



Arthur Boyd

QUEENSLAND ART GALLERY

CONTEMPORARY AUSTRALIAN

PAINTINGS AND SCULPTURE

CONTEMPORARY AUSTRALIAN PAINTINGS
AND SCULPTURE FROM THE COLLECTION
OF THE QUEENSLAND ART GALLERY

This exhibition has been arranged with the definite intention in mind of bringing to the northern area a selection of contemporary Australian paintings and sculpture executed in the last twenty years. They are very representative of modern Australian painting, virtually up to the present day, but in order to represent different facets of the growth of contemporary art, some important artists were of necessity excluded and instead examples of different styles of painting were selected to give a fuller idea of the scope of this development of modern painting.

The series of still life paintings belong in feeling to the traditional school of contemporary art which had its roots in the cubism of Cezanne and the French Impressionist painters whose work was admired and advocated by a growing number of Australian painters between the two world wars. The colours the artist used are vivid and high in tone. Often these colours are put side by side on the canvas and form a different colour to the viewer—the artist, instead of mixing the colour first, has used his knowledge of the reaction of different colours on one another and left it for the audience to get an impression of a colour which, on closer inspection, proves to be two or even many colours side by side. One result is that the structure of a still life, such as Grace Cossington Smith's "Interior" is drawn in colour, as opposed to drawing a flat outline and filling it in with gradations of merging colour. At first, to an observer used to a painting "filled in" with flat areas of colour, the whole surface of the painting which is built up from blocks of colour seems broken and disjointed, but as the colours merge a sense of atmosphere and light makes a unity of the whole composition. Even to select a work which superficially seems more true as one would expect to see in reality, has quite surprising distortions which initially go unnoticed. The Margaret Olley for example, is a beautiful still life of an abundance of fruit on a table, immediately recognizable in subject but somehow possessing a skilful arrangement of shapes and colours one would rarely see casually looking at a basket of fruit on a table—the reason soon becomes obvious. The artist has placed various parts of her still life quite contrary to nature—the basket of fruit is tilted rather than sitting flat on the table—a deliberate distortion to make the best use

of showing the colourful fruit as part of a composition in colour, which makes it more than an unimaginative copy of a still life.

Generally speaking the still life and urban landscapes, colourful and pictorial as they are, fall into the earliest group of modern art from the last twenty years that have been selected for exhibition. They are self-contained, individual works, sometimes in a sense more local in style than the work that followed. In their own time they were new, challenging, and a great advance upon the stereotyped, academic painting of their day that had been in vogue for the best part of this century. The artists who painted these formed part of this modern movement in Australian art. They brought back ideas from overseas and caught the imagination of students and collectors alike. In the last twenty years communications have speeded up to be almost instantaneous, a painting reproduced in any of the great art centres is spread all over the world by a variety of media. In a sense art has become international and many of the boundaries of national identity have been lost — this is particularly true of the modern art of the last five years or so. A new style such as “op” or “pop” art in America develops and is immediately re-echoed by painters in almost every country. In some respects it makes our modern paintings that search for some identity through the Australian landscape and its people more appealing. Of recent years there has been a turning towards the stranger aspects of the inland and northern countryside and desire to capture some of its feeling. Initially, artists such as Drysdale then Nolan rediscovered the inland. Drysdale explored the dryness and desolation of the towns while Nolan painted the desert landscapes of the MacDonnell ranges as if he were trying to rediscover the very essence of the land itself, with its red rock mountains and seemingly never ending horizons under a hard blue sky. Almost imperceptibly he turned to legend to re-emphasise the strangeness and uncompromising nature of the land. His now famous Ned Kelly series of paintings are poetic evocations of a strange and lawless character, identified by his incongruous armour amongst a land which both harbours him yet is no part of him. It is almost as if by painting an idea, Nolan has come closer in feeling and mood than would have been possible had he painted merely what the eye could encompass yet the mind did not feel. Almost as a development of this desire to evoke the mood of the landscape, the modern painter has found some sympathy and response to the people closest to it and of recent years the artist has painted the aborigine both as part of his natural habitat and in transition to the European way of life. Drysdale, Jacqueline Hick, Clifton Pugh, Sam Fullbrook and Ray Crooke are only a few of the artists who have responded

to this theme very much with the same spirit as Lawson, Patterson and the Australian Impressionists wrote and painted epics of bush life at a time when it was passing from the Australian scene.

By far the most contemporary and international in feeling is the art of recent years. Vigorous and inquisitive it absorbs ideas from overseas, yet retains, it seems, much of its ebullient character. It has little of the national identity immediately ear marked by the landscapes or aboriginal paintings, indeed many of the artists such as Nolan, Boyd, Daws, James and Blackman are expatriate artists living in London returning only occasionally to visit their native Australia. Inevitably their art has become more international in feeling, its impact relies less on its origins amongst the Australian environment than on the artist's experience of art on an international level. Often these artists exhibit at Biennales or exhibitions which are impressive artistically and in the number of first rate artists they bring together from a variety of countries. Other artists such as Gleeson, Hessing, Kmit, Feuerring, Matthews, Molvig, Shillam and Hinder have either studied for some years overseas or have been part of the overseas scene and made their home in Australia of recent years. Like most new movements in art it is vigorous and refreshing in its desire to experiment and innovate both with ideas and techniques. Matthews uses ground paint and resin to give his paintings a richness of texture — in some respects this decorative intention is almost as important as the painting itself, and as with much of modern painting, one can admire this decorative design and love of colour and texture without looking for any meaning beyond the arrangement of non-objective shapes, as in Leonard Hessing's painting. Others seek to convey an idea or evoke a mood and Blackman's “Dream Estuary” and Daws “Mandala VI” are good examples of this emotive and intellectual type of art, where the decorative intention is secondary to the idea the artist wishes to convey. Diverse in its interests, and encompassing many different styles, its all is part of this growing movement of Australian art.

ROBYN HILL, *Assistant Director, Queensland Art Gallery*

CATALOGUE

PICTURE SIZES ARE GIVEN IN INCHES,
HEIGHT FIRST THEN WIDTH.

MARGARET OLLEY

Born in Lismore, New South Wales. She studied at the Central Technical College, Brisbane, before completing an honours diploma at the East Sydney Technical College. In 1949 she went abroad on an extended study tour in France, Spain, Portugal and Italy, spending some time at La Grande Chaumiere in Paris. She has been awarded numerous prizes in competitions and for some years was proprietor of an antique shop in Brisbane. Now a full-time painter, Miss Olley has reached an interesting and vital stage in her artistic development.

1 LEMONS AND ORANGES

Oil on synthetic wood panel $29\frac{1}{2} \times 39\frac{1}{2}$
Purchased 1964

GRACE COSSINGTON SMITH

Studied at Dattilo Rubbo's School in Sydney amongst a group of artists who became the first to introduce post-impressionist painting to Australia and the forerunners of the modern school of painting. Grace Cossington Smith studied in Europe from 1912-14. She was influenced by Cezanne. She has exhibited for many years in Sydney, both "one-man" shows and group and Art Society exhibitions.

2 INTERIOR

Oil on synthetic wood panel $36 \times 22\frac{7}{8}$
Presented by the Godfrey Rivers Trust 1958

ELISABETH CUMMINGS (born 1934)

Born in Brisbane and studied at the East Sydney Technical College from 1953-57; she won the New South Wales Travelling Art Scholarship in 1958 and studied in Florence, Paris, and London from 1958-61. Since then she has lived mainly in Florence but has had "one-man" exhibitions in Brisbane in 1963 and Sydney in 1965. She is at present living and painting in Paris.

3 JUNE

Oil on canvas $29\frac{3}{4} \times 36$
Purchased 1965



Margaret Olley *Lemons and Oranges 1*.

JACK CARINGTON SMITH (born 1908)

Born in Launceston and studied at the East Sydney Technical College and, under the New South Wales Travelling Scholarship, at the Royal Academy School, London. At present he is Head of the Fine Art Department, Tasmanian School of Art. Awarded many art prizes including the 1955 Woman's Weekly Portrait Prize, the 1963 Archibald Prize and the Helena Rubinstein Portrait Prize 1966. He is represented in all the State Art Galleries and in 1964 was made a Fellow of the International Institute of Arts and Letters, Geneva.

4 **STUDIO INTERIOR**

Oil on canvas 24 x 30 $\frac{1}{4}$

Presented by Sir James McGregor 1956

JEAN BELLETTE (born 1909)

Born in Tasmania and studied at the Hobart Technical College and later at the Julian Ashton School and the East Sydney Technical College before going overseas to study at the London Central School of Arts and Crafts, Westminster, under Meninsky and Gertler. Jean Bellette travelled through Italy, Yugoslavia, studying at La Grand Chaumiere, Paris, before returning to Australia. For some years now she and her husband, Paul Haefliger, have lived in Majorca, Spain. Awarded the Sulman Prize (twice), Commonwealth Prize and the Metro-Goldwyn-Mayer Prize. She has held "one-man" exhibitions frequently in Sydney and Melbourne.

5 **STILL LIFE**

Oil on synthetic wood panel 31 $\frac{1}{2}$ x 36 $\frac{7}{8}$

Presented by Godfrey Rivers Trust 1954

JEAN APPLETON (born 1911)

Born in Sydney and studied firstly at the East Sydney Technical College followed by a further three years at the Westminster School, London. After some time in Paris and Italy Miss Appleton returned to Australia in 1939 to begin teaching art. She taught at the Sydney Technical College and the Julian Ashton Art School until recently. Winner of the 1965 Portia Geach Memorial Award Prize—a portrait prize restricted to women artists.

6 **STILL LIFE**

Oil on synthetic wood panel 23 $\frac{7}{8}$ x 30

Presented by the Godfrey Rivers Trust 1954

GEORGE LAWRENCE (born 1901)

Born in Sydney and studied at the Julian Ashton Art School. For many years he was a commercial artist, painting in the weekends but since 1940 has devoted most of his time to landscape painting. In 1949 he was awarded both the Wynne Prize for landscape and the Crouch Prize and from 1951-52

he furthered his studies in London and Paris, exhibiting in the Leicester Galleries, London. He has held several "one-man" shows in Sydney, Brisbane and Adelaide, and is represented in five of the State galleries, and in galleries in England, America and France. He is primarily a painter of urban landscapes.

7 NARROW STREET, BATH

Oil on composition board $23\frac{1}{8} \times 30$
Purchased 1955

DONALD FRIEND (born 1915)

Born in New South Wales and studied at the Royal Art Society School and later under Dattilo Rubbo. From 1935-36 he attended the Westminster School, London, but dissatisfied, travelled to Nigeria, where he spent a fruitful two years before returning to Australia at the outbreak of World War II. Appointed official war artist. He won a Flotta Lauro Travelling Art Scholarship and stayed in Italy. He has visited Europe twice since 1943 and gained a considerable reputation from his exhibitions there. He is represented in all principal Australian galleries and in some important overseas collections. At present he is living and painting in Sydney.

8 HILL END BACCHANAL

Oil and ink on synthetic wood panel $12\frac{1}{4} \times 14\frac{1}{4}$
Purchased 1951

FRANCIS LYMBURNER (born 1916)

Born in Brisbane and studied there before being drawn to Sydney. His early drawings of animals in Taronga Park Zoo were much admired and were published in book form in 1946. The next twelve years were spent abroad mainly in London. His fascination with depicting movement and the immediate quality of his subject led to a blurring and distorting of the outline of his figures in an effort to suggest this. At present living in Sydney.

9 FIGURE ON THE BEACH

Oil on canvas laid on synthetic wood panel $11\frac{1}{2} \times 23\frac{3}{8}$
Purchased 1965

SALI HERMAN (born 1898)

Born in Zurich, Switzerland; the eleventh child of a large family he had little opportunity to get his art training easily but managed to spend two years studying in Paris and a further two years after his return to Zurich in 1916. For the next fourteen years he became an art dealer and travelled in France, Spain, Belgium, Holland, Germany and Italy before coming to settle in Australia. In 1938 he settled in Sydney and acquired a reputation for his paintings of slum areas. He was appointed an official war artist during World War II. Awarded the Wynne Prize 1944, 1965; Sulman Prize 1946, 1948; H. C. Richards Memorial Prize 1958; McCaughey Prize

1959; as well as numerous art prizes in provincial centres. Represented in most State galleries.

10 OLD SYDNEY

Oil on canvas laid on composition board 25×33
Purchased 1956

NOEL COUNIHAN (born 1913)

Born in Melbourne. A realist painter, caricaturist and draughtsman, he studied at the Melbourne National Gallery School. Travelled and studied overseas from 1949-1952. Exhibited in London, Copenhagen, Warsaw and Leipzig, and with group exhibitions which toured New Zealand, Canada, and South-East Asia. Awards have included the "Australia at War" National Competition 1945, the Albury Prize 1948, the Crouch Prize 1956, 1957, and the McCaughey Prize in 1958. Belongs to the school of social realist painters.

11 PUB TALK

Oil on synthetic wood panel $35\frac{1}{2} \times 53\frac{1}{2}$
Purchased 1963

JACQUELINE HICK (born 1919)

Born in Adelaide and studied at the South Australian School of Arts before spending three years in Europe—London, Paris and Naples. She teaches art at the South Australian School of Arts and at the Adult Education Centre, University of Adelaide. She has held "one-man" shows in most Australian capitals, is represented in all the State art galleries and has been included in all major overseas exhibitions of Australian art. Winner of numerous art awards. Her sympathy with the people of the outback and the land in which they live has given rise to a series of arresting paintings.

12 DOG REST

Oil on synthetic wood panel $24 \times 37\frac{3}{4}$
Purchased 1965

CLIFTON PUGH (born 1924)

Born in Melbourne and studied at the National Gallery School from 1948-50. The following year he settled in the bush at Cottles Bridge, and since 1955 has had numerous "one-man" and group shows in Brisbane, Sydney, Melbourne and Adelaide. His paintings have been included in major overseas exhibitions including "4 Arts in Australia" which toured South-East Asia in 1962, "Australian Paintings" shown at the Tate Gallery, London, in 1963, and "Australian Painting Today", which toured Australia and Europe in 1964. He was awarded the Rubinstein Travelling Art Scholarship and was overseas from 1958-61. His work is represented in all the Australian State art galleries and many private collections.

13 SEA FRONT, BROOME

Oil on synthetic wood panel $35\frac{5}{8} \times 47\frac{5}{8}$
Purchased 1964

SAM FULLBROOK (born 1922)

Born in Sydney and studied at the National Gallery School, Melbourne. From 1950 he began to travel round Queensland, painting in the Ingham, Mackay and Maroochy River districts, then for some years he had a studio on the north-west coast at Pitgangoora, the main camp of the McLeod Native Co-operative. For a brief interlude he moved back to Sydney before returning in 1962 to set up camp on the Darling River. In 1964 he was awarded the Wynne Landscape Prize. He is represented in the principle Australian State galleries. His paintings combine a poignant, lyrical response to his subject with an unusual soft deep colouring.

14 DEATH IN THE AFTERNOON

Oil on canvas 25 x 30
Purchased 1961

RAY CROOKE (born 1922)

Born at Auburn, Victoria, and studied at the Swinburne Technical College in 1937 and recommenced in 1944 under the rehabilitation scheme. In 1947 he went to live on Thursday Island for two years and since has established himself as a landscape painter of the north. A full-time painter, he is represented in all the State art galleries, and has had "one-man" shows in all the Australian capital cities and in London in 1964. At present living at Yorkey's Knob, near Cairns.

15 SUNRISE, ALBION HOTEL, NORMANTON

Oil on synthetic wood panel 29 $\frac{5}{8}$ x 47
Purchased 1962

SIDNEY NOLAN (born 1917)

Born in Melbourne and studied at the National Gallery School. He was a foundation member of the Contemporary Art Society which became the spearhead of the modern movement in Sydney in the 1940's. His fascination with the outback led to a series of paintings which established him as one of the most important of Australia's contemporary artists. Since 1953 he has lived overseas mainly in London. In 1956 he was awarded a scholarship by the Italian Government and in 1958 went to the United States under a Harkness Fellowship. He has also travelled in the near East, India, Japan, North Africa and Egypt. He is represented in all Australian State galleries, and many important overseas collections.

16 DARLING RIVER

Oil on synthetic wood panel 30 x 35 $\frac{7}{8}$
Purchased 1953

LLOYD REES (born 1895)

Born in Brisbane, and studied at the Brisbane Technical College before moving to Sydney in 1917. In 1923 he went overseas for a year studying



Leonard Hessing *Middle Cove, Yellow Spring* 28.

in London and Rome, resulting in his becoming increasingly interested in the use of oils. He has a classical and harmonious manner of painting. An extremely thorough and skilful draughtsman he has developed the drawing media as a field on its own, and this is reflected in the sound and painterly construction of the landscapes he paints.

17 THE COAST NEAR KIAMA

Oil on canvas $35\frac{1}{4} \times 46\frac{5}{8}$

Purchased 1955

ARTHUR BOYD (born 1920)

Born at Murrumbidgee, Victoria. Arthur Boyd is one of a family distinguished in Australian art. He studied first with his grandfather, Arthur Merric Boyd, and for some years operated a pottery with his brother-in-law, John Perceval, making pottery, tiles and also ceramic sculptures — one work was commissioned in the 1930's for the Olympic Swimming Pool, Melbourne. Since 1959 he has lived in London. In 1963 he designed the decor and costumes for the Elektra Ballet at Covent Garden and later at the Metropolitan Opera House, New York.

18 MORNING LANDSCAPE

Oil on prepared cloth and synthetic wood panel $35\frac{1}{4} \times 35\frac{3}{8}$

Purchased 1965.

LAWRENCE DAWS (born 1927)

Born in Adelaide where he studied architecture and geology. After doing survey work with an oil company in New Guinea he studied at the National Gallery School, Melbourne, from 1950-53. In 1957 he was awarded the Italian Travelling Scholarship and spent the next two years working in Rome. He has held "one-man" shows in all Australian capital cities, in 1959 at La Salita Gallery, Rome, in 1962 at the Mattheisen Galleries, London, and in 1966 held a major retrospective exhibition at the Adelaide Festival of Arts. He has been included in numerous important group shows overseas and since 1959 has divided his time between Adelaide and London. Visited the United States and Soviet Union 1961-62.

19 MANDALA VI

Oil and canvas collage on synthetic wood panel $48 \times 59\frac{1}{2}$

Presented by Queensland Art Gallery Society 1963

MICHAEL KMIT (born 1910)

Born in Poland and studied at the Academy of Fine Arts, Cracow. Until 1939 was Professor of Art in the Academie Moderne, Poland. He painted in Paris for a time and his work retains some reminiscence of Chagall and the Paris school before the war. In 1949 he arrived in Sydney and during the time he lived there his work received much attention and in 1953 he was awarded the Blake Prize. In 1958 he settled in California and had several "one-man" shows throughout the U.S.A. and California.

He was awarded the 1964 Stockton Art League Prize for religious painting. In 1965 he returned to Australia and is now living and painting in Sydney.

20 FELLOW ARTIST

Oil on canvas 28½ x 22½

Presented by the Queensland Art Gallery Society 1964

JAMES GLEESON (born 1915)

Born in Sydney and studied at the East Sydney Technical College and the Teachers' Training College. Taught art in schools and from 1945-46 was a Lecturer in Art at the Sydney Teachers' College before being appointed Art Critic for the Sydney "Sun" in 1949, and the "Sun-Herald" in 1962. He has travelled to Europe and America three times since 1947. His work is represented in most Australian State galleries and he has held "one-man" shows in most capital cities and London.

21 ICARUS FALLEN

Oil on synthetic wood panel 23½ x 29½

Purchased 1964

MAXIMILIAN FEUERRING (born 1896)

Born in Poland and studied at the Academy of Fine Arts in Rome. Lived in Paris and Warsaw before settling in Sydney in 1950. Represented in numerous exhibitions in Europe, America and Australia, including the 1961 Biennale at Sao Paulo. Winner of the 1963 Transfield Art Prize in Sydney. The opalescent colours he delights in using are given further brilliance by being set against a black background.

22 AUTUMN COMES

Polyvinyl acetate on synthetic wood panel 36 x 48

Purchased 1964

MERVYN MORIARTY (born 1937)

Born in Brisbane and studied at the Central Technical College, Brisbane. Worked as a window display artist and now conducts his own art school and works as a full-time artist. Recently he has held "one-man" exhibitions in Adelaide, Sydney and Brisbane.

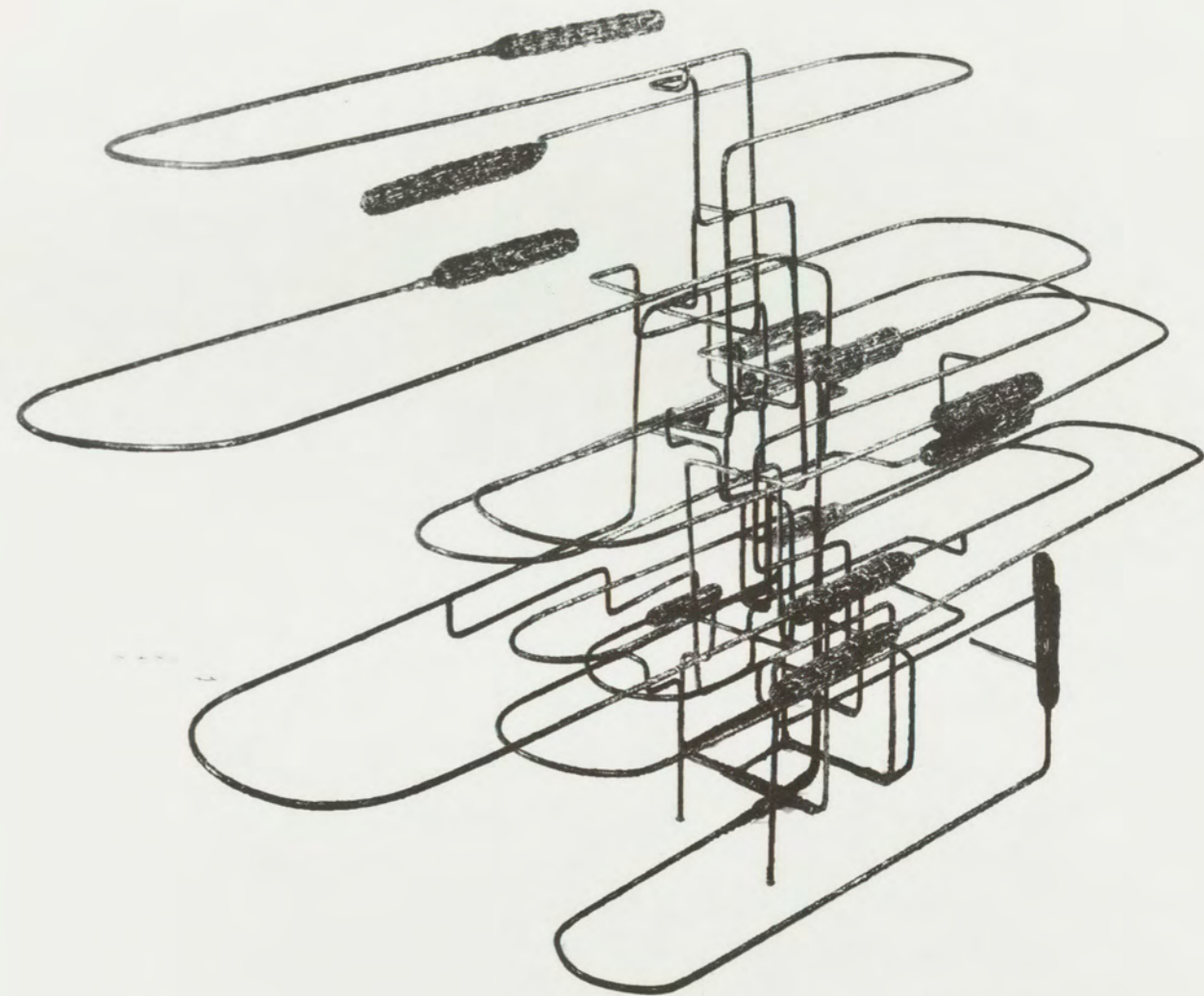
23 LANDSCAPE

Oil on synthetic wood panel 12¼ x 29

Purchased 1962

LOUIS JAMES (born 1920)

Born in Adelaide, Louis James received no formal art training. After war service 1940-45 he began painting and for the next fifteen years he worked and exhibited in Europe, while living in London. By the time the first Australian exhibition of contemporary art was held at the Whitechapel Gallery



Margel Hinder *Diatropic 30*.

in 1961, he was already firmly established as an artist in London and had held numerous exhibitions there and in the provinces. He has been included in numerous important group exhibitions and "one-man" shows in Europe and Australia. Since 1964 he has lived in Sydney.

24 **RED MIRAGE**

Oil on canvas 30 x 40

Presented by Queensland Art Gallery Society 1965

NEVILLE MATTHEWS (born 1930)

Born in Ayr, Queensland, and studied at the Central Technical College, Brisbane and later with Jon Molvig. In 1962 he won an award at an International Fine Arts Competition in Saigon. In recent years he has had "one-man" shows in Melbourne and Brisbane and has been included in group shows in Brisbane, Sydney, Melbourne and Adelaide. His work was included in the overseas exhibition of "Australian Painting Today" in 1964. At present overseas, until recently he was designer and studio manager for T. C. Beirne Ltd., Brisbane. His work is represented in private collections in Australia, England, France, America and Switzerland.

25 **STOCKMAN**

Ground colour and resin on synthetic wood panel 48 $\frac{1}{8}$ x 60 $\frac{1}{8}$

Purchased 1961

CHARLES BLACKMAN (born 1928)

Born in Sydney and studied at the East Sydney Technical College. In 1950 he began painting full time and in the next ten years held fifteen "one-man" shows in all Australian State capital cities. In 1960 he was awarded the Helena Rubinstein Travelling Scholarship and went to London where he was represented in the Whitechapel "Australian Painting" exhibition, the Biennale de Jeunes, Musee d'Art Moderne, Paris and the Mattheisen Gallery, London. Since then he has been included in all important overseas exhibitions and his work is represented in all the principal Australian State galleries and major private and overseas collections.

26 **DREAM ESTUARY**

Oil on canvas laid on synthetic wood panel 36 $\frac{3}{4}$ x 37 $\frac{3}{4}$

Purchased 1966

JON MOLVIG (born 1923)

Born in Newcastle, N.S.W. After discharge from the army he studied art at the East Sydney Technical College. Left Australia late in 1949 to study art in England and Europe, returning to Australia in 1952. A few years later he began his own art school in Brisbane which he still conducts. Winner of the 1961 Transfield Art Prize, the 1963 Perth Prize, the 1964 David Jones Annual Art Prize, Brisbane, the 1966 Corio Whisky Prize,

Geelong, the 1966 Archibald Portrait Prize with a portrait of fellow artist, Charles Blackman. Primarily a figurative painter in a semi-abstract manner.

27 STREET CROSSING ARRANGEMENT

Oil on synthetic wood panel 36 x 48½

Purchased 1957

LEONARD HESSING (born 1931)

Born in Roumania and studied with Fernand Leger in Paris in 1950, otherwise self-taught. Graduated in architecture at the Sydney University in 1958, and from 1958-62 lectured in art and architecture at the University of New South Wales while continuing to paint and sculpt. Since 1962 has been a full-time painter. Included in many group shows and important overseas exhibitions. He has travelled extensively in Russia, the Middle East, and the Mediterranean Islands and has an interest in the archaeology of the Minoan civilization. At present he is living and painting in Sydney. Founded the "Atoll Group" in 1957.

28 MIDDLE COVE, YELLOW SPRING . . . THE ILLUSION OF PLACE No. 1

Polyvinyl acetate on synthetic wood panel 54¼ x 64¼

Presented by Queensland Art Gallery Society 1961

KATHLEEN SHILLAM (born 1916)

Born in Torquay, England, and apart from studying drawing at the Central Technical College, Brisbane, is self-taught. From 1961-63 toured Europe with her husband, sculptor Leonard Shillam. They lived in Athens, Florence and London, studying at the Accademia delle Belle Arte and the Istituto Statale d'Arte, Florence, and working in the bronze foundry of the Royal College of Art, London. Since 1949 has held "one-man" exhibitions regularly in Brisbane. Works in a variety of media — stone, concrete, wood, ceramics, bronze and various plastics.

29 BULL

Copper sheeting and coloured polyvester resin

Purchased 1965

MARGEL HINDER (born 1906)

Born in New York and studied at the Albright Art School, Buffalo, at New York and Boston, before studying with Emil Bistram in New Mexico and Eleonore Lange in Sydney. Became an Australian citizen in 1939 after coming to Sydney with her husband in 1934. Represented in principal Australian galleries. Awarded third prize in the 1953 International Sculpture Competition "The Unknown Political Prisoner."

30 DIATROPIC

Mobile sculpture, welded metal

Presented by Godfrey Rivers Trust Fund 1962

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