

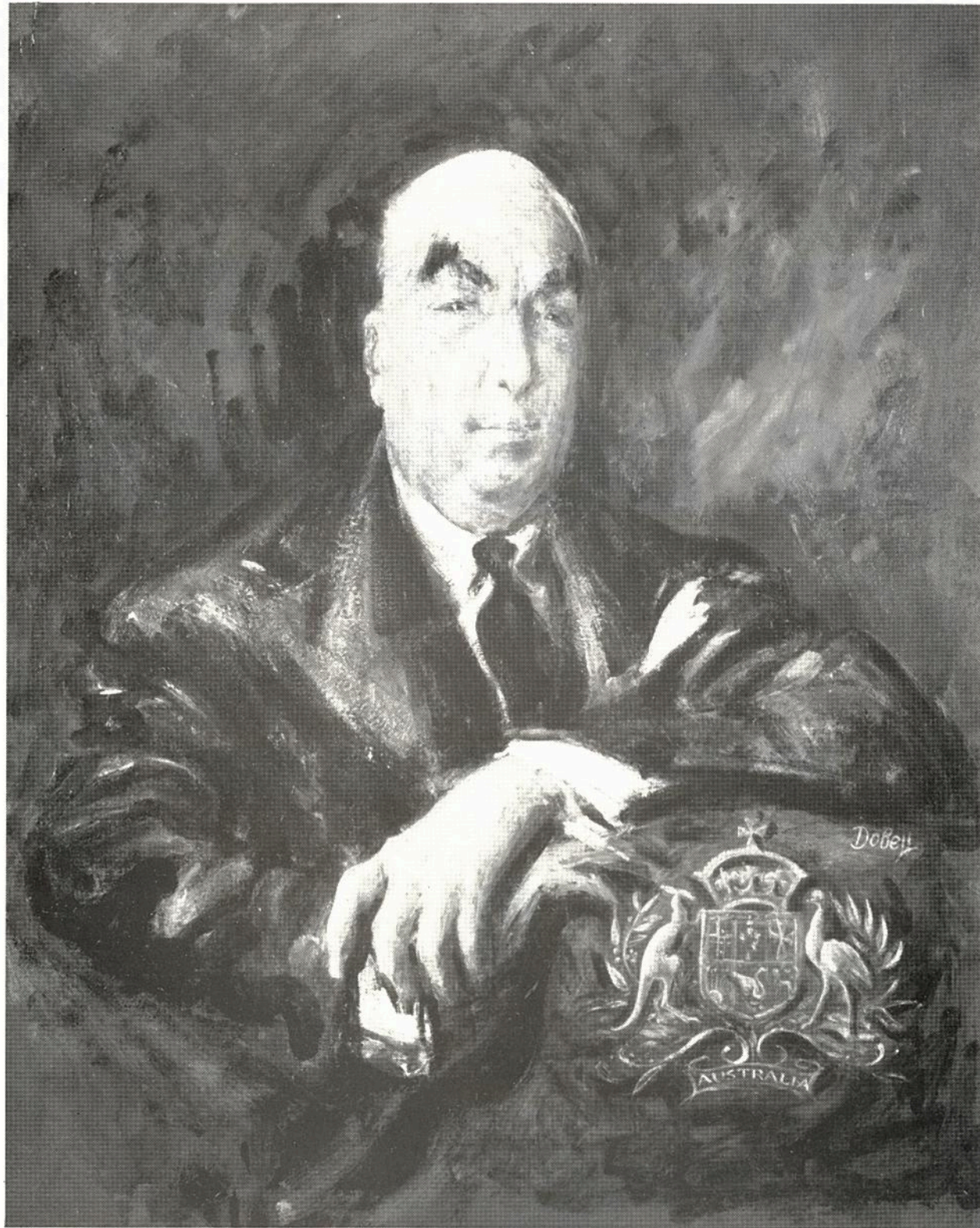
THE ARTIST AS DESIGNER

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IVAN DOUGHERTY GALLERY
CITY ART INSTITUTE
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"The Right Hon. R.G. Menzies", cover for Time magazine by William Dobell courtesy of the Art Gallery of N.S.W.

"Nothing is positive about art except that it is a word" - de Kooning.

If it is true that words must have edges then it would seem necessary to clearly define the boundaries of those areas of creative activity referred to as 'fine' art and design. It is not until we understand what we mean when we use these artificially created categories that we can erode their edges and approach them with less rigidity, acknowledging that they need not necessarily be mutually exclusive.

At one extreme the term 'fine' art refers to non-utilitarian objects produced by acts of pure (often spontaneous) self expression (or self indulgence), which interpret the psychological, sensuous and spiritual nature of man. 'Fine' art's mode of production ensures that its objects are unique ('one-off') symbols of the imaginative capacity of the individual. As a result they become precious objects which can be authenticated as 'originals'.

In the Middle Ages "art" referred to anything wherein skill could be obtained. Since the Renaissance, however, Fine Art has referred only to the academic triad of painting, sculpture and architecture. In accordance with this change in status of each area of the 'arts' a new terminology was created to distinguish between those who worked in the 'Fine' arts and those who worked in the so-called 'minor' or 'applied' arts and crafts. By the late 18th Century the term 'artisan' had been strengthened and popularised to take on the specialised meaning of a skilled manual worker without 'intellectual' or 'imaginative' or 'creative' purposes. The emergence of an abstract, capitalised Art became general in the 19th Century along with the terms artistic, artistic temperament, artistic

sensibility, which all related to the Romantic notion of the glorification of the individual.

For the purposes of this exhibition, because architecture spans both 'fine' art and design (a building must by its very nature be functional) the term 'artist' will refer only to those working in the traditions of painting and sculpture.

Design, at the other extreme, is a problem-solving activity which relates to man's physical and accessory needs. Its primary aim is to fulfil a function and as such requires an adaptation of means to an end. A designer works through and for other people and his work does not necessarily include an aesthetic component. His creative work usually takes the form of instructions to contractors, manufacturers and other executants, but this is as far as he goes in direct production. Once these instructions have left the designer's hand, he has very little real involvement with the making of the final product. He also has limited control of changes that may occur during production because of the many factors outside of his control, such as costs, the availability of materials or techniques, or a change in the client's requirements.

An 'artist' on the other hand, works with his materials and allows the feedback he receives from them to influence the outcome of his final product.

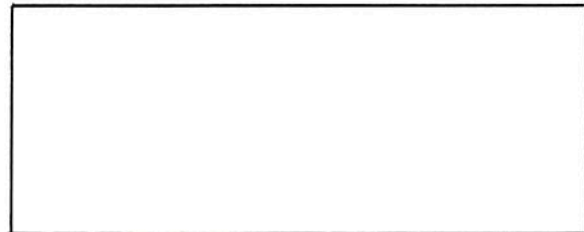
At the one extreme, an artist's first responsibility can be seen as being truth to his own vision, whereas at the other extreme, the designer must be seen to work with and for other people. Purists who take the extreme standpoint in either art or design see their own area as being mutually exclusive.

The 'Fine Art World' for example, has often tended to treat the world of 'commercial art'

with condescension and there has been a stigma attached to anyone working as a commercial artist. The adoption of the term 'graphic design' to replace 'commercial art' has been an attempt to add prestige to a field which had previously "been largely treated as a poor and tainted relation of the fine arts." (1)

The aim of this exhibition is to address the large grey area between these two extreme viewpoints to show that art and design need not necessarily be mutually exclusive and, in fact, are often interrelated. Both architects and sculptors, for example, often work as designers in that they draw up plans for their 'fine' art work which is then executed by others and, as has already been mentioned, the work of an architect has both functional and aesthetic concerns. In terms of working with and for other people, artists have been responsible for fulfilling commissions for thousands of years.

The artists that we have chosen for this exhibition are known primarily for their 'fine' art work, be it painting or sculpture, but have also worked as designers to create functional objects which have been for mass or multiple production. It is this issue of art in industry, where the traditionally 'unique' art object has become a functional, mechanically reproduced one, that has occupied many of the modernists of this century. Mass production has challenged the whole elitist conception of art which has been based on the notion of the unique and therefore precious 'art object'.



In this day and generation we must recognise that this transforming force whose outward sign and symbol is the thing of brass and steel we call a machine, is now grown to the point that the artist must take it up, no longer to protest. Genius must dominate the work of the contrivance it has created. This plain duty is relentlessly marked out for the artist in this, the Machine Age. He cannot set it aside, although there is involved an adjustment to cherished gods, perplexing and painful in the extreme, and though the fires of long-honoured ideals shall go down to ashes, they will reappear, phoenix-like, with new life and purposes.

Frank Lloyd Wright: "The Art and Craft of the Machine" 1904 On Architecture (1941) p.26.

Undoubtedly the most profound influences on the art and design of the 20th Century have been the 19th Century developments in technology and the visions of 'Utopian Socialism' manifested by such notable figures as Marx and William Morris.

As a result of these influences, new areas of visual expression were created. In printing, technology played a vitally important role and the picture poster was to be the main product of this development. Although lithography was invented in 1796, it was not until 1799 that an efficient paper machine could produce paper of any length which would be suitable for large scale posters intended to be effective at a distance.

In 1832 high speed printing machines were built and lithographic printing was invented. With such opportunities for cheap mass production, an art for the people became a distinct possibility.

The poor quality of mass-produced goods and the effect of industrial production upon the worker, however, caused William Morris, the founder of the Arts and Crafts Movement, to attack capitalist industrial production. His solution, in the form of a return to mediaeval handicraft skills, did put the worker more in touch with production but meant that his limited output was accessible only to a few wealthy patrons. As a result, Morris complained about spending his life "serving the swinish luxury of the rich". (2)

A later English art critic and painter, Roger Fry, was unwilling to deny the usefulness of machinery, however he was concerned to point out that: "It is very hard to harness machinery to the production of works of art.. wherever the machine enters, the nervous tremor of the creator disappears". (3) He attempted to retain this 'nervous tremor' by not allowing the works he produced to take on a perfected machine-made appearance.

In 1913 he started the Omega Workshops in London to promote Post Impressionism and, at a time when patronage was scarce, to provide employment and a limited income for the avant-garde artists among his friends. This was a venture without precedent because it produced decorative art from a background not of crafts, but of painting, and brought together such artists as Vanessa Bell, Duncan Grant, Wyndham Lewis and Paul Nash.

One of Fry's aims was to educate the public so that they would gradually learn that the integrity and success of a design could be as valid on a pencil box as in a picture. Like William Morris he considered that the decorative arts could be useful in training the eye to appreciate beauty.

Even after the workshops closed, these artists

continued to design schemes for all areas of the decorative arts and when Leonard and Virginia Woolf (Vanessa Bell's sister) began the Hogarth Press, they decided to commission these artists to design the dustwrappers for all their books.

It was in Vienna however, that the new social altruism, leading back to William Morris and forward to the Bauhaus, found its most enthusiastic acceptance. With the architect, Otto Wagner declaring "a new birth of artistic creation" and the formation of the Secession in April 1897, the Viennese artists felt that art should have a social purpose and therefore the domestic and industrial arts should be raised to the same level as the traditional 'fine' arts. In 1903 the artists and architects of the Secession started the Wiener Werkstätte to end the bourgeois snobbery which had created a kind of apartheid for crafts, and industrial or applied arts. (4)

Klimt encapsulated their aims when he stated that: "No sphere of human existence is too small or unimportant to offer a place for artistic endeavour." (1908)

The "mass-produced, soiled-by-commerce art of the poster" (5) was particularly favoured by the Viennese and was characterised by modified expressionist and cubist styles in which the typography was usually dominant.

Egon Schiele's poster for the Vienna Secession's 49th Exhibition in 1918 is a colour lithograph (produced in the year of his death) which displays the influence on his art of Klimt, Kokoschka and the Japanese print. Its superb manipulation of simple shapes and subtle colourings free it from the "linear hyst-

eria and swooning decadence" (6) of Art Nouveau and makes it an excellent early example of photo-reproduction turning itself into art. Because colour could not be photographically reproduced, the painting was transferred photographically in black and white and then worked over by hand to block in the background and add the lettering.

At the same time as this growth of social consciousness in Europe, Norman Lindsay was designing recruiting posters and war cartoons for The Bulletin in Australia. According to his son Jack, these displayed a rampant 'Australianism' and lacked "the least sense of the real political and social issues involved." (7)

Of all the artists included in this exhibition, only Norman Lindsay drew a definite distinction between his 'fine' art and his design work (cartooning) which he saw as "hack work, mere journalism." Believing in the Nietzschean philosophy of 'the superman' Lindsay "always regarded himself as a creative artist and was loath to work to order, but he was not too loath to descend from his Olympus to devise simplified arresting drawings for The Bulletin's editorial page and pick up a cheque. He certainly did not regard his war cartoons as part of his aesthetic output and although all are good drawings, few are masterly." (8) It was probably partly due to his disillusionment with society after the first World War, that he preferred to retreat into a fantasy world of nymphs and satyrs of which he continued to produce drawings all his life.

In Europe, the Dadaists were also profoundly disillusioned and disgusted by the senseless barbarities of war but, in a total protest against



Bookjacket by Vanessa Bell, courtesy of Elisabeth Bastian

the traditional social values which made war possible, they attacked all the conventions of art and called for an "abolition of logic".

The DADA sofie poster (1923) by Schwitters and van Doesburg (a pun on the word philosophy) rejects traditional typographic formats and creates an illogical literary collage of 'found' text fragments. A flyer for a program of Dada performance in Holland, it includes a totally unrelated prescription for rheumatism, toothache and headache, as well as references to Tristan Tzara and Eric Saties the composer. The typographical experimentation and Constructivist format that Schwitters began to use are a result of his collaborations with El Lissitzky, a Russian Constructivist, and Theo van Doesburg, a member of De Stijl, whom he met in 1922.

Tristan Tzara, their spokesman in 1922, said that "words have a weight of their own and

lend themselves to abstract construction." He also established them as the precursors of Surrealism when he described their "DADA sofie" in the following words: "We have had enough of the intelligent movements that have stretched beyond measure our credulity in the benefits of science. What we want now is spontaneity." (9)

It was in Russia, however, that artists became the supreme model of avant garde activity and seriously believed that their art would help to bring about a collapse of the old society and the creation of a new utopian socialism.

In 1913, Malevich established the Constructivist aesthetic when he launched Suprematism with pictures using the simplest of all elements, a black square on a white ground. Malevich wanted to turn away from European art, which he saw as the type of art collected by the bourgeoisie, and create a revolutionary art free from all conventions but the demands of art itself. He did this by inventing his own abstract style out of what he had learnt from Cubism and Futurism, and developed an aesthetic based upon pure form and colour which used the most simple 2-dimensional geometric abstractions.

Despite his spiritual, rather than material approach to art, and the fact that he never called himself a Constructivist, with the Revolution he argued that "all workshops should be equal, be they painters, tailors or potters." At this time he became involved in designing more functional items such as the shallow bowl in this exhibition which is decorated in a typically Suprematist manner. The work of one of his followers, Nikolai Suetin, demonstrates the absence of the Romantic notion of the individual which would have

insisted on some mark of the creator's personality to be shown in the work. Instead, it is virtually impossible to distinguish between the work of these two Suprematists.

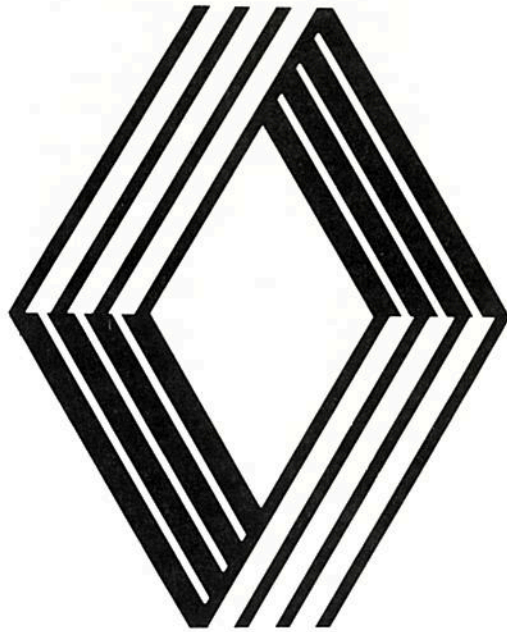
The influence of Constructivism was far-ranging, but perhaps its greatest impact was on the German Bauhaus, formed by Gropius in 1919. The Bauhaus comprised the first group of artists to come to terms with the machine age and with modern materials such as plastic and tubular steel. The aim of the Bauhaus was to unite architecture, sculpture and painting, as well as craft and technology, to create utilitarian objects which could be mass-produced. The first words of their manifesto stated: "Our final aim, however distant it may be, is the complete work of art . . . in which there will no longer be any distinction between monumental and decorative art."

In the Bauhaus, the painters occupied a rather enigmatic role. Some, like Kandinsky, probably lost more than they gained, being unsuited to that kind of formal rigorousness. Albers, however, taught that art should be based on rationally controlled intuition. He was basically a constructivist who preferred the anonymity of machine-like precision to any appearance of spontaneity or personal expressiveness. He was particularly interested in the square as an artistic element believing that it best distances a work of art from nature and guarantees its man-made quality. Albers also made deliberate use of the tendency of colours placed in proximity to expand or contract, recede or advance, in relation to each other and it was this use of visual ambiguities which placed some of his designs on the fringe of OP art. (10)



Victor Vasarely, who later became known as an Op artist, joined the Budapest Bauhaus in 1929. He was influenced by the work of the constructivists, as well as the German Bauhaus, and explored ways of creating hallucinatory impressions of movement through visual ambiguity.(11) The scarf in this exhibition which was designed by Vasarely, is an example of his Op art which uses rich, clear colour to create an optical illusion of visual strength and beauty. Vasarely believed that an artist is a 'workman' who makes prototypes which can be reproduced at will.

In 1972 he was asked by Renault to design their "new up-to-date badge" and the simple, but very effective black 'Op' logo on a yellow background continues to be used today in their advertising and on their car grills.



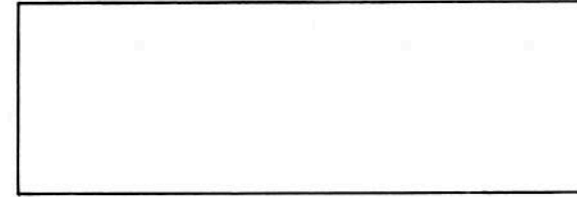
Renault logo by Victor Vasarely,
courtesy of Renault Distribution.

At the same time as Malevich was perfecting his Suprematist paintings, Russia was also influencing European art through the work of the neo-Primitivist Natalia Goncharova and the Ballets Russes headed by Diaghilev. Goncharova believed that artists could only express ideas of any importance by reference to their own cultural traditions. One of her main objectives was to "fight against the debased and decomposing doctrine of individualism, which is now in a period of agony."(12) Goncharova was repeatedly commissioned by Diaghilev to design for the Ballet Russes and when she did she produced a riot of colour in large primitive designs for national costumes and head-dresses. These had a profound influence on French decorative art and it was, ironically, in Paris rather than Russia, that her Rayonist style, which had affinities with the work of Sonia Delaunay, achieved the greatest success.

Paris in the 1920's was the mecca for anyone interested in any aspect of fashion, the theatre or interior decoration. The breakthroughs produced by Cubism, the astounding new colours and designs of the Ballet Russes and the replacement of the overstylised, whiplash curves of Art Nouveau by a more refined style culminated in the 1925 Paris Exposition des Arts Decoratifs et Industriels Moderne from which the new Art Deco movement took its name.

Paris was also characterised by an unusually wide and receptive market for the work of avant garde artists and designers. It was this proliferation of the fashionably wealthy, combined with manufacturers who realised the importance of keeping up with the latest styles, which encouraged a number of well known artists to translate their abstract art

into functional and fashionable designs. It was in fashion, for example, that Sonia Delaunay was able to exploit "the social cachet of her modernity."(13)



"I doubt whether many of us would be prepared today to withhold the term 'work of art' from even the most utilitarian object if we found it to possess colours, textures and formal relations which delight or intrigue us."

Bernard Smith, "Art and industry : a systematic approach." The Antipodean Manifesto, 1976 p.142.

Modernist abstraction was particularly suited to the area of design. The bold colours, geometric designs and swirling patterns of Sonia Delaunay's paintings, for example, were ideally suited to her work in textiles, book illustrations, ceramics and interior decoration. Studio pottery was particularly popular and much space was devoted to ceramics in the 1925 Paris Exposition. "The most interesting pieces were signed by the artists, and manufacturers encouraged well known painters to design for them."(14)

'Art Deco' used the newest possible machinery to make good craftsmanship available to the general public and in the 1925 Paris Exposition it was Sonia Delaunay's Boutique Simultanee which was one of the greatest successes. As a result, her fabrics and fashions were exported. Photographs of models wearing her multi-coloured clothing and standing before the car she had painted in coloured rectangles were reproduced in magazines

around the world, including The Home journal in Australia. The scarf and plate in this exhibition are based on her original designs for the 1925 Exposition and it is, perhaps, Sonia Delaunay more than any other 20th Century artist, who irrevocably bridged the gap between the 'fine' and the 'applied' arts.

Often criticised for its superficiality and surfeit of 'prettiness', Art Deco asked no searching questions and did not concern itself with the deeper implications of changes in modern society.

Consequently, this watered-down Art Moderne was well suited to Sydney in the 1920's. Here modernism was absorbed by the decorative arts in a vogueish manner and artists like Thea Proctor, Adrian Feint and Margaret Preston became tastemakers for fashionable society, producing some of their most innovative work in the design rather than the 'fine' art field.

Sydney artists were aided in their endeavours by the publisher Sydney Ure-Smith who championed both art and design, and was responsible for producing the unashamedly elitist journals The Home and Art in Australia. He commissioned most of the leading modernists to design artwork for these magazines and employed such artists as Lloyd Rees and Roland Wakelin on a permanent basis in his art studio.

The work of most of these Sydney artists was decorative, and they approached it more formally and rationally than their Melbourne counterparts who tended towards Expressionism. As such, their work was particularly suited to design and to a variety of printing techniques. There was a strong drive, in fact, during the 1920's and '30's, to elevate the



Poster by Douglas Annand; AO Document No. 65.

print form to the status of 'fine' art. This move was led initially by Lionel Lindsay and then taken up by such artists as Margaret Preston and Thea Proctor, who saw the woodcut and linocut as the ideal processes by which to simplify their pattern and refine their line.

As a result of this revival of interest in the print form, bookplates, especially those designed by Adrian Feint, became extremely popular and were a cheap and accessible means of owning a personalised 'art piece'.

The artist who probably did most to pioneer the linocut in the early 1920's was the Melbourne artist, Napier Waller, who was one of the most innovatory Art Deco artists in Australia. His work, however, should not simply be seen as decoration. In 1931 he stated that he had come to realise that modern painting is "disconnected with life" and he sought for something that would counteract this trend. Nicholas Draffin has suggested that his art was an expression of a deep commitment to "the tradition of the artist-craftsman and a belief

in utopian socialism - the artist's responsibility to the society in which he worked." (15) Waller's linocut technique and the style he evolved from it was easily adapted to book illustration as can be seen in his lively visual interpretation of the play, "A Nocturne".

Another Australian artist influenced by the Art Deco movement was Douglas Annand who designed the official poster for the opening of the Harbour Bridge in 1932. Art Deco seems to have been unusually strong in Australia and the greatest monument of the period was the Sydney Harbour Bridge. Even if its bow form may not have intentionally meant to represent the popular Deco sunray image, "the stepped pyramids on its four pylons were conscious stylism, for the pylons have no structural purpose at all." (16)

In the area of fabric design the Art Deco style also influenced Margo Lewers who was a painter, potter and interior decorator. The two examples of her fabrics exhibited here were printed during the 1930's using a linoblock. They were inspired by primitive art and the '30's jazz-modern style. Margo felt that "in Australia interior decoration was not seen as a means of self expression and that personalised dyed textiles, for example, could be an important field for women who had artistic ability and wanted to demonstrate it." (17)

Although Art Deco was the most dominant and easily assimilated influence in Australia, a few leading protagonists of modernism were also influenced by European Constructivism. The most notable of these was Frank Hinder who re-introduced cubist and abstract art to Australia in the 1930's. His Constructivism, however, had very little to do with social rev-

olution and was concerned primarily with the formal relationships of colour and shape, simplified to become 'the orderly expression of an idea.' In the advertisements he designed for P. & O. he depicted the affluent elite lounging in idle luxury. Occasionally he created these images using 3-dimensional models which were designed in collaboration with his wife, the sculptress Margel Hinder.



"The last thing that the cosy hedonistic society of Sydney wanted, even in wartime, was a politically conscious art derived from modernism."

Bernard Smith, *The Boy Adeodatus*. 1984, p.297.

Surrealism was another of the modernist movements not readily accepted in Australia because it raised the contentious issue of the relation between art and politics. The modernism desired by Sydney needed to be "slightly glossy, reasonably sophisticated and easily digested."

Through *The Home* journal, whatever may have been shocking or subversive about surrealism was neutralised and appropriated for trendy, middle-class taste. (18) Janine Burke has described the "Gallery of Surrealist Portraits" taken by Max Dupain for the 1938 June issue as depicting "young socialites placed in phoney theatrical settings. The debs with baffled expressions were then given titles like 'Metaphysical Compensation Between Fire and Water' and 'Sphinx - Stability Deriding the Lyric.'" (19)

Surrealism, which Margaret Preston had described as the "philosophy of no control", rejected the 'antiseptic functionalism' of the 1920's and '30's and became central to the development of the decorative arts and architecture in the forties and fifties. Fifties fabrics, for example, were influenced by the spiky look of the work of artists such as Joan Miro, Paul Klee and Alexander Calder, who used primary red and yellows with thin lines balanced against solid masses.

Surrealists whose design work we have included in this exhibition are Paul Nash (a dust-jacket which reveals a fantastic and fragmented, cubistic world); Salvador Dali (an ashtray for Air India in which three swans and a snake are illogically juxtaposed to form a functional object, and Rosso Antico bottles depicting Surrealist scenes); Joan Miro (a menu cover which typifies his spiky, spontaneous and whimsical line) and Chagall, who left behind an oeuvre of prints, book illustrations and public art of every kind. Robert Hughes once said of Chagall that he may "have given more people their soft introduction to art dreams than any of his contemporaries." (20)

In the 1950's, Picasso, who had influenced so much of 20th Century art and design, also produced book illustrations and ceramics. The cover of the double issue of *Verve* dedicated to him was designed "specially by Picasso". The 180 drawings illustrated are the result of a nine week period of frantic drawing precipitated by the termination of his relationship with Françoise Gilot in 1953. The period he had spent with her had been a particularly happy and prolific one. In 1947, for example, he discovered the ceramic works of Vallauris and, immediately attracted to the medium, he became a potter. The 'Owl' jug in this exhibition was made at Vallauris around the time that his relationship with Françoise ended.

"Mass production techniques, applied to accurately repeatable words, pictures and music, have resulted in an expendable multitude of signs and symbols. To approach this exploding field with Renaissance-based ideas of the uniqueness of art is crippling. Acceptance of the mass media entails a shift in our notion of what culture is. Instead of reserving the word for the highest artifacts and the noblest thoughts of history's top ten, it needs to be used more widely as a description of 'what society does'."

Lawrence Alloway, 1959. (The English critic who was the first to use the phrase "Pop art") (21)

A great many of the new art movements in the 20th Century have emerged because a new area of subject matter has been made the province of 'fine' art. In the 1950's, Pop art elevated mass media and consumerism to this level so that, for the first time, commercial art actually became 'Fine' art.

The 'Pop' music industry was an area which benefited from this and a number of leading artists, allied with the Pop Art movement, have since been commissioned to design album covers.

Both Peter Blake and Richard Hamilton designed album covers for the Beatles. The 'Sergeant Pepper's Lonely Hearts Club Band' cover was staged by Peter Blake and has been described as 'psychedelic'. In fact, however, it was the nostalgic element, rather than the outright 'psychedelic' which predominated on the Pepper sleeve. "The Beatles' idea was to set a tableau of their various heroes and cultural mentors, with themselves as the 'Pepper Band' in the centre." Peter Blake and his then wife Jann Haworth, "used nearly sixty life-size

photographs as a montage against which stood the waxworks Sonny Liston, the Beatles c.1963, and the Beatles themselves. Arranged like an ornamental garden were the other manifestations of the Beatles' current preoccupations and past stimuli; an Indian goddess, a 'Rolling Stones' doll, a portable television, a row of marijuana plants and 'Beatles' spelt in flowers. Centrepiece to the assemblage was the Sergeant Pepper drumskin, which became in itself, a part of the Beatles' iconography." (22)

Numerous reasons have been given as the rationale for 'The White Album' designed by Richard Hamilton. Some suggest that there was very little left for a Beatles designer to do after the 'psychedelic peak' of Sergeant Pepper. Another has suggested that while portraits continued to identify other records, the world-famous Beatles had reached the stage where they no longer needed to put their four faces on an album and could bring out a record in plain white wrapping. Hamilton, however, said that to avoid the issue of competing with the lavish design treatments of most jackets he suggested a plain white cover "so pure and reticent that it would seem to place it in the context of the most esoteric art publications." (23)

To further this ambiguity he took it more into the little press field by individually numbering each cover.

In 1981, Peter Blake also designed the cover for the "Face Dances" album by The Who. On it the four members of the band are each depicted by four different artists, the most notable of these being Peter Blake, Richard Hamilton, Allen Jones, David Hockney and R.B. Kitaj.



Wine decanter by Salvador Dali, courtesy Buton Wine and Spirit Merchants.

In 1983, Rauschenberg designed the cover for the Talking Heads album, "Speaking in Tongues". He was also given the freedom to decorate the record disc itself which he did using a montage of bright colours on clear plastic. Although occasional restrictions are made, the album cover is, in many ways, an area of design which allows artists the most freedom in artistic expression.

Posters are another design area which regained their popularity in the 1960's and allowed for artistic self-expression. Martin Sharp, who designed the swirling "Disraeli Gears" album for Cream while in London during the psychedelic '60's, has also become known for his prolific output in poster design. We have included his posters of Tiny Tim and Mo - the latter having become the logo for the Nimrod Theatre.

Paolozzi's poster for the Edinburgh International Film Festival characteristically uses machine-like film motifs and bold type as a metaphor for man's relationship with the machine in the 20th Century. "At a well-attended lecture in London in 1952, Paolozzi projected slides of his work along with his collection of 'found images', which he felt rivaled (and often surpassed) the imaginative creations of artists; included were diagrams or reproductions of helicopters, insects, X-rays, crystallography, science fiction illustrations, ads for American autos, Disney cartoons, army insignia ... and so on." (24) Paolozzi is a perfect example of an artist who has broken down the artificial barriers set up between art and design.

David Hockney, another Pop-inspired artist, has designed and illustrated books such as "Six Fairy Tales from the Brothers Grimm", and has become involved with the design of decor and costumes for theatre at various

stages in his career.

Andy Warhol's style has made his images particularly suitable for commercial art work. He has designed books, album sleeves and covers for Time magazine (e.g. Michael Jackson).

An Australian artist who was also commissioned to paint portraits for the cover of Time was William Dobell. Using enamels which enable a quick method of execution, Dobell painted the portrait of The Right Honourable R.G. Menzies in four days (1960) in order to meet the deadline for the magazine.

Pop art and the hard-edge abstraction of the '60's has maintained a strong influence on many Australian artists who work in design areas. Both these styles lend themselves well to design for mass-reproduction and examples can be seen in the work of James Willebrant (Bondi Pavilion Poster), John Coburn (cover for the 1973 Biennale of Sydney), Alun Leach-Jones (rug designed for Korda Bros.), Ken Reinhard (covers for Quadrant magazine) and Alan Oldfield (costume and set designs for "Beyond Twelve").

In an interview with Geoffrey de Groen in 1978, Oldfield said: "I've always had many interests. I'm not a very pure painter. Other things outside of painting interest me, for example, architecture. If I hadn't been a painter I would have been an architect".

Another artist who has designed covers for Quadrant magazine is Elwyn Lynn. Although an expressionist painter by nature, his use of collage for the cover in this exhibition resembles the wit of much early British Pop art.

Australia Post has often utilised the talents

of Australia's leading 'fine' artists for its stamp designs.

The essential requirement of a stamp is that it creates an image that is uniquely Australian or commemorates an important event. In this exhibition we have included stamp designs by David Rose, Eric Thake, Sally Robinson, Brian Dunlop, David Milaybuma, Lofty Nabardayal, Jimmy Galareya and Dick Nguleingulei - Murrumurru. These last four artists are the first aboriginals to have been commissioned specifically to produce original designs for stamps.



"Australian Explorers" by Brian Dunlop, courtesy of Australia Post.

While Australian Pop and Hard-Edge artists have been influenced largely by international movements, some of the most uniquely and essentially Australian artists have worked in the Expressionist mode - artists such as Fred Williams, Sidney Nolan, Russell Drysdale and John Olsen.

Nolan has designed numerous book covers and stage sets, Williams designed wine labels for Rothbury Estate, Drysdale designed banners for the Festival of Perth and Olsen has designed tea-towels.

It is obvious that artists tend to work in design areas which most approximate their 'fine' art. This has resulted in a plethora of 2-dimensional design, while in the case of ceramics, 2-dimensional designs have usually been adapted to fit 3-dimensional forms.

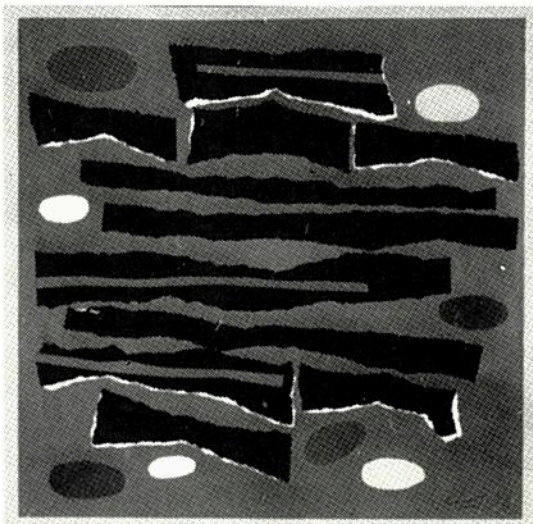
Four Australian artists in this exhibition have, however, chosen to design 3-dimensional items. The first two of these are Norman Lindsay and Rayner Hoff, the Art Deco sculptor, who collaborated around 1926 to design a radiator cap in the shape of a Greek Sphinx.

The third of these is Janet Dawson, a painter who has also worked as a graphic artist and theatre designer. She was associated with the furniture workshop attached to Gallery A in Melbourne in the '60's. In 1963 she was commissioned by Laminex Industries to design tables which would utilise and show the range of brightly coloured laminates that they produced. She did this by arranging the colours in target patterns, stripes and squares within squares. In 1968, drawing on her experiences of 1963, she designed more tables "for personal artistic reasons" which were manufactured privately in Sydney as a limited edition.

The fourth artist, Clement Meadmore, already working in 3-dimensions as a sculptor, became well known for his furniture design. He was a director of Gallery A and was also involved in

its furniture workshop. His Sling Chair, which is in the exhibition, was designed in 1963 but not produced until 1981.

Manufactured by Tecno-Design 250 Pty. Ltd., Melbourne, "the design of the chair grew out of an interest in the possibility of using the sling principle in an anatomically correct fashion, and in a way which would intrinsically include armrests." The framework and pedestal supports are of chromed steel, while the seat and back are of slung tan leather ... both functionally and aesthetically the metal and leather elements are sufficiently closely integrated to form a unified whole."



Rug by Alun Leach-Jones, courtesy of Korda Bros.

After looking at the variety of areas in which artists have worked as designers it is worth reiterating the point made by Klimt in 1908 that seems to have been the precursor of much 20th Century thought and activity.

"No sphere of human existence is too small or unimportant to offer a place for artistic endeavour." Indeed, in this exhibition, the artists chosen have worked in such assorted areas as the designing of tea towels, book covers, book plates, illustrations, textiles, ceramics, stamps, company logos, posters, advertising, fashion, menu covers, ashtrays, wine labels, album covers, rugs, radiator caps, toys and furniture. Generally speaking they have not felt that their design work is any less worthy of attention than their so-called 'fine' art work and, in fact, in many cases there has been very little difference between the two.

In conclusion, therefore, it seems that the words 'art' and 'design' do not have clear cut edges, but are, rather, words which overlap and intertwine to refer to two very much interrelated areas of creative activity. As Paolozzi once said :

"Art is a long word which can be stretched".

ELISABETH BASTIAN
Sydney, October, 1985

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TEXTILES

MARGO LEWERS (1908-1978)
painter, textile designer

1. "Totem Pole", curtain
Linocut print on linen
Australia, c.1935
500cm x 66cm

2. "Musical Theme", curtain
Linocut print on linen
Australia, c. 1930's
327cm x 91cm

Collection : The Lewers Bequest and Penrith
Regional Art Gallery.

VICTOR VASARELY (b.1908)
painter

3. Scarf, silk, hand-rolled edges
Label of Neiman-Marcus signed,
dated and edition number 76/150
Switzerland, 1969
87.5cm x 87.5cm (approx.)

Collection : Art Gallery of New South Wales

SONIA DELAUNAY (1885-1979)
painter,

4. "Rythmes", scarf, 1/900
Screenprint on silk crepe de chine
France, after an earlier design.
90cm x 150cm

Collection : Mrs. Pat Broudo

ALUN LEACH-JONES (b.1937)
painter, printmaker

5. Rug, custom made
Wool, hand tufted and carved
Made by Tai Ping, Hong Kong, 1985
2000cm x 2000cm

Commissioned, owned and lent by
Eric Korda, Korda Bros.
The artist is represented by Macquarie Galleries

JOHN OLSEN (b.1928)
painter, printmaker

6. Pair of tea-towels, small edition
Screenprint on linen, recipes for Chicken Ayam
and Kokoda Fish Salad
Australia, c.1980
92.5cm x 69cm

Lent by Frances Laverack, Copeland and De Soos,
Woollahra

RUSSELL DRYSDALE (1912-1981)
painter

7. Banner, for 1980 Festival of Perth
Screenprint on cotton, number 4
Australia, 1980
214.5cm x 57.5cm

Collection : Australian National Gallery, Canberra
Gift of Lady Drysdale, 1982

POSTERS

FRANK HINDER (b.1906)

8. "P & O to London via Suez"
Poster, colour lithograph for the P & O Line
Australia, c.1937
101.6cm x 66cm

Collection : Art Gallery of New South Wales

DOUGLAS ANNAND (1903-1976)
painter

9. "Sydney Bridge Celebrations", poster
From the original in the Archives Office of New
South Wales
A.O. Document No. 65
Australia, 1932
45.5cm x 59x5cm

Collection : Elisabeth Bastian

EGON SCHIELE (1890-1918)
painter

10. "Vienna Secession : 49th Exhibition 1918"
Poster, colour lithograph
Printed by Albert Berger, Vienna
Australia, 1918
63.4cm x 48.2cm

Collection : Art Gallery of New South Wales

KURT SCHWITTERS (1887-1948)
Dadaist sculptor
THEO VAN DOESBURG (1883-1931)
painter

11. "Kleine Dada Soiree 1923"
DADA sofie
Poster, lithograph
For DADA soiree in den Haag
Holland, 1923
29.8cm x 29.8cm

Collection : Art Gallery of New South Wales

JAMES WILLEBRANDT (b.1950)
painter, printmaker

12. "Bondi Pavilion"
Poster illustration
Australia, 1976
76cm x 50cm

Collection : Elisabeth Bastian

MARTIN SHARP (b.1942)
painter

13. "Mo"
Poster, screenprint
Advertising the Nimrod
Australia, c.1976
91.5cm x 58.5cm.

Collection : Sue Robinson

MARTIN SHARP (b.1942)
painter

14. "Tiny Tim"
Poster, screenprint
For The Late Show at Kinsela's
Australia, signed and dated 2/8/83
102.5cm x 76cm

Collection : Kinsela's, Darlinghurst

NORMAN LINDSAY (1879-1969)
painter, printmaker.

15. Three Recruiting Posters
Australia, c.1914-1918
25.1cm x 21.4cm each

Collection : The Mitchell Library,
State Library of New South Wales

EDUARDO PAOLOZZI (b.1924)
sculptor, printmaker

16. "Edinburgh International Film Festival"
Poster, lithograph
Scotland, c.1970
76cm x 51cm

Collection : Michael Esson

STAGE AND COSTUME DESIGNS

SIDNEY NOLAN (b.1917)
painter, printmaker

17. Stage-set designs, untitled
Oil on paper, depicting Moon and
Mother & Child
London, 1982
86cm x 98cm : 78.5cm x 100.5cm

Two of fifteen designs painted for The Australian
Opera's production of Verdi's *Il Trovatore*

Collection : The Australian Opera

ALAN OLDFIELD (b. 1943)
painter

18. Stage-set designs for gauzes
Gouache and pencil on paper
Australia, 1980
42.5cm x 74.5cm : 47cm x 75.5cm

Designed for The Australian Ballet's production of
Graeme Murphy's *Beyond Twelve*. The artist also
designed the costumes for this ballet.

Collection : The Australian Ballet Foundation

BOOK AND MAGAZINE ILLUSTRATIONS

ANDY WARHOL (b.1930)
painter, film producer

19. "Andy Warhol's Index (Book)"
Made with the assistance of F. Shore and
particularly David Paul
Produced by Random House, New York, 1967
28.5cm x 22cm

Collection : The State Library of New South Wales.

20. Cover for *Time* magazine "Michael Jackson"
March 19, 1984 issue
U.S.A. 1984
27.5cm x 20.7cm

Collection : Elisabeth Bastian

MARC CHAGALL (1887-1985)
painter

21. Twenty five designs and frontispiece for
Le Dur desir de Durer by Paul Eluard. Edition No. 330
Published by Arnold-Bordas
Paris, 1946
40cm x 29.5cm

Collection : The State Library of New South Wales

PABLO PICASSO (1881-1973)
painter, printmaker

22. Title page, colour lithograph for *Verve*,
The French Review of Art, Volume 8, 29th and
30th editions
Paris, 1954
36.5cm x 27.5cm

Collection : The State Library of New South Wales

MAURICE DE VLAMINCK (1876-1958)
painter

23. Book illustrations, lithographs for *Les Hommes
Abandonnes* by Georges Duhamel; limited edition
number 325
Published by Marcel Seheur
Paris, c. 1920's
29cm x 28cm

Collection : The State Library of New South Wales

DAVID HOCKNEY (b.1937)
painter

24. Book illustrations, etchings for *Six Fairy Tales
from The Brothers Grimm*
Published by Petersburgh Press
London, 1970
10.8cm x 7.5cm

Collection : Alan Lee

NORMAN LINDSAY (1879-1969)
painter, printmaker, writer

25. "Welcome to Tobruk", gouache
War cartoon for *The Bulletin*
Australia, c. 1941-1942
61.8cm x 46.2cm

Collection : The Mitchell Library, State Library of
New South Wales.

THEA PROCTOR (1879-1966)
painter, printmaker

26. Cover of *The Home* journal Volume 8, Number 7
Australia, 1927
31.5cm x 25.2cm

Collection : The Mitchell Library, State Library of
New South Wales.

ADRIAN FEINT (1894-1971)
painter.

27. Cover of *The Home* journal Volume 9, Number 5
Australia, 1928
31.5cm x 25.2cm

Collection : The Mitchell Library, State Library of
New South Wales

MAX DUPAIN (b.1911)
photographer, painter

28. Cover of *The Home* journal Volume 19, Number 6
Australia, 1938
31.5cm x 25.2cm

Collection : The Mitchell Library, State Library of
New South Wales.

DONALD FRIEND (b.1915)
painter

29. Cover of *The Home* journal Volume 22, Number 10
Australia, 1941
31.5cm x 25.2cm

Collection : The Mitchell Library, State Library of
New South Wales

FRANK HINDER (b.1906)
painter

30. Cover of *The Home* journal Volume 17, Number 3
Australia, 1936
31.5cm x 25.2cm

Collection : The Mitchell Library,
State Library of New South Wales.

FRANK HINDER (b.1906)
painter

31. "Tee and Green", magazine illustration for
The New Yorker golfing column
Australia, 1932
32cm x 40cm (framed)

Collection : The artist

FRANK HINDER (b.1906)
painter
MARGEL HINDER (b.1906)
Sculptor

32. Advertisement for P & O
Appeared on back cover of *The Home* journal
Australia, 1937
49cm x 42cm (framed)

Collection : The artists

SIDNEY NOLAN (b.1917)
painter, printmaker

33. Bookjacket design
Oil on hardboard
For *The Aunt's Story* by Patrick White
Australia, 1963

Collection : The Mitchell Library, State Library of
New South Wales

ELWYN LYNN (b. 1917)
painter

34. Cover for *Quadrant* magazine
"Public Sculpture Recommended for Squares in All
Australian Cities ... " September issue
Australia, 1980
27.3cm x 20.5cm

Collection : Elisabeth Bastian

WILLIAM DOBELL (1899-1970)
painter

35. Cover for Time magazine
Issue LXXV No. 14 April 4, 1960
"The Right Honourable R. G. Menzies"
Oil on hardboard
Australia, 1960
59.5cm x 49.5cm

Collection : Art Gallery of New South Wales
Gift of Time Magazine, 1962

M. NAPIER WALLER (1894-1972)
printmaker

36. Bookjacket, blockprint for A Nocturne by
E. J. Rupert Atkinson
Published by Edward A. Vidler, Melbourne
Australia, c.1925
20.3cm x 34.5cm

Collection : Elisabeth Bastian

DUNCAN GRANT (1885-1978)
painter

37. Bookjacket
For Olivia by Olivia
Hogarth Press, 5th edition
England, 1949
21cm x 28.5cm

Collection : Elisabeth Bastian

MARGARET PRESTON (1893-1963)
painter, printmaker

38. Magazine cover depicting Firewheel for Art in Australia
3rd series, No. 29, September issue
Australia, 1929
25cm x 19cm

Collection : Clement Semmler Library,
City Art Institute

JOHN COBURN (b. 1925)
painter, printmaker

39. Catalogue cover for the Biennale of Sydney 1973
Australia, c. 1973
27.5cm x 21cm

Collection : Elisabeth Bastian

JOHN LETHBRIDGE (b. 1948)
performance/video/photography

40. Catalogue cover for the Fifth Biennale of Sydney
Australia, 1984
30cm x 21cm

Collection : Ivan Dougherty Gallery archives

VANESSA BELL (1879-1961)
painter

41. Bookjacket for Three Guineas by
Virginia Woolf.
The Hogarth Press
Great Britain, 1938
19cm x 15cm

Collection : Elisabeth Bastian

PAUL NASH (1889-1946)
painter

42. Bookjacket for Sashka Jigouleff by
Leonid Andreyev
The Jay Library, 1st English edition
Great Britain, 1926
20cm x 16.5cm

Collection : Elisabeth Bastian

SALVADOR DALI (b.1904)
painter

43. Book illustrations, 1945 for Don Quixote by
Miguel De Cervantes Saavedra; 1946
edition published by Random House, New York
23.5cm x 15.7cm
This example is a 1979 reprint

Collection : Elisabeth Bastian

KEN REINHARD (b. 1936)
painter, sculptor

44. Cover for Quadrant magazine
July issue
Australia, 1981
27.3cm x 20.5cm.

Collection : The artist

45. Cover for Quadrant magazine
January/February issue
Australia, 1981
27.3cm x 20.5cm

Collection : The artist

RECORD COVERS

PETER BLAKE (b.1932)
painter

46. Album cover, in association with Jann Haworth
"Sgt. Pepper's Lonely Hearts Club Band" by The Beatles
Great Britain, 1967
31.4cm x 31.4cm

Collection : The Glen A. Baker Archives

RICHARD HAMILTON (b. 1922)
painter

47. Album cover
"The Beatles" (white album)
Great Britain, 1968
31.4cm x 31.4cm

Collection : The Glen A. Baker Archives

MARTIN SHARP (b.1942)
painter

48. Album cover
"Disraeli Gears" by Cream
Great Britain, 1967
31.4cm x 31.4cm.

Lent by Hot Records, Ultimo

ANDY WARHOL (b. 1930)
painter, film producer

49. Album cover
"Love You Live" by The Rolling Stones
U.S.A., c.1979
31.4cm x 31.4cm

50. Album cover
"Sticky Fingers" by The Rolling Stones
U.S.A., c.1971
31.4cm x 31.4cm

Collection : The Glen A. Baker Archives

ROBERT RAUSCHENBERG (b. 1925)
painter

51. Record and Album Cover
"Speaking in Tongues" by Talking Heads
U.S.A., 1983
31.4cm x 31.4cm

Lent by Hot Records, Ultimo

PETER BLAKE (b.1932)
painter
RICHARD HAMILTON (b.1922)
painter
ALLEN JONES (b.1937)
sculptor
DAVID HOCKNEY (b.1937)
painter
R.B. KITAJ (b.1932)
painter

52. Album cover
"Face Dances" by The Who
Great Britain, 1982
31.4cm x 31.4cm

Collection : The Glen A. Baker Archives

CERAMICS AND GLASSWARE

PABLO PICASSO (b.1881-1973)
painter, printmaker

53. Jug, glazed ceramic, bearing an owl image, sgraffito decoration.
Inscribed and impressed on base:
EDITION PICASSO; Madoura Potter mark.
Made at Vallauris, France, mid-1950's
27.5cm H.

Lent by Copeland and De Soos, Woollahra

SONIA DELAUNAY (1885-1979)
painter

54. "Rythmes Circulaire", plate, 104/900
White porcelain, overscreened glazes
Made by Limoges, France; edited by
Artcurial, Paris in mid-1970's after an earlier design
40.5cm diameter

Lent by Copeland and De Soos, Woollahra

KASIMIR MALEVICH (1878-1935)
painter

55. Saucer, black glaze on white porcelain
Made by Mottahedeh, Vista Alegre, Portugal
The Museum of Modern Art, New York
reproduction of an earlier design manufactured by
The Petrograd Porcelain Factory in 1923
14cm diameter

Lent by Copeland and De Soos, Woollahra

NIKOLAI SUETIN
painter

56. Teapot, porcelain
Made by Mottahedeh, Vista Alegre,
Portugal
The Museum of Modern Art, New York
reproduction of an earlier design
manufactured by The Petrograd Porcelain
Factory in 1923
11cm x 14cm

Collection : Victoria Lynn

SALVADOR DALI (b. 1904)
painter

57. Ashtray
Unglazed porcelain shell-form on swan pedestals;
green-glazed snake wrapping outer edge.
Reverse marked : Specially designed by
Salvador Dali and made by Teissonniere-Limoges
for Air India
Limited edition number 283; signed.
France, date unknown
16cm x 13cm x 8.5cm

Collection : Asher Bilu

58. Wine decanters
Coloured, moulded glass, screenprinted
Designed for Rosso Antico Aperitif Wines
Numbers 1, 2 and 3
Italy, c. 1970
All 33cm x 9cm

Lent by Buton Wine and Spirits Merchants,
Camperdown, distributors of Rosso Antico
Aperitif Wines.

JOSEF ALBERS (1888-1976)
painter

59. Tea cup and saucer (one of four)
Electroplated silver on copper alloy, glass,
ebonized wood.
Made by the Bauhaus, Dessau
Germany, 1926
Cup: 5.6 x 12.3 x 9.6cm
Saucer: 1cm x 13.1cm diameter

Collection : The Australian National Gallery, Canberra

FURNITURE

CLEMENT MEADMORE (b. 1929)
sculptor

60. "Sling Chair", chromed steel framework and pedestal
supports, slung leather seat and back, seamed at junction
Designed c. 1963; production began 1981
Manufactured by Tecno-Designs 250 Pty. Ltd., Melbourne
Australia, c.1981-1984
76cm x 76cm x 72cm

Collection : The Museum of Applied Arts and Sciences,
Sydney
Gift of Tecno-Designs 250 Pty. Ltd., Melbourne, 1984.

JANET DAWSON (b. 1935)
painter

61. Inlaid Laminex table, metal frame and legs.
Designed for Laminex Industries, Melbourne
Manufactured by Gallery A Design, Melbourne
Australia, 1963-64
38cm H x 90cm diameter

Collection : Jill and Cameron Dawson, Victoria

Inlaid Laminex table top on exhibition stand
Australia 1968
122cm diameter

Collection : The artist

STAMPS

BRIAN DUNLOP (b. 1938)
painter, printmaker

62. Stamp designs for "Australian Explorers"
June 1976 series
Australia, 1976

Collection : Stamps and Philatelic Branch,
Australia Post

SALLY ROBINSON (b. 1952)
printmaker

63. Aerogramme designs for "Outback Scenes"
March 1985 series
Australia, 1985

Collection : Stamps and Philatelic Branch,
Australia Post

DAVID ROSE (b. 1936)
painter, printmaker

64. Stamp designs for "Australian Trees"
May 1978 series
Australia, 1978

Collection : Stamps and Philatelic Branch,
Australia Post

ERIC THAKE (b. 1904)
painter

65. Stamp designs for "First England/Australia Flight"
November 1969 series
Australia, 1969

Collection : Stamps and Philatelic Branch,
Australia Post

DAVID MILAYBUMA
LOFTY NABARDAYAL
JIMMY GALAREYA
DICK NGULEINGULEI-MURRUMURRU
painters

66. MIMI SPIRITS DANCING
Bark paintings, stamp designs for
"Aboriginal Culture in Music and Dance"
Australia, 1982

Collection : Stamps and Philatelic Branch,
Australia Post

ADDITIONAL

NORMAN LINDSAY (1879-1969)
painter, printmaker
RAYNER HOFF (1894-1937)
sculptor

67. Radiator cap, Greek-sphinx form
Cast metal alloy
Australia, c. 1927
10cm H.

Collection : Mrs. Jane Glad

VICTOR VASARELY (b. 1908)
painter

68. Corporate Logo
Designed for Renault
France, 1972

Car grill lent by Renault Distribution

NATALIA GONCHAROVA (1881-1962)
painter

69. Entry Ticket to The Banal Ball, 1924
Coloured line block on paper
France, 1924
29.8cm x 16.2cm

The Banal Ball was organised by The Union of
Russian Artists in Paris.

Collection : The Australian National Gallery,
Canberra
Gift of Pierre Vorms, 1983

JOAN MIRO (1893-1983)
painter

70. Menu cover
For the Romolo Restaurant, Rome
Italy, c.1972
34cm x 23cm.

Collection : Brian Moore

ADRIAN FEINT (1894-1971)
painter

71. Bookplate designs
Etchings, blockprints, wood-engravings
Australia, 1930's and 40's

Collection : The Mitchell Library, State Library
of New South Wales.

CLEMENT MEADMORE (b. 1929)
sculptor

72. "Rainbow Box!", toy and packaging
Coloured plexiglass, printed carton
Designed for Trenton Limited, Malton,
Yorkshire
Great Britain, c. 1970
10.6cm cube

Collection : Garry Anderson

FRED WILLIAMS (1927-1982)
painter, printmaker

73. Wine label design for Rothbury Estate
Lithograph, 1/25
Australia, c. 1971
54cm x 65cm

Lent by Len Evans, O.B.E.,
Chairman, The Rothbury Estate

VICTOR MAJZNER (b. 1945)
painter

74. Calender designs for The Festival of Perth, 1984
Music, Dance, Theatre, Film, Visual Arts and
Children/Outdoor Activities
Australia, 1983
60.5cm x 34.5cm

Lent by the artist

CURATED BY :

Sally Robinson and Belinda Webb-Jones.

PRODUCED BY :

Students of the Gallery Management Program.
Elizabeth Bastian, Jennifer Hutchinson,
Katherine Poppelwell.

ESSAY BY :

Elizabeth Bastian.

SPECIAL THANKS TO :

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and Spirit Merchants); David Colville (The
Australian Opera); Tony Cranes (Kinsela's
Darlinghurst); Janet Dawson; Jill and Cameron
Dawson; Nicholas Draffin (Art Gallery of New
South Wales); Deborah Edwards (Art Gallery of
New South Wales); Michael Esson; Len Evans
(Chairman of Rothbury Estate); Jane Glad;
Frank and Margel Hinder; Miriam Hooper (The
Australian Ballet Foundation); Robert Jacks;
Eric Korda (Korda Bros.); Frances Laverack
(Copeland and De Soos); Alun Leach-Jones;
Alan Lee; Victoria Lynn; Gay MacDonald
(Penrith Regional Art Gallery); Victor Majzner;
Brian Moore; Alan Oldfield; Ken Reinhard;
Anne Watson (Museum of Applied Arts and
Sciences); Stewart White (Whiteworks);
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