

Poster by Smith and Julius studios, Sydney, 1937.
AUSTRALIAN NATIONAL GALLERY

CHAPTER 50

THE VISUAL ARTS

TERRY SMITH

WHO COULD HAVE failed to notice the colourful explosion of art publications in recent years? Our bookshops and libraries seem to burst with books on Australian art. Indeed, if we broaden our view of art to include photography, the crafts and other forms of visual culture, we can see that it is also the backbone of the burgeoning publication of 'Australiana'. What does this tell us about the state of our art, and our art publishing, compared to the earlier 'boom periods'—the 1920s, the 1940s and the early 1960s? How do we find our way among this attractive array?

The increase in publishing on Australian art cannot but be a good thing for everybody associated with it. Glittering surfaces can, however, be misleading. Some publishing subscribes to myths which artists and scholars are now questioning. A visitor might be forgiven for assuming that our artists paint little but the landscape, and that the Heidelberg School artists of the 1880s achieved the definitive expression—updated perhaps by the nearly empty deserts of Nolan and Drysdale but never superseded. The youthful genius, such as Arthur Streeton and Brett Whiteley, dominates our concept of the typical artist. And the bush seems to remain the central source of metaphor for any potentially profound reflection on the Australian condition. Bush studies by slick amateur artists, such as Pro Hart, abound. The increasing social and economic independence of the Aboriginal people is reflected, albeit indirectly, in the growth of books about their art, both traditional and transitional. And the bustling presence of contemporary art achieves expression in magazines, exhibition catalogues and anthologies.

The earlier 'booms' in Australian art publishing all coincided with vigorous surges in the visual arts themselves. In the 1920s Sydney Ure Smith presided over the publication of the work of the Australian School of Landscape Painting, as he did over the official acceptance of local modernism during the late 1930s and 1940s. During World War II his energy was matched by that of the Melbourne modernists, expressed especially in the magazine *Angry penguins* (1941–46). *Art in Australia* spanned both periods (1916–42), which also saw the first attempt at a major history, William Moore (1934; facs, 1980), and the first polemical revision, by Bernard Smith (1945; repr, 1979). The success of Australian painting in London in the early 1960s was matched by the first detailed and systematic history, Smith (1971), and led to the creation of a continuing magazine *Art and Australia* (1963–), which survives on a combination of subscriptions and advertising revenue. Against these few, most other publications have fallen quickly away. Two current magazines—*Art network* (1979–) and *Art & text* (1981–)—are exceptional in

achieving more than a dozen issues. The basic fragility of our art publishing cannot be disguised.

To date, no major state gallery has published a thorough catalogue of its collections. These are a first priority for a European gallery, the groundwork on which interpretive work is done. The critical revisions of our art's history emerging from the universities cannot be soundly based unless they are matched by such empirical studies. The overall tendency towards a better grounded and more questioning approach to our art, to our history and the variety of visual cultures within it, is, however, irresistible. It will bring great benefits to the reader interested in Australian art.

Photography as an artform has received little serious attention in Australian studies. Photographer Jack Cato (1935; facs, 1979) still remains the only overall survey. *The mechanical eye* by A. Davies and P. Stanbury (OUP, 1985) is an important study of photography in Australia to 1900. In recent years several monographs have appeared on individual photographers but these often lack scholarly detail. An exception is Shar Jones, *J.W. Lindt* (Melbourne, Currey O'Neil Ross for the Library Council of Victoria, 1985), a detailed study of this important nineteenth-century Victorian-based photographer.

The accompanying bibliography is organised around one major principle: the belief that primary sources are just as important as secondary interpretations if readers are to approach the core of the matter—the artworks, artists and their institutions, the point at which our visual culture is produced. Within each medium—painting, sculpture, graphic arts, craft and photography—a major interpretive text is matched by at least one interesting document or documentation. A selection of close-to-the-source books on, by or about artists expands this access.

Strikingly evident is the importance of institutional structures such as artists' societies, state galleries, the art market and key exhibitions both here and abroad. Thus magazines, annual surveys, bulletins and broadsheets are prominent. As well, some historical display seemed necessary, pointing to important periods, major artists and controversial issues since the late eighteenth century, although Smith (1975) has to do much of the work for the colonial period. The bibliography also draws attention to the previously neglected, such as Aboriginal artists and the period between and including the two world wars.

Of interest is the range of publishing formats: reference texts, histories, period studies, thematic surveys, monographs, picture-books, special editions, books by artists, catalogues, pamphlets and magazines. Variety in historical method exercises some fascination and has been surveyed in an essay 'Writing the history of Australian art: its past, present and possible future' (*Australian J of art* 3, 1983, 10–20). 'Life and work' studies of individual artists, the major approach of art historians for two decades, have been referred to other categories. There are obvious shortfalls in research; art criticism is neither collected nor studied, and work is only beginning on art schools, graphic arts, crafts and collecting.

There is every reason to look forward optimistically to a deepening and an enlivening of our art and the publications which it inspires. Perhaps the key factor demonstrated by the energy and variety of the publications collected in this bibliography is that, for all its commitment to the professional demands of the craft and to the requirements of elite taste, our art has also been dedicated to the interests of the people. Whatever the contradictions therein—perhaps because of them—much of it has always been, deservedly, popular.

The author wishes to thank Daniel Thomas, Joan Kerr, Barry Pearce and Sam Alcorn for their advice and assistance in compiling the following bibliography.



REFERENCE

9 × 5 IMPRESSIONS EXHIBITION, Melbourne, 1889. [*Catalogue*].

Major exhibition by the painters Roberts, Conder, Streeton and others, introducing their 'impressions' and reinforcing aesthetic taste. Delicate cover by Conder.

CHOATE, R. *A guide to sources of information on the arts in Australia*. Sydney, Pergamon, 1983. 112 p.

Bibliographical essay giving an overview of all aspects of the arts in general and chapters on each of the arts, excluding theatre and cinema.

GERMAINE, M. *Artists and galleries of Australia*. Brisbane, Boolarong, 1984. 595 p, illus.

Lists biographical details of a large number of living artists and their work. Brief accounts of art institutions, especially galleries. Basic reference work. First published in 1979 as *Artists and galleries of Australia and New Zealand*.

HANKS, E. *Australian art and artists to 1950: a bibliography based on the holdings of the State Library of Victoria*. Melbourne, Library Council of Vic, 1982. 397 p.

Lists of artists, institutions and other subjects gathered from a wide range of publications.

KERR, J. ed, *Dictionary of Australian artists; working paper I: painters, photographers and engravers, 1770–1870, A–H*. Sydney, Power Institute of Fine Arts, University of Sydney, 1984.

The first of a set of working papers intended to become a dictionary of all known painters, photographers, engravers, architects, sculptors and craftspeople to 1870. Further volumes on periods after 1870 are projected.

McCULLOGH, A. *Encyclopedia of Australian art*. Melbourne, Hutchinson, 1984. 2 vols, illus.

Biographical notes on a wide range of artists whose work is either in a public collection, has won a prize or is referred to in a book. First published in one volume in 1968.

MADDRELL, S. ed, *Directory of arts libraries and resource collections in Australia*. Sydney, Australia Council for Policy and Planning, 1983. 244 p.

Lists about 200 institutions by state, then alphabetically by artform. Shows collection strengths, user services and publications.

MOORE, W. *The story of Australian art*. A & R, 1934. 2 vols, illus.

Information and anecdote are combined into a history of artworks, artists, techniques, art societies and galleries. Crucial to understanding the period 1880–1930s. An artist dictionary in vol 2. Facsimile edition, A & R, 1980.

SMITH, B.W. ed, *Documents on art and taste in Australia: the colonial period, 1770–1914*. OUP, 1975. 299 p.

Basic sourcebook for the period. Carefully selected and rare texts by artists and writers from Cook's voyages to Long and McCubbin's historical sketches nearly 150 years later.

GENERAL WORKS

AUSTRALIA. Committee of Inquiry into the Crafts in Australia. *The crafts in Australia: report ...* AGPS, 1975. 2 vols, illus.

Important report commissioned by the Australia Council recommending funding basis for the revival of the crafts in Australia during the past decade. Chairman: Kym Bonython.

AUSTRALIAN PERSPECTA: a biennial survey of contemporary Australian art. Sydney, Art Gallery of NSW, 1981–

Surveys which complement the Sydney Biennales of mainly

international art and show the variety and vitality of today's Australian art. Biographies and bibliographies.

BADHAM, HE. *A study of Australian art*. Sydney, Currawong, 1949. 248 p, illus.

Straightforward informational history. Diffident about the achievement of Australian art. A contrast to Smith (1945; repr, 1979).

BAIL, M. *Ian Fairweather*. Sydney, Bay Books, 1981. 264 p, illus.

Surveys the art of a subtle English modernist, wandering through the East and other peripheries, including those around figuration and abstraction.

BAKER, R.T. *The Australian flora in applied art*. Part I. *The waratah*. Sydney, Government Printer, 1915. 84 p, illus.

Amusingly obsessive demonstration of the usefulness of the waratah in decoration, from electroliers to the stained glass windows of the Sydney Town Hall; it also boasts a 'War-Atah legend'.

BATTARBEE, R. *Modern Australian Aboriginal art*. A & R, 1951. 55 p, illus.

The Hermannsburg School (Arunta/Aranda) painters, especially Namatjira, presented by a watercolourist who introduced modern European techniques to the area.

BEAN, C.E.W. ed, *Photographic record of the war*. A & R, 1923. 785 p, illus. (*Official history of Australia in the war of 1914–1918*, 12).

Over 750 photographs of the war taken mostly by official photographers. The first thoroughly photographed major event in our history.

BRADLEY, A. AND SMITH, T. eds, *Australian art and architecture: essays presented to Bernard Smith*. OUP, 1980. 257 p, illus.

Scholarly studies ranging from mid-nineteenth-century travel artists to an Arthur Boyd series on sexuality and landscape. Strong on relationships between artforms and on the Heidelberg School. Includes checklist of Bernard Smith's writings.

BRUCE, C. et al, *Eugène von Guérard, 1811–1901: German romantic in the Antipodes*. Martinborough, NZ, Alister Taylor, 1982. 306 p, illus.

Beautifully produced catalogue raisonné with numerous coloured plates. Includes list of exhibitions and detailed bibliography. See also Bruce's catalogue of the 1980 Von Guérard exhibition: *Eugène Von Guérard*, Sydney, Australian Gallery Directors' Council in conjunction with the Australian National Gallery, 1980.

BURKE, J. *Australian women artists, 1840–1940*. Melbourne, Greenhouse, 1980. 188 p, illus.

Developed from the 1975 exhibition at Melbourne University. Emphasis on women painters of the 1920s and 1930s. Includes Noel Hutchinson's essay on women sculptors and Grace Crowley's reminiscences.

CABAN, G. *A fine line: a history of Australian commercial art*. Sydney, Hale & Iremonger, 1983. 166 p, illus.

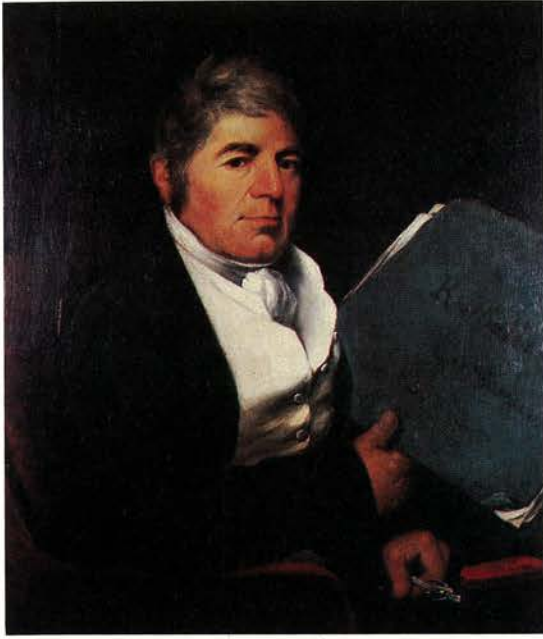
Survey of graphic art including advertisements and posters with most attention to 1880–1980. Poor documentation.

CAMPBELL, J. *Australian watercolour painters, 1780–1980: including an alphabetical listing of over 1200 painters*. Adelaide, Rigby, 1982. 351 p, illus.

Historical survey of watercolour work with one illustration per artist.

CATO, J. *The story of the camera in Australia*. Facs, Melbourne, Georgian House, 1955. 187 p, illus.

Collection of information and examples organised around known subjects, technical changes, studios and photographers.



Benjamin Duterrau, Self portrait, 1837. Oil. Duterrau emigrated to Hobart in 1832 and established himself as a portrait painter. He had absorbed the aesthetic ideas of the Royal Academy and its preference for the heroic style of painting. His major concerns became the depiction of the Tasmanian Aborigines and their protector George Robinson, and the propagation of art in the colony. Duterrau delivered the first known lecture on art in Australia to the Hobart Mechanics' Institute on 16 July 1833. His subject was the importance of fine arts to the development of the colony.

TASMANIAN MUSEUM AND ART GALLERY

An approximation to a history. Facsimile edition, Melbourne, Institute of Australian Photography, 1979.

CHRISTESEN, C.B. ed, *The gallery of Eastern Hill: the Victorian Artists' Society centenary*. Melbourne, Victorian Artists' Society, 1970. 120 p, illus.

Essays covering the history of the society and key members of it. COX, L.B. *The National Gallery of Victoria, 1861–1968: a search for a collection*. Melbourne, National Gallery of Vic, 1968. 486 p, illus.

History of the gallery from its inception to just before its move into new premises.

CRAIG, E.D. ed, *Australian art auction records*. Sydney, various publishers, 1973–

Lists prices, places, dates of art auctions, with brief biographical notes of artists. Preceded by Christies Auctions, *Australian art sales index 1969–74*, with supplement 1975.

CROLL, R.H. ed, *Smike to Bulldog: letters from Sir Arthur Streeton to Tom Roberts*. Sydney, Ure Smith, 1946. 144 p, illus.

Collected letters between two major Australian artists, 1890–1930, offering fascinating and rare insights into their relationships.

DUTTON, G. *White on black: the Australian Aborigine portrayed in art*. Melbourne, Macmillan, 1974. 168 p, illus.

Generalising approach, more valuable for its collection of images than interpretive comment.

DYSON, W. *Australia at war: a winter record made ... on the Somme and at Ypres during the campaigns of 1916 and 1917*. London, Palmer & Hayward, 1918. 52 p, illus.

Outstanding draftsman among the official war artists, Dyson's studies on the AIF in the worst years convey admiration for the men and anger at the folly of the war.

EXHIBITION OF AUSTRALIAN ART IN LONDON, 1923. *Record of the exhibition held at the Royal Academy and organised by the Society of Artists, Sydney*. Sydney, Art in Australia, 1923. 22 p, 200 plates.

Important overseas presentation of the Landscape School and the painter-etchers of the 1920s, with essay by Lionel Lindsay on Australian art.

GALBALLY, A. AND PLANT, M. eds, *Studies in Australian art*. Melbourne, Dept of Fine Arts, University of Melbourne, 1978. 111 p, illus.

Studies by staff and graduate students ranging across early Tasmanian architecture, cityscapes, subject painting, modernism and current critical disputes.

GALWAY, G. *Fifty years of Australian art (1879–1929), by members of the Royal Art Society*. Sydney, Royal Art Society, 1929. 101 p, illus.

Historical sketch of this influential painters' society, with reproductions of works, biographical data and photographs of the artists.

GLEESON, J.T. *Australian painting: colonial–impressionist–modern*. Melbourne, Lansdowne, 1976. 392 p, illus.

Generalising history, variable notes on paintings, some poor reproductions. Typical of popular publishing on Australian painting. First published in 1971.

GLEESON, J.T. *William Dobell*. London, Thames and Hudson, 1964. 208 p, illus.

An appreciation of one artist by another. Includes references to 1944 court case won by Dobell over his Archibald Prize-winning painting. Supplemented by Brian Adam's rather thin *Portrait of an artist: a biography of William Dobell*, Melbourne, Hutchinson, 1983.

HAESE, R. *Rebels and precursors: the revolutionary years of Australian art*. Ringwood, Vic, Allen Lane, 1981. 336 p, illus.

Major study of the art world in Melbourne and to a lesser extent Sydney in the 1930s and 1940s.

HILDER, J.J. *The art of J.J. Hilder*. Ed by S. Ure Smith and B. Stevens. A & R, 1918. 48 p, illus.

Outstanding among the books issued by Ure Smith on important artists. Hilder's watercolours particularly suitable to contemporary colour reproduction. See also Brett Hilder, *The heritage of J.J. Hilder*, Sydney, Ure Smith, 1966.

HOFF, G.R. *The sculpture of Rayner Hoff*. Text by Earl Beauchamp [and others]. Sydney, Sunnybrook Press, 1934. 113 p, illus.

Photographs of the sculptor's work, particularly the Anzac Memorial, Hyde Park, Sydney, with various essays.

HUGHES, R.S.F. *The art of Australia*. Ringwood, Vic, Penguin, 1981. 331 p, illus.

A provocative history of painting from early settlement to the Sydney abstract expressionist painters, of whom the author was one. Little original research. First published in 1966.

INGRAM, T. *A matter of taste: investing in Australian art*. Sydney, Collins, 1976. 152 p, illus.

Remarks about art periods followed by records of works by well-known and lesser-known artists on the auction market.

ISAACS, J. *Arts of the Dreaming: Australia's living heritage*. Sydney, Lansdowne, 1984. 272 p, illus.

- Sympathetic survey of a wide range of contemporary Aboriginal arts and crafts, from body painting to acrylics on canvas. Prepared with participation of Aboriginal communities.
- KLEPAC, L. *The life and work of Russell Drysdale*. Sydney, Bay Books, 1983. 383 p, illus.
- Valuable for the many excellent reproductions of the artist's work including his early modernism as well as disturbing pictures of rural poverty, the empty interior and dispossessed Aborigines.
- LINDESAY, V. *The way we were: Australian popular magazines, 1856 to 1969*. OUP, 1983. 164 p, illus.
- History of popular literature in serial form; throws light on the designer's art and the craft of book illustration.
- LLOYD, C. AND SEKULESS, P. *Australia's national collections*. Sydney, Cassell, 1980. 320 p, illus.
- Profiles of major holdings in the national, state and regional galleries, libraries, archives, museums and university collections. Informative text and many illustrations.
- LYNN, E. AND NOLAN, S. *Sidney Nolan: Australia*. Sydney, Bay Books, 1979. 228 p, illus.
- Reproductions of paintings and drawings, 1939–78. Some emphasis on recent work; includes the entire Ned Kelly series of 1946–47. Witty comments by the artist.
- MCCUBBIN, F. *The art of Frederick McCubbin*. Melbourne, Lothian, 1916. 97 p, illus.
- Generous celebration of a very popular artist. Introductory essays by J.S. MacDonald and Alexander McCubbin. Important historical essay by the artist.
- MCPHEE, J. *Australian decorative arts in the Australian National Gallery*. Canberra, Australian National Gallery, 1982. 125 p, illus.
- Well-illustrated selection of fine craftwork. Tends towards artists' decorative work rather than utilitarian objects.
- MCQUEEN, H. *The black swan of trespass: the emergence of modernist painting in Australia to 1944*. Sydney, Alternative Publishing, 1979. 178 p, illus.
- First study of a crucial period, especially on conservative ideologies, surrealism and women artists, particularly Margaret Preston.
- MAHOOD, M.H. *The loaded line: Australian political caricature, 1788–1901*. MUP, 1973. 306 p, illus.
- Pioneering study of major phases in graphic imagery from the first settlement to the artists of the *Bulletin*.
- MELDRUM, M. *The science of appearances, as formulated and taught by Max Meldrum*. Ed by R.R. Foreman. Sydney, Shepherd Press, 1950. 288 p, illus.
- Lectures on objectivity of vision and artistic technique, with tonal analyses of paintings, by influential teacher and theorist. See also Colin Colahan, ed, *Max Meldrum: his art and views*, Melbourne, McCubbin, 1917.
- MOLLISON, J. AND MURRAY, L. eds, *Australian National Gallery: an introduction*. Canberra, Australian National Gallery, 1982. 290 p, illus.
- Essays on the gallery and its collection, including Daniel Thomas's concise history of Australian art.
- MOORE, D. AND HALL, R. *Australia: image of a nation*. Sydney, Collins, 1983. 335 p, illus.
- Over 400 photographs made between 1850 and 1950 are organised into themes such as colonisation, the bush, work and optimism, with lively historical commentary and captions.
- NATIONAL GALLERY OF VICTORIA. *The field*. Melbourne, The Gallery, 1968. 96 p, illus.
- A survey of Australian 'hard edge', 'color field' abstraction. First of now typical curatorial attempts to define current style.
- NEWTON, G. ed, *Silver and grey: fifty years of Australian photography 1900–1950*. A & R, 1980, 120 p, illus.
- Covers the work of 35 professional photographers.
- O'CONNOR, A. *Unfinished work: articles and notes on women and the politics of art*. Melbourne, Greenhouse, 1982. 239 p, illus.
- Writings by neglected Melbourne realistic artist and political activist on her struggle in art, politics and feminism in the 1970s.
- PHILLIP, F. *Arthur Boyd*. London, Thames and Hudson, 1967. 288 p, illus.
- Monograph on an important Australian artist, focusing on his iconography, with interpretations and an extensive catalogue.
- REES, L.F. *The small treasures of a lifetime: some early memories of Australian art and artists*. Sydney, Collins, 1984. 162 p, illus.
- Reminiscences of fellow artists by one of Australia's well-known painters. First published in 1969.
- REILLY, D. AND CAREW, J. *Sun pictures of Victoria: Fauchery Daintree collection 1858*. Melbourne, Currey O'Neil for the Library Council of Vic, 142 p, illus.
- Outstanding examples of early photography in Australia, including urban and rural scenes by Antoine Fauchery and Richard Daintree.
- SCARLETT, K.W. *Australian sculptors*. Melbourne, Nelson, 1980. 730 p, illus.
- Encyclopaedic listings of biographies and achievements for nearly all known sculptors. Useful selections from reviews of exhibitions. Supplemented by his *Australian sculptors: exhibition lists*, Melbourne, State College, occasional papers, 3, December 1979.
- SMITH, B.W. *The Antipodean manifesto: essays in art and history*. OUP, 1975., 222 p.
- Polemical essays including the 'Antipodean manifesto', written by the author and other artists in August 1959. This famous controversy was re-examined in Christine Dixon *et al*, *Dreams, fears and desires: aspects of Australian figurative painting 1942–1962*, Sydney, Power Institute of Fine Arts, 1984.
- SMITH, B.W. *Australian painting, 1788–1970*. OUP, 1971. 483 p, illus.
- An important history covering painting and graphic arts. Indigenous developments related to stylistic succession in European art. Many succinct artists' biographies. First published in 1962 as *Australian painting, 1788–1960*.
- SMITH, B.W. *European vision and the South Pacific 1768–1850: a study in the history of art and ideas*. Oxford, Clarendon Press, 1960. 287 p, illus.
- A classic study of the highly developed European way of seeing in an alien environment. Significant treatment of scientific ideas in transition and the beginnings of Australian art.
- SMITH, B.W. *Place, taste and tradition: a study of Australian art since 1788*. Sydney, Ure Smith, 1945. 304 p, illus.
- A key polemic and political, but also professional, history of Australian art from the exploration period to the struggle between realism and aestheticism. Reprinted, OUP, 1979.
- SMITH, S. URE ed, *Art of Australia, 1788–1941: an exhibition of Australian art held in the United States and the Dominion of Canada under the auspices of the Carnegie Corporation*. New York, Museum of Modern Art for the Carnegie Corporation, 1941. 58 p, illus.
- Interesting introductory essays by Marjorie Barnard, Margaret Preston and others. Selection emphasises impact of modernity on Australian art.
- SPATE, V. *Tom Roberts*. Melbourne, Lansdowne, 1977. 161 p, illus.

One of Australia's best-known and most loved artists, creator of images of outback work and life. Shows the variety of Roberts's work and his role in the professional artworld here. First published in 1972.

SPLATT, W. AND BRUCE, S. *Australian impressionist painters: a pictorial history of the Heidelberg School*. Melbourne, Currey O'Neil, 1981. 118 p, illus:

Typical popular picture-book with repetitive reproductions and rambling text, but exceptional in its period photographs. Updates Alan McCulloch's *The golden age of Australian painting...*, Melbourne, Lansdowne, 1969.

STURGEON, G. *The development of Australian sculpture, 1788-1975*. London, Thames and Hudson, 1978. 256 p, illus.

Charts the evolution of sculpture from the colonial period to the experimentalism of the Mildura sculpture exhibitions.

THIELE, C.M. *Heysen of Hahndorf*. Adelaide, Rigby, 1968. 320 p, illus.

Thorough 'life' of an Australian artist of the 'gum tree school', carefully documented, but little of value on his art.

THOMAS, D. *Outlines of Australian art: the Joseph Brown collection* (rev edn). Melbourne, Macmillan, 1980. 295 p, illus.

Surveys historical tendencies in Australian art through the important collection of a Melbourne dealer. An 'aesthetic' emphasis in the interpretations. First published in 1973.

WALKER, M. *Pioneer crafts of early Australia*. Melbourne, Macmillan for the Crafts Council of Australia, 1978. 172 p, illus.

A survey with examples of objects and machines in use in everyday life. Contemporary photographs.

WOOD, L. ed, *Directory of Australian printmakers 1982*. Melbourne, Print Council of Australia, 1982. 52 p, illus. Biographies, exhibition lists and illustrations. Develops Franz Kemp's *Contemporary printmakers*, Melbourne, Lansdowne, 1976.

PERIODICALS

ANGRY penguins. 1-9, Adelaide and Melbourne, 1941-46. *ANGRY penguins broadsheet*. 1-10, Melbourne, Reed and Harris, 1945-46.

'... as drunks, the angry penguins of the night'. Lively, ironic, consciously modernist forum, edited by Max Harris and John Reed. Victim of the Ern Malley hoax in 1944.

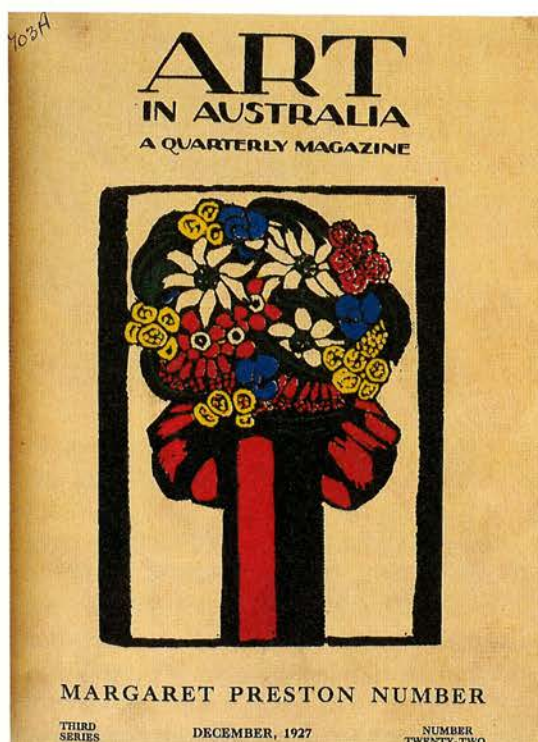
ART and Australia. Sydney, Ure Smith, May 1963-. The 'house journal' of Australian art, mostly established, mostly collectable. Valuable gallery lists and gentle reviews.

ART and text. Melbourne, Autumn 1981-. Develops a semiotic-structuralist critical discourse around 'Post-modern', 'New wave' and 'Popism' tendencies in art, video and music.

ART in Australia, Sydney. 1916-42.

Quality periodical on current art, mostly established but also mild modernism. Excellent special numbers on individual artists.

ART network. Sydney, Nov 1979-.



Front cover, *Art in Australia*, December 1927, incorporating a woodcut by Margaret Preston. Preston (1875-1963) was renowned for her decorative still lifes, wood engravings and linocuts. *Art in Australia*, founded by Sydney Ure Smith in 1916, soon became the major Australian art journal. A quarterly, it ceased publication in 1942.

Journal of information and opinion. Open editorial policy, nationally directed.

ARTWORKERS' UNION. *Newsletter*. Sydney, June 1979-. A communication medium for the socially concerned artist. Some state branches now publish occasional newspapers, for example, the NSW Branch *Artworkers news*.

BROADSHEET of the Contemporary Art Society of Australia, NSW Branch. Sydney, Sept 1952-Nov 1974.

BROADSHEET of the Contemporary Art Society of Australia, Victorian Branch. Melbourne, Sept 1954-.

During the early years (1938-) society matters appeared in *Angry penguins* (1941-46) and elsewhere. Elwyn Lynn's editorship of the *NSW Broadsheet* 1955-70 made it a key source of information and comment. South Australian branch also active since about 1940.

SOCIETY of Artists' book. Sydney, Ure Smith, 1942-47.

Survey of the range of art and art institutions of the year. Preceded by *Australian art annual* (1939).

