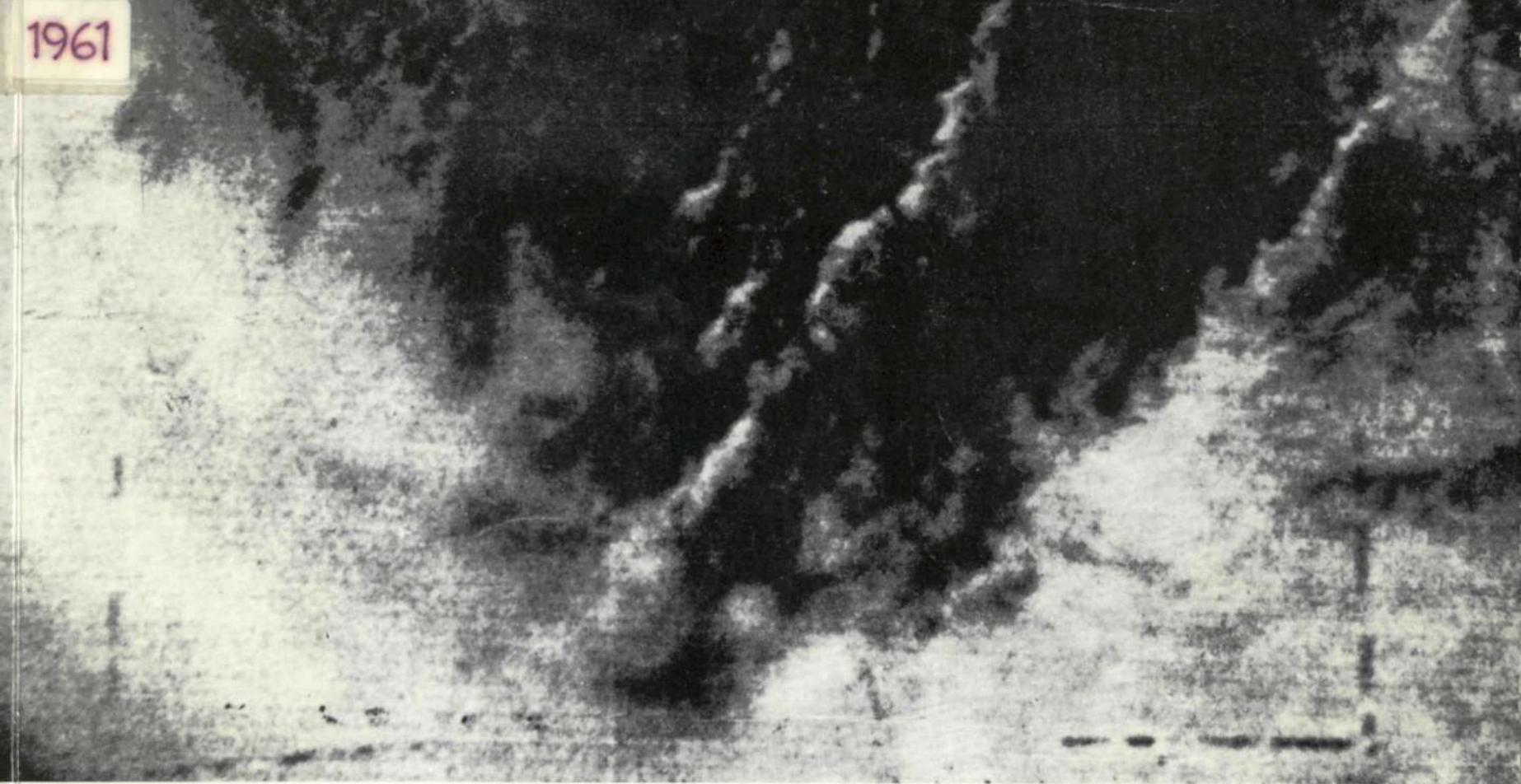


1961



PAINING FROM THE PACIFIC JAPAN AMERICA AUSTRALIA NEW ZEALAND

AUCKLAND CITY
ART GALLERY

AUCKLAND CITY
ART GALLERY

PAINTING FROM THE PACIFIC

JAPAN AMERICA AUSTRALIA NEW ZEALAND
AUCKLAND CITY ART GALLERY • MAY 1961

FOREWORD Three years ago, there was an exhibition held here including some of the West Coast American painters. Two years ago, an exhibition came from Japan including a number of western-style painters. There have also been two Australian exhibitions in the last five years. Amongst these artists and our own there seemed to lie a certain homogeneity — a sympathetic link, perhaps intangible, and certainly indefinable.

Our thought was, therefore, in arranging this exhibition, to bring all four regions together in order to see whether the Pacific provided some common characteristic: perhaps light, or topography, or perhaps again, some indefinable element. It is with this in mind that the paintings have been selected.

The organisation of such an exhibition was complicated; so that the ease with which it has been finally accomplished is due to the generous co-operation of our colleagues, Mr Seisuke Inada, Director of the National Museum of Modern Art, Tokyo, and Mr Atsuo Imaizumi, the Deputy Director, who has also written an introduction; to Mr George D. Culler, Director of the San Francisco Museum of Art; and to Mr Laurence Thomas, Director of the Queensland National Gallery, Brisbane. We would like to express our gratitude to them for the selection, cataloguing and collection of their contributions to this exhibition.

We would also like to thank Matson Line and Nitto Shosen Co. for their very generous response to our request regarding freighting these paintings across the Pacific.

Whether this exhibition achieves its purpose or not, it will give considerable evidence of the vitality of contemporary painting in the Pacific.

P. A. TOMORY
DIRECTOR
AUCKLAND CITY ART GALLERY
MAY 1961



JAPAN
INTRODUCTION

A long chain of islands which stretches from latitude 31°N to 45°30'N and lies between the eastern end of the Eurasian Continent and the Pacific Ocean constitutes the territory of Japan. As these islands are themselves mountains which rose above the surface of the sea, they form in some places mountains and in others, basins and inland seas. The highest point of central Japan is over 3000 metres above the sea. Japan is an insular and mountainous country.

In a country like this, the refined sentiment which the beautiful seasons of spring and autumn evoke in men's minds has formed motifs of art, literature and music since ancient times. However, we must not fail to notice another characteristic side of Japan. In contrast to these quietly beautiful seasons, winter brings dreadful monsoons and between summer and autumn the islands are frequently visited by the distinctive typhoon. This cruel side of the climate also influences the Japanese people's view of life and the world. It may be said that the contrast between a lovely spray of plum blossoms and a smoking volcano symbolizes existence irrevocably linked to environment.

Artists reflect such climatic character in their art. Not only in landscapes in which mountains and inland seas are depicted figuratively, but also in non-objective paintings it can be recognized distinctly. In this exhibition, a large number of abstract or non-objective paintings were selected, along with the works of Hideo Nishiyama, Takashi Asada, Koichi Okamura and Miematsu Tanabe who picture the Japanese geographical features realistically. The reason is that even in non-objective paintings which may seem at first sight international and devoid of such influence the national pre-occupation with nature is very definitely expressed. The delicate lyricism of Soshichi Takama and Tatsuoki Nambata, the Zen meditation of Tazuko Tanaka, and the Oriental sense of space seen in the works of Waichi Tsutaka and Takashi Fukami — all these may be thought of as respective forms of this reflection. The works of Takashi Sugimata began with the Japanese traditional sense of pattern. Concerning technique also, there are some characteristics which belong only to this country, especially the colour and the composition of Kaoru Yamaguchi and Kazu Wakita.

Beside these various features of the paintings the most direct evidence of Japan's characteristics will be seen in calligraphy or Boku-sho (avant-garde calligraphy). The work of Yuichi Inoue was selected as a representation of an intentional group and the work of Toko Shinoda as a representation of a lyrical group.

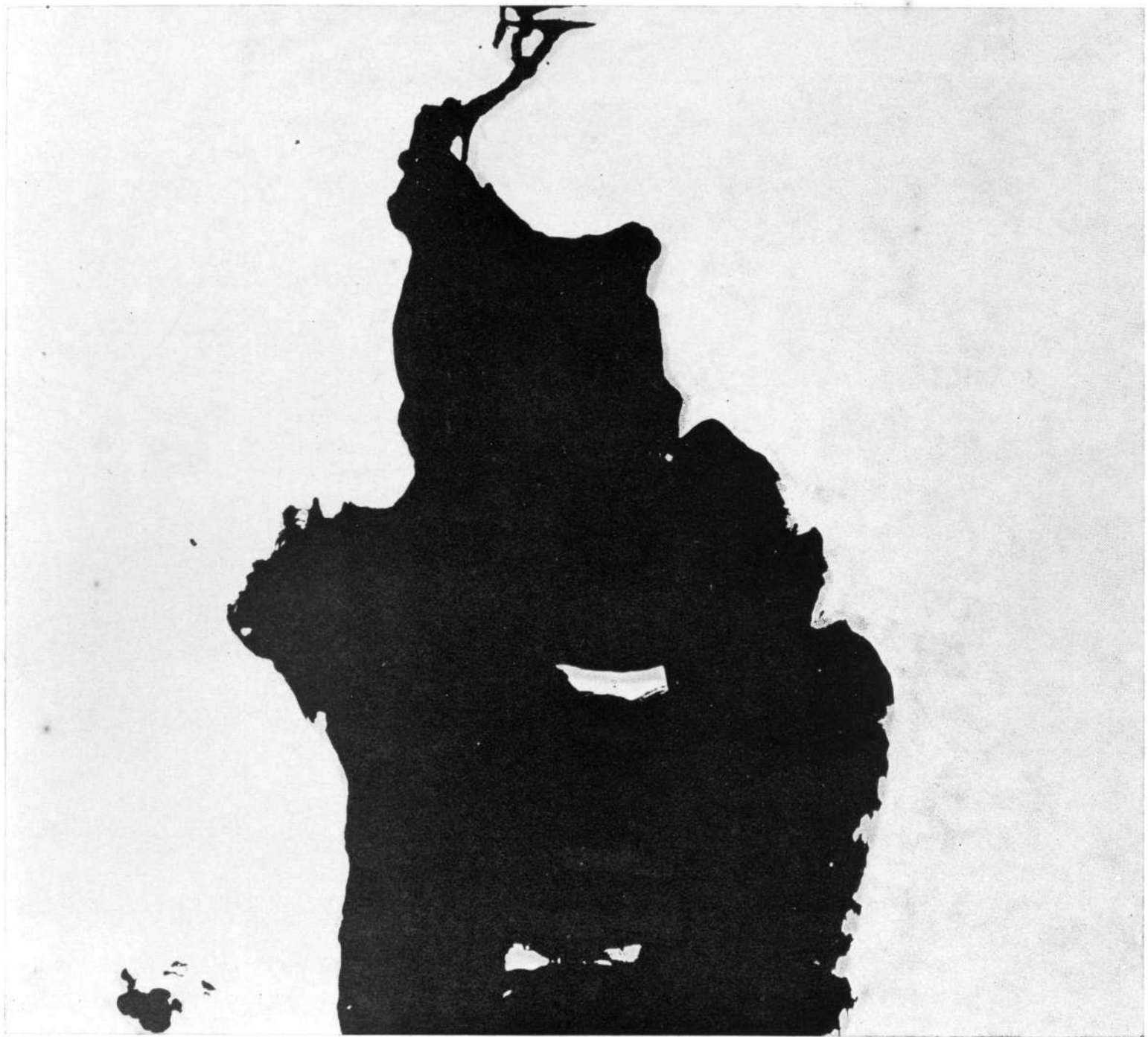
Due to the international art exchange, which has rapidly flourished in recent years, such characteristics in Japanese contemporary art as are considered above are far from withering; they are developing more and more, distinguishing themselves, and exerting influence on the art of other countries.

ATSUO IMAIZUMI
DEPUTY DIRECTOR OF THE
NATIONAL MUSEUM OF MODERN ART
TOKYO
APRIL 1961

CATALOGUE

- TAKASHI ASADA 1 Landscape with a waterfall 1959 50 $\frac{3}{8}$ x 59 $\frac{7}{8}$ ins
- ZENJIRO CHIKAOKA 2 A long-nosed goblin in the forest 1960 34 $\frac{7}{8}$ x 57 $\frac{1}{8}$ ins
- HISAO DOMOTO 3 Work 1960 63 $\frac{3}{4}$ x 51 $\frac{5}{8}$ ins (illustrated)
- SHOE ENOKIDO 4 Men of the Jomon Period 1960 64 $\frac{1}{8}$ x 38 $\frac{5}{8}$ ins
- TAKASHI FUKAMI 5 Efflorescence 1960 51 $\frac{5}{8}$ x 63 $\frac{3}{4}$ ins (illustrated)
- MEIJI HASHIMOTO 6 Dancing 1960 35 $\frac{3}{4}$ x 26 $\frac{3}{4}$ ins (illustrated)
- KAZUTSUGU IIJIMA 7 In celebration of the new building 1960 51 x 76 $\frac{1}{4}$ ins
- YUICHI INOUE 8 Bone 1959 50 x 52 $\frac{3}{8}$ ins (illustrated)
- EIEN IWAHASHI 9 Erosion 1959 55 $\frac{1}{4}$ x 83 $\frac{1}{2}$ ins
- TAMAKO KATAOKA 10 The sea, Manazuru 1959 58 $\frac{5}{8}$ x 76 $\frac{1}{4}$ ins
- KEIZO KOYAMA 11 A corner of the Shirasagi Castle 1956 35 $\frac{3}{8}$ x 28 $\frac{3}{8}$ ins
- IRI MARUKI 12 Flight 1960 27 $\frac{1}{4}$ x 53 $\frac{1}{2}$ ins (illustrated)
- SETSUKO MIGISHI 13 The world of clay figures 1960 35 $\frac{3}{8}$ x 45 $\frac{5}{8}$ ins
- KATSUYUKI NABEI 14 Plum-trees by the seaside 1961 28 $\frac{3}{4}$ x 21 $\frac{1}{4}$ ins
- KAZUMASA NAKAGAWA 15 The church in Nagasaki 1957 23 $\frac{1}{2}$ x 31 $\frac{3}{8}$ ins
- TAKUJI NAKAMURA 16 Woman by the lake-side 1959 45 $\frac{5}{8}$ x 35 $\frac{1}{4}$ ins
- TEII NAKAMURA 17 Make-up 1957 58 $\frac{1}{8}$ x 33 $\frac{1}{2}$ ins
- TAI NAKATANI 18 Kaolin 1958 37 $\frac{3}{4}$ x 51ins (illustrated)
- TATSUOKI NAMBATA 19 Life 1960 51 $\frac{5}{8}$ x 38 $\frac{1}{2}$ ins
- HIDEO NISHIYAMA 20 Rock 1957 37 $\frac{3}{4}$ x 51 $\frac{3}{8}$ ins

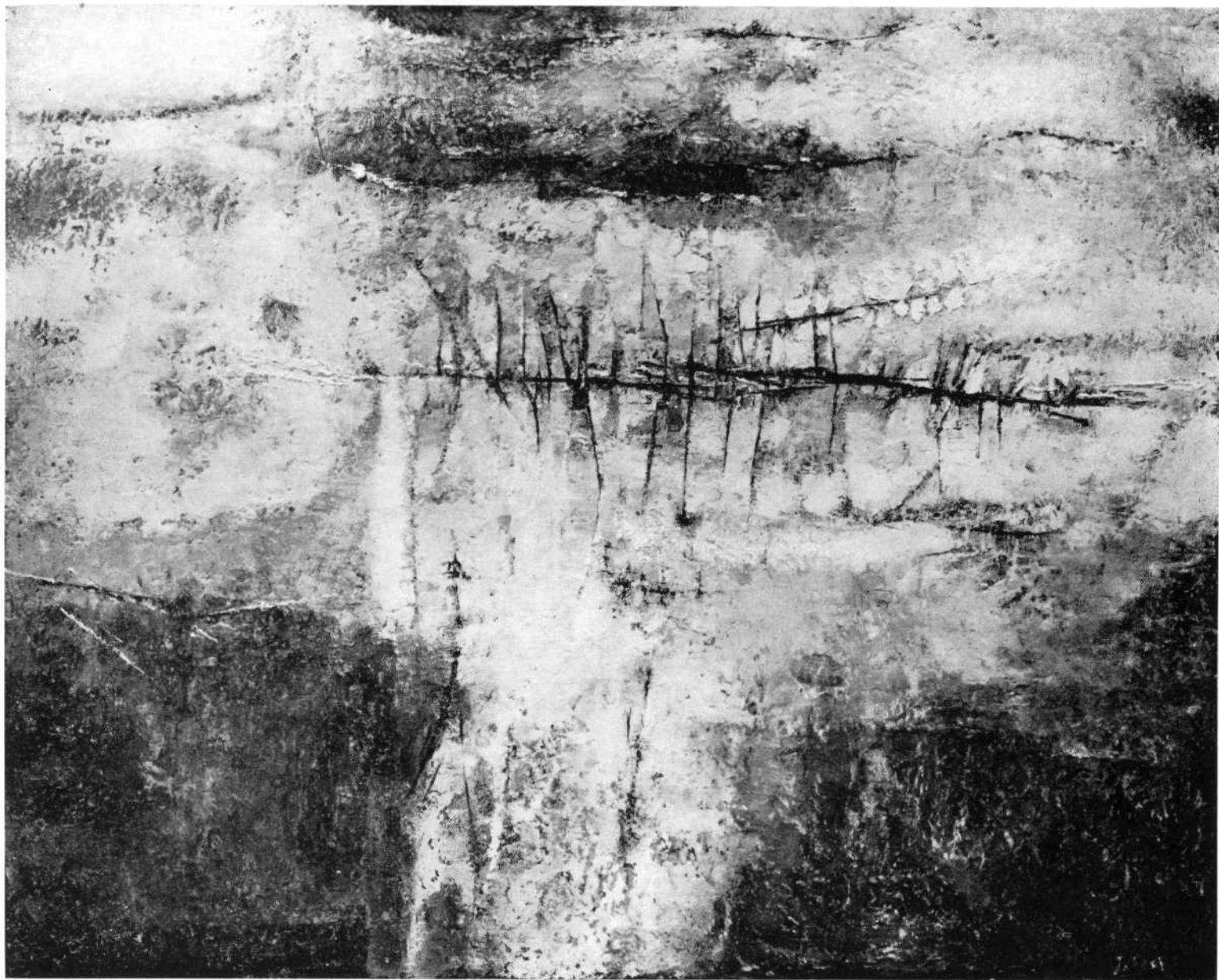
- KOICHI OKUMURA 21 Seashore 1959 $44\frac{7}{8}$ x $73\frac{3}{4}$ ins
- CHOZO SAITO 22 Mountain village 1961 $51\frac{3}{8}$ x $38\frac{3}{8}$ ins
- TOKO SHINODA 23 Passing 1961 36 x 70ins
- TADASHI SUGIMATE 24 Eye 7 1960 29 x 36ins
- KENKICHI SUGIMOTO 25 The Todaiji Temple 1958 $35\frac{5}{8}$ x $28\frac{3}{8}$ ins
- SOSHICHI TAKAMA 26 The sea 1959 $50\frac{3}{4}$ x $63\frac{3}{8}$ ins
- MIEMATSU TANABE 27 Smoking mountains 1959 $36\frac{1}{4}$ x $28\frac{3}{4}$ ins
- TAZUKO TANAKA 28 Naught III 1960 $37\frac{3}{8}$ x $39\frac{3}{8}$ ins
- HIROSUKE TAZAKI 29 Mount Aso in summer 1959 $43\frac{7}{8}$ x $57\frac{1}{4}$ ins
- SHIMEI TERAJIMA 30 Waitress 1957 $63\frac{1}{2}$ x $28\frac{3}{4}$ ins
- WAICHI TSUTAKA 31 Spirit 1960 $44\frac{1}{2}$ x $64\frac{1}{8}$ ins
- KAZU WAKITA 32 Woman and bird 1959 $35\frac{5}{8}$ x 26ins
- GAKU WATANABE 33 The Black stream 1960 $56\frac{7}{8}$ x 79ins
- TAKEO YAMAGUCHI 34 Hill - shape 1960 72 x 72ins
- KAORU YAMAGUCHI 35 Record of the age 1956 $39\frac{1}{8}$ x $31\frac{1}{2}$ ins



INOUE



DOMOTO



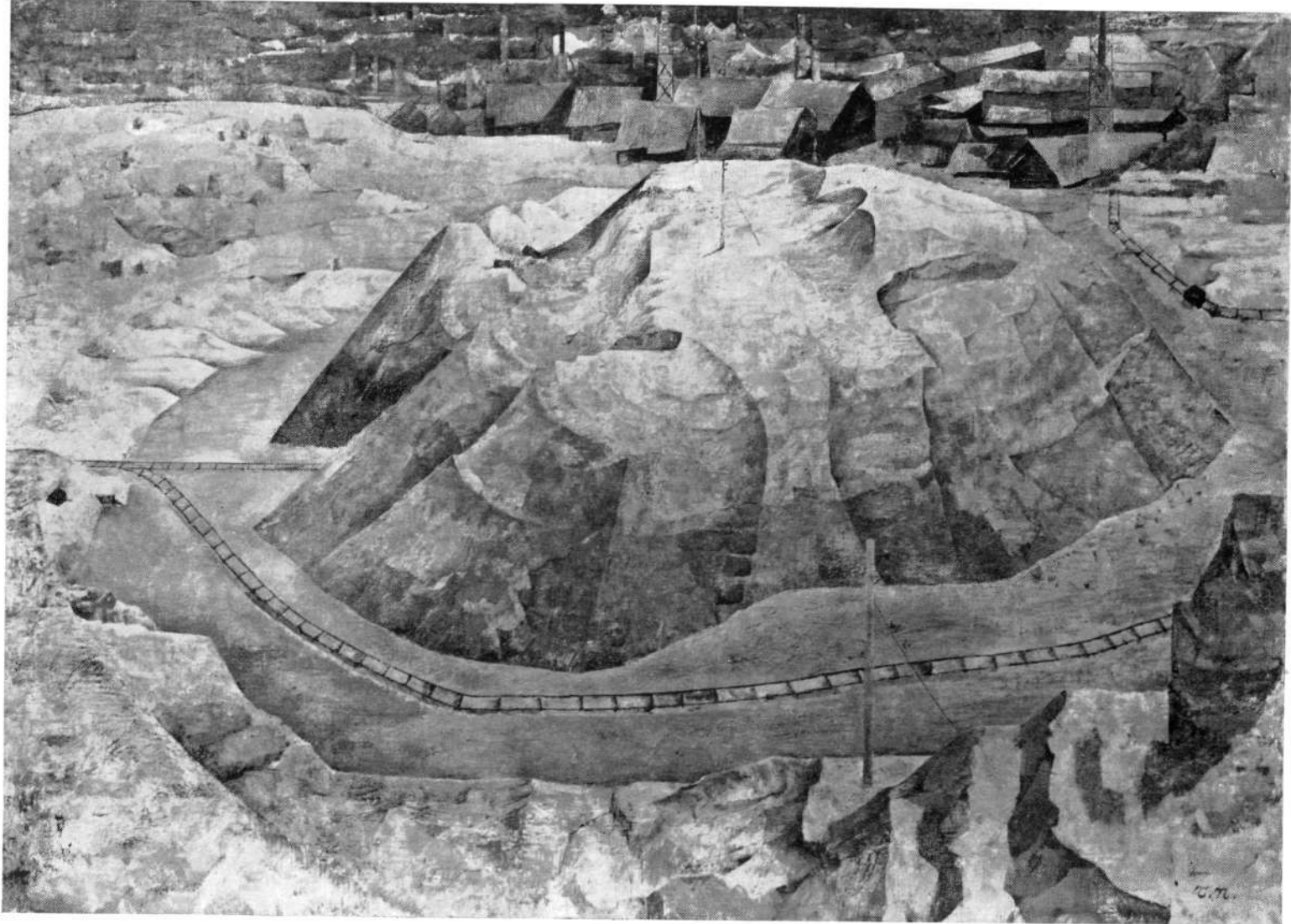
FUKAMI



HASHIMOTO



MARUKI



NAKATANI

BIOGRAPHIES

TAKASHI ASADA Born in Kyoto (1928). Graduated from the Kyoto Polytechnic School and the College of Painting, Kyoto. Sent his works to the exhibition of the Shinseisaku Art Group and was awarded several prizes.

ZENJIRO CHIKAOKA Born in Yamagata Prefecture (1914). Graduated from the Bunka Gakuin School in Tokyo. Member of the Issui-Kai Art Group. Stayed in France from 1956 to 1958.

HISAO DOMOTO Born in Kyoto (1928). Graduated from the College of Painting, Kyoto. Went to France in 1955. Exhibited at the Salon de Mai, 1957. Was awarded the prize at the 'Premio Lissone Internazionale per la Pittura, 1959', in Lissone, Italy.

SHOE ENOKIDO Born in Ibaragi Prefecture (1909). Studied at the Pacific Fine Art School. Joined the establishment of the Ryuki-Kai Art Group in 1949.

TAKASHI FUKAMI Born in Nagasaki Prefecture (1926). Graduated from the Nagasaki Normal School. Teaches at the Momokawa Elementary School, Tokyo. Member of the Kodo Bijutsu Art Group. Was awarded the Fourth Yasui Prize at the National Museum of Modern Art, Tokyo, in 1960.

MEIJI HASHIMOTO Born in Shimane Prefecture (1904). After graduating from the Tokyo Art Academy studied the colouring of Yamato-e tradition under Eikyū Matsuoka. Received the Encouragement Award by the Educational Minister and the Japan Art Academy Award.

KUZUTSUGU IJIMA Born in Fukuoka Prefecture (1909). Graduated from the Konan College in Kobe. Studied under Takeji Fujishima. Stayed in France from 1952 to 1955. Member of the Ryuki-Kai Art Group.

YUICHI INOUE Born in Tokyo (1916). Studied oil painting at the Shunyo-Kai Art Group and calligraphy under Sokyū Ueda. Organized with his friends a group of vanguard calligraphers, 'Bokujin-Kai'. His works were included in the Travelling Exhibition of Japanese Calligraphy in Europe in 1955. Sent his works to the International Exhibitions held in Paris and Milan, and to the 4th Biennial Exhibition of Sao Paulo in 1957.

EIEN IWAHASHI Born in Hokkaido (1903). Studied under Tamon Iwahashi and later under Yukihiro Yasuda. Member of the Exhibition of the Nihon Bijutsu-In (Japan Fine Art Institute).

TAMAKO KATAOKA Born in Sapporo (1905). Graduated from the Women's Fine Art College, Tokyo. Member of the Nihon Bijutsu-In (Japan Fine Art Institute). Professor at the Women's Fine Art College.

ZENZABURO KOJIMA Born in Fukuoka (1893). Graduated from the Shuken-Kai School. Travelled abroad from 1924 to '29. Established the Dokuritsu Bijutsu Art Group in 1930.

KEIZO KOYAMA Born in Nagano Prefecture (1907). Graduated from the Keio University. Studied painting under Takeji Fujishima and at the Studio of the Nihon Bijutsu-In (Japan Fine Art Institute). Stayed in Europe from 1920 to 1928 and from 1937 to 1938. A leading member of the Issui-Kai Art Group. Member of Salon d'Automne.

MORIKAZU KUMAGAI Born in Gifu Prefecture (1880). Graduated from the Tokyo Art Academy. Joined the Saghalien expedition party in 1905. Belongs to no art groups.

IRI MARUKI Born in Hiroshima (1901) Established the Avant-Garde Fine Art Club. Member of the Nihon Bijutsu-In (Japan Fine Art Institute). Visited Europe and China in 1956.

SETSUKO MIGISHI Born in Aichi Prefecture (1905). Studied under Saburosuke Okada. Graduated from the Women's Fine Art College. Stayed in France from 1954 to 1955. Member of the Shinseisaku Art Group.

KATSUYUKI NABEI Born in Yamaguchi Prefecture (1893). Graduated from the Tokyo Art Academy. Member of the Niki-Kai Art Group. Travelled in France and Italy from 1922 to 1923. Was awarded the Prize of the Japan Art Academy in 1949. Published several volumes of essays.

KAZUMASA NAKAGAWA Born in Tokyo (1893). Travelled in Europe and America from 1953 to 1954 and in China in 1958. Member of the Shunyo-Kai Art Group.

TAKUJI NAKAMURA Born in Fukuoka Prefecture (1897). Graduated from the Tokyo University. Member of the Renshu-Kai Art Group. Associate Professor at the Tokyo University.

TEII NAKAMURA Born in Osaka (1900). Studied under Tsunetomi Kitano. Member of the Nihon Bijutsu-In (Japan Fine Art Institute). Travelled in India in 1954.

TAI NAKATANI Born in Matsuzaka, Mie Prefecture (1909). Studied at the Kawabata Fine Art School and at the Studio of the Shunyo-Kai Art Group. Member of the Art Group.

TATSUOKI NAMBATA Born in Hokkaido (1905). Graduated from the Waseda University. Studied painting under Kotaro Takamura and Riichiro Kawashima. Also studied at the Taiheiyo Fine Art Institute. Joined in the establishment of the Jiyu Bijutsuka Association in 1937. Has held eight one-man shows since 1942.

HIDEO NISHIYAMA Born in Kyoto (1911). Graduated from the College of Painting, Kyoto. In his school-days he exhibited his works at the official exhibition and was awarded prizes. Professor at the Kyoto Normal School.

YATARO NOGUCHI Born in Tokyo (1899). Graduated from the Kansai Gakuin School. Studied at the Kawabata Fine Art School, but he studied almost by himself. Stayed in France from 1929 to 1933. Member of the Dokuritsu Bijutsu Art Group. Professor at the Hihon University.

KOICHI OKAMURA Born in Kyoto (1904). After he graduated from the College of Painting, Kyoto, studied under Goun Nishimura.

CHOZO SAITO Born in Sakata, Yamagata Prefecture (1910). Graduated from the Tokyo Technological High School. Member of the Dokuritsu Bijutsu Art Group.

YOSHISHIGE SATO Born in Tokyo (1905). Awarded the New Artist Prize in 1957. Sent his works to the 5th Biennial Exhibition of Sao Paulo in 1959 and the 30th Biennial Exhibition of Venice in 1960. Was awarded at the Guggenheim Award Exhibition in 1960.

SABURO SAKAI Born in Fukushima Prefecture (1879). Studied under Seiran Sakauchi. Member of the Nihon Bijutsu-In (Japan Fine Art Institute).

TOKO SHINODA Born in Dairen, Manchuria (1913), and came to Tokyo in early childhood. Studied calligraphy in her school-days under Setsudo Shimono. From 1956 to 1957 travelled in Europe and America, holding one-man shows in various cities.

KYOCHE SUDA Born in Fukushima Prefecture (1908). Graduated from the Tokyo Art Academy. Was specially selected at the official exhibition in 1942. Member of the Nihon Bijutsu-In (Japan Fine Art Institute). Received prizes at the annual exhibition of the Institute from 1955 to 1958. Associate professor at the Tokyo Art Academy.

TADASHI SUGIMATA Born in Himeji, Hyogo Prefecture (1914). Graduated from the Tokyo Art Academy. Was awarded the prizes at the Exhibition of Dokuritsu Bijutsu Art Group in 1938 and 1939. Sent his works to the 'Premio Lissone Internazionale per la Pittura, 1959', and to the 6th Biennial Exhibition of Sao Paulo in 1961.

KENKICHI SUGIMOTO Born in Nagoya, Aichi Prefecture (1905). Graduated from the Tokyo Technological High School. Studied painting under Ryusei Kishida. Was awarded at the official exhibition in 1937. Member of the Kokuga-Kai Art Group.

SOSHICHI TAKAMA Born in Tokyo (1889). Graduated from the Tokyo Art Academy. Was specially selected at the official exhibition from 1918 till 1922. Member of the Dokuritsu Bijutsu Art Group since 1955.

MIEMATSU TANABE Born in Hakodate (1897). Graduated from the Hakodate Commercial School. Established the Kodo Bijutsu Art Group in 1945 with his friends.

TAZUKO TANAKA Born in Chingtao, China (1913). Graduated from the Tama Fine Art College in Tokyo. Member of the Shinseisaku Art Group. Sent her works to the 'Guggenheim International Award Exhibition' in 1960 and to the 6th Biennial Exhibition of Sao Paulo in 1961.

HIROSUKE TAZAKI Born in Fukuoka Prefecture (1898). Graduated from the Fukuoka Normal School. Studied painting under Sotaro Yasui and Hanjiro Sakamoto, and at the Kansai Art School. Stayed in Europe from 1932 to 1935. Member of the Issui-Kai Art Group.

YUKEI TEJIMA Born in Kochi Prefecture (1901). Studied calligraphy under Tenrai Hidai, a calligrapher in the Meiji style. His works were included in the Travelling Exhibition of Japanese Calligraphy in Europe in 1955. Selected as an exhibiting artist to the 4th Biennial Exhibition of Sao Paulo in 1957.

SHIMEI TERASHIMA Born in Hyogo Prefecture (1896). Studied under Kiyokata Kaburagi. Was specially selected at the official exhibition in 1941 and 1942.

WAICHI TSUTAKA Born in Hyogo Prefecture (1911). Studied painting at the Nakanoshima Fine Art Institute. Published his poems in the magazine 'Hinotori'. Member of the Kodo Bijutsu Art Institute. Sent works to the 4th Biennial Exhibition of Sao Paulo in 1957.

KAZU WAKITA Born in Tokyo (1908). Went to Europe in 1923. Graduated from the State Academy of Berlin in 1930. Returned to Japan in 1931. Was awarded several prizes in Japan and also the Guggenheim National Section Award in 1956. Travelled abroad from 1923 to 1930 and from 1956 to 1957. Sent his works to the 3rd Biennial Exhibition of Sao Paulo in 1955. Member of the Shinseisaku Art Group. Associate professor at the Tokyo Art Academy.

GAKU WATANABE Born in Choshi, Chiba Prefecture (1916). Graduated from the Tokyo Art Academy. Served in the army from 1942 to 1944.

KAORU YAMAGUCHI Born in Gumma Prefecture (1907). Graduated from the Tokyo Art Academy. Travelled in Europe from 1930 to 1933. Member of the Modern Art Association. Associate professor at the Tokyo Art Academy.

TAKEO YAMAGUCHI Born in Seoul, Korea (1902). Graduated from the Tokyo Art Academy. Studied in France from 1927 to 1931. Was awarded the Special Prize at the Exhibition of the Nika-Kai Art Group in 1936. Member of the Art Group. Participated in organizing the Avant-Garde Fine Art Club. Professor at the Masushino Fine Art School.



AMERICA
INTRODUCTION

It is popular to assert today that the new forms in painting have become universal. Let an artist anywhere achieve a striking innovation, and his method runs like quicksilver around the world. Within months almost identical works appear in New York, Paris, Rome, Tokyo and all points east and west. Increasing numbers of travelling exhibitions and the growth of art publications serve to carry new visual ideas quickly to every corner of the world where interest in such ideas exists. It is true also that, now as always, artists are stimulated by and learn from each other, but now perhaps more quickly than ever before.

It is true, also, that artists, like the rest of us, live in a world experiencing an increasing common involvement in tensions, fears and hopes.

But to say that the forms of recent art are everywhere the same is usually the mark of the uninterested or unperceptive observer. For those who care to see, important regional and individual differences exist within the shared idioms, the world-wide trends. Painting in the United States has qualities other than those found in European work, and within the United States paintings created on the West Coast differ in significant ways from the productions of the New York school.

To me West Coast painting seems less self-conscious. The artists are less concerned about themselves and each other, about critics and reputations, and therefore somewhat more free to follow the suggestions of nature and experience, wherever these may lead. The West too has been more exposed to Oriental thought, and although often this influence has been superficial, it has in some instances led to important results.

There are three centres of art production on the West Coast of the United States: the Pacific North-west, Northern California with San Francisco as the hub, and Southern California—Los Angeles and its environs.

The Oriental influence has been most directly evident in the North-west, and appears in different forms in the two painters who are perhaps best known internationally—Mark Tobey and Morris Graves. Kenneth Callahan's sources, however, lie within the expressive traditions of Western painting.

In Southern California, Stanton MacDonald-Wright and Lorser Feitelson have been the pioneers of the modern movement. Wright's return from Paris introduced to a provincial situation the revolutionary ideas developed in Paris early in the century, and both Wright and Feitelson were concerned with the direction of the Government art project during the 1930s. Feitelson and Helen Lundeborg explored ideas growing out of surrealism during this period, while in the 1940s Rico Lebrun, although not represented in this exhibition, was a major influence.

Lee Mullican was associated with the 'Dynamaton' movement at this time. In recent years John Paul Jones has produced his mystic tonal studies; and abstract expressionism, represented in the exhibition by the works of Richards Ruben and Craig Kauffman, has been a dominant concern. An opposing point of view has been strongly asserted in the abstract classicism of Lorser Feitelson, Karl Benjamin, and others. Still other artists, Edward Moses and Billy Al-Bengston among them, have explored neo-surrealist ideas in painting and construction.

The contemporary scene in San Francisco owes much to three painter teachers: Hans Hofmann, who came to the University of California in Berkeley for a period in the late 1930s, and Clyfford Still and Mark Rothko who taught at the California School of Fine Arts (now the San Francisco Art Institute) in an exciting period in that institution's history between the years 1945 and 1950. Many of the major artists now working in and around San Francisco began as students under these men.

It is not possible to state an artistic position for a group so lively and varied as the Northern California painters are, but to many of the artists working here the painting is seen as a new visual entity, something that grows out of an interaction between the artist and his work. This concept of the painting as the product of a special kind of creative process has engaged artists as different as Richard Diebenkorn, James Budd Dixon, Leslie Kerr, Bassel Smith, Julius Wasserstein, and — in a more decorative way — Noriko Yamamoto.

A movement to reintroduce the figure while retaining the concern with the painting surface that has been characteristic of abstract expressionist works has recently gained prominence in the San Francisco area. It was initiated by David Park and may be seen in the exhibition in works by Elmer Bischoff and James Weeks. Nathan Oliveira's work, while it also is often concerned with the figure, is more subjective and introspective in character. And finally, there are a number of artists who, although they do not constitute a school, seem to share a concern to develop, each for themselves, an intensely personal way of translating their experiences with the natural world into a visual order. Richard Bowman, Art Holman, David Simpson and Gordon Onslow-Ford may well represent the beginning of something quite unique to come from Northern California.

GEORGE D. CULLER
DIRECTOR
SAN FRANCISCO MUSEUM OF ART
SAN FRANCISCO
MARCH 1961

CATALOGUE

San Francisco Bay Area

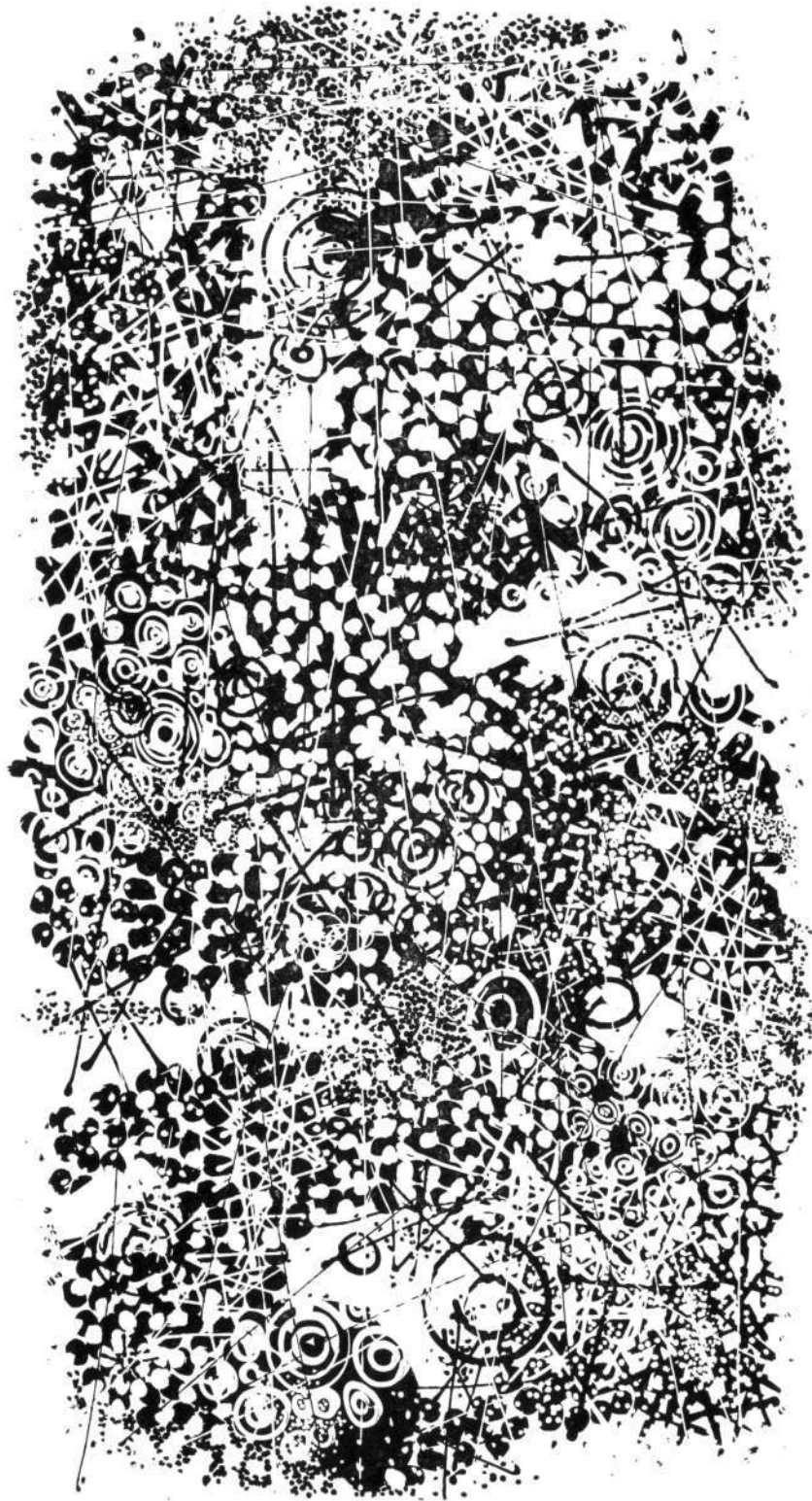
- ELMER BISCHOFF 36 Figure at a Table 1958 Oil 48 x 57ins
Lent by Mr & Mrs Mark Schorer, Berkeley, California
- RICHARD BOWMAN 37 Kinetogenic No 15 1958 Fluorescent oil 46 x 48ins
Lent by the Rose Rabow Gallery, San Francisco
- RICHARD DIEBENKORN 38 Berkeley No 23 1955 Oil 61 $\frac{3}{4}$ x 54 $\frac{3}{4}$ ins (illustrated)
San Francisco Museum of Art, gift of the Women's Board
- JAMES BUDD DIXON 39 White and Red Violet 1960 Oil 58 $\frac{1}{2}$ x 50ins (illustrated)
Lent by the artist
- ART HOLMAN 40 Spring 1960 Oil 60 x 44ins
Lent by the David Cole Gallery, Sausalito, California
- LESLIE KERR 41 Untitled 23/10/1960 Oil 60 x 40 $\frac{1}{2}$ ins
Lent by the Dilexi Gallery, San Francisco
- NATHAN OLIVEIRA 42 Untitled Oil 32 x 40ins
Lent by John Bolles, San Francisco
- GORDON ONSLOW-FORD 43 Live Rock 1960 Parl's paint 78 $\frac{1}{2}$ x 30ins (illustrated)
Lent by the Rose Rabow Gallery, San Francisco
- DAVID SIMPSON 44 Desert Stripe 1960 Oil 61 $\frac{1}{2}$ x 46 $\frac{1}{4}$ ins
Lent by the David Cole Gallery, Sausalito, California
- HASSELL SMITH 45 Untitled 1960 Oil 70 $\frac{3}{4}$ x 69ins (illustrated)
San Francisco Museum of Art, anonymous gift
- JULIUS WASSERSTEIN 46 Black etc. 1958 Oil 72 x 34 $\frac{1}{2}$ ins
Lent by the Rose Rabow Gallery, San Francisco
- JAMES WEEKS 47 Two Children 1958 Oil 54 x 42ins Lent by the artist
- NORIKO YAMAMOTO 48 Kakizomi 60-1 Vinyl 69 $\frac{1}{2}$ x 65ins Lent by the artist

North-west Area (Washington and Oregon)

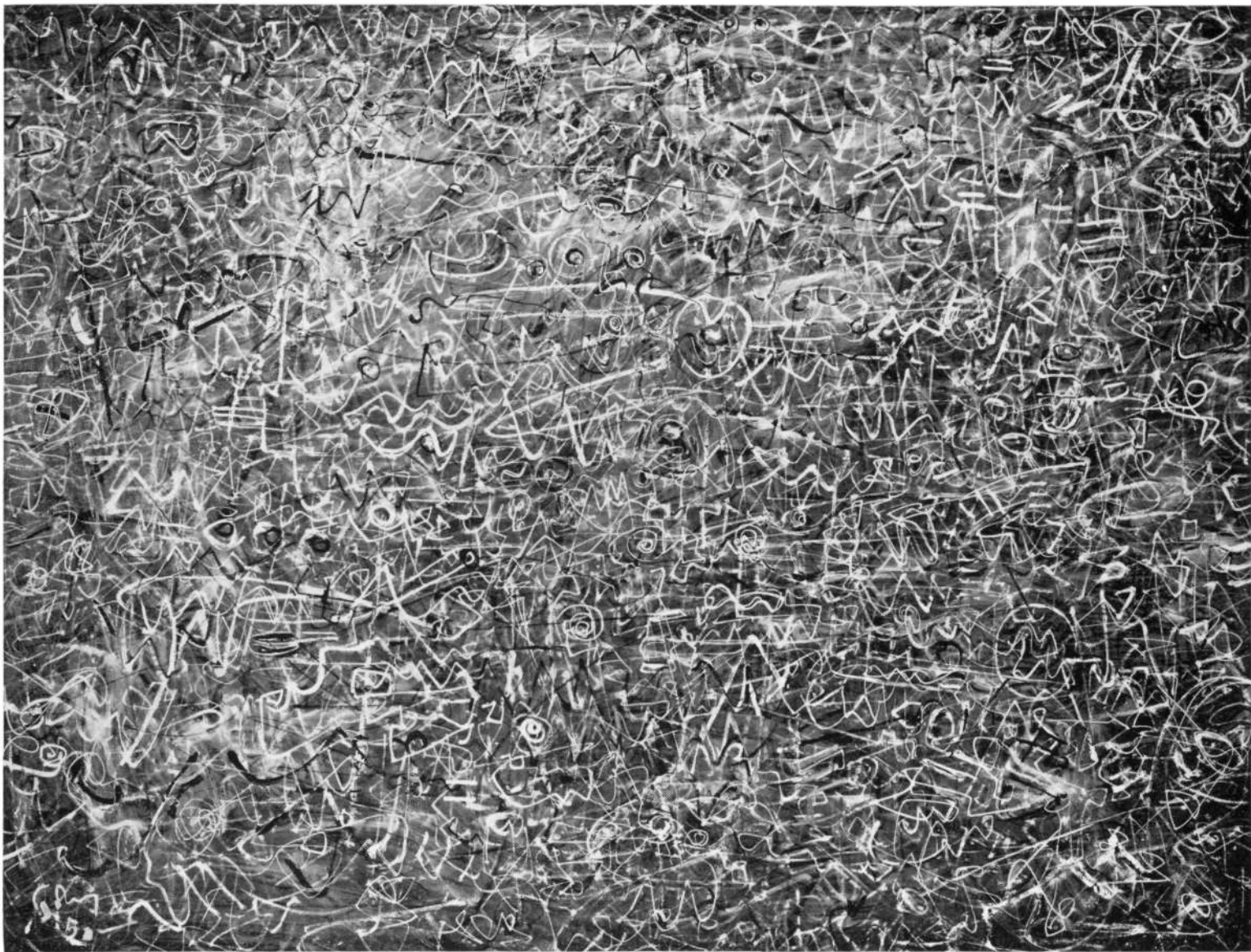
- KENNETH CALLAHAN 49 Prometheus No 2 Tempera 32 x 40ins Lent by the artist
- MORRIS GRAVES 50 Bird Maddened by the Sound of Machinery in the Air 1944
Watercolour on rice paper 33 x 59 $\frac{1}{2}$ ins (illustrated)
San Francisco Museum of Art, anonymous gift
- MARK TOBEY 51 Written Over the Plains 1950
Oil tempera on palen 29 $\frac{3}{4}$ x 39 $\frac{5}{8}$ ins (illustrated)
San Francisco Museum of Art, gift of
Mr and Mrs Ferdinand Smith

Los Angeles Area

- BILLY AL-BENGSTON 52 Alice in Transylvania 1959-61 Oil 68 x 60½ins
Lent by the Ferus Gallery, Los Angeles
- KARL BENJAMIN 53 I.F. Black, Grey, Umber, Red 1958 Oil 42 x 62ins
San Francisco Museum of Art, gift of Mr Ned Pearlstein
- LORSER FEITELSON 54 Untitled 1960 Oil 42 x 28ins
Lent by the Paul Rivas Gallery, Los Angeles
- JOHN PAUL JONES 55 Landscape 1957 Casein on masonite 26 x 38ins
Lent by the Landau Gallery, Los Angeles
- CRAIG KAUFFMAN 56 Prune Face 1959 Oil 51 x 68ins
Lent by the Dilexi Gallery, San Francisco
- HELEN LUNDEBERG 57 Landscape 1960 Oil 40 x 50ins
Lent by the Paul Rivas Gallery, Los Angeles
- STANTON MacDONALD-WRIGHT 58 Solution 1955 Oil 38 x 23¾ins
Lent from the collection of Mr and Mrs Robert Holz Robles
of the Esther-Robles Gallery, Los Angeles
- EDWARD MOSES 59 Squeezy and Tulip 1960 Mixed media 30 x 25½ins
Lent by the Dilexi Gallery, San Francisco
- LEE MULLICAN 60 Falling 1958 Oil 40 x 30ins
Lent by the David Cole Gallery, Sausalito, California
- RICHARDS RUBEN 61 Claremont No 43 1960 Oil 81 x 80ins
Lent by the Ferus Gallery, Los Angeles



ON SLOW - FORD



TOBEY

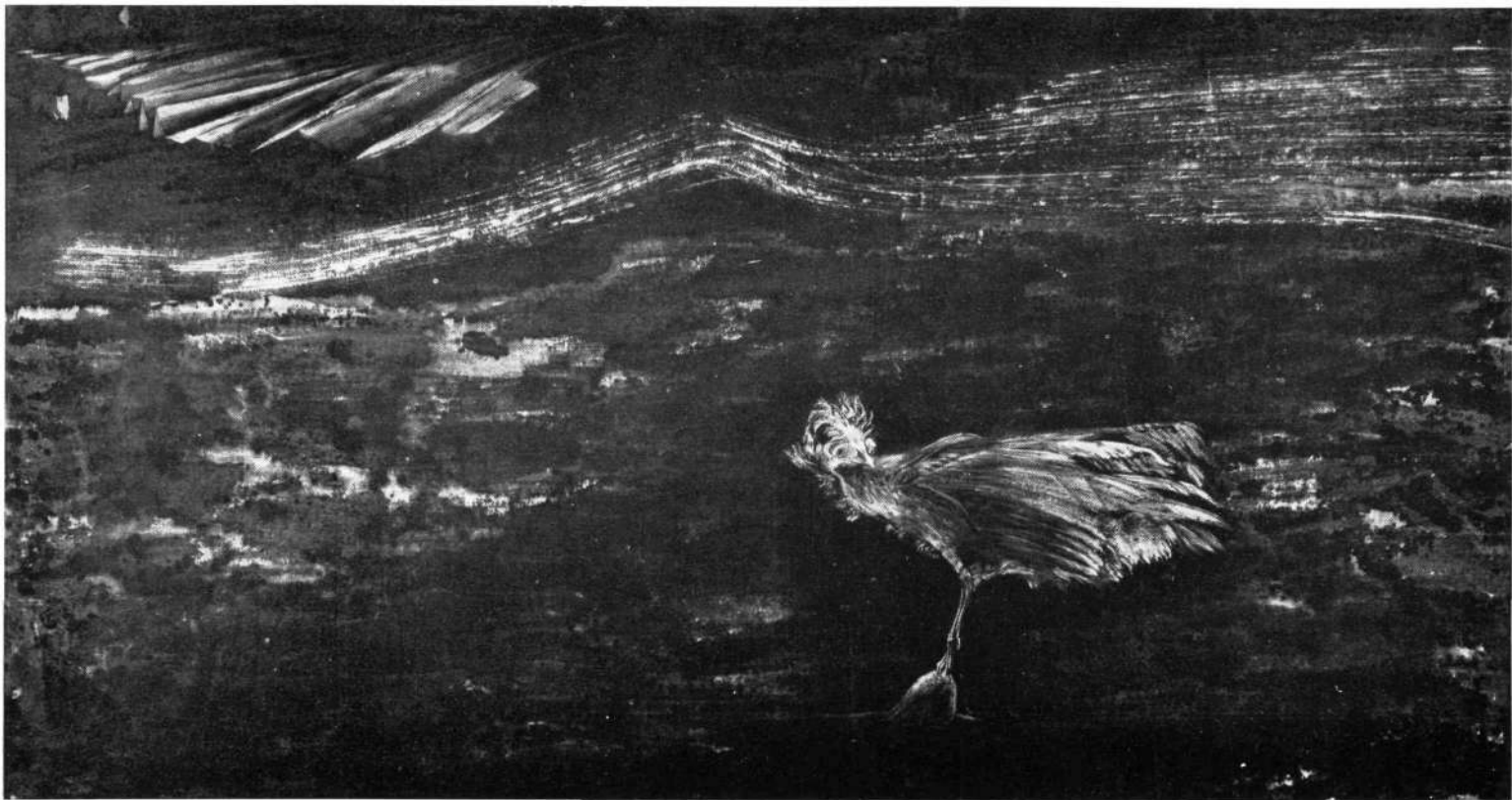




DIXON



DIEBENKORN



GRAVES

BIOGRAPHIES

San Francisco Bay Area Painters

ELMER BISCHOFF No biographical details available.

RICHARD BOWMAN Born in 1918, Richard Bowman received his schooling in the Mid-west (Art Institute of Chicago; State University of Iowa, MFA). He lived for four years in Winnipeg, Canada, and was awarded the Edward L. Ryerson Travelling Fellowship by the School of the Art Institute of Chicago to paint in Mexico. Has exhibited in Chicago, Milwaukee, Mexico City, New York, Omaha, Boston, St Louis, San Francisco, among other places. In 1949 he began paintings interpreting atomic and sub-atomic phenomena.

RICHARD DIEBENKORN Born in Portland, Oregon, 1922; now living in Berkeley, California. Educated at Stanford, University of California, University of New Mexico and the San Francisco Art Institute. He has taught at the San Francisco Art Institute, University of Illinois and California College of Arts and Crafts. Has had one-man shows at the California Palace of the Legion of Honor, University of New Mexico Gallery, galleries in San Francisco, Los Angeles, Chicago and New York. He has exhibited in group shows in the United States and abroad.

JAMES BUDD DIXON Born in San Francisco, 1908. Studied at the University of California, Mark Hopkins Institute, California School of Fine Arts. Formerly taught at the San Francisco Art Institute and San Francisco State College. Has exhibited in San Francisco museums, Salt Lake City, Denver, New York. Has paintings and prints in various private collections.

ART HOLMAN Born Bartlesville, Oklahoma, 1926. BFA. University of New Mexico, and studied at the Hans Hofmann School. Has exhibited in Oakland and San Francisco.

LESLIE KERR Born in Detroit, Michigan, 1934. Studied at University of California (MA) and also taught there. Has exhibited in Los Angeles and Chicago, and has paintings in private collections in the San Francisco Bay Area and Los Angeles.

NATHAN OLIVEIRA Nathan Oliveira was born in Oakland, California, in 1928. He studied with Max Beckmann at Mills College, received an MFA degree from the California College of Arts and Crafts in 1952. He is now head of the Graphic Arts Department, San Francisco Art Institute. Oliveira's paintings have been exhibited at the Carnegie International, the University of Illinois, the San Francisco Museum of Art, the Los Angeles County Museum, the Denver Museum. He is a Guggenheim Fellow for 1958.

GORDON ONSLOW-FORD Born in Wendover, England, 1912. Now lives in the Bay Area.

DAVID SIMPSON Born in 1928. Has MA from San Francisco State College. Is Art Instructor at the American River Junior College. Has had exhibitions in San Francisco and Denver.

HASSEL SMITH Born, Sturgis, Michigan, 1915. Graduate from North-western University, Evanston, Illinois, having majored in art history. Studied further at the San Francisco Art Institute. Has taught at San Francisco Art Institute, San Francisco State Teachers' College. Received the Abraham Rosenberg Fellowship in 1941. Now lives in Sebastopol, California. Has exhibited in San Francisco, Los Angeles, Houston, Portland. Is represented in public and private collections in San Francisco, Los Angeles, New York, London, Rome and Houston.

JULIUS WASSERSTEIN Born in Providence, Rhode Island, 1924. Attended California School of Fine Arts and San Francisco State College. Teaches at San Francisco Art Institute. Won the \$1,000 Nealie Sullivan Award, San Francisco Art Institute, 1961. Has exhibited in group and one-man exhibitions in New York, Denver, Los Angeles, and San Francisco Bay Area.

JAMES WEEKS Born in Oakland, California, 1922. Educated at Marian Hartwell School of Design, Nebraska State Teachers' College, Escuela de Pintura, Mexico City. Has been instructor at San Francisco Art Institute and Marian Hartwell School of Design. Has exhibited in San Francisco, Oakland, Mexico City.

NORIKO YAMAMOTO Born in China of Japanese parents. Educated in Japan, California College of Arts and Crafts, Oakland. Teaches at Dominican College, San Rafael, California. Has exhibited in San Francisco, Oakland, Pennsylvania Academy, Institute of Contemporary Art, Boston.

North-west (Washington and Oregon) Painters

KENNETH CALLAHAN Born 1907, Spokane, Washington. Educated at the University of Washington, Seattle. Travelled in Mexico and Europe. Was Curator at the Seattle Art Museum and is now teaching at the University of Washington. Writes for 'Seattle Times' and 'Art News'. Murals in Federal Buildings in Washington and North Dakota. Among others, he exhibited at the Colorado Springs Fine Arts Center, The Galerie Giroux, Brussels, the California Palace of the Legion of Honor, San Francisco, the Museum of Modern Art and the Metropolitan Museum in New York. His work was included in the 'International Art Exhibition' in Tokyo, Japan, 1952.

MORRIS GRAVES Born 1910, Fox Valley, Oregon. Self taught. Exhibitions in all major museums of the United States. Tate Gallery, London, 1946, and Sao Paulo Biennial, 1951. Twenty-year retrospective at the California Palace of the Legion of Honor, San Francisco, 1948. Has work in the collections of Albright Art Gallery, Brooklyn Museum, Art Institute of Chicago, Cleveland Museum of Art, Metropolitan Museum, Museum of Modern Art, San Francisco Museum of Art, The Wadsworth Atheneum, Hartford, Connecticut, and others.

MARK TOBEY Born 1890, Centerville, Wisconsin. Self taught. Travelled in Europe and the Near East, visited the Orient and took lessons from a Chinese artist. His work is represented in the collections of the Seattle Art Museum, the Detroit Institute of Arts, Meropolitan Museum, Museum of Modern Art, New York, Phillips Memorial Gallery in Washington, D C, and others. Exhibited in the Carnegie International and in three Annual Exhibitions of the University of Illinois.

Los Angeles Painters

BILLY AL BENGSTON Born in Los Angeles, Bengston studied at Manual Arts High School. After that he attended several different schools in Los Angeles and the Bay Area. He was in Europe during 1958. Experimental by nature, he works in paint, collage and ceramics. The scale of the object produced is determined by the materials available.

KARL BENJAMIN Born in Chicago, 1925, Karl Benjamin is now living in Claremont, California, and teaching sixth grade. He has had twelve one-man shows, many group and travelling shows in the United States, has exhibited in Paris and won six awards in competitive shows. He is represented in many museum collections in California and in the Museum of Modern Art, Eilat, Israel.

LORSER FEITELSON Born in Savannah, Georgia, 1898, Lorser Feitelson studied in New York and Paris, and settled in Los Angeles in 1930. Classically trained, he was an early convert to the modern movement after seeing the Armory Show in 1913. He has had one-man shows in New York, San Francisco, Los Angeles, San Antonio, etc, and has exhibited at the Museum of Modern Art, New York, Brooklyn Museum, San Francisco Museum of Art, Chicago Art Institute, Metropolitan Museum, 3rd Biennial, Sao Paulo, Brazil.

JOHN PAUL JONES John Paul Jones was born in Indianola, Iowa, 1924, and studied at the University of Iowa under Mauricio Lasansky. Taught at University of Oklahoma, University of Iowa, University of California at Los Angeles. Although his prints have received international recognition, he is equally significant as a painter and has exhibited at the Brooklyn Museum, Seattle Art Museum, Springfield Museum, Pennsylvania Academy of Fine Arts, Metropolitan Museum, Museum of Modern Art, 3rd Biennial, Sao Paulo, Brazil, among other places.

CRAIG KAUFFMAN A native of Los Angeles, Kauffman studied at Los Angeles schools and received his M A from U C L A in 1956. He did his first non-objective painting in 1947 and then returned to a consideration of Klee and the surrealists.

HELEN LUNDEBERG Helen Lundeberg was born in Chicago in 1908 and came to Los Angeles at the age of four. In 1930 she began to study with Lorser Feitelson, now her husband. She was associated with him in the establishment of post-surrealism as it developed in Los Angeles in 1934. She has exhibited in Brooklyn, the Museum of Modern Art, Art Institute of Chicago, Pittsburgh International, and museums in San Francisco; also at the 3rd Biennial, Sao Paulo, 1955. She has paintings in the collections of the San Francisco Museum of Art, Los Angeles County Museum, and numerous private collections in the United States.

STANTON MacDONALD-WRIGHT Born 1890, Charlottesville, Virginia. Studied in Paris. Taught at Art Students' League, Los Angeles; University of California at Los Angeles; 1913 founded art movement 'Synchronism' with Morgan Russell; executed a number of murals. Has had one-man shows in New York and Los Angeles; has exhibited in Paris, Milan, Munich, London, Warsaw, and in museums and galleries throughout the United States.

EDWARD BRANCO MOSES Edward Branco Moses was born in Long Beach, California. His interest in painting developed after World War II. He dropped the study of medicine and turned completely to painting in 1950. An experimentalist, he has developed a series of highly personal paintings and constructions which draw their inspiration from dada-surrealism.

LEE MULLICAN Lee Mullican was born in Chickasha, Oklahoma, 1919, and studied at the University of Oklahoma and the Kansas City Art Institute. In 1951 he was associated with Wolfgang Paalen and Gordon Onslow-Ford in the development of 'Dynaton'. He has exhibited at the Corcoran Gallery, Metropolitan Museum, Chicago Art Institute, San Francisco Museum of Art, Carnegie Institute, 3rd Biennial, Sao Paulo, Brazil, 1955, and has had one-man shows throughout the United States.

RICHARDS RUBEN Richards Ruben was born in 1924, Los Angeles, California. He studied at the Chouinard Art Institute in Los Angeles, where he now teaches. He has had one-man shows at the Arts and Crafts Center, Pittsburgh; Landau Gallery, Los Angeles; Pasadena Art Museum; and has exhibited at the Los Angeles County Museum, San Francisco Museum of Art, Pennsylvania Academy of Fine Arts, Guggenheim Museum, Brooklyn Museum, 3rd Biennial, Sao Paulo, Brazil, 1955.



INTRODUCTION

AUSTRALIA

The two chief Australian artistic centres, Sydney and Melbourne, lie on the Pacific seaboard. It is here that the first white settlements were made, late in the eighteenth century, and here that the strongest artistic traditions flourished and developed.

Much painting by the early colonists was derived from styles of eighteenth century England. It was only in the 1880s that a strongly nationalistic manner grew, first in Melbourne and later in Sydney, when artists turned away from the art schools to paint in the open air and with their eyes suddenly awake to an entirely new land.

These men set out to paint the light blue-shimmering over a gold and often blisteringly hot landscape. They laid the foundations of an impressionist style which had a dominating influence on a great number of succeeding painters until, in the past twenty to thirty years, artists here, as elsewhere, began to explore the whole field of artistic endeavour.

The ten paintings shown in this exhibition illustrate some of the many and diverse paths this exploration has taken. A good deal of it is concerned with the world of imagination beyond appearances. Some of the most notable of living Australian artists work closer to the soil than this. Their paintings evoke the age-old spirit of an ageless continent and the people who inhabit its cities and its lonely outback. But the most representative painting being done here now by the younger artists, though local in feeling and inspiration, searches the horizons of the mind rather than of the land itself. How much sense of 'place' remains in works of this kind will no doubt be one of the more fascinating discoveries which this Pacific exhibition will make possible.

An exhibition on contemporary Japanese art shown in Australia in 1958 and 1959 was remarkable for the Japanese 'feel' with which nearly all its works, even the most abstract, were invested. Though there was nothing in the subject or composition of these abstractions to distinguish them from similar works done in Paris or New York, there was no mistaking the fact that they could have been painted only in Japan and nowhere else.

It is this sense of place, of belonging, as if paintings were struck like sparks from an artist's own mental, physical and emotional environment, which is the mark of a genuine style and one which can easily be lost in the present when international mannerisms are universally disseminated.

None of the artists represented in this small and by no means comprehensive collection of Australian paintings would want to be insular in expression, but all would hope that something distinctively local would somehow reveal itself in their work.

Indeed, one of the interesting features of this most enterprising exhibition by the Auckland Gallery will be to see just how much nations bordering a common ocean have in common and how much they remain artistically distinct.

LAURIE THOMAS
DESIGNATE DIRECTOR
THE NATIONAL GALLERY OF QUEENSLAND
APRIL 1961

CATALOGUE

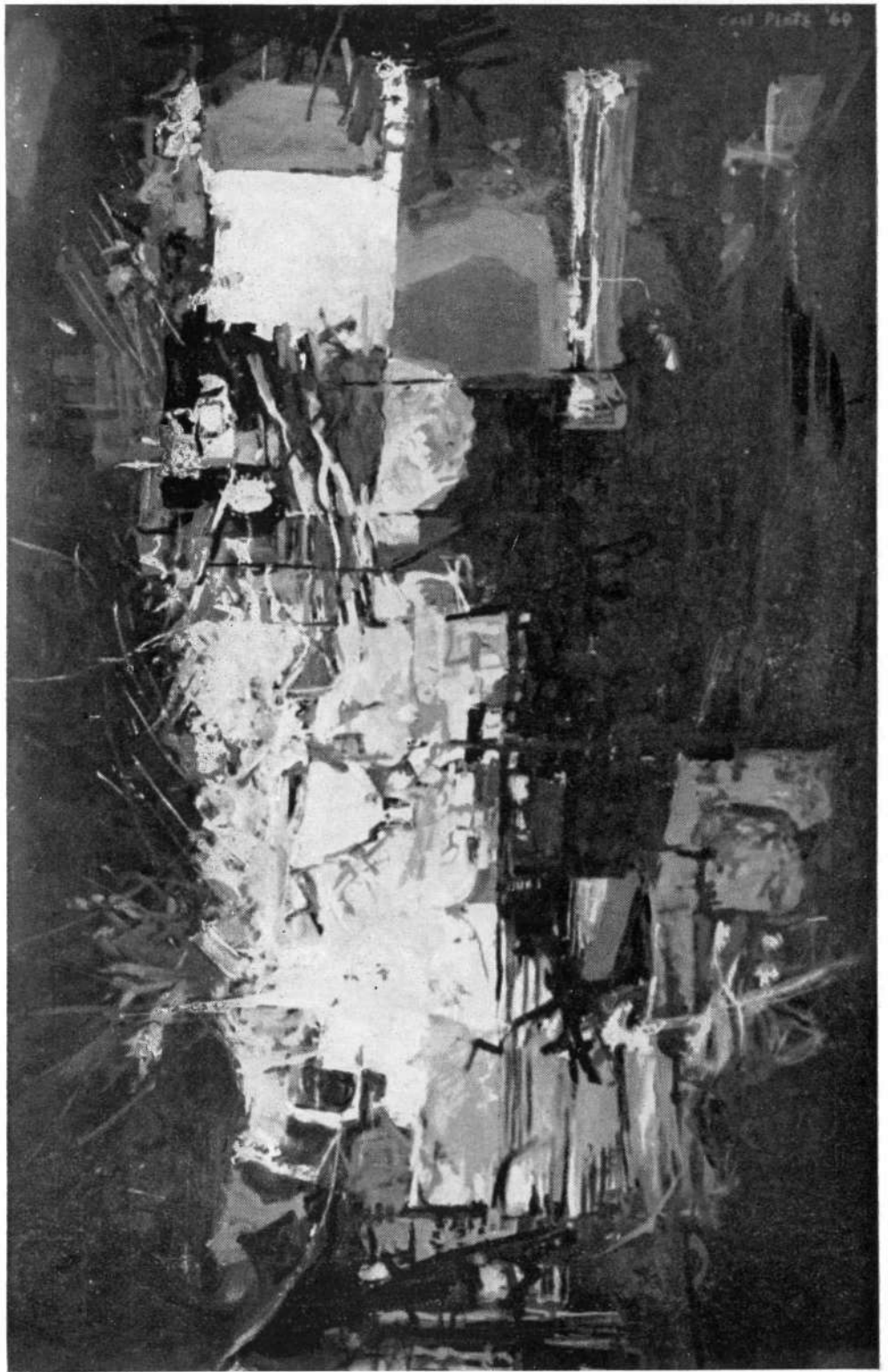
- CHARLES BLACKMAN 62 Girl and the Windmill 1960 Enamels on paper on
masonite 33½ x 55½ins
- ROBERT DICKERSON 63 Market Gardeners 1960 Enamels on masonite 48 x 72ins
- SAMUEL FULLBROOK 64 The Messenger 1961 Oil on canvas 36 x 43ins
- THOMAS GLEGHORN 65 Ritual of the Rain God 1960 Oil emulsion on canvas on
masonite 84 x 54ins
- MARGO LEWERS 66 Contours 1960 Oil on masonite 54 x 48ins
- JON MOLVIG 67 Madame Y 1957 Enamels on masonite 47 x 48ins
- JOHN OLSEN 68 The sea 1960 Oil on masonite 48 x 36ins
- CARL PLATE 69 Open hearth 1961 Oil on hardboard 72 x 48ins
- STANISLAUS RAPOTEC 70 Disturbance No 10 1961 Oil on masonite 72 x 48ins
- WILLIAM ROSE 71 New world 1960 Oil on masonite 36 x 48ins



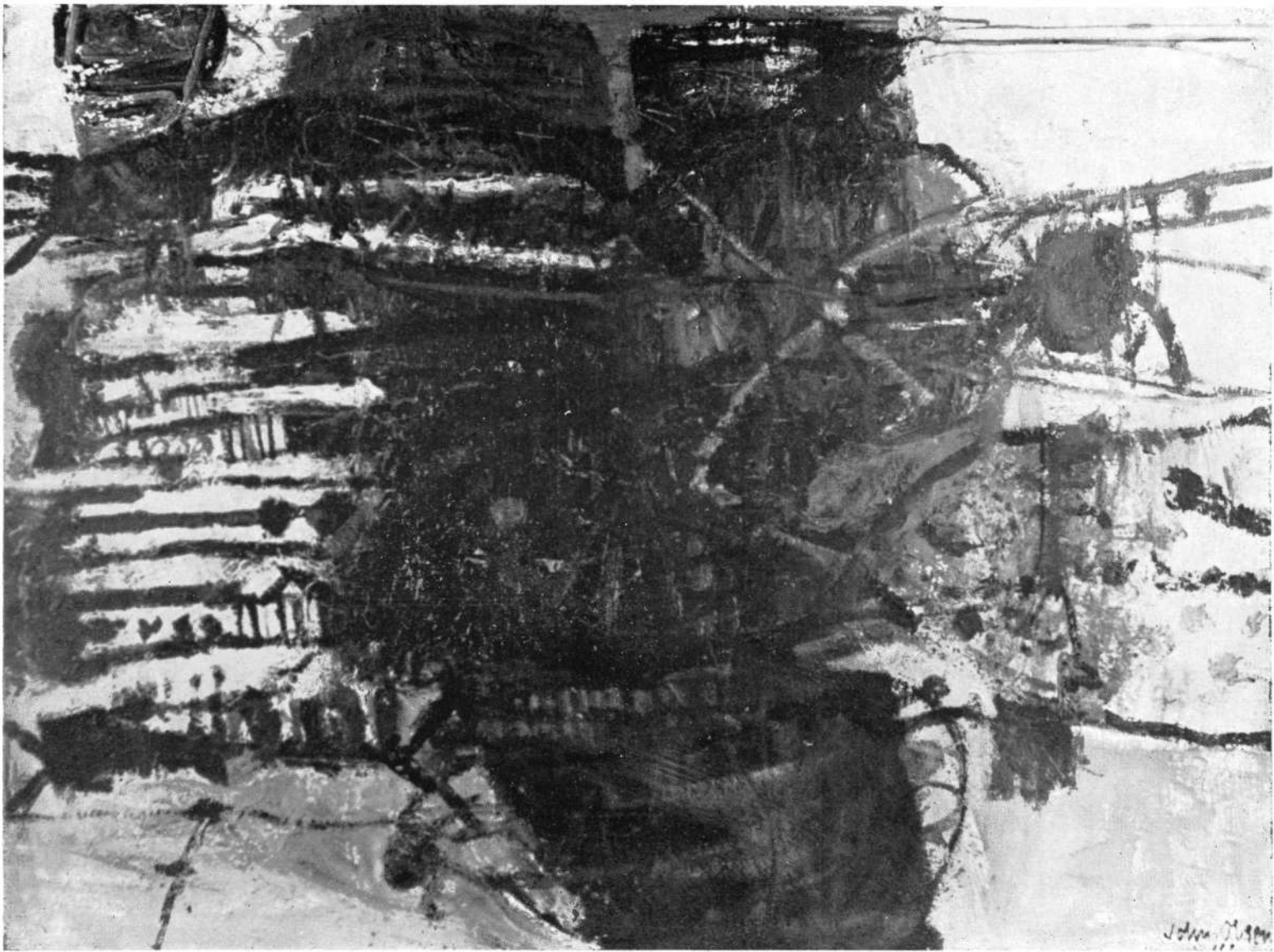
LEWERS



BLACKMAN



PLATE



John Olsen

OLSEN

BIOGRAPHIES

CHARLES BLACKMAN Born in 1928, Sydney. Studied drawing at the East Sydney Technical College and worked as a Press artist for the Sydney 'Sun'. Began painting in 1950 and the same year moved to Melbourne, where he held his first exhibition in 1952. In the following year Blackman helped in the re-forming of the Contemporary Art Society and has been a council member and exhibitor since then. A prolific painter with a vast output.

ROBERT DICKERSON Born in 1924, Sydney. At 16, Dickerson was a professional boxer. Joined the R A A F at 18 and after the war, when he was stationed in the East Indies, settled to painting—he is self taught. 'I feel,' he says, 'we should try to paint the life we see around us—people and the way they feel about living today.'

SAMUEL FULLBROOK Born in 1922, Chippendale, NSW. Studied at the National Gallery Schools, Melbourne. Has worked and lived mainly in the country outback areas. Was for many years associated with the Macleod native co-operatives in the Pilbara district of the north-west of Western Australia. Believes that the painter stopping at home in his own country ultimately gains more strength in his work. At present painting in Sydney.

THOMAS GLEGHORN Born in England 1925 and came to Australia when three. Trained first as engineer. When stimulated by the work of William Dobel, he began painting—on sheets of brown paper—at the age of 24; he hid the results under his mattress so that not even his father would know. He painted independently thus for six years with the advice and encouragement of Dobell, and finally made painting his career. Worked as artist-designer for Sydney retail stores, and from 1958 to 1960 was manager of Farmer's Blaxland Galleries. Has won many art awards.

MARGO LEWERS Born in 1908, Sydney. Studied in Sydney with Dattilo Rubbo and Desiderius Orban and in London at the Central School of Arts and Crafts. A foundation member of the Contemporary Art Society. 'I am not concerned,' she has said, 'with the particular; only the suggestive quality or essence of an experience is important. I try to paint a "Fire" and embody in it all the mystery that belongs to any fire at any time. Light (through colour), texture, and those just-detectable underlying happenings that contribute to the tangible in the abstract are a necessity to the living "something" in a painting.'

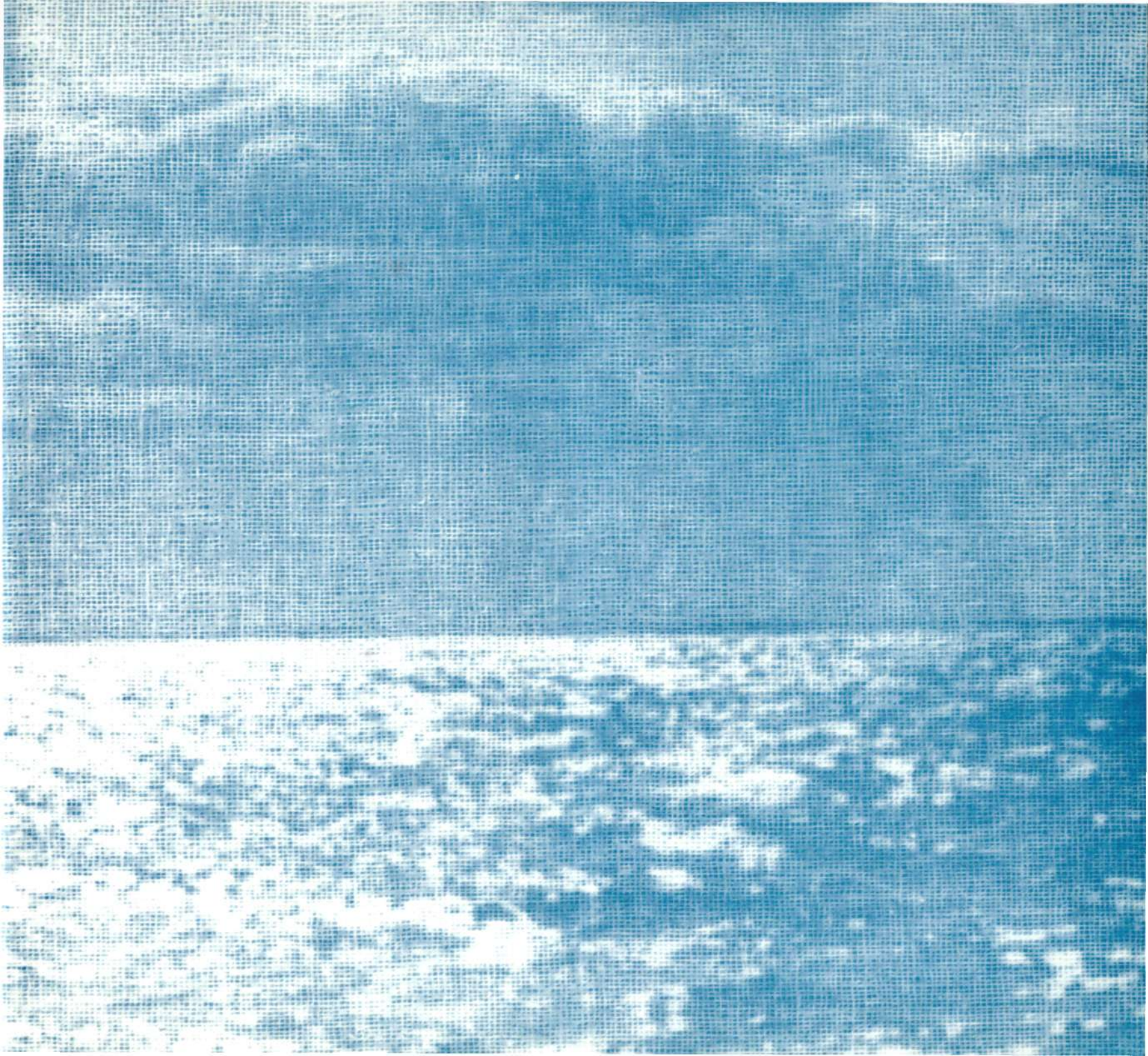
JON MOLVIG Born in 1923, Newcastle, NSW. Saw war service in New Guinea and the Philippines and afterwards studied at the East Sydney Technical College and abroad from 1949 to 1952. Is now painting and teaching in Brisbane.

JOHN OLSEN Born in 1928, Newcastle, NSW. Trained at the Julian Ashton School and with John Passmore. From 1956 to 1959 he studied and worked abroad by means of a grant made by a private sponsor. Perhaps the most influential of the younger painters in Sydney in recent years. 'My painting,' he says, 'takes on its particular abstract quality because only in this way can I express my search for direct mystical experience. There is the feeling of an abyss, a void, between oneself and everything outside, and one has the impulse to bridge it.'

CARL PLATE Born in 1909, Perth. Studied at East Sydney Technical College. In 1935 travelled in Mexico and America before continuing his studies in London, at St Martin's School and the Central School of Arts and Crafts. Worked for some time as an advertising designer. After visits to Scandinavia and Russia, returned to Sydney in 1940 and established the Notanda Galleries. Of his approach to painting he says, 'The essential tension and pulse of life lies below the surface of appearances. The top of the iceberg becomes significant when one is aware of the implications of the mass below.'

STANISLAUS RAPOTEC Born in 1913, Trieste. Studied first in Zagret (Yugoslavia) and later, with a special interest in Byzantine art, in Venice, Vienna, Prague and Istanbul. After serving with Allied forces in the Middle East during the last war, came to Australia in 1948 and settled first in Adelaide and later in Sydney.

WILLIAM ROSE Born in 1930, Sydney. Mainly self taught. Spent three weeks at the East Sydney Technical College and a fortnight at the Julian Ashton School, but could not adapt himself to formal training. He writes, 'By observation and enquiry I see our modern world somewhat chaotically misusing its acquired freedom — for never before has the artist experienced such freedoms of thought and action as he does today. I am trying subjectively to abstract from this confusion a basically stable, complete and plastic form that will function in its own right.'



NEW ZEALAND
INTRODUCTION

Of the four countries participating in this exhibition, New Zealand is the youngest in terms of its European settlement : so that a history of its painting is a short one.

During the thirties appeared the first signs of an independent movement — that is, a group of painters who sought to come to terms with their regional environment; their paintings were representational in style, and romantic in attitude. Towards the end of World War II appeared the earliest abstract interpretations; and to date this movement has become stronger and larger. It would seem, therefore, that serious artists here are abstracting their images of the landscape, partly as a reaction to the dominating topographical instinct — at its most powerful in the nineteenth century, but still evident — and partly in search of those fundamental feeling images with which painters are concerned everywhere.

Within the social context, the colonial seeks his stimuli from 'Home' — Britain in New Zealand's case. However, when the colonial achieved his emancipation and became a New Zealander, there was a greater readiness to look more towards his neighbours in similar latitudes. Thus since the last war, both America and Japan have been found sympathetic. Both countries produce painters whose images are more emphatic, more sensitive to the Pacific eye, than European models. This tendency is still in its infancy : but if one takes into account the increase, in most fields of intellectual activity, of interest in the Pacific, then it seems likely that New Zealand painting will, in the years to come, become more closely identified with the other peripheral countries of this ocean.

In landscape New Zealand is not dissimilar to Japan : volcanic . . . violent . . . and an exotic profusion of vegetation — the same flora as one will find in California and the coastal belt of Australia. All four regions have a coastline with thousands of square miles of the Pacific hemmed against it. This huge liquid mirror reflects back the light, giving it an intensity which exposes the natural forms in sharp contrasts of black and white : a phenomenon more true perhaps of the islands of Japan and New Zealand than of the Pacific coasts of America and Australia with their continental hinterlands.

The New Zealand paintings in the present exhibition have been chosen particularly because they demonstrate this regional attachment. For all ten artists, whether Europe, Japan or America have pointed their direction, have achieved what might be called successful regional adaptations — which subscribe to the general theme of this exhibition.

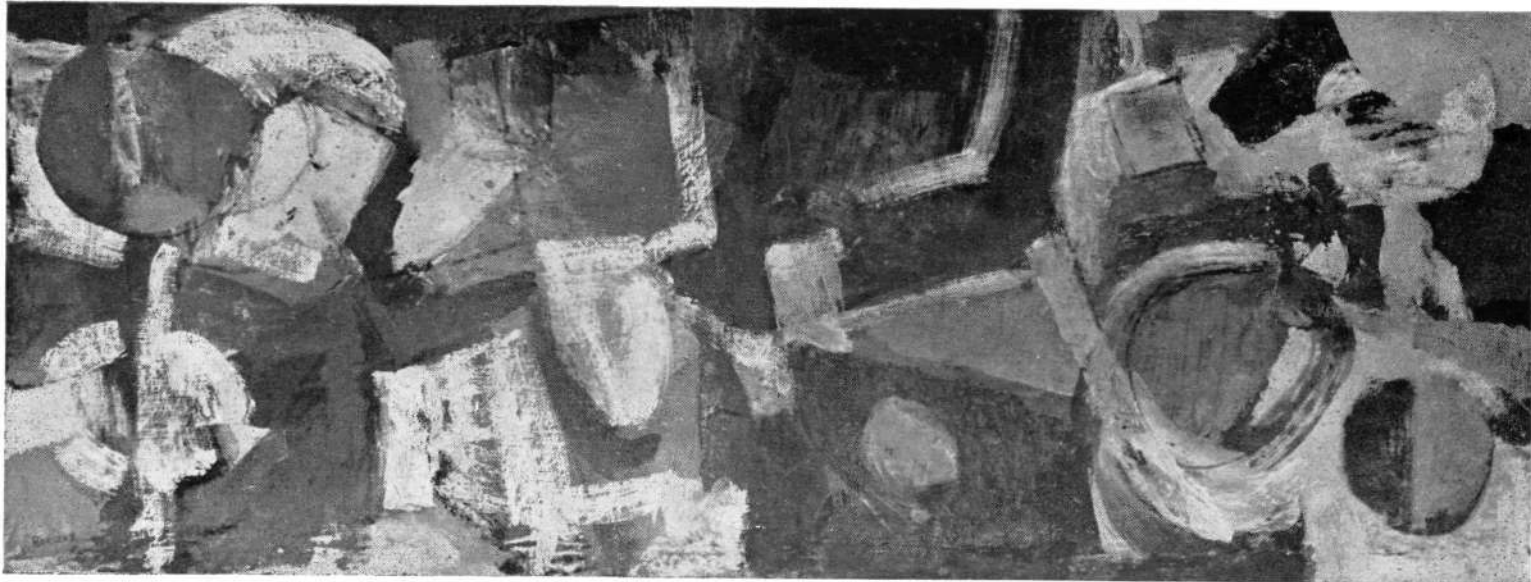
P. A. TOMORY
MAY 1961

CATALOGUE

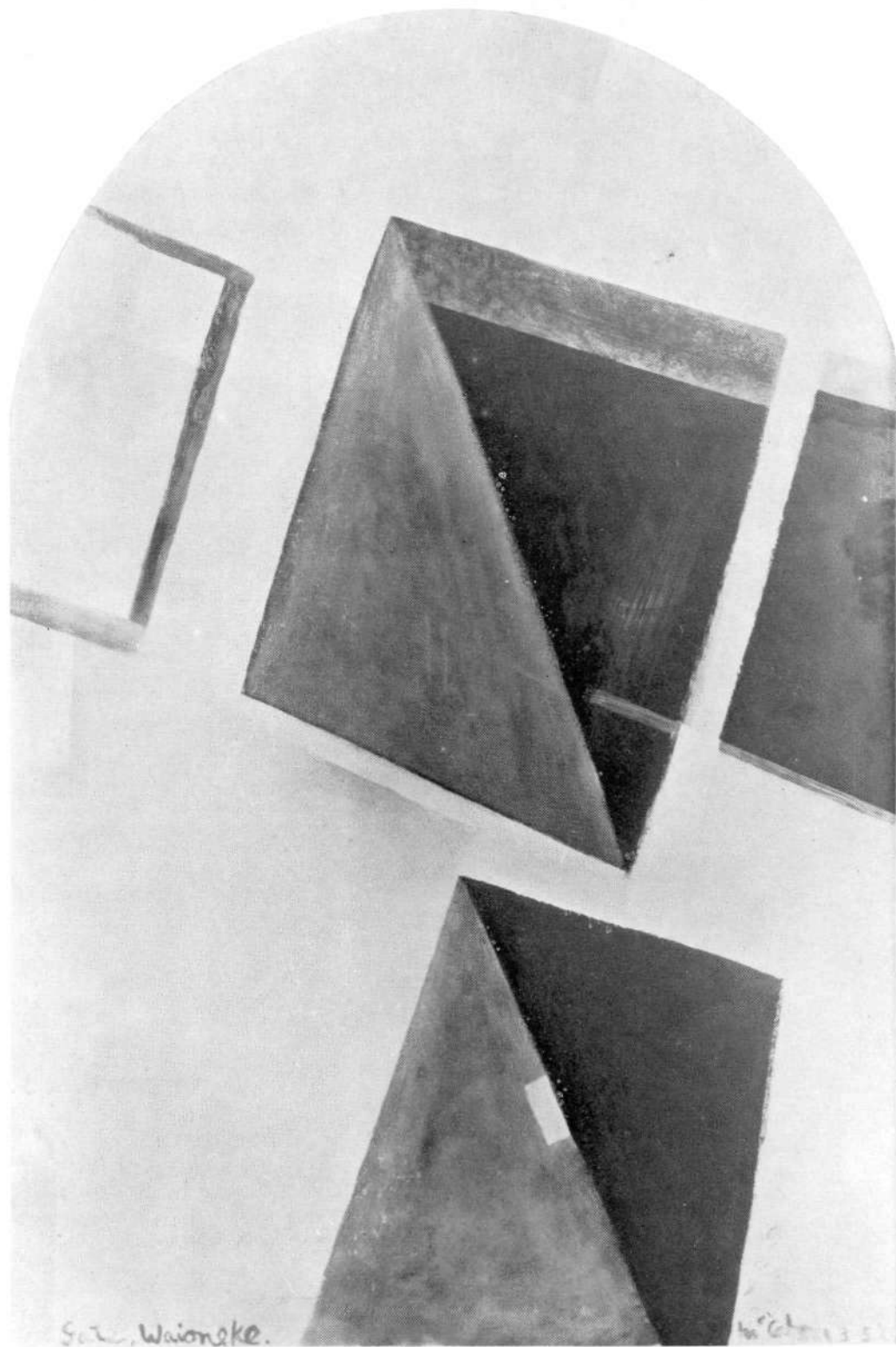
- JOHN HOLMWOOD 72 Near Mangere 1959 Oil 37 $\frac{5}{8}$ x 28ins Lent by the artist
- JEAN HORSLEY 73 Painting 1960 Oil 19 $\frac{3}{4}$ x 51 $\frac{1}{2}$ ins (illustrated)
Lent by the artist
- ALWYN LASENBY 74 Horizon 1960 Oil 30 x 66ins (illustrated)
Lent by the artist
- COLIN McCAHON 75 Gate 1961 Oil 70 $\frac{1}{2}$ x 48ins (illustrated)
Lent by the artist
- MILAN MRKUSICH 76 Painting 1961 Oil 48 $\frac{1}{8}$ x 34 $\frac{1}{8}$ ins Lent by the artist
- KEITH PATTERSON 77 Harbour 1959 Oil 48 x 53ins Lent by the artist
- DON PEEBLES 78 Wellington XII Oil 58 $\frac{1}{4}$ x 37ins Auckland City Art Gallery
- FREDA SIMMONDS 79 Seagull Bay 1961 Oil 30 x 48ins Lent by the artist
- JOHN PINE SNADDEN 80 Inside Outside 1960 Oil 33 x 33ins Lent by the artist
- M. T. WOOLLASTON 81 Waimea 1961 Oil 36 x 48ins (illustrated)
Lent by Mr & Mrs R. N. O'Reilly



WOOLLASTON



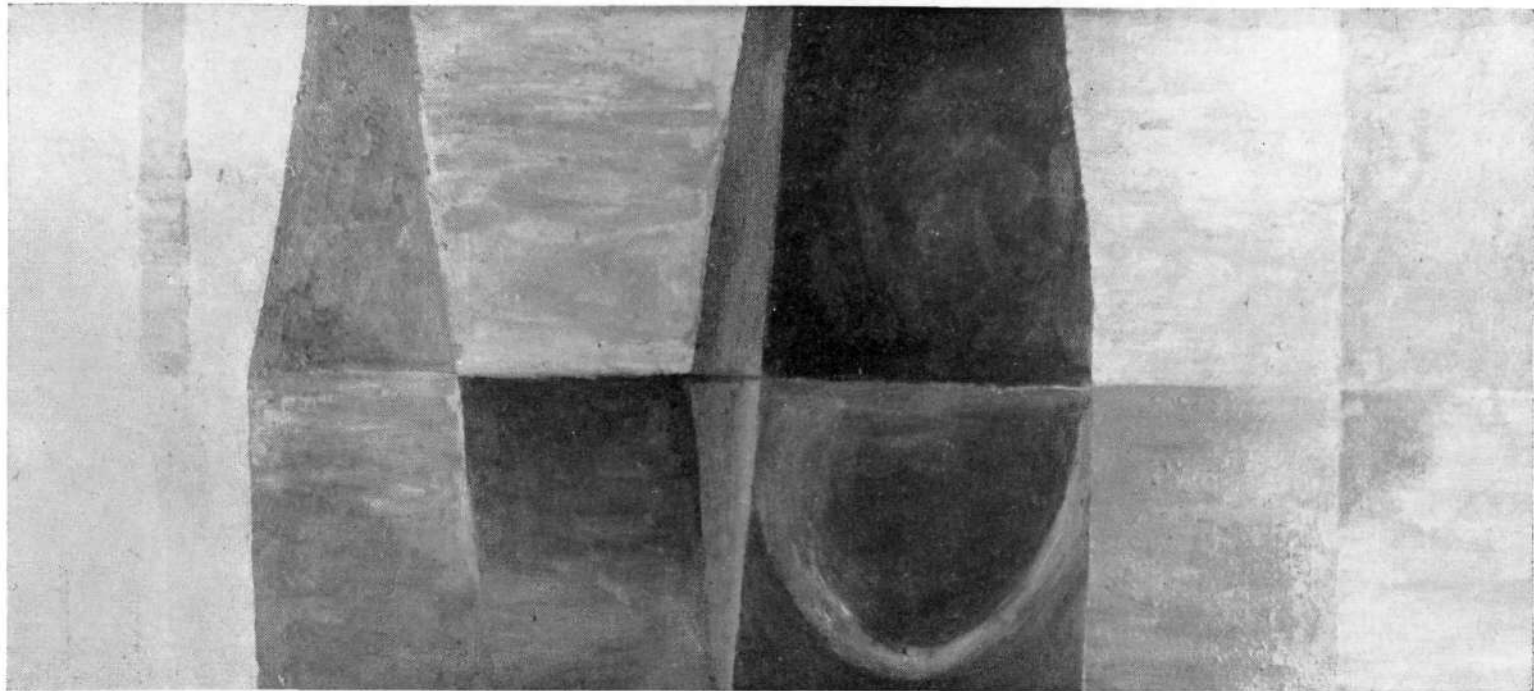
HORSLEY



McCAHON

S. J. Waioneke.

Wich 135



LASENBY

BIOGRAPHIES

JOHN HOLMWOOD was born in Wellington in 1910 and trained at the Wellington Technical School, later becoming a part-time teacher there. He is also an Adult Education tutor, specialising in theatrical costume and set design. Holmwood has exhibited with a number of art groups and at present has his own display and commercial art studio in Auckland.

JEAN HORSLEY was born in Auckland, studying at the Elam School of Art and later at Auckland Art Gallery painting studios. She has travelled in South Africa, England and Japan, and recently has been painting in the United States. She is now working in London.

ALWYN LASENBY has lived in Waharoa until last year, when he moved to Auckland to devote his time to painting. Besides some private tuition, he received his only systematic coaching from occasional attendance at 'Summer Schools' in the Auckland Art Gallery.

COLIN McCAHON was born in Timaru in 1919. He trained for a period at the Dunedin School of Art and has exhibited in Dunedin, Wellington, Auckland and with The Group in Christchurch. He is at present on the staff of the Auckland City Art Gallery.

MILAN MRKUSICH was born in Dargaville in 1925 and is a self-taught artist. From 1949 he has worked as a designer and colour consultant in Auckland and has exhibited widely all over New Zealand.

KEITH PATTERSON was born in Auckland in 1925. He began painting in 1949 and has had no formal training in art. In 1951 he settled in Spain, where he lived and worked for five years, holding several one-man shows in Barcelona. Patterson returned to New Zealand in 1957 to teach as an art specialist at Mt Roskill Intermediate School.

DON PEEBLES was born in 1922. Interested in painting from childhood, he has studied for periods in various places — in Wellington, in Sydney, at The Royal College, in Florence. He has exhibited in Wellington and in Auckland. Peebles is at present travelling in England.

FREDA SIMMONDS was born in Auckland. It was not until she moved to Kaitaia at the end of the war that an interest in painting grew up. She has developed rapidly, however, though her only actual tuition has been gained from the attendance at Adult Education 'Summer Schools' at the Auckland Art Gallery over several years.

JOHN PINE SNADDEN was born in Te Kuiti in 1913 and now works as an advertising executive in Wellington. He has exhibited in Art Society exhibitions, more recently in group exhibitions in Wellington and Auckland.

M. T. WOOLLASTON was born in Taranaki in 1910, and spent his early youth in Nelson: it is there that he has spent most of his painting career, working part-time in the orchard district, though for the past few years he has lived in Greymouth. Woollaston is a member of The Group, Christchurch. Recently he was awarded an Art Society's scholarship.

COVER PHOTOGRAPH: TYPHOON OVER THE SOUTH PACIFIC, TELEVISION TRANSMISSION FROM THE WEATHER SATELLITE TYROS I