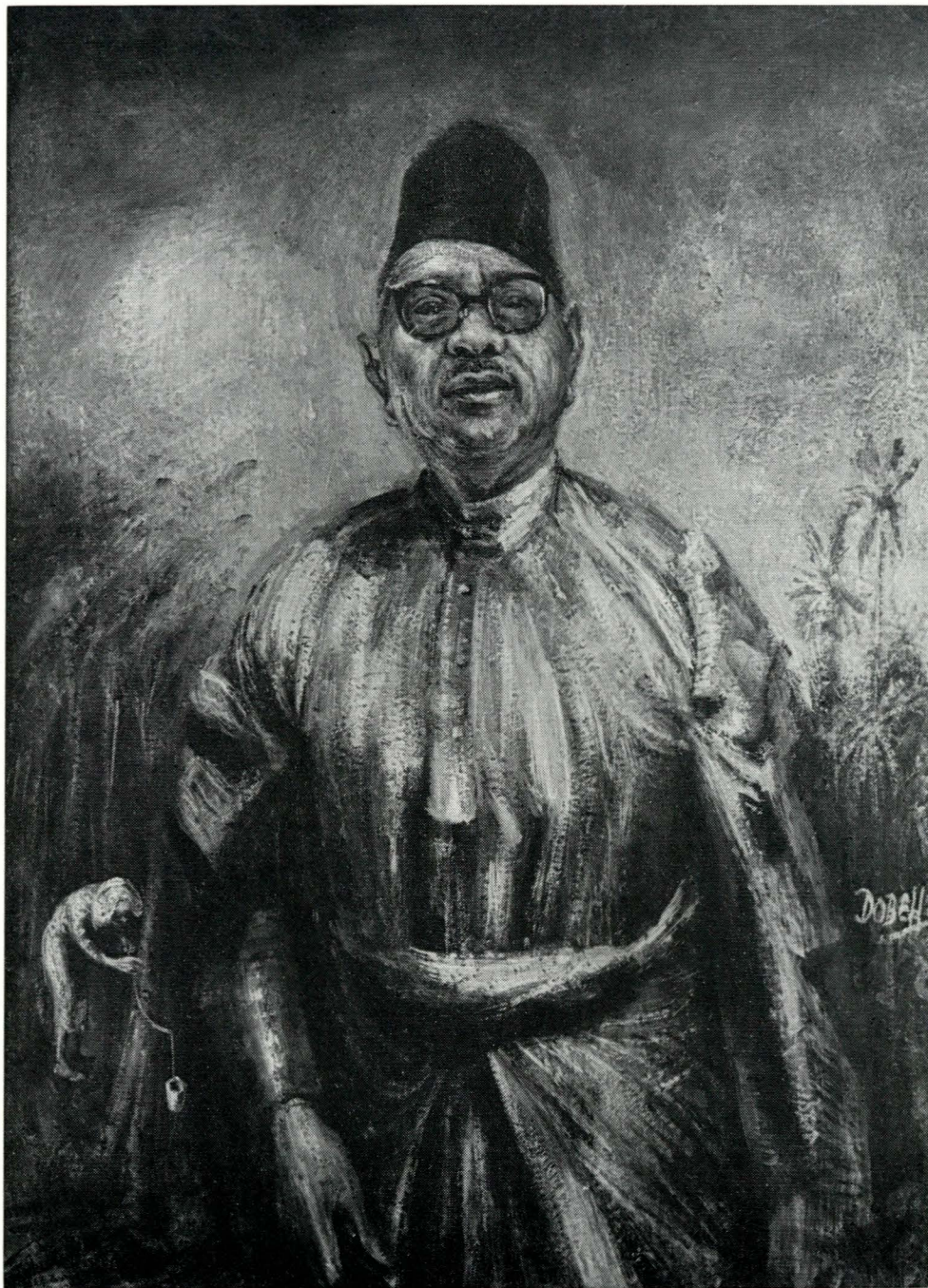
The landscape has always had a strong influence on Australian painters and works shown here present three highly individual responses in mood, style and technique. Louis James' *Red Landscape* shows man celebrating his entanglement with his colourfully active urban environment. In Rodney Milgate's encaustic oil *Landscape* the flattened arabesques confine themselves within rectangular bands and seek after the interrelationship of all things. By contrast Fred Williams looks at the land itself with its scrubby, uncared for appearance, and sublime panorama of sameness in which is hidden the ever changing beauty and fascination of the country.

Being a young Gallery (founded in 1957) it is natural that special attention is paid to the work of outstanding young painters. In this selection they are represented by Alun Leach-Jones' *Noumenon XVIII*, *Merlin's Numbers* with its play on intellectual intuition, and Robert Boynes' *Intra-Moment* where an everyday happening is coolly observed and recorded in a way that invites contemplation and enjoyment of a common object and action.

Finally, Stanislaus Rapotec introduces Newcastle itself through the expressive flow of blacks and browns, discharged from industrial furnaces and sweeping themselves into a recollection of an aerial view of the city and its harbour.

DAVID THOMAS  
DIRECTOR







### **Robert Boynes**

#### **61 INTRA-MOMENT, 1969**

Inscribed 'Boynes' verso

Acrylic on canvas 42 x 42

Born Adelaide, 1942, and studied at South Australian School of Art, where he later taught before going to England in 1967. Continued teaching and travelled in North Africa, eventually returning overland to Australia in 1969. Has held one-man exhibitions in England as well as Australia. Now living in Adelaide.

### **John Coburn**

#### **62 DARK DESCENT, 1966**

Inscribed 'John Coburn' verso

Oil 66½ x 44½

Born Ingham, Queensland, 1925. Studied East Sydney Technical College (now National Art School) and taught there 1959-1966, and in Canberra 1967-1969. Now living near Paris and designing tapestries for Aubusson and supervising weaving of curtains for Sydney Opera House. Won 1960 Blake Prize for religious art.

### **Kevin Connor**

#### **63 HAYMARKET, WINTER MORNING, 1963**

Inscribed 'Connor 63' l.r.

Oil on hardboard 36 x 48½

Born Sydney, 1932. Lived in London from 1952 to 1956 and later in Spain, with a study tour of Europe. Awarded a Harkness Fellowship in 1966 and lived in New York. Held one-man exhibitions in Australia; Commonwealth Institute, London; and exhibited in Pittsburg International 1967. Now living in Sydney.

### **William Dobell**

#### **64 PORTRAIT OF TUNKU ABDUL RAHMAN,**

Inscribed 'Dobell' l.r.

Oil on hardboard 21 x 15½

Born Newcastle, New South Wales, 1899 — died 1970. Studied at Julian Ashton's Sydney Art School 1923-29 and later under Henry Tonks and Wilson Steer at London Slade School of Art. Australia's most outstanding portrait painter, he won the Archibald Prize for portraiture in 1943, 1948 and 1959. Retrospective exhibition at Art Gallery of New South Wales 1964. Knighted 1966 for his contribution to Australian art.

### **Louis James**

#### **65 RED LANDSCAPE, 1965**

Inscribed 'Louis James 65' l.l.

Oil 50 x 59½

Born Adelaide, 1920. Received no formal art training but began painting seriously in the late 1940s. Worked and exhibited in England and Europe for 14 years and has lived in Sydney since 1964. Held numerous one-man exhibitions in England and Australia and received many art awards including the 1967 George's and Newcastle Prizes.

### **Alun Leach-Jones**

#### **66 NOUMENON XVIII. MERLIN'S NUMBERS, 1967**

Inscribed 'Alun Leach-Jones' verso

Acrylic on canvas 54 x 54

Born North Wales, 1937, and studied at Liverpool College of Art. Came to Australia in 1959 and continued studies at South Australian School of Art. Travelled extensively in Europe and now teaches at National Gallery School, Melbourne. Printmaker as well as painter, he has represented Australia in a number of overseas exhibitions including 10th Biennial of Modern Art, Sao Paulo, Brazil.

### **Rodney Milgate**

#### **67 LANDSCAPE, 1966**

Inscribed 'Milgate' l.r.

Encaustic, oil on hardboard 71 x 48

Born Sydney, 1934. Studied at East Sydney Technical College 1952-55, and lectures at Universities of Sydney and New South Wales and at National Art School. Held numerous exhibitions, awards include Blake Prize and Churchill Fellowship. Also is a poet and playwright.

### **John Olsen**

#### **68 ALTAR, 1966**

Inscribed 'John Olsen 66' l.l.

Oil 39½ x 31½

Born Newcastle, New South Wales, 1928. Studied at Julian Ashton's Sydney Art School under John Passmore, and later studied and worked in London, Paris and Spain. Numerous awards include Perth Prize, George's Prize and Richards Prize, Brisbane. Also known for his tapestry designs.



**Stanislaus Rapotec**

69 EXPERIENCE IN NEWCASTLE, 1964

Inscribed '64 Rapotec' l.r.

PVA on hardboard 48 x 60

Born Yugoslavia, 1913, and studied at University of Zagreb. Arrived in Australia in 1948 and eventually settled in Sydney. Numerous exhibitions in Australia and overseas.





**Fred Williams**

**70 YOU-YANG LANDSCAPE, 1966**

Inscribed 'Fred Williams' l.r.

Oil 36 $\frac{1}{2}$  x 38 $\frac{3}{4}$

Born Melbourne, Victoria, 1927. Studied Melbourne National Gallery School; Chelsea Art School and Central School of Arts and Crafts, London. Numerous awards include Helena Rubinstein Scholarship 1963; Transfield Prize 1964; Wynne Prize for landscape 1966. Noted both as a painter and printmaker. Australia's foremost contemporary landscape painter.



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