THE FIELD REVISITED

ARTWORK LABELS

Ron Robertson-Swann
Australia born 1941, England 1963–68

Golden breach
1965
synthetic polymer paint on cotton duck

Art Gallery of New South Wales, Sydney
Purchased, 1983

234.1983

The Field 1968

A landmark exhibition in Australian art history, *The Field* opened the National Gallery of Victoria's new premises on St Kilda Road in 1968. The inaugural exhibition marked a dramatic shift in the Gallery's approach to contemporary art. Curated by the NGV's John Stringer, Exhibition Officer, and Brian Finemore, Curator of Australian Art, the premise of the exhibition was to define an 'entire direction' in contemporary Australian art that had received no prior institutional attention, and to study international stylistic tendencies in emerging Australian artists.

Selected for exhibition were seventy-four works by forty artists, around half aged under thirty, who were primarily producing art that was flat, abstract, patterned, geometric or in the colour field style.

The staging of *The Field* catalysed debate in the late 1960s regarding the course of Australian art – the exhibition was divisive and its reception varied. For many, it seemed odd to open the Gallery's new premises with such a narrowly focused exhibition, particularly for those who were accustomed to the prevailing style of figuration. Some artists were unhappy that they were not included and felt the inaugural exhibition should have instead highlighted the achievements of Australian art history. However, the NGV's choice of such a radical exhibition, and the selection of predominantly emerging artists, proposed a new direction for the Gallery, one that was committed to the avant-garde. *The Field* helped launch the careers of a generation of Australian artists and its significance in Australian art history cannot be overemphasised.

The Field Revisited 2018

'The best way to understand *The Field* as a new direction, distinct from another movement, is to see it not as offering a new style but as suggesting a different convention, a different set of shared beliefs and presuppositions about the nature of the work of art and the role of the Australian artists.'

Patrick McCaughey, 1968

The legacy of *The Field*, for both artists and the arts community, is demonstrated by the enduring debate and theorising about the exhibition. Beyond this discourse, the exhibition has contributed to the significant place abstraction continues to occupy within contemporary Australian art, and to the recognition that the public art gallery can be a place where expectations are challenged rather than where the familiar is confirmed.

By reassembling as many of the seventy-four works included in the 1968 exhibition, and presenting them as closely as possible to the original layout and design, this restaging cements *The Field*'s place as one of the most innovative exhibitions of its generation. A number of works from the original exhibition have been destroyed, and the fates of six paintings and six sculptures remain unknown. The physical spaces of the destroyed and missing works are marked throughout the exhibition space, reinforcing the importance of these works to *The Field*.

Tony Coleing
Australia born 1942, England 1963–68

Untitled
1968
aluminium

Collection of the artist

While living in London in the mid 1960s, Coleing began experimenting with plastics in his sculptures, and on his return to Australia in 1968 he included two of these works in *The Field* alongside *Untitled,* 1968, which was created specifically for the exhibition. Coleing's debut solo exhibition, *Frondescence*, was held the following year at Gallery A, Sydney and Melbourne, and featured works influenced by *Untitled,* 1968. *Frondescence*, meaning to bear or appear as having an abundance of leaves or fronds, encapsulates these sculptures: biomorphic aluminium fronds move organically and naturally, resembling delicate branches caught in a breeze.

Dale Hickey
Australia born 1937

Untitled
1967
oil on canvas

Queensland Art Gallery, Brisbane
Purchased 1993

1993.047a-b

During the 1960s, Dale Hickey's paintings featured repetitive geometric patterns derived from the suburban world, such as fences, brick walls and floor tiles. Working with oil and enamel paints, Hickey based this painting on a quilt pattern found on a bedspread, and used shading to achieve a subtle optical effect of shallow depth. As a student Hickey met the American hard-edge painter James Doolin, who was a valuable conduit to the hard-edge abstraction that had emerged in New York.

Dale Hickey
Australia born 1937

Malvern
1967
synthetic polymer paint on canvas

The 1960s marked a new trajectory in Australian art, away from the figurative expressionist painters. The decade saw a new generation of artists, which included Dale Hickey, emerge across the country. Many of these artists looked towards an international modernist tradition with origins in the United States. *The Field* artists, defined as the new abstractionists, were the face of this generation.

Ron Robertson-Swann
Australia born 1941, England 1963–68

Start
1965
synthetic polymer paint on cotton duck

Collection of the artist, Sydney

Start is an example of Ron Robertson-Swann's interest in the physical dynamics and sculptural properties of painting. The interplay between the painted colour and exposed areas of canvas conveys a sense of movement, where the yellow band appears to be pulling inwards the vertical sides of an expansive green field. Robertson-Swann took up painting in the mid 1960s, when introduced to the work of Morris Louis, and began by experimenting with stain painting techniques using oil paint thinned with turpentine, before switching to acrylic paints.

Ron Robertson-Swann
Australia born 1941, England 1963–68

Orange oriel
1965
synthetic polymer paint on cotton duck

Private collection, Brisbane

Although the works included in *The Field* were predominantly related to styles which had their roots in the United States, prior to the exhibition only Sydney Ball, Ian Burn, James Doolin, Clement Meadmore and Mel Ramsden had had immediate contact with the American art scene. Works exhibited also showed Continental European and English influences, and a number of the artists included in the exhibition were born in, lived in or travelled to Continental Europe and the United Kingdom prior to 1968. Ron Robertson-Swann, known primarily for his sculpture, was represented by three paintings produced in England because these could be sent back to Australia more easily than his three-dimensional work.

Tony McGillick
Australia 1941–92, Europe 1960–65

Polaris
1968
synthetic polymer paint on canvas

Collection unknown

'In Tony McGillick's work we have super-rational modular constructions yet our actual experience of them contradicts their rational basis. Colour-shape butts into colour-shape with an unpredictability that subverts their rational basis. The shapes do not sit together neatly and their balance remains kinetic. Their relationship stays more potential than partly resolved, more problematic than easily assimilable.'

PATRICK MCCAUGHEY, 1968

Tony McGillick
Australia 1941–92, Europe 1960–65

Arbitrator
1968
synthetic polymer paint on canvas

Significant critical support for *The Field* came from
Patrick McCaughey and Elwyn Lynn. Lynn, frustrated at
the scepticism towards the new abstractionists, argued
passionately that 'No formal analysis can explain why
James Doolin, who has the toughest of surfaces, can
achieve such tension with bands of sweet pastel, why
Robert Jacks's five red oblongs separated by pastel
prisms can produce such Matissian serenity, why Michael
Johnson's great velvety brown area can suddenly look like
an upholstered guillotine, or why, in McGillick's *Arbitrator*,
the modular arrangement can bring the shapes into
spatial colloquy'.

Nigel Lendon
Australia born 1944

Slab construction 11
1968
synthetic polymer paint on plywood

Queensland Art Gallery, Brisbane
Purchased 1994   1994.124

For some of the new abstractionists, the work of the Antipodean group – including Charles Blackman, Arthur Boyd, Daniel Boyd, Robert Dickerson, John Perceval and John Brack – along with the opinions of art historian and art critic Bernard Smith, who defended the importance of figurative art, were considered 'sentimental and folksy'. Ian Burn and Nigel Lendon argued in their essay for Heide's 1984 exhibition *The Field Now* that in the United States hard edge was a response to Abstract Expressionism, while in Australia it displaced Antipodean imagery and the work of Abstract Expressionists.

Emanuel Raft

Egypt born 1938 – Australia 2016, Australia from 1956,
England 1966–69, 1973–78

Monolith 8 (Redux)

1966, remade 2015–17
painted wood

Estate of the artist, Sydney

Emanuel Raft

Egypt born 1938 – Australia 2016, Australia from 1956,
England 1966–69, 1973–78

Monolith 5 (Redux)

1966, remade 2015–17
painted wood

Estate of the artist, Sydney

Emanuel Raft's *Monolith 5* and *Monolith 6* were destroyed
in a house fire. Raft commenced remaking his tall, puritan
and austere monoliths in 2015. Before his passing in
2016, Raft approached friend and fellow artist David
Eastwood to engage him to finish the final paint layers
of the sculptures, which feature vivid central stripes and,
almost concealed beneath the layers of paint, large
circles. Eastwood completed the sculptures in Raft's
studio in 2017.

Trevor Vickers

Australia born 1943, England 1978–1995

Untitled

1968, remade 2017
synthetic polymer paint on canvas

Collection of the artist, Perth

'Trevor Vickers's steeped cream and red painting contains itself and its strength even as the units descend in scale. Its rigour makes you move down its progression, not via the edge, but unit by unit so that the whole works together as a single entity. There is no skipping a unit. The last unit … a square after a succession of rectangles has the effect of giving the piece a potentially dynamic movement along the wall without disrupting the compactness of the rest.'

PATRICK MCCAUGHEY, 1968

Udo Sellbach

Germany 1926 – Australia 2006, Australia from 1955

The myth of the machine

1968

synthetic polymer paint on canvas

Private collection, Melbourne

Myth of the machine is part of a series of works by Udo Sellbach that explored abstracted rectangular shapes. Sellbach's serial investigation into these forms was in part influenced by an experience of noticing a shadow cast by a sheet drying on a Hills hoist. In the breeze, the shadow of the sheet was transformed into a much looser form, still reminiscent of a rectangle, but with edges that buckled, danced and rippled. Living in Cologne during the Second World War, during which there were 262 separate air raids, Sellbach created forms inspired by topographies of cities bombed and devastated.

Alan Oldfield

Australia 1943–2004

Mezzanine

1968
synthetic polymer paint on canvas

Newcastle Art Gallery, Newcastle
Gift of the artist, 2000   2000.002a-b

'I don't think that my training comes from the art school.
I think it really comes from a later period, or it really
overlaps I suppose. I became very involved with a group
of painters who were slightly older, who were involved in
a gallery called Central Street Gallery … Everything that I
learnt more or less stems from that period which is slightly
post art school. Just being involved with artists … I was a
little bit younger than them but they were the people who
really taught me most, I would think. Not the art school
itself.'

ALAN OLDFIELD, 1979

Trevor Vickers
Australia born 1943, England 1978–1995

Untitled
1968
synthetic polymer paint on canvas

National Gallery of Australia, Canberra
Purchased, 1969   69.95

Mel Ramsden

England born 1944, Australia 1963–64, United States
1967–77

No title

1966
enamel paint on canvas

Art Gallery of Ballarat, Ballarat
Purchased with the assistance of the Visual Arts Board,
Australia Council, 1979   1979.202

Mel Ramsden's *No title* is one of several black
horizontal monochrome paintings Ramsden made in
London between 1966 and 1967. Bruce Pollard, whose
Melbourne gallery Pinacotheca was an exciting hub of
minimalist painting in the late 1960s and early 1970s,
described Ramsden's work as 'shiny black, long and
thin, compressed with energy, and fast, travelling beyond
itself'. With its simple composition, narrow shape and
reflective picture surface, Ramsden's work accords
with minimalism's emphasis on the 'literal' or 'physical',
foregrounding the relationship between the spectator and
the work.

Nigel Lendon
Australia born 1944

Untitled structure 68-1
1968
enamel on plywood, ultraviolet lights

Destroyed

Nigel Lendon's *Untitled structure 68-1*, comprising three parallel yellow curves with an internal blue ultraviolet luminescent light, was damaged in a house fire, and no longer exists. *Untitled structure 68-1* was one of the few works illustrated in *The Field* catalogue with a colour plate. However, the colour reproduction was not accurate, and some of the yellow surfaces on the sculpture and its plinth appeared black.

Robert Rooney
Australia 1937–2017

Kind-hearted kitchen-garden IV
1968
synthetic polymer paint on canvas

The title of Rooney's *Kind-hearted kitchen-garden* series originates from the first and last words on a dictionary page. The works are based on observations at his parents' home in Hawthorn East, and the main geometric form is derived from the shape created within a clothes peg. The series has been described by art historian Philip Brophy as testifying to 'the emergence of a strong conceptual strain in Rooney's hyper-formalism, in that they are as much about the perceptions involved in defining hard-edge abstraction as they are about the practical means and methods employed in the production of this kind of painting'.

Normana Wight
Australia born 1936

Untitled
1968, remade 2017
synthetic polymer paint on canvas

Collection of the artist, Brisbane

Normana Wight found that, after *The Field* toured to the Art Gallery of New South Wales, there was little interest from institutions or private collectors in acquiring her painting. Wight did not want to keep the large-scale double canvas and subsequently cut it into pieces, taking them to a local incinerator to be burned. For the restaging of *The Field*, Wight embarked on recreating this monumental work, completing it in 2017.

John Peart
Australia 1945–2013

Cool corner II
1968
synthetic polymer paint on canvas

Art Gallery of New South Wales, Sydney
Gift of the artist 1968   OA27.1968

John Peart's paintings of 1967 and 1968 are characterised by his use of a cool, monochrome palette and large-scale sculptural stretchers. During this period, Peart was interested in both the spatial and optical potentials of the canvas surface, and this is exemplified by his works exhibited in *The Field,* which cemented his reputation as a leading new abstractionist. John Stringer described the effect of the jutting triangular corners and the varying shades of pale blue in *Corner II* as 'hypnotic'.

John Peart

Australia 1945–2013

Corner square diagonal

1968
synthetic polymer paint on canvas

Important to the 1960s Australian art scene was the Museum of Modern Art, New York travelling exhibition *Two Decades of American Painting*, which opened at the NGV in 1967 and was the first large-scale exhibition to survey contemporary American art, including new styles of abstraction by artists such as Josef Albers, Ad Reinhardt and Mark Rothko. John Stringer worked as consulting curator on the exhibition, and although the concept of the exhibition largely inspired *The Field*, the works selected for the latter were not done so for their imitation of the style. *Two Decades* influenced John Peart's decision to pursue a reductive style of abstraction between 1967 and 1968.

Garrey Foulkes
Australia born 1944

Untitled
1968, remade 2017
synthetic polymer paint on canvas

Collection of the artist, Queensland

One of the most vocal detractors of *The Field* was critic
Alan McCulloch, who had been a key supporter of the
preceding generation of Australian artists, including many
of the Antipodean group. His commentary in Melbourne
newspaper *The Herald* shortly after the opening
articulated the threat to Australian art felt by many as a
result of *The Field*: 'But what if it represents an overture
to a continuous programme of similar shows? It then
represents not just an ephemeral gesture, but a serious
threat to the emerging creative spirit which during the
last fifteen years has been given distinct and promising
identity to Australian painting'.

Col Jordan
Australia born 1935

Daedalus – series 6
1968
synthetic polymer paint on canvas

National Gallery of Australia, Canberra
Purchased, 1969   69.89

Alun Leach-Jones
England 1937–2017, Australia from 1960

Noumenon XX first light
1967
synthetic polymer paint on canvas

Macquarie University Art Collection, Sydney
Gift of the artist, 1978   MUACA1978/16/1

Alun Leach-Jones commenced his celebrated *Noumenon* series in 1964, and in 1966, a selection of these works were displayed at Australian Galleries, Melbourne. This exhibition placed him at the forefront of new Australian abstraction. The opposite of phenomenon, a noumenon is a theorised object or event which is recognised without the use of the senses. Calling the series *Noumenon* effectively is a contradiction, because as soon as it is painted, it becomes phenomenon. Works from the series feature a complex pattern housed in a circular motif, and the *Noumenon* image has since become characteristic of Leach-Jones's practice from the 1960s to the early 1970s.

Col Jordan
Australia born 1935

Daedalus – series 5 (Redux)
1968, remade 2017
synthetic polymer paint on canvas

Collection of the artist, Sydney

In the late 1960s, Col Jordan commenced a body of works centring on the ancient Greek figure of Daedalus, the father of Icarus. Legend has it that Daedalus was a talented artisan who made complex labyrinths, including one at the Palace Knossos, where the Minotaur was kept. Daedalus was considered so brilliant that the King of Crete forbade him to leave, so Daedalus crafted two sets of wings for him and his son to use to escape. Daedalus warned Icarus not to fly too close to the sun, but Icarus ignored his father's advice, and plunged in to the sea.

Alun Leach-Jones
England 1937–2017, Australia from 1960

Noumenon XIX Indian Summer
1967
synthetic polymer paint on canvas

Private collection, Mornington

Michael Johnson
Australia born 1938, England 1960–67, United States 1969–75

Frontal 2
1968
synthetic polymer paint on canvas

Art Gallery of New South Wales, Sydney
Gift of Michael and Margot Johnson, 2000   88.2000

Michael Johnson

Australia born 1938, England 1960–67, United States
1969–75

Chomp

1966
polyvinyl acetate on canvas

Private collection, Brisbane

Michael Johnson began creating modular-shaped
canvases while living in London in 1965, where he
encountered the latest developments in postwar American
art, which informed his interest in abstraction. At this
time, Johnson was experimenting with synthetic emulsion
paints, beginning with the polyvinyl acetate (PVA) glue
product Vinavil mixed with pigments, which were soon
replaced by professional-quality PVA and acrylic paints.
During this time, he continued to use oil paints, which
remain his preferred medium.

Ian Burn
Australia 1939–93, United States 1967–77

Two glass/Mirror piece
1968
mirror, glass, wood

Private collection, Brisbane

Ian Burn's *Two glass/Mirror piece* and *Four glass/Mirror piece* were created with accompanying books of notes and diagrams. The notes describe the mirror's physical, perceptual and conceptual properties. In keeping with John Stringer's curatorial decision not to include these in *The Field*, here the books are also absent. Burn requested that the books be duplicated and 'placed with the catalogue on a desk, or some such place'. Stringer reproduced the notes, and made them available on request. To honour Burn's wishes in 1968, a facsimile of the *Four glass/Mirror piece* notes can be viewed on the exhibition website: www.ngv.vic.gov.au/exhibition/the-field-revisited.

Tony Bishop
Australia born 1940

Short & curvy
1968
painted wood

Latrobe Regional Gallery, Morwell
Donated 1978   1978.27

Peter Booth
England born 1940, Australia from 1958

Untitled painting
1968
synthetic polymer paint on canvas

Collection unknown

Peter Booth's first major series of paintings consisted of simple rectangular blocks of colour, whose source was the factories where Booth had worked at different times, overlapping sheets and slabs on the factory floor. Booth's architecturally inspired 'block' paintings, produced between 1967 and 1969, featured large blocks of red, cream and brown surrounded by black high-gloss enamel that reflected in its shiny surface both the architectural setting and the viewer. Although *Untitled painting* has not yet been located, the artist does not believe the work was destroyed.

Ian Burn

Australia 1939–93, United States 1967–77

Four glass/Mirror piece

1968
mirror, glass, wood

National Gallery of Victoria, Melbourne
Purchased through the NGV Foundation with the
assistance of the Rudy Komon Fund, Governor, 2001   2001.559.a

As the title indicates, *Four glass/Mirror piece* comprises four pieces of glass placed in front of a mirror and fitted into a frame. The work, and Burn's version of conceptual art, were intended to challenge art's function to depict and represent. On the reverse of the work is a note which includes the following statement: 'I certify that I consider this work is in no way unique and might be reproduced at any time or place by myself or any other person (acting on my behalf or otherwise)'.

Janet Dawson
Australia born 1935

Wall II
1968–69
synthetic polymer paint on canvas

National Gallery of Australia, Canberra
Purchased, 1969   69.88

Janet Dawson
Australia born 1935

Rollascape 2
1968
synthetic polymer paint on composition board

One of Australia's most significant female artists of the modern era, Janet Dawson is celebrated for her abstract and figurative paintings and works on paper. During a time when most female artists struggled for acknowledgement, Dawson shaped her extraordinary career and created a major body of work. *Rollascape 2*, painted with a roller, represented a rebellion against what Dawson perceived to be the confines of the rectangle. The landscape rolls out in waves, and marks the artist's move from a hard-edge style to more pictorial work.

Harald Noritis
Latvia born 1927, Australia from 1951

Come away
1968
synthetic polymer paint on canvas

National Gallery of Australia, Canberra
Gift of the artist, 1993   93.1195

Come away features organic shapes and cool colours drawn from nature. After visiting the Brisbane Water National Park in Sydney, Harald Noritis created a series of minimalist paintings based on his experience of the natural landscape. The luminous quality of the painting was achieved by the artist using a stain painting technique, where multiple layers of thinned acrylic paint are applied on raw canvas, laid flat on the ground. The artist's working method remains the same to this day.

Eric Shirley
Australia 1919–2008

Encore
1967
polyvinyl acetate on composition board

Collection unknown

Paul Partos

Czechoslovakia 1943 – Australia 2002,
Australia from 1949

Orphea

1968
synthetic polymer paint on canvas

Collection of The University of Queensland, Brisbane
Purchased with the assistance of the Visual Arts Board
of the Australia Council, 1979   1979.13.a-b

Paul Partos

Czechoslovakia 1943 – Australia 2002, Australia
from 1949

Vesta II

1968
synthetic polymer paint on canvas

Paul Partos's abstract paintings frequently draw upon the visual device of a rectangle or frame, making reference to formal aspects and the process of painting. After travelling to London between 1965 and 1966, the artist began producing sprayed, bolted and shaped canvases, using industrial automotive paints, such as Duco, as well as incorporating metal powders, such as bronze dust, into his works. Duco is the trade name of the pyroxylin-bound enamel paint made by American manufacturer DuPont. It was one of the synthetic resin-based paints experimented with by artists in New York, most notably Jackson Pollock.

Dick Watkins
Australia born 1937, Hong Kong 1974–79

The Mooche
1967
polyvinyl acetate and oil on canvas

Queensland Art Gallery, Brisbane
The James C. Sourris, AM, Collection. Gift of James C. Sourris, AM,
through the Queensland Art Gallery | Gallery of Modern Art
Foundation 2014. Donated through the Australian Government's Cultural Gifts Program 2014.287

Tony Coleing
Australia born 1942, England 1963–68

Untitled
1968, poles remade 2017
transparent synthetic polymer resin, aluminium, metal

Private collection, Brisbane

Nigel Lendon
Australia born 1944

Slab construction 11
1968
synthetic polymer paint on plywood

Queensland Art Gallery, Brisbane
Purchased 1994
                                                                    1994.124

For some of the new abstractionists, the work of the
Antipodean group – including Charles Blackman, Arthur
Boyd, David Boyd, Robert Dickerson, John Perceval and
John Brack – along with the opinions of art historian and
art critic Bernard Smith, who defended the importance
of figurative art, were considered 'sentimental and
folksy'. Ian Burn and Nigel Lendon argued in their essay
for Heide's 1984 exhibition *The Field Now* that in the
United States hard edge was a response to Abstract
Expressionism, while in Australia it displaced Antipodean
imagery and the work of Abstract Expressionists.

Nigel Lendon
Australia born 1944

Untitled structure 68-1
1968
enamel on plywood, ultraviolet lights

Destroyed

Nigel Lendon's *Untitled structure 68-1*, comprising three parallel yellow curves with an internal blue ultraviolet luminescent light, was damaged in a house fire. The remaining elements of the work are being reconstructed in a collaborative installation with the Melbourne artist Lucina Lane. *Untitled structure 68-1* was one of the few works illustrated in *The Field* catalogue with a colour plate. However, the colour reproduction was not accurate, and some of the yellow surfaces on the sculpture and its plinth appeared black.

James Doolin
United States 1932–2002, Australia 1965–67

Artificial landscape 67-5
1967
synthetic polymer paint on canvas

Since its staging in 1968, *The Field* has been debated, theorised and re-theorised, and the subject of several re-imaginings and interpretations. Two major exhibitions mounted by the NGV referring to *The Field* were *Australian Art 1960–1986: Field to Figuration* in 1987, which reflected on developments in Australian art, and *Fieldwork* in 2002, a survey of Australian art from 1968 to 2002. Both exhibitions included James Doolin's *Artificial landscape 67-5*. Other major revisitings of the 1968 exhibition include *The Field Now* at Heide Museum of Modern Art, Melbourne, in 1984, and *Tackling the Field* at the Art Gallery of New South Wales, Sydney, in 2006.

James Doolin

United States 1932–2002, Australia 1965–67

Artificial landscape 68-1

1968
synthetic polymer paint on canvas

Art Gallery of New South Wales, Sydney
Gift of Chandler Coventry, 1972   8.1972

James Doolin

United States 1932–2002, Australia 1965–67

Artificial landscape 67-6

1967
synthetic polymer paint on canvas

National Gallery of Australia, Canberra
Purchased, 1969   69.86

Doolin, an American artist who – after completing studies
at the Philadelphia School of Art – lived and taught in
Australia from 1965 to 1967, was a major exponent of
the hard-edge style in Australia prior to *The Field*. The
forms in his *Artificial landscape* paintings draw on urban
imagery, referring to street scenes and signs. Through
his teaching and friendships, and by providing Australian
artists with a firsthand introduction to the hard-edge
style, Doolin had a significant influence on artists in both
Sydney and Melbourne, yet his real impact during his
short time in Australia was on Robert Jacks, Dale Hickey,
Robert Hunter and Robert Rooney, who were to embrace
colour field, minimal and geometric styles.

Dick Watkins

Australia born 1937

October

1967
synthetic polymer paint on canvas

Art Gallery of New South Wales, Sydney
Gift of Garry Pursell 2008   53.2008.a-b

'Dick Watkins – with Ball the most unpredictable of ironic illusionists – uses the same elements as background and foreground; when he encircles the pale blue ground the pale blue looks as much on the surface as the pink in similar circles. *October* makes this a theme and a grid of diamonds is both composed of background and surface. It is a method that has a kinship with Robert Delaunay's illusionistic overlapping of discs and circles especially in *Rhythm 579* of 1934.'

ELWYN LYNN, 1968

Col Jordan
Australia born 1935

Knossus II (Redux)
1968, remade 2017
synthetic polymer paint on wood, aluminium, steel

Collection of the artist, Sydney

Joseph Szabo

Hungary 1932 – Australia 1984, Australia from 1950

Without-within 7

1968
synthetic polymer paint on canvas

Collection unknown

Vernon Treweeke

Australia 1939–2015, Europe and England 1961–66

Ultrascope 5

1968, remade 2015–18
colour screenprint on canvas

Estate of the artist, New South Wales

'Vernon Treweeke so arranges his modules of an art-nouveau nude that she forms a foliate cluster at the top, but retreats, with an opposite movement, at the bottom; it all emphasises the identification of form and field.'

ELWYN LYNN, 1968

Wendy Paramor
Australia 1938–75

Diablo
1967
synthetic polymer paint on composition board

Casula Powerhouse, Sydney
From the Liverpool City Council Collection, Courtesy of Casula Powerhouse Arts Centre, 2000

Vernon Treweeke

Australia 1939–2015, Europe and England 1961–66

Ultrascope 6

1968, remade 2015–18
inkjet print on canvas

Estate of the artist, New South Wales

Termed the 'father of psychedelic art in Australia' and a leading practitioner of abstract eroticism, Vernon Treweeke commenced the recreation of his works in *The Field* in 2015. Following his passing the same year, his son Swift took over the completion of the works.

Tony Coleing

Australia born 1942, England 1963–68

Untitled

1968
transparent synthetic polymer resin

Private collection, Brisbane

Clement Meadmore

Australia 1929 – United States 2005, United States
from 1963

Up and over

1967
painted steel

National Gallery of Australia, Canberra
Purchased, 1969   69.102

After moving to New York City in 1963, Clement
Meadmore began an exploration which was to develop
into the central theme of his practice for the next four
decades. It focused on variations of elongated, squared
metal forms with understated surfaces that were
characteristically painted matt black, left raw or allowed
to rust. Meadmore was represented in *The Field* by three
elegant, elongated and gently twisted cubes, which were
made in the United States and sent to Australia for exhibit.

Clement Meadmore

Australia 1929 – United States 2005, United States
from 1963

Curl

1968
steel, ed. 2/4

Collection unknown

Clement Meadmore

Australia 1929 – United States 2005, United States
from 1963

Wave

1968
steel, ed. 2/4

Collection unknown

Joseph Szabo
Hungary 1932– Australia 1984, Australia from 1950

Without-within 8
1968
synthetic polymer paint on canvas

Collection unknown

The locations of Joseph Szabo's paintings *Without-within 7* and *Without-within 8* have not been determined. Elwyn Lynn stated in his essay for the 1968 *The Field* catalogue of these works that 'Szabo repeats … the mirror image of his shape, but there is no way to determine which image came first; unlike images in traditional painting their creative genius is concealed'.

Gunter Christmann

Germany born 1936 – Australia 2013, Australia from 1959

Rubezahl

1967
synthetic polymer paint polyvinyl acetate on canvas

Collection of Tilly and Jimmy Nuttall, Melbourne

As with its companion piece, *Krimhilde*, 1967, the canvas for this work was reused by the artist. *Rubezahl* currently exists on the reverse of *Canberra,* 1975. Restrained in both look and application, *Krimhilde* and *Rubezahl* were created using a fine layer of white paint on raw canvas. In these works, two of the more lyrical paintings included in *The Field,* Christmann played with positive and negative – one work he conceived of as a feminine form, the other masculine. The artist revisited the works on a smaller scale in 1995 however, in these re-imaginings, the works feature a black background with yellow and blue forms.

Emanuel Raft

Egypt born 1938 – Australia 2016, Australia from 1956,
England 1966–69, 1973–78

Monolith 5 (Redux)

1966, remade 2015–17
painted wood

Estate of the artist, Sydney

Emanuel Raft's *Monolith 5* and *Monolith 8* were destroyed
in a house fire. Raft commenced remaking his tall, puritan
and austere monoliths in 2015. Before his passing in
2016, Raft approached friend and fellow artist David
Eastwood to engage him to finish the final paint layers
of the sculptures, which feature vivid central stripes.
Eastwood completed the sculptures in Raft's studio
in 2017.

Gunter Christmann

Germany born 1936 – Australia 2013, Australia from 1959

Krimhilde

1967

synthetic polymer paint polyvinyl acetate on canvas

Collection unknown

It is believed that the canvas for *Krimhilde* was reused by Gunter Christmann, and now exists on the back of another painting.

David Aspden

England 1935 – Australia 2005, Australia from 1950

Fifth force

1968
synthetic polymer paint on canvas

Transfield Holdings, Sydney

'For me, painting is first an event or process rather than a mere object. A process which later involves the viewer. Becoming rather than being. My intention being to envelope the viewer in a structure of colour forces. To allow colour to act, I try to free it from drawing as possible. I view colour as density rather than surface, that is, it acts in more than two dimensions.'

DAVID ASPDEN, **1968**

David Aspden

England 1935 – Australia 2005, Australia from 1950

Field 1

1968
synthetic polymer paint on canvas

Private collection, Brisbane

Robert Jacks

Australia 1943–2014, Canada 1968–69, United States
1969–78

Red painting

1968
oil on canvas

Red painting was completed just prior to Robert Jacks
leaving Melbourne for Toronto, Canada in February
1968, and before he had any knowledge of *The Field*
or his possible inclusion in it. Formally abstract, the five
vertical fields of flat colour are given depth by the ribbons
of graduated tonal sequences that border and divide
the work. At the heart of *Red painting* is the relationship
between Jacks's geometric minimalism and his poetic
disposition, and it made a resounding statement about
new abstraction in Australia.

Robert Hunter

Australia 1947–2014

Untitled

1968
synthetic polymer paint and cotton thread on canvas

National Gallery of Australia, Canberra
Purchased, 1968   69.146

At age twenty-one, Robert Hunter was the youngest artist to participate in *The Field*. Hunter's contribution, *Untitled, 1968*, a larger variation of a series of square white-on-white canvases shown several months earlier at Tolarno Galleries, Melbourne, exemplified the formal concerns of hard-edge, minimalist painting. Its configuration of circle, square and diagonal grid forms rendered in built-up layers of white paint were not apparent in *The Field* catalogue, which noted that, 'Due to the close tonal relationships between white and off-white in this painting, the camera has been unable to produce an image and reproduction', and the page reserved for a photograph of his painting was left intentionally blank.

John White
New Zealand 1930 – Australia 2003, Australia 1939–50,
England 1950–53, Australia from 1953

Broken marriage
1967
synthetic polymer paint on canvas

Rollin Schlicht

Gilbert and Ellice Islands 1937 – Australia 2011, Australia
from 1939, England 1956–66

Twentieth century note

1968
synthetic polymer paint on canvas

Destroyed

It is believed that *Twentieth century note* has been
destroyed. *Twentieth century note*, with its irregularly
shaped canvas, was characteristic of Rollin Schlicht's
work of the period. Like many of his contemporaries,
Schlicht used the shaped canvas to explore the concept
that paintings need not be confined to the conventional
shape of the square, rectangle, oval or circle.

Mike Kitching
England born 1940, Australia from 1952

Phoenix II
1966
aluminium and transparent synthetic polymer resin

Mildura Art Centre Collection, Mildura
B.P. acquisition award, Mildura Prize for Sculpture, 1967   67/2

'Over a period of years, it's not only just my ideas … the way I think that changes, changes are brought about by materials themselves. I used to use traditional materials, such as oil paint, wood carving, stone work ... Gradually over the last few years I've swung away from those towards contemporary materials. They in themselves offer so much scope to your imagination. Perspex for instance, the tremendous variety of colouring that you can get, the tremendous variety of forms you can produce through moulding, heating and bending … About twelve months ago I had the idea of actually lighting a piece sculpture from the inside instead of relying as traditionally from lights falling upon a piece of sculpture.'

MIKE KITCHING, 1969

Udo Sellbach

Germany 1927 – Australia 2006, Australia from 1955

The myth of the machine

1968

synthetic polymer paint on canvas

Private collection, Melbourne

Myth of the machine is part of a series of works by Udo Sellbach that explored abstracted rectangular shapes. Sellbach's serial investigation into these forms was in part influenced by an experience of noticing a shadow cast by a sheet drying on a Hills hoist. In the breeze, the shadow of the sheet was transformed into a much looser form, still reminiscent of a rectangle, but with edges that buckled, danced and rippled. Living in Cologne during the Second World War, during which there were 262 separate air raids, Sellbach created forms inspired by topographies of cities bombed and devastated.

Sydney Ball
Australia 1933–2017

Ispahan
1967
synthetic polymer paint on canvas

The University of Western Australia Art Collection
Gift of Dr Albert Gild, 1969   1969.2

Prior to the opening of *The Field*, New York art critic Clement Greenberg visited Australia at the invitation of the Power Institute of Fine Arts, Sydney. While in Melbourne, he judged the 1968 Georges Invitation Art Prize. Previous winners had included John Olsen, Len French and Roger Kemp, but Greenberg caused a stir by awarding the prize to Sydney Ball, who between 1963 and 1965 had been living in New York, for a vibrant colour field painting. Although numerous Australian artists were practising in this style in the years prior to 1968, for many artists, the award brought legitimacy to the style.

Sydney Ball
Australia 1933–2017

Transoxiana
1968
synthetic polymer paint on canvas

Private collection, Sydney

Sydney Ball
Australia 1933–2017

Zanzan
1968
synthetic polymer paint on canvas

Collection unknown, facsimile of missing work

Peter Booth

England born 1940, Australia from 1958

Untitled painting

1968
synthetic polymer paint on canvas

Collection unknown, facsimile of missing work

Peter Booth's first major series of paintings consisted of simple rectangular blocks of colour, whose source was the factories where Booth had worked at different times, overlapping sheets and slabs on the factory floor. Booth's architecturally inspired 'block' paintings, produced between 1967 and 1969, featured large blocks of red, cream and brown surrounded by black high-gloss enamel that reflected in its shiny surface both the architectural setting and the viewer. Although *Untitled painting* has not yet been located, the artist does not believe the work was destroyed.

Gunter Christmann

Germany born 1936 – Australia 2013, Australia from 1959

Krimhilde

1967
synthetic polymer paint polyvinyl acetate on canvas

Collection unknown, facsimile of destroyed work

It is believed that the canvas for *Krimhilde* was reused by Gunter Christmann, and now exists on the back of another painting.

Noel Dunn
Australia born 1933, England and Europe 1961–65

Untitled
1967
painted steel

Collection unknown, facsimile of missing work

Noel Dunn
Australia born 1933, England and Europe 1961–65

Untitled
1968
painted plywood

Collection unknown, facsimile of missing work

Noel Dunn
Australia born 1933, England and Europe 1961–65

Untitled
1968
painted steel

Collection unknown, facsimile of missing work

Nigel Lendon
Australia born 1944

Untitled structure 68-1
1968
enamel on plywood, ultraviolet lights

Facsimile of damaged work

Nigel Lendon's *Untitled structure 68-1*, comprising three parallel yellow curves with an internal blue ultraviolet luminescent light, was damaged in a house fire. The remaining elements of the work are being reconstructed in a collaborative installation with the Melbourne artist Lucina Lane. *Untitled structure 68-1* was one of the few works illustrated in *The Field* catalogue with a colour plate. However, the colour reproduction was not accurate, and some of the yellow surfaces on the sculpture and its plinth appeared black.

Tony McGillick
Australia 1941–92, Europe 1960–65

Polaris
1968
synthetic polymer paint on canvas

Collection unknown, facsimile of missing work

'In Tony McGillick's work we have super-rational modular constructions yet our actual experience of them contradicts their rational basis. Colour-shape butts into colour-shape with an unpredictability that subverts their rational basis. The shapes do not sit together neatly and their balance remains kinetic. Their relationship stays more potential than partly resolved, more problematic than easily assimilable.'

PATRICK MCCAUGHEY, 1968

Clement Meadmore

Australia 1929 – United States 2005, United States
from 1963

Curl

1968
steel, ed. 2/4

Collection unknown, facsimile of missing work

Clement Meadmore

Australia 1929 – United States 2005, United States
from 1963

Wave

1968
steel, ed. 2/4

Collection unknown, facsimile of missing work

Michael Nicholson

England 1916 – New Zealand 2017, New Zealand
1955–60, Australia 1960–86, New Zealand from 1986

1.6/66X3

1966
aluminium and concrete

Collection unknown, facsimile of missing work

Rollin Schlicht

Gilbert and Ellice Islands 1937 – Australia 2011, Australia from 1939, England 1956–66

Twentieth century note

1968
synthetic polymer paint on canvas

Facsimile of damaged work

It is believed that *Twentieth century note* has been destroyed. *Twentieth century note*, with its irregularly shaped canvas, was characteristic of Rollin Schlicht's work of the period. Like many of his contemporaries, Schlicht used the shaped canvas to explore the concept that paintings need not be confined to the conventional shape of the square, rectangle, oval or circle.

Eric Shirley
Australia 1919–2008

Encore
1967
polyvinyl acetate on composition board

Collection unknown, facsimile of missing work

Joseph Szabo
Hungary 1932 – Australia 1984, Australia from 1950

Without-within 7
1968
synthetic polymer paint on canvas

Collection unknown, facsimile of missing work

Joseph Szabo

Hungary 1932– Australia 1984, Australia from 1950

Without-within 8

1968
synthetic polymer paint on canvas

Collection unknown, facsimile of missing work

The locations of Joseph Szabo's paintings *Without-within 7* and *Without-within 8* have not been determined. Elwyn Lynn stated in his essay for the 1968 *The Field* catalogue of these works that 'Szabo repeats … the mirror image of his shape, but there is no way to determine which image came first; unlike images in traditional painting their creative genius is concealed'.

Rollin Schlicht

Gilbert and Ellice Islands 1937 – Australia 2011, Australia from 1939, England 1956–66

Dempsey

1968
synthetic polymer paint on canvas

Private collection, Brisbane

Highly ornamental and decorative imagery was characteristic of Rollin Schlicht's painting, from expressive gestural movements to more angular, constructed geometric forms. This complex eloquence was evident even in his most minimal works, which include the two works of his exhibited in *The Field* – *Dempsey* and *Twentieth century note*. For many years it was believed that *Dempsey* had been destroyed by the artist; however, it was discovered rolled in his studio.

Wendy Paramor
Australia 1938–75

Triad
1967
galvanised iron and automotive paint

Casula Powerhouse, Sydney
By courtesy Luke Weston Paramor and
Casula Powerhouse Arts Centre, 2012   CP.2008.065

Wendy Paramor

Australia 1938–75

Luke

1967, remade 2000
powder coated aluminium

Casula Powerhouse, Sydney
From the Liverpool City Council Collection, Courtesy of Casula
Powerhouse Arts Centre, 2000   CP2008.135 / CP1466

Luke was remade in 2000 to Wendy Paramor's
specifications after she passed away in 1975, and was
named after her and Vernon Treweeke's son, Luke
Paramor. Her two sculptures included in *The Field* – *Luke*
and *Triad* – are constructed from painted modular forms
where identical units are drawn together like oversized
magnets. The modules in *Luke* become negative or
positive simply by altering their positions.

Noel Dunn
Australia born 1933, England and Europe 1961–65

Untitled
1968
painted plywood

Collection unknown

Noel Dunn
Australia born 1933, England and Europe 1961–65

Untitled
1967
painted steel

Collection unknown

Noel Dunn

Australia born 1933, England and Europe 1961–65

Untitled

1968
painted steel

Collection unknown

Michael Nicholson

England 1916 – New Zealand 2017, New Zealand
1955–60, Australia 1960–86, New Zealand from 1986

1.6/66X3

1966
aluminium and concrete

Collection unknown

Tony Bishop
Australia born 1940

Clik-clak-clik
1968
painted steel

The title of Tony Bishop's sculpture *Clik-clak-clik* originated from a train-inspired phonetics game he played with his children in the 1960s. For this sculpture Bishop drew on the idea of continuous movement demonstrated by a cut-out moebius strip – a band which turns over itself, resulting in a form with only one side and one edge.

Modern paints

The Field provides valuable insight into the various types of new synthetic paints that emerged in tandem with the international colour field and hard-edge movements. The mid twentieth century saw the rapid development of a wide range of coatings, made with synthetically manufactured resins, rather than naturally occurring oils or gums. These new paints include nitrocellulose lacquers, alkyds, polyvinyl acetate (commonly known as PVA) and water-based acrylic paints. Modern artists have readily used commercially manufactured paints, whether designed for industrial applications or household decoration, or specifically for artists' use. Modern paints offer a wide variety of optical and handling properties, such as different levels of gloss, flow and levelling, and often more than one type of paint is used to create the visual effect desired by the artist.

With the wide variety of synthetic coatings available, confusion around the correct terminology for specific synthetic resins has existed since the 1950s, partly due to the interchangeable terms used within the coatings industry. As a result, the generic category of 'synthetic polymer paint' has been adopted within the art world, a term that fails to fully reflect the many synthetic resins used by artists during this period. Scientific analysis plays an important role in conservation research, due to the limits around distinguishing between different types of paint by the appearance of the finished paintings alone.

With analytical instrumentation, the components of paint (binder, pigments and additives) can now be identified and new knowledge built around the materials and techniques used by modern artists.

For further information see *On Paint: Australian Formal Abstraction* by Raymonda Rajkowski in *The Field Revisited* exhibition publication.

Sadly, fifty years on, a number of the artists involved in *The Field* have passed away: David Aspden, Sydney Ball, Ian Burn, Gunter Christmann, James Doolin, Robert Hunter, Robert Jacks, Alun Leach-Jones, Tony McGillick, Clement Meadmore, Michael Nicholson, Alan Oldfield, Wendy Paramor, Paul Partos, John Peart, Emanuel Raft, Robert Rooney, Rollin Schlicht, Udo Sellbach, Eric Shirley, Joseph Szabo, Vernon Treweeke and John White. *The Field Revisited* is dedicated to the memory of these artists.

Prior to the opening of *The Field Revisited*, the fate of sixty-two of the seventy-four works included in *The Field* was determined. The search for the six lost sculptures and six lost paintings has not ceased. If you have any information on the whereabouts of these works, please contact the National Gallery of Victoria via findthefield@ngv.vic.gov.au

David Aspden
England 1935 – Australia 2005, Australia from 1950

David Aspden was born in Bolton, England, and immigrated to Australia as a teenager with his family in 1950. They lived in Wollongong where Aspden worked as a sign-writer until 1963 when, after winning the Greater Wollongong Art Prize, he became a full-time artist. In 1964, Aspden moved to Sydney, holding his first solo exhibition at Watters Gallery the same year, and came to prominence through his hard-edge and diamond-shaped canvases included in his first exhibitions. The 1970s saw Aspden introduce his most distinctive motif of interconnecting leaf-like forms. In 1971, Aspden was awarded a gold medal at the São Paulo Art Biennial in Brazil. From 1980 to 1983 he travelled widely, including to Arnhem Land, New York, New Guinea and India. In 2011, the Art Gallery of New South Wales held a major retrospective of Aspden's work, *David Aspden: The Colour of Music and Space.*
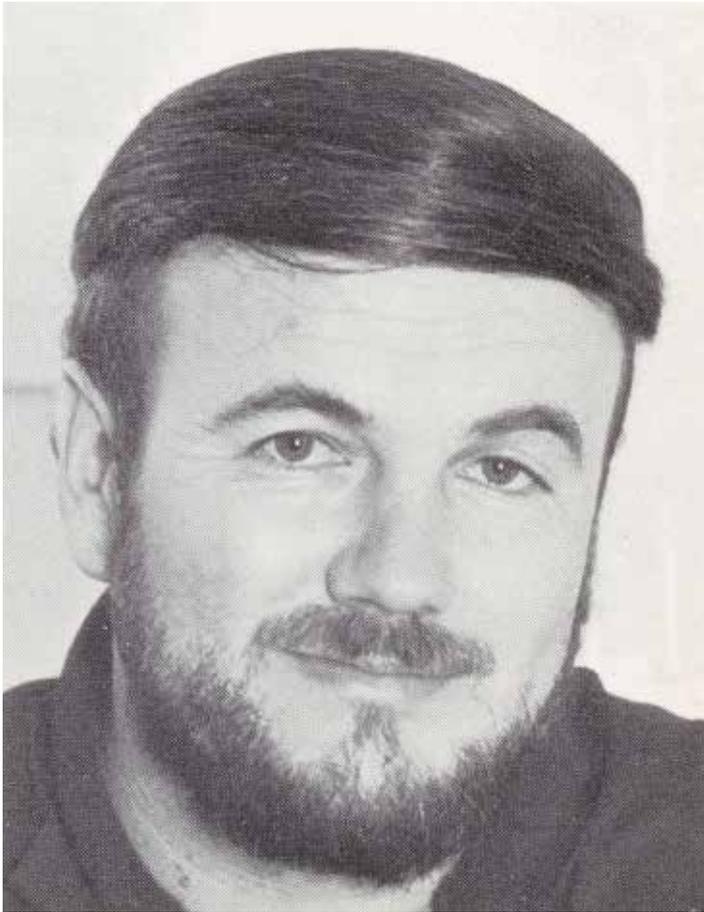
Sydney Ball
Australia 1933–2017

Adelaide-born Sydney Ball commenced studies at the South Australian School of Art in 1962. Ball travelled to New York in 1963, where he met leading modernist artists including Mark Rothko, Lee Krasner and Willem de Kooning. He returned to Australia in 1965 and later married artist Margaret Worth. He held his first solo exhibition at the Museum of Modern Art, Melbourne in 1965. Ball returned to the United States for two years in 1969. In 1973 Ball exhibited in the inaugural Biennale of Sydney and in 1975 he held his first survey exhibition at Newcastle Regional Gallery and was included in the ABC documentary series *Ten Australians.* Throughout his career, Ball maintained significance as a contemporary Australian artist, holding more than seventy solo exhibitions in Australia and overseas.

Tony Bishop
Australia born 1940

Sydney-born designer and sculptor Tony Bishop completed his Diploma of Arts from the South Australian School of Art in 1961. He commenced teaching in secondary schools and at Wattle Park Teachers College the same year, and began lecturing at the South Australian School of Art in 1964. Bishop's first group exhibition was held in 1965, and he mounted eight solo exhibitions between 1967 and 1989, the majority held in Sydney. Bishop has been represented in exhibitions such as the Perth Prize for drawing in 1969 and the Mildura Sculpture Triennial in 1973. He was a board member for the Art Gallery of South Australia from 1976 to 1982, and lectured at the Hobart and Canberra Schools of Arts and the Western Australia Academy of Performing Arts at Edith Cowan University. He designed for the new Parliament House, Canberra, including the Speaker's Chair, twenty panels for the entrance foyer, Cabinet Room ceiling and wall design.

Peter Booth
England born 1940, Australia from 1958

Peter Booth was raised in the English town of Sheffield. He left school at fifteen and attended evening drawing classes at the Sheffield College of Art in 1956 and 1957 before immigrating to Australia in 1958. He studied under John Brack at the National Gallery of Victoria Art School from 1962. After graduating in 1965, he taught painting at Prahran Technical College and the National Gallery School. Booth received extensive recognition for his architectural 'block' paintings produced in the late 1960s. Between 1969 and 1975, Booth worked in the Prints and Drawing department at the National Gallery of Victoria; during this time he started keeping a dream diary. In the mid 1970s, Booth's work underwent a radical shift to figuration and he began producing powerful abstracts drawn from his dreams. In 1982, he was selected to represent Australia at the Venice Biennale. The NGV held a major retrospective of his work in 2003, *Peter Booth: Human Nature.*
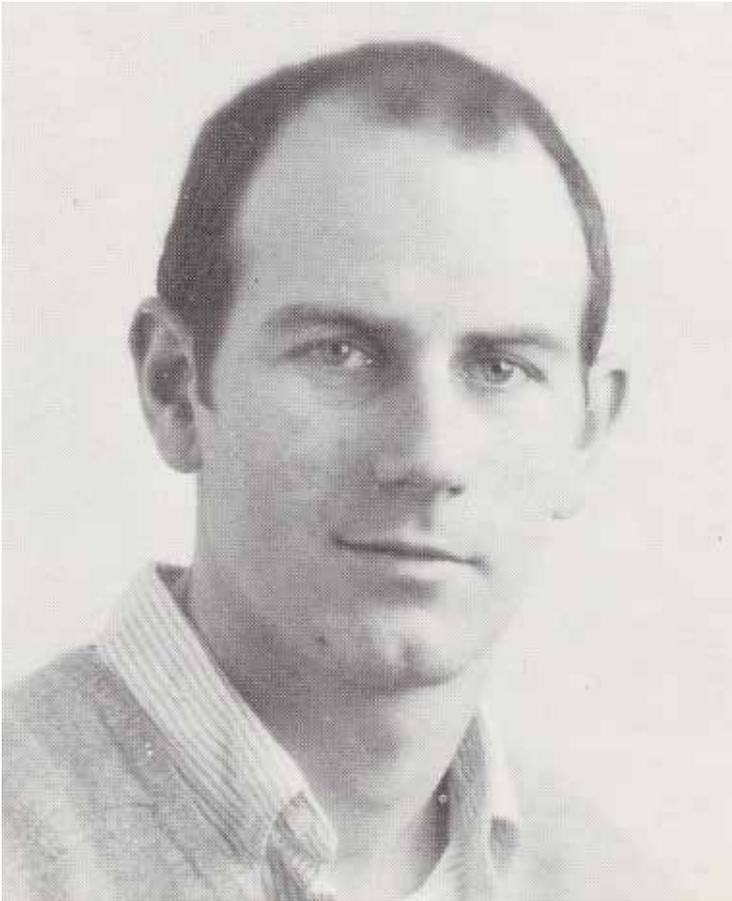
Ian Burn
Australia 1939–93, United States 1967–77

Conceptual artist, curator and writer Ian Burn studied at the National Gallery of Victoria Art School from 1961 to 1962. Burn then worked in London before moving to New York in 1967, where he collaborated with Mel Ramsden in the group Art & Language. Burn returned to Australia in 1977 and produced cultural events, exhibitions and essays within the Australian labour movement, later returning to painting and the landscape tradition before his accidental death in 1993. A touring retrospective exhibition was mounted by the Art Gallery of Western Australia in 1992 called *Ian Burn, Minimal Conceptual Work, 1965–70*, and in 1996 *Artists Think: The Late Works of Ian Burn* was held at the Museum of Contemporary Art in Sydney.

Gunter Christmann
Germany born 1936 – Australia 2013, Australia from 1959

Gunter Christmann was born in Berlin where he lived until 1956. Following two years living in Canada, he moved to Australia in February 1959. In Sydney, Christmann established himself as an abstract painter, and studied at the National Art School between 1962 and 1965. Christmann first exhibited in *25 Young Painters* at the Argus Gallery in Melbourne in 1965, and the following year he held his first solo exhibition at Central Street Gallery. He exhibited at the São Paulo Art Biennial in Brazil in 1971, and in 1973 he received a twelve month artist residency in Berlin from the German Academic Exchange Service. In the 1990s, Christmann moved between abstract and figurative styles, and a recurring theme in his work was a reference to an alter ego called 'Ozcar'. Throughout his career, Christmann held solo exhibitions annually. In 2014, Heide Museum of Modern Art mounted the retrospective *Gunter Christmann: Now and Then.*

Tony Coleing
Australia born 1942, England 1963–68

Tony Coleing was born in Warrnambool, Victoria, and raised in Maffra, Gippsland. He studied at the East Sydney Technical College (which became the National Art School in 1961) from 1958 to 1959. Between 1960 and 1962 he travelled in Queensland, New South Wales, Victoria and New Zealand, working as a labourer. In 1963 Coleing moved to England where he studied painting and sculpture, and from 1964 to 1968 he worked in theatrical decor and as a dealer in antiques and fine art in London, while also exhibiting his own work. He participated in the first Mildura Sculpture Triennial of 1961 (then known as the Mildara Sculpture Prize), and his first solo exhibition took place in 1969. Coleing received the Flotta Lauro Prize for sculpture and the Muswellbrook Art Prize in 1971. He was awarded project grants by the Visual Arts Board in 1973, 1974 and 1976, and occupied the Visual Arts/Craft Board New York studio in 1987. Coleing lives and continues his art practice in New South Wales.

Janet Dawson
Australia born 1935, England and Europe 1956–1961

Sydney-born Janet Dawson studied at the National Gallery of Victoria Art School from 1951 to 1956, winning the Travelling Scholarship in her final year. In 1957 and 1958 Dawson studied painting and lithography at the Slade School of Fine Art, London. She later worked in Anticoli Corrado, Italy, and joined Atelier Patris, Paris in 1960, where she printed lithographs for School of Paris painters. Returning to Australia in 1961, Dawson established the print shop at Gallery A in Melbourne, where she printed numerous lithographs for Australian artists. In 1967 she established the Gallery A print shop in Sydney. In the 1960s she designed Laminex-based furniture for the Sydney branch. The National Gallery of Australia mounted an exhibition of Dawson's work in 1996, and in 2006, a travelling survey exhibition of her work toured Bathurst Regional Gallery, SH Ervin Gallery, Queensland University Art Museum, Tasmanian Art Gallery and Mornington Peninsula Art Gallery.
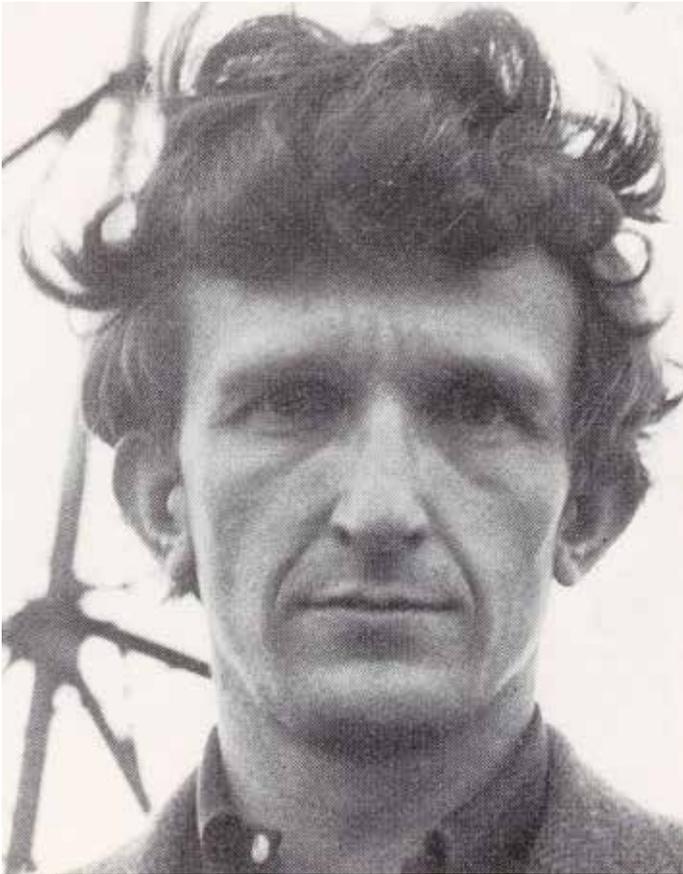
James Doolin

United States 1932–2002, Australia 1965–67

James Doolin was born in Hartford, Connecticut. He moved to Philadelphia with his family when he was seven and completed studies at the Philadelphia College of the Arts in 1954. An exponent of New York School hard-edge painting, Doolin lived in Australia from 1965 to 1967, teaching at Prahran Technical College. Returning to the United States, Doolin studied painting at the University of California, Los Angeles, earning his Master of Fine Arts degree in 1971. Doolin's style changed dramatically on his return when he began painting in a more representational and photorealistic style. Between 1973 and 1977, Doolin created his epic painting *Shopping mall*, a large-scale aerial view of the intersection of Arizona Avenue and Third Street in Santa Monica. Doolin joined the UCLA faculty in 1972, teaching there until 1980 when he was awarded a three-year Guggenheim Foundation fellowship to paint desert landscapes. The San Jose Museum of Art held a retrospective of his work in 2001.
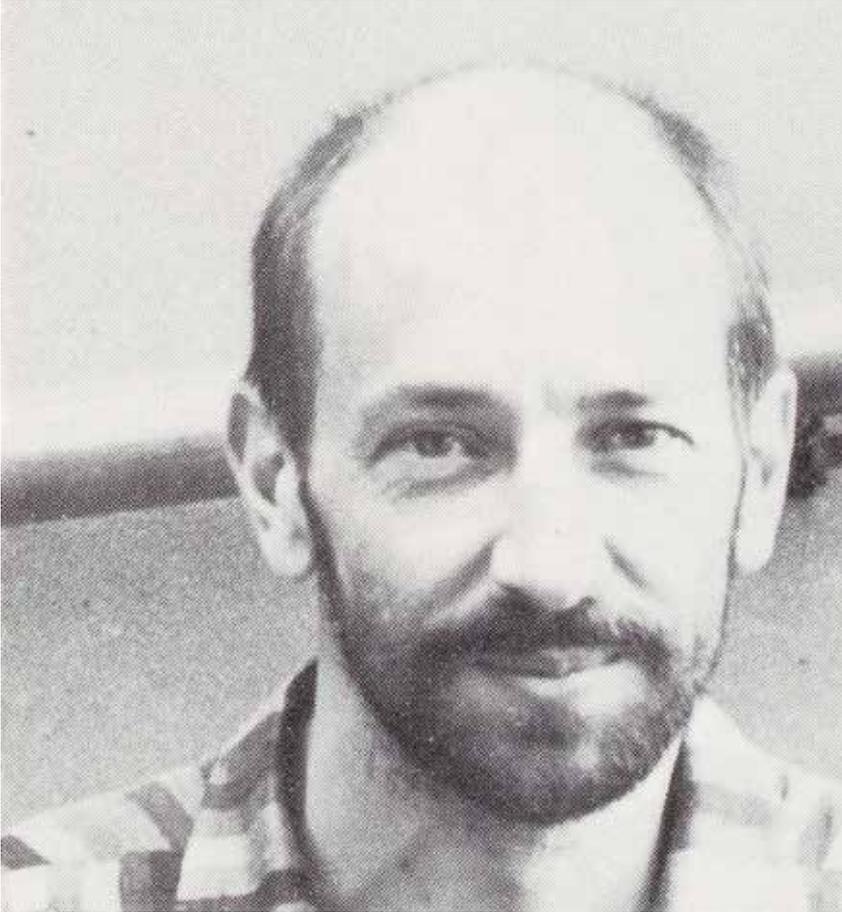
Noel Dunn
Australia born 1933, England and Europe 1961–65

Sculptor and architect Noel Dunn was born in Melbourne,
and commenced studies at the University of Melbourne
in 1951, graduating with a Bachelor of Architecture in 1958.
He travelled to England working as an architect in 1961,
and then extensively across Europe, returning to Sydney in
1965. In 1967, Dunn exhibited in the Alcorso-Sekers Sculpture
Competition held in Sydney.

Garrey Foulkes
Australia born 1944

Garrey Foulkes studied graphic design at the Royal Melbourne Institute of Technology (RMIT) from 1960 to 1964, before moving to London to study painting at the Ealing Art School. Between 1967 and 1968, Foulkes travelled throughout Europe and Asia before returning to Melbourne. After his inclusion in *The Field*, Foulkes exhibited at Pinacotheca Gallery in St Kilda. Foulkes returned to London for a year before touring extensively in South East Asia and the subcontinent. During this time, he developed an interest in Tibetan Buddhism and studied traditional scroll painting in Nepal and India before returning to Melbourne with his young family. Foulkes moved to Queensland around 1980, where he commenced work as arts manager for the Chenrezig Institute, a Buddhist retreat and study centre located in the Sunshine Coast hinterland. Foulkes practices traditional Buddhist art and is a member of The Great Bendigo Stupa board of directors.
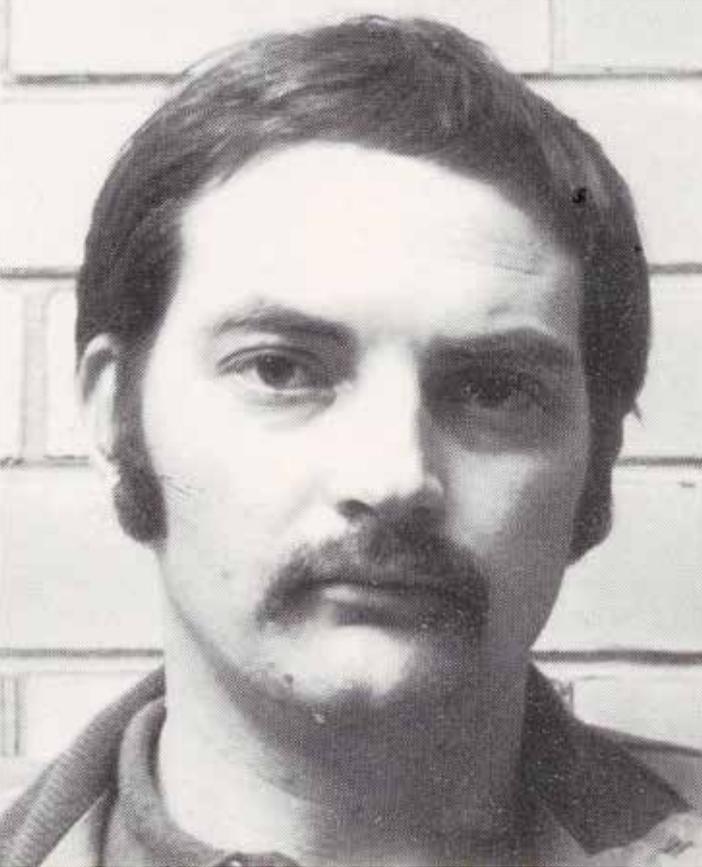
Dale Hickey
Australia born 1937

Dale Hickey studied at Swinburne College of Technology from 1954 to 1957, graduating with a Diploma of Graphic Arts, and worked as a graphic designer in advertising and for the ABC in 1958 and 1959. In 1960 he studied at the Melbourne Technical Teachers College and taught with the Victorian Department of Education until 1963. Comprising of expressionistic paintings, Hickey's first solo exhibition was held at Melbourne's Toorak Gallery in 1964. Hickey soon moved towards abstraction, as displayed in his paintings for *The Field*, which led to the installation/constructivist paintings seen in his exhibitions from the 1970s to 1990s. In 1977, Hickey was awarded the use of the Power Studio at the Cité Internationale des Arts, Paris, and in 1991 he received an Australian Artists Creative Fellowship. In 1988, the Ballarat Fine Art Gallery mounted *Dale Hickey: A Retrospective Exhibition*, and in 2008, The Ian Potter Museum of Art, University of Melbourne presented *Dale Hickey: Life in a Box.*

Robert Hunter
Australia 1947–2014

Recognised for his minimalist, geometric paintings, Robert Hunter grew up in Eltham and studied at Preston Technical College between 1964 and 1965 where he was taught by Dale Hickey. Between 1966 and 1967, he studied industrial design and then painting at RMIT. Hunter began exhibiting in 1967 and held his first solo exhibition at Tolarno Gallery in 1968, which comprised of almost entirely white paintings made with Dulux Weathershield acrylic paint. Hunter first travelled to America and Europe in 1968 and 1969. From 1970 he exhibited frequently at Pinacotheca Gallery, Melbourne and occasionally at Yuill Crowley Gallery, Sydney. In 1978, Hunter and American sculptor Carl Andre made an installation exhibition which showed at Pinacotheca Gallery, Newcastle City Art Gallery, and the Institute of Modern Art, Brisbane. In 1985, Hunter moved into a studio at the newly opened 200 Gertrude Street (later Gertrude Contemporary). A touring retrospective of his art was organised by Monash University Gallery in 1989, and in 2018, the NGV mounted *Robert Hunter*.
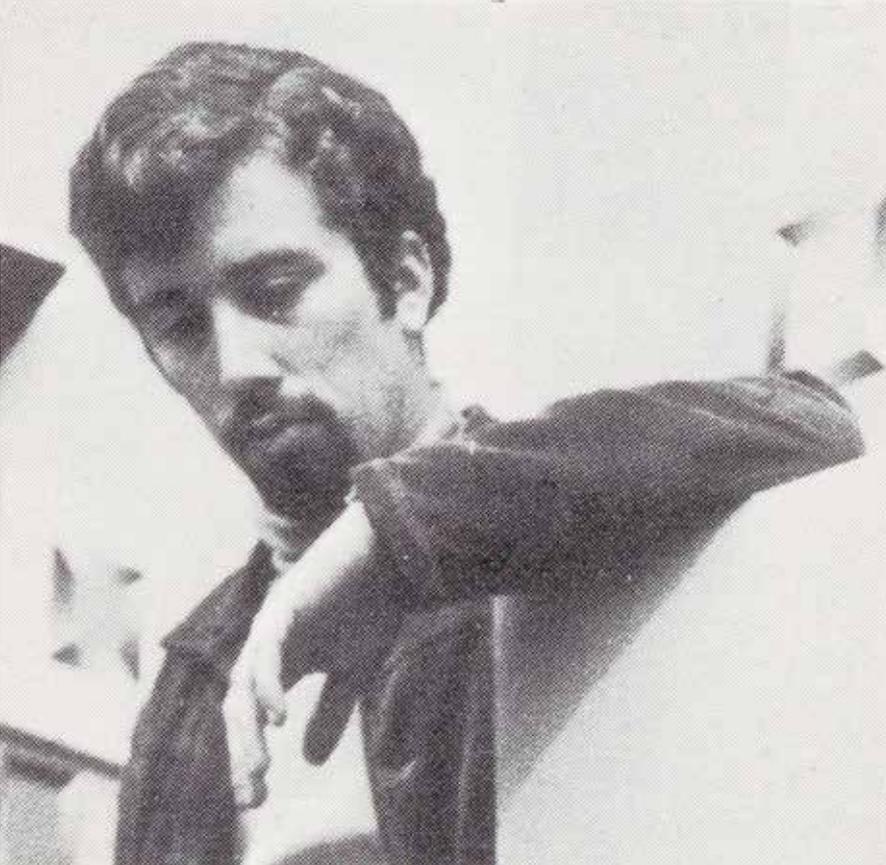
Robert Jacks
Australia 1943–2014, Canada 1968–69, United States 1969–78

One of Australia's leading abstract artists, Robert Jacks studied sculpture at Prahran Technical College from 1958 to 1960 and painting at RMIT between 1961 and 1962. Jacks's debut solo exhibition in 1966 at Gallery A, Melbourne, was an immediate success, with the sell-out show receiving extensive critical acclaim and launching his artistic career. Jacks lived in Toronto from 1968 to 1969 and in New York from 1969 to 1978, where he met Sol LeWitt and Donald Judd. It was during this period that his unique visual language matured, incorporating influences from the major exponents of contemporary abstraction and minimalism. Jacks was included in *Colour and Transparency*, a joint exhibition with Lesley Dumbrell and Victor Majzner held at the NGV in 1986. The survey exhibition *Robert Jacks, Painting/Sculpture, Melbourne/New York, 1967–* was held at TarraWarra Museum of Art, Healesville, Victoria in 2004, and in 2014 the NGV mounted *Robert Jacks: Order and Variation.*

Michael Johnson
Australia born 1938, England 1960–67, United States 1969–75

Michael Johnson studied at the Julian Ashton Art School and East Sydney Technical College between 1953 and 1959. In 1960, he moved to London where he studied at the Central School of Art. While in London, he exhibited in the Commonwealth Festival Biennale in 1962, and in *Australian Painting and Sculpture in Europe Today* in London and Frankfurt. On his return to Sydney in 1967, Johnson held his first solo exhibition at Central Street Gallery, establishing himself as a leader of the new abstractionists. In 1969, he represented Australia at the São Paulo Art Biennial in Brazil. Johnson then moved to New York, returning to Australia in 1975 where he taught in several institutions. That year he was artist-in-residence at James Cook University, Townsville, Queensland, and in 1981 he occupied the Visual Arts Board of the Australia Council New York studio. In 1986, he was artist-in-residence at the University of Melbourne. The Art Gallery of New South Wales mounted *Michael Johnson: Survey 1968–1988* in 1989.

# Col Jordan
Australia born 1935

Painter and sculptor Col Jordan gained a teaching certificate
at Balmain Teachers College in 1955 and a Bachelor of Arts
from the University of Sydney in 1962. Moving to Wollongong
in 1963, he lectured at Wollongong Institute of Education
from 1970 to 1974. Jordan was assistant director, City Art
Institute, Sydney from 1982 to 1987, and professor at the
College of Fine Arts, Sydney in 1991. He was one of the first
Australian painters to work in the style of Op art and geometric
abstraction, creating shaped canvases and sculptures
in intense colours and simplified form. Jordan has held
more than forty solo exhibitions, the first at Watters Gallery
in Sydney in 1966. He exhibited in the Mildura Sculpture
Triennial in 1967, 1970 and 1973, and won the Flotta Lauro
Travelling Scholarship in 1971. In 2011, Wollongong City
Gallery mounted the retrospective *Col Jordan: An Active
Edge*. Jordan lives in Sydney and continues to explore
geometric abstraction.

Mike Kitching
England born 1940, Australia from 1952

Recognised for his work as both an industrial designer and sculptor, Mike Kitching was born in Hull, Yorkshire, and immigrated to Australia with his family in 1952. Kitching held his first solo exhibition in 1964 at Barry Stern Galleries in Sydney, and with no formal training, he won the Blake Prize the same year when he was twenty-four, with an assemblage of found objects entitled *The Last Supper – Premonition*. He was the youngest artist to win the award, a title which he held for more than fifty years. During the mid 1960s, Kitching began working with aluminium and plastic and experimenting with kinetic sculpture. In the 1960s, Kitching established himself as a leading Australian sculptor and was awarded the 1967 Alcorso-Sekers travelling scholarship and the 1967 Mildura Prize for Sculpture with his winning entry *Phoenix II,* included in *The Field*. Currently working and living in Sydney, Kitching was a finalist in the Woollahra Small Sculpture Prize in 2002, 2011 and 2017.
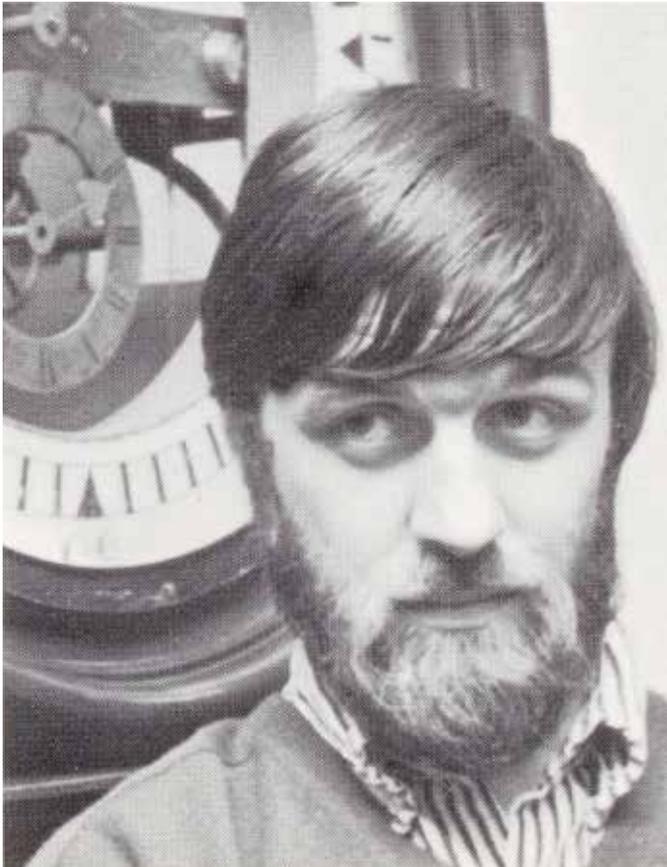
Alun Leach-Jones
England 1937–2017, Australia from 1960

Born in the Lancashire village of Maghull, Alun Leach-Jones moved with his family as a child to the Welsh village of Glasfryn, Denbighshire. Following a three-year apprenticeship with the Solicitors Law Society in Liverpool, where he worked illuminating manuscripts and hand-copying legal documents, Leach-Jones continued to work with the Law Society, and also studied painting and drawing at the Liverpool College of Art from 1955 to 1957. After completing National Service with the British Army in West Germany, he immigrated to Australia in 1960. Leach-Jones settled in Adelaide and attended the South Australian School of Art, graduating in 1963. In 1966, works from Leach-Jones's celebrated *Noumenon* series were exhibited at Australian Galleries in Melbourne. Leach-Jones lived in Melbourne between 1966 and 1977, moving to Sydney in 1977. One of Australia's leading abstract painters and printmakers, from 1964 Leach-Jones presented more than eighty solo exhibitions.
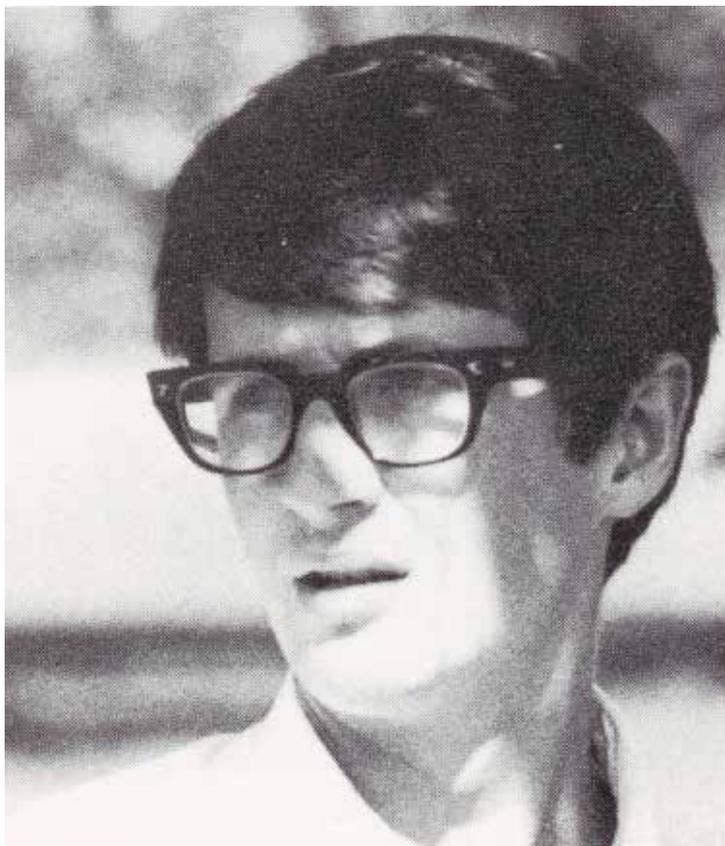
Nigel Lendon
Australia born 1944

Adelaide-born Nigel Lendon commenced studies in medicine in 1962. Before completion, Lendon left to undertake a Diploma of Fine Art in Sculpture at the South Australian School of Art, graduating in 1968. Many of Lendon's early sculptures were comprised of modular units and site-specific installations, and throughout his career he has explored related minimalist and conceptual art practices. He held his first solo exhibition in 1969 at Bonython Gallery, Sydney. In 1975, Lendon was awarded a Harkness Fellowship and travelled to the United States and Europe, where he joined the conceptual art group Art & Language. On his return he lectured at the Sydney College of Art from 1977 to 1988. In 1984, together with Ian Burn, Lendon co-authored the essay Purity, Style, Amnesia for *The Field Now*, at Heide Park and Art Gallery. In 1988 Lendon relocated to Canberra, taking up a position at the Canberra School of Art. Lendon has maintained a career as a sculptor, curator and writer, and is an Honorary Fellow Professor at the Australian National University School of Art and Design.
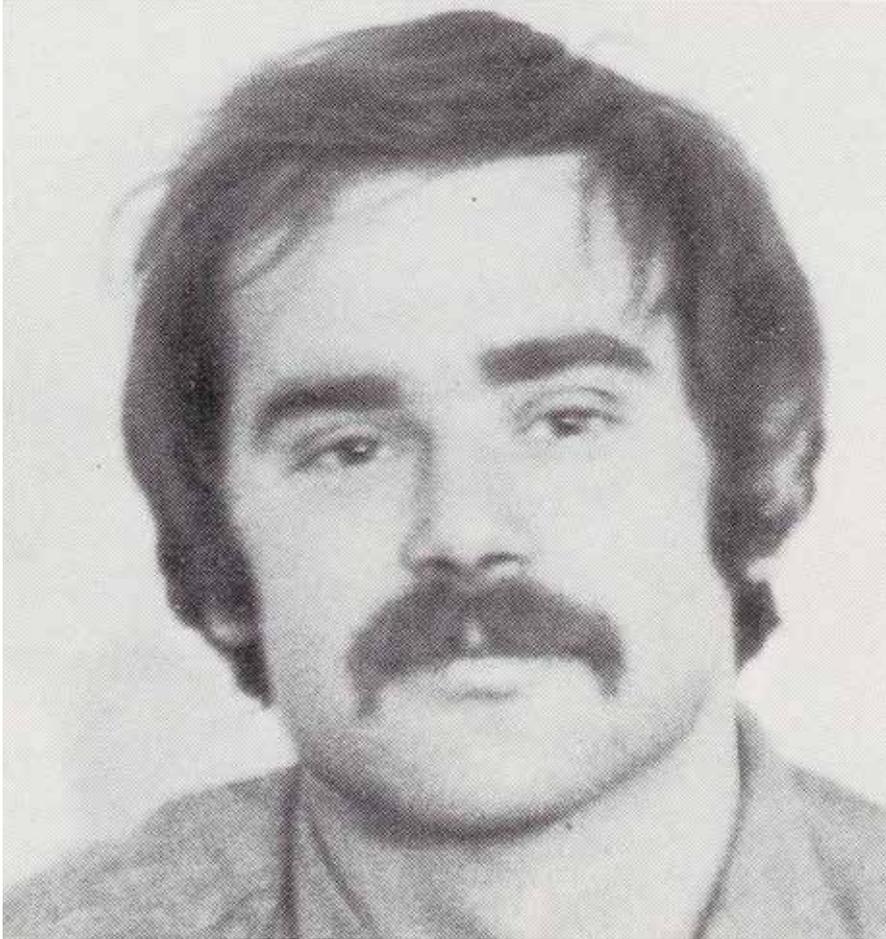
# Tony McGillick
Australia 1941–92, Europe 1960–65

Tony McGillick studied at the Julian Ashton Art School between 1955 and 1959. In 1960 he travelled to Europe and lived in London in the Ladbroke Grove area where Brett Whiteley, Michael Taylor and other Australian artists had studios. In 1965 he returned, via New York, to Sydney and with Harald Noritis and John White he founded Central Street Gallery in 1966. McGillick held a solo exhibition at Central Street in 1968, and regularly exhibited with the gallery. Through his involvement he promoted hard-edge and colour-form styles. In 1970, with Terry Smith and his brother Paul McGillick, he founded *Other Voices* magazine. In 1978, the NGV held a survey exhibition of his painting. For the following decade McGillick continued to paint but chose to exhibit rarely. Sherman Galleries in Sydney held a memorial exhibition of his work in 1993.

Clement Meadmore

Australia 1929 – United States 2005, United States from 1963

Internationally renowned sculptor Clement Meadmore studied aeronautical engineering at Preston Technical College in 1946 before commencing studies in industrial design and engineering at Melbourne Technical College (now RMIT) in 1948. He created his first sculpture in 1949, however, between 1950 and 1953 he primarily worked as a designer, particularly in the area of furniture design. His early pieces were handmade, with the welding executed by a local blacksmith. In 1952, Meadmore launched the business Meadmore Originals, which manufactured various examples of his furniture and lighting designs. In 1953, Meadmore travelled extensively overseas, including to Belgium, where he attended the second sculpture biennale held at Middelheimmuseum, the permanent open-air museum in Middelheim Park, Antwerp. This exhibition had a significant impact on Meadmore – when he returned to Australia, he purchased his own welding tools and continued a parallel practice between sculpture and design throughout the decade. Meadmore left Australia for New York in 1963; there he established himself as a leading modernist sculptor, creating monumental outdoor works.
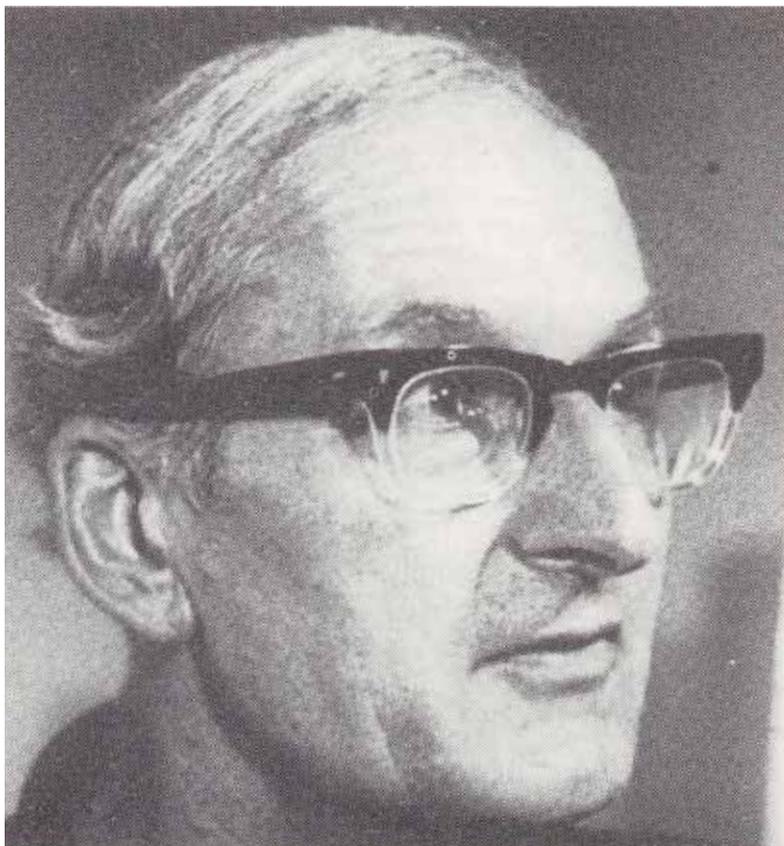
Michael Nicholson

England 1916 – New Zealand 2017, New Zealand 1955–60,
Australia 1960–86, New Zealand from 1986

Michael Nicholson, born in the English village of Newark
in Nottinghamshire, studied at the Royal Military College in
Sandhurst between 1933 and 1936, and at the City and Guilds
School of Arts and Crafts in London from 1938 to 1939. He
served in France and Burma during World War II, then returned
to his art practice in 1947, studying at the Camberwell School
of Arts and Crafts before being appointed lecturer at the
Central School of Arts and Crafts. He immigrated to New
Zealand in 1955, taking a lecturing position at the University
of Auckland. Nicholson moved to Australia in 1960 where
he continued to teach. In 1966, he was appointed president
of the Society of Sculptors and Associates in Sydney. He
exhibited in several Mildura Sculpture Triennials in the 1970s
and the Sydney Biennale in 1976. In 1986 he returned to New
Zealand, continuing work as a sculptor, but also as filmmaker
and sound artist. He published his first book *Visual Language
Games* when he was 101 years of age in 2017.
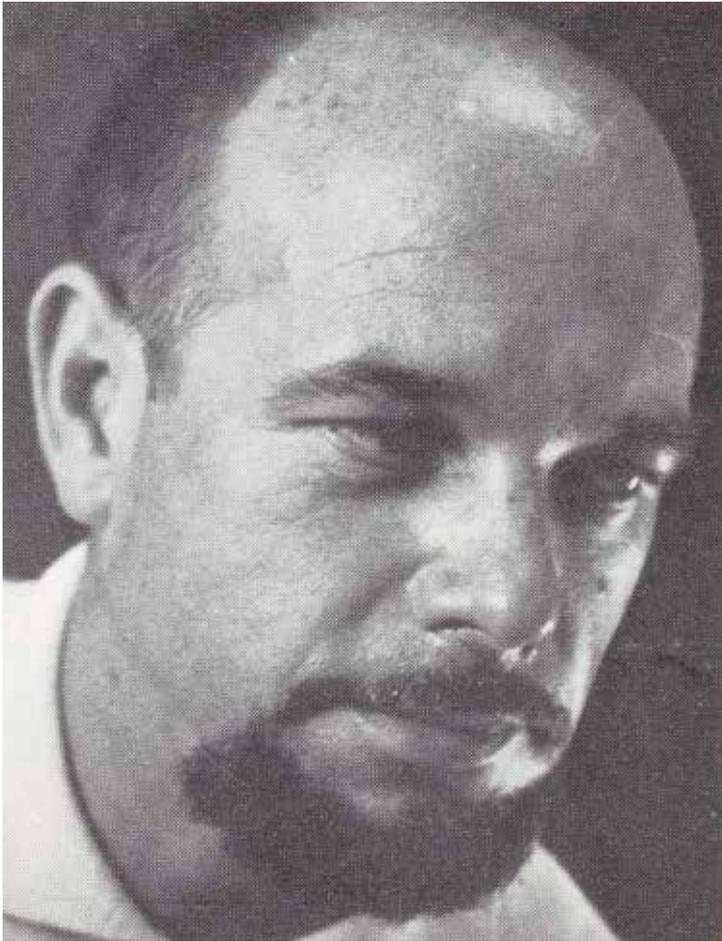
Harald Noritis
Latvia born 1927, Australia from 1951

After studying at the State Institute of Technology in Riga, Latvia, Harald Noritis travelled extensively across Europe from 1945, immigrating to Australia in 1951 where he studied illustration and painting at East Sydney Technical College until 1954. He then worked part-time in a teaching position between 1954 and 1955. Noritis studied painting at the John Ogburn Art Studio in Sydney from 1964 to 1966. Geometric-abstract, colour-form and hard-edge styles form the basis of Noritis's gentle abstractions. In 1966, he formed Central Street Gallery with John White and Tony McGillick. He participated in Central Street Gallery's *Black and White exhibition* in 1967 and *21st Exhibition* in 1968. Noritis was represented in *Central Street Live* held at Penrith Regional Gallery and Macquarie University Art Gallery in 2003.
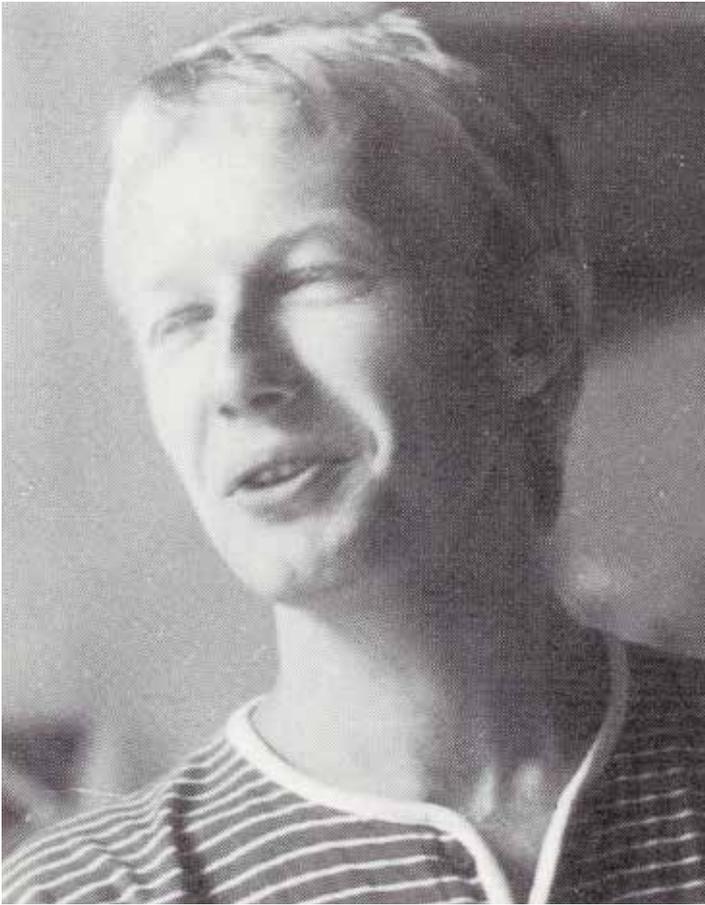
Alan Oldfield
Australia 1943–2004

Raised in Sydney's inner west, Alan Oldfield studied at the National Art School in Sydney between 1962 and 1966, and became involved with the artists associated with Sydney's Central Street Gallery. He travelled to the United States and Europe in 1970, and returned to Europe in 1974 on an Australia Council Visual Arts Board travel grant. Oldfield's growing interest in medieval mysticism throughout the 1970s led to him researching on the fourteenth century book *The Revelations of Divine Love* by the English mystic Dame Julian of Norwich. His painting of Julian's revelation, *A High and Spiritual Shewing of Christ's Mother* was awarded the Blake Prize in 1987. In 1976, Oldfield began lecturing at Alexander Mackie College of Advanced Education in Sydney and in 1991 he was made associate professor.

Wendy Paramor
Australia 1938–75, England, Europe and United States 1960–6

Recognised for her hard-edge minimalist works, Wendy Paramor studied at the East Sydney Technical College from 1956 to 1959, and then at the Julian Ashton Art School in Sydney from 1959 to 1960. Paramor travelled to Europe in 1960 and participated in group exhibitions in London, New York and Portugal before returning to Australia in 1963, where she became a member of the Contemporary Art Society. Paramor held her first solo exhibition at Watters Gallery in Sydney in 1965. That same year Paramor's artistic style shifted from abstract expressionism to minimal abstraction. Her paintings were not exhibited after her death until a series of exhibitions in the early 2000s including *Wendy Paramor: Lost and Found* at Casula Powerhouse in 2000, which retrospectively established Paramor as a significant Australian minimalist artist.

Paul Partos

Czechoslovakia 1943 – Australia 2002, Australia from 1949,
United States 1970–72

Paul Partos was born in Bratislava, Czechoslovakia and came
to Australia with his family via Paris in 1949. He studied at
RMIT from 1959 to 1962, and following his critically acclaimed
first solo exhibition at Gallery A in Melbourne and Sydney in
1965, he spent a year in Europe and England. From 1970 to
1972, Partos lived in New York, producing austere, sparsely
painted works that were exhibited at Pinacotheca Gallery in
Melbourne between 1974 and 1980. In 1977, the Art Gallery
of New South Wales mounted *Project 16: Paul Partos*. He left
his fourteen-year teaching position at the Victorian College of
the Arts in 1987 to paint full-time. In 1992, he was the recipient
of an Australia Council for the Arts Fellowship Grant. Partos's
oeuvre extended from minimal works through to energetic
expressions of colour and form in complex, textured works.
Partos held twenty-three solo exhibitions between 1965
and 2002.

John Peart
Australia 1945–2013, England, Europe and United States
1969–75

Celebrated for his sophisticated abstract paintings, John Peart was born in Brisbane and commenced studies at Brisbane Technical College in 1961. He moved to Sydney in 1962, and first exhibited with Watters Gallery in 1965. In 1967, he worked with composer Nigel Butterley on the production of an ABC film entry for the Italia Prize. In 1968, he was awarded the Pacesetter Prize, Mirror-Waratah Prize, Newcastle Prize and Transfield Prize. In 1969, Peart headed overseas, travelling and living in England, Europe and the United States. He taught painting at the National Art School in Sydney from 1978 to 1986, and again between 1993 and 2002. Peart was awarded the Wynne Prize in 1997; was a finalist for the Archibald Prize in 1998; and was awarded the Sulman Prize in 2000. He held more than forty solo exhibitions between 1967 and 2017, including a touring retrospective mounted by the Campbelltown Arts Centre in 2004.
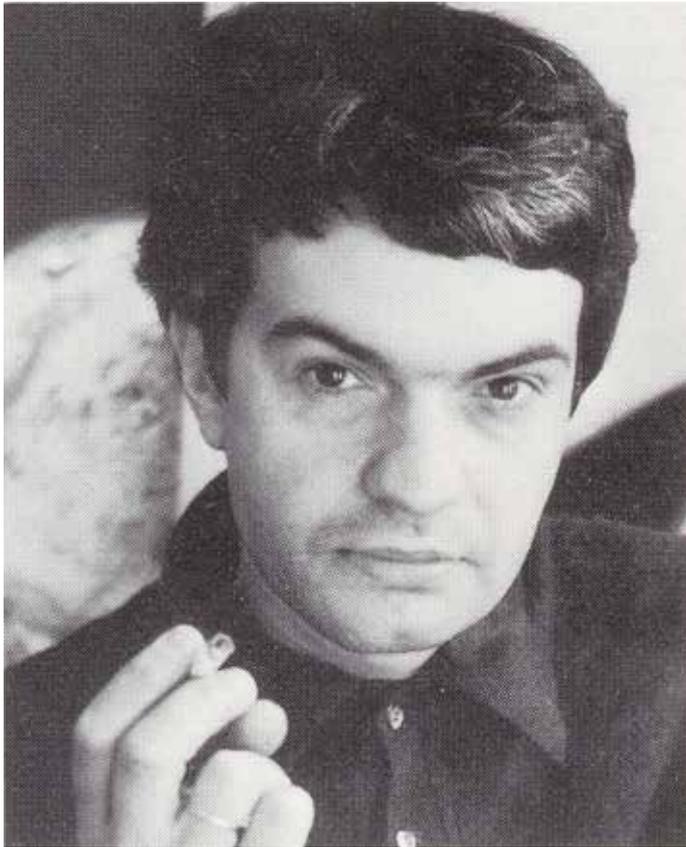
Emanuel Raft

Egypt born 1938 – Australia 2016, Australia from 1956,
England 1966–78

Emanuel Raft immigrated to Australia in 1956, and studied
painting at the Bissietta Art School in Sydney from 1956 to
1959. He then studied sculpture at the Brera Academy in
Milan with Luciano Minguzzi from 1959 to 1960, after which
he returned to Sydney and worked as an industrial designer.
His first solo exhibitions were held at Barry Stern Galleries,
Sydney, and Douglas Gallery, Brisbane, in 1962. Over his
career, Raft held more than thirty solo exhibitions of jewellery,
paintings and sculpture. From 1963 to 1966 he lectured at
the School of Architecture, University of Sydney. In 1966
he left for England, and from 1967 to 1969, he lectured at
the Birmingham College of Art and Design. Raft returned
to Sydney in 1978 and began lecturing at the Alexander
Mackie College of Advanced Education, and at the School of
Architecture, University of Sydney. A survey exhibition of Raft's
work, *Poetry, Alchemy and Geometry*, was held at Newcastle
Regional Art Gallery in 2007.

Mel Ramsden
England born 1944, Australia 1963–64, United States 1967–77

Conceptual artist and printmaker Mel Ramsden was born in Nottingham, England. He immigrated with his family to Australia in 1963, and studied painting at the National Gallery of Victoria Art School in 1964, where he met Ian Burn, whom he would later collaborate with. He returned to London the same year and moved to New York in 1967, participating in conceptual art exhibitions at Dwan Gallery. In 1969, he held further conceptual shows at Pinacotheca Gallery in Melbourne. While living in New York, Ramsden joined the radical conceptual artist and philosopher's collective called Art & Language. The collective decided in 1971 that works of art should be distributed by publication through the *Art-Language* journal. Ramsden became one of the key figures of the group, and continued work with Art & Language on his return to England in 1977.
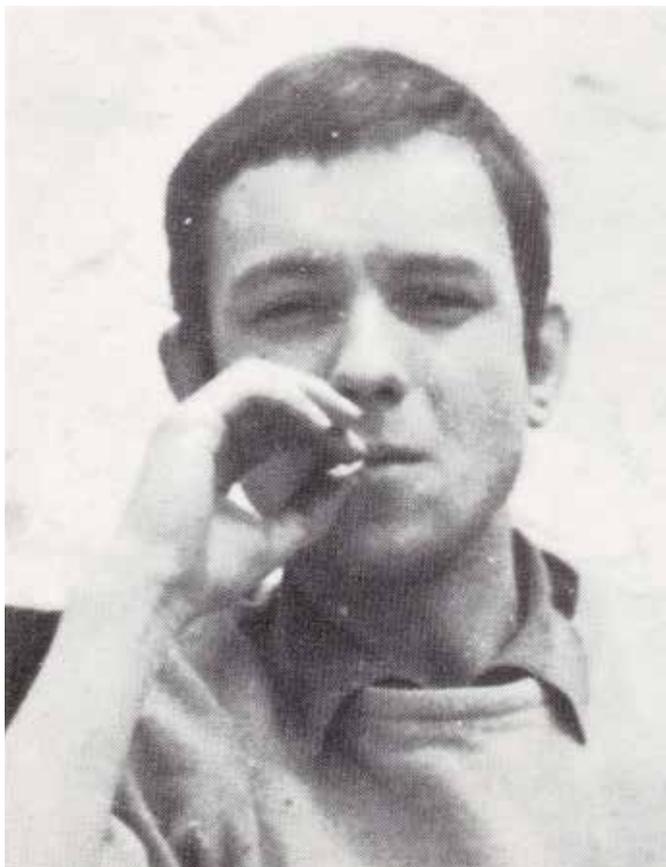
Ron Robertson-Swann
Australia born 1941, England 1963–68

Ron Robertson-Swann was born in Sydney and studied sculpture under Lyndon Dadswell at East Sydney Technical College (now the National Art School) from 1957 to 1959. In 1962, he studied at the St Martin's School of Art, London under Sir Anthony Caro and Phillip King. Between 1963 and 1965, Robertson-Swann worked as assistant to British sculptor Henry Moore. In 1963, he taught at St Martin's School and from 1965 to 1966 he was a lecturer at East Ham Technical College. He also tought at Goldsmith's College, London University in 1967. Returning to Sydney in 1968, Robertson-Swann lectured in architecture at the University of New South Wales and at the National Art School from 1969 to 1974. He was appointed head of sculpture at the Canberra School of Art where he taught until 1990. Robertson-Swann's best-known and most controversial public work, *Vault*, was commissioned by the City of Melbourne for City Square in 1978. He is currently Head of Sculpture at the National Art School.
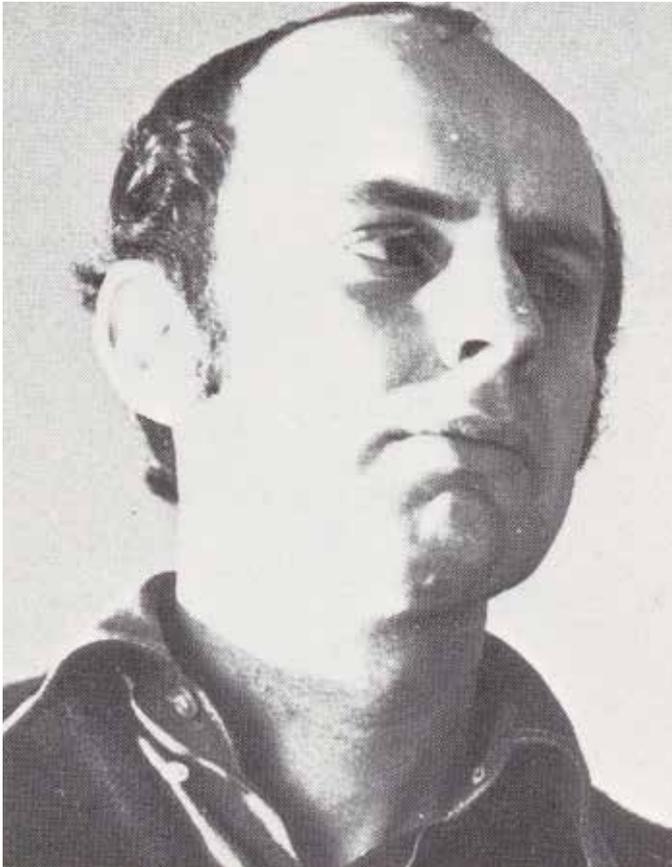
Robert Rooney
Australia 1937–2017

Recognised for his painting and photography, Robert Rooney was a key proponent of conceptual art in Australia. He attended Swinburne College of Technology from 1954 to 1957 and Preston Institute of Technology from 1972 to 1973. He was art critic for *The Age* from 1980 to 1982, and Melbourne art critic for *The Australian* from 1982 to 2000. In the 1960s Rooney gained recognition for his dynamic hard-edge paintings based on iconography found on cereal packets, knitting patterns and elements of suburban culture which he reduced to vibrant abstract patterns. During the 1980s he predominantly worked in photography, but did not give up painting entirely. Over the years, he wrote and contributed many articles for leading art journals. In 2010, the NGV mounted *Endless Present: Robert Rooney and Conceptual Art* and in 2013, the Centre for Contemporary Photography in Melbourne held *Robert Rooney, the Box Brownie Years 1956–58.*
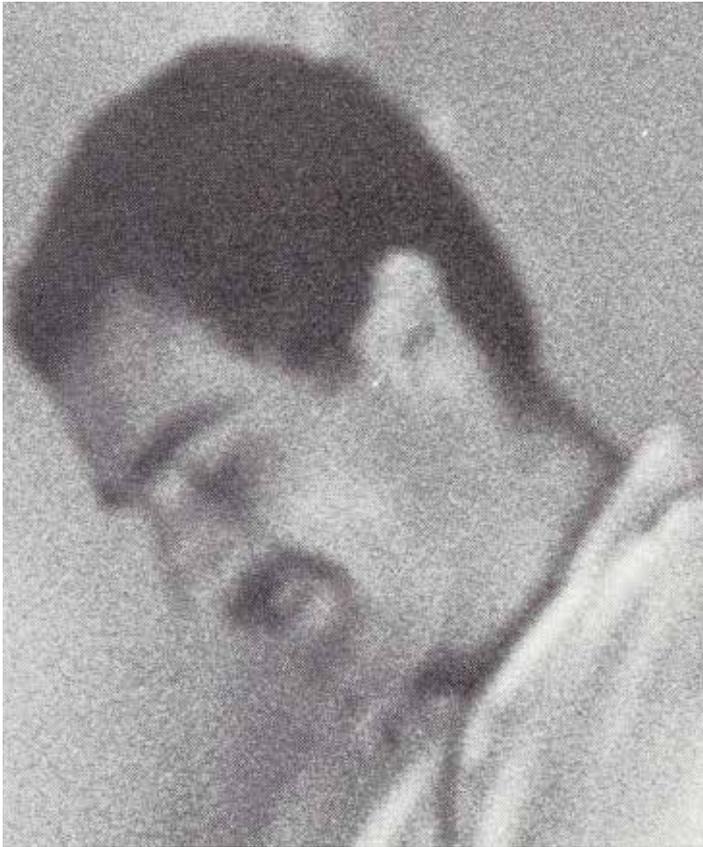
Rollin Schlicht

Gilbert and Ellice Islands 1937– Australia 2011, Australia from 1939, England 1956–66

Son of a medical officer to the Phosphate Mining Company, Rollin Schlicht was born on Ocean Island (now Banaba), part of the Gilbert and Ellice Islands. In 1939, his family left for England, however they became stranded in South Africa when war broke out, and instead arrived in Australia the same year. The family moved to England when Schlicht was a teenager, and he studied at Winchester School of Art from 1956 to 1958, and architecture at the Kingston School of Art from 1959 to 1966. Schlicht returned to Australia in 1966, living in Sydney, where he became a key figure at Central Street Gallery. Throughout the 1960s and 1970s, he created large-scale canvases in flat colour with distinctive asymmetric shapes. Schlicht returned to London in 1978; during this time he stopped painting and did not resume his art practice until his return to Sydney in 1993. In 2012, Macquarie University Art Gallery mounted the retrospective *Rollin Schlicht: A Man for All Seasons.*

Udo Sellbach

Germany 1926 – Australia 2006, Australia from 1955

Celebrated for his work as a printmaker, painter and educator, Udo Sellbach was born in Cologne and studied at Kölner Werkschulen from 1947 to 1953. Sellbach established Kölner Press, a print workshop in Cologne, and after moving to Australia in 1955, he quickly established himself as a printmaker. Between 1960 and 1963, Sellbach lectured in printmaking at the South Australian School of Art in Adelaide, and in 1965 he moved to Melbourne to teach printmaking at RMIT. In 1966, he founded the Print Council of Australia with Ursula Hoff and Grahame King. In 1971, Sellbach relocated to Hobart, where he worked as director of the Tasmanian School of Art and in 1977 he took up the position of founding director at the Canberra School of Art. Between 1985 and 1991, Sellbach lectured in printmaking at the Queensland College of Art and, following this position, moved to Hobart. In 1997, he was awarded the Medal of the Order of Australia. In his later years, Sellbach made small-scale drawings which occupied him until his death in 2006.

Eric Shirley
Australia 1919–2008

Painter and advertising executive Eric Shirley was born in Sydney in 1919 and studied at East Sydney Technical College from 1937 to 1939. Shirley served with the Royal Australian Navy from 1940 to 1945, and after World War II resumed his studies at East Sydney Technical College from 1946 to 1948. He later attended the Julian Ashton Art School in 1959, and then John Ogburn Art Studio from 1963 to 1965. In 1968, he exhibited in *21st Show* at Central Street Gallery in Sydney, and the following year was included in two further group exhibitions at Central Street Gallery.

Joseph Szabo

Hungary 1932 – Australia 1984, Australia from 1950

Joseph Szabo was born in Budapest and immigrated to Australia when he was eighteen. Szabo was part of a new generation of European artists who helped transform Australia's cultural life in the decades following World War II. Soon after his arrival in Sydney, he commenced work at a commercial pottery and studied ceramics and sculpture at East Sydney Technical College between 1953 and 1954. Szabo held three solo exhibitions in Sydney in the 1960s, including at Barry Stern Galleries in 1962, Barefoot Gallery in 1965 and Central Street Gallery in 1966. In 1967, he was included in the Contemporary Art Society interstate exhibition at Farmer's Blaxland Gallery. Following *The Field*, he exhibited in the *Transfield Prize* in Sydney in 1969.
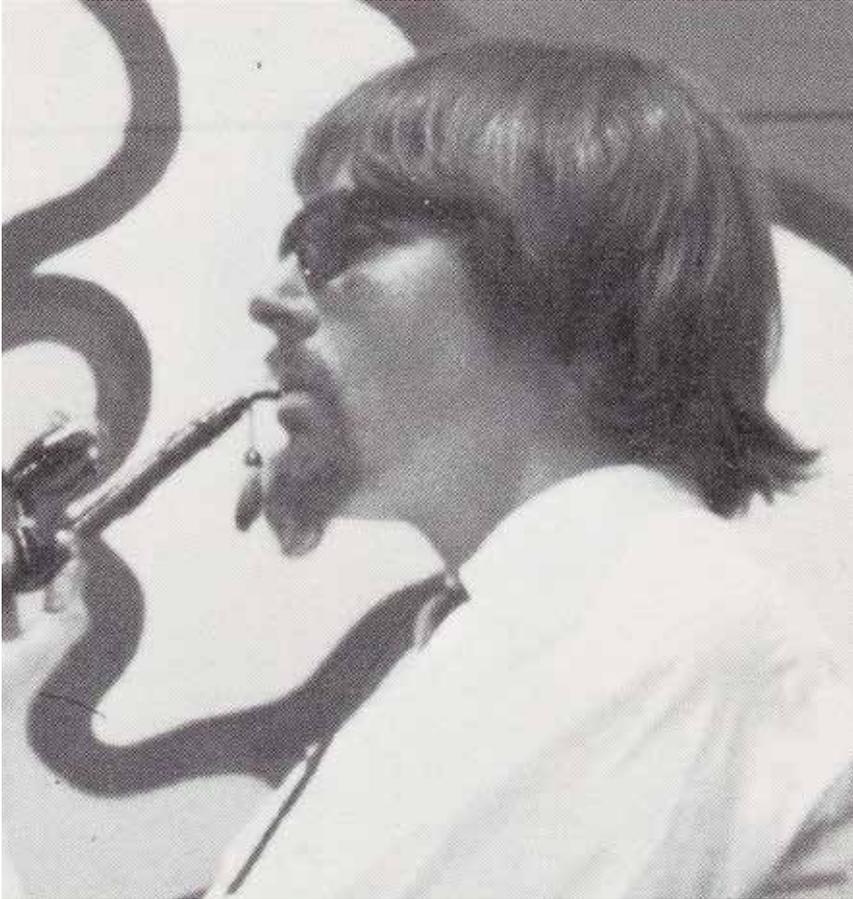
# Vernon Treweeke

Australia 1939–2015, Europe and England 1961–66

Vernon Treweeke was raised in Sydney and attended boarding school with artist Brett Whiteley at Scots School in Bathurst. He studied painting, sculpture and drawing at East Sydney Technical College from 1957 to 1959 under John Passmore and Lyndon Dadswell. In 1961, Treweeke travelled to London via India and France and in 1962 he was included in the *Young Commonwealth Artists* exhibition. Treweeke returned to Australia in 1966 and began showing his work with Central Street Gallery in Sydney. Disenfranchised by the local art scene, and following his interest in beat culture and alternative lifestyles, Treweeke relocated to the New South Wales town of Nimbin. Treweeke continued to practice in the Blue Mountains, where he painted elements of local folklore on several local railway stations. In 2010, an exhibition of his work was mounted at Carriageworks in Sydney.
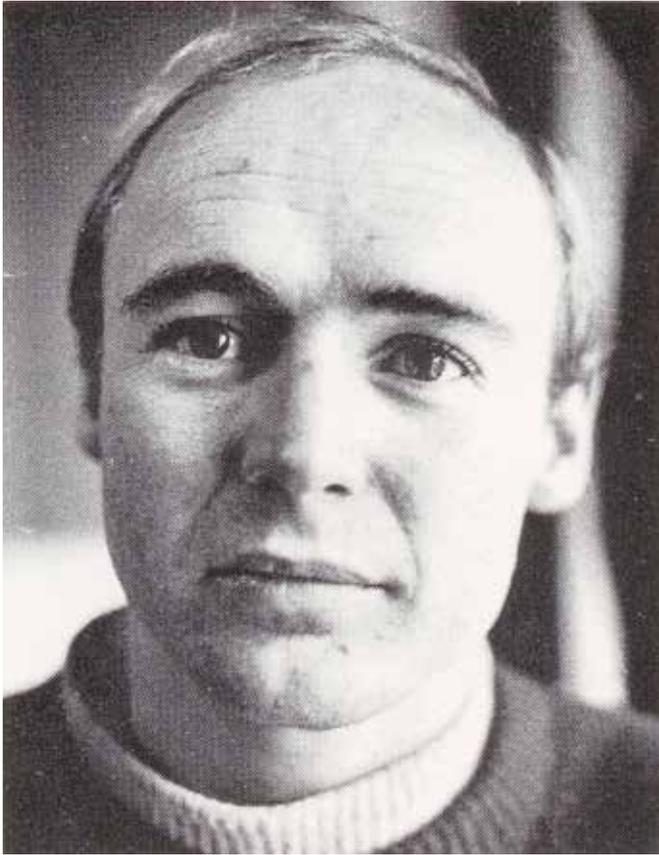
Trevor Vickers

Australia born 1943, England 1978–1995

Predominantly self-taught artist Trevor Vickers was born in Adelaide, moving to Perth when he was four months old. In 1959, Vickers relocated to Melbourne, and began painting as a hobby in the early 1960s. Mel Ramsden later introduced Vickers to the developments in abstraction taking place in Britain. Vickers's first group exhibitions were *Young Minds* and *New Generation*, both at the Museum of Modern Art and Design, Melbourne in 1964 and 1965. His first solo exhibition was held at Sweeney Reed's Strines Gallery in Melbourne. Vickers's early paintings were comprised of geometric abstract-shaped canvases, however his later paintings were minimalist. In the early 1970s he resided in a commune in South Gippsland, before moving to England in 1978. Overseas, his art became more gestural with textured brush strokes, and he exhibited at the Brighton Festival in 1992 and 1994. Vickers returned to Australia in 1995 and currently lives and continues his art practice in Perth.
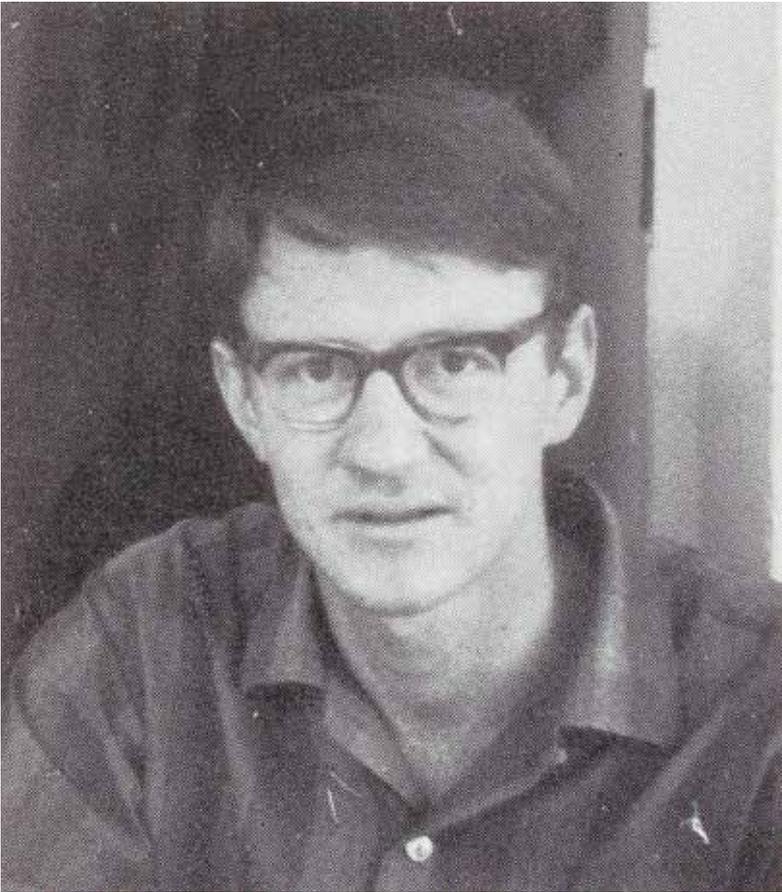
Dick Watkins
Australia born 1937, Hong Kong and Europe 1974–79

Largely a self-taught artist, Dick Watkins occasionally attended classes at the Julian Ashton Art School and East Sydney Technical College between 1955 and 1958. He held his first solo exhibition at Barry Stern Galleries, Sydney in 1963, and from 1966 to 1969 was a driving force amongst the artists of Sydney's Central Street Gallery. In 1970, Watkins began a decade long association with gallerist Chandler Coventry, exhibiting at Hargrave Street Gallery and Coventry Gallery. He lived in Hong Kong from 1974 to 1979 and from there travelled to Europe for long periods in 1974–75 and again in 1977–78. In 1985, while associated with Yuill Crowley Gallery, Watkins represented Australia at the São Paulo Art Biennial in Brazil. In 1989, the Wagga Wagga Regional Art Gallery held the first major retrospective of his work, and in 1993, the National Gallery of Australia mounted *Dick Watkins in Context: An Exhibition from the Collection of the National Gallery.*

John White
New Zealand 1930 – Australia 2003, Australia 1939–50,
England 1950–53, Australia from 1953

Auckland-born John White immigrated with his family to
Australia when he was nine. White studied at East Sydney
Technical College between 1945 and 1949 and departed for
England the following year, enrolling at the Central School of
Art in London. On his return to Australia in 1953, White studied
at Sydney's Julian Ashton Art School and John Ogburn Art
Studio. In 1966, White, Harald Noritis and his half-brother
Tony McGillick opened Central Street Gallery. The following
year, White began exhibiting in group exhibitions at the gallery.
He later set up the advertising agency Group Marketing
with Harald Noritis, designing well-known logos including
the BBC hardware logo (now Bunnings). White went on to
form Strategies, another advertising agency, with McGillick.
Throughout his life, White continued to practice and he later
developed a more painterly style.

Normana Wight
Australia born 1936

Normana Wight studied painting and printmaking at RMIT from 1954 to 1957, and again in 1968 and 1970. Wight began teaching art in 1967, lecturing at Phillip Institute of Technology (which amalgamated with RMIT in 1992). She has held solo exhibitions since 1966 at galleries such as Pinacotheca Gallery and Powell Street Gallery in Melbourne, Central Street Gallery in Sydney, and Curwen Gallery in London. In 1981, Wight was appointed lecturer in printmaking at the University of Southern Queensland in Toowoomba. In 1986 and 1987 she held a residency at Peacock Printmakers in Aberdeen, Scotland. In 2000, she was awarded an MA from Southern Cross University at Lismore. A four-month residency at the Victorian Tapestry Workshop in 2001 followed a collaboration with the Workshop on a portrait of Dame Elisabeth Murdoch commissioned by the National Portrait Gallery in Canberra.

1958

Barry Stern Galleries opens in Sydney's Kings Cross, before moving to Paddington as Barry Stern Gallery in 1962.

1959

Max Hutchison opens Gallery A in Flinders Lane, Melbourne, specialising in contemporary painting and sculpture. Directors include Clement Meadmore, James Mollison and Janet Dawson.

1964

The Sydney branch of Gallery A opens at Gipps Street in Paddington.

Frank Watters, Alexander Legge and Geoffrey Legge open Watters Gallery at Liverpool Street, Darlinghurst as a centre for contemporary painting and sculpture.

1966

Central Street Gallery, a vital hub of avant-garde activity, is opened by Tony McGillick, John White and Harald Noritis in Sydney. It closes in 1970.

Established by Sweeney Reed, Strines Gallery opens on the corner of Rathdowne and Faraday Streets in Carlton before moving to Brunswick Street, Fitzroy as Sweeney Reed Galleries in 1972.

1957

Bruce Pollard's Pinacotheca Gallery, a vibrant centre of minimalist painting, opens at Fitzroy Street, St Kilda before relocating to Richmond in 1970.

Georges and Mirka Mora's Tolarno Galleries opens at Fitzroy Street, St Kilda.

The Museum of Modern Art New York's touring exhibition, *Two Decades of American Art*, opens at the National Gallery of Victoria and travels to the Art Gallery of New South Wales. It includes works by Jackson Pollock, Joseph Albers and Mark Rothko.

Aspects of New British Art 1967, organised by London's Institute of Contemporary Art for the British Council, opens at the Art Gallery of New South Wales and includes works by John Hoyland and Bridget Riley.

1968

Art Critic Clement Greenberg visits Australia on a lecture tour under the auspices of the Power Institute of Fine Arts, Sydney, giving lectures in both Sydney and Melbourne.

On 20 August 1968, the National Gallery of Victoria's new premises, designed by Sir Roy Grounds, opens at St Kilda Road.

The following day, 21 August 1968, *The Field* opens at the National Gallery of Victoria.

The Field travels to Art Gallery of New South Wales, opening 30 October 1968.