

An abstract painting featuring dark, expressive brushstrokes in shades of blue, green, and brown. The composition is layered, with a prominent horizontal band of light green and yellow in the upper left, and a dark, swirling mass of blue and black in the lower right. The overall effect is one of dynamic movement and complex texture.

THE ANTIPODEANS

challenge and response
in Australian art 1955–1965

Antipodeans Challenge And Response In Australian Art 1955 1965

Simon Pierse



Antipodeans Challenge And Response In Australian Art 1955 1965:

"Australian Art and Artists in London, 1950-1965" Simon Pierse, 2017-07-05 Subtle and wide ranging in its account this study explores the impact of Australian art in Britain in the two decades following the end of World War II and preceding the Swinging Sixties In a transitional period of decolonization in Britain Australian painting was briefly seized upon as a dynamic and reinvigorating force in contemporary art and a group of Australian artists settled in London where they held centre stage with group and solo exhibitions in the capital's most prestigious galleries The book traces the key influences of Sir Kenneth Clark Bernard Smith and Bryan Robertson in their various and varying roles as patrons ideologues and entrepreneurs for Australian art as well as the self definition and interaction of the artists themselves Simon Pierse interweaves multiple issues of the period into a cohesive historical narrative including the mechanics of the British art world the limited and frustrating cultural scene of 1950s Australia and the conservative influence of Australian government bodies Publishing for the first time archival material letters and photographs previously unavailable to scholars either in Britain or Australia this book demonstrates how the work of expatriate Australian artists living in London constructed a distinct vision of Australian identity for a foreign market

The Antipodeans Deborah Clark, 1999 In 1959 in Melbourne seven artists and an art historian came together to defend and to champion the place of the image in art The group comprised Charles Blackman Arthur Boyd David Boyd John Brack John Perceval Clifton Pugh and Robert Dickerson who as the Antipodeans held just one exhibition together at the Victorian Artists' Society in August 1959 Bernard Smith the only non painter of the group drafted The Antipodean Manifesto which accompanied the exhibition The Antipodeans defended the figurative image against abstraction and contemporary Australian art as opposed to European modernism They worried that art was losing its humanistic values that it was becoming obsessed with abstract decoration at the expense of recognizable signs and symbols that while making great claims for its spiritual depths it threatened to alienate a broad cross section of the public Forty years later this volume shows the work of artists from the original Antipodean group in the context of abstract art of the period and demonstrates that at the end of the century both the Antipodeans and their abstract antagonists have taken on the status of classics

Yvonne Audette Christopher Heathcote, Yvonne Audette, 2003 This monograph traces an unusual life dedicated to the arts Audette's career as a painter and artist specialising in works on paper has now spanned near six decades from Sydney where she studied and modelled for Max Dupain to Europe Italy and Spain in the post war years when abstract expressionism was the dominant new trend

The Life and Work of Ante Dabro, Australian-Croatian Sculptor Peter Read, 2023-12-05 Why does a highly skilled and highly trained sculptor the master of every style and technique insist on working in the style of the Italian Renaissance The answer is that to Dabro every sculpture must speak to humanity which means that it must be an element of humanity If it does not the sculptor has failed Working with female models throughout his long life he has sought to portray an essence of femininity and therefore an essence of humanity Ante Dabro believes that

the ability to see what other people don't see is a real gift. He says it's like a star wheeling round the earth fertilising the imagination as it goes. This book explores the different ways he has liberated an essence of humanity by releasing the soul of a human form from its imprisoning substance whether it be from wood, marble, stone or plaster. The author, one of Australia's best known historians and biographers like Dabro, wants our imaginations to soar and rejoice in the creative spirit which has driven his sculptures for more than 60 years.

Australian Art in the National Gallery of Australia National Gallery of Australia, Anne Gray, 2002. This broad sweeping survey of the National Gallery's paintings, sculptures, drawings, prints, photographs and decorative arts and design collections features more than 400 works. Indigenous and non-Indigenous works are represented with iconic favourites such as Sidney Nolan's Ned Kelly series set alongside important but lesser known acquisitions. The works are arranged in chronological order from 1770 to 2002. Pre-colonial and Colonial through to Art Now. Insightful essays from over 50 artists, curators and scholars range from personal reflections by artists discussing their own works to more discursive or critical commentaries placing works in their historical context.

Modernism & Australia Ann Stephen, Andrew McNamara, Philip Goad, 2006. This first anthology of modernist art, design and architecture in Australia reveals the raw nerves that modernism exposed and highlights the role of migrants, expatriates, travel and mass reproduction in the reception of modernism in Australia. In more than two hundred documents, talks, letters, fiery debates, public manifestoes and private diaries, the main players of the time 1917-67 convey in their own words the tensions, aspirations and paradoxes behind the reception of modernism. Each document is put in context and accompanied by expert commentaries from the editors. The collection overturns many key assumptions about Australian culture, revealing not a time lag in reception but an up to date engagement with the latest overseas trends and developments. It shows a surprising acceptance of modernism in the commercial realms: design, fashion, interior decoration, yet chronicles the dogged institutional resistance that greeted modernism particularly in the fine arts.

John Brack Kirsty Grant, Art Gallery of South Australia, 2009. This is the first complete viewing in 20 years of the work of John Brack whose social commentaries defined an era in Australia.

The New McCulloch's Encyclopedia of Australian Art Alan McCulloch, Susan McCulloch, Emily McCulloch Childs, 2006. Widely regarded as the authoritative reference on Australian art with its extensive colour plates and 4500 entries. Fully illustrated with more than 700 images on 1200 pages. Entries include Aboriginal art, Abstractionism, art links, sculptors, photographers, craft workers and printmakers and much more.

Making American Art Pam Meecham, Julie Sheldon, 2009. Educating American artists, Art into reproduction, Touring America, Landscape, Accommodating American art, Writing about American art. End notes.

The Antipodean Manifesto Bernard Smith, 1976. Selection of essays and articles written by Bernard Smith since ca 1945.

The Years of Hope Gary Catalano, 1980. This book traces some of the more important changes that occurred in Australian art between 1959 and 1968 and examines the ways that various critics perceived and responded to these changes. It begins with the formative Antipodean Exhibition 1959 and discusses The Field

Exhibition 1968 which rejected the idea that art should voice a national tradition

The book delves into Antipodeans Challenge And Response In Australian Art 1955 1965. Antipodeans Challenge And Response In Australian Art 1955 1965 is an essential topic that must be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Antipodeans Challenge And Response In Australian Art 1955 1965, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
 - Chapter 1: Introduction to Antipodeans Challenge And Response In Australian Art 1955 1965
 - Chapter 2: Essential Elements of Antipodeans Challenge And Response In Australian Art 1955 1965
 - Chapter 3: Antipodeans Challenge And Response In Australian Art 1955 1965 in Everyday Life
 - Chapter 4: Antipodeans Challenge And Response In Australian Art 1955 1965 in Specific Contexts
 - Chapter 5: Conclusion
 2. In chapter 1, the author will provide an overview of Antipodeans Challenge And Response In Australian Art 1955 1965. This chapter will explore what Antipodeans Challenge And Response In Australian Art 1955 1965 is, why Antipodeans Challenge And Response In Australian Art 1955 1965 is vital, and how to effectively learn about Antipodeans Challenge And Response In Australian Art 1955 1965.
 3. In chapter 2, the author will delve into the foundational concepts of Antipodeans Challenge And Response In Australian Art 1955 1965. This chapter will elucidate the essential principles that must be understood to grasp Antipodeans Challenge And Response In Australian Art 1955 1965 in its entirety.
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- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Antipodeans Challenge And Response In Australian Art 1955 1965.

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