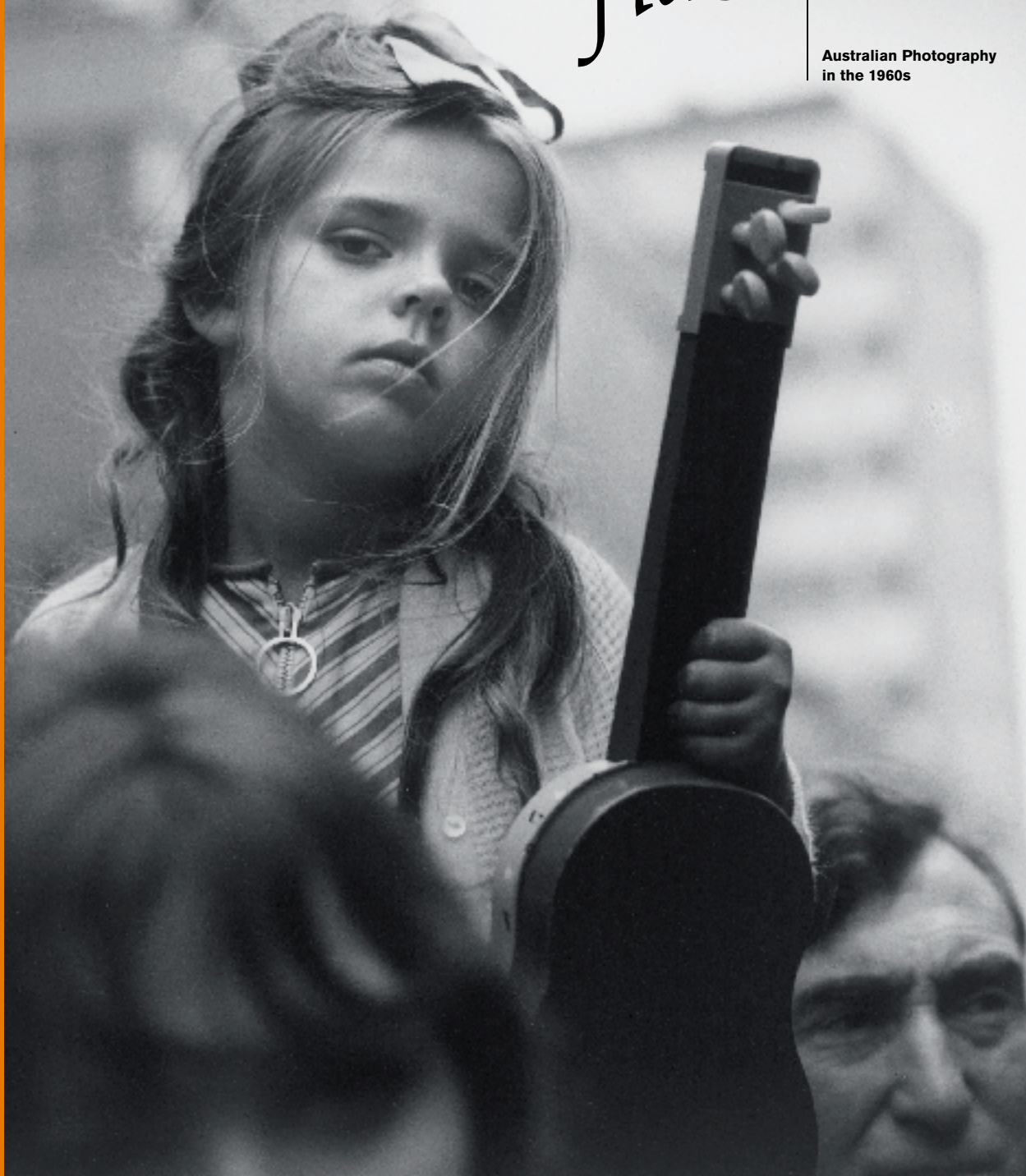
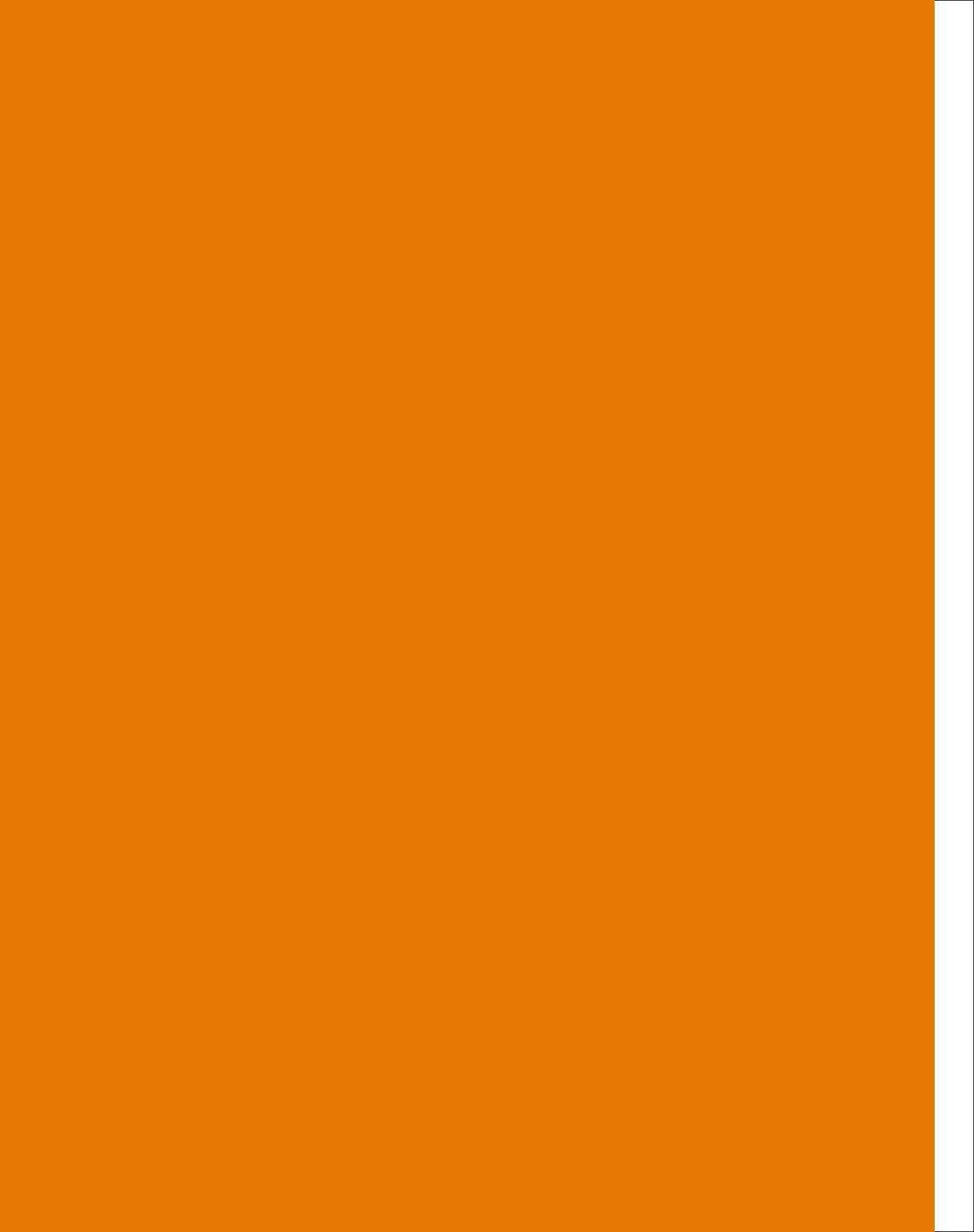


flashback

Australian Photography
in the 1960s





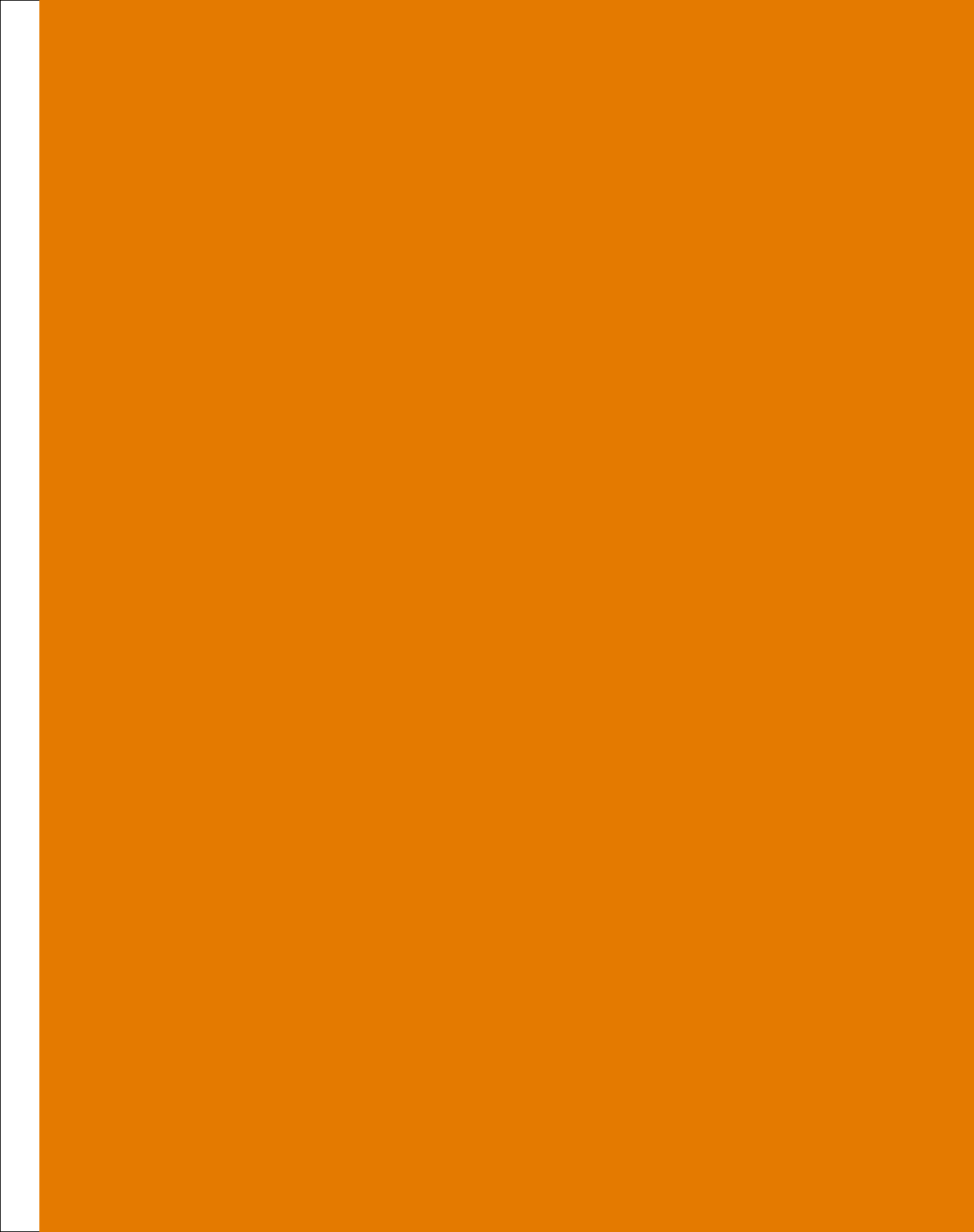




Fig. 1
David Moore
Migrants arriving in Sydney 1966
© Courtesy of the Estate of David Moore

The 1960s was a period of social turbulence, when youthful passions changed the world. In Australia, it was a time of prosperity when many of the so-called 'lucky generation' were galvanized into action. People protested not only against our involvement in the Vietnam War but for social change, including Aboriginal rights and equal pay for women.

This exhibition seeks to 'flashback' to photography of the 1960s – a period little recognised now – to consider and celebrate the contribution of Australian practitioners. It was a decade in which documentary photography flourished and this is reflected in the range of early acquisitions of the Department of Photography at the National Gallery of Victoria.¹ As well as the contribution of documentary photographers, this essay will consider successful commercial practitioners and emerging artists of the time.

Following the high glamour of fashion photography the 1950s, studios made the transition to a particularly expansive and youth-oriented era, creating images with an exciting, contemporary edge. Indeed many of the best-known commercial practitioners of the 1950s went on to consolidate their reputations both locally and internationally in the 1960s. The emerging artists of the decade forged the way for subsequent generations of photographers. The now better-charted period of the 1970s has its origins in the artistic practice of the preceding decade.

A story to tell

Throughout the 1960s the documentary continued to be an expanding field in Australian photography. Documentary photographers of the period addressed a diverse range of subjects and reflected the changing social climate of Australia. Photojournalists continued to work for both international magazines and for the increasing number of local publications featuring stories that examined both urban and rural Australia.² The burgeoning youth culture of the period, with its various subcultures, as well as the protest marches of the period, also attracted the attention of photographers. Increasingly, Australians travelled internationally and the photographers among them recorded the world they encountered. Australians continued to tread the well-worn paths to London and Europe, and the more adventurous spirits ventured to Asia.

In 1959, Group M was established in Melbourne. This collective of photographers advocated the use of 'straight' or unmanipulated photography as a means of expression. In the catalogue to their inaugural exhibition they declared, 'We are certain that the majority of people appreciate philosophical thinking and social comment expressed through photography'.³ Between 1959 and 1965 Group M mounted six major exhibitions. Initially these exhibitions, all titled *Photovision*, were open to entries from local and international photographers. However, from 1963 entry was restricted to Australian photographers and the shows were curated thematically, with topics ranging from the Aboriginal community at Lake Tyers to contemporary women.

1 Almost half the photographs included in this exhibition were purchased in the late 1960s and early 1970s.

2 Australian magazines of the period publishing documentary photographs include *Life Australia*, *Walkabout*, *Australian Photography*, *Photo Digest* and *Professional Photography*.

3 *Photovision '59* (exh. cat.), Group M, Melbourne, 1959.



Fig. 2
David Beal
Surf riders, Dee Why, New South Wales 1962

Contemporary culture was a rich subject for documentary photographers. The 1960s heralded the arrival of youth culture, and popular films such as *A Hard Day's Night* and *Easy Rider* presented images of rebellion and alternative subcultures. The first surf movie shown in Australia, in Sydney in 1960, so excited the crowd that its screening resulted in a jubilant riot in which theatre seats were torn out and the police were called in. Surfing became an increasingly popular sport in Australia and in 1962 Midget Farrelly became the first Australian to win a world surfing championship. David Beal's *Surf riders, Dee Why, New South Wales* (fig. 2), photographed in the same year, encapsulates the sense of freedom and independence associated not only with the sport but also with the energy of being young.⁴

Youth subcultures are also the subject of a series of photographs by Geoff Farlow. Set in Hernando's Hideaway, a coffee shop in the Melbourne suburb of Malvern, Farlow's series documents the thriving culture of jazz clubs and coffee shops in which musicians and writers would meet for readings and performances. His photographs show Melbourne's 'Mods' in a smoky, dimly-lit room.⁵ Interestingly, while these young bohemians are positioned outside mainstream culture, they appear polite and middle class in comparison to aficionados of the counter-culture that was to flower in Australia in the 1970s.

For many the sixties were a time of travel. The strong Australian dollar made air travel accessible and this led to an unprecedented number of young Australians who 'ventured abroad to test their prowess, artistic, athletic and material, in the world arena'.⁶ Like many young Australians, John Williams and Kerry Dundas spent time living and working in London, where both photographed the various protest marches in the city streets. In Williams's *Clapham Junction*, 1966 (see cover), a young girl in the crowd at a peace march becomes emblematic of a generation. Williams counterposes the 'innocence of youth' with an understanding of the horror of war. The girl's knowing gaze suggests an insight into the world beyond her years, reflecting the sense of responsibility for world peace assumed by a vocal and demonstrative generation of young people.

While working in London as a freelance photojournalist, Dundas similarly made an extensive series of photographs of the 'Ban the Bomb' marches that were a popular response to the cold war and nuclear proliferation.⁷ His series shows the huge crowds that gathered in peaceful demonstrations as well as the more confrontational moments when the authorities interceded to break up the rallies.

Beyond the traditional European destinations, Asia and the Pacific regions increasingly attracted the more adventurous tourists during the decade. India, for example, became the centre of spiritual and cultural tourism for many people. Melbourne-based photographer and film-maker Paul Cox travelled in Papua New Guinea in the late 1960s. A series of resulting photographs were published in his book, *Home of Man: The People of New Guinea*. In the foreword, writer Ulli Beier states, 'When Paul Cox travels to the remoter areas of New Guinea he is not looking for stone-age man, he is simply looking for man'.⁸

4 This work was also included in the first photography exhibition curated at the NGV, *The Perceptive Eye*, which opened in 1969.

5 Originating in Britain in the 1960s, 'Mods' were gangs of young people rebelling against the constraints of conservative society. Characterised by their stylish contemporary clothes and interest in jazz music, Mods met in new late-night coffee shops and alternative nightclubs.

6 James Cockington, *Mondo Weirdo: Australia in the Sixties*, Mandarin, Melbourne, 1992, p. 103.

7 The term 'cold war' refers to the ongoing climate of hostility that existed between the United States and the USSR (and their allies) from the late 1940s to the 1980s.

8 Paul Cox and Ulli Beier, *Home of Man: The People of New Guinea*, Nelson, Melbourne, 1971.



Fig. 3

Jeff Carter

Women of the west – Smithville N.S.W. 1962

© Courtesy the artist

In keeping with the traditions espoused more than a decade earlier in *The Family of Man* exhibition, Cox's photographs were concerned with showing not only the unique cultural aspects of the people that he met, but also the seeming universality of the human experience.⁹

Picture magazines were an important outlet for photographers working in the 1960s, combining photographs and text in a style established in Europe decades earlier. International magazines including *National Geographic*, *The Observer* and *Life* employed a number of Australian photographers on assignment. *Life* magazine, which had previously been available only in an international edition, published *Life Australia* from 1967. The most notable change in the local issue was an increase in Australian content, including photography. The significance of *Life* magazine was recognised by David Moore, Australia's pre-eminent photojournalist of the time: 'Your reputation was made', he declared, 'when your photograph was chosen for the cover of *Life*'.¹⁰

After seven years abroad, Moore returned to Australia in 1958, having photographed on assignment for many international magazines and publishing houses. Throughout the 1960s his photographs of contemporary Australia were commissioned not only for *Life* magazine, but for a number of books as well. One of the best-known Australian photographs of the period is Moore's *Migrants arriving in Sydney*, commissioned and published by *National Geographic* in 1966.¹¹ Moore's now iconic image (fig. 1) shows the climactic moment when a ship carrying migrants to Australia docks at Sydney Harbour. The tightly framed photograph reveals a range of emotions on the faces of a group of people about to disembark and begin a new life.

The life experiences of everyday people in Australia can also be seen in the photographs of Jeff Carter. Carter was a regular contributor to *Walkabout*, *Picture Post* and *National Geographic*. In the 1960s he also published a number of books on the people and places of outback Australia. Carter's *Women of the west – Smithville N.S.W.*, 1962 (fig. 3), shows a group of rural women dwarfed by a massive windmill and the environment in which they live. In spite of their diminutive scale these women are shown to be resolute and stoic, attributes of the 'Aussie battler' that Carter continues to champion in his photographs.

Successful studios

Professional photographers not only worked for magazines, but also operated commercial photography studios. During the 1960s some of the best-known Australian photographers ran successful commercial studios in Melbourne and Sydney. Athol Shmith, Max Dupain and Wolfgang Sievers consolidated their pre-eminent positions among Australian photographers by specialising in fashion, architectural and industrial photography. These studios are now a prime source of photography of the decade.

9 *The Family of Man* exhibition was curated by Edward Steichen at the Museum of Modern Art in New York in 1955 and subsequently toured internationally. In 1959 it was seen in Adelaide, Sydney and Melbourne. The exhibition was comprised of more than 500 works by photographers from around the world and was based on the idea of the universality of human experiences. The photographs were grouped thematically under headings such as 'birth', 'death' and 'love'.

10 Bradford West, 'David Moore: life through a lens', *Australian Photography*, vol. 20, no. 7, July 1960, quoted in Jennifer Phipps, *I Had a Dream: Australian Art in the 1960s* (exh. cat.), National Gallery of Victoria, Melbourne, 1997, p. 78.

11 For a detailed discussion of this work see Helen Ennis, 'New Australians', in *Creating Australia: 200 Years of Art 1788–1988* (exh. cat.), International Cultural Corporation of Australia, 1988, pp. 178–9.



Fig. 4

Athol Shmith

Fashion illustration 1968

© The Shmith Estate, courtesy of Kalli Rolfe Contemporary Art

Fashion photography captures the look of the day. In addition to the success of more established fashion houses, a number of new, youth-oriented boutiques opened in major Australian cities during the 1960s. Fashion photographers caught the spirit of the times in images that celebrated the new styles. Athol Shmith had been Melbourne's leading fashion photographer since the 1940s. In keeping with the changing fashion of the day, his photographs during the 1960s combine a distinctly modern glamour with a sense of playfulness. In his 1968 *Fashion illustration* (fig. 4), Shmith photographed a typically classical beauty. However, he gives the image a distinctly 'Mod' edge with his model wearing heavy eyeliner and pale lipstick, suggesting the beatnik girls seen hanging out at jazz clubs and coffee shops. The youthful air is further enhanced by posing the model playfully pulling her hat down over one eye while suggestively engaging the viewer with other.

Another important mainstay of successful photography studios was industrial illustration. The economic boom experienced in Australia in the 1960s led to remarkable growth in local industries. Companies such as ACI and Vickers Ruwolt commissioned Melbourne-based photographer Wolfgang Sievers to illustrate their lavishly produced annual reports. Sievers, who migrated to Australia in 1938, brought a distinctive modern sensibility to his images of Australian workers and industry. His photographs in the 1960s often show the highly skilled workers in technologically sophisticated factories (fig. 6). As he later commented, he wanted to, 'promote and enhance Australia's standing in the world as an industrial nation capable of turning out precision work of the highest quality'.¹²

The third dominant area of commercial photography was architectural photography. By the 1960s Max Dupain was one of the country's leading photographers in this field. His clients included many of the major corporations who were erecting modern skyscrapers as headquarters during this economic boom time. One of the most significant public buildings to be commissioned and constructed during this period was the Sydney Opera House. Throughout the construction phase Dupain photographed the incremental progress of this remarkable building on Bennelong Point. The controversial architect of the project, Jørn Utzon, was described by Dupain as 'most co-operative in letting me on the site and just doing what I like'.¹³ He created images in which the massive structure, rendered in the brilliant Sydney sunlight, not only dwarfs the teeming construction workers, but the cranes and scaffolding, and even the landscape itself. His night photographs reveal the beauty of the sail-like forms of the exterior: lit by moonlight, they appear to be floating on the incandescent harbour.

A means of expression

Outside the realm of commercial practice young Australian photographers began to look for alternatives: alternative materials, alternative music, alternatives ways of living and learning. Much of the institutional support that was to assist photographers in the 1970s renaissance of the medium was not yet in place, so the earlier generation of artists needed to be particularly self-reliant.

Despite the general optimism that characterised this largely sunny decade, the fear of nuclear warfare and Australia's role in global conflicts cast a malevolent shadow. Towards the end of the sixties Australia's role in the Vietnam War divided the community; moratorium marches, first held in 1969, were public demonstrations on an unprecedented scale. Many photographers produced emotionally powerful responses to these political issues and events.

¹² Unpublished manuscript held in the Department of Photography, National Gallery of Victoria. © Wolfgang Sievers.

¹³ Interview with Dupain, 3 November 1965, Hazel de Berg recordings, National Library of Australia, Canberra, tape 84, quoted in Jennifer Phipps, *I Had a Dream: Australian Art in the 1960s* (exh. cat.), National Gallery of Victoria, Melbourne, 1997, p. 81.



Fig. 5
Sue Ford
Temporarily 1969
© Courtesy the artist

The awful possibilities of atomic war are implicit in Eric Thake's ironically titled *No longer listed in the phone book*, 1962 (see back cover). Showing a partially demolished building, the photograph is given a sinister overtone because the crumbling wall bears the ominous name and logo of the 'Nuclear Engineering Co'. At a time when the cold war was at its height and nuclear proliferation was a source of international anxiety, Thake used black humour to make a potent statement.

The horror of war also underpins George Bell's 1966 photograph *Pain*. In April of that year the first conscripted Australian troops were sent to fight in Vietnam, and four months later the now infamous battle at Long Tan took place. In October a number of Australian artists mounted *Viewpoint*, a self-declared Artists' Protest Exhibition at the Princes Hill Gallery in Melbourne. Bell, who was an active member of Group M, had work included in the exhibition. The cover of the catalogue reproduced his photograph *Pain*, captioned with an excerpt from British World War I poet Wilfred Owen:

*The subject is War
and the Pity of War.
The Poetry is in the Pity.*

Bell's photograph shows a hand, clenched as if in agony. The image is all the more powerful for not being a straightforward documentary photograph; instead, he has created a memorable symbol for the dreadful, inevitable human toll of war.

The war in Vietnam, the role of women in society and the environment were all subjects of Sue Ford's work in the late 1960s. Early in the decade Ford began making photographs of women. Using her friends as models she created portraits that explored the lives and aspirations of young Australian women at that time. Later she turned her attention to broader social issues and contemporary events. *Temporarily*, 1969 (fig. 5) is from a series in which Ford used superimposed photographs of nudes with details of nature – rocks, sand and seaweed – to express her concern about the gulf between humans and nature in contemporary society. Ford felt that people were 'getting too far away from nature, so ... I've tried to show human beings integrated into nature'.¹⁴ In addressing these subjects she was not only revealing the preoccupations of artists of the time but reflecting on broader social issues as well. Helen Ennis identified Ford's practice as being 'self-consciously contemporary. It grows out of her experiences of "here" and "now", drawing its energy from an engagement with life'.¹⁵ It is this very energy and engagement that places Ford as an important artist of the sixties and forerunner of the proliferation of expressive photography that was to distinguish the 1970s.

To flashback to a popular song of the period: in Australian photography there was clearly 'something happening here'. The contemporary works collected by the NGV's Department of Photography in its early years, and the 1960s photographs collected over subsequent decades, show this time to be more than merely one of transition.¹⁶ Rather, it was a robust period when documentary photography flourished; our best-known practitioners went on to consolidate their status; and emerging photographers infused social comment and commitment into contemporary art.

Susan van Wyk, Curator of Photography, National Gallery of Victoria

14 Sue Ford quoted in Helen Ennis, *Sue Ford: A Survey 1960–1995*, (exh. cat.) Monash University Gallery, Melbourne, 1995, p. 9.

15 Sue Ford quoted in Helen Ennis, *Sue Ford, A Survey 1960–1995*, 1995, p. 5.

16 The Department of Photography at the National Gallery of Victoria was established in 1967. For a history of the Department of Photography see Isobel Crombie's introduction in Isobel Crombie and Susan van Wyk, *Second Sight: Australian Photography at the National Gallery of Victoria*, National Gallery of Victoria, Melbourne, 2002.

David Beal

born England 1936, arrived Australia
1951

American dance group, Sydney 1963

gelatin silver photograph
36.7 x 57.9 cm

Purchased through the KODAK
(Australasia) Pty Ltd Fund, 1969
(PH42-1969)

Jazz convention, Surry Hills, New South Wales 1963

gelatin silver photograph
36.7 x 23.0 cm

Purchased through the KODAK
(Australasia) Pty Ltd Fund, 1969
(PH45-1969)

Surf riders, Dee Why, New South Wales 1962

gelatin silver photograph
36.6 x 59.0 cm

Purchased through the KODAK
(Australasia) Pty Ltd Fund, 1969
(PH41-1969)

George Bell

born Australia 1920

Pain 1966, printed 1991

gelatin silver photograph
28.2 x 35.6 cm

Purchased, 1991 (PH159-1991)

Bruno Benini

born Italy 1925, arrived Australia 1935,
died 2001

No title (*Fashion illustration. Models Vida Elekna, Lynn Richmond, Terry Taylor and Gay Vardi, Station Pier, Melbourne*) 1962, printed 1998

gelatin silver photograph
47.9 x 58.4 cm

Purchased, 1998 (1998.353)

No title (*Fashion illustration. Model Susie Cuthbert*) 1966, printed 1998

gelatin silver photograph
53.5 x 50.3 cm

Purchased, 1998 (1998.352)

Jeff Carter

born Australia 1928

Women of the west – Smithville N.S.W. 1962, printed c.1991

gelatin silver photograph
29.5 x 38.2 cm

Purchased, 1992 (PH196-1992)

Saturday arvo – Tibooburra 1963,
printed c.1991

gelatin silver photograph
38.1 x 25.8 cm

Purchased, 1992 (PH194-1992)

John Cato

born Australia 1926

Fashion illustration 1960s

gelatin silver photograph
49.6 x 39.7 cm

Presented through The Art Foundation
of Victoria by the Shmith Family,
Governor, 1995 (1995.154)

Fashion illustration 1960s

gelatin silver photograph
58.8 x 49.4 cm

Presented through The Art Foundation
of Victoria by the Shmith Family,
Governor, 1995 (1995.156)

Earth song 1969

from the *Earth song* series 1969

type C photograph
16.6 x 13.2 cm

Purchased, 1971 (PH452-1971)

Earth song 1969

from the *Earth song* series 1969

type C photograph
25.4 x 16.5 cm

Purchased, 1971 (PH429-1971)

Paul Cox

born The Netherlands 1940, arrived
Australia 1963

No title (*Mother and sleeping child*)

c.1969

gelatin silver photograph
30.2 x 25.2 cm

Purchased, 1971 (PH150.05-1971)

No title (*Woman smoking*) c.1969

gelatin silver photograph
30.0 x 22.5 cm

Purchased, 1971 (PH150.02-1971)

Kerry Dundas

born Australia 1931

A gathering crowd of CND supporters in London's Trafalgar Square, April 28–29th, 1961 1961,

printed 1986

from the *Youth against the bomb* series
1961–63

gelatin silver photograph

24.2 x 37.6 cm

Purchased, 1986 (PH45-1986)

Another sit down demonstrator is lifted away by police c.1961

from the *Youth against the bomb* series

gelatin silver photograph

1961–63

27.1 x 25.1 cm

Purchased, 1971 (PH141.6-1971)

Flower power, London 1963

from the *Youth against the bomb* series

1961–63

gelatin silver photograph

29.0 x 19.1 cm

Purchased, 1971 (PH141.1-1971)

For you know what sailors are

c.1967

gelatin silver photograph

50.1 x 39.6 cm

Purchased, 1971 (PH139-1971)

Max Dupain

Australia 1911–92

No title (*Opera House at night*) 1969,

printed c.1974

gelatin silver photograph

50.0 x 40.4 cm

Purchased through the KODAK
(Australasia) Pty Ltd Fund, 1975
(PH253-1975)

No title (*Opera House roof*) 1969,

printed c.1974

gelatin silver photograph

40.4 x 50.0 cm

Purchased through the KODAK
(Australasia) Pty Ltd Fund, 1975
(PH245-1975)

Australia Square Tower 1968, printed

c.1975

gelatin silver photograph

49.9 x 39.2 cm

Purchased with the assistance of the
Visual Arts Board, 1976 (PH220-1976)

Geoff Farlow

born Australia 1936

No title (*Hernando's Hideaway, blonde woman at table with coffee cup*) c.1960

gelatin silver photograph

25.4 x 20.2 cm

Purchased, 1995 (1995.31)

No title (*Hernando's Hideaway, five people sitting on the floor*) c.1960
gelatin silver photograph
25.4 x 20.2 cm
Purchased, 1995 (1995.32)

Sue Ford
born Australia 1943
Carmel and Trish 1962, printed 1988
gelatin silver photograph
33.8 x 33.8 cm
Purchased, 1988 (PH108-1988)

Lyn 1963, printed 1988
gelatin silver photograph
34.0 x 34.0 cm
Purchased, 1988 (PH109-1988)

Sue Pike 1963, printed 1988
gelatin silver photograph
34.0 x 33.8 cm
Purchased, 1988 (PH110-1988)

Bush performance montage 1960s
gelatin silver photograph
24.5 x 19.4 cm (image and sheet)
Gerstl Bequest, 2000 (2000.59)

No title (*Nude montage*) 1960s
gelatin silver photograph
25.9 x 19.9 cm
Gerstl Bequest, 2000 (2000.58)

No title (*Photogram of two hands and garden path*) c.1970
gelatin silver photogram
27.6 x 34.7 cm irreg.
Gerstl Bequest, 2000 (2000.60)

Temporarily 1969
from *The tide recedes* series 1969
gelatin silver photograph
(93.4 x 145.4 cm)
Purchased, 1996 (1996.768)

Heather George
Australia 1907–83
King Street Bridge. Workmen laying the reinforcing steel for the concrete deck of the west low level bridge
c.1960
from the *A bridge is built; Melbourne's King Street Bridge* series 1959–61
gelatin silver photograph
24.5 x 29.1 cm
Purchased, 1980 (PH332-1980)

Traffic flows across the west low level bridge of the almost completed King Street Bridge 1961, printed 1978
from the *A bridge is built; Melbourne's King Street Bridge* series 1959–61
gelatin silver photograph
24.0 x 29.2 cm
Purchased, 1980 (PH331-1980)

Helmut Gritscher
born Austria 1933, arrived Australia 1962
No title (*Construction of the Blowering Dam*) 1966
gelatin silver photograph
36.8 x 24.8 cm
Purchased through the KODAK (Australasia) Pty Ltd Fund, 1969 (PH33-1969)

Construction worker, Snowy Mountains 1966
gelatin silver photograph
36.7 x 23.2 cm
Purchased through the KODAK (Australasia) Pty Ltd Fund, 1969 (PH34-1969)

Pop singer, Hyde Park, Sydney 1967
gelatin silver photograph
36.8 x 54.3 cm
Purchased through the KODAK (Australasia) Pty Ltd Fund, 1969 (PH25-1969)

Carol Jerrems
Australia 1949–80
Alphabet folio 1969
gelatin silver photograph
19.8 x 10.8 cm
Purchased, 1971 (PH101.4-1971)

Alphabet folio 1969
gelatin silver photographs
19.8 x 11.0 cm
Purchased, 1971 (PH101.5-1971)

Alphabet folio 1969
gelatin silver photograph
19.9 x 10.7 cm
Purchased, 1971 (PH101.11-1971)

Alphabet folio 1969
gelatin silver photograph
19.8 x 11.0 cm
Purchased, 1971 (PH101.21-1971)

Peter Medlin
active in Australia 1960s–70s
No title c. 1971
gelatin silver photographs
Purchased, 1971
(PH173-1971, PH174-1971)

David Moore
Australia 1927–2003
Bar, Betoota Races, Queensland 1961
gelatin silver photograph
36.6 x 58.2 cm
Purchased through the KODAK (Australasia) Pty Ltd Fund, 1969 (PH7-1969)

Bar billiards, Lancelin, Western Australia 1963
gelatin silver photograph
36.7 x 56.4 cm
Purchased through the KODAK (Australasia) Pty Ltd Fund, 1969 (PH9-1969)

Circular Quay 1962
gelatin silver photograph
36.7 x 28.6 cm
Purchased through the KODAK (Australasia) Pty Ltd Fund, 1969 (PH5-1969)

Sydney Harbour from 16,000 feet 1966
gelatin silver photograph
36.7 x 25.2 cm
Purchased through the KODAK (Australasia) Pty Ltd Fund, 1969 (PH17-1969)

Skiers on Mt. Kosciuszko 1966
type C photograph
48.6 x 29.5 cm
Purchased, 1994 (PH36-1994)

VIM, US 12 metre off Sydney c.1965
type C photograph
48.4 x 31.8 cm
Purchased, 1994 (PH35-1994)

Migrants arriving in Sydney 1966
printed 1976
gelatin silver photograph
26.7 x 40.4 cm
Purchased, 1991 (PH155-1991)

Athol Shmith

Australia 1914–90

No title (*Fashion illustration. Model with fringed hat pulled down over one eye*) 1968, printed 1970

gelatin silver photograph
39.2 x 39.1 cm

Presented through The Art Foundation of Victoria by the Shmith Family, Governor, 1995 (1995.164)

No title (*Fashion illustration. Model Ann Hamilton*) 1967

gelatin silver photograph
38.0 x 40.7 cm

Purchased through The Art Foundation of Victoria with the assistance of The Ian Potter Foundation, Governor, 1989 (PH68-1989)

No title (*Fashion illustration. Model Ann Hamilton*) c.1970

gelatin silver photograph
47.5 x 37.8 cm

Purchased through The Art Foundation of Victoria with the assistance of The Ian Potter Foundation, Governor, 1989 (PH41-1989)

No title (*Fashion illustration*) 1960

gelatin silver photograph
50.6 x 40.7 cm

Purchased through The Art Foundation of Victoria with the assistance of The Ian Potter Foundation, Governor, 1989 (PH67-1989)

Wolfgang Sievers

born Germany 1913, arrived Australia 1938

Gears for mining industry, Vickers-Ruwolt, Melbourne 1967, printed 1972

gelatin silver photograph
59.9 x 47.4 cm

Purchased through the Victorian Arts Board, 1972 (PH129-1972)

Lathe operator at Marweight,

Burnley, Melbourne 1968, printed 1986

gelatin silver photograph
29.5 x 37.2 cm

Purchased, 1986 (PH101-1986)

Research and Development at

Plessey, Melbourne 1969, printed 1986

gelatin silver photograph
38.4 x 28.3 cm

Purchased, 1986 (PH102-1986)

Quality control at Vickers-Ruwolt, Melbourne 1960, printed 1972

gelatin silver photograph
50.4 x 60.8 cm

Purchased through the Victorian Arts Board, 1972 (PH136-1972)

Mark Strizic

born Germany 1928, arrived Australia 1950

Outside Flinders Street Station

c.1960

gelatin silver photograph
19.2 x 24.3 cm

Purchased, 1992 (PH106-1992)

Punch Lane c.1960

gelatin silver photograph
21.1 x 24.9 cm

Purchased, 1992 (PH97-1992)

Town Hall corner c.1960

gelatin silver photograph
24.2 x 19.2 cm

Purchased, 1992 (PH98-1992)

Dacre Stubbs

born England 1910, arrived Australia 1948, died 2001

Cosmetic 1960

type C photograph
39.0 x 39.7 cm

Purchased, 1993 (PH203-1993)

Gillette factory 1962

gelatin silver photograph
30.2 x 50.4 cm

Purchased, 1993 (PH208-1993)

Sound 1963

type C photograph
49.6 x 39.0 cm

Purchased, 1993 (PH209-1993)

Henry Talbot

born Germany 1920, arrived Australia 1940, died 1999

Jackie and Billy 1968

gelatin silver photograph
51.2 x 43.8 cm

Gift of the artist, 1971 (PH98-1971)

Car of the Year 1969

gelatin silver photograph
43.0 x 50.3 cm

Gift of the artist, 1971 (PH99-1971)

Eric Thake

Australia 1904–82

The black bunyip 1968

from the *Accidental animal* series
1967–68

gelatin silver photograph
39.2 x 45.2 cm

Purchased, 1971 (PH123-1971)

The white rat 1967

from the *Accidental animal* series
1967–68

gelatin silver photograph
38.0 x 48.1 cm

Purchased, 1971 (PH122-1971)

No longer listed in the phone book 1962

gelatin silver photograph
40.5 x 37.9 cm

Purchased, 1971 (PH124-1971)

John Williams

born Australia 1933

Clapham Junction 1966, printed 1988

gelatin silver photograph
27.0 x 27.1 cm

Purchased, 1989 (PH87-1989)

Clovelly Beach, Sydney 1969, printed

c.1988

gelatin silver photograph
25.6 x 25.4 cm

Purchased, 1989 (PH90-1989)

Richard Woldendorp

born The Netherlands 1927, arrived Australia 1950

No title (*Ord River*) c.1968

gelatin silver photograph
36.6 x 28.4 cm

Purchased, 1969 (PH82-1969)

No title (*Stirling Ranges*) c.1968

gelatin silver photograph
36.5 x 27.1 cm

Purchased, 1969 (PH84-1969)

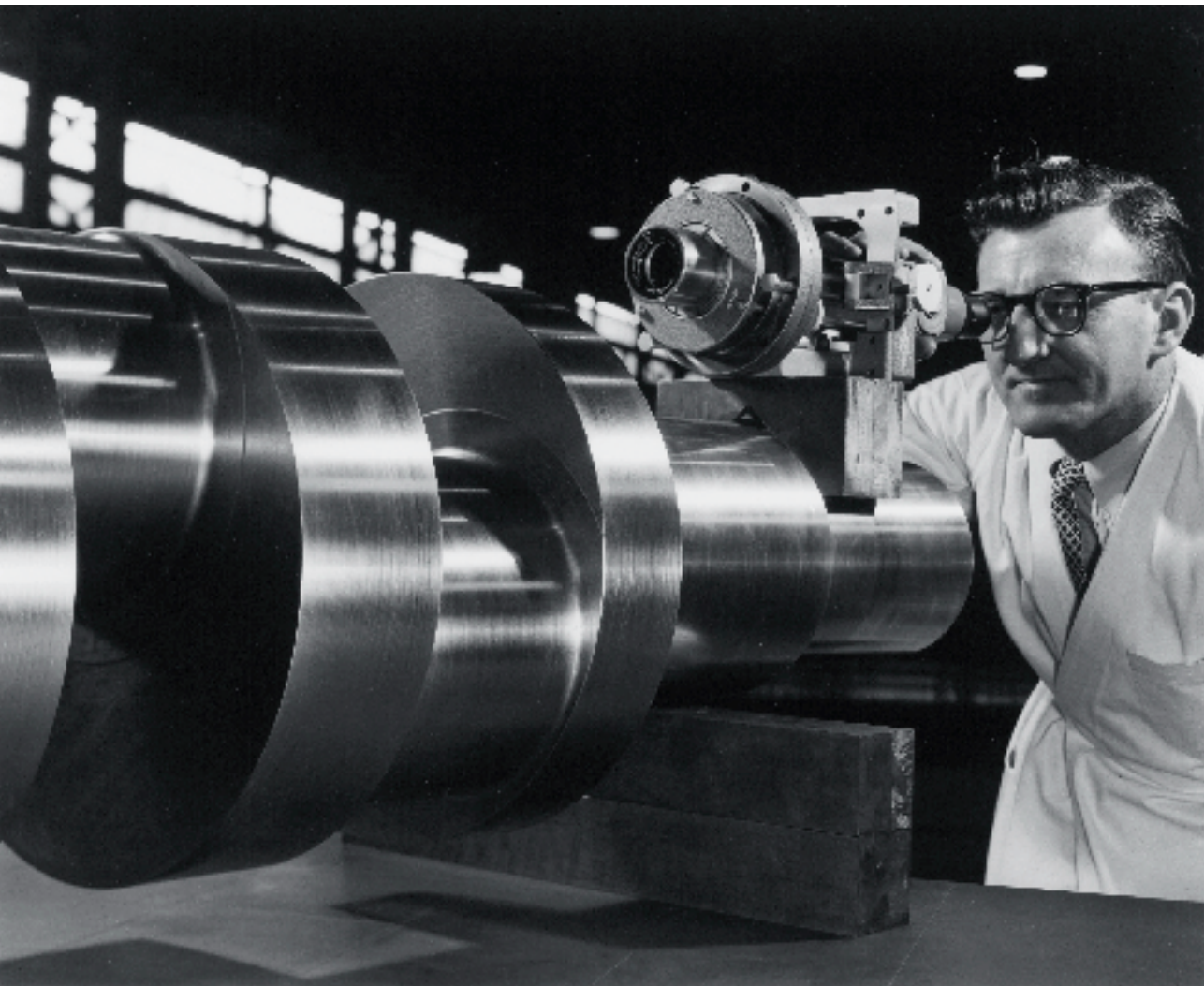
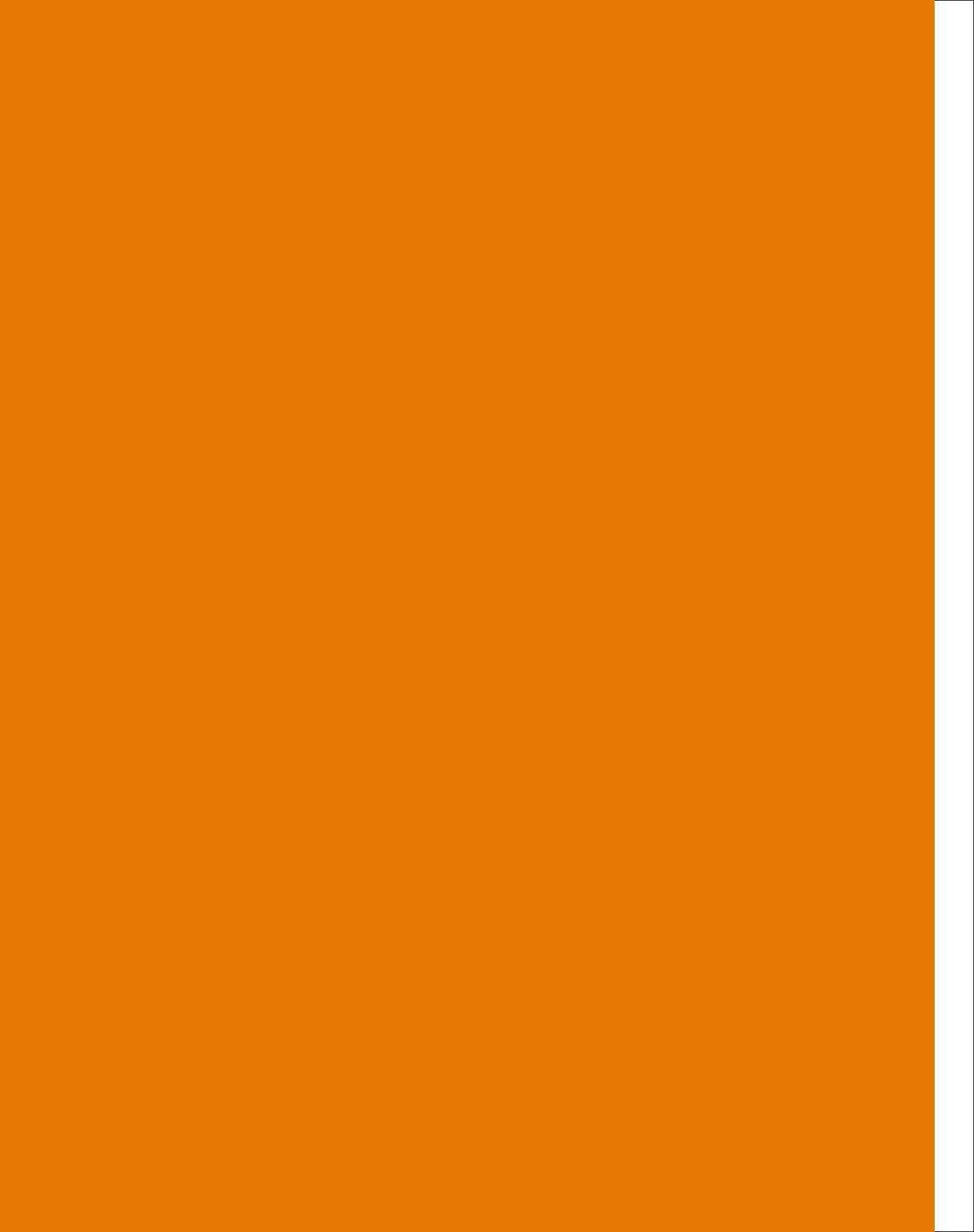


Fig. 6

Wolfgang Sievers

*Quality control at Vickers-Ruwolt,
Melbourne 1960*

© Courtesy Wolfgang Sievers, 1960 /
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FRONT COVER

John Williams

Clapham Junction 1966

(detail)

© Courtesy the artist

BACK COVER

Eric Thake

No longer listed in the phone book

1962

© Courtesy of the artist's estate

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