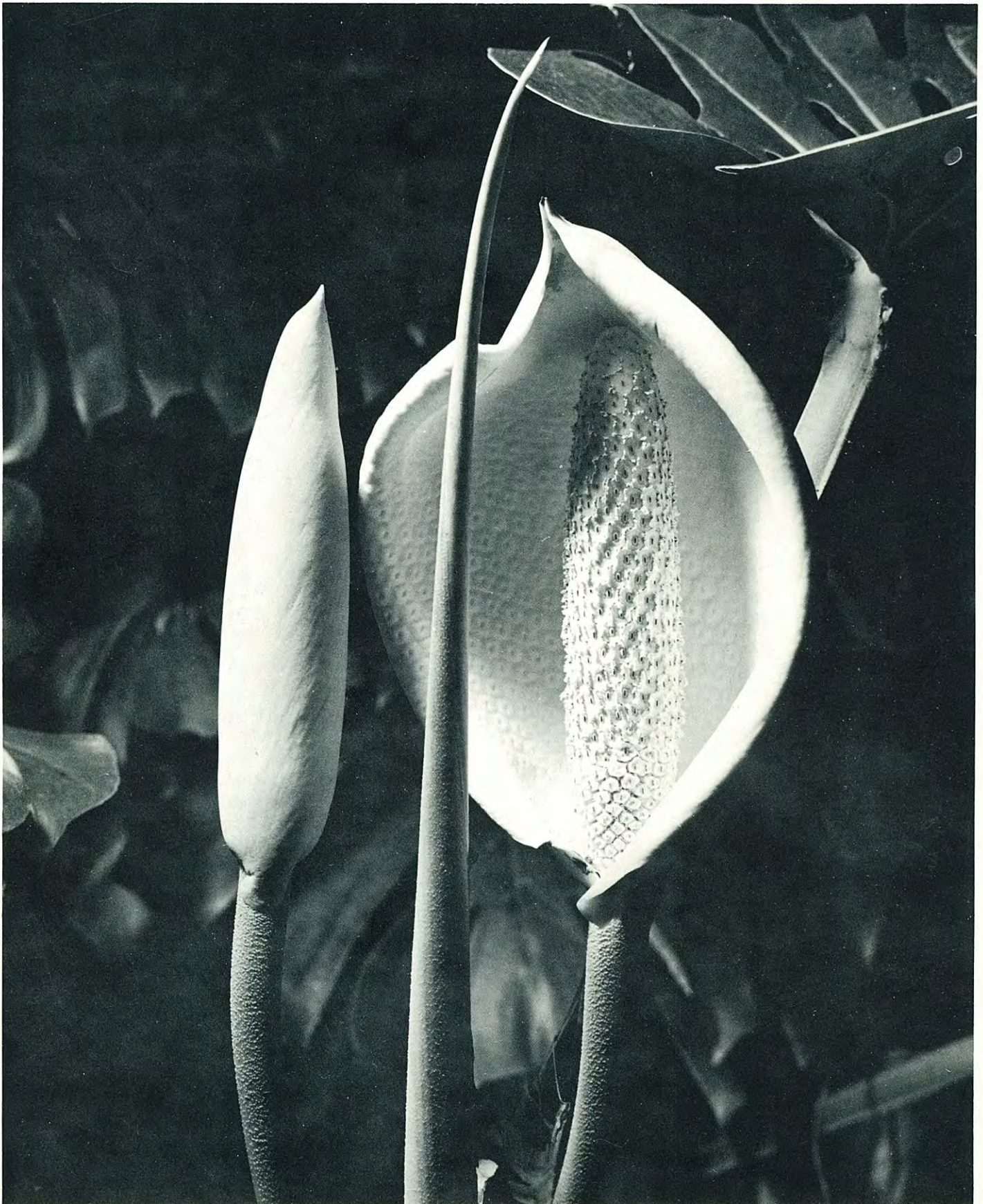




**Max Dupain Retrospective  
1930-1980**

**ART GALLERY OF NEW SOUTH WALES, SYDNEY**

**29th August—28th September, 1980**





## Foreword

This retrospective exhibition provides the public with an opportunity to study Max Dupain's work over his long career from 1928 to the present day. It is also hoped that his work will be seen in the context of the ideas and visual imagery of the period in general.

Dupain's work has been inspired and moulded by the notions of pure form which lie at the centre of modern architecture and painting. This is despite the fact that until recently, photography as an art has had a commitment to realism. The duty of the photographer has been seen to be to seek personal expression within that perimeter. With the exception perhaps of surrealist studies in the 1930's-40's Dupain characterises all his work as 'the creative treatment of actuality'. In particular he has been concerned to present his subjects as directly and simply as possible.

Max Dupain has worked within a tight geographic perimeter. He spent a short time in Paris in 1978 and saw service as a photographer during World War II in the Pacific area, but the majority of the images in the exhibition were made in Australia. His focus, however, has been on the personal expression of a universal aesthetic, appropriate to the modern world, which his generation sought to develop.

Edmund Capon  
Director  
Art Gallery of New South Wales

### Organiser's Note

This exhibition was planned in conjunction with the publication, scheduled for September 1980, of a monograph of Max Dupain's work in photography. The images selected for the monograph form the basis of the exhibition. As the monograph includes personal tributes and a critical essay by the Curator of the exhibition, such information has not been duplicated in this catalogue.

## List of Works

Dimensions are of image area only and are in centimetres. Height precedes width. All works are silver bromide prints. The occasional reference to *bromoil* prints refers to a process of 'developing up' a silver bromide print with oil pigment. Further details can be found in older technical manuals.

Most prints, including those of early works, have been made recently, but dated to the time of the original negative. The use of the description; *vintage print* indicates a print made close to the time of the exposure of the negative. In some cases the date on the print is different from that beside the catalogue title, as other sources have been used to establish the earliest known date of negative.

Vintage prints are usually on cream paper with warm brown tones, whereas modern prints are most often on white paper with cold blue-black tones. Cat. nos. 11 & 12, vintage and recent prints off the same negative show the considerable change in the character of early and late prints. This is due to the lack of modern papers with similar tones and textures.

Prints off one negative are also often given different titles over a period of time. Titles in the catalogue have been determined in consultation with the artist and may vary from the title shown on a particular print.

Unless otherwise indicated all works are on loan from the artist.

1. Ripples and Reeds. 1928  
vintage print 21.4 x 15.6  
signed and dated 1931 l.r. on mount,  
titled u.c. on verso mount
2. Palm Beach Landscape. 1930  
vintage bromoil print 16.2 x 17.3  
signed and dated l.r. mount, titled *Study of Trees, London Salon 1932* l.l. mount
3. Sundown—Mona Vale Marshes. 1932  
vintage print 18.6 x 23.9  
signed and dated l.r. and no.d 3/10,  
titled l.l. on mount
4. Flight of the Spectres. 1932  
vintage bromoil print 22.9 x 29.7  
signed and dated 1933 l.r., titled l.l. on mount
5. Newport Quarry. 1932  
vintage bromoil print 24.7 x 17.1  
signed and dated l.l., titled *Quarry* l.l. on mount
6. The Silos—Morning. 1933  
vintage print 30.9 x 23.6  
signed and dated l.r. mount, titled l.l. mount
7. Kerosene Lamp. 1930-35  
37.1 x 29.7  
signed and dated 1929 l.r. image, titled u.c. on reverse sheet  
Art Gallery of New South Wales
8. Silos through Windscreen. c.1935  
30.4 x 37.7  
signed and dated l.r. image,  
titled u.c. reverse sheet
9. The Post. 1930-35  
27.2 x 25.8  
signed and dated l.r. image,  
titled u.c. reverse sheet
10. Eggs. 1930-35  
28.8 x 27.4  
signed and dated l.r. image,  
titled u.c. reverse sheet
11. Wheat Silos Pyrmont. 1935  
vintage print 12.2 x 8.5  
signed and dated and numbered 1/25  
l.r. on sheet,  
titled u.c. on verso mount
12. Wheat Silos Pyrmont. 1935  
26.1 x 19.6  
signed and dated 1933 l.r. image,  
titled u.c. verso mount  
Art Gallery of New South Wales
13. Industrial Landscape. 1935  
vintage print 21.0 x 17.3  
signed and dated l.r.,  
titled l.l. sheet  
The Australian National Gallery,  
Canberra
14. Spontaneous Composition. 1935  
vintage print 40.3 x 39.8  
signed and dated 1940 l.r. image,  
titled u.c. verso mount
15. Line. 1935  
vintage print 22.3 x 30.6  
signed and dated l.r. image,  
titled l.l. sheet also called *Rhythmic form*  
and *Nude Composition* in other prints
16. Candlelight. c.1935  
vintage print 37.6 x 29.4  
signed and dated l.r. sheet
17. Shattered Intimacy. 1936  
vintage print 36.6 x 45.3  
signed and dated l.r.,  
titled l.l. sheet
18. Birth of Venus. 1936  
vintage print (superimposition)  
37.4 x 29.8  
signed and dated l.r. image,  
recently titled
19. Mr. and Mrs. Larry Adler. 1936  
30.1 x 24.2  
signed and titled u.c. verso sheet
20. Impassioned Clay. 1936  
46.1 x 32.6 (superimposition)  
signed and dated l.r. image,  
titled u.c. verso mount  
Art Gallery of New South Wales
21. The Thin Man. 1936  
vintage print 39.0 x 37.0  
signed and dated l.r. on sheet,  
titled u.c. on verso mount

22. Norman Lindsay. 1936  
40.2 x 30.6  
signed and dated l.r. image,  
titled u.c. on verso mount
23. Edmund Kurtz. 1936  
solarized print 18.7 x 13.5  
signed and dated l.r. image,  
titled u.c. verso mount  
Art Gallery of New South Wales
24. Mosman Bay at Dusk. 1937  
vintage print 28.0 x 37.4  
signed and dated 1940 l.r. image,  
titled l.l. on sheet
25. Twilight at Cronulla. 1937  
vintage print 38.4 x 30.2  
signed and dated l.r. sheet,  
titled u.c. verso sheet
26. The Sunbaker. 1937  
38.3 x 43.7  
signed and dated l.r. image,  
titled u.c. verso mount  
Art Gallery of New South Wales
27. Jean. 1937  
vintage print 36.1 x 31.1  
signed and dated l.r. image,  
titled *Jean Lorraine* u.c. on verso mount
28. Max Meldrum. 1937  
vintage print 48.8 x 33.6  
signed and dated l.r. image,  
titled l.l. mount  
Art Gallery of New South Wales
29. Hoyningen-Huene (Baron George). 1937  
vintage print 37.5 x 28.9  
signed and dated l.r. image,  
titled l.l. sheet  
Art Gallery of New South Wales,  
Gift of Christopher Hamilton
30. Budapest String Quartet. 1937  
vintage print 37.4 x 39.2  
signed l.r. image,  
titled u.c. on verso mount
31. Helene Kirsova in Petrouchka. 1938  
vintage print 32.8 x 42.8  
signed and dated l.r. image and sheet,  
titled l.l. sheet
32. Fashion Illustration. c.1937-38  
51.9 x 37.4  
signed and titled u.c. verso sheet
33. Portrait in Two Mirrors. 1938  
vintage print 38.0 x 50.4  
signed l.r. image,  
titled u.c. verso mount
34. Paul Petroff. 1938  
vintage print 37.4 x 29.4  
signed and dated l.r. sheet,  
titled l.l. sheet
35. Nude. 1938  
vintage print 29.9 x 24.9  
signed l.r., titled u.c. verso mount
36. Colonel de Basil. 1938  
vintage print 47.2 x 34.9  
signed and dated 1940 l.r. sheet,  
titled l.l. sheet
37. Manly. 1938  
34.3 x 30.5  
signed and dated l.r. image,  
titled verso u.c. sheet
38. Street at Central. 1938  
49.7 x 41.7  
signed and dated l.r. image,  
titled u.c. on verso sheet
39. Sydney from the Harbour Bridge. 1938  
vintage print 50.2 x 76.2  
signed and dated l.r. image,  
titled u.c. on verso mount
40. Bridge by Night. 1939  
vintage print 50.2 x 39.2  
signed and dated l.r. image,  
titled *City Lights* u.c. on verso mount
41. Steel Works. late 1930's/ 1940's  
vintage print 49.0 x 38.4  
signed on verso u.c. sheet
42. Longueville Nocturne. 1939  
vintage print 27.5 x 37.1  
titled u.l. verso sheet
43. Two Forms. 1939  
50.2 x 38.4  
signed and dated l.r. image,  
titled u.c. verso mount  
Art Gallery of New South Wales
44. Tamara Toumanova. 1939  
vintage print 47.2 x 35.4  
signed and dated l.l. image,  
titled u.c. verso mount
45. Untitled (plant leaves). Late 1930's-early  
1940's  
vintage print 39.0 x 27.7
46. Form at Bondi. 1939  
30.4 x 29.0  
signed and titled on verso sheet
47. Two Girls. 1939  
38.0 x 30.2  
signed and dated and titled u.c. on  
verso sheet
48. The Floater. 1939  
40.0 x 45.5  
signed and dated l.r. image,  
titled u.c. verso sheet
49. Nude in Grass. 1939  
vintage print 41.4 x 39.0  
signed and dated l.l. and titled u.c. verso  
mount
50. Greta. c.1940  
38.1 x 29.8  
signed l.r. image,  
titled u.c. verso sheet
51. Liner at Night. 1940  
37.8 x 30.2  
signed and dated and titled u.c. verso  
sheet
52. Rayograph. 1940  
vintage print 37.3 x 30.4  
titled u.c. verso sheet
53. Backyard—Forster. 1940  
vintage print 30.4 x 30.3  
signed and dated l.r. image,  
titled u.c. verso mount
54. Torso. 1941  
vintage print 38.0 x 28.6  
signed and dated l.r. image,  
titled u.c. verso mount
55. Torso in Sun. 1941  
vintage print (from paper negative)  
44.1 x 32.6  
signed and dated l.r. sheet,  
titled u.c. verso mount
56. Waterfall French's Forest. 1942  
28.7 x 28.1  
signed and dated l.r. image,  
titled u.c. on verso sheet
57. The Burdekin in Flood. 1943  
40.9 x 40.3  
signed and dated l.r. image,  
titled u.c. verso sheet
58. Tired Soldier in Queensland Train. 1943  
32.4 x 27.8  
signed and dated l.r. image,  
titled u.c. verso sheet
59. Rest Up at Alice Springs. 1945  
vintage print 39.0 x 50.4  
signed and dated l.r. on mount,  
titled u.c. verso mount
60. Hotel Beds Atherton. 1943  
44.0 x 65.2  
signed and dated l.r. image,  
titled u.c. on verso mount  
Art Gallery of New South Wales
61. New Guinea Landscape. 1944  
26.6 x 25.3  
signed l.r. image,  
titled u.c. on verso sheet
62. Mt. Nimadao Goodenough Island. 1944  
vintage print 30.7 x 37.7  
signed and titled u.c. on verso mount
63. Native Mother and Child Nadzab. 1944  
vintage print 47.1 x 46.6  
signed and dated l.r. image,  
titled c. verso mount
64. Gayfield Shaw. 1940's  
39.2 x 30.2  
signed l.r. image,  
titled on verso u.c. mount
65. Baby Protesting. 1946  
29.9 x 29.9  
titled u.c. verso sheet
66. On the Ferry. 1945  
29.6 x 37.9  
signed and dated l.r. image,  
titled u.c. verso
67. Black Boys. 1946  
vintage print 31.8 x 29.9  
signed and titled u.c. verso mount

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| <p>68. Meat queue. 1946<br/>48.0 x 65.2<br/>signed and dated l.r. image,<br/>titled u.c. on verso mount<br/>Art Gallery of New South Wales</p> <p>69. Volterra Playing Beethoven. 1946<br/>vintage print 44.5 x 39.3<br/>signed and dated and titled u.c. on verso<br/>mount</p> <p>70. Brooms for Sale. 1950<br/>vintage print 36.1 x 37.7<br/>signed and dated 1951 l.r. image,<br/>titled u.c. verso mount</p> <p>71. Tathra—South Coast. 1950<br/>45.8 x 40.0<br/>titled verso u.c. mount</p> <p>72. Humidcrib. 1953<br/>vintage print 46.0 x 35.1<br/>signed l.r. image,<br/>titled verso u.c. mount</p> <p>73. The Jetty. 1952<br/>23.8 x 34.6<br/>signed and dated l.r.,<br/>titled u.c. verso sheet</p> <p>74. At Newport. 1952<br/>vintage print 40.3 x 40.5<br/>signed and dated l.r. image,<br/>titled u.c. verso sheet</p> <p>75. Charlie South. 1955<br/>36.4 x 30.3<br/>Signed and dated l.r.,<br/>titled u.c. verso sheet</p> <p>76. Walter Gropius and Harry Seidler. 1954<br/>vintage print 49.4 x 40.8<br/>signed l.r. image,<br/>titled and dated l.l. mount</p> <p>77. Nuns on Newport Beach. 1960<br/>50.0 x 39.3<br/>signed and dated l.r. image,<br/>titled u.c. verso mount</p> <p>78. Dame Mary Gilmore. 1961<br/>46.1 x 39.8<br/>signed and dated l.r. image,<br/>signed and titled u.c. verso mount</p> <p>79. Steeple Interior. 1965<br/>35.4 x 27.5<br/>signed, dated and titled u.c. verso sheet</p> <p>80. Concert Hall in Construction. 1968<br/>38.2 x 50.0<br/>signed and dated l.r.,<br/>titled u.c. verso mount</p> <p>81. Australia Square and Calder Sculpture.<br/>1968<br/>49.3 x 59.4<br/>signed and dated l.r.,<br/>titled u.c. verso mount</p> <p>82. Monsterio Deliciosa. 1970<br/>37.6 x 30.2<br/>signed and titled on verso sheet</p> <p>83. Mining at Night, Mt. Newman. 1971<br/>37.9 x 49.7<br/>signed and dated l.r. image,<br/>titled u.c. verso mount</p> | <p>84. Sunrise at Newport. 1974<br/>36.3 x 30.0<br/>signed and dated l.r. image,<br/>titled u.c. verso mount</p> <p>85. Greenwich Wharf. 1975<br/>31.9 x 29.9<br/>signed and dated l.r. image,<br/>titled u.c. on verso mount</p> <p>86. Souvenir of Newport Beach. 1975<br/>(6 photographs each) 29.2 x 25.2<br/>signed l.r. mount,<br/>signed and dated u.c. verso mount</p> <p>87. Planks and Joinery, Old Wharf series.<br/>1975<br/>37.5 x 29.1<br/>signed and dated l.r. image,<br/>signed and titled u.c. verso</p> <p>88. Stair Rail. 1975<br/>37.8 x 29.8<br/>signed, dated and titled u.c. verso sheet</p> <p>89. Souvenir of The Entrance. 1976<br/>23.0 x 30.4<br/>signed, dated and titled u.c. verso sheet</p> <p>90. Eureka Station, Queensland. 1977<br/>33.0 x 30.2<br/>signed and dated l.r. image,<br/>titled l.l. on mount and on verso 1978</p> <p>91. Stockyard I. 1978<br/>29.6 x 30.4<br/>signed, dated and titled u.c. verso sheet</p> <p>92. Stockyard II. 1978<br/>30.2 x 32.0<br/>signed and dated l.r. image,<br/>titled u.c. verso sheet</p> <p>93. Stockyard. 1978<br/>30.2 x 32.0<br/>signed and dated l.r. image,<br/>titled u.c. verso sheet</p> <p>94. Chantilly, Paris. 1978<br/>30.4 x 34.0<br/>signed and dated l.r. and on u.c. verso<br/>mount, titled <i>Australian Embassy, Paris</i> l.l.<br/>mount</p> <p>95. Chancellery Wall. 1978<br/>35.9 x 30.4<br/>titled u.c. verso sheet</p> <p>96. Les Invalides, Paris. 1978<br/>32.4 x 30.1<br/>signed, dated and titled u.c. verso mount</p> <p>97. Tuilleries Gardens, Paris. 1978<br/>31.5 x 30.0<br/>signed and dated l.r. image,<br/>titled l.l. on mount and verso mount</p> <p>98. South West Rocks. 1978<br/>34.4 x 29.8<br/>signed, dated and titled u.c. verso mount</p> <p>99. Stairwell, Ryde College. 1979<br/>30.2 x 37.9<br/>signed and dated l.r. image,<br/>titled u.c. verso sheet</p> | <p>100. Lloyd Rees. 1979<br/>32.2 x 30.4<br/>signed and dated l.r. image,<br/>signed and dated u.c. verso mount</p> <p>101. Early Morning, Elizabeth Bay House.<br/>1979<br/>32.2 x 30.4<br/>signed and dated l.r. image,<br/>signed and titled u.c. on verso mount</p> <p>102. Bulk Sugar Terminal, Lucinda. 1979<br/>30.4 x 32.0<br/>titled on u.c. verso sheet</p> <p>103. Hardboard Factory, Tumut. 1979<br/>37.9 x 25.6<br/>titled u.c. verso mount</p> <p>104. Industrial Form, Queensland. 1979<br/>30.0 x 37.0 (sight)<br/>signed and dated l.r. image,<br/>titled u.c. verso sheet</p> <p>105. Landscape by Night I, Castlecrag. 1980<br/>29.6 x 38.9<br/>signed and dated l.r. mount<br/>titled u.c. verso mount</p> |
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Max Dupain 1979

David Moore

## Biography

- 1911 Born Sydney, New South Wales
- 1924 Received first camera, 'Box Brownie'
- 1928 Sydney Grammar School, Prize for Photography
- 1929 Joined Photographic Society of New South Wales
- 1930 Apprenticed to Cecil Bostock, Sydney  
Studied drawing and painting at East Sydney Technical College and Julian Ashton School  
Worked in Pictorial style until 1934
- 1933 Influenced by German New Photography  
Began industrial images and design and still life
- 1934 Opened own Studio in Bond Street Sydney
- 1935-38 Influenced by Surrealism and the work of Man Ray
- 1935 Recognition of his work in the modern spirit by Syd Ure Smith in *Art and Australia*, November 1935 and issues of the *Home* magazine  
Gained a reputation for figure studies, portraits, fashion work as well as industrial and commercial photography

- 1938 A founder of the Contemporary Camera Groupe Sydney. Dedicated to progressive attitudes in photography
  - 1941 Studio moved to Clarence Street
  - 1939-45 R.A.A.F. camouflage officer in Australia and New Guinea
  - 1945 Appointed photographer for Department of Information
  - 1946 His direction towards realism, and penetration of the social and physical realities, evident during the War years, further influenced by the documentary movement in film and still photography
  - 1947 Returned to Sydney studio  
After War ceased working in fashion and advertising and began a long involvement with architectural and industrial illustration
  - 1948 A monograph on his work from 1935-47 published by Syd Ure Smith
  - 1950's Developed his associations with leading architects; Harry Seidler and Syd Ancher among others
  - 1955 Participated in the 'Six Photographers' exhibition group in the documentary spirit
  - 1960's-70's Continued with industrial and architectural form studies including complete coverage of the building of the Sydney Opera House
  - 1978 Visited Paris on assignment to photograph Harry Seidler's Australian Embassy Building
  - 1980 Made Honorary Fellow of the Royal Australian Institute of Architects
- Continues to work from his studio in Artarmon and lives in Castlecrag with his wife Diana, has two children Danina and Rex.
- Throughout his commercial career Dupain has continued with his personal work and since the mid 30's has written occasional articles on photography for various publications. Dupain is currently photography critic for the Sydney Morning Herald.

## Exhibitions

### One-person shows

- 1938 University of Sydney
- 1960 University of New England, Armidale, N.S.W.
- 1962 'No Time to Spare'—National Trust exhibition at David Jones Gallery, Sydney
- 1967 'Australian Colonial Architecture'—Print Room at Art Gallery of N.S.W., Sydney; 'Old and New Buildings'—Manly Art Gallery
- 1969 'Burley Griffin's Architecture'—Castlecrag, N.S.W.; 'From Amateur to Top Professional'—Photographic Society, N.S.W.
- 1973 Milan Triennale, Sydney Opera House, Sydney
- 1975 Retrospective, Australian Centre for Photography, Sydney and National Gallery of Victoria
- 1978 Church Street Photographic Centre, Melbourne
- 1978 Powell Street Gallery, Melbourne
- Current 1980 Art Gallery of New South Wales Retrospective
- 1980 Australian Centre for Photography, Architectural photographs

### Selected group shows

- 1930-33 Photographic Society of New South Wales
- 1932 Paris Salon
- 1934 London Salon; Victorian Salon of Photography
- 1937 Joint exhibition of Industrial photography with Russell Roberts
- 1938 Contemporary Camera Groupe Commemorative Salon of Photography; Australia's 150th Anniversary Celebrations
- 1945 First International Adelaide Salon, Adelaide
- 1946 Museum of Modern Art, New York; Salao International Arte Fotografica, Brazil
- 1947 Third International Adelaide Salon; Albury Photography Exhibition, Victoria
- 1948 Institute of Photographic Illustrators



- 1949 Maitland Annual Exhibition;  
50th Anniversary Adelaide  
Camera Club
- 1950 International Exhibition  
—Stedeluk Van Abbe Museum,  
Eindhoven; Dr. Julian Smith  
Memorial Exhibition,  
Melbourne; Institute of  
Photographic Illustrators;  
Maitland Annual Exhibition
- 1951 Jubilee International Salon;  
Maitland Annual Exhibition
- 1952 Fourth International Adelaide  
Salon; Maitland Annual  
Exhibition
- 1953 Maitland Annual Exhibition
- 1954 Institute of Photographic  
Illustrators
- 1955 Six Photographers, Sydney
- 1958 International Exhibition,  
Melbourne
- 1960 Third Sydney International  
Exhibition of Photography
- 1967 Moomba Pacific Photographic  
Fair
- 1979 Australian Pictorial  
Photography, Art Gallery of  
New South Wales
- 1980 Phillip Morris Collection  
showings in Australia
- 1980 The Thirties, S. H. Ervin  
Museum and Art Gallery,  
National Trust of Australia,  
N.S.W., Sydney
- 1980 ANG at ANU, Photography the  
Last Ten Years, Australian  
National Gallery

### Selected Publication References

- Bank Notes Magazine* of the Rural Bank. Dec 1933
- A 'Portfolio of Modern Photographs' in *Art in Australia*. Nov 1935
- The Home* 1934-1942
- 'Man Ray' *The Home* Oct 1935
- Soul of a City* O. Zeigler (ed) Angus and Robertson. 1937
- Flower Pieces* Helen Blaxland Ure Smith 1946
- Contemporary Photography Magazine* Nov-Dec 1946
- 'Australian Camera Personalities' *Contemporary Photography* Jan-Feb 1947
- Australian Photography Annual* 1947 O. Zeigler (ed) Gotham Publications
- Max Dupain Photographs* Ure Smith 1948
- Collected Flower Pieces* Helen Blaxland Ure Smith 1948
- A Portfolio of Australian Photographs* (ed) L. LeGuay 1950 *Contemporary Photography Magazine*
- Australian Photography Annual* (ed) O. Zeigler 1957
- Georgian Architecture in Australia* Ure Smith for the National Trust of Australia (NSW) 1963 (text Morton Herman, Marjorie Barnard and Daniel Thomas)
- Australia Square* Sydney 1967
- Research in C.S.R.* 1971
- The Australian Dairy Industry* O. Zeigler 1971
- Sydney Builds an Opera House* O. Zeigler Publications 1973
- Castlecrag* 1973
- Architecture for the New World—The Work of Harry Seidler* Horwitz 1974
- Henri Mallard *Building the Sydney Harbour Bridge* Sun Books 1976
- Creative Camera Collection* 5 1978
- The Golden Decade of Australian Architecture* 1978
- The work of John Verge* James Broadbent, David Ell Press and Elizabeth Bay House Trust 1978
- Colonial Buildings—Macarthur Growth Centre* Macarthur Development Board 1978
- Light Vision* No. 5, (ed) J. M. Le Pechoux. Melbourne 1978 (magazine)
- Cazneaux* (Harold Cazneaux monograph) National Library of Australia 1978
- Max Dupain* Gael Newton (ed) David Ell Press 1980
- Harry Seidler Australian Embassy in Paris* Peter Blake Horwitz Group Books, Australia 1979
- Francis Greenway—a Celebration* Mead and Beckett Cassells 1980
- Old Colonial Buildings of Australia* Mead and Beckett Methuen 1980

Photography Reviews for *Sydney Morning Herald* 1980 has also written occasional articles in previous years for a variety of publications

### Other Sources

1976 A.B.C. Television programme  
1976 National Library of Australia taped interview

Exhibition organiser: Gael Newton, Assistant Curator of Photography

(c) The Trustees of the Art Gallery of New South Wales

Designer: Jane Parish

Printer: Jorgensen Graphics