

CONTEMPORARY NORDIC ART

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COLLECTION OF
MODERN ART HAS BEEN
BROUGHT TO AUSTRALIA BY
THE PETER STUYVESANT
TRUST



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FOREWORD

Some years ago, I arranged with the four Scandinavian countries to send Australia a comprehensive exhibition of their Arts, Crafts and Industrial Design, and this is currently touring Australia through 1968, showing at the State Galleries.

There are no paintings included, so it is with considerable and added pleasure that the same State Galleries welcome *Contemporary Nordic Art* arranged and circulated by the Peter Stuyvesant Trust as part of its program to advance artistic and cultural standards.

The Exhibition comprises a total of ninety-nine paintings from Denmark, Finland, Iceland, Norway and Sweden and will complete the widest and most concentrated exposure of the arts of the Scandinavian countries ever shown in Australia.

Contemporary Nordic Art happily opens its Australian tour in Adelaide at the time of the Festival of Arts and from there moves to Perth, Melbourne, Hobart, Sydney, Newcastle and Brisbane.



Hal Missingham,
Director,
Art Gallery of New South Wales,
Sydney.
February 26, 1968.



THE PETER STUYVESANT TRUST

The Peter Stuyvesant Trust for the Development of the Arts was established in 1963 and brought its first exhibition into Australia in 1964.

Since then, the Trust has widened its scope to benefit the arts generally. Its first exhibition, shown initially during the 1964 Festival of Arts, then throughout Australia, comprised a collection of abstract paintings, commissioned from a number of leading young artists. This collection, originally 49 canvases, has grown to 150. They hang in a modern cigarette factory in Zavanaar, Holland.

Other contributions were the magnificent bronzes of the "Rodin and his Contemporaries" collection and the London Symphony Orchestra, in association with the Australian Broadcasting Commission and the British Council.

Exclusive donor to the Trust is the American Cigarette Co. (Overseas) Pty. Limited, and the Board of Trustees comprises Messrs. R. A. Irish, R. F. W. Watson, J. W. Hughes and G. H. Hawkes (executive-director).

Objects of the Trust are:

- (a) To advance artistic and cultural standards generally by the promotion of the fine arts of music, painting, sculpture and drama.
- (b) To advance artistic appreciation by the provision of public exhibitions and collections of paintings, sculptures, antiques and objects of art.
- (c) To advance cultural interest by bringing forms of cultural activity to Australia for public performance including orchestras, opera companies, vocalists, instrumentalists and other musicians.
- (d) To develop and encourage creative talent by inviting or commissioning painters, sculptors, writers and composers to submit original works for competition and/or public exhibition and/or purchase by the Trust.

Important international collections of sculpture, paintings, French tapestries, British paintings, a magnificent group known as "Art in the Space Age," 150 famous French drawings and a further selection from the Peter Stuyvesant Collection of Abstract Paintings, are among other exhibitions being arranged for appearance in Australia in the next few years.



DENMARK

The close of the 1930's was an eventful period in Danish art. During those years, the abstract idiom gained a foothold in Denmark in earnest. This happened thanks to a number of young artists who have now been for several years among our modern classicists. Let us merely mention Richard Mortensen, Carl-Henning Pedersen, Asger Jorn, Egill Jacobsen and Ejler Bille.

During the Second World War, and in the years immediately following, these artists developed into mature personalities, each possessing individually distinct features. Though united in their disavowal of directly naturalistic representation, yet they have each pursued very divergent paths.

Initially, they all strived for a purely spontaneous form of expression, inspired partly by the art of primitive peoples, but also by the deep inclination of surrealism towards instinctiveness and automation.

Towards the close of the 1940's, Mortensen broke away from the spontaneous fraternity. He restrained the whimsicalities and their intensely accentuated haphazardnesses. He created a non-figurative painting dominated by geometrical figures and strictly disciplined regularity. The front was broken, but the split resulted in a fruitful debate and, in pictures which are valued highly in Denmark.

Side by side with Mortensen, Carl-Henning Pedersen has come to the fore as one of our most significant contemporary artists. But, for him, the intellectual and idiomatic rules of pictorial representation have never been of vital importance. He is a dreamer and a fabulist—a romantic who peoples his fairyland universe with strange animal and human shapes. He creates golden castles, sparkling suns and smiling moons. He is a magician who is swayed by the imagination.

Many talented artists followed in the abstract wake of the little pioneer group and, among these people, Richard Winther has long attracted vigilant attention. He is an experimenter striving to find himself. He is sensitive without being diffuse—he is impressionable without being flaccid. He has obtained his motifs from near at hand and from afar off, and his form of idiom has been quite variable. For a time, he conformed to the severity of the Mortensen dictum, but lately he has abandoned geometry and uncompromising non-figuration.

From notes by Bertel Engelstoft.



FINLAND

In 1967, Finland celebrated the 50th anniversary of her national independence. During this period, Finnish art underwent a very strong revival. Art in Finland has boldly broken out of the shell of its former national isolation and opened up to influences from abroad.

Thus, Finnish art has taken on a diverse, cosmopolitan appearance—to the extent, indeed, that its national character, properly speaking, is not easy to perceive. To the foreign viewer, this native Finnish, or rather Finno-Scandinavian character, is likely to be expressed most strikingly through a distinctive use of color.

Foreign influence arrived in Finland, as in the majority of the countries that took part in the war, at a fairly late date; and it was not until the 1950's that they began to assert themselves with full force. From Paris came the geometric non-figurative trend which, immediately after reaching Finland, took firm root in the artistic soil. Late products of this trend are represented in this exhibition by the clean-toned paintings of Goran Augustson (b. 1936).

One strong side of this stylistic trend is the fact that it compelled the artist to concentrate on the development of highly perfected technical skills which, during the preceding period when art materials were extremely hard to come by, had been more or less neglected.

The most revolutionary changes to take place in Finnish art were wrought by the new currents that swept into the country at the turn of the decade, among the most conspicuous of which were "spontainism," "tachism," "informalism" and "neo-figurativism." Their influence on the art of Finland might be likened to a landslide, powerful in impact but also largely transitory.

In any event, these various stylistic trends placed at the disposal of Finnish artists numerous new technical and material resources which, at least in the beginning, excited them greatly. Form was freed from rigid geometric surface patterning and there was a return close to the familiar expressionist style of painting.

The extreme dissolution of form never, however, gained favour in this country; and thus a whole new generation of painters came to the fore with control of form which they bound to a personal manner of expression.

Examples represented in this exhibition are Kauko Lehtinen (b. 1925) and Vieno Orre (b. 1928), whose works derive from nature and come close to being classified as "neo-figurative."

The interest of the latest crop of Finnish artists is directed especially to neo-realism and Pop art, which afford opportunities for the depiction in novel ways of the visible realities of life. So far, though, the pursuit of these trends has shown little vigour and, by contrast, it would seem as if Finnish art were now undergoing a period of peaceful work and meditative application.

It goes without saying that, alongside all the new things, the established artists are continuing as before on realistic and abstract bases, and responding to different influences in different degrees.

From notes by Kaarlo Koroma.



ICELAND

Iceland is the outpost of Scandinavia in the West, long remote and lonely in the middle of the Atlantic. It is a small nation that boasts a considerable contribution to Western culture.

Through the country's isolation, for a long time its visual art took, in many ways, its own turn. Painting in the continental sense went largely unnoticed until late in the 19th century. Arts and crafts, however, flourished and romanesque trends survived almost to this day.

At the turn of the century, changes were sudden and final in every sphere of life in Iceland. The long isolation was broken. Somewhat later than elsewhere, the arts and crafts gave way under the onslaught of the industrial and technical era. Painters and sculptors emerged who, a few decades earlier, would have become excellent wood-carvers or silversmiths, and they embrace the age-old heritage of continental art like a long-lost friend.

The Icelanders have enthusiastically experimented in the major trends of European art of this century. For better or worse, national characteristics in art are going or gone—individuals and their differences still remain. And yet—Iceland is a cool dazzle of colors, and brightness of color may be called a national characteristic.

From notes by Kjartan Gudjonsson.



NORWAY

It was primarily Edvard Munch who brought the new dimension of freedom and subjectivity to the art of painting in Norway. His strongly personal style, however, was more an inspiration and incentive than a fashionable model for the younger painters. Even in the post-Munch period, Norwegian painting perpetuated an older tradition.

Natural romanticism depicted in Norwegian landscape painting originates in the early 19th century, and the social conditions in urban surroundings expressed in paintings of the 1930's establish a direct ancestry with the experimental naturalism of the 1880's.

At the same time, one is aware that trends in modern European painting influence the largely figurative form favoured by Norwegian artists even after the mid-forties.

French post-impressionism, fauvism and cubism, German expressionism and primitivism, and international surrealism also appear in Norwegian art during the first four decades of this century, but mostly as ferments and creative impulses and only rarely in their pure form.

It is only over the past 15-20 years that a change has occurred. During these years, Norwegian painting has been radicalized so comprehensively that it is tempting to speak about a complete departure from the figurative tradition.

The annual state-supported art exhibition (Høstutstillingen) which has been the chosen rendezvous of Norwegian painters, sculptors and other artists since 1884, has only changed character within the past four to five years and is at present ruled by abstract and non-figurative expressions, particularly in painting. The chasm may, nevertheless, not be as wide as it may seem.

The starting-point and the inspiration for the majority of Norwegian painters, including those type-cast as more radical and experimental, is still Nature; a great number of them, also among the younger generation, have a "naturalistic" past. The oldest of the five Norwegian artists at this exhibition, Ragnhild Langmyr, has only recently changed to an abstract form-language and has, over here, kept her mellow coloring in grey and her definite rhythmic.

Arne Stomne is still the poet of nature, even if the influence of nature is only discernible in his soft and delicate color compositions. A similar interpretation may refer to the somewhat older Arne Breidvik.

Ole M. Bakken, too, has only gradually moved towards the pure abstraction. Only a typical member of the young generation of the 1960's, Knut Rose, may be said to express a new attitude to painting through his fully abstract approach.

Some of the young artists of today indicate a return to the figurative art, partly inspired by the art of former times. This is where Norwegian painting takes its stand at present: it is, without doubt, a complicated situation to which only time can bring a sense of order.

From notes by Leif Ostby, Chief Curator of the National Gallery of Oslo.



SWEDEN

They say that Swedish art has a special character and, to many people, this character is the same as a kind of romanticism where the contact with Nature in different ways is obvious in the lyrical obsession and ecstatic sharpness.

At the beginning of the century, this could be found specially in artists like Ernst Josephson and Carl Fredrik Hill, who both belonged to a French landscape tradition, but liberated themselves from it during the process of mental illness and went to new, more abstract visions.

Today, many years later, we find a situation much the same. The abstract expressionism during the fifties was succeeded by the Swedish equivalent of the Pop art movement in the beginning of the sixties. This meant a return to a strong reality, even though there were doubts underneath the photographically descriptive surface.

This Contemporary Nordic exhibition introduces some Swedish artists who have gone a step farther and seized the surface as a possibility either to accept and develop into an independent thing or to reject and reveal.

Philip von Schantz is conscious that the bounds of what we call Reality are a little steady, and he proves it to the viewer by different illusionistic movements when he attacks the canvas.

Stefan Teleman is more apt to acknowledge the surface as the firm point among effects of material and light movements, all the time creating new images that give the surface new appearances.

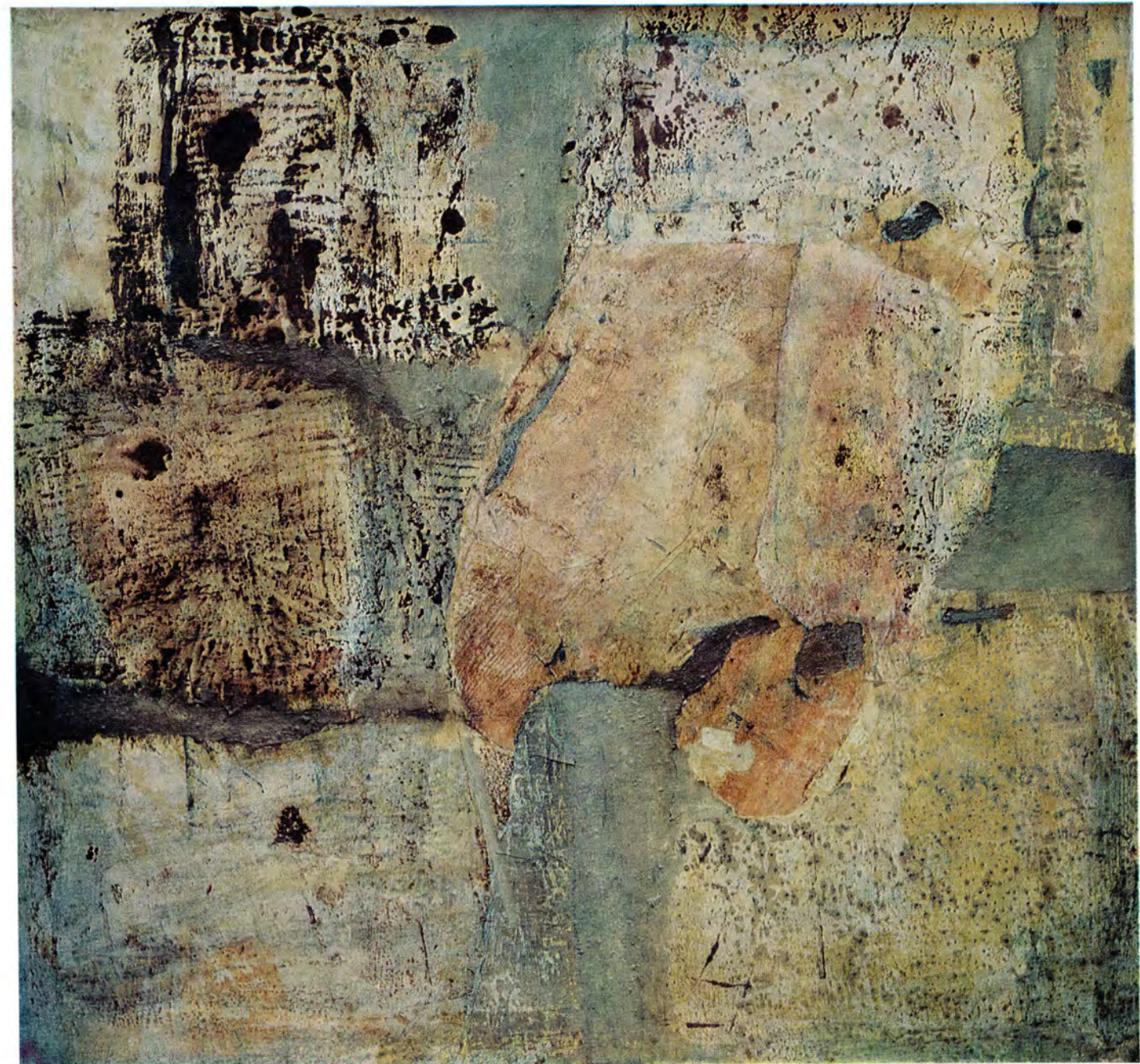
Björn Eneroth and Ulrik Samuelson work together with their art of the surface (supremati) and mix their personalities into confusion in order to prove that art should be free from character (of the artist) and "pure" in an almost photographically objective way; but that, at the same time, it should contain elements of mystery.

Börje Svensson goes farther than these other artists back to a Pop art tradition, but has changed it into a partly abstract and very sensuous art. The surface and its problems interest him less: it is with volume and three-dimensionality that he works in his lyrically obvious painting.

In their different ways, these five painters show affection for an atmosphere and attachment to a tradition which are Swedish.

From notes by Beate Sydhoff.

Ole M Bakken: Spring (Cat. No 64) Norway





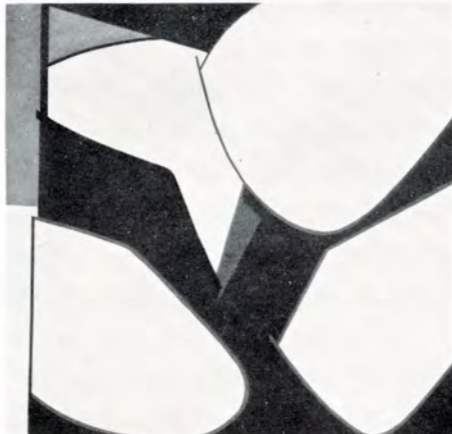
Kauko Lehtinen: A Mirror (Cat. No 33) Finland



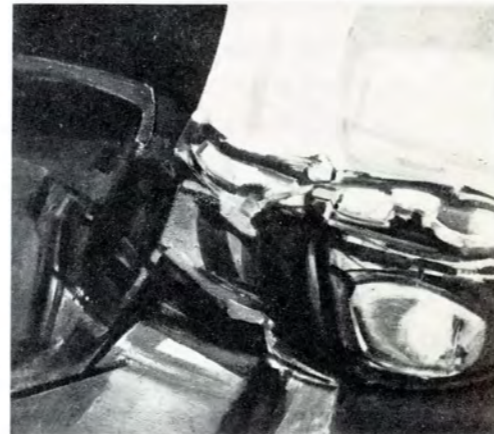
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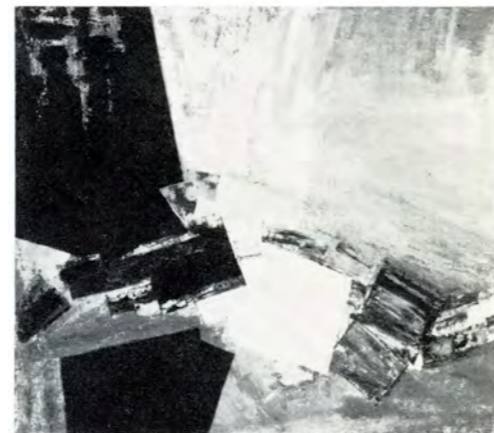
71



93



47



59



76



81



98



Carl-Henning Pedersen: *The Blue Hour of the Sea* (Cat. No 13) Denmark



LIST OF PAINTINGS

DENMARK

RICHARD MORTENSEN, b. 1910

- 1 Polychrome wood relief, No. 2. 1960 16½" x 10¼".
- 2 Polychrome wood relief, No. 5. 1960 16½" x 10¼".
- 3 Polychrome wood relief, No. 7. 1960 18" x 12".
- 4 Polychrome wood relief, No. 9. 1960 16½" x 10¼".
- 5 Polychrome wood relief, No. 10. 1960 16½" x 10¼".
- 6 Polychrome wood relief, No. 11. 1960 16" x 9¾".
- 7 Polychrome wood relief, No. 12. 1960 16" x 9¾".

CARL-HENNING PEDERSEN, b. 1913

- 8 Blue winged-horse, 1966 Oil, 35½" x 43¼".
- 9 The blue hour, 1966 Oil, 46⅝" x 38⅝".
- 10 Horse of the sea, 1966 Oil, 35½" x 43¼".
- 11 The riddle of the sea I, 1966 Oil, 43⅜" x 35⅜".
- 12 The riddle of the sea II, 1966 Oil, 43⅜" x 35½".
- 13 The blue hour of the sea, 1967 Oil, 63¼" x 81".
- 14 Heavenward flight, 1967 Oil, 48" x 40¼".

RICHARD WINTHER, b. 1926

- 15 The red girls, 1964 Oils on linen, 21⅝" x 54¾".
- 16 Sweet madness (Tendre folies), 1965 Oils on masonite, 48" x 45½".
- 17 It starts here, 1965-66 Oils on linen, 26¾" x 31½".
- 18 The girls of Stockholm, seven visions of a hermit, 1965-67 Oils on linen, 26¼" x 38¼".
- 19 Thorvaldsen cutting (Television work), 1966-67 Oils on linen, 26⅜" x 30¼".
- 20 The second 360° painting, 1967 Oils on linen, 16" x 72¾".
- 21 The round tower VI, 1967 Oils on linen, 26⅜" x 26⅜".



FINLAND

GORAN AUGUSTSON, b. 1936

- 22 Red surface 1966 Oil, 47¼" x 55".
- 23 Partition II 1967 Oil, 51¼" x 51¼".
- 24 Duo 1967 Oil, 29¼" x 19¾".
- 25 Round forms 1967 Oil, 40¼" x 57".
- 26 Scale II 1967 Oil, 39½" x 51".

YNGVE BACK, b. 1904

- 27 A white chair 1961 Oil, 32" x 39½".
- 28 A shed 1963 Oil, 32" x 39½".
- 29 Inside of the woods 1964 Oil, 35¼" x 45¾".
- 30 Girl in the car 1964 Oil, 32" x 39½".
- 31 Rush 1964 Oil, 32" x 39½".

KAUKO LEHTINEN, b. 1925

- 32 A girl 1967 Acryl, 41½" x 29⅝".
- 33 A mirror 1967 Mixed tech., 29⅝" x 41½".
- 34 Old coins 1967 Acryl, 29½" x 41¼".
- 35 A trip 1967 Acryl, 36¾" x 29½".
- 36 A family tree 1966 Acryl, 25½" x 36¼".

VIENO ORRE, b. 1920

- 37 Arrangement 1967 Oil, 43⅝" x 59¼".
- 38 Two figures 1967 Oil, 55½" x 41¼".
- 39 A resting figure 1967 Oil, 25¾" x 34⅜".
- 40 One who sails 1966 Oil, 33⅜" x 43½".
- 41 A sitting figure 1966 Oil, 37⅜" x 27½".



ICELAND

JON ENGILBERTS, b. 1908

- 42 Spring thaw Oil, 39⅜" x 27⅝".
- 43 Absinth Oil, 39½" x 27⅝".
- 44 Iceland Oil, 27⅝" x 39½".
- 45 The blue dream Oil, 39⅜" x 27⅝".
- 46 Revolution Oil, 27⅝" x 39⅛".
- 47 Wintermystique Oil, 30½" x 42¼".
- 48 The milky way 27⅝" x 39½".
- 49 Uranium Oil, 27⅝" x 39½".
- 50 After the storm Oil, 27⅝" x 39½".

BENEDIKT GUNNARSSON, b. 1929

- 51 Land in the evening Oil, 49½" x 55¾".
- 52 Summer land Oil, 15¾" x 23¾".
- 53 Sea and fire Oil, 25½" x 25½".
- 54 Land Oil, 15¾" x 23¾".
- 55 Land Oil, 25½" x 25½".
- 56 Evening Oil, 21½" x 31½".
- 57 Land of fire Oil, 23½" x 34⅝".
- 58 Autumn Oil, 23½" x 34½".

JOHANNES JOHANNESON, b. 1921

- 59 Gust of wind Oil, 43¼" x 47¼".
- 60 Embers Oil, 27⅞" x 31¾".
- 61 Rhythm Oil, 29½" x 43½".



NORWAY

OLE M. BAKKEN, b. 1920

- 62 Autumn, 1967 Collage, 35½" x 39½".
- 63 Composition, 1967 Collage, 35½" x 39⅝".
- 64 Spring, 1967 Collage, 35¼" x 37⅜".
- 65 Composition in Red, 1966 Collage, 39½" x 59".

ARNE BREIDVIK, b. 1914

- 66 The Window, 1967 Tempera, 31" x 39½".
- 67 By the sea, 1967 Tempera, 30" x 45".
- 68 Night, 1967 Tempera, 27" x 40".
- 69 Dawn, 1964 Tempera, 26" x 32⅜".

RAGNHILD LANGMYR, b. 1907

- 70 Joken, 1967 Oil, 58½" x 41½".
- 71 By the sea, 1967 Oil, 38½" x 34½".
- 72 Symbolic theme, 1967 Oil, 49¼" x 33½".
- 73 Theme, 1966 Oil, 33½" x 49¼".

KNUT ROSE, b. 1936

- 74 Fracture, 1967 Acryl on canvas, 56¾" x 46½".
- 75 Sailing, 1967 Acryl on canvas, 45¾" x 45¾".
- 76 To A. R., 1967 Acryl on canvas, 35" x 45½".
- 77 To the brothers Montgolfier Acryl on canvas, 35½" x 39½".

ARNE STOMNE, b. 1918

- 78 The valley of Aamot, 1966 Oil and tempera, 53⅞" x 39¼".
- 79 Objects in a room, Oil and tempera, 54¾" x 53".
- 80 Red Room, 1964 Oil and tempera, 31⅝" x 35⅝".
- 81 Fourposter-bed, 1965 Oil and tempera, 49¾" x 42⅞".



SWEDEN

BJÖRN ENEROTH, b. 1937 and
ULRIK SAMUELSON, b. 1935

- 82 Supremati 1, 1967 Mixed material, 48" x 48".
- 83 Supremati 2, 1967 Mixed material, 48" x 48".
- 84 Supremati 3, 1967 Mixed material, 48" x 48".
- 85 Supremati 4, 1967 Mixed material, 48" x 48".
- 86 Supremati 5, 1967 Mixed material, 48" x 48".
- 87 Supremati 6, 1967 Mixed material, 48" x 48".

PHILIP VON SCHANTZ, b. 1928

- 88 Made in Sweden 2, 1967 Oil, 35" x 45¾".
- 89 Human document, 1966 Oil, 36¼" x 25½".
- 90 Hibernation, 1966 Oil, 36¼" x 29".
- 91 As you like, 1966 Oil, 36¼" x 28⅜".

BÖRJE SVENSSON, b. 1938

- 92 Without title 1, 1967 Oil, 30¾" x 25½".
- 93 The door between, 1967 Oil, 30¾" x 25½".
- 94 Lying, 1967 Oil, 30¾" x 25½".
- 95 Mouth, 1967 Oil, 24" x 31½".

STEFAN TELEMAN, b. 1936

- 96 23-66 Mixed material, 27¾" x 16" x 16¼".
- 97 12-66 Mixed material, 42¾" x 32½".
- 98 5-66 Mixed material, 43¼" x 36¼".
- 99 12-67, Nice and Easy, Mixed material, 47" x 32".

ARTISTS



Richard Mortensen

He was born in 1910, and studied painting at the schools of Helge Helme and Bizzie Hoyer, and was admitted to the Royal Academy of Fine Arts in 1931. He has participated in several exhibitions including drawings in The Royal Museum of Fine Arts (1940-41); the Nordic Art Society, Oslo (1946); Abstract Art, Travelling exhibition in Scandinavia (1947); Galerie Breteau, Paris (1947); Galerie Denise Rene, Paris (1947-48); Realities Nouvelles, Paris (1948); The Hague (1948); Linien (II) (1948); and several one-man shows. He was awarded the Carlson Prize in 1941; the Edvard Munch Award of Honour, 1946; the Prix Kandinsky, 1951; and Prince Eugen Medal in 1967. He has executed theatrical decor, including "The Nightingale" and "The Story of a Soldier" for the Royal Theatre.



Carl-Henning Pedersen

He was born in 1913 and is self-taught. His debut was at "Kunstneres efterårsudstilling" (Artists' Autumn Exhibition), 1936, and has participated in international exhibitions and others. These included "Host" (Harvest) exhibition (1942-50); retrospective exhibition in "Den Frie" (1950); "Den Frie" (1951-53); Cobra group in Amsterdam (Brussels, 1949-51); Arte Nordica Contemporanea, Rome (1955); Copenhagen Art Society (1960); Oslo Art Society (1962); Venice Biennial (1962); Sao Paulo Biennial (1963); one-man show at Pittsburgh International, USA (1961); Vitalita nell'Arte, Palazzo Grassi, Venice; Kunsthalle Recklinghausen; Stedelijk Museum, Amsterdam; Louisiana Museum, Denmark (1959-60); Visione Colore, Palazzo Grassi, Venice (1963). His awards are the Eckersberg Medal, 1950; Thorvaldsen Medal, 1963; Danish Guggenheim Prize, 1957; UNESCO Prize at Venice Biennial, 1962. He has been represented at The Royal Museum of Fine Arts, Louisiana Museum, Nasjonalgalleriet (Oslo), Gothenburg Art Museum, Stedelijk Museum (Amsterdam), Museum of Modern Art (New York), Carnegie Museum (Pittsburgh), and in a number of provincial museums in Denmark.



Richard Winther

He was born in 1926, and is a painter, etcher, sculptor, photographer. He completed his first abstract painting in 1942, and made his exhibition debut in 1943, and also exhibited at "Linien 11" (Line 11), 1947-52, and "Decembristerne" (Decembrists) from 1957. He has participated in exhibitions in Scandinavia, France, Italy, Britain, USA and Japan.



Goran Augustson

Born on February 20, 1936, he has pursued the study of art in the Drawing School of the Turku Art Society, 1956-58; in the School of Finnish Art Academy, 1958-60; and during his study trips to the Scandinavian countries, etc., has participated in Finnish art exhibitions in Denmark and in the Biennial of Sao Paulo in Brazil. He has received several scholarships and was awarded the second prize in the State Art Competition in 1966. Many of his works are in Finnish public collections. He works as an assistant in the School of Finnish Art Academy and lives in Helsinki.



Yngve Back

Born on November 21, 1904, he has studied art in the School of Finnish Art Academy and in the Drawing Salon of Helsinki University, 1923-25; in the Ecole des Metiers d'Art, Paris; and, during his study trips in France, Italy, Spain, Scandinavia, Holland, Germany, etc., he participated in Finnish art exhibitions in several countries, among others in the Biennial of Sao Paulo, Brazil, and has been awarded prizes in Finland, including the first prize in the State Art Competition, 1934. He has received several scholarships, such as the State Scholarship for Matured Artists, 1960-62. In addition to the art museums in Finland, his works are in the art museums of Stockholm, Copenhagen and Lund, and also in the Musée d'Art Moderne, Paris.



Kauko Lehtinen

Born on December 1, 1925, he has studied art in the Drawing School of the Turku Art Society, 1943, and, during his study trips in Scandinavia, France, Italy, Holland, Belgium, etc., he has participated in Finnish exhibitions in several countries, among others in the Biennial of Sao Paulo in 1963, and has received several scholarships, such as the State's scholarship to young artists in 1963. He has works in Finnish public collections.



Vieno Orre

Born on November 19, 1920, he has studied art in the Drawing School of the Turku Art Society, 1947-50, and, during his study trips in France and Italy, he has participated in Finnish art exhibitions abroad and has received several scholarships and has been awarded many prizes. He has made several mural paintings. His works are in art museums and public collections in Finland.



Jon Engilberts

He was born in 1908, and studied at the Royal Academy in Copenhagen. He has given private exhibitions in Copenhagen, Stockholm and participated in several exhibits in Scandinavia and the USA. His works are in the State Museum of Art, Copenhagen; the Ateneumin in Helsinki; the Cincinnati Museum of Art and the Gertrud Mellon Collection in New York.



Johannes Johannesson

He was born in 1921, and was a student of the Barnes Foundation, Philadelphia. He has given private exhibitions in Reykjavik and participated in several exhibitions in Scandinavia, Rome, Brussels, Moscow, London, Edinburgh and the USA. His works are in private collections in Europe and USA.



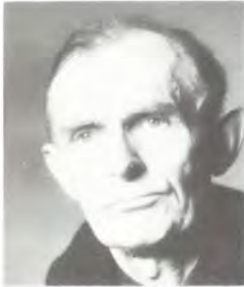
Benedikt Gunnarsson

He was born in 1929, and studied at the Royal Academy, Copenhagen, and in Paris. He has participated in exhibitions in Scandinavia, Moscow, Warsaw, and privately exhibited in Paris. His works are in collections in Sweden, Germany and Iceland.



Ole M. Bakken

He was born in 1920, and his study travels include Paris, Amsterdam, Berlin, Venice, Stockholm and Copenhagen. He has participated in the annual State Exhibitions and the Society of Young Artists' Yearly Exhibitions since 1954, plus others of the Artists' Association; circulating exhibitions in Sweden (1960). The Biennale der Ostseeländer (Rostock, East Germany, 1965), Norwegian exhibition in Hamburg (1967), the Art Association of Drammen's Centennial Exhibition (1967), and many others. He was awarded a scholarship at Hasselby Castle, Sweden.



Arne Breidvik

He was born in 1914, and was educated at the National Academy of Design, New York; and the State Academy of Fine Arts, Oslo. He has participated in the Annual State Exhibitions since 1934, and collective exhibitions in Norway and Sweden, including Oslo and other Norwegian cities. He has been represented in the State Travelling Gallery Art Association of Nandal.



Ragnhild Langmyr

She was born in 1907, and has appeared in annual State Exhibitions since 1930, and those of modern Norwegian Art (Stockholm, 1951); Modern Norwegian Art (Helsinki, 1956); Nordic Art, Gothenburg (1957); the Biannual Exhibition, Lugano, Switzerland (1957). As well, Mrs. Langmyr has been represented in The National Gallery, Oslo, and the State Travelling Gallery.



Knut Rose

He was born in 1936, and was educated at The Art School of Trondheim and the State Academy of Fine Arts, Oslo. His study travels were in France, Germany, Austria and Czechoslovakia. He took part in the Annual State Exhibition, 1967, the Society of Young Artists' Yearly Exhibitions since 1964, collective exhibitions at various Norwegian cities, group exhibitions in Paris (1962), Society of Young Artists (1963), Art Association of Skien (1964), Art Association of Bryne (1965), The Art Association of Stavanger (1966), and in The Free Biannual in Copenhagen (1966) and Hamburg (1967).



Arne Stomne

He was born in 1918, and was educated at the State School of Handicrafts and Applied Art (State Academy of Fine Arts), Oslo, under the direction of Professor Aage Storstein. His study travels were in Sweden, Denmark, Belgium, Germany, Italy and Spain. He has exhibited at the Annual State Exhibitions since 1952, the Biennial Exhibition in Sao Paulo (1959), and in the Nordic Exhibition in Iceland (1961). He was represented in the National Gallery, Oslo; the State Travelling Gallery, and in the Public Galleries of Lillehammer, Kristiansand and Stavanger. He won Scholarships in 1951, 1952, 1955, 1956, 1958, 1959, 1962 and 1965.



Björn Eneroth

He was born in 1937, and still studies at the Royal Academy in Stockholm, in which he presented individual exhibitions in 1966. He had joint exhibitions at the New York Hilton Art Gallery in 1967. Together with Ulrik Samuelson he did "Supremati" during summer, 1967.



Ulrik Samuelson

He was born in 1935 and studies at the School for Handicrafts and the Royal Academy in Stockholm. He has given joint exhibitions in Stockholm (1963-66), at the Third Biennale de Paris (1963) and participated in several exhibitions in Sweden, the USA, and Italy. He is represented at the Museum of Modern Art in Stockholm.



Börje Svensson

He was born in 1938 and studies at the Royal Academy, Stockholm, and has given joint exhibitions at Louisiana (Denmark) (1966), and Stockholm and Lund (1967).



Stefan Teleman

He was born in 1936 and studies at the Royal Academy, Stockholm, and, in addition to individual exhibitions in Stockholm (1966), has been represented in several joint exhibitions in Sweden.

Philip von Schantz

He was born in 1928. He studies at the Royal Academy, Stockholm, and in Paris, and made his debut in Stockholm in 1952. This was followed by individual exhibitions in Stockholm, the USA, other places in Sweden, until joint exhibitions in Europe, the USA, Mexico, South America and Japan. He is represented at the National Museum, Stockholm; Museum of Modern Art, Stockholm; Statens Museum for Kunst, Copenhagen; and the Museums of Art in Gothenburg and Malmo. He is a teacher of graphic art at the Royal Academy in Stockholm, and, in 1963, was appointed professor.



ITINERARY

Adelaide: The National Art Gallery of South Australia
March 9—April 7, 1968.

Perth: West Australian Art Gallery May 2—June 1, 1968.

Melbourne: Victorian Art Gallery June 20—July 21, 1968.

Hobart: Tasmanian Art Gallery August 7—Sept. 1, 1968.

Sydney: Art Gallery of New South Wales, Sept. 19—Oct. 13, 1968.

Newcastle: City Art Gallery Nov. 6—Dec. 8, 1968.

Brisbane: Queensland Art Gallery Jan. 9—Feb. 9, 1969.

